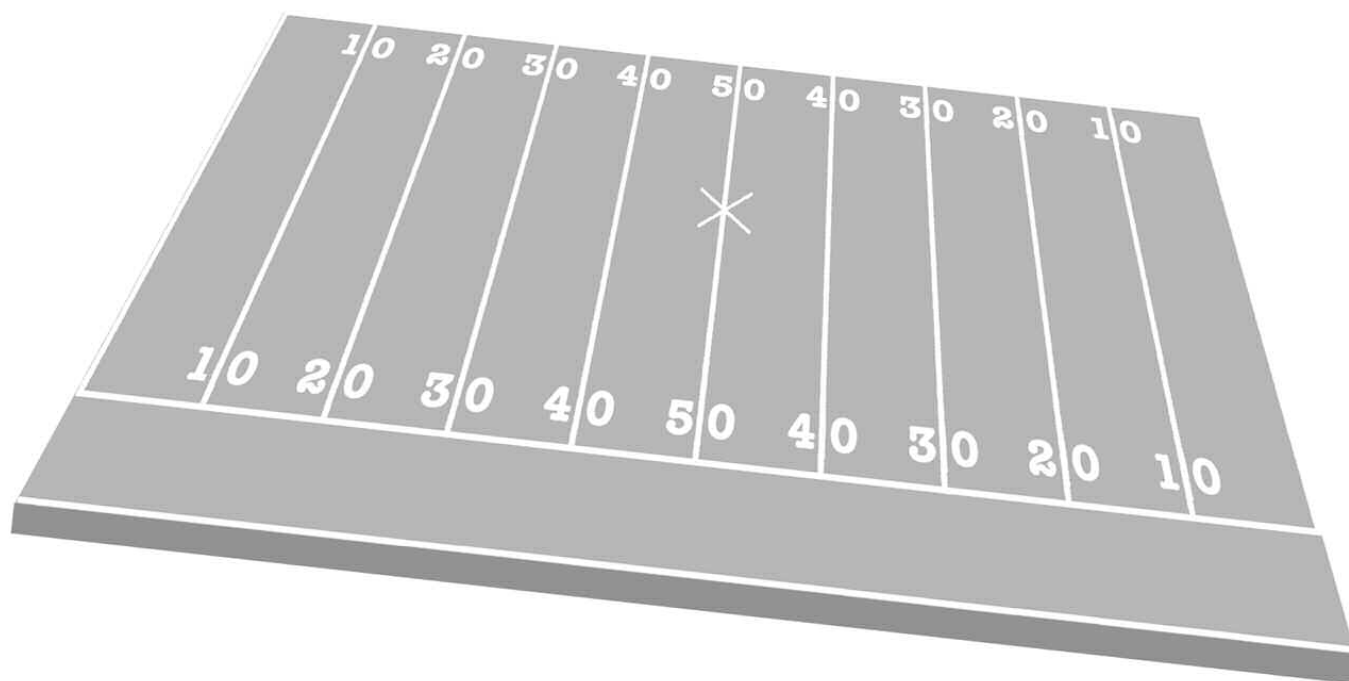




Competition Manual

version 6.3



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Content of this manual

Contest Rules

This chapter provides the contest rules that apply to every participating unit. Please read this section carefully if you are a corps director, staff member or drum major of a corps. Including penalties, overview of the scoring system and a field map.

Judge's Guide

The Judge's Guide is primarily meant for judges and displays the philosophy of DCE, the meaning of the system and the way judges should acknowledge the efforts of designers, instructors and performers.

Instructor's Guide

The Instructor's guide tries to explain to instructors and corps directors how 'things work' during a contest (including code of ethics and information about the critique). If you are an instructor or a corps director, we strongly advise you to read this chapter.

Judging manual

The judging manual for the Open Class, A-Class / Cadet Class, and Percussion Class, with a description, criteria, definitions and the scoring system for each (sub)caption.

Judging sheets

The judging sheets and boxes for the Open Class, A-Class / Cadet Class, and Percussion Class.

About this manual

This manual is meant to be a guide for judges, instructors and corps directors who are involved in the system of the DCE competition. It contains the official instructions, definitions and interpretations. The material contained herein has been adopted by Drum Corps Europe for use at all of its contests.

Are you new to contests?

Instructors and corps directors who are new to the DCE activity are advised to read this Competition Manual carefully. We understand that you might face obscurities when reading the manual. If you don't understand definitions, phrases or paragraphs, don't hesitate to ask someone to explain it for you. You can contact the Chief Judge or another member of the judging team for this. They are there to help you by providing all the information you need to understand the manual. If necessary, you can hire a technician for illustrating the manual (there will be a charge for this service). Please contact the DCE office for more information.

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Contest Rules

Contest site

The contest field shall be 100 yard (91.44 meters) wide and 48.8 meters long, with the outside lines marked with visual markers at each end of the yard lines on 50 yard, 45 yard, 40 yard, 35 yard, 30 yard, 25 yard, 20 yard, 15 yard, 10 yard, 5 yard and 0 yard. There will be hash marks, marked with visual markers at 18.3 and 30.5 meters at the sidelines of the field (see illustration on page 8).

An area known as the staging area (pit) shall be provided in front of the front sideline (from 0 to 0 yard) 4.5 meters deep. Any equipment may be placed or thrown into this area immediately prior to or during a corps' performance. Only performers of the corps (not staff) may move or place equipment in this area once the performance begins. Any performer may move into the pit area from the field of competition or onto the field of competition from the pit area at any time during the corps' performance. No performer may step outside the contest field during the performance, with an exception for the drum major.

Score sheet and judging

The elements to be judged in the Open Class, A-Class and Cadet Class are: Timing & Penalties, Field Visual, Color Guard, Ensemble Visual, Visual Effect, Field Percussion, Field Brass, Ensemble Music and Music Effect. The score of the Color Guard caption will be added to the total score, starting from 2006.

The elements to be judged in the Percussion Class are: Timing & Penalties, Field Visual, Color Guard, Ensemble Visual, Visual Effect, Field Percussion, Ensemble Music and Music Effect. The score of the Color Guard caption will be added to the total score, starting from 2006.

Age limits

There are no age limits in the Open Class, A-Class and Percussion Class. The age limit in the Cadet Class is 16. In case these age limit rules differ from rules of the national drum corps association in one of the European countries, a corps in the DCE Cadet Class has the option to follow the age limit rules that apply in its own country, instead of the DCE rules. Penalties will not be given.

Percussion instruments

All acoustic percussion membrane and keyboard instruments (those not needing electricity to generate sound) are legal. Percussion keyboard instruments may use resonators. A self-contained motor that is battery-powered is permitted to be used on vibraphones only. This motor is not to be used for amplification, but rather to produce a vibrato effect by turning the resonator propellers. Electric amplification is not allowed. Any piece of equipment or instrument(s) may be grounded on the field of competition. Additionally, any equipment or instrument(s) may be handpropelled into the pit area from the field of competition or onto the field of competition from the pit area at any time during the performance.

All implements (devices used to strike an instrument to produce sound, such as sticks, beaters, mallets, etcetera) are considered legal. Any percussionists may use more than one pair of implements.

Wind instruments

All wind instruments are considered legal. Instruments may be pitched in any key. The use of mutes is permissible for any brass instrument.

Miscellaneous equipment

No pyrotechnics, discharge of arms, pressurized canisters, flammable liquids, and/or hazardous materials will be permitted on or around the competition field. The use of music scores is permitted.

Competition times

Open Class, A-Class and Percussion Class: Each unit shall be in competition not less than 10 nor more than 13 minutes. No unit members may leave the contest field prior to 10 minutes.

Cadet Class: Each unit shall be in competition not less than 5 nor more than 13 minutes. No unit members may leave the contest field prior to 5 minutes. If these competition time rules differ from rules of the national drum corps association in one of the European countries, a corps in the DCE Cadet Class has the option to follow the competition time rules that apply in its own country, instead of the DCE rules. Penalties will not be given.

Boundary violations involving first aid cases do not constitute leaving the field. The maximum total time on the field is 18 minutes (counting from the first performer entering the field till the last performer leaving the field, including warm up, placing equipment on the field and taking the equipment from the field when leaving). The maximum total time on the field does not include the period that judges need to prepare for the performance (time between the speaker asking “are the judges ready” and “is your corps ready”). Units are only allowed to use the time on the contest field to prepare for the performance, to perform and to leave the field. Timing and judging will start with the first step of a member of the corps proper or with the first note of music (or other musical sound), whichever occurs first. Timing and judging will cease with the last note of music played by any marching performer (or other musical sound).

Reporting to contest staff

The unit must report to the contest staff at the ready line for competition 5 minutes prior to the scheduled performance time. It's the responsibility of the unit to check on any changes in the scheduled performance time at the helpdesk, which will be present at all contests.

Field entry and field exit

All corps members, except those who have carried or set up stationary percussion equipment, must enter the competitive arena from the place designated by the contest staff. For field entry and field exit, all lines may be crossed-over by any performer. When leaving the area, unit members must depart through the place designated by the contest staff. All grounded or dropped equipment must be retrieved before the corps leaves the field. A drum tap or cadence is permitted to aid the corps' entry and exit, and will not be judged or included in timing.

Starting and ending performances

The starting procedure of the performance is the speaker asking the drum major: "Is your corps ready?" The drum major will clearly indicate when the corps is ready (i.e. by saluting). After this salute the performance can start (in 1 minute or less). Immediately after the performance the drum major will clearly indicate (i.e. by saluting) the end of the performance.

Penalties

Only the contest director may assess a penalty. Judges must report all rule violations to the contest director.

- **Penalty:** 1.0 point for the use of each illegal piece of equipment and/or instrument.
- **Penalty:** 0.1 point per 5 seconds or part thereof for violating the competition times.
- **Penalty:** 0.1 point per minute or part thereof for failing to report to contest staff for competition at the stipulated time.
- **Penalty:** 0.1 point per offence (and/or per person) for violating the field entry and/or field exit rules, with a maximum of 1.0 point.

A corps violating any rule, or part of a rule, for which no specific penalty is herein provided, shall be penalized, for each such violation, not less than 0.1 point nor more than disqualification, at the discretion of the contest director.

Awards

- High Visual:** Determined by the total score of the Ensemble Visual and the Field Visual caption. In event of a tie, co-winners will be declared.
- High Auxiliary:** Determined by the total score of the Color Guard/Auxiliary caption. In event of a tie, co-winners will be declared.
- High Percussion:** Determined by the score of the Field Percussion caption. In event of a tie, co-winners will be declared.
- High Brass:** Determined by the score of the Field Brass caption. In event of a tie, co-winners will be declared.
- High Music*:** Determined by the total score of the Ensemble Music, Field Percussion and Field Brass captions. In event of a tie, co-winners will be declared.
- High Effect:** De determined by the total score of the Music Effect and the Visual Effect caption. In event of a tie, co-winners will be declared.
- *Percussion Class:** The High Music Award is determined by the total score of the Ensemble Music and Field Percussion captions. In event of a tie, co-winners will be declared.

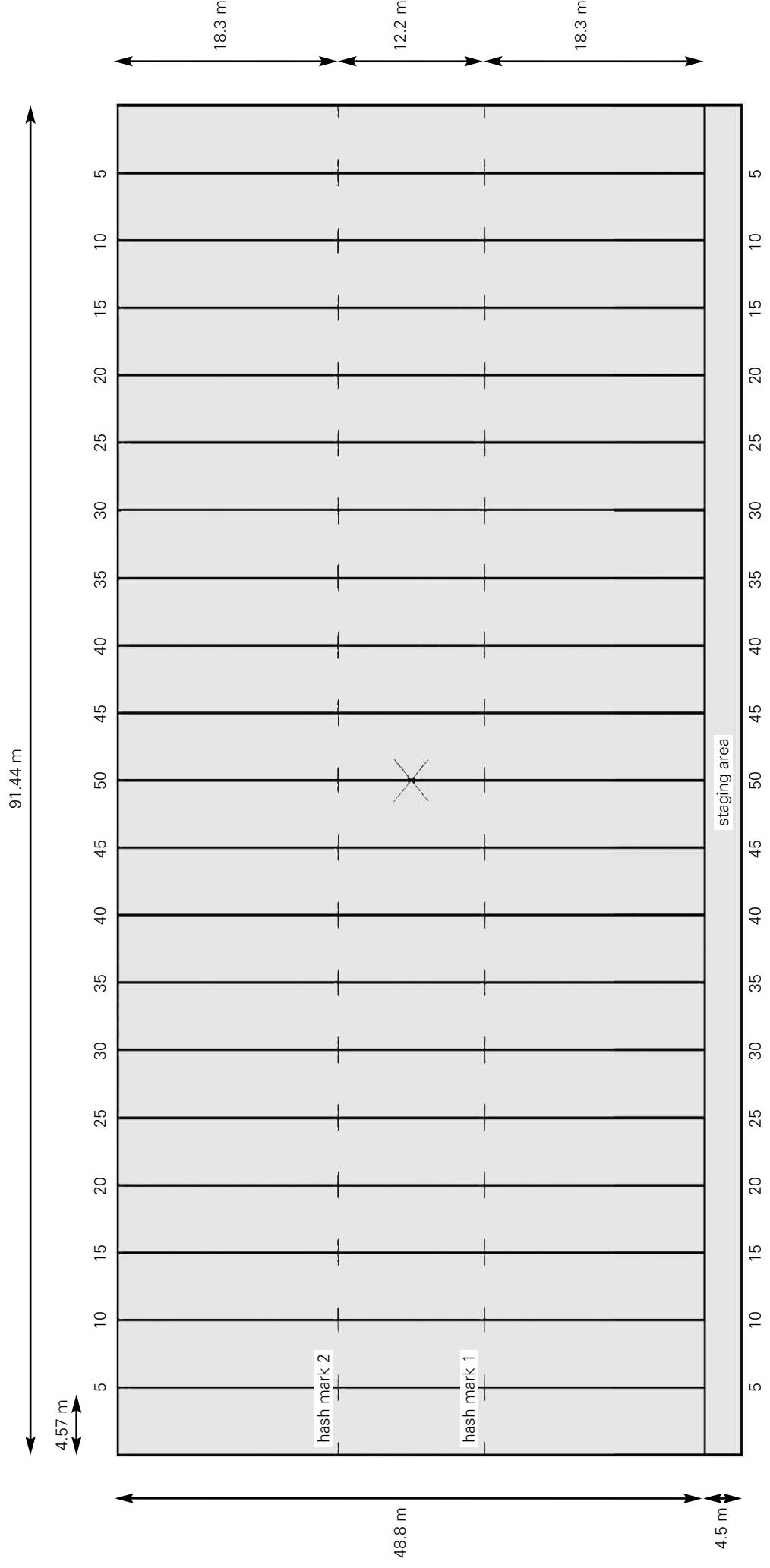
Overview scoring system

Each caption has one judge. Calculations of the sub caption scores are explained in the judging system part of this manual. The maximum overall score is 100 points. The overview of the scoring system:

Open Class, A-Class, Cadet Class		Percussion Class	
• Field Visual	10	• Field Visual	10
• Color Guard	10	• Color Guard	10
• Ensemble Visual	10	• Ensemble Visual	10
• Visual score	30	• Visual score	30
• Field Percussion	10	• Field Percussion	20
• Field Brass	10	• Ensemble Music	10
• Ensemble Music	10	• Music score	30
• Music score	30	• Visual Effect	20
• Visual Effect	20	• Music Effect	20
• Music Effect	20	• Effect score	40
• Effect score	40		
OVERALL SCORE	100	OVERALL SCORE	100

Field set-up

Sizes on this set-up are in meters.
10 yard = 9.14 meters
10 meters = 10.94 yards



Judge's Guide

Philosophy of DCE

DCE exists fundamentally for its participants: performers, staff, and supporters. This is always the underlying consideration when Drum Corps Europe makes decisions.

DCE is committed to inspire its participants to achieve ever higher and higher standards. DCE ascribes to the concept that artistic, aesthetic and creative standards are important, but inspiration must be balanced with the primary need of providing recognition and dignity for all participants.

DCE has chosen competition as its method for organizing youth activities in pursuit of high standards of achievement. DCE maintains that competition is only the means, subject to whatever controls are necessary to serve the true end - the participants.

DCE treats every participant as a unique individual possessing inherent dignity on his/her own, all participants are regarded as worthy human beings, equally deserving of our available time, thoughts and energies. DCE does not discriminate on the basis of race, gender, creed, sexual orientation, national origin, or cultural background. Its activities are based on the credo that all participants and program styles start with equal opportunities for success.

Philosophy of the scoring system

This system is a means to encourage and reward new standards of creativity, artistry and excellence in design and performance while providing a vehicle that will educate beginners in such a way that they will grow to understand and evolve to the greatest level of their potential. It is our intent that this system will encourage and reward innovation, and acknowledge the tasteful and aesthetic appeal of good design through quality composition.

The system acknowledges the joint efforts of designers, instructors and performers through understanding that excellence and artistry are displayed through the design and that those same designs are recognized and credited through the artistry of performance.

This system utilizes a method of subjective evaluation that rewards the achievement of positive qualities and offers continued encouragement to strive for greater achievement. This is a positive system rewarding successful efforts, and is designed to encourage units to develop, maintain and project their own styles. Therefore, DCE emphasizes creativity, originality, taste, and excellence. Growth and creativity are to be rewarded.

The use of a criteria-reference guide will tell all units the essence of the qualities they must achieve in order to receive their projected 'number-grade' goal. Numbers assigned by a judge reflect the successful achievement of certain criteria. The system is educational and will reward performers and designers based on accomplishments.

Philosophy of judging

A judge functions on three levels. Beginning units with young inexperienced instructors require judges to be **teachers**. With units at this level judges will find many times when the commentary will be a clinic in basic technique. This must be done with patience setting a logical progression of development for them to follow. Judges must offer encouragement when they are confused (which could be most of the time) and enthusiasm when they show some level of success.

At the second level, judges deal with units who have been around for a few years, felt some success and believe that they are ready to move to a higher classification. Here judges find themselves dealing with the adolescent of our activity - convinced of their expertise and often reluctant to accept the fact that they have anything to learn. At this point judges have the role of **counsellor**. This role requires the most patience, the strongest concern and the greatest amount of effort.

Finally the performer has matured and there are moments of brilliance emerge from his/her creations and one day they have it all together and in terms of creation, has surpassed the teacher, out-grown the **counsellor** and looks to judges to be a **critic**. At this point, the judges must challenge them; encourage them to get even higher goals and standards. Judges must be professional, concerned and supportive.

Code of ethics for judges

A judge may not adjudicate a class in which a competing unit is one with which he/she has a formal affiliation as defined below. A formal affiliation may be: designer, instructor, management, or performing member of the competing unit. No judge may display interest or preference toward any competing unit he/she may judge. Wearing a unit's insignia or corps jack is forbidden. Judges are encouraged to give input regarding the ethical standards of the judging community.

The judges' disciplines and attitudes must be an extension of those the performers follow. A great teacher continually learns from his/her performers; a great judge continually learns from the instructors. Communication is a two way street. Good units and good judges grow together by helping one another, by keeping communication lines open and by setting mutual goals and standards for the activity. Judges must judge with their head, with their heart and in a positive, nurturing, and challenging manner as they contribute to the growth and development of this activity and its performers.

Code of conduct for judges

- All judges are expected to maintain a dignified and impartial attitude at all times. They should refrain from discussing the performance while adjudicating the contest.
- Judges may not make corrections on a score sheet. If an error is made, a new sheet must be made out. Sheets will be returned to the judge for clarification or completion.

Duties of the Contest Director

- Check on runners for the judges.
- Check whether the score sheets are current.
- Be sure the field has been measured and marked.
- Observe the conformance of the judges to the Code of Ethics.

Duties of the Chief Judge

- Choose and govern seating of the judges.
- Conduct a judges' meeting before the contest.
- Check the accommodations of the judges.
- Supervise the critique.

Duties of the judges

- Report to the Contest Director at the time specified.
- Once a unit has begun their show, there will be no conversations.
- No judge may leave without permission of the Contest Director.
- Judges must be available for the critique.
- Judges are to rate and rank the units.
- Judges are to aid the units through comments and in critique.

The performance judges will be positioned on the field, allowing them to appraise the individuals within the ensemble. The Effect, Ensemble and Color Guard judges will be seated in the stands.

Commentary general techniques

- This system is designed to provide the units with an all encompassing commentary and critique of their presentation as it occurs. It allows the judge to comment during both the impression and analysis of the performance.
- Judges will use a portable cassette portable digital recorder provided by DCE.
- Comments should assist the understanding of the ranking/rating process.
- Comments should emphasize those parts of the show that are important to the scoring process.
- Comments should assist the instructor in improving the structure of the program or the performance.
- Comments should reflect an educational approach that rewards achievement and encourages greater efforts.
- Recorders will run continuously throughout the unit's presentation.
- The judge's comments should include basic impression as well as an analysis of problem areas. Possible suggestions to improve certain aspects of the program or performance are encouraged. Comments should be moderate in tone.
- Judges must be specific in identifying any aspect about which he/she is commenting.
- Demeaning or rude comments are unacceptable. Judges should modulate the volume of their voices so as not to interfere with other judges.
- While it is not necessary that an audio file be completely filled with comments, the judge should know that the absence of any comments (even at a finals contest) is not acceptable.

Commentary and verbalizing observations

Judges will address the ensembles based upon their level of development. It is always inappropriate to measure younger lines based on high standards when their learning process has not yet brought them to that level. The educational base upon which judges adjudicate, requires an adjustment of the judge's expectations and observations from class to class. Clear, specific dialog is appropriate. All groups will be comfortable with terms in this manual. Judges must avoid the recitation of terms that are not easily related to what they are observing. The consistency of judges' observations is essential for the assured growth of all performers. The judges must be informed and current with their caption philosophy and with the levels of learning within each criterion.

Judges must be specific in their observation of weak areas and be clear as to the problems. They must be enthusiastic about training, growth and achievement. Patience and support are important in the development process of skills, ideas and works in progress. Judges must be open minded to new and innovative concepts which they may not have experienced before. Judges must discuss these concepts and learn about them in order to adjudicate them.

Application of the criteria reference system

It is the intent of this system that a number grade is assigned from whichever level of achievement describes the unit's qualities most of the time. Only box 5 requires the unit to display all qualities described to earn the scores available at that level of achievement.

In order to provide uniform numerical treatment for subjective judging, judges convert subjective impression into a numerical category and ultimately refine that category to a specific score.

Impression is best described as the judge's subjective reaction. Numerically, the function of the impression is to determine a category for any particular sub caption. The criteria reference system attempts to standardize this process. Analysis is the objective aspect of the evaluation that seeks out reasons to support or modify initial impressions. Numerically the analysis converts the impression category to a specific score within each sub caption. Comparison requires the judge to look at the number given and compare it to other marks he/she has given in that category not only in that contest but in earlier contests.

Scoring observations

Consistent scoring is a major concern to judges and instructors. There are some situations which lead to numbers which fluctuate. We are sensitive to the impact this has on the performer, and the insecurity it places in the instructor. We have identified several factors contributing to this problem. Ties are discouraged even at the sub caption level.

- Inconsistent exposure places both judges and units at a disadvantage. The judge will be measuring the unit's growth; the judge will be trying to grade relatively to all other class units viewed that season. This difference can reflect in the scores.
- When a large number of units are very similar to each other, either in program or achievement, judges' rankings may be more at variance resulting in placement differences. This is why we encourage the units to establish a personality and program that will 'set them apart' from their competitors and perhaps offer them a competitive edge.

Instructor's Guide

Code of conduct for instructors

If judge and staff are expected to adhere to a professional code of conduct, then it is appropriate that this standard is expected from the instructional community as well.

If undue and unfair pressure is applied to judges through inappropriate behaviour, then this places the competitive experience at risk. Examples include, but are not limited to: instructors shouting at judges in public and/or at critique, inappropriate conduct of any instructor while accompanying the unit onto the contest field, inordinate and unauthorized telephone calls to judges. Behaviour of this type is intolerable and will result in the loss of the privilege which has been violated. For example, instructors could lose all telephone privileges with judges, they could be barred from critiques for the season, they could be barred from the arena field or contest venue, or lose the right to use the warm up venue. Addressing this important issue must be a priority for every unit. Permission to call or talk to a judge out of the critique situation must have prior approval.

The critique

The critique is an opportunity for Instructor and Judge to exchange insights relative to the performance of the ensemble. It is most often for the benefit of the instructor, although the exchange of information can be beneficial to the judge as well. The critique belongs to the instructor who should take the lead, ask the questions, and guide the dialogue. Participation at critique is an option. If instructors are comfortable with the judge's evaluation and score, then they have nothing to discuss, and should feel no obligation to participate. The judge will not take offence at the instructor's absence.

The purpose behind the critique

- To clarify judge's comments that are confusing or unclear.
- To discuss places in the show which were unclear, or to which the judge did not respond favourably.
- To offer insights to the judge relative to the instructor's intent. (Where they're heading in the program development. When they plan to implement changes. When they are scheduled to address concerns expressed by the judge).
- To discuss the score relative to the criteria of each score sheet.

How to prepare for the critique

Instructors are best prepared if they watch their group's performance from the perspective of the judge. They have to study and know the scoring system and understand the philosophy behind each sheet. It is mandatory that instructors listen to the audio files of the individuals to whom they will speak at the critique. Use of the critique form to aid in organizing concerns and to expedite the dialogue is highly recommended.

Critique etiquette

Instructors have to be sensitive to the fact that effective communication will breakdown if either party is in an emotional state. Body language and tone of voice will communicate a great deal.

Instructors will go directly to the judge, introduce themselves and their unit's name. The judge should see the score sheet that he or she has made any written comments on; to refresh his/her memory and expedite dialogue. Critiques are short and it is important for instructors to get to their point quickly so that the judges can explain why he or she evaluated the program as they did.

Instructors are asked to avoid:

- criticism or comparing another group with their performance.
- use of profanity in their dialogue.
- attacking the judge's integrity or intelligence.
- asking the judge to tell them how to write their show.
- asking the judge to comment on ideas that are not yet in the show.

Deliverate abuse of these methods could be means for suspension of any further critiques for that season.

Open Class

A-Class

Cadet Class

Judging Manual

FIELD VISUAL

FORM, BODY, AND EQUIPMENT

The purpose of this sheet is to assess the movement proficiency of the unit through an analysis of the competencies demonstrated by the individuals and small segments in terms of spacing alignment, timing, equipment control and technique.

This sheet will be used by one judge, whose positioning shall be on the field. The judge shall position himself in and around the unit in order to best sample all of their individuals in the unit in all aspects of the sheet. The judge will view both individuals in the unit as well as small segments in order to accurately evaluate those qualities listed on the sheet.

Judging will commence with the first note of music or the first step of the corps proper, whichever occurs first (consider warm-up). Judging will cease at the completion of the corps performance.

The judge will use a portable digital recorder to reflect his observations and analysis of the strengths and deficiencies of the individual and small segments skill of the unit. The commentary should be an accurate portrayal of the judge's perceptions of the unit, and should speak to both instructor and member in terms of cause and affect and strength and weaknesses. The commentary should also reflect the degree to which the individuals and small segments are achieving excellence. The judge needs to stipulate as often as possible who he is evaluating through a phrase and where he is on the field. The judge's verbal responses should address the quality of excellence as it relates to the quality of risk. All commentary should refer as often as possible, to the appropriate box by number (e.g. Box 4).

The Field Visual sheet is a build-up sheet with credit awarded for the demonstrated achievement of skills and excellence. Consequently, the corps doing the most things wrong may or may not score the lowest depending on the judge's perception of what they did correctly balanced against the quality of the risk as described previously.

The judge will score two 10 point sub-captions for a total of 20 points. Decimals are not used on score sheets to minimize confusion and distraction. The DCE contest director will add this score to Visual Ensemble and Color Guard and divide by 2 to determine the 30 point Visual score.

Technique

- Principles of Movement
- Articulation of Body & Equipment
- Effort Qualities
- Style
- Recovery

Excellence

- Alignment
- Spacing
- Breaks & Turns
- Equipment & Body Control
- Tempo & Pulse
- Training & Compatibility

Definitions

TECHNIQUE - Attention here is to be paid to the fundamental understanding and expression of the accepted principles of movement and equipment manipulation. Care is to be taken to determine the degree to which individuals and small seg-

Open, A-, Cadet Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Field Brass
Ensemble Music
Visual Effect
Music Effect

ments evidence articulation, effort qualities and style within the chosen movement idiom. Recovery is the awareness and correction of deviations from the accepted norm of movement, space or time in relation to form, body and/or equipment.

EXCELLENCE - Spacing consists of interval and distance, which are defined below. Spatial alignment consists of dress and cover, which are defined below. Breaks and Turns are defined below. Tempo and Pulse Control are defined by phasing, defined below. It should be noted that tempo and pulse control also occurs within equipment and body issues. Equipment and Body Control are issues, which require adherence to spatial pathways, angles and planes as well as uniformity of the timing aspects of movement.

INTERVAL - The proper positioning of individuals relative to each other in responsibilities of spatial maintenance, either fixed or moving, with respect to width of form.

DISTANCE - The proper positioning of individuals relative to each other in responsibilities of spatial maintenance, either fixed or moving, with respect to depth of form.

DRESS - The proper development and maintenance of any bounding line either linear or curvilinear, in a fixed or moving mode.

COVER - The proper development and maintenance of individuals in a file, either linear or curvilinear, in a fixed or moving mode.

EQUIPMENT TIMING / ANGULARITY - The demonstration of uniformity of manipulation of any given prop (e.g. flags, rifles, etc.). This includes adherence to proper spatial pathways and the timing of this movement. Stationary or fixed positions are also to be evaluated (e.g. start and stop positions, as well as at a carry).

BREAKS - Any unplanned stopping or starting movement before or after an appointed cue. This pertains to both equipment moves and body movement (e.g. false starts and stops).

URNS - The timing of a turn movement including initiation and conclusion of the footwork as well as the uniform speed of the pivot is evaluated.

PHASING - The ability to maintain and control the uniform movement of the feet relative to time and speed of pulse.

BODY TIMING - The uniformity of initiation, internal phrase, and resolution in any choreographed effort.

TRAINING AND COMPATIBILITY - It is important that all performers have sufficient training to support the vocabulary.

Open, A-, Cadet Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Field Brass
Ensemble Music
Visual Effect
Music Effect

COLOR GUARD

Consider equipment, body and movement. The color guard will be adjudicated as an integral element of the entire program.

Judging will commence with the first note of music or the first step of the corps proper, whichever occurs first. Judging will cease at the completion of the corps performance.

The judge will score two 10 point sub-captions for a total of 20 points. If a unit has no color guard, they will receive a 0. Decimals are not used on score sheets to minimize confusion and distraction. The DCE contest director will add this score to Visual Ensemble and Field Visual and divide by 2 to determine the 30 point Visual score.

Open, A-, Cadet Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Field Brass
Ensemble Music
Visual Effect
Music Effect

Composition

- Quality of the Orchestration
- Expressive Components (Space, Time, Weight, & Flow)
- Visual Musicality
- Variety
- Creativity
- Staging/Integration
- Unity

Excellence

- Ensemble Control
- Precision & Uniformity
- Achievement of Effort Changes
- Articulation of Body & Equipment
- Adherence to Style & Role Recovery
- Recovery
- Training & Compatibility

Definitions

QUALITY OF THE ORCHESTRATION - The logical, musical, qualitative structural arrangement and combination of the compositional elements to create design. These qualities relate to the mechanics of design, such as: line, form, balance, direction, texture, color, weight and motion. It reflects the use of interrelated parts through the designer's use of simultaneous responsibilities and multiple design concepts. This includes how equipment changes are planned and designed in the overall process of the visual production.

EXPRESSIVE COMPONENTS - The use of space, time, weight and flow through form, body and equipment, which allow the visual program to express the music.

VISUAL MUSICALITY - The visual representation and enhancement of all aspects of the musical structure through the use of equipment, body and form structure and motion.

VARIETY - The use of multiple visual design techniques and methods of construction and expression to present and interpret the music.

CREATIVITY - The use of fresh or new concepts of design or combinations of design elements not previously utilized or developed.

UNITY - The sense of totality of staging and design that brings the visual elements into a harmonious presentation.

EXCELLENCE - It is understood that the terms and descriptors listed under the sub-captions are not a checklist nor are they all inclusive. The use of these terms is to assist the adjudicator in determining to what extent and to what quality level a unit has achieved in the areas of compositional worth and the display of visual excellence through a variety of demonstrated skills.

The Excellence descriptors listed, such as Ensemble Control, Precision and Uniformity, etc. are self-explanatory and are guidelines to assist the adjudicator in determining what qualities are inherent in the portrayal of excellence. Additional clarifications include the unit's ability to portray an accurate and uniform control of timing, direction and spatial relationships in form, body and equipment in order to most clearly display the compositional intent. This also includes concepts such as orientation and spatial pathways.

TRAINING AND COMPATIBILITY - It is important that all performers have sufficient training to support the vocabulary

Open, A-, Cadet Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Field Brass
Ensemble Music
Visual Effect
Music Effect

ENSEMBLE VISUAL

FORM, BODY, AND EQUIPMENT

The purpose of this sheet is to assess both the quality of the visual design (composition) and the extent to which the corps has been able to demonstrate the skills and techniques required to achieve the composition.

This sheet will be used by one judge who shall position himself in the best location to evaluate the above. In most instances, this would be in the press box area.

The judge will use a portable digital recorder to reflect his observations and analysis of the compositional elements. The commentary should be accurate reflection of the judge's perceptions of the program and its portrayal and should thus speak to both designer and members in terms of the quality of the written product and its achievement by the corps. All commentary should refer, as often as possible, to the appropriate box by number (e.g. Box4).

Judging will commence with the first step of the corps proper or the first note of music, whichever comes first (consider the warm-up). Judging will cease at the completion of the corps performance.

The judge will score two 10 point sub-captions for a total of 20 points. Decimals are not used on score sheets to minimize confusion and distraction. The DCE contest director will add this score to Field Visual and Color Guard and divide by 2 to determine the 30 point Visual score.

Open, A-, Cadet Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Field Brass
Ensemble Music
Visual Effect
Music Effect

Composition

- Quality of the Orchestration
- Integration
- Expressive Components (Space, Time, Weight, & Flow)
- Visual Musicality
- Variety
- Unity

Excellence

- Ensemble Control
- Precision/Uniformity
- Achievement of Effort Changes
- Articulation of Body/Equipment
- Adherence to Style & Role Recovery

Definitions

QUALITY OF THE ORCHESTRATION - The logical, musical, qualitative structural arrangement and combination of the compositional elements to create design. These qualities relate to the mechanics of design, such as: line, form, balance, direction, texture, color, weight and motion. It reflects the use of interrelated parts through the designer's use of simultaneous responsibilities and multiple design concepts.

INTEGRATION – The staging of all visual elements not in isolation of themselves. There must be purpose and meaning to the staging and participation of all visual elements in the design process.

EXPRESSIVE COMPONENTS - The use of space, time, weight and flow through form, body and equipment, which allow the visual program to express the music.

VISUAL MUSICALITY - The visual representation and enhancement of all aspects of the musical structure through the use of equipment, body and form structure and motion.

VARIETY - The use of multiple visual design techniques and methods of construction and expression to present and interpret the music.

UNITY - The sense of totality of of design that brings the visual elements into a harmonious presentation.

EXCELLENCE - It is understood that the terms and descriptors listed under the sub captions are not a checklist nor are they all-inclusive. The use of these terms is to assist the adjudicator in determining to what extent and to what quality level a unit has achieved in the areas of compositional worth and the display of visual excellence through a variety of demonstrated skills.

The descriptors listed, such as Ensemble Control, Precision and Uniformity, etc. are self-explanatory and are guidelines to assist the adjudicator in determining what qualities are inherent in the portrayal of excellence. Additional clarifications include the unit's ability to portray an accurate and uniform control of timing, direction and spatial relationships in form, body and equipment in order to most clearly display the compositional intent. This also includes concepts such as orientation and spatial pathways.

Open, A-, Cadet Class

Field Visual
 Color Guard
 Ensemble Visual
 Field Percussion
 Field Brass
 Ensemble Music
 Visual Effect
 Music Effect

FIELD PERCUSSION

The purpose of this sheet is to assess the percussion proficiency of the unit through an analysis of the competencies demonstrated by the individual performers and grouped segments of the ensemble. The basis of the judge's evaluation on this caption includes two specific areas, technique and musicianship. Emphasis shall be placed on the Achievement of Excellence in the areas of technical proficiency and musicianship, with respect to the demonstration of skills in all facets of the percussion presentation. Achievement is defined as 'the simultaneous consideration of what is being done and how well it is done.'

The judge will position himself anywhere on the performance field or in the area of the front track and sideline. It is the judge's responsibility to optimize adequate exposure and sampling of all elements of the percussion performance relevant to the specific criteria described on the scoring sheet. Evaluate the entire performance. The focus of the commentary to be considered by a judge in this caption relates to the individual performer and grouped sections of the percussion ensemble attempting the same musical phrase.

Judging will commence with the first note of music, first step of the corps proper, or salute of the Drum Major (consider possible warm-up of the corps leading uninterrupted into the start of the performance). Judging will end at the completion of the corps performance.

All commentary provided during a judge's evaluation of a corps performance would be done using a cassette portable digital recorder. The dialogue of the judge's observations should reflect an analysis of the strengths and deficiencies of the individual and segmental skills being displayed by the percussion ensemble. The recording should be an accurate portrayal of the judge's perceptions of the unit and must reflect the degree to which the individuals are achieving excellence. Comments by the judge should speak to both the instructor and performing members in terms of a cause/effect relationship. The judge should identify as often as possible who he is evaluating through a musical phrase and from what vantage point he is evaluating that segment. Evaluation of the pit and keyboard ensemble positioned stationary on the front sideline area should be avoided by the judge if positioned backfield with the percussion battery.

The judge will score two 10 point sub-captions for a total of 20 points. Decimals are not used on score sheets to minimize confusion and distraction. The DCE contest director will add this score to Field Brass and Music Ensemble and divide by 2 to determine the 30 point Music score.

Technique

- Clarity of Articulation
- Implement Control (Individual)
- Uniformity (Section within ensemble)
- Timing & Tempo Control
- Quality of Sound/Pitch Accuracy

Musicianship

- Musical Expression
- Phrasing
- Balance
- Involvement
- Training & Compatibility

Open, A-, Cadet Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Field Brass
Ensemble Music
Visual Effect
Music Effect

Definitions

CLARITY OF ARTICULATION - The method of enunciation of beats (rudimental or non-rudimental) and the sound produced by the degree of rhythmic accuracy within a musical phrase -either clean, crisp, and distinctive or in various degrees of enunciation which can be played clearly through proper technique and skill.

IMPLEMENT CONTROL - Relates to the individual performer and the method of manual dexterity to display proper stick or mallet grips, wrist or forearm motion, playing style, and height of implement rise from the playing surface of the instrument. This area may also consider the proper technique used to display skills on various non-membrane percussion instruments, including cymbals and accessories.

UNIFORMITY - The combined similarity of technical style and skills between individual performers attempting the same musical responsibility. Comparison of uniformity is mostly reserved for grouped individuals in a section of the percussion ensemble Ia in simultaneously.

TIMING/TEMPO CONTROL - The method of displaying proper synchronization of musical parts between any of the elements of the entire percussion ensemble during the same musical passage. Pulse beat distortion and unintended tempo fluctuations, if present, between individuals attempting the same or divided rhythmical parts are to be considered.

QUALITY OF SOUND/PITCH ACCURACY - The degree of sound clarity produced by the performer(s) on the instrument itself. Consideration of the factors which influence the quality of sound are intonation of the instrument, technical selection of appropriate playing zones on an instrument, stick and mallet selection for the desired musical timbre, and the sound volume dispersed by individuals playing within a section of the ensemble. Pitch accuracy refers to the appropriate tuning of instruments with the capability of various pitch ranges, such as timpani.

MUSICAL EXPRESSION - Musical contouring, layering, and shaping of dynamics within the performance of the written composition.

PHRASING - The performer's skill in communicating the music with meaning and expression. This is achieved through the use of varied articulation and dynamic shaping which gives meaning to the performance and imbues it with artistic qualities.

BALANCE - The proper distribution of sound quality dispersed from player to player within the same section of the percussion ensemble.

INVOLVEMENT - The frequency that a performer(s) is being utilized to achieve a desired level of musical contribution.

TRAINING AND COMPATIBILITY - It is important that all performers have sufficient training to support the vocabulary.

Open, A-, Cadet Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Field Brass
Ensemble Music
Visual Effect
Music Effect

FIELD BRASS

The purpose of this sheet is to evaluate the proficiency and skill of the brass and woodwind performers. The basis for evaluation shall be directed towards individuals and small groups of musicians e.g. clarinets, trumpets, baritones. There will be one judge who shall assume a position that facilitates accessibility to the performers by either being positioned on the field or in close proximity. Care should be exercised to avoid close contact with the performers as it can adversely impact the quality of the performance and cause an inaccurate evaluation. Judging shall begin with the first note of music and conclude at end of the show.

The judge will score two 10 point sub-captions for a total of 20 points. Decimals are not used on score sheets to minimize confusion and distraction. The DCE contest director will add this score to Field Percussion and Music Ensemble and divide by 2 to determine the 30 point Music score.

Open, A-, Cadet Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Field Brass
Ensemble Music
Visual Effect
Music Effect

Technique

- Uniformity/Method of Technique
- Technical Proficiency
- Timing/Rhythmic Accuracy
- Quality of Sound
- Pitch Control/Accuracy
- Breath Control

Musicianship

- Phrasing
- Expression
- Style/Idiomatic Interpretation
- Training & Compatibility

Definitions

UNIFORMITY/METHOD OF TECHNIQUE - The consistency, demonstrated through implement control used in the brass/woodwind ensemble.

TECHNICAL PROFICIENCY - The skill of an individual and/or segment to execute the written program.

TIMING - The ability to perform with simultaneity through time. The demands of movement and spatial separation that tax the members greatly and make the crisp, sharp performance difficult. Care should be given to recognition of the demands of the program in this area.

RHYTHMIC ACCURACY - The precise and accurate display of any unison timing effort intended to be done uniformly.

QUALITY OF SOUND - The degree of sound clarity produced by the performer(s) on the instrument itself. Consideration of the factors which influence the quality of sound are intonation of the instrument and the sound volume dispersed by individuals playing within a section of the ensemble.

PITCH CONTROL/ACCURACY - The degree of sound clarity produced by the performer(s) on the instrument itself.

BREATH CONTROL - The ability to direct the breathing mechanism to provide a well-regulated supply of air to the mouthpiece of a wind instrument.

PHRASING - The performer's skill in communicating the music with meaning and expression. This is achieved through the use of varied articulation and dynamic shaping which gives meaning to the performance and imbues it with artistic qualities.

EXPRESSION - The ability of the performers to involve themselves in the program and transform the arranger's ideas into a vehicle of meaning and personal importance. This allows the players to give of themselves in a fashion that is the essence of music and art, personal involvement.

STYLE & IDIOMATIC INTERPRETATION - The quality that communicates the ensemble's understanding of the style of the music it is performing. In addition, the taste of the brass/woodwinds instructor and/or field director can be communicated through subtleties in interpretation within the idiom.

TRAINING AND COMPATIBILITY - It is important that all performers have sufficient training to support the vocabulary.

Open, A-, Cadet Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Field Brass
Ensemble Music
Visual Effect
Music Effect

ENSEMBLE MUSIC

The purpose of the music ensemble excellence sheet is to evaluate the quality of all music elements specifically in regards to their ability to work together as an ensemble. This includes both brass to brass, brass to woodwinds, woodwind to percussion and brass to percussion considerations. The music ensemble judge is to credit the success of the music performers as part of the entire musical ensemble. There will be one judge positioned in the press box. Judging shall begin at the first step or note and conclude at the end of the show.

The judge will score two 10 point sub-captions for a total of 20 points. Decimals are not used on score sheets to minimize confusion and distraction. The DCE contest director will add this score to Field Brass and Field Percussion and divide by 2 to determine the 30 point Music score.

Open, A-, Cadet Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Field Brass
Ensemble Music
Visual Effect
Music Effect

Technique

- Uniformity/Method of Articulation
- Technical Proficiency
- Timing/Rhythmic Accuracy
- Tone Quality/Intonation

Musicianship

- Phrasing
- Expression
- Authenticity of Style
- Style/Idiomatic Interpretation
- Balance/Blend
- Cohesiveness

Definitions

UNIFORMITY/METHOD OF ARTICULATION - The method of enunciation of the notes in a phrase. This includes and is not limited to attacks, releases, accents, and other devices. Articulation is a means of creating the intent of the music. Uniformity, precision, and clarity are skills that DCE music performers work to perfect over the course of the season.

TECHNICAL PROFICIENCY - The skill of an ensemble and/or segment to execute the written program.

TIMING -The ability to perform with simultaneity through time. The demands of movement and spatial separation tax the members greatly and make the crisp, sharp performance difficult. Care should be given to recognition of the demands of the program in this area.

RHYTHMIC ACCURACY - The precise and accurate display of any unison timing effort intended to be done uniformly.

TONE QUALITY - Good tone quality is the result of the correct application of brass or woodwind technique in regards to maintaining an unobstructed column of air to and through the instrument and a correct embouchure. While the desired tonal color is often described as 'dark', it should be noted that brighter tone color is often utilized, especially in jazz. Tonal color may also be a result of the arranger's skill in voicing the arrangement.

INTONATION - The ability to correctly perform pitches in both melodic and harmonic situations. The result of such skill and adjustments is said to be 'in tune'.

PHRASING - The performer's skill in communicating the music with meaning and expression. This is achieved through the use of varied articulation and dynamic shaping which gives meaning to the performance and imbues it with artistic qualities.

EXPRESSION - The ability of the performers to involve themselves in the program and transform the arranger's ideas into a vehicle of meaning and personal importance. This allows the players to give of themselves in a fashion that is the essence of music and art, personal involvement.

AUTHENTICITY OF STYLE - The manifestation of musical practice that allow drum corps to perform a variety of material; jazz, rock, Broadway, classical, Latin, etc. in such a manner to transcend the barriers of instrumentation, environment, and staging. The skill allows the audience to experience or recreate the intent and meaning of the original musical style at a drum and bugle contest. It should be noted that on occasion, the intent of the performance is to not recreate the original style, but to provide an alternative rendition of the composition.

STYLE/IDIOMATIC INTERPRETATION - The quality that communicates the ensemble's understanding of the style of the music it is performing. In addition, the taste of the percussion instructor and/or field director can be communicated through subtleties in interpretation within the idiom.

BALANCE - The presentation of the musical arrangement as intended in terms of dynamic levels. This allows all voices to be heard; yet the predominant ideas of the composition stand out and are discernable. The harmonic structures present all the musical voices, make the horizontal structure readily understandable and the melodic voices have a position of prominence.

BLEND - The harmonious interaction of the music choir to present a uniform sound.

COHESIVENESS - The ability of the entire ensemble to maintain a rhythmic, melodic and harmonic stability. All possible musical demands are handled with ease at the highest level of musicianship.

Open, A-, Cadet Class

Field Visual
 Color Guard
 Ensemble Visual
 Field Percussion
 Field Brass
 Ensemble Music
 Visual Effect
 Music Effect

VISUAL EFFECT

The purpose of this sheet is to evaluate the effectiveness of the corps presentation, both in terms of Design Effectiveness and in terms of the Performer Effectiveness of the visual program. The judge is responsible for assessing the overall effect generated by the entire corps; its music (brass and percussion) effect; color and form effect. Judging effectiveness of the program and performance is not a technical evaluation, but one that considers the emotional, aesthetic, and intellectual concepts that each corps endeavours to present. Therefore the experience of judging effect is not a technical one. The judge should prepare himself to be entertained! The judge is to be sensitive to the emotion generated by the unit and is to respond to the unit's ability to establish moods and control the audience.

The Visual Effect sheet is a build-up sheet with credit awarded for the achievement of the effect and the generation of emotion. Judging will commence with the first note of music or the first step of the corps proper, whichever comes first (consider warm-up). Judging will cease at the completion of the corps performance.

The judge will reflect his observations and feelings regarding the corps presentation. The commentary should be an accurate portrayal of the Judge's perceptions of the unit and should speak to both the members and designers in terms of cause/effect and reactions to their efforts. The commentary should speak to the degree to which the unit is generating effect and what steps could be taken to heighten the effectiveness of the group.

This sheet will be used by one judge who will position himself so as to have the best vantage point to view and hear the corps. This will generally be in the press box area.

Demand in and of itself is not a consideration on this sheet. The judge will score two 10 point sub-captions for a total of 20 points. Decimals are not used on score sheets to minimize confusion and distraction.

Design Effect

- Coordination
- Pacing
- Creativity/Imagination
- Variety
- Artistry
- Continuity
- Interpretation
- Climax

Performer Effect

- Communication/Involvement
- Emotional Range
- Expression
- Professionalism

Definitions

COORDINATION - The harmonious functioning of the visual of the brass/woodwinds, color guard and percussion elements. It is the result of the process that evolves from adaptation through staging and continuity to build to a climax. This sub-caption credits the manner and extent to which the design team has created and coordinated an effective program.

Open, A-, Cadet Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Field Brass
Ensemble Music
Visual Effect
Music Effect

PACING - The continuity of the visual design, which includes the time between planned events and the development of highs and lows in the program.

CREATIVITY/IMAGINATION - The individual, imaginative and expressive approach to the written visual program. Creativity is evidenced both in an original approach, and in the further exploration of an established approach in the pursuit of universal qualities.

VARIETY - The use of different talents, qualities and techniques in creating effect. This can be achieved within one style or in the exploration of a number of styles.

ARTISTRY - The imaginative skill or expressive quality in creation and interpretation of the performer's communication. Artistry is the aesthetic quality that deepens the appreciation or heightens the effectiveness of any style or styles.

CONTINUITY - The quality of flow in the audio/visual presentation with emphasis on the proper development from one idea, effect or production to the next.

INTERPRETATION - The representation and realization of the written program. Enhancement adds or contributes to interpretation so as to increase intensity, understanding or effect.

CLIMAX - The ability of the design team to blend all of the elements so as to achieve definitive moments of emotional impact, satisfaction or resolution.

COMMUNICATION/INVOLVEMENT - The performance techniques that connect to the audience, demonstrating the ability of the performers to draw the audience into what they are doing. The exchange of information from the performer to the audience.

EMOTIONAL RANGE - The ability of the performers to infuse the written program with the appropriate feelings, aesthetic qualities and intensities and to communicate these to the audience.

EXPRESSION - The ability of the performers to involve themselves in the program and transform the designer's ideas into a vehicle of meaning and personal importance. This allows the performers to give of themselves in a fashion that is the essence of the performing arts and personal involvement.

PROFESSIONALISM - The demonstration of the highest standards in performance and communication, regardless of style. It is the quality of the performers that generates effect through accurate and appropriate communication of character.

It is understood that the considerations listed above are guidelines for the adjudicator to arrive at an assessment of the most effective possible presentation by both the design team and the performers. It is further understood that there are a variety of ways to achieve effect and that there are a variety of levels of involvement or engagement that can be achieved by both the designers and the performers. It is the adjudicator's responsibility to react to and assess the effect(s) displayed.

Open, A-, Cadet Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Field Brass
Ensemble Music
Visual Effect
Music Effect

MUSIC EFFECT

The adjudication of Music Effect requires the judge to examine the program for the effectiveness of both the program design and performance as it relates to the entertainment of the audience. The efforts of the music arrangers and visual design team are addressed under the area of Repertoire Effectiveness. The members are credited under the sub-caption for Performer Effectiveness. The combination of these two areas thus comprises the Music Effect sheet. It should be noted that the judge is to focus attention to the effectiveness of the repertoire and the effectiveness of the performers, with the resulting combination crediting the overall effectiveness of the corps.

Judging effectiveness of the program and performance is not a technical evaluation, but one that considers the emotional, aesthetic, and intellectual concepts that each corps endeavours to present. Therefore the experience of judging effect is not a technical one. The judge should prepare himself to be entertained! While we all have our preferences in music and style, the art of judging effect is to appreciate what is good and effective in each performance regardless of style. The audience reaction shall be considered as part of the evaluative process when it is felt to be a genuine reaction to the performance. A 'hometown' reaction to a local or favourite corps may be more reflective of a longstanding appreciation, rather than a response to the performance given at the contest.

The judge will score two 10 point sub-captions for a total of 20 points. Decimals are not used on score sheets to minimize confusion and distraction.

Open, A-, Cadet Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Field Brass
Ensemble Music
Visual Effect
Music Effect

Repertoire Effect

- Coordination
- Staging
- Creativity
- Artistry
- Pacing
- Orchestration

Performer Effect

- Expression
- Spirit/Intensity
- Emotional Range
- Communication/Involvement
- Showmanship
- Entertainment/Appeal

Definitions

COORDINATION - The harmonious functioning of the visual, brass/woodwinds and percussion elements. It is the result of the process that evolves from adaptation through staging and continuity to climax. This sub caption credits the manner and extent to which the design team has created and coordinated an effective program.

STAGING - The proper blending of the audio/visual elements with respect to placement of performers so as to maximize and enhance total effectiveness. Staging is the means by which the designer can manipulate musical dynamics, balance and tone color, and maintain effective audio/visual focus.

CREATIVITY - The use of fresh or new concepts of composition or combinations of composition elements not previously utilized or developed.

ARTISTRY - The imaginative skill or expressive quality in creation, interpretation of communication. Artistry is the aesthetic quality that deepens the appreciation or heightens the effectiveness of any style.

PACING - The continuity of the musical design, which includes the time between planned events and the development of highs and lows in the program.

ORCHESTRATION - The logical, musical, qualitative structural arrangement and combination of the elements to create a composition. It reflects the use of interrelated parts through the composer's use of simultaneous responsibilities and multiple compositional concepts.

EXPRESSION - The ability of the performers to involve themselves in the program and transform the arranger's ideas into a vehicle of meaning and personal importance. This allows the players to give of themselves in a fashion that is the essence of music and art, personal involvement.

SPIRIT/INTENSITY - The ability of the performers to communicate their emotional involvement in the program. It is the effective and engaging demonstration of their conviction and enjoyment in their roles as performers.

EMOTIONAL RANGE - The ability of the performers to infuse the written program with the appropriate feelings, aesthetic qualities and intensities and to communicate these to the audience.

COMMUNICATION - The conveyance of the musical message in a fashion that delivers the intended meaning of the arrangement/ composition. This requires a deep understanding of the aesthetics present in the program and advanced performance skills to successfully transmit the program to the adjudicator and audience.

INVOLVEMENT - The performance techniques that connect to the audience, demonstrating the ability of the performers to draw the audience into what they are doing. The exchange of information from the performer to the audience.

SHOWMANSHIP - Entertainment: the affective aspect of performance. It is the result of the performer's ability to elicit the desired response from the audience. The response can range from enthusiastic and vocal reaction to intense but quiet appreciation.

ENTERTAINMENT/APPEAL - The way in which the music performance engages the attention agreeably, amuses or diverts. The attractiveness of the performance of the drum corps.

Open, A-, Cadet Class

Field Visual
 Color Guard
 Ensemble Visual
 Field Percussion
 Field Brass
 Ensemble Music
 Visual Effect
 Music Effect

Percussion Class

Judging Manual

FIELD VISUAL

FORM, BODY, AND EQUIPMENT

The purpose of this sheet is to assess the movement proficiency of the unit through an analysis of the competencies demonstrated by the individuals and small segments in terms of spacing alignment, timing, equipment control and technique.

This sheet will be used by one judge, whose positioning shall be on the field. The judge shall position himself in and around the unit in order to best sample all of their individuals in the unit in all aspects of the sheet. The judge will view both individuals in the unit as well as small segments in order to accurately evaluate those qualities listed on the sheet.

Judging will commence with the first note of music or the first step of the corps proper, whichever occurs first (consider warm-up). Judging will cease at the completion of the corps performance.

The judge will reflect his observations and analysis of the strengths and deficiencies of the individual and small segments skill of the unit. The commentary should be an accurate portrayal of the judge's perceptions of the unit, and should speak to both instructor and member in terms of cause and affect and strength and weaknesses. The commentary should also reflect the degree to which the individuals and small segments are achieving excellence. The judge needs to stipulate as often as possible who he is evaluating through a phrase and where he is on the field. The judge's verbal responses should address the quality of excellence as it relates to the quality of risk. All commentary should refer as often as possible, to the appropriate box by number (e.g. Box 4).

The Field Visual sheet is a build-up sheet with credit awarded for the demonstrated achievement of skills and excellence. Consequently, the corps doing the most things wrong may or may not score the lowest depending on the judge's perception of what they did correctly balanced against the quality of the risk as described previously.

The judge will score two 10 point sub-captions for a total of 20 points. Decimals are not used on score sheets to minimize confusion and distraction. The DCE contest director will add this score to Ensemble Visual and Color Guard and divide by 2 to determine the 30 point Visual score.

Technique

- Principles of Movement
- Articulation of Body & Equipment
- Effort Qualities
- Style
- Recovery

Excellence

- Alignment
- Spacing
- Breaks & Turns
- Equipment & Body Control
- Tempo & Pulse
- Training & Compatibility

Definitions

TECHNIQUE - Attention here is to be paid to the fundamental understanding and expression of the accepted principles of movement and equipment manipulation. Care is to be taken to determine the degree to which individuals and small seg-

Percussion Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Ensemble Music
Visual Effect
Music Effect

ments evidence articulation, effort qualities and style within the chosen movement idiom. Recovery is the awareness and correction of deviations from the accepted norm of movement, space or time in relation to form, body and/or equipment.

EXCELLENCE - Spacing consists of interval and distance, which are defined below. Spatial alignment consists of dress and cover, which are defined below. Breaks and Turns are defined below. Tempo and Pulse Control are defined by phasing, defined below. It should be noted that tempo and pulse control also occurs within equipment and body issues. Equipment and Body Control are issues, which require adherence to spatial pathways, angles and planes as well as uniformity of the timing aspects of movement.

INTERVAL - The proper positioning of individuals relative to each other in responsibilities of spatial maintenance, either fixed or moving, with respect to width of form.

DISTANCE - The proper positioning of individuals relative to each other in responsibilities of spatial maintenance, either fixed or moving, with respect to depth of form.

DRESS - The proper development and maintenance of any bounding line either linear or curvilinear, in a fixed or moving mode.

COVER - The proper development and maintenance of individuals in a file, either linear or curvilinear, in a fixed or moving mode.

EQUIPMENT TIMING / ANGULARITY - The demonstration of uniformity of manipulation of any given prop (e.g. flags, rifles, etc.). This includes adherence to proper spatial pathways and the timing of this movement. Stationary or fixed positions are also to be evaluated (e.g. start and stop positions, as well as at a carry).

BREAKS - Any unplanned stopping or starting movement before or after an appointed cue. This pertains to both equipment moves and body movement (e.g. false starts and stops).

URNS - The timing of a turn movement including initiation and conclusion of the footwork as well as the uniform speed of the pivot is evaluated.

PHASING - The ability to maintain and control the uniform movement of the feet relative to time and speed of pulse.

BODY TIMING - The uniformity of initiation, internal phrase, and resolution in any choreographed effort.

TRAINING AND COMPATIBILITY - It is important that all performers have sufficient training to support the vocabulary

Percussion Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Ensemble Music
Visual Effect
Music Effect

COLOR GUARD

Consider equipment, body and movement. The color guard will be adjudicated as an integral element of the entire program.

Judging will commence with the first note of music or the first step of the corps proper, whichever occurs first. Judging will cease at the completion of the corps performance.

The judge will score two 10 point sub-captions for a total of 20 points. If a unit has no Color Guard, they will receive a 0. Decimals are not used on score sheets to minimize confusion and distraction. The DCE contest director will add this score to Ensemble Visual and Field Visual and divide by 2 to determine the 30 point Visual score.

Percussion Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Ensemble Music
Visual Effect
Music Effect

Composition

- Quality of the Orchestration
- Expressive Components (Space, Time, Weight, & Flow)
- Visual Musicality
- Variety
- Creativity
- Staging/Integration
- Unity

Excellence

- Ensemble Control
- Precision & Uniformity
- Achievement of Effort Changes
- Articulation of Body & Equipment
- Adherence to Style & Role Recovery
- Recovery
- Training & Compatibility

Definitions

QUALITY OF THE ORCHESTRATION - The logical, musical, qualitative structural arrangement and combination of the compositional elements to create design. These qualities relate to the mechanics of design, such as: line, form, balance, direction, texture, color, weight and motion. It reflects the use of interrelated parts through the designer's use of simultaneous responsibilities and multiple design concepts.

EXPRESSIVE COMPONENTS - The use of space, time, weight and flow through form, body and equipment, which allow the visual program to express the music.

VISUAL MUSICALITY - The visual representation and enhancement of all aspects of the musical structure through the use of equipment, body and form structure and motion.

VARIETY - The use of multiple visual design techniques and methods of construction and expression to present and interpret the music.

CREATIVITY - The use of fresh or new concepts of design or combinations of design elements not previously utilized or developed.

UNITY - The sense of totality of design that brings the visual elements into a harmonious presentation.

EXCELLENCE - It is understood that the terms and descriptors listed under the sub-captions are not a checklist nor are they all inclusive. The use of these terms is to assist the adjudicator in determining to what extent and to what quality level a unit has achieved in the areas of compositional worth and the display of visual excellence through a variety of demonstrated skills.

The descriptors listed, such as Ensemble Control, Precision and Uniformity, etc. are self-explanatory and are guidelines to assist the adjudicator in determining what qualities are inherent in the portrayal of excellence. Additional clarifications include the unit's ability to portray an accurate and uniform control of timing, direction and spatial relationships in form, body and equipment in order to most clearly display the compositional intent. This also includes concepts such as orientation and spatial pathways.

TRAINING AND COMPATIBILITY - It is important that all performers have sufficient training to support the vocabulary

Percussion Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Ensemble Music
Visual Effect
Music Effect

ENSEMBLE VISUAL

FORM, BODY, AND EQUIPMENT

The purpose of this sheet is to assess both the quality of the visual design (composition) and the extent to which the corps has been able to demonstrate the skills and techniques required to achieve the composition.

This sheet will be used by one judge who shall position himself in the best location to evaluate the above. In most instances, this would be in the press box area.

The judge will reflect his observations and analysis of the compositional elements. The commentary should be accurate reflection of the judge's perceptions of the program and its portrayal and should thus speak to both designer and members in terms of the quality of the written product and its achievement by the corps. All commentary should refer, as often as possible, to the appropriate box by number (e.g. Box4).

Judging will commence with the first step of the corps proper or the first note of music, whichever comes first (consider the warm-up). Judging will cease at the completion of the corps performance.

The judge will score two 10 point sub-captions for a total of 20 points. Decimals are not used on score sheets to minimize confusion and distraction. The DCE contest director will add this score to Field Visual and Color Guard and divide by 2 to determine the 30 point Visual score.

Percussion Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Ensemble Music
Visual Effect
Music Effect

Composition

- Quality of the Orchestration
- Unity
- Expressive Components (Space, Time, Weight, & Flow)
- Visual Musicality
- Variety
- Unity

Excellence

- Ensemble Control
- Precision/Uniformity
- Achievement of Effort Changes
- Articulation of Body/Equipment
- Adherence to Style & Role Recovery

Definitions

QUALITY OF THE ORCHESTRATION - The logical, musical, qualitative structural arrangement and combination of the compositional elements to create design. These qualities relate to the mechanics of design, such as: line, form, balance, direction, texture, color, weight and motion. It reflects the use of interrelated parts through the designer's use of simultaneous responsibilities and multiple design concepts.

INTEGRATION – The staging of all visual elements not in isolation of themselves. There must be purpose and meaning to the staging and participation of all visual elements in the design process.

EXPRESSIVE COMPONENTS - The use of space, time, weight and flow through form, body and equipment, which allow the visual program to express the music.

VISUAL MUSICALITY - The visual representation and enhancement of all aspects of the musical structure through the use of equipment, body and form structure and motion.

VARIETY - The use of multiple visual design techniques and methods of construction and expression to present and interpret the music.

UNITY - The sense of totality of expression and design that brings the musical and visual elements into a harmonious presentation.

EXCELLENCE - It is understood that the terms and descriptors listed under the sub captions are not a checklist nor are they all-inclusive. The use of these terms is to assist the adjudicator in determining to what extent and to what quality level a unit has achieved in the areas of compositional worth and the display of visual excellence through a variety of demonstrated skills.

The descriptors listed, such as Ensemble Control, Precision and Uniformity, etc. are self-explanatory and are guidelines to assist the adjudicator in determining what qualities are inherent in the portrayal of excellence. Additional clarifications include the unit's ability to portray an accurate and uniform control of timing, direction and spatial relationships in form, body and equipment in order to most clearly display the compositional intent. This also includes concepts such as orientation and spatial pathways.

Percussion Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Ensemble Music
Visual Effect
Music Effect

FIELD PERCUSSION

The purpose of this sheet is to assess the percussion proficiency of the unit through an analysis of the competencies demonstrated by the individual performers and grouped segments of the ensemble. The basis of the judge's evaluation on this caption includes two specific areas, technique and musicianship. Emphasis shall be placed on the Achievement of Excellence in the areas of technical proficiency and musicianship, with respect to the demonstration of skills in all facets of the percussion presentation. Achievement is defined as 'the simultaneous consideration of what is being done and how well it is done.'

The judge will position himself anywhere on the performance field or in the area of the front track and sideline. It is the judge's responsibility to optimize adequate exposure and sampling of all elements of the percussion performance relevant to the specific criteria described on the scoring sheet. Evaluate the entire performance. The focus of the commentary to be considered by a judge in this caption relates to the individual performer and grouped sections of the percussion ensemble attempting the same musical phrase.

Judging will commence with the first note of music, first step of the corps proper, or salute of the Drum Major (consider possible warm-up of the corps leading uninterrupted into the start of the performance). Judging will end at the completion of the corps performance.

All commentary provided during a judge's evaluation of a corps performance would be done using a portable digital recorder. The dialogue of the judge's observations should reflect an analysis of the strengths and deficiencies of the individual and segmental skills being displayed by the percussion ensemble. The commentary should be an accurate portrayal of the judge's perceptions of the unit and must reflect the degree to which the individuals are achieving excellence. Comments by the judge should speak to both the instructor and performing members in terms of a cause/effect relationship. The judge should identify as often as possible who he is evaluating through a musical phrase and from what vantage point he is evaluating that segment. Evaluation of the pit and keyboard ensemble positioned stationary on the front sideline area should be avoided by the judge if positioned backfield with the percussion battery.

When comparing units of similar proficiency, risk will be considered to determine rank.

The judge will score two 10 point sub-captions for a total of 20 points. Decimals are not used on score sheets to minimize confusion and distraction. The DCE contest director will multiply this score by 2, add it to Music Ensemble and divide by 2 to determine the 30 point Music score.

Percussion Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Ensemble Music
Visual Effect
Music Effect

Technique

- Clarity of Articulation
- Implement Control (individual)
- Uniformity (section within ensemble)
- Timing & Tempo Control
- Quality of Sound/Pitch Accuracy

Musicianship

- Musical Expression
- Phrasing
- Balance
- Involvement
- Training & Compatibility

Definitions

CLARITY OF ARTICULATION - The method of enunciation of beats (rudimental or non-rudimental) and the sound produced by the degree of rhythmic accuracy within a musical phrase -either clean, crisp, and distinctive or in various degrees of enunciation which can be played clearly through proper technique and skill.

IMPLEMENT CONTROL - Relates to the individual performer and the method of manual dexterity to display proper stick or mallet grips, wrist or forearm motion, playing style, and height of implement rise from the playing surface of the instrument. This area may also consider the proper technique used to display skills on various non-membrane percussion instruments, including cymbals and accessories.

UNIFORMITY - The combined similarity of technical style and skills between individual performers attempting the same musical responsibility. Comparison of uniformity is mostly reserved for grouped individuals in a section of the percussion ensemble Ia in simultaneously.

TIMING/TEMPO CONTROL - The method of displaying proper synchronization of musical parts between any of the elements of the entire percussion ensemble during the same musical passage. Pulse beat distortion and unintended tempo fluctuations, if present, between individuals attempting the same or divided rhythmical parts are to be considered.

QUALITY OF SOUND/PITCH ACCURACY - The degree of sound clarity produced by the performer(s) on the instrument itself. Consideration of the factors which influence the quality of sound are intonation of the instrument, technical selection of appropriate playing zones on an instrument, stick and mallet selection for the desired musical timbre, and the sound volume dispersed by individuals playing within a section of the ensemble. Pitch accuracy refers to the appropriate tuning of instruments with the capability of various pitch ranges, such as timpani.

MUSICAL EXPRESSION - Musical contouring, layering, and shaping of dynamics within the performance of the written composition.

PHRASING - The performer's skill in communicating the music with meaning and expression. This is achieved through the use of varied articulation and dynamic shaping which gives meaning to the performance and imbues it with artistic qualities.

BALANCE - The proper distribution of sound quality dispersed from player to player within the same section of the percussion ensemble.

INVOLVEMENT - The frequency that a performer(s) is being utilized to achieve a desired level of musical contribution.

TRAINING AND COMPATIBILITY - It is important that all performers have sufficient training to support what the design team have asked from the performers.

Percussion Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Ensemble Music
Visual Effect
Music Effect

ENSEMBLE MUSIC

The purpose of the music ensemble excellence sheet is to evaluate the quality of the percussion players specifically in regards to their ability to work together as an ensemble. The music ensemble judge is to credit the success of the music performers as part of the entire musical ensemble.

There will be one judge positioned in the press box. Judging shall begin at the first step or note and conclude at the end of the show.

The judge will score two 10 point sub-captions for a total of 20 points. Decimals are not used on score sheets to minimize confusion and distraction. The DCE contest director will add this score to Field Percussion and divide by 2 to determine the 30 point Music score.

Percussion Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Ensemble Music
Visual Effect
Music Effect

Technique

- Uniformity/Method of Articulation
- Technical Proficiency
- Timing/Rhythmic Accuracy
- Tone Quality/Intonation

Musicianship

- Phrasing
- Expression
- Authenticity of Style
- Style/Idiomatic Interpretation
- Balance/Blend
- Cohesiveness

Definitions

UNIFORMITY/METHOD OF ARTICULATION - The method of enunciation of the notes in a phrase. This includes and is not limited to attacks, releases, accents, and other devices. Articulation is a means of creating the intent of the music. Uniformity, precision, and clarity are skills that DCE music performers work to perfect over the course of the season.

TECHNICAL PROFICIENCY - The skill of an ensemble and/or segment to execute the written program.

TIMING -The ability to perform with simultaneity through time. The demands of movement and spatial separation tax the members greatly and make the crisp, sharp performance difficult. Care should be given to recognition of the demands of the program in this area.

RHYTHMIC ACCURACY - The precise and accurate display of any unison timing effort intended to be done uniformly.

TONE QUALITY/INTONATION - The ability to correctly perform pitches in both melodic and harmonic situations. The result of such skill and adjustments is said to be 'in tune'.

PHRASING - The performer's skill in communicating the music with meaning and expression. This is achieved through the use of varied articulation and dynamic shaping which gives meaning to the performance and imbues it with artistic qualities.

EXPRESSION - The ability of the performers to involve themselves in the program and transform the arranger's ideas into a vehicle of meaning and personal importance. This allows the players to give of themselves in a fashion that is the essence of music and art, personal involvement.

AUTHENTICITY OF STYLE - The manifestation of musical practice that allow drum corps to perform a variety of material; jazz, rock, Broadway, classical, Latin, etc. in such a manner to transcend the barriers of instrumentation, environment, and staging. The skill allows the audience to experience or recreate the intent and meaning of the original musical style at a drum and bugle contest. It should be noted that on occasion, the intent of the performance is to not recreate the original style, but to provide an alternative rendition of the composition.

STYLE/IDIOMATIC INTERPRETATION - The quality that communicates the ensemble's understanding of the style of the music it is performing. In addition, the taste of the percussion instructor and/or field director can be communicated through subtleties in interpretation within the idiom.

BALANCE - The presentation of the musical arrangement as intended in terms of dynamic levels. This allows all voices to be heard; yet the predominant ideas of the composition stand out and are discernable. The harmonic structures present all the musical voices, make the horizontal structure readily understandable and the melodic voices have a position of prominence.

BLEND - The harmonious interaction of the music choir to present a uniform sound.

COHESIVENESS - The ability of the entire ensemble to maintain a rhythmic, melodic and harmonic stability. All possible musical demands are handled with ease at the highest level of musicianship.

Percussion Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Ensemble Music
Visual Effect
Music Effect

VISUAL EFFECT

Percussion Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Ensemble Music
Visual Effect
Music Effect

The purpose of this sheet is to evaluate the effectiveness of the corps presentation, both in terms of Design Effectiveness and in terms of the Performer Effectiveness of the visual program. The judge is responsible for assessing the overall effect generated by the entire corps; its music (percussion) effect; color and form effect. Judging effectiveness of the program and performance is not a technical evaluation, but one that considers the emotional, aesthetic, and intellectual concepts that each corps endeavours to present. Therefore the experience of judging effect is not a technical one. The judge should prepare himself to be entertained! The judge is to be sensitive to the emotion generated by the unit and is to respond to the unit's ability to establish moods and control the audience.

The Visual Effect sheet is a build-up sheet with credit awarded for the achievement of the effect and the generation of emotion. Judging will commence with the first note of music or the first step of the corps proper, whichever comes first (consider warm-up). Judging will cease at the completion of the corps performance.

The judge will use a portable digital recorder to reflect his observations and feelings regarding the corps presentation. The commentary should be an accurate portrayal of the Judge's perceptions of the unit and should speak to both the members and designers in terms of cause/effect and reactions to their efforts. The commentary should speak to the degree to which the unit is generating effect and what steps could be taken to heighten the effectiveness of the group.

This sheet will be used by one judge who will position himself so as to have the best vantage point to view and hear the corps. This will generally be in the press box area.

Demand in and of itself is not a consideration on this sheet. The judge will score two 10 point sub-captions for a total of 20 points. Decimals are not used on score sheets to minimize confusion and distraction.

Design Effect

- Coordination
- Pacing
- Creativity/Imagination
- Variety
- Artistry
- Continuity
- Interpretation
- Climax

Performer Effect

- Communication/Involvement
- Emotional Range
- Expression
- Professionalism

Definitions

COORDINATION - The harmonious functioning of the visual of the color guard and percussion elements. It is the result of the process that evolves from adaptation through staging and continuity to build to a climax. This sub caption credits the manner and extent to which the design team has created and coordinated an effective program.

PACING - The continuity of the visual design, which includes the time between planned events and the development of highs and lows in the program.

CREATIVITY/IMAGINATION - The individual, imaginative and expressive approach to the written visual program. Creativity is evidenced both in an original approach, and in the further exploration of an established approach in the pursuit of universal qualities.

VARIETY - The use of different talents, qualities and techniques in creating effect. This can be achieved within one style or in the exploration of a number of styles.

ARTISTRY - The imaginative skill or expressive quality in creation and interpretation of the performer's communication. Artistry is the aesthetic quality that deepens the appreciation or heightens the effectiveness of any style or styles.

CONTINUITY - The quality of flow in the audio/visual presentation with emphasis on the proper development from one idea, effect or production to the next.

INTERPRETATION - The representation and realization of the written program. Enhancement adds or contributes to interpretation so as to increase intensity, understanding or effect.

CLIMAX - The ability of the design team to blend all of the elements so as to achieve definitive moments of emotional impact, satisfaction or resolution.

COMMUNICATION/INVOLVEMENT - The performance techniques that connect to the audience, demonstrating the ability of the performers to draw the audience into what they are doing. The exchange of information from the performer to the audience.

EMOTIONAL RANGE - The ability of the performers to infuse the written program with the appropriate feelings, aesthetic qualities and intensities and to communicate these to the audience.

EXPRESSION - The ability of the performers to involve themselves in the program and transform the designer's ideas into a vehicle of meaning and personal importance. This allows the performers to give of themselves in a fashion that is the essence of the performing arts and personal involvement.

PROFESSIONALISM - The demonstration of the highest standards in performance and communication, regardless of style. It is the quality of the performers that generates effect through accurate and appropriate communication of character.

It is understood that the considerations listed above are guidelines for the adjudicator to arrive at an assessment of the most effective possible presentation by both the design team and the performers. It is further understood that there are a variety of ways to achieve effect and that there are a variety of levels of involvement or engagement that can be achieved by both the designers and the performers. It is the adjudicator's responsibility to react to and assess the effect(s) displayed.

Percussion Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Ensemble Music
Visual Effect
Music Effect

MUSIC EFFECT

The adjudication of Music Effect requires the judge to examine the program for the effectiveness of both the program design and performance as it relates to the entertainment of the audience. The efforts of the music arrangers and visual design team are addressed under the area of Repertoire Effectiveness. The members are credited under the sub-caption for Performer Effectiveness. The combination of these two areas thus comprises the Music Effect sheet. It should be noted that the judge is to focus attention to the effectiveness of the repertoire and the effectiveness of the performers, with the resulting combination crediting the overall effectiveness of the corps.

Judging effectiveness of the program and performance is not a technical evaluation, but one that considers the emotional, aesthetic, and intellectual concepts that each corps endeavours to present. Therefore the experience of judging effect is not a technical one. The judge should prepare himself to be entertained! While we all have our preferences in music and style, the art of judging effect is to appreciate what is good and effective in each performance regardless of style. The audience reaction shall be considered as part of the evaluative process when it is felt to be a genuine reaction to the performance. A 'hometown' reaction to a local or favourite corps may be more reflective of a longstanding appreciation, rather than a response to the performance given at the contest.

The judge will score two 10 point sub-captions for a total of 20 points. Decimals are not used on score sheets to minimize confusion and distraction.

Percussion Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Ensemble Music
Visual Effect
Music Effect

Repertoire Effect

- Coordination
- Staging
- Creativity
- Artistry
- Pacing
- Orchestration

Performer Effect

- Expression
- Spirit/Intensity
- Emotional Range
- Communication/Involvement
- Showmanship
- Entertainment/Appeal

Definitions

COORDINATION - The harmonious functioning of the visual and percussion elements. It is the result of the process that evolves from adaptation through staging and continuity to climax. This sub caption credits the manner and extent to which the design team has created and coordinated an effective program.

STAGING - The proper blending of the audio/visual elements with respect to placement of performers so as to maximize and enhance total effectiveness. Staging is the means by which the designer can manipulate musical dynamics, balance and tone color, and maintain effective audio/visual focus.

CREATIVITY - The use of fresh or new concepts of composition or combinations of composition elements not previously utilized or developed.

ARTISTRY - The imaginative skill or expressive quality in creation, interpretation of communication. Artistry is the aesthetic quality that deepens the appreciation or heightens the effectiveness of any style

PACING - The continuity of the musical design, which includes the time between planned events and the development of highs and lows in the program.

ORCHESTRATION - The logical, musical, qualitative structural arrangement and combination of the elements to create a composition. It reflects the use of interrelated parts through the composer's use of simultaneous responsibilities and multiple compositional concepts.

EXPRESSION - The ability of the performers to involve themselves in the program and transform the arranger's ideas into a vehicle of meaning and personal importance. This allows the players to give of themselves in a fashion that is the essence of music and art, personal involvement.

SPIRIT/INTENSITY - The ability of the performers to communicate their emotional involvement in the program. It is the effective and engaging demonstration of their conviction and enjoyment in their roles as performers.

EMOTIONAL RANGE - The ability of the performers to infuse the written program with the appropriate feelings, aesthetic qualities and intensities and to communicate these to the audience.

COMMUNICATION - The conveyance of the musical message in a fashion that delivers the intended meaning of the arrangement/ composition. This requires a deep understanding of the aesthetics present in the program and advanced performance skills to successfully transmit the program to the adjudicator and audience.

INVOLVEMENT - The performance techniques that connect to the audience, demonstrating the ability of the performers to draw the audience into what they are doing. The exchange of information from the performer to the audience.

SHOWMANSHIP - Entertainment: the affective aspect of performance. It is the result of the performer's ability to elicit the desired response from the audience. The response can range from enthusiastic and vocal reaction to intense but quiet appreciation.

ENTERTAINMENT/APPEAL - The way in which the music performance engages the attention agreeably, amuses or diverts. The attractiveness of the performance of the drum corps.

Percussion Class

Field Visual
Color Guard
Ensemble Visual
Field Percussion
Ensemble Music
Visual Effect
Music Effect

Open Class

Judging sheets

Emphasis shall be placed on the **Achievement of Technique** and the **Achievement of Excellence** by individuals and small groups with respect to the active demonstration of skills in all facets of the visual presentation. Evaluate the entire performance. **It is important that all performers have sufficient training to support the vocabulary.**

Class: *Open Class*

Corps name:

Date, place:

Technique

- Principles of Movement
- Articulation of Body & Equipment
- Effort Qualities
- Style
- Recovery

100

Excellence

- Alignment
- Spacing
- Breaks & Turns
- Equipment & Body Control
- Tempo & Pulse
- Training & Compatibility

100

Name judge:

Signature judge:

**Maximum
total 200**

Credit the **Orchestration and quality of the composition** with respect to form, body, and equipment and the **Achievement of Excellence** by the color guard. Emphasis is to be placed on the active demonstration of skills in all facets of the visual presentation. Evaluate the entire performance. **It is important that all performers have sufficient training to support the vocabulary.**

Class: *Open Class*

Corps name:

Date, place:

Composition

- Quality of the Orchestration
- Expressive Components
(Space, Time, Weight, & Flow)
- Visual Musicality
- Variety
- Creativity
- Staging/Integration
- Unity

100

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Excellence

- Ensemble Control
- Precision & Uniformity
- Achievement of Effort Changes
- Articulation of Body & Equipment
- Adherence to Style & Role Recovery
- Recovery
- Training & Compatibility

100

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Name judge:

Signature judge:

**Maximum
total 200**

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		Composition		Excellence	
Box 1	Box 2	Box 3	Box 4	Box 5	
<p>1-29 - Lacks fundamental understanding of compositional qualities. The use of the triad is rarely attempted. The staging is below average.</p>	<p>30-44 - The construction qualities are occasionally presented with a fundamental musical awareness. Generally the written vehicle is basic in treatment and approach, and would necessitate further refinement. Expressive qualities may be displayed sometimes. The staging may be clear, but emphasis and integration are often not successful.</p>	<p>45-74 - A good composition. The musicality of the composition is adequately expressed through the use of form, body, and equipment. Expressive qualities are average in their use and explore more than one expressive range. The staging is clear, and emphasis and integration are often successful.</p>	<p>75-94 - An excellent composition. The composition often explores the musical structure at an advanced level through the use of form, body, and equipment. Content displays above average and sometimes advance use of the triad. Staging is successful and sometimes creative with few problems.</p>	<p>95-100 - A superior composition. The musical structure is consistently explored to achieve maximum representation and enhancement through form, body, and equipment. Technical and expressive efforts display superior use of the triad. Emphasis is successful, creative and varied.</p>	
<p>1-29 - Excellence level is minimal. Performers are generally unaware of their most basic responsibilities. A cohesive style does not exist.</p>	<p>30-44 - Excellence is infrequently achieved through form, body, and equipment. The guard is occasionally challenged. The need for recovery is frequent and achieved in some cases. A cohesive style may be apparent in some performers.</p>	<p>45-74 - The ensemble achieves a good degree of excellence through form, body, and equipment. The guard is sometimes challenged with expressive and technical skills. Recovery is inconsistently achieved. Style is cohesive but inconsistent. Timing and position are handled in an average manner.</p>	<p>75-94 - The ensemble achieves an excellent degree of excellence through form, body, and equipment. The ensemble is often challenged. Recovery is occasionally required, and is regularly achieved. Style is cohesive and often clear. Timing and position are handled in an above average manner.</p>	<p>95-100 - The ensemble achieves a superior quality of excellence through form, body, and equipment. The ensemble is consistently challenged. Although rarely necessary, recovery is effectively achieved. Style is cohesive and always clear. Timing and position are handled in a superior manner.</p>	

Credit the **Orchestration and quality of the composition** with respect to form, body, and equipment and the **Achievement of Excellence** by the ensemble. Emphasis is to be placed on the active demonstration of skills in all facets of the visual presentation. Evaluate the entire performance.

Class: *Open Class*

Corps name:

Date, place:

Composition

- Quality of the Orchestration
- Integration
- Expressive Components
(Space, Time, Weight, & Flow)
- Visual Musicality
- Variety
- Unity

100

--

Excellence

- Ensemble Control
- Precision/Uniformity
- Achievement of Effort Changes
- Articulation of Body/Equipment
- Adherence to Style & Role Recovery

100

--

Name judge:

Signature judge:

**Maximum
total 200**

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Box 1

1-29 - Lacks fundamental understanding of compositional qualities. There is very little relationship to the music. There is little or no unity to the program.

Box 2

30-44 - The construction qualities are occasionally presented with a fundamental musical awareness. Generally the written vehicle is basic in treatment and approach, and would necessitate further refinement. The relationship of visual to audio is below average. Unity is below average.

Box 3

45-74 - A good composition. The musicality of the composition is adequately expressed through the use of form, body, and equipment. Variety is average. Unity is present, but flaws in design may occur.

Box 4

75-94 - An excellent composition. The composition often explores the musical structure at an advanced level through the use of form, body, and equipment. Variety is above average. Unity of design is usually present.

Box 5

95-100 - A superior composition. The musical structure is consistently explored to achieve maximum representation and enhancement through form, body, and equipment. Variety assists in the depth of the design. Unity of design is constantly present.

		Composition	Excellence
Box 1	1-29 - Lacks fundamental understanding of compositional qualities. There is very little relationship to the music. There is little or no unity to the program.	95-100 - A superior composition. The musical structure is consistently explored to achieve maximum representation and enhancement through form, body, and equipment. Variety assists in the depth of the design. Unity of design is constantly present.	95-100 - The ensemble achieves a superior quality of excellence through form, body, and equipment. The ensemble is consistently challenged. Although rarely necessary, recovery is effectively achieved. Superior demonstration of skills.
Box 2	30-44 - The construction qualities are occasionally presented with a fundamental musical awareness. Generally the written vehicle is basic in treatment and approach, and would necessitate further refinement. The relationship of visual to audio is below average. Unity is below average.	75-94 - An excellent composition. The composition often explores the musical structure at an advanced level through the use of form, body, and equipment. Variety is above average. Unity of design is usually present.	75-94 - The ensemble achieves an excellent degree of excellence through form, body, and equipment. The ensemble is often challenged. Recovery is occasionally required, and is regularly achieved. Flaws seem to be less apparent.
Box 3	45-74 - A good composition. The musicality of the composition is adequately expressed through the use of form, body, and equipment. Variety is average. Unity is present, but flaws in design may occur.	45-74 - The ensemble achieves a good degree of excellence through form, body, and equipment. The ensemble is sometimes challenged. Recovery is inconsistently achieved. Flaws tend to be apparent.	45-74 - The ensemble achieves a good degree of excellence through form, body, and equipment. The ensemble is sometimes challenged. Recovery is inconsistently achieved. Flaws tend to be apparent.
Box 4	75-94 - The construction qualities are occasionally presented with a fundamental musical awareness. Generally the written vehicle is basic in treatment and approach, and would necessitate further refinement. The relationship of visual to audio is below average. Unity is below average.	75-94 - An excellent composition. The composition often explores the musical structure at an advanced level through the use of form, body, and equipment. Variety is above average. Unity of design is usually present.	75-94 - The ensemble achieves an excellent degree of excellence through form, body, and equipment. The ensemble is often challenged. Recovery is occasionally required, and is regularly achieved. Flaws seem to be less apparent.
Box 5	95-100 - Lacks fundamental understanding of compositional qualities. There is very little relationship to the music. There is little or no unity to the program.	95-100 - A superior composition. The musical structure is consistently explored to achieve maximum representation and enhancement through form, body, and equipment. Variety assists in the depth of the design. Unity of design is constantly present.	95-100 - The ensemble achieves a superior quality of excellence through form, body, and equipment. The ensemble is consistently challenged. Although rarely necessary, recovery is effectively achieved. Superior demonstration of skills.

Emphasis shall be placed on the **Achievement of Technique** and the **Achievement of Musicianship** by the individual percussionists and grouped sections of the ensemble with respect to the active demonstration of skills in all facets of the percussion presentation. Risk shall be considered inherent to all criteria being evaluated. When comparing units of similar proficiency, risk will be used to determine rank. Evaluate the entire performance. **It is important that all performers have sufficient training to support the vocabulary.**

Class: *Open Class*

Corps name:

Date, place:

Technique

- Clarity of Articulation
- Implement Control (individual)
- Uniformity (section within ensemble)
- Timing & Tempo Control
- Quality of Sound/Pitch Accuracy

100

Musicianship

- Musical Expression
- Phrasing
- Balance
- Involvement
- Training & Compatibility

100

Name judge:

Signature judge:

**Maximum
total 200**

					Technique	Musicianship
Box 1	Box 2	Box 3	Box 4	Box 5	<p>95-100 - Superior articulation of rhythmic interpretation is always present. Pulse control and timing never falter, no distortion exists. Tempo control offers exactness. The performer(s) displays tremendous uniformity in their approach to playing style. Implement control is outstanding. Quality of sound and pitch accuracy are superior. Technical background and ability are at maximum levels. Physical and mental challenges required are extraordinary. Depth of spatial separation in the drill is extremely challenging.</p>	<p>95-100 - Superior achievement of musical expression at all times. Outstanding dynamic contouring takes place. Confidence and awareness are never in question. Concentration levels are extraordinary. Phrasing of all musical passages is handled flawlessly. Recovery never has to occur. The distribution of balance in each section is superior. Maximum involvement from the entire ensemble exists.</p>
<p>1-29 - Players exhibit many individual problems in rhythmic interpretation. Rhythmic accuracy occurs infrequently. Slow and rapid passages often lack togetherness. Tempo and pulse control problems occur frequently. Overall control of implement position is lacking and rigid. Uniformity of playing styles between players is frequently inconsistent. Overall quality of sound and pitch accuracy is poor most times. Little technical ability and skills are required. Mental challenges and spread formations are minimal.</p>	<p>30-44 - Some of the program occurs with a sense of tempo and pulse control. Clarity of articulation and accuracy is fair and sometimes lacks togetherness. Stick and mallet control can be inconsistent. Rhythmic interpretation is understood. Performers display some problems in uniformity of playing style, but may be mechanical at times. Sound quality and pitch selection are sometimes inappropriate. Some technical ability or skill is required at times. The program offers some physical and mental challenges to the players. Drill demands placed on the performer(s) can be limited.</p>	<p>45-74 - Rhythmic parts are generally played well together most times, though some inconsistencies still exist. Players display a good awareness of pulse and tempo control most of the time and lapses can occur. Uniformity between players and individual implement control is good with some variations noted. Pitch accuracy and sound quality from the instruments is mostly correct and appropriate. Good technical ability and skills are required throughout the program. Several physical and mental demands are placed on the players, yet inconsistent. Spread formations can cause distortion.</p>	<p>75-94 - Excellent control of tempo and timing is evident consistently. Rhythmic accuracy is mostly precise. Clarity of articulation is well done. Pulse control is consistent throughout. Players perform with a consistent display of uniform playing styles. Implement control is considered very good. Quality of sound is excellent. Accuracy of appropriate pitch selection is strong. A high degree of physical and mental challenges are posed to the performer(s) on a consistent basis. Velocity and spatial separation of players in the drill offers little distortion.</p>	<p>75-94 - A strong display of musical expression is consistently present throughout the program. Dynamic shaping is tasteful and correct. A constant high level of awareness exists. Little anticipation occurs and musical phrasing always takes place to the end of all musical passages. Concentration levels are excellent. Balance is maintained throughout the ensemble on a consistent basis. High levels of involvement by all elements of the ensemble are present.</p>		
<p>1-29 - Little attempt at musical expression is made, it is often rigid and uncomfortable. Concentration seems mediocre. Anticipation, hesitancy, and over-extension of musical phrases frequently occur. Individual balance within a section is poor. Recovery rarely occurs. Involvement of all elements never really takes place.</p>	<p>30-44 - Performer(s) makes an occasional attempt at expression. Dynamic shaping is attempted but never fully achieved. Musical phrasing is mechanical and not consistent through the end of musical passages. Concentration falters on occasion. Balance within a section is fair and never maintained. Recovery from loss of pulse takes time. Occasional involvement of all elements takes place.</p>	<p>45-74 - Some of the written musical expressions are achieved. Dynamic and rhythmic shaping are consistently attempted, yet not fully performed well. Phrasing of parts generally extends through the end of musical passages. Levels of concentration are good throughout. A pleasing balance of sound distribution occurs in each section, yet individuals may stick out at times. Recovery to obtain cohesiveness takes little time. Most performers in the percussion ensemble are fully involved on a consistent basis.</p>	<p>75-94 - A strong display of musical expression is consistently present throughout the program. Dynamic shaping is tasteful and correct. A constant high level of awareness exists. Little anticipation occurs and musical phrasing always takes place to the end of all musical passages. Concentration levels are excellent. Balance is maintained throughout the ensemble on a consistent basis. High levels of involvement by all elements of the ensemble are present.</p>	<p>95-100 - Superior achievement of musical expression at all times. Outstanding dynamic contouring takes place. Confidence and awareness are never in question. Concentration levels are extraordinary. Phrasing of all musical passages is handled flawlessly. Recovery never has to occur. The distribution of balance in each section is superior. Maximum involvement from the entire ensemble exists.</p>		

Emphasis shall be placed upon the **Achievement of Technique** and the **Achievement of Musicianship** by individuals and small groups with respect to the active demonstration of skills in all facets of the music presentation. Achievement is defined as ‘the simultaneous consideration of what is being done and how well it is done’. Evaluate the entire performance. **It is important that all performers have sufficient training to support the vocabulary.**

Class: *Open Class*

Corps name:

Date, place:

Technique

- Uniformity/Method of Technique
- Technical Proficiency
- Timing/Rhythmic Accuracy
- Quality of Sound
- Pitch Control/Accuracy
- Breath Control

100

Musicianship

- Phrasing
- Expression
- Style/Idiomatic Interpretation
- Training & Compatibility

100

Name judge:

Signature judge:

**Maximum
total 200**

Credit the **Achievement** of the music ensemble with respect to **Technique & Musicianship**. Emphasis is to be placed on the active demonstration of skills in all facets of the musical presentation with emphasis on the brass performance. Achievement is defined as 'the simultaneous consideration of what is being done and how well it is done.' Evaluate the entire performance.

Class: *Open Class*

Corps name:

Date, place:

Technique

- Uniformity/Method of Technique
- Technical Proficiency
- Timing/Rhythmic Accuracy
- Tone Quality/Intonation

100

Musicianship

- Phrasing
- Expression
- Authenticity of Style
- Style/Idiomatic Interpretation
- Balance/Blend
- Cohesiveness

100

Name judge:

Signature judge:

**Maximum
total 200**

					Technique	Musicianship
Box 1	Box 2	Box 3	Box 4	Box 5	<p>95-100 - The ensemble displays skills of the highest level in a program that presents significant technical and movement demands. The sound is focused and pure, pitch is consistently maintained. The ensemble cohesiveness and rhythmic control demonstrate both exacting uniformity as well as a sophisticated approach to the instrument that is professional in nature. The ability to control tempo and rhythmic phrases is handled effortlessly. When problems do occur, they are brief, minor, and recovery occurs quickly.</p>	<p>95-100 - The ensemble displays a thorough mastery of expressive skills. The uniformity of communication is consistently displayed and shows a maturity and understanding of idiom and style that is professional in nature. The music and movement requirements of the program represents a considerable challenge to the ensemble.</p>
<p>1-29 - The ensemble's efforts to meet the challenges of the program are generally unsuccessful. The program may either be well above their skill level and/or the lack of familiarity may result in an extremely problematic performance. Blend/Balance and Cohesiveness is lacking, readability is difficult due to problems with clarity, and intonation is poor.</p>	<p>30-44 - The ensemble's ability to provide an accurate rendition of the show is hampered by their lack of skills and/or unfamiliarity with program. The level of technical and movement demand placed upon the ensemble may vary from below average to the most difficult, however their attempts to demonstrate proper articulation, maintain cohesiveness, and rhythmic control are very inconsistent.</p>	<p>45-74 - The ensemble has mastered the basic skills and is able to display good ensemble skills for much of the program. There are areas that present a challenge that are not met. The level of technical and movement demand placed upon the ensemble may vary from average to the most difficult with problems in ensemble cohesiveness, intonation and rhythmic control readily apparent. The ensemble is able to perform with a general sense of simultaneity and rhythmic accuracy. The ensemble needs to refine their skills and demonstrate greater consistency.</p>	<p>75-94 - The ensemble consistently demonstrates very good skills with minor flaws throughout the program, which provides opportunities to display diverse skills with an above average level of technical and movement demand required. The level of performance is marked by the consistent ability of the ensemble to accurately tune harmonic structures and melodic lines, maintain cohesion, display a solid sense of pulse and rhythmic control, and present the musical ideas. The performance is marked by occasional problems in cohesiveness, and timing in the areas of high demand.</p>	<p>75-94 - The ensemble displays a thorough mastery of expressive skills. The uniformity of communication is consistently displayed and shows a maturity and understanding of idiom and style that is professional in nature. The music and movement requirements of the program represents a considerable challenge to the ensemble.</p>		
<p>1-29 - The ensemble's ability to convey and express the music is minimal. This is due to lack of familiarity with the program and/or a performance that is mechanical, dull, and lifeless. The demands of the written book may range from below average to complex; however the resulting performance rarely conveys the style & idiomatic interpretation of the musical message.</p>	<p>30-44 - The ensemble has limited success in expressing the musical material. However, the results are very inconsistent, either due to unfamiliarity with the program and/or lack of understanding of the music. The musical and movement demands may be below average to the most challenging, however the resulting performance infrequently conveys the musical message.</p>	<p>45-74 - The ensemble does understand the musical ideas and conveys them. There is inconsistency within the ensemble. Phases, dynamics, and articulations are expressed with varying degrees of success and although the music is expressed, a more uniform, consistent approach is needed. The musical and movement demands of the program do require the performers to display average and above skills.</p>	<p>75-94 - The ensemble's level of musical expression displays a maturity that provides a uniform effort with expressive shaping, excellent understanding of the chosen idiom, and appropriate use of articulations and dynamics to shape phrases. Musical and movement demands are considerable and require a variety of skills. Some areas of high demand still require attention to realize the full potential of communication.</p>	<p>75-94 - The ensemble displays a thorough mastery of expressive skills. The uniformity of communication is consistently displayed and shows a maturity and understanding of idiom and style that is professional in nature. The music and movement requirements of the program represents a considerable challenge to the ensemble.</p>		

Evaluate the **effectiveness of the program** and its **communication**. Credit the substantive development of intellectual, aesthetic, and emotional factors by the design team. Reward the performers for their ability to bring the program to life. Evaluate the entire performance.

Class: *Open Class*

Corps name:

Date, place:

Design Effect

- Coordination
- Pacing
- Creativity/Imagination
- Variety
- Artistry
- Continuity
- Interpretation
- Climax

100

Performer Effect

- Communication/Involvement
- Emotional Range
- Expression
- Professionalism

100

Name judge:

Signature judge:

**Maximum
total 200**

				Design Effect	Performer Effect
Box 1	Box 2	Box 3	Box 4	Box 5	
1-29 - Minimal effect generated by the design team. Appeal is questionable or limited.	30-44 - Design concepts demonstrate a fair understanding of visual effect elements, concept of program, artistry and use of color. Pacing of planned effects is basic. Visual Musicality is unfulfilled.	45-74 - Design concepts demonstrate good understanding of visual effect elements, good concept of program, artistry and use of color. Pacing demonstrates a successful awareness of effective planning. Some variety in effect concepts add to appeal and interest. There is success from coordinated effects.	75-94 - Design concepts demonstrate excellent understanding of visual effect through a high degree of coordination of elements, excellent concept of program, artistry and use of color. Greater variety adds interest to the program. Mood and visual musicality is consistently successful. Pacing demonstrates good effect planning and audience intrigue.	95-100 - Design concepts demonstrate superior understanding of visual effect through maximum coordination of elements, superior concept of program, artistry and use of color. Visual musicality and mood successfully explore varied musical interpretations. Pacing demonstrate success for this level of development and engages the audience with full, unique and creative ideas.	95-100 - Performers demonstrate superior effectiveness in communication of the show expression and Superior levels of expression and emotional communication occur. Emotional efforts are typically displayed throughout a wide range of responsibilities. Precision is superior.
1-29 - Performers demonstrate minimal understanding of their roles. There are few moments of emotional involvement. The performers lack polish and consistency.	30-44 - Performers demonstrate some effectiveness in communication of the show. Occasional use of necessary skills and development of style achieve some of the desired written expression. More attention to these skills is necessary. Performers may struggle with precision.	45-74 - Performers demonstrate good effectiveness in communication of the show. Sometimes high levels of expression and emotional communication occur. Emotional efforts are evident and a range of responsibilities are being developed. Precision is usually at an average level.	75-94 - Performers demonstrate excellent effectiveness in communication of the show. Excellent levels of expression and emotional communication occur. Emotional efforts are typically displayed throughout the range of responsibilities with some inconsistencies. Precision is usually excellent.	95-100 - Performers demonstrate superior effectiveness in communication of the show expression and Superior levels of expression and emotional communication occur. Emotional efforts are typically displayed throughout a wide range of responsibilities. Precision is superior.	

Evaluate the **effectiveness of the program** and its **communication**. Credit the substantive development of intellectual, aesthetic, and emotional factors by the design team. Reward the performers for their ability to bring the program to life. Evaluate the entire performance.

Class: *Open Class*

Corps name:

Date, place:

Repertoire Effect

- Coordination
- Staging
- Creativity
- Artistry
- Pacing
- Orchestration

100

Performer Effect

- Expression
- Spirit/Intensity
- Emotional Range
- Communication/Involvement
- Showmanship
- Entertainment/Appeal

100

Name judge:

Signature judge:

**Maximum
total 200**

				Repertoire Effect	Performer Effect
Box 1	Box 2	Box 3	Box 4	Box 5	
<p>1-29 - The repertoire exhibits basic concepts with little imagination and creativity. The writing displays few areas of substance and depth, when readability and performance allows one to perceive it. The coordination of the elements does little to elevate the overall effect of the program and overall concept is weak. The overall staging and pacing of the elements is inadequate.</p>	<p>30-44 - The repertoire displays some areas of imagination and creativity. The writing has some substance and depth, but readability is often a problem. coordination of the elements displays a basic awareness with inconsistent results. Staging and pacing is adequate.</p>	<p>45-74 - The repertoire displays imagination and creativity with depth and substance occurring through much of the show. A variety of intellectual and aesthetic effects are evident. The design team is generally successful in coordinating the elements and devising a concept. The effects are not fully maximized due to performance problems. Staging and pacing is very musical.</p>	<p>75-94 - The repertoire consistently displays imagination and creativity. The music has substance and depth, which provides a wealth of intellectual and aesthetic effects. The staging and pacing are imaginative and innovative. The design team has provided high levels of effect in the program and the program explores new concepts.</p>	<p>95-100 - The repertoire is skilfully written to transform sound into a complex tapestry that sets new standards for the activity. The program generates ultimate levels of intellectual and aesthetic effects, which are consistently maximized. The coordination, creativity, staging and pacing are superb and the program sets new standards in design.</p>	<p>95-100 points - The performance is marked by an inability to communicate with emotion and intensity. The program may either be well above their skill level and/or the lack of the performer or a lack of preparation results in a standard performance. Showmanship is minimal. The emotional range is limited.</p>
<p>30-44 points - The performance has moments of where the intended effects are expressed. The emotional involvement is inconsistent with some range of effects. Showmanship is evident, but not consistent through the ensemble.</p>	<p>45-74 points - The performers express the intent of the program with their performance. The performers are often involved and are successful in expressing their program. There are adequate levels of showmanship evident throughout the ensemble, with a variety in the emotional range of the program.</p>	<p>75-94 points - The performance consistently displays a high level of expression throughout the program. All members of the ensemble are constantly involved in performing a wide range of emotion in the program. The showmanship is at a high level with every member of the ensemble contributing to the performance throughout the program.</p>	<p>95-100 points - An exemplary performance brought forth by an outpouring of intense emotion and expression. The highest standards of involvement and showmanship are evident from every member of the ensemble throughout the entire performance. The ensemble performs every nuance of effect.</p>		

A-Class Cadet Class

Judging sheets

Emphasis shall be placed on the **Achievement of Technique** and the **Achievement of Excellence** by individuals and small groups with respect to the active demonstration of skills in all facets of the visual presentation. Evaluate the entire performance. **It is important that all performers have sufficient training to support the vocabulary.**

Class: *A-Class / Cadet Class*

Corps name:

Date, place:

Technique

- Principles of Movement
- Articulation of Body & Equipment
- Effort Qualities
- Style
- Recovery

100

Excellence

- Alignment
- Spacing
- Breaks & Turns
- Equipment & Body Control
- Tempo & Pulse
- Training & Compatibility

100

Name judge:

Signature judge:

**Maximum
total 200**

Box 1

Box 2

Box 3

Box 4

Box 5

		Technique		Excellence	
1-29 - No fundamental understanding of technique and style.	30-44 - Lacks fundamental understanding of technique and style.	45-74 - Occasional individual achievement of style, technical control of form, body, equipment and method of technique occurs. When necessary, recovery is rarely achieved. Much more work is needed in this area.	75-94 - A good achievement of style, technical control of form, body, and equipment technique occurs. When necessary, recovery may sometimes be demonstrated.	95-100 - An excellent individual achievement of style, technical control of form, body, equipment and method of technique occurs. When necessary, recovery is sometimes demonstrated. Ready to move on to Open Class.	95-100 - An excellent level of achievement is demonstrated. As the quality of responsibilities increases, high level of achievement is demonstrated on a frequent basis. Ready to move on to Open Class.
1-29 - Performers never achieve the most basic responsibilities.	30-44 - Performers rarely achieve the most basic responsibilities.	45-74 - Performers occasionally achieve the most basic responsibilities, but demonstrate little security with in the program. There are few moments of achievement within the program, especially where significant exposure exists. Much more attention is needed in this area.	75-94 - Performers demonstrate a good understanding of fundamental responsibilities and demonstrate adequate achievement. As the quality of responsibilities increases, there is an inconsistency of achievement. Performers seem confident and in control most of the time.	95-100 - An excellent level of achievement is demonstrated. As the quality of responsibilities increases, high level of achievement is demonstrated on a frequent basis. Ready to move on to Open Class.	95-100 - An excellent level of achievement is demonstrated. As the quality of responsibilities increases, high level of achievement is demonstrated on a frequent basis. Ready to move on to Open Class.

Credit the **Orchestration and quality of the composition** with respect to form, body, and equipment and the **Achievement of Excellence** by the color guard. Emphasis is to be placed on the active demonstration of skills in all facets of the visual presentation. Evaluate the entire performance. **It is important that all performers have sufficient training to support the vocabulary.**

Class: *A-Class / Cadet Class*

Corps name:

Date, place:

Composition

- Quality of the Orchestration
- Expressive Components
(Space, Time, Weight, & Flow)
- Visual Musicality
- Variety
- Creativity
- Staging/Integration
- Unity

100

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Excellence

- Ensemble Control
- Precision & Uniformity
- Achievement of Effort Changes
- Articulation of Body & Equipment
- Adherence to Style & Role Recovery
- Recovery
- Training & Compatibility

100

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Name judge:

Signature judge:

**Maximum
total 200**

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Box 1

Box 2

Box 3

Box 4

Box 5

Composition					Excellence				
<p>1-29 - No fundamental understanding of compositional qualities. The use of the triad is never attempted. The staging is way below average.</p>	<p>30-44 - Lacks fundamental understanding of compositional qualities. The use of the triad is rarely attempted. The staging is below average.</p>	<p>45-74 - The construction qualities are occasionally presented with a fundamental musical awareness. Generally the written vehicle is basic in treatment and approach, and would necessitate further refinement. Expressive qualities may be displayed sometimes. The staging may be clear, but emphasis and integration are often not successful.</p>	<p>75-94 - A good composition. The musicality of the composition is adequately expressed through the use of form, body, and equipment. Expressive qualities are average in their use and explore more than one expressive range. The staging is clear, and emphasis and integration are often successful.</p>	<p>95-100 - An excellent composition. The composition often explores the musical structure at an advanced level through the use of form, body, and equipment. Content displays above average and sometimes advance use of the triad. Staging is successful and sometimes creative with few problems. Ready to move on to Open Class</p>	<p>1-29 - Excellence level is nil. Performers are generally unaware of their most basic responsibilities. There is not a cohesive style.</p>	<p>30-44 - Excellence level is minimal. Performers are generally unaware of their most basic responsibilities. A cohesive style does not exist.</p>	<p>45-74 - Excellence is infrequently achieved through form, body, and equipment. The guard is occasionally challenged. The need for recovery is frequent and achieved in some cases. A cohesive style may be apparent in some performers.</p>	<p>75-94 - The ensemble achieves a good degree of excellence through form, body, and equipment. The guard is sometimes challenged with expressive and technical skills. Recovery is inconsistently achieved. Style is cohesive but inconsistent. Timing and position are handled in an average manner.</p>	<p>95-100 - The ensemble achieves an excellent degree of excellence through form, body, and equipment. The ensemble is often challenged. Recovery is occasionally required, and is regularly achieved. Style is cohesive and often clear. Timing and position are handled in an above average manner. Ready to move on to Open Class.</p>

Credit the **Orchestration and quality of the composition** with respect to form, body, and equipment and the **Achievement of Excellence** by the ensemble. Emphasis is to be placed on the active demonstration of skills in all facets of the visual presentation. Evaluate the entire performance.

Class: *A-Class / Cadet Class*

Corps name:

Date, place:

Composition

- Quality of the Orchestration
- Expressive Components
(Space, Time, Weight, & Flow)
- Visual Musicality
- Variety
- Unity

100

--

Excellence

- Ensemble Control
- Precision/Uniformity
- Achievement of Effort Changes
- Articulation of Body/Equipment
- Adherence to Style & Role Recovery

100

--

Name judge:

Signature judge:

**Maximum
total 200**

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Box 1

1-29 - No fundamental understanding of compositional qualities. There is no relationship to the music. There is no unity to the program.

Box 2

30-44 - Lacks fundamental understanding of compositional qualities. There is very little relationship to the music. There is little or no unity to the program.

Box 3

45-74 - The construction qualities are occasionally presented with a fundamental musical awareness. Generally the written vehicle is basic in treatment and approach, and would necessitate further refinement. The relationship of visual to audio is below average. Unity is below average.

Box 4

75-94 - A good composition. The musicality of the composition is adequately expressed through the use of form, body, and equipment. Variety is average. Unity is present, but flaws in design may occur.

Box 5

95-100 - An excellent composition. The composition often explores the musical structure at an advanced level through the use of form, body, and equipment. Variety is above average. Unity of design is usually present. Ready to move on to Open Class

		Composition		Excellence	
1-29 - No fundamental understanding of compositional qualities. There is no relationship to the music. There is no unity to the program.	30-44 - Lacks fundamental understanding of compositional qualities. There is very little relationship to the music. There is little or no unity to the program.	45-74 - The construction qualities are occasionally presented with a fundamental musical awareness. Generally the written vehicle is basic in treatment and approach, and would necessitate further refinement. The relationship of visual to audio is below average. Unity is below average.	75-94 - A good composition. The musicality of the composition is adequately expressed through the use of form, body, and equipment. Variety is average. Unity is present, but flaws in design may occur.	95-100 - An excellent composition. The composition often explores the musical structure at an advanced level through the use of form, body, and equipment. Variety is above average. Unity of design is usually present. Ready to move on to Open Class	95-100 - The ensemble achieves an excellent degree of excellence through form, body, and equipment. The ensemble is often challenged. Recovery is occasionally required, and is regularly achieved. Flaws seem to be less apparent. Ready to move on to Open Class.
1-29 - Excellence level is nil. Style is not recognizable. There is no recovery.	30-44 - Excellence level is minimal. Style is unrecognizable. There is little to no recovery.	45-74 - Excellence is infrequently achieved through form, body, and equipment. The ensemble is occasionally challenged. The need for recovery is frequent and achieved in some cases. Style and technique are inconsistently displayed. There are moments of uncertainty.	75-94 - The ensemble achieves a good degree of excellence through form, body, and equipment. The ensemble is sometimes challenged. Recovery is inconsistently achieved. Flaws tend to be apparent.	95-100 - The ensemble achieves an excellent degree of excellence through form, body, and equipment. The ensemble is often challenged. Recovery is occasionally required, and is regularly achieved. Flaws seem to be less apparent. Ready to move on to Open Class.	95-100 - The ensemble achieves an excellent degree of excellence through form, body, and equipment. The ensemble is often challenged. Recovery is occasionally required, and is regularly achieved. Flaws seem to be less apparent. Ready to move on to Open Class.

Emphasis shall be placed on the **Achievement of Technique** and the **Achievement of Musicianship** by the individual percussionists and grouped sections of the ensemble with respect to the active demonstration of skills in all facets of the percussion presentation. Risk shall be considered inherent to all criteria being evaluated. When comparing units of similar proficiency, risk will be used to determine rank. Evaluate the entire performance. **It is important that all performers have sufficient training to support the vocabulary.**

Class: *A-Class / Cadet Class*

Corps name:

Date, place:

Technique

- Clarity of Articulation
- Implement Control (individual)
- Uniformity (section within ensemble)
- Timing & Tempo Control
- Quality of Sound/Pitch Accuracy

100

Musicianship

- Musical Expression
- Phrasing
- Balance
- Involvement
- Training & Compatibility

100

Name judge:

Signature judge:

**Maximum
total 200**

		Technique		Musicianship						
Box 1	<p>1-29 - Players exhibit a lot of individual problems in rhythmic interpretation. Rhythmic accuracy never occurs. Slow and rapid passages are never together. Tempo and pulse control problems are always present. Overall control of implement position is lacking and rigid. Uniformity of playing styles between players is never consistent. Overall quality of sound and pitch accuracy is poor all the time. No technical ability and skills are required. Mental challenges and spread formations are nil.</p>	Box 2	<p>30-44 - Players exhibit many individual problems in rhythmic interpretation. Rhythmic accuracy occurs infrequently. Slow and rapid passages often lack togetherness. Tempo and pulse control problems occur frequently. Overall control of implement position is lacking and rigid. Uniformity of playing styles between players is frequently inconsistent. Overall quality of sound and pitch accuracy is poor most times. Little technical ability and skills are required. Mental challenges and spread formations are minimal.</p>	Box 3	<p>45-74 - Some of the program occurs with a sense of tempo and pulse control. Clarity of articulation and accuracy is fair and sometimes lacks togetherness. Stick and mallet control can be inconsistent. Rhythmic interpretation is understood. Performers display some problems in uniformity of playing style, but may be mechanical at times. Sound quality and pitch selection are sometimes inappropriate. Some technical ability or skill is required at times. The program offers some physical and mental challenges to the players. Drill demands placed on the performer(s) can be limited.</p>	Box 4	<p>75-94 - Rhythmical parts are generally played well together most times, though some inconsistencies still exist. Players display a good awareness of pulse and tempo control most of the time and lapses can occur. Uniformity between players and individual implement control is good with some variations noted. Pitch accuracy and sound quality from the instruments is mostly correct and appropriate. Good technical ability and skills are required throughout the program. Several physical and mental demands are placed on the players, yet inconsistent. Spread formations can cause distortion.</p>	Box 5	<p>95-100 - Excellent control of tempo and timing is evident consistently. Rhythmic accuracy is mostly precise. Clarity of articulation is well done. Pulse control is consistent throughout. Players perform with a consistent display of uniform playing styles. Implement control is considered very good. Quality of sound is excellent. Accuracy of appropriate pitch selection is strong. A high degree of physical and mental challenges are posed to the performer(s) on a consistent basis. Velocity and spatial separation of players in the drill offers little distortion. Ready to move on to Open Class.</p>	<p>95-100 - A strong display of musical expression is consistently present throughout the program. Dynamic shaping is tasteful and correct. A constant high level of awareness exists. Little anticipation occurs and musical phrasing always takes place to the end of all musical passages. Concentration levels are excellent. Balance is maintained throughout the ensemble on a consistent basis. High levels of involvement by all elements of the ensemble are present. Ready to move on to Open Class.</p>
Box 1	<p>1-29 - No attempt at musical expression is made; it is often rigid and uncomfortable. Concentration is mediocre. Anticipation, hesitancy, and over-extension of musical phrases always occur. Individual balance within a section is extremely poor. Recovery never occurs. Involvement of all elements never really takes place.</p>	Box 2	<p>30-44 - Little attempt at musical expression is made; it is often rigid and uncomfortable. Concentration seems mediocre. Anticipation, hesitancy, and over-extension of musical phrases frequently occur. Individual balance within a section is poor. Recovery rarely occurs. Involvement of all elements never really takes place.</p>	Box 3	<p>45-74 - Performer(s) makes an occasional attempt at expression. Dynamic shaping is attempted but never fully achieved. Musical phrasing is mechanical and not consistent through the end of musical passages. Concentration falters on occasion. Balance within a section is fair and never maintained. Recovery from loss of pulse takes time. Occasional involvement of all elements takes place.</p>	Box 4	<p>75-94 - Some of the written musical expressions are achieved. Dynamic and rhythmic shaping are consistently attempted, yet not fully performed well. Phrasing of parts generally extends through the end of musical passages. Levels of concentration are good throughout. A pleasing balance of sound distribution occurs in each section, yet individuals may stick out at times. Recovery to obtain cohesiveness takes little time. Most performers in the percussion ensemble are fully involved on a consistent basis.</p>	Box 5	<p>95-100 - A strong display of musical expression is consistently present throughout the program. Dynamic shaping is tasteful and correct. A constant high level of awareness exists. Little anticipation occurs and musical phrasing always takes place to the end of all musical passages. Concentration levels are excellent. Balance is maintained throughout the ensemble on a consistent basis. High levels of involvement by all elements of the ensemble are present. Ready to move on to Open Class.</p>	

Emphasis shall be placed upon the **Achievement of Technique** and the **Achievement of Musicianship** by individuals and small groups with respect to the active demonstration of skills in all facets of the music presentation. Achievement is defined as ‘the simultaneous consideration of what is being done and how well it is done’. Evaluate the entire performance. **It is important that all performers have sufficient training to support the vocabulary.**

Class: *A-Class / Cadet Class*
 Corps name:
 Date, place:

Technique

- Uniformity/Method of Technique
- Technical Proficiency
- Timing/Rhythmic Accuracy
- Quality of Sound
- Pitch Control/Accuracy
- Breath Control

100

Musicianship

- Phrasing
- Expression
- Style/Idiomatic Interpretation
- Training & Compatibility

100

Name judge:

Signature judge:

**Maximum
total 200**

		Technique			Musicianship				
Box 1	1-29 - The performer's efforts to meet the technical challenges of the program are never successful. The program is well above the performers' skill level and/or the lack of familiarity with the program always results in an extremely problematic performance.	Box 2	30-44 - The performer's efforts to meet the technical challenges of the program are unsuccessful. The program may either be well above the performers' skill level and/or the lack of familiarity with the program may result in an extremely problematic performance.	Box 3	45-74 - The performer's ability to provide a technically accurate rendition of the show is hampered by their lack of proficiency and/or unfamiliarity with program. The level of technical and movement demand placed upon the players may vary from below average to the most difficult, however their attempts to play with a quality sound, articulate properly, maintain tempo, and rhythmic accuracy are very inconsistent and continually problematic.	Box 4	75-94 - The performers have mastered the basic technical and movement demands and are able to display good technical skills for much of the program. There are areas that present a challenge that are not met. The level of demand placed upon the players may vary from average to the most difficult with differences in volume, articulation, tempo, timbre, and pitch readily apparent. The small groups of players evaluated still need work to be cohesive sections in regards to uniformity and precision.	Box 5	95-100 - The performers consistently demonstrate strong technical skills throughout the program, which provides opportunities to display diverse skills with an above average level of technical and movement demand required. The level of performance is marked by the consistent ability of small groups to accurately match pitch, timbre, articulate both properly and uniformly, as well as display a solid sense of pulse and rhythmic control. The performance is marked by occasional problems in quality of sound, articulation, and timing in the areas of high technical and movement demand. Ready to move on to Open Class.
Box 1	1-29 - The performers' ability to convey and express the music never occurs. This is due to lack of familiarity with the program and/or a performance that is mechanical, dull, and lifeless. The demands of the written book may range from below average to complex; however the resulting performance never communicates the musical message.	Box 2	30-44 - The performers' ability to convey and express the music is minimal. This is due to lack of familiarity with the program and/or a performance that is mechanical, dull, and lifeless. The demands of the written book may range from below average to complex; however the resulting performance rarely communicates the musical message.	Box 3	45-74 - The performers have limited success in communicating and expressing the music book. However, the results are very inconsistent from player to player, either due to unfamiliarity with the program and/or lack of understanding of the music. The musical and movement demands may range from below average to the most challenging; however the resulting performance infrequently communicates the musical message.	Box 4	75-94 - The performers do understand the musical ideas and communicate them. There is inconsistency within the sections. Phases, dynamics, and articulations are expressed with varying degrees of success and although the music is expressed, a more uniform, consistent approach from player to player is necessary. The musical and movement demands of the program do require average and above skills.	Box 5	95-100 - The performers level of musical expression display a maturity that provides a uniform effort with expressive shaping, excellent understanding of the chosen idiom, and appropriate use of articulations and dynamics to shape phrases. Musical and movement demands are considerable and require a variety of skills. Some areas of high demand still require attention to realize the full potential of communication. Ready to move on to Open Class.

Credit the **Achievement** of the music ensemble with respect to **Technique & Musicianship**. Emphasis is to be placed on the active demonstration of skills in all facets of the musical presentation with emphasis on the brass performance. Achievement is defined as 'the simultaneous consideration of what is being done and how well it is done.' Evaluate the entire performance.

Class: *A-Class / Cadet Class*

Corps name:

Date, place:

Technique

- Uniformity/Method of Technique
- Technical Proficiency
- Timing/Rhythmic Accuracy
- Tone Quality/Intonation

100

Musicianship

- Phrasing
- Expression
- Authenticity of Style
- Style/Idiomatic Interpretation
- Balance/Blend
- Cohesiveness

100

Name judge:

Signature judge:

**Maximum
total 200**

Box 1

1-29 - The ensemble's efforts to meet the challenges of the program are never successful. The program may either be well above their skill level and/or the lack of familiarity may result in an extremely problematic performance. Blend/Balance and Cohesiveness is always lacking, readability is difficult due to problems with clarity, and intonation is always poor.

Box 2

30-44 - The ensemble's efforts to meet the challenges of the program are generally unsuccessful. The program may either be well above their skill level and/or the lack of familiarity may result in an extremely problematic performance. Blend/Balance and Cohesiveness is lacking, readability is difficult due to problems with clarity, and intonation is poor.

Box 3

45-74 - The ensemble's ability to provide an accurate rendition of the show is hampered by their lack of skills and/or unfamiliarity with program. The level of technical and movement demand placed upon the ensemble may vary from below average to the most difficult, however their attempts to demonstrate proper articulation, maintain cohesiveness, and rhythmic control are very inconsistent.

Box 4

75-94 - The ensemble has mastered the basic skills and is able to display good ensemble skills for much of the program. There are areas that present a challenge that are not met. The level of technical and movement demand placed upon the ensemble may vary from average to the most difficult with problems in ensemble cohesiveness, intonation and rhythmic control readily apparent. The ensemble is able to perform with a general sense of simultaneity and rhythmic accuracy. The ensemble needs to refine their skills and demonstrate greater consistency.

Box 5

95-100 - The ensemble consistently demonstrates very good skills with minor flaws throughout the program, which provides opportunities to display diverse skills with an above average level of technical and movement demand required. The level of performance is marked by the consistent ability of the ensemble to accurately tune harmonic structures and melodic lines, maintain cohesion, display a solid sense of pulse and rhythmic control, and present the musical ideas. The performance is marked by occasional problems in cohesiveness, and timing in the areas of high demand. Ready to move on to Open Class.

	Technique	Musicianship
	<p>95-100 - The ensemble consistently demonstrates very good skills with minor flaws throughout the program, which provides opportunities to display diverse skills with an above average level of technical and movement demand required. The level of performance is marked by the consistent ability of the ensemble to accurately tune harmonic structures and melodic lines, maintain cohesion, display a solid sense of pulse and rhythmic control, and present the musical ideas. The performance is marked by occasional problems in cohesiveness, and timing in the areas of high demand. Ready to move on to Open Class.</p>	<p>95-100 - The ensemble's level of musical expression displays a maturity that provides a uniform effort with expressive shaping, excellent understanding of the chosen idiom, and appropriate use of articulations and dynamics to shape phrases. Musical and movement demands are considerable and require a variety of skills. Some areas of high demand still require attention to realize the full potential of communication. Ready to move on to Open Class.</p>
	<p>75-94 - The ensemble has mastered the basic skills and is able to display good ensemble skills for much of the program. There are areas that present a challenge that are not met. The level of technical and movement demand placed upon the ensemble may vary from average to the most difficult with problems in ensemble cohesiveness, intonation and rhythmic control readily apparent. The ensemble is able to perform with a general sense of simultaneity and rhythmic accuracy. The ensemble needs to refine their skills and demonstrate greater consistency.</p>	<p>75-94 - The ensemble does understand the musical ideas and conveys them. There is inconsistency within the ensemble. Phases, dynamics, and articulations are expressed with varying degrees of success and although the music is expressed, a more uniform, consistent approach is needed. The musical and movement demands of the program do require the performers to display average and above skills.</p>
	<p>45-74 - The ensemble's ability to provide an accurate rendition of the show is hampered by their lack of skills and/or unfamiliarity with program. The level of technical and movement demand placed upon the ensemble may vary from below average to the most difficult, however their attempts to demonstrate proper articulation, maintain cohesiveness, and rhythmic control are very inconsistent.</p>	<p>45-74 - The ensemble has limited success in expressing the musical material. However, the results are very inconsistent, either due to unfamiliarity with the program and/or lack of understanding of the music. The musical and movement demands may be below average to the most challenging, however the resulting performance infrequently conveys the musical message.</p>
	<p>30-44 - The ensemble's efforts to convey and express the music is minimal. This is due to lack of familiarity with the program and/or a performance that is mechanical, dull, and lifeless. The demands of the written book may range from below average to complex; however the resulting performance rarely conveys the style & idiomatic interpretation of the musical message.</p>	<p>30-44 - The ensemble's ability to convey and express the music is minimal. This is due to lack of familiarity with the program and/or a performance that is mechanical, dull, and lifeless. The demands of the written book may range from below average to complex; however the resulting performance rarely conveys the style & idiomatic interpretation of the musical message.</p>
	<p>1-29 - The ensemble's efforts to convey and express the music never occurs. This is due to lack of familiarity with the program and/or a performance that is always mechanical, dull, and lifeless. The demands of the written book may range from below average to complex, however the resulting performance never conveying the style & idiomatic interpretation of the musical message.</p>	<p>1-29 - The ensemble's ability to convey and express the music never occurs. This is due to lack of familiarity with the program and/or a performance that is always mechanical, dull, and lifeless. The demands of the written book may range from below average to complex, however the resulting performance never conveying the style & idiomatic interpretation of the musical message.</p>

Evaluate the **effectiveness of the program** and its **communication**. Credit the substantive development of intellectual, aesthetic, and emotional factors by the design team. Reward the performers for their ability to bring the program to life. Evaluate the entire performance.

Class: *A-Class / Cadet Class*

Corps name:

Date, place:

Design Effect

- Coordination
- Pacing
- Creativity/Imagination
- Variety
- Artistry
- Continuity
- Interpretation
- Climax

100

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Performer Effect

- Communication/Involvement
- Emotional Range
- Expression
- Professionalism

100

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Name judge:

Signature judge:

**Maximum
total 200**

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		Design Effect		Performer Effect	
Box 1	Box 2	Box 3	Box 4	Box 5	
1-29 - No effect generated by the design team. There is no appeal.	30-44 - Minimal effect generated by the design team. Appeal is questionable or limited.	45-74 - Design concepts demonstrate a fair understanding of visual effect elements, concept of program, artistry and use of color. Pacing of planned effects are basic. Visual Musicality is unfulfilled.	75-94 - Design concepts demonstrate good understanding of visual effect elements, good concept of program, artistry and use of color. Pacing demonstrates a successful awareness of effective planning. Some variety in effect concepts add to appeal and interest. There is success from coordinated effects.	95-100 - Design concepts demonstrate excellent understanding of visual effect though a high degree of coordination of elements, excellent concept of program, artistry and use of color. Greater variety adds interest to the program. Mood and visual musicality is consistently successful. Pacing demonstrates good effect planning and audience intrigue. Ready to move on to Open Class.	
1-29 - Performers demonstrate no understanding of their roles. There are no moments of emotional involvement. The performers lack any polish and consistency.	30-44 - Performers demonstrate minimal understanding of their roles. There are few moments of emotional involvement. The performers lack polish and consistency.	45-74 - Performers demonstrate some effectiveness in communication of the show. Occasional use of necessary skills and development of style achieve some of the desired written expression. More attention to these skills is necessary. Performers may struggle with precision.	75-94 - Performers demonstrate good effectiveness in communication of the show. Sometimes high levels of expression and emotional communication occur. Emotional efforts are evident and a range of responsibilities are being developed. Precision is usually at an average level.	95-100 - Performers demonstrate excellent effectiveness in communication of the show. Excellent levels of expression and emotional communication occur. Emotional efforts are typically displayed throughout the range of responsibilities with some inconsistencies. Precision is usually excellent. Ready to move on to Open Class.	

Evaluate the **effectiveness of the program** and its **communication**. Credit the substantive development of intellectual, aesthetic, and emotional factors by the design team. Reward the performers for their ability to bring the program to life. Evaluate the entire performance.

Class: *A-Class / Cadet Class*

Corps name:

Date, place:

Repertoire Effect

- Coordination
- Staging
- Creativity
- Artistry
- Pacing
- Orchestration

100

Performer Effect

- Expression
- Spirit/Intensity
- Emotional Range
- Communication/Involvement
- Showmanship
- Entertainment/Appeal

100

Name judge:

Signature judge:

**Maximum
total 200**

				Repertoire Effect		Performer Effect				
Box 1	1-29 - The repertoire exhibits basic concepts with no imagination and creativity. The writing displays no areas of substance and depth, when readability and performance allows one to perceive it. The coordination of the elements does not elevate the overall effect of the program and overall concept is weak. The overall staging and pacing of the elements is very inadequate.	Box 2	30-44 - The repertoire exhibits basic concepts with little imagination and creativity. The writing displays few areas of substance and depth, when readability and performance allows one to perceive it. The coordination of the elements does little to elevate the overall effect of the program and overall concept is weak. The overall staging and pacing of the elements is inadequate.	Box 3	45-74 - The repertoire displays some areas of imagination and creativity. The writing has some substance and depth, but readability is often a problem. Coordination of the elements displays a basic awareness with inconsistent results. Staging and pacing is adequate.	Box 4	75-94 The repertoire displays imagination and creativity with depth and substance occurring through much of the show. A variety of intellectual and aesthetic effects are evident. The design team is generally successful in coordinating the elements and devising a concept. The effects are not fully maximized due to performance problems. Staging and pacing is very musical.	Box 5	95-100 - The repertoire consistently displays imagination and creativity. The music has substance and depth, which provides a wealth of intellectual and aesthetic effects. The staging and pacing are imaginative and innovative. The design team has provided high levels of effect in the program and the program explores new concepts. Ready to move on to Open Class.	95-100 points - The performance consistently displays a high level of expression throughout the program. All members of the ensemble are constantly involved in performing a wide range of emotion in the program. The showmanship is at a high level with every member of the ensemble contributing to the performance throughout the program. Ready to move on to Open Class.
	30-44 points - The performance is marked by an inability to communicate with emotion and intensity. The program may either be well above their skill level and/or the lack of the performer or a lack of preparation results in a standard performance. Showmanship is minimal. The emotional range is limited.		45-74 points - The performance has moments of where the intended effects are expressed. The emotional involvement is inconsistent with some range of effects. Showmanship is evident, but not consistent through the ensemble.		75-94 points - The performers express the intent of the program with their performance. The performers are often involved and are successful in expressing their program. There are adequate levels of showmanship evident throughout the ensemble, with a variety in the emotional range of the program.		95-100 points - The performance consistently displays a high level of expression throughout the program. All members of the ensemble are constantly involved in performing a wide range of emotion in the program. The showmanship is at a high level with every member of the ensemble contributing to the performance throughout the program. Ready to move on to Open Class.			

Percussion Class

Judging sheets

Emphasis shall be placed on the **Achievement of Technique** and the **Achievement of Excellence** by individuals and small groups with respect to the active demonstration of skills in all facets of the visual presentation. Evaluate the entire performance. **It is important that all performers have sufficient training to support the vocabulary.**

Class: *Percussion Class*

Corps name:

Date, place:

Technique

- Principles of Movement
- Articulation of Body & Equipment
- Effort Qualities
- Style
- Recovery

100

Excellence

- Alignment
- Spacing
- Breaks & Turns
- Equipment & Body Control
- Tempo & Pulse
- Training & Compatibility

100

Name judge:

Signature judge:

**Maximum
total 200**

		Technique		Excellence	
Box 1	Box 2	Box 3	Box 4	Box 5	
1-29 - No fundamental understanding of technique and style.	30-44 - Lacks fundamental understanding of technique and style.	45-74 - Occasional individual achievement of style, technical control of form, body, equipment the method of technique occurs. When necessary, recovery is rarely achieved. Much more work is needed in this area.	75-94 - A good achievement of style, technical control of form, body, and equipment technique occurs. When necessary, recovery may sometimes be demonstrated.	95-100 - An excellent individual achievement of style, technical control of form, body, equipment and method of technique occurs. When necessary, recovery is sometimes demonstrated.	
1-29 - Performers never achieve the most basic responsibilities.	30-44 - Performers rarely achieve the most basic responsibilities.	45-74 - Performers occasionally achieve the most basic responsibilities, but demonstrate little security with in the program. There are few moments of achievement within the program, especially where significant exposure exists. Much more attention is needed in this area.	75-94 - Performers demonstrate a good understanding of fundamental responsibilities and demonstrate adequate achievement. As the quality of responsibilities increases, there is an inconsistency of achievement. Performers seem confident and in control most of the time.	95-100 - An excellent level of achievement is demonstrated. As the quality of responsibilities increases, high level of achievement is demonstrated on a frequent basis.	

Credit the **Orchestration and quality of the composition** with respect to form, body, and equipment and the **Achievement of Excellence** by the color guard. Emphasis is to be placed on the active demonstration of skills in all facets of the visual presentation. Evaluate the entire performance. **It is important that all performers have sufficient training to support the vocabulary.**

Class: *Percussion Class*

Corps name:

Date, place:

Composition

- Quality of the Orchestration
- Expressive Components
(Space, Time, Weight, & Flow)
- Visual Musicality
- Variety
- Creativity
- Staging/Integration
- Unity

100

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Excellence

- Ensemble Control
- Precision & Uniformity
- Achievement of Effort Changes
- Articulation of Body & Equipment
- Adherence to Style & Role Recovery
- Recovery
- Training & Compatibility

100

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Name judge:

Signature judge:

**Maximum
total 200**

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Box 1	Box 2	Box 3	Box 4	Box 5
<p>1-29 - No fundamental understanding of compositional qualities. The use of the triad is never attempted. The staging is way below average.</p>	<p>30-44 - Lacks fundamental understanding of compositional qualities. The use of the triad is rarely attempted. The staging is below average.</p>	<p>45-74 - The construction qualities are occasionally presented with a fundamental musical awareness. Generally the written vehicle is basic in treatment and approach, and would necessitate further refinement. Expressive qualities may be displayed sometimes. The staging may be clear, but emphasis and integration are often not successful.</p>	<p>75-94 - A good composition. The musicality of the composition is adequately expressed through the use of form, body, and equipment. Expressive qualities are average in their use and explore more than one expressive range. The staging is clear, and emphasis and integration are often successful.</p>	<p>95-100 - An excellent composition. The composition often explores the musical structure at an advanced level through the use of form, body, and equipment. Content displays above average and sometimes advance use of the triad. Staging is successful and sometimes creative with few problems.</p>
<p>1-29 - Excellence level is nil. Performers are generally unaware of their most basic responsibilities. There is not a cohesive style.</p>	<p>30-44 - Excellence level is minimal. Performers are generally unaware of their most basic responsibilities. A cohesive style does not exist.</p>	<p>45-74 - Excellence is infrequently achieved through form, body, and equipment. The guard is occasionally challenged. The need for recovery is frequent and achieved in some cases. A cohesive style may be apparent in some performers.</p>	<p>75-94 - The ensemble achieves a good degree of excellence through form, body, and equipment. The guard is sometimes challenged with expressive and technical skills. Recovery is inconsistently achieved. Style is cohesive but inconsistent. Timing and position are handled in an average manner.</p>	<p>95-100 - The ensemble achieves an excellent degree of excellence through form, body, and equipment. The ensemble is often challenged. Recovery is occasionally required, and is regularly achieved. Style is cohesive and often clear. Timing and position are handled in an above average manner.</p>
Composition				
Excellence				

Credit the **Orchestration and quality of the composition** with respect to form, body, and equipment and the **Achievement of Excellence** by the ensemble. Emphasis is to be placed on the active demonstration of skills in all facets of the visual presentation. Evaluate the entire performance.

Class: *Percussion Class*

Corps name:

Date, place:

Composition

- Quality of the Orchestration
- Integration
- Expressive Components
(Space, Time, Weight, & Flow)
- Visual Musicality
- Variety
- Unity

100

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Excellence

- Ensemble Control
- Precision/Uniformity
- Achievement of Effort Changes
- Articulation of Body/Equipment
- Adherence to Style & Role Recovery

100

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Name judge:

Signature judge:

**Maximum
total 200**

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Box 1

1-29 - No fundamental understanding of compositional qualities. There is no relationship to the music. There is no unity to the program.

Box 2

30-44 - Lacks fundamental understanding of compositional qualities. There is very little relationship to the music. There is little or no unity to the program.

Box 3

45-74 - The construction qualities are occasionally presented with a fundamental musical awareness. Generally the written vehicle is basic in treatment and approach, and would necessitate further refinement. The relationship of visual to audio is below average. Unity is below average.

Box 4

75-94 - A good composition. The musicality of the composition is adequately expressed through the use of form, body, and equipment. Variety is average. Unity is present, but flaws in design may occur.

Box 5

95-100 - An excellent composition. The composition often explores the musical structure at an advanced level through the use of form, body, and equipment. Variety is above average. Unity of design is usually present.

Composition	Excellence
<p>95-100 - An excellent composition. The composition often explores the musical structure at an advanced level through the use of form, body, and equipment. Variety is above average. Unity of design is usually present.</p>	<p>95-100 - The ensemble achieves an excellent degree of excellence through form, body, and equipment. The ensemble is often challenged. Recovery is occasionally required, and is regularly achieved. Flaws seem to be less apparent.</p>
<p>75-94 - A good composition. The musicality of the composition is adequately expressed through the use of form, body, and equipment. Variety is average. Unity is present, but flaws in design may occur.</p>	<p>75-94 - The ensemble achieves a good degree of excellence through form, body, and equipment. The ensemble is sometimes challenged. Recovery is inconsistently achieved. Flaws tend to be apparent.</p>
<p>45-74 - The construction qualities are occasionally presented with a fundamental musical awareness. Generally the written vehicle is basic in treatment and approach, and would necessitate further refinement. The relationship of visual to audio is below average. Unity is below average.</p>	<p>45-74 - Excellence is infrequently achieved through form, body, and equipment. The ensemble is occasionally challenged. The need for recovery is frequent and achieved in some cases. Style and technique are inconsistently displayed. There are moments of uncertainty.</p>
<p>30-44 - Lacks fundamental understanding of compositional qualities. There is very little relationship to the music. There is little or no unity to the program.</p>	<p>30-44 - Excellence level is minimal. Style is unrecognizable. There is little to no recovery.</p>
<p>1-29 - No fundamental understanding of compositional qualities. There is no relationship to the music. There is no unity to the program.</p>	<p>1-29 - Excellence level is nil. Style is not recognizable. There is no recovery.</p>

Emphasis shall be placed on the **Achievement of Technique** and the **Achievement of Musicianship** by the individual percussionists and grouped sections of the ensemble with respect to the active demonstration of skills in all facets of the percussion presentation. Risk shall be considered inherent to all criteria being evaluated. When comparing units of similar proficiency, risk will be used to determine rank. Evaluate the entire performance. **It is important that all performers have sufficient training to support the vocabulary.**

Class: *Percussion Class*

Corps name:

Date, place:

Technique

- Clarity of Articulation
- Implement Control (individual)
- Uniformity (section within ensemble)
- Timing & Tempo Control
- Quality of Sound/Pitch Accuracy

100

Musicianship

- Musical Expression
- Phrasing
- Balance
- Involvement
- * Training & Compatibility

100

Name judge:

Signature judge:

**Maximum
total 200**

Credit the **Achievement** of the music ensemble with respect to **Technique & Musicianship**. Emphasis is to be placed on the active demonstration of skills in all facets of the musical presentation. Achievement is defined as 'the simultaneous consideration of what is being done and how well it is done.' Evaluate the entire performance.

Class: *Percussion Class*

Corps name:

Date, place:

Technique

- Uniformity/Method of Technique
- Technical Proficiency
- Timing/Rhythmic Accuracy
- Tone Quality/Intonation

100

Musicianship

- Phrasing
- Expression
- Authenticity of Style
- Style/Idiomatic Interpretation
- Balance/Blend
- Cohesiveness

100

Name judge:

Signature judge:

**Maximum
total 200**

					Technique	Musicianship			
Box 1	Box 2	Box 3	Box 4	Box 5	<p>1-29 - The ensemble's efforts to meet the challenges of the program are never successful. The program may either be well above their skill level and/or the lack of familiarity may result in an extremely problematic performance. Blend/Balance and Cohesiveness is always lacking, readability is difficult due to problems with clarity, and intonation is always poor.</p>	<p>30-44 - The ensemble's efforts to meet the challenges of the program are generally unsuccessful. The program may either be well above their skill level and/or the lack of familiarity may result in an extremely problematic performance. Blend/Balance and Cohesiveness is lacking, readability is difficult due to problems with clarity, and intonation is poor.</p>	<p>45-74 - The ensemble's ability to provide an accurate rendition of the show is hampered by their lack of skills and/or unfamiliarity with program. The level of technical and movement demand placed upon the ensemble may vary from below average to the most difficult, however their attempts to demonstrate proper articulation, maintain cohesiveness, and rhythmic control are very inconsistent.</p>	<p>75-94 - The ensemble has mastered the basic skills and is able to display good ensemble skills for much of the program. There are areas that present a challenge that are not met. The level of technical and movement demand placed upon the ensemble may vary from average to the most difficult with problems in ensemble cohesiveness, intonation and rhythmic control readily apparent. The ensemble is able to perform with a general sense of simultaneity and rhythmic accuracy. The ensemble needs to refine their skills and demonstrate greater consistency.</p>	<p>95-100 - The ensemble consistently demonstrates very good skills with minor flaws throughout the program, which provides opportunities to display diverse skills with an above average level of technical and movement demand required. The level of performance is marked by the consistent ability of the ensemble to accurately tune harmonic structures and melodic lines, maintain cohesion, display a solid sense of pulse and rhythmic control, and present the musical ideas. The performance is marked by occasional problems in cohesiveness, and timing in the areas of high demand.</p>
<p>1-29 - The ensemble's ability to convey and express the music never occurs. This is due to lack of familiarity with the program and/or a performance that is always mechanical, dull, and lifeless. The demands of the written book may range from below average to complex; however the resulting performance rarely conveys the style & idiomatic interpretation of the musical message.</p>	<p>30-44 - The ensemble's ability to convey and express the music is minimal. This is due to lack of familiarity with the program and/or a performance that is mechanical, dull, and lifeless. The demands of the written book may range from below average to complex; however the resulting performance rarely conveys the style & idiomatic interpretation of the musical message.</p>	<p>45-74 - The ensemble has limited success in expressing the musical material. However, the results are very inconsistent, either due to unfamiliarity with the program and/or lack of understanding of the music. The musical and movement demands may be below average to the most challenging, however the resulting performance infrequently conveys the musical message.</p>	<p>75-94 - The ensemble does understand the musical ideas and conveys them. There is inconsistency within the ensemble. Phases, dynamics, and articulations are expressed with varying degrees of success and although the music is expressed, a more uniform, consistent approach is needed. The musical and movement demands of the program do require the performers to display average and above skills.</p>	<p>95-100 - The ensemble's level of musical expression displays a maturity that provides a uniform effort with expressive shaping, excellent understanding of the chosen idiom, and appropriate use of articulations and dynamics to shape phrases. Musical and movement demands are considerable and require a variety of skills. Some areas of high demand still require attention to realize the full potential of communication.</p>					

Evaluate the **effectiveness of the program** and its **communication**. Credit the substantive development of intellectual, aesthetic, and emotional factors by the design team. Reward the performers for their ability to bring the program to life. Evaluate the entire performance.

Class: *Percussion Class*

Corps name:

Date, place:

Design Effect

- Coordination
- Pacing
- Creativity/Imagination
- Variety
- Artistry
- Continuity
- Interpretation
- Climax

100

Performer Effect

- Communication/Involvement
- Emotional Range
- Expression
- Professionalism

100

Name judge:

Signature judge:

**Maximum
total 200**

Evaluate the **effectiveness of the program** and its **communication**. Credit the substantive development of intellectual, aesthetic, and emotional factors by the design team. Reward the performers for their ability to bring the program to life. Evaluate the entire performance.

Class: *Percussion Class*

Corps name:

Date, place:

Repertoire Effect

- Coordination
- Staging
- Creativity
- Artistry
- Pacing
- Orchestration

100

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Performer Effect

- Expression
- Spirit/Intensity
- Emotional Range
- Communication/Involvement
- Showmanship
- Entertainment/Appeal

100

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Name judge:

Signature judge:

**Maximum
total 200**

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					Repertoire Effect	Performer Effect
Box 1	Box 2	Box 3	Box 4	Box 5	<p>95-100 - The repertoire consistently displays imagination and creativity. The music has substance and depth, which provides a wealth of intellectual and aesthetic effects. The staging and pacing are imaginative and innovative. The design team has provided high levels of effect in the program and the program explores new concepts.</p>	<p>95-100 points - The performance consistently displays a high level of expression throughout the program. All members of the ensemble are constantly involved in performing a wide range of emotion in the program. The showmanship is at a high level with every member of the ensemble contributing to the performance throughout the program.</p>
<p>1-29 - The repertoire exhibits basic concepts with no imagination and creativity. The writing displays no areas of substance and depth, when readability and performance allows one to perceive it. The coordination of the elements does not elevate the overall effect of the program and overall concept is weak. The overall staging and pacing of the elements is very inadequate.</p>	<p>30-44 - The repertoire exhibits basic concepts with little imagination and creativity. The writing displays few areas of substance and depth, when readability and performance allows one to perceive it. The coordination of the elements does little to elevate the overall effect of the program and overall concept is weak. The overall staging and pacing of the elements is inadequate.</p>	<p>45-74 - The repertoire displays some areas of imagination and creativity. The writing has some substance and depth, but readability is often a problem. Coordination of the elements displays a basic awareness with inconsistent results. Staging and pacing is adequate.</p>	<p>75-94 The repertoire displays imagination and creativity with depth and substance occurring through much of the show. A variety of intellectual and aesthetic effects are evident. The design team is generally successful in coordinating the elements and devising a concept. The effects are not fully maximized due to performance problems. Staging and pacing is very musical.</p>	<p>95-100 points - The performance consistently displays a high level of expression throughout the program. All members of the ensemble are constantly involved in performing a wide range of emotion in the program. The showmanship is at a high level with every member of the ensemble contributing to the performance throughout the program.</p>		
<p>1-29 points - The performance is marked by an inability to communicate any emotion and intensity. The program may either be well above their skill level and/or the lack of the performer or a lack of preparation results in a substandard performance. There is no showmanship. The emotional range is nil.</p>	<p>30-44 points - The performance is marked by an inability to communicate with emotion and intensity. The program may either be well above their skill level and/or the lack of the performer or a lack of preparation results in a substandard performance. Showmanship is minimal. The emotional range is limited.</p>	<p>45-74 points - The performance has moments of where the intended effects are expressed. The emotional involvement is inconsistent with some range of effects. Showmanship is evident, but not consistent through the ensemble.</p>	<p>75-94 points - The performers express the intent of the program with their performance. The performers are often involved and are successful in expressing their program. There are adequate levels of showmanship evident throughout the ensemble, with a variety in the emotional range of the program.</p>	<p>95-100 points - The performance consistently displays a high level of expression throughout the program. All members of the ensemble are constantly involved in performing a wide range of emotion in the program. The showmanship is at a high level with every member of the ensemble contributing to the performance throughout the program.</p>		