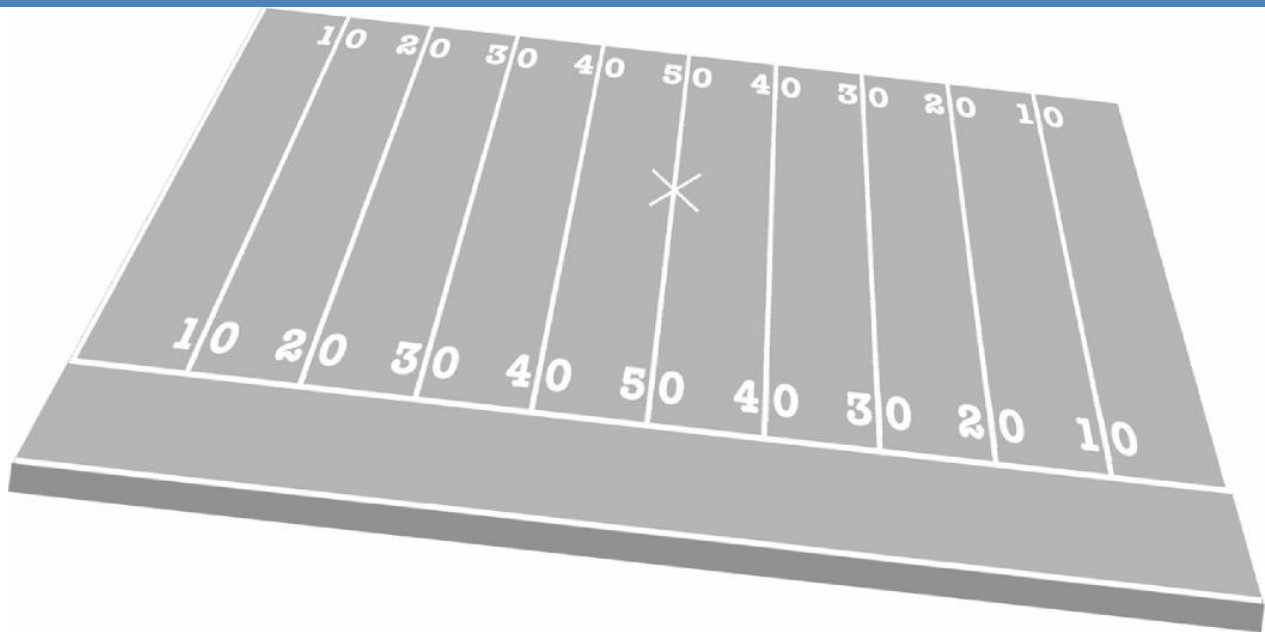


## Competition Manual Version 9.0



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# CONTENT OF THIS MANUAL

## About this Manual

This Manual is meant to be a guide for instructors, corps directors and judges, who are involved in the system of the DCE competition. It contains the official instructions, definitions and interpretations. This Manual applies to all DCE certified contests, including DCE Championships with the exception of the contest rules which can be altered by one of DCE's certified partners.

## Are you new to contests?

Instructors and corps directors who are new to the drum corps activity should 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 DCE or the DCE Judging Team for this. They are there to help you by providing all the information you need to understand the Manual. Please contact the DCE Office for more information.

## Contest Rules

This chapter provides the contest rules that apply to every participating corps.

## 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).

## 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.

## Judging Manual

The Judging Manual for the Premier Class, Junior Class, and Percussion Class, with a description, criteria, definitions and the scoring system for each caption.

## Judging Sheets

The Judging Sheets and criteria reference (boxes) for the Premier Class, Junior Class and Percussion Class.

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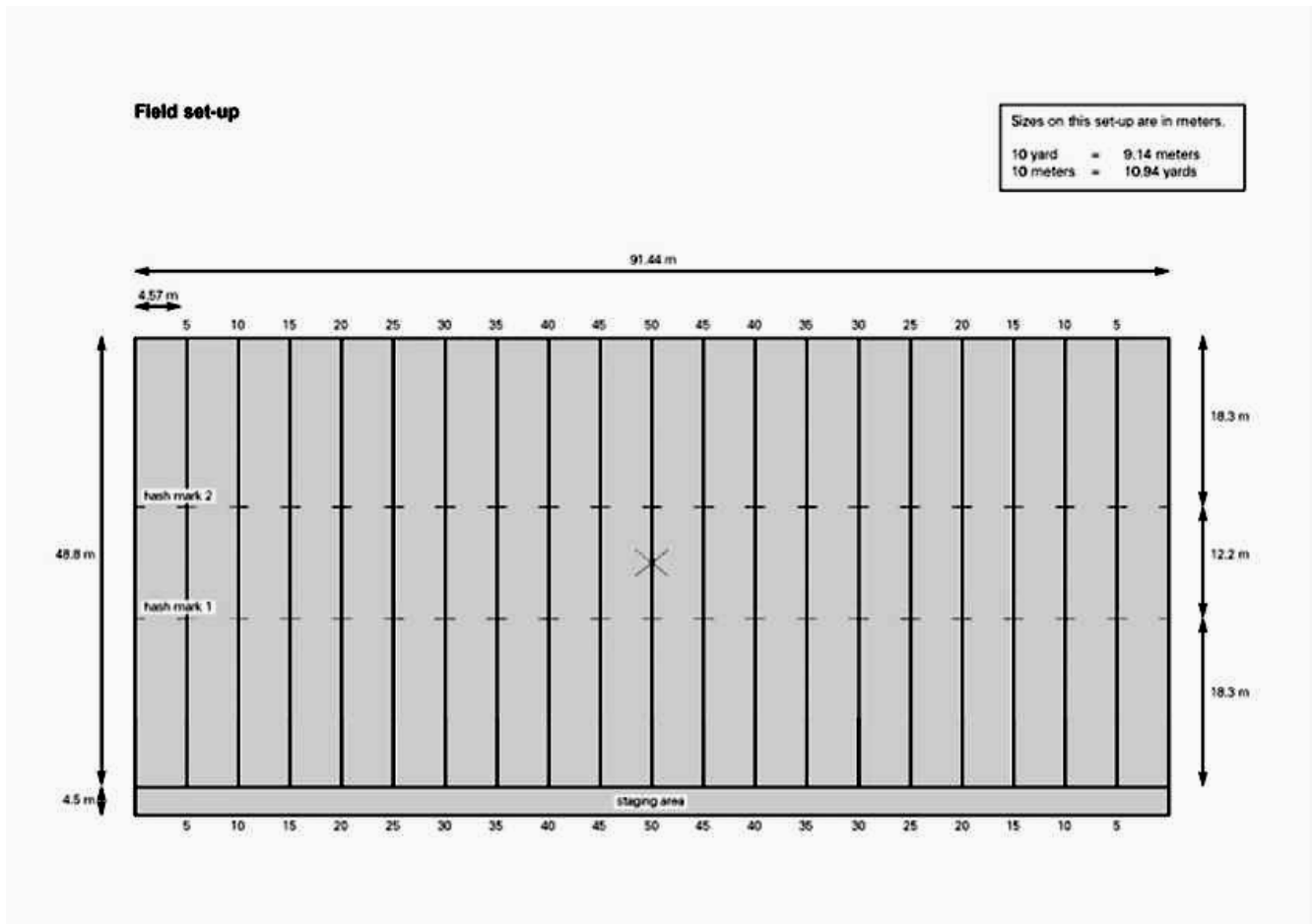
# PHILOSOPHY OF DCE

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

DCE and its Certified Partners:

- Are committed to inspire its participants to achieve ever higher and higher standards.
- Ascribe 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.
- Have chosen competition as its method for organizing marching music activities in pursuit of high standards of achievement.
- Maintain that competition is only the means, subject to whatever controls are necessary to serve the true end: the participants.
- Treat 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
- Do not discriminate on the basis of race, gender, creed, sexual orientation, national origin, or cultural background.
- Activities are based on the credo that all participants and program styles start with equal opportunities for success.

# CONTEST RULES



## CONTEST SITE

The contest field shall be 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. The field width has a length of 100 yards. There will be hash marks, marked with visual markers at 18.3 and 30.5 meters at the sidelines of the field.

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. Boundary violations involving first aid cases do not constitute leaving the field.

## CLASSES AND AGE LIMITS

In the Premier Class and Percussion Class there are no age limits.

In the Junior Class the age limit 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 Junior 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.

## MISCELLANEOUS EQUIPMENT, SCENERY AND PROPS

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

All other equipment, scenery and props must be carried into position and carried from the field. There is an exception for equipment, scenery or props that is equipped with big air tires. This equipment may be rolled onto and from the field provided that the grass is not damaged in any way. In case of any damage the corps will be held responsible and any claims regarding the damage will be forwarded to the corps.

## AMPLIFICATION

The operator of the amplification equipment, if any, must be placed inside the sidelines of the competition arena.

If electricity is made available, the contest organiser will supply one power point in front of the 50 yard line as to the national electricity standard of the country hosting the contest and cannot be held responsible for any disruption of the electricity supply. The contest organiser can disallow the use of electrical equipment at any time, e.g. if he expects that there are or will be safety issues.

If there is no electricity available, corps will have to supply their own electricity (batteries, generator, etc.). The sound of a generator must not be heard on the field or in the stands.

The corps is responsible for all equipment used and the safe use of it. The corps must have UK outdoor electrical licenses where needed.

All sound checks and adjustments by corps staff must be made prior to the corps performance. Any adjustments made to the sound system must be made by the operator of the amplification equipment once the performance has started.

DCE and its Certified Partners reserve the right to amend any of these guidelines without notice: especially in the interest of safety.

Neither the contest organiser nor any other organization connected with the contest accepts responsibility in any way for the use of any electricity supply which might be provided. The use of any electricity whether supplied by the contest or by the competing corps will be at the sole risk of the individual corps.

## REPORTING TO CONTEST STAFF

The corps 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 corps to check on any changes in the scheduled performance time at the help desk, which will be present at all contests.

## FIELD ENTRY AND FIELD EXIT

All corps performers, 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, corps performers 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.

## COMPETITION TIMES

The maximum total time on the field in Premier Class and Percussion Class is 18 minutes and for Junior Class 15 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.

The judged performance of the corps is not more than 13 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 Junior 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.

## STARTING AND ENDING JUDGED PERFORMANCE

The announcer will ask "Are the judges ready", while the corps is setting up.

The judged performance of a corps starts after:

- The Contest Director/T&P judge gives the corps the acknowledgement that the judges are ready by the announcer asking "Is your corps ready?" and
- The drum major or a staff member clearly indicates to the Contest Director/T&P judge that the corps is ready, and
- The announcer tells the corps the judged performance starts (e.g. by saying "[Name corps] your judged performance starts").

If the drum major nor a staff member clearly indicates that the corps is ready, the judged performance will start 1 minute after the announcer's question: "Is your corps ready?".

The drum major will clearly indicate (i.e. by saluting) the end of the judged performance.

## STATIC PERFORMANCES

A contest organiser can decide, after consultation with the chief judge, that only static performances will be allowed. This can be the case if due to weather or field conditions, where performing is to dangerous. If this is the case, the decision can be made by the contest organiser based on a binding advisement of the chief judge that the static performances or all performances during that contest will receive no public score. Only music and possibly color guard Judges will provide audio comments for improvement. A Corps must be aware that their music score will be influenced in comparison to a full performance.

## SCORE SHEET AND JUDGING

The elements to be judged in the Premier Class and Junior Class are: Timing & Penalties (optional), Field Visual, Color Guard, Ensemble Visual, Visual Effect, Field Percussion, Field Music, Ensemble Music and Music Effect.

The elements to be judged in the Percussion Class are: Timing & Penalties (optional), Field Visual, Color Guard, Ensemble Visual, Visual Effect, Field Percussion, Ensemble Music and Music Effect.

## 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
- **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.

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

|                                |   |
|--------------------------------|---|
| <b>High Visual:</b>            | Determined by the total score of the Ensemble Visual and the Field Visual caption. In event of a tie, co-winners will be declared.              |
| <b>High Auxiliary:</b>         | Determined by the total score of the Color Guard/Auxiliary caption. In event of a tie, co-winners will be declared.                             |
| <b>High Percussion:</b>        | Determined by the score of the Field Percussion caption. In event of a tie, co-winners will be declared.  |
| <b>High Field Music:</b>       | Determined by the score of the Field Music caption. In event of a tie, co-winners will be declared.   |
| <b>High Music<sup>1</sup>:</b> | Determined by the total score of the Ensemble Music, Field Percussion and Field Music captions. In event of a tie, co-winners will be declared. |
| <b>High Effect:</b>            | Determined by the total score of the Music Effect and the Visual Effect caption. In event of a tie, co-winners will be declared.                |
| <b>High Front Ensemble:</b>    | Determined by the Front Ensemble judge (no score), only DCE Finals.   |

## 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:

| <b>Premier Class and Junior Class</b> |    |            |
|---------------------------------------|----|------------|
| • Field Visual                        | 10 |            |
| • Color Guard                         | 10 |            |
| • Ensemble Visual                     | 10 |            |
| • <b>Visual score</b>                 |    | <b>30</b>  |
| • Field Percussion                    | 10 |            |
| • Field Music                         | 10 |            |
| • Ensemble Music                      | 10 |            |
| • <b>Music score</b>                  |    | <b>30</b>  |
| • Visual Effect                       | 20 |            |
| • Music Effect                        | 20 |            |
| • <b>Effect score</b>                 |    | <b>40</b>  |
| <b>OVERALL SCORE</b>                  |    | <b>100</b> |

| <b>Percussion Class</b> |    |            |
|-------------------------|----|------------|
| • Field Visual          | 10 |            |
| • Color Guard           | 10 |            |
| • Ensemble Visual       | 10 |            |
| • <b>Visual score</b>   |    | <b>30</b>  |
| • Field Percussion      | 20 |            |
| • Ensemble Music        | 10 |            |
| • <b>Music score</b>    |    | <b>30</b>  |
| • Visual Effect         | 20 |            |
| • Music Effect          | 20 |            |
| • <b>Effect score</b>   |    | <b>40</b>  |
| <b>OVERALL SCORE</b>    |    | <b>100</b> |

<sup>1</sup> 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.

## INSTRUCTOR'S GUIDE

### CODE OF CONDUCT FOR INSTRUCTORS

DCE judges 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 behavior, 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 corps onto the contest field, inordinate and unauthorized telephone calls to judges. Behavior 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 contest field or contest venue, or lose the right to use the warm up venue. Addressing this important issue must be a priority for every corps. 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 Instructors and Judges 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. **Instructors should listen to ALL audio files before attending the critique.**

### THE PURPOSE BEHIND THE CRITIQUE

- To clarify judge's comments that are confusing or unclear.
- To discuss moments in the show which were unclear, or to which the judge did not respond favorably.
- 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. Please bear in mind that this may not be possible at all venues. 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.

## ATTENDING THE CRITIQUE

- Attendance to critique needs to be confirmed at the help desk by the corps' representative when they arrive at the contest site. If not they may get into critique at the end of the line, if there is time.
- The critique will last a maximum of 1 hour that will start 15 minutes after the last corps performance.
- A maximum of 8 staff or corps performers are allowed in critique, but only 3 staff performers per station at one time.
- There will be 3 judging tables: 1 Music, 1 Visual, 1 Effect
  - All tables need to be cleared of any items
  - All tables need enough chairs for judges (and trainees) and 3 staff performers.
- 3 corps enter at a time and they rotate every 5 minutes. After 15 minutes 3 new corps enter. The timing and penalty judge will notify when to wrap up and rotate. A one minute warning will be given at the end of each rotation.
- This plan gives DCE a capacity in critique of 12 corps within the hour.

## 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 one of three judge's stations, introduce themselves and their corps'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.

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

## JUDGE'S GUIDE

### PHILOSOPHY OF THE SCORING SYSTEM

This system is a means to encourage and reward new standards of creativity, artistry and excellence in design (Content) and performance (Achievement) 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 corps to develop, maintain and project their own styles. Therefore, DCE and its Certified Partners emphasize creativity, originality, taste, and excellence. Growth and creativity are to be rewarded.

The use of a criteria-reference guide will tell all corps 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 corps with young inexperienced instructors require judges to be **teachers**. With corps 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 corps 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 **counselor**. 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 **counselor** 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 corps is one with which he/she has a formal or secondary affiliation as defined below. A formal affiliation may be: designer, instructor, management or performing member of the competing corps. A secondary affiliation is a judge who's family, spouse or significant other relation has a formal affiliation with a corps. No judge may display interest or preference toward any competing corps he/she may judge. Wearing a corps's insignia or corps jacket is forbidden. Judges are encouraged to give input regarding the ethical standards of the judging community. Judges should not arrive or depart from a DCE event wearing any type of corps jacket (percussion or winter guard), as less mature performers may believe that a particular judge has a bias to a type of choreography or musical design/style.

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 corps 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.
- Manage the critique.

## DUTIES OF THE CHIEF JUDGE

- Choose and govern seating of the judges (check in with the Contest Director).
- 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 corps 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 corps.
- Judges are to aid the corps through digital commentary and follow-up dialogue within 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.

## ACCOUNTABILITIES OF JUDGING

DCE Judges are expected to maintain the highest standards of professionalism and conduct within the judging workplace. Judges are accountable to every competitive corps, every performer, the system and the DCE philosophy. Judges will adhere to these through complying with the five accountabilities of judging.

### 1. Accountability through Scoring

Application of a rating is one of the most significantly accountable representations of how the judge values each corps within a contest. Judges must share a consistent, collective understanding and application of the philosophy with no personal interpretations. Judges must be independent in arriving at their ratings. Judges should be able to support all ratings through delivery of the judges commentary. Judges must assess each contest as a new event and carry no pre-conceived opinions and judge what is presented.

### 2. Accountability through Numbers Management

Every judge has the responsibility to rate and rank each corps within each of the sub-captions. This information subsequently tells instructors/designers where they are in the competitive field to other corps, as well as how high they are on the development curve. The caption is judged through establishing ratings at sub-caption level for each corps. This results in the eventual ranking within in each caption. Where a tie is applied at sub-caption level, this tells the instructor/designer that the corps are equal. Judges must consider have they completed sufficient assessment and comparison to come to this decision. Judges must allow room for scoring within each section of the Criteria Reference System. Ratings and proper spreads are required at all times of the contest calendar as this demonstrates the growth of the corps through the competitive season.

### 3. Accountability through Profiling (Sub-caption Integrity)

The caption rating will have integrity where the judge has accurately rated the the two sub-caption and performs comparisons. Judges must consider both the ratings between corps and the differential between of these corps Content to Achievement ratings to avoid "straightlining".

### 4. Accountability through Sampling

Judges should know the sub-caption and assess equally all aspects of the Content and Achievement as necessary to each caption. Ratings should always accurately reflect the degree of quality and achievement of each corps, at every point of the contest season. Every viewing is virtually a first viewing due to the limit exposure through the season. Each contest has its own set of unique set of dynamics and judges must assess what they hear and see. Field Judges have additional responsibilities to regularly comment where they are currently located when evaluating the individual skills and techniques.

## 5. Accountability through Critique Dialogue

The most beneficial critique approach is the harmonious exchange of information where instructors have reviewed judges and commentary and provide feedback questions asked or areas where judge did not understand the "moment". The judge needs to provide additional thoughts and observations while at the same time aligning to those already provided in commentary. Judges need to be confident in manner, but honest. Judges should through dialogue be providing responses using the language of the Criteria Reference System therefore aligning ratings to comments.

## PRINCIPLES OF JUDGING

All DCE certified judges will adhere to these five principles of scoring:

### 1. The first principle of scoring

The primary responsibility of the Judge is to Rate and to Rank the corps both in the separate sub captions and in the total score of the specific sheet. Ties are not forbidden; however, they should be studied carefully for accuracy within the contest.

### 2. The second principle of scoring

Scores that are given are often not initially exact within any delineated area. The judge should utilize the criteria based on the bottom third, middle third and top third of each box for assistance. Those locations within the Boxes give meaning to any number.

### 3. The third principle of scoring

The delineated scales (our five Boxes) are guidelines and descriptions rather than any kind of definition. The meaning of these Boxes is derived from the depth of knowledge of the caption and from the understanding of the standards and paradigms of the activity.

### 4. The fourth principle of scoring

Sub captions on any one sheet are not independent of each other because we continually utilize achievement in each sub caption. Each sub caption, therefore, is always a combination of the "what and the how" to varying degrees. Nevertheless, the decisions in each sub caption must be independently considered.

### 5. The fifth principle of scoring

Impression-Analysis-Comparison is a tool for the judge to use in order to decide a category (a delineated box), a position within that category (top third, middle third, lower third), and the relative score for any corps in a contest (rating).

## COMMENTARY GENERAL TECHNIQUES

- This system is designed to provide the corps 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 digital recorder.
- Comments should assist the understanding of the rating/ranking 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 corps'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 performers 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 corps's qualities most of the time. Only Box 5 requires the corps 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. Ties are discouraged even at the sub caption level.

Inconsistent exposure places both judges and corps at a disadvantage. The judge will be measuring the corps's growth; the judge will be trying to grade relatively to all other class corps viewed that season. This difference can reflect in the scores.

When a large number of corps 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 corps to establish a personality and program that will 'set them apart' from their competitors and perhaps offer them a competitive edge.

### VALUE OF A TENTH OF A POINT

- 1-3 tenth difference in sub caption score communicates that there are only subtle differences between competing corps. **This means the total caption rating it is possibly for a 6 tenth difference between two corps where only a subtle difference.**
- 4-6 tenth difference in sub caption score communicates that there is at least one clear area of difference between the two corps.
- 7-9 tenth difference in sub caption score communicates that there are at least two areas of difference between the two corps.
- 1 point or more difference in sub caption score communicates that there is no competitive likeness at this time.

**Profiling** is how you should describe the performance numerically to the corps (Example using Ensemble Music):

If a corps is technically strong but lacks a wide range of Content, their sub-caption numbers should reflect a higher Achievement number than Content number.

On the other hand, if a corps has a wider range of Content (Within the style or idiom, expression, dynamics, etc.), but they're poor technically (Lack of consistency in pitch, tone, timing, articulation, etc.) the numbers should reflect the Content with a higher number than the Achievement number.

This process is called derived achievement.

# JUDGING MANUAL

This Manual applies to all classes with the exception that the Percussion class has no Field Music Caption.

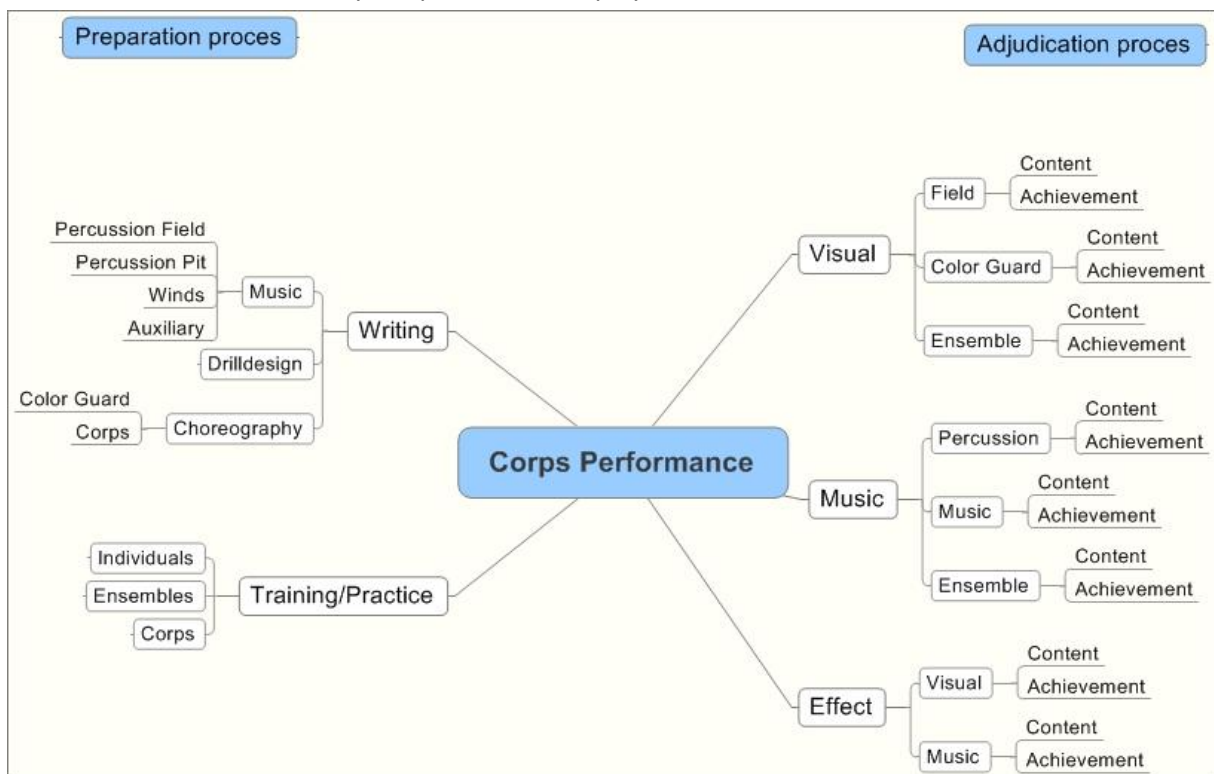
### SMALL GUIDE TO THE JUDGING SYSTEM.

The DCE judging system adjudicates the performance of a corps. This is done on three different captions (each caption has a musical and a visual element to it):

- FIELD performance (evaluates the individual or small segment of a corps)
- ENSEMBLE (evaluates larger segments and the whole corps)
- EFFECT (evaluates the musical and visual performance as a whole)

All three captions are evaluated from two view points:

- Content: what is written or designed.
- Achievement: the way the performers display the content.



## FIELD VISUAL

The purpose of this sheet is to assess the movement proficiency of the corps through an analysis of the competencies demonstrated by the individuals and small segments in terms of spacing, alignment, posture, timing, equipment control, effort qualities, training and techniques. The basis of the judge's evaluation on this caption includes two specific areas, Content and Achievement. 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.

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

The start of the judged performance begins when the announcer says: “[Name corps] your judged performance starts” *after which the judged performance starts.*

The drum major will clearly indicate (i.e. by saluting) the end of the judged performance.

The Field Visual sheet is a build-up sheet with credit awarded for the Content and Achievement. 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 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 corps. The recording should be an accurate portrayal of the judge's perceptions of the corps and must reflect both content and achievement. The judge should identify as often as possible who he or she is evaluating through a musical phrase and from what vantage point he is evaluating that segment.

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.

**The field visual judge will evaluate individuals and small segments**

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

| Content Field Visual  | Achievement Field Visual   |
|---|--|
| <ul style="list-style-type: none"> <li>• Depth and Range of Form, Body and Equipment Responsibilities</li> <li>• Simultaneous Responsibilities</li> <li>• Range and Depth Expressive Qualities</li> <li>• Variations in Space, Line, Orientation, etc.</li> <li>• Variety of Form, Body and Equipment Techniques/Styles/Roles</li> <li>• Changes of Meter, Pulse and Tempo</li> </ul> | <ul style="list-style-type: none"> <li>• Handling Simultaneous Responsibilities                             <ul style="list-style-type: none"> <li>○ Control of Timing/Articulation in Body and Equipment</li> <li>○ Control of Form, Body and Equipment</li> <li>○ Control of Changes in Style and Technique</li> <li>○ Control of Meter, Pulse and Tempo</li> <li>○ Control of Centering and Alignment</li> <li>○ Ability to Recover</li> <li>○ Demonstration of Expressive Qualities</li> </ul> </li> <li>• Training and Compatibility</li> <li>• Environmental Conditions</li> </ul> |

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

### DEFINITIONS FIELD VISUAL

#### CONTENT

**DEPTH AND RANGE OF FORM, BODY AND EQUIPMENT RESPONSIBILITIES:** The amount of layered responsibilities that encompass form, body and use of equipment. This is to include the consideration of the length of phrase.

**SIMULTANEOUS RESPONSIBILITIES:** The amount of challenges presented to the performer at the same time.

**EXPRESSIVE QUALITIES, THEIR RANGE AND VARIETY:**

- **SPACE:** Changes in the quality of spatial focus or attention either direct or indirect. The six spatial tendencies are: up, down, high, middle, low and in place. Spatial pathways of body and or equipment can be direct or indirect.
- **TIME:** Changes in the quality of time in body and or equipment moves rely on becoming either sustained or slow through fast or quick. The quality of prolonging time is termed sustained. The quality of urgency or quickening in time is termed quickness. Body and or Equipment motion here would gradate from very slow through very fast effort.
- **WEIGHT:** Changes in the quality of the body and or equipment weight. It moves from light/soft through forceful/strong.
- **FLOW:** Use of breath impacts the flow of energy significantly and impacts changes in the quality of the flow of tension; Body and or equipment moves from free and open to bound (controlled by the degree of, or release of, tension in the arms and upper body).

**VARIATIONS IN SPACE, LINE, ORIENTATION, ETCETERA:**

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

**VARIETY OF FORM, BODY and EQUIPMENT/TECHNIQUES/STYLES/ROLES:**

- **TECHNIQUES:** The method and approach to body and equipment.
- **STYLE:** A variety of techniques which make up the movement and equipment style.
- **ROLES:** The characteristics given to a performer such as personality, character, identity or militaristic persona.

**CHANGES of METER, PULSE and TEMPO:**

- **METER:** The regular recurring pattern of strong and weak beats of equal duration.
- **PULSE:** 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.
- **TEMPO:** Music emphasizes the constancy of relations among sound with temporal structure and consistency of relationships between tone lengths.

**ACHIEVEMENT (Form, Body and Equipment)****HANDLING SIMULTANEOUS RESPONSIBILITIES:**

- **TIMING:** -The ability to perform with simultaneity through time. The challenges of movement and spatial separation tax the performers greatly and make the crisp, sharp performance difficult. Care should be given to recognition of the challenges of the program in this area
  - **PHASING:** Control the uniform movement of the feet relative to time and speed of pulse and tempo.
- **ARTICULATION IN BODY AND EQUIPMENT :** The consistent amount of muscular efforts given to a particular movement. The range from loose to sharp.
- **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).
- **CENTERING and ALIGNMENT:** Alignment is defined as the relationship of the individual body segments to each other. It is the most fundamental position of the body before movement begins. In a correctly aligned body, a line passes through specific points while in a standing position. From the side view, the correct alignment reference points are the top of your ear, middle of your shoulder, center of your hip, back of your kneecap and front of your ankle bone. Centering is the correct alignment reference points are the center of your head, midpoint of your spine, middle of your buttocks and the center point between your heels.
- **STYLE:** A variety of techniques which make up movement and equipment unique identity.
- **TECHNIQUE AND TRAINING:** 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 segments evidence articulation, effort qualities and style within the chosen movement idiom.
- **RECOVERY:** The ability of the performer to return to the written content in a timely manner.
- **TRAINING AND COMPATIBILITY OF SKILLS:** It is important that all performers have sufficient training to support the form body and equipment vocabulary.
- **ENVIRONMENTAL CONDITIONS:** The challenges presented to performers with respect to field placement and listening environment. What affect weather and field conditions have on the performance.

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

## COLOR GUARD

The purpose of this sheet is to assess the quality of equipment, body and movement. The color guard will be adjudicated as an integral element of the entire program.

The start of the judged performance begins when the announcer says: “[Name corps] your judged performance starts”. The drum major will clearly indicate (i.e. by saluting) the end of the judged performance.

The judge will score two 10 point sub-captions for a total of 20 points. If a corps 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.

**The color guard judge will evaluate individuals, small segments and the full ensemble**

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

| Content Color Guard  | Achievement Color Guard  |
|--|--|
| <ul style="list-style-type: none"> <li>Quality of the Orchestration</li> <li>Expressive Components (Space, Time, Weight &amp; Flow)</li> <li>Visual Musicality</li> <li>Variety</li> <li>Creativity</li> <li>Staging/Integration</li> <li>Unity</li> </ul> | <ul style="list-style-type: none"> <li>Ensemble Control</li> <li>Precision &amp; Uniformity</li> <li>Achievement of Effort Changes</li> <li>Articulation of Body &amp; Equipment</li> <li>Adherence to Style &amp; Role</li> <li>Recovery</li> <li>Training and Compatibility of Skills</li> </ul> |

## DEFINITIONS COLOR GUARD

### CONTENT

**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.

- SPACE:** Changes in the quality of spatial focus or attention either direct or indirect. The six spatial tendencies are: up, down, high, middle, low and in place. Spatial pathways of equipment can be direct or indirect.
- TIME:** Changes in the quality of time in equipment moves rely on becoming either sustained or slow through fast or quick. The quality of prolonging time is termed sustained. The quality of urgency or quickening in time is termed quickness. Equipment motion here would graduate from very slow through very fast effort.
- WEIGHT:** Changes in the quality of the equipment weight. It moves from light/soft through forceful/strong. This is influenced through changes in the muscles of the forearm, tension of the grip and flexibility of the wrist.
- FLOW:** Use of breath impacts the flow of energy significantly and impacts changes in the quality of the flow of tension; Equipment moves from free and open to bound (controlled by the degree of, or release of, tension in the arms and upper body.) The "going with the flow" of equipment movement we call free; the restriction of the equipment flow we call bound.

**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.

**STAGING/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.

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

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

## ACHIEVEMENT

**ENSEMBLE CONTROL:** The ability of the ensemble to maintain accuracy, clarity and control with respect to space, time and line. Credit here accuracy & definition of freeform/staging – accuracy & definition of both technical and expressive equipment and body moves -- accuracy & definition of drill sets.

**PRECISION AND UNIFORMITY:** The precise and accurate display of any unison timing effort intended to be done uniformly. The ability to move accurately through space with similar techniques. The sequential or inter-related timing involved in phrase sharing between performers done in a uniform.

**ACHIEVEMENT OF EFFORTS CHANGES:** The ability of the ensemble to achieve the use of space, time, weight and flow through form, body and equipment.

**ARTICULATION OF BODY & EQUIPMENT:** The ability of the ensemble to achieve the consistent amount of muscular efforts and intensity to achieve accuracy with the body and or equipment.

**ADHERENCE TO STYLE & ROLE:** The ability of the ensemble to achieve the various techniques that make up the movement and equipment style. The ability of the ensemble to achieve the characteristics given to performers such as personality, character, identity or militaristic persona.

**RECOVERY:** The ability of the ensemble to return the written content in a timely manner.

**TRAINING AND COMPATIBILITY OF SKILLS:** It is important that all performers have sufficient training to support the form body and equipment vocabulary.

**ENVIRONMENTAL CONDITIONS:** The challenges presented to performers with respect to field placement and listening environment. What affect weather and field conditions have on the performance.

## ENSEMBLE VISUAL

The purpose of this sheet is to assess both the quality of the visual design (content) and the excellence of the achievement.

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 start of the judged performance begins when the announcer says: “[Name corps] your judged performance starts”. The drum major will clearly indicate (i.e. by saluting) the end of the judged 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.

### The ensemble visual judge will evaluate larger segments

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

| Content Ensemble Visual  | Achievement Ensemble Visual  |
|--|--|
| <ul style="list-style-type: none"> <li>• Quality of the Orchestration</li> <li>• Integration</li> <li>• Expressive Components (Space, Time, Weight &amp; Flow)</li> <li>• Visual Musicality</li> <li>• Variety</li> <li>• Unity</li> </ul> | <ul style="list-style-type: none"> <li>• Ensemble Control</li> <li>• Precision &amp; Uniformity</li> <li>• Achievement of Effort Changes</li> <li>• Articulation of Body &amp; Equipment</li> <li>• Adherence to Style &amp; Role</li> <li>• Recovery</li> <li>• Training and Compatibility</li> <li>• Environmental Conditions</li> </ul> |

## DEFINITIONS ENSEMBLE VISUAL

### CONTENT

**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:

- **SPACE:** Changes in the quality of spatial focus or attention either direct or indirect. The six spatial tendencies are: up, down, high, middle, low and in place. Spatial pathways of body and or equipment can be direct or indirect
- **TIME:** Changes in the quality of time in body and or equipment moves rely on becoming either sustained or slow through fast or quick. The quality of prolonging time is termed sustained. The quality of urgency or quickening in time is termed quick
- **WEIGHT:** Changes in the quality of the body and or equipment weight. It moves from light/soft through forceful/strong.
- **FLOW:** Use of breath impacts the flow of energy significantly and impacts changes in the quality of the flow of tension; Body and or equipment moves from free and open to bound (controlled

by the degree of, or release of, tension in the arms and upper body.

**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 design that brings the visual elements into a harmonious presentation.

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

## ACHIEVEMENT

**ENSEMBLE CONTROL:** The ability of the ensemble to maintain accuracy, clarity and control with respect to space, time and line. Credit here accuracy & definition of freeform/staging – accuracy & definition of both technical and expressive equipment and body moves -- accuracy & definition of drill sets.

**PRECISION AND UNIFORMITY:** The precise and accurate display of any unison timing effort intended to be done uniformly. The ability to move accurately through space with similar techniques. The sequential or inter-related timing involved in phrase sharing between performers done in a uniform.

**ACHIEVEMENT OF EFFORTS CHANGES:** The ability of the ensemble to achieve the use of space, time, weight and flow through form, body and equipment.

**ARTICULATION OF BODY & EQUIPMENT:** The ability of the ensemble to achieve the consistent amount of muscular efforts and intensity to achieve accuracy with the body and or equipment.

**ADHERENCE TO STYLE & ROLE:** The ability of the ensemble to achieve the various techniques that make up the movement and equipment style. The ability of the ensemble to achieve the characteristics given to performers such as personality, character, identity or militaristic persona.

**RECOVERY:** The ability of the ensemble to return the written content in a timely manner.

**TRAINING AND COMPATIBILITY OF SKILLS:** It is important that all performers have sufficient training to support the form body and equipment vocabulary.

**ENVIRONMENTAL CONDITIONS:** The challenges presented to performers with respect to field placement and listening environment. What affect weather and field conditions have on the performance.

## FIELD PERCUSSION

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

The purpose of this sheet is to assess the percussive and musical proficiency of the corps 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, Content and Achievement. 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.

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. 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.

The start of the judged performance begins when the announcer says: "[Name corps] your judged performance starts". The drum major will clearly indicate (i.e. by saluting) the end of the judged performance.

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 corps for both content and achievement. 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. Any stationary musical instrument other than winds, are evaluated by the Field Percussion judge.

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 Music and Music Ensemble and divide by 2 to determine the 30 point Music score.<sup>2</sup>

### The field percussion judge will evaluate individuals and small segments

| Content Field Percussion  | Achievement Field Percussion  |
|---|---|
| <ul style="list-style-type: none"> <li>• Range of Dynamic Contrast and Musical Expressive Qualities</li> <li>• Range of Tempos</li> <li>• Complexity of Rhythms</li> <li>• Variety of Meters</li> <li>• Variation of Styles</li> <li>• Usage of and Balance of Instrumentation</li> </ul> | <ul style="list-style-type: none"> <li>• Clarity of Articulation</li> <li>• Implement Control (Individual)</li> <li>• Uniformity of Style</li> <li>• Timing &amp; Tempo Control</li> <li>• Simultaneous Responsibilities</li> <li>• Quality of Sound</li> <li>• Uniformity of Style/Idiomatic Interpretation</li> <li>• Training and Compatibility of Skills</li> <li>• Environmental Conditions</li> </ul> |

## DEFINITIONS FIELD PERCUSSION

<sup>2</sup> **Percussion Class:** 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.

**CONTENT**

**RANGE OF DYNAMIC CONTRAST AND MUSICAL EXPRESSIVE QUALITIES:** The scale of dynamics related to the musical expression from the act of revealing the spiritual and emotional contents of a composition, of interpreting the conceptions of the author, and of demonstrating the intermingling of these with the personality of the performer.

**RANGE OF TEMPOS:** Music emphasizes the constancy of relations among sound with temporal structure and consistency of relationships between tone lengths. Rhythmic structures remain perceptually equivalent over a broad range of tempos and tempo changes involve ratio changes of duration and interval.

**COMPLEXITY OF RHYTHMS:** The degree of rhythmic complexity and the types of rhythms, the simultaneous use of several rhythmic patterns used by the ensemble.

**VARIETY OF METERS (METER:** The regular recurring pattern of strong and weak beats of equal duration): The different organization of music or literary compositions into corps of accented and unaccented beats.

**VARIETY OF STYLES:** 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.

**USAGE OF AND BALANCE OF INSTRUMENTATION:** The usage of pitch, timbre and dynamic range of the instrument and available notes in the arrangement. Application of chords or other multiple notes balanced within the ensemble.

**ACHIEVEMENT**

**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 OF STYLE:** 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 la 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.

**SIMULTANEOUS RESPONSIBILITIES:** The amount of challenges presented to the performer at the same time.

**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, 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.

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

**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 OF SKILLS:** It is important that all performers have sufficient training to support musical content.

**ENVIRONMENTAL CONDITIONS:** The challenges presented to performers with respect to field placement and listening environment. What affect weather and field conditions have on the performance This also includes the affect of the weather on the instruments.

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

## FIELD MUSIC

The purpose of this sheet is to evaluate the proficiency and skill of the wind performers. The basis for evaluation shall be directed towards individuals and small groups of musicians. 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.

The start of the judged performance begins when the announcer says: “[Name corps] your judged performance starts”. The drum major will clearly indicate (i.e. by saluting) the end of the judged performance.

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 winds. The recording should be an accurate portrayal of the judge's perceptions of the corps and must reflect both content and achievement. 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.

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.

### The field music judge will evaluate individuals and small segments

| Content Field Music   | Achievement Field Music   |
|---|---|
| <ul style="list-style-type: none"> <li>• Range of Dynamic Contrast and Musical Expressive Qualities</li> <li>• Range of Tempos</li> <li>• Complexity of Rhythms</li> <li>• Variety of Meters</li> <li>• Variation of Styles</li> <li>• Usage of and Balance of Instrumentation</li> </ul> | <ul style="list-style-type: none"> <li>• Clarity of Articulation</li> <li>• Uniformity/Method of Technique</li> <li>• Breath Control</li> <li>• Timing &amp; Tempo Control</li> <li>• Pitch Accuracy</li> <li>• Uniformity of Style/Idiomatic Interpretation</li> <li>• Training and Compatibility of Skills</li> <li>• Environmental Conditions</li> </ul> |

## DEFINITIONS FIELD MUSIC

### CONTENT

**RANGE OF DYNAMIC CONTRAST AND MUSICAL EXPRESSIVE QUALITIES:** The scale of dynamics related to the musical expression from the act of revealing the spiritual and emotional contents of a composition, of interpreting the conceptions of the author, and of demonstrating the intermingling of these with the personality of the performer.

**RANGE OF TEMPOS:** Music emphasizes the constancy of relations among sound with temporal structure and consistency of relationships between tone length. Rhythmic structures remain perceptually equivalent over a broad range of tempos and tempo changes involve ratio changes of duration and interval.

**COMPLEXITY OF RHYTHMS:** The degree of rhythmic complexity and the types of rhythms, the simultaneous use of several rhythmic patterns used by the ensemble.

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

**VARIETY OF METERS (METER:** The regular recurring pattern of strong and weak beats of equal duration): The different organization of music or literary compositions into corps of accented and unaccented beats.

**VARIETY OF STYLES:** 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.

**USAGE OF AND BALANCE OF INSTRUMENTATION:** The usage of pitch, timbre and dynamic range of the instrument and available notes in the arrangement. Application of chords or other multiple notes balanced within the ensemble.

## ACHIEVEMENT

**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.

**UNIFORMITY/METHOD OF TECHNIQUE:** The consistency, demonstrated through implement control used in the wind ensemble.

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

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

**TIMING & TEMPO CONTROL:** The ability to perform with simultaneity through time. The challenges of movement and spatial separation that tax the performers greatly and make the crisp, sharp performance difficult. Care should be given to recognition of the challenges of the program in this area.

**PITCH ACCURACY:** The degree of sound clarity produced by the performer(s) on the instrument itself.

**UNIFORMITY OF STYLE/IDIOMATIC INTERPRETATION:** The combined similarity of technical style and skills between individual performers attempting the same musical responsibility. Also it's the way the individual understands the style of music it is performing and his/her 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. In addition, the taste of the wind instructor and/or Drum Major can be communicated through subtleties in interpretation within the idiom. 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 performers to give of themselves in a fashion that is the essence of music and art, personal involvement.

**TRAINING AND COMPATIBILITY OF SKILLS:** It is important that all performers have sufficient training to support the written content.

**ENVIRONMENTAL CONDITIONS:** The challenges presented to performers with respect to field placement and listening environment. What affect weather and field conditions have on the performance. This also includes the affect of the weather on the instruments.

## ENSEMBLE MUSIC

The purpose of the music ensemble 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 wind 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.

The start of the judged performance begins when the announcer says: “[Name corps] your judged performance starts”. The drum major will clearly indicate (i.e. by saluting) the end of the judged 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 Music and Field Percussion and divide by 2 to determine the 30 point Music score<sup>3</sup>.

### The Ensemble Music judge will evaluate larger segments

| Content Ensemble Music  | Achievement Ensemble Music  |
|---|---|
| <ul style="list-style-type: none"> <li>• Quality of the Orchestration</li> <li>• Range of Dynamic Contrast and Musical Expressive Qualities</li> <li>• Range of Tempos</li> <li>• Complexity of Rhythms</li> <li>• Variety of Meters</li> <li>• Variation of Styles</li> <li>• Usage of and Balance of instrumentation</li> </ul> | <ul style="list-style-type: none"> <li>• Clarity of Articulation</li> <li>• Uniformity/Method of Technique</li> <li>• Breath Control</li> <li>• Timing &amp; Tempo Control</li> <li>• Pitch Accuracy</li> <li>• Uniformity of Style/Idiomatic Interpretation</li> <li>• Training and Compatibility of Skills</li> <li>• Environmental Conditions</li> </ul> |

## DEFINITIONS ENSEMBLE MUSIC

### CONTENT

**QUALITY OF ORCHESTRATION:** The qualitative structural arrangement and combination of the instrumentation to create a musical score. These qualities relate to the use of instrumentation of brass, woodwinds and percussion. It reflects the use of interrelated parts of rhythm, melody and harmonies.

**RANGE OF DYNAMIC CONTRAST AND MUSICAL EXPRESSIVE QUALITIES:** The scale of dynamics related to the musical expression from the act of revealing the spiritual and emotional contents of a composition, of interpreting the conceptions of the author, and of demonstrating the intermingling of these with the personality of the performer.

**RANGE OF TEMPOS:** Music emphasizes the constancy of relations among sound with temporal structure and consistency of relationships between tone lengths... Rhythmic structures remain perceptually equivalent over a broad range of tempos. .and tempo changes involve ratio changes of duration and interval.

<sup>3</sup> **Percussion Class:** 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.

**COMPLEXITY OF RHYTHMS:** The degree of rhythmic complexity and the types of rhythms, the simultaneous use of several rhythmic patterns used by the ensemble.

**VARIETY OF METERS (METER:** The regular recurring pattern of strong and weak beats of equal duration): The different organization of music or literary compositions into corps of accented and unaccented beats.

**VARIETY OF STYLES:** 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.

**USAGE OF AND BALANCE OF INSTRUMENTATION:** The usage of pitch, timbre and dynamic range of the instrument and available notes in the arrangement. Application of chords or other multiple notes balanced within the ensemble.

## ACHIEVEMENT

**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.

**UNIFORMITY/METHOD OF TECHNIQUE:** The consistency, demonstrated through implement control used in the wind ensemble.

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

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

**TIMING AND TEMPO CONTROL:** The ability to perform with simultaneity through time. The challenges of movement and spatial separation that tax the performers greatly and make the crisp, sharp performance difficult. Care should be given to recognition of the challenges of the program in this area.

**PITCH ACCURACY:** The degree of sound clarity produced by the performer(s) on the instrument itself.

**UNIFORMITY OF STYLE/ IDIOMATIC INTERPRETATION:** The quality that communicates the ensemble's understanding of the style of the music it is performing. Also it's the way the ensemble understands the style of music it is performing and 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. In addition, the taste of the wind instructor and/or drum major can be communicated through subtleties in interpretation within the idiom. The ability of the ensemble to involve themselves in the program and transform the arranger's ideas into a vehicle of meaning and personal importance. This allows the ensemble to give of themselves in a fashion that is the essence of music and art, personal involvement.

**TRAINING AND COMPATIBILITY of SKILLS:** It is important that all performers have sufficient training to support the written content.

**ENVIRONMENTAL CONDITIONS:** The challenges presented to performers with respect to field placement and listening environment. What affect weather and field conditions have on the performance This also includes the affect of the weather on the instruments.

## VISUAL EFFECT

The purpose of this sheet is to evaluate the effectiveness of the corps presentation, both in terms of Design Effectiveness (Content) and in terms of the Performer Effectiveness (Achievement) of the program as it relates to the entertainment of the audience. The judge is responsible for assessing the overall effect generated by the entire corps; its music (winds 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 endeavors 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 corps and is to respond to the corps's ability to establish moods and control the audience.

The start of the judged performance begins when the announcer says: "[Name corps] your judged performance starts". The drum major will clearly indicate (i.e. by saluting) the end of the judged 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 corps and should speak to both the performers and designers in terms of cause/effect and reactions to their efforts. The commentary should speak to the degree to which the corps 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.

**The Visual Effect judge will evaluate the entire corps as a whole**

| Content Visual Effect  | Achievement Visual Effect  |
|--|--|
| <ul style="list-style-type: none"> <li>• Program Concept</li> <li>• Coordination</li> <li>• Staging</li> <li>• Creativity/Imagination</li> <li>• Variety</li> <li>• Pacing</li> <li>• Continuity/Flow</li> <li>• Interpretation</li> <li>• Climax</li> <li>• Entertainment/Appeal</li> </ul> | <ul style="list-style-type: none"> <li>• Expression</li> <li>• Spirit/Intensity</li> <li>• Emotional Range</li> <li>• Communication/Involvement</li> <li>• Showmanship</li> <li>• Artistry</li> <li>• Role(s)</li> </ul> |

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

## DEFINITIONS VISUAL EFFECT

### CONTENT

**PROGRAM CONCEPT**-The idea(s) or development of the program that carries through the entire production.

**COORDINATION:** The harmonious functioning of the visual, winds 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/IMAGINATION:** The use of fresh or new concepts of content or combinations of various elements not previously utilized or developed.

**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.

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

**CONTINUITY/FLOW:** The development and connection of ideas that support each other and follow a logical progression.

**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.

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

### ACHIEVEMENT

**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/INVOLVEMENT** -The conveyance of the visual message in a fashion that delivers the intended meaning of the written content. This requires a deep understanding of the aesthetics present in the program and advanced performance skills to successfully transmit the program to the judge and audience. The performance techniques that connect to the audience, demonstrating the ability of the performers to involve the judge and audience into what they are doing. The exchange of information from the performer to the judge and 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.

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

**ROLE(S)** – The characteristics given to a performer such as personality, character, identity or military persona.

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

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.

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

## MUSIC EFFECT

The purpose of this sheet is to evaluate the effectiveness of the corps presentation, both in terms of Design Effectiveness (Content) and in terms of the Performer Effectiveness (Achievement) of the program 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 Content Music Effect. The performers are credited under the sub-caption for Achievement Performer. 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 content and the effectiveness of the performers, with the resulting combination crediting the overall effectiveness of the corps.

The start of the judged performance begins when the announcer says: “[Name corps] your judged performance starts”. The drum major will clearly indicate (i.e. by saluting) the end of the judged performance.

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 endeavors 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 corps and is to respond to the corps's ability to establish moods and control the audience.

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 favorite 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.

**The Music Effect judge will evaluate the entire corps as a whole**

| Content Music Effect  | Achievement Music Effect   |
|---|--|
| <ul style="list-style-type: none"> <li>• Program Concept</li> <li>• Coordination</li> <li>• Staging</li> <li>• Creativity/Imagination</li> <li>• Variety</li> <li>• Pacing/Climax</li> <li>• Continuity/Flow</li> <li>• Interpretation</li> <li>• Entertainment/Appeal</li> </ul> | <ul style="list-style-type: none"> <li>• Expression</li> <li>• Spirit/Intensity</li> <li>• Emotional Range</li> <li>• Communication/Involvement</li> <li>• Showmanship</li> <li>• Artistry</li> <li>• Role(s)</li> </ul> |

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

## DEFINITIONS MUSIC EFFECT

## CONTENT

**PROGRAM CONCEPT**-The idea(s) or development of the program that carries through the entire production.

**COORDINATION:** The harmonious functioning of the visual, winds 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/IMAGINATION:** The use of fresh or new concepts of content or combinations of various elements not previously utilized or developed.

**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.

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

**CONTINUITY/FLOW:** The development and connection of ideas that support each other and follow a logical progression.

**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.

**ENTERTAINMENT/APEAL:** The way in which the visual/music performances engages the attention agreeably, amuses or diverts. The attractiveness of the performance of the drum corps.

## ACHIEVEMENT

**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/INVOLVEMENT** -The conveyance of the musical message in a fashion that delivers the intended meaning of the written content. This requires a deep understanding of the aesthetics present in the program and advanced performance skills to successfully transmit the program to the judge and audience. The performance techniques that connect to the audience, demonstrating the ability of the performers to involve the judge and audience into what they are doing. The exchange of information from the performer to the judge and audience.

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

**ROLE(S)** – The characteristics given to a performer such as personality, character, identity or military persona.

**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.

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

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.

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

# JUDGING SHEETS PREMIER CLASS

Also Judging Sheets Percussion<sup>4</sup> Class

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<sup>4</sup> The Percussion Class has no Field Music Sheet



| Scoring System |        |   |  |
|----------------|--------|---|--|
| BOX            | Range  | Content   | Achievement  |
| 1              | 1-10   | The design team provides very little depth and range of form, body and equipment responsibilities and has very few challenges of simultaneous responsibilities, in combination with musical responsibilities. The design team provides little or no variety of expressive qualities in form, body and equipment. There are little or no variations in space, line, or orientation in both drill and staging. The performer has few challenges with very little variety of techniques, styles and roles with some changes in music, meter and/or pulse. The performers are not challenged with regard to their listening environments. | Performers rarely achieve the most basic responsibilities. Lacks fundamental understanding of technique and style. Performers have poor understanding of meter, pulse and tempo Control. Recovery is poor. Training is poor and / or the performers are significantly challenged beyond their skill level.   |
| 2              | 11-44  | The design team provides some depth and range of form, body and equipment responsibilities and has occasional challenges of simultaneous responsibilities, in combination with musical responsibilities. The design team provides little variety of expressive qualities in form, body and equipment . There are little variations in space, line, or orientation in both drill and staging. The performer has challenges with some variety of techniques, styles and roles with some changes in music, meter and / or pulse. The performers are seldom challenged with regard to their listening environments.                       | Performers occasionally achieve the basic responsibilities, but demonstrate little security within the program. There are few moments of achievement within the program, especially where multiple responsibilities exists. Occasional individual achievement of style, technical control of form, body, and equipment Recovery is fair. Training is fair and/or the performers are sometimes challenged beyond their skill level.   |
| 3              | 45-74  | The design team provides a good depth and range of form, body and equipment responsibilities and has some challenges of simultaneous responsibilities, in combination with musical responsibilities. The design team provides good variety of expressive qualities in form, body and equipment . There are good variations in space, line, and orientation in both drill and staging. The performer has challenges with good variety of techniques, styles and roles with some changes in music, meter and/or pulse. The performers have challenges with regard to their listening environments.                                      | Performers demonstrate a good understanding of fundamental responsibilities and demonstrate adequate achievement. As the quantity of responsibilities increase, there is an inconsistency of achievement. Performers seem confident and in control most of the time. A good achievement of style, technical control of form, body, and equipment technique occur. Recovery is good. Training is good however the performers may be occasionally challenged beyond their skill level. |
| 4              | 75-94  | The design team provides an excellent depth and range of form, body and equipment responsibilities and has challenges of simultaneous responsibilities, in combination with musical responsibilities. The design team provides an excellent variety of expressive qualities in form, body and equipment. There is an excellent amount of variety in form, body, and equipment and the performer has challenges with a variety of techniques, styles and roles with changes in music, meter and pulse. The performers have excellent challenges with regard to their listening environments.   | An excellent level of achievement is demonstrated. As the quantity of responsibilities increase, a high level of achievement is demonstrated on a frequent basis. An excellent individual achievement of style, technical control of form, body, and equipment, and method of technique occurs. Recovery is excellent. Training is excellent and the performers are very infrequently challenged beyond their skill level.   |
| 5              | 95-100 | The design team provides a superior depth and range of form, body and equipment responsibilities and has frequent challenges of simultaneous responsibilities, in combination with musical responsibilities. The design team provides superior expressive qualities in form, body and equipment. There is a superior amount of variety in form, body, and equipment and the performer has challenges with a variety of techniques, styles and roles with changes in music, meter and pulse. The performers have superior challenges with regard to their listening environments.  | A superior level of achievement is demonstrated in all areas of excellence. A continuous understanding of multiple responsibilities is demonstrated and reaction to error is at the highest level. Superior individual achievement of style, technical control of form, body, and equipment and method of technique occurs. Recovery is superior. Training is superior and the performers demonstrate a high skill level.  |

|  |  |
|--|--|
| <h1>Premier Class</h1> <h2>Caption: Color Guard</h2>   | Corps name: .....<br>Date, place:  |
| <b>Content Color Guard</b>   | <b>Achievement Color Guard</b>   |
| <ul style="list-style-type: none"> <li>• Quality of the Orchestration</li> <li>• Expressive Components (Space, Time, Weight &amp; Flow)</li> <li>• Visual Musicality</li> <li>• Variety</li> <li>• Creativity</li> <li>• Staging/Integration</li> <li>• Unity</li> </ul> | <ul style="list-style-type: none"> <li>• Ensemble Control</li> <li>• Precision &amp; Uniformity</li> <li>• Achievement of Effort Changes</li> <li>• Articulation of Body &amp; Equipment</li> <li>• Adherence to Style &amp; Role</li> <li>• Recovery</li> <li>• Training and Compatibility of Skills</li> </ul> |
| <p style="text-align: right;"><b>POINTS (100 max)</b></p>  | <p style="text-align: right;"><b>POINTS (100 max)</b></p>  |
| <p><b>TOTAL POINTS (200 max)</b></p>   |  |
| <b>Name Judge:</b>   | <b>Signature Judge:</b>  |
| <p><b>COMMENTS</b></p>   |  |
| <p style="text-align: center;">All judges please keep in mind:<br/>Derived Achievement is Content + Achievement</p>  |  |

| Scoring System |        |   |  |
|----------------|--------|---|--|
| BOX            | Range  | Content   | Achievement  |
| 1              | 1-10   | Lacks fundamental understanding of compositional qualities. The use of layering is rarely attempted. The staging is below average.  | Ensemble control and excellence level is minimal. Performers are generally unaware of their most basic responsibilities. A cohesive style and role(s) does not exist. Recovery is not always apparent. Training is poor and/or the performers are significantly challenged beyond their skill level.   |
| 2              | 11-44  | The compositional qualities are fair with a fundamental musical awareness. Generally the content 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.    | Ensemble control and excellence is infrequently achieved through form, body, and equipment. The guard is occasionally challenged. A cohesive style and role may be apparent in some performers. The need for recovery is frequent and achieved in some cases. Training is fair and/or the performers are sometimes challenged beyond their skill level.                  |
| 3              | 45-74  | A good composition. The musicality of the content is adequately expressed through the use of form, body, and equipment. Expressive qualities are good in their use and explore more than one expressive range. The staging is clear, and emphasis and integration are often successful.                             | The ensemble control achieves a good degree of achievement through form, body, and equipment. The guard is sometimes challenged with expressive and technical skills. Style and role(s) are cohesive but inconsistent. Recovery is good. Training is good however the performers may be occasionally challenged beyond their skill level.                                |
| 4              | 75-94  | An excellent composition. The content often explores the musical structure at an advanced level through the use of form, body, and equipment. Content displays excellent and sometimes advance use of the triad. Staging is excellent and sometimes creative with few flaws. Emphasis and integration is excellent. | The ensemble control achieves an excellent degree of achievement through form, body, and equipment. The ensemble is often challenged. Style and role(s) are cohesive and often clear. Timing and position are handled in an excellent manner. Recovery is excellent. Training is excellent and the performers are very infrequently challenged beyond their skill level. |
| 5              | 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. Staging is successful, creative and varied. Emphasis and integration is superior.   | The ensemble control achieves a superior quality of achievement through form, body, and equipment. The ensemble is consistently challenged. Style and role(s) are cohesive and always clear. Although rarely necessary, recovery is effectively achieved. Training is superior and the performers demonstrate a high skill level.  |

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| <p><b>Premier Class</b></p> <p><b>Caption: Ensemble Visual</b></p>   | <p>Corps name: .....</p> <p>Date, place:</p>   |
| <p><b>Content Ensemble Visual</b></p>  | <p><b>Achievement Ensemble Visual</b></p>  |
| <ul style="list-style-type: none"> <li>• Quality of the Orchestration</li> <li>• Integration</li> <li>• Expressive Components<br/>(Space, Time, Weight &amp; Flow)</li> <li>• Visual Musicality</li> <li>• Variety</li> <li>• Unity</li> </ul> | <ul style="list-style-type: none"> <li>• Ensemble Control</li> <li>• Precision &amp; Uniformity</li> <li>• Achievement of Effort Changes</li> <li>• Articulation of Body &amp; Equipment</li> <li>• Adherence to Style &amp; Role</li> <li>• Recovery</li> <li>• Training and Compatibility</li> </ul> |
| <p style="text-align: right;"><b>POINTS (100 max)</b></p>  | <p style="text-align: right;"><b>POINTS (100 max)</b></p>  |
| <p><b>TOTAL POINTS (200 max)</b></p>   |  |
| <p><b>Name Judge:</b></p>  | <p><b>Signature Judge:</b></p>   |
| <p><b>COMMENTS</b></p>   |  |
| <p style="text-align: center;">All judges please keep in mind:<br/>Derived Achievement is Content + Achievement</p>  |  |

| Scoring System |        |   |  |
|----------------|--------|---|--|
| BOX            | Range  | Content   | Achievement  |
| 1              | 1-10   | Lacks fundamental understanding of compositional qualities. There is no integration of the elements. Expressive components are minimal. There is very little relationship to the music and content lacks variety. There is little or no unity to the program. | Ensemble control and excellence level is minimal. Performers are generally unaware of their most basic responsibilities. A cohesive style and role(s) does not exist. Recovery is not always apparent. Training is poor and/or the performers are significantly challenged beyond their skill level.   |
| 2              | 11-44  | The compositional qualities are fair with a fundamental musical awareness. Basic expressive components are being explored. The relationship of visual to audio is fair and has little variety. Unity is fair  | Ensemble control and excellence is fairly achieved through form, body, and equipment. The guard is occasionally challenged. A cohesive style and role may be apparent in some performers. The need for recovery is frequent and achieved in some cases. Training is fair and/or the performers are sometimes challenged beyond their skill level.                        |
| 3              | 45-74  | A good composition. The musicality of the composition is adequately expressed through the use of form, body, and equipment. The relationship of visual to audio is good and has good variety. Unity is good, but flaws in design may occur.                   | The ensemble control achieves a good degree of achievement through form, body, and equipment. Style and role(s) are good but inconsistent. Recovery is good. Training is good however the performers may be occasionally challenged beyond their skill level.  |
| 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. The relationship of visual to audio is excellent and has excellent variety. Unity of design is excellent.   | The ensemble control achieves an excellent degree of achievement through form, body, and equipment. The ensemble is often challenged. Style and role(s) are cohesive and often clear. Timing and position are handled in an excellent manner. Recovery is excellent. Training is excellent and the performers are very infrequently challenged beyond their skill level. |
| 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 superior.                          | The ensemble control achieves a superior quality of achievement through form, body, and equipment. The ensemble is consistently challenged. Style and role(s) are superior. Although rarely necessary, recovery is effectively achieved. Training is superior and the performers demonstrate a high skill level.   |

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| <p><b>Premier Class</b><br/><b>Caption: Field</b><br/><b>Percussion</b></p>   | <p>Corps name: .....</p> <p>Date, place:</p>  |
| <p><b>Content Field Percussion</b></p>  | <p><b>Achievement Field Percussion</b></p>  |
| <ul style="list-style-type: none"> <li>• Range of Dynamic Contrast and Musical Expressive Qualities</li> <li>• Range of Tempos</li> <li>• Complexity of Rhythms</li> <li>• Variety of Meters</li> <li>• Variation of Styles</li> <li>• Usage of and Balance of Instrumentation</li> </ul> | <ul style="list-style-type: none"> <li>• Clarity of Articulation</li> <li>• Implement Control (Individual)</li> <li>• Uniformity of Style</li> <li>• Timing &amp; Tempo Control</li> <li>• Simultaneous Responsibilities</li> <li>• Uniformity of Style/Idiomatic Interpretation</li> <li>• Training and Compatibility of Skills</li> <li>• Environmental Conditions</li> </ul> |
| <p style="text-align: right;"><b>POINTS (100 max)</b></p>   | <p style="text-align: right;"><b>POINTS (100 max)</b></p>   |
| <p><b>TOTAL POINTS (200 max)</b></p>  |   |
| <p><b>Name Judge:</b></p>   | <p><b>Signature Judge:</b></p>  |
| <p><b>COMMENTS</b></p>  |   |
| <p style="text-align: center;">All judges please keep in mind:<br/>Derived Achievement is Content + Achievement</p>   |   |

| Scoring System |        |  |  |
|----------------|--------|--|--|
| BOX            | Range  | Content  | Achievement  |
| 1              | 1-10   | The design team provides little range of dynamic contrast and musical expressive qualities. The performers have very little challenge of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides very few variety of styles and complexity of rhythms. The performer has challenges with little or no variety of techniques and styles with little or no changes in meter or pulse. Occasional involvement of all elements takes place. Involvement of all elements never really takes place. The performers are not challenged with regard to their listening environments. | Little attempt at musical expression is made, Concentration is poor. Anticipation, hesitancy, and over-extension of musical phrases frequently occur with poor Individual balance. Recovery rarely occurs. Players exhibit many individual problems in rhythmic interpretation accuracy, tempo and pulse control. Overall control of implement position is poor. Uniformity of playing styles between players is poor. Overall quality of sound and pitch accuracy is poor with little technical ability and skills are required. Training is poor and/or the performers are significantly challenged beyond their skill level.  |
| 2              | 11-44  | The design team provides a fair range of dynamic contrast and musical expressive qualities. The performers have occasional challenges of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides little variety of styles and complexity of rhythms. The performer has challenges with little variety of techniques and styles with some changes in meter or pulse. Occasional involvement of all elements takes place. The performers are seldom challenged with regard to their listening environments.  | Performer(s) makes an occasional attempt at expression, but dynamic shaping is never fully achieved. Musical phrasing is mechanical and not consistent and concentration falters on occasion. Balance within a section is fair. Recovery from loss of pulse takes time. Clarity of articulation and accuracy is fair and sometimes lacks togetherness. Stick and mallet control is fair. Rhythmic interpretation is understood but performers display some problems in uniformity of playing style. Sound quality and pitch selection is fair. Training is fair and/or the performers are sometimes challenged beyond their skill level.   |
| 3              | 45-74  | The design team provides a good range of dynamic contrast and musical expressive qualities<br>The performers have good challenges of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides good variety of styles and complexity of rhythms<br>The performer has challenges with a good variety of techniques and styles with some changes in meter or pulse. Good involvement of all elements takes place. The performers have challenges with regard to their listening environments.  | Some of the written musical expressions are achieved. Dynamic and rhythmic shaping is good. Phrasing of parts generally extends through the end of musical passages with good levels of concentration. A pleasing balance of sound distribution occurs in each section. Recovery to obtain cohesiveness takes little time. Rhythmical parts are played well, though some inconsistencies still exist with a good awareness of pulse and tempo control. Uniformity between players and individual implement control is good. Pitch accuracy and sound quality from the instruments is good. Good technical ability and skills are required throughout the program. Training is good however the performers may be occasionally challenged beyond their skill level. |
| 4              | 75-94  | The design team provides an excellent range of dynamic contrast and musical expressive qualities.<br>The performers have challenges of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides an excellent amount of variety of styles and complexity of rhythms. The performer has challenges with an excellent amount variety of techniques and styles with excellent changes in meter or pulse. Excellent involvement of all elements takes place. The performers have many challenges with regard to their listening environments.                                      | A strong display of musical expression is consistent. Dynamic shaping is correct. Concentration levels are excellent. Balance, control of tempo, timing and Rhythmic accuracy is excellent. Clarity of articulation is excellent. Pulse control is excellent. Players perform with a consistent display of uniform playing styles. Implement control is considered excellent. Quality of sound is excellent. Training is excellent and the performers are very infrequently challenged beyond their skill level.   |
| 5              | 95-100 | The design team provides a superior range of dynamic contrast and musical expressive qualities.<br>The performers have many challenges of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides a superior amount of variety of styles and complexity of rhythms. The performer has challenges with a superior amount variety of techniques and styles with superior changes in meter or pulse. Superior involvement of all elements takes place. The performers have strong challenges with regard to their listening environments.                                       | Superior achievement of musical expression at all times. Outstanding dynamic contouring takes place. Concentration levels are superior. Phrasing of all musical passages is superior. Recovery is superior. The distribution of balance in each section is superior. Superior articulation of rhythmical interpretation Pulse control and timing is superior. 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 is superior. Training is superior and the performers demonstrate a high skill level.   |

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| <h1>Premier Class</h1> <h2>Caption: Field Music</h2>  | Corps name: .....<br>Date, place:   |
| <b>Content Field Music</b>  | <b>Achievement Field Music</b>  |
| <ul style="list-style-type: none"> <li>• Range of Dynamic Contrast and Musical Expressive Qualities</li> <li>• Range of Tempos</li> <li>• Complexity of Rhythms</li> <li>• Variety of Meters</li> <li>• Variation of Styles</li> <li>• Usage of and Balance of Instrumentation</li> </ul> | <ul style="list-style-type: none"> <li>• Clarity of Articulation</li> <li>• Uniformity/Method of Technique</li> <li>• Breath Control</li> <li>• Timing &amp; Tempo Control</li> <li>• Pitch Accuracy</li> <li>• Uniformity of Style/Idiomatic Interpretation</li> <li>• Training and Compatibility of Skills</li> <li>• Environmental Conditions</li> </ul> |
| <p style="text-align: right;"><b>POINTS (100 max)</b></p>   | <p style="text-align: right;"><b>POINTS (100 max)</b></p>   |
| <p><b>TOTAL POINTS (200 max)</b></p>  |   |
| <b>Name Judge:</b>  | <b>Signature Judge:</b>   |
| <p><b>COMMENTS</b></p>  |   |
| <p style="text-align: center;">All judges please keep in mind:<br/>Derived Achievement is Content + Achievement</p>   |   |

| Scoring System |        |   |  |
|----------------|--------|---|--|
| BOX            | Range  | Content   | Achievement  |
| 1              | 1-10   | The design team provides little range of dynamic contrast and musical expressive qualities. The performers have very little challenge of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides very little variety of styles and complexity of rhythms. The performer has challenges with little or no variety of techniques and styles with little or no changes in meter or pulse. The performers are not challenged with regard to their listening environments. | The performer's ability to convey and express the music is minimal. The performers rarely communicate the musical message. The performer's efforts to meet the technical challenges of the program are unsuccessful. Training is poor and/or the performers are significantly challenged beyond their skill level.   |
| 2              | 11-44  | The design team provides a fair range of dynamic contrast and musical expressive qualities. The performers have occasional challenges of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides a fair range of variety of styles and complexity of rhythms. The performer has challenges with little variety of techniques and styles with some changes in meter or pulse. The performers are seldom challenged with regard to their listening environments.        | 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 performers infrequently communicates the musical content. The performers attempts to play with a quality sound, articulate properly, maintain tempo, and rhythmic accuracy are fair. Training is fair and/or the performers are sometimes challenged beyond their skill level.   |
| 3              | 45-74  | The design team provides a good range of dynamic contrast and musical expressive qualities. The performers have good challenges of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides a good range of styles and complexity of rhythms. The performer has challenges with good variety of techniques and styles with good changes in meter or pulse. The performers have challenges with regard to their listening environments.                                 | The performers do understand the musical ideas and communicate them. 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 performers have mastered the basic technical and movement skills and are able to display good technical skills for much of the program. The small groups of players evaluated still need work to be cohesive sections in regards to uniformity and precision. Training is good however the performers may be occasionally challenged beyond their skill level.   |
| 4              | 75-94  | The design team provides an excellent range of dynamic contrast and musical expressive qualities. The performers have excellent challenges of simultaneous responsibilities, in combination with drill and staging. The design team provides an excellent range of styles and complexity of rhythms. The performer has excellent challenges with a variety of techniques and styles with excellent changes in meter or pulse. The performers have many challenges with regard to their listening environments.                | The performers level of musical expression display excellent effort with expressive shaping, excellent understanding of the chosen idiom, and appropriate use of articulations and dynamics to shape phrases. The performers are required to have a variety of skills. The performers consistently demonstrate excellent technical skills throughout the program, which provides opportunity to display diverse skills with an excellent level of technical and movement demand required. The performance is marked by occasional problems in quality of sound, articulation, and timing in the areas of high technical and movement demand. Training is excellent and the performers are very infrequently challenged beyond their skill level. |
| 5              | 95-100 | The performers have superior challenges of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides excellent variety of styles and complexity of rhythms. The performer has challenges with superior variety of techniques and styles with superior changes in meter or pulse. Superior involvement of all elements takes place. The performers have many challenges with regard to their listening environments.   | The performers display 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 superior. The performers are required to need a wide variety of skills. The sound is focused and pure and the pitch is consistently maintained. The articulation skills demonstrate superior achievement. The ability to control tempo and rhythmic phrases is superior. When problems do occur, they are brief, minor, and recovery occurs quickly. Training is superior and the performers demonstrate a high skill level.   |

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| <p><b>Premier Class</b></p> <p><b>Caption: Ensemble</b></p> <p><b>Music</b></p>   | <p>Corps name: .....</p> <p>Date, place:</p>  |
| <p><b>Content Ensemble Music</b></p>  | <p><b>Achievement Ensemble Music</b></p>  |
| <ul style="list-style-type: none"> <li>• Quality of the Orchestration</li> <li>• Range of Dynamic Contrast and Musical Expressive Qualities</li> <li>• Range of Tempos</li> <li>• Complexity of Rhythms</li> <li>• Variety of Meters</li> <li>• Variation of Styles</li> <li>• Usage of and Balance of Instrumentation</li> </ul> | <ul style="list-style-type: none"> <li>• Clarity of Articulation</li> <li>• Uniformity/Method of Technique</li> <li>• Breath Control</li> <li>• Timing &amp; Tempo Control</li> <li>• Pitch Accuracy</li> <li>• Uniformity of Style/Idiomatic Interpretation</li> <li>• Training and Compatibility of Skills</li> </ul> |
| <p style="text-align: right;"><b>POINTS (100 max)</b></p>   | <p style="text-align: right;"><b>POINTS (100 max)</b></p>   |
| <p><b>TOTAL POINTS (200 max)</b></p>  |   |
| <p><b>Name Judge:</b></p>   | <p><b>Signature Judge:</b></p>  |
| <p><b>COMMENTS</b></p>  |   |
| <p style="text-align: center;">All judges please keep in mind:<br/>Derived Achievement is Content + Achievement</p>   |   |

| Scoring System |        |   |   |
|----------------|--------|---|---|
| BOX            | Range  | Content   | Achievement   |
| 1              | 1-10   | The musical score lacks fundamental understanding of compositional qualities. The musical score presents little or no dynamic contrast and expressive qualities. There is little or no range of the tempo, complexity of rhythms, meters or styles. Usage of and balance of instrumentation is minimal.                     | The ensemble's ability to convey and express the music is minimal. The clarity of articulation is poor with little or no understanding of technique. Breath control, timing and tempo control is poor. The performers rarely have pitch control. The performance rarely conveys the style & idiomatic interpretation of the musical message. Training is poor and/or the performers are significantly challenged beyond their skill level.  |
| 2              | 11-44  | The musical score has a fair understanding of the compositional qualities. The musical score presents a fair range of dynamic contrast and expressive qualities. There is a fair range of the tempo, complexity of rhythms, meters or styles. Usage of and balance of instrumentation is fair.                              | The ensemble has fair success in expressing the musical content; however, the results are inconsistent. The clarity of articulation is fair with some understanding of technique. Breath control, timing and tempo control is fair. The performers sometimes have pitch control. The performance sometimes conveys the style & idiomatic interpretation of the musical message. Training is fair and/or the performers are sometimes challenged beyond their skill level.   |
| 3              | 45-74  | The musical score has good fundamental understanding of the compositional qualities. The musical score presents good range of dynamic contrast and expressive qualities. There is a good range of the tempo, complexity of rhythms, meters or styles. Usage of and balance of instrumentation is good.                      | The ensemble has good understanding the musical content and can be expressive. The clarity of articulation is good with some understanding of technique. Breath control, timing and tempo control is good. The performers have good pitch control. The performance sometimes conveys the style & idiomatic interpretation of the musical content. . Training is good however the performers may be occasionally challenged beyond their skill level.  |
| 4              | 75-94  | The musical score has excellent fundamental understanding of the compositional qualities. The musical score presents excellent range of dynamic contrast and expressive qualities. There is an excellent range of the tempo, complexity of rhythms, meters or styles. Usage of and balance of instrumentation is excellent. | The ensemble has excellent understanding the musical content and is expressive. The clarity of articulation is excellent with excellent understanding of technique. Breath control, timing and tempo control is excellent. The performers have excellent pitch control. The performance conveys the style & idiomatic interpretation of the musical content. . Training is excellent and the performers are very infrequently challenged beyond their skill level.  |
| 5              | 95-100 | The musical score has superior fundamental understanding of the compositional qualities. The musical score presents superior range of dynamic contrast and expressive qualities. There is a superior range of the tempo, complexity of rhythms, meters or styles. Usage of and balance of instrumentation is superior.      | The ensemble has superior understanding the musical content and is very expressive. The clarity of articulation is superior with great understanding of technique. Breath control, timing and tempo control is superior. The performers have superior pitch control. The performance always conveys the style & idiomatic interpretation of the musical content. Training is superior; however some performers may be occasionally challenged beyond their skill level. Training is superior and the performers demonstrate a high skill level. |

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| <h1>Premier Class</h1> <h2>Caption: Music Effect</h2>  | Corps name: .....<br>Date, place:  |
| <b>Content Music Effect</b>  | <b>Achievement Music Effect</b>  |
| <ul style="list-style-type: none"> <li>• Program Concept</li> <li>• Coordination</li> <li>• Staging</li> <li>• Creativity/Imagination</li> <li>• Variety</li> <li>• Pacing</li> <li>• Continuity/Flow</li> <li>• Interpretation</li> <li>• Climax</li> <li>• Entertainment/Appeal</li> </ul> | <ul style="list-style-type: none"> <li>• Expression</li> <li>• Spirit/Intensity</li> <li>• Emotional Range</li> <li>• Communication/Involvement</li> <li>• Showmanship</li> <li>• Artistry</li> <li>• Role(s)</li> </ul> |
| <b>POINTS (100 max)</b>  | <b>POINTS (100 max)</b>  |
| <b>TOTAL POINTS (200 max)</b>  |  |
| <b>Name Judge:</b>   | <b>Signature Judge:</b>  |
| <b>COMMENTS</b>  |  |
| Derived Achievement is Content + Achievement<br>Emotional    Intellectual    Aesthetic   |  |

| Scoring System |        |  |   |
|----------------|--------|--|---|
| BOX            | Range  | Content  | Achievement   |
| 1              | 1-10   | Minimal effect generated by the design team. The coordination of the elements does little to elevate the overall effect of the program and overall concept is weak. The overall staging of the elements is limited. The content exhibits basic concepts with little imagination or creativity. Pacing is inadequate and offers very little variety. Programming ideas do not have continuity and flow. The viewer has limited engagement with the program due to poor musical to visual interpretation.  | Performers deliver little or no expression. The performance is marked by an inability to communicate with spirit, intensity and emotion. Showmanship and artistry is minimal. The performers understanding of engagement with the viewer is limited.  |
| 2              | 11-44  | Fair amount of effect generated by the design team. The coordination of the elements begins to elevate the overall effect of the program and overall concept is fair. The overall staging of the elements is limited. The content exhibits basic concepts with some imagination or creativity. Pacing is fair and offers a fair amount of variety. Programming ideas has some continuity and flow. The viewer has some engagement with the program due to some musical to visual interpretation.   | Performers deliver a fair amount of expression. The performance begins to communicate spirit, intensity and emotion. Showmanship and artistry is evident, but not consistent through the ensemble. Performers may struggle with precision but are starting to understand their role(s). The performers understanding of engagement with the viewer is fair.   |
| 3              | 45-74  | Good amount of effect generated by the design team. The coordination of the elements elevates the overall effect of the program and overall concept is good. The overall staging of the elements is good. The content exhibits good concepts with good imagination or creativity. Pacing is good and offers good variety. Programming ideas has good continuity and flow. The viewer has good engagement with the program due to good musical to visual interpretation. The entertainment value is good.   | Performers deliver good expression with good range. The performance has good communication of spirit, intensity and emotion Showmanship and artistry is evident, but still has some inconsistency. Performers may have lapses of precision but are understanding of their role(s). The performers understanding of engagement with the viewer is good and has good variety.   |
| 4              | 75-94  | Excellent amount of effect generated by the design team. The coordination of the elements elevates the overall effect of the program and overall concept is excellent. The overall staging of the elements is excellent. The content exhibits excellent concepts with excellent imagination or creativity. Pacing is excellent and offers an excellent amount of variety. Programming ideas has excellent continuity and flow. The viewer has excellent engagement with the program due to excellent musical to visual interpretation. The entertainment value is excellent. | Performers deliver excellent expression with excellent range. The performance has excellent communication of spirit, intensity and emotion. Showmanship and artistry is excellent, with very little inconsistency. Performers have excellent precision and are understanding of their role(s).The performers understanding of engagement with the viewer is excellent and has excellent variety. The performers are in excellent command of the audience. |
| 5              | 95-100 | Superior amount of effect generated by the design team. The coordination of the elements elevates the overall effect of the program and overall concept is superior. The overall staging of the elements is superior. The content exhibits superior concepts with superior imagination or creativity. Pacing is superior and offers a strong amount of variety. Programming ideas has superior continuity and flow. The viewer has superior engagement with the program due to superior musical to visual interpretation. The entertainment value is infectious.             | Performers deliver superior expression with superior range. The performance has superior communication of spirit, intensity and emotion. Showmanship and artistry is superior. Performers have superior precision and an excellent understanding of their role(s).The performers understanding of engagement with the viewer is superior and has superior variety. The performers are in superior command of the audience.                                |

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| <p><b>Premier Class</b></p> <p><b>Caption: Visual Effect</b></p>   | <p>Corps name: .....</p> <p>Date, place:</p>   |
| <p><b>Content Visual Effect</b></p>  | <p><b>Achievement Visual Effect</b></p>  |
| <ul style="list-style-type: none"> <li>• Program Concept</li> <li>• Coordination</li> <li>• Staging</li> <li>• Creativity/Imagination</li> <li>• Variety</li> <li>• Pacing</li> <li>• Continuity/Flow</li> <li>• Interpretation</li> <li>• Climax</li> <li>• Entertainment/Appeal</li> </ul> | <ul style="list-style-type: none"> <li>• Expression</li> <li>• Spirit/Intensity</li> <li>• Emotional Range</li> <li>• Communication/Involvement</li> <li>• Showmanship</li> <li>• Artistry</li> <li>• Role(s)</li> </ul> |
| <p style="text-align: right;"><b>POINTS (100 max)</b></p>  | <p style="text-align: right;"><b>POINTS (100 max)</b></p>  |
| <p><b>TOTAL POINTS (200 max)</b></p>   |  |
| <p><b>Name Judge:</b></p>  | <p><b>Signature Judge:</b></p>   |
| <p><b>COMMENTS</b></p>   |  |
| <p style="text-align: center;">Derived Achievement is Content + Achievement</p> <p style="text-align: center;">Emotional    Intellectual    Aesthetic</p>  |  |

| Scoring System |        |  |   |
|----------------|--------|--|---|
| BOX            | Range  | Content  | Achievement   |
| 1              | 1-10   | Minimal effect generated by the design team. The coordination of the elements does little to elevate the overall effect of the program and overall concept is weak. The overall staging of the elements is limited. The content exhibits basic concepts with little imagination or creativity. Pacing is inadequate and offers very little variety. Programming ideas do not have continuity and flow. The viewer has limited engagement with the program due to poor musical to visual interpretation.  | Performers deliver little or no expression. The performance is marked by an inability to communicate with spirit, intensity and emotion. Showmanship and artistry is minimal. The performers understanding of engagement with the viewer is limited.  |
| 2              | 11-44  | Fair amount of effect generated by the design team. The coordination of the elements begins to elevate the overall effect of the program and overall concept is fair. The overall staging of the elements is limited. The content exhibits basic concepts with some imagination or creativity. Pacing is fair and offers a fair amount of variety. Programming ideas has some continuity and flow. The viewer has some engagement with the program due to some musical to visual interpretation.   | Performers deliver a fair amount of expression. The performance begins to communicate spirit, intensity and emotion. Showmanship and artistry is evident, but not consistent through the ensemble. Performers may struggle with precision but are starting to understand their role(s). The performers understanding of engagement with the viewer is fair.   |
| 3              | 45-74  | Good amount of effect generated by the design team. The coordination of the elements elevates the overall effect of the program and overall concept is good. The overall staging of the elements is good. The content exhibits good concepts with some imagination or creativity. Pacing is good and offers good variety. Programming ideas has good continuity and flow. The viewer has good engagement with the program due to good musical to visual interpretation. The entertainment value is good.   | Performers deliver good expression with some range. The performance has good communication of spirit, intensity and emotion Showmanship and artistry is evident, but still has some inconsistency. Performers may have lapses of precision but are understanding of their role(s). The performers understanding of engagement with the viewer is good and has good variety.   |
| 4              | 75-94  | Excellent amount of effect generated by the design team. The coordination of the elements elevates the overall effect of the program and overall concept is excellent. The overall staging of the elements is excellent. The content exhibits excellent concepts with excellent imagination or creativity. Pacing is excellent and offers an excellent amount of variety. Programming ideas has excellent continuity and flow. The viewer has excellent engagement with the program due to excellent musical to visual interpretation. The entertainment value is excellent. | Performers deliver excellent expression with excellent range. The performance has excellent communication of spirit, intensity and emotion. Showmanship and artistry is excellent, with very little inconsistency. Performers have excellent precision and are understanding of their role(s).The performers understanding of engagement with the viewer is excellent and has excellent variety. The performers are in excellent command of the audience, |
| 5              | 95-100 | Superior amount of effect generated by the design team. The coordination of the elements elevates the overall effect of the program and overall concept is superior. The overall staging of the elements is superior. The content exhibits excellent concepts with superior imagination or creativity. Pacing is superior and offers a strong amount of variety. Programming ideas has superior continuity and flow. The viewer has superior engagement with the program due to superior musical to visual interpretation. The entertainment value is infectious.            | Performers deliver superior expression with superior range. The performance has superior communication of spirit, intensity and emotion. Showmanship and artistry is superior. Performers have superior precision and an excellent understanding of their role(s). The performers understanding of engagement with the viewer is superior and has superior variety. The performers are in superior command of the audience.                               |



# JUDGING SHEETS JUNIOR CLASS

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| <h1>Junior Class</h1> <h2>Caption: Field Visual</h2>  | Corps name: .....<br>Date, place:  |
| <b>Content Field Visual</b>   | <b>Achievement Field Visual</b>  |
| <ul style="list-style-type: none"> <li>• Depth and Range of Form, Body and Equipment Responsibilities</li> <li>• Simultaneous Responsibilities</li> <li>• Range and Depth Expressive Qualities</li> <li>• Variations in Space, Line, Orientation, etc.</li> <li>• Variety of Form, Body and Equipment Techniques/Styles/Roles</li> <li>• Changes of Meter, Pulse and Tempo</li> </ul> | <ul style="list-style-type: none"> <li>• Handling Simultaneous Responsibilities             <ul style="list-style-type: none"> <li>○ Control of Timing/Articulation in Form, Body and Equipment</li> <li>○ Control of Form, Body and Equipment</li> <li>○ Control of Changes in Style and Technique</li> <li>○ Control of Meter, Pulse and Tempo</li> <li>○ Control of centering and alignment</li> <li>○ Ability to Recover</li> <li>○ Demonstration of Expressive Qualities</li> </ul> </li> <li>• Training and Compatibility</li> <li>• Environmental Conditions</li> </ul> |
| <b>POINTS (100 max)</b>   | <b>POINTS (100 max)</b>  |
| <b>TOTAL POINTS (200 max)</b>   |  |
| <b>Name Judge:</b>  | <b>Signature Judge:</b>  |
| <b>COMMENTS</b>   |  |
| All judges please keep in mind:<br>Derived Achievement is Content + Achievement   |  |

| Scoring System |        |  |  |
|----------------|--------|--|--|
| BOX            | Range  | Content  | Achievement  |
| 1              | 1-10   | The design team provides no depth and range of form, body and equipment responsibilities. The performers have no challenges of simultaneous responsibilities, in combination with musical responsibilities. The design team provides no variety of expressive qualities in form, body and equipment. There are no variations in space, line, orientation in both drill and staging There is no variety in form, body, and equipment, the performer has challenges with very little variety of techniques styles and roles with some changes in music, meter and or pulse The performers are not challenged with regard to their listening environment. | Performers never achieve the most basic responsibilities.<br>Lacks any fundamental understanding of technique and style. Training is not evident and or the performers are significantly challenged beyond their skill level   |
| 2              | 11-44  | The design team provides very little depth and range of form, body and equipment responsibilities and has very few challenges of simultaneous responsibilities, in combination with musical responsibilities. The design team provides little or no variety of expressive qualities in form, body and equipment. There are little or no variations in space, line, or orientation in both drill and staging. The performer has few challenges with very little variety of techniques, styles and roles with some changes in music, meter and / or pulse. The performers are not challenged with regard to their listening environments.                | Performers rarely achieve the most basic responsibilities. Lacks fundamental understanding of technique and style. Performers have poor understanding of meter, pulse and tempo Control Recovery is poor. Training is poor and/or the performers are significantly challenged beyond their skill level.  |
| 3              | 45-74  | The design team provides some depth and range of form, body and equipment responsibilities and has occasional challenges of simultaneous responsibilities, in combination with musical responsibilities. The design team provides little variety of expressive qualities in form, body and equipment. There are little variations in space, line, or orientation in both drill and staging. The performer has challenges with some variety of techniques, styles and roles with some changes in music, meter and / or pulse. The performers are seldom challenged with regard to their listening environments.   | Performers occasionally achieve the basic responsibilities, but demonstrate little security within the program. There are few moments of achievement within the program, especially where multiple responsibilities exists. Occasional individual achievement of style, technical control of form, body, and equipment recovery is fair. Training is fair and / or the performers are sometimes challenged beyond their skill level.   |
| 4              | 75-94  | The design team provides a good depth and range of form, body and equipment responsibilities and has some challenges of simultaneous responsibilities, in combination with musical responsibilities. The design team provides good variety of expressive qualities in form, body and equipment . There are good variations in space, line, and orientation in both drill and staging. The performer has challenges with some variety of techniques, styles and roles with some changes in music, meter and / or pulse. The performers have challenges with regard to their listening environments.   | Performers demonstrate a good understanding of fundamental responsibilities and demonstrate adequate achievement. As the quantity of responsibilities increase, there is an inconsistency of achievement. Performers seem confident and in control most of the time. A good achievement of style, technical control of form, body, and equipment technique occur. When necessary, recovery may sometimes be demonstrated. Training is good however the performers may be occasionally challenged beyond their skill level. |
| 5              | 95-100 | The design team provides an excellent depth and range of form, body and equipment responsibilities and has challenges of simultaneous responsibilities, in combination with musical responsibilities. The design team provides an excellent variety of expressive qualities in form, body and equipment. There is an excellent amount of variety in form, body, and equipment and the performer has challenges with a variety of techniques, styles and roles with changes in music, meter and pulse. The performers have excellent challenges with regard to their listening environments.  | An excellent level of achievement is demonstrated. As the quantity of responsibilities increase, a high level of achievement is demonstrated on a frequent basis. An excellent individual achievement of style, technical control of form, body, and equipment, and method of technique occurs. When necessary, recovery is sometimes demonstrated. Training is excellent and the performers are very infrequently challenged beyond their skill level.  |

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| <h1>Junior Class</h1> <h2>Caption: Color Guard</h2>  | Corps name: .....<br>Date, place:  |
| <b>Content Color Guard</b>   | <b>Achievement Color Guard</b>   |
| <ul style="list-style-type: none"> <li>• Quality of the Orchestration</li> <li>• Expressive Components (Space, Time, Weight &amp; Flow)</li> <li>• Visual Musicality</li> <li>• Variety</li> <li>• Creativity</li> <li>• Staging/Integration</li> <li>• Unity</li> </ul> | <ul style="list-style-type: none"> <li>• Ensemble Control</li> <li>• Precision &amp; Uniformity</li> <li>• Achievement of Effort Changes</li> <li>• Articulation of Body &amp; Equipment</li> <li>• Adherence to Style &amp; Role</li> <li>• Recovery</li> <li>• Training and Compatibility of Skills</li> </ul> |
| <b>POINTS (100 max)</b>  | <b>POINTS (100 max)</b>  |
| <b>TOTAL POINTS (200 max)</b>  |  |
| <b>Name Judge:</b>   | <b>Signature Judge:</b>  |
| <b>COMMENTS</b>  |  |
| All judges please keep in mind:<br>Derived Achievement is Content + Achievement  |  |

| Scoring System |        |  |   |
|----------------|--------|--|---|
| BOX            | Range  | Content  | Achievement   |
| 1              | 1-10   | No fundamental understanding of compositional qualities.<br>The use of layering is never attempted. The staging is way below average.  | 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.   |
| 2              | 11-44  | Lacks fundamental understanding of compositional qualities. The use of layering is rarely attempted. The staging is below average.   | Ensemble control and excellence level is minimal. Performers are generally unaware of their most basic responsibilities. A cohesive style and role(s) does not exist. Recovery is not always apparent. Training is not compatible with skills.  |
| 3              | 45-74  | The compositional qualities are fair with a fundamental musical awareness. Generally the content 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.       | Ensemble control and excellence is infrequently achieved through form, body, and equipment. The guard is occasionally challenged. A cohesive style and role may be apparent in some performers. The need for recovery is frequent and achieved in some cases. Additional training is required to achieve skills.                                  |
| 4              | 75-94  | A good composition. The musicality of the content is adequately expressed through the use of form, body, and equipment.<br>Expressive qualities are good in their use and explore more than one expressive range. The staging is clear, and emphasis and integration are often successful.                             | The ensemble control achieves a good degree of achievement through form, body, and equipment. The guard is sometimes challenged with expressive and technical skills. Style and role(s) are cohesive but inconsistent. Recovery is good. Training is evident but lacks some consistency.  |
| 5              | 95-100 | An excellent composition.<br>The content often explores the musical structure at an advanced level through the use of form, body, and equipment. Content displays excellent and sometimes advance use of the triad. Staging is excellent and sometimes creative with few flaws. Emphasis and integration is excellent. | The ensemble control achieves an excellent degree of achievement through form, body, and equipment. The ensemble is often challenged. Style and role(s) are cohesive and often clear. Timing and position are handled in an excellent manner. Recovery is excellent. Training is excellent but has moments where concentration hurts achievement. |

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| <h1>Junior Class</h1> <h2>Caption: Ensemble</h2> <h3>Visual</h3>   | Corps name: .....<br>Date, place:  |
| <b>Content Ensemble Visual</b>   | <b>Achievement Ensemble Visual</b>   |
| <ul style="list-style-type: none"> <li>• Quality of the Orchestration</li> <li>• Integration</li> <li>• Expressive Components (Space, Time, Weight &amp; Flow)</li> <li>• Visual Musicality</li> <li>• Variety</li> <li>• Unity</li> </ul> | <ul style="list-style-type: none"> <li>• Ensemble Control</li> <li>• Precision &amp; Uniformity</li> <li>• Achievement of Effort Changes</li> <li>• Articulation of Body &amp; Equipment</li> <li>• Adherence to Style &amp; Role</li> <li>• Recovery</li> <li>• Training and Compatibility</li> </ul> |
| <p style="text-align: right;"><b>POINTS (100 max)</b></p>  | <p style="text-align: right;"><b>POINTS (100 max)</b></p>  |
| <p><b>TOTAL POINTS (200 max)</b></p>   |  |
| <b>Name Judge:</b>   | <b>Signature Judge:</b>  |
| <p><b>COMMENTS</b></p>   |  |
| <p style="text-align: center;">All judges please keep in mind:<br/>Derived Achievement is Content + Achievement</p>  |  |

| Scoring System |        |   |   |
|----------------|--------|---|---|
| BOX            | Range  | Content   | Achievement   |
| 1              | 1-10   | No fundamental understanding of compositional qualities.<br>There is no relationship to the music. There is no unity to the program.  | Excellence level is nil. Style is not recognizable.<br>There is no recovery.  |
| 2              | 11-44  | Lacks fundamental understanding of compositional qualities. There is no integration of the elements. Expressive components are minimal. There is very little relationship to the music and content lacks variety. There is little or no unity to the program. | Ensemble control and excellence level is minimal. Performers are generally unaware of their most basic responsibilities. A cohesive style and role(s) does not exist. Recovery is not always apparent. Training is not compatible with skills.  |
| 3              | 45-74  | The compositional qualities are infrequently used with little fundamental musical awareness. Basic expressive components are being explored. The relationship of visual to audio is infrequent and has little variety. Unity is infrequently seen.            | Ensemble control and excellence is infrequently achieved through form, body, and equipment. The guard is occasionally challenged. A cohesive style and role may be apparent in some performers. The need for recovery is frequent and achieved in some cases. Additional training is required to achieve skills.                                  |
| 4              | 75-94  | A good composition. The musicality of the composition is adequately expressed through the use of form, body, and equipment. The relationship of visual to audio is average and has good variety. Unity is good, but flaws in design may occur.                | The ensemble control achieves a good degree of achievement through form, body, and equipment. The guard is sometimes challenged with expressive and technical skills. Style and role(s) are good but inconsistent. Recovery is good. Training is evident but lacks some consistency.  |
| 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. The relationship of visual to audio is excellent and has excellent variety. Unity of design is excellent.   | The ensemble control achieves an excellent degree of achievement through form, body, and equipment. The ensemble is often challenged. Style and role(s) are cohesive and often clear. Timing and position are handled in an excellent manner. Recovery is excellent. Training is excellent but has moments where concentration hurts achievement. |

|   |   |
|---|---|
| <h1>Junior Class</h1> <h2>Caption: Field Percussion</h2>  | Corps name: .....<br>Date, place:   |
| <b>Content Field Percussion</b>   | <b>Achievement Field Percussion</b>   |
| <ul style="list-style-type: none"> <li>• Range of Dynamic Contrast and Musical Expressive Qualities</li> <li>• Range of Tempos</li> <li>• Complexity of Rhythms</li> <li>• Variety of Meters</li> <li>• Variation of Styles</li> <li>• Usage of and Balance of Instrumentation</li> </ul> | <ul style="list-style-type: none"> <li>• Clarity of Articulation</li> <li>• Implement Control (Individual)</li> <li>• Uniformity of style</li> <li>• Timing &amp; Tempo Control</li> <li>• Simultaneous Responsibilities</li> <li>• Uniformity of Style/Idiomatic Interpretation</li> <li>• Training and Compatibility of Skills</li> <li>• Environmental Conditions</li> </ul> |
| <p style="text-align: right;"><b>POINTS (100 max)</b></p>   | <p style="text-align: right;"><b>POINTS (100 max)</b></p>   |
| <p><b>TOTAL POINTS (200 max)</b></p>  |   |
| <b>Name Judge:</b>  | <b>Signature Judge:</b>   |
| <p>COMMENTS</p>   |   |
| <p style="text-align: center;">All judges please keep in mind:<br/>Derived Achievement is Content + Achievement</p>   |   |

| Scoring System |        |  |   |
|----------------|--------|--|---|
| BOX            | Range  | Content  | Achievement   |
| 1              | 1-10   | The design team provides no range of dynamic contrast and musical expressive qualities. The performers have no challenge of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides no variety of styles and complexity of rhythms. The performer has challenges with little or no variety of techniques and styles with little or no changes in meter or pulse. No involvement of all elements takes place. The performers are never challenged with regard to their listening environments.  | No attempt at musical expression is made, it is often rigid and uncomfortable. Concentration seems non apparent. Anticipation, hesitancy, and over-extension of musical phrases never occur with no individual balance within a section. Recovery never occurs. Players exhibit a lot of individual problems in rhythmic interpretation, accuracy, tempo and pulse control. Overall control of implement position is lacking and rigid. Uniformity of playing styles between players is non apparent. Overall quality of sound and pitch accuracy is poor all of the time. Training is not evident and/or the performers are strongly challenged beyond their skills. |
| 2              | 11-44  | The design team provides little range of dynamic contrast and musical expressive qualities. The performers have very little challenge of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides very few variety of styles and complexity of rhythms. The performer has challenges with little or no variety of techniques and styles with little or no changes in meter or pulse. Occasional involvement of all elements takes place. Involvement of all elements never really takes place. The performers are not challenged with regard to their listening environments. | Little attempt at musical expression is made, Concentration is poor. Anticipation, hesitancy, and over-extension of musical phrases frequently occur with poor individual balance. Recovery rarely occurs. Players exhibit many individual problems in rhythmic interpretation accuracy, tempo and pulse control. Overall control of implement position is poor. Uniformity of playing styles between players is poor. Overall quality of sound and pitch accuracy is poor with little technical ability and skills are required. Performers are significantly challenged beyond their skill level.   |
| 3              | 45-74  | The design team provides a fair range of dynamic contrast and musical expressive qualities. The performers have occasional challenges of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides little variety of styles and complexity of rhythms. The performer has challenges with little variety of techniques and styles with some changes in meter or pulse. Occasional involvement of all elements takes place. The performers are seldom challenged with regard to their listening environments.  | Performer(s) makes an occasional attempt at expression but dynamic shaping is never fully achieved. Musical phrasing is mechanical and not consistent and concentration falters on occasion. Balance within a section is fair. Recovery from loss of pulse takes time. Clarity of articulation and accuracy is fair and sometimes lacks togetherness. Stick and mallet control is fair. Rhythmic interpretation is understood but performers display some problems in uniformity of playing style. Sound quality and pitch selection is fair. The program offers some physical and mental challenges to the players.  |
| 4              | 75-94  | The design team provides a good range of dynamic contrast and musical expressive qualities. The performers have good challenges of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides good variety of styles and complexity of rhythms. The performer has challenges with a good variety of techniques and styles with some changes in meter or pulse. Good involvement of all elements takes place. The performers have challenges with regard to their listening environments.  | Some of the written musical expressions are achieved. Dynamic and rhythmic shaping is good. Phrasing of parts generally extends through the end of musical passages with good levels of concentration. A pleasing balance of sound distribution occurs in each section, Recovery to obtain cohesiveness takes little time. Rhythmical parts are played well, though some inconsistencies still exist with a good awareness of pulse and tempo control. Uniformity between players and individual implement control is good. Pitch accuracy and sound quality from the instruments is good. Good technical ability and skills are required throughout the program.     |
| 5              | 95-100 | The design team provides an excellent range of dynamic contrast and musical expressive qualities. The performers have challenges of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides an excellent amount of variety of styles and complexity of rhythms. The performer has challenges with an excellent amount variety of techniques and styles with excellent changes in meter or pulse. Excellent involvement of all elements takes place. The performers have many challenges with regard to their listening environments.   | A strong display of musical expression is consistent. Dynamic shaping is correct. Concentration levels are excellent. Balance, control of tempo, timing and rhythmic accuracy is excellent. Clarity of articulation is excellent. Pulse control is excellent. Players perform with a consistent display of uniform playing styles. Implement control is considered excellent. Quality of sound is excellent.  |

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|---|---|
| <h1>Junior Class</h1> <h2>Caption: Field Music</h2>   | Corps name: .....<br>Date, place:   |
| <b>Content Field Music</b>  | <b>Achievement Field Music</b>  |
| <ul style="list-style-type: none"> <li>• Range of Dynamic Contrast and Musical Expressive Qualities</li> <li>• Range of Tempos</li> <li>• Complexity of Rhythms</li> <li>• Variety of Meters</li> <li>• Variation of Styles</li> <li>• Usage of and Balance of Instrumentation</li> </ul> | <ul style="list-style-type: none"> <li>• Clarity of Articulation</li> <li>• Uniformity/Method of Technique</li> <li>• Breath Control</li> <li>• Timing &amp; Tempo Control</li> <li>• Pitch Accuracy</li> <li>• Uniformity of Style/Idiomatic Interpretation</li> <li>• Training and Compatibility of Skills</li> <li>• Environmental Conditions</li> </ul> |
| <p style="text-align: right;"><b>POINTS (100 max)</b></p>   | <p style="text-align: right;"><b>POINTS (100 max)</b></p>   |
| <p><b>TOTAL POINTS (200 max)</b></p>  |   |
| <b>Name Judge:</b>  | <b>Signature Judge:</b>   |
| <p>COMMENTS</p>   |   |
| <p style="text-align: center;">All judges please keep in mind:<br/>Derived Achievement is Content + Achievement</p>   |   |

| Scoring System |        |  |  |
|----------------|--------|--|--|
| BOX            | Range  | Content  | Achievement  |
| 1              | 1-10   | <p>The design team provides no range of dynamic contrast and musical expressive qualities.</p> <p>The performers have no challenge of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides no variety of styles and complexity of rhythms.</p> <p>The performer has challenges with little or no variety of techniques and styles with little or no changes in meter or pulse. No involvement of all elements takes place. The performers are never challenged with regard to their listening environments.</p> | <p>No attempt at musical expression is made, it is often rigid and uncomfortable. Concentration seems non apparent. Anticipation, hesitancy, and over-extension of musical phrases never occur. Individual balance within a section is non apparent. Recovery never occurs. Players exhibit a lot of individual problems in rhythmic interpretation, accuracy, tempo and pulse control. Overall control of implement position is lacking and rigid. Uniformity of playing styles between players is non apparent. Overall quality of sound and pitch accuracy is poor all of the time. Training is not evident and/or the performers are strongly challenged beyond their skills. Mental challenges and spread formations are non apparent .</p> |
| 2              | 11-44  | <p>The design team provides little range of dynamic contrast and musical expressive qualities. The performers have very little challenge of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides very little variety of styles and complexity of rhythms. The performer has challenges with little or no variety of techniques and styles with little or no changes in meter or pulse. The performers are not challenged with regard to their listening environments.</p>                                       | <p>The performer's ability to convey and express the music is minimal. The performers rarely communicate the musical message. 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.</p>  |
| 3              | 45-74  | <p>The design team provides a fair range of dynamic contrast and musical expressive qualities. The performers have occasional challenges of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides a fair range of variety of styles and complexity of rhythms. The performer has challenges with little variety of techniques and styles with some changes in meter or pulse. The performers are seldom challenged with regard to their listening environments.</p>  | <p>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 performers infrequently communicates the musical content. The performers attempts to play with a quality sound, articulate properly, maintain tempo, and rhythmic accuracy are fair.</p>  |
| 4              | 75-94  | <p>The design team provides a good range of dynamic contrast and musical expressive qualities. The performers have good challenges of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides a good range of styles and complexity of rhythms. The performer has challenges with good variety of techniques and styles with some changes in meter or pulse. The performers have challenges with regard to their listening environments.</p>   | <p>The performers do understand the musical ideas and communicate them. 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 performers have mastered the basic technical and movement skills and are able to display good technical skills for much of the program. The small groups of players evaluated still need work to be cohesive sections in regards to uniformity and precision.</p>   |
| 5              | 95-100 | <p>The design team provides an excellent range of dynamic contrast and musical expressive qualities. The performers have excellent challenges of simultaneous responsibilities, in combination with drill and staging. The design team provides a excellent range of styles and complexity of rhythms. The performer has excellent challenges with a variety of techniques and styles with excellent changes in meter or pulse. The performers have many challenges with regard to their listening environments.</p>   | <p>The performers level of musical expression display excellent effort with expressive shaping, excellent understanding of the chosen idiom, and appropriate use of articulations and dynamics to shape phrases. The performers are required to have a variety of skills. The performers consistently demonstrate excellent technical skills throughout the program, which provides opporcopsies to display diverse skills with an excellent level of technical and movement demand required. The performance is marked by occasional problems in quality of sound, articulation, and timing in the areas of high technical and movement demand.</p>   |

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| <h1>Junior Class</h1> <h2>Caption: Ensemble Music</h2>  | Corps name: .....<br>Date, place:   |
| <b>Content Ensemble Music</b>   | <b>Achievement Ensemble Music</b>   |
| <ul style="list-style-type: none"> <li>• Quality of the Orchestration</li> <li>• Range of Dynamic Contrast and Musical Expressive Qualities</li> <li>• Range of Tempos</li> <li>• Complexity of Rhythms</li> <li>• Variety of Meters</li> <li>• Variation of Styles</li> <li>• Usage of and Balance of instrumentation</li> </ul> | <ul style="list-style-type: none"> <li>• Clarity of Articulation</li> <li>• Uniformity/Method of Technique</li> <li>• Breath Control</li> <li>• Timing &amp; Tempo Control</li> <li>• Pitch Accuracy</li> <li>• Uniformity of Style/Idiomatic Interpretation</li> <li>• Training and Compatibility of Skills</li> </ul> |
| <p style="text-align: right;"><b>POINTS (100 max)</b></p>   | <p style="text-align: right;"><b>POINTS (100 max)</b></p>   |
| <p><b>TOTAL POINTS (200 max)</b></p>  |   |
| <b>Name Judge:</b>  | <b>Signature Judge:</b>   |
| <h3>COMMENTS</h3>   |   |
| <p>All judges please keep in mind:<br/>         Derived Achievement is Content + Achievement</p>  |   |

| Scoring System |        |  |  |
|----------------|--------|--|--|
| BOX            | Range  | Content  | Achievement  |
| 1              | 1-10   | <p>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.</p> <p>Blend/Balance and Cohesiveness is always lacking, readability is difficult due to problems with clarity, and intonation is always poor.</p> | <p>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 challenges of the written book may range from below average to complex, however the resulting performance never conveying the style &amp; idiomatic interpretation of the musical message.</p>   |
| 2              | 11-44  | <p>The musical score lacks fundamental understanding of compositional qualities. The musical score presents little or no dynamic contrast and expressive qualities. There is little or no range of the tempo, complexity of rhythms, meters or styles. Usage of and balance of instrumentation is minimal.</p>   | <p>The ensemble's ability to convey and express the music is minimal. The clarity of articulation is poor with little or no understanding of technique. Breath control, timing and tempo control is poor. The performers rarely have pitch control. The performance rarely conveys the style &amp; idiomatic interpretation of the musical message. Training is not compatible with skills.</p>  |
| 3              | 45-74  | <p>The musical score has a fair understanding of the compositional qualities. The musical score presents fair dynamic contrast and expressive qualities. There is a fair range of the tempo, complexity of rhythms, meters or styles. Usage of and balance of instrumentation is fair.</p>   | <p>The ensemble has fair success in expressing the musical content; however, the results are inconsistent. The clarity of articulation is fair with some understanding of technique. Breath control, timing and tempo control is fair. The performers sometimes have pitch control. The performance sometimes conveys the style &amp; idiomatic interpretation of the musical message Additional training is required to achieve skills.</p>         |
| 4              | 75-94  | <p>The musical score has good fundamental understanding of the compositional qualities. The musical score presents good dynamic contrast and expressive qualities. There is a good range of the tempo, complexity of rhythms, meters or styles. Usage of and balance of instrumentation is good.</p>   | <p>The ensemble has good understanding the musical content and can be expressive. The clarity of articulation is good with some understanding of technique. Breath control, timing and tempo control is good. The performers have good pitch control. The performance sometimes conveys the style &amp; idiomatic interpretation of the musical content. Training is goodbut lacks some consistency.</p>   |
| 5              | 95-100 | <p>The musical score has excellent fundamental understanding of the compositional qualities. The musical score presents excellent dynamic contrast and expressive qualities. There is an excellent range of the tempo, complexity of rhythms, meters or styles. Usage of and balance of instrumentation is excellent.</p>  | <p>The ensemble has excellent understanding the musical content and is expressive. The clarity of articulation is excellent with excellent understanding of technique. Breath control, timing and tempo control is excellent. The performers have excellent pitch control. The performance conveys the style &amp; idiomatic interpretation of the musical content. Training is excellent but has moments where concentration hurts achievement.</p> |

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| <h1>Junior Class</h1> <h2>Caption: Visual Effect</h2>  | Corps name: .....<br>Date, place:  |
| <b>Content Visual Effect</b>   | <b>Achievement Visual Effect</b>   |
| <ul style="list-style-type: none"> <li>• Program Concept</li> <li>• Coordination</li> <li>• Staging</li> <li>• Creativity/Imagination</li> <li>• Variety</li> <li>• Pacing</li> <li>• Continuity/Flow</li> <li>• Interpretation</li> <li>• Climax</li> <li>• Entertainment/Appeal</li> </ul> | <ul style="list-style-type: none"> <li>• Expression</li> <li>• Spirit/Intensity</li> <li>• Emotional Range</li> <li>• Communication/Involvement</li> <li>• Showmanship</li> <li>• Artistry</li> <li>• Role(s)</li> </ul> |
| <b>POINTS (100 max)</b>  | <b>POINTS (100 max)</b>  |
| <b>TOTAL POINTS (200 max)</b>  |  |
| <b>Name Judge:</b>   | <b>Signature Judge:</b>  |
| <b>COMMENTS</b>  |  |
| Derived Achievement is Content + Achievement<br>Emotional      Intellectual      Aesthetic   |  |

| Scoring System |        |  |   |
|----------------|--------|--|---|
| BOX            | Range  | Content  | Achievement   |
| 1              | 1-10   | No effect generated by the design team. Appeal is not developed.<br>The viewer has no engagement with the program.   | Performers demonstrate no understanding of their roles. There are very few moments of emotional involvement. The performers have no polish and consistency.   |
| 2              | 11-44  | Minimal effect generated by the design team. The coordination of the elements does little to elevate the overall effect of the program and overall concept is weak. The overall staging of the elements is limited. The content exhibits basic concepts with little imagination or creativity. Pacing is inadequate and offers very little variety. Programming ideas do not have continuity and flow. The viewer has limited engagement with the program due to poor musical to visual interpretation.  | Performers deliver little or no expression. The performance is marked by an inability to communicate with spirit, intensity and emotion. Showmanship and artistry is minimal. The performers understanding of engagement with the viewer is limited.  |
| 3              | 45-74  | Fair amount of effect generated by the design team. The coordination of the elements begins to elevate the overall effect of the program and overall concept is fair. The overall staging of the elements is limited. The content exhibits basic concepts with some imagination or creativity. Pacing is fair and offers a fair amount of variety. Programming ideas has some continuity and flow. The viewer has some engagement with the program due to some musical to visual interpretation.   | Performers deliver a fair amount of expression. The performance begins to communicate spirit, intensity and emotion. Showmanship and artistry is evident, but not consistent through the ensemble. Performers may struggle with precision but are starting to understand their role(s). The performers understanding of engagement with the viewer is fair.   |
| 4              | 75-94  | Good amount of effect generated by the design team. The coordination of the elements elevates the overall effect of the program and overall concept is good. The overall staging of the elements is good. The content exhibits good concepts with some imagination or creativity. Pacing is good and offers good variety. Programming ideas has good continuity and flow. The viewer has good engagement with the program due to good musical to visual interpretation. The entertainment value is good.   | Performers deliver good expression with good range. The performance has good communication of spirit, intensity and emotion Showmanship and artistry is evident, but still has some inconsistency. Performers may have lapses of precision but are understanding of their role(s). The performers understanding of engagement with the viewer is good and has good variety.   |
| 5              | 95-100 | Excellent amount of effect generated by the design team. The coordination of the elements elevates the overall effect of the program and overall concept is excellent. The overall staging of the elements is excellent. The content exhibits excellent concepts with excellent imagination or creativity. Pacing is excellent and offers an excellent amount of variety. Programming ideas has excellent continuity and flow. The viewer has excellent engagement with the program due to excellent musical to visual interpretation. The entertainment value is excellent. | Performers deliver excellent expression with excellent range. The performance has excellent communication of spirit, intensity and emotion. Showmanship and artistry is excellent, with very little inconsistency. Performers have excellent precision and are understanding of their role(s).The performers understanding of engagement with the viewer is excellent and has excellent variety. The performers are in excellent command of the audience. |

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| <h1>Junior Class</h1> <h2>Caption: Music Effect</h2>   | Corps name: .....<br>Date, place:  |
| <b>Content Music Effect</b>  | <b>Achievement Music Effect</b>  |
| <ul style="list-style-type: none"> <li>• Program Concept</li> <li>• Coordination</li> <li>• Staging</li> <li>• Creativity/Imagination</li> <li>• Variety</li> <li>• Pacing</li> <li>• Continuity/Flow</li> <li>• Interpretation</li> <li>• Climax</li> <li>• Entertainment/Appeal</li> </ul> | <ul style="list-style-type: none"> <li>• Expression</li> <li>• Spirit/Intensity</li> <li>• Emotional Range</li> <li>• Communication/Involvement</li> <li>• Showmanship</li> <li>• Artistry</li> <li>• Role(s)</li> </ul> |
| <b>POINTS (100 max)</b>  | <b>POINTS (100 max)</b>  |
| <b>TOTAL POINTS (200 max)</b>  |  |
| <b>Name Judge:</b>   | <b>Signature Judge:</b>  |
| <b>COMMENTS</b>  |  |
| Derived Achievement is Content + Achievement<br>Emotional      Intellectual      Aesthetic   |  |

## Scoring System

| BOX | Range  | Content   | Achievement  |
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# CRITIQUE ASSISTANCE FORM

## PLEASE USE THIS FORM AS A ASSISTANCE FOR CRITIQUE

If you listen to the audio file these question should assist you in the start of dialogue with the judges.

|   |
|---|
| <b>NAME JUDGE:</b>                            |
| <b>CONTEST:</b>                               |
| <b>DATE:</b>                                  |
| <b>CAPTION:</b>                               |
| <b>FROM WHERE DID YOU OBSERVE YOUR CORPS?</b> |

|   |
|---|
| <b>1. WAS THE QUALITY OF THE JUDGE'S TAPE CLEAR AND UNDERSTANDABLE?</b>                     |
| <b>2. DID YOU UNDERSTAND THE MEANING OF THE JUDGE'S COMMENTARY RELATED TO THIS CAPTION?</b> |
| <b>3. HOW DO YOU THINK THIS AUDIO FILE WILL HELP THE GROWTH OF YOUR CORPS?</b>              |
| <b>4. WHAT AREAS WOULD YOU LIKE FURTHER CLARIFIED AND DISCUSSED WITH THE JUDGE:</b>         |