



Judging Guide

2015



Judging Guide 2015.

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JUDGING SYSTEM

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 DCE judge must disclose any affiliation with a corps, based on the following definitions:

1. The judge is a designer, instructor, or part of the management team of a competing corps.
2. A judge receives a form of compensation from an organisation and/or a related organisation that sponsors or supports a competing corps.
3. A judge has a family member, spouse or partner who is a staff/marching member of a competing corps. Stepchildren are included within the definition of 'family'.

In each of the above instances, the affiliated judge may not judge the class of competition that the corps competes within.

For the period of one year following an affiliation, the judge may not adjudicate the corps for which they were affiliated.'

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 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' 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' 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.

USE OF A PARADIGM

A "Paradigm" is used to help anchor the scoring process and create more accountability and consistency within the judging community. A paradigm is a model or example of a standard used for comparison - it helps judges define what is exactly meant by words like 'good', 'excellent' and 'superior' which are relative but subjective. A paradigm is used to have consistency across all competitions using the DCE system. The box descriptions on the caption sheets align words/descriptors to number ranges for the judges to assign. In each of our competitive classes, we need to ensure that all judges have the same concept of what good is, and what excellent is to ensure that as an example, a 65 from one judge in a specific caption is the same as a 65 from another judge in that same caption. We do that by establishing a Paradigm performance so that everyone can use that performance for a comparison.

Judges use a paradigm for comparing corps and establishing a numeric starting point. This does allow consistency and an understanding for all judges no matter what contest they were judging. Corps can use paradigms to establish a standard to which to strive for or move beyond.

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' 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.

BRIEF 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):

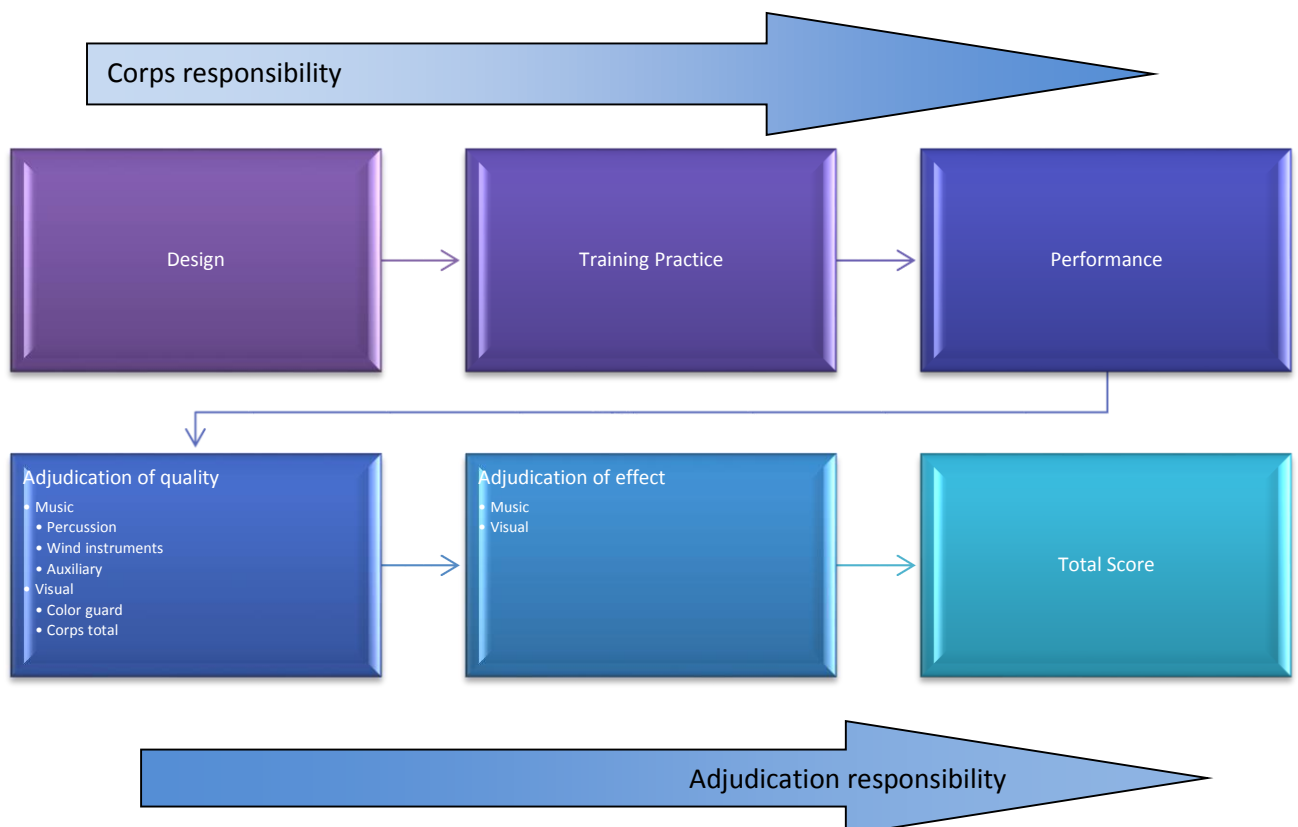
- FIELD performance (evaluates the individual or small segment of a corps)
- ENSEMBLE (evaluates larger segments and the whole corps)
- EFFECT (evaluates the musical and visual performance as a whole)

Ensemble and Field captions are evaluated from two viewpoints:

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

General Effect Music and Visual are evaluated from the following viewpoints:

- Design Effectiveness: what is written and planned by the design team
- Performer Effectiveness: the way the performers display the Design and planned events



CAPTIONS: DEFINITIONS AND DESCRIPTIONS

FIELD VISUAL

SPACE, LINE, ORIENTATION

- **INTERVAL:** The designed positioning of individuals relative to each other in responsibilities of spatial maintenance, either fixed or moving, with respect to width of form.
- **DISTANCE:** The designed positioning of individuals relative to each other in responsibilities of spatial maintenance, either fixed or moving, with respect to depth of form.
- **DRESS:** The designed maintenance of any bounding line either linear or curvilinear, in a fixed or moving mode.
- **COVER:** The designed maintenance of individuals in a file, either linear or curvilinear, in a fixed or moving mode.
- **BREAKS:** Mental breakdown that cause unplanned stopping or starting movement before or after an appointed cue. This pertains to both equipment moves and body movement (e.g. false starts and stops).
- **URNS:** The timing of a turning movement that includes initiation and conclusion of the footwork as well as the uniform speed of the pivot.

EXPRESSIVE QUALITIES

- **SPACE: (direct or indirect)** Changes in the quality of spatial focus or attention. 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: (slow to fast)** 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 (Light to heavy)** Changes in the quality of the body and or equipment weight. It moves from light/soft through forceful/strong.
- **FLOW (free to bound)** 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).

FORM, BODY and EQUIPMENT

- **TECHNIQUES:** The method and approach to body and equipment.
- **STYLE:** A combination 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.

COLOR GUARD

BODY and EQUIPMENT

- **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** The consistent amount of muscular efforts given to a particular movement. The range from loose to sharp.
- **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.

EXPRESSIVE QUALITIES

- **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.
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CONTENT

- **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.

ACHIEVEMENT

- **RECOVERY:** The ability of the ensemble 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.

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
- **TRANSITION:** The functional development from one idea to another.
- **UNITY:** The sense of totality of staging and design that brings the visual elements into a harmonious presentation
- **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.

EXPRESSIVE QUALITIES

- **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.
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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.
- **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.
- **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.

FIELD PERCUSSION

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.
- **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.
- **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.

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.
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- **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.

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.
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- **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.

EFFECT VISUAL OR MUSIC

DESIGN

- **PROGRAM CONCEPT**-The idea(s) or development of the program that carries through the entire production.
- **INTELLECTUAL EFFECT** - The intellectual aspect of effect is reflected in the range and quality of the design.
- **AESTHETIC EFFECT** - The aesthetic aspect of effect involves the ability to capture and hold the audience's attention through the manipulation of familiarity and expectations (think: "surprise"). Aesthetic effect may resonate with a larger percentage of a general audience.
- **EMOTIONAL EFFECT** - The emotional effect is the planned response to stimuli that is designed, coordinated and staged for the purpose of evoking a specific, planned reaction.
- **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.

PERFORMANCE QUALITIES

- **EXPRESSION:** The ability of the performers to involve themselves in the program and transform the arranger's ideas into a vehicle of meaning and personal importance. This allows the players to give of themselves in a fashion that is the essence of music and art, personal involvement.
- **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.
- **AESTHETIC QUALITIES** - engagement in and *communication* of the intended variety and extent of *aesthetic qualities* throughout the visual program that reflects both commitment and engagement. How the performance level enhances the understanding of the content, concepts and artistry involved. How the performers infuse the designed program with the appropriate feelings and range of intensities as then communicated to the audience. How a deep understanding of the aesthetics present within the program combine with the necessary performance techniques to connect the performers to each other and to the audience.

PLEASE USE THIS FORM TO ASSIST YOU WHEN ATTENDING CRITIQUE

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

NAME JUDGE:
CONTEST:
DATE:
CAPTION:
FROM WHERE DID YOU OBSERVE YOUR CORPS?

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