



European Drum Corps Judges Association

2019

Judging System Guide

(Large pocket guide version)



1. Overview of the Scoring System

Shows will be judged by accredited judges who are part of the European Drum Corps Judges Association.

The elements to be judged in all classes are: Field Brass, Field Percussion, Ensemble Music, Field Visual, Ensemble Visual, Colour Guard, Music Effect and Visual Effect.

Overview Scoring System.

* Field Brass	10		
* Field Percussion	10		
* Ensemble Music	10	Music Score	30
* Field Visual	10		
* Ensemble Visual	10		
* Colour Guard	10	Visual Score	30
* Music Effect	20		
* Visual Effect	20	Effect Score	40
<u>Overall Score</u>			100

Field, Ensemble and Colour Guard captions are evaluated from the following two perspectives:

- Content: what is written and constructed (What)
- Achievement: the technical and training qualities demonstrated (How)

General Effect Music and Visual are evaluated from the following two perspectives:

- Design Effectiveness: the creative and appealing design of the show (What)
- Performance Effectiveness: how performers communicate and engage the program (How)

Awards (if given out at event):

High Visual: Determined by the total score of the Ensemble Visual and the Field Visual caption.

High Guard: Determined by the total score of the Colour Guard caption.

High Percussion: Determined by the score of the Field Percussion caption.

High Brass: Determined by the score of the Field Brass caption.

High Effect: Determined by the total score of the Music Effect and the Visual Effect caption.

In the event of a tie for the overall winners within each class at Championships the Corps with the highest Effect Score will be declared winners. If the Effect Score is also a tie, then co-winners will be declared. At normal season shows if a tie occurs then co-winners will be declared, and no tie procedure will be used.

Judging comments will be supplied via the on-line system - CompetitionSuite or where not available (MP3 digital recorders will be used).

2. Philosophy of Judging

Applying class-appropriate expectations and commentary:

Structure commentary so that it fulfils the role of Teacher, Counsellor, Critic, from the stance of *appreciation* - but not at the expense of forming an *IMPRESSION* for later *ANALYSIS* and *COMPARISON*, a *unit* should experience your role relative to their class through your use of language and tone.

TEACHER - Encourage the Cadet and Junior units, related to their introductory to intermediate concepts and qualities. Use language they will understand, with patience, setting a logical progression of development. Without encouragement and enthusiasm for their minor successes, growth could be impaired.

COUNSELLOR - Appreciate the Open Class units, using intermediate and some advanced terms, related to their intermediate to advanced concepts and qualities. Requires the most patience, and the greatest amount of effort. You will encounter their impatience, frustrations and conviction that they are misunderstood and unappreciated.

CRITIC - Challenge them (having now matured and surpassed the teacher) to set even higher goals and standards. Balance your propensities, preferences and reactions to the unfamiliar. Judges must be professional, actively seeking, supportive and encouraging.

THE BASIC COMMENTARY SKILLS:-

Shift out of INSTRUCTOR ('You', 'They') mode into EVALUATOR ('We', 'I') mode. SPEAK in order to form and communicate an IMPRESSION for later COMPARISON. Balance your commentary evenly between WHAT and HOW (Including WHO for Field Captions), with an awareness that your comments might be played to both Instructors and Performers. CONNECT observations back to the POC's.

BE THE 'INFORMED' CAPTION EXPERT:-

Not your average member of the audience, but there to identify a broad range of efforts and achievements, through your developed expertise. Look to evaluate the 'HOW' through the 'WHAT' by identifying WHAT is being performed and how that impacts a 'POC' in the WHAT sub-caption. Observing HOW it is being achieved, and how that impacts a 'POC' in the HOW sub-caption.

THE QUALITIES OF A BALANCED PERSPECTIVE:

The good news is that judges bring a wealth of expertise to their role, the bad news is that while it provides a solid base of information, our expertise also makes us vulnerable to being over-sensitive to some aspects of our caption, often at the expense of others. This has the potential to create an IMBALANCE (however well-informed) in our PERSPECTIVE and approach to the caption. An IMBALANCED PERSPECTIVE is the root cause of ALMOST ALL complaints about an individual judge!

TRIGGERS THAT LEAD TO AN IMBALANCED PERSPECTIVE:

PET PEEVES: What annoys you the most

PROPENSITIES: What is easiest for you to recognize

PREFERENCES: Styles, approaches or choices you prefer

Remember to use WHO (Field), WHAT AND HOW WELL as your fundamental commentary framework, read the HOW through the WHAT!

3. The Role of Judge

The Judge is the 'Informed Caption Expert' responsible for consistently applying the 'DCE' Judging Philosophy and Criteria System (this distinguishes the judge from the instructors and audience).

Caption Integrity is the Fundamental Premise of this System.

Fundamental qualities a Judge should possess:

- Integrity
- Expertise; both in the Activity being judged and in the art of judging
- The ability to apply both the above in difficult and pressure circumstances
- The ability to EVOLVE as the activity being judged evolves

The effectiveness, integrity and reputation of the Judging Community absolutely relies on each Judges ability to remain neutral, fair and balanced for all Competitors. This requires a constant dedication to fundamental judging behaviors such as knowing the standards and expectations for Judges conduct which includes being courteous and professional at all times.

It is imperative to remember that serving as a Judge is very different than serving as a technical or program consultant. A Judge – (one appointed to decide a contest, a person with the experience to give a meaningful opinion). A Consultant – (one who gives professional advice or services, gives an opinion or suggestion to someone about what should be done).

Remember the judge does not 'pick the contest winner'. The judge, as the Caption Expert picks the 'caption winner', and the System picks the Overall Winner! (there are no assumptions that all captions will agree on overall winner unless the winner deserves to win each caption).

The DCE 'Scoring System' is based upon scores derived from:-

- 'The Degree of Achievement' (where scores **earn credit** towards a total)

In our Ranked & Scored 'Build-Up' system; the Judges Priority is to:-

1. **RANK** the units in the correct order
2. **RATE** the units by the comparative scores over the contest
3. **COMMENT** in a way that:
 - Reflects constant sampling of all aspects of the caption being judged
 - Conveys impressions that are important to scoring
 - Assists improvement relative to the caption

The Judges tools:-

1. **The Caption Points of Comparison ("POC's")** – that tell you what to evaluate
2. **Criteria Reference Scales** – describing levels of achievement and corresponding scoring ranges for the aspects you have evaluated
3. **Spread and Profiling Guidelines** – establish consistent values to facilitate accurate 'spreads' or numeric distances between competitors
4. **Judge Notes and Totes** to record your observations and scoring decisions to facilitate comparison between competitors at the contest

4. The Scoring Application Process

The Judging Process:-

1. IMPRESSION

- Recognizing scoring-significant moments
- Developing class-appropriate and scoring-significant recognition and commentary
- Forming a scoring-significant impression about each POC
- Taking good notes that will help you remember that impression

Tools – Verbal Commentary reflecting the caption ‘Points of Comparison’

The judge will use verbal commentary to form an impression of the degree to which the group achieves all aspects of the caption

2. ANALYSIS

- Using the Impression you formed above, to now analyze the Criteria Reference Scales and determine the Box (i.e. Box 3 – Sometimes Knows (Good / Proficient)), and then having considered the ‘Amount of POC criteria’ met for the ‘Amount of Time’ determine the ‘Box Third’ (competitive neighborhood -), in which the group belongs

Tools – Criteria Reference Scale

The judge uses the criteria reference scale to analyze the level of achievement, determine competitive neighborhoods, and refine the specific scoring range in which the group belongs

3. COMPARISON

- Using your notes to help you compare near neighbors to determine Ranking in each sub-caption
- Determining the Degree of Difference in each sub-caption and applying the Spread guidelines to reflect that difference
- Using the profiling guidelines to reflect the relationship between the ‘What’ and the ‘How’, while still maintaining the correct sub-caption ranking and spreading
- Refining your score to reflect your intended sub-caption and bottom-line Ranking, Spread and Rating
- *Adjusting and Refining* process as new groups enter the mix, to ensure proper ranking, spreads and rating across the entire contest

Tools – Spread Guidelines, Judges Notes and Scoring Totes

The judge uses notes and comparative questions (who had the best...) to determine the ranking, then spread guidelines and scoring totes to determine the numeric distance between groups in order to arrive at a total score

5. The Order of Scoring Priorities:-

1. RANKING of sub-captions between competitors
2. Proper SPREAD between competitors in each sub-caption
3. Proper PROFILE between the WHAT and HOW sub-captions for each unit
4. Proper overall RATING – The resulting ‘bottom line’ score, which involves the numeric comparison of ALL of the groups in the contest

Music Effect			Visual Effect		
DE	PE	TOT	DE	PE	TOT
87	86	17.30	87	85	17.20
1	1	1	1	1	1
85	83	16.80	86	84	17.00
3	4	3	2	2	2
86	85	17.10	85	83	16.80
2	2	2	3	3	3
80	81	16.10	84	83	16.70
7	6	6	4	3	4
82	84	16.60	80	81	16.10
5	3	4	7	5	6

1. RANKING
of sub-captions and overall

2. SPREAD
the numeric distance between competitors in each sub-caption

3. PROFILE
the relationship between the sub-captions 'What' and 'How' for each

4. RATING
the resulting 'bottom line' score, derived from ranking, spreading, profiling and position on the criteria reference scale

A Total ‘Score’ has limited meaning on its own, because every “Score” has at least four components (as above) in order of priority:

1. RANKING: of sub-captions and overall
2. SPREAD: the numeric distance between competitors in each sub-caption
3. PROFILE: the relationship between “WHAT” and “HOW”
4. RATING: the total score derived from ranking, spreading, profiling and position on the criteria reference scale

The actual relevance of RANKING, SPREADING and RATING can only be seen when comparing the scores assigned to all participants in the contest.

6. A consistent approach to the 'Value of the Tenth'

VALUE OF A TENTH OF A POINT

- 0-1 tenth difference in sub caption score communicates that there are only subtle differences between competing corps. **This means for the total caption rating it is possible for upto a 2 tenths difference between two corps where an Insignificant total caption score difference.**
- 2-3 tenth difference in sub caption score communicates that there is at least one clear area of difference between the two corps. **This means for the total caption rating it is possible for upto a 6 tenths difference between two corps where a Slight total caption score difference**
- 4-6 tenth difference in sub caption score communicates that there are at least two areas of difference between the two corps. **This means for the total caption rating it is possible for upto a 12 tenths difference between two corps where a Moderate total caption score difference**
- 7 point or more difference in sub caption score communicates that there is no competitive likeness at this time. **This means for the total caption rating it is possible for a minimum of 14 tenths and above difference between two corps where a Significant total caption difference**

SUB-CAPTION SPREADS BETWEEN CORPS AND FOR PROFILING BETWEEN CONTENT & ACHIEVEMENT (DESIGN & PERFORMANCE) BOXES

Insignificant Differences	Slight Differences	Moderate Differences	Significant Differences
0 - .1 tenths	.2 - .3 tenths	.4 - .6 tenths	.7 or more tenths

Judges should be prepared to identify and justify all such (sub-caption and total score) spread differences, in respect of the spread comparison between similar competitive 'neighbourhood' units against the appropriate box third scoring criteria reference scale.

7. Paradigms, Profiling, Derived Achievement and Scoring Observations

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 75 from one judge in a specific caption is the same as a 75 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.

Profiling is how you should describe the performance numerically to the corps. If (using Ensemble Music as an example) 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.

Derived Achievement = The scoring potential of the HOW has a direct correlation with the depth/range/variety of the WHAT (It is assumed):-

- The HOW can only fall short of the (depth, range, variety, etc.) of the WHAT by approximately 1 (10 tenths) point. Beyond that, the WHAT may not be recognizable, and here it is possible that the WHAT score should be lowered.
- The (depth, range, variety, etc.) of the WHAT can only be surpassed by its HOW by approximately .4 (4 tenths) of a point. Beyond that, the challenge of the WHAT may potentially be worth more credit and the WHAT score needs to be considered to be raised.

Scoring Observations

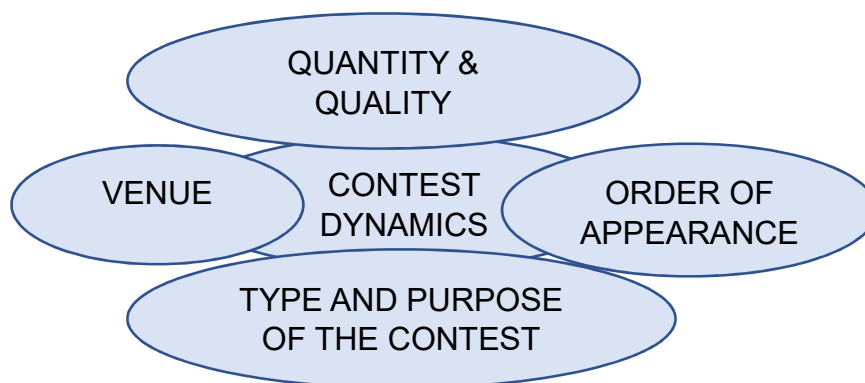
What do we expect from a score?

Correct ranking of sub-caption scores between competitors
Correct sub-caption spread between competitors
Correct ranking of bottom line score
Correct profile between "WHAT" and "HOW" sub-captions for each unit
Avoid sub-caption ties
No bottom-line ties
Correct placement on criteria reference scale

Instructors also want:

Score reflects improvement from show to show
Score reflects growth over the season
Score should never go down? (Unless their performance quality is down from previous show?)

8. Contest Dynamics



1. QUALITY & QUANTITY

- Evaluating incomplete programs
- Performers technical proficiency and understanding of their show over the season
- Making use of the full profiling range for accurate sub-caption ranking and reflection of imbalances between WHAT and HOW

2. ORDER OF APPEARANCE

- Scoring is most accurate when classification ensures that units with similar skill sets are grouped together

3. VENUE

- The unique qualities of each venue impact the performers as well as the judging process. These include but are not limited to:
 - Acoustics
 - Vantage point and distance between performers and judges
 - Size and behaviour of the audience
 - It is not uncommon for a program to “read” entirely differently from venue to venue based on the qualities of the space and the performers’ ability to adapt to the conditions and project through space to connect with their audience

4. TYPE AND PURPOSE OF THE CONTEST

- THE TYPE AND PURPOSE OF THE CONTEST determines the QUANTITY AND QUALITY OF THE COMPETING UNITS, defines the JUDGING PRIORITIES AND TECHNIQUES which must be used, and impacts the amount of EXCITEMENT, PRESSURE and FATIGUE the performers and judges might experience
- THE PURPOSE OF PRELIMS IS TO:
 - Ensure that the correct units advance to the finals phase of competition
 - Clarify competitive neighbourhoods
- THE PURPOSE OF FINALS IS TO:
 - Rank the units in the correct order, separated by the correct numeric distance, as close to the correct box third as possible

The Judging Captions

FIELD BRASS – POC’S

Content	Achievement
<p>How successfully did the Arrangement Team provide the performers with a depth and range of:</p>	<p>How successfully did the Instructional Staff provide the training for the sampled individuals and small groups to demonstrate control and consistency of:</p>
<p>1. Notes and Rhythms - depth and range of layered responsibilities concerning <i>pitch</i>, <i>tessitura</i>, and <i>rhythm</i> as durations of sound and silence within the musical texture as presented both singularly and simultaneously.</p>	<p>1. Notes and Rhythms - accuracy, control and clarity in the performance of the <i>notes</i> themselves within the melodic and harmonic textures presented throughout the ranges, dynamic levels and dynamic changes involved. The ability to perform with simultaneity through time, including overall timing, pulse control and cohesiveness at all tempi and tempo changes involved. Interpreting <i>rhythms</i> accurately and uniformly within the textures, meters and meter changes involved.</p>
<p>2. Technique - depth and range of the <i>technique</i> inherent to the composition as it occurs both singularly and simultaneously throughout the ranges, dynamic levels and dynamic changes involved, including articulation.</p>	<p>2. Technique - techniques and dexterity presented as they occur both singularly and simultaneously within the tempi, meters, tessituras, dynamic levels, and the melodic and harmonic structures involved. Clarity, enunciation and uniformity within the basic (tongue/slur), expressive (staccato, accent, etc.) and style (swing, Latin, etc.) articulations involved as well as with the overall attacks and releases of notes and phrases.</p>
<p>3. Sound – depth and range of opportunities within the composition and orchestration to display a characteristic, mature <i>sound</i> throughout the ranges, dynamic levels and dynamic changes involved. This includes the tuning of individual pitches within the melodic and harmonic structures presented.</p>	<p>3. Sound Quality - control and consistency of characteristic timbres within the palette of musical colours created as well as uniformity of sonority and blend within the melodic and harmonic textures presented throughout the ranges, dynamic levels and dynamic changes involved. This includes accuracy and control of tuning of individual pitches and overall intonation within the textures presented.</p>
<p>4. Phrasing and Shaping - depth and range of musical <i>phrasing</i> evident through the definition and <i>shaping</i> of notes, phrases and dynamics along with nuanced inflection through the overall horizontal and vertical contouring inherent to expressive performance.</p>	<p>4. Phrasing and Shaping - accuracy, control and uniformity of musical <i>phrasing</i> evident through the <i>shaping</i> of notes, phrases and dynamics along with nuanced inflection through the overall horizontal and vertical contouring inherent to expressive performance.</p>
<p>5. Expression - depth and range of layered responsibilities within <i>expression</i> as reflected through stylistic and idiomatic interpretative aspects occurring both singularly and simultaneously.</p>	<p>5. Expressive Qualities - accuracy, control and consistency throughout idiomatic, nuanced interpretation within the musical styles portrayed, including articulation as inherent to and implied by the given style. Musicality is an attribute that is evident throughout the repertoire presented.</p>

FIELD BRASS - Definitions

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.
- **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.

FIELD BRASS – Criteria Reference Descriptions

Box 1 Seldom Exp. (Little Understanding)			Box 2 Rarely Discovers (Some Learning)			Box 3 Sometimes Knows (Good / Proficient)			POINTS OF COMPARISON	Box 4 Frequently Understands (Excellent / Advanced)			Box 5 Always Applies (Superior / Outstanding)		
0-10			11-44			45-74				75-94			95-100		
0-2 Low	3-6 Mid	7-10 High	11-21 Low	22-32 Mid	33-44 High	45-54 Low	55-64 Mid	65-74 High		75-80 Low	81-87 Mid	88-94 High	95-96 Low	97-98 Mid	99-100 High
Amount of Criteria Met/ Amount of the Time:			Some Some	Most Most	All/All to 3 Some/Some	Some Some	Most Most	All/All to 4 Some/Some		Some Some	Most Most	All/All to 5 Some/ Some	Some Some	Most Most	All All

CONTENT – How successfully did the Arrangement Team provide the performers with a depth and range of:

<p>The design team provides little range of dynamic contrast and musical expressive qualities. The performers have little challenge 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 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 design team provides some 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 some range of variety of styles and complexity of rhythms. The performer has challenges with some 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 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.</p>	<ol style="list-style-type: none"> 1. Notes and Rhythms 2. Technique 3. Sound 4. Phrasing and Shaping 5. Expression 	<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 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.</p>	<p>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.</p>
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ACHIEVEMENT – How successfully did the Instructional Staff provide the training for the sampled individuals and small groups to demonstrate control and consistency of:

<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. Little understanding of basic training and/or the performers are significantly challenged beyond their skill level.</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 communicate the musical content. The performers attempt to play with a quality sound, articulate properly, maintain tempo, and there is some rhythmic accuracy. There is some training, and/or the performers are sometimes challenged beyond their skill level.</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 regard to uniformity and precision. Training is good however the performers may be occasionally challenged beyond their skill level.</p>	<ol style="list-style-type: none"> 1. Notes and Rhythms 2. Technique 3. Sound Quality 4. Phrasing and Shaping 5. Expressive Qualities 	<p>The performers level of musical expression displays 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 opportunities 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.</p>	<p>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.</p>
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FIELD PERCUSSION – POC’S

Content	Achievement
<p>How successfully did the Arrangement Team provide the performers with a depth and range of:</p>	<p>How successfully did the Instructional Staff provide the training for the sampled individuals and small groups to demonstrate control and consistency of:</p>
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<p>2. Technique - depth and range of the <i>technique</i> inherent to the composition as it occurs both singularly and simultaneously throughout the ranges, dynamic levels and dynamic changes involved, including articulation.</p>	<p>2. Technique - techniques presented as they occur both singularly and simultaneously within the tempi, meters, tessituras, dynamic levels, and the melodic and harmonic structures involved. Clarity, enunciation and uniformity within the basic, expressive (<i>staccato</i>, <i>accent</i>, etc.) and style (<i>swing</i>, <i>Latin</i>, etc.) articulations involved as well as with the overall attacks and releases of notes and phrases.</p>
<p>3. Balance – 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.</p>	<p>3. Sound Quality - control and consistency of characteristic timbres within the palette of musical colours created as well as uniformity of sonority and blend within the melodic and harmonic textures presented throughout the ranges, dynamic levels and dynamic changes involved. This includes accuracy and control of tuning of individual pitches and overall intonation within the textures presented.</p>
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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.
- **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 PERCUSSION – Criteria Reference Descriptions

Box 1 Seldom Exp. (Little Understanding)			Box 2 Rarely Discovers (Some Learning)			Box 3 Sometimes Knows (Good / Proficient)			POINTS OF COMPARISON	Box 4 Frequently Understands (Excellent / Advanced)			Box 5 Always Applies (Superior / Outstanding)		
0-10			11-44			45-74				75-94			95-100		
0-2 Low	3-6 Mid	7-10 High	11-21 Low	22-32 Mid	33-44 High	45-54 Low	55-64 Mid	65-74 High		75-80 Low	81-87 Mid	88-94 High	95-96 Low	97-98 Mid	99-100 High
Amount of Criteria Met/ Amount of the Time:			Some Some	Most Most	All/All to 3 Some/Some	Some Some	Most Most	All/All to 4 Some/Some		Some Some	Most Most	All/All to 5 Some/ Some	Some Some	Most Most	All All

CONTENT – How successfully did the Arrangement Team provide the performers with a depth and range of:

<p>The design team provides little range of dynamic contrast and musical expressive qualities. The performers have little challenge 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 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 rarely takes place. The performers are not challenged with regard to their listening environments.</p>	<p>The design team provides some 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 some variety of styles and complexity of rhythms. The performer has challenges with some 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.</p>	<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 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.</p>	<ol style="list-style-type: none"> 1. Notes and Rhythms 2. Technique 3. Balance 4. Phrasing and Shaping 5. Expression 	<p>The design team provides an excellent range of dynamic contrast and musical expressive qualities. The performers have many 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.</p>	<p>The design team provides a superior range of dynamic contrast and musical expressive qualities. 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.</p>
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ACHIEVEMENT – How successfully did the Instructional Staff provide the training for the sampled individuals and small groups to demonstrate control and consistency of:

<p>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 rarely achieved. Overall quality of sound and pitch accuracy is rarely achieved with little technical ability and skills are required. Little understanding of basic training and/or the performers are significantly challenged beyond their skill level.</p>	<p>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. There is some balance within a section. Recovery from loss of pulse takes time. There is some clarity of articulation and accuracy but sometimes lacks togetherness. There is some stick and mallet control. Rhythmic interpretation is understood but performers display some problems in uniformity of playing style. There is some sound quality and pitch selection. There is some training, and/or the performers are sometimes challenged beyond their skill level.</p>	<p>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.</p>	<ol style="list-style-type: none"> 1. Notes and Rhythms 2. Technique 3. Sound Quality 4. Phrasing and Shaping 5. Expressive Qualities 	<p>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.</p>	<p>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.</p>
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ENSEMBLE MUSIC – POC’S

Content How successfully did the Design Team provide the performers with a depth and range of:	Achievement How successfully did the Instructional Staff provide the training for the musical ensemble to demonstrate control and consistency of:
1. Composition – depth and range of layered responsibilities in timbre, tessitura, and melodic, harmonic and rhythmic structures within the musical texture and overall orchestration as they occur singularly and simultaneously. This includes all musical sound sources – winds, percussion, voice, strings and electronic.	1. Composition - accuracy, control and clarity in the realization of musical textures, including of the extent of the melodic, harmonic and rhythmic structures within the overall orchestration as they occur singularly and simultaneously. This also includes the realization of quality and control of timbre singularly and in combination throughout the tessituras presented.
2. Notes, Rhythms and techniques - depth and range of layered responsibilities concerning <i>pitch, tessitura, and rhythm</i> as durations of sound and silence within the musical texture as they occur both singularly and simultaneously.	2. Notes, Rhythms and techniques - accuracy, control and clarity in the performance of the <i>notes</i> themselves within the melodic and harmonic textures presented throughout the ranges, dynamic levels and dynamic changes involved. The ability to perform with simultaneity through time, including overall timing, pulse control and cohesiveness at all tempi and tempo changes involved. Interpreting <i>rhythms</i> accurately and uniformly within the textures, meters and meter changes involved.
3. Sound – depth and range of opportunities within the composition and orchestration to display a characteristic, mature <i>sound</i> throughout the ranges, dynamic levels and dynamic changes involved. This includes the tuning of individual and ensemble pitches within the melodic and harmonic structures presented. Application of chords or other multiple notes balanced within the ensemble.	3. Sound Quality - control and consistency of characteristic timbres within the palette of musical colours created as well as uniformity of sonority and blend within the melodic and harmonic textures presented throughout the ranges, dynamic levels and dynamic changes involved. This includes accuracy and control of tuning of individual pitches and overall intonation within the textures presented.
4. Phrasing and Shaping - depth and range of musical <i>phrasing</i> evident through the definition and <i>shaping</i> of notes, phrases and dynamics along with nuanced inflection through the overall horizontal and vertical contouring inherent to expressive performance.	4. Phrasing and Shaping - accuracy, control and uniformity of musical <i>phrasing</i> evident through the <i>shaping</i> of notes, phrases and dynamics along with nuanced inflection through the overall horizontal and vertical contouring inherent to expressive performance.
5. Expression - depth and range of layered responsibilities within <i>expression</i> as reflected through stylistic and idiomatic interpretative aspects occurring both singularly and simultaneously. This also includes the depth and range of musical phrasing evident through the definition and shaping of notes, phrases and dynamics along with nuanced inflection through the overall horizontal and vertical contouring inherent to expressive performance.	5. Expressive Qualities – accuracy, control and consistency throughout idiomatic, nuanced interpretation within the musical styles portrayed, including articulation as inherent to and implied by the given style. This also includes control and uniformity of musical phrasing evident through the shaping of notes, phrases and dynamics along with nuanced inflection through the overall horizontal and vertical contouring inherent to expressive performance. Musicality is an attribute that is evident throughout the composition presented.

ENSEMBLE MUSIC - Definitions

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.
- **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.

ENSEMBLE MUSIC – Criteria Reference Descriptions

Box 1 Seldom Exp. (Little Understanding)			Box 2 Rarely Discovers (Some Learning)			Box 3 Sometimes Knows (Good / Proficient)			Box 4 Frequently Understands (Excellent / Advanced)			Box 5 Always Applies (Superior / Outstanding)		
0-10			11-44			45-74			75-94			95-100		
0-2 Low	3-6 Mid	7-10 High	11-21 Low	22-32 Mid	33-44 High	45-54 Low	55-64 Mid	65-74 High	75-80 Low	81-87 Mid	88-94 High	95-96 Low	97-98 Mid	99-100 High
Amount of Criteria Met/ Amount of the Time:			Some Some	Most Most	All/All to 3 Some/Some	Some Some	Most Most	All/All to 4 Some/Some	Some Some	Most Most	All/All to 5 Some/ Some	Some Some	Most Most	All All

**POINTS
OF
COMPARISON**

CONTENT – How successfully did the Design Team provide the performers with a depth and range of:

<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 musical score has some understanding of the compositional qualities. The musical score presents some range of dynamic contrast and expressive qualities. There is some range of the tempo, complexity of rhythms, meters or styles. There is some usage of and balance of instrumentation.</p>	<p>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.</p>	<ol style="list-style-type: none"> 1. Composition 2. Notes, Rhythms and Techniques 3. Sound 4. Phrasing and Shaping 5. Expression 	<p>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.</p>	<p>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.</p>
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ACHIEVEMENT – How successfully did the Instructional Staff provide the training for the musical ensemble to demonstrate control and consistency of:

<p>The ensemble's ability to convey and express the music is minimal. The clarity of articulation is rarely achieved 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. Little understanding of basic training and/or the performers are significantly challenged beyond their skill level.</p>	<p>The ensemble has some success in expressing the musical content; however, the results are inconsistent. There is some clarity of articulation with some understanding of technique. There is some breath control, timing and tempo control. The performers sometimes have pitch control. The performance sometimes conveys the style & idiomatic interpretation of the musical message. There is some training, and/or the performers are sometimes challenged beyond their skill level.</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 & idiomatic interpretation of the musical content. Training is good however the performers may be occasionally challenged beyond their skill level.</p>	<ol style="list-style-type: none"> 1. Composition 2. Notes, Rhythms and Techniques 3. Sound Quality 4. Phrasing and Shaping 5. Expressive Qualities 	<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 & idiomatic interpretation of the musical content. Training is excellent, and the performers are very infrequently challenged beyond their skill level.</p>	<p>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.</p>
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FIELD VISUAL – POC’S

Content How successfully did the Design Team provide the performers with a depth and range of:	Achievement How successfully did the Instructional Staff provide the training for the sampled individuals and small groups to demonstrate control and consistency of:
1. Form, Body and Equipment - depth and range of layered responsibilities that encompass <i>form, body and equipment</i> as they occur both singularly and simultaneously.	1. Form, Body and Equipment - control, accuracy and definition, uniformity, timing and articulation within <i>form, body and equipment</i> as they occur both singularly and simultaneously. Form includes interval, distance, dress and cover.
2. Space, Line and Orientation - depth and range of layered responsibilities in <i>space, line and orientation</i> as they occur both singularly and simultaneously.	2. Space, Line and Orientation - control, accuracy and definition, and uniformity of <i>spatial pathways, centering and alignment</i> as they occur both singularly and simultaneously.
3. Meter, Pulse and Tempo - depth and range of <i>meter, pulse control</i> and timing at all <i>tempi and tempo changes</i> involved as well as rhythmic variations.	3. Meter, Pulse and Tempo - control, accuracy, definition and uniformity of <i>meter, pulse,</i> and timing at all <i>tempi and tempo changes</i> as reflected in body and equipment manipulation.
4. Techniques in Body, Equipment, Style and Role - depth and range of layered responsibilities in <i>techniques involving style and role</i> as they occur both singularly and simultaneously concerning method and approach to <i>body and equipment</i> . Role adhering to characteristics such as personality, identity and character.	4. Techniques in Body, Equipment, Style and Role - control, accuracy and definition, uniformity, and articulation of <i>technique</i> as it occurs both singularly and simultaneously concerning method and approach to <i>body</i> and manipulating <i>equipment</i> as well as those inherent to <i>style and role</i> reflecting characteristics such as personality, identity and character.
5. Expression - depth and range of layered responsibilities within <i>expression</i> as reflected through stylistic and idiomatic interpretation occurring both singularly and simultaneously.	5. Expressive Qualities – control, accuracy, definition and uniformity of <i>expressive qualities</i> as reflected through stylistic and idiomatic interpretation occurring both singularly and simultaneously with nuance, poise and confidence. Expressive qualities include space, weight, time and flow.

FIELD VISUAL – Definitions

CONTENT & ACHIEVEMENT

FORM, BODY and EQUIPMENT

- **TECHNIQUE:** 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.
- **ALIGNMENT:** 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, centre of your hip, back of your kneecap and front of your ankle bone.
- **CENTERING:** The correct alignment reference points are the centre of your head, midpoint of your spine, middle of your buttocks and the centre point between your heels.
- **ARTICULATION:** The consistent amount of muscular efforts given to a particular movement.

SPACE, LINE and 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).
- **TURNS:** The timing of a turning movement that includes initiation and conclusion of the footwork as well as the uniform speed of the pivot.

METER, PULSE and TEMPO

- **METER:** The regular recurring pattern of strong and weak beats of equal duration.
- **PHASING:** Control the uniform movement of the feet relative to time and speed of pulse and tempo.
- **TEMPO CHANGES:** Variety in the challenges related to the speed at which a passage of music is played.
- **RYTHMIC VARIATIONS:** The pulse or beat of motion, paramount in creating dynamics. Motion may occur as a direct response to a recurrent beat or rhythmic pattern in music, translation of rhythms and dynamics into physical action.

TECHNIQUES in BODY, EQUIPMENT, STYLE and ROLE

- **LAYERED RESPONSIBILITES:** Multiple challenges attempted simultaneously – demonstrating dimensionality that requires both physical and mental development.
- **STYLE:** A variety of techniques which make up movement and equipment unique identity.
- **CHARACTERISTICS:** Defined through personality, identity and character.

EXPRESSION

- **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 & Equipment motion 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).
- **BREATH:** This is crucial to movement to bring more oxygen to the body and give movement fluency and harmony. It is not only the physical function of breathing that is important to achieve technical accuracy, but also its use as an expressive tool as part of the language of movement that conveys meaning as it impacts technically and expressively.

FIELD VISUAL – Criteria Reference Descriptions

Box 1 Seldom Exp. (Little Understanding)			Box 2 Rarely Discovers (Some Learning)			Box 3 Sometimes Knows (Good / Proficient)			POINTS OF COMPARISON	Box 4 Frequently Understands (Excellent / Advanced)			Box 5 Always Applies (Superior / Outstanding)		
0-10			11-44			45-74				75-94			95-100		
0-2 Low	3-6 Mid	7-10 High	11-21 Low	22-32 Mid	33-44 High	45-54 Low	55-64 Mid	65-74 High		75-80 Low	81-87 Mid	88-94 High	95-96 Low	97-98 Mid	99-100 High
Amount of Criteria Met/ Amount of the Time:			Some Some	Most Most	All/All to 3 Some/Some	Some Some	Most Most	All/All to 4 Some/Some		Some Some	Most Most	All/All to 5 Some/ Some	Some Some	Most Most	All All

CONTENT – How successfully did the Design Team provide the performers with a depth and range of:

<p>The design team provides 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 little variety of techniques, styles and roles with some changes in music, meter and/or pulse. The performers are rarely challenged with regard to their listening environments.</p>	<p>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 some variety of expressive qualities in form, body and equipment. There are some 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.</p>	<p>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.</p>	<ol style="list-style-type: none"> 1. Form, Body and Equipment 2. Space, Line and Orientation 3. Meter, Pulse and Tempo 4. Techniques in Body, Equipment, Style and Role 5. Expression 	<p>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.</p>	<p>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.</p>
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ACHIEVEMENT – How successfully did the Instructional Staff provide the training for the sampled individuals and small groups to demonstrate control and consistency of:

<p>Performers rarely achieve the most basic responsibilities. Lacks fundamental understanding of technique and style. Performers have little understanding of meter, pulse and tempo Control. Recovery is rare. Little understanding of basic training and / or the performers are significantly challenged beyond their skill level.</p>	<p>Performers occasionally achieve the basic responsibilities but demonstrate some security within the program. There are few moments of achievement within the program, especially where multiple responsibilities exist. Occasional there is some individual achievement of style, technical control of form, body, and equipment. There is some recovery. There is some training, and/or the performers are sometimes challenged beyond their skill level.</p>	<p>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.</p>	<ol style="list-style-type: none"> 1. Form, Body and Equipment 2. Space, Line and Orientation 3. Meter, Pulse and Tempo 4. Techniques in Body, Equipment, Style and Role 5. Expressive Qualities 	<p>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.</p>	<p>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.</p>
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ENSEMBLE VISUAL – POC’S

Content How successfully did the Design Team provide the performers with a depth and range of:	Achievement How successfully did the Instructional Staff provide the training for the performers to demonstrate control and consistency of:
1. Composition - <i>quality of the composition</i> as the logical, musical, structural arrangement, and combination of compositional elements to create design. How the Elements of Composition (line, shape, value, form, texture, space and colour) and the Principles of Design (contrast, movement, emphasis, balance, unity, rhythm and proportion), are utilized singularly and simultaneously. The quality of the vertical and horizontal elements. The variety of elements used throughout the visual design. The methods of construction and expression used to present and interpret the music.	1. Composition – the <i>ensemble’s</i> ability to maintain accuracy and clarity with respect to space, time and line. This includes accuracy and definition of staging/placement and of both technical and expressive components in form, body and equipment.
2. Integration - <i>integration</i> of all visual elements. How the staging has purpose and meaning along with incorporation of visual elements.	2. Body and Equipment - precision and uniformity within unison, sequential or inter-related timing efforts in <i>body and equipment</i> . How articulation reflects consistent amount of muscular efforts and intensity to achieve accuracy.
3. Visual Musicality - <i>visual musicality</i> as the visual representation and enhancement of all aspects of the musical structure through the layered responsibilities that encompass form, body, equipment and motion as they occur singularly and simultaneously. How depth, range and variety of layered responsibilities in technique occur both singularly and simultaneously concerning method and approach to body.	3. Visual Musicality - the ability to achieve the enhancement of all aspects of the musical structure through the layered responsibilities that encompass form, body, equipment and motion as they occur singularly and simultaneously.
4. Expression - depth and range of layered responsibilities within <i>expression</i> as reflected through stylistic and idiomatic interpretation occurring both singularly and simultaneously. The qualities of designed style and role reflecting characteristics such as personality, identity and character.	4. Expressive Qualities - control of <i>expressive qualities</i> as reflected through stylistic and idiomatic interpretation occurring both singularly and simultaneously with nuance, poise and confidence.
5. Unity - <i>unity</i> as the sense of totality of design that brings the visual elements into a harmonious presentation. How unity is evident throughout the development, connection and evolution of planned events.	5. Style and Role - control of technique as it occurs both singularly and simultaneously concerning method and approach inherent to projecting a particular <i>style and role</i> . How role adheres to characteristics such as personality, identity and character.

ENSEMBLE VISUAL - Definitions

CONTENT

- **DESIGN:** The grouping or arrangement of the elements of a composition including plan, function, time and unity.
- **FORM:** Is the general principle and scheme that governs the overall structure of a composition. It is the structural outline, comparable to an architect's ground plan, in the composer's mind when he sets out to write or responds through the compositional process. Within this premise we recognize the conceptualization of planned events through time. The choices of what, when, where and how equipment, movement or staging will occur. Recognize those characteristics inherently suited to the particular design.
- **HORIZONTAL COMPOSING:** Reflects the development of events through time from start to finish of the show.
- **VERTICAL COMPOSING:** Reflects the design of the staging, body and equipment within each event.
- **BALANCE:** A visually favourable distribution of weight. Symmetry = formal balance can be divided either horizontally, vertically, diagonally, or radially. Each side reflects the other in an equal distribution of weight. Asymmetry = informal balance. Where weight is intentionally shifted into an unequal or non-reflective setting.
- **DIMENSION:** The use of height, width and depth within equipment, movement, and staging. Dimensional moves offer greater interest, provide broader opportunity for musical reflection and put more animation into the performer.
- **TEXTURE:** Designed relief from stark line and unison effort. Contrast is achieved through form, body & equipment.
- **SPACE:** In staging, this is an area used for the presentation of the design. Positive space is the area containing the subject matter. Negative space is the area around the subject matter but not occupying the subject matter. In movement and equipment this refers to the kinesphere; the three-dimensional space surrounding the performer, containing the performer and defined by the performers potential reach in space.
- **TRANSITION:** The functional development from one idea to another.
- **DEVELOPMENT:** The kinetic spatial consideration is the event itself and the movement and orchestration of the space, in its simplest form, we could be speaking of transitions linked to create a development.
- **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.
- **EMPHASIS:** Is the planned organization of design establishing priority. It directs the viewer's eye in any work and will help clarify concerns about focus. Emphasis is achieved by contrast, isolation, placement, colour, speed or motion. The designer determines the hierarchy of the elements to be viewed and their relationships to each other.
- **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, colour, weight and motion. It reflects the use of interrelated parts through the designer's use of simultaneous responsibilities and multiple design concepts.
- **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 COMPONENTS:** The use of space, time, weight and flow through form, body and equipment, which allow the visual program to express the music.
- **ARTISTIC EFFORTS:** Qualities that make an aesthetic contribution such as: dramatic role, effort changes (space, time, weight, flow) and dynamic qualities – our expressive language. Nuance and details of design as it relates to the Corps development of a customized approach or choreographic language, should also be included. These are COMPOSITIONAL considerations involving the aesthetics of design, not a repertoire or showmanship consideration. They measure the design capacity for the highest level of audio/visual representation and support of premise or theme without regard to effect. Staging can achieve dynamic credit when effort changes of space, time, weight and flow apply to its design. Components of speed, direction, weight and close or open space contributes to the design dynamics and are credited both as artistic design and as support of the sound design.
- **UNITY:** The sense of totality of staging and design that brings the visual elements into a harmonious presentation.

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 staging -- accuracy & definition of both technical and dynamic equipment and body skills, as well as accuracy & definition of drill design sets.
- **ORIENTATION:** The ability of the ensemble to control direction, spatial relationships and position in equipment/movement/form so as to display the compositional intent in the most accurate manner.
- **ARTISTIC AND EXPRESSIVE SKILLS:** The achievement of roles, nuances, and details; the ensemble demonstration of effort changes: space, time, weight and flow.
- **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.

ENSEMBLE VISUAL – Criteria Reference Descriptions

Box 1 Seldom Exp. (Little Understanding)			Box 2 Rarely Discovers (Some Learning)			Box 3 Sometimes Knows (Good / Proficient)			POINTS OF COMPARISON	Box 4 Frequently Understands (Excellent / Advanced)			Box 5 Always Applies (Superior / Outstanding)		
0-10			11-44			45-74				75-94			95-100		
0-2 Low	3-6 Mid	7-10 High	11-21 Low	22-32 Mid	33-44 High	45-54 Low	55-64 Mid	65-74 High		75-80 Low	81-87 Mid	88-94 High	95-96 Low	97-98 Mid	99-100 High
Amount of Criteria Met/ Amount of the Time:			Some Some	Most Most	All/All to 3 Some/Some	Some Some	Most Most	All/All to 4 Some/Some		Some Some	Most Most	All/All to 5 Some/ Some	Some Some	Most Most	All All

CONTENT – How successfully did the Design Team provide the performers with a depth and range of:

<p>Lacks fundamental understanding of compositional qualities. There is no integration of the elements. Expressive components are minimal. There is little relationship to the music and content lacks variety. There is little or no unity to the program.</p>	<p>There are some compositional qualities with a fundamental musical awareness. Basic expressive components are being explored. There is some relationship of visual to audio and this has little variety. There is some unity.</p>	<p>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.</p>	<p>1. Composition</p> <p>2. Integration</p> <p>3. Visual Musicality</p> <p>4. Expression</p> <p>5. Unity</p>	<p>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.</p>	<p>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.</p>
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ACHIEVEMENT – How successfully did the Instructional Staff provide the training for the performers to demonstrate control of:

<p>Ensemble control and excellence level is minimal. Performers are generally unaware of their most basic responsibilities. A cohesive style and role(s) rarely exist. Recovery is not always apparent. Little understanding of basic training and/or the performers are significantly challenged beyond their skill level.</p>	<p>Ensemble control and excellence is sometimes 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. There is some training, and/or the performers are sometimes challenged beyond their skill level.</p>	<p>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.</p>	<p>1. Composition</p> <p>2. Body and Equipment</p> <p>3. Visual Musicality</p> <p>4. Expressive Qualities</p> <p>5. Style and Role</p>	<p>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.</p>	<p>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.</p>
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COLOR GUARD / VISUAL ACCOMPANIMENT – POC’S

Content How successfully did the Design Team provide the performers with a depth and range of:	Achievement How successfully did the Instructional Staff provide the training for the musical ensemble to demonstrate control and consistency of:
1. Orchestration of Form, Body and Equipment –how the Colour Guard/Visual Accompaniment is integrated and orchestrated into the overall production in order to elevate the overall composition of the program. <i>Orchestration</i> of the choreographed elements with the musical and the visual components, including form, body and equipment, to appropriately reflect the musical structure.	1. Understanding and Delivery of Orchestration – how the Colour Guard/Visual Accompaniment members perform as a unified group. The combined adherence to basic Colour Guard/Visual Accompaniment skills such as equipment and body timing, positioning, rotation and consistence of performance as a unit are considered.
2. Staging and Form – <i>staging and form</i> that best presents the visual with regard to placement of performers static and in motion. <i>Variety</i> in terms of staging and varying choreographic choices adds interest to the program, resulting in the successful elevation of the program.	2. Staging and Form – performers ability to understand the staging and form responsibilities as it relates to special relationships and control of shape of forms.
3. Challenges and Skills – how is the Colour Guard/Visual Accompaniment challenged in terms of equipment skills, movement skills and drill responsibilities. <i>Layering</i> is the use of two skills and the <i>triad</i> is the use of all three simultaneously. Each challenge should be evaluated in terms of musicality and coordination. Challenge with no purpose does not elevate the overall production and will not be rewarded in itself.	3. Overall Training – training on each challenge must be evident in order to maximize credit. <i>Training is inherent to the achievement of any choreographed move and is a basis for any Colour Guard/Visual Accompaniment program.</i> All responsibilities (including use of layering and triad) must show evidence of proper training to receive credit.
4. Expressive Qualities - <i>expressive qualities</i> are inherent to any choreography, however the <i>defining</i> of space, time, weight, flow and breath are often overlooked. Defining all choreography in terms of these elements adds refinement and alignment to the Colour Guard/Visual Accompaniment content.	4. Demonstration of Expressive Qualities – <i>engagement</i> in and <i>communication</i> of the intended range and variety of <i>expressive</i> elements through the opportunities defined by the designer. The understanding of the expressive elements of weight, time, space and flow.
5. Range of Style, Identity and Role – the range of Style, Identity and Role is the written development of character and role provided to the performers to create a unique style and identity to the performers. The use of choreography and body to create a personality for the performers.	5. Portrayal of Style, Identity and Role – identification with the various styles, identities and roles that are required of the Colour Guard/Visual Accompaniment. Understanding of the emotional qualities intended to elevate each piece of choreography. Consistent emotional elevation of the choreography clearly communicated to the viewers.

COLOR GUARD / VISUAL ACCOMPANIMENT - Definitions

CONTENT

- **ORCHESTRATION:** The logical progression of ideas as well as the layering or combination of design options to enhance the intent and unity of a composition. It includes the visual representation and/or enhancement of the audio and is reflected both horizontally and vertically.
- **STAGING/INTEGRATION:** The staging of the guard so not as to create any unplanned or inappropriate isolation of themselves. There must be purpose and meaning to the staging and participation of all guard elements in the overall design process.
- **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
 - **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)
- **EQUIPMENT SKILLS VOCABULARY includes but is not limited to:** Spins, Tosses/exchanges, Carving/extensions, Hand to hand spins and hand changes, Multi-planar work, Wraps, Working from all parts of the equipment, Equipment/Body (phrases that depend on the body), Phrase sharing (partnering with others), Equipment layered on body or movement, Tempo/meter/rhythm, Displays of Dexterity, Dimensionality, Strength and Agility.
- **MOVEMENT SKILLS VOCABULARY includes but is not limited to:** Traveling, Jumps/hops/leaps, Turns/multiple turns, Dance Step Combinations, Skills moving in/out of the ground, Balance skills, Weight sharing/partnering, Shaping - Postural/Gestural changes, Movement layered with equipment, Skills of agility/strength and Level Changes.
- **CHARACTERISTICS, IDENTITY AND ROLE:** The gestures, personality, voices, dynamics, detail and effort changes that add a layer to the quality and depth of the guard moment and brings greater clarity/credibility to the design.

ACHIEVEMENT

- **TIMING:** The act of moving together in unison efforts. In non-unison efforts, timing is seen through the interaction or involvement of the various pieces of equipment relative to initiation, speed/tempo, completion, phrase length and phrase sharing (with body or another piece of equipment).
- **CENTERING:** The ability to hold and organize oneself around one's own physical body centre (pelvis), maintaining a sense of the body center holds the performer together in motion and allows free and graceful movement.
- **BALANCE:** More than the ability to stand on one leg, balance is the fusion of mutual support among all the body parts. It helps the performer to work with gravity through an inner balance of the whole body and allows the most stable control of equipment.
- **POSITION SENSE:** Beginning and completing a skill from a uniform position; control of position within a phrase. Hand Position on Equipment. Uniformity of fixed or carry positions. The pitch of equipment in spins and tosses. Relationship of the body to equipment in such skills as wraps or in the act of manipulating the equipment with other body parts than just hands. The relationship of the body in equipment presentation or exchanges.
- **PHASING:** Control the uniform movement of the feet relative to time and speed of pulse and tempo.
- **ARTICULATION:** The definition and achievement of each individual aspect of detail involved in any skill or effort.
- **WEIGHT FORCE & MUSCULAR DEVELOPMENT/CONTROL:** The means whereby quality changes can occur within any effort.
- **STYLE:** A variety of techniques which make up movement and equipment unique identity.
- **RECOVERY:** The ability of the ensemble to return to the written content in a timely manner.
- **INITIATION OF MOVEMENT:** Knowing where each effort begins within the body.
- **TRAINING AND COMPATIBILITY OF SKILLS:** It is important that all performers have sufficient training to support the form body and equipment vocabulary.
- **SHAPING:** Involves using the body as an instrument to communicate feelings and ideas in patterns of movement.
- **GESTURAL:** changes include principles of flexion, extension and rotation and apply principally to the arms, legs, and head or to isolated body areas while.
- **POSTURAL** changes involve the full torso in shaping changes.
- **MOVING THROUGH SPACE:** This is an awareness of the space around you, your kinesphere, the pathways you will use in traveling and the area in which patterns can be created and executed.
- **INITIATION OF MOVEMENT:** Knowing where each effort begins within the body.
- **BREATH:** Brings oxygen to the body to give a flow of energy as well as body and equipment fluency and harmony.

COLOR GUARD / VISUAL ACCOMPANIMENT – Criteria Reference Descriptions

Box 1 Seldom Exp. (Little Understanding)			Box 2 Rarely Discovers (Some Learning)			Box 3 Sometimes Knows (Good / Proficient)			POINTS OF COMPARISON			Box 4 Frequently Understands (Excellent / Advanced)			Box 5 Always Applies (Superior / Outstanding)		
0-10			11-44			45-74						75-94			95-100		
0-2 Low	3-6 Mid	7-10 High	11-21 Low	22-32 Mid	33-44 High	45-54 Low	55-64 Mid	65-74 High	75-80 Low	81-87 Mid	88-94 High	95-96 Low	97-98 Mid	99-100 High			
Amount of Criteria Met/ Amount of the Time:			Some Some	Most Most	All/All to 3 Some/Some	Some Some	Most Most	All/All to 4 Some/Some	Some Some	Most Most	All/All to 5 Some/ Some	Some Some	Most Most	All All			

CONTENT – How successfully did the Design Team provide the performers with a depth and range of:

<p>Lacks fundamental understanding of compositional qualities. The use of layering is rarely attempted. The staging is below average.</p>	<p>There are some compositional qualities 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.</p>	<p>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.</p>	<ol style="list-style-type: none"> 1. Orchestration of Form, Body and Equipment 2. Staging and Form 3. Challenges and Skills 4. Expressive Qualities 5. Range of Style, Identity and Role 	<p>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.</p>	<p>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.</p>
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ACHIEVEMENT – How successfully did the Instructional Staff provide the training for the performers to productively demonstrate control and consistency of:

<p>Ensemble control and excellence level is minimal. Performers are generally unaware of their most basic responsibilities. A cohesive style and role(s) rarely exist. Recovery is not always apparent. Little understanding of basic training and/or the performers are significantly challenged beyond their skill level.</p>	<p>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. There is some training, and/or the performers are sometimes challenged beyond their skill level.</p>	<p>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.</p>	<ol style="list-style-type: none"> 1. Understanding and Delivery of Orchestration 2. Staging and Form 3. Overall Training 4. Demonstration of Expressive Qualities 5. Portrayal of Style, Identity and Role 	<p>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.</p>	<p>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.</p>
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MUSIC EFFECT – POC’S

Musical Design How successfully did the Design Team provide effective:	Musical Performance How successfully did the Instructional Staff provide the training for the performers to effectively demonstrate control and consistency of:
1. Program Concept - idea(s) or development of the program that carries through the entire production. Aesthetic, intellectual and emotional facets of the musical/visual design within an overall construction that displays a range of depth and complexity that directly reflects or is a natural outgrowth of the design.	1. Program Concept - <i>communication</i> of the intended design within the overall <i>concept</i> of the musical program, including the aesthetic, intellectual and emotional facets. How the intended meanings are conveyed.
2. Staging, Coordination, and Unity - <i>staging</i> that best presents the music with regard to placement both static and in motion. How the blending of the musical/visual elements with respect to placement of performers manipulate design elements to maximize and enhance musical focus within holistic effectiveness. <i>Coordination</i> and <i>unity</i> among musical elements and between the musical and the visual components, including body, to appropriately reflect the musical structure. How the idea(s) within, and development of, the program concept and construction carry through the entire production.	2. Style, Identity and Role - elevation of the overall musical/visual content and construction through emotional involvement that reflects focus, conviction and ownership by the performers as conveyed through a clearly <i>communicated identity</i> and understanding of the extent and range of the <i>role(s)</i> involved. How engagement and a unified, consistent portrayal of <i>style</i> transforms the design into a vehicle of meaning and personal importance that is at the essence of experiencing art.
3. Expressive Elements and Interpretation - <i>expressive elements</i> and <i>interpretation</i> of the styles presented by soloists/segments/sections/units and by the musical ensemble as a whole. How the visual construction is interpreted and enhanced through the musical design.	3. Expressive Qualities – engagement in and <i>communication</i> of the intended range and variety of <i>expressive</i> elements throughout the musical program, including the realization of the musical constructions with the harmonious blend both musically and visually.
4. Variety, Pacing and Continuity - <i>variety</i> in developing, presenting and resolving moments throughout the representation and realization of the holistic musical design. <i>Pacing</i> and <i>continuity</i> throughout the development, connection and evolution of planned events to sustain interest in the musical production. How the harmonious functioning of all aspects of the production evolves, including the time between planned events. How individual moments are developed, presented, and resolved. How ideas support each other, have a designed flow, and follow a logical progression of highs and lows throughout the production, including definitive climactic moments of emotional impact.	4. Emotion and Mood – musical artistry as an overall influence effect, presented with both confidence and professionalism that reflect a depth of understanding of artistic intent evident throughout the performance. How showmanship within holistic artistry deepens appreciation, enhances stylistic elements, and maximizes <i>communication of emotion, mood</i> and all affective performance aspects of the production while eliciting the desired audience response.
5. Creativity, Originality and Imagination - <i>creativity, originality</i> and <i>imagination</i> in the use of something fresh and new or of familiar content or combinations of content as developed, blended and implemented in a new way.	5. Artistic Qualities - the intended variety and extent of the options of effect---emotional, intellectual and aesthetic--- present throughout the program both individually and in combination. How the performance level enhances the understanding of the content, concepts and artistic efforts involved. How the performers infuse the designed program with appropriate feelings and range of intensities as then communicated to the audience with commitment and engagement. How a deep understanding of the artistic qualities present within the program combine with the necessary performance techniques to connect the performers to each other and to the audience.

MUSIC EFFECT - Definitions

DESIGN

- **BLEND OF DESIGN AND PERFORMANCE:** Is the means to create effect. The design exists only when it is performed, and it is enhanced with a wonderful performance.
- **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 colour, 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.

PERFORMANCE

- **FOR THE PERFORMERS:** The opportunity to demonstrate a broad array of skills is made possible by the design. The two go hand in hand.
- **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.
- **PERFORMANCE EFFECT:** Bring the show to life.

MUSIC EFFECT – Criteria Reference Descriptions

Box 1 Seldom Exp. (Little Understanding)			Box 2 Rarely Discovers (Some Learning)			Box 3 Sometimes Knows (Good / Proficient)			POINTS OF COMPARISON	Box 4 Frequently Understands (Excellent / Advanced)			Box 5 Always Applies (Superior / Outstanding)		
0-10			11-44			45-74				75-94			95-100		
0-2 Low	3-6 Mid	7-10 High	11-21 Low	22-32 Mid	33-44 High	45-54 Low	55-64 Mid	65-74 High		75-80 Low	81-87 Mid	88-94 High	95-96 Low	97-98 Mid	99-100 High
Amount of Criteria Met/ Amount of the Time:			Some Some	Most Most	All/All to 3 Some/Some	Some Some	Most Most	All/All to 4 Some/Some		Some Some	Most Most	All/All to 5 Some/ Some	Some Some	Most Most	All All

MUSICAL DESIGN – How successfully did the Design Team provide effective:

<p>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 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.</p>	<p>Some amount of effect generated by the design team. Some coordination of the elements begins to elevate the overall effect of the program and overall concept. The overall staging of the elements is limited. The content exhibits basic concepts with some imagination or creativity. There is some pacing and some 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.</p>	<p>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.</p>	<ol style="list-style-type: none"> 1. Program Concept 2. Staging, Coordination and Unity 3. Expressive Elements and Interpretation 4. Variety, Pacing and Continuity 5. Creativity, Originality and Imagination 	<p>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.</p>	<p>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.</p>
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MUSICAL PERFORMANCE – How successfully did the Instructional Staff provide the training for the performers to effectively demonstrate control and consistency of:

<p>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.</p>	<p>Performers deliver some 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 have some understanding of engagement with the viewer.</p>	<p>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.</p>	<ol style="list-style-type: none"> 1. Program Concept 2. Style, Identity and Role 3. Expressive Qualities 4. Emotion and Mood 5. Artistic Qualities 	<p>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.</p>	<p>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.</p>
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VISUAL EFFECT – POC’S

Visual Design How successfully did the Design Team provide effective:	Visual Performance How successfully did the Instructional Staff provide the training for the performers to effectively communicate:
<p>1. Program Concept - idea(s) or development of the program that carries through the entire production. Aesthetic, intellectual and emotional facets of the visual/musical design within an overall construction that displays a range of depth and complexity that directly reflects or is a natural outgrowth of the design.</p>	<p>1. Program Concept - <i>communication</i> of the intended design within the overall <i>concept</i> of the musical program, including the aesthetic, intellectual and emotional facets. How the intended meanings are conveyed.</p>
<p>2. Staging, Coordination, and Unity - <i>staging</i> that best presents the visual with regard to placement both static and in motion. How the blending of the musical/visual elements with respect to placement of performers manipulate design elements to maximize and enhance musical focus within holistic effectiveness. <i>Coordination</i> and <i>unity</i> among musical elements and between the musical and the visual components, including body, to appropriately reflect the musical structure. How the idea(s) within, and development of, the program concept and construction carry through the entire production.</p>	<p>2. Style, Identity and Role - elevation of the overall visual/musical content and construction through emotional involvement that reflects focus, conviction and ownership by the performers as conveyed through a clearly <i>communicated identity</i> and understanding of the extent and range of the <i>role(s)</i> involved. How engagement and a unified, consistent portrayal of <i>style</i> transforms the design into a vehicle of meaning and personal importance that is at the essence of experiencing art.</p>
<p>3. Expressive Elements and Interpretation - <i>expressive elements</i> and <i>interpretation</i> of the styles presented by soloists/segments/sections/units and by the visual ensemble as a whole. How the visual construction is interpreted and enhanced through the musical design.</p>	<p>3. Expressive Qualities – engagement in and <i>communication</i> of the intended range and variety of <i>expressive</i> elements throughout the musical program, including the realization of the visual constructions with the harmonious blend both musically and visually.</p>
<p>4. Variety, Pacing and Continuity - <i>variety</i> in developing, presenting and resolving moments throughout the representation and realization of the holistic visual design. <i>Pacing</i> and <i>continuity</i> throughout the development, connection and evolution of planned events to sustain interest in the musical production. How the harmonious functioning of all aspects of the production evolves, including the time between planned events. How individual moments are developed, presented, and resolved. How ideas support each other, have a designed flow, and follow a logical progression of highs and lows throughout the production, including definitive climactic moments of emotional impact.</p>	<p>4. Emotion and Mood – visual artistry as an overall influence effect, presented with both confidence and professionalism that reflect a depth of understanding of artistic intent evident throughout the performance. How showmanship within holistic artistry deepens appreciation, enhances stylistic elements, and maximizes <i>communication of emotion, mood</i> and all affective performance aspects of the production while eliciting the desired audience response.</p>
<p>5. Creativity, Originality and Imagination - <i>creativity, originality</i> and <i>imagination</i> in the use of something fresh and new or of familiar content or combinations of content as developed, blended and implemented in a new way.</p>	<p>5. Artistic Qualities - the intended variety and extent of the options of effect---emotional, intellectual and aesthetic--- present throughout the program both individually and in combination. How the performance level enhances the understanding of the content, concepts and artistic efforts involved. How the performers infuse the designed program with appropriate feelings and range of intensities as then communicated to the audience with commitment and engagement. How a deep understanding of the artistic qualities present within the program combine with the necessary performance techniques to connect the performers to each other and to the audience.</p>

VISUAL EFFECT - Definitions

DESIGN

- **BLEND OF DESIGN AND PERFORMANCE:** Is the means to create effect. The design exists only when it is performed, and it is enhanced with a wonderful performance.
- **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 colour, 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.

PERFORMANCE

- **FOR THE PERFORMERS:** The opportunity to demonstrate a broad array of skills is made possible by the design. The two go hand in hand.
- **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.
- **PERFORMANCE EFFECT:** Bring the show to life.

VISUAL EFFECT – Criteria Reference Descriptions

Box 1 Seldom Exp. (Little Understanding)			Box 2 Rarely Discovers (Some Learning)			Box 3 Sometimes Knows (Good / Proficient)			POINTS OF COMPARISON	Box 4 Frequently Understands (Excellent / Advanced)			Box 5 Always Applies (Superior / Outstanding)		
0-10			11-44			45-74				75-94			95-100		
0-2 Low	3-6 Mid	7-10 High	11-21 Low	22-32 Mid	33-44 High	45-54 Low	55-64 Mid	65-74 High		75-80 Low	81-87 Mid	88-94 High	95-96 Low	97-98 Mid	99-100 High
Amount of Criteria Met/ Amount of the Time:			Some Some	Most Most	All/All to 3 Some/Some	Some Some	Most Most	All/All to 4 Some/Some		Some Some	Most Most	All/All to 5 Some/ Some	Some Some	Most Most	All All

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