



Guide to the Judging System

2017



Judging Guide 2017.

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This Judging Guide is published by

Drum Corps Europe

Bastion 23

4388 WH Oost-Souburg

The Netherlands

info@drumcorpseurope.org

www.drumcorpseurope.org

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GENERAL INFORMATION

BRIEF GUIDE TO THE JUDGING SYSTEM.

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

- FIELD performance (evaluates the individual or small segment of a corps). The captions are
 - Music
 - Percussion
 - Color guard/Visual Accompaniment
- ENSEMBLE (evaluates larger segments and the whole corps)
 - Music
 - Visual
- EFFECT (evaluates the musical and visual performance as a whole)
 - Music
 - Visual

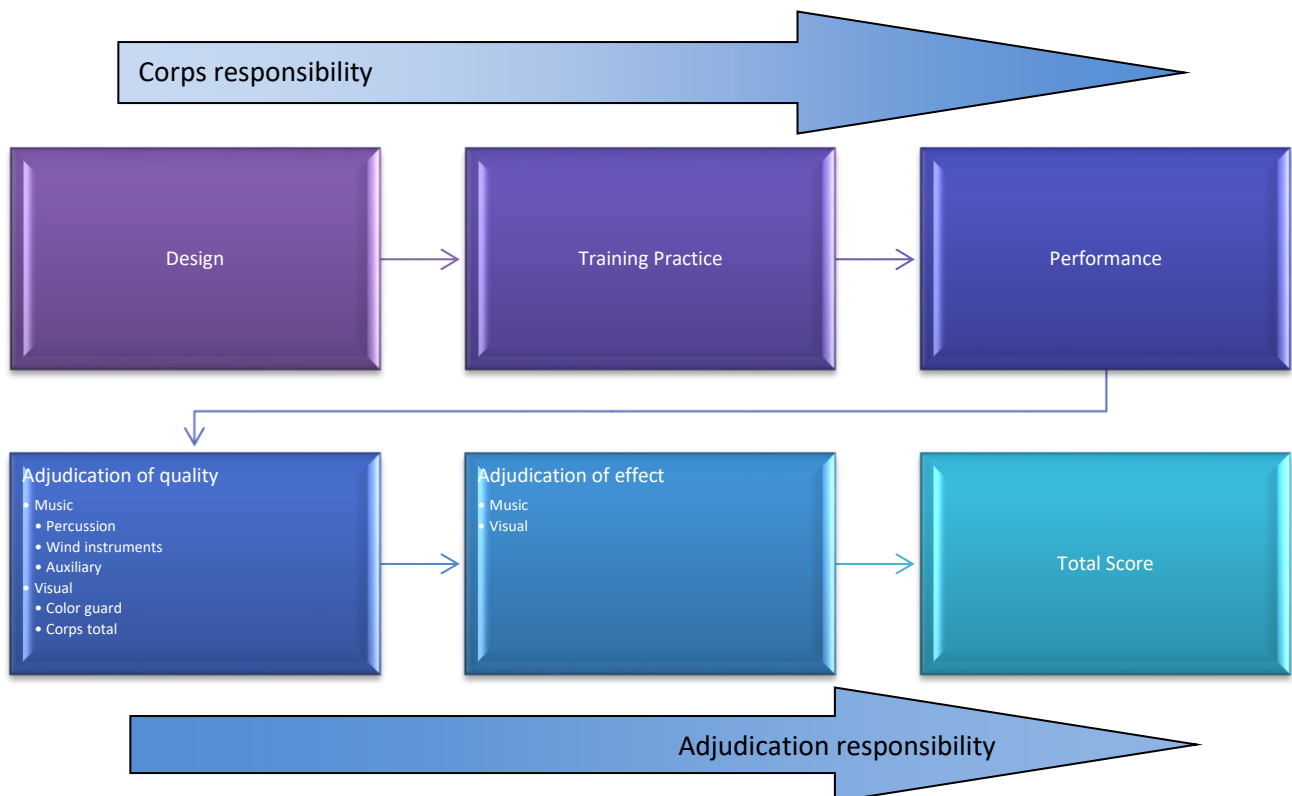
Ensemble and Field captions are evaluated from two viewpoints:

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

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

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

Following graph shows where the responsibilities of the corps and the adjudication connect



PHILOSOPHY OF THE SCORING SYSTEM

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

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

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

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

PHILOSOPHY OF JUDGING

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

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

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

JUDGES CODE AND DUTIES

CODE OF ETHICS FOR JUDGES

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

1. The judge is a designer, instructor, or part of the management team of a competing corps.
2. A judge receives a form of compensation from an organisation and/or a related organisation that sponsors or supports a competing corps.

In each of the above instances, the affiliated judge may not adjudicate the corps for which they are affiliated. For example, this will preclude the judge from adjudicating the whole Premier Class at 'Contest A', if their corps is in competition.

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

CODE OF CONDUCT FOR JUDGES

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

DUTIES OF THE CONTEST DIRECTOR

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

DUTIES OF THE CHIEF JUDGE

- Choose and govern seating of the judges (check in with the Contest Director).
- Conduct a judges' meeting before the contest.
- Check the accommodations of the judges.
- Supervise the critique.

DUTIES OF THE JUDGES

- Report to the Contest Director at the time specified.
- Once a corps has begun their show, there will be no conversations.
- No judge may leave without permission of the Contest Director.
- Judges must be available for the critique.
- Judges are to rate and rank the corps.
- Judges are to aid the corps through digital commentary and follow-up dialogue within critique.

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

ACCOUNTABILITIES OF JUDGING

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

1. Accountability through Scoring

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

2. Accountability through Numbers Management

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

3. Accountability through Profiling (Sub-caption Integrity)

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

4. Accountability through Sampling

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

5. Accountability through Critique Dialogue

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

PRINCIPLES OF JUDGING

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

1. The first principle of scoring

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

2. The second principle of scoring

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

3. The third principle of scoring

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

4. The fourth principle of scoring

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

5. The fifth principle of scoring

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

COMMENTARY GENERAL TECHNIQUES

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

COMMENTARY AND VERBALIZING OBSERVATIONS

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

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

APPLICATION OF THE CRITERIA REFERENCE SYSTEM

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

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

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

USE OF A PARADIGM

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

Judges use a paradigm for comparing corps and establishing a numeric starting point. This does allow consistency and an understanding for all judges no matter what contest they were judging.

Corps can use paradigms to establish a standard to which to strive for or move beyond.

SCORING OBSERVATIONS

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

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

When a large number of corps are very similar to each other, either in program or achievement, judges' rankings may be more at variance resulting in placement differences. This is why we encourage the corps to establish a personality and program that will 'set them apart' from their competitors and perhaps offer them a competitive edge.

VALUE OF A TENTH OF A POINT

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

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

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

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

This process is called derived achievement.

BOXES, RATING & RANKING

Considerations for rating and ranking

- Physical environments must be considered, which include the impact of weather and field conditions.
- *Training needs to be evident and compatible with the skills required and challenges presented to the performer and includes stamina.*
- Consideration of single, simultaneous and layered responsibilities is inherent to the evaluation of achievement.
- Consideration of the listening, spatial, and physical environments involved is also inherent to the evaluation of achievement as well as how recovery is demonstrated.

Sub Caption Spreads

SUB-CAPTION SPREADS BETWEEN CORPS AND FOR PROFILING BETWEEN CONTENT & ACHIEVEMENT BOXES			
Slight Differences	Minor Differences	Moderate Differences	Significant Differences
.1 - .3	.4 - .6	.7 - .9	1 point or more

BOXES & SCORES

BOX 1 LITTLE NO UNDERSTANDING	BOX 2 SOME LEARNING			BOX 3 GOOD PROFICIENT			BOX 4 EXCELLENT ADVANCED			BOX 5 SUPERIOR OUTSTANDING		
	Low	Middle	High	Low	Middle	High	Low	Middle	High	Low	Middle	High
	11	22	33	45	55	65	7	83	91	95	97	99

Field Visual

Scoring System			
BOX	Range	Content	Achievement
1	1-10	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.	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.
2	11-44	The design team provides some depth and range of form, body and equipment responsibilities and has occasional challenges of simultaneous responsibilities, in combination with musical responsibilities. The design team provides 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.	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 exists. 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.
3	45-74	The design team provides a good depth and range of form, body and equipment responsibilities and has some challenges of simultaneous responsibilities, in combination with musical responsibilities. The design team provides good variety of expressive qualities in form, body and equipment . There are good variations in space, line, and orientation in both drill and staging. The performer has challenges with good variety of techniques, styles and roles with some changes in music, meter and/or pulse. The performers have challenges with regard to their listening environments.	Performers demonstrate a good understanding of fundamental responsibilities and demonstrate adequate achievement. As the quantity of responsibilities increase, there is an inconsistency of achievement. Performers seem confident and in control most of the time. A good achievement of style, technical control of form, body, and equipment technique occur. Recovery is good. Training is good however the performers may be occasionally challenged beyond their skill level.
4	75-94	The design team provides an excellent depth and range of form, body and equipment responsibilities and has challenges of simultaneous responsibilities, in combination with musical responsibilities. The design team provides an excellent variety of expressive qualities in form, body and equipment. There is an excellent amount of variety in form, body, and equipment and the performer has challenges with a variety of techniques, styles and roles with changes in music, meter and pulse. The performers have excellent challenges with regard to their listening environments.	An excellent level of achievement is demonstrated. As the quantity of responsibilities increase, a high level of achievement is demonstrated on a frequent basis. An excellent individual achievement of style, technical control of form, body, and equipment, and method of technique occurs. Recovery is excellent. Training is excellent and the performers are very infrequently challenged beyond their skill level.
5	95-100	The design team provides a superior depth and range of form, body and equipment responsibilities and has frequent challenges of simultaneous responsibilities, in combination with musical responsibilities. The design team provides superior expressive qualities in form, body and equipment. There is a superior amount of variety in form, body, and equipment and the performer has challenges with a variety of techniques, styles and roles with changes in music, meter and pulse. The performers have superior challenges with regard to their listening environments.	A superior level of achievement is demonstrated in all areas of excellence. A continuous understanding of multiple responsibilities is demonstrated and reaction to error is at the highest level. Superior individual achievement of style, technical control of form, body, and equipment and method of technique occurs. Recovery is superior. Training is superior and the performers demonstrate a high skill level.

Color Guard/Visual Accompaniment

Scoring System			
BOX	Range	Content	Achievement
1	1-10	Lacks fundamental understanding of compositional qualities. The use of layering is rarely attempted. The staging is below average.	Ensemble control and excellence level is minimal. Performers are generally unaware of their most basic responsibilities. A cohesive style and role(s) rarely exist. Recovery is not always apparent. Little understanding of basic training and/or the performers are significantly challenged beyond their skill level.
2	11-44	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.	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.
3	45-74	A good composition. The musicality of the content is adequately expressed through the use of form, body, and equipment. Expressive qualities are good in their use and explore more than one expressive range. The staging is clear, and emphasis and integration are often successful.	The ensemble control achieves a good degree of achievement through form, body, and equipment. The guard is sometimes challenged with expressive and technical skills. Style and role(s) are cohesive but inconsistent. Recovery is good. Training is good however the performers may be occasionally challenged beyond their skill level.
4	75-94	An excellent composition. The content often explores the musical structure at an advanced level through the use of form, body, and equipment. Content displays excellent and sometimes advance use of the triad. Staging is excellent and sometimes creative with few flaws. Emphasis and integration is excellent.	The ensemble control achieves an excellent degree of achievement through form, body, and equipment. The ensemble is often challenged. Style and role(s) are cohesive and often clear. Timing and position are handled in an excellent manner. Recovery is excellent. Training is excellent and the performers are very infrequently challenged beyond their skill level.
5	95-100	A superior composition. The musical structure is consistently explored to achieve maximum representation and enhancement through form, body, and equipment. Technical and expressive efforts display superior use of the triad. Staging is successful, creative and varied. Emphasis and integration is superior.	The ensemble control achieves a superior quality of achievement through form, body, and equipment. The ensemble is consistently challenged. Style and role(s) are cohesive and always clear. Although rarely necessary, recovery is effectively achieved. Training is superior and the performers demonstrate a high skill level.

Ensemble Visual

Scoring System			
BOX	Range	Content	Achievement
1	1-10	Lacks fundamental understanding of compositional qualities. There is no integration of the elements. Expressive components are minimal. There is little relationship to the music and content lacks variety. There is little or no unity to the program.	Ensemble control and excellence level is minimal. Performers are generally unaware of their most basic responsibilities. A cohesive style and role(s) rarely exist. Recovery is not always apparent. Little understanding of basic training and/or the performers are significantly challenged beyond their skill level.
2	11-44	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.	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.
3	45-74	A good composition. The musicality of the composition is adequately expressed through the use of form, body, and equipment. The relationship of visual to audio is good and has good variety. Unity is good, but flaws in design may occur.	The ensemble control achieves a good degree of achievement through form, body, and equipment. Style and role(s) are good but inconsistent. Recovery is good. Training is good however the performers may be occasionally challenged beyond their skill level.
4	75-94	An excellent composition. The composition often explores the musical structure at an advanced level through the use of form, body, and equipment. The relationship of visual to audio is excellent and has excellent variety. Unity of design is excellent.	The ensemble control achieves an excellent degree of achievement through form, body, and equipment. The ensemble is often challenged. Style and role(s) are cohesive and often clear. Timing and position are handled in an excellent manner. Recovery is excellent. Training is excellent and the performers are very infrequently challenged beyond their skill level.
5	95-100	A superior composition. The musical structure is consistently explored to achieve maximum representation and enhancement through form, body, and equipment. Variety assists in the depth of the design. Unity of design is superior.	The ensemble control achieves a superior quality of achievement through form, body, and equipment. The ensemble is consistently challenged. Style and role(s) are superior. Although rarely necessary, recovery is effectively achieved. Training is superior and the performers demonstrate a high skill level.

Percussion

Scoring System			
BOX	Range	Content	Achievement
1	1-10	The design team provides little range of dynamic contrast and musical expressive qualities. The performers have 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.	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.
2	11-44	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.	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.
3	45-74	The design team provides a good range of dynamic contrast and musical expressive qualities The performers have good challenges of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides good variety of styles and complexity of rhythms The performer has challenges with a good variety of techniques and styles with some changes in meter or pulse. Good involvement of all elements takes place. The performers have challenges with regard to their listening environments.	Some of the written musical expressions are achieved. Dynamic and rhythmic shaping is good. Phrasing of parts generally extends through the end of musical passages with good levels of concentration. A pleasing balance of sound distribution occurs in each section. Recovery to obtain cohesiveness takes little time. Rhythmical parts are played well, though some inconsistencies still exist with a good awareness of pulse and tempo control. Uniformity between players and individual implement control is good. Pitch accuracy and sound quality from the instruments is good. Good technical ability and skills are required throughout the program. Training is good however the performers may be occasionally challenged beyond their skill level.
4	75-94	The design team provides an excellent range of dynamic contrast and musical expressive qualities. The performers have challenges of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides an excellent amount of variety of styles and complexity of rhythms. The performer has challenges with an excellent amount variety of techniques and styles with excellent changes in meter or pulse. Excellent involvement of all elements takes place. The performers have many challenges with regard to their listening environments.	A strong display of musical expression is consistent. Dynamic shaping is correct. Concentration levels are excellent. Balance, control of tempo, timing and Rhythmic accuracy is excellent. Clarity of articulation is excellent. Pulse control is excellent. Players perform with a consistent display of uniform playing styles. Implement control is considered excellent. Quality of sound is excellent. Training is excellent and the performers are very infrequently challenged beyond their skill level.
5	95-100	The design team provides a superior range of dynamic contrast and musical expressive qualities. The performers have many challenges of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides a superior amount of variety of styles and complexity of rhythms. The performer has challenges with a superior amount variety of techniques and styles with superior changes in meter or pulse. Superior involvement of all elements takes place. The performers have strong challenges with regard to their listening environments.	Superior achievement of musical expression at all times. Outstanding dynamic contouring takes place. Concentration levels are superior. Phrasing of all musical passages is superior. Recovery is superior. The distribution of balance in each section is superior. Superior articulation of rhythmical interpretation. Pulse control and timing is superior. Tempo control offers exactness. The performer(s) displays tremendous uniformity in their approach to playing style. Implement control is outstanding. Quality of sound and pitch accuracy is superior. Training is superior and the performers demonstrate a high skill level.

Field Music

Scoring System			
BOX	Range	Content	Achievement
1	1-10	The design team provides little range of dynamic contrast and musical expressive qualities. The performers have 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.	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.
2	11-44	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.	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.
3	45-74	The design team provides a good range of dynamic contrast and musical expressive qualities. The performers have good challenges of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides a good range of styles and complexity of rhythms. The performer has challenges with good variety of techniques and styles with good changes in meter or pulse. The performers have challenges with regard to their listening environments.	The performers do understand the musical ideas and communicate them. Phases, dynamics, and articulations are expressed with varying degrees of success and although the music is expressed, a more uniform, consistent approach from player to player is necessary. The performers have mastered the basic technical and movement skills and are able to display good technical skills for much of the program. The small groups of players evaluated still need work to be cohesive sections in regards to uniformity and precision. Training is good however the performers may be occasionally challenged beyond their skill level.
4	75-94	The design team provides an excellent range of dynamic contrast and musical expressive qualities. The performers have excellent challenges of simultaneous responsibilities, in combination with drill and staging. The design team provides an excellent range of styles and complexity of rhythms. The performer has excellent challenges with a variety of techniques and styles with excellent changes in meter or pulse. The performers have many challenges with regard to their listening environments.	The performers level of musical expression display excellent effort with expressive shaping, excellent understanding of the chosen idiom, and appropriate use of articulations and dynamics to shape phrases. The performers are required to have a variety of skills. The performers consistently demonstrate excellent technical skills throughout the program, which provides 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.
5	95-100	The performers have superior challenges of simultaneous responsibilities, in combination with drill and staging responsibilities. The design team provides excellent variety of styles and complexity of rhythms. The performer has challenges with superior variety of techniques and styles with superior changes in meter or pulse. Superior involvement of all elements takes place. The performers have many challenges with regard to their listening environments.	The performers display a thorough mastery of expressive skills. The uniformity of communication is consistently displayed and shows a maturity and understanding of idiom and style that is superior. The performers are required to need a wide variety of skills. The sound is focused and pure and the pitch is consistently maintained. The articulation skills demonstrate superior achievement. The ability to control tempo and rhythmic phrases is superior. When problems do occur, they are brief, minor, and recovery occurs quickly. Training is superior and the performers demonstrate a high skill level.

Ensemble Music

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

Music Effect

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

Visual Effect

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

CAPTIONS: DEFINITIONS AND DESCRIPTIONS

FIELD VISUAL

The purpose of the Field Visual caption is to assess the movement proficiency of the corps through an analysis of the competencies demonstrated by the individuals and small segments in terms of spacing, alignment, posture, timing, equipment control, effort qualities, training and techniques. The basis of the judge's evaluation on this caption includes two specific areas, Content and Achievement. Care should be exercised to avoid close contact with the performers as it can adversely impact the quality of the performance and cause an inaccurate evaluation.

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

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

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

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

The dialogue of the judge's observations should reflect an analysis of the strengths and deficiencies of the individual and segmental skills being displayed by the corps. The recording should be an accurate portrayal of the judge's perceptions of the corps and must reflect both content and achievement. The judge should identify as often as possible who he or she is evaluating through a musical phrase and from what vantage point he is evaluating that segment.

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

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

SPACE, LINE, ORIENTATION

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

EXPRESSIVE QUALITIES

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

FORM, BODY and EQUIPMENT

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

COLOR GUARD/VISUAL ACCOMPANIMENT

COLOR GUARD / VISUAL ACCOMPANIMENT	
Content	Achievement
<p>How successfully did the Design Team provide a depth and range for:</p>	<p>How successfully did the Instructional Staff provide the training for the performers to effectively demonstrate control and consistency of:</p>
<p>1. Orchestration of Form, Body and Equipment –how the Color Guard/Visual Accompaniment is integrated and orchestrated into the overall production in order to elevate the overall composition of the program. <u>Orchestration</u> of the choreographed elements with the musical and the visual components, including form, body and equipment, to appropriately reflect the musical structure.</p>	<p>1. Understanding and Delivery of Orchestration – how the Color Guard/Visual Accompaniment members perform as a unified group. The combined adherence to basic Color Guard/Visual Accompaniment skills such as equipment and body timing, positioning, rotation and consistence of performance as a unit are considered.</p>
<p>2. Staging and Form – <u>staging and form</u> that best presents the visual with regard to placement of performers static and in motion. <u>Variety</u> in terms of staging and varying choreographic choices adds interest to the program, resulting in the successful elevation of the program.</p>	<p>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</p>
<p>3. Challenges and Skills – how is the Color Guard/Visual Accompaniment challenged in terms of equipment skills, movement skills and drill responsibilities. <u>Layering</u> is the use of two skills and the <u>triad</u> 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.</p>	<p>3. Overall Training – training on each challenge must be evident in order to maximize credit. <u>Training is inherent to the achievement of any choreographed move and is a basis for any Color Guard/Visual Accompaniment program.</u> All responsibilities (including use of layering and triad) must show evidence of proper training to receive credit.</p>
<p>4. Expressive Qualities - <u>expressive qualities</u> are inherent to any choreography, however the <u>defining</u> of space, time, weight, flow and breath are often overlooked. Defining all choreography in terms of these elements adds refinement and alignment to the Color Guard/Visual Accompaniment content.</p>	<p>4. Demonstration of Expressive Qualities – <u>engagement</u> in and <u>communication</u> of the intended range and variety of <u>expressive</u> elements through the opportunities defined by the designer. The understanding of the expressive elements of weight, time, space and flow.</p>
<p>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.</p>	<p>5. Portrayal of Style, Identity and Role – identification with the various styles, identities and roles that are required of the Color 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.</p>

BODY and EQUIPMENT

- **TIMING:** -The ability to perform with simultaneity through time. The challenges of movement and spatial separation tax the performers greatly and make the crisp, sharp performance difficult. Care should be given to recognition of the challenges of the program in this area
- **PHASING:** Control the uniform movement of the feet relative to time and speed of pulse and tempo.
- **ARTICULATION** The consistent amount of muscular efforts given to a particular movement. The range from loose to sharp.
- **ANGULARITY:** The demonstration of uniformity of manipulation of any given prop (e.g. flags, rifles, etc.). This includes adherence to proper spatial pathways and the timing of this movement. Stationary or fixed positions are also to be evaluated (e.g. start and stop positions, as well as at a carry).
- **CENTERING and ALIGNMENT:** Alignment is defined as the relationship of the individual body segments to each other. It is the most fundamental position of the body before movement begins. In a correctly aligned body, a line passes through specific points while in a standing position. From the side view, the correct alignment reference points are the top of your ear, middle of your shoulder, center of your hip, back of your kneecap and front of your ankle bone. Centering is the correct alignment reference points are the center of your head, midpoint of your spine, middle of your buttocks and the center point between your heels.
- **STYLE:** A variety of techniques which make up movement and equipment unique identity.

EXPRESSIVE QUALITIES

- **SPACE:** Changes in the quality of spatial focus or attention either direct or indirect. The six spatial tendencies are: up, down, high, middle, low and in place. Spatial pathways of body and or equipment can be direct or indirect.
- **TIME:** Changes in the quality of time in body and or equipment moves rely on becoming either sustained or slow through fast or quick. The quality of prolonging time is termed sustained. The quality of urgency or quickening in time is termed quickness. Body and or Equipment motion here would gradate from very slow through very fast effort.
- **WEIGHT:** Changes in the quality of the body and or equipment weight. It moves from light/soft through forceful/strong.
- **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).

CONTENT

- **STAGING/INTEGRATION:** The staging of all visual elements not in isolation of themselves. There must be purpose and meaning to the staging and participation of all visual elements in the design process.

ACHIEVEMENT

- **RECOVERY:** The ability of the ensemble to return to the written content in a timely manner.
- **TRAINING AND COMPATIBILITY OF SKILLS:** It is important that all performers have sufficient training to support the form body and equipment vocabulary.

ENSEMBLE VISUAL

ENSEMBLE VISUAL	
Content	Achievement
<p>How successfully did the Design Team provide the performers with a depth and range of:</p>	<p>How successfully did the Instructional Staff provide the training for the performers to demonstrate control of:</p>
<p>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 color) 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 <u>variety</u> of elements used throughout the visual design. The methods of construction and expression used to present and interpret the music.</p>	<p>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.</p>
<p>2. Integration - <i>integration</i> of all visual elements. How the staging has purpose and meaning along with incorporation of visual elements</p>	<p>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.</p>
<p>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.</p>	<p>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.</p>
<p>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</p>	<p>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.</p>
<p>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.</p>	<p>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.</p>

CONTENT

- **QUALITY OF THE ORCHESTRATION:** The logical, musical, qualitative structural arrangement and combination of the compositional elements to create design. These qualities relate to the mechanics of design, such as: line, form, balance, direction, texture, color, weight and motion. It reflects the use of interrelated parts through the designer's use of simultaneous responsibilities and multiple design concepts.
- **INTEGRATION:** The staging of all visual elements not in isolation of themselves. There must be purpose and meaning to the staging and participation of all visual elements in the design process.
- **EXPRESSIVE COMPONENTS:** The use of space, time, weight and flow through form, body and equipment, which allow the visual program to express the music
- **TRANSITION:** The functional development from one idea to another.
- **UNITY:** The sense of totality of staging and design that brings the visual elements into a harmonious presentation
- **VISUAL MUSICALITY:** The visual representation and enhancement of all aspects of the musical structure through the use of equipment, body and form structure and motion.

EXPRESSIVE QUALITIES

- **SPACE:** Changes in the quality of spatial focus or attention either direct or indirect. The six spatial tendencies are: up, down, high, middle, low and in place. Spatial pathways of body and or equipment can be direct or indirect.
- **TIME:** Changes in the quality of time in body and or equipment moves rely on becoming either sustained or slow through fast or quick. The quality of prolonging time is termed sustained. The quality of urgency or quickening in time is termed quickness. Body and or Equipment motion here would gradate from very slow through very fast effort.
- **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).

ACHIEVEMENT

- **ENSEMBLE CONTROL:** The ability of the ensemble to maintain accuracy, clarity and control with respect to space, time and line. Credit here accuracy & definition of freeform/staging – accuracy & definition of both technical and expressive equipment and body moves -- accuracy & definition of drill sets.
- **PRECISION AND UNIFORMITY:** The precise and accurate display of any unison timing effort intended to be done uniformly. The ability to move accurately through space with similar techniques. The sequential or inter-related timing involved in phrase sharing between performers done in a uniform.
- **ARTICULATION OF BODY & EQUIPMENT:** The ability of the ensemble to achieve the consistent amount of muscular efforts and intensity to achieve accuracy with the body and or equipment.
- **RECOVERY:** The ability of the ensemble to return the written content in a timely manner.
- **TRAINING AND COMPATIBILITY OF SKILLS:** It is important that all performers have sufficient training to support the form body and equipment vocabulary.

PERCUSSION

FIELD PERCUSSION	
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 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 (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. Balance – the usage of <i>pitch</i>, <i>timbre</i> and <i>dynamic</i> 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 colors 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>

CONTENT

- **RANGE OF DYNAMIC CONTRAST AND MUSICAL EXPRESSIVE QUALITIES:** The scale of dynamics related to the musical expression from the act of revealing the spiritual and emotional contents of a composition, of interpreting the conceptions of the author, and of demonstrating the intermingling of these with the personality of the performer.
- **RANGE OF TEMPOS:** Music emphasizes the constancy of relations among sound with temporal structure and consistency of relationships between tone lengths. Rhythmic structures remain perceptually equivalent over a broad range of tempos and tempo changes involve ratio changes of duration and interval.
- **COMPLEXITY OF RHYTHMS:** The degree of rhythmic complexity and the types of rhythms, the simultaneous use of several rhythmic patterns used by the ensemble.
- **VARIETY OF METERS (METER:** The regular recurring pattern of strong and weak beats of equal duration): The different organization of music or literary compositions into corps of accented and unaccented beats.
- **VARIETY OF STYLES:** The manifestation of musical practice that allow drum corps to perform a variety of material; jazz, rock, Broadway, classical, Latin, etc. in such a manner to transcend the barriers of instrumentation, environment, and staging.
- **USAGE OF AND BALANCE OF INSTRUMENTATION:** The usage of pitch, timbre and dynamic range of the instrument and available notes in the arrangement. Application of chords or other multiple notes balanced within the ensemble.

ACHIEVEMENT

- **CLARITY OF ARTICULATION:** The method of enunciation of beats (rudimental or non-rudimental) and the sound produced by the degree of rhythmic accuracy within a musical phrase -either clean, crisp, and distinctive or in various degrees of enunciation which can be played clearly through proper technique and skill.
- **IMPLEMENT CONTROL:** Relates to the individual performer and the method of Manual dexterity to display proper stick or mallet grips, wrist or forearm motion, playing style, and height of implement rise from the playing surface of the instrument. This area may also consider the proper technique used to display skills on various non-membrane percussion instruments, including cymbals and accessories.
- **QUALITY OF SOUND:** The degree of sound clarity produced by the performer(s) on the instrument itself. Consideration of the factors which influence the quality of sound are intonation of the instrument, technical selection of appropriate playing zones on an instrument, stick and mallet selection for the desired musical timbre, and the sound volume dispersed by individuals playing within a section of the ensemble. Pitch accuracy refers to the appropriate tuning of instruments with the capability of various pitch ranges, such as timpani.
- **MUSICAL EXPRESSION:** Musical contouring, layering, and shaping of dynamics within the performance of the written composition.
- **PHRASING:** The performer's skill in communicating the music with meaning and expression. This is achieved through the use of varied articulation and dynamic shaping which gives meaning to the performance and imbues it with artistic qualities.
- **BALANCE:** The proper distribution of sound quality dispersed from player to player within the same section of the percussion ensemble.
- **INVOLVEMENT:** The frequency that a performer(s) is being utilized to achieve a desired level of musical contribution.

MUSIC

FIELD MUSIC	
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 colors 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>

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.

ENSEMBLE MUSIC

ENSEMBLE MUSIC	
Content	Achievement
<p>How successfully did the Design Team provide the performers with a depth and range of:</p>	<p>How successfully did the Instructional Staff provide the training for the musical ensemble to demonstrate control and consistency of:</p>
<p>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.</p>	<p>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</p>
<p>2. Notes, Rhythms and techniques - 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 they occur both singularly and simultaneously.</p>	<p>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.</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 and ensemble pitches within the melodic and harmonic structures presented. 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 colors 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. 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</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. 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.</p>

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.

MUSIC EFFECT

MUSIC EFFECT	
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:
<p>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.</p>	<p>1. Program Concept - <u>communication</u> of the intended design within the overall <u>concept</u> of the musical program, including the aesthetic, intellectual and emotional facets. How-the intended meanings are conveyed.</p>
<p>2. Staging, Coordination, and Unity - <u>staging</u> 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. <u>Coordination and unity</u> 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 musical/visual content and construction through emotional involvement that reflects focus, conviction and ownership by the performers as conveyed through a clearly <u>communicated identity</u> and understanding of the extent and range of the <u>role(s)</u> involved. How engagement and a unified, consistent portrayal of <u>style</u> 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 - <u>expressive elements and interpretation</u> 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.</p>	<p>3. Expressive Qualities – engagement in and <u>communication</u> of the intended range and variety of <u>expressive</u> elements throughout the musical program, including the realization of the musical constructions with the harmonious blend both musically and visually.</p>
<p>4. Variety, Pacing and Continuity - <u>variety</u> in developing, presenting and resolving moments throughout the representation and realization of the holistic musical design. <u>Pacing and continuity</u> 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 – 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 <u>communication of emotion, mood</u> and all affective performance aspects of the production while eliciting the desired audience response.</p>
<p>5. Creativity, Originality and Imagination - <u>creativity, originality and imagination</u> 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>

DESIGN

- **PROGRAM CONCEPT**-The idea(s) or development of the program that carries through the entire production.
- **INTELLECTUAL EFFECT** - The intellectual aspect of effect is reflected in the range and quality of the design.
- **AESTHETIC EFFECT** - The aesthetic aspect of effect involves the ability to capture and hold the audience's attention through the manipulation of familiarity and expectations (think: "surprise"). Aesthetic effect may resonate with a larger percentage of a general audience.
- **EMOTIONAL EFFECT** - The emotional effect is the planned response to stimuli that is designed, coordinated and staged for the purpose of evoking a specific, planned reaction.
- **COORDINATION**: The harmonious functioning of the visual, winds and percussion elements. It is the result of the process that evolves from adaptation through staging and continuity to climax. This sub caption credits the manner and extent to which the design team has created and coordinated an effective program.
- **STAGING**: The proper blending of the audio/visual elements with respect to placement of performers so as to maximize and enhance total effectiveness. Staging is the means by which the designer can manipulate musical dynamics, balance and tone color, and maintain effective audio/visual focus.
- **CREATIVITY/IMAGINATION**: The use of fresh or new concepts of content or combinations of various elements not previously utilized or developed.
- **VARIETY**: The use of different talents, qualities and techniques in creating effect. This can be achieved within one style or in the exploration of a number of styles.
- **PACING**: The continuity of the visual/musical design, which includes the time between planned events and the development of highs and lows in the program.
- **CONTINUITY/FLOW**: The development and connection of ideas that support each other and follow a logical progression.
- **INTERPRETATION**: The representation and realization of the written program. Enhancement adds or contributes to interpretation so as to increase intensity, understanding or effect.
- **CLIMAX**: The ability of the design team to blend all of the elements so as to achieve definitive moments of emotional impact, satisfaction or resolution.
- **ENTERTAINMENT/APPEAL**: The way in which the visual/music performances engages the attention agreeably, amuses or diverts. The attractiveness of the performance of the drum corps.

PERFORMANCE QUALITIES

- **EXPRESSION**: The ability of the performers to involve themselves in the program and transform the arranger's ideas into a vehicle of meaning and personal importance. This allows the players to give of themselves in a fashion that is the essence of music and art, personal involvement.
- **SPIRIT/INTENSITY**: The ability of the performers to communicate their emotional involvement in the program. It is the effective and engaging demonstration of their conviction and enjoyment in their roles as performers.
- **EMOTIONAL RANGE**: The ability of the performers to infuse the written program with the appropriate feelings, aesthetic qualities and intensities and to communicate these to the audience.
- **COMMUNICATION/INVOLVEMENT** -The conveyance of the visual message in a fashion that delivers the intended meaning of the written content. This requires a deep understanding of the aesthetics present in the program and advanced performance skills to successfully transmit the program to the judge and audience. The performance techniques that connect to the audience, demonstrating the ability of the performers to involve the judge and audience into what they are doing. The exchange of information from the performer to the judge and audience.
- **SHOWMANSHIP**: Entertainment: the affective aspect of performance. It is the result of the performer's ability to elicit the desired response from the audience. The response can range from enthusiastic and vocal reaction to intense but quiet appreciation.
- **ARTISTRY**: The imaginative skill or expressive quality in creation, interpretation of communication. The aesthetic quality that deepens the appreciation or heightens the effectiveness of any style.
- **ROLE(S)** – The characteristics given to a performer such as personality, character, identity or military persona.
- **AESTHETIC QUALITIES** - engagement in and *communication* of the intended variety and extent of *aesthetic qualities* throughout the visual program that reflects both commitment and engagement. How the performance level enhances the understanding of the content, concepts and artistry involved. How the performers infuse the designed program with the appropriate feelings and range of intensities as then communicated to the audience. How a deep understanding of the aesthetics present within the program combine with the necessary performance techniques to connect the performers to each other and to the audience.

VISUAL EFFECT

VISUAL EFFECT	
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 visual 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 visual/musical elements with respect to placement of performers manipulate design elements to maximize and enhance visual focus within holistic effectiveness. <i>Coordination and unity</i> among visual 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 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.</p>
<p>3. Expressive Elements and Interpretation - <i>expressive elements and interpretation</i> of the styles presented by individuals/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 and continuity</i> throughout the development, connection and evolution of planned events to sustain interest in the visual 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 and 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>

DESIGN

- **PROGRAM CONCEPT**-The idea(s) or development of the program that carries through the entire production.
- **INTELLECTUAL EFFECT** - The intellectual aspect of effect is reflected in the range and quality of the design.
- **AESTHETIC EFFECT** - The aesthetic aspect of effect involves the ability to capture and hold the audience's attention through the manipulation of familiarity and expectations (think: "surprise"). Aesthetic effect may resonate with a larger percentage of a general audience.
- **EMOTIONAL EFFECT** - The emotional effect is the planned response to stimuli that is designed, coordinated and staged for the purpose of evoking a specific, planned reaction.
- **COORDINATION**: The harmonious functioning of the visual, winds and percussion elements. It is the result of the process that evolves from adaptation through staging and continuity to climax. This sub caption credits the manner and extent to which the design team has created and coordinated an effective program.
- **STAGING**: The proper blending of the audio/visual elements with respect to placement of performers so as to maximize and enhance total effectiveness. Staging is the means by which the designer can manipulate musical dynamics, balance and tone color, and maintain effective audio/visual focus.
- **CREATIVITY/IMAGINATION**: The use of fresh or new concepts of content or combinations of various elements not previously utilized or developed.
- **VARIETY**: The use of different talents, qualities and techniques in creating effect. This can be achieved within one style or in the exploration of a number of styles.
- **PACING**: The continuity of the visual/musical design, which includes the time between planned events and the development of highs and lows in the program.
- **CONTINUITY/FLOW**: The development and connection of ideas that support each other and follow a logical progression.
- **INTERPRETATION**: The representation and realization of the written program. Enhancement adds or contributes to interpretation so as to increase intensity, understanding or effect.
- **CLIMAX**: The ability of the design team to blend all of the elements so as to achieve definitive moments of emotional impact, satisfaction or resolution.
- **ENTERTAINMENT/APPEAL**: The way in which the visual/music performances engages the attention agreeably, amuses or diverts. The attractiveness of the performance of the drum corps.

PERFORMANCE QUALITIES

- **EXPRESSION**: The ability of the performers to involve themselves in the program and transform the arranger's ideas into a vehicle of meaning and personal importance. This allows the players to give of themselves in a fashion that is the essence of music and art, personal involvement.
- **SPIRIT/INTENSITY**: The ability of the performers to communicate their emotional involvement in the program. It is the effective and engaging demonstration of their conviction and enjoyment in their roles as performers.
- **EMOTIONAL RANGE**: The ability of the performers to infuse the written program with the appropriate feelings, aesthetic qualities and intensities and to communicate these to the audience.
- **COMMUNICATION/INVOLVEMENT** -The conveyance of the visual message in a fashion that delivers the intended meaning of the written content. This requires a deep understanding of the aesthetics present in the program and advanced performance skills to successfully transmit the program to the judge and audience. The performance techniques that connect to the audience, demonstrating the ability of the performers to involve the judge and audience into what they are doing. The exchange of information from the performer to the judge and audience.
- **SHOWMANSHIP**: Entertainment: the affective aspect of performance. It is the result of the performer's ability to elicit the desired response from the audience. The response can range from enthusiastic and vocal reaction to intense but quiet appreciation.
- **ARTISTRY**: The imaginative skill or expressive quality in creation, interpretation of communication. The aesthetic quality that deepens the appreciation or heightens the effectiveness of any style.
- **ROLE(S)** – The characteristics given to a performer such as personality, character, identity or military persona.
- **AESTHETIC QUALITIES** - engagement in and *communication* of the intended variety and extent of *aesthetic qualities* throughout the visual program that reflects both commitment and engagement. How the performance level enhances the understanding of the content, concepts and artistry involved. How the performers infuse the designed program with the appropriate feelings and range of intensities as then communicated to the audience. How a deep understanding of the aesthetics present within the program combine with the necessary performance techniques to connect the performers to each other and to the audience.