



Judging Sheets

2015



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**This Judging Guide is published by**

**Drum Corps Europe**

Olmenlaan 4,

3843 JX Harderwijk

The Netherlands

[info@drumcorpseurope.org](mailto:info@drumcorpseurope.org)

[www.drumcorpseurope.org](http://www.drumcorpseurope.org)

# VISUAL EFFECT

The Visual Effect Judge evaluates the effectiveness of the planned events as well as the ability of the performers to communicate them. Evaluation includes the aesthetic, intellectual, and emotional components as realized and communicated by the performers. Judges should be prepared to be entertained.

Class:  
Contest Date:  
Name Corps:

<b>Effectiveness of the Visual Design</b> <b>Max. 100 points</b>  How successfully did the Design Team provide effective:  <b>1. Program Concept</b> <b>2. Staging, Coordination and Unity</b> <b>3. Expressive Elements and Interpretation</b> <b>4. Variety, Pacing and Continuity</b> <b>5. Creativity, Originality and Imagination</b>	<u>Score</u>	<b>Effectiveness of the Visual Performance</b> <b>Max. 100 points</b>  How successfully did the Instructional Staff provide the training for the performers to effectively communicate:  <b>1. Program Concept</b> <b>2. Style, Identity and Role</b> <b>3. Expressive Qualities</b> <b>4. Emotion and Mood</b> <b>5. Aesthetic Qualities</b>	<u>Score</u>	<u>Total Score</u>
	100		100	200

Physical environments 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.*

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

BOX 1 Little <i>NO UNDERSTANDING</i>	BOX 2 FAIR <i>LEARNING</i>			BOX 3 GOOD <i>PROFICIENT</i>			BOX 4 EXCELLENT <i>ADVANCED</i>			BOX 5 SUPERIOR <i>OUTSTANDING</i>		
	Low	Middle	High	Low	Middle	High	Low	Middle	High	Low	Middle	High
	11	22	33	45	55	65	75	83	91	95	97	99

Comments:

Paradigm PremierClass  
 Paradigm Junior Class

Name and Signature Judge: .....

## VISUAL EFFECT

Effectiveness of the Visual Design How successfully did the Design Team provide effective:	Effectiveness of the Visual Performance How successfully did the Instructional Staff provide the training for the performers to effectively communicate:
<p><b>1. Program Concept</b> - 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><b>1. Program Concept</b> - <u>communication</u> of the intended design within the overall <u>concept</u> of the visual program, including the aesthetic, intellectual and emotional facets. How-the intended meanings are conveyed.</p>
<p><b>2. Staging, Coordination, and Unity</b> - <u>staging</u> 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. <u>Coordination and unity</u> 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><b>2. Style, Identity and Role</b> - 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><b>3. Expressive Elements and Interpretation</b> - <u>expressive elements and interpretation</u> 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><b>3. Expressive Qualities</b> – 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 visual constructions with the harmonious blend both musically and visually.</p>
<p><b>4. Variety, Pacing and Continuity</b> - <u>variety</u> in developing, presenting and resolving moments throughout the representation and realization of the holistic visual design. <u>Pacing and continuity</u> 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><b>4. Emotion and Mood</b> – 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 <u>communication of emotion, mood</u> and all affective performance aspects of the production while eliciting the desired audience response.</p>
<p><b>5. Creativity, Originality and Imagination</b> - <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><b>5. Aesthetic Qualities</b> - engagement in and <u>communication</u> of the intended variety and extent of <u>aesthetic qualities</u> 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.</p>



<b>MUSIC EFFECT</b>	
<b>Effectiveness of the Musical Design</b> How successfully did the Design Team provide effective:	<b>Effectiveness of the Musical Performance</b> How successfully did the Instructional Staff provide the training for the performers to effectively communicate:
<p><b>1. Program Concept</b> - 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><b>1. Program Concept</b> - <i>communication</i> of the intended design within the overall <i>concept</i> of the musical program, including the aesthetic, intellectual and emotional facets. How-the intended meanings are conveyed.</p>
<p><b>2. Staging, Coordination, and Unity</b> - <i>staging</i> that best presents the music with regard to placement both static and in motion. How the blending of the musical/visual elements with respect to placement of performers manipulate design elements to maximize and enhance musical focus within holistic effectiveness. <i>Coordination and unity</i> among musical elements and between the musical and the visual components, including body, to appropriately reflect the musical structure. How the idea(s) within, and development of, the program concept and construction carry through the entire production.</p>	<p><b>2. Style, Identity and Role</b> - 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><b>3. Expressive Elements and Interpretation</b> - <i>expressive elements and interpretation</i> of the styles presented by soloists/segments/sections/units and by the musical ensemble as a whole. How the visual construction is interpreted and enhanced through the musical design.</p>	<p><b>3. Expressive Qualities</b> – engagement in and <i>communication</i> of the intended range and variety of <i>expressive</i> elements throughout the musical program, including the realization of the musical constructions with the harmonious blend both musically and visually.</p>
<p><b>4. Variety, Pacing and Continuity</b> - <i>variety</i> in developing, presenting and resolving moments throughout the representation and realization of the holistic musical design. <i>Pacing and continuity</i> throughout the development, connection and evolution of planned events to sustain interest in the musical production. How the harmonious functioning of all aspects of the production evolves, including the time between planned events. How individual moments are developed, presented, and resolved. How ideas support each other, have a designed flow, and follow a logical progression of highs and lows throughout the production, including definitive climactic moments of emotional impact.</p>	<p><b>4. Emotion and Mood</b> – musical artistry as an overall influence effect, presented with both confidence and professionalism that reflect a depth of understanding of artistic intent evident throughout the performance. How showmanship within holistic artistry deepens appreciation, enhances stylistic elements, and maximizes <i>communication of emotion, mood</i> and all affective performance aspects of the production while eliciting the desired audience response.</p>
<p><b>5. Creativity, Originality and Imagination</b> - <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><b>5. Aesthetic Qualities</b> - engagement in and <i>communication</i> of the intended variety and extent of <i>aesthetic qualities</i> throughout the musical 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.</p>

# FIELD PERCUSSION

The Field Percussion Judge evaluates the challenges presented to the performers as well as the skill and training reflected through a representative sampling of individuals and small groups.

Class:
Contest Date:
Name Corps:

<b>Content</b> <b>Max. 100 points</b>  How successfully did the Arrangement Team provide effective:  <b>1. Notes and Rhythms</b> <b>2. Technique</b> <b>3. Balance</b> <b>4. Phrasing and Shaping</b> <b>5. Expression</b>	<u>Score</u>  100	<b>Achievement</b> <b>Max. 100 points</b>  How successfully did the Instructional Staff provide the training for the performers to effectively communicate:  <b>1. Notes and Rhythms</b> <b>2. Technique</b> <b>3. Sound Quality</b> <b>4. Phrasing and Shaping</b> <b>5. Expressive Qualities</b>	<u>Score</u>  100	<u>Total Score</u>  200

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. Physical environments also 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.*

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

<b>BOX 1</b> Little <i>NO UNDERSTANDING</i>	<b>BOX 2</b> FAIR <i>LEARNING</i>			<b>BOX 3</b> GOOD <i>PROFICIENT</i>			<b>BOX 4</b> EXCELLENT <i>ADVANCED</i>			<b>BOX 5</b> SUPERIOR <i>OUTSTANDING</i>		
	Low	Middle	High	Low	Middle	High	Low	Middle	High	Low	Middle	High
	11	22	33	45	55	65	75	83	91	95	97	99

Comments:

Paradigm PremierClass  
 Paradigm Junior Class

Name and Signature Judge: .....

## FIELD PERCUSSION

<b>Content</b> How successfully did the Arrangement Team provide the performers with a depth and range of:	<b>Achievement</b> How successfully did the Instructional Staff provide the training for the sampled individuals and small groups to demonstrate control of:
<b>1. Notes and Rhythms</b> - 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.	<b>1. Notes and Rhythms</b> - 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.
<b>2. Technique</b> - 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.	<b>2. Technique</b> - 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 (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.
<b>3. Balance</b> – 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.	<b>3. Sound Quality</b> - 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.
<b>4. Phrasing and Shaping</b> - 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.	<b>4. Phrasing and Shaping</b> - 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.
<b>5. Expression</b> - depth and range of layered responsibilities within <i>expression</i> as reflected through stylistic and idiomatic interpretative aspects occurring both singularly and simultaneously.	<b>5. Expressive Qualities</b> - 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.

# FIELD MUSIC

The Field Music Judge evaluates the challenges presented to the performers as well as the skill and training reflected through a representative sampling of individuals and small groups.

Class:  
Contest Date:  
Name Corps:

<b>Content</b> <b>Max. 100 points</b>  How successfully did the Arrangement Team provide effective:  <b>1. Notes and Rhythms</b> <b>2. Technique</b> <b>3. Sound Quality</b> <b>4. Phrasing and Shaping</b> <b>5. Expressive Qualities</b>	<u>Score</u>  100	<b>Achievement</b> <b>Max. 100 points</b>  How successfully did the Instructional Staff provide the training for the performers to effectively communicate:  <b>1. Notes and Rhythms</b> <b>2. Technique</b> <b>3. Sound Quality</b> <b>4. Phrasing and Shaping</b> <b>5. Expressive Qualities</b>	<u>Score</u>  100	<u>Total Score</u>  200

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. Physical environments also 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.*

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

BOX 1 Little <i>NO UNDERSTANDING</i>	BOX 2 FAIR <i>LEARNING</i>			BOX 3 GOOD <i>PROFICIENT</i>			BOX 4 EXCELLENT <i>ADVANCED</i>			BOX 5 SUPERIOR <i>OUTSTANDING</i>		
	Low	Middle	High	Low	Middle	High	Low	Middle	High	Low	Middle	High
	11	22	33	45	55	65	75	83	91	95	97	99

Comments:

Paradigm PremierClass  
 Paradigm Junior Class

Name and Signature Judge: .....

<b>FIELD MUSIC</b>	
<b>Content</b>	<b>Achievement</b>
<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 of:</p>
<p><b>1. Notes and Rhythms</b> - 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><b>1. Notes and Rhythms</b> - 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><b>2. Technique</b> - 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><b>2. Technique</b> - 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 (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><b>3 Tone</b> – depth and range of opportunities within the composition and orchestration to display a characteristic, mature <i>tone</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><b>3. Tone Quality</b> - 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><b>4. Phrasing and Shaping</b> - 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><b>4. Phrasing and Shaping</b> - 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><b>5. Expression</b> - 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><b>5. Expressive Qualities</b> - 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>

# ENSEMBLE MUSIC

The Ensemble Music Judge evaluates the challenges presented to the performers as well as the skill and training reflected through a representative sampling of individuals and small groups.

Class:  
Contest Date:  
Name Corps:

<b>Content</b> <b>Max. 100 points</b>  How successfully did the Arrangement Team provide effective:  <b>1. Composition</b> <b>2. Notes and Rhythms</b> <b>3. Tone</b> <b>4. Phrasing and Shaping</b> <b>5. Expression</b>	<u>Score</u>  100	<b>Achievement</b> <b>Max. 100 points</b>  How successfully did the Instructional Staff provide the training for the performers to effectively communicate:  <b>1. Composition</b> <b>2. Notes and Rhythms</b> <b>3. Tone</b> <b>4. Phrasing and Shaping</b> <b>5. Expression</b>	<u>Score</u>  100	<u>Total Score</u>  200

Consideration of the listening, spatial and physical environments involved is inherent to the evaluation of achievement concerning control of singular and simultaneous responsibilities as well as how recovery is demonstrated. Physical environments also 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.*

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

BOX 1 Little <i>NO UNDERSTANDING</i>	BOX 2 FAIR <i>LEARNING</i>			BOX 3 GOOD <i>PROFICIENT</i>			BOX 4 EXCELLENT <i>ADVANCED</i>			BOX 5 SUPERIOR <i>OUTSTANDING</i>		
	Low	Middle	High	Low	Middle	High	Low	Middle	High	Low	Middle	High
	11	22	33	45	55	65	75	83	91	95	97	99

Comments:

Paradigm PremierClass

Paradigm Junior Class

Name and Signature Judge: .....

## ENSEMBLE MUSIC

<b>Content</b> <b>How successfully did the Design Team provide the performers with a depth and range of:</b>	<b>Achievement</b> <b>How successfully did the Instructional Staff provide the training for the musical ensemble to demonstrate control of:</b>
<b>1. Composition</b> – depth and range of layered responsibilities in timbre, tessitura, and melodic, harmonic and rhythmic structures within the musical texture and overall scoring as they occur singularly and simultaneously. This includes all musical sound sources – winds, percussion, voice, strings and electronic.	<b>1. Composition</b> - accuracy, control and clarity in the realization of musical textures, including of the extent of the melodic, harmonic and rhythmic structures within the overall scoring 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
<b>2. Notes and Rhythms</b> - depth and range of layered responsibilities concerning <i>pitch, tessitura, and rhythm</i> as durations of sound and silence within the musical texture as they occur both singularly and simultaneously.	<b>2. Notes and Rhythms</b> - 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.
<b>3 Tone</b> – depth and range of opportunities within the composition and orchestration to display a characteristic, mature <i>tone</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.	<b>3. Tone Quality</b> - 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.
<b>4. Phrasing and Shaping</b> - 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..	<b>4. Phrasing and Shaping</b> - 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.
<b>5. Expression</b> - 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	<b>5. Expressive Qualities</b> – 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.

# FIELD VISUAL

The Field Visual Judge evaluates the challenges presented to the performers as well as the skill and training reflected through a representative sampling of individuals and small groups.

Class:
Contest Date:
Name Corps:

<b>Content</b> <b>Max. 100 points</b>  How successfully did the Design Team provide effective:  <b>1. Form, Body and Equipment</b> <b>2. Space, Line and Orientation</b> <b>3. Meter, Pulse and Tempo</b> <b>4. Techniques in Body, Equipment, Style and Role</b> <b>5. Expression</b>	<u>Score</u>  100	<b>Achievement</b> <b>Max. 100 points</b>  How successfully did the Instructional Staff provide the training for the performers to effectively communicate:  <b>1. Form, Body and Equipment</b> <b>2. Space, Line and Orientation</b> <b>3. Meter, Pulse and Tempo</b> <b>4. Techniques in Body, Equipment, Style and Role</b> <b>5. Expression</b>	<u>Score</u>  100	<u>Total Score</u>  200

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	Low	Middle	High	Low	Middle	High	Low	Middle	High	Low	Middle	High
	11	22	33	45	55	65	75	83	91	95	97	99

Comments:

Paradigm PremierClass  
 Paradigm Junior Class

Name and Signature Judge: .....

<b>FIELD VISUAL</b>	
<b>Content</b>	<b>Achievement</b>
How successfully did the Design Team provide the performers with a depth and range of:	How successfully did the Instructional Staff provide the training for the sampled individuals and small groups to demonstrate control of:
<b>1. Form, Body and Equipment</b> - depth and range of layered responsibilities that encompass <u>form, body and equipment</u> as they occur both singularly and simultaneously.	<b>1. Form, Body and Equipment</b> - control, accuracy and definition, uniformity, timing and articulation within <u>form, body and equipment</u> as they occur both singularly and simultaneously. Form includes interval, distance, dress and cover.
<b>2. Space, Line and Orientation</b> - depth and range of layered responsibilities in <u>space, line and orientation</u> as they occur both singularly and simultaneously.	<b>2. Space, Line and Orientation</b> - control, accuracy and definition, and uniformity of <u>spatial pathways, centering and alignment</u> as they occur both singularly and simultaneously.
<b>3. Meter, Pulse and Tempo</b> - depth and range of <u>meter, pulse control</u> and timing at all <u>tempi and tempo changes</u> involved as well as rhythmic variations.	<b>3. Meter, Pulse and Tempo</b> - control, accuracy, definition and uniformity of <u>meter, pulse</u> , and timing at all <u>tempi</u> and <u>tempo changes</u> as reflected in body and equipment manipulation.
<b>4. Techniques in Body, Equipment, Style and Role</b> - 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.	<b>4. Techniques in Body, Equipment, Style and Role</b> - 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.
<b>5. Expression</b> - depth and range of layered responsibilities within <u>expression</u> as reflected through stylistic and idiomatic interpretation occurring both singularly and simultaneously.	<b>5. Expressive Qualities</b> – 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.

# COLOR GUARD

The Color Guard/visual appeal judge evaluates the use of any member performing visual qualities up and above standard marching and movement. This would normally pertain to the color guard or auxiliary, but can also be applied to marching members using props or performing visual gestures meant to heighten the visual appeal of the production.

Class:
Contest Date:
Name Corps:

<b>Content</b> <b>Max. 100 points</b>  How successfully did the Design Team provide effective:  <b>1. Musicality and Orchestration</b> <b>2. Staging, Variety and Creativity</b> <b>3. Challenges and Responsibilities</b> <b>4. Expressive Elements</b> <b>5. Emotion and Mood</b>	<u>Score</u>  100	<b>Achievement</b> <b>Max. 100 points</b>  How successfully did the Instructional Staff provide the training for the performers to effectively communicate:  <b>1. Unity</b> <b>2. Understanding and Delivery</b> <b>3. Training</b> <b>4. Expressive Qualities</b> <b>5. Style, Identity and Role</b>	<u>Score</u>  100	<u>Total Score</u>  200

Physical environments include the impact of weather and field conditions must be considered.  
*Training needs to be evident and compatible with the challenges presented to the performer.*

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

BOX 1 Little NO UNDERSTANDING	BOX 2 FAIR 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	75	83	91	95	97	99

Comments:

↑  
 Paradigm PremierClass  
 ↑  
 Paradigm Junior Class

Name and Signature Judge: .....

## COLOR GUARD / VISUAL ACCOMPANIMENT

<b>Content</b> How successfully did the Design Team provide a depth and range for:	<b>Achievement</b> How successfully did the Instructional Staff provide the training for the performers to effectively communicate:
<p><b>1. Musicality and Orchestration</b> –how the auxiliary is integrated and orchestrated into the overall production in order to elevate the overall effectiveness of the program. This is achieved through the musicality of the choreography coordinated with the musical and visual planned events. <u>Orchestration</u> of the choreographed elements with the musical and the visual components, including body, to appropriately reflect the musical structure.</p>	<p><b>1. Application of Unity</b> – how the auxiliary members perform as a unified group. The combined adherence to basic auxiliary skills such as equipment and body timing, positioning, rotation and consistence of performance as a unit are considered.</p>
<p><b>2. Staging, Variety and Creativity</b> - <u>staging</u> that best presents the visual with regard to placement both 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. Creative use of color, motion, placement, integration and choreography add interest to the program.</p>	<p><b>2. Understanding and Delivery</b> – as variety and creativity increase and the auxiliary members are engaged in multiple functions, the members must understand and be able to fulfill the functions that the designer has chosen. Understanding and delivering each function plays into the elevation of the overall production.</p>
<p><b>3. Challenges and Responsibilities</b> – how is the auxiliary 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><b>3. Training on Challenges</b> – 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 auxiliary program.</u> All responsibilities (including use of layering and triad) must show evidence of proper training to receive credit.</p>
<p><b>4. Expressive Elements</b> - <u>expressive elements</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 auxiliary content.</p>	<p><b>4. Demonstration of Expressive Qualities</b> – <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 is critical to the successful interpretation of the choreography.</p>
<p><b>5. Emotion and Mood</b> – the variety and clarity of emotions integrated into the choreography that lend itself to creating the desired mood. How the written choreography is enhanced by the defining of each emotional content. A successful combination contributes to a clear intention of mood thus resulting in an elevated effective moment.</p>	<p><b>5. Portrayal of Style, Identity and Role</b> – identification with the various styles, identities and roles that are required of the auxiliary. Understanding of the emotional qualities intended to elevate each piece of choreography. Consistent emotional elevation of the choreography clearly communicated to the viewers.</p>



<b>ENSEMBLE VISUAL</b>	
<b>Content</b> How successfully did the Design Team provide the performers with a depth and range of:	<b>Achievement</b> How successfully did the Instructional Staff provide the training for the performers to demonstrate control of:
<p><b>1. Composition</b> - <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 <i>variety</i> of elements used throughout the visual design. The methods of construction and expression used to present and interpret the music.</p>	<p><b>1. Composition</b> – 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><b>2. Integration</b> - <i>integration</i> of all visual elements. How the staging has purpose and meaning along with incorporation of visual elements</p>	<p><b>2. Body and Equipment</b> - 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><b>3. Visual Musicality</b> - <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><b>3. Visual Musicality</b> - 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><b>4. Expression</b> - 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><b>4. Expressive Qualities</b> - 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><b>5. Unity</b> - <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><b>5. Style and Role</b> - 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>