

## Music Analysis

	Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
<b>Descriptors</b>	<b>Never</b>	<b>Rarely</b>	<b>Sometimes</b>	<b>Frequently</b>	<b>Consistently</b>	
<b>Design Numerical Range</b>	0.....49	50.....59	60.....79	80.....89	90.....96	97.....100
<b>Performance Numerical Range</b>	0.....49	50.....59	60.....79	80.....89	90.....96	97.....100
<b>Learning Steps</b>	<b>Experience</b>	<b>Discover</b>	<b>Know</b>	<b>Understand</b>	<b>Apply</b>	

## General Effect

	Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
<b>Descriptors</b>	<b>Never</b>	<b>Rarely</b>	<b>Sometimes</b>	<b>Frequently</b>	<b>Consistently</b>	
<b>Music Effect Numerical Range</b>	0.....49	50.....59	60.....79	80.....89	90.....96	97.....100
<b>Overall Effect Numerical Range</b>	0.....49	50.....59	60.....79	80.....89	90.....96	97.....100
<b>Learning Steps</b>	<b>Experience</b>	<b>Discover</b>	<b>Know</b>	<b>Understand</b>	<b>Apply</b>	

## Visual Analysis

	Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
<b>Descriptors</b>	<b>Never</b>	<b>Rarely</b>	<b>Sometimes</b>	<b>Frequently</b>	<b>Consistently</b>	
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<b>Learning Steps</b>	<b>Experience</b>	<b>Discover</b>	<b>Know</b>	<b>Understand</b>	<b>Apply</b>	



# GENERAL EFFECT

Date:
Class:
Group:

General Effect is the end result of all the elements in a unit's presentation that combine to display an effective and entertaining program. It is the successful communication of a unit's "presentation" through the quality blend of creativity, performance, and audio/visual elements. The musical form is inherent in the visual program design.

## MUSIC EFFECT

- Musical Expression
- Musicianship
- Communication/Projection
- Blend/Balance
- Interpretation

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100

## OVERALL EFFECT

- Audio/Visual Blend
- Continuity
- Impact/Climax/Resolution
- Communication
- Creativity

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100

## TOTAL

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200

Judge \_\_\_\_\_

# GENERAL EFFECT

**General Effect is the end result of all the elements in a unit's presentation that combine to display an effective and entertaining program. It is the successful communication of a unit's presentation through the quality blend of creativity, performance, and audio/visual elements. The musical form is inherent in the visual program design.**

<p><u>Jr, A, B, C</u> Beginning to Basic Concepts</p> <p><u>Open</u> Intermediate Concepts</p> <p><u>World</u> Advanced Concepts</p>	<b>MUSIC EFFECT</b>	<p><b>Musical Expression</b> is the range of dynamics as a whole. It represents the ability of the musicians to convey a wide range of emotions and nuances through their artistic control. The style or mood elevates the level of performance.</p> <p><b>Musicianship</b> is the art of music. Performers display effective technique to demonstrate dynamics, expression, idiomatic interpretation, balance and phrasing, both in the featured musical line and the accompaniment.</p> <p><b>Communication/Projection</b> is the use of musical performance techniques that connect to the audience, demonstrating the ability of the performers to draw the audience into what they are doing musically. It is the musical exchange of information from performer to audience.</p> <p><b>Blend and Balance</b> is achieved through the performer's ability to demonstrate understanding of the musical intent of the entire ensemble.</p> <p><b>Interpretation</b> is the representation and realization of the designed program. Enhancement adds or contributes to increase intensity, understanding or effect.</p>	<p><u>Jr, A, B, C</u> Ready for next class</p> <p><u>Open</u> Ready for next class</p> <p><u>World</u> Sets New Standards</p>			
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<p><u>Jr, A, B, C</u> Beginning to Basic Concepts</p> <p><u>Open</u> Intermediate Concepts</p> <p><u>World</u> Advanced Concepts</p>	<b>OVERALL EFFECT</b>	<p><b>Audio/Visual Blend</b> is the presentation and delivery of the music and the visual in such a way as to enhance each other throughout the program. It is the visual illustration or representation of the music, and suggests that the visual and music equally contribute to the overall program. The music drives the visual in this consideration.</p> <p><b>Continuity</b> is the logical development of one musical/visual idea to another. The musical/visual presentation unifies concepts, and guides the audience through a connected presentation, which includes effective transitions.</p> <p><b>Impact/Climax/Resolution</b> is the result of musical/visual phrases, which create tension, impact or provide resolution to program ideas.</p> <p><b>Communication</b> is the use of performance techniques that connect to the audience, demonstrating the ability of the performers to draw the audience into what they are doing. It is the combined musical and visual exchange of information from performer to audience. Inherent here are aspects of identity, personality, style and character (if appropriate to the program).</p> <p><b>Creativity</b> is the imaginative and expressive approach to the musical/visual design elements, evident through an original or innovative approach, or by expanding the boundaries of an established approach.</p>	<p><u>Jr, A, B, C</u> Ready for next class</p> <p><u>Open</u> Ready for next class</p> <p><u>World</u> Sets New Standards</p>			



# MUSIC ANALYSIS

Date:
Class:
Group:

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The basis for analyzing a unit's performance is the demonstration of percussion excellence displayed by the members of the ensemble, both collectively and individually. The unit's level of performance achievement (excellence) should be based upon the musical, rhythmic and physical demands placed on the performers.

## DESIGN

Depth/Appropriateness of Musical Repertoire  
Musical Content  
Technical Content

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100

## PERFORMANCE

Musicianship  
Ensemble Cohesiveness  
Segmental Clarity  
Simultaneous Responsibility  
Uniformity of Techniques

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100

## TOTAL

--

200

Judge \_\_\_\_\_

# MUSIC ANALYSIS

The basis for analyzing a unit's performance is the demonstration of musical excellence displayed by the members of the ensemble, both collectively and individually. The unit's level of performance achievement (excellence) is based upon the musical, rhythmic and physical demands placed on the performers.

<p><b>Jr, A, B, C</b> Beginning to Basic Concepts</p> <p><b>Open</b> Intermediate Concepts</p> <p><b>World</b> Advanced Concepts</p>	<b>D E S I G N</b>	<p><b>Depth and Appropriateness of Musical Repertoire</b> is the depth, range, quality, and the design with regard to content and appropriateness of orchestration density.</p> <p><b>Musical Content</b> is the ability of the ensemble to demonstrate a wide variety of musical styles and nuances. Consideration is given to performers who demonstrate musical ideas that include phrasing, expression, tempo, dynamics, timbre and idiomatic interpretation.</p> <p><b>Technical Content</b> is the degree of skill and stamina required to perform the written book.</p>					<p><b>Jr, A, B, C</b> Ready for next class</p> <p><b>Open</b> Ready for next class</p> <p><b>World</b> Sets New Standards</p>
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<p><b>Jr, A, B, C</b> Beginning to Basic Concepts</p> <p><b>Open</b> Intermediate Concepts</p> <p><b>World</b> Advanced Concepts</p>	<b>P E R F O R M A N C E</b>	<p><b>Musicianship</b> is the art of making music. Performers display the technique necessary to demonstrate dynamics, expression, idiomatic interpretation and phrasing, both in the overall musical line as well as inner line motives.</p> <p><b>Ensemble Cohesiveness</b> is the ability of the entire ensemble to maintain a rhythmic stability. All possible musical demands are handled with ease at the highest level of musicianship.</p> <p><b>Segmental Clarity</b> is the ability of each segment to demonstrate rhythmic accuracy within the overall program.</p> <p><b>Simultaneous Responsibility</b> is the combination of musical and visual or other physical demands and situational responsibilities required and/or displayed by the performers.</p> <p><b>Uniformity of Techniques</b> is consistency demonstrated through implement control used in the ensemble. This includes, but not limited to, proper arm, wrist and finger control in the chosen technical style.</p>					<p><b>Jr, A, B, C</b> Ready for next class</p> <p><b>Open</b> Ready for next class</p> <p><b>World</b> Sets New Standards</p>



# TIMING & PENALTY

# TP

Date: \_\_\_\_\_  
 Class: \_\_\_\_\_  
 Group: \_\_\_\_\_

**TIMING REQUIREMENTS:**

(CIRCLE CLASS/TIME)

	Min Perf Time	Max Perf Time	Interval Time
JR, C, B, A Class	4 minutes	6 minutes	9 minutes
Open Class	4 minutes	7 minutes	10 minutes
World Class	4 minutes	8 minutes	11 minutes
Concert Class	4 minutes	8 minutes	10 minutes

**MINIMUM/MAXIMUM PERFORMANCE TIME:**

Total Performance Time: \_\_\_\_\_

Total Under/Over Time: \_\_\_\_\_

$\frac{\text{Total Seconds Under/Over}}{3} = \text{_____} \times .1 =$

**INTERVAL TIME:**

Total Time \_\_\_\_\_

Total Overtime \_\_\_\_\_

$\frac{\text{Total Seconds Over}}{3} = \text{_____} \times .1 =$

Total Setup Time: \_\_\_\_\_

**BOUNDARY LINE:**

(Time in show, Point of Occurrence, who )

0.1 per occurrence

Total Boundary Penalties \_\_\_\_\_ X 0.1 =

**PENALTY SUMMARY:**

Min/Max Performance Time \_\_\_\_\_

Interval Time \_\_\_\_\_

Boundary \_\_\_\_\_

Other ( Floor, Delay, Equipment, etc ) \_\_\_\_\_

**Total**

Judge: \_\_\_\_\_

# TIMING & PENALTY

## Courtesy Floor Pull

Once the ensemble before you has cleared the timing line (50/50) and it is safe, you may pull floor and/or equipment to the timing line (50/50). Do not do so until directed to by the T&P judge.

## Timing Line, 50/50 Line, Taking the floor

Make contact with T&P judge upon entering the gym and you will be directed when you may cross the timing line (50/50). Do not cross timing line (50/50) until directed to do so by the T&P judge.

Interval time starts when you cross the timing line (50/50). Check show site maps for directionality of the timing line (50/50), performance area entrance, exits, and flow. It is also recommended you walk the event site and performance area **before** your ensemble's performance to understand the direction and flow.

## Performance Area

### Minimum Performance Area Dimensions

Performance area dimensions are 60' x 90'. Tape marks will indicate front, side and back boundaries. All ensembles should plan to perform within the 60' x 90' dimensions. All Performers must remain in the performance area for the duration of the performance and cannot cross any boundary – in or out. Equipment cannot be located outside of any of the boundary lines. Floors must fit within this performance area.

### Front-Line Boundary

Penalties will be based on breaking the plane of the front boundary – nothing can be in front of the front boundary, including stands, booms, cords, cables, speakers, mixers, etc. – Nothing. Cymbals, booms, etc. cannot hang over the boundary, or break the plane. This is for safety and to allow an egress.

The only objects allowed to be in front of the front boundary would be the electrical power cord and/or surge protector provided by the show host. Ensembles must provide their own extension cords from the provided power sources located on the front and/or back.

### Back/Side Boundary

Equipment and props must be located within the performance area. Performers must remain within the performance area for the duration of the performance and cannot cross boundaries – in or out.

## Penalties

### Interval Time

0.1 point will be assessed for each three (3) second interval or fraction thereof over the maximum time segment.

### Performance Time

0.1 point will be assessed for each three (3) second interval or fraction thereof over the maximum performance time.

### Boundary Lines

0.1 point will be assessed for each infraction. Performers/props leaving and reentering the performance area repeatedly can receive multiple penalties throughout the performance.

### Timing Line Boundary (NEW FOR 2012)

1.0 point penalty to be assessed for each infraction prior to the start of the Interval Time. Crossing of timing line (50/50) before instructed to do so by the T&P judge.

### Floor Carts (NEW FOR 2012)

0.1 point penalty will be assessed for carts or any other equipment left outside the performance area. Floor carts must be placed outside the gym or remain inside the performance area for the duration of the performance.

### Equipment (NEW FOR 2012)

1.0 point penalty will be assessed for equipment left behind in the gym after your performance. All equipment and props must exit the gym after your performance.



# VISUAL ANALYSIS

Date:
Class:
Group:

## DESIGN

- Clarity of Intent
- Unity of Elements
- Complexity
- Creativity
- Variety

100

## PERFORMANCE

- Ensemble Control
- Accuracy
- Recovery
- Uniformity
- Expression of Body/Equipment
- Presence

100

## TOTAL

200

Judge \_\_\_\_\_

# VISUAL ANALYSIS

<p><b><u>Jr, A, B, C</u></b> Beginning to Basic Concepts</p> <p><b><u>Open</u></b> Intermediate Concepts</p> <p><b><u>World</u></b> Advanced Concepts</p>	DESIGN	<p><b>Clarity of Intent</b> - When watching a show, one should clearly understand the visual ideas. A good rule of thumb is to see if the show's theme is understood after the first viewing.</p> <p><b>Unity of Elements</b> - Sections within the ensemble are blended together to form one cohesive unit. All members work as one, rather than as smaller sections.</p> <p><b>Complexity</b> - This comprises the intricacies of drill design and body movement. Also thought of as the level of demand required of the performer.</p> <p><b>Creativity</b> - Designers use original and expressive movements to create unique moments in their presentation. The term imaginative is often used to describe this level of creativity in a show.</p> <p><b>Variety</b> - The use of diverse styles of marching patterns, textures, intervals, marching styles, and visual emotions throughout the entire visual package to create a consistent sense of freshness throughout the program.</p>	<p><b><u>Jr, A, B, C</u></b> Ready for next class</p> <p><b><u>Open</u></b> Ready for next class</p> <p><b><u>World</u></b> Sets New Standards</p>			
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<p><b><u>Jr, A, B, C</u></b> Beginning to Basic Concepts</p> <p><b><u>Open</u></b> Intermediate Concepts</p> <p><b><u>World</u></b> Advanced Concepts</p>	PERFORMANCE	<p><b>Ensemble Control</b> - The entire performing unit is able to regulate their movement. This includes patterns, style, and speed of marching.</p> <p><b>Accuracy</b> - The precision of movement, as demonstrated by all performers at the same time.</p> <p><b>Recovery</b> - The ability of performers to make adjustments after errors occur.</p> <p><b>Uniformity</b> - The consistency of style in movement, presence, and appearance from one member of the group to another.</p> <p><b>Expression of Body/Equipment</b> - The outward demonstration of a mood, depicted through the use of equipment and body movement.</p> <p><b>Presence</b> - The ability to draw the audience into the characterization the unit has chosen to portray, the performers execution and elevation of defined roles throughout the production.</p>	<p><b><u>Jr, A, B, C</u></b> Ready for next class</p> <p><b><u>Open</u></b> Ready for next class</p> <p><b><u>World</u></b> Sets New Standards</p>			