



GROUP
COMPETITIVE



GROUP
NON-COMPETITIVE

GROUP COMPETITIVE & NON-COMPETITIVE EVALUATION CRITERIA

ALL GROUP NON-COMPETITIVE

If choosing the “Non-Competitive” class, videos will be hosted on FloMarching and group will be delivered evaluator feedback based on the same criteria as Group Competitive below, but will not receive scores/rankings/ratings/or assessment charts.

COLOR GUARD GROUP COMPETITIVE

The Judging system is one that uses ratings to compare color guards against a class standard.

Each color guard will be viewed by 2 Judges from the WGI Judge Roster. The Video submitted may be viewed multiple times by each judge.

One Judge will focus on **Program**. The other judge will focus on **Skills**.

Each Judge will offer Ratings for 3 Sub-Captions

Program:

1. Repertoire
2. Composition
3. Performance

Skills:

1. Equipment Vocabulary
2. Movement Vocabulary
3. Achievements

Rating options will indicate 5 possible levels of achievement, each with an assigned value:

- Superior – 1
- Excellent – 2
- Good – 3
- Fair – 4
- Limited – 5

The 6 Sub-Caption Ratings will be added to create a Final Rating Value. That Final Rating Value will determine the Overall Rating for the color guard, and be considered in the progression process.

- 6-9 = Superior
- 10-15 = Excellent
- 16-21 = Good
- 22-27 = Fair
- 28-30 = Limited

During both Semi-Finals Events, Standards for Superior Ratings will be raised from the Group Competitive Weekly Level to mirror historic thresholds for Finals Progression.

At Semi Finals, the same Sheets will be used to arrive at 6 separate ratings giving us a combined Final Rating Value.

During Finals, the same sheets will be used to determine the Final Rating Values. The standard for Superior (rating value 1) will be raised to reflect historic upper echelon Finalists.

Finalist groups will be separated by Final Rating Value into 5 Achievement levels, with a rating value of 6 (all 1s), receiving the highest honors.

- Master (**highest*)
- Expert
- Exceptional
- Distinguished
- Outstanding

PERCUSSION GROUP COMPETITIVE

Percussion Marching Classes

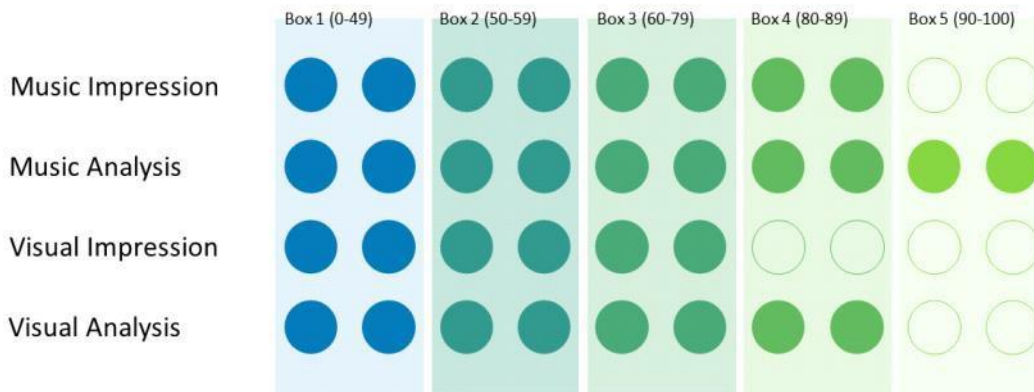
Two adjudicators

(1) Music Judge evaluating Music Impression and Music Analysis 60%

(1) Visual judge evaluating Visual Impression and Music Analysis 40%

Scores used for assessment chart (below) and to advance ensembles to next round. No scores will be published. No ordinals will be published. Each ensemble will receive their Assessment Dot Chart following the event.

Educational Assessment Dot Chart

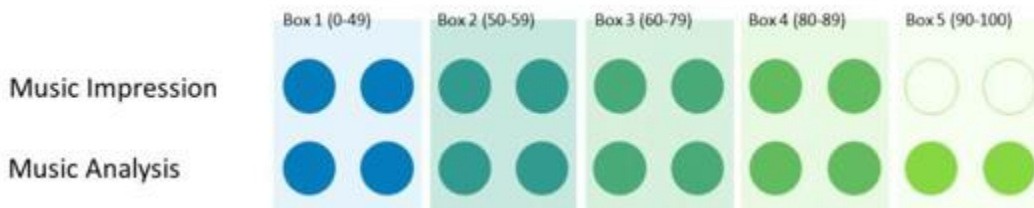


*	**	***	****	*****	*****	*****	*****	*****	*****	*****
1 Dot	2 Dots	3 Dots	4 Dots	5 Dots	6 Dots	7 Dots	8 Dots	9 Dots	10 Dots	
0-25%	26-49%	50-54%	55-59%	60-69%	70-79%	80-84%	85-89%	90-94%	95-100%	
Box 1		Box 2		Box 3		Box 4		Box 5		

Percussion Concert Ensembles

Two adjudicators, both using the music sheet - 25% per sub-caption. Add scores between both judges for 100%.

Scores used for assessment chart (below) and to advance ensembles to next round. No scores will be published. No ordinals will be published. Each ensemble will receive their Assessment Dot Chart following the event.



*	**	***	****	*****	*****	*****	*****	*****	*****	*****
1 Dot	2 Dots	3 Dots	4 Dots	5 Dots	6 Dots	7 Dots	8 Dots	9 Dots	10 Dots	
0-25%	26-49%	50-54%	55-59%	60-69%	70-79%	80-84%	85-89%	90-94%	95-100%	
Box 1		Box 2		Box 3		Box 4		Box 5		

Percussion Captions

MUSIC

The **MUSIC** caption is a synthesis of effect and performance achievement through programmatic impression and music analysis. Credit the success of all elements in contributing to an enduring overall impression and the display of musical excellence over time.

*In forming an **Impression**, consider the programmatic journey, the communication of identity and show concept, the quality blend of creativity and performance, and the performers' ability to connect with the audience through artistry and commitment over time.*

*In evaluating **Analysis**, credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually; considering the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and the degree of achievement demonstrated by the performers over time.*

IMPRESSION

Program
Creativity
Communication
Engagement
Musical Journey
Artistry

ANALYSIS

Orchestration
Clarity of Intent
Musicianship
Rhythmic Clarity
Ensemble Cohesiveness

VISUAL

The **VISUAL** caption is a synthesis of effect and performance achievement through programmatic impression and visual analysis. Credit the success of all elements in contributing to an enduring overall impression and the display of visual excellence over time.

*In forming an **Impression**, consider the programmatic journey, the communication of identity and show concept, the quality blend of creativity and performance, and the performers' ability to connect with the audience through artistry and commitment over time.*

*In evaluating **Analysis**, credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually; considering the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and the degree of achievement demonstrated by the performers over time.*

IMPRESSION (20)

Program
Creativity
Communication
Engagement
Visual Journey
Artistry

ANALYSIS (20)

Orchestration
Clarity of Intent
Interpretation of the Audio
Accuracy
Ensemble Cohesiveness

Winds Classes

(Junior / Regional A / A / Open / World)

Two judges will evaluate each performance.

Captions

- Overall Effect (50%)
- Analysis (Music & Visual) (50%)

Overall Effect

Repertoire Effect

- *Clarity of Program Concept:* Does the musical and visual design cohesively communicate the program concept?
- *Creativity and Imagination:* Does the writing of both visual and musical ideas cohesively explore unique and fresh ways to communicate effect?
- *Variety of Effects:* Does the design explore emotional, intellectual and aesthetic methods to create effect?
- *Pacing:* Does the pacing of the program maintain a successful and consistent level of interest and engagement?
- *Audio-Visual Coordination:* Does the program demonstrate intention to coordinate the musical and visual elements in a meaningful way?

Performance Effect

- *Communication:* Did the performers consistently and convincingly communicate the musical and visual aspects of the design?
- *Idiomatic Interpretation:* Did the performers appropriately engage the audience through their knowledge and understanding of the musical and visual interpretive elements?
- *Artistry:* Did the performers communicate complete and compelling believability through their character, identity and role?
- *Excellence as Effect:* Did the performers demonstrate moments of musical and/or visual virtuosity that elevate the communication of the program?
- *Audience Engagement:* Did the performers engage and entertain the audience throughout the program?

Analysis (Music & Visual)

Composition

- *Audio & Visual Orchestration*: To what extent is there a clear development of musical & visual ideas?
 - *Elements of Audio & Visual Design*: Is there a purposeful use of Music techniques including: melody, harmony, rhythm, form, tone color, texture, dynamics, text and Visual techniques using line, shape, form, space, color & texture?
 - *Principles of Audio & Visual Design*: Is there a purposeful use of balance, contrast, emphasis, unity, proportion, and variety?
 - *Depth and Range of Content*: Is there depth and range of content explored through the various written challenges?
 - *Variety & Creativity*: Does the composition have variety, originality, uniqueness and imagination?
- *Visual Interpretation of the Audio*: Is there quality to the relationship of the visual to the audio composition?
- *Expressive and Dynamic Range*: Is there a wide range of expressive and dynamic challenges in the musical composition?
- *Simultaneous Responsibilities*: How well did the performers handle the layering of responsibilities?

Achievement

Musical Considerations

- *Quality of Sound*: How well did the performers achieve a focused pitch center and mature sonority regardless of range, dynamic level or other challenges?
- *Technique*: How well did the performers demonstrate complete control and dexterity through all technical challenges involving but not limited to style, articulation, rapid rhythmic figures, large intervallic jumps?
- *Musicianship*: How well did the performers demonstrate the ability to convey musicality through the use of expressive quality, nuance, phrase shape, style, quality and beauty of sound?
- *Timing/Vertical Alignment*: How well did the performers demonstrate the ability to clearly maintain pulse, vertical alignment, and rhythmic transparency?

Visual Considerations

- *Spacing and Orientation*: How well did the performers achieve the visual orchestration over time?
- *Timing and Control*: How well did the performers achieve the visual responsibilities over time?
- *Stylistic Accuracy*: How well did the performers clearly achieve the chosen style over time?
- *Training, Detail and Nuance*: How well did the performers achieve the range and depth of technique, choreography/movement, form, and equipment over time?

Winds Concert Ensembles

Two Judges will both adjudicate Concert Ensembles on the following criteria: Quality of Sound, Technique, Artistry, & Composition to be calculated for a Final Rating of either Superior, Excellent, Good, Fair, or Poor. Final Rating will be an average of the two judges.

- a. Judges will fill in a whole number per each criteria (1-5)
- b. Final Rating will be calculated using weighted factoring for criteria (Quality of Sound - 30%, Technique - 30%, Artistry - 30%, Composition - 10%)
- c. Final Ratings
 - i. Superior = 1 to 1.5
 - ii. Excellent = 1.51 to 2.5
 - iii. Good = 2.51 to 3.5
 - iv. Fair = 3.51 to 4.5
 - v. Poor = 4.51 to 5