

# A Class

GUARD \_\_\_\_\_

JUDGE \_\_\_\_\_

# Ensemble Analysis

A class guards are comprised of a basic level of depth, quality of design and excellence.

*Consider who, what and why each event connects and unfolds within the composition.*



## Composition

## Excellence

### Consider the depth and quality of:

- Use of design elements in form, body and equipment
- Motion to connect events
- Design and orchestration both through time and in layered events
- Reflection or enhancement of the audio including dynamic effort qualities
- Imaginative use of design choices
- Variety of design choices
- Transitions and equipment changes
- Characteristics, detail, nuance

### How successful were the performers as they showed:

- Achievement of spacing, line, timing and orientation
- Achievement of advanced effort qualities
- Adherence to style in equipment, movement or motion
- Training, concentration, stamina and recovery
- Achievement of characteristics, detail and nuance

SCORE

SCORE

100

100

### Sub Caption Spreads

# Total

Very comparable 1 to 2 tenths 0 to 6	Minor Differences 3 to 4 tenths			Definitive Differences 5 to 9 tenths			Significant Difference 10 & higher			200			
7	14	22	30	41	51	60	71	81	90		94	97	
Seldom Experiences (WEAK) 0 to 6	Rarely Discovers (FAIR) 7 to 29			Sometimes Knows (GOOD) 30 to 59			Frequently Understands (EXCELLENT) 60 to 89				Always Applies (SUPERIOR) 90 to 100		

## ENSEMBLE ANALYSIS CRITERIA REFERENCE

### A CLASS

#### COMPOSITION

#### EXCELLENCE

<p><b>0 to 06</b> The arrangement generally lacks readability.</p>	<p><b>0 to 06</b> Performers are generally unaware.</p>
<p><b>07 to 29</b> The arrangement occasionally displays an awareness of the fundamentals of design in equipment, movement or drill/staging. The visual occasionally relates to the sound, most often relative to the basic melody. Artistic effort is not a part of the composition. A need for unification of ideas is obvious. Orchestration of equipment and movement on drill/staging is infrequent. Design elements are singly presented. Incomplete composition might limit scoring potential.</p>	<p><b>07 to 29</b> Performers occasionally achieve some of the ensemble responsibilities involving space, line and time. Performers are still learning the principle of moving through space at this level. There are moments when the ensemble attempts dynamic efforts of time and weight. There is sporadic display of uniformity in ensemble responsibilities as relates to drill, form and orientation. Breaks and flaws are frequent. Recovery is not yet understood or attempted. Concentration is a struggle. Stamina and demonstration of skills is sporadic. Precision and accuracy through equipment or movement is sporadically displayed. Incompletion may limit performers' opportunity to demonstrate skill and achievement.</p>
<p><b>30 to 59</b> The arrangement displays knowledge of the fundamentals of design and logic in equipment, movement, and drill/staging. Ideas mostly flow logically from one to another, and the placement of planned equipment or movement events shows a good basic understanding of horizontal orchestration &amp; design. Use of design elements within equipment/body &amp; drill or staging, reflects the basic structure of the sound track. Dynamic changes are occasionally included. There is a beginning level of artistic effort. The unity of design elements may be questionable or incomplete. There is some orchestration of the equipment and movement on drill or staging; however, elements are often still single. The principles of design are basically correct for this level. The composing process shows an understanding of how to blend the elements to create a pleasing whole. The work may still be in progress, but the design ideas are clear.</p>	<p><b>30 to 59</b> The ensemble shows a moderate achievement in the principles involving space, line and time. There is improving consistency in moving through space. The ensemble is able to achieve dynamic gradations of time and weight. Ensemble responsibilities are taking on greater clarity. Uniformity exists in ensemble responsibilities of drill, (if applicable) and orientation at this level. Breaks and flaws occur but recovery is beginning to be attempted. Concentration and stamina are starting to develop. Methods and techniques reflect a growing degree of physical and mental development for this class. A style is recognizable but is not well developed. The work may be in progress, but performers have adequate opportunity to demonstrate skills.</p>
<p><b>60 to 89</b> The arrangement displays a good knowledge of the fundamentals of design and logic in equipment, movement, drill/staging, and explores some additional design challenges bringing greater depth to the composition. Ideas consistently flow logically from one to another, and the placement of planned equipment or movement events shows a strong understanding of continuity and development within horizontal orchestration &amp; design. Use of design elements within equipment, body, drill or staging, fully reflects the basic musical structure, and explores dimensionality in reflection of the sound track. Dynamic effort changes are apparent. Characteristics and artistic efforts elevate the composition beyond mere pictures. Unity connects the design. Staging and orchestration of equipment &amp; movement on drill/staging shows a growing understanding of triad options. Design is strong for this level. The composing process shows a good blend of elements.</p>	<p><b>60 to 89</b> Performers usually achieve ensemble responsibilities with respect to space, time and line. Some additional responsibilities are challenging the performers in new areas of achievement. A consistent degree of skill is demonstrated moving through space. Performers achieve an enhanced range of dynamic effort changes. Characteristics of equipment, movement and drill/staging are growing in clarity, and the ensemble shows a good understanding of enhancing the skill with these dynamic efforts. There is a growing level of consistency relative to drill (if applicable), and orientation responsibilities. Breaks and flaws are infrequent and recovery is good. Concentration and stamina are displayed. Achievement is consistent and ongoing. Techniques reflect a good degree of physical and mental development for this class. Style is evident and growing.</p>
<p><b>90 to 100</b> The arrangement displays a successful blend of design techniques in equipment, movement, and drill/staging. Ideas always flow well from one to another and the placement of planned equipment or movement events shows logic and a full understanding of horizontal orchestration &amp; design. Use of design elements within equipment/body &amp; drill or staging, consistently reflects the sound track, with greater dimensionality in the equipment &amp; movement composing techniques. There is constant display of artistic effort. Dynamic effort changes are frequently demonstrated. Characteristics define the details of the composition. The unity of elements shows consistent understanding of design connection. Staging and orchestration of equipment &amp; movement on drill/staging shows a successful application of triad options. The composition is correct and shows depth for this class.</p>	<p><b>90 to 100</b> Performers always achieve well in responsibilities of space, time and line. The ensemble moves through space with clarity. A growing range of dynamic effort qualities is understood and applied, encompassing elements of space, time, weight and flow. The characteristics of equipment, movement and drill/staging are clear, consistently enhancing the skills with these dynamic efforts. The ensemble displays good uniformity in responsibilities relative to drill (if applicable), and orientation. Breaks and flaws seldom occur, but recovery is quick. Concentration and stamina are demonstrated successfully. Ensemble methods and techniques reflect a well-developed degree of physical and mental development within this class. Style is understood and achieved.</p>