



# L Pattern Drum Major

<<Show Title>>

Member: Northern California Band Association

<b>School &amp; Student Name:</b> <<School>> - <<Student>>	
<b>Classification:</b> <<Class>>	<b>Date:</b>
<b>Audio Commentary Link:</b>	<<DM Mace Commentary Link>>

□ = Improvement Needed

+ = Superior Performance

## Equipment:

<b>Marching &amp; Maneuvering- Use &amp; Consistency of:</b> -Idiom (marching style)    -Verbal/Whistle Commands -Step Size    -Execution of Salute (6/6) -Carriage    -Beating of Time: -Posture    *Ictus & Free Hand -Visual Signals # of Out of Steps: _____	1 = 220-250 2 = 160-219 3 = 90-159 4 = 30-89 5 = 00-29	(250)
<b>Flourishing Composition- Exploration of:</b> -Multiple Planes    -Transitional Elements -Multiple Angles    -Free Hands -Difficulty/Complexity    -Tossing -Exposure to Error	1 = 220-250 2 = 160-219 3 = 90-159 4 = 30-89 5 = 00-29	(250)
<b>Flourishing Achievement- Execution of:</b> -Planes    -Control -Angles    -Free Hands -Spin Consistency    -Tossing # Slips: _____ # Drops: _____	1 = 220-250 2 = 160-219 3 = 90-159 4 = 30-89 5 = 00-29	(250)
<b>General Effect- Effect of:</b> -Visual Musicality    -Idiom -Creativity    -Cohesion of Elements	1 = 220-250 2 = 160-219 3 = 90-159 4 = 30-89 5 = 00-29	(250)
<b>Penalties</b> <b>No Salute D.Q:</b> _____	<b>Sub Total</b>	(1000)
	<b>Less Penalties</b>	
	<b>TOTAL SCORE</b> x.1	

Content	Box 5 - Discovers			Box 4 - Develops			Box 3 - Knows			Box 2 - Understands			Box 1 - Applies		
	Limited Absent Minimal			Growing Basic Introductory Limited Occasional			Good Evolving Expanding Developing Growing			Excellent Clearly Identifiable Improved Fairly Consistent			Superior Fully Developed Clearly Defined Consistent Complex		
	0-29			30-89			90-159			160-219			220-250		
	0-9	10-19	20-29	30-49	50-69	70-89	90-113	114-136	137-159	160-179	180-199	200-219	220-229	230-239	240-250
Sub Caption Spread Guideline															
0 to 1 point				2 to 3 points				4 to 6 points				7 or more points			
Insignificant Differences				Slight Differences				Moderate Differences				Significant Differences			

**Adjudicator:**

BOX 5 SELDOMLY EXPERIENCES 0 to 29			BOX 4 RARELY DISCOVERS 30 to 89			BOX 3 SOMETIMES KNOWS 90 to 159			BOX 2 FREQUENTLY UNDERSTANDS 160 to 219			BOX 1 ALWAYS APPLIES 220 to 250		
LOW	MID	HIGH	LOW	MID	HIGH	LOW	MID	HIGH	LOW	MID	HIGH	LOW	MID	HIGH
AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME			SOME/ SOME			SOME/ SOME			SOME/ SOME			SOME/ SOME		
0-9	10-19	20-29	30-49	50-69	70-89	90-109	110-139	140-159	160-179	180-199	200-219	220-234	235-244	245-250

POINTS OF COMPARISON	MARCHING AND MANEUVERING														
The drum major whose marching and maneuvering skills achieved the greater:	0-9	10-19	20-29	30-49	50-69	70-89	90-109	110-139	140-159	160-179	180-199	200-219	220-234	235-244	245-250
<ul style="list-style-type: none"><li>• Marching technique and stride consistency</li><li>• Beat initiation and consistency</li><li>• Ictus clarity and consistency</li><li>• Angle and pitch clarity of the equipment</li><li>• Tempo control</li><li>• Vocal/Whistle command volume</li><li>• Vocal/Whistle command tempo and pacing</li><li>• Carriage and posture</li><li>• Leadership presence and confidence</li></ul>	<ul style="list-style-type: none"><li>• Lack of understanding of marching technique and stride.</li><li>• Lack of understanding of beat initiation.</li><li>• Ictus is unreadable.</li><li>• The angle and pitch is unreadable.</li><li>• Tempo control is not evident.</li><li>• Vocals/Whistle commands are unclear and lack control.</li><li>• Carriage and posture are not engaged and lack definition.</li><li>• The drum major's presence is not evident and is generally unconfident.</li></ul>			<ul style="list-style-type: none"><li>• A developing understanding of marching technique and stride.</li><li>• A developing understanding of beat initiation with occasional consistency.</li><li>• Ictus is developing, but not fully applied.</li><li>• The angle and pitch of the equipment is unstable.</li><li>• Tempo control is inconsistent.</li><li>• Vocals/Whistle commands are developing, but may be muted, rushed, and/or not fully dictated.</li><li>• Carriage and posture are developing, but lack strength.</li><li>• The drum major's presence is developing and is confident in some areas of the performance.</li></ul>			<ul style="list-style-type: none"><li>• A moderate understanding of marching technique and stride with moderate consistency.</li><li>• A moderate understanding of beat initiation with moderate consistency.</li><li>• Ictus is moderately clear.</li><li>• The angle and pitch of the equipment is moderately stable.</li><li>• Average tempo control with some instances of phasing.</li><li>• Vocals/Whistle commands maintain volume and clarity in some of the performance. Timing is moderately kept</li><li>• Carriage and posture are moderately sustained throughout the performance.</li><li>• Demonstrates good presence, with confidence and professionalism, throughout most of the performance.</li></ul>			<ul style="list-style-type: none"><li>• Excellent marching technique and stride with great consistency.</li><li>• Excellent beat initiation with great consistency.</li><li>• Ictus is mostly clear and controlled.</li><li>• The angle and pitch of the drum major's equipment is principally stable.</li><li>• Excellent tempo control with rare instances of phasing.</li><li>• Vocals/Whistle commands maintain volume and clarity in most of the performance. Timing is in tempo throughout most of the performance.</li><li>• Carriage and posture are well established throughout the performance.</li><li>• Demonstrates excellent presence, with confidence and professionalism throughout the performance.</li></ul>			<ul style="list-style-type: none"><li>• Exceptional marching technique with a highly consistent demonstration of stride.</li><li>• Beat initiation is solid and constant throughout the presentation.</li><li>• Ictus is clearly defined.</li><li>• The angle and pitch of the drum major's equipment is stable and distinct.</li><li>• Superior tempo control, staying in step and in phase.</li><li>• Vocals/Whistle commands are loud and succinctly projected.</li><li>• Vocals/Whistle commands are well-paced and in tempo.</li><li>• Demonstrates carriage and posture befitting of a drum major.</li><li>• Demonstrates unrivaled confidence and professionalism throughout the performance.</li></ul>		

POINTS OF COMPARISON	FLOURISHING COMPOSITION														
The drum major whose routine composition contained the greater:	0-9	10-19	20-29	30-49	50-69	70-89	90-109	110-139	140-159	160-179	180-199	200-219	220-234	235-244	245-250
<ul style="list-style-type: none"><li>• Range, variety, and depth of equipment skills</li><li>• Difficulty and risk</li><li>• Demonstration of ambidexterity, directionality, and dimensionality</li><li>• Range of material most compatible with the drum major's training</li></ul>	<ul style="list-style-type: none"><li>• Skills generally lack readability or are absent.</li><li>• No risk or difficulty is present in the routine composition.</li><li>• Ambidexterity, directionality, and dimensionality are not present.</li><li>• Range of material lacks any compatibility with the drum major's training.</li></ul>			<ul style="list-style-type: none"><li>• Skills are still in the discovery stage.</li><li>• Limited, repetitious, singular in effort with short phrases.</li><li>• Difficulty and risk is limited.</li><li>• Routine is highly one-sided in nature and is sporadic in directionality and dimensionality.</li><li>• A limited range of material is compatible with the drum major's training.</li></ul>			<ul style="list-style-type: none"><li>• Good range, with fuller phrases exploring moderate variety, ambidexterity, versatility, and dimensionality. Still developing, but provides opportunity for growth.</li><li>• Average degree of difficulty and risk.</li><li>• A moderate range of material is compatible with the drum major's training.</li></ul>			<ul style="list-style-type: none"><li>• Broad and varied range with significant ambidexterity, versatility, dimensionality, and good depth.</li><li>• A high degree of challenge is present.</li><li>• A broad range of material is compatible with the drum major's training.</li></ul>			<ul style="list-style-type: none"><li>• Substantial variety of ranged and complex skills.</li><li>• Significant risk, presenting the highest challenge to further enhance vocabulary.</li><li>• Significant balance of ambidexterity, while showcasing a mastery of directional shifts and understanding of dimensionality on a high level.</li><li>• Consistent and extensive range of virtuosic material is compatible with the drum major's training.</li></ul>		

POINTS OF COMPARISON				FLOURISHING ACHIEVEMENT														
				0-9	10-19	20-29	30-49	50-69	70-89	90-109	110-139	140-159	160-179	180-199	200-219	220-234	235-244	245-250
<b>The drum major who executed the better:</b> <ul style="list-style-type: none"><li>• Understanding and application of equipment principles</li><li>• Accuracy, precision, and clarity of movement</li><li>• Development of breath, flexibility, isolation, and rotation of body movement in relation to equipment excellence</li><li>• Training to support vocabulary</li></ul>				<ul style="list-style-type: none"><li>• Inadequate understanding and application of equipment principles.</li><li>• Lacking accuracy, precision, or clarity of movement in most parts of the routine. Control is not apparent.</li><li>• Lack of development of breath, flexibility, isolation, and rotation of body movement in relation to equipment excellence.</li><li>• Inadequate training to support the vocabulary present</li></ul>			<ul style="list-style-type: none"><li>• Some development of principles with occasional consistency.</li><li>• Developing efforts of accuracy, precision, and clarity of movement in the drum major's routine. Control is developing.</li><li>• Insufficient development and not fully applied in relation to equipment excellence.</li><li>• Developing or insufficient training for both dynamic and technical responsibilities. There is occasional adherence to style. Recovery is sporadic for frequent breaks and flaws. Weak concentration is apparent.</li></ul>			<ul style="list-style-type: none"><li>• Moderate development and achievement of equipment principles.</li><li>• Longer displays of accuracy, precision, and clarity of movement in the drum major's routine. Control is improving.</li><li>• Use of breath, flexibility, isolation, and rotation is becoming more consistent in relation to equipment excellence.</li><li>• Moderate to good training is evident. Style is developing and is usually present and consistent. Evident recovery from breaks and flaws. Moderate to good concentration and stamina.</li></ul>			<ul style="list-style-type: none"><li>• Excellent development, understanding, and application of blended principles and efforts.</li><li>• Excellent and consistent displays of accuracy, precision, and clarity of movement in the drum major's routine. Mostly in control of all aspects of the routine.</li><li>• Use of breath, flexibility, isolation, and rotation is strong and evident in relation to equipment excellence.</li><li>• Strong and evident mental/physical training. Style is consistent and evident. Evident and quick recovery from infrequent breaks and flaws. Strong and constant concentration and stamina.</li></ul>			<ul style="list-style-type: none"><li>• Superior application of all equipment principles, technical efforts are consistent toward exceptional equipment delivery.</li><li>• Skills and movement are highly accurate and controlled. Routine phrases are clearly transitioned from moment to moment with precision.</li><li>• Fully understanding and engaging in control of breath, flexibility, isolation, and rotation supports the fullest completion of phrases.</li><li>• Superior mental/physical development and training. Effortless recovery from rare breaks and flaws during instances of extreme difficulty and risk. Superior concentration and stamina.</li></ul>		

POINTS OF COMPARISON							GENERAL EFFECT								
The drum major who displayed the greater:	0-9	10-19	20-29	30-49	50-69	70-89	90-109	110-139	140-159	160-179	180-199	200-219	220-234	235-244	245-250
<p><b>Visual musicality in routine design as it reflects, interprets, expresses, and enhances the music</b></p> <p><b>Creativity as it relates to originality, uniqueness, and imagination represented within the overall presentation</b></p> <p><b>Design of equipment and marching elements, presenting opportunities for effectiveness</b></p> <p><b>Demonstration of Excellence as an Effect</b></p> <p><b>Effective presentation of Difficulty and Risk</b></p>	<ul style="list-style-type: none"><li>• Routine design lacks visual musicality.</li><li>• Routine is unclear and underdeveloped in coordination with its musical and visual elements, lacking proper layering.</li><li>• Struggles to demonstrate achievement.</li><li>• Difficulty and/or risk is absent</li></ul>		<ul style="list-style-type: none"><li>• Visual musicality is sporadic.</li><li>• Some fundamentals in the routine are apparent, often weak. Attempts depict development of effect.</li><li>• Crafting of equipment and marching phrases is not apparent.</li><li>• Excellence as an effect is occasional or inconsistent.</li><li>• Presentation of difficulty and risk is minimally effective.</li></ul>			<ul style="list-style-type: none"><li>• Visual musicality is usually successful.</li><li>• Proper fundamentals and layering yield moderate effect. Some moments are unique and creative.</li><li>• Crafting of equipment and marching phrases is apparent and moderately effective.</li><li>• Moderate achievement for longer periods of time.</li><li>• Presentation of difficulty and risk is moderately effective.</li></ul>			<ul style="list-style-type: none"><li>• Visual musicality is frequently successful.</li><li>• Reflects a mature understanding of design and crafting of phrases.</li><li>• Excellent range and variety with consistent quality and effectiveness.</li><li>• Strong and consistent from section to section and moment to moment.</li><li>• Presentation of difficulty and risk is strongly effective.</li></ul>			<ul style="list-style-type: none"><li>• Visual musicality is maximized, the routine design reflects, interprets, expresses, and enhances the accompanied music.</li><li>• Unparalleled profusion of creative and effective design, extremely layering optimum quality, uniqueness, originality, variety, and detail not found in other performances.</li><li>• Superlative achievement of a broad range.</li><li>• Superbly effective presentation of difficulty and risk.</li></ul>			