

2022 OSUMB Marching Evaluation Rubric

Categories Evaluated

8-to-5

Snap and drive

Posture/Upper body

Chair Step/Lower body

Coordination/Full Body

Fundamentals

8-to-5

4.1-5: The ball of the foot almost always hits the center of the yard line or halfway point. 8-to-5 and adjusted step size are highly consistent, and the step markers are being hit at the correct intervals.

3.1-4: The ball of the foot usually hits the center of the yard line or halfway point. 8-to-5 and adjusted step sizes are usually consistent, with step markers being at approximately correct intervals.

2.1-3: The ball of the foot hits the center of the yard line or halfway point about half of the time. 8-to-5 and adjusted step sizes are occasionally consistent, with step markers being hit about half of the time.

1.1-2: The ball of the foot sometimes hits the center of the yard line or halfway point but misses more often than not. Step sizes are somewhat inconsistent on both 8-to-5 and adjusted steps, with step markers being hit occasionally.

0-1: The ball of the foot rarely hits the center of the yard line or halfway point. Step sizes are very inconsistent on both 8-to-5 and adjusted steps, with step markers rarely being hit.

Posture / Upper Body

4.1-5: Focusing on the upper body: the upper body is straight and tall, with shoulder/neck/head position allowing for superb instrument carriage and positioning. Instrument control is superb. The upper body is physically engaged, and a "thousand-yard stare" is displayed at all times with no head movement to check the ground.

3.1-4: Focusing on the upper body: the upper body is usually straight and tall, with shoulder/neck/head position creating an opportunity for good instrument carriage and positioning. Instrument control is usually good. The upper body is usually physically engaged, and a "thousand-yard stare" is displayed most of the time, with minimal head movement to check the ground.

2.1-3: Focusing on the upper body: the upper body may lean slightly forward/backward, with shoulder/neck/head position being inconsistently appropriate. Instrument carriage and position is inconsistently good. Instrument control is inconsistent. A “thousand-yard stare” is displayed about half of the time, with occasional head movement to check the ground.

1.1-2: Focusing on the upper body: the upper body sometimes leans forward/backward, with shoulder/neck/head position that are not conducive to effective instrument carriage and positioning. There is a low level of instrument control, with frequent movement. A “thousand-yard stare” is occasionally present, with frequent head movement to check the ground.

0-1: Focusing on the upper body: the upper body constantly leans forward/backwards, with shoulder/neck/head position that does not allow effective instrument carriage and positioning. There is no minimal instrument control, with consistent movement. There is no “thousand-yard stare” present, and the head frequently moves to check the ground.

Snap & Drive

4.1-5: A high level of physical snap and drive is evident. Movements are made sharply with controlled energy (no over-flashing/overturning), and a high level of confidence. Zero-count moves (flashes/turns) are made at an appropriate speed. A high level of vocal snap and drive is evident. Vocal intensity matches bodily movements, and is not overdone to a point where physical performance is affected.

3.1-4: Physical snap and drive is usually evident. Movements are generally made sharply, energy is mostly controlled (minimal over-flashing/overturning), and confidence is moderately high. Zero-count moves (flashes/turns) are usually made at an appropriate speed. Vocal snap and drive is usually evident. Vocal intensity generally matches bodily movements, and is usually not overdone to a point where physical performance is affected.

2.1-3: Physical snap and drive is evident but inconsistent. Movements are occasionally made sharply, energy is somewhat controlled (some over-flashing/overturning), but confidence may be lacking. Zero-count moves (flashes/turns) are sometimes made at an appropriate speed. Vocal snap and drive is occasionally evident. Vocal intensity sometimes matches bodily movements, but is overdone to a point where physical performance is affected.

1.1-2: Some physical snap and drive is evident, or is extremely inconsistent. Movements are usually slow, energy is relatively low, and little confidence is apparent. Zero-count moves (flashes/turns) are usually slow. Some vocal snap and drive is demonstrated. It either does not consistently match bodily movements, or it is consistently overdone to a point where physical performance is affected.

0-1: Little physical snap and drive is evident. Movements are usually slow, no energy is evident, and there is minimal confidence. Zero-count moves (flashes/turns) are consistently slow. Little

vocal snap and drive is demonstrated. There is either no/minimal vocalization, or it is consistently overdone to a point where physical performance is affected.

Coordination/ Full Body

4.1-5: Body control is clearly evident, with minimal excess movements. Steps are made smoothly and consistently in time with the given tempo (no phasing), with no bicycling or stomping. Lower body movement does not impact upper body control.

3.1-4: Body control is clearly evident, but there are some lapses. Steps are usually smooth and usually in time with the given tempo (minimal phasing), but there may be occasional bicycling or stomping. Lower body movement may occasionally affect upper body control.

2.1-3: Body control is evident but inconsistent, with some obvious excess movements. Steps are not always smooth or in time with the given tempo (some phasing), with bicycling or stomping sometimes present. Lower body movement sometimes affects upper body control.

1.1-2: Lower body control is usually poor, with high levels of excess movements. Steps are rarely smooth and rarely in time with the given tempo (consistent phasing), and there may be frequent bicycling or stomping. Lower body usually affects upper body control.

0-1: Minimal body control is present, with constant excess movement. Steps are not smooth and not in time with the given tempo (constant phasing), and there may be constant bicycling or stomping. Lower body fully affects upper body control.

Fundamentals:

8.1-10: Fundamentals are consistently executed superbly. All requested fundamentals are performed.

6.1-8: Marching fundamentals are well executed, but with minor defects. All requested fundamentals are performed.

4.1-6: Marching fundamentals are executed at an average level. Nearly all fundamentals requested are performed.

2.1-4: Basic marching fundamentals are understood, but execution is inconsistent. Most fundamentals asked for were not performed.

0-2: Marching fundamentals are consistently executed poorly. There is blatant disregard for the fundamentals given.

Chair Step / Lower Body

4.1-5: Leg lift is almost always appropriate for the given tempo (thigh parallel below 120bpm, lower as tempo increases), and toes are always pointed down. The thigh never goes above parallel, and there is no kicking out of the calf. The marching style is fluid and polished with no evidence of phasing.

3.1-4: Leg lift is usually appropriate for the given tempo (thigh parallel below 120bpm, lower as tempo increases), and toes are usually pointed down. The thigh rarely goes above parallel, and there is rarely kicking out of the calf. The marching style is mostly polished, with some inconsistencies or phasing.

2.1-3: Leg lift is sometimes appropriate for the given tempo (at 90 degrees below 120bpm, lower as tempo increases), and toes are sometimes pointed down. The thigh sometimes goes above parallel, and there is sometimes kicking out of the calf. The marching style is not completely polished and demonstrates some inconsistencies or phasing.

1.1-2: Leg lift is rarely appropriate for the given tempo (at 90 degrees below 120bpm, lower as tempo increases), and toes are only occasionally pointed. The thigh frequently goes above parallel, and there is regular kicking out of the calf. There is little polish to the marching style and high levels of phasing.

0-1: Leg lift is never appropriate for the given tempo (at 90 degrees below 120bpm, lower as tempo increases), and no toe point is evident. The thigh frequently goes above parallel, and there is consistent kicking out of the calf. There is no polish to the marching style.

Marching and Playing

Hang On Sloopy: 2.5

Fight the Team/Buckeye Battle Cry: 2.5

Tryout Drill: 5

Ramp: 5

4.1-5 (2.1-2.5): Notes and rhythms are nearly always accurate. Good musicianship and sound quality are consistently evident. Marching fundamentals are executed consistently and confidently with few errors. The marcher strives for the highest standards with every rep.

3.1-4 (1.6-2): Note and rhythm accuracy is strong; good musicianship and sound quality are evident but with minor defects. Marching fundamentals are executed consistently and confidently, but occasional errors detract from overall appearance. Improvement consistently shown.

2.1-3 (1.1-1.5): Note and rhythm accuracy are usually apparent. Sound quality is adequate but needs improvement, while higher-level musicianship is only occasionally evident. Marching fundamental execution is acceptable. Improvement is usually shown from one rep to the next.

1.1-2 (0.6-1): Note and rhythm accuracy are somewhat apparent. Sound quality is fair, but higher-level musicianship (dynamics, phrasing, articulations, etc.) is only rarely evident. Marching fundamental execution is below average. Slight improvements are shown from one rep to the next.

0-1 (0-0.5): Note and rhythm accuracy are only rarely apparent. Sound quality is poor and higher level musicianship (dynamics, phrasing, articulations, etc.) is not evident. Marching fundamentals are executed poorly. Little improvement is shown from one rep to the next.