

The logo features the word "MARCHING" in a large, dark blue, sans-serif font. Behind the letters "ARCHING" is a purple parallelogram shape. Within this shape, the word "MARCHING" is repeated in a lighter, white, sans-serif font, slightly offset. Below the word "MARCHING" is a solid orange horizontal bar containing the words "NEW ZEALAND" in a white, sans-serif font.

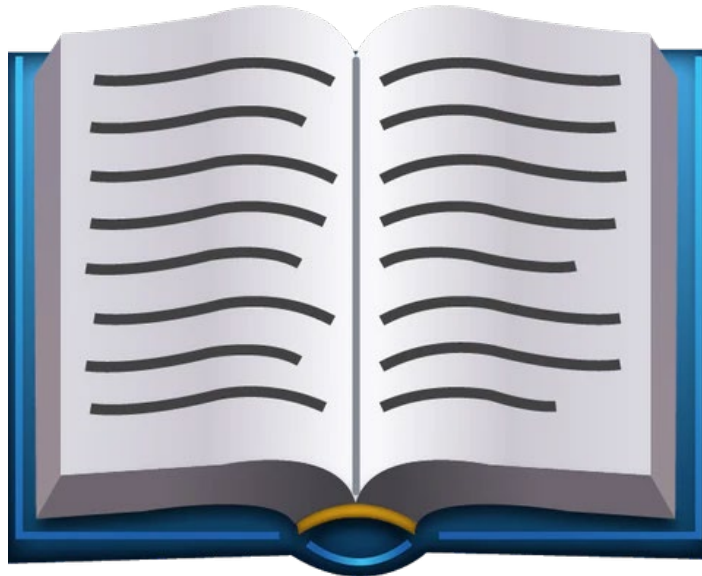
MARCHING

NEW ZEALAND

ADVANCED DISPLAY

WHAT IS REQUIRED

- Music that has a **strong clear beat**
- Minimum of **4 beat** timing (left right left right)
- Variety of **Seamless Formations**
- Variety of **Creative, Visual Drills**
- **PRECISION**



To move your display to the next level it is imperative to read every word of the Policy & Operations Manual (Technical) including every aspect of the Judging Criteria and the Judges Sheets so that you can plan the display around the criteria required by “The Book”.

[Judging Criteria – Display Judges](#)

[Section Nine \(9\) – Display](#)

[Section Twelve \(12\) – Display Judges](#)

Components of the Display

MUSIC

Listen carefully to the music before deciding on putting it into the display.

If your music has too many instruments playing then it may be difficult to fulfil the criteria, that is, to co-ordinate with the music as you may hear one dominant instrument, but a Judge may hear a different one or more than one. Orchestral/band music that has a dominant beat is usually the best to choose.

If you play the music and the marchers start moving their arms to it, check and see if they are all moving to the same beat or if they are picking up different beats. Talk to them and find out why they are different e.g., someone will say I can hear a trombone another might say they can hear a drummer or pianist - *discard it* - as it will probably cause problems later on when trying to fulfil the musical interpretation criteria.

Make it simple to fulfil the criteria choosing music with a good clear beat. Some pop tunes are great, but many are 3 beat time and so become difficult for the marchers unless it is just a static arm/leg drill they are doing to a short portion of a tune.

Listen to what the music tells you to do - do not try and tell the music what to do, listen to when there are dominant beats and put in your highlights, listen to where there are lulls in your music, use this time for your transitions (moving from one formation to another) unless the transition is a highlight in the display e.g. a dramatic change of formation.

If your marchers do not like the music - *discard it* - they will not perform to their best if they do not enjoy the music they are working to, likewise if they choose something and bring it along to training and you realise it will be difficult to work to - tell them and explain why. They will soon agree to discard it if they understand it is not suitable for gaining high awards. They, like you, want results at the end of the day.

BEATS

Many popular tunes with words are 3 beat time (left right left) and the marchers can find these difficult to get good timing to which of course means more training hours to get the quality of performance you might want or expect from your marchers.

Clap to the tune and listen for the dominant beat and if it only has 1 dominant beat for every three beats (**LEFT**, right, left, **RIGHT**, left, right...) then remember it is harder for the marchers who are technically minded and are used to the strong beat being every 2nd beat. (**LEFT** right **LEFT** right...)

A whole heap of dominant beats could also be a recipe for disaster as the marchers could all hear different things, and the timing of the arm movements could become very messy.

FORMATIONS (Patterns)

Under 13's and Masters grades are required to show a **minimum 3** of each type of formation. (Open, Closed, Numbers, Angles, Straight)

Under 18's and Seniors grades are required to show a **minimum of 5** of each type of formation. (Open, Closed, Numbers, Angles, Straight)

Open formations are where the majority of team members are positioned more than two paces away **from their nearest team member**.

Closed formations are where the majority of team members are positioned less than two paces away **from their nearest team member**.

If a Judge is unsure if a pattern has the majority of marchers either open or closed, then it is more than likely that it does not fulfil the criteria and will be classed as numbers or straight instead.

Numbers are patterns that have different numbers e.g., in a 12 person display six lots of 2 = 12, four lots of 3 = 12, or two lots of 4 = 8 and two lots of 2 = 4 = total of 12, two lots of 5 = 10 and one lot of 2 = total of 12.

It must be absolutely obvious to the Judge that there are different groups of numbers for it to fulfil the criteria

Angled formations are those where marchers are aligned on a diagonal to the front of the contest area, effectively facing towards one of the corners of the field. To be recognised as an angled formation, **a minimum of three team members must be clearly aligned on the same angle**. Teams may achieve greater value from angled formations by transitioning from one formation to another while marching on the diagonal, as this clearly demonstrates the angled alignment both before and after the transition rather than simply passing through an angled position.

A line on a diagonal to the front of the field with the marchers facing the front of the field would not necessarily appear to be an angled pattern and would probably be classed as straight

Straight are formations that do not clearly show they are open or closed and they have the marchers facing straight ahead to the front, side or rear of the contest area e.g., two straight lines one behind the other and two paces apart. To be recognised as a straight formation, **a minimum of three team members must be clearly aligned in the same straight line**.

NOTE: You might see it on your graph paper but if it is not obvious then don't expect the points.

You may have to try things out at a training to see if the patterns are exactly what you think they are by sitting where the judges sit.

Pacing during a formation change should be just like in the technical e.g., if a marcher is supposed to march 4 paces and then pivot to the right, make sure the fourth pace is in the same direction as the first 3 paces so that the body remains square to the direction of march until the pivot has been completed. This adds to the **"polish"** of the display and again to the overall presentation.

Many displays are spoilt by the marchers not completing the pacing in the direction they are supposed to so they might turn their bodies to the new direction half a beat before other team members.

Ensure that you show the formations and are not rushing from one to another trying to form as many formations as you can.

You might think each pattern is clearly shown but if you move for 8 beats, then move 8 beats, then move another 8 beats, and you change every 8 beats, it may well be that they all roll into one and only the start and finish formation of the 24 beats are clearly shown.

So, take time to show formations. Maybe the 2nd lot of 8 beats could keep the formation but could move around the contest area. Even 2 beats in one position are enough to show clearly a formation formed especially if the two beats incorporate an arm, head or leg drill.

Formations should also be clearly spaced so that the pattern can be clearly defined. Use **callipers** to check dressing, covering and spacing exactly as you would in the technical phase.

Precision means ensuring the technical aspects of the display - in this case pacing - are done correctly and not, what would appear to be, in a sloppy manner. Some music causes this to happen as the marchers do not have time to be precise and so they appear to be rushing around the display. If you look at a pattern and wonder whether a marcher has made a mistake because they appear out of place, then change that pattern.

DRILLS

A display needs to have a variety of arm, head and leg drills. Often, we get caught up with only arm movements and they can appear similar if you are not being very critical of your own work. High, out to the side, low, across the body, out to one side only and then some that include all positions while standing up, bending low, jumping in the air etc.

Be careful not to go on too long staying in one formation or one place doing an arm drill as prolonged movement in one formation using one style of arm drill because of the music chosen definitely reduces the impact unless it is very very clever (creative).

Be critical of your own work.



Try and include different footwork, arm and head drills into your changes of formation (transitions) e.g., side pacing bending over with an arm movement out to one side or goose steps with an arm and head drill that befits the leg action.

Use the Internet and look on YouTube for drills from different sports e.g., Hip Hop, Kapa Haka, American Drill Teams, Music Videos - the list is enormous.

Having variety and being creative are aspects that enhance your display and make it your own and therefore will enhance the impact it has on the Judges.

CREATIVITY/COMPLEXITY of MOVEMENT & DRILLS

This is an area where the judges have the chance to reward teams for the level or degree of difficulty they have chosen to put into their display.

Creativity/complexity means in this context Imaginative, artistic, original, intricate, challenging, difficult, innovative, interesting or complex.

The **Display F Judge (Formations)** will assess the degree or extent to which the team performed creative or complex movements as part of the display.

Examples of creative/complex movements could include (without limitation) movements like cross-throughs, interlocking movements, movements involving changes in tempo and interesting, different or seamless ways of forming patterns, moving through the display or making use of patterns and/or movements which are developed by the team in performing the display.



The **Display D Judge (Drills)** will the degree or extent to which the team has performed complex drills as part of the display.

Examples of creative/complex drills could include (without limitation) interesting, different, challenging or difficult foot or arm movements, drills that involve balance or control, changes in tempo or co-ordination of arm and foot drills.

If an accessory was used, was it manipulated enough with variety and difficulty? Is the accessory more than just an extension of the arm? Did all the team members do the difficult or complex drills, or just a few in groups or solos?

TRANSITIONS (Not currently on the Judges Sheets)

Transitions are the glue that holds the display together.

You could have some marchers performing one drill while others perform a variety of drills remembering of course to coordinate what you do to the music you have chosen, or you could have all members perform the same drill but in different directions to form a new formation.

There are 3 basic ways of performing a transition.

- From a stationary formation/pattern to another formation/pattern on the same part of contest area.
- Changing from one formation/pattern to another while moving around the contest area
- Forming into a formation/pattern, and without making any change to the formation/pattern, moving to another part of the contest area

Desirable Transitions:

Moving from one formation to another using a variety of footwork drills.

Straight marching, side paces, regulated paces, half paces, extra-long paces, slow paces, speeded paces, goose steps, high leg raises are an example of some of the footwork drills that can be used to perform transitions. Use different speeds to the music e.g., slow or double time, some members on the spot performing a drill while others do a drill whilst

moving to make the new formation.

Undesirable Transitions:

Continual episodes of moving in a set formation or in a normal marching manner.

An excellent display should just **flow** from one pattern to another without stopping and starting or episodes of straight marching in a set formation, whether it be forward, backward or on angle.

Be critical of your work!!

Does your team appear to always be side pacing or always marching between formations? If so, go back to where it starts to have a sameness look and start changing it by adding in different arm, head and foot drills.

Transitions should not be an obvious feature of the display - they should just happen.

V.I.P.E.C

- V:**
- Versatility** – To show the diverse strengths of the members both in drills and movements by having many skills
 - Visual Value** – To make the whole display worth watching
 - Variety** – To have a good variety of formations and drills, therefore presenting an interesting performance
- I:**
- Impact** – To create drills and movements with strong effect that stand out and create interest throughout the display
 - Interpretation** – To convey the meaning of your performance by showing your interpretation of the music by way of drills and the creation of a seamless picture
- P:**
- Precision** – Timing, Height and Angles of drills coupled with quality of formation
 - Projection** – To project the story of your display movements and drills
 - Presentation** – The way you present the total package from start to finish
- E:**
- Excellence** – The quality of the whole picture being presented
 - Execution** – Errors in either drills or formations
 - Ending** – A well planned coordinated finish

C: **Creative** – Musical interpretations, the ability to be able to create drills and formations to enhance the chosen music. Working together effectively



Conclusion:

Read the Display Criteria, the Judging Criteria and the Judges Sheets when planning your display. It is far easier to make changes while first learning the display if you realise that you are not “sticking” to the criteria than after it has been put before the Judges.

Make sure you have at least the minimum number of each type of formation (Open, Closed, Numbers, Angles, Straight) relevant to your grade.

Use graph paper and move the dots around the page to try and form patterns that are different and form in different ways. Try them out at training and be prepared to discard them if they don't work. Some work great on paper but crash badly when you try them out with the marchers but be prepared to tinker with something that might work with slight changes once you work on it. It could end up being your best formation transition formation.

During the “making” of your display get all your marcher's family down to training and ask them for feedback. Look around and see if they are watching or have started chatting because the display does not hold their attention. Take heed and accept their feedback - it could be the making of your display. If it doesn't hold the audience's attention you can be sure it will not be fulfilling the criteria that the Judges judge to.

Ensure you clearly show the formations and that they are precise in execution and dressing covering and spacing.

Ensure all the drills are coordinated to the music and are precise e.g., every team members arms, head and legs are at the same angle and position (just like the technical expectations) when performing the drills that are clearly supposed to be identical.

Glue it together with a variety of transitions.

Be critical of your work. Listen to the feedback you receive from the Judges and that includes other coach's, parents - anyone really.

While it may not be easy to change a display because it may mean starting again to make changes to formations at least make sure that what you do is to a very high quality i.e., uniformity of the timing and the position of drills and display a variety of drills showing creativity and versatility.

Make sure it is fun and that the marchers enjoy what they are doing but at the same time ensure that it fits the criteria - a 20 beat hip hop movement in one formation on the spot that they love doing may well be the downfall of the display because it does not fulfil the criteria.

Read the '[Advanced Coaches \(3+ Years\)](#)' handout and follow the guidelines for teaching as they apply to the display just as much as to the technical aspects of the sport. Teach to the capabilities of your marchers so that they can perform the display to the best of their ability.

Be kind, caring and patient and your marchers will respond by listening and learning and therefore performing to a high standard.

A Happy Team = A Happy Coach = A Successful Training

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Focus on and commit to the task at hand and reap the rewards that will follow

The difficulties we face are here to teach us and to help us grow,

Relax, enjoy yourself and have fun!