

Auxiliary Criteria Reference

	BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
Composition	<p>0 - 4</p> <ul style="list-style-type: none"> - The <u>staging</u> and design of equipment and body is either completely unreadable or has no relationship to the music. - The individuals are struggling with responsibilities. - <u>Vocabulary</u> is limited or not compatible to the individual skills. - <u>Equipment</u> dynamics are neither written nor understood. 	<p>5 - 14</p> <ul style="list-style-type: none"> - The auxiliary section is occasionally <u>staged</u> appropriately to augment and support the design of the band program. - <u>Effect</u> generated by this section is at a beginning level, with some coordinated success. - <u>Visual musicality</u> is reflected at a basic level, usually attempting to follow the melodic or rhythmic line. - <u>Dynamic expressive qualities</u> are often not written. - <u>Equipment and/or choreography</u> writing is sporadic and occasionally successful in creating effect. - The <u>composing process</u> in terms of horizontal planning through time and vertical layering is occasionally successful, but transitions or developmental areas may be weak. - <u>Vocabulary</u> of equipment and/or body is at a beginning level and does not offer a great deal of variety 	<p>15 - 34</p> <ul style="list-style-type: none"> - The auxiliary section is usually <u>staged</u> appropriately to augment and support the design of the band program. - <u>Effect</u> generated by this section is at an intermediate level, with good coordinated success. - <u>Visual musicality</u> is reflected at an intermediate level, following the melodic or rhythmic line. - A moderate degree of <u>dynamic expressive qualities</u> are written. - <u>Equipment and choreography</u> is often successful in creating effect. - The <u>composing process</u> in terms of horizontal planning through time and vertical layering is often successful, but transitions or developmental areas may still be a challenge in design. - <u>Characteristics of the program</u> are moderately included in the design and support the character, music or personality of the program. - <u>Vocabulary</u> of equipment and/or body is at an intermediate level and offers moderate variety and some versatility. 	<p>35 - 44</p> <ul style="list-style-type: none"> - The auxiliary section is always <u>staged</u> appropriately to augment and support the design of the band program. - <u>Effect</u> generated by this section is consistent and strong, with ongoing coordinated success. - <u>Visual musicality</u> is reflected at an advanced level, following multiple musical lines. - A broad degree of <u>dynamic expressive qualities</u> are written. - <u>Equipment and choreography</u> is highly successful in creating effect. - The <u>composing process</u> in terms of horizontal planning through time and vertical layering is well-planned yielding strong success. - <u>Characteristics of the program</u> are well detailed within the design and consistently support the character, music or personality of the program. - <u>Transitions</u> or developmental areas maintain quality design. - <u>Vocabulary</u> of equipment and body is at an advanced level and offers a broad range of variety and versatility. 	<p>45 - 50</p> <ul style="list-style-type: none"> - <u>Staging</u> is outstanding and the section fully supports and enhances the design of the band program. - <u>Effect</u> generated by this section is fully developed with sophisticated and detailed coordinated success. - <u>Visual musicality</u> is fully reflected at an advanced level, following multiple musical lines and including nuance and sophisticated reflection of musical understanding. - A full degree of <u>dynamic expressive qualities</u> are written. - <u>Equipment and choreography</u> is always successful in creating effect through creative and standard setting techniques. - The <u>composing process</u> in terms of horizontal planning through time and vertical layering is maximized yielding total success. - <u>Characteristics of the program</u> are fully detailed elevating the design quality through the reflection of the character, music or personality of the program. - <u>Transitions</u> or developmental areas are superior in design. - <u>Vocabulary</u> of equipment and body sets high standards with the broadest range of variety and versatility
Excellence	<p>0 - 4</p> <ul style="list-style-type: none"> - The ensemble is inadequately trained to demonstrate the required principles involving <u>space, line or time</u>. - <u>Effort qualities</u> are beyond their development or not understood. - There is no uniformity in responsibilities of aspects of <u>drill, form and orientation</u>. - <u>Breaks</u> are constant. - <u>Skills</u> are poorly achieved. - <u>Recovery</u> is nonexistent. - <u>Concentration</u> is weak. - There is no adherence to <u>style</u>. - Absence of these <u>techniques</u> negates the ability to communicate through performance. - They are <u>unprepared</u>. 	<p>5 - 14</p> <ul style="list-style-type: none"> - The ensemble shows some understanding of the principles involving <u>space, line and time</u>. Occasionally individuals reflect an understanding of <u>moving through space</u>. - There are moments when the ensemble demonstrates <u>dynamic gradations</u> of space, time, weight and flow. - There is some uniformity in <u>drill, form and orientation</u>. - <u>Breaks and flaws</u> are frequent. - <u>Recovery</u> is attempted. - <u>Concentration</u> varies. - <u>Stamina</u> and demonstration of skills is sporadic. - <u>Technical and expressive</u> excellence is inconsistent. - Lack of <u>confidence</u> impairs the performers' ability to create effect through the communication of roles or qualities of performance. - <u>Adherence to style</u> is occasionally demonstrated. 	<p>15 - 34</p> <ul style="list-style-type: none"> - The ensemble achieves a more consistent demonstration of the principles involving <u>space, line and time</u>. - There is growing consistency in the ease with which individuals <u>move through space</u>. - There are longer periods of time when the ensemble achieves <u>dynamic gradations</u> of space, time, weight and flow. - The ensemble responsibilities are taking on greater clarity offering moderate opportunity to enhance the skill with <u>dynamics</u>. - Fairly good uniformity exists in ensemble responsibilities of <u>drill, form and orientation</u>. - <u>Characteristics of equipment</u> and movement are developing. - <u>Breaks and flaws</u> still occur but recovery is evident. - <u>Concentration and stamina</u> are developing and are moderately achieved. - Growing <u>confidence</u> motivates the performers to create effect through the communication of roles or qualities of performance. - <u>Method and techniques</u> reflect a good degree of physical and mental development. - <u>Adherence to style</u> is developing and is usually evident and consistent 	<p>35 - 44</p> <ul style="list-style-type: none"> - The ensemble maintains a highly-developed sense of advanced principles involving <u>space, line and time</u>. - A consistent level of skill is demonstrated by the ensemble in <u>moving through space</u>. - <u>Visual dynamics</u> are consistent and strong in understanding and application. - There is a high level of consistency in all responsibilities relative to <u>drill, form and orientation</u>. - <u>Characteristics of equipment</u> and movement are very clear and the ensemble shows a strong understanding in enhancing the skill with dynamic efforts. - <u>Breaks and flaws</u> are infrequent and recovery is evident and quick. - <u>Concentration and stamina</u> are constantly displayed. - <u>Achievement</u> is sustained and ongoing - A strong sense of <u>confidence</u> motivates the performers to create ongoing effect through the communication of roles or qualities of performance most of the time. - <u>Methods and techniques</u> reflect a high degree of physical and mental development. - <u>Adherence to style</u> is consistently evident. 	<p>45 - 50</p> <ul style="list-style-type: none"> - The ensemble maintains a superior development of advanced principles involving <u>space, line and time</u>. - The ensemble always <u>moves through space</u> with clarity and ease. - The fullest range of <u>effort qualities and dynamics</u> is demonstrated with ease moving through sophisticated gradations of space, time, weight and flow. - The ensemble displays superior uniformity in responsibilities relative to <u>drill, form and orientation</u>. - The <u>characteristics of equipment and movement</u> show a superior understanding in enhancing the skills with dynamic efforts. - <u>Breaks and flaws</u> are virtually non-existent and recovery is effortless. - <u>Concentration and stamina</u> are demonstrated in a superior manner. - There are <u>optimum dynamics</u> elevating the performance to a high level. - A fully developed level of <u>confidence</u> motivates the performers to create maximum effect through the communication of roles and qualities of performance throughout. - <u>Methods and techniques</u> reflect the highest degree of physical and mental development. - <u>Adherence to style</u> is superb. There is a crystallization of all efforts.