



GENERAL EFFECT - VISUAL

Consider why each visual effect occurs to complete the program.

PROGRAM	PERFORMANCE
<p>TO WHAT DEGREE DOES THE PROGRAM DEMONSTRATE:</p> <ul style="list-style-type: none"> ● Imagination, Creativity, Originality ● Pacing of events through time ● Staging and Design ● Continuity and Flow between visual effects ● Impacts, Resolutions, Climaxes ● Variety of visual effects ● Production Value: Concept, costumes, color/pattern scheme, prop usage ● Coordination of simultaneous elements 	<p>TO WHAT DEGREE DO THE PERFORMERS DEMONSTRATE:</p> <ul style="list-style-type: none"> ● Emotion and Engagement with the audience ● Visual Artistry and Technical Ability ● Sustained development of ideas and moods ● Clear delivery of Impacts, Resolutions, and Climaxes ● Excellence as an effect
<p>SCORE (OUT OF 100)</p>	<p>SCORE (OUT OF 100)</p>

<p>Not Met WEAK 0 to 39</p>	<p>Occasionally FAIR 40 to 49</p>	<p>Sometimes GOOD 50 to 69</p>	<p>Frequently EXCELLENT 70 to 89</p>	<p>Always SUPERIOR 90 to 100</p>
<p>Sub-Caption spread guidelines</p>	<p>VERY comparable: 1-3 tenths</p>	<p>MINOR differences: 4-6 tenths</p>	<p>DEFINITIVE differences: 7-9 tenths</p>	<p>SIGNIFICANT differences: 1+ point</p>

BOX 1	BOX 2			BOX 3			BOX 4			BOX 5
0-39	<i>Emerging</i>	<i>Realizing</i>	<i>Fulfilling</i>	<i>Emerging</i>	<i>Realizing</i>	<i>Fulfilling</i>	<i>Emerging</i>	<i>Realizing</i>	<i>Fulfilling</i>	90-100
	40-43	44-46	47-49	50-55	56-64	65-69	70-75	76-84	85-89	

PROGRAM EFFECT	PERFORMANCE EFFECT
<p>BOX 1: The criteria are <i>NOT MET</i> satisfactorily, and the overall program does not work together. Fundamental design principles are <i>not demonstrated</i>.</p> <p>BOX 2: The ensemble <i>OCCASIONALLY</i> demonstrates understanding of the criteria. Fundamental design principles are <i>sometimes evident</i>.</p> <p>BOX 3: The ensemble <i>SOMETIMES</i> demonstrates understanding of the criteria. The principles of design are <i>often used</i> to increase the effect of the overall program, with some areas of the show displaying of Some higher level elements of design may be present, but require further development.</p> <p>BOX 4: The criteria is <i>FREQUENTLY</i> met with few breaks in quality. The principles of design are <i>frequently</i> utilized to craft a sound and engaging program from beginning to end. Higher level elements of design are apparent, with some success in deployment.</p> <p>BOX 5: The ensemble <i>ALWAYS</i> demonstrates a clear and complete understanding of the criteria. Principles of design are apparent through <i>ALL</i> levels of the program and are utilized with full mastery.</p>	<p>BOX 1: The criteria is NOT MET. Performers are <i>unaware</i> of the skills required to create and sustain a connection with the audience.</p> <p>BOX 2: The criteria is <i>OCCASIONALLY</i> met. Performers show an occasional understanding of the appropriate skill sets.</p> <p>BOX 3: The criteria is <i>SOMETIMES</i> met. Performers show an understanding of the appropriate skill sets, but lapses in quality during demanding passages may mar the effect of the performance.</p> <p>BOX 4: The criteria is <i>FREQUENTLY</i> met with few breaks in quality. Performers frequently demonstrate a clear understanding of role, and recovery is fast. Demanding passages are handled with a greater degree of success and maturity.</p> <p>BOX 5: The criteria is <i>ALWAYS</i> met with little/no detectable break in quality. Performers always demonstrate a mature and complete understanding of their role, and sustain a compelling connection with the audience from beginning to end.</p>

Emerging- the ensemble portrays criteria within this box most of the time, and occasionally portrays characteristics of the box below.

Realizing- the ensemble portrays criteria within this box the vast majority of the time.

Fulfilling- the ensemble portrays criteria within this box most of the time, and occasionally portrays characteristics of the box above.



Arizona
Marching Band
Association

VISUAL PERFORMANCE - ENSEMBLE

*Credit the principles of Design, Composition, and Excellence.
Consider how and why each visual effect occurs throughout the design.*

COMPOSITION	EXCELLENCE
<p>TO WHAT DEGREE DOES THE PROGRAM DEMONSTRATE:</p> <ul style="list-style-type: none"> • Use of design elements in form, body, and equipment • Horizontal Orchestration- the guiding of the eye through time from event to event • Vertical Orchestration- the layering of simultaneous elements to enhance a single moment • Visual Musicality or enhancement of the audio, including dynamic effort qualities • Characteristics, details, nuances in the deployment of both individual and ensemble efforts • Artistic Expression 	<p>TO WHAT DEGREE DO THE PERFORMERS DEMONSTRATE:</p> <ul style="list-style-type: none"> • Achievement of spacing, line, timing, and orientation • Achievement of dynamic gradations and effort changes • Projection of a chosen style in movement or equipment • Training, including concentration, stamina and recovery
<p>SCORE (OUT OF 100)</p>	<p>SCORE (OUT OF 100)</p>

<p>Not Met WEAK 0 to 39</p>	<p>Occasionally FAIR 40 to 49</p>	<p>Sometimes GOOD 50 to 69</p>	<p>Frequently EXCELLENT 70 to 89</p>	<p>Always SUPERIOR 90 to 100</p>
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COMPOSITION	EXCELLENCE
<p>BOX 1: The criteria are <i>NOT MET</i> satisfactorily. The visual design has little unity or relationship to the music.</p> <p>BOX 2: The ensemble <i>OCCASIONALLY</i> demonstrates understanding of the criteria. Design elements are singly presented. Incomplete presentation may limit scoring potential.</p> <p>BOX 3: The ensemble <i>SOMETIMES</i> demonstrates understanding of the criteria. The composition shows an understanding of unity and creates a pleasing whole. The variety and through-line of the program may be undeveloped or in progress, but basic design ideas are clear.</p> <p>BOX 4: The criteria is <i>FREQUENTLY</i> met with few breaks in quality. The composition flows from idea to idea with ease, and shows a clear sense of planning and development through time. Higher-level concepts may be still developing or incomplete.</p> <p>BOX 5: The ensemble <i>ALWAYS</i> demonstrates a clear and complete understanding of the criteria. The program develops through time with clarity, continuity and artistry.</p>	<p>BOX 1: The criteria is <i>NOT MET</i>. Performers are unaware of the skills required by the visual design. Breaks are constant.</p> <p>BOX 2: The criteria is <i>OCCASIONALLY</i> met. Performers show an occasional understanding of the appropriate skill sets, but breaks in technique are frequent. Responsibilities may be limited or incomplete.</p> <p>BOX 3: The criteria is <i>SOMETIMES</i> met. Performers show an understanding of the appropriate skill sets, but lapses in quality during demanding passages may mar the effect of the performance. The set of responsibilities is wide, but is handled with mixed success.</p> <p>BOX 4: The criteria is <i>FREQUENTLY</i> met with few breaks in quality. Performers frequently demonstrate a clear understanding of style, and recovery is fast. Effort changes are handled with a greater degree of success and maturity.</p> <p>BOX 5: The criteria are <i>ALWAYS</i> met with little/no detectable break in quality. Performers move through space with clarity and ease, while demonstrating a clear adherence to style through a wide variety of skill sets and effort qualities.</p>

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VISUAL PERFORMANCE - INDIVIDUAL

Credit the range and variety of the vocabulary, and the training/achievement of the technical and expressive skills.

VOCABULARY	EXCELLENCE
<p>TO WHAT DEGREE DOES THE PROGRAM DEMONSTRATE:</p> <ul style="list-style-type: none"> • Range and Variety of all movements • Impact upon the body, especially while playing or manipulating equipment • Variations in spatial responsibilities • Variations in orientation and dimensionality • Variations in tempo, meter and pulse • Expressive range through dynamic efforts of space, time, weight, and flow 	<p>TO WHAT DEGREE DO THE PERFORMERS DEMONSTRATE:</p> <ul style="list-style-type: none"> • Understanding of the principles of movement • Achievement of spacing, line, timing, and orientation • Control of visual pulse • Training, including concentration, stamina, and recovery • Achievement of dynamic gradations and effort changes • Adherence to a chosen style of movement • Understanding of Roles/Poise
SCORE (OUT OF 100)	SCORE (OUT OF 100)

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VOCABULARY	EXCELLENCE
<p>BOX 1: The criteria are <i>NOT MET</i> satisfactorily. The visual design has little unity or relationship to the music.</p> <p>BOX 2: The ensemble <i>OCCASIONALLY</i> demonstrates understanding of the criteria. Design elements are singly presented. Incomplete presentation may limit scoring potential.</p> <p>BOX 3: The ensemble <i>SOMETIMES</i> demonstrates understanding of the criteria. The composition shows an understanding of unity and creates a pleasing whole. The variety and through-line of the program may be undeveloped or in progress, but basic design ideas are clear.</p> <p>BOX 4: The criteria is <i>FREQUENTLY</i> met with few breaks in quality. The composition flows from idea to idea with ease, and shows a clear sense of planning and development through time. Higher-level concepts may be still developing or incomplete.</p> <p>BOX 5: The ensemble <i>ALWAYS</i> demonstrates a clear and complete understanding of the criteria. The program develops through time with clarity, continuity and artistry.</p>	<p>BOX 1: The criteria is <i>NOT MET</i>. Performers are unaware of the skills required by the visual design. Breaks are constant.</p> <p>BOX 2: The criteria is <i>OCCASIONALLY</i> met. Performers show an occasional understanding of the appropriate skill sets, but breaks in technique are frequent. Responsibilities may be limited or incomplete.</p> <p>BOX 3: The criteria is <i>SOMETIMES</i> met. Performers show an understanding of the appropriate skill sets, but lapses in quality during demanding passages may mar the effect of the performance. The set of responsibilities is wide, but is handled with mixed success.</p> <p>BOX 4: The criteria is <i>FREQUENTLY</i> met with few breaks in quality. Performers frequently demonstrate a clear understanding of style, and recovery is fast. Effort changes are handled with a greater degree of success and maturity.</p> <p>BOX 5: The criteria are <i>ALWAYS</i> met with little/no detectable break in quality. Performers move through space with clarity and ease, while demonstrating a clear adherence to style through a wide variety of skill sets and effort qualities.</p>

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AUXILIARY PERFORMANCE

Credit the composition and orchestration of the auxiliary design, the effective support of the musical and visual program, and the achievement of technical and expressive qualities with sensitivity to the unique design challenges inherent in different ensemble sizes.

COMPOSITION	EXCELLENCE
<p>TO WHAT DEGREE DOES THE AUXILIARY DEMONSTRATE:</p> <ul style="list-style-type: none"> • Fulfillment of the Concept/Programmatic Interpretation • Depth and Quality of Design of Equipment and Body • Depth and Quality of Staging • Musicality through Dynamic Efforts of Space, Time, Weight & Flow • Production Value of Costume and Color Choices 	<p>TO WHAT DEGREE DO THE PERFORMERS DEMONSTRATE:</p> <ul style="list-style-type: none"> • Excellence/Achievement in Equipment and Body • Achievement of Spacing, Line, Timing, and Orientation • Training, including Concentration, Stamina, and Recovery • Achievement of Dynamic Gradations and Effort Changes • Adherence to a chosen Style of Movement, Equipment or Motion • Understanding of Roles/Poise
<p>SCORE (OUT OF 100)</p>	<p>SCORE (OUT OF 100)</p>

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COMPOSITION	EXCELLENCE
<p>BOX 1: The criteria are <i>NOT MET</i>. The design is unreadable/displays no relationship to the music.</p> <p>BOX 2: The ensemble <i>OCCASIONALLY</i> demonstrates understanding of the criteria. Vocabulary is at a beginning level, and musicality is sometimes demonstrated.</p> <p>BOX 3: The ensemble <i>SOMETIMES</i> demonstrates understanding of the criteria. Vocabulary is at an intermediate level, and choreography often generates effect. Transitions may still be developing or incomplete.</p> <p>BOX 4: The criteria is <i>FREQUENTLY</i> met with few breaks in quality. Vocabulary offers a broad variety of depth and versatility, and choreography is successful in generating effect.</p> <p>BOX 5: The ensemble <i>ALWAYS</i> demonstrates a clear and complete understanding of the criteria. Vocabulary is broad, detailed, and creative. Choreography generates and sustains a variety of effects. Transitions are superior in design.</p>	<p>BOX 1: The criteria are <i>NOT MET</i>.</p> <p>BOX 2: The ensemble <i>OCCASIONALLY</i> demonstrates understanding of the criteria. Excellence, concentration, and uniformity may be sporadic or inconsistent. The ensemble may demonstrate some expressive gradations through time.</p> <p>BOX 3: The ensemble <i>SOMETIMES</i> demonstrates understanding of the criteria. The ensemble demonstrates some longer periods of uniformity, with frequent recoveries. Expressive gradations are handled by the ensemble, though may be incomplete or marred by lapses in performance quality.</p> <p>BOX 4: The criteria is <i>FREQUENTLY</i> met with few breaks in quality. The ensemble is highly uniform, and quickly recovers from any errors. Expressive gradations are well handled throughout the program with a sense of confidence.</p> <p>BOX 5: The criteria is <i>ALWAYS</i> met with little/no detectable break in quality. The concentration, uniformity, and excellence of the ensemble are superior. Recoveries are effortless. A fully developed sense of confidence motivates each expressive gradation. The excellence of the ensemble is standard-setting.</p>

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