

MUSIC EFFECT

37.5	45	52.5	60	67.5	75
37.5 – 44.9	45 – 52.4	52.5 – 59.9	60 – 67.4	67.5-75	
Box 1 – A general lack of readability exists throughout the program. A lack of understanding of most basic elements of repertoire effectiveness makes evaluation extremely difficult. Musical effect concepts lack interest, and audience involvement is often absent. The performers are unable to convey the program's intent and message.	Box 2 – Repertoire occasionally displays awareness of the fundamentals of creating effect. Concepts of repertoire, while often weak, still generate some recognized effect. Occasional periods of aesthetic appeal exist. The performers inconsistently attempt to convey the program's intent and message.	Box 3 – Repertoire displays an average level of substance and depth. Repertoire concepts are defined, but are displayed with an average level of success. Concepts, while not consistently developed or sophisticated, successfully generate moderate levels of audience intrigue and aesthetic appeal. Moments of unique repertoire may be present and effective. The performers display an average effort conveying the program's intent and message.	Box 4 – Repertoire often displays quality substance and depth. Repertoire concepts are clearly defined and are displayed with an above average level of success. Audience intrigue and aesthetic appeal are consistent throughout, but are not always maximized. The difficulty or complexity of the repertoire is a natural outgrowth of the musical program and produces a high degree effect. Imagination and creativity occasionally exist throughout the program, and the performers display an above average effort conveying the program's intent and message.	Box 5 – Repertoire consistently displays quality substance and depth. Repertoire concepts are always understood and are successfully developed. Maximum audience intrigue and aesthetic appeal are always maintained. The difficulty or complexity of the repertoire is a natural outgrowth of the musical program presented and consistently produces optimum effect. Imagination and creativity are constantly woven into the program, and performers exhibit a clear understanding of the program's intent and deliver its message.	
Box 1 – Inexperience and/or improper understanding of basics exists allowing the performers to only communicate very infrequent periods of low-level concentration, intensity, and energy.	Box 2 – There is occasionally or inconsistent performer involvement in creating the qualities of showmanship. Performers display some awareness of the roles they are required to play and occasionally periods of intensity, mood, and involvement are communicated. Concentration wavers and energy level fluctuates because of technique problems. Performance is sometimes mechanical and uninspired.	Box 3 – Performers display an average achievement level in the communication of musical spirit/intensity and emotion. They are usually aware of their roles and the quality of communication is generally consistent throughout the program. The audience is entertained, although the level of involvement may be diminished or interrupted by lapses in concentration, intensity, communication, or professionalism.	Box 4 – Performers display a high level of achievement in the communication of emotional involvement and intensity with high standards maintained throughout the program. The audience is constantly entertained and often affected by the demonstration of professionalism and the display of the intensities of emotion.	Box 5 – Performers display superior achievement in the communication of musical spirit/intensity and emotion. The audience is constantly entertained and absorbed by the demonstration of professionalism and the brilliant display of the intensities of emotion. The highest standards in communication are established and maintained throughout the program.	
Box 1- Unified effort in program production is obviously lacking. Elements most often fail to compliment one another and can often appear to be in conflict. The overall product does not work together and rarely communicates a coordinated effort.	Box 2 – Some basic awareness of a unified effort is seen, but the results are highly inconsistent. One or two elements may show efforts to produce a blend of effects, but success may be impaired by the absence of effort on the part of another element. However, some team effort and coordinated effect is still communicated.	Box 3 – The blending of audio/visual elements is generally successful. A correct understanding is often displayed of the concepts of blend, staging, continuity and climax, achieving a moderate, though inconsistent, level of effectiveness. Sporadic moments of a higher level of effort occur, but there are several breaks in the continuity and the climaxes only sometimes produce a strong, unified impact. The auxiliary contribution for enhancement of the music and elements may not always be properly staged.	Box 4 – Consistently advanced quality blending of audio/visual elements and effects. High level of effectiveness is demonstrated by a strong understanding of the principles of blend and team effort. Occasionally, new concepts are explored. The auxiliary contribution enhances the music and the entire program. There are some breaks in continuity and the climaxes sometimes do not produce a maximum effort.	Box 5 – The program demonstrates the superlative blending of all audio/visual elements and effects. Maximum effectiveness and emotional reaction are maintained throughout the program by the absolute command of the principles of staging, continuity, and climax. New concepts are often explored. The auxiliary contribution is superlative in enhancing the music and the entire program.	
25	30	35	40	45	50
25 – 29.9	30 – 34.9	35 – 35.9	40 – 44.9	45-50	