



School _____ **Class** _____

Event _____ **Date** _____

SCSBOA

GENERAL EFFECT-MUSIC

GENERAL EFFECT-MUSIC is the utilization of all elements to bring about greatest effectiveness of the music presentation. The ensemble's presentation should generate a reaction to the expression of **EMOTIONAL**, **INTELLECTUAL** and **AESTHETIC** (EIA) efforts. Credit the creativity and imagination of the program concept and depth and pacing of the music/visual design. Consider the coordination of all elements as they visually interpret the musical presentation. Understand that we evaluate **what** is being performed at the same time we are evaluating **how** it is being performed. The evaluation of the construction and content of a program, with evaluation of the demonstrated performance level is what determines the degree of achievement. It is impossible to properly evaluate one of these elements without considering the other. Comment on the relative strengths/weaknesses of all sections, winds/percussion/auxiliary.

CRITERIA REFERENCE

Composition Effectiveness – What the music effect program displays					Composition - “What”		
Box 1 <i>Limited</i>	Box 2 <i>Occasionally Emerging</i>	Box 3 <i>Usually Proficient</i>	Box 4 <i>Frequently Excellent</i>	Box 5 <i>Consistently Superior</i>			
0 – 8 9 – 16	17 – 24 25 – 29 30 – 34	35 – 39 40 – 49 50 – 59	60 – 69 70 – 75 76 – 82	83 – 89 90 – 92 93 – 96			
	Coordination/Appropriate Staging						
	Depth of Creativity/Aesthetics & Emotion						
	Transitions						
	Variety of Scoring						
	Pacing / Use of Time / Mood						
	Holds Interest / Intrigue/Variety of Impacts						
Communication Effectiveness – How well individual/ensemble achieves					Communication - “How”		
0 – 8 9 – 16	17 – 24 25 – 29 30 – 34	35 – 39 40 – 49 50 – 59	60 – 69 70 – 75 76 – 82	83 – 89 90 – 92 93 – 96			
	Communication of Music/Visual Intent; Artistry & Musicality						
	Achievement & Understanding						
	Emotion/Intensity Levels						
	Performer Engagement / Investment						

Additional Comments:

COMPOSITION EFFECTIVENESS

<i>Elements</i>	Box 1	Box 2 <i>Occasionally Emerging</i>	Box 3 <i>Usually Proficient</i>	Box 4 <i>Frequently Excellent</i>	Box 5 <i>Consistently Superior</i>
	0 -24	25 - 27 - 29 35 - 37 - 39 30 - 32 - 34	40 - 44 - 49 60 - 64 - 69 50 - 54 - 59	70 - 72 - 75 83 - 87 - 89 76 - 78 - 82	90 - 91 - 92 97 - 99 - 100 93 - 95 - 96
Coordination/ Appropriate Staging	<i>Limited</i>	Staging of units demonstrates an <i>emerging</i> level of coordinated musical design. Elements are <i>occasionally</i> placed to create an effective cohesive composition.	Staging of units demonstrates a <i>proficient</i> level of coordinated musical design. Elements are <i>usually</i> placed to create an effective cohesive composition.	Staging of units demonstrates an <i>excellent</i> level of coordinated musical design. Elements are <i>frequently</i> placed to create an effective cohesive composition.	Staging of units demonstrates the most <i>superior</i> level of coordinated musical design. Elements are <i>consistently</i> placed to create an effective cohesive and thoughtful composition.
Depth of Creativity/ Aesthetics & Emotion		The overall music program <i>occasionally</i> presents <i>emerging</i> ideas and innovation and achieves <i>emerging</i> levels of creativity and imagination.	The overall music program <i>usually</i> presents <i>proficient</i> moments of innovation and achieves <i>proficient</i> levels of creativity and imagination.	The overall music program <i>frequently</i> presents <i>excellent</i> levels of innovation and achieves <i>excellent</i> levels of creativity and imagination.	The overall music program <i>consistently</i> presents a <i>superior</i> level of innovation and achieves <i>superior</i> levels of creativity and imagination.
Transitions		Overall design <i>occasionally</i> utilizes an <i>emerging</i> palate of soft or strong emotional textures to create effective transitional moments.	Intellectual efforts are <i>usually</i> mostly obvious and may explore and offer <i>proficient</i> abstract or hidden transitional music ideas.	Intellectual efforts <i>frequently</i> reflect a tasteful and <i>excellent</i> balance of abstract or hidden transitional music ideas.	Intellectual efforts <i>consistently</i> reflect a skillful and <i>superior</i> balance of abstract and challenging transitional music ideas.
Variety of Scoring		Musical selections <i>occasionally</i> demonstrate creative voicings. Scoring of multiple timbres and textures are <i>occasionally</i> present to create <i>emerging</i> layering of sounds in the musical design.	Musical selections <i>usually</i> demonstrate creative musical design concepts. Scoring of multiple timbres and textures are <i>usually</i> present to create <i>proficient</i> layering of sounds in the musical design.	Musical selections <i>frequently</i> demonstrate creative musical design concepts. Scoring of multiple timbres and textures are <i>frequently</i> present to create <i>excellent</i> layering of sounds in the musical design.	Musical selections <i>consistently</i> demonstrate musically creative design concepts. Scoring of multiple timbres and textures is consistently present to create <i>superior</i> layering of sounds in the musical design.
Pacing/Use of Time/Mood		Music pacing is inconsistent and <i>occasionally</i> flows through time with all units. Moods are <i>emerging</i> but minimal within the music presentation.	Music pacing is moderately planned out and <i>usually</i> flows through time with all units. Moods are <i>proficient</i> through the timeline with some highs and lows paced during selections.	Music pacing is well planned and <i>frequently</i> flows through time with all units. Moods are frequently felt through the timeline with <i>excellent</i> highs/lows paced well during selections.	Music pacing is expertly planned and <i>consistently</i> flows through time with all units. Moods are felt through the timeline of <i>superior</i> highs/lows paced at optimum moments.
Holds Interest/ Intrigue/Variety of Impacts		Music design loses focus during parts of the show designed to produce program emotions. Show generates <i>occasional</i> and <i>emerging</i> music and visual moments of effect.	Music design is generally engaging during parts of the show designed to produce program emotions. Show <i>usually</i> presents <i>proficient</i> intrigue and curiosity.	Music design is <i>excellent</i> and captivating during parts of the show designed to produce program emotions. Show <i>frequently</i> generates curiosity and anticipation.	Music design is <i>superior</i> captivating and impressive during parts of the show designed to produce emotions. Show <i>consistently</i> generates curiosity and anticipation.

COMMUNICATION EFFECTIVENESS

<i>Elements</i>		<i>Occasionally Emerging</i>	<i>Usually Proficient</i>	<i>Frequently Excellent</i>	<i>Consistently Superior</i>
	0 24	25 -27 - 29 35 - 37 - 39 30 - 32 - 34	40 - 44 - 49 60 - 64 - 69 50 - 54 - 59	70 - 72 - 75 83 - 87 - 89 76 - 78 - 82	90 - 91 - 92 97 - 99 - 100 93 - 95 - 96
Communication of Visual/ Musical Intent	<i>Limited</i>	Performers <i>occasionally</i> display <i>emerging</i> visual/musical intent of roles and <i>occasionally</i> an aesthetic approach to the emotional/intellectual qualities of the program through upper/lower body or equipment skillfully and/or artistically.	Performers <i>usually</i> display <i>proficient</i> visual/musical intent of roles and <i>usually</i> an aesthetic approach to the emotional/intellectual qualities of the program through upper/lower body or equipment skillfully and/or artistically.	Performers <i>frequently</i> display <i>excellent</i> visual /musical intent of roles and <i>frequently</i> offer an aesthetic approach to the emotional/intellectual qualities of the program through upper/lower body or equipment skillfully and/or artistically.	Performers <i>consistently</i> display <i>superior</i> visual/musical intent of roles and <i>consistently</i> offer an aesthetic approach to the emotional/intellectual qualities of the program through upper/lower body or equipment skillfully and/or artistically.
Artistry/ Musicality		Performers <i>occasionally</i> display an <i>emerging</i> level of achievement in artistry/musicality, <i>occasionally</i> showing application of phrasing, tone production, appropriate tempi and dynamics.	Performers <i>usually</i> display a <i>proficient</i> level of achievement in artistry/musicality, <i>usually</i> consistent in the application of phrasing, tone production, appropriate tempi and dynamics.	Performers <i>frequently</i> display an <i>excellent</i> level of achievement in artistry/musicality, demonstrating a high level of skill in the application of phrasing, tone production, appropriate tempi and dynamics.	Performers <i>consistently</i> display a <i>superior</i> level of achievement in artistry/musicality, demonstrating advanced skill in the application of phrasing, tone production, appropriate tempi and dynamics.
Emotion/ Intensity Levels		Performers <i>occasionally</i> perform/produce intended musical/visual moods with an <i>emerging</i> but minimal range of emotions. A diminished range of intensity creates unrefined impacts.	Performers <i>usually</i> perform/produce intended musical/visual moods with a <i>proficient</i> but average range of emotions. An average range of intensity creates various impacts.	Performers <i>frequently</i> perform/produce intended musical/visual moods with an <i>excellent</i> range of emotions. A broad range of intensity creates various impacts.	Performers <i>consistently</i> perform/produce intended musical/visual moods with a <i>superior</i> and intense range of emotions. A full range of intensity creates various impacts.
Performer Engagement/ Investment		Performers <i>occasionally</i> communicate their investment through the performance. Inconsistent individuals attempt to portray their intended music, characterization, and ensemble roles at an <i>emerging</i> level.	Performers <i>usually</i> communicate their investment through the performance. Many can portray their intended music, characterization, individual and ensemble roles at a <i>proficient</i> level.	Performers <i>frequently</i> communicate their investment through the performance. Most can portray their intended music, characterization, individual and ensemble roles, solos and features at an <i>excellent</i> level.	Performers <i>consistently</i> communicate their investment through the performance. All portray their intended music, characterization, individual and ensemble roles, solos and features at a <i>superior</i> level.