

AUXILIARY UNITS

UNIT		CLASS	NO.
			
Circle (O) denotes superior performance—Check (✓) denotes improvement needed - No Checks or Circles denotes average.			
CAPTION	ITEMS	RATING	SCORE
VOCABULARY (CONTENT)	Musical Interpretation Coordination Street Pattern Appropriate Style Dynamics Variety/Range (Body/Equipment) Continuity	I. 315-350 II. 280-315 III. 245-280 IV. 210-245 V. 0-210	(350)
EXCELLENCE (EXECUTION)	Equipment Control/Technique Articulation Body Control/Technique Aerials (Heights/Releases) Spins/Angles/Planes	I. 225-250 II. 200-225 III. 175-200 IV. 150-175 V. 0-150	(250)
SHOWMANSHIP	Awareness of Major Body Coordination of all elements Posture/Carriage Projection/Eye Contact Uniform Appropriateness Color/Equipment Espirit de Corps	I. 225-250 II. 200-225 III. 175-200 IV. 150-175 V. 0-150	(250)
MARCHING EXCELLENCE (EXECUTION)	Alignment Phasing Style Consistency Maneuvering Intervals/Distance	I. 135-150 II. 120-135 III. 105-120 IV. 90-105 V. 0-90	(150)
PENALTIES	Out of Step .1 Leader 1.0 Drop .5 Distance 3.0	TOTAL SCORE	
		MULTIPLIER	X.10
		SUB-TOTAL	
		LESS PENALTIES	
Tabulator _____ Checker _____		NET SCORE	
Adjudicator's Signature _____			

SCSBOA Auxiliary Units Criteria Reference

VOCABULARY (ROUTINE CONTENT)	EXCELLENCE (Execution)	SHOWMANSHIP	MARCHING EXCELLENCE (Execution)
<p>I = 320-350 Auxiliary units display a superior awareness of those expressive qualities through which equipment, movement and street pattern constantly reflects and enhances the musical efforts of the band. A full range of expressive and musical qualities is demonstrated effortlessly utilizing dynamics of speed, strength, balance, path and flow. There is total coordination of all auxiliary units presented.</p>	<p>I = 230-250 Auxiliary units display a superior level of uniformity in hand placement, angles, starts, stops and spatial pathways and equipment skills effortlessly. Aerials are superb in point of release, path, revolutions, heights and catches. There is superior development of centering, balance and alignment in the upper and lower body. Bodyline is defined and consistent. Methods and techniques reflect the highest degree of training. Excellence is superior during multiple or layered responsibilities. Concentration and skills are demonstrated in a superior manner.</p>	<p>I = 230-250 There is a superior use of the compositional elements of line, shape, size, color, texture and motion. Style is refined and brilliantly expressed. Communication fo performer involvement is maximized. Total coordination of all the elements on the street combine to present and fully enhance the overall visual quality of the total parade performance.</p>	<p>I = 140-150 Auxiliary units maintain superior alignment, intervals and distance. Maneuvering is achieved with clarity and ease. The marching style is always defined and consistent from performer to performer. Individuals display a superior uniformity in step control, starts, stops, pulse and foot articulation.</p>
<p>II = 290-320 Auxiliary units display a consistent awareness of those expressive qualities through which the equipment, movement and street pattern frequently explores and enhances the musical efforts of the band. Skills utilized require a well-developed level of equipment and movement vocabulary. There is a high degree of coordination of all auxiliary units presented.</p>	<p>II = 210-230 Auxiliary units display a high level of uniformity in hand placement, angles, starts, stops and spatial pathways. Equipment skills are displayed in an excellent manner. Aerials are excellent in point of release, path, revolutions, heights and catches. There is a well developed sense of centering, balance and alignment in the upper and lower body. Bodyline is defined an consistent. Methods and techniques reflect a high degree of training. Excellence is achieved during multiple or layered responsibilities with only minor breaks or flaws. Concentration is usually strong.</p>	<p>II = 210-230 Use of compositional elements is of a high quality. Style is apparent and is expressed consistently. Communication of performer involvement is consistent. A high degree of coordination with all the elements on the street is evident but not fully achieved.</p>	<p>II = 120-140 Auxiliary units maintain a highly developed sense of alignment, intervals and distance. Maneuvering is controlled and understandable. The marching style is apparent and executed consistently. Individuals display a high level of uniformity with step control, starts, stops, pulse and foot articulations.</p>
<p>III = 240-290 Auxiliary units display a median awareness of those expressive qualities through which equipment, movement and street pattern give information about the musical efforts of the band. There is a moderate level of musical interpretation and skill development. Coordination of all auxiliary units is sometimes limited.</p>	<p>III = 170-210 Auxiliary units display a median level of uniformity in hand placement, angle control, start, stops and spatial pathways. Equipment skill is moderately displayed. Aerials are average in point of release, path, revolutions, heights and catches. Individuals achieve a moderate degree of centering, balance and alignment in the upper and lower body. Bodyline is sporadically defined and uniform. Methods and techniques reflect an average degree of training. There are occasional breaks and flaws. Concentration is developing and is moderately achieved.</p>	<p>III = 170-210 Use of compositional elements is of moderate quality with only occasional flaws. Style is recognized but not fully achieved. Communication of the performer involvement is moderate, becoming stronger at times. Coordination with all the elements on the street is evident in some sections of the performance.</p>	<p>III = 100-120 Auxiliary units maintain a consistent sense of alignment, intervals and distance with only occasional breaks. Maneuvering is consistent with only minor flaws. The marching style is recognized, but not always fully achieved. Individuals maintain a uniformity with step control, starts, stops, pulse and foot articulation with some occasional differences.</p>
<p>IV = 180-240 Auxiliary units display occasional awareness of those expressive qualities of how equipment, movement and street pattern relate to basic musical efforts of the band. The unit is usually stronger in either equipment or body movement, but NOT both. There is little coordination between the auxiliary units provided.</p>	<p>IV = 130-170 Auxiliary units display some uniformity relative to hand placement, angles, starts, stops and spatial pathways. Equipment skills are only occasionally achieved. Aerials are inconsistent in point of release, path, revolutions, heights and catches. Individuals show some sense of centering, balance and alignment. Bodyline is inconsistent. Methods and techniques are not fully developed. There are frequent breaks or flaws. Concentration varies.</p>	<p>IV = 130-170 Use of compositional elements is lacking. Style is evident but not uniform from performer to performer. There is only occasional communication of the performer. Though some coordination with all the elements on the street is apparent, a total performance concept is only randomly achieved.</p>	<p>IV = 80-100 Auxiliary units show some sense of alignment, intervals and distance. Maneuvering is awkward and undefined at times. The marching style is evident, but inconsistent from performer to performer. Individuals show sporadic uniformity in step control, starts, stops, pulse and foot articulation.</p>
<p>V = 0-180 Auxiliary units have no awareness of expressive qualities or techniques. The equipment and movement vocabulary appears to have little or no relationship to the musical efforts of the band. There is no coordination between the auxiliary units presented.</p>	<p>V = 0-80 Auxiliary units display no sense of alignment, intervals or distance. Performers have no sense of street pattern or how to maneuver in and out of one. A marching style is not evident There is no uniformity in step control, starts, stops, pulse and foot articulation.</p>	<p>V = 0-130 There is no use of compositional elements. Style is not evident or recognizable Fear or insecurity affects the performers ability to communicate. Little or no coordination with all the elements on the street creates separate performances.</p>	<p>V = 0-80 Auxiliary units display no sense of alignment, intervals or distance. Performers have no sense of street pattern or how to maneuver in and out of one. A marching style is not evident There is no uniformity in step control, starts, stops, pulse and foot articulation.</p>