

# FLORIDA BANDMASTERS ASSOCIATION

## Marching Band Adjudicator's Comment Sheet

# AUXILIARY

School: \_\_\_\_\_

Classification: \_\_\_\_\_ Performance Time: \_\_\_\_\_ Date: \_\_\_\_\_

REPERTOIRE	EXCELLENCE	GENERAL EFFECT
<input type="checkbox"/> Composition of formations, equipment, and movement <input type="checkbox"/> Musicality of movement and equipment <input type="checkbox"/> Logic, continuity, & creativity of staging <input type="checkbox"/> Reflection/Enhancement of the music <input type="checkbox"/> Unity of design elements	<input type="checkbox"/> Accuracy & definition of drill sets <input type="checkbox"/> Accuracy of marching skills <input type="checkbox"/> Adherence to style of equipment and movement <input type="checkbox"/> Concentration & Stamina <input type="checkbox"/> Timing <input type="checkbox"/> Precision <input type="checkbox"/> Technique	<input type="checkbox"/> Emotional, Intellectual, & Aesthetic appeal <input type="checkbox"/> Coordination of all auxiliary elements <input type="checkbox"/> Clear & defined program concept <input type="checkbox"/> Showmanship
(Circle One) <b>A B C D E</b>	(Circle One) <b>A B C D E</b>	(Circle One) <b>A B C D E</b>

*Officials will include a + or - next to items listed under each caption to indicate aspects of the performance that were noticeably good or noticeably needing improvement as related to the letter grade assigned. The absence of any marks indicates a performance consistent with the letter assigned. After completing the previous, circle an A, B, C, D or E to indicate the level of performance in each caption.*

## COMMENTS

*(INCLUDING STAGE PRESENCE, DISCIPLINE, POSTURE, STRONG POINTS, WEAKPOINTS)*

**Recommended for:** \_\_\_\_\_  
(Superior, Excellent, Good, Fair, Poor)  
**Write out Final Rating**

\_\_\_\_\_  
**Adjudicator's Signature**

## AUXILIARY GRADING REFERENCE CRITERIA

<b>Repertoire Criteria</b>				
<b><u>“E”</u></b>	<b><u>“D”</u></b>	<b><u>“C”</u></b>	<b><u>“B”</u></b>	<b><u>“A”</u></b>
<ul style="list-style-type: none"> <li>▪ The auxiliary program is immature and lacks understanding of unity in design elements.</li> <li>▪ It does not reflect or enhance the show music.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The choreography is at a basic level and seldom reflects or enhances the music.</li> <li>▪ There is a lack of logic, continuity, and creativity.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The choreography occasionally enhances the music.</li> <li>▪ The choreography may not be compatible with the level of development.</li> <li>▪ Logic, continuity, and creativity are sometimes evident.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Variety and creativity in the choreography are apparent.</li> <li>▪ Logic, continuity, and creativity are often evident.</li> <li>▪ The choreography is often compatible with the level of development.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Variety and creativity in the choreography is evident. It is imaginative, strong, and consistent.</li> <li>▪ The choreography consistently enhances the music.</li> <li>▪ There is an excellent unity of design and staging.</li> <li>▪ The choreography is challenging and compatible with the level of development.</li> </ul>
<b>Excellence Criteria</b>				
<b><u>“E”</u></b>	<b><u>“D”</u></b>	<b><u>“C”</u></b>	<b><u>“B”</u></b>	<b><u>“A”</u></b>
<ul style="list-style-type: none"> <li>▪ Basic training is not evident.</li> <li>▪ No apparent attempt has been made at accuracy and definition of formations or choreography.</li> </ul>	<ul style="list-style-type: none"> <li>▪ There is little basic training.</li> <li>▪ Concentration and stamina are seldom evident.</li> <li>▪ Precision of movement and expression are not visible.</li> <li>▪ There is seldom any adherence to style in equipment/movement.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Movement and technique show some training.</li> <li>▪ Sometimes there is adherence to style.</li> <li>▪ Some attempt has been made to be accurate in formations and execution.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Movement and technique often show training in all areas.</li> <li>▪ Accuracy and precision are developing.</li> <li>▪ Concentration and stamina are often achieved.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision is strong and evident.</li> <li>▪ Good training is evident in all areas.</li> <li>▪ Proper technique and posture is apparent.</li> <li>▪ Expression and adherence to style are consistent throughout.</li> </ul>
<b>General Effect Criteria</b>				
<b><u>“E”</u></b>	<b><u>“D”</u></b>	<b><u>“C”</u></b>	<b><u>“B”</u></b>	<b><u>“A”</u></b>
<ul style="list-style-type: none"> <li>▪ There is no design effect generated.</li> <li>▪ There is a great lack of showmanship and audience appeal.</li> </ul>	<ul style="list-style-type: none"> <li>▪ There is little effect generated due to a lack of showmanship and visual representation of the music.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The performance is sometimes effective in its appeal and effect.</li> <li>▪ Confidence and showmanship are developing.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The performance is often effective since showmanship, appearance, and the coordination of elements are often effective.</li> <li>▪ The visual effectiveness of the music is often enhanced by the performance.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Showmanship and style are handled with proficiency.</li> <li>▪ Visual presentation is very effective due to a clear and defined concept, as well as its excellent execution.</li> <li>▪ Audience appeal is evident.</li> </ul>