

ADJUDICATOR'S COMMENT SHEET

BAND FIELD CONTEST

Music General Effect (200)



Band/School: _____ Date: _____
 Class: _____ Time: _____
 (A, AA, AAA, AAAA, OPEN)

Each of the subcaptions below are evaluated based on the *Criterion Reference Chart* on the back of this sheet. Understanding that *what* is being performed is evaluated at the same time as *how* it is performed. Therefore, since Music General Effect achievement is what a judge is to determine, it must be understood that the evaluation of construction and content of a program, in combination 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.

CAPTION	CAPTION DESCRIPTION	CAPTION VALUE	SCORE
MUSIC REPERTOIRE EFFECTIVENESS	<i>Consider for all audible portions of the performance:</i> - Creativity - Coordination/Staging - Range of Moods/Emotions - Unity - Variety	100	
MUSIC PERFORMANCE EFFECTIVENESS	<i>Consider for all audible portions of the performance:</i> - Communication - Emotion/Spirit - Professionalism - Artistry/Mastery - Audio/Visual Blend	100	
TOTAL		200	

COMMENTS ON PERFORMANCE TAPE _____

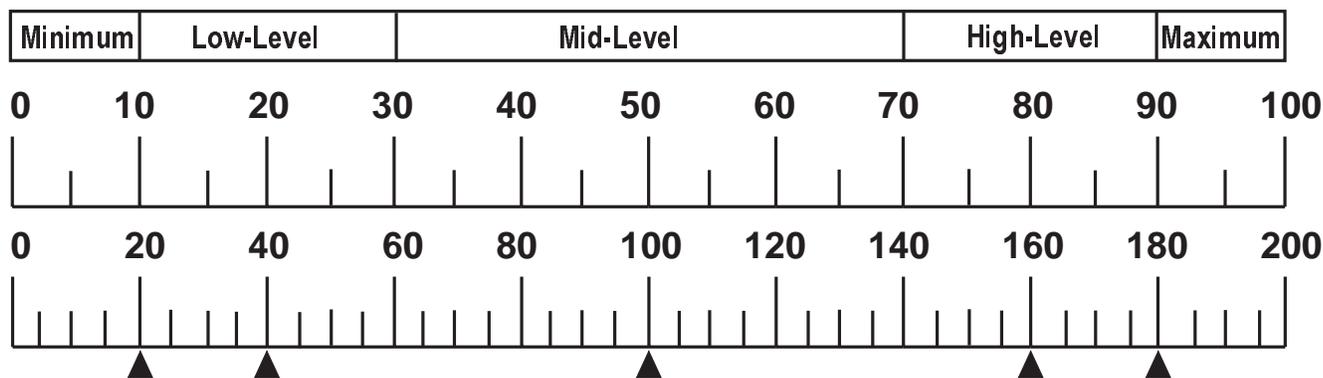
MUSIC GENERAL EFFECT

Criterion Reference Chart

		10	20	30	40	50	60	70	80	90	
		MINIMUM (Box 1)		LOW-LEVEL (Box 2)		MID-LEVEL (Box 3)		HIGH-LEVEL (Box 4)		MAXIMUM (Box 5)	
				A		B					
REPERTOIRE EFFECTIVENESS		0 - 9: Program displays a general lack of readability. Evaluation of musical repertoire is difficult to access due to lack of demonstrated basic musical effectiveness. Audience involvement is often absent due to lack of effective musical concepts. The program's performers are unable to convey the program's intent and message. Unified effort is not demonstrated due to individual elements failing to complement one another and often appearing to be in conflict. The overall program does not work together and rarely communicates a coordinated effort.	10 - 29: Fundamentals of creating effect are occasionally manifested in the musical repertoire. Musical repertoire concepts, while often weak, create recognizable effect. Aesthetic appeal exists in random sections of the program. The program's intent and message are inconsistently conveyed by the performers. Highly inconsistent awareness of unified effort is displayed. Several elements try to produce a blend but other elements stifle the total experience. However, some team effort and coordinated effect is still communicated.	30 - 49: Below average levels of substance and depth are displayed by the musical repertoire. Concepts of musical repertoire are displayed with a below average level of success. Audience intrigue and appeal are generated in an occasionally inconsistent manner but with below average levels of success. Moments of unique musical repertoire are present and occasionally effective. The musical program's intent and message is conveyed with a below average effort by the performers. The blending of elements is occasionally successful. A proper understanding of blend, staging, continuity and climax achieves a below average level of effectiveness. Isolated moments of a higher level of effort occur, yet the continuity and the climaxes of the total program fail to produce a strong, unified impression.	50 - 69: Above average levels of substance and depth are displayed by the musical repertoire. Concepts of musical repertoire are displayed with an above average level of success. Audience intrigue and appeal are generated in a generally consistent manner with above average levels of success. Segments of unique musical repertoire may be present and are generally effective. The musical program's intent and message is conveyed with an above average effort by the performers. The blending of elements is generally successful. A proper understanding of blend, staging, continuity and climax achieves an above average and generally consistent level of effectiveness. Isolated moments of a higher level of effort occur and the continuity and climaxes generally produce a strong, unified impression.	70 - 89: Levels of substance and depth are often displayed by the musical repertoire. Concepts of musical repertoire are displayed with a high level of success. Audience intrigue and appeal are generated in a consistently high level, but not maximized. Segments of unique musical repertoire are often present and effective. The musical program's intent and message is conveyed with a high level of depth and maturity by the performers. The blending of elements is usually successful. An outstanding understanding of blend and team effort correlates to a high level of effectiveness. New concepts are often explored. Rare breaks in the continuity and the climaxes produce a high level of effect.	90 - 100: Levels of quality, substance and depth are consistently displayed by the musical repertoire. Concepts of musical repertoire are always understood and successfully developed. Maximum audience intrigue and appeal are generated. Complexity of the musical repertoire produces optimum effect. Imagination and creativity are constantly woven into the program and the performers exhibit a clear understanding of the musical intent and delivers its message. The blending of elements and effects is demonstrated with utmost success. The command of staging, continuity, and climax results in maximum effectiveness and emotional reaction. New concepts are often explored.				
	PERFORMANCE	0 - 9: Communication of musical involvement and emotion are demonstrated on a very infrequent basis. Lack of experience and/or understanding of basics leads to substandard levels of concentration, emotion, and energy.	10 - 29: Communication of musical effect displayed on an inconsistent or occasional basis. Performers occasionally communicate musical intent and emotion but display varying levels of comprehension. Technique problems cause concentration and energy fluctuations. Performance is generally mechanical and uninspired.	30 - 49: Communication of musical involvement and emotion are displayed with a below average level of achievement. Musical intent and the quality of communication is somewhat below average throughout the program. Lapses in performer concentration, artistry and professionalism lead to a modestly entertaining performance for the audience.	50 - 69: Communication of musical involvement and emotion are displayed with an above average level of achievement. Musical intent and quality of communication is above average throughout the program. Lapses in performer concentration, artistry and professionalism are rare and lead to a generally entertaining performance for the audience.	70 - 89: Communication of artistry and emotion is displayed with a consistently high level of achievement. The audience is frequently entertained and often affected by the demonstration of professionalism and the intensities of emotion. The mastery and artistry of the performers facilitates a naturally developing and engaging program. Audio and visual elements work together to create a high level of effectiveness.	90 - 100: Superior communication of musical artistry and emotion displayed by performers. The audience is constantly entertained and absorbed by the performers professionalism and the wide range of intensities of emotion. The highest level of professionalism is displayed throughout the musical performance.				

REPERTOIRE EFFECTIVENESS

PERFORMANCE



ADJUDICATOR'S COMMENT SHEET

BAND FIELD CONTEST

Music General Effect (200)



Band/School: _____ Date: _____

Class: _____ Time: _____

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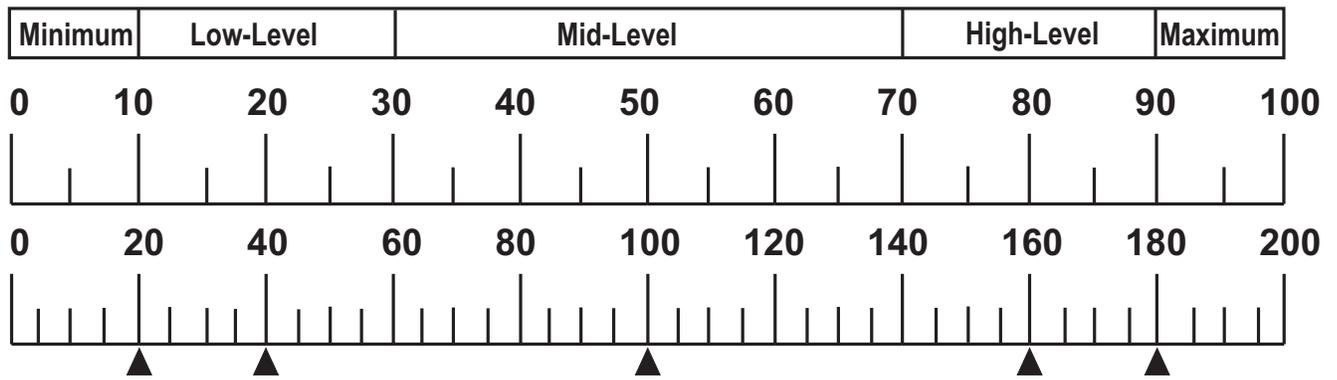
CAPTION	CAPTION DESCRIPTION	CAPTION VALUE	SCORE
MUSIC REPERTOIRE EFFECTIVENESS	<i>Consider for all audible portions of the performance:</i> <ul style="list-style-type: none"> - Creativity - Coordination/Staging - Range of Moods/Emotions - Unity - Variety 	100	
MUSIC PERFORMANCE EFFECTIVENESS	<i>Consider for all audible portions of the performance:</i> <ul style="list-style-type: none"> - Communication - Emotion/Spirit - Professionalism - Artistry/Mastery - Audio/Visual Blend 	100	
TOTAL		200	

COMMENTS ON PERFORMANCE TAPE _____

MUSIC GENERAL EFFECT

Criterion Reference Chart

		10	20	30	40	50	60	70	80	90			
		MINIMUM (Box 1)		LOW-LEVEL (Box 2)		MID-LEVEL (Box 3)		HIGH-LEVEL (Box 4)		MAXIMUM (Box 5)			
				A			B						
REPERTOIRE EFFECTIVENESS		<p>0 - 9: Program displays a general lack of readability. Evaluation of musical repertoire is difficult to access due to lack of demonstrated basic musical effectiveness. Audience involvement is often absent due to lack of effective musical concepts. The program's performers are unable to convey the program's intent and message. Unified effort is not demonstrated due to individual elements failing to complement one another and often appearing to be in conflict. The overall program does not work together and rarely communicates a coordinated effort.</p>		<p>10 - 29: Fundamentals of creating effect are occasionally manifested in the musical repertoire. Musical repertoire concepts, while often weak, create recognizable effect. Aesthetic appeal exists in random sections of the program. The program's intent and message are inconsistently conveyed by the performers. Highly inconsistent awareness of unified effort is displayed. Several elements try to produce a blend but other elements stifle the total experience. However, some team effort and coordinated effect is still communicated.</p>		<p>30 - 49: Below average levels of substance and depth are displayed by the musical repertoire. Concepts of musical repertoire are displayed with a below average level of success. Audience intrigue and appeal are generated in an occasionally inconsistent manner but with below average levels of success. Moments of unique musical repertoire are present and occasionally effective. The musical program's intent and message is conveyed with a below average effort by the performers. The blending of elements is occasionally successful. A proper understanding of blend, staging, continuity and climax achieves a below average level of effectiveness. Isolated moments of a higher level of effort occur, yet the continuity and the climaxes of the total program fail to produce a strong, unified impression.</p>		<p>50 - 69: Above average levels of substance and depth are displayed by the musical repertoire. Concepts of musical repertoire are displayed with an above average level of success. Audience intrigue and appeal are generated in a generally consistent manner with above average levels of success. Segments of unique musical repertoire may be present and are generally effective. The musical program's intent and message is conveyed with an above average effort by the performers. The blending of elements is generally successful. A proper understanding of blend, staging, continuity and climax achieves an above average and generally consistent level of effectiveness. Isolated moments of a higher level of effort occur and the continuity and climaxes generally produce a strong, unified impression.</p>		<p>70 - 89: Levels of substance and depth are often displayed by the musical repertoire. Concepts of musical repertoire are displayed with a high level of success. Audience intrigue and appeal are generated in a consistently high level, but not maximized. Segments of unique musical repertoire are often present and effective. The musical program's intent and message is conveyed with a high level of depth and maturity by the performers. The blending of elements is usually successful. An outstanding understanding of blend and team effort correlates to a high level of effectiveness. New concepts are often explored. Rare breaks in the continuity and the climaxes produce a high level of effect.</p>		<p>90 - 100: Levels of quality, substance and depth are consistently displayed by the musical repertoire. Concepts of musical repertoire are always understood and successfully developed. Maximum audience intrigue and appeal are generated. Complexity of the musical repertoire produces optimum effect. Imagination and creativity are constantly woven into the program and the performers exhibit a clear understanding of the musical intent and delivers its message. The blending of elements and effects is demonstrated with utmost success. The command of staging, continuity, and climax results in maximum effectiveness and emotional reaction. New concepts are often explored.</p>	
	PERFORMANCE		<p>0 - 9: Communication of musical involvement and emotion are demonstrated on a very infrequent basis. Lack of experience and/or understanding of basics leads to substandard levels of concentration, emotion, and energy.</p>		<p>10 - 29: Communication of musical effect displayed on an inconsistent or occasional basis. Performers occasionally communicate musical intent and emotion but display varying levels of comprehension. Technique problems cause concentration and energy fluctuations. Performance is generally mechanical and uninspired.</p>		<p>30 - 49: Communication of musical involvement and emotion are displayed with a below average level of achievement. Musical intent and the quality of communication is somewhat below average throughout the program. Lapses in performer concentration, artistry and professionalism lead to a modestly entertaining performance for the audience.</p>		<p>50 - 69: Communication of musical involvement and emotion are displayed with an above average level of achievement. Musical intent and quality of communication is above average throughout the program. Lapses in performer concentration, artistry and professionalism are rare and lead to a generally entertaining performance for the audience.</p>		<p>70 - 89: Communication of artistry and emotion is displayed with a consistently high level of achievement. The audience is frequently entertained and often affected by the demonstration of professionalism and the intensities of emotion. The mastery and artistry of the performers facilitates a naturally developing and engaging program. Audio and visual elements work together to create a high level of effectiveness.</p>		<p>90 - 100: Superior communication of musical artistry and emotion displayed by performers. The audience is constantly entertained and absorbed by the performers professionalism and the wide range of intensities of emotion. The highest level of professionalism is displayed throughout the musical performance.</p>



ADJUDICATOR'S COMMENT SHEET

BAND FIELD CONTEST

Music Performance/Ensemble (200)



Band/School: _____ Date: _____
 Class: _____ Time: _____
 (A, AA, AAA, AAAA, OPEN)

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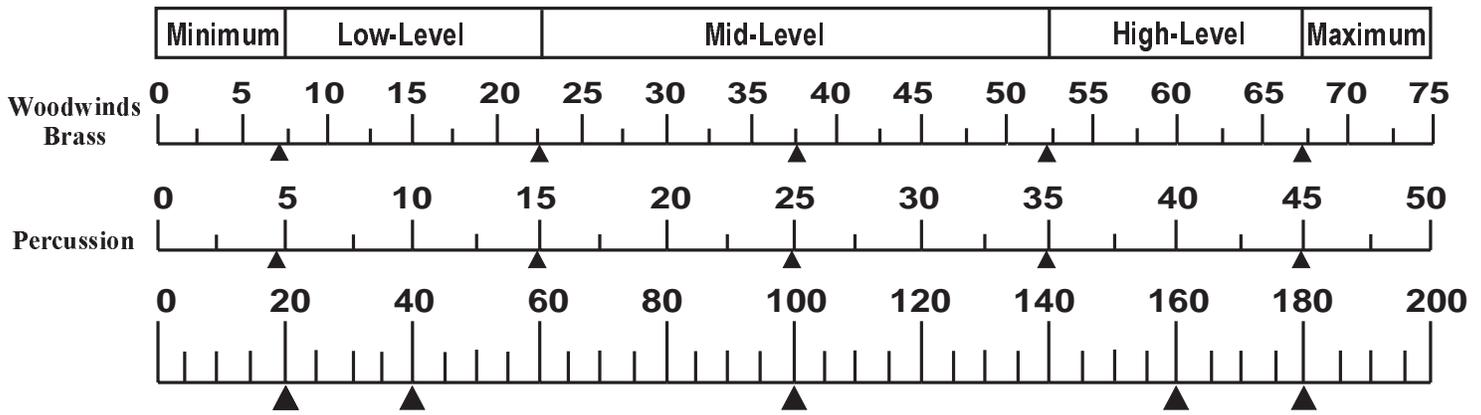
CAPTION	CAPTION DESCRIPTION	CAPTION VALUE	SCORE
QUALITY OF TECHNIQUE	<i>Consider for all audible portions of performance:</i> <ul style="list-style-type: none"> - Intonation - Tone Quality - Consistency of Timbre and Sonority - Ensemble Cohesiveness - Rhythmic Accuracy - Tempo and Pulse Control/Accuracy - Uniformity 	100	
MUSICALITY	<i>Consider for all audible portions of performance:</i> <ul style="list-style-type: none"> - Expression - Expression and Range of Dynamics - Phrasing - Style/Idiomatic Approach - Balance and Blend 	100	
TOTAL		200	

COMMENTS ON PERFORMANCE TAPE _____

MUSIC PERFORMANCE/ENSEMBLE

Criterion Reference Chart

		10	20	30	40	50	60	70	80	90			
		MINIMUM (Box 1)		LOW-LEVEL (Box 2)		MID-LEVEL (Box 3)		HIGH-LEVEL (Box 4)		MAXIMUM (Box 5)			
				A		B							
QUALITY OF TECHNIQUE	<p>0 - 9: Players exhibit little training or control and a proper concept of tonal center and focus is lacking. Membranes are not tuned or balanced and timbre is inconsistent throughout the performance. Breath support is seldom present, causing most phrases to be interrupted and unfinished. No evidence exists of an attempt to achieve ensemble balance and blend. Little evidence of instrument tuning exists. The majority of the ensemble displays weakness in basic technique. Rhythmic accuracy is poor. Recovery from errors is non-existent and concentration is poor. There is little or no understanding of how technical aspects relate to the desired musical product. Generally, inability to play together is obvious.</p>	<p>10 - 29: Players seldom seem aware of the proper fundamentals required to produce a focused sound and accurate tonal center. Percussion timbre is inconsistent because of technique deficiencies, and because membranes are not carefully tuned or balanced. Insufficient breath support exists to produce clarity of sound and pitch accuracy. Although there are occasional periods of balance, a general lack of concern with the techniques of achieving proper balance is evident. Uniformity of characteristic timbre is rarely achieved. Wind instruments have not been carefully tuned, and in many sections, segments and individuals, pitch and quality problems are clearly audible and remain uncorrected. Airflow is often disturbed during articulated passages to the point of tonal distortion or interruption. Mechanical dexterity is often taxed and rarely accurately coordinated; proper tongue placement is often ignored. Players tend to employ explosive articulations. Although some facets of implement control are present, the performance is still quite flawed. Synchronization rarely exists, and individual rhythmic accuracy lacks consistency. Recovery from loss of pulse, frequently in spread formations, often takes much time, and is rarely complete at phrase endings.</p>	<p>30 - 49: A below average basic approach to proper tone production, with players are often taxed beyond ability to control quality and timbre in range and volume extremes. A minority of the membranes are balanced and in tune, and the uniform and proper quality of sound is often hampered by inconsistent technique approaches. Breath support may be lacking, and the resulting timbres can be harsh and pinched and not uniform within segments affecting balance and blend. A less than successful attempt has been made to achieve proper balance. Often, lapses do occur due to design problems, individual carelessness, or timbre differences caused by poor tone production. Although instruments have been tuned, individual and sectional problems are audible. A below average basic approach to proper articulation method and implement technique. Upper extremes of volume and range often give an indication of underdeveloped embouchure musculature. Manual dexterity is fair, but lacks coordination at times causing clarity to be quite inconsistent. Performers exhibit a below average awareness of pulse and tempo, and recovery from lapses is often difficult. Performance is sometimes good, although anticipation, hesitation, and over-extension of phrases exist. Rhythmic accuracy widely varies, particularly relative to subdivision. Players exhibit many individual rhythmic accuracy problems and rapid passages lack togetherness. Ensemble cohesiveness may not be sustained throughout the production.</p>	<p>50 - 69: An above average basic approach to proper tone production is present, although players are occasionally taxed beyond ability to control quality and timbre in range and volume extremes. The majority of the membranes are well balanced and in tune, yet the uniform and proper quality of sound is very occasionally hampered by inconsistent technique approaches. Breath support is only sometimes lacking, and the resulting timbres can occasionally be harsh, pinched and lack uniformity within segments affecting balance and blend. A generally successful attempt has been made to achieve proper balance. Lapses rarely do occur due to design problems, individual carelessness, or timbre differences caused by poor tone production. Instrument tuning is generally above average, and sectional problems are rarely audible. An above average basic approach to proper articulation method and implement technique is demonstrated. Upper extremes of volume and range give an occasional indication of underdeveloped embouchure musculature. Manual dexterity is above average, but occasionally lacks coordination at times causing clarity to be inconsistent. Performers exhibit an above average awareness of pulse and tempo, and the recovery from lapses is usually rapid and complete. Performance is above average, although anticipation, hesitation, and over-extension of phrases occasionally exist. Rhythmic accuracy varies rarely, particularly relative to subdivision. Players exhibit few individual rhythmic accuracy problems and rapid passages occasionally lack togetherness. Ensemble cohesiveness is sustained throughout most of the production, though lapses do exist.</p>	<p>70 - 89: Excellent control of most aspects of proper tone production. Lapses are infrequent, although large interval skips may sometimes be problematic. The majority of the membranes are well balanced and in tune. Breath support and characteristic timbre may be adversely affected in extremes of range and volume. Majority of wind instruments are in tune; tonal focus and blend is generally accurate; characteristic ensemble quality and timbre is not distorted. Characteristic percussion timbre and quality of sound are almost always present within all segments and throughout the ensemble. Conscious and successful effort has been expended to achieve proper balance. Lapses are infrequent and generally minor. Performers exhibit an excellent approach to articulation method and implement technique. Manual dexterity is excellent with only minor problems in musical clarity. Generally, good tongue/finger coordination exists, with some minor interruption of the airflow. Excellent control of overall pulse is exhibited, with rare moments of pulse distortion. Spread formations can cause pulse distortion, but recovery is noted. Lapses are infrequent and rarely interfere with the success of the performance. Rhythmic accuracy is excellent. Players seem confident and in excellent control of tempo and pulse most of the time.</p>	<p>90 - 100: Players exhibit the best possible control and most highly developed concept of tone production. All membranes are tuned and in balance. Breath support and control is proper and always maintained; there is maximum control of airflow. Tonal focus is rarely lost, and timbre is uniform throughout and characteristic of the best wind and percussion sound. Wind instruments are in tune and when pitch inconsistencies occur they are quickly corrected. Superlative achievement of proper balance techniques, both within sections and in the overall ensemble, is exhibited. The percussion ensemble understands its' musicality supportive capacity in relation to the winds. Flaws, if any, are rare and most often caused by environmental difficulties. Players exhibit a highly developed and mature approach to articulation style and technique. Manual dexterity is exemplary, displaying the best possible implement control and coordination with tongue placement and embouchure set. Clarity is obvious and characteristic of the finest playing. The band exhibits complete control of all aspects of rhythm, tempo, and pulse. Extreme depth or width of formations have little or no effect on pulse; players are mature and confident of tempo subdivisions and sound arrives at the focal point with solidity and control. Lapses are rare and minor.</p>	QUALITY OF TECHNIQUE						
	MUSICALITY	<p>0 - 9: The performers lack a fundamental awareness of the musical program. A lack of understanding of the basic elements of musicality exists throughout. Contrasts in expression, dynamics, phrasing concepts and style/idiomatic interpretation are virtually non-existent. Balance and blend are non-existent in the performance, as musicians seem to lack a fundamental awareness of the musical function of their musical voice within the orchestration of the program.</p>	<p>10 - 29: The performers occasionally display a minimal awareness of the musical program. The performers display an occasional attempt to express the melodic line, though shading and shaping are mostly mechanical. The musical style and idiom are occasionally demonstrated. Balance and blend issues exist most of the time, and proper voice balance is rarely present.</p>	<p>30 - 49: The performers possess a below average knowledge of the musical components. The performers only sometimes achieve a below average level of meaningful and uniform musical demonstration of good dynamic and rhythmic shaping. Playing is often mechanical, with lapses in style and taste creating an often-rigid attempt at the idiom. Balance and blend sometimes demonstrates an understanding of the musical program and the proper voice in dominance, but issues of balance and blend are still frequent in nature.</p>	<p>50 - 69: The performers possess an above average knowledge of the musical components. The performers sometimes achieve an above average level of meaningful and uniform musical demonstration of good dynamic and rhythmic shaping. Playing is rarely mechanical and the qualities in stylistic approach achieve a usually correct and defined idiomatic interpretation. Balance and blend generally is correct, and the important melodic lines are generally predominant at the correct moments. Some minor balance and blend issues still exist.</p>	<p>70 - 89: The performers often display a high level of control and concept of musicality with only a few minor flaws and inconsistencies. The performers often create a musical rendition of important passages with uniform and subtle gradations of expression and dynamics. There is mostly uniform and often sensitive playing of phrasing with a tasteful and correct idiomatic interpretation. Issues of balance and blend are rare, and brief in duration.</p>	<p>90 - 100: The performers constantly display the highest level of control and concept of musicality. The performers maximize the technical and artistic aspect through clear, meaningful, and expressive shaping of musical passages as evident with proper and uniform expression /dynamics. There is a natural, well defined, and sensitive display of playing throughout with valid, tasteful phrasing and idiomatically correct interpretation achieved in an outstanding manner. Balance and blend issues are non-existent, and the proper balance of chords, voicings, and structures is always present.</p>	MUSICALITY					



ADJUDICATOR'S COMMENT SHEET

BAND FIELD CONTEST

Music Performance Individual (200)



Band/School: _____

Date: _____

Class: _____

Time: _____

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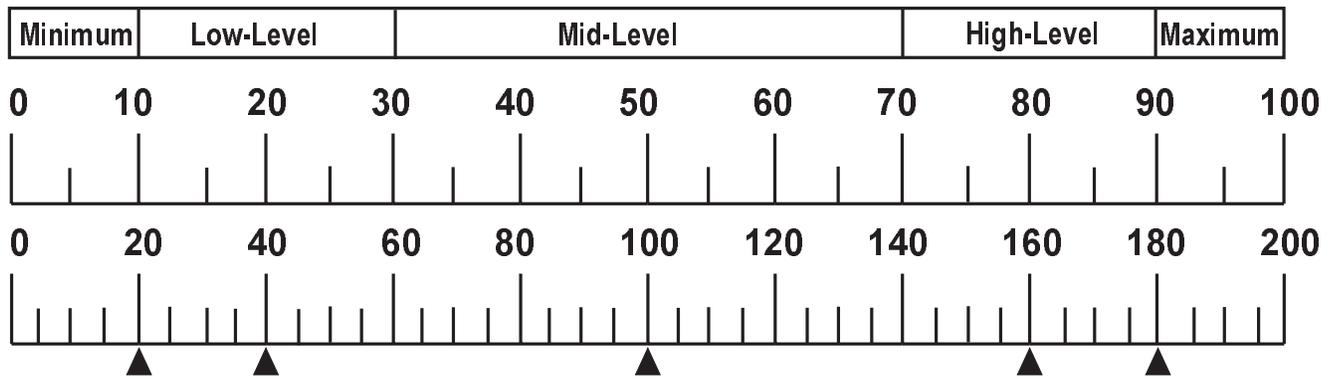
SECTION	AREAS OF EVALUATION	SECTION VALUE	SCORE
Woodwinds	<i>Consider:</i> - Note/Pitch/Rhythmic Accuracy - Intonation - Tone Quality - Uniformity	75	
Brass	<i>Consider:</i> - Note/Pitch/Rhythmic Accuracy - Intonation - Tone Quality - Uniformity	75	
Percussion	<i>Consider:</i> - Note/Pitch/Rhythmic Accuracy - Tuning Accuracy - Quality of Sound - Uniformity	50	
TOTAL		200	

COMMENTS ON PERFORMANCE TAPE _____

MUSIC PERFORMANCE INDIVIDUAL

Criterion Reference Chart

		5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	
		MINIMUM (Box 1)			LOW-LEVEL (Box 2)			A	MID-LEVEL (Box 3)		B	HIGH-LEVEL (Box 4)			MAXIMUM (Box 5)		
WOODWINDS		<p>0 - 7: Performers exhibit minimal technical training, and lack control to create proper tone quality, center or focus. Breath support is rarely present causing most phrases to be interrupted and unfinished. Little evidence of an awareness of proper tuning exists. Improper articulation method and style are demonstrated most of the time, and air flow and tone production are adversely affected. Rhythmic interpretation is very poor and a lack of synchronization exists with other players and sections. Recovery time is extensive.</p>			<p>8 - 22: Performers seldom seem aware of the proper fundamentals required to produce characteristic tone quality. Insufficient breath support exists to produce clarity of sound and tonal center. Instruments have not been carefully tuned, and many section, segment, and individual pitch and quality problems are clearly audible and remain uncorrected. Airflow is frequently disturbed during articulated passages and technical passages lack control and uniformity. Players exhibit individual problems with rhythmic interpretation and recovery from lapses in timing is slow.</p>			<p>23 - 37: Performers demonstrate a below average fundamental approach to proper tone production. However, players are often taxed beyond their ability to control quality and timbre at extreme levels of volume and range. Occasionally, a lack of adequate breath support results in an inconsistent timbre and a below average characteristic woodwind sound. Instruments have been tuned, although some section and individual problems are still audible. A slightly below average approach to proper articulation style and technique is obvious, and are inconsistently performed. Players exhibit a general awareness of proper phrasing, although anticipation, hesitation, or over-extension does occur. Rhythmic interpretation is below average, and is sometimes incorrect, even if uniform in approach.</p>		<p>38 - 52: Performers demonstrate an above average fundamental approach to proper tone production. However, players are sometimes taxed beyond their ability to control quality and timbre at extreme levels of volume and range. An intermittent lack of adequate breath support results in a very occasional inconsistency of timbre and characteristic woodwind sound. Instruments are generally tuned although some section and individual problems are occasionally audible. An above average approach to proper articulation style and technique is obvious, with occasional minor inconsistencies. Players exhibit an above average awareness of proper phrasing, although anticipation, hesitation or over-extension occasionally occur. Rhythmic interpretation is above average in approach and uniformity.</p>		<p>53 - 67: Performers exhibit an excellent control of most aspects of proper tone production. Breath support and characteristic timbre may be adversely affected in extremes of range and volume, but usually is correct, unimpaired and unobliterated. The majority of the instruments are in tune and tonal focus is usually accurate and characteristic of the best woodwind sound. Performers exhibit excellent control of articulation style and technique. Phrasing and rhythmic interpretation is usually uniform. Lapses are infrequent, generally minor and rarely interfere with the success of the performance.</p>			<p>68 - 75: Performers exhibit the highest degree of control and a highly developed concept of tone production. Breath support is proper and always maintained. Tonal focus is rarely lost and timbre is uniform throughout and characteristic of the best woodwind sound. Instruments are always in tune and when pitch inconsistencies occur they are quickly corrected. Performers exhibit an outstanding, mature approach to articulation style and technique. Sectional phrases begin and end uniformly, and all players interpret rhythms correctly and together. Lapses are rare and minor, and the concentration level appears to be superior.</p>		
		<p>0 - 7: Performers exhibit minimal training or control of proper tone quality, center or focus. Breath support is seldom present causing most phrases to be interrupted and unfinished. Little evidence of an awareness of proper tuning exists. Improper articulation method and style are demonstrated most of the time, and air flow and tone production are adversely affected. Rhythmic interpretation is very poor and a lack of synchronization exists with other players and sections. Recovery time is extensive.</p>			<p>8 - 22: Performers seldom seem aware of the proper fundamentals required to produce characteristic tone quality. Insufficient breath support exists to produce clarity of sound and tonal center. Instruments have not been carefully tuned, and many section, segment, and individual pitch and quality problems are clearly audible and remain uncorrected. Airflow is frequently disturbed during articulated passages and technical passages lack control and uniformity. Players exhibit individual problems with rhythmic interpretation and recovery from lapses in timing is slow.</p>			<p>23 - 37: Performers demonstrate a below average fundamental approach to proper tone production. However, players are sometimes taxed beyond their ability to control quality and timbre at extreme levels of volume and range. Occasionally, a lack of adequate breath support results in an inconsistent timbre and a below average characteristic brass sound. Instruments have been tuned although some section and individual problems are audible. A slightly below average approach to proper articulation style and technique is obvious, but are inconsistently performed. Players exhibit a below average awareness of proper phrasing, although anticipation, hesitation, or over-extension does occur. Rhythmic interpretation is below average, and is sometimes incorrect, even if uniform in approach.</p>		<p>38 - 52: Performers demonstrate an above average fundamental approach to proper tone production. However, players are sometimes taxed beyond their ability to control quality and timbre at extreme levels of volume and range. An intermittent lack of adequate breath support results in a very occasional inconsistency of timbre and characteristic brass sound. Instruments are generally tuned although some section and individual problems are occasionally audible. An above average approach to proper articulation style and technique is obvious, with occasional minor inconsistencies. Players exhibit an above average awareness of proper phrasing, although anticipation, hesitation or over-extension occasionally occur. Rhythmic interpretation is above average in approach and uniformity.</p>		<p>53 - 67: Performers exhibit an excellent control of most aspects of proper tone production. Breath support and characteristic timbre may be adversely affected in extremes of range and volume, but usually is correct, unimpaired and unobliterated. The majority of the instruments are in tune and tonal focus is usually accurate and characteristic of the best brass sound. Performers exhibit excellent control of articulation style and technique. Phrasing and rhythmic interpretation is usually uniform. Lapses are infrequent, generally minor and rarely interfere with the success of the performance.</p>			<p>68 - 75: Performers exhibit the highest degree of control and a highly developed concept of tone production. Breath support is proper and always maintained. Tonal focus is rarely lost and timbre is uniform throughout and characteristic of the best woodwind sound. Instruments are always in tune and when pitch inconsistencies occur they are quickly corrected. Performers exhibit an outstanding, mature approach to articulation style and technique. Sectional phrases begin and end uniformly, and all players interpret rhythms correctly and together. Lapses are rare and minor, and the concentration level appears to be superior.</p>		
BRASS		<p>0 - 4: Section demonstrates some facets of control to the extent that most patterns are discernable, but the performance is still very flawed. An awareness of segmental playing is evident although clarity is frequently lacking. Though basic techniques and understanding of technical aspects exist, individuality remains evident and common. Players are still primarily concerned with performing the rhythms as each perceives them. Percussion instruments are not tuned, and timbre is inconsistent throughout the performance.</p>			<p>5 - 14: Section seldom displays a good basic approach to technique, proper timing and rhythmic accuracy. Patterns are sometimes recognizable, although clarity is highly inconsistent. Performers, as individuals, are sometimes aware of the segment's role with regard to the entire ensemble. Technical and timing control is evident, but the performance contains obvious flaws. Timbre is highly inconsistent because of technique deficiencies and improper tuning.</p>			<p>15 - 24: Section demonstrates a below average approach to technique, proper timing and rhythmic accuracy. Patterns are generally recognizable, and clarity is usually consistent. The performers, as individuals, are generally aware that they are contributors to the overall ensemble sound. Technical and timing control is more consistent, but performance flaws still occur. The majority of the percussion instruments are in tune. A uniform and proper quality of sound is sometimes hampered by inconsistent technique approaches.</p>		<p>25 - 34: Section demonstrates an above average basic approach to technique, proper timing and rhythmic accuracy. Patterns are always recognizable, and clarity is very consistent. The performers, as individuals, are almost always aware that they are contributors to the overall ensemble sound. Technical and timing control are very consistent, but minor performance flaws still occasionally occur. Most of the percussion instruments are in tune. A highly uniform and proper quality of sound is rarely hampered by occasional flaws in technique.</p>		<p>35 - 44: Section demonstrates excellent control of technique and timing, resulting in highly consistent clarity of articulation and well developed pulse control throughout. The performers, as individuals, are constantly aware that they are contributors to the overall ensemble sound. Flaws are very minor and occur only during very difficult rhythmic passages and/or dynamic extremes. Nearly all percussion instruments are in tune. Characteristic percussion timbre and quality of sound is almost always present throughout the ensemble.</p>			<p>45-50: Section demonstrates the superlative achievement of timing and control. Players exhibit the best possible implement control and uniformity, along with solid and complete control of all aspects of rhythm, tempo and pulse. Phrases are played uniformly from beginning to end. All percussion instruments are tuned. The highest quality of sound is always present and appropriate throughout the ensemble.</p>		
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PERCUSSION		<p>0 - 4: Section demonstrates some facets of control to the extent that most patterns are discernable, but the performance is still very flawed. An awareness of segmental playing is evident although clarity is frequently lacking. Though basic techniques and understanding of technical aspects exist, individuality remains evident and common. Players are still primarily concerned with performing the rhythms as each perceives them. Percussion instruments are not tuned, and timbre is inconsistent throughout the performance.</p>			<p>5 - 14: Section seldom displays a good basic approach to technique, proper timing and rhythmic accuracy. Patterns are sometimes recognizable, although clarity is highly inconsistent. Performers, as individuals, are sometimes aware of the segment's role with regard to the entire ensemble. Technical and timing control is evident, but the performance contains obvious flaws. Timbre is highly inconsistent because of technique deficiencies and improper tuning.</p>			<p>15 - 24: Section demonstrates a below average approach to technique, proper timing and rhythmic accuracy. Patterns are generally recognizable, and clarity is usually consistent. The performers, as individuals, are generally aware that they are contributors to the overall ensemble sound. Technical and timing control is more consistent, but performance flaws still occur. The majority of the percussion instruments are in tune. A uniform and proper quality of sound is sometimes hampered by inconsistent technique approaches.</p>		<p>25 - 34: Section demonstrates an above average basic approach to technique, proper timing and rhythmic accuracy. Patterns are always recognizable, and clarity is very consistent. The performers, as individuals, are almost always aware that they are contributors to the overall ensemble sound. Technical and timing control are very consistent, but minor performance flaws still occasionally occur. Most of the percussion instruments are in tune. A highly uniform and proper quality of sound is rarely hampered by occasional flaws in technique.</p>		<p>35 - 44: Section demonstrates excellent control of technique and timing, resulting in highly consistent clarity of articulation and well developed pulse control throughout. The performers, as individuals, are constantly aware that they are contributors to the overall ensemble sound. Flaws are very minor and occur only during very difficult rhythmic passages and/or dynamic extremes. Nearly all percussion instruments are in tune. Characteristic percussion timbre and quality of sound is almost always present throughout the ensemble.</p>			<p>45-50: Section demonstrates the superlative achievement of timing and control. Players exhibit the best possible implement control and uniformity, along with solid and complete control of all aspects of rhythm, tempo and pulse. Phrases are played uniformly from beginning to end. All percussion instruments are tuned. The highest quality of sound is always present and appropriate throughout the ensemble.</p>		
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ADJUDICATOR'S COMMENT SHEET

BAND FIELD CONTEST

Visual General Effect (200)



Band/School: _____ Date: _____

Class: _____ Time: _____

(A, AA, AAA, AAAA, OPEN)

Each of the subcaptions below are evaluated based on the *Criterion Reference Chart* on the back of this sheet. Understanding that *what* is being performed is evaluated at the same time as *how* it is performed. Therefore, since Visual General Effect achievement is what a judge is to determine, it must be understood that the evaluation of construction and content of a program, in combination 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.

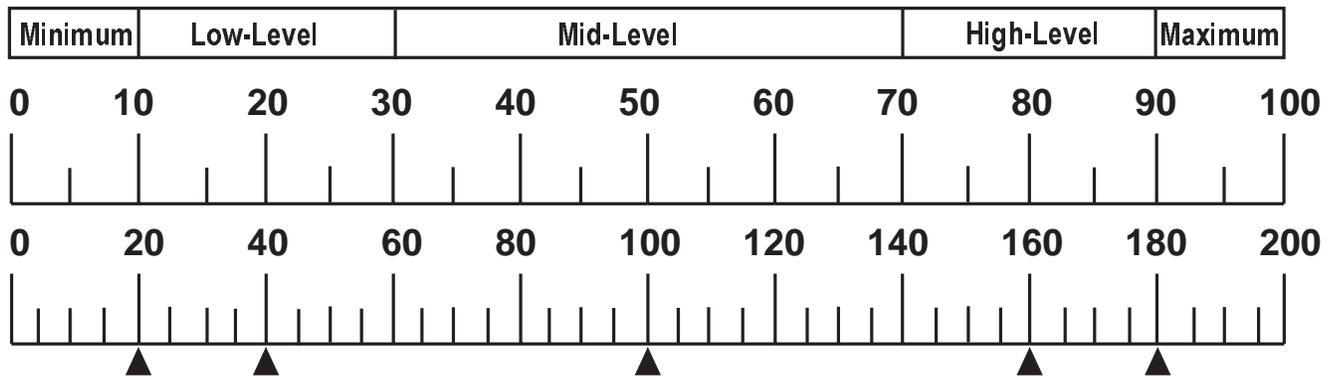
CAPTION	CAPTION DESCRIPTION	CAPTION VALUE	SCORE
VISUAL REPERTOIRE EFFECTIVENESS	<i>Consider All Visual Elements:</i> <ul style="list-style-type: none"> - Creativity/Variety - Enhancement - Interpretation/Musicality - Staging - Audio-Visual Balance/Blend/Focus - Audio-Visual Continuity/Unity 	100	
VISUAL PERFORMANCE EFFECTIVENESS	<i>Consider All Visual Elements:</i> <ul style="list-style-type: none"> - Communication - Emotion - Professionalism - Artistry/Mastery - Spirit/Intensity 	100	
TOTAL		200	

COMMENTS ON PERFORMANCE TAPE _____

VISUAL GENERAL EFFECT

Criterion Reference Chart

		10	20	30	40	50	60	70	80	90			
		MINIMUM (Box 1)		LOW-LEVEL (Box 2)		MID-LEVEL (Box 3)		HIGH-LEVEL (Box 4)		MAXIMUM (Box 5)			
REPERTOIRE EFFECTIVENESS		<p>0 - 9: Written program is ineffective in communicating desired effect due to lack of understanding of basic fundamentals of how to create visual enhancements to the music. Audience involvement is allowed to dissipate due to weak concepts. Audio/visual elements not coordinated due to poor planning. Communication between elements is severely lacking. The overall product does not work together. Effective show not presented due to poor continuity, unity and staging.</p>		<p>10 - 29: Written program is lacking capability to communicate an awareness of basic fundamentals of the creation of effect. Effectiveness of visual program is limited by lapses in interpretation, musicality, phrasing and expression. Aesthetic appeal exists in random sections of the program. The program's intent and message are inconsistently conveyed by the performers. Highly inconsistent awareness of unified effort is displayed. Several elements try to produce a blend but other elements stifle the total experience. However, some team effort and coordinated effect is still communicated.</p>		<p>30 - 69: Written program communicates a good knowledge of basic fundamentals. Moderate degree of overall effect with sporadic moments of higher achievement is the result of moderate quality of repertoire vocabulary. Effectiveness of visual program is limited by inconsistencies in interpretation, musicality, phrasing and expression. Program effectiveness is compromised by having various elements of the visual vocabulary not always being appropriate for the ensemble. Moderate success is achieved in the blending of the audio/visual elements. The design team displays understanding of the concepts of balance, blend and the focus, though inconsistent as to the level of effectiveness. Moments of high levels of continuity and unified effort are displayed but are of a sporadic nature. Staging of some elements is not consistent.</p>		<p>70 - 89: Written program communicates a high degree of effect. Occasional breaks in the repertoire hinder maximum visual enhancement of the music. Effectiveness of visual program is relatively strong in the areas of interpretation, musicality, phrasing and expression. Various elements of the visual vocabulary are present but not maximized. Consistent high quality blending of the audio/visual elements and effects. The design team displays strong understanding of the principles of balance, blend and the locus and delivers a high level of effectiveness. Staging of elements is well done and enhances the show.</p>		<p>90 - 100: Written program communicates a high degree of effect. Interpretation, musicality, phrasing and expression are performed in a superlative manner. The vocabulary of the repertoire is a natural outgrowth of the musical program presented and contributes to the superior effectiveness of the program. Superior achievement in blending of the audio/visual elements and effects. Absolute command of the principles of balance, blend, locus, continuity and unity contribute to outstanding effectiveness and emotional reaction. Consistent staging of elements to provide maximum effect.</p>		REPERTOIRE EFFECTIVENESS	
		<p>0 - 9: Artistry and emotion not communicated due to inexperience or lack of understanding of the basics. Roles not understood therefore not capable of conveying mood.</p>		<p>10 - 29: Communication and artistry and emotion displayed on an inconsistent or occasional basis. Performers occasionally establish mood but display varying levels of comprehension. Performance is generally mechanical and uninspired.</p>		<p>30 - 69: Communication of artistry and emotion are displayed with a moderate level of achievement. Inconsistencies in performer concentration and professionalism lead to a somewhat engaging performance for the audience. A moderate understanding of the role is displayed with inconsistent quality of communication.</p>		<p>70 - 89: Communication of artistry and emotion is displayed with a consistent high level of achievement. The audience is engaged and interested throughout most of the program. High levels of professionalism and artistry with occasional flaws demonstrated throughout most of the show.</p>		<p>90 - 100: Superior communication of artistry and emotion displayed by performers. The audience is constantly entertained and absorbed by the performers ability to communicate their roles and the wide range of expressions and moods associated with those roles. The highest level of professionalism is displayed throughout the show.</p>		PERFORMANCE	



ADJUDICATOR'S COMMENT SHEET

BAND FIELD CONTEST

Visual Performance Individual (200)



Band/School: _____ Date: _____

Class: _____ Time: _____

(A, AA, AAA, AAAA, OPEN)

Each of the subcaptions below are evaluated based on the *Criterion Reference Chart* on the back of this sheet. Understanding that *what* is being performed is evaluated at the same time as *how* it is performed. Therefore, since Visual Performance achievement is what a judge is to determine, it must be understood that the evaluation of construction and content of a program, in combination 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.

CAPTION	CAPTION DESCRIPTION	CAPTION VALUE	SCORE
QUALITY OF TECHNIQUES	<i>Consider All Elements (Winds, Percussion and Auxiliary):</i> - Body Carriage and Articulation - Poise, Individual Control - Recovery - Style - Idiomatic Interpretation - Understanding of Roles - Uniformity of Method/Style	100	
ACCURACY AND DEFINITION	<i>Consider All Elements (Winds, Percussion and Auxiliary):</i> - Alignment and Spacing - Breaks and Turns - Equipment and Control - Form Control - Tempo/Pulse Control	100	
TOTAL		200	

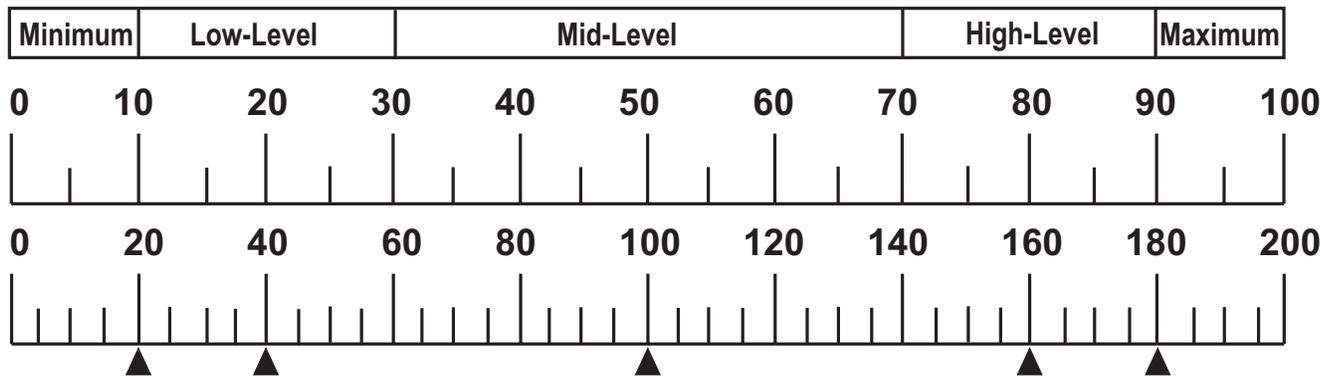
COMMENTS ON PERFORMANCE TAPE _____

VISUAL PERFORMANCE INDIVIDUAL

Criterion Reference Chart

10		20		30		40		50		60		70		80		90	
MINIMUM (Box 1)		LOW-LEVEL (Box 2)		A		MID-LEVEL (Box 3)		B		HIGH-LEVEL (Box 4)		MAXIMUM (Box 5)					
QUALITY OF TECHNIQUE	<p>0 - 9: Performers display a complete lack of understanding of body carriage, style and method, poise, control and roles. Members seem generally unaware of basic visual responsibilities.</p>	<p>10 - 29: Performers occasionally display an achievement of the basic level of understanding in the skills required to demonstrate style, poise, and technical control. Occasionally attempts to play roles only rarely elevate the mechanics. Recovery is sporadic.</p>	<p>30 - 49: Performers display a slightly below average level of achievement. Style is sometimes recognizable, but lacks development. Variations in technical control and articulations are sometimes consistent and variations in technique are minor. Recovery is sometimes evident and quick. The understanding of roles is sometimes obvious and enhances the display of style.</p>	<p>50 - 69: Performers display an above average level of achievement. Style is generally recognizable but not well developed. Variations in technical control and articulations are usually consistent and variations in technique are infrequent. Recovery is generally evident and rapid in context. The understanding of roles is generally obvious and enhances the display of style.</p>	<p>70 - 89: Performers display a generally high level of achievement. Style is not totally refined, although evident and generally consistent in nature and approach. Variations in technical control and articulations are usually consistent and variations in techniques are infrequent and minor. Recovery is evident and quick. The understanding of roles is obvious and enhances the display of style.</p>	<p>90 - 100: Performers display an extremely high level of understanding of style, poise, method and roles. Recovery is accomplished with ease and speed. A high level of understanding enhances the written drill.</p>											

ACCURACY AND DEFINITION	<p>0 - 9: Inexperience and/or faulty understanding of visual basics does not allow the performers to display control of equipment, form, tempo and pulse. Serious timing and rhythm problems are frequently present. There are few moments lacking flaws, most of which are serious in nature.</p>	<p>10 - 29: Performers occasionally, yet inconsistently, display signs of knowledge of basic fundamentals in control of equipment, form, tempo and pulse. Many timing and rhythm problems exist. Individual has some awareness of responsibilities of space/line, yet many breaks and flaws exist. Members do not often display an ability to make a correction when it is possible. There are few moments of individual's readability in alignment and spacing performance.</p>	<p>30 - 49: Performers display slightly below average level of responsibilities in space and line. Flaws or breaks occur most often when responsibilities of a greater magnitude are required. Variations in skill may be seen from individual to individual, and are clearly issues. Control of equipment may be sporadic. Variations may occur in pulse and tempo control. Recovery from breaks and flaws is somewhat below average in nature. Flaws tend to be of a larger magnitude for longer periods of time.</p>	<p>50 - 69: Performers display an above average level of responsibility in space and line. Flaws or breaks occur only when responsibilities of a greater magnitude are required. Variations in skill may be seen from individual to individual, but are minor and minimal. Control of equipment may be sporadic, but is generally above average. Some minor variation may occur in pulse and tempo control. Recovery from breaks and flaws is above average. Flaws tend to be of a smaller magnitude for shorter periods of time.</p>	<p>70 - 89: Performers display a high level of achievement of the more advanced responsibilities in areas of space and line. Timing responsibilities are well demonstrated most of the time. There is demonstration of strong skills in changes of space. Corrections, when necessary, are made with relative ease. Flaws are infrequent and generally minor.</p>	<p>90 - 100: Performers display an achievement of the most sophisticated responsibilities in areas of space and line and time. There is superior response to changes in space, time, and form. The responsibilities displayed are ongoing, with little time to effect corrections, which are handled with ease. Flaws seldom occur.</p>
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ADJUDICATOR'S COMMENT SHEET

BAND FIELD CONTEST

Visual Performance/Ensemble (200)



Band/School: _____

Date: _____

Class: _____

Time: _____

(A, AA, AAA, AAAA, OPEN)

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CAPTION	CAPTION DESCRIPTION	CAPTION VALUE	SCORE
COMPOSITION	<p><i>Evaluate the Horizontal and Vertical Organization of All Visual Elements:</i></p> <ul style="list-style-type: none"> - Logical Flow - Cohesive Transitions - Quality of the Orchestration - Appropriate Focus and Stagings - Complexity of Combined Visual Elements That Add Dimension, Depth and Range to the Presentation <ul style="list-style-type: none"> - Variety - Presentation - Integration 	100	
EXCELLENCE	<p><i>Evaluate the Uniform Application of All Visual Responsibilities:</i></p> <ul style="list-style-type: none"> - Precision and Uniformity - Control and Clarity - Orientation - Tempo/Pulse Control - Achievement of Effort Changes <ul style="list-style-type: none"> - Ensemble Control - Articulation - Style/Role - Recovery 	100	
TOTAL		200	

COMMENTS ON PERFORMANCE TAPE _____

VISUAL PERFORMANCE/ENSEMBLE

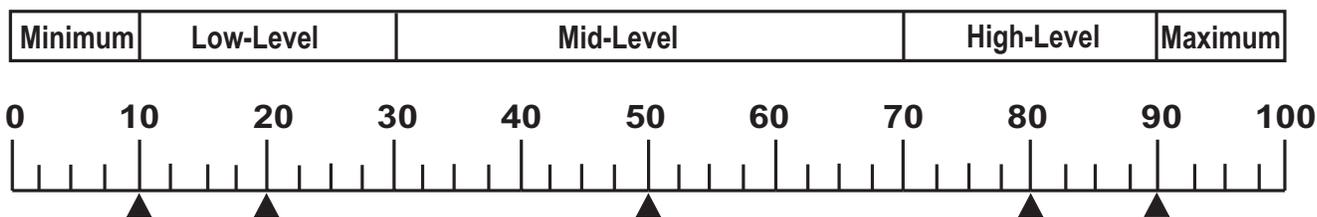
Criterion Reference Chart

		10	20	30	40	50	60	70	80	90			
		MINIMUM (Box 1)	LOW-LEVEL (Box 2)		A			MID-LEVEL (Box 3)		B	HIGH-LEVEL (Box 4)		MAXIMUM (Box 5)
COMPOSITION	0 - 9: The structure lacks readability. The design has little relation to the music. Artistic expression is lacking. There is little to no unity present.	10 - 29: The structure rarely displays awareness of fundamentals of design in drill/staging, body, equipment and occasionally relies on sound rather than basic melody. The need for unification of ideas is obvious. There is little to no innovation. Orchestration and organization are weak.		30 - 49: The structure occasionally displays an awareness of design fundamentals in drill/staging, body, equipment and occasionally relates to sound. Unity is stronger between elements and ideas. Orchestration and organization are average and there is some innovation. Artistic expression is average.			50 - 69: Intent of the form, body and equipment is usually apparent with few problematic areas. Use of design elements is above average in quality and the composition itself sometimes explores the inner structure of the music. Organization and orchestration of the design is mostly correct with above average depth or development. Artistic expression is above average.			70 - 89: The visual arrangement often displays a high degree of design and logic. The composition frequently explores the inner structure of the music. Variety is above average to excellent. Artistic expression is typically present. Organization and orchestration are excellent in nature. Depth and range is excellent with few breaks and seams.		90 - 100: The visual arrangement displays excellent to superior levels of design. The design constantly reflects and enhances the music. The unity of elements shows superior design skills. Staging, orchestration and design of equipment, body and form is excellent to superior. Excellent to superior levels of demand are always present and always performed.	

EXCELLENCE	0 - 9: The performers are unaware of even the basic skills of ensemble performance. Style is unrecognizable. Little or no recovery from ensemble errors. Concentration is weak. The ensemble is unprepared.	10 - 29: The ensemble shows some understanding of the principles involving space, line and time. There is some uniformity in drill, form and orientation. Breaks and flaws are frequent. Recovery is slow and incomplete. Style and technique are inconsistently displayed.		30 - 49: The ensemble achieves a more consistent demonstration of the principles involving space, line and time. Fairly good uniformity exists in ensemble responsibilities of drill, form and orientation. Breaks and flaws still occur but recovery is evident. Style and technique are recognizable but not well defined.			50 - 69: The ensemble achieves an above average demonstration of the principles involving space, line and time. A consistent level of skill is demonstrated by the ensemble in moving through space. Style is consistent and defined with possible momentary lapses. Breaks and flaws are less frequent and recovery is evident. Achievement of all performers can be characterized as above average.			70 - 89: Performers demonstrate an above average awareness and achievement of ensemble techniques. Adherence to control and poise is above average and consistently maintained. Projection of style is above average and consistent throughout the ensemble. Minor flaws may occur from time to time. Recovery is almost immediate.		90 - 100: The ensemble maintains an excellent to superior development of advanced principles involving space, time and line. The ensemble moves through space with clarity and ease. Flaws are infrequent, generally minor in nature and are the results of memory lapses by individuals. Recovery is effortless. Adherence to style is superior.	
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COMPOSITION

EXCELLENCE



ADJUDICATOR'S COMMENT SHEET

BAND FIELD CONTEST

Auxiliary (200)



Band/School: _____ **Date:** _____
Class: _____ **Time:** _____
(A, AA, AAA, AAAA, OPEN)

Analyze and credit the achievement of content and excellence in performance of the auxiliary program. Credit the Construction and Enhancement of the Composition with respect to form, body, and equipment (Triad options) and the Achievement of Excellence by the Auxiliary ensemble.

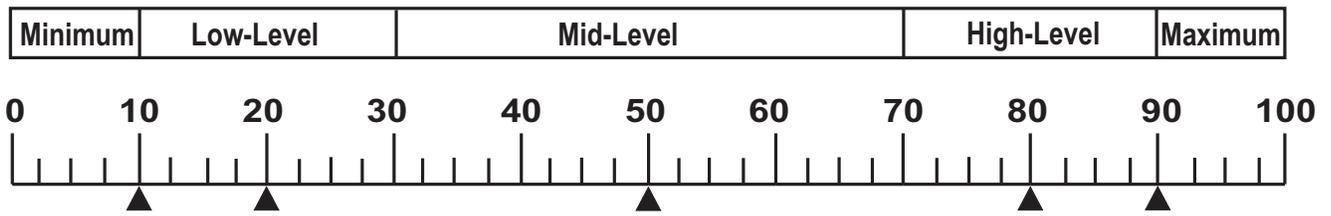
CAPTION	CAPTION DESCRIPTION	CAPTION VALUE	SCORE
PROGRAM CONTENT	<i>Reward the Performance for:</i> - Quality and depth of the Auxiliary Composition - Quality of the Orchestration <i>(Enhancement of program concept)</i> - Expressive Qualities <i>(Space, Time, Weight & Flow)</i> - Visual Musicality - Variety	100	
EXCELLENCE	<i>Reward the Performers for:</i> - Technical and Expressive Achievement - Precision, Uniformity <i>(Timing, Position, Method)</i> - Overall Method and Technique - Achievement of Effort Changes - Adherence to Style & Role Recovery	100	
TOTAL		200	

COMMENTS ON PERFORMANCE TAPE _____

AUXILIARY

Criterion Reference Chart

		10	20	30	40	50	60	70	80	90	
		MINIMUM (Box 1)		LOW-LEVEL (Box 2)		MID-LEVEL (Box 3)		HIGH-LEVEL (Box 4)		MAXIMUM (Box 5)	
PROGRAM CONTENT	<p>0 - 9: The program lacks musical support and rarely displays any layering of the triad choices. There is little attempt to interpret or reflect the music.</p> <p>Minimal design effort is demonstrated to combine the guard into the total program.</p> <p>The staging is below average and focus is rarely successful. The expressive content has minimal variety.</p> <p>The auxiliary may not always fit into the visual concept.</p>	<p>10 - 29: The program displays minimal musical support and sometimes displays minimal layering of the triad choices.</p> <p>There are moments when the auxiliary unit is integrated into the total program. Vocabulary of equipment, body, and/or form is at the beginning level and does not offer a great deal of variety.</p> <p>The expressive content has some variety and its relationship to the music is limited. The staging may be clear but the focus is at times unsuccessful.</p> <p>There are some moments where detailing and organization are apparent.</p>		<p>30 - 69: The program usually displays good musical support with proper phrasing techniques. Design choices communicate an understanding of interpretation as it relates to the audio.</p> <p>The compositional efforts successfully integrate the auxiliary into the total program most of the time. Vocabulary of equipment, body, and/or form is at an intermediate level and offers moderate variety and some versatility. The staging is usually successful but the control of the focus is not always as well defined.</p> <p>The expressive content usually shows a good level of variety as well as a good relationship to the music.</p> <p>There are multiple moments where detailing and organization are apparent.</p>		<p>70 - 89: The program frequently displays excellent musical support, with phrasing techniques resulting in a strong interpretation of the audio and several moments of strong enhancement.</p> <p>The Auxiliary is typically and successfully incorporated into the total concept of the program with only minor lapses in details. There is excellent layering of the triad choices with the exploration of several expressive elements.</p> <p>Vocabulary of equipment, body, and/or form is above average to excellent at times. There is a broad range of variety and versatility present much of the time. Staging is successful and sometimes creative with few problems in emphasis.</p>		<p>90 - 100: The program consists of proper and artistic phrasing with excellent to superior interpretation of the audio and a consistent display of musical enhancement.</p> <p>Technical and expressive efforts display a constantly superior use of the triad choices with constant moments of creativity and invention. Compositional efforts seamlessly integrate the guard into the total program choices.</p> <p>Vocabulary of equipment, body, and/or form is at an advanced level and consistently offers a broad range of variety and versatility. Staging is logical, successful, and creative.</p> <p>Detailing and organization are apparent at a superior level throughout the program.</p>		PROGRAM CONTENT	
	<p>0 - 9: Performers are inadequately trained to demonstrate the basic responsibilities in movement and equipment.</p> <p>Technical or expressive skills are below average due to training. Effort qualities are beyond their development or not understood. Lack of recovery. Concentration is weak.</p> <p>There is no cohesive style. Performers are unprepared.</p>	<p>10 - 29: Performers display a below average level of achievement in movement and equipment efforts and in technical and expressive skills. There are moments when the ensemble demonstrates dynamic gradations of space, time, weight, and flow. There is some uniformity in drill, form, and orientation. Breaks and flaws are frequent. Recover is attempted. A cohesive style is sometimes apparent but not consistent among all performers. Concentration varies.</p> <p>There are moments of uncertainty in issues of timing and/or position, even when the performers are only moderately challenged.</p>		<p>30 - 69: Performers usually display an average level of achievement in movement, body, and equipment skills and in technical and expressive skills.</p> <p>Responsibilities are taking on a greater clarity offering moderate opportunity to enhance the skill with dynamics.</p> <p>Good uniformity exists in ensemble responsibilities of drill, form, and orientation.</p> <p>Breaks and flaws still occur but recovery is evident.</p> <p>A good degree of physical and mental development is apparent.</p> <p>Style is developing and is usually evident and consistent.</p>		<p>70 - 89: Performers maintain an above average to excellent level of achievement in movement and equipment efforts and in technical and expressive skills.</p> <p>Visual dynamics are consistent and strong. There is an excellent level of confidence with some minor flaws occurring in issues of timing and/or position but only when performers are challenged by a strong level of responsibilities.</p> <p>Breaks and flaws are infrequent and recovery is evident and quick. Achievement is sustained and ongoing. A high degree of physical and mental development.</p> <p>Adherence to style is consistently above average to excellent with few breaks.</p>		<p>90 - 100: Performers consistently display a superior level of achievement in movement and equipment efforts and in technical and expressive skills. A full range of dynamics is demonstrated.</p> <p>The confidence level is superior, even if the performers are constantly challenged by advanced responsibilities. Recovery is immediate and accurate.</p> <p>The style is cohesive and effortlessly displayed. Effort changes and expressive moments are strongly defined and constantly evident.</p> <p>Breaks and flaws are infrequent.</p>			EXCELLENCE



ADJUDICATOR'S COMMENT SHEET BAND FIELD CONTEST



Percussion (200)

(to be judged from the press box level)

Band/School: _____

Date: _____

Class: _____

Time: _____

(A, AA, AAA, AAAA, OPEN)

Each of the subcaptions below is evaluated based on the *Criterion Reference Chart* on the back of this sheet. Understand that *what* is being performed is evaluated at the same time as *how* it is being performed. Therefore, since achievement is what a judge is to determine, it must be understood that the evaluation of construction and content of a program, in combination with the 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.

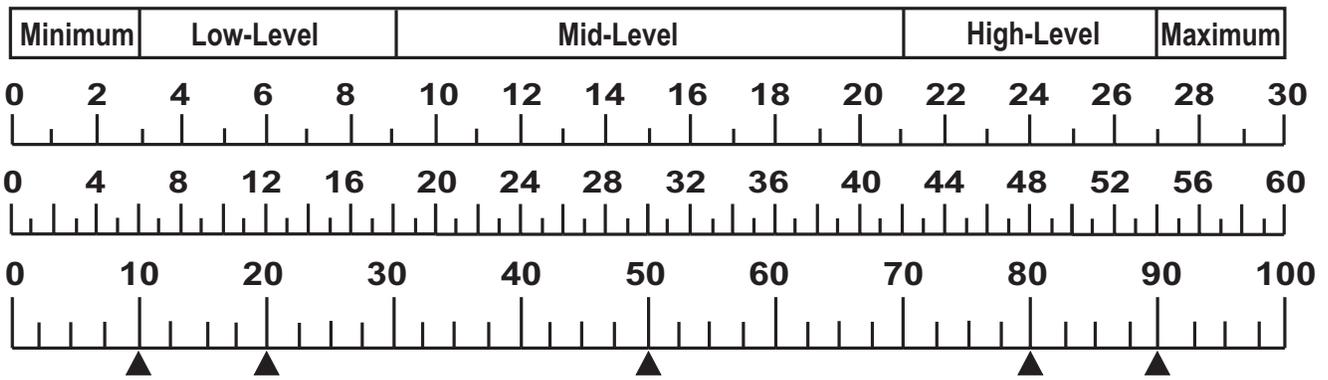
CAPTION	CAPTION DESCRIPTION	CAPTION VALUE	SCORE
QUALITY OF TECHNIQUE	Clarity of Articulation Implement Control Uniformity Technical Proficiency Timing Rhythmic Accuracy Quality of Sound Tuning	100	
MUSICIANSHIP	Expressive Achievement Elements of Artistry <ul style="list-style-type: none"> - Phrasing - Expression - Style and Interpretation - Communication and Involvement 	100	
TOTAL		200	

COMMENTS ON PERFORMANCE TAPE _____

PERCUSSION

Criterion Reference Chart

		10	20	30	40	50	60	70	80	90			
		MINIMUM (Box 1)		LOW-LEVEL (Box 2)		MID-LEVEL (Box 3)		HIGH-LEVEL (Box 4)		MAXIMUM (Box 5)			
TECHNIQUE		<p>0 - 9: Some control is present and patterns are discernable; however, the performance is flawed.</p> <p>Clarity lacking. Players seem to be concerned with only playing the notes.</p> <p>No apparent attempt has been made to tune the instruments.</p> <p>Few areas of average musical and physical demands.</p>		<p>10 - 29: Occasional display of good technical and timing accuracy.</p> <p>Patterns are readable though clarity is not consistent. Below average skill demands.</p> <p>Some attempt has been made to tune the instruments.</p> <p>Occasional displays of average technical demands.</p>		<p>30 - 69: Average to above average technical accuracy is displayed by all.</p> <p>Clarity is usually consistent and readable. Performance flaws do occur but they are not frequent and individuals and segments are mostly aware of their responsibilities.</p> <p>Skills of a high degree present occasionally. Instruments are tuned for good sound.</p> <p>Areas of above average demand skills are sometimes presented and all efforts are generally maintained throughout the performance.</p>		<p>70 - 89: Above average to excellent control of technique by all the performers.</p> <p>High level of consistency in clarity and tempo control.</p> <p>All segments are aware of their responsibilities.</p> <p>Tuning of instruments is extremely good. Flaws only occur during passages requiring a high level of technique and concentration.</p> <p>Above average to high demands are usually displayed by all players.</p>		<p>90 - 100: Excellent to superior achievement of timing and rhythmic control.</p> <p>All technical aspects are characteristic of excellent to superior playing.</p> <p>All instruments are tuned in a manner which enhances the wind ensemble.</p> <p>Excellent to superior quality of musical and physical demands are present and performed throughout the performance.</p> <p>All aspects are outstanding. No weaknesses.</p>		TECHNIQUE	
		<p>0 - 9: There is no meaningful musical thought or expressive playing.</p> <p>Performance is muddled and mechanical</p>		<p>10 - 29: Occasional attempts at expressing musical ideas. Some communication of style and idiom from some performers.</p> <p>The players function more as individuals than as a unified musical group. Musical intent is sometimes recognizable.</p> <p>Musical demand is usually below average.</p>		<p>30 - 69: Musical and uniform musical communication usually achieved.</p> <p>Style and idiom sometimes expressed uniformly. Segments usually function as a unified musical entity. Mechanical performance only exists at times.</p> <p>Average to above average musical demand presented and often maintained.</p> <p>Skills of a high degree often present.</p>		<p>70 - 89: Communication of clear, meaningful, expressive, musical passages throughout the performance with possible minor lapses.</p> <p>Style and idiom are tastefully and accurately communicated with above average to excellent success.</p> <p>Significant musical demand is typically present and performed.</p>		<p>90 - 100: Beautiful playing.</p> <p>Constant demonstration of excellent to superior qualities of musicality and subtleties of expression and interpretation.</p> <p>Excellent to superior quality of musical and physical demands are present throughout the entire performance.</p>			MUSCIANSHIP



ADJUDICATOR'S COMMENT SHEET

BAND FIELD CONTEST

Field Commander (100)



Band/School: _____ Date: _____
 Class: _____ Time: _____
(A, AA, AAA, AAAA, OPEN)

CAPTION	CAPTION DESCRIPTION	CAPTION VALUE	SCORE
I POSTURE PRESENCE PROFESSIONALISM	<i>Consider Image Presented to the Audience:</i> - Posture - Presence - Professionalism - Recovery	30	
II SALUTE VOICE LEADERSHIP	<i>Consider Projected Control of the Performing Ensemble:</i> - Voice Projection (if applicable) - Salute Appropriateness - Overall Leadership (if displayed)	10	
III FIELD CONDUCTING	<i>Consider Style, Consistency and Program Understanding:</i> - Meter Definition - Control of Time/Tempo - Pattern Consistency - Cues/Musicianship	60	
TOTAL		100	

COMMENTS ON PERFORMANCE TAPE _____



BAND FIELD CONTEST

Timing and Penalties



Band/School: _____ Date: _____

Class: _____ Time: _____

(A, AA, AAA, AAAA, OPEN)

RULES AND REGULATIONS

1. Classifications are based on the number of playing members (musicians) in each participating band. Classifications are as follows:

- Class A: 1 to 35 Members
- Class AA: 36 to 50 Members
- Class AAA: 51 to 70 Members
- Class AAAA: 71 to 100 Members
- OPEN Class : 101+ Members

DECLARED CLASS: _____

PLAYING MEMBERS: _____

2. Each band has fifteen (15) minutes for entry, performance, and exit. Timing penalties are one-tenth (0.1) point per three (3) second or fraction thereof violation.

3. THERE ARE NO OTHER TIMING RULES OR PENALTIES. The Timing and Penalty Judge will time the show and watch for boundary crossings to help the band at other competition formats.

TIMING

Field Entry:	_____	0.0
Start Warm-Up:	_____	
End Warm-Up:	_____	
Start Show (<i>First Note or Step</i>):	_____	
End Show/Last Note:	_____	
TOTAL SHOW TIME:	_____	
Field Cleared:	_____	

BOUNDARY CROSSINGS

LOCATION

RUNNING TIME



BAND FIELD CONTEST Tabulator's Sheet



Band/School: _____

Date: _____

Class: _____

Time: _____

(A, AA, AAA, AAAA, OPEN)

<div style="border: 1px dashed gray; padding: 5px;"> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <p>Music General Effect #1</p> <p style="text-align: right; font-size: small;">Judge 1</p> <p style="text-align: center; font-size: small;">Maximum 200 Points</p> </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <p>Music General Effect #2</p> <p style="text-align: right; font-size: small;">Judge 10</p> <p style="text-align: center; font-size: small;">Maximum 200 Points</p> </div> <p style="text-align: center; font-size: 2em; margin: 10px 0;">+</p> <div style="border: 1px solid black; padding: 5px;"> <p>Visual General Effect</p> <p style="text-align: right; font-size: small;">Judge 2</p> <p style="text-align: center; font-size: small;">Maximum 200 Points</p> </div> <p style="text-align: center; font-size: 2em; margin: 10px 0;">+</p> <div style="border: 1px solid black; padding: 5px;"> <p>TOTAL GENERAL EFFECT</p> <p style="text-align: center; font-size: small;">Maximum 600 Points</p> </div> </div>	+	<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <p>Music Performance Ensemble</p> <p style="text-align: right; font-size: small;">Judge 3</p> <p style="text-align: center; font-size: small;">Maximum 200 Points</p> </div> <div style="border: 1px dashed gray; padding: 5px; margin-bottom: 5px;"> <p>Music Performance Individual</p> <p style="text-align: right; font-size: small;">Judge 8</p> <p style="text-align: center; font-size: small;">Maximum 200 Points</p> </div> <p style="text-align: center; font-size: 2em; margin: 10px 0;">=</p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <p>Visual Performance Ensemble</p> <p style="text-align: right; font-size: small;">Judge 4</p> <p style="text-align: center; font-size: small;">Maximum 200 Points</p> </div> <div style="border: 1px dashed gray; padding: 5px; margin-bottom: 5px;"> <p>Visual Performance Individual</p> <p style="text-align: right; font-size: small;">Judge 9</p> <p style="text-align: center; font-size: small;">Maximum 200 Points</p> </div> <p style="text-align: center; font-size: 2em; margin: 10px 0;">=</p> <p style="text-align: center; font-size: small;"><i>If Individual Judges are used, combine Ensemble and Individual Scores and divide by 2 (Max: 200 points)</i></p>	=	<div style="border: 1px dashed gray; padding: 5px; margin-bottom: 5px;"> <p>TOTAL MUSIC</p> <p style="text-align: center; font-size: small;">Maximum 600 Points</p> </div> <p style="text-align: center; font-size: 2em; margin: 10px 0;">+</p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <p>TOTAL VISUAL</p> <p style="text-align: center; font-size: small;">Maximum 400 Points</p> </div> <p style="text-align: center; font-size: 2em; margin: 10px 0;">+</p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <p>PENALTIES</p> <p style="text-align: right; font-size: small;">Judge 7</p> </div> <p style="text-align: center; font-size: 2em; margin: 10px 0;">=</p> <div style="border: 1px solid black; padding: 5px;"> <p>FINAL SCORE</p> <p style="text-align: center; font-size: small;">Maximum 1000 Points</p> </div>
<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <p>Percussion</p> <p style="text-align: right; font-size: small;">Judge 6</p> <p style="text-align: center; font-size: small;">Maximum 200 Points</p> </div>	<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <p>Auxiliary</p> <p style="text-align: right; font-size: small;">Judge 5</p> <p style="text-align: center; font-size: small;">Maximum 200 Points</p> </div>	<div style="border: 1px dashed gray; padding: 5px;"> <p>Field Commander(s)</p> <p style="text-align: center; font-size: small;">Maximum 100 Points</p> </div>		