



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

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>

REPERTOIRE EFFECTIVENESS

PERFORMANCE