



ADJUDICATOR'S COMMENT SHEET

BAND FIELD CONTEST

Visual Performance/Ensemble (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
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 MINIMUM (Box 1)	20 LOW-LEVEL (Box 2)	30 A	40	50 MID-LEVEL (Box 3)	60 B	70	80 HIGH-LEVEL (Box 4)	90 MAXIMUM (Box 5)
COMPOSITION	<p>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.</p>	<p>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.</p> <p>The need for unification of ideas is obvious. There is little to no innovation. Orchestration and organization are weak.</p>	<p>30 - 49: The structure occasionally displays an awareness of design fundamentals in drill/staging, body, equipment and occasionally relates to sound.</p> <p>Unity is stronger between elements and ideas. Orchestration and organization are average and there is some innovation. Artistic expression is average.</p>	<p>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.</p> <p>Organization and orchestration of the design is mostly correct with above average depth or development. Artistic expression is above average.</p>	<p>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.</p> <p>Organization and orchestration are excellent in nature. Depth and range is excellent with few breaks and seams.</p>	<p>90 - 100: The visual arrangement displays excellent to superior levels of design. The design constantly reflects and enhances the music.</p> <p>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.</p>	COMPOSITION		
EXCELLENCE	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	EXCELLENCE		