



MUSIC PERFORMANCE ADJUDICATION

MUSIC EFFECT

Band _____ Date _____

Evaluate each caption below based on the criteria reference. Performances will be evaluated with the understanding that the vocabulary and content of a program (the “what”), in combination with the performance level (the “how”), will determine the achievement level. It is impossible to consider these elements separately.

REPERTOIRE EFFECTIVENESS	RATING
<p style="text-align: center;"><i>Consider the Quality of:</i></p> <p>Contribution for Enrichment/Enhancement of all elements (Woodwinds, Brass, Percussion) Appropriate Range of Expression Creativity / Imagination Audio / Visual Blend Pacing / Continuity / Unity Coordination / Staging Variety of Textures</p>	<p style="text-align: center;"><i>Consider as 50% of Caption Rating</i></p>
SHOWMANSHIP EFFECTIVENESS	RATING
<p style="text-align: center;"><i>How successful were the performers in:</i></p> <p>Musicality / Artistry Emotion Achieved Effects Communication of Roles Entertainment Professionalism Spirit / Intensity Engagement</p>	<p style="text-align: center;"><i>Consider as 50% of Caption Rating</i></p>

CAPTION RATING

Caption Rating is derived by averaging all subcaption rating. Please circle the appropriate box.

Box 1	Box 2	Box 3	Box 4	Box 5
Never Discovers	Seldom Experiences	Sometimes Knows	Frequently Understands	Consistently Applies

JUDGE (PRINT NAME) _____ SIGNATURE _____

MUSIC EFFECT

Repertoire Effectiveness (50%)		Showmanship Effectiveness (50%)		
Box 1	Box 2	Box 3	Box 4	Box 5
<p>Contribution for Enrichment is never discovered.</p> <p>Range of Expression is never discovered in the musical arrangement.</p> <p>Creativity/Imagination is never discovered.</p> <p>Quality Audio/Visual Blend is never discovered.</p> <p>Attention to Pacing / Continuity / Unity is never discovered.</p> <p>Evidence of Coordination/Staging is never discovered.</p> <p>Variety of Texture is never discovered in the musical arrangement.</p>	<p>Contribution for Enrichment is seldom experienced.</p> <p>Range of Expression is seldom experienced in the musical arrangement.</p> <p>Creativity/Imagination is seldom experienced.</p> <p>Quality Audio/Visual Blend is seldom experienced.</p> <p>Attention to Pacing / Continuity / Unity is seldom experienced.</p> <p>Evidence of Coordination/Staging is seldom experienced.</p> <p>Variety of Texture is seldom experienced in the musical arrangement.</p>	<p>Contribution for Enrichment is sometimes known.</p> <p>Range of Expression is sometimes known in the musical arrangement.</p> <p>Creativity/Imagination is sometimes known.</p> <p>Quality Audio/Visual Blend is sometimes known.</p> <p>Attention to Pacing / Continuity / Unity is sometimes known.</p> <p>Evidence of Coordination/Staging is sometimes known.</p> <p>Variety of Texture is sometimes known in the musical arrangement.</p>	<p>Contribution for Enrichment is frequently understood.</p> <p>Range of Expression is frequently understood in the musical arrangement.</p> <p>Creativity/Imagination is frequently understood.</p> <p>Quality Audio/Visual Blend is frequently understood.</p> <p>Attention to Pacing / Continuity / Unity is frequently understood.</p> <p>Evidence of Coordination/Staging is frequently understood.</p> <p>Variety of Texture is frequently understood in the musical arrangement.</p>	<p>Contribution for Enrichment is consistently applied.</p> <p>Range of Expression is consistently applied in the musical arrangement.</p> <p>Creativity/Imagination is consistently applied.</p> <p>Quality Audio/Visual Blend is consistently applied.</p> <p>Attention to Pacing / Continuity / Unity is consistently applied.</p> <p>Evidence of Coordination/Staging is consistently applied.</p> <p>Variety of Texture is consistently applied in the musical arrangement.</p>
Box 1	Box 2	Box 3	Box 4	Box 5
<p>Musicality/Artistry is never discovered by the performers.</p> <p>Emotion is never discovered in the performance.</p> <p>Achieved Effects are never discovered by the ensemble.</p> <p>Communication of Roles is never discovered by the performers.</p> <p>Entertainment.</p> <p>Professionalism is never discovered by the performers</p> <p>A presentation of Spirit/Intensity is never discovered.</p> <p>Engagement is never discovered.</p>	<p>Musicality/Artistry is seldom experienced by the performers.</p> <p>Emotion is seldom experienced in the performance.</p> <p>Achieved Effects are seldom experienced by the ensemble.</p> <p>Communication of Roles is seldom experienced by the performers.</p> <p>Entertainment.</p> <p>Professionalism is seldom experienced by the performers</p> <p>A presentation of Spirit/Intensity is seldom experienced.</p> <p>Engagement is seldom experienced.</p>	<p>Musicality/Artistry is sometimes known by the performers.</p> <p>Emotion is sometimes known in the performance.</p> <p>Achieved Effects are sometimes known by the ensemble.</p> <p>Communication of Roles is sometimes known by the performers.</p> <p>Entertainment.</p> <p>Professionalism is sometimes known by the performers</p> <p>A presentation of Spirit/Intensity is sometimes known.</p> <p>Engagement is sometimes known.</p>	<p>Musicality/Artistry is frequently understood by the performers.</p> <p>Emotion is frequently understood in the performance.</p> <p>Achieved Effects are frequently understood by the ensemble.</p> <p>Communication of Roles is frequently understood by the performers.</p> <p>Entertainment.</p> <p>Professionalism is frequently understood by the performers.</p> <p>A presentation of Spirit/Intensity is frequently understood.</p> <p>Engagement is frequently understood.</p>	<p>Musicality/Artistry is consistently applied by the performers.</p> <p>Emotion is consistently applied in the performance.</p> <p>Achieved Effects are consistently applied by the ensemble.</p> <p>Communication of Roles is consistently applied by the performers.</p> <p>Entertainment is consistently applied in the performance.</p> <p>Professionalism is consistently applied by the performers.</p> <p>A presentation of Spirit/Intensity is consistently applied.</p> <p>Engagement is consistently applied.</p>



MUSIC PERFORMANCE ADJUDICATION VISUAL EFFECT

Band _____ Date _____

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REPERTOIRE EFFECTIVENESS	RATING
<i>Consider the Quality of:</i>	<i>Consider as 50% of Caption Rating</i>
Contribution for Enrichment/Enhancement of all elements, (Musician / Auxiliary) Utilization of form, movement, color, & space Focus & Staging Visual / Audio Blend Creativity / Imagination Interpretation / Musicality Phrasing & Expression Continuity / Unity Utilization of balance, body, & equipment	
SHOWMANSHIP EFFECTIVENESS	RATING
<i>How successful were the performers in:</i>	<i>Consider as 50% of Caption Rating</i>
Artistry / Musicality Communication of Roles (Auxiliary / Musicians) Achieved Effects Emotion Entertainment Professionalism Spirit / Intensity Engagement	

CAPTION RATING

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Box 1	Box 2	Box 3	Box 4	Box 5
Never Discovers	Seldom Experiences	Sometimes Knows	Frequently Understands	Consistently Applies

JUDGE (PRINT NAME) _____ SIGNATURE _____

VISUAL EFFECT

Repertoire Effectiveness (50%)		Showmanship Effectiveness (50%)		
Box 1	Box 2	Box 3	Box 4	Box 5
<p>The visual arrangement never discovers Contribution for Enrichment / Enhancement of all elements.</p> <p>Quality utilization of form, movement, color, & space is never discovered in the repertoire.</p> <p>Clarity of focus & staging is never discovered.</p> <p>Visual/audio blend is never discovered.</p> <p>Creativity / Imagination is never discovered in the visual arrangement.</p> <p>Value of interpretation/musicality is never discovered in the repertoire.</p> <p>The visual arrangement never discovers phrasing & expression.</p> <p>Continuity/unity is never discovered in the repertoire.</p> <p>The repertoire never discovers utilization of balance, body and equipment.</p>	<p>Contribution for Enrichment / Enhancement of all elements is seldom experienced in the visual arrangement.</p> <p>Quality utilization of form, movement, color, & space is seldom experienced in the repertoire.</p> <p>Clarity of focus & staging is seldom experienced.</p> <p>Visual/audio blend is seldom experienced.</p> <p>Creativity / Imagination is seldom experienced in the visual arrangement.</p> <p>Value of interpretation/musicality is seldom experienced in the repertoire.</p> <p>The visual arrangement seldom experiences phrasing & expression.</p> <p>Continuity/unity is seldom experienced in the repertoire.</p> <p>The repertoire seldom experiences utilization of balance, body and equipment.</p>	<p>Contribution for Enrichment / Enhancement of all elements is sometimes known through the visual arrangement.</p> <p>Quality utilization of form, movement, color, & space is sometimes known through the repertoire.</p> <p>Clarity of focus & staging is sometimes known.</p> <p>Visual/audio blend is sometimes known.</p> <p>Creativity / Imagination is sometimes known through the visual arrangement.</p> <p>Value of interpretation/musicality is sometimes known in the repertoire.</p> <p>The visual arrangement sometimes knows phrasing & expression.</p> <p>Continuity/unity is sometimes known in the repertoire.</p> <p>Utilization of balance, body and equipment is sometimes known through the repertoire.</p>	<p>Contribution for Enrichment / Enhancement of all elements is frequently understood through the visual arrangement.</p> <p>Quality utilization of form, movement, color, & space is frequently understood through the repertoire.</p> <p>Clarity of focus & staging is frequently understood.</p> <p>Visual/audio blend is frequently understood.</p> <p>Creativity / Imagination is frequently understood in the visual arrangement.</p> <p>Value of interpretation/musicality is frequently understood in the repertoire.</p> <p>Phrasing & expression is frequently understood in the visual arrangement.</p> <p>Continuity/unity is frequently understood in the repertoire.</p> <p>Utilization of balance, body and equipment is frequently understood through the repertoire.</p>	<p>Contribution for Enrichment / Enhancement of all elements is consistently applied in the visual arrangement.</p> <p>Quality utilization of form, movement, color, & space is consistently applied through the repertoire.</p> <p>Clarity of focus & staging is consistently applied.</p> <p>Visual/audio blend is consistently applied.</p> <p>Creativity / Imagination is consistently applied in the visual arrangement.</p> <p>Value of interpretation/musicality is consistently applied in the repertoire.</p> <p>Phrasing & expression is consistently applied in the visual arrangement.</p> <p>Continuity/unity is consistently applied in the repertoire.</p> <p>Utilization of balance, body and equipment is consistently applied through the repertoire.</p>
Box 1				
<p>Artistry / Musicality is never discovered during the performance.</p> <p>Communication of Roles is never discovered.</p> <p>The performers never discover achieved effects.</p> <p>The performers never discover emotion.</p> <p>Entertainment is never discovered.</p> <p>The performers never discover professionalism.</p> <p>Spirit/Intensity is never discovered.</p> <p>Engagement is never discovered in the performance.</p>	<p>Artistry / Musicality is seldom experienced in the performance.</p> <p>Communication of Roles is seldom experienced.</p> <p>The performers seldom experience achieved effects.</p> <p>The performers seldom experience emotion.</p> <p>Entertainment is seldom experienced.</p> <p>The performers seldom experience professionalism.</p> <p>Spirit/Intensity is seldom experienced.</p> <p>Engagement is seldom experienced in the performance.</p>	<p>Artistry / Musicality is sometimes known during the performance.</p> <p>Communication of Roles is sometimes known.</p> <p>The performers sometimes know achieved effects.</p> <p>The performers sometimes know emotion.</p> <p>Entertainment is sometimes known.</p> <p>The performers sometimes know professionalism.</p> <p>Spirit/Intensity is sometimes known.</p> <p>Engagement is sometimes known in the performance.</p>	<p>Artistry / Musicality is frequently understood in the performance.</p> <p>Communication of Roles is frequently understood.</p> <p>The performers frequently understand achieved effects.</p> <p>The performers frequently understand emotion.</p> <p>Entertainment is frequently understood.</p> <p>The performers frequently understand professionalism.</p> <p>Spirit/Intensity is frequently understood.</p> <p>Engagement is frequently understood in the performance.</p>	<p>Artistry / Musicality is consistently applied throughout the performance.</p> <p>Communication of Roles is consistently applied.</p> <p>The performers consistently apply achieved effects.</p> <p>The performers consistently apply emotion.</p> <p>Entertainment is consistently applied.</p> <p>The performers consistently apply professionalism.</p> <p>Spirit/Intensity is consistently applied.</p> <p>Engagement is consistently applied in the performance.</p>



MUSIC PERFORMANCE ADJUDICATION

MUSIC PERFORMANCE ENSEMBLE

Band _____ Date _____

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STONE QUALITY & INTONATION	RATING
<p style="text-align: center;"><i>How successful was the ensemble (winds and percussion) in:</i></p> <p>Centers of Tone & Pitch Breath support & Control Balance & Blend Consistency of Timbre & Sonority Full Range of Dynamics</p>	<p><i>Consider as 50% of Caption Rating</i></p>
ACCURACY & DEFINITION	RATING
<p style="text-align: center;"><i>How successful was the ensemble (winds and percussion) in:</i></p> <p>Ensemble Cohesiveness Tempo, Pulse Control Phrasing Rhythmic Interpretation Style/Idiomatic Interpretation</p>	<p><i>Consider as 50% of Caption Rating</i></p>

CAPTION RATING

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Box 1	Box 2	Box 3	Box 4	Box 5
Never Discovers	Seldom Experiences	Sometimes Knows	Frequently Understands	Consistently Applies

JUDGE (PRINT NAME) _____ SIGNATURE _____

MUSIC PERFORMANCE ENSEMBLE

Box 1		Box 2		Box 3		Box 4		Box 5	
Characteristic tonal center and pitch accuracy is never discovered.	Characteristic tonal center and pitch accuracy is seldom experienced.	Characteristic tonal center and pitch accuracy is sometimes known.	Characteristic tonal center and pitch accuracy is frequently understood.	Characteristic tonal center and pitch accuracy is always applied.	Quality breath support and control is never discovered.	Quality breath support and control is seldom experienced.	Quality breath support and control is sometimes known.	Quality breath support and control is frequently understood.	Quality breath support and control is always applied.
Evidence of proper balance or blend is never discovered.	Evidence of proper balance or blend is seldom experienced.	Evidence of proper balance or blend is sometimes known.	Evidence of proper balance or blend is frequently understood.	Evidence of proper balance or blend is always applied.	Consistency of Timbre & Sonority is never discovered.	Consistency of Timbre & Sonority is seldom experienced.	Consistency of Timbre & Sonority is sometimes known.	Consistency of Timbre & Sonority is frequently understood.	Consistency of Timbre & Sonority is always applied.
A full range of dynamics is never discovered.	A full range of dynamics is seldom experienced.	A full range of dynamics is sometimes known.	A full range of dynamics is frequently understood.	A full range of dynamics is always applied.	<p>Box 1</p> <p>Evidence of Ensemble Cohesiveness is never discovered.</p> <p>Never is ensemble Tempo & Pulse Control discovered during the performance.</p> <p>Performers never discover an awareness of musical phrasing.</p> <p>Evidence of Rhythmic Interpretation is never discovered by the performers.</p> <p>Style/Idiomatic Interpretation is never discovered.</p> <p>Box 2</p> <p>Evidence of Ensemble Cohesiveness is seldom experienced.</p> <p>Seldom is ensemble Tempo & Pulse Control experienced during the performance.</p> <p>Performers seldom experience an awareness of musical phrasing.</p> <p>Evidence of Rhythmic Interpretation is seldom experienced by the performers.</p> <p>Style/Idiomatic Interpretation is seldom experienced.</p> <p>Box 3</p> <p>Evidence of Ensemble Cohesiveness is sometimes known.</p> <p>Sometimes the ensemble knows Tempo & Pulse Control during the performance.</p> <p>Performers sometimes know an awareness of musical phrasing.</p> <p>Evidence of Rhythmic Interpretation is sometimes known by the performers.</p> <p>Style/Idiomatic Interpretation is sometimes known.</p> <p>Box 4</p> <p>Evidence of Ensemble Cohesiveness is frequently understood.</p> <p>The ensemble frequently demonstrates an understanding of Tempo & Pulse Control during the performance.</p> <p>Performers frequently understand an awareness of musical phrasing.</p> <p>Evidence of Rhythmic Interpretation is frequently understood by the performers.</p> <p>Style/Idiomatic Interpretation is frequently understood.</p> <p>Box 5</p> <p>Evidence of Ensemble Cohesiveness is consistently applied.</p> <p>The ensemble consistently applies Tempo & Pulse Control during the performance.</p> <p>Performers consistently apply an awareness of musical phrasing.</p> <p>Evidence of Rhythmic Interpretation is consistently applied by the performers.</p> <p>Style/Idiomatic Interpretation is consistently applied.</p>				
<p>Box 1</p> <p>Evidence of Ensemble Cohesiveness is never discovered.</p> <p>Never is ensemble Tempo & Pulse Control discovered during the performance.</p> <p>Performers never discover an awareness of musical phrasing.</p> <p>Evidence of Rhythmic Interpretation is never discovered by the performers.</p> <p>Style/Idiomatic Interpretation is never discovered.</p>									
<p>Box 2</p> <p>Evidence of Ensemble Cohesiveness is seldom experienced.</p> <p>Seldom is ensemble Tempo & Pulse Control experienced during the performance.</p> <p>Performers seldom experience an awareness of musical phrasing.</p> <p>Evidence of Rhythmic Interpretation is seldom experienced by the performers.</p> <p>Style/Idiomatic Interpretation is seldom experienced.</p>									
<p>Box 3</p> <p>Evidence of Ensemble Cohesiveness is sometimes known.</p> <p>Sometimes the ensemble knows Tempo & Pulse Control during the performance.</p> <p>Performers sometimes know an awareness of musical phrasing.</p> <p>Evidence of Rhythmic Interpretation is sometimes known by the performers.</p> <p>Style/Idiomatic Interpretation is sometimes known.</p>									
<p>Box 4</p> <p>Evidence of Ensemble Cohesiveness is frequently understood.</p> <p>The ensemble frequently demonstrates an understanding of Tempo & Pulse Control during the performance.</p> <p>Performers frequently understand an awareness of musical phrasing.</p> <p>Evidence of Rhythmic Interpretation is frequently understood by the performers.</p> <p>Style/Idiomatic Interpretation is frequently understood.</p>									
<p>Box 5</p> <p>Evidence of Ensemble Cohesiveness is consistently applied.</p> <p>The ensemble consistently applies Tempo & Pulse Control during the performance.</p> <p>Performers consistently apply an awareness of musical phrasing.</p> <p>Evidence of Rhythmic Interpretation is consistently applied by the performers.</p> <p>Style/Idiomatic Interpretation is consistently applied.</p>									

Tone Quality & Intonation (50%)

Accuracy & Definition (50%)



MUSIC PERFORMANCE ADJUDICATION

MUSIC PERFORMANCE INDIVIDUAL

Band _____ Date _____

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WOODWINDS	RATING
<p style="text-align: center;"><i>How successful was the individual performers in:</i></p> <p>Phrasing Articulation Rhythmic Accuracy Intonation Tone Quality</p>	37.5% of Caption Rating
BRASS	RATING
<p style="text-align: center;"><i>How successful was the individual performers in:</i></p> <p>Phrasing Articulation Rhythmic Accuracy Intonation Tone Quality</p>	37.5% of Caption Rating
PERCUSSION	RATING
<p style="text-align: center;"><i>How successful was the individual performers in:</i></p> <p>Phrasing Technique Clarity / Rhythmic Accuracy Tuning / Timbre</p>	25% of Caption Rating

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MUSIC PERFORMANCE INDIVIDUAL

	Box 1	Box 2	Box 3	Box 4	Box 5
Woodwinds (37.5%)	<p>Completed Phrases are never discovered.</p> <p>Proper articulation method and style is never discovered.</p> <p>Rhythmic accuracy is never discovered.</p> <p>Quality Intonation is never discovered.</p> <p>Characteristic woodwind tone quality is never discovered.</p>	<p>Completed Phrases are seldom experienced.</p> <p>Proper articulation method and style is seldom experienced.</p> <p>Rhythmic accuracy is seldom experienced.</p> <p>Quality Intonation is seldom experienced.</p> <p>Characteristic woodwind tone quality is seldom experienced.</p>	<p>Completed Phrases are sometimes known.</p> <p>Proper articulation method and style is sometimes known.</p> <p>Rhythmic accuracy is sometimes known.</p> <p>Quality Intonation is sometimes known.</p> <p>Characteristic woodwind tone quality is sometimes known.</p>	<p>Completed Phrases are frequently understood.</p> <p>Proper articulation method and style is frequently understood.</p> <p>Rhythmic accuracy is frequently understood.</p> <p>Quality Intonation is frequently understood.</p> <p>Characteristic woodwind tone quality is frequently understood.</p>	<p>Completed Phrases are consistently applied.</p> <p>Proper articulation method and style are consistently applied.</p> <p>Rhythmic accuracy is consistently applied.</p> <p>Quality Intonation is consistently applied.</p> <p>Characteristic woodwind tone quality is consistently applied.</p>
Brass (37.5%)	<p>Completed Phrases are never discovered.</p> <p>Proper articulation method and style is never discovered.</p> <p>Rhythmic accuracy is never discovered.</p> <p>Quality Intonation is never discovered.</p> <p>Characteristic brass tone quality is never discovered.</p>	<p>Completed Phrases are seldom experienced.</p> <p>Proper articulation method and style is seldom experienced.</p> <p>Rhythmic accuracy is seldom experienced.</p> <p>Quality Intonation is seldom experienced.</p> <p>Characteristic brass tone quality is seldom experienced.</p>	<p>Completed Phrases are sometimes known.</p> <p>Proper articulation method and style is sometimes known.</p> <p>Rhythmic accuracy is sometimes known.</p> <p>Quality Intonation is sometimes known.</p> <p>Characteristic brass tone quality is sometimes known.</p>	<p>Completed Phrases are frequently understood.</p> <p>Proper articulation method and style is frequently understood.</p> <p>Rhythmic accuracy is frequently understood.</p> <p>Quality Intonation is frequently understood.</p> <p>Characteristic brass tone quality is frequently understood.</p>	<p>Completed Phrases are consistently applied.</p> <p>Proper articulation method and style are consistently applied.</p> <p>Rhythmic accuracy is consistently applied.</p> <p>Quality Intonation is consistently applied.</p> <p>Characteristic brass tone quality is consistently applied.</p>
Percussion (25%)	<p>An approach to Phrasing with regard to the entire ensemble is never discovered.</p> <p>A basic approach to technique is never discovered.</p> <p>Clarity and rhythmic accuracy is never discovered.</p> <p>Appropriate tuning and timbre concepts are never discovered.</p>	<p>An approach to Phrasing with regard to the entire ensemble is seldom experienced.</p> <p>A basic approach to technique is seldom experienced.</p> <p>Clarity and rhythmic accuracy is seldom experienced.</p> <p>Appropriate tuning and timbre concepts are seldom experienced.</p>	<p>An approach to Phrasing with regard to the entire ensemble is sometimes known.</p> <p>A basic approach to technique is sometimes known.</p> <p>Clarity and rhythmic accuracy is sometimes known.</p> <p>Appropriate tuning and timbre concepts are sometimes known.</p>	<p>An approach to Phrasing with regard to the entire ensemble is frequently understood.</p> <p>A basic approach to technique is frequently understood.</p> <p>Clarity and rhythmic accuracy is frequently understood.</p> <p>Appropriate tuning and timbre concepts are frequently understood.</p>	<p>An approach to Phrasing with regard to the entire ensemble is consistently applied.</p> <p>A basic approach to technique is consistently applied.</p> <p>Clarity and rhythmic accuracy are consistently applied.</p> <p>Appropriate tuning and timbre concepts are consistently applied.</p>



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VOCABULARY	RATING
<p style="text-align: center;"><i>Consider the Quality of:</i></p> <p>Depth and layering Range and Variety of all visual elements Visual Structure, Phrasing, & Cohesion Range and Variety of Skill Sets Simultaneous Responsibilities</p>	<p><i>Consider as 25% of Caption Rating</i></p>
EXCELLENCE AND TECHNIQUE	RATING
<p style="text-align: center;"><i>How successful were the performers in:</i></p> <p>Timing Control Ensemble Cohesiveness (Uniformity) Interval/Spacing Control/Balance of Form Recovery Projection of Style Understanding of Role</p>	<p><i>Consider as 75% of Caption Rating</i></p>

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VISUAL PERFORMANCE

Box 1	Box 2	Box 3	Box 4	Box 5
<p>Depth and layering is never discovered.</p> <p>Range and variety of all visual elements are never discovered.</p> <p>Visual musicality is never discovered.</p> <p>Visual Structure, Phrasing, and Cohesion are never discovered in the vocabulary.</p> <p>Range and Variety of Skill sets are never discovered.</p> <p>Simultaneous responsibilities are never discovered in the vocabulary.</p>	<p>Depth and layering is seldom experienced.</p> <p>Range and variety of all visual elements are seldom experienced.</p> <p>Visual musicality is seldom experienced.</p> <p>Visual Structure, Phrasing, and Cohesion are seldom experienced in the vocabulary.</p> <p>Range and Variety of Skill sets are seldom experienced.</p> <p>Simultaneous responsibilities are seldom experienced in the vocabulary.</p>	<p>Depth and layering is sometimes known.</p> <p>Range and variety of all visual elements are sometimes known.</p> <p>Visual musicality is sometimes known.</p> <p>Visual Structure, Phrasing, and Cohesion are sometimes known in the vocabulary.</p> <p>Range and Variety of Skill sets are sometimes known.</p> <p>Simultaneous responsibilities are sometimes known in the vocabulary.</p>	<p>Depth and layering is frequently understood.</p> <p>Range and variety of all visual elements are frequently understood.</p> <p>Visual musicality is frequently understood.</p> <p>Visual Structure, Phrasing, and Cohesion are frequently understood in the vocabulary.</p> <p>Range and Variety of Skill sets are frequently understood.</p> <p>Simultaneous responsibilities are frequently understood in the vocabulary.</p>	<p>Depth and layering is consistently applied.</p> <p>Range and variety of all visual elements are consistently applied.</p> <p>Visual musicality is consistently applied.</p> <p>Visual Structure, Phrasing, and Cohesion are consistently applied in the vocabulary.</p> <p>Range and Variety of Skill sets are consistently applied.</p> <p>Simultaneous responsibilities are consistently applied in the vocabulary.</p>
Box 1	Box 2	Box 3	Box 4	Box 5
<p>The performer never discovered quality timing control.</p>	<p>The performer seldom experiences quality timing control.</p>	<p>The performer sometimes knows quality timing control.</p>	<p>The performer frequently understands quality timing control.</p>	<p>The performer consistently applies quality timing control.</p>
<p>There is never evidence of Ensemble Cohesiveness (Uniformity) experienced.</p>	<p>Ensemble Cohesiveness (Uniformity) is seldom experienced by the performer.</p>	<p>Ensemble Cohesiveness (Uniformity) is sometimes known by the performer.</p>	<p>Ensemble Cohesiveness (Uniformity) is frequently understood by the performer.</p>	<p>Ensemble Cohesiveness (Uniformity) is consistently applied by the performer.</p>
<p>The performer never discovers consistent command of Interval/spacing.</p>	<p>The performer seldom experiences consistent command of Interval/spacing.</p>	<p>Consistent command of Interval/spacing is sometimes known by the performer.</p>	<p>Consistent command of Interval/spacing is frequently understood by the performer.</p>	<p>Consistent command of Interval/spacing is consistently applied by the performer.</p>
<p>Control / Balance of form is never discovered by the performer.</p>	<p>Control / Balance of form is seldom experienced by the performer.</p>	<p>Control / Balance of form is sometimes known by the performer.</p>	<p>Control / Balance of form is frequently understood by the performer.</p>	<p>Control / Balance of form is consistently applied by the performer.</p>
<p>Recovery is never discovered by the performer.</p>	<p>Recovery is seldom experienced by the performer.</p>	<p>Recovery is sometimes known by the performer.</p>	<p>Recovery is frequently understood by the performer.</p>	<p>Recovery is consistently applied by the performer.</p>
<p>Projection of Style is never discovered by the performer.</p>	<p>Projection of Style is seldom experienced by the performer.</p>	<p>Projection of Style is sometimes known by the performer.</p>	<p>Projection of Style is frequently understood by the performer.</p>	<p>Projection of Style is consistently applied by the performer.</p>
<p>The performer never discovers an understanding of role.</p>	<p>The performer seldom experiences an understanding of role.</p>	<p>The performer sometimes knows an understanding of role.</p>	<p>The performer frequently demonstrates an understanding of role.</p>	<p>The performer consistently applies an understanding of role.</p>

Excellence & Technique (50%)

Vocabulary (50%)