



Division: Championship
Class: Sample
Time: Sample
Band: Sample

Tabulation Checklist:

- () Entered in Scoring Sys.
- () Verified by Hand
- () Scanned/Copied

October 28, 2006

Visual Performance

Evaluate all aspects of the band's visual performance. Your scoring and commentary must consider ALL performers (winds, percussion, color guard, majorettes, etc.)

Criteria	Comments	Scoring
<p>I. Excellence and Technique</p> <p><i>Proficiencies include but are not limited to:</i></p> <ul style="list-style-type: none"> Alignment & Spacing Breaks & Turns Ensemble Cohesiveness Projection of Style Precision & Uniformity Control & Balance of Form Form/Body/Equipment Technique Tempo/Pulse Control Achievement of Effort Changes Orientation Recovery 		<p>Possible: (50)</p> <ul style="list-style-type: none"> High Superior 45 - 50 Superior 40 - 44 Excellent 30 - 39 Good 20 - 29 Fair 10 - 19 <p>Score: <input style="width: 100px; height: 20px;" type="text"/></p>
<p>II. Visual Artistry</p> <p><i>Proficiencies include but are not limited to:</i></p> <ul style="list-style-type: none"> Visual Musicality Artistic Expression Vertical & Horizontal Unity/Continuity Utilization of Logic and Design Principles Range & Variety of Skills Integration/Cohesion Simultaneous Responsibilities 		<p>Possible: (50)</p> <ul style="list-style-type: none"> High Superior 45 - 50 Superior 40 - 44 Excellent 30 - 39 Good 20 - 29 Fair 10 - 19 <p>Score: <input style="width: 100px; height: 20px;" type="text"/></p>
<p>Signature of Adjudicator</p> <p>_____</p>		<p>Possible: (100)</p> <p>Final Score: <input style="width: 100px; height: 20px;" type="text"/></p>

Visual Performance

		Fair	Good	Excellent	Superior	
		10 - 19	20 - 29	30 - 39	40 - 44	45 - 50
I. Excellence and Technique	<p>Box 1 – Performers are generally unaware of even the most basic responsibilities of accuracy and technique. Technical control and projection of style is generally lacking altogether. Inexperience and/or improper understanding of basics does not allow the performers to display control and balance of form. Serious timing problems exist. There are few moments lacking flaws, most of which are serious in nature.</p>	<p>Box 2 – Performers occasionally display an achievement of the more basic responsibilities of technique in form, body, and equipment. Performers occasionally display the more basic responsibilities of space and time. When tested by responsibilities of greater magnitude, there are areas of uncertainty and, most often, performers fail to demonstrate a clear understanding of technical control and/or exhibit a unified approach to style projection. Performers fail to demonstrate a clear understanding of how to achieve balance of form, timing control and orientation of form. Few moments are without problems.</p>	<p>Box 3 – Performers display average achievement of their responsibilities in form, body and equipment. Style is recognizable but not always well-developed. Performers display some achievement of their responsibilities in accuracy and definition. Variations in skill may be seen in section to section and from some individuals to others. Flaws occur most often when responsibilities of a greater magnitude are required. Flaws tend to be of larger magnitude for longer periods of time.</p>	<p>Box 4 – Performers display a high level of achievement of many advanced responsibilities in ensemble accuracy and technique in form, body and equipment. There is a strong demonstration of skills in the areas of control and style projection. Style is not totally refined, although evident. Performers display high achievement of many advanced responsibilities in the scope of accuracy and definition. There is a demonstration of strong response to changes in form balance, orientation and timing control. Flaws are infrequent and generally minor in nature.</p>	<p>Box 5 – Performers display superior achievement of ensemble accuracy and technique in form, body and equipment. There is a superior demonstration of skills in the areas of control and style projection. Performers display superior achievement in sophisticated responsibilities involving accuracy and definition. There is also superior response to changes in those responsibilities. The display is ongoing in not only control and timing control but also form orientation. Flaws, which seldom occur, are the result of momentary lapses by individuals and recovery is accomplished with ease and speed.</p>	
	<p>Box 1 – The ensemble lacks fundamental awareness of the visual program. The visual intent has little relation to the musical score. Contrasts in form/tempo/texture are virtually non-existent.</p>	<p>Box 2 – The ensemble occasionally displays an awareness of the visual intent through form, body and equipment. The visual presentation occasionally exhibits only basic horizontal phrasing of the musical score, most often without variety of form/tempo/texture.</p>	<p>Box 3 – The ensemble displays average quality in terms of form, body and equipment. There is knowledge of the design components, although functional in nature. The visual presentation includes the basic musical structure. Evidence of horizontal phrasing is demonstrated. A moderate level of sophistication is displayed by the performers through skill/stamina and meter/tempo.</p>	<p>Box 4 – The ensemble often displays a high level of quality in terms of form, body and equipment. There is an excellent display of the elements of design with some use of unity and variety. Musicality is explored beyond horizontal phrasing and interpretation with moments of significant enhancement through the vertical writing. The ensemble presents an acute level of sophistication of the musical structure and intent. Contrasts are obvious and successful.</p>	<p>Box 5 – The ensemble constantly displays the highest level of quality in terms of form, body and equipment. Variety assists in the depth of the composition and unity is constantly present. The performers maximize the technical and artistic aspects, and reflect congruence of line, shape, size, density, color direction and motion. The musical structure is visually enhanced in wide scope and great depth, with consistent achievement.</p>	
II. Visual Artistry						