

## Visual General Effect

| 0-10  | 11-30  | 31-70  | 71-90  | 91-100  |
|---|--|--|--|---|
| <p><b>Box 1 (0-10)</b><br/>The written program is unable to communicate desired effect due to lack of understanding of how to create visual enhancement of the music. Concepts generally do not hold interest and audience involvement is allowed to waver. The program does not appear to be planned well in terms of overall coordination of audio visual element. Communication between elements is severely lacking; the overall effect does not work well together. Continuity, unity and phrasing are not successful in presenting a successful show.</p> | <p><b>Box 2 (11-30)</b><br/>The written program is unable to communicate an awareness of the basic fundamentals of the creation of effect. Many lapses in interpretation, musicality, phrasing, and expression limit the effectiveness of the visual program. Repertoire vocabulary, while often lacking, is still able to generate some effect. The visual program usually represents a visual enhancement of only the most obvious of musical components. There is some awareness of the audio and visual elements. One or two elements may show efforts to produce a blend of effect, but overall success is impaired by the absence of effort on the part of the other elements nonetheless there is some communication to the audience.</p> | <p><b>Box 3 (31-70)</b><br/>The written program communicates a good knowledge of the fundamentals. Repertoire vocabulary is of moderate quality and hence, produces a moderate degree of effect overall, even though there may be sporadic moments of higher achievement. Inconsistencies in interpretation, musicality, phrasing, and expression limit the effectiveness of the program. Various elements of the visual vocabulary are not always appropriate to the ensemble or to the program effectiveness. There is moderate success in blending the audio/visual elements. The design team displays understanding of the concepts of balance, blend, and focus though inconsistent on the level of effectiveness. Moments of high level of continuity and unity occur, but they are sporadic in nature. The elements are not always staged well.</p> | <p><b>Box 4 (71-90)</b><br/>The written program communicates a high degree of effect. There are only occasional breaks in the repertoire which hinder maximum visual enhancement of the music. While interpretation, musicality, phrasing, and expression are relatively strong, various elements of visual enhancement, while present, are not always maximized. There is consistent high quality blending of all the audio/visual elements and effects. A high level of effectiveness has been demonstrated as the design team demonstrates a strong understanding of the principles of balance, blend, continuity, and unity. All elements enhance the program and have been staged well.</p> | <p><b>Box 5 (91-100)</b><br/>The written program communicates full awareness of a high level of creation. Highest levels of interpretation of the music, musicality, phrasing, and expression are presented in a superlative manner. Vocabulary of the repertoire is natural and grows from the program presented. The program contributes to the effectiveness of the overall effect. There is superlative blending of all the audio/visual elements. Outstanding and emotional results are maintained throughout the program by the application of the principles of focus, continuity, and unity. Elements have been staged to present the maximum effect.</p> |
| <p><b>Box 1 (0-10)</b><br/>Performers display little understanding of basics does not allow the performers to communicate spirit, intensity, or mood. Mood is not established. Performers show little understanding of their roles.</p>   | <p><b>Box 2 (11-30)</b><br/>Performers display some level of communication of artistry and emotion, but it is occasional or inconsistent. Mood is occasionally established, and performers show varying degrees of comprehension. Performance is sometimes mechanical and uninspired.</p>  | <p><b>Box 3 (31-70)</b><br/>Performers display a moderate level of achievement in the communication of artistry and emotion. The audience is somewhat engaged although the level may be diminished by inconsistencies in performer concentration or professionalism. The performers show a moderate understanding of roles, but the quality of communication is inconsistent.</p>  | <p><b>Box 4 (71-90)</b><br/>Performers display a consistently high level of achievement in the communication of artistry and emotion. The audience is engaged and interested throughout most of the program. Occasional flaws interrupt an otherwise high level of the professionalism and artistry demonstrated during most of the performance.</p>   | <p><b>Box 5 (91-100)</b><br/>Performers display superlative achievement in the communication of artistry and emotion. The audience is consistently engaged and absorbed by the performance and the wide range of moods associated with the roles. The performers show the highest level of professionalism throughout the show.</p>   |