



ENSEMBLE MUSIC

CONSIDER and EVALUATE all of the instrumentation for qualities of musicianship and balance. Consider and evaluate percussion, as necessary, in both subcaptions.

MUSICIANSHIP/TONE/INTONATION

- Quality of sound and tone production in a variety of ranges and dynamic levels
- Quality and consistency of sonority and timbre
- Quality and consistency of tuning
- Quality of sound and technique during any simultaneous or environmental challenges
- Melodic and harmonic intonation
- Quality of phrasing, expression, and style
- Refined approach to one or more musical styles or genres

Reward is achieved by weighing all factors of musicianship

SCORE 100

BALANCE/TIMING/TECHNIQUE

- Overall clarity, focus, and uniformity
- Accuracy of rhythms, pulse, and technical skills
- Control during any and all musical, physical, and environmental challenges
- Consistent technique and/or a variety of techniques
- Control of any pulse center or location of pulse center
- Control of balance between and among all instrumental groups
- Vertical alignment of the full ensemble

Reward is achieved by weighing all performance factors

SCORE 100

TOTAL 200

BOX 1	BOX 2			BOX 3			BOX 4			BOX 5		
Seldom (WEAK)	Rare (FAIR)			Sometimes (GOOD)			Frequent (EXCELLENT)			Consistent (SUPERIOR)		
42	46	49	52	57	64	71	77	84	91	95	97	99
40-44	45-47	48-50	51-54	55-60	61-67	68-74	75-80	81-87	88-94	95-96	97-98	99-100
SUB CAPTION SPREAD GUIDELINES												
Very Comparable			Minor Differences			Definitive Differences			Significant Differences			
1 to 2 tenths			3 to 4 tenths			5 to 9 tenths			10 or more tenths			

ENSEMBLE MUSIC

MUSICIANSHIP/TONE/INTONATION

Consider and evaluate the performers' ability to demonstrate the various dynamic and expressive qualities of the music.

Consider and evaluate the quality of sound produced by the various ensemble groupings.

Consider and evaluate the ability of the entire musical ensemble to produce in-tone, in-tune sound.

40 - 44 Quality musicianship, tone, and intonation are seldom achieved. Significant and ongoing challenges with the overall quality of sound are evident throughout the performance. While some performers are able to demonstrate occasional quality musicianship, most do not achieve this over time. Ensemble tuning and intonation are seldom represented by the ensemble. Techniques that would help enhance sound quality are not applied. Quality expression, consistent style, and other stylistic devices only seldom occur and not throughout the ensemble. Percussion seldom contributes to the successful achievement of musicianship, tone, and intonation.

45 - 54 Quality musicianship, tone, and intonation are rarely achieved. Occasional phrases may exist where suitable levels of quality musicianship, tone, and/or intonation are achieved. Such phrases don't include all of the musical production and may come from only some of the individual performers some of the time or from a few individuals for longer periods of time. Quality expression, consistent style, tuning, timbre, for example are rarely heard. Percussion rarely contributes to the successful achievement of musicianship, tone, and intonation.

55 - 74 Quality musicianship, tone, and intonation are sometimes achieved. There are periods of quality sound and an understanding of how to produce it demonstrated intermittently over the duration of the program. There may be periods of understandable expressive qualities and sometimes there are periods of a clear stylistic approach to the instruments and the overall sound. Expression may vary with musical elements such as extreme dynamic intensities. There is sometimes evident moderate achievement of a consistent approach to any chosen stylistic genre. Musicianship, tonal focus, and intonation are sometimes achieved at an acceptable level throughout the program. Percussion sometimes contributes to the successful achievement of musicianship, tone, and intonation.

75 - 94 Quality musicianship, tone, and intonation are frequently achieved. The performers demonstrate, with confidence, the qualities of musicianship, tone, and intonation that is expected from higher achieving ensembles. Inconsistencies in achieving such a standard becomes the exception. There is frequently clarity and transparency in the ensemble sound production. The ensemble is on the cusp of superior sound production, intonation and transparency. The entire ensemble, including the percussion, frequently achieves a very high level of musicianship, tone quality, and intonation throughout the program.

95 - 100 Quality musicianship, tone, and intonation are consistently achieved. There is a superior and consistent demonstration of musicianship, tone, and intonation throughout the performance. The performers may have rare moments of lapses in the various facets of musicianship, tone, and intonation, though recovery is consistently successful. There is consistent and superior achievement of musicianship, tone, and intonation in winds and percussion; ensembles in this scoring range approach or surpass the standards of FFCC Outdoor.

BALANCE AND TIMING

Consider and evaluate the ensemble's achievement of balance, timing, and technical control.

Consider and evaluate the ability of the performers to control the music under a variety of musical, physical, and environmental challenges.

Consider and evaluate the ensemble's vertical alignment among wind instruments and between winds and percussion.

40 - 44 The performers seldom achieve good balance, timing, and/or technique. The performers demonstrate a low level of achievement with the requirements of the musical literature. There are many challenges relating to balance and timing. Lapses in achieving technical control results in a lack of clarity and focus. Percussion may contribute to lapses in rhythmic control, dynamic expression, and timing or vertical cohesion. The understanding of, and/or placement of, the pulse center likely contributes to challenges in balance and timing.

45 - 54 The performers rarely achieve acceptable balance, timing, and/or technique. The performers may control timing in some phrases and also on occasion maintain technique control in some phrases. These moments occur rarely over the length of phrases or during the length of a production. Balance is rarely demonstrated at an acceptable level. Percussion may contribute to lapses in rhythmic control and timing or vertical cohesiveness due, perhaps, to environmental challenges. Challenges in accuracy and technique within the winds may supersede any issues that might exist in the percussion section.

55 - 74 The performers sometimes achieve good balance, timing, and/or technique. The performers sometimes demonstrate and achieve many phrases and/or productions with an average level of accuracy and technique. The ensemble sometimes performs with control of balance and timing. Issues of balance and timing may occur occasionally, though a generally acceptable level of achievement is sometimes recognized. There is an understanding of pulse control throughout much of the program. The contribution of the percussion section's rhythmic control, accuracy, and technique is clear and the results foster moderate achievement of vertical alignment.

75 - 94 The performers frequently achieve an excellent degree of balance, timing, and/or technique. The performers frequently demonstrate the qualities of balance and timing resulting in frequent ensemble clarity and control. Lapses of accuracy and technique become the exception. There is considerable control and confidence in balance, timing, and pulse control. The ensemble is on the cusp of superior control of balance and timing. Percussion and winds demonstrate secure and stable vertical alignment as well as frequently maintaining pulse control during environmental challenges.

95 - 100 The performers consistently achieve a superior level of balance, timing, and/or technique. There is consistent and superior demonstration of balance and timing resulting in exceptional ensemble clarity and control. Performers may have a rare lapse in balance and timing. Percussion and winds demonstrate consistent and exceptional vertical alignment as well as consistently maintaining pulse control during environmental challenges. Ensembles in this scoring range approach or surpass the standards of FFCC Outdoor.

FFCC Outdoor classifies its ensembles by size. All ensembles will have an equitable opportunity to fulfill the descriptions within the delineated system utilized by FFCC Outdoor