



VISUAL EFFECT

- CREDIT** the various aesthetic, intellectual, and emotional options that create Program Effect.
- CREDIT** the performers' ability to communicate the qualities of the music.
- CREDIT** the synergy of the music with the visual when appropriate through coordination and staging.
- CREDIT** the uniqueness and cohesiveness of the program over time.

PROGRAM EFFECT

- Production Value — Support of the concept through costumes, flags, set designs, colors, etc.
- Coordination: visual to visual and audio to visual
- Effective staging of winds, percussion, color guard, set designs, etc.
- Pacing, shaping, contouring over time, impacts, resolutions, etc.
- Continuity
- Variety of effects, surprise, tension/release, etc.
- Interpretation through form and choreography of body and equipment
- Visual enhancement of the music

SCORE 100

PERFORMANCE EFFECT

- Communicate the concept with expression, emotion, and understanding
- Communicate and provide sustained mood
- Communicate understanding of roles or characters
- Communicate a sustained understanding of the emotional and expressive qualities
- Demonstrate sufficient excellence and precision to enhance the effectiveness of the program

SCORE 100

BOX 1	BOX 2			BOX 3			BOX 4			BOX 5		
Seldom Experiences (WEAK)	Rarely Discovers (FAIR)			Sometimes Knows (GOOD)			Frequently Understands (EXCELLENT)			Consistently Applies (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

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FFCC Outdoor classifies its member and visiting bands by the size of the band. All bands will have an equitable opportunity to fulfill the descriptions within the delineated system utilized by FFCC Outdoor.

VISUAL EFFECT

*Credit the effectiveness of the Visual Program and the creativity and originality of the program concept.
Coordination implies not only coordination among visual elements but also between the music and the visual.
Reward the effective staging and presentation of all musical voices & visual enhancement of the music.*

40 – 44 The program seldom provides effect whether over time or in specific moments. Please use the roles of counselor and teacher here.

45 – 54 The program rarely provides effective moments, though there are opportunities and there could be specific moments of effect.

55 – 74 The program sometimes provides effective moments over time. The program concept sometimes gains support from colors and costumes. Generally, coordination is a weakness. In the middle of this scoring range, there seem to be opportunities for effect; however, those moments don't always resolve or build into an effective moment or resolve effectively over time. The engagement or interest from the audience may not be consistent over time. In the top third of this range, the ensemble demonstrates opportunities for greater engagement, support of concept, quality, etc.

75 – 94 The program frequently provides excellent, engaging, and effective moments. Good continuity and pacing are frequently clear. Coordination exists but with varying quality and effect. Frequently, design is intellectually strong and presents moments of emotion through the design of the visual and the music. Concepts are developing or developed and creative. Mood is sustained and there is a good variety of visual ideas that can lead to effect. Interpretation of the music is seen through form, body, and equipment. Coordination elevates the music through form and auxiliary sections. At the top of this category, continuity and pacing are excellent, the ensemble is close to displaying superior emotion consistently and the overall program is approaching a constant presentation of aesthetic, intellectual and emotional effects through well-coordinated events.

95 – 100 The program consistently demonstrates a superior degree of effect, combining many elements of creativity and variety. The emotional value is consistent and superior over time. Essentially, the program is delivered with effect. The paradigms of this activity are matched and, indeed, new paradigms of effect may be set. Coordination between visual moments and between the music and the visual are a powerful contribution to effect.

PERFORMANCE EFFECT

*Reward the performers for their ability to communicate the program through all of the positive qualities of a technical and artistic nature.
Reward the communication of emotion, expression, and style.
Precision is one quality of performance but not necessarily a dominant part of Performance Effect.*

40 – 44 The performers are seldom able to communicate the program. Please be the teacher and counselor for these performers.

45 – 54 Performers rarely display communication of the program. They will rarely connect to the audience. Concentration wavers and fluctuates because of technique problems and performers seem centered on technical issues. The performance lacks developed understanding and involvement of the emotional aspects that could communicate both the technical and artistic values.

55 – 74 Performers are sometimes aware of the communication of the music and the visual. In the lower area of this scoring range, lapses in concentration or technique can cause widely varying results. In the middle range, sometimes there are good levels of expression and emotional communication, while other times the performance effect is inconsistent and may lack involvement and seem a bit life-less. In the upper range of this category, there is an understanding of excellence and precision but the performers may seem more mechanical than a communicative.

75 – 94 Performers frequently display excellent awareness of, and sensitivity to, the skills needed to communicate the music and the visual. In the lower parts of this range, there may be inconsistency in either or both the technical and emotional performance; however, the performers understand their visual and musical efforts. In the upper range, there is a consistent and successful level of expressive and emotional communication. Style is developed. Training and maturity are often very good. The performers seem often/mostly reach out to the audience.

95 – 100 There is a consistently superior understanding of skills involved in the communication of the music and the visual. Expressive and emotional communication succeeds and communicates a superior display of intensities of emotion. The performers are fulfilling the technical and artistic qualities of the visual program in partnership with the emotional aspects of the music. There is consistent synergy in the delivery of technical, emotional, visual, and musical qualities to an audience engaged by the performers. The ensemble approaches or surpasses the standards of FFCC Outdoor.

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