FFCC OUTDOOR ENSEMBLE MUSIC

COMPARE the totality of the musical ensembles, including all wind, percussion, acoustic, electronic, and amplified sources. This sheet is not a typical WHAT/HOW. Using the Composition (the written material or book) as the BASE, credit the performers' quality of Musicianship (the poetry) and the level of Achievement (the science) over time.

MUSICIANSHIP

****Compositional Basis:** *Consider the quality, range, variety and depth of the musical arrangement as the foundation of the program.*

Phrasing and Expression: *Evaluate the delivery of musical shape, dynamics, and weight across phrases, segments, and movements to create a cohesive musical narrative.*

Nuance and Detail: *Assess the artistic application of subtlety, natural inflection, and expressive detail with musical statements.*

Style and Interpretation*: Assess the refined approach to the chosen style(s), including the specialized use of articulation, technique, or touch to provide a clear, characteristic, and authentic delivery of the idiom and genre.*

Expressive Qualities*: Evaluate the integration and relationships among all acoustic, electronic, and amplified elements to enhance textural range and timbral sophistication, whether presented in isolation or in combination.*

Reward is achieved by weighing all factors of Musicianship over time.

ACHIEVEMENT

Sonority, Tone, and Fidelity: *Consider the quality, beauty, stability, and consistency of sound production and tone across all acoustic, electronic, and amplified sources throughout all ranges and dynamic levels.*

Intonation and Tuning: *Evaluate the melodic and harmonic intonation, tonal center, the consistency, and quality of tuning within and among all wind and percussion voices.*

Balance and Blend: *Evaluate the clarity of all voices through proper and proportional volume relationships, and the successful integration of acoustic, electronic, and amplified sources.*

Rhythmic Accuracy and Cohesion: *Assess the accuracy and cohesion of rhythm, pulse, and tempo, including the precise vertical alignment of all ensemble voices in time, space, and field placement.*

Technical Methodology: *Assess the mastery of physical and mechanical demands, including uniformity of articulation, touch, and implement control to ensure a professional and consistent approach to each instrument.*

Musical, Environmental, and Physical Challenges: *Recognize and reward the degree of musical, environmental, and physical challenges present, and the level of control and mastery demonstrated in their achievement.*

Reward is achieved by weighing all performance factors over time.

BOX 1	BOX 2			BOX 3			BOX 4			BOX 5		
Seldom (WEAK)	**Rarely (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: WBA does not use ½ tenths.			
Very Comparable 1 to 2 tenths	**Minor Differences 3 to 4 tenths**	**Definitive Differences 5 to 9 tenths**	**Significant Differences 10 tenths or more**

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The WBA Two-tiered System of Scoring:		
WBA uses a two-tiered scoring system to give all bands the opportunity to score at the highest levels.		
Tier 1	**1A, 2A, 3A**	• Includes smallest bands by number of performers • Judged for quality of what they do • Can score into any of the WBA scoring ranges
Tier 2	**4A, 5A**	• Includes largest bands by number of performers • Not compared to bands in Tier 1 (i.e., 1A, 2A, and 3A) • Can score into any of the WBA scoring ranges

The **Ensemble Music judge** *evaluates from the focal point of the total sound*, serving as teacher, counselor, and comfortable critic for the entire musical program and all sound sources on the field. While the **Individual Music judge** assesses music-making at the section and individual level (including ancillary instruments such as violin, piano, guitar, and "live" vocals), the **Ensemble judge** is uniquely positioned to evaluate ensemble-wide sound production, timing, cohesiveness, balance, and the integration of all instruments and voices, including all acoustic, electronic, and amplified sounds. Though the **Percussion judge** may also provide percussion-specific commentary, the **Ensemble judge** remains responsible for evaluating the contributions of wind, percussion, ancillary instruments, and vocals in the program.

The Philosophy of MUSICIANSHIP for Ensemble Music

MUSICIANSHIP *focuses on the pedagogical growth of the performers and their ability to convey artistic intent through a refined understanding of the music.* It is an evaluation of the "**poetry**" involved in superior music-making.

- The sub-caption acknowledges the writing as the base but ultimately places its ***primary focus*** on the *students' awareness of musical artistry and application of phrasing, expression, detail, nuance, and stylistic consistency*.
- Credit is given for a proficient understanding and sophisticated approach to style, idiom, and the interpretative art of music-making, emphasizing the qualities a conductor would seek in an elite ensemble setting.
- We recognize the writing as the base and foundation for quality playing. Importantly, variations in the depth and range of the written material have importance when comparing the Musicianship among a variety of ensembles.

The Philosophy of ACHIEVEMENT for Ensemble Music

ACHIEVEMENT *focuses on the ensemble's mastery and performance of the musical program while weighing all performance factors over time to credit the ensemble's technical success.* It is the "**science**" of superior music-making.

- Judges are not tasked with hunting for errors but evaluating whether the performers are *playing in concert with one another* and *demonstrating a thorough understanding of the music*. The judge's role is tasked with finding credit to offer and achievement to reward, while also noting areas for additional growth and development.
- This sub-caption measures the *accuracy and stability of the ensemble's sound*, including the quality of acoustic sonority, uniformity of tuning, rhythmic precision, and the fidelity of all electronic and amplified sound.
- Reward is further achieved by recognizing the degree of musical, environmental, and physical challenges present as well as the level of control and mastery demonstrated by the performers over time.

The focus of this sheet is to **help the performers become better musicians and contributors to the ensemble.** In the HEADER, we cautioned that this sheet is purposefully **not** the typical "WHAT/HOW" sheet. The "WHAT***" of the ensemble includes the written material as the deciding factor when needed and will be considered as a quality to be used as a tiebreaker or decision-maker in Musicianship. The Composition exists as the base **but should not dominate the judge's audio file**. *The "**HOW**" of the ensemble includes the performers' ability to bring the written material to life through both the **technical science** of performing and the **artistic poetry** of music-making*. There are 5 Points of Comparison in the Musicianship sub-caption. As teacher/counselor, the judge's discussion should address Points #2-5 to assist the development of the performers. The Musicianship sub-caption uses the composition as an existing base yet places a smaller emphasis on the "WHAT" with the primary focus on the "HOW."

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