ENSEMBLE VISUAL

CONSIDER, EVALUATE and COMPARE the Composition and Achievement over time, including all components – winds, percussion, and color guard.

COMPOSITION

Quality of design elements in form, body, and equipment over time: *Unity, motion, dynamic efforts, color, balance, line, patterns and textures, etc.*

Depth and breadth of design and orchestration over time and in layered events: *horizontal design (over time) and vertical composition with body choreography and equipment choreograph.*

Designed placement of musical voices, percussion, and color guard: *Orchestration and development from production to production and from start to conclusion*

Reflection or enhancement of the audio, including dynamic effort qualities: *Not a reference to interpretation from GE but listening for accents, meter variations, volume variations, speed changes in the audio such as accelerando, etc.*

Characteristics, detail, and nuance through form, body, and equipment: *Includes layering, or, Vertical Composition through choreograph of body and equipment and including character applications.*

Considering all components, whose design was best composed over time?

ACHIEVEMENT

Achievement of spacing, line, timing, and orientation, in form, etc. *We keep in mind the concept of derived achievement which encompasses the context: environmental, physical, and musical challenges*

Achievement of dynamic gradations and effort qualities, expression: *The basics are space, time, weight and flow. The growth is choreography with musicians and color guard requires attentiveness and study.*

Adherence to style and technique in equipment, movement, or motion: *There is no singular chosen style or technique but seek a common understanding of the use of choreography of any chosen style.*

Training, including concentration, stamina, and recovery

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

COMPOSITION for Ensemble Visual

This sub-caption is the **"WHAT"** of Ensemble. It credits the **classical** side of design. It is based on the "elements of design," which are closely related to the elements of art & musical design. ***Ensemble is not another GENERAL EFFECT sheet.*** The judge discusses elements of design: line, texture, motion, color, balance, space, unity, etc. Composition is measured over time and at any moment in time. Thus, it has a ***horizontal*** component and a ***vertical*** component. Composition applies to the development of form (typically, the horizontal) and the use of body and equipment (typically, the vertical aspects). A useful term might be "vertical composition". Ensemble goes to the building blocks (classical); Effect is the romantic, aesthetic, intellectual side of judging.

In Ensemble:

- There is a development over time (the horizontal) typically, with form development.
- There is a development at any one moment in time (the vertical) usually, the body and equipment.
- **The list of the Elements of Design is flexible in length but invaluable for describing Composition. They provide an academic vocabulary to describe the Composition as it unfolds or at any moment.**

Please use the following questions and more:

- Is there variety/quality with the use of the **elements of design**?
- Are there good developments and good transitions from one idea to the next?
- Is there use of body and equipment to contribute to design?
- Do transitions (or developments from one set to another) maintain unity?
- Are musicians staged so that their placement is carefully planned over time and not rushed?
- Am I recognizing "vertical composition" to speak of body and equipment aspects?

ACHIEVEMENT

ACHIEVEMENT is the ***HOW*** of Ensemble. The performers are credited in this area in a classical and historical sense **but with an adjustment**. How well, or how precisely, do the performers handle their responsibilities is important. That was once the **sole** historical definition of excellence. It was "right/wrong" or "clean/not clean." ***This is no longer sufficient in and of itself.*** Achievement is now viewed within a "context" ---- judges must be keenly aware of the challenges that are given to the performers. This is **derived achievement**. We must consider the WHAT students are given and HOW well they perform, using derived achievement. We measure Achievement in this manner. Consider WHAT they do as **partner to their training** and all challenges before arriving at an Achievement score.

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