FFCC OUTDOOR INDIVIDUAL MUSIC

CONSIDER, EVALUATE, COMPARE all instrumental voices by sampling over the length of the program and, as necessary and possible, from a variety of locations, including being on the field. With a separate percussion judge, percussion is not considered. Non-typical melodic instrumentation (such as strings, guitar, piano, "live" vocals) will be sampled here.
Please see the the other side for the guidelines referring to going on to the field.

MUSIC: CONTENT

- **Depth of musical vocabulary, including the following:**
- **Depth, range, and variety of technical/musical skills**
- **Melodic and harmonic variation(s) over time**
- **Range and Duration of musical challenges**
- **Variation of phrasing, expression, musical style(s) and genres**
- **Range of environmental and physical challenges over time**

Reward is achieved by weighing all factors of music content over time.

ACCURACY & ACHIEVEMENT

- **Accuracy of tone, intonation, shaping, and timing through phrases**
- **Clarity, focus, uniformity of articulation, enunciation, attacks, releases**
- **Accuracy of rhythms and pulse in any tempo presented**
- **Accuracy and understanding of technical and musical skills**
- **Control during environmental and simultaneous challenges**
- **Consistent technique and/or a variety of techniques**

Reward is achieved by comparing and weighing all accuracy and achievement 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

ENTERING THE FIELD DURING THE PERFORMANCE

Individual Music Judges are expected to enter the field of competition during performances. Such movement to the field can provide good information. The caveats to field sampling include:

- Maintaining a 10-foot separation from students,
- Not crossing through forms,
- Not crossing from one side of the field to the other side by going through forms, and
- Exiting the field to cross to other areas for a better and more thorough sampling process.

INDIVIDUAL MUSIC: CONTENT

The **MUSIC: CONTENT** sub-caption (i.e., the "**WHAT"** of the wind instrumentalists) credits the content and opportunities provided over time, collectively and individually, horizontally and vertically, and in any moment in time.

WBA asks that you consider the following:

- Scope, quality, complexity, and depth in the musical and technical vocabulary,
- Clarity of intent of the content exhibited, and
- Range of simultaneous musical, physical, and environmental responsibilities

Further, ask the following questions – **To what degree or extent**:

- Does the range of content contribute to the musical and technical vocabulary?
- What is the depth and range of technical and musical skills in the musical vocabulary?
- Is there depth of layered challenges, including musical, physical, and environmental?

When sampling **musical vocabulary**, consider the extent of compositional approaches in the program – both horizontal and vertical – to the extent that sampling on the field allows. When considering the **depth and range of technical and musical skills,** consider the extent of the stylistic, expressive, and technical repertoire of the overall vocabulary.

INDIVIDUAL MUSIC: ACCURACY AND ACHIEVEMENT

The **ACCURACY AND ACHIEVEMENT** sub-caption (i.e., the "**HOW**" of the wind instrumentalists) credits the level of musical excellence achieved through performance over time and in any one moment in time – collectively and individually, horizontally and vertically. *WBA asks you to consider that the "WHAT" and "HOW" occur simultaneously and interact in the greater context of visual responsibilities, musical responsibilities, and environmental challenges.*

- To what extent do performers demonstrate accuracy and achievement of all facets of the "WHAT?"
- To what extent do the performers – individually and collectively – demonstrate uniformity of style and interpretation?
- To what extent do the performers – individually and collectively – demonstrate an awareness of blend and balance?
- To what degree do the performers – individually and collectively – demonstrate uniformity of expression?
- To what extent is the quality of sound sustained within and through phrases?
- To what degree is there consistent timing of crescendos, decrescendos, releases and breath needed to achieve a unified phrase?

BOX 1	BOX 2			BOX 3			BOX 4			BOX 5		
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