FFCC OUTDOOR INDIVIDUAL VISUAL

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

VOCABULARY

INCLUDE ALL OF THE RESPONSIBILITIES IN FORM, BODY, AND EQUIPMENT

Examine the range and variety of responsibilities.

Consider the environmental issues created by the music and the layering of responsibilities.

Examine the variations in spacing, form responsibilities, orientation in form, and equipment techniques.

Consider musical challenges such as tempo and metric variations.

Consider the expressive and dynamic qualities, and the range of these responsibilities.

Reward Form, Body, and Equipment over time

ACHIEVEMENT

****EXAMINE THE RESPONSIBILITIES, THE CHALLENGES --- THE CONTEXT:**

Consider the understanding of the principles of movement, control of center, initiation, termination, etc.

Consider the Achievement of spacing, line, bounding line, time, orientation, and equipment articulation.

Listen and watch the control of pulse and meter variations.

Examine the control of body while playing and manipulating equipment.

Consider the Achievement and understanding of dynamic effort qualities.

Examine the various characteristics, if any, that may be present because of specialized role(s).

Reward all aspects of Achievement, over time, while considering context.

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

For maximum sampling considerations, judges SHOULD, when possible, go onto the field:

- **Give performers about a 10-foot separation from your presence.**
- **Do not cross through any forms or cross over the center line of the field.**
- **As needed, exit the field, go behind the podium, and re-enter the field from the opposite side.**
- Good sampling of all instrumentalists and guard is the avenue to a fair score.
- Sampling is accomplished by unobtrusively moving to view as many different sections or groups as possible.
- Depending on the size of the band, we ask that you do not spend lengthy periods of time with the same group.
- With small bands, keep moving to avoid an overly lengthy period with any one group.

VOCABULARY for Individual Visual

VOCABULARY refers to all facets of the "WHAT" for Field (Individual) Visual: The sheet is a measure of the skill set of individuals, groups, and the ensemble. <u>The Ensemble Judge and the General Effect judge will evaluate whether the skills fit into the overall program, musically and visually.</u>

This area of the sheet is meant to be an examination of the skill set of the performers. For our bands, such things as posture will also be important, while understanding the instrument being used and the use of body in a choreographic and purposeful development. Do, indeed, look at aspects such as step control, form control, space, alignment, etc. These are terms we have used, and they are still relevant to this sheet. Please sample the drum line (often centered) and please sample the color guard. Indeed, there is a color guard judge in the stands, but that judge is looking at development over time --- the development with different areas of focus. This is different from Individual Visual.

You may also consider the environmental issues, e.g., the musical challenges that exist. We do use "derived achievement", which means that we take into consideration the demands, the challenges, the environmental issues, and the fact that they are moving! Important to their success will be the techniques of the feet and the ability to remain "in step" with the music. These circumstances are now often referred to as the "context".

Questions to ask:

- Have I sampled as many performers as possible without interfering with their opportunity to perform?
- Did I sample percussion and color guard?
- Was I aware of **DERIVED ACHIEVEMENT because the WHAT and HOW occur together?**
- **Was I aware or environmental challenges** and the overall **context** that confronts the performers?
- ***ACHIEVEMENT is applied to all facets of the "HOW" in Field (Individual) Visual.***

ACHIEVEMENT for Individual Visual Field

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

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