

SEE what you HEAR

Visual Orchestration for Marching Band

CLINIC OUTLINE

2020 VMEA Virtual Conference

Also available on ivconcepts.net

Planning, Creating, Evaluating

Three Main Parts to our Season:

- Planning - before the season starts
- Creating - the beginning of the season
- Evaluating - the middle and end of the season

MUSIC

Music selection
Arranging and Teaching
Evaluation

VISUAL

Planning and Design
Creating and Teaching
Evaluating and Editing

Planning and Design

WHO: Band staff, visual designer/programmer, drill designer, color guard staff, choreographer, visual techs

WHAT: The musical and visual components of the show

WHEN: Winter/Spring/Summer

WHY: Because it has to be done

HOW: Brainstorming, marinating, and some fighting

Designing Conceptually

Just as your music usually has some connective thread...

...your visual ideas should too.

What is the visual hook?

What is the show t-shirt?

What is the color story?

Are there themes, motives, or memorable events?

Designing Logically

Is there a plan?

How do we get from A to B?

Moment A to Moment B

Page A to Page B

Idea A to Idea B

How do we use the stage? Does it have a purpose?

Designing with Orchestration in Mind

Stage and scope

Does your stage choice reflect your ensemble size and section numbers?

Drill considerations

Length of phrase - tempo - complex count structure

Texture must equal texture

A thickly scored musical section may require thick visual orchestration

Production Sheet

Counts	MM	Music	Visual	Guard
-	-	PRESHOW - Drone and voice	Winds spread side 1 in front of back props. Percussion spread in center of form. Guard interspersed with equipment preset in fanfare flag feature. Lows in back and will reform first. Sections should be in similar areas.	Guard flag feature flag placed for opening fanfare except for solo flag.
8	1-2	Percussion intro	Percussion starts to move on ostinato.	Guard members activated whenever musicians near them begin to move/play.
8	3-4	Lows add in on chord	Lows begin to move, percussion moves to more concrete set.	Solo flag begins inside of percussion form.
8	5-6	Ostinato begins	Drill needs to start moving here. Percussion and low forms should form more concrete shapes/pathways. Other winds can either do body or freeform.	Defined groupings of dancers should start to form here in negative spaces.
8	7-8	Altos/Mellos intro	Altos and Mellos move to defined form.	Grouping forms with alto/mellos.
8	9-10	A) First melody - Clarinets	Clarinets arrive in set and are stationary with solo flag inside of form.	Groupings of dancers are secondary focus. Primary focus on solo flag within Clarinets.
8	11-12	Clarinets continue, alto line comes through	Alto/Mellos should relate or connect to Clarinet shape.	Dancer groups need to be near their flags.
12	13-15	Percussion lead in to hit	Winds should move to opening fanfare set. Make sure Trumpets are together and in front of low brass. Altos and Mellos need to continue to be together.	Guard moves to flag feature set.
16	16-19	B) Halftime fanfare	Opening hit. Winds should be in a set that sounds good with percussion in center of wind mass and behind Trumpets. All winds should still be on side one but as much in front of home hash as possible.	Flag form should be spread as much as possible, but remaining on side 1. Keep G1-4 near front sideline to transition to weapon.

Vertical Orchestration vs. Horizontal Orchestration

Vertical Orchestration - THE MOMENT

The cool parts of the show in our heads

Horizontal Orchestration - GETTING TO AND OUT OF THE MOMENT

The parts of the show we don't have in our heads

Transitions are bad - Developments are good

ZOOM IN and ZOOM OUT

Take your concept... now consider it in different perspectives.

From a time perspective... can you tell the story in 6 minutes? A TV episode? A movie?
Multiple movies?

From a stage perspective... can you communicate the story with one object? Do you need a stage set? Do you need a room? A house? A whole town?

Design vs. DESIGN

Design

Verb: to create, fashion, execute, or construct according to plan

DESIGN

Noun: An underlying scheme that governs functioning, developing, or unfolding :
pattern, motif

A plan or protocol for carrying out or accomplishing something, also the process of preparing this

The arrangement of elements or details in a product or work of art

The creative art of executing aesthetic or functional designs

Creating and Teaching

WHO: Band staff, visual designer/programmer, drill designer, color guard staff, choreographer, visual techs, students

WHAT: The drill, staging, orchestration, and choreography of the show

WHEN: Summer/Fall

WHY: Because it has to be done

HOW: Teaching drill and staging to students, planning and implementing orchestration, writing and teaching choreography to students

CREATING

Drill Design

Visual Orchestration

Choreography

TEACHING

Drill and staging

Visual Orchestration

Choreography

Where is my Score?

Musically you need a score to plan, teach, and rehearse.

What is the Visual Score?
The drill charts?
The production sheet?
A combination of the two?

Skeleton

A rough, live sketch of what the final orchestration will be, including drill, body choreography, color guard choreography, and props/implements.
Allows the choreographic and ensemble team to see visual ideas
Highs and lows, primary versus supportive voices, impacts points

Isn't a final product, but would work for a football game or even a first show.

Evaluating and Editing

WHO: Band staff, visual designer/programmer, drill designer, color guard staff, choreographer, visual techs, students

WHAT: The Visual Orchestration of the entire production

WHEN: Fall

WHY: Because it has to be done

HOW: Using live performances and video, evaluating performances, adjusting orchestration as needed

SEEING what you HEAR

Do you SEE what you HEAR?

Watch the video without the music - is it an accurate portrayal of the music's style?

Is there a sense of MUSICALITY?

Is the drill musical?

Is the choreography musical?

Do the parts work together in the same way the musical lines do?

Know your Criteria

As we are all part of TBA, we know we will be evaluated on the Visual Performance (Ensemble) Sheet.



Virginia Band and Orchestra Directors' Association

Marching Band Assessment Adjudication Sheets

Visual Performance

Rating: _____

Composition (40 Points)

Form, Body, Equipment
Quality of Orchestration

Staging

Creativity and Variety

Simultaneous Responsibility

Visual Musicality

Unity of All Elements

Composition Score: _____

Superior 34-40 Excellent 28-33.9
Good 22-27.9 Fair 16-21.9 Poor 9-15.9

Execution (60 Points)

Form, Body, Equipment
Precision

Uniformity of Style

Consistency

Clarity

Individual Technique

Execution Score: _____

Superior 51-60 Excellent 42-50.9
Good 33-41.9 Fair 24-32.9 Poor 9-23.9

Judge's Signature: _____

Total Visual Performance Score: _____

Poor 0-39.9 Fair 40-64.9 Good 65-69.9 Excellent 70-84.9 Superior 85-100

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Marching Band Assessment Adjudication Sheets

Visual Performance

Achievement is the end product of what the performers are given and how well they communicate those responsibilities.

Composition

Quality of Orchestration: Horizontal- The logical progression of design ideas to enhance the intent and unity of the audio/visual composition. Vertical- The layering or combination of design choices to enhance the intent and unity of the audio/visual composition.

Staging: The proper placement of the elements to present the audio/visual.

Creativity/Variety: The uniqueness and freshness of the visual program.

Simultaneous Responsibility: The combination of the visual responsibilities layered upon the musical responsibilities required of the performers.

Visual Musicality: The visual representation and enhancement of all aspects of the musical program.

Unity of All Elements: The purposeful agreement among the elements of design.

	Poor	Fair	Good	Excellent	Superior
Descriptors	Never	Rarely	Sometimes	Frequently	Consistently
Numerical Range	0-15.9	16-21.9	22-27.9	28-33.9	34-40
Learning Steps	Experience	Discover	Know	Understand	Apply

Execution

Precision: The degree of accuracy relative to the quality of the performance.

Uniformity of Style: The consistent manner of approach from the ensemble.

Individual Technique: The clear, distinct and uniform approach to the use of body and equipment from the individual.

Consistency: The constant application of a chosen style or role.

Clarity: The ability of the ensemble to maintain accuracy and control with respect to space, time and line.

	Poor	Fair	Good	Excellent	Superior
Descriptors	Never	Rarely	Sometimes	Frequently	Consistently
Numerical Range	0-23.9	24-32.9	33-41.9	42-50.9	51-60
Learning Steps	Experience	Discover	Know	Understand	Apply

Please visit IVconcepts.net for more information!