

CHRIS MOSS AND DAVID CARBONE

What is EFFECT?



This clinic features two national adjudicators from both the music and visual captions discussing how effect is adjudicated in marching band competitions and how band directors and design staff can plan with effect in mind.

SATURDAY, FEBRUARY 4TH, 2023

9:15AM

COLUMBIA METROPOLITAN CONVENTION CENTER



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Today's topics:

Brief Discussion of Judging Philosophy related to effect according to Bands of America (BOA) and SCBDA

Exercises in experiencing and identifying what is potentially effective

Overview of the SCBDA General Effect Sheets, identifying correlation between the sheets (cross pollination)

Insight into the process of a General Effect judge

Design Strategies: from common pitfalls to Storyboarding

LA LA LAND opening scene:

What are some characteristics of this scene that may apply to the discussion of EFFECT in the pageantry arts?

- Staging
- Choreography (repertoire)
- Logical and progressive development of ideas
- Coordination
- Audience Engagement
- Expression
- Performance Effect
- Variety
- Aesthetic Quality
- Transitional Quality
- SEE what you HEAR, and HEAR what you SEE

WHAT IS EFFECT?

What is Effect?

Ef-fect

/ə'fek(t)/

Noun

1. A change which is a result of consequences of an action or other cause.
2. The lighting, sound, or scenery used in a play, movie, or broadcast.

Verb

Cause (something) to happen; bring about.

Okay, but how does that apply to marching band?





Adjudication Handbook

Bands of America



General Effect - GE Music and GE Visual

The Goal of the Music/Visual General Effect Sheet is to measure the effect of the program, and to measure the ability of the performers to communicate the program. Provide an evaluation of the effectiveness of the musical/visual program by rewarding the aesthetic, intellectual, and emotional components as realized through creativity, coordination, pacing, staging, continuity, and musical/visual interpretation. The performers are an integral part of the evaluation by communicating the program effectively.

Understanding General Effect (section 31 of the BOA Adjudication Handbook)

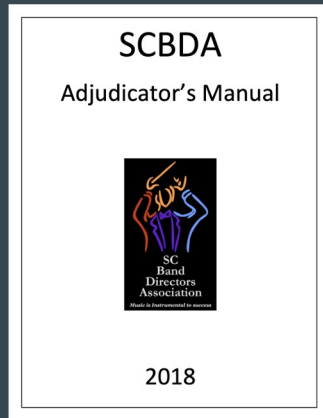
- The primary premise is that you must prepare mentally to **allow yourself to be entertained!**
- It is important to realize that entertainment can take many forms - comedy, drama, pathos... the **entire range of emotion** should be considered as being **valuable in programming**.
- We must ascertain as to whether **the selected approach** by the programmer, as performed by the students, **is viable**.
- Our attitude and mental preparation should be such that **we are anticipating a well-performed program** and that we are looking for what the **performers are doing well**.
- The influence of audience reaction on your impression of program effectiveness should be tempered by the interpretation of it being a **genuine response to excellence of performance (or programming)**, rather than the efforts of hometown supporters.





Adjudicators Manual

SCBDA Adjudicators Manual (rev. 2018)



Overall Effect General Information

The primary premise of overall effect judging is that you must prepare mentally to allow yourself to be entertained! As adjudicators, we are part of the audience and are there to enjoy the performance. Our goal, to be effective as a judge in this area, is to allow ourselves to appreciate what is good about a given performance based on what is being presented.

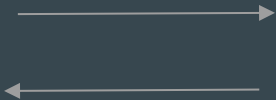
We have to sometimes remove ourselves from our own tastes and opinions to recognize and appreciate the approach others are attempting to use to reach the audience.

It is important for us to realize that entertainment can take many form. Comedy, drama, pathos...the entire range of emotion should be considered as being valuable in programming. A show that successfully touches the audience emotionally on the deeper side of the scale should receive equal consideration with programs that consist primarily of qualities that make us feel good.

While we are providing commentary on positives and negatives about the programming, we must also go beyond the "repair" commentary and provide feedback to the programmer to assist in avoiding problems in the future.

The attitude and mental preparation of the judge should be one of anticipating a well-performed program and that what we are looking for is what the performers are doing well. This does not mean that we ignore those portions of the program that are not well prepared or performed, but rather, after having made comment on the deficient segment with suggestions for improvement, we immediately look once again for the positive qualities of the performance. This creates a brighter, more positive outlook on the part of the judge and results in tapes that can be very helping and fulfilling to both the director and the students. If we can come across as positive and helpful, we stand a much better chance of actually communicating and thereby being much more effective judges.

The main theme is: credit that which is well prepared, is performed with excellence and evokes an emotional response!



- The primary premise is that you must prepare mentally to **allow yourself to be entertained!**
- It is important to realize that entertainment can take many forms - comedy, drama, pathos...the **entire range of emotion** should be considered as being **valuable in programming.**
- Judges must **remove their personal tastes** and opinions to **recognize and appreciate** what is being brought to audience.
- Our attitude and mental preparation should be such that **we are anticipating a well-performed program** and that we are looking for what the **performers are doing well.**

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Online Adjudication Handbooks / Manuals

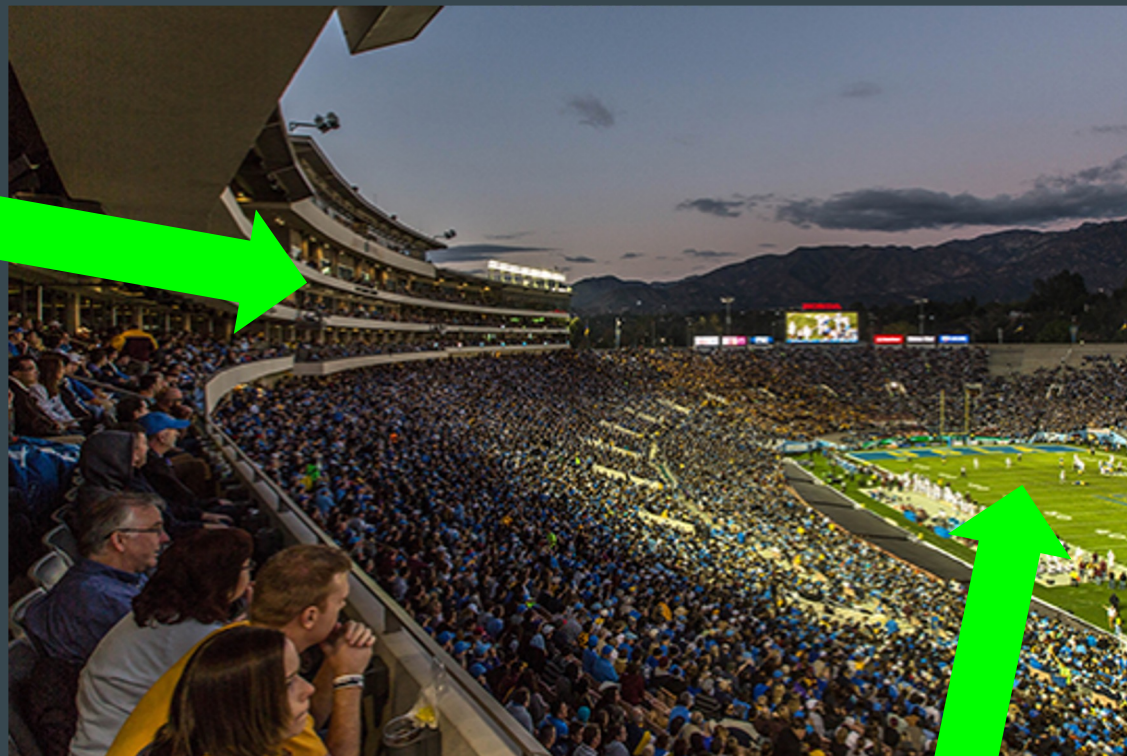


So... WHAT IS EFFECT?

Press Box Judges

Overall Effect - Music (20%)
Overall Effect - Visual (20%)

Ensemble Music Performance (20%)
Ensemble Visual Performance
(20%)



Field Judges

Individual Music (10%)
Individual Visual (10%)

The SCBDA Adjudication System

An EXERCISE in EFFECT

Am I having a reaction or response to the performance?

If so, who or what do I feel is responsible for this reaction or response?

The
PERFORMERS?

The
REPERTOIRE?

Simultaneous
elements?

An EXERCISE in EFFECT

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So... WHAT IS EFFECT?

Overall Effect - Visual



Repertoire Effect

- Does the repertoire display effective coordination and staging?
- Does the repertoire display opportunities for audience engagement through conceptual design compelling impact over time?
- Does the repertoire display creativity and imagination?
- Does the repertoire display logical and progressive development of one effect moment to the next and guide the eye through the development of the program?
- Does the repertoire display opportunities for nuance and artistry?
- Does the repertoire display effective audio - visual coordination?
- Does the repertoire display effective interpretation of the music through use of form, body and equipment?
- Does the repertoire display a range of visual effects?
- How do each of these factors, collectively and individually, compare to each and all other units in the competition?

Performance Effect

- How often does the ensemble display communication of character and role?
- How effectively do the performers engage the audience through excellence, communication, and emotional commitment?
- How often does the ensemble demonstrate confidence and a high level of excellence?
- How often does the ensemble exhibit strong emotion?
- How often does the ensemble achieve artistry?
- How often do the performers realize expressive qualities?
- How effectively do the performers fulfill, or bring to life, the visual expectations of the program?
- How often does the ensemble display an attachment: performer to performer and performer to audience member in respect to expressive qualities inherent to the program?
- In all these regards, how do these performers compare to other performers in the competition?

<u>Lacks Readability</u> 40 – 49.9
FAIR

<u>Rarely</u> 50 – 64.9
GOOD

<u>Sometimes</u> 65 – 79.9
EXCELLENT

<u>Frequently</u> 80 – 92.4
SUPERIOR

<u>Consistently</u> 92.5 - 100
SUPERIOR

Overall Effect - Visual

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Visual Performance-Ensemble

Content

- Does the program display a quality in the horizontal and vertical orchestration ?
- Does the program display a range of expressive components ?
- Does the program display visual musicality and artistry ?
- Does the program display a unity of visual elements ?
- Does the program display integration and cohesion of elements?
- Does the program display a range of simultaneous or layered responsibilities (both visual and musical)?
- Does the program display a range and variety of visual skills?
- How do each of these factors, collectively and individually, compare to each and all other units in the competition?

Achievement

- How often does the ensemble demonstrate spatial control?
- How often does the ensemble demonstrate ensemble control?
- How often does the ensemble exhibit successful precision and uniformity ?
- How often is there strong clarity of timing and articulation of body and equipment ?
- How often does the ensemble display correct body orientation ?
- How often does the ensemble display achievement of effort changes ?
- How often do the performers display an ability to recover ?
- How often do the performers adhere to style and role ?
- How often do the performers realize expressive qualities ?
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Overall Effect - Music

Repertoire Effect

- Does the repertoire display creativity and imagination?
- Does the repertoire display opportunities for audience engagement through conceptual design compelling impact over time?
- Does the repertoire display effective audio - visual coordination?
- Does the repertoire display logical and progressive development of one effect moment to the next and guide the eye through the development of the program?
- Does the repertoire provide opportunities for nuance, artistry and expression?
- Does the repertoire exhibit coordination and unity of wind and percussion elements?
- Does the repertoire display a variety of musical effects?
- How do each of these factors, collectively and individually, compare to each and all other units in the competition?

Performance Effect

- How often does the ensemble communicate the musical intent?
- How effectively do the performers engage the audience through excellence, communication, and emotional commitment?
- How often do the performers fulfill, or bring to life, the musical expectations of the written program?
- How often do the performers realize expressive qualities?
- How often does the ensemble achieve artistry?
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- How often do the performers realize expressive qualities?
- How often does the ensemble achieve artistry?
- In all these regards, how do these performers compare to other performers in the competition?

Music Performance-Ensemble

Composition

- Does the composition display quality in regards to the horizontal and vertical orchestration ?
- Does the composition display a range of expressive components ?
- Does the composition display a range of musical devices ?
- Does the composition display simultaneous or layered responsibilities (including visual) of the musical performance?
- Does the composition display a range of environmental challenges ?
- Does the composition display a range and variety of musical skills ?
- How do each of these factors, collectively and individually, compare to each and all other units in the competition?

Achievement

- How often does the ensemble demonstrate clarity and uniformity of style and interpretation?
- How often does the ensemble demonstrate balance and blend?
- How often does the ensemble exhibit successful tone quality and intonation ?
- How often does the ensemble exhibit successful timbre and sonority ?
- How precise is the ensemble in regards to vertical alignment?
- How well are challenges achieved with precision ? How well do performers demonstrate the ability to recover ?
- How successful are the performers in achieving the range of musical, physical, and environmental challenges ?
- In all these regards, how do these performers compare to other performers in the competition?

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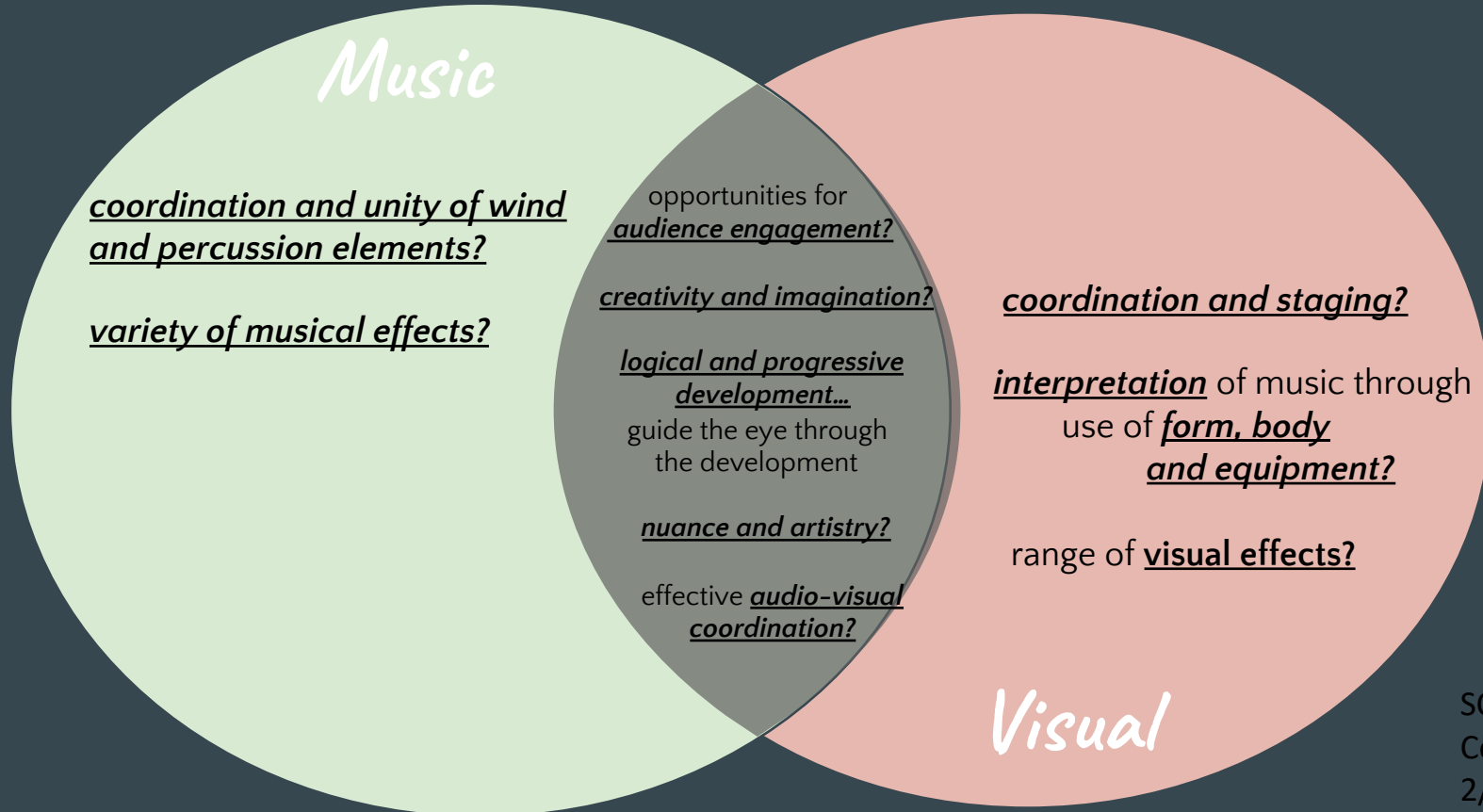
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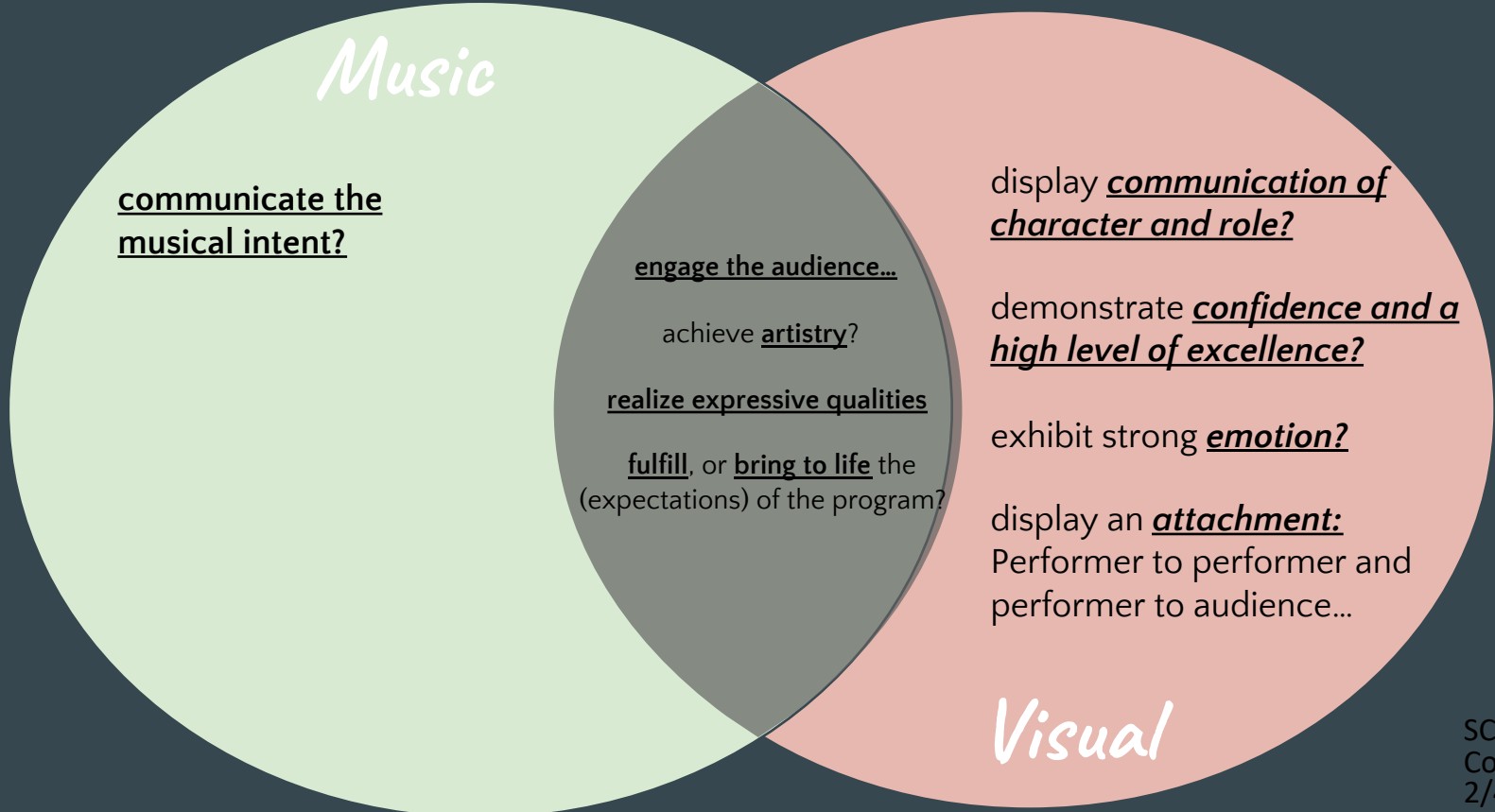
Comparison between the Overall Effect Judging Sheets (SCBDA):

REPERTOIRE EFFECT - *Does the repertoire display / provide / exhibit:*

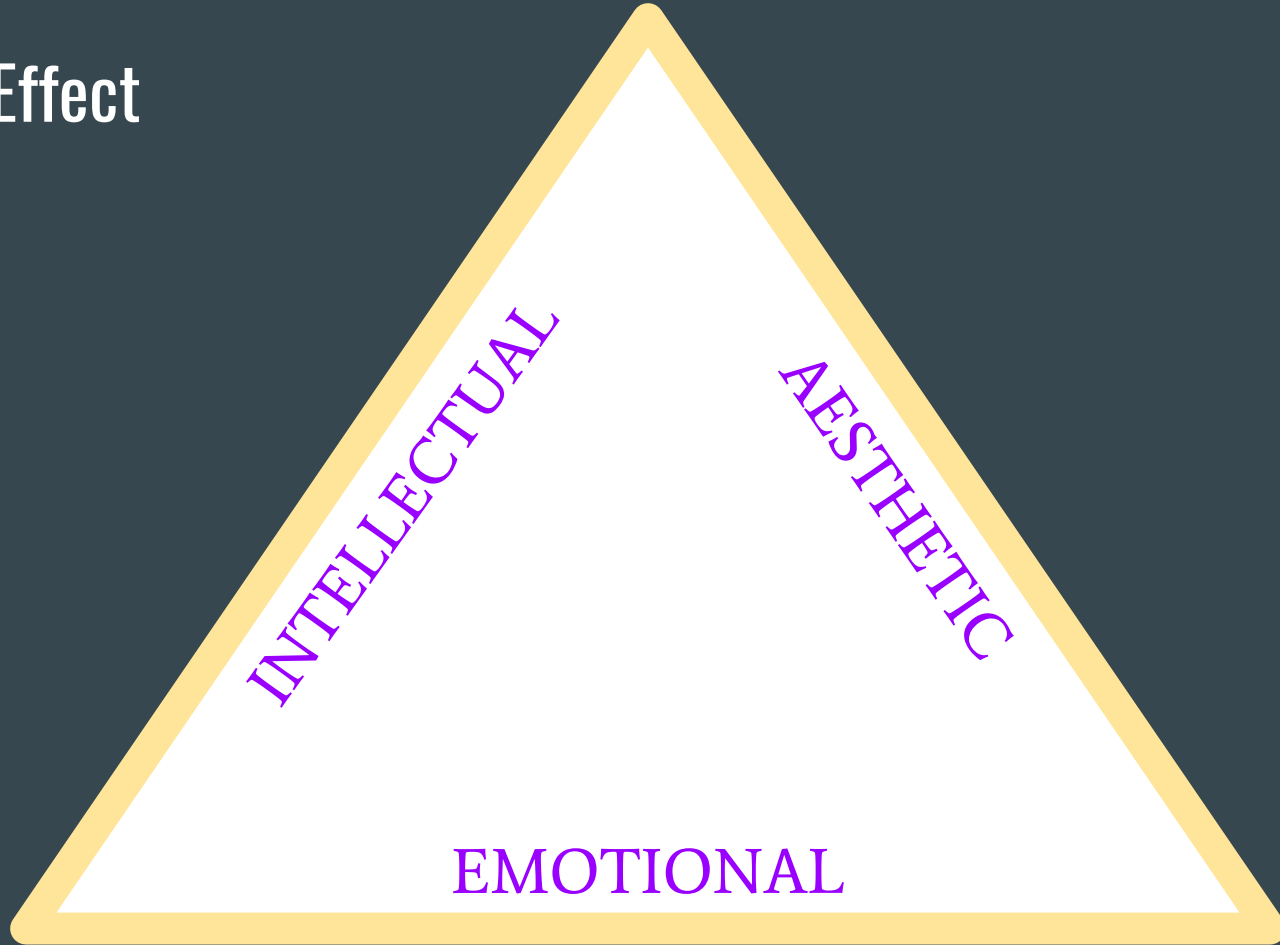


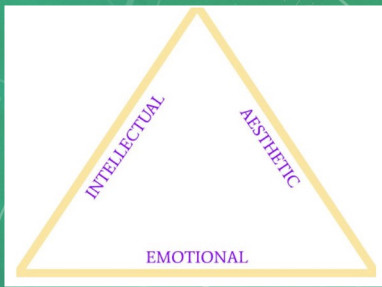
Comparison between the Overall Effect Judging Sheets (SCBDA)

PERFORMANCE EFFECT - *How often / effectively does the ensemble:*



Triad of Effect





Am I being affected by what is presented?

YES!

Not definitively

What kind of response am I having?

Offer suggestions for improvement based on sheet and triad

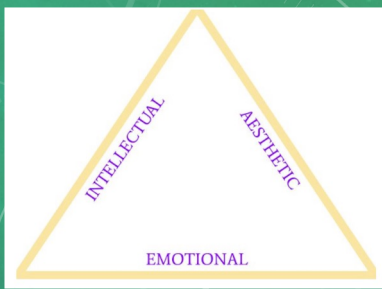
An Emotional reaction?

An Intellectual engagement?

An Aesthetic response?

Simultaneous reactions?

Maintain engagement...



What or who is responsible for me having this reaction?

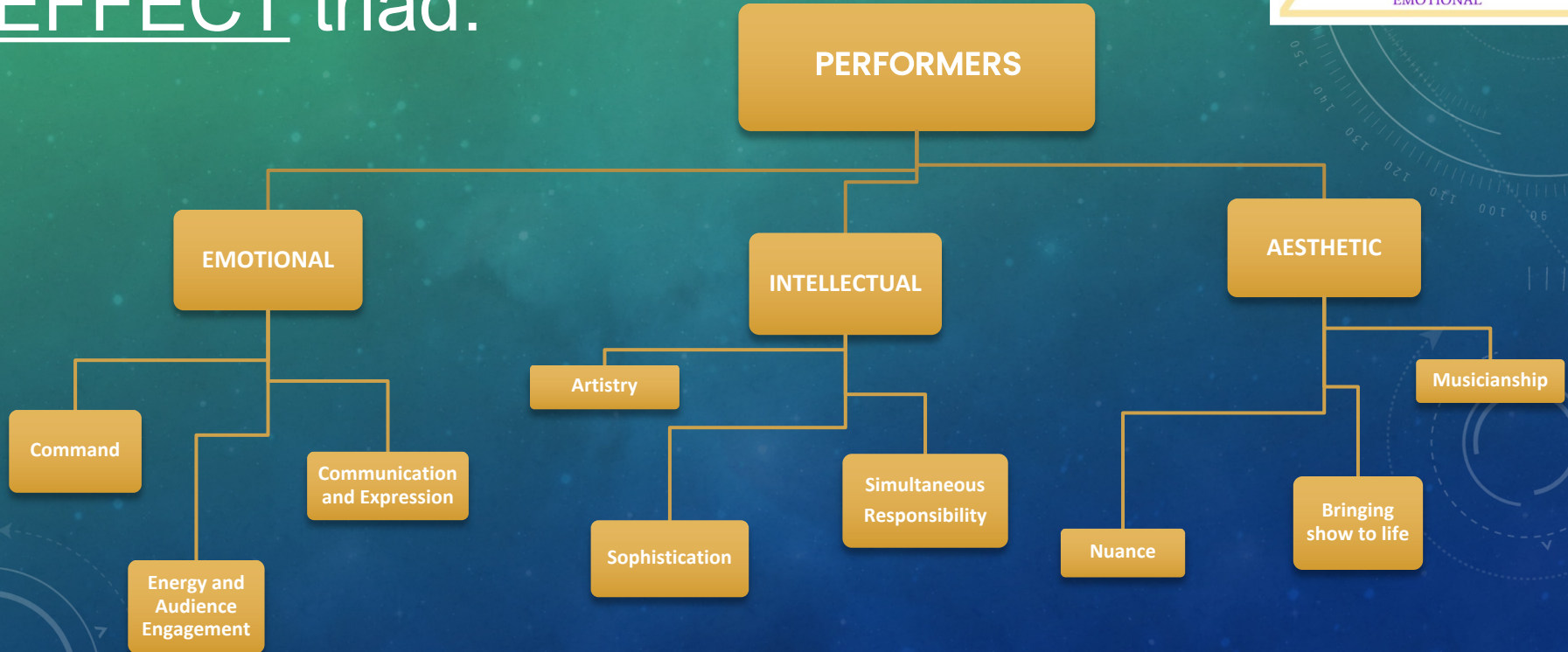
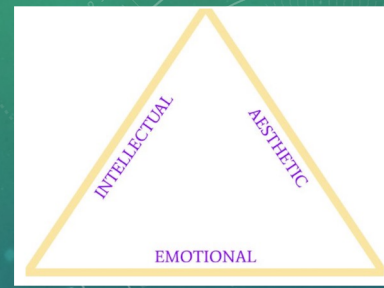
The
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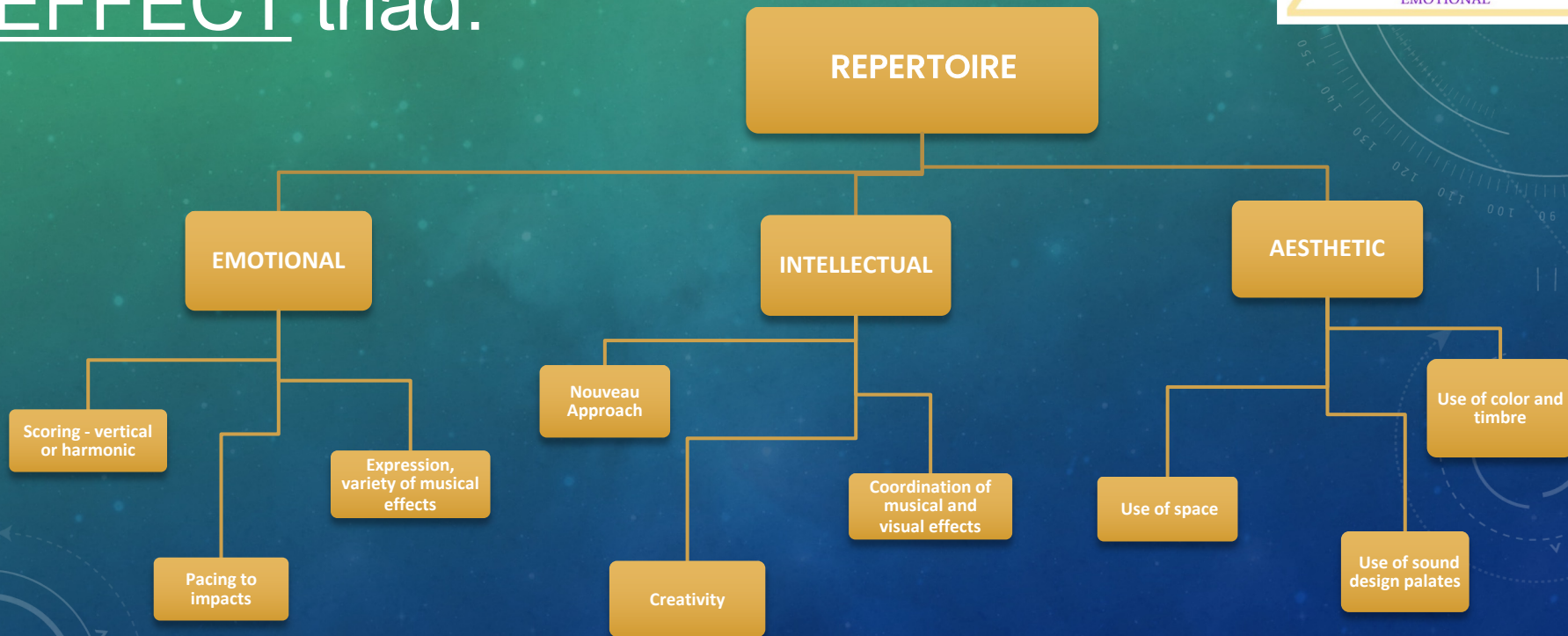
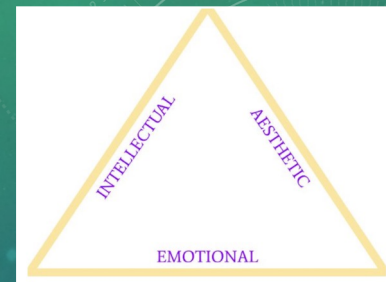
PERFORMERS

can contribute to the different areas of EFFECT triad:



REPERTOIRE

can contribute to the different areas of EFFECT triad:





INTELLECTUAL

AESTHETIC

EMOTIONAL

Designing with Effect in Mind

What is EFFECT?

Design Strategies

- Is the Director alone making the design choices?
- Is there a Program Coordinator (what is a PC)? Design team?
- Custom vs. stock music selections
 - Customizing stock music selections
- What is your design philosophy?
 - What comes first? Music selections vs. programmatic / visual ideas?
 - Are visual choices made to fit your “music first” approach, or...
 - Do you have a show concept and visual motivators that you then select music to accompany?
- What elements of visual design are you incorporating?
 - Color guard / auxiliary costuming and instrumentation and/or Set Pieces (props)
 - Setting your stage

What is EFFECT?

Musical Motivation and Choices

- Music should enhance the ensemble instrumentation, highlighting strengths and putting less focus on weaknesses
 - Voicing - how many parts per instrument?
 - Range
 - Technical challenges
 - Musical challenges
 - Variety
- Stock selections may not always benefit your composite
 - Alter / customize to fit your needs
- Percussion utilization
 - For example, should you march a battery with less than 10 percussionists total?
 - What are the benefits of a posted percussion ensemble?
 - Use of synths and electronic sound design
 - Fill the ensemble sound from the keyboards out

What is EFFECT?

Visual Motivation and Choices

- Do you SEE what you HEAR?
 - Visual Orchestration - the arrangement of visual elements
- Watch your band's video WITHOUT the music...
 - Is it an accurate portrayal of the music you know is being performed?
 - Is the drill/staging musical?
 - Is the choreography musical?
 - Do the parts work together in the same way the musical parts work together?
 - Do you *See what you Hear* AND *Hear what you See*?
- Is there a sense of DESIGN, evidence of a STORY ARC, STORYBOARD or STAGECRAFT?
 - Is there a sense of organization or connectivity between visual elements?

Story Arc in Literature

Simply put, a story arc is the pathway through which a reader navigates your story. It is the exposition, the rising action, the climax, and the resolution, and it is the ups and downs that happen to the protagonist along the way.

Cinderella



Storyboarding

Storyboard - ELEGY for a YOUNG AMERICAN (Musical selections – Elegy for a Young American / LoPresti; String Quartet no. 4, V. Allegro molto / Bartok; Aurora Awakes / Mackey)

Part	Pre-Show SET STAGE :45	Part 1 DENIAL 1:30	Part 2 ANGER - BLAME	Part 3 BARGAINING - RECONCILIATION	Part 4 GRIEF / ACCEPTANCE	Part 5 HOPE / LEGACY	Post-Show
Concept Stage	Sound Design sets stage for shock effect of announcement.	Elegy begins. Poignant melody. Impact / resolution transition	Elements of blame, blaming. Colorguard all rife to start.	Reconciliation with country, God, spirit (encumbered by flag memorial). Through vertical banners make reference to other "moments in time" that parallel.	Cry-like motives. Develops into impact (Star moment) which will convey the JFK ETERNAL FLAME.	HOPE / LEGACY Acceptance. Hope. JFK's legacy through use of sound bytes and props Reference to moon landing - inspiration.	Final respect to flag memorial. Colorguard salutes Rope drum re-enters. Little John? Flag raises.
Prop							
Music	Sound Design incorporating sound bytes and music from circa 1963. Builds to cacophony, then silence, followed by Cronkite announcement.	<u>Elegy for a Young American</u> Lo Presti From clarinet entrance through build into impact statement. Percussion polytempi - traditional cadence.	<u>String Quartet #4, allegro molto</u> Bartok Angular, motivic, ostinato Driving. Elements of anger and Blame WW opportunities. Perc feat. Development to climax at end	<u>Aurora Awakes - mvt. 1</u> Mackey Beautiful / lush. Harmonic tension Flute and Oboe solos "prayer-like" over the full ens.	<u>Elegy for a Young American</u> Lo Presti Flute solo - poignant melody. "crying motif" Sporadic entr. from flutes and clarinets - eerie cries - grief. Develop to impact.	<u>Aurora Awakes - mvt. 2</u> Mackey Building consonance. Erasing previous paleate. Sound design - speeches Vision of moon exploration	<u>Elegy for a Young Amer.</u> Lo Presti Dissipation. Clarinets at end per original - picardie 3rd. Chimes.
Visual	Pedestrian - increasing in fequency and frenetics with build of sound design. Staged street musicians, baseball game, however literal, or contemporary we decide to make it. Motion freezes on silence and announcement. Attention drawn to memorial, and solo guard performer in transition.	All stationary for first statement of clarinets. Develops sequentially, polytempi in feet, pedestrian, coupe step. Tempo begins during the 3rd phrase. Drill development into impact set. Set unwinds with descending musical motive after impact to set up transition.	Elements of blame, blaming. Anger. Velocity. Convergence. Perc / rifle integrated "WGI" moment Guard transition to flag after percussion break. Drill effect to end.	Transition to aesthetic concert set / stage for colorguard. Plan staging of upcoming flute / clarinet event in part 4.	Develop from previous concert stage - pedestrian at first during the flute/cl event. Bowed heads, etc. Tempo establishes, drill development into impact - ETERNAL FLAME set. The colorguard moves to center - gradation of flags recreates the flame.	Development of simple drill effects, gaining momentum. Aesthetic.	Set final stage - something symmetrical, perhaps concentric arcs creating a focus to the flag memorial.
Colorguard	Characterization with sound design, pedestrian. With, or in dissonance with band members. Set stage for solo guard performer in transition.	Movement Solo performer begins in reaction to announcement. Telephone game - news spreads - organize to pall bearers. Big set for impact and movement feature. Transition to all rifle.	Colorguard all rifle. Transition to newsprint flags or white to black gradation	Movement or sabre / potrayal transition of flags to B&W to aurora colors moving into part 4 gradation of yellow - reds - purp	Colorguard transitions from movement / portayal of part 3 to aurora flags...as tempo est. flags move to center of ETERNAL FLAME set. The flags are the flame.	Colorguard transition from aurora flags to blues/purps greens, earth colors. End on flag.	Final respect to flag memorial. Salute. Soloist. Little John - grab hand - walk off...??
Percussion	off stage	Tacet for first phrase. 2nd phrase solo rudimental snare, poly tempi Sequential build during 3rd phrase, in time, however over the bar phrases that eventually resolve at the downbeat of the impact.	Ostinato Percussion feature	Backstage. Support role. No musical contribution from battery during this part.	Recapitulation of traditional cadence idea from part 1, dev. into the chester like motive from original. Maybe start w/ rope drum in distance during flute cries.	Underlying motor, rhythmic drive. Short break towards the end to set up final push.	Final traditional reference ending in rope drum?

Storyboard - ELEGY for a YOUNG AMERICAN

Part	Pre-Show :45	Part 1 1:30	Part 2	Part 3	Part 4	Part 5	Post-Show
Concept Stage	SET STAGE Sound Design sets stage for shock effect of announcement.	DENIAL Elegy begins. Poignant melody. Impact / resolution transition	ANGER - BLAME Elements of blame, blaming. Colorguard all rifle to start.	BARGAINING - RECONCILIATION Reconciliation with country, God, spirit (encumbered by flag memorial). Through vertical banners make reference to other "moments in time" that parallel.	GRIEF / ACCEPTANCE Cry-like motives. Develops into impact (Star moment) which will convey the JFK ETERNAL FLAME.	HOPE / LEGACY Acceptance. Hope. JFK's legacy through use of sound bytes and props Reference to moon landing - inspiration.	Final respect to flag memorial. Colorguard salutes Rope drum re-enters. Little John? Flag raises.
Prop							
Music	Sound Design incorporating sound bytes and music from circa 1963. Builds to cacophony, then silence, followed by Cronkite announcement.	<u>Elegy for a Young American</u> Lo Presti From clarinet entrance through build into impact statement. Percussion polytempi - traditional cadence.	<u>String Quartet #4, allegro molto</u> Bartok Angular, motivic, ostinato Driving. Elements of anger and Blame WW opportunities. Perc feat. Development to climax at end	<u>Aurora Awakes - mvt. 1</u> Mackey Beautiful / lush. Harmonic tension Flute and Oboe solos "prayer-like" over the full ens.	<u>Elegy for a Young American</u> Lo Presti Flute solo - poignant melody. "crying motif" Sporadic entr. from flutes and clarinets - eerie cries - grief. Develop to impact.	<u>Aurora Awakes - mvt. 2</u> Mackey Building consonance. Erasing previous palette. Sound design - speeches Vision of moon exploration	<u>Elegy for a Young Amer.</u> Lo Presti Dissipation. Clarinets at end per original - picardie 3rd. Chimes.
Visual	Pedestrian - increasing in frequency and frenetics with build of sound design. Staged street musicians, baseball game, however literal, or contemporary we decide to make it. Motion freezes on silence and announcement. Attention drawn to memorial, and solo guard performer in transition.	All stationary for first statement of clarinets. Develops sequentially, polytempi in feet, pedestrian, coupe step. Tempo begins during the 3rd phrase. Drill development into impact set. Set unwinds with descending musical motive after impact to set up transition.	Elements of blame, blaming. Anger. Velocity. Convergence. Perc / rifle integrated "WGI" moment Guard transition to flag after percussion break. Drill effect to end.	Transition to aesthetic concert set / stage for colorguard. Plan staging of upcoming flute / clarinet event in part 4.	Develop from previous concert stage - pedestrian at first during the flute/cl event. Bowed heads, etc. Tempo establishes, drill development into impact - ETERNAL FLAME set. The colorguard moves to center - gradation of flags recreates the flame.	Development of simple drill effects, gaining momentum. Aesthetic.	Set final stage - something symmetrical, perhaps concentric arcs creating a focus to the flag memorial.
Colorguard	Characterization with sound design, pedestrian. With, or in dissonance with band members. Set stage for solo guard performer in transition.	Movement Solo performer begins in reaction to announcement. Telephone game - news spreads - organize to pall bearers. Big set for impact and movement feature. Transition to all rifle.	Colorguard all rifle. Transition to newsprint flags or white to black gradation	Movement or sabre / portrayal transition of flags to B&W to aurora colors moving into part 4 gradation of yellow - reds - purple	Colorguard transitions from movement / portrayal of part 3 to aurora flags...as tempo est. flags move to center of ETERNAL FLAME set. The flags are the flame.	Colorguard transition from aurora flags to blues/purples greens, earth colors. End on flag.	Final respect to flag memorial. Salute. Soloist. Little John - grab hand - walk off...??
Percussion	off stage	Tacet for first phrase. 2nd phrase solo rudimental snare, poly temp. Sequential build during 3rd phrase, in time, however over the bar phrases that eventually resolve at the downbeat of the impact.	Ostinato Percussion feature	Backstage. Support role. No musical contribution from battery during this part.	Recapitulation of traditional cadence idea from part 1, dev. into the chester like motive from original. Maybe start w/ rope drum in distance during flute cries.	Underlying motor, rhythmic drive. Short break towards the end to set up final push.	Final traditional reference ending in rope drum?

STORYBOARD → PHRASEOLOGY / PRODUCTION SHEET

Page?	Phrase Counts	Measures Beg. End.	Segment	Visual Idea	Musical Focus	Percussion	Colorguard Colorguard members behind band members behind
PART 1							
1	16 (8 1/2)	1 4		Hold	Clarinet introduction	Solo Snare interjections (pit / rop)	Colorguard sets stage for
1a	16 (8 1/2)	5 8		Hold	Clarinet	Solo Snare interjections (pit / rop)	"funeral" procession
2	16 (8 1/2)	9 12		Begin sectional, pedestrian reform - feet out of time	Sax addition	Solo Snare interjections (pit / rop)	Continue development
3	16 (8 1/2)	13 16		Continue sectional, pedestrian reform - feet out of time	Sax continue w/ clarinet	Solo Snare interjections (pit / rop)	Continue development
4	16	17 20	Letter A	Drill development - feet in time	Low Brass / Mellophones entrance	Add on - percussion traditional p	Movement as we build large
5	16	21 24		Drill development - feet in time	Trumpets addition	Add on - percussion traditional p	stage.
6	16	25 28		Drill development - feet in time	Tutti build	Tutti traditional phrase / motive	Continue movement as stage
7	8	29 30		Drill development - feet in time	Tutti build - stretch last 4 counts	Tutti traditional phrase / motive	develops.
7a	20 / 10 (1/2)	31 36	Letter B	Hold for Impact	Halftime - Tutti Impact / Strong Mellos	Support	IMPACT form. Solo rifle release on silence
8	12	37 39		Unwind / unfurl	Loud re-entry, taper with desc motion	Support	Transition as solo rifle holds focus
9	16 (or 8+ 4 1/2)	40 43		Continue unwind	Descending motion into low brass	Support	Transition
9a	8 (4 1/2)	44 45		Hold for new tempo	Low Brass chorale		Transition
9a	8	46 47	Letter C	Hold first 8 counts of new tempo	Percussion enter on ostinato	Enter ostinato	Enter sequentially or by groups on
10	12	48 50		Development	Low Brass chorale in dbl. time	Ostinato development	rifle
11	12	51 53		Development	Continue low brass and percussion	Ostinato development	Continue sequential
12	16	54 57		Percussion	Percussion Break	Percussion Break	Continue sequential / Build stage
13	16	58 61		Percussion	Percussion Break	Percussion Break	Continue sequential / Build stage
PART 2							
14	12	62 64	Letter D	Push	Full tutti impact / dissonance	Driving support	Integrated effect / Hold while band moves?
15	12	65 67		Push	Full tutti impact / strong mellos	Driving support	Integrated effect / Hold while band moves?
16	8*	68 69		Push	Tessitura build - low to high voices	Driving support	Integrated effect / Hold while band moves?
17	12*	70 72		Push	Chordal impact (Percussion cts. 9-12)	Driving support	Integrated effect / Hold while band moves?
17a	16	73 76		Hold for Arrival	Chordal Hit / strong mellos	Impact	Resolution
* - NOTE - ms. 68 - 72 can be grouped differently, countwise if desired in 3 sets of 8.							
17a	8	77 78	Letter E	Hold for tempo	Percussion ostinato	Percussion ostinato	Drill w/ work
18	16	79 82		Development	Mello statement followed by trumpets	Support	Drill w/ work
19	12	83 85		Hold / Visual	Angular impacts	Support	Impact
20	16	86 89	Letter F	Development	Woodwinds melody	Support	Flags transition to flag / Rifles continue integration
21	16	90 93		Development	Add trumpets and Low Brass canon	Support	Rifles continue drill w/ work as flags transition
22	12	94 96		Development	Continue canon	Support	Rifles continue drill w/ work as flags transition
23	10	97 99		Development	Continue canon w/ brass build beneath	Support	Drill w/ work
24	8	100 103	Letter G	Visual Effect	Vertical stabs w/ percussion	Support	Flags enter
25	10	104 108		Visual Effect	Percussion then WWW	Break into woodwinds	Drill w/ work
25a	4	109 110		Hold	Vertical stabs cts. 2,3,4	Impact	Impact resolution
26	16	111 118	Letter H	Percussion	Percussion Break	Percussion Break	Drill w/ work
27	12**	119 121	Letter I	Push / Visual Effect	Full tutti impact / dissonance	Impact	Integrated effect / Hold while band moves?
28	8**	122 123		Push / Visual Effect	Full tutti impact / dissonance	Impact	Integrated effect / Hold while band moves?
29	12**	124 126		Push / Visual Effect	Full tutti impact / dissonance	Impact	Integrated effect / Hold while band moves?
30	8**	127 128		Push / Visual Effect	Full tutti impact / dissonance	Impact	Integrated effect / Hold while band moves?
31	10	129 131		Push - Percussion into wind build	Front Ensemble run into wind build	Front Ensemble run	Sequential toss



	A	B	C	D	E	F	G	H	I	J
1										
2							Preshow - Benedictus / Jenkins (audio lead-in)			
3										
4										
5			Phrase Measures				Part 1 - Benedictus / Jenkins			
6	Time	Page?	Counts	Beg	End.	Reh. Mark	OVERALL Effect / Visual Focus	Musical Focus	Percussion	Colorguard
7			4	0	0		Count in/end of preshow recorded music		Drumline could start scattered but should remain close together. They will have a musical pick up to into the next phrase ideally they can make a form easily.	Colorguard will be moving around doing dance, interact with the prop. Very organic develop into the next statement...
8			16	1	4	A	Srong/powerful staging; Can be in single time or half time (or combination)	Full ensemble playing, fanfare style	Huge battery notes, four mallet work in the front ensemble. Ideally on 50 and controlling time without going too far backfield.	Make a big block. The form can be spread out because they will be featuring the turning of their skirts
9			8	5	6		Continue/build	Continue full ensemble with build	Same as above	continue dance phrase in block
10			16	7	10		Hold for impact	Arrival of impact, hold through release	Hold. More notes for battery. Front onsemble swells on cymbals/BD/gong	continue dance phrase in block, G1 (best rifle) - G8 (rifles, will need to be a at point where they can get thier skirt off and switch to rifle
11										
12			Phrase Measures				Part 2 - Angels in the Architechure / Ticheli			
13	Time	Page?	Counts	Beg	End.	Segment	OVERALL Effect / Visual Focus	Musical Focus	Percussion	Colorguard
14			4	0	0		TACET / Begin sound fx			Transition to rifle first G1 - G8. G9 - G? (will be flags with skirts on)
15			16	1	4	B	Hold or easy drill for flutes/clarinets	Clarinets/flutes with main idea, supported by saxes and tubas	Drumline doesnt play here. Could turn backfield.	Continue to transition. Have the dancers interact with prop? Have rifles enter in pairs to the first hit or enter individually to create some "chaos". Flags can enter the same time, come in from the props, or from the front.
16			8	5	6		Easy drill for flutes/clarinets, everyone moving	Begin building Isolated brass entrances, continue woodwind ideas	Drumline enters with buzz rolls. More of a sound effect. Could start this move front field or turn front field by the end of it	Same as above
17			12	7	9		Everyone moving	Everyone playing, continue build	Battery more notes into this build. Ideally uses smaller steps	Same as above
18			6	10	11		Continue moving	Ensemble whole note and rest	Battery plays the first 4 counts of this phrase and rests the last two.	Same as above
19			10	12	14	C	Arrival/hold. Winds could move in the rests	Unison 8th notes and rest	Big unison rhythms from battery that matches the horns. FX and samples in the front ensemble on DTX pad.	First big hit with rifles and flags, keep rifles in front. This can be a toss on the notes
20			8	15	16		Hold/2nd impact	Unison 8th notes	Same as above	Rifles should be starting to voice with the WW's and the flags with brass.
21			8	17	18		Move/restage	Rest	snare soloist plays decrescendo roll into next phrases with all snares at edge.	
22								High brass for 1 measure. saxophones for 2	Snares only in battery - soft continuous 8th note material. Not suener important big picture but could	

Storyboarding

Score

PART II: TIME IN A BOTTLE

arr. Leslie Gilreath

NORTH AUGUSTA HS 2022

		Phrase	Measures			Part 1A / INTRO - Westminster Chimes in a Bottle	
Time	Page #	Counts	Beq	End.	Segment	Visual Idea / Overall Effect	Musical Focus / Music Effect
		4	1	1			
		12	2	4			
		8	5	6			
		12	7	9			
		12	10	12			
		12	13	15			
:26		16	16	19		Build into impact set. Clock set?	New tempo. Bell-tone effects during build.
		16	20	23		**	
		10**	24	26		** - ms. 25 will be cut from score and ms. 27 changed to a 2/4 measure. Hence why measure numbers seem score-1 henceforth. HOLD w/ choreo during tick-tock effect.	TACET -> Unison westminster chimes
:42		8	27	28		Drill effect. Clock hands rotating?	HIT
		6	29	30		**	
		12	31	33		Hold	Chord extension
		8	34	35		Hold w/ choreo	
		12	36	38		Dissipate / open form?	
1:00							
		Phrase	Measures			Part 1B / OPENER - Westminster Chimes in a Bottle (cont.)	
Time	Page #	Counts	Beq	End.	Segment	Visual Idea / Overall Effect	Musical Focus / Music Effect
		18	39	44			
		12	45	47			
1:15		18	48	53			

Questions?

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Thank you
for attending!