

SEE what you HEAR

Visual Orchestration for Marching Band

CLINIC OUTLINE

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

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 SCBDA, we know we will be evaluated on the Visual Performance (Ensemble) Sheet.



Visual Performance - Ensemble

Evaluate each of the subcategories below with respect to the active demonstration of skills in all facets of the presentation. Judges will evaluate what is being performed simultaneously with how it is being performed. The content of the programming in combination with the performance level demonstrated will determine the derived achievement.

Caption	Description	Comments	Caption Value	Caption Score
Content	Quality of Horizontal and Vertical Construction		100	
	Visual Musicality and Artistry			
	Unity of Visual Elements			
	Integration/Cohesion			
	Simultaneous Responsibilities			
	Range and Variety of Skills			
Achievement	Spatial Control		100	
	Ensemble Control			
	Precision and Uniformity			
	Articulation of Body and Equipment			
	Orientation			
	Achievement of Effort Changes			
	Stamina and Recovery			
	Adherence to Style and Role			
	Expressive Qualities			
Adjudicator's Signature _____			Total	200
Box 1	Box 2	Box 3	Box 4	Box 5
90-94	95-99	70-84	85-94	95-100
Lacks Readability	Rarely	Sometimes	Frequently	Consistently
FAIR	GOOD	EXCELLENT	SUPERIOR	SUPERIOR

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?