

VISUAL PLANNING DOCUMENT

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All projects visual design is planned out in detail from start to finish using visual production spreadsheets prior to visual designs being created

ROUSE HIGH SCHOOL VISUAL PRODUCTION SHEET 2024										
You can access the Production Document Directly by Clicking Here										
VISUAL DESIGN GENERAL GUIDELINES										
<p>1. COLOR GUARD STAGING: Integration of guard into the visual design should be our number one priority. At all times we should plan the visual flow of events around their staging like it was decided prior to the instrumental staging requirements. Work for presence of visual integration at all times.</p> <p>2. BRASS STAGING: In feature and impact moments - work to have high brass in front of forms with low brass firing through them. It will drastically improve the quality of ensemble sound. Keep the brass centered as close to the 50 as possible. Avoid burying the trumpets in the back of forms during impact moments.</p> <p>3. SECTION FEATURE STAGING: Ensure that the instrument spreads side to side and front to back of individuals as well as how far apart pods are from each are taken into consideration as you work for section feature drop offs. On the numbers and as close to the 50 as possible is preferred.</p> <p>4. INSTRUMENTATION: Work to keep all instrumentation organized and together as much as possible. (flutes with flutes, clarinets with clarinets) If an effect causes mixing, please work to re-align orchestration over subsequent phrases.</p> <p>5. TIMING CONSIDERATIONS: Take great care to setup the wind sections to be centered between the battery and the front ensemble at all times to improve timing formulas.</p> <p>6. INDIVIDUAL LIMITATIONS: No jazz running should be used at any point in normal drill composition. 6.5 to 5 forward and 8 to 5 backwards should be the max stepsize for any non-effect drill writing. Flutter re-staging can be used sparingly when appropriate. When possible work to eliminate full 90 degree slides for extended periods of time - especially when in musical arrival moments.</p> <p>7. CHARTS: Be as specific as possible with notes on the charts. This would include: facings, sequence/ripple instructions, flutter instructions, etc. Assume that the staff will look solely at UDB and Charts vs. the real view animations as they prepare to teach. If there are any details that will aid or need to be sent along with the visual designs - please communicate directly with the staff to ensure they have the information needed for instruction</p>										
MOVEMENT 1 - "The Vision"										
Production Notes	Letter	#	Cts	Solo/Small Ens	Event	GE Thoughts/Etc.	CG	Brass	WW	Battery
Welcome to "Masterpiece," a journey through the realms of creating a work of art, set against the majestic backdrop of Camille Saint-Saëns' Organ Symphony. As we embark on this journey, witness the transformation from a single spark of inspiration to the grand unveiling of		1-8	32	Flute 1 and Clarinet 1 at Solo Stage on S1	PRE SHOW	Opening to B is all pre-show. Winds are in connected lines with VE gridded throughout the picture. Opening music is all backfield and should be textured with ripples and sequences through the band and VE throughout introduction	Gridded	Weighted S1	Weighted S2	Behind front pod - will progress out for Content at B.
	A	9-20	46			To setup battery entrance - Bases and Snares will need to be on the numbers and held for their features from B to E. ULL field percussion points. Dancers will be integrated WITH battery for opening.	Pre-show progression continues			
						Show Begins Battery Vingettes between Bass Drums and Snares up front integrated with			Release into integrated pods for WW feature at D	

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<p>to the grand unveiling of a monumental work of art...not too unfamiliar from our marching season arc.</p> <p>I want the general aesthetic to have a lot of ORDER - ornate curved textures to rigid geometric textures often. Guard integrated with great MATH looks should be used whenever possible.</p>	B	21-26	18	CONTENT/FIELD DEVELOPMENT	and Snares up front integrated with Dancers.	Dancers with Battery - Flags start releasing out of opening set with brass.	Conveor towards S2	Would prefer if flutes and clarinets are towards the front and kept close together.	In visual focus on numbers	
	C	27-34	24		Development continues					Bass Feature - Basses Hold
	D	35-40	18		WW feature with Dancers/Battery	Dancers inside WW pod form	Continue development	HOLD	Push back for pulse position setup	
	E	41-46	16		Trumpet 1 + 2, Mellophone 1, Trombone 1, Tuba 1 at stage/behind FE for before G	Full ensemble build - should release into a curved form here				
		47-48	8			HOLD 8 - TURN TURN LOCK - Guard will release silks for opening at F				
	F	49-52	16			IMPACT - HOLD 16				
		53-56	16			IMPACT - PUSH 16				
Guard Equipment Notes		57-60	16	IMPACT	IMPACT - 8 + 8					
Featured Dancers -> Full Guard on Swing Flag	G	61-64	16		Trumpet 1 + 2, Mellophone 1, Trombone 1, Tuba 1 at stage/behind FE by letter G for instrument transition	IMPACT - UNIFIED PUSH 16				
		65-72	32			IMPACT GEOMETRIC RESOLUTION - HOLD 32				

ROUTE 2024 2024 MATH SET - MATHS - 2 - MS

ROUTE MATHS

BATTERY W/ DANCERS IN VISUAL