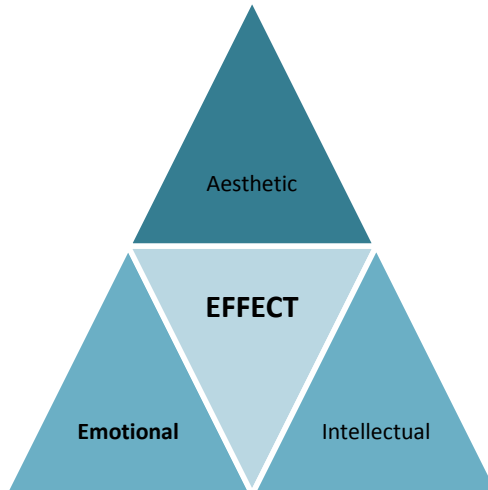


# THE ART OF JUDGING GENERAL EFFECT

## Performance vs Repertoire

### Triad of Effect Options



### Repertoire “What”

- Coordinator  
*To what degree does the visual support the music and the music support what you see?*
- Conceptual Development  
*The master plan for the program, motivated through the music and presented through both the music and the visual.*
- Pacing  
*The “when” factor of planned effects indicating how close together, how often, and how large (or small) are those intentional effects*
- Creativity and Originality  
*Either the use of the familiar in a new way, or the use of something recognized as fresh and new.*
- Variety and Emotional Response to Effect  
*The same will just generate more of the same.*

### Performance “How”

- Communication  
*How effectively do the performers engage the audience through excellence, skill and emotional commitment?*
- Artistry  
*How effectively do the performers deliver and sustain the aural effects and effectiveness of the total program?*
- Emotional Intensity
- Detail and Nuance  
*How effectively do the performers deliver and sustain detail, nuance, and artistic qualities?*
- Expressive

# THE ART OF JUDGING GENERAL EFFECT

*How effectively do the performers deliver and sustain the musical roles, styles, or identity (-ies) over time?*

## *Be a Spectator*

- Am I engaged
- Is Something effective or isn't it?
- Allow yourself to ask these questions.
- Allow yourself to react and trust your gut.

## *Sub-caption Credibility*

- 50% is 50%
- It is easy to become entrenched in one sub-caption
- When you stay in performance too long you lean toward ensemble comments that skew your impression

## *Vocabulary*

- Practice and become comfortable with evaluation language
- Be careful not to overuse judge speak
- Know the right thing to say in all situations
- Use questions in your commentary

## *Crediting General Effect*

- Judges must strive to credit ALL of the musical and visual elements of the units presentation that combine to display an effective and entertaining program.
- Judges should credit the successful communication of the unit's identity **and** message or concept through tasteful blend of creativity **and** performance, as well as the performers ability to communicate **and** connect to the audience.

## *Mindful Listening*

- To receive the message or concept requires that the mind be able to construct the relationships among the sounds of which the music is made and then recognize those sounds as they are visually represented.

## *Totality = Effect*

- Effect judges must recognize the quality of the visual composition as a critical issue for music effect and visa versa.
- Both visual and music General Effect judges must strive to deliver and overlap their specific disciplines. Only then will the fullest intent of the sheets will be realized.
- Coordination is one if not the most critical element in producing/experiencing General Effect

*Rick Shaw  
CBA Judge  
August 17, 2013*