



# MUSIC EFFECT

**CONSIDER and EVALUATE** the various aesthetic, intellectual, and emotional options for effect.

## PROGRAM EFFECT

Production Value — Support of the concept through musical and visual approaches and writing

Coordination including musical coordination and audio to visual coordination

Effective staging, including all components, especially musical components

Pacing, shaping, contouring over time, including dynamic variations, impacts, resolutions, etc.

Continuity over time

Variety of effects, including various options, surprise, tension/release, etc.

Interpretation through expressive qualities, dynamics, instrumental colors, etc.

Emotional qualities that contribute to effective moment(s)

**Always consider the DEPTH and BREADTH of effect**

**SCORE 100**

## PERFORMANCE EFFECT

The ability to communicate the concept with expression, emotion, and understanding of the music

Provide sustained mood over each production and the total program

Communicate understanding of any special roles or characters

Indicate a sustained understanding of the emotional and expressive qualities of the music

Bring sufficient excellence and precision to enhance the effectiveness of the program

Demonstrate artistic technique and musicianship in order to create a more effective musical production

**Consider COMMUNICATION as the principal quality; precision and excellence can also influence the effectiveness of the program**

**SCORE 100**

**TOTAL 200**

BOX 1	BOX 2			BOX 3			BOX 4			BOX 5		
Seldom (WEAK)	Rare (FAIR)			Sometimes (GOOD)			Frequent (EXCELLENT)			Consistent (SUPERIOR)		
42	46	49	52	57	64	71	77	84	91	95	97	99
40-44	45-47	48-50	51-54	55-60	61-67	68-74	75-80	81-87	88-94	95-96	97-98	99-100

### SUB CAPTION SPREAD GUIDELINES

Very Comparable	Minor Differences	Definitive Differences	Significant Differences
1 to 2 tenths	3 to 4 tenths	5 to 9 tenths	10 or more tenths

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# MUSIC EFFECT

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## PROGRAM EFFECT

*Consider and evaluate the effectiveness of the Music Program, including the creativity and originality of the program concept, imagination, depth, and pacing of the musical design.*

*Consider and evaluate the appeal, creativity, development of musical ideas, and use of time.*

*Consider and evaluate the coordination implies not only among musical elements but also including the visual elements.*

*Consider and evaluate the effective staging and presentation of all musical voices and the visual enhancement of the music.*

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**40 - 44 The program seldom provides effect whether over time or in specific moments.**

**45 - 54 The program rarely provides effective moments**, though there are opportunities and there may be specific moments of effect.

**55 - 74 The program sometimes provides effective moments over time.** At the lower end of this scoring range, there may be few moments of effect. The program concept is sometimes enhanced by the use of colors and costumes. Generally, coordination is not fully developed. In the middle of this scoring range, there are opportunities for effect, however, those moments don't always resolve or develop into an effective result or don't resolve effectively over time. The engagement or interest may only occur sometimes over the course of the program. In the top third of this scoring range, the ensemble intersperses the descriptions of sometimes with frequently, meaning that more often than not the ensemble provides engagement, support of concept, quality aspects of interpretation, shaping, contouring, pacing, good coordination, etc.

**75 - 94 The program frequently provides excellent, engaging, and effective moments.** Continuity and pacing are frequent at the entry level of this range and guides the audience through program development with good to excellent effect. Coordination exists but with varying quality and effect. Frequently, design is intellectually strong and presents moments of emotion through the design of the visual and the music. In the middle third, concepts are developed and creative. Mood is sustained and there is often excellent variety of musical and visual ideas that lead to effect. Visual interpretation of the music is noted through form, body, and equipment. Coordination frequently elevates the music through form/motion and color guard. Color guard and general staging create interest and variety in reflecting phrasing, and dynamics. At the top range of this category, continuity and pacing are frequently excellent. The ensemble is close to displaying superior emotion consistently. There are creative moments and the overall program frequently approaches a constant presentation of aesthetic, intellectual, and emotional effects through well-coordinated events within the music and across all areas of design.

**95 - 100 The program consistently provides a superior degree of effect, combining many elements of creativity and variety.** The emotional value is consistently superior over time. The criteria on this sheet are not only present but produced with the highest degrees of effect. The paradigms of this activity are matched and, indeed, new paradigms of effect may be set by groups achieving at this level. Coordination between and among musical elements as well as between the music and the visual are a superior presentation of effect.

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## PERFORMANCE EFFECT

*Consider and evaluate the performers for their ability to bring the show to life through technical and artistic qualities.*

*Credit and evaluate all qualities of effect that are communicated throughout the performance.*

*Reward the emotion, expression, style, and communication of the performers.*

*Excellence is a quality of performance, but precision is only a part and not necessarily a dominant quality of Performance Effect.*

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**40 - 44 The performers seldom achieve their overall responsibilities.** Most of their efforts focus on maintaining technical and artistic qualities.

**45 - 54 Performers rarely achieve some awareness of effect.** The skills involved with the communication of the music and visual rarely engage the audience. Concentration wavers and fluctuates because of technique or other performance problems. The performance is mostly lifeless and mechanical. The performers lack an understanding and involvement of the emotional aspects that could communicate both the technical and artistic values.

**55 - 74 Performers are sometimes aware of the skills involved in communication of the music and visual effect.** In the lower area of this scoring range, lapses in concentration or technique can cause widely varying results. In the middle range, sometimes there are good levels of expression and emotional communication, while other times the performance effect is inconsistent and may lack audience engagement. In the upper range of this score range, there is an understanding, though excellence and precision may be the focus, of emotion but often it may seem more mechanical rather than a natural artistic connection with the audience.

**75 - 94 Performers frequently display excellent awareness of, and sensitivity to, the skills involved in the communication of the music and the visual.** In the lower parts of this range, there may be inconsistency in either the technical or emotional aspects of the performance. The performers understand their visual and musical responsibilities. In the upper range, there is a frequent and successful level of expressive and emotional communication. Style, theme, character, and emotion are well developed. Achievement is often excellent. The performers frequently connect with the audience in excellent ways.

**95 - 100 There is consistently a superior understanding of the skills involved in the communication of the music and the visual.** Expressive and emotional communication succeeds and communicates a consistently superior level of intensity of emotion. The performers are fulfilling the technical and artistic qualities of the music program in partnership with the visual program. There is consistent synergy on the part of the performers in delivering technical, emotional, visual, and musical qualities resulting in a high level of audience engagement. Ensembles in this category approach or surpass the standards of FFCC Outdoor.

***FFCC Outdoor classifies its ensembles by size. All ensembles will have an equitable opportunity to fulfill the descriptions within the delineated system utilized by FFCC Outdoor.***