EFFECT: MUSIC

CONSIDER, EVALUATE and COMPARE the effectiveness of the Program and Performers. React to the aesthetic, intellectual, and emotional aspects of the audio, or a combination of audio and visual. Coordination is of value because it brings the audio and the visual together.

PROGRAM EFFECT: Focus on all aspects of the Audio program over time.

Production Value: support of the concept with musical and visual writing

Coordination including musical coordination and audio-to-visual

Effective staging, including all components, especially musical components

Pacing (audio and visual), shaping, contouring, and continuity over time

Variety of effects, surprise, tension/release, etc., including variety in visual staging

Interpretation using musical expression, Dynamic variations, tonal qualities, etc.

Emotional qualities (especially audio) that contribute to effective moment(s): *In part, this is a reference to the triad of effect options: the emotional qualities infused into the program itself.*

CREATIVITY & COORDINATION are important. Excellence influences effect.

PERFORMANCE EFFECT: Stage Presence and Engagement over time.

Engage and communicate the concept with expression, emotion, and presence. *Engagement of the audience is a vital factor in Performance Effect. It goes beyond the mechanical science of precision and takes the performer to the audience and the audience to them.*

Provide sustained mood over productions and over the total program. *Mood may vary; dynamics may vary, style may vary, creating opportunity for increased value through pacing as well.*

Communicate understanding of any special roles or characters. *Specific roles are not required but often are presented to amplify the concept of the program. Do the performers understand specialized roles and characterizations?*

Sustained understanding of the emotional and expressive qualities of music: *Expression is not only a mechanical device but also a strong connection to the audio, its dynamics and meaning.*

Sufficient excellence and precision to enhance the effectiveness of the program: *This is not a repeat of Achievement. It examines the ability to amplify any moment with sufficient excellence to be effective.*

COMMUNICATION is important. Excellence influences effect.

BOX 1	BOX 2			BOX 3			BOX 4			BOX 5		
Seldom (WEAK)	**Rarely (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: WBA does not use ½ tenths.			
Very Comparable 1 to 2 tenths	**Minor Differences 3 to 4 tenths**	**Definitive Differences 5 to 9 tenths**	**Significant Differences 10 tenths or more**

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The WBA Two-tiered System of Scoring:		
WBA uses a two-tiered scoring system to give all bands the opportunity to score at the highest levels.		
Tier 1	**1A, 2A, 3A**	• Includes smallest bands by number of performers • Judged for quality of what they do • Can score into any of the WBA scoring ranges
Tier 2	**4A, 5A**	• Includes largest bands by number of performers • Not compared to bands in Tier 1 (i.e., 1A, 2A, and 3A) • Can score into any of the WBA scoring ranges

PROGRAM EFFECT: Focus on the Visual and Coordination effect

Program Effect *with a focus on the Visual.* *This sub-caption is intended to credit the effect of the program through the visual while considering the COORDINATION of the audio with the visual. The judge is NOT judging music effect. Rather the judge is judging the effect of how well the music and the visual work together. For the visual judge, the color guard is also often an important ingredient in COORDINATION. Do not overemphasize the color guard, depending on how it is used.*

- **The Triad of Effect – Aesthetic, Intellectual, and Emotional:** This triad has "flexible definitions" but is intended to reward the creative, intriguing, and thoughtful parts of the program. This triad helps our system differentiate General Effect from Ensemble. This distinguishing feature is what contributes to the balance of our adjudication system.
- **Coordination:** One key component that brings synergy is COORDINATION. There is the opportunity for coordination whether among musicians, between musicians, or, of course with the color guard and its support of the music. Form development and staging may also provide an opportunity for commentary regarding coordination. This is a valuable option.

Perhaps ask these questions as you self-reflect:

- There are several points of comparison in the Program Effect caption: Have I considered most or all of them?
- Does the program maintain an engagement of the audience, with the judge as part of the audience?
- Are there comment on the triad of effect so that the listeners understand the differences from Ensemble?
- Have I reflected and commented on aspects of Coordination that I have seen and heard?

PERFORMANCE EFFECT

Performance Effect is different from Excellence or Precision or Achievement. Excellence, precision, achievement can have an impact, even a significant impact on Effect. When breakdowns in Achievement occur, the effect judge can comment that "achievement issues have reduced the possible effect". Or when excellence is pristine, the effect judge, the effect may be amplified. Consider the "stage presence" of the performers. To what extent do you see them engage the audience and maintain the engagement of the audience. There can be a visible assertiveness that may well be helpful. These considerations also help distinguish GE from Ensemble Analysis.

The principal focus of **Performance Effect** is the *ability of the performers to **engage the audience***. Consider: *Is the audience brought INTO the program by the performers' confidence, assertiveness, and stage presence?* There are other adjectives, however, the caption is **not solely** about excellence and precision. Using the words "PROGRAM EFFECT" and "PERFORMANCE EFFECT" can make it clear to the staff. By using the **Triad of Effect** options and the consideration of **Communication** by the performers, judges can separate the two captions. And, if VA & GE seem to overlap, it could be helpful to say, "*Wow, the writing is wonderful and effective!*" or "*The writing in this area may be hindering the effectiveness.*" Also, "*The performers' confidence is clear, and they are engaging the audience,*" or "*The performers are tentative and seem to lack confidence in this passage.*"

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