

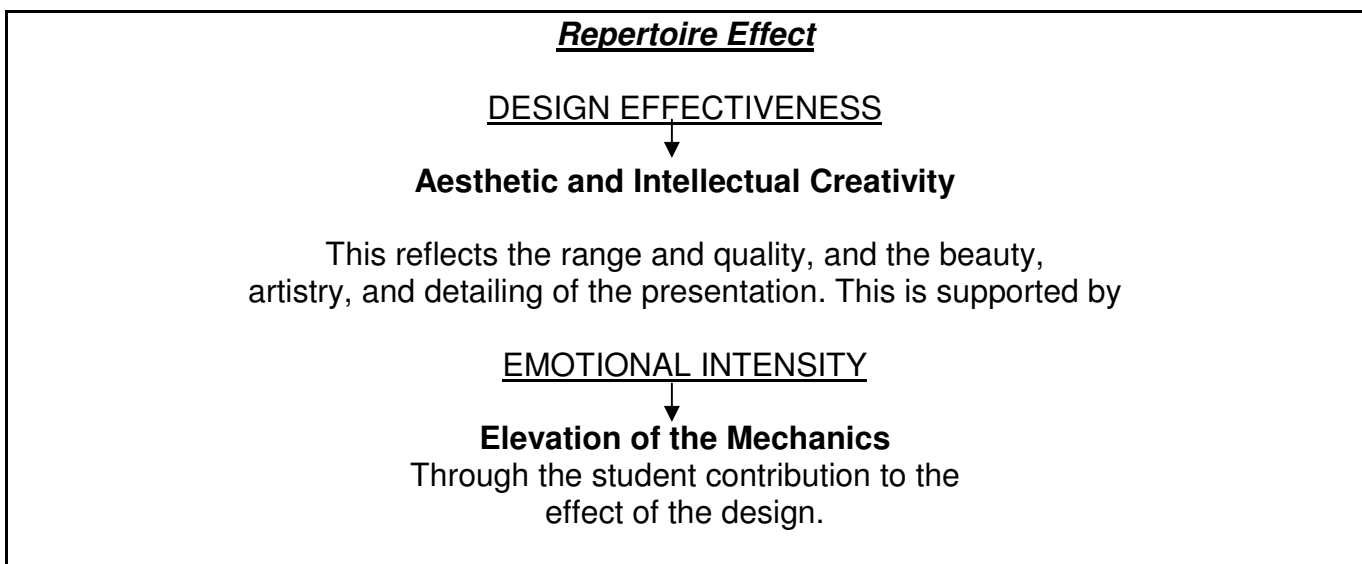


A Model for General Effect

If we are going to react to the effect, we must be able to verbalize what it is that is making the product effective. Coordination must speak to the music and the visual simultaneously. On too many occasions, it seems that Performance Effect has become another Excellence subcaption.

While not diminishing or deleting the model that speaks to the “triad of effect options”, the aesthetic, intellectual and emotional, we wish to clarify the General Effect model towards TWO options in the Repertoire Effect subcaption -- **the DESIGN EFFECTIVENESS and EMOTIONAL INTENSITY**. The former is, in part, a reference to creativity and originality. It is also meant to contain both the aesthetic and the intellectual components, without the argument over the difference or lack thereof. **Design Effectiveness refers to the brilliance of the writing effort by the design team.** It is not primarily dependent on excellence. The emphasis is on EFFECTIVENESS. The utilization of “design effectiveness” is appropriate because it is a direct reference to the skill of the writer and the writing team. **Emotional Intensity is what we think it is: an elevation of the written mechanics**, i.e., the written book elevated to a higher plane. Of course, it is the performers who bring this added dimension. For example, Box 3 in Repertoire says, “the performers display an average success at elevating the design effect of the program.” Similar comments are made in other boxes. Our sheets say in Repertoire Box 5, “the performers always exhibit a superior understanding of the program’s intent and deliver its message in a superior fashion”. Clearly, the idea of using emotional intensity through the performers is not new. It has simply not been so promoted as it might be.

All in all, the reorientation of the “what” and “how” offers a look at Repertoire. Diagrammatically it looks as follows:



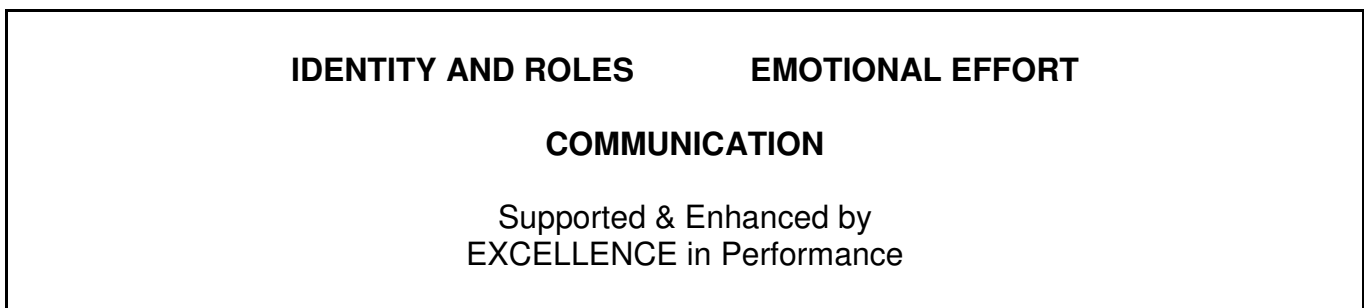


To support the model, we emphasize the use of the following components:

- Coordination: how all the musical and visual elements work together to enhance and create effect.
- Interpretation: how the visual represents the music through form, body and equipment.
- Creativity & Originality: either the use of the familiar in a new way, or the use of something recognized as fresh, or new.
- Concept: 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 are those planned effects.
- Staging: the physical placement of elements on the stage, and the timing within the program to best utilize elements on the stage at a certain place.
- Performer Contribution: the identity, the emotional effort, the communication and the technical brilliance of the presentation.
- Entertainment: All in all, the effect that **entertainment** generates comes from the three sources already mentioned. First, is the aesthetic quality of the product, whether that be the musical product or the visual product. The repertoire **choices** (hence, aesthetic quality) have a value in contributing to the entertainment and effect. Second, there is the emotional aspect of entertainment. This is driven by the brilliance of the performance, and/or the dramatic quality of the writing, and/or the comedy of the props, etc. Third, another level of entertainment is the intellectual stimulation created by the program whether in music or in the visual. Intellectual stimulation is developed through moods, intrigue, thematic approaches, subtleties, etc. Entertainment, then, is the end result of all of the components of the Repertoire.

Performance Effect

In Performance Effect, the model has been widely accepted but perhaps more practiced in the breach. We have always indicated that this area of the sheet was primarily based on these components:





We will also discuss the role of precision and professionalism in Performance Effect. **The purpose for such a discussion of precision and professionalism is to give the proper weight to these items as an important, but not the most important, elements.** Clearly, both precision and professionalism can lower the effect of the performers, or both can enhance the effect of the performers. Our goal ought to be to reward, to a greater extent and in a larger proportion, the components of Performance Effect **other** than Precision and Professionalism. Excellence, per se, has an important and prominent place on the Ensemble, Equipment, and Movement sheets. We never intended that it would be the other half of the General Effect sheet. Obviously, pure excellence is often an effect of its own, and great programming with poor technical achievement in reality has a negative effect. Technical excellence and precision is only a portion of the ingredients necessary for maximum effect. A quality program is effective only if it is performed AND communicated with all of its meaning. The General Effect sheet is meant to emphasize the latter: *communication*.

Construction and the Effect Sheet

There is no argument that problems of construction reduce the level of effect, at least on a comparative basis. We will ask that judges refrain from anything more than a brief reference to a construction problem as “limiting the possible maximum effect from the current idea”. Construction is handled, properly, on the Ensemble sheet.

Accountability Through Tape Dialogue

We have asked for accountability. Indeed, we demand accountability to our philosophy. One of the ways in which we gained accountability was to have judges discuss the components of General Effect. The problem was that this **allowed the discussion to be more important than the intent of the sheet.** It is necessary to move back to the basic idea behind the General Effect sheet: **IS SOMETHING EFFECTIVE, OR ISN'T IT?** Judges will be accountable if they use the proper, and small, vocabulary of words listed as part of the model. Further, it would not hurt our model if the judges were more willing to say such things as, “wow, this was really a great moment.” Nothing is particularly fancy about those words. They shoot right at the center of the reason for the sheet. The General Effect sheet requires a certain mind-set prior to its use and during its use. Allow the level of Design Effectiveness and Emotional Intensity **to come to you, the judge.** Otherwise, in reality the sheet and its use become analytical. When the judge drifts towards Excellence as the main factor of Performance Effect, in reality the sheet is no longer being used as it is intended.

It is important to remember that all of our work depends on Achievement. Our sheets and our clinicians have always said that a “vehicle” is necessary for Achievement to exist. A vehicle is still necessary to gain effect. The main point is that we don't want an analysis of that vehicle, we want a reaction to it. The judge is the only member of the audience who must discuss the reasons why, or why not, the program is effective.



Several global points are important for General Effect:

- 1) The Design Team creates the program plan (concept), selects the music, plans the effects (pacing) stages and coordinates the show.
- 2) The Instructional Team communicates the understanding, necessary techniques, and motivation to the students.
- 3) The Students bring the show to life.
- 4) The Judge responds, rewarding the design team, the instructional staff, and the students through the proper use of the General Effect score sheet.

Crediting General Effect

Judges must strive to credit ALL of the musical and visual elements of the unit's presentation that combine to display an effective and entertaining program. They will credit the successful communication of the unit's identity and message, or concept, through the tasteful blend of creativity and performance, as well as the performer's ability to communicate and connect with the audience. For all judges, mindful listening is perhaps the most challenging part. 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 be able to recognize those sounds as they are visually represented. This is no easy task. The judges will need to recognize the quality of the musical composition as the BASIS for the visual delivery. The depth to which the music is coordinated through the visual, interpreted, staged and presented over time (pacing) is critical in the evaluation and comparison of General Effect.