



ENSEMBLE MUSIC

COMPARE the totality of the musical ensembles, including all wind, percussion, acoustic, electronic, and amplified sources. This sheet is not a typical WHAT/HOW. Using the Composition (the written material or book) as the BASE, credit the performers' quality of Musicianship (the poetry) and the level of Achievement (the science) over time.

MUSICIANSHIP

****Compositional Basis:** Consider the quality, range, variety and depth of the musical arrangement as the foundation of the program.

Phrasing and Expression: Evaluate the delivery of musical shape, dynamics, and weight across phrases, segments, and movements to create a cohesive musical narrative.

Nuance and Detail: Assess the artistic application of subtlety, natural inflection, and expressive detail with musical statements.

Style and Interpretation: Assess the refined approach to the chosen style(s), including the specialized use of articulation, technique, or touch to provide a clear, characteristic, and authentic delivery of the idiom and genre.

Expressive Qualities: Evaluate the integration and relationships among all acoustic, electronic, and amplified elements to enhance textural range and timbral sophistication, whether presented in isolation or in combination.

Reward is achieved by weighing all factors of Musicianship over time.

ACHIEVEMENT

Sonority, Tone, and Fidelity: Consider the quality, beauty, stability, and consistency of sound production and tone across all acoustic, electronic, and amplified sources throughout all ranges and dynamic levels.

Intonation and Tuning: Evaluate the melodic and harmonic intonation, tonal center, the consistency, and quality of tuning within and among all wind and percussion voices.

Balance and Blend: Evaluate the clarity of all voices through proper and proportional volume relationships, and the successful integration of acoustic, electronic, and amplified sources.

Rhythmic Accuracy and Cohesion: Assess the accuracy and cohesion of rhythm, pulse, and tempo, including the precise vertical alignment of all ensemble voices in time, space, and field placement.

Technical Methodology: Assess the mastery of physical and mechanical demands, including uniformity of articulation, touch, and implement control to ensure a professional and consistent approach to each instrument.

Musical, Environmental, and Physical Challenges: Recognize and reward the degree of musical, environmental, and physical challenges present, and the level of control and mastery demonstrated in their achievement.

Reward is achieved by weighing all performance factors over time.

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

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.

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The **Ensemble Music judge** *evaluates from the focal point of the total sound*, serving as teacher, counselor, and comfortable critic for the entire musical program and all sound sources on the field. While the **Individual Music judge** assesses music-making at the section and individual level (including ancillary instruments such as violin, piano, guitar, and “live” vocals), the **Ensemble judge** is uniquely positioned to evaluate ensemble-wide sound production, timing, cohesiveness, balance, and the integration of all instruments and voices, including all acoustic, electronic, and amplified sounds. Though the **Percussion judge** may also provide percussion-specific commentary, the **Ensemble judge** remains responsible for evaluating the contributions of wind, percussion, ancillary instruments, and vocals in the program.

The Philosophy of MUSICIANSHIP for Ensemble Music

MUSICIANSHIP *focuses on the pedagogical growth of the performers and their ability to convey artistic intent through a refined understanding of the music.* It is an evaluation of the “**poetry**” involved in superior music-making.

- The sub-caption acknowledges the writing as the base but ultimately places its **primary focus** on the *students’ awareness of musical artistry and application of phrasing, expression, detail, nuance, and stylistic consistency.*
- Credit is given for a proficient understanding and sophisticated approach to style, idiom, and the interpretative art of music-making, emphasizing the qualities a conductor would seek in an elite ensemble setting.
- We recognize the writing as the base and foundation for quality playing. Importantly, variations in the depth and range of the written material have importance when comparing the Musicianship among a variety of ensembles.

The Philosophy of ACHIEVEMENT for Ensemble Music

ACHIEVEMENT *focuses on the ensemble’s mastery and performance of the musical program while weighing all performance factors over time to credit the ensemble’s technical success.* It is the “**science**” of superior music-making.

- Judges are not tasked with hunting for errors but evaluating whether the performers are *playing in concert with one another* and *demonstrating a thorough understanding of the music.* The judge’s role is tasked with finding credit to offer and achievement to reward, while also noting areas for additional growth and development.
- This sub-caption measures the *accuracy and stability of the ensemble’s sound*, including the quality of acoustic sonority, uniformity of tuning, rhythmic precision, and the fidelity of all electronic and amplified sound.
- Reward is further achieved by recognizing the degree of musical, environmental, and physical challenges present as well as the level of control and mastery demonstrated by the performers over time.

***The focus of this sheet is to **help the performers become better musicians and contributors to the ensemble.** In the HEADER, we cautioned that this sheet is purposefully **not** the typical “WHAT/HOW” sheet. The “**WHAT**” of the ensemble includes the written material as the deciding factor when needed and will be considered as a quality to be used as a tiebreaker or decision-maker in Musicianship. The Composition exists as the base **but should not dominate the judge’s audio file.** *The “HOW” of the ensemble includes the performers’ ability to bring the written material to life through both the technical science of performing and the artistic poetry of music-making.* There are 5 Points of Comparison in the Musicianship sub-caption. As teacher/counselor, the judge’s discussion should address Points #2-5 to assist the development of the performers. The Musicianship sub-caption uses the composition as an existing base yet places a smaller emphasis on the “WHAT” with the primary focus on the “HOW.”

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PERCUSSION

CONSIDER, EVALUATE and COMPARE each subcaption over time, including all components of the percussion, moving or fixed. Sampling should be as balanced as possible among the various percussion instruments, including acoustic and non-acoustic sound. Percussion is judged from the Press Box area.

COMPOSITION

Orchestration: *Evaluate the purposeful use of instrumentation, color, texture, timbre, content, and creativity to support and enhance the overall musical program.*

Musical and Technical Vocabulary: *Consider the range, variety, and depth of the written material.*

Clarity of Intent: *Assess the degree to which the presentation is clear and accessible.*

Simultaneous Responsibilities: *Recognize and credit the layering of musical, physical, and environmental responsibilities upon the performers.*

Reward is achieved by weighing all factors of Composition over time.

ACHIEVEMENT

Technical and Rhythmic Accuracy: *Assess the uniformity of technique and the precision of attacks/releases, articulation, rhythmic accuracy, and pulse control at all tempos.*

Sound Production: *Appraise characteristic sonority through tone quality, tuning, touch, implement selection, and the fidelity of all acoustic, electronic, and amplified sources.*

Musicianship: *Evaluate the performers' ability to convey the compositional intent through phrasing, interpretation, and expressive qualities.*

Blend and Balance: *Analyze the balance between winds and percussion, and blend within percussion voices, including acoustic, electronic, and amplified sounds.*

Ensemble Cohesiveness: *Examine the vertical and horizontal alignment of all percussion voices and their rhythmic relationship with the winds.*

Weigh and reward all performances factors over time

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Responsibilities: Individual Music judge will have responsibility for non-typical melodic voices such as *guitars, violins, etc.* For electronics that might be within percussion or issues with acoustic and non-acoustic work, the **Ensemble Music judge** and the **Percussion judge** may as necessary BOTH speak to such issues. The **Individual Music judge**, who is on the field, *is not involved with percussion content or achievement.* There is also an **Ensemble Music judge** who may comment on Musicianship (the art of playing) or balance, but whose primary tasks do not include the percussion writing.

COMPOSITION for Percussion

COMPOSITION <i>refers to percussion vocabulary, including the use of electronics, and its support of the overall musical ensemble.</i>	The percussion judge will compare the composition between and among units. The composition should be supportive over time (horizontally) of the full musical program. The percussion and the winds are important to each other and an integral part of the overall music program. The percussion judge, therefore, has an element of composition over time as well as an attentiveness to the actual percussion content and how the percussion fits with the winds and the overall musical program. With this statement, we call one sub-caption scoring area COMPOSITION. The arrangement or composition over time is of great value. The Composition area is not intended to be random virtuosity but rather an area through which to <u>measure the quality of the percussion writing over time as it fits with the winds.</u> This indicates, perhaps, a multi-level commentary. Part of the commentary will be the content as percussion design while another part of the commentary will be attentive to the arrangement to create a synthesis of percussion quality and total musical quality. This idea fits the goal of being supportive of the music program in its totality. The discussion of composition, a synergy of all musical voices, good technique, good pedagogy, and how those can improve, is an integral ingredient in that support.
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ACHIEVEMENT for Percussion

ACHIEVEMENT <i>is the quality of the performance, including the context of all challenges given to the performers.</i>	The musical elements listed under ACHIEVEMENT (front of sheet) are generally the principal areas to be examined (i.e., Technical and Rhythmic Accuracy, Sound Production, Musicianship, Blend and Balance, and Ensemble Cohesiveness). Achievement considers not only the pure performance factors but also the challenges of the overall environment (i.e., the "CONTEXT"). Considering the physical, environmental, and technical challenges, we use the words "DERIVED ACHIEVEMENT," which means consideration of what they are playing within the performance context. The rewarding of a fair and appropriate score is then given using the scoring categories.
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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.

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PROGRAM EFFECT: Focus on the Music and Coordination effect

Program Effect with a focus on the Music: *This sub-caption is intended to credit the effect of the program through the music 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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ENSEMBLE VISUAL

CONSIDER, EVALUATE and COMPARE the Composition and Achievement over time, including all components – winds, percussion, and color guard.

COMPOSITION

Quality of design elements in form, body, and equipment over time: *Unity, motion, dynamic efforts, color, balance, line, patterns and textures, etc.*

Depth and breadth of design and orchestration over time and in layered events: *horizontal design (over time) and vertical composition with body choreography and equipment choreograph.*

Designed placement of musical voices, percussion, and color guard: *Orchestration and development from production to production and from start to conclusion*

Reflection or enhancement of the audio, including dynamic effort qualities: *Not a reference to interpretation from GE but listening for accents, meter variations, volume variations, speed changes in the audio such as accelerando, etc.*

Characteristics, detail, and nuance through form, body, and equipment: *Includes layering, or, Vertical Composition through choreograph of body and equipment and including character applications.*

Considering all components, whose design was best composed over time?

ACHIEVEMENT

Achievement of spacing, line, timing, and orientation, in form, etc. *We keep in mind the concept of derived achievement which encompasses the context: environmental, physical, and musical challenges*

Achievement of dynamic gradations and effort qualities, expression: *The basics are space, time, weight and flow. The growth is choreography with musicians and color guard requires attentiveness and study.*

Adherence to style and technique in equipment, movement, or motion: *There is no singular chosen style or technique but seek a common understanding of the use of choreography of any chosen style.*

Training, including concentration, stamina, and recovery

Reward is achieved by weighing all performance factors over time.

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COMPOSITION for Ensemble Visual

This sub-caption is the “**WHAT**” of Ensemble. It credits the **classical** side of design. It is based on the “elements of design,” which are closely related to the elements of art & musical design. **Ensemble is not another GENERAL EFFECT sheet.** The judge discusses elements of design: line, texture, motion, color, balance, space, unity, etc. Composition is measured over time and at any moment in time. Thus, it has a **horizontal** component and a **vertical** component. Composition applies to the development of form (typically, the horizontal) and the use of body and equipment (typically, the vertical aspects). A useful term might be “vertical composition”. Ensemble goes to the building blocks (classical); Effect is the romantic, aesthetic, intellectual side of judging.

In Ensemble:

- There is a development over time (the horizontal) typically, with form development.
- There is a development at any one moment in time (the vertical) usually, the body and equipment.
- **The list of the Elements of Design is flexible in length but invaluable for describing Composition. They provide an academic vocabulary to describe the Composition as it unfolds or at any moment.**

Please use the following questions and more:

- Is there variety/quality with the use of the **elements of design**?
- Are there good developments and good transitions from one idea to the next?
- Is there use of body and equipment to contribute to design?
- Do transitions (or developments from one set to another) maintain unity?
- Are musicians staged so that their placement is carefully planned over time and not rushed?
- Am I recognizing “vertical composition” to speak of body and equipment aspects?

ACHIEVEMENT

ACHIEVEMENT is the **HOW** of Ensemble. The performers are credited in this area in a classical and historical sense **but with an adjustment**. How well, or how precisely, do the performers handle their responsibilities is important. That was once the **sole** historical definition of excellence. It was “right/wrong” or “clean/not clean.” **This is no longer sufficient in and of itself.** Achievement is now viewed within a “context” ---- judges must be keenly aware of the challenges that are given to the performers. This is **derived achievement**. We must consider the **WHAT** students are given and **HOW** well they perform, using derived achievement. We measure Achievement in this manner. Consider **WHAT** they do as **partner to their training** and all challenges before arriving at an Achievement score.

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COLOR GUARD

CONSIDER, EVALUATE and COMPARE the composition, the effective support of the program, and the achievement of all skills and facets of the technical, expressive qualities, and the communication of the performers. This sheet is not restricted to SKILLS alone.

COMPOSITION

Elements of Composition include:

Costume, color, props, fulfillment of the Program Concept through the Color Guard

Visual musicality including meter, tempo, phrasing, dynamics, and expressive efforts

Depth and quality of design of body and equipment, including layered choreography

Depth and quality of staging, support of the concept and overall program.

Impact generated by body and/or equipment, emotion, character development, and interpretation

Compare for range, variety, and depth, and contributions to the Program over time.

ACHIEVEMENT

Achievement of equipment, form, and body contributions

Achievement of spacing, line, timing, orientation, and effort qualities

Adherence to style(s) in equipment, movement, or motion

Training, including concentration, stamina, and recovery

Communication of character(s), musical qualities, and stage presence

Ability to sustain mood and deliver interpretation of the music

Which color guard better demonstrated training and excellence over time?

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- Please base your considerations on the MERITS of the color guard. A small number in the guard does not necessarily reflect on their scoring range. If there is no color guard, use the score of 40 as the lowest number.
- If musicians utilize standard color guard equipment, they become members of the guard while using typical color guard equipment and while not playing their instruments.
- At all times, please assume the role(s) of teacher, counselor, and comfortable critic, with the emphasis on teacher and counselor for color guards of (at best) moderate skills, depth and range.
- Included in the color guard caption are some of the effect aspects. We do not wish to create another overall EFFECT caption; however, while judging all those technical and expressive skills of the modern color guard, do flavor your commentary with ***recognition of those moments of effect and beauty*** (the aesthetic and emotional). This synergy does create a different kind of color guard sheet, hoping to recognize all the efforts of the guard.

COMPOSITION for the Color Guard

COMPOSITION is the reference to **all facets of the components listed, sometimes called the “WHAT.”**

COMPOSITION is meant to judge the skills while considering how they are used and developed over time. This is the “WHAT” caption for the Color Guard caption. When the guard is written to the music with different moods, coordination, expression that highlights the music and its moods, etc., there is the deeper spirit of COMPOSITION. The development of the guard staging over time, its use in varied ways depending on the music, the use of expression and dynamics, and other aspects are ***not random***. It is not purely a “CONTENT” consideration. The word “CONTENT” can be interpreted (or misinterpreted) merely as a collection of skills. For example, if a guard were to do 100 skills randomly and stand in one place, the idea of COMPOSITION is unlikely to be very strong.

This sheet is meant to reward a color guard that is purposefully built to enhance the music, to assist in staging and focus, and to highlight the use of form, body, and equipment. ***This sheet is not intended to be solely about a collection of skills.*** For this reason, we do include *an opportunity for judges to react to what is also effective*. This is but one possible component (or point of comparison) and **should be balanced with all other facets of the Composition**. For further consideration is that ***the size of the color guard is not the overriding aspect***. It is possible that a guard of 30 and a guard of 15 members can be very different or very similar in scoring (either way) depending on the development of COMPOSITION.

ACHIEVEMENT

ACHIEVEMENT requires an understanding of the challenges. It is not pure precision but **a combination of the challenges and our understanding of them**. We can use the word “**CONTEXT**” to understand that the challenges are enormous, and consideration of the challenges is not solely based on pure excellence or precision.

Judges may not always see perfection but must consider what the color guard is doing – to reward groups properly in this area of the sheet. The body and equipment work, along with other aspects of the color guard, are significant considerations.

Achievement has generally replaced “excellence” so that instructors can use a safe level of risk and creativity. To assist our thinking, we now often see the word “CONTEXT”. It is not a new sub-caption. When using and referencing “CONTEXT,” it allows judges to consider the challenges beyond pure precision. **WE DO NOT PENALIZE PER ERROR; The score is based on the consideration of the challenges and their excellence.** This is the concept of Derived Achievement.

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						



EFFECT: VISUAL

CONSIDER, EVALUATE and COMPARE the effectiveness of the Program and Performers. React to the aesthetic, intellectual, and emotional from visual, or the audio, or a combination audio and visual. Coordination has value as it links the audio and the visual.

PROGRAM EFFECT: Focus on Visual

Production Value: Support the concept with costumes, flags, set designs, colors, etc.

Coordination including visual-to-visual and audio-to-visual

Effective staging, including winds, percussion, color guard, set design, etc.

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

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

Interpreting the audio through form, body, and equipment, including expressive qualities.

Emotional qualities (especially visual) that contribute to engagement and effect: *In part, this is reference to the triad of effect options and reflects the ability of the performers to go beyond the mechanics of precision*

CREATIVITY/COORDINATION are valued over time. Excellence influences effect.

PERFORMANCE EFFECT: Stage Presence and Communication

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 those roles?*

Sustained understanding of the emotional and expressive visual qualities: *Expression has developed dramatically in the last several years. 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/STAGE PRESENCE are important over time. Excellence influences effect.

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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.*

- **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.

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 “perhaps the transitions are hindering the effect”.

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