



## Repertoire versus Composition

The judges have been asked to speak to the range and variety of effects presented in your program along with identifying how you connect the through line of the show. This applies in both GE and Ensemble.

**Best Range of Effects** will affect all three of the following:

*Mind*

*Heart*

*Senses*

The best effects might incorporate two of these aspects or all three. However, the range and the overall journey are the key. The judges are asked to not just get the high level, but to see the aspect of a hand change on flag or sabre that is effective, to fully recognize the musicality of a coordinated phrase, and to demand much more from the Opens than just a cursory musical exploration.

### **Best Range and Depth of Design**

The key area for this year from the judges is to "dig into" the designs more and not just comment on the big picture staging and horizontal plan. Vertical orchestration and the details written through body and equipment are a significant part of the composition and of the musical experience. If teams are not writing clear and detailed transitions, that should be recognized. If another team has nuance and artistic role along with movement throughout, that needs commentary and scoring significance. We do want it all and we should be able to recognize it all!

### **Effect Versus Ensemble**

One example that may help us all to understand the different emphasis is the following. Say you have a great new pen given to you as a gift. The effect judges will be wondering how the pen feels, how it writes, what's the weight, what's the color of the ink? Overall, what is the experience of the pen? The ensemble judges will want to take the pen apart to determine how it works, how does it create the flow of ink, where is the weight balanced? Each aspect filters the experience of the pen in a different way.

For you in your design process, you should be able to make a list of the effects and designed moments. You should be able to see variety in your list. Do you develop in and out of your effects the same way, or are they different? Is there an element of surprise or magic to the designed moment? That takes planning and should receive reward in both captions.

The key here for you is the plan both journeys: repertoire and composition. The composition supports the repertoire and the overall effect journey of the show. If you choose to just run in and out of major effects, you may still be somewhat successful in GE but not in EA.

