

# Composition

the skills of  
harmonious  
arrangements

of  
component  
parts

into a  
**Unified Whole**

**Body**

**Line**

**Motif**

**Balance**

**Emphasis**

***Composing  
Process***

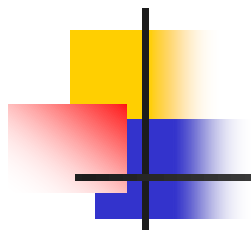
**Unity**



# Ensemble / Design Analysis

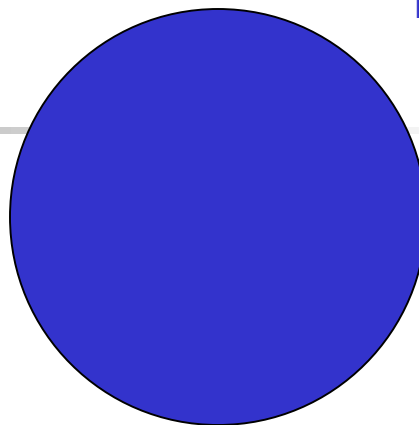
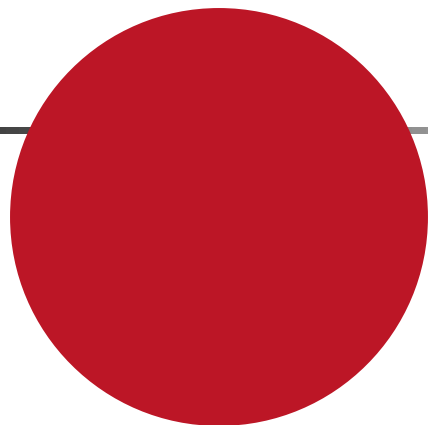
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*The bridge between skills and  
effect*

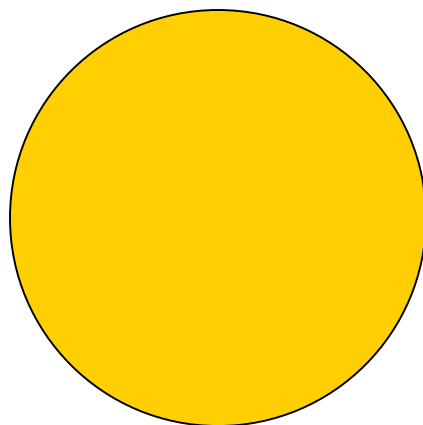


Field

Ensemble



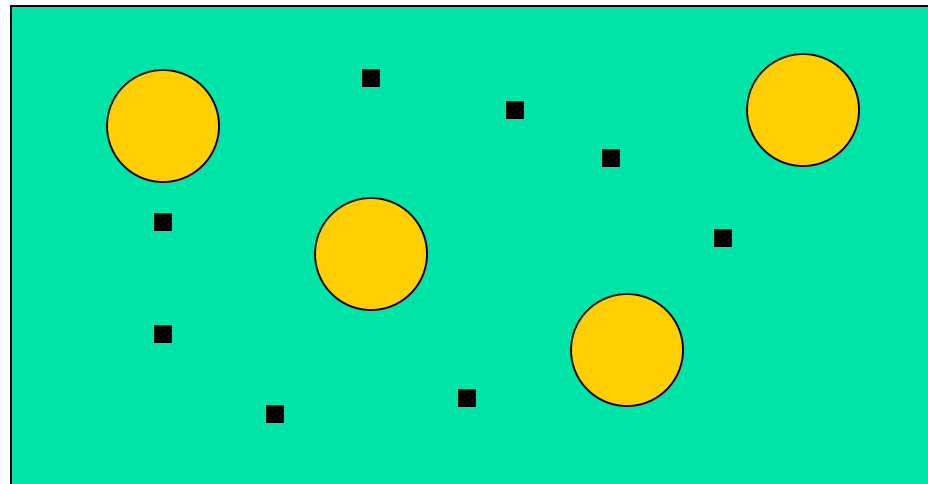
**General  
Effect**





# Unity is always a factor.

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# Unity in a POSTIVE + light

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- Seamless musical voice changes that don't disrupt the emphasis point
- Magical appearance of something at "just the right time" in the music
- All parts of the ensemble are visible and clearly related, OR,
- Emphasis point(s) clearly hold attention

# Just what is the judge's job?



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- Rewarding classical construction
- Recognizing qualitative differences that transcend construction without error...
- Discussing the moment at hand without loss of connection to the complete idea
- Commenting on interrelationship of voice placement, body, and equipment and its part in the composition
- Remembering precision and achievement may differ
- Recognizing composing is a PROCESS over time



# Speak to What You Know

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- Everyone has a point of view that is valuable – BE YOU! (*Both designers and judges*)
- Speak in your own language (try to sprinkle in some design terms)
- Say what you think the designer is trying to do – dig in, challenge, reward
- Speak to excellence and achievement
- What training and skills were required to achieve the designed intent?





# Sampling

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- Balance commentary to speak to all sections
- Look for ways to “give points” and “how the team could get more points”
- Mention areas of opportunity but don’t dwell on them – “find points to give”
- Relate choices to the overall intention of the show



# Quality of Design Beyond “without flaw”

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- Many programs may be written without flaw from simple transitions or other problems. Literally, they WORK!
- We must look into the depth and creativity of design as well delve into the QUALITY. *Quality of Design separates the merely correct from high-level composition.*



# Quality of Design

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- Consider the artistic detail and nuance that may well separate program designs.
- Think about conceptualization *over time* and how the program works from count one until the final count!
- Disassemble and reassemble the components to understand the true artistic form and quality of the design.

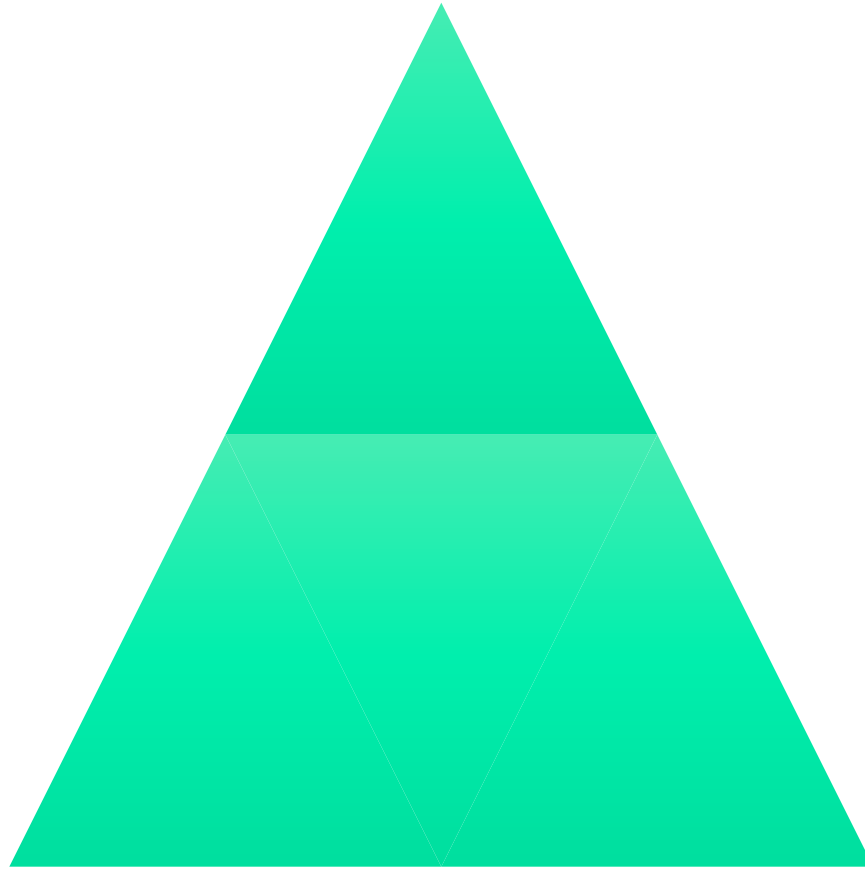
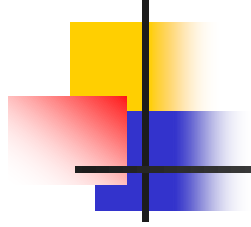
# Designer's Universe



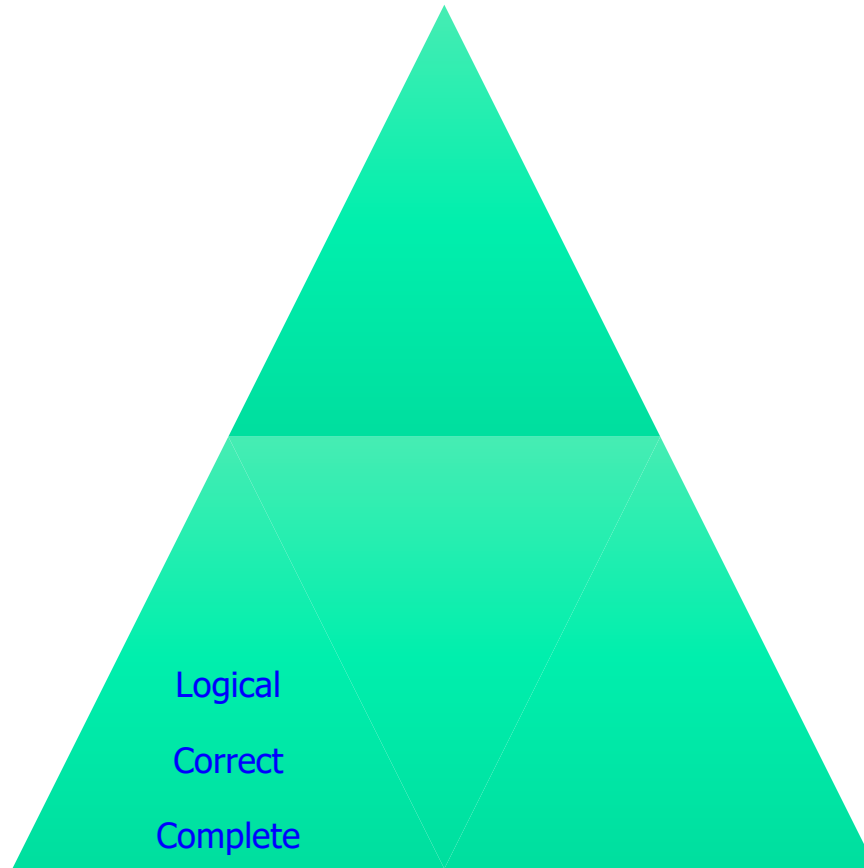
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- Recognize the design intent
  - *Musical interpretation*
  - *Story – Theme (River, Chessboard, Maze)*
  - *Color – Motivation*
- Reward by class expectations
- Identify designed universe and its rules
- Recognize if the design breaks down or always follow its own rules?

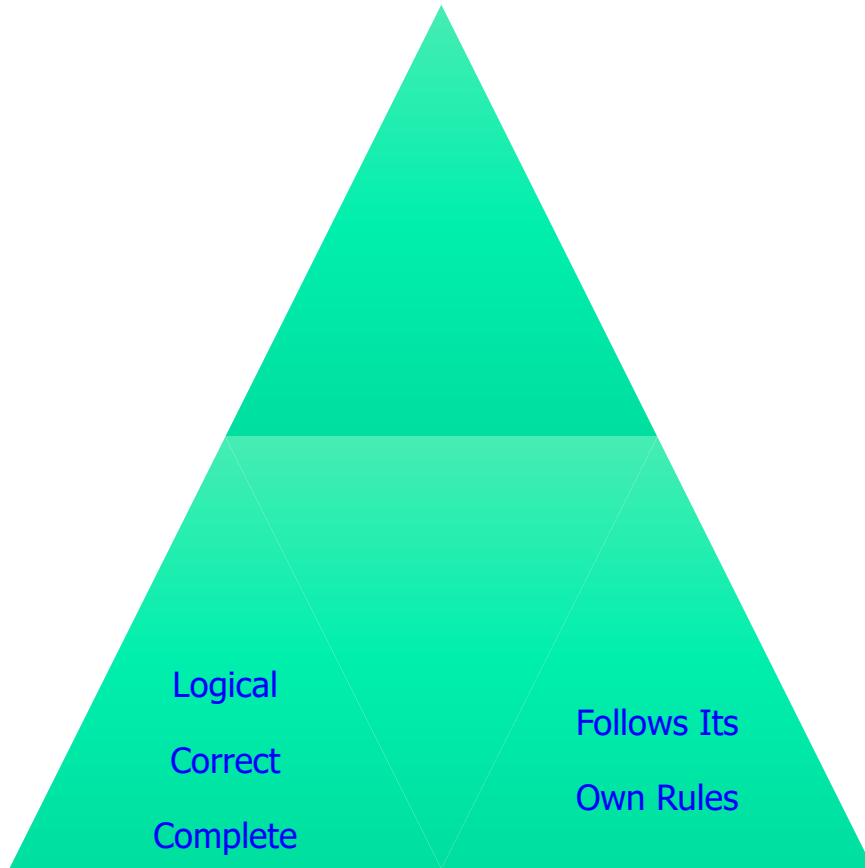
# Quality of the Whole



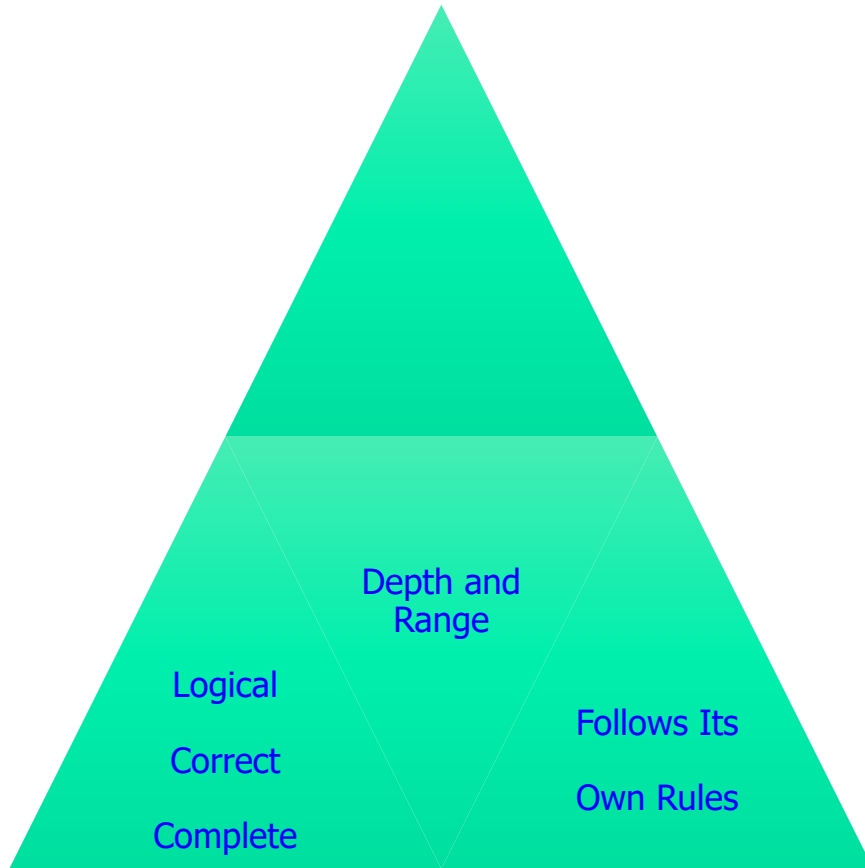
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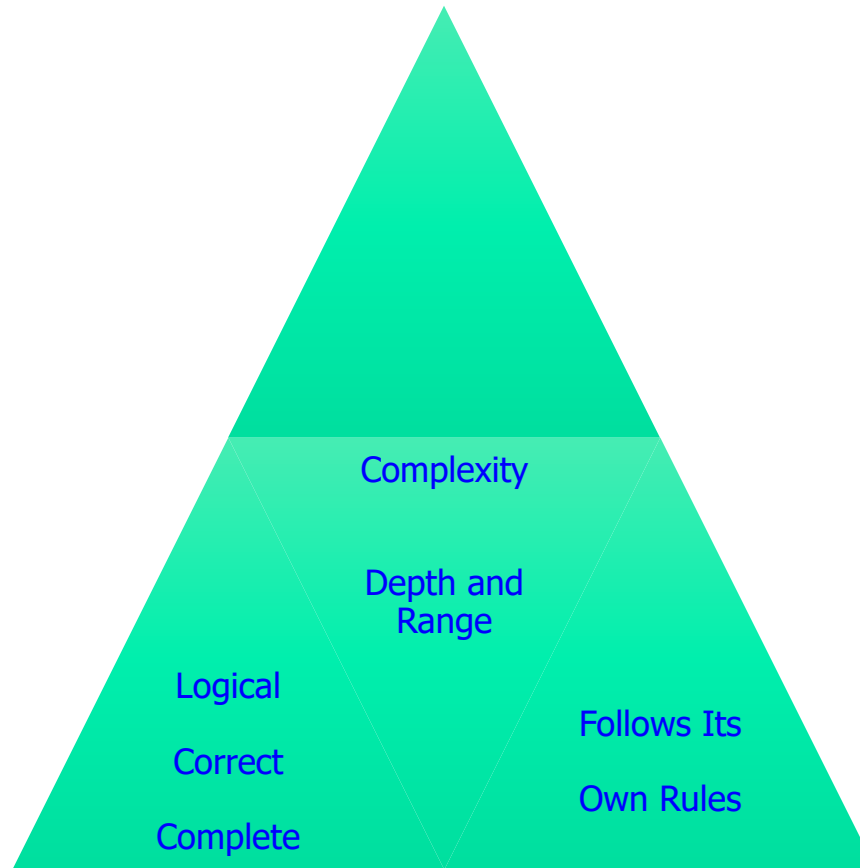


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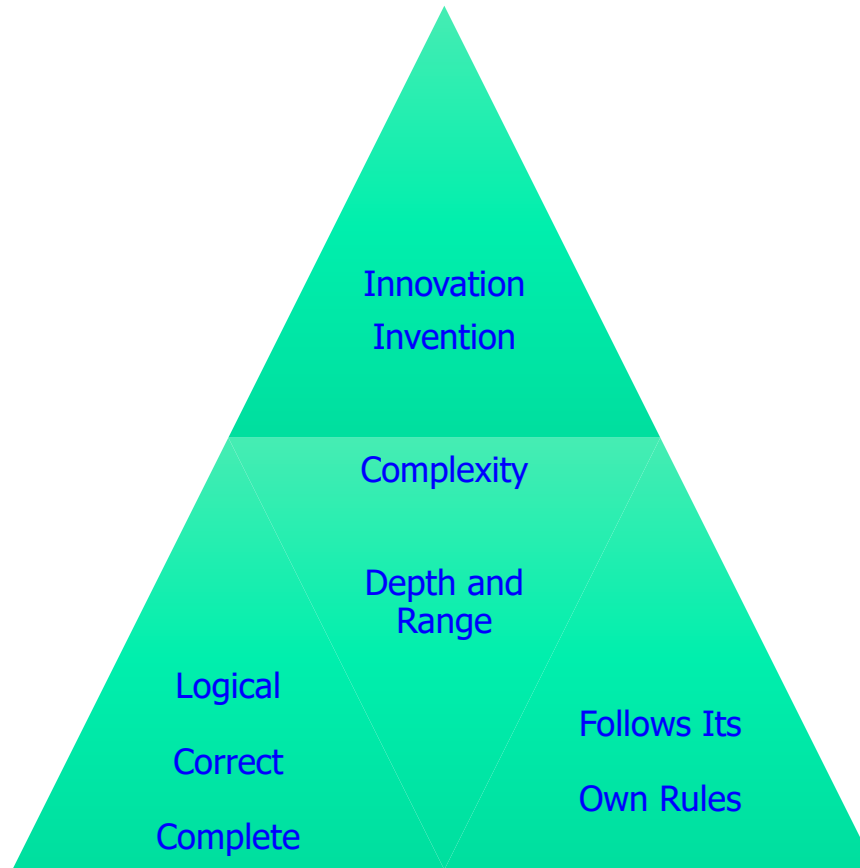




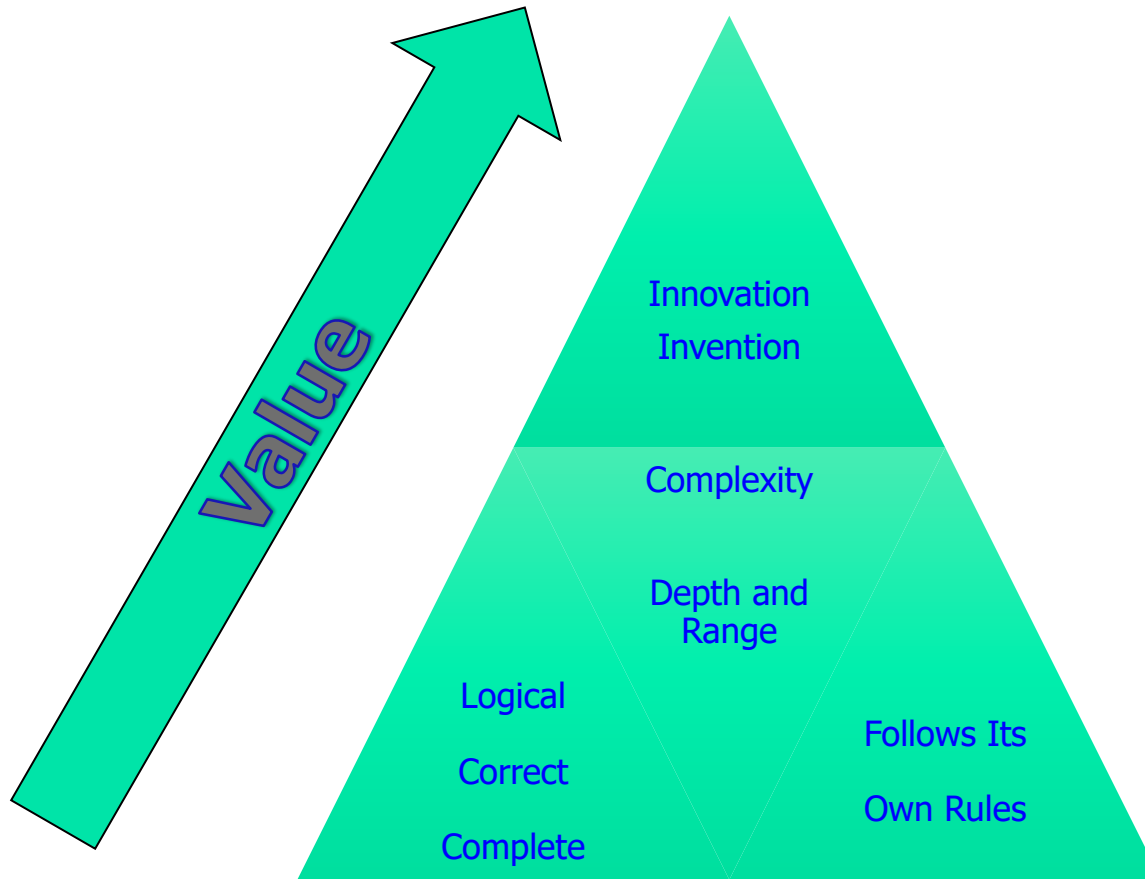
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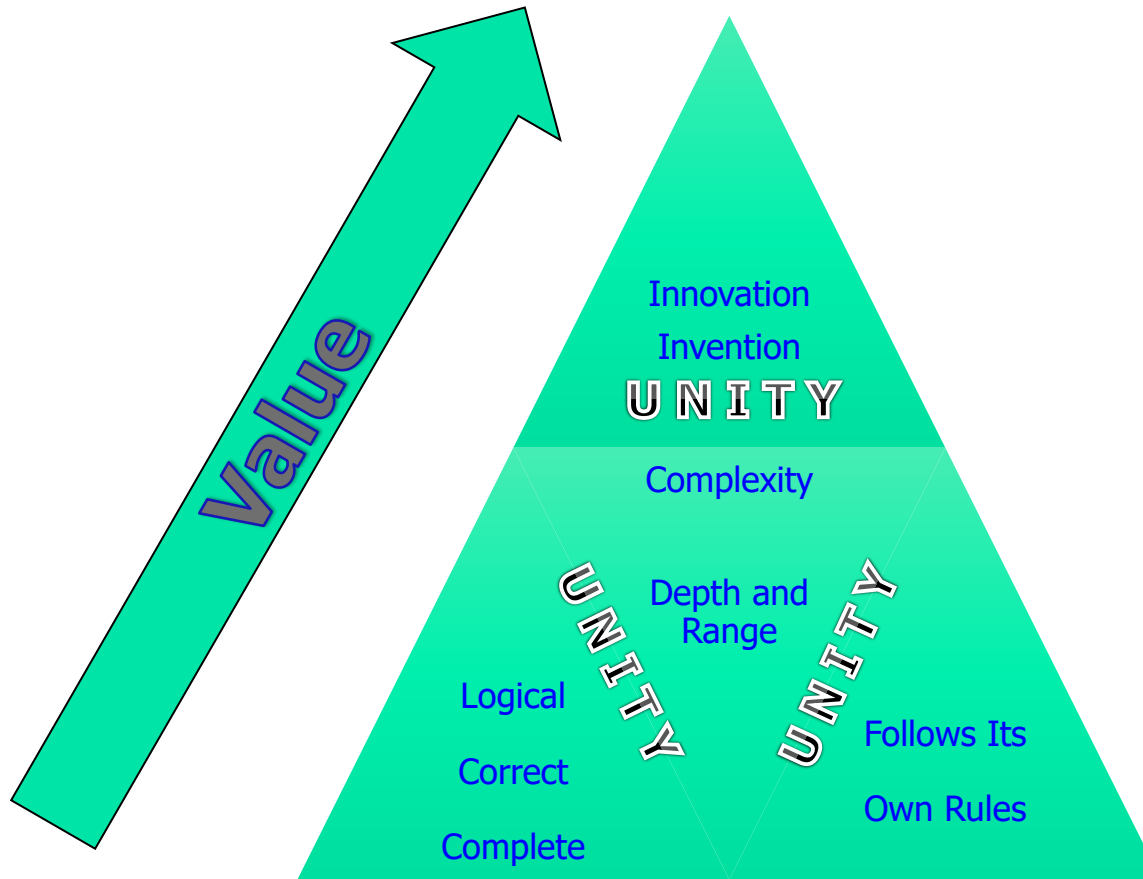
# Quality of the Whole



# Whole $\geq$ Sum of the Parts



# Whole $\geq$ Sum of the Parts





# Answer: So What?

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- Designer: What makes the show memorable?
- Judge: What makes the show more valuable?
- Who had Quality over Quantity? A whole?
- *Who was more who they set out to be?*
- Designer: What training and skills will it take to “pull off” the show?
- Judge: What training and skills did it take to “pull off” the show?
- Give the performers their due credit – how do they elevate the design?

# Ensemble Excellence



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- Achievement of spacing, line, timing, and orientation
- Achievement of dynamic range through the efforts of space, time, weight, and flow
- Adherence to style in equipment, movement, and motion

# Ensemble Excellence



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- Achievement of simultaneous challenges
- Achievement of sustained concentration levels, training, and recovery
  - Maturity and Ability to Respond – In the Moment
- Adherence to style in equipment, movement, and motion

# Ensemble Excellence



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- Training, concentration, stamina, and recovery
- Achievement of characteristics, detail, and nuance

*REWARD SMART CHOICES*

*REWARD SUCCESS*





# Field Training

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- All components must serve the overall intention of the show.
- Focus training on stamina and skills required to perform the design.
- Focus training on situational awareness and ability to create a whole.

# Field Training



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- Form, Body, Equipment are equally important but not necessarily equally seen.
- We don't preach the expectation of "ALL 3, ALL THE TIME".
- Form and Body are design ingredients, not an end to themselves.

# Body and Equipment



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- Good highlights are:
  - Shape changes in the body
  - Dimensional changes in equipment
  - Speed changes in either
  - Combinations that enhance the musical structure



# More Body and Equipment

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- Speed changes are most common and most easily discharged
- Expressive variations motivated by music or role(s) are generally visible
- Path changes in body/equipment are also generally visible
- Shape changes in body are important for texture (and maybe expression)



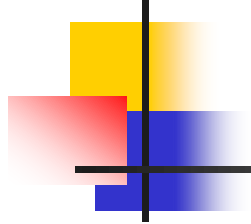
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# Body and Composition



Remember the scale of your  
environment

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# In the end....

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- Be unique
- Be musical
- Follow your vision
- Filter with the design elements
- Demonstrate achievement