

Tabulation Checklist:

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October 28, 2006

Color Guard/Auxiliary Performance

Evaluate the total performance of the color guard based on the criteria below. Your scoring and commentary must include ALL auxiliary units (flags, rifles, majorettes, dancers, etc.)

Criteria	Comments	Scoring
<p>I. Program Content</p> <p><i>Proficiencies include but are not limited to:</i></p> <ul style="list-style-type: none"> Musicality Variety Originality Professionalism Use of Form/Body/Equipment Range/Difficulty Continuity/Pacing Program Integration Staging/Coordination of Units 		<p>Possible: (50)</p> <ul style="list-style-type: none"> High Superior 45 - 50 Superior 40 - 44 Excellent 30 - 39 Good 20 - 29 Fair 10 - 19 <p>Score: <input style="width: 100px; height: 20px;" type="text"/></p>
<p>II. Excellence</p> <p><i>Proficiencies include but are not limited to:</i></p> <ul style="list-style-type: none"> Precision Timing Phasing Equipment Control Posture/Centering Body Control/Technique Style Consistency Form Accuracy/Maneuvering 		<p>Possible: (50)</p> <ul style="list-style-type: none"> High Superior 45 - 50 Superior 40 - 44 Excellent 30 - 39 Good 20 - 29 Fair 10 - 19 <p>Score: <input style="width: 100px; height: 20px;" type="text"/></p>
<p>Signature of Adjudicator</p> <hr style="width: 50%; margin-left: 0;"/>		<p>Possible: (100)</p> <p>Final Score: <input style="width: 100px; height: 20px;" type="text"/></p>

Color Guard/Auxiliary Performance

		Fair	Good	Excellent	Superior	
		10 - 19	20 - 29	30 - 39	40 - 44	45 - 50
I. Program Content	<p>Box 1 - Program integration is virtually non-existent. Form, body, and equipment are not used properly to enhance the music/visual program. There is an obvious lack of coordination between the color guard and the rest of the program.</p>	<p>Box 2 - The color guard work exhibits below average design elements. The use of form, body, and equipment seldom enhance the musical/visual program. The color guard work lacks variety and rarely enhances the musical/visual program.</p>	<p>Box 3 - There is noticeable program integration of the color guard and other elements of the program. There is a good interpretation between the color guard designers and the other coordinators of the program. Color guard work occasionally displays variety and good use of form, body, and equipment. However, design elements are only maximized sometimes.</p>	<p>Box 4 - Color guard work frequently enhances the music/visual program through the design elements: form, body, and equipment. Designers have a good interpretation of the program concept and exhibit knowledge of what should be displayed visually through the color guard. Program integration is above average and includes multiple moments of variety, but is not always maximized.</p>	<p>Box 5 - Overall color guard integration within the musical/visual program is superior. All design elements: form, body, and equipment consistently enhance all aspects of the program. Color guard work exhibits variety and professionalism. There is a definite well understanding of coordination from the design of the color guard repertoire.</p>	
	<p>Box 1 - Problems with timing and accuracy are evident. Performers display a lack of training and a method of technique/uniformity in form, body, and equipment. Different performance styles are apparent between performers. There is no attempt to recover from break downs.</p>	<p>Box 2 - Periods of accurate timing are displayed from time to time. Some training in a uniform method of technique and style in form/body/equipment are displayed, but seldom executed. Position from performer to performer is below average. Break down recovery times are slow</p>	<p>Box 3 - A uniform method of form, body, and equipment are occasionally demonstrated. Performers are aware of good timing and sometimes, understand how to adjust for accuracy. Although a uniform style is noticeable, it is not always demonstrated.</p>	<p>Box 4 - A training program in form, body, and equipment is obvious. Performers frequently display demanding excerpts with accurate timing. Performers exhibit knowledge of a uniform method and style. Performers recover quickly from any break downs.</p>	<p>Box 5 - Performers exhibit superior training. Form, body, and equipment technique is maximized, creating superior position and timing. Demanding excerpts are performed with ease, control and synchronization. Break downs, if any, are insignificant and are recovered from almost instantaneously.</p>	
II. Excellence	<p>Box 1 - Problems with timing and accuracy are evident. Performers display a lack of training and a method of technique/uniformity in form, body, and equipment. Different performance styles are apparent between performers. There is no attempt to recover from break downs.</p>	<p>Box 2 - Periods of accurate timing are displayed from time to time. Some training in a uniform method of technique and style in form/body/equipment are displayed, but seldom executed. Position from performer to performer is below average. Break down recovery times are slow</p>	<p>Box 3 - A uniform method of form, body, and equipment are occasionally demonstrated. Performers are aware of good timing and sometimes, understand how to adjust for accuracy. Although a uniform style is noticeable, it is not always demonstrated.</p>	<p>Box 4 - A training program in form, body, and equipment is obvious. Performers frequently display demanding excerpts with accurate timing. Performers exhibit knowledge of a uniform method and style. Performers recover quickly from any break downs.</p>	<p>Box 5 - Performers exhibit superior training. Form, body, and equipment technique is maximized, creating superior position and timing. Demanding excerpts are performed with ease, control and synchronization. Break downs, if any, are insignificant and are recovered from almost instantaneously.</p>	
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