

JUDGING COLOR GUARD

The focus of the color guard sheet will require a significant knowledge of form and staging, as well as a high level of knowledge about the use of the body and the use of equipment.

The color guard is a considerable vehicle through which the design team can support the concept of the program. That concept can be the strongest possible reflection of the audio, or it can include clear thematic support, or both. The use of the color guard can be an integral portion of the design, a vehicle for the structural reflection of the music, and it can be a visual reflection of the emotional variations of the audio. This is a considerable responsibility on the members of the guard. Therefore, it is a considerable responsibility of the judge to recognize all facets of the presentation of the color guard through clear commentary.

In the program concept, the color guard contributes to the unity or cohesion of the program or to the unity or cohesion of the various parts of the production. The guard may use flags, props, or costumes that reflect the program concept in a literal or non-literal manner.

From a structural perspective of the music, the color guard reflects the mechanics of the audio, including such facets as the harmony, the melody, the meter variations, the phrasing, the voicing, etc. The guard often expresses these "mechanics" through its use of body, form and equipment. To relay the emotional value of the audio, the guard often contributes qualities of expression, which communicate the feelings and the mood inspired by the musical structure.

The guard's primary function is to support, enrich, and enhance the musical program, with respect to the unit's total visual identity. The color guard contributes its communicative skills by participation in a number of options:

- Form and staging, expanding the designer's options in dimension and variety.
- Through equipment, the guard can allow the audience to "see the music." The equipment used may be the BODY.
- With choreography the guard can communicate musical concepts and identity of the unity.
- Drama and role play allows the guard to communicate the program concepts with a theatrical approach. These may be literal or non-literal.
- Through isolated special visual effects, the guard can enrich the audience's comprehension of the message of the program, or the message of a specific moment within a production. These may include, but are not limited to color and props.

Accepted rules of design should be our basis for comparing approaches. Line, form, balance, texture, dimension, etc, are the components that are essentially obvious in form concepts. These also apply to any kind of use of the body or equipment. Expressive aspects of path, speed resistance and flow are demonstrated through form, body and equipment.

Think of the triad of color guard. FORM, BODY, EQUIPMENT.

Be open minded, whether the concept is literal or non-literal. The same rules for quality of design apply.

Expressive effort change:

PATH

Direct (straight) ----- Indirect

SPEED

Quick ----- Slow

RESISTANCE

Lightness ----- Heaviness

FLOW

Free ----- Bound

PRINCIPALS OF MOVEMENT

Centering - The pelvis is the center of the body weight and all movement passes through the pelvis. All body parts tie into the whole body and all of the body mass or weight is evenly distributed over the feet.

Gravity - The performer must be able to defy the natural force of gravity in order to make movement more efficient. Giving into gravity, such as falls and drops, can help achieve a difference of effort.

Balance - Good balance means that moving one body part will require adjustment to the other body parts in order to keep the center and the point of balance of the body.

Alignment - the various body parts are in correct relative position with one another.

Gesture - use of a body part to change the shape of the body.

Rhythm - Weight and time. Subdivision of the pulse.

Breathing - Breath gives life to movement.

Extension – Stretching a limb outward.

Flexion – Gathering a limb inward.

Anterior – In the front of the body.

Posterior – Behind or in back of the body.

Kinesphere – The area surrounding the entire body within the reaching possibilities of limbs without changing one's pace.

Dimension – Movement into height, depth, width in the kinesphere of the body; movement of the body into height, depth, width on the field.

Peripheral – Movement occurring in the outer limits of one's kinesphere.

Disagreement – Directional differences among the head, torso, and pelvis.

Dynamics – The interaction of forces that produce contrast.