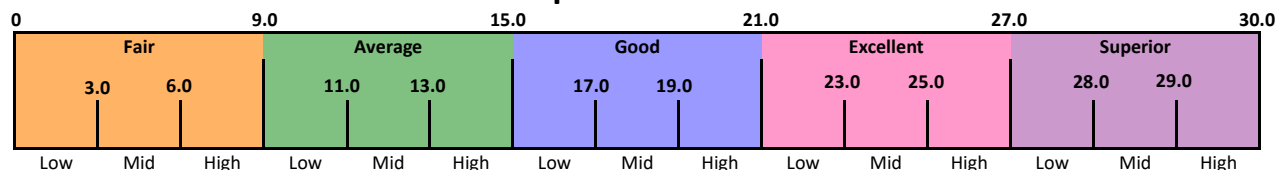


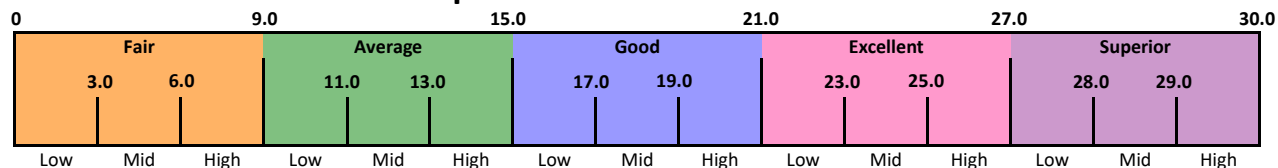


Team and Pair Scoring Scale

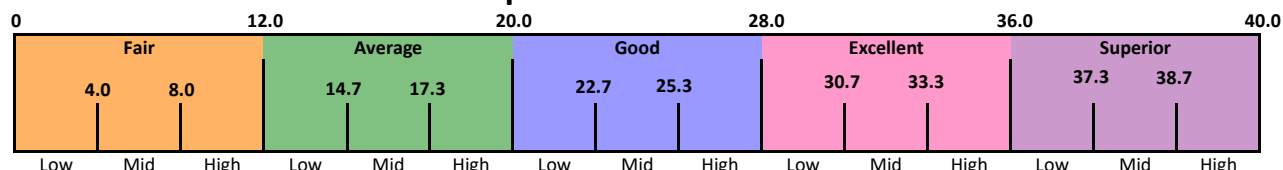
30-Point Caption Scale for Content



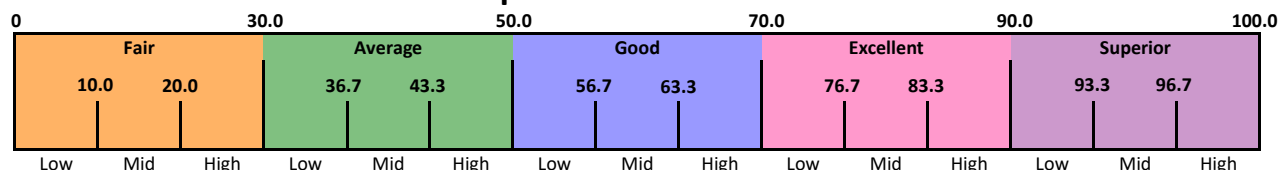
30-Point Caption Scale for Precision and Unison



40-Point Caption Scale for General Effect



100-point Total Score Scale



Pair Performance Examples



Team Performance Examples





TEAM: HIGH FAIR

SKILLS

Aerials

1 spin
Horizontal exchange
Aerial 'run around' exchange
2-baton high-low elbow pass
Vertical exchange
Open hand exchange
2-baton 'feed out' exchange

Rolls

1 elbow
Hand roll
Elbow with exchange

Contact Material

Elbow flip
RH fingers
Thumb flip
Horizontal thumb flip
Leg toss
Horizontal fingers
Horizontal neck wrap
Full hand wrist twirls

COMPOSITION

Basic skills are used in isolation with no other simultaneous responsibilities. Forms are readable and simplistic. Staging is logical and displays basic skills well. Travel transitions lack footwork and are "pedestrian" without choreography. Excessive "recovery time" is built in wisely for these Fair athletes. Composition is written to the level of these athletes. A basic "style" is composed from mostly arm gestures depicting a basic character for the selected music. The composition conforms to the basic tempo of the music. Artistic interpretation cannot be explored at this level. Composition explores basic full unison work, pair partnering, and 3-3 groupings, giving some interest to the composition at a Fair level.

PERFORMANCE

The "style" hints at "modern Latina" with basic gestures. The obvious isolated skills and responsibilities gives the athletes a sense of uniformity at the Fair level. The athletes are limited in expression and have no knowledge of "tension/release" or "breath" at this level. The athletes "labor" their skills with no continuity, flow, or seamlessness, typical for Fair level athletes. The athletes are attentive to their timing responsibilities which are "entry level" performance qualities in this range.



TEAM: HIGH AVERAGE

SKILLS

Aerials

Exchange with walkover
Vertical on-going exchange
With feature catches
3 spin

Feature exchange involving

2-baton with leg toss
3-baton
1 spin illusion

Rolls

Long arm roll
Combo involving cutbacks
Rocks, 'eggbeater'

Contact Material

Elbow flip
Back drop
Shoulder catch
Blind catch with partnering
exchange
Contact work with travel and
fankick

COMPOSITION

The modes are interwoven within exchanges and travel choreography giving greater value to the composition. Athletes have frequent simultaneous responsibilities involving baton skills, body skills, and travel. Pacing of events follows the musical tempo logically and predictably. The composition is written to the level of the athletes. Risks were present in exchanges as many were "textured" utilizing a greater use of time and space. At this level there is a greater density of skills presented which are intricate and interrelated among the modes, exchanges, and transitions. Virtuosity of individual features is used effectively to create highlights.

PERFORMANCE

The style reflects a "Tango" flare and the athletes appeared comfortable. The athletes moved with maturity. Most expression is generated in the upper body. Speed is controlled well indicating that all members are trained consistently. Athletes at this level are still in "skill demonstration mode" without a great deal of performance expression integrity due to experience. Highlighted virtuosity by some individuals solidly indicates Average level athletes who are progressing with adequate level of proficiency.



TEAM: HIGH GOOD

SKILLS

Aerials

Open hand exchange
Horizontal/Vertical exchange
3 spin
Can opener exchange
2 spin Fujimi leg catch
'Run around' exchange
Double illusion
3-baton with exchanges

Rolls

2 neck rolls (all)
Elbow pops on floor
Elephant roll exchange

Contact Material

Throat drop
LH/RH sustained section
Vertical neck wrap into
With sustained section

COMPOSITION

There is constant blending of baton and body throughout. Pacing of events is weakened due to lack of speed changes within composition. Program is "full" and dense but lacks range of variety and risk elements. Program is written to the level of the athletes and encompasses skills that were learned consistently among all members. There is very little recovery time due to the density of the composition so exposure to timing errors is constant. Composition explored a "GOOD" range of balanced skills with an emphasis on ambidexterity. At this level, BODY choreography is blended with baton most of the time. Highlighted virtuosity is limited due to proficiency level of the athletes. Body detailing depicted the character frequently. Ending did not have strong resolution. Clarity suffers due to their overuse of the same interval among the members.

PERFORMANCE

Energy is the performance motif of the team as they explored the "primal" character. Performance emphasize is based on continuity/flow of the body with complimentary and "safe" baton work. Musicality and characterization resulted in an overall entertaining product. The use of the musical pulse engaged the audience and the athletes' ability to deliver their qualities "on stage" is evident. Expression of the program was inherent to their training and resulted in a GOOD and solid performance.



TEAM: HIGH EXCELLENT

SKILLS

Aerials

Featured triple illusion

Illusion/walkover (all)

Textured exchange using modes

4 spin

2-baton feature

2 spin/walkover

Horizontal 3 spin

Feature round-off trick

3-baton textured

Rolls

Neck roll

Sustained cutback section

With pops and movement

Long arm roll

Contact Material

Sustained section with travel and risk (slap)

Sustained section with speed exchange

Horizontal contact with partnering

COMPOSITION

The Spider theme is evident throughout and created in the upper and lower body. Speed changes within the composition added greater range of dynamics of the impact moments. Risk is evident in stationary tricks and contact material. Roll mode has less impact and is somewhat more “stock” and short in time. Exchanges have a greater interest level with entrances, exits, and catches. The composition reflected the concept consistently, which placed greater demand on the creative process. A fresh element of originality enhanced the composition with the use of the spider web.

PERFORMANCE

The athletes portrayed the character well with the use of tension/release of the body along with facial communication. Technical excellence lacks during higher level moves in the stationary complex mode exposing some insecurities. Due to the physical demand of the body and mental demands of the speed changes, stamina/endurance negatively affected the ending creating a slurred look. The team performed with confidence and maturity overall. Strength of their twirling was a positive impact.



TEAM: MID SUPERIOR

SKILLS

Aerials

Feature triple illusion
Wide range exchange
2-baton/3-baton complexity

1 spin double illusion
2-baton with superior risk
2 spin, high risk floor spin
Unique trapeze swing exchange

Rolls

On-going cutback section
Cutbacks with multiple drop-ins
Continuous back neck section
with half Monster

Contact Material

Horizontal 1 ½ back catch
Complex contact during travel
Horizontal contact with
partnering
Frequent non-vision contact

COMPOSITION

The risk composed within the contact material and exchanges increased overall value. Exchanges are massive and SUPERIOR, enhanced by the use of time and space. Feature moves contained risk and possessed inherent virtuosity. Directed singular focus moments were intentional which minimized involved of all members at times. Trapeze swing exchanged shows risk and creative uniqueness. Often times, sections were composed outside the musical structure to bring an intentional emphasis to the work and a SUPERIOR level of musical “layering”.

PERFORMANCE

All members are consistently trained technically and artistically which results in SUPERIOR effect and communication. Maturity of expression is evident throughout the program with a sense of artistic athleticism ever present. Amplitude, artistic details and nuances are delivered with conviction and believability. Music is “seen” as a result of athletes’ artistic projection.



TEAM: PERFECT 100

Team Japan “Hallelujah”

Stephen Sondheim said, “.... to be effortless, take a lot of effort...”

We now have a PERFECT team to reference as the pinnacle of our sport.

This team is a PERFECT marriage of skill, design, musicality, and choreography all resulting in and motivated by EMOTION. Taking a very reverent and beautifully melodic version of “Hallelujah” the team floated seamlessly down a soothing “river journey” referencing heavenly motifs along the way.

The term “total package” has been re-defined by this team. The subtleties, artistic detailing and nuances are breath taking and transcend our sport to art. The delivery of the choreographer’s vision by these artists is flawless, heart-felt, and genuine as they created calmness in the arena unlike the sport has ever experienced. The batons were liquid-like and served as an exquisite and enhancing “voice” within the composition.

Intellectually, we are intrigued by the “blueprint” of the program and hope that it’ll serve as coach’s textbook from which all will study for years to come.