

# **WORLD ASSOCIATION OF MAJORETTE-SPORT AND TWIRLING WAMT**



## **COMPLETE COMPETITION RULEBOOK**

Last update: September 2023.

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## **AGE CATEGORIES**

1. CHILDREN- up to 6 years old
2. CADETS 7-11
3. JUNIORS 12-14
4. SENIORS 15-25
5. GRAND SENIORS- 26 and older

**REFERENCE DATE IS JUNE 30TH OF THE YEAR IN WHICH THE WORLD CHAMPIONSHIP IS HELD.**

### **Age of small formations**

- SOLO- age must comply with the age category of formation
- DUO/TRIO- it is allowed to combine different age categories, however, the age category is determined **by the oldest member** of the formation (e.g. trio consisting of 2 cadets and 1 senior competes in seniors)
- MINI- it is allowed to combine different age categories, however, the age category is determined **by the oldest member** of the formation (e.g. mini consisting of 2 cadets, 3 juniors and 1 senior competes in seniors)

### **Age BATON Solo BOYS and Freestyle-**

- CADETS 7-11
- JUNIOR- up to 14 years old
- SENIOR- 15 and older

**In all other categories boys compete against girls in the appropriate age division**

### **Age of big formations**

- Number of members of the group and limit of **older** members:
  - the number 8-12 - limit 2
  - the number 13 - 17 - limit 3
  - the number 18 - 22 - limit 4
  - the number 23+ - limit 5
- Older participants may be older only by one age category
- **If the limit is exceeded:**
  - The group registers and starts in categories according to the oldest
  - The group changes the number of majorettes
- Number of **younger** participants in the group (CAD, JUN, SEN) is not restricted
- **GRAND SENIORS-** number of younger members is restricted as following:
  - the number 8-12 - limit 2
  - the number 13 - 17 - limit 3
  - the number 18 - 22 - limit 4
  - the number 23 + limit 5
- Competitors in GRAND SENIOR age category can't be younger than 15 (seniors)
- If there is no Grandsenior age division in a certain category, Grandsenior will compete in **senior**

## SECTION DEFILE/MARCH (abb. DEFILE)

Category	Age categories	TIME	AREA	Number of competitors	
<b>BATON</b>	-cadets -juniors -seniors	1:30-3:00	Full floor area	Min. 7	
<b>POM POM</b>	-cadets -juniors -seniors	1:30-3:00	Full floor area	Min. 7	

## **MARCH-DEFILE**

### **Competition Performance Structure**

1. Entrance and start
2. March
4. Final position, stop figure (4 seconds)

- **Group Entrance**

The starting group is standing ready. Other groups must not interfere with the competition performance by warming up.

- **Time Measurement**

- The defile time begins to run at the moment, when the accompanying music reproduction starts.
- Time measurement ends at the moment soon as the competitors take the final position and the music for the competition routine stops. The decisive moment is the stopping of the music.

- **Tempo Evenness**

- The defile must have a balanced tempo throughout the competition route; long skips may not be used for “catching the time”.

- It is allowed to perform a part of choreography in one place, however the choreography must overall resemble movement through the desired route.
- **Passing the Route**
  - There is no marked route. Competitors may use full floor area.
  - There has to be continuous movement in the choreography through the floor area.
  - It is considered a choreographic shortcoming or incorrect performance, when the entire group or some competitors remain in the same area of floor area. This is not a stage category but defile.
- **Inclusion of Dancing, Gymnastic, and Acrobatic Elements**
  - The composition may contain elements and motives of social or folklore dances, if they correspond with the nature of the music.
  - Gymnastic elements (e.g. balance, jumps, pirouettes, translations) may be included, if they are performed without breaching the smoothness of the routine, if they are not performed purposelessly, but in connection with an equipment element, shapes and patterns.
  - If the gymnastic elements are performed by just several competitors in the group or solo formation, other members must not be in a static, waiting position.
  - Floor exercise elements of lifting the competitors in the baton and pom pom are allowed at any point in the choreography

## **BATON DEFILE**

- **Competitors may use baton or mace**
- Only 1 baton or 1 mace per competitor may be used

## **COSTUMES, HAIR AND MAKE-UP**

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette's costumes.
- Leotards and trousers are allowed
- Cap or its imitation is not mandatory
- Boots are not mandatory
- Full sole shoes must be worn (no half-sole shoes or paws)
- Face painting is not allowed

## PRINCIPLES OF EVALUATION

- It is crucial for the evaluation and scoring how is the routine composed and presented.
- Size of the formation has no effect on scoring

### AREA A- CHOREOGRAPHY AND COMPOSITION

#### The judges evaluate:

- Element selection and variety
- Originality
- Execution
- Utilisation of dancing or gymnastics elements and their possible excessiveness
- Utilisation of baton elements
- Floor movement, coverage
- Artistic expression
- Synchronisation
- The choreography must flow logically, be cohesive with the rhythm and music speed
- Music suitability for the age of the competitors and their maturity, event
- Harmonisation between the composition choice and the overall performance - the movement expression of the music-sound accompaniment of the performed routine
- Music mix homogeneity, transitions and concurrence of music motives and individual sounds
- Costume and make-up

### AREA B- MOVEMENT TECHNIQUE

- **Body attitude** - bent back, forward shoulders, movement in a forward bend, stiffness are considered an error
- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, "passive" arms during movement and turns, raising arms forward above the shoulder level are considered an error.
- **Head attitude and movements** - an unnatural head attitude (backward bend, sideways bend, forward bend with the sight down on the legs) is considered an error.
- **Knee lifting** - various national schools (styles and concepts) are respected, the knee lifting or heel lifting (kicking backwards) height is not decisive then, the knee lifting should be balanced on both sides, high lifting of the left leg and mere slight lifting of the right leg (limping), uneven lifting, accenting one leg is wrong.
- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.

- **Foot position** - the feet should be parallel
- **Gymnastic and acrobatic elements** - precision, range, and certainty of performance, clearness of the beginning and the end of the element, competitor's fall, correct body, arm, leg, and head attitude during an element
- **Turns, revolutions**— tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé
- **Balance**— correct course of the movement, certainty of performance, flexibility
- **Flexibility**— sufficient flexibility, correct movement course, certainty of performance

## AREA C- WORK WITH EQUIPMENT

### LEVEL 1

All manipulation with equipment without rotation

- dead equipment (without any movement)
- slide- Roly Poly
- circles
- sway
- lifting, lowering
- invert
- combination of any mentioned above

### LEVEL 2

BASIC ROTATIONS

- Horizontal rotation
- Figure 8 (Vertical rotation with one hand)
- Swing
- Sun
- Star
- Flourish whip
- All variations of these rotations, in different directions, with right or left hand
- Aerials:
  - Revolution is not required
  - Standard release- from the tip (ball), open hand, 2 hand releases, lanse
  - standard catch- palm up, L/R hand
- Exchange:
  - shorter than 2 m
  - standard release + standard catch

### LEVEL 3

- Rotation on palm
- Rolls around (single elements):
  - Neck
  - Shoulder
  - Arm



- Elbow
- Wrist
- Back (diagonal)
- Chest (diagonal)
- Waist
- Leg
- Snake
- Broken angel over face/mouth
- Easy entry layout (without snake phase)
- Aerials:
  - Revolution is required
  - Hard release + standard catch
  - Standard release + hard catch
  - Hard release+ hard catch (up to level 3)
  - Hard releases:
    - Under arm
    - Under leg
    - Behind back
    - Over the palm
    - Single flip standard
  - Hard catches:
    - Backhand
    - Head
    - On the back
    - On the hips
    - Under the arm
    - Under the leg
- **1 spin- all releases, all catches**
- **2 spin- standard release + standard catch**
- Travelling with minor body movement- releases and catches up to level 3
- Exchange:
  - Long Exchange- 2m or longer
  - Standard release + standard catch
  - Short Exchange- shorter than 2 m
  - Hard Release + normal catch
  - Normal release + hard catch
  - Hard release + hard catch

#### LEVEL 4

- Finger twirls
- Fish (at least 4 counts)
- Paddle rolls
- 2 Elbows- Half Ladder
- Neck trap
- Elbow pop



- Layout
- Single Fujimi
- Single elbow rack (single klic)
- Broken angel
- Shoulder Half angel
- Snake half angel
- Shoulder-shoulder
- Aerials:
  - Hard releases on 4th level
    - Backhand
    - Thumb flip
    - Under Shoulder
  - Hard Catches on 4th level
    - Blind
    - Grab
  - **1 Spin- horizontal release, all catches**
  - **2 spin- all releases, all catches**
  - **3 spin- standard release + standard catch**
  - **Travelling with major body movements- releases and catches up to level 3**
  - **Exchange:**
    - Long Exchange
    - Hard Release + normal catch
    - Normal release + hard catch
    - Hard release + hard catch
  - **With 1 spin**

## LEVEL 5

- Angel roll
- Diamond roll
- Monster roll
- Backpack roll
- Casper- continuous neck roll
- Mouth roll- continuous front roll
- 4 elbows- Ladder
- Elbow racks (klic-klac)
- Fujimi (2 elbows)
- Continuous elbow pops
- Drop in
- Aerials:
  - **2 spins- horizontal release, all catches**
  - **3 spins- all releases, all catches**
  - **4+ spins- all releases, all catches**

- Travelling with major body movements- all releases, all catches
- Exchange:
  - Long Exchange with multiple spins- all releases, all catches
  - Long exchange- horizontal
  - Dual pattern exchanges- all releases, all catches

## OBLIGATORY ELEMENTS

- There are no obligatory elements

## PENALTIES

- Drop -0,05
- Fall -0,3
- Unision -0,01
- Slipping, tripping, blance check -0,01
- Minor error (off pattern, 2 hand catch...) -0,01
- Major error, big step -0,05
- Fall of costume -0,1
- Time -0,05 per second
- Premature entrance to the stage (before announcement) -0,3
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Communication -0,3
- Choreography done without shoes -0,5
- Face painting -0,5
- Missing stop figure -0,4

## POM POM DEFILE

- Competitors may use 1 pair of poms per competitor

## COSTUMES, HAIR AND MAKE-UP

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette's costumes.
- Leotards and trousers are allowed
- Shoes are recommended but not mandatory
- Type of shoes allowed:

- ballet slippers
- jazz shoes
- trainers
- half-sole shoes
- paws...
- Face painting is not allowed

## PRINCIPLES OF EVALUATION

- It is crucial for the evaluation and scoring how is the routine composed and presented.
- Size of the formation has no effect on scoring

## AREA A- CHOREOGRAPHY AND COMPOSITION

### The judges evaluate:

- Element selection and variety
- Originality
- Execution
- Utilisation of dancing or gymnastics elements and their possible excessiveness
- Utilisation of pom elements
- Floor movement, coverage
- Artistic expression
- Synchronisation
- The choreography must flow logically, be cohesive with the rhythm and music speed
- Music suitability for the age of the competitors and their maturity, event
- Harmonisation between the composition choice and the overall performance - the movement expression of the music-sound accompaniment of the performed routine
- Music mix homogeneity, transitions and concurrence of music motives and individual sounds
- Costume and make-up

## AREA B- MOVEMENT TECHNIQUE

- **Body attitude** - bent back, forward shoulders, movement in a forward bend, stiffness are considered an error
- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, "passive" arms during movement and turns, raising arms forward above the shoulder level are considered an error.
- **Head attitude and movements** - an unnatural head attitude (backward bend, sideways bend, forward bend with the sight down on the legs) is considered an error.

- **Knee lifting** - various national schools (styles and concepts) are respected, the knee lifting or heel lifting (kicking backwards) height is not decisive then, the knee lifting should be balanced on both sides, high lifting of the left leg and mere slight lifting of the right leg (limping), uneven lifting, accenting one leg is wrong.
- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.
- **Foot position** - the feet should be parallel
- **Gymnastic and acrobatic elements** - precision, range, and certainty of performance, clearness of the beginning and the end of the element, competitor's fall, correct body, arm, leg, and head attitude during an element
- **Turns, revolutions**– tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé
- **Balance**– correct course of the movement, certainty of performance, flexibility
- **Flexibility**– sufficient flexibility, correct movement course, certainty of performance

#### BODY TECHNIQUE ELEMENTS

LEVEL	POSITIONS	KICKS	JUMPS	URNS	TUMBLING
1	-Candle -Passe -Split -Releve -Back bend -Plie	-Tuck kicks	-T jump -X jump -Tuck jump -Chasse	-classic spins	-Side rolls -Fwd rolls -Back rolls
2	-Scale - Y stand (heel stretch) -	-Straight leg fwd and side kicks -Scale kicks	-Toe touch -Split leap -Pike -Hurdler -Stag jump -Sheep jump -Turn jump	-channe -Soutenu -Souteu Pique	-Cartwheel -Cartwheel on 1 hand -Round off
3	-Attitude -Arabesque - Scorpion	-Scorpion kick	-Jete -Tilt jump -Cabriole	-Pirouette	-Front walkover -Back walkover -Walkovers on 1 hand
4	-Tilt -Wrist lifting	-Round kicks	-Calypso -Firebird (Ring leap)	-Illusion -Y turn	-aerials (side, front)

5	-Handstand	-Calypso kick	-Kick Jete -Tour jete	-Fouette -Grand pirouettes -Scorpion turn -Wolf turn	-Handspring (Fwd, Bwd), -Layout stepout -Back salto (Tucked, Piked)
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### AREA C- WORK WITH EQUIPMENT

- Poms can be put on the ground only for security reasons when executing lifts
- One can hold multiple pairs of poms if necessary only for a short period of time
- Rolls and aerials with poms are allowed but not obligatory.

### OBLIGATORY ELEMENTS

- There are no obligatory elements

### PENALTIES

- Drop -0,05
- Fall -0,3
- Unision -0,01
- Slipping, tripping, blance check -0,01
- Minor error (2 hand catch...) -0,01
- Major error, big step -0,05
- Fall of costume -0,1
- Time -0,05 per second
- Premature entrance to the stage (before announcement) -0,3
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Communication -0,3
- Face painting -0,5
- Missing stop figure -0,4

## **SECTION CHILDREN**

<b>Category</b>	<b>Formation</b>	<b>TIME</b>	<b>AREA</b>	<b>Number of competitors</b>	
<b>BATON</b>	Solo	1:00-1:30	12x12m	1	
	Duo/trio	1:00-1:30	12x12m	2-3	
	Mini	1:00-1:30	12x12m	4-7	
	Stage	1:30-3:00	12x12m	min.8	
<b>POM POM</b>	Solo	1:00-1:30	12x12m	1	
	Duo/trio	1:00-1:30	12x12m	2-3	
	Mini	1:00-1:30	12x12m	4-7	
	Stage	1:30-3:00	12x12m	min.8	
<b>SHOW</b>	Solo	1:00-1:30	12x12m	1	

On the World Championship ALL choreographies competing in age division CHILDREN will receive gold medals. Due to very young age of competitors placement will not be awarded, only gold medals. On the diploma title of gold medallist will be written. Placement with scores will be published on official website once the Championship ends.

If any team wants to receive placement on the World Championship they may register as Cadets.

In Children age division it is allowed for trainers to show the choreography to the competitors, they may assist them with entrance/exit. Communication between competitors and trainers is allowed and will not be penalised.

## **STAGE ROUTINE**

### **Composition of competition performance**

- Entering, always upon an announcement by the announcer
- Salute (at least one competitor)
- Start position
- Choreography

- Stop position (4 seconds)
- Salute (at least one competitor)
- Leaving
  
- **Entrance Characteristics**
  - Competitors may enter the competition area only upon an announcement by the announcer..
  - It must be short, quick, and simple; it only serves for taking the initial position for the competition performance.
  - It must not be another “small choreography”.
  - The entrance ends with the stopping of the competitors; it must be clearly separated from the competition routine.
  - A salute is considered to be the taking of the basic waiting position before the actual routine, it can also be a military salute, dancing bow, head bow, arm movement, etc.
  
- **Time Measurement**
  - The time of the stage routine is measured without the time for the entrance.
  - The timing begins at the moment of accompanying music reproduction start.
  - The music for the competition performance must end with the end of the routine, it must not continue as the accompaniment for the exit.
  
- **Inclusion of Dancing, Gymnastic, and Acrobatic Elements**
  - The composition may contain elements and motives of social or folklore dances, if they correspond with the nature of the music.
  - Gymnastic elements (e.g. balance, jumps, pirouettes, translations) may be included, if they are performed without breaching the smoothness of the routine, if they are not performed purposelessly, but in connection with an equipment element, shapes and patterns.
  - If the gymnastic elements are performed by just several competitors in the group or solo formation, other members must not be in a static, waiting position.
  - Floor exercise elements of lifting the competitors in the baton choreography are only permitted as the final shape element at the end.
  
- **Stage exit**
  - The exit must be short, quick, and simple; it only serves for leaving the competition area.
  - It must not be another “small choreography”.

## **COSTUMES, HAIR AND MAKE-UP**



- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette's costumes.
- Leotards and trousers are allowed
- Cap or its imitation is not mandatory
- Shoes are recommended but not mandatory
- Type of shoes allowed:
  - ballet slippers
  - jazz shoes
  - trainers
  - half-sole shoes
  - paws...
- Face painting is not allowed

## PRINCIPLES OF EVALUATION

- It is crucial for the evaluation and scoring how is the routine composed and presented.
- Size of the formation has no effect on scoring

## AREA A- CHOREOGRAPHY AND COMPOSITION

### The judges evaluate:

- Element selection and variety
- Originality
- Execution
- Utilisation of dancing or gymnastics elements and their possible excessiveness
- Utilisation of baton elements
- Floor movement, coverage
- Artistic expression
- Synchronisation
- The choreography must flow logically, be cohesive with the rhythm and music speed
- Music suitability for the age of the competitors and their maturity, event
- Harmonisation between the composition choice and the overall performance - the movement expression of the music-sound accompaniment of the performed routine
- Music mix homogeneity, transitions and concurrence of music motives and individual sounds
- Costume and make-up

## AREA B- MOVEMENT TECHNIQUE

- **Body attitude** - bent back, forward shoulders, movement in a forward bend, stiffness are considered an error
- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, “passive” arms during movement and turns, raising arms forward above the shoulder level are considered an error.
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- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.
- **Foot position** - the feet should be parallel
- **Gymnastic and acrobatic elements** - precision, range, and certainty of performance, clearness of the beginning and the end of the element, competitor’s fall, correct body, arm, leg, and head attitude during an element
- **Turns, revolutions**– tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé
- **Balance**– correct course of the movement, certainty of performance, flexibility
- **Flexibility**– sufficient flexibility, correct movement course, certainty of performance

## BODY TECHNIQUE ELEMENTS

LEVEL	POSITIONS	KICKS	JUMPS	TURN	TUMBLING
1	-Candle -Passe -Split -Releve -Back bend -Plie	-Tuck kicks	-T jump -X jump -Tuck jump -Chasse	-classic spins	-Side rolls -Fwd rolls -Back rolls
2	-Scale - Y stand (heel stretch) -	-Straight leg fwd and side kicks -Scale kicks	-Toe touch -Split leap -Pike -Hurdler -Stag jump -Sheep jump -Turn jump	-channe -Soutenu -Souteu Pique	-Cartwheel -Cartwheel on 1 hand -Round off

3	-Attitude -Arabesque - Scorpion	-Scorpion kick	-Jete -Tilt jump -Cabriole	-Pirouette	-Front walkover -Back walkover -Walkovers on 1 hand
4	-Tilt -Wrist lifting	-Round kicks	-Calypso -Firebird (Ring leap)	-Illusion -Y turn	-aerials (side, front)
5	-Handstand	-Calypso kick	-Kick Jete -Tour jete	-Fouette -Grand pirouettes -Scorpion turn -Wolf turn	-Handspring (Fwd, Bwd), -Layout stepout -Back salto (Tucked, Piked)

## AREA C- WORK WITH EQUIPMENT

### LEVEL 1

All manipulation with equipment without rotation

- dead equipment (without any movement)
- slide- Roly Poly
- circles
- sway
- lifting, lowering
- invert
- combination of any mentioned above

### LEVEL 2

#### BASIC ROTATIONS

- Horizontal rotation
- Figure 8 (Vertical rotation with one hand)
- Swing
- **Sun (L3 -> L2)**
- **Star (L3 -> L2)**
- **Flourish whip (L3 -> L2)**
- All variations of these rotations, in different directions, with right or left hand
- Aerials:
  - Revolution is not required
  - Standard release- from the tip (ball), open hand, 2 hand releases, lanse
  - standard catch- palm up, L/R hand
- Exchange:

- shorter than 2 m
- standard release + standard catch

### LEVEL 3

- Rotation on palm
- Rolls around (single elements):
  - Neck
  - Shoulder
  - Arm
  - Elbow
  - Wrist
  - **Back (diagonal)**
  - **Chest (diagonal)**
  - Waist
  - Leg
- **Snake (L4 -> L3)**
- **Broken angel over face/mouth**
- **Easy entry layout (without snake phase)**
- Aerials:
  - Revolution is required
  - Hard release + standard catch
  - Standard release + hard catch
  - Hard release+ hard catch (up to level 3)
  - Hard releases:
    - Under arm
    - Under leg
    - Behind back
    - Over the palm
    - Single flip standard
  - Hard catches:
    - Backhand
    - Head
    - On the back
    - On the hips
    - Under the arm
    - Under the leg
- **1 spin- all releases, all catches**
- **2 spin- standard release + standard catch**
- Travelling with minor body movement- releases and catches up to level 3
- Exchange:
  - Long Exchange- 2m or longer
  - Standard release + standard catch
  - Short Exchange- shorter than 2 m
  - Hard Release + normal catch
  - Normal release + hard catch

- Hard release + hard catch

#### LEVEL 4

- Finger twirls
- Fish (at least 4 counts)
- Paddle rolls
- 2 Elbows- Half Ladder
- Neck trap
- Elbow pop
- Layout
- Single Fujimi
- Single elbow rack (single klic)
- Broken angel
- Shoulder Half angel
- Snake half angel
- Shoulder-shoulder
- Aerials:
  - Hard releases on 4th level
    - Backhand
    - Thumb flip
    - Under Shoulder
  - Hard Catches on 4th level
    - Blind
    - Grab
  - **1 Spin- horizontal release, all catches**
  - **2 spin- all releases, all catches**
  - **3 spin- standard release + standard catch**
  - **Travelling with major body movements- releases and catches up to level 3**
  - **Exchange:**
    - Long Exchange
    - Hard Release + normal catch
    - Normal release + hard catch
    - Hard release + hard catch
  - **With 1 spin**

#### LEVEL 5

- Angel roll
- Diamond roll
- Monster roll
- Backpack roll
- Casper- continuous neck roll
- Mouth roll- continuous front roll
- 4 elbows- Ladder
- Elbow racks (klic-klac)

- Fujimi (2 elbows)
- Continuous elbow pops
- Drop in
- Aerials:
  - 2 spins- horizontal release, all catches
  - 3 spins- all releases, all catches
  - 4+ spins- all releases, all catches
- Travelling with major body movements- all releases, all catches
- Exchange:
  - Long Exchange with multiple spins- all releases, all catches
  - Long exchange- horizontal
  - Dual pattern exchanges- all releases, all catches

#### **OBLIGATORY ELEMENTS**

- BATON, POM POM: No obligatory elements
- SHOW: 1 baton + 2 accessories

#### **FORBIDDEN ELEMENTS**

- **Aerial gymnastics in Show is strictly forbidden**
- **Tosses of competitors are strictly forbidden**

#### **PENALTIES**

- Drop -0,05
- Fall -0,3
- Out of bonds -0,1
- Unision -0,01
- Slipping, tripping, blance check -0,01
- Minor error (off pattern, 2 hand catch...) -0,01
- Major error, big step -0,05
- Fall of costume -0,1
- Time -0,05 per second
- Missing obligatory element -0,4
- Premature entrance to the stage (before announcement) -0,3
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Choreography done without shoes -0,5
- Face painting -0,5
- Missing stop figure -0,4

## **SECTION BATON (abb. BAT)**

<b>Category</b>	<b>Age categories</b>	<b>TIME</b>	<b>AREA</b>	<b>Number of competitors</b>	
<b>SOLO</b>	-cadets -juniors -seniors -grandsenior	1:15-1:30	12mx12m	1	
<b>DUO/TRIO</b>	-cadets -juniors -seniors -grandsenior	1:15-1:30	12mx12m	2-3	
<b>MINI</b>	-cadets -juniors -seniors -grandsenior	1:15-1:30	12mx12m	4-7	
<b>STAGE</b>	-cadets -juniors -seniors -grandsenior	2:00-3:00	12mx12m	Min. 8	

## **STAGE ROUTINE**

### **Composition of competition performance**

- Entering, always upon an announcement by the announcer
- Salute (at least one competitor)
- Start position
- Choreography
- Stop position (4 seconds)
- Salute (at least one competitor)
- Leaving
- **Entrance Characteristics**
  - Competitors may enter the competition area only upon an announcement by the announcer..



- It must be short, quick, and simple; it only serves for taking the initial position for the competition performance.
- It must not be another “small choreography”.
- The entrance ends with the stopping of the competitors; it must be clearly separated from the competition routine.
- A salute is considered to be the taking of the basic waiting position before the actual routine, it can also be a military salute, dancing bow, head bow, arm movement, etc.
- **Time Measurement**
  - The time of the stage routine is measured without the time for the entrance.
  - The timing begins at the moment of accompanying music reproduction start.
  - The music for the competition performance must end with the end of the routine, it must not continue as the accompaniment for the exit.
- **Inclusion of Dancing, Gymnastic, and Acrobatic Elements**
  - The composition may contain elements and motives of social or folklore dances, if they correspond with the nature of the music.
  - Gymnastic elements (e.g. balance, jumps, pirouettes, translations) may be included, if they are performed without breaching the smoothness of the routine, if they are not performed purposelessly, but in connection with an equipment element, shapes and patterns.
  - If the gymnastic elements are performed by just several competitors in the group or solo formation, other members must not be in a static, waiting position.
  - Floor exercise elements of lifting the competitors in the baton choreography are only permitted as the final shape element at the end.
- **Stage exit**
  - The exit must be short, quick, and simple; it only serves for leaving the competition area.
  - It must not be another “small choreography”.

## **COSTUMES, HAIR AND MAKE-UP**

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette’s costumes.
- Leotards and trousers are allowed
- Cap or its imitation is mandatory
- Boots are not mandatory

- Full sole shoes must be worn (no half-sole shoes or paws)
- Face painting is not allowed

## PRINCIPLES OF EVALUATION

- It is crucial for the evaluation and scoring how is the routine composed and presented.
- Size of the formation has no effect on scoring

## AREA A- CHOREOGRAPHY AND COMPOSITION

### The judges evaluate:

- Element selection and variety
- Originality
- Execution
- Utilisation of dancing or gymnastics elements and their possible excessiveness
- Utilisation of baton elements
- Floor movement, coverage
- Artistic expression
- Synchronisation
- The choreography must flow logically, be cohesive with the rhythm and music speed
- Music suitability for the age of the competitors and their maturity, event
- Harmonisation between the composition choice and the overall performance - the movement expression of the music-sound accompaniment of the performed routine
- Music mix homogeneity, transitions and concurrence of music motives and individual sounds
- Costume and make-up

## AREA B- MOVEMENT TECHNIQUE

- **Body attitude** - bent back, forward shoulders, movement in a forward bend, stiffness are considered an error
- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, "passive" arms during movement and turns, raising arms forward above the shoulder level are considered an error.
- **Head attitude and movements** - an unnatural head attitude (backward bend, sideways bend, forward bend with the sight down on the legs) is considered an error.
- **Knee lifting** - various national schools (styles and concepts) are respected, the knee lifting or heel lifting (kicking backwards) height is not decisive then, the knee lifting should be balanced on both sides, high lifting of the left leg and mere slight lifting of the right leg (limping), uneven lifting, accenting one leg is wrong.

- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.
- **Foot position** - the feet should be parallel
- **Gymnastic and acrobatic elements** - precision, range, and certainty of performance, clearness of the beginning and the end of the element, competitor's fall, correct body, arm, leg, and head attitude during an element
- **Turns, revolutions**— tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé
- **Balance**— correct course of the movement, certainty of performance, flexibility
- **Flexibility**— sufficient flexibility, correct movement course, certainty of performance

## AREA C- WORK WITH EQUIPMENT

### LEVEL 1

All manipulation with equipment without rotation

- dead equipment (without any movement)
- slide- Roly Poly
- circles
- sway
- lifting, lowering
- invert
- combination of any mentioned above

### LEVEL 2

#### BASIC ROTATIONS

- Horizontal rotation
- Figure 8 (Vertical rotation with one hand)
- Swing
- Sun
- Star
- Flourish whip
- All variations of these rotations, in different directions, with right or left hand
- Aerials:
  - Revolution is not required
  - Standard release- from the tip (ball), open hand, 2 hand releases, lanse
  - standard catch- palm up, L/R hand
- Exchange:
  - shorter than 2 m
  - standard release + standard catch

### LEVEL 3

- Rotation on palm
- Rolls around (single elements):
  - Neck

- Shoulder
- Arm
- Elbow
- Wrist
- Back (diagonal)
- Chest (diagonal)
- Waist
- Leg
- Snake (L4 -> L3)
- Broken angel over face/mouth
- Easy entry layout (without snake phase)
- Aerials:
  - Revolution is required
  - Hard release + standard catch
  - Standard release + hard catch
  - Hard release+ hard catch (up to level 3)
  - Hard releases:
    - Under arm
    - Under leg
    - Behind back
    - Over the palm
    - Single flip standard
  - Hard catches:
    - Backhand
    - Head
    - On the back
    - On the hips
    - Under the arm
    - Under the leg
- 1 spin- all releases, all catches
- 2 spin- standard release + standard catch
- Travelling with minor body movement- releases and catches up to level 3
- Exchange:
  - Long Exchange- 2m or longer
  - Standard release + standard catch
  - Short Exchange- shorter than 2 m
  - Hard Release + normal catch
  - Normal release + hard catch
  - Hard release + hard catch

#### LEVEL 4

- Finger twirls
- Fish (at least 4 counts)
- Paddle rolls
- 2 Elbows- Half Ladder

- Neck trap
- Elbow pop
- Layout
- Single Fujimi
- Single elbow rack (single klic)
- Broken angel
- Shoulder Half angel
- Snake half angel
- Shoulder-shoulder
- Aerials:
  - Hard releases on 4th level
    - Backhand
    - Thumb flip
    - Under Shoulder
  - Hard Catches on 4th level
    - Blind
    - Grab
  - 1 Spin- horizontal release, all catches
  - 2 spin- all releases, all catches
  - 3 spin- standard release + standard catch
  - Travelling with major body movements- releases and catches up to level 3
  - Exchange:
    - Long Exchange
    - Hard Release + normal catch
    - Normal release + hard catch
    - Hard release + hard catch
    - With 1 spin

## LEVEL 5

- Angel roll
- Diamond roll
- Monster roll
- Backpack roll
- Casper- continuous neck roll
- Mouth roll- continuous front roll
- 4 elbows- Ladder
- Elbow racks (klic-klac)
- Fujimi (2 elbows)
- Continuous elbow pops
- Drop in
- Aerials:
  - 2 spins- horizontal release, all catches
  - 3 spins- all releases, all catches

- 4+ spins- all releases, all catches
- Travelling with major body movements- all releases, all catches
- Exchange:
  - Long Exchange with multiple spins- all releases, all catches
  - Long exchange- horizontal
  - Dual pattern exchanges- all releases, all catches

## OBLIGATORY ELEMENTS

- All members include captain as well
- Subgroup
  - formation min. 4 members
  - small formation min. 2 members
- **Cadets**
  - 2 aerials without spins- 1x all members, 1x subgroup
  - 1 short distance exchange- all members
- **Juniors**
  - 2 aerials without spins- 1x all members, 1x subgroup
  - 1 aerial with spin- all members
  - 1 long distance exchange- all members
- **Seniors**
  - 2 aerials without spins- 1x all members, 1x subgroup
  - 2 aerials with spins- 1x all members, 1x subgroup
  - 2 long distance exchanges- 1x all members, 1x subgroup
- **Grandseniors**
  - No obligatory elements

## PENALTIES

- Drop -0,05
- Fall -0,3
- Out of bonds -0,1
- Unision -0,01
- Slipping, tripping, blance check -0,01
- Minor error (off pattern, 2 hand catch...) -0,01
- Major error, big step -0,05
- Fall of costume -0,1
- Time -0,05 per second
- Missing accessories -0,4

- Premature entrance to the stage (before announcement) -0,3
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Choreography done without shoes -0,5
- Face painting -0,5
- Communication -0,3
- Missing stop figure -0,4
- Missing cap or its imitation -0,4





## SECTION OPEN BATON (abb. OPENBAT)

Category	Age categories	TIME	AREA	Number of competitors	
SOLO	-cadets -juniors -seniors -grandsenior	1:15-2:30	12mx12m	1	
DUO/TRIO	-cadets -juniors -seniors -grandsenior	1:15-2:30	12mx12m	2-3	
MINI	-cadets -juniors -seniors -grandsenior	1:15-2:30	12mx12m	4-7	
STAGE	-cadets -juniors -seniors -grandsenior	2:00-3:30	Full floor area	Min. 8	

**\*Time is measured from the first beat of music if the choreography is done with entrance and/or exit with music. Stop position is considered when the last note of music plays.**

## STAGE ROUTINE

### Composition of competition performance

- Entering, always upon an announcement by the announcer
- Start position
- Choreography
- Stop position (4 seconds)
- Exit
- **Entrance Characteristics**
  - Competitors may enter the competition area only upon an announcement by the announcer.

- Entrance may be done with music, but its not mandatory
- **Time Measurement**
  - The time of the stage routine is measured without the time for the entrance **except when the entrance is done with music.**
  - The timing begins at the moment of accompanying music reproduction start.
- **Inclusion of Dancing Elements**
  - The composition may contain elements and motives of social or folklore dances, if they correspond with the nature of the music.
  - Tumbling is forbidden
- **Stage exit**
  - Exit may be done with music, but its not mandatory

### **COSTUMES, HAIR AND MAKE-UP**

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette's costumes.
- Leotards and trousers are allowed
- Cap or its imitation is not mandatory
- Boots are not mandatory
- Full sole shoes must be worn (no half-sole shoes or paws)
- Face painting is allowed

### **PRINCIPLES OF EVALUATION**

- It is crucial for the evaluation and scoring how is the routine composed and presented.
- Size of the formation has no effect on scoring

### **AREA A- CHOREOGRAPHY AND COMPOSITION**

#### **The judges evaluate:**

- Element selection and variety
- Originality
- Execution
- Utilisation of dancing elements and their possible excessiveness
- Utilisation of baton elements

- Floor movement, coverage
- Artistic expression
- Synchronisation
- The choreography must flow logically, be cohesive with the rhythm and music speed
- Music suitability for the age of the competitors and their maturity, event
- Harmonisation between the composition choice and the overall performance - the movement expression of the music-sound accompaniment of the performed routine
- Music mix homogeneity, transitions and concurrence of music motives and individual sounds
- Costume and make-up

## AREA B- MOVEMENT TECHNIQUE

- **Body attitude** - bent back, forward shoulders, movement in a forward bend, stiffness are considered an error
- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, "passive" arms during movement and turns, raising arms forward above the shoulder level are considered an error.
- **Head attitude and movements** - an unnatural head attitude (backward bend, sideways bend, forward bend with the sight down on the legs) is considered an error.
- **Knee lifting** - various national schools (styles and concepts) are respected, the knee lifting or heel lifting (kicking backwards) height is not decisive then, the knee lifting should be balanced on both sides, high lifting of the left leg and mere slight lifting of the right leg (limping), uneven lifting, accenting one leg is wrong.
- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.
- **Foot position** - the feet should be parallel
- **Turns, revolutions**– tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé
- **Balance**– correct course of the movement, certainty of performance, flexibility
- **Flexibility**– sufficient flexibility, correct movement course, certainty of performance

## AREA C- WORK WITH EQUIPMENT

### LEVEL 1

All manipulation with equipment without rotation

- dead equipment (without any movement)
- slide- Roly Poly
- circles
- sway

- lifting, lowering
- invert
- combination of any mentioned above

## LEVEL 2

### BASIC ROTATIONS

- Horizontal rotation
- Figure 8 (Vertical rotation with one hand)
- Swing
- Sun
- Star
- Flourish whip
- All variations of these rotations, in different directions, with right or left hand
- Aerials:
  - Revolution is not required
  - Standard release- from the tip (ball), open hand, 2 hand releases, lanse
  - standard catch- palm up, L/R hand
- Exchange:
  - shorter than 2 m
  - standard release + standard catch

## LEVEL 3

- Rotation on palm
- Rolls around (single elements):
  - Neck
  - Shoulder
  - Arm
  - Elbow
  - Wrist
  - Back (diagonal)
  - Chest (diagonal)
  - Waist
  - Leg
- Snake
- Broken angel over face/mouth
- Easy entry layout (without snake phase)
- Aerials:
  - Revolution is required
  - Hard release + standard catch
  - Standard release + hard catch
  - Hard release+ hard catch (up to level 3)
  - Hard releases:
    - Under arm
    - Under leg
    - Behind back
    - Over the palm

- Hard catches:
  - Backhand
  - Head
  - On the back
  - On the hips
  - Under the arm
  - Under the leg
- 1 spin- all releases, all catches
- 2 spin- standard release + standard catch
- Travelling with minor body movement- releases and catches up to level 3
- Exchange:
  - Long Exchange- 2m or longer
  - Standard release + standard catch
  - Short Exchange- shorter than 2 m
  - Hard Release + normal catch
  - Normal release + hard catch
  - Hard release + hard catch

#### LEVEL 4

- Finger twirls
- Fish (at least 4 counts)
- Paddle rolls
- 2 Elbows- Half Ladder
- Neck trap
- Elbow pop
- Layout
- Single Fujimi
- Single elbow rack (single klic)
- Broken angel
- Shoulder Half angel
- Snake half angel
- Shoulder-shoulder
- Aerials:
  - Hard releases on 4th level
    - Backhand
    - Thumb flip
    - Under Shoulder
  - Hard Catches on 4th level
    - Blind
    - Grab
  - 1 Spin- horizontal release, all catches
  - 2 spin- all releases, all catches
  - 3 spin- standard release + standard catch
  - **Travelling with major body movements- releases and catches up to level 3**

- **Exchange:**
- **Long Exchange**
- **Hard Release + normal catch**
- **Normal release + hard catch**
- **Hard release + hard catch**
- **With 1 spin**

## LEVEL 5

- **Angel roll**
- **Diamond roll**
- **Monster roll**
- **Backpack roll**
- **Casper- continuous neck roll**
- **Mouth roll- continuous front roll**
- **4 elbows- Ladder**
- **Elbow racks (klic-klac)**
- **Fujimi (2 elbows)**
- **Continuous elbow pops**
- **Drop in**
- **Aerials:**
  - **2 spins- horizontal release, all catches**
  - **3 spins- all releases, all catches**
  - **4+ spins- all releases, all catches**
- **Travelling with major body movements- all releases, all catches**
- **Exchange:**
  - **Long Exchange with multiple spins- all releases, all catches**
  - **Long exchange- horizontal**
  - **Dual pattern exchanges- all releases, all catches**
- **OBLIGATORY ELEMENTS**
  - There aren't any obligatory elements

## PENALTIES

- **Drop -0,05**
- **Fall -0,3**
- **Out of bonds -0,1 (except stage)**
- **Unision -0,01**
- **Slipping, tripping, blance check -0,01**
- **Minor error -0,01**
- **Major error, big step -0,05**
- **Fall of costume -0,1**

- Time -0,05 per second
- Premature entrance to the stage (before announcement) -0,3
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Communication -0,3
- Choreography done without shoes -0,5
- Missing stop figure -0,4
- Forbidden element -5





## **SECTION 2 BATON (abb. 2BAT)**

<b>Category</b>	<b>Age categories</b>	<b>TIME</b>	<b>AREA</b>	<b>Number of competitors</b>	
<b>SOLO</b>	-cadets -juniors -seniors	1:15-1:30	12mx12m	1	
<b>DUO/TRIO</b>	-cadets -juniors -seniors	1:15-1:30	12mx12m	2-3	
<b>MINI</b>	-cadets -juniors -seniors	1:15-1:30	12mx12m	4-7	

## **STAGE ROUTINE**

### **Composition of competition performance**

- Entering, always upon an announcement by the announcer
- Salute (at least one competitor)
- Start position
- Choreography
- Stop position (4 seconds)
- Salute (at least one competitor)
- Leaving

### **Entrance Characteristics**

- Competitors may enter the competition area only upon an announcement by the announcer..
- It must be short, quick, and simple; it only serves for taking the initial position for the competition performance.
- It must not be another “small choreography”.
- The entrance ends with the stopping of the competitors; it must be clearly separated from the competition routine.

- A salute is considered to be the taking of the basic waiting position before the actual routine, it can also be a military salute, dancing bow, head bow, arm movement, etc.
- **Time Measurement**
  - The time of the stage routine is measured without the time for the entrance.
  - The timing begins at the moment of accompanying music reproduction start.
  - The music for the competition performance must end with the end of the routine, it must not continue as the accompaniment for the exit.
- **Inclusion of Dancing, Gymnastic, and Acrobatic Elements**
  - The composition may contain elements and motives of social or folklore dances, if they correspond with the nature of the music.
  - Gymnastic elements (e.g. balance, jumps, pirouettes, translations) may be included, if they are performed without breaching the smoothness of the routine, if they are not performed purposelessly, but in connection with an equipment element, shapes and patterns.
  - If the gymnastic elements are performed by just several competitors in the group or solo formation, other members must not be in a static, waiting position.
  - Floor exercise elements of lifting the competitors in the baton choreography are only permitted as the final shape element at the end.
- **Stage exit**
  - The exit must be short, quick, and simple; it only serves for leaving the competition area.
  - It must not be another “small choreography”.

## **COSTUMES, HAIR AND MAKE-UP**

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette's costumes.
- Leotards and trousers are allowed
- Cap or its imitation is mandatory
- Boots are not mandatory
- Full sole shoes must be worn (no half-sole shoes or paws)
- Face painting is not allowed

## **PRINCIPLES OF EVALUATION**

- It is crucial for the evaluation and scoring how is the routine composed and presented.
- Size of the formation has no effect on scoring

## AREA A- CHOREOGRAPHY AND COMPOSITION

### The judges evaluate:

- Element selection and variety
- Originality
- Execution
- Utilisation of dancing or gymnastics elements and their possible excessiveness
- Utilisation of baton elements
- Floor movement, coverage
- Artistic expression
- Synchronisation
- The choreography must flow logically, be cohesive with the rhythm and music speed
- Music suitability for the age of the competitors and their maturity, event
- Harmonisation between the composition choice and the overall performance - the movement expression of the music-sound accompaniment of the performed routine
- Music mix homogeneity, transitions and concurrence of music motives and individual sounds
- Costume and make-up

## AREA B- MOVEMENT TECHNIQUE

- **Body attitude** - bent back, forward shoulders, movement in a forward bend, stiffness are considered an error
- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, "passive" arms during movement and turns, raising arms forward above the shoulder level are considered an error.
- **Head attitude and movements** - an unnatural head attitude (backward bend, sideways bend, forward bend with the sight down on the legs) is considered an error.
- **Knee lifting** - various national schools (styles and concepts) are respected, the knee lifting or heel lifting (kicking backwards) height is not decisive then, the knee lifting should be balanced on both sides, high lifting of the left leg and mere slight lifting of the right leg (limping), uneven lifting, accenting one leg is wrong.
- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.
- **Foot position** - the feet should be parallel

- **Gymnastic and acrobatic elements** - precision, range, and certainty of performance, clearness of the beginning and the end of the element, competitor's fall, correct body, arm, leg, and head attitude during an element
- **Turns, revolutions**— tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé
- **Balance**— correct course of the movement, certainty of performance, flexibility
- **Flexibility**— sufficient flexibility, correct movement course, certainty of performance

## AREA C- WORK WITH EQUIPMENT

### LEVEL 1

All manipulation with equipment without rotation

- dead equipment (without any movement)
- slide- Roly Poly
- circles
- sway
- lifting, lowering
- invert
- combination of any mentioned above

### LEVEL 2

BASIC ROTATIONS

- Horizontal rotation
- Figure 8 (Vertical rotation with one hand)
- Swing
- Sun
- Star
- Flourish whip
- All variations of these rotations, in different directions, with right or left hand
- Aerials:
  - Revolution is not required
  - Standard release- from the tip (ball), open hand, 2 hand releases, lanse
  - standard catch- palm up, L/R hand
- Exchange:
  - shorter than 2 m
  - standard release + standard catch

### LEVEL 3

- Rotation on palm
- Rolls around (single elements):
  - Neck
  - Shoulder
  - Arm
  - Elbow
  - Wrist

- Back (diagonal)
- Chest (diagonal)
- Waist
- Leg
- Snake
- Broken angel over face/mouth
- Easy entry layout (without snake phase)
- Aerials:
  - Revolution is required
  - Hard release + standard catch
  - Standard release + hard catch
  - Hard release+ hard catch (up to level 3)
  - Hard releases:
    - Under arm
    - Under leg
    - Behind back
    - Over the palm
  - Hard catches:
    - Backhand
    - Head
    - On the back
    - On the hips
    - Under the arm
    - Under the leg
- 1 spin- all releases, all catches
- 2 spin- standard release + standard catch
- Travelling with minor body movement- releases and catches up to level 3
- Exchange:
  - Long Exchange- 2m or longer
  - Standard release + standard catch
  - Short Exchange- shorter than 2 m
  - Hard Release + normal catch
  - Normal release + hard catch
  - Hard release + hard catch

#### LEVEL 4

- Finger twirls
- Fish (at least 4 counts)
- Paddle rolls
- 2 Elbows- Half Ladder
- Neck trap
- Elbow pop
- Layout
- Single Fujimi
- Single elbow rack (single klic)

- Broken angel
- Shoulder Half angel
- Snake half angel
- Shoulder-shoulder
- Aerials:
  - Hard releases on 4th level
    - Backhand
    - Thumb flip
    - Under Shoulder
  - Hard Catches on 4th level
    - Blind
    - Grab
  - 1 Spin- horizontal release, all catches
  - 2 spin- all releases, all catches
  - 3 spin- standard release + standard catch
  - Travelling with major body movements- releases and catches up to level 3
  - **Exchange:**
    - Long Exchange
    - Hard Release + normal catch
    - Normal release + hard catch
    - Hard release + hard catch
    - With 1 spin

## LEVEL 5

- Angel roll
- Diamond roll
- Monster roll
- Backpack roll
- Casper- continuous neck roll
- Mouth roll- continuous front roll
- 4 elbows- Ladder
- Elbow racks (klic-klac)
- Fujimi (2 elbows)
- Continuous elbow pops
- Drop in
- Aerials:
  - 2 spins- horizontal release, all catches
  - 3 spins- all releases, all catches
  - 4+ spins- all releases, all catches
- Travelling with major body movements- all releases, all catches
- Exchange:
  - Long Exchange with multiple spins- all releases, all catches

- Long exchange- horizontal
- Dual pattern exchanges- all releases, all catches

## **OBLIGATORY ELEMENTS**

- Subgroup
  - formation min. 4 members
  - small formation min. 2 members
- Cadets
  - 2 aerals without spins- 1x all members, 1x subgroup
  - 1 short distance exchange- all members
- Juniors
  - 2 aerals without spins- 1x all members, 1x subgroup
  - 1 aerial with spin- all members
  - 1 long distance exchange- all members
- Seniors
  - 2 aerals without spins- 1x all members, 1x subgroup
  - 2 aerals with spins- 1x all members, 1x subgroup
  - 2 long distance exchanges- 1x all members, 1x subgroup

## **PENALTIES**

- Drop -0,05
- Fall -0,3
- Out of bonds -0,1
- Unision -0,01
- Slipping, tripping, blance check -0,01
- Minor error (off pattern, 2 hand catch...) -0,01
- Major error, big step -0,05
- Fall of costume -0,1
- Time -0,05 per second
- Missing obligatory element -0,4
- Premature entrance to the stage (before announcement) -0,3
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Communication -0,3
- Choreography done without shoes -0,5
- Face painting -0,5
- Missing stop figure -0,4
- Missing cap or its imitation -0,4



## SECTION STRUTTING SOLO (abb. STRUT)

Category	Age Categories	TIME	AREA	Number of Competitors	Music
<b>SOLO</b>	-cadet -junior -senior grandsenior	<b>1:15</b>	Lane 6mx12m	1	Official

### SOLO IN A FORM OF MARCH-DEFILE

#### Composition of competition performance

- Entering, always upon an announcement by the announcer
- Salute
- Start position
- Choreography
- Stop position (4 seconds)
- Salute
- Leaving
- **Entrance Characteristics**
  - Competitors may enter the competition area only upon an announcement by the announcer.
  - It must be short, quick, and simple; it only serves for taking the initial position for the competition performance.
  - It must not be another “small choreography”.
  - The entrance ends with the stopping of the competitors; it must be clearly separated from the competition routine.
  - A salute is considered to be the taking of the basic waiting position before the actual routine, it can also be a military salute, dancing bow, head bow, arm movement, etc.
- **Time Measurement**
  - The time of the strutting solo is measured without the time for the entrance.
  - The timing begins at the moment of accompanying music reproduction start.
  - The music for the competition performance must end with the end of the routine, it must not continue as the accompaniment for the exit.
  - Time measurement ends at the moment soon as the competitors take the final position and the music for the competition routine stops. The decisive

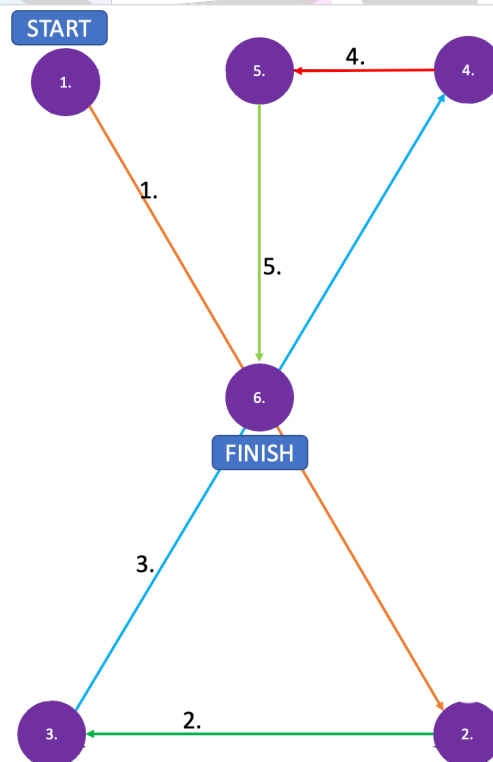
moment is the stopping of the music.

- **Tempo Evenness**

- The defile must have a balanced tempo throughout the competition route; long skips may not be used for “catching the time”
- It is allowed to perform a part of choreography in one place, however the choreography must overall resemble movement through the lane and the route must be completed

- **Passing the Route**

- It is performed in lane the size of 6x12m (half of the original 12x12m floor area)
- Athletes must follow the exact path in a shape of X
  - Start- lower left corner
  - 1. Diagonal form lower left corner to upper right corner
  - 2. Straight line from upper right to upper left corner
  - 3. Diagonal from upper left corner to lower right corner
  - 4. Straight line from lower right corner to the middle of the line connecting the start position
  - 5. Straight line coming to front center
  - 6. stop figure



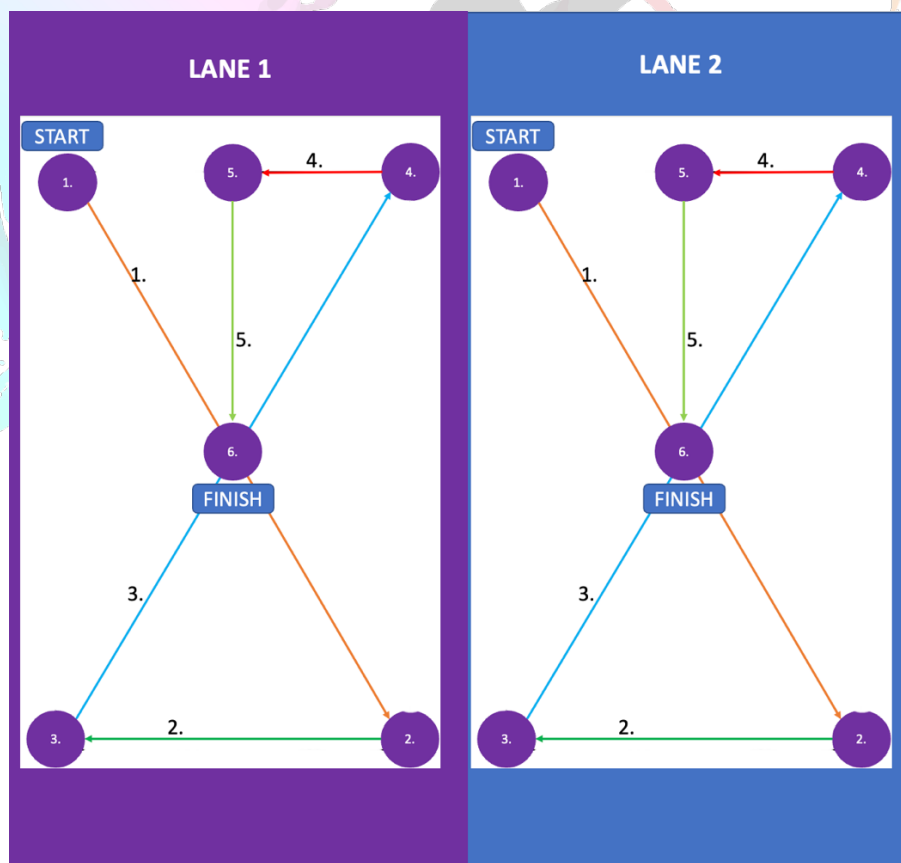
- There has to be continuous movement in the choreography through the route.

- It is considered a choreographic shortcoming or incorrect performance, when competitors remain in the same area of floor area. This is not a stage category but defile.
- Failure to follow the prescribed route will result in -0,4 penalty
- Failure to complete the route will result in -5 penalty

- **Performance area**

- Performed in lanes (minimum of 2 lanes at the same time)
- Lane size 6x12m- **half** of the original 12x12m floor area
- Each age division performs in one lane
- Starting SET- athletes that perform at the same time in their own respective lanes
- Athletes from the same set do not compete against each other, they compete in their own age categories.
- It is strictly forbidden to enter another lane during the performance regardless of the reason and as such it will be automatically last place.

**FLOOR AREA 12X12m divided into 2 lanes 6x12m**



- **Inclusion of Dancing, Gymnastic, and Acrobatic Elements**

- The composition may contain elements and motives of social or folklore dances, if they correspond with the nature of the music.

- Gymnastic elements (e.g. balance, jumps, pirouettes, translations) may be included, if they are performed without breaching the smoothness of the routine, if they are not performed purposelessly, but in connection with an equipment element, shapes and patterns.
- If the gymnastic elements are performed by just several competitors in the group or solo formation, other members must not be in a static, waiting position.
- **Stage exit**
  - The exit must be short, quick, and simple; it only serves for leaving the competition area.
  - It must not be another “small choreography”

### **COSTUMES, HAIR AND MAKE-UP**

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors
- Leotards and trousers are allowed
- Cap or its imitation is NOT mandatory
- Boots are not mandatory
- Full sole shoes must be worn (no half-sole shoes or paws)
- Face painting is not allowed

### **PRINCIPLES OF EVALUATION**

- It is crucial for the evaluation and scoring how is the routine composed and presented.

### **AREA A- CHOREOGRAPHY AND COMPOSITION**

#### **The judges evaluate:**

- Element selection and variety
- Originality
- Execution
- Utilisation of dancing or gymnastics elements and their possible excessiveness
- Utilisation of baton elements
- Floor movement, coverage (passing the mandatory route)
- Artistic expression
- The choreography must flow logically, be cohesive with the rhythm and music speed
- Harmonisation between the composition choice and the overall performance - the movement expression of the music- sound accompaniment of the performed routine

- Costume and make-up

## AREA B- MOVEMENT TECHNIQUE

- **Body attitude** - bent back, forward shoulders, movement in a forward bend, stiffness are considered an error
- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, “passive” arms during movement and turns, raising arms forward above the shoulder level are considered an error.
- **Head attitude and movements** - an unnatural head attitude (backward bend, sideways bend, forward bend with the sight down on the legs) is considered an error.
- **Knee lifting** - various national schools (styles and concepts) are respected, the knee lifting or heel lifting (kicking backwards) height is not decisive then, the knee lifting should be balanced on both sides, high lifting of the left leg and mere slight lifting of the right leg (limping), uneven lifting, accenting one leg is wrong.
- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.
- **Foot position** - the feet should be parallel
- **Gymnastic and acrobatic elements** - precision, range, and certainty of performance, clearness of the beginning and the end of the element, competitor’s fall, correct body, arm, leg, and head attitude during an element
- **Turns, revolutions**– tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé
- **Balance**– correct course of the movement, certainty of performance, flexibility
- **Flexibility**– sufficient flexibility, correct movement course, certainty of performance

## AREA C- WORK WITH EQUIPMENT

### LEVEL 1

All manipulation with equipment without rotation

- dead equipment (without any movement)
- slide- Roly Poly
- circles
- sway
- lifting, lowering
- invert
- combination of any mentioned above

### LEVEL 2

BASIC ROTATIONS

- Horizontal rotation

- Figure 8 (Vertical rotation with one hand)
- Swing
- Sun
- Star
- Flourish whip
- All variations of these rotations, in different directions, with right or left hand
- Aerials:
  - Revolution is not required
  - Standard release- from the tip (ball), open hand, 2 hand releases, lanse
  - standard catch- palm up, L/R hand

### LEVEL 3

- Rotation on palm
- Rolls around (single elements):
  - Neck
  - Shoulder
  - Arm
  - Elbow
  - Wrist
  - Back (diagonal)
  - Chest (diagonal)
  - Waist
  - Leg
- Snake
- Broken angel over face/mouth
- Easy entry layout (without snake phase)
- Aerials:
  - Revolution is required
  - Hard release + standard catch
  - Standard release + hard catch
  - Hard release+ hard catch (up to level 3)
  - Hard releases:
    - Under arm
    - Under leg
    - Behind back
    - Over the palm
    - Single flip standard
  - Hard catches:
    - Backhand
    - Head
    - On the back
    - On the hips
    - Under the arm
    - Under the leg
- 1 spin- all releases, all catches
- 2 spin- standard release + standard catch

- Travelling with minor body movement- releases and catches up to level 3

#### LEVEL 4

- Finger twirls
- Fish (at least 4 counts)
- Paddle rolls
- 2 Elbows- Half Ladder
- Neck trap
- Elbow pop
- Layout
- Single Fujimi
- Single elbow rack (single klic)
- Broken angel
- Shoulder Half angel
- Snake half angel
- Shoulder-shoulder
- Aerials:
  - Hard releases on 4th level
    - Backhand
    - Thumb flip
    - Under Shoulder
  - Hard Catches on 4th level
    - Blind
    - Grab
  - 1 Spin- horizontal release, all catches
  - 2 spin- all releases, all catches
  - 3 spin- standard release + standard catch
  - Travelling with major body movements- releases and catches up to level 3

#### LEVEL 5

- Angel roll
- Diamond roll
- Monster roll
- Backpack roll
- Casper- continuous neck roll
- Mouth roll- continuous front roll
- 4 elbows- Ladder
- Elbow racks (klic-klac)
- Fujimi (2 elbows)
- Continuous elbow pops
- Drop in
- Aerials:
  - 2 spins- horizontal release, all catches
  - 3 spins- all releases, all catches



- 4+ spins- all releases, all catches
- Travelling with major body movements- all releases, all catches

## OBLIGATORY ELEMENTS

### Cadets, Junior, Senior, Grandsenior

- 4 continuous marching steps- 4 counts (can be performed in any part of the choreography)

## PENALTIES

- Drop -0,05
- Fall -0,3
- Unision -0,01
- Out of bonds -0,1
- Slipping, tripping, blance check -0,01
- Minor error (off pattern, 2 hand catch...) -0,01
- Major error, big step -0,05
- Fall of costume -0,1
- Time -0,05 per second
- Missing obligatory element -0,4
- Premature entrance to the stage (before announcement) -0,3
- Communication -0,3
- Choreography done without shoes -0,5
- Face painting -0,5
- Missing stop figure -0,4
- Not finishing the route -5
- Wrong route -0,4
- Overstepping into another lane- automatically last place

## **SECTION TRADITIONAL BATON (abb. TRADBAT)**

Category	Age categories	TIME	AREA	Number of competitors	
MINI	-cadets -juniors -seniors -grandsenior	1:15-1:30	12mx12m	4-7	
STAGE	-cadets -juniors -seniors -grandsenior	2:00-3:00	12mx12m	Min.8	

### **STAGE ROUTINE**

#### **Composition of competition performance**

- Entering, always upon an announcement by the announcer
- Salute (at least one competitor)
- Start position
- Choreography
- Stop position
- Salute (at least one competitor)
- Leaving
- **Entrance Characteristics**
  - Competitors may enter the competition area only upon an announcement by the announcer..
  - It must be short, quick, and simple; it only serves for taking the initial position for the competition performance.
  - It must not be another “small choreography”.
  - The entrance ends with the stopping of the competitors; it must be clearly separated from the competition routine.
  - A salute is considered to be the taking of the basic waiting position before the actual routine, it can also be a military salute, dancing bow, head bow, arm movement, etc.
- **Time Measurement**

- The time of the stage routine is measured without the time for the entrance.
- The timing begins at the moment of accompanying music reproduction start.
- The music for the competition performance must end with the end of the routine, it must not continue as the accompaniment for the exit.
- **Stage exit**
  - The exit must be short, quick, and simple; it only serves for leaving the competition area.
  - It must not be another “small choreography”.

### **COSTUMES, HAIR AND MAKE-UP**

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette’s costumes.
- **Trousers are allowed only for boys**
- Leotards are not allowed
- Cap or its imitation is not mandatory
- Boots are recommended but not mandatory
- Full sole shoes must be worn (no half-sole shoes or paws)
- Face painting is not allowed

### **PRINCIPLES OF EVALUATION**

- It is crucial for the evaluation and scoring how is the routine composed and presented.
- Size of the formation has no effect on scoring

### **AREA A- CHOREOGRAPHY AND COMPOSITION**

The judges evaluate:

- Element selection and variety
- Originality
- Execution
- Utilisation of dancing elements and their possible excessiveness
- Utilisation of baton elements
- Floor movement, coverage
- Artistic expression
- Synchronisation
- The choreography must flow logically, be cohesive with the rhythm and music speed

- Music suitability for the age of the competitors and their maturity, event
- Harmonisation between the composition choice and the overall performance - the movement expression of the music-sound accompaniment of the performed routine
- Music mix homogeneity, transitions and concurrence of music motives and individual sounds
- Costume and make-up

## AREA B- MOVEMENT TECHNIQUE

- **Body attitude** - bent back, forward shoulders, movement in a forward bend, stiffness are considered an error
- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, "passive" arms during movement and turns, raising arms forward above the shoulder level are considered an error.
- **Head attitude and movements** - an unnatural head attitude (backward bend, sideways bend, forward bend with the sight down on the legs) is considered an error.
- **Knee lifting** - various national schools (styles and concepts) are respected, the knee lifting or heel lifting (kicking backwards) height is not decisive then, the knee lifting should be balanced on both sides, high lifting of the left leg and mere slight lifting of the right leg (limping), uneven lifting, accenting one leg is wrong.
- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.
- **Foot position** - the feet should be parallel
- **Turns, revolutions**— tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé
- **Balance**— correct course of the movement, certainty of performance, flexibility
- **Flexibility**— sufficient flexibility, correct movement course, certainty of performance

## AREA C- WORK WITH EQUIPMENT

### LEVEL 1

All manipulation with equipment without rotation

- dead equipment (without any movement)
- circles
- sway
- lifting, lowering
- invert
- combination of any mentioned above

### LEVEL 2

- Horizontal rotation

- Figure 8 (Vertical rotation with one hand)
- Swing
- All variations of these rotations, in different directions, with right or left hand

### LEVEL 3

- Sun
- Star
- Flourish whip

### LEVEL 4

- Finger twirls

### OBLIGATORY ELEMENTS

- There aren't any obligatory elements

### FORBIDDEN ELEMENTS

- All rolls and areials are strictly forbidden
- All tumbling moves are strictly forbidden

### PENALTIES

- Drop -1
- Aerials, Exchanges, Rolls -5
- Fall -0,3
- Out of bonds (mini) -0,1
- Unision -0,01
- Slipping, tripping, blance check -0,01
- Minor error -0,01
- Major error, big step -0,05
- Fall of costume -0,1
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Premature entrance to the stage (before announcement) -0,3
- Communication -0,3
- Missing stop figure -0,4
- Choreography done without shoes -5
- Face painting -5
- Forbidden element -5

## **SECTION POM POM (abb. POM)**

<b>Category</b>	<b>Age categories</b>	<b>TIME</b>	<b>AREA</b>	<b>Number of competitors</b>	
<b>SOLO</b>	-cadets -juniors -seniors -grandsenior	1:15-1:30	12mx12m	1	
<b>DUO/TRIO</b>	-cadets -juniors -seniors -grandsenior	1:15-1:30	12mx12m	2-3	
<b>MINI</b>	-cadets -juniors -seniors -grandsenior	1:15-1:30	12mx12m	4-7	
<b>STAGE</b>	-cadets -juniors -seniors -grandsenior	2:00-3:00	12mx12m	Min. 8	

## **STAGE ROUTINE**

### **Composition of competition performance**

- Entering, always upon an announcement by the announcer
- Salute (at least one competitor)
- Start position
- Choreography
- Stop position (4 seconds)
- Salute (at least one competitor)
- Leaving
- **Entrance Characteristics**

- Competitors may enter the competition area only upon an announcement by the announcer..
- It must be short, quick, and simple; it only serves for taking the initial position for the competition performance.
- It must not be another “small choreography”.
- The entrance ends with the stopping of the competitors; it must be clearly separated from the competition routine.
- A salute is considered to be the taking of the basic waiting position before the actual routine, it can also be a military salute, dancing bow, head bow, arm movement, etc.
- **Time Measurement**
  - The time of the stage routine is measured without the time for the entrance.
  - The timing begins at the moment of accompanying music reproduction start.
  - The music for the competition performance must end with the end of the routine, it must not continue as the accompaniment for the exit.
- **Inclusion of Dancing, Gymnastic, and Acrobatic Elements**
  - The composition may contain elements and motives of social or folklore dances, if they correspond with the nature of the music.
  - Gymnastic elements (e.g. balance, jumps, pirouettes, translations) may be included, if they are performed without breaching the smoothness of the routine, if they are not performed purposelessly, but in connection with an equipment element, shapes and patterns.
  - If the gymnastic elements are performed by just several competitors in the group or solo formation, other members must not be in a static, waiting position.
  - Floor exercise elements of lifting the competitors in the baton choreography are only permitted as the final shape element at the end.
- **Stage exit**
  - The exit must be short, quick, and simple; it only serves for leaving the competition area.
  - It must not be another “small choreography”.

## **COSTUMES, HAIR AND MAKE-UP**

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette’s costumes.
- Leotards and trousers are allowed



- Shoes are recommended but not mandatory
- Type of shoes allowed:
  - ballet slippers
  - jazz shoes
  - trainers
  - half-sole shoes
  - paws...
- Face painting is not allowed

## PRINCIPLES OF EVALUATION

- It is crucial for the evaluation and scoring how is the routine composed and presented.
- Size of the formation has no effect on scoring

## AREA A- CHOREOGRAPHY AND COMPOSITION

### The judges evaluate:

- Element selection and variety
- Originality
- Execution
- Utilisation of dancing or gymnastics elements and their possible excessiveness
- Utilisation of pom elements
- Floor movement, coverage
- Artistic expression
- Synchronisation
- The choreography must flow logically, be cohesive with the rhythm and music speed
- Music suitability for the age of the competitors and their maturity, event
- Harmonisation between the composition choice and the overall performance - the movement expression of the music-sound accompaniment of the performed routine
- Music mix homogeneity, transitions and concurrence of music motives and individual sounds
- Costume and make-up

## AREA B- MOVEMENT TECHNIQUE

- **Body attitude** - bent back, forward shoulders, movement in a forward bend, stiffness are considered an error

- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, “passive” arms during movement and turns, raising arms forward above the shoulder level are considered an error.
- **Head attitude and movements** - an unnatural head attitude (backward bend, sideways bend, forward bend with the sight down on the legs) is considered an error.
- **Knee lifting** - various national schools (styles and concepts) are respected, the knee lifting or heel lifting (kicking backwards) height is not decisive then, the knee lifting should be balanced on both sides, high lifting of the left leg and mere slight lifting of the right leg (limping), uneven lifting, accenting one leg is wrong.
- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.
- **Foot position** - the feet should be parallel
- **Gymnastic and acrobatic elements** - precision, range, and certainty of performance, clearness of the beginning and the end of the element, competitor’s fall, correct body, arm, leg, and head attitude during an element
- **Turns, revolutions**– tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé
- **Balance**– correct course of the movement, certainty of performance, flexibility
- **Flexibility**– sufficient flexibility, correct movement course, certainty of performance

#### BODY TECHNIQUE ELEMENTS

LEVEL	POSITIONS	KICKS	JUMPS	URNS	TUMBLING
1	-Candle -Passe -Split -Releve -Back bend -Plie	-Tuck kicks	-T jump -X jump -Tuck jump -Chasse	-classic spins	-Side rolls -Fwd rolls -Back rolls
2	-Scale - Y stand (heel stretch) -	-Straight leg fwd and side kicks -Scale kicks	-Toe touch -Split leap -Pike -Hurdler -Stag jump -Sheep jump -Turn jump	-channe -Soutenu -Souteu Pique	-Cartwheel -Cartwheel on 1 hand -Round off
3	-Attitude -Arabesque - Scorpion	-Scorpion kick	-Jete -Tilt jump -Cabriole	-Pirouette	-Front walkover -Back

					walkover -Walkovers on 1 hand
4	-Tilt -Wrist lifting	-Round kicks	-Calypso -Firebird (Ring leap)	-Illusion -Y turn	-aerials (side, front)
5	-Handstand	-Calypso kick	-Kick Jete -Tour jete	-Fouette -Grand pirouettes -Scorpion turn -Wolf turn	-Handspring (Fwd, Bwd), -Layout stepout -Back salto (Tucked, Piked)

#### AREA C- WORK WITH EQUIPMENT

- Poms can be put on the ground only for security reasons when executing lifts
- One can hold multiple pairs of poms if necessary only for a short period of time
- Rolls and aerials with poms are allowed but not obligatory.

#### OBLIGATORY ELEMENTS

- Subgroup
  - formation min. 4 members
  - small formation min. 2 members
- Children
  - No obligatory elements
- Cadets
  - 3 elements from the Body Technique Table (min. subgroup at the same time)
  - 1 wave
  - 1 picture
- Juniors
  - 3 elements from the Body Technique Table (min. subgroup at the same time)
  - Combination series of min. 2 elements of Body Technique Table
  - 1 wave
  - 1 picture
  - 1 lift
- Seniors
  - 3 elements from the Body Technique Table (min. subgroup at the same time)
  - Combination series of min. 3 elements of Body Technique Table

- 1 wave
- 1 picture
- 1 lift
- **Grandseniors**
  - No obligatory elements

## **PENALTIES**

- Drop -0,05
- Fall -0,3
- Out of bonds -0,1
- Unision -0,01
- Slipping, tripping, blance check -0,01
- Minor error (2 hand catch...) -0,01
- Major error, big step -0,05
- Fall of costume -0,1
- Time -0,05 per second
- Missing obligatory element -0,4
- Premature entrance to the stage (before announcement) -0,3
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Face painting -0,5
- Communication -0,3
- Missing stop figure -0,4

## **SECTION OPEN POM POM (abb. OPOM)**

<b>Category</b>	<b>Age categories</b>	<b>TIME</b>	<b>AREA</b>	<b>Number of competitors</b>	
<b>SOLO</b>	-cadets -juniors -seniors -grandsenior	1:15-2:30	12mx12m	1	
<b>DUO/TRIO</b>	-cadets -juniors -seniors -grandsenior	1:15-2:30	12mx12m	2-3	
<b>MINI</b>	-cadets -juniors -seniors -grandsenior	1:15-2:30	12mx12m	4-7	
<b>STAGE</b>	-cadets -juniors -seniors -grandsenior	2:00-3:30	Full floor area	Min. 8	

**\*Time is measured from the first beat of music if the choreography is done with entrance and/or exit with music. Stop position is considered when the last note of music plays.**

## **STAGE ROUTINE**

### **Composition of competition performance**

- Entering, always upon an announcement by the announcer
- Start position
- Choreography
- Stop position
- Exit
- Entrance Characteristics

- Competitors may enter the competition area only upon an announcement by the announcer.
- Entrance may be one with music, but its not mandatory
- **Time Measurement**
  - The time of the stage routine is measured without the time for the entrance **except when the entrance is done with music.**
  - The timing begins at the moment of accompanying music reproduction start.
- **Inclusion of Dancing, Gymnastic, and Acrobatic Elements**
  - The composition may contain elements and motives of social or folklore dances, if they correspond with the nature of the music.
  - Only level 1 tumbling is allowed
  - Lifts are allowed
- **Stage exit**
  - Exit may be one with music, but its not mandatory

### **COSTUMES, HAIR AND MAKE-UP**

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette's costumes.
- Leotards and trousers are allowed
- Shoes are recommended but not mandatory
- Type of shoes allowed:
  - ballet slippers
  - jazz shoes
  - trainers
  - half-sole shoes
  - paws...
- Face painting is allowed

### **PRINCIPLES OF EVALUATION**

- It is crucial for the evaluation and scoring how is the routine composed and presented.
- Size of the formation has no effect on scoring

### **AREA A- CHOREOGRAPHY AND COMPOSITION**

### The judges evaluate:

- Element selection and variety
- Originality
- Execution
- Utilisation of dancing or gymnastics elements and their possible excessiveness
- Utilisation of pom elements
- Floor movement, coverage
- Artistic expression
- Synchronisation
- The choreography must flow logically, be cohesive with the rhythm and music speed
- Music suitability for the age of the competitors and their maturity, event
- Harmonisation between the composition choice and the overall performance - the movement expression of the music-sound accompaniment of the performed routine
- Music mix homogeneity, transitions and concurrence of music motives and individual sounds
- Costume and make-up

### AREA B- MOVEMENT TECHNIQUE

- **Body attitude** - bent back, forward shoulders, movement in a forward bend, stiffness are considered an error
- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, "passive" arms during movement and turns, raising arms forward above the shoulder level are considered an error.
- **Head attitude and movements** - an unnatural head attitude (backward bend, sideways bend, forward bend with the sight down on the legs) is considered an error.
- **Knee lifting** - various national schools (styles and concepts) are respected, the knee lifting or heel lifting (kicking backwards) height is not decisive then, the knee lifting should be balanced on both sides, high lifting of the left leg and mere slight lifting of the right leg (limping), uneven lifting, accenting one leg is wrong.
- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.
- **Foot position** - the feet should be parallel
- **Body technique elements** - precision, range, and certainty of performance, clearness of the beginning and the end of the element, competitor's fall, correct body, arm, leg, and head attitude during an element
- **Turns, revolutions**— tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé



- **Balance**– correct course of the movement, certainty of performance, flexibility
- **Flexibility**– sufficient flexibility, correct movement course, certainty of performance

### BODY TECHNIQUE ELEMENTS

LEVEL	POSITIONS	KICKS	JUMPS	URNS	TUMBLING
1	-Candle -Passe -Split -Releve -Back bend -Plie	-Tuck kicks	-T jump -X jump -Tuck jump -Chasse	-classic spins	-Side rolls -Fwd rolls -Back rolls
2	-Scale - Y stand (heel stretch) -	-Straight leg fwd and side kicks -Scale kicks	-Toe touch -Split leap -Pike -Hurdler -Stag jump -Sheep jump -Turn jump	-channe -Soutenu -Souteu Pique	
3	-Attitude -Arabesque - Scorpion	-Scorpion kick	-Jete -Tilt jump -Cabriole	-Pirouette	
4	-Tilt -Wrist lifting	-Round kicks	-Calypso -Firebird (Ring leap)	-Illusion -Y turn	
5	-Handstand	-Calypso kick	-Kick Jete -Tour jete	-Fouette -Grand pirouettes -Scorpion turn -Wolf turn	

### AREA C- WORK WITH EQUIPMENT

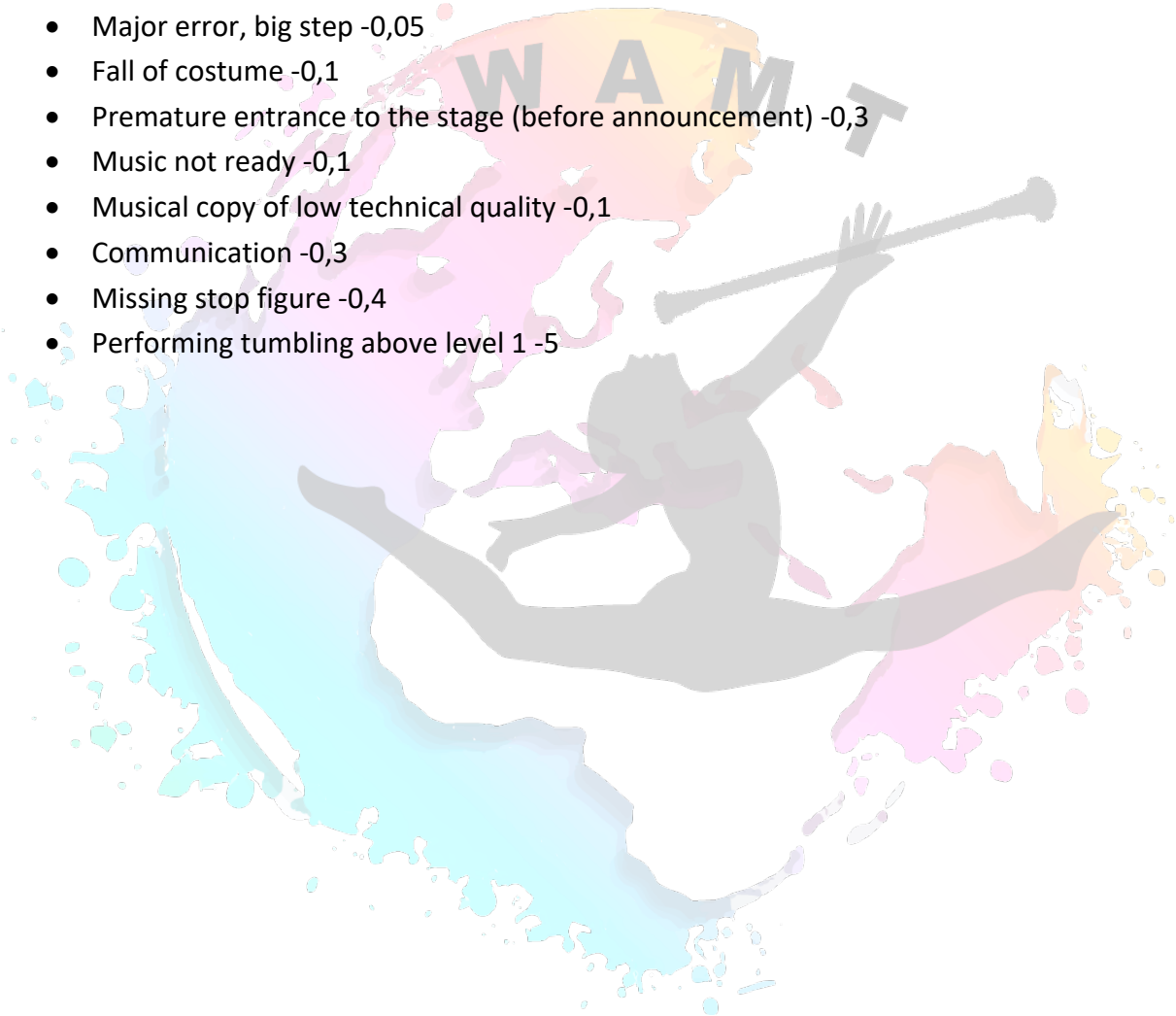
- Poms can be put on the ground for security reasons
- One can hold multiple pairs of poms if necessary only for a short period of time
- Rolls and aerials with poms are allowed but not obligatory.

### OBLIGATORY ELEMENTS

- There aren't any obligatory elements

## **PENALTIES**

- Drop -0,05
- Fall -0,3
- Out of bonds -0,1 (except stage)
- Unision -0,01
- Slipping, tripping, blance check -0,01
- Minor error (2 hand catch...) -0,01
- Major error, big step -0,05
- Fall of costume -0,1
- Premature entrance to the stage (before announcement) -0,3
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Communication -0,3
- Missing stop figure -0,4
- Performing tumbling above level 1 -5



## SECTION TRADITIONAL POM POM (abb. TRADPOM)

Category	Age categories	TIME	AREA	Number of competitors	
MINI	-cadets -juniors -seniors -grandsenior	1:15-1:30	12mx12m	4-7	
STAGE	-cadets -juniors -seniors -grandsenior	2:00-3:00	12mx12m	Min.8	

### STAGE ROUTINE

#### Composition of competition performance

- Entering, always upon an announcement by the announcer
- Salute (at least one competitor)
- Start position
- Choreography
- Stop position (4 seconds)
- Salute (at least one competitor)
- Leaving
- **Entrance Characteristics**
  - Competitors may enter the competition area only upon an announcement by the announcer..
  - It must be short, quick, and simple; it only serves for taking the initial position for the competition performance.
  - It must not be another “small choreography”.
  - The entrance ends with the stopping of the competitors; it must be clearly separated from the competition routine.
  - A salute is considered to be the taking of the basic waiting position before the actual routine, it can also be a military salute, dancing bow, head bow, arm movement, etc.

- **Time Measurement**

- The time of the stage routine is measured without the time for the entrance.
- The timing begins at the moment of accompanying music reproduction start.
- The music for the competition performance must end with the end of the routine, it must not continue as the accompaniment for the exit.

- **Stage exit**

- The exit must be short, quick, and simple; it only serves for leaving the competition area.
- It must not be another “small choreography”.

## **COSTUMES, HAIR AND MAKE-UP**

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette's costumes.
- Costumes may be made from all materials, elastic, lycra, shiny...
- Trousers are allowed only for boys
- Leotards are not allowed
- Cap or its imitation is obligatory
- Boots are obligatory for SENIORS
- Full sole shoes must be worn (no half-sole shoes or paws)
- Face painting is not allowed

## **PRINCIPLES OF EVALUATION**

- It is crucial for the evaluation and scoring how is the routine composed and presented.
- Size of the formation has no effect on scoring

## **AREA A- CHOREOGRAPHY AND COMPOSITION**

### **The judges evaluate:**

- Element selection and variety
- Originality
- Execution
- Utilisation of dancing elements and their possible excessiveness
- Utilisation of pom pom elements

- Floor movement, coverage
- Artistic expression
- Synchronisation
- The choreography must flow logically, be cohesive with the rhythm and music speed
- Music suitability for the age of the competitors and their maturity, event
- Harmonisation between the composition choice and the overall performance - the movement expression of the music- sound accompaniment of the performed routine
- Music mix homogeneity, transitions and concurrence of music motives and individual sounds
- Costume and make-up

#### AREA B- MOVEMENT TECHNIQUE

- **Body attitude** - bent back, forward shoulders, movement in a forward bend, stiffness are considered an error
- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, "passive" arms during movement and turns, raising arms forward above the shoulder level are considered an error.
- **Head attitude and movements** - an unnatural head attitude (backward bend, sideways bend, forward bend with the sight down on the legs) is considered an error.
- **Knee lifting** - various national schools (styles and concepts) are respected, the knee lifting or heel lifting (kicking backwards) height is not decisive then, the knee lifting should be balanced on both sides, high lifting of the left leg and mere slight lifting of the right leg (limping), uneven lifting, accenting one leg is wrong.
- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.
- **Foot position** - the feet should be parallel
- **Turns, revolutions**– tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé
- **Balance**– correct course of the movement, certainty of performance, flexibility
- **Flexibility**– sufficient flexibility, correct movement course, certainty of performance

#### AREA C- WORK WITH EQUIPMENT

- Poms cannot be put on the ground
- One can hold multiple pairs of poms if necessary only for a short period of time
- Rolls and aerials with poms are allowed but not obligatory.

## OBLIGATORY ELEMENTS

**All waves and pictures must consist of minimum of 4 dancers regardless of the size of formation**

- **Waves (Cadet, Junior, Senior)**
  - Mini 1x
  - Stage 2x
- **Picture (Cadet, Junior, Senior)**
  - Mini 1x
  - Stage 2x

## FORBIDDEN ELEMENTS

- ALL Tumbling is strictly forbidden
- Tosses of competitors are strictly forbidden
- Putting pom poms on the ground is strictly forbidden
- It is forbidden to perform any dance or gymnastic element where the head is under the hip level

## PENALTIES

- Drop -0,05
- Fall -0,3
- Out of bonds -0,1
- Unision -0,01
- Slipping, tripping, blance check -0,01
- Minor error (2 hand catch...) -0,01
- Major error, big step -0,05
- Fall of costume -0,1
- Premature entrance to the stage (before announcement) -0,3
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Communication -0,3
- Missing stop figure -0,4
- Performing forbidden elements -5

## **SECTION ACCESSORIES (abb. SHOW)**

Category	Age categories	TIME	AREA	Number of competitors	
<b>SOLO</b>	-cadets -juniors -seniors	1:15-2:30	Full floor area	1	
<b>DUO</b>	-cadets -juniors -seniors	1:15-2:30	Full floor area	2	
<b>MINI</b>	-cadets -juniors -seniors	1:15-2:30	Full floor area	4-7	
<b>STAGE</b>	-cadets -juniors -seniors	2:00-3:30	Full floor area	Min. 8	

## **STAGE CHOREOGRAPHY**

### **Composition of competition performance**

- Entering, always upon an announcement by the announcer
- Salute (at least one competitor)
- Start position
- Choreography
- Stop position (4 seconds)
- Salute (at least one competitor)
- Leaving
- **Entrance Characteristics**
  - Competitor can come to the area of performance only after being announced by the announcer.
  - Performed without music accompaniment.



- It should be short, quick and simple – it serves only for taking up the starting position for performance.
- Entrance and stage setting (accessories placement) cannot take over 30 seconds- trainer, teammates may help with bringing accessories onto the stage
- Entering with music is penalised.
- After entering the competition floor, competitor must salute the judges and take a start position.
- A salute is considered to be the taking of the basic waiting position before the actual routine, it can also be a military salute, dancing bow, head bow, arm movement, etc.
- Coaches can help set up the props.
- **Time Measurement**
  - The time of the stage routine is measured without the time for the entrance.
  - The timing begins at the moment of accompanying music reproduction start.
    - Music is free of choice
  - The music for the competition performance must end with the end of the routine, it must not continue as the accompaniment for the exit.
- **Inclusion of Dancing, Gymnastic, and Acrobatic Elements**
  - The composition may contain elements and motives of social or folklore dances, if they correspond with the nature of the music.
  - Gymnastic elements (e.g. balance, jumps, pirouettes, translations) may be included, if they are performed without breaching the smoothness of the routine, if they are not performed purposelessly, but in connection with an equipment element, shapes and patterns.
  - If the gymnastic elements are performed by just several competitors in the group or solo formation, other members must not be in a static, waiting position.
- **Stage exit**
  - The exit must be short, quick, and simple; it only serves for leaving the competition area.
  - It must not be another “small choreography”
  - Exit and accessories removal cannot take over 30 seconds- trainer, teammates may help with removing accessories from the stage

## **COSTUMES, HAIR AND MAKE-UP**

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in

subgroups, on leader costumes (captains) or individual majorette's costumes.

- Leotards and trousers are allowed
- Shoes are mandatory
- Type of shoes allowed:
  - ballet slippers
  - jazz shoes
  - trainers
  - half-sole shoes
  - paws...
- Face painting is allowed

### **Props**

- Baton plus a minimum of 2 accessories are obligatory.
- Accessories have to be used, held, touched or manipulated at some time during the performance.
- Props like mascots, flags, banners, boards with the name of the competitors, city, state, sponsor, eventually other objects that are not a part of the competition performance.
- None of these props must be placed in the route of the marching parade, in the competition area or in their protective zones. They can be placed only in the spectator zone. But even there they must not interfere with the competition performance or obstruct the view of the jurors. If such a case occurs, the result will be the penalization of the competing formation.

### **Baton**

- At least one baton per each dancer must be used.

### **Concept**

- Choreography should display solid foundations of twirling and excellence of basic twirling concepts.
- Choreography must be thematic based. Theme is expressed through prop handling.
- Transition between props should be carried out with smooth transitions in a way fluency of performance is not interrupted.
- Member can be without authorized equipment for a short while when changing from one piece of equipment to another.
- Judges take into account the potential use of props.

## **PRINCIPLES OF EVALUATION**

- It is crucial for the evaluation and scoring how is the routine composed and presented.
- Size of the formation has no effect on scoring

## AREA A- CHOREOGRAPHY AND COMPOSITION

### The judges evaluate:

- Element selection and variety
- Originality
- Execution
- Utilisation of dancing or gymnastics elements and their possible excessiveness
- Utilisation of baton elements
- Floor movement, coverage
- Artistic expression
- Synchronisation
- The choreography must flow logically, be cohesive with the rhythm and music speed
- Music suitability for the age of the competitors and their maturity, event
- Harmonisation between the composition choice and the overall performance - the movement expression of the music-sound accompaniment of the performed routine
- Music mix homogeneity, transitions and concurrence of music motives and individual sounds
- Costume and make-up

## AREA B- MOVEMENT TECHNIQUE

- **Body attitude** - bent back, forward shoulders, movement in a forward bend, stiffness are considered an error
- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, "passive" arms during movement and turns, raising arms forward above the shoulder level are considered an error.
- **Head attitude and movements** - an unnatural head attitude (backward bend, sideways bend, forward bend with the sight down on the legs) is considered an error.
- **Knee lifting** - various national schools (styles and concepts) are respected, the knee lifting or heel lifting (kicking backwards) height is not decisive then, the knee lifting should be balanced on both sides, high lifting of the left leg and mere slight lifting of the right leg (limping), uneven lifting, accenting one leg is wrong.
- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.
- **Foot position** - the feet should be parallel
- **Gymnastic and acrobatic elements** - precision, range, and certainty of performance, clearness of the beginning and the end of the element, competitor's fall, correct body, arm, leg, and head attitude during an element

- **Turns, revolutions**– tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé
- **Balance**– correct course of the movement, certainty of performance, flexibility
- **Flexibility**– sufficient flexibility, correct movement course, certainty of performance

## AREA C- WORK WITH EQUIPMENT

- It is recommended to use baton and one prop at the same time at one point in the choreography

### LEVEL 1

All manipulation with equipment without rotation

- dead equipment (without any movement)
- slide- Roly Poly
- circles
- sway
- lifting, lowering
- invert
- combination of any mentioned above

### LEVEL 2

BASIC ROTATIONS

- Horizontal rotation
- Figure 8 (Vertical rotation with one hand)
- Swing
- Sun
- Star
- Flourish whip
- All variations of these rotations, in different directions, with right or left hand
- Aerials:
  - Revolution is not required
  - Standard release- from the tip (ball), open hand, 2 hand releases, lanse
  - standard catch- palm up, L/R hand
- Exchange:
  - shorter than 2 m
  - standard release + standard catch

### LEVEL 3

- Rotation on palm
- Rolls around (single elements):
  - Neck
  - Shoulder
  - Arm
  - Elbow
  - Wrist
  - Back (diagonal)

- Chest (diagonal)
- Waist
- Leg
- Snake
- Broken angel over face/mouth
- Easy entry layout (without snake phase)
- Aerials:
  - Revolution is required
  - Hard release + standard catch
  - Standard release + hard catch
  - Hard release+ hard catch (up to level 3)
  - Hard releases:
    - Under arm
    - Under leg
    - Behind back
    - Over the palm
  - Hard catches:
    - Backhand
    - Head
    - On the back
    - On the hips
    - Under the arm
    - Under the leg
- 1 spin- all releases, all catches
- 2 spin- standard release + standard catch
- Travelling with minor body movement- releases and catches up to level 3
- Exchange:
  - Long Exchange- 2m or longer
  - Standard release + standard catch
  - Short Exchange- shorter than 2 m
  - Hard Release + normal catch
  - Normal release + hard catch
  - Hard release + hard catch

#### LEVEL 4

- Finger twirls
- Fish (at least 4 counts)
- Paddle rolls
- 2 Elbows- Half Ladder
- Neck trap
- Elbow pop
- Layout
- Single Fujimi
- Single elbow rack (single klic)
- Broken angel

- Shoulder Half angel
- Snake half angel
- Shoulder-shoulder
- Aerials:
  - Hard releases on 4th level
    - Backhand
    - Thumb flip
    - Under Shoulder
  - Hard Catches on 4th level
    - Blind
    - Grab
  - 1 Spin- horizontal release, all catches
  - 2 spin- all releases, all catches
  - 3 spin- standard release + standard catch
  - Travelling with major body movements- releases and catches up to level 3
  - **Exchange:**
    - Long Exchange
    - Hard Release + normal catch
    - Normal release + hard catch
    - Hard release + hard catch
    - With 1 spin

## LEVEL 5

- Angel roll
- Diamond roll
- Monster roll
- Backpack roll
- Casper- continuous neck roll
- Mouth roll- continuous front roll
- 4 elbows- Ladder
- Elbow racks (klic-klac)
- Fujimi (2 elbows)
- Continuous elbow pops
- Drop in
- Aerials:
  - 2 spins- horizontal release, all catches
  - 3 spins- all releases, all catches
  - 4+ spins- all releases, all catches
- Travelling with major body movements- all releases, all catches
- Exchange:
  - Long Exchange with multiple spins- all releases, all catches
  - Long exchange- horizontal



- Dual pattern exchanges- all releases, all catches

#### RESTRICTION TABLE

SPINS	Max. 3 spins
CONTACTS	No restrictions
ROLLS	No restrictions
AERIALS	1 illusion, cartwheel, walkover etc. are allowed under the baton: these elements can not be executed with spins. Number of stationary aerials/aerials with travelling is not limited.
GYMNASTIC ELEMENTS	Only gymnastic elements with hands support are allowed (example: Cartwheel, Rolls, Walkovers...)

#### OBLIGATORY ELEMENTS

- There aren't any obligatory elements

#### PENALTIES

- Drop -0,05
- 2 hand catch -0,01
- Fall -0,3
- Unision -0,01
- Break -0,01
- Slipping, tripping, blance check -0,01
- Major error, big step -0,05
- Fall of costume -0,1
- Missing accessories -0,4
- Performing prohibited gymnastics -5
- Time -0,05 per second
- Premature entrance to the stage (before announcement) -0,3
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Communication -0,3



## **SECTION FLAG (abb. FLAG)**

<b>Category</b>	<b>Age categories</b>	<b>TIME</b>	<b>AREA</b>	<b>Number of competitors</b>	
<b>SOLO</b>	-cadets -juniors -seniors	1:15-1:30	12mx12m	1	
<b>DUO/TRIO</b>	-cadets -juniors -seniors	1:15-1:30	12mx12m	2-3	
<b>MINI</b>	-cadets -juniors -seniors	1:15-1:30	12mx12m	4-7	
<b>STAGE</b>	-cadets -juniors -seniors	2:00-3:00	12mx12m	Min. 8	

## **STAGE ROUTINE**

### **Composition of competition performance**

- Entering, always upon an announcement by the announcer
- Salute (at least one competitor)
- Start position
- Choreography
- Stop position (4 seconds)
- Salute (at least one competitor)
- Leaving
- 
- **Entrance Characteristics**

- Competitors may enter the competition area only upon an announcement by the announcer..
- It must be short, quick, and simple; it only serves for taking the initial position for the competition performance.
- It must not be another “small choreography”.
- The entrance ends with the stopping of the competitors; it must be clearly separated from the competition routine.
- A salute is considered to be the taking of the basic waiting position before the actual routine, it can also be a military salute, dancing bow, head bow, arm movement, etc.
- **Time Measurement**
  - The time of the stage routine is measured without the time for the entrance.
  - The timing begins at the moment of accompanying music reproduction start.
  - The music for the competition performance must end with the end of the routine, it must not continue as the accompaniment for the exit.
- **Inclusion of Dancing, Gymnastic, and Acrobatic Elements**
  - The composition may contain elements and motives of social or folklore dances, if they correspond with the nature of the music.
  - Gymnastic elements (e.g. balance, jumps, pirouettes, translations) may be included, if they are performed without breaching the smoothness of the routine, if they are not performed purposelessly, but in connection with an equipment element, shapes and patterns.
  - If the gymnastic elements are performed by just several competitors in the group or solo formation, other members must not be in a static, waiting position.
  - Floor exercise elements of lifting the competitors in the baton choreography are only permitted as the final shape element at the end.
- **Stage exit**
  - The exit must be short, quick, and simple; it only serves for leaving the competition area.
  - It must not be another “small choreography”.

## **COSTUMES, HAIR AND MAKE-UP**

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette’s costumes.
- Leotards and trousers are allowed

- Cap or its imitation is mandatory
- Boots are not mandatory
- Full sole shoes must be worn (no half-sole shoes or paws)
- Face painting is not allowed

## PRINCIPLES OF EVALUATION

- It is crucial for the evaluation and scoring how is the routine composed and presented.
- Size of the formation has no effect on scoring

### AREA A- CHOREOGRAPHY AND COMPOSITION

#### The judges evaluate:

- Element selection and variety
- Originality
- Execution
- Utilisation of dancing or gymnastics elements and their possible excessiveness
- Utilisation of flag elements
- Floor movement, coverage
- Artistic expression
- Synchronisation
- The choreography must flow logically, be cohesive with the rhythm and music speed
- Music suitability for the age of the competitors and their maturity, event
- Harmonisation between the composition choice and the overall performance - the movement expression of the music-sound accompaniment of the performed routine
- Music mix homogeneity, transitions and concurrence of music motives and individual sounds
- Costume and make-up

### AREA B- MOVEMENT TECHNIQUE

- **Body attitude** - bent back, forward shoulders, movement in a forward bend, stiffness are considered an error
- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, "passive" arms during movement and turns, raising arms forward above the shoulder level are considered an error.

- **Head attitude and movements** - an unnatural head attitude (backward bend, sideways bend, forward bend with the sight down on the legs) is considered an error.
- **Knee lifting** - various national schools (styles and concepts) are respected, the knee lifting or heel lifting (kicking backwards) height is not decisive then, the knee lifting should be balanced on both sides, high lifting of the left leg and mere slight lifting of the right leg (limping), uneven lifting, accenting one leg is wrong.
- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.
- **Foot position** - the feet should be parallel
- **Gymnastic and acrobatic elements** - precision, range, and certainty of performance, clearness of the beginning and the end of the element, competitor's fall, correct body, arm, leg, and head attitude during an element
- **Turns, revolutions**— tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé
- **Balance**— correct course of the movement, certainty of performance, flexibility
- **Flexibility**— sufficient flexibility, correct movement course, certainty of performance

#### AREA C- WORK WITH EQUIPMENT

- Length of the baton on which the flag is attached 70-80 cm
- Flag dimensions min. 40x50 cm
- Only 1 flag can be attached to the baton
- No other additional equipment can be used (ribbons, ruffles, mace....)
- All work with flag must be on the shaft of the flag, NOT ON THE FABRIC!
- All aerials must be executed either from the shaft or the ball of batonflag, aerials performed from the tip of the flag (end of the baton that is connected to the fabric) will be considered as an error

#### LEVEL 1

All manipulation with equipment without rotation

- dead equipment (without any movement)
- slide- Roly Poly
- circles
- sway
- lifting, lowering
- invert
- combination of any mentioned above

#### LEVEL 2

BASIC ROTATIONS

- Horizontal rotation

- Figure 8 (Vertical rotation with one hand)
- Swing
- Sun
- Star
- Flourish whip
- All variations of these rotations, in different directions, with right or left hand
- Aerials:
  - Revolution is not required
  - Standard release- from the tip (ball), open hand, 2 hand releases, lanse
  - standard catch- palm up, L/R hand
- Exchange:
  - shorter than 2 m
  - standard release + standard catch

### LEVEL 3

- Rotation on palm
- Rolls around (single elements):
  - Neck
  - Shoulder
  - Arm
  - Elbow
  - Wrist
  - Back (diagonal)
  - Chest (diagonal)
  - Waist
  - Leg
- Snake
- Broken angel over face/mouth
- Easy entry layout (without snake phase)
- Aerials:
  - Revolution is required
  - Hard release + standard catch
  - Standard release + hard catch
  - Hard release+ hard catch (up to level 3)
  - Hard releases:
    - Under arm
    - Under leg
    - Behind back
    - Over the palm
  - Hard catches:
    - Backhand
    - Head
    - On the back
    - On the hips
    - Under the arm
    - Under the leg

- 1 spin- all releases, all catches
- 2 spin- standard release + standard catch
- Travelling with minor body movement- releases and catches up to level 3
- Exchange:
  - Long Exchange- 2m or longer
  - Standard release + standard catch
  - Short Exchange- shorter than 2 m
  - Hard Release + normal catch
  - Normal release + hard catch
  - Hard release + hard catch

#### LEVEL 4

- Finger twirls
- Fish (at least 4 counts)
- Paddle rolls
- 2 Elbows- Half Ladder
- Neck trap
- Elbow pop
- Layout
- Single Fujimi
- Single elbow rack (single klic)
- Broken angel
- Shoulder Half angel
- Snake half angel
- Shoulder-shoulder
- Aerials:
  - Hard releases on 4th level
    - Backhand
    - Thumb flip
    - Under Shoulder
  - Hard Catches on 4th level
    - Blind
    - Grab
  - 1 Spin- horizontal release, all catches
  - 2 spin- all releases, all catches
  - 3 spin- standard release + standard catch
  - Travelling with major body movements- releases and catches up to level 3
- Exchange:
  - Long Exchange
  - Hard Release + normal catch
  - Normal release + hard catch
  - Hard release + hard catch
  - With 1 spin

## LEVEL 5

- Angel roll
- Diamond roll
- Monster roll
- Backpack roll
- Casper- continuous neck roll
- Mouth roll- continuous front roll
- 4 elbows- Ladder
- Elbow racks (klic-klac)
- Fujimi (2 elbows)
- Continuous elbow pops
- Drop in
- Aerials:
  - 2 spins- horizontal release, all catches
  - 3 spins- all releases, all catches
  - 4+ spins- all releases, all catches
- Travelling with major body movements- all releases, all catches
- Exchange:
  - Long Exchange with multiple spins- all releases, all catches
  - Long exchange- horizontal
  - Dual pattern exchanges- all releases, all catches

## OBLIGATORY ELEMENTS

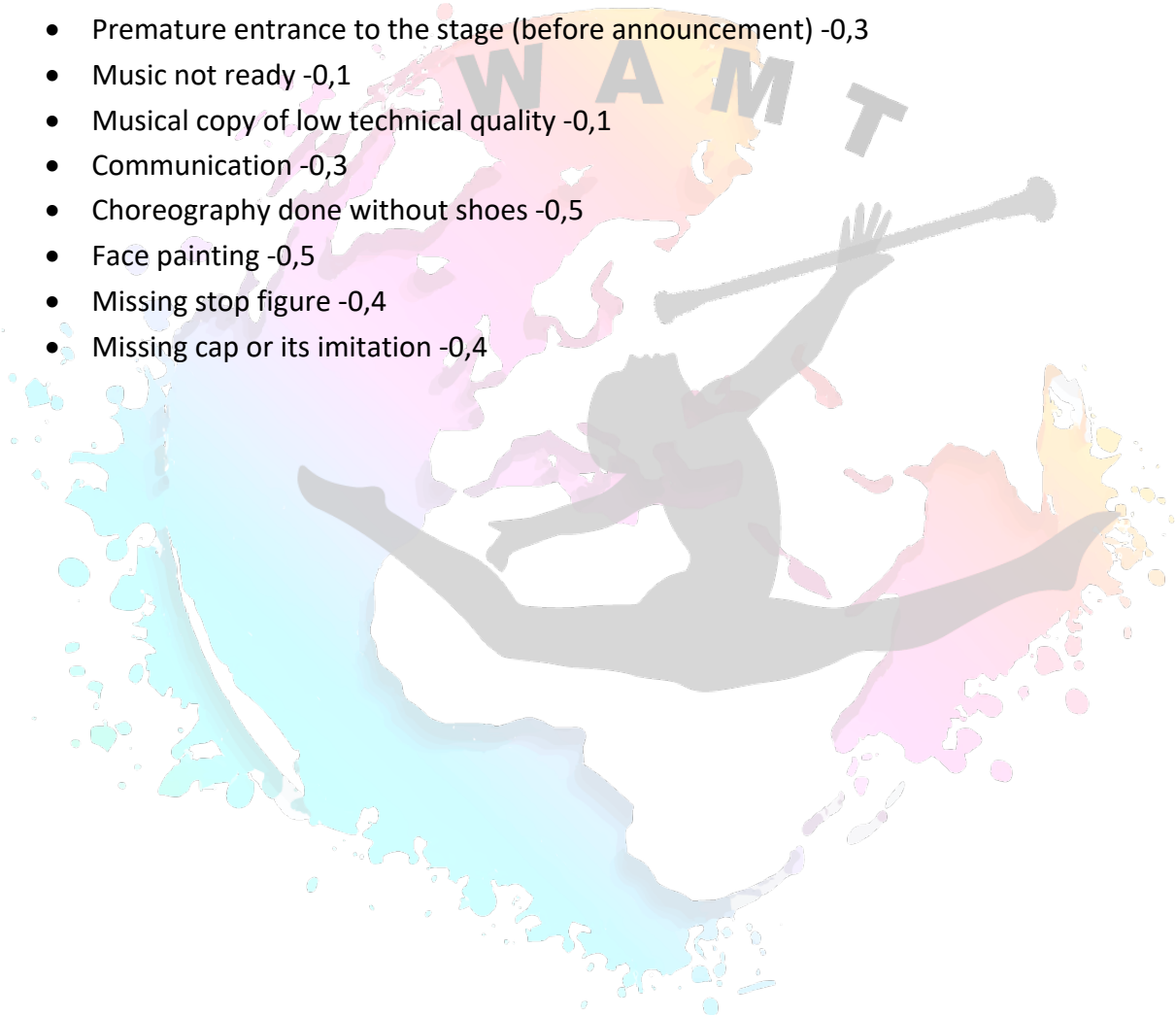
- Subgroup
  - formation min. 4 members
  - small formation min. 2 members
- Cadets
  - 2 aerials without spins- 1x all members, 1x subgroup
  - 1 short distance exchange- all members
- Juniors
  - 2 aerials without spins- 1x all members, 1x subgroup
  - 1 aerial with spin- all members
  - 1 long distance exchange- all members
- Seniors
  - 2 aerials without spins- 1x all members, 1x subgroup
  - 2 aerials with spins- 1x all members, 1x subgroup
  - 2 long distance exchanges- 1x all members, 1x subgroup

## PENALTIES

- Drop -0,05



- Fall -0,3
- Out of bonds -0,1
- Unision -0,01
- Slipping, tripping, blance check -0,01
- Minor error (catch on fabric, holding the fabric, off pattern, 2 hand catch...) -0,01
- Major error, big step -0,05
- Fall of costume -0,1
- Time -0,05 per second
- Missing obligatory element -0,4
- Premature entrance to the stage (before announcement) -0,3
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Communication -0,3
- Choreography done without shoes -0,5
- Face painting -0,5
- Missing stop figure -0,4
- Missing cap or its imitation -0,4



## **SECTION BANNIERES- SMALL DRILL (abb. BAN)**

Category	Age categories	TIME	AREA	Number of competitors	
STAGE	-unique	1:15-3:00	Full floor area	Min. 4	

### **STAGE ROUTINE**

#### **Composition of competition performance**

- Entering, always upon an announcement by the announcer
- Salute (at least one competitor)
- Start position
- Choreography
- Stop position (4 seconds)
- Salute (at least one competitor)
- Leaving
- **Entrance Characteristics**
  - Competitors may enter the competition area only upon an announcement by the announcer..
  - It must be short, quick, and simple; it only serves for taking the initial position for the competition performance.
  - It must not be another “small choreography”.
  - The entrance ends with the stopping of the competitors; it must be clearly separated from the competition routine.
  - A salute is considered to be the taking of the basic waiting position before the actual routine, it can also be a military salute, dancing bow, head bow, arm movement, etc.
- **Time Measurement**
  - The time of the stage routine is measured without the time for the entrance.
  - The timing begins at the moment of accompanying music reproduction start.
  - The music for the competition performance must end with the end of the routine, it must not continue as the accompaniment for the exit.
- **Stage exit**

- The exit must be short, quick, and simple; it only serves for leaving the competition area.
- It must not be another “small choreography”.

## **COSTUMES, HAIR AND MAKE-UP**

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette’s costumes.
- Leotards and trousers are allowed
- Type of shoes allowed:
  - ballet slippers
  - jazz shoes
  - trainers
  - half-sole shoes
  - paws...
- Face painting is allowed

## **PRINCIPLES OF EVALUATION**

- It is crucial for the evaluation and scoring how is the routine composed and presented.
- Size of the formation has no effect on scoring

## **AREA A- CHOREOGRAPHY AND COMPOSITION**

### **The judges evaluate:**

- Element selection and variety
- Originality
- Execution
- Utilisation of dancing elements and their possible excessiveness
- Utilisation of equipment elements
- Floor movement, coverage
- Artistic expression
- Synchronisation
- The choreography must flow logically, be cohesive with the rhythm and music speed
- Music suitability for the age of the competitors and their maturity, event
- Harmonisation between the composition choice and the overall performance - the movement expression of the music-sound accompaniment of the performed routine
- Music mix homogeneity, transitions and concurrence of music motives and individual sounds
- Costume and make-up

## **AREA B- MOVEMENT TECHNIQUE**

- **Body attitude** - bent back, forward shoulders, movement in a forward bend, stiffness are considered an error
- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, "passive" arms during movement and turns, raising arms forward above the shoulder level are considered an error.
- **Head attitude and movements** - an unnatural head attitude (backward bend, sideways bend, forward bend with the sight down on the legs) is considered an error.
- **Knee lifting** - various national schools (styles and concepts) are respected, the knee lifting or heel lifting (kicking backwards) height is not decisive then, the knee lifting should be balanced on both sides, high lifting of the left leg and mere slight lifting of the right leg (limping), uneven lifting, accenting one leg is wrong.
- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.
- **Foot position** - the feet should be parallel
- **Turns, revolutions**— tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé
- **Balance**— correct course of the movement, certainty of performance, flexibility
- **Flexibility**— sufficient flexibility, correct movement course, certainty of performance

#### AREA C- WORK WITH EQUIPMENT

- **QUALIFIED FLAG**- Length of the pole on which the flag is attached min. 100 cm
- All members of the formation are obligated to use at least one QUALIFIED FLAG
- Other sizes of flags are allowed but not mandatory
- Additional equipment can be used (sabers, ruffles, mace....)

#### PENALTIES

- Drop -0,05
- Fall -0,3
- Unision -0,01
- Slipping, tripping, blance check -0,01
- Major error, big step -0,05
- Fall of costume -0,1
- Time -0,05 per second
- Missing qualified flag -5
- Premature entrance to the stage (before announcement) -0,3
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Communication -0,3

## **SECTION MIX (abb. MIX)**

<b>Category</b>	<b>Age categories</b>	<b>TIME</b>	<b>AREA</b>	<b>Number of competitors</b>	
<b>DUO/TRIO</b>	-cadets -juniors -seniors -grandsenior	1:15-1:30	12mx12m	2-3	
<b>MINI</b>	-cadets -juniors -seniors -grandsenior	1:15-1:30	12mx12m	4-7	
<b>STAGE</b>	-children -cadets -juniors -seniors -grandsenior	2:00-3:00	12mx12m	Min. 8	

### **Possible combinations**

- **BATON+ POM POM**
- **BATON+ FLAG**
- **POM POM+ FLAG**

### **STAGE ROUTINE**

#### **Composition of competition performance**

- Entering, always upon an announcement by the announcer
- Salute (at least one competitor)
- Start position
- Choreography
- Stop position (4 seconds)
- Salute (at least one competitor)
- Leaving
- **Entrance Characteristics**
  - Competitors may enter the competition area only upon an announcement by the announcer..

- It must be short, quick, and simple; it only serves for taking the initial position for the competition performance.
- It must not be another “small choreography”.
- The entrance ends with the stopping of the competitors; it must be clearly separated from the competition routine.
- A salute is considered to be the taking of the basic waiting position before the actual routine, it can also be a military salute, dancing bow, head bow, arm movement, etc.
- **Time Measurement**
  - The time of the stage routine is measured without the time for the entrance.
  - The timing begins at the moment of accompanying music reproduction start.
  - The music for the competition performance must end with the end of the routine, it must not continue as the accompaniment for the exit.
- **Inclusion of Dancing, Gymnastic, and Acrobatic Elements**
  - The composition may contain elements and motives of social or folklore dances, if they correspond with the nature of the music.
  - Gymnastic elements (e.g. balance, jumps, pirouettes, translations) may be included, if they are performed without breaching the smoothness of the routine, if they are not performed purposelessly, but in connection with an equipment element, shapes and patterns.
  - If the gymnastic elements are performed by just several competitors in the group or solo formation, other members must not be in a static, waiting position.
  - Floor exercise elements of lifting the competitors in the baton choreography are only permitted as the final shape element at the end.
- **Stage exit**
  - The exit must be short, quick, and simple; it only serves for leaving the competition area.
  - It must not be another “small choreography”.

## **COSTUMES, HAIR AND MAKE-UP**

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette’s costumes.
- Leotards and trousers are allowed
- Shoes are recommended but not mandatory
- Type of shoes allowed:

- ballet slippers
- jazz shoes
- trainers
- half-sole shoes
- paws...
- Face painting is not allowed

## PRINCIPLES OF EVALUATION

- It is crucial for the evaluation and scoring how is the routine composed and presented.
- Size of the formation has no effect on scoring

## AREA A- CHOREOGRAPHY AND COMPOSITION

### The judges evaluate:

- Element selection and variety
- Originality
- Execution
- Utilisation of dancing or gymnastics elements and their possible excessiveness
- Utilisation of equipment elements
- Floor movement, coverage
- Artistic expression
- Synchronisation
- The choreography must flow logically, be cohesive with the rhythm and music speed
- Music suitability for the age of the competitors and their maturity, event
- Harmonisation between the composition choice and the overall performance - the movement expression of the music-sound accompaniment of the performed routine
- Music mix homogeneity, transitions and concurrence of music motives and individual sounds
- Costume and make-up

## AREA B- MOVEMENT TECHNIQUE

- **Body attitude** - bent back, forward shoulders, movement in a forward bend, stiffness are considered an error
- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, "passive" arms during movement and turns, raising arms forward above the shoulder level are considered an error.
- **Head attitude and movements** - an unnatural head attitude (backward bend, sideways bend, forward bend with the sight down on the legs) is considered an error.
- **Knee lifting** - various national schools (styles and concepts) are respected, the knee lifting or heel lifting (kicking backwards) height is not decisive then, the knee lifting



should be balanced on both sides, high lifting of the left leg and mere slight lifting of the right leg (limping), uneven lifting, accenting one leg is wrong.

- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.
- **Foot position** - the feet should be parallel
- **Gymnastic and acrobatic elements** - precision, range, and certainty of performance, clearness of the beginning and the end of the element, competitor's fall, correct body, arm, leg, and head attitude during an element
- **Turns, revolutions**– tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé
- **Balance**– correct course of the movement, certainty of performance, flexibility
- **Flexibility**– sufficient flexibility, correct movement course, certainty of performance

### BODY TECHNIQUE ELEMENTS

LEVEL	POSITIONS	KICKS	JUMPS	URNS	TUMBLING
1	-Candle -Passe -Split -Releve -Back bend -Plie	-Tuck kicks	-T jump -X jump -Tuck jump -Chasse	-classic spins	-Side rolls -Fwd rolls -Back rolls
2	-Scale - Y stand (heel stretch) -	-Straight leg fwd and side kicks -Scale kicks	-Toe touch -Split leap -Pike -Hurdler -Stag jump -Sheep jump -Turn jump	-channe -Soutenu -Souteu Pique	-Cartwheel -Cartwheel on 1 hand -Round off
3	-Attitude -Arabesque - Scorpion	-Scorpion kick	-Jete -Tilt jump -Cabriole	-Pirouette	-Front walkover -Back walkover -Walkovers on 1 hand
4	-Tilt -Wrist lifting	-Round kicks	-Calypso -Firebird (Ring leap)	-Illusion -Y turn	-aerials (side, front)
5	-Handstand	-Calypso kick	-Kick Jete -Tour jete	-Fouette -Grand	-Handspring (Fwd, Bwd),

				pirouettes -Scorpion turn -Wolf turn	-Layout stepout -Back salto (Tucked, Piked)
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### AREA C- WORK WITH EQUIPMENT

- Poms can be put on the ground only for security reasons when executing lifts
- One can hold multiple pairs of poms if necessary only for a short period of time
- Rolls and aerials with poms are allowed but not obligatory.
- Only 1 baton or 1 flag can be used per each competitor.
- Possible combinations
  - BATON+ POM POM
  - BATON+ FLAG
  - POM POM+ FLAG

#### LEVEL 1

All manipulation with equipment without rotation

- dead equipment (without any movement)
- slide- Roly Poly
- circles
- sway
- lifting, lowering
- invert
- combination of any mentioned above

#### LEVEL 2

##### BASIC ROTATIONS

- Horizontal rotation
- Figure 8 (Vertical rotation with one hand)
- Swing
- Sun
- Star
- Flourish whip
- All variations of these rotations, in different directions, with right or left hand
- Aerials:
  - Revolution is not required
  - Standard release- from the tip (ball), open hand, 2 hand releases, lanse
  - standard catch- palm up, L/R hand
- Exchange:
  - shorter than 2 m
  - standard release + standard catch

#### LEVEL 3

- Rotation on palm

- Rolls around (single elements):
  - Neck
  - Shoulder
  - Arm
  - Elbow
  - Wrist
  - Back (diagonal)
  - Chest (diagonal)
  - Waist
  - Leg
- Snake
- Broken angel over face/mouth
- Easy entry layout (without snake phase)
- Aerials:
  - Revolution is required
  - Hard release + standard catch
  - Standard release + hard catch
  - Hard release+ hard catch (up to level 3)
  - Hard releases:
    - Under arm
    - Under leg
    - Behind back
    - Over the palm
  - Hard catches:
    - Backhand
    - Head
    - On the back
    - On the hips
    - Under the arm
    - Under the leg
- 1 spin- all releases, all catches
- 2 spin- standard release + standard catch
- Travelling with minor body movement- releases and catches up to level 3
- Exchange:
  - Long Exchange- 2m or longer
  - Standard release + standard catch
  - Short Exchange- shorter than 2 m
  - Hard Release + normal catch
  - Normal release + hard catch
  - Hard release + hard catch

#### LEVEL 4

- Finger twirls
- Fish (at least 4 counts)
- Paddle rolls

- 2 Elbows- Half Ladder
- Neck trap
- Elbow pop
- Layout
- Single Fujimi
- Single elbow rack (single klic)
- Broken angel
- Shoulder Half angel
- Snake half angel
- Shoulder-shoulder

- Aerials:
  - Hard releases on 4th level
    - Backhand
    - Thumb flip
    - Under Shoulder
  - Hard Catches on 4th level
    - Blind
    - Grab
  - 1 Spin- horizontal release, all catches
  - 2 spin- all releases, all catches
  - 3 spin- standard release + standard catch
  - Travelling with major body movements- releases and catches up to level 3
- **Exchange:**
  - Long Exchange
  - Hard Release + normal catch
  - Normal release + hard catch
  - Hard release + hard catch
  - With 1 spin

## LEVEL 5

- Angel roll
- Diamond roll
- Monster roll
- Backpack roll
- Casper- continuous neck roll
- Mouth roll- continuous front roll
- 4 elbows- Ladder
- Elbow racks (klic-klac)
- Fujimi (2 elbows)
- Continuous elbow pops
- Drop in
- Aerials:
  - 2 spins- horizontal release, all catches

- 3 spins- all releases, all catches
- 4+ spins- all releases, all catches
- Travelling with major body movements- all releases, all catches
- Exchange:
  - Long Exchange with multiple spins- all releases, all catches
  - Long exchange- horizontal
  - Dual pattern exchanges- all releases, all catches

## **OBLIGATORY ELEMENTS**

- **Prop exchange**
  - Duo/trio, mini 1x
  - Stage 2x
- All members must perform equal time with one prop at least 50%-50% (in case of an odd number of dancers- 1 dancer can have the same prop during the entire choreo)

## **RECOMMENDED ELEMENTS**

- Obligatory elements for category baton, pom pom, flag according to age categories (according to the chosen props- bat,pom,flag)- NOT OBLIGATORY! NO -0,4 penalty!

## **PENALTIES**

- Drop -0,05
- Fall -0,3
- Out of bonds -0,1
- Unision -0,01
- Slipping, tripping, blance check -0,01
- Minor error (2 hand catch...) -0,01
- Major error, big step -0,05
- Fall of costume -0,1
- Time -0,05 per second
- Missing obligatory element (prop exchanges) -0,4
- Premature entrance to the stage (before announcement) -0,3
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Face painting -0,5
- Communication -0,3
- Missing stop figure -0,4

## **SECTION MACE (abb. MACE)**

<b>Category</b>	<b>Age categories</b>	<b>TIME</b>	<b>AREA</b>	<b>Number of Competitors</b>	
<b>SOLO</b>	-cadets -juniors -seniors	1:15-1:30	12mx12m	1	
<b>DUO/TRIO</b>	-cadets -juniors -seniors	1:15-1:30	12mx12m	2-3	
<b>MINI</b>	-juniors -seniors	1:15-1:30	12mx12m	4-7	
<b>STAGE</b>	-juniors -seniors	2:00-3:00	12mx12m	Min. 8	

## **STAGE ROUTINE**

### **Composition of competition performance**

- Entering, always upon an announcement by the announcer
- Salute (at least one competitor)
- Start position
- Choreography
- Stop position (4 seconds)
- Salute (at least one competitor)
- Leaving
- **Entrance Characteristics**
  - Competitors may enter the competition area only upon an announcement by the announcer..

- It must be short, quick, and simple; it only serves for taking the initial position for the competition performance.
- It must not be another “small choreography”.
- The entrance ends with the stopping of the competitors; it must be clearly separated from the competition routine.
- A salute is considered to be the taking of the basic waiting position before the actual routine, it can also be a military salute, dancing bow, head bow, arm movement, etc.
- **Time Measurement**
  - The time of the stage routine is measured without the time for the entrance.
  - The timing begins at the moment of accompanying music reproduction start.
  - The music for the competition performance must end with the end of the routine, it must not continue as the accompaniment for the exit.
- **Inclusion of Dancing, Gymnastic, and Acrobatic Elements**
  - The composition may contain elements and motives of social or folklore dances, if they correspond with the nature of the music.
  - Gymnastic elements (e.g. balance, jumps, pirouettes, translations) may be included, if they are performed without breaching the smoothness of the routine, if they are not performed purposelessly, but in connection with an equipment element, shapes and patterns.
  - If the gymnastic elements are performed by just several competitors in the group or solo formation, other members must not be in a static, waiting position.
  - Floor exercise elements of lifting the competitors in the baton choreography are only permitted as the final shape element at the end.
- **Stage exit**
  - The exit must be short, quick, and simple; it only serves for leaving the competition area.
  - It must not be another “small choreography”.

## **COSTUMES, HAIR AND MAKE-UP**

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette’s costumes.
- Leotards and trousers are allowed
- Cap or its imitation is mandatory
- Boots are not mandatory



- Full sole shoes must be worn (no half-sole shoes or paws)
- Face painting is not allowed

## PRINCIPLES OF EVALUATION

- It is crucial for the evaluation and scoring how is the routine composed and presented.
- Size of the formation has no effect on scoring

## AREA A- CHOREOGRAPHY AND COMPOSITION

### The judges evaluate:

- Element selection and variety
- Originality
- Execution
- Utilisation of dancing or gymnastics elements and their possible excessiveness
- Utilisation of mace elements
- Floor movement, coverage
- Artistic expression
- Synchronisation
- The choreography must flow logically, be cohesive with the rhythm and music speed
- Music suitability for the age of the competitors and their maturity, event
- Harmonisation between the composition choice and the overall performance - the movement expression of the music-sound accompaniment of the performed routine
- Music mix homogeneity, transitions and concurrence of music motives and individual sounds
- Costume and make-up

## AREA B- MOVEMENT TECHNIQUE

- **Body attitude** - bent back, forward shoulders, movement in a forward bend, stiffness are considered an error
- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, "passive" arms during movement and turns, raising arms forward above the shoulder level are considered an error.
- **Head attitude and movements** - an unnatural head attitude (backward bend, sideways bend, forward bend with the sight down on the legs) is considered an error.
- **Knee lifting** - various national schools (styles and concepts) are respected, the knee lifting or heel lifting (kicking backwards) height is not decisive then, the knee lifting should be balanced on both sides, high lifting of the left leg and mere slight lifting of the right leg (limping), uneven lifting, accenting one leg is wrong.

- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.
- **Foot position** - the feet should be parallel
- **Gymnastic and acrobatic elements** - precision, range, and certainty of performance, clearness of the beginning and the end of the element, competitor's fall, correct body, arm, leg, and head attitude during an element
- **Turns, revolutions**— tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé
- **Balance**— correct course of the movement, certainty of performance, flexibility
- **Flexibility**— sufficient flexibility, correct movement course, certainty of performance

### AREA C- WORK WITH EQUIPMENT

- Mace dimensions min. 80 cm for juniors and seniors
- The knob can be additionally decorated with folds and pompons (fringes)
- The MACE spike must have a protective cap
- Only the shaft of the mace can be taped. The ball cannot be covered and/or taped
- Mace may be made of metal, wood, plastic and combination of aforementioned materials
- No other additional equipment can be used (ribbons, ruffles,...)

### LEVEL 1

All manipulation with equipment without rotation

- dead equipment (without any movement)
- slide- Roly Poly
- circles
- sway
- lifting, lowering
- invert
- combination of any mentioned above

### LEVEL 2

#### BASIC ROTATIONS

- Horizontal rotation
- Figure 8 (Vertical rotation with one hand)
- Swing
- Sun
- Star
- Flourish whip
- All variations of these rotations, in different directions, with right or left hand
- Aerials:
  - Revolution is not required
  - Standard release- from the tip (ball), open hand, 2 hand releases, lanse

- standard catch- palm up, L/R hand
- Exchange:
  - shorter than 2 m
  - standard release + standard catch

### LEVEL 3

- Rotation on palm
- Rolls around (single elements):
  - Neck
  - Shoulder
  - Arm
  - Elbow
  - Wrist
  - Back (diagonal)
  - Chest (diagonal)
  - Waist
  - Leg
- Snake
- Broken angel over face/mouth
- Easy entry layout (without snake phase)
- Aerials:
  - Revolution is required
  - Hard release + standard catch
  - Standard release + hard catch
  - Hard release+ hard catch (up to level 3)
  - Hard releases:
    - Under arm
    - Under leg
    - Behind back
    - Over the palm
  - Hard catches:
    - Backhand
    - Head
    - On the back
    - On the hips
    - Under the arm
    - Under the leg
- 1 spin- all releases, all catches
- 2 spin- standard release + standard catch
- Travelling with minor body movement- releases and catches up to level 3
- Exchange:
  - Long Exchange- 2m or longer
  - Standard release + standard catch
  - Short Exchange- shorter than 2 m
  - Hard Release + normal catch

- Normal release + hard catch
- Hard release + hard catch

#### LEVEL 4

- Finger twirls
- Fish (at least 4 counts)
- Paddle rolls
- 2 Elbows- Half Ladder
- Neck trap
- Elbow pop
- Layout
- Single Fujimi
- Single elbow rack (single klic)
- Broken angel
- Shoulder Half angel
- Snake half angel
- Shoulder-shoulder
- Aerials:
  - Hard releases on 4th level
    - Backhand
    - Thumb flip
    - Under Shoulder
  - Hard Catches on 4th level
    - Blind
    - Grab
  - 1 Spin- horizontal release, all catches
  - 2 spin- all releases, all catches
  - 3 spin- standard release + standard catch
  - Travelling with major body movements- releases and catches up to level 3
  - **Exchange:**
    - Long Exchange
    - Hard Release + normal catch
    - Normal release + hard catch
    - Hard release + hard catch
    - With 1 spin

#### LEVEL 5

- Angel roll
- Diamond roll
- Monster roll
- Backpack roll
- Casper- continuous neck roll
- Mouth roll- continuous front roll
- 4 elbows- Ladder

- Elbow racks (klic-klac)
- Fujimi (2 elbows)
- Continuous elbow pops
- Drop in
- Aerials:
  - 2 spins- horizontal release, all catches
  - 3 spins- all releases, all catches
  - 4+ spins- all releases, all catches
- Travelling with major body movements- all releases, all catches
- Exchange:
  - Long Exchange with multiple spins- all releases, all catches
  - Long exchange- horizontal
  - Dual pattern exchanges- all releases, all catches

### OBLIGATORY ELEMENTS

- Subgroup
  - formation min. 4 members
  - small formation min. 2 members
- Cadets
  - 2 aerials without spins- 1x all members, 1x subgroup
  - 1 short distance exchange- all members
- Juniors
  - 2 aerials without spins- 1x all members, 1x subgroup
  - 1 aerial with spin- all members
  - 1 long distance exchange- all members
- Seniors
  - 2 aerials without spins- 1x all members, 1x subgroup
  - 2 aerials with spins- 1x all members, 1x subgroup
  - 2 long distance exchanges- 1x all members, 1x subgroup

### PENALTIES

- Drop -0,05
- Fall -0,3
- Out of bonds -0,1
- Unision -0,01
- Slipping, tripping, blance check -0,01
- Minor error (off pattern, 2 hand catch...) -0,01
- Major error, big step -0,05
- Fall of costume -0,1

- Time -0,05 per second
- Missing obligatory element -0,4
- Premature entrance to the stage (before announcement) -0,3
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Communication -0,3
- Choreography done without shoes -0,5
- Face painting -0,5
- Missing stop figure -0,4
- Missing cap or its imitation -0,4



## **SECTION DRUMMERS (abb. DRUM)**

Category	Age categories	TIME	AREA	Number of competitors	
MINI	-juniors -seniors	1:15-1:30	12mx12m	4-7	
STAGE	-juniors -seniors	2:00-3:00	12mx12m	Min. 8	

## **STAGE ROUTINE**

### **Composition of competition performance**

- Entering, always upon an announcement by the announcer
- Salute (at least one competitor)
- Start position
- Choreography
- Stop position (4 seconds)
- Salute (at least one competitor)
- Leaving
- **Entrance Characteristics**
  - Competitors may enter the competition area only upon an announcement by the announcer..
  - It must be short, quick, and simple; it only serves for taking the initial position for the competition performance.
  - It must not be another “small choreography”.
  - The entrance ends with the stopping of the competitors; it must be clearly separated from the competition routine.
  - A salute is considered to be the taking of the basic waiting position before the actual routine, it can also be a military salute, dancing bow, head bow, arm movement, etc.
- **Time Measurement**
  - The time of the stage routine is measured without the time for the entrance.



- The timing begins at the moment of accompanying music reproduction start.
- The music for the competition performance must end with the end of the routine, it must not continue as the accompaniment for the exit.
- **Stage exit**
  - The exit must be short, quick, and simple; it only serves for leaving the competition area.
  - It must not be another “small choreography”.

### **COSTUMES, HAIR AND MAKE-UP**

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette’s costumes.
- Leotards and trousers are allowed
- Cap or its imitation is mandatory
- Boots are not mandatory
- Full sole shoes must be worn (no half-sole shoes or paws)
- Face painting is not allowed

### **PRINCIPLES OF EVALUATION**

- It is crucial for the evaluation and scoring how is the routine composed and presented.
- Size of the formation has no effect on scoring

### **AREA A- CHOREOGRAPHY AND COMPOSITION**

#### **The judges evaluate:**

- Element selection and variety
- Originality
- Execution
- Utilisation of dancing and their possible excessiveness
- Utilisation of drum elements
- Floor movement, coverage-
  - The participants are not allowed to be in a static position during the time of the performance. The participants have to move constantly and the same time perform on the drums.
- Artistic expression
- Synchronisation
- The choreography must flow logically, be cohesive with the rhythm and music speed
- Music suitability for the age of the competitors and their maturity, event

- Harmonisation between the composition choice and the overall performance - the movement expression of the music-sound accompaniment of the performed routine
- Music mix homogeneity, transitions and concurrence of music motives and individual sounds
  - Musical Accompaniment - Any (It is possible for the group to perform without musical accompaniment. In this case, the music is drum rolls, performed by members of the group)
  -
- Costume and make-up

#### AREA B- MOVEMENT TECHNIQUE

- **Body attitude** - bent back, forward shoulders, movement in a forward bend, stiffness are considered an error
- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, "passive" arms during movement and turns, raising arms forward above the shoulder level are considered an error.
- **Head attitude and movements** - an unnatural head attitude (backward bend, sideways bend, forward bend with the sight down on the legs) is considered an error.
- **Knee lifting** - various national schools (styles and concepts) are respected, the knee lifting or heel lifting (kicking backwards) height is not decisive then, the knee lifting should be balanced on both sides, high lifting of the left leg and mere slight lifting of the right leg (limping), uneven lifting, accenting one leg is wrong.
- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.
- **Foot position** - the feet should be parallel
- **Turns, revolutions**— tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé
- **Balance**— correct course of the movement, certainty of performance, flexibility
- **Flexibility**— sufficient flexibility, correct movement course, certainty of performance

#### AREA C- WORK WITH EQUIPMENT

- The drum (possibly in a different configuration) for each of the majorettes
- Two drum sticks for each majorette
- It is allowed to have extra drumsticks to replace the originals in case they fall during a performance (they should be placed either in a special pouch that attaches to the belt or the boot of the majorettes)
- It is not allowed to use additional props
- The drum should be in a suspended position during the performance. It is not allowed to place the drum on the podium and perform a dancing number without the drum.

### LEVEL 1

- The rotation the drumstick without throwing (separately with the right and left hand)

### LEVEL 2

- Simple throws with the drumsticks (the vertical "candle" and horizontal "balance beam")

### LEVEL 3

- Throwing the drumsticks with a rotation (*with right or left hand*)
- Rotation of drum sticks between two fingers on hands (*with right or left hand*)

### LEVEL 4

- Playing on the neighbor's drums
- Throwing the drumsticks to each other in pairs,
- throwing the drumsticks to each other to the side in a circle

### LEVEL 5

- Throwing the drumsticks over their heads back to their partner
- Throwing of a stick one hand while other hand plays drums
- twirling the stick between their fingers(4 fingers)

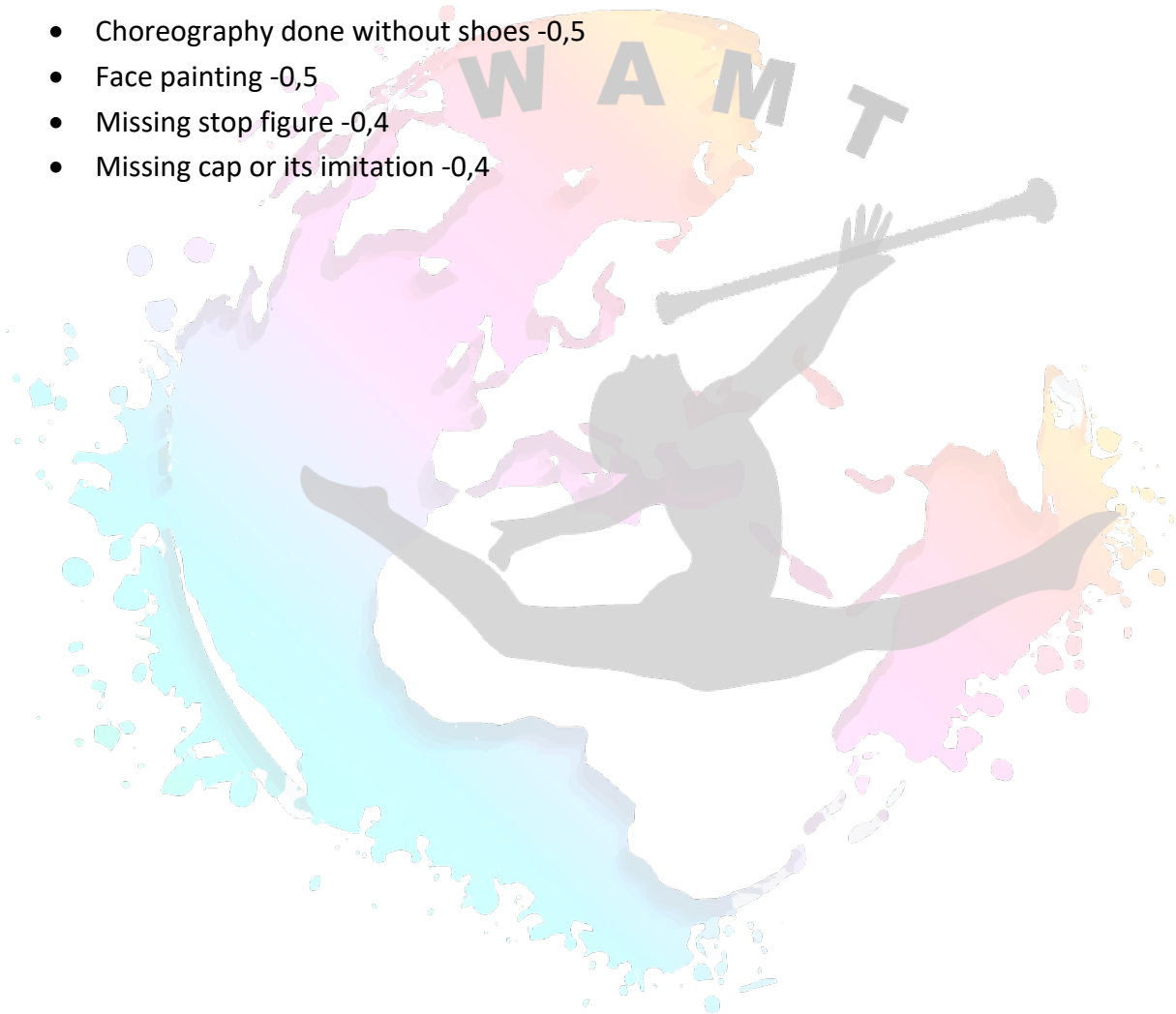
### OBLIGATORY ELEMENTS

- **Juniors**
  - 2 x simple throws of the drumsticks (*all members,*)
  - 1 x throw with twirling of the stick (*all members,*)
  - 1 x throwing of the stick to each other (*all members,*)
  - At the same time, use 4 rhythmic drum patterns
- **Seniors**
  - 2 x simple throws of the drumsticks (*all members,*)
  - 1 x throw with twirling of the stick (*all members,*)
  - 1 x throwing of the stick to each other (*all members,*)
  - At the same time, use 4 rhythmic drum patterns

### PENALTIES

- Drop -0,05
- Fall -0,3
- Out of bonds -0,1
- Unision -0,01
- Out of rhythm -0,05
- Slipping, tripping, blance check -0,01

- Minor error (2 hand catch...) -0,01
- Major error, big step -0,05
- Fall of costume -0,1
- Time -0,05 per second
- Missing obligatory element -0,4
- Premature entrance to the stage (before announcement) -0,3
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Communication -0,3
- Choreography done without shoes -0,5
- Face painting -0,5
- Missing stop figure -0,4
- Missing cap or its imitation -0,4



## **TWIRLING CATEGORIES**

<b>Category</b>	<b>Age Categories</b>	<b>TIME</b>	<b>AREA</b>	<b>Number of Competitors</b>	<b>Music</b>
<b>CHILDREN TWIRL</b>	-children up to 7 years of age	1:00-2:00	12x12m	Min. 1	Free of Choice (Official music may be used)
<b>SOLO 1 BATON</b>	-cadet -junior -senior	1:15-1:50	Lane	1	Official
<b>SOLO 2 BATON</b>	-cadet -junior -senior	1:15-1:50	Lane	1	Official
<b>FREESTYLE WOMEN</b>	-cadet -junior -senior	1:15-2:30	Full floor area	1	Free of choice
<b>FREESTYLE MEN</b>	-cadet -junior -senior	1:15-2:30	Full floor area	1	Free of choice
<b>ARTISTIC SOLO</b>	-cadet -junior -senior	1:15-1:45	Lane	1	Official
<b>PAIR</b>	-cadet -junior -senior	1:15-2:30	Full floor area	2	Free of choice
<b>ARTISTIC DUO</b>	-cadet -junior -senior	1:15-1:45	Lane	2	Official
<b>TEAM</b>	-cadet -junior -senior	1:15-3:30	Full floor area	4-8	Free of choice
<b>ARTISTIC TEAM</b>	-cadet -junior -senior	1:15-1:45	Full floor area	4-8	Official

<b>GROUP</b>	-cadet -junior -senior	2:00-3:30	Full floor area	Min. 9	Free of choice
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**\*RESTRICTION TABLES FOR ALL CATEGORIES, PENALTIES AND RECCOMENDED ELEMENTS ARE LISTED BELOW**

<b>CONTENT RESTRICTION CHART</b> <b>Solo 1 baton, Solo 2 batons, Freestyle, Artistic solo, Duo (Pair), Artistic Duo, Artistic Team, Team, Group</b>		
Category	Lower level	Upper level
Spins	<b>-1,2 spins</b> <b>Baton</b> Releases and Receptions No Restrictions <b>Body</b> No Restrictions	-no restrictions
Tumbling level 4 and 5 (side/front aerial, fwd/bwd handspring, salto, layout stepout)	<b>Forbidden</b>	-no restrictions
Stationary & Traveling Complex	<b>Single Major Body move</b> <i>(these elements cannot be executed with spins or minor body moves)</i> <b>Baton</b> Releases No Restrictions Reception No Restrictions <b>Body</b> Releases No Restrictions Reception No Restrictions	-no restrictions
Double element tricks	<b>-allowed only without the toss</b>	-no restrictions
Rolls	-no restrictions	-no restrictions
Contacts	-no restrictions	-no restrictions

- All aerials must be performed from thumb flip, left back flip, or left horizontal
  - Additional free aerials (expressive, transition aerials can be executed without any restrictions)
    - Expressive, transition aerials- aerials without major body movement or multiple spins- serve only for artistic purposes of the routine AND DO NOT COUNT TOWARDS TECHNICAL SCORE.

CONTENT RESTRICTION CHART	
Children Twirl	
Lower level only!	

#### PENALTIES

- Drop -0,05
- Fall -0,3
- Unision -0,01
- Slipping, tripping, blance check, big step -0,01
- Off pattern -0,01
- Break -0,01
- 2 hand catch -0,01
- Running to catch baton -0,03
- Fall of costume -0,1
- Time -0,05 per second
- Premature entrance to the stage (before announcement) -0,3
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Communication -0,3
- Choreography done without shoes -0,5
- **AERIALS PERFORMED FROM THE TIP/BALL OR 2 HANDS -1**
- **Execution of forbidden element- no placement, participation only (Score 0)**

#### RECCOMENDED ELEMENTS

- Stationary complex
- Travelling complex
- Pure spin



- Horizontal
- Non-standard catch
  - Back, head, blind, grab, inside illusion, inside gymnastic element, on the back, inside roll, under leg....
- Horizontal and non-standard catch can be combined with each other or with stationary complex, travelling complex, pure spin, exchanges
- Roll section
- Contact section
  - Vertical
  - Horizontal
- Exchange- Pairs/Duos, Teams, Groups
- All aerials must be performed from thumb flip, left back flip, or left horizontal
  - Additional free aerials (expressive, transition aerials can be executed without any restrictions)
  - Expressive, transition aerials- aerials without major body movement or multiple spins- serve only for artistic purposes of the routine AND DO NOT COUNT TOWARDS TECHNICAL SCORE.

**\*\*Titles of European and World Champions will only be received in upper level. Lower level will receive only placement and respective awards but no title will be awarded.**

## AGE CATEGORIES

1. CHILDREN- up to 6 years old
2. CADETS 7-11
3. JUNIORS 12-14
4. SENIORS 15-25
5. GRAND SENIORS- 26 and older

### Age of small formations

- SOLO- age must comply with the age category of formation
- DUO- it is allowed to combine different age categories, however, the age category is determined by the oldest member of the formation
- TEAM- it is allowed to combine different age categories, however, the age category is determined by the oldest member of the formation (e.g. team consisting of 2 cadets, 3 juniors and 1 senior competes in seniors)

### Age of GROUPS/CORPS

- Number of members of the group and limit of **older** members:
  - the number 8-12 - limit 2
  - the number 13 - 17 - limit 3
  - the number 18 - 22 - limit 4
  - the number 25 + limit 5
- Older participants may be older only by one age category
- **If the limit is exceeded:**
  - The group registers and starts in categories according to the oldest
  - The group changes the number of competitors
- Number of **younger** participants in the group (CAD, JUN, SEN) is not restricted
- GRAND SENIORS- number of younger members is restricted as following:
  - the number 8-12 - limit 2
  - the number 13 - 17 - limit 3
  - the number 18 - 22 - limit 4
  - the number 25 + limit 5
- Competitors in GRAND SENIOR age category can't be younger than 15 (seniors)

## **SECTION ALL AROUND (abb. AA)**

- Soloists only
- All soloists who have registered 1st discipline (baton/ open baton/ 2 baton/ flag/ mace/strutting solo) and the 2nd discipline (pom pom/ open pom pom) can compete for the over all winner
- Over all winner is determined by adding up scores from discipline 1 and discipline 2  
Winner is awarded the title Best of the Best
- Each soloist can compete for the over all only once for majorette and once for twirling (one level only)
- Participation fee is paid only once (individually for majorette and twirling)
- Soloists who are competing for the over all title must compete in individual categories as well and pay the regular solo participation fee
  - o i.e. solo baton (30eur) + solo pom pom (30eur)+ over all (15eur) =75eur
- Soloists who are competing in the over all don't have a double start, the scores are added up from the individual disciplines

<b>ALL AROUND MAJORETTE</b>	
<b>DISCIPLINE 1</b>	<b>DISCIPLINE 2</b>
Baton	Pom Pom
Open Baton	Open Pom Pom
2 Baton	
Strutting	
Flag	
Mace	

<b>ALL AROUND TWIRLING</b>	
<b>DISCIPLINE 1</b>	<b>DISCIPLINE 2</b>
Solo 1 Baton	Freestyle
Solo 2 Baton	Artistic Solo

<b>ALL AROUND AGE CATEGORIES</b>	
<b>MAJORETTE</b>	<b>TWIRLING</b>
Children	Cadet
Cadet	Junior
Junior	Senior
Senior	
Grandsenior	