

# WORLD ASSOCIATION OF MAJORETTE-SPORT AND TWIRLING WAMT



## COMPLETE COMPETITION RULEBOOK

Last update: September 2025.

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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 2026. for the season 2025. /2026. starting from September 1st 2025. until August 31st 2026.**

### **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 compete in seniors)

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

- CADETS 7-11
- JUNIOR- 12 – 14
- 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
- **GRANDSENIORS-** 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
3. 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 for a longer period of time. 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.
  - Lifting the competitors in the baton and pom pom are allowed at any point in the choreography. Throws of competitor are not allowed in BATON defile.

## **BATON DEFILE**

- **Competitors may use baton or mace**
- Only 1 baton or 1 mace per competitor may be used (mix of equipment is not allowed)

## **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
- Part of costume may be used for visual effect of the choreography but cannot be a prop. As prop will be considered every clothing or non-clothing item that is not attached to the costume at all times.
- Baton cannot be attached to the costume at any part of the choreography.
- Cap or its imitation is not mandatory. If head piece is present, it cannot be manipulated with during any part of the choreography. If manipulated with, it will

- be considered as a costume malfunction
- Boots are not mandatory
- Full sole shoes must be worn (no half-sole shoes or paws)
- If laces of footwear untie it will be considered as costume malfunction.
- There cannot be any coverage of face beneath eyebrow level. Visual aids, such as prescription glasses are not considered face coverage. 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

- **Competitors may use baton or mace**
- Only 1 baton or 1 mace per competitor may be used (mix of equipment is not allowed)
- There cannot be any other props used during the choreography. There cannot be any other attachments to the baton. For mace equipment it is allowed to have ropes and fringes. Mace equipment must be according to the regulations set in the discipline MACE.
- Baton or mace cannot be attached to the costume.

### 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

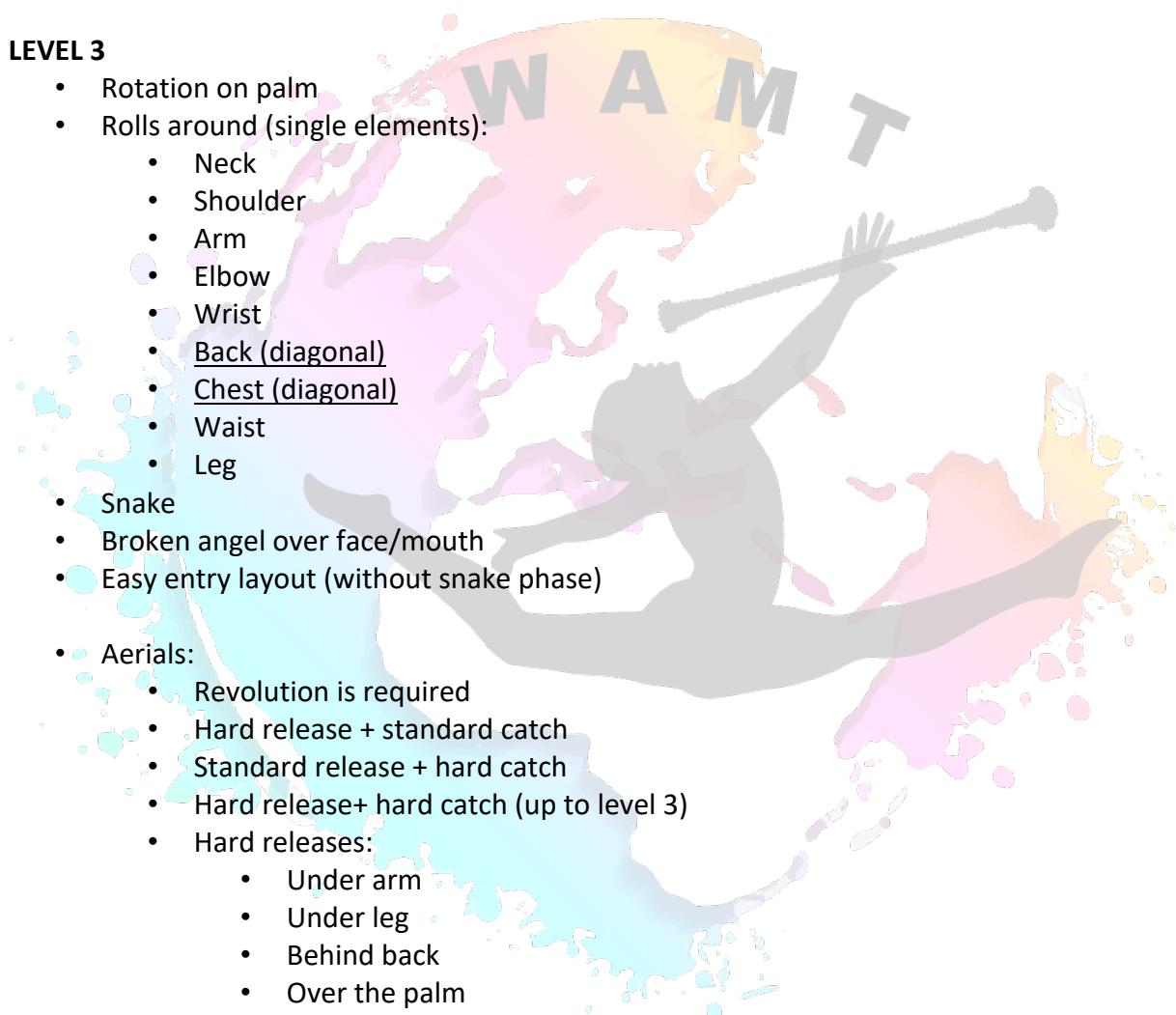
#### BASIC ROTATIONS

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

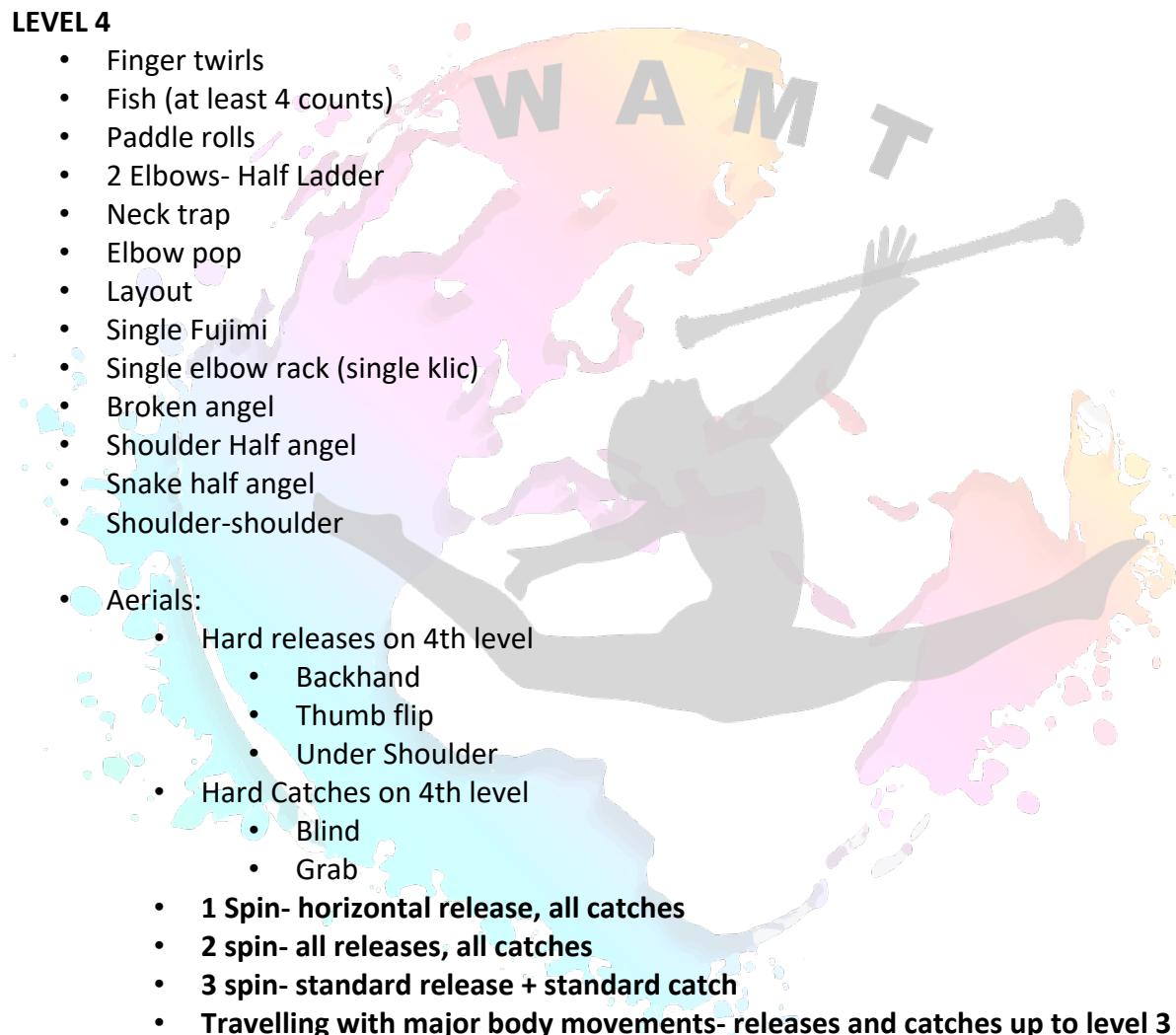
### LEVEL 3

- 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

- Unison -0,01
- Minor error (off pattern, 2 hand catch...) -0,01
- Minor slipping, tripping, minor balance check -0,01
- Drop -0,05
- Major error, big step -0,05
- Costume/equipment malfunction -0,1
- Fall of competitor -0,3
- Premature entrance to the stage (before announcement) -0,3
- **Not ready to start -0,3**
- Communication -0,3 (counting out loud is also considered communication)
- Missing stop figure -0,4
- **Face coverage/painting, using props, attaching baton to the costume -0,5**
- Choreography done without shoes -0,5
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1

## **POM POM DEFILE**

- Competitors may use only 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
- Part of costume may be used for visual effect of the choreography but cannot be a prop. As prop will be considered every clothing or non-clothing item that is not attached to the costume at all times.
- Cap or its imitation is not mandatory. If head piece is present, it cannot be manipulated with during any part of the choreography. If manipulated with, it will be considered as a costume malfunction
- Shoes are recommended but not mandatory
- Type of shoes allowed:
  - ballet slippers
  - jazz shoes
  - trainers
  - half-sole shoes
  - paws...
- If laces of footwear untie it will be considered as costume malfunction.
- There cannot be any coverage of face beneath eyebrow level. Visual aids, such as prescription glasses are not considered face coverage. Face is 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	-Passe -Split -Releve -Plié	-Tuck kicks	-T jump -X jump -Tuck jump -Chasse	-classic spins  -turn on knees	-ROLLS (fwd, bwd, side, log, dance, bottom, X-roll, split roll, belly spin, bear, body rocks)  - Floor Calypso -Candle -Back bend (bridge) -Handstand -Whack back
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 -Soutenu 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  -Tinsica (spider) -Chest rolls
4	-Tilt -Toe lift/toe rise	-Round (fan) kicks	-Calypso -Firebird (Ring leap)  -Butterfly	-Illusion -Y turn	-aerials (side, front)
5			-Kick Jete -Tour jete	-Fouette -Grand pirouettes -Scorpion turn -Wolf turn	-Handspring (Fwd, Bwd), -Layout stepout -Back salto (Tucked, Piked)  -Butterfly twist

#### AREA C - WORK WITH EQUIPMENT

- Only 1 pair of poms per competitor may be used
- It is not allowed to use any other props.
- Poms can be put on the ground only for security reasons when executing lifts, tumbling elements or preparation for waves. While preparing for waves the dancers cannot move away from poms nor can execute and dance move.
- **Throwing poms on the ground, dropping poms on the ground or sliding pom poms on the ground is considered as major error regardless of the reason. Sliding poms on the ground and throwing poms away from dancer is considered as insufficient knowledge in pom work.**
- 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.
- **Pom poms cannot be attached with elastic to a body part or together. Pom poms cannot be attached to the costume.**

#### **OBLIGATORY ELEMENTS**

- There are NO obligatory elements

#### **PENALTIES**

- Unison -0,01
- Minor error (2 hand catch...) -0,01
- Minor slipping, tripping, minor balance check -0,01
- Drop -0,05
- Major error, big step -0,05
- Costume/equipment malfunction -0,1
- Fall of competitor -0,3
- Premature entrance to the stage (before announcement) -0,3
- **Not ready to start -0,3**
- Communication -0,3 (counting out loud is also considered communication)
- Missing stop figure -0,4
- **Face coverage/painting, using props, attaching baton to the costume -0,5**
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1

## SECTION CHILDREN

Category	Formation	TIME	AREA	Number of competitors	
BATON	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	
POM POM	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	
SHOW	Solo	1:00-1:30	12x12m	1	

On ALL WAMT Competitions (including title championships) 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 competition ends. If any team wants to receive placement on the competition for a children aged dancer 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. Counting out loud is allowed.

## 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.
  - Lifting the competitors is allowed at any point during the choreography.  
Throws of competitors are not allowed. Lifts that contain tumbling or twisting elements are not allowed.
- **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.
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- Part of costume may be used for visual effect of the choreography but cannot be a prop. As prop will be considered every clothing or non-clothing item that is not attached to the costume at all times.
- Cap or its imitation is not mandatory. If head piece is present, it cannot be manipulated with during any part of the choreography. If manipulated with, it will be considered as a costume malfunction
- Shoes are recommended but not mandatory
- Type of shoes allowed:
  - ballet slippers
  - jazz shoes
  - trainers
  - half-sole shoes
  - paws...
- If laces of footwear untie it will be considered as costume malfunction.
- There cannot be any coverage of face beneath eyebrow level. Visual aids, such as prescription glasses are not considered face coverage. 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	URNS	TUMBLING
1	-Passe -Split -Releve -Plié	-Tuck kicks	-T jump -X jump -Tuck jump -Chasse	-classic spins <b>-turn on knees</b>	<b>-ROLLS (fwd, bwd, side, log, dance, bottom, X-roll, split roll,</b>

					<p>belly spin, bear, body rocks)</p> <p>- Floor Calypso</p> <p>-Candle</p> <p>-Back bend (bridge)</p> <p>-Handstand</p> <p>-Whack back</p>
2	<p>-Scale</p> <p>- Y stand (heel stretch)</p>	<p>-Straight leg fwd and side kicks</p> <p>-Scale kicks</p>	<p>-Toe touch</p> <p>-Split leap</p> <p>-Pike</p> <p>-Hurdler</p> <p>-Stag jump</p> <p>-Sheep jump</p> <p>-Turn jump</p>	<p>-channe</p> <p>-Soutenu</p> <p>-Soutenu</p> <p>Pique</p>	<p>-Cartwheel</p> <p>-Cartwheel on 1 hand</p> <p>-Round off</p>
3	<p>-Attitude</p> <p>-Arabesque</p> <p>- Scorpion</p>	<p>-Scorpion kick</p>	<p>-Jete</p> <p>-Tilt jump</p> <p>-Cabriole</p>	<p>-Pirouette</p>	<p>-Front walkover</p> <p>-Back walkover</p> <p>-Walkovers on 1 hand</p> <p>-Tinsica (spider)</p> <p>-Chest rolls</p>
4	<p>-Tilt</p> <p>-Toe lift/toe rise</p>	<p>-Round (fan) kicks</p>	<p>-Calypso</p> <p>-Firebird (Ring leap)</p> <p><b>-Butterfly</b></p>	<p>-Illusion</p> <p>-Y turn</p>	<p>-aerials (side, front)</p>
5			<p>-Kick Jete</p> <p>-Tour jete</p>	<p>-Fouette</p> <p>-Grand pirouettes</p> <p>-Scorpion turn</p> <p>-Wolf turn</p>	<p>-Handspring (Fwd, Bwd),</p> <p>-Layout stepout</p> <p>-Back salto (Tucked, Piked)</p> <p><b>-Butterfly twist</b></p>

## AREA C- WORK WITH EQUIPMENT

### POM POM

- Only 1 pair of poms per competitor may be used

- It is not allowed to use any other props.
- Poms can be put on the ground only for security reasons when executing lifts, tumbling elements or preparation for waves. While preparing for waves the dancers cannot move away from poms nor can execute and dance move.
- **Throwing poms on the ground, dropping poms on the ground or sliding pom poms on the ground is considered as major error regardless of the reason. Sliding poms on the ground and throwing poms away from dancer is considered as insufficient knowledge in pom work.**
- 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.
- **Pom poms cannot be attached with elastic to a body part or together. Pom poms cannot be attached to the costume.**

## BATON

- Only 1 baton per competitor may be used
- **There cannot be any other props used during the choreography. There cannot be any other attachments to the baton.**
- **Baton cannot be attached to the costume.**

## 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, lance
  - 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

- **Tumbling level 4 and 5 in Show is strictly forbidden**
- **Tosses of competitors are strictly forbidden**

#### PENALTIES

- Unison -0,01
- Minor error (off pattern, 2 hand catch...) -0,01
- Minor slipping, tripping, minor balance check -0,01
- Drop -0,05
- Major error, big step -0,05
- Costume/equipment malfunction -0,1
- Out of bonds -0,1
- Fall of competitor -0,3
- Premature entrance to the stage (before announcement) -0,3
- **Not ready to start -0,3**
- Missing obligatory element -0,4
- Missing stop figure -0,4
- **Face coverage/painting, using props, attaching baton to the costume -0,5**
- Choreography done without shoes -0,5
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- **FORBIDDEN ELEMENT -5**

## SECTION BATON (abb. BAT)

Category	Age categories	TIME	AREA	Number of competitors	
<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.
- Lifting the competitors in the baton choreography is permitted at any time during the choreography. They must be performed safely. Throws of competitors is FORBIDDEN.

- **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

- Part of costume may be used for visual effect of the choreography but cannot be a prop. As prop will be considered every clothing or non-clothing item that is not attached to the costume at all times.
- Cap or its imitation is mandatory (Boys excluded). Head piece cannot be manipulated with during any part of the choreography. If manipulated with, it will be considered as a costume malfunction.
- Boots are not mandatory
- Full sole shoes must be worn (no half-sole shoes or paws)
- If laces of footwear untie it will be considered as costume malfunction.
- There cannot be any coverage of face beneath eyebrow level. Visual aids, such as prescription glasses are not considered face coverage. Face is 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

- Only 1 baton per competitor must be used
- There cannot be any other props used during the choreography. There cannot be any other attachments to the baton.
- Baton cannot be attached to the costume.

### 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

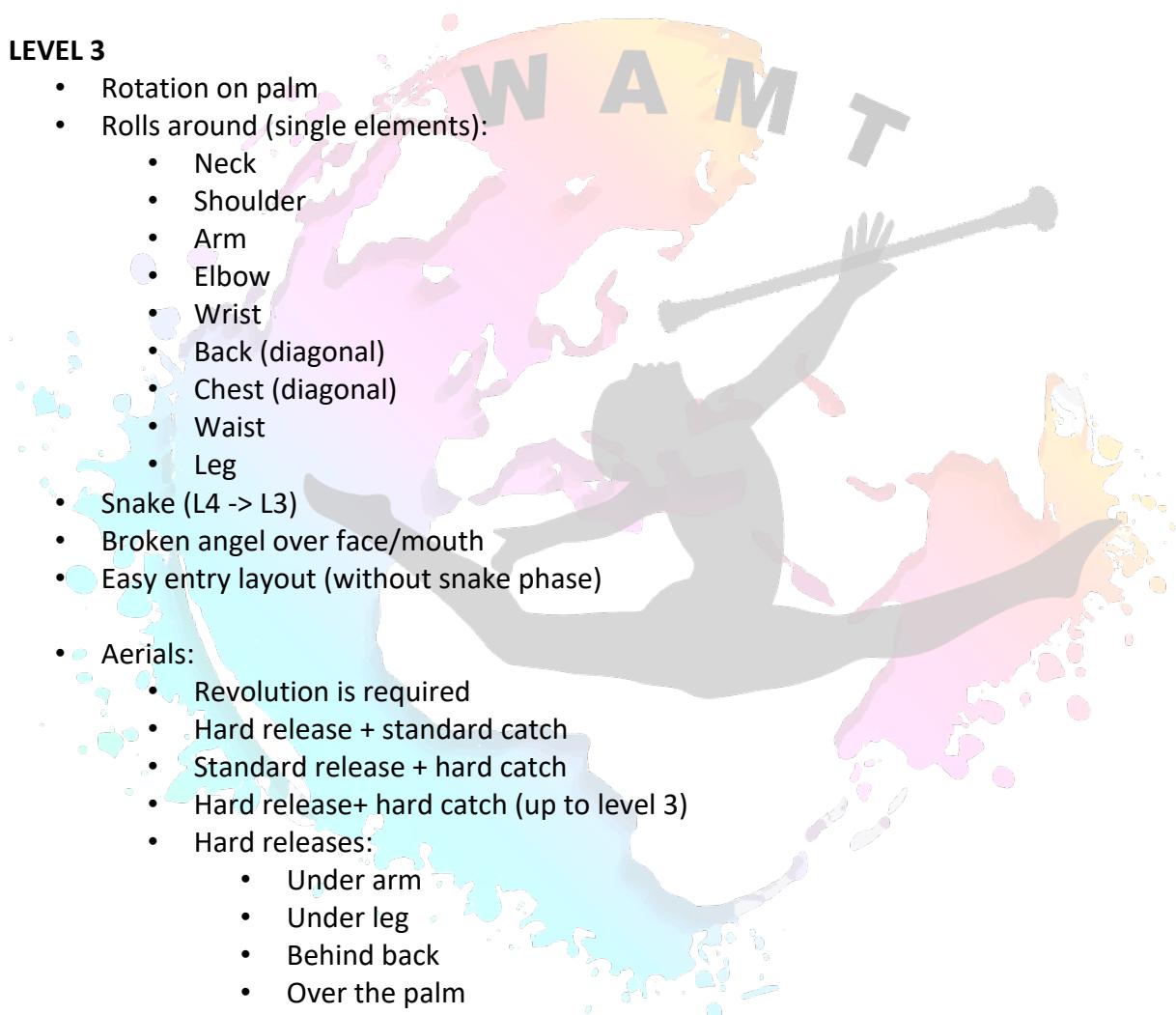
#### BASIC ROTATIONS

- 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, lance
  - 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 (a group of dancers which contains at least the minimum number of requested dancers but cannot include all dancers present in the formation)
  - STAGE min. 4 members
  - MINI min. 2 members
  - In solo and duo/trio the subgroups do not apply. All dancers must perform all obligatory elements. Exchange is not possible, therefore not obligatory in solo.
- **Cadets**
  - 2 aerials without spins- 1x all members, 1x subgroup
  - 1 short distance exchange- all members
- **Juniors**
  - 2 aerials without spins (over 2m)- 1x all members, 1x subgroup
  - 1 aerial with spin/s (over 2m)- all members
  - 1 long distance exchange (over 2m)- all members
- **Seniors**
  - 2 aerials without spins (over 2m)- 1x all members, 1x subgroup
  - 2 aerials with spin/s (over 2m)- 1x all members, 1x subgroup
  - 2 long distance exchanges (over 2m)- 1x all members, 1x subgroup

- **Grandseniors**
  - No obligatory elements

## PENALTIES

- Unison -0,01
- Minor error (off pattern, 2 hand catch...) -0,01
- Minor slipping, tripping, minor balance check -0,01
- Drop -0,05
- Major error, big step -0,05
- Costume/equipment malfunction -0,1
- Out of bonds -0,1
- Fall of competitor -0,3
- Premature entrance to the stage (before announcement) -0,3
- **Not ready to start -0,3**
- Communication -0,3 (counting out loud is also considered communication)
- Missing obligatory element -0,4
- Missing cap or application -0,4
- Missing stop figure -0,4
- **Face coverage/painting, using props, attaching baton to the costume -0,5**
- Choreography done without shoes -0,5
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1

## SECTION OPEN BATON (abb. OPENBAT)

Category	Age categories	TIME	AREA	Number of competitors	
<b>SOLO</b>	-cadets -juniors -seniors -grandsenior	1:15-2:00	12mx12m	1	
<b>DUO/TRIO</b>	-cadets -juniors -seniors -grandsenior	1:15-2:00	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	12mx12m	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 it's not mandatory
- Entrance with music may be performed outside of 12x12m

- **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.
  - **Lifting the competitors is allowed at any point during the choreography.**  
Throws of competitors are not allowed. Lifts that contain tumbling or twisting elements are not allowed.
  - **Tumbling is forbidden**
  - **Lying on the floor (on the back, belly, side) is forbidden.**
  
- **Stage exit**
  - Exit may be done with music, but it's not mandatory
  - Exit with music may be performed outside of 12x12m
  - If exit is done with music the stop figure (4 seconds) must happen at the end of the exit music section.

## 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
- Part of costume may be used for visual effect of the choreography but cannot be a prop. As prop will be considered every clothing or non-clothing item that is not attached to the costume at all times.
- Cap or its imitation is not mandatory. If head piece is present, it cannot be manipulated with during any part of the choreography. If manipulated with, it will be considered as a costume malfunction
- Boots are not mandatory
- Full sole shoes must be worn (no half-sole shoes or paws)
- If laces of footwear untie it will be considered as costume malfunction.
- There cannot be any coverage of face beneath eyebrow level. Visual aids, such as prescription glasses are not considered face coverage. Face is 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. Changes in dynamics and speed of music and choreography.
- 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
- Open characterizes dynamic performances, energetic, various dance styles (latino, standard, jazz, urban, mtv...)
- 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

## BODY TECHNIQUE ELEMENTS

LEVEL	POSITIONS	KICKS	JUMPS	URNS	TUMBLING
1	-Passe -Split -Releve -Plié	-Tuck kicks	-T jump -X jump -Tuck jump -Chasse	-classic spins -turn on knees	<b>FORBIDDEN</b> <b>-all tumbling elements</b>
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 -Soutenu Pique	
3	-Attitude -Arabesque - Scorpion	-Scorpion kick	-Jete -Tilt jump -Cabriole	-Pirouette	
4	-Tilt -Toe lift/toe rise	-Round (fan) kicks	-Calypso -Firebird (Ring leap) -Butterfly	-Illusion -Y turn	
5			-Kick Jete -Tour jete	-Fouette -Grand pirouettes -Scorpion	

				turn -Wolf turn	
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## AREA C- WORK WITH EQUIPMENT

- Only 1 baton per competitor must be used
- There cannot be any other props used during the choreography. There cannot be any other attachments to the baton.
- Baton cannot be attached to the costume.

### 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, lance
  - 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

## 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

- **FORBIDDEN ELEMENTS**

- ALL Tumbling
- Throws of competitors
- Lifts of competitors that include tumbling or twisting elements
- Lying on the floor (on the back, belly, on side)

### PENALTIES

- Unison -0,01
- Minor error (off pattern, 2 hand catch...) -0,01
- Minor slipping, tripping, minor balance check -0,01
- Drop -0,05
- Major error, big step -0,05
- Costume/equipment malfunction -0,1
- Out of bonds (except on entrance/exit if performed with music) -0,1
- Fall of competitor -0,3
- Premature entrance to the stage (before announcement) -0,3
- Not ready to start -0,3
- Communication -0,3 (counting out loud is also considered communication)
- Missing stop figure -0,4
- Face coverage/painting, using props, attaching baton to the costume -0,5
- Choreography done without shoes -0,5
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- FORBIDDEN ELEMENT -5

## SECTION 2 BATON (abb. 2BAT)

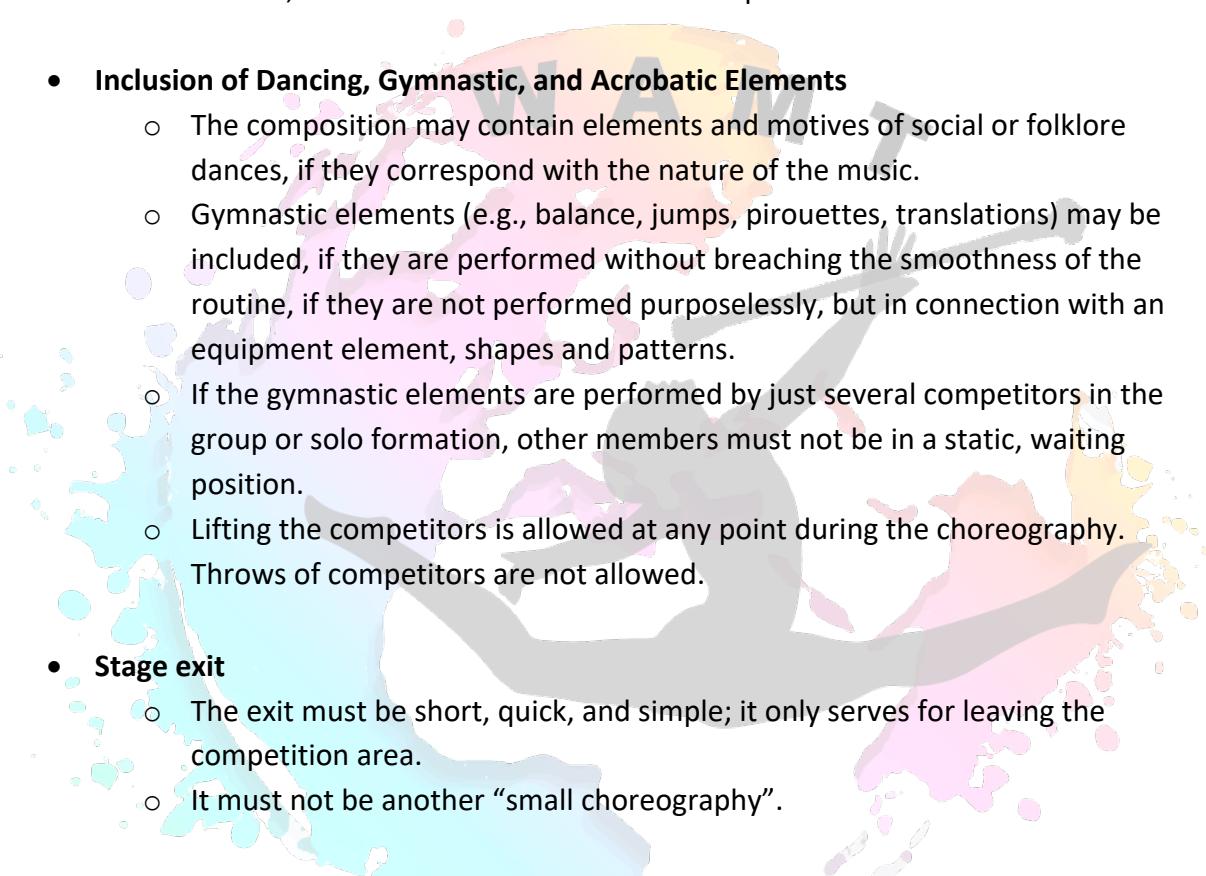
Category	Age categories	TIME	AREA	Number of competitors	
<b>SOLO</b>	-cadets -juniors -seniors	1:15-1:30	12mx12m	1	
<b>DUO/TRIO</b>	-cadets -juniors -seniors	1:15-1:30	12mx12m	2-3	
<b>MINI</b>	-cadets -juniors -seniors	1:15-1:30	12mx12m	4-7	

## 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.
  - Lifting the competitors is allowed at any point during the choreography. Throws of competitors are not allowed.
- **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
- Part of costume may be used for visual effect of the choreography but cannot be a prop. As prop will be considered every clothing or non-clothing item that is not attached to the costume at all times.
- Cap or its imitation is mandatory (boys excluded). Head piece cannot be manipulated with during any part of the choreography. If manipulated with, it will be considered as a costume malfunction
- Boots are not mandatory

- Full sole shoes must be worn (no half-sole shoes or paws)
- If laces of footwear untie it will be considered as costume malfunction.
- There cannot be any coverage of face beneath eyebrow level. Visual aids, such as prescription glasses are not considered face coverage. Face is 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

- There must be exactly 2 batons per every competitor
- There cannot be any other props used during the choreography. There cannot be any other attachments to the baton.
- Batons cannot be attached to the costume. Batons cannot be tied together.

#### 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 (a group of dancers which contains at least the minimum number of requested dancers but cannot include all dancers present in the formation)
  - STAGE min. 4 members
  - MINI min. 2 members
  - In solo and duo/trio the subgroups do not apply. All dancers must perform all obligatory elements. Exchange is not possible, therefore not obligatory in solo.
- Cadets
  - 2 aerials without spins- 1x all members, 1x subgroup
  - 1 short distance exchange- all members
- Juniors
  - 2 aerials without spins (over 2m)- 1x all members, 1x subgroup
  - 1 aerial with spin/s (over 2m)- all members
  - 1 long distance exchange (over 2m)- all members
- Seniors
  - 2 aerials without spins (over 2m)- 1x all members, 1x subgroup
  - 2 aerials with spin/s (over 2m)- 1x all members, 1x subgroup
  - 2 long distance exchanges (over 2m)- 1x all members, 1x subgroup

## PENALTIES

- Unison -0,01
- Minor error (off pattern, 2 hand catch...) -0,01
- Minor slipping, tripping, minor balance check -0,01
- Drop -0,05
- Major error, big step -0,05
- Costume/equipment malfunction -0,1
- Out of bonds -0,1
- Fall of competitor -0,3

- Premature entrance to the stage (before announcement) -0,3
- Not ready to start -0,3
- Communication -0,3 (counting out loud is also considered communication)
- Missing obligatory element -0,4
- Missing cap or application -0,4
- Missing stop figure -0,4
- Face coverage/painting, using props, attaching baton to the costume -0,5
- Choreography done without shoes -0,5
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1



## SECTION STRUTTING SOLO (abb. STRUT)

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

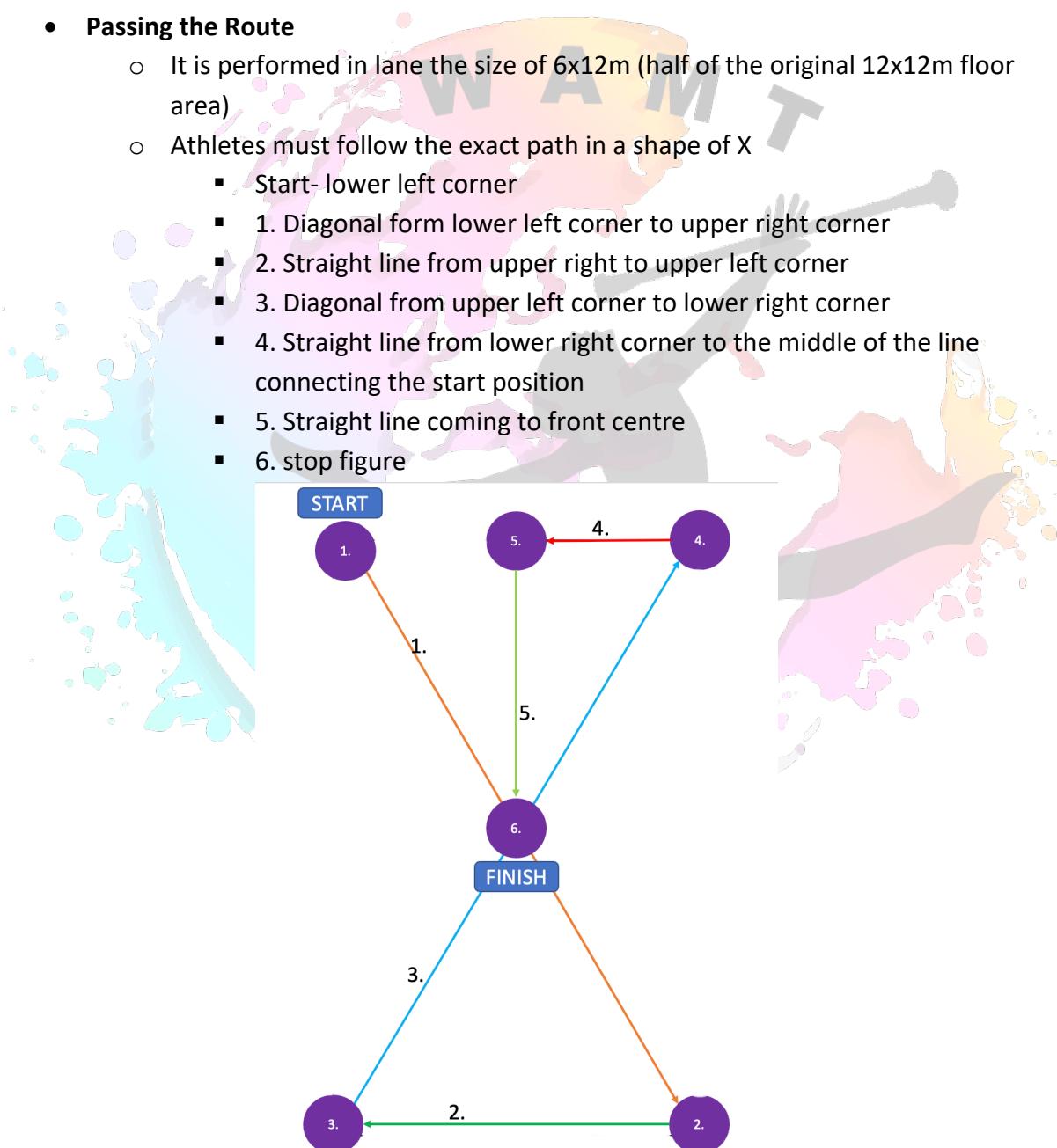
moment is the stopping of the music.

- **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 from 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 centre
  - 6. stop figure

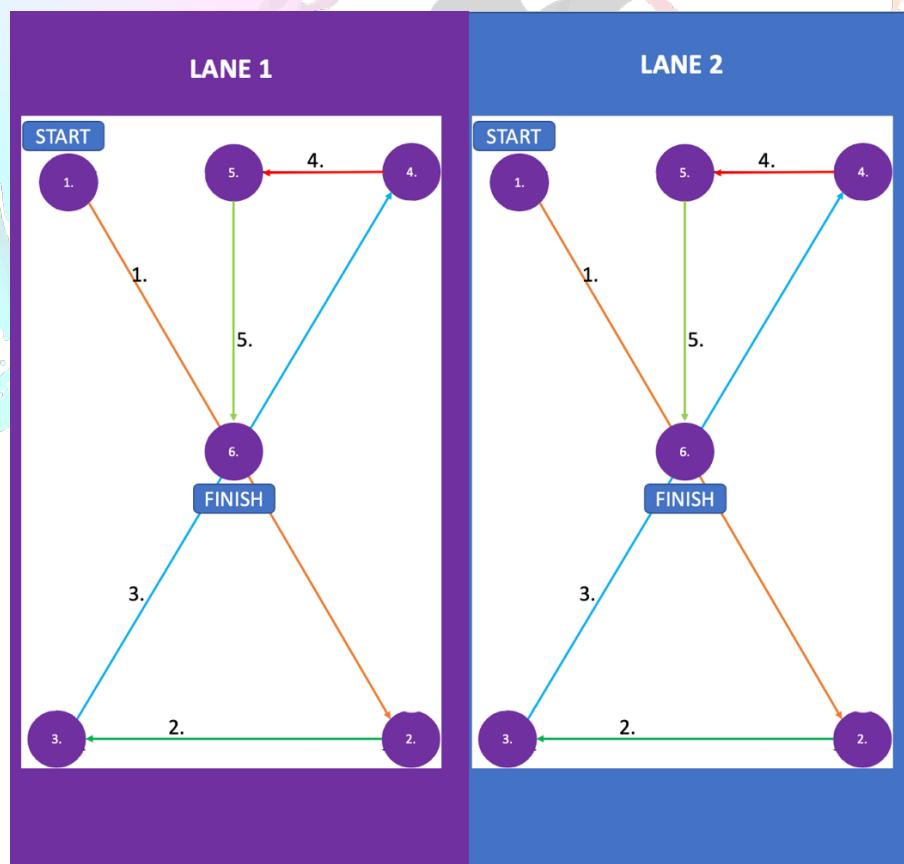


- There has to be continuous movement in the choreography through the route.

- 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 -5 penalty
- Failure to complete the route will result in -0,4 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.
- **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. If head piece is present, it cannot be manipulated with during any part of the choreography. If manipulated with, it will be considered as a costume malfunction
- Boots are not mandatory
- Full sole shoes must be worn (no half-sole shoes or paws)
  - If laces of footwear untie it will be considered as costume malfunction.
- There cannot be any coverage of face beneath eyebrow level. Visual aids, such as prescription glasses are not considered face coverage. Face is 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

- Only 1 baton must be used by the competitor
- There cannot be any other props used during the choreography. There cannot be any other attachments to the baton.
- Baton cannot be attached to the costume.

### 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, lance
  - 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

- Minor error (off pattern, 2 hand catch...) -0,01
- Minor slipping, tripping, minor balance check -0,01
- Drop -0,05
- Major error, big step -0,05
- Out of bonds -0,1
- Costume/equipment malfunction -0,1
- Fall of competitor -0,3
- Premature entrance to the stage (before announcement) -0,3
- **Not ready to start -0,3**
- **Communication -0,3 (counting out loud is also considered communication)**
- Missing obligatory element -0,4
- Missing stop figure -0,4
- **Not finishing the route -0,4**
- Choreography done without shoes -0,5
- **Face coverage/painting, using props, attaching baton to the costume -0,5**
- **Wrong route -5**
- 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.

- **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.
  - Dance 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.
  - Tumbling IS FORBIDDEN.
  - Illusion turn is FORBIDDEN.
  - Sitting and lying on the floor is forbidden. Split on the floor is FORBIDDEN.
  - Sliding onto the floor is FORBIDDEN.
  - Turn on knees is allowed.
  - Kneeling is allowed.
  - Lifting the competitors is allowed at any point during the choreography. Lifts containing tumbling and/or twisting elements are forbidden. Split is allowed if performed as a position of a flyer in the lift. Throws of competitors are FORBIDDEN.
- **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 done from elastic, modern, shiny materials. Mesh and transparent fabrics may be used but in a tasteful manner. Costume may be sleeveless.
- Trousers are allowed only for boys
- Part of costume CANNOT be used for visual effect of the choreography nor as prop. As prop will be considered every clothing or non-clothing item that is not attached to the costume at all times. The costume cannot have large loose pieces such as wings, hoods, skirts at ankle level.

- Full skirt must be worn. (Half skirts are allowed only as a second layer over the full skirt). Multi layered skirt is allowed. Fringed skirts are allowed. Asymmetrical skirt is allowed.
- Leotards are not allowed
- Cap or its imitation is not mandatory. If head piece is present, it cannot be manipulated with during any part of the choreography. If manipulated with, it will be considered as a costume malfunction.
- Boots are obligatory for SENIORS.
  - Style of boots is free of choice. (Colour, material, height, heels)
  - Boots are not mandatory for boys in any age category
  - Dance shoes covered with stockings or fabric are not considered as boots
  - Boots are recommended but not obligatory for cadets, juniors and grandseniors. Full sole shoes must be worn (no half-sole shoes or paws).
  - If laces of footwear untie it will be considered as costume malfunction.
- There cannot be any coverage of face beneath eyebrow level. Visual aids, such as prescription glasses are not considered face coverage. Face painting is not allowed.

## MUSIC

- Is completely free of choice. Modern music with lyrics and effects is allowed.
- Instrumental music 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

## BODY TECHNIQUE ELEMENTS

LEVEL	POSITIONS	KICKS	JUMPS	URNS	TUMBLING
1	-Passe -Releve -Plié	-Tuck kicks	-T jump -X jump -Tuck jump -Chasse	-classic spins -turn on knees	<b>FORBIDDEN</b> <b>- all tumbling elements</b>
2	-Scale - Y stand (heel)	-Straight leg fwd and side kicks -Scale kicks	-Toe touch -Split leap	-channe -Soutenu -Soutenu Pique	

	stretch)		-Pike -Hurdler -Stag jump -Sheep jump -Turn jump		
3	-Attitude -Arabesque - Scorpion	-Scorpion kick	-Jete -Tilt jump -Cabriole	-Pirouette	
4	-Tilt	-Round (fan) kicks	-Calypso -Firebird (Ring leap) -Butterfly	-Y turn	
5			-Kick Jete -Tour jete	-Fouette -Grand pirouettes -Scorpion turn -Wolf turn	

### AREA C- WORK WITH EQUIPMENT

- Only 1 baton per competitor must be used
- There cannot be any other props used during the choreography. There cannot be any other attachments to the baton.
- Baton cannot be attached to the costume.
- Baton cannot be put on the floor at any time.

### 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 aerials, rolls and slides of the baton are strictly forbidden
- Tumbling IS FORBIDDEN
- Illusion turn is FORBIDDEN.
- Sitting and lying on the floor is forbidden. Split on the floor is FORBIDDEN.
- Sliding onto the floor is FORBIDDEN.
- Lifts containing tumbling and/or twisting elements are forbidden.
- Throws of competitors are FORBIDDEN.
- Putting the baton on the floor is FORBIDDEN.

### PENALTIES

- Unison -0,01
- Slipping, tripping, balance check -0,01
- Minor error -0,01
- Major error, big step -0,05
- Out of bonds -0,1
- Costume/equipment malfunction -0,1
- Fall of competitor -0,3
- Premature entrance to the stage (before announcement) -0,3
- Communication -0,3 (counting out loud is also considered communication)
- Not ready to start -0,3
- Missing stop figure -0,4
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1

- Drop -1
- Aerials, aerials and roll Exchanges, Rolls, slides of baton -5
- Choreography done without shoes -5
- Face coverage/painting, using props, attaching baton to the costume -5
- Forbidden element -5



## SECTION POM POM (abb. POM)

Category	Age categories	TIME	AREA	Number of competitors	
<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.
- Lifting the competitors in the choreography is permitted at any time during the choreography. Throw of the competitor is allowed. They must be performed safely.

- **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.

- Part of costume may be used for visual effect of the choreography but cannot be a prop. As prop will be considered every clothing or non-clothing item that is not attached to the costume at all times.
- Leotards and trousers are allowed
- Cap or its imitation is not mandatory. If head piece is present, it cannot be manipulated with during any part of the choreography. If manipulated with, it will be considered as a costume malfunction
- Shoes are recommended but not mandatory
- Type of shoes allowed:
  - ballet slippers
  - jazz shoes
  - trainers
  - half-sole shoes
  - paws...
- If laces of footwear untie it will be considered as costume malfunction.
- There cannot be any coverage of face beneath eyebrow level. Visual aids, such as prescription glasses are not considered face coverage. 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	-Passe -Split -Releve -Plié	-Tuck kicks	-T jump -X jump -Tuck jump -Chasse	-classic spins -turn on knees	-ROLLS (fwd, bwd, side, log, dance, bottom, X-roll, split roll, belly spin, bear, body rocks) - Floor Calypso -Candle -Back bend (bridge)

					-Handstand -Whack back
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 -Soutenu 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 -Tinsica (spider) -Chest rolls
4	-Tilt -Toe lift/toe rise	-Round (fan) kicks	-Calypso -Firebird (Ring leap) -Butterfly	-Illusion -Y turn	-aerials (side, front)
5			-Kick Jete -Tour jete	-Fouette -Grand pirouettes -Scorpion turn -Wolf turn	-Handspring (Fwd, Bwd), -Layout stepout -Back salto (Tucked, Piked) -Butterfly twist

### AREA C- WORK WITH EQUIPMENT

- Only 1 pair of poms per competitor may be used
- It is not allowed to use any other props.
- Poms can be put on the ground only for security reasons when executing lifts, tumbling elements or preparation for waves. While preparing for waves the dancers cannot move away from poms nor can execute and dance move.
- **Throwing poms on the ground, dropping poms on the ground or sliding pom poms on the ground is considered as major error regardless of the reason. Sliding poms on the**

ground and throwing poms away from dancer is considered as insufficient knowledge in pom work.

- 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.
- Pom poms cannot be attached with elastic to a body part or together. Pom poms cannot be attached to the costume.

## OBLIGATORY ELEMENTS

- **Subgroup**
  - STAGE min. 4 members
  - MINI min. 2 members
  - In solo and duo/trio the subgroups do not apply. All dancers must perform all obligatory elements. Wave, picture and lift are NOT obligatory in solo and duo/trio.
- **Cadets**
  - 3 elements from the Body Technique Table (min. subgroup at the same time)
  - 1 wave (minimum 4 dancers at the same time)
  - 1 picture (minimum 4 dancers at the same time)
- **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 (minimum 4 dancers at the same time)
  - 1 picture (minimum 4 dancers at the same time)
  - 1 lift (minimum 2 dancers at the same time)
- **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 (minimum 4 dancers at the same time)
  - 1 picture (minimum 4 dancers at the same time)
  - 1 lift (minimum 2 dancers at the same time)
- **Grandseniors**
  - No obligatory elements

## PENALTIES

- Unison -0,01
- Slipping, tripping, balance check -0,01
- Minor error (2 hand catch...) -0,01
- Drop -0,05
- Major error, big step -0,05
- Costume/equipment malfunction -0,1
- Out of bonds -0,1

- Fall of competitor -0,3
- Premature entrance to the stage (before announcement) -0,3
- Not ready to start -0,3
- Communication -0,3 (counting out loud is also considered communication)
- Missing obligatory element -0,4
- Missing stop figure -0,4
- Face coverage/painting, using props, attaching poms to costume or using elastic -0,5
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1



## SECTION OPEN POM POM (abb. OPENPOM)

Category	Age categories	TIME	AREA	Number of competitors	
<b>SOLO</b>	-cadets -juniors -seniors -grandsenior	1:15-2:00	12mx12m	1	
<b>DUO/TRIO</b>	-cadets -juniors -seniors -grandsenior	1:15-2:00	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	12mx12m	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 it's not mandatory
- Entrance with music may be performed outside of 12x12m

- **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.
  - **Lifting the competitors is allowed at any point during the choreography.**  
**Throws of competitors are not allowed. Lifts that contain tumbling or twisting elements are not allowed.**
  - **ONLY level 1 tumbling is allowed**
- **Stage exit**
  - Exit may be done with music, but it's not mandatory
  - **Exit with music may be performed outside of 12x12m**
  - **If exit is done with music the stop figure (4 seconds) must happen at the end of the exit music section.**

## 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
- **Part of costume may be used for visual effect of the choreography but cannot be a prop. As prop will be considered every clothing or non-clothing item that is not attached to the costume at all times.**
- **Cap or its imitation is not mandatory. If head piece is present, it cannot be manipulated with during any part of the choreography. If manipulated with, it will be considered as a costume malfunction**
- Shoes are recommended but not mandatory
- Type of shoes allowed:
  - ballet slippers
  - jazz shoes
  - trainers
  - half-sole shoes
  - paws...

- If laces of footwear untie it will be considered as costume malfunction.
- There cannot be any coverage of face beneath eyebrow level. Visual aids, such as prescription glasses are not considered face coverage. 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
- Open characterizes dynamic performances, energetic, various dance styles (latino, standard, jazz, urban, mtv...)
- 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	-Passe -Split -Relevé -Plié	-Tuck kicks	-T jump -X jump -Tuck jump -Chasse	-classic spins <b>-turn on knees</b>	-ROLLS (fwd, bwd, side, log, dance, bottom, X-roll, split roll, belly spin, bear, body rocks) - Floor Calypso -Candle -Back bend (bridge) -Handstand -Whack back
2	-Scale - Y stand (heel stretch)	-Straight leg fwd and side kicks -Scale kicks	-Toe touch -Split leap -Pike -Hurdler -Stag jump -Sheep jump	-channe -Soutenu -Soutenu Pique	

			-Turn jump		
3	-Attitude -Arabesque - Scorpion	-Scorpion kick	-Jete -Tilt jump -Cabriole	-Pirouette	
4	-Tilt -Toe lift/toe rise	-Round (fan) kicks	-Calypso -Firebird (Ring leap) <b>-Butterfly</b>	-Illusion -Y turn	
5			-Kick Jete -Tour jete	-Fouette -Grand pirouettes -Scorpion turn -Wolf turn	

### AREA C- WORK WITH EQUIPMENT

- Only 1 pair of poms per competitor may be used
- It is not allowed to use any other props.
- Poms can be put on the ground only for security reasons when executing lifts, tumbling elements or preparation for waves. While preparing for waves the dancers cannot move away from poms nor can execute and dance move.
- Throwing poms on the ground, dropping poms on the ground or sliding pom poms on the ground is considered as major error regardless of the reason. Sliding poms on the ground and throwing poms away from dancer is considered as insufficient knowledge in pom work.
- 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.
- Pom poms cannot be attached with elastic to a body part or together. Pom poms cannot be attached to the costume.

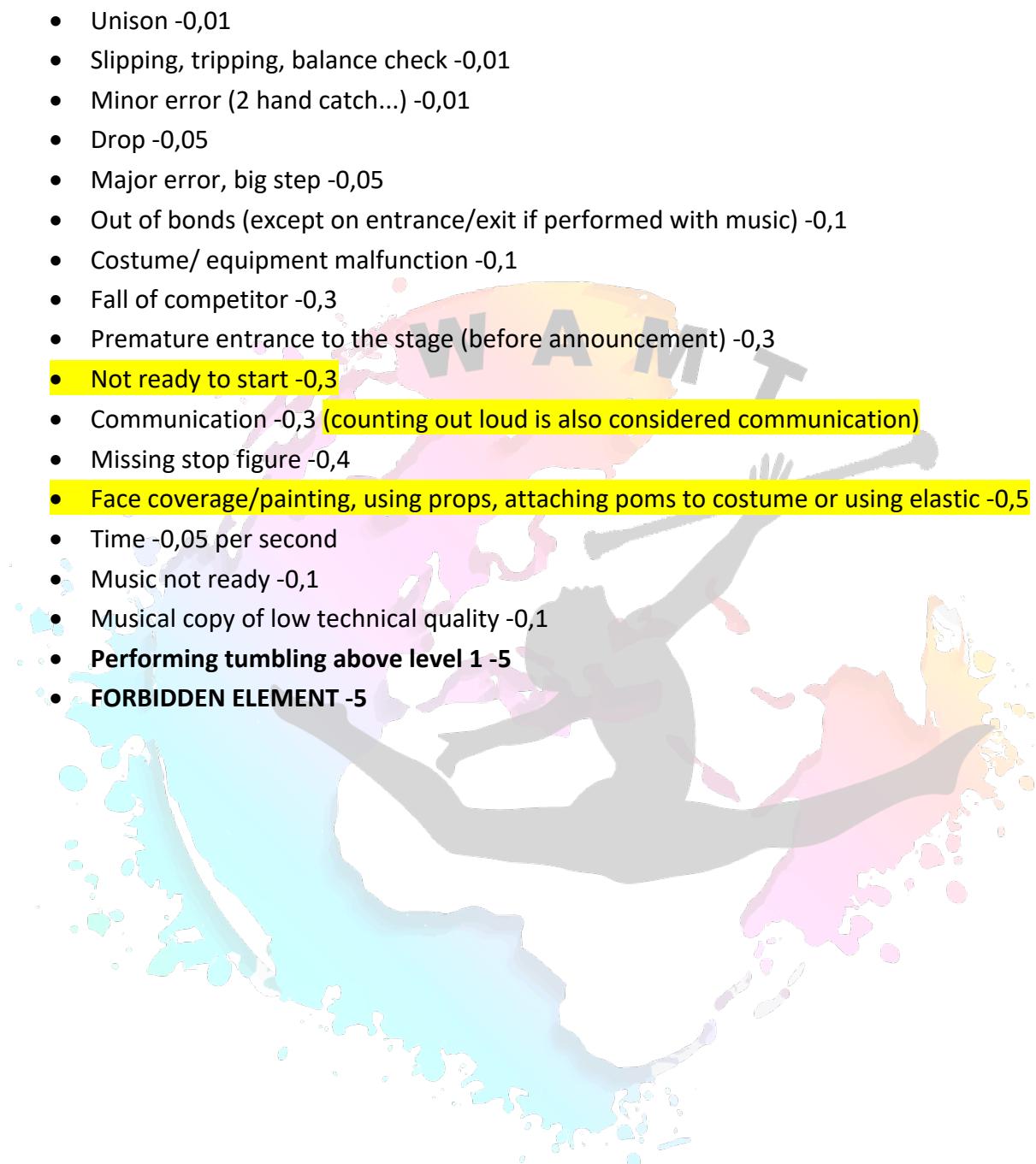
### OBLIGATORY ELEMENTS

- There are NO obligatory elements

### FORBIDDEN ELEMENTS

- Tumbling OVER level 1
- Lifts that contain tumbling or twisting elements
- Throws of competitors

## PENALTIES



- Unison -0,01
- Slipping, tripping, balance check -0,01
- Minor error (2 hand catch...) -0,01
- Drop -0,05
- Major error, big step -0,05
- Out of bonds (except on entrance/exit if performed with music) -0,1
- Costume/ equipment malfunction -0,1
- Fall of competitor -0,3
- Premature entrance to the stage (before announcement) -0,3
- **Not ready to start -0,3**
- Communication -0,3 (counting out loud is also considered communication)
- Missing stop figure -0,4
- **Face coverage/painting, using props, attaching poms to costume or using elastic -0,5**
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- **Performing tumbling above level 1 -5**
- **FORBIDDEN ELEMENT -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.
- **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.
  - Dance 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.
  - **Tumbling IS FORBIDDEN.**
  - **Illusion turn is FORBIDDEN.**
  - **Sitting and lying on the floor is forbidden. Split on the floor is FORBIDDEN.**
  - **Sliding onto the floor is FORBIDDEN.**
  - **Turn on knees is allowed.**
  - **Kneeling is allowed.**
  - **Lifting the competitors is allowed at any point during the choreography. Lifts containing tumbling and/or twisting elements are forbidden. Split is allowed if performed as a position of a flyer in the lift. Throws of competitors are FORBIDDEN.**
- **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 done from elastic, modern, shiny materials. Mesh and transparent fabrics may be used but in a tasteful manner. Costume may be sleeveless.**
- **Trousers are allowed only for boys**
- **Part of costume CANNOT be used for visual effect of the choreography nor as prop. As prop will be considered every clothing or non-clothing item that is not attached to the costume at all times. The costume cannot have large loose pieces such as wings, hoods, skirts at ankle level.**

- Full skirt must be worn. (Half skirts are allowed only as a second layer over the full skirt). Multi layered skirt is allowed. Fringed skirts are allowed. Asymmetrical skirt is allowed.
- Leotards are not allowed
- Cap or its imitation is not mandatory. If head piece is present, it cannot be manipulated with during any part of the choreography. If manipulated with, it will be considered as a costume malfunction.
- Boots are obligatory for SENIORS
  - Style of boots is free of choice. (Colour, material, height, heels)
  - Boots are not mandatory for boys in any age category
  - Dance shoes covered with stockings or fabric are not considered as boots
  - Boots are recommended but not obligatory for cadets, juniors and grandseniors. Full sole shoes must be worn (no half-sole shoes or paws).
  - If laces of footwear untie it will be considered as costume malfunction.
- There cannot be any coverage of face beneath eyebrow level. Visual aids, such as prescription glasses are not considered face coverage. Face painting is not allowed.

## MUSIC

- Is completely free of choice. Modern music with lyrics and effects is allowed.
- Instrumental music 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 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

## BODY TECHNIQUE ELEMENTS

LEVEL	POSITIONS	KICKS	JUMPS	URNS	TUMBLING
1	-Passe -Relevé -Plié	-Tuck kicks	-T jump -X jump -Tuck jump -Chasse	-classic spins -turn on knees	<b>FORBIDDEN</b> <b>-all tumbling elements</b>
2	-Scale - Y stand (heel)	-Straight leg fwd and side	-Toe touch -Split leap	-channe	

	stretch)	kicks -Scale kicks	-Pike -Hurdler -Stag jump -Sheep jump -Turn jump	-Soutenu -Soutenu Pique	
3	-Attitude -Arabesque - Scorpion	-Scorpion kick	-Jete -Tilt jump -Cabriole	-Pirouette	
4	-Tilt	-Round (fan) kicks	-Calypso -Firebird (Ring leap) -Butterfly	-Illusion -Y turn	
5			-Kick Jete -Tour jete	-Fouette -Grand pirouettes -Scorpion turn -Wolf turn	

### AREA C- WORK WITH EQUIPMENT

- Only 1 pair of poms per competitor may be used
- It is not allowed to use any other props.
- Poms cannot be put on the ground
- Throwing poms on the ground, dropping poms on the ground or sliding pom poms on the ground is considered as major error regardless of the reason. Sliding poms on the ground and throwing poms away from dancer is considered as insufficient knowledge in pom work.
- 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.
- Pom poms cannot be attached with elastic to a body part or together. Pom poms cannot be attached to the costume.

### 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

- Tumbling is FORBIDDEN
- Illusion turn is FORBIDDEN
- Sitting and lying on the floor is forbidden. Split on the floor is FORBIDDEN.
- Sliding onto the floor is FORBIDDEN.
- Lifts containing tumbling and/or twisting elements are forbidden.
- Throws of competitors are FORBIDDEN.
- Putting the poms on the floor is FORBIDDEN.

## PENALTIES

- Unison -0,01
- Slipping, tripping, balance check -0,01
- Drop -0,05
- Minor error -0,01
- Major error, big step -0,05
- Out of bonds -0,1
- Costume/equipment malfunction -0,1
- Fall of competitor -0,3
- Premature entrance to the stage (before announcement) -0,3
- Communication -0,3 (counting out loud is also considered communication)
- Not ready to start -0,3
- Missing stop figure -0,4
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- **Choreography done without shoes -5**
- **Face coverage/painting, using props, attaching poms to costume, using elastic -5**
- **Forbidden element -5**

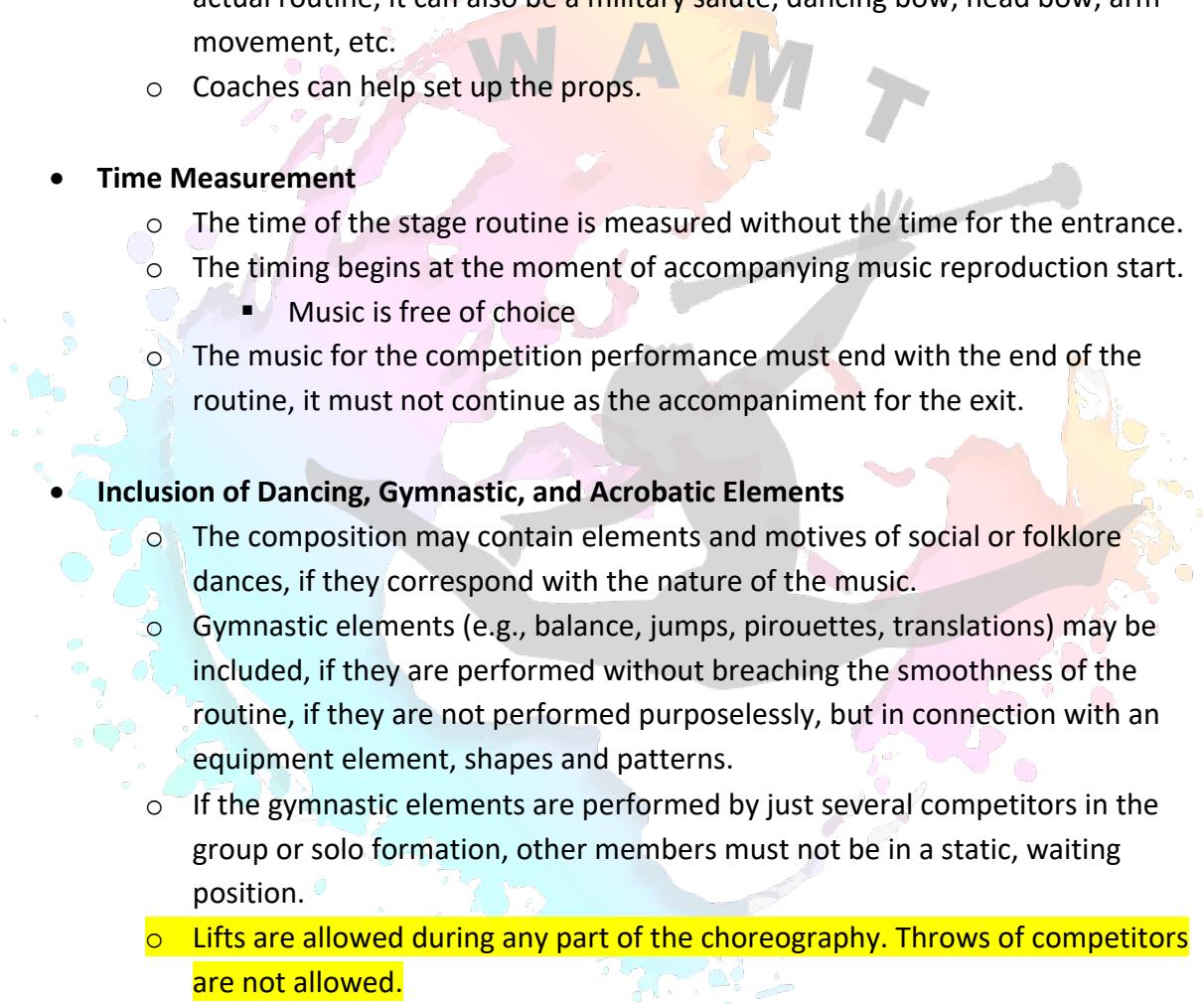
## SECTION ACCESSORIES (abb. SHOW)

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.
- **Lifts are allowed during any part of the choreography. Throws of competitors are not allowed.**
- **TUMBLING over level 3 is FORBIDDEN**

- **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
- Part of costume may be used for visual effect of the choreography and can be a prop. As prop will be considered every clothing or non-clothing item that is not attached to the costume at all times.
- Cap or its imitation is not mandatory. If head piece is present, it can be manipulated with during any part of the choreography. If manipulated with, it will be considered as a prop.
- Shoes are not mandatory
- Type of shoes allowed:
  - ballet slippers
  - jazz shoes
  - trainers
  - half-sole shoes
  - paws...
  - If laces of footwear untie it will be considered as costume malfunction.
- Face painting is allowed, face coverage is allowed

## Props

- 1 Baton per every competitor plus a minimum of 2 accessories are obligatory.
  - If missing the minimum number of accessories, the penalty will be given and it will be considered as a choreographic shortcoming as well as a lower level of difficulty with handling the props.
- Accessories have to be used, held, touched or manipulated at some time during the performance. Every item apart from baton will be considered as prop.
- Props should serve a purpose to emphasise the theme of choreography
- Unintentional breaking/damage or unintentional fall of props that is not part of performance and does not emphasise the theme will be considered as equipment malfunction.
- Props cannot be a safety hazard for the dancers and all other participants of the competition.

## Baton

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

## Concept

- Choreography must be thematic based. Theme is expressed through prop handling, music and costume.

- The performance should be captivating, fluid and cohesive. The theme should be clearly presented.
- 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.
- There should be an even distribution of time spent using props and using the baton. It is recommended to use baton and one prop at the same time at one point in the choreography.

## 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- theme, showmanship
- 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, make-up, selection of props

### 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	<ul style="list-style-type: none"> <li>-Passe</li> <li>-Split</li> <li>-Relevé</li> <li>-Plié</li> </ul>	<ul style="list-style-type: none"> <li>-Tuck kicks</li> </ul>	<ul style="list-style-type: none"> <li>-T jump</li> <li>-X jump</li> <li>-Tuck jump</li> <li>-Chasse</li> </ul>	<ul style="list-style-type: none"> <li>-classic spins</li> <li>-turn on knees</li> </ul>	<ul style="list-style-type: none"> <li>-ROLLS (fwd, bwd, side, log, dance, bottom, X-roll, split roll, belly spin, bear, body rocks)</li> <li>- Floor Calypso</li> <li>-Candle</li> <li>-Back bend (bridge)</li> <li>-Handstand</li> <li>-Whack back</li> </ul>
2	<ul style="list-style-type: none"> <li>-Scale</li> <li>- Y stand (heel stretch)</li> </ul>	<ul style="list-style-type: none"> <li>-Straight leg fwd and side kicks</li> <li>-Scale kicks</li> </ul>	<ul style="list-style-type: none"> <li>-Toe touch</li> <li>-Split leap</li> <li>-Pike</li> <li>-Hurdler</li> <li>-Stag jump</li> <li>-Sheep</li> </ul>	<ul style="list-style-type: none"> <li>-channe</li> <li>-Soutenu</li> <li>-Soutenu</li> <li>Pique</li> </ul>	<ul style="list-style-type: none"> <li>-Cartwheel</li> <li>-Cartwheel on 1 hand</li> <li>-Round off</li> </ul>

			jump -Turn jump		
3	-Attitude -Arabesque - Scorpion	-Scorpion kick	-Jete -Tilt jump -Cabriole	-Pirouette	-Front walkover -Back walkover -Walkovers on 1 hand -Tinsica (spider) -Chest rolls
4	-Tilt -Toe lift/toe rise	-Round (fan) kicks	-Calypso -Firebird (Ring leap) -Butterfly	-Illusion -Y turn	<b>FORBIDDEN</b>
5			-Kick Jete -Tour jete	-Fouette -Grand pirouettes -Scorpion turn -Wolf turn	<b>FORBIDDEN</b>

### AREA C- WORK WITH EQUIPMENT

- It is recommended to use baton and one prop at the same time at one point in the choreography
- Judges score both working with baton and working with other props included 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

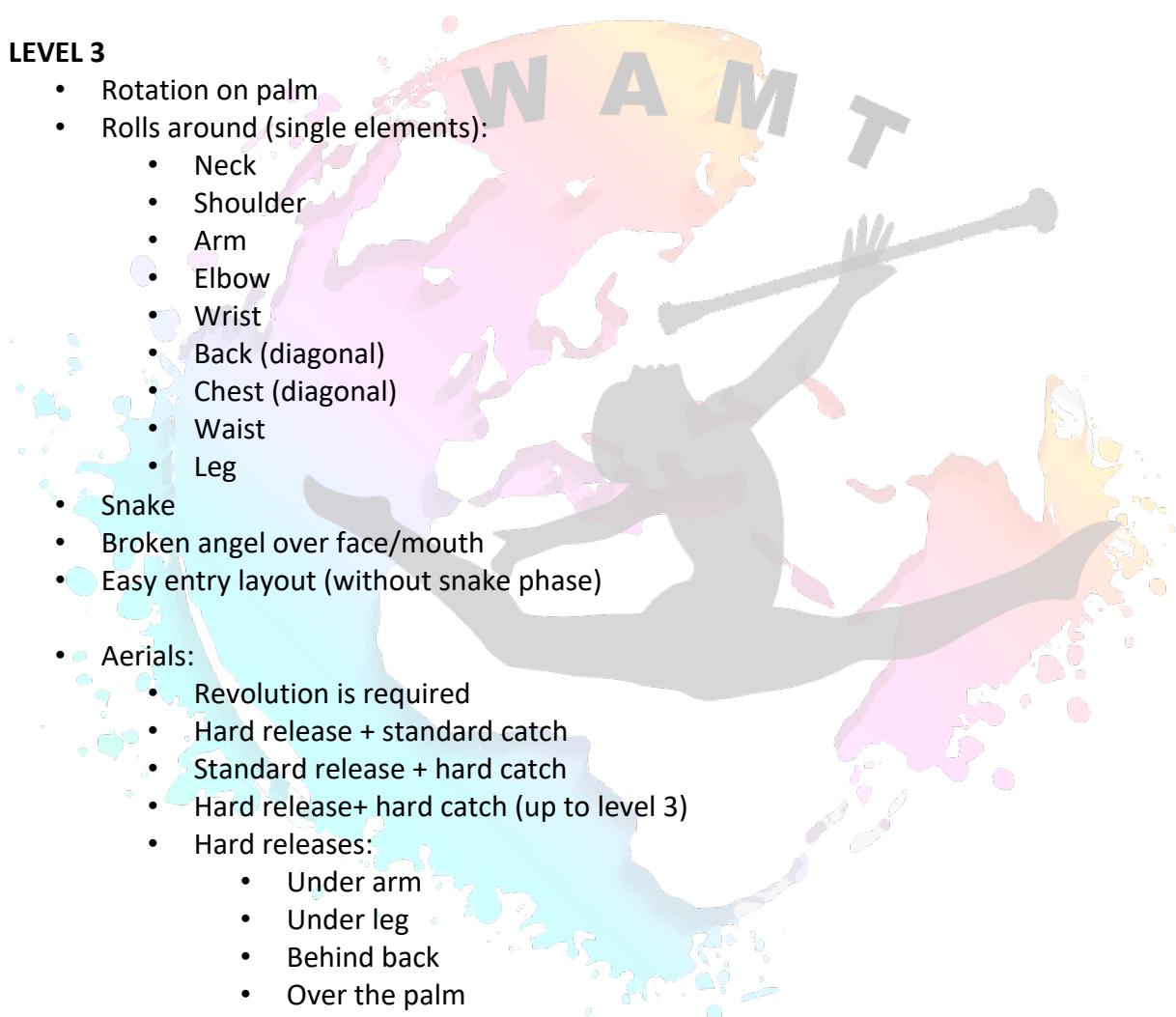
##### BASIC ROTATIONS

- 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 major element (illusion, cartwheel, walkover, jete, jump, body roll etc) is allowed under the baton: these elements cannot be executed with spins. Number of stationary aerials/aerials with travelling is not limited.
GYMNASTIC ELEMENTS	<p>Tumbling from levels 1-3 is allowed</p> <p>Tumbling from levels 4-5 is FORBIDDEN</p>

**OBLIGATORY ELEMENTS**

- There are NO obligatory elements

**FORBIDDEN ELEMENTS**

- Tumbling from levels 4-5

- Throws of competitors
- Executing 4 or more spins under an aerial (with baton or prop)
- Executing double major elements under an aerial (with baton or prop)
- Executing a major element with spin under an aerial (with baton or prop)

## PENALTIES

- Unison -0,01
- Minor error (off pattern, 2 hand catch...) -0,01
- Minor slipping, tripping, minor balance check -0,01
- Drop -0,05
- Major error, big step -0,05
- Costume/equipment malfunction -0,1
- Fall of competitor -0,3
- Premature entrance to the stage (before announcement) -0,3
- Not ready to start -0,3
- Communication -0,3 (counting out loud is also considered communication)
- Missing accessories -0,4
- Missing stop figure -0,4
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- FORBIDDEN ELEMENT -5

## SECTION FLAG (abb. FLAG)

Category	Age categories	TIME	AREA	Number of competitors	
<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.
- Lifting the competitors is allowed at any point during the choreography.

Throws of competitors are not allowed. Lifts that contain tumbling or twisting elements are not allowed.

- **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
- Part of costume CANNOT be used for visual effect of the choreography nor as prop. As prop will be considered every clothing or non-clothing item that is not attached to the costume at all times. The costume cannot have large loose pieces such as wings.
- Cap or its imitation is mandatory (boys excluded). If head piece is present, it cannot be manipulated with during any part of the choreography. If manipulated with, it will be considered as a costume malfunction
- Boots are not mandatory
- Full sole shoes must be worn (no half-sole shoes or paws)
- If laces of footwear untie it will be considered as costume malfunction.
- There cannot be any coverage of face beneath eyebrow level. Visual aids, such as prescription glasses are not considered face coverage. Face is 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
  - Cadets- min. 65cm
  - Junior and seniors 70-80cm
- Flag dimensions min. 40x50 cm
- Shape of a flag fabric may be asymmetrical but must have 40x50 cm size in at least 2 sides
- Flag fabric cannot be made of light transparent materials (tulle, chiffon, organza...)
- Colour and design of flag fabric is not restricted.
- 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! 1 Minor movement on the fabric only for artistic purposes is allowed. Every additional will be penalised.
- 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
- Attaching any part of the baton or flag to the costume is not allowed.

## 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, lance
  - 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

- All members include captain as well
- Subgroup (a group of dancers which contains at least the minimum number of requested dancers but cannot include all dancers present in the formation)
  - STAGE min. 4 members
  - MINI min. 2 members
  - In solo and duo/trio the subgroups do not apply. All dancers must perform all obligatory elements. Exchange is not possible, therefore not obligatory in solo.

- **Cadets**
  - 2 aerials without spins- 1x all members, 1x subgroup
  - 1 short distance exchange- all members
- **Juniors**
  - 2 aerials without spins (over 2m)- 1x all members, 1x subgroup
  - 1 aerial with spin/s (over 2m)- all members
  - 1 long distance exchange (over 2m)- all members
- **Seniors**
  - 2 aerials without spins (over 2m)- 1x all members, 1x subgroup
  - 2 aerials with spin/s (over 2m)- 1x all members, 1x subgroup
  - 2 long distance exchanges (over 2m)- 1x all members, 1x subgroup

#### **PENALTIES**

- Unison -0,01
- Minor error (off pattern, 2 hand catch...) -0,01
- Minor slipping, tripping, minor balance check -0,01
- Drop -0,05
- Major error, big step -0,05
- Costume/equipment malfunction -0,1
- Out of bonds -0,1
- Fall of competitor -0,3
- Premature entrance to the stage (before announcement) -0,3
- **Not ready to start -0,3**
- **Communication -0,3 (counting out loud is also considered communication)**
- Missing obligatory element -0,4
- Missing cap or application -0,4
- Missing stop figure -0,4
- **Face coverage/painting, using props, attaching baton to the costume -0,5**
- Choreography done without shoes -0,5
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1

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

Category	Age categories	TIME	AREA	Number of competitors	
<b>STAGE</b>	-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.
- **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.
- Lifting of the competitors is **FORBIDDEN**. Throws of the competitor is **FORBIDDEN**
- **TUMBLING** is **FORBIDDEN**.
- **Sitting and lying on the floor** is **FORBIDDEN**.
- **Sliding on the floor** is **FORBIDDEN**.
- **Kneeling is allowed.**

- **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.
- Full sole shoes must be worn
  - If laces of footwear untie it will be considered as costume malfunction.
- There cannot be any coverage of face beneath eyebrow level. Visual aids, such as prescription glasses are not considered face coverage. 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 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

## BODY TECHNIQUE ELEMENTS

LEVEL	POSITIONS	KICKS	JUMPS	TURNs	TUMBLING
1	-Passe -Releve -Plié	-Tuck kicks	-T jump -X jump -Tuck jump -Chasse	-classic spins <b>-turn on knees</b>	<b>FORBIDDEN</b> - all tumbling elements
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 -Soutenu Pique	
3	-Attitude -Arabesque - Scorpion	-Scorpion kick	-Jete -Tilt jump -Cabriole	-Pirouette	
4	-Tilt	-Round (fan) kicks	-Calypso -Firebird (Ring leap) <b>-Butterfly</b>	-Illusion -Y turn	
5			-Kick Jete -Tour jete	-Fouette -Grand pirouettes -Scorpion turn -Wolf turn	

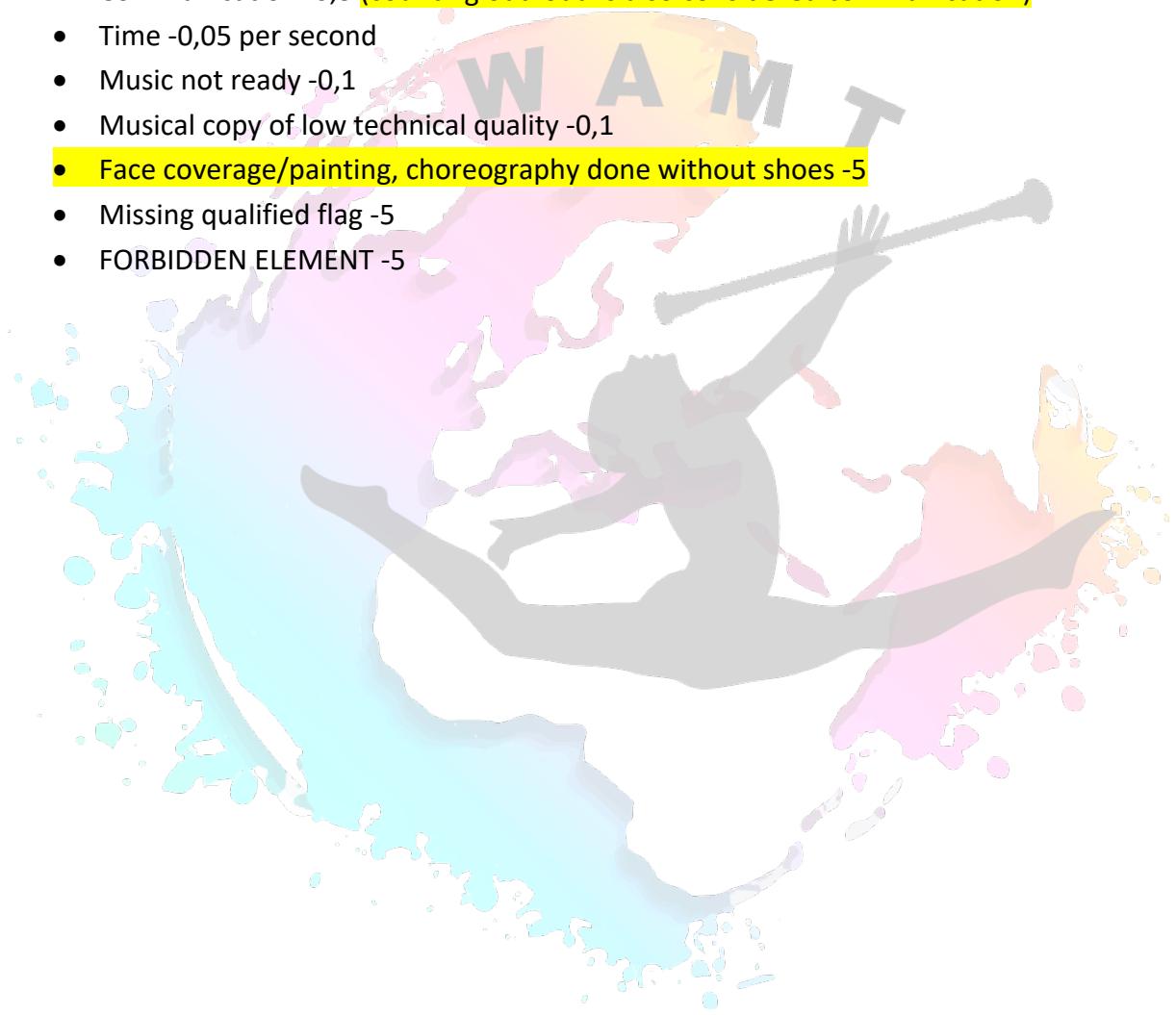
#### AREA C- WORK WITH EQUIPMENT

- 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 (sabres, rifles, mace....)

#### PENALTIES

- Unison -0,01

- Minor error (off pattern, 2 hand catch...) -0,01
- Minor slipping, tripping, minor balance check -0,01
- Drop -0,05
- Major error, big step -0,05
- Costume/equipment malfunction -0,1
- Fall of competitor -0,3
- Premature entrance to the stage (before announcement) -0,3
- Not ready to start -0,3
- Communication -0,3 (counting out loud is also considered communication)
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Face coverage/painting, choreography done without shoes -5
- Missing qualified flag -5
- FORBIDDEN ELEMENT -5



## SECTION MIX (abb. MIX)

Category	Age categories	TIME	AREA	Number of competitors	
DUO/TRIO	-cadets -juniors -seniors -grandsenior	1:15-1:30	12mx12m	2-3	
MINI	-cadets -juniors -seniors -grandsenior	1:15-1:30	12mx12m	4-7	
STAGE	-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.
- **Lifting the competitors is allowed at any point during the choreography.**

- **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
- **Part of costume CANNOT be used for visual effect of the choreography nor as prop.**  
**As prop will be considered every clothing or non-clothing item that is not attached to the costume at all times.**

- Cap or its imitation is not mandatory. If head piece is present, it cannot be manipulated with during any part of the choreography. If manipulated with, it will be considered as a costume malfunction.
- Shoes are recommended but not mandatory
- If laces of footwear untie it will be considered as costume malfunction.
- Type of shoes allowed:
  - ballet slippers
  - jazz shoes
  - trainers
  - half-sole shoes
  - paws...
- There cannot be any coverage of face beneath eyebrow level. Visual aids, such as prescription glasses are not considered face coverage. 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	-Passe -Split -Relevé -Plié	-Tuck kicks	-T jump -X jump -Tuck jump -Chasse	-classic spins -turn on knees	-ROLLS (fwd, bwd, side, log, dance, bottom, X-roll, split roll, belly spin, bear, body rocks) - Floor Calypso -Candle -Back bend (bridge) -Handstand -Whack back
2	-Scale - Y stand (heel)	-Straight leg fwd and side kicks -Scale kicks	-Toe touch -Split leap	-channe -Soutenu -Soutenu Pique	-Cartwheel -Cartwheel on 1 hand -Round off

	stretch)		-Pike -Hurdler -Stag jump -Sheep jump -Turn jump		
3	-Attitude -Arabesque - Scorpion	-Scorpion kick	-Jete -Tilt jump -Cabriole	-Pirouette	-Front walkover -Back walkover -Walkovers on 1 hand -Tinsica (spider) -Chest rolls
4	-Tilt -Toe lift/toe rise	-Round (fan) kicks	-Calypso -Firebird (Ring leap) -Butterfly	-Illusion -Y turn	-aerials (side, front)
5			-Kick Jete -Tour jete	-Fouette -Grand pirouettes -Scorpion turn -Wolf turn	-Handspring (Fwd, Bwd), -Layout stepout -Back salto (Tucked, Piked) -Butterfly twist

#### AREA C- WORK WITH EQUIPMENT

- Equipment can be put on the ground only for security reasons when executing lifts, tumbling elements or preparation for waves. While preparing for waves the dancers cannot move away from poms nor can execute and dance move.
- One can hold multiple pairs of equipment, if necessary, only for a short period of time
- Throwing equipment on the ground, dropping equipment on the ground or sliding equipment on the ground is considered as major error regardless of the reason. Sliding equipment on the ground and throwing equipment away from dancer is considered as insufficient knowledge in work with equipment.
- Equipment cannot be attached with elastic to a body part or together. Equipment cannot be attached to the costume.
- Rolls and aerials with equipment are allowed but not obligatory.

- Only 1 baton, 1 flag or 1 pair of poms can be used per each competitor. There cannot be more equipment than dancers on the stage.
- 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, lance
  - 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 (all age categories)
  - 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 choreography)

## 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

- Unison -0,01
- Minor error (off pattern, 2 hand catch...) -0,01
- Minor slipping, tripping, minor balance check -0,01
- Drop -0,05
- Major error, big step -0,05
- Costume/equipment malfunction -0,1
- Out of bonds -0,1
- Fall of competitor -0,3
- Premature entrance to the stage (before announcement) -0,3
- Not ready to start -0,3
- Communication -0,3 (counting out loud is also considered communication)
- Missing obligatory element -0,4
- Missing stop figure -0,4
- Face coverage/painting, using props, attaching equipment to the costume -0,5
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1

## SECTION MACE (abb. MACE)

Category	Age categories	TIME	AREA	Number of Competitors	
<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.
- Lifting the competitors is allowed at any point during the choreography.
- Throws of competitors are not allowed. Lifts that contain tumbling or twisting elements are not allowed.
- Tumbling elements are allowed but not recommended. Their execution will not be penalised; however, it will not contribute to a higher score in B or C field.

- **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
- Part of costume CANNOT be used for visual effect of the choreography nor as prop.  
As prop will be considered every clothing or non-clothing item that is not attached to the costume at all times.
- Cap or its imitation is mandatory (boys excluded). If head piece is present, it cannot be manipulated with during any part of the choreography. If manipulated with, it will be considered as a costume malfunction
- Boots are not mandatory
- Full sole shoes must be worn (no half-sole shoes or paws)
- If laces of footwear untie it will be considered as costume malfunction.
- There cannot be any coverage of face beneath eyebrow level. Visual aids, such as prescription glasses are not considered face coverage. 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

- 1 mace per competitor must be used.
- 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...)
- **Mace cannot be attached to the costume**

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

## LEVEL 3

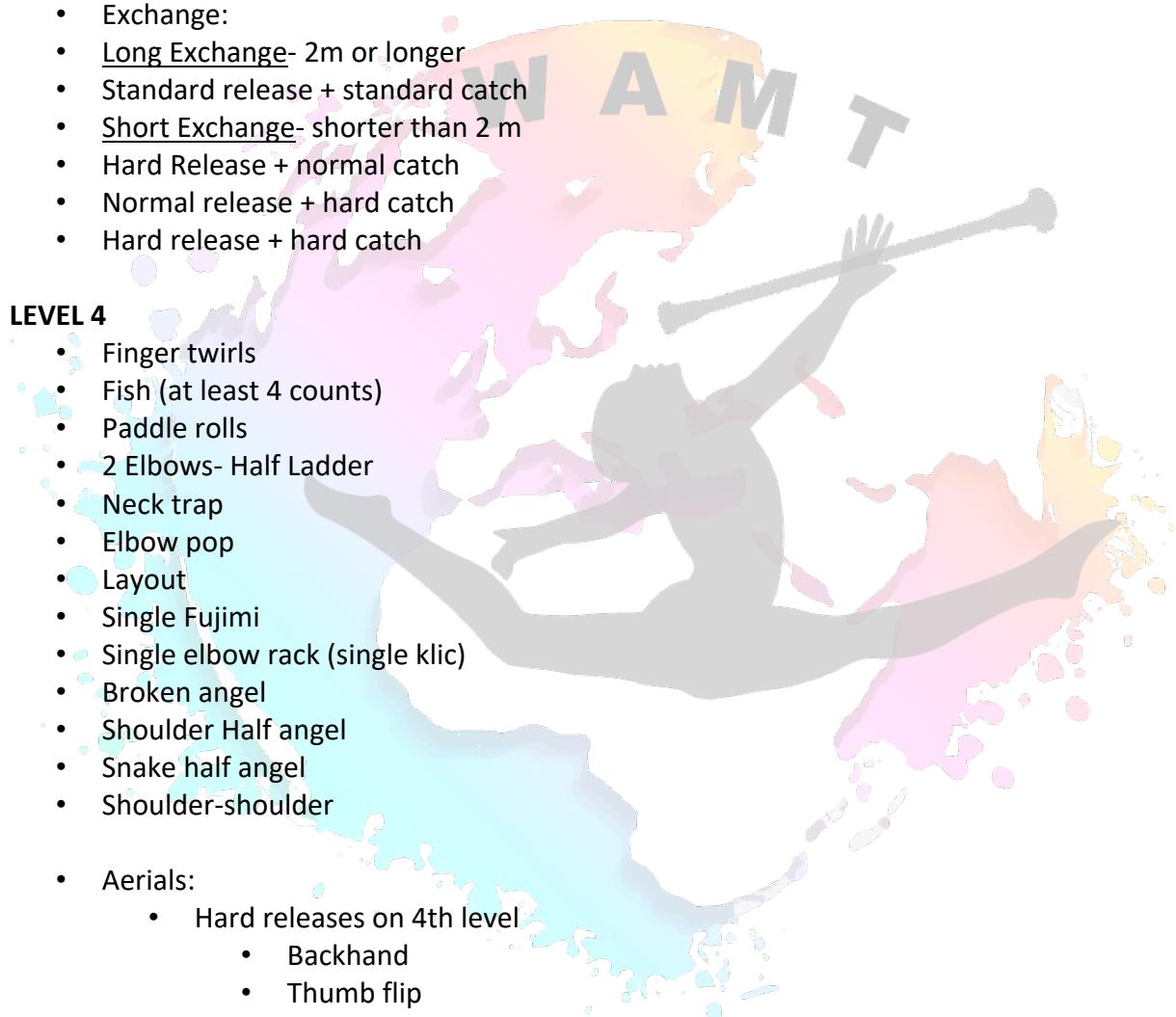
- Rotation on palm
- Rolls around (single elements):
  - Neck
  - Shoulder
  - Arm
  - Elbow
  - Wrist
  - Back (diagonal)
  - Chest (diagonal)
  - Waist
  - Leg
- Snake
- Broken angel over face/mouth
- Easy entry layout (without snake phase)
- Aerials:
  - Revolution is required
  - Hard release + standard 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

- All members include captain as well
- Subgroup (a group of dancers which contains at least the minimum number of requested dancers but cannot include all dancers present in the formation)
  - STAGE min. 4 members
  - MINI min. 2 members
  - In solo and duo/trio the subgroups do not apply. All dancers must perform all obligatory elements. Exchange is not possible, therefore not obligatory in solo.
- **Cadets**
  - 2 aerials without spins- 1x all members, 1x subgroup
  - 1 short distance exchange- all members
- **Juniors**
  - 2 aerials without spins (over 2m)- 1x all members, 1x subgroup

- 1 aerial with spin/s (over 2m)- all members
- 1 long distance exchange (over 2m)- all members
- **Seniors**
  - 2 aerials without spins (over 2m)- 1x all members, 1x subgroup
  - 2 aerials with spin/s (over 2m)- 1x all members, 1x subgroup
  - 2 long distance exchanges (over 2m)- 1x all members, 1x subgroup

## PENALTIES

- Unison -0,01
- Minor error (off pattern ...) -0,01
- Minor slipping, tripping, minor balance check -0,01
- Drop -0,05
- Major error, big step -0,05
- Costume/equipment malfunction -0,1
- Out of bonds -0,1
- Fall of competitor -0,3
- Premature entrance to the stage (before announcement) -0,3
- Not ready to start -0,3
- Communication -0,3 (counting out loud is also considered communication)
- Missing obligatory element -0,4
- Missing cap or application -0,4
- Missing stop figure -0,4
- Face coverage/painting, using props, attaching mace to the costume -0,5
- Choreography done without shoes -0,5
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1

## SECTION DRUMMERS (abb. DRUM)

Category	Age categories	TIME	AREA	Number of competitors	
<b>STAGE</b>	-unique	1:15-3:00	12mx12m	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.
- **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.
- Lifting of the competitors is **FORBIDDEN**. Throws of the competitor is **FORBIDDEN**
- **TUMBLING** is **FORBIDDEN**.
- **Sitting and lying on the floor** is **FORBIDDEN**.
- **Kneeling is allowed.**

- **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
- Boots are not mandatory
- Full sole shoes must be worn (no half-sole shoes or paws)
- There cannot be any coverage of face beneath eyebrow level. Visual aids, such as **prescription glasses** are not considered face coverage. **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 neighbour'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

- NO OBLIGATORY ELEMENTS

## FORBIDDEN ELEMENTS

- Tumbling is **FORBIDDEN**.
- Lifts of the competitor is **FORBIDDEN**.
- Throws of the competitor is **FORBIDDEN**.
- Sitting, lying on the floor is **FORBIDDEN**.

## PENALTIES

- Slipping, tripping, balance check -0,01
- Minor error (2 hand catch...) -0,01
- Unison -0,01
- Drop -0,05
- Out of rhythm -0,05
- Major error, big step -0,05
- Out of bonds -0,1
- Costume/equipment malfunction -0,1
- Fall of competitor -0,3
- Premature entrance to the stage (before announcement) -0,3
- **Not ready to start -0,3**
- Communication -0,3 (counting out loud is also considered communication)
- Missing stop figure -0,4
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Choreography done without shoes -5
- Face coverage/painting -5

## TWIRLING CATEGORIES

Category	Age Categories	TIME	AREA	Number of Competitors	Music
<b>CHILDREN TWIRL</b>	-children up to 6 years of age	1:00-1:30	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	1:15-2:00 1:15-2:00 1:15-2:30	Full floor area	1	Free of choice
<b>FREESTYLE MEN</b>	-cadet -junior -senior	1:15-2:00 1:15-2:00 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	1:15-2:00 1:15-2:00 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

GROUP	-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 RECOMMENDED ELEMENTS ARE LISTED BELOW

CONTENT RESTRICTION CHART		
Solo 1 baton, Solo 2 batons, Freestyle, Artistic solo, Duo (Pair), Artistic Duo, Artistic Team, Team, Group		
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 with toss and without the toss!</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 horizontal



#### PENALTIES

- Unison -0,01
- Minor error (break, off pattern, 2 hand catch...) -0,01
- Slipping, tripping, small balance check, -0,01
- Drop -0,05
- Major error -0,05 (running to catch baton, big balance check, major baton errors)
- Costume/equipment malfunction -0,1
- Fall of competitor -0,3
- Premature entrance to the stage (before announcement) -0,3
- **Not ready to start -0,3**
- **Communication -0,3 (counting out loud is also considered communication)**
- Time -0,05 per second
- Music not ready -0,1
- Musical copy of low technical quality -0,1
- Choreography done without shoes -0,5
- **Overstepping into another lane- automatically last place**
- **AERIALS PERFORMED FROM THE TIP/BALL, FULL HAND, OR 2 HANDS -1**
- **Execution of forbidden element- no placement, participation only (Score 0)**

#### COMPOSITION REQUIREMENTS

- **Stationary complex**
- **Travelling complex**
- **Pure spin**
  - Vertical
  - Horizontal
- **Horizontal**
- **Non-standard catch** (Must be an aerial, cannot be contact material)
  - Back, head, blind, grab, inside illusion, inside gymnastic element, on the back, inside roll, under leg....
- **Non-standard release** (Must be an aerial, cannot be contact material)
  - Back, inside major, inside gymnastic element, under arm, under leg, from rolls, behind back...

- **Roll section**
- **Contact section** (not counted as NS release/catch)
  - Vertical
  - Horizontal
- **Exchange**- Pairs/Duos, Teams, Groups

Missing composition requirements is not penalised; however, it will result in lower technical and artistic score.

It is recommended to have 7 aerials in total including the aerials with non-standard release and non-standard catch. Each choreography must have at least 5 aerials (one from each composition requirement: Pure spin (vertical and horizontal), stationary complex, traveling complex, horizontal aerial). All aerials that are not executed by allowed releases will be penalised with -1 and will not be counted towards technical merit score nor counted as an aerial composition requirement.

- **All aerials must be performed from thumb flip, left back flip, or horizontal**

#### **TUMBLING/DANCE ELEMENTS**

They are not counted into TM score if not executed with baton element in a way that the body element increases the difficulty of an aerial, contact or roll. Other dance and tumbling elements may be counted towards AE 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- TWIRLING**

1. CHILDREN- up to 6 years old
2. CADETS 7-11
3. JUNIORS 12-14
4. SENIORS 15 +

**REFERENCE DATE IS JUNE 30TH 2026. for the season 2025. /2026. starting from September 1st 2025. until August 31st 2026.**

#### **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**

- Number of members of the group and limit of **older** members:
  - the number 9-12 - 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



## 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 All Around winner
- All Around 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 All Around only once for each All Around section.
- Participation fee is paid for each section separately
- Soloists who are competing for the All-Around title must compete in individual categories as well and pay the regular solo starting fee
  - o i.e., solo baton (30eur) + solo pom pom (30eur) + All Around (15eur) =75eur
- Soloists who are competing in the All Around don't have a double start, the scores are added up from the individual disciplines

### ALL AROUND SECTIONS

#### **ALL AROUND MAJORETTE**

DISCIPLINE 1	DISCIPLINE 2
Baton	Pom Pom
Open Baton	Open Pom Pom
2 Baton	
Strutting	
Flag	
Mace	

#### **ALL AROUND CLASSIC**

DISCIPLINE 1	DISCIPLINE 2
Classic Baton	Classic Pom Pom

#### **ALL AROUND TWIRLING**

DISCIPLINE 1	DISCIPLINE 2
Solo 1 Baton	Freestyle
Solo 2 Baton	Artistic Solo

If placement is awarded in Twirling All Around, there must be separate ranking for lower and upper levels.

#### **ALL AROUND AGE CATEGORIES**

MAJORETTE	CLASSIC, TWIRLING
Children	Cadet
Cadet	Junior
Junior	Senior
Senior	
Grandsenior	