



# ***SAMOBORfest***

## COMPETITION MAJORETTE RULEBOOK

Samobor, Croatia | **REVISED:** 04/2024

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## I. GENERAL PROVISIONS

### 1.1

Competition Rulebook for International twirling and majorette dance festival „SAMOBORfest“(Rulebook) defines the principles of work for the athletes and their accompanists, their behavior before and during competition, and procedures of competition in organization of MKS Studio.

### 1.2

Rulebook defines athlete’s classification in age divisions, competition categories, levels, and course of the competition.

## II. COMPETITION PARTICIPATION

### 2.1

Participation is open to all athletes who adapted their program to the SAMOBORfest Rulebook, regardless of their National, European and World federation or association.

### 2.2

Participation at SAMOBORfest is approved if:

- ✓ club sends official Application form by registration deadline (April 30<sup>th</sup>, 2024) to [samoborfest.internationaltwirl@gmail.com](mailto:samoborfest.internationaltwirl@gmail.com)
- ✓ clubs upload music by May 2<sup>nd</sup>, 2024 at the following link: <https://samoborfest-internationaltwirl.weebly.com/music-upload.html>
- ✓ club pays registration fee by the given date on the invoice.

### 2.3

If the invoice isn't paid by the given date, the club’s application is considered invalid and will be annulled. Additional registration after the registration deadline (April 30<sup>th</sup>, 2024) will not be accepted.

## III. CANCELLATION REGULATION AND FEE

### 3.1 CANCELLATION FEE

If the following changes are made after the application has been submitted

- change of competition category
- change of age division
- change of athlete's level
- category cancellation
- other changes/modifications/cancellations

**the club must pay cancellation fee if the change is received 14 days before the competition, i.e. from May 17<sup>th</sup>, 2024 onward (May 17<sup>th</sup> 2024 included). After the change is submitted the club must pay the cancellation fee. Registration fee will not be reduced for the cancelled category.**

Cancellation fee is as follows:

- solo program 10€ per cancellation (per athlete)
- duet program 20 € per cancellation (for both athletes)
- team program 50€ per cancellation (per team/group)

If the cancellation is made after the registration fee is paid, the club will receive another invoice for the cancellation fee. If the cancellation is made on the day of the competition, the cancellation fee must be paid on the spot.

### 3.2 CONDITIONS FOR TEAM PROGRAM

In case of athletes's cancellation in team program, coach and leaders can:

- a) put registered replacement in the athlete's place
- b) perform without the athlete

### 3.3

If the result of these changes is different age division, registered category will be performed in registered age division as in application forms.

## IV. COMPETITION CATEGORIES

Athletes may compete in the twirling program as follows:

- **SOLO:** Accessories Solo, Majorette Solo, Pompon Solo
- **DUO/TRIO:** Majorette Duo/Trio, Pompon Duo/Trio, Accessories Duo
- **TEAMS:** Traditional Majorette Team, Modern Majorette Team, Team Mix, Pompon Team, Batonflag
- **GROUPS:** Traditional Majorette Group, Modern Majorette Group, Group Mix, Show Dance, Pompon Group, Flags

## V. AGE DIVISION

The date of reference to determine the age division for the athlete is the number of completed years on **September 1<sup>st</sup>, 2023**.

	<b>SOLO PROGRAM</b>	<b>DUO PROGRAM</b>	<b>TRIO PROGRAM</b>
	Majorette Solo, Accessories Solo, Pompon Solo	Majorette Duo, Accessories Duo, Pompon Duo	Majorette Trio Pompon Trio
MINI			
CHILDREN	up to 9 years	combined sum of up to 18 years	up to 9.99 years
CADETS	10 – 12 years	combined sum of 19 – 24 years	10 – 12.99 years
JUNIORS	13 – 15 years	combined sum of 25 – 30 years	13 – 15.99 years
SENIORS	16+ years	combined sum of 31+ years	16+ years

<b>TEAM and GROUP PROGRAM</b>				
	Traditional Majorette Group, Show Dance, Pompon Group	Traditional Majorette Team, Team Mix, Pompon Team	Modern Majorette Team, Modern Majorette Group, Group Mix, Batonflag	Flags
MINI	Up to 6.99 years			Open age division.
CHILDREN	7 – 9.99 years	up to 9.99 years		
CADETS	10 – 12.99 years	10 – 12.99 years	10 – 12.99 years	
JUNIORS	13 – 15.99 years	13 – 15.99 years	13 – 15.99 years	
SENIORS	16+ years	16+ years	16+ years	

Excel application document calculates the number of athlete's years by default.

## 5.2

In duets one member can be up or down one age division, but no more than one age division.

**Clarification example:**

**Cadet duo = Cadet + Cadet, Cadet + Junior; Children + Cadet; Cadet + Senior is not allowed**

Example: duet of one cadet and one junior is allowed; duet of one cadet and one senior is not allowed.

To determine age division for the team and group, the average age of all the members should be calculated.

## VI. CHECK-IN & ATHLETE REGISTRATION

**CHECK-IN:** the coach is present during the check-in where she/he will receive accreditations for the coaches (2 per club) and athlete's accreditations (bracelets).

**ATHLETE REGISTRATION:** all athletes must do a registration check on the day of the competition. At the registration desk the coach must present a valid document which must show the athlete's **picture with date of birth**. Official document for registration check can be: a) Passport b) National Identity Card or b) Official member association card.

Official valid documents are given for inspection at the registration desk before entering the competition floor – this applies to ALL the athletes (solo, duo, team).

If an athlete fails to perform a registration check at a given time, the athlete will be disqualified.

Any data manipulation will be sanctioned. Athletes do not need to be present during the athlete registration, the coach will display the documents for all the athletes for their club.

Check-in and athlete registration timeslots will be sent after the application deadline.

## VII. SCHEDULE, START LIST, CATEGORY ENTRY

### PROGRAM SCHEDULE

Determines the schedule of the competition categories for both days of the competition with listed warm up and lunch break periods, opening and winner ceremony start time. At least two versions of the Schedule are sent to registered clubs: one provisional and one final.

### CATEGORY ENTRY

Lists all the athletes registered and sorted by discipline, category, age division and level. At least two versions of the Category entry are sent to registered clubs: one provisional and one final.

### START LIST

Lists all the registered routines by numbers, starting with start number 1 for each discipline (Majorette program starts from no. 1, Twirling program starts from no. 1). Start list defines the order in which the athletes shall perform. At least two versions of the Start list are sent to registered clubs: one provisional and one final.

## VIII. INSURANCE SECTION

Please note that every team must insure their athletes for the duration of the competition. Insurance must provide the team insurance for injuries and sport accidents at a sport event. **May 25<sup>th</sup>, 2024** is due date to send us (to our e-mail [samoborfest.internationaltwirl@gmail.com](mailto:samoborfest.internationaltwirl@gmail.com)) a PDF file or scanned document with the list of insured athletes (name, surname, date of birth, VAT identification number) with the club's stamp and president's signature.

## IX. REGISTRATION FEE

Registration fee must be paid by the date specified on the invoice. Only when the registration fee is paid, registration is valid and accepted. Registration fee is as follows:

**SOLO PROGRAM: 18 €** per athlete per entry

**DUO PROGRAM: 14€** per athlete per entry

**TRIO PROGRAM: 12 €** per athlete per entry

**TEAM and GROUP PROGRAM: 16 €** per athlete per entry

## X. APPLICATION FOR COMPETITION CATEGORIES

### 10.1

- For solo categories it is possible to apply **1-5** athletes per one age division within each category.
- For duo and trio categories it is possible to apply **1-3** duets per one age division within each category.
- For team categories it is possible to apply **1** team per one age division within each category.
- For group categories it is possible to apply **1** group per one age division within each category.

### 10.2

Athletes in solo and duo programs can participate in one age division. Example: duet athletes cannot enter two different duos, even if the age division is different. Same goes for trio categories.

Athletes in team/group programs can participate in different age divisions. Example: athletes can register as a member of Traditional majorette dance in cadet age division and as a member of a Traditional majorette dance in junior division. They cannot, however, be a competition to oneself. Such registrations will be nullified. Reserves are allowed in teams/groups only.

### 10.3

Number of male members in teams/groups is not limited. In a duet is allowed one male member. In solo program they can apply in category Accessories solo.

## **XI. SET SYSTEM, COMPETITION AREA, SALUTE**

### **11.1 SOLO AND DUET**

The set system shall list the names of each athlete (and his/her country) in each lane (indicating the event and division). The announcer shall call the set number, then athlete(s) will enter the competition floor from the judges' left, salute the judges and take their starting pose. The announcer will then say „Music“ and athlete(s) will begin their routines.

After the routine is completed, the announcer will announce the next set number. Those athletes who just completed will leave the floor to the judges' right and the next will take their position on the floor from the judges' left. The announcer will then say „Music“ and the athletes will begin their routine. The procedure will continue until all sets are completed.

### **11.2 TEAMS AND GROUPS**

The set system shall list the names of each team (and its country) in each lane (indicating the event and division). The announcer shall call the set number, then the team will enter the competition floor from the judges' left, salute the judges and take their position. The announcer will then say „Music“ and the team will begin their routine.

After the routine is completed, the announcer will announce the next set number. The team that just completed will leave the floor to the judges' right and the next will take their position on the floor. The announcer will then say „Music“ and the team will begin their routine. The procedure will continue until all sets are completed.

### **11.3 COMPETITION AREA**

It is allowed to use the entire area of the gym as a competition floor:

- competition floor must be clear and empty
- judges shall be seated on the high plateau
- the music coordinator and announcer shall be seated in the area off the competition floor with an unobstructed view of the floor

**Entering the judging area is not permitted and a violation of this rule will be penalized.**

### **11.4 BATON SALUTE**

- ❖ Majorette Solo, Majorette Duo/Trio, Traditional Majorette Team, Traditional Majorette Group, Team Mix, Team Group, Modern Majorette Team, Modern Majorette Group, Batonflag

Part of the competition program is a salute which must be performed at the beginning and at the end of a routine. Salute with baton is arbitrary, athlete(s) must be facing the judges with both feet on the ground (leg position is arbitrary). Salute must be performed by at least 1 athlete in team and group categories.



### 11.5 **POMPON SALUTE**

#### ❖ Pompon Solo, Pompon Duo/Trio, Pompon Team, Pompon Group

Part of the competition program is a salute which must be performed at the beginning and at the end of a routine. Salute with pompons is arbitrary, athlete(s) must be facing the judges with both feet on the ground (leg position is arbitrary). Salute must be performed by at least 1 athlete in team and group categories.

### 11.6 **BATON/PROP SALUTE**

#### ❖ Accessories Solo, Accessories Duo, Show Dance, Flags

Part of the competition program is a salute which must be performed at the beginning and at the end of a routine. Salute for these categories can be executed with the baton or a prop, athlete(s) must be facing the judges with both feet on the ground (leg position is arbitrary). Salute must be performed by at least 1 athlete in team and group categories.

## **XII. ENTRANCE/EXIT**

Entrance and exit should be simple, quick and without music.

Entrance must be from the judges' left and exit to the judges' right. Failure to follow this rule is penalised by 2,0 points.

Athletes can enter the competition floor when announced by announcer.

### XIII. ROUTINE TIME FOR COMPETITION CATEGORIES

#### 13.1

10 second leeway in the timing is granted. The leeway allows legal time to be 10 seconds before or after the official timing before the timing penalty is taken.

#### SOLO PROGRAM:

CATEGORY	AGE DIVISION	ROUTINE TIME	TIMING BEGINS	TIMING ENDS
MAJORETTE SOLO POMPON SOLO	CHILDREN	1:30 – 2:00	1 <sup>st</sup> note	Last note
	CADETS			
	JUNIORS			
	SENIORS			
ACCESSORIES SOLO	CHILDREN	1:30 – 2:00	1 <sup>st</sup> note	Last note
	CADET	2:00 – 3:00		
	JUNIORS			
	SENIORS			

#### DUO/TRIO PROGRAM:

CATEGORY	AGE DIVISION	ROUTINE TIME	TIMING BEGINS	TIMING ENDS
MAJORETTE DUO/TRIO	CHILDREN	1:30 – 2:00	1 <sup>st</sup> note	Last note
	CADETS			
	JUNIORS			
	SENIORS			
ACCESSORIES DUO	CHILDREN	1:30 – 2:30	1 <sup>st</sup> note	Last note
	CADETS	2:00 – 3:00		
	JUNIORS			
	SENIORS			
POMPON DUO/TRIO	CHILDREN	1:00 – 1:30	1 <sup>st</sup> note	Last note
	CADETS	1:30 – 2:00		
	JUNIORS			
	SENIORS			

CATEGORY	AGE DIVISION	ROUTINE TIME	TIMING BEGINS	TIMING ENDS
TRADITIONAL MAJORETTE TEAM	CHILDREN	1:30 – 2:00	1 <sup>st</sup> note	Last note
	CADET			
	JUNIOR			
	SENIOR			
TRADITIONAL MAJORETTE GROUP	MINI	1:30 – 3:00	1 <sup>st</sup> note	Last note
	CHILDREN	2:00 – 3:30		
	CADET			
	JUNIOR	2:30 – 4:00		
	SENIOR			
MODERN MAJORETTE TEAM	CADET	1:30 – 2:30	1 <sup>st</sup> note	Last note
	JUNIOR			
	SENIOR			
MODERN MAJORETTE GROUP	CADET	2:00 – 3:30	1 <sup>st</sup> note	Last note
	JUNIOR	2:30 – 4:00		
	SENIOR			
POMPON TEAM	CHILDREN	1:30 – 2:00	1 <sup>st</sup> note	Last note
	CADET			
	JUNIOR			
	SENIOR			
POMPON GROUP	MINI	1:30 – 2:30	1 <sup>st</sup> note	Last note
	CHILDREN	2:30 – 3:30		
	CADET			
	JUNIOR			
	SENIOR			
TEAM MIX	CHILDREN	1:30 – 2:00	1 <sup>st</sup> note	Last note
	CADET			
	JUNIOR			
	SENIOR			
GROUP MIX	CADET	2:00 – 3:00	1 <sup>st</sup> note	Last note
	JUNIOR			
	SENIOR			
SHOW DANCE	MINI	2:30 – 5:00	1 <sup>st</sup> note	Last note
	CHILDREN			
	CADET			
	JUNIOR			
	SENIOR			
FLAGS	OPEN	2:30 – 6:00	1 <sup>st</sup> note	Last note
BATONFLAG	CADET	1:30 – 3:00	1 <sup>st</sup> note	Last note
	JUNIOR			
	SENIOR			

## XIV. DESCRIPTION OF THE COMPETITION CATEGORIES

### MAJORETTE SOLO

#### A. General

- **Competition floor:** not limited.
- **Music:** own choice of music.
- **Athlete registration:** it is possible to apply 1-5 athletes per one age division.

#### B. Composition of competition performance

- Entering without music, always when announced.
- Salute (please see section [XI](#) SET SYSTEM, COMPETITION AREA, SALUTE).
- Start position.
- Execution of competition program.
- End position.
- Salute (please see section [XI](#) SET SYSTEM, COMPETITION AREA, SALUTE).
- Leaving the competition floor without music.

#### ENTERING COMPETITION FLOOR:

- Athletes can come to the area of performance only after being announced by the announcer.
- Coming to the competition floor is performed without music accompaniment. It should be short, quick and simple – it serves only for taking up the starting position for performance. Entering with music is penalised.
- After entering the competition floor, the athlete must take a starting position.

#### COMPETITION PROGRAM:

- Routine must not include elements that are not allowed for selected age division.
- The choreographic composition must include majorette step.
- Different kinds of dance steps can be included if they correspond with the character of the music.
- Elevations and acrobatics are not permitted.
- Time measurement of the competition program starts with the 1<sup>st</sup> note of music and ends with final note.
- The conclusion of choreography must correspond with the conclusion of music.
- Competition choreography is terminated by the stopping of athlete and taking up the ending position, and it must be clearly separated from the leaving of competition floor.
- Music for performance must end simultaneously with the end of choreography, it must not continue as an accompaniment for leaving.
- Before exiting, athletes must salute the judges and then leave the competition floor.

#### EXITING COMPETITION FLOOR:

- Leaving the competition floor (arena) must be short, quick, simple and without music.

### C. Music

- Music is free of choice.
- The pace and rhythm of music are not prescribed; however, they must ensure that a classic majorette step may be included in the choreography.
- Suitability of the music for each age division is assessed by the judges, considering the choreography and the age of athletes.

### D. Baton

- One baton per athlete.
- Other props are not allowed.
- The baton is always connected with the athlete and must not be placed on the floor.
- The athlete must start and finish the choreography by holding the baton or be in contact with some part of the body.

### E. Concept

- Athletes must, through variety and difficulty of body and baton movements, present their skill and knowledge throughout the performance.
- Most of the choreography must be executed in marching steps.
- The transition between the elements must be performed with related movements in a way that the fluency of performance isn't interrupted. Transitions between vertical and horizontal sections and elements should be achieved through smooth movement.
- The program must be executed lightly, its difficulty and effort must not be obvious, the choreography must seem to be performed simply and with pleasure.
- Athletes must use various directions of movement and segmentation of the program according to musical phrases.

### F. Evaluation basis/criteria

EVALUATION BASIS	POINTS	CRITERIA
Content	0.0 – 10.0	0.0 – 2.0 Fair
Baton Technique	0.0 – 10.0	2.1 – 4.5 Average
Body Technique	0.0 – 10.0	4.6 – 7.0 Good
Execution	0.0 – 10.0	7.1 – 9.0 Very good
Overall Impression	0.0 – 10.0	9.1 – 10.0 Excellent

## G. Baton/Body Technique

- During the performance athletes can do spins under the baton in accordance with Restriction Table.
- Choreography must contain horizontal and vertical elements.
- Use of both left and right hand must be balanced during choreography.

### RESTRICTION TABLE\*

\* Restriction table determines maximum difficulty level that is allowed for each age division – athlete does not have to perform the element of the highest difficulty.

CHILDREN	
SPINS	Restrictions: no spins.
ROLLS	No restrictions.
GYMNASTICS ELEMENTS	Not allowed.
CADETS	
SPINS	Restrictions: 1 spin.
ROLLS	No restrictions.
GYMNASTICS ELEMENTS	Not allowed.
JUNIORS	
SPINS	Restrictions: 2 spins.
ROLLS	No restrictions.
GYMNASTICS ELEMENTS	Not allowed.
SENIORS	
SPINS	Restrictions: 3 spins.
ROLLS	No restrictions.
GYMNASTICS ELEMENTS	Not allowed.

## ACCESSORIES SOLO

### A. General

- **Competition floor:** not limited.
- **Music:** own choice of music.
- **Athlete registration:** it is possible to apply 1-5 athletes per one age division.

### B. Composition of competition performance

- Entering without music, always when announced.
- Salute (please see section [XI](#) SET SYSTEM, COMPETITION AREA, SALUTE).
- Start position.
- Execution of competition program.
- End position.
- Salute (please see section [XI](#) SET SYSTEM, COMPETITION AREA, SALUTE).
- Leaving the competition floor without music.

#### ENTERING COMPETITION FLOOR:

- Athletes can come to the area of performance only after being announced by the announcer.
- Coming to the competition floor is performed without music accompaniment. It should be short, quick and simple – it serves only for taking up the starting position for performance. Entering with music is penalised.
- After entering the competition floor, the athlete must take a starting position.
- Coaches can help set up the props.

#### COMPETITION PROGRAM:

- Routine must not include elements that are not allowed for this category.
- Choreography must contain dancing steps and elements that correspond with the character and theme of music.
- Gymnastics and acrobatics are permitted, but with restrictions.
- Time measurement of the competition program starts with the 1<sup>st</sup> note of music and ends with final note.
- Competition choreography is terminated by the stopping of athlete and taking up the ending position, and it must be clearly separated from the leaving of competition floor.
- Music for performance must not continue as an accompaniment for leaving.
- Before exiting, athletes must salute the judges and then leave the competition floor.

#### EXITING COMPETITION FLOOR:

- Leaving the competition floor must be without music accompaniment. It should be short, quick and simple. Leaving with music is penalised.

### C. Music

- Music is free of choice.
- The pace and rhythm of music are not prescribed; however, they must be in correlation with routine's theme.
- Suitability of the music for each age division is assessed by the judges, considering the choreography and the age of athletes.

## D. Props

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

## E. Baton

- At least one baton must be used.

## F. Concept

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

## G. Evaluation basis/criteria

EVALUATION BASIS	POINTS	CRITERIA
Content	0.0 – 10.0	0.0 – 2.0 Fair
Baton Technique	0.0 – 10.0	2.1 – 4.5 Average
Body Technique	0.0 – 10.0	4.6 – 7.0 Good
Execution	0.0 – 10.0	7.1 – 9.0 Very good
Overall Impression	0.0 – 10.0	9.1 – 10.0 Excellent

## H. Baton/Body Technique

- During the performance athletes can do spins under the baton in accordance with Restriction Table.
- Choreography must contain horizontal and vertical elements.
- Use of both left and right hand must be balanced during choreography.



**RESTRICTION TABLE\***

\* Restriction table determines maximum difficulty level that is allowed for this category – athlete does not have to perform the element of the highest difficulty

SPINS	Restrictions: 3 spins.
CONTACTS	No restrictions.
ROLLS	No restrictions.
TOSS + BODY MOVEMENT	1 illusion, cartwheel, walkover etc. are allowed under the baton: these elements cannot be executed with spins. <b>Number of stationary tosses/tosses in motion is not limited.</b>
GYMNASTICS ELEMENTS	Gymnastics without hands support are not allowed.

## POMPON SOLO

### A. General

- **Competition floor:** not limited.
- **Music:** own choice of music.
- **Athlete registration:** it is possible to apply 1-5 athletes per one age division.

### B. Composition of competition performance

- Entering without music, always when announced.
- Salute (please see section [XII SET SYSTEM, COMPETITION AREA, SALUTE](#)).
- Start position.
- Execution of competition program.
- End position.
- Salute (please see section [XII SET SYSTEM, COMPETITION AREA, SALUTE](#)).
- Leaving the competition floor without music.

#### ENTERING COMPETITION FLOOR:

- Athletes can come to the area of performance only after being announced by the announcer.
- Coming to the competition floor is performed without music accompaniment. It should be short, quick and simple – it serves only for taking up the starting position for performance. Entering with music is penalised.
- After entering the competition floor, athletes must salute the judges and take a starting position.

#### COMPETITION PROGRAM:

- Routine must not include elements that are not allowed for this category.
- Gymnastics and acrobatics are permitted, but with restrictions.
- Time measurement of the competition program starts with the 1<sup>st</sup> note of music and ends with final note.
- Competition choreography is terminated by the stopping of athlete and taking up the ending position, and it must be clearly separated from the leaving of competition floor.
- Music for performance must not continue as an accompaniment for leaving.
- Before exiting, athletes must salute the judges and then leave the competition floor.

#### EXITING COMPETITION FLOOR:

- Leaving the competition floor must be without music accompaniment. It should be short, quick and simple. Leaving with music is penalised.

### C. Music

- Music is free of choice.
- Pace and rhythm of music are not prescribed; however, they must be in correlation with routine's theme.
- Suitability of the music for each age division is assessed by the judges, taking into account the choreography and the age of athletes.

## D. Pompons

- One pair of pompons (two pieces) per athlete.
- Pompons can be different in colour.
- The athlete must hold and work with the pompons the whole routine.
- Continuous work with pompons is mandatory.
- Props like mascots, flags, banners, boards with the name of the athletes, city, state, sponsor, and other objects are not a part of the competition performance.

## E. Concept

- Choreography must show athlete's mastery in dancing steps and elements, and body technique. Evaluation criteria is based on variety and difficulty of choreography content and level of execution.
- Most of the routine must not be based solely on gymnastics and acrobatics – emphasis is on dancing elements, body technique, quick and dynamic formation exchanges, and changes of pace in coordination with pompons.
- Transition between acrobatics and dancing steps should be carried out with smooth transitions in a way where fluency of performance is not interrupted.
- Gymnastics and acrobatics should interact with other elements, sections, formations – if one athlete is doing acrobatic element, others must not stand and wait.
- Emphasis is on expression of movements and variety of elements.
- Pompons must not be put down, except in favour of the safe performance of the acrobatic element.
- Pompon toss in the air is allowed.
- Gymnastics and acrobatics without hand support are **not allowed**.
- If choreography does not have dynamic aspect and dancing concept gymnastic and acrobatic elements will not contribute to final score – it is a dancing, not gymnastics category.

## F. Evaluation basis/criteria

EVALUATION BASIS	POINTS	CRITERIA
Content	0.0 – 10.0	0.0 – 2.0 Fair
Prop Handling	0.0 – 10.0	2.1 – 4.5 Average
Body Technique	0.0 – 10.0	4.6 – 7.0 Good
Execution	0.0 – 10.0	7.1 – 9.0 Very good
Overall Impression	0.0 – 10.0	9.1 – 10.0 Excellent

## MAJORETTE DUO/TRIO

### A. General

- **Competition floor:** not limited.
- **Music:** own choice of music.
- **Athlete registration:** it is possible to apply 1-3 duets per age division.

### B. Composition of competition performance

- Entering without music, always when announced.
- Salute (please see section [XI](#) SET SYSTEM, COMPETITION AREA, SALUTE).
- Start position.
- Execution of competition program.
- End position.
- Salute (please see section [XI](#) SET SYSTEM, COMPETITION AREA, SALUTE).
- Leaving the competition floor without music.

#### ENTERING COMPETITION FLOOR:

- Athletes can come to the area of performance only after being announced by the announcer.
- Coming to the competition floor is performed without music accompaniment. It should be short, quick and simple – it serves only for taking up the starting position for performance. Entering with music is penalised.
- After entering the competition floor, athletes must salute the judges and take a starting position.

#### COMPETITION PROGRAM:

- Routine must not include elements that are not allowed for selected age division.
- Different kinds of dance steps can be included if they correspond with the character of the music.
- Elevations and acrobatics are not permitted.
- Time measurement of the competition program starts with the 1<sup>st</sup> note of music and ends with final note.
- The conclusion of choreography must correspond with the conclusion of music.
- Competition choreography is terminated by the stopping of athletes and taking up the ending position, and it must be clearly separated from the leaving of competition floor.
- Music for performance must end simultaneously with the end of choreography, it must not continue as an accompaniment for leaving.
- Before exiting, athletes must salute the judges and then leave the competition floor.

#### EXITING COMPETITION FLOOR:

- Leaving the competition floor must be without music accompaniment. It should be short, quick and simple. Leaving with music is penalised.

### C. Music

- Music is free of choice.
- The pace and rhythm of music are not prescribed; however, they must ensure that a classic majorette step may be included in the choreography.
- Suitability of the music for each age division is assessed by the judges, considering the choreography and the age of athletes.

### D. Baton

- One baton per athlete.
- Other props are not allowed.
- The baton is always connected with the athlete and must not be placed on the floor.
- The athletes have to finish the choreography by holding the baton or be in contact with some part of the body.

### E. Concept

- Athletes must, through variety and difficulty of body and baton movements, present their skill and knowledge throughout the performance.
- Most of the choreography must be executed in marching steps.
- The transition between the elements must be performed with related movements in a way that the fluency of performance isn't interrupted. Between vertical and horizontal sections and elements should be achieved through smooth transitions.
- The program must be executed lightly, its difficulty and effort must not be obvious, the choreography must seem to be performed simply and with pleasure.
- Athletes must use various directions of movement and segmentation of the program according to musical phrases.
- Emphasis is on pair performance and synchronization, baton exchanges, difficulty and control, unison, dynamic effects.

### F. Evaluation basis/criteria

EVALUATION BASIS	POINTS	CRITERIA
Content	0.0 – 10.0	0.0 – 2.0 Fair
Baton Technique	0.0 – 10.0	2.1 – 4.5 Average
Body Technique	0.0 – 10.0	4.6 – 7.0 Good
Execution	0.0 – 10.0	7.1 – 9.0 Very good
Overall Impression	0.0 – 10.0	9.1 – 10.0 Excellent

## G. Baton/Body Technique

- During the performance athletes can do spins under the baton in accordance with Restriction Table.
- Choreography must contain horizontal and vertical elements.
- Use of both left and right hand must be balanced during choreography.

### RESTRICTION TABLE\*

\* Restriction table determines maximum difficulty level that is allowed for each age division – athlete does not have to perform the element of the highest difficulty.

CHILDREN	
SPINS	Restrictions: no spins.
ROLLS	No restrictions.
BATON EXCHANGES	No spins.
GYMNASTICS ELEMENTS	Not allowed.
CADETS	
SPINS	Restrictions: 1 spin.
ROLLS	No restrictions.
BATON EXCHANGES	No spins.
GYMNASTICS ELEMENTS	Not allowed.
JUNIORS	
SPINS	Restrictions: 2 spins.
ROLLS	No restrictions.
BATON EXCHANGES	Restrictions: 1 spin.
GYMNASTICS ELEMENTS	Not allowed.
SENIORS	
SPINS	Restrictions: 3 spins.
ROLLS	No restrictions.
BATON EXCHANGES	Restrictions: 2 spins.
GYMNASTICS ELEMENTS	Not allowed.

## ACCESSORIES DUO

### A. General

- **Competition floor:** not limited.
- **Music:** own choice of music.
- **Athlete registration:** it is possible to apply 1-3 duets for every level per one age division.

### B. Composition of competition performance

- Entering without music, always when announced.
- Salute (please see section [XI](#) SET SYSTEM, COMPETITION AREA, SALUTE).
- Start position.
- Execution of competition program.
- End position.
- Salute (please see section [XII](#) SET SYSTEM, COMPETITION AREA, SALUTE).
- Leaving the competition floor without music.

#### ENTERING COMPETITION FLOOR:

- Athletes can come to the area of performance only after being announced by the announcer.
- Coming to the competition floor is performed without music accompaniment. It should be short, quick and simple – it serves only for taking up the starting position for performance. Entering with music is penalised.
- After entering the competition floor, athlete(s) must salute the judges and take a starting position.

#### COMPETITION PROGRAM:

- Routine must not include elements that are not allowed for this category.
- Choreography must contain dancing steps and elements that correspond with the character and theme of music.
- Gymnastics and acrobatics are permitted, but with restrictions.
- Time measurement of the competition program starts with the 1<sup>st</sup> note of music and ends with final note.
- Competition choreography is terminated by the stopping of athlete and taking up the ending position, and it must be clearly separated from the leaving of competition floor.
- Music for performance must not continue as an accompaniment for leaving.
- Before exiting, athletes must salute the judges and then leave the competition floor.

#### EXITING COMPETITION FLOOR:

- Leaving the competition floor must be without music accompaniment. It should be short, quick and simple. Leaving with music is penalised.

### C. Music

- Music is free of choice.
- The pace and rhythm of music are not prescribed; however, they must be in correlation with routine's theme.
- Suitability of the music for each age division is assessed by the judges, considering the choreography and the age of athletes.

### D. Props

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

### E. Concept

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

### F. Evaluation basis/criteria

EVALUATION BASIS	POINTS	CRITERIA
Content	0.0 – 10.0	0.0 – 2.0 Fair
Baton Technique	0.0 – 10.0	2.1 – 4.5 Average
Body Technique	0.0 – 10.0	4.6 – 7.0 Good
Execution	0.0 – 10.0	7.1 – 9.0 Very good
Overall Impression	0.0 – 10.0	9.1 – 10.0 Excellent



## H. Baton/Body Technique

- During the performance athletes can do spins under the baton in accordance with Restriction Table.
- Choreography must contain horizontal and vertical elements.
- Use of both left and right hand must be balanced during choreography.

### RESTRICTION TABLE\*

\* Restriction table determines maximum difficulty level that is allowed for this category – athlete does not have to perform the element of the highest difficulty.

SPINS	Restrictions: 3 spins.
CONTACTS	No restrictions.
ROLLS	No restrictions.
TOSS + BODY MOVEMENT	1 illusion, cartwheel, walkover etc. are allowed under the baton: these elements cannot be executed with spins. <b>Number of stationary tosses/tosses in motion is not limited.</b>
GYMNASTICS ELEMENTS	Gymnastics without hands support are not allowed.

## POMPON DUO/TRIO

### A. General

- **Competition floor:** not limited.
- **Music:** own choice of music.
- **Athlete registration:** 1-3 duo/trio per one age division.

### B. Composition of competition performance

- Entering without music, always when announced.
- Salute (please see section [XI SET SYSTEM, COMPETITION AREA, SALUTE](#)).
- Start position.
- Execution of competition program.
- End position.
- Salute (please see section [XI SET SYSTEM, COMPETITION AREA, SALUTE](#)).
- Leaving the competition floor without music.

#### ENTERING COMPETITION FLOOR:

- Athletes can come to the area of performance only after being announced by the announcer.
- Coming to the competition floor is performed without music accompaniment. It should be short, quick and simple – it serves only for taking up the starting position for performance. Entering with music is penalised.
- After entering the competition floor, athlete(s) must salute the judges and take a starting position.

#### COMPETITION PROGRAM:

- Routine must not include elements that are not allowed for this category.
- Time measurement of the competition program starts with the 1<sup>st</sup> note of music and ends with final note.
- Judging starts with the beginning of accompanying music and ends with the athletes' final movement.
- Competition choreography is terminated by the stopping of the athletes and taking up the ending position, and it must be clearly separated from the leaving of competition floor.
- Music for performance must not continue as an accompaniment for leaving.
- Before exiting, athlete(s) must salute the judges and then leave the competition floor.

#### EXITING COMPETITION FLOOR:

- Leaving the competition floor must be without music accompaniment. It should be short, quick and simple. Leaving with music is penalised.

### C. Music

- Music is free of choice.
- The pace and rhythm of music are not prescribed; however, they must be in correlation with routine's theme.
- Suitability of the music for each age division is assessed by the judges, considering the choreography and the age of athletes.

## D. Pompons

- One pair of pompons (two pieces) per athlete.
- Pompons can be different in colour.
- The athletes must hold and work with the pompons the whole routine.
- Continuous work with pompons is mandatory.
- Props like mascots, flags, banners, boards with the name of the athletes, city, state, sponsor, and other objects are not a part of the competition performance.

## E. Concept

- Choreography must show athlete's mastery in dancing steps and elements, and body technique. Evaluation criteria is based on variety and difficulty of choreography content and level of execution.
- The majority of routine must not be based solely on gymnastics and acrobatics – emphasis is on dancing elements, body technique, quick and dynamic formation exchanges, and changes of pace in coordination with pompons.
- Transition between acrobatics and dancing steps should be carried out with smooth transitions in a way where fluency of performance is not interrupted.
- Gymnastics and acrobatics should interact with other elements, sections, formations – if one athlete is doing acrobatic element, others must not stand and wait.
- Emphasis is on expression of movements, variety of elements and unison of the athletes.
- Pompons must not be put down, except in favour of the safety of lifting or acrobatic element or making quick exchanges. It is possible that one athlete holds both pompon pairs for a short period of time.
- Pompon toss in the air and pompon exchanges between athletes are allowed. These exchanges must be performed dynamically and in coordination with the body.
- Gymnastics and acrobatics without hand support are **not allowed**.
- If choreography does not have dynamic aspect and dancing concept gymnastic and acrobatic elements will not contribute to final score – it is a dancing, not gymnastics category.

## F. Evaluation basis/criteria

EVALUATION BASIS	POINTS	CRITERIA
Content	0.0 – 10.0	0.0 – 2.0 Fair
Prop Handling	0.0 – 10.0	2.1 – 4.5 Average
Body Technique	0.0 – 10.0	4.6 – 7.0 Good
Execution	0.0 – 10.0	7.1 – 9.0 Very good
Overall Impression	0.0 – 10.0	9.1 – 10.0 Excellent

## TRADITIONAL MAJORETTE TEAM/GROUP

### A. General

- **Competition floor:** not limited.
- **Music:** own choice of music.
- **Members:**  
Team: 4-7 members / Group: 8+ members
- **Team registration:**  
1 team per age division as a Traditional Majorette Team.  
1 group per age division as a Traditional Majorette Group.

### B. Composition of competition performance

- Entering without music, always when announced.
- Salute (please see section [XI SET SYSTEM, COMPETITION AREA, SALUTE](#)).
- Start position.
- Execution of competition program.
- End position.
- Salute (please see section [XI SET SYSTEM, COMPETITION AREA, SALUTE](#)).
- Leaving the competition floor without music.

#### ENTERING COMPETITION FLOOR:

- Athletes can come to the area of performance only after being announced by the announcer.
- Coming to the competition floor is performed without music accompaniment. It should be short, quick and simple – it serves only for taking up the starting position for performance. Entering with music is penalised.
- After entering the competition floor, athletes must salute the judges and take a starting position.

#### COMPETITION PROGRAM:

- Routine must not include elements that are not allowed for this category.
- Different kinds of dance steps can be included if they correspond with the character of the music.
- Elevations and acrobatics are not permitted.
- Time measurement of the competition programs starts at the moment of the beginning of accompanying music.
- The conclusion of choreography must correspond with the conclusion of music.
- Competition choreography is terminated by the stopping of athletes and taking up the ending position, and it must be clearly separated from the leaving of competition floor.
- Music for performance must end simultaneously with the end of choreography, it must not continue as an accompaniment for leaving.
- Before exiting, athletes must salute the judges and then leave the competition floor.

#### EXITING COMPETITION FLOOR:

- Leaving the competition floor must be without music accompaniment. It should be short, quick and simple. Leaving with music is penalised.

### C. Music

- Music is free of choice.
- The pace and rhythm of music are not prescribed; however, they must ensure that a classic majorette step may be included in the choreography.
- Suitability of the music for each age division is assessed by the judges, considering the choreography and the age of athletes.

### D. Baton

- One baton per athlete.
- Other props are not allowed.
- The baton is always connected with the athlete and must not be placed on the floor.
- The athletes have to finish the choreography by holding the baton or be in contact with some part of the body.

### E. Concept

- Emphasis is on variety and difficulty of content and baton elements in coordination with the body movements. Choreography must have development and continuous formation changes, effective and interesting content, uniformed execution and unison.
- Baton must be used by both hands equally and constantly moving.
- Body posture (hands, feet, legs, head etc.) is an important factor: uncoordinated and imperfed body movements negatively affect artistic impression.
- The majority of the choreography must be executed by marching steps: different marching steps should be used and presented depending on rhythm, change of pace, musical and theme interpretation.
- The transition between the elements must be performed with related movements in a way that the fluency of performance isn't interrupted. Transitions between vertical and horizontal sections and elements should be achieved through smooth movement.
- The program must be executed lightly, its difficulty and effort must not be obvious, the choreography must seem to be performed simply and with pleasure.
- Athletes must use various directions of movement and segmentation of the program according to musical phrases.
- It is allowed to kneel on the floor.

### F. Evaluation basis/criteria

EVALUATION BASIS	POINTS	CRITERIA
Content	0.0 – 20.0	0.0 – 12.0 Fair
Baton Technique	0.0 – 20.0	12.1 – 14.5 Average
Body Technique	0.0 – 20.0	14.6 – 17.0 Good
Execution	0.0 – 20.0	17.1 – 19.0 Very good
Overall Impression	0.0 – 20.0	19.1 – 20.0 Excellent

## G. Baton Technique

- Baton toss during the routine is forbidden.
- Use of both left and right hand must be balanced during choreography.
- The baton is always connected with the athlete and must not be placed on the floor.
- Emphasis is on the technical accuracy and correctness in horizontal and vertical rotations (pattern, smoothness, space lines: right – left, forward – back...).
- Kneeling on the floor is allowed.

## MODERN MAJORETTE TEAM/GROUP

### A. General

- **Competition floor:** not limited.
- **Music:** own choice of music.
- **Members:**  
Team: 4-7 members / Group: 8+ members
- **Team registration:**  
1 team per age division as a Modern Majorette Team.  
1 group per age division as a Modern Majorette Group.

### B. Composition of competition performance

- Entering without music, always when announced.
- Salute (please see section [XI SET SYSTEM, COMPETITION AREA, SALUTE](#)).
- Start position.
- Execution of competition program.
- End position.
- Salute (please see section [XI SET SYSTEM, COMPETITION AREA, SALUTE](#)).
- Leaving the competition floor without music.

#### ENTERING COMPETITION FLOOR:

- Athletes can come to the area of performance only after being announced by the announcer.
- Coming to the competition floor is performed without music accompaniment. It should be short, quick and simple – it serves only for taking up the starting position for performance. Entering with music is penalised.
- After entering the competition floor, athletes must salute the judges and take a starting position.

#### COMPETITION PROGRAM:

- Routine must not include elements that are not allowed for selected age division.
- The choreographic composition must include majorette step.
- Different kinds of dance steps can be included if they correspond with the character of the music.
- Elevations and acrobatics are not permitted.
- Time measurement of the competition program starts with the 1<sup>st</sup> note of music and ends with final note.
- The conclusion of choreography must correspond with the conclusion of music.
- Competition choreography is terminated by the stopping of athletes and taking up the ending position, and it must be clearly separated from the leaving of competition floor.
- Music for performance must end simultaneously with the end of choreography, it must not continue as an accompaniment for leaving.
- Before exiting, athletes must salute the judges and then leave the competition floor.

**EXITING COMPETITION FLOOR:**

- Leaving the competition floor must be without music accompaniment. It should be short, quick and simple. Leaving with music is penalised.

**C. Music**

- Music is free of choice.
- The pace and rhythm of music are not prescribed; however, they must ensure that a classic majorette step may be included in the choreography.
- Suitability of the music for each age division is assessed by the judges, considering the choreography and the age of athletes.

**D. Baton**

- One baton per athlete.
- Other props are not allowed.
- The baton is always connected with the athlete and must not be placed on the floor.
- The athletes do not have to finish the choreography by holding the baton or be in contact with it.

**E. Concept**

- Emphasis is on variety and difficulty of content, body and body technique, dynamic movements and changing formations, team/group unison and marching with dancing steps.
- Baton must be used by both hands equally and constantly moving.
- Body posture (hands, feet, legs, head etc.) is an important factor: uncoordinated and imperfed body movements negatively affect artistic impression.
- The majority of the choreography must be executed by marching steps: different marching steps should be used and presented depending on rhythm, change of pace, musical and theme interpretation.
- The transition between the elements must be performed with related movements in a way that the fluency of performance isn't interrupted. Transitions between vertical and horizontal sections and elements should be achieved through smooth movement.
- The program has to be executed lightly, its difficulty and effort must not be obvious, the choreography must seem to be performed simply and with pleasure.
- Athletes must use various directions of movement and segmentation of the program according to musical phrases.

**F. Evaluation basis/criteria**

EVALUATION BASIS	POINTS	CRITERIA
Content	0.0 – 20.0	0.0 – 12.0 Fair
Baton Technique	0.0 – 20.0	12.1 – 14.5 Average
Body Technique	0.0 – 20.0	14.6 – 17.0 Good
Execution	0.0 – 20.0	17.1 – 19.0 Very good
Overall Impression	0.0 – 20.0	19.1 – 20.0 Excellent



## G. Baton/Body Technique

- During the performance athletes can do spins under the baton in accordance with Restriction Table.
- Choreography must contain horizontal and vertical elements.
- Use of both left and right hand must be balanced during choreography.

### RESTRICTION TABLE\*

\* Restriction table determines maximum difficulty level that is allowed for each age division – athlete does not have to perform the element of the highest difficulty.

CADETS	
SPINS	Restrictions: 1 spin.
ROLLS	No restrictions.
BATON EXCHANGES	No spins.
GYMNASTICS ELEMENTS	Not allowed.
JUNIORS	
SPINS	Restrictions: 2 spins.
ROLLS	No restrictions.
BATON EXCHANGES	Restrictions: 1 spin.
GYMNASTICS ELEMENTS	Not allowed.
SENIORS	
SPINS	Restrictions: 3 spins.
ROLLS	No restrictions.
BATON EXCHANGES	Restrictions: 2 spins.
GYMNASTICS ELEMENTS	Not allowed.

## POMPON TEAM/GROUP

### A. General

- **Competition floor:** not limited.
- **Music:** own choice of music.
- **Members:**  
Team: 4-7 members / Group: 8+ members
- **Team registration:**  
 1 team per age division as a Pompon Team.  
 1 group per age division as a Pompon Group.

### B. Composition of competition performance

- Entering without music, always when announced.
- Salute (please see section [XI SET SYSTEM, COMPETITION AREA, SALUTE](#)).
- Start position.
- Execution of competition program.
- End position.
- Salute (please see section [XI SET SYSTEM, COMPETITION AREA, SALUTE](#)).
- Leaving the competition floor without music.

#### ENTERING COMPETITION FLOOR:

- Athletes can come to the area of performance only after being announced by the announcer.
- Coming to the competition floor is performed without music accompaniment. It should be short, quick and simple – it serves only for taking up the starting position for performance. Entering with music is penalised.
- After entering the competition floor, athlete(s) must salute the judges and take a starting position.

#### COMPETITION PROGRAM:

- Routine must not include elements that are not allowed for this category.
- Choreography must contain dancing steps and elements that correspond with the character and theme of music.
- Gymnastics and acrobatics are permitted, but with restrictions.
- Time measurement of the competition program starts with the 1<sup>st</sup> note of music and ends with final note.
- Competition choreography is terminated by the stopping of athlete and taking up the ending position, and it has to be clearly separated from the leaving of competition floor.
- Music for performance must not continue as an accompaniment for leaving.
- Before exiting, athletes must salute the judges and then leave the competition floor.

#### EXITING COMPETITION FLOOR:

- Leaving the competition floor must be without music accompaniment. It should be short, quick and simple. Leaving with music is penalised.

### C. Music

- Music is free of choice.
- The pace and rhythm of music are not prescribed; however, they must be in correlation with routine's theme.
- Suitability of the music for each age division is assessed by the judges, considering the choreography and the age of athletes.

### D. Pompons

- All athletes must hold and work with 1 pompon pair during the whole routine.
- Pompons can be different in colour.
- Pompon toss in the air and pompon exchanges between athletes are allowed. These exchanges must be performed dynamically and in coordination with the body.
- Pompons can be put down on the floor for a short period in favour of the safety of lifting, doing gymnastics or acrobatic element or making quick exchanges.
- Holding pompons while touching the floor is allowed.
- The athletes must work with the pompons the whole routine.
- Props like mascots, flags, banners, boards with the name of the athletes, city, state, sponsor, and other objects are not a part of the competition performance.

### E. Concept

- Emphasis is on dancing, team/group coordination and unison, formation variety, originality and effective patterns.
- Teamwork is essential and depends on body technique, fast and dynamic formation transitions, rhythm, change of pace, unison while using pompons.
- Transition between gymnastics and dancing steps should be carried out with smooth transitions in a way fluency of performance is not interrupted.
- Gymnastics and acrobatics should interact with other elements, sections, formations – if one athlete is doing acrobatic element, others must not stand and wait.
- If choreography does not have dynamic aspect and dancing concept gymnastic and acrobatic elements will not contribute to final score – it is a dancing, not gymnastics category.
- Theme is not mandatory.
- The program has to be executed lightly, its difficulty and effort must not be obvious, the choreography must seem to be performed simply and with pleasure.
- Gymnastics and acrobatics without hand support are **not allowed**.

**F. Evaluation basis/criteria**

EVALUATION BASIS	POINTS	CRITERIA
Content	0.0 – 20.0	0.0 – 12.0 Fair
Prop Handling	0.0 – 20.0	12.1 – 14.5 Average
Body Technique	0.0 – 20.0	14.6 – 17.0 Good
Execution	0.0 – 20.0	17.1 – 19.0 Very good
Overall Impression	0.0 – 20.0	19.1 – 20.0 Excellent

## TEAM MIX / GROUP MIX

### A. General

- **Competition floor:** not limited.
- **Music:** own choice of music.
- **Members:**  
Team: 4-7 members / Group: 8+ members
- **Team registration:**  
 1 team per age division as a Team Mix.  
 1 group per age division as a Group Mix.

### B. Composition of competition performance

- Entering without music, always when announced.
- Salute (please see section [XI SET SYSTEM, COMPETITION AREA, SALUTE](#)).
- Start position.
- Execution of competition program.
- End position.
- Salute (please see section [XI SET SYSTEM, COMPETITION AREA, SALUTE](#)).
- Leaving the competition floor without music.

#### COMPETITION PROGRAM:

- Routine must not include elements that are not allowed for this category.
- The choreographic composition must include majorette step.
- Different kinds of dance steps can be included if they correspond with the character of the music.
- Elevations and acrobatics are permitted, but with restrictions.
- Time measurement of the competition program starts with the 1<sup>st</sup> note of music and ends with final note.
- The conclusion of choreography must correspond with the conclusion of music.
- Competition choreography is terminated by the stopping of athletes and taking up the ending position, and it must be clearly separated from the leaving of competition floor.
- Music for performance must end simultaneously with the end of choreography, it must not continue as an accompaniment for leaving.
- Before exiting, athletes must salute the judges and then leave the competition floor.

#### EXITING COMPETITION FLOOR:

- Leaving the competition floor must be without music accompaniment. It should be short, quick and simple. Leaving with music is penalised.

### C. Music

- Music is free of choice.
- The pace and rhythm of music are not prescribed; however, they must be in correlation with routine's theme.
- Suitability of the music for each age division is assessed by the judges, considering the choreography and the age of athletes.

## D. Props

- Athletes must use 2 props: baton and pompons.
- Ratio: 50 % members must use baton, 50 % must use pompons, simultaneously.
- If the number of members is odd, choreographer decides prop ratio (example: 5 members team – 2 baton, 3 pompon or 3 batons, 2 pompon ratio).
- At least one prop exchange must be performed during the choreography.
- The number of prop exchanges is not limited, but it must be executed as logical routine sequence. Prop exchanges can be executed simultaneously or in canon.
- Props like mascots, flags, banners, boards with the name of the athletes, city, state, sponsor, and eventually other objects that are not a part of the competition performance.

## E. Baton and pompons

- Baton and pompons can be put on the floor if it's contributing to the choreography's theme or in favour of the safety of lifting or acrobatic element or making quick exchanges.
- Prop exchanges can be done by adding, throwing, receiving and picking them up. When an athlete puts a prop on the floor so it can be picked up by another athlete, it must be done as fast as possible.
- During the choreography, it is permitted when one or more athletes have 2 or more pieces of props at the expense of their partners, if such situation is only temporary and if the athletes really manipulate these props, not just hold it.
- The athletes must start and finish the choreography by holding the props or need to be in contact with it with some part of the body – it must not be put on the floor. If the start and end pose are complex other members can hold their props.

## F. Concept

- Emphasis is on dynamic choreography, variety of movements and formations with exchanges.
- The majority of routine must not be based solely on gymnastics and acrobatics – it is a dancing category, emphasis is on dancing elements and body technique in coordination with the props.
- Transition between acrobatics and dancing steps should be carried out with smooth transitions in a way where fluency of performance is not interrupted.
- Gymnastics and acrobatics should interact with other elements, sections, formations – if one athlete is doing acrobatic element, others must not stand and wait.
- Continuous work with pompons and baton is mandatory. Baton must be used by both hands equally and constantly moving.
- The choreography must contain some form of marching step.
- Theme is not mandatory.
- The program must be executed lightly, its difficulty and effort must not be obvious, the choreography must seem to be performed simply and with pleasure.

## G. Evaluation basis/criteria

EVALUATION BASIS	POINTS	CRITERIA
Content	0.0 – 20.0	0.0 – 12.0 Fair
Baton Technique	0.0 – 20.0	12.1 – 14.5 Average
Body Technique	0.0 – 20.0	14.6 – 17.0 Good
Execution	0.0 – 20.0	17.1 – 19.0 Very good
Overall Impression	0.0 – 20.0	19.1 – 20.0 Excellent

## H. Baton/Body Technique

- During the performance athletes can do spins under the baton in accordance with Restriction Table.
- Choreography must contain horizontal and vertical elements.
- Use of both left and right hand must be balanced during choreography.

### RESTRICTION TABLE\*

\* Restriction table determines maximum difficulty level that is allowed for each age division – athlete does not have to perform the element of the highest difficulty.

#### RESTRICTION TABLE FOR BATON HANDLING

##### CHILDREN (Team Mix)

SPINS	Restrictions: 1 spin.
BATON EXCHANGES	No spin.
ROLLS	No restrictions.
GYMNASTICS ELEMENTS	Gymnastics with hand support are allowed (2 or 1 hand). Gymnastic without hand support are not allowed.

##### CADET (Team Mix & Group Mix)

SPINS	Restrictions: 1 spin.
BATON EXCHANGES	No spin.
ROLLS	No restrictions.
GYMNASTICS ELEMENTS	Gymnastics with hand support are allowed (2 or 1 hand). Gymnastic without hand support are not allowed.

**JUNIOR** (Team Mix & Group Mix)

SPINS	Restrictions: 2 spins.
BATON EXCHANGE	No spin. 1 spin.
ROLLS	No restrictions.
GYMNASTICS ELEMENT	Gymnastics with hand support are allowed (2 or 1 hand). Gymnastic without hand support are not allowed.
TOSS + BODY MOVEMENT	1 illusion, cartwheel, walkover etc. are allowed under the baton: these elements cannot be executed with spins. <b>Number of stationary tosses/tosses in motion is not limited.</b>

**SENIOR** (Team Mix & Group Mix)

SPINS	Restrictions: 3 spins.
BATON EXCHANGE	No spin. 1 spin.
ROLLS	No restrictions.
GYMNASTICS ELEMENT	Gymnastics with hand support are allowed (2 or 1 hand). Gymnastic without hand support are not allowed.
TOSS + BODY MOVEMENT	1 illusion, cartwheel, walkover etc. are allowed under the baton: these elements cannot be executed with spins. <b>Number of stationary tosses/tosses in motion is not limited.</b>

## RESTRICTION TABLE FOR POMPON HANDLING

**CHILDREN** (Team Mix)

GYMNASTICS AND ACROBATICS WITH HANDS SUPPORT	No restrictions.
GYMNASTICS AND ACROBATICS WITHOUT HANDS SUPPORT	Gymnastics and acrobatics without hands support are not allowed.

**CADET-JUNIOR-SENIOR** (Team Mix & Group Mix)

GYMNASTICS AND ACROBATICS WITH HANDS SUPPORT	No restrictions.
GYMNASTICS AND ACROBATICS WITHOUT HANDS SUPPORT	Gymnastics and acrobatics without hands support are not allowed.



## SHOW DANCE

### A. General

- **Competition floor:** not limited.
- **Music:** own choice of music.
- **Members:** minimum of 8 athletes
- **Registration:** 1 team per age division.

### B. Composition of competition performance

- Entering without music, always when announced.
- Salute (please see section [XI](#) SET SYSTEM, COMPETITION AREA, SALUTE).
- Start position.
- Execution of competition program.
- End position.
- Salute (please see section [XI](#) SET SYSTEM, COMPETITION AREA, SALUTE).
- Leaving the competition floor without music.

#### ENTERING COMPETITION FLOOR:

- Athletes can come to the area of performance only after being announced by the announcer.
- Coming to the competition floor is performed without music accompaniment. It should be short, quick and simple – it serves only for taking up the starting position for performance. Entering with music is penalised.
- After entering the competition floor, athletes must salute the judges and take a starting position.
- Coaches can help set up the props.

#### COMPETITION PROGRAM:

- Routine must not include elements that are not allowed for this category.
- Choreography must contain dancing steps and elements that correspond with the character and theme of music.
- Gymnastics and acrobatics are permitted, but with restrictions.
- Time measurement of the competition program starts with the 1<sup>st</sup> note of music and ends with final note.
- Competition choreography is terminated by the stopping of athlete and taking up the ending position, and it must be clearly separated from the leaving of competition floor.
- Music for performance must not continue as an accompaniment for leaving.
- Before exiting, athletes must salute the judges and then leave the competition floor.

#### EXITING COMPETITION FLOOR:

- Leaving the competition floor must be without music accompaniment. It should be short, quick and simple. Leaving with music is penalised.

### C. Music

- Music is free of choice.
- The pace and rhythm of music are not prescribed; however, they must be in correlation with routine's theme.
- Suitability of the music for each age division is assessed by the judges, considering the choreography and the age of athletes.

### D. Props

- Baton plus a minimum of 2 accessories is obligatory.
- Accessories must be used, held, touched or manipulated sometimes during the performance.
- The athlete must use an accessory during the whole time of the routine.
- Athlete can be without authorized equipment for a short while when changing from one piece of equipment to another.
- Most of the athletes must start and finish the choreography by holding the props or need to be in contact with them, with some part of the body.
- Props like mascots, flags, banners, boards with the name of the athletes, city, state, sponsor, and eventually other objects that are not a part of the competition performance.

### E. Baton

- Every member must use a baton (1 baton = 1 athlete).
- At some point all members must use the baton and perform the same sequences.
- Work with 2 or more batons is allowed.

### F. Concept

- Theme is obligatory.
- Team performs a routine using baton and accessories. Emphasis is on dancing combinations (plain walking should be replaced with dancing steps).
- Choreography should display solid foundations of twirling and excellence of basic twirling concepts.
- Accessories exchange must be fluid and represent a logical sequence and development of the routine – accessories should be used for storytelling and representation of routine's theme and musical concepts.
- Judges consider the potential use of props. They should not be selected at random but have contribution to the story and theme.
- Emphasis is on content and formations variety, change of pace and movement, originality and effective details, elaborate theme and choreography.
- The surprise factor has a positive impact, and it is scored accordingly.
- Use of accessories and baton should be in equal ratio – baton section should be coherent and show equal level of baton twirling.
- Choreography should have 3 parts: introduction, main theme and culmination.
- Work with the baton must include the following: vertical and horizontal sections and aerials with different catches and tosses, rolls, swings etc.
- Teamwork, work in subgroups and pairs are also evaluated.
- The program must be executed lightly, its difficulty and effort must not be obvious, the choreography must seem to be performed simply and with pleasure.

## G. Evaluation basis/criteria

EVALUATION BASIS	POINTS	CRITERIA
Content	0.0 – 20.0	0.0 – 12.0 Fair
Baton Technique	0.0 – 20.0	12.1 – 14.5 Average
Body Technique	0.0 – 20.0	14.6 – 17.0 Good
Execution	0.0 – 20.0	17.1 – 19.0 Very good
Overall Impression	0.0 – 20.0	19.1 – 20.0 Excellent

## H. Baton/Body Technique

- During the performance athletes can do spins under the baton in accordance with Restriction Table.
- Choreography must contain horizontal and vertical elements.
- Use of both left and right hand must be balanced during choreography.

### RESTRICTION TABLE\*

\* Restriction table determines maximum difficulty level that is allowed – athlete does not have to perform the element of the highest difficulty.

SPINS	Restrictions: 3 spins.
CONTACTS	No restrictions.
ROLLS	No restrictions.
TOSS + BODY MOVEMENT	1 illusion, cartwheel, walkover etc. are allowed under the baton: these elements cannot be executed with spins. <b>Number of stationary tosses/tosses in motion is not limited.</b>
GYMNASTICS ELEMENTS	Gymnastics without hands support are not allowed.

## BATON FLAG

### A. General

- **Competition floor:** not limited.
- **Music:** own choice of music.
- **Members:** 4-10 athletes
- **Registration:** 1 team per age division.

### B. Composition of competition performance

- Entering without music, always when announced.
- Salute (please see section [XI](#) SET SYSTEM, COMPETITION AREA, SALUTE).
- Start position.
- Execution of competition program.
- End position.
- Salute (please see section [XI](#) SET SYSTEM, COMPETITION AREA, SALUTE).
- Leaving the competition floor without music.

#### ENTERING COMPETITION FLOOR:

- Athletes can come to the area of performance only after being announced by the announcer.
- Coming to the competition floor is performed without music accompaniment. It should be short, quick and simple – it serves only for taking up the starting position for performance. Entering with music is penalised.
- After entering the competition floor, athletes must salute the judges and take a starting position.

#### COMPETITION PROGRAM:

- Routine must not include elements that are not allowed for this category.
- The choreographic composition must include majorette step.
- Different kinds of dance steps can be included if they correspond with the character of the music.
- Elevations and acrobatics are not permitted.
- Time measurement of the competition program starts with the 1<sup>st</sup> note of music and ends with final note.
- The conclusion of choreography must correspond with the conclusion of music.
- Competition choreography is terminated by the stopping of athletes and taking up the ending position, and it must be clearly separated from the leaving of competition floor.
- Music for performance must end simultaneously with the end of choreography, it must not continue as an accompaniment for leaving.
- Before exiting, athletes must salute the judges and then leave the competition floor.

#### EXITING COMPETITION FLOOR:

- Leaving the competition floor must be without music accompaniment. It should be short, quick and simple. Leaving with music is penalised.

### C. Music

- Music is free of choice.
- The pace and rhythm of music are not prescribed, however they must ensure that a classic majorette step may be included in the choreography.
- Suitability of the music for each age division is assessed by the judges, considering the choreography and the age of athletes.

### D. Batonflag

- One batonflag per athlete.
- Other props are not allowed.
- Batonflag is always connected with athletes and must not be placed on the floor.
- The athletes do not have to finish the choreography by holding the batonflag or be in contact with it.

### E. Concept

- Emphasis is on variety and difficulty of content, body and body technique, dynamic movements and changing formations, team unison and marching with dancing steps.
- Batonflag must be used by both hands equally and constantly moving.
- Body posture (hands, feet, legs, head etc.) is an important factor: uncoordinated and imperfed body movements negatively affect artistic impression.
- The majority of the choreography must be executed by marching steps: different marching steps should be used and presented depending on rhythm, change of pace, musical and theme interpretation.
- The transition between the elements must be performed with related movements in a way that the fluency of performance isn't interrupted. Transitions between vertical and horizontal sections and elements should be achieved through smooth movement.
- The program must be executed lightly, its difficulty and effort must not be obvious, the choreography must seem to be performed simply and with pleasure.
- Athletes must use various directions of movement and segmentation of the program according to musical phrases.

### F. Evaluation basis/criteria

EVALUATION BASIS	POINTS	CRITERIA
Content	0.0 – 20.0	0.0 – 12.0 Fair
Prop Handling	0.0 – 20.0	12.1 – 14.5 Average
Body Technique	0.0 – 20.0	14.6 – 17.0 Good
Execution	0.0 – 20.0	17.1 – 19.0 Very good
Overall Impression	0.0 – 20.0	19.1 – 20.0 Excellent

## G. Baton/Body Technique

- During the performance athletes can do spins under the batonflag in accordance with Restriction Table.
- Choreography must contain horizontal and vertical elements.
- Use of both left and right hand must be balanced during choreography.

### RESTRICTION TABLE\*

\* Restriction table determines maximum difficulty level that is allowed for each age division – athlete does not have to perform the element of the highest difficulty.

#### CADETS

SPINS	Restrictions: 1 spin.
ROLLS	No restrictions.
BATON EXCHANGES	No spins.
GYMNASTICS ELEMENTS	Not allowed.

#### JUNIORS

SPINS	Restrictions: 2 spins.
ROLLS	No restrictions.
BATON EXCHANGES	Restrictions: 1 spin.
GYMNASTICS ELEMENTS	Not allowed.

#### SENIORS

SPINS	Restrictions: 3 spins.
ROLLS	No restrictions.
BATON EXCHANGES	Restrictions: 2 spins.
GYMNASTICS ELEMENTS	Not allowed.

## FLAGS

### A. General

- **Competition floor:** not limited.
- **Music:** own choice of music.
- **Members:** minimum of 8 athletes
- **Registration:** open category - 1 team.

### B. Composition of competition performance

- Entering without music, always when announced.
- Salute (please see section [XI](#) SET SYSTEM, COMPETITION AREA, SALUTE).
- Start position.
- Execution of competition program.
- End position.
- Salute (please see section [XI](#) SET SYSTEM, COMPETITION AREA, SALUTE).
- Leaving the competition floor without music.

#### ENTERING COMPETITION FLOOR:

- Athletes can come to the area of performance only after being announced by the announcer.
- Coming to the competition floor is performed without music accompaniment. It should be short, quick and simple – it serves only for taking up the starting position for performance. Entering with music is penalised.
- After entering the competition floor, athletes must salute the judges and take a starting position.

#### COMPETITION PROGRAM:

- Choreography must contain dancing steps and elements that correspond with the character and theme of music.
- Gymnastics and acrobatics are not permitted.
- Time measurement of the competition program starts with the 1<sup>st</sup> note of music and ends with final note.
- Competition choreography is terminated by the stopping of athlete and taking up the ending position, and it has to be clearly separated from the leaving of competition floor.
- Music for performance must not continue as an accompaniment for leaving.
- Before exiting, athletes must salute the judges and then leave the competition floor.

#### EXITING COMPETITION FLOOR:

- Leaving the competition floor must be without music accompaniment. It should be short, quick and simple. Leaving with music is penalised.

### C. Music

- Music is free of choice.
- The pace and rhythm of music are not prescribed; however, they must be in correlation with routine's theme.

## D. Props

- The choreography is based around flags although other equipment can be used in the routine.
- Flags are dominant equipment.
- It is permitted to have many types of flags (colour, shape, size).
- Rifles, sabers and maces can be also used and handled.
- Accessories must be used, held, touched or manipulated sometimes during the performance.
- The athlete must use an accessory during the whole time of the routine.
- Athletes can be without authorized equipment for a short while (maximum period of approximately 10 seconds) when changing from one piece of equipment to another.
- Most of the athletes must start and finish the choreography by holding the props or need to be in contact with it with some part of the body.
- Props like mascots, flags, banners, boards with the name of the athletes, city, state, sponsor, and eventually other objects that are not a part of the competition performance.
- None of these props must be placed in the route of the marching parade, in the competition area or in their protective zones. They can be placed only in the spectator zone. But even there they must not interfere with the competition performance or obstruct the view of the jurors. If such a case occurs, the result will be the penalization of the competing formation.

## E. Baton

- Use of the baton is not allowed.

## F. Concept

- Theme is obligatory.
- Emphasis is on skill and handling of various equipment while performing variety of routine and movement formations.
- Choreography must show basic prop handling.
- Accessories exchange must be fluid and represent a logical sequence and development of the routine – accessories should be used for storytelling and representation of routine's theme and musical concepts.
- Judges consider the potential use of props. They should not be selected at random but have contribution to the story and theme.
- Emphasis is on content and formations variety, change of pace and movement, originality and effective details, elaborate theme and choreography.
- The surprise factor has a positive impact, and it is scored accordingly.
- Body posture and technique must be at a high level.
- The use of all accessories should be in equal ratio.
- Work with the flags must include the following: vertical and horizontal sections and aerials with different catches and tosses, rolls, swings etc.
- Teamwork, work in subgroups and pairs are also evaluated.
- The program must be executed lightly, its difficulty and effort must not be obvious, the choreography must seem to be performed simply and with pleasure.



## G. Evaluation basis/criteria

EVALUATION BASIS	POINTS	CRITERIA
Content	0.0 – 20.0	0.0 – 12.0 Fair
Prop Handling	0.0 – 20.0	12.1 – 14.5 Average
Body Technique	0.0 – 20.0	14.6 – 17.0 Good
Execution	0.0 – 20.0	17.1 – 19.0 Very good
Overall Impression	0.0 – 20.0	19.1 – 20.0 Excellent

## XV. EVALUATION BASIS

### 15.1

Judges evaluate program for Pompon Solo, Pompon Duo/Trio, Pompon Team/Group, Batonflag and Flags based on:

- Content
- Prop Handling
- Body Technique
- Execution
- Overall Impression

Judges evaluate program for Majorette Solo, Accessories Solo, Majorette Duo/Trio, Accessories Duo, Traditional Majorette Team/Group, Modern Majorette Team/Group, Team Mix, Group Mix, Show Dance based on:

- Content
- Baton Technique
- Body Technique
- Execution
- Overall Impression

Evaluation basis elaboration:

#### • CONTENT

Final score is based on on variety and difficulty of twirl with dance combinations, ratio of horizontal and vertical sections and elements, rolls, tricks, contacts etc., ratio of low spin elements and aerials, exchanges in choreography in subgroups, duet, and team, variety and difficulty of all content, creativity, level and technique of acrobatics, change of pace, theme development, variety of formations and elements, travel and stationary sequences, twirl appropriate to musical interpretation, variety of baton patterns and ambidexterity.

Basic **mistakes** in content:

- incoherence of elements
- uniformed and unvaried content
- repetition of elements and formation

#### • BATON TECHNIQUE

Final score is based on correct use of vertical and horizontal patterns and sections, flow of the baton, baton patterns, releases and receptions, smoothness, precision, ambidexterity, unison of the group in general handling, correlation of body and baton, variety in vertical and horizontal sections, rolls, tricks, contacts, aerials etc., speed and control, exchanges in choreography, technical precision.

Basic **mistakes** in baton technique:

- execution mistakes: baton catch with stepping out
- low level of baton handling
- lack of precision
- incorrectly executed element: releases and receptions, patterns
- use of unmastered elements

- **BODY TECHNIQUE**

The final score is based on body posture and overall technique with coordination with baton. Especially the following factors are decisive for their assessment: posture of trunk, posture and movements of arms and head, step and dancing rhythm, gymnastic and acrobatic elements, precision, extent and assuredness of implementation, connection with an element, with equipment or with a change of shape, pattern, body rotations, same continuity of movement at work with equipment, during equipment changes.

Basic **mistakes** in body technique:

- bad posture of the trunk, bad posture and movement of the arms and head
- bad technique of steps, lack of precision
- loose or stiff hands, legs or back, lowered elbows
- loss of balance, failure to make an accurate position of the feet, uneven and bumpy legs, insufficiently provided feet, failure to do straight lines of legs and hands
- poor coordination of the head, shoulders, legs, feet, arms and hands
- incorrectly performed element or fall of the athlete
- imprecision in performing dance moves

- **PROP HANDLING**

Final score is based on baton coordination with accessories, high level of prop accessory handling, if accessories exchanges are fluid and represent a logical sequence and development of the routine, if accessories are used for storytelling and representation of routine's theme and musical concepts, originality in prop handling.

- **EXECUTION**

Final score is based on the level of the performance: balance and accuracy in lines, circles, diagonals etc., stop actions and speedy sequences done with precision, music interpretation, expression of music via movement, smoothness of changes in shapes and patterns, compactness of moving patterns, body posture, synchronization of a duet or a team.

- **OVERALL IMPRESSION**

The final score is based on overall enthusiasm, attitude and confidence of the athletes, eye contact with the judges and audience and facial expressions. Routine content should have variety of elements and level appropriate difficulty, travel and stationary sequences, dynamic effect and change of pace, formation variety, correlation of baton with the style of the music, floor coverage, transitions, musical interpretation, balance of content, diversity of elements, diversity in area utilization and pace, originality. Costume and accessories, hair and make-up add to the overall impression.

Basic **mistakes** in choreography:

- insufficient diversity and variety of the elements
- repetition
- the shapes are not sufficiently varied, monotonous pace, insufficient area utilization, dancing performance with lack of diversity
- predictability
- lack of balance use of the whole stage, low accuracy, lack of musical interpretation

## XVI. SCORING SYSTEM

**ALL CATEGORIES & LEVELS:** Judges will be provided with Excel Master Sheet listing the names of the athletes/teams in each event and division they are assigned to judge. Judges shall also be provided with the Score Sheets. Both formulations are used to record the official score of each athlete/team, but only Score Sheets are sent to Technical Table/Tabulation. Score Sheets and Tabulation Master will be provided to each team after the competition ends in digital form (via e-mail, max. 5 days after the end of the competition).

### SCORING SCALE:

Majorette Solo, Accessories Solo, Pompon Solo, Majorette Duo/Trio, Accessories Duo, Pompon Duo/Trio

Judges will determine their score using a 50 point Scoring Scale:

Max 10 points for CONTENT

Max 10 points for BATON TECHNIQUE / PROP HANDLING

Max 10 points for BODY TECHNIQUE

Max 10 points for EXECUTION

Max 10 points for ARTISTIC IMPRESSION

Traditional Majorette Team, Modern Majorette Team, Team Mix, Pompon Team, Batonflag, Traditional Majorette Group, Modern Majorette Group, Group Mix, Show Dance, Pompon Group, Flags

Judges will determine their score using a 100 point Scoring Scale:

Max 20 points for CONTENT

Max 20 points for BATON TECHNIQUE

Max 20 points for BODY TECHNIQUE

Max 20 points for EXECUTION

Max 20 points for ARTISTIC IMPRESSION

### SCORE DISTRIBUTION:

0.0 – 2.0	Fair	0.0 – 12.0	Fair
2.1 – 4.5	Average	12.1 – 14.5	Average
4.6 – 7.0	Good	14.6 – 17.0	Good
7.1 – 9.0	Very good	17.1 – 19.0	Very good
9.1 – 10.0	Excellent	19.1 – 20.0	Excellent

## XVII. PENALTIES

Penalties are taken if technical errors are made for solo, duo, duo/trio and team routines.

TERM	DESCRIPTION	PENALTY VALUE
-/+ SECONDS	routine time is -/+ seconds than determined (after 10 sec leeway is considered)	0,1
BATON DROP	where the baton comes into contact with the floor/ground unintentionally	0,5
PROP DROP	where the prop comes into contact with the floor/ground unintentionally	0,5
FALL	an unintentional body contact with the floor	0,5
<b>FAILURE TO SALUTE</b>	<b>omission/failure to execute the salute (all categories)</b>	<b>0,5</b>
RULE VIOLATION	<ul style="list-style-type: none"> <li>- entering the floor before the official announcement</li> <li>- wrong entrance/exit</li> <li>- element that is not allowed in age division/discipline</li> <li>- use of props that are not allowed</li> <li>- inadequate costume, hairstyle and make-up</li> <li>- coaching from sideline</li> </ul>	2,0
DISQUALIFICATION	<ul style="list-style-type: none"> <li>- registration in wrong category</li> <li>- registration in wrong age division</li> <li>- acrobatics in levels in which they are not allowed</li> <li>- misconduct</li> <li>- continuous rule violation (example: coaching from sideline)</li> </ul>	∅

### 17.1

Pattern breaks, slips, out of unison shall not be deducted from the score but will have impact on the judge's final score.

### 17.2

In the event of a drop, athletes must retrieve their baton as quickly as possible. The athlete will decide whether to complete the movement first or immediately lift the baton.

It is permitted for the other contestant of the team that currently performs to pick up the baton/equipment and hand it over or throw it to the athlete that dropped it.

## 17.3

THE FOLLOWING IS NOT PENALISED:

- errors that happened before calling the athletes to the floor or errors made after exiting the floor
- incidents during an athlete's routine that is outside of their control, such as the music stopping or the electricity going off

## 17.4

In case of a personal incident during an athlete's routine such as costume breaking, baton snapping etc., judges will decide whether the athlete can restart their routine.

## **XVIII.OFFICIALS AT COMPETITION**

- judges
- technical coordinators
- input coordinators
- athlete coordinator
- moderator
- floor manager
- lineman
- announcer
- competition secretary, PC operator
- security guards
- photographer

## 18.1

Judges are placed in front of the area where choreography is performed for Floor 1 Baton and Floor 2 Batons. There can be one, two or more arenas with a minimum of 2 judges for each lane. and 1 technical coordinator.

For all other categories judges and technical coordinators will be placed on a raised platform around which should be provided free space.

Athletes, coaches, accompanying members and audience must not enter the space where judges are seated. Moderator and coordinator are the only officials that can communicate with the judges.

## XIX. COSTUMES, MAKE-UP, EQUIPMENT, BATON

### 19.1

- **Traditional Majorette Team / Group, Modern Majorette Team / Group:** bare midriff and deep back are not allowed with transparent material layer, transparent materials such as lace, skin nylon etc. without under layer. Costume must include some elements of majorette clothing, it can not have a form of gymnastic slip, body etc. For male and female contestants trousers are allowed.
- **Majorette Solo, Majorette Duo/Trio:** bare midriff and deep back are not allowed with transparent material layer, transparent materials such as lace, skin nylon etc. without under layer. Costume must include some elements of majorette clothing, it can not have a form of gymnastic slip, body etc. Only for male contestants trousers are allowed.
- **Pompon Team / Group, Flags, Show Dance, Team Mix, Group Mix, Pompon solo, Pompon duo/trio, Accessories solo, Accessories duo, Batonflag:** transparent materials such as lace, skin nylon etc. without under layer are not allowed. Unitards and gymnastic slips are allowed.

### 19.2

The costumes of the athletes, their hairstyle and make-up should correspond with the age category. The hairstyle must be neat and trim.

### 19.3

Tape on baton is permitted (colour is arbitrary). Bandages fixing injury are permitted.

**Competition can be stopped for one of the following reasons:**

- if costume failure becomes hazardous, indecent or embarrassing
- if a shoelace becomes untied causing footwork to be dangerous
- loss of footwear causing danger to the athlete slipping and falling
- loss of ball or tip from the baton shaft
- baton shaft breaking

## XX. MUSIC

Music must be uploaded by May 2<sup>nd</sup>, 2024 on the following link <https://samoborfest-internationaltwirl.weebly.com/music-upload.html>. Each club representative must bring a backup of all the music. Backup music must be on a USB drive.

In event of technical problems with the music, the athlete or coach are required to react, and the athlete will be enabled to carry out his/her program again.

## XXI. COMPETITION SCHEDULE AND START LISTS

The competition schedule and start lists will be sent via e-mail to all clubs that entered the competition. The competition schedule determines the duration of each category. Starting lists determine the order of performance of solo, duet, and teams. Starting order is determined by lot or by using random number generator software.

## XXII. RULES FOR ATHLETES, COACHES AND ACCOMPANIES

### 22.1

Athletes must be ready according to the start list number and be in the roll-call area at least two numbers before their performance.

An athlete's warming up mustn't interfere with the performance of the other athletes. Athletes can enter the competition area 3 numbers before their start number. After their program, athletes must not stay in the competition area. All athletes can watch the competition from the stands.

### 22.2

During the program coach/choreographer cannot coach from sideline and give instructions to the athletes.

During the competition program, e.g., during competition performances, the breaks among competition performances and after termination of individual competition performances, the team leaders or assistants must not communicate with the people who are including process of results.

Not permitted communication is penalized and can lead to disqualification.

### 22.3

The followings are considered an interruption of the competition and unfair behavior (of athletes, leaders, their representatives or assistants or accompanying people):

- verbal or physical assault, threatening jurors, organizers or members of the staff that work with results etc.
- disregard or contempt of the competition, results, evaluation, jurors and other members of competition officials
- if such a case occurs, the judges can disqualify all the athletes of the club that caused the interruption and annul their results

Because of the sudden health indisposition of an individual athlete before the performance begins, their start number will be moved at the end of category of their age division.

If the athlete is not feeling well to perform after that time, the leader may either keep the place in the formation empty, give it to a substitute or cancel the performance.



## XXIII. BEHAVIOUR OF JUDGES

During the competition (e.g., during competition performances, the breaks among and after termination of individual competition performances) the judge must not communicate with choreographers, assistants and athletes. Moderator and coordinator keep in contact.

## XXIV. CEREMONIES AND AWARDS

### ATHLETES' PROTOCOL FOR DRESS:

Opening ceremony – official track suits or costumes

Awards ceremony and closing ceremony – official track suits or costumes

- **OPENING CEREMONY**

At the opening ceremony clubs will be lined up from the hallway and enter the hall from the left in alphabetical order with accompanying music. All athletes will be facing the stands.

**Each club carries their own club board.** The flag bearer (if desired) can be at the front of their club. Each club can have their mascot with them at the opening ceremony.

After shortened versions of every country's National anthem is played, opening speech by the organizers and sponsors follows. All athletes will leave the floor in the same order as entering the hall to the right with accompanying music.

- **AWARDS CEREMONY AND CLOSING CEREMONY:**

At the closing ceremony clubs will line up from the hallway and enter the hall from the left in alphabetical order with accompanying music. All the athletes will be facing the middle of the hall – half of the clubs will be placed to the right and half to the left.

**Each club carries their own club board.** The flag bearer (if desired) can be at the front of their club. Each club can have their mascot with them at the closing ceremony.

### AWARDS CEREMONY

At the center there will be placed awards podium. The area in front of the podium must be empty and clean so athletes can have easy and undisturbed access to the podium, and in order to take official photos. **The first 6 places will be called out for all the disciplines, categories and levels to receive a diploma for their placement.**

- Athletes will receive awards in every category, as follows:

1<sup>st</sup> place – Gold medal (athlete(s) and coach)

2<sup>nd</sup> place – Silver medal (athlete(s) and coach)

3<sup>rd</sup> place – Bronze medal (athlete(s) and coach)

The winning trophy for the best choreography and artistic impression will be given to solo, duo/trio and team routine by the judges as well as the best costumes.

### PROTOCOL FOR AWARD PRESENTATIONS

- As their names are announced, winners will take their places on marked positions, indicated by the number (6 for sixth place, 5 for fifth, etc.).
- Sixth, fifth and fourth place will stand on the floor level, behind the number label they have won to receive their diploma.
- Third, second and first place take place on the podium.
- After all the called athletes have taken their place, the festival officials will present them with awards at the same time.
- Return of athletes to their original places.