

INTERNATIONAL FEDERATION MAJORETTES SPORT



INTERNATIONAL FEDERATION
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WE ARE YOUR FEDERATION

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CONTENT

CONTENT	2
1 COMPETITION disciplines / EQUIPMENT	3
2 The competition participants	4
3 AGE CATEGORIES	5
4 DISCIPLINES	6
4.1 GROUPS:	6
4.2 SOLO, duo-trio, mini formaTION BAT, MACE, FLAG, POM, MIX, ACRO	6
4.3 MARCHING DEFILE	6
4.4 STAGE routine	7
5 PRINCIPLES OF EVALUATION:	10
5.1 AREA A CRITERIA CHARACTERISTICS - CHOREOGRAPHY AND COMPOSITION	10
5.2 AREA B CRITERIA CHARACTERISTICS - MOVEMENT TECHNIQUE	15
5.3 AREA C CRITERIA CharaCteriStiCS - EQUIPMENT WORK.....	20
5.4 AREA D CRITERIA CharaCteriStiCS - TECHNICAL PENALISATIONS	28
6 SPECIFICS AND REQUIRED ELEMENTS FOR INDIVIDUAL DISCIPLINES	30
6.1 DISCIPLINES BATON, MACE, FLAG	30
6.2 DISCIPLINE ACROBATIC BATON	31
6.3 DISCIPLINE – POM-POM	32
6.4 Discipline show	32
6.5 Discipline MIX - abbreviation MIX	33
6.6 Discipline classical moJorette – BATON – abbreviation CLASSIC, equipment drums	34
7 Music for competition programs	35
8 Costumes, outfit of competitors	36
9 Course of the competition	38



1 COMPETITION DISCIPLINES / EQUIPMENT

Section BATON - abbreviation-BAT, section MACE – abbreviation MACE, section (BATON) FLAG– abbreviation FLAG, section Acrobat BATON – abbreviation - ACRO

- One or two pieces baton for majorette (two batons - - a separate discipline solo baton seniors)
- One piece MACE for majorette
 - MACE is made of wood. It can also contain metallic elements.
 - Shoulder length - from 80 to 110 cm.
 - Weight - from 500 to 750 g.
 - The knob can be additionally decorated with folds and pompons (fringes).
 - The MACE spike must have a protective cap.
 - technical penalisation 0,5 point for breaking the rules(the penalisations are counted)
- One or two pieces FLAG for majorette,
 - Flag may be ended at one or both ends
 - Length BATON minimal 70 cm
 - dimension substance min. 40x50 cm or 2000 cm², recommended grammage 85 g / m² (transparent fabric isn't allowed)
 - technical penalisation 0,5 point for breaking the rules (the penalisations are counted)
- No additional equipment (scarves, etc.) is not allowed to competition

Section POM-POM - abbreviation POM

- Two basic pieces of pom-pom for competitors

Section SHOW - the abbreviation SHOW

- Choreography has to have a name that represents a theme
- Props scenery, any tool (except BAT,POM, FLAG, MACE) are allowed

Section MIX - the abbreviation MIX

- In one group must be used a combination of two tools.
 - BAT and POM
 - BAT and FLAG
 - POM and FLAG

Section DRUMS

- One piece of DRUM – 1 drum (+ 2 drumsticks)

Section ACROBATIC BATON – abbreviation ACRO

- One piece baton for majorette

Other props in all sections:

- Other props means mascots, flags, banners, table with the designation of competitors, city, state, sponsor, or other objects that are not part of the choreographies.
- These props must not be located on an area of marching parade on the competitive stage and its protective zone.
- These props can be used only in the area for the audience. Even in this using, props must not interfere with competition performance and obstruct view of judge. In this case, the penalty will be applied in the evaluation of choreography.



2 THE COMPETITION PARTICIPANTS

1. **Groups** on reinforcement schedules (lists of named)

- 8 -25 members
- In the BAT, POM, SHOW, MIX, MACE and FLAG - must be the dominant number of girls (women)

2. **Small formation** reinforcement schedules (lists of named)

- solo
- duo or trio
- mini formation 4 – 7 persons
- The same majorette may compete only once in each discipline, ie in solo, duo-trio, the minis utensils BAT or POM. Eg. with equipment BAT may compete in pairs, but the same can not yet compete in the trio.
- In small formation must be dominant number of girls (woman)

3. **Competition participants**

- * Registered accompaniment of competition
- * a Judge
- * Members of the team processing results
- * of Broadcasters
- * Members of the organization and organizing staffs, including sound
- * Honorary members of the Bureau and juries VIP



3 AGE CATEGORIES

- Littlecadet – age 0-7 years (only BATON and POM-POM)
- cadet - age 8-11 (not MACE - MACE was originally a fighting tool – because of it it isn't in age category cadets)
- juniors - age 12 to 14
- seniors - age 15 and over
 - seniors solo baton, pom-pom: seniors younger – age 15-18
 - seniors solo baton, pom-poms : seniors older – age 19 and over
- grand seniors – age 27 and over
- age reached in the year of the competition is decisive
- merge age categories can be occupied for a few disciplines (eg. cadet+junior = 8-14 years = junior category)
- **Championships** – cadets, juniors, seniors (including seniors solo baton, pom-pom younger and older)
- **Cups, Grand Prix** – Littlecadets, cadets, juniors, seniors

Age of small formation

- Age of all participants must comply with the age category of formation (solo, duo-trio and mini)
- If this is not possible – the formation starts in the age category according to the oldest majorette

Age of groups

- In the group age of all majorettes shall comply with the age category
- If this is not possible, it is allowed to have 20% older majorettes in one group in the category of littlecadets, cadets, juniors and seniors
- Number of members of the group and limit of older members:
 - the number 8-12 - limit 2
 - the number 13 - 17 - limit 3
 - the number 18 - 22 - limit 4
 - the number 23 - 25 limit 5
- Older participants may be only about one year
 - Littlecadets 8 years old
 - Cadets 12 years old
 - Juniors 15 years old
- If the limit is exceeded:
 - The group registers and starts in categories according to the oldest
 - or the group changes the number of majorettes
- The number of younger participants in the group (CAD, JUN, SEN) is not restricted
- The number of younger participants in the group grand seniors (GRAND) is restricted. The younger competitors may be only 26 years and 20 %
- Number of members of the group and limit of younger members:
 - the number 8-12 - limit 2
 - the number 13 - 17 - limit 3
 - the number 18 - 22 - limit 4
 - the number 23 - 25 limit 5
- The age composition of the group may be reflected in overall impression and compactness.

4 DISCIPLINES

4.1 GROUPS:

- Marching defile BAT, MACE, POM, CLASSIC, DRUMS
 - Route length: 100 metres, width minimally 6 m
 - The route may have up to 4 turns.
 - Protective zone 2 m along the side lines and sufficient room behind the finish line for the conclusion of the defile
 - Time: min. 2,30 and max. 3 minutes
- Stage routine BAT, MACE, FLAG, POM, SHOW, MIX, CLASSIC, DRUMS
 - Area: 12 x 12 metres
 - Protective zone 2 m along all sides of the stage
 - Time: minimum 2:30 and maximum 3 minutes (without the time for entrance and exit)
 - Time: little cadet minimum 2´ and maximum 2´ 30
 - Time SHOW: Time: minimum 2:30 and maximum 4 minutes (without the time for entrance and exit)
- CLASSIC, DRUMS = defile and stage with groups – new two separated disciplines

4.2 SOLO, DUO-TRIO, MINI FORMATION BAT, MACE, FLAG, POM, MIX, ACRO

- Stage routine only
 - Area 12 x 12 m.
 - Protective zone 2 m along all sides of the area
 - Time: minimum 1:15 and maximum 1:30 (without the time for entrance and exit)
 - MIX: only duo-trio, mini formation
 - ACRO – only solo

4.3 MARCHING DEFILE

Competition Performance Structure

1. Entrance and start
2. March
3. Passing the finish line
4. Final position, stop figure

4.3.1 DEFILE BEGINNING

a) Group Entrance

The starting group is standing ready in front of the start line. Other groups must not stand immediately behind it and interfere with the competition performance by warming up.

b) Time Measurement

The defile time begins to run at the moment, when the accompanying music reproduction starts. Before that, the start line must not be stepped over. Penalisation 0.10 points

4.3.2 MARCH - DEFILE PERFORMANCE

a) Event Nature

- Marching and moving forward (defile) - the basic element, i.e. the marching step (walking, advancing step)
- The movement technique and the step technique must be adequate to the music and correctly express the event nature.
- The use of step elements from the dancing sport must not be dominant.
- Gymnastic elements are permitted, but they aren't recommended

b) Tempo Evenness

- The defile must have a balanced tempo throughout the competition route; long skips may not be used for "catching the time".
- Stopping and performing choreography at the spot is not permitted.
- A short stop or upstream movement are only possible to change the shape, pattern.

c) Step Technique

- The step must be in the rhythm and beat of the music.
- With knee lifting, various national schools are respected (styles and concepts), the knee lifting or heel lifting (kicking backwards) is not decisive; the knee lifting should be balanced on both sides.
- During the step, knees must always be slightly loose, the ankles and vamps controlled so that the step is soft and smooth.
- The feet must be put parallel, with the treading at the tiptoe or the fore of the foot.

4.3.3 MARCHING DEFILE CONCLUSION

a) Passing the Route

- The group must pass the entire competition route and leave it behind the finish line.
- All competitors not went through the finish line it is 0,5 penalization by technical judge
- It is considered a choreographic shortcoming or incorrect performance, when the entire group or some competitors remain within the route.

b) Time Measurement

- Time measurement ends at the moment of the group stopping behind the finish line, as soon as the competitors take the final position and the music for the competition routine stops. The decisive moment is the stopping of the final position.

c) Routine Completion

- The competition defile ends by the stopping of the group behind the finish line and turning back, towards the audience and the jury.
- A discrepancy between the end of the music and the end of the defile is considered a choreographic error.

4.4 STAGE ROUTINE

Competition Performance Structure

1. Entrance without music, always only upon an announcement by the announcer
2. Stopping, the commencement position (stop figure), playing background music
3. Competition routine
4. Stopping, end of the music, the final position (stop figure)



5.Exit without music

4.4.1 STAGE ROUTINE ENTRANCE

a) Entrance Characteristics

- Competitors may enter the competition area only upon an announcement by the announcer. Penalisation for premature entrance – 0,2 points – technical judge
- The entrance must be without a musical (sound) accompaniment.
- It must be short, quick, and simple; it only serves for taking the initial position for the competition performance.
- It must not be another “small choreography”.
- The entrance ends with the stopping of the competitors; it must be clearly separated from the competition routine.
- A greeting is considered to be the taking of the basic waiting position before the actual routine, it can also be a military salute, dancing bow, head bow, arm movement, etc.

b) Time Measurement upon Routine Commencement

- The time of the stage routine is measured without the time for the entrance.
- The timing begins at the moment of accompanying music reproduction start.

4.4.2 STAGE ROUTINE PERFORMANCE

a) Characteristics

- In the choreographic composition with the BATON, MACE, FLAG a sequence of beats with the classic majorette step must be included (at least 4 classic majorette steps); dancing elements may include a major part of the choreography.
- The music for the competition performance must end with the end of the routine, it must not continue as the accompaniment for the exit.
- The completion of the routine must perfectly match the end of the music.
- A discrepancy between the music and the routine completion is deemed to be a choreographic error.
- The competition routine ends with the stopping of the competitors and the taking of the final position; it must be clearly separated from the exit by both the motion and music.

b) Inclusion of Dancing, Gymnastic, and Acrobatic Elements

- The composition may contain elements and motives of social or folklore dances, if they correspond with the nature of the music.
- Gymnastic elements (e.g. balance, jumps, pirouettes, translations) may be included, if they are performed without breaching the smoothness of the routine, if they are not performed purposelessly, but in connection with an equipment element, shapes and patterns.
- If the gymnastic elements are performed by just several competitors in the group or solo formation, other members must not be in a static, waiting position.

c) Time Measurement upon Routine Completion

- The timing ends as soon as the competitors take the final position and the music for the competition routine ends.
- A discrepancy between the end of the music and the completion of the routine is considered a choreographic error.



4.4.3 STAGE EXIT

- Leaving the stage (competition area) must be without a musical (sound) accompaniment. Penalisation for leaving with a musical (sound) accompaniment – 0,2 point – technical judge.
- The exit must be short, quick, and simple; it only serves for leaving the competition area.
- It must not be another “small choreography”.



5 PRINCIPLES OF EVALUATION:

The evaluation areas and criteria are set so that the judge cannot fail to evaluate and score significant attributes of the performed competition routine.

- It will not be decisive for the number of points whether the competitor performs the routine in a classic or modern style.
- It is crucial for the evaluation and scoring how is the routine composed and presented.
- The point scoring must be based on observed errors, shortcomings, and positives.
- In case of doubt, the decision will favour the competitors.
- The initial mark in all three areas for all competitors is 10.00 points, namely independently on the order in the starting list. The deductions are determined according to the following penalty scale:
 - **Minor errors 0.1**
 - **Significant errors 0.3**
 - **Severe errors 0.5 or 1.0**
- The deduction for the performance of one element, within one performance, may not be larger than 1.0 (from one judge). Unfinished elements and falls are evaluated (deducted) separately.
- Repeated and aggregated errors may be included as further penalisation after the end of the routine.

5.1 AREA A CRITERIA CHARACTERISTICS - CHOREOGRAPHY AND COMPOSITION

The judge also considers the group size when evaluating the difficulty and group performance of the choreography. The group size alone is not a reason for a low or a high evaluation.

Choreographies can have topic, but it isn't decisive for the evaluation. Original topic choreography with corresponding music and costume can be evaluated with bonification.

5.1.1 VARIETY AND DIVERSITY

a) Element Diversity

The judge evaluates:

- Element selection and variety
- Utilisation of dancing or gymnastic elements and also their possible excessiveness
 - it is possible to include elements of modern dance techniques, but they must aesthetically harmonize with the given choreography
- Utilisation of equipment work elements
- Performance of elements by all competitors in the same way or differently in subgroups
- Originality

b) Room Utilisation Diversity

The routine should be choreographically composed so that the entire competition area is utilised.

The judge evaluates:

- Pattern and shape selection and variety (circles, squares, rows, columns, diagonals, etc.)
- Shape and pattern changes

- Stage area utilisation
- Various directions utilisation (forward, backward, diagonal, sideways)
- Utilisation of various routes (line, arch, wave, spiral, broken line)
- Utilisation of moving patterns
- Performance of shapes and patterns by all competitors in the same way or differently in subgroups

c) Tempo Diversity

A monotonous, unchanging tempo is a choreographic shortcoming. Competitors should not remain in the same formation, shape or pattern for too long (more than one music motive).

The judge evaluates:

- Routine articulation according to music phrases, variation frequency after a certain number of beats
- Music nature expression, routine dynamics and tempo variability depending on the music
- Tempo diversity, i.e. fast and slow parts alternation

5.1.2 SYNCHRONISATION

The judge evaluates:

- Compactness of all members of the competition unit – the same movement maturity of the competitors, performance of demanding elements just by select group members, homogeneity of all competition unit members
- Synchronisation errors during choreography performance or with individual elements - compactness of moving patterns, precision and concurrence of movements with chain actions in a rapid sequence and stop actions

5.1.3 CHOREOGRAPHY STRUCTURE

The judge evaluates:

- The choreography must flow logically, be cohesive with the rhythm and music speed (e.g. marked pauses before difficult elements are an error).
- Routine articulation according to music phrases (elements, changes of shapes, inclusion of waves)
- Accuracy, clearness, and smoothness of shape and pattern changes
- Observing the defile structure (start – march– final position)
 - An error is a long choreography on the sop during the routine, after the defile finish, long skipping to catch the time and long marching backwards.
- Observing the stage routine structure (entrance – stopping – routine – stopping – exit)
 - An error is: an entrance with music, a missing commencing or final position, a slow exit, an exit with music.

5.1.4 MUSIC SELECTION

The judge evaluates:

- Music suitability for the age of the competitors and their maturity, event
- Harmonisation between the composition choice and the overall performance - the movement expression of the music-sound accompaniment of the performed routine
- Music mix homogeneity, transitions and concurrence of music motives and individual sounds (drumming, clapping, vocal expressions, etc.)

5.1.5 OVERALL IMPRESSION, EXPRESSION

The judge evaluates:

- Audience contact – the group or solo performer projects the composition mood into its choreography - the expression should remain in the sports area, without overacting and affectation. With expression evaluation, the aesthetical expression is discerned from a mere visual effect.
- Group age composition effect - age balance or diversity of the group or solo formation
- Level of cooperation of the competitors on a unified comprehensive performance, on a group performance
- Identical technical perfection and movement maturity with all members - the entire routine should be performed with lightness, difficulty and effort are not apparent, the composition is performed joyously.
- Costume and make-up - appropriateness for the age category, the equipment, event, and music nature
- Appropriateness of the topic – music, costume, elements, age category etc.

5.1.6 POINT DEDUCTIONS FOR CHOREOGRAPHY AND ITS PERFORMANCE

Evaluation criterion	Minor error	Significant error	Severe error
	0.1	0.3	0.5
CHOREOGRAPHY			
Diversity			
<u>Diversity in elements</u>	Repeated elements	Low selection of dancing and gymnastic elements and equipment work	One-sided selection of dancing and gymnastic elements and equipment work
<u>Diversity in space</u>			
The composition does not utilise the entire area / diversity in shapes, patterns / changes of shapes / utilisation of moving patterns	One part of the area is unused /	1/3 of the area is unused	1/2 of the area is unused
Selection and variety of patterns and shapes (circles, square, rows, columns, diagonals, etc.)/ changes of shapes / moving patterns	Repeating shapes	Low selection of shapes, intermittent shape transitions	Single-sidedness of shape and pattern selection



<u>Diversity in tempo</u>	The competitors remain in the same formation, shape or pattern for too long (more than one music motive).	Monotonous unchanging tempo/ Incompactness of the change of shapes with the music	x
Synchronisation			
Compactness of all members of the competition unit	x	Basic selection of dancing and gymnastic elements and equipment work only by select members of the competition unit	Visible disparity with dancing and gymnastic elements and equipment work
Synchronisation errors during choreography performance or with individual elements, changes of shapes	Occasional occurrence, 1-2 with an individual element, shape change	Multiple error occurrence, (3-5) in the area in question	Non-synchronisation in most parts of the routine in the area in question
Choreography structure			
Observing the stage routine structure (entrance – stopping – routine – stopping– exit)	x	Routine start / end discrepancy with the music accompaniment	Non-observing the stage routine structure (entrance – stopping – routine–stopping – exit)
Observing the defile structure (start – actual composition–final position)	x	Routine start / end discrepancy with the music accompaniment	Non-observing the defile structure (start – actual composition–final position)
The choreography lacks logical concurrence, cohesion with the rhythm and speed of music.	Slight loss of concurrence	The choreography is not concurrent in several parts.	The choreography lacks logical concurrence, cohesion with the rhythm and speed of music.
Routine articulation according to music phrases, frequency of variations after a certain number of beats / movement expression of music	Slight loss of movement expression concurrence	Element or equipment work performed across the music phrase, motive or beat / movement expression of music missing in several parts	Movement of shape change performed across the music phrase, motive or beat / music is not expressed by movement.

Precision, clearness, and smoothness of shape and pattern changes	Slight loss of change smoothness	The change precision is not clear or smooth in several parts.	In the choreography, inaccuracy and unclearness or lack of smoothness of shape or pattern changes are regularly repeated.
Music selection	x	Some parts of music do not correspond with the theme or motive of the composition concerning the age or maturity of the competitors.	Completely inappropriate
Suitability of music for the age of the competitors, their maturity, event			
Routine articulation according to music phrases, frequency of variations after a certain number of beats	x	Element or equipment work performed across the music phrase, motive or beat	Movement or shape change performed across the music phrase, motive or beat
Insufficient harmonisation between the composition selection and the overall performance	Slight lack of harmony	Loss of harmony in several places	The music is only in the background.
Homogeneity of the music mix, transitions and concurrences of music motives and individual sounds	Slight lack	Disparate mix or transitions and concurrences at several points	The music is completely disparate.
Overall impression, expression	x	Slight lack in parts	The choreography is performed without any mood.
Audience contact—The group or solo performer does not project the composition mood into its choreography			
Group age composition effect	The group looks disparately in one part of the choreography.	Disparity in several parts of the choreography	Severe disparity of the group during the entire choreography
Costume and make-up –suitability for the age category, the equipment, event, and music nature	x	Unsuitability for the age category, the equipment, event, and music nature—with BAT groups and solo formations, cheerleaders and disco style costumes may not be used.	x

Choreography with topic	x	Inappropriate topic processing	x
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5.1.7 BONUSES FOR CHOREOGRAPHY AND ITS PERFORMANCE

The judge may award a bonus for every criterion separately:

BONUS	SMALL 0.1	LARGE 0.3
SYNCHRONISATION		
COMPACTNESS OF ALL MEMBERS OF THE COMPETITION UNIT	All members of the competition unit synchronous during difficult elements (area A,B or C)	Extraordinary compactness /synchronisation of all competitors throughout the routine
DIVERSITY		
SELECTION AND VARIETY OF ELEMENTS / PATTERNS	Inclusion of an original element / pattern	Inclusion of original elements / patterns, diversity
CHOREOGRAPHY IMPLEMENTATION		
OVERALL CHOREOGRAPHY IMPLEMENTATION – IMAGINATIVENESS / CONCURRENCE / COSTUME AND MUSIC IMPLEMENTATION	Original choreographic, musical or costume implementation of the theme	Combination - Original choreographic, music, and costume implementation of the theme
HIGH PRECISION, EVENNESS OF SHAPES AND CHANGES	The inclusion of original and accurate changes in shapes, transitions	In the entire competition composition - original, demanding, with high precision
OVERALL IMPRESSION		
IMPRESSION / AUDIENCE CONTACT / COMPOSITION MOOD EXPRESSION	Impressive audience contact	Excellent overall impression

5.2 AREA B CRITERIA CHARACTERISTICS - MOVEMENT TECHNIQUE

The judge considers the difficulty of the group performance also depending on the group size, while evaluating the rhythmic coordination and synchronicity. The group size alone is not a reason for a low or a high evaluation.

5.2.1 BODY AND STEP TECHNIQUE

The posture and attitude of the body and the rhythmic pace are one of the main attributes of the aesthetic effect of the majorettes sport. Especially these factors decide about its value and are evaluated:

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

- **Arm attitude and movements** - arm movement out of rhythm, holding fingers in a fist, “passive” arms during movement and turns, raising arms forward above the shoulder level are considered an error.
- **Head attitude and movements** - an unnatural head attitude (backward bend, sideways bend, forward bend with the sight down on the legs) is considered an error.
- **Knee lifting** - various national schools (styles and concepts) are respected, the knee lifting or heel lifting (kicking backwards) height is not decisive then, the knee lifting should be balanced on both sides, high lifting of the left leg and mere slight lifting of the right leg (limping), uneven lifting, accenting one leg is wrong.
- **Treading performance** - treading should be over the tiptoe or the fore, treading over the heel is considered an error, unless it is a dancing element.
- **Foot position** - the feet should be parallel
- **Gymnastic and acrobatic elements** - precision, range and certainty of performance, flexibility, clarity and correctness of the beginning and end of the element, competitor’s fall, correct body, arm, leg, and head attitude during an element
 - the competitor must be adequately muscularly prepared for the performance of gymnastic and acrobatic elements – if elements that do not correspond to the competitor's abilities are included – the competitor will be awarded by higher point deductions by the point judges (severe errors)
- **Turns, revolutions**– tight standing limbs during turns in relevé, tight tiptoe, turning at one point, turn completion without a side step or a skip, the body axis must be vertical, the foot in relevé
 - o correct head work during turns/revolutions - following a fixed point at eye level (turning the head until the end of the turn/movement and after turning the head, following this point again - maintaining the correct body position)
 - o correct start (Plié), performance (relevé) and end of turn (Plié)
 - o original twists / turns from modern dance and various contemporary dance techniques must correspond to the character of the dance technique used (e.g. Jazz Dance, Contemporary, etc.)
 - o fixed and properly defined position of the body during the rotation until the end
- **Balance**– correct course of the movement, certainty of performance, flexibility
 - performed on releve/ whole foot / other parts of the body
 - balance elements on releve are rated as more difficult than on the whole foot
 - fixed and properly defined body position with "stop position"
- **Flexibility**– sufficient flexibility, correct movement course, certainty of performance (flexibility of limbs and back)
 - high level of flexibility increases the difficulty of the element and is decisive for the point evaluation
- **Jumps** - sufficient jump height to perform the desired jump shape (body position in the jump)
 - properly defined body position during jump
 - the height of the jump as well as the use of flexibility during the given jump are decisive for the point evaluation - the difficulty of the element / the execution of the element
- The performance of elements of modern dance styles must correspond to the character of the given dance style (it must fit aesthetically into the given choreography - part of the evaluation in area A - choreography and composition)

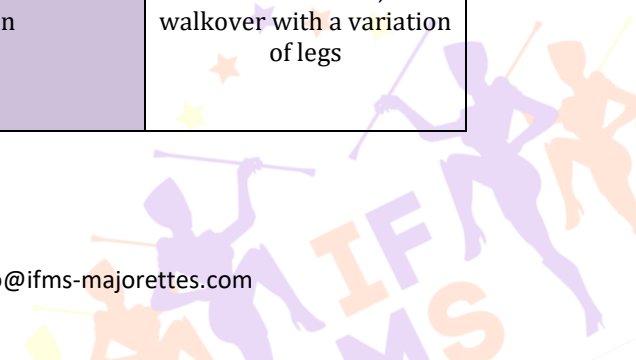
5.2.2 SELECTION AND VARIETY OF ELEMENTS

- The variety and diversity of dancing and gymnastic elements
 - The performance of elements from all areas of difficulty levels of movement technique contributes to the diversity of the choreography - with regard to the competition discipline (performance of elements with turns, jumps, elements using flexibility, gymnastics/acrobatics)
- Achieving a sufficient level of difficulty concerning the age category

5.2.3 DIFFICULTY LEVELS – MOVEMENT TECHNIQUE

- The classification of individual elements into the level of difficulty also affects their performance - for example, the use of developed flexibility, balance on the whole foot/on relevé or the difficulty of coordination of the given element - the element can be classified into a higher level of difficulty.
- Majorettes sport is constantly developing and enriched with new modern dance directions, gymnastics, acrobatics, etc. and constantly draws new inspiration from other dance sports. For this reason, the table for determining levels of difficulty is a guide for classifying elements according to their difficulty.

	URNS	JUMPS	BALANCE COORDINATION FLEXIBILITY	GYMNASTICS ACROBATICS
LEVEL I.		Marching step	Heel stand, Simple arm movements in a stand	
LEVEL II.	Turn (by 180°)	Skipping step	Stand in relevé	Candle (different leg variations)
		Simultaneous movements of arms and marching step		Roll, Bridge, Cartwheel
LEVEL III.	Turn (by 360°)	Simple jumps in position (without using flexibility or higher coordination difficulty)	Static use of flexibility – e.g. straddle, split..	Cartwheel on 1 hand/ with leg variation/ in combination
LEVEL IV.	Turn with the passé position front, back or side/ cou de pié front, back or side	Jumps in position without : • Significant motion forward/backward/turning • use of greater flexibility	Use of flexibility in movement	Forward walkover, back walkover ,Roundate
		Examples: deer jump in the basic position, Tuck jump, Jump with leg extended above Horizontal, Wolf jump, Horain etc.	Example: High leg kicks, Tilt	Hand stand- roll
LEVEL V.	Multiple turn in the passé position front, back or side/ cou de pié front, back or side	Jumps in position combined with developed flexibility - Examples: • Sheep jump, Ring jump, Tilt jump • Jump in straddle position There can also be jumps from IV. Levels using greater flexibility: deer jump – single stag jump	Balance using flexibility / balance in the relevé position. eg : • "Passé" with the chest bent backwards • Leg hold, Tilt - with endurance (relevé position = higher difficulty)	Forward walkover, back walkover with support by 1 limb
	In a high forward (sideward) leg hold	Jumps in position combined with a turn - examples: • Vertical jump with a turn of 360° and more during the flight (Stretched jump) • Tour Jete	Illusion	Forward walkover, back walkover with a variation of legs



		• Tuck with a turn (180 degrees)		
	Foutte in all positions, combinations	Jumps combining forward movement + use of developed flexibility: Example: • Split leap straddle jump • Butterfly jump	Elements with a high flexibility in performance – e.g. deep tilt, side split with 360° rollover	Aerial cartwheel, Front flip, Back flip
			Elements of balance with support on the forearm / also with the use of flexibility	Flick, Flea ,Combination roundate - flick, flea
			Complete body wave with a transition over the vamps	Reverse roll into a hand stand

5.2.4 RHYTHMIC COORDINATION AND SYNCHRONICITY

The performance of the routine by all competitors should be joined with the music so that the nature of body and equipment movements has a very accurate relationship to the nature and rhythmic components of the musical accompaniment.

Rhythmic coordination is a perfect accordance of the movement of all competitors with the music, synchronous performance, group beat feel, and movement in the rhythm.

The judge evaluates:

- Step rhythm - the step is bound to the music rhythm, especially during the marching defile, the non-observance of rhythm (marching to the right leg) is considered as wrong performance.
- Dancing element rhythm - the performance must match the dance nature.
- Identical movement concurrence when working with equipment, during equipment changes

5.2.5 POINT DEDUCTIONS FOR THE MOVEMENT TECHNIQUE

Evaluation criterion	Minor error	Significant error	Severe error
	0.1	0.3	0.5
MOVEMENT TECHNIQUE			
Body attitude, arm attitude and movements, head attitude and movements	Momentary performance errors	One or a combination of two errors stated for body attitude	Combination of multiple errors for body attitude

Knee lifting	Uneven or insufficient knee lifting	X	x
Treading performance	X	Treading is not performed over the tiptoe or over the fore of the foot / feet are not put parallel during the treading	Combination of the stated errors
Gymnastic elements	Minor performance error (double impact, bent limbs, ...)	Loss of balance with hand support or equipment support, poor movement course, missing clear beginning and end of a gymnastic element, insufficient range, missing performance certainty	The element is not mastered ("so-called attempted element"), competitor fall
Acrobatic elements	Minor performance error (bent limbs, ...)	Poor movement course, missing clear beginning and end of an acrobatic element, insufficient range, missing performance certainty, insufficient flexibility	The element is not mastered ("so-called attempted element"), competitor fall
Turns, revolutions	Bent standing limbs during revolutions in relevé, bent tiptoe	With a basic revolution or turn turning from the revolution point, the turn ends with a side step, skip (body axis during the turn is not vertical), (the leg is not in passé, in cou de pied, in developpe, the foot is not in relevé)	Loss of revolution nature
Jumps	Minor performance error	Poor movement course, missing performance certainty, insufficient flexibility, insufficient jump height	The element is not mastered ("so-called attempted element"), competitor fall
Balance, Flexibility	Minor performance error	Poor movement course, insufficient range, missing performance certainty, insufficient flexibility	The element is not mastered ("so-called attempted element")
Element selection and variety	Repeated elements	Low selection of dancing and gymnastic elements	One-sided selection of dancing and gymnastic elements



Rhythmic coordination and synchronicity	Disparate concurrence of an element with equipment with movements / Non-observance of step or dancing element rhythm	Non-observance of step or dancing element rhythm in a longer sequence	Repeated non-observance of step or dancing element rhythm
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5.2.6 BONUSES FOR THE MOVEMENT TECHNIQUE

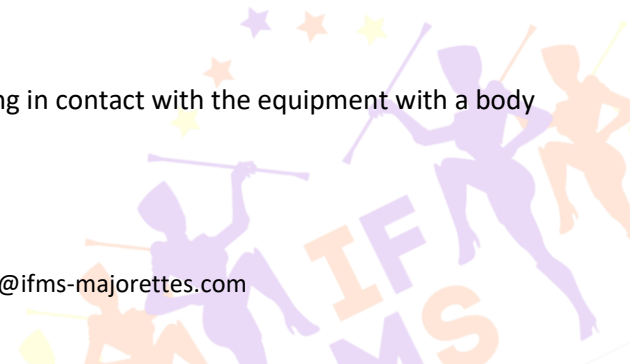
The judge may award a bonus for every criterion separately:

BONUS	SMALL 0.1	LARGE 0.3
MOVEMENT MATURITY AND ELEGANCE	Nattiness / elegance / dancing maturity with individual elements	Overall movement maturity with all members of the competition unit
PERFECT SYNCHRONISATION AND CONCURRENCE OF MOVEMENTS OF ALL COMPETITORS	With an individual/subgroup	With all members of the competition unit
CORRECT PERFORMANCE OF DEMANDING GYMNASTIC ELEMENTS (JUMPS, BALANCE, FLEXIBILITY,...)	Individual demanding elements concerning the age category (see the appendix of movement difficulty levels)	Combination of gymnastic elements (with an individual and with multiple members of the competition unit)
CORRECT PERFORMANCE OF DIFFICULT TURNS AND REVOLUTIONS	Individually with one or more members of the competition unit (multiple pirouettes, fouetté, ...)	Combination (with an individual and with multiple members of the competition unit)
CORRECT PERFORMANCE OF DEMANDING DANCING, BALLET, STEP VARIATIONS/COMBINATIONS	Individually with one or more members of the competition unit	Performance by all members of the competition unit

5.3 AREA C CRITERIA CHARACTERISTICS - EQUIPMENT WORK

Equipment work determines the nature of the majorettes sport and its aesthetics. It is evaluated with regard to the age category. While cadets must perform a complete repertoire of elements with the equipment, it is determined for juniors and seniors that they must perform elements of all types for the highest evaluation.

- The equipment must not be put on the ground. Throughout the routine, it must be in contact with the body. Deferred equipment is penalised for 0,5 deduction from technical judge (more than 2 times in four-four time).
- It is permitted to put it on the ground during lifts and gymnastic elements.
- Equipment contact during the routine
 - During the routine, it is permitted that one or more competitors have 2 or more pieces of equipment to the detriment of their partners, if this situation is temporary and if the competitors actually handle this equipment and not just hold it.
- Equipment contact at the end of the routine
 - The competitors must finish the routine by holding or being in contact with the equipment with a body part.



- It is permitted that one piece of equipment is held by or in contact with multiple competitors or that one competitor holds or is in contact with several pieces of equipment.

5.3.1 SELECTION, VARIETY, AND DIFFICULTY OF ELEMENTS

The judge evaluates, in what scope the routine composition contains:

a) Usage of equipment

- The equipment should move all the time – it shouldn't be just only a property

b) Selection of Elements and their diversity

- Utilisation of the Largest Possible Spectrum of Elements
- Position and engagement of hands, with arms close the body, stretched sideways, stretched upward, both hands with stick handover to the other hand
- Use of individual elements, elements in combinations, a varied and diverse selection
- The judges are evaluating the suitability (unsuitability) of included elements BATON in work with FLAG/ MACE
- BAT, MACE, FLAG
 - Utilisation of the Largest Possible Spectrum of Elements (according LEVELS)
 - Basic rotation, rings, twisting, loops
 - Slide, shifting, and turning around body parts (rolls)
- POM
 - It should be used pictures of pom-poms
 - Catching pom-poms, 2 pieces of equipment in one hand
 - Catching pom-poms during a handstand or walkover (e.g. between the ankles, on the shoulders)
 - Manipulation with pom-poms - "shaking"
 - Waves, snakes and their combinations
 - combined waves with twisting, lying down or sitting, in a circle
 - Slide – sliding of the pom-pom on different parts of the body – limbs, back, etc.
 - Slide of the pom-pom on the competition area + contact with the body (Example: slide on the pom-pom into the split)
 - More difficult grips - under the chin, under the arm, behind the neck, in the elbow, under the knee, between the knees, between the ankles, between the head and the raised arm
 - Throws - basic, with a turn (the turn is not a basic element - difference with the BATON tool)
 - Juggling
 - Throwing from other parts of the body (e.g. insteps, spreading legs - from ankles),
 - Throws + gymnastic / acrobatic elements or other interesting combinations - e.g. somersault, walkover...
 - Grips – basic, backhand
 - Using another part of the body – under the kick, behind the back, under the hand
 - During the execution of another element – e.g. in a jump
 - Use of pom-poms during lifts, acrobatics
- Throwing and Catching, Equipment Exchanges
 - Throwing one or two pieces of equipment, throwing without rotation, throwing with rotation
 - Vertical rotations, horizontal rotations, synchronised rotations (BAT, MACE, FLAG)
 - Rotation speed is also considered with rotations.
 - Simultaneous or consecutive performance, over a subgroup, between two majorettes, between subgroups, during shape or pattern changes

- Exchange by putting on the ground, exchange by passing, handover, exchange by throwing
 - Competitor distance during the exchange, **short distance up to 2 m, large distance above 2 m**
 - Throwing height and manner of catching, low throwing up to 2 m, high above 2 m, catching in front of the body, behind the body, below the leg, etc.
 - Performance with a multiple revolution, pirouette or another element during the throwing and flight of the equipment, catching after a revolution, pirouette or another element
- d) Cooperation and Position of Competitors
- Facing each other, sideways, facing away from each other, simultaneous performance by the entire group or solo formation, performance in a rapid succession or during a shape change, during a moving pattern
 - Engagement of connecting and accompanying elements - the routine composition should not be just a sequence of separate elements with equipment, during the performance of which the competitors only await the equipment.
 - Elements with equipment should be choreographically complemented with movement, dancing or gymnastic elements at the beginning, end or during.
- e) Insufficient Difficulty
- Insufficient selection of turning, twirling, throws, lobs, equipment exchanges
 - Missing recommended elements
- f) Utilisation of the Right and Left Hand
- Even utilisation of the right and left hand

5.3.2 PERFORMANCE CERTAINTY

The judge evaluates:

a) Performance Errors

- Catching with a side step, knee bend, forward bend
- Catching with transfer and breaching the shape - steps, running
- Uneven concurrence of movement while handling and exchanging the equipment
- Incorrect position of hands during equipment handling
- Loss of contact with the equipment - long lying of the equipment on the ground (not an immediate pickup after a fall)
- **FLAG** – FLAG is tangled up, FLAG is used as BATON
- **POM** - Faults in the pictures, Breaking of a snake, wave

b) Equipment Falls

- Equipment fall effect on further performance of the routine
 - Breach of the group or individual performance
 - Use of auxiliary movement elements (side step, knee bend, forward bending, steps, deviating from the shape, etc.),
 - The equipment was picked up immediately after the fall or it was picked up later or it remained on the ground by the end of the routine.
- Fall frequency
 - A rare or repeated, individual or aggregate fall, the errors are made by an individual, subgroup or the entire group.
- Fall circumstances
 - Element technical failure

- Extraordinary technical difficulty of the performed element
- Climatic effects (wind, rain, cold, sun) or technical parameters of the environment (slippery area, lighting)
- Possibility of picking up the equipment upon a fall on a raised stage
- Grabbing with foreign assistance
 - Other competitors may in cooperation pick up the equipment; other competitors must be members of the group, which is currently performing their competition performance.

Lost equipment remains on the competition area.

- Another competitor or other competitors in cooperation may pass it over; other competitors must be members of the group, which is currently performing the competition routine.

Lost equipment leaves the competition area on the ground or the stage.

- It may be handed over by another competitor or other competitors in cooperation - members of the group, which is currently performing the competition routine.
- It may be passed by an assistant, designated by the organiser, namely by putting it on the edge of the stage at the point of finding.
- The passer must not wave with the equipment, roll it on the area, run around the stage with it or otherwise interfere with the jury's field of view.
- It is tolerated, if the equipment is accidentally passed by a spectator.

5.3.3 POINTS DEDUCTIONS FOR EQUIPMENT WORK

Evaluation criterion	Minor error	Significant error	Severe error
	0.1	0.3	0.5
EQUIPMENT WORK			
Usage of equipment	x	Static equipment	x
Selection and variety of elements, throws, lobs, competitor position	Repeated elements, throws, lobs	Low selection of elements, throws, lobs, equipment work	One-sided selection of equipment work
Insufficient difficulty	x	Low difficulty according to the difficulty level for the age category in question	Completely inadequate difficulty according to the difficulty levels for the age category in question / missing required elements
Utilisation of the right and left hand		Unbalanced use of right and left hand - different difficulty of elements	Significantly Unbalanced use of right and left hand

			- different difficulty of elements
Performance certainty	Momentary error in the performance of an element, lob, throw/ Faults in the pictures, Breaking of a snake, wave	One or a combination of errors with the element, lob, throw in question / the element is completely non-mastered.	x
Equipment fall	The equipment was picked up immediately or later after the fall / utilisation of auxiliary movement elements / grabbing with foreign assistance	Breach of the group or individual performance / The equipment was not picked up after a fall.	X

5.3.4 BONUSSES FOR EQUIPMENT WORK

They are only awarded when the elements are performed without errors or nearly without errors, performed by all or by subgroups. The judge may award a bonus for every criterion separately:

BONUS	SMALL 0.1	LARGE 0.3
PERFORMANCE SYNCHRONISATION/ PERFECT COMPETITOR COOPERATION	In some parts of the competition composition	In the entire composition
CORRECT PERFORMANCE OF DIFFICULT ELEMENTS	Multiple spin, demanding equipment work element combination, difficult throws	Demanding element combinations / continuity of equipment work during the routine
ACCORDING TO AGE CATEGORIES	Flawless performance of a difficult throw/ far difficult change of equipment/ difficult element with equipment/ performed by all or a subgroup / - according to the age category of the competitors	Flawless performance of a difficult throw/ far difficult change of equipment/ difficult element with equipment/ performed by all or a subgroup / - according to the age category of the competitors
Right, imaginative change of equipment	All members of the group/ subgroup	X
ORIGINAL, NEW ELEMENT	Presenting a new element in the competition season in question	X
Fast sequence of wave / waves	All members /subgroup	X



THE SELECTION OF ELEMENTS AND EQUIPMENT WORK CREATES THE THEME OR MOTIVE	In te whole choreography	x
COLLABORATION OF THE EQUIPMENT AND THE BODY	By individuals of a subgroup	All members of the group
CORRECT PERFORMANCE OF EQUIPMENT WORK ELEMENTS WITH A SUBGROUP OR ALL MEMBERS	Correct performance of elements/lobs/throws performed by a subgroup	Correct performance of elements/lobs/throws performed by all member of the group

5.3.5 DEGREE WORK WITH EQUIPMENT – BATON, MACE, FLAG

ALL categories start with 10 points

Level 1

All manipulation with equipment without rotation

- dead equipment (without any movement)
- slide
- swing
- sway
- lifting, lowering
- invert
- variations with equipment

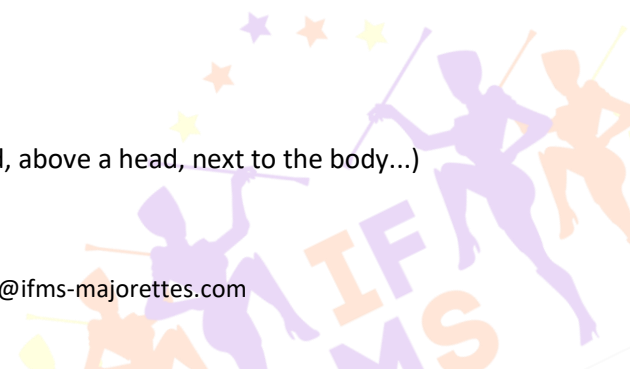
Level 2

- Horizontal rotation
- Vertical rotation with one hand („eight“)
- And all variations of these rotations , in different directions, with right or left hand

Level 3

Includes simple rotations like:

- **loop**
 - Rh/lh vertical wrist twirl
 - Rh/lh horizontal wrist twirl PR/LR vertical
- **flourish whip**
 - rh/lh flourish whip,
 - rh/lh reverse flourish, reverse whip
- **Vertical rotation with both hands („sun“)**
 - in all body positions (in front of the body, behind the head, above a head, next to the body...)



- **Rotation on palm**
- **Aerials:**
 - Figures of low and simple floating of the Baton/MACE/FLAG with easy throw and easy catch (in one moment baton is not in contact with any part of the body)
 - Low throw - below 2 m (measured from the shoulder)
 - Rotation of the equipment in the air is not required
- **Standard releases:**
 - Open hand: either flat or vertical, right or left hand
 - Throw toss: releasing the equipment for the ball or the tip- end
- **Standard receptions:**
 - Catching: Receiving the equipment palm up
 - Grabbing: Receiving the equipment palm down
- **Exchange:**
 - vertical, horizontal
 - variety of releases, catches
 - with all members,
 - Time delays

Level 4

- **Finger twirls**
 - rh / lh vertical 4 fingers
 - rh / lh horizontal 4 fingers
 - rh / lh vert 2 fingers
 - rh / lh hor 2 fingers
 - rh / lh vert 8 fingers
- **Rolls**

Single elements: One rotation of a equipment at any part of the body. E.g: hand, wrist, arm,elbow, neck, leg

- hand rolls forward and reverse
- elbow rolls forward and reverse

Simple combination rolls: (rolls around 2 parts of the body)

- ½ fish forward and reverse
- snake (hand and elbow or elbow and hand) forward and reverse
-

- **Figures of high and hard floating of the equipment with easy throw and easy catch**
 - High throw - over 2 m (above the shoulder)
 - Rotation of the equipment in the air is required

Standard releases:

- Open hand: either flat or vertical, right or left hand.
- Throw toss: releasing the equipment for a ball or a tip end.

Standard receptions:

- Catching: Receiving the equipment (hand) palm up.
- Grabbing: Receiving the equipment (hand) palm down.

- **Figures of low and hard floating with hard throw or catch**

Hard releases:

- under arm
- under leg
- behind back

Hard catches :



- Back catch: at the waist level, behind the back
- Leg catch: reception under the leg
- Head catch: reception above head
- Side catch: LH catch on R side of body at the waist level, or reverse for RH

● **Elbow pop – 1x**

Level 5

Includes very hard figures and rotations like:

● **Aerials with body movement**

Types of body movement during the aerial mode:

- Travelling - performing movements in motion during aerial (defile, chane-tour)
- Stationary - remaining in one place („attention”, arabesque)
- Spin :Rotation of body on one leg, with a minimum of 360° rotation. Multiple Spin, Interrupted Spin, Reverse Direction Spins)
- Aerials with 3- (release, spin, catch), 4 elements (release, spin, pose, catch) or with multicomination (release, 2 spin, pose, catch)

● **High Aerials with hard release and catch**

- High throw - over 2 m (above the shoulder)

Hard releases on the 5th level:

- Thumb flip: The equipment turns over the thumb to leave the hand (executed from the centre of the baton either flat or vertical, right or left hand).
- Back hand flip: by using the wrist snap, releasing equipment in reverse direction, 1 revolution, reception by palm facing upward.
- Thumb toss: releasing with thumb flip, more than 2 revolution in the air
- Backhand toss: releasing with backhand flip, more than 2 revolution in the air

Hard catches on the 5th level:

- Back hand catch: reception by reversing the hand
- Blind catch: reception above shoulder, without looking at an equipment
- flip = constant support of low floating rotation over the thumb

Difficult elements and combinations (5.level):

- Open arm (open roll) – rolls around elbow and arm
- Monster roll – rolls around arm-shoulder-neck
- Neckrolls – rolls around neck
- Fujimi roll, reverse Fujimi roll – rolls around elbow with turn of the body - 180°. It is possible to start front or back
- Angel roll (front, back) – rolls wrist- arm-arm-wrist - performed across the chest or back
- Cutbacks– rolls wrist- elbow-elbow-wrist- performed across the back
- Fishtail – rolls around wrist (possible also reverse) – performed at least 3x or it is possible to perform fewer reps with continuity to another element (e.g. fishtail to elbow, reverse fishtail changed to standard fishtail with continuing to another element)
- Elbow pops – combinations of two pops or 1x elbow pop + hard catch from the 5th level

- Combination of rolls - to merge 2 or more elements from 4.level together – the equipment must roll around at least 3 parts of the body (for example – elbow-hand-hand-elbow) - continuous continuity without interruption
- Continuous rolls - performed without interruption in space, time or sequence, continuous repetition of the same roll (fishtail, rolls – elbow-arm-open arm...)
- Element from the 4th Level finished with hard catch from the 5th Level (rolls -wrist-elbow – finished with back hand catch, rolls elbow-elbow – back hand catch...)
- Element form the 4th Level starting with flip – (flip – wrist – elbow...)
- Work with two equipments – doing figure of at least third level with continuous work of both equipments (not second dead baton)

5.4 AREA D CRITERIA CHARACTERISTICS - TECHNICAL PENALISATIONS

a) Time Violation

For every second above or below the limit, a deduction of -0.05 point

- Limit defile 2:30 - 3:00
- Limit group stage routine 2:30 - 3:00 (SHOW – 2:30- 4:00 min)
- Solo formation stage routine 1:15 - 1:30

b) Falls

The following is penalised:

- Every individual equipment fall -0,05
- Not picking up the equipment by the end of the routine, unless it is a fall before the end of the routine, 0,3
- Fall contestants member 0.3
- Fall of costume (hat, shoe, etc.). -0.2
- deferred equipment , 0,5 (more than 2 times in four-four time)

The following is not penalised:

- Lost equipment leaves the competition space.
- Defile route overstepping when picking up the equipment
- Stage area overstepping when picking up the equipment
- Equipment handover by another competing or non-competing person

c) Music

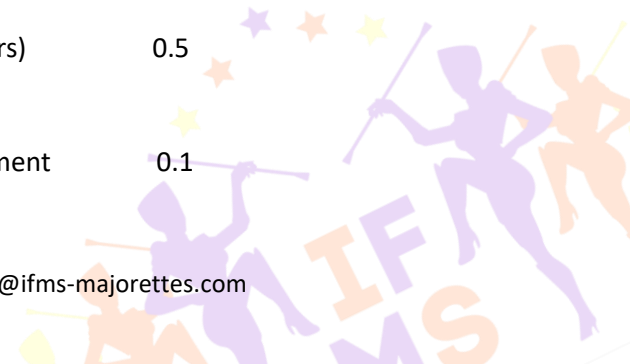
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|--|-----|
| • Music not ready, Music copy of low technical quality | 0.1 |
| • Beep at the beginning of music | 0,1 |
| • Unauthorised music carrier, MC | 0.5 |
| • Unauthorised music for CLASSIC (with singing) | 0,5 |

d) Communication

- | | |
|---|-----|
| • Unauthorised competitor communication | 0.5 |
| ○ Whistle, loud counting, etc. | |
| • Unauthorised leader communication (Instructions to competitors) | 0.5 |

e) Deductions for an Incorrect Competition Course

- | | |
|--|-----|
| • Not being ready for competition after the announcer's announcement | 0.1 |
|--|-----|





- Premature entrance to the stage area before announcement 0.2
- Leaving the stage with music 0,2
- Competition area marking overstepping 0.1
- Marching defile- alle competitors haven't finished behind the finish line 0,5
- Marching defile – turns isn't performed at the line (start, finish) 0,2
- On the ends is not perfect "the stop figure" (4 sec) 0,2
- intentional violation of the rules (deductions are summed up) 0,5
- Missing name of choreography (SHOW) 0,5
- Routine interruption by competitors 0.5
- Missing mandatory element 0,5
- Missing sequence of the classic majorette step (4 steps) (BAT, MACE, FLAG) 0,5
- Flag, MACE – not comply with required properties of equipment 0,5

f) Costumes

- bat heels (BAT, MACE, FLAG) 0.5
- Done choreography without shoes (whole sole) 0.5
- Applied powdery or gel glitter 0,5
- Unsuitable costume (according chapter 8) 0,3
- Shoes are not high-shin (SEN BAT, MACE, FLAG) 0.3
- Missing end of the costume with a cap or its imitation 0.3



6 SPECIFICS AND REQUIRED ELEMENTS FOR INDIVIDUAL DISCIPLINES

- Subgroup – with a large formation min. 4 members, with a small formation min. 2 members
- The mandatory elements must be performed by all members at the same time.
- Failure to comply with mandatory elements - **PENALISATION 0.5 points for each element of unfulfilled - technique JUDGE**
- Littlecadets don't have any required elements

6.1 DISCIPLINES BATON, MACE, FLAG

The judges are evaluating the suitability (unsuitability) of included elements BATON in work with FLAG/ MACE

- **FLAG** – mistakes: FLAG is tangled up, FLAG is used as BATON

6.1.1 REQUIRED ELEMENTS – GROUPS + SMALL FORMATIONS

Formations solo and duo-trio: all mandatory elements must be performed (also the elements for subgroup)

Cadets

- 2 simple, low throw, 1x all members, 1x subgroup
- 1 short distance exchange among all members (obligation not to captain)
- Use of at least 5 different elements of level 4-5 (flips included) – right and left hand balance

2 BATON

- 2 elements of level V in the left hand and the two elements in the right hand
- 2x single throws

Juniors

- 2 high throw - 1x all members, 1x subgroup – without a spin (pose, flip, travelling, arabesque)
- 1 high throw with a spin (360°) all members
- 1 long distance exchange by a throw among all members (obligation not to captain)
- Use of at least 5 different elements of 5th Level (flips included), right and left hand balance
- The elements with baton must be used in a direct sequence, in combinations

2 BATON

- 3 elements of V. level in the left hand and 3 elements in the right hand
- 2 single throws
- 1 throw with spin

Seniors

- 2 high throw - 1x all members, 1x subgroup – without a spin (pose, flip, travelling, arabesque, turning on both legs)
- 2 high throw with a spin (360°) 1x all members, 1x subgroup
- 2 long distance exchange by a throw 1x among all members (obligation not to captain), 1x among subgroups
- Use of at least 7 different elements of 5th Level (flips included), right and left hand balance
- Elements must be used in combinations, a throw in a direct sequence, grabbing with subsequent

2 BATON

- 3 elements of V. level in the left hand and 3 elements in the right hand
- 2 single throws
- 2 throws- spin

Grandseniors

- 2 single throws
- 3 elements from IV. level

Mandatory elements must perform at least a subgroup

6.2 DISCIPLINE ACROBATIC BATON

Charakteristics

- The choreography must be based on dance using gymnastic and acrobatic elements in combination with the involvement of the BATON (throws, rolls, etc.)
- Dance elements must include a larger part of the choreography.
- Choreography must include twirling elements
- The marching step in the acrobatic baton discipline is not recommended
- The equipment must be in contact with body of the majorette at the beginning and at the end of the choreography.

6.2.1 REQUIRED ELEMENTS – ACROBATIC BATON

Cadets

- 1x high throw with element of foorwork (all possible rolls)
- 1 x high throw with with a pose
- 1x hight throw with a gymnastic element
- Use of at least 5 different elements of 4th or 5th Level (flips included), right and left hand balance

Juniors

- 1x high throw with element of foorwork (all possible rolls)
- 1 x high throw with with a spin (360°)
- 1x hight throw with an element from the 5th Level of movement technique (jumps, flexibility, acrobatics)
- Use of at least 5 different elements of 5th Level (flips included), right and left hand balance
- The elements with baton must be used in a direct sequence, in combinations

Seniors

- 1x high throw with element of foorwork (all possible rolls)
- 1 x high throw with with a multiplespin (720°) – without putting foot or toe on the ground
- 2x hight throw with an element from the 5th Level of movement technique (jumps, flexibility, acrobatics)
- Use of at least 7 different elements of 5th Level (flips included), right and left hand balance
- The elements with baton must be used in a direct sequence, in combinations



6.3 DISCIPLINE – POM-POM

The dance should contain at least 50% of the performance (acrobatic elements cannot contain more than 30% of performance) - it isn't a fitness exercise – it is a dance sport

Three-level pyramid is not permitted.

6.3.1 REQUIRED ELEMENTS POM-POM – ONLY GROUPS

Cadets

- 3 elements "floor exercise", jumps and elements of flexibility – by all members at the same time
- 2 waves to group – at least subgroup – no at the same time
- 1 picture - at least subgroup

Juniors

- 3 elements "floor exercise" - by all members at the same time.
- 1 combination of the 2 elements in motion - by all members at the same time - it can include various forms of rolls, turns, elements of flexibility, jumps, etc.
- 1 lift - at least subgroup
- 2 waves to group - at least subgroup – no at the same time
- 1 picture - at least subgroup

Seniors

- 3 elements "floor exercise" - by all members at the same time.
- 1 combination of 3 elements in motion - by all members at the same time - it can include various forms of rolls, turns, elements of flexibility, jumps, etc.
- 2 lifts - at least subgroup
- 2 waves to group - at least subgroup– no at the same time
- 1 picture- at least subgroup

Grand seniors

1 wave to a group

1 image of the pom-pom

1 lift

3 elements of floor exercise IV. level

Mandatory elements must perform at least a subgroup

6.4 DISCIPLINE SHOW

- Stage choreography only (time minimum 2:30 min, maximum 4:00 min - (without the time for entrance and exit)
- Choreography must have a name of a choreography, expressing the theme (mini story), Missing name of the choreography is evaluated like a mistake, 0,5 – technical penalisation
- Decorations and props are allowed
- The name of choreography should be on the evaluation form for judges and audience.



- The theme is expressing :
 - music
 - Costume, make-up
 - choreography,
 - equipment

6.5 DISCIPLINE MIX - ABBREVIATION MIX

- Group MIX, small formations MIX – duo-trio, small formation
- Stage choreography only
- In one performance must be used a combination of two equipments in the same proportion. With odd number is one equipment used more (1 pc or 1 pair)
 - BAT and POM
 - BAT and FLAG
 - POM and FLAG
- Equipment: 2 pcs of pom-pom, 1-2 pcs of baton, 1-2 pcs of FLAG
- During whole choreography competitor must work with both of equipments. Exchange of equipment is required between all members
- Choreography must contain important elements of both equipments – evaluated is movement technique and also work with equipment

6.5.1 REQUIRED ELEMENTS MIX

A) Small formations (duo-trio, mini)

- Exchange of equipment is required between all members. The members must be able to work with both equipments.
- Small formation duo-trio – all members must have to work with both equipments (exchange it)
- Missing exchange of equipment – technique penalisation 0,5
- Mini - With odd numbers can 1 competitor use only 1 equipment

B) Groups

- Exchange of equipment is required between all members. The members must be able to work with both equipments. With odd numbers can 1 competitor use only 1 equipment
- Missing exchange of equipment – technique penalisation 0,5

Cadets

- 3 elements "floor exercise" - by all members with pom-poms at the same time.
- 1 wave - pom-poms
- 1 picture – pom-poms
- 1 simple, low throw – all members with BAT/FLAG
- Exchange of equipment between all members at the same time (except odd captain)
- Use of at least 3 different elements of minimum IV. Level BAT/FLAG – all members with BAT/FLAG

Juniors

- 3 elements "floor exercise" - by all members with pom-poms at the same time
- 1 combination of the 2 elements (floor exercises) in motion - by all members with pom-pom at the same time
- 1 wave - pom-poms
- 1 picture – pom-poms



- 1x high throw - without a spin (pose, flip, travelling, arabesque) - all members with BAT/LAG at the same time
- 1 high throw with a spin (360°) - all members with BAT/LAG at the same time
- Exchange of equipment between all members at the same time (except odd captain)
- Use of at least 4 different elements of minimum level IV - all members with BAT/FLAG

Seniors

- 3 elements "floor exercise" - by all members with pom-poms at the same time
- 1 combination of the 3 elements (floor exercises) in motion - by all members with pom-pom at the same time
- 1 wave - pom-poms
- 1 picture – pom-poms
- 1lift
- 1x high throw - without a spin (pose, flip, travelling, arabesque) - all members with BAT/LAG at the same time
- 1 high throw with a spin (360°) - all members with BAT/LAG at the same time
- Exchange of equipment between all members at the same time (except odd captain)
- Use of at least 4 different elements of minimum level IV - all members with BAT/FLAG

6.6 DISCIPLINE CLASSICAL MAJORETTE – BATON – ABBREVIATION CLASSIC, EQUIPMENT DRUMS

- Disciplines: groups, small formations CLASSIC, DRUMS
- CLASSIC, DRUMS - defile and stage new two separated disciplines
- **Music is allowed only instrumental (no singing) – penalisation 0,5 – technical judge**
- In the choreographic composition (stage and also march – defile) must include the greater part of the set with classic marching step (ca. 70 %), marching step must be dominant, dance elements may be included in short sequences (1 sequence = 4 beats)
- Gymnastic and acrobatic elements aren't recommended. The choreography can include them but they will not be evaluated. For wrong execution – they are penalized.

6.6.1 REQUIRED ELEMENTS MIX

The equipment is evaluated according chapter 5.3 - AREA C CRITERIA CHARACTERISTICS - EQUIPMENT WORK. The difference is, that the classical majorette can perform only elements from I.-IV. LEVEL – equipment work.

5.level - for each performed element of the 5th level deduction 0.5 points – technical judge

Exchanges by a throw: long distance exchange is allowed, but they have to be thrown in static position (without march step, without turns, spins..). Rotation of the baton is allowed.

Exchange by "FLIP" isn't allowed – 5.LEVEL – penalisation 0,5 points – technical judge.

DRUMS: the judge evaluate drums, drumsticks and their manipulations



7 MUSIC FOR COMPETITION PROGRAMS

a) Common stipulations

- All programs have to be performed whole with music accompaniment
- Interpretation of pieces may be either orchestral ones or with accompaniment, so-called sung pieces
- Suitability of the music for the age category is awarded in the section of general impression.
- Whole pieces or their parts may be used
- In the case of music mix, individual musical motifs (parts) have to be interconnected correctly from musical and technical point of view; incorrectly realized link-up (technically bad transition from one motif to another) is reason for points deduction 0,1 penalization by technical judge
- beep (beep) at the beginning of music 0,1 penalization by technical judge

b) Audio media

- Music is recorded in advance according to the instructions in the Competition Rules and the central propositions to the QScore application.
- It is recommended to have an MP3 backup with you

c) Music for parade marching

- A piece (2/4 or 4/4) with emphasized regular rhythm, in orchestral rendition (brass orchestra, symphony orchestra, etc.), it can be also sung
- March, polka are considered to be a primary music accompaniment
- Also music of different rhythm may be used for modern style, always it must correspond to marching nature of the discipline
- Records of group in techno, heavy-metal and similar styles are not permitted for parade marching with batons

d) Music for stage

- Pace and rhythm of music are not prescribed, however they must ensure, that a passage(section) of so-called classic majorette step may be included in the choreography
- Music in heavy metal style, techno, funky, hip-hop or music of similar styles is admissible only when newly arranged and recorded by an orchestra – suitability of this music is assessed by jurors- taking into account the choreography and the age of competitors



8 COSTUMES, OUTFIT OF COMPETITORS

a) Generally

- The costumes of competitors, their hairstyle and make-up should correspond with the age category, character of musical accompaniment and the equipment used.
- the judges can evaluate aesthetic impression and appropriateness of costumes, hairstyles or make-up for each age group and music – the evaluation is in AREA A - CHOREOGRAPHY AND COMPOSITION
 - Colours and their combinations can be chosen as competitors like, they can be different in subgroups or in costumes of leaders (captains) or in costumes of certain majorettes.
 - Any costume can be used in order to express a specific original theme and music character – but there always must be concordance between music, costume and choreography – and it must meet all requirements of the discipline.
- Costume: can be sleeveless, but chest-, belly- and back covered with costume (allowed are semitransparent materials, holes in dress) - **Inappropriate costume causes 0,3 penalization by technical judge**
- The performance is done in footwear. Assembly performed without shoes is **penalized 0.5 of a technical judge**
- Cap or some cap-imitation on the head is required (flowers, ornaments, caps). The “cap or cap imitation” must be possible to see from the front view of the majorette - **0,3 penalization by technical judge**
 - **Boys don't have to wear cap or its imitation in any discipline**
- Hairstyle and make-up must be appropriate to the age of competitors and character of the performance. Unified hairstyle and make-up contribute to the overall aesthetic impression - **Inappropriate make-up causes 0,3 penalization by technical judge**
- Not allowed to use the glitter in the make-up and in the hairspray - **0.5 penalization by technical judge**

b) Costumes in sections BATON, MACE, FLAG

- They should include some elements of traditional majorette clothing
- The costume for group have to include cap (exception are captains – main majorettes – they can replace the cap with its imitation according to point a) above). Boys don't have to wear cap.
- It may not have the form of an overall, gymnastic slip, body or swimsuit and it also cannot have the character of a POM costume.
- The costume have to include “whole skirt” – long enough. It can be used fringed skirt, semitransparent materials – the underwear/jersey must be covered.
 - Allowed aren't costumes : only jersey, shorts, leggings and partial skirts
 - **Inappropriate costume causes 0,3 penalization by technical judge – the penalizations are summed up**
 - Unesthetic costume can be penalized also in AREA A - CHOREOGRAPHY AND COMPOSITION
 - Leggings or trousers (for girls) are allowed just only in groups for captains – main majorettes – for original choreography
 - Trousers for boys are allowed
 - Leggings and non-transparent nylons are not recommended - their use is penalized in area A - overall impression
- Competitive performances are performing in shoes with heels (ballet shoes are not allowed)
 - Cadet minimum 0,5 cm, maximum 3 cm
 - Junior minimum 2,0 cm, maximum 7 cm
 - Senior minimum 3,0 cm, maximum 7 cm
 - For boys in seniors just only 2 cm minimum
 - Bat heels 0,5 penalization by technical judge
- In age category juniors and seniors: the performance performed without heels can be penalised also in area B – movement technique – the difficulty is lower without heels
- Shoes in seniors must be high-shin - **0.3 penalization by technical judge**

- High shin means: shoes covering the ankle and calf to approximately half the height of the calf muscle or more. The height of the high shin is at least 15 cm above the level of the sole.
- The high shin can be replaced by its imitation in the form of a sleeve
- Boys don't have to wear high shin

c) Costume in POM, SHOW, MIX, ACRO

- The nature of disciplines allows the use of any costume, but it must meet requirements according to point a) above
- It may not have the form of an overall, gymnastic slip, body or swimsuit - the underwear and intimate parts must be covered - **Inappropriate costume causes 0,3 penalization by technical judge. Allowed are shorts, skirts, leggings...**
- The costume may, but does not have to, include elements of traditional majorette clothing
- Determinate by music, dance style age category and the theme
- Unesthetic costume can be penalized also in AREA A - CHOREOGRAPHY AND COMPOSITION

d) Costume in CLASSIC, DRUMS

- The costume have to include elements of traditional majorette clothing (knobs, epaulettes, flaps...) - **Inappropriate costume causes 0,3 penalization by technical judge**
- The costume have to include "whole skirt" and cap. Boys don't have to wear skirts and caps.
 - Trousers, leggings aren't allowed (boys can wear trousers..)
 - **Inappropriate costume causes 0,3 penalization by technical judge**
 -
- Costume must cover chest-, belly- and back - **Inappropriate costume causes 0,3 penalization by technical judge**
- Unesthetic costume can be penalized also in AREA A - CHOREOGRAPHY AND COMPOSITION
- Competitive performances are performing in shoes with heels (ballet shoes are not allowed)
 - Cadet minimum 0,5 cm, maximum 3 cm
 - Junior minimum 2,0 cm, maximum 7 cm
 - Senior minimum 3,0 cm, maximum 7 cm
 - For boys in seniors just only 2 cm minimum
 - Bat heels 0,5 penalization by technical judge
- In age category juniors and seniors: the performance performed without heels can be penalised also in area B – movement technique – the difficulty is lower without heels
- Shoes in seniors must be high-shin - **0.3 penalization by technical judge**
 - High shin means: : shoes covering the ankle and calf to approximately half the height of the calf muscle or more. The height of the high shin is at least 15 cm above the level of the sole.
 - Boys don't have to wear high shin



9 COURSE OF THE COMPETITION

- A club or team can not start with the same choreography twice on World Championship
- a) Registrations
 - Leader or assistant must arrive to registration before start in competition. If the leader doesn't arrive he is penalised according to the point e)
- b) Starting lists
 - Starting list is generated by programm QScore.
 - Starting lists for stage choreography CLASIC must be elaborated in reverse order
- c) Behaviour of competitors
 - The competitors have to be prepared to open the competition performance as per the order given in the starting list and instructions by organizers, speaker
 - Insufficient readiness and delayed coming are, as the case may be, penalized (0.1) and means a loss of starting order
 - The competitors in the category of juniors and seniors are not allowed to communicate during competition performance loudly by words or by means of other acoustic signals (whistle, etc.)
- d) Behaviour of leaders
 - During competition program, the leader or their assistants must not control or give instructions to the competitors from defined route for parade marching and from protective area of stage choreography; this stipulation does not apply to area for spectators- be disqualified
 - During the competition program, e.g. in the course of competition performances, the breaks among competition performances and after termination of individual competition performances, the leaders or assistants must not communicate with members of team, which processes results; not permitted communication is penalized
- e) Disruption / Interruption of competition
 - The following is considered an interruption of the competition and unfair behavior of competitors, 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 belittlement of the competition, results, evaluation, jurors and other members of competition officials either in place where competition is held or in media including the internet.
 - If such a case occurs, the organizer can disqualify all the competitors of the club that caused the interruption and annul their results, which can also be done summarily.
- f) Health indisposition before the competition
 - The sudden health indisposition of an individual competitor before the performance begins is not grounds for changing the starting order.
 - The organizer can interrupt the competition for 5 minutes, depending on the circumstances.
 - After this time is up, the leader may either keep the place in the formation empty, give it to a substitute or cancel the performance.
- g) Health indisposition during the competition
 - The sudden health indisposition of an individual competitor during the course of competition is not grounds for repeating the performance.
- h) Leaving the competition area
 - If an individual competitor from a group or from a solo-formation interrupts the performance and leaves the competition area before the performance is over, the evaluation is annulled.
 - Such a group or solo-formation cannot repeat the formation.
- i) Changing of costumes
 - The need to change the costumes between the performances is not grounds for changing the starting order.
 - The organizer can adjust the sequence of disciplines in solo-formations or he can interrupt the competition for 5 minutes.

j) Repeating of a competition performance

- A group or solo-formation that had to interrupt their performance due to circumstances beyond their control (e.g. blackout, malfunction of audio system, bad weather, interruption by strange people who enter the competition area etc) can repeat their performance.
- The group or solo-formation that interrupts their performance for other reasons than those described cannot repeat their performance.
- A group or formation may repeat a competitive appearance in justified cases if the Chief Judge decides to do so

k) Continuous announcement of points awarded

- After publication of the results, organizer should announce or show the scores awarded continuously to present also a penalty and score for each criterion separately and give all scores of all judges to national presidents after competition.
- The points as announced cannot be changed, with the exception of a mistake by speaker or recorder and a protest accepted

l) Protests, objections

- Protests against the assessment, marks and jury verdict are not allowable
- The jury's verdict cannot be contradicted even on the basis of a video recording
- Other protests may be made in 5 minutes at the latest after the competition performance of such competitor, against which they are meant, namely because of:
 - non-compliance with age limit
 - different composition of the group during parade marching and stage choreography
 - not permitted utilization of props
 - not permitted communication of competitors
 - not permitted communication of leaders with jurors
 - not permitted communication of leaders with competitors
- Such protests are made by a leader of group or solo formation or his authorized representative
- to the head of the competition
- The information on making a protest and its settlement is announced in public
- The protests are attended by the head of the competition as authorized by the organizer, who consult the matter with jurors and technical referee
- Is a protest is find to be entitled, the head of competition will order respective single penalization ,which is deducted from total points awarded to the competitor, to the detriment of which the protest was accepted
- If a protest is made after processing the results, it is rejected

