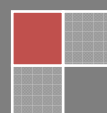


**2015**

# Competition Rulebook

## International Association of Majorette-Sport

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## Content

<b>I. GENERAL PROVISIONS .....</b>	<b>4</b>
<b>II. ORGANIZATIONAL STRUCTURE .....</b>	<b>4</b>
<b>III. RIGHTS AND OBLIGATIONS OF MEMBERS OF THE COMPETITORS' COMMITTEE- IAM .....</b>	<b>4</b>
<b>IV. DELEGATION OF CC- MEMBERS .....</b>	<b>4</b>
<b>V. RULES OF COMPETITORS, TRAINERS AND ACCOMPANIES .....</b>	<b>5</b>
1. SECTIONS OF COMPETITION .....	6
2. EQUIPMENT .....	6
2.1. BATON SECTION – ABBREV. BAT .....	6
2.2. POMPON SECTION – ABBREV. POM .....	6
2.3. MIXTURE SECTION – ABBREV. MIX .....	6
2.4. BATONFLAG SECTION – ABBREV. FLAG .....	7
2.5. SHOW-MAJORETTE SECTION – ABBREV. SHOW .....	7
2.5.1. DECORATIONS, SCENE AND PROPS IN SHOW .....	7
2.6. DRUMMERS SECTION – ABBREV. DRUM .....	7
2.7. BATON MARCHING IMPROVISATION SECTION – ABBREV. BMI .....	8
2.8. OTHER PROPS IN ALL SECTIONS .....	9
2.9. EQUIPMENT IN ALL SECTIONS .....	9
3. COMPETITION PARTICIPANTS .....	10
3.1. GROUPS .....	10
3.2. SOLO-FORMATIONS .....	10
4. AGE CATEGORIES .....	10
4.1. AGE IN SOLO-FORMATIONS .....	10
4.2. AGE IN GROUPS .....	10
4.3. SUBGROUP: .....	11
5. DISCIPLINES WITHIN THE COMPETITION .....	11
5.1. GROUPS .....	11
5.1.1. BAT AND POM PARADE MARCHING .....	11
5.1.2. STAGE FORMATION BAT, POM, MIX, FLAG, SHOW, DRUM .....	11
5.1.3. COMBINATION OF PARADE MARCHING + STAGE IN BAT AND POM GROUPS .....	11
5.1.4. BAT MARCHING IMPROVISATION .....	11
5.2. SOLO-FORMATIONS .....	11
6. PARADE MARCHING .....	12
6.1. STRUCTURE OF THE PERFORMANCE .....	12
6.2. COMMENCEMENT OF THE MARCHING .....	12
6.3. PARADE MARCHING PERFORMANCE .....	12
6.4. CONCLUSION OF PARADE MARCHING .....	12
7. STAGE CHOREOGRAPHY .....	13
7.1. COMPOSITION OF COMPETITION PERFORMANCE .....	13
7.2. COMING FOR STAGE .....	13
7.3. PERFORMANCE OF STAGE CHOREOGRAPHY .....	13
8. REQUIRED PARTS IN POM SECTION .....	15
8.1. CADET .....	15
8.2. JUNIOR AND SENIOR .....	15
8.3. IN ALL AGE CATEGORIES .....	15
9. EVALUATION CRITERIA .....	15
9.1. CHOREOGRAPHY, COMPOSITION .....	16
9.1.1. VARIETY AND DIVERSITY .....	16
9.1.1.1. DIVERSITY OF ELEMENTS .....	16
9.1.1.2. DIVERSITY IN AREA UTILIZATION .....	16
9.1.1.3. DIVERSITY IN PACE .....	16
9.1.2. OVERALL IMPRESSION, EXPRESSION .....	16
9.1.3. BASIC MISTAKES IN CHOREOGRAPHY AND ITS PERFORMANCE .....	16
9.1.4. BONIFICATION FOR CHOREOGRAPHY AND ITS PERFORMANCE .....	17
9.2. MOVEMENT TECHNIQUE .....	18
9.2.1. BODY TECHNIQUE AND STEP TECHNIQUE .....	18

9.2.2.	RHYTHMIC CO-ORDINATION AND SYNCHRONY .....	18
9.2.3.	BASIC MISTAKES IN MOVEMENT TECHNIQUE .....	18
9.2.4.	BONIFICATION FOR MOVEMENT TECHNIQUE.....	19
9.3.	WORK WITH EQUIPMENT .....	20
9.3.1.	WORK WITH EQUIPMENT – BATON (BAT) .....	20
9.3.1.1.	OBLIGATORY ELEMENTS IN EQUIPMENT BAT .....	23
9.3.2.	WORK WITH EQUIPMENT- BATON-FLAG (FLAG).....	24
9.3.2.1.	OBLIGATORY ELEMENTS IN EQUIPMENT FLAG .....	26
9.3.3.	WORK WITH EQUIPMENT - SECTION OF DRUMMERS .....	27
9.3.3.1.	OBLIGATORY ELEMENTS IN EQUIPMENT DRUM.....	27
9.3.3.2.	IN THE JURY OF DRUM: .....	27
9.3.4.	SELECTION, DIVERSITY AND DIFFICULTY OF ELEMENTS .....	28
9.3.5.	ASSUREDNESS OF EXECUTION.....	28
9.3.6.	BASIC MISTAKES WHEN WORKING WITH EQUIPMENT.....	30
9.3.7.	BONIFICATION FOR WORK WITH EQUIPMENT .....	30
9.4.	TECHNICAL PENALIZATION .....	31
1.	OFFICIAL PERSONS OF COMPETITION .....	32
2.	PRIZES FOR EUROPEAN CHAMPIONSHIP OF MAJORETTE-SPORT AND EUROPEAN GRAND PRIX OF MAJORETTE-SPORT.....	32
3.	PLACEMENT OF JURY.....	32
4.	COURSE OF THE COMPETITION .....	32
4.1.	STARTING LISTS .....	32
4.2.	BEHAVIOUR OF COMPETITORS .....	32
4.3.	BEHAVIOUR OF LEADERS .....	33
4.4.	DISRUPTION / INTERRUPTION OF COMPETITION.....	33
4.5.	BEHAVIOUR OF JURORS.....	33
4.6.	HEALTH INDISPOSITION BEFORE THE COMPETITION .....	33
4.7.	HEALTH INDISPOSITION DURING THE COMPETITION.....	33
4.8.	LEAVING THE COMPETITION AREA .....	33
4.9.	CHANGING OF COSTUMES .....	33
4.10.	REPEATING OF A COMPETITION PERFORMANCE .....	33
4.11.	CONTINUOUS ANNOUNCEMENT OF POINTS AWARDED.....	34
4.12.	PROTESTS, OBJECTIONS.....	34
5.	MUSIC FOR COMPETITION PROGRAMS .....	34
5.1.	COMMON STIPULATIONS.....	34
5.2.	AUDIO MEDIA .....	34
5.3.	MUSIC FOR PARADE MARCHING.....	34
5.4.	MUSIC FOR STAGE .....	35
6.	COSTUMES, OUTFIT OF COMPETITORS .....	35
6.1.	GENERALLY .....	35
6.2.	COSTUMES IN BAT AND DRUM SECTION.....	35
6.3.	COSTUME IN POM, MIX, FLAG, SHOW SECTION.....	35
6.4.	HAIRSTYLE AND MAKE-UP .....	35
7.	VIDEO RECORDS OF COMPETITION .....	35

## I. GENERAL PROVISIONS

**§ 1**  
COMPETITION Rulebook defines the principles of work of competitors of IAM, trainers of IAM, and their accompanists. Define procedures for their qualification and classification at competitions and championships, their behaviour before, during and after competitions.

**§ 2**  
The Competition Rulebook is a part of the competition rule-system of IAM which include formal rules of the Articles of Association of IAM, and rules of judging too.

**§ 3**  
The main acts of the trial in majorette dancing in IAM are: Competition Rulebook, Judges Rulebook and Code of Judges and Delegates. These three acts have the same power.

## II. ORGANIZATIONAL STRUCTURE

**§ 4**  
In accordance with the provisions of the Articles of Association of Nemzetközi Mazsorett-Sport Szövetség (International Association of Majorette-Sport/ IAM), **Competitors' Committee- IAM performs the following tasks:**

- Introduction and annually overview of Competition Rulebook
- Preparation for modifications, submitting for Management Board of IAM
- Categorization of competitions
- Organization and execution of seminars for trainers
- Analysis of competitions/ championships

## III. RIGHTS AND OBLIGATIONS OF MEMBERS OF THE COMPETITORS' COMMITTEE- IAM

**§. 5**  
**Obligations for CC- members-IAM are:**

- Annual meeting of Competitors' Committee takes place after the European Championship of Majorette-Sport, at the latest date of 15th October. For preparing and annually overview of Competition Rulebook – IAM.
- To attend every year at regular committee-meeting, with preparatory work at home, in accordance with aim of national association and IAM too.
- The person, who is in charge of updating the Competition Rulebook- IAM, is current Chair of Competitors' Committee
- Deadline to finish updated edition of CR is 30 days after the annual meeting of CC

**§ 6**  
**CC-Members lose their rights if:**

- Don't attend on the event for which he/she was appointed, or fail to report justifiable absence timely to the Chair of Competitors' Committee
- membership of the chosen nations obtained for a period of 4 years

## IV. DELEGATION OF CC- members

**§ 7**  
**In every four years** each IAM- members have the right to delegate 1 person- as their national representative- to Competitors' Committee. The committee works with 5 members.  
If national association is not satisfied with the work of its nominee, recalls and sets new person in place.  
If a committee-member country doesn't perform his duties for a calendar year, Management Board of IAM may appoint a new member to replace.

**§ 8**  
Members of Competitors' Committee should get total costs of travelling (cheapest solution calculated), accommodation and meal for 1 day, once a year for annual meeting, paid by IAM, at the end of the meeting.

## **V. RULES OF COMPETITORS, TRAINERS AND ACCOMPANIES**

## **1. Sections of competition**

1. BATON Section (BAT)
2. POMPON Section (POM)
3. MIXTURE Section (MIX)
4. BATONFLAG Section (FLAG)
5. SHOW Section (SHOW)
6. DRUMMERS Section (DRUM)
7. BATON MARCHING IMPROVISATION Section (BMI)

## **2. Equipment**

### **2.1. BATON section – abbrev. BAT**

- One or two batons per one majorette
- Two –baton solo discipline for senior girls
- Solo man category, in senior age, with 1 baton
- No other equipment (scarves etc.) is allowed in BAT competition programme

### **2.2. POMPON section – abbrev. POM**

- Two basic pieces of pompon per one competitor
- In the course of competition performance, a pompon can be exchanged for a one of a different colour
- Additional equipment, however, cannot be placed in the competition area or next to it

### **2.3. MIXTURE section – abbrev. MIX**

- Stage choreography for mini-formations (4-7 members) and teams (8-25 members)
- In one performance a combination of 2 different equipment must be used
  - BAT and POM
  - BAT and FLAG
  - POM and FLAG
- The equipment should be used in a balanced ratio of BAT: POM or BAT: FLAG or POM: FLAG
- Required time period of using of 1-1 equipment is about 50-50 %. A different time ratio is penalised
- They must work all the time with both types of equipment, an exchange of different types of equipment is required between the members of the formation
- The norms of the Field” C „– work with equipment are still valid for the evaluation of contact with both equipment
- Rating of equipment-technique is on the basis of „C“-field
- The required elements are always determined by the two used equipment (in case of mix BAT and POM, all compulsory elements of BAT and POM are required, in case of BAT and FLAG no elements of POM are required, etc.)
- In case of competitors are in odd numbers, captain is not obliged to change equipment

#### **Mini Mix**

- choreography must contains the essential elements of both used equipment, regarding the materials of movement (body technique), and also equipment technique
- It is optional, which of the POM required choreographic elements are used (wave or picture or lifting)
- In case of baton or flag the nature of the throw(s) and quantity of exchanges are also optional
- At the course of rating a bigger amount, higher quality and more variation of the above-mentioned items are advantages
- In combination BAT and FLAG or POM and FLAG they may start maximum 3 boys, however girls should be more

#### **2.4. BATONFLAG section – abbrev. FLAG**

- Flag can be one- (baton 70-80 cm long) or two ended
- The length of two ended flag is not limited
- Longer flags can also be used, which size is not limited
- 30 % of the team or miniformation can use a bigger flag in choreographies
- No other equipment is allowed in the FLAG competition programme
- Stage choreography for mini-formations (4-7 members) and teams (8-25 members)
- In FLAG mini formation they may start maximum 3 boys

#### **2.5. SHOW-MAJORETTE section - abbrev. SHOW**

- Stage choreography only for group
- The choreography must have a title, which expresses its theme (mini-story). Missing title is considered a flaw
- Title should be indicated in the scoring sheet for jurors and announced for the audience  
The theme should be expressed by:
  - music
  - costumes and make-up
  - choreography
  - equipment
- The following situations are especially considered a flaw or a mistake:
  - When equipment do not correspond to the age of competitors
  - When equipment do not correspond to the theme
  - When equipment do not serve any specific purpose and there are too many of them
- Equipment in SHOW
  - In SHOW as equipment are considered all the objects which the competitors work with one- or two- or both hands, make different elements with it- when expressing the theme through their movements
  - The choreography must always be performed with the equipment- means the total period of time they have to be carried out and used -it cannot be just a dance choreography without equipment
- It is possible to use any equipment, however using baton , batonflag or pompon is prohibited
- The number of used equipment is not strictly stated. What is evaluated, however, is the diversity of the used equipment and how it relates to the theme and choreography – and unnecessary equipment which is used only for a short time can be classified as a flaw.
- During the SHOW performance placing equipment on the floor is allowed only in order to exchange them
- Replaced equipment cannot be left on the stage at the end of choreography
- Before the actual performance, nothing cannot be placed inside of the competition area

##### **2.5.1. Decorations, scene and props in SHOW**

- Scene, decoration, props must not be used
- When choreography doesn't correspond to expectations above, technical judge penalises

#### **2.6. DRUMMERS section – abbrev. DRUM**

- **Groups:** 8-25 people
  - Boys are allowed to participate in the following proportions:
    - 8 -12 people – 1 boy
    - 13-17 people – 2 boys
    - 18-22 people – 3 boys
    - 23-25 people - 4 boys
- **Age Categories:**
  - Juniors - from 12 to 14
  - Seniors – 15 years and older

- **Age Restrictions:**
  - In the juniors category it is allowed for up to 20% of the participants to be from the higher age category. The age of the participants from the senior category should not be over two years older the maximum age of the junior category (the maximum age is **16**)
  - Limit of the participation of seniors in the juniors category:
    - 8-12 juniors     2 seniors
    - 13-17 juniors    3 seniors
    - 18-22 juniors    4 seniors
    - 22-25 juniors    5 seniors
- The choreography on the podium is reserved for groups of majorettes
- One drum (possibly in a different configuration) for each of the majorettes
- Two drumsticks for each majorette
- It is allowed to have extra drumsticks to replace the originals in case they fall during a performance (they should be placed either in a special pouch that attaches to the belt or the boot of the majorettes)
- It is allowed to use additional props (for example a Drum-Major, flags, etc.) for the captain. But additional props cannot be put on the podium during the performance.
- The drum should be in a suspended position during the performance. It is not allowed to place the drum on the podium and perform a dance without the drum.
- The entry and exit of the scene should be done without music and drum accompaniment.
- Before the beginning of the composition the participants have to stand in the 'stop figure'. After the composition, they have to stand in the 'stop position' as well.
- The participants are not allowed to be in a static position during the time of the performance. The participants have to move constantly and the same time perform on the drums.
- During the time of the performance there has to be a rhythmic drum pattern, twirling, dance combinations and marching.
- Musical Accompaniment - Any
- It is possible for the group to perform without musical accompaniment. In this case, the music is drum rolls, performed by members of the group
- The costumes and make up have to be corresponding to the nature and theme of the musical composition.

### ***2.7. BATON MARCHING IMPROVISATION section – abbrev. BMI***

- Competition route: 100 metres long, width can be changeable from 2 to 6 metres. Route can have up to 4 bends and 4 narrowing
- Protective zone is 2 metres along the side lines and additional space behind the finish line for the conclusion of marching
- Time: is not ordered, it corresponds with the music
- Music: group will chose its music by the lot from 10 music. The CC make the collection of 10 music for every age category

### ***Structure of the performance***

- preparation on start
- marching
- passing the finishing line
- final position, stop figure

### ***Commencement of the marching***

- coming of the group
  - starting group stands prepared in front of the starting line
  - further groups must not stand immediately behind it and disturb competition performance by warming up
- time measurement
  - the duration of parade marching is measured since the moment when accompanying music starts playing



- Stepping over the starting line earlier is penalized

### ***Parade marching performance***

#### a) discipline character

- marching realization, mainly with advance step
- in baton discipline- parade marching majorette steps (marching) should be dominant
- basic element, e.g. marching step should be performed always in the direction of marching movement
- technique and step technique have to comply with music and express correctly the discipline character
- elements of floor exercise are not allowed during the parade marching with baton
- competitors respond to commands of the main majorette (captain)

#### b) cruising

- parade marching has to have a balanced pace during whole competition route, it is not allowed to use long jumps in order to „close the gap“
- stopping and performing the choreography on the spot is not allowed
- a short stopping or movement in opposite direction is allowed only to change a shape, pattern

#### c) step technique

- the step has to comply with rhythm and beat of the music
- various national schools (styles and interpretations) are respected for knee raising, the height of raising the knees or heels (stretching legs backward) is not decisive, however, the knee raising has to be balanced on both sides
- the knees have to be released during the step, ankles and insteps controlled, so that the step is soft and smooth
- soles have to be laid parallel, treading on tips or pads of soles

### ***Conclusion of parade marching***

- going through the whole route
  - the group has to come through whole competition route and leave it behind the finishing line
  - if whole group or some competitors remain on the route, it is considered to be an imperfection of choreography or incorrect execution,
- time measurement
  - Time measurement is terminated by the moment of group stopping behind the finishing line, competitors take up the final position and the music for competition composition finishes.
  - decisive moment is stopping of the final position
- termination of parade marching
  - the parade marching is terminated by the moment of group stopping behind the finishing line and turning back, towards spectators and jury
  - discrepancy between the end of music and termination of parade marching is considered to be a mistake of choreography

### ***2.8. Other props in all sections***

- Other props are mascots, flags, banners, boards with the name of the competitors, city, state, sponsor, eventually other objects that are not a part of the competition performance
- None of these props must be placed in the route of the marching parade, in the competition area or in their protective zones. They can be placed only in the spectator zone. But even there they must not interfere with the competition performance or obstruct the view of the jurors. If such a case occurs, the result will be the penalization of the competing formation.

### ***2.9. Equipment in all sections***

- basically one or two equipment per majorette
- In POM section equipment must not be put down, except favour of the safety of lifting or movement element or if make quick exchanges
- contact with equipment in the course of choreography
- in the course of the choreography it is permitted when one or more competitors have 2 or more pieces of

equipment at the expense of their partners, if such situation is only temporary and if the competitors really manipulate this equipment, not just hold it

- baton is always connected with competitor, must not put it on the floor
- contact with equipment at the conclusion of choreography
- the competitors have to conclude the choreography that they hold the equipment or are in contact with it with some part of body

### **3. Competition participants**

#### **3.1. Groups**

- 8 -25 members
- Only girls may participate in BAT section
- In POM, MIX, FLAG and SHOW section if a group has more than 12 members, 1/6 of them may be boys
- In DRUM: maximum 4 boys, see 2.6 point

#### **3.2. Solo-formations**

- Solo only for girls and senior men
- Duo or trio only for girls
- Mini formation 4 – 7 persons in MIX and FLAG mini formation they may start maximum 3 boys

### **4. Age categories**

- cadets – age of 8 – 11 years
- juniors – age of 12 – 14 years
- seniors – age of 15 years and more (in DRUM: 15-16 years)  
To determine the age, the current year is designated

#### **4.1. Age in solo-formations**

In solo- formations (solo, duo-trio and miniformation) the age of the competitors must comply with the relevant age category. The same majorette can compete only once in each discipline (e.g. solo, duo-trio, mini with BAT equipment.)

#### **4.2. Age in groups**

In case of groups, the age of the competitors must comply with the relevant age category with the following discount: for cadets and juniors, the 20% rate of **older** majorettes in one group is allowed.

In JUNIOR DRUM: The age of the participants from the senior category should not be over two years older the maximum age of the junior category (the maximum age is 16)

The *responsibility* about keeping rule of 20% belongs to organiser of competition on national level; In case of international competitions the *president of national association*, who signs and sends the national nomination.

The number of group- members and the limit for the older ones are as follows:

- 8 - 12 members, number of older ones allowed = 2
- 13 - 17 members, number of older ones allowed = 3
- 18 - 22 members, number of older ones allowed = 4
- 23 - 25 members, number of older ones allowed = 5

*If the age limit is exceeded:*

- the group can register and compete in the category for the oldest members
- group can change the number of majorettes

The number of younger members in the group is not limited.

A competitor can be younger and older by one age category

- cadets from 6
- juniors 8-11 years

- seniors 12-14 years

The age- composition of a group can affect the overall impression and compactness.

#### **4.3. Subgroup:**

In case of teams at least 4 persons means a subgroup, in case of miniformation at least 2 persons means a subgroup in all age category.

### **5. Disciplines within the competition**

#### **5.1. Groups**

##### **5.1.1. BAT and POM parade marching**

- Competition route: 100 metres long, 6 metres wide. Route can have up to 4 bends.
- Protective zone is 2 metres along the side lines and additional space behind the finish line for the conclusion of marching
- Time: 3 minutes maximum

##### **5.1.2. Stage formation BAT, POM, MIX, FLAG, SHOW, DRUM**

- Stage: 12x12 metres.
- Protective zone is 2 metres along the side lines of all the sides of stage
- Time: Between 2:30 and 3:00 minutes (excluding time for entrance and exit)

##### **5.1.3. Combination of parade marching + stage in BAT and POM groups**

- Every competing BAT and POM group must do the parade marching and stage choreography Parade marching and stage choreography must be performed by the same competitors
- For organizational and technical reasons, one of the disciplines can be cancelled and the results will then be calculated as for a completed discipline

##### **5.1.4. Bat marching improvisation**

- Competition route: 100 metres long, wide can be changeable from 2 to 6 metres. Route can have up to 4 bends and 4 narrowing.
- Time: is not ordered, it corresponds with the music
- Music: group will chose its music by the drawing from 10 music

#### **5.2. Solo-formations**

- Solo BAT, POM
- Solo with 2 batons (2BAT) for senior girls
- Duo-trio BAT, POM
- Mini formation: BAT, POM, MIX, FLAG
- Solo man category, in senior age, with 1 baton

Stage choreography:

- stage: 12x12 metres
- the protective zone is 2 metres along the side lines of all sides of the stage
- time: between 1:15 and 1:30 minutes (not including time for entrance and exit)

## **6. Parade marching**

### **6.1. Structure of the performance**

1. preparation on start
2. marching
3. passing the finish line
4. final position, stop figure

### **6.2. Commencement of the marching**

#### **a) coming of the group**

- starting group stands prepared in front of the starting line
- further groups must not stand immediately behind it and disturb competition performance by warming up

#### **b) time measurement**

- the duration of parade marching is measured since the moment when accompanying music starts playing
- Stepping over the starting line before is penalized.

### **6.3. Parade marching performance**

#### **a) discipline character**

- marching realization, mainly with advance step
- in baton discipline- parade marching majorette steps (marching) should be dominant
- basic element, e.g. marching step should be performed always in the direction of marching movement technique and step technique have to comply with music and express correctly the discipline character
- elements of floor exercise are not allowed during the parade marching with baton

#### **b) cruising**

- parade marching has to have a balanced pace during whole competition route, it is not allowed to use long jumps in order to „close the gap“
- stopping and performing the choreography on the spot is not allowed
- a short stopping or movement in opposite direction is allowed only to change a shape, pattern

#### **c) step technique**

- the step has to comply with rhythm and beat of the music
- various national schools (styles and interpretations) are respected for knee raising, the height of raising the knees or heels (stretching legs backward) is not decisive, however, the knee raising has to be balanced on both sides
- the knees have to be released during the step, ankles and insteps controlled, so that the step is soft and smooth
- soles have to be laid parallel, treading on tips or pads of soles

### **6.4. Conclusion of parade marching**

#### **a) going through the whole route**

- the group has to come through whole competition route and leave it behind the finishing line
- if whole group or some competitors remain on the route, it is considered to be an imperfection of choreography or incorrect execution,

#### **b) time measurement**

- Time measurement is terminated by the moment of group stopping behind the finishing line, competitors take up the final position and the music for competition composition finishes.
- decisive moment is stopping of the final position

#### **c) termination of parade marching**

- the parade marching is terminated by the moment of group stopping behind the finishing line and turning back, towards spectators and jury
- discrepancy between the end of music and termination of parade marching is considered to be a mistake of choreography

## **7. Stage choreography**

### **7.1. Composition of competition performance**

1. coming without music, always when announced by speaker
2. stopping, opening position (stop figure)
3. competition program
4. stopping, end of music, final position (stop figure)
5. leaving (without music)

### **7.2. Coming for stage**

#### **a) characterization of coming**

- Competitors can come to the area of performance only after being announced by the announcer.

#### **b) Penalization for ahead of time coming.**

- the coming is performed without musical (acoustic) accompaniment
- it has to be short, quick and simple; it serves only for taking up the starting position for performance
- it must not be a further „small choreography“
- the coming is terminated by the stopping of competitors, it has to be distinctly separated from the competition program
- Taking up the basic waiting position before the choreography itself is considered to be a greeting, it may be dealing also with military salute, dance bow, bow of head, movement of arm, etc.

#### **c) time measurement at the start**

- time of the stage choreography is measured without the time for coming
- Time measurement of the stage choreography is commenced at the moment of the beginning of accompanying music.

### **7.3. Performance of stage choreography**

#### **a) characterization**

- the choreographic composition with baton has to include a sequence of bars with majorette step, different kind of dance steps may include a higher proportion
- music for performance must end simultaneously with the end of choreography, it must not continue, without interruption, as an accompaniment for leaving
- the conclusion of choreography has to correspond perfectly with the conclusion of music discrepancy of music and conclusion of program is considered to be a imperfection of choreography
- competition choreography is terminated by the stopping of competitors and taking up the final position, and it has to be clearly separated (from the point of view of movement and also music) from the leaving
- Final position may include military salute, dance bow, bow of head, motion of arm etc.

#### **b) inclusion of dancing and gymnastic and floor exercises elements**

- the composition may include components and motifs of social or folkloric dancing, if they correspond with the character of music
- gymnastic elements and floor exercises elements may be included in the program, if they are performed without disturbing the program smoothness, if they are not performed to be an end in itself, but in the connection with an element, with equipment, with shapes and patterns
- if gymnastic or floor exercises elements are performed only by several competitors in a group or solo formation, other members must not be in a static, waiting position
- elements of floor exercise, lifting of competitors in baton choreography is permitted only as an element of final pose at the conclusion of the program

#### **c) time measurement at the end**

- time measurement ends, as soon as the competitors take up their final position and music for competition program ends
- discrepancy between the end of music and termination of program is considered to be a mistake of choreography

#### **d) Leaving the stage**

- Leaving the stage must be without music (acoustic) accompaniment. leaving with music is penalised
- the leaving has to be short, quick and simple; it serves only for leaving the competition area it must not be a

further „small choreography“

## **8. Required parts in POM section**

### **8.1. Cadet**

In stage choreography required to perform:

- 3 elements of floor exercise using the attached list
- Body throwing is prohibited. Waist level lifting is allowed

### **8.2. Junior and senior**

- Both in parade marching and stage choreography required to perform:
  - 3 elements of floor exercise using the attached list
  - one moving combination of 2 different elements in junior
  - one moving combination of 3 different elements in senior
  - „combination” can contains maximum 3 elements
- lifting or (body)-throwing and/ or pyramid,
  - 2 times for team, 1 time for minifformation (4 sec) on stage
  - in parade marching once
  - with the help of two or more companions at shoulder level for juniors
  - high lifting is accepted only in senior age with the help of two or more companions
  - Maximizes the high lift: retain control of up to two levels, the 2nd level begins on the base's palm while the base's arms are held high
  - Three-levelled pyramid is prohibited
  - The choreographer must use a rescue- member for high lifting- missing safety person is penalised
- The trainer has full responsibility of accidents and injuries during trainings and competition program

### **8.3. In all age categories**

POM stage discipline:

- All kind of elements of floor exercise are allowed
- Only correctly performed items can be accepted
- Excellent quality of equipment necessary (fallen pieces are penalised)
- Pompon must not be put down, except in favour of the safety of lifting and-movement elements or quick changes of equipment
- Pompon must move all the time
- Pompon choreography:
  - Dance-forms at least 50 %of performance (elements of floor exercise cannot be longer, than 30% of time) - it's dance-sport!
  - Used dance technique of performance must be clearly visible and used
  - Some kind of Pictures/ shapes created from pompons
  - Snake/ Wave with joint pompons
    - at least 2 times for teams
    - once for minifformation  
connected with music (rapid development, accurate implementation)
  - the wave and picture are not required elements of the POM duo/trio category

## **9. Evaluation criteria**

- Criteria for evaluation and awarding points are defined, so the juror has to evaluate and award the points for all the substantial attributes of the competition choreography that is being performed
- Essential for awarding the points is the composition of choreography and how it is performed
- Awarding the points must be based on the mistakes, faults and also positive aspects that are observed
- If there is any doubt, the decision is in favour of the competitors

## **Characterization of criteria within the A field**

### **9.1. CHOREOGRAPHY, COMPOSITION**

When juror assesses expectations and group performance of choreography, he takes into account the size of the group. Only size of the group is not a reason for low or high remuneration.

#### **9.1.1. Variety and diversity**

##### **9.1.1.1. Diversity of elements**

A juror assesses:

- Selection and diversity of elements, patterns and shapes (circles, squares, rows, lines, diagonals etc.)
- changes in shapes and patterns
- utilization of dancing and gymnastic components
- if the elements, shapes and patterns are executed by all competitors in the same way, or in different ways in subgroups
- originality

##### **9.1.1.2. Diversity in area utilization**

- From choreographic point of view, the program has to be composed so that whole competition area is utilized.

A juror assesses the utilization of:

- various directions (forwards, backwards, sideward)
- various trajectories (straight line, curved line, wavy line, spiral, broken line) moving patterns

##### **9.1.1.3. Diversity in pace**

- Monotonous, unchanging pace represents a choreographic imperfection. The competitors should not remain in the same formation, shape, or pattern too long (more than one musical motif).

A juror assesses:

- segmentation of the program according to musical phrases, frequency of variations after certain number of bars
- expression of music character, variability in dynamics and pace of choreography according to music
- diversity of pace, e.g. changing of fast and slow parts

### **9.1.2. Overall impression, expression**

A juror assesses:

- suitability of the music for the age category
- An effect of the age composition of the group.
- whether the structure of parade marching (start – marching – final position) was observed
- whether the structure of stage choreography (coming – stopping – program – stopping - leaving) was observed
- the level of co-operation among competitors in unified compact performance, in group execution
- the same technical perfection and motion maturity of all members – the program as a whole has to be executed lightly, its difficulty and effort must not be obvious, the choreography seems to be performed simply and with pleasure
- contact with spectators
- the expression has to remain in the sphere of sport, without overplay and affectation, not using theatrical expressions, facial gestures, pantomime, sing etc.; when assessing the expression, the aesthetic expression differs from mere visual impression
  - ❖ outfit (costume) -
  - ❖ suitability for category, character of equipment and discipline, character of music
  - ❖ Bat teams mustn't use trousers, seniors must wear boots for parade marching
  - ❖ hairstyle and make-up -
  - ❖ suitability for category, character of equipment and discipline, character of music
  - ❖ age balance or heterogeneity of a group or solo formation

### **9.1.3. Basic mistakes in choreography and its performance**

Repeated and collective mistakes subject to additional penalization after the performance is finished.

#### **a) Mistakes in composition:**



- Insufficient diversity and variety of the elements. The shapes are not sufficiently varied Monotonous pace
  - Insufficient area utilization (directions, routes)
  - One-sided twirling
  - Dancing performance lacks diversity
  - Too many elements of floor exercise
  - Use of forbidden elements of floor exercise in BAT groups not permitted pyramid or lifting
  - Not permitted type of trousers in BAT group
- b) **Mistakes in musical accompaniment:**
- music that is not appropriate for the age of competitors and for the discipline
  - Incongruous mixture of music, disharmonic sequence of musical motifs and individual sounds (horns, drumming, clattering, whistling, screeching sounds etc.)
  - when the music stops in the middle of the musical motif, violent interruption or stoppage of music or when the volume of music is gradually turned down until complete silence is reached
- c) **Character of parade marching is lost:**
- long choreography at a halt during the performance long choreography after reaching the finishing line long jumps and leaps in order to gain time marching backwards for too long
  - routines in BAT when competitor(s) is/are lifted or carried by other competitor(s)
  - excessive use of routines in POM when competitor(s) is/are lifted or carried by other competitor(s)
- d) **Character of stage choreography is lost:**
- entering the stage when music is already on opening position is missing
  - final position is missing, the competitors leave right after they finish their choreography leaving the stage when music is still on
  - leaving the stage too slowly, or employing additional choreography when leaving the stage
  - inclusion of elements of floor exercise BAT
- e) **Mistakes in performance:**
- imbalance and inaccuracy in lines, rows, circles, diagonals
  - wobbly pyramids (two-degree) the end of the music does not correspond with the end of the performance
  - the competitors do not reach the finish line
  - part of the choreography is performed outside the competition area (subgroup) lengthy
  - insufficient expression of the musical accompaniment through movements
  - interruption of the performance by competitors themselves – see also chapter on Course of the Competition, Repetition of the competition performances

#### **9.1.4. Bonification for choreography and its performance**

- The juror can award a bonus for every criterion individually:
  - original choreography, music or costume when working with the theme high accuracy, balance of the shapes and changes
  - impressive contact with the audience, excellent overall impression

## **Characterization of criteria within the B field**

### **9.2. MOVEMENT TECHNIQUE**

When juror awards rhythm coordination and synchrony, he takes into account how difficult the performance is concerning the size of the group. Only size of the group is not a reason for low or high remuneration

#### **9.2.1. Body technique and step technique**

Posture and rhythmic step represent principal features of aesthetic appeal of majorette sport. Especially following factors are decisive for their assessment:

- posture of trunk
- bent back, shoulders forward, movement in forward bend, stiffness are considered to be errors
- posture and movements of arms
- movement of arms out of rhythm, clenched fist, „limp“ arms during moves and turns, stretching forward arm over the level of shoulders are considered to be errors
- posture and movements of head
- unnatural head posture is considered to be a mistake (backward bend, sideward bend, forward bend with sight down to legs)
- step rhythm
- the step is connected to the rhythm of music; especially in parade marching the non-compliance with rhythm (march on right feet) is considered to be an incorrect execution
- execution of tread
- the tread should be executed over the tip or pad, the tread over heel is considered to be an incorrect execution, unless it is dealing with a dancing element
- position of soles
- the soles has to be parallel one to another, tips apart each other or towards each other during marching are considered to be an incorrect execution
- knee raising: various national schools (styles and interpretations) are respected for knee raising, the height of raising the knees or heels (stretching legs backward) is not decisive, knee raising has to be balanced on both sides, high raising of left leg and mere closing the right leg (limping) is incorrect, also uneven raising, accentuation of one foot
- rhythm of dancing elements
- the execution has to correspond to the nature of the dance, elements of gymnastic, floor exercise, rhythmical gymnastic, dance
- precision, extent and assuredness of execution, connection with an element, with equipment or with a change of shape, pattern

#### **9.2.2. Rhythmic co-ordination and synchrony**

The execution of the program by all competitors has to be connected with the music, so that the nature of movement of body and equipment has very accurate connection to the nature and rhythmic components of music accompaniment. Rhythmic co-ordination represents a perfect harmony of motion of all competitors with music, synchronous execution, group feeling of bars and motion in rhythm.

A juror assesses:

- expression of music via movement
- precision, distinctness and smoothness of changes in shapes and patterns compactness of moving patterns
- precision and link-up of movements during chain actions in speedy sequence and stop actions same continuity of movement at work with equipment, during equipment changes

#### **9.2.3. Basic mistakes in movement technique**

Repeated and collective mistakes can be included as additional penalizations after the performance is finished.

- a. Mistakes in body technique bad posture of the trunk
- b. bad posture and movement of the arms
- c. bad posture and movement of the head
- d. bad technique of steps
- e. Mistakes in performing elements of floor exercise – see Appendix 1. – Material of the majorette movement I.

f. Mistakes of coordination and synchronization

- falling out of the rhythm – steps or arm movements imprecision when performing the dance elements
- imprecision when performing chain elements in quick sequence
- the competitors do not stop moving at the same time in the stop position incompact and imprecise movement patterns
- the movement and music do not finish at the same time
- missing collective feeling of rhythm and beat, discordance between the movement of all the competitors and the music

**9.2.4. Bonification for movement technique**

- Juror can award a bonus for every criterion individually:
- perfect synchronisation and the movement of all competitors is sequenced
- elegant movement of all competitors during the performance

## Characterization of criteria within the C field

### 9.3. WORK WITH EQUIPMENT

Work with equipment defines the nature of majorette sport and its aesthetics. It is assessed taking into account the age category.

While the cadets should not present a full range of elements with baton, juniors and seniors must perform all types of elements in order to achieve the highest mark. Baton is always connected with competitor

Obligatory elements must be performed in baton solo, duo/trio also.

#### 9.3.1. Work with equipment – Baton (BAT)

Copyright: Szurominé Balogh Adrienn

#### Twirling levels - Baton

##### I. LEVEL dead baton

1. dead stick release slide
2. swing sway
3. lifting, lowering invert
4. arm- round Pretzel
5. Arm- holding, hand-holding, conducted arms

##### II. LEVEL

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

1. loop: Rh/lh vertical wrist twirl Rh/lh horizontal wrist twirl
2. figure 8
  - Rh/lh vertical figure 8
  - Rh/lh vertical reverse figure 8, Rh/lh horizontal figure 8
  - Rh/lh horizontal reverse figure 8 flourish whip
  - rh/lh flourish whip,
  - rh/lh reverse flourish, reverse whip

##### III. LEVEL

- Includes simple rotations like:
- 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...)
- Vertical rotation with drawing a circle in front of the body - with one hand („star“). It can be simple, fast, with turns, in all directions...
- Figures of low and simple floating of the baton with easy throw and easy catch (in one moment baton is not in contact with any part of the body)

**Aerials:** Low throw - below 2 m

Rotation of the baton in the air is not required

*Standard releases:*

- Open hand: either flat or vertical, right or left h
- Throw toss: releasing the baton for the ball or the tip- end

*Standard receptions:*

- Catching: Receiving the baton palm up
- Grabbing: Receiving the baton palm down
- Exchange:
  - vertical, horizontal
- variety of releases, catches

- with all members,
- time delays...

#### **IV. LEVEL**

- *Twirling between fingers vertically or horizontally, in front of the body, above the head*
- *Single rolls, simple combination of rolls, wraps*
- *Figures of high and hard floating of the baton with easy throw and easy catch (example: floating of the horizontal rotation or lanse)*
- *Figures of low and hard floating with hard throw or catch (underneath leg, behind back)*
- *Figures of simple and easy exchange of the batons between majorettes*
- *palm twirl*

##### **1. 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

##### **2. Wrap (Shoulder wrap, Leg wrap, Waist wrap, etc.)**

##### **3. Rolls**

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

- a.) hand rolls forward and reverse
- b.) elbow rolls forward and reverse
- c.) open arm roll

*Simple combination rolls:*

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

##### **4. Figures of high and hard floating of the baton with easy throw and easy catch**

High throw - over 2 m. Rotation of the baton in the air is required.

*Standard releases:*

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

*Standard receptions:*

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

##### **5. 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
- Under Arm: reception under arm

##### **6. Rotation on palm**

## **V. LEVEL**

**Includes very hard figures and rotations like:**

### **1. 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, Forward than reverse direction Spins)
- Aerials with 3- (release, spin, catch), 4 elements (release, spin, pose, catch) or with multi-combination (release, 2 spin, pose, catch)

### **2. High Aerials with hard release and catch**

High throw - over 2 m

#### • **Hard releases on the 5th level:**

- *Thumb flip:* The baton 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 baton 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 a baton.
- *flip = constant support of low floating rotation over the thumb*

### **3. Twirling with two batons – doing figure of at least third level with continuous twirl of both batons (not second dead baton)**

### **4. Combination of rolls - to merge 2 or more elements together (snake with layout, elbow-hand-hand-elbow, etc.)**

### **5. Continuous rolls - marked by without interruption in space, time or sequence, continuous repetition of the same roll (fish, 4- elbow, etc.)**

**9.3.1.1. OBLIGATORY ELEMENTS In equipment BAT**

***For Cadets 3 elements***

- 2 x simple, low throw 1x all members, 1 x minimum subgroup
- 1 x short distance exchange between all members
- using at least 5 different 1-2-3. levelled elements both left and right hands balanced

***For Juniors 4 elements***

- 2 x high throw without turn 1x all members, 1 x minimum subgroup
- 1 x high throw with spin (360) all members
- 1 x long distance exchange by throwing between all members
- using at least 7 different twirling elements from level I-IV, both left and right hands balanced
- twirling elements must be used from continuous twirl, in combinations, throwing done from continuous twirl

***For seniors 6 elements***

- 2 x high throw without turn 1x all members, 1 x minimum subgroup
- 2 x high throw with spin (360) 1x all members, 1x minimum subgroup
- 2 x long distance exchange by throwing (once between all members, once between minimum subgroups)
- using at least 7 different twirling elements (including level I-IV and flips) both left and right hands balanced
- twirling elements must be used in combinations, throwing done from continuous twirl, catching with continuous twirl

Missing obligatory elements are penalised.

### **9.3.2. Work with equipment- Baton-flag (FLAG)**

Copyright: Hungarian Majorette Association

#### ***Twirling levels - Flag***

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##### ***I. LEVEL***

1. dead-flag
2. dead stick release slide
3. swing sway
4. lifting, lowering invert
5. arm-round Pretzel
6. Arm-holding, hand-holding, conducted arms

##### ***II. LEVEL***

1. loop
  - Rh/lh vertical wrist twirl
  - Rh/lh horizontal wrist twirl
2. figure 8 holding ball-end
  - Rh/lh vertical figure 8
  - Rh/lh vertical reverse figure 8,
  - Rh/lh horizontal figure 8
  - Rh/lh horizontal reverse figure 8
3. flourish whip
  - rh/lh flourish whip,
  - rh/lh reverse flourish, reverse whip

##### ***III. LEVEL***

1. *Includes simple rotations like:*
2. „star“
3. *Figures of low and simple floating of the flag with easy throw and easy catch (in one moment baton is not in contact with any part of the body)*
4. Aerials:
  - Low throw - below 2 m. Rotation of the flag in the air is not required

##### *Standard releases:*

- Open hand: either flat or vertical, right or left hand
- Throw toss: releasing the flag for the ball

##### *Standard receptions:*

- Catching: Receiving the flag palm up
- Grabbing: Receiving the flag palm down

##### *Exchange: can be*

- vertical, horizontal
- variety of releases, catches
- with all members,
- time delays



IV. LEVEL

1. *Single rolls, simple combination of rolls, wraps*
2. *Figures of high and hard floating of the flag with easy throw and easy catch (example: floating of the horizontal rotation or lance)*
3. *Figures of low and hard floating with hard throw or catch (underneath leg, behind back) Figures of simple and easy exchange of the flags between majorettes*
4. *Wrap (Shoulder wrap, Leg wrap, Waist wrap...)*
5. *Rolls*
  - Single elements: One rotation of a flag at any part of the body. E.g.: hand, wrist, arm, elbow, neck, leg
  - hand rolls forward and reverse
  - elbow rolls forward and reverse
  - open arm roll
6. *Figures of high and hard floating of the flag with easy throw and easy catch*  
*High throw - over 2 m. Rotation of the flag in the air is required*

*Standard releases:*

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

*Standard receptions:*

- Catching: Receiving the flag palm up.
- Grabbing: Receiving the flag 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
- Under Arm: reception under arm

V. LEVEL

*Includes very hard figures and rotations like:*

1. **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 360o rotation. (Multiple Spin, Interrupted Spin, Reverse Direction Spins)
2. **Aerials with 3- (release, spin, catch), 4 elements (release, spin, pose, catch) or with multi- combination (release, 2 spin, pose, catch)**
3. **High Aerials with hard release and catch**  
High throw - over 2 m

*Hard releases on the 5th level:*

- Thumb flip: The flag turns over the thumb to leave the hand (executed from the centre of the closed flag either flat or vertical, right or left hand).
- Back hand flip: by using the wrist snap, releasing baton in reverse direction, 1 revolution, reception by palm facing upward.
- Thumb toss: releasing with thumb flip, more than 2 revolution in the air, while flag is opening
- 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 the flag.
4. **Twirling with two flags – doing figure of at least third level with continuous twirl of both flags**
  5. **Combination of rolls - to merge 2 or more elements together (elbow-hand-hand-elbow...)**
  6. **Continuous rolls**

**9.3.2.1. OBLIGATORY ELEMENTS in equipment FLAG**

**For Cadets 3 elements**

- 2 x simple, low throw 1x all members, 1 x minimum subgroup
- 1 x short distance exchange between all members
- using at least 5 different 1-2-3rd levelled elements both left and right hands balanced

**For Juniors 4 elements**

- 2 x high throw without turn 1x all members, 1 x minimum subgroup
- 1 x high throw with spin (360) all members
- 1 x long distance exchange by throwing between all members
- using at least 7 different twirling elements from level I-IV, both left and right hands balanced

**For seniors 6 elements**

- 2 x high throw without turn 1x all members, 1 x minimum subgroup
- 2 x high throw with spin (360) 1x all members, 1x minimum subgroup
- 2 x long distance exchange by throwing (once between all members, once between minimum subgroups)
- using at least 7 different twirling elements (including level I-IV and flip) both left and right hands balanced

### **9.3.3. Work with equipment - section of Drummers**

#### **A) Twirling**

##### **Level 1:**

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

##### **Level 2:**

- Simple throws with the drumsticks (the vertical "candle" and horizontal "balance beam")
- twirling the drumstick without throwing (separately with the right and left hand)

##### **Level 3:**

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

##### **Level 4:**

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

##### **Level 5:**

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

#### **9.3.3.1. OBLIGATORY ELEMENTS In equipment DRUM**

The ratio for the required elements during the execution of the performance:

- A rhythmic pattern by the Drummers - 50%
- Twirling – 20%
- Choreographic Composition– 30%

#### **For juniors (4 elements of twirling)**

- 2 x simple throws of the drumsticks (the whole group/*all members*,)
- 1 x throw with twirling of the stick (the whole group/*all members*,)
- 1 x throwing of the stick to each other (the whole group/*all members*,)

At the same time, use 4 rhythmic drum patterns and 4 dance compositions

All components must be used in combinations

#### **For seniors (6 elements of twirling):**

- 2 x throwing the drumsticks with a rotation (*all members*)
- 2 x throwing the drumsticks over their heads back to their partner ( 1 x *all members*, A1 *subgroup*)
- 1 x throwing the drumsticks to each other to the side in a circle (*all members*)
- 1 x throwing of a stick one hand while other hand plays drums (*all members*)

At the same time, use 6 rhythmic drum patterns and 7 dance compositions. All components must be used in combinations

#### **9.3.3.2. In the Jury of DRUM:**

There must be a drummer-musician present, who evaluates the execution of the rhythmic drum patterns. The ratings of this jury member are added to the average estimate of all the members of the jury.

In case additional elements are performed (more than what is required), the jury will evaluate the complexity and synchronism of these elements, giving 0.5 points for every additional twirling and the music judge will give 0.3 points for every additional rhythmic pattern. The loss of a drumstick is estimated at -0.2 points. The drumstick can be picked up or be left on the podium (using the extra) if its presence on the podium is not dangerous for the performers.

### **9.3.4. Selection, diversity and difficulty of elements**

A juror assess, to which extent the composition of program includes:

- a) twirling, specific twirling, other manipulation basic twirling, circles, swings, eights, tapping, sliding, shifting and winding around various parts of body, pushing and holding under knee, etc.
- b) position and involvement of hands, when arms are downward, sideward or upward,
- c) with both hands with passing the baton to the second hand,
- d) utilization of right and left hand
- e) utilization of other parts of body, winding, rolling around the waist, over calf, around neck
- f) throwing up and catching, exchanges of equipment
  - throwing of one baton or two batons, throwing without rotation, simple throwing up
  - vertical rotation, horizontal rotation, synchronized rotation (is considered to be a virtuosity), also the speed is assessed during the rotation
  - consequential or sequential execution, over a subgroup, between two majorettes, between sub-groups, during the changes of shape or pattern
  - exchange by means of lying to ground, exchange by handing over, exchange by throwing distance of competitors during the change, short distance-below do 2 m, long distance -over 2 m
  - height of throw and the way of catching, low throw - below 2 m, high throw - over 2 m, catching in front of body, behind body, under leg etc., the baton may be caught at its head or body execution with multiple spin, pirouette or other element during throw and flight of the equipment,
  - catching after spin, pirouette or other element
- g) cooperation and position of competitors
  - face to face, side to side, back to back, simultaneous execution by whole group or solo
  - formation, execution in quick sequence or during a change in shape, during moving pattern
  - involvement of connecting and accompanying elements – the composition of program should not
  - represent only a sequence of isolated elements with equipment, during execution of which
  - the competitors just wait for the equipment
  - the elements with equipment should be choreographically completed with movement, dance or gymnastic components on the beginning, end or in the course

### **9.3.5. Assuredness of execution**

A juror assesses:

- a. the influence of equipment fall to further program execution
  - disruption of group or individual execution
  - The extent of utilization of auxiliary dance elements (sidestep, knee band, forward bend, steps, drift from shape, etc.),
  - the equipment was picked up immediately after the fall, or it was picked up later or remained not picked up till the end of choreography
- b) Frequency of falls
  - isolated or repeated fall, individual or mass, the mistakes are made by individuals, subgroup or whole group
- c) Circumstances of fall
  - technically not managed element
  - extraordinary technical difficulty of the element performed
  - climate influences (wind, rain, cold, sun) or technical parameters of surroundings (slippery area, lighting)
  - the possibility to pick up the equipment in the case of fall on an elevated stage
- d) Picking up with assistance
  - other competitor(s) may hand it in co-operation; other competitors have to be members of the group, which just performs the competition choreography
- e) The equipment lost remains on competition area
  - Other competitor(s) may hand it in co-operation; other competitors have to be members of the group, which just performs the competition choreography
  - it can be passed by assistant to organizer, namely in such way, that he or she lays it on the edge of stage in the place, where it was found
  - the person handing the equipment must not wave it, roll it over the stage, run around the stage or in another way disturb the jury's field of vision

- it is tolerated, when an random spectator hands the equipment

### **9.3.6. Basic mistakes when working with equipment**

Repeated and collective mistakes subject to additional penalization after the performance is finished.

a) Mistakes in performance:

- Catching with side-step, knee-bend, forward bend
- Catching with change of the shape of formation – steps, run-out
- Different sequence of movement while manipulating and changing the equipment Incorrect position of the hand during the manipulation of equipment
- Loss of contact with the equipment – when the equipment is on the ground for too long (not instant picking up after falling)

b) Insufficient complexity

- low variety of manipulation, low diversity of elements, monotonous equipment incomplete repertoire of twirling and manipulations
- missing required elements

### **9.3.7. Bonification for work with equipment**

Awarded only when the elements are performed without mistakes performed by all groups or subgroups. Juror can award a bonus for every criterion individually.

- original, new element, new implementation of the element
- performance with multiple spins, with additional or linking element
- synchronized performance, perfect co-operation of all competitors in formation
- Originality and creativity in POM
- Perfect coordination between body and equipment in POM
- Coordination and fast composition and performing waves and pictures in pom
- Invisible change of pom-pom

## Characterization of criteria within the D field

### 9.4. TECHNICAL PENALIZATION

#### Not keeping the time

- For every second over the limit
- in parade marching over 3:00
- in stage choreography of groups below 2.30, over 3:00
- in stage choreography of solo-formations below 1.15, over 1:30

#### Penalized:

- every individual fall of the equipment
- disrupting the shape when retrieving fallen equipment (evaluated in section A – Choreography) equipment not retrieved until the end of performance, if it is not a case of a fall just before the finish of the performance
- using more other annoying equipment

#### Not penalized:

- the equipment leaves the competition area
- overstepping the stage area when retrieving the equipment
- when the equipment is handed over by another competitor or a non-competing person

#### Penalization for incorrect course of the competition

- Competitors are not ready for competition after it has been announced by the speaker
- Entering the stage before the speaker's announcement
- Using more other annoying equipment
- Music is not ready
- Transcription of music is low technical quality
- Performance interrupted by competitors Unauthorized music player, MC
- Unauthorized means of communication between competitors – whistle, counting out loud, sing etc.
- Unauthorized communication between leaders – giving instructions to competitors during performance
- incorrect costumes of bat teams
- missing boots in senior bat team
- If the program is inadequately in show: using stenography, props on the ground, incorrect using of BAT and POM
- crossing lines, overstepping competition area
- incoming / outgoing with music missing stop figure
- performance out of competition area
- missing compulsory elements
- parade marching: not crossing finish line by all members
- parade marching: stopping in front of jury, choreography in one place

See also „Judges' Rulebook"-IAM

## **VI. OTHERS**

### **1. Official persons of competition**

- 5-7 judges jurors (one of them Chief Judge)
- the Delegate
- competition secretary, PC operator
- linemen

### **2. Prizes for European Championship of Majorette-Sport and European Grand Prix of Majorette-Sport**

- In every category, equipment (and discipline by solo-formations) the prizes are given for:
- 1st place, Champion of Europe (ECM) , Champion of EGP, gold medallist
- 2nd place, silver medallist
- 3rd place, bronze medallist
- For teams: 1-2-3 cups, diploma; 4-5-6 diploma
- For soloists 1-2-3 medal, diploma; 4-5-6 diploma
- When there is the same number of points for more than one competitor, the prize is given to everybody who got the number of points
- In case a discipline does not contain minimum 3 competitors, they are classified by quality; class is based on the score: gold, silver and bronze diploma could be given
- On European Grand Prix the system is the same

### **3. Placement of jury**

- The jury is placed on the side of the marching route, or in front of the area where stage choreography is performed.
- Individual jurors can be placed alongside the marching route or around the area where stage choreography is performed.
- See the Appendix

### **4. Course of the competition**

- Clubs can compete on the European Championship only with choreographies which had progressed and are nominated from the National Championship- with responsibility for monitoring of the president of national association
- It is not allowed to change the music and the choreography, but specifying elements and minor modification are permitted to be made
- A club or team are not allowed to start with the same choreography twice on European Championships.
- Qualification quota for ECM is 95 pieces only for member-countries of IAM
- Decision about „free“-places- which are not filled by some members- is the authorization of organizer country
- The main organizer of ECM must discuss about quotas of competitors with national presidents

#### **4.1. Starting lists**

- Starting order is prepared by using of random number generator software
- The order for marching parade is firstly decided by lots
- Starting lists for stage choreography must be elaborated in reverse order  
See the Appendix 2. 3. Point 4. d)

#### **4.2. 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 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.)

#### **4.3. 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
- 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.

#### **4.4. Disruption / Interruption of competition**

- The following is considered an interruption of the competition and unfair behaviour 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 chief judge can disqualify all the competitors of the club that caused the interruption and annul their results, which can also be done summarily.

#### **4.5. Behaviour of jurors**

- During the competition, e.g. in the course of competition performances, the breaks among competition performances and after termination of individual competition performances, juror must not communicate with choreographers, assistants and competitors. Delegate keeps contact.

#### **4.6. 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.

#### **4.7. 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.

#### **4.8. 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.

#### **4.9. 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.

#### **4.10. 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.

#### **4.11. 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 the latest time: before the final ceremony organiser must give printed results to national presidents.
- After the competition organiser must send jury's scores, with judges' names on, by e-mail to all participated national associations. Publication of results with scores - after announcements of results- during the competition is required too
- The points as announced cannot be changed, with the exception of a mistake by speaker or recorder and a protest accepted

#### **4.12. Protests, objections**

- Protests against the assessment, marks and jury verdict are not allowable
- Other protests can be made in 60 minutes after the competition performance, but at the latest 10 minutes before declaration of result.
- Fee of every protestation is 50 euro. This amount shall be deposited at the delegate.
- Protest can be given against such competitor, which they are meant, namely because of:
  - a) non-compliance with age limit
  - b) different composition of the group during parade marching and stage choreography
  - c) not permitted utilization of props
- Such protests are made by a leader of group or solo formation or his authorized representative to the delegate-
- The information on making a protest and its settlement is announced in public
- The protests are attended by the delegate, who consult the matter with judges.
- If a protest is find to be entitled, the chief judge 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.

## **5. Music for competition programs**

### **5.1. 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

### **5.2. Audio media**

- Music is played back from audio format compact disks (CD) , or portable pendrive
- Utilization of live music (own orchestra) is possible only when approved by organizers, however the orchestra must not march together with a group during marching parade, it has to stand on a spot

### **5.3. 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 song
- 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

#### **5.4. 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

### **6. Costumes, outfit of competitors**

#### **6.1. Generally**

- The costumes of competitors, their hairstyle and make-up should correspond with the age category, character of musical accompaniment and the equipment used.
- 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.
- In style creations the juror can evaluate aesthetic impression and appropriateness of costumes, hairstyles or make-up for each age group and music.

#### **6.2. Costumes in BAT and DRUM section**

- Transparent materials such as lace, skin nylon etc. without under layer are not allowed on the blouse.
- They must include some elements of traditional majorette clothing
- Individual modifications, various folk motifs, elements taken from national folk costume are allowed
- 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
- In the BAT section 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
- Appropriateness and aesthetic impression is always evaluated in overall impression criterion
- For solo man category costume: required man- like, no make up

#### **In BAT team choreographies**

- Boots are obligatory for senior baton teams, offered for juniors and cadets
- not trousers are allowed
- dress: can be sleeveless, but chest-, belly- and back covered with costume
- some cap-imitation on the head is required, headdress matching with costumes is accepted
- inappropriate costume causes penalization

#### **6.3. Costume in POM, MIX, FLAG, SHOW section**

- The nature of pom-pom disciplines allows the use of any costume, outfits of show type, disco dance type etc.
- The costume may, but does not have to, include elements of traditional majorette clothing. Determinate by music, dance style and the theme

#### **6.4. Hairstyle and make-up**

- They must be appropriate to the age of competitors and character of the performance.
- Unified hairstyle and make-up contribute to the overall aesthetic impression.

### **7. Video records of competition**

Choreographies on European Championships, and international competitions can be made only for your own use. Video tapes about other groups can be made also for your own use, public viewing- except for official IAM training- and subject

to the Internet, only with permission of the group is allowed