



NBTA JUDGES MANUAL



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Table of Contents

1. OBJECTIVES	2
2. NBTA JUDGES CREED	2
3. JUDGES CODE OF ETHICS.....	2
4. The Judging Process	3
5. SKILLS RELATED TO THE JUDGING PROCESS	5
6. EVENTS	6
7. THE SOLO ONE BATON EVENT.....	7
8. Miss College Majorette of America Twirling.....	11
9. X STRUT	13
10. MODELING	19
11. MULTIPLE BATONS - 2 BATON.....	22
12. MULTIPLE BATONS - 3 BATON.....	28
13. RHYTHMIC TWIRL	30
14. SHOW TWIRL	33
15. PAIRS (DUET) & TRIO.....	36
16. COLLEGIATE SOLO.....	39
17. DOWN FIELD PERFORMANCE	42
18. COLLEGIATE LINE PREGAME PRIDE AND TRADITION ROUTINE	43
19. TWIRLING TEAM.....	46
20. DANCE TWIRL TEAM.....	52
21. HALFTIME SHOW POM PON TEAM.....	57
22. HALFTIME SHOW TWIRL TEAM.....	61
23. TWIRLING CORPS	65
24. TWIRLING CORPS WITH PROPS (Show Corps) SHOW CORPS/TWIRLING CORPS WITH PROPS and/or SCENERY	70
25. PARADE CORPS.....	73
26. Appendix	78
27. NBTA JUDGES CONTRACT	81

NBTA International Judges Manual

NBTA competitions are open to all competitors regardless of race, creed, color, sex, competitive status, affiliation, or marital status.

1. OBJECTIVES

- To facilitate the training and ongoing education of NBTA Judges present and future with continued support and development from NBTA USA.
- To promote consistency with regard to expectations within events, scoring, and placement.
- Most importantly, *for our officiating process to represent the sport of baton with the highest degree of professionalism and integrity.*

2. NBTA JUDGES CREED

As a judge for NBTA, I am committed to exhibiting the highest level of professionalism, respecting my obligations to each athlete I evaluate.

I promise to fulfil my duties with pride and honor in keeping with the long-standing legacy of our NBTA traditions which state that winning is participating.

I will, at all times, make my decisions based on complete fairness without bias or prejudice and always be aware that my results will not only shape the future of the athletes I judge, but also our sport in general.

3. JUDGES CODE OF ETHICS

- Judges are to perform their duties fairly, without prejudice, and to rise above personal interests. Judge each performance before you with an open mind without regard or reference to reputation, or prior performances. Judges have a moral and ethical responsibility to each athlete. Athletes need to know that when they take the competition floor, they are being adjudicated with the highest possible level of commitment and integrity.
- A judge's obligation is complete impartiality; therefore, a judge should remove themselves for any of the following reasons:
 - personal connection
 - former student or groups within the past 2 years
 - private lessons given within the past 2 years
 - has provided choreography for any program/discipline
 - clinic or invitational teaching is exempt
 - current student
 - family member

- Any questionable affiliation
- Avoid interaction with the contestants, parents, and coaches at competitions; your interaction could be misconstrued.

It is understood that in small twirling communities with limited judging resources, exceptions may be granted for open competitions by the contest director with regard to the above specifications. Common sense prevails.

- **Contest Responsibilities and Guidelines**

- Before the event, alert the contest director to any division you should not judge. If possible, share any conflicts with the contest director prior to the lane line-up being finalized.
- Dress in a professional manner (business casual attire)
- Be punctual: arrive at contests or official judges' meetings on time.
- Bring all needed supplies: pens, stopwatch, copy of current NBTA rules, and master sheets if needed.
- Stay up to date on changes and revisions to NBTA rules and procedures. Reviewing the rules prior to the competition is recommended.
- Execute duties with efficiency
- Watch the entire performance without taking your eyes off the athlete(s)
- Stress to clerks that comments and results are confidential and not to be shared under any circumstances. Avoid making personal comments to your clerk.
- Check your score sheets. Make sure the scores on your master agree with the score sheet. Check comments for accuracy and spelling.
- When correcting an error on a score sheet, be sure to initial the correction and correct the score on the master sheet as well. (Note: Master sheets should be kept for one year following the competition in order to remain accountable for all results and places. Be sure to note on your master if a first place was protected.)
- Be aware that your body language and facial expressions are subject to interpretation by parents, coaches, and athletes. Your demeanor should be professional at all times.
- Judges decisions are final. Endeavor to resolve inquiries tactfully, fairly, and without prejudice. If asked to clarify a result, remain calm and explain your results in a professional manner. If someone is unpleasant, refer them to the contest director immediately. Stop the conversation.
- Respect your fellow judges; avoid making critical or confrontational statements
- *As a judge, the image you present reflects on the contest, the director, and NBTA USA, whether you are sitting behind the table, in the breakfast room, at dinner, etc. It is important to dress and conduct yourself professionally at all times. Alcohol consumption, if any, should be in moderation.*
- Do not post personal comments about contestants and other judges on social media

4. The Judging Process

Decisions have consequences. Remember what is rewarded is often imitated and perpetuated.

- **Utilizing the Scale of Proficiency**

The scale of proficiency is the tool that enables a judge to rate each area of an athlete's performance on a universal standard. It provides a method to maintain consistency during the judging process.

A judge determines a level of proficiency for each caption of the score sheet and then calculates the combined score. Penalties are subtracted from that total to provide an overall score.

There is a relative value range of scores for each caption at every level:

0-12.9 for novice

13-14.9 for beginner

15-16.9 for intermediate

17-18.9 for advanced

19+ for Superior

Note: A score of 10 and below is the scoring scale that judges reserve for scoring areas that are very weak with regard to content or execution.

The relative value range provides a wide range of possibilities within each level and helps judges adhere to an overall standard for each caption.

- **Caption Scoring**

By design, the score sheet includes five captions that are specific to the areas of consideration. This allows the judge to score proficiency in each caption rather than arriving at a result based on an overall impression. A judge should comprehend the composition of the entire routine (choreography) while at the same time weighing the merits of its components. The routine must be evaluated as a whole while simultaneously recognizing the value of the parts making up the complete performance. A good judge recognizes what was included in the routine; a great judge knows what was missing.

- **Evaluating Technical Excellence**

Our sport relies on technical excellence to ensure proficiency and the safety of our athletes as well as enhancing the aesthetic value of our sport.

Technical excellence is expected at all levels, whether the athlete is executing beginner or elite material. It is only through the development of technical proficiency at each level that the athlete can progress successfully to the next higher level.

The development and integration of baton work and body movements are required to achieve technical excellence; one element alone does not constitute technical excellence. Baton proficiency should include proper releases, accurate placement, defined patterns, and consistent speed executed with smoothness and follow through. Integrated body movements should demonstrate technique and control

through good balance, posture, correct body lines, proper spin technique, etc. A cornerstone of judging includes evaluating and rewarding technical excellence with higher scores.

5. SKILLS RELATED TO THE JUDGING PROCESS

There are 3 steps to the judging process: Recognize, Analyze, and Interpret

- **Recognize**

To perceive many things simultaneously (e.g., content and execution of baton and body, showmanship, technique, penalties, etc.)

- **Analyze**

To evaluate and breakdown the content as it is performed, and to mentally retain the material and technique in order to award appropriate scores.

- **To Interpret**

Numerically score using the scale of proficiency. This scale enables the judge to rate each area of a contestant's performance on a universal standard rather than comparing athletes against each other.

- **Evaluation Tools:**

- a. Recognize skills using the scale of proficiency and evaluate in the five levels represented: Fair, Average, Good, Excellent, and Superior
- b. Analyzing and assessing the importance and the severity of an error. All errors are not created equal.
- c. It is important to recognize the relationship between captions and their interconnectivity
- d. Recognizing, analyzing, and interpreting the design of the program for the ability level of the athlete and for the event.
- e. Understanding compositional and technical difficulty
- f. Creativity must be within the bounds of good technique
- g. Recognize perfected versus attempted material: there are varying levels of perfection. Attempted material should not be scored equally to mastered material. The program should demonstrate what the athlete has perfected not what they are working on.
- h. Recognize and evaluate technical excellence within the chosen style of the athlete. Avoid the subconscious desire to reward a style preference.
- i. A judge's role is to evaluate, not instruct.

6. EVENTS

- **1-Baton Solo**
 - **College Majorette of America Twirling**
- **X-Strut**
- **Modeling**
- **2-Baton**
- **3-Baton**
- **Rhythmic Twirl/Freestyle**
- **Show Twirl**
- **Collegiate Solo**

- **Downfield**
- **Duet Twirl**
- **Twirling Team**
- **Dance Twirl Team and School Majorette Dance Twirl Team**
- **Collegiate Line Pregame (Pride and Tradition) Routine**
- **Half-Time Show Teams:**
- **Half-Time Show Twirl, Half-Time Pom Pon Team, Half-Time Dance Line, Half-Time Cheer Leading, Half-Time Show Drill Team, Half-Time School Show Twirl Team, School Dance Twirl**
- **Twirling Corps**
- **Twirling Corps with Props (Show Corps)**
- **Parade Corps**

7. THE SOLO ONE BATON EVENT

- **Event Description**

This one baton discipline is the foundation of baton twirling. All other events grow from the continuous and simultaneous movement of the solo program where complete variety and difficulty are represented.

- **Event Focus**

The representation of twirling variety should be balanced and executed in different patterns, directions with ambidexterity and variety of body, hand, and foot positions.

- **Score Sheet Analysis:**

- **Complete Variety**

The presentation of all types of twirling tricks/moves including equal use of both hands, vertical/horizontal material, and spins in both directions, all being completed with proper technique. The harmonious distribution and arrangement (quantity, quality, and diversity) of the twirling material.

- a. Variety Balance – The equal representation of all twirling moves.
- b. Connections – Movements that join the various twirls/sequences and sections together.
- c. Ambidexterity – The ability to use both hands with equal skillfulness.
- d. Vert-Horiz Blend
- e. Side to Side – Basic pattern the baton flows throughout a routine.
 - Front to Back
 - Pattern Blend
- f. Full hand, including low flips – Twirls and movements that are guided, manipulated, handled by the full hand including flips when baton hub is lower than the top of athlete's head.
- g. Aerials, higher than top of athlete's head – Releases from the center of baton, including a variety of releases/receptions complimented by aerial height variations and skillful body moves.
 - Releases
 - Receptions
- h. Rolls – Twirls that move in a circular movement (vertical or horizontal) across an area of the body in a continuous flow and without any handling of the baton.
- i. Finger twirls – Twirls executed with the fingers in a vertical and horizontal pattern.
- j. Novelty – Unique twirls that stand out from other types of variety.
- k. Horizontal Section – Inclusion of all twirl varieties in a horizontal pattern.
- l. Multiple Body Spins – The number of spins (360 degrees) completed on one foot with one "push off".
 - Variety of Spin Directions – Left and Right

o **Difficulty**

Difficulty should be achieved not only through single tricks, but also through intricacy, follow-through and speed. There should be a correlation between body and baton skills at all levels.

- a. Difficulty of Tricks – Individual tricks/elements that are complex in nature. (The difficulty should reflect the athlete's skill level while maintaining proper technique.)
- b. Difficulty Achieved Through Follow-Through, Intricacy & Timing – A seamless transition from one element to another executed without hesitation or noticeable variation in speed using precise baton and body control.
- c. Attempted
 - o Perfection Lacking
- d. Potentially Dangerous – Moves that can harm the athlete when executed without proper technique
- e. Full Hand, including low flips
- f. Aerials, higher than top of head
 - o Release
 - o Receptions
- g. Finger Twirls
- h. Rolls
- i. Horizontal Section
- j. Novelty
- k. Multiple Body Spins left right

o **Speed and Control**

Speed relates to both the rate of baton revolution and the coordination of the body with the baton. Speed adds to the difficulty and should be maintained throughout the entire routine. Control relates to the authority demonstrated in regulating consistent speed and baton handling.

The more variety and complexity within a routine, the more difficult it will be to master the content with control and consistent speed.

- a. Rate of baton speed
- b. Speed variation
- c. Co-ordination of baton speed and speed of body movements (Rapidity)
- d. General handling – technique - The ability to manipulate the baton with correct technique, pattern, timing, and control.
 - o Releases and receptions
- e. Baton pattern – vertical / horizontal - Good control of the baton is demonstrated by a correct and precise pattern (vertical, horizontal, and oblique). Incorrect body pattern is often caused by incorrect body position
- f. Pattern Changes - Pattern changes should be clear and fluid.

o Smoothness and Gracefulness

Smoothness is the ability to progress from element to element evenly with overall proficiency in timing, continuity, and flow. Gracefulness is the ease of movement relative to the use of the entire body in correlation with the baton. The body should complement the baton skills.

- a. Flow of baton - Baton and body work should be executed in harmony.
- b. Handling
- c. Releases / Receptions - Baton placement and body control leads to accurate receptions and promotes more effective follow-through
- d. Body movements / Body lines - Bodywork should demonstrate proper technique.
- e. Balance - Balance depends on correct posture, timing, foot placement, and appropriate distribution of body weight.
- f. Use of Freehand, arms, legs, feet - Correct use of legs, feet and arms with proper turnout and technique

o Showmanship and Presentation

Presentation is the overall impact of a performance. Facial expressions, eye contact, body representation and baton proficiency all contribute to culmination and impression of the athlete's program.

Presentation includes the skill to present a routine in a pleasurable manner using the following:

- a. Posture
- b. Appearance - Should be neat and professional and reflect the professionalism of our sport.
- c. Attitude - The twirler should express a positive attitude even if there are mistakes.
- d. Performance
- e. Finesse
- f. Projection-Eye contact - Smile should be pleasurable, natural, and not forced. Presenting emotion through facial-expression and body movement. Eye contact shows confidence
- g. Enthusiasm - Appropriate excitement and energy.
- h. Salesmanship - Adeptness in creating interest in the athlete's performance

• Penalties:

Drop	Drop is when the baton comes into contact with the ground and either full or momentary control is lost.	0.5 points
Fall	Full loss of body control resulting in a fall	0.5 points
Two-handed catch	Catching the baton unintentionally with both hands.	0.5 points
Break/Slips	Unintentional stop of the baton	0.1 point

Off pattern	Unintentional off pattern	0.1 points
Out of Area	Each element performed out of area before returning to designated area.	.1 per infraction max. 2.0
Time per second	Under or overtime per second	0.1 points
Failure to salute	No salute at start or finish. Each failure	1.0 points
Improper salute	Incorrect or shorter than 2 count salute	0.5 points
Rule violation	Various, see definitions in Rulebook	2.0 points
Acrobatics/ Gymnastics	See Rulebook definition	Disqualification

8. Miss College Majorette of America Twirling

- **Event Description**

Overall time limit 2:20-2:30. Required 1 baton competition solo portion must precede freestyle portion. Competition solo minimum time limit is 1:10. No penalty for exceeding solo portion minimum time limit. Freestyle portion may include multiple batons and novelty. No penalty is given if a contestant chooses to devote to one baton performance. Other batons(s) purposely grounded need not be picked up before final salute. No background scenery or props –2.0 penalty for violation.

- **Event Focus**

The one baton portion should incorporate the same aspects as the 1 baton solo event incorporating all twirling modes. The optional freestyle portion should highlight the strengths of the athlete.

- **Score Sheet Analysis**

- **Required 1 Baton**

- a. Variety
 - Full Hand
 - Aerials
 - Horizontals
 - Rolls
 - Finger work
 - Connections
- b. Difficulty
 - Actual
 - Difficulty Thru Timing Follow-through
 - Intricacy

- **Open Twirling**

- a. Variety
- b. Difficulty
- c. Choreography
- d. Originality/Effectiveness

- **Speed Control**

- a. Rate of Speed
- b. Speed Variation
- c. Rapidity
- d. General Handling Technique
- e. Baton Pattern
- f. Pattern Changes

- **Smoothness & Gracefulness**

- a. Flow of Baton/Batons/Novelty
- b. Equipment
- c. Handling
- d. Release/Reception
- e. Body Lines
- f. Body Movements
- g. Use of Arm/Legs/Feet

- **Presentation**

- a. Posture
- b. Appearance
- c. Performance
- d. Finesse
- e. Audience Appeal
- f. Projection
- g. Enthusiasm

- **Penalties**

Drop	Drop is when the baton comes into contact with the ground and either full or momentary control is lost.	0.5 points
Fall	Full loss of body control resulting in a fall	0.5 points
Two-handed catch	Catching the baton unintentionally with both hands.	0.5 points
Break/Slips	Unintentional stop of the baton	0.1 point
Off pattern	Unintentional off pattern	0.1 points
Out of Area	Each element performed out of area before returning to designated area.	.1 per infraction max. 2.0
Time per second	Under or overtime per second	0.1 points
Failure to salute	No salute at start or finish. Each failure	1.0 points
Improper salute	Incorrect or shorter than 2 count salute	0.5 points
Rule violation	Various, see definitions in Rulebook	2.0 points
Acrobatics/ Gymnastics	See Rulebook definition	Disqualification

9. X STRUT

- **Event Description**

Unique discipline incorporating dance forms and marching with full hand baton work, while rhythmically executed on a prescribed "X" floor pattern.

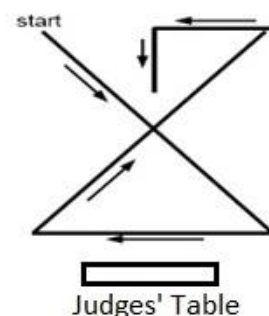
- **Event Focus**

The program should display variety and difficulty of elements while simultaneously blending of baton and body with focus on choreography, overall flow and technique of body and baton moves, while executing the program with proper timing and coordination with music. It's important to appreciate different styles; it is the ability and technique within the style that counts. The goal is mastery of movements combined with showmanship and musicality.

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- **Floor Pattern**

Contestant shall perform individually within described floor pattern only once. The routine may start with an opening presentation before the mandatory salute. Starting point shall be at upper corner of lane to judge's left. Direction of the pattern should be diagonally toward the opposite corner (section 1), turning at the edge of the lane and proceeding to opposite edge of the lane (section 2), next proceeding diagonally to the opposite corner (section 3), then proceeding parallel to the 2nd section to the midpoint of the back of the lane (section 4), next proceeding in a straight line toward the judge for remaining required steps. Finish shall be at any point within designated 30' by 20' lane (section 5). Section 5 shall not extend beyond borders set by Section 1. Oblique movements (deviating from the X-pattern) are not allowed in the 1st four sections. Retracing is permitted.



Timing of the routine begins with the first movement of the athlete and ends with the final salute.

- **Required Basic Strut**

A minimum of four forward consecutive marching steps of basic strut shall be executed during four different intervals of floor pattern: first section, second section, third section and fifth (final) section. They shall be performed immediately after opening salute and on first steps forward on other specified sections. No penalty for exceeding required minimum four basic steps. The required basic steps start on the left foot marking the accented beat of the music (1, 3, 5, or 7) and the body weight must be transferred from one foot to the other. The heel must touch the floor on the completion of the 4th basic march. All marching styles are acceptable (ex. pony, military style, etc.). The steps must be in forward motion and all steps should be at equal height and length. Since all marching styles are accepted, the knees could either be bent 90 degrees, more than 90 degrees, or less. The ability within the style is assessed.

Basic marching steps must be executed with the left foot hitting only the heavy, accented beat (1, 3, 5, 7). Contestant will receive a zero in timing when out of step on one or more complete sections or when

out of step on all required basic steps. In such a case, out-of-step penalties shall not count in tabulation of penalties. (Other captions receive scores). Contestant may not be disqualified.

- **Freestyle Portion**

The freestyle portion (including stationary moves) must also be executed in rhythm with the music. Freestyle moves when left foot does not hit the accented beat of the music are not considered out of step. In the freestyle portion, the athlete has the freedom to place down either foot in rhythm with the music. However, contestant must re-establish proper timing or an out-of-step penalty will be assessed. Failure to correct self within 8 counts will result in an additional .5 penalty; penalty not to exceed .5 per 8 counts of out of step.

- **Twirling Not Permitted**

Rolls, finger twirls and baton releases are not permitted. Loops, swings and slides are allowed. No more than two continuous revolutions from center of baton are allowed at any one time. Baton must always be in full hand grip in one hand or the other. There are no restrictions on swings and end loops. Sliding the baton inside the hand is allowed.

- **Salute/Time Limit**

A Salute is required at the beginning – after the opening presentation and before the first step forward. A salute is also required at the end of performance. Timing and judging will begin with the first movement and will end with the final salute. 30 second minimum and 2 minutes maximum. Penalties will be assessed beginning with the opening move and therefore will include any violations before the opening salute. Performance shall cease with ending salute and contestant shall immediately leave the competition lane.

- **Floor Contact**

No part of the body, other than feet, shall contact the floor, intentionally or unintentionally. The baton may touch the floor if done intentionally.

- **Blending of Baton and Body Movements:**

Baton movements should enhance body movements and add another layer of detail/density during the performance and be blended smoothly. The level of body movements should match the level of the baton work. Baton work that makes the body movements more difficult to execute with proper technique is recognized and given credit.

- **Music**

- **Contestants shall perform to provided standard march music.**

- **Style**

All styles are accepted. It is the ability within the style that is being assessed.

- **Score Sheet Analysis:**

The X Strut score sheet has 5 captions totaling 100 points: -

40% - is **what** you do (the program and choreography);

60% - is **how** you do it (technique, timing and presentation).

- **Elements:**

- a. Variety & balance

Variety is the diversity within each type of element. Balance is the proportionate use and even distribution of these elements. In addition to basic steps, the athlete should demonstrate (with proper technique) a variety of leaps, kicks, lunges, spins/turns and poses incorporated with baton movements. No specific type of each element is required (ex. Illusions or leg holds). Credit is given for difficulty of the elements and variety within each group of elements (ex. spins in both directions, performed on both right leg and left leg, with different feet/hand positions and baton work).

If the performance is within the time limit, length of routine cannot logically determine the score for routine content.

- b. Leaps

- c. Kicks

- d. Lunges

- e. Basic Steps

- f. Spins/Turns

- g. Poses and Baton movements

- **Choreography:**

The planned arrangement of elements harmoniously combined and blended to create an interesting and pleasing visual.

- a. Blend of Elements - Body and baton elements should be integrated and blended smoothly.

- b. Transitions- The structure should be logical and the transition from one element to another should be performed with overall flow, smoothness and control.

- c. Combinations - A variety of the different elements should be demonstrated throughout the routine. The combination of elements adds to the difficulty of the routine.

- d. Integration of Baton & Body Movements- Baton movements should complement body movements while adding another level of difficulty and interest.

- **Smoothness, Gracefulness & Technique:**

Smoothness pertains to the ability to proceed from element to element with overall flow, proper timing and continuity. Gracefulness is the beauty in form and ease of movement that contributes to pleasing bodylines, an elegant use of the hands, arms, legs and feet. Technique is the correctness of execution of all body work and corresponding baton movements.

- a. Basic Steps
- b. Leaps
- c. Kicks
- d. Lunges
- e. Spins/Turns/Poses
- f. Baton Movement,
 - Control/Smoothness - Baton movements should be executed with proper technique, correct pattern and compliment body movements.
- g. Balance/Overall Control - Balance - Balance has to do primarily with weight distribution. Control, although it is often related to balance, has to do with strength, stamina and execution. Balance and correct placement/transfer of body weight is important in order to execute the elements with correct technique and to achieve smooth transitions.
- h. Posture
- i. Body Lines
- j. Turn out
- k. Leg lines
 - Extended Leg/Supporting Leg
- l. Knees
- m. Toes
 - Point In Out
- n. Arms/hands

All of the above elements and combinations are evaluated for:

- Clarity, correct and well-maintained posture
- Body alignment beginning, during and finishing each movement
- Stretched legs, natural turn out from the hips, toe point with fully stretched feet
- Placement of arms & hands in coordination with the body
- The athlete should demonstrate coordination of each body part separately and as a whole unit.

- **Overall Timing:**

Overall timing is the coordination and synchronization of body and baton to the music. The ability to perform freestyle and basic strut portions in beat with the music and fluid, without hesitation.

- a. Basic Strut Portion In Step -
- b. Freestyle Portion On Beat

- c. Synchronization of Body and Baton
- d. Phasing - refers to an athlete failing to hit the center of a beat. This can mean being slightly behind the beat (dragging) or slightly ahead of the beat (pushing).
- e. Hesitations – At the completion of a section, it requires higher demand of timing to proceed to the first move on the next section without hesitation

○ **Presentation:**

The goal is mastery of movements combined with showmanship and musicality.

- a. Projection/Showmanship
 - Confidence
 - Eye Contact
 - Facial Expressions - The routine should be performed with consistent projection, eye contact, confidence and enthusiasm. The entertainment value increases when the athlete is able to draw the audience into the performance with positive energy and excitement. Exaggerated facial expressions should be avoided.
- b. Attitude
- c. Carriage - Proper carriage of the body should be exhibited throughout the routine while presenting a good attitude.
- d. Appearance - should be neat and reflect the professionalism of our sport.
 - Grooming
 - Costume Fit

● **Penalties:**

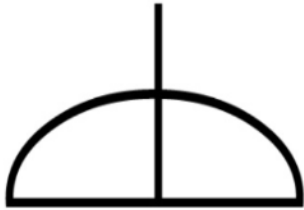
Penalty Notes. If an athlete does not lift their knee to the same level on the 4th required basic step as on the first 3 steps but does place the foot flat on the floor and transfer their full body weight, **it is not** an “Omitted required basic” penalty. It is a problem with technique, not a rule infraction.

Drop	Per occurrence	0.5 points
Out of step	Per occurrence	0.5 points
Lifting Baton/Twirls	More than 2 continuous revolutions from center in same hand, non-full hand grip, aerials, rolls or fingers	0.5 points
Omitted Required Basic	Basic steps not performed at the beginning of the required sections (lines), less than four required basic steps executed completely.	0.5 points
Floor contact	Any body parts other than the feet touching the floor intentionally or unintentionally	0.5 points

Performing after final salute	Baton or body movements performed after final salute (flourish out of salute permitted)	0.5 points
Slips	Unintentional stop or loss of control of baton	0.1 points
Under/ overtime	Refer to score sheet for time limits.	0.1 point per second
Improper Salute	Incorrect salute (Ex. Baton upside down, held for less than 2 counts) maximum one penalty at the beginning and one at end	0.5 points
Failure to salute	No salute performed. (One penalty for omission at the beginning; one penalty for omission at the end.)	1.0 points/per
Improper floor pattern	Not following the prescribed X floor pattern	1.0 points
Acrobatics/Gymnastics	Various, see definitions in Rulebook	Disqualification
Rule violation	See Rulebook definition	

10. MODELING

- **Event Description**



All modeling events will be performed in a Circle T pattern. Modeling performance begins directly in front of judge, turning either direction, left or right, at top of lane and then proceeding to chosen corner. Contestant executes a semi-circle (away from judge) to opposite corner. Contestant returns to center front of judge's table and back to starting point. Timing and judging end at this point.

If interview is included in performance, interview is not timed.

Contestant will wait for judge's signal to approach table for interview. Judge will score the first three captions before the interview begins. The purpose of the interview is to encourage the contestant to talk about themselves, their hopes, dreams, goals, and opinions.

It is not the style but the ability within the style that is judged. All modeling styles within the bounds of good taste will be given equal consideration.

- **Score Sheet Analysis:**

- **Appearance**

Look for an overall picture that is pleasing to the eye, enhances natural attributes and accomplishes a wholesome, natural look. Evaluate makeup based on the age of the contestant, the room lighting, attire color and skin coloring. The hairstyle should match the age and attire and add, not detract from the overall appearance.

- a. Attire: Appropriate to age, figure, and coloring
 - Fit
 - Neatness
 - Accessories
 - b. Make-up: Appropriate to Age
 - c. Hair
 - d. Grooming

- **Presentation**

Look for a flow of body movements that provide a smooth and natural coordination of complete body parts while walking, turning, or pivoting. Turns and pivots should utilize proper technique to blend and enhance the presentation. (Turns should be executed on the balls of the feet, not the heels.) No set amount or type of turns and pivots are required. The walk should flow and be easy to watch. Proper body alignment is necessary for good posture. This includes relaxed shoulders aligned with the hips, torso pulled up from the waist with arms comfortably at sides with elbows slightly flexed and hands relaxed, head erect with chin parallel to the floor, abdomen pulled in, bottom tucked under, and knees

slightly flexed to avoid a stiff walk or stance. The head should move gracefully with the body while maintaining eye contact when possible without hindering body alignment.

a. Flow of Routine

- Turns & Pivots
- Walking
- Length of Step
- Pace
- Toeing

b. Posture

c. Natural use of head, arms, hands

d. Smoothness

e. Balance

f. Ability within style

○ **Poise and Projection**

Look for the contestant to be composed, dignified and self-confident. The smile or expression should come from within with warmth and sincerity.

a. Composure and Confidence

b. Attitude

c. Perfection and Polish

d. Facial Expressions

- Natural/Exaggerated

e. Eye Contact

○ **Interview: Content of Response**

There are no right or wrong answers. A response with added details, explanations, or background information is optimal.

a. Response to Question –

b. Complete and Clear Answer

○ **Interview: Delivery of Response**

You must hear the response to evaluate the answer so good voice projection is of the utmost importance. The use of slang or beginning responses with “Well” or “Um” should be avoided. Repeating back the question in the beginning of the response is not as preferable as directly answering the question. Look for the personality of the contestant to shine through during their response through the use of inflection, intonation, articulation and accentuation. The overall impact of the interview will be affected by their confidence, composure and naturalness. The contestant should

use proper technique to gracefully ease in and out of the chair and also use proper posture while seated.

- a. Grammar
- b. Use of Complete Sentences
- c. Voice Projection: volume, speed, diction
- d. Poise and Confidence
- e. Composure: posture, eye contact, facial expressions, gracefulness: sitting and standing
- f. Personality Projection
- g. Personal Grooming

- **Penalties: Modeling time limit is 1:00 minute. Timing begins with the first movement and ends with the final movement. Interview is limited to two questions**

Time per second	Overtime per second	0.1 points
Improper Pattern	Not following Circle T	1.0 points
Rule violation	Various, see Rulebook definition	2.0 points

11. MULTIPLE BATONS - 2 BATON

- **Event Description**

The continuous and simultaneous movement of 2 batons by one competitor while executing complete variety with both batons having equal priority.

- **Event Focus**

The presentation of twirling variety and difficulty integrated and executed in various patterns and directions with ambidexterity, varied body work while emphasizing continuity and flow of both batons.

- **Score Sheet Analysis**

- **Complete Variety**

The combination of twirling variety/modes utilizing both hands equally in handling, releasing and receptions including the use of multi-patterns, planes and oppositional direction accomplished with continuous and simultaneous baton movement.

- a. Variety Balance – The equal representation of all twirling categories used in combination with both batons simultaneously and each baton displaying equal variety.
- b. Variety of Releases/Receptions - using left and right hand equally with simultaneous follow through.
- c. Dual varieties – Use of different twirling categories/modes executed simultaneously.
- d. Ambidexterity – The use of each hand with equal execution and skillfulness.
- e. Connections – The variety of moves that logically join and blend sections/twirls together including releases, receptions and pattern/direction transitions. Connections should maintain routine dynamics and baton flow.
- f. Patterns -Vertical/Horizontal/Dual, Front/Back/Sides/Combinations Both batons executing in the same pattern or in combination. Variety includes synchronized moves with the same pattern, opposition moves or a combination of patterns (vertical w/ horizontal, front to back w/ side to side, etc.) utilizing release and reception variety within a series.
- g. Full hand– Twirls that are manipulated/guided by the full hand including flips that are lower than the top of the athlete's head, finger twirls, wraps, vertical and horizontal using left and right hand. Full hand/contact material involves complex and interrelated flips/connections increasing interest and demand.
- h. Horizontals – Twirling variety in horizontal pattern/planes, high with low or in combination.
- i. Fingers – Full hand material executed with fingers in horizontal and vertical pattern or in combination.
- j. Rolls – Rolls are interrelated with both batons moving at the same time requiring timing and control.
- k. High/Low Combinations - Utilizing a variety of aerial heights within a series and/ or a combination of full hand moves incorporated with the aerials.
- l. Flips/Tosses/Aerials – The variation of aerial heights and complex combinations completed with release and reception diversity utilizing both hands. Aerial variety includes juggles,

showers, double tosses, complex combinations, etc. (vertical, horizontal, dual patterns) completed with a variety of releases and receptions.

○ **Difficulty**

Difficulty is the extent in which a trick is complex or a series is complex to execute. Difficulty/demand is created through the interrelationship and intricacy of the two batons. Two baton moves should be seamless in connection and demonstrate an effortless degree of continuity and flow with both batons having equal priority. Consistent speed/revolution, perfection, and timing are also part of the difficulty evaluation.

- a. Difficulty of Releases – Evaluate the variety and number of releases in a series, the timing and degree of risk involved, etc.
- b. Difficulty of Receptions -
- c. Difficulty of Tricks -
- d. Difficulty achieved through intricacy, follow-through and timing-
 - Complexity, speed, perfection, timing, directions, combinations (with bodywork) increases difficulty.
- e. Full hand –
- f. Horizontals –
- g. Fingers -
- h. Rolls -
- i. Complex Combinations
 - Blending a variety of multiple tricks (without gathering)
 - Tricks that are complex including the number of releases in a trick, different timing (from one hand or multiple hands), released after each other or simultaneously.
- j. Complex High Tricks – Interrelated aerial tricks that are connected and continuous with timing variations including a variety of releases and receptions utilizing both hands.

○ **Technique**

Technique refers to the correctness of general handling and skilled execution of two baton material with the most important consideration being continuous and simultaneous motion of the batons. Technical proficiency is also shown through timing, coordination, correct pattern variety, consistent speed and control. Skill and quality of execution contributes to the overall degree of excellence and successful mastery of the two-baton program.

- a. Continuous & Simultaneous Motion of Batons
Both batons moving at all times, equality in movement and speed. Batons maintain a consistent and appropriate flow, pattern, etc. individually and collectively throughout as they interrelate.
- b. Rate of Speed – Speed relates to the consistent rate of revolution of both batons in coordination with the motion of the body during the performance.
- c. Speed variation - The extent to which body and baton are consistent throughout the routine with no variation in speed

- d. Rapidity/ Revolution – The uniform degree of the rate of batons rotation speed in relation to each other.
- e. Releases/ Receptions - Releases have precise pattern with correct placement so timing and body control is maintained. Receptions are smooth and controlled with follow through providing seamless baton flow. Receptions are clearly defined.
- f. Placement/Control -Imperative qualities in two-baton!!
 - o Revolutions and speed control throughout the performance is reflective of two-baton proficiency achievement. Control is more difficult to achieve when speed increases. Drops and breaks often display a lack of control, but proper credit should be rewarded for more complex routines compared to a simpler no drop routine.
- g. Precision/Synchronization – Precision is the exact execution of twirls and body moves with accuracy of timing and follow through.
- h. General handling – Both batons are involved in the seamless transition from trick/series to trick/series while maintaining consistent speed, control, precise pattern and proper technique. Movements should be precise and fluent. Body and baton should be in coordination.
- i. Timing-Uninterrupted Follow-through - This is related to general handling, technique and difficulty. The program should be performed with consistent speed, and control over body and baton.
- j. Baton Patterns - Good control of the baton with a correct pattern. (vertical, horizontal and oblique, dual/multiple planes, etc.)
- k. Pattern Changes – Executed with smoothness and fluidity resulting in a precise and well-defined change.
- l. Directional Changes - Should be clear and fluent.

o **Smoothness, Gracefulness**

Smoothness is the ability to progress from element to element evenly with overall proficiency in timing, continuity, and flow. Gracefulness is the ease of movement relative to the use of the entire body in correlation with the batons. The body should complement the baton skills.

- a. Flow of Batons – Batons maintain consistent and uninterrupted revolution as they interrelate throughout the routine.
- b. Continuity of Batons – The logical and well- planned order of tricks and series sequences to ensure a smooth flowing presentation.
- c. Continuous Motion - Uninterrupted continuation of the batons
- d. Body Movements – Evaluate the quality of moves, the attainment of excellence and finesse within the movement and its coordination with the baton moves.
- e. Body Lines - Proper use of body technique
- f. Posture – Body carriage, bearing. Head, shoulders and torso are in alignment.
- g. Releases – Releases are controlled and placed correctly so timing is maintained.
- h. Receptions – Receptions are clearly defined and executed, smoothness and follow through resulting in seamless baton flow.
- i. Use of Hands, Arms, Legs, Feet - Correct use of legs, feet and arms with the proper technique
- j. Grace of Execution – The beauty of form and ease of movement contributes to graceful and pleasing body lines while executing two baton material.

- k. Body Control – Body positions are balanced and technically correct resulting in complete control of the body at all times.

- **Presentation Showmanship**

The goal is a seamless and effortless presentation performed with confidence and in a professional manner. Presentation is the overall impact of a performance. Facial expressions, eye contact, body representation and baton proficiency all contribute to the culmination and impression of the athlete's program.

- a. Projection
- b. Perfection
- c. Confidence
- d. Eye contact
- e. Appearance/Grooming - Should be neat and professional and reflect the professionalism of our sport.
- f. Attitude
- g. Audience Appeal
- h. Enthusiasm - Appropriate excitement and energy

- **Multiple Baton Penalties**

Drop	Drop is when the baton comes into contact with the ground and either full or momentary control is lost.	0.5 points
Fall	Full loss of body control resulting in a fall	0.5 points
Two-handed catch	Catching the baton unintentionally with both hands	0.5 points
Break	Unintentional stop of the baton	0.1 point
Off pattern	Unintentional off pattern	0.1 points
Time per second	Under or overtime per second	0.1 points
Failure to salute	No salute at start or finish; each receive penalty	1.0 points
Improper salute	Incorrect or shorter than 2 count salute. Traditional salute with one baton and the second/third batons remaining in the opposite hand.	0.5 points
Out of Area	Each element performed out of area before returning to designated area.	.1 per infraction max. 2.0
Rule violation	Various, see definitions in Rulebook	2.0 points

Acrobatics/ Gymnastics	See Rulebook definition	Disqualification
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- **Further Comments:**

Dropped batons must be retrieved before final salute.

The mastery of spatial awareness, the ability to be aware of objects in space and the body's position in relation to them, distinguishes this event from solo 1 baton twirling.

Make sure a two-baton routine stands out as a routine created with both batons. A solo with an extra baton does not fit the program description. Right and Left hands will strive for equal development.

Signs of increased proficiency:

- Eyes taken off the aerial baton
- Absence of passes indicates more left hand use
- Extended lead-in to tricks / follow through from tricks
- Follow through is "second nature" or automatic

Variety Terminology:

- Separate Skills - a single skill executed one hand at a time, perhaps demonstrating Left hand then Right hand
- Parallel Skills - same skill done with both hands at the same time
- Contrasting Skills - different skills in each hand at the same time
- Overlapping Skills - one skill begins before the previous skill ends. This requires a coordination of timing between the two batons, perhaps moving at different speeds to accommodate the interrelationship.

Content examples:

- a. Contact material
 - Full hand
 - Rolls
 - Finger twirls
 - Combination of the above
- b. High – low tricks
Tricks that combine high aerals with a low aerial or any other connecting material
- c. Complex tricks

- o Tricks that show variation and continuity of releases and receptions from both hands in any order.
- o A long complex series of tricks with a 'concentration-loss' drop should still be rewarded for all that was accomplished.
- o
- o Double toss trick -Tricks where both batons are in the air.
 - One handed double toss - Release of both batons from one hand
 - Two handed double toss- Both batons simultaneous released from two hands
- d. Showers - Release one baton, pass release second baton from same hand, catch first baton etc.
- e. Juggles - Releases and catches from the same hand (at least 3 aerials)
- f. Opposition - Content where batons are rotating in opposite directions

12. MULTIPLE BATONS - 3 BATON

The two baton and three baton events use the same multiple baton score sheet. Judges need to consider information on the 2 baton captions as well as the following 3 baton comments.

- **Event Description:**

The primary focus of the three-baton discipline is the representation of the 3-baton aerial variety complimented with rolls and contact material. It blends juggling and twirling skills with appropriate body/footwork.

The bases of the 3-baton aerial mode is represented by various sequences: pendulums in opposition, crescent tosses, box tosses, bowling pins, double/single and single/double tosses, triple tosses, and showers to name a few. Difficulty/demand is created through the interrelationship and intricacy of the three batons. Multi-patterns, planes, and oppositional direction of the three-baton aerial mode are woven into a “textured” routine where all three batons are of equal priority. The modes of rolls and contact material are embedded within the sequences to create depth and thus, create more difficulty/demand.

- **Event Focus**

The skills presented in the three-baton discipline should be seamless in connection and demonstrate an effortless degree of continuity and flow with all three batons having equal priority. Skill and quality of execution through smooth and seamless transitions will contribute to the overall degree of excellence and successful mastery of the program in proportion to the inherent depth of skills presented. There should be an obvious rhythm of juggling execution that is evident with good quality timing. The quickness of releases and receptions, spatial awareness, and continuity and flow will be a trained technique that substantiates the 3-baton performance.

- **Baton Terminology:**

- a. Cascades (alternate left and right hand catches, no passes)
 - o Pendulums (open hand tosses in opposite directions caught in the other hand)
 - o Crescents (similar to pendulums but from left hand, the release is outside over the top)
 - o Bowling pins
 - o Time tosses (utilizing thumb and backhand releases)
- b. Showers (toss-pass-catch, all releases from one hand and all catches in the other hand)
 - o Vertical box
 - o horizontal showers
 - o slap showers
- c. Juggles - continuous toss / catch with dominant hand, low skill with other hand
- d. High / low tricks – one aerial with a 2 baton skill under it
- e. Double Toss – releasing 2 batons at once in a single plane, perpendicular or parallel planes
- f. Triple Toss – All 3 batons are released sequentially, one at a time, before one of the batons is caught. OR all 3 batons are released at the same time. For both types of triple tosses, catches can be in any order.

- o Basic Triple Toss - toss height - medium, low, high
- o High Triple Toss - toss height - high, high, high
- o High / low Triple Toss - toss height - high, high, low
- o Stack Triple toss - All batons are in the same plane and in vertical alignment.
 - None of the tosses pass each other
 - toss height - high, medium, low
- o Triple release - Releasing all 3 batons at the same time
- g. Contact / roll combinations - with all 3 batons engaged

- **Considerations**

- Collections - due to lack of control or an intentional design.
- The third baton must always be in the air, on the body or manipulated by the other batons.
- Logical flow of 2 baton or 3 baton specific skills
- Creating contrast and interest in the design with highs and lows
- In judging smoothness/gracefulness caption, sub-caption "Grace of execution and Body control" consider foot placement and movement of the body while executing the routine.
- Presentation qualities of the three-baton discipline exist in the detailing of control, correct posturing and body enhancements along with performance energy, confidence, and a total commitment by the athlete to the program's effectiveness.

- o **Progression of status levels:**

- o A beginning 3 baton twirling routine may be aerial dominant with planned collections of batons following 3 baton tricks or sequences.
- o As the athlete develops skills to the next level, there may be 2 batons in the air at times, addition of loops with basic juggles, more use of both hands, more catch variety within a sequence and better connections (resulting in fewer collections of batons). Rolls, full hand/contact material, bodywork are beginning to be incorporated into the routine. The athlete needs fewer preparation or set up moves between series.
- o The advanced skill level involves 2 or 3 batons being in the air, more complexity throughout the routine with different patterns, planes, and opposition moves. Revolution, control, consistency, and timing of elements contribute to intricacy, complexity and difficulty. There is a mastery and authority of the batons in terms of spatial awareness, which is inherent to three-baton training and execution. The lack of collecting the batons shows a higher proficiency and adds value to the rhythm, continuity and flow.

13. RHYTHMIC TWIRL

- **Event Description:**

“Rhythmic Twirl” is the ultimate display of technical achievements encased in a creative and unique event. The simultaneous blending of all one baton twirling skills and body/dance disciplines are combined in a full floor design with an emphasis on musical interpretation.

- **Event Focus:**

Musicality, interpretation, and integration of baton and body movement is choreographed into a meaningful program. The combination of proper technique, skillful execution and attention to details produces the desired effect for this event.

- **Event Summary:**

“Rhythmic Twirl” is the effective coordination of a complete variety of aerials, rolls, contact material, and traveling sequences that showcase the strengths of an athlete within a well-developed, individualized program. It is performed to the athlete’s individual choice of music. Music should be age appropriate and should not contain offensive or indecent lyrics. The musical selection and orchestration should match the capability of the athlete.

- **Score Sheet Analysis:**

- **Choreography (Routine Design)**

This caption focuses on the composition of baton and body movement, synchronized in continuous movement, accompanied by the correct amount and arrangement of elements. The program should be created within the structure of the chosen music using its rhythm/pulse, musical phrases, accents, and dynamics etc.

Staging and total design is integral to the overall program. Twirling, dance, movement, and novel elements should be arranged to occur in the most desirable locations, utilizing the musicality to establish moments within the nuances of the musical score.

- a. Twirl Composition with Dance- variety and difficulty of twirling skills as applied to movement.
- b. Correlation of Body and Baton- balance of integrated body and baton skills
- c. Musical Interpretation- synchronization, musicality, emotion/feeling captured through the choreography, stylization, and intention of the program.
- d. Floor Coverage- utilization of all quadrants of a competition area.
- e. Transitions- connections between stationary and complex traveling movements.

- **Twirl Content**

“Rhythmic Twirl” should include twirling elements in combination with dance/movement. Variety and difficulty of these sequences provides the foundation for the execution of a well-designed program. Use of body and baton skills should be appropriately blended with music, demonstrated through stationary, complex traveling, contact material, and roll series.

- a. Twirl/Dance Combinations
 - Variety/Difficulty
- b. Difficulty Created Through Follow Through, Timing, Continuity & Intricacy
- c. Twirls Appropriate to Musical Interpretation
 - Travel Sequences
 - Stationary Sequences

- **Twirl Technique**

Proper technique in dance, movement and transitional sequences is achieved while maintaining balance, style, rhythm/timing and musicality. Turn out, extended leg lines, toe point, posture, carriage and positioning of arms increases demand and reward when demonstrated correctly. All forms of dance are acceptable when the proper technique for the chosen style is present.

- a. Baton Speed and Control
- b. Smoothness (Flow of Baton)
 - Releases/Receptions
- c. General Handling
- d. Baton Pattern
 - Vertical/Horizontal

- **Dance Technique**

Proper technique in dance, movement and transitional sequences is achieved while maintaining balance, style, rhythm/timing and musicality. Turn out, extended leg lines, toe point, posture, carriage and positioning of arms increases demand and reward when demonstrated correctly. All forms of dance are acceptable when the proper technique for the chosen style is present.

- a. Body Lines
- b. Leg Lines
- c. Footwork
- d. Use of Arms and Hands
- e. Posture
- f. Body Control and Balance
- g. Timing/Coordination with Music

- **Showmanship Presentation**

A comprehensive “Rhythmic Twirl” is accomplished through technical excellence, musicality, style, and confidence. The program should be packaged to reflect the theme/character through the use of costuming, facial and dance/body movement expression and interpretation. The culmination of training, discipline, and awareness of body and baton enables the athlete to deliver a memorable performance.

- a. Projection
 - Facial Expressions
 - Eye Contact
 - Confidence
 - Musical Interpretation
 - Attitude
- b. Music
- c. Perfection
- d. Attire and Grooming

- **Penalties**

Drop	Drop is when the baton comes into contact with the ground and either full or momentary control is lost.	0.5 points
Fall	Full loss of body control resulting in a fall	0.5 points
Two-handed catch	Catching the baton unintentionally with both hands	0.5 points
Break	Unintentional stop of the baton	0.1 point
Off pattern	Unintentional off pattern	0.1 points
Time per second	Under or overtime per second	0.1 points
Out of Area	Each element performed out of area before returning to designated area.	.1 per infraction max. 2.0
Rule violation	Various, see definitions in Rulebook	2.0 points
Acrobatics/ Gymnastics	See Rulebook definition	Disqualification

14. SHOW TWIRL

- **Event Description:**

Show Twirling is interpretive, free-style twirling where contestants select own music and use any combination of twirling instruments in order to display their total show performance. Props and twirling equipment are limited to that which can be hand carried in one trip by contestant only. Electrical or battery-operated props are not permitted. Penalty for exceeding prop ruling is a 2.0 penalty.

- **Event Focus:**

- o Proper technique of body, baton and twirling apparatus
- o Combination of baton and body executed with free style musical interpretation

- **Event Summary:**

The Show Twirl program is the display of an athlete's technical achievements encased in a creative program that interprets the chosen music with the twirling variety of aerals, rolls, contact material, blended with travel moves, twirling apparatus and/or props.

A Show Twirl routine should interpret the music in movement and baton. Baton and body choreography must be coordinated for effective flow of the program.

A routine is executed with the athlete's individual choice of music. Music should be age appropriate and should not contain offensive or indecent lyrics. The music should match the capability of the athlete. Costuming, props and twirling accessories may enhance the musical selection.

- **Score Sheet Analysis:**

- o **Routine Design**

This caption focuses on the composition of baton and body with continuous movement accompanied by the correct amount and arrangement of elements. The program should be created within the structure of the chosen music using its rhythm/pulse, musical phrases, accents, and dynamics etc.

Staging and total design is integral to the overall program. Twirling, dance, movement, and novel elements should be arranged to occur in the most desirable locations, utilizing the musicality and twirling apparatus to establish moments within the nuances of the musical score.

- a. Musical Interpretation
- b. Floor Coverage
- c. Continuity
- d. Staging
- e. Change of Pace
- f. Special Effects
- g. Development of Theme
- h. Creativity

- **Twirl**

Show Twirl should include twirling elements in combination with dance/theme. A combination of both variety and difficulty throughout the stationary sections, travel complex, contact/connecting material and rolls should be demonstrated in coordination with the music.

- a. Variety, Difficulty, Smoothness and Gracefulness
- b. General Handling
- c. Combinations of batons/body
- d. Combinations of other selected Twirling Apparatus
- e. Transitions
- f. Twirls Appropriate for Show Twirl

- **Body Movements**

- a. Variety & Difficulty of Movements
- b. Turns, Lunges, Kicks, Leaps, Footwork, Arms
- c. Combinations of Body/Baton
- d. Rhythm, Timing, Phasing

- **Technique & Quality of Performance**

Proper technical proficiency of body movements while maintaining balance, style, rhythm, timing and use of musical phrasing during performance is strived for. Awareness of turn out, posture, leg lines, toe point, balance and control will receive higher credit. All forms of dance are acceptable when the proper technique for the chosen style is present.

- a. Execution – Perfection/Precision
- b. Body Lines – Upper Body / Lower Body
 - Posture, Leg Lines, Footwork
- c. Quality of Reproduced Music

- **Showmanship Presentation**

The choreographed program is presented with enthusiasm, excitement, energy and confidence. It should be brought to life working towards technical excellence, musicality, and style.

The program should be packaged to reflect the theme/character through costuming, expression, full body interpretation with optional twirling apparatus and props while adhering to age appropriateness.

- a. Projection
- b. Entertainment Value
- c. Confidence, Poise
- d. Appearance, Grooming
- e. Costuming
- f. Audience Appeal

- **Penalties**

Drop	Drop is when the baton comes into contact with the ground and either full or momentary control is lost.	0.5 points
Fall	Full loss of body control resulting in a fall	0.5 points
Two-handed catch	Catching the baton unintentionally with both hands	0.5 points
Break	Unintentional stop of the baton	0.1 point
Off pattern	Unintentional off pattern	0.1 points
Time per second	Under or overtime per second	0.1 points
Rule violation	Various, see definitions in Rulebook	2.0 points
Acrobatics/ Gymnastics	See Rulebook definition	Disqualification

15. PAIRS (DUET) & TRIO

- **Event Description**

2 or 3 athletes simultaneously utilizing twirling variety with the added demands of exchanges, integrated body design. and interactive choreography.

- **Event Focus**

The primary focus is the execution of twirling categories/modes, exchanges, movement, synchronicity and layering elements, all in partnership with each other. Duet/trio expectations include an interrelationship (both athletes contribute with moves that are closely connected and may affect each other), interdependency (the mutual reliance on each other's abilities with moves that totally depend on the action of the other member), multiple responsibilities and equality of execution. Athletes equally share responsibilities within the program demands. The goal is a routine with material executed that can only be presented effectively by 2/3 athletes.

The successful duet/trio twirl program will demonstrate all of the above which will reflect an interdependent and seamless program with interest and variety of the required elements all executed with correct technique of both body and baton.

***Note:** No credit is awarded for multiple baton tricks executed by a single athlete. Credit is given for multiple baton moves that involve athletes interacting (exchanges, intricate position change, etc.)

- **Score Sheet Analysis:**

- **Variety**

Look for a balance of material presented. The athletes should change positions while creating a variety of patterns. There should be a balance of synchronic twirling elements as well as exchanges, layering effects/ interactive highs and lows where each athlete may be doing something different for general effect.

- Variety and Balance – The diversity of twirling moves completed with each athlete sharing equal responsibilities.
- Partnership Skill/Performance – Performance should show the equal proficiency/skill level of the athletes- without one person being featured or executing a majority of difficult moves.
 - Equal/Unequal
- Ambidexterity
- Full hand
- Aerials – Includes spins (left and right), exchanges, detailed body work involved with aerial, etc.
 - Releases/Receptions – Accomplished with equal skill levels and similar baton revolution.
- Exchanges – Release and reception variety including different patterns/planes.
- Rolls, Horizontals, Finger Twirls

- **Difficulty**

Difficulty is a combination of elements or material that is complex and requires excellent timing to execute in unison. The level of difficulty/density is increased with speed, follow through intricacy, perfection, timing, combinations with body work and equality in execution.

Consider the physical distance between the athletes. When performing close together, there is more exposure to risk and unison errors.

- a. Difficulty of Tricks
- b. Difficulty Created Through Follow Through, Intricacy and Timing
- c. Partnership Skill/Performance
 - Equal/Unequal
- d. Full hand
- e. Aerials
 - Releases/Receptions – Evaluate aerial height, consistent rate of baton revolution, timing of receptions.
- f. Exchanges – Evaluate complexity including set-up, reception follow through, integration of body work.
- g. Rolls, Horizontals, Finger Twirls

- **Speed and Control**

Speed relates to both the rate of baton revolution and the coordination of the body with the baton.

Speed increases difficulty/degree of risk and should be maintained throughout the entire routine. Control relates to the authority demonstrated in regulating consistent speed and baton handling.

- a. Rate of Speed
- b. Consistency of Speed
- c. General Handling – Equality of execution with athletes sharing responsibilities.
- d. Technique
- e. Baton Patterns
 - Vertical/Horizontal
- f. Timing/Unison - Consider heights of aerials and the consistent rate of revolution of the baton as well as reorientation factor (athlete being able to take eyes off baton to connect with partner).

- **Artistic/Athletic Merit**

- **Smoothness and Gracefulness**

A performance should be fluid and seamless with athletes moving through the program effortlessly.

- a. Smoothness
 - Flow of Baton
 - Handling
 - Precision/Perfection
- b. Gracefulness

- o Body Movements/Body Lines
 - Hands, Arms, Legs, Feet – Detailing of positions add depth and dimension to the program.
- o Flow of Movement – The fluidity of movement
- o Uniformity of Movement

o **Artistic Expression**

The program should be performed with consistent projection, eye contact, confidence, and enthusiasm. Proper carriage of the body should be exhibited throughout. Athletes' performance should exhibit positive energy and excitement. Exaggerated facial expressions should be avoided. Appearance should be neat and reflect the professionalism of our sport.

- a. Showmanship
- b. Presentation
- c. Projection
- d. Grooming/Attire
- e. Posture/Carriage

• **Penalties:**

Drop	Drop is when the baton comes into contact with the ground and either full or momentary control is lost.	0.5 points
Fall	Full loss of body control resulting in a fall	0.5 points
Two-handed catch	Catching the baton unintentionally with both hands	0.5 points
Break	Unintentional stop of the baton	0.1 point
Off pattern	Unintentional off pattern	0.1 points
Time per second	Under or overtime per second	0.1 points
Failure to salute	No salute at start or finish each receive penalty	1.0 points
Improper salute	Incorrect or shorter than 2 count salute	0.5 points
Unison	Per infraction	0.1 points
Rule violation	Various, see definitions in Rulebook	2.0 points
Acrobatics/ Gymnastics	See Rulebook definition	Disqualification

16. COLLEGIATE SOLO

- **Event Description**

The collegiate solo will showcase a college twirler's performance during a football halftime. The performance should be entertaining and include movement/field coverage, school spirit, twirling/body moves that are appropriate, effective on the field that are coordinated with the marching band music while representing a wholesome field image.

- **Event Focus**

The goal of this event is to recognize twirling skills combined with the highest level of entertainment which results in a performance of outstanding audience appeal incorporating feature twirls, movement, and musicality.

- **Requirements**

Use of one or multiple batons is allowed.

No fire or novelty.

Individually selected marching band music with the inclusion of a fight song is required.

Time Limit is 2:00 minutes

- **Scoresheet Analysis**

- **Variety/Twirling/Content**

Recognize and award material demonstrated that is eye catching and appealing. Content is choreographed to music and involves various applause points.

- a. Material Appropriate to Halftime Performance
- b. Spectacular Tricks
- c. Ambidexterity
- d. Connections
- e. Novelty Tricks
- f. Stationary/Traveling
- g. Transitions
- h. Balance of Content

- **Difficulty**

Recognize material presented in a unique way such as transitions to multiple batons being accomplished in a clever or unusual manner. Traveling placement of baton while twirling and moving creates intricacy and timing demands.

- a. Difficulty achieved through follow through - Evaluate moves in coordination with music.
- b. Intricacy & Timing

- c. Difficulty of Tricks - Evaluate entertainment value.
 - Appropriate for field
- d. Use of multiple batons (optional)
- e. Spectacular Tricks
- f. Novelty Tricks – unusual or unique tricks or sequences
- g. Material Appropriate to Halftime Performance
- h. Transitions
- i. Field/Floor Coverage

- **Speed/Control**

Rate of baton revolution/body coordination is dictated by the music.

- a. Speed Variation
 - Coordinated with Music
- b. Pattern Change
- c. General Handling – Technique
- d. Releases/Receptions
- e. Baton Pattern

- **Smoothness, Gracefulness, Performance Technique**

BATON

- a. Precision
- b. Flow of Baton
- c. Handling
- d. Releases
- e. Receptions

BODY

- a. Movements
 - Includes style and moves that can be interpreted by the audience.
- b. Body Lines/Extension
- c. Balance/Body Control
- d. Carriage/Posture
- e. Use of Free Hands, Arms, Legs, Feet

- **Showmanship, Presentation, Entertainment Value**

PRESENTATION

- a. Musical Interpretation
- b. Change of Pace
- c. Field Image
- d. Performance Effectiveness
- e. Quality of Reproduced Music

SHOWMANSHIP

- a. Collegiate Spirit
- b. Projection
- c. Appearance
- d. Audience Appeal

- **Penalties:**

Drop	Drop is when the baton comes into contact with the ground and either full or momentary control is lost.	0.5 points
Fall	Full loss of body control resulting in a fall	0.5 points
Two-handed catch	Catching the baton unintentionally with both hands	0.5 points
Break	Unintentional stop of the baton	0.1 point
Off pattern	Unintentional off pattern	0.1 points
Time per second	Under or overtime per second	0.1 points
Use of Novelty Equipment	Ribbon, hoop, flag, etc.	2.0 points
Failure to salute	No salute at start or finish each receive penalty	1.0 points
Improper salute	Incorrect or shorter than 2 count salute	0.5 points
Out of area	Each element performed out of area before returning to designated area.	0.1 points (max 2.0)
Rule violation	Various, see definitions in Rulebook	2.0 points
Acrobatics /Gymnastics	See Rulebook definition	Disqualification

17. DOWN FIELD PERFORMANCE

- **Description**

Collegiate twirler will march/perform the entire length of the floor and return back halfway to the center of the floor entertaining as in a homecoming parade or a pregame performance as the band moves across the football field.

- **Event Focus**

A crowd-pleasing exhibition of marching/moving and twirling showcasing school pride and tradition.

- **Requirements**

Forward motion is required throughout the performance with no stops or hesitations allowed. The floor pattern involves the contestant beginning the performance at the starting line (to the judges left), then moving across the floor to the boundary line (at the judges right) and returning to the center of the floor. A 16-count closing "stand still" exhibition is allowed. Music is provided by the contest director.

This event is judged strictly on the entertainment value of the performance. The routine should consist of moves that are audience appealing. The goal is a coordinated and well executed combination of twirling variety/body movements while traveling across the floor and in rhythm with the music. Judges' consideration also includes precision and timing of combined elements in conjunction with fluidity, grace and forward motion. Any twirling element executed without forward movement will not be considered in the judges scoring process; no credit given.

18. COLLEGIATE LINE PREGAME PRIDE AND TRADITION ROUTINE

- **Event Description:**

A collegiate line pregame performance demonstrating school pride, tradition and dignity.

- **Event Focus**

The pregame performance should display the excitement and energy that is characteristic of collegiate sports - recognizes and showcases the colorful world of college twirling lines/. "This performance represents how our line performs at our college's football pregame show. what we do at our college"!!!!

- **Event Requirements**

The same rules as dance twirl teams with the following additions:

1. Performance is accompanied by recorded or taped music of the school's pregame show. The use of marching band music with or without announcer overlay is required.
2. Only one baton per member is allowed. Props, novelty batons and/or a second baton may not be used for pride and tradition competition.
3. Team members wear their collegiate team costume.
4. There are no boundary limitations.
5. Time limit is 1:30 to 3:00 minutes

- **Score Sheet Analysis**

- **Routine Content** - Routine involves all members and is choreographed to the music integrating college spirit and excitement with the goal of entertaining the stadium audience.
 - a. Variety/Difficulty/Creativity
 - b. Flow of Movements
 - c. Entertainment Value
 - d. Full Collegiate Line Involvement in Routine
- **Full Line Teamwork** - The total cohesion/interaction of all members working together in coordination with the music to portray an exciting program showcasing a school theme and spirit.
 - a. Variety/Difficulty/Creativity
 - Partner segments
 - Group segments
 - Full line segments
 - b. Entertainment Value
 - c. Team Member Responsibilities

- o Unison
 - o Alignment/Spacing
 - o Rhythm/Timing
 - o Definition in Equipment
 - o Definition in Movement/Bodywork
- o **Production (Choreography)** - A complete program that "wows" the stadium audience and leaves them wanting more!!
 - a. Changing of Floor Patterns
 - b. Ability to Engage Audience
 - c. Continuity of Routine
 - d. Creativity of Routine Transitions
 - e. Artistic Explanation of Music
 - f. Musical Interpretation
 - o Change of Pace
 - o Audience Appeal
 - o Dynamic Effects
- o **Technique & Quality of Performance**

The overall technical execution of the line displaying the proficiency and energy with respect to their unique school style and theme.

- a. Movement/Bodywork
 - o Uniformity in Style
 - o Uniformity of Body, Arms, Legs
 - o Extension/ Posture
 - o Poise & Grace
 - o Perfection/Control
 - o Performance Effectiveness
- o **Appearance, Showmanship, Presentation**

The total "look" that engages the audience, captures and portrays the spirit and enthusiasm of the school's pride and tradition - all projected uniformly to the stadium audience.

- a. Costume and Accessories
 - o Collegiate costumes
 - b. Personal Grooming
 - c. Hair, Make-up
 - d. Footwear
 - e. Performance Emotion
 - f. Performance Expression
 - g. Eye Contact
 - h. Confidence/Attitude
 - i. Professionalism

- **Penalties**

Drop/ 2-Hand Catch	Drop is when the baton comes into contact with the ground and either full or momentary control is lost.	0.2 points
Fall	Full loss of body control resulting in a fall	0.2 points
Out of Step	Per occurrence	0.2 points
Break	Unintentional stop of equipment	0.1 point
Off Pattern	Unintentional off pattern	0.1 point
Unison	When action is meant to be completed simultaneously and is not.	0.1 point
Time per second	Under or overtime per second	0.1 points
Rule violation	Not school uniform	2.0 points
Acrobatics/ Gymnastics/Props	See Rulebook definition	Disqualification

19. TWIRLING TEAM

- **Event Description**

Simultaneous blending of baton and body throughout a team program that is designed primarily to demonstrate twirling variety and difficulty being executed in unison by all members of the team.

- **Time Limit**

Minimum of two minutes, maximum of three minutes. No twirling is permitted before the opening salute. (small presentations are allowed). Timing begins with the leader's salute on the starting line (back-boundary line) and ends with leader's salute on the finish line (back boundary line). Leader may take no more than the distance of four basic marching steps off the back-boundary line for opening and closing salute.

- **Music**

Twirling teams will be accompanied by the NBTA INTERNATIONAL March music during its competition performance. World Team music will be used for all Junior and Senior Teams in Preliminary and Final Rounds at AYOP. When using World Team Music, teams may start on floor and end on floor. Salutes are required.

- **Specific Twirling Team Rules**

- a. Starting line—The far boundary line directly across from the judge's table. Finish line—return to the starting line.
- b. Novelty batons may not be used for Twirling team competitions. The use of "novelty batons" or a second baton classifies the team as a Half-Time Show Team. (Note: Refer to Half-Time Show Team rules.)
- c. Each Twirling team member must enter competition floor with baton in hand.

- **Event Focus**

The primary goal in twirling teams is a routine with an interesting entrance, variety and difficulty, exchanges, various floor patterns and an effective exit within the time allowed.

- **Score Sheet Analysis**

- **Twirling**

The depth and excellence of the variety, difficulty and unison of the team twirling is the priority. The minimum number of members performing content is required for the twirling score caption credit. Elements created by less than the minimum number of members (4 or more for small, 9 or more for large) are considered a featured highlight and are rewarded under the production caption. The proficiency of the front-line members does not necessarily indicate the twirling skill of the entire team.

Consider synchronic twirling, baton and body patterns, baton aerals, baton revolution, speed and control.

a. Variety/Difficulty

Variety – twirling moves include a balanced representation of all categories, spins in both directions, stationary and traveling sequences, exchanges, etc.

Difficulty – “Hard to do” moves as well as follow through and timing elements. Consider “build on” difficulty – an established move, series, exchange is executed simultaneously with additional body work and tight timing. Evaluate variety and complexity executed in unison and with proper twirling technique.

- Vertical Full Hand
- Finger Twirls
- Horizontals
- Aerials
- Rolls
- Novelties

b. Connections – add interest and keep a section flowing and interrelated. Twirls will not be separated by poses or non-twirling body moves.

c. Ambidexterity – Equal use of left and right hand should be incorporated as well as a variety of releases and receptions.

d. Creativity -Original and innovative moves.

e. Team Uniformity – The equal execution of baton moves with proper technique, baton pattern, baton revolution, etc. completed by all members.

- Baton Patterns
- Baton Aerials
- Baton Revolution – The uniform rate of baton speed on individual moves, exchanges and multiple batons.
- Speed
- Control
- Definition in Baton Movements – Baton moves are completed with precision, clarity, proper technique, etc.
 - Releases
 - Receptions

○ **Teamwork**

This caption is about working together as a cohesive unit. The program is timed perfectly showing a successful interrelationship between the members.

Excellence and finesse of body movements with uniformity of style throughout the program is desired.

The variety and difficulty of exchanges and multiple baton elements are scored within the Teamwork caption. All exchanges, group and partner sequences should be evaluated for variety, difficulty, creativity as well as the release, reception, formation, and connection involved. Different baton height levels and pattern variety adds to the creativity and interest of exchanges. Be aware of the number of

members involved in the exchange (total group, distance and timing of the throw, release and reception variety, preparation moves, etc.) Consider how and when batons are being thrown to members executing multiple baton segments as it is more difficult to receive a baton in the middle of a series than have all 3 batons collected and begin the section. When considering difficulty levels of both baton and body relating to teamwork, consider the entrance / exit of exchanges / multiple baton work and movement.

a. Variety/Difficulty

- Partner Segments
- Group Segments
- Exchanges
 - Releases – Credit releases of the same revolution. Evaluate entrance and exit of exchanges.
 - Receptions – Credit reception variety and follow through technique completed with the same timing.
 - Baton Patterns

b. Creativity

○ Team Member Responsibilities

- Unison
- Alignment/Spacing Team members maintain formation positions while twirling in stationary and traveling sequences, exchanges, etc.
- Timing/Control
- Definition in Baton – Each twirl is executed with technical precision resulting in uniform baton movements reflecting flow, control, timing and consistency of baton revolution.
- Definition in Bodywork – Uniformity of style including footwork, body posture and positions, head movements, leg and arm positions, etc.

○ **Production**

Production is the result of all the elements of the performance – The overall impact!! The design construction of the routine, the clarity of formations, effects and continuity of the program relies on the execution of solid baton twirling skills executed by all members of the team. The focus is on the execution of the twirling, exchanges, formation changes and the simultaneous blending of baton and body moves.

a. Entrance & Exit

b. Changing Of Floor Patterns – The variety of changing formations incorporated in a logical and flowing manner. Evaluate twirling variety/difficulty and exchanges executed during a travel sequence considering the form, spacing, intricacy of movement and variety of travel steps utilized.

c. Floor Coverage

The effective use of time and space for logical and well- planned patterns and formation changes for maximum effect.

- d. Continuity Of Routine
Blending of choreography, twirling skills, and body movement with commitment of all team members to the complete program.
- e. Originality -
- f. Dynamic Effects – Includes team special effects and feature moves completed by individual and group endeavours which are presented to highlight and enhance the performance producing show appeal and causing a spontaneous positive reaction.
Although layering (a subgroup performing portions of the program independently of other team members) can be taken in account in this caption for creative impact, it must reflect the excellence of the team as a whole.
- g. Audience Appeal
Audience appeal lies within the spirit of the production. - A production of excellence in both baton and body holds the attention of those watching and evaluating.

○ **Technique & Quality of Performance**

Overall quality and success of the performance comes together in this caption. Recognition, analysis, and interpretation of the team skills occurs throughout the program. Technique refers to the correctness of general handling and the skilled execution of all team members.

- a. Baton
 - Uniformity of Style
 - Skill of Execution -The mastery, proficiency, and proper technique of all twirling essentials.
 - Precision
 - Perfection
 - Performance Energy – Equal commitment by all members
 - Performance Effectiveness - Evaluate the accomplishment of the performance and the integration of all members. Moving out of position to catch inaccurately placed exchanges compromises the overall effect of the team routine.
 - Smoothness / Flow of Baton
- b. Dance / Movement – Evaluate technique of movement and the coordination with twirling - travel sequences etc.
 - Uniformity in Style
 - Skill of Execution – The precision and coordination involving movement of the total team (bodywork, transitioning of forms, etc.)
 - Uniformity of Body, Arms, Legs, Head, Feet
i.e. All members' free hand positions, head positions and accents.
 - Posture
 - Poise & Grace
 - Perfection – A well-defined and clean presentation free from errors. Flow of movement, speed and uniformity of body/arms/legs/head etc. is the same. Exact articulation of style and execution of the overall team.
 - Flow of Movement -The logical and orderly sequence of moves in creating designs and ideas to present an entertaining visual program.

- **Appearance, Showmanship and Presentation**

Look at total unison in the presentation. All members must project similar showmanship qualities at an equal level. Showmanship is the lasting effect of the performance – much more than just a smile but the total result of a well-trained group that enjoys their routine and gets pleasure in presenting it.

Judge the appearance on professionalism and suitability for the event.

- a. Costume & Accessories -Team should be uniform in appearance.
 - Suitable for Theme / Music Style - Costumes should be suitable for age and in good repair.
 - Fit
- b. Personal Grooming
- c. Hair, Make-Up
- d. Footwear
- e. Performance Expression / Emotion – The ability of the team members to transmit their commitment, energy and enjoyment of entertaining to the audience and judges.
- f. Projection
- g. Eye Contact
- h. Confidence / Attitude – An effective demonstration by each member to complete their part and responsibility of the performance.
- i. Professionalism – A combination of training, discipline, pride, and total understanding of each individual's responsibility to the team's success.

- **Penalties:**

Drop	Drop is when the baton comes into contact with the ground and either full or momentary control is lost.	0.5 points
Fall	Full loss of body control resulting in a fall	0.5 points
Two-handed catch	Catching the baton unintentionally with both hands	0.5 points
Out of step	Per occurrence	0.5 point
Break	Unintentional stop of the baton	0.1 point
Off pattern	Unintentional off pattern	0.1 points
Unison	When action is meant to be completed simultaneously and is not.	0.1 points

Time per second	Under or overtime per second	0.1 points
Failure to salute	No salute at start or finish each receive penalty	1.0 points
Improper salute	Incorrect or shorter than 2 count salute	0.5 points
Boundary Entrance/Exit	Each element performed out of area per individual before returning to designated area.	Ind. 0.1 point Group 2.0 pts
Rule violation	Various, see definitions in Rulebook	2.0 points
Acrobatics/ Gymnastics	See Rulebook definition	Disqualification

20. DANCE TWIRL TEAM

- **Event Description**

A balance of baton, body/dance simultaneously blended together and choreographed to the music using intricacies and floor design performed by a group of athletes set to music of choice.

- **Event Focus**

A well-balanced program consists of a variety of twirling blended together with dance, exchanges, choreography using both stationary and travel complex according to the demands of the music. Additional considerations include:

- Proper technique of body and baton
 - Simultaneous blending of dance composition, both stationary and traveling, with complete variety of baton (aerials, rolls, contact material) utilized throughout the entire routine
 - Choreography/ staging to utilize full floor with musical interpretation
 - Clarity of baton, body movements, transitions, and formations
 - Uniformity and unison, precision, and perfection
 - Overall mastery of the program
- **Score Sheet Analysis:**
 - **Twirling Content**

Complexity and variety of baton execution with proper twirling and body technique should be demonstrated.

- a. **Variety/Difficulty**

Variety - Team has incorporated an equal representation of all twirling elements including spins, stationary complex, contact/full hand, rolls, exchanges, travel complex, etc.

Difficulty - Team has included "hard to do" twirls as well as follow through elements and "build on" difficulty (an established series, move or exchange executed simultaneously with additional bodywork and timing)

- o Baton - Demonstration of releases, receptions, series and complete variety including exchanges and multiple batons if incorporated.
 - o Baton Movement with Dance - Variety of both baton and dance movements should be at the same level and performed simultaneously.
 - Stationary
 - Traveling - Executing twirling while changing positions and/or formations.
 - o Partner, Group Segments - Team work, partner work, synchronic twirling while displaying unison should be demonstrated.
 - o Exchanges - Variety, creativity and complexity of exchanges is evaluated. Exchanges and multiple baton work integrated and executed interdependently that aligns with the artistic vision of the program utilizing levels, baton patterns, and musicality.
- b. Musical Expression Through Use of Baton - Utilization of accents and subtleties in the musical score to reflect emotion.
- c. Creativity - Originality and innovation are considered in assessing the design of the program.
- d. Team Uniformity - Team uniformity is the equal execution of the baton through its individual members. Precise body technique and consistent twirling skills contribute to the exactness of the team.
- o Baton Patterns
 - o Baton Aerials – heights and placement should be uniform
 - o Baton Revolution - The team members uniform rate of baton speed on individual skills, exchanges, and multiple baton.
 - o Definition in Baton Movements - The technical execution of unison and perfection of movement of the baton throughout the entire program
 - Releases/Receptions - Evaluate the skill required to execute releases and receptions with proper technique, timing and placements
 - Series of Twirls – Twirl sections performed with precision
 - o Baton Unison - A higher level of difficulty is achieved when all members are executing difficulty together with exactness and equal technique.

o **Dancing**

Expectations include variety and difficulty in dance and body movements (stationary and travel sequences) within the genre' of the chosen music utilizing both stationary and travel sequences.

a. Variety/Difficulty

- o Combinations – of movement elements, turns, leaps, jumps, etc.
- o Dance Composition with Baton -Executed musically with logical and interpretive bodywork.
 - Stationary
 - Traveling – Travel modes are well planned and have a variety of formation changes.
 - Use of body, arms, legs, & feet
- o Partner, Group Segments
- o Exchanges
- b. Musical Expression Through Use of Body Movements
- c. Creativity
- d. Team Member Responsibilities
 - o Unison – Conforming to the choreography
 - o Alignment /Spacing – Awareness of role in forms and transitions
 - o Rhythm / Timing – Respect given to counts and musical cues
 - o Definition in Dance Movement – Clarity of movement with proper technique by each individual member.

o **Production (Choreography)**

Production is a compilation of all the elements of a program.

Creativity, artistry, and innovation make it unique and memorable

Expectations include layered choreography and team members executing different skills at the same time for general effect.

The theme/interpretation of the music should be characterized throughout with complimentary baton and body movements, changing of formations, attention to pacing, and originality.

Complexity should be displayed but remember that a great effect does not necessarily have to be difficult.

- a. Entrance & Exit – The entrance should arouse and maintain interest and the exit should be a fitting conclusion to the program.
- b. Changing of Floor Patterns
- c. Floor Coverage – Staging, forms and evolution of forms/transitions will be used to showcase blended baton/body skills and conceptual “vision” of the program.
- d. Continuity & Flow of Routine – The routine should have an appealing opening, clear middle section and work to a climactic and logical ending.
- e. Displays Artistic Explanation of Music
- f. Correlation of Body, Footwork, & Baton to Music – Blending of twirling skills both stationary and traveling executed musically with logical and interpretive bodywork.
- g. Musical Interpretation – Demonstrate musical interpretation through use of dynamic effects, following changes of pace of the music and the building of excitement for audience appeal.

- o Change of Pace
- o Audience Appeal
- o Dynamic Effects

h. Musical Selection

- o Theme / Age Appropriate – All types of music and styles are allowed. The ability within the style is being assessed. Chosen music should reflect the skill and ability level of the team and should be age appropriate.

i. Quality of Music – Clarity of recording.

o **Technique & Quality of Performance**

This caption focuses on the overall technical execution of the team, not its individual members.

Recognize the technique and proficiency the team is displaying in their chosen style. The technique of variety and difficulty demonstrated in a logical manner is a top priority in this caption.

a. Baton – All team members should display the same style of twirling (uniformity of style) and demonstrate equal skill level with the baton. There should be perfection, precision, and control of the baton.

- o Uniformity of Style – releases, receptions and revolution have similar training emphasis
- o Skill of Execution – baton handling is consistent across team members
- o Precision / Control – exactness of unison in baton skills and ability to maintain competence.
- o Perfection – twirling skills successfully achieved within the prescribed technique and expectations by all team members
- o Performance Energy – Commitment and energy of all members should be exhibited while demonstrating baton effects.
- o Performance Effectiveness – Creating moments for an audience to appreciate

b. Dance Movement

All team members should demonstrate the same style of movement and dance (uniformity of style) and an equal level of body technique. Uniformity in body, arms, legs, head, feet and toes should be maintained.

- o Uniformity in Style – sameness across team members
- o Skill of Execution – degree of proficiency
- o Uniformity of Body, Arms, Legs, Head, Feet, Toes
- o Extension / Posture – attention to upper body and alignment, lengthening of extremities and carriage
- o Poise & Grace – movements with composure, confidence and elegance
- o Perfection – performance skills as a team
- o Balance / Control – competence and discipline in dance and movement

- **Appearance, Showmanship, Presentation**

Costuming should be in good taste and reflect the theme. All team members should be well groomed.

Character interpretation, expression and performance emotion should be equally reflected by every performer.

- a. Costume & Accessories
 - Suitable for Theme / Music Style
 - Fit
- b. Personal Grooming
- c. Hair, Make-Up
- d. Footwear
- e. Character Interpretation / Expression
- f. Performance Emotion – Commitment and energy of all members should be exhibited in an appealing manner.
- g. Projection
- h. Eye Contact
- i. Confidence / Attitude
- j. Professionalism

- **Penalties**

Drop	Drop is when the baton comes into contact with the ground and either full or momentary control is lost.	0.5 points
Fall	Full loss of body control resulting in a fall	0.5 points
Two-handed catch	Catching the baton unintentionally with both hands	0.5 points
Break	Unintentional stop of the baton	0.1 point
Unison	When action is meant to be completed simultaneously and is not.	0.1 points
Out of step	Per occurrence	0.5 point
Off pattern	Unintentional off pattern	0.1 points
Time per second	Under or overtime per second	0.1 points
Out of area (boundary)	Each element performed out of area before returning to designated area.	Ind. 0.1 point Group 2.0 pts
Rule violation	Various, see definitions in Rulebook	2.0 points
Acro/Gymnastics	See Rulebook definition	Disqualification

21. HALFTIME SHOW POM PON TEAM

- **Event Description**

A Pom Pon team's performance shall display the ability to use pom pons with precision and grace combining the changing of floor formations, creating pictures and group design with team members as well as pom pons. The goal is the creation of a routine with maximum audience appeal and high entertainment value, performed with energy while incorporating dance, movement, and musical expression.

- **Event Focus**

Variety and difficulty of the simultaneous blending of body movements (dance) through stationary, traveling, transitions and formations. The choreography/staging should utilize the full floor with musical interpretation and overall mastery of the theme with attention to clarity of the poms.

- **Score Sheet Analysis**

- **Routine Content**

Evaluate the total show, including the staging of formations, dance moves, pictures, use of poms, coordination and musical interpretation creating a coordinated and focused blend of the show's intent.

- a. Variety – The presentation of many different ideas and concepts with regard to pom pon use, forms, effects, etc. in projecting the shows message
 - Poms
 - Drill – Evaluate the pictures and patterns created through intricate movement.
 - Dance/Bodywork - The range of different dance moves/body moves that are completed in the performance within the given style.
- b. Creativity – A unique or different approach.
- c. Entertainment Value
- d. Use of Poms with Dance Combinations – The harmonious arrangement of dance and pom pon moves which enhances the show's entertainment value.
- e. Musical Expression Through Use of Poms and Movement – Music is the base of the presentation and with the coordination of poms and movement provides applause points, highlights, and creates spectacular effects emphasizing the dynamics of the musical score.
- f. Difficulty – The intricacy and timing involved with the coordination of music, drill, body moves, pom pons effects and group perfection.

- o Poms
- o Drill
- o Dance/Bodywork

o **Teamwork**

The total cohesive/interaction of all members working together to create one style and blend of all the components to enhance the show's intent.

a. Team Member Responsibilities

- o Unison - All members executing moves with the same style, level of skills/technique and perfection of rhythm and timing.
- o Alignment/Spacing
- o Rhythm/Timing – Program is timed perfectly showing successful interaction between members.
- o Definition in Dance Movement
- o Definition in Pom Moves - All moves are completed with precision and clarity.

b. Creativity/Variety/Difficulty – Creativity in teamwork caption refers to a unique and unusual approach which may involve pom pons, body, partner and group sequences adding to the entertainment value.

- o Partner Segments
- o Group Segments
- o Pom Pon Passes/Transfers

c. Entertainment Value – The designed blend of all elements to enhance the program.

o **Production (Choreography)**

Evaluate the overall effectiveness of the routine including all sections --The opening, floor coverage, formations, special effects, musical interpretation and closing.

- a. Entrance & Exit – The entrance/opening should arouse and maintain visual interest. The exit/closing should be an effective and appropriate climax to the performance.
- b. Changing of Floor Patterns – The logical and orderly sequence of movement to create formations and pictures presenting an entertaining visual show.
- c. Floor Coverage – The staging of elements, ideas, and team members for maximum effect.
- d. Continuity of Routine – The compatibility of all elements (visual and audio) into one entertaining presentation.
- e. Originality – A unique approach to the overall program
- f. Correlation of Poms to Music – Poms and movement should be a reflection of the musical dynamics throughout the routine.
- g. Musical Interpretation – Could be demonstrated by a change of pace or mood change through rhythm, movement, and visual pom effects which builds audience appeal and leaves a lasting impression.

- o Change of Pace
- o Audience Appeal
- o Dynamic Effects
- h. Musical Selection – Music and special effects should fit the age and ability of the performers.
 - o Theme/Age Appropriate
- i. Quality of Music

o **TECHNIQUE AND QUALITY OF PERFORMANCE**

All team members need to perform with equal energy and uniformity of body and pom moves, level of skills, coordination with music, etc. Alignment, spacing, precision in formations, transitions as well as execution of technique in body and pom work are all part of this caption.

- a. Poms
 - o Uniformity of Style
 - o Technical Skills
 - o Performance Effectiveness
 - o Precision
 - o Control/Perfection
- b. Movement/Bodywork
 - o Uniformity of Style
 - o Uniformity of Arms, Hands, Legs
 - o Extension/Posture
 - o Poise & Grace
 - o Control/Perfection

o **Appearance Showmanship Presentation**

The ability of the members to draw the audience into the performance. All members create the same level of presentation throughout the routine. Showmanship is the lasting impression of the performance - the team's projection of the show's intent.

- a. Costume & Accessories - Costume etc. should reflect musical interpretation/theme, age of members.
 - o Suitable for Theme/Music Style
 - o Fit
- b. Personal Grooming
- c. Hair, Make-Up – Appropriate to the show's intent
- d. Footwear
- e. Character Interpretation/Expression – The successful communication of the members to present the show's intent through their "role playing", a uniform showmanship/role.
- f. Performance Emotion – The ability of the members to generate feelings to the audience.
- g. Projection

- h. Eye Contact
- i. Confidence/Attitude – Poise of execution shown through control and technique.
- j. Professionalism

- **Penalties**

Dropped Equipment	Drop is when the pom comes into contact with the ground and either full or momentary control is lost.	0.2 points
Fall	Full loss of body control resulting in a fall	0.2 points
Out of Step	Per occurrence	0.2 points
Unison	When action is meant to be completed simultaneously and is not.	0.1 point
Loss of Balance	Unintentional loss of control of body responsibility	0.1 points
Entrance & Exit	Must enter from judge's left and exit to judge's right.	Ind. 0.1 points Group (2.0 points)
Time	Under or overtime per second	0.1 points
Boundary	Each element performed out of area per individual before returning to designated area.	Ind. 0.1 points Group (2.0 points)
Rule violation	Various, see definitions in Rulebook	2.0 points
Acrobatics/ Gymnastics	See Rulebook definition	Disqualification

22. HALFTIME SHOW TWIRL TEAM

- **Event Description –**

The halftime show twirl routine will be choreographed for the purpose of entertainment and shall be appropriate for performances at school athletic events, other school and/or civic functions.

- **Event Focus**

The ultimate goal is a routine with a high entertainment value which enables the young people of today to have the training and experience necessary to give an impressive performance before the public.

- **Requirements**

Any props or equipment with entertainment value is allowed (poms, ribbons, ropes, hats, canes, scarves, etc.) 50 percent of the team members must twirl some type of equipment used for twirling or spinning purposes (containing a baton shaft or color guard equipment such as flags, rifles, sabres) at the same time at some point in the routine. Decorative holders for props/equipment are permitted with a maximum height of 3 and ½ feet. No scenery is allowed.

- **Score Sheet Analysis**

- **Routine Content**

Content includes the use of twirling devices, props/equipment, movement and musical interpretation creating a coordinated and entertaining blend of all components.

- a. Variety/Difficulty/Creativity – The presentation of many ideas and concepts with regard to twirling, prop and/or equipment and movement performed with musical interpretation.
- b. Flow of Movement – The various segments working together in an orderly/logical manner with all elements being compatible with the music and theme.
- c. Entertainment Value – The combination of all segments results in an audience appealing program.
- d. Musical Expression Through Use of Movement/Bodywork – The blending of body and movement in a visual display of the musical aspects (mood, phrasing, dynamics, intensities)
- e. Musical Expression Through Use of Equipment/Props – The blending of equipment and prop use is designed to portray the musical dynamics and intensities.

- **Teamwork**

The cohesion and interaction of all members working together producing a successful communication of theme, entertainment and expression excellence.

- a. Variety/Difficulty/Creativity – Evaluate the various effects which require timing and team coordination.
 - Partner Segments
 - Group Segments

- b. Entertainment Value – The team’s combination of all components working together result in a unique and audience appealing show.
- c. Team Member Responsibilities
 - Unison – Evaluate the “togetherness” of the moves as well as the method of equipment/prop change including the pickup and placement.
 - Alignment/Spacing – Team members should maintain designed formation positions etc. while twirling/performing/moving.
 - Rhythm/Timing
 - Definition in Equipment – Equipment use is performed with proper technique
 - Definition in Movement/Bodywork – All bodywork, dance, traveling moves, etc. need to be an integral part of the program portraying music and theme.

- **Production (Choreography)**

The impact of all components to showcase theme, design of program, effects, and musical interpretation in a logical manner. Evaluate the visual musicality and the enhancement of the musical aspects of the program through prop/equipment use, twirling, dance, and movement. Production is the result of all the elements in the musical and visual presentation which combined displays impressive effectiveness.

- a. Entrance and Exit – Entrance should create and maintain visual interest. The exit should be an effective conclusion.
- b. Changing of Floor Patterns – The logical and orderly method of creating formations and pictures in coordination with props, musical effects etc. Members do not have to run (unless planned) to get into formation position.
- c. Floor Coverage – Proper placement of elements regarding time and space so the maximum effect is achieved.
- d. Continuity of Routine – The performance has a logical progression of ideas and movement which requires all team members maximum efforts and responsibilities to complete the program’s intent.
- e. Creativity in Routine Transitions – The arrangement of formations, movement, twirling, etc. result in highlight or feature moves that happen without the audience being aware of set-up preparation. Evaluate how the special effects happened, how equipment was changed, how the forms flowed together.
- f. Artistic Explanation of Music – The visual representation/translation and enhancement of the musical structure. The program accents and emphasizes the mood and theme that the music is conveying.
- g. Musical Interpretation – “See what you hear!” All members portray the musical moods and dynamics.
 - Change of Pace – A mood change created through rhythm, movement and/or visual effects.
 - Audience Appeal
 - Dynamic Effects – The endeavors presented to highlight and enhance the presentation producing ultimate audience appeal.
- h. Musical Selection
 - Theme/Age Appropriate
- i. Quality of Music

- **Technique & Quality of Performance**

Evaluate and reward the degree of achievement in the handling of props/equipment, twirling, movement, and special effects. Proper technique allows the team to maintain a consistent and defined accomplishment of the various components of the program.

- a. Equipment
 - Uniformity of Style
 - Technical Skills – The level of proficiency required of each member to maintain the performance effectiveness in all phases of the program.
 - Precision/Control
 - Perfection -The skill of execution with all members demonstrating the correctness or accuracy of their responsibilities.
 - Performance Energy
 - Performance Effectiveness – The successful handling of the equipment and props to maintain clarity in transmitting the unique style and character of the program.
- b. Movement/Bodywork
 - Uniformity in Style
 - Uniformity of Body, Arms, Legs
 - Extension/Posture
 - Poise/Grace
 - Perfection/Control
 - Performance Effectiveness – The ability of the team to maintain clarity involving body moves/dance and travel moves/forms.

- **Appearance Showmanship Presentation**

- a. Costume & Accessories
 - Suitable for Theme/Music Style – Costuming, props, accessories etc. should fit the theme and enhance the overall production.
 - Fit – All costumes should fit each individual correctly and be in good repair.
- b. Personal Grooming
- c. Hair/Make-up
- d. Footwear
- e. Character Interpretation/Expression – A means of translating the individual's role as part of the show to accomplish the whole
- f. Performance Emotion
- g. Projection –The group's ability to project an effect through a variety of expressions fitting the music, theme and enhancing the presentation.
- h. Eye Contact
- i. Confidence/Attitude – An effective demonstration by each member to complete and define the show's intent.
- j. Professionalism – A combination of training, discipline, pride and total understanding of the individual responsibilities which enables a group to “handle all situations.”

- **Penalties**

Dropped Equipment/ 2-Hand Catch	Drop is when the equipment comes into contact with the ground and either full or momentary control is lost.	0.2 points
Fall	Full loss of body control resulting in a fall	0.2 points
Out of Step	Per occurrence	0.2 points
Break	Unintentional stop of equipment	0.1 point
Off Pattern	Unintentional off pattern	0.1 point
Unison	When action is meant to be completed simultaneously and is not.	0.1 point
Time per second	Under or overtime per second	0.1 points
Out of bounds	Each element performed out of area per individual before returning to designated area. Group (2.0)	0.1 points (max 2.0)
Rule violation	Various, see definitions in Rulebook	2.0 points
Acrobatics/ Gymnastics	See Rulebook definition	Disqualification

23. TWIRLING CORPS

- **Event Description**

The Twirling Corps event is a group of athletes performing a musically rhythmic and/or interpretive program showcasing twirling, maneuvering, and bodywork that results in visual effectiveness of quality precision and unison of the trained skills. Program is performed by all group members to music of choice.

Twirling Corps Requirement – Each corps member will have one and only one baton. Members can borrow/use other member's baton to perform multiple baton tricks. The maximum number of batons allowed on the floor is equal to the number of corps members performing.

- **Event Focus**

- **Precision and Unison**

Trained and quality baton handling, exchanges, and movement are the emphasized components of this event. Multiple batons, though not required, can enhance the depth of baton content credit when completed by a minimum of 10 members.

- **General Effect**

Performance qualities and mastery of the trained skills will yield the highest level of general effect.

- **Baton Handling**

Exchanges and baton handling with movement, throughout the whole routine

- **Production**

Choreographed to the music creating an entertaining production with strong esprit de corps. Staging, floor coverage, forms and evolution of forms/transitions is the "blueprint" of the program and will be used to showcase baton and body skills.

*Unison and technique must be considered in all 5 captions.

- **Score Sheet Analysis:**

- **Variety and Difficulty of Twirling Content**

Evaluate the actual twirling material completed by 10 or more members, with emphasis on proper technique in baton handling and placement. All twirling elements should be present in twirling corps. Twirling is executed at any time during the performance (while executing a drill, changing formations, dancing, etc.) Expect to see twirling series/moves incorporated into the corps choreography, enhanced by the musical score. It is more difficult to execute twirling while moving or in a tight formation than when standing still or spread out across the floor.

Twirling completed by less than 10 members (such as 4 members doing a double illusion) is given credit in the General Effect and Production caption (not twirling content caption). If 9 twirling members complete a 4 spin and one member completes a 3 spin, credit would be given to the group for completing a 3 spin (10 members did not complete the 4 spin).

*Emphasis is on twirling in unison with limited use of highlighted tricks by individual athletes or featured small groups.

The difficulty consideration includes actual twirl difficulty as well as series that are difficult to execute together with the music, the formation, intricate footwork and bodywork.

Twirling sections, both stationary and traveling, in combination with bodywork appropriate to the music should be incorporated.

- a. Variety Balance - All twirling skills and sections completed with variations enhance the twirling caption score.
- b. Full hand – Aerials
- c. Finger twirls – Rolls
- d. Horizontals
- e. Verticals
- f. Connections will add interest and keep a section flowing and connected (instead of tricks being separated by poses or non-twirling dance moves).
- g. Multiple Spins
- h. Novelty
- i. Multiple Batons - Two and three baton twirling, while not required is also judged and receives twirl credit in this caption if it is executed by a minimum of 10 members.
- j. Intricacy
- k. Ambidexterity – Equal use of left and right hand should be incorporated as well as a variety of releases and receptions.
- l. Releases/Receptions

○ **Variety and Difficulty of Twirling Teamwork**

Teamwork involves the total cohesion/interaction of all members working together with exchanges being an integral part of this caption. All exchanges, group and partner sequences should be evaluated for variety, difficulty, creativity as well as the release, reception, formation, and connection involved.

Recognize the variety and difficulty of releases and receptions. Different baton height levels and pattern variety adds to the creativity and interest of exchanges. Be aware of number of members involved with exchange (total group, distance of throw, release and reception variety, preparation moves, etc.) Consider how and when batons are being thrown to members executing multiple baton segments, as it is more difficult to receive a baton in the middle of a series than have all 3 batons to begin the section.

In addition to the variety and difficulty of exchange material, baton control is part of this caption. Exchanges need to be accomplished with perfection, so the receiving member does not have to move out of position.

- a. Variety / Difficulty
- b. Partner Segments
- c. Group Segments
- d. Speed - addresses the velocity of the baton, the rate at which the twirling elements are performed as well as the continuity and follow through. Consider the rapidness of the baton revolution, the consistency with the music and the control shown.
- e. Smoothness - The continuity and follow through in the execution of the twirling material as well as music considerations.
- f. Precision - All members executing exact or similar content with the same body and baton positions, the same presentation features and most important - with proper technique.
- g. Timing - Members performing each twirling movement on the same count, style and in coordination with the music.
- h. Presentation - The total effect of the twirling program within the overall performance.
- i. Intricacy
- j. Coordination of Baton and Body
- k. Technique – Uniform technique is demonstrated by members in all phases of the program.
- l. General Handling
- m. Baton Pattern – Horizontal – Vertical
- n. Uniformity of Aerial Heights
- o. Control
- p. Unison – All members executing twirling variety and difficulty simultaneously with uniform technique.
- q. Integration with all Members – All members working together
- r. Exchanges
 - o Duet, Trio, Group
 - Release Variety
 - Reception Variety
 - o Pattern Variety

○ **Execution**

A group that performs with excellent training, including overall precision, proper technique, coordination, timing, perfection and unity of the team. Recognize the “mastery” of all essentials.

○ **Movement**

All movement, dance, travelling steps, etc. will be judged in this caption based on variety and difficulty, interpretation of style and musicality. Look for effective formations, creativity, and the way this is executed with body and timing. The group should work in the same style, rhythm, and speed.

- a. Variety / Difficulty - The pictures, patterns, direction, and formation changes that are created

to present an interesting visual show.

- b. Intricacy of Footwork - The precision, coordination, variety and style of steps that enhance and complement the show's effect.
- c. Coordination with Music - The music provides the base of the production and sets the theme of the show. The maneuvering, formations, pictures, dance, body moves, twirling and effects all work together completing the mood and theme.
- d. Perfection within Style
- e. Creativity / Novelty - Different or unique style of steps, movement or maneuvering which results in a superior effect.
- f. Rhythm and Timing
- g. Effective Patterns - A variety of changing formations incorporated in a logical and flowing manner.
- h. Body and Baton combinations
- i. Uniformity of Movements - The mastering of all motions executed with proper technique and in the same style/manner by all members.

○ **General Effect and Production (The "Ultimate Build Up" Caption)**

General Effect/Production is the result of all the elements in the corps show. Look for a successful entertaining program which includes outstanding unison twirling, proper staging, effective use of time and space plus a group which shows pride in what they are doing and draws the audience into their performance. The judge needs to think "Overall Impact" - the complete package-a group concept, each member performing to and for the group effect.

- a. Coordination of Show - The harmonious presentation of all components into a blend of visual effects that reflect the music and show's intent.
- b. Utilization of Music - The visual representation of the music as interpreted by the dance, twirling, movement, style, and novelty. "See what you hear".
- c. Overall Presentation of Show - The show's total effectiveness is demonstrated by logical, creative and clever choreography that is performed with the same quality and precision, leaving a lasting impression.
- d. Choreography - The successful and skilful blending of the visual effects of dance, twirl, movement, style and novelty with the aural effects of the music.
- e. General Appearance and Grooming - Group should be uniform in appearance with costumes enhancing the age, theme, music and be in good repair.
- f. Audience Appeal - The program elicits a pleasing response from the audience leaving a lasting impression.
- g. Poise of Execution – The confidence exhibited through control and technique.
- h. Multiple Batons
- i. Change of Pace – A mood change created through style, tempo, movement and/or other visual effects.
- j. Staging – The design of movement, formations, twirling, highlights, specialties to create a coordinated and blend of all elements to enhance the program.
- k. Floor Coverage - The effective use of time and space for patterns and formations should be evident throughout the routine. Movement should be logical and well planned. (Avoid members running from one position to the next.) Different members should be prominently placed in

formations throughout the routine.

- l. Esprit de Corps – The contagious enthusiasm among members that projects to the audience,
 - m. Showmanship / Expression – All of the theatrics and dramatics exhibited through facial and body language which fit the music, theme and is demonstrated by all members.
 - n. Effectiveness and Contribution of Specialties – Specialties include spectacular twirling tricks, feature dance moves, and special effects created through clever maneuvering eliciting positive audience reaction. These endeavors need to fit the mood, theme and musical dynamics.
- **Comments:**
 - Corps judging is done by captions.
 - Each judge is assigned a single caption to evaluate.
 - One judge (not a caption judge) will be assigned baton penalties on the penalties score sheet.
 - A separate judge is assigned twirling time.
 - One judge is assigned out of step, boundary penalties and overall floor time.
 - A total of 8 judges is needed. A small competition with fewer judges available, a judge may adjudicate 2 captions. The twirling caption judge may also take twirling time.

24. TWIRLING CORPS WITH PROPS (Show Corps)

SHOW CORPS/TWIRLING CORPS WITH PROPS and/or SCENERY

Show corps has two separate classifications – show corps/twirling corps with props and show corps/twirling corps with props and/or scenery. Twirling corps and show corps classifications have score sheets that are similar with the addition of several sub-captions relating to props and special effects included in the show corps score sheet. The impact of props and special effects play a major role in the development of the program and make both show corps classifications a unique and entertaining presentation. Judges need to consider twirling corps caption definitions as well as the following show corps explanations.

- **Event Description**

A total presentation incorporating twirling, maneuvering, dancing, movement, prop effects and musical interpretation to produce an entertaining and audience appealing show.

- **Event Focus**

As in twirling corps, both show corps emphasis is on precision and unison, general effect, proper twirling technique throughout the performance (see twirling corps focus) with the following additional considerations:

- Consider the use of props and special effects that enhance the total impact of the show.
- Prop effects serve a meaningful purpose – an integral part of the shows message.
- Choreography and staging utilize all elements to complete an audience appealing show.
- Prop performance qualities enhance general effect and overall mastery of the show's message.

Show corps with scenery emphasizes the total development of a theme.

SHOW CORPS/TWIRLING CORPS WITH PROPS REQUIRMENTS – At the beginning of the show, the maximum prop height allowed is 36 inches. During the performance, any props that are more than 36 inches need to be handled, used or touched by a corps member. Upon completion of use, prop must be returned to a maximum of 36 inches. All props must be hand manipulated and when not being used, placed flat on the floor. Corps members will place props into desired position prior to the performance as quickly and efficiently as possible.

SHOW CORPS/TWIRLING CORPS WITH PROPS and/or SCENERY REQUIREMENTS – All scenery is limited to a 12-foot maximum. Set up time for scenery and props is 7 minutes.

Parent group is allowed to participate in the set up and then will leave the competition floor. 5 minutes are allowed for scenery to be removed and floor cleaned. Props and scenery should enhance and complete the total development of the theme/program. No restrictions regarding props size and usage.

- **Scoresheet Analysis**

- **Variety and Difficulty of Twirling Content**

Review information included in twirling corps – twirling content caption. Prop effects should not be considered when judging twirling content. Judge twirling completed by 10 or more twirlers. Minimum twirling time requirement is 3 minutes.

- **Variety and Difficulty of Twirling Teamwork**

Review information included in twirling corps – teamwork content caption. While prop effects are not part of actual exchanges, they may be integrated into exchange formations, etc. bringing more interest and excitement to the exchange and performance.

- **Execution Caption**

Review information included in twirling corps – execution caption. Additional sub-captions to be evaluated regarding props.

- a. Skill of Equipment/Prop Handling - Refers to the technique, unison and quality of moves showing a group that has control, overall unison and confidence in their part of the production.
- b. Coordination of Baton, Equipment and Body – Twirling moves, body positions, prop detailing all work together creating the same style and message.
- c. Uniformity of Specialties - Refers to the precision and perfection of individual prop moves and placement.

- **Movement**

Review information included in twirling corps – movement caption.

- **General Effect and Production**

Review information included in twirling corps – General effect and production caption. Additional sub-captions to be evaluated –

- a. Blending of all Elements – Creative choreography constantly displays a superior design with twirling, movement, props and forms working together reflecting the musical structure and theme producing a complete and coordinated performance.
- b. Effectiveness and contribution of specialties - Consider both the twirling and prop endeavors presented to highlight and enhance the show which causes a positive spontaneous reaction. These twirling and prop special effects should be used to build the theme to a final and exciting show climax!

- **Penalties - Twirling Corps, Show Corps/Twirling Corps with Props, Show Corps/Twirling Corps with Props and/or Scenery**

Drop	Drop is when the baton/equipment comes into contact with the ground and either full or momentary control is lost.	0.2 points
Fall	Full loss of body control resulting in a fall	0.2 points
Two-handed catch	Catching the baton unintentionally with both hands	0.2 points
Break	Unintentional stop of the baton	0.1 point
Off pattern	Unintentional off pattern	0.1 points
Time per second	Under or overtime per second	0.1 points
Out of area	Each element performed out of area before returning to designated area.	0.1 points (max 2.0)
Rule violation	Various, see definitions in Rulebook	2.0 points
Acrobatics/ Gymnastics	See Rulebook definition	Disqualification
Unison	When action is meant to be completed simultaneously and is not.	0.1 points
Prop/Equipment Penalty	Per Unit. (A unit is described as 2 or more members making the same type of error.)	2.0 points

25. PARADE CORPS

- **Description**

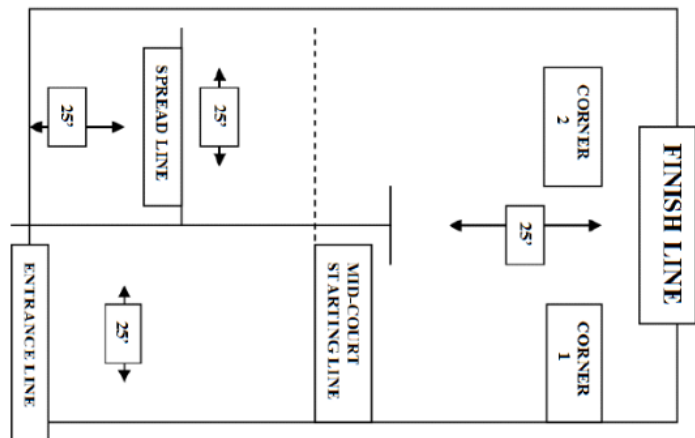
A group of athletes (10 or more twirling members) performing a marching drill and baton twirling presentation in unison with the goal of entertaining the public. Auxiliary sections (pom, flags etc.) are allowed but not required.

- **Focus**

A corps performing a routine suitable for a street parade using batons. Emphasis is on precision and unison through trained and quality baton handling combined with movement and evolving formations.

- **Parade Corps Floor Pattern**

Parade Corps competition is composed of two segments – the street parade segment begins with the corps entering at the judges left and crossing in front of the judges, making a left turn and continuing with a U pattern (3 left turns), while staying within a 25-foot street/alley. This is followed by a final “mini drill” segment representing a performance at a reviewing stand. Once a member crosses the midline and has completed the third corner, the reviewing stand segment begins (using the entire floor space), followed by exiting to the judges right. Continuous foot motion needs to be maintained throughout the entire performance. Continuous foot motion is defined as the placement on the floor of the whole foot (not just toe or heel – entire foot must leave the floor) by stepping, tapping, etc. every second count.



- **Score Sheet Analysis**

- **Variety and Difficulty of Twirling Content**

Evaluate twirling completed by 10 or more members which will occur in both the street and reviewing stand segments. Twirling by less than 10 members is considered in the general effect caption. Twirling variety and difficulty will be executed simultaneously with continuous foot movement.

- a. Variety Balance - A balanced variety of twirling categories should be appropriately blended with music, drill, formations and accomplished with continuous foot movement.
- b. Full Hand- Aerials

- c. Finger Twirls- Rolls
- d. Horizontals
- e. Verticals
- f. Releases/Receptions
- g. Connections
- h. Teamwork – All twirling members creating the same style, executing the material together, and on the same count with no deviations.
- i. Exchanges - Evaluate the number of members involved in the various exchanges (duet, trio, total group), various patterns included, set up preparation, release and reception variety.
 - o Partner
 - o Group – Variety and complexity of exchanges and teamwork is evaluated as members maintain continuous foot movement and position in formation.
- j. Speed/Smoothness: Speed is the rate of baton revolution and will be dictated by the music. Smoothness is the flowing combination of baton and body moves which are compatible with the music.
- k. Control: The twirlers ability to maintain accuracy and clarity with respect to releases, receptions, placement, timing, and technique of twirling elements.

Note: The maximum number of spins allowed is a two spin which needs to be performed with proper technique. The number of spins (1 spin or 2 spin) completed on one foot with one “push off”.

○ **Marching and Maneuvering Content**

Marching is a uniform style of step. Evaluate the variety of steps (kick step, half step, roll step, jazz run, dance steps, “tricky steps” etc.) and the effects of the steps with the music and the program.

Maneuvering is the planned movement of the group. Evaluate the movement in the drill, forms created, the routing of each member resulting in a clear, defined, and organized presentation. Give credit to those moves that expose the group to error.

- a. Effective use of Time and Space for Worthwhile Drill Patterns – Evaluate the pictures, patterns, formations, direction changes, etc. created through an intricate drill in both street parade and reviewing stand segment.
- b. Floor Coverage – The staging and choreography of elements and ideas, regarding position and time so maximum effect is achieved.
- c. Continuity of Form Development – The logical and orderly sequence of movement in creating formations and pictures to present an entertaining visual show.
- d. Definition of Floor Patterns – Formations are accomplished with proper alignment and spacing to make a clear and well-defined form. Formation change maneuvering is well planned and logical.
- e. Perfection within Style of Movement – A group performing as “one” with uniform precision, coordination, timing, proper technique etc.
- f. Variety and Difficulty within Style of Movement – The complexity or intricacy of elements staying within the distinctive characteristic manner that is unique to the production.
- g. Originality – A unique approach to the overall program.
- h. Creativity – Presentation of new or different ideas.

- **Execution and Special Effects**

A superior corps will show superior skill of execution, a precision of moves and exhibit good timing. Special effects are presented to highlight and enhance the program. These endeavors need to fit the music and build the programs intent to a final climax.

- a. Technique – The proper execution of all elements, twirling, marching, movement involved in the performance.
- b. Skill of Execution – The mastering of all essentials to the show, good technique in all phases of the program.
 - Uniformity of Equipment Handling – Equipment and special effect endeavors are well defined and free from error throughout the presentation.
 - Precision/Timing – The quality of being exact, definite and accurate, all accomplished with the music and with each other.
 - Perfection – The clear and distinct display of skill by each individual to complete his/her responsibility to the performance without error.
 - Unison – “Togetherness.” “Performing as one.” Simultaneous performance of an action.
 - Professionalism – The intangible elements which separate the skilled performer from others. A combination of training, discipline, pride and total understanding of the individual responsibility to the program.
- c. Utilization of Auxiliary Units and/or Recorded Music Effects – Music will provide program style and intent through tempo variations, change of pace, dynamics, accents, highlights, applause points, etc. The auxiliary unit will be part of the total production enhancing the program causing a spontaneous positive reaction.
- d. Choreography – The presentation of twirling, maneuvering, marching and the auxiliary units’ contribution adapted to the music for maximum effect.
- e. Visual Effects – Visual effects need to fit music, show intent and should build the program to a final climax creating a smooth cohesive package.
 - Contribution to Show

- **General Effect and Production**

The “ultimate build up” caption!! Evaluate all elements in the corps overall presentation for the total impact. Give equal attention and credit to each segment of the presentation. There should be as much originality and effect in the street segment as in the reviewing stand segment. Think overall impact – from the music (the show base) to the twirling, maneuvering, transitions and show highlights.

- a. Coordination of Show – The blend of all program components to enhance the total presentation.
 - Entrance/Exit – The entrance should arouse and maintain visual interest. The exit should be an effective conclusion and appropriate climax to the presentation.
 - Floor Coverage
 - Staging – The design and placement of all parts (forms, twirling, auxiliary unit and equipment) to create a coordinated and entertaining visual program.
- b. Poise of Execution – The overall display of confidence by the group, with all members

committed to excel in their responsibility resulting in an effortless display of skill and program excellence.

- c. Utilization of Music – All sections of the presentation will accent and emphasize the mood the music is conveying, a visual presentation and enhancement of the musical structure.
 - o Change of Pace – A definite transition of mood or tempo change created through rhythm, movement, and/or visual effects therefore creating an obvious change.
 - o Interpretation – A music translation showing the corps ability to portray the musical mood and expression through twirling and movement.
- d. Uniqueness of Presentation
 - o Creativity – A new and innovative idea – a unique approach to the overall program.

- o **Entertainment Value**

The program's completeness and effectiveness achieved by all members working together toward a common goal and drawing the audience into the show. The manner of presenting the show and ability to generate a positive feeling brings enjoyment to the audience and judges.

- a. Overall Presentation – Street Segment/Reviewing Stand Segment
- b. Contribution of all Units – The designed blend of twirlers and auxiliary unit working together to present an entertaining and cohesive show.
- c. General Appearance – Group should be uniform in their appearance.
 - o Neatness/Age Appropriate - Costumes should be age appropriate and in good repair.
- d. Audience Appeal – A lasting impression with the group drawing the audience into their performance.
- e. Showmanship – The look, confidence and projection that is compatible with the music, style and program.
- f. Expression/Confidence/Enthusiasm – The ability of the performers to generate their feelings of pride and joy of performing resulting in a positive audience response.
- g. Esprit de Corps – A group performing with love of their show, conveying their pride!!

- **Penalties**

Drop	Drop is when the baton comes into contact with the ground and either full or momentary control is lost.	0.2 points
Fall	Full loss of body control resulting in a fall	0.2 points
Two-handed catch	Catching the baton unintentionally with both hands	0.2 points
Break	Unintentional stop of the baton	0.1 point
Off pattern	Unintentional off pattern	0.1 points

Time per second	Under or overtime per second	0.1 points
Out of area	Each element performed out of area before returning to designated area.	0.1 points (max 2.0)
Rule violation	Various, see definitions in Rulebook	2.0 points
Acrobatics/ Gymnastics	See Rulebook definition	Disqualification
Unison	When action is meant to be completed simultaneously and is not.	0.1 points
Prop/Equipment Penalty	Per Unit (A unit is described as 2 or more members making the same type of error.)	2.0 points

26. Appendix

A. NBTA Safety First Rules

In the interest of safety for all contestants and to help preserve the integrity of baton twirling as a freestanding art/sport/physical activity, the following gymnastic stunts are disallowed from all NBTA-sanctioned competitions:

Body Aerials, Cartwheels, Walkovers, Butterflies, or Somersaults on the floor.

Body Mounts and Body Tosses are also disallowed. An illegal mount is defined as any body toss or form that is two stories or more. A story is defined as a person's height, a half-story is defined as a person kneeling, sitting, or lunging.

Penalty: Disqualification.

It is expected that common sense be used when programs are choreographed and, if there is a question as to if a move is considered gymnastic, it is encouraged to utilize a move that does not raise that speculation.

B. Additional Terminology

arabesque: The gesture leg is extended behind the dancer's body at 90° or higher, which requires hip and spine hyperextension, knee extension, and ankle-foot plantar-flexion

<https://www.youtube.com/watch?v=SmRfm1ihGg>

<https://www.youtube.com/watch?v=X4sXtNG63lo>

attitude: The hip of the gesture leg is at 90°, the knee is bent, and the foot is pointed.

<https://www.youtube.com/watch?v=Bqs7zrVoR-I>

cabriole: A jump where one leg is kicked up into the air and the supporting leg pushes off and beats underneath the gesture leg, propelling it higher. The jump lands on the kicking leg.

https://www.youtube.com/watch?v=cl2Qr8_8Ytc

chaînés: "A series of small turning steps with the feet in first position relevé. Weight is shifted rapidly from one to the other limb with each half turn. Performed continuously in rapid succession.

<https://www.youtube.com/watch?v=UKeXDmVFz18>

coupé: A small intermediary step, used as a link between steps, such as jeté, pas de bourré, etc., using the cou-depié position (working foot is placed on the other leg between the base of the calf muscle and the top of the ankle)

développé: A large, relatively slow leg gesture. The gesture limb begins from first or fifth position, passes through passé, to extend at 90° or higher to the front (en avant), side (à la seconde), or back (en arrière - arabesque).

<https://www.youtube.com/watch?v=m4A6PLeGIB4>

échappé: A two-part movement from fifth position out to second (or fourth), and returning to fifth again, either with a jump or en pointe.

<https://www.youtube.com/watch?v=FC4l8FGnHRE>

fouetté: A “whipping” en dehors turn, in relevé, requiring coordinated développé devant, whipping the gesture leg to second, and returning it to passé, with opening and closing port de bras. The opening and closing action of the gesture leg and arm create spin of the stance limb, allowing it to turn.

<https://www.youtube.com/watch?v=Uce1S50xw1c>

<https://www.youtube.com/watch?v=Fo250jmBI6I>

glissade: “Slide or glide”. A linking or preparatory step. The initiating leg slides out into dégagé, weight is transferred to it to allow the other leg to point and slide into fifth. It can be performed slow (adagio) or fast (allegro), but is always smooth and continuous

<https://www.youtube.com/watch?v=B-DUOIHKKVU>

jeté: A “throwing step” where a leaping jump is executed from one foot to the other. The forward leg battements to the front, and the other leg follows in arabesque. (May also be executed to the side).

grand jete:

https://www.youtube.com/watch?v=oHivyA_fwPA

pas de bourrée: A basic linking step which permits a change from one fifth position to another.

https://www.youtube.com/watch?v=L_rNhtPuEHU

pas de chat: “Step of the cat”. A jump beginning and ending in fifth position

<https://www.youtube.com/watch?v=XAsMB3eRe6g>

passé: Similar in shape to the retiré: the hip is abducted and externally rotated, the knee is bent, the foot is pointed, and the toe touches the knee of the stance limb. However, the passé is a transitional movement as the foot passes on its way to another position (such as développé).

<https://www.youtube.com/watch?v=v-gaUt2NXhQ>

penché: Inclined. Usually arabesque penché, in which the torso and gesture limb are tilted forward from the hip. This directs the torso and focus toward the floor.

https://www.youtube.com/watch?v=qSDoX_ex3hs

piqué: “Pricked”. A step in which the body moves sharply onto the pointe or demi-pointe of the opposite foot. This action can be immediately followed by a turning motion, known as a piqué turn.

<https://www.youtube.com/watch?v=XMWBHBvc3dE>

pirouetté: “Whirl or spin”. A controlled turn on one leg in relevé. The gesture leg may be held in retiré (passé), seconde, attitude, cou-de-pied, etc. The turn may be performed en dedans or en dehors.

<https://www.youtube.com/watch?v=ATu8QKPBzFU>

<https://www.youtube.com/watch?v=fm-XZCi9skQ>

relevé: A rise or spring onto the toes (demi- or full pointe) from plié.

<https://www.youtube.com/watch?v=dim7AaoQrC8&list=RDdim7AaoQrC8#t=12>

sissonne: A jump from two feet onto one foot in various directions.

<https://www.youtube.com/watch?v=9yHAQkM2s2o>

soussus: Springing into fifth position relevé en pointe or demi-pointe from demi-plié. http://www.dailymotion.com/video/x2khlt_sous-sus_music

tour jeté: A jeté which incorporates an angular rotation of the body and switching of the legs in mid-air.

<https://www.youtube.com/watch?v=ywkualPsVBA>

allegro: Rapid tempo movements, often includes jumping steps. Petit allegro includes smaller jumping steps. Grand allegro includes large expansive jumps such as grand jeté

Petit allegro series - Glissade/jeté, coupé/step/jeté, pas de chat, pas de bourrée, entrechat quatre, soubresaut.

<https://www.youtube.com/watch?v=cvrPLx3z7bY>

Grand allegro

<https://www.youtube.com/watch?v=Acc5akNgImA>

27. NBTA JUDGES CONTRACT

This contract is to serve as an agreement between the selected NBTA Judge(s) and Competition Director(s).

1. I hereby agree to uphold all NBTA rules, regulations, and policies.
2. I hereby agree to conduct myself in a professional and dignified manner throughout the Competition and Meetings.
3. I will adhere to the NBTA Judge's Creed and Code of Ethics.
4. I will prepare well in advance and review all rules and procedures pertaining to the NBTA events.
5. I will attend all judges' meetings as scheduled.
6. I will be properly attired and groomed while acting in an official capacity.
7. I will bring the required supplies such as stopwatch, pens, paper etc.
8. I will score accurately each athlete, so that I may participate in the growth of the athletes.
9. I will be accountable and able to substantiate my scores to the NBTA.
10. I agree that total unbiased judging is always expected from NBTA Judges.
11. I will maintain a professional attitude and respect other judges.
12. I will remove myself from an event assigned to me for any conflict stated in the Code of Ethics.
13. I agree to report punctually to my lane for my assignments.

I, the undersigned, agree to all the above responsibilities.

NBTA EVENT DIRECTOR

NBTA JUDGE

Print name: _____ Print name: _____

Signature: _____ Signature: _____

Date: _____ Date: _____

C. QUICK REFERENCE GUIDELINES

D. NBTA RULES (As updated on [NBTA-USA Website](#))