



INTERNATIONAL ASSOCIATION OF MAJORETTE- SPORT

JUDGES' RULEBOOK



2020

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LIST OF ABBREVIATIONS

AC-IAM	Adjudicators' Committee of IAM
CC-IAM	Competitors' Committee of IAM
CHAC	Chair of Adjudicators' Committee
CHCC	Chair of Competitors' Committee
CHJ	Chief Judge
CJ	Counter Judge
CR-IAM	Competition Rulebook part 1 and part 2 –of IAM
D	Delegate
ECM	European Championship of Majorette-Sport
EGP	European Grand Prix of IAM
GA-IAM	General Assembly of IAM
IAM	International Association of Majorette-Sport
JR-IAM	Judges' Rulebook of IAM
MB-IAM	Management Board of IAM
MMIC	Merry Majorette International Cup
TJ	Technical Judge
WCM	World Championship of Majorette-Sport

GENERAL PROVISIONS

Judges' Rulebook of IAM defines the principles of work of adjudicators of IAM and procedures for their qualification and classification.

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The main acts of the competitions, events in majorette-sport in IAM are: Rules of International Competitions and Events, Competition Rulebook, and Judges' Rulebook. These three acts have the same power.

STRUCTURE OF JUDICIAL SYSTEM

QUALIFICATION OF IAM-JUDGES

In case of international adjudicators - based on experience and qualification - different levels are follow:

1. Candidate
2. Trainee
3. Section-judge
4. Licenced judge
5. Suspended judge
6. Released judge

CANDIDATE

1. Candidate for examination of section-judge must met with the following criteria:
 - a. Application form is formally sent by deadline, fee of seminar and exam are paid
 - b. Reaches 23 years of age until the day of the exam
 - c. Has at least 2 years- experience as team leader in the applied section(s)
 - d. Passing the exam gets the status and licence of Trainee of IAM BAT/FLAG/POM/BAN/TWIRL/TECH- Section-judge
2. Candidates for aptitude examination must be met with the following criteria:
 - a. Application form is formally sent by deadline, fee of seminar and exam are paid
 - b. Has at least 2 years of experience as national judge
 - c. Reaches 23 years of age until the day of the exam of interns.
 - d. Passing the exam gets the status and licence of a Trainee of IAM (all sections).
3. Candidate for levelling examination must met with the following criteria:
 - a. Application form is formally sent by deadline, fee of seminar and exam are paid
 - b. At least one year judicial experience as a Trainee of IAM
 - c. Reaches 24 years of age until the day of the exam.
 - d. Passing the exam gets the status and licence of International adjudicator of IAM.

TRAINEE OF IAM

1. Trainee of IAM is an official person, who
 - a. Has at least 2 years of experience as national judge
 - b. Reached 23 years of age until the day of the exam
 - c. Passing the exam gets the status and licence of Trainee of IAM.
 - d. Passing the exam gets the ID-number in registration of international judges
 - e. The internship lasts for at least one year. During that time the Trainee- to acquire the appropriate Routine- must do "shadow-judging" – in addition national competitions- at least one major international competition (ECM/ WCM or EGP) at her/his own expense, where his/her scores are not added up.
 - f. His/her activity is mentored by an expert international judge appointed by the CHAC by request of him/her.
 - g. After one year of internship interns must pass the levelling exam to get licence the of International adjudicator
 - h. After one year of internship, it is allowed to apply for levelling exam.
 - i. Place of practice for Trainees: EGP, ECM, WCM, MMIC, open international competitions
 - j. The Trainee doesn't have the right for judging fees and other refunds.

- k. The Trainee has the same obligations as licenced judges.

SECTION-JUDGE OF IAM

1. The Section-judge of IAM is an official person, who
 - a. Correspond with regulations of IAM
 - b. Correspond with laws of the European Union
 - c. Reached 23 years of age until the day of the exam
 - d. Has at least 2 years experience as a coach in the applied section(s)
 - e. Passing the exam gets the ID- number in registration of international judges
 - f. Passing the exam gets the status and licence of BAT/FLAG/POM/ BAN/ TWIRL /TECH-Section-judge
2. Licence of Section-judge is valid for 1 year. For renewing the validity of the licence, passing a new examination is required

LICENCED INTERNATIONAL ADJUDICATOR OF IAM

1. Licenced international judge is an official person, who
 - a. Correspond with the regulations of IAM
 - b. Correspond with laws of the European Union
 - c. Passed successful exam for internship and worked at least 1 year as a Trainee,
 - d. Reached 25 years of age until the date of levelling exam
 - e. Passed the levelling exam
 - f. Passing the levelling exam gets the status and licence of the International adjudicator of IAM

SUSPENDED JUDGE OF IAM

1. Licence of a judge is suspended for 1 year in case
 - a. Do not-attend in the event which he was appointed for, or fails to report timely to the CHAC for justifiable absence
 - b. Is not present 2 times on compulsory annual seminar
 - c. Refuses to adjudicate
 - d. After one year of suspension judge is obliged to apply and pass the levelling exam. In case this exam is unsuccessful, gets the status of Trainee again
 - e. General Assembly of IAM based on the suggestion of AC-IAM has the right to withdraw the license, in case the judge...
 - Violates the provisions of the Code of Judges and The Delegates.
 - Does not behave in accordance with the provisions of the Rulebooks and Articles of Association-IAM

RELEASED JUDGE OF IAM

1. Judge of IAM will be exempted from his / her activities (his or her judicial licence becomes invalid) if he / she asks for this status, because he or she cannot attend 2 compulsory seminars or exams.
(He/she must take the levelling exam again to get back the licence.)
A judge who reasonably did not participate on the mandatory annual seminar at the first time, does not lose his license, but cannot be the member of jury given year.

ADJUDICATORS' COMMITTEE-IAM

1. Supervisor on AC-IAM is the General Assembly of IAM, based on Articles of Association-IAM
2. DELEGATION OF AC-IAM- members
 - a. In every four years each IAM- member associations have the right to delegate 1 international adjudicator, as their national representative, to AC-IAM. (First founded in January 2011 with 5 members)
 - b. The committee works with 3 members, members are chosen by the GA on the base of proposal of the MB.
 - c. Chair of the committee (CHAC) is chosen by members.
 - d. If national association is not satisfied with the work of its nominee, has the right to recall and set a new person in place.
 - e. If a committee-member country doesn't perform its duties for a calendar year, Management Board of IAM may appoint a new member to replace.
 - f. Mandate of AC-IAM lasts for four calendar years
 - g. Members of AC-IAM should get the total coasts of travelling (12 euro/ 100 km+ motorway by car, or fee of train or bus); accommodation (ensured, or maximum 22 euro/night based on invoice) for 1 day, once a year for annual committee- meeting, paid by IAM, at the end of the meeting.

EXAMINATION BOARD OF IAM

1. EB-IAM is a temporary body.
2. It has 3 members.
3. Members are licenced international judges chosen by AC-IAM to the marked event.

APTITUDE EXAM, EXAM FOR SECTION-JUDGE OF IAM

1. AC-IAM announces all kind of exam 60 days in advance in electronic form, specifying the date, location and availability of the CHAC.
2. Applications must be submitted in written form on the form prepared by the AC-IAM at least 30 days before the date of the exam.
3. The members of the EB-IAM shall be obliged to treat the test material in confidence.
4. For the exam, AC-IAM may approve special brochures, distribute books, video and DVD recordings and similar materials, as well as authorize the organization of preparatory seminars.
5. The results of exam are public and must be presented to the president of the IAM.
6. The exam consists a written test and a practical exam about all rulebooks.
7. Practical Examination includes evaluation of Routines of teams and soloformation based on DVD or video presentation.
8. A valid exam has been performed by a person who has delivered a performance of at least 70% on the written test and in the practical exam and declares in writing that he or she has complied with the rules of the Code of Judges and The Delegates.
9. Candidate of aptitude exam is awarded with the status and licence of Trainee.
10. Candidate of section-judge is awarded with the status and licence of Trainee of IAM BAT/FLAG/POM/BAN/TWIRL/TECH-section-judge.
11. After the exam has been passed, the EB-IAM decides on -the success, and the CHAC registers the Trainee and informs him/her the ID number up to 30 days after the successful examination.

LEVELLING EXAM

1. AC-IAM will announce the levelling exam in the electronic form 60 days in advance, indicating the date, location and availability of the CHAC.
2. Applications must be submitted in writing, in form written by AC-IAM, at least 30 days before the date of the test.
3. The members of the EB-IAM shall be obliged to treat the test material in confidence.
4. For the examination, AC-IAM may approve special brochures, scripts, books, video and DVD recordings and similar materials, as well as authorize the organization of preparatory seminars.
5. The levelling exam is made up of a written test and a practical exam
6. The written test consists of 30 questions in all sections of the competitions
7. Practical Examination includes evaluation of team and solo form Routines based on DVD or video presentations.
8. The results of the levelling exam shall be public and the AC-IAM shall be presented upon request.
9. A valid levelling exam has been awarded by a person who has delivered a performance of at least 70% on the written test and the practical exam and declares in writing that he or she is observing the provisions of the Judicial Code.
10. After the levelling exam has passed, the AC-IAM decides on success and the CHAC registers the successful test.

CODE OF JUDGES AND THE DELEGATES

1. IAM- judges must behave in accordance with EU- law and ethical norms, both in official places and in private.
2. All judge of IAM is obliged to keep ethical standards as follows:
 - a. Loyalty to the official position of IAM
 - b. Respect of colleagues and officials of IAM
 - c. Exemplary behaviour, morality, fairness, honesty, sincerity
 - d. Take responsibility for own decisions and evaluations to the AC-IAM
3. Principles of Judicial Activity and behaviour:
 - a. Observance of IAM documents, recognition of the primacy of the resolutions of the General Assembly
 - b. The principle of morality and equity in competitions and in official relationships
 - c. The principle of equal conditions for all members of IAM
 - d. Principle of the impossibility of prioritizing based on previous results, image, birthplace, or individual impressions
 - e. The protection of copyright of choreography's, the secrecy of choreography
 - f. The principle of transparency in work
 - g. Collegiality and the principle of mutual respect for judges
 - h. To attend regular, compulsory seminar every year, where IAM licensing them to determine their knowledge

ACTIVITIES DURING THE PREPARATION PERIOD

1. Preparation period: time interval between two competitions.
2. Annual meeting (seminar): judges are required to participate. Actively participates in reviewing rulebooks, collects suggestions, perceiving problems, and extravagant cases.
3. **Examination Board of IAM** prepares and transacts aptitude- and levelling exams.
4. **Adjudicators' Committee-IAM:**
 - a. Delegates at least six judges, and the Delegate for each international competition
 - b. Prepares and transacts her/his work in Aptitude exam, exam for Section-judge and levelling exam
5. The duties of the **CHAC** during the preparation period:
 - a. To organise and participate on the annual meeting of the AC-IAM in accordance with the goals and expectations of the IAM, work with the best knowledge
 - b. Has right to comment and has the right to agree in qualification of jury members in the competition jury
 - c. Organizes and conducts judges' seminars and qualification examinations
 - d. Monitors and evaluates judicial activities in competitions
 - e. Establishment of the Code of Judges and the Delegate, Judges' Rulebook and professional supervision of their annual review
 - f. Preparing the proposals and amendments and submitting them to the General Assembly of the IAM
 - g. Keep records of CHJ's minutes and notes of judgments on championships
 - h. Keep the record of judges electronically
 - i. It is obligatory to keep a register of the data, examinations and work of the judges and make it public as part of CHAC's Annual Report to the General Assembly
 - j. Prepares and transacts her/his work in Aptitude exam, exam for section-judge and levelling exam

ACTIVITIES DURING THE COMPETITION PERIOD

1. Competition Period is 30 days before, 15 days after the competition organized by IAM

SCORING- JUDGE

1. Scoring Judge is an official person, who
 - a. Has a valid licence as International Judge of IAM or BAT/FLAG/POM/BAN/TWIR-Section-judge
 - b. His/her duty is to evaluate Routines as a member of a jury in accordance with the A, B, C-fields defined in the CR

TECHNICAL JUDGE

1. Technical judge is an official person, who
 - a. Has a valid licence as an International Judge of IAM or BAT/FLAG/POM/BAN/TWIRL/TECH - Section-judge
 - b. His/her duty is to evaluate Routines as a member of a jury in accordance with the field "D" defined in the Rules of the Competition.
 - c. The technical judge measures time, counts drops, complies with compulsory items, and denotes the recorded events in accordance with the technical sheet

ASSISTANT

1. Assistant is an official person who is a licenced judge or a Trainee
2. His/her role is to help the work of the technical judge in section MIX

COUNTER JUDGE, PC- OPERATOR

1. Counter judge is an official person who is delegated by the GA-IAM
2. His/her duty is:
 - a. The compilation of the registration list
 - b. The compilation of the start list after the draw
 - c. Updating the result-processing system
 - d. Prepares the scoring sheets no later than 1 day before the start of the competition
 - e. The scoring sheets must contain the names and numbers of the competitor correctly, in the order corresponding to the start list
 - f. Judges should get prepared scoring sheets, first day 1 hour, the other days half an hour before the start of the competition-day, at the daily meeting of the judges
 - g. He/she shall inform the CHJ about the signals of the system which are correspond with results

CHIEF JUDGE

1. CHJ is a licenced International judge of IAM who is asked for leading the jury, chosen for a half competition day from the jury - members.
2. CHJ must be named on the morning- meeting of judges.
3. Duties of the CHJ:
 - a. Leading of the jury and to decide on issues arising in his/her competence
 - b. After closing the registration, checking congruency of the start list and scoring sheets
 - c. Supervises the work of the jury, coordinates the replacement of members of the jury and records the major events
 - d. Daily meeting of the judges each morning of international competition is held by the named CHJ
 - e. If the result-processing software shows 0,5 or bigger difference in one field of evaluation, CHJ first warns the erring member of the jury and instruct him/her to correct the score. The corrected score can exclusively be the base score

Base score: the average of all scores given by all judges included the highest and lowest, in fields („Field „A“, „Field „B“, „Field „C“)

After the second correction the named judge will not lose his license but cannot be the member of jury. He/she must take the levelling exam again to get back the licence. She/he will be released judge.

- f. CHJ shall make a record of the warnings which CHJ shall forward to the CHAC within 24 hours of the competition
- g. CHJ may interrupt / suspend the competition if the circumstances bring the quality of Routines into question (such as altered climatic conditions, or other important problems, unexpected weather). When the problem is terminated, a majority vote is required for the jury's decision

DUTIES OF THE JUDGES IN JURY

1. AC-IAM delegates at least six judges, and the Delegate for each international competition the latest 45 days before competition. CHAC sends official, written referral.
2. International competition is valid, in case the jury has at least 6 members: International judges with valid licence, at least 5 scoring and one technical judge at the same time and the Delegate.
3. Counter judge and PC operator are delegated by GA-IAM by tender.
4. The requested judge is required to send a written confirmation to the CHAC within 8 days of receipt of the request.
5. Members of the jury are required to wear appropriate attire, with compulsory symbols of IAM and their national association at all official events, during the whole competition (such as opening ceremony, closing ceremony, award ceremony as scheduled). Dress code: Midnight blue dress with IAM-scarf / midnight blue suit, white shirt, IAM-tie. Presidents who are also judges, are exceptions while ceremonies.
6. The jury shall not interfere with any external influence during its work.
7. Before the competitions, the members of the jury and the Delegate are required to participate on daily consultation. In case of absence, judge cannot participate on the competition as the member of the jury.
8. This consultation is the place to discuss the official conditions of the competition, such as the presence of judges, stage conditions, correctness of the scoring sheets, etc.
9. During the competition, the jury may hold any number of consultations or meetings. All deliberations are secret, held in a predetermined closed jury room that outsiders could not approach.
10. Judges evaluate the competitions in accordance with the provisions, methods and grading criteria of the Competition Rulebook and Judges' Rulebook of IAM,
11. Judges evaluate each competitor separately. After each 5 competitors, judges forward their transcripts with scores to PC-operator
12. The jury members fill the scoring sheet as follows:
 - a. Indicate the identification number
 - b. Sign
 - c. Record the components needed to determine the score
13. Correcting the score: clear crossing of defective score, description of correct score, authentication: sign
14. Before the competition judges and the Delegates must review the competition arena and check whether the arena is along with the conditions of competition in accordance with the regulations. In case of compliance jury decide starting of the competition.
15. In case of any irregularity or non-compliance the Delegate is obliged to present any deficiencies or irregularities to the organizer, who is obliged to solve them as soon as possible Only after solution the CHJ may decide to start the competition.
16. In case of unclear irregularities that could significantly disrupt the competition, judges may decide to suspend or finish the competition.
17. Judges are required to monitor the regularity of competition. (during and after) About any irregularities, the judge has the right and obligation to inform the CHJ or/ and the Delegate- who is connected with organiser- independently, or with other judges, or the Delegate.
18. Organiser has obligation to correct the irregularities. Otherwise- with decision of AC-IAM- they cannot organise international championships next 3 years.
19. In case of dissatisfaction with the decision of the AC-IAM, can and should initiate the proceedings in front of the GA.

THE DELEGATE

1. The Delegate is an official person.
2. The Delegate is a licenced judge of IAM, nominated by AC-IAM to a competition or event
3. Duties of the Delegate:
 - a. To supervise the whole competition
 - b. To keep contact between the jury, and the authorised leader of teams. The coach or other authorized person may respond to the Delegate due to possible irregularities. The Delegate shall inform the CHJ. After judges deciding, the Delegate reports it to the coach. If needed, judges may ask for further clarifications directly from the coach
 - c. Changes of starts shall be allowed only by The Delegate, who gives immediate information to the speaker and the CHJ

JUDICIAL CONFERENCE CONNECTED TO EGP/ECM/WCM/ INTERNATIONAL COMPETITION

1. Judges are required to attend on the judicial consultation held before international competition, otherwise cannot be the member of jury of the given championship
2. This event should be held one day before the championship with starting at 16.00 or time given in official invitation.
3. CC-IAM needs to prepare a summary of the most essential issues for the meeting, needs to collect problematic cases arise out of the national championships or other events, until 6 weeks before the competition in consultation with the CHAC, in agreement with AC-IAM.
4. President-IAM calls for this job experienced judges (providing remuneration of the experts invited for the job).
5. Conference takes at least 120 minutes scoring analysis in different disciplines.
6. Costs of this conference shall be covered by amounts received from the annual seminar's fees.

DELEGATION AND RENUMERATION OF JURY AND COUNTER JUDGES OF INTERNATIONAL COMPETITIONS

1. Every participating national association has the right to delegate maximum 4 licenced International adjudicators and / or section-judges to the jury.
2. Working hours are always paid to all working judges, but only for 2 of them/nation accommodation and travelling costs are paid.
3. The Delegate also has the same right as judges
4. For official competitions organized by IAM judge has the right to get fees and the refund of travel expenses (paid in the same amount as the days of the competition)
 - a. Cost of travelling: 12 euro/ 100 km+ motorway by car, or fee of train or bus
 - b. Accommodation: ensured, or maximum 22 euro/night based on invoice
 - c. Member of the jury's fee: 12 euro/ working hour, (on ECM and WCM 15 euro/ working hour)
 - d. Counter judges' fee is 8 euro/ working hour on the spot, (on ECM and WCM 9 euro/ working hour) preparatory work as registration and scoring sheets: 1 euro/ 4 competitors
5. Costs of judges and the Delegate are paid on the last day of competition, including judicial fees, accommodation and cost of travelling.
6. Judges are required to keep records of working time during the competition. They receive the required form at the beginning of the competition on the first day, prepared by the CHAC. Payment is based on this record.

EVALUATION SYSTEM

LEVELS OF QUALITIES

1. Evaluation and scores- awarded by the scoring judge- must be based on: "FIELDS OF EVALUATION"
2. Scores of quality-levels

1st level: 6,5-

2nd level: 7-

3rd level: 7,5-

4th level: 8-

5th level: 8,5-

6th level: 9-

7th level: 9,5-

SCORES OF CERTIFICATE-LEVELS

1. Certificates for those competitors who are less, than 3 in one competition category in junior and senior age

1st level: from 6, 5 - "Thank you for coming"

2nd level: from 7 -bronze

3rd level: from 7, 5- bronze

4th level: from 8- silver

5th level: from 8, 5- silver

6th level: from 9- gold

7th level: from 9, 5- diamante

2. Certificates for those competitors who are less, than 3 in one competition category in cadet and baby cadet age

1st level: from 6, 5 - bronze

2nd level: from 7 -bronze

3rd level: from 7, 5- silver

4th level: from 8- silver

5th level: from 8, 5- gold

6th level: from 9- gold

7th level: from 9, 5- diamante

MAXIMUM SCORE

10, 00 point is means in all fields: "the best Routine I have ever seen"

SYSTEM OF THE WORK OF ADJUDICATORS

PRELIMINARY, SEMIFINAL AND FINAL

1. In case there are more than 26 competitors in a competition category, the competition should have three turns: a preliminary, a semifinal and a final.
2. In case there are more than 16 competitors in a competition category, the competition should have two turns, a semifinal and a final.

SYSTEM OF EVALUATION

JUDGEMENT FOR THE NEXT ROUND

1. Evaluation in preliminary is crossing: each members of the jury gives to her/his first 12 bests an "X", plus the next 4 competitors a "half -X" (/).
2. Evaluation in Semifinal: each members of the jury gives to her/his first 6 bests an "X", plus the next 2 competitors a "half -X".
Evaluation in final is scoring: every SJ gives her/his own scores.
3. The value of "x" is 10 points and "/" is 1 point.
4. They calculate the competitors' final result based on the score got in the final.

CALCULATING THE SCORES

1. Analysing and realizing the level of quality.
2. Realizing the basic mistakes
 - a. Sign the mistakes and flaws seen during the performance
 - b. Every basic mistake or flaw means -0.10 point. (See chapter of "[Basic mistakes in Routine and its performance](#)", "

- c. [Basic mistakes in](#) movement technique” and “
- d. [Basic mistakes when](#) working with equipment”
3. Realizing the penalizations (See chapter of “[PENALIZATIONS](#)” and “[PENALIZATIONS](#)”).
4. Realizing the advantages
 - a. SJ can award a bonus for every criteria
 - b. Every bonus means +0.10 point. (See chapter of “[Bonified in Routine and its performance](#)”, “[Bonification for movement technique](#)” and “[Bonification for work with equipment](#)”
5. When the mistake/advantage is realized, it is necessary to sign it on the scoring sheet.
6. After the performance is finished:
 - a. Judge can award further deductions for repeated or collective mistakes
 - b. When filling in the scoring sheet the judge writes his/her score in each column
7. On international competition-IAM, results can be processed only on scoring sheets and by software reviewed and approved by AC-IAM.
8. During the course of evaluation jury members are authorized to consult with each other about originality of individual elements.
9. In case of any doubts jury is obligated to decide in favour of competitors.
10. At the end of all competition days, Counter judge is required to transfer daily scoring sheets- held on file by categories- to the CHAC- in case she/he is not present on competition, to the President of IAM.
11. After verification Counter judge is obligated to pass all scores-table- connecting with the names of the judges- electronically, publishable to President -IAM.
12. After verification of results, scoring sheets should be stored at headquarters of the IAM.
13. Original paper-based documents of international competitions should be stored for 2 years, after annihilated.
14. After the competition IAM must send jury's scores, with judges' names on, by e-mail to all participated national associations.
15. Publication of results with scores - after announcements of results- during the competition is required.

CALCULATION OF RESULTS

1. Results in case of 5 or more scoring adjudicators on international competitions:
 - a. The lowest and highest marks in every field (“A”, “B”, “C”) are crossed out
 - b. The final number of points is a sum of all the remaining marks – when there are 5 SJ, from 15 marks only 9 marks remain
2. The result: the average of remained final points, minus penalization awarded by technical judge in Field „D”.
3. Awarding the points and results is processed by software.
4. After processing, competitors are ranked according to their score.

VERIFICATION

1. Designated judges analyse the work of all member of the jury and report it to the CHAC.
2. This must be the theme of the next AC- meeting, connected with seminar each year.
3. Each year on judges' conference of international competition, the AC-IAM designates two judges (different nationalities and not from the organizer country) who controls after the championship: based on the scoring sheets check the processing and authenticate the result with AC-IAM.
4. The results are official only after verification.
5. President IAM proclaims on website, that the results are official.

FIELDS OF EVALUATION

1. The juror has to evaluate and award the points for all the substantial attributes of the Routine. Criteria of evaluation and awarding the scores are defined.
2. For awarding the scores, the most important are the composition of the Routine and how it is performed.
3. Awarding the scores is based on the mistakes and also the positive aspects.
4. If there is any doubt, the decision is in favour of the competitors.

Judges grade each competitors' Routines through the fields' assessments:

FIELDS OF EVALUATION OF MAJORETTE-SPORT'S CATEGORIES

Field „A” - choreography, artistic value

Field „B” - movement technique

Field „C” - working with equipment

Field „D” - penalizations

All the three A-, B-, C- fields there is 1 score given by the SJ, (altogether 3 scores are given by one SJ). The TJ awards penalizations that are deducted from the final mark.

CHOREOGRAPHY, COMPOSITION

Only size of the group is not a reason for lower or higher scores.

VARIETY AND DIVERSITY

1. Diversity of Routines

The choreography of solo, duo-trio, miniforformation and team can not be the same, nor a part of it.

2. Diversity of elements

a. A judge assesses:

- Selection and diversity of elements, patterns and shapes (circles, squares, rows, lines, diagonals etc.)
- Changes of shapes and patterns
- Utilization of different movement components
- Elements, shapes and patterns are executed by all competitors the same way, or in different ways in subgroups
- Originality

3. Diversity in area utilization

a. The whole competition area should be utilized in horizontal and in vertical levels.

- Various directions (forwards, backwards, sideward)
- Various levels of the space (low, middle, high)
- Various trajectories (straight line, curved line, wavy line, spiral, broken line) moving patterns

4. Diversity in space

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

b. A juror assesses:

- Segmentation of the Routine according to musical phrases, frequency of variations after certain number of bars

- Expression of music character, variability in dynamics and pace of Routine according to music
- Diversity of pace, e.g. changing of fast and slow parts
- Dynamism

OVERALL IMPRESSION, EXPRESSION

1. A juror assesses:

- a. Suitability of the music for the age category
- b. Age/size balance or heterogeneity of a group or soloformation
- c. The structure of defile/ march Routine was observed
- d. The structure of stage Routine was observed
- e. The level of cooperation among competitors in unified compact performance
- f. The same technical and movement skills of all members – the Routine as a whole has to be executed lightly, its difficulty and effort must not be obvious, the Routine seems to be performed simply and with pleasure
- g. Contact with spectators
- h. The expression has to remain in the sphere of sport, without overplay and affectation, using theatrical expressions, facial gestures, pantomime, sing. These are forbidden
- i. When assessing the expression, the aesthetic expression differs from mere visual impression
- j. Outfit (costume)
 - Suitability for category, character of equipment and category, character of music
 - Hairstyle and make-up
 - Footwear
 - Underwear

BASIC MISTAKES IN ROUTINE AND ITS PERFORMANCE

Repeated and collective mistakes are subject to additional penalization.

1. Mistakes in composition:

- a. Insufficient diversity and variety of the elements
- b. The shapes are not sufficiently varied
- c. Monotonous pace
- d. Insufficient area utilization
- e. One-sided using of baton
- f. Dancing performance with lack of diversity
- g. Too many elements of floor exercise in POM and MIX
- h. Using of forbidden elements (Field „D“)
- i. Trousers in BAT categories (Field „D“)

2. Mistakes in music:

- a. Music is not appropriate for the age of competitors and for the category
- b. Incongruous mixture of music, disharmonic sequence of musical motifs and individual sounds (horns, drumming, clattering, whistling, screeching sounds etc.) (Field „D“)
- c. When the music stops in the middle of the musical motif, violent interruption or stoppage of music or when the volume of music is gradually turned down until complete silence is reached (Field „D“)
- d. Some sign before the beginning of the music

3. Character of defile/ march Routine lost:

- a. Stepping over the starting line before the music starts (Field „D“)

- b. Long part of Routine after reaching the finishing line
- c. Long jumps and leaps in order to gain time
- d. Marching backwards for too long
- e. Excessive use of Routines in POM when competitor(s) is/are lifted or carried by other competitor(s)

4. Character of stage Routine lost:

- a. Late entering the stage, when music is already on
- b. Starting position is missing (Field „D”)
- c. Final position is missing
- d. Leaving the stage when music is still on (Field „D”)
- e. Leaving the stage too slowly, or using additional choreographic part when leaving the stage

5. Mistakes in performance:

- a. Lack of use all the three levels of the space (low, middle, high)
- b. Lack of balanced use of the whole stage
- c. Imbalance and inaccuracy in lines, rows, circles, diagonals
- d. Wobbly pyramids (two-degree)
- e. The end of the music does not correspond with the end of the performance
- f. The competitors do not reach the finish line (Field „D”)
- g. Part of the Routine is performed outside the competition area (Field „D”)
- h. Insufficient expression of the musical accompaniment through movements

BONIFIED IN ROUTINE AND ITS PERFORMANCE

The juror can award a bonus for every criterion individually:

- 1. Creative pictures
- 2. Creative lifts
- 3. High accuracy, balance of the shapes and changes
- 4. Impressive contact with the audience
- 5. Excellent overall impression

Characterization of criteria within the Field „B”

MOVEMENT TECHNIQUE

When juror awards rhythm coordination and synchrony, he/she takes into account how difficult the performance is concerning the size of the group

TYPE OF MOVEMENT TECHNIQUE IN MAJORETT-SPORT

Type of Movements	Abbreviations
Basic movement	B
Combination	C
Elements of flexibility	F
Jump	J
Skip	S
Turn	T
Floor exercise/acrobatic	A
Lifting	L

The main goal is to execute all kind of movement without technical mistake.

Usable element of movement technique is listed in “Movement technique of Majorette-sport” in CR.

CORRECT POSTURE AND STEP TECHNIQUE

1. Posture and rhythmic step represent principal features of aesthetic appeal of majorette-sport.
2. Especially the following factors are decisive for their assessment:
 - Posture of trunk: bent back, shoulders forward, movement in forward bend, stiffness are considered to be errors
 - Posture and movements of arms: movement of arms out of rhythm, clenched fist, „limp“ arms during moves and turns, stretching forward arm over the level of shoulders are considered to be errors
 - Posture and movements of head: unnatural head posture is considered to be a mistake (backward bend, sideward bend, forward bend with sight down to legs)
 - Step rhythm: the step is connected to the rhythm of music; especially in parade marching the non-compliance with rhythm is considered to be an incorrect implementation
 - Implementation of tread: the tread should be executed over the tip or pad, the tread over heel is considered to be an incorrect implementation, unless it is dealing with a dancing element
 - Position of soles: the soles has to be parallel one to another, tips apart each other or towards each other during marching are considered to be an incorrect implementation
 - Knee raising: various national schools (styles and interpretations) are respected for knee raising, the height of raising the knees or heels (stretching legs backward) is not decisive
 - Knee raising has to be balanced on both sides, high raising of left leg and mere closing the right leg (limping) is incorrect, also uneven raising, accentuation of one foot

- Rhythm AND performance of material of majorette-movement: the implementation has to correspond to the nature and style of the Routine
- Precision, extent and assuredness of implementation, connection with an element, with equipment or with a change of shape, pattern

RHYTHMIC CO-ORDINATION AND SYNCHRONY

1. The implementation of the Routine by all competitors has to be connected with the music, so that the nature of movement of body and equipment has very accurate connection to the nature and rhythmic components of music accompaniment.
2. Rhythmic coordination represents a perfect harmony of motion of all competitors with music, synchronous implementation
3. A juror assesses:
 - a. Expression of music via movement
 - b. Precision, distinctness and smoothness of changes in shapes and patterns compactness of moving patterns

LEVELS OF MOVEMENT TECHNIQUE

1st level	2nd level	3rd level	4th level	5th level	6th level	7th level
Very poor coordination. Not try to control the body.	Not able to coordinate all parts of the body at the same time. Signs of tension in the shoulders are visible. Poor coordination	Control of the body is maintained Sometimes totally forgot some parts of body. Signs of tension in the shoulders are visible Poor coordination	Control of the body is maintained with systematic problem. Some part of the body is starting to show training.	With big mistakes in connection with difficult equipment elements. Some part of the body is well trained.	With small mistakes in connection with difficult equipment elements All part of body is well trained.	Without mistakes in connection with difficult equipment elements Controlled all time. The maturity of the movement is obvious, all time Maximum flexibility. Wide range of variations

BASIC MISTAKES IN MOVEMENT TECHNIQUE

1. **Mistakes in body technique**
 - a. Bad posture of the trunk
 - b. Bad posture and movement of the arms
 - c. Bad posture and movement of the head
 - d. Bad technique of steps
2. **Technical mistakes in performing the elements of movement**
3. **Mistakes of coordination and synchronization**
 - a. Falling out of the rhythm – steps or arm movements imprecision when performing the elements of majorette movements
 - b. Imprecision when performing chain elements in quick sequence
 - c. The competitors do not stop moving at the same time in the stop position incompact and imprecise movement patterns
 - d. The movement and music do not finish at the same time
 - e. Missing collective feeling of rhythm and beat, discordance between the movement of all the competitors and the music
4. **Missing required elements (Field „D“)**

BONIFICATION FOR MOVEMENT TECHNIQUE

Juror can award a bonus for every criterion individually:

1. Perfect synchronisation and the movement of all competitors is sequenced
2. Elegant movement of all competitors during the performance

Characterization of criteria within the Field „C”

WORK WITH EQUIPMENT

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BATON/MACE TECHNIQUE

1. Throws and exchanges with baton

<i>Throws, exchanges with baton</i>			
	1st part: release	2nd part: movement under the throw	3rd part: catch
Easy	From open hand: <ul style="list-style-type: none"> • release • throw (from the end of the baton) • slide • Pretzel • star • sun • windmill • figure 8 • horizontal 	Stationary: <ul style="list-style-type: none"> • standing, pose kneeling, half-kneeling, squatting, etc. Travelling: <ul style="list-style-type: none"> • march • chasse • triple step • leaping triple step • ½ turn (180° turn on 2 legs or with step) • 1 turn (360° turn on 2 legs or with step) 	<ul style="list-style-type: none"> • catch: palm up • grab: palm down
Difficult	from <ul style="list-style-type: none"> • rolling • behind the back • under the leg • from overhead • under the arm • back to the partner • thumb flip, backhand flip • thumb toss, backhand toss • new element with challenge 	<ul style="list-style-type: none"> • 1 turn on the floor (sitting, kneeling) • 1, 1 ½, 2 spin • 2 or more turn • interrupted-, back and forth turn • skip, jump • illusion • Any other element of floor-exercises are forbidden 	<ul style="list-style-type: none"> • backhand catch • behind the back • under the leg • overhead • under the arm • side: on right side with left hand or reverse • blind catch • drive into rolling • new element with challenge

LEVELS OF BATON/MACE TECHNIQUE

1st level – Baton/Mace

1. „Dead baton”
2. Slide
3. Drop
4. Lifting, lowering
5. Arm holds, handholds, conducted arms
6. Swing, sway, slew, arm circles
7. Transmission, take over with swing

2nd level – Baton/Mace

1. Loop
2. Pretzel
3. Flourish
4. Transmission, takeover with loop

3rd level – Baton/Mace

1. Windmill with 1 or 2 arms
2. All figure 8
3. Vertical „Sun” in all posture
4. Flourish + whip
5. Star
6. Wrap, also in combination with 1st level element
7. Single rolls, (One rotation of a flag at any part of the body)- hand, wrist, arm, elbow, neck, leg,
8. Roll series: easy structure, easiest connection for the aim of repeating: wrist- arm-elbow, over left then right arm, continuous hand rolls
9. Contact transmission from one hand to the other over one body part of the partner's
10. Loop-combination including turn/ twirl under the body part/twirl behind the back

4th level - Baton/Mace

1. Finger twirls (2/4/8- fingers)
2. Wrap + 3rd level roll
3. Rolls:
 - a. ½ fish forward, backward
 - b. Snake forward, backward
 - c. Double elbow
4. Trap (neck, elbow....)
5. Throw and exchange: all the 3 parts are easy
6. 1 spin with minor mistake
7. Palm

5th level - Baton/Mace

1. Flip
2. Throw and exchange: 2 parts easy, 1 part difficult
3. Turns: 1 spin without mistake, double spin with minor mistake
4. Twirl with 2 batons: 1st hand on 2-3 level+ 2nd hand at least 4th level, 1st hand on 1st+ 2nd hand minimum on 4th level (using elements of 1st level until the maximum of 4 counts)
5. Roll: pop, Angel, 1 fish,
6. Roll- combination: minimum 3, wraps and rolls from 3-4th level (drop in) low risk
7. 1 spin without mistake, double spin with minor mistake, 2 turns

6th level - Baton/Mace

1. Horizontal flip
2. Throws, exchange: 2 parts difficult, 1 part easy
3. Roll: continuous rolling: 1 ½-, or more fish, fish carry, multiple elbow (4, or more), nape roll, elbow turn back, minimum 2 pops,
4. Roll- combination: minimum 3 elements chosen from 3-4-5 levels (backroll, chest roll, mouth roll, etc.)
5. Contact roll, over one body part of the partner
6. 2- batons:
 - a. One hand at least on 5th level+ 2nd hand on at least 2nd level
 - b. Throw with 2 batons at the same plane in 4 counts
 - c. Shower- 3 releases
 - d. Juggler- 3 releases
7. Double spin without mistake
8. Triple spin with minor mistake
9. More than 2 turns

7th level - Baton/Mace

1. Rolls: Angel from throw, Monster, Fujimi
2. Roll combination: at least 2x 8 count combination with high risk, containing 4 or more elements
3. Combination of contact- or roll- elements from 4-5-6-7 level with skip / illusion / turn on the floor (sitting, kneeling).
4. Throw and exchange:
 - a. 2 parts difficult, 1 part easy: where 1 difficult is the movement part, with the combination of 2 difficult movement elements
 - b. All the 3 parts difficult
5. Triple spin without mistake
6. 2- batons:
 - a. 1st hand at least on 5-6-7. Level, 2nd hand on at least 3rd level
 - b. Throw with 2 batons at the same time, at different plane
 - c. Quick, continuous, virtuoso technique
 - d. Shower- more than 3 releases
 - e. Juggler- more than 3 releases

TRADITIONAL BATON / MACE TECHNIQUE

1. Throws and exchanges with baton/mace in traditional categories

Throws, exchanges with baton			
	1st part: release	2nd part: movement under the throw	3rd part: catch
Easy	From open hand or throw from the end of the baton	Stationary: <ul style="list-style-type: none"> standing, pose kneeling, half-kneeling, squatting 	<ul style="list-style-type: none"> catch: palm up grab: palm down
Difficult	from <ul style="list-style-type: none"> hand roll behind the back under the leg under the arm 	Travelling: <ul style="list-style-type: none"> march chasse triple step 1 or more turn (at least 360 ° turn on 2 legs or with step) 1 or more spin (at least 360 ° turn on 1 leg in relevé or with step) 	<ul style="list-style-type: none"> backhand catch behind the back under the leg overhead under the arm side: on right side with left hand or reverse blind catch

LEVELS OF TRADITIONAL BATON / MACE TECHNIQUE

1st level -Traditional baton / Traditional mace

1. „Dead baton”
2. Slide, swing, sway
3. Match hand pass

2nd level - Traditional baton / Traditional mace

1. Figure 8
2. Transmission, takeover with swing
3. Loop

3rd level - Traditional baton / Traditional mace

1. Windmill
2. Twirling with 2 hands

4th level - Traditional baton / Traditional mace

1. Finger twirls
2. Palm
3. Throw and exchange: all the 3 parts are easy
4. Wrap
5. 1-2-3-level elements combined with dance steps

5th level - Traditional baton / Traditional mace

1. Flips
2. Single rolls, (one rotation of the baton at any part of the body)- hand, wrist, arm, elbow, neck, leg,
3. Contact transmission from one hand to the other over one body part of the partner's
4. Loop-combination including turn/ twirl under the body part/twirl behind the back
5. Throw and exchange: 2 parts easy, 1 part difficult
6. 2-baton with 1-2-3-4-level elements

6th level - Traditional baton / Traditional mace

1. Trap (neck, elbow....)
2. Contact single roll, over one body part of the partner
3. Throw and exchange: 2 parts difficult, 1 part easy
4. Basics in high speed revolution
5. High individual level with mistakes in synchrony of team
6. Throws with 2 batons

7th level - Traditional baton / Traditional mace

1. Throw and exchange: all of the 3 parts difficult
2. Triple spin without mistake
3. High technical level without mistake
4. Good body technique, synchrony in each field
5. Punctual throws in good timing

BATONFLAG TECHNIQUE

1. Throws and exchanges with batonflag

	1st part: release	2nd part: movement under the throw	3rd part: catch
Easy	From <ul style="list-style-type: none"> • Open hand • Slide • Pretzel • Star • Sun • Windmill • Figure 8 	Stationary: <ul style="list-style-type: none"> • Standing, kneeling, half-kneeling, squatting, etc. Travelling: <ul style="list-style-type: none"> • March • Chasse • Pose • ½ turn (180° turn on 2 legs or with step) • 1 turn (360° turn on 2 legs or with step) 	<ul style="list-style-type: none"> • Catch: palm up • Grab: palm down
Difficult	From <ul style="list-style-type: none"> • Rolling • Behind the back • Under the leg • From overhead • Under the arm • Back to the partner • Thumb flip, backhand flip • Thumb toss, backhand toss • New element with challenge 	<ul style="list-style-type: none"> • 1 turn on the floor (sitting, kneeling) • 1 spin • 1 ½ spin • 2 or more turn • interrupted-, back and forth turn • skip, jump • illusion Any other element of floor-exercises is forbidden	<ul style="list-style-type: none"> • Behind the back • Under the leg • Overhead • Under the arm • Side: on right side with left hand or reverse • Backhand catch • Blind catch • New element with challenge

LEVELS OF BATONFLAG TECHNIQUE

1st level – Batonflag

1. „Dead batonflag”
2. Slide
3. Drop
4. Lifting, lowering
5. Armholds, handholds, conducted arms
6. Swing, sway, slew, armcircles

2nd level – Batonflag

1. Transmission, takeover with swing
2. Loop
3. Pretzel

3rd level – Batonflag

1. Change pattern without brake
2. Windmill with 1 arm
3. Opening
4. Figure 8
5. „Sun”

4th level - Batonflag

1. Loop under arm/leg, behind back
2. Windmill with 2 hands
3. Star
4. Throw and exchange: all the 3 parts are easy

5th level - Batonflag

1. Contact transmission from one hand to the other over one body part of the partner's
2. Loop-combination including turn/ twirl under the bodypart/twirl behind the back
3. Wrap
4. Throw and exchange: 2 parts easy, 1 part difficult
5. Turns: 1 spin without mistake, double spin with minor mistake

6th level - Batonflag

1. Single rolls, (1 rotation of a flag at any part of the body)- hand, wrist, arm, elbow, neck, leg,
2. Trap (neck, elbow....)
3. Contact roll, over one bodypart of the partner
4. Throw and exchange: 2 parts difficult, 1 part easy
5. Double spin without mistake, triple spin with minor mistake, more than 2 turns

7 level - Batonflag

1. Roll: pop and other elements of challenge
2. Roll combination: easy structure, easiest connection for the aim of repeating: wrist- arm- elbow, over left then right arm, continuous handrolls
3. Throw and exchange:
 - a. 2 parts difficult 1 part easy: where 1 difficult is the movement part, with the combination of 2 difficult movement elements or all the 3 parts difficult
 - b. Triple spin without mistake
4. Combination of contact- or roll- elements from 4-5-6-7 level with skip / illusion / turn on the floor (sitting, kneeling).

POMPON TECHNIQUE

<i>Throws with pompon</i>			
	1st part: release	2nd part: movement under the throw	3rd part: catch
Easy	From open hand	<ul style="list-style-type: none"> standing, pose kneeling, half-kneeling, squatting, etc. march chasse triple step leaping triple ½ turn (180° turn on 2 legs or with step) 1-2 turn (360° -720 turn on 2 legs or with step) 	<ul style="list-style-type: none"> catch: palm up grab: palm down
Difficult	from <ul style="list-style-type: none"> slide behind the back under the leg overhead under the arm back to the partner side-with left hand from right side, reverse new element with challenge 	<ul style="list-style-type: none"> 1 turn on the floor (sitting, kneeling) 1 spin 1 ½ spin double, triple spin interrupted, back and forth spin more than 2 turns skip, leap (stag leap, scissor leap, jeté entre lace, split leap, fouetté, Cossack, ring leap, etc.) element or combination of floor exercise/jumps/turns 	<ul style="list-style-type: none"> backhand catch behind the back under the leg overhead under the arm side: on right side with left hand or reverse blind catch new element with challenge

<i>Exchange of Pompom</i>			
Basic	Own pompoms		
	<ul style="list-style-type: none"> putting to the floor for a very short while drop from hand to hand hand to hand 		
Easy	Between competitors		
	<ul style="list-style-type: none"> putting to the floor for a very short while drop from hand to hand hand to hand 		
Easy	Own pompoms with easy throw between left and right hand		
	Between competitors: all the 3 parts are easy (as in parts of throw)		
Difficult	<u>Short</u>	Own pompoms	
	less than 2 m (distance between 2 hands of releasing)	<ul style="list-style-type: none"> shower at least 3x juggler at least 3x 	
		Between competitors: 1 part difficult, 2 parts easy	

	<u>Long</u> (more than 2m) Between competitors: 1 part easy, 2 parts difficult
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LEVELS OF POMPON TECHNIQUE

1st level – Pompon

1. Dead pompon
2. Lifting, lowering
3. Armholds, handholds, conducted arms
4. Swing, sway, slew, armcircles

2nd level – Pompon

1. Shake with arm, shake from wrist different direction, vibration, oscillation,
2. Loop
3. Movement of wave/snake without joining
4. Drop hand to hand

3rd level – Pompon

1. Slide on stretched half-arm, -leg
2. Basic exchange
3. Joined wave/ snake, slow preparation
4. Wrap, also in combination with 1st level element

4th level – Pompon

1. Slide/ wheel on the
 - a. Full length of arms/ leg
 - b. On the back
 - c. Around body
2. Transmission, take over with swing
3. Single rolls (One rotation around any part of the body- hand, wrist, arm, elbow, neck, leg)
4. Easy exchange
5. Throw: all the 3 parts are easy
6. Spin with minor mistake
7. Joined wave with quick preparation

5th level – Pompon

1. Slide/ wheel on the length of 2 arms + back / chest, as „Angel”
2. Throw: 1 part difficult, 2 parts easy
3. Exchange: difficult short
4. 1 spin, double spin with minor mistake, 2 turns
5. Joined wave/ snake with quick preparation connected with story

6th level – Pompon -

1. Throw: 2 parts difficult, 1 part easy
2. Exchange: difficult long
3. Double spin without mistake, triple spin with minor mistake, more than 2 turns

7th level – Pompon

1. Throw/ exchange:
 - a. All 3 parts are difficult or
 - b. 2 parts difficult, 1 part easy- where movement part must be difficult with combination of 2 elements
2. Multiple turns
3. New, challenge

DRUMMERS' TECHNIQUE

LEVELS DRUM TECHNIQUE

1st level – Drumstick

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

2nd level - Drumstick

1. Simple throws with the drumsticks (the vertical "candle" and horizontal "balance beam")
2. Manipulate with the drumstick without throwing (separately with the right and left hand)

3rd level - Drumstick

1. Throwing the drumsticks with a flip/rotation (both hands/with right or left hand)
2. Manipulate with the drumsticks between two fingers on hands

4th level - Drumstick

1. Playing on the neighbour's drums
2. Throwing the drumsticks to each other in pairs

5th level - Drumstick

1. Throwing the drumsticks to each other to the side in a circle

6th level - Drumstick

1. Throwing the drumsticks over their heads back to their partner
2. Throwing one stick hand while the other hand plays drums

7th level - Drumstick

1. Fingertwirl (4 fingers)

SELECTION, DIVERSITY AND DIFFICULTY OF ELEMENTS WITH EQUIPMENT

A juror assesses which part the composition of the Routine includes:

- 1. Work with the equipment**
 - a. Correct technique
 - b. Balanced ratio
 - c. Ambidexterity
- 2. Cooperation and position of competitors**
 - a. Face to face, side to side, back to back, simultaneous implementation by whole group or solo
 - b. Formation, implementation in quick sequence or during a change in shape, during moving pattern
 - c. Involvement of connecting and accompanying elements – the composition of Routine should not
 - d. Represent only a sequence of isolated elements with equipment, during implementation of which
 - e. The elements with equipment should be choreographically completed with movement, dance or gymnastic components on the beginning, end or in the course
- 3. Assuredness of implementation**
 - a. Equipment fall has an influence on further program implementation disruption of group or individual implementation
 - b. The extent of utilization of auxiliary dance elements (sidestep, knee band, forward bend, steps, drift from shape, etc.),
 - c. The equipment was picked up immediately after the fall, or it was picked up later or remained not picked up till the end of Routine
- 4. Falls**
 - a. *Frequency of falls*
 - Isolated or repeated fall, individual or mass, the mistakes are made by individuals, subgroup or whole group
 - b. *Circumstances of fall*
 - Technically not managed element
 - Extraordinary technical difficulty of the element performed
 - Climate influences (wind, rain, cold, sun) or technical parameters of surroundings (slippery area, lighting)
 - The possibility to pick up the equipment in the case of fall on an elevated stage
 - c. *Picking up with assistance*
 - Other competitor(s) may hand it in co-operation; other competitors have to be members of the group, which is just performing the competition choreography
 - d. *The equipment lost remains on competition area*
 - Other competitor(s) may hand it in co-operation; other competitors have to be members of the group, which is just performing the competition choreography
 - It can be passed by assistant to organizer, namely in such way, that he or she lays it on the edge of stage in the place, where it was found
 - The person handing the equipment must not wave it, roll it over the stage, run around the stage or in another way disturb the jury's field of vision
 - It is tolerated, when a random spectator hands the equipment

BASIC MISTAKES WHEN WORKING WITH EQUIPMENT

- 1. Mistakes in performance:**
 - a. Catching with side-step, knee-bend, forward bend
 - b. Catching with change of the shape of formation – steps, run-out

- c. Different sequence of movement while manipulating and changing the equipment
 - d. Incorrect technique
 - e. Loss of contact with the equipment – when the equipment is on the ground for too long (not instant picking up after falling) (Field „D”)
- 2. Insufficient complexity**
- a. Low variety of manipulation, low diversity of elements, monotonous equipment incomplete repertoire of twirling and manipulations
 - b. Missing required elements (Field „D”)

BONIFICATION FOR WORK WITH EQUIPMENT

Juror can award a bonus for every criterion individually.

The jury accepts only the well-executed elements in levelling.

One kind of element is signed only once.

Doubtful cases should be decided in favour of the competitor

- a. Original, new element, new implementation of the element
- b. Performance with 3 or more spins without mistake, with additional or linking element
- c. Synchronized performance, perfect co-operation of all competitors in formation
- d. Originality and creativity in POM, new idea „I've never seen”
- e. Perfect coordination between body and equipment
- f. Perfect floor exercise/acrobatic element synchronised with equipment
- g. Coordination and fast composition and performing waves and pictures in POM
- h. Invisible change of pompom
- i. Single, amazing game with colours- mostly in POM teams
- j. Implementation of the obligatory elements are taken into account in evaluation

Characterization of criteria within the D field

PENALIZATIONS OF MAJORETTE-SPORT CATEGORIES

ELIMINATING

1. Disqualification comes into force in case of
 - a. Unsportsmanlike;
 - b. The attack on the judges before, during or after the competition
 - c. Equipment does not comply with the rules

INTERRUPTION OF COMPETITION

See [Rules of International Events and Competitions / Course of the Competition / Generally](#)

EVLUATION BY TJ

Compulsory elements are accepted in case at last subgroup implements.

Only correct spin is acceptable as compulsory element (on one tiptoe, 360°)

Penalization by technical judge IN EGP-IAM/ECM-IAM/WCM-IAM	penalization (point)
1. Timing <ol style="list-style-type: none"> a. Not keeping the time: for every second (In défilé over 3:00, in March below 2:00, in stage choreography of groups below 2.30 over 3:00, in stage choreography of soloformations below 1.15 over 1:30) b. In MIX categories equipment are used not a right period of time: 0.4 (In mix minifformation: 50% +- 10 s, in mix team: 50% +- 15 s) 	-0.05 / second
2. Equipment on the floor <ol style="list-style-type: none"> a. Fall of the equipment b. Leaving equipment on the stage for more than 2x8 count c. Placed equipment deteriorate the stage image It is not penalized when: <ol style="list-style-type: none"> a. The equipment is handed over by another competitor or a non-competing person b. The equipment leaves the competition area c. Overstepping the stage area for retrieving the equipment 	-0.05 / equipment
3. Unnecessary equipment which is used only for a short time in SHOW 4. Using other annoying equipment, missing-, faulty-, breakdown equipment, fallen pieces	-0.1
5. Musical mistakes <ol style="list-style-type: none"> a. Music is not ready b. Transcription of music is low technical quality (badly mixed music, bad ending) c. Performance starts with first musical sound, whistle, gong or any other musical signal are forbidden d. In case of doubt of musical errors, the CHJ decides of penalization 	-0.1
6. Lines: <ol style="list-style-type: none"> a. Crossing lines b. Overstepping competition area c. Performance out of competition area d. Crossing startline before music 	-0.1/person

7. Incorrect outfit (costume/skirt/underwear/footwear/glitter)	-0.3
8. Missing security person in high lifting	-0.3
9. Unauthorized means of communication between competitors – whistle, counting out loud, sing, mime etc.	-1.0
10. Missing title if prescribed	-1.0
11. Missing greeting after entry and final pose if prescribed	-0,1
12. Defile/March: choreography in one place	-0.1
13. Defile/March: stop figure	
14. Defile/March: finish line is not crossed by all members	-0.2
15. Stage: competitors are not ready for performance after announced by the speaker	-0.1
16. Stage: missing start/stop figure	
17. Stage: entering the stage before the speaker's announcement	-0.2
18. Stage: coming in / going out with music	-0.5
19. Missing obligatory element, missing equipment's change of MIX	-0.4/element
20. Unsportsmanlike	Disqualification
21. The attack on the judges before, during or after the competition	
22. Equipment does not comply with the rules	

PENALIZED BY THE SJ

Deductions should be sign and validate on scoring sheet

FIELD „A” – CHOREOGRAPHY

1. Disrupting the shape when retrieving fallen equipment
2. Music is not match with age class: -1.0 point
3. BAT composition is not composed exclusively of women: -1.0 point
4. If the group in their Routine uses prohibited/forbidden element or elements what are not allowed -1.0 point
5. Any element of Routine does not comply with the rules (inadequate): -1.0 point
6. Unnecessary factor of risk (e.g.: fall down from lifting etc.): -0.3 point

FIELD „B” - MOVEMENT TECHNIQUE

1. Losing balance: -0.1 point
2. Falling: -0.3 point

SPECIAL EVALUATION OF MAJORETTE-SPORT'S CATEGORIES

MIX TEAM

1. It is obligatory to exchange the 2 used equipment between competitors.
2. Change of 2 used equipment between competitors in the time period of 50-50% is required. (It is checked by the TJ and assistant).
3. Exchange must be done at the 50% +/- 15 sec- of the Routine 's music.
4. Routine must contain the obligatory elements of both used equipment - as the material of movement technique, as equipment technique.
5. In the case of an odd number of competitors, one person is not required to exchange the 2 equipment

MIX MINI

1. Routine must contain the essential elements of both used equipment- as the materials of movement technique, as equipment technique
2. It is optional, which of the important, counted elements are used.
3. At the course of rating a bigger amount, higher quality and more variation are advantages (the TJ quantifies the number and tells it to the SJ-s).
4. Exchange of 2 used equipment between competitors is obligatory
5. Exchange of 2 different equipment between competitors in the time period 50-50% is required (checked by TJ and assistant).
6. Exchange must be done at the 50% +/- 10 sec- of the performance 'music
7. In the case of an odd number of competitors, one person is not required to exchange equipment- jury accepts it as a „whole team change”
8. Number of required elements in mini mix:
 - a. BAT & POM: max 3+5 for cadets, 4+7 for juniors, 6+7 for seniors

SHOW

1. Evaluating of equipment technique is based on baton technique
2. The diversity of the used other equipment and how it relates to the theme and choreography is evaluated in Field „A”
3. The other equipment used to complement the Routine and to show the theme.
4. The choreography must have a title that expresses its theme (mini-story).
5. Title should be indicated on the scoring sheet for jurors and announced for the audience
6. The Routine must always be performed with the equipment- except by the safety reasons or short time period of exchanges -it cannot be just a dance choreography without equipment
7. In case equipment does not comply with the rules, competitors will be eliminating.

TRADITIONAL BATON, POMPON AND MACE

1. On Field „A”
 - a. Synchronization
 - The most important
 - The shape changes, implemented with gestures, depends on accuracy of movements, rotations.
 - b. Artistic value of choreography
 - c. Complexity and different
 - d. Number of different elements

- e. Number of formation changes
 - f. Music- dance- equipment, music-dance-age triple units
 - g. If the captain is not clearly marked the Routine becomes inadequate
2. On Field „B”
- a. Synchronization
 - b. Harmony/type/styling of the marching-steps
 - c. Number and difficulty of the dance-steps
 - d. Performance
 - e. Synchronization of equipment technique and dance steps,
 - f. Difficulty of the movements where equipment technique is incorporated
3. On Field „C”
- a. Synchronization
 - b. Variety
 - c. Difficulty of the equipment technique where is the movement is incorporated
 - d. Speed in equipment handling
 - e. Assuredness
 - f. Usage of the left and right hand
 - g. Length of the throwing

BMI

On Field „A”:

- a. If the captain is not clearly marked the Routine becomes inadequate

FIELDS IN EVALUATION OF INTERNATIONAL CUP CATEGORIES

Field „A” 0-10.00 points
Field „B” 0-10.00 points,
Field „C” 0-10.00 points
Field „D” - penalizations

PENALIZATIONS OF INTERNATIONAL CUP CATEGORIES

PENALIZED BY THE SJ

FIELD „A”

1. If the group in their performance uses prohibited/forbidden element -1.0 point
2. Any element of Routine does not comply with the rules (inadequate): -1.0 point
3. Unnecessary factor of risk (e.g.: fall down from lifting etc.): -0.3 point
4. When music / theme / equipment does not correspond to the age of competitors:- 1.0 point
5. When the equipment does not correspond to the theme: -0.1 point

FIELD „B”

1. Losing balance: -0.1 point
2. Falling: -0.3 point

PENALIZATIONS BY TECHNICAL JUDGE OF INTERNATIONAL CUP CATEGORIES

Penalizations by technical judge	penalization (point)
1. Timing: not keeping the time: for every second	0.05 / second
2. Equipment on the floor <ul style="list-style-type: none"> a. Fall of the equipment b. Leaving equipment on the stage for more than 2x8 count It is not penalized when: <ul style="list-style-type: none"> - The equipment is handed over by another competitor or a non-competing person - The equipment leaves the competition area - Overstepping the stage area for retrieving the equipment <ul style="list-style-type: none"> c. Special emphasis is on For Fun: <ul style="list-style-type: none"> - During the performance placing equipment on the ground is allowed only in order to exchange them - Replaced equipment cannot be left on the stage at the end of choreography - Before the actual performance, cannot be placed inside of the competition area 	0.05 / equipment
3. Using other annoying equipment, missing-, faulty-, breakdown equipment, fallen pieces	0.1
4. Musical mistakes <ul style="list-style-type: none"> a. Music is not ready b. Transcription of music is low technical quality (badly mixed music, bad ending) c. Performance starts with first musical sound, whistle, gong or any other musical signal d. In case of doubt of musical errors, the CHJ decides of penalization 	0.1
5. Lines: <ul style="list-style-type: none"> a. Overstepping competition area b. Performance out of competition area 	0.1/person
6. Incorrect OUTFIT (costume/skirt/underwear/footwear)	0.3
7. Missing security person in high lifting	0.3
8. Unauthorized means of communication between competitors – whistle, counting out loud, sing, mime etc.	1.0
9. Missing name if prescribed	1.0
10. Stage: competitors are not ready for performance after announced by the speaker	0.1
11. Stage: missing start/stop figure	0.1
12. Stage: entering the stage before the speaker's announcement	0.2
13. Stage: coming in / going out with music	0.5
14. Missing obligatory element	0.4/element
15. Unsportsmanlike 16. The attack on the judges before, during or after the competition 17. Equipment does not comply with the rules	Disqualification

SPECIAL EVALUATIONS OF INTERNATIONAL-CUP CATEGORIES

BABY CADETS

1. Field „A” - Choreography 0- 10.00 points
 - a. Competitor:
 - Outfit
 - Diction
 - Charisma
 - Professionalism
 - Contact with audience
 - b. Composition
 - Balance of choreography and execution
 - Requirements
 - Visual musicality
 - Creativity
 - Originality
 - Stage, use of space,
 - Visual effects
 - Logic
 - Music- movement technique- equipment, music- movement technique - age triple units
 - c. Bonification: See [“Bonified in Routine and its performance”](#)
2. Field „B” – Movement technique 0-10.00 points
 - a. Variety
 - b. Correct technique
 - c. Assuredness
 - d. Bonification: See [“Bonification for movement technique”](#)
3. Field „C” – Equipment technique 0-10.00 points by the rules of majorette-sport
 - a. Bonification: See [“Bonification for work with equipment”](#)
4. Field „D” – Penalizations

TEAM CHEERDANCE POMPON

1. Field „A”: Choreography 0– 10.00 points
 - a. Competitor:
 - Outfit
 - Diction
 - Charisma
 - Professionalism
 - Contact with audience
 - b. Composition
 - Balance of choreography and execution
 - Requirements
 - Visual musicality
 - Creativity
 - Originality
 - Stage, use of space,
 - Visual effects
 - Logic
 - Music- movement technique- equipment, music- movement technique - age triple units
 - c. Bonification: See [“Bonified in Routine and its performance”](#)
2. Field „B”: Teamwork 0 – 10.00 points
 - a. Synchrony
 - b. Unity of movement
 - c. Uniformity
 - d. Precision
3. Field „C”: Technical merit 0 – 10.00 points
 - a. Equipment technique: 5 points
 - Variety
 - Difficulty
 - Correct technique
 - Assuredness
 - Bonification: See [“Bonification for work with equipment”](#)
 - b. Movement technique: 5 points
 - Variety
 - Difficulty
 - Correct technique
 - Assuredness
 - Bonification: See [“Bonification for movement technique”](#)
4. Field „D”: Penalizations

FREE TWIRL

FREE TWIRL SOLO

1. Field „A”: Choreography 0 – 10.00 points
 - a. Competitor:
 - Outfit
 - Diction
 - Charisma
 - Professionalism
 - Contact with audience
 - b. Composition
 - Balance of choreography and execution
 - Requirements
 - Visual musicality
 - Creativity
 - Originality
 - Stage, use of space,
 - Visual effects
 - Logic
 - Music- movement technique- equipment, music- movement technique - age triple units
 - c. Bonification: See [“Bonified in Routine and its performance”](#)

2. Field „B”: Realisation 0 – 10.00 points
 - a. Realisation of equipment technique:5 points
 - Correct technique (equipment and movement)
 - Assuredness
 - Bonification: See [“Bonification for movement technique”](#)
 - b. Realisation of movement technique:5 points
 - Correct technique (equipment and movement)
 - Assuredness
 - Bonification: See [“Bonification for work with equipment”](#)

3. Field „C”: Content 0 – 10.00 points
 - c. Content of equipment technique: 5 points
 - Variety
 - Difficulty
 - d. Content of movement technique: 5 points
 - Variety
 - Difficulty

4. Field „D” - Penalizations

FREE TWIRL PAIR

The criterion is based on the ability and level of co-working (parallel, mirror-image, pair work) based on exchanges and combinations. Each competitor is evaluated in accordance with the one-baton requirements.

1. Field „A”: Composition and choreography 0– 10.00 points
 - a. Competitor:
 - Outfit
 - Diction
 - Charisma
 - Professionalism
 - Contact with audience
 - b. Composition
 - Balance of choreography and execution
 - Requirements
 - Visual musicality
 - Creativity
 - Originality
 - Stage, use of space,
 - Visual effects
 - Logic
 - Music- movement technique- equipment, music- movement technique -age triple units
 - c. Bonification: See [“Bonified in Routine and its performance”](#)
2. Field „B”: Precision and uniformity 0– 10.00 points
 - a. Uniformity
 - b. Precision
 - c. Correct technique
 - d. Assuredness
 - e. Pair work
 - f. Bonification: See [“Bonification for movement technique”](#) and [“Bonification for work with equipment”](#)
3. Field „C”: Content 0– 10.00 points
 - a. Content of baton technique (contact, aerial, roll, exchanges) 0-5.00 points
 - b. Content of movement technique (difficulty of composition) 0-5.00 points
4. Field „D”: Penalizations

FOR FUN

1. Field „A”: Choreography 0 – 10.00 points
 - a. Competitor:
 - Outfit
 - Diction
 - Charisma
 - Professionalism
 - Contact with audience
 - b. Composition
 - Balance of choreography and execution
 - Requirements
 - Visual musicality
 - Creativity
 - Originality
 - Stage, use of space,
 - Visual effects
 - Logic
 - Music- movement technique- equipment, music- movement technique - age triple units
 - c. Bonification: See "[Bonified in Routine and its performance](#)"
2. Field „B”: Realisation 0 – 10.00 points
 - a. Realisation of equipment technique:5 points
 - Correct technique (equipment and movement)
 - Assuredness
 - Bonification: See "[Bonification for movement technique](#)"
 - b. Realisation of movement technique:5 points
 - Correct technique (equipment and movement)
 - Assuredness
 - Bonification: See "[Bonification for work with equipment](#)"
3. Field „C”: Content 0 – 10.00 points
 - a. Content of equipment technique: 5 points
 - Variety
 - Difficulty
 - b. Content of movement technique: 5 points
 - Fariety
 - Difficulty
4. Field „D” - Penalizations

The Routine must always be performed with the equipment- except by the safety reasons or short time period of exchanges -it cannot be just a dance choreography without equipment. In that case the equipment does not comply with the rules and the competitors will be eliminating.

CODE OF JUDGES AND DELEGATES
ACKNOWLEDGEMENT AND AGREEMENT FORM

First and Last Name	
Email	
Date of birth	
Country/Association	
Federation Contact Name and Email	
Postal Address	

As a member of _____ (National Federation) I hereby declare as follows:

I acknowledge that I am bound by, and confirm that I shall comply with, all of the provisions of the International Association of Majorette-Sport (as amended from time to time).

I have reviewed fully acknowledge, agree and accept the Code of judges and delegates.

I understand, acknowledge and accept that my data, such as my name, contact information, birthdate, gender, sport nationality, voluntary medical information, and information derived from my testing sample will be collected and used by International Association of Majorette-Sport.

I give my consent to the collection, processing, protection, retaining and sharing of my personal and sensitive Data provided to International Association of Majorette-Sport.


Date __/__/____*

(Signature) _____

TIME SHEET FOR ADJUDICATORS

TIME SHEET FOR ADJUDICATORS				
COMPETITION (NAME, DATE, PLACE):				
ADJUDICATOR'S NAME	CATHEGORY	PIECE COMPETITORS	OF TIME	SIGNATURE
MINUTES				
HOURS				
HOURS X 10 EURO				
SALARY				

SCORING SHEET

		<h2 style="margin: 0;">Majorette-Sport</h2>					
<h3 style="margin: 0;">2020</h3>							
Signature:			Number of juror :				
"A" Choreography		"B" Movement-technique		"C" Equipment-technique			
1	1						
	Mistake:	Bonification:		Mistake:	Bonification:		LEVELS
	lift ○ ○	<input style="width: 50px; height: 30px;" type="text"/>		gymn ○ ○ ○	<input style="width: 50px; height: 30px;" type="text"/>		I.
	pict ○ ○			comb ○			II.
	wave ○ ○						III.
							IV.
							V.
							VI.
							VII.
	Mistake:	Bonification:		Mistake:	Bonification:		LEVELS
	lift ○ ○	<input style="width: 50px; height: 30px;" type="text"/>		gymn ○ ○ ○	<input style="width: 50px; height: 30px;" type="text"/>		I.
	pict ○ ○			comb ○			II.
	wave ○ ○						III.
							IV.
							V.
							VI.
							VII.
	Mistake:	Bonification:		Mistake:	Bonification:		LEVELS
	lift ○ ○	<input style="width: 50px; height: 30px;" type="text"/>		gymn ○ ○ ○	<input style="width: 50px; height: 30px;" type="text"/>		I.
	pict ○ ○			comb ○			II.
	wave ○ ○						III.
							IV.
							V.
							VI.
							VII.

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