



**BATON TWIRLING RULEBOOK**

**2026 v2**

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# Amendments

Changes to the competition rules will be advised to the membership at least 12 weeks prior to any national competition. Under exceptional circumstances, The NEC reserve the right to alter any rules with less notice if it is deemed to be of benefit to the athletes.

The UTE Competition Handbook is available on the website and will be updated with the current version when any new changes are made.

V2	02.03.2026	1.1 Clarity on when membership can be taken out 2.4d Events at the open – additional teams added 2.10e Level E vs microtot/tinytot ages Section 3 : Adult classes Section 6 : Timing. Undertime and Overtime will be given as a penalty in timed events.
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# SECTION 1 : Membership

## 1.1 MEMBERSHIP YEAR

The membership year runs from January 1<sup>st</sup> – December 31<sup>st</sup>. Memberships may be started at any time during the year.

## 1.2 MEMBERSHIP TYPES

Being a UTE member provides access to information, coaches and competitions for the sport of Baton Twirling and Majorettes. UTE offers several membership levels, each with specific benefits.

ALL Membership types require active involvement within UTE.

Non-members may enter any area competition as a Guest. Additional fees will be charged

### 1.2.a) CLUB DIRECTOR

For individuals directly responsible for running of a club. Limited to 1 Club Director per club. Club Directors must hold a valid DBS check. All official communication from UTE to the club will be directed through the Club Director.

### 1.2.b) FULL ATHLETE MEMBERSHIP

Athletes must be an active participant in the sport of Baton Twirling. This membership allows all UTE sanctioned events to be entered at relevant fees, including Baton Twirling National Events and International selections (if correct criteria is met.) Athletes should register as part of their club or as an independent member.

### 1.2.c) RECREATIONAL ATHLETE MEMBERSHIP

This membership is for athletes who wish to be part of UTE and compete locally only. This membership allows entry only to UTE Area events and Majorette National Events, at relevant fees. Athletes should register as part of their club or as an independent member.

### 1.2.d) TECHNICAL MEMBERSHIP

This membership is for Technical members who have undertaken and passed relevant qualifications. This membership also allows participation in all UTE sanctioned events, at relevant fees as either a Competing Coach or Competing Judge, including international selection (if correct criteria is met). Technical members must keep knowledge up to date.

*i) COACHES : Relevant qualification required and continual update of knowledge. Active coaching role maintained.*

*ii) JUDGES : Relevant qualification required and continual update of knowledge. Active within the judging panel for UTE.*

### 1.2.e) TECHNICAL STUDENT MEMBERSHIP

This membership is for anyone studying to become a coach or judge through the UTE education programme. They must be actively enrolled on a UTE education course.

### 1.2.f) HONORARY MEMBERS

This membership is awarded to long serving members of UTE for their contribution to the sport. It is granted following a vote by the UTE Executive Committee.

### 1.2.g) AREA COMMITTEE MEMBERSHIP

This membership for anyone serving on an area committee in an official capacity who doesn't hold an alternative membership as a Club Director or Technical Member.

### 1.3 MEMBERSHIP BENEFITS

MEMBERSHIP TYPE	FREE SPECTATOR ENTRY (UTE NATIONAL TWIRLING EVENTS)	INSURANCE	ELIGIBLE FOR AREA COMPETITIONS	ELIGIBLE FOR NATIONAL TWIRLING COMPETITIONS	ELIGIBLE FOR NATIONAL MAJORETTE COMPETITIONS	ELIGIBLE FOR INTERNATIONAL COMPETITIONS
Club Director	*	*	*	*	*	*
Club   Independent Recreational Athlete	*	*	*		*	
Club   Independent Full Athlete	*	*	*	*	*	*
Technical   Coach	*	*	*	*	*	*
Technical   Judge	*	*	*	*	*	*
Technical   Student	*	*	*	*	*	*
Area Committee Member	*	*				
Honorary	*	*				

### 1.4 TRANSFERS

Transfers between clubs can only be undertaken with the consent of both Club Directors and Executive Committee approval. A completed transfer form must be signed by both club directors and sent to [membership@unitedtwirlengland.org](mailto:membership@unitedtwirlengland.org). By signing, the original Club Director is confirming that no money is owed and all costumes and/or equipment has been returned to the Club.

Transfers should not negatively affect the original club's programmes or competition preparations.

Transfers must be the athlete's and parent/guardian's own decision, without pressure, promises, or negative comments from the receiving club. Any such behaviour, considered '*poaching*', will be investigated by the Ethics and Disciplinary Committee, and will prevent the transfer from being approved.

Transfers remain on hold during investigations, though athletes may be granted temporary independent status if needed. Appeals must be submitted in writing within 7 days, and the Executive Committee will respond following their next scheduled meeting.



## 2.3 AREAS

### 2.3.a) AREA COMPETITIONS

Areas are required to run one National Qualifier and minimum of two open competitions per year. The National Qualifier must include all National events, but other disciplines can also be offered. Open competitions can run any disciplines they like, they do not need to include the full National events. Awards and placements are at the discretion of the area.

Athletes must qualify from their own area competition as a priority. They may enter other area competitions by contacting the Area Competition Officers.

### 2.3.b) AREA TRAINING SEMINARS

Areas are required to run a minimum of one training seminar per year and one grade seminar.

## 2.4 NATIONAL COMPETITIONS

UTE will run 3 National Twirling Competitions per year. The location of these events will be rotated around the country.

### 2.4.a) INDIVIDUAL NATIONAL CHAMPIONSHIPS

This event will require qualification through Area Qualifiers. It is only available to UTE Full Athlete Twirling members.

### 2.4.b) TEAM NATIONAL CHAMPIONSHIPS

This event does not require qualification. It is only available to UTE Full Athlete Twirling members.

### 2.4.c) UTE OPEN

This event is open to all athletes of any association or country.

**2.4.d) COMPETITION SCHEDULE OF EVENTS**

	INDIVIDUAL NATIONALS	OPEN 2026	TEAM NATIONALS 2026
Basic Strut	*		
Pom Strut	*	*	*
Dance Strut	*		
X Strut	*		
Solo – 1 Baton	*	*	*
Solo – 2 Baton	*	*	*
Solo – 3 Baton	*		
Lyrical	*		
Solo – Artistic Dance	*		
Solo – Freestyle   Rhythmic		*	
Duet		*	*
Pair – Artistic Dance		*	*
Pair – Freestyle		*	
Trio			*
Team - Twirl		*	*
Team – DanceTwirl		*	*
Team – Freestyle		*	*
Team - Pom		*	*
Dance Formation			*
Artistic Group			*
Twirling Corp			*
Pom Group			*
Team Medley			*
Team Fusion			*

**2.5 QUALIFICATION REQUIREMENTS****2.5.a) INDIVIDUAL NATIONAL CHAMPIONSHIPS**

*i) Basic Strut, Pom Strut, Dance Strut & Lyrical - To qualify in these classes, an athlete must have competed them at their area competition.*

*ii) 1-baton Solo, 2-baton Solo, 3-baton Solo, Artistic Dance Solo, X-strut. To qualify in these classes an athlete must have competed them at their area competition.*

**2.5.b) TEAM NATIONAL CHAMPIONSHIPS**

*i) No Qualification required for this event, but must be members of UTE as 2.4.*

**2.5.c) QUALIFIERS NON-ATTENDANCE AT NATIONALS**

An athlete may compete at Area Qualifiers without committing themselves to Nationals. Area competition officers must be informed prior to the Area competition if athletes are not going to be taking their place at Nationals.

## 2.6 COMPETITION ENTRIES

### 2.6.a) MEMBERS

Competition entries must be submitted via the UTE computer system and payment made by PayPal, Debit or Credit Card. Payment will be required before entries will be accepted. Payment must be made by the closing date of the competition.

### 2.6.b) NON-MEMBERS

Guest entries must be submitted on the official UTE COMPETITION ENTRY FORM and payment made by Bank Transfer to the UTE bank account (detailed on the entry form). Payment must be made by the closing date of the competition.

### 2.6.c) TEAMS

All members of teams including reserves **must** be listed.

Two reserves are permitted per team. NOTE: Reserves should not change the age group of the team.

A team member CANNOT compete in more than one age group in the same event.

### 2.6.d) COMPOSITES

Composite Duets, Pairs, Teams and Groups will only be allowed under exceptional circumstances. All athletes need to be members of UTE. All Club directors must agree to the composite. Approval for all composites must be obtained from the executive committee, email to be sent to [secretary@unitedtwirlengland.org](mailto:secretary@unitedtwirlengland.org) stating details and reasoning for composite entry.

The entry should be under a different name to that of any of the Clubs making up the composite. It must contain membership details of the individuals and indicate the Club with which they are registered.

**All entries should be checked by the Club Director or Independent Member prior to the competition closing date. No amendments or additions to entries will be taken on the day except in exceptional circumstances.**

### 2.6.e) MUSIC

Music should be submitted electronically dropbox (link to be provided by competition director) or to [music@unitedtwirlengland.org](mailto:music@unitedtwirlengland.org). At the same time as your entries prior to the closing date. All music files must be a single MP3 track named with the following convention:  
EVENT-LEVEL-NAME-CLUB

Any theme identifiers can be added at the end such as Team A / B or music choice. For example, an individual competing in Open Freestyle should use Freestyle-JunA-JaneDoe-Club for a Pom Team the music track would be named PomTeam-Junior-Club-DISCO

Any music NOT complying with this format will be rejected.

A backup version should be taken to the competition - single track, on an i-Pod, phone or Memory stick (no live music).

Should the music stop during a programme that is dependent on music e.g. Freestyle, athletes should stop in position and await instruction from the competition announcer. In all other events, athletes should continue e.g. solo twirl.

Versions of submitted music may be changed no later than 10 days before the competition and must be notified to the Competition Director.

### **2.6.f) BACKGROUND EVENT MUSIC**

All UTE competitions must use UTE official music which is available on the UTE website for download.

### **2.6.g) HEALTH**

Athletes must be fit and well before competing at any UTE competitions. Athletes that have an injury, are sick or pregnant do so at their own risk. UTE will not be held responsible for an athlete taking the floor. If an athlete is taken ill or injured during their performance, providing approx. 50% of the routine is completed the judge will provide a score.

If an athlete is taken ill or injured prior to a competition, a written request for dispensation for qualifying competitions must be submitted to the Competition Director – [competition@unitedtwirlengland.org](mailto:competition@unitedtwirlengland.org). Competition fees must still be paid.

Please refer to UTE's Policies – Health and Safety, Athlete Welfare and Mental Health and Wellbeing.

## **2.7 COMPETITION PROCEDURES**

### **2.7.a) ORDER OF APPEARANCE**

Athletes will compete in the order indicated on the set system programme. It is the athlete's responsibility to check the progress of the class by referring to the set system. Jockeying for positions is not permitted.

After the designated last athlete has performed, and the judge has formally closed the class, it shall not be reopened. Any athlete who fails to take their place on the floor in accordance with allocated appearance order without prior sanction of the Competition Director shall be deemed to have voluntarily withdrawn. Notification should be made to the announcer at the music desk if there are any issues with competing at the set number allocated. The Competition Director's decision will be final.

### **2.7.b) ENTRY & EXIT**

Entry and exit to the competition floor will be at the announcer's guidance, without music in a professional and sporting manner. Athletes are encouraged to wait for all others to have completed their routine before exiting the floor.

### **2.7.c) COSTUME & APPEARANCE**

There are no costume requirements for any disciplines. However, athletes should bear in mind this is a sport. Jewellery is worn at the athlete's risk.

### **2.7.d) BATONS**

Batons for all twirling events must have silver shafts (not coloured). The use of grip tape is optional. Tape pattern and colour should be applied bearing in mind this is a sport.

Grip tape can cover up to ½ of the shaft, divided equally from the centre (not the outer quarters: closest to the ball and tip). Grip tape can be applied in solid, striped or spiral fashion. Tape can be of any colour(s). Inside a Pair, Team or Group, the grip tape type and application must be the same.

Athletes in para classes may use alternative batons such as the plastic 'Fearless Baton' or different coloured ends.

### 2.7.e) SALUTES & PRESENTATIONS

When salute is required – X Strut, Twirl Team - the athlete must salute correctly, even if a drop occurs just before or during the execution of the salute. A salute must be made with the two feet touching the ground in all events. In multi-baton events, only 1 baton should make the salute.

**Baton Salute** – Baton is held in the right hand with the ball at the top. Back of the right hand shall touch the hollow of the left shoulder with the right elbow pointing towards the right diagonal level with the top of the shoulder - fingers to be closed around the baton in a closed grip, rather than straight. This position must be held for 2 counts. Feet and free arm positions are optional but both feet must be on the floor.

### 2.7.f) AWARDS

Top 7 individual places and top 3 team places will be awarded at all UTE National Competitions.

Overall Champions will be awarded to Tiny Tots through to Adults. It is awarded to the highest placing athlete in the highest ability or one ability lower for their age. I.e Preteen will be taken from B (highest ability available) or C (one ability lower). Level E is not included. It is calculated on place points. It is taken from the following events results : solo, 2-baton, artistic dance.

Champion of Champions – Solo

The top 3 from Class 358 will twirl off for this title.

Champion of Champions – Artistic Dance

The top 3 from Class 548 will twirl off for this title.

The Audrey O'Neill Scholarship will be presented to the highest scoring Junior Athlete.

The David Creeden Scholarship will be presented to the highest scoring athlete in Preteen Level C using the results from solo, 2baton, artistic dance.

## 2.8 THE JUDGING PROCESS

### 2.8.a) JUDGES

Allocation of judges for all UTE national events will be made by the Technical Director.

### 2.8.b) CLASS SIZES

Prelims, semi-finals and finals will be determined by the Competition Director. If any classes exceed a prelim size, they will be split by age and 2 National Titles will be awarded. I.e Preteen Level C Age 10 Champion and Preteen Level C age 11 Champion

### 2.8.c) MISHAPS

A mishap shall be defined as an incident during the performance of an athlete e.g. equipment or costume failure. If an athlete is unable to compete because of an obstruction or other unforeseen circumstances, that athlete will be able to re-compete at the discretion of the judging panel.

In the event of a music/costume failure the performance may be stopped and the athlete/s allowed to re-compete immediately. Judging to commence from the point of failure. Only one re-run is allowed unless the failure is due to the sound equipment.

If an athlete's performance is interrupted in any way it is at the judge's discretion if the athlete can re-compete.

### 2.8.d) INCORRECT RESULT

In the unfortunate event of an incorrect result being awarded or announced at any UTE competition, the Club Director / Independent Member will be informed. Correction will be made as soon as possible.

## 2.9 RESPONSIBILITY OF UTE MEMBERS & SUPPORTERS

### 2.9.a) HONOUR CODE

Any falsification by or on behalf of an athlete may lead to permanent suspension from UTE sanctioned events.

### 2.9.b) CONDUCT

At all times any member of UTE and all spectators are expected to conduct themselves in an orderly manner with good sportsmanship and dedication to the advancement of baton twirling.

*i) SOCIAL MEDIA - This also applies to inappropriate use on any Social Media forums e.g. Facebook, Instagram, Twirlchat, X(Twitter), etc.*

Unsporting conduct, any form of abuse (including discriminatory), general misbehaviour or interference on behalf of, or against, an athlete may result in suspension from UTE sanctioned events following a review by an Ethics and Disciplinary Committee.

### 2.9.c) CHANGING FACILITIES

At no time are males allowed in the female changing rooms and vice versa, except for first aid requirements. Changing within the competition hall is not permitted.

### 2.9.d) WARMING UP

Athletes are not permitted to warm up or practice with batons in the immediate competition area without authorisation. Any athlete observed twirling in any area that is not designated for the purpose **e.g.** in the main hall, corridors, reception or areas normally set aside for spectators and the general public, by a competition official (committee member or judge) will in the first instance, receive a verbal warning, and the club director/parent of the offender will be made aware of the situation. Any subsequent incident could result in the offender being disqualified and forfeiting any award/s gained.

### 2.9.e) APPROACHING OFFICIALS

All matters relating to the competition should be directed from the Club Director/Independent Member to the Competition Director. Judges, administrators and tabulators should NOT be approached.

### 2.9.f) FLASH CAMERAS

The use of flash cameras in the competition hall is prohibited except at the presentation of awards.

### 2.9.g) RECORDING

Only filming of own athletes will be permitted at UTE competitions. UTE reserve the right to view the film, in case of dispute and the film may be confiscated. The positioning of the camera will be at the discretion of the Competition Director. On occasion, for the purpose of video practise judging, the Technical Board, or a delegated representative, may video some classes.

Some tablets/i-pads have a very strong light when filming, which can be very off-putting for athletes, like flash photography, so spectators are asked to switch them off.

### 2.9.h) ACCURATE PUBLICITY

Competition results must be referred to accurately by rightful names, age divisions and class titles, when dealing with the press and other persons. Athletes, parents or club directors must be accurate when passing competition results and information. For example, if a win is not in an advanced division, it should be pointed out.

### 2.9.i) PRESENTATIONS

When taking the floor at the conclusion of a competition for presentations, all athletes are expected to be appropriately dressed in competing costume. In addition, tracksuit tops only are allowed – tee shirts and tracksuit bottoms are not allowed. To receive an award, athletes must be in competing costume and on the presentation floor. Athletes are required to stay on the presentation floor until completion of all awards, unless prior authority to leave has been obtained from the Competition Director. A courtesy salute/presentation prior to receipt of an award is obligatory.

### 2.9.j) HEALTH & SAFETY

All Club Directors, Supporters & athletes should be aware of and comply with the UTE Health and Safety Policy. Access to the warm up areas is for athletes, coaches and officials only.

## 2.10 COMPETITION STATUS

Please refer to Section 7 : Schedule of Events for competition status levels available in each event. UTE reserve the right to amalgamate small classes if necessary.

It is the responsibility of the coach and athlete to enter the appropriate level based on the athlete's true proficiency of skills and experience. UTE expects that all athletes will respect and honour these levels to uphold the integrity of the competition and promote an honest competitive environment. By reviewing the Content Restrictions that are in place, athletes should enter the appropriate level based on their proficiency and competitive achievement. The level an athlete competes in indicates the maximum criteria that can be performed.

<b>Level E</b>	Athletes at a beginner level prior to entering any event at Individual National Championships, their first year of a National Championship or of Micro Tot age.
<b>Level D</b>	Athletes in their second year of National Competitions or of Tiny Tot age.
<b>Level C</b>	Athlete who has attained advancement from Level D
<b>Level B</b>	Athlete who has attained advancement from Level C
<b>Level A</b>	Athlete who has attained advancement from Level B
<b>Advanced</b>	Athlete who has attained advancement from Level A

*NOTE : Failure to comply in a level reflective of true ability may result in disqualification.*

### 2.10.a) NEW & NON UTE MEMBERS

Members newly registered with UTE or Guests competing in Open events who have competed in other associations must commence competing at UTE competitions at a status appropriate to the equivalent attained in other associations. Guidance of level expectations can be found in Section 5 : Restrictions. A recording of the athlete can be sent to the Technical Director for assessment.

### 2.10.b) NEW EVENTS

If entering an event for the first time an athlete should enter the same or one level below their highest event level, considering their overall ability level within the sport. The Club Director should contact the Competition Director for clarification.

### 2.10.c) STATUS LEVELS

All levels for registered members for the current year should be checked and any mistakes notified to the Competition Director and Membership Officer within 7 days of receipt.

UTE reserves the right to change a member's status level at any time during the competition year if deemed necessary.

### 2.10.d) COMPETING TECHNICAL MEMBERS

If competing, UTE qualified coaches and judges must have paid the current Technical annual membership fee.

### 2.10.e) VARIED LEVELS

Level E athletes can only enter the 4 individual events. They can enter team events but not Duet or Pair.

**This does not apply to Microtots who can enter a Tinytot class in any another event or Tinytots who can enter Juvenile classes in any other event.**

An athlete competing in Advanced twirling events may compete at a lower status in other events if eligible, but not at a status lower than Level B.

### 2.10.f) DOWNGRADES

Athletes may not move down a competition level without being granted dispensation by the Technical Director. Athletes need to submit a formal request and video requesting downgrades. Requests must be submitted within 6 weeks of the advancement notification and sent to [technical@unitedtwirlengland.co.uk](mailto:technical@unitedtwirlengland.co.uk) and [competition@unitedtwirlengland.co.uk](mailto:competition@unitedtwirlengland.co.uk).

### 2.10.g) PARA CLASSIFICATIONS

When deciding which classification a para athlete should enter, the following should be considered. What is the main reason for not accessing the standard competition. Would it be the physical needs, learning needs or social emotional that affect the athlete the most.

#### Physical Disability:

- *A physical disability is a "limitation on a person's physical functioning, mobility, dexterity, or stamina." It has a 'substantial' and 'long-term' negative effect on a person's ability to do daily activities. (Equality Act, 2010).*
- Physical disabilities may include but are not exhaustive of; degenerative neurological conditions, traumatic brain injury (physical and birth), chromosome disorders, musculoskeletal conditions, limb differences, complex medical needs.
- The disability may impede an athlete's ability to move or walk in a coordinated way. It may affect fluidity of movement, balance, strength and stamina. It can affect one or more limb. The athlete may require a walking aid which allows them to move and walk independently.

#### Learning/intellectual Disability:

- *A learning or intellectual disability affects the way a person learns new things throughout their life. A person's cognition will be affected. Cognition is a term for the mental processes that take place in the brain, including thinking, attention, language, learning, memory and perception. (nhs.uk 2022).*
- Such a disability may cause an athlete to have difficulties comprehending, processing and retaining information (visual and auditory) that is presented to them, resulting in a slower level of understanding and attainment.
- Learning/intellectual disabilities may include but are not exhaustive of; chromosome disorders, degenerative conditions, global developmental delay and traumatic brain injury.

### Social Emotional and Mental health. (SEMH)

- *Social, Emotional and Mental Health Difficulties (SEMH) are a specific type of Special Educational Need and Disability (SEND). Children and young adults with SEMH have severe difficulties in managing their emotions and behaviour. (Southampton.gov.uk 2024)*
- This may be due to a number of conditions including Autism spectrum condition, ADHD, Tourette's, social anxiety disorder, personality disorder and mood affective disorders.
- The SEMH condition may/will impede an athletes ability to interact with others, communicate, behave and manage themselves in social setting and situations.
- Athletes with SEMH needs may have an additional learning or physical disability. When deciding which classification a para athlete should enter, as stated above it should be considered whether it is the physical needs, learning needs or social emotional needs that affect the athlete the most. If support is required when deciding, please liaise with the Paratwirl Director who can advise.

### **Restrictions**

For all para events content will be limited to that of Level C maximum.  
Duets and teams can be entered by Para athletes

### **Eligibility**

Athletes will only be eligible for entry to the Para twirl classes by submitting the following.

- Copy of EHCP (Education, Health and Care Plan)
- letter of confirmation of diagnosis from GP or consultant.

Athletes with the above-named disabilities/conditions do NOT have to compete in the Para twirl classes. They can compete in the standard competition, however, must stay in the class for the duration of the competition season. All requests and supporting evidence to be sent to [wellbeing@unitedtwirlengland.org](mailto:wellbeing@unitedtwirlengland.org)

### 2.10.h) ADVANCEMENTS

Athletes will advance according to their placement from National events ONLY. It will be based on the number of athletes taking the floor.

NUMBER IN CLASS	NUMBER TO ADVANCE
1	Judges Discretion
2-3	1 to advance
4-6	2 to advance
7-9	3 to advance
10-12	4 to advance
13-15	5 to advance
16-18	6 to advance
19+	7 to advance

There will be no advancements for MicroTots or Tiny Tots.

There will be no automatic advancement for teams.

## 2.11 QUERIES & COMPLAINTS PROCEDURE

### 2.11.a) GENERAL COMPLAINTS

All correspondence between UTE and athletes should be directed through the Club Director. Any complaints must be submitted in writing to the Secretary within 14 days of the incident. All complaints will receive acknowledgment and will be addressed in a timely manner appropriate to the nature of the complaint. In certain cases, it may be necessary to convene a disciplinary committee to address specific issues.

### 2.11.b) QUERYING RESULTS

Queries relating to technical issues, results or advancements should be sent to [competition@unitedtwirlengland.org](mailto:competition@unitedtwirlengland.org) within 14 days of the announcement. All queries will receive acknowledgment and will be addressed in a timely manner appropriate to the nature of the query.

### 2.11.c) DISCIPLINARY PROCEDURES

Any allegation about the conduct or behaviour of any member of UTE or those in attendance as a guest or spectator at a UTE sanctioned event must be reported to the UTE Secretary. The Executive Committee will then forward the issue to an appropriate panel of the Ethics and Disciplinary Committee or Safeguarding Officer for review and investigation if required.

# SECTION 3 : Schedule of Events

An athletes age throughout the competition year will be their actual age (in full years only) as of the 31st December of the current year.

Athletes may compete in the age group above if no class is offered for their age group. I.e. A Tiny Tot may enter a Juvenile class for 2Baton. They could not enter a Preteen class. **Adults may enter senior classes if the event is not offered at Adult age ie. Adults may enter Senior Pom Strut Level E-ADV**

## 3.1 INDIVIDUAL EVENTS

	Micro Tot	Tiny Tot	Juvenile	Preteen	Youth	Junior	Senior	Adult
AGES	0-5	6-7	8-9	10-11	12-14	15-17	18-21	22+
PARA AGES			0-10			11-14	15+	
<b>BASIC STRUT</b>								
Level E	000	-	002	003	004	-	-	-
Level D - C	-	011	012	013	014	-	-	-
Level B-ADV	-	-	-	023	024	025	026	027
Para Learning	-	-	032	-	-	035	036	-
Para SEMH	-	-	042	-	-	045	046	-
Para Physical	-	-	052	-	-	055	056	-
<b>POM STRUT</b>								
Level E-ADV	060	061	062	063	064	065	066	-
Para Learning	-	-	072	-	-	075	076	-
Para SEMH	-	-	082	-	-	085	086	-
Para Physical	-	-	092	-	-	095	096	-
<b>DANCE STRUT</b>								
Level D	-	101	102	103	104	105	-	-
Level C	-	-	-	113	114	115	116	-
Level B	-	-	-	123	124	125	126	127
Level A	-	-	-	-	-	135	136	137
Advanced – ALL AGES	-	-	-	-	-	148		
Para Learning			152			155	156	
Para SEMH			162			165	166	
Para Physical			172			175	176	
<b>LYRICAL</b>								
Level E	200	-	202	203	204	-	-	-
Level D - C	-	211	212	213	214	-	-	-
Level B - ADV	-	-	-	223	224	225	226	227
Para Learning	-	-	232	-	-	235	236	-
Para SEMH	-	-	242	-	-	245	246	-
Para Physical	-	-	252	-	-	255	256	-

	Micro Tot	Tiny Tot	Juvenile	Preteen	Youth	Junior	Senior	Adult
AGES	0-5	6-7	8-9	10-11	12-14	15-17	18-21	22+
PARA AGES			0-10			11-14	15+	
<b>SOLO 1 BATON</b>								
Level E	300	-	302	303	304	-	-	-
Level D	-	311	312	313	314	315	-	-
Level C	-	-	-	323	324	325	326	-
Level B	-	-	-	333	334	335	336	337
Level A	-	-	-	-	-	345	346	347
Advanced – ALL AGES	-	-	-	-	-	358		
Para Learning	-	-	362	-	-	365	366	-
Para SEMH	-	-	372	-	-	375	376	-
Para Physical	-	-	382	-	-	385	386	-
<b>SOLO 2-BATON</b>								
Level C	-	-	402	403	404	405	406	-
Level B	-	-	-	413	414	415	416	417
Level A	-	-	-	-	-	425	426	427
Advanced – ALL AGES	-	-	-	-	-	428		
Para Learning			432			435	436	
Para SEMH			442			445	446	
Para Physical			452			455	456	
<b>SOLO 3-BATON</b>								
Level A	-	-	-	-	-	465	466	467
Advanced – ALL AGES	-	-	-	-	-	468		
<b>XSTRUT</b>								
Level B	-	-	-	473	474	475	476	477
Level A	-	-	-	-	-	485	486	487
Advanced – ALL AGES	-	-	-	-	-	488		
<b>ARTISTIC DANCE</b>								
Level D	-	501	502	503	504	505	-	-
Level C	-	-	-	513	514	515	516	-
Level B	-	-	-	523	524	525	526	527
Level A	-	-	-	-	-	535	536	537
Advanced – ALL AGES	-	-	-	-	-	548		
Para Learning			552			555	556	
Para SEMH			562			565	566	
Para Physical			572			575	576	
<b>FREESTYLE   RHYTHMIC</b>								
Level C	-	-	602	603	604	605	606	-
Level B	-	-	-	613	614	615	616	-
Level A					-	625	626	-
Advanced						638		-

### 3.2 DUET & PAIR EVENTS

Duets must enter the division of the average age of the athletes.

To calculate the Average age of duet or team – add together all the members' ages and divide by the number in the routine. Use the actual year rounded down.

Eg Team athletes 1athlete who is 14yrs old, 2athletes who are 10yrs old, 2athletes who are 13yrs old, 1athlete who is 11yrs old by December 31<sup>st</sup> of the membership year. Total 71 years. Six members in routine =  $71/6 = 11.83 = 11$ =Juvenile.

Reserves must not alter the age division of any team.

	<b>Tiny Tot</b>	<b>Juvenile</b>	<b>Youth</b>	<b>Junior</b>	<b>Senior</b>
AGES	<b>0-7</b>	<b>8-10</b>	<b>11-14</b>	<b>15-17</b>	<b>18+</b>
<b>DUET</b>					
Level D	651	-	-	-	-
Level C	-	662	664	665	666
Level B	-	672	674	675	676
Level A   ADV	-	-	-	685	686

Pairs must enter the division of the oldest athlete. I.e. A 10yr old and a 13yr old would be Junior.

	<b>Tiny Tot</b>	<b>Juvenile</b>	<b>Junior</b>	<b>Senior</b>
AGES		<b>Under 11</b>	<b>12-17</b>	<b>18+</b>
<b>ARTISTIC DANCE PAIR</b>				
Level B	-	702	705	706
Level A   ADV	-	-	715	716
<b>FREESTYLE PAIR</b>				
Level C	-	732	-	-
Level B	-	-	745	746
Level A   ADV	-	-	755	756

### 3.3 TEAM EVENTS

Teams must enter the division of the average age of the athletes. Reserves must not alter the age division of any team.

If the teams average is lower or higher than the age ranges shown they can enter the closest ie. 5x level E-C athletes with an average age of 7 may enter the Juvenile section of Team Medley.

To calculate the Average age of duet or team – add together all the members’ ages and divide by the number in the routine. Use the actual year rounded down.

Eg Team athletes 1athlete who is 14yrs old, 2athletes who are 10yrs old, 2athletes who are 13yrs old, 1athlete who is 11yrs old by December 31<sup>st</sup> of the membership year. Total 71 years. Six members in routine =  $71/6 = 11.83 = 11$ =Juvenile.

	<b>Tiny Tot</b>	<b>Juvenile</b>	<b>Junior</b>	<b>Senior</b>
	<b>0-7</b>	<b>8-11</b>	<b>12-17</b>	<b>18+</b>
<b>TRIO</b>				
Level C	-	772	775	776
Level B	-	-	785	786
Level A   ADV	-	-	-	796
<b>TWIRL TEAM</b>				
Level C	-	802	805	806
Level B	-	-	815	816
Level A   ADV	-	-	825	826
<b>DANCETWIRL TEAM</b>				
Level C	841	842	845	846
Level B	-	-	855	856
Level A   ADV	-	-	865	866
<b>FREESTYLE TEAM</b>				
Level B	-	902	905	906
Level A   ADV	-	-	915	916
<b>POM TEAM</b>				
One Level	931	932	935	936
<b>DANCE FORMATION – UNDER FURTHER DEVELOPMENT</b>				
LEVEL E-C	941	942	945	-
<b>TWIRLING CORP</b>				
One Level	-	-	955	956
<b>ARTISTIC GROUP</b>				
One Level	-	-	965	966
<b>POM GROUP</b>				
One Level	-	972	975	976
<b>TEAM MEDLEY</b>				
Level E-C	-	982	983	
<b>TEAM FUSION</b>				
Level B-ADV	-	-	998	

### 3.4 TEAM MEDLEY

This is a team of 5 athletes who are in event levels C, D or E

One athlete to compete in Basic strut  
One athlete to compete in Pom Strut  
One athlete to compete in solo  
2 athletes to compete in Duet.

All normal rules for each event will apply, limited to Level C solo and duet material. Each athlete must take part in only 1 event and must be at a National level C, D or E in the event they represent.

### 3.5 TEAM FUSION

This is a team of 5 athletes who compete in event levels B, A, Advanced

One athlete to compete in solo  
One athlete to compete in 2 Baton  
One athlete to compete in X Strut  
2 Athletes to compete in Duet

All normal rules for each event will apply, no restrictions on material as up to advanced level. Each athlete must take part in only 1 event and should be a National level B, A or Advanced in the event they represent. A maximum of 2 level C athletes could form a Fusion Team.

ATHLETES CAN NOT BE IN A MEDLEY AND A FUSION

# SECTION 4 : Timings

EVENT	LEVEL D, E	LEVEL C, PARA	LEVEL B	LEVEL A	ADVANCED
Solo 1 Baton	Max.1:20	Max. 1:30	Max. 1:45	Max. 1:45	Full Music – 2:00mins
Solo 2 Baton		Max.1:20	Full Music – 1:30mins	Full Music – 1:30mins	Full Music – 1:30mins
Solo 3 Baton	-	-	-	Full Music – 1:30mins	Full Music – 1:30mins
Lyrical	Max. 40s - ALL LEVELS				
Dance Strut	Max. 1:00mins				
X Strut	-	-	Full Music – 1:45mins	Full Music – 1:45mins	Full Music – 1:45mins
Artistic Dance	Full Music – ALL LEVELS				
Solo Freestyle   Rhythmic	JUVENILE, PRETEEN, YOUTH & JUNIOR 1:30 – 2:00mins SENIOR 2:00 – 2:30mins				
Duet & Trio	-	Max. 1:30	Max 1:45	Max 1:45	Full Music – 2:00mins
Pairs Artistic Dance	Full Music – ALL LEVELS				
Pairs Freestyle	JUVENILE & JUNIOR 1:30 – 2:00mins SENIOR 2:00 – 2:30mins				
Team Twirl	-	Max. 2:00mins	Max. 3:00mins	Max. 3:00mins	Max. 3:00mins
Team DanceTwirl	-	Max. 2:00mins	2:00 - 3:00mins	2:00 - 3:00mins	2:00 - 3:00mins
Team Freestyle	-	-	2:00 - 3:00mins	3:00 – 3:30mins	3:00 – 3:30mins
Team Pom	Max. 3:00mins				
Dance Formation	Max. 2:00mins				
Twirling Corp	3:00-3:30mins with min of 1:30mins of Twirling Time				
Artistic Group	3:00-3:30				
Pom Group	2:30-3:30				

For Artistic Dance Solo and Pairs athletes should utilise the whole piece of music provided.

For all events with set music judging will stop at the end of the music and anything performed after will not be judged.

For all para events timing will be to that of Level C maximum.

[info@unitedtwirlengland.org](mailto:info@unitedtwirlengland.org)

# SECTION 5 : Restrictions & Definitions

## 5.1 GENERAL RESTRICTIONS

There are NO restrictions for Advanced Classes, except for acrobatic limitations per event.

There are NO restrictions on Contact material for any level in any event

Where major body moves are allowed under the toss, it is NOT allowable to add additional minor body movements under the toss.

## 5.2 STANDARD RELEASES | RECEPTIONS

Standard Release = Vertical RH or LH thumb toss | Vertical RH or LH backhand toss | Horizontal RH or LH, forward or reverse. Open hand is also considered standard in multi-baton events.

Standard Reception = Vertical or Horizontal, RH or LH catch or grab catch

## 5.3 ACROBATICS

Acrobatics are NOT allowed in 2-Baton, 3-Baton, X-Strut, Duet, Twirl Team, Twirling Corp.

SOLO - A maximum of 2 (only) acrobatic movements are allowed in Solo. Additional restrictions apply depending on athletes' ability level.

ARTISTIC GROUP - Only single acrobatic movements can be used in artistic group. There is NO maximum that can be used in Group, but they can only be single movements – no combinations are allowed. No Aerials acrobatics.

Aerial Acrobatics = A movement that involves the body going upside down and losing all contact with the ground – i.e.. Aerial cartwheel, side aerial, back flip

NOTE: Horizontal butterfly (where feet do NOT go over the head) is considered a MAJOR BODY move NOT an aerial Acrobatic

Acrobatics = A movement when both feet to leave the floor, travel over the head and land on the floor on the opposite side. The feet can leave the floor or land on the floor either at the same time or one at a time. This applies when the move is executed on:

- the hand(s) (e.g. a cartwheel done on the hand(s))
- the arm(s) (e.g. a cartwheel done on the forearm(s))
- the head (e.g. a headstand)
- in the air with the support of another person's body (e.g. a cartwheel done while supporting the body on the leg(s) of another person)

Other movements considered acrobatics include Walkovers, Forward/Backward Rolls

## 5.4 BODY MOVEMENTS

Illusions = Whilst illusions are not counted in the 'Acrobatic' restrictions they do apply to the body going upside down and therefore are restricted in certain levels.

Major Body Moves = These moves require significant control, flexibility, strength, amplitude and extension. Examples include Illusions, walkovers, leaps, jumps, sauté arabesque, attitude, grand battement, sauté de basque, tour jete, cabriole.

Minor Body Moves = These moves DO NOT require significant control, flexibility, strength, amplitude and extension and additionally do not rotate or manoeuvre the body upside down. They are generally preparation or follow through moves such as hop, skip, chasse, pique, step-step, coupe, saute.

Where major body moves are allowed under the toss it is NOT allowable to add minor body moves after the toss or before the catch in any level

## 5.5 SPINS

The "chaine" turn is in the same classification as spin. Ex. Single chaine turn = 1 spin; double chaine turn = 2 spins.

## 5.6 PARA RESTRICTIONS

For all para events content will be limited to that of Level C maximum.

## 5.7 RESTRICTIONS – SOLO

	LEVEL E	LEVEL D	LEVEL C	LEVEL B	LEVEL A	ADVANCED
<b>CONTACT</b>	No Restrictions	No Restrictions	No Restrictions	No Restrictions	No Restrictions	No Restrictions
<b>ROLLS</b>	Single and double element rolls only. No continuous rolls permitted.	No continuous front neck rolls (with or without hands). No front neck figure of 8s. No monster rolls (partial or complete)	No continuous front neck rolls (with or without hands). No front neck figure of 8s. No monster rolls (partial or complete)	No continuous front neck rolls (with or without hands). No front neck figure of 8s. No monster rolls (partial or complete)	No restrictions	No Restrictions
<b>SPINS</b>	High Toss ONLY. Releases - no restrictions Receptions – no restrictions  NO spins permitted under the toss	High Toss ONLY. with Releases - no restrictions Receptions – no restrictions  1 Spin MAX. Releases – Standard Receptions - Standard	1 Spin MAX with Releases - no restrictions Receptions – no restrictions  2 Spin MAX. with Releases – Standard Receptions - Standard	2 Spin MAX with Releases - no restrictions Receptions – no restrictions  3 Spin MAX. with Releases – Standard Receptions - Standard	3 Spin MAX with Releases - no restrictions Receptions – no restrictions  4 Spin MAX. with Releases – Standard Receptions - Standard	No Restrictions
<b>ACROBATICS</b>	None permitted	2 move MAX.  Single Acrobatic move can be used as follow through only.	2 move MAX.  Single Acrobatic move can be used within contact material but not under a toss.	2 move MAX.  Single acro move under the toss. Releases - no restrictions Receptions – no restrictions	2 move MAX. with or without toss to include the aerial cartwheel if selected. Double or single moves can be used. Releases - no restrictions Receptions – no restrictions	2 move MAX. to include any aerial acrobatics
<b>AERIAL ACROBATICS</b>	None permitted	None permitted	None permitted	None permitted	Only 1 aerial cartwheel is permitted.	No Restrictions
<b>STATIONARY &amp; TRAVELLING COMPLEX</b>	Major body moves not permitted under the toss.	MAX. Single Minor body moves may be used under the toss. The following major body moves ONLY are permitted under the toss – Kick, scissor kick, knee change, egg roll from floor, pas de chat. Releases - no restrictions Receptions – no restrictions  Other major body moves can be used as follow through only.	MAX. Single major body move permitted under the toss but must not be a gymnastic/ acrobatic move or involve the body going upside down. Releases - no restrictions Receptions – no restrictions	MAX. Single major body move under the toss.  Releases - no restrictions Receptions – no restrictions	MAX double major body move under toss.  Single major body move can be combined with max. 2 spins.  Releases - no restrictions Receptions – no restrictions	No Restrictions

## 5.8 RESTRICTIONS – 2 BATON

	LEVEL C	LEVEL B	LEVEL A	ADVANCED
CONTACT MATERIAL	No Restrictions	No Restrictions	No Restrictions	No Restrictions
ROLLS	No continuous front neck rolls (with or without hands). No front neck figure of 8s. No monster rolls (partial or complete)	No continuous front neck rolls (with or without hands). No front neck figure of 8s. No monster rolls (partial or complete)	Partial monster roll ONLY. Making 360degree rotation around 1 arm only.	No Restrictions
SPINS	1 Spin MAX. Releases – Standard Receptions - Standard	1 Spin MAX. Releases - no restrictions Receptions – no restrictions	2 Spin MAX. Releases - no restrictions Receptions – no restrictions	No Restrictions
DOUBLE RELEASES	MAX 1 aerial double release	MAX 2 aerial double release	No restrictions	No Restrictions
ACROBATICS	None permitted	None permitted	None permitted	None permitted
STATIONARY & TRAVELLING COMPLEX	A major body move is not permitted under the toss.  Major body moves can be used within contact material only.	MAX Single major body move under the toss.  It is NOT allowable to add minor body moves after the toss or before the catch with the major body move.  Releases - no restrictions Receptions – no restrictions	MAX single major body move with 1 spin under toss.  Releases - no restrictions Receptions – no restrictions  Double major body move not permitted under the toss	No Restrictions

Note: Spins & Major body moves may be executed under 1 or 2 batons. This includes both single and double releases, from one or both hands.....high/low, high/high, dual plane, dual pattern, opposition

## 5.9 RESTRICTIONS - 3 BATON

	LEVEL A	ADVANCED
CONTACT MATERIAL	No Restrictions	No Restrictions
ROLLS	Partial monster roll ONLY. Making 360degree rotation around 1 arm only.	No Restrictions
SPINS	1 Spin MAX. Releases - no restrictions Receptions – no restrictions	No Restrictions
TRIPLE RELEASES	MAX. 2 sequential triple tosses permitted (either basic or high triple tosses)  Releases - no restrictions Receptions – no restrictions	No Restrictions
ACROBATICS	None permitted	None permitted
STATIONARY & TRAVELLING COMPLEX	MAX single major body move under toss.  Releases - no restrictions Receptions – no restrictions  Double major body move not permitted under the toss	No Restrictions

Note: Spins & Major body moves may be executed under 1 or 2 or 3 batons. This includes both single and double releases, from one or both hands.....high/low, high/high, dual plane, dual pattern, opposition

**Sequential Triple Toss:** The execution of 3 Batons released sequentially (one at a time) into the air before one of the 3 batons is caught. Catches may be in any order.

**Simultaneous Triple Toss:** The execution of 3 Batons released simultaneously (together) into the air before one of the 3 batons is caught. Catches may be in any order

## 5.10 RESTRICTIONS – X STRUT

	LEVEL B	LEVEL A	ADVANCED
ACROBATICS	None permitted	None permitted	None permitted
BODY MOVEMENTS	<p>MAX. single major body moves executed on one foot.</p> <p>The balance leg must be changed or a step added to link major body moves.</p> <p>Laybacks must have both feet on the floor</p>	<p>MAX. double major body moves executed on one foot.</p> <p>The balance leg must be changed or a step added to link more than 2 major body moves.</p> <p>Laybacks on one foot are permitted.</p>	No Restrictions
SPINS	MAX 2spins in a single connection	No restrictions	No Restrictions

## 5.11 RESTRICTIONS – ARTISTIC DANCE & DANCE STRUT & FREESTYLE|RHYTHMIC

	LEVEL D	LEVEL C	LEVEL B	LEVEL A	ADVANCED
<b>CONTACT MATERIAL</b>	No Restrictions	No Restrictions	No Restrictions	No Restrictions	No Restrictions
<b>ROLLS</b>	No continuous front neck rolls (with or without hands). No front neck figure of 8s. No monster rolls (partial or complete)	No continuous front neck rolls (with or without hands). No front neck figure of 8s. No monster rolls (partial or complete)	No continuous front neck rolls (with or without hands). No front neck figure of 8s. No monster rolls (partial or complete)	No Restrictions	No Restrictions
<b>SPINS</b>	High Toss ONLY. Releases - no restrictions Receptions – no restrictions  1 Spin MAX. Releases – Standard Receptions - Standard	1 Spin MAX Releases - no restrictions Receptions – no restrictions  2 Spin MAX. Releases – Standard Receptions - Standard	2 Spin MAX Releases - no restrictions Receptions – no restrictions  3 Spin MAX. Releases – Standard Receptions - Standard	3 Spin MAX Releases - no restrictions Receptions – no restrictions  4 Spin MAX. Releases – Standard Receptions - Standard	No Restrictions
<b>ACROBATICS</b>	Allowed. Considered a Major Body Move.	Allowed. Considered a Major Body Move.	Allowed. Considered a Major Body Move.	Allowed. Considered a Major Body Move.	Allowed. Considered a Major Body Move.
<b>AERIAL ACROBATICS</b>	None permitted	None permitted	None permitted	Only 1 aerial cartwheel is permitted.	No Restrictions
<b>STATIONARY &amp; TRAVELLING COMPLEX</b>	MAX. Single Minor body moves may be used under the toss.  The following major body moves ONLY are permitted under the toss – Kick, scissor kick, knee change, egg roll from floor, pas de chat. Releases - no restrictions Receptions – no restrictions  Other major body moves can be used as follow through only.	MAX. Single major body move permitted under the toss but must not be a gymnastic/ acrobatic move or involve the body going upside down.  All major body moves can be used within contact material only.	MAX Single major body move under the toss.  It is NOT allowable to add minor body moves after the toss or before the catch with the major body move.  Releases - no restrictions Receptions – no restrictions	MAX single major body move with 2 spin under toss.  Releases - no restrictions Receptions – no restrictions  MAX. Double major body move under the toss.  It is NOT allowable to add minor body moves after the toss or before the catch with the double major body move.	No Restrictions

## 5.12 RESTRICTIONS – DUET & TRIO

	LEVEL C	LEVEL B	LEVEL A	ADVANCED
<b>CONTACT</b>	No Restrictions	No Restrictions	No Restrictions	No Restrictions
<b>ROLLS</b>	No continuous front neck rolls (with or without hands). No front neck figure of 8s. No monster rolls (partial or complete)	No continuous front neck rolls (with or without hands). No front neck figure of 8s. No monster rolls (partial or complete)	No restrictions	No Restrictions
<b>SPINS</b>	1 Spin MAX Releases - no restrictions Receptions – no restrictions  2 Spin MAX. Releases – Standard Receptions - Standard	2 Spin MAX Releases - no restrictions Receptions – no restrictions  3 Spin MAX. Releases – Standard Receptions - Standard	3 Spin MAX Releases - no restrictions Receptions – no restrictions  4 Spin MAX. Releases – Standard Receptions - Standard	No Restrictions
<b>ACROBATICS</b>	None permitted	None permitted	None permitted	None permitted
<b>STATIONARY &amp; TRAVELLING COMPLEX</b>	MAX. Single major body move permitted under the toss but must not be a gymnastic/ acrobatic move or involve the body going upside down.  Releases - no restrictions Receptions – no restrictions  It is NOT allowable to add minor body moves after the toss or before the catch with the major body move.	MAX. Single major body move under the toss. Releases - no restrictions Receptions – no restrictions  It is NOT allowable to add minor body moves after the toss or before the catch with the major body move.	MAX double major body move under toss.  Single major body move can be combined with max. 2 spins.  Releases - no restrictions Receptions – no restrictions  It is NOT allowable to add minor body moves after the toss or before the catch with the double major body move.	No Restrictions

## 5.13 RESTRICTIONS – ARTISTIC DANCE PAIRS & FREESTYLE PAIRS

	LEVEL B	LEVEL A	ADVANCED
<b>CONTACT MATERIAL</b>	No Restrictions	No Restrictions	No Restrictions
<b>ROLLS</b>	No continuous front neck rolls (with or without hands). No front neck figure of 8s. No monster rolls (partial or complete)	No Restrictions	No Restrictions
<b>SPINS</b>	2 Spin MAX Releases - no restrictions Receptions – no restrictions  3 Spin MAX. Releases – Standard Receptions - Standard	3 Spin MAX Releases - no restrictions Receptions – no restrictions  4 Spin MAX. Releases – Standard Receptions - Standard	No Restrictions
<b>ACROBATICS</b>	Allowed. Considered a Major Body Move.	Allowed. Considered a Major Body Move.	Allowed. Considered a Major Body Move.
<b>AERIAL ACROBATICS</b>	None permitted	1 move allowed under toss – ONLY an aerial cartwheel. No other aerial acrobatics are allowed.	No Restrictions
<b>STATIONARY &amp; TRAVELLING COMPLEX</b>	MAX Single major body move under the toss.  Releases - no restrictions Receptions – no restrictions  It is NOT allowable to add minor body moves after the toss or before the catch with the major body move.  There is NO limitation on how many times these moves can be utilised in the programme.	MAX single major body move with 2 spin under toss.  Releases - no restrictions Receptions – no restrictions  MAX. Double major body move under the toss.  It is NOT allowable to add minor body moves after the toss or before the catch with the double major body move.  There is NO limitation on how many times these moves can be utilised in the programme.	No Restrictions

## 5.14 RESTRICTIONS – TEAM TWIRL

	LEVEL C	LEVEL B	LEVEL A	ADVANCED
<b>CONTACT</b>	No Restrictions	No Restrictions	No Restrictions	No Restrictions
<b>ROLLS</b>	No continuous front neck rolls (with or without hands). No front neck figure of 8s. No monster rolls (partial or complete)	No continuous front neck rolls (with or without hands). No front neck figure of 8s. No monster rolls (partial or complete)	No restrictions	No Restrictions
<b>SPINS</b>	1 Spin MAX Releases - no restrictions Receptions – no restrictions	2 Spin MAX Releases - no restrictions Receptions – no restrictions	3 Spin MAX Releases - no restrictions Receptions – no restrictions	No Restrictions
<b>ACROBATICS</b>	None permitted	None permitted	None permitted	None permitted
<b>STATIONARY &amp; TRAVELLING COMPLEX</b>	MAX. Single major body move permitted under the toss but must not be a gymnastic/ acrobatic move or involve the body going upside down.  Releases - no restrictions Receptions – no restrictions  It is NOT allowable to add minor body moves after the toss or before the catch with the major body move.	MAX. Single major body move under the toss.  Releases - no restrictions Receptions – no restrictions  It is NOT allowable to add minor body moves after the toss or before the catch with the major body move.	MAX single major body move with 1 spin under toss.  Releases - no restrictions Receptions – no restrictions  It is NOT allowable to add minor body moves after the toss or before the catch with the double major body move.  Double major body moves are NOT permitted.	No Restrictions

## 5.15 RESTRICTIONS – TEAM DANCETWIRL & FREESTYLE TEAM

	LEVEL C	LEVEL B	LEVEL A	ADVANCED
<b>CONTACT MATERIAL</b>	No Restrictions	No Restrictions	No Restrictions	No Restrictions
<b>ROLLS</b>	No continuous front neck rolls (with or without hands). No front neck figure of 8s. No monster rolls (partial or complete)	No continuous front neck rolls (with or without hands). No front neck figure of 8s. No monster rolls (partial or complete)	No Restrictions	No Restrictions
<b>SPINS</b>	1 Spin MAX Releases - no restrictions Receptions – no restrictions	2 Spin MAX Releases - no restrictions Receptions – no restrictions	3 Spin MAX Releases - no restrictions Receptions – no restrictions	No Restrictions
<b>ACROBATICS</b>	Allowed. Considered a Major Body Move.	Allowed. Considered a Major Body Move.	Allowed. Considered a Major Body Move.	Allowed. Considered a Major Body Move.
<b>AERIAL ACROBATICS</b>	None permitted	None permitted	None permitted	No Restrictions
<b>STATIONARY &amp; TRAVELLING COMPLEX</b>	MAX. Single major body move permitted under the toss but must not be a gymnastic/ acrobatic move or involve the body going upside down.  Major body moves can be used within contact material only.	MAX Single major body move under the toss.  Releases - no restrictions Receptions – no restrictions  It is NOT allowable to add minor body moves after the toss or before the catch with the major body move.  There is NO limitation on how many times these moves can be utilised in the programme.	MAX single major body move with 1 spin under toss.  Releases - no restrictions Receptions – no restrictions  It is NOT allowable to add minor body moves after the toss or before the catch with the 1 spin major body move.  There is NO limitation on how many times these moves can be utilised in the programme.  Double major body moves are NOT permitted.	No Restrictions

## 5.16 RESTRICTIONS – ARTISTIC GROUP

ONE LEVEL	
CONTACT MATERIAL	No Restrictions
ROLLS	No continuous front neck rolls (with or without hands). No front neck figure of 8s. No monster rolls (partial or complete)
SPINS	2 Spin MAX Releases - no restrictions Receptions – no restrictions
ACROBATICS	Allowed. Considered a Major Body Move.
AERIAL ACROBATICS	None permitted
STATIONARY & TRAVELLING COMPLEX	MAX Single major body move under the toss.  Releases - no restrictions Receptions – no restrictions  It is NOT allowable to add minor body moves after the toss or before the catch with the major body move.  There is NO limitation on how many times these moves can be utilised in the programme.

# SECTION 6 : Penalty Definitions

PENALTY	DEFINITION	DEDUCTION
Drop*	Where the baton unintentionally hits the floor leaving the control of both hands.	1.0 per violation
Fall*	Unintentional body contact with the floor	1.0 per violation
2 Hand Catch	An unintentional one-handed reception caught with 2 hands to avoid the drop	1.0 per violation
Content Restriction	Exceeding the stated content restrictions. For Level B-Advanced this will be applied per violation. For Levels E-C this penalty can only be applied once.	5.0 per violation
Timing	Where the routine extends beyond or fails to meet the required timing of the event	0.1 per second
Improper Salute	Where salute is not held in the correct manner in an event requiring it.	0.5 per violation
Failure to Salute	When a salute is not performed in an event requiring it. XSTRUT	1.0 per violation
	TWIRL TEAM	0.5 per violation
Twirling	When more than 2 revolutions are executed in 1 hand without a pass or dead stick movement in a ' <b>Restricted Twirling</b> ' event.	0.5 per violation
Omitted Required Basic	X STRUT ONLY. When the 4 basic marches are not the first movement on legs 1,2,3,5 or when less than 4 marches are executed correctly	0.5 per violation
Out of Step	X STRUT ONLY Left foot NOT hitting the floor on the 'heavy' beat.	0.5 per violation
Floor Contact	X STRUT ONLY. Where any part of the body, other than feet comes into contact with the floor.	0.5 per violation
Improper Floor Pattern	X STRUT & DANCE STRUT ONLY. When the path of the 'X' or 'Tepee' is not followed correctly, falls short or exceeds the limit of the shape dictated by leg 1.	1.0
Performing after the salute	X STRUT ONLY. Moving baton from salute to carry position is not considered violation. However, any pose or presentation will be penalised.	1.0
Rule Violation	When any rule, without a specific penalty is broken. Applied only once.	2.0

\*These are 0.5 in a Twirling Corp event and Pom Group

DISQUALIFICATION	<p>Athletes will be disqualified for any of the following reasons: -</p> <ul style="list-style-type: none"><li>a) Unsportsmanlike Conduct – swearing, excessive anger, disrespecting officials or other athletes</li><li>b) Failure to comply in a level reflective of true ability</li><li>c) Intentionally interfering with another athlete during their performance</li><li>d) Any athlete or club deemed to have provided false information to the competition director</li><li>e) Team members leaving the floor during a performance</li><li>f) Acrobatics or mounts in Pom Team and Pom Group</li></ul> <p>Athletes may be disqualified for any of the following reasons: -</p> <ul style="list-style-type: none"><li>g) Interference by, or on behalf of, an athlete</li><li>h) Leaving the floor before other athletes have completed their routines</li><li>i) Jockeying for position or not co-operating with competition officials</li><li>j) Coaching from the side-line</li><li>k) Taking of flash photographs within the competition hall</li><li>l) Twirling in any area that is not designated for the purpose</li></ul>
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# SECTION 7 : Event Definitions

United Twirl England prioritise the **quality** and **technique** of aerial work, rolls, contact materials and accompany bodywork over content and difficulty.

All events are judged from the 'front'. With the judges sat at a table

## 7.1 BASIC STRUT

### DEFINITION

Basic strutting in a forward motion with no other footwork to a continuous marching beat.

### MUSIC

Standard UTE Music – Continuous

### AREA

Approx 6x6m – the step count per side is expected to be between 10 and 16 steps

### CONTENT

Athletes must be in step with the music – left foot hitting on the heavy beat. Emphasis is on correct technique throughout, smoothness of movement, body timing and coordination and stamina.

### EXECUTION

Maintained posture, with head lifted – chin parallel to the floor and facing forward, shoulders should not swing. Upper leg 90-degree angle to the body. Knee angle to be 90degrees. Baton to be carried in the right hand, held like a pencil near the ball. Arms swing forward to shoulder level, opposite arm to leg, and backwards to a natural angle. Corners to be fluid with timing of body maintained to match pace of strut.

## 7.2 POM STRUT

### DEFINITION

Pom Strut is the continual combination of body/dance and pom moves choreographed for their ability to maintain forward motion. It is a body dominant event.

MUSIC            Standard UTE Music – Continuous  
AREA              Approx 6x6m

### CONTENT

Pom strut must be performed in the shape of a square. The routine must be constructed in a logical manner and be performed with strong technique of body which is maintained throughout. Pom strut should show excellent technique and flexibility of the body, combined with arm and pom movements choreographed to compliment the performance. The routine should contain good variety, originality and should be of equal tempo throughout. The focus of this event is “forward motion”.

The size of the poms should be in proportion to the size of the athlete i.e. Hand and wrist should be covered. Ensure athletes are able manoeuvre poms successfully.

Floor contact with any part of the body except feet is not permitted. Passes of pom are allowed however releases are not. Acrobatics are not permitted.

### EXECUTION

Technique and execution of body and pompons, timing, routine construction, difficulty and variety. Taking into account posture, gracefulness, appearance and presentation.

## 7.3 DANCE STRUT

### DEFINITION

Dance strut is the continual combination of body/dance and baton moves choreographed for their ability to maintain forward motion. It is a body dominant event.

MUSIC Standard UTE Music – Continuous  
AREA Max. 12m wide by 6m deep as per judges viewpoint

### CONTENT

The routine must be constructed in a logical manner, showing a good balance of “relevant” material, (material that lends itself to forward motion) performed with strong technique of body and baton which is maintained throughout. Dance strut should show excellent technique and flexibility of the body, be staged to show beautiful bodylines with head and arms choreographed to compliment the performance. Moves should be a natural blend from one to the other. Smoothness and flow are essential, along with rhythm, timing and pace. The routine should contain good variety, originality and should be of equal tempo throughout.

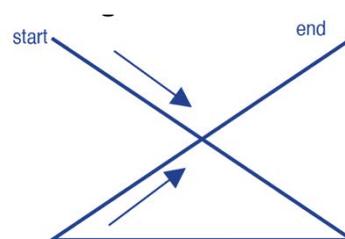
The focus of this event is “**forward motion**”. Therefore, stationary moves should not be included ie. Static spins, leg holds.

Dance strut must be performed in the shape of a tee pee.

Dance strut is a strut incorporating dance steps, footwork, leaps and lunges with baton movements.

**Legs 1 and 3** unlimited twirling is allowed within the content restrictions. See Section 5.  
Gymnastic moves and floor work can be included.

**Leg 2** the emphasis is purely on bodywork using not more than 2 continuous revolutions (from the centre) of the baton. Loops and swings are allowed.  
Gymnastic moves, releases, finger work, wraps, rolls, dead stick releases and pullbacks are NOT permitted. Floor contact with any part of the body other than the feet is not permitted.



## 7.4 LYRICAL

### DEFINITION

The Lyrical event is a body dominant event. The primary focus of the event is to promote correct body technique.

MUSIC            Standard UTE Music – Continuous  
AREA             Approx 6x6m

### CONTENT

A baton must be held; however, no twirling is to be utilised. Only dead stick baton movements to include passes are allowed. Taffys and dead stick releases are NOT permitted. Baton should be an enhancement to the body shapes that are created. It should be held and manipulated correctly. Non excessive baton grounding is allowed. All manner of dance moves should be included. There is no restriction on acrobatics.

### EXECUTION

The skills presented should be seamless in execution and demonstrate proper body technique, posture and flexibility. The routine should be choreographed to encourage flow of movement, smooth transitions and utilisation of space. Dance combinations in whatever style suits the athlete enabling them to demonstrate confidence and correct technique.

## 7.5 SOLO – 1 BATON

### DEFINITION

The solo is a stationary routine. It is a baton dominant event. The primary focus of the event is to represent the 3 modes of twirling – aeriels, rolls and contact material.

MUSIC            Standard IBTF Music – Set Length  
AREA             Approx. 6x6m

### CONTENT

It must include an equal balance of the 3 modes of twirling. These should be integrated and executed in various planes, patterns and directions with ambidexterity and varied body work. The emphasis is continuity, consistency and flow of the baton. Difficulty is created through speed, follow through, intricacy and timing.

Content restrictions apply. See Section 5.

### EXECUTION

The skills presented should be seamless in connection and demonstrate effortless continuity and flow. Rate of revolution and baton coordination with the motion of the body and the consistency with which both are achieved throughout the routine are an overall consideration of control. The seamless transitions and overall speed and consistency of speed in proportion to the depth of skills determine the overall mastery of the event.

## 7.6 SOLO – 2 BATON

### DEFINITION

The Solo Two Baton event is a stationary routine. It is a baton dominant event. The primary focus of the event is the simultaneous manipulation of 2 batons by 1 athlete representing the 3 modes of twirling – aerials, rolls and contact material.

MUSIC                      Standard IBTF Music – Set Length  
AREA                        Approx 6x6m

### CONTENT

It must include an equal balance of the 3 modes of twirling. These should be integrated and executed in various planes, patterns and directions with ambidexterity and varied body work. The emphasis is continuity, consistency and flow of the baton. Difficulty is created through speed, follow through, intricacy and timing. Multi-patterns, multi-modes, planes and opposing directions are woven together to create the routine where both batons are of equal priority. Six baton combinations exist – aerials with aerials, aerials with rolls, aerials with contact, rolls with roll, rolls with contact, contact with contact. Aerials can include dual releases, high/low, high/high, low/high.

Content restrictions apply. See Section 5.

### EXECUTION

The skills presented should be seamless in connection and demonstrate effortless continuity and flow. Rate of revolution and baton coordination with the motion of the body and the consistency with which both are achieved throughout the routine are a overall mastery. As proficiency increases batons may move at different speeds to accommodate the intricacy of the combination. Spatial awareness is inherent to multi baton events

The seamless transitions and overall speed and consistency of speed in proportion to the depth of skills determine the overall mastery of the event.

## 7.7 SOLO – 3 BATON

### DEFINITION

The Solo Three Baton event is a stationary routine. It is a baton dominant event. The primary focus of the event is the simultaneous manipulation of 3 batons by 1 athlete.

MUSIC            Standard IBTF Music – Set Length  
AREA             Approx 6x6m

### CONTENT

The primary focus of the 3-baton event is an aerial mode complimented with rolls and contact material. Aerial mode is represented with the following sequences: pendulums in opposition, crescents, bowling pins, double/single tosses, triple tosses, showers. The relationship. As proficiency increases the percentage of high/low and basic juggling moves will be reduced. With an ever-increasing length of sequence to prevent 'gathering' of all 3 batons.

Content restrictions apply. See Section 5.

### EXECUTION

The skills presented should be seamless in connection and demonstrate effortless continuity and flow. Rate of revolution and baton coordination with the motion of the body and the consistency with which both are achieved throughout the routine are a overall mastery. There should be an obvious rhythm. The lack of collecting batons shows a high proficiency of physical and mental stamina.

## 7.8 X-STRUT

### DEFINITION

The X-Strut event is a body dominant event. It follows a 'X' floor pattern, incorporating marching and dance with restricted baton movements.

MUSIC Standard IBTF Music – Set Length  
AREA Max. 12m wide by 6m deep as per judges viewpoint

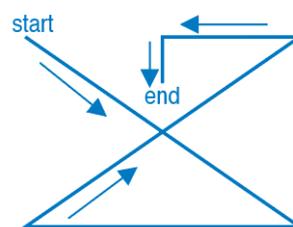
### CONTENT

The primary focus of the X-strut should be choreographed to display creative, yet restricted baton content (passes, loops, swings, slides) that enhances the bodywork that is performed. No more than 2 continuous revolutions of the baton are allowed. The baton must always remain in the grip of either hand. Leaps, kicks, lunges, spins and poses etc will complement the fluid choreography. Timing and continued rhythmic flow will be seamless with clarity of movement of both body and baton.

The 'X' formation is required.

This shape is determined by the starting position and the length of leg 1. Corners should align front to back and side to side.

Leg 5 can move in any direction but should not exceed the boundaries set.



The opening section, before salute, should be largely stationary. Four basic marches are required to begin first, second, third and fifth 'legs'. No other movement forward should be made before these steps. Forward motion should be maintained, back tracing should be kept to a minimum. A final salute is required. No moves should be performed after the final salute.

Content restrictions apply. See Section 5.

### EXECUTION

The skills presented should be seamless in connection and demonstrate priority of proper body and baton technique, reflecting the timing responsibility dictated by the music.

## 7.9 ARTISTIC DANCE

### DEFINITION

The Artistic Dance Solo event is performed to standard music of a set length, defined by age group. It is a body dominant event.

**MUSIC**                    Standard UTE Music 1– Set Length - Tiny Tot, Juvenile, Preteen, Para Juvenile  
                                  Standard IBTF Music 2 (ODD YEARS ONLY) – Set Length - Youth, Junior, Senior, Adult,  
                                  Para Junior & Senior  
                                  Standard UTE Music 3 (EVEN YEARS ONLY) – Set Length - Youth, Junior, Senior, Adult,  
                                  Para Junior & Senior

The expectation is the full music is utilised

**AREA**                    12m x 6m

### CONTENT

Variety within dance and baton combinations whilst showing great visual musicality. You should be able to see what you are hearing, and if the music was turned off you should know what the speed, tempo and even style of what the music would be. Embedded within the choreography will be representations of the 3 twirl modes to enhance the choreography and bodywork.

Isolated Twirling material without dance movement should not be present – body moves should continually be used to assist in the visual representation of the music. The ‘Travel Mode’ will also be represented.

Content restrictions apply. See Section 5.

### EXECUTION

Correct technique of dance and baton combinations that maintain maximum performance skills throughout the routine. Artistic Dance can draw on all dance forms that are appropriate to the music, the age and ability of the athlete. It is athletes that demonstrate a variety of dance twirl combinations, good visual musicality, great technique and performance skills combined with a clean and clear logical programme that will really show the full beauty and intricacy of this event.

The Artistic Dance event is designed to be able to use the space provided and should move around the floor.

## 7.10 SOLO – FREESTYLE | RHYTHMIC

### DEFINITION

This discipline is the interpretive performance of an athlete to music of the athlete's choice, encompassing the 3 twirl modes along with travel complex, all embedded in a program that displays the highest level of achieved technical and artistic skills of the athlete.

MUSIC	Personal Choice
AREA	Whole Floor

### CONTENT

Variety within dance and baton combinations whilst showing great visual musicality. You should be able to see what you are hearing, and if the music was turned off you should know what the speed, tempo and even style of what the music would be.

The routine must include aerials, rolls and contact material integrated seamlessly into the performance.

Floor coverage and staging should enhance the routine creating a theatrical experience.

### EXECUTION

The program should be balanced appropriately within various musical dynamics of the chosen music. Musicality/Interpretation is a must in order to receive maximum credit for the modes as the musical component distinguishes this discipline from others. The program will be meticulously and logically choreographed with appealing staging, floor coverage and paced disciplines that create a range of dynamic “highs and lows” and theatrics.

## 7.11 DUET

### DEFINITION

Duet is a twirling performance by 2 athletes each with one standard baton. It is a baton dominant event. The 3 twirl modes will be present with the addition of exchanges, multiple batons, interrelated and interdependent choreography.

MUSIC	Standard IBTF Music – Set Length
AREA	12m x 6m

### CONTENT

Equal representation of 3 twirl modes, exchanges, multiple baton work, movement, synchronicity, layered elements all in partnership. The program will be seamless in connection. Athletes will demonstrate equal and compatible skills. Working together to convey one unified concept.

Content restrictions apply. See Section 5.

### EXECUTION

Correct technique of body and baton should be demonstrated and reflect the idea of ‘two twirling as one’ both in synchronicity and multi-textured sections within the choreography. Whilst not musical the Duet requires timing, rhythm, uniformity, coordination and unison.

## 7.12 ARTISTIC DANCE PAIR

### DEFINTIION

The Artistic Dance Pair event is the interpretive performance of 2 athletes, using 1 baton each, performed to music of a set length, defined by age group. It is a body dominant event.

**MUSIC**                    Standard UTE Music – Set Length - Tiny Tot, Juvenile, Para Juvenile  
Standard IBTF Music – Set Length - Youth, Junior, Senior, Adult, Para Junior and Senior

**AREA**                    12m x 6m

### CONTENT

Choreographed movement motivated by pair aesthetics. Embedded within the choreography will be representations of the 3 twirl modes to enhance the choreography.

Isolated Twirling material should not be present – body moves should continually be used to assist in the visual representation of the music. The ‘Travel Mode’ will also be represented.

Variety within dance and baton combinations whilst showing great visual musicality. You should be able to see what you are hearing, and if the music was turned off you should know what the speed, tempo and even style of what the music would be. Partner dependency and synchronisation of movement are expected in this event. The combination of 2 athletes gives movement around the floor more depth and interest.

Content restrictions apply. See Section 5.

### EXECUTION

Correct technique of dance and baton combinations that maintain maximum performance skills throughout the routine. Artistic Dance can draw on all dance forms that are appropriate to the music, the age and ability of the athlete. It is athletes that demonstrate a variety of dance twirl combinations, good visual musicality, great technique and performance skills combined with a clean and clear logical programme that will really show the full beauty and intricacy of this event.

The Artistic Dance event is designed to be able to use the space provided and should move around the floor. The ultimate artistic pair will have an innate sense of their partner, create an ‘aura of performance’ – 2 athletes moving as one in a fluid interpretation of the music.

## 7.13 PAIR - FREESTYLE

### DEFINITION

This discipline is the interpretive performance of two athletes to music of the athletes' choice, encompassing the 3 twirl modes along with travel complex and exchanges, all embedded in a program that displays the highest level of achieved technical and artistic skills of the athletes,

MUSIC            Personal Choice  
AREA             Whole Floor

### CONTENT

This includes the maintenance of form and geometric intention through the awareness of position in stationery as well as moving forms. Time must be spent twirling synchronically while displaying variety and difficulty of movement together. A pair is expected to exhibit variety in the exchange work with patterns, planes, levels, ranges paths, modes, releases, catches, body work, number of members involved, number of batons involved (multiple or single), stationary and moving. Often there will be separate responsibilities involved that place a high degree of mental demand on the members which requires them to adapt to varying circumstances with a minimum of visual orientation to the other member.

### EXECUTION

The program should be balanced appropriately within various musical dynamics of the chosen music. Musicality/Interpretation is a must in order to receive maximum credit for the modes. The Freestyle Pair should have an interrelationship and interdependency built within the choreography, which is the essence of the discipline. The program will be meticulously and logically choreographed with appealing staging, floor coverage and paced disciplines that create a range of dynamic "highs and lows" and theatrics

## 7.14 TRIO

### DEFINITION

Trio is a twirling performance by 3 athletes each with one standard baton. It is a baton dominant event. The 3 twirl modes will be present with the addition of exchanges, multiple batons, interrelated and interdependent choreography.

MUSIC	Standard IBTF Duet Music – Set Length
AREA	12m x 6m

### CONTENT

Equal representation of 3 twirl modes, exchanges, multiple baton work, movement, synchronicity, layered elements all in group work. The program will be seamless in connection. Athletes will demonstrate equal and compatible skills. Working together to convey one unified concept.

Content restrictions apply. See Section 5.

### EXECUTION

Correct technique of body and baton should be demonstrated and reflect the idea of 'three twirling as one' both in synchronicity and multi-textured sections within the choreography. Whilst not musical the Trio requires timing, rhythm, uniformity, coordination and unison.

## 7.15 TEAM - TWIRL

### DEFINITION

Twirl Team is a twirling performance by 4-8 athletes each with one standard baton. It is a baton dominant event. The 3 twirl modes will be present with the addition of exchanges, multiple batons, interrelated and interdependent choreography.

MUSIC	Standard IBTF Music – Set Length
AREA	Whole Floor

### CONTENT

Trained and unified baton skills with complimentary bodywork executed in unison is paramount. Equal representation of 3 twirl modes, exchanges, multiple baton work, movement, synchronicity, layered elements. The program will be seamless in connection. Athletes will demonstrate equal and compatible skills. Working together to convey one unified concept. Changes of floor pattern should be incorporated whilst maintaining continuity of routine.

Content restrictions apply. See Section 5.

### EXECUTION

Correct technique of body and baton should be demonstrated and reflect the idea of 'twirling as one' both in synchronicity and multi-textured sections within the choreography. Whilst not musical the Twirl Team requires timing, rhythm, uniformity, coordination and unison.

## 7.16 TEAM - DANCETWIRL

### DEFINITION

DanceTwirl Team is a program by 4-8 athletes each with one standard baton. It is a body dominant event. It is a musically interpretative program combining body and baton movement.

MUSIC            Personal Choice  
AREA            Whole Floor

MUSICALITY, INTERPRETATIVE TWIRLING AND DANCE COMBINATIONS.

### CONTENT

A blending of baton and dance combinations to reflect a chosen musical soundtrack. If the baton were to be removed the choreography, progression and body movements would still create a complete routine. Contact and roll sections should not be present without attributing dance and movement. Aerial or stationary complex tricks will have an entrance and exit in the dance mode. Multiple baton sections are not required, and if present bodywork or movement around the floor should be incorporated. Dead stick – the artistic shaping of the baton in relation to the body, can be used to bring out the character of the music.

Content restrictions apply. See Section 5.

### EXECUTION

Correct technique of body and baton should be demonstrated. All genres of dance may be utilised and should be recognised for their independent technical merit.

Seamless connection of blended baton/body skills. The program and athletes' performance should be 'one' with the music. Choreography and performance to be choreographically paced with impact moments, highs, lows, contrasting dynamics, interrelationships, interaction.

## 7.17 TEAM - POM

### DEFINITION

Pom Team is a program by 4-9 athletes each with one set of poms. It is a body dominant event. It is a musically interpretative program. The main objective is to entertain the judges and audience.

MUSIC            Personal Choice

AREA             Whole Floor

### CONTENT

The routine should be designed to include a variety of manoeuvres and motions using dance and Pom moves that incorporate both lower and upper body movements to create effective patterns, pictures and transitions. Any style of dance may be used the routine should utilise the entire floor space, whilst interpreting the music and entertaining the audience. Changes of floor pattern should be incorporated, and general effect and staging should be a consideration throughout.

Poms may leave the hand, but most of the routine must be performed with each athlete using a pair of poms in full hand grip. Exchanges are not permitted. Tossing of poms to another team member, or to oneself, is not permitted.

Only passes of poms from one member to another are permitted.

Grounding of poms is permitted. Grounding is defined as holding the poms while touching the ground. Placing poms on ground without touching poms is not permitted. No props or accessories allowed. No Acrobatics. No Mounts.

All poms must be of the same size and type. They should be large enough to cover the back of the hand at all times. Size should be relative to athletes and general effect of programme.

### EXECUTION

Body technique and alignment of poms must be correct and the maintenance of unison is of prime importance

## 7.18 TEAM - FREESTYLE

### DEFINITION

Freestyle Team is a program by 4-8 athletes each with one standard baton. It is a body dominant event. It is a musically interpretative program combining body and baton movement.

MUSIC            Personal Choice  
AREA             Whole Floor

### CONTENT

The freestyle Team discipline is a group of athletes performing a musically interpretive program showcasing the artistry of choreography via the blending of body and baton to music of choice. a. Blending of the 3 twirl modes both stationary and traveling executed musically with logical and interpretive bodywork. Creativity, artistry and innovation will serve as the motivation of the program. Exchanges and multiple baton work integrated and executed interdependently that aligns with the artistic vision of the program. Performance qualities and “mastery of the message” is inherent within the concept of the choreography. d. Staging, floor coverage, forms and evolution of forms/transitions is the “blueprint” of the program and will be used to showcase blended baton/body skills and conceptual “vision” of the program.

### EXECUTION

Correct technique of body and baton should be demonstrated and reflect the idea of ‘twirling as one’ both in synchronicity and multi-textured sections within the choreography. Seamless connection of blended baton/body skills, which share an equal responsibility throughout the program. The program and athletes’ performance should be ‘one’ with the music. Choreography and performance to be choreographically paced with impact moments, highs, lows, contrasting dynamics, interrelationships, interaction.

A Team is judged on a one hundred (100) point scale worth:  
30 points for Content  
30 points for Precision and Unison  
40 points for General Effect

## 7.19 DANCE FORMATION – THIS EVENT IS UNDER DEVELOPMENT

### DEFINITION

Dance formation is for 4-10 athletes. It is a body dominant event. Routine to include FIVE set formations and EIGHT set dance moves, in the given order. Each team member must have a baton in their hand. Judged on technique of dance moves completed, as well as alignment and spacing of formations completed.

MUSIC            Personal Choice  
AREA             Whole Floor

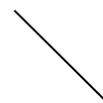
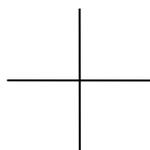
### CONTENT

Twirling content is restricted to full hand twirling only.

It is not necessary for the baton to be used and performances will not be judged on baton work. However, if the baton is used, the correct twirling technique should be executed. The main focus is on correct execution of dance technique and clarity of formations.

The defined list of dance moves and formations to be completed is not exhaustive, and others may be performed. Credit will be given for varieties of the necessary moves and formations. Each compulsory dance element must be completed by all team members simultaneously in the order stipulated.

#### Formations to complete



#### Dance Moves to complete

- |             |              |               |                     |
|-------------|--------------|---------------|---------------------|
| 1) Leg Kick | 2) Lunge     | 3) Toe Points | 4) Step Ball Change |
| 5) Plié     | 6) Arabesque | 7) Fan kick   | 8) Teddy Bear Roll  |

Penalty will be incurred for each required formation or dance move omitted from routine.

## 7.20 ARTISTIC GROUP

### DEFINITION

An ensemble of athletes that prioritise effect and entertainment as a cornerstone for this discipline. Minimum of 10 athletes. No Maximum. Each with 1 standard baton. This is a body dominant event with an emphasis on Entertainment.

MUSIC	Personal Choice
AREA	Whole Floor

### CONTENT

General Effect is how the athletes “bring the show to life.” Important GE components include characterization, visual perfection, surprise and/or clever moments, emotion, musicality and audience reaction/engagement.

Choreography is the “blueprint” of the program and relies heavily on the designer’s ability to stage and choreograph for success. The “written” program is assessed via geometric drills/movement/floor coverage and body and Baton vocabulary.

The quality of the body vocabulary used to enhance the program and the technique development of the body as well as the range and depth of body elements are considered in this caption.

Artistic Group discipline is NOT judged based on content or demand. Here, the Baton is assessed as only a complimentary enhancement to the program. Content restrictions limit the use of “tricks”. Creative shapes as a third dimension of the body should be the focus of the Baton caption. Timing, consistency, uniformity and overall perfection are paramount.

As an entertaining event, content should be accessible and appealing to a vast audience. No props are allowed. Twirling content is restricted.

### EXECUTION

Skills should be seamless in connection. Demonstrating perfection and uniformity throughout. The group should perform as ‘one’ with the music. Always visually effective. Correctly demonstrated musical styles to bring the music to life.

## 7.21 TWIRLING CORP

### DEFINITION

An ensemble of athletes performing a musically rhythmic and interpretive program showcasing twirling, manoeuvring and bodywork that result in a visual effectiveness with quality, precision and unison of the trained skills. Minimum of 12 athletes. No Maximum. Each with 1 standard baton. This is a baton dominant event.

MUSIC	Personal Choice
AREA	Whole Floor

### CONTENT

The program has a emphasis on twirling in unison with limited use of feature athletes or vignettes. The program and athletes should be 'one' with their timing responsibilities and demonstrate a uniform approach to execution. The Twirling Corps routine will be choreographically paced with impact moments, highs and lows, contrasts of dynamic performance qualities, interrelationship, interaction and expression that yields quality entertainment value via an authoritarian approach of Baton and body skills. No preops allowed.

Representation of 3 twirl modes should be present with exchanges, movement, synchronicity, layered elements. Athletes will demonstrate equal and compatible skills. Working together to convey one unified concept. Multiple Baton is not a requirement, but it can be utilised to enhance the depth of Baton content when completed by multiple members. d. Staging, floor coverage, forms and evolution of forms/transitions is the "blueprint" of the program and will be used to showcase a controlled and uniform display of Baton and body skills. Content restrictions apply.

TWIRLING TIME            1:30 minutes.

Twirling time counts when at least 12 members of the corps are twirling at the same time, executing the same content for a least 2 consecutive counts for more than 2 revolutions

### EXECUTION

The skills presented should be seamless in connection, demonstrating proper baton and body technique reflecting the 3 twirl modes and exchanges within the concept. The maintenance of unison is of prime importance. Performance qualities and mastery of the trained skills will yield the highest level of general effect.

## 7.22 POM GROUP

### DEFINITION

Pom Team is a program by minimum of 10 athletes each with one set of poms. It is a body dominant event. It is a musically interpretative program. The main objective is to entertain the judges and audience.

MUSIC            Personal Choice  
AREA             Whole Floor

### CONTENT

The routine should be designed to include a variety of manoeuvres and motions using dance and Pom moves that incorporate both lower and upper body movements to create effective patterns, pictures and transitions. Any style of dance may be used the routine should utilise the entire floor space, whilst interpreting the music and entertaining the audience. Changes of floor pattern should be incorporated, and general effect and staging should be a consideration throughout.

Poms may leave the hand, but most of the routine must be performed with each athlete using a pair of poms in full hand grip. Exchanges are not permitted. Tossing of poms to another team member, or to oneself, is not permitted.

Only passes of poms from one member to another are permitted.

Grounding of poms is permitted. Grounding is defined as holding the poms while touching the ground. Placing poms on ground without touching poms is not permitted. No props or accessories allowed. No Acrobatics. No Mounts.

All poms must be of the same size and type. They should be large enough to cover the back of the hand at all times. Size should be relative to athletes and general effect of programme.

### EXECUTION

Routine should be seamless in connection. Demonstrating perfection and uniformity throughout. The group should perform as 'one' with the music. Always visually effective. Correctly demonstrated musical styles to bring the music to life.

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