

2023 IBTF BATON TWIRLING RULEBOOK

7 NATIONS

2023 COMPETITION RULES



INTERNATIONAL BATON TWIRLING FEDERATION

June 2022

Updates: Previous updates in Blue Text

February 2022 Clarifications on Content Restriction Charts and Penalty Chart are in Red

June 22 Clarifications on the Solo and X-Strut Content Restriction Charts are in Green

All other February updates & clarifications are shown in Purple Text

2023 IBTF WORLD BATON TWIRLING CHAMPIONSHIP & NATIONS CUP

GENERAL INFORMATION

1. The World Baton Twirling Championship & Nations Cup shall be open to athletes who are members of the organization whose Association/Federation are members of the World Baton Twirling Federation and/or the World Federation of National Baton Twirling Associations. All athletes must hold a valid passport (or a valid National Identity Card, for European nations) in their own name from the country he/she represents as proof of their citizenship and age.
2. Certified judges from both the World Baton Twirling Federation (WBTF) and the World Federation of National Baton Twirling Associations (WFBTA) will judge IBTF competitions, and will utilize their own judging system.
3. As well as this document, Athletes and Coaches should also refer to the IBTF Competition Policy Handbook and the IBTF Entry Registration Process Manual.
4. As 2023 is the inaugural IBTF World Championships & Nations Cup, the rules incorporate the majority of events from both WBTF & WFBTA federations. Following these competitions, rules may be revised.

2023 NATIONS CUP

A TIER II COMPETITION FOR THE DEVELOPMENT OF ATHLETES AROUND THE WORLD

IBTF'S PHILOSOPHY STATEMENT FOR AN EQUITABLE COMPETITION AMONG NATIONS CUP ATHLETES

There will be 2 Levels of competition in the Nations Cup: Level B and Level A which are determined by Content Restrictions.

It is the responsibility of the coach and athlete to enter the appropriate level in the Nations Cup based on the athlete's true proficiency of skills and experience. The IBTF expects that all member countries will respect and honor these levels in order to uphold the integrity of International 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. Athletes who compete at higher levels throughout the year in their respective countries, **SHOULD NOT** have routines "watered-down" in order to meet the content restriction requirement to compete at a lower level competition.

Any athlete who has placed in the semi-finals/finals at a World Championship in any discipline may not compete in any B Level discipline at the IBTF Nations Cup.

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GENERAL COMPETITION RULES

1. DISCIPLINES

The disciplines offered at the World Baton Twirling Championship & Nations Cup shall be as follows:

Women's Disciplines

- Solo
- Two-Baton
- Three-Baton
- Artistic Twirl
- X-Strut

Men's Disciplines

- Solo
- Two-Baton
- Three-Baton
- Artistic Twirl
- X-Strut

Mixed Disciplines

- Duet
- Artistic Pair
- Twirling Team
- Artistic Team
- Twirling Corps (offered at World Championship only)
- Artistic Group (offered at World Championship only)

A Duet or Artistic Pair may be comprised of female/female, male/female, male/male.

Majorette Disciplines (offered at World Championship only)

- Traditional Majorettes Corps
- Exhibition Majorette Corps
- Parade Corps
- Showtwirl Accessories Corps

A Twirl Team, Artistic Team, Twirling Corps, Artistic Group, and any of the Majorette Corps may be comprised of any combination of men and women, including all female or all male.

The introduction of the alternate/reserve cannot change the age division.

2. AGE DIVISIONS

Where age divisions apply, an athlete's age shall be determined as the age as at December 31st of the competition year, 2023. Minimum age of all competitors is 12 yrs. Ages apply to the World Baton Twirling Championship and Nations Cup Levels A & B.

IBTF WORLD BATON TWIRLING CHAMPIONSHIP & NATIONS CUP 2023			
WOMENS SOLO, 2-BATON, 3-BATON, ARTISTIC TWIRL & X-STRUT			
YOUTH		12 – 14 yrs	
JUNIOR		15 – 17 yrs	
SENIOR		18 – 21 yrs	
ADULT		22 yrs +	
MENS SOLO, 2-BATON, 3-BATON, & ARTISTIC TWIRL & X-STRUT			
JUNIOR		12 – 17 yrs	
SENIOR		18 yrs+	
DUET		Combined age of the two members	
JUNIOR		24 – 35 yrs	
SENIOR		36 yrs +	
ARTISTIC PAIR		Must enter the age division that corresponds with the age of the oldest athlete.	
JUNIOR		12 – 17 yrs	
SENIOR		18 yrs +	
TWIRLING TEAM, ARTISTIC TEAM, TWIRLING CORPS & ARTISTIC GROUP		One age division 12 yrs minimum / no maximum	
MAJORETTE CORPS: TRADITIONAL, EXHIBITION, PARADE AND SHOW TWIRL ACCESSORIES CORPS		Average age Junior 12 – 16.9 yrs Senior 17 yrs +	

ATHLETES MAY NOT BE A MEMBER OF MORE THAN ONE OF THE FOLLOWING DISCIPLINES IN THE SAME CATEGORY:

Artistic Pair	Twirling Corps
Duet	Majorette Traditional Drill Corps
Artistic Team	Majorette Exhibition Corps
Twirl Team	Majorette Parade Corps
Artistic Group	Majorette Show Twirl Accessories Corps

Athletes may compete in any discipline at **one level only**; Nations Cup A level, Nations Cup B level or World Championship. Athletes may also not compete against themselves (e.g. a member of a Jr. Artistic Pair may not compete against or in the same Artistic Pair category, or a World level Team member may not be in another World level Team).

Additional examples: an athlete may be in a Level A Team and an Artistic Group; an athlete may be in a Twirl Team and an Artistic Team. However, an athlete shall not be permitted to be a member of two different Artistic Pairs, or Duets, Artistic Teams, Twirl Teams, Artistic Groups, Twirling Corps, Traditional Drill Corps, Exhibition Corps, Parade Corps, Show Twirl Corps, (e.g. an athlete may not compete in an A Level Team and a World Level Team).

LEVELS OF COMPETITION OFFERED:

WORLD BATON TWIRLING CHAMPIONSHIP LEVELS:

Federations should send their top/best athletes for all World Baton Twirling Championship Disciplines.

NATIONS CUP LEVELS:

All Nation's Cup Disciplines are offered at Level B and Level A.
See APPENDIX A to determine athlete level by required content restrictions.

Women's Disciplines

- | | |
|------------------|--|
| • Solo | Level B , Level A, World |
| • Two-Baton | Level B , Level A, World |
| • Three-Baton | Level B , Level A, World |
| • Artistic Twirl | Level B , Level A, World |
| • X-Strut | Level B , Level A, World |

Men's Disciplines

- | | |
|------------------|--|
| • Solo | Level B , Level A, World |
| • Two-Baton | Level B , Level A, World |
| • Three-Baton | Level B , Level A, World |
| • Artistic Twirl | Level B , Level A, World |
| • X-Strut | Level B , Level A, World |

Mixed Disciplines

- | | |
|-----------------------|--|
| • Duet | Level B , Level A, World |
| • Artistic Pair | Level B , Level A, World |
| • Twirl Team | Level B , Level A, World |
| • Artistic Team | Level B , Level A, World |
| • Artistic Group | one level World only |
| • Twirling Corps | one level World only |
| • All Majorette Corps | one level World only |

See APPENDIX A to determine athlete level by required content restrictions.

ALTERNATE RULES SPECIFIC TO ALL DISPLINES:

Alternates are considered part of a federation's WBTC/NC contingent.

An Artistic Pair, Duet, Twirl Team, Artistic Team or Twirling Corps, Artistic Group or any Majorette Corps may only be comprised of members who are residents of the same country.

4. NUMBER OF COMPETITORS

a) WORLD BATON TWIRLING CHAMPIONSHIPS

Solo, Two-Baton, Three-Baton, Artistic Twirl & X-Strut

Three (3) athletes, plus 1 alternate (reserve) allowed per discipline / per age group / per federation.

Any replacement must happen before the first round of competition of any discipline begins and must be reported to the competition director immediately to notify tabulation. Failure to report the replacement results in disqualification. No changes may be made after the competition begins.

Duet and Artistic Pair

Three (3) pairs, plus 1 alternate member or one complete pair.

Duet and Artistic Pairs may replace one complete pair or one athlete of the pair/ per age group/ per federation. The choice is optional for each federation.

Any replacement must happen before the first round of competition of any discipline begins and must be reported to the competition director immediately to notify tabulation. Failure to report the replacement results in disqualification. No changes may be made after the competition begins.

ARTISTIC PAIR - ALTERNATES

- ❖ The alternate(s) for a Pair must be from the age division of the Pair, or younger
- ❖ If the younger division alternate is used, the Pair will still compete in the division as entered. They will not be moved down to the younger age division.

Example: Artistic Pair (using the ages as shown above) Junior = Junior + Junior / Senior = Junior + Senior; Senior + Senior / Adult = Junior + Adult; Senior + Adult; Adult + Adult.

Twirl Team, Artistic Team, Twirling Corps, Artistic Group, Traditional Majorettes Corps, Exhibition Majorette Corps, Parade Corps, Showtwirl Accessories Corps

One (1) Team / Corps / Group per federation. Two (2) alternate athletes allowed.

Alternates (reserves) are considered as part of a federation's contingent.

Alternates may be used throughout the competition and between rounds.

WORLD CHAMPIONSHIP DISCIPLINES				
DISCIPLINE	FEMALE	MALE	EITHER	ALTERNATES
WOMEN'S SOLO, 2-BATON, 3-BATON, ARTISTIC TWIRL, X-STRUT				
YOUTH	3			1 athlete
JUNIOR	3			1 athlete
SENIOR	3			1 athlete
ADULT	3			1 athlete
MEN'S SOLO, 2-BATON, 3-BATON, ARTISTIC TWIRL, X-STRUT				
JUNIOR		3		1 athlete
SENIOR		3		1 athlete
DUET & ARTISTIC PAIR				Choice of:
JUNIOR			3	1 complete pair or 1 athlete
SENIOR			3	1 complete pair or 1 athlete
TWIRL TEAM, ARTISTIC TEAM, TWIRLING CORPS, ARTISTIC GROUP				
ONE DIVISION			1	2 athletes
Traditional Majorettes Corps, Exhibition Majorette Corps, Parade Corps, Showtwirl Accessories Corps				
JUNIOR			1	2 athletes
SENIOR			1	2 athletes

If a country has only one member federation (one WBTF, one WFNBT or Unified), that federation may elect to bring up to six (6) athletes per discipline / per age group in Solo, Two-Baton, Three-Baton, Artistic Twirl & X-Strut, Duet & Artistic Pair and up to two (2) Twirl Teams, Artistic Teams, Twirling Corps, and Artistic Group. Two per age division for Traditional Majorettes Corps, Exhibition Majorette Corps, Parade Corps, Showtwirl Accessories Corps.

If two federations in a country are both participating, and one of the federations cannot fill all positions, it is permissible to use athletes from the other federation to fill the available spots.

b) NATIONS CUP

Solo, Two-Baton, Three-Baton, Artistic Twirl & X-Strut

Three (3) athletes, plus 1 alternate (reserve) allowed per discipline / per age group / per federation.

Any replacement must happen before the first round of competition of any discipline begins and must be reported to the competition director immediately to notify tabulation. Failure to report the replacement results in disqualification. No changes may be made after the competition begins.

Duet and Artistic Pair

Three (3) pairs, plus 1 alternate member or one complete pair.

Duet and Artistic Pairs may replace one complete pair or one athlete of the pair/ per age group/ per federation. The choice is optional for each federation.

Any replacement must happen before the first round of competition of any discipline begins and must be reported to the competition director immediately to notify tabulation.

Failure to report the replacement results in disqualification. No changes may be made after the competition begins.

ARTISTIC PAIR - ALTERNATES

- ❖ The alternate(s) for a Pair must be from the age division of the Pair, or younger
- ❖ If the younger division alternate is used, the Pair will still compete in the division as entered. They will not be moved down to the younger age division.

Example: Artistic Pair (using the ages as shown above) Junior = Junior + Junior / Senior = Junior + Senior; Senior + Senior / Adult = Junior + Adult; Senior + Adult; Adult + Adult.

One (1) Twirl Team and One (1) Artistic Team per federation.

Two (2) alternate athletes allowed.

Alternates (reserves) are considered as part of a federation's contingent. Alternates may be used throughout the competition and between rounds.

ALTERNATE RULES SPECIFIC TO ALL DISCIPLINES:

Alternates are considered part of a federation's WBTC/NC contingent.

An Artistic Pair, Duet, Twirl Team, Artistic Team or Twirling Corps, Artistic Group or any Majorette Corps may only be comprised of members who are residents of the same country.

NATIONS CUP DISCIPLINES				
DISCIPLINE	FEMALE	MALE	EITHER	ALTERNATES
WOMEN'S SOLO, 2-BATON, 3-BATON, ARTISTIC TWIRL, X-STRUT				
YOUTH	3			1 athlete
JUNIOR	3			1 athlete
SENIOR	3			1 athlete
ADULT	3			1 athlete
MEN'S SOLO, 2-BATON, 3-BATON, ARTISTIC TWIRL, X-STRUT				
JUNIOR		3		1 athlete
SENIOR		3		1 athlete
DUET & ARTISTIC PAIR				Choice of:
JUNIOR			3	1 complete pair or 1 athlete
SENIOR			3	1 complete pair or 1 athlete
TWIRL TEAM & ARTISTIC TEAM				
ONE DIVISION			1	2 athletes

If a country has only one member federation (one WBTF, one WFNBT or Unified), that federation may elect to bring up to six (6) athletes per discipline / per age group in Solo, Two-Baton, Three-Baton, Artistic Twirl & X-Strut, Duet & Artistic Pair and up to two (2) Twirl Teams and Artistic Teams.

If two federations in a country are both participating, and one of the federations cannot fill all positions, it is permissible to use athletes from the other federation to fill the available spots.

5. MUSIC & TIME LIMITS

Athletes shall perform to the IBTF World Baton Twirling Championship and Nations Cup prescribed music selection for these events that are timed to the following time limits:

Solo	=	2:00 minutes
Two-Baton	=	1:45 minutes
Three Baton	=	1:30 minutes
Artistic Twirl & Artistic Pair	=	1:45 minutes
Duet	=	2:00 minutes
X-Strut	=	2:00 minutes
Twirl Team	=	3.00 minutes

There is no minimum time limit therefore athletes may complete their routines prior to the completion of the music. Judges will not assess penalties or give credit to material presented after the music ends. Judging shall discontinue at the conclusion of the music. IBTF World Baton Twirling Championship and Nations Cup music will be available on the IBTF website.

The following events are performed to own choice music, with the following time limits:

Artistic Team	=	3:00 – 3:30 mins max (no leeway)
Twirling Corps	=	4:00 – 5:00 mins max
Artistic Group	=	3:00 – 3:30 mins max (no leeway)
Traditional Majorettes Corps	=	2:00 - 3:00 mins max
Exhibition Majorette Corps	=	2:00 - 3:00 mins max
Parade Corps	=	3:00 – 4:00 mins max
Showtwirl Accessories Corps	=	3:00 – 4:00 mins max

6. TWIRL TEAM

SIZE OF TEAM 6 to 8 members, with max 2 alternates (reserves)

MUSIC Teams shall perform to the IBTF World Baton Twirling Championship prescribed music selection (Gloria.)

TIME LIMITS 3:00 minutes max. Timing & judging will start on the first salute and end on the final salute being shown. Failure to salute is a 0.5 penalty.

TIMING PENALTY Overtime - 0.1 per second (deducted from each Judge's Score)

RULES SPECIFIC TO TWIRL TEAM

1. Two alternates for team are considered as part of a federation's contingent.
2. A Team may only be comprised of members who are residents of the same country.
3. No props allowed
4. Acrobatics are not allowed
5. Teams shall enter from the judge's left and exit to the judges' right.
6. See Appendix A for restriction details

7. ARTISTIC TEAM

SIZE FOR TEAM 6 to 8 members, with max 2 alternates (reserves)

MUSIC Shall be the choice of the team. All Teams must submit their music file using the online submission system by the entry deadline.

TIME LIMITS 3:00 - 3:30 minutes max. (No leeway). Timing & judging begins and ends with the first and last note of music or sound, which shall include the starting beep.

TIMING PENALTY Undertime/Overtime - 5 pts (deducted from each Judge's Score)

RULES SPECIFIC TO ARTISTIC TEAM

1. Two alternates for team are considered as part of a federation's contingent.
2. A Team may only be comprised of members who are residents of the same country.
3. No props allowed
4. Teams shall enter from the judge's left and exit to the judges' right.
5. See Appendix A for restriction details

8. TWIRLING CORPS (World Championship only)

SIZE	Min of 12 members, no max / Alternates (Reserves) - max 2
MUSIC	Music selection shall be own choice. Countries must submit their music file using the online submission system by the entry deadline.
TIME LIMITS	4:00 – 5:00 minutes. Timing & Judging begins and ends with the first and last note of music or sound, which shall include the starting beep.
TIMING PENALTY	Undertime/Overtime - 0.1 per second (deducted from each Judge's Score)

RULES SPECIFIC TO CORPS

1. A Corps may only be comprised of members of the same country.
2. No props allowed
3. Acrobatics are not allowed
4. Twirling Corps to enter from the Judges' left and exit to the Judges' right.
5. See Appendix A for restriction details

NOTE: As a guideline, the minimum twirl time should be at least 1½ minutes. Twirling time counts when at least 12 members of the corps are twirling at the same time executing the same content for at least two consecutive counts for more than 2 revolutions.

The twirling part can be at any place in the routine, fractioned throughout the routine.

9. ARTISTIC GROUP (World Championship only)

SIZE	Min of 10 members, no max / Alternates (reserves) - max 2
MUSIC	Shall be the choice of the team Group. Groups must submit their music file using the online submission system by the entry deadline.
TIME LIMITS	3:00 - 3:30 minutes max. (No leeway). Timing & Judging begins and ends with the first and last note of music or sound, which shall include the starting beep.

TIMING PENALTY Undertime/Overtime - 5 pts (deducted from each Judge's Score)

RULES SPECIFIC TO ARTISTIC GROUP

- No props allowed
- Artistic Groups to enter from the Judge's left and exit to the Judges' right.
- The Total Score of all captions is for the Artistic Group event. Drop penalties and content restrictions penalties are displayed by the penalty judges (in different colors)
- Note: There is only one level of Artistic Group. Artistic Groups must follow the Content Restrictions for B Level.
- The content restrictions support the philosophy of the Artistic Group concept and allow coaches and judges to focus on general effect, choreography and precision.
- See Appendix A for restriction details

ARTISTIC GROUP CONTENT RESTRICTIONS

The following penalties deducted for including material that is more than the written restrictions below shall be assessed for each illegal element:

SINGLE ACROBATIC MOVEMENTS ARE ALLOWED (these are considered as Major Body moves)

10. RULES SPECIFIC TO ALL EVENTS

The use of acrobatics, though permitted, is not given extra consideration nor will its use contribute to determining the rating and ranking of the athletes. The IBTF philosophy regarding adjudication prioritizes, first and foremost, the quality and technique of aerial work, rolls, contact material and accompanying bodywork. All other enhancements to a performance such as acrobatics, floor work, dance, novelty, etc. will not supersede the qualities and skills of achieved and developed baton twirling skills.

11. ACROBATIC CONTENT RESTRICTIONS

Definition of an Acrobatic Move

A move will be considered acrobatic in a baton twirling or majorette corps program when the intent of the movement is for 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)

Typical examples are: front or back walkovers, cartwheels, etc

Definition of an Aerial Acrobatic Move

A stunt in which the athlete turns completely over in the air without being supported or touching hands on the floor

Examples:

- In the air without support of the body (eg side aerial; back flip; aerial walkover)

NOTE: A horizontal butterfly (where the feet do not go over your head) is not considered an aerial acrobatic move. It is considered a major body move.

ALLOWANCES FOR SPECIFIC DISCIPLINES

WORLD CHAMPIONSHIP

- * A maximum of 2 (only) acrobatic movements are allowed in Solo, with or without a toss. The movements may be combined or the two moves may be done separately.
- * Acrobatic movements are not allowed in 2-Baton, 3-Baton, X-Strut, Duet, Twirl Team, Twirling Corps, or any of the Majorette Corps.
- * Acrobatic movements are permissible in Artistic Twirl, Artistic Pair and Artistic Team
- * Single Acrobatic movements are permissible in Artistic Group. No aerial acrobatic moves are allowed.

NATIONS CUP

See Appendix A for restrictions applying to specific events.

Illusions are allowed in all disciplines

12. IMPORTANT DEFINITIONS THAT APPLY TO THE CONTENT RESTRICTION CHARTS IN APPENDIX A:

Standard Reception – (refers to type of catch) Vertical or Horizontal RH or LH catch or RH or LH grab.

Standard Release – Vertical RH or LH thumb toss. Vertical RH or LH backhand toss or Horizontal, RH or LH forward or reverse.

Major Body Move: A move that requires significant control, flexibility, strength, amplitude and extension. This classification includes any body move desired and includes moves such as: Illusions, walkovers, leaps, or jumps (of any type), sauté arabesque, attitude, grand battement, sauté de basque, tour jeté, cabriole, forward or reverse. These moves will be approximately 3 or more counts in duration.

Minor Body Moves: A move that does not require significant control, flexibility, strength, amplitude, or extension and additionally does not require horizontal or vertical reorientation to the baton (no body rotations <turns>) or maneuvering the body upside down (illusions, bows, etc). These moves will be approximately 2 counts in duration. This classification includes moves such as: hop, skip, chassé, piqué, step-step, and coupé, sauté. This category will often be used as preparation or follow through movements. Refer to the definition of terms not defined in this chart.

- **ATTENTION:** The chaine' turn is in the same classification as spin. Ex. Single chaine' turn = 1 spin; double chaine' turn = 2 spins

- **REMINDER:** Acrobatics are considered a Content Restriction in disciplines that do not allow them.

13. APPENDIX A – CONTENT RESTRICTIONS

APPENDIX A

CONTENT RESTRICTIONS
NATIONS CUP (ONLY)

Solo Content Restrictions		
CATEGORY	Level B	Level A
Spins	1 - 3 Spins Baton Releases No Restrictions Reception No Restrictions	1 - 4 Spins Baton Releases No Restrictions Reception No Restrictions
ACROBATICS	A single acrobatic movement under the toss for a maximum of 2 (only) acrobatic movements Aerial acrobatics are not allowed with or without the toss. Baton Releases No Restrictions Receptions No Restrictions	A maximum of only 2 acrobatic movements are allowed, with or without a toss. The 2 movements may be combined or the two moves may be done separately. Only one aerial cartwheel is permitted if selected as one of the 2 acrobatic moves permitted. Other Double major body moves are also allowed under a toss, either traveling or stationary Baton Releases No Restrictions Receptions No Restrictions
Stationary Complex & Traveling Complex	Single major body move under the toss Baton Releases No Restrictions Reception No Restrictions	Single major body move with 2 spins under toss Baton Releases No Restrictions Reception No Restrictions Double major body move is allowed under the toss, either traveling or stationary Baton Releases No Restrictions Receptions No Restrictions
Rolls	<ul style="list-style-type: none"> • No continuous front neck rolls (with or without hands) • No front neck figure 8's • No monster rolls (partial or complete) 	<ul style="list-style-type: none"> • No Restrictions
Contact Material	<ul style="list-style-type: none"> • No Restriction 	<ul style="list-style-type: none"> • No Restrictions

Clarification: One major body move is allowed under a toss in Level B. Two major body moves are allowed under a toss in Level A. It is NOT allowable to add minor body moves after the toss or before the catch at either level.

APPENDIX A

CONTENT RESTRICTIONS
NATIONS CUP (ONLY)

2 Baton Content Restrictions Acrobatics movements are not permitted		
<i>Category</i>	<i>Level B</i>	<i>Level A</i>
Spins	<p><i>1 spin</i></p> <p>Baton Releases No Restrictions Reception No Restrictions</p>	<p><i>2 spins</i></p> <p>Baton Releases No Restrictions Reception No Restrictions</p>
<p>Stationary & Traveling Complex</p> <p><i>Acrobatics are not allowed</i></p>	<p><i>Single major body under the toss(s)</i></p> <p>Baton Releases No Restrictions Reception No Restrictions</p> <p><i>Note – open hand releases are considered “Standard”</i></p>	<p><i>Single Major Body move with one spin under toss(s) (this is not considered a double element trick)</i></p> <p>Baton Releases No Restrictions Receptions No Restrictions</p> <p>Double major body move is allowed under the toss, either traveling or stationary</p> <p>Baton Releases No Restrictions Receptions No Restrictions</p>
Rolls	<p><i>No continuous front neck rolls (with or without hands)</i></p> <p><i>No front neck figure 8’s</i></p> <p><i>No monster rolls (partial or complete)</i></p>	<p><i>Partial monster roll is allowed, making 360 degree rotation around one arm</i></p>
Contact Material	<ul style="list-style-type: none"> • No Restrictions 	<ul style="list-style-type: none"> • No Restrictions
<p><i>Note - spins 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</i></p> <p><i>Note - Body Move 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.</i></p>		

Clarification: One major body move is allowed under a toss in Level B. Two major body moves are allowed under a toss in Level A. It is NOT allowable to add minor body moves after the toss or before the catch at either level.

APPENDIX A**CONTENT RESTRICTION
NATIONS CUP (ONLY)**

3 Baton Content Restrictions Acrobatics movements are not permitted		
Category	Level B	Level A
Spins	1 spins Baton Releases No Restrictions Reception No Restrictions	2 spins Baton Releases No Restrictions Reception No Restrictions
Stationary/Traveling Complex <i>Acrobatics are not allowed</i>	<i>Single major body under the toss(s)</i> Baton Releases No Restrictions Reception No Restrictions <i>Note – open hand releases are considered “Standard” One triple toss is allowed</i>	<i>Single Major Body move with one spin under toss(s) (this is not considered a double element trick)</i> Baton Releases No Restrictions Reception No Restrictions <i>Two Triple tosses are allowed Double Element Tricks are not allowed Acrobatics are not allowed</i>
Rolls	<ul style="list-style-type: none"> • No continuous front neck rolls (with or without hands) • No front neck figure 8’s • No monster rolls (partial or complete) 	<i>Partial monster roll is allowed, making 360 degree rotation around one arm</i>
Contact Material	• No Restrictions	• No Restrictions
NOTE: Definition of triple toss - Triple Tosses - all 3 batons are released sequentially, one at a time, before the first one is caught, OR, all 3 batons are released at the same time. For both types of triple tosses, catches can be in any order.		

Clarification: One major body move is allowed under a toss in Level B.
One major body moves with one spin is allowed under a toss in Level A. It is NOT allowable to add minor body moves after the toss or before the catch at either level.

APPENDIX A

CONTENT RESTRICTIONS

THE FOLLOWING X STRUT CONTENT RESTRICTIONS LISTED HERE ARE FOR ALL LEVELS OF COMPETITION (Level B, Level A, & World Level):

- Acrobatic movements are not permitted.
- Floor contact with body parts other than the feet is not allowed.
- Intentional floor contact with the baton is permitted.
- Tosses/rolls/fingers/any form of releases are not permitted.

THE FOLLOWING X STRUT CONTEENT RESTRICTIONS LISTED HERE ARE FOR LEVEL B AND LEVEL A ONLY:

Category	Level B	Level A
Body movements	<p>Single major body movements can be executed one at a time whether stationary or traveling. Single major body movements (illusion, leap, leg hold and layback) cannot be done in combination with each other or themselves. (i.e., no double illusions, etc.)</p> <p>A layback, if executed at the B level, must be executed with both feet on the ground.</p>	<p>Double major body moves executed on one foot ARE permitted (i.e, double illusion or illusion into leg hold, etc.)</p> <p>Triple major body movements executed on one foot or simultaneously ARE NOT permitted stationary or traveling (i.e. triple illusion, illusion into leg hold into another illusion, double leap into illusion without changing support or landing leg etc)</p> <p>Elements where the balance leg is changed are not restricted.</p> <p>Layback on 1 foot is allowed.</p>
Baton Movements	<p>NOTE: Baton movements are the same regardless of level (B Level, A Level or World Level)</p> <p>Refer to the X Strut Concept Summary on Page 38-40 for complete details.</p>	

APPENDIX A**CONTENT RESTRICTION
NATIONS CUP (ONLY)**

Duet Content Restrictions		
Acrobatic movements are not permitted		
CATEGORY	Level B	Level A
Spins	1 - 3 Spins Baton Releases No Restrictions Reception No Restrictions	1 - 4 Spins Baton Releases No Restrictions Reception No Restrictions
Stationary Complex & Traveling Complex <i>Acrobatics are not allowed</i>	Single major body move under the toss Baton Releases No Restrictions Reception No Restrictions	Double major body moves are permitted under the toss Baton Releases No Restrictions Reception No Restrictions Double major body move is allowed under the toss, either traveling or stationary Baton Releases No Restrictions Reception No Restrictions Triple Major body moves are NOT allowed, either Stationary or Travelling.
Rolls	<ul style="list-style-type: none"> • No continuous front neck rolls (with or without hands) • No front neck figure 8's • No monster rolls (partial or complete) 	<ul style="list-style-type: none"> • No Restrictions

Clarification: One major body move is allowed under a toss in Level B. Two major body moves are allowed under a toss in Level A. It is NOT allowable to add minor body moves after the toss or before the catch at either level.

APPENDIX A**CONTENT RESTRICTION
NATIONS CUP (ONLY)**

Artistic Twirl & Artistic Pair Content Restrictions Acrobatic movements are allowed (considered as major body movements)		
CATEGORY	Level B	Level A
Spins	1 - 3 Spins Baton Releases No Restrictions Reception No Restrictions	1 - 4 Spins Baton Releases No Restrictions Reception No Restrictions
Aerial Acrobatic	Not Allowed with or without the toss.	Aerial cartwheels ONLY (1) under the toss Baton Releases No Restrictions Reception No Restrictions Body <ul style="list-style-type: none"> Minor body moves on release only are allowed Reception No Restrictions Aerial Cartwheels cannot be used in combination with any other body move No other aerial acrobatic moves allowed
Stationary Complex & Traveling Complex	Single major body move under the toss Baton Releases No Restrictions Reception No Restrictions	Single major body move with 2 spins under toss Baton Releases No Restrictions Reception No Restrictions Double major body move is allowed under the toss, either traveling or stationary Baton Releases No Restrictions Reception No Restrictions Double Major Tricks are allowed, either Stationary or Travelling. No limited number
Rolls	<ul style="list-style-type: none"> No continuous front neck rolls (with or without hands) No front neck figure 8's No monster rolls (partial or complete) 	<ul style="list-style-type: none"> No Restrictions

Clarification: One major body move is allowed under a toss in Level B. Two major body moves are allowed under a toss in Level A. It is NOT allowable to add minor body moves after the toss or before the catch at either level.

APPENDIX A**CONTENT RESTRICTION
NATIONS CUP (ONLY)**

Artistic Team Content Restrictions applying to one or all team members		
Acrobatic movements are allowed (considered as major body move)		
CATEGORY	Level B	Level A
Spins	<ul style="list-style-type: none"> • 1 -2 spins <p>Baton Releases No Restrictions Reception No Restrictions</p>	<ul style="list-style-type: none"> • 1 - 3 spins <p>Baton Releases No Restrictions Reception No Restrictions</p>
Aerial Acrobatics (considered major body moves)	<ul style="list-style-type: none"> • Not allowed with or without toss 	<ul style="list-style-type: none"> • Not allowed with or without toss
Stationary Complex & Traveling Complex	<ul style="list-style-type: none"> • Single major body move under the toss <p>Baton Releases No Restrictions Reception No Restrictions</p>	<ul style="list-style-type: none"> • Single major body move with 1 spin under toss <p>Baton Releases No Restrictions Reception No Restrictions</p>
Double Element Tricks	<ul style="list-style-type: none"> • Not Allowed under the toss 	<ul style="list-style-type: none"> • Not Allowed under the toss
Rolls	<ul style="list-style-type: none"> • No continuous front neck rolls (with or without hands) • No front neck figure 8's • No monster rolls (partial or complete) 	<ul style="list-style-type: none"> • No Restrictions
Contact Material	<ul style="list-style-type: none"> • No Restrictions 	<ul style="list-style-type: none"> • No Restrictions

Clarification: One major body move is allowed under a toss in Level B.
One major body moves with one spin is allowed under a toss in Level A. It is NOT allowable to add minor body moves after the toss or before the catch at either level.

APPENDIX A**CONTENT RESTRICTION
NATIONS CUP (ONLY)**

Twirl Team Content Restrictions applying to one or all team members Acrobatic movements are not permitted		
CATEGORY	Level B	Level A
Spins	<ul style="list-style-type: none"> • 1 -2 spins <p>Baton Releases No Restrictions Reception No Restrictions</p>	<ul style="list-style-type: none"> • 1 - 3 spins <p>Baton Releases No Restrictions Reception No Restrictions</p>
Stationary Complex & Traveling Complex	<ul style="list-style-type: none"> • Single major body move under the toss <p>Baton Releases No Restrictions Reception No Restrictions</p>	<ul style="list-style-type: none"> • Single major body move with 1 spin under toss <p>Baton Releases No Restrictions Reception No Restrictions</p>
Double Element Tricks	<ul style="list-style-type: none"> • Not Allowed under the toss 	<ul style="list-style-type: none"> • Not Allowed under the toss
Rolls	<ul style="list-style-type: none"> • No continuous front neck rolls (with or without hands) • No front neck figure 8's • No monster rolls (partial or complete) 	<ul style="list-style-type: none"> • No Restrictions
Contact Material	<ul style="list-style-type: none"> • No Restrictions 	<ul style="list-style-type: none"> • No Restrictions

Clarification: One major body move is allowed under a toss in Level B.
One major body moves with one spin is allowed under a toss in Level A. It is NOT allowable to add minor body moves after the toss or before the catch at either level.

ARTISTIC GROUP CONTENT RESTRICTIONS (WORLD CHAMPIONSHIP ONLY)	
CATEGORY	One level Only
Spins	<ul style="list-style-type: none"> • 1-2 spins <p>Baton Releases No Restrictions Reception No Restrictions</p>
Aerial Acrobatic	Not allowed with or without toss
Stationary Complex & Traveling Complex	<ul style="list-style-type: none"> • Single major body move under the toss <p>Baton Releases No Restrictions Reception No Restrictions</p>
Double Element Tricks	Not Allowed under the toss
Rolls	<p>No continuous front neck rolls (with or without hands) No front neck figure 8's No monster rolls (partial or complete)</p>
Contact Material	No Restrictions

Clarification: One major body move is allowed. It is NOT allowable to add minor body moves after the toss or before the catch.

14. PENALTIES The WBTF or WFNBTAs base score is normalized in the tabulation program to a 10 pt. value. (e.g: For the individual disciplines of Solo, 2 Baton, and 3 Baton a score on a 100 pt. scale is converted to a 10 pt. scale.) See the IBTF Competition Handbook for all detailed information related to penalties.

Penalty	Description	Deduction
DROP OR A FALL Solo, 2 Baton, 3 Baton, Artistic Twirl and Artistic Pair disciplines	A (0.1) penalty per drop or fall will be deducted from each judges score by the Penalty judge. Tabulation converts the penalty from a 100 pt. Scale to a 10 point scale to normalize the penalty to 0.1 pt.	0.1 pts.per infraction (Deducted from each Judges Score)
DROP OR A FALL X-Strut, Duet, Artistic Team, Twirl Team and Artistic Group disciplines	A (1.0) penalty per drop or fall deducted from each judges score by the Penalty judges from a 100 pt. Scale.	1.0 pts.per infraction (Deducted from each Judges Score)
DROP OR A FALL Twirling Corps	A (0.5) penalty per drop or fall deducted from each judges score by the Penalty judges on a 100 pt. Scale.	0.5 pts per infraction. (Deducted from each Judges Score)
TIMING PENALTY – Twirl Team & Twirling Corps	Overtime. Timing & judging will start on the first salute and end on the final salute being shown.	0.1 pt per second (Deducted from each Judges Score)
FAILURE TO SALUTE at the beginning and/or the end of the performance.- Twirl Team	A 0.5 pt. deduction per infraction will be deducted from each judges score by the Penalty judges from a 100 pt. Scale.	0.5 pts per infraction (Deducted from each Judges Score)
FAILURE TO SALUTE at the beginning and/or the end of the performance.- X-Strut	A 1.0 pt. deduction per infraction will be deducted from each judges score by the Penalty judge. from a 100 pt. Scale.	1.0 pt.per infraction (Deducted from each Judges Score)
Penalties specific to X-Strut for the following:	A 0.5 pt. deduction per infraction will be deducted from each judges score by the Penalty judge from a 100 pt. Scale for the following: <ul style="list-style-type: none"> • Out of Step • Twirling (per violation) • Omitted basic strut per section • Floor contact of baton or body • Performing after final salute • Improper salute 	0.5 pts per infraction (Deducted from each Judges Score)
Penalties specific to X-Strut for Incorrect Floor Pattern.	A 1.0 pt. deduction per infraction will be deducted from each judges score by the Penalty judge. from a 100 pt. Scale.	1.0 pt. per infraction (Deducted from each Judges Score)
NATIONS CUP WBTF - RESTRICTED CONTENT for Solo, 2 Baton, 3 Baton, Artistic Twirl and Artistic Pair disciplines	A 1.0 pt. deduction per infraction from each judges score by the Penalty judge. Tabulation converts the penalty from a 100 pt. Scale to a 10 point scale to normalize the penalty to 1.0 pt.	1.0 pt. per infraction (Deducted from each Judges Score)

PENALTIES (CONTINUED)		
NATIONS CUP WFBTA - RESTRICTED CONTENT For Duet, and X- Strut disciplines	A 10-point deduction per infraction per judge will be assessed for including material that violates the written content restrictions on a 100 point scale.	10 pt.per infraction (Deducted from each Judges Score)
NATIONS CUP RESTRICTED CONTENT – Artistic Team, Twirling Team	A 10-point deduction per infraction per judge for including material that violates the written content restrictions on a 100 point scale.	10 pts.per infraction (Deducted from each Judges Score)
WORLD CHAMPIONSHIP RESTRICTED CONTENT for Twirling Corps and all Majorette Corps	A 10-point deduction per infraction per judge will be assessed for including material that violates the written content restrictions on a 100 point scale.	10 pts. per infraction (Deducted from each Judges Score)
WORLD CHAMPIONSHIP RESTRICTED CONTENT for Artistic Group Corps ONLY	A 10-point deduction per infraction from the gross score for including material that violates the written content restrictions on a 100 point scale.	10 pts.per infraction (Deducted from the gross Score)
COSTUME / FOOTWEAR / EQUIPMENT FAILURE - All Events	The Technical Advisor or the Judges' Chair may stop the competition for reasons listed under the header on the Timing/Penalty Sheet	--
LEAVING THE FLOOR - All Individual, Duet, and Artistic Pair disciplines	Any athlete leaving the floor, before the end of the music has been reached (for reasons other than illness, first aid, music and costume problems*)	0.2 pts. (Deducted from each Judges Score)
LEAVING THE FLOOR - Team and Group disciplines	Athlete(s) leaving the floor, before the minimum time has been reached (for reasons other than illness, first aid, music and costume problems*)	5.0 pts. (Deducted from each Judges Score)
LEAVING THE FLOOR - Unsportsmanlike Behavior	Any athlete(s) leaving the floor, before or after the end of the music has been reached due to an unsportsmanlike attitude of disgust, anger, disappointment, unprofessionalism, etc. is cause for DISQUALIFICATION (NO score). The assessment of the technical/judges chairs as to which type of departure is taken should be their decision.	DISQUALIFICATION (NO score)
REGULATION OF BATON APPARATUS	A 10-point deduction from each judges' score for non-conformance of using a standard baton. See Baton definition on page 22.	10 pts. (Deducted from each Judges Score)

15. COSTUME, FOOTWEAR & BATON GUIDELINES

Costume - there shall be no restrictions on costume choice for any of the events bearing in mind that it should be in good taste and reflect that this is a sport.

Footwear

Footwear must meet the requirements of the facility.

Batons

Batons must conform to the definition of “baton”.

Penalty for non-conformance: 10 pt. Penalty off of each judges' score.

DEFINITION OF A BATON

A standard baton is a chrome-plated/silver steel shaft with varying size weights in either end. The weights are either pounded or pressure fitted and covered with a white rubber ball (the large end) and a small white rubber tip covering the other end.

Various batons have various balance points depending upon size and weight.

Most batons are between 14 to 32 inches (35.5 to 81.5 cm) in length and are either 3/8 inch (10 mm), 5/16 inch (8 mm), or 7/16 inch (11 mm) in diameter. The normal standard baton weights about 8 ounces (or 227 grams) – the length and diameter do also factor into the weight.

USE OF GRIP TAPE ON BATONS

The use of grip tape is optional, may be used bearing in mind that this is a sport.

Grip tape can cover up to ½ of the shaft, divided equally from the center – when measuring only the shaft, not including ball and tip.

Grip tape can cover up to ½ of the shaft, divided equally from the center.

Clarification: The outer quarter of each end may not be covered.

Grip tape can be applied in solid, striped or spiral fashion.

Tape can be of two color (s), black, grey or white. (One color to wrap and other color to mark the center.)

Inside a Pair, Team or Group, the grip tape must be the same.

COSTUME / FOOTWEAR / EQUIPMENT FAILURE - ALL EVENTS

The Chief Judge, the Technical Chair or the Judges' Chair may stop the competition if a costume/footwear/equipment failure occurs. Examples of situations that might warrant this stoppage are, but not limited to;

- If costume failure becomes hazardous or indecent
- If a shoe lace becomes untied causing footwork to be dangerous
- Loss of footwear causing danger to the athlete slipping and falling
- Loss of ball or tip from the baton shaft
- Baton shaft breaking

The Technical Chair must be called upon to handle the situation and will be responsible to involve other members of the IBTF technical executive as needed. After the issue has been resolved, one of the IBTF Technical Chairs may order a restart with performance to commence at the beginning.

16. RULES AND DESCRIPTIONS SPECIFIC TO MAJORETTE CORPS

1. TRADITIONAL (DRILL) CORPS

A corps routine which shows the majorette tradition. The emphasis of this event is marching and manoeuvring using any chosen style of marching. The corps should include a wide variety of shapes and formations. Only basic dance steps executed in step may be included. Precision, Unison and Perfection are key to the event. The team may use a drum major or leader, there will be no separate score for this member. Every member of the group must use a baton.

Only basic baton handling and twirls are permitted (i.e. full hand material, finger-twirls, loops and swings, **NO** releasing/tossing of the baton is permitted, **NO release/catch** exchanges, **ONLY** hand to hand exchanges permitted.) Kneeling is not allowed.

RULES SPECIFIC TO TRADITIONAL CORPS

COSTUME

Style of Costume is optional (free choice.) Hats are optional. Must follow footwear rule. Costume should be appropriate to the age/style/music.

TIMING

2-3 minutes

PENALTIES WHICH APPLIES TO TRADITIONAL DRILL CORPS

PENALTY BOX	0.5	1.0	1.5	2.0	2.5	3.0	3.5	4.0	4.5	5.0
Drop										
Out of Step										
Kneeling										
Exceeding Material										
PENALTY BOX	10.0	20.0	30.0	40.0	50.0	60.0	70.0	80.0	90.0	100.0
Acrobatics										
PENALTY BOX	0.1	0.2	0.3	0.4	0.5	0.6	0.7	0.8	0.9	1.0
Unison										
*Over/Under Time										

*Over/Undertime = 0.1 per second

Exceeding the allowed Entry / exit time = 2.0

2. EXHIBITION CORPS

The emphasis of this discipline is a corps performing a routine with marching and changing formations, with timing, perfection and precision. The routine may begin and end anywhere on the floor. The choreography should be a mix of various style of marching and dancing with the emphasis being on the drill design, maneuvering, staging and creating pictures and patterns. All modes of twirling, exchange work and dance footwork are permitted. The choreography should display good quality of twirling skills and concepts. Continual changing of formations and precision and unison are the key elements during the entire routine.

RULES SPECIFIC TO EXHIBITION FREESTYLE MARCHING CORPS

- All members must use one baton.
- More than two-baton work is not allowed.
- Exchanges are permitted
- No floor movements are permitted with exceptions of opening and final position
- No props permitted
- No acrobatics allowed
- Maximum of 2 spins permitted
- Illusions not permitted
- Kneeling is **ONLY** allowed at the beginning and close poses

COSTUME

Style of Costume is optional (free choice.) Hats are optional. Must follow footwear rule. Costume should be appropriate to the age/style/music.

TIMING

2-3 minutes

No music for entry and exit

PENALTIES WHICH APPLY TO EXHIBITION FREESTYLE CORPS

PENALTY BOX	0.5	1.0	1.5	2.0	2.5	3.0	3.5	4.0	4.5	5.0
Drop										
Out of Step										
Exceeding Material										
Kneeling during Routine										
PENALTY BOX	10.0	20.0	30.0	40.0	50.0	60.0	70.0	80.0	90.0	100.0
Acrobatics										
PENALTY BOX	0.1	0.2	0.3	0.4	0.5	0.6	0.7	0.8	0.9	1.0
Unison										
*Over/Under Time										

*Over/Undertime = 0.1 per second

Exceeding the allowed Entry / exit time = 2.0

3. PARADE CORPS

The concept of a Parade Corps routine should be suitable for a street parade, maintaining continuous foot movement throughout entire performance. Limited props that can be carried in a parade, e.g. pompons, flags, hoops, banners, streamers, sabers, etc. are permitted but at least 10 members of the corps must use a baton. All modes of twirling and dance footwork are permitted. A maximum of 2 spins is permitted.

Continuous foot movement: defined as the placement on the floor of the whole foot by stepping, tapping, jumping, or hopping at least every second count. Parade corps must incorporate continuous foot motion throughout the entire performance, but is NOT required to always be moving forward. Maximum 16 counts without marching for presentation/beginning of the street parade is allowed.

Allowable:

- Marking time with On beat-foot hitting every count of music.
- Half-time foot hitting every 2nd count.
- Double time-foot hitting twice every beat.
- Twirling: while twirling, individual must maintain continuous foot movement.
- Marching: half steps, step kicks, etc., may be used as long as unit keeps moving continuously.
- All members must start continuous foot movement within 16 counts after timing begins

Required Structure of Routine:

1. Parade Corps must enter from the judges' left and exit to the judges' right.
2. Parade Corps may present a 16-count introduction with the music before stepping off into the forward movement section of the routine.

Explanation:

Forward: meaning ahead, front, up front

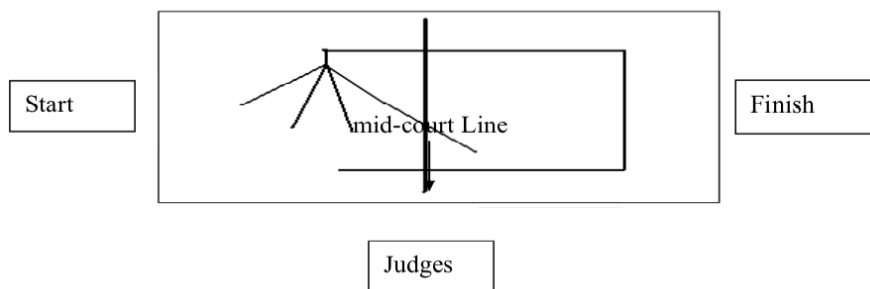
- **Movement:** meaning action, transit, change, motion.

This requirement applies to all members, including auxiliary units.

Types of moves which can be executed during forward continuous foot movement:

- Any type of footwork or dance work combination that allows the group to continue moving in unison. It is possible to utilize half steps, step ball changes, pas de bourrée steps, step kicks, etc. It is also possible to turn around and march or step backwards and still continue moving.
- When standard marching procedure is utilized, it is proper procedure to step on the left foot on the odd counts of the beat and the right foot on the even counts of the beat.
- Drill design work should be constructed in a manner which allows all members of the group to continuously advance.
- Exchange work may be choreographed provided it does not inhibit movement.

STREET PATTERN: Corps must stay within the approximate 25' alley through three left turns to the reviewing stand section. The 3rd left corner may not be executed until after the front line of the of the corps passes the mid court line. Once a member turns the 3rd corner, that individual can move anywhere on the floor.



AFTER COMPLETING THE STREET PATTERN – the corps may use the entire gym floor provided the corps maintains drill movement within their program.

Parade corps may only execute a 2-Spin and single element stationary or traveling complex moves. Immediately upon completion of the spin or complex move, the parade corps must step off on the correct count and resume continuous foot movement in step to the beat of the music.

The corps has to follow the street pattern as mentioned. All members must cross the mid court line to the judges right for the end of the performance.

COSTUME

Free choice. Must follow footwear rule
 Costume should be appropriate to the age/style/music.

TIMING

3-4 minutes

PENALTIES WHICH APPLY TO PARADE CORPS

PENALTY BOX	0.5	1.0	1.5	2.0	2.5	3.0	3.5	4.0	4.5	5.0
Drop										
Out of Step										
Kneeling										
Exceeding Material										
Incorrect Street Pattern										
PENALTY BOX	10.0	20.0	30.0	40.0	50.0	60.0	70.0	80.0	90.0	100.0
<i>Acrobatics</i>										
PENALTY BOX	0.1	0.2	0.3	0.4	0.5	0.6	0.7	0.8	0.9	1.0
Unison										
*Over/Under Time										

*Over/Undertime = 0.1 per second
 Exceeding the allowed Entry / exit time = 2.0

4. SHOW TWIRL ACCESSORIES CORPS

The emphasis of this event is on entertainment and balance between the use of baton and chosen props. The main importance is the baton and dance combinations. Props/equipment must be included to compliment the chosen theme of the program to create musical interpretation and visual effectiveness. Any number of props/equipment can be included but a baton and a minimum of 2 accessories is obligatory. Accessories have to be used, held, touched or manipulated at sometime during the performance. Every athlete has to use a baton or accessory during the entire performance. Exception: Member(s) can be without a baton or accessory for a short time (maximum period of 16 counts) when changing from one piece of equipment to another. All competitors must start and finish touching an accessory or baton with a part of the body.

Backdrops and scenery can be included but are not mandatory. All modes of twirling and bodywork are permitted, acrobatics are not permitted. Athletes are permitted to do floor moves in this event.

Members' responsibilities include:

All members should twirl together during a part of the routine.

- Synchronic twirling
- Exchange work
- Teamwork
- Staging (utilization of floor, design patterns, creating pictures to music with all props including batons)
- Seamless transitions between equipment
- Precision and unison of all members with all props including batons
- Creative handling of all equipment chosen to be used as props
- Musical interpretations with all equipment chosen as props

The corps has 2 min to enter the floor and 1 ½ min to exit the floor. This time includes the introduction and removal of all equipment, props/equipment, scenery and backdrops.

COSTUME

Free choice. Costume should be appropriate to the age/style/music.

TIMING

3-4 min

PENALTIES WHICH APPLY TO ENTERTAINMENT SHOW CORPS

PENALTY BOX	0.5	1.0	1.5	2.0	2.5	3.0	3.5	4.0	4.5	5.0
Drop										
Out of Step										
Exceeding Material										
PENALTY BOX	10.0	20.0	30.0	40.0	50.0	60.0	70.0	80.0	90.0	100.0
Acrobatics										
PENALTY BOX	0.1	0.2	0.3	0.4	0.5	0.6	0.7	0.8	0.9	1.0
Unison										
*Over/Under Time										

*Over/Undertime = 0.1 per second

Exceeding the allowed Entry / exit time = 2.0

APPENDIX B

Concept Summaries for
All Baton Twirling Disciplines
in
The IBTF World Baton Twirling
Championship
and
Nations Cup



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Note: does not include the majorette corps

THE SOLO DISCIPLINE

Discipline Description

The solo discipline is a stationary one-baton discipline performed to standard music incorporating the 3 twirl modes of aeriels, rolls, and contact/connecting material.

Discipline Focus

1. Content:

The primary focus of the solo discipline is the representation of the 3 twirl modes, integrated and executed in various planes, patterns and directions with ambidexterity, varied body work enhancements, and an emphasis on continuity, consistency and flow. Difficulty/demand is created through speed, follow through, intricacy, timing and inherent depth of each of the 3 modes represented.

2. Execution:

The skills presented in the solo discipline should be seamless in connection and demonstrate an effortless degree of continuity and flow. Skill and quality of execution through smooth and seamless transitions determine the overall degree of excellence and successful mastery of the program in proportion to the inherent depth of skills presented.

Speed relates to the rate of revolution of the baton in coordination with the motion of the body during the performance. Control and consistency throughout the performance indicates the athlete's authority in regulating the speed and handling of the baton. Revolutions and speed control for the duration of the performance is reflective of the proficiency achievement of the athlete. Rate of revolutions and overall control of the speed is an important indication of the athlete's proficiency achievement.

Presentation qualities of the solo discipline exist in the detailing of facial communication, eye contact, body expressiveness, performance energy, confidence, and a total commitment by the athlete to the program's effectiveness.

THE TWO BATON DISCIPLINE

Discipline Description

The Two Baton discipline is the simultaneous manipulation of two batons by one athlete.

Discipline Focus

1. Content:

The primary focus of the two baton discipline is the representation of the 3 twirl modes (2-baton aerials, 2-baton rolls, 2-baton contact material), integrated and executed in various planes, patterns and directions with ambidexterity, varied body work enhancements, and an emphasis on continuity, consistency and flow. Difficulty/demand is created through the interrelationship and intricacy of the two batons. Multi-patterns, planes, and oppositional direction of the three modes are woven into a “textured” routine where both batons are of equal priority.

2. Execution:

The skills presented in the two-baton discipline should be seamless in connection and demonstrate an effortless degree of continuity and flow with both batons having equal priority. Skill and quality of execution through smooth and seamless transitions will contribute to the overall degree of excellence and successful mastery of the program in proportion to the inherent depth of skills presented.

Speed relates to the consistent rate of revolution of both batons in coordination with the motion of the body during the performance. Control and consistency throughout the performance indicates the athlete’s authority in regulating the speed and handling of the batons. Revolutions and speed control for the duration of the performance is reflective of the two-baton proficiency achievement of the athlete. There is a mastery and authority of the batons in terms of spatial awareness, which is inherent to two-baton training and execution. This authority is a distinguishing factor that yields value to this discipline and makes it different than solo twirling.

Presentation qualities of the two-baton discipline exist in the detailing of control, correct posturing and body enhancements along with performance energy, confidence, and a total commitment by the athlete to the program’s effectiveness.

THE THREE BATON DISCIPLINE

Discipline Description

The Three Baton discipline is the simultaneous manipulation of three batons by one athlete.

Discipline Focus

1. Content:

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

2. Execution:

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

Control and consistency throughout the performance indicates the athlete’s authority in regulating the flow of the batons. There is a mastery and authority of the batons in terms of spatial awareness, which is inherent to three-baton training and execution. The lack of collecting the batons shows a high proficiency and adds value to the rhythm, continuity and flow.

Presentation qualities of the three-baton discipline exist in the detailing of control, correct posturing and body enhancements along with performance energy, confidence, and a total commitment by the athlete to the program’s effectiveness.

THE X-STRUT DISCIPLINE

Discipline Description

The X-Strut discipline is a unique discipline incorporating movement forms and military style marching with restrictive, yet complimentary, baton work rhythmically executed on a prescribed “X” formation to prescribed march music.

Discipline Focus

1. Content:

The X-Strut discipline is a body dominate discipline that has movement choreography displayed rhythmically enhanced with creative, yet restrictive, baton work that may never leave the hand. Creative and varied passes, slides, loops, swings, etc will act as a “third dimension” to the rhythmically displayed body routine. A variety of leaps, kicks, lunges, spins/turns and poses will compliment the fluid choreography along with other appropriate forms of movement skills. Timing and continued rhythmic flow will be seamless and clarity of body and baton is of utmost importance. Proper training and execution of body and baton technique is paramount and the athlete will display moves that are compatible with the achieved skill set of the athlete. The “X” formation is the staging of the routine with the required 4 basic marching steps to begin the first, second, third, and fifth “legs” of the “X” formation. Timing of the X-Strut routine begins with the first movement and ends with the final salute.

2. Execution:

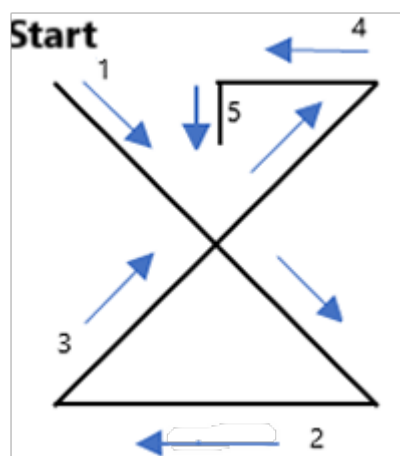
The skills presented in the X-Strut discipline should be seamless in connection and demonstrate a priority of proper body and baton technique and reflect the prescribed timing responsibility as dictated by the music. Although not musically interpretive, the X-Strut routine must conform to the rhythm, phrasing, and timing structure of the music. The required basic marching steps must be executed beginning with the left foot and accenting the downbeat of the music. When not in basic march mode, the athlete will display a “free form” series of movements that must reflect the beat and rhythm of the music. The athlete will perform with consistent projection, eye contact, confidence and enthusiasm. The entertainment value increases when the athlete is able to draw the audience into the performance with positive energy and excitement.

X STRUT Additional Information

The X Strut is a body and **restricted baton** event performed in a specified X pattern in a rhythmical presentation which includes compulsory basic marches [at all levels of competition](#). Emphasis is on timing, balance and the simultaneous blending of an equal degree of excellence of both baton and body skills.

Construction

- Contestants shall perform individually within the prescribed “X” floor left.



JUDGES

- Direction of pattern shall be as in the diagram above and the **required basic marching steps with complimentary baton work that must occur** are represented by the numbers on the 1st, 2nd, 3rd and 5th legs
- The athlete's opening section of the strut program before the opening salute should remain in the same general area without excessive movement away from their starting position.
- WFNBTA salute is to be given at the beginning after the opening section and the end of the routine, with the beginning salute facing the first diagonal, and the ending salute facing the judges, holding the salute position for a minimum of two counts.
- Movement may take an athlete slightly off the X strut direction; however, as long as the athlete continues in the basic directional X pattern, a penalty is not assessed.
- The "free movement" portion after the 5th leg shall not extend beyond the borders set by leg 1. The athlete may conclude the performance at any point within designated area.
- One penalty for out-of-step will be given for each series of 4 marching steps
- There is no forward movement permitted in the same direction before the required basic marching sections.
- No more than two continuous baton revolutions are permitted when the baton is held by the shaft. Loops when the baton is held by the ball or tip are unlimited. The baton must remain in the grip of one hand or the other throughout the whole performance.
- Slides are permitted. Tosses/rolls/fingers/any form of releases are not permitted.**
- Retracing is permitted.

- **Acrobatic movements are not permitted.**
- No parts of the body other than the feet should touch the floor throughout the routine.
- Baton floor contact is allowed when intentional and not a result of a loss of control which would then result in a reduced degree of excellence score.
- No Baton or body elements are permitted after the final salute. Bringing the baton out of the salute position is not considered an element.

Scoresheet Caption Values for scoring

Routine Content	20 points
Choreography	20 points
Technique	20 points
Overall Timing	20 points
Presentation	20 points

THE ARTISTIC TWIRL DISCIPLINE

Discipline Description

The Artistic Twirl discipline is the interpretive performance of an individual to a standard musical selection encompassing the technical and artistic blending of the baton and the body, prioritizing a choreographed work that could stand alone as musically reflective.

Discipline Focus

1. Content:

The artistic twirl discipline is a body-dominant discipline that has dance/movement choreography as its base. Embedded within the choreography will be representations of the 3 twirl modes to enhance the choreography. In addition, the “travel mode” will be represented and will enhance the use of space and proper staging, therefore giving the performance depth. A broad base of skills of baton and body with respect to the music will be consistently present. Various “styles” of approach are possible with this discipline. The consistency and detailing of the chosen style should be a common “thread” of connection within the choreography.

2. Execution:

The skills presented in the artistic twirl discipline should be seamless in connection and demonstrate a priority of proper body and baton technique. The base of skills within the choreography should be musical. “Token” moves/sections with little to no regard for the music will receive little to no credit. The artistic twirl routine will be choreographically paced with impact moments, highs and lows, contrasts of dynamic performance qualities, and expression that yields an artistic and entertaining program. The athlete and his/her “characterization” via the routine should embody the essence of the musical composition in phrasing, rhythm, and emotion. If a specific style of movement is selected (ballet, jazz, contemporary, modern, character, for example), the athlete will adhere to that style throughout the performance. The ultimate artistic twirl performance will create an “aura of performance” that transcends a mere demonstration of varied and blended skills into an entertaining art form.

THE ARTISTIC PAIR DISCIPLINE

Discipline Description

The Artistic Pair discipline is the interpretive performance of two athletes to a standard musical selection encompassing the technical and artistic blending of the baton and the body, prioritizing a choreographed work that could stand alone as musically reflective and interdependent on each other.

Discipline Focus

1. Content:

The artistic pair discipline is a body-dominant discipline that has movement choreography as its base motivated by “pair aesthetics”. Embedded within the choreography will be representations of the 3 twirl modes and exchanges to enhance the choreography. In addition, the “travel mode” will be represented and will enhance the use of space and proper staging of the two athletes, therefore giving the performance depth. A broad base of skills of baton and body with respect to the music will be consistently present and each athlete will be dependent on each other to fully present a vision of pair choreography. Various “styles” of approach are possible with this discipline as long as the routine preserves the integrity of the pair discipline.

2. Execution:

The skills presented in the artistic pair discipline should be seamless in connection and demonstrate a priority of proper body and baton technique and reflect a pair “thought process” in concept. The base of skills within the choreography should be musical. “Token” moves/sections with little to no regard for the music will receive little to no credit. The artistic pair routine will be choreographically paced with impact moments, highs and lows, contrasts of dynamic performance qualities, interrelationship, interaction and expression that yields an artistic and entertaining program. The athletes’ and his/her “characterization” via the routine should embody the essence of the musical composition in phrasing, rhythm, and emotion. If a specific style of movement is selected (ballet, jazz, contemporary, modern, character, for example), the athletes will adhere to that style throughout the performance. The ultimate artistic pair will have an innate/trained sense of the partner’s awareness as if they are “communicating” without speaking. The ultimate artistic pair performance will create an “aura of performance” that transcends a mere demonstration of varied and blended skills into an entertaining art form. It will have professional qualities that one would see similar to pair ice dancing or pair ballroom.

THE DUET DISCIPLINE

Discipline Description

The Duet discipline is the simultaneous twirling of two athletes utilizing the 3 twirl modes with the addition of exchanges, multiple baton, interrelated choreography and an interdependent approach, all performed to standard music.

Discipline Focus

1. Content:

The primary focus of the Duet discipline is the execution of the 3 twirl modes of aeriels, rolls, and contact material with the added demands associated with the team discipline including exchanges, multiple baton work, movement, synchronicity, layered elements, all in partnership and interdependent on each other. The program will be seamless in connection and the athletes will demonstrate an equal and compatible skill set. Working together to convey one unified concept is key.

2. Execution:

The skills presented in the Duet discipline should demonstrate a priority of proper body and baton technique and reflect the idea of “two twirling as one” both in synchronicity and multi-textured disciplines within the choreography. Although the Duet discipline is not a musically interpretive discipline per say, it is, however, a program that demonstrates timing, rhythm, uniformity, coordination and unison, all inherent within the choreography and skill set of the athletes. The 3 twirl modes, along with exchanges, are seamlessly connected with the interdependence of correct technique, proper staging to best showcase the skills, and fluid movement in transitions. Expressively, the duet will utilize the elements of facial communication, both with the audience/judges and appropriately with each other, body details that enhance the aesthetics of the work, and a confident aura over the performance.

THE TWIRL TEAM DISCIPLINE

Discipline Description

The Twirling Team discipline is a group of athletes performing a unified, rhythmic and timing-based program showcasing the three twirl modes and exchanges to a prescribed standard musical selection (presently “Gloria”).

Discipline Focus

1. Content:

- a. Variety and Difficulty of the 3 twirl modes both stationary and traveling executed by all members equally.
- b. Exchanges, form changes, and multiple baton work integrated and executed interdependently.
- c. Unity of style and execution of all members is paramount.

2. Execution:

The skills presented in the twirling team discipline should be seamless in connection, demonstrating a priority of proper body and baton technique and reflecting the 3 twirl modes in concept.

The base of skills within the choreography should be rhythmic and conform to the timing considerations of the music. The program has an emphasis on musical timing and not interpretation as an Artistic Team or Freestyle Team would. Trained and unified baton skills with complimentary bodywork are paramount.

The Twirling Team should appear to twirl and move as “one” which stems from trained baton, body, and teamwork skills.

The Twirling Team routine will be choreographically paced with impact moments, highs and lows, contrasts of dynamic performance qualities, interrelationship, interaction and expression that yields quality handling and depth of baton skills that has an aesthetic result in performance.

THE ARTISTIC TEAM DISCIPLINE

Discipline Description

The Artistic 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.

Discipline Focus

1. Content:

- 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.
- b. Exchanges and multiple baton work integrated and executed interdependently that aligns with the artistic vision of the program.
- c. 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.

2. Execution:

The skills presented in the artistic team discipline should be seamless in connection, demonstrating a priority of proper body and baton technique, reflecting the modes and exchanges within the Artistic Team concept.

The base of body and baton skills within the choreography should share equal emphasis, one not over-shadowing the other. The program has an emphasis on musical interpretation via baton and body that results in a “message” that is complete and comprehensible. The program and athletes should be “one” with the music with their prescribed characterization ever-present.

The Artistic Team routine will be choreographically paced with impact moments, highs and lows, contrasts of dynamic performance qualities, interrelationship, interaction and expression that yields quality artistic approaches with the body and baton simultaneously.

THE TWIRLING CORPS DISCIPLINE

Discipline Description

The Twirling Corps discipline is a group of athletes performing a musically rhythmic and/or interpretive program showcasing twirling, maneuvering, and bodywork that results in visual effectiveness of quality precision and unison of the trained skills.

Discipline Focus

1. Content:

- a. Trained and quality baton handling, exchanges, and movement are the emphasized components of this discipline. Multiple baton, though not required, can enhance the depth of baton content credit when completed by a minimum of 12 members
- b. Precision, unison, and teamwork are paramount.
- c. Performance qualities and mastery of the trained skills will yield the highest level of general effect.
- 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.

2. Execution:

The skills presented in the twirling corps discipline should be seamless in connection, demonstrating a priority of proper body and baton technique, reflecting the modes and exchanges within the Twirling Corps concept.

The program has an emphasis on twirling in unison with limited use of featured 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.

THE ARTISTIC GROUP DISCIPLINE

Discipline Description

The ARTISTIC GROUP discipline is an ensemble of baton twirling athletes that prioritizes EFFECT and ENTERTAINMENT as the cornerstone for the discipline. The Artistic Group achieves this through the use of effective characterization, interesting staging, creativity, artistic detailing, and a keen sense of musical interpretation, all interlaced to create an entertaining production value.

Discipline Focus

1. Content: Captions

- a. General Effect: is worth 40 points. “GE” 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.
- b. Design/Choreography: is worth 30 points. This 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.
- c. Body: is worth 15 points. This is a quality of the body vocabulary used to enhance the program. The technique development of the body as well as the range and depth of body elements are considered in this caption.
- d. Baton: is worth 15 points. This is a unique caption for the Artistic Group discipline as it 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.

2. Execution:

The skills presented in the Artistic Group discipline should be seamless in connection, demonstrating perfection and uniformity throughout. The Artistic Group will perform as “one” with the music and be always visually effective.

The program has an emphasis on ENTERTAINMENT and will be accessible and appealing to a vast audience. MANY approaches of entertainment are possible and all are potentially successful. Creativity and originality should be the motivation of the Artistic Group programs.