



Score Sheet Criteria

Small Drill and Large Drill Score Sheets

1. Performance Technique
2. Artistic Impression
3. Leader – Leader Performance
4. Sub-leader – Group Performance
5. Squad – Group Performance

Groups Score Sheets

1. Performance Technique
2. Artistic Impression
3. Group Performance

Baton Score Sheets

1. Baton Performance Technique
2. Artistic Impression
3. Baton Levels

Co-Ed and All Girl Cheerleading Small & Large

1. Cheer Sheet



MAJORETTES PERFORMANCE TECHNIQUE

Judge: _____

Competition: _____

Team: _____

Date: _____

MARCHING IN STEP

100 POINTS _____

In step with each other and the rhythm of the audio
All members of sub groups are on the same foot

SPACING

100 POINTS _____

Consistency of the gaps between individuals & lines
Spacing could vary between different sub groups
Side of the field and or centre line to be used

DRESSING

100 POINTS _____

Horizontally, vertically and diagonally
In line with each other in relation to the demarcated area
Formations should be straight

PROJECTION & ESPRIT DE CORPS

100 POINTS _____

Confidence
Grace & Finesse
Leaves an impression
Sense of enjoyment

Judge Signature: _____

Scorer Signature: _____

Judges decision is final. Please sign next to any changes.
MARCHING IN STEP 25% SPACING 20% DRESSING 20% PROJECTION & ESPRIT DE CORPS 35%

PERFORMANCE TECHNIQUE**MARCHING IN STEP WITH EACH OTHER AND / OR THE AUDIO (25 %)**

Definition: Girls should marching in step with each other and the rhythm of the audio. In most instances the whole team will march with their left foot hitting the ground with the accented beat. There are many instances when the audio does not have accented beats or during syncopation. There are also instances when girls march using half beats, irregular beats, slow march or double time. At times like this, the team must be in step with each other and the movement should pick up the rhythm of the audio.

- All members of sub groups are on the same foot, i.e. left foot on the ground, right foot off the ground, or visa versa.
- One sub group could be doing a slow march and another sub group a quick march to the same piece of audio but each member in the sub group must be on the same foot.
- Normally the left foot strikes the ground on the strong beat of the audio.
- If there is no strong beat to the audio then the team must be in step with each other and the movement must follow the rhythm of the audio.

SPACING (20%)

Definition: Spacing between individuals and / or groups should be consistent.

- The consistency of the gaps between individual team members and the rows formed by team members.
- If a section of a sub group creates a formation on one side of the demarcated area and another section of the sub group forms the same formation on the other side of the demarcated area the gap from either the centre line or the side of the field should be the same for both sections.
- Spacing could vary between different sub groups, i.e. flags could be 1 meter apart, twirling flags could be 3 meters apart and subbies could be 2 meters apart, if this is so then the spacing between each member of each group should be the same.
- The side of the field and or centre line can be used to determine the accuracy of spacing.
- Good spacing is obvious, poor spacing will make it difficult for the judge to determine how far apart each team member, row or sub group should be.
- A formation that is off centre (not intentionally) should be marked down
- If someone is missing and a gap is left spacing is affected
- Props intentionally placed on the ground do not form part of the display and therefore cannot be judged however when girls go to pick up props and spacing goes out can be marked down.

N.B

- When props are dropped all of the above could be affected to a degree, therefore cognisance must be taken of the prop drops.
- A leader is an important member of the team and must be judged the same way, i.e. if the leader is out of step with the rest of the team regularly, it must be taken into account. If the leaders spacing and dressing forms part of the formations, she should be judged the same way as that of the rest of the team.
- The judge must look at what is intended by the trainer, what they are making obvious to the judge.

DRESSING (20%)

Definition: Straightness and orientation of lines and formations

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- Dressing is looked at from three different aspects – horizontally, vertically and diagonally in relation to the four sides of the demarcated area.
- In line with each other in relation to the demarcated area
- Check the distance of each member in a line from the centre line or from the edge of the field.
- Formations should be straight, i.e. a square is formed, are all four sides straight, check distances by using either the centre line or the bunting as your marker or whichever you find easier. The lines should be parallel to the bunting (unless the intent is otherwise)

PROJECTION AND ESPRIT DE CORPS (35%)

The presence team creates on a field.

- Definition: all on an equal contribution from each individual must produce the unified personality of the squad/ sub-leaders. No individual should try to project her personality more forcibly than the rest of the squad/ sub leaders and so detract from their projection. AS A TEAM.
 - Presentation:
 - Is the vibe and mood consistent amongst the squad/ sub leaders? (ie. Emotional response (sincere) from members)
 - Audio Interpretation
 - Detailed audio interpretation is judged on Artistic impression; in this category you judge how audio affects presentation.
 - Facial Expressions
 - Are there forced smiles, theatrical gestures etc. being used?
 - Poise/ Posture
 - How you carry yourself
 - Is there a positive attitude amongst the members of the squad / sub leaders?
 - Confidence:
 - Are all the members of the squad / sub leaders confident in what they are doing? (ie. Not looking to see what they should be doing)
 - Do the movements flow with confidence? No hesitation or anticipation of the movement.
 - Projection:
 - Is the projection the same throughout the squad / sub leaders?
 - Is there over projection be certain member of the squad / sub leaders?
 - Leaves an impression:
 - Did the display by the squad / sub leaders capture your attention throughout or were you bored?
 - Grace and Finesse:
 - The ease and refinement of the movements which relates to the entire performance of the squad / sub leaders.
 - Eye contact:
 - Is there eye contact with the audience by the members of the squad / sub leaders.



MAJORETTES ARTISTIC IMPRESSION

Judge: | _____

Competition: _____

Team: _____

Date: _____

FORMATIONS

100 POINTS _____

Different shapes & sizes

Lack of repetition

Different ways of getting around the field

AUDIO

100 POINTS _____

Variety

Interpretation

USE OF AREA

100 POINTS _____

Are the whole team or sub groups using the demarcated area

Performing to all sides of the demarcated area

Extremities,

Effective "emptying of the area"

MANNER OF PRESENTATION

100 POINTS _____

Impact

Wow factor

Overall impression

Dynamic

How does the display feel?

Unpredictability

Judge Signature: _____

Scorer Signature: _____

Judges decision is final. Please sign next to any changes.
FORMATIONS 30% AUDIO 30% USE OF AREA 20% MANNER OF PRESENTATION 20%

ARTISTIC IMPRESSION**FORMATIONS (30%)**

Definition: This involves the exhibition of a number of different types of formations and variety is increased by:

- Using different shapes (square, diamond, triangle, circle, etc. ie. A shape is any configuration of girls on the field) - composition
- Using different sized formations. (small, medium, large, etc.)
- Using the same shape but different sizes.
- Using different mobility – this is mobility of the formation while in the shape etc. not just the movement between formations. – is there movement
- Using different types of formations ie. Multiple vs singular.
- Using different elevations, (standing, kneeling on toes, floorwork, variation of size or combination of the list)
- Are the same formations repeated?
- Using different directions (forward, backward, sideways, diagonals, revolving – this does not need to involve movement of formations.)
- In order for the team to create the formations various methods can be used.
- CLARITY
 - Is the intention of the formation clear?
 - Is the formation recognisable? (i.e is it obvious that it is a triangle, square etc.)
- FLOW
 - Is there a logical flow between various stages to complete the display? I.e. not just stop, start.
- USE OF COLOUR COMBINATION
 - How different sub groups uniforms and prop colours are used to enhance the display.

AUDIO (30%)1. **AUDIO VARIETY**

Definition: This category is judged on the basis on what can be heard and not what is seen. The audio of the display needs to consist of a diverse spectrum of the criteria below in order to effectively perform to this category. It must be noted that judging this criteria is NOT based on personal preference but a summation of the criteria before you. This category therefore involves the different moods and tempos of audio used in the display. Beginning, middle and end.

- **Appeals to different people - styles**
 - This is to highlight if different audio is being used in a sequenced repertoire in order to appeal to different people for example a display that features a bigger variety of audio (techno, jazz, folk, classical) will be executing this criteria more effectively.
 - NB, a tip when judging is never to write down the type of audio is being played but rather to tick changes thereof.
- **Tempo's/ Speed**
 - Definition: the degree of speed or pace of which music is played.
 - Therefore this point refers to the different type's of speed's of audio (and the changes thereof) used in a display (slow, medium, fast)
 - Tempo = the speed at which a piece of music is recorded. There may be different speeds in the same tempo music.
- **Beat**

- Definition: mark's the time of music highlighting pulsating rhythm's or accent of music ie. The strongly marked rhythm of the music.
 - This criteria then refers to the changes of and variety of beat's used in a display whether there is single, regular or double beats as well as whether the beat's speed varies too.
 - Beat = the unit to measure the rhythmic pulse of the music
 - Eg. 3 beats to a bar 1 2 3 1 2 3 1 2 3 or 1 2 3 4 1 2 3 4
 - Regular beat = able to count in sets of 4 or 8
 - eg. 1 2 3 4 1 2 3 4 (left on the strong beat (uneven numbers) and right on even numbers)
 - Irregular beats = count in uneven sets
 - eg. 1 2 3 4 1 2 3 1 2 3 4 1 2 3
 - A waltz beat is also irregular : 1 2 3 1 2 3 1 2 3 1 2 3
 - L R L R L R L R L R L R
 - Double beat = marching fast to slow music
 - Half beat = marching slow to fast music
- Rhythm
 - Definition : The structure of music which consists of the duration of notes within a sequence culminating from variables such as beat and tempo.
 - It is therefore judged as the variety of rhythm used and changes thereof.
 - Rhythm = timing, accents and grouping of notes
- High's and Lows
 - Does the display use a variety of high and low points (crescendo's and decrescendo's)
- Emotion
 - Does the emotion of the audio change several times during the display?
 - Emotion is seen as "The moving of feelings" and can be created for example by highs and lows of classical music, the rhythmic pulses of an African drum or the ringing of a church bell to usher in a Gregorian piece of music.
- Atmosphere
 - Does the atmosphere created by the audio change during the display.
 - An atmosphere is created by an emotion or feeling such as happy, sad, funny etc. and it must be noted that people respond differently to audio. An example is the use of Latin American carnival music to create an atmosphere of excitement and energy.
- Speed – fast/ slow
 - Does the audio change speed during the display?

2. AUDIO INTERPRETATION

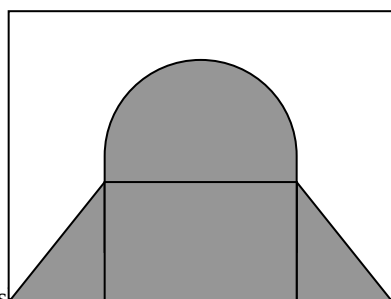
- Definition: This category is judged on what is being done with the body and props to the audio meaning that the audio needs to be effectively reinforced by an individual or group movement or formation. Making the music your own.
 - Highs & Lows
 - Are the highs and lows of the audio demonstrated by the movements performed or the formations presented?
 - Examples of the above are
 - Slow march struts to audio like Armageddon – large below waist sizes to reinforce speeds of audio
 - A ripple of body and prop executed together with a spiralling part within an audio sequence.
 - Maces being thrown on an explosive piece of audio.

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- Reinforcement
 - Are the body and or other moments and formations reinforcing/ highlighting the audio by for example using small moves in passive audio, large and vigorous moves in fast, explosive audio and graceful moves in graceful audio. Formations and body moves are reinforced by variable such as speed, sizes and shapes as well as the lack of movements.
 - N.B. The rhythm of the audio needs to be adhered to.
- Response
 - The movements working together with the audio reinforce this. Response to change needs to be married together with the change in audio variables. It is therefore important for teams to be performing to audio that is specific to their display for a bad response is performing a display that can be done to any type of audio.
- Graceful and explosive
 - Are graceful body moves being interpretative of graceful audio and likewise is explosive audio being highlighted by formations and body moves.
- Makes an impression
 - Is that what is being performed have and leave an impression on you together with the audio that is being played. Generally, movements and formations must work together with the audio unless a specific contrast between audio and movement has been created.
- Is the movement working together with the audio?
- Is it obvious to see that the team is using their own audio, or are they just carrying on? I.e. Is the audio specific to the display or could the display be done to any audio?
- Are the formations being interpreted
- Facial expressions – themes, if chosen, should be carried off properly.

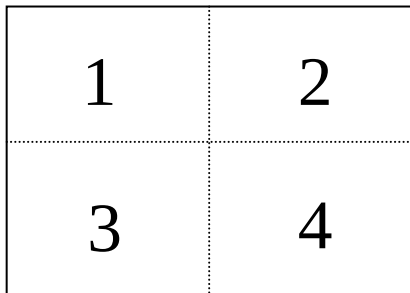
EFFECTIVE USE OF AREA TO ENHANCE THE DISPLAY (20%)

- Definition: The ways in which a team uses the various parts of the demarcated area to enhance the display. USE NOT OCCUPY
 - Is the leader using all four quadrants of the demarcated area during the display? This should be done in the creation of the formations and not just for the sake of occupying area.
 - Are the whole team or sub groups using the demarcated area at different stages of the display?
 - Lop-sided - Is the display not balanced on either side of the centre line? This has nothing to do with P&T; you are looking to see if a team spends a long time in a specific quadrant in the overall picture.
 - Are the teams performing to all sides of the demarcated area?
 - Are teams static? I.e. do they stand still for long periods?
 - Are teams using the outer extremities of the demarcated area?
 - Effective “emptying of the area”



- 80% of attention of the audience is in this section of the field and therefore 80% of the time should be spent in this area but because of the leader most trainers leave the area empty and thereby loose the effectiveness of the area.
- Where is the audience?

- Using the different quadrants



- All groups should try and use the different quadrants i.e. Flags not only in 1 & 2 but leader does not need to walk to every side of the field just to occupy the area.

MANNER OF PRESENTATION (20%)

- The overall impact the display had on the audience. (remember you are the audience)
- The overall wow factor
- The overall impression the display left.
- Was the display dynamic?
- How does the display feel?
- Was the display unpredictable?



**MAJORETTES
GROUP PERFORMANCE**

Judge: _____

Competition: _____

Team: _____

Date: _____

INTEGRATION

100 POINTS _____

A unified team - moving and stationary
All belong to same team
Integrate within formations and members
Similar or contrasting

VARIETY OF BODY & PROP

100 POINTS _____

Planes (sides, front, inclined, back)
Sizes (small, medium, large)
Speeds (slow, medium, fast)
Direction , Elevation or levels
Ambidextrous
Combination of movements above and below the waist; both moving and stationary

SYNCHRONISATION AND EXACTNESS OF BODY & PROPS

100 POINTS _____

The levels, angles, positions and timing of all body movements.
All movements above and below the waist
Throw heights, Stopping timing, Catch positions
Throw positions, General timing, Holding positions
Spin timing (spin = through the fingers)
Twirls (using both hands or wrists)
Completion

Judge Signature: _____

Scorer Signature: _____

GGROUP PERFORMANCE**INTEGRATION (20%)**

- Definition: The ability of the leader, squad and sub leader groups to integrate.
 - Do they effectively use unified movements as a unified team moving and stationary?
 - Do they do this just when stationary or when they move as well.
 - Sub groups should have their own unique movements but should look like they all belong to same team.
 - Do sub-groups integrate within formations?
 - Are the above waist arm and prop movements of the sub groups similar or contrasting?
 - Are the below waist movements of the sub groups similar or contrasting?
 - Are formations integrated
 - Do girls change their “partners” throughout the display and not stay in the same suitcase – individual integration.

VARIETY OF BODY & PROP MOVEMENTS (40%)

- When looking at variety remember to take into account the ability of the team to perform the movements -_Attempted vs Achieved – whole team is to achieve the movement
- Needs to pay more attention to use of props to create a balanced display in Small & Large Drill. Whilst level of skill is not judged, adjudicators must be aware that the use of excessive non prop movements minimise the error rate thereby compromising the teams that have a well balanced display of prop and non prop movements.
- Definition: Are different things of the following 6 elements being used:
 - Planes (sides, front, inclined, back)
 - Sizes (small, medium, large)
 - Speeds (slow, medium, fast)
 - Direction – forwards, backwards, sideways, diagonally, up and down, clockwise and anti-clockwise – direction facing
 - Elevation or levels
 - Ambidextrous - Are both hands using the prop within movements

Included in the above elements are details such as :

- BODY
 - Different arms and hands
 - Different legs and feet
 - Are different levels used in marching steps, halts etc.
 - Are different turns being used (i.e. left, right, about etc.)
 - Are different types of halts being used? (normal, back, sideways etc.)
 - Kneels in throws – different kneeling positions
 - Slow march
 - Quick march
 - Repetition
 - Are movements repetitive? (Look for favourite movements being consistently repeated)
- PROPS
 - Spins (through fingers)
 - Directions
 - Speeds
 - Sizes

- Throws
 - Direction
 - Throw positions
 - Throws in different planes
 - Different heights
 - Different types of throws – from head, from tail, from middle etc.
- Twirls (using both hands or wrists)
 - Speeds & sizes
- Heights
- Single & multiple turn-a-round's
 - Is there more being done with the throw rather than just turning e.g. Arm movements, kneeling during throw etc.
 - Are different body movement added in? Different direction, different levels and planes, different heights, different throws.
 - Please note that if two leaders, or sub leader groups do exactly the same body movement, but the one did more turns, then the one with more turns did more.
- Vertical movements
- Horizontal movements
- Styles of catching (front, back, side, tips, top, middle, one hand, two hands, etc.)
- Repetition
 - Are movements repetitive? (Look for favourite movements being consistently repeated)
- **NB: Remember it is what is being done and not how it is being done.**
- **NB: Combination of movements above and below the waist; both moving and stationary will increase the variety.**

SYNCHRONISATION AND EXACTNESS (40%)

1. SYNCHRONISATION AND EXACTNESS OF BODY MOVEMENTS

- Definition: The execution of all body movements above and below the waist should be the same.
 - The levels (vertical changing positions e.g. In front of face, above head), angles, positions and timing of all body movements are assessed.
 - There is a difference between levels, angles and positions
 - All movements above the waist (head, arms, hands and torso are the same)
 - All movements below the waist (feet and legs are the same)
 - N.B sub groups could do different movements to each other.
- Unison
 - Are the movements done at the same time? (or are some members slower than others?)
 - Are postures the same? (i.e. look relaxed, shoulders straight, back the same)
- Precision
 - Are halts made at the same time?
 - Are positions held the same way?
 - In marching backwards and forwards, do team members maintain accuracy of steps? (Direction, length of stride etc.)
 - In moving sideways, do team member's maintain accuracy of steps? (Direction, length of stride etc.) with exception of wheels
 - Do all movements look natural and not forced?
- Feet

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- Are team members taking the same size step? (except in a “wheel” or similar type of movements)
- Are all feet together when standing at attention and positioned the same?
- Are all feet the same distance apart when standing at ease, and are toes all pointing the same way?
- Are feet all pointing in the same direction?
- When kneeling are all feet in the same position?
- Arms
 - Are the angles and directions of the arms the same?
 - Are the arms swinging the same? (Level, angle, ie. At the elbow or straight arm)
 - Are arms the same when saluting? (Position, angle and level)
 - Do arms come down the same way after saluting? (at an angle or straight down etc.)
 - Are arms within sub groups in the same position when standing at ease?
- Pivots
 - Are turns all done at the same time, the same way and in the same direction?
- Legs
 - Are knee heights and leg angles the same?
 - In kneeling or half kneeling positions are distances and angles the same? (knees, insteps etc)
 - Are knee turns done the same?
- Kick
 - When doing a kick movement are all the heights of the kick the same within the sub group.
- Hands
 - Are the levels, angles and gestures of the hands the same?
 - Are the hands held the same way when saluting? (position, angle and level)
 - Do the hands come down the same way after saluting?
 - Are hands within the sub group at the same angle when at attention or at ease? (flat on side, closed fist or pointing fist down etc)
 - Are hands, when in a movement all the same? (hand closed, spread fingers etc)
- Heads
 - Is the angle of the head the same way when forward, backward, sideways or still?
 - Was the head movement done at the same time?
 - Do all sub group members heads turn at the same point? (i.e. 90 degree turns etc)
- Free hands
 - When the hands are free of a prop are they all the same within a sub group? (position, angle, level etc.) This includes when the prop is in the air.
- Completion
 - Are all movements done with ease?
 - Are all movements complete?
 - Are all movements not rushed? (as though there was not enough time to finish the movement)
 - Do all members of sub groups maintain their balance when doing movements?
 - Do all movements look correct?
 - Do all movements have a beginning and an end?

2. SYNCHRONISATION AND EXACTNESS OF PROP MOVEMENTS

- Definition: The execution of all prop movements should be the same.
 - Throw heights
 - Are the heights of the props the same when thrown?
 - Stopping timing
 - Are all props within sub groups stopped at the same time?
 - Catch positions
 - Are all props within sub groups caught in the same position?
 - Throw positions
 - Are all props within the sub groups thrown the same way?
 - Are all props when thrown, spinning at the same speed i.e. Same rotations.
 - General timing
 - Are the angles and levels of the props within sub groups the same?
 - Are the props within sub groups handled in the same way?
 - Do team members anticipate the movement before the audio?
 - Holding positions
 - Are all props within sub groups held the same way? Closed fist, left hand on top of right etc.
 - Are the levels/ angles of props within sub groups when held the same?
 - Spin timing (spin = through the fingers)
 - Are props within the sub groups being spun at the same speed and in the same direction?
 - Are the spins stopping at the same time?
 - Twirls (using both hands or wrists)
 - Are the props within the sub groups being twirled at the same time? Speed, direction, height etc.
 - Completion
 - Are prop movements done with ease?
 - Are all prop movements complete?
 - Are all prop movements not rushed?
 - Do all prop movements look correct?
 - Do all prop movements have a beginning and an end?
 - Is there an absence of sidestepping, staggering, stretching etc. in catching/ handling a prop?
 - N.B 1: When props are dropped all the above could be affected to a degree, therefore cognisance must be taken of the prop drops.
 - N.B 2: If a prop breaks during the display or a member of a sub group does not have a prop (when the other members have a prop) then the synchronisation and exactness of prop movements could be affected. If the member mimes the prop movement successfully, then she will be judged normally. However, if her miming is not accurate then the synchronisation and exactness of prop movements will be affected negatively. The synchronisation and exactness of body movements could also be affected negatively.
 - N.B 3: should there be a minimal amount of movements this should not always be seen as good timing.
 - N. B 4: Ripples should be obviously synchronised. The speed of ripples should be consistent



**MAJORETTES
LEADER PERFORMANCE**

Judge: _____

Competition: _____

Team: _____

Date: _____

INTEGRATION

100 POINTS _____

A unified team - moving and stationary
All belong to same team
Integrate within formations and members
Similar or contrasting

VARIETY OF BODY & PROP

100 POINTS _____

Planes (sides, front, inclined, back)
Sizes (small, medium, large)
Speeds (slow, medium, fast)
Direction, Elevation or levels
Ambidextrous

SHOWMANSHIP

100 POINTS _____

Confidence, Grace & Finesse
Leaves an impression

EXECUTION/ SYNCHRONISATION AND EXACTNESS OF BODY & PROPS

100 POINTS _____

Control of prop, Recovery, Completion
Side stepping, Staggering, Free hands
General handling, Balance
The levels, angles, positions and timing of all body movements.
All movements above and below the waist
Throw heights, Stopping timing, Catch positions, Throw positions, General timing
Holding positions, Spin timing (spin = through the fingers) Twirls (using both hands or wrists)
Completion

Judge Signature: _____

Scorer Signature: _____

Judges decision is final. Please sign next to any changes.

INTEGRATION 10% VARIETY OF BODY & PROP 40% SHOWMANSHIP 20% EXECUTION/SYNCHRONISATION AND EXACTNESS OF BODY & PROPS 30%

LEADER PERFORMANCE**INTEGRATION (10%)**

- Definition: The ability of the leader, squad and sub leader groups to integrate.
 - Do they effectively use unified movements as a unified team moving and stationary?
 - Do they do this just when stationary or when they move as well.
 - Sub groups should have their own unique movements but should look like they all belong to same team.
 - Do sub-groups integrate within formations?
 - Are the above waist arm and prop movements of the sub groups similar or contrasting?
 - Are the below waist movements of the sub groups similar or contrasting?
 - Are formations integrated
 - Do girls change their “partners” throughout the display and not stay in the same suitcase – individual integration.

VARIETY OF BODY & PROP MOVEMENTS (40%)

- When looking at variety remember to take into account the ability of the team to perform the movements -_Attempted vs Achieved – whole team is to achieve the movement
- Needs to pay more attention to use of props to create a balanced display in Small & Large Drill. Whilst level of skill is not judged, adjudicators must be aware that the use of excessive non prop movements minimise the error rate thereby compromising the teams that have a well balanced display of prop and non prop movements.
- Definition: Are different things of the following 6 elements being used:
 - Planes (sides, front, inclined, back)
 - Sizes (small, medium, large)
 - Speeds (slow, medium, fast)
 - Direction – forwards, backwards, sideways, diagonally, up and down, clockwise and anti-clockwise – direction facing
 - Elevation or levels
 - Ambidextrous - Are both hands using the prop within movements

Included in the above elements are details such as :

- BODY
 - Different arms and hands
 - Different legs and feet
 - Are different levels used in marching steps, halts etc.
 - Are different turns being used (i.e. left, right, about etc.)
 - Are different types of halts being used? (normal, back, sideways etc.)
 - Kneels in throws – different kneeling positions
 - Slow march
 - Quick march
 - Repetition
 - Are movements repetitive? (Look for favourite movements being consistently repeated)
- PROPS
 - Spins (through fingers)
 - Directions
 - Speeds
 - Sizes

- Throws
 - Direction
 - Throw positions
 - Throws in different planes
 - Different heights
 - Different types of throws – from head, from tail, from middle etc.
- Twirls (using both hands or wrists)
 - Speeds & sizes
- Heights
- Single & multiple turn-a-round's
 - Is there more being done with the throw rather than just turning e.g. Arm movements, kneeling during throw etc.
 - Are different body movement added in? Different direction, different levels and planes, different heights, different throws.
- Vertical movements
- Horizontal movements
- Styles of catching (front, back, side, tips, top, middle, one hand, two hands, etc.)
- Repetition
 - Are movements repetitive? (Look for favourite movements being consistently repeated)

• **NB: Remember it is what is being done and not how it is being done.**

3. SHOWMANSHIP (20%)

- Definition: The ability of the leader to perform in such a manner that will appeal to the audience and showcase her skills.
 - Poise/ Posture
 - How you carry yourself
 - Confidence:
 - Confident with all movements
 - Do the movements flow with confidence? No hesitation or anticipation of the movement.
 - Leaves an impression:
 - Did the display by the leader capture your attention throughout or were you bored?
 - Grace and Finesse:
 - The ease and refinement of the movements which relates to the entire performance.
 - Eye contact:
 - Is there eye contact with the audience

4. SYNCHRONISATION AND EXACTNESS/ LEADER EXECUTION (30%)

4.1 SYNCHRONISATION AND EXACTNESS OF BODY MOVEMENTS

- Definition: The execution of all body movements above and below the waist should be the same.
 - The levels (vertical changing positions e.g. In front of face, above head), angles, positions and timing of all body movements are assessed.
 - There is a difference between levels, angles and positions
 - All movements above the waist (head, arms, hands and torso are the same)
 - All movements below the waist (feet and legs are the same)
 - N.B sub groups could do different movements to each other.
- Unison

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- Are the movements done at the same time? (or are some members slower than others?)
- Are postures the same? (i.e. look relaxed, shoulders straight, back the same)
- Precision
 - Are halts made at the same time?
 - Are positions held the same way?
 - In marching backwards and forwards, do team members maintain accuracy of steps? (Direction, length of stride etc.)
 - In moving sideways, do team member's maintain accuracy of steps? (Direction, length of stride etc.) with exception of wheels
 - Do all movements look natural and not forced?
- Feet
 - Are team members taking the same size step? (except in a "wheel" or similar type of movements)
 - Are all feet together when standing at attention and positioned the same?
 - Are all feet the same distance apart when standing at ease, and are toes all pointing the same way?
 - Are feet all pointing in the same direction?
 - When kneeling are all feet in the same position?
- Arms
 - Are the angles and directions of the arms the same?
 - Are the arms swinging the same? (Level, angle, ie. At the elbow or straight arm)
 - Are arms the same when saluting? (Position, angle and level)
 - Do arms come down the same way after saluting? (at an angle or straight down etc.)
 - Are arms within sub groups in the same position when standing at ease?
- Pivots
 - Are turns all done at the same time, the same way and in the same direction?
- Legs
 - Are knee heights and leg angles the same?
 - In kneeling or half kneeling positions are distances and angles the same? (knees, insteps etc)
 - Are knee turns done the same?
- Kick
 - When doing a kick movement are all the heights of the kick the same within the sub group.
- Hands
 - Are the levels, angles and gestures of the hands the same?
 - Are the hands held the same way when saluting? (position, angle and level)
 - Do the hands come down the same way after saluting?
 - Are hands within the sub group at the same angle when at attention or at ease? (flat on side, closed fist or pointing fist down etc)
 - Are hands, when in a movement all the same? (hand closed, spread fingers etc)
- Heads
 - Is the angle of the head the same way when forward, backward, sideways or still?
 - Was the head movement done at the same time?
 - Do all sub group members heads turn at the same point? (i.e. 90 degree turns etc)
- Free hands

- When the hands are free of a prop are they all the same within a sub group? (position, angle, level etc.) This includes when the prop is in the air.
- Completion
 - Are all movements done with ease?
 - Are all movements complete?
 - Are all movements not rushed? (as though there was not enough time to finish the movement)
 - Do all members of sub groups maintain their balance when doing movements?
 - Do all movements look correct?
 - Do all movements have a beginning and an end?

4.2 SYNCHRONISATION AND EXACTNESS OF PROP MOVEMENTS

- Definition: The execution of all prop movements should be the same.
 - Throw heights
 - Are the heights of the props the same when thrown?
 - Stopping timing
 - Are all props within sub groups stopped at the same time?
 - Catch positions
 - Are all props within sub groups caught in the same position?
 - Throw positions
 - Are all props within the sub groups thrown the same way?
 - Are all props when thrown, spinning at the same speed i.e. Same rotations.
 - General timing
 - Are the angles and levels of the props within sub groups the same?
 - Are the props within sub groups handled in the same way?
 - Do team members anticipate the movement before the audio?
 - Holding positions
 - Are all props within sub groups held the same way? Closed fist, left hand on top of right etc.
 - Are the levels/ angles of props within sub groups when held the same?
 - Spin timing (spin = through the fingers)
 - Are props within the sub groups being spun at the same speed and in the same direction?
 - Are the spins stopping at the same time?
 - Twirls (using both hands or wrists)
 - Are the props within the sub groups being twirled at the same time? Speed, direction, height etc.
 - Completion
 - Are prop movements done with ease?
 - Are all prop movements complete?
 - Are all prop movements not rushed?
 - Do all prop movements look correct?
 - Do all prop movements have a beginning and an end?
 - Is there an absence of sidestepping, staggering, stretching etc. in catching/ handling a prop?
 - N.B 1: When props are dropped all the above could be affected to a degree, therefore cognisance must be taken of the prop drops.
 - N.B 2: If a prop breaks during the display or a member of a sub group does not have a prop (when the other members have a prop) then the synchronisation and exactness of prop

movements could be affected. If the member mimes the prop movement successfully, then she will be judged normally. However, if her miming is not accurate then the synchronisation and exactness of prop movements will be affected negatively. The synchronisation and exactness of body movements could also be affected negatively.

- N.B 3: should there be a minimal amount of movements this should not always be seen as good timing.
- N. B 4: Ripples should be obviously synchronised. The speed of ripples should be consistent

4.3 LEADER EXECUTION

- Definition: How what is attempted is performed.
 - Control of prop
 - Is the mace under control when held or when being thrown, caught or manipulated? (ie. Mace does not slip out of hand, drop or is not caught)
 - Does the leader have to run etc. to catch the mace during throw etc.
 - Recovery
 - How do they collect their prop
 - How do they react to the drop or error?
 - Completion
 - Are all movements complete?
 - Are all movements done with ease?
 - Are all movements not rushed? (As though the leader did not have enough time to finish the movement)
 - Does the leader anticipate the audio? (i.e. Movement started before the audio)
 - Do all movements look correct?
 - Do all movements have a beginning and an end?
 - Do all movements look natural and not forced?
 - Side stepping:
 - Is there absence of side stepping to catch the mace?
 - Staggering:
 - Is there absence of staggering when catching the mace?
 - Free hands:
 - What is happening to the leader's free hand? (i.e. Is it neatly at their side,, is she doing an arm movement with her free hand etc.)
 - General handling:
 - Is the general handling of the mace by the leader neat and tidy?
 - Balance:
 - Does the leader maintain her balance when doing movements? (i.e. loses balance when kneeling, doing turn-around, loses balance when catching or when marching)

BATON

Baton Levels

LEVEL 1

Dead baton

Dead stick release slide swing

Sway

Lifting, lowering invert

Arm- round Pretzel

Arm- holding, hand-holding, conducted arms

LEVEL 2

Horizontal rotation

Vertical rotation with one hand („eight“)

And all variations of these rotations , in different directions, with right or left hand 1.

Loop

Rh/lh vertical wrist twirl Rh/lh horizontal wrist twirl

Figure 8 Rh/lh vertical figure 8

Rh/lh vertical reverse figure 8, Rh/lh horizontal figure 8

Rh/lh horizontal reverse figure 8 flourish whip

Rh/lh flourish whip,

Rh/lh reverse flourish, reverse whip

LEVEL 3

Includes simple rotations like:

Vertical rotation with both hands („**sun**“), in all body positions (in front of the body, behind the head, above a head, next to the body...)

Vertical rotation with drawing a circle in front of the body - with one hand („**star**“) . It can be simple, fast, with turns, in all directions...

Figures of low and simple floating of the baton with easy throw and easy catch (in one moment baton is not in contact with any part of the body)

Aerials:

Low throw - below 2 m

Rotation of the baton in the air is not required

Standard releases:

Open hand: either flat or vertical, right or left hand

Throw toss: releasing the baton for the ball or the tip- end

Standard receptions:

- Catching: Receiving the baton palm up
 - Grabbing: Receiving the baton palm down Exchange:
 - Vertical, horizontal
 - Variety of releases, catches
- With all members,
- Time delays...

LEVEL 4

Twirling between fingers vertically or horizontally, in front of the body, above the head Single rolls, simple combination of rolls, wraps

Figures of high and hard floating of the baton with easy throw and easy catch (example: floating of the horizontal rotation or lanse)

Figures of low and hard floating with hard throw or catch (underneath leg, behind back) Figures of simple and easy exchange of the batons between majorettes

Palm twirl

Finger twirls

- Rh / lh vertical 4 fingers
- Rh / lh horizontal 4 fingers
- Rh / lh vert 2 fingers
- Rh / lh hor 2 fingers
- Rh / lh vert 8 fingers
- **Wrap** (Shoulder wrap, Leg wrap, Waist wrap...)
- **Rolls**

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- Single elements: One rotation of a baton at any part of the body. E.g: hand, wrist, arm, elbow, neck, leg
 - Hand rolls forward and reverse
 - B.) Elbow rolls forward and reverse c.) Open arm roll
- Simple combination rolls:
 - D.) $\frac{1}{2}$ fish forward and reverse
 - E.) Snake (hand and elbow or elbow and hand) forward and reverse
- **Figures of high and hard floating of the baton with easy throw and easy catch** - High throw over 2 m
- Rotation of the baton in the air is required Standard releases:
 - Open hand: either flat or vertical, right or left hand.
 - Throw toss: releasing the baton for a ball or a tip end.
 - Standard receptions:
 - Catching: Receiving the baton (and) palm up.
 - Grabbing: Receiving the baton (hand) palm down.
- **Figures of low and hard floating with hard throw or catch**
 - Hard releases:
 - Under arm
 - Under leg
 - Behind back
 - Hard catches:
 - Back catch: at the waist level, behind the back
 - Leg catch: reception under the leg
 - Head catch: reception above head
 - Side catch: LH catch on R side of body at the waist level, or reverse for RH
 - Under Arm: reception under arm

Rotation on palm

LEVEL 5

- Includes very difficult figures and rotations such as:

- AERIALS with body movement.
- Body movement types during the ejection:
 - TRAVELLING – movement to another place during the (march, chasse).
 - STATIONARY – on the spot („attention”, arabesque).
 - SPIN – body rotation on one leg with minimal orbit around 360° (multiple spin, disrupted spin, and spin in reverse direction). Define the height of the leg in SPIN: the tips of toes of the elevated leg has to be above the level of the ankle of the stable leg on the floor. Important is that the SPIN has to be performed fully, it means the circle has to be finished /360°/ and the finish position of the leg has to be the same as the start position.
 - AERIALS with 3 elements (throw, spin, catch), 4 elements (ejection, spin, pose, catch) or with several elements (throw, 2x spin, pose, catch) .
- High AERIALS with difficult ejection and catching.
 - High ejection above 2 m.
 - Difficult ejection:
 - * THUMB FLIP - baton turns around the thumb and leaves the hand (executed from the middle of the baton with vertical and horizontal position, with right and left hand).
 - * BACKHAND FLIP – with the use of a wrist, baton release from the hand with backward direction, + turn in the air, catching with the palm turned downwards.
 - * THUMB TOSS – throw with the help of THUMB FLIP, more than 2 turns in the air.
 - * BACKHAND TOSS - throw with the help of BACKHAND FLIP, more than 2 turns in the air
 - Difficult catching:
 - * BACK HAND CATCH – catching with the palm turned towards the opposite direction.
 - * BLIND CATCH – catching above the shoulder without looking at the baton.
 - * FLIP – constant hand help by constant baton rotation around the thumb.
- Rolls combinations – connection of 2 or more elements (snake with open hand, elbow – hand – hand – elbow ...).
- Smooth rolls –uninterrupted movement in the area, time and sequence, continuous repetition of the same roll (fish, 4 –elbow ...).

SCORING LEVELS:

Level 1 – Scores between 25 – 39

Level 2 – Scores between 40 – 54

Level 3 – Scores between 55 – 69

Level 4 – Scores between 70 – 84

Level 5 – Scores between 85 - 100



**MAJORETTES
BATON LEVELS**

Judge: | _____

Competition: _____

Team: _____

Date: _____

BATON LEVELS

100 POINTS _____

Level 1 (Scores between 25 – 39)

Dead Baton

Level 2 (Scores between 55 – 69)

Horizontal Rotation

Level 3 (Scores between 70 – 84)

Simple Rotations

Aerials

Throw Toss

Standard receptions

Exchange

Level 4 (Scores between 85 – 100)

Finger Twirls

Wraps

Rolls

Simple Combination Rolls

Standard Releases

Standard Receptions

Hard Releases Throwing

Hard Catches

Level 5 (Scores between 85 – 100)

Aerials with body movement

Body Movements with Travelling, Stationary & Spin

Aerials with 3 elements

High aerials with difficult ejection and catching

High ejection above 2 m

Thumb/backhand flips and tosses

Difficult catching – backhand/blind/flip

Rolls Combinations

Smooth Rolls

Judge Signature: _____

Scorer Signature: _____

Judges decision is final. Please sign next to any changes.



MAJORETTES BATON PERFORMANCE TECHNIQUE

Judge: _____

Competition: _____

Team: _____

Date: _____

SYNCHRONISATION AND EXACTNESS OF BODY & PROPS

100 POINTS _____

The levels, angles, positions and timing of all body movements.

All movements above and below the waist

Throw heights, Stopping timing, Catch positions

Throw positions, General timing, Holding positions

Spin timing (spin = through the fingers)

Twirls (using both hands or wrists)

Completion

ADDED

SPACING & DRESSING

100 POINTS _____

Consistency of the gaps between individuals & lines

Spacing could vary between different sub groups

Side of the field and or centre line to be used

Horizontally, vertically and diagonally

In line with each other in relation to the demarcated area

Formations should be straight

COMBINED

MARCHING IN STEP

100 POINTS _____

In step with each other and the rhythm of the audio

All members of sub groups are on the same foot

PROJECTION & ESPRIT DE CORPS

100 POINTS _____

Confidence

Grace & Finesse

Leaves an impression

Sense of enjoyment

Judge Signature: _____

Scorer Signature: _____

Judges decision is final. Please sign next to any changes.

SYNCHRONISATION AND EXACTNESS 25% SPACING & DRESSING 20% MARCHING IN STEP 20% PROJECTION & ESPRIT DE CORPS 35%

CHEER SHEET**1. CHEER CRITERIA**

- Ability to lead the crowd
- Practical use and execution of stunts , pyramids, tosses etc to lead the crowd and enhance the display

2. PARTNER STUNTS**EXECUTION:**

- The stunts must be stable and well balanced
- The top persons should mount the bases in the same way (if it is the same stunt)
- The body position of the top persons should be the same while in the stunt
- The top persons should dismount in the same way (if it is the same stunt)

DIFFICULTY:

- Refer to difficulty scale at the end.
- Difficulty drivers to consider as well
 - Pace
 - Percentage of team doing the skill(skill should be done by majority of team to increase difficulty)
 - Combination of stunts performed together adds to difficulty

Flexibility difficulty

- Liberty
- Heel stretch and arabesque Intermediate
- Scorpion, Bow and Arrow, Needle Advanced

NUMBER OF BASES

- The fewer bases, the more difficult

NUMBER OF STUNT GROUPS

- The more stunts done at the same time, the more difficult

STUNTS - SYNCHRONISATION:

- The top persons should mount the bases, perform the stunt movement/s and dismount at the same time

STUNTS VARIETY:

- The exhibition of a number of different types of mounts, stunts, and dismounts should be evident.

3. PYRAMIDS**DIFFICULTY:**

- The difficulty of lifts, mounts and dismounts used within a pyramid contribute to the difficulty(refer to difficulty scale in terms of stunts used)
- The faster the pyramid, the more difficult
- The higher the pyramid, the more difficult
- The number of bases contributes to difficulty – The fewer bases, the more difficult
- Top persons standing on one leg or in extension add to difficulty
- Standing in hands (two or one hand) is more difficult than standing or sitting on shoulders

TRANSITIONS MOVING INTO OR DIMOUNTING OUT OF SKILLS

- Changes within a pyramid are more complex
- Moving pyramids can be more complex

EXECUTION:

- The pyramid should be stable and well balanced

TIMING

- Both sides of the pyramid should be completely formed at the same time
- Members who hold the same position should mount, be in position and dismount at the same time

CREATIVITY

- Pyramids should be different shapes, heights, sizes
- Pyramids should have different mounts, different lifts within them and different dismounts

4. BASKET TOSSES

EXECUTION OF SKILLS:

- Execution of movements should be performed with ease
- The toss should be stable / balanced
- The throwing movement should be smooth, the toss should not move and should be caught as high up as possible

HEIGHT

- Higher tosses should be rewarded accordingly

SYNCHRONISATION:

- The tosses should mount the bases, begin the toss, execute the movement and dismount at the same time

DIFFICULTY:

- Refer to difficulty scale at the end

TOSSES VARIETY:

- The exhibition of different types of tosses

5. TUMBLING (Includes jumps)

GROUP TUMBLING

- Are the majority of team members involved in tumbling

EXECUTION:

- The moves should be performed with ease and in a neat manner
- Movements should be controlled and straight

DIFFICULTY:

- Tucks, layouts etc where the entire body of the tumbler is in the air, are rated as being of higher complexity.
- Where the body of the tumbler is straight (not in a tuck position) in the air the complexity increases (e.g. Layout, twists etc)
- Combinations add to difficulty

PROPER TECHNIQUE:

- Legs, arms should not be bent
- Landings should be stable and comfortable
- Movements should be completed fully

SYNCHRONISATION:

- Movements should begin and end at the same time and be done in the same way

EXAMPLES OF GYMNASTICS AND TUMBLING MOVEMENTS:

Forward, backward and sideways rolls

Standing scales – all variations

Jumps – all variations including tuck, pike, straddle, stag etc.

Jazz splits, full splits

These may be performed during a dancing section and should be included by the gym and tumbling judge

Cartwheels, round offs, side aerials, flicks, tucks, hand springs, layouts, twists and all variations

Walk overs – forward and backwards

6. FLOW OF ROUTINE / TRANSITIONS

EXECUTION OF ROUTINE COMPONENTS: FLOW, PACE, TIMING OF SKILLS, TRANSITIONS

- Flow of the routine
- Pace of routine
- Timing of all skills
- Transitions from one section to another

7. OVERALL PRESENTATION, CROWD APPEAL, DANCE

OVERALL PRESENTATION

- This is the overall impression that the display creates.

SHOWMANSHIP:

- The unified personality of the team must be produced by all on an equal contribution from each individual. No individual should try to project their personality more forcibly than the rest of the team and so detract from their projection
- The vibe and mood should be consistent amongst the team. The emotional response should be sincere from all members

DANCE

- The variety, Difficulty, synchronisation and effect of the dance should be considered

CROWD EFFECT

- Was the display effective

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CHEERLEADING

Judge: _____

Competition: _____

Team: _____

Date: _____

CHEER CRITERIA

100 POINTS _____

Crowd leading ability/ability to lead the crowd for teams
Practical use of stunts, pyramids, tosses to lead the crowd
Execution

PARTNER STUNTS

100 POINTS _____

Execution of skills
Difficulty (Level of skill, Number of bases, Number of stunt groups)
Synchronisation
Variety

PYRAMIDS

100 POINTS _____

Difficulty
Transitions moving into or dismounting out skills
Execution
Timing
Creativity

BASKET TOSSES

100 POINTS _____

Execution of skills
Height
Synchronisation (when applicable)
Difficulty
Variety

TUMBLING

100 POINTS _____

Group tumbling
Execution of skills (included jumps if applicable)
Difficulty
Proper Technique
Synchronization

FLOW OF ROUTINE/TRANSITIONS

100 POINTS _____

Execution of routine components:
Flow, pace, timing of skills, transitions

OVERALL PRESENTATION, CROWD APPEAL, DANCE

100 POINTS _____

Overall presentation
Showmanship
Dance
Crowd effect

Judge Signature: _____

Scorer Signature: _____

Judges decision is final. Please sign next to any changes.

CHEER CRITERIA 10% PARTNER STUNTS 25% PYRAMIDS 25% BASKET TOSSES 15% TUMBLING 10% FLOW 5% OVERALL PRESENTATION 10%

CHEERLEADING DEFINITIONS:

Base: A person who is in direct weight-bearing contact with the performance surface who provides support for another person. The person(s) that holds, lifts or tosses a top person into a stunt. (See also: New Base and/or Original Base). If there is only one person under a top person's foot, regardless of hand placement, that person is considered a base.

Basket Toss: A toss involving 2 or 3 bases and a spotter -- 2 of the bases use their hands to interlock wrists.

Brace: A physical connection that helps to provide stability from one top person to another top person. A top person's hair and/or uniform is not an appropriate or legal body part to use while bracing a pyramid or pyramid transition

Bracer: A person in direct contact with a top person that helps to provide stability to the top person. This person is separate from a base or spotter.

Catcher: Person(s) responsible for the safe landing of a top person during a stunt/dismount/toss/release. All catchers: 1 must be attentive 2 must not be involved in other choreography 3 must make physical contact with the top person upon catching 4 must be on the performing surface when the skill is initiated

Dismount: The ending movement from a stunt or pyramid to a cradle or the performing surface. Movements are only considered "Dismounts" if released to a cradle or released and assisted to the performing surface. Movement from a cradle to the ground is not considered a "Dismount". When/if performing a skill from the cradle to the ground the skill will follow stunt rules (twisting, transitions, etc.)

Horizontal Axis (Twisting in Stunts): An invisible line drawn from front to back through belly button of a non-upright top person.

Jump Skill: A skill which involves a change in body position during a jump. i.e. toe touch, pike, etc
Jump Turn: Any turn that is added to a jump. A "straight jump" with a turn does not make the jump a "jump skill".

New Base(s): Bases previously not in direct contact with the top person of a stunt.

Original Base(s): Base(s) which is in contact with the top person during the initiation of the skill/stunt.

Primary Support: Supporting a majority of the weight of the top person.

Prop: An object that can be manipulated. Flags, banners, signs, pom poms, megaphones, and pieces of cloth are the only props allowed. Any uniform piece purposefully removed from the body and used for visual effect will be considered a prop

Pyramid: Two or more connected stunts

Running Tumbling: Tumbling that involves a forward step or a hurdle used to gain momentum as an entry to a tumbling skill

Spotter: A person whose primary responsibility is to prevent injuries by protecting the head, neck, back and shoulders area of a top person during the performance of a stunt, pyramid or toss. All "Spotters" must be your own team's members and be trained in proper spotting techniques. The spotter: - must be standing to the side or the back of the stunt, pyramid or toss. - must be in direct contact with the performing surface. - must be attentive to the stunt being performed. - must be able to touch the base of the stunt in which they are spotting but does not have to be in direct physical contact with the stunt. - cannot stand so that their torso is under a stunt. - may grab the wrist(s) of the base(s), other parts of the base(s) arms, the top person(s) legs/ankles, or does not have to touch the stunt at all. - may not have both hands under the sole of the top person's foot/feet or under the hands of the bases. - may not be considered both a base and the required spotter at the same time. If there is only one person under a top person's foot, regardless of hand placement, that person is considered a base. Example: In a two-leg stunt, the base of one of the legs is not allowed to also be considered the required spotter (regardless of the grip). If the spotter's hand is under the top person's foot, it must be their front hand. Their (the spotter's) back hand **MUST** be placed at the back of the ankle/leg of the top person or on the back side of the back wrist of the base.

Stunt: Any skill in which a top person is supported above the performance surface by one or more persons. A stunt is determined to be "One Leg" or "Two Leg" by the number of feet that the top person has being supported by a base(s). If the top person is not supported under any foot, then the number of legs in which the top person is supported will determine if it is a "One Leg" or a "Two Leg" stunt. Exception: If a top person is in a non-upright position, which is not supported under any foot, then the stunt will be considered a "Two Leg" stunt.

Top Person (Flyer): The athlete(s) being supported above the performance surface in a stunt, pyramid or toss.

Tumbling: Any hip overhead skill that is not supported by a base that begins and ends on the performing surface.

Twist: An athlete performing a rotation around their body's vertical axis. (vertical axis=head to toe axis)

Vertical Axis (Twisting in Stunts or Tumbling): An invisible line drawn from head to toe through the body of the tumbling athlete or top person.

Waist Level: A stunt in which the lowest connection between the base(s) and the top person is above ground level and below prep level and/or at least one foot of the top person is below prep level, as determined by the height/positioning of the base. Examples of stunts that are considered waist level: All 4s position-based stunts, a nugget-based stunt. A chair and a shoulder sit are considered prep level stunts, not waist level.

TUMBLING DEFINITIONS:

Aerial (noun): Cartwheel or walkover executed without placing hands on the ground.

Back Walkover: A non-aerial tumbling skill where the athlete moves backward into an arched position, with the hands making contact with the ground first, then rotates the hips over the head and lands on one foot/leg at a time.

Backward Roll: A non-aerial tumbling skill where the athlete rotates backward into/or through an inverted position by lifting the hips over the head and shoulders while curving the spine (a tucked position) to create a motion similar to a ball “rolling” across the floor.

Cartwheel: A non-aerial tumbling skill where the athlete supports the weight of their body with their arm(s) while rotating sideways through an inverted position landing on one foot at a time.

Dive Roll: An airborne tumbling skill with a forward roll where the athlete’s feet leave the ground before the athlete’s hands reach the ground.

Double Cartwheel: An inverted stunt with partnered or paired cartwheel with hand/ankle or arm/thigh connection done simultaneously.

Flip (Tumbling): A tumbling skill that involves hip-over-head rotation without contact with the performing surface as the body passes through the inverted position

Forward Roll: A non-airborne tumbling skill where one rotates forward through an inverted position by lifting the hips over the head and shoulders while curving the spine to create a motion similar to a ball “rolling” across the floor.

Front Limber: A non-aerial tumbling skill where one rotates forward through an inverted position to a non-inverted position by arching the legs and hips over the head and down to the performing surface landing on both feet/legs at the same time.

Front Tuck: A tumbling skill in which the athlete generates momentum upward to perform a forward flip.

Front Walkover: A non-aerial tumbling skill in which an athlete rotates forward through an inverted position to a non-inverted position by arching the legs and hips over the head and down to the performing surface landing one foot/leg at a time.

Full: A 360 degree twisting rotation.

Handspring: An airborne tumbling skill in which an athlete starts from the feet and jumps forwards or backwards rotating through a handstand position. The athlete then blocks off the hands by putting the weight on the arms and using a push from the shoulders to land back on the feet, completing the rotation.

Handstand: A straight body inverted position where the arms of the athlete are extended straight by the head and ears.

Layout: An airborne tumbling skill which involves a hip over head rotation in a stretched, hollow body position.

Rebound: An airborne position not involving hip-over-head rotation created by using one’s own feet and lower body power to propel off the performance surface -- typically performed from or into a tumbling skill.

Round Off: Similar to a cartwheel except the athlete lands with two feet placed together on the ground instead of one foot at a time, facing the direction from which they arrived.

Series Front or Back Handsprings: Two or more front or back handsprings performed consecutively by an athlete.

Standing Tumbling: A tumbling skill (series of skills) performed from a standing position without any previous forward momentum. Any number of steps backward prior to execution of tumbling skill(s) is still defined as "standing tumbling."

Three Quarter (3/4) Front Flip (tumble): A forward hip-over-head rotation from an upright position to a seated position on the ground, with the hands and/or feet landing first.

Twisting Tumbling: A tumbling skill involving hip over head rotation in which an athlete rotates around their body's "Vertical Axis".

Walkover: A non-aerial tumbling skill involving hip-over-head rotation in which a person rotates forward/backward (usually performed with the legs in a split position) with support from one or both hands.

Whip: A non-twisting, backward-traveling, aerial tumbling skill in which the athlete's feet rotate over their head and body, while the body remains in an arched position (not tucked and not in layout position). A "Whip" has the look of a back handspring without the hands contacting the ground.

X-Out: A tumbling skill or toss in which an athlete performs a flip while spreading the arms and legs into an "x" fashion during the rotation of the flip.

STUNTS/PYRAMIDS/TOSSES DEFINITIONS

Assisted-Flipping Stunt/ Braced Flipping Stunt: A stunt in which a top person performs a hip-over-head rotation while in direct physical contact with a base or top person when passing through the inverted position.

Ball – X: A body position (usually during a toss) where the top person goes from a tucked position to a straddle/x-position with the arms and legs or just the legs.

Braced Flip: A stunt in which a top person performs a hip-over-head rotation while in constant physical contact with another top person(s).

Chair: A prep level stunt in which the base(s) supports the ankle of the top person with one hand and underneath the seat of the top person with the other hand. The supported leg must be in a vertical position underneath the torso of the top person.

Coed Style Toss: A single base grabs the top person at the waist and tosses the top person from ground level.

Cradle: A dismount in which the top person is caught in a cradle position.

Cradle Position: Base(s) supporting a top person by placing arms wrapped under the back and under the legs of the top person. The top person must land in a "V"/pike/hollow body position (face up, legs straight and together) below prep level.

Cupie: A stunt where a top person is in an upright (standing) position and has both feet together in the hand(s) of the base(s). Also referred to as an "Awesome."

Downward Inversion: A stunt or pyramid in which an inverted person's center of gravity is moving towards the performing surface.

Drop: Dropping to the knee, thigh, seat, front, back or split position onto the performing surface from an airborne position or inverted position without first bearing most of the weight on the hands/feet which breaks the impact of the drop.

Extended Arm Level: The highest point of a base's arm(s) (not spotter's arms) when standing upright with the arm(s) fully extended over the head. Extended arms do not necessarily define an "extended stunt".

Extended Stunt: When the entire body of the top person is above the head of the base(s). Examples of "Extended Stunts": Extension, Extended Liberty, Extended Cupie Examples of stunts that are not considered "Extended Stunts": Chairs, torches, flat backs, arm-n-arms, straddle lifts, suspended rolls and leap frogs. (These are stunts where the base(s) arm(s) are extended overhead but are NOT considered "Extended Stunts" since the height of the body of the top person is similar to a shoulder/prep level stunt.)

Flat Back: A stunt in which the top person is lying horizontal, face-up, and is usually supported by two or more bases.

Flip (Stunting): A stunting skill that involves hip-over-head rotation without contact with the performing surface or base(s) as the body passes through the inverted position.

Flipping Toss: A toss where the top person rotates through an inverted position.

Flipping Stunt: A Stunt Release Move in which the top person passes through an inverted position without physical contact with a base, brace, or the performing surface. This does not include Release Moves that start inverted and rotate to non-inverted.

Free Release Move: A release move in which the top person becomes free of contact with all bases, bracers, or the performing surface.

Hand/Arm Connection (braced): The physical contact between two or more athletes using the hand(s)/arm(s). The shoulder is not considered a legal connection when hand/arm connection is required.

Hanging Pyramid: A pyramid in which one or more persons are suspended off the performing surface by one or more top persons. A "Hanging Pyramid" would be considered a 2 and ½ high pyramid due to the weight of the top person being borne at the second level.

Helicopter Toss: A stunt where a top person in a horizontal position is tossed to rotate around a vertical axis (like helicopter blades) before being caught by original bases. (Illegal move)

Initiation/Initiating: The beginning of a skill; the point from which it originates. The point of initiation for a building skill(s): stunt, pyramid, transition, release move, dismount, or toss is the bottom of the dip from which the skill originates.

Inversion/Inverted: When the athlete's shoulders are below her/his waist and at least one foot is above her/his head. **Jump:** An airborne position not involving hip-over-head rotation created by using one's own feet and lower body power to push off the performance surface.

Kick Double Full: Skill, typically from a toss, which involves a kick and a 720-degree twisting rotation. A quarter turn performed by the top person during the kick portion is customary and permitted to initiate the twists.

Kick Full: Skill, typically from a toss, which involves a kick and a 360-degree twisting rotation. A quarter turn performed by the top person during the kick portion is customary and permitted to initiate the twist.

Leap Frog: A stunt in which a top person is transitioned from one set of bases to another, or back to the original bases, by passing over the torso and through the extended arms of the base. The top person remains upright and stays in continuous contact with the base while transitioning.

Leg/Foot Connection: The physical contact between two or more athletes using the leg(s)/foot (feet). Any connection from the shin to the toe is considered a legal connection when leg/foot connection is allowed.

Load-In: A stunting position in which the top person has at least one foot in the base(s) hands. The base(s) hands are at waist level.

Log Roll/Barrel Roll: A release move, that is initiated at waist level, in which the top person's body rotates at least 360 degrees while remaining parallel to the performing surface. An "Assisted Log Roll" would be the same skill, with assistance from an additional base that maintains contact throughout the transition.

Multi-Based Stunt: A stunt having 2 or more bases not including the spotter.

Non-Inverted Position: A body position in which either of the conditions below are met. 1. The top person's shoulders are at or above their waist. 2. The top person's shoulders are below their waist and both feet are below their head.

Nugget: A body position in which an athlete is in a tucked position on their hands and knees on the performing surface. When an athlete in a nugget position is supporting a top person, they are considered a base of a waist level stunt.

Pancake: A downward inversion stunt in which both of the top person's legs/feet remain in the grip of a base(s) while performing a fold over/pike forward rotation to be caught on the top person's back.

Paper Dolls: Single-leg stunts bracing each other while in the single leg position. The stunts may or may not be extended.

Pike: Body bent forward at the hips with legs straight and together.

Platform Position: A single leg stunt where the top person's non-supported leg is held straight next to the supporting leg. Also known as a "dangle" or "target position".

Power Press: When bases bring the top person from an extended position, down to prep level or below, and then immediately re-extend the top person.

Prep (stunt): A multi base, two leg stunt in which the top person is being held at shoulder level by the bases in an upright position.

Prep-Level/Shoulder Level: The lowest connection between the base(s) and the top person is above waist level and below extended level. i.e. prep, shoulder level hitch, shoulder sit. A stunt may also be considered at Prep-Level if the arm(s) of the base(s) are extended overhead, but are NOT considered "Extended Stunts" since the height of the body of the top person is similar to a shoulder/prep level stunt. i.e. flatback, straddle lifts, chair, T-lift. A stunt is considered below Prep Level if at least one foot of the top person is at waist level, as determined by the height/positioning of the base. (Exception: chair, T-lift and shoulder sit are prep level stunts)

Prone Position: A face down, flat body position.

Release Move: When the top person becomes free of contact with all people on the performing surface; see "Free Release Move"

Rewind: A free-flipping release move from ground level used as an entrance skill into a stunt.
Show and Go: A transitional stunt in which a stunt passes through an extended level and returns to a non-extended stunt.

Shoulder Sit: A stunt in which a top person sits on the shoulder(s) of a base(s). This is considered a prep level stunt.

Shoulder Stand: A stunt in which an athlete stands on the shoulder(s) of a base(s).

Single-Based Stunt: A stunt using a single base for support.

Split Catch: A stunt with a top person who is in an upright position having knees forward. The base(s) is holding both inner thighs as the top person typically performs a high "V" motion, creating an "X" with the body.

Sponge Toss: A stunt similar to a basket toss in which the top person is tossed from the "Load In" position. The top person has both feet in the bases' hands prior to the toss.

Straight Cradle: A release move/dismount from a stunt to a cradle position where the top person keeps their body in a "Straight Ride" position -- no skill (i.e. turn, kick, twist, pretty girl, etc.) is performed.

Straight Ride: The body position of a top person performing a toss or dismount that doesn't involve any trick in the air. It is a straight line position that teaches the top to reach and to obtain maximum height on toss.

Suspended Roll: A stunt skill that involves hip over head rotation from the top person while connected with hand/wrist to hand/wrist of the base(s) that is on the performing surface. The base(s) will have their arms extended and will release the feet/legs during the rotation of the skill. The rotation of the top person is limited to either forward or backward.

T-Lift: A stunt in which a top person with arms in a t-motion is supported on either side by two bases that connects with each of the hands and under the arms of the top person. The top person remains in a non-inverted, vertical position while being supported in the stunt.

Tension Roll/Drop: A pyramid/stunt in which the base(s) and top(s) lean forward in unison until the top person(s) leaves the base(s) without assistance. Traditionally the top person(s) and/or base(s) perform a forward roll after becoming free from contact from each other.

Three Quarter (3/4) Front Flip (stunt): A forward hip-over-head rotation in which a top person is released from an upright position to a cradle position.

Tic-Tock: A stunt that is held in a static position on one leg, base(s) dip and release top person in an upward fashion, as the top person switches their weight to the other leg and lands in a static position on their opposite leg.

Toe/Leg Pitch: A single or multi-based stunt in which the base(s) toss upward traditionally using a single foot or leg of the top person to increase the top person's height.

Twisting Tosses: Twisting is cumulative. All twisting up to 1 1/4 is considered 1 skill, exceeding 1 1/4 up to 2 1/4 is two skills. ie. A 1/2 twist, X, 1/2 twist is considered 2 skills: 1 full twist and 1 additional skill.

Toss: An airborne stunt where base(s) execute a throwing motion initiated from waist level to increase the height of the top person. The top person becomes free from all contact of bases, bracers and/or other top persons. The top person is free from performing surface when toss is initiated (ex: basket toss or sponge toss). Note: Toss to hands, toss to extended stunts and toss chair are NOT included in this category. (See Release Moves).

Tower Pyramid: A stunt on top of a waist level stunt.

Transitional Pyramid: A top person moving from one position to another in a pyramid. The transition may involve changing bases provided at least one athlete at prep level or below maintains constant contact with the top person.

Transitional Stunt: Top person or top persons moving from one stunt position to another thereby changing the configuration of the beginning stunt. Each point of initiation is used in determining the beginning of a transition. The end of a transition is defined as a new point of initiation, a stop of movement, and/or the top person making contact with the performance surface.

Traveling Toss: A toss which intentionally requires the bases or catchers to travel in a certain direction to catch the top person. (This does not include a quarter or half turn by the bases in tosses such as a "Kick Full").

Tuck Position: A position in which the body is bent at the waist/hips with the knees drawn into the torso.

Twisting Stunt: Any twisting transition involving a top person and a base(s). The degree of twist is generally determined by the total continuous rotation(s) of the top person's hips in relation to the performance surface. Twisting will be measured by using both the "Vertical Axis" (head-to-toe) and "Horizontal Axis" (through belly button in a non-upright position). Simultaneous rotation on the Vertical and Horizontal axes should be considered separately, not cumulatively, when determining the degree of twist. A dip by the bases and/or change in direction of the twisting rotation, starts a new transition.

Two – High Pyramid: A pyramid in which all top persons are primarily supported by a base(s) who is in direct weight-bearing contact with the performing surface. Any time a top person is released from their base(s) in a "Pyramid Release Move", regardless of the height of the release, this top person would be considered "passing above two persons high". "Passing above two persons high" does not relate to the actual height of the top person but to the number of layers to which they are connected.

Two and One Half (2-1/2) – High Pyramid: A pyramid in which the top person(s) has weight bearing support (not braced) by at least one other top person and is free of contact from the base(s). Pyramid height for a "Two and One Half High Pyramid" is measured by body lengths as follows: chairs, thigh stands and shoulder straddles are 1½ body lengths; shoulder stands are 2 body lengths; extended stunts (i.e. extension, liberty, etc.) are 2½ body lengths. "Above Two and One Half (2 1/2) High Pyramid" is a partially/fully upright prep level Middle Layer holding a fully upright prep level stunt. Exception: 2 1/2 high chairs are considered 2 1/2 high pyramids.

Upright: A body position of a top person in which the athlete is in a standing position on at least one foot while being supported by a base(s).

V-Sit: A top person's body position when sitting in a stunt with straight legs parallel to the performing surface in a "V" position.

X-Out: A tumbling skill or toss in which an athlete performs a flip while spreading the arms and legs into an "x" fashion during the rotation of the flip.

PRIMARY - DIFFICULTY SCALE

	TWISTING	INVERSIONS <i>(NOT RELEASED)</i>	RELEASE
INTERMEDIATE	Full up to prep level or below to 2 feet or platform or lib	Inverted to prep level 2 feet platform or lib	Ball up to prep level 2 feet, platform or lib
	Prep level full twist to prep level 2 feet, platform or lib	Downward inversion at waist level	Switch up to prep level lib
	1/2 twist to extension		Tic- tock from waist level to lib at prep level
ELITE	Full up to prep level body position	Inverted to extended 2 feet, platform or lib	Ball up to prep level body position
	Prep level full twist to prep level body position	Inverted to body position at prep level	Switch up to prep level to body position
		Inversion with a twist	Tic- tock from waist level to prep body position

	OTHER STUNTS	DISMOUNTS	TOSSES
INTERMEDIATE	Extended body position	Cradle or 1/4 twist from extended body position	Single straight tricks
	Unassisted walk in	Single skill cradle from 2 leg stunt	
	Full twist from prep to prone	Full twist from prep	
ELITE	Unassisted toss to hands	Full twist from extension (2 legs)	Full twist

HIGH SCHOOL - DIFFICULTY SCALE

	TWISTING	INVERSIONS	RELEASE
INTERMEDIATE	1 1/2 Twisting transition to prep level 2 legs, platform or lib.	Released inversion from prep level or below to prep level or below	Helicopter release moves
	Full up to extended 2 leg stunt	Downward inversion from prep level	Ball up from waist level to extended 2 leg, lib or platform
	¾ Twisting rotation to extended 2 leg, lib or platform		Switch up to extended 1 leg stunt
			High to low tic-tock(lib to lib)
			Tic-tock from prep to prep(lib to body position)

ELITE	Full up to extended 2 leg stunt	Extended inverted stunt (handstand)	High to low tic-tock (body position to body position)
	1 1/5 twisting transitions to prep level body position	Released inversion from below prep level to extension	Ball up from waist level to extended body position
	Extended full twisting transition to extended 2 leg, lib or platform		

	OTHER STUNTS	DISMOUNTS	TOSSES
INTERMEDIATE	Unassisted toss to hands	Two leg pancake dismount	Two trick tosses without a twist. e.g. Hitch kick ,pike. X
	Unassisted walk in to extension	Double down from prep level to 2 leg stunt	
	Full twisting tic-tock to prep level lib	Full down from extended platform or lib	
	Full twisting switch up to prep level lib		

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ELITE	Unassisted toss to post	Double down from Extended 2 leg stunt	Two trick tosses with at least 1 trick being a twist eg. Kick full, double full, full up toe touch.
	Full twisting tic-tock to prep level body position	Kick full twisting dismount	
	Full twisting switch up to prep level body position	1 1/4 dismount from extended body position	
	Full twisting inversion to extended stunt (no release)		

TERTIARY - DIFFICULTY SCALE

	TWISTING	RELEASE	INVERSIONS
INTERMEDIATE	Multibase full up to extended lib or body position	1/2 turn switch up to extended lib	Downward inversion from extended stunt
		Multibase high to high tic- tock(lib to lib)	Free flipping from ground to cradle
		Low to high tic-tock	Multibase released inversion to extended 2 leg, lib or platform
ADVANCED	1/2 up to extended 2 leg lib or platform(assisted)	1/2 turn switch up to extended body position	Multibase released inversion to extended body position
	Unassisted full up from prep to extension	Multibase high to high tic- tock(lib to body position)	Unassisted released inversion to extended 2 leg, lib or platform
		Unassisted high to high tic- tock(lib to lib)	Free flipping from ground to prep(assisted) e.g. multibase or assisted rewind to prep
		Multibase full twisting ball up to extended 2 leg lib or platform	

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ELITE	Double up to extended 2 leg stunt(assisted)	Full turn switch up to extended lib	Unassisted released inversion to extended body position
	1 1/2 up to extended body position(assisted)	Multibase high to high tic-tock(body position to body position)	Multibase free flipping from ground to extension e.g. multibase or assisted rewind to post
	Unassisted full up from ground to extension	Unassisted high to high tic-tock(lib to body position)	
		Unassisted full twisting ball up to extended 2 leg lib or platform	
		Ball up to extended 2 leg lib or platform	
		Multibase full twisting ball up to extended body position	
SUPER ELITE	Double up to extended lib or body position(assisted)	Full turn switch up to extended body position(multibase)	Unassisted released inversion to one arm stunt e.g. handstand pop to awesome
	Unassisted 1 1/2 up to double up	Unassisted high to high tic-tock(body position to body position)	Unassisted free flipping from ground to extension
		Unassisted full twisting ball up to extended body position	

	OTHER STUNTS	DISMOUNTS	TOSSES
INTERMEDIATE	1 1/2 twists to prone 1/4 to 3/4 twisting tic-tock(low to high) (assisted)	Free flip from prep or below to cradle	Back tuck
	Multibase backhand-spring up to extended stunt		Front pike
ADVANCED	Full twisting tic-tock (low to high)(lib to lib) (multibase)	Double down from extended 1 leg stunt	X out
	Unassisted toss with 1/4 to 3/4 twist to extended stunt	Arabian dismount from prep level or below	Front pike full
	Multibase backhand-spring 1/2 twists to extended stunt		Back pike
			Kick double, Full kick full

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ELITE	Unassisted toss to 1 arm stunt	Kick double twisting dismount	Front pike double full
	Full twisting tic-tock(high to high)(assisted)	Free flip with full twisting from prep level or below to cradle	Back pike open full
	Full twisting tic-tock (low to high) (lib to body position) (assisted)		Kick full kick full, Kick triple
	Multibase front hand-spring 3/4 up to extended stunt		Layout full
	Unassisted full twist toss to extended stunt		Arabian 1/2
	Multibase back hand-spring full up to extended stunt		
	Unassisted backhand-spring up to extended stunt		
SUPER ELITE	Unassisted front hand-spring with 3/4 twist to extended stunt		Back pike open double full
	Unassisted 1 1/2 to 2 twist toss to extended stunt		Layout double full
	Unassisted backhand-spring full up to extended stunt		Arabian 1 1/2
	Any skill listed as an ELITE skill under OTHER STUNT, RELEASE, IN-VERSIONS or TWISTING to extended one arm stunt		Pike split full
			X out full