



New Judging System

FreeStyle

Handbook for Coaches and Judges

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V 1.0– 01 Feb 2022

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Introduction

History

The actual Judging system was created to support the development of Baton Twirling in the first period of the WBTF existence.

The first publication of the Official Judge's Manual was done in 1995; after that a lot of changes were made, to adapt to the increasing demand of the technical evolution of Baton Twirling.

The primary objective was to educate and train our judges by providing a more objective approach in analytical scoring of each athlete.

The Technical Committee and Judges Committee worked diligently on the continuous development of the manual, and as of 2020 the 8th edition has been published.

Why a new judging system?

As we move into an age that is vital for Baton Twirling, we find ourselves reaching the sports goal of becoming an Olympic recognized sport. As it has been said, under GAISF, we are required to change our judging system from the 10.0 scale into a more objective system in order to eliminate the subjectivity.

Always looking for a judgment system that is as objective as possible, which respects the various schools, Countries of origin and Federations which responds to the request of the highest sports bodies, we have evaluated the judgment systems of various sports, also based on the studies previously made. (WBTF Code of Points).

The system of judging that seems most compatible with our sport is the figure skating International judging system. The ISU (International Skating Union) did the same change after the 2002 Olympic Game in Salt Lake City, where a big scandal took place. The past President of ISU decided to do away with skating's long time 6.0 judging system. After two years of studies, the new judging system was ready to be used in all competitions

From here we started with our study and results are presented in this manual.

Note, we have selected only the compatible parts that are applicable to our sport.

The initial study refers to an individual FreeStyle program.

The Executive Technical Committee identified the major aims of the new system:

- Judging system is a major communication tool for judges, coaches, athletes and audience
- Transparency
- Clear, objectives and rules available for everyone
- Judging responsibility split in panels
- Clarity in required technical elements

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- Clarity in scores captions
- Element name and its Base Value
- Element execution (Grade of Execution)
- 5 Components score for Artistic Expression
- (Clear guideline + Examples for each component)
- It must be modular based on the results we want to achieve from our sport
- Must recognize and enhance the two parts: technical and artistic

Using this system the organization will change:

- Coaches must be more selective on the skills and elements placed within the program;
- Judges have more precise tools to analyze the performance.

Coaches must present a fiche in which they declare what Aerials and Rolls they choose. With this process they can also calculate the final score of his/her athlete's performance executed with correct technique.

From the point of view of the judges, we split the responsibilities:

- A Technical Panel – the Technical Specialists: will recognize the element and evaluate from the Base Value;
- A Judging panel (three or more judges) – the Execution Judges - will judge the Technical Merit, using the Grade of Execution (GOE) of Aerials and Rolls;
- A Judging panel (three or more judges) – the Components Judges - will judge the Program Components, that represent the Artistic expression of the Freestyle.

It is also important to note that is not the judge's responsibility to determine ranking, because the final score is a combination of a multiple captions.

Will we have ties with the new method? The answer is YES but this is correct because the score will be assigned to each athlete to acknowledge his/her proficiency achievement and not to rank him/her. Through the score the athlete and the coach will know exactly what they have to work on to move to a higher level.

Individual FREESTYLE Description

The INDIVIDUAL FREESTYLE event is the interpretive performance of an athlete to music of the athlete's choice, encompassing the 3 twirl modes, all embedded in a program that displays the highest level of achieved technical and artistic skills of the athlete.

Event Focus

1. Content:

The Individual Freestyle program is the ultimate display of an athlete's technical achievements encased in an artistic program that interprets the chosen music with the Modes of Aerials, Rolls, Contact Material.

The program should be balanced appropriately within various musical dynamics of the chosen music. Musicality/Interpretation is a must in order to receive maximum credit for the modes as the musical component distinguishes this event from all others.

The program will be meticulously and logically choreographed with appealing staging, floor coverage and paced events that create a range of dynamic "highs and lows" and theatrics.

2. Execution:

The skills presented in the individual freestyle event should be seamless in connection and demonstrate a priority of proper body and baton technique, all with a musical sense and artistic approach. "Token" moves/sections with little to no regard for the music will receive little to no credit for it is the "layering" of the technical moves WITH the artistry that yields the greatest amount of value.

Technical skills within the Modes are derived from quality and proper training/technique of baton and body. The simultaneous blending of baton and body is a priority.

Total control and maintenance of technical and artistic skills gives the athlete a professional "look" that transcends from Athleticism to Art.

New judging system fundamentals

The Individual Freestyle event score is the sum of two sub-scores:

- Technical score
- Program Components scores

The Technical Score

Introduction

The technical score (TS) of a freestyle is the average between the Technical score of the five (5) required Aerials and Technical score of the two (2) required Rolls Series.

$$\text{FS TS} = (\text{Aerials TS} + \text{Rolls TS}) / 2$$

The 7 required elements are

5 Aerials

- 1) 1 travelling complex
- 2) 1 stationary complex
- 3) 1 pure spins
- 4) 2 Free

Both vertical and horizontal releases must be presented.

If a horizontal release will not be declared the last declared aerial will not be considered valid and its base value (refer to the end of this paragraph for definition) will be set to zero.

If horizontal releases will be declared by the coach but none of them will be executed by the athlete the base value of the first aerial with a declared horizontal release will be set to zero.

Standard catches and releases can be repeated on the five aerials.

The same non-standard catches or releases on a specific pattern can be presented only once. Presenting the same type of non-standard catch or release using a different pattern will be allowed.

In case the same non-standard catch or release will be repeated (in the same pattern) it will be considered only the first time for the bonus.

The same body move can be presented under a maximum of 2 aerials except spins and chaîné turns which are free.

If the same body move (except spins and chaîné turns) is presented under more than 2 aerials all the aerials exceeding the first two where the element is declared will not be considered as valid and their base values (refer to the end of this paragraph for definition) will be set to zero.

Please refers to the next paragraph "Examples of required elements" for some examples of these rules.

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The order of presentation of the required aerials is free. The athlete will execute the aerials during the freestyle routine following the same order they are declared on the fiche by the coach.

2 Rolls series

- 1) One series of Vertical Rolls
- 2) One series of Horizontal Rolls

The order of presentation of the two rolls series is free.

The contact material will be evaluated in the Program Components.

The value of the contact material depends on too many factors that cannot be coded.

If choreographic aerials or isolated rolls are presented in the routine they will be scored only in the program components.

Choreographic aerials and isolated rolls are in the program to contribute to the artistry and musicality. They are an example of what can be used in the transition between required elements. A choreographic aerial has a maximum of one body move.

Extra aerials not part of the required elements and which are not choreographic will be penalized in the Program Components Score.

Examples of required elements

Example N°1:

Following combinations of aerials WILL BE allowed

1. Vertical toss 3 illusion
2. Horizontal toss 2 illusion

Example N°2:

Following combinations of aerials WILL BE allowed

1. Vertical toss 3 illusion
2. Horizontal toss 3 illusion

Example N°3:

Following combinations of aerials WILL NOT BE allowed

1. Vertical toss 3 illusion (stationary complex) **Allowed**
2. Horizontal toss 2 illusion (free) **Allowed**
3. Vertical toss 1 spin + 2 illusion (free) **Not Allowed because the illusion is presented for the third time**

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Example N° 4

1. Vertical toss gran jeté + 2 cartwheel (travelling complex) **Allowed**
2. Vertical toss + 1 spin + 2 illusion + 1 spin (stationary complex) **Allowed**
3. Vertical toss + 2 spin + Attitude + 1 spin (Free) **Allowed**
4. Horizontal Toss + 3 spin (pure spins) **Allowed**
5. Horizontal toss + tour chaîné + 1 cartwheel (Free) **Allowed**

Example N° 5

1. Vertical toss gran jeté + 2 cartwheel (travelling complex) **Allowed**
2. Vertical toss + 2 illusion (stationary complex) **Allowed**
3. Vertical toss + illusion + cartwheel (Free) **Allowed**
4. Horizontal Toss + 3 spin (pure spins) **Allowed**
5. Horizontal toss + side aerial + cartwheel (Free) **Not Allowed cartwheel is declared for the third time**

Example N° 6

1. Vertical toss gran jeté + 2 cartwheels (travelling complex) **Allowed**
2. Vertical toss + 2 illusion (stationary complex) **Allowed**
3. Vertical toss + 1 spin + 2 illusion (Free) **Allowed**
4. Horizontal Toss + 3 spin (pure spins) **Allowed**
5. Horizontal toss + 2 walkovers (Free) **Allowed**

Example N° 7

1. Vertical toss gran jeté + 2 walkovers (travelling complex) **Allowed**
2. Vertical toss + 2 illusion (stationary complex) **Allowed**
3. Vertical toss + illusion + cartwheel + illusion (Free) **Allowed**
4. Horizontal Toss + 2 spin (pure spins) **Allowed**
5. Horizontal toss + illusion + walkover (Free) **Not Allowed because the illusion is presented for the third time**

Example N° 8

1. Vertical RH standard release gran jeté + 2 cartwheels + catch RH back hand illusion (travelling complex) **Allowed**
2. Vertical LH open release + 2 illusion + standard RH catch (stationary complex) **Allowed**
3. Vertical toss + 2 spin + 1 illusion + catch RH back catch illusion **This catch will be set to zero because it is the same catch on same pattern as toss number 1.**
4. Horizontal Toss + 2 spin (pure spins) + catch RH back catch illusion **Allowed – This catch value will be kept because it is the same catch as toss number 1 but on a different pattern, so it is allowed**
5. Horizontal toss + tour chaîné + 2 walkovers (Free) + standard RH Catch **Allowed**

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The technical score of Aerials is the average of the Technical scores of the five required aerials.

$$\text{Aerials TS} = (\text{Aerial1 TS} + \text{Aerial2 TS} + \text{Aerial3 TS} + \text{Aerial4 TS} + \text{Aerial5 TS}) / 5$$

The technical score of one Aerial is the sum of the Base Value of the aerial (WHAT) plus its Grade of Execution (GOE) score (HOW) and the penalty for drop (if any).

$$\text{Aerial TS} = \text{Aerial BV} + \text{Aerial GOE} - \text{Aerial Drop penalty}$$

The technical score for Rolls is the average of the Technical scores of the two required rolls series.

$$\text{Rolls TS} = (\text{Vertical rolls series TS} + \text{Horizontal rolls series TS}) / 2$$

The technical score of a rolls series is the sum of the Base Value of the roll series (WHAT) plus its Grade of Execution (GOE) score (HOW) and the penalty for drops (if any).

$$\text{Roll series TS} = \text{Roll series BV} + \text{Rolls series GOE} - \text{Roll series drop penalty}$$

Aerials Base value (the WHAT)

An Aerial is a projection of the baton to the air, with more than one revolution, that is composed by the following elements:

$$\text{Aerial} = \text{Release} + \text{Movement1} + \dots + \text{Movement(N)} + \text{Catch}$$

Each of the 5 required Aerials will be assigned a Base Value (BV).

The Base Value of an Aerial is the Sum of the Base Value assigned to each of the elements that make up the aerial

$$\text{Aerial BV} = \text{Release BV} + \text{Movement1 BV} + \dots + \text{Movement(N) BV} + \text{Catch BV}$$

The Base Value of Releases, Body Moves presented under the toss and catches are defined in Tables in Appendix A, B and D.

Releases Base Value

Releases are classified in two Major Families:

- Vertical
- Horizontal

Releases are then grouped based on the complexity in six groups and each group has a Base Value assigned:

Aerials Releases	Base Value
Standard	0.0
Group A	0.2
Group B	0.4
Group C	0.6
Group D	0.8
Group E	1.0

Please refer to Appendix A for the complete overview of the Release Chart.

Body Movements Base Value

Body Movements are classified in the following families:

- Spins
- Stationary Dance
- Stationary Gymnastics
- Travelling Complex
 - Basic Travelling
 - Spin Travelling
 - Floor
 - Jumps
 - Acrobatics
- Mixed Complex: Travelling, Stationary Complex

For each family movements are then assigned to a group and Base Value is determined by its level of complexity.

The group and Base Values defined for Body Movements are:

Body Moves	Base Value			
Group A	1.0	1.5		
Group B	2.0	2.5	3.0	
Group C	3.5	4.0	4.5	5.0
Group D	5.5	6.0	6.5	

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In addition to the above groups a “Foundation” category has been created. Body moves that belongs to Foundation category are considered Base Movements and have no Base Value assigned.

Please refers to Appendix B for the complete overview of the Body Movement Chart and Appendix C for the description of Focal points of each Body element.

Movements are also classified in the following two major families:

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), arabesque, attitude, grand battement, sauté, basque, tour jeté, cabriole. Minor body moves can become major body moves when executed with a high degree of amplitude or extension.

Minor body Move

A move that does not require significant control, flexibility, strength, amplitude or extension. Additionally, will not require horizontal or vertical re-orientation to the baton (no body rotations, turns or maneuvering the body upside down (illusions, bows, etc.)

These moves will be approximately two counts in duration. This classification includes moves: hop, skip, chassé, piqué, step-step, sauté, coupé.

A minor body move will often, be preparations or follow through movements.

Catches Base Value

Catches are classified in two Major Families:

- Vertical
- Horizontal

Catches are then grouped based on the level complexity in six groups and each group has a Base Value assigned. The Base Value of the group is different between Vertical and Horizontal Catches.

Aerial catches	Vertical Base Value	Horizontal Base Value
Standard	0.0	0.0
Group A	0.2	0.4
Group B	0.4	0.6
Group C	0.6	0.8
Group D	0.8	1.0
Group E	1.0	1.2

Please refers to Appendix D for the complete overview of the Catches Chart

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Examples - How to determine the Base Value of an Aerial

The Base Value of an Aerial is the Sum of the Base Value assigned to each of the elements that make up the Aerial

$$\text{Aerial BV} = \text{Release BV} + \text{Movement1 BV} + \dots + \text{Movement(N) BV} + \text{Catch BV}$$

Example N°1

Aerial = LH Thumb Flip V + Cartwheel + Cartwheel + LH Back Catch

	Release	Movement1	Movement2	Catch	Aerial Base Value
Element	LH thumb flip V	Cartwheel	Cartwheel	LH Back Catch	
Base Value	0.2	2.5	2.5	0.2	5.4

Example N°2

Aerial = Inside Illusion V + Illusion + Illusion + Slap Catch

	Release	Movement1	Movement2	Catch	Aerial Base Value
Element	Inside Illusion V	Illusion	Illusion	Slap Catch	
Base Value	1.0	2.5	2.5	0.8	6.8

Example N°3

Aerial = Right Hand H + Spin + Spin + Spin + LH Back Catch

	Release	Movement1	Movement2	Movement3	Catch	Aerial Base Value
Element	Right Hand H	Spin	Spin	Spin	LH Back Catch	
Base Value	0.2	1.0	1.0	1.0	0.4	3.6

Rolls Series Base Value (the WHAT)

In the Technical Score of Freestyle Two (2) Rolls Series will be evaluated

- One series of Vertical rolls
- One series of Horizontal rolls

The two Rolls series can be connected.

Vertical and Horizontal Rolls have been classified in the roll Chart.

Please refer to Appendix E for the complete overview of the Roll Chart.

The following Sub-Families have been defined in the roll chart:

- Hand/Wrist Rolls
- Arm/Shoulder Rolls
- Elbow Rolls

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- Neck/Shoulder
- Pops/Air
- Novelty

Rolls are classified in the Roll Chart in 5 groups (A, B, C, D, E) with an increasing level of demand. In addition to the five groups a “Foundation” category has been created. Rolls that belong to Foundation category are considered Base Rolls and will not provide any value to the series.

A Roll Series is defined as:

Entrance + Roll Combination + Exit

The required series in the Freestyle will have a Base Value assigned.

The Base value (BV) of a Roll series is the Sum of the Base Value of the roll combination and any entrance and/or exit to the combination

Rolls series BV = Entrance BV + Rolls Combination BV + Exit BV

In the Technical Score the New Judging System (NJS) focus is directed to the quality of the rolls Series.

Rolls completely executed with the hands for lack of ability are NOT recognized.

Rolls Combination Base value

A Roll combination is the connection of rolls defined in the Rolls Chart.

The required series must be Complex and Composed of a high number of Roll Types. There is not a limit to the number of Rolls that can be included into the Roll Combination.

To determine the Base Value of the Roll Series, a Minimum number and Type of roll must be included in the series, as defined in the tables below. It is important to note that the table provides only the Minimum number and Type of rolls to determine the Base Value and it is not intended to define a limit to the number and types of rolls that can be included in the Rolls Combination.

For the Vertical Rolls Combination the following rule applies

VERTICAL ROLLS COMBINATION VALUES				
BASE VALUE	N° OF ROLLS	GROUP	N° OF ROLLS	GROUP
1.0	2	A		
2.0	3	A		
3.0	2	A	1	B
3.5	1	A	2	B
4.0	3	B		
5.0	2	B	1	C
5.5	1	B	2	C
6.0	3	C		
7.0	2	C	1	D
7.5	1	C	2	D
8.0	3	D		
9.0	2	D	1	E
9.5	1	D	2	E
10.0	3	E		

For the Horizontal Rolls Combination the following rule applies

HORIZONTAL ROLLS COMBINATION VALUES				
BASIC VALUE	N° OF ROLLS	GROUP	N° OF ROLLS	GROUP
1.0	1	A		
2.0	2	A		
3.0	1	A	1	B
4.0	2	B		
5.0	1	B	1	C
6.0	2	C		
7.0	1	C	1	D
8.0	2	D		
9.0	1	D	1	E
9.5	2	E		
10.0	3	E		

For example, in order to be awarded a Base Value of 3.0 for a Vertical Roll combination, 2 rolls from the Group A of the Rolls Chart and 1 roll from the Group B must be included in the combination at minimum.

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In order to be awarded a Base Value of 9.0 for a Horizontal Roll Combination, 1 roll from Group D and 1 from Group E must be included in the combination at minimum.

Rolls included into the combination to determine its Base Value must all be different. Furthermore, the same roll and its development cannot be used to file the request.

Example N° 1

V.NS.6.A (1 forward back neck roll) – V.NS.6 B (2 or more forward back neck roll) **Are not allowed in the same roll combination as declared rolls to get the base value recognized**

Example N° 2

V.EL.6.A (ladder 3-5 alternating elbows) – V.EL.6.B (continuous ladders 6 alternating elbows or more) **Are not allowed in the same roll combination as declared rolls to get the base value recognized**

For the launch of the New Judging System no other combination of rolls will be able to define the Base Value for a roll combination. WBTF reserves the possibility to add updated combinations.

Rolls required to get the Base Value should be directly connected or can be connected via other "Free Rolls".

Intentional stop designed by the choreographer to make the roll combination artistically more interesting are tolerated only if the baton is not grabbed with the hands by the athlete. There is NO Limit to the numbers of rolls which could be connected in a Rolls Combination.

The "Extra Rolls" presented in the program outside the Required Rolls series will be evaluated in the Components.

In case the athlete will not present 1 of the rolls required to get recognized the Base Value of the rolls combination the Base Value will be lowered by 2.0.

In case the athlete will not present 2 or more of the rolls required to get recognized the Base Value of the rolls combination the Base Value of the roll combination will be set to 0.

Example N°1

Declared Vertical Rolls Combination Base Value = 6.0 (3 vertical rolls that belong to group C)

The athlete presents only a roll combination with 2 vertical rolls that belong to group C.

Confirmed Vertical Rolls Combination Base Value = 4.0

Example N°2

Declared Vertical Rolls Combination Base Value = 6.0 (3 vertical rolls that belong to group C)

The athlete presents only a roll combination with 1 vertical rolls that belongs to group C.

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Confirmed Vertical Rolls Combination Base Value = 0

Rolls Entrance Base Value

A Rolls entrance is how the Roll Combination is started.

Rolls entrance have been classified in 3 Groups:

- Dead stick
- Entrance of Combination with contact flip, wraps or body work
- Entrance of Combination from an aerial

Due to the variety of possible Roll entrances, it is not possible to describe them on the Chart. A Video Gallery of examples of Roll Entrances classified by the 3 Groups defined above has been created as a reference for Coaches and Judges.

The Intricacy and Musicality of the entrance will be evaluated in the Components Score.

For each Group of Entrance a Base Value has been defined. Values are equal for vertical and horizontal entrances.

Type of Roll Entrance	Base Value
Dead stick	0.0
Entrance of combination with contact flip, wraps or body work	0.2
Entrance of combination from an aerial	0.4

Rolls Exit Base Value

A Roll Exit is how the Roll Combination is ended.

Roll Exits have been classified in 2 Groups:

- Exits of combination with a Major Body Move
- Exits of combination with a Non-Standard catch

Due to the variety of possible Roll exits, it is not possible to describe them on the Chart. A Video Gallery of examples of Roll Exit classified by 2 Groups defined above has been created as a reference for Coaches and Judges.

The Intricacy and Musicality of the Exit will be evaluated in the Components Score.

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For each Group of Exits a Base Value has been defined. Values are equal for Vertical and Horizontal exits.

Type of Roll Exit	Base Value
Exit of combination with a major body move (M.B.M)	0.2
Exit of combination with a non standard catch (N.ST.C)	0.2

In case the selected Exit presents both characteristics (Major Body Move and Non-Standard Catch) the two Base Value will be summed up (0.2 + 0.2) will result in a maximum Base Value of 0.4.

Examples N° 1

- Roll Exit = Pop + Illusion + Standard Catch
- Base Value of the Roll Exit= 0.2

Example N° 2

- Roll Exit = Pop + Illusion + Backhand Catch
- Base Value of the Roll Exit = 0.4

Example N° 3

- Roll Exit = Pop + Illusion + Catch in Illusion
- Base Value of the Roll Exit = 0.4

Examples - How to determine the Base Value of a Rolls Series

The Base value (BV) of a Roll series is the Sum of the Base Value of the roll combination and any entrance and/or exit to the combination

$$\text{Rolls series BV} = \text{Entrance BV} + \text{Rolls Combination BV} + \text{Exit BV}$$

Example N°1 – Vertical Rolls series

The Athlete will present a vertical series composed by 2 Fwd Fishtail (V.HW.6) + 2 FORW. FUJIMI (V.EL.16.B) + 1 Rev Fishtail (V.HW.6.B) + 1 ANGEL ROLL LIFT OFF (V.AS.4.C).

The rolls that give values to the rolls combination are only the following one, the others don't need to be declared.

	Roll Entrance	Required Rolls	Required rolls	Required Rolls	Roll Exit	Roll Base Value

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Element		V.EL.16.B 1 FORW. FUJIMI	V.HW.6.B 1 Rev Fishtail	V.AS.4.C 1 ANGEL ROLL LIFT OFF		
Base Value	0	5.0			0	5.0

Example N°2 – Vertical Rolls series

The Athlete will present a vertical series composed by an entrance with contact flip + 2 Fwd Fishtail (V.HW.6) + 2 FORW. FUJIMI (V.EL.16.B) + 1 Rev Fishtail (V.HW.6.B) + 1 ANGEL ROLL LIFT OFF (V.AS.4.C) + exit with major body move and non standard catch.

The rolls that give values to the rolls combination are only the following one, the others don't need to be declared.

	Roll Entrance	Required Rolls	Required rolls	Required Rolls	Roll Exit	Roll Base Value
Element	CONTACT FLIP	V.EL.16.B 1 FORW. FUJIMI	V.HW.6.B 1 Rev Fishtail	V.AS.4.C 1 ANGEL ROLL LIFT OFF	M.B.M + N ST. C.	
Base Value	0.2	5.0			0.4	5.6

Example N°3 – Horizontal Rolls series

The Athlete will present an horizontal series composed by Two (2) or More Fwd Back Neck Rolls (H.NS.5.B) + Singer Roll (Monster Roll) w/2 or More Arm Rolls (H.NS.11.E) + One (1) Rev Singer Roll (Monster Roll) L and R Arms (H.NS.13.E) + Continuous Ladder Pops Turning, Alternating elbows (H.PO.2.E)

The rolls that give values to the rolls combination are only the following one, the others don't need to be declared.

	Roll Entrance	Required Rolls	Required rolls	Required Rolls	Roll Exit	Roll Base Value
Element		H.NS.11.E Singer Roll (Monster Roll) w/2 or More Arm Rolls	H.NS.13.E One (1) Rev Singer Roll (Monster Roll) L and R Arms	H.PO.2.E Continuous Ladder Pops Turning, Alternating elbows		
Base Value		10.0				10.0

Example N°4 – Horizontal Rolls series

The Athlete will present an horizontal series composed by an entrance with wrap + Two (2) or More Fwd Back Neck Rolls (H.NS.5.B) + Singer Roll (Monster Roll) w/2 or More Arm Rolls

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(H.NS.11.E) + One (1) Rev Singer Roll (Monster Roll) L and R Arms (H.NS.13.E) + Continuous Ladder Pops Turning, Alternating elbows (H.PO.2.E) + Exit with major body move and non standard catch

The rolls that give values to the rolls combination are only the following one, the others don't need to be declared.

	Roll Entrance	Required Rolls	Required rolls	Required Rolls	Roll Exit	Roll Base Value
Element	Wrap	H.NS.11.E Singer Roll (Monster Roll) w/2 or More Arm Rolls	H.NS.13.E One (1) Rev Singer Roll (Monster Roll) L and R Arms	H.PO.2.E Continuous Ladder Pops Turning, Alternating elbows	M.B.M + N ST. C.	
Base Value	0.2	10.0			0.4	10.6

Process to update the Official Charts

The following Charts will have a validity of 4 years:

- Releases Chart
- Body Movement Chart
- Catches Chart
- Rolls Chart
- Rolls Entrance and Exit Chart
- Contact Material Chart

During the 4 year it will be possible to submit to the WBTF ETC requests for changes of the above charts. Approved changes will be communicated by the end of January of the 4th year of validity.

Requests for changes can include the introduction of new elements or changes of videos that represent already included elements.

Video submitted to support the request for change must follow these standards:

- plain background, without any visual distractions
- quiet space, without any background noise
- neatly groomed athlete, male or female, dressed in plain black

Grade of Execution - GOE (the HOW)

Introduction

For each of the 7 required elements the “Grade of Execution” will be evaluated. The GOE represents how the element has been performed by the athlete.

The “Grade of Execution” (GOE) allows the element to increase in value when done well or decrease in value when done poorly.

GOE marks from a **-5** to a **+5** with **0** being the Base Value Score.

Each GOE mark given has a specific value of points assigned to it.

Those points are the result of applying the GOE marks value as a decimal percentage to the element Base Value.

$$\text{GOE Value} = \text{Element Base Value} * \text{GOE Mark} * 0.1$$

When the judge gives a Negative or Positive GOE mark (-5 to +5), the given value for that GOE is then added or subtracted from the Base Value

In the following table you can find an example of GOE Values: for the sake of simplicity Base Value are represented only with whole numbers. The same formula applies to decimal base values.

GOE Mark	-5	-4	-3	-2	-1	Base Value	1	2	3	4	5
GOE Value Formula	$-BV*0.5$	$-BV*0.4$	$-BV*0.3$	$-BV*0.2$	$-BV*0.1$	BV	$+BV*0.1$	$+BV*0.2$	$+BV*0.3$	$+BV*0.4$	$+BV*0.5$
GOE Values	-0,5	-0,4	-0,3	-0,2	-0,1	1	0,1	0,2	0,3	0,4	0,5
	-1	-0,8	-0,6	-0,4	-0,2	2	0,2	0,4	0,6	0,8	1
	-1,5	-1,2	-0,9	-0,6	-0,3	3	0,3	0,6	0,9	1,2	1,5
	-2	-1,6	-1,2	-0,8	-0,4	4	0,4	0,8	1,2	1,6	2
	-2,5	-2	-1,5	-1	-0,5	5	0,5	1	1,5	2	2,5
	-3	-2,4	-1,8	-1,2	-0,6	6	0,6	1,2	1,8	2,4	3
	-3,5	-2,8	-2,1	-1,4	-0,7	7	0,7	1,4	2,1	2,8	3,5
	-4	-3,2	-2,4	-1,6	-0,8	8	0,8	1,6	2,4	3,2	4
-4,5	-3,6	-2,7	-1,8	-0,9	9	0,9	1,8	2,7	3,6	4,5	
-5	-4	-3	-2	-1	10	1	2	3	4	5	

(Table 1)

In the next table an extraction of GOE marks for decimal base values is provided: this is an extraction only for base values ranging from 1.0 to 1.9. Same logic applies for the other decimal base values.

GOE Mark	-5	-4	-3	-2	-1	Base Value	1	2	3	4	5
GOE Value Formula	$-BV*0.5$	$-BV*0.4$	$-BV*0.3$	$-BV*0.2$	$-BV*0.1$	BV	$+BV*0.1$	$+BV*0.2$	$+BV*0.3$	$+BV*0.4$	$+BV*0.5$
GOE Values	-0,5	-0,4	-0,3	-0,2	-0,1	1	0,1	0,2	0,3	0,4	0,5
	-0,55	-0,44	-0,33	-0,22	-0,11	1,1	0,11	0,22	0,33	0,44	0,55
	-0,6	-0,48	-0,36	-0,24	-0,12	1,2	0,12	0,24	0,36	0,48	0,6
	-0,65	-0,52	-0,39	-0,26	-0,13	1,3	0,13	0,26	0,39	0,52	0,65
	-0,7	-0,56	-0,42	-0,28	-0,14	1,4	0,14	0,28	0,42	0,56	0,7
	-0,75	-0,6	-0,45	-0,3	-0,15	1,5	0,15	0,3	0,45	0,6	0,75
	-0,8	-0,64	-0,48	-0,32	-0,16	1,6	0,16	0,32	0,48	0,64	0,8
	-0,85	-0,68	-0,51	-0,34	-0,17	1,7	0,17	0,34	0,51	0,68	0,85
	-0,9	-0,72	-0,54	-0,36	-0,18	1,8	0,18	0,36	0,54	0,72	0,9
-0,95	-0,76	-0,57	-0,38	-0,19	1,9	0,19	0,38	0,57	0,76	0,95	

How do we know what each GOE Mark means in order to award it?

A GOE mark represents a certain number of Positive and Negative qualities, called Bullets, which are recognized during the execution of the elements.

Positive Bullets are given for qualities which raises the level of the element.

General Recommendations for Positive GOE marks are as follows

For +1 GOE mark: 1- 2 Positive Bullets

For +2 GOE mark: 3-4 Positive Bullets

For +3 GOE mark: 5-6 Positive Bullets

For +4 GOE mark: 7-8 Positive Bullets

For +5 GOE mark: 8 or more Positive Bullets

Same recommendation applies for Negative bullets.

GOE MARK	-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5
	More than 8 negative bullets	7-8 Negative bullets	5-6 Negative bullets	3-4 Negative bullets	2-1 Negative bullets	Correct	1-2 Positive bullets	3-4 Positive bullets	5-6 Positive bulletnts	7-8 Positive bullets	More than 8 Positive bullets

(Table 2)

The Positive GOE mark and the Negative GOE mark given by the judge will determine the final GOE of the element as follows:

$$\text{Final GOE mark of the element} = \text{Positive GOE mark} - \text{Negative GOE mark}$$

The tabulation program will then determine the Final GOE value for the element based on the Final GOE mark applying the logic described on Table 1.

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If the Negative GOE mark is – 3 or lower, No Positive GOE can be assigned

Example N°1

Element BV = 5.0

Number of Positive Bullets identified = 2

Positive GOE Mark +1

Number of Negative Bullets identified = 4

Negative GOE Mark -2

Final GOE mark of the element = -1

Final GOE value of the element = $-0.1 * 5 = -0,5$

Final Element Score= 4.5

Example N°2

Element BV = 5.0

Number of Positive Bullets identified = 2

Positive GOE Mark +1

Number of Negative Bullets identified = 5

Negative GOE Mark -3

Since the Negative GOE Mark is ≤ -3 no Positive GOE Mark can be granted, so:

Final GOE mark of the element = -3

Final GOE value of the element = $-0.3 * 5 = -1,5$

Final Element Score= 3.5

Aerials GOE

In the following table Positives and Negatives Bullets for the evaluation of the 5 Required Aerials are listed below. In the next paragraph a glossary for each bullet is defined and a Video Gallery with examples representing each bullet has been created .

	NEGATIVE BULLETS		POSITIVE BULLETS	
	EXECUTION	Worth *	ADDED FEATURES	Worth *
BODY	1. Posture problem	1-2	1. 1 or 2 arms above shoulder level or behind the back during multiple spins	1
	2. No body alignment/out of pattern	1-2	2. Not stepping for more than 5 spins	1
	3. No control of the legs/feet/arms (one penalty each)	1	3. Change direction	1
	4. Loss of balance	1-2	4. Extra amplitude	1
	5. Crossover to spin	1-2	5. Fluidity/effortless	1
	6. Stepping during the spins	1-2	6. Minor movements which increase the value of the combination	1
	7. No relevé	1	7. New**	2-3
	8. Hand touching the floor (illusion)	1	8. Not touching the floor with the free leg for more than 2 illusion	1
	9. Amplitude < 180° when requested	1-2		
	10. Incomplete rotation <360° (spin, illusion)	1-2		
BATON	20. Steps out to/adjustment of the body to catch	1-2	20. From center of baton for aerial of value >6	1
	21. Releasing from the end of the baton	1	21. Perfect timing/soft catch	1
	22. Timing problems	1	22. Release and catch in different planes	1
	23. Jump assisted toss	1		
	24. Out of pattern	1-2		
	25. Lack of revolution	1-2		
	26. 2 hands catch	2		
27. Errors in the catch	1-2			

Extract from "WBTF GRADE OF EXECUTION Glossary and Video bullets examples 01_02_2022".

* Counted Number of bullets

** The confirmation of "New" Bullet will be done by Technical and Judges Chairs

General rule

Light mistake: 1 bullet

Severe error: 2 bullets

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POSITIVE BULLETS		
BODY	1. 1 or 2 arms above shoulder level or behind the back during multiple spins	
	2. Not stepping for more than 5 spins	6 or more spins on one foot
	3. Change direction	In spins/illusion/walkovers
	4. Extra amplitude	More than 180°
	5. Fluidity/effortless	The body moves are fluid, not effort shown
	6. Minor movements which increase the value of the combination	Eg. 3 spins, movement of the arms, spins
	7. New**	This bullet can be awarded when the athletes shows a new aerials that is INNOVATIVE and is the first time it has been demonstrated
	8. Not touching the floor with the free leg for more than 2 illusion	3 or more illusion executed without touching the floor with the free leg feet
BATON	20. From center of baton for aerial of value >6	
	21. Perfect timing/soft catch	
	22. Release and catch in different planes	
NEGATIVE BULLETS		
BODY	1. Posture problem	
	2. No body alignment/out of pattern	Misalignment compared to the prescribed technique of the body move
	3. No control of the legs/feet/arms (one penalty each)	Bent legs, toes not extended, arms not in a defined position
	4. Loss of balance	
	5. Crossover to spin	
	6. Stepping during the spins	
	7. No relevé	
	8. Hand touching the floor (illusion)	
	9. Amplitude < 180° when requested	For example in illusion, walkover, etc.
	10. Incomplete rotation <360° (spin, illusion)	
BATON	20. Steps out to/adjustment of the body to catch	Incorrect aerials that require two or more steps to catch the baton
	21. Releasing from the end of the baton	
	22. Timing problems	Aerials too high or too low
	23. Jump assisted toss	Jumping while tossing
	24. Off pattern	Not perfectly vertical or horizontal
	25. Lack of revolution	
	26. 2 hand catch	
	27. Errors in the catch	Not correct position of the hand during the catch/not clear catch

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Extract from “WBTF GRADE OF EXECUTION Glossary and Video bullets examples 01_02_2022”.

Aerials GOE Video examples

NEGATIVE BULLETS		POSITIVE BULLETS	
EXECUTION	Worth*	ADDED FEATURES	Worth*
1. Posture problem	1-2	1. 1 or 2 arms above shoulder level or behind the back during multiple spins	1
2. No body alignment/out of pattern	1-2	2. Not stepping for more than 5 spins	1
3. No control of the legs/feet/arms (one penalty each)	1	3. Change direction	1
4. Loss of balance	1-2	4. Extra amplitude	1
5. Crossover to spin	1-2	5. Fluidity/effortless	1
6. Stepping during the spins	1-2	6. Minor movements which increase the value of the combination	1
7. No relevé	1	7. New**	2-3
8. Hand touching the floor (illusion)	1	8. Not touching the floor with the free leg for more than 2 illusion	1
9. Amplitude < 180° when requested	1-2		
10. Incomplete rotation <360° (spin, illusion)	1-2		
20. Steps out to/adjustment of the body to catch	1-2	20. From center of baton for aerial of value >6	1
21. Releasing from the end of the baton	1	21. Perfect timing/soft catch	1
22. Timing problems	1	22. Release and catch in different Planes	1
23. Jump assisted toss	1		
24. Out of pattern	1-2		
25. Lack of revolution	1-2		
26. 2 hands catch	2		
27. Errors in the catch	1-2		

Extract from “WBTF GRADE OF EXECUTION Glossary and Video bullets examples 01_02_2022”.

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Rolls GOE

In the following table Positives and Negatives Bullets for the evaluation of the Rolls Series are listed below. In the next paragraph a glossary for each bullet is defined and a Video Gallery with examples representing each bullet has been created.

NEGATIVE BULLETS		POSITIVE BULLETS	
EXECUTION	Worth *	ADDED FEATURES	Worth *
1. Loss of control (baton)/Baton slips	2	1. Smooth and/or Effortless	2
2. Poor quality in Entry and/or Exit	1	2. Detailing with Leg OR Arm/Leg AND Arm during combo series	1-2
3. Poor quality in Body Detailing/Posture/Pose	1-2	3. Compact Rolls	1
4. Tapping/Pushing	1-2	4. Combination with change of pattern	1
5. Grabbing/adjusting that breaks flow of series	2	5. New**	2-3
6. Struggling/Labored	1-2		
7. Error in hand/elbow position during the roll	1		
8. Inconsistent Pattern	1-2		
9. Inconsistent speed	1		
10. Unintentional stop/interruption	2		

Extract from "WBTF GRADE OF EXECUTION Glossary and Video bullets examples 01_02_2022".

* Counted Number of bullets

** The confirmation of "New" Bullet will be done by Technical and Judges Chairs

General rule

Light mistake: 1 bullet

Severe error: 2 bullets

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POSITIVE BULLETS

Bullets given for Qualities that RAISE the level of the Series

1. Smooth and/or Effortless	Executed with Clarity, Fluid with no technical deficiencies.
2. Detailing with Leg or Arm or Leg AND Arm	The athlete's use of Major or Minor body moves during the combination while the baton continues to roll. If the baton does not roll, no bonus is given.
3. Combination with change of pattern	The athlete demonstrates Vertical and Horizontal Rolls combined. Eg: A change of pattern without interruption within the combination
4. Compact Rolls	A complex variety of rolls connected without repetition which results in density of the roll series.
5. New (has to be reviewed by the Technical/Judges Chair)	This bullet can be awarded when the athlete shows a new type of roll that is INNOVATIVE and is the first time it has been demonstrated

NEGATIVE BULLETS

Light Error: Instant Error during the performance

Severe Error: is a Technical Deficiency

1. Loss of control (baton)/Baton slips	If the athlete loses the control and the baton slips from the correct position during the rolls.
2. Poor quality in Entry and or /Exit	If the athlete needs to take two or more steps to initiate the entrance or exit the roll. If the combination has an interruption due to error by the Entrance or Exit.
3. Poor quality in Body Detailing/Posture/Pose	Light or Severe error in body alignment due to errors of balance or posture. Eg: Body position is lacking clarity, roll becomes labored
4. Tapping/Pushing	During the combination, one or MULTIPLE Taps or pushes are used to complete the roll,
5. Grabbing/Adjusting that breaks flow of series	When an athlete uses hand to touch the baton that results in break in flow and/or a stop of the roll.
6. Struggling/Laborated	Unintentional loss of speed; Roll becomes forced by the body in order to be executed.
7. Error in hand/elbow position during the roll	
8. Inconsistent Pattern	Light or Severe error in pattern of baton
9. Inconsistent Speed	If the speed changes for reasons NOT RELATED to the CORRECT execution of the roll
10. Unintentional stop/interruption	Break. An interruption due to error.

Extract from "WBTF GRADE OF EXECUTION Glossary and Video bullets examples 01_02_2022".

WBTF GRADE OF EXECUTION - ROLLS - VIDEO			
		08/08/2021	
NEGATIVE BULLETS		POSITIVE BULLETS	
EXECUTION	Worth*	ADDED FEATURES	Worth*
1. Loss of control (baton)/ Baton slips	2	1. Smooth and/or Effortless	2
2. Poor Entry/Exit	1	2. Detailing with Leg OR Arm/Leg AND Arm during combo series	1-2
3. Poor quality in Body Detailing/Posture/Pose	1-2	3. Combination with change of pattern	1
4. Tapping/Pushing	1-2	4. Compact Rolls	1
5. Grabbing/adjusting that breaks flow of series	2	5. New**	2-3
6. Struggling/Laborated	1-2		
7. Error in hand/elbow position during the roll	1		
8. Inconsistent Pattern	1-2		
9. Inconsistent speed	1		
10. Unintentional stop/interruption	2		

Extract from "WBTF GRADE OF EXECUTION Glossary and Video bullets examples 01_02_2022".

Drops and Falls in Technical Score

Fall: Total loss of control that results in unintentional contact of the body with the floor

Drop: Both ball and tip are touching the floor and the shaft is not kept on the hand by the athlete

Aerials drops and falls

- If a baton drop happens in an Aerial the Technical Score of the Aerial (Aerial BV + Aerial GOE) will be reduced by the 50%
- If a fall happens in an Aerial the Technical Score of the Aerial (Aerial BV + Aerial GOE) will be reduced by the 50%

If an athlete have both a baton drops and a fall in the execution of an aerial the aerial final element score will be 0.

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Rolls series drops

The penalty for baton drops in the Roll Series depends on when the drop occurs during the execution of the roll series.

- Drop On the Entrance of the rolls: drop occurs at the Entrance of the combination, and the athlete recovers and complete the series.
 - Penalty value: -1.0 point - deducted from the rolls Technical Score (Rolls series BV + Rolls series GOE)
- Drop on the Exit of the rolls: Drop occurs on the Exit of the rolls
 - Penalty value: - 1.0 point - deducted from the rolls Technical Score (Rolls series BV + Rolls series GOE).
- Drop within the roll series: Drop occurs in the NUCLEUS of the combination.
 - Penalty value: 50% of the Roll Technical Score (Roll series BV + Roll series GOE)

If athlete drops both on the entrance and on the exit a -2.0 penalty will be deducted from the rolls technical score.

If athlete drops more than one time within the execution of the rolls series the final value of the series will be 0.

Program Components

Program components are awarded points on a scale from 0 to 10 (with increments of 0.5) for five program components to grade the overall artistic presentation.

Maximum score: 10 points (Average of the 5 Program Components captions).

The 5 components are (each caption worth 10 points):

- **Twirling skill:** the overall twirling quality based on the proficiency skills displayed
- **Transitions:** the variety and intricate foot and bodywork linking all elements, including Entrances and Exits of the technical elements. Contact Material, will be evaluated in this section.
- **Performance execution:** this is the ACCURACY and PRECISION of the execution of the choreography. CLARITY of execution is the major focus.
- **Choreography / Composition:** the appropriate arrangement of all the elements with corresponding transitions, the program PLAN.
- **Interpretation:** The personal and creative translation of the music to the athlete's movement on the competition floor. Emotional projection is a key focus

Component scores are assessed through a "Build Up" format, acknowledging an athlete's achievement within the 5 levels (ranges) of proficiency. These are "positive" points of achievement with no "Minus" or "Plus" points used like they are in assessing technical elements of aerials and rolls.

Judges must be able to judge each component "caption" separately to provide accurate information to the athlete and coach. Component scores are comprised of 5 "captions" and collectively reflect the "Artistic Expression" portion of the Freestyle performance.

Program Components Overview

TWIRLING SKILLS ->	TRANSITIONS/ CONTACT MATERIAL ->	PERFORMANCE EXECUTION ->	COMPOSITION/ CHOREOGRAPHY ->	INTERPRETATION
<p>Defined by overall proficiency of all modes with an emphasis of general handling, continuity and flow of execution. This caption rewards the athlete's mastery over the baton as a result of quality training; pure twirling ability.</p> <p>This is the quality relationship between the baton and the hands. This is the foundation of the sport.</p>	<p>The varied and purposeful use of CONTACT MATERIAL that serves to connect elements seamlessly and logically enhance overall program. VARIETY>RANGE>DEPTH of contact material shall be assessed throughout.</p> <p>Transitions differ from Twirling Skills. Twirling skills is the overall and general handling of the baton and accumulated proficiency. Transitions are the actual choreographed contact material with body and footwork that serve to connect other sections of the program.</p>	<p>Physical and intellectual translation of the choreography/music. This is CLARITY of execution of the choreography with technique of baton and body. This differs from interpretation since interpretation deals with emotion and quality of musicality.</p> <p>Accuracy, clarity, and sureness of baton and body</p> <p>Variety and contrast of movements and energy</p> <p>Control and maintenance of program demands</p> <p>Quality of execution within the technique of the chosen genre of movement.</p>	<p>The arrangement of ALL elements of the program with logical unity.</p> <p>The quality by which all elements are matched with musical phrasing and dynamics.</p> <p>The varied use of baton and body to present a musical vision</p> <p>The seamless and interwoven elements to create continuity and flow</p>	<p>The personal, creative, and genuine translation of the music by the athlete.</p> <p>The expression of the music's style, character, rhythm</p> <p>Use of finesse to project artistic nuances creating "special moments"</p> <p>Quality and integrity of the emotion projected</p> <p>The "heart and soul" of the athlete becoming "one" with the music</p>
			Purpose (Idea, concept, vision, mood)	
			Staging	Expression of the music's character/feeling and rhythm, clarity of personal involvement
			Multidimensional use of space and design of movements	Use of finesse to reflect the details and nuances of the music
			Phrasing (movements & parts of the program to match the musical phrasing)	Believability of emotion projected
			Originality of the composition/new "twists" and refreshing creations of standard moves	Quality of "artistic aura" on the floor/commitment of the athlete as an artistic performer

Program components Scale

These marks reflect low, mid, and high of each range.

LEVEL	Mark Range
Superior LEVEL 5	10.0 high 9.5 mid 9.0 low
Excellent LEVEL 4	8.5 high 8.0 mid 7.5 low
Good LEVEL 3	7.0 high 6.5 mid 6.0 low+ 5.5 low-
Average LEVEL 2	5.0 high 4.5 mid 4.0 low ++ 3.5 low 3.0 low-
Fair LEVEL 1	2.5 high 2.0 mid 1.5 low ++ 1.0 low 0.5 low-

Twirling Skills

Twirling Skills are cumulative qualities of achievement in the areas of vertical/horizontal contact material, rolls, and aerials. The levels of proficiency are progression and are familiar to the judging community. They are Fair, Average, Good, Excellent, and Superior. This is the component “caption” where an athlete is rewarded for their proficiency achievement, in general. Twirling Skills are most evident in vertical/horizontal contact material, first, for it is from vertical/horizontal contact material that all athletes learn initially and establish the basis upon which all twirling elements are based. The second consideration is rolls and aerials are the third. “How” and to “What degree of quality” is evident in these three modes. Although all modes are of equal importance in the development of the athlete, the judge will best be able to assess Twirling Skills with an initial impression of vertical/horizontal contact material, then rolls, then aerials, in that order of awareness. Overall twirling quality includes trained general handling achievement, “soft hands” and “liquid-like” control, continuity and flow of handling without insecurities, control and maintenance of correct bodywork during all twirling modes, ability to maintain sustained series with mastery. Other considerations are: fluid, light, and controlled manipulation of all areas of the baton (three areas of the shaft plus the ball and tip ends), equal quality of vertical and horizontal handling skills, controlled and mastery use of appropriate speed and revolution changes, total facility of pattern control, direction, and plane changes without unintentional interruptions, subtle vocabulary manipulation of the baton that may or may not be in series form, and equal ambidexterity. Components are “judgment calls” by the judge but the panel must be able to absolutely separate the captions so that each is scored with integrity and accuracy. The judge must delve into each caption and thoroughly understand the ingredients of each component.

Essentially, Twirling Skills is a relationship between the hands of the athlete and the baton.

Focal Points and Video Examples

- Twirl Skills is about how the athletes are well trained and possess mastery in all modes
- The athlete who demonstrates great twirl skills is an athlete who “lives” with the baton, considering it an extension of the body
- Sometimes Twirl Skills caption is difficult to notice because it reflects years of hard training
- Twirl Skills caption is not depending on a great choreography

TO JUDGE TWIRL SKILLS YOU HAVE TO CONSIDER:

- Presence of both vertical and horizontal material
- Twirling from the center (when requested) both for releases and catches
- Material performed in series
- Combined use of body movements
- Isolated material in combination with body

Example: Seishi Inagaki 2005 <https://youtu.be/FyzMifto4W4>

- Correct planes of the baton
- Timing
- Ambidexterity
- Variety of the type of the start/end of movements
- Completed and sustained revolutions

Contact material vision/no vision

Example: Karissa Wimberley 2016 <https://youtu.be/tZP6AQcylI4>

- Soft, light and fluent catches
- Absence of unintentional interruptions or slips
- Body control dynamic/static
- Use of details
- Mastery, clarity and sureness of the material
- Accordance between music and movement

Example: Keisuke Komada 2014 <https://youtu.be/-NoZ3zPZvkM>

Ranges Descriptions

The descriptors of each range of Twirling Skills:

FAIR

Most general handling is faulty in nature due to basic skill insecurities. Athlete is “entry level” and just beginning the freestyle event, utilizing new skills within the program that are still in the early stages of development. Revolutions are weak and will be a clear representation of the fair level. There will be obvious quality differences among the modes.

AVERAGE

Twirling Skills show some major insecurity within at least two of the three modes. The athlete will struggle to complete material of great intricacy and be obviously uncomfortable at times. Although some elements will be complete, there are many issues of technical deficiencies present that will require more time in training. Confidence in quality execution is not present due to lack of experience and limited training. “Soft hands” will not be present at this stage and sustained elements of vertical/horizontal contact material will contain some major areas of deficiency.

GOOD

Twirling Skills are adequate and mostly secure in performance, displayed with few physical challenges and a “good level” of overall control. Athlete shows ease of execution within most modes with one mode perhaps obviously weaker than others. Proficient training is still developing with some insecurities and technical deficiencies present. Timing and coordination with bodywork may be challenging at times. “Soft hands” will not yet be developed, as the athlete is still in the “learning stages” of general handling in the “good level/range”.

EXCELLENT

There is a display of obvious well-trained baton handling with no fundamental insecurities. Some skill errors will be minor and instantaneous to the performance with possibly a slight weaker display in one of the modes. The overall proficiency is excellent, however, developing correctly and heading to the superior level. A mastery of timing excellence is present with only minimal revolution variances. All modes are mostly equal in quality. “Soft hands” will be present but may not be the highest quality all the way through the program as a Superior level would display.

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SUPERIOR

Baton handling skills (within the modes of vertical/horizontal contact material, rolls, and aerials) display a superior quality of well-trained and proficient fundamental basics. The handling is performed without flaws and is effortless and athlete never shows insecurity. There is a “soft hands” look to the trained skills and the baton appears to be an extension of the body, executed without forced labor and coordinates seamlessly with all body motions. Twirling Skills of the superior athlete will be the result of years of proper training and will have a totally professional projection to the audience and judges. The most difficult of skills will look easy and effortless and the athlete will, often times, need not to focus on the baton due to mastery and confidence of twirling skills.

Transitions / Vertical/Horizontal Contact Material

The varied and intricate vertical/horizontal contact material along with footwork and bodywork that connects all elements, including entrances and exits of technical elements. Transitions can be short or long in duration, both of which potentially valuable. Transitions will involve the baton, body (head, arms, legs, core). Transitions should be seamless and not telegraph the anticipation of a major element, which creates a “break” in the choreography. The “journey” of the freestyle should be a “smooth road without bumps”. The transitions used should have a range, variety, and depth of both baton and body vocabulary and be indicative of the proficiency level of the athlete. Traveling segments displaying technical elements should be preceded by logically choreographed and effortless use of baton and body without excessive or unnecessary running steps for preparation. Regarding aerials, considerations include the use of or lack of a full hand skill prior to tossing. Along with this consideration is the demand of precise timing if no “set up” time is used. Varied uses of releases/catches are considered within the transition component, however, the primary focus of the transition component is the choreographed work used to connect technical sections. Typically, this is done using vertical/horizontal contact material. Though depth of body/baton vocabulary is to be valued, the original use of subtle work and that which is “unexpected” will bring a valued consideration to this component, as well.

The chart “Contact Material” available in Appendix G shows a progression of contact materials for vertical flips, horizontal flips, swings and wraps. It can be used as a reference to evaluate the “Transitions / Vertical/Horizontal Contact Material” program component.

VARIETY → RANGE → DEPTH

Variety is the various types of a certain skill (thumb flips, backhand flips, open hand flips, for example). Range is the detail of the flip that elevates it in value (thumb flips with various catches, backhand flips changing planes, open hand flips following a hand roll, for example). Depth, which is the layers of intricacy, to other considerations that elevate the skill (thumb flip in horizontal pattern while laying on the floor, backhand flip while in the middle of a grand jete’, open hand flip doing a layback and not using vision, for example). Judges need to identify skills and be able to determine its variety, range and depth.

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Judges will use the vertical/horizontal contact material levels grid to reference the base level of the athletes' variety and range (see attach XX). The choreography determines the depth of the vertical/horizontal contact material.

Focal Points and Video Examples

Transition is the varied and intricate vertical/horizontal contact material along with footwork and bodywork that connects all elements, including entrances and exits of technical elements. Transitions should be seamless and not telegraph the anticipation of a major element, which creates a "break" in the choreography. The transitions used should have a variety, range, and depth of both baton and body vocabulary and be indicative of the proficiency level of the athlete. The transition vocabulary consists of contact material transitions, body movement transitions, and non-listed element transitions. Contact material transitions are executed by using vertical flips, horizontal flips, swings, wraps, fingers, etc. with various catches. Body movement transitions are individual or simultaneous moves of major body movements, minor body movements, floor movements, theatrical movements, etc. Non listed element transitions include choreographic aerial, extra/isolated rolls, etc.

Priorities

- Variety
- Range (Difficulty)
- Depth (Intricacy)
- Quality

Variety

The various types of a certain skill in contact materials such as thumb flips, backhand flips, open hand flips, fingers, swings, wraps, etc. done in both hands.

Video examples:

Catherine MOUA 2012 <https://www.youtube.com/watch?v=lljqtZQjmdE> 2'33-2'44

Karissa WIMBERLEY 2010 <https://youtu.be/2OiWcZx8ohM> 1'22-1'30

Range (Difficulty)

The detail of the contact material which elevates it in value. Various catches from simple to complex, with vision or without vision, changing directions from forward to reverse, changing patterns from vertical to flat, changing planes from back to front/ side to side, or vice versa makes transitions more difficult. Continuity and speed are also considered.

Video example:

Keisuke KOMADA 2014 <https://youtu.be/2VdOgD6kbGM> 1'09-1'27

Natsuki KAI 2016 <https://youtu.be/m6XqGXFeCoU> 1'40-1'55

Hollie NEILSON 2001 <https://youtu.be/2Rojy5eGRc> 0'51-1'16

Depth (Intricacy)

The layers of intricacy, to other considerations that elevate the skill. If the materials are done simultaneously with body movements and/or floor movements with respect to the timing of the music, transitions become more intricate.

Video examples:

Arisa TANAKA 2012 <https://www.youtube.com/watch?v=gNYhfTxXjWc> 0'17-1'06
Tomoe NISHIGAKI 2016 <https://www.youtube.com/watch?v=mWSFQMf82Eo> 0'55-1'19
Catherine MOUA 2012 <https://www.youtube.com/watch?v=lljqTZQjmdE> 2'10-2'24

Quality

The cleanness and clarity of transition vocabulary linking into and out of listed technical elements in accordance with the music chosen.

Video example:

Hiroaki KAKIGI 2016 <https://www.youtube.com/watch?v=rDz9L6aCRxc>
Sayaka HONGO 2010 <https://www.youtube.com/watch?v=t6bLhTJuo4c>
Hollie NEILSON 2000 <https://youtu.be/C9Xi9mzSPms>

Ranges Descriptions

The Descriptors of each level of Transitions / Vertical/Horizontal Contact Material:

FAIR

Fair level transitions will be forced and somewhat awkward for the entry-level Fair level athlete/program. Vertical/Horizontal contact material will be quite limited in terms of variety, range, and depth and there will be a very cautious appearance to its execution due to lack of experience and/or imbalanced training. Large “breaks” or “empty segments” are present within the choreography and the athlete is not yet able to connect fluidly. Travel moves will be minimum and the Fair athlete/program will not use the floor fully.

AVERAGE

Average level transitions will be somewhat forced/awkward and indicative of the developing average athlete/program. Vertical/Horizontal Contact material will be most “vision” oriented and be challenging for the athlete to sustain with quality. Variety, range, depth of vertical/horizontal contact material is limited and developing. Obvious and interrupted “breaks” may be present, as the athlete must take up valuable time to prepare of elements of intricacy to the average athlete. “Telegraphing” for stationary work will be present and excessive time will be taken up to prepare for travel moves. Rolls will be isolated within the program with little to no emphasis of a choreographed entrance/exit. Bodywork/footwork will be limited as the average athlete is more concerned with the baton than the body. There will be clarity/technical issues of bodywork if coordinated with the baton.

GOOD

Good level transitions will emphasize vertical/horizontal contact material mostly as its own entity and have some but little importance in the actual connecting of aerial elements and roll segments. There may be occasional “breaks” in continuity and flow of the program and the athlete will show occasional insecurity going into and out of aerial work. Variety, range, and depth of contact work will be adequate and still developing at the good level. Rolls will be isolated and contain little creativity with a unique entrance/exit. The program will lack an element of surprise and be predictable, showing an insecurity that is indicative of good level/range athletes and programs.

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EXCELLENT

Excellent level transitions will showcase a variety, range, and intricacy of vertical/horizontal contact material and be mostly seamless a connection to aerial work. There will be some slight and occasional interruptions when preparing for aerial and/or traveling moves, something that would not be present in the superior level/range. Contact work and other baton manipulative nuances will be well executed and indicative of an excellent program/athlete, but will not have the unique subtlety and elevated sense of creativity as is present in the superior level/range. Rolls may or may not have a sense of creative entrance/exit but will not be a visual disruption if a more conventional entrance/exist is used. Bodywork/footwork will be detailed with vertical/horizontal contact material/transitions and be technically correct with excellent flow and coordination.

SUPERIOR

Superior level transitions will showcase a variety, range, and intricacy of vertical/horizontal contact material and be seamless “thread” used to connect aerial work. At the superior level, the vertical/horizontal contact material will also be worthy to “stand alone” but used as a transition gives greater value and will have superior use of bodywork/footwork that elevates the value of vertical/horizontal contact material/transitions. There will be no segments void of valuable material and no unnecessary preparations to execute elements. Lack of such preparations gives more value to elements due to its physical and mental skill responsibility. Superior transitions will not be “token” but will have a unique appearance that contributes to the choreography logic. Transitions will often times contain subtle baton manipulation and will always contribute to the overall artistry and detailing nuances of the choreography which includes both the baton and the body. Rolls, too, will be entered seamlessly into with a composition “thought” and sense of creativity, always projecting continuity and flow.

Performance Execution

The involvement of the athlete physically and intellectually in translating the music and choreography. Execution is the quality of baton and body with precision and accuracy. Performance execution also includes overall technical proficiency of baton and body. Clarity of the baton and body usage is the cornerstone of the performance execution caption. In addition, Performance Execution is also the quality of style, character, and expressive delivery by the athlete based on its integrity/believability. This component is the execution of the choreography in terms of baton and body technique that is required of the choreography. Staying with the music utilizing appropriate speed, hitting accents, changing tempo with the music, and the athlete’s adherence to the flow of the written choreography are strong considerations of this component. This is not the component where emotion is a consideration.

Focal Points and Video Examples

Performance Execution: The physical commitment to all parts of the program

Precision of Baton & Body Elements

- it is the quality of the movement and the precision in which it is delivered
- quality over quantity

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Requires Physical, Emotional & Intellectual Commitment

- when sport and art come together to create a special experience
- it is critical to understand and present the message to the audience with all parts of the program

Physical/emotional/Intellectual involvement

- requires the athlete to fully commit to the technical and artistic parts of the program
- uses movement to execute all details of their performance

Style/Individuality/Personality

- requires the athlete to tell a story
- athlete should maintain the style throughout the program

Clarity of Movement

- the precision in which program is executed
- the detailing of the program and how it is presented

Variety and contrast of movement

- the content of the program and how it relates to the precision of the baton and body elements
- the depth of the baton and body skills
- the execution in which it is delivered

Projection

- the athletes ability to portray the story and connect with the audience
- the ability of the athlete to capture the attention of the audience

Precision

- the body and baton detailing the allows the program to come to life
- the degree of execution of the baton and body elements

Video Support <https://youtu.be/pM8M-u3fhUw>

Hollie Neilson: <https://www.youtube.com/watch?v=GAS3NRYiLiI>

Keisuke Komada: <https://www.youtube.com/watch?v=eg3pg-34E4A&t=126s>

Jason Travers: <https://www.youtube.com/watch?v=UztEa9GOGjM&t=47s>

Ranges Descriptions

The Descriptors of each range of performance execution:

FAIR

The performance is “entry level” with mostly a low level of skill demonstration. This will be the case with both the baton and the body but the athlete may show a strength in either that will somewhat elevate the performance. The athlete will frequently “leave” the music just to complete the required skills of the choreography. This is typical of fair athletes as they enter into the discipline of freestyle.

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AVERAGE

The overall performance is marred with frequent technical performance issues with the baton and body. The intent of the choreographer may be visible but the athlete is limited in the skills to make the performance connect with logic and in total control. The athlete is “chasing the music” due to still-developing skills and there are frequent moments of questionable musicality. There will be strengths and weaknesses present within the baton and body vocabulary that will appear imbalanced in the athlete’s training. This is typical with average level athletes.

GOOD

The overall performance is mostly clear for the good level and the intent of the choreographer’s vision is obvious. Technical excellence in baton and body are still developing but slur the performance occasionally. Athlete shows imbalanced skills as strengths and weaknesses are present. The athlete is mostly in control of the program with insecurity of execution due to developing skills. The music, at times, can seem like “background music” due to occasional struggles in some segments of the program.

EXCELLENT

The performance is mostly clear with an occasional moment or two of questionable execution, which could be the result of error. There is notable body and baton execution proficiency at an excellent level and the program maintained technical control throughout. There are no major technical deficiency issues present but may contain slight moments of varied levels of emphasis that possibly slur the performance briefly. The music can be “visual” within the choreography and the vision of the choreographer is mostly well projected. Athlete displays skills and control that are well on their way to achieving superior status.

SUPERIOR

Clarity is never in question with either the baton or the body. The superior performance will be executed with maximum quality technique of baton and body and the two ingredients will work together as one to demonstrate the details of the program. There is a mental and physical awareness of the program’s execution that stems from superior athletic preparedness. The music can be “seen” and the athlete can maintain that quality from the beginning to the end. Performance execution is the accuracy of the choreography to project a superior quality.

Choreography/Composition

The appropriate arrangement of all elements with corresponding transitions; the program “blueprint”. This caption rewards the design of the program in terms of concept, original idea and the realization of the artistic vision. There should be balance in the vocabulary of the various modes used in achieving the aesthetic pursuit of the composition. An obvious presence of unity (logic) should be present with a purpose of threading all movements. A program achieves unity when: every twirl skill, movement, and element is motivated by the music. As well, all its parts, big or small, seem necessary to the whole, and there is an underlying vision or symbolic meaning that threads together the entire composition. Phrasing and movement should be structured to match the phrasing of the music: a phrase is a unit of movement marked by an impulse of energy that

grows, builds to a conclusion, and then flows easily and naturally into the next movement phrase. It's important to note that Choreography/Composition is primarily an assessment of the work of the designer/choreographer. Of course, the athlete has the responsibility to convey this to the judges and audience, so it's a collaboration of efforts between the choreographer and athlete.

Focal Points and Video Examples

Choreography is when movement is logically connected, motivated by the music, to express an idea or purpose. The choreographer creates aesthetic movement that connects the technical elements with transition work that is harmonious with the music. It is the seamless flow of movement to movement that communicates an idea. **it is art in motion**

Criteria

Purpose

The athlete may choose to portray a character or well known story or interpret a musical composition without an obvious story. Choreographers use movement to convey theme or story. Purpose is the creative language for the creator uses to express the idea or concept of the program. It is not only the body, footwork, arms or face that should express but also the technical elements should be integrated in such a way that they are also part of the choreographic concepts. The movement, twirling and shapes the body makes during the program are the message from the athlete to the audience. Without appropriate movement, the communication between athletes and audience can become lost.

Video Examples		
Arisa Tanaka World Championships 2012 Section 36 sec to 1.08 https://www.youtube.com/watch?v=gNYhfTxXjWc	Jason Travers World Championships 2014 Section 1:14 1:44 https://www.youtube.com/watch?v=eJypqVxwzRI	Keisuke Komada World Championships 2016 Section 0.41 to 1.14 https://www.youtube.com/watch?v=CF5KcrNGKIQ

Structure and Pattern

This is the distribution of elements. The use of space should be varied, linear and straight. Movements should also vary. Structure and pattern also encompass where the elements go in the program to best demonstrate the athlete's skill

Video Examples		
Shohei Kida World Championships 2018 Section –1:07 –2:33 https://www.youtube.com/watch?v=LLZmM7hqX5I	Karissa Wimberley –World Championships 2010 Section: 0.12 to 0.33 https://youtu.be/2OiWcZx8ohM	Sara Faverato World Championships 2018 Section 0.33 to 1.14 https://youtu.be/wbHaVROe9fl

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Body Design and Dimension

The **body becomes the tool that creates design and dimension**. It is the logical building of movement that produces unity of the program. Unity means every part is necessary to the program whole. There must be a unifying thread, a reason for each move, position, element and twirl. **Originality is achieved if movement design is unique and meaningful to the composition**

Video Examples		
Asuka Takahashi World Championships 2010 Section -0.29 to 0.49 https://youtu.be/OYmZNTs_j60	Jason Travers World Championships 2012 Section -0.29 to 0.49 https://youtu.be/VI8YaaU2DgU	Keisuke Komada World Championships 2014 Section -0.31 to 1.08 https://youtu.be/2VdOgD6kbGM

Music and Movement Phrasing

What connects the athlete movement to music? The musical phrasing and movement need to match to make sense to the audience. The music and athlete become **united if the phrasing of the music and the phrasing of the movement is matched**.

Movement should show tension and release while corresponding to the music. **Technical elements executed on proper musical phrases or highlighted with the music**

Video Examples		
Keisuke Komada World Championships 2014 Section 1.55 to 2.14 https://youtu.be/2VdOgD6kbGM	Adaline Bebo World Championships 2018 Section 0.15 to 0.45 https://www.youtube.com/watch?v=fJvIUTGBFI	Osamu Suzuki World Championships 2018 https://youtu.be/vxsZE6ZTbRU

Ranges Descriptions

The Descriptors of each range of choreography/composition:

FAIR

Fair composition will simply be a program that showcases the athlete's entry-level skills. There will be technical issues present that interfere with the full realization of the choreography intent. Musicality will be extremely basic and this is typical for the fair level. Musical choice will be level appropriate and should not over-power the athlete but, due to entry-level skills, may appear to do so. The technical modes will be placed in appropriate musical parts but there will not be logical transitions that connect the elements together.

AVERAGE

The average composition will attempt to be compatible to the skill level of the athlete. Frequent technical issues and lack of clarity/precision will often interfere with the intent of the composition. The composition will contain all the required modes of technical elements with an obvious lack of interesting and quality transitions. There will be less depth and thoughtful creativity of the choreography due to the level of the athlete. Artistry, in and of itself, may be non-existent as the program conforms to the basic structure of the chosen music. A composition that is at least compatible to the athlete's skill level is successful.

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GOOD

Good composition follows the template of arranging technical elements and transitions that are logical to the music. There may be some clarity issues that slur the choreography intent due to errors or skill proficiency. The choreography may be better than the athlete's ability to deliver it. The composition will conform to the obvious musical structure and dynamics with little inclusions of memorable artistic nuances. The good composition will act as "vehicle" to display the athlete's skill achievements at this time. The composition will be compatible to the skill level of the athlete with just enough artistry emphasis as to not over-power the athlete.

EXCELLENT

An excellently composed program will contain balanced technical elements and transitions, all arranged logically to match the musical choice. There will be some attempts at moments of nuances that are original and memorable. The composition will be mostly focused on the excellent demonstration of skills and a bit less on maximizing artistry. There will be obvious utilization of musical accents and phrasing that coordinate with both excellent and sometimes superior level skills. Logic is excellent but subtle details of artistry may not be emphasized as is present in the superior level. Although excellent, this composition is rather an expected template of choreography which is correct but lacking the ultimate level of artistry.

SUPERIOR

The superior program is at an ultimate level of logic, balance, and unity, all with great respect and coordination to the musical choice. It is seamless, will flow from moment to moment with interest, creativity and an original "thought". The "simplest" details are meaningful and memorable. The choreographer made this program "fit the athlete like a glove" and it could be studied in the future as a template for superior programming. The viewer can sit back and absorb this program and its journey as a result of well-crafted architecture of the choreography. The modes of twirling will be "married" and the transitions will all work together harmoniously. The program will be sophisticated and fresh. The superior athlete is used as the "messenger" of a superior choreographer. The superior program is a work of art... in motion.

Interpretation

The personal and creative translation of the music to the athlete's movement on the competition floor. As the tempo binds all notes in time, the athlete should display the ability to use the tempos and rhythms of the music in a variety of ways, along with the subtle use of finesse to reflect the nuances of all the fundamentals of music: melody, rhythm, harmony, color, texture, and form. Effortless skill display of baton and body in time to the Music: the ability to translate music through sureness of rhythm, tempo, effective vocabulary usage, and effortless continuity and flow. Expression of the music's style, character, and rhythm: maintaining the character and style of the music throughout the entire program by use of body and baton to depict a mood, style, shape, or thematic idea as motivated by the structure of the music. The total involvement of the body should express the intent of the music. Use of finesse to reflect the nuances of the music is the athlete's refined and artful manipulation. Nuances are the personal, artistic ways of bringing subtle variations to the intensity, tempo, and dynamics of the music made by the composer

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and/or the musician. The performance will evoke an emotion as a result of the athlete's commitment to the character and investment in "saying something" to the audience and judges. This component is personal to the athlete and reflects their sense of artistic contribution through investment of character, musicality and mood, among other ingredients. It is the ability of the athlete to convey an emotion that the audience can feel. The athlete's ability to fully communicate to the audience and judges via the program is credited here. This communication is the "heart" of the athlete as a performing artist.

Focal Points and Video Examples

Definition:

The personal and creative translation of the music to the athlete's movement on the competition floor.

Major points of consideration:

Musical Movement:

The mechanics of the musical structure shown through body and baton:
Melody/Rhythm/Tempo/Finesse of Nuances

<https://youtu.be/-NoZ3zPZvkM> Keisuke's "Exploring the Universe"

The athlete portrays the musical movement with body and baton, emphasizing phrasing, tempo, tension/release, and finesse of layered musical orchestration. As in a written musical score, the program logically and visually follows the intent of the composer.

<https://youtu.be/FyzMifto4W4> Seishi's "Bolero"

The athlete portrays the staccato quality of the music with sharp and direct movement of body and baton. The use of "breath" as a release of tension is intermittent throughout to provide relief of the consistent staccato approach.

Expressive Movement:

Music's style, mood, character, thematic depiction

<https://youtu.be/gNYhfTxjWc> Arisa Tanaka's "Be Italian"

The athlete transforms into an Italian character with the use of sultry movements throughout. She brings a "language" to the program that can be clearly received by the viewer as she portrays the character with integrity and intensity.

<https://youtu.be/5gZkUZsWuww> Seishi's "Japanese Poem"

The athlete brings the spoken word to life and communicates through his body and baton even though the language may not be understood by the viewer. The athlete is the "translator" of the spoken word to his audience.

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Emotional Movement:

Athlete's projected emotional investment to evoke a reaction from the viewer.

<https://youtu.be/Pb1wqC8sOCQ> Chiharu's "Imagine"

With the use of this familiar and emotional music, the athlete lets the viewer into her heart and soul as she moves and twirls. Always respectful of the musical structure, her moments of breath and understated projection lets the viewer feel what she may be feeling.

https://youtu.be/bCb_wETuwn0 Mark's "Maria"

From the Broadway musical, this athlete portrays Tony and his endless love for Maria. Alone on floor, the baton BECOMES Maria to him and dances and emotes throughout. The athlete lets the viewer see this love story in action

Ranges Descriptions

The Descriptors of each range of interpretation:

FAIR

Personal interpretation will be rare at this level since the athlete is so inexperienced as a performer. There may be hints of interpretation if the athlete happens to be trained in dance. Qualities of caution, being tentative, nervous, shy, inhibited are common at this level and can severely interfere with any sort of attempt at interpretation.

AVERAGE

Interpretation at this level is somewhat non-existent as the athlete is not yet proficient enough technically to take on artistic responsibilities. There should, however, be a basic investment in communicating facially. If a character-based theme is chosen there will be an attempt to relay that, even though it won't be fully constant or believable. At this level, emotion will be contrived, not genuine as the athlete will be more concerned with execution than performance.

GOOD

Good interpretative qualities are the expected methods of communication that is present in the vast majority of developing athletes in the freestyle event. This athlete knows the responsibility of facial communication and the range necessary of body and baton articulation in terms of basic musicality. In terms of pure interpretation, however, the athlete is still a "student of the choreography" and has not yet taken full ownership of the program with characterization and conveying the "message." Lack of technical confidence is prevalent at this level, therefore inhibiting artistic interpretation.

EXCELLENT

This athlete is fully invested in character communication and is believable although a range of emotion and subtle finesse qualities may be only occasional. There may be a total conformity to

the music with execution that may mask the personal interpretation. This athlete displays appropriate energy, is well rehearsed and can utilize speed, speed changes, and dynamics of the choreography as an advantage but may lack full and genuine interpretation at times. The athlete, as a character and “messenger,” will be believable most of the time and is still exploring the path to true artistry.

SUPERIOR

Superior interpretation by this athlete will be nothing less than breath taking. The athlete will portray a believable character and be fully invested in utilizing the tools within the program to ‘send a message’ to the judges and audience. Confidence, skill, precision, finesse, artistic details, and emotion will be constant and the viewer will be fully entranced in the performance. This athlete will be “one” with the musical dynamics and actually bring out subtleties within the soundtrack, elevating the quality of the presentation and even create a mood in coordination with the music. This athlete “leads” our sport with artistry and declares ownership of the chosen music through the performance.

Drops and Falls in Program Components

For all the baton drops (including the one in the required elements) and the falls a penalty of 0,2 points will be deducted from the Program components score.

Other penalties in Program Components

Non choreographic aerials are aerials with two or more body moves under the toss that are not part of the required and declared aerials.

For every non choreographic aerial executed during the freestyle routine a penalty of 2 points will be deducted from the Program components score.

The Fiche

How the coach will declare the required elements

Before the competition the coach will prepare and send to the WBTF a document, called “Fiche”, where he/she will declare the elements that the athlete will present as required elements in the freestyle routine.

The fiche will be filled-in through an online form that WBTF will make available.

The presentation of the fiche needs to be done by 10 days before the competition and will not be possible to change it later.

For each of the 5 aerials the coach will provide:

- Type of Aerials (travelling complex (TC)/stationary complex (SC)/stationary complex containing spins(SCS)/pure spins(S)/Free)
- The description of the type of release and its Base Value, selected from the Aerials “Release Chart” (Appendix A)
- The descriptions of the elements executed under the toss and their Base Values, selected from the “Body Movements Chart” (Appendix B)
- The description of the type of catch and its Base Value, selected from the Aerials “Catches Chart” (Appendix D)

The five aerials need to be declared following the order they will be executed during the freestyle routine.

For the vertical and horizontal rolls series the coach will provide:

- The code and description of the type of entrance and its Base Value, selected from the “Rolls Entrance and Exit Chart” (Appendix F)
- The codes and descriptions of the rolls that will contribute to the definition of the Base Value of the roll combination, selected from the “Rolls Chart” (Appendix E)
- The code and description of the type of exit and its Base Value, selected from the “Rolls Entrance and Exit Chart” (Appendix F)

The vertical and horizontal series need to be declared following the order they will be executed during the freestyle routine.

In the next page an example of Fiche is presented.

The example shows all the sections that are part of the Fiche, including the ones that are under the responsibility of the Judging panels and the Tabulation program, as described in the next paragraphs.

01/02/2022

Athlete:

Legend	
	Coach responsibility
	Technical Specialist responsibility
	Decision Judges Panel responsibility
	Components Judges Panel responsibility
	Automatic calculation from tabulation

Technical Merit

Aerials		Release*	Movement 1*	Movement 2*	Movement 3*	Movement 4*	Movement 5*	Movement 6*	Catch*	Base Value	Positive GOE Mark (i.e. + 1)	Negative GOE Mark (use minus sign; i.e. -1.0)	Fall? Yes = Y; No = N	Number of drops?	Base value - execution	Total Element score
1 - Family of Aerial	Dedared Element															
Stationary complex	Dedared Base Value									0.0						
	Presented Element	0	0	0	0	0	0	0	0							
	Presented Base Value	0	0	0	0	0	0	0	0	0.0					0.0000	0.0000
2 - Family of Aerial	Dedared Element															
Travelling complex	Dedared Base Value									0.0						
	Presented Element	0	0	0	0	0	0	0	0							
	Presented Base Value	0	0	0	0	0	0	0	0	0.0					0.0000	0.0000
3 - Family of Aerial	Dedared Element															
Travelling complex	Dedared Base Value									0.0						
	Presented Element	0	0	0	0	0	0	0	0							
	Presented Base Value	0	0	0	0	0	0	0	0	0.0					0.0000	0.0000
4 - Family of Aerial	Dedared Element															
	Dedared Base Value									0.0						
	Presented Element															
	Presented Base Value									0.0					0.0000	0.0000
5 - Family of Aerial	Dedared Element															
	Dedared Base Value									0.0						
	Presented Element															
	Presented Base Value									0.0					0.0000	0.0000

Average Aerials Score 0.0000

Rolls		Roll Entrance**	Required rolls**	Required rolls**	Required rolls**	Roll Exit**	Base Value	Positive GOE Mark (i.e. + 1)	Negative GOE Mark (use minus sign; i.e. -1.0)	Drop entrance? Yes = Y; No = N	Number of Drops in the middle	Drop exit? Yes = Y; No = N	Base value - execution	Total Element score
1 - Type of rolls section	Dedared Element													
	Dedared Base Value						0.0							
	Presented Element	0	0	0	0	0								
	Presented Base Value	0	0	0	0	0	0.0						0.0000	0
1 - Type of rolls section	Dedared Element													
	Dedared Base Value						0.0							
	Presented Element													
	Presented Base Value	0	0	0	0	0	0.0						0.0000	0

Average Rolls Score 0.0000

Total Technical Merit Score 0.0000

Components

Component Name	Score
Tumbling Skills	
Transitions/Contact Material	
Performance Execution	
Composition/Choreography	
Interpretation	

Total number of drops and falls in the program (0.2 point per drop will be deducted from the average component score)
 Number of non-choreo aerials not required (2 points per aerials will be deducted from the average component score)

Total Components Score #DIV/0!

Total Program Score #DIV/0!

* Please enter short description
 ** Please enter code and short description

The Judging panels

From the point of view of the judges the responsibility will be split in three panels:

- Technical specialists (two judges or coaches): will recognize the element and evaluate from the Base Value;
- Execution judges (three or more judges): will judge the required elements using the Grade of Execution (GOE) of Aerials and Rolls;
- Components judges (three or more judges): will judge the Program Components, that represent the Artistic expression of the Freestyle.

The Technical Specialists Panel

During the execution of the freestyle the Technical specialists will be able to see the declared fiche with the required elements that the athlete is supposed to present during the execution of the routine.

Based on the effective realization of the freestyle the Technical specialists will validate or not the element and the value declared by the coach.

For each aerial the following process will be followed:

- 1) The Technical specialists will check if the aerial executed belongs to the family declared by the coach
 - a) If the answer to question in point 1 is "Yes"
 - i) The Technical specialists will compare the executed release/elements under the toss and catch to the declared release/elements under the toss and catch.
 - (1) If they are the same, the Technical specialists will validate the declared elements and their values.
 - (2) If they are different the technical specialists will delete the "Presented Element" description of the elements that were not executed and their "Presented Base Value" will be set to 0.
 - b) If the answer to question in point 1 is "No"
 - i) Both "Presented Element" and "Presented Base Value" will be set to 0

For the aerials also the following actions are required by the Technical specialists:

- Horizontal release
 - If the coach did not declare any horizontal release in the aerials the "Presented Base Value" of the last aerial declared on the fiche will be set equal to zero
 - If the coach declared one or more horizontal release but the athlete has not executed any of them the "Presented Base Value" of the first aerial with a horizontal release will be set to zero.
- If the coach declared the same body move under more than two aerials the "Presented Base Value" of all the excess aerials where the element is declared on the fiche will be set equal to zero
- If the coach declared the same type of non-standard release or catch on the same pattern more than once the "Presented Base Value" of all excess release/catch will be set equal to zero

For each rolls series the following process will be followed

- 1) The Technical specialists will compare the executed entrance and exit to the declared entrance and exit of the roll series
 - a) If they are the same, the Technical specialists will validate the declared elements and their values.
 - b) If they are different the Technical specialists will delete the “Presented Element” of the not executed entrance/exit and their “Presented Base Value” will be set to 0.
- 2) The Technical specialists will check if the required rolls to get the Base Value of the roll series were executed
 - a) If the declared rolls in the fiche are all different, are not the development of each other and they were executed and recognized, the Technical specialists validate the declared rolls and their values
 - b) If one of the declared required rolls is not executed/recognized or is the development of another declared roll and the others are recognized then the “Presented Element” will be updated accordingly to the execution and “Presented Base Value” of the required rolls of the roll section will be set equal to “Declared Base Value” minus 2 points
 - c) If two or more of the declared required rolls are not executed/recognized or if rolls are executed with the hands for lack of ability the “Presented Base Value” of the entrance, required rolls and exit of the roll section will be set to 0.

The Technical specialists will be also responsible to count the non-choreographic aerials presented during the execution of the routine that are not part of the required aerials.

The Tabulation will compute a penalty of 2 points for each non choreographic aerial not part of the required aerials.

Example N°1 - Aerial

The coach declared as Travelling Complex aerial a Vertical Toss “From end of baton behind back” release + Two Cartwheel + RH back catch.

Case 1: The athlete executes exactly the declared element

Aerials		Release	Movement 1	Movement 2	Movement 3	Movement 4	Movement 5	Movement 6	Catch	Basic Value
1 - Family of Aerial	Declared Element	From end of baton behind back	Carwheel	Cartwheel					RH Back Catch	
Travelling complex	Declared Base Value	0.8	2.5	2.5					0.2	6.0
	Presented Element	From end of baton behind back	Carwheel	Cartwheel					RH Back Catch	
	Presented Base Value	0.8	2.5	2.5					0.2	6.0

Case 2: The Athlete executes the declared release, only one Cartwheel and a standard right-hand catch

Aerials		Release	Movement 1	Movement 2	Movement 3	Movement 4	Movement 5	Movement 6	Catch	Basic Value
1 - Family of Aerial	Declared Element	From end of baton behind back	Carwheel	Cartwheel					RH Back Catch	
Travelling complex	Declared Base Value	0.8	2.5	2.5					0.2	6.0
	Presented Element	From end of baton behind back	Carwheel						RH Back Catch	
	Presented Base Value	0.8	2.5						0.2	3.5

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Case 3: The athlete executes the declared release + one illusion + one cartwheel and a standard right-hand catch. The first cartwheel declared is not recognized and its “Presented based value” is set to zero. The “Presented base Value” of the entire aerial is updated accordingly.

Aerials		Release*	Movement 1*	Movement 2*	Movement 3*	Movement 4*	Movement 5*	Movement 6*	Catch*		Base Value
1 - Family of Aerial	Declared Element	From end of the baton behind back	Cartwheel	Cartwheel					RH standard catch		
Travelling complex	Declared Base Value	0,8	2,5	2,5							5,8
	Presented Element	From end of the baton behind back		Cartwheel	0	0	0	0	RH standard catch		
	Presented Base Value	0,8		2,5	0	0	0	0	0		3,3

Example N°2 – Aerial declared under the wrong Family

The coach declared as Stationary complex aerial a Vertical Toss RH standard release + Rev illusion + Walkover + RH standard catch. The “Presented Base Value” of the entire aerial is set to zero because it is declared under the wrong Family.

Aerials		Release*	Movement 1*	Movement 2*	Movement 3*	Movement 4*	Movement 5*	Movement 6*	Catch*		Base Value
1 - Family of Aerial	Declared Element	RH standard	Rev. Illusion	Front walkover					RH standard catch		
Stationary complex	Declared Base Value	0	2,5	3							5,5
	Presented Element				0	0	0	0			
	Presented Base Value				0	0	0	0	0		0,0

Example N°3 – Major Body move declared under more than two aerials

Case 1 – Any body elements different from spin/chainé turns

The coach declared the element “illusion reverse” under 4 aerials.

The “Presented base value” of the third and fourth aerials will be set to 0 even if the athlete will execute them.

Aerials		Release*	Movement 1*	Movement 2*	Movement 3*	Movement 4*	Movement 5*	Movement 6*	Catch*		Base Value
1 - Family of Aerial	Declared Element	LH H open hand	Illusion Reverse	Illusion Reverse					RH standard catch		
Stationary complex	Declared Base Value	0,2	2,5	3							5,7
	Presented Element	LH H open hand	Illusion Reverse	Illusion Reverse	0	0	0	0			
	Presented Base Value	0,2	2,5	3	0	0	0	0	0		5,7
2 - Family of Aerial	Declared Element	RH V thumb flip	Illusion Reverse	Front walkover					RH standard catch		
Travelling complex	Declared Base Value	2,5	3								5,5
	Presented Element	RH V thumb flip	Illusion Reverse	Front walkover	0	0	0	0	RH standard catch		
	Presented Base Value	2,5	3		0	0	0	0			5,5
3 - Family of Aerial	Declared Element	RH V thumb flip	Illusion Reverse	Cartwheel					RH standard catch		
Free	Declared Base Value	2,5	2,5								5,0
	Presented Element				0	0	0	0			
	Presented Base Value				0	0	0	0			0,0
4 - Family of Aerial	Declared Element	LH V thumb flip	1 spin	Illusion Reverse					RH hand		
Free	Declared Base Value	0,2	1	2,5							3,7
	Presented Element				0	0	0	0	RH hand		
	Presented Base Value				0	0	0	0			0,0

Case 2 – Repetition of spin/ tour chainé under more than two aerials

The coach declared the element spin/tour chainé under 3 aerials.

Spins and chainé turns can be presented under more than 2 aerial so if the athlete present all the declared elements they are confirmed as “Presented Element” with their “Presented Base Value”.

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Aerials		Release*	Movement 1*	Movement 2*	Movement 3*	Movement 4*	Movement 5*	Movement 6*	Catch*	Base Value
1 - Family of Aerial Stationary complex	Declared Element	LH H open hand	spin	Illusion Reverse					RH standard catch	
	Declared Base Value	0,2	1	2,5						3,7
	Presented Element	LH H open hand	spin	Illusion Reverse	0	0	0	0		
	Presented Base Value	0,2	1	2,5	0	0	0	0	0	3,7
2 - Family of Aerial Travelling complex	Declared Element	RH V thumb flip	spin	Cartwheel					RH standard catch	
	Declared Base Value		1	2,5						3,5
	Presented Element	RH V thumb flip	spin	Cartwheel		0	0	0	RH standard catch	
	Presented Base Value		1	2,5		0	0	0	0	3,5
3 - Family of Aerial 1 pure spins	Declared Element	RH V thumb flip	spin		spin				RH standard catch	
	Declared Base Value		1	1	1					3,0
	Presented Element	RH V thumb flip	spin	spin	spin	0	0	0		
	Presented Base Value		1	1	1	0	0	0		3,0

Example N° 4 – Horizontal release

Case 1 – Horizontal release not declared by the coach

The coach did not declare a horizontal release in the aerials. The “Presented Base Value” of the last aerial declared on the fiche will be set equal to zero, even if the athlete will execute the aerial as declared

Aerials		Release*	Movement 1*	Movement 2*	Movement 3*	Movement 4*	Movement 5*	Movement 6*	Catch*	Base Value
1 - Family of Aerial Stationary complex	Declared Element	RH V thumb flip	spin	Illusion Reverse					RH standard catch	
	Declared Base Value		1	2,5						3,5
	Presented Element	RH V thumb flip	spin	Illusion Reverse	0	0	0	0		
	Presented Base Value	0	1	2,5	0	0	0	0	0	3,5
2 - Family of Aerial Travelling complex	Declared Element	RH V thumb flip	spin	Cartwheel					RH standard catch	
	Declared Base Value		1	2,5						3,5
	Presented Element	RH V thumb flip	spin	Cartwheel		0	0	0	RH standard catch	
	Presented Base Value		1	2,5		0	0	0	0	3,5
3 - Family of Aerial 1 pure spins	Declared Element	RH V thumb flip	spin	spin	spin				RH standard catch	
	Declared Base Value		1	1	1					3,0
	Presented Element	RH V thumb flip	spin	spin	spin	0	0	0		
	Presented Base Value		1	1	1	0	0	0		3,0
4 - Family of Aerial Free	Declared Element	From end of baton behind back	Front walkover						RH hand under leg	
	Declared Base Value		0,8						0,2	4,0
	Presented Element	From end of baton	Front walkover		0	0	0	0	RH hand under leg	
	Presented Base Value	0,8	3	0	0	0	0	0	0,2	4,0
5 - Family of Aerial Free	Declared Element	RH V thumb flip	Cartwheel	Side aerial					RH standard catch	
	Declared Base Value		2,5	4						6,5
	Presented Element					0	0	0	RH standard catch	
	Presented Base Value					0	0	0		0,0

Case 2 – Horizontal releases declared by the coach but never executed by the athlete

The coach declared a horizontal release in one or more aerials but the athlete doesn't execute them. The “Presented Base Value” of the first aerial with a horizontal release will be set to 0. For

Aerials		Release*	Movement 1*	Movement 2*	Movement 3*	Movement 4*	Movement 5*	Movement 6*	Catch*	Base Value
1 - Family of Aerial Stationary complex	Declared Element	LH H open hand	spin	Illusion Reverse					RH standard catch	
	Declared Base Value	0,2	1	2,5						3,7
	Presented Element				0	0	0	0		
	Presented Base Value				0	0	0	0	0	0,0
2 - Family of Aerial Travelling complex	Declared Element	RH V thumb flip	spin	Cartwheel					RH standard catch	
	Declared Base Value		1	2,5						3,5
	Presented Element	RH V thumb flip	spin	Cartwheel		0	0	0	RH standard catch	
	Presented Base Value		1	2,5		0	0	0	0	3,5
3 - Family of Aerial 1 pure spins	Declared Element	LH H open hand	spin	spin	spin				RH standard catch	
	Declared Base Value	0,2	1	1	1					3,2
	Presented Element	RH V thumb flip	spin	spin	spin	0	0	0		
	Presented Base Value	0	1	1	1	0	0	0		3,0
4 - Family of Aerial Free	Declared Element	From end of baton behind back	Front walkover						RH hand under leg	
	Declared Base Value		0,8						0,2	4,0
	Presented Element	From end of baton	Front walkover		0	0	0	0	RH hand under leg	
	Presented Base Value	0,8	3	0	0	0	0	0	0,2	4,0
5 - Family of Aerial Free	Declared Element	RH V thumb flip	Cartwheel	Side aerial					RH standard catch	
	Declared Base Value		2,5	4						6,5
	Presented Element					0	0	0	RH standard catch	
	Presented Base Value		2,5	4		0	0	0		6,5

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the other aerals where a horizontal release is declared but not presented the “Presented Base Value” of the release will be set to zero.

Example N°5 – Same non-standard release/catch on the same pattern declared in more than one aerial

Case 1

The same non-standard release on the same pattern is declared by the coach in more than one aerial. The “Presented Base Value” of all excess release declared will be set equal to zero, even if executed by the athlete

Aerials		Release*	Movement 1*	Movement 2*	Movement 3*	Movement 4*	Movement 5*	Movement 6*	Catch*		Base Value
1 - Family of Aerial Stationary complex	Declared Element	LH V thumb flip	spin	Illusion Reverse					RH standard catch		
	Declared Base Value	0,2	1	2,5							3,7
	Presented Element	LH V thumb flip	spin	Illusion Reverse	0	0	0	0			
	Presented Base Value	0,2	1	2,5	0	0	0	0	0		3,7
2 - Family of Aerial Travelling complex	Declared Element	LH V thumb flip	spin	Cartwheel					RH standard catch		
	Declared Base Value	0,2	1	2,5							3,7
	Presented Element		spin	Cartwheel	0	0	0	0	RH standard catch		
	Presented Base Value	0	1	2,5	0	0	0	0	0		3,5

Case 2

The same non-standard catch is declared by the coach in more than one aerial both in the same and on different pattern. The “Presented Base Value” of all the same non-standard catch on the same pattern that exceed the first one will be set equal to zero, even if executed by the athlete. The “Presented Base Value” of the same non-standard catch on different pattern will be instead confirmed if the athlete presents it.

Aerials		Release*	Movement 1*	Movement 2*	Movement 3*	Movement 4*	Movement 5*	Movement 6*	Catch*		Base Value
1 - Family of Aerial Stationary complex	Declared Element	RH V thumb flip	spin	Illusion Reverse					RH back hand		
	Declared Base Value	0	1	2,5					0,2		3,7
	Presented Element	RH V thumb flip	spin	Illusion Reverse	0	0	0	0	RH back hand		
	Presented Base Value	0	1	2,5	0	0	0	0	0,2		3,7
2 - Family of Aerial Travelling complex	Declared Element	RH V thumb flip	spin	Cartwheel					RH back hand		
	Declared Base Value	0	1	2,5					0,2		3,7
	Presented Element	RH V thumb flip	spin	Cartwheel	0	0	0	0			
	Presented Base Value	0	1	2,5	0	0	0	0			3,5
3 - Family of Aerial 1 pure spins	Declared Element	LH H open hand	spin	spin	spin				RH back hand		
	Declared Base Value	0,2	1	1	1				0,4		3,6
	Presented Element	LH H open hand	spin	spin	spin	0	0	0	RH back hand		
	Presented Base Value	0,2	1	1	1	0	0	0	0,4		3,6

Example N°6 - Vertical Rolls Series

The Coach declared a vertical series composed by an entrance with contact flip + 2 Fwd Fishtail (V.HW.6) + 2 FORW. FUJIMI (V.EL.16.B) + 1 Rev Fishtail (V.HW.6.B) + 1 ANGEL ROLL LIFT OFF (V.AS.4.C) + exit with major body move and non standard catch.

Case 1: The athlete executes exactly the declared element

Rolls		<i>Roll Entrance</i>	<i>Required rolls</i>	<i>Required rolls</i>	<i>Required rolls</i>	<i>Roll Exit</i>	<i>Base Value</i>
1 - Type of rolls section	Declared Element	Contact Flip	V.EL.16.B FORW. FUJIMI	V.HW.6.B 1 Rev Fishtail	V.AS.4.C 1 ANGEL ROLL LIFT OFF	M.B.M + N ST. C	
Vertical section	Declared Base Value	0,2	5			0,4	
	Presented Element	Contact Flip	V.EL.16.B FORW. FUJIMI	V.HW.6.B 1 Rev Fishtail	V.AS.4.C 1 ANGEL ROLL LIFT OFF	M.B.M + N ST. C	
	Presented Base Value	0,2	5			0,4	5,6

Case 2: The athlete executes the entrance + 1 Fwd Fishtail (V.HW.6) + 1 Rev Fishtail (V.HW.6.B) + 1 ANGEL ROLL LIFT OFF (V.AS.4.C) + exit with major body move and non standard catch.

Since 1 of the required rolls is not presented the base value of the rolls combination is reduced by 2.0 points.

Rolls		<i>Roll Entrance</i>	<i>Required rolls</i>	<i>Required rolls</i>	<i>Required rolls</i>	<i>Roll Exit</i>	<i>Base Value</i>
1 - Type of rolls section	Declared Element	Contact Flip	V.EL.16.B FORW. FUJIMI	V.HW.6.B 1 Rev Fishtail	V.AS.4.C 1 ANGEL ROLL LIFT OFF	M.B.M + N ST. C	
Vertical section	Declared Base Value	0,2	5			0,4	
	Presented Element	Contact Flip		V.HW.6.B 1 Rev Fishtail	V.AS.4.C 1 ANGEL ROLL LIFT OFF	M.B.M + N ST. C	
	Presented Base Value	0,2	3			0,4	3,6

Case 3: The athlete executes the entrance + 1 Fwd Fishtail (V.HW.6)

Since two of the required rolls are not presented the base value of the rolls combination is set to 0.

Rolls		<i>Roll Entrance*</i>	<i>Required rolls*</i>	<i>Required rolls*</i>	<i>Required rolls*</i>	<i>Roll Exit*</i>	<i>Base Value</i>
1 - Type of rolls section	Declared Element	Contact flip	V.EL.16.B Forw. Fujimi	V.HW.6.B 1 rev fishtail	V.AS.4.C 1 angel roll lift off	MBM + NSTC	
Vertical section	Declared Base Value	0,2	5			0,4	5,6
	Presented Element						
	Presented Base Value		0				0,0

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The Execution Judges Panel

The Execution Judges Panel will be composed by three or more judges and will judge the required elements using the Grade of Execution (GOE) of Aerials and Rolls.

For each Aerials and Rolls each judge will assess positive and negative qualities of the element (bullet) based on the “Aerials GOE” and “Rolls GOE” tables (see Paragraph “Grade of Execution – GOE (the HOW)”)

Based on the number of positive bullets assessed the judge will assign the GOE Mark to the aerial/roll, following this general rule.

GOE MARK	-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5
	More than 8 negative bullets	7-8 Negative bullets	5-6 Negative bullets	3-4 Negative bullets	2-1 Negative bullets	Correct	1-2 Positive bullets	3-4 Positive bullets	5-6 Positive bulletnts	7-8 Positive bullets	More than 8 Positive bullets

The same process will be followed for negative bullets to determine the negative GOE Mark.

If the Negative GOE mark for the element is – 3 or lower, No Positive GOE will be considered by the tabulation.

For each Aerial/Roll the Tabulation will compute the final GOE Mark of the single judge as following:

If Negative GOE Mark <= -3
 Then -> Judge GOE Mark of the element = Negative GOE Mark
 Else -> Judge GOE Mark of the element = Positive GOE Mark - Negative GOE Mark

The Final GOE Mark of the element will be computed as the average of the “Judge GOE Mark o the element” of all the judges that are part of the Execution Judges Panel, removing highest and lowest GOE Mark if number of judges of the is Execution Judges Panel higher than three.

Final GOE Mark of the Element =

If number of judges is higher than three remove highest and lowest score from judges
 (Judge1 GOE Mark + Judge 2 GOE Mark +....JudgeN GOE Mark)/ (Number of judges of Execution Judges Panel – 2*)

* Only if number of judges of the Execution Judges Panel is higher than three

The Tabulation will compute then the GOE Value for the element applying this formula:

Final GOE Value of the Element = Element Base Value * Final GOE Mark of the Element *0.1

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Example N°1

Base Value of the Element = 9.7

Judge 1 GOE Mark = -1

Judge 2 GOE Mark = -2

Judge 3 GOE Mark = -2

Final GOE Mark of the Element = -1.67

Final GOE Value of the Element = $9.7 * 1.67 * 0.1 = -1.6199$

Basic Value – Execution = $9.7 - 1.6199 = 8,0801$

Example N°2

Base Value of the Element = 3.3

Judge 1 GOE Mark = -1

Judge 2 GOE Mark = -2

Judge 3 GOE Mark = -2

Final GOE Mark of the Element = -1.67

Final GOE Value of the Element = $3.3 * 1.67 * 0.1 = -0.5511$

Basic Value – Execution = $3.3 - 0.5511 = 2.7489$

The Execution Panel will be also responsible of the following:

- Assess if a drop or fall happens during the execution of an aerial
- Assess if a drop happens and when during the execution of a roll series:
 - On the entrance
 - On the exit
 - Within the roll series

The Tabulation will compute the drop penalty based on the rule defined in paragraph “Drops in Technical Score”.

Components Judges Panel

The Components Judges Panel will judge the Program Components, that represent the Artistic expression of the Freestyle.

For each of the 5 Program Components Caption the Judge will score the caption with a value between 0 and 10 (with increments of 0.5).

The Final score of each Program Components Caption will be the average of the scores assigned for that caption by all the Components Judges Panel, removing the highest and lowest score if the number of judges of the Components Judges Panel is higher than three.

Final Score “Twirling Skills”:

If number of judges is higher than three remove highest and lowest score from judges
(Judge1 “Twirling Skills” score + Judge 2 “Twirling Skills” score+...JudgeN “Twirling Skills” score)/(Number of judges of the Components Judges Panel – 2*)

Final Score “Transitions/Vertical/Horizontal Contact Material”:

If number of judges is higher than three remove highest and lowest score from judges
(Judge1 “Transitions/Vertical/Horizontal Contact Material” score + Judge 2 “Transitions/Vertical/Horizontal Contact Material” +...JudgeN “Transitions/Vertical/Horizontal Contact Material” score)/(Number of judges of the Components Judges Panel – 2*)

Final Score “Performance Execution”:

If number of judges is higher than three remove highest and lowest score from judges
(Judge1 “Performance Execution” score + Judge 2 “Performance Execution” +...JudgeN “Performance Execution” score)/(Number of judges of the Components Judges Panel – 2*)

Final Score “Choreography/Composition”:

If number of judges is higher than three remove highest and lowest score from judges
(Judge1 “Choreography/Composition” score + Judge 2 “Choreography/Composition” +...JudgeN “Choreography/Composition” score)/(Number of judges of the Components Judges Panel – 2*)

Final Score “Interpretation”:

If number of judges is higher than three remove highest and lowest score from judges
(Judge1 “Interpretation” score + Judge 2 “Interpretation” +...JudgeN “Interpretation” score)/(Number of judges of the Components Judges Panel – 2*)

* Only if number of judges of Components Judges Panel is higher than three

The Judges of the Components Judges Panel will also be responsible to count the number of all drops and falls occurred during the execution of the Freestyle (including the one occurred during the required elements). The Tabulation will compute the penalty of 0,2 point for each drop and falls occurred during the execution of the routine.

The Program Components Score will be the average of the Final scores of each Program Components Caption minus the penalties for Drops and Non-Choreographic Aerials.

Total Program Components Score =

[(Final Score “Twirling Skills” + Final Score “Transitions/Vertical/Horizontal Contact Material” + Final Score “Performance Execution” + Final Score “Choreography/Composition” + Final Score “Interpretation”) / 5] – Drop Penalty – Non-Choreographic Aerials Penalty

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Tabulation Formulas

Aerials Tabulation

For each Aerials

Aerial Base Value = Presented Base Value Release + Presented Base Value Movement 1 + ... Presented Base Value Movement N + Presented Base Value Catch

Final GOE Mark of the Element =

If number of judges is higher than three remove highest and lowest score from judges

(Judge1 GOE Mark + Judge 2 GOE Mark +...JudgeN GOE Mark)/ (Number of judges of Execution Judges Panel – 2*)

* Only if number of judges of Components Judges Panel is higher than three

Final GOE Value of the Element = Element Base Value * Final GOE Mark of the Element *0.1

Aerial Basic value – Execution = Aerial Base Value - Final GOE Value of the Element

Aerial Drop Penalty = (Aerial Basic value – Execution)*50/100

Fall Penalty = (Aerial Basic value – Execution)*50/100

Final Aerial score: (Aerial Basic value – Execution) - Aerial Drop Penalty – Fall Penalty

Average Aerials Score = (Final Aerial1 score + Final Aerial2 score + Final Aerial3 score + Final Aerial4 score + Final Aerial5 score) / 5

The minimum score for the Average Aerials Score is 0.

Roll Series Tabulation

For Each Roll Series (Vertical and Horizontal)

Rolls series Base Value = Presented Entrance Base Value + Presented Rolls Combination Base Value + Presented Exit Base Value

Final GOE Mark of the Element =

If number of judges is higher than three remove highest and lowest score from judges

(Judge1 GOE Mark + Judge 2 GOE Mark +...JudgeN GOE Mark)/ (Number of judges of Execution Judges Panel – 2*)

* Only if number of judges of Components Judges Panel is higher than three

Final GOE Value of the Element = Rolls series Base Value * Final GOE Mark of the Element *0.1

Rolls series Base value – Execution = Rolls series Base Value - Final GOE Value of the Element

Drop on Entrance penalty = -1.0 point

Drop on Exit penalty = -1.0 point

Drop within the Rolls series penalty = [(Rolls series Base value - Execution) – Drop on Entrance penalty – Drop on exit penalty] * 50/100

Final Rolls series score = Rolls series Base value – Execution – Drop on Entrance penalty – Drop on Exit penalty – Drop within the Rolls series penalty

Average Rolls Score = (Final Vertical Roll series score + Final Horizontal Roll series score) / 2

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The minimum score for the Average Rolls Score is 0.

Technical Merit Score

Total Technical Merit Score = (Average Aerials Score + Average Rolls Score) / 2

Program Components Tabulation

Final Score “Twirling Skills”:

If number of judges is higher than three remove highest and lowest score from judges
(Judge1 “Twirling Skills” score + Judge 2 “Twirling Skills” score+...JudgeN “Twirling Skills” score)/(Number of judges of the Components Judges Panel – 2*)

Final Score “Transitions/Vertical/Horizontal Contact Material”:

If number of judges is higher than three remove highest and lowest score from judges
(Judge1 “Transitions/Vertical/Horizontal Contact Material” score + Judge 2 “Transitions/Vertical/Horizontal Contact Material” +...JudgeN “Transitions/Vertical/Horizontal Contact Material” score)/(Number of judges of the Components Judges Panel – 2*)

Final Score “Performance Execution”:

If number of judges is higher than three remove highest and lowest score from judges
(Judge1 “Performance Execution” score + Judge 2 “Performance Execution” +...JudgeN “Performance Execution” score)/(Number of judges of the Components Judges Panel – 2*)

Final Score “Choreography/Composition”:

If number of judges is higher than three remove highest and lowest score from judges
(Judge1 “Choreography/Composition” score + Judge 2 “Choreography/Composition” +...JudgeN “Choreography/Composition” score)/(Number of judges of the Components Judges Panel – 2*)

Final Score “Interpretation”:

If number of judges is higher than three remove highest and lowest score from judges
(Judge1 “Interpretation” score + Judge 2 “Interpretation” +...JudgeN “Interpretation” score)/(Number of judges of the Components Judges Panel – 2*)

* Only if number of judges of Components Judges Panel is higher than three

Drop penalty = 0,2 point per each drop and fall occurred during the execution of the freestyle

Non choreographic aerial penalty = 2 points per each non choreographic aerial which are not part of the fiche presented during the execution of the freestyle

Total Program Components Score =

[(Final Score “Twirling Skills” + Final Score “Transitions/Vertical/Horizontal Contact Material” + Final Score “Performance Execution” + Final Score “Choreography/Composition” + Final Score “Interpretation”) / 5] – Drop Penalty - Non choreographic aerial penalty

The minimum score for the **Total Program Components Score** is 0

Total Program Score

Total Program Score = Total Technical Merit Score + Total Program Components Score

The minimum Total Program Score is 0.

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Appendix

Video linked in the following chart are *demonstrations*.

They are meant to show the skill while they ARE NOT meant to be a performance example of any particular proficiency level.

They ARE meant to be a clear, readable, demonstration of the element.

Appendix A – Releases chart

Extract from “WBTF NEW JUDGING SYSTEM COP AERIALS v1.0 FINAL”



WBTF NEW JUDGING SYSTEM - CODE OF POINTS
RELEASES V1.0

Cell ref		E	F	G	H	I	J	K	L	M	N	O	P	Cell ref		
Cell ref	FAMILY	Standard	Group A	Group B	Group C	Group D	Group E	VALUE		VALUE		FAMILY	Cell ref			
		0	0.2	0.4	0.6	0.8	1	CODE	CODE							
8	VERTICAL (V)	Plain	RH thumb flip	LH thumb flip									1	Plain		
9		Reverse/Direction change		LH/RH Back hand		RH/LH reverse loop							2	Reverse/Direction change		
10		Off body	3	RH roll open hand	Left elbow pop		Chiicken wing			Slap catch - immediate release	Shoulder roll/arm circle release			3	Off body	
11		Inside element	4			Open hand under kick	RH thumb flip under R/L leg fan kick			LH thumb flip under L or R leg fan kick			Inside walkover/cartwheel	Inside illusion	4	Inside element
12		Inside elevation	5		Release while jumping bent legs			With major body move		Under front leg of grand jete			Release in grand jeté seconde	Inside side aerial	5	Inside elevation
13		No Vision	6							From end of baton behind back					6	No Vision
14		HORIZONTAL (H)	Plain	1	LH open		RH open								1	Plain
15	Reverse/Direction change		2			Reverse direction		Vertical to horizontal						2	Reverse/Direction change	
16	Off body		3			From back of the RH, LH holding ball behind back		Release, catch same hand, immediate release		Horizontal toss, kick with foot				3	Off body	
17	Inside element		4							Under leg (bent or straight)				4	Inside element	
18	Inside elevation		5							With major body move			During back handspring	5	Inside elevation	
19		CODE	0	1	2	1	2	1	2	3	1	2	CODE			
		VALUE	0	0.2	0.4	0.6	0.8	1	VALUE	VALUE						
		Standard	Group A	Group B	Group C	Group D	Group E									
Cell ref		E	F	G	H	I	J	K	L	M	N	O	P	Cell ref		

*Cell ref : This is taken from Excel and used to refer to the location on the sheet of a particular element, e.g 'F9'. It is not used as part of the fiche.

*Code: This is used to create the code of points on the fiche for each release. It is created by using: family.y axis number.group.x axis number, e.g V.2.A.1

*Value: This refers to the base value for that element, e.g 0.2

Appendix B – Body Movements Chart

Extract from “WBTF NEW JUDGING SYSTEM COP AERIALS v1.0 FINAL”



WBTF NEW JUDGING SYSTEM - CODE OF POINTS BODY ELEMENTS V1.0

Cell ref	E	F	G	H	I	J	K	L	M	N	O	P	Q	Cell ref				
Cell ref	FAMILY	Foundation	Group A			Group B			Group C			Group D			FAMILY	Cell ref		
		VALUE	0	1	1.5	2.0	2.5	3.0	3.5	4.0	4.5	5.0	5.5	6.0			6.5	VALUE
		CODE	0	1	2	1	2	3	1	2	3	4	1	2			3	CODE
8	SPINS (S)	1		1 spin										1				
9		2		Air tour - single										2				
10		3			Attitude turn in/out			Battement hold 1 spin						3				
11		4			Arabesque turn in/out									4				
12		5		1 spin piqué in/out										5				
13		6						Axel 1.5 spin						6				
15	STATIONARY DANCE (SD)	1		Battement front/side	Pied tête	Battement hold front/side								1				
16		2		Attitude	Fan Kick									2				
17		3		Arabesque										3				
19	STATIONARY GYMNASTICS (SG)	1		Split side	Front split front	Onde/wave from up/from down	Charlotte Forearm Stand	Cambré				Windmill to chest stand		1				
20		2				Illusion forward or reverse								2				
21		3												3				
23	BASIC TRAVELLING (TC)	1	Chassé	Tour chaîné										1				
24		2	Glissade											2				
25		3	Pas de Bourrée	Pas de chat										3				
26	FLOOR	6		1 turn on the floor	Glissade bassin relevé									6				
27		7			Eventail fan		Fish Flop		Rolling tinisca		Rolling tinisca with split leg to standing			7				
28		8			Somersault* (all variants)									8				

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29	TRAVELLING COMPLEX (TC) (Continued)	JUMPS	9		Saut de Basque (1/2 spin)			Saut de basque (1 and 1/2 turn)							9	TRAVELLING COMPLEX (TC) (Continued)	29						
			10		Jete jazz bent legs	Stag leap	Italian pas de chat	Tour jeté (hip level with legs)										10					
			11				Grand jeté	Switch Leap to R/L										11					
			12					Grand jeté (à la seconde)	Switch Leap (to second)									12					
			13					Calypso/ Baryshnikov										13					
			14					Cartwheel* (all variants)	Butterfly	Side aerial								14					
			15					Round off	Front walkover* (all variants)	Switch front walkover		Front aerial						15					
			16						Flip to sit			Front aerial flip to sit						16					
			17							Back walkover* (all variants)	Switch back walkover		Standing back tuck	Onodi	Back layout step out			17					
		18							Valdez			Back handspring			18								
		40	MIXED COMPLEX: (MC) TRAVELLING - STATIONARY		1	Sissonne en déplacement	Saut de biche												1	MIXED COMPLEX: (MC) TRAVELLING - STATIONARY	40		
					2		Saut jazz pied tête	Russian Sit Jump														2	
					3		Cabriole front/side/ back			Cabriole back with a beat (2 total beats)												3	
					4					Cabriole front with a beat (2 total beats)												4	
					5				Garrison/ floor leap/ waterfall													5	
		Cell ref	FAMILY		CODE	0	1	2	1	2	3	1	2	3	4			1	2	3	CODE	FAMILY	Cell ref
					VALUE	0	1	1.5	2.0	2.5	3.0	3.5	4.0	4.5	5.0			5.5	6.0	6.5	VALUE		
					Foundation	Group A			Group B			Group C						Group D					
Cell ref			E	F	G	H	I	J	K	L	M	N	O	P	Q		Cell ref						

*Cell ref : This is taken from Excel and used to refer to the location on the sheet of a particular element, e.g 'H10'. It is not used as part of the fiche.

Code: This is used to create the code of points on the fiche for each body element. It is created by using: family.y axis number.group.x axis number, e.g S.3.B.1

Value: This refers to the base value for that element, e.g 2.0

*Cartwheel, front walkover, back walkover and somersault; Includes all variations of these body moves, for example - 1 hand, 2 hand, over single shoulder etc.

Supplemental tutorial videos for Body Moves

All moves are executed UNDER an aerial

Skills highlighted in **YELLOW** are the categories of skills

Skills in **RED** are the specific moves

Bullet points listed are focus points of importance

Some tutorial videos **INCLUDE** focus points and are instructional

SPINS

All Spins: (Double click on name in chart to view video)

- Push FRONT to initiate spin (no crossover)
- Spins are executed on ONE foot with no interruption from the opposite foot/full 360 degree rotation with each spin
- Posture maintained with head aligned with body; head not tilted back
- Preparations are optional depending on choreography

Air Tour Single: See Chart video for demonstration; See this video for tutorial:

<https://youtu.be/yuQoeI8wsHs>

- Turn out in preparation, beginning and ending in 5th position
- Full 360 degree rotation
- Posture/centering of body is maintained

Air Tour Double: See this video for tutorial:

<https://youtu.be/JFknmbNI94Y> (This is stated for males but it applies to females, as well)

- Turn out in preparation, beginning and ending in 5th position
- Full 720 degree rotation
- Posture/centering of body is maintained
- This video needs to be embedded in the Chart.

Attitude Turn: See Chart video for demonstration; See this video for tutorial:

<https://youtu.be/HcaTGBQHkJE>

- Bent leg is parallel to ground from hip to knee; 90 degree with supporting leg
- Arms in an aesthetic position, like 5th position arms, torso pulled up to support centering

Battement hold 1 spin: See video chart for demonstration

- Legs are straight and battement is fully extended
- Perfect posture is maintained during the turn
- Free foot is pointed; free arm is placed

Arabesque turn: See video chart for demonstration;

- Supporting/turning leg straight and in total releve'
- Back leg/knee straight and leg fully extended, foot pointed and turned out

In ballet, **arabesque** is a position where the body is supported on one leg, with the other leg extended directly behind the body with a straight knee. The standing leg can be straight or in plie, but the back leg must always be straight. Arabesque can be found in almost every aspect of a ballet, both contemporary and classical, as well as other dance forms. Arabesque can be done with the back leg either on the ground (a terre) or raised in the air (en l'air).

Different Arabesque Positions:

Arabesque has several different versions, all defined by the position of the dancer's arms. The one constant is that the dancer must have a straight leg directly behind them, or it is not an arabesque. The different positions that can be done are first arabesque, second arabesque or third arabesque.

First Arabesque

First arabesque is when a dancer in arabesque has the arm that is on the same side as the supporting leg extended out in front of their body, with the other arm extended side or towards the diagonal back.

Second Arabesque

Second arabesque is when a dancer in arabesque has the arm that is on the same side as the back leg extended out in front of their body, with the arm on the side of the supporting leg to the side or diagonal back.

Third Arabesque

Third arabesque is when a dancer in arabesque now has both arms extended in front of the body, with the arm on the same side as the supporting leg slightly higher than the other so the hand is anywhere between the top of their head to a foot above their head. The arm on the side of the leg in arabesque should never move higher than the shoulders.

Different Heights in Arabesque

An arabesque can be done at almost any height where the back foot is off the floor. Higher does not mean better! Past 90 degrees, many dancers begin to sacrifice quality for extra height by opening their hips toward the side.

Low

Sometimes a teacher or choreographer may ask for a dancer to do a "low arabesque." This usually means around 20 degrees. Much lower, and the step may not show well from a distance.

45 Degrees

A very common height, a 45 degree arabesque is quite common in variations, quick, and slow movement. Since 45 degrees is just half of 90 (in the middle between directly horizontal and directly vertical), it is easier for dancers to know where that height is since it's an actual measure, and not just a description. This also makes for smoother corps work.

90 Degrees:



90 Degree Arabesque

The next height typical for arabesques doubles straight to 90 degrees. There isn't much in between because it doesn't look deliberate enough. Slightly below 90, and it may look like the dancer can't get an arabesque to 90.

Slightly above 45, it may look like a sloppy or over-exaggerated 45 degree arabesque!

90 degrees is often considered the "target" arabesque for many reasons.

It is very easy to tell if an arabesque is exactly at 90 degrees or not. If it is parallel with the ground, the dancer looks like they are at 90.

It looks very clean. Line of corps dancers all at 90 (Giselle 2nd act for example) looks very deliberate and uniform. Audiences love this!

At 90 degrees, there are other things you can do to improve the overall look that don't involve lifting your leg higher. For example, keep your back more upright, or squaring your hips more. Being able to understand this idea is considered an advanced level way of thinking about technique and measure of quality since it doesn't involve the obvious "get your leg higher!"

Over 90 degrees:



Dancer Shelby Dyer demonstrates an arabesque above 90 degrees with a straight back!

Past 90 degrees in an arabesque is common too, but is often reserved when a dancer is featured alone or for the ballerina with her partner.

Because an arabesque gets considerably harder to do correctly past 90 due to average limitation in hips, asking an entire corps to hit a certain degree above 90 is asking for trouble!

Quality Arabesque

No matter if in class or on stage, a ballet dancer should never forget the basic technique for an arabesque which should always include turned out and straight legs. Every dancer, especially advanced, knows their “maximum arabesque” height where quality isn’t sacrificed. And the even more advanced know when to use it for the most effect.

Pique Turn (passe’): See video chart for demonstration; The video demonstration is not a pique turn, rather he does an en dedan and en dehors turn; Refer to this tutorial for a Pique’ Turn:

The name of this move needs to be changed to en dedan/en dehors

En dehors is a classical ballet term meaning “outward.” En dehors is added to other steps and terms to describe which way a step should be moving.

For example, a pirouette *en dehors* would mean that the dancer would turn “outward” away from the supporting leg.

Another way to think of en dehors is “from the front to the back.” A rond de jambe en dehors would have the dancer start to the front and move their outwards to the side and then to the back in a circular motion.

<https://youtu.be/Ob1brsunN28> This video explains en dehors and en dedan turns in detail.

Turnout or parallel should be clear

Torso alignment/centering maintained

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Axel turn; This move is actually 2 turns in the air if done in stationary position; See video chart for demonstration: For a “jazz axel turn” see this tutorial: <https://youtu.be/nYxpQvd3aSo>

STATIONARY DANCE

Grand battement forward and side: See video chart for demonstration.
For tutorial and focal points see this video: <https://youtu.be/CgKXn1Evj-o>

Attitude; See video chart for demonstration
For tutorial and focal points see this video: https://youtu.be/Msmrf_rr-eA
An attitude in classical ballet is a position where the dancer is standing on one leg with the other lifted, usually to the front (*devant*) or back (*derrière*). The leg in the air is bent at the knee so that it forms roughly a 145 degree angle. The **attitude position** is commonly seen throughout many aspects of classical ballet technique in class and on stage in classical and contemporary choreography. It is important for a dancer not to over, or under, bend the leg in attitude causing the lifted and bent leg to look either too short or too long (possibly being mistaken for an improper extension with a bent leg, for example an arabesque with a bent leg working leg is not an arabesque.)

Example Pictures of Attitude



Arabesque; See video chart for demonstration (See arabesque explanation)
For tutorial and focal points see this video: <https://youtu.be/Kw2hLM2PY3Q>

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Pied Tete (Head kick); See video chart for demonstration
Free leg is bent and nears the back of the head
Back is arched
Supporting/standing leg is either in plie', flat-foot, or releve'

Fankick

See this video for tutorial and focal points: <https://youtu.be/uv4rtUf1CRA>
Working leg fully rotates side to side
Working leg straight, turned out, foot pointed
Supporting leg can be in plie or releve' according to choreography

Battement hold (leg hold/heel stretch); see video chart for demonstration
https://youtu.be/9zb_4NlfKDA

Battement Développé is a classical ballet term meaning “battement developed.” From a fifth position, the dancer moves their working foot up to a retiré position and opens to the front, side or back with a deliberate motion. A battement développé finishes by closing back into fifth position.

Battement Fondu is a classical ballet term meaning “battement sinking down.” During a battement fondu, a dancer’s supporting leg is slowly bent in fondu with the working foot pointing on the ankle. As the dancer’s supporting leg straightens, the working leg also extends to a straight position in the air or with the toes on the floor.

An exercise with battement fondu is typically done en croix, or to the front, side and back.

STATIONARY GYMNASTICS

Splits side; See video chart for demonstration
Controlled entry to the floor
Both legs straight/feet pointed, legs parallel or slightly turned out
Balance in torso maintained
Square hips, flat to floor

Front splits (center splits) : See video chart for demonstration
Controlled entry to the floor
Both legs straight/feet pointed
Balance in torso maintained
Straight line through legs and pelvis, flat to floor

Onde/wave from up, from down (toe rise; reverse toe rise) See video chart for demonstration
“*Toe Press Up*” is the AcrobaticArts official name for this skill.
Toe rise tutorial: <https://youtu.be/47EtvnCUMfs>
Press hips up, upper body counterbalances, ankles straight and in line
Athletes should have the appropriate flexibility in the arches and toes as well as strength through muscles around the ankles.

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Illusion forward: See video chart for demonstration for illusion and spin. All illusions are controlled “wheels” of body alignment in a “full circle motion”

Legs are straight; free foot is pointed; arms are extended away from body, inverted V

Illusion Reverse: See video chart for demonstration

full 180 degree split, straight legs, $\frac{3}{4}$ turn on one foot, working leg on pattern, stretched foot, back straight and head in line, arms in low V, balance and control. Previous progression: needle

Charlotte (forearm or elbow stand in right split): see video chart for demonstration; this is an AA move (‘forearm stand’)

See this tutorial on the progressions of an “elbow/forearm” stand:

<https://youtu.be/FTVaAFnYPpg>

Long back (no crunching in lower back), head lifted, defined leg position, feet stretched, eye focus forward, fingers spread and engaged.

Cambre’ (layback); See video chart for demonstration

Cambéré is a classical ballet term meaning “arched.” When a dancer is doing *cambré*, their body is bent from the waist and stretching backward or sideways with the head following the movement of the upper body and arms.

Free leg is straight/foot pointed/turned out

Supporting leg may be in *plié*, flat-footed, or in *relevé*

Arms are clearly placed according to choreography

Double illusion:

full 180 degree split, straight legs, $\frac{3}{4}$ turn on one foot, working leg on pattern, stretched foot, back straight and head in line, arms in low V, working leg does not touch floor in-between illusions, balance and control. Previous progression: needle

Windmill to chest stand: See video chart for demonstration

TRAVELING COMPLEX, BASIC TRAVELING

Chasse’; See video chart for demonstration; See tutorial video here:

https://youtu.be/ABb15ZdU4_0

Turn out must be maintained

Extend ankles for greater point of feet

Always step with ball of foot first, never heel

When a dancer is doing a *chassé*, they have one foot extended forward, the back foot then “chases” and meets up with the front for a quick moment before the front foot shoots forward again, all while traveling forward. They are often done one after the other in a series, but not always. The step is called *chassé* because the back foot literally looks like it is chasing after the front.

Chassé back or *chassé derrière* is also possible, where simply the back leg and foot are extended behind the dancer, and the front foot and leg must now chase the back. The dancer would then of course be moving backwards.

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Chassé en tournant is a classical ballet term meaning “chase, turning.” This is when a dancer performs a chassé but does a single turn in the air as the feet and legs come together, then lands on the back leg with the front leg extended front. Like chassés, chassé en tournants can be done in a series.

Glissade; See video chart for demonstration; See tutorial video here:

<https://youtu.be/H-jUHP1LNk8>

Glissade is a classical ballet term meaning “glide.” It is a traveling, usually small, jump that is usually used to link other steps together. It can be considered an in-between step. A dancer performs a glissade by plieing in fifth position, sliding (or gliding) one foot out into a degage side. The working leg reaches about 20 degree off the floor, the dancer pushes off the supporting foot and extends it to the side. For a moment, the dancer is in the air with both legs and feet fully stretched and pointed as if in a sauté in second position. The working leg then lands on the floor as the supporting leg (in the air already) quickly closes into fifth position.

Glissade is usually done with the back foot starting outwards first and not changing position as you land into fifth. Meaning, if the right leg started in the back and slid out to start, it will also end in the back. However, some schools teach that glissades change feet positions as they’ve landed. Both are considered correct. Glissades can also be done to the front or back or on the diagonal. They are most commonly done on the diagonal in grand allegro to provide more power and rhythm for jumps. A glissade is very often performed just before a sauté chat, a cabriole and many other big jumps. In petit allegro, *glissades* are often in-between steps for [assemblés](#) and jetes.

Pas de bourree; See video chart for demonstration; See tutorial video here:

<https://youtu.be/H0yqXtimnPs>

Pas de bourrée is a classical ballet term meaning “beating steps.” A Pas de bourrée has many forms that mostly relate to the direction the dancer is moving or if the legs are bending or staying straight. It gets its definition because a dancer doing a pas de bourrée will have his or her legs coming together for a moment before opening again.

Pas de bourrée is a beginner step that is still done at every skill level of ballet technique and on the stage in ballets and variations. It is a very common preparatory step for pirouettes and jumps with a tombé added before it, making it tombé *pas de bourrée*. In ballet class, *pas de bourrée* is most commonly done in center for pirouette, petite allegro and grande allegro combinations.

Tour chaîne; Chaînés or “chaîné turns” is when a dancer is performing a series of turns on both feet, picking up each foot back and forth in order to keep moving in a line or circle. It could easily be considered one of the most basic turning step or exercise because *chaînés* or “chaîné turns” don’t rely balancing on one leg.

See video chart for demonstration; See tutorial video here: <https://youtu.be/FFz-8rRObIY>

Pas de chat; See video chart for demonstration; See tutorial video here:

<https://youtu.be/DwKbw3L1bp0>

TRAVELING COMPLEX, SPINNING (this category can be deleted from the Chart)

Air Tour single traveling; The chart shows a “chaine’ turn” which is listed in “Basic Traveling” so this can be eliminated from the Chart.

TRAVELING COMPLEX, FLOOR

1- turn on the floor; See video chart for demonstration;

Posture maintained entering the floor

Torso/leg definition should be clear while on the floor

Glissade bassin relevé (Jazz slide to floor); See video chart for demonstration;

Posture maintained entering the floor

Torso/leg definition should be clear while on the floor

Eventail fan (roulade costale/floor fan); See video chart for demonstration;

Legs straight/feet pointed and turned out

Torso stretch if sitting up/shoulders down/back on the floor is another variation

Maximum split amplitude

Somersault/forward roll; See video chart for demonstration; See tutorial here:

Head tucked (not rolling on the head), round back, rolls onto shoulders, starts in ball,

<https://youtu.be/sMlxHIC3yLQ>

Fish flop; See video chart for demonstration; See tutorial here:

<https://youtu.be/7EZqWgD0Ess>

Clean roll over shoulder, control and suspension when feet are at 12 o'clock with legs straight and together, feet stretched

Rolling Tinsica; See video chart for demonstration; See tutorial here:

<https://youtu.be/aQd6h4GNZYg>

Legs straight and parallel to the floor

No crunching in the lower back

Shoulders aligned over wrists, straight arms, extension in feet and legs

Head can look to the floor or forward

Skill should travel in a straight line

Rolling tinsica with split leg to standing; see video chart for demonstration;

Legs straight on entrance and exit to standing position

Flexibility and walkover position to exit should be clear and extended with working leg

TRAVELING COMPLEX, JUMPS

Saute de basque (half turn); See video chart for demonstration; See tutorial here:

<https://youtu.be/esioL52jCu8>

Saute de basque is a classical ballet term that describes a traveling jump in which the dancer jumps and turns in the air with one leg placed in a retire position. A dancer first grande battements one leg (leaving it straight in the jump), as they push off the floor with the other leg and bring the foot near the knee of the other leg the battement leg. This retire' position makes a saute de basque look like a pirouette in the air. Saute de basques are considered an intermediate or advanced ballet step. It is usually taught in upper levels of ballet schools because it involves timing several steps together to do properly and safely. A dancer must have a good sense of a retire position, the strength to jump off one leg and land on the other and be comfortable with spinning in the air. A saute de basque is typically part of a grande allegro combination in a ballet class but is also often seen in classical and contemporary ballets.

Jete' Jazz; See video chart for demonstration;

Both legs bent while in the air/feet pointed/parallel or turned out according to choreography

Upper body vertically aligned and controlled

Stag Jump: See video chart for demonstration which is also a tutorial

Italian Pas de Chat; See video chart for demonstration which is also a tutorial

Grand jete'; See video chart for demonstration; Also refer to grand jete' description within the Short Program Manual; See tutorial here: <https://youtu.be/k2RpvZCH6BA>

Grand jeté is a classical ballet term meaning "big throw." It describes a big jump where the dancer throws one leg into the air, pushes off the floor with the other, jumping into the air and landing again on the first leg. A grand jeté is considered a basic grand allegro step that is often taught to beginners and intermediate students to allow them to start getting a feel for big jumps. It looks similar to another popular grande allegro step, a grande jeté pas de chat (or saute de chat), with the difference being that a *grand jeté* starts with a straight thrown leg instead of the dancer developing the leg.

Saute de basque (1 ½ turns); See video chart for demonstration; Refer to tutorial for simple saute de basque for technique demonstration: <https://youtu.be/esioL52jCu8>

Tour Jete'; See video chart for demonstration; See tutorial here:

<https://youtu.be/6HkO0972aN4>

Switch leap; See video chart for demonstration; See tutorial here:

<https://youtu.be/t67LeuYJIL0>

Grande Jete' a la seconde (side leap/leap in second position/center leap); See video chart for demonstration; See tutorial here: <https://youtu.be/d9c7wnZLILw>

Calypso leap (Baryshnikov); See video chart for demonstration which is also the tutorial --

Switch Leap to second; See video chart for demonstration; See tutorial here:
<https://youtu.be/ZI-nVsyl4Tk>

TRAVELING COMPLEX, ACROBATICS

Cartwheel; See video chart for demonstration.

Straight arms, hips in line with shoulders during cartwheel, wide split
Transfer of weight softly bending through the knees and clean ending position

Roundoff; See video chart for demonstration.

Distance and power on “hurdle” preparation, strong blocking action with shoulders
Roundoff showing distance and height, legs together, hips squared off to the starting position
Heels drive into floor on landing of roundoff, big rebound

Front Walkover; See video chart for demonstration.

Strong curved handstand technique, legs in split
Square hips throughout, nice arch shown in the back, foot lands close to the hands
Recovers with weight entirely on supporting leg, head comes up last following the curve of the spine.
Hands shoulder width apart with elbows straight
Arms parallel to each other on the recovery, wide split, legs straight and feet pointed
Fingers spread and engaged, clean starting position of tendu devant with good posture

Butterfly; See video chart for demonstration.

Powerful take off, lifted butterfly shape in air, tight core, controlled landing on supporting foot

Switch Front Walkover; See video chart for demonstration.

Refer to Front Walkover focus points

Side Aerial/Aerial Cartwheel (Standing); See video chart for demonstration.

Arms at low V, full split, lands with transfer of weight and clean position
Straight line of direction, posture

Back Walkover; See video chart for demonstration.

Smooth and seamless transfer weight through the bridge, no weight on working leg, square hips, wide split, straight legs, stretched feet, good posture at start and end

Valdez; See video chart for demonstration which is also the tutorial by AcrobaticArts.

Working leg hits vertical in unison with bridge, proper back walkover technique, finishes with good posture and balance

Front Aerial Walkover; See video chart for demonstration.

Previous focus points of front walkover apply

Switch Back Walkover; See video chart for demonstration.

Proper back walkover technique
First leg hits vertical and stays while second leg makes a fluid circle
Legs and feet stretched and extended, good posture at the start and end

Flip to Sit; See video chart for demonstration which is also the tutorial by AcrobaticArts. Strong push off supporting leg, drop chest, tuck and lift straight up before rotation, strong use of quad and hamstring

Standing back tuck; see video chart for demonstration.

High elevation and clean tuck position (head not tucked) for back tuck, clean balanced landing with good posture

Back Handspring: see video chart for demonstration.

Good spring using shoulders, distance, legs straight and together, straight arms by ears, hollow rebound, feet stretched

Onodi: see video chart for demonstration;

Strong spring backwards followed immediately by a strong ½ twist

Clean fast walkover with proper technique, balance, clean starting and ending position

Illusion Side Aerial-video coming; This is the same video as shown in “Illusion Walkover”; See illusion and Side Aerial video/focus points as they apply to these skills in combination

Roundoff Back Layout; see video chart for demonstration (current video needs to be replaced by AA vid)

High elevation, a complete open line at the hips (no pike), square hips, straight legs, pointed toes, arms defined and placed, control and balance on the exit

MIXED COMPLEX-STATIONARY/TRAVELING

Sissonne: see video chart for demonstration

Sissonne is a classical ballet term that describes a dancer jumping from two feet and splitting their legs “like scissors” in the air before landing. It is a very common and popular ballet step, seen in performances and throughout classes of most skill levels. A sissonne in its most simplest form is commonly taught to students at intermediate levels as part of medium and grande allegro. Many pictures featuring dancers in splits in mid-air are commonly pictures of a sissonne.

Different Types of Sissone

There are many forms of sissone in ballet. Different steps have the dancer landing on one or two feet, but always pushing off the floor with both. The most common is *sissonne fermee*, which has the dancer jump from and land on both feet from [fifth position](#). This step is seen performed often by both male and female dancers. Usually the the arms are in third position or arabesque, but a sissone can be done with any combination of arms.

Saute de biche (deer leap); see video chart for demonstration

Height/distance of leap, front leg bent in parallel or turned out, back leg straight, torso and arms defined

Saut jazz pied tête (ring jump/“firebird”) see video chart for demonstration

To prepare, tendu your right foot forward from first position.

Bring your right foot back into fifth position as you plié, then spring into a small prep jump, landing back in fifth-position plié.

Jump as high as you can, extending your right leg forward and lifting your left leg into a back attitude. Arch your arms and upper body backward as you lift your head toward the ceiling. Make sure you hit fifth before the jump, and then reach all the way back using the entire length of your arms. Lift up and out through your chest and sternum so you're not crunching your lower back.

Cabriole back; see video chart for demonstration

Cabriole is a classical ballet term meaning “caper.” In a *cabriole*, a dancer jumps in the air off one leg as the other is thrown upwards, as the bottom leg raises to meet and beat with the top leg, the top leg continues to go higher as the bottom leg returns to the floor.

A cabriole can be in a variety of positions and at different degrees. In petit allegro, a cabriole is usually done at 45 degrees and lower to the ground, while the beating of the legs happens higher in grand allegro. *Cabrioles* can be done devant, derrière and à la seconde (front, back or side) and in any position of the body (croisé, effacé, and so on).

Cabrioles are very commonly seen throughout allegro combinations in intermediate to professional level ballet classes and given to both men and women. They are almost equally done to the front (devant) and to the back (derrière) but rarely to the side (à la seconde). To the side is more common in other forms of dance like tap or character dance.

Cabriole front; see video chart for demonstration (See cabriole/back information for cabriole details)

Russian Sit Jump; the video is incorrect as it shows a “tour jete”

Garrison Floor leap/Waterfall; see video chart for demonstration. This is also a tutorial by AcrobaticArts.

Double back cabriole; see video chart for demonstration (See cabriole/back information for cabriole details)

Double front cabriole; see video chart for demonstration (See cabriole/back information for cabriole details)

Appendix D – Catches Chart

Extract from “WBTF NEW JUDGING SYSTEM COP AERIALS v1.0 FINAL”.



WBTF NEW JUDGING SYSTEM - CODE OF POINTS
CATCHES V1.0

Cell ref	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	Cell ref				
Cell ref	Standard		Group A		Group B		Group C								Group D		Group E				Cell ref				
Vertical Value	0		0.2		0.4		0.6								0.8		1				Vertical Value				
Horizontal Value	0		0.2		0.4		0.6								0.8		1				Horizontal Value				
CODE	0		1		2		1		2		3		4		5		6		7		8		CODE		
9	Plain	1	Right Hand	Left Hand	RH back hand		LH back hand															1	Plain	9	
10	Back hand/Slap	2			LH head catch		RH head catch															2	Back hand/Slap	10	
11	Off body	3							Elbow pop (followed by RH catch)													3	Off body	11	
12	Inside element	4			RH/LH under leg		RH or LH under R/L leg	RH back hand - illusion	Back hand under leg	Back hand under kick	Back hand in R leg fan kick	LH inside illusion	Inside forward illusion	Inside cartwheel/ cartwheel to floor	Inside non vertical illusion	Inside backbend onto floor (Moua)	Backhand inside illusion	Inside walkover	Back hand inside walkover	LH inside switch waskover	Inside walkover on elbows	Inside back walkover	4	Inside element	12
13	Inside elevation	5							LH inside jump (bent legs)														5	Inside elevation	13
14	No vision	6			LH back catch		RH back catch																6	No vision	14
CODE	0		1		2		1		2		3		4		5		6		7		8		CODE		
Horizontal value	0		0.4		0.6		0.8								1		1.2				Horizontal value				
Vertical Value	0		0.2		0.4		0.6								0.8		1				Vertical Value				
Cell ref	Standard		Group A		Group B		Group C								Group D		Group E				Cell ref				
Cell ref	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	Cell ref				

Cell ref: This is taken from Excel and used to refer to the location on the sheet of a particular element, e.g '13'. It is not used as part of the fiche.

Code: This is used to create the code of points on the fiche for each catch. It is created by using: y axis code.group.x axis number, e.g S.C.1

Value: This refers to the base value for that element, e.g 0.2

Appendix E – Rolls Chart

Extract from “WBTF Code of Points - Rolls Entrance Exit RC3”.

Release Candidate 3		Vertical Rolls (V)									
		1. To receive credit for a roll, it must be performed as per the written description.		2. Some video demonstrations include an entrance or exit. The entrance or exit is not required to receive credit.		3. Some video demonstrations show a roll connected with others in a series. The connecting rolls are not required to receive credit.		4. If the written description describes the roll in R *OR* L, then either can be performed to receive credit.		5. If the written description describes the roll as R *AND* L, then both must be performed to receive credit.	
Family	Category	Foundation	Group A	Group B	Group C	Group D	Group E				
Hand/Wrist (HW)	Hand Roll	V.HW.1 Hand Roll - R or L hand - Fwd or Rev		V.HW.1.B Hand or Thumb Trap (Direction Change) - R or L thumb - Fwd or Rev							
	Paddles	V.HW.2 Paddles - Fwd or Rev	V.HW.2.A Paddle with Turn - Fwd (Turn to L) - Rev (Turn to R)								
	Wrist Roll	V.HW.3 Wrist Roll - R or L - Fwd or Rev									
		V.HW.4 Double Wrist Roll - Fwd or Rev									
		V.HW.5 Continuous Wrist Roll - Fwd or Rev									
	Fishtail	V.HW.6 Fwd Fishtail - R or L prev: V.HW.A.6		V.HW.6.B Rev Fishtails - R or L							
Carry		V.HW.7.A Back of Hand Carry - R or L - Half to One Spin - without chainé	V.HW.7.B Back of Hand Carry - R or L - 1 ½ to 2 spins - without chainé	V.HW.7.C Back of Hand Carry - R or L - 2 or more spins - with chainé							
Arm/Shoulder	Arm Roll	V.AS.1 One (1) Arm Roll - R or L - Fwd or Rev prev: V.AS.A.1									
		V.AS.2 Double Arm Roll - Fwd or Rev prev: V.AS.A.2									
	Layout	V.AS.3 Layout Roll - R or L prev: V.AS.A.3		V.AS.3.B Layout Lift Off - R or L prev: V.AS.B.3							
			V.AS.4.A Half (½) Angel Roll - R or L	V.AS.4.B One (1) Angel Roll - R or L	V.AS.4.C Angel Roll Lift Off - R or L	V.AS.4.D Double Angel Roll w/ Liftoff, Same Arm					
					V.AS.5.C Front Neck Angel Roll - R or L						

Rev: 2021/08/18

Release Candidate 3		Vertical Rolls (V)									
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Family	Category	Foundation	Group A	Group B	Group C	Group D	Group E				
(AS)	Angel Roll				V.AS.6.C Two (2) Angel Rolls (Turning Same Direction) - R to L, R to L - L to R, L to R	V.AS.6.D Continuous (3+) Angel Rolls (Turning Same Direction) - R to L, R to L, R to L, ... - L to R, L to R, L to R, ...					
					V.AS.7.C Double Angel Roll Changing Arms w/ Pivot - R to L to R - L to R to L	V.AS.7.D Continuous Angel Roll Changing Arms w/ Pivot - R to L to R to L - L to R to L to R					
					V.AS.8.C Double Angel Roll w/ Lift Off, changing arms w/ Pivot - R to L, L to R - L to R, R to L	V.AS.8.D Continuous Angel Roll w/ Lift Off, changing arms, w/ Pivot - R to L, L to R, R to L					
	Arm Carry			V.AS.9.B Half (½) Arm Carry	V.AS.9.C Full Arm Carry - R or L		V.AS.9.E L Arm Carry (3 or more turns or spins), Pattern change from V to H				
	Elbow Roll	V.EL.1 Single Elbow Roll - R or L - Fwd or Rev									
		V.EL.2 Double Elbow Roll - Fwd or Rev									
		V.EL.3.A Double Elbow w/ Layout - Fwd or Rev									
	Combination Hand/Elbow	V.EL.4.A Elbow Wrist Extension Roll - R or L									
		V.EL.5.A Wrist Elbow Retraction Roll - R or L									
	Ladders	V.EL.6.A Ladder (3 - 5 alternating elbows) - Fwd or Rev	V.EL.6.B Continuous Ladders (6 alternating elbows or more) - Fwd or Rev								
	Elbow Direction Change	V.EL.7 Single Elbow Trap - R or L - Fwd or Rev	V.EL.7.A Continuous Elbow Traps - R or L - Fwd or Rev								
		V.EL.8 Single Elbow Rock - R or L - Fwd or Rev	V.EL.8.A Continuous Elbow Rocks								

Rev: 2021/08/18



Vertical Rolls (V)

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Family	Category	Foundation	Group A	Group B	Group C	Group D	Group E	
Elbow (EL)		V.EL.9 Single Arm Trap - R or L - Fwd or Rev		V.EL.9.B Continuous Arm Traps - R or L - Fwd or Rev				
	Elbow Rolls Turning		V.EL.10.A Three (3) Elbow Rolls Turning - Fwd or Rev	V.EL.10.B Four (4) Elbow Rolls Turning, Layout - Fwd or Rev				
	Elbow Fishtail				V.EL.12.B One to 1 ½ Fwd Elbow Fishtails - R or L	V.EL.12.C Two (2) or more Fwd Elbow Fishtails - R or L		
						V.EL.13.C One to 1 ½ Rev Elbow Fishtail - R or L	V.EL.13.D Two (2) or more Rev Elbow Fishtails - R or L	
	Elbow Carry					V.EL.14.C Full Elbow Carry - R or L elbow	V.EL.14.D Full Rev Elbow Carry - R or L elbow	
							V.EL.15.D Half (½) Elbow Carry Fwd and Rev (Seishi Roll), same elbow	
	Fujimi Roll			V.EL.16.A Half (½) Fujimi Roll - Start Front to Back - Start Back to Front	V.EL.16.B One Fwd Fujimi Rolls	V.EL.16.C Two (2) or more Fwd Fujimi Rolls		
					V.EL.17.B Half (1/2) Rev Fujimi Roll	V.EL.17.C One Rev Fujimi Rolls	V.EL.17.D Two (2) or more Rev Fujimi Rolls	
						V.EL.18.C One (1) Open Arm Fujimi Roll, Single Elbow, Single Arm - R Elbow / L Arm - L Elbow / R Arm	V.EL.18.D Continuous (2 or more) Open Arm Fujimi Rolls, Both Arms	
	Drop In					V.EL.19.C One (1) Drop In - R or L	V.EL.19.D Two (2) or more Alternate Drop in	
							V.EL.20.D One (1) Open Arm Drop In - R or L	V.EL.20.E Two (2) or more Open Arm Drop Ins - R or L
		Neck Trap	V.NS.1 Neck Trap - R or L - Fwd or Rev					
Neck Carry			V.NS.2.A Half (1/2) Neck Carry - R or L - Fwd or Rev	V.NS.2.B Full Neck Carry - Fwd or Rev	V.NS.2.C Neck Carry Two Or More (2+) Spins or Turns - Fwd or Rev			

Rev: 2021/08/18



Release Candidate 3		Vertical Rolls (V)									
		1. To receive credit for a roll, it must be performed as per the written description.		2. Some video demonstrations include an entrance or exit. The entrance or exit is not required to receive credit.		3. Some video demonstrations show a roll connected with others in a series. The connecting rolls are not required to receive credit.		4. If the written description describes the roll in R *OR* L, then either can be performed to receive credit.		5. If the written description describes the roll as R *AND* L, then both must be performed to receive credit.	
		Family	Category	Foundation	Group A	Group B	Group C	Group D	Group E		
Neck/ Shoulder (NS)	Neck Carry				V.NS.3.B Full Neck Carry from Neck Wrap - R or L - Fwd or Rev						
	Shoulder Roll			V.NS.4.A Shoulder Roll - R or L - Fwd or Rev							
				V.NS.5.A Stationary Shoulder Roll - Fwd or Rev							
	Neck Roll	V.NS.6 1/2 Back Neck Roll - Fwd or Rev	V.NS.6.A One (1) to 1 1/2 Forward Back Neck Rolls	V.NS.6.B Two (2) or More Forward Back Neck Rolls							
				V.NS.7.B One (1) Reverse Back Neck Roll	V.NS.7.C Two (2) or More Reverse Back Neck Roll						
			V.NS.8.A Half (1/2) Front Neck Roll - Fwd or Rev	V.NS.8.B One Front Neck (Throat) Roll - Fwd or Rev	V.NS.8.C Continuous Front Neck (Throat) Rolls - Fwd	V.NS.8.D (No Video Available) Continuous Front Neck (Throat) Rolls - Rev					
	Diamond Roll				V.NS.9.C One (1) Diamond Roll - Fwd or Rev	V.NS.9.D Continuous (2 or more) Diamond Rolls - Fwd or Rev					
	Lucero Roll			V.NS.10.B Half (1/2) Front Lucero Roll (Half Front Throat Fig. 8) - Fwd or Rev - Front plane to back plane or Back plane to front plane	V.NS.10.C Front Lucero Roll (Full Figure 8 on front of neck) - Fwd or Rev	V.NS.10.D Continuous Front Lucero Rolls - Fwd or Rev					
						V.NS.11.D Continuous Back Lucero Rolls (With Hand Positions) - Fwd or Rev	V.NS.11.E Continuous Back Lucero Rolls (Without Hands) - Fwd or Rev				
	Hollie			V.NS.12.B Half (1/2) Hollie Roll (Elephant Roll) - Fwd or Rev	V.NS.12.C One (1) Hollie Roll (Elephant Roll) - Fwd or Rev	V.NS.12.D Two (2) Hollie Roll (Elephant Roll) (same direction) - Fwd or Rev					
					V.NS.13.C One (1) Hollie Roll (Elephant Roll) Pop Out - Fwd or Rev	V.NS.13.D Hollie Roll (Elephant Roll) w/ Change of Direction					
						V.NS.14.D Hollie Roll (Elephant Roll) w/ Trap Pop - Fwd or Rev					



Vertical Rolls (V)

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4. If the written description describes the roll in R *OR* L, then either can be performed to receive credit.
5. If the written description describes the roll as R *AND* L, then both must be performed to receive credit.

Family	Category	Foundation	Group A	Group B	Group C	Group D	Group E	
Pops/Air (PO)	Elbow Pop		V.PO.1.A Single Forward Elbow Pop - R or L	V.PO.1.B Two or More Forward Elbow Pops, same elbow - R or L		V.PO.1.D Continuous Forward Elbow Pop Turns Same Elbow One (1) Turn, Two (2) Turn - R or L		
				V.PO.2.B Single Elbow Pop w/ more than One Revolution - R or L - Fwd or Rev	V.PO.2.C Single Elbow Pop w/ One (1) Spin - R or L - Fwd or Rev	V.PO.2.D Elbow Pop w/ Major Body Move - R or L - Fwd or Rev	V.PO.2.E Elbow Pop combination One (1) Spin, Two (2) Spin or Major Body Move - R or L - Fwd or Rev	
				V.PO.4.B Rev Single Elbow Pop - R or L	V.PO.4.C Two (2) or More Rev Elbow Pops (same elbow) - R or L			
							V.PO.5.D Jason Roll (R Rev Elbow Roll, Elbow Pop back plane half turn to R Elbow Roll back plane)	
	Half Elbow Pop			V.PO.6.B Two (2) Half (½) Elbow Pops - Fwd or Rev	V.PO.6.C Continuous Half (½) Pops (same elbow) - R or L - Fwd or Rev			
	Pop Turn					V.PO.7.C Two (2) Fwd Pop Turns, Alternating Elbows	V.PO.7.D Continuous (3 or more) Fwd Pop Turns, Alternating Elbows	
							V.PO.8.D Continuous Turning Pops (Same Elbow, R or L) - Fwd or Rev	
							V.PO.9.D Flashback Pop	
	Pop Ladder			V.PO.11.A (use 1st element) One (1) Fwd Elbow Pop Receive on Other Elbow	V.PO.11.B Two Fwd Pop Ladders	V.PO.11.C Continuous Fwd Pop Ladders		
					V.PO.12.B One (1) Rvs Elbow Pop Receive on Other Elbow	V.PO.12.C Two Rvs Pop Ladders	V.PO.12.D Continuous Rvs Pop Ladders	
	Pop Drop In						V.PO.13.D Pop Drop Ins Same Elbow - Fwd or Rev	V.PO.13.E Continuous (2 or more pop drop-ins) Pop Drop Ins Alternating Elbows
	Guillotine							V.PO.14.E Continuous Guillotine

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		1. To receive credit for a roll, it must be performed as per the written description.		2. Some video demonstrations include an entrance or exit. The entrance or exit is not required to receive credit.		3. Some video demonstrations show a roll connected with others in a series. The connecting rolls are not required to receive credit.		4. If the written description describes the roll in R *OR* L, then either can be performed to receive credit.		5. If the written description describes the roll as R *AND* L, then both must be performed to receive credit.	
		Family	Category	Foundation	Group A	Group B	Group C	Group D	Group E		
	Elbow Pop Changing Planes						<u>V.PO.15.D</u> One (1) Elbow Pop Changing Planes, same elbow - Back to Front - Front to Back - R to R - L to L - Stationary	<u>V.PO.15.E</u> Two (2) or more Elbow Pop changing planes, same elbow - Back to Front - Front to Back - R to R - L to L - Stationary			
							<u>V.PO.16.D</u> One (1) Elbow Pop Changing Planes, changing elbows - Back to Front - Front to Back - R to L - L to R - With Rotation of Body (turns or spins)	<u>V.PO.16.E (No Video Available)</u> Two (2) or more Elbow Pop Changing Planes, changing elbows - Back to Front - Front to Back - R to L - L to R - With Rotation of Body (turns or spins)			
Novelty (NO)			<u>V.NO.1.A</u> Leg Roll	<u>V.NO.1.B</u> Leg Roll with Leg Trap	<u>V.NO.1.C (No Video Available)</u> Leg Roll with Leg Trap with lift off						
				<u>V.NO.2.B</u> Knee Bounce							
				<u>V.NO.3.B</u> Head Roll							
				<u>V.NO.4.B</u> Back of Hand Lift Off							

Release Candidate 3		Horizontal Rolls (H)					
		1. To receive credit for a roll, it must be performed as per the written description.	2. Some video demonstrations include an entrance or exit. The entrance or exit is not required to receive credit.	3. Some video demonstrations show a roll connected with others in a series. The connecting rolls are not required to receive credit.	4. If the written description describes the roll in R *OR* L, then either can be performed to receive credit.	5. If the written description describes the roll as R *AND* L, then both must be performed to receive credit.	
Family	Category	Foundation	Group A	Group B	Group C	Group D	Group E
Hand/Wrist (HW)	Hand Roll		H.HW.1.A Hand Roll, below waist - R or L - Fwd or Rev	H.HW.1.B Hand Roll, above head - R or L - Fwd or Rev			
	Thumb Roll		H.HW.2.A Hitchhiker Roll - R or L - Fwd or Rev				
	Fishtail			H.HW.3.B Fwd Fishtail - R or L			
					H.HW.4.C Rev Fishtail - R or L		
Michelle Smith Roll					H.HW.5.D Fishtail – Hands Joined (Michelle Smith) - Fwd or Rev		
Arm/Shoulder (AS)	Arm Roll			H.AS.1.B Single Arm Roll - R or L - Fwd	H.AS.1.C Double Arm Roll - R or L - Fwd	H.AS.1.D (No Video Available) Continuous (3 or more) Arm Roll - R or L - Fwd	
					H.AS.4.C Single Arm Roll - R or L - Rev	H.AS.4.D Double Arm Roll - R or L - Rev	H.AS.4.E (No Video Available) Continuous (3 or more) Arm Roll - R or L - Rev
	Angel Roll			H.AS.2.B (No Video Available) Half (1/2) Angel Roll - R or L	H.AS.2.C One (1) Angel Roll - R or L	H.AS.2.D (No Video Available) Angel Roll Lift Off - R or L	H.AS.2.E (No Video Available) Double Angel Roll w/Liftoff, Same Arm
Tachibana Roll						H.AS.3.E From Back Neck Roll, R Arm Lift Off, Receive on L Arm, Continue with Back Neck Roll	
Elbow (EL)							
	Neck Trap	H.NS.1 Neck Trap - R or L		H.NS.1.B Front Neck Trap - R or L			
	Neck Carry		H.NS.2.A Half (1/2) Neck Carry - R or L	H.NS.2.B Neck Carry One (1) Spin - R or L	H.NS.2.C Multiple R Neck Carry Turning L		
					H.NS.3.C Multiple L Neck Carry Turning L		
Shoulder Roll			H.NS.4.B Stationary Shoulder Roll - Fwd or Rev				

Release Candidate 3		Horizontal Rolls (H)						
		1. To receive credit for a roll, it must be performed as per the written description.	2. Some video demonstrations include an entrance or exit. The entrance or exit is not required to receive credit.	3. Some video demonstrations show a roll connected with others in a series. The connecting rolls are not required to receive credit.	4. If the written description describes the roll in R *OR* L, then either can be performed to receive credit.	5. If the written description describes the roll as R *AND* L, then both must be performed to receive credit.		
Family	Category	Foundation	Group A	Group B	Group C	Group D	Group E	
Neck/Shoulder (NS)	Neck Roll	H.NS.5 (No Video Available) 1/2 Back Neck Roll - Fwd or Rev	H.NS.5.A One (1) Fwd Back Neck Roll	H.NS.5.B Two (2) or More Fwd Back Neck Rolls				
				H.NS.6.B One (1) Rev Back Neck Roll	H.NS.6.C Two (2) or More Rev Back Neck Rolls			
			H.NS.7.A (No Video Available) Half (½) Front Neck Roll - Fwd	H.NS.7.B One (1) Front Neck (Throat) Rolls - Fwd	H.NS.7.C Two (2) or More Front Neck (Throat) Rolls - Fwd			
				H.NS.22.B (No Video Available) One (1) Front Neck (Throat) Rolls - Rev	H.NS.22.C (No Video Available) One (1) Front Neck (Throat) Rolls - Rev	H.NS.22.D (No Video Available) Two (2) or More Front Neck (Throat) Rolls - Rev		
	Diamond Roll				H.NS.8.C Back Neck Roll to Front Neck (Throat) Roll	H.NS.8.D Front Neck (Throat) Roll to Back Neck Roll	H.NS.8.E Continuous Diamond Roll	
	Brown Roll			H.NS.9.B One (1) Brown Roll (Stationary Back Neck Roll) - R or L	H.NS.9.C Two (2) or More Brown Rolls			
	Singer Roll				H.NS.10.C Half (½) Fwd Singer Roll (Monster Roll) R Arm			
					H.NS.11.C Half (½) Fwd Singer Roll (Monster Roll) L Arm			H.NS.11.E Singer Roll (Monster Roll) w/2 or More Arm Rolls - R or L
							H.NS.12.D One (1) Fwd Singer Roll (Monster Roll) R and L Arms - with/without turn	H.NS.12.E Continuous Fwd Singer Roll (Monster Roll) - with/without turn
								H.NS.13.E One (1) Rev Singer Roll (Monster Roll) L and R Arms - with/without turn
							H.NS.14.D Half (1/2) Rev singer roll (Monster roll) L arm	
							H.NS.15.D Half (1/2) Rev singer roll (Monster roll) R arm	
					H.NS.16.B Baby Monster (RH Under L Arm Entrance, Half (1/2) Back Neck Roll, Under R Arm Exit)			

Release Candidate 3		Horizontal Rolls (H)									
		1. To receive credit for a roll, it must be performed as per the written description.		2. Some video demonstrations include an entrance or exit. The entrance or exit is not required to receive credit.		3. Some video demonstrations show a roll connected with others in a series. The connecting rolls are not required to receive credit.		4. If the written description describes the roll in R *OR* L, then either can be performed to receive credit.		5. If the written description describes the roll as R *AND* L, then both must be performed to receive credit.	
		Family	Category	Foundation	Group A	Group B	Group C	Group D	Group E		
	Backpack Roll							H.NS.17.E Horizontal Drop In - Fwd or Rev			
					H.NS.18.C Half Backpack roll: Armpit entrance, trap, and exit - Fwd or Rev - R or L	H.NS.18.D Full Backpack roll: Armpit entrance, trap, and exit, R and L connected - Fwd or Rev					
						H.NS.19.D Half Backpack Roll through illusion - R or L - Fwd or Rev					
	Tomoe Roll						H.NS.20.E Arm carry through illusion, in series				
	Hollie Roll					H.NS.21.D Hollie Roll (Elephant Roll) w/ Carry prev: H.NS.D.20					
Pops/Air (PO)	Elbow Pop				H.PO.1.C Elbow Pop - R or L prev: H.PO.C.4	H.PO.1.D Continuous Elbow Pops (Same Elbow) prev: H.PO.D.4	H.PO.1.E Elbow Pop with Major Body move prev: H.PO.E.4				
	Pop Ladder					H.PO.2.D Continuous Ladder Elbow Pops, Alternating Elbows Stationary prev: H.PO.D.5	H.PO.2.E Continuous Ladder Pops Turning, Alternating elbows prev: H.PO.E.5				
	Guillotine					H.PO.3.D Neck pop from a Guillotine prev: H.PO.D.2	H.PO.3.E Continuous Guillotine Pop prev: H.PO.E.2				
					H.PO.4.C Neck Roll Lift Off prev: H.PO.C.3						
Novelty (NO)											

Appendix F – Rolls Entrance and Exit Chart

Extract from “WBTF Code of Points - Rolls Entrance Exit RC3”.

Release Candidate 3	
	
Entrances (N)	
Family	
Dead Stick (DS)	N.DS.1 source: JPN 101.mp4
	N.DS.2 source: JPN 102.mp4
	N.DS.3 source: JPN 103.mp4
	N.DS.4 source: JPN 104.mp4
	N.DS.5 source: JPN 105.mp4
	N.DS.6 source: JPN 106.mp4
	N.DS.7 source: JPN 107.mp4
	N.DS.8 source: JPN 108.mp4
	N.DS.9 source: JPN 109.mp4
	N.DS.10 source: JPN 110.mp4
	N.DS.11 source: JPN 111.mp4
Contact - Wraps (CW)	N.CW.1 source: JPN 201.mp4
	N.CW.2 source: JPN 202.mp4
	N.CW.3 source: JPN 203.mp4
	N.CW.4 source: JPN 204.mp4
	N.CW.5 source: JPN 205.mp4
	N.CW.6 source: JPN 206.mp4
	N.CW.7 source: JPN 207.mp4
	N.CW.8 source: JPN 208.mp4
	N.CW.9 source: JPN 209.mp4
	N.CW.10 source: JPN 210.mp4
	N.CW.11 source: JPN 211.mp4
	N.CW.12 source: JPN 212.mp4
	N.CW.13 source: JPN 213.mp4
	N.CW.14 source: JPN 214.mp4
	N.CW.15

	source: JPN 215.mp4 N.CW.16 source: JPN 216.mp4 N.CW.17 source: JPN 217.mp4 N.CW.18 source: JPN 219.mp4 N.CW.19 source: JPN 220.mp4 N.CW.20 source: JPN 221.mp4 N.CW.21 RH Under L Arm Entrance into Back Neck Roll prev: H.NS.B.11 N.CW.22 LH Under L Arm Entrance into Back Neck Roll prev: H.NS.B.12
Contact - Flips (CF)	N.CF.1 source: JPN 201.mp4 N.CF.2 source: JPN 218.mp4 N.CF.3 source: JPN 301.mp4 N.CF.4 source: JPN 302.mp4 N.CF.5 source: JPN 303.mp4 N.CF.6 source: JPN 310.mp4 N.CF.7 source: JPN 312.mp4 N.CF.8 source: JPN 313.mp4 N.CF.9 source: JPN 314.mp4 N.CF.10 source: JPN 315.mp4
Other (OT)	N.OT.1 source: JPN 401.mp4 N.OT.2 source: JPN 402.mp4 N.OT.3 source: JPN 403.mp4
Body Work (BW)	N.BW.1 source: JPN 501.mp4 N.BW.2 source: JPN 502.mp4 N.BW.3 source: JPN 503.mp4 N.BW.4 source: JPN 504.mp4 N.BW.5 source: JPN 505.mp4 N.BW.6 source: JPN 506.mp4

	N.BW.7 source: JPN 507.mp4
Floor (FL)	N.FL.1 source: JPN 601.mp4
	N.FL.2 source: JPN 602.mp4
	N.FL.3 source: JPN 603.mp4
	N.FL.4 source: JPN 604.mp4
	N.FL.5 source: JPN 605.mp4
Aerial (AR)	N.AR.1 source: JPN 801.mp4
	N.AR.2 source: JPN 802.mp4
	N.AR.3 source: JPN 803.mp4
	N.AR.4 source: JPN 804.mp4
	N.AR.5 source: JPN 805.mp4
	N.AR.6 source: JPN 806.mp4

Release Candidate 3	Exits (X)
	
Family	
Dead Stick (DS)	X.DS.1 Under R Arm Exit from Back Neck Roll prev: H.NS.B.13
Contact - Wraps (CW)	
Contact - Flips (CF)	
Other (OT)	
Body Work (BW)	
Floor (FL)	
Aerial (AR)	X.AR.1 source: JPN 701.mp4
	X.AR.2 source: JPN 702.mp4
	X.AR.3 source: JPN 703.mp4
	X.AR.4 source: JPN 704.mp4
	X.AR.5 source: JPN 705.mp4
	X.AR.6 source: JPN 706.mp4
	X.AR.7 source: JPN 707.mp4
	X.AR.8 source: JPN 708.mp4
	X.AR.9 source: JPN 709.mp4
	X.AR.10 source: JPN 710.mp4
	X.AR.11 Back of hand lift-off - R or L prev: H.NO.A.1
	X.AR.12 Leg lift-off - R or L prev: H.NO.B.1
	X.AR.13 Single Elbow Pop w/Catch - R or L - Fwd or Rev prev: V.PO.3.A

Appendix G – Contact Material Chart

Extract from “WBTF Contact Grid 20210818”

SKILL PROGRESSIONS		Horizontal Flips (HF)															
		Foundation Skills			Group A			Group B			Group C		Group D		Group E		
		1	2	3	1	2	3	1	2	3	1	2	1	2	1	2	
HF.01	Horizontal wrist twirls (RH & LH): i) without footwork, ii) with footwork			i) TF-RH above head; ii) BH RH below waist	RH-BH below waist catch LH BH below waist	RH-BH below waist to LH BH below waist- with bodywork (Cleopatra preparation)								RH-BH below waist, one spin L with arms above head, catch LH BH below waist (Cleopatra)	RH-BH below waist, one spin R with arms above head, catch LH BH below waist (Reverse Cleopatra)		
HF.02	Horizontal Fingertwirls (RH & LH): i) without footwork, ii) with footwork	LH release, 1/2 turn R, RH back catch		OH-LH to RH BH in back plane w/vision		OH LH to RH BH in back plane - no vision	OH-LH to RH BH in back plane - no vision and bodywork	RH 4-fingertwirl release in back plane, catch BH LH			TF-RH to LH (above head), LH BH (above head) to RH BH (below waist)	TF-RH (above head), 1/2 turn L, LH BH (below waist)	OH-LH in back plane, to RH PU catch in layback				
HF.03							RH-BH around L leg fankick to RH PU	i) RH-BH around L leg fankick, catch LH BH; ii) LH release under L leg, catch RH BH facing back	RH-BH around L leg, catch RH PU inside R Leg		i) LH release under R leg in lunge, catch LH BH in back plane; ii) LH release at waist from behind back, 1/2 turn, catch RH at waist		RH-TF under L arm, LH slapcatch above R shoulder				
HF.04											RH-TF from above head to RH straight arm BH catch - no vision	RH-TF from above head to RH BH catch (straight arm) - no vision - bodywork	TF RH under L arm to LH slapcatch	OH-LH to LH slapcatch			

		Swings, Wraps, etc (SW)															
		Foundation Skills			Group A			Group B			Group C		Group D		Group E		
		1	2	3	1	2	3	1	2	3	1	2	1	2	1	2	
SKILL PROGRESSIONS	SW.01	Matched Hand Passes (horiz & vert)		Butterfly passes	Taffy Pulls/Slides (vert & horiz)		Belt slide (bending at waist or turning)	Three way swings									
	SW.02	Full vertical circles	RH to LH or LH to RH Vert low neckwrap		RH to LH or LH to RH vert high neckwrap			Vert RH to RH face throw	RH to LH and LH to RH face throw	i) RH to LH or LH to RH high neckwrap (straight arm); ii) RH to RH facethrow with slapcatch	LH to LH facethrow, 1/2 spin L, catch blind	LH to LH facethrow, 1+1/2 spin L, catch blind					
	SW.03	Horizontal wrist loops overhead	RH to LH or LH to RH Horizontal neckwraps		RH to RH horiz waist and leg wraps	i) RH horiz overhead loop, underarm loop, pass under R elbow to LH; ii) LH horiz loop over left arm (leaning right)	Horiz neckslaps: i) LH to LH; ii) LH to RH; iii) LH to RH BH with 1/2 turn	RH horiz neck slide	i) LH to RH or RH to LH Horiz throat drop; ii) Two hand guillotine		RH horiz end release under R elbow, around neck, catch RH PU at R shoulder	RH horizontal neck wrap release, catch LH BH	RH Horiz end release in back plane catch RH PU at R side (arms straight)				
	SW.04	RH or LH vert full circle & wrist Loops		Vert full circle & wrist Loops-changing hands	Vert RH handroll with pull through	Forward circle, grip change above head, to reverse direction	RH vert reverse circle, hand roll pull down below waist to change direction	LH vert high loop, end release, catch RH BH	RH to LH or LH to RH vert under elbow release	RH to RH vert under R elbow release: i) catch RH BH; ii) catch LH blind; iii) LH slap catch	LH vert high end release, L inward arm circle, LH slapcatch	LH Hip swing, cross over release to back plane	LH hip swing, cross over release to back plane, slap catch				
	SW.05					RH Reverse flourish, inside hand release with change of direction, catch RH.	RH flourish inside hand release with change of direction, RH slap catch										
	SW.06							LH to RH vert throat drop	RH to LH or LH to RH vert head drops								
	SW.07				RH to RH vertical neck and arm slap	Vert shoulder wraps: i) RH to RH, ii) RH to LH BH, iii) LH to RH BH		RH to RH and LH to LH vertical thigh wrap		RH or LH vert shoulder wrap, catch RH PU with follow through L							

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SKILL PROGRESSIONS		Vertical Flips (VF)														
		Foundation Skills			Group A			Group B			Group C		Group D		Group E	
		1	2	3	1	2	3	1	2	3	1	2	1	2	1	2
VF.01	RH & LH forward and reverse Figure 8s: i) no footwork, ii) with footwork	TF (RH & LH) BH (LH & RH)	TF (RH to LH & LH to RH) forward direction facing R side, then TF (RH to LH & LH to RH) reverse direction facing L side	TF RH to LH, with tap up, catch LH PU	TF - RH to LH with tap up from under R leg, catch LH PU	TF - RH to LH with tap up from above head, catch RH BH: i) feet together, ii) in L lunge										
VF.02		RH & LH vertical fingertwirls: i) without footwork, ii) with footwork						TF - LH to RH with arms wrapped around body, standard catch	TF - LH under R arm, catch RH under L arm, PU							
VF.03					TF -RH to LH or LH to RH, blind catch, with vision on release and reception	i) TF- RH with 1/2 half turn L, catch LH Blind; ii) TF- LH with 1/2 turn R, catch RH Blind	BH- LH 1/2 turn L, LH Blind catch; BH- RH with 1/2 turn R, catch RH blind	TF-RH in back plane LH catch PU with straight arm - No vision	i) BH-LH in back plane RH catch PU with straight arm - NO vision; ii) TF-RH in back plane LH catch PU with straight arm with bodywork - No vision	BH-LH (with vision) to RH blind						
VF.04		TF-RH to RH BH catch	TF-RH to RH BH catch, in lunge	TF-RH to RH BH catch: i) L arabesque in plic, ii) R grande battement	TF-RH to RH BH catch, bending forward		TF- RH to RH BH, catch in R rev illusion			BH-RH catch in R rev illusion with release behind R leg catch RH PU			BH-RH catch in R rev illusion with release behind R leg, catch RH PU inside R rev illusion			
VF.05						TF-RH catch RH BH inside R leg in R lunge	TF-RH catch RH BH inside R kick			TF-RH catch RH inside R leg in R rev illusion	TF-RH under L leg inward fan kick, 1/2 turn R, catch BH-RH under R leg with outward R leg fan kick	TF-RH under R leg outward fan kick, catch RH BH under R leg with outward R fan kick	TF-RH under R leg outward fan kick, one spin, catch RH BH under R leg outward fan kick			
VF.06				i) TF-RH to RH backcatch; ii) TF LH to LH backcatch	i) TF-RH to RH back catch with R chaine turn; ii) TF- LH to LH back catch with L chaine turn		TF-RH catch RH inside R leg with fwd R illusion	i) TF-RH catch RH in inside R leg in R cartwheel; ii) TH-RH catch LH inside L leg in L cartwheel		TF-RH catch RH inside R leg in front walkover	TF-RH catch RH inside R leg in front walkover					
VF.07								Facing back: TF- RH to RH catch at right side of neck	i) TF-RH, 1/2 turn R, catch BH LH with straight arm; ii) BH-LH, 1/2 turn R, catch BH LH with straight arm							
VF.08			TF-RH, full L inward arm circle, catch RH		TF-RH, LH slapcatch	TF-RH to LH slapcatch, with follow thru to R		Crossover toss: i) TF-RH to RH/Front to Back Plane; ii) TF- LH to LH/Back to Front plane	TF- RH to RH slap catch in front plane	Cross over toss: TF-RH to RH with full R arm circle, RH slapcatch in front plane						
VF.09						Facing back: TF- RH at R side front plane, look over L shoulder, catch RH Back catch (Flashback)	Facing back: TF- RH in to RH backcatch (flashback) with full L arm circle	Facing back, TF- RH in front plane, 1/2 turn L, LH slap catch	Facing back, TF- RH in front plane, one spin L, RH back catch (flashback with spin)		Facing back, TF-R in front plane, one spin L, LH slap catch					
VF.10	OH-RH to LH and OH-LH to RH (catch PU)		OH-RH under R leg catch LH PU; O- LH under L leg catch RH PU	OH-RH, catch RH BH	OH-LH flip under L arm in back plane catch RH blind		Facing back: OH- RH from behind back to front plane, catch RH PU	Facing back: OH- RH from behind back, to front plane, catch RH PU in L Lunge	OH-RH from behind back, one spin L, catch RH PU	OH-RH behind the back in back plane, one spin L, catch LH back catch						

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