



**Canadian Baton Twirling Federation
La Fédération Canadienne De Báton Sportif**

Approved 2020 FTM, Effective 01 January 2021

Solo Dance Twirl Scoresheet Update Explanation

The intent of our work was to better align our scoresheet to more effectively assess athletes competing with Artistic Twirl routines while still maintaining the Solo Dance Twirl event.

We sought to incorporate the ideas of Artistic Twirl (AT) into Solo Dance Twirl (SDT) and update outdated verbiage.

We worked to use existing terminology from other event scoresheets—Medley, Dance Twirl Team (DDT), and Twirl Team (TT)—to help align the new Solo Dance Twirl score sheet.

We also integrated terminology from the Solo Dance Twirl and Artistic Twirl written descriptions, as well as the M2 Manual.

Updated scoresheet: <https://cbtf.ca/content/cbtf-competition-score-sheet-cd>

Updates to Each Caption

Choreography

- Quality of Choreography (AT Event Capsule)
 - “Would the body be able to display the program without the baton and vice versa. THE ARRANGEMENT OF PARTS: Determining the complexity and separately evaluating the parts of the tricks or series, then analyzing how the parts are arranged. The factors of this relationship also affect the degree of demand placed upon the athlete.”
 - Assesses dance composition, utilization of time, and continuity
- Interpretation of Musical Style (DTT – Coordination of Dance and Twirl)
 - Assesses Use of Musical Phrases/Accents, reflects that musicality goes beyond counting 1-8. This is a distinguishing factor between Medley and Solo Dance.
- Rhythm/Timing (DTT – Dance – Execution)
 - Now encompasses Use of Rhythm and Musical Phrases, Change of Pace
- Visual and Aural Agreement (DTT – General Effect)
 - What the audience visually observes matches with the music that they are hearing
 - Design concepts of staging, body design, and space harmony are also utilized to create visual aural agreement

- Logical Design (AT Event Capsule)
 - “Concerns the relationship of the parts to each other and to the whole. It deals with theme consistency, continuity of ideas, visual and aural agreement, and proper placement of elements in time and space, coordination of all elements, and the absence of tokenism.”
- Balance of Material (AT Event Capsule)
 - The importance of using both sides of the body. Repetition: check for the same types of moves in excess (i.e. all one type of stationary or travelling complex move). General use of both hands in handling, releasing, and catching. Variety of body and baton ingredients within the modes.”
 - “A place to identify the twirler who doesn’t dance and dancer who doesn’t twirl”
- Note: Removed pacing and staging from this caption as well, as this follows with logic

Dance (Renamed from Dance Variety Difficulty):

- Variety of Dance in Combination (DTT – Dance Variety, AT Event Capsule):
 - Leaps, footwork, balance, turns/spins
 - Utilize Full Body: Head, Arms, Core, Legs, Feet
 - Sara/Wendy clarified body parts
- Use of Levels
 - New focus point: athlete utilizes high, medium, and low levels.
 - This can include floor work
 - This can also include balance of use of levels, i.e. if the athlete overuses floor work or doesn’t use it at all
- Maintenance of Style (adapted from DTT - Coordination of Dance and Twirl)
- Intricacy
 - New focus point: how the elements are put together
 - The density of steps, density of risk, and the degree of demand

Baton (Renamed from Twirl Variety Difficulty):

- Variety of Elements Completed: (DTT - Twirl and TT – Basic Twirling Modes)
 - Aerials: Releases/Receptions, Stationary/Travel Complex
 - Rolls
 - Contact/Connecting Material
 - Use of Patterns/Planes
- Intricacy
 - New focus point: how the elements are put together
 - The density of steps, density of risk, and the degree of demand

Execution

- Skill Required to Execute Moves – Baton and Dance (Old SDT Scoresheet – Dance Variety Difficulty)
- Maintenance of Technique while Blending (DTT- Coordination of Dance and Twirl)
- Blending of Baton and Body with Music (moved from Choreography Caption of Old SDT)
 - Old SDT said “synchronization.” Blending is a more modern and descriptive term.
- Body (DTT – Dance – Execution & Medley - Technique)
 - Control/Clarity
 - Strength/Balance
 - Flexibility
 - Amplitude/Elevation
 - Extension: Feet, Legs, Arms
 - Turnout/Parallel
 - Posture
 - Correctness of Technique
- Baton (Solo, DTT, Twirl Team, SDT Event Focus)
 - Control/Clarity
 - Smoothness
 - Flow/Continuity
 - General Handling
 - Consistency/Control
 - Rate of Revolution
 - Dexterity/Clarity
 - Correctness of Technique

Performance

- Confidence/Eye Contact (Old SDT, Medley – Performance Skills)
- Expression within Style
 - New judging focus: Using the body and baton expressively relative to emotion and or mood.
 - This focus adapts the artistic twirl concept and falls under “Artistic Expression.”
- Excellence of Performance (Old SDT)
- Entertainment Value (DTT – General Effect, Old SDT)
- Recovery Skills (AT Event Capsule)
 - “recovery from errors – maintaining flow and continuity”
- Professionalism (AT Event Capsule)
 - “The aura of the performer ‘on stage,’ the maturity of the athlete as a performer. The intangible elements, which separate the skilled professional from amateurs. A combination of training,

discipline, pride, and a total understanding of the responsibilities of the performance. The quality which enables the performer to handle all situations, meet all emergencies, and display a calm and proud control."

- Includes "appearance" – well-groomed, appropriate costume, clean baton, appropriate footwear, etc.

Other Notes

- Removed Quadrant Failure (assessment of floor pattern falls into Choreography caption)
 - Utilization of Floor: (space usage--to include the space around the body of the athlete)
 1. Floor - horizontal place (within the confines of one quarter of the floor)
 2. Height - floor to ceiling
 3. Width, depth, diagonal dimensions.

Use of different levels, angles, etc. is important. All movement in space should have purpose and direction determined by the momentum and flow of the music (body looks larger close up and small further away). In closed-up, tight, tense moves utilizing small amounts of space, tension should be heard and felt in music. Open, wide moves using more space with more burst to music. This includes staging (proper placement of performer with respect to both position and time) so that maximum effect is achieved by controlling the mind and eye of the viewer.

Prepared by Wendy Cruickshank and Sara Mugeot



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Solo Dance Twirl Scoresheet Quick Reference

Category	Focus Points	Look-Fors
Choreography	<ul style="list-style-type: none">• Quality of Choreography• Interpretation of Musical Style• Rhythm/Timing• Visual Aural Agreement• Logical Design• Balance of Material	<ol style="list-style-type: none">1. What is the athlete doing <i>in relation</i> to the music?2. Does the choreography “make sense” from start to middle to end?3. Is this a balanced package given the athlete’s abilities?4. Am I watching a “twirler who does not dance” or a “dancer who does not twirl”? Is the twirling and dancing blended and balanced?
Dance	<ul style="list-style-type: none">• Variety of Dance in Combination• Use of Levels• Maintenance of Style• Intricacy	<ol style="list-style-type: none">1. What dance steps/body work does that athlete do?2. Is there a variety of appropriate movements?3. Does the body work contribute to style?4. What is the demand and density of the dance/body work, given the level of the athlete?
Baton	<ul style="list-style-type: none">• Variety of Elements Completed• Intricacy	<ol style="list-style-type: none">1. What twirling skills does the athlete display?2. Does the athlete display a reasonable variety of aerials, rolls, and contact?3. Does that athlete make use of different patterns and planes?4. What is the demand and density of the twirling, given the level of the athlete?
Execution	<ul style="list-style-type: none">• Skill Required to Execute Moves• Maintenance of Technique While Blending• Blending of Baton and Body with Music• Body/Baton (Execution List)	<ol style="list-style-type: none">1. How does that athlete twirl and dance?2. Are the dance skills and bodywork proficient and technically correct?3. How is the athlete managing the demands of the music with the demands of correct execution of baton and body?
Performance	<ul style="list-style-type: none">• Confidence/Eye Contact• Expression within Style• Excellence of Performance• Entertainment Value• Recovery Skills• Professionalism	<ol style="list-style-type: none">1. How does the athlete perform – emote and express – within the style and to the music?2. Does that athlete deliver a seamless performance? How does the athlete handle miscues?3. Is the athlete entertaining/performing rather than practicing/going through the steps?