



### **2026 Festival**

**Saturday 6<sup>th</sup> June 2026**  
**Sunday 7<sup>th</sup> June 2026**  
**Saturday 13<sup>th</sup> June 2026**  
**Sunday 14<sup>th</sup> June 2026**  
**Saturday 20<sup>th</sup> June 2026**  
**Sunday 21<sup>st</sup> June 2026**

**Affiliated to the British and International Federation of Festivals and All  
England Dance**

**Next All England Dance Qualifier 2027**

**To be held at: *The DEMBE Theatre, Station Road, Tring. HP23 5QY***

Tel: 07730 599916  
Email: [secretrary@midbucks.org.uk](mailto:secretrary@midbucks.org.uk)  
Website: [www.midbucks.org.uk](http://www.midbucks.org.uk)

**Adjudicator: Jodie Clark**

**Closing date for entries: 31<sup>st</sup> March 2026**

**LATE ENTRIES WILL NOT BE ACCEPTED**

## **Entry Fees:**

|                                  |               |                         |
|----------------------------------|---------------|-------------------------|
| <b>Solos</b>                     | <b>£6.00</b>  |                         |
| <b>Duets</b>                     | <b>£8.50</b>  |                         |
| <b>Trios/Quartets</b>            | <b>£12.50</b> |                         |
| <b>Small Groups 5-10 Dancers</b> |               | <b>£25.00 per Group</b> |
| <b>Large Groups 10+ Dancers</b>  |               | <b>£30.00 per Group</b> |

Payment to be made to: Mid Bucks Performing Arts Festival, Online payment to A/C 00568851 Sort Code 30-96-86 TSB Bank, Mid Bucks Performing Arts Festival. Please make sure you put school name as reference.

**ENTRY TO BE MADE THROUGH FESTIVAL CONNECT PLEASE EMAIL [secretary@midbucks.org.uk](mailto:secretary@midbucks.org.uk) for confirmation of space and link to enter.**

**ENTRIES OPEN FROM 01.11.24 (Priority Link) FEES MUST BE PAID BY 31.03.25**

## **SECTIONS**

### **Sections**

**Classical:** - Ballet, Modern Ballet (D-F, Int-Snr) Greek, Character, National, Contemporary  
**Stage:** - Lyrical, Modern, Tap, Musical Theatre

### **Trios & Quartets**

**Classical:** - Ballet, Character, Greek, National, Contemporary

**Stage:** - Tap, Modern, Lyrical, Musical Theatre

**Groups** As above and Open

Duets, Trios/Quartets and Groups will be separated into the above subjects only if there are enough entries. The organisers reserve the right to combine sections in which case children may dance more than once with the same partner, providing it is not in the same subject.

## **AGE RATIOS**

### **Solos**

|   |             |                             |
|---|-------------|-----------------------------|
|   | Pre-Primary | up to and including 6 years |
| A |             | 7 and 8 years               |
| B |             | 9 and 10 years              |
| C |             | 11 and 12 years             |
| D |             | 13 and 14 years             |
| E |             | 15-16 years                 |
| F |             | 17-21 years                 |

### **Duets/Trios/Quartets/Groups**

|            |                               |
|------------|-------------------------------|
| Pre-Junior | up to and including 7 years   |
| Junior     | 8 to 10 years                 |
| Inter      | 11 to 14 years                |
| Senior     | 15 years and over up to 21yrs |

## **TIME LIMITS**

|                |                   |             |
|----------------|-------------------|-------------|
| Solos          | Pre-Primary A & B | 1 ½ minutes |
|                | C D E & F         | 2 minutes   |
| Duets          |                   | 2 ½ minutes |
| Trios/Quartets |                   | 2 ½ minutes |
| Small Groups   |                   | 3 minutes   |
| Large Groups   |                   | 4 minutes   |

**An extra ½ minute is allowed for Musical Theatre Only. Time limits must be strictly adhered to.**

## **CERTIFICATES**

Certificates are awarded to all competitors combined with adjudicators writeup.

## **MEDALS**

These are awarded to 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> places in solos, duets, trios and quartets.

## **TROPHIES**

At the end of the festival there will be a presentation of the awards and trophies, and these will be as follows:

### **Classical Aggregate**

Pre-Primary, A, B, C, D, E & F

### **3 Dances**

Classical ballet  
Greek  
National  
Character  
Contemporary

### **Stage Aggregate**

Pre-Primary, A, B, C, D, E & F

### **3 Dances**

Modern Jazz  
Lyrical  
Tap  
Musical Theatre

### **Highest Mark(Solo)**

### **(Discipline)**

Modern Jazz  
Lyrical  
Tap  
Musical Theatre  
Classical ballet  
Greek  
National  
Character  
Contemporary

### **Most Promising Performer**

Pre-Primary, Junior, Inter, Senior

### **(Solo)**

### **Duets & Trios**

Pre-Primary, Junior, Inter, Senior

### **Highest mark Classical**

Classical ballet  
Greek  
National  
Character  
Contemporary

### **Duets & Trios**

Pre-Primary, Junior, Inter, Senior

### **Highest mark Stage**

Modern Jazz  
Lyrical  
Tap  
Musical Theatre

## Groups

Every group section (min of 4 entries) will have a 1<sup>st</sup> & 2<sup>nd</sup> place trophy –

These trophies may be awarded at the end of the section at the organisers discretion

These trophies must be returned the following year at the beginning of the festival. Any individual in a group gaining 1<sup>st</sup> to 4<sup>th</sup> place can purchase a medal from reception at a cost of £2.00/each

## GENERAL RULES

1. Fees must be paid before the closing date with the names of the competitors en bloc from the teacher before the closing date.
2. Independent entries will be accepted with prior authorization from the festival organisers.
3. The organiser reserves the right to refuse entries which are not in the best interests of the festival.
4. Organisers have the right to refuse late entries.
5. Timing must be strictly adhered to, random checks will be made. A bell will be used to signify the time limit, the dancer must leave the stage when the bell is rung otherwise they will be disqualified.
6. No pointe work is permitted in any Novice sections, A, B & C in open festivals.
7. Candidates may only enter once in any one solo section and these will be split into single age group if entry number allow.
8. In duet, trios & quartets sections candidates may enter more than once with the same partner/s providing there is a change of subject.
9. A competitor's age will be taken as at 31<sup>st</sup> August 2024.
10. The organiser reserves the right to change, alter or combine parts of the programme as necessary. In these cases the combined sections will be adjudicated separately.
11. The running order will not be changed, should candidates fail to appear at their specified time the entry could be forfeited.
12. Competitors are required to be at the Festival at least one hour before their section is due to perform. Organisers have the right to continue the running of the Festival up to one hour early.
13. Only competitors and Teachers with a current DBS are allowed on the side and back of the stage. No visible coaching is allowed.
14. The festival can offer no guarantee as to the day or time at which a section will be presented, once the final programme has been drawn up this must be adhered to.
15. Records and sound equipment are permitted in festival.
16. Piano or instrumental music without any talking or singing must be used in Musical Theatre sections. Singing and spoken word in National is allowed according to the authenticity of the country. All other sections have freedom of music.
17. Love songs must not be used for Pre-Primary and Junior competitors in all categories (Instrumental permitted) in relation to their age.
18. Any entries that do not comply with the above will not be placed by the adjudicator.
19. Each teacher is responsible for their own PPL and PRS licenses at Mid Bucks & West Herts Festival.
20. Titles of the National, Greek and Character dances should be entered on Festival Connect or be clearly written on paper and handed to the announcer at the start of the section.
21. The adjudicator's decision is final, the organisers will not be drawn into any discussions regarding this.
22. No recording or photography will be permitted under any circumstances, apart from our resident photographer. Should you not want your child's picture taken please let one of the volunteers of the festival know.
23. No fees are returnable.

24. Mid Bucks Festival accepts no liability for any item of equipment or clothing etc. which may be damaged or stolen at any time during the festival
25. Birth certificates may be asked for if the need arises.
26. Certificates may only be collected by the teacher or an assistant during the lunch and tea breaks or at the end of the day.
27. Any trophy collected by a pupil or teacher may be kept for a year and must be returned at the start of the next festival. Teachers are responsible for the return of trophies to the festival in which they were gained. Failure to do so will result in a charge per trophy payable to Mid Bucks Performing Arts Festival of £25.00
28. Teachers must ensure that any student who is likely to receive a trophy or award, is present at the presentations. Trophies won't be sent if not received at the presentation.
29. Students wearing personal jewellery will be penalized.
30. Students with body art must ensure that it is concealed.
31. An own arrangement must be the complete work of the student without any outside coaching from a teacher. The teacher must ensure that the student adheres to the festival rules.
32. Teachers are responsible for their students behaviour at all times. The teacher is responsible for checking the dressing rooms, to ensure everything is in order before leaving the premises.
33. A candidate cannot be entered into a section where the dance has been set by the person adjudicating the section. In cases where the adjudicator is not known at time of entry, it is the Teachers responsibility to withdraw that person if the aforementioned situation arises. A full refund will be given on these occasions.
34. No visible coaching is allowed.
35. In the event of over subscribing, in sections with over 20 entries, Mid Bucks Festival reserves the right to split the sections
36. The organiser cannot be held responsible if a recording does not play in any equipment supplied by the festival. Teachers are advised to have a backup available.
37. At the organisers discretion a candidate may dance out of section for a mark
38. Performances using music from shows in current production are subject to copyright law. Songs from shows in current production may be sung without copyright permission providing costumes and movements are not used.

Please refer to All England Dance Rules that may differ from ours in qualifying year.

## **Code of Conduct When Attending Our Festival**

- **Support of Competitors**

Please do not cheer whoop for individual competitors, this can be very intimidating and not all competitors have the same support. However please show your appreciation to all competitors by clapping all.

- **Behavior to Volunteers and Stewards**

We do not tolerate any aggressiveness, shouting, swearing or any intimidation action to any volunteers, stewards or anyone else in attendance at the festival.

- **Changing Rooms**

Please leave the changing areas as you find them and clean away your rubbish including hair pins and bobbles that may have dropped on the floor. Please consume all food in the Bar or the outside picnic areas. Food must not be consumed in the changing rooms.

- **Auditorium** Please do not enter or exit while a competitor is on stage and or Adjudicating, not under any circumstances should any photographic equipment be used including mobile phones and these must be switched off before entering. No entry into the music booth unless authorized to do so.

- **Entry**

Entry into our festival is by wristbands only, teachers from participating schools should collect their passes from reception which also allows them backstage. Parents, visitors, chaperones, family members, friends etc. must purchase a wrist band when arriving (not watching does not permit free entry).

Anyone seen not to be adhering to the above will be asked to leave and which may lead to the Dance School losing its place at the festival.

## **Mid Bucks Performing Arts Festival - Child Protection Policy**

The British and International Federation of Festivals for Music, Dance and Speech work for amateur festivals everywhere to help create thousands of educational performance opportunities for children and young people each year.

The Federation, and our member Festivals, are committed to ensuring safe environments for children and young people and believe that it is always unacceptable for a child or young person to experience abuse of any kind. We recognise our responsibility to safeguard the welfare of all children and young people, by a commitment to recommend best practice which protects them.

This policy applies to our Board of Trustees, paid staff, Adjudicator members, volunteers, students or anyone working on behalf of the Federation and our member Festivals.

We recognise that:

- the welfare of the child/young person is paramount
- all children, regardless of age, disability, gender, racial heritage, religious belief, sexual orientation or identity, have the right to equal protection from all types of harm or abuse
- working in partnership with children, young people, their parents, carers and other agencies is essential in promoting young people's welfare. The purpose of the policy:
- to provide protection for the children and young people who participate in our festivals, including the children of festival members
- to provide staff and volunteers with guidance on procedures they should adopt in the event that they suspect a child or young person may be experiencing, or be at risk of, harm

We will seek to safeguard children and young people by:

- valuing them, listening to and respecting them
- adopting child protection guidelines through procedures and safe working practice for staff and volunteers
- recruiting staff and volunteers safely, ensuring all necessary checks are made
- sharing information about child protection and safe working practice with children, parents, staff and volunteers
- sharing information about concerns with agencies who need to know, and involving parents and children appropriately
- providing effective management for staff and volunteers through supervision, support and training.

The Federation will review this policy each year in November in line with Safe Network guidance or sooner in light of any changes in legislation or guidance. All changes will be communicated to our member Festivals in time for the start of the new Festival year.

### Creating Safer Festivals for Everyone

The Federation and its member Festivals use the following policies and procedures to create Safer Festivals for everyone:

1. A single, definitive Child Protection Policy adopted by all Federation Festivals.
2. One or more designated Festival Safeguarding Officers (FSO) appointed for each Federation Festival. Name: Eloise Ferry Phone: 07738 941181
3. Best practice advice in the form of Safe Working Practice and Festival Child Protection leaflets, with support and training for all Festival staff and volunteers. Including clear reporting procedures for anyone with a concern about a child.
4. Appropriate recruitment and induction procedures for all new Festival staff and volunteers responsible for providing safe environments for everyone attending / performing at a Federation Festival.
5. All Festival volunteers wear a festival name badge. All teachers/parents/guardians /carers are asked to report all incidents of any nature to anyone wearing a name badge. All reported incidents will be handled in accordance with the Safe Working Practice and Festival Child Protection best practice advice. In addition, we will ensure the availability of a quiet area / room where concerns can be expressed in private.
6. For the duration of a Festival all teachers/parents/guardians/carers are responsible for the continuous care and supervision of their own children/pupils. If they are unable to attend personally, they must delegate their responsibilities to an identified adult and ensure that their children/pupils are aware of the identity and name of the person responsible for their care. This includes supervision throughout all Festival venues, practice and changing areas that maybe provided. Festival staff will control entry to performance areas and the festival reserves the right to refuse access, or to request anyone to leave the area in the event of inappropriate behaviour.
- 7.

No unauthorised photography, audio or video recording of children and young people is allowed at our Festivals. Where parents/guardians/carers do not wish photos/video recordings to be taken at all, then the responsible adult attending should ensure that their child is not included in official photos/video recordings.

8. Some children and vulnerable adults may have specific needs in order to take part. If this is the case we ask the responsible teachers/parents/guardians/carers to contact the Festival prior to arrival. The

Festival actively seeks wherever possible to meet these needs, but must know beforehand in order to prepare support – or to advise that help cannot be provided on this occasion.

9. The Festival's Child Protection Policy and approach to Creating Safer Festivals for Everyone is published explicitly in our Syllabus, Programme and on our website. By completing and signing the entry form all parents / guardians / carers and teachers of entrants under 18 confirm that they give (or have obtained) the necessary consents for the entrants to take part in the Festival. Without consent the entry to the Festival cannot be accepted.

## Genre Descriptors

### Ballet (Classical Ballet)

Classical Ballet should include elements of both adage and allegro. Stylised ballet is a communication of an idea through movement, danced with/without the use of hand props, and could reflect elements such as the Hornpipe, Spanish and Tarantella for example. Soft or pointe shoes must be worn (depending on age and technical proficiency). The use of classical repertoire is not allowed. Music should be drawn from the classical genre and be suited to the range of vocabulary steps utilised.

#### Criteria

- Dancers should demonstrate the principles of classical ballet, which include secure posture and alignment, turn-out, weight distribution and placement.
- A well-schooled port de bras is an essential component that should exhibit correct shaping, flow, and coordination of the head and eye line.
- Attention should be paid to the grouping of fingers and relaxation of the hands.

#### Guidance on costuming

Costuming should be relevant to the choice of style but also allow freedom of movement. Leg lines should not be obscured by heavy skirts as classical lines and correct technique need to be seen. A romantic length tutu may be utilised if appropriate to the choreographic style.

### Ballet (Modern Ballet)

Contemporary Ballet is a fusion of both classical and modern ballet styles which may or may not be danced with a parallel line of the leg. Choreographers such as Crystal Pite or Wayne McGregor are examples of the type of work we would expect to see in this section, neoclassical work would also be acceptable. Soft or pointe shoes must be worn. Music choices could be more varied and draw from a wider body of material than is suggested for classical ballet performances.

## Criteria

- Evidence of a secure ballet technique should be demonstrated but displaying freedom and articulation of the spine, moving away from the traditional classical lines, is encouraged.
- Choreography should draw from both styles of dance exploring elements and pushing boundaries where these two techniques meet.
- Floor work may be incorporated.

## Guidance on costuming

Costume should be suited to the style of the piece and allow for freedom of movement and complete visibility in the body lines.

## Narrative/Character

In this section you may portray a character, fictional or non-fictional, or you may choose to interpret an animal or an element from nature, a feeling, an emotion or something more abstract. The fundamental element of the performance should always be focused on the storytelling and development of the narrative. Demi-character could be presented within this section.

## Criteria

- The acting skills and an ability to communicate using the whole body should be visible throughout. The performance must be visceral.
- The character should be expressed through body and facial expression with a clear sense of purpose behind the movement. We would normally expect a classical genre to be utilised for this section, however on the odd occasion other forms of dance may be used if they aid the characterisation. The technique must be consistent throughout and appropriate to the piece as a whole. The chosen dance technique MUST serve the purpose of storytelling, a hybrid and creative utilisation of different dance techniques will be accepted.

Some examples:

- A tap dance to the song 'Mr Bojangles' would not be suitable if the movement does not convey a story.
- The use of tap to portray the Mad Hatter in Alice in Wonderland (as in the Christopher Wheeldon ballet) would be suitable.
- A modern dance with lyrics is not a narrative dance – although it may interpret the lyrics. However, a dance performance that focused on global warming for instance, that used the jazz vocabulary, could be used as a narrative piece if the overriding purpose of the choreography was to tell a story.
- La Fille Mal Gardee contains a clog dance which is a character piece.

- A piece exploring the issues/characters within West Side Story that utilises a hybrid of jazz and classical ballet work could be construed as a narrative piece.
- Lip-synching to a song, in a characterised manner, is not a character dance.

**Exception:** Classical Greek would not be accepted here as the genre already utilises characterisation and interpretation as part of its own performance criteria. However, in a hybrid form, a character piece could draw from Classical Greek vocabulary if suited to the mood and feel of the characterisation.

All choreographers are asked to consider the appropriateness of the topic to the age of the dancer. Alongside, sensitivity and thought must be given to the context in which the performance is presented and to ensuring that chosen themes are also appropriate to a competition aimed at young performers.

### Guidance on costuming

Costumes and makeup should reflect the character choice being portrayed. Footwear, if required, should also be suitable and appropriate to the character, the style and period and should always facilitate correct technique.

N.B. Please see further guidance on the use of the props which are only necessary if enhancing the overall performance.

## Contemporary

Breath should inform movement, with weight, swing, suspension, and release applied. Choreography should explore themes and the use of contraction, extension, and relaxation should be explored along with the use of the spine. The performance should avoid being presentational and dancers should demonstrate they have a deep understanding of what initiates movements and why. The space should be explored in a multi layered way including, levels, planes, and facings.

At its core the work should demonstrate a clear underpinning of recognisable contemporary dance techniques (such as Graham, Cunningham, Horton, Release) which may be amalgamated. However, the choreography should not be a hybrid of modern theatrical dance, which is not contemporary dance in its purest form. **Criteria**

- The work should be rooted in Contemporary Dance techniques.
- Theme and/or choreographic devices should be apparent in the presentation of the work.
- A sequential use of the spine should be clearly understood.
- Clear initiation of movement is essential.

### Guidance on costuming

Costume for this style will be dictated by the style and theme of the piece. The line of body and shape of the movement should always be clearly visible throughout.

## Global

All traditional music, songs, and techniques appropriate to the country of choice are acceptable. Younger competitors are expected to demonstrate traditional performances. Seniors may introduce theatrical performances that are clearly based on a national tradition. The choice for this section is broad and encompasses both traditional folk dances and dances drawn from the rich body of cultural dance practices from around the world.

## Criteria

- Deliver a performance which captures the essence of the chosen country. Footwork and body movements should have an authentic feel with the arms co-ordinating in the correct style.
- A theme maybe used but is not compulsory and small props which help to create an authentic story can be incorporated into the performance.
- The floor patterns and choreography should mirror those used in the chosen area (as appropriate to the specific region/style).
- The musical choice should incorporate the spirit of the country but doesn't have to be a traditional folk piece.

## Guidance on costuming

The costume should be authentic with the correct length of skirt or trousers and an awareness of the material types used in the Country. Footwear should be appropriate for the style. Jewellery can be worn if it complements the authenticity of the costume.

## Classical Greek

Based upon the technique of Ruby Ginner, classical Greek is performed barefoot and is essentially showing the use of opposition and relaxation through the movement which was core to Ginner's work. Dances should reflect the title. Myths, studies from nature and modern-day themes are acceptable, together with the accompaniment of many different genres of music or the spoken word, provided the movements are given their appropriate interpretation and relate to one or more of the seven styles of this technique which are:

- Lyric
- Athletic
- Bacchic
- Pyrrhic
- Choric
- Ritual
- Tragic

The choreography should be based upon the natural movements of the body such as Standing, Walking, Running, Skipping, Leaping, Jumping and Spinning, whilst experiencing the cultural connections to other arts such as Sculpture, Ceramics, Painting, Poetry, and Music. Aspects of the performance should include expression, use of breath and musical understanding. Also demonstrated should be balance, strength & control, relaxation, elevation, and flexibility through the spine.

## Criteria

- The dancer should demonstrate the correct technical and artistic requirements for the relevant styles: lyrical, athletic, bacchic, pyrrhic, tragic, choric and ritual.

- The use of breathing, weight and relaxation and full use of the body should be evident throughout. The use of the spine, body turn, and precision of line should be secure.
- The quality of the movement dynamics should match the chosen style, whilst showing fluidity and sensitivity where relevant.
- A connection and response to the chosen music, words or sound should be demonstrated.

### Guidance on costuming

Costuming and the use of props should be relevant to, and enhance, the portrayal of the title, myth, or theme of the dance. Bare feet should be worn for the Classical Greek dance technique.

## Musical Theatre

Musical theatre encompasses the 'triple threat' abilities of performers and adjudicators will consider the following aspects:

- Vocal ability and technique.
- Acting through song and connection to the words.
- Acting through dance and/or movement.

The choice of the material should be both suitable in terms of age and cultural identity. Characterisation and believability are integral to the performance, and it is important that the song choice is relevant to the performer. The lyrics are important, and clarity of diction should be thought about. Breath control and pitching are also a key element and need suitable training. The key of the accompaniment should be within the range of the performer and it is permissible to change this to suit the voice type. Dance should not be included for the sake of it and should flow naturally out of the lyrics and characterisation. Pedestrian movement and staging are considered appropriate, and each action should have a clear purpose and intention. Any genre of dance can be utilised, the focus should be that the genre enhances the role that is being played and is in keeping with the character and era of the chosen material. Ensure that the performer understands the context, period, and location of the song and/or musical.

For younger candidates in Pre Junior, A and B sections, it is acceptable for the performers to choose songs that are not necessarily drawn from musical theatre.

**THERE IS NO REQUIREMENT FOR THE PERFORMANCE TO CONTAIN 50% SONG AND 50% DANCE.**

### Criteria

- Suitability of the song choice to age of performer.
- Vocal placing and pitching.
- Characterisation and connection to the words.
- Appropriate use of movement and/or dance.
- Understanding the context of the piece.

### Guidance on costuming

Costume choices should reflect the period and setting of the song choice and the character being portrayed. Footwear should also be suitable, and considerations should be made as to what the character would wear as this will also dictate the type and style of movement incorporated. For example, bare feet would not be suitable for a song that is set on the streets of New York during the 1920s.

## Tap

Tap encompasses many different styles – often dictated by the choice of accompaniment. The use of the body and/or arm lines and overall performance should work in unity to form a cohesive presentation that is informed by the style of tap that has been utilised. Tap dances should be rhythmic, show clearly defined rhythmic patterns and precision in beating and footwork. There should be variance in the use of tonal quality which may, or may not, be influenced by the accompaniment. **Criteria**

- Timing and musicality.
- Tonality and use of light and shade.
- Clarity of beating and articulation of footwork. • Stylistic interpretation and use of the body as a whole.

### Guidance on costuming

Costumes can be varied and creative, just ensure that emphasis is not drawn from the feet and a clear action should be visible. Taps should not be loosened as this will blur, and detract from, the clarity of sound. Hard soled shoes are preferable as they produce a more confident sound and are more protective of the feet.

## Jazz/Modern

Jazz utilises the underpinning of a clear jazz technique in its presentation. There is plenty of scope for freedom in the style, choice of music and theme, if relevant. The term, theatrical jazz, refers to the fundamental jazz dance techniques which evolved from musical theatre into more contemporary hybrids such as modern dance and which may incorporate influences from contemporary dance. The term Theatre Jazz does not dictate that the source material must be derived from musical theatre and the two should not be confused (although it is clearly permissible to use this style in the genre). Choreography should reflect the rhythms and dynamics of the music, clear sustained technique in turns, kicks and elevated steps and should avoid being solely based on limbering movements. Tricks can be utilised, but should have purpose to the piece, ensure that focus and consideration is given on the linking steps in between to help with flow in the transitions. **Criteria**

- Clarity of line through the limbs and body.
- Control in technique (turns, kicks, elevation).
- Use of dynamics and rhythmicity. • Stamina and consistency in performance.

### Guidance on costuming

There is complete freedom in the costuming, it should allow for freedom of movement and not obscure the line of the dancer's body. Any costume should be appropriate to the age of the dancer and considers modesty.

## Lyrical (from 11 years AED) All Age Groups at Mid Bucks

Lyrical Jazz allows the dancer to interpret the music and lyrics through movement and encourages a sense of musicality and connection between the dancer and the accompaniment. The use of breath is important and strong technical application will allow for simplicity and space in the presentation. Highlights in the movement should match that of the orchestration/musical arrangement.

Lyrical jazz is a pure interpretation of the music and should therefore show fluidity, resistance, suspension, relaxation, purpose and create physical shapes that are aesthetically pleasing. Vocal or non-vocal music may be utilised, however if interpreting the lyrics, the performance should be consistent throughout. The choreography should have a continuous sense of flow showing breadth, expansion, and release. Whilst the use of floor work is permitted, it should be kept to a minimum. Ask yourself, does the music suggest going to the floor?

Music should be age appropriate and the size of orchestration and emotive content should relate to the age and ability of the dancer.

Acrobatic work is not permitted in lyrical.

### Criteria

- The dancer should demonstrate a sustained technique, extension, and continuity of line where relevant and fluidity in the movement.
- The music should be embodied fully within the performance and the two elements should work in harmony with one another.
- A range and richness in dynamics should be ever present in the work.
- Throughout, the use of space and freedom in the movement should be evident.
- The emotive response should come within and not be forced or contrived.

### Guidance on costuming

Costume choices can be varied and creative, they should allow for freedom of movement and compliment the lines created by the dancer. The costume should have some link to the quality of the music and the fluidity in movement of the dancer.

## Open Section (Small groups and groups)

The open section is for any dance routine that doesn't fall into the specific categories outlined above. It can be a hybrid of different dance styles. Examples of dances that could be suitable may include: an acrobatic dance; a lyrical jazz that incorporated elements of acrobatic work; a lyrical routine that combined elements of contemporary and jazz work.

N.B. Please note that this is not an opportunity to perform another dance from a section already outlined above.

### Criteria

- Clearly identifiable dance technique should be evident throughout.
- Movement and choreography should be artistic and relate to the musical choice.
- The dance should not fulfil the criteria outlined for the other sections/categories that All England Dance offer.

## Marking System

We are using the biff no marks system incorporating the bands as shown below.

### DANCE

| Bands              | Band Descriptor                                                                                           | Artistic Criteria                                                                       | Technical Criteria                                                                                             | Communication Criteria                                                                                                                     |
|--------------------|-----------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------|
| <b>DEVELOPING</b>  | A performance demonstrating an awareness of technical skills, requiring more consistency & artistry.      | A performance with primary skills in the artistic presentation.                         | A performance with primary skills in technical knowledge.                                                      | A performance that demonstrates primary skill with intention or confidence.                                                                |
| <b>PROGRESSING</b> | A performance showing development of technique and/or communication and commitment.                       | A performance showing some underlying artistic skills.                                  | A performance with some demonstration of underlying technical knowledge.                                       | A performance that communicates some intention and increasing confidence.                                                                  |
| <b>MERIT</b>       | A competent performance, showing some artistic awareness and/or technical ability.                        | A competent performance showing some artistic skills.                                   | A competent performance showing accurate necessary technique.                                                  | A competent performance that communicates intention with some confidence.                                                                  |
| <b>COMMENDED</b>   | A convincing performance technically & artistically, with increasing stylistic & communication skills.    | A competent performance showing appropriate artistic skills.                            | A competent performance showing accurate technique.                                                            | A competent performance that communicates intention with confidence.                                                                       |
| <b>HONOURS</b>     | An excellent performance, demonstrating fluent technical and artistic skills with emerging individuality. | A consistent performance showing very good understanding and exploration of expression. | A consistent performance showing appropriate understanding and clear application of technique with confidence. | A consistent presentation that communicates confident intention using projection throughout the delivery and is convincing in performance. |

### DANCE

| Bands              | Band Descriptor                                                                                       | Artistic Criteria                                                                                                                                                                                                                                               | Technical Criteria                                                                                                                                                                           | Communication Criteria                                                                                                                                              |
|--------------------|-------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>OUTSTANDING</b> | An impressive performance technically and artistically, displaying spontaneity & clear individuality. | The performance shows confident technical and artistic skills. The overall presentation communicates intention using projection throughout.                                                                                                                     | The performance shows very confident technical skills. The overall presentation demonstrates a sophisticated use of technical attributes which enhance projection.                           | The overall presentation communicates very engaging and convincing intention using projection throughout the delivery of the performance with confidence and flair. |
| <b>EXCEPTIONAL</b> | A superlative performance, displaying exceptional artistic individuality.                             | The performance is exceptional showing an in depth understanding and imaginative use of artistic skills. The overall presentation demonstrates exceptional communication throughout the performance. There is a sense of individuality and autonomy throughout. | The performance shows exceptional technical skills. The overall presentation demonstrates a sophisticated use of technical attributes which are in harmony with the projection of the piece. | The overall presentation communicates effortlessly with conviction and intent. The delivery of the piece is sophisticated, captivating and exceptional throughout.  |

All England Dance Regional Qualifying Result Valid on Qualifying Year

Your certificate will show 'Q' if you have qualified to AED Semi Finals, and this will also be logged in your 'Festival Connect Portal'.