

# THE POM BOOK



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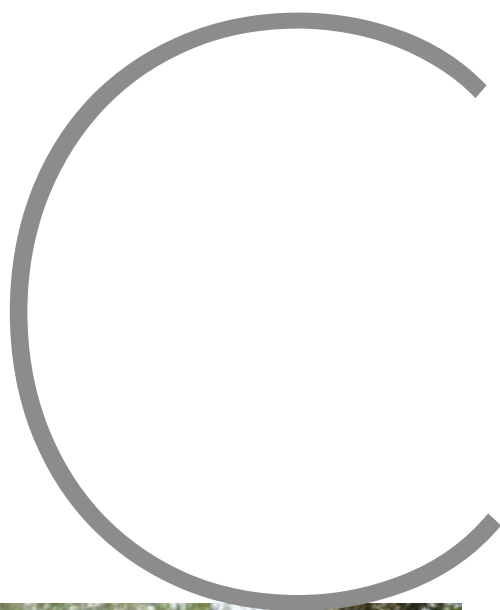
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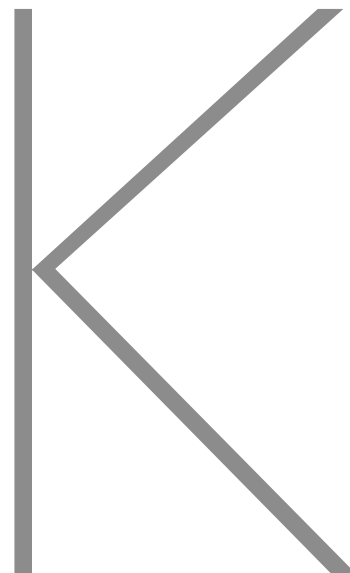
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# Chapter One **NOT ANOTHER HIGH V**

Constantly defaulting to a High V?  
“Not Another High V” focuses  
on motions that resemble letters.  
Have a blast with these creative  
variations, and be sure to play  
with levels and opposition!







### ROUTINE CONDITIONING RECIPE

Split your routine into three even sections. Follow this formula:

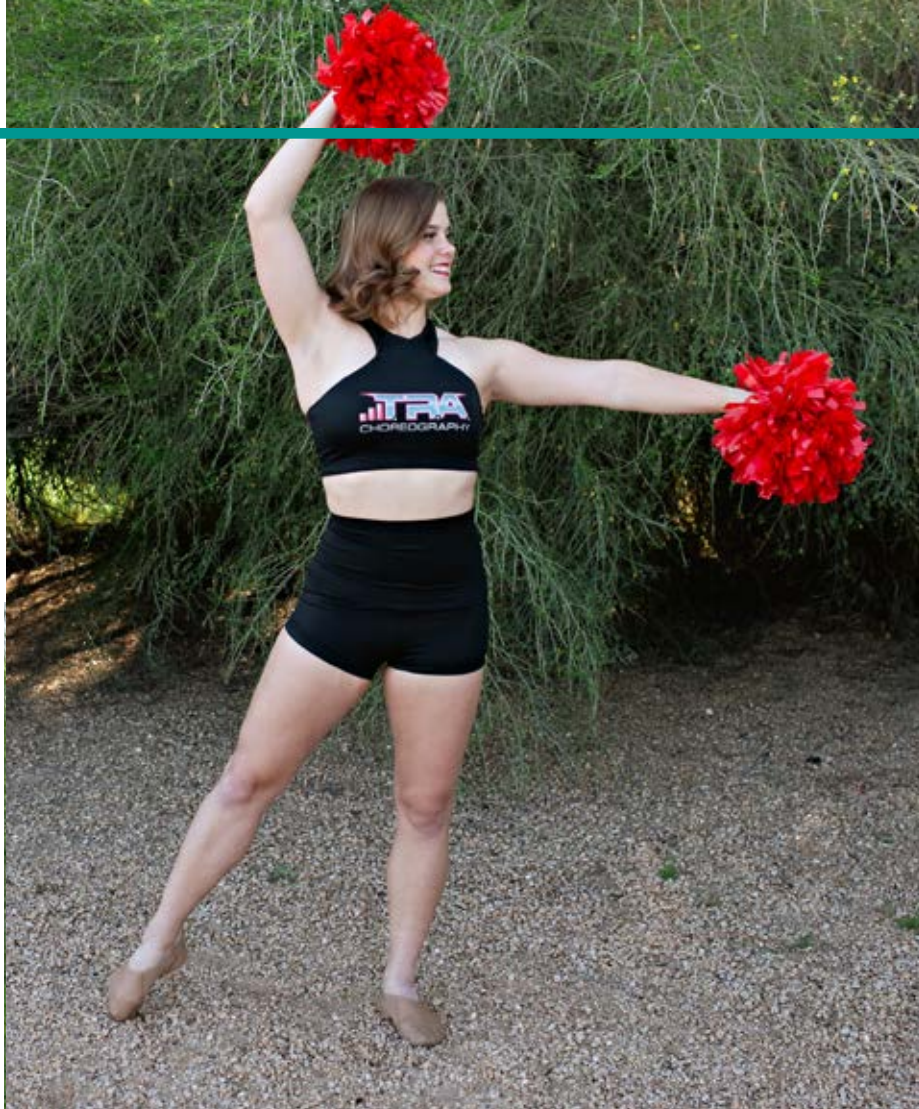
- A. Section 1 full out
- B. Section 2 full out
- C. Section 3 full out
- D. Sections 1 and 2 full out
- E. Sections 2 and 3 full out
- F. Entire dance full out
- G. Repeat this sequence 2-3 times

Conditioning your routine is the best way to train dancers to keep their energy high from start to finish. Add routine conditioning in addition to your regular conditioning regimen.



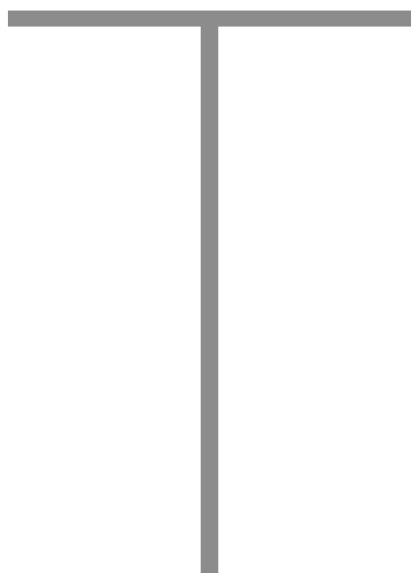


07



P

S



HALF T  
&  
DIAGONAL HALF T



HALF





HALF  
V



HIGH  
&  
LOW  
V

### POM CHOREOGRAPHY CHECKLIST

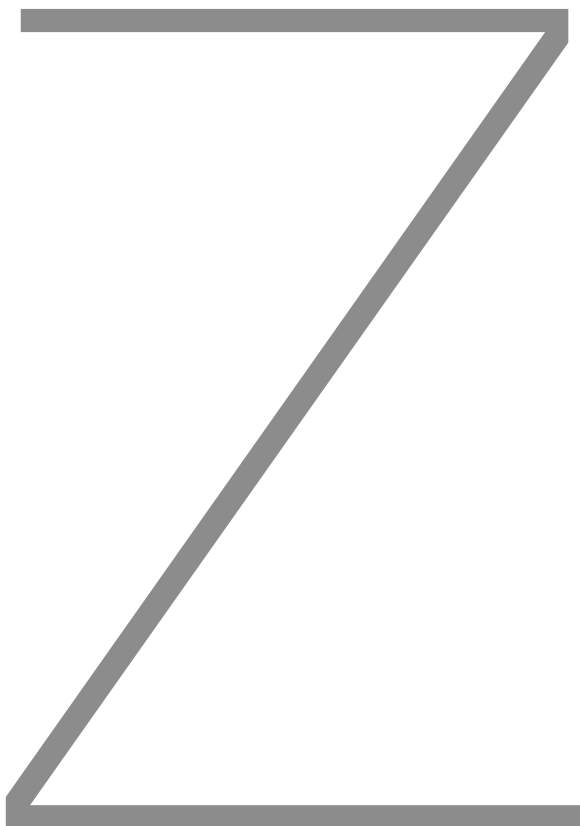
Be sure your pom routine includes the following:

1. Ripples/Contagions
2. Floor Work
3. Opposition
4. Group work
5. Jump Sequence
6. Synchronized sections



7. Innovative transitions (if you have to walk or run, only do it ONCE!)
8. Skills that reflect basic technique
9. Clean, precise, and correctly placed motions
10. Athleticism: from the motions as well as the tricks and skills
11. Appropriateness: Does the choreography fit the age group?
12. Upbeat tempo: faster music can maintain the energy of the routine, but remember- it's better to use slower music if it guarantees a cleaner performance. Try starting with a slower tempo in practice and then work your way up to full speed.





### TECHNIQUE CONDITIONING

Identify the most difficult sections of your routine, whether it be a turn section or a jump series. Do something athletic (i.e. burpees, jumping jacks, push ups) and then do the isolated section immediately after. Repeat as many times as necessary. This teaches dancers to push their technique even when they are tired, and engage the proper muscles to execute the skill during exhaustion. This is essential to keeping energy in tip-top shape from start to finish.





# MEET ALEXANDRA!

Alex has been dancing for the past 15 years. She has had the privilege of training and competing at Plumb Performing Arts Center as well as Tempe Dance Academy. Alex grew up in the convention and competition world, mostly attending New York City Dance Alliance. For the last three years, she has been more than humbled to have been a valuable member of the Desert Mountain Varsity Pom team- 2015 Division 1 Pom state champions in Arizona. Dance has always been apart of Alex's life and she would love to continue her dance career throughout college.



## Chapter Two

# SHAPE CITY

Shape defines a successful pom routine. Use these motions to compose the basic layers of your routine. Then, step back and think about how you can manipulate these individual shapes to create OVERALL visual effects within each eight count.

THE

9

SERIES





THE

9

SERIES

17



THE

9

SERIES

THE  
9  
SERIES





THE



SERIES

# CHECK MARK





# CROSS CHECK

DIAGONAL TOUCHDOWN



TOUCHDOWN



HALF TOUCHDOWN



## MEET ZARYN!

Meet Zaryn Manier, a junior studying Pre-Physical Therapy at Grand Canyon University. Zaryn is also a 3rd year member of the GCU Dance Team. She is from Corona, CA where she trained with Kane Dance Academy for 11 years and studied ballet, tap, jazz, hip hop, pas de deux, and lyrical. While training in dance at the studio, Zaryn was a cheerleader for 3 years at Eleanor Roosevelt High School.



**READY..SET..ACTION!**

These motions are easy to remember because they are based on verbs. They describe the action you must take to execute the motion. When brainstorming your own unique pom motions, try thinking of an action- that should definitely spark your creativity!

25

CLAP



CLEAN



# HUG

& HALF HUG



## SKI



29

# 29 G N S W S





## MEET LAURYN!

Meet Lauryn, a current member of the Grand Canyon University Dance team, returning as a 3rd year member. This incredible dancer has been dancing for 11 years. She has trained in every style and hopes to inspire young boys and girls to follow their dreams of being dancers. Her passion and love for dance continues to grow as she gets older. With every passing day, Lauryn realizes how blessed she is to have been given such a talent!



## Chapter Four

# NOUN OR NEVER

A person, place, or thing describes these motions. Another cool way to create unique motions - think about a job or a task (like a crossing guard). Then, mimic that action and turn it into a motion. You can never be too creative when it comes to pom!



# BUCKETS

## Create Smooth Transitions

Use this top 10 list! For more variety, also try combining some of these elements:

1. Spin low
2. Roll on the floor
3. Walking with arm motions
4. Use a traveling skill such as a headspring or forward roll
5. Spotlight a skill (such as a jump or turn) while one group transitions
6. Make a transitioning ripple
7. Add a level (front line drops down, second line stays tall)
8. Utilize travel patterns, like an "X" or a "Circle"
9. Create intricate footwork (use pas de bourres, ponies, ron de jambes, criss cross, weight changes)
10. Opposition

# BUTLER



SASSY CHEERIO

CHEERIO

BINOCULARS





# CROSSING GUARD

### Motion Strengthening Drills

#### 1) Execute your routine slowly with wrist weights.

Create a slow-medium tempo version of your music and hit each motion with the weights, focusing on "sticking" your motions.

#### 2) Mix motion jumping jacks with arm circles.

Start with two jumping jacks (on counts 1/2, 3/4). When legs are open, make a high V, when legs are closed, clean arms. Follow with four forward arm circles in place (on counts 5-8). Repeat the sequence, except do four backward arm circles. Repeat with any motion in place of the high V, keeping the clean position constant. Your arms will feel nicely toned and tired!

#### 3) Incorporate Fly Drills.

Hold a weight/dumbbell in each hand at your sides. Lift your arms up to a T-position (being careful not to lift your shoulders) and return to the original position. Repeat as desired over three sets. Then lift your arms up to buckets, and return to the original position. Repeat as desired over three sets.

W  
E  
N  
E  
G



# HIGH CONE

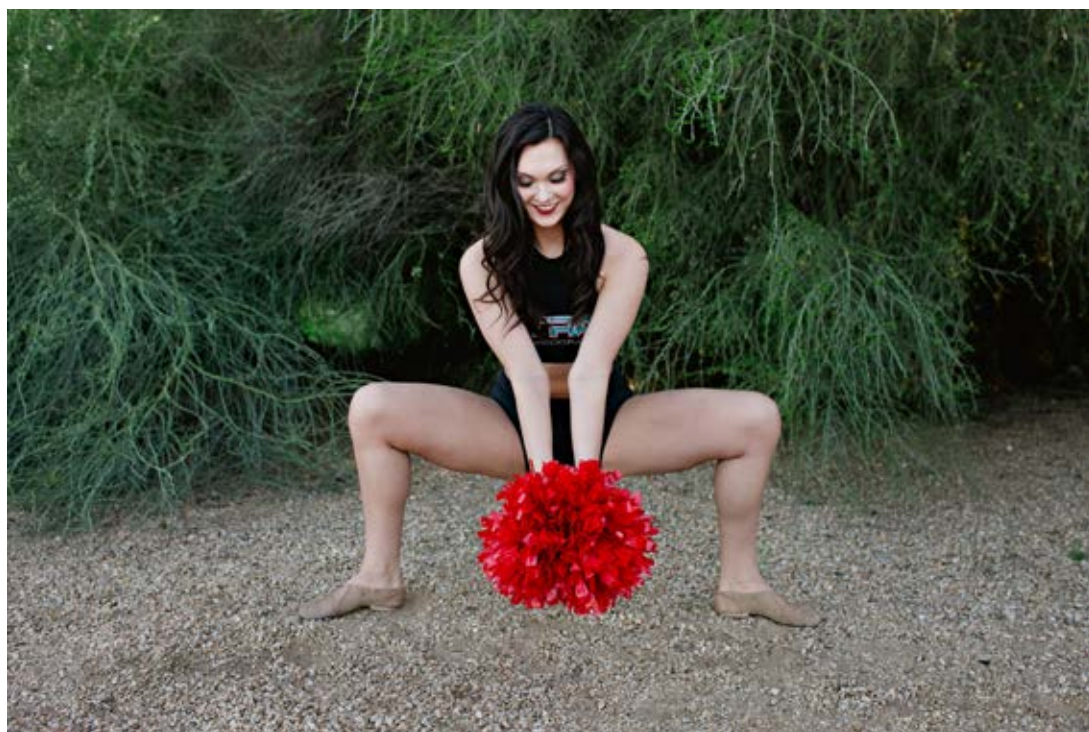


# LOW CONE

## SHOULDER



CONE



SUMO

CONE

# SUMO



## TEACUP





## MEET TAYLOR!

Meet Taylor, captain of the Varsity Pom Team at Desert Mountain High School. She started dancing when she was eight years old and has been in love with it ever since. Taylor has studied at Plumb Performing Arts Center, Tempe Dance Academy, and is currently training at Scottsdale School of Ballet. She is planning to attend the University of Arizona to double major in Dance and Psychology. Eventually, Taylor hopes to have a performance career and then use her psychology degree to become a dance therapist.



## Chapter Five

# PUNCH PERFECT

You can punch a million different ways, but here are a few to spark your creativity. Take a simple motion, punch one of your arms in a different direction - and bam! - you've got yourself a new motion. Don't be afraid to stray from the norm; it's what will make your routine memorable.



BABY V  
PUNCHES

## BOXES

**What are pom judges looking for?**

Pom judges look for very specific things. Be sure your team excels at the following:

**1) Seamless transitions**

The audience should not be able to predict or tell how you got from one formation to the next.

**2) Clean execution**

Your team must look like clones of each other. This includes secure hair, uniform pieces, and routine cleanliness.

**3) Solid skills**

This means skills that YOU can execute flawlessly. Choreograph to the team's abilities.

**4) Memorable moments**

Be sure that there is something to remember in your routine. Brainstorm!

**5) Stellar showmanship**

EVERY DANCER must look like they are having the time of their life. You are as strong as your weakest link.



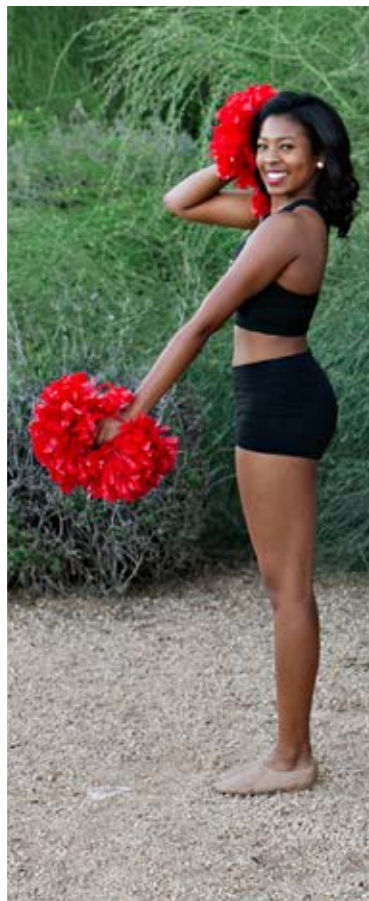
# CLOSED BOXES



# PUNCHES



DAGGERS,  
CANDLESTICKS,  
& PUNCHES



EARMUFF PUNCHES

EARMUFFS







# KARATE PUNCHES



# KARATE PUNCHES

## TRIANGLE PUNCHES



## Chapter Six **AT THE BARRE**

As the foundation of dance, ballet is essential to pom. The alignment taught in ballet is necessary for all pom technique, especially turns, jumps, and leaps. It is also vital for simple things such as extended feet during floorwork and core control to stabilize fast-paced movement. Musicality, which is crucial to pom, is originally taught in ballet. And of course - confidence. Because at the end of the day, you've always got your technique!

## ARABESQUE



### Tips for cleaning turns in second

- Make a count for everything. Many teams only count the “out” section of the turn (when both legs are fully straight and extended.) By counting the plié, teams are much more likely to be synchronized.
- Clean up angles. Make sure the team knows exactly where they should be facing at every single count of the turn section, including preps, plies, and rotations.
- Vocals are your friend! By having the team count the turns out loud, synchronization becomes audible as well as visible. While on stage, breathe together instead.
- Keep arms sharp and consistent. Make sure everything, from elbow to hand placement, is cleaned.
- Finally, be innovative with how you exit the turn sequence! Try jumping, leaping, or rolling - be memorable.
- Overall: spot hard, count each position, pull up/press down, engage your core, and end strong!

# ATTITUDE & PASSE





## AMBROSE

TOYA RENEE



Toya Renee Ambrose is the owner and founder of T.R.A. Choreography, LLC, where she creates invaluable tools to help dancers and coaches succeed in the craft. She also choreographs and consults for competitive dance teams, studios, and all-star teams throughout the world. Her innovative choreography has won more than 12 national titles and 9 state titles in the last 7 years. She is a former dancer for both the Chicago Luvabulls and the Memphis Grizzlies, and a graduate of the University of Memphis where she was a member of the nationally renowned Memphis Pom Squad. While at Memphis, she earned a Bachelor of Fine Arts, with a concentration in Graphic Design. Toya was most recently the Head Coach of the University of Connecticut's (UConn) Dance, Cheerleading, and Mascot teams, and the former Head Coach of the 2-time National Champion University of Illinois at Chicago Dancing Flames. She is an international dance judge, a mentor, and a continual student of dance. Toya's goals are to inspire dancers to follow their dreams and also to make better dance teams.

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