NDCA

RULES & REGULATIONS

OCTOBER 2021 EDITION

NATIONAL DANCE COUNCIL OF AMERICA, INC.
A NONPROFIT EDUCATIONAL ORGANIZATION - ESTABLISHED IN 1948

http://www.ndca.org

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THE NATIONAL DANCE COUNCIL OF AMERICA

The National Dance Council of America (NDCA) is a non-profit educational organization founded in 1948 whose purpose is to provide, on a nationwide basis, a united inter-association agency that meets bi-annually to represent the interests of those in the dance profession and other dance-related entities and organizations, and to act as the agency for cooperation with similar councils in other countries.

To conduct a continuing campaign for the establishment and the maintenance of high standards in dance education, and to acquaint the public with the nature and benefits of these standards, and to recognize the status of and guide the ethical behavior of qualified dance teachers affiliated to member organizations of this council.

NDCA MEMBER ORGANIZATIONS

NDCA Full Member Organizations:

Class A

- Arthur Murray International
- Dance Teachers Club of Boston
- Dance Vision International Dance Association
- Fred Astaire Dance of North America
- North American Dance Teachers Assoc.
- U.S. Imperial Society of Teachers of Dancing
- United States Terpsichore Association

Class B

- Pan American Teachers of Dancing

NDCA Associate Member Organizations:

National Dance Teachers Association
New York Society of Teachers of Dancing (non-voting honorary member)

NDCA Affiliate Member Organizations:

American Ballroom Company
American DanceSport Organization
Brigham Young University
Heritage Dance Foundation
North American Dance Organizers Alliance
Professional Dancers Federation
World Federation of Ballroom Dancers

NDCA AWARD RECIPIENTS

U. S. Ballroom Dance Hall of Fame

This award is presented to individuals who have dedicated themselves to furthering and elevating dance and traditional Ballroom Dance in the United States.

Olive Cullip (March 1997)
Bill Davies (July 2008)
John Ford (September 2000)
Rickey Geiger (January 2008)
Goldie Goldon (September 2004)
Marguerite Hanlon (September 2000)
Jill Morton Irwin (September 2001)
Dagmar Jarvel (August 1997)
Julius Kaiser (April 1997)
David Key (June 2009)
John Kimmins (September 1998)
John Lucchese (September 1999)
Richard Mason (October 2005)
Phillip Masters (October 2005)
Brian & Kristi McDonald (January 2008)
Aida Moreno (November 2007)
John Morton (September 2001)
Dennis Rogers (June 2000)
Fran Rogers (August 2000)
Eleanor Rubino (June 1997)
Ken & Sheila Sloan (September 2004)
Sam Sodano (November 2008)
Miranda Tang (September 2002)
George Theiss (September 2004)
Judi Hatton (January 2011)
Roy & June Mavor (July 2012)
Josie Lee (July 2012)
Lee Wakefield (July 2014)

Lifetime Achievement Award

This award is given in recognition of outstanding achievement in dance and traditional Ballroom Dance through teaching, competing, training and coaching.

Joyce Brampton (January 2008)
Jim Donaghey (January 2008)
Frank Regan (January 2008)
Gilbert Wenham (November 2010)
Eleanor Wiblin (January 2017)

NDCA President's Award

This award is given in recognition of significant contributions made to ballroom dancing both in the USA and internationally. Arthur Murray International, Inc. (July 2010)

NDCA Honorary Life Member

This award is given in recognition of outstanding and long-time service to the Board of Governors of the National Dance Council of America.

Vincent Bulger
Rickey Geiger
Judi Hatton (July 2019)
John Kimmins (July 2019)
Dennis Rogers (July 2019)
Lee Wakefield (July 2019)

Honorary International Member

This award is presented in recognition of outstanding contributions made to International ballroom dancing world wide Shigimitsu Tanabee (February 2009)

ELECTED OFFICERS

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EXECUTIVE COMMITTEE

Brian McDonald, Chairman
Judi Hatton, Tom Murdock, Dennis Rogers,
Cassandra Schneider

APPOINTED COMMITTEES

BALLROOM DEPTARTMENT COMMITTEE
Lee Wakefield, Chairman
Richard Booth, Judi Hatton, Joy Hillary, John Kimmins, Gary McDonald, Tom Murdock, Dennis Rogers

CONSTITUTION COMMITTEE
Tom Murdock, Chairman
NDCA Executive Committee

CHAMPIONSHIP & COMPETITION COMMITTEE
John Kimmins, Chairman
Richard Booth, Judi Hatton, Gary McDonald

CREDENTIALS COMMITTEE
Brian McDonald, Chairman
NDCA Executive Committee

NDCA AMATEUR DIVISION
This division is attached to the Competitors Commission

NDCA COMPETITORS COMMISSION
Troels Bager, Nazar Norov, Travis Tuft, Alexander Voskalchuk

U. S. TRADITIONAL BALLROOM DANCE HALL OF FAME AWARDS COMMITTEE
NDCA Executive Committee

FINANCE COMMITTEE
John Kimmins, Chairman
Judi Hatton, Dennis Rogers, Cassandra Schneider

INVIGILATION COMMITTEE
Richard Booth, Chairman
Committee members: Jennifer Booth, Lyall Bradshaw, Ava Kaye Brennen, Lori Woods Gay, Diana McDonald, Toni Redpath
Consultant to the Invigilation Committee: Rufus Dustin

CREDENTIALS & EXAMINATIONS BOARD
Diana McDonald, Chairman
Lori Woods Gay USISTD/USTA, Robert Long AMI
Lyall Bradshaw FADS, John Nyemchek NADTA, Diana McDonald USTA, Sonia Ragan DVIDA

SCHOLARSHIP COMMITTEE
Lee Wakefield, Chairman
Richard Booth, Cassandra Schneider

SCRUTINEERING COMMITTEE
Tara Christensen, Chairman
Ava Kaye Brennen, David Don (Examiner), Marie Fantini, Dennis Rogers (Examiner)

EDUCATION DEPARTMENT COMMITTEE
Jennifer McCalla, Chairman
Stanley McCalla

GRIEVANCE & DISCIPLINARY COMMITTEE
Judi Hatton, Chairman

GENERAL RULES
GOVERNING NDCA SANCTIONED COMPETITIONS
AND CHAMPIONSHIPS

I. INTRODUCTION

A. TITLE

The National Dance Council of America, Inc., a non-profit educational organization, hereinafter referred to as the "Council" or the "NDCA", is the Governing Council of NDCA sanctioned events. It's purpose is to provide, on a nation-wide basis, a united inter-association agency to represent the interests of those in the dance profession and other dance-related entities and organizations and to act as the agency for cooperation with similar councils in other countries. To also conduct a continuing campaign for the establishment and the maintenance of high standards in dance education, and to acquiant the public with the nature and benefits of these standards and to recognize the status of qualified dance teachers affiliated to member organizations of this Council.

B. OBJECTS AND AIMS

Among the objects and aims included in the NDCA Constitution are:

1. To provide on a nation-wide basis a united inter-association agency to represent the legitimate interests of the Dance Profession as a whole.

2. To act as the agency for cooperation with similar Councils.

3. To conduct a continuing campaign for the establishment and maintenance of high standards in Dance Education and to acquaint the public with the nature and benefits of these standards.

C. NDCA NOTICES

1. The words 'National Dance Council of America, Inc.' or Council' or NDCA may not be used in any advertising copy or in any form of promotion without the express written consent of the NDCA. Violators shall assume full legal responsibility.
2. Whereas the Federal Government has no program for licensing, qualifying and certifying dance teachers at this time, the NDCA reserves the right as the governing body in the U.S.A. to require that organizers applying for registration of their competitive events must be a bona fide member in good standing of a Member Organization of the NDCA.
3. The Rules and Regulations enumerated herein are designed to assist and protect the interests of all individuals who are involved in competitive Ballroom Dancing Events... the competitors, organizers, adjudicators, and officials. Should any points arise which are not covered in these Rules, they should be brought to the attention of the NDCA Ballroom Director.
4. NDCA REGISTRANTS
    a. Dancers registering with NDCA for the purpose of participating in NDCA sanctioned competitions and championships ARE NOT PERMITTED under any circumstances to advertise this registration in any forum, be it print, e-mail or web site listing.
    b. Registration with NDCA may not be used to imply a personal or studio sanction by NDCA, and use of the name 'National Dance Council of America', the letters 'NDCA' or any NDCA trademark is specifically prohibited. The term 'Member of the NDCA' is also prohibited; registrants are not members of the NDCA.
    c. Dance teachers registered in the 'Certified Dance Teacher' category may advertise their registration in the following manner "Registered with the National Dance Council of America as a certified dance teacher".
5. The definition of the word "organizer/s" used throughout these rules and regulations herein includes owners, investors, business partners, organizers, and/or any person involved in the administrative team

of any and all NDCA sanctioned Championships, Competitions, and Local One-Day Events. It is in no way limited to the actual organizer/s as such of any NDCA events as listed above.

6. The term Champion may only be used in conjunction with a title awarded at a Championship level sanctioned event. Local One-Day Events and Competition level events are not permitted to utilize the term Championship in any form. The term Champion refers only to the winner of a Championship event. The 2nd place couple shall be referred to as the runner-up. The French term, vice-champion, is not permissible in advertising or announcements.

D. FUNCTION OF THE BALLROOM DEPARTMENT

One of the means by which the Council furthers its objectives is through the Ballroom Department. One of the functions of the Ballroom Department is the overseeing of Ballroom Dance Competitions, and the granting of recognition and Championship Titles to events that fulfill the high standards set by the Council.

E. WORKING SUB-COMMITTEES

The Ballroom Director is empowered to form, from time to time, working Sub-Committees to carry out the following administrative tasks:

1. Formulation of Competition Rules, and other Rules and Regulations.
2. Recognition of Competitions and Championships.
3. Registration of Professional Competitors, Adjudicators, and Scrutineers.
4. Selection of U.S. Professional Representatives to International Events.
5. Disciplinary Proceeding and Reinstatements.
6. Syllabi Matters.
7. Scrutineer Examinations.

F. APPLICATION OF COMPETITION RULES

The rules enumerated herein governing the conduct of NDCA sanctioned Events, Competitions and Championships shall apply to Competition Organizers, Competitors, Pro/Am Student Competitors, Teachers, Chairmen of Adjudicators, Adjudicators, Scrutineers, Music Directors, Registrars, Masters of Ceremonies, and all other NDCA licensees who participate in NDCA sanctioned events. Points that arise which are not covered in these rules, shall be referred to the Ballroom Department whose decision shall be final. Amendments to the Rule Book may be considered at any Ballroom Department meeting, and shall take effect upon publication.

G. NDCA & RECOGNIZED PROFESSIONAL ORGANIZATIONS - OFFICIALS

Adjudicators, Scrutineers and other officials, to include but not limited to MC's, Music Directors, Registrars, Competition Organizers, etc, who choose to register with the NDCA are not permitted to officiate at or organize any Championship, Multi-Day Competition, or Local One-Day Event that is not sanctioned by the NDCA or other recognized organizations.

1. It is within the province of the Ballroom Department to investigate and rule upon violations of this rule. Offenders may be subject to a $500 fine, a six month suspension, or have their registration with NDCA cancelled (with no refund). EXCEPTIONS AS FOLLOWS:
   a. Closed Competitions or Championships organized and run by Member Organizations. Full Member Organizations are permitted to run their own closed competitions and championships. A closed event is defined as one at which the organization responsible for it's function only accepts entries from it's own dues paying members and their respective students.
      (1) Promotion and advertising may be extended only to specific individuals who are dues paying members of the organization. Dues paying members are defined as individuals who have chosen to pay a membership fee to the organization specifically for the intent of belonging to the organization. Payment to the organization for other intents, such as purchasing

merchandise or other services, does not qualify an individual to be considered a dues paying member.

(2) Individuals and organizations who are associated with the Full Member Organization in lesser ways, such as being on customer or interested parties lists, are not considered to be dues paying members. These individuals and/or organizations may not be included in the promotion and/or advertising for the closed competition or championship.

(3) Promotion and advertising may not be disseminated in any general way, such as on non-organization specific websites or in mailings that may be viewed widely by individuals who are not considered dues paying members of the organization. Closed events may be advertised on the member organizations' name specific website, but the home page must clearly show that the event is open ONLY to its' members and is not open to the general public at large.

(4) New members should not be allowed to join the organization at the competition/championship specifically to enter the event.

(5) Only Full Member organizations are permitted to run their own closed events, and all funds and or profit must go directly to the member organization.

b. Professional Dancers Federation annual event. The Professional Dancers Federation will be allowed to run one single annual PDF competition that will be organized by the PDF as a closed PDF competition. This event must be run as a benefit for the PDF, no individuals may benefit or profit from this event and all funds must be deposited directly into the PDF bank account. This annual event must have the approval of the Board of Governors.

c. Events run by educational institutions and their affiliated clubs that receive authorization from the NDCA to use NDCA officials.

d. Specialty Dance Competitions, which are dance competitions that are not of the traditional Ballroom Dance genre.

e. Special events of particular importance to traditional Ballroom Dance in the USA that do not fall into any of the categories listed above. Application must be made each time a special event of this nature wishes to receive an NDCA exception.

f. Studio Showcases & Team Matches.

A SHOWCASE is an event where entrants dance either alone or simultaneously. They are NOT scored against each other, but may receive an individual Proficiency score (%), this score maynot be transmuted to a relative score. They may also receive critical feedback. A Showcase has only One adjudicator. There is no need for a Scrutineer or any other Official and may not accrue any points, therefore there are no Top Awards. This event may NOT be a part of a series.

A TEAM MATCH is an event where entrants are arranged in teams, that dance simultaneously and are scored relative to each other. A Team consist of students and teachers from one school only! A maximum of 5 Teams may participate at an event. A Team Match uses a cumulative point system and awards placement for the entire team at the conclusion of the event. This event may NOT be a part of a series. A Team Match has a maximum of three adjudicators. No other officials are necessary nor allowed.

NDCA officials may not officiate in any way at studio showcases or team matches unless all of the following are strictly adhered to:

(1) The event is organized by a dance studio that is a traditional business (brick & mortar) who serves their customers in a building that is used for instruction of their students, unless approved by the Ballroom Department.

(2) The only promotions for this event take place within the confines of the dance studio, social media pages, or on the studio website.

(3) No more than four dance studios may participate in any one event, and all dance studios involved must be traditional businesses (brick & mortar) as defined above.

(4) Additionally, any of the following would remove a showcase or team match from what would be considered acceptable to the NDCA, which would then subject any NDCA licensed officials to the penalties delineated under NDCA rule I.G.1.:

(a) A stand-alone website promoting the event

(b) Blanket or open invitations to participate with no associated studios
(c) Development of a "series" or "circuit" of any kind
(d) Accumulation of points of any kind for students or instructors that would carry to another event
(e) Awards determined and/or presented for "Top Student" or "Top Teacher"
(f) Holding of Single Dance or Multi-Dance Competitions in any age categories
(g) Holding the event further than twenty-five miles from the studio location
(h) Including more than four studios in any one event

H. RESOLUTION OF CONFLICTS WITH NDCA

The following statement must appear on the NDCA Registration Form and the Competition Organizer's Annual Application: "In the event of a dispute with the NDCA, it's rules or decisions, any member organization (or agent or representative of any member organization), any registrant, competitor, or other person who agrees to be bound by these rules, agrees that any dispute, controversy or claim which cannot be amicably resolved through the avenues of appeal made available within the Council, shall be submitted to binding arbitration before a single arbitrator under the Commercial Arbitration Rules of the American Arbitration Association at a location selected by the Council."

II. DEFINITIONS

A. CLASSIFICATION OF DANCERS

1. PROFESSIONAL: A Professional Dancer is one who is any or all of the following (anyone studying for or taking a theory exam will not be deemed a professional unless they declare themselves such as defined below):
   a. Registered as a Professional with the NDCA.
   b. One who partners a Pro/Am Student Competitor or Registered Amateur in Pro/Am Competitions.
   c. Any person who declares himself or herself a Professional by word or deed (Examples: serving as a hired Partner, or participating in Professional Competitions or Team Matches).

2. AMATEUR:
   a. AMATEUR: An amateur competitor competes with an amateur partner. An amateur dancer may become a professional in the following manner:
      (1) By the declaration of such
      (2) By competing against other professionals in an NDCA sanctioned Open Professional or Rising Star event
      (3) By acting as a professional partner in an NDCA sanctioned Pro/Amateur competition event
   b. Pre-Teen, Junior, Youth and Adult Amateur dancers must be registered with the NDCA, unless they are participating only in pro/am events.
      (1) NOTE: With the exception of honor dances and formation teams, amateurs are not permitted to demonstrate at NDCA events.
3. PRO/AM STUDENT COMPETITOR:
   a. The term "Pro/Am" refers to a registered professional dancer/teacher dancing with their registered student. In this case the student will be known as a "Pro/Am Student Competitor". A Pro/Am Student Competitor competes with a professional partner.
   b. A Pro/Am Student Competitor competes in Ballroom dance purely as an avocation.
   c. A Pro/Am Student Competitor does not teach Ballroom dance under any circumstances. Ballroom dance is any dance that is included in any NDCA sanctioned Pro/Am competition or championship event, and is not limited to the traditional championship dances.
   d. A Pro/Am Student Competitor may neither demonstrate nor give shows for compensation in any style of Ballroom dance.
   e. A Pro/Am Student Competitor is permitted to enter Ballroom dance "Pro/Am Scholarship Events" which offer monetary prizes. In this case, any prize money awarded belongs to the Pro./Am

Student Competitor, not to the professional, and the Pro/Am Student Competitor may decide how it is to be used.

f. Pro/Am Student Competitors who are found to be in violation of any of the above definitions, will not be permitted to continue to compete in NDCA sanctioned competitions or championships, and the organizers of all NDCA sanctioned competitions and championships will be so notified. Should the Pro/Am Student Competitor cease the activity that violated the above definitions, his or her right to compete as a Pro/Am Student Competitor in NDCA sanctioned competitions and championships may be restored upon application to the NDCA. A waiting period may or may not be required when such reinstatements are made.

(1) It is within the province of the Ballroom department to discipline by way of suspension and/or fines the professional partner of an amateur competing in pro/am competitions who is found to be teaching ballroom dance lessons.

4. MIXED AMATEUR

a. Confined to amateurs partnering other than their regular amateur partner; an advanced amateur competitor/teacher partnering another amateur dancer who is his or her student competitor in "Mixed Amateur" competition categories.

(1) Both members of Mixed Amateur partnerships must be registered as Amateur Competitors with the NDCA.

5. STUDENT/STUDENT

a. The term "Student/Student" refers to a Pro/Am Student Competitor partnering another Pro/Am Student Competitor in heats which are danced simultaneously with Pro/Am events at NDCA sanctioned competitions and championships.

b. Student/Student events are an accommodation for Pro/Am Student Competitors, and are open only to one adult Pro/Am Student Competitor partnering with another adult Pro/Am Student Competitor - both of whom must comply with the requirements as stated in the definition of a Pro/Am Student Competitor. Student/Student events are not open to amateur dancers who compete in Amateur Competitions and/or Championships at the "Open Amateur" proficiency level as defined in section X. RULES FOR AMATEUR COMPETITORS.

6. DEFINITION OF A COUPLE

a. A couple is defined in the traditional Ballroom Genre and in all dance genres included in championships, competitions, and events sanctioned by the National Dance Council of America, Inc. as a leader and follower without regard to the sex or gender of the dancer. This rule applies to all classifications of dancers, professional, amateur, pro/am student competitors, student/student, and mixed amateur.

B. CLASSIFICATION OF COMPETITIONS

1. PROFESSIONAL EVENTS: Confined to professionals 16 years of age and older, who are registered with the NDCA, or in the case of overseas visitors, those couples who are registered with the recognized professional organization or other recognized organization of their country.

a. NDCA SANCTIONED PROFESSIONAL COMPETITIONS AND CHAMPIONSHIPS. Open to professional couples who are registered with the NDCA, or in the case of overseas visitors, those couples who are registered with the recognized professional organization or other recognized organization of their country.

b. RISING STAR COMPETITIONS. Open to professional couples who are registered with the NDCA, or in the case of overseas visitors, those couples who are registered with the recognized professional organization or other recognized organization of their country.

(1) LOSS OF RISING STAR STATUS. Any of the following will result in the loss of rising star status: (NOTE: This loss of status is only applicable to that particular category, for example, winning the Latin or Rhythm would not prohibit the couple from competing in the Ballroom or Smooth.)

(a) Any couple winning the UNITED STATES RISING STAR AT the U.S. DANCE CHAMPIONSHIPS (USDC) will lose their Rising Star Status.
(b) Any Rising Star couple making the Final Round of the UNITED STATES CLOSED or OPEN CHAMPIONSHIP at the U.S. DANCE CHAMPIONSHIPS will lose their Rising Star Status.
(c) Any couple who wins the UNITED STATES NATIONAL PROFESSIONAL NINE OR TEN DANCE CHAMPIONSHIP will lose their Rising Star status in those respective styles.
(d) Any couple who places in the top six of the UNITED STATES DANCE CHAMPIONSHIPS in the Cabaret or Exhibition National Professional categories, provided at least 9 couples participated.
(e) Any couple winning the Open Competition or Championship at one event in a six or more couple final, cannot dance in the Rising Star Competition at that event in subsequent years.
(f) Any couple winning the Rising Star Competition at one event, cannot dance in the Rising Star Competition at that event again.
(g) Either partner of a couple winning a U.S. Championship is no longer eligible for Rising Star Status in that Division or Style.
(h) Any foreign couple who has reached the final of their own country's national championship is ineligible to dance in Rising Star events in the U.S.

c. MIXED PROFESSIONAL COMPETITIONS
Confined to professionals partnering other than their regular professional partner.
d. FORMATION COMPETITIONS AND CHAMPIONSHIPS
e. CABARET, THEATRICAL BALLROOM, EXHIBITION, AND SHOWDANCE EVENTS
(1) Cabaret: A solo performance presenting aerial dancing and artistry, transitioning on and off the floor. Uses lift work and dancing in any genre/amalgamation the couple desires to their own selection of music.
(2) Theatrical Ballroom: All couples dance at the same time to the same preselected music, performing recognizable ballroom dancing enhanced with lift work not to exceed 50% of the bars of music.
(3) Exhibition: A solo performance of a Ballroom dance with a maximum of 3 lifts.
(4) Showdance: As per the Showdance rules in section XI.
f. TEAM MATCHES

NOTE: The above competitions may be "Open" or "Closed" to certain geographic areas or countries according to the direction of the Organizer.

2. AMATEUR EVENTS: Open to amateurs who are registered with the NDCA, or in the case of overseas visitors, those couples who are registered with the recognized amateur organization or other recognized organization of their country.
a. NDCA SANCTIONED AMATEUR COMPETITIONS AND CHAMPIONSHIPS: Open to amateur couples sixteen years of age and over who are registered with the NDCA, or in the case of overseas visitors, those couples who are registered with their own recognized amateur organization acceptable to NDCA.
b. PRE-TEEN, JUNIOR, YOUTH AND ADULT AMATEUR COMPETITIONS: Open to amateur couples who are registered with the NDCA, or in the case of overseas visitors, those couples who are registered with their own recognized amateur organization acceptable to NDCA, and who also qualify as defined in section "X. RULES FOR AMATEUR COMPETITORS".
c. FORMATION COMPETITIONS AND CHAMPIONSHIPS: Open to amateur couples who are registered with the NDCA, those couples who are registered with their own recognized amateur organization acceptable to NDCA. See section "XII - RULES FOR FORMATION TEAM COMPETITIONS".

d. TEAM MATCHES: Open to amateur couples who are registered with the NDCA, or in the case of overseas visitors, those couples who are registered with their own recognized amateur organization acceptable to NDCA.

3. PRO/AM STUDENT COMPETITOR EVENTS

a. Open to any couple consisting of a registered professional dancing with a registered Pro/Am Student Competitor. Demonstrations, which are advertised to the general public, are prohibited except at Studio Events and Honor Dances following a competition.

b. Formation Competitions
All couples in the team must consist of a registered professional dancing with a Pro/Am Student Competitor.

c. PRO/AM competitions may offer any or all of the following divisions: NEWCOMERS, BEGINNER, INTERMEDIATE; ADVANCED; THEATRICAL; EXHIBITION; Levels in Pre-Bronze, Bronze, Silver, Gold, Gold Star, Supreme Gold; separate or merged categories by age or gender, etc.
   (1) Pro/Am Student, Student/Student and Mixed Amateur Dancers are eligible to enter the Newcomer division for a period of one year commencing with their first NDCA sanctioned event regardless of the style.
   (2) Newcomer Division shall be restricted to Closed Syllabus only.

d. The Pro/Am student winner of any Closed Multi-Dance or Rising Star Multi-Dance event of three dances or more, in which a semifinal is held, is ineligible to compete in the same Multi-Dance Level, Style, and Age category at that event in following years at that same event. Organizers may enforce more stringent requirements, provided it is outlined in their Rules and Regulations and included on entry forms.

e. Where organizers have experienced difficulty with multi-level registrations from students in Pro/Am competitions, the following guidelines may be helpful, and should be included in the Competition Package:
   (1) Basic Registration - Students should dance one level only.
   (2) Advanced Level Registrations - Students should dance one level only above the basic registration.
   (3) Restricted Dance Registration - Students should be restricted from dancing in a particular dance in more than one level.
   (4) Students should not register again in dances previously won at a particular level unless the student was uncontested at the time of winning.

f. The age divisions for Pro/Am Student Competitor Multi-Dance Events shall be as listed below, with the understanding that each competition organizer may sub-divide the basic divisions listed in the manner they see fit.
   (1) "A" - ages 19 - 35
   (2) "B" - ages 36 - 50
   (3) "C" - ages 51 - 60
   (4) "SR-1" - ages 61 - 70
   (5) "SR-2" - ages 71 - 75
   (6) "SR-3" - ages 76 and above

g. Recommendation for organizers. It is suggested that Closed Gold Multi-Dance categories be offered in the International Styles at events offering closed multi-dance categories.

4. STUDENT/STUDENT & PRO/AM STUDENT COMPETITOR EVENTS FOR PRE-TEEN, JUNIOR AND YOUTH

a. When Pre-Teen, Junior and Youth events are offered for Student/Student and/or Pro/Am Student Competitors the age divisions must be those that are listed in the "Rules for Amateur Competitions" section.

b. When Pre-Teen, Junior and Youth events are offered for Student/Student and/or Pro/Am Student Competitors the dress and/or costuming rules must be those that are listed in the "Rules for Amateur Competitions" section.
c. When Pre-Teen events are offered for Student/Student and/or Pro/Am Student Competitors the syllabus rules must be those that are listed in the "Rules for Amateur Competitions" section.
d. Pre-Teen Pro/Am Student Competitors may not apply to relinquish their age category and move into the next higher age division.
e. The NDCA definition of a couple applies to these events as well, with no exceptions.

5. MIXED PROFICIENCY AMATEUR COUPLES
   a. Where only one of the partners is judged

6. PRE-TEEN, JUNIOR, AND YOUTH SINGLES
   a. Pre-Teen, Junior, and/or Youth age competitors may dance syllabus routines singly in heats without partners and will be judged.

III. RULES FOR ORGANIZERS OF NDCA SANCTIONED EVENTS

A. COMPETITION SANCTION

1. REGISTRATION OF TITLE: Competition Organizers may apply for NDCA Sanction by registering the Title of their Events(s) with the Council. Organizers are advised that the words, "United States", "American", "National", "World", "U.S.", "USA" and "Championship", or other words of similar import, may not be used to identify the title of the event, or any parts associated with the event, without the express written consent of the Council.

2. COMPETITION APPLICATION: By submitting an application to the Council to sanction an event, the Organizers agree to indemnify and hold the Council and its officers, directors, and agents (collectively "Indemnitees") harmless from all claims, actions, demands, losses, damages, liabilities or judgments (collectively "Claims") arising out of or relating to the conduct of the event for which the sanction application is submitted, or any event run by the Organizers at the same location immediately before or after the event for which the sanction application is submitted, and to pay any and all legal expenses incurred by any Indemnitee, including reasonable attorneys' fees, any Indemnitee incurs in defending against any Claims.
   Organizers shall apply to the Council for sanction of competitions using the official application form which can be obtained from the Ballroom Director. For each application, the Organizer(s) of a competition must complete the application in accordance with the directions stated on the application form, attaching to it as necessary all requested and required information. The Organizer(s) of the competition must sign the application form where indicated, and submit the completed application together with the appropriate application fee to the Ballroom director. If an Organizer is a corporation, the application must also be accompanied by a certified copy of the resolution of the Board of Directors that authorizes the execution of the application.
   a. Applications for sanction of new multi-day competitions and new Local One-Day Events may only be placed on the first Ballroom Department Meeting Agenda once every three years, specifically in 2015, 2018, etc.
   b. At the present time there is a moratorium on the consideration of any new application for any type of sanctioned event until further notice.
   c. In the event of a special circumstance, such as in a severely under served area, an application for sanction of new Multi-Day Competition or new Local One-Day Event may be placed on the first Ballroom Department Meeting Agenda when specifically authorized by the NDCA Executive Committee.

3. COMPETITION LEVEL: Organizers may apply for sanction for the following classification of competitions:
   a. Multi-Day Competitions.
      (1) Multi-Day Competitions (including Championships) are required to use only NDCA registered officials, to include Chairmen of Adjudicators, Adjudicators, Scrutineers, Music Directors, Registrars, Masters of Ceremonies, etc.
      (2) all organizers of Multi-Day Competitions (including Championships) are required to be registered with the NDCA as Competition Organizers. Any sanctioned NDCA Multi-Day Competition (including a Championship) in which they function as an organizer in any way without the proper license may be subject to loss of NDCA sanction.
   b. Local One-Day Events. Sanction may be awarded for events where only Pro/Am Solos, Pro/Am Single Dance Competitions, Pro/Am Multi-Dance Competitions, Amateur/Amateur Competitions and Student/Student Competitions are offered, and:
      (1) only the specific approved date of a Local One-Day Event may be used (or shown) in the advertising/promotions for the event, including, but not limited to, printed and electronic materials, e-mail blasts, web sites, etc.. Indication may be made of a function, such as a welcome dinner dance, that takes place the evening prior, but all advertising and/or promotions must be limited to a display of one date only. If an ancillary function such as a welcome dinner/workshop, etc., is attached to the Local One-Day Event, it may be either the day prior to or the day following the actual One-day event, but not both. Additionally, any specific promotion for an ancillary function may not be added to the approved date of the event, and may only be referenced within the body of text and/or schedule of events. Professional teachers may perform during an event held as part of an ancillary function the day before or after, but no Student Competitor (the Amateur portion of a Pro/Am partnership) may perform in any way during any ancillary function the day before or after.
      (2) all competitive events must take place during a single day (including solos) even if these events are not judged or charged money for.
         (a) Under no circumstance may an event be danced on a day other than the date of the Local One-Day Event. Dancing an event, such as a solo, on a day other than the date of the Local One-Day Event, and then providing any kind of assessment at any time on or after this date, such as a score, critique, and/or comments is not allowed. A penalty of not less, but possibly more than, $1,000.00 - to be determined by the Ballroom Department - for the first organizer infraction. Penalty for subsequent infractions will be a similar or greater fine and/or suspension/revocation of NDCA sanction, to be determined by the Ballroom Department.
      (3) when two (or more) ballrooms are defined at the same time each assigned ballroom must have it's own dedicated space - couples may not share the same physical space if they are assigned different floors.
      (4) Different styles of a same or similar dance may not be competed at the same time, even if the tempo is similar, with the exception of the American Rhythm Mambo and Salsa - these two dances may be danced concurrently provided the floor is split and there are two panels of judges - one for each floor.
      (5) no professional couple events are offered, even if these events are not judged or charged money for.
      (6) Local One-Day Events are required to use only NDCA registered officials, to include Chairmen of Adjudicators, Adjudicators, Scrutineers, Music Directors, Registrars, Masters of Ceremonies, etc.
      (7) all organizers of Local One-Day Events are required to be registered with the NDCA as Competition Organizers. Any sanctioned NDCA Local One-Day Event in which an organizer functions in any way without the proper license may be subject to loss of NDCA sanction.

4. COMPETITION SANCTION: A competition organizer may apply to the council for sanction of the following: 1) the proposed name of the event, 2) the proposed location (city) of the event, 3) the proposed date of the event. The date of the event shall correspond to a certain day/date within the desired month that can be determined for future years using a clearly defined formula. If an organizer wishes to change any of the above, then they may do so only after applying in writing to and receiving written permission from the NDCA Ballroom Director.
    a. NDCA organizers are not allowed to accept sanction or recognition from any other organization unless approval is given by the NDCA.
        (1) It is the decision of this council that approval under this rule will not be given to WDSF or any other organizational sanctioned events for the foreseeable future.
    b. Events that do not have NDCA sanction and are run immediately before or after a sanctioned NDCA event in the same location will be considered part of the recognized NDCA event and must also comply with this rule unless approval is given by the NDCA.
    c. Permanent date changes may not be considered, except at Ballroom Department meetings that are held in conjunction with Board of Governors meetings.
        (1) Permanent date changes may not be reconsidered for a minimum five-year period if and when granted for any NDCA sanctioned event.
    d. Permanent location changes may not be considered, except at Ballroom Department meetings that are held in conjunction with Board of Governors meetings.
        (1) Permanent location changes may not be reconsidered for a minimum five-year period if and when granted for any NDCA sanctioned event.

5. COMPETITION SANCTION FEE - NEW EVENTS: Events applying for initial sanction shall pay a first-time sanction fee as follows: Local One-Day Events - $1,000.00, and Multi-Day Competitions (including Championships) - $4,000.00.

6. ANNUAL SANCTION FEE: Championships already sanctioned by the NDCA must pay an annual sanction fee of $750.00 dollars, Multi-Day Competitions already sanctioned by the NDCA must pay an annual sanction fee of $550.00 dollars, and Local One-Day Events must pay an annual sanction fee of $300.00 when renewal application is made. Events will not appear in the NDCA Calendar unless the application has been made in writing and the appropriate sanction fee has been paid and approved.
    a. Events may not be printed (even if the annual sanction fee has been paid) in the calendar until their dates and locations have been cleared by the Ballroom Department, or approved by the NDCA Ballroom Department Committee.
    b. Any sanctioned event which is not held for two consecutive years will lose NDCA sanction.

7. MILEAGE AND DATE CONSTRAINTS: No Multi-Day Competition (including Championships), and/or Local One-Day Events, may be granted NDCA sanction unless they comply with the following:
    a. The sanctioned event is at least 3 weekends from the date of any other existing NDCA sanctioned event that is within one hundred and fifty miles.
        (1) If the sanctioned event is on the same weekend as an existing NDCA sanctioned Championship, then the two events are at least nine hundred miles apart.
            (a) In the event a Championship wishes to request a one-year or permanent date or location change they may waive the 900 mile requirement as applied to sanctioned Multi-Day Competitions or Local One-Day Events, in which case the 150 mile requirement only would apply. However, the reverse would not apply if a Multi-Day Competition or Local One-Day Event wishes to apply for a one-year or permanent date or location change.
    b. The distance calculations for mileage requirements shall be determined by the distance in driving miles via automobile between locations (comparing both directions) using http://maps.google.com. If multiple driving routes are shown by Google Maps then the Ballroom Department will use the "fastest" route option.

(1) All NDCA events that received sanction prior to the July 2012 meeting of the NDCA Board of Governors remain approved even if they do not comply with established mileage requirements under http://maps.google.com. However, all future approvals requiring mileages from the July 2012 meeting onward must at that point comply with this rule.

(2) All NDCA sanctioned events that received their approved date formula and location prior to the January 2011 meeting of the NDCA Board of Governors remain approved even if they do not comply with the one-hundred fifty/nine-hundred mile requirements. However, all future approvals for new events, one-year date or location changes, or permanent date or location changes must at that point comply with these rules.

(3) All NDCA sanctioned Local One-Day Events that received their approved date formula and location prior to the July 2014 meeting of the NDCA Board of Governors remain approved even if they do not comply with the one-hundred fifty - 3 weekend requirement. However, all future approvals for new events, one-year date or location changes, or permanent date or location changes must at that point comply with these rules.

8. COMPETITION SPECIAL DISPENSATION: In the event a conflict is deemed to exist due to no fault of the Organizer, who may be forced to change his date or location due to hotel problems, etc., the Ballroom Department Committee has the right to give "Special Dispensation" for such date or location changes if it is felt that an unreasonable hardship would result to the given competition, to the competition's organizer or organizers, to its spectators, or to any of its other participants, Organizers requesting special dispensation should notify the Ballroom Director in writing.
   a. These dispensations should normally be for a period of one-year only, with the intent that any dispensation needed for a longer period of time would go to the Board of Governors if possible.

9. CALENDAR MORATORIUMS: No NDCA sanctioned events may be added or moved into to the following geographical locations:
   a. THE NORTH EASTERN CORRIDOR - to include Southern New York (Below a line drawn from Binghampton to Albany), Massachusetts, Southern New Hampshire (Southeast of a line drawn from Brattleboro, through Concord to Rochester), Southern Maine (South of a line from Porter in the west to and including Portland in the east), Connecticut, New Jersey, Rhode Island, Maryland, Washington DC, Eastern Pennsylvania (Southeast of a line drawn from Harrisburg to Allentown), Northern Virginia (North of Interstate 64 to include the city of Richmond)
   b. CALIFORNIA
   c. FLORIDA
   d. CLARK COUNTY, NEVADA.

10. COMPETITION APPLICATION CRITERIA:
   a. The Organizer or Organizers may apply for sanction of a competition as early as three (3) years prior to the proposed start date of the event. Existing organizers who have not satisfied all outstanding debts incurred at either their own competition, or any other NDCA sanctioned event, will not be eligible for NDCA sanction, and may also forfeit NDCA sanction of their own event(s).
   b. Although the Ballroom Department Committee shall have the absolute discretion in a given instance or in all instances to require as a condition of the Council's granting sanction that an Organizer supply information that is in addition to that required by these rules or specified on the application form, each organizer (and if an organizer is a corporation, then the corporation as an entity and also each individual principal of the corporation) must supply the following information as part of the application for recognition.
      (1) A resume that indicates the person's experience and background in the field of dance, including, but not limited to, involvement with any past, present, or future dance competitions, whether or not sanctioned by the Council; and

(2) A current financial statement; (Organizers of a Competition or Championship currently sanctioned by the NDCA do not need to submit an annual financial statement when they submit their annual application for that event.) and

(3) All Organizers as well as the individual principals of corporate Organizers must make the following representations:

(a) That the given individual has not at any time within the eight (8) years immediately preceding the date of the application been convicted of any violation of Federal or State law, which conviction imposed a fine in excess of $1,000, or a sentence of incarceration, irrespective of suspension, in excess of one (1) month.

(b) That the given individual has not at any time within the eight (8) years immediately preceding the date of the application been subject to a civil judgment for fraud;

(c) That the given individual has not at any time within the eight (8) years immediately preceding the date of the application been subject to a civil judgment in excess of $5,000 which remained of record for more than thirty (30) days, and is not now subject to a civil judgment in excess of $5,000 which has been of record for at least thirty (30) days.

(d) That the given Organizer has a net worth of at least $50,000, and is not now and has not been at any time during the eight (8) years immediately preceding the date of the application, insolvent by reason of inability to pay debts as they mature, or judged bankrupt, or subject to a petition in bankruptcy, reorganization or similar proceeding under the bankruptcy laws of the United States, or subject to the decision of a receiver, permanent or temporary, appointed for his, her or its business, assets or property;

(e) That the title of the competition does not infringe on any common law, state registered, or federally registered trademark held by any person, entity, business, association, or organization;

(f) That to the best of the given person's knowledge the competition will not conflict with another NDCA registered event per NDCA Rules.

(g) That the organization of the competition does not violate any contractual agreements the applicant may have with third parties.

c. The failure of the application to contain all of the information required by these rules, by the application form, or by the Ballroom Department Committee; the submission of false information in an application; the failure of an Organizer or principal of a corporate Organizer to make any of the representations required by these rules, by the application form, or by the Ballroom Department Committee; or the making of a misrepresentation in an application shall in each instance constitute sufficient grounds for rejection of the application and the refusal of the Council to grant sanction to the competition. Provided, however, that for good cause shown, as judged in the absolute discretion of the Ballroom Department Committee, and based on the first, second, fourth, and seventh criteria or factors (listed below) all favoring sanction, the Ballroom Department Committee may excuse any such deficiency in an application.

d. Upon timely receipt of a completed application, the Ballroom Department Committee shall evaluate the application in conjunction with the following criteria or factors, and shall either grant or refuse to grant sanction in accordance with such evaluation:

(1) the business experience of the Organizer;

(2) the dance experience of the Organizer;

(3) the financial means of the Organizer;

(4) the reputation of the Organizer;

(5) whether the Organizer is a Member Organization or a Member of a Member Organization;

(6) the history of the given competition;

(7) whether granting sanction will further or obstruct the goals of the Council; and

(8) whether denying sanction will further or obstruct the goals of the Council

e. In the course of the evaluation, the Ballroom Department Committee reserves the right, <u>but shall have no obligation</u>, to require clarification of any information contained in the application, to require information in addition to that contained in the application, to require representations in

addition to those made in the application, and to investigate or otherwise verify the information contained or representations made in the application.

f. In granting sanction, the Ballroom Department Committee may in its absolute discretion qualify such sanction on the satisfaction of certain conditions, including, but not limited to, the Organizer's supplying additional information, the Organizer's making additional representations, or the Organizer's establishing an escrow account, as directed by the Ballroom Department committee, to administer the finances of the given competition.

g. A decision of the Ballroom Department Committee to deny sanction may be appealed by the Organizer(s) of the competition to the Executive Committee of the council. Such an appeal shall be made by written notice from the Organizer(s) to the Ballroom Director, which notice must set forth all the reasons why the Organizer(s) feel that sanction should be granted. The Executive Committee shall review both the application and the notice of appeal, and shall determine, based upon the rules and regulations of the Council, whether or not to grant sanction, which determination shall in all events be final.

11. SANCTION

a. The granting of "Sanction" by the Council obligates the Organizer to adhere to the NDCA Rules and Regulations described herein, and to conduct a NDCA-sanctioned Event and any event run by the Organizer at the same location immediately before or after the NDCA-sanctioned Event in full compliance with all applicable federal, state, and local laws, statutes, ordinances, rules, regulations or orders, including, without limitation, those relating to health, sanitation, and safety.

b. The granting of "Sanction" by the Council obligates the organizer to adhere to the NDCA Rules and Regulations described herein. The organizer may specify additional rules for his event at his discretion, provided they do not conflict with NDCA rules. Non-sanctioned competitions and other activities held in association with NDCA sanctioned competitions shall be conducted in such a manner as not to conflict with NDCA Rules and Regulations.

c. Upon the granting of "Sanction" by the Council, the organizer will receive notification of the sanction from the ballroom director. Only NDCA sanctioned events are to be listed in the NDCA Bulletin-Calendar.

d. Virtual events/competitions are not sanctioned by the NDCA.

e. No virtual events/competitions may be attached to any NDCA sanctioned Local One-Day Event, Multi-Day Competition, or Championship.

12. CHAMPIONSHIP STATUS

a. NDCA CHAMPIONSHIP POINT RATING SYSTEM: The following point rating system will be used in granting, denying, or removing championship status for NDCA Multi-Day Events. NDCA Championships must average 1,000 points over the most recent three consecutive years.

(1) Floor Size: 1% of total square footage
(2) Practice Floor: 1% of total square footage
(3) Hotel Rating: 25 points per star (using Tripadvisor.com)
(4) Total Entries: 10% of total danced entries (Multi-Dance Events constitute 1 entry)
(5) Total Competitors: 1 point per competitor
(6) Prize Money: 1 point per thousand dollars
(7) Longevity: 5 points per year of sanction by NDCA
(8) Event Quality: 100 point penalty for any NDCA rule violations violations (penalties to be applied as well for events where significant numbers of competitors were not licensed with NDCA as follows: 80-99% licensed - no penalty, 60-79% licensed - two penalties applied; 40-59% licensed - three penalties applied; 20-39% licensed - four penalties applied, below 20% licensed - all points earned to be lost)

b. AWARD DECISION: The awarding of Championship Status is subject to review by the Ballroom Department, whose decision shall be based upon current criteria set forth by the NDCA.

(1) No organizer requests for Championship Status will be accepted at this time (January 10, 2004).

c. CLOSED CHAMPIONSHIP: Member Organizations of the Council may apply immediately for Championship Status of their own annual organizational "Closed Championship". Such Championships must be limited to members of that organization. Competition Organizers who wish to hold any other "Closed Championship" must apply in writing to the Ballroom Director for approval. No "Open" competitions may be entitled or advertised as a "Championship" without express permission of the NDCA. Full member organizations who wish to run their own closed organizational events may only advertise to their own members.

d. SANCTION - PROVISIONAL AND FINAL: All NDCA sanction of events shall, in the first instance, be granted on a PROVISIONAL basis. Provided that all the NDCA Rules enumerated herein are complied with, and that the NDCA Observer, Registrar, and Scrutineer reports substantiate that the event was satisfactorily conducted, then (and only then) will FINAL sanction be awarded. Failure to comply with NDCA Rules for a sanctioned event may result in the withholding of Final Sanction. This sanction is awarded to the Organizer making application and is not transferrable without permission from the NDCA.

(1) Sanctioned events are required to submit the electronic files (CMPMGR or NDCA Premier) or a copy of the program and scrutineering sheets to the Ballroom Department within a 10 day period following the conclusion of their event.

e. RE-ACCREDITATION: Each NDCA sanctioned championship shall be re-evaluated every third year for continued accreditation as a championship.

f. TRANSFER OF OWNERSHIP: When a Championship changes ownership the “championship” classification does not automatically accompany this transference of ownership. However, the new owner of the NDCA registered event may apply to the NDCA Ballroom Department Committee for continued status of this event as a “championship.

g. CHAMPIONSHIP TITLES: Championship Titles are restricted to use by the Organizer making application and are not transferable without permission from the NDCA.

(1) If for any reason a championship is not run, championship status will be revoked. If the event is run the following year and complies with the criteria for a championship, then the championship status will be reinstated.

B. SELECTION OF OFFICIALS

1. REQUIRED NUMBER OF ADJUDICATORS, SCRUTINEERS, AND INVIGILATORS

a. The organizer shall invite Adjudicators, Scrutineers, and invigilators from the NDCA Roster supplied to organizers by the Council. For a Non-Championship competition event, at least three (3) Adjudicators shall officiate. However, should the first place prize money offered for a Non-Championship professional event be One Thousand ($1,000) dollars or more, then five (5) Adjudicators must officiate.

b. At all sanctioned events at least one qualified Chairman of Adjudicators must officiate.

c. In all Professional and Amateur Championship Events, a minimum of seven (7) Adjudicators shall officiate.

d. In all Open multiple dance Pro/Am Championship Events, a minimum of five (5) Adjudicators shall officiate.

e. At all sanctioned events at least one NDCA certified Scrutineer must officiate. The need for additional scrutineers will be based on the following and in coordination with the organizer and contracted scrutineers:

(1) The maximum number of consecutive hours a Scrutineer should work is 6 hours.

(2) For events with first rounds or quarterfinals danced back-to-back using 9 or more adjudicators a second Scrutineer should be present.

(3) For events that include multiple checks/vouchers to be completed between finals a second Scrutineer should be present.

(4) For events using split floors with more than five adjudicators per floor a second Scrutineer should be present.

f. When a single Scrutineer is engaged for an event, there must be a back-up Scrutineer (may be chairman, adjudicator or organizer or any other qualified scrutineer present), computer and printer available.
g. All NDCA events are required to hire a minimum of 2 NDCA registered Invigilators.
h. Two invigilators will be required whenever there are two floors being utilized that require invigilation, as well as any event with more then 2,000 entries per day.
i. The maximum number of hours a Chairman of Judges, Emcee, Music Director, and Scrutineer should work per day should be limited to 10 hours unless specific arrangements have been made with the organizer.
j. The NDCA recommends that organizers have their attorneys place a penalty clause in their contracts with NDCA registered officials and other professionals, specifying that a monetary penalty will be imposed on officials and demonstrators who cancel their contracts without good cause within a specified period of time. Organizers should also place in their contract with the officials "By signing this contract, you agree that should you not be registered and in good standing with the NDCA at the time of the event, this contract will be null and void."
k. It is recommended that two Chairmen and two scrutineers be employed at competitions with over 4,000 entries or that extend over a period of four or more days.

2. SCRUTINEER QUALIFICATIONS & PROTOCOL
   a. Scrutineers must pass the NDCA Scrutineering Exam on the Skating System with 100% accuracy to become certified.
      (1) If a candidate is unsuccessful on their exam, they may retake the exam. After a third failed attempt, a 60 day waiting period will be enforced before a candidate may request another exam.
   b. There shall be multilevel qualifications awarded to scrutineers as follows:
      (1) Level 1 (S1): Has successfully passed a scrutineering exam administered by the NDCA. An S1 scrutineer may be hired at an event as long as an S2 or S3 scrutineer is working simultaneously.
      (2) Level 2 (S2): Has successfully passed a scrutineering exam administered by the NDCA and has experience in all aspects of scrutineering which include team matches, grand championships, and nine or ten-dance competitions. Additionally, has a working knowledge of computer scrutineering software and some computer experience. Scrutineers with these qualifications in CMPMGR will receive designation S-C2, Scrutineers with these qualifications in PREMIER will receive designation S-P2.
      (3) Level 3 (S3): Has successfully passed a scrutineering exam administered by the NDCA and is fully computer capable in scrutineering software and has experience in all areas of scrutineering. Scrutineers with these qualifications in CMPMGR will receive designation S-C3, Scrutineers with these qualifications in PREMIER will receive designation S-P3.
   c. The awarding of all scrutineering qualifications above the S1 level shall be at the sole discretion of the scrutineering committee. It is recommended that all Scrutineers seeking to add the S2 or S3 qualification to their current qualification attend events in order to sit with the Scrutineer to observe and learn.
   d. The Scrutineers shall have blank scrutineer sheets available in case unanticipated needs occur.
   e. During the course of an event, any question from a competitor regarding judge's marks must be directed to the attention of the Chairman, not the Scrutineer.
   f. Discrepancies in judge's marks (duplicate numbers, missing recalls, competitor numbers not in events, etc.) must be brought immediately to the attention of the Chairman and/or the appropriate judge. The Chairman and/or judge, not the Scrutineer, will direct the course of action to address these discrepancies.

3. ADJUDICATOR'S QUALIFICATIONS: Organizers must select Adjudicators who are listed on the Current Roster for International Style, American Style, and Theater Art/Cabaret/Exhibition

Categories. All adjudicators must be Certified and Qualified in the categories they are to judge, per the classification of adjudicators shown in the NDCA Roster of Officials supplied to the organizer.

a. Sanctioned Championships may only use adjudicators who have been accepted by the NDCA as Championship Adjudicators, which requires championship level credentials in all of the following styles: Ballroom, Latin, Smooth, and Rhythm. This applies to all divisions at that event.

4. CHAIRMAN OF ADJUDICATORS QUALIFICATIONS: The Chairman of Adjudicators for both Non-Championship and Championship Events must be a resident of the U.S.A., must appear on the current NDCA roster, and must hold a full Membership qualification in all categories included in the event. If possible, the Chairman should be a non-voting Chairman. For a Championship, the Chairman must also hold a Scrutineering Certificate. The Scrutineer may not serve as a Chairman of Adjudicators and may only serve as a substitute adjudicator as per Rule III.B.5.

   a. High ranking officials with proven ability, achievements and experience may be permitted to Chair special Championships without holding a Scrutineer's Certificate provided two Scrutineers are present and with the approval of the Ballroom Committee.

5. NON-RESIDENT OFFICIALS: All non-resident adjudicators or officials must hold a current World Dance Council license in order to be able to officiate at any NDCA sanctioned competition or championship. (To become effective September 1, 2019)

6. APPROVAL OF OFFICIALS: The proposed list of all officials must be posted on the competition website at least sixty days prior to the competition. Once the list has been approved by the Ballroom Department, no additions or changes to the Officials List may be made without NDCA approval. If, for any unforeseen reason on the night of the event, any of the officials listed are unable to officiate, a substitute may be appointed for the competitions subject to the approval of the NDCA Observer and a proper announcement made before the affected competition, If it is impossible to find a substitute, the remaining Officials shall act and a written explanation of the incident shall be sent by the organizer to the Ballroom Department within ten days. It is recommended that all officials should not be overworked at any Competition or Championship, and that organizers must be responsible for allowing suitable rest periods between judging sessions and scrutineering sessions. Adjudicators may be permitted, at the organizer's discretion, to be seated during Pro/Am and/or daytime events. Organizers must hire sufficient officials in accordance with the volume of competitive events.

C. PRELIMINARY REQUIREMENTS

1. ADMISSION FEES: The Organizer of an NDCA sanctioned "Open" Championship or Competition may not restrict it to package holders only and must offer alternative admissions and specify the fees in advance.

2. PUBLISHED STATEMENTS

   a. On the front page of all promotional material and the events Official Program (printed or electronic) the words "Sanctioned by the National Dance Council of America, Inc." and the NDCA approved logo must be included. An NDCA sanctioned Competition or Championship shall not accept or advertise the sanction or implied sanction, or any suggested liaison of any other dance organization not affiliated with the NDCA, without the prior approval of the Ballroom Department.

   b. All Entry Blanks and Programs must include the following text:

      (1) "No responsibility for loss or theft of articles left in Changing Rooms, Ballrooms or Hotel Rooms can be accepted by the Organizer, or by the National Dance Council of America, Inc., and neither can they be held liable for injury sustained by persons attending this event. Everyone attending does so at his or her own risk".

      (2) "All persons attending this event, whether as spectators, competitors, officials, or guests of the organizer, shall be bound by the National Dance Council of America, Inc. rules, and by participating in this event automatically become obligated to adhere to them."

(3) All closed events will be invigilated as per the NDCA rule book.

3. SPECIFICATION OF EVENTS: In promotional material, the organizer must include a full list of categories and divisions offered, dances, dress requirements, and any additional rules. The organizer may introduce further subdivisions in the various categories listed in Section II, but must clearly define these and enumerate them in advance publicity (see also Section III, D Rule 3).
   a. The Competition Organizer has the responsibility to inform all competitors of the rules under which their competitions will be conducted. Syllabus and/or Costuming requirements must be spelled out correctly and completely on the appropriate entry forms. When syllabus competitions are held the organizer must use the following: (1) for International Style competitions the NDCA APPROVED FIGURES, ELEMENTS AND RESTRICTIONS (Bronze, Silver and Gold Levels) - Appendix 1. (2) for American Style Bronze and Silver competitions - the NDCA APPROVED FIGURES, ELEMENTS AND RESTRICTIONS (Bronze and Silver Levels) - Appendix 1, and (3) for American Style Gold and above competitions that are not listed in Appendix 1 - any or all of the approved American Style Syllabi of member organizations of the NDCA and/or the official NDCA American Style Syllabus. The Competition Organizer must also notate this information correctly in the appropriate entry forms.
   b. Information as to how infractions of syllabus and/or costuming requirements will be penalized must be included in writing in the organizer's promotional material and/or entry forms.
      (1) Invigilator
         (a) A qualified invigilator must be A+B+C+D+ championship certified by a member organization of the NDCA.
         (b) The Invigilator shall watch all rounds of all events, which have a restricted syllabus and shall report any violations of that syllabus to the Chairman of Adjudicators.
         (c) Penalties for invigilation infractions will be enforced by the Chairman.
         (d) In multi dance events the scrutineer shall perform all calculations for the result in accordance with the rules of the Skating System and then adjust the result to reflect any penalties that have been applied.
         (e) The Invigilator may serve as an adjudicator but may not invigilate and judge the same round.
         (f) Invigilators may not be the costume check person for Pre-Teen competitors.
         (g) When syllabus competitions are held the organizer must use an invigilator for all closed syllabus competitions. For events over 2000 entries and all Championships the organizer must use an official NDCA Invigilator.
         (h) For competitions numbering less than 2000 entries the organizer may use the chairman of adjudicators as the invigilator.
         (i) The invigilator must use the Official NDCA Syllabus Infraction Form for recording each violation.
         (j) Any competitor who is warned or penalized shall be provided with a copy of this infraction form.
         (k) The invigilator shall submit a written or electronic report using the Official NDCA Syllabus Infraction Report to the Chairman and the Organizer at the conclusion of the event. The chairman will submit a copy of this record with the Official NDCA Observer's report to the NDCA within 10 days of the conclusion of the event.
         (l) Invigilators should not be required to work more than 2 hours per shift with a minimum of 2-hour break between shifts.
         (m) Invigilator Conduct - While on duty an Invigilator:
            i) Shall stand or be seated apart from other officials and at such locations that they do not interfere with the competitors.
            ii) Shall not converse with other officials, especially while the music is still playing.
            iii) The use of personal electronic devices is allowed only for invigilation purposes.
            iv) May move about freely in order to see all the couples.
            v) Shall fill out and sign the Official NDCA Syllabus Infraction Form.

(n) No Couple in a closed syllabus event may be exempt from invigilation.

c. NDCA Organizers are required to have the following statements in BOLD typeface on all syllabus entries forms.
   (1) ALL CLOSED SYLLABUS EVENTS WILL BE INVIGILATED USING THE CURRENT NDCA LIST OF ELEMENTS AND RESTRICTIONS.
   (2) PENALTIES MAY BE GIVEN WITHOUT WARNING FOR ANY SYLLABUS INFRACTIONS.

d. Member organizations are required to publish to their membership which syllabus figures are in compliance with the NDCA Approved Figures, Elements & Restrictions. This must be done at least once per calendar year.

4. PRIZE MONEY: It is mandatory that in all events where cash purses and/or scholarships are offered, the organizer must state the amount in all advertisements as follows:
   a. General announcements require only an over-all amount to be stated.
   b. A breakdown by individual events shall be published on the competition website.
   c. Minimum criteria for Professional Events:
      (1) Competitions: at least $600.00 in total prize money must be awarded for each separate Professional Division.
      (2) Championships: at least $1,000 in total Prize Money must be awarded for each separate Championship Division.
   d. Minimum Criteria for Professional Championships: all finalists through eighth place must receive Prize Money.
   e. Where an organizer offers prize money and/or scholarships at their event, full details of any and all restrictions pertaining to those prizes and/or scholarships must be spelled out in the primary information packets. Any potential reduction or non-payment in advertised awards due to participation levels not being met must also be clearly stipulated in the primary advertising.
      (1) Top teacher prize money may not be reduced for any teacher who has met all requirements for their placement, even if any other teachers do not meet their particular requirements.

5. ENTRY BLANKS: The organizer shall provide competitors with an entry blank which, in addition to the published statements previously mentioned, includes space for the name and address of each partner and their current NDCA registration numbers. For Juniors, the consent signature of a parent or guardian must also be obtained.

6. NDCA OBSERVER: This will be the Chairman of Adjudicators (except when the Chairman is also the Competition Organizer). The observer's name is to be printed in the program and is to be announced at every session. The NDCA observer is to be available to the organizer and give every assistance he can. The observer should ensure that all amateurs and professionals participating in the event are currently registered with the NDCA. The observer will also be responsible for submitting a report on the prescribed form at the end of the event.
   a. The Ballroom Director will appoint two observers for competitions with over 4,000 entries or that extend over a period of four or more days.

7. NDCA registered organizers may not publish advertising from non-registered competitive events, nor may they display posters, etc, advertising such non-registered competitive events.

8. WEBSITE: The following must be posted on the competition website at least sixty days prior to the competition:
   a. The complete list of officials, which are, Organizer(s), Chairman/Chairmen of Judges, Adjudicators, Scrutineer(s), Registrar(s), Master(s) of Ceremonies, and Music Director(s). The officials in each of these categories are to be listed in alphabetical order of their last name.

b. The total amount of prize money that will be offered at the competition, listed as one figure. This includes all scholarships and prize money for that competition, but not any additional prize money that may be associated with circuits the competition may be part of.
c. This information must be posted on a website on the internet.

D. CONDUCT OF COMPETITION

The Organizer is responsible for observance of the following:

1. The Organizer shall draw up a timetable and make it available to all competitors prior to the competition. The organizer is responsible for adhering accurately to this timetable so that the individual events do not start more than thirty (30) minutes earlier nor run more than thirty (30) minutes later than the scheduled time. The first event of the day shall not start ahead of the scheduled time. Organizers must appoint all adjudicating panels before the event commences, and these panels should be strictly adhered to except in cases of emergency.
   a. The last final of the evening must take the floor before 1:00 a.m.
      (1) The organizer shall be penalized $500 for every round of every event taking the floor after 1:00 a.m.

2. The Organizer shall arrange for suitable and separate changing room facilities for male and female competitors.

3. The Organizer is required to adhere to all categories, dances and levels specified in their promotional material. The Organizer is also responsible for enforcement of all NDCA rules regarding Syllabus and/or Dress, particularly for the "Pro/Am, Pre-Teen, Junior and Youth" categories as well as applying penalty marks for infractions.
   a. Competitors whose figures are determined by the Invigilator (or Chairman of Adjudicators) not to be within the prescribed level shall be warned and penalized as follows:
      (1) Early round violation - A warning from the Chairman of Adjudicators or the Invigilator.
      (2) Subsequent round repeated violation - All recalls or marks for that dance erased (at the discretion of the Chairman of Adjudicators).
      (3) Final round violation:
         (a) Where no previous infraction has been made, marked down one place in that dance at the discretion of the Chairman of Adjudicators.
         (b) When a competitor has already been warned and repeats the same infraction in a final round they will be marked down one or more places in the dance(es) where the repeated infraction occurred at the discretion of the Chairman of Adjudicators.

4. No Competing Professional or Pro/Am Professional Competitor shall be permitted to dance unless registered with the NDCA. No Pre-Teen, Junior, Youth, Adult Amateur competitor, or Pro/Am Student Competitor shall be permitted to compete unless registered with the NDCA.

5. No Organizer, Chairman of Judges, Adjudicator, Scrutineer, Registrar, Master of Ceremonies or Music Director shall officiate unless registered with the NDCA.

6. At least two (2) couples must participate in any featured event for it to be accepted as a bona-fide competition. For Championship Competitions, at least six (6) couples must participate.

7. In events where only one couple is entered the following are offered as guidelines:
   a. When the event is a one dance event and the category is at medalist level, the adjudicators may judge the couple against an accepted standard and the couple's placement be determined by majority opinion of the adjudicators.
   b. When the event is a multiple dance event, i.e. two or three dances, each dance may be treated as in (a) above with the overall placement determined by the overall adjudicators' marks. Alternatively,

the organizer may choose to allow the couple to dance without evaluation and automatically award the couple first place.

8. During the same competition session in all professional and "championship amateur" competitions an intermission of not less than twenty (20) minutes, nor in the absence of reasonable circumstances, not more than sixty (60) minutes must be granted to couples in between rounds. It is recommended that for other multi-dance amateur and Pro/Am competitions that an intermission of five (5) minutes per dance (up to twenty minutes total) be granted.

9. The order to be danced in all Theater Arts/Cabaret Divisions shall be determined by draw. A Professional competitor can only dance one solo entry. Couples must dance the same Theatrical/Cabaret program for all rounds of the competition.

10. In all NDCA sanctioned events, the Skating System of score evaluation shall be used, with the exception of Formation Teams and Team Matches, which may be judged on a cumulative point system. The use of the Repechage call back system is not permitted.

11. Each adjudicator shall mark and sign a score card for each heat judged. The organizer shall appoint a steward who shall be responsible for collecting the adjudicators' score cards and delivering them to the Scrutineer.

12. For Open Amateur, Rising Star Professional and Open Professional events the length of music must be as follows:
    a. Other than for the International Style Viennese Waltz and Paso Doble the music shall be played for a minimum of one minute and thirty seconds to a maximum of two minutes (1:30 - 2:00).
    b. In the International Style Viennese Waltz the music shall be played for a minimum of one minute and fifteen seconds to a maximum of one minute and thirty seconds (1:15 - 1:30).
    c. For the International Style Paso Doble the music may stop at the second crash (approximately 1:17) for all preliminary rounds. For the final round the complete song must be played (approximately 2:05).

13. For contested Pro/Am events the length of music must be as follows:
    a. Single dance events: 1:05 - 1:10
    b. Multi-dance events: 1:10 - 1:20

14. Only the Chairman of Adjudicators and Scrutineer shall have access to the marks until the end of the competition.

15. Master scrutineer sheets, or copies, shall be publicly posted in a conveniently accessible area, for public inspection, only after they have been certified correct by the Scrutineer and Chairman of Adjudicators, and immediately after the results have been announced and the prizes awarded.

16. Before the marks are posted the Master Scrutineer Sheets should be certified by the Scrutineer and Chairman of Adjudicators.

17. No smoking will be allowed in the ballroom or any designated competitor assembly area at any time.

18. NDCA recognizes that competition/championship organizers own the television and/or video rights to their events.

19. The NDCA official observer must be satisfied that all competitors are registered.

20. At all NDCA events, the organizers, chairmen of judges, adjudicators, masters of ceremonies, scrutineers, music directors, and demonstrators are not permitted to compete in any competition. No individual that competes in any sanctioned event is permitted to appear in any show, presentation, showcase, demonstration, or performance at any time prior to, during or immediately following that competition. Honor dances are permissible, immediately following the prize presentation for that session.
    a. One farewell performance for a professional couple wishing to announce their retirement as professional competitors is permissible at an event of the couple's choosing. This retirement dance is a one-time allowance and may not be repeated at additional events.

21. Floors for Competitions must be a minimum of 60 feet long and a minimum of 36 feet wide, or 2,160 square feet. Floors for Championship events must be a minimum of 66 feet long and a minimum of 42 feet wide. In all cases the dance floor must be free of obstructions or impediments. Exceptions for Competitions only may be approved by the Ballroom Department Committee upon written application.

22. The ceiling height for all sanctioned events must be a minimum of ten fee above the dance floor. When theatrical/cabaret events are held the minimum ceiling height must be twelve feet.

23. Organizers must pay all officials for services rendered, at that event, before the end of the last session on the last day, provided the officials have submitted the proper receipts, etc in a timely manner.

24. Unless prior agreement is made with the organizer and/or Chairman of Adjudicators, all officials and adjudicators must be available until the conclusion of the competition as stated in the program of events.

25. If organizers wish to add Country Western competitions during their event, than all NDCA Rules must be adhered to in regards to length of music, skating system, and all other applicable rules.

26. In the event a couple is entered in Rising Star and Championship events in the same style on the same weekend, at the same event, and the Championship division is held prior to the Rising Star, such couple on winning the Championship division will remain eligible to dance the Rising Star division at that event.

27. To ensure that the competitors of an NDCA event receive an "elegant" presentation of awards, all advertised purse awards must be presented from on stage or the competition floor. This is to include; Professional, Rising Star, Open Amateur and Pro/am Scholarships. All awards must be presented no later than the conclusion of each session.

28. In all competition rounds (excluding cabaret, formation team and team matches) all couples in each heat, including the final, must dance against each other concurrently. Organizers who wish to follow an alternate format may refer to the “Show Dance” rules listed in section XI. However, any organizer who wishes to follow the Show Dance rules (or any other format) must apply in writing and in advance for permission from the Ballroom Department.

29. An on-deck area for competitors is required for championships and strongly recommended for competitions. It if further recommended that an on-deck captain be provided during sessions with a large number of entries and/or heats.

30. Once a final round commences, if it becomes necessary for a couple to withdraw from the competition (due to injury or illness) then that couple will be awarded last place for any dances in which they did not dance.

31. If a couple withdraws from a competition after any round and before the commencement of the next round, then the chairman may at his discretion replace this couple with the next eligible couple.

32. Organizers who anticipate that their events will be video taped with the intent of distribution to television must clearly outline in their publicity whether the event has actually been contracted to appear on television or if the filming is being done "with the intent" of being placed on television.

33. In Pro/Am events where "multiple competitions" are danced at the same time, no more than eight (8) couples may be judged at the same time.
    a. Organizers are allowed to "split" the dance floor into two or more "ballrooms", in which case each panel of adjudicators can judge a maximum of 8 couples at the same time.
    b. When the dance floor is split for Pro/Am events no "ballroom" may be smaller than 1,080 square feet.
    c. If a couple registers late for a Pro/Am event or changes their entry and the number of couples on the floor would exceed eight (8) then up to ten (10) couples may be placed on the floor provided at least two of the entries are uncontested.

34. Grand Championships. For all Grand Championships conducted at NDCA events:
    a. the judging criteria must be published in advance.
    b. For professional grand championships prize money must be awarded to all participating couples.

35. In a "Ten-Dance" Competition each dance shall be a separate competition. The skating system of scrutineering shall be applied to all ten dances together to determine the winner. The number of call-backs from the Semi-final (and Quarter-final if necessary) shall be used to determine placements for couples not making the finals.
    a. In the event that a Ten-Dance result is determined as part of two separate events where some couples are not doing all ten dances, the couples doing only one style will be removed from the final placements in each style and the placements for the ten-Dance couples shall be determined with respect to each other.

36. It is recommended that a "Good Samaritan" kit be available at all Competitions.

37. When scholarships are presented at NDCA events the terms of these scholarships should be clearly stated by the organizer in writing.

38. In Pro/Am nine-dance or ten-dance championships the Pro/Am Student Competitor must be partnered by the same professional for both events involved in that particular championship.

39. Confirmation that all amateur, Pro/Am Student Competitors, and professional dancers competing at their event are currently registered with the NDCA.
    a. If any amateur, Pro/Am Student Competitor, or professional dancer is not currently registered with the NDCA then the Competition Organizer is responsible to ensure that the competitor has registered online and then shown an email receipt.
    b. Any organizer who is found negligent in the enforcement of NDCA registrations may be subject to loss of NDCA sanction for further events, and/or loss of Championship Status (if a Championship).

40. Competitors and officials are not permitted to conduct or give media interviews, including live streaming, at any time during a competitive round in which they are taking part.
    a. Any such interviews may be done between rounds provided the interviews are not broadcast to those present in the ballroom. Interviews conducted following the completion of the final round of the competition may be broadcast to those present.

41. Officials may not post comments on any interactive social media website regarding any competitor's performance or conduct until after the conclusion of th entire weekends competitions. Failure to comply will result in disciplinary action.

42. Adjudicators, officials, and organizers may not solicit competitors or students for (1) lessons, or (2) participation in other NDCA sanctioned competitions while in the ballroom and pre-function areas at any time. Any organizer, competitor, or any other individual seeking to obtain sponsorship from any student, must contact the student's studio owner, or in the absence of a studio, the student's teacher. No one seeking sponsorship is allowed to contact any student directly. This does not apply to announcements that the organizer wishes to have made from the podium or distributed in an official way. Offenders may be subject to a $2,000 fine, a six month suspension, or have their registration with NDCA cancelled (with no refund).

43. Competitors shall not request music. Organizers and Chairmen may veto a particular song, but the choice of songs will be decided by the Music Director. If music is pre-selected the organizer shall announce on their website, at least forty-five (45) days prior to the event, the music selection.

44. For multi-dance events the recalls for all rounds must be based upon accumulated marks of all dances. This will not apply for nine or ten-dance events.

45. An on-deck area for officials is required. If this area is in the ballroom it must be separate and apart from all competitors. Use of stanchions and/or signage to indicate that this area is "For Officials Only" will be considered adequate.

46. A Chairman of Judges, at every NDCA event, must conduct a mandatory Adjudicators meeting prior to the first session of competition to review the NDCA Judging rules, ethics, and appropriate conduct at an event. In the event that a judge arrives after this meeting, that official cannot judge before holding a private meeting with the Chairman to review these items.

E. AFTER THE EVENT

Within ten (10) days after the competition, the organizer shall deliver to the Ballroom Department via Certified Mail the following:

1. The computer scrutineering files from either NDCA Premier or CMPMGR.
2. Organizers are required to retain the original adjudicators' score sheets for a period of thirty (30) days following the close of the event, in the event of a discrepancy in the scrutineers final markings.

IV. RULES FOR ADJUDICATORS

A. ADJUDICATORS RESTRICTIONS

1. An adjudicator must excuse himself from an adjudicating panel on any occasion when he has a member of his immediate family, or any member of the same household dancing in a particular heat of a competition. "Immediate family" is defined as spouse, children, parent, sibling, grand-parent, grand-child, niece, nephew, in-law and first cousin.

2. A professional competitor who wishes to judge professional events must first make a written statement to the Ballroom Director that he is ceasing to take part in Professional Competitions, stating the starting date of retirement, and that he will not come out of retirement without giving One Hundred Twenty (120) days notice to the Ballroom Director in writing.

3. Professional competitors who retire from competing may not judge professional events for One Hundred Twenty (120) days following the date of their last professional event, provided they hold the appropriate qualifications.

4. Only Professionals who have taken examinations in NDCA affiliated associations and who hold valid membership cards with the association will be considered eligible to apply for a new NDCA Adjudicator's License. Professionals who take up residence in this country, and who hold qualifications in affiliated associations, may be granted special clearance pending their taking an examination in an NDCA affiliated association in the type, style, or branch in which they wish to judge. Such clearance shall be limited to one year and be based on the recommendation of the Ballroom Department. Where such special clearance is granted, the professional shall still be required to take an NDCA Adjudicator's Examination as part of their application for a new NDCA Adjudicator's License.

5. Adjudicators must be Qualified and Certified in the type and style of the competition they are engaged to judge. Adjudicators who hold an "Associate" degree or higher may judge all categories except Championships, which shall be judged by Full Member or Fellows only. All Adjudicators must hold an NDCA Adjudicator's License.

6. Adjudicators who are also active Professional competitors may judge categories restricted to Amateur, and Pro/Am only. They may <u>not</u> judge Professional Events until they have retired from competitive dancing.

7. Adjudicators who are also active Pro/Am Professional competitors may judge Pro/Am events, but should excuse themselves from any heats where they have an active Pro/Am student partner dancing.

8. Adjudicators and any other officials are not permitted to give live media commentary during the entire period of any sanctioned event at which they have been contracted to adjudicate or officiate.

9. Officials (including Adjudicators, Scrutineers, Registrars, Masters of Ceremonies, Music Directors and Organizers) are not allowed to give coaching lessons, on or off the premises, during the entire period of time of their officiating contract for the event. Once an official begins to work for an event their contract may not be suspended so that they may give coaching lessons. This does not apply to Lectures or Seminars scheduled by the organizer and open to any interested parties.
    a. Additionally, no official may give coaching lessons at the same venue where the event is held once the competition begins until the time that the competition ends, regardless of the start or end of their particular officiating contract.

10. If officials and competitors mutually consent to discuss markings and results after the conclusion of the event, they should do so in a civil, ethical, and professional manner. Any breaches of professional conduct should be immediately reported to the NDCA.

11. While performing their duties as an adjudicator, adjudicators are not allowed to wear or utilize any electronic or other device that will transmit video or images related to the judging process.

B. ADJUDICATORS CONDUCT

1. Adjudicators shall stand or be seated apart from one another and at such locations that they do not interfere with the competitors.
    a. Adjudicators shall not converse with each other during actual judging sessions, especially while the music is still playing.

2. Adjudicators are reminded that if they converse with any spectators, contestants or coaches, they may not discuss any competitors performance until after the close of the entire event. Failure to comply could result in disciplinary action.

3. Adjudicators are not to compare notes and must judge independently.

4. Adjudicators may move about freely in order to see all the couples.

5. Adjudicators are required to remain on the floor until the end of the music.

6. Adjudicators shall mark and sign their score cards in ink, including their code letter, and shall initial all alteration.

7. It is a basic requirement that any professional engaged to officiate shall upon arrival at the venue:
   a. Report his presence to the Organizer and Chairman of Adjudicators.
   b. Ascertain the Timetable of the competitions, and
   c. Be available as scheduled.

8. While on the competition premises, adjudicators shall conduct themselves with the utmost of professional decorum, including refraining from consuming alcohol during a judging session.

9. Adjudicators, other than invigilators, may not use cell phones or any other unauthorized electronic devices during the time period(s) in which they are officiating.

C. CHAIRMAN OF ADJUDICATORS

The Chairman of Adjudicators shall be responsible for:

1. Determining the number of couples to be recalled.
   a. The Chairman must ask for at least 50% of the number of couples to be recalled in each round. However, if the number of couples that are actually recalled by the adjudicators would require an additional round, then the Chairman is allowed to recall less than 50% of the couples. If the chairman asks for a 50% recall for a second round and the actual number is more than 50%, the chairman must still call for a 50% recall of his original desired number of couples in the third round, etc.
   b. The maximum number of couples that will be allowed in any final round will be eight.
   c. For all professional competitions, and for all "championship amateur" competitions, if there are eight or more couples pre-registered to compete then a semi-final round must be scheduled. Likewise, if there are fifteen or more couples pre-registered then a quarter-final round must be scheduled. It is further recommended that the same policy be adopted (but not be made mandatory) for Multi-dance Pro/Am events.
   d. The chairman should consult with the competition organizer whenever there is a question in regards to the number of couples to be recalled.
   e. The chairman should determine when a semi-final should be split into two heats, taking into account the size of the floor, the number of couples in the semi-final, and the style being danced. This should be done in consultation with the competition organizer. When the semi-final is split all couples must dance concurrently for a minimum of 30 seconds prior to any heat being split.
   f. When the adjudicators are instructed to select a given number of couples to dance in a final, only that number shall dance, except in the case of a tie.
   g. For competitions in the Exhibition, Cabaret, Show Dance & Formation categories:
      (1) When there are more than eight couples or teams entered in a particular event, the competition may be held as a final round, with the adjudicators being asked to rank all entries in order of merit.

(2) When there are more than fourteen couples or teams entered in a particular event, the competition may be held as a preliminary round, with less than 50% of the couples or teams being recalled from the qualifying round for the final.

2. No more than eight (8) couples shall dance in any Final Round.

3. Observance of the established timetable for the competition, or alterations to the established timetable if required.

4. Instructing adjudicators on points of evaluation and scoring system.

5. Correct interpretation of marks by inspecting marks after each heat, and verifying that they have been correctly transcribed.

6. Referring any score card requiring correction to the adjudicator concerned.

7. In all matters related to the conduct of the competition(s), questions on adjudicators marking, changes in program scheduling, the Chairman's decision shall be final.

8. Excusing an adjudicator from officiating when the Chairman feels that the sound judgment of the adjudicator may be impaired.

9. In the event of an unresolved dispute regarding eligibility of a competitor to compete in a particular level of age category the chairman shall refer the dispute to the NDCA Ballroom Department for resolution, to be dealt with after the conclusion of the event.

V. RULES FOR COMPETITORS

A. DANCE REQUIREMENTS

1. Competitors are restricted to entering only those categories for which they are eligible under NDCA Rules.

2. Amateur, Pro/Am Student Competitor, and Professional men and women are both required to hold a valid and current NDCA registration before the gentleman's competitor's number may be released to them at all sanctioned NDCA competitions and championships.
   a. In the absence of a valid and current registration card the competition Registrar should check the latest list of current registrants that is supplied regularly by the NDCA Ballroom Department. If the competitor is not to be found on the most recent list of current registrants that is supplied to the competition organizer they will be required to either register online and then show the competition Registrar an email receipt.
   b. This does not apply to competitors who reside in another country and can present a current registration card from the appropriate organization in their country.
   c. All competitors who reside in the USA must be licensed with NDCA in order to compete at NDCA sanctioned events. Registrations/licenses held with WDC or other countries will not be accepted for US residents regardless of country of representation.

3. Professionals and mixed amateurs dancing with Pre-Teen I and Pre-Teen II competitors must have their front torso covered from the body of the sternum to the top of the hipbone.

4. Competitors must adhere to the dress requirements specified by the Organizer, provided such requirements have been specified in his printed advertisements and/or entry blanks.

5. Competitors are required to remain on the floor until the end of the music to avoid the possibility of disqualification.

6. Competitors may not use props in any Professional division, with the exception of the Cabaret, Exhibition, and Showdance categories. A prop is defined as any item that is not part of the regular costume worn by the dancers, and that is not attached to the dancer or their costume for the full duration of the time that they are on the floor.

7. Competitors are required to submit both first and last names on all entry forms for all NDCA sanctioned events. These first and last names must match the names under which they are licensed in the NDCA database.

B. CONDUCT

1. While on the competition premises, competitors shall conduct themselves at all times in a civil and sportsmanlike manner.

2. It is the competitor's responsibility to be in attendance at least one-half hour in advance of the advertised time scheduled for the events he is entering. Organizers are not required to delay the program for the benefit of latecomers.

3. Competitors entering an NDCA registered event shall accept as final the individual markings of the adjudicators, and no appeal against them may be made except when it can be shown that the actual markings have been incorrectly evaluated.

4. If officials and competitors mutually consent to discuss markings and results after the conclusion of the event, they should do so in a civil, ethical, and professional manner. Any breaches of professional conduct should be immediately reported to the NDCA

5. A competitor who removes any of the Master Scrutineer Sheets without the permission of the Organizer, shall render themselves liable to disciplinary action.

6. If a couple fails to appear for an event without notifying the organizer in advance, then the organizer is not obligated to accept entries from that couple for future competitions.

VI. REGISTRATION

A. GENERAL

1. All competitors at NDCA sanctioned Competitions and Championships must be registered with, and hold the appropriate current license(s) with the NDCA.
   a. First and last names are required in order to obtain any license with the NDCA.

2. No Individual will be granted a license with the NDCA in any capacity if they are deemed to be in conflict with the National Dance Council of America, or are acting against the best interests or administrative policies of the NDCA.

3. Registration affords registrants: Amateur Competitors, Pro/Am Student Competitors, Professional Competitors, Pro/Am Professional Competitors, Chairmen of Judges, Adjudicators, Scrutineers, Registrars, Masters of Ceremonies, Music Directors, and Organizers, the privilege of participating in NDCA sanctioned Competitions and Championships, which in turn are governed by the Rules and Regulations formulated herein to protect and ensure the high standards associated with the NDCA requirements of sanction.

4. Individuals who are organizers of NDCA sanctioned events must register with NDCA as an organizer. Any sanctioned NDCA Local One-Day Event in which an organizer functions in any way without the proper license may be subject to loss of NDCA sanction.

5. Registration will be only accepted through the NDCA Website (http://www.NDCA.org).

6. Registration in the NDCA expires at the end of the calendar year, regardless of when the registration is received throughout the year.

7. The Ballroom Department should send each organizer an updated list of current registrants approximately one week prior to their NDCA event. If an Amateur Competitor, Pro/Am Student Competitor, Professional Competitor or a Pro/Am Professional Competitor wishes to participate in an NDCA event and is not on the current roster, or does not have an email confirmation of having recently registered online, they will be required to register online and then show the competition Registrar an email receipt.

8. All current registrants (Amateur Competitors, Pro/Am Student Competitors, Professional Competitors, Pro/Am Professional Competitors, Adjudicators, Scrutineers, Registrars, Masters of Ceremonies, Music Directors, and Organizers) are required to re-register with NDCA for the following calendar year no later than December 31st of the current calendar year in order to compete in or officiate at any NDCA event.

9. Foreign competitors who take up residency in the USA may register immediately with the NDCA.
   a. All foreign professionals who take up residency in the USA and wish to dance in Pro/Am events must register with the NDCA immediately as a Competing Pro/Am Professional Competitor.

10. Only Professionals who have taken examinations in the NDCA affiliated associations and who hold valid membership cards in the association, shall be considered eligible to apply for the NDCA Adjudicator's License. Professionals who take up residence in this country, and who hold qualifications in affiliated associations, may be granted special clearance pending their taking an examination in an NDCA affiliated association in the type, style, or branch in which they wish to judge, as well as successfully passing the NDCA Adjudicator's Examination. Such clearances shall be limited to six months and be based on the recommendation of the Ballroom Department Committee.

11. All registrants will receive a numbered registration card indicating the valid registration period. It is the responsibility of all registrants to show competition organizers their valid registration cards when so requested. Registrants who have not satisfied all outstanding debts incurred at any NDCA registered event, will be denied Council registration and participation in any NDCA related events. Awareness of the Rules and Regulations are the responsibility of each registrant/licensee. When the registrant/licensee is under the age of 18, it is the responsibility of a parent or guardian to familiarize themselves of the Rules and Regulations as they relate to their child. Please read and study them very carefully.

12. The NDCA reserves the right to refuse the application or cancel the license of any applicant/licensee.

B. REGISTRATION REQUIREMENTS

1. <u>PROFESSIONAL COMPETITORS, PRO/AM PROFESSIONAL COMPETITORS, AMATEUR COMPETITORS, AND PRO/AM STUDENT COMPETITORS</u>
   a. <u>PROFESSIONAL COMPETITORS</u> Professional competitors participating in professional competitions shall be registered annually with the NDCA National Registrar. Each member of a professional partnership must register individually. Professional competitors do not need to belong to a member organization in order to register with the NDCA.

b. PRO/AM PROFESSIONAL COMPETITORS Pro/Am Professional Competitors who dance with a Pro/Am Student Competitor in any division of an NDCA event must register annually with the NDCA National Registrar.

c. AMATEUR COMPETITORS Amateur Competitors who compete in the following categories shall be registered with the NDCA:
   (1) Adult Syllabus, Novice, Pre-Championship and Championship Proficiency Events.
   (2) Pre-Teen, Junior and Youth Age Category Classifications
   (3) Mixed amateur events (both partners).

d. PRO/AM STUDENT COMPETITORS Pro/Am Student Competitors who compete in the following categories shall be registered with the NDCA:
   (1) All Pro/Am Competitions.
   (2) Student/Student Competitions that are included within Pro/Am Heats.

e. No couple may receive their competition number from the organizer until the organizer is satisfied that both members of the partnership are current registrants with the NDCA. Only registrations with the NDCA will be accepted, or in the case of overseas visitors, those couples who are registered with the recognized organization of their country.

2. ADJUDICATORS Any qualified and certified professional affiliated with the NDCA through a Member Organization, and who holds an NDCA Adjudicator's License, is eligible to register annually as an NDCA adjudicator. Upon acceptance of an adjudicators registration, their name will be placed on the NDCA Roster of Adjudicators and Officials, indicating their availability to officiate at NDCA sanctioned Competitions and Championships. Adjudicators are classified according to their Teaching Qualifications, Competitive Achievement and Professional Experience as listed below:

a. No new adjudicator or an adjudicator wishing to upgrade their qualifications may be licensed as an NDCA Adjudicator at competition or championship level until they have successfully completed the NDCA Judges Examination.

b. NDCA ADJUDICATORS Professionals may register with NDCA as Adjudicators in the following classifications based upon the Teaching Credentials that they have earned from a member organization of the NDCA:
   A- Associate Degree in International Style Ballroom.
   A+ Member Degree, or above, in International Style Ballroom.
   B- Associate Degree in International Style Latin
   B+ Member Degree, or above, in Int. Style Latin
   C- Associate Degree in American Style Smooth
   C+ Member Degree, or above, in American Style Smooth
   D- Associate Degree in American Style Rhythm
   D+ Member Degree, or above, in American Style Rhythm
   E- Associate Degree in Theater Arts
   E+ Member Degree, or above, in Theater Arts

   (1) The following qualification levels will be required for NEW applications for an NDCA adjudicator's license; those holding EXISTING licenses are not affected by this rule change.
      (a) An "Associate" degree in each style is required to obtain a license to judge NDCA sanctioned competitions in those styles and adjudicator's are permitted to judge competitions in any style in which they are certified.
      (b) A minimum of a "Membership/Licentiate" in each of the four styles - International Ballroom and Latin, American Smooth and Rhythm - is required to obtain a new "Championship Adjudicator License" to judge all NDCA sanctioned Championships.
      (c) In order to become licensed to judge an NDCA sanctioned Theatrical/Cabaret/Exibition style competition or championship, it is necessary to hold either an "Associate" degree (for competitions) or a "Membership/Licentiate" degree (for championships) in the Theatrical/Cabaret/Exhibition style.

c. NATIONAL ADJUDICATOR CLASSIFICATION: Before a NDCA registered Adjudicator may judge any Closed or Open United States National Championship they must be certified by the NDCA as a National Adjudicator.

(1) To be a National Adjudicator a person must:

(a) be a citizen or resident alien (Green Card Holder) of the U.S.A.

(b) have been certified at the A+, B+, C+ and D+ classifications.

(c) been retired as Competing Professionals for a period of one year. The period from the final day of the previous year's championship to the first day of the current year's championship is considered one year, provided the date formula is maintained.

(d) have attained at least one of the following results as a professional competitor:

i) the final of one or more of the following United States National Closed Professional Championships: International Ballroom, International Latin, American Style Smooth or American Style Rhythm.

ii) the semi-final of one or more of the following United States Closed Professional Championships (provided a quarter-final was held) for at least two years: International Ballroom, International Latin, American Style Smooth or American Style Rhythm.

iii) a placement in the top two positions in the United States National Closed Professional Nine-dance or Ten-Dance Championships.

(e) Having reached any one of the above results will give eligibility to judge all National level championships except for the Theatrical Arts category. In order to judge the National Theatrical Arts category an adjudicator must be qualified as a National Adjudicator and must also be certified at the E+ level as an NDCA Adjudicator. Competitors making the final of the United States Closed Professional Championships in the Theatrical Arts Category may be certified as National Adjudicators in this division only provided they also are also certified at the E+ level as an NDCA Adjudicator.

(f) All adjudicators who have been designated by the NDCA as "World Class" adjudicators will be considered National Adjudicators.

(g) No individual may be awarded National Adjudicator status if they represent any other country as an adjudicator.

(2) NDCA registered adjudicators that are not certified as National Adjudicators may judge specific events that are held in conjunction with an overall "United States Championship" but which are not in themselves U.S. Championships.

d. WORLD CLASS ADJUDICATOR CLASSIFICATION: Must be a citizen or resident alien of the U.S.A. and by examination hold at least a Membership degree (or it's equivalent) in that style to be judged. Also the person must have attained (in at least one of the following professional championships):

(1) the quarter-final of the British Professional International Ballroom or International Latin Championships.

(2) the semi-final of the International Open, United Kingdom Open, USDC Open, or the World Professional International Ballroom or International Latin Championships.

(3) the semi-final in all ten dances of a World Ten Dance Championship.

Having reached any one of the above results will give eligibility to judge Ten-Dance Championships.

3. INVIGILATORS
   a. Any individual who wishes to officiate as an Invigilator must register annually with the NDCA National Registrar.
      (1) In order to be eligible to obtain an Invigilator's license, an individual must first be a licensed Championship Adjudicator (A+B+C+D+), and then must also complete and receive their certification via the NDCA Invigilator's Certification Program.
         (a) Certified Invigilators will have an "I+" designation added to their judging credential listings.

4. SCRUTINEERS
   a. REQUIREMENTS: A person holding a Scrutineering Certificate from the NDCA, who wishes to evaluate marks at NDCA sanctioned Competitions and Championships is required to register annually with the National Registrar. A person wishing to qualify as an NDCA Scrutineer may make application to the Scrutineering Committee, who will arrange for an examination and notify the applicant of the time and place. Test results will be forwarded to the National Registrar, who will send successful candidates the NDCA Certificate and Registration Card.
   b. INVIGILATORS: Invigilators for the Scrutineering Examinations will be appointed at the discretion of the Scrutineering Committee. Invigilators will be responsible for adhering to the scrutineering rules.

5. OFFICIALS: ORGANIZERS, CHAIRMEN OF JUDGES, ADJUDICATORS, SCRUTINEERS, REGISTRARS, MASTERS OF CEREMONIES AND MUSIC DIRECTORS: Any individual who wishes to officiate as a Organizer, Chairman of Judges, Scrutineer, Registrar, Master of Ceremonies and/or Music Director at an NDCA sanctioned Competition or Championship must register annually with the NDCA National Registrar.
   a. Officials who re-register after January 31st each calendar year will be charged a 50% surcharge. This surcharge will not apply to any individual registering for the first time as an official.

C. ELIGIBILITY REQUIREMENTS - PROFESSIONAL COMPETITORS

1. OPEN NDCA EVENTS: All properly registered Professional Competitors may participate in any NDCA sanctioned open competition or championship.

2. CLOSED NDCA EVENTS (OTHER THAN ANY OFFICIAL CLOSED U.S. CHAMPIONSHIP: Properly registered Professional Competitors are eligible to dance in a Closed NDCA competition or championship (with the exception of any official Closed U.S. Championship) when they have completed six months of residency in the USA.

3. UNITED STATES NATIONAL PROFESSIONAL BALLROOM CHAMPIONSHIPS: Properly registered Professional Competitors are eligible to dance in any closed championship of the United States Ballroom Championships if they fulfill one of the following criteria:
   a. Both members of the partnership are United States citizens, and neither member of the partnership has represented or been listed as being from another country in the previous 12 months. NDCA registered professionals who represent other countries in World Championships may dance in the United States National Closed Professional American Style Smooth and Rhythm, due to the fact that these two events are not used to select U.S. representatives for world championships.
   b. One half of the partnership is a United States citizen, and neither member of the partnership has represented or been listed as being from another country in the previous 12 months, and the half of the partnership that is not a U.S. citizen has resided in the USA for the previous 6 months. NDCA registered professionals who represent other countries in World Championships may dance in the United States National Closed Professional American Style Smooth and Rhythm, due to the fact that these two events are not used to select U.S. representatives for world championships.

c. Both members of the partnership are non-United States citizens, but both members of the partnership have resided in the USA for the previous 6 months, and neither member of the partnership has represented or been listed as being from another country in the previous 12 months. NDCA registered professionals who represent other countries in World Championships may dance in the United States National Closed Professional American Style Smooth and Rhythm, due to the fact that these two events are not used to select U.S. representatives for world championships.

D. ELIGIBILITY REQUIREMENTS - AMATEUR COMPETITORS

1. UNITED STATES NATIONAL AMATEUR BALLROOM CHAMPIONSHIPS: Properly registered Amateur Competitors are eligible to dance in any closed championship of the United States Ballroom Championships if they fulfill one of the following criteria:
   a. Both members of the partnership are United States citizens or United States Resident Aliens (Green Card holders), and neither member of the partnership has been nominated by a national organization to represent another country in the previous 12 months.
   b. One half of the partnership is a United States citizen or United States Resident Alien (Green Card holder), and neither member of the partnership has been nominated by a national organization to represent another country in the previous 12 months, and the half of the partnership that is not a U.S. citizen or United States Resident Alien (Green Card holder) has resided in the USA for the previous 6 months.
      (1) Any Non-U.S. citizen or Non-United States Resident Alien (Green Card holder) who has resided in the United States of America for less than the previous twelve months may be required to submit a photo copy of their passport showing the date they entered the USA before their entry into a closed United States National Championship may be accepted.
   c. Both members of the partnership are non-United States citizens or non-United States Resident Aliens (Green Card holders), but both members of the partnership have resided in the USA for the previous 6 months, and neither member of the partnership has been nominated by a national organization to represent another country in the previous 12 months.
      (1) Any Non-U.S. citizen or non-United States Resident Alien (Green Card holder) who has resided in the United States of America for less than the previous twelve months may be required to submit a photo copy of their passport showing the date they entered the USA before their entry into a closed United States National Championship may be accepted.

E. INTERNATIONAL RECIPROCITY (INTERNATIONAL STYLE)

1. FOREIGN ADJUDICATORS AND COMPETITORS:
   a. There must be a majority of American style qualified adjudicators on all American style panels and Theatrical style qualified adjudicators on all Theatrical panels.
   b. Foreign competitors who wish to compete in NDCA registered events must obtain clearance from the NDCA via the Organizer of the event concerned, and also be prepared to show valid proof of registration with their own Governing Body in the country where they are domiciled.
   c. Any foreign couple who has reached the final of their own country's national championship is ineligible to dance in the Rising Star events in that style in the U.S.A. Violators will be suspended from dancing in competitions in the U.S.A. for 12 months. When organizers run a normal Rising Star event they may also run an open Rising Star for couples who have not reached the semi-final at the British Open Championships in all dances.
   d. Foreign Teachers and/or coaches who wish to teach and/or demonstrate in the U.S.A. should first obtain clearance from their own governing body in the country where they are domiciled, and also from the NDCA Ballroom Director. While in the U.S.A. all NDCA Rules and Regulations must be adhered to.

2. U.S.A. RESIDENT COMPETITORS AND ADJUDICATORS ABROAD:
   a. USA teachers and/or coaches who wish to teach and/or demonstrate abroad, should first obtain clearance from the governing body of the country they are intending to visit.

VII. SELECTION FOR WORLD CHAMPIONSHIPS

A. PROFESSIONAL DANCERS AND ADJUDICATORS:

1. SELECTION OF ADJUDICATORS: All adjudicators eligible to represent the U.S.A. must be United States citizens, or permanent resident aliens with at least three (3) years' residency.

2. SELECTION OF COUPLES: The selection of Professional Couples to represent the U.S.A. at World Professional Championships shall be determined by their participation and placement in the Annual United States National Dance Championships from the previous calendar year. Only the reigning (Closed) United States Professional International Ballroom, International Latin, American Smooth, American Rhythm, and 10-Dance International Champions and Finalists, in order of rank in the final round, shall be eligible to represent the USA. In the event the annual United States National Ballroom Championships are not held, the selections of Professional Couples in the International Ballroom and/or Latin sections shall be determined by the NDCA Ballroom Department. No professional couple or adjudicator may accept any invitation to represent the USA without prior approval of the NDCA.
   a. There will be a Ten-Dance Championship to determine the two couples to represent the U.S. at the World Ten-Dance Championships.

3. OBLIGATION OF REPRESENTATIVES: Any professional couple or adjudicator having been selected to represent the United States may not withdraw without the consent of the NDCA Ballroom Director, who will consider all relevant circumstances before arriving at a decision. Adjudicators and couples must notify the Ballroom Director immediately of any circumstance which may affect their participation. Failure to comply with the NDCA's decision may result in suspension of the offending couple or adjudicator.

B. AMATEUR COUPLES

The selection of top ranking Amateur couples to represent the U.S.A. at World Amateur traditional Ballroom, Latin, and 10-Dance Championships shall be determined by the placements at the official United States National Amateur traditional Ballroom Dance Championships.

VIII. DISCIPLINARY PROCEEDINGS

A. SUSPENSION

1. It is within the province of the Ballroom Department to investigate and rule upon any question in regard to any infringements of NDCA rules or complaint regarding the behavior of any registrant of the NDCA. Upon receipt of the complaint, the Ballroom Director, or the Chair of the Grievance & Disciplinary Committee, shall inform the individual complained against, who shall have the right and opportunity to answer such charges.

2. The Ballroom Department may, if an infringement has been proved, impose a suitable penalty as the Ballroom Department shall deem appropriate. Decisions of such nature are to be made public to the extent determined by the Ballroom Department, and, depending upon the seriousness of the offense, all U.S.A. and Overseas Professional and Amateur Bodies may be informed.
   a. Penalties will be as follows:
      (1) First time offense - fine
      (2) Second time offense - suspension of registration with NDCA for up to one year
      (3) Third time offense - permanent suspension of registration with NDCA

B. REINSTATEMENT

Persons against whom disciplinary action has been taken, may at the end of such penalty period as the Ballroom Department imposes, apply for reinstatement of Official Status, thus becoming eligible again to participate in NDCA sanctioned events.

IX. DANCES AND TEMPI

A. APPROVED DANCES

1. The following dances are approved for NDCA Competitions and Championships and with the exception of Exhibition/Cabaret, all couples must dance all dances:
   a. International Style Ballroom. Waltz, Tango, Viennese Waltz, Slow Foxtrot, Quickstep. It is required that the above five dances be used (in the order listed) in all featured professional and amateur "championship" competitions. When organizers choose to offer additional competitions that may not include all five dances it is recommended that they still offer the dances in the order listed, minus those dances not being offered.
      (1) The following figures only are allowed in the International Style Viennese Waltz:
         (a) Natural Turn
         (b) Reverse Turn
         (c) RF forward change. Natural to Reverse
         (d) LF forward change. Reverse to Natural
         (e) LF backward change. Natural to Reverse
         (f) RF backward change. Reverse to Natural
         (g) Reverse Fleckerl
         (h) Natural Fleckerl
         (i) Check from Reverse Fleckerl to Natural Fleckerl
         (j) Check from Reverse Fleckerl to Natural Fleckerl danced over 2 bars of music
         (k) One Natural Pivot preceding the RF Forward Change Natural to Reverse Turn, canter timing
         (l) One Reverse Pivot preceding the LF Forward Change Reverse to Natural Turn, canter timing
      (2) In all five-dance events with four or more rounds the organizer is allowed to omit the Viennese Waltz in all rounds except the semifinal and final.
   b. International Style Latin. Cha Cha, Samba, Rumba, Paso Doble, Jive. It is required that the above five dances be used (in the order listed) in all featured professional and amateur "championship" competitions. When organizers choose to offer additional competitions that may not include all five dances it is recommended that they still offer the dances in the order listed, minus those dances not being offered.
      (1) In all five-dance events with four or more rounds the organizer is allowed to omit the Jive in all rounds except the semifinal and final.
   c. American Style Smooth. Waltz, Tango, Foxtrot, Viennese Waltz. It is required that the above four dances be used (in the order listed) in all featured professional and amateur "championship" competitions. When organizers choose to offer additional competitions that may not include all four dances it is recommended that they still offer the dances in the order listed, minus those dances not being offered.
   d. American Style Rhythm. Cha Cha, Rumba, Swing, Bolero, Mambo. It is required that the above five dances be used (in the order listed) in all featured professional "Championship" competitions. When organizers choose to offer other dances from the list of "Additional American Style Dances" for amateur competitors it is recommended that they still offer the dances in the order listed, minus those dances not being offered.
      (1) In all five-dance events with four or more rounds the organizer is allowed to omit the Swing in all rounds except the semifinal and final.

e. Additional American Style Dances. Other American style dances may be offered as either one-dance or multi-dance events by competition organizers. These dances could include but not be limited to Peabody, Merengue, Paso Doble, Samba, Polka, West Coast Swing and Hustle.

f. Theatrical Ballroom, Cabaret, and Exhibition Events.
   (1) Theatrical events are those in which all couples dance at the same time to pre-selected music. Lifts are allowed for no more than 50% of the number of measures of music.
   (2) Cabaret events are those in which couples select their own music and appear one at a time. Unrestricted, free form solo. Music selected by couple. Time allowed is 4 min 45 sec. to include entry/exit, both with/without music. Entry will commence when first member of the partnership steps on the floor. Exit will finish when last member steps off the floor. Use of props is not allowed, unless said prop is handled by one or both dancers at all times and is not left on the floor.
   (3) Exhibition events are those in which couples select their own music and perform one at a time. Time allowed is 4 minutes, to include entry and exit both with or without music. Entry will commence when first member of the partnership steps on the floor. Exit will finish when last member of the partnership steps off the floor. Three lift maximum, each lift not to exceed 15 seconds. The use of props is not allowed, unless said prop is handled by one or both dancers at all times and is not left on the floor.

g. Lifts and Dangerous Movements
   (1) Lifts are allowed in the Theatrical, Showdance, Grand Championship and Exhibition/Cabaret dance categories only. A lift is any movement during which one of the dancers has both feet off the floor at the same time with the assistance or support of their partner. Couples who perform lifts in categories where lifts are not allowed may be disqualified according to the rule specifying "Implementation of Disqualification" which appears below.
   (2) Dangerous movements will not be permitted in any competition or championship. A dangerous movement is any movement that places another individual at risk.
   (3) Implementation of Disqualification under the "D" Rule
      (a) Adjudicators observing any infringement of the Lifts and Dangerous Moves rule should note the couple's number and mark "D" at the foot of the marking sheet. The reason for the infringement should also be noted (time permitting)
      (b) The adjudicator must inform the Chairman of Adjudicators of a "D" marking
      (c) The Chairman of Adjudicators must inform the competitors concerned of the infringements and also all the adjudicators before the next round.
      (d) If this or any other infringement is repeated in a subsequent round and is reported by more than one adjudicator, the marks of the competitor in that dance in that round must be deleted by the Chairman of Adjudicators.
      (e) Adjudicators observing any infringement in the final round must place those competitors in that dance and mark "D" against the competitor's number. If more than one adjudicator marks "D" against any competitors then those competitors must be placed last in that dance by the Chairman of Adjudicators.
      (f) All such disqualifications must be noted on the scrutineers' marking sheet.
      (g) If a competitor repeatedly ignores the request of the Chairman of Adjudicators to comply with any aspect of these rules, the Chairman may, at his/her discretion, disqualify the competitor/s from the event in question.

h. Pro/Am multi-dance Competitions. In all Pro/Am multi-dance competitions, dances are to be danced at all levels in the same order as for professional events. It is strongly recommended that single dance events be danced in sequence of dances to the completion of one level before moving to the next level.

B. APPROVED TEMPI

1. The following tempi for International and American Style dances are approved (given in Measures per Minute - MPM and Beats per Minute - BPM)
2. Music directors must have the equipment necessary to adjust the tempo/pitch while the music is playing, at the direction of the Chairman of Adjudicators.
3. INTERNATIONAL STYLE DANCES

	Pro/Am Tempo	Professional &Amateur
a. BALLROOM		
(1) Waltz (3 beats per measure)	29 MPM (87 BPM)	29 MPM (87 BPM)
(2) Tango (2 beats per measure)	32 MPM (64 BPM)	32 MPM (64 BPM)
(3) Viennese Waltz (3 beats per measure)	58 MPM (174 BPM)	58 MPM (174 BPM)
(4) Foxtrot (4 beats per measure)	28 MPM (112 BPM)	28 MPM (112 BPM)
(5) Quickstep (4 beats per measure)	50 MPM (200 BPM)	50 MPM (200 BPM)
b. LATIN		
(1) Cha Cha (4 beats per measure)	31 MPM (124 BPM)	31 MPM (124 BPM)
(2) Samba (2 beats per measure)	50 MPM (100 BPM)	50 MPM (100 BPM)
(3) Rumba (4 beats per measure)	26 MPM (104 BPM)	24 MPM (96 BPM)
(4) Paso Doble (2 beats per measure)	55 MPM (110 BPM)	55 MPM (110 BPM)
(5) Jive (4 beats per measure)	43 MPM (172 BPM)	43 MPM (172 BPM)

4. AMERICAN STYLE DANCES

a. SMOOTH		
(1) Waltz (3 beats per measure)	30 MPM (90 BPM)	30 MPM (90 BPM)
(2) Tango (2 beats per measure)	30 MPM (60 BPM)	30 MPM (60 BPM)
(3) Foxtrot (4 beats per measure)	30 MPM (120 BPM)	30 MPM (120 BPM)
(4) Viennese Waltz (3 beats per measure)	53 MPM (159 BPM)	53 MPM (159 BPM)
(5) Peabody (4 beats per measure)	60 MPM (240 BPM)	60 MPM (240 BPM)
b. RHYTHM		
(1) Cha Cha (4 beats per measure)	30 MPM (120 BPM)	30 MPM (120 BPM)
(2) Rumba (4 beats per measure)	31 MPM (124 BPM)	31 MPM (124 BPM)
(3) Swing (4 beats per measure)	35 MPM (140 BPM)	35 MPM (140 BPM)
(4) Bolero (4 beats per measure)	22-24 MPM (88 BPM)	22-24 MPM (88 BPM)
(5) Mambo (4 beats per measure)	47 MPM (188 BPM)	47 MPM (188 BPM)
(6) Merengue (2 beats per measure)	30 MPM (60 BPM)	30 MPM (60 BPM)
(7) Paso Doble (2 beats per measure)	55 MPM (110 BPM)	55 MPM (110 BPM)
(8) Samba (2 beats per measure)	50 MPM (100 BPM)	50 MPM (100 BPM)
(9) West Coast Swing (4 beats per measure)	30 MPM (120 BPM)	30 MPM (120 BPM)
(10) Polka (2 beats per measure)	60 MPM (120 BPM)	60 MPM (120 BPM)
(11) Hustle (4 beats per measure)	30 MPM (120 BPM)	30 MPM (120 BPM)

X. RULES FOR AMATEUR COMPETITORS

The rules in this section refer to amateur partnerships (one amateur dancer partnered by another amateur dancer).

A. AGE CATEGORY CLASSIFICATIONS

1. Age classifications, "a" through "f", will become effective on the individual's actual birthday. On a year where a competitor is going to move from one classification to the next they may make this change anytime during a 60-day period that begins 30 days prior to their birthday and ends 30 days following their birthday.
   a. Pre-Teen I: 9 years old or younger
   b. Pre-Teen II: 10th or 11th birthday
   c. Junior I: 12th or 13th birthday

d. Junior II: 14th or 15th birthday
e. Youth: 16th, 17th or 18th birthday
f. Under 21: On the day of the competition at least one of the partners has reached their 16th birthday, and neither member of the partnership has reached their 21st birthday.
g. Adult: 19th birthday or greater
(1) Senior I: One partner must have reached his or her 35th birthday or greater and the other partner must have reached his or her 30th birthday or greater.
(2) Senior II: One partner must have reached his or her 45th birthday or greater and the other partner must have reached his or her 40th birthday or greater.
(3) Senior III: One partner must have reached his or her 55th birthday or greater and the other partner must have reached his or her 50th birthday or greater.

2. Organizers may combine age classifications as follows:
a. Pre-Teen I and Pre-Teen II into a single Pre-Teen classification.
b. Junior I and Junior II into a single Junior classification.
c. Senior I, Senior II, and Senior III into a single Senior classification.
d. Organizers may combine classifications not listed above by obtaining written permission from the Ballroom Director.

3. Organizers may offer additional age category competitions, such as "Under 21", etc.

4. Competitors may dance "up" or "down" as follows:
a. Pre-Teen I competitors may dance up one age classification to "Pre-Teen II".
b. Pre-Teen II competitors may dance up one age classification to "Junior I".
(1) Pre-teen II competitors who dance up to junior must remain in the approved pre-teen costumes. This rule applies to the individual, not to the couple - if only one member of the partnership is a bonafide Junior age competitor then only that individual may wear a "Junior" costume.
c. Junior I competitors may dance up one age classification to "Junior II".
d. Junior II competitors may dance up one age classification to "Youth".
e. Youth competitors may dance up to the Adult classification.
f. When an organizer combines age classifications (Pre-Teen I & II, Junior I & II or Senior I, II & III) competitors may dance up or down as follows:
(1) Only Pre-Teen II age category competitors may dance up into the combined Junior age category.
(2) Combined Juniors may dance up into the combined Youth age category.
(3) Combined Seniors may dance down into the adult age category.

5. The following rules apply to competitors age 18 and under:
a. For Youth, Junior I and Junior II partnerships, one of the individuals may be no more than two age classifications younger.
b. If one of the individuals in the partnership is two age classifications younger, then the younger member of the partnership must request permission in writing from the NDCA Ballroom Department and in turn receive written approval prior to being allowed to compete. (example - a "Pre-Teen II" girl wishing to compete with a "Junior II" age boy).
c. If one of the individuals in the partnership is one age classification younger, then the younger member of the partnership may request permission in writing from the NDCA Ballroom Department to relinquish their age classification and be allowed to move up one age classification. This request will generally be allowed if the individual making the request is already within one year of reaching the next age classification.
d. Under no circumstance will a Pre-Teen I, Pre-Teen II, or a Junior I competitor be allowed to compete in the Adult age classification.
e. A Junior II competitor may not generally apply for permission to dance up as an Adult until they are 15 years old, at which time they would need to apply to the Ballroom Department as noted above.
f. Youth competitors who turn 19 years of age while still enrolled in their final year of High School may still dance as youths until they have finished their final year.

6. A couple's age classification eligibility is defined as the age of the older partner for the Pre-Teen I, Pre-Teen II, Junior I, Junior II, Youth and Adult classifications, while it is defined as the age of the younger partner for the Senior classifications.

B. PROFICIENCY CLASSIFICATIONS

Competition proficiency categories may be offered as follows:

1. Syllabus. Restricted to "medalist" level figures (Bronze, Silver, Gold, Novice Bronze, Novice Silver, Novice Gold, Etc).
2. Novice. Open Syllabus. It is recommended that "Novice" competitions generally be restricted to two (2) of the allowed dances for each style.
3. Pre-Championship. Open Syllabus. It is recommended that "Pre-Championship" competitions generally be restricted to three or four (3-4) of the allowed dances for each style.
4. Open Amateur. Open syllabus. All of the dances in each style must be done in this category in all rounds, and in the order prescribed.

C. ELIGIBILITY DEFINITIONS

1. A competitor is eligible to dance in the "Syllabus", "Novice" and/or "Pre-Championship" proficiency classifications until they accumulate three proficiency points. There is no limit to the number of proficiency points that may be accumulated in the "Open Amateur" level.
2. Proficiency points in one age division do not count or apply in any way towards ineligibility in another age division.
3. A competitor receives one point when they either a) place first in their current classification when a quarter-final was danced, or b) dance in the final of a higher proficiency event where a quarter-final was danced.
4. In the "Syllabus" categories proficiency points should be accumulated independently for each dance.
5. The eligibility to compete in a classification is applied to individual amateur competitors and not the couple as an entity.
6. An amateur couple is only eligible to compete in a classification if both members of the couple are eligible.
7. An amateur competitor's eligibility is based on his/her accomplishments regardless of the number or length of partnerships they have had.
8. It is the responsibility of all amateur competitors to ensure that they are eligible for the category in which they desire to dance.
9. An amateur competitor may enter at most two consecutive proficiency classifications in any particular style and age group at a particular competition.
10. An amateur competitor's ineligibility begins at the conclusion of the competition in which his/her third point was acquired. In this case the word "competition" refers to the entire event (generally a "weekend").
11. An amateur competitor's proficiency level as a Pro/Am shall not be used in determining his/her amateur proficiency level.

D. DRESS AND/OR COSTUMING - PRE-TEENS

Pre-Teens must dress as listed below.

1. Pre-Teen.
   a. Boys
      (1) Trousers
         (a) Black or dark blue color only
         (b) High waist optional
         (c) Underfoot strap optional
         (d) Satin stripes are allowed
      (2) Shirts
         (a) Plain white or black long sleeved collared shirt only. Tuxedo shirts are allowed.
         (b) No pleats or ribbing

(c) Sleeves to be worn at wrist length
(3) Black or dark blue vests are allowed, but sweaters and jackets are not allowed
(4) Tie must be worn - black color only, may be either straight or bow
(5) Socks - Black or dark blue color only
(6) Shoes- Heel height not to exceed 1.5 inches (must be black)
(7) Materials - Fabrics must be plain, ie: cotton, polyester, cotton/polyester blend, wool blend
(a) No shiny fabrics
(b) No rhinestones, glitter, metallic thread, patterns or sequins allowed
(c) Decorations - not allowed
(8) Makeup - Not allowed
(9) Hairstyle - Long hair must be worn in a pony tail

b. Girls
(1) Skirt with top or simple dress with attached under garment or leotard top with full skirt
(2) Skirts
(a) Plain or pleated with minimum 1 to maximum 3 half circles, including godets and/or extra panels. One plain simple underskirt allowed which is no larger or longer than top layer, and is the same or similar color as the outer skirt
(b) No uneven hem lines, frills, splits, openings, ruffles, or sequins
(c) Horsehair/Crinoline may be used only inside the hem of the skirt
(d) Ribbon on the skirt is acceptable, but no other trim is allowed
(e) Length of skirt must not be shorter than 3 inches above the knee cap and no longer than 3 inches below the knee cap
(f) At least one of the layers of the skirt must be solid (not sheer)
(3) Bodice
(a) Shoulderless bodices are not allowed
(b) Necklines: Boat, high neck, v-neck, sweetheart, 'peter pan' collar, and regular collar are allowed. Simple edging or trim, as well as a simple ruffle around the collar of not more than two inches, is allowed on the neckline
(c) Belting, as well as gathering or shirring is permissible from the waist down for a maximum of two inches, provided it is part of the dress itself and not an accessory
(d) Edging or trim on the bodice is not allowed
(e) No backless bodices allowed
(f) Piping is allowed provided it is no larger than 1/8 of an inch across
(g) Top stitching is allowed
(4) Sleeves
(a) Long, short, elbow length, cap, puff. or sleeveless styles are allowed
(b) Cannot be replaced by trimmings, frills, or edging on the shoulder line
(c) No "finger loops" allowed
(d) Piping is allowed provided it is no larger than 1/8 of an inch across
(e) Top stitching is allowed
(5) Materials
(a) Fabrics must be one constant color throughout
(b) No rhinestones, glitter, metallic thread, pearls, appliques, patterns, sequins, or similar materials allowed
(c) No use of feathers, fringes, bows, belts, frills or sequins
(d) No flesh color fabric
(e) Any use of mesh, lace, or any other 'see through' fabric must be lined in a solid material of the same color from the waist to the top of the bust line, as well as a corresponding height in the back. When mesh, lace, or any "see-through" fabric is used on the arms no lining is needed
(f) Burnout (also called Devoré), or similar fabric, must be lined with a fabric of the same color. Lycra, spandex, polyester, plain velvet, satin or jersey is encouraged
(6) Shoes and Socks

(a) Shoes - Heel height not to exceed 1.5 inches, and must be block heel style if a dance shoe. If the shoe comes with rhinestones on the buckle then they are allowed. If the shoe comes with glitter on the shoe then it is allowed
(b) Socks: White ankle socks (lace allowed), flesh colored pantyhose, or light pink or white tights must be worn
(c) No Fishnet Tights

(7) Accessories, jewelry, and makeup
(a) No use of arm bands, chokers or headbands
(b) No decoration is allowed on dress or in hair
(c) No jewelry is allowed, other than one small earring in each ear
(d) No makeup allowed
(e) No spray tan, make-up, glitter, or any similar materials, etc allowed anywhere on the body.
(f) Use of fake eyelashes, fake fingernails, colored or glitter hair spray is forbidden

c. For pre-teen one-dance or two-dance events, competition organizers may require that the shirts/tops be white and the trousers/skirts be black

E. DRESS AND/OR COSTUMING - JUNIOR, YOUTH & ADULT

1. Definition of "Syllabus Dress".
   a. Gentlemen. Ballroom and Smooth Divisions: Dress pants, plain shirt and tie, and optional cummerbund or vest or black sweater or tuxedo. No tail suits. Latin and Rhythm Divisions: Dress pants, plain or ruffled shirt, optional tie and or vest.
   b. Ladies. Ballroom and Smooth Divisions: Cocktail dress without excessive adornment. No ball gowns. Latin and Rhythm Divisions: Leotards and wrap skirts or party/cocktail dresses without excessive adornment.
2. Definition of "Open Amateur Dress".
   a. Gentlemen. Ballroom and Smooth Divisions: Tailsuits, Tuxedos, Dinner Jackets. Latin and Rhythm Divisions: Latin costumes.
   b. Ladies. Ballroom and Smooth Divisions: Ball gowns. Latin and Rhythm Divisions: Latin costumes.
3. For "Syllabus" competitions competitors must wear "Syllabus" Dress.
4. For "Novice" competitions competitors may wear either "Syllabus" or "Open Amateur" dress. The competition organizer may stipulate one or the other for this category.
5. For "Pre-Championship" and "Open Amateur" competitions competitors should wear "Championship" costumes.
6. Competition organizers may establish alternative dress and/or costume guidelines if they desire for Juniors, Youths or Adults.

F. SYLLABUS - PRE-TEEN

Couples competing in the "Pre-Teen" category must dance restricted syllabi as noted below.

1. Pre-teen. Couples competing in this age category may only dance Bronze, Silver and Gold syllabus figures from the NDCA Approved Figures, Elements & Restrictions (Appendix 1).
   a. No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specified within the approved syllabus.
   b. In addition to Closed Syllabus Events, organizers may offer open syllabus events for Pre-Teen II provided they do not eliminate any closed divisions as well. Couples dancing in this category must still wear approved costuming for that age level.

G. SYLLABUS - JUNIOR, YOUTH & ADULT

1. Couples competing in the "Junior", "Youth" and "Adult" categories are not restricted in syllabi unless competing in a "Syllabus" event, or otherwise stipulated by the organizer.
   a. No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specified within the approved syllabus.

XI. SHOWDANCE RULES

A. **INTRODUCTION**

1. TITLES: Showdance titles, which are solo performance championships, may be danced in two divisions: Ballroom or Latin.

2. DANCES ALLOWED: In Ballroom Showdance Championships, the dances shall be selected from the following: Waltz, Tango, Viennese Waltz, Foxtrot, Quickstep. In Latin Showdance Championships the dances shall be selected from the following: Cha-Cha, Samba, Rumba, Paso Doble, Jive.

B. SHOWDANCE RULES: The following rules may be used by Competition Organizers who wish to use an alternate format as noted in this rule book, rule III. D. 27.

1. Dances
   In Ballroom Show Dance events the dances must be selected from one up to all of the five regular Ballroom dances, and in the Latin Show Dance events from one up to all of the five regular Latin dances. It is the duty of the Adjudicators to assess the Character of each style as part of their assessment. Dancers must perform the same show and choreography throughout the rehearsal and the competition.

2. Time
   The time of the show must be up to a maximum of 4 minutes. The time limit must not be exceeded under any circumstances. The time limit is to include walk on and exit from the floor. Exceeding the time limit leads to direct disqualification.

3. Lifts
   Three lifts are permitted for the whole performance. These can be performed anywhere in the show.

4. Music
   The invitation for a Show Dance Competition must advise the couples of possible sound carriers. The sound carriers for a Show Dance Competition will always be: a. Compact Disc, b. mp3 Player/ iPod/ iPad, c. USB Audio media.

5. The Competition
   Conditions including lighting must be the same for all couples throughout the show including entrance and exit. Preceding every Show Dance Competition there must be an official rehearsal, where all the couples have a reasonable time to test their show. To attend the rehearsal is an obligation for all couples and the chairman of adjudicators.

6. Props
   Props are permitted provided they are never discarded by the couple during the entrance, performance, and exit.

7. Order of Dancing
   Order of dancing shall be drawn by ballot, at which all the competitors or chosen representatives have a right to be present.

8. Time between Rounds
   There is to be a minimum of 30 minutes between each round of a Show Dance.

9. Marking system

The normal system of marking will be applied. (i.e. In the Final the adjudicators will place the couples in order of merit).

10. Chairman of Adjudicators
In all cases the decision of the Chairman of Adjudicators is final.

C. SHOW DANCE COMPETITIONS AT NDCA EVENTS

These Show Dance rules are the only alternate form of competition permitted by the NDCA in regards to rule III. D. 28. If a Show Dance competition is attached to another event, then Competition Organizers may not require the couples from the final to participate in the Show Dance competition.

XII. RULES FOR FORMATION TEAM COMPETITIONS

A. **DEFINITION OF COMPETITIVE STYLES**

Formation dancing shall be in the following styles:

1. International Ballroom/Smooth
2. International Latin/Rhythm

B. DANCES ALLOWED IN EACH STYLE

Formation teams may base their routines on the following dances for each style:

1. Teams in the International Ballroom/Smooth Style may base their routines on the International Style Waltz, Tango, Viennese Waltz, Foxtrot, and Quickstep; and/or the American Style Waltz, Tango, Foxtrot, and Viennese Waltz. No dances other than the ones listed will be allowed except for Adult teams.
2. Teams in the International Latin/Rhythm Style may base their routines on the International Style Cha Cha, Samba, Rumba, Paso Doble, and Jive; and/or the American Style Cha Cha, Samba, Rumba, Mambo, Bolero, Swing, and West Coast Swing. No dances other than the ones listed will be allowed except for Adult teams.

C. AGE DEFINITIONS AND ELIGIBILITY REQUIREMENTS

1. 1. Formation team competitions may be offered in one of the following two sets of age definitions:
   a. The age definitions that are defined for amateur competitors (Rule X.A.), including the possibility of combining the various age divisions into categories such as "Pre-Teen", "Junior" and "Youth".
   b. The following school grade definitions:
      (1) Grade School (Grades K-6)
      (2) Junior High School (Grades 7-9)
      (3) High School (Grades 10-12)
2. Any number of team members may dance up to the age/grade level immediately above their true classification.
3. Pre-Teen/Grade School formation teams may include two Junior/Junior High School age competitors.
4. Junior/Junior High School formation teams may include two Youth/High School age competitors.
5. Youth/High School formation teams may not include any Adult age competitors.
6. All age/grade categories: all competitors may dance one time only in each style at any tournament.
7. Coaches may replace team members with reserves for any round in the contest. Substitutions may not occur during the actual time the team is on the floor competing.

D. SIZE OF FORMATION TEAMS

Teams of four, five, six, seven, or eight couples may compete in each formation style. A couple is one boy and one girl.

E. TIME RESTRICTIONS

1. Pre-Teen/Elementary School formation teams shall be limited to two minutes of music for their routine. Up to an additional fifteen seconds will be allowed for their entrance and then up to another fifteen seconds allowed for their exit. The timing begins when the first person sets foot onto the dance floor. The timing ends when the last person on the team steps off the dance floor.
2. Junior/Junior High School formation teams shall be limited to three minutes of music for their routine. Up to an additional fifteen seconds will be allowed for their entrance and then up to another fifteen seconds allowed for their exit. The timing begins when the first person sets foot onto the dance floor. The timing ends when the last person on the team steps off the dance floor.
3. Youth/High School formation teams shall be limited to a maximum of four minutes of music for their routine. Up to an additional thirty seconds will be allowed for their entrance and then up to another thirty seconds allowed for their exit. The timing begins when the first person sets foot onto the dance floor. The timing ends when the last person on the team steps off the dance floor.
4. Adult Formation Teams shall be limited to six minutes including entry and exit. Of these six minutes, no more than four and a half minutes shall be judged and must be clearly identified in recognizable fashion. When music is used for the entrance and/or exit there must be either a "gong" sound or a complete break in the music for a space of at least two seconds that separates the entrance/exit from the routine music proper. The formation team must remain motionless during this break both before and after the routine proper.

F. NUMBER OF DANCES

1. Pre-Teen/Elementary School formation teams shall be limited to one or two dances from the approved list for each style.
2. Junior/Junior High School formation teams shall be limited to one, two or three dances from the approved list for each style.
3. Youth/High School formation teams must perform a minimum of three dances and up to a maximum of five dances from the approved list for each style.
4. Adult formation teams must perform a minimum of three dances and up to a maximum of five dances from the approved list for each style. Sixteen bars of one additional dance may be performed. This additional dance need not be one on the approved list for each style.

G. ENTRANCES AND EXITS

1. Pre-Teen/Elementary School and Junior/Junior High School formation teams are not allowed to use music for their entrance and exit. The team must remain motionless for a period of at least two seconds before the start of the music and then again at the end of the dance before they start their exit.
2. Youth/High School formation teams are allowed to use music for their entrance, but not for their exit. When music is used for the entrance there must be either a "gong" sound or a complete break in the music for a space of at least two seconds that separates the entrance from the routine music proper. The formation team must remain motionless during this break.

H. LIFTS AND PROPERTIES

1. No lifts are allowed at any time in any competitive age category for Pre-Teen/Elementary School, Junior/Junior High School, and Youth/High School formation teams. This includes the team's entrance and exit.
2. Lifts are allowed during the entrance and/or exit only for Adult formation teams.
3. No properties (props) are allowed at any time in any competitive age category for formation teams. This includes the team's entrance and exit.
4. A prop is defined as any item that is not part of the regular costume worn by the dancers, and that is not attached to the dancer or their costume for the full duration of time that the dancers are on the floor.
5. A hat will be considered a prop if it is removed at any time from the dancer's head, including entrance and exit.

I. SOLO (OPEN) WORK - INTERNATIONAL BALLROOM/SMOOTH CATEGORIES

1. Pre-Teen/Elementary School, Junior/Junior High School & Youth/High School formation teams: solo (open) work in the Ballroom/Smooth category is defined as when any couple in the formation team is not in the traditional competitive ballroom hold (which includes the lady's left hand being placed on the man's right shoulder). These teams may dance up to 50% of their bars of music as solo (open) work. At least 50% of their bars of music must be danced completely in the traditional competitive ballroom hold. This does not apply to the Latin American dances in which solo work is normally a part.
2. Adult formation teams: solo work in the Standard category shall be restricted to eight bars in any one dance used with a maximum of twenty-four bars over the whole presentation. This does not apply to the Latin American dances in which solo work is normally a part.
3. The coach of any International Ballroom formation team must be prepared to present a breakdown of the phrasing of the music, indicating which measures are open, at the team's rehearsal in the tournament facility.

J. REHEARSAL IN THE TOURNAMENT FACILITY

Each formation team will be allowed an equal amount of rehearsal time in the tournament facility. At the commencement of this rehearsal they must dance their routine with music and perform their entrance and exit one time for the Chairman of Adjudicators, or his designated representative.

K. DRESS

1. Pre-Teen/Elementary School formation teams shall be allowed to wear the following for both competitive categories:
   a. Boys - dark blue or black trousers, plain, undecorated shirts; optional tie, cummerbund, and/or vest. No sequins, rhinestones, fringe, pearls, appliques, or other similar decorations are allowed.
   b. Girls - a simple costume provided it does not have any sequins, rhinestones, feathers, fringe, pearls, appliques, or other similar decorations in the fabric or as a decoration.
2. Junior/Junior High School formation teams shall be allowed to wear the dress approved for Pre-Teen formation teams in addition to the following for both competitive categories:
   a. Boys - a simple costume, provided it does not have any sequins, rhinestones, fringe, pearls, appliques, or other similar decorations. No jackets (including tail suits) will be allowed even if attached to the costume.
   b. Girls - a simple costume provided it does not have any sequins, rhinestones, feathers, fringe, pearls, appliques, or other similar decorations in the fabric or as a decoration.
3. Youth/High School formation teams shall be allowed to wear the dress approved for Junior formation teams in addition to the following:
   a. Boys may wear jackets in either division, including tail suits for the Ballroom/Smooth category. Costumes are allowed, including decorations. If tail suits are worn they must be black in color.
   b. Girls may wear costumes in either division, including decorations.
4. Adult formation teams: men in the Ballroom category must wear black or midnight blue suits, men in the Latin category may wear colors, but all the men in the team must have the same color.
5. The organizer of a formation competition may establish additional dress guidelines if so desired.
6. No change of clothing/costume is permitted once the competition begins.

L. DISQUALIFICATION

1. A non-voting Chairman of the Board of Adjudicators must be appointed. He, or his designated representative, must attend the official rehearsal that is held in the tournament facility and warn any team infringing the rules. If the rules are infringed during the contest he will have the right to disqualify formation teams that infringe upon these rules, after consultation with the adjudicators and organizer.

M. RULES FOR ORGANIZERS

1. Organizers are not required to hold a formation team competition in any category that has less than three entries.

2. Before a competition adequate facilities must be provided for formation rehearsals.
    a. Each formation team must be permitted an equal time span in which to rehearse in the tournament facility.
3. Formation coaches of Pre-Teen/Elementary School, Junior/Junior High School and Youth/High School teams are required to submit a roster which includes birth dates to the competition organizer at least 30 days prior to the competition.
4. A non-voting Chairman of the Board of Adjudicators must be appointed. He, or his designated representative, must attend rehearsals and warn any team infringing the rules. Once warned, a team may be disqualified if they continue to infringe upon the rules. Disqualification would be by the chairman, after consultation with the adjudicators and organizer.
5. The chairman is allowed to videotape each team's performance at their official rehearsal in the tournament facility, for the purpose of confirming adherence to the rules.
6. The order of dancing for each round will be determined by draw, under the supervision of the chairman of adjudicators, or his designated representative.
7. Each round of each competition must be conducted without any interruption.
8. In each round of the competition, no more than 50% of the teams should be eliminated for the subsequent round. No more than eight teams should participate in the final round. If the Chairman calls for the appropriate number of call backs and the marks do not allow for the correct number of teams to be advanced, then the Chairman has the authority to place less than 50% of the teams in the subsequent round. This can be considered especially if an additional round would be required in order to comply with the desired 50% rule.
9. In the preliminary rounds adjudicators must call back the required number of formation teams. This will be done by secret ballot, with the complete judging results being released after the competition has concluded.
10. Secret ballots must be used by the adjudicators for the finals of Pre-Teen and Junior formation competitions. For the finals of Youth and Adult formation competitions the adjudicators may use the open marking system. Again, the complete judging results must be released after the competition has concluded.
11. During the duration of each performance the formation team's entry number/letter, as listed in the program, must be clearly shown near the dance floor for the benefit of the adjudicators.
12. The adjudicators should be positioned at an appropriate distance from each other, and in the front for formation competitions. They may be positioned at either a close of far proximity to the dance floor, or a combination of both. At least some adjudicators should be positioned in an elevated place if at all possible.
13. The coach(es) of each formation team may stand adjacent to, or on, the floor when their team is competing. The organizer has the right to direct the coach(es) as to where they may be allowed to stand when their team is dancing.

N. JUDGING AND MARKING

1. Formation Events shall be judged by at least three (3) adjudicators who are Qualified and Certified in the type and style of Ballroom Dancing concerned.
2. Formation Teams shall be judged on:
    a. Entry and Exit of the teams.
    b. Precision and Neatness of Lines and Patterns.
    c. Presentation and Character of the Dance(s) performed.
    d. Choreography.
3. The Skating System of Scrutineering must be used.
4. Coaches shall not judge formation events in which their own teams participate. This rule covers all persons who are connected with the school (Studio) where participating teams are trained. Donors of Challenge Trophies and other prizes shall not be permitted to judge that particular competition.

Official NDCA Syllabus Infraction Form - *Revised July 2015*

Competition & Date: _____

PRO NAME: _____ **PRO'S INITIALS:** _____

Style *(circle one)*: AMER INT'L **Level** *(circle one)*: BR SL GD **Round** *(circle one)*: F SF QF/Prelim

Heat # _____ **Dance** _____ **Couple #** _____ **Single** **Multi-Dance**

VIOLATION *(CIRCLE TYPE)*

CATEGORY **CHOREOGRAPHY** **POSITION** **TIMING** **OTHER**

DESCRIPTION & COMMENTS:

_____

_____

_____

ACTION TAKEN *(circle one)* **W**arning Given **P**enalty Assessed

Judge #_____Signature_____

- The Invigilator shall watch all rounds of all events which are restricted to syllabus and shall report any violations to the Chairman of Judges.
- A Competitor who is warned or penalized shall be provided with a copy of this infraction form **AND SHOULD INITIAL ABOVE TO INDICATE THAT HE/SHE RECEIVED IT.**
- The Invigilator shall submit a report using the Official NDCA Syllabus Infraction Report to the Chairman and the Organizer at the conclusion of the event. The Chairman will submit a copy of this report with the Official NDCA Observer's report to the NDCA within 10 days of the conclusion of the event. Completed Infraction Forms should be scanned and emailed to the Invigilation Committee at the conclusion of the Event.
- Penalties for invigilation infractions will be enforced by the Chairman.

Please duplicate information above and give to Professional for his/her records

Competition & Date: _____

PRO NAME: _____ *NDCA Step List*

Style *(circle one)*: AMER INT'L **Level** *(circle one)*: BR SL GD **Round** *(circle one)*: F SF QF/Prelim

Heat # _____ **Dance** _____ **Couple #** _____ **Single** **Multi-Dance**

VIOLATION *(CIRCLE TYPE)* **CATEGORY** **CHOREOGRAPHY** **POSITION** **TIMING** **OTHER**

DESCRIPTION & COMMENTS:

_____

_____

_____

NDCA OFFICIAL INVIGILATION GUIDELINES

WHAT IS INVIGILATION?

- Watching closed syllabus events to ensure all couples are complying with syllabus restrictions and patterns.
- Informing the responsible professional or amateur couple of any observed syllabus infractions (before penalties must be assessed if possible) and suggesting replacement patterns if necessary.
- Informing the Chairman of Judges of infractions.

BEFORE YOU ARRIVE IN THE BALLROOM

1. Familiarize yourself with the NDCA List of Approved Figures, Elements, & Restrictions with the patterns & restrictions at each proficiency level. The list is available at www.NDCA.org.
2. Do not be hesitant or embarrassed to invigilate a dance competition! The step list and restrictions have been carefully chosen to level the competitive playing field; help instructors establish a logical progression through fundamental elements of a dance; and define standards of dance appropriate to each level.
3. Get some sleep! You have to be alert to do the job!

IN THE BALLROOM

1. Bring your reference materials with you, including the NDCA List and any pertinent technique book(s) that you may want to reference.
2. You should get Invigilation forms from the Organizer, Registrar or Chairman just as the Emcee, Music Director and Deck Captain get their paperwork. If you don't get them, ask the Chairman for them.
3. Examine the Invigilation forms carefully so that you know what couples are dancing what levels in any given heat. Remember that heats often contain couples dancing at many different proficiency levels.
4. As you watch the events, it's OK to use all your reference materials. The more you read the list, the more you'll be able to remember the information it contains.
5. Ask questions of the Chairman, the 'Lead Invigilator' or any other trusted source. No one person can remember everything.
6. Note infractions on the Invigilation forms. Use as much detail as possible. You will need to be able to give this information, precisely and concisely, to the competitor and the Chairman.
7. Simple mistakes and/or bad dancing are not an invigilator's concern; these are issues for the judges on the floor to assess as part of placing the couples. Noted infractions must be clear and obvious.
8. Be conscious of and sensitive to floor-craft situations. For example, it is far preferable to see a Top Spin in Bronze International Foxtrot rather than a collision. Watch the couple in another Foxtrot to see if the infraction is repeated.

APPROACHING A COMPETITOR

1. There is no single method that will cover all situations. If the emcee is paging couples/professionals to the stage or to another designated place such as the on deck area make sure you meet them directly. The emcee is usually very busy and on to the next heat. If you are walking around the ballroom to find couples/professionals yourself, take the Invigilation form and the list of allowable elements with you. It is preferable for you to leave the podium and find the professional competitor in order to discuss an infraction. If this is impossible, you may ask the Emcee to page the professional competitor to the podium.
2. Have the Invigilation Form and the List of Allowable Figures, Elements & Restrictions with you when you speak to a competitor so that you can discuss the problems specifically.
3. In all cases, speak to the professional/teacher privately, without students or other professionals near you. This is not an issue for a student to worry about; it is up to the professional/teacher to choose how and when to address the issue with his/her student. It is important not to embarrass the professional/teacher among his/her peers.
4. ***NEVER*** speak to children directly when invigilating Preteen, Junior or Youth events. Speak only to their coach if he/she is available. If the professional/teacher is not in attendance, speak to the parents. In this case, it is very helpful to write out the infractions for the parents to give to the professional/teacher.

SPEAKING TO A COMPETITOR

1. If you do not know the competitor previously, begin by introducing yourself. Be sure to include that you are the Invigilator for this event, and explain what the invigilator does if the person does not know.
2. Address the issue in a light manner, such as "Just a reminder....in Closed Bronze/Silver/Gold events, X step is not allowed at the level you are dancing."
3. If there are multiple infractions, try to address them all at once, rather than talking to the professional/teacher multiple times.
4. Make a suggestion for replacing the objectionable pattern or timing, if necessary. Most professionals/teachers appreciate an easy solution. For example, if the couple is dancing an Open Hip Twist in Bronze Rumba, suggest they

can still start in Open Facing Position, but dance either an open basic (no swivel) to fan, walks, or go straight into a Natural Top. Sometimes the easiest suggestion is to leave out the disallowed figure.

5. Let them know that repeated infractions might cost them a placement or disqualification in that dance in subsequent events, particularly scholarships.
6. If a competitor asks you a question and you don't know the answer, find out. Don't give an answer just for the sake of giving an answer.
7. Thank the professional/teacher for his/her attention to the matter.
8. If the couple is uncontested, you should still speak to the professional/teacher. This should be a learning opportunity.

IF A COMPETITOR IS BELLIGERENT OR UNHAPPY

1. This is relatively rare, but it does happen. Being polite and respectful in your initial interactions will help defuse many potential "situations." Having said that, competitors will argue with the invigilator using language they would never dream of using to a judge.
2. Remain as calm as possible. Try to explain WHY the step is an infraction.
3. Continue to offer potential solutions, rather than becoming confrontational.
4. If you do not know, ask the Chairman and/or 'Lead Invigilator'.
5. If you are uncomfortable with the interaction, inform the Chairman and have him/her speak to the professional/teacher.

AFTER SPEAKING TO A COMPETITOR

1. Note on the Invigilation form that you have warned the professional by circling the 'Warning Given' to indicate that a warning was given, or the 'Penalty Assessed' to indicate that a penalty was assessed.
2. Make a note to watch the couple in an upcoming heat to see if the infraction has been addressed.
3. Even an attempt to change or modify an infraction should be recognized. Acknowledgement of their effort will make everyone feel better, and may be as simple as a nod to the teacher/professional.

PENALIZING A COMPETITOR

1. You should not immediately *recommend penalties* for competitors without giving them a warning and watching to see if they are trying to remediate the infraction, although NDCA rules do allow this.
2. Tell the Chairman about any infractions that you feel should be penalized. Make sure you have documented the infractions and repeat any conversation you had with the professional/teacher. Also, make sure you have seen the infraction repeated with no attempt to correct it, especially in Scholarship/Championship events. Ask the Chairman, whenever possible, to watch the infraction (especially if you have had an unsatisfactory exchange with the professional/teacher and/or the infraction is egregious and/or the infraction gives a distinctly unfair advantage to the couple).
3. If the infraction is egregious or endangers other dancers, NDCA rules do allow you to penalize the competitors without warning.
4. When in doubt ask yourself, "Does the material being used give the couple a competitive advantage?"

WHEN YOUR SHIFT AS INVIGILATOR IS DONE

1. Sign the Invigilation forms and leave them, complete with infraction notations, for the Chairman, 'Lead Invigilator' or the next Invigilator on duty.
2. If another invigilator is relieving you, tell him/her about the specific infractions. The forms with your notations should be left in the invigilator's area. Just as with judging, sign each form along with your judges' letter/number.

NOTES

- If you do not want to invigilate for any reason, tell the Chairman IMMEDIATELY so you can be replaced.
- At larger competitions, there may be a dedicated invigilator who will need a break or two, but who may be available to help you if necessary. You should take this job as seriously as you take judging.
- Despite what many people think, Invigilators are not the bad guys! The team of a good Invigilator and responsive professionals/teachers will only enhance the positive experience we provide the clients.
- ***PENALTY RULES FROM THE NDCA RULEBOOK***
  Competitors whose figures are determined by the Invigilator (or Chair of Judges) not to be within the prescribed level shall be warned and penalized as follows:
  (1) Early round violation - A warning from the Chairman of Judges or the Invigilator.
  (2) Subsequent round repeated violation - All recalls or marks for that dance erased.
  (3) Final round violation:
  (a) Where no previous infraction has been made, marked down one place in that dance.
  (b) When a competitor has already been warned and repeats the same infraction in a final round they will be marked down to last place in the dance where the repeated infraction occurred.

NDCA APPROVED FIGURES, ELEMENTS & RESTRICTIONS

The following is a list of the allowable figures, elements and or restrictions for the Closed Syllabus events at NDCA recognized Events. This list of allowable figures, elements, and restrictions was developed to ensure a fair and even playing field for anyone entering closed syllabus competitions.

NOTE: The NDCA list of allowable figures and restrictions for the Rhythm are to be used as a guide in conjunction with the Bronze, Silver and Gold Videos.

Some figures are allowed in additional Positions or Timings other than shown on the video.

See the columns for Timings and Positions & Holds on the NDCA list of allowable figures and restrictions.

Definitions of Allowable Positions, Holds and Proximities

This section provides the definitions and vocabulary for Dance Positions and Holds and the partners' relationship to one another and their physical connections.

NOTE: Many Positions lend themselves to a variety of Holds. See the Charts for Positions and Holds allowed at each level of Bronze, Silver and Gold.

"Hold"	The point or points of contact between the partners
"Position"	The partners' relationship to one another
"Proximity"	The distance between partners

DEFINITIONS		
Holds	**Holds are defined as the points of Contact between the Partners. See the Chart for the Holds that are allowed at each level of Bronze, Silver and Gold.**	
	Traditional Ballroom Hold in Contact or with Close Proximity	
	Alternatives to Traditional Ballroom Hold: Bronze: Lady may release her Left hand and/or the man may lower his Left with Lady's Right hand hold Silver: Both partners may release Left Hand Hold and the Lady's Right hand is placed on the man	
	Frame Hold -hand to back, shoulder, elbow or wrist. With elbows up as in a dance frame. Lady's hand and arm is placed on top of the man's arm(s). Combinations of Frame and a Hand Hold is allowed.	
	Hand Holds - Partners are holding hands: Single Hand Hold *(Left to Right or Right to Left)*, Double Hand Hold *(Left to Right and Right to Left*), Hand Shake Hold (*Right to Right or Left to Left)*	
	Shadow Holds: a. Right Hand on or just below Lady's Right shoulder blade, Left hand holding Lady's Left hand/wrist/lower arm b. Right arm behind Lady's back, Right hand holding her Left hand and Left hand holding her Right hand. Lady's arms across front of her body approximately waist level with her Right arm above her Left arm (Cuddle/Sweetheart Hold) c. Right hand placed on or just below Lady's Right shoulder blade Left hand holding her Right hand in front of the bodies just below chest level. The Lady's Left arm is held across the front on her body, either just below or above the joined hands.	
	Crossed Hand Holds *sustained*- Right to Right and Left to Left	
	Hammerlock – Double Hand Hold or One Hand Hold with one partner having turned to right or left under joined hand(s) ending with one partners' arm across his/her lower back. *In any Shadow or Contra Position.*	
	Hand(s) to Body - partners have no other point of contact other than a hand or hands on the partners body	
	No Hold - There is no physical contact with the other partner	
Positions	**Positions refers to the partner's relationship to one another. See the chart for the Positions that are allowed at each level of Bronze, Silver and Gold.**	
	Closed Position Outside Partner on Right or Left side Open Facing Position (with Single or Double Hand Hold) Promenade and Open Promenade Fallaway movements Counter Promenade, Open Counter Promenade Inverted Promenade and Inverted Counter Promenade	Back to Back Right Side and Left Side Position (partners facing the same way] Tandem Positions Right Shadow Positions and Left Shadow Positions Contra Position (partner on Right or Left side facing the opposite direction) Ninety degree angle position as in Fan Position and includes partner on Left or Right side and Same Foot Lunge Position. **NOTE:** Tandem, Right Shadow, and Left Shadow Positions include Lady in front or behind.
Proximity	**Proximity refers to the distance between the partners. See the chart for the Proximities that are allowed at each level of Bronze, Silver and Gold.**	
	Contact - body to body contact	
	Close- Close enough to take a Traditional Hold with no body contact	
	Extended (with Hold) - within arms' length of the partner and with a hand hold or Extended Frame Hold	
	Apart - within arms' length distance apart without Hold	
	Away - Further apart than arms' length- Partners would not be able to touch or take any hold	
Feet	**Feet refers to where the body weight of the partner is in relation to the other partner. See the chart for the Feet that are allowed at each level of Bronze, Silver and Gold**	
	Opposite feet - The partners are on normal opposite feet.	
	Same Foot - Partners may be on the same foot. *Example*- both partners are on the Right foot at the same time.	
	Closing Feet for Bronze- Figures end with feet closed. Continuity Style for Silver and above	
Timing	**Timing refers to the weight changes in relation to the music. See the Timing Chart for Timings allowed at each level of Bronze, Silver and Gold.** *example* 1,2,3 = 3 weight changes. Timings in parenthesis indicate that there is no weight change on that count-*example* QQ(S) = 2 weight changes. 1,2, &, 3 = 4 weight changes. Canter timing=delete a count within the bar.	

TIMINGS

NOTE: Timings given are allowable beats per bar. S = 2 Beats, Q = 1 Beat, & = Half Beat (Syncopation)

	BRONZE	SILVER	GOLD
WALTZ 3/4	• 123, 1(23) **Syncopation allowed:** • 12&3 Chasse's *Danced only with no turn or up to ¼ turn maximum*	• All Bronze Timings **Syncopations allowed:** • 1&23, 12&3, 123&	• All Bronze and Silver Timings **Syncopations allowed:** • 1&2&3, 12&3&, 1&23 Non Turning figures in Right Shadow Position, Chasses, Locks and Runs in *any allowable Hold*, Double Underarm/Free Turns. • 1&2&3& *Advanced Standing Spin/Runaround only*
TANGO Counted 4/4	• SSQQ(S), SQQ, QQS, QQQQ, S(S) **Syncopation allowed:** • QQ(&S) Brush tap *Allowed only in Open Fan*	• All Bronze Timings **Syncopations allowed:** • &SS, S&S, SS&, SQ&Q, Q&QS. • QQ&, QQ& Viennese Crosses *(allowed in Closed Position/Traditional Hold for up to max of one bar).* • Q&Q& Double Underarm Turn only. • QQ(&S) Brush Tap in place of any Tango Close.	• All Bronze and Silver Timings **Syncopations allowed:** • Q&Q&. *Allowable figures only:* Examples*: Chasses, Double locks, and Free turns*
FOXTROT 4/4	• SSQQ, SQQ, QQS, QQQQ • SSSS *(Walks or Side Rocks only).* • 8 Consecutive Q's Grapevine only **Syncopation allowed:** • SQ&Q Chasse's *Danced only with no turn or up to ¼ turn maximum*	• All Bronze Timings **Syncopations allowed:** • S&QQ Bounce Fallaway. • SQ&Q Chasses, Locks and Underarm Turns.	• All Bronze and Silver Timings **Syncopations allowed:** • &SS, S&S, SS&, QQ&. • Q&Q& Non-Turning Figures in *Right Shadow Position*, Chasse, Locks and Runs in any *allowable (Bronze/Silver) Hold*, Double Underarm/Free Turns. • Q&Q&Q&Q& Advanced Standing Spin /Runaround only
V. WALTZ 3/4	• 123, 1(23), 1(2)3 **No syncopations allowed**	• All Bronze Timings **No syncopations allowed**	• All Bronze and Silver Timings • (12)3, (1)2(3), (1)23, 12(3) **No syncopations allowed**
General		• Where Same Foot is allowed, a foot change timing *(by the leader or follower)* of one syncopation or Fake/Canter timing within the bar. • 2 bars maximum allowed for Picture lines in allowable Holds and Positions.	• Where Same Foot is allowed, a foot change timing *(by the leader or follower)* of one syncopation or Fake/ Canter timing within the bar. • 4 bars maximum allowed for Picture Lines in allowable Holds and Positions.

APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTIONS - *Revised July, 2021*

	HOLDS	POSITIONS	PROXIMITY	FEET	TIMING
Bronze	• Traditional Ballroom • Alternative/Traditional (Bronze) • Frame Hold • Double Hand Hold • Single Hand Hold • Handshake Waltz (Waterfall only) • Combinations of Frame Hold and Hand Holds are allowed	• Closed • Outside Partner (L & R) • Promenade • Counter Promenade • Open (facing) • 90 Degree Angle Position • Left & Right Side Position • Inverted Prom. & C. Prom. • Back to Back • Right Shadow Position allowed in **Shadow Tango Rocks Only** (Follower in Front & Leader Behind)	• Body Contact • Close (with Hold) • Extended (with Hold)	• Opposite Feet only - Exception: Tango Shadow Position Rocks may be on the same foot. • Feet must close, no Continuity Style. A Closed Finish must follow Elements that end with the feet apart. E.G., Hesitations, Step Points, Swivel Points, Break steps, Spin Turn, Chasses, Locks, Grapevines, Lady's Cross Body Lead, UATS	• Bronze Timings (see timing chart for each dance) • One Syncopation per Bar allowed only in Chasse's with no turn or up to ¼ turn (Waltz and Foxtrot)
Silver	• All Bronze Holds. • Alternative Traditional Hold (Silver) • Crossed Hand Hold (sustained) • Handshake Hold • Shadow Holds • No Hold. Must maintain a minimum of a Single Hand Hold or Hand to Frame. May release to No Hold for one bar only	• All Bronze Positions. • Fallaway Positions • Same Foot Lunge Position • Right Shadow Position (Follower in Front & Leader Behind). • Contra Position (On opposite feet only) • Left Shadow in Waltz Shadow Switches (one bar only) • Left Side Position (Same Foot) Foxtrot 4 quick grapevine only	• All Bronze Proximities • Apart (one bar only)	• Opposite Feet • Continuity Style • Same Foot allowed in Same Foot Lunge and Sustained Right Shadow Position only	• All Bronze Timings • One Syncopation per bar only except for Tango Double Syncopated Underarm Turn and Viennese Crosses • One Syncopation per bar in Right Shadow Position is allowed only in Chasses and Locks danced with no turn or maximum of ¼ turn • Picture Lines – Maximum of two bars with the weight on one foot • Foot change timing of one syncopation or a Fake/Canter timing within the bar
Gold	• All Bronze & Silver Holds • Hammerlock (dbl or single Hand Hold). • Hand(s) to body • No Hold (max 4 bars, max 8 bars VW)	• All Bronze & Silver Positions. • The following are allowed with Follower in front or behind • Right Shadow Position • Left Shadow Position • Right and Left Side Position (Same Foot) • Tandem Position • Right and left Contra Positions (Same Foot)	• All Bronze Proximities • All Silver Proximities • Apart - max 4 consecutive bars W,T, FT, 8 Bars in VW • Away - max 2 consecutive bars W,T, FT, 4 bars in VW	• Opposite Feet • Continuity Style • Same Foot	• All Bronze & Silver Timings • Picture Lines – maximum of four bars • One Syncopation per Bar – on Turning Right and Left Shadow figures and Apart Turning Figures • Two Syncopations per Bar allowed in non-turning figures in R Shadow Position, Chasses, Locks and Runs in any allowable Hold. Double Underarm/Free Turns • Syncopations on every beat allowed in Advanced Standing Spins only
Definitions	• Holds are defined as the point(s) of Contact between the Partners.	• Position refers to the partners relationship to one another.	• Proximity refers to the distance between the partners. • Body to Body Contact • Close • Extended • Apart • Away	• Feet refers to where the Body weight of the partner is at a given moment in time in relationship to one another. Partners are on opposite feet or on the same foot.	• Timing refers to the weight changes in relation to the music. For example 1,2,3 would require three weight changes • Timings in parenthesis indicate that there is no weight change on that count. For example QQ(S) would be two weight changes. 1,2,&,3 would be four weight changes • See the Timing Chart for specific timings allowed in each dance for Bronze, Silver and Gold
REFERENCE THE NDCA ELEMENTS AND RESTRICTION LISTS FOR MORE DETAIL.					

Traditional Ballroom Hold - Partners in Contact or in Close Proximity. Man holding Lady's Right hand in his Left hand (approximately eye level). Man's Right hand on Lady's back. Lady's Left hand on the Man's Right upper-arm or shoulder. This Hold may be danced in any allowable Position (Closed, Promenade~~s~~ and Counter Promenades, Right and Left Outside Partner Positions and 90 Degree Angle). This Hold may vary slightly depending on the dance and Style being performed as well as differences in the partners' height.

Detailed Descriptions of "Positions"

1. **Closed Position** - Facing partner with body contact or slightly apart (close proximity*)*.

2. **Outside Partner** - Facing Partner with body contact or slightly apart (close Proximity) includes Outside Partner on Right and Left side.

3. **Open Facing Position** - Facing partner, approximately at arms' length (able to take a Single or Double Hand or Extended Frame Hold).

4. **Promenade Position** - The couple forms a V shape with the Lady's Left and the Man's Right side close to each other or in contact. The other side is more Open. This is what forms the V shape. Both partners are facing in the same direction and will travel forward. If the couple increases the distance (no more than arms' length) between them they will achieve **Open Promenade Position**. **Fallaway Movements** are the same position as Promenade Position(s) but both partners will be moving backwards.

5. **Counter Promenade Position** - The couple forms a V shape with the Lady's Right and the Man's Left side, close to\each other or in contact. The other side is more Open. This is what forms the V shape. Both partners are facing in the same direction. If the couple increases the distance (no more than arms' length) between them they will achieve **Open Counter Promenade Position**.

6. **Inverted Promenade Position** - To achieve this position the couple will start in Promenade Position. The Man will bring his Right side forward and Left side back. The Lady will bring her Left side forward and her Right side back, ending almost back to back and slightly apart, thereby inverting the Promenade Position. Lady will be on the Man's Right side. Man's Left side and Lady's Right side will be farther apart to form a V shape with their body's.

7. **Inverted Counter Promenade Position** - To achieve this position the couple will start in Counter Promenade Position. The Man will bring his Left side forward and Right side back. The Lady will bring her Right side forward and her Left side back, ending almost back to back and slightly apart, thereby inverting the Counter Promenade Position. Lady will be on the Man's Left side. Man's Right side and Lady's Left side will be farther apart to form a V shape with their body's.

8. **Back to Back Position** - The couple is back to back.

9. Right Side Position - Lady on Man's Right side, both **facing the same way**. The distance between the partners can vary from close with body contact (hip to hip) to no greater than arms' length.

10. Left Side Position - Lady on Man's Left side, both **facing the same way**. The distance between the partners can vary from close with body contact (hip to hip) to no greater than arms' length.

11. Tandem Position - Lady directly in front of Man, both facing the same way, or **Man directly in front** of both facing the same way.

12. Right Shadow Position Lady in front on Man's Right side, slightly in advance, both facing the same way.

- **Right Shadow Behind:** Lady on the Man's Right side, slightly behind both facing the same way.

13. Left Shadow Position - Lady in front on the Man's Left side, slightly in advance, both facing the same way**.**

- **Left Shadow Behind**: Lady on the Man's Left side, slightly behind, both facing the same way

14. Contra Position - Lady on the Man's Right or Left side, partners **Facing the Opposite way.** The distance between the partners can vary from close, with body contact (hip to hip), to no greater than arm's length.

15. Ninety Degree Angle - Lady at a 90 degree angle to Man on his Left or Right side on an imaginary line several inches in front of him. Couples can be close or up to arm's length in distance (commonly called **Fan Position** when the is to the Man's Left side with a Left to Right Hand Hold).

American Style Smooth Restrictions for all Smooth Dances.

The following is a list of the allowable figures, elements and or restrictions for the Closed Syllabus events at NDCA recognized Events.

This list of allowable figures, elements, and restrictions was Developed to ensure a fair and even playing field for anyone entering closed syllabus competitions.

Bronze Restrictions for All Smooth Dances

- ALL Couples must start in the Traditional Ballroom hold in any allowable Position (Closed, Promenade, R and L Outside Partner) or Proximity (Contact or Close) including the lady's Left hand being placed on the man's Right upper arm or shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the Traditional Ballroom hold (as defined) at any time during the first minute of music. Viennese Waltz allows the traditional single curtsey before taking hold. No other entrances are allowed.
- Posing or Poses prior to taking hold will be considered an entrance.
- Couples must remain in a standing position at all times.
- Partners must maintain an allowable hold at all times and may not completely separate.
- Spirals are not permitted in the Bronze level.
- Feet must close. The feet may pass on allowed elements but must be followed with a closed finish.
- Partners are on opposite feet with the exception of the Tango Right Shadow Rocks.
- Elements and figures unique to one dance or Style may not be used in another dance, unless specified.
- No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved under timings of each dance.

BRONZE American Style WALTZ Restrictions	
Partners may not completely separate. Open Work is limited to Single or Double Hand Holds and may not last for more than eight (8) consecutive bars (24 beats).	No picture lines or figures; i.e. Contra Check, Chair, Oversways, Lunges, etc.
No consecutive Pivots Left or Right, one (1) Pivot is allowed.	No syncopations other than Chasse from Promenade. No Syncopated Underarm Turns.
Both feet must remain close to the floor at all times. No Aerial Rondes, Developés, etc.	One Underarm Turn at a time is the maximum allowed in the Bronze level. Underarm Turns are counted by how many times a partner goes under the connected arms
No Continuity Style in Bronze Waltz, feet must be closed on three except on allowed figures. No Open Left or Right Box Turns.	No Fallaway movements (including Fallaway Grapevines). Whisks, 5th Position Breaks, etc. are not considered Fallaway movements and are allowed.
No Foot Changes, fakes, Solo, Shadow, Tandem, or same foot figures. Partners must always be on opposite feet	
BRONZE American Style WALTZ Approved Figures	
1. Left Closed Box/Reverse Turn Right Closed Box/Natural Turn	8. Forward Twist to Left from Promenade Position
2. Progressive (Closed) Change Step forward & backward, Right foot or Left foot	9. Syncopated Chasse
3. Closed Twinkles; may be danced in any direction except Fallaway	10. Simple Grapevine or Zigzag -no Syncopation
4. Balance Steps, Hesitations, Fifth Position Breaks	11. Progressive Twinkles/Change Steps forward & backward in any allowable Holds, Positions, Proximity, with/without turn *In and Out Change Steps, Butterfly, Flip Flop, Hand to Hand Back to Back*
5. Underarm Turn to the Right two Bars *2 Bars*	12. Waterfall
6. Cross Body Lead from LF Fwd Hesitation or 1-3 Left Closed Box/Reverse Turn	13. Single Pivot from P.P.
7. Natural Spin Turn *(as International Style)*	.
BRONZE WALTZ **HOLDS ALLOWED:** • Traditional Ballroom • Alternative/Traditional (Bronze) • Frame Hold • Double Hand Hold • Single Hand Hold • Handshake Hold *Progressive Twinkles/Change Steps & Waterfall only*	**PROXIMITIES ALLOWED:** • Body Contact • Close (with Hold) • Extended (with Hold)
POSITIONS ALLOWED: • Closed • Outside Partner (L & R) • Promenade • Counter Promenade • Open (facing) • Left & Right Side Position (Opposite feet only) • Inverted Prom. & C. Prom. • Back to Back	**3/4 Time = 3 beats to a bar** **TIMINGS ALLOWED**: • 123 • 1(23) • 12&3 Chasses *only for Chasses danced with no turn or up to ¼ turn maximum*
FEET: • Opposite feet only. • Feet must Close. No Continuity Style Note: The following elements use passing feet and must be followed with a Closed Finish: Hesitations, Open & Fifth Position Breaks, Chasse, Spin Turn, Grapevine, Lady's UAT, Lady's part Crossbody Lead and Twist from PP	

BRONZE American Style TANGO Restrictions	
Partners may not completely separate. Open Work is limited to Single or Double Hand Holds and may not last for more than 32 consecutive beats, (8 bars counted in 4/4 time).	No Fallaway movments.
No Foot Changes, Fakes, Shadow, Tandem, Solo, or same foot figures. Partners must always be on opposite feet except for #14 above, Same Foot Rocks/Shadow Rocks.	One Underarm Turn at a time is the maximum allowed in the Bronze level. Underarm turns are counted by how many times a partner goes under the connected arms
No more than four 4 consecutive quicks.	No syncopations except Brush Point/Tap in the Open Fan (&S).
Although the Corte is permitted, other picture lines i.e. Contra Check, Chairs, Oversways, Lunges, etc. are not allowed.	Both feet must remain close to the floor at all times No Aerial Rondes, Developés, Ganchos, or Hooks, etc.
No consecutive Pivots Left or Right, one (1) Pivot is allowed.	

BRONZE American Style TANGO Approved Figures	
1. Tango Walks, All Slows	8. Rocks closed or Promenade Position. *May be danced with or w/o turn to Left or Right in any direction*
2. Forward Basic, Closed or O.P. *SSQQS timing only*	9. Running Step/Progressive Side Step/Argentine Walks-basic w/alternative rhythm
3. Linking action to and from P.P.	10. Twist Turn to Left or Right from P.P.
4. Promenade turning to Left or Right *SSQQS timing only*	11. Left Reverse Turn, Open or Closed
5. Corte	12. Change of Place *Hold must be maintained*
6. Open Fan & UAT to Left or Right from Open Fan	13. Single Pivot from P.P.
7. Right Side Fan/Outside Swivel	14. Open Fan to Same Foot Rocks, Shadow Rocks
BRONZE TANGO **HOLDS ALLOWED:** • Traditional Ballroom • Alternative/Traditional (Bronze) • Frame Hold • Double Hand Hold • Single Hand Hold	**PROXIMITIES ALLOWED:** • Body Contact • Close (with Hold) • Extended (with Hold)
POSITIONS ALLOWED: • Closed • Outside Partner (L & R) • Promenade • Counter Promenade • Open (facing) • Left & Right Side Position (Opposite feet only.) • Inverted Prom. & C. Prom. • Back to Back * Same Foot Shadow in Tango Rocks Only.	**4/4 Time = 4 beats to a bar** **TIMINGS ALLOWED:** • SSQQ(S) • SQQ • QQS • QQQQ • S(S) • QQ(&S) Brush Tap (allowed only in Open Fan).
FEET: • Opposite Feet only • *Exception:* Tango Shadow Position Rocks may be on the same foot.	

BRONZE American Style FOXTROT Restrictions

Partners may not completely separate. Open Work is limited to Single or Double Hand Holds and may not last for more than eight (8) consecutive bars (32 beats).	One Underarm Turn at a time is the maximum allowed in the Bronze level. Underarm Turns are counted by how many times a partner goes under the connected arms
No Continuity Style in Bronze Foxtrot except allowable elements listed under FEET.	Both feet must remain close to the floor at all times. No Aerial Rondes or Developés
No Foot Changes, Fakes, Solo, Shadow, Tandem, or same foot figures. Partners must always be on opposite feet	No consecutive Pivots Right or Left, one (1) Pivot is allowed
Continuous quicks are NOT permitted except in the Simple Grapevine (#15) or extra Chasses/Side Steps. No syncopations other than Chasse from Promenade. No Syncopated Underarm Turns.	No Fallaway movements including Fallaway Grapevines.
No picture lines or figures e.g. Oversways, Contra Check, Chair, Lunges, etc.	

BRONZE American Style FOXTROT Approved Figures

1. Forward Basic, Closed or O.P. with or without quarter turn - SSQQ	9. Left Closed Box/Reverse Turn - SQQ
2. Back Basic, Closed or O.P. with or without quarter turn - SSQQ	10. Cross Body Lead - SQQ
3. Promenade - SSQQ	11. Progressive Twinkles/Change Steps forward & backward in any allowable Hold, Position, Proximity With or Without Turn SQQ *(In and Out, Butterfly, Flip Flop, Hand to Hand Back to Back)*
4. Rock Turn(Ad lib) to Left or Right - SSQQ	12. Single Pivot from P.P. - SSQQ
5. Underarm Turn to the Right two Bars, 8 beats - SQQSQQ	13. Syncopated Chasse - SQQSQ&QSQQ
6. Sway step/Side Balance - SSQQ	14. Forward Twist to Left from Promenade - SSQQ
7. Promenade Underarm Turn - SSQQ	15. Simple Grapevine or Zigzag, 8 quicks maximum. *No Syncopations*
8. Closed Twinkle, may be danced in any direction except Fallaway, *must close feet - SQQ*	

BRONZE FOX TROT
HOLDS ALLOWED:

- Traditional Ballroom
- Alternative/Traditional (Bronze)
- Frame Hold
- Double Hand Hold
- Single Hand Hold

PROXIMITIES ALLOWED:

- Body Contact
- Close (with Hold)
- Extended (with Hold)

POSITIONS ALLOWED:

- Closed
- Outside Partner (L & R)
- Promenade
- Counter Promenade
- Open (facing)
- Left & Right Side Position (Opposite feet only.)
- Inverted Prom. & C. Prom.
- Back to Back

4/4 Time (4 beats to a bar)

TIMINGS ALLOWED:

- SSQQ
- SQQ
- QQS
- QQQQ
- SQ&Q *only for Chasses danced with no turn or up to ¼ turn maximum*
- SSSS *walks or side rocks*
- 8 Consecutive Q's Grapevine only

FEET:

- Opposite Feet only
- Feet must Close No Continuity Style.

Note: The following elements use passing feet and must be followed with a closed finish: Grapevine, Chasse, Promenade Pivot, Lady's UAT, Crossbody Lead, Twist from PP

BRONZE American Style VIENNESE WALTZ Restriction	
Partners may not completely separate. Open Work is limited to Single or Double Hand Holds and must finish by the eighth (8th) bar of music (24 beats) from where the action is commenced.	No Open Left or Right Box turns
One underarm at a time is the maximum allowed in the Bronze level. Underarm turns are counted by how many times a partner goes under the connected arms.	No consecutive Pivots Right or Left, one (1) canter Pivot is allowed
No Foot Changes, Fakes, Solo, Shadow, Tandem, or same foot figures.	Syncopations are not permitted.
Normal Timing, Canter Timing and Hesitations are allowed	Both feet must remain close to the floor at all times. No Aerial Rondes, Developés, etc.
BRONZE American Style VIENNESE WALTZ Approved Figures	
1. Left Turns/Reverse Turns	6. Underarm Turn from Fifth Position Break or Cross Body Lead.
2. Right Turns/Natural Turns	7. Closed Twinkle-May be danced in any direction or alignment
3. Progressive/Change Steps	8. Progressive Twinkles/Change Steps forward & backward in any allowable Hold, Position, Proximity With or Without Turn*(In and Out, Butterfly, Flip Flop, Hand to Hand Back to Back)*
4. Balance Steps/Hesitations/Fifth Position Breaks	9. Change of Place *Hold must be maintained*
5. Cross Body Lead and Underarm Turn	10 Left Box w/ Left or Right underarm turn
11. Single Curtsy	
BRONZE VIENNESE WALTZ **HOLDS ALLOWED:** • Traditional Ballroom • Alternative/Traditional (Bronze) • Frame Hold • Double Hand Hold • Single Hand Hold	**PROXIMITIES ALLOWED:** • Body Contact • Close (with allowable Hold) • Extended (with allowable Hold)
POSITIONS ALLOWED: • Closed • Outside Partner (L & R) • Promenade • Counter Promenade • Open (facing) • Left & Right Side Position (Opposite feet only.) • Inverted Prom. & C. Prom. • Back to Back	**3/4 Time = 3 beats to a bar.** **TIMINGS ALLOWED**: • 123 • 1(23) • 1(2)3
FEET: • Opposite Feet only • Feet must Close No Continuity Style Note: The following elements use passing feet and must be followed with a closed finish: Hesitations, 5th Position and Open Breaks, Change of Place, Lady's UAT, Lady's part Crossbody Lead	

Silver Restrictions for All Smooth Dances*

- ALL Couples must start in the Traditional Ballroom hold in any allowable Position (Closed, Promenade, R and L Outside Partner) or Proximity (Contact or Close) including the lady's Left hand being placed on the man's Right upper arm or shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the Traditional Ballroom hold (as defined) at any time during the first minute of music. Viennese Waltz allows the traditional single curtsey before taking hold. No other entrances are allowed.
- Posing or Poses prior to taking hold will be considered an entrance.
- Elements and figures unique to one dance or Style may not be used in another dance, unless specified.
- "Hand(s) to Body Hold" as defined is allowed in Gold only.
- Partners may not completely separate for more than 1 bar of music.
- Same Foot Right Shadow Position (Lady in Front) is restricted to a maximum of 8 consecutive bars.
- Picture Lines may be danced up to 2 bars only.
- Kicks, Rondes, Developés no more than waist high.
- No dips or drops below the waist level. No knee drops, sit drops, or floor slashes, Sitting Hens, Horse & Cart, Pot Stirrers, Hinges, Left Whisks, X-Lines, Attitudes, Eros Lines, Throwaway Oversways, Tandem Position.
- Partners are on opposite feet except for the Same Foot Lunge and Right Shadow work as noted in the individual dances.
- The Grapevine in Left Side Position on the *Same Foot* is allowed in Fox Trot *(4Qs only)*
- ***When in doubt dancers should read the Gold Closed Figures and Elements to ensure all Closed Silver Level routines do not incorporate figures or elements now in Closed Gold.**

SILVER American Style WALTZ Approved Figures	
1. Open Left Box Turn & Open Right Box Turn	10. Basic Hairpin, Any Continuity/Running Step(s) Ending curved and checked *123 timing only*
2. Open Twinkles: Single, Progressive, Passing, Right and Left Twinkles with opposite feet.	11. Body & Picture Lines: Oversway, Contra Check, Same Foot Lunge, Right & Left Lunges, Explosions, Hovers, Developés. *Maximum of 2 bars. Opposite feet only except Same Foot Lunge*
3. Continuity/Progressive Twinkles danced with 123 timing in any allowable Hold, Position, Proximity with/without turn *(Running Steps, Traveling Cross, In and Out, Butterfly, Flip Flops, Hand to Hand Back to Back)*	12. Kicks, Rondes, Developés *no more than waist high*
4. Grapevine to Left or Right - Single or Double Hand Hold	13. Basic Standing Spins. *Traditional and Alt Traditional hold only, both partners feet on floor, up to 2 bars with 1 syncopation per bar*
5. Syncopated Locks and Chasses (single syncopation allowed)	14. Continuous Partnership Pivots-*Up to 2 bars with 1 syncopation allowed*
6. Syncopated Underarm Turns-and Solo Turns ~~Spins.~~ *One syncopation per bar*	15. Outside Swivels, Fans, **Gem,**Zig-Zags
7. Fallaway movements, Fallaway Reverse Turn Slip Pivot, Fallaway Grapevine	16. Right Shadow work allowed on the same foot with basic 123 timing.
8. Weaves	17. Right Shadow work allowed on the same foot with a single syncopation for Chasses and Locks danced with no turn or up to ¼ turn.
9. Chair and Slip Pivot, Wing	18. R Shadow to L Shadow Switches/Twinkles progressing. *The figure may not be turned and is limited to one pass to Left Shadow*
11. Quick Open Reverse	
SILVER WALTZ **HOLDS ALLOWED:** All Bronze Holds • Handshake Hold • Alternative Hold Silver • Cross Hand Hold *sustained* • No Hold *One bar only* *Note: 'Hand(s) to Body Hold" as defined is a Gold Level Hold only*	**PROXIMITIES ALLOWED:** All Bronze Proximities • Apart *One bar only*
POSITIONS ALLOWED: All Bronze Positions And promenade position used for Fallaway movements. • Same Foot Lunge Position • Right Same Foot Shadow Position (Lady in Front) is restricted to 8 consecutive bars. • Left Shadow allowed in Shadow Switches one bar only	**3/4 Time = 3 beats to a bar** **TIMINGS ALLOWED:** All Bronze Timings • 1&23 • 12&3 • 123& • 1(2)3 or 12&3 to or from Right Shadow Foot Change only • Picture lines in allowable Holds and Positions maximum 2 bars • Where Same Foot is allowed, a foot change timing *(by the leader or follower)* of one syncopation or Canter/hesitation timing within the bar may be used. • 2 bars maximum allowed for Picture lines in allowable Holds and Positions.
FEET: • Opposite Feet • Continuity Style allowed • Same Foot allowed in Same Foot Lunge and sustained Right Shadow Position only. • *Note: Foot Change by the leader or follower is allowed to achieve same foot positions.*	

SILVER American Style TANGO Approved Figures

1. Open Right Turn	8. Swivels: Outside, Inside, Fans, Zig-Zags
2. Syncopated Locks & Chasses. *Timing restricted to a single syncopation per bar for Chasses danced with no turn or up to ¼ turn and Locks.*	9. Kicks, Rondes, Developés no more than waist high
3 Progressive Steps danced in any allowable Hold, Position, Proximity, with/without turn*(Back to Back, Traveling Crosses)*	10. Ganchos/Hooks, Leg Crawls
4. Syncopated Underarm Turns up to *Two syncopations per bar allowed*	11. Continuous Partnership Pivots-Up to 2 bars
5. Fallaway Reverse Turn Slip Pivot, Fallaway Grapevine, Fallaway movements,	12. Viennese Crosses
6. Chair and Slip Pivot,	13. Right Shadow on the same foot allowed with Bronze Timings only. *No syncopations*
7. Body/Picture Lines: Oversway, Same Foot Lunge, Contra Check, Right & Left Lunges, Explosion, Spanish Drag-*maximum 2 bars Opposite feet only except Same Foot Lunge*.	14. Right Shadow work allowed on the same foot with a single syncopation for Chasses and Locks only, danced with no turn or up to ¼.

SILVER TANGO
HOLDS ALLOWED:

All Bronze Holds
- Handshake Hold
- Alternative Traditional Hold (Silver)
- Cross Hand Hold *sustained*
- No Hold *One bar only*

Note: 'Hand(s) to Body Hold" as defined is a Gold Level Hold only

PROXIMITIES ALLOWED:

All Bronze Proximities
- Apart *One bar only*

POSITIONS ALLOWED:

All Bronze Positions
And promenade position used for Fallaway movements.
- Same Foot Lunge Position
- Right Same Foot Shadow Position (Lady in Front) is restricted to 8 consecutive bars.

4/4 Time = 4 beats to a bar

TIMINGS ALLOWED:
All Bronze Timings
- QQ(&S) *Brush Tap in place of any Tango Close*
- &SS, S&S, SS&, SQ&Q, Q&QS *(one syncopation per bar)*
- QQ&, QQ& *(2 syncopations per bar) allowed in Closed Hold Viennese Crosses for up to max of one bar.*
- Q&Q& *Double Syncopated Underarm Turn only.*
- Picture lines in allowable Holds and Positions maximum 2 bars
- Where Same Foot is allowed, a foot change timing *(by the leader or follower)* of one syncopation or hesitation timing within the bar is allowed.
- 2 bars maximum allowed for Picture lines in allowable Holds and Positions.

FEET:
- Opposite Feet
- Same Foot allowed in Same Foot Lunge and sustained Right Shadow Position only.
- *Note: Foot Change by the leader or follower is allowed to achieve same foot positions.*

SILVER American Style FOXTROT Approved Figures

1. Open Left Turn	10. Body/Picture Lines: Oversway, Same Foot Lunge, Contra Check, Right & Left Lunges, Explosion, Developés, Hover. *Maximum of 2 bars. Partners on opposite feet except for Same Foot Lunge.*
2. Open Right Turn	11. Kicks, Rondes, Developés *No more than waist high*
3. Open Twinkle(s): Single, Progressive, Passing, Right and Left Twinkles with opposite feet	12. Basic Standing Spins. *Traditional and Alt Traditional hold only, both partners feet on floor, up to 2 bars with 1 syncopation per bar*
4. Continuity/Progressive Twinkles danced in any allowable Hold, Position, Proximity with/without turn SQQ *Running Steps, Traveling Cross, In and Out, Butterfly, Flip Flops, Hand to Hand Back to Back*	13. Continuous Partnership Pivots up to 2 bars
5. Running Steps SQQ, SSQQ	14. Outside Swivels, Fans, **Gem,** Zig-Zags
6. Syncopated Underarm Turns, Locks, Chasses. *One syncopation per bar*	15 Hairpin: Any Continuity Ending/Running Step(s) curved and checked. *SQQ timing only*
7. Chair and Slip Pivot, Wing	16. Right Shadow work on the same foot with Bronze timings. *No syncopations*
8. Fallaway movements, Fallaway Reverse Turn Slip Pivot, Fallaway Grapevine	17. Right Shadow work on the same foot with a single syncopation allowed for Chasses and Locks only *No turn or up to ¼ turn*
9. Weaves	18. Grapevine on the same foot in Left Side Position *4 beats only*

SILVER FOX TROT
HOLDS ALLOWED:

All Bronze Holds
- Handshake Hold
- Alternative Hold (Silver)
- Cross Hand Hold (sustained)
- No Hold *One bar only.*

Note: 'Hand(s) to Body Hold" as defined is a Gold Level Hold only

PROXIMITIES ALLOWED:
All Bronze Proximities
- Apart *One bar only*

POSITIONS ALLOWED:

All Bronze Positions
Promenade position used for Fallaway movements.
- Same Foot Lunge Position (Right Angle)
- Right Same Foot Shadow Position (Lady in Front) is restricted to 8 consecutive bars.
- Left Side Position Same Foot *Allowed for Grapevine only. 1 bar only.*

4/4 Time = 4 beats to a bar.

TIMINGS ALLOWED:
All Bronze Timings
- S&QQ *Bounce Fallaway*
- SQ&Q *Chasses, Locks, Underarm Turns*
- S(Q)Q or SQ&Q to or from Right Shadow Foot Change only
- Picture lines in allowable Holds and Positions maximum 2 bars
- Where Same Foot is allowed, a foot change timing *(by the leader or follower)* of one syncopation or hesitation timing within the bar is allowed.
- 2 bars maximum allowed for Picture lines in allowable Holds and Positions.
-

FEET:
- Opposite Feet
- Continuity Style allowed
- Same Foot allowed in Same Foot Lunge, sustained Right Shadow Position and Grapevine in Left Side Position #18.

Note: Foot Change by the leader or follower is allowed to achieve same foot positions.

SILVER American Style VIENNESE WALTZ Approved Figures	
1. Left and Right Turns with Underarm Turns	8. Canter Lilts and Canter Spins
2. Progressive Fifth Positions	9. Canter Pivots *Up to 2 bars*
3. Open Left Turn, Open Right Turn	10. Body/Picture Lines: Oversway, Same Foot Lunge, Right & Left Lunges, Contra Check, Explosion, Developés**,** Hover-maximum of 2 bars. *Opposite feet only except for Same Foot Lunge*.
4. Continuity/Progressive Twinkles danced with 123 timing in any allowable Hold, Position, Proximity with/without turn*(Running Steps, Traveling Cross, In and Out, Butterfly, Flip Flops, Hand to Hand Back to Back, Parallel Runs)*	11. Basic Standing Spin in Traditional and Alt. Traditional Holds only. Up to 2 bars. *Both partners feet are on the floor.*
5. Spot Turn Combinations *Back Spot and Forward Spot Turns/as in Fleckrel type movements*	12. Kicks, Rondes, Developés *no more than waist high*
6. Chair and Slip Pivot	13. Swivels: Fans, Gem, Outside, Reverse
7. Fallaway Position	14. Right Shadow work on the same foot with Basic 123 timing. *Restricted to 8 consecutive bars.*
SILVER VIENNESE WALTZ **HOLDS ALLOWED:** All Bronze Holds • Handshake Hold • Alternative Hold Silver • Cross Hand Hold • No Hold *One bar only.* *Note: 'Hand(s) to Body Hold" as defined is a Gold Level Hold only*	**PROXIMITIES ALLOWED:** All Bronze Proximities • Apart *One bar only*
POSITIONS ALLOWED: All Bronze Positions And promenade position used for Fallaway movements. • Same Foot Lunge Position • Right Shadow Position Same Foot (Lady in Front) is restricted to 8 consecutive bars.	**3/4 Time = 3 beats to a bar.** **TIMINGS ALLOWED:** • All Bronze Timings: 123, 1(23), 1(2)3 • 1(2)3 to or from Right Shadow Foot Change only • Picture lines in allowable Holds and Positions maximum 2 bars • Where Same Foot is allowed, a foot change timing *(by the leader or follower) using* Canter timing within the bar is allowed • 2 bars maximum allowed for Picture lines in allowable Holds and Positions.
FEET • Opposite Feet • Continuity Style allowed • Same Foot allowed in Same Foot Lunge and sustained Right Shadow Position only (#10 and #14) *Foot Change by the leader or follower is allowed to achieve these same foot positions*	

Gold American Style Smooth Restrictions for all Gold Smooth Dances.

- Partners must start on opposite feet, with an allowable hold that requires a minimum of a single hand hold for the first four bars. No entrances are allowed in Closed American Smooth A single curtsey facing partner in Viennese Waltz is allowed.
- Traditional Ballroom Holds must comprise 6 complete bars-within the first minute of dancing.
- Partners may not completely separate for more than 4 bars in a row then must regain a connection (allowable hold) for at least 2 bars before releasing hold again. In Viennese Waltz partners may separate for a maximum of 8 consecutive bars, then must regain a connection (allowable hold) for at least 4 bars before releasing hold again.
- Standing spins may be danced in any allowable Hold or Position for up to 4 bars. Both feet must remain on the floor. The partners' timings do not have to match in Gold Standing Spins/Runarounds
- Continuous partnership Pivots for up to 3 bars. Syncopations are allowed in Waltz only and may use 1 syncopation per bar.
- All supported picture lines are allowed (above standing waist level) up to a maximum of 4 bars per picture line.
- No lifts are allowed.
- The Following movements are considered Open and are not allowed in Bronze, Silver and Gold Syllabus events: Entrances, Dips and Drops below waist level, Knee Drops, Sit Drops, Floor Slashes, Sitting Hens, Horse and Cart with Arabesque or any elevated position(s) of the free leg, Drags.
- Kicks, Rondes, Developés no more than waist high.
- Jumping, skipping and hopping are not permitted.

GOLD American Style WALTZ Approved Figures	
1. R Shadow to L Shadow Switches/Twinkles Progressing and with the figure turning	7. RSP and LSP same foot picture lines Eg. Contra Check, Hover, Arabesque
2. Heel Pull and Continuous Heel Pull Hairpins. *Limit 2 bars*	8. Advanced Picture Lines (eg. Hinge, Throwaway Oversway)
3. Syncopated Turning Shadow Figures - Any syncopated figure done in Right Shadow Position. For example: Fallaway and Weave, Tumble Turn, Single Heel Pull Hairpin *Up to 1 syncopation per bar*	9. Extended Pivots. *Traditional Ballroom Hold/Alt Traditional Ballroom Hold only. Up to 3 consecutive bars with 1 syncopation per bar.*
4. Syncopated Chasses, Runs and Locks- Underarm Turns and Free Turns *Up to 2 syncopations per bar*	10. Advanced Standing Spins in any allowable Hold and Positions. *Both partners feet must remain on the floor.*
5. RSP and LSP same foot figures for example: Grapevines and Passes *Up to one syncopation allowed per bar.*	11. No Hold, Away and Apart proximity - Right and Left turning figures *up to one syncopation per bar*
6. Reverse and Natural Overspins (Double Reverse Spin and Pivot) (Double Natural Spin and Pivot) in Traditional Ballroom Hold only. *See timings allowed.*	
GOLD WALTZ **HOLDS ALLOWED** ALL Bronze and Silver Holds • Hammerlock • Hand(s) to Body *2 bars only* • No Hold with away and apart proximity	**PROXIMITIES ALLOWED** ALL Bronze and Silver Proximities • Apart (within reach) up to 4 bars • Away (not within reach) up to 2 bars
POSITIONS ALLOWED All Bronze and Silver Positions • LSP and RSP (on the same foot) • Right Shadow Position (Lady Behind) Same Foot or Opposite Feet • Left Shadow Position (Lady Behind) Same Foot or Opposite Feet • Contra • Tandem	**TIMINGS ALLOWED** • All Bronze and Silver Timings. **Syncopations allowed:** • 1&2&3, 12&3&, 1&23& *allowable figures only (4, 6, 10)* • 1&2&3& Advanced Standing Spin/Runaround only • 4 bars maximum allowed for Picture Lines in allowable Holds and Positions
FEET Opposite Feet Continuity Style is allowed Same Foot is allowed in specified figures	

GOLD American Style TANGO Approved Figures	
1. R Shadow to L Shadow switches progressing and with the figure turning	6. Advanced Picture Lines (eg. Hinge, Throwaway Oversway)
2. Syncopated Chasses, Runs and Locks- Underarm Turns and Free Turns *Up to 2 syncopations per bar*	7. Extended Pivots. *Traditional Ballroom Hold/Alt Traditional Ballroom Hold only*. *Up to 3 consecutive bars*
3. Syncopated Turning Shadow Figures (eg. Viennese Crosses)	8. Hammerlock Envelopés
4. RSP and LSP same foot figures for example: Grapevines and passes	9 No Hold, Away and Apart Right and Left turning figures *up to one syncopation per bar*
5. RSP and LSP same foot picture lines (eg Contra Check, Oblique)	
HOLDS ALLOWED All Bronze and Silver Holds • Hammerlock • Hand(s) to body *2 bars only* • No Hold with away and apart proximity	**PROXIMITIES ALLOWED** All Bronze and Silver Proximities • Apart (within reach) up to 4 bars • Away (not within reach) up to 2 bars
POSITIONS ALLOWED All Bronze and Silver Positions • LSP and RSP (on the same foot) • Right Shadow Position (Lady Behind) Same Foot or Opposite Feet • Left Shadow Position (Lady Behind) Same Foot or Opposite Feet • Contra • Tandem	**TIMINGS ALLOWED** All Bronze and Silver Timings • **Syncopations allowed:** • Q&Q& *allowable figures only (2,4)* • 4 bars maximum allowed for Picture Lines in allowable Holds and Positions
FEET • Opposite Feet • Continuity Style • Same Foot is allowed in specified figures	

GOLD American Style FOXTROT Approved Figures	
1. R Shadow to L Shadow Switches/Twinkles progressing and with the figure turning	6. RSP and LSP same foot picture lines Eg. Contra Check, Hover, Oblique
2. Heel Pull and Continuous Heel Pull Hairpins *Limit 2 bars*	7. Advanced Picture Lines eg. Hinge, Throwaway Oversway
3. Syncopated Turning Shadow Figures – Any syncopated figure done in Right Shadow Position. For example: Fallaway and Weave, Tumble Turn, Continuous Hairpins *Up to one syncopation allowed per bar*	8. Extended Pivots. *Traditional Ballroom Hold/Alt Traditional Ballroom Hold only*. *Up to 3 consecutive bars*.
4. Syncopated Chasses, Runs and Locks- Underarm Turns and Free Turns *Up to 2 syncopations per bar*	9. Advanced Standing Spins in any allowable Hold and Positions. *Both partners feet must remain on the floor*
5. RSP and LSP same foot figures. For example: Grapevines and passes *Up to one syncopation allowed per bar*	10. No Hold Away and Apart Right and Left turning figures *Up to one syncopation per bar*
HOLDS ALLOWED All Bronze and Silver Holds • Hammerlock • Hand(s) to body *2 bars only* • No Hold with Away and Apart proximity	**PROXIMITIES ALLOWED** All Bronze and Silver Proximities • Apart (within reach) *up to 4 bars* • Away (not within reach*) up to 2 bars*
POSITIONS ALLOWED All Bronze and Silver Positions • LSP and RSP (on the same foot) • Right Shadow Position (Lady Behind) Same Foot or Opposite Feet • Left Shadow Position (Lady Behind) Same Foot or Opposite Feet • Contra • Tandem	**TIMINGS ALLOWED** All Bronze and Silver Timings • &SS, S&S, SS&, QQ&. • Q&Q& *allowable figures only (4,5,9)* • Q&Q&Q&Q& Advanced Standing Spin /Runaround only. • 4 bars maximum allowed for Picture Lines in allowable Holds and Positions.
FEET • Opposite Feet • Continuity Style is allowed • Same Foot is allowed in specified figures	

GOLD American Style VIENNESE WALTZ Approved Figures	
1. R Shadow to L Shadow switches progressing and with the figure turning	6. Advanced Picture Lines (eg. Hinge, Throwaway Oversway)
2. Heel Pull and Continuous Heel Pull Hairpins Canter Timing *Up to 2 bars*	7. Barrel Turns from Crossed Hand Hold
3. Canter Shadow Pivot *Up to 2 bars*	8. Advanced Standing Spins in any allowable Hold and Positions. *Both partners feet must remain on the floor*.
4. RSP and LSP same foot Canter Grapevines and Passes	9. No Hold, Away and Apart Proximities - Right and Left turning figures
5. RSP and LSP same foot picture lines (*Eg. Contra Check, Hover, Oblique*)	
HOLDS ALLOWED All Bronze and Silver Holds: • Hammerlock • Hand(s) to body *2 bars only* • No Hold with Away and Apart proximity	**PROXIMITIES ALLOWED** All Bronze and Silver Proximities • Apart (within reach) up to 8 bars • Away (not within reach) up to 4 bars
POSITIONS ALLOWED All Bronze and Silver Positions • LSP and RSP (on the same foot) • Right Shadow Position (Lady Behind) Same Foot or Opposite Feet • Left Shadow Position (Lady Behind) Same Foot or Opposite Feet • Contra • Tandem	**TIMINGS ALLOWED** All Bronze and Silver Timings. • (12)3, (1)2(3), (1)23, 12(3) • 4 bars maximum allowed for Picture Lines in allowable Holds and Positions
FEET • Opposite Feet • Continuity Style is allowed • Same Foot is allowed in specified figures	

Bronze American Rhythm Rules and Restrictions

No entrances are allowed. Partners must start in a closed or open facing hold. Posing or Poses prior to taking hold will be considered an entrance.

Couples must remain in a standing position at all times.

Only the timings listed will be permitted. No Syncopations or delayed timings unless specifically approved.

Only the positions listed will be permitted. No Side by Side work will be accepted in Bronze

Spirals are not permitted in the Bronze level.

Elements and figures unique to one dance or style may not be used in another dance, unless specified.

No West Coast Swing elements are allowed or permitted in the Bronze or Silver level.

No embellishments of standard figures. No, head rolls, foot flicks, extreme change of levels (with the exception of Bolero), or freezes/holds or picture lines

Both feet must remain close to the floor at all times. No aerial rondes, developés, etc.

Partners may not completely separate for more than one measure unless specifically approved (ie: Chase Turns)

One underarm turn or solo turn at a time is the maximum allowed in the Bronze level

No Foot Changes or Same Foot Figures are allowed with the exception of the Sweetheart in it's permissible dances

AMERICAN STYLE CHA CHA CHA			
	Bronze Cha Cha figures	**Timing**	**Position and Dance Holds**
1	Basic Movements		
	Closed	1,23,4&1,23,4&1	Closed Position
	Open	1,23,4&1,23,4&1	Closed Position or Open Position
	In place	1,23,4&1,23,4&1	Closed Position or Double Hand Hold
2	Breaks		
	Crossover Breaks	1,23,4&1	LSP L hand hold or RSP R hand hold
	Fifth Position Breaks	1,23,4&1	LSP L hand hold or RSP R hand hold
	Open Breaks	1,23,4&1	Open Position
	Outside Breaks/Offset Breaks	1,23,4&1	Closed Position or Double Hand Hold
3	Turns to Left or Right	1,23,4&1	RSP or LSP, release hold (one bar), regain hold for next figure
	Switch or Solo Spot Turns Left or Right	1,23,4&1	RSP or LSP, release hold (one bar), regain hold for next figure
	Underarm Turns (UA) Left or Right	1,23,4&1	Left to Right hand hold.
	Syncopated Underarm Turn to Left	4&1	Left to Right Hand Hold
	Chase Turns (1/2 or Full)	1,23,4&1	Tandem Position
4	Three Cha Cha Cha's		
	Forward or Backwards	1,23,4&1,2&3,4&1	Closed or Open Position, Pat-a-cake, or Double Hand Hold
	Forward in RSP	1,23,4&1,2&3,4&1	RSP R to L hand hold or Alt.RSP Hold (last 3 steps can face partner)
	Forward in LSP	1,23,4&1,2&3,4&1	LSP L to R hand hold or Alt. LSP Hold (last 3 steps can face partner)
5	Crossbody Leads	1,23,4&1,23,4&1	Closed Position ending in Closed, Open or Open Counter Promenade Position
6	Back Spot Turn/Natural Top	1,23,4&1 (max. 3 bars)	Closed Position Normal Hold
7	Sweethearts	1,23,4&1,23,4&1	Handshake hold to Shadow Position ending in Open Position (same foot or opposite feet may be used)
8	Cuddle	1,23,4&1,23,4&1	Double Hand Hold to RSP Position ending in Open Position
9	Crossover Breaks and Swivels	1,23,4&1,23,4&1	LSP L hand hold to Double Hand Hold
10	Side Pass		
	Right Side Pass	1,23,4&1,23,4&1	Open Position to end in Open Position or OCPP
	Left Side Pass	1,23,4&1,23,4&1	Open Position to end in Open Position or OCPP
11	Chasses: Fwd & Bwd Locks, Fwd & Bwd Runs, Side Chasse, Compact Chasse	4&1 or 2&3	Closed Position, Open Position, Double Hand Hold, Pat-a-Cake, RSP, LSP

AMERICAN STYLE RUMBA			
	Bronze Rumba figures	**Timing**	**Position and Dance Holds**
1	Box	QQS,QQS or SQQ,SQQ	Closed Position Normal Hold
2	Breaks		
	Crossover Breaks	QQS,QQS or SQQ,SQQ	LSP L hand hold or RSP R hand hold
	Fifth Position Breaks	QQS,QQS or SQQ,SQQ	LSP L hand hold or RSP R hand hold
	Open Breaks	QQS,QQS or SQQ,SQQ	Open Position Normal Hold
	Outside Breaks/Offset Breaks	QQS,QQS or SQQ,SQQ	Closed Position or Double Hand Hold
	Side Breaks	QQS,QQS or SQQ,SQQ	Closed Position or Double Hand Hold
3	Opening Outs R and L	QQS or SQQ	Closed Position to 90 degree angle on man's L or R side
4	Turns to Left or Right	QQS,QQS or SQQ,SQQ	RSP or LSP, release hold (one bar), regain hold for next figure
	Switch or Solo Spot Turns Left or Right	QQS,QQS or SQQ,SQQ	RSP or LSP, release hold (one bar), regain hold for next figure
	Underarm Turns (UA) Left or Right	QQS,QQS or SQQ,SQQ	Left to Right hand hold.
	Three Step Underarm (UA) Left	QQS or SQQ	Closed or Open Position ending in Counter Promenade
5	Rocks (Forward, Backwards, Side)	QQS,QQS or SQQ,SQQ	Closed or Open Position, Normal, L to R, Double Hand Hold
6	Cuban Walks		
	Forward or Backwards	QQS,QQS or SQQ,SQQ	Closed or Open Position, Normal, L to R, Double Hand Hold
	Forward in RSP	QQS,QQS or SQQ,SQQ	RSP R to L hand hold or Alt.RSP Hold (last 3 steps can face partner)
	Forward in LSP	QQS,QQS or SQQ,SQQ	LSP L to R hand hold or Alt. LSP Hold (last 3 steps can face partner)
	Forward in Promenade Position	QQS,QQS or SQQ,SQQ	Promenade Position
7	Crossbody Leads	QQS,QQS or SQQ,SQQ	Closed Position ending in Closed, Open or Open Counter Promenade Position
8	Crossbody Lead to Cuban Walks	QQS,QQS or SQQ,SQQ (max. 6 bars)	Closed Position to LSP, ending in Closed, Open or Open Counter Promenade Position Closed
9	Back Spot Turn/Natural Top	QQS,QQS or SQQ,SQQ (max. 3 bars)	Closed Position Normal Hold
10	Sweethearts	QQS,QQS or SQQ,SQQ	Handshake hold to Shadow Position ending in Open Position (same foot or opposite feet may be used)
11	Cuddle	QQS,QQS or SQQ,SQQ	Double Hand Hold to RSP Position ending in Open Position
12	Peek-a-Boo /Stop and Go	QQS,QQS or SQQ,SQQ	Open Position ending in Open Position (must keep hand hold connection)
13	Side Passes		
	Right Side Pass	QQS,QQS or SQQ,SQQ	Open Position to end in Open Position or OCPP
	Left Side Pass	QQS,QQS or SQQ,SQQ	Open Position to end in Open Position or OCPP

AMERICAN STYLE EAST COAST SWING

	Bronze East Coast Swing Figures	**Timing**	**Position and Dance Holds**
1	Basic with or with Turn to Left or Right	QQ,Q&Q,Q&Q or Q&Q,Q&Q,QQ	Closed Position or Open Position
2	Fallaway Throw Away	QQ,Q&Q,Q&Q or Q&Q,Q&Q,QQ	Closed Position to end in Open Position
3	Underarm Turns		
	Underarm Turn Right for Lady or Man		
	Underarm Turn Left for Lady or Man	QQ,Q&Q,Q&Q or Q&Q,Q&Q,QQ	Closed Position or Open Position turning Lady or Man Underarm
4	Back Pass/Hand Change Behind the Back for Man	QQ,Q&Q,Q&Q or Q&Q,Q&Q,QQ	Open Position to end in Open Position
5	American Spin/Tuck Turn	QQ,Q&Q,Q&Q or Q&Q,Q&Q,QQ	Open position R to R hold end L to R or R to L
6	Continuous Tucks/Shoulder Taps	QQ,Q&Q,Q&Q or Q&Q,QQ,QQ	R to R hold
7	Peek-A-Boo/Stop and Go	QQ,Q&Q,QQ,Q&Q or Q&Q,QQ,Q&Q,QQ	Open Position to end in Open Position
8	Cuddle	QQ,Q&Q,Q&Q or Q&Q,Q&Q,QQ	Double Hand Hold to RSP ending in Open Position
9	Hammerlock	QQ,Q&Q,Q&Q or Q&Q,Q&Q,QQ	Double Hand Hold to RSP
10	Fifth Position Breaks	QQ,Q&Q,QQ,Q&Q or Q&Q,QQ,Q&Q,QQ	RSP or LSP
10	Whips		
	Lindy Whip	QQ,Q&Q,QQ,Q&Q or Q&Q,QQ,Q&Q,QQ (max. 4 consecutive Q's)	Closed or Contact Position
	Whip Throwaway	QQ,Q&Q,QQ,Q&Q or Q&Q,QQ,Q&Q,QQ (max. 4 consecutive Q's)	Closed or Contact Position end in Open Position
	Lindy Whip with Underarm Turn L, R, or Lady's Hand Change	QQ,Q&Q,QQ,Q&Q or Q&Q,QQ,Q&Q,QQ (max. 4 consecutive Q's)	Closed or Contact Position end in Open Position
11	Walks		
	Back Walks and Points/Low Kick	QQ, Q&Q,Q&Q, QQQQ,QQ,QQ,QQ,QQ or Q&Q, Q&Q, QQQQ,QQ,QQ,QQ,QQ,QQ	Promenade Position
	Promenade Walks/Chasses	QQ, Q&Q, Q&Q (max. 4 consecutive Q's or Chasses) or Q&Q, Q&Q (max. 4 consecutive Q's or Chasses), QQ	Promenade Position
12	Chicken Walks/ Sugar Foot Swivels	S,S,QQQQ or QQQQ (max 4. consecutive Q's)	Open Position or Double Hand Hold
13	Hitch Kick/Kick Ball Change	Q&Q (max. 2)	Closed or Open Position
14	Passing Basic without turns	QQ, Q&Q or Q&Q, QQ	LSP or RSP, passing through Tandem Position, to end LSP or RSP

AMERICAN STYLE BOLERO			
	Bronze Bolero figures	**Timing**	**Position and Dance Holds**
1	Basic	SQQ,SQQ	Closed Position
2	Alternative Basic	SQQ,SQQ	Closed Position or Double Hand Hold
2	Breaks		
	Crossover Breaks	SQQ,SQQ	LSP L hand hold or RSP R hand hold
	Fifth Position Breaks	SQQ,SQQ	LSP L hand hold or RSP R hand hold
	Open Breaks (including Man's Point Break)	SQQ,SQQ	Open Position
	Outside Breaks/Offset Breaks	SQQ,SQQ	Closed Position or Double Hand Hold
3	Turns to Left or Right		
	Switch or Solo Spot Turns Left or Right	SQQ,SQQ	RSP or LSP, release hold (one bar), regain hold for next figure
	Underarm Turns (UA) Left or Right	SQQ,SQQ	Left to Right hand hold.
	Three Step Underarm (UA) Left	SQQ	Closed or Open Position ending in Counter Promenade
4	Rocks (Forward, Backwards, Side)	SQQ,SQQ	Closed Position, Open Position or Double Hand Hold
5	Crossbody Leads	SQQ,SQQ	Closed Position ending in Closed, Open or Open Counter Promenade Position
6	Cuban Walks		
	Forward or Backwards	SQQ,SQQ	Closed Position, Open Position, or Double Hand Hold
	Forward in RSP	SQQ,SQQ	RSP R to L hand hold or Alt. RSP Hold (last 3 steps can face partner)
	Forward in LSP	SQQ,SQQ	LSP L to R hand hold or Alt. LSP Hold (last 3 steps can face partner)
	Forward in Promenade Position	SQQ, SQQ	Promenade Position
7	Side Passes		
	Left Side Pass	SQQ,SQQ	Open Position
	Right Side Pass	SQQ,SQQ	Open Position
7	Crossbody Lead to Cuban Walks	SQQ,SQQ (max. 6 bars)	Closed Position to LSP, ending in Closed, Open or Open Counter Promenade Position Closed
8	Back Spot Turn/Natural Top	SQQ,SQQ (max. 3 bars)	Closed Position
9	Sweethearts	SQQ, SQQ	R to R Hand Hold to Shadow Position ending in Open Position (same foot or opposite foot may be used)
10	Passing Basics	SQQ	LSP or RSP, passing through Tandem Position, to end LSP or RSP

AMERICAN STYLE MAMBO			
	Bronze Mambo figures	**Timing**	**Position and Dance Holds**
1	Basic Movements		
	Closed	2,3,41, 2,3,41	Closed Position Normal Hold
	Open	2,3,41, 2,3,41	Closed or Open Position L to R hold
2	Breaks		
	Crossover Breaks	2,3,41, 2,3,41	LSP L hand hold or RSP R hand hold
	Fifth Position Breaks	2,3,41, 2,3,41	LSP L hand hold or RSP R hand hold
	Open Breaks	2,3,41, 2,3,41	Open Position Normal Hold
	Outside Breaks/Offset Breaks	2,3,41, 2,3,41	Closed Position or Double Hand Hold
	Side Breaks	2,3,41, 2,3,41	Closed Position, Double Hand Hold or Apart Position
3	Turns to Left or Right		
	Switch or Solo Spot Turns Left or Right	2,3,41	RSP or LSP, release hold (one bar), regain hold for next figure
	Underarm Turns (UA) Left or Right	2,3,41	Left to Right hand hold.
	Three Step Underarm (UA) Left	2,3,41	Closed or Open Position ending in Counter Promenade
	Chase Turns (1/2 or Full)	2,3,41	Tandem Position
4	Walks		
	Progressive Walks Forward, Backwards	2,3,41 (max 4 bars)	Closed or Open Position L to R hold, Double Hand Hold
	Forward in LSP or RSP	2,3,41 (max 4 bars)	LSP L to R hand hold or Alt. LSP Hold
	Promenade Walks	2,3,41 (max 4 bars)	Closed Position
5	Crossbody Leads	2,3,41, 2,3,41	Closed Position ending in Closed, Open or Open Counter Promenade Position
6	Back Spot Turn/Natural Top	2,3,41 (max. 3 bars)	Closed Position Normal Hold
7	Sweethearts	2,3,41, 2,3,41	Handshake hold to Shadow Position ending in Open Position (same foot or opposite foot may be used)
8	Cuddle	2,3,41, 2,3,41	Double Hand Hold to RSP Position ending in Open Position
9	Hammerlock	2,3,41, 2,3,41	Double Hand Hold to RSP
10	Peek-a-Boo /Stop and Go	2,3,41, 2,3,41	Open Position ending in Open Position (must keep hand hold connection)
11	Crossover Breaks and Swivels	2,3,41, 2,3,41	LSP L hand hold to Double Hand Hold
12	Chasses: Fwd & Bwd Locks, Side Chasses, Fwd & Bwd Runs	2,3,41, 2,3,41	Closed Position, Open Position, Double Hand Hold, RSP, or LSP

Silver American Rhythm Rules and Restrictions

No entrances are allowed. Partners must start in a closed or open facing hold. Posing or Poses prior to taking hold will be considered an entrance.

Couples must remain in a standing position at all times.

Only the timings listed in Bronze or Silver will be permitted.

Only the positions listed in Bronze or Silver will be permitted.

No dips or drops below waist level. No knee drops, sit drops, floor slashes, sitting hens, horse and carts, pot stirrers, or standing spins for man or lady are allowed.

Continuous partnership pivots are allowed for up to 2 measures but may include only 1 syncopation

*****Side by Side or Apart Figures can be done for 16 consecutive counts. Hold then must be regained.*****

*****Shadow, Side by Side and Apart Figures may be danced for a maximum total of 32 counts within the first minute of the routine.*****

AMERICAN STYLE CHA CHA CHA			
Silver Cha Cha figures		**Timing**	**Position and Dance Holds** (*= see rules and restrictions)
1	Open Box	1,2,3,4&1 or 1, hold 2, &,3, 4&1 (Guapacha)	Closed Position, Open Position, Double Hand Hold, or Shadow Position
2	Paseo, Aida	1, 2,3,4&1 or 1, hold 2, &,3, 4&1 (Guapacha)	Closed or Open Position to LSP L Hand Hold
3	Grapevine/Traveling Cross: Fwd & Bwd	1,2, 3,4&1	Closed Position, Open Position or Shadow Position
	Grapevine/Traveling Cross: Fallaway	1,2, 3,4&1	Closed or Open Position to Fallaway Position or Apart*
4	Half Moon with or without Lady's Underarm Turn	1,2, 3,4&1, 2, 3, 4&1	R to R Hand Hold to Left Shadow Position to end in Open or Open CPP
5	Lady's Swivels: Hip Twist Swivel or Sugar Foot Swivel	1, 23, 41 or 1, 2, 3, 4&1	Closed Position, Open Position or Double Hand Hold
	Toe Heel Swivels (w/ or w/o lock steps)	1,2,3,4&1 or 2&3,4&1	Open Position, Double Hand Hold or R to R Hand Hold
6	Crossover Breaks (optional timing)		
	Single Counts or Guapacha Timing	1,2,3,4,1 or 1,hold 2,&,3,4&1 (max 2 bars)	LSP or RSP
7	Cuban Breaks (max. 2 bars)	1, 2&3, 4&1 or 1, 2&3&4&1	Closed or Open Position,Double Hand Hold,LSP,RSP, Shadow Position or Apart*
8	Fifth Position Breaks (optional timing)		Fallaway
	Single Counts or Guapacha Timing	1,2,3,4,1 or 1,hold 2,&,3,4&1 (max 2 bars)	LSP or RSP
	Syncopated Timing (max.2 bars)	1, 2&3, 4&1 or 1, 2&3&4&1	LSP or RSP
9	Spiral Actions/Rope Spins/Solo Spin Exit	1, 2, 3, 4&1	Underarm or Without Hold
10	Twinkles	1, 2&3, 4&1	Closed or Open Position, Double Hand Hold, Back to Back, Shadow Position or Apart*
11	Forward Spot Turn w/ or w/oUATurn	1,2,3,4&1 (max. 4 bars)	Closed or Contact Position
12	Push Away Action	2&3 or 4&1	Closed Position, Double Hand Hold, or R to R Hand Hold on Man's Right Side
13	Foot Flicks/Low Rondes/Knee Lifts	One count	Closed or Open Position
14	Man's Foot Change	1, 23, 4&1 or 1, 2&3, 4&1 (Lady's timing 1, 2, 3, 4&1)	Closed or Open Position to Shadow Position or Side by Side
15	Hip Twist: Closed or Advanced	1, 2,3,4&1	Closed Position or R to R Hand Hold on Man's Right Side
	Open Hip Twist	1, 2,3,4&1	Open Position
16	Scallop Ending	1, 2,3,4&1	Closed Position
17	Turkish Towel	1, 2,3,4&1 (6 bars)	R to R Hold, Lady U/A Turn to R, L Shadow & R Shadow Man in Front
18	Three Step Turn (only 1 in succession)	2&3 or 4&1	No Hold
19	Chasses: Lock Steps, Fwd/Bwd Runs, Compact Chasse, Twist Chasse, Ronde Chasse, Slip Chasse	2&3 or 4&1	Closed Position, Open Position, LSP, RSP, Side By Side*, Shadow Position*, Apart Position* (*see rules and restrictions*)
20	Shadow/Side By Side/Apart Elements: Basic, Open Box, Cuban Breaks, Grapevine, Twinkles, 3 Cha Cha's, Freezes/Holds/Body Rhythms (max 8 counts)	See Above Timing	Side By Side*, Shadow Position*, Apart Position* (*see rules and restrictions*)

AMERICAN STYLE RUMBA			
Silver Rumba figures		**Timing**	**Position and Dance Holds** (*= see rules and restrictions)
1	Open Box	QQS,QQS or SQQ,SQQ	Closed Position, Open Position or Shadow Position
2	Snap and Quick Underarm Turns	QQS,QQS or SQQ,SQQ	Closed to LSP/L angle to RSP/R angle
3	Double Underarm Turn L or R for Lady	Q&Q&S or SQ&Q&	Closed or Open Position ending in Open Position/CPP ending in CPP
4	Grapevine/Traveling Cross: Fwd & Bwd	QQS or Q&QS or SQQ or SQ&Q	Closed Position, Open Position, Shadow Position, or Side by Side*
	Grapevine/Traveling Cross: Fallaway	QQS or Q&QS or SQQ or SQ&Q	Closed Position, Open Position, Shadow Position, Side by Side or Apart*
5	Fencing Line	QQS or SQQ	Single or Double Hand Hold in PP or CPP
6	Forward Spot Turn w/ or w/o UA Turn	QQS, QQS (max. 4 bars)	Closed or Contact Position
7	Paseo/Aida	QQS or SQQ	Closed or Open Position to LSP L Hand Hold
8	Walks in All Directions (same foot or opposite)	QQS,QQS or SQQ,SQQ	Closed Position, Open Position, RSP, LSP, Cuddle, Hammerlock, or Shadow Position*
	Syncopated Walks in Promenade Position	Q&QS or SQ&Q	Promenade Position
9	Spiral Actions/Rope Spin/Curls		Closed or Open Position, Spiral/Curl U/A L to R Hold
	Spiral and Three Step/Pivot Turn Exit	SQQS	Turn Underarm or Without Hold to end in Open Position
10	Swivels (Hip Twist Swivel or Sugar Foot)	SS or QQS, or SQQ	Closed Position, Double Hand Hold, R to R Hand Hold or Shadow Position*
12	Man's Foot Change	SS	Used to get In or Out of Shadow Position
13	Foot Flicks/Low Rondes	S (max. 2 beat)	Closed Position, Open Position or RSP
14	Sliding Doors w/ or w/o Spiral	QQS,QQS or SQQ,SQQ	RSP to RSP (must keep contact throughout)
15	Hip Twists		
	Closed or Advanced Hip Twist	QQS or SQQ	Closed Position or R to R Hand Hold on Man's Right Side
16	Scallop Ending	QQS or SQQ	Closed Position
17	Turkish Towel	QQS or SQQ (6 bars)	R to R Hold, Lady U/A Turn to R, L Shadow & R Shadow Man in Front
18	Shadow/Side By Side Elements Box/Open Box Walks (same foot or opposite) Rocks (all directions) Breaks (all directions) Grapevine Solo Spot Turns	See above timings	Side By Side*, Shadow Position*, Apart Position* (*see rules and restrictions*)
19	Freezes/Holds/Body Rhythms	No more than 4 beats	Shadow Position or Closed Position on Man's R Side or Side by Side*

AMERICAN STYLE EAST COAST SWING

	Silver East Coast Swing figures	**Timing**	**Position and Dance Holds** (*= see rules and restrictions)
1	Double Underarm Turn Left or Right for Lady	QQ, Q&Q, Q&Q& or Q&Q, Q&Q&,QQ	Closed or Open Position ending in Open Position/CPP ending in CPP
2	Swivel Actions		
	Toe Heel Swivels	Q,Q, Q&Q or QQS (max 8 Q's)	Double Hand Hold, Side by Side, or Shadow Position*
	Fallaway Swivels	QQQQ	Closed Position or Double Hand Hold to Fallaway Position
	Boogie Walks	SS	Side by Side, Shadow Position or Apart Position*
	Sugar Foot Swivels in Shadow Position	SS or QQ (max. 4 Qs)	Shadow Position*
	Hip Twist Swivels	SS, QQS	Double Hand Hold
3	Sailor Shuffles	Q&Q (max 8 counts)	Open Position, Double Hand Hold, Side by Side, Shadow Position or Apart Position*
4	Lindy Wraps/Rollings Off the Arms w/ or w/o UA Turn	QQ, Q&Q, QQ (max 4 Qs), Q&Q or Q&Q, QQ (max 4 Qs), Q&Q, QQ	Double Hand Hold, R to R Hand Hold or R to L Hand Hold into RSP end in Open Position
5	Pushaway Actions	QQ	Closed Position, Double Hand Hold, or R to R Hand Hold on Man's Right Side
7	Continuous & Progressive Chasses (only 1 in succession)	Q&Q&Q&Q or Q&Q,Q&Q,Q&Q,Q&Q	Double Hand Hold, Pat-a-Cake, or R to R Hand Hold
8	Solo Spins		
	Simple Spin for Man or Lady	QQ	After Lady's Inside Turn ended in Open CPP, release hold
	Three Step Turn Lady Only	Q&Q	Release from Shadow to Open Position, Open Position to Shadow
	Solo Spin (step, step) Lady Only	QQ	Release Hold from Open Position
9	Miami Special	QQ, Q&Q, Q&Q or Q&Q, Q&Q,QQ	R to R Hand Hold, End L to R Hand Hold Open Position
10	Pivots with Chasse or Without Chasse	Q&Q,Q&Q or QQ (max.4 Q's)	Closed or Contact Position
11	Passing Basics with Turn for Man or Lady	Q&Q	RSP or LSP
12	Catapult	QQ, Q&Q, Q&Q (2x) or Q&Q, Q&Q,QQ (2x)	R to R Hand Hold, UA Turn to Tandem Lady behind man then release spin
13	Continuous Tuck with Lady's Underarm Turn	Q&Q, Q&Q, QQ (turn)	R to R Hand Hold
14	Points and Flicks	QQ (max 8 Q's)	Promenade Position or Double Hand Hold
15	Man's Foot Change	SS (Lady's timing Q&Q)	End in Side by Side, Shadow Position or Apart Position*
16	Shadow/Side By Side Elements Basic Chasses (in all directions) Swivel Actions Sailor Shuffles Hitch Kicks	See above timings	Side By Side*, Shadow Position*, Apart Position* (see rules and restrictions)
17	Freezes/Holds/Body Rhythms	No more than 4 beats	Shadow Position or Closed Position on Man's R Side or Side by Side*

AMERICAN STYLE BOLERO

	Silver Bolero figures	**Timing**	**Position and Dance Holds** (*= see rules and restrictions)
1	Double Underarm Turn L or R for Lady	SQ&Q&	Closed or Open Position ending in Open Position/CPP ending in CPP
2	Grapevine/Traveling Cross: Fwd & Bwd	SQQ	Closed Position, Open Position, Shadow Position, or Side by Side*
	Grapevine/Traveling Cross: Fallaway	SQQ	Closed Position, Open Position, Shadow Position, or Side by Side*
	Syncopated Grapevine/Traveling Cross (Fwd/Bwd/Fallaway)	SQ&Q&	Closed Position, Open Position, Shadow Position, or Side by Side*
3	Fencing Line	SQQ	Single or Double Hand Hold in PP or CPP
4	Forward and Back Spot Turn w/ or w/o UA Turn	SQQ, SQQ (max. 4 bars)	Closed or Contact Position
5	Paseo/Aida	SQQ	Closed or Open Position to LSP L Hand Hold
	Syncopated Paseo/Aida	SQ&Q	Closed or Open Position to LSP L Hand Hold
6	Walks in All Directions (same foot or opposite)	SQQ	Closed Position, Open Position, RSP, LSP, Cuddle, Hammerlock, or Shadow Position*
	Forward Walks in Promenade Position	SQQ	Promenade Position
	Syncopated Walks in Promenade Position	SQ&Q	Promenade Position
7	Alternate Basic	SQQ	Closed Position, Open Position, or Double Hand Hold
8	Swivels (Hip Twist Swivel or Sugar Foot)	SS or SQQ	Closed Position, Double Hand Hold, R to R Hand Hold or Shadow Position*
9	Spiral Actions/Rope Spin/Curls	SQQ	Closed or Open Position, Spiral/Curl U/A L to R Hold
	Spiral and Three Step/Pivot Turn Exit	SQQ	Turn Underarm or Without Hold to end in Open Position
10	Solo Spins		
	Three Step Turn Man or Lady	SQQ	Release from Shadow to Open Position, Open Position to Shadow
	Solo Spin (step, step) Lady Only	QQ	Release Hold from Open Position
11	Man's Foot Change	SS	Used to get In or Out of Shadow Position
12	Low Rondes/Developé/Knee Crawl (no higher than waist height)	S	Closed Position, Open Position or RSP
13	Sliding Doors w/ or w/o Spiral	SQQ,SQQ	RSP to RSP (must keep contact throughout)
14	Three Alemanas (U/A Turn, Spiral, U/A Turn L, U/A Turn)	Max. 4 bars	Single Hand Hold
15	Pivots (max 2 pivots with 1 syncopation)	SQQ or SQ&Q	Closed or Contact Position
16	Hip Twists		
	Closed or Advanced Hip Twist	SQQ	Closed Position or R to R Hand Hold on Man's Right Side
	Open Hip Twist	SQQ	Open Position
17	Scallop Ending	SQQ	Closed Position
18	Man's Foot Change	SS (Lady's timing SQQ)	End in Side by Side, Shadow Position or Apart Position*
19	Turning Basic in Shadow	SQQ	Shadow Position*
20	Shadow/Side by Side/Apart Elements: Basic, Cuban Rocks, Swivels, Walks in all directions, Breaks in all directions, Solo Spot Turns	See above timings	Side By Side*, Shadow Position*, Apart Position* (see rules and restrictions)
21	Allowable Picture/Body Lines	SQQ (max.1 bar)	
	Contra Check		Closed Position
	Same Foot Lunge		Closed Position
	R/L Lunge		Closed Position or Shadow Position
	Explosion		RSP or LSP
22	Freezes/Holds/Body Rhythms	No more than 4 beats	Shadow Position or Closed Position on Man's R Side or Side by Side*

AMERICAN STYLE MAMBO			
Silver Mambo figures		**Timing**	**Position and Dance Holds** (*= see rules and restrictions)
1	Open Box	2,3,41	Closed Position, Shadow Position or Side by Side*
2	Riff Turn	2,3,41	Open Position to end in Open Position
3	Double Underarm Turn L or R for Lady	2&3&41	Closed or Open Position ending in Open Position/CPP ending in CPP
4	Grapevine/Traveling Cross: Fwd & Bwd	2,3,41	Closed Position, Open Position, Shadow Position, or Side by Side*
	Grapevine/Traveling Cross: Fallaway	2,3,41	Closed Position, Open Position, Shadow Position, or Side by Side*
	Untwist Ending to Grapevine or 5th Position	2341	Untwist to the R or L underarm or no hold
5	Forward Spot Turn w/ or w/o UA Turn	2,3,41,2,3,41 (max. 4 bars)	Closed or Contact Position
6	Twinkles	2,3,41	Open Position, Double Hand Hold, Shadow Position, Side by Side or Apart*
7	Paseo, Aida	2,3,41	Closed or Open Position to LSP L Hand Hold
8	Half Moon with or without Lady's Underarm Turn	2,3,41	R to R Hand Hold to Left Shadow Position to end in Open or Open CPP
9	Walks in All Directions (same foot or opposite)	2,3,41	Closed Position, Open Position, RSP, LSP, Cuddle, Hammerlock, or Shadow Position*
	Forward Walks in Promenade Position	2,3,41	Promenade Position
10	Swivels (Hip Twist Swivel or Sugar Foot)	23,41 or 2,3,41	Closed Position, Double Hand Hold, R to R Hand Hold or Shadow Position*
	Toe Heel Swivels	2,3,41	Double Hand Hold
11	Spiral Actions/Rope Spin/Curls	41	Closed or Open Position, Spiral/Curl U/A L to R Hold
	Spiral and Three Step/Pivot Turn Exit	41, 2,3, 41	Turn Underarm or Without Hold to end in Open Position
12	Solo Spins		
	Three Step Turn Man or Lady	2,3,41	Release from Shadow to Open Position, Open Position to Shadow
13	Foot Flicks/ Knee Lifts/Low Rondes	Max. 2 beats	Closed Position, Open Position or RSP
14	Sliding Doors w/ or w/o Spiral	2,3,41,2,3,41	RSP to RSP (must keep contact throughout)
15	Surprise Break	2,3,41,2,3,41	Closed Position
16	Hip Twists		
	Closed or Advanced Hip Twist	2,3,41	Closed Position or R to R Hand Hold on Man's Right Side
	Open Hip Twist	2,3,41	Open Position
17	Scallop Ending	2,3, 41	Closed Position
18	Turkish Towel	2,3,41 (6 bars)	R to R Hold, Lady U/A Turn to R, L Shadow & R Shadow Man in Front
19	Man's Foot Change	23,41 (Lady's Timing 2,3,41)	Used to get In or Out of Shadow Position
20	Shadow/Side by Side Elements Basic Open Box Swivels Breaks in all directions Solo Spot Turns Freezes/Holds	See above timings	Side By Side*, Shadow Position*, Apart Position* (see rules and restrictions)
21	Freezes/Holds/Body Rhythms	No more than 4 beats	Shadow Position or Closed Position on Man's R Side or Side by Side or Apart*
22	Fifth Position Breaks (optional timing)	2,3,4,1	Fallaway

Gold American Rhythm Rules and Restrictions

No entrances are allowed. Partners must start in a closed or open facing hold. Posing or Poses prior to taking hold will be considered an entrance.

Couples must remain in a standing position at all times.

Figures, Timings and Positions used in Bronze and Silver are allowable in Gold

*****Side by Side or Apart Figures with no hold can be done for 4 bars (16 counts) in a row. Connection or hold must then be regained for at least 2 measures (8 counts) before releasing hold again.*****

*****Closed Dance Holds must comprise 25% of the routines (Closed Position, Fallaway, Counter Fallaway, L and R Outside Partner, Promenade Position, Counter Promenade)*****

Allowable Picture/Body Lines and Supported Lines can be held for a maximum of 2 bars and must stay above waist level. NO LIFTS ALLOWED

AMERICAN STYLE CHA CHA CHA			
	Gold Cha Cha figures	**Timing**	**Position and Dance Holds** (*= see rules and restrictions)
1	Three Cha Cha's Turning to Tandem Position on the 2nd Lock	4&1, 2&3, 4&1	Open Position to Tandem Position Lady in Front to Open Position
2	Continuous Locks	2&3&4&1	Tandem Position Lady in Front, Side By Side, or Shadow Position*
3	Turnaway to Tandem Position	2,3	Open Position to end Tandem Position Lady in Front
4	Turnaway/Swivel from Tandem to Open Position	2,3	Tandem Position Lady in Front to Open Position
5	Telemark Separation	2,3,41	Closed Position to end at 90 degree angle or PP on Man's R Side
6	Sailor Shuffles	2&3, 4&1	Open Position, Double Hand Hold, Shadow Position, Side By Side or Apart*
7	Syncopated Grapevine	2&3&4&1	Closed Position, Open Position, Fallaway Position, Tandem Position, Shadow Position, Apart*
8	Syncopated Fwd or Bwd Spot Turn	2&3&4&1	Closed or Contact Position
9	Syncopated Points	2&3&4&1	Closed Position or RSP
10	Hustle Wheel w/ or w/o Underarm Turn	2, 3, 4&1	Double Hand Hold
11	Lunge Swivel	Max 1 bar (4 counts)	Crossing In Front of Man in Closed Position or Double Hand Hold, or Single Hand Hold on Man's R Side
12	Continuous Turns (max 2 turns)	2,3,4&1	Side by Side or Apart*
13	Surprise Break	2,3,4&1	Closed Position to Contra Position
14	Rolling In and Out w/ or w/o change of facing	2&3, 4&1	RSP to RSP
15	Crossover or Cuban Break with Arm Check	All timings from Bronze/Silver	OPP
16	Lady's Spins		
	Single Foot Spin Underarm (1 rotation)	23 or 41	L to R or R to L Hand Hold
	Single Foot Spin from Connection Release	23 or 41	L to R or R to L Hand Hold
17	Allowable Picture/Body Lines		
	Oversway and Throwaway	SQQ	Closed or Contact
18	Allowable Supported Lines (see below)	Max 2 bars (8 counts)	
	Right side lean with Passe		RSP
	Right side lean with Leg Hook		RSP
	Knee Lift or Leg Extension/Oblique Lines		RSP or LSP
	Bolero Roll/Dip no lower than waist level		Closed or Contact Position
	Extended Same Foot Lunge on R or L side		Closed RSP or LSP
19	Freeze/Hold/Body Actions	Max 2 bars (8 counts)	ALL Positions

AMERICAN STYLE RUMBA

	Gold Rumba figures	**Timing**	**Position and Dance Holds** (*= see rules and restrictions)
1	Sliding Doors without Hold	QQS,QQS or SQQ,SQQ	No hold
2	Turnaway to Tandem Position	QQS or SS	Open Position to end Tandem Position Lady in Front
3	Turnaway/Swivel from Tandem to Open Position	QQS or SS	Tandem Position Lady in Front to Open Position
4	Back Break Turnaway/Swivel	SS	Open Position to Tandem Position Lady in Front
5	Rocks in Tandem Position	QQS or SQQ	Tandem Position Lady in Front
6	Walks in Tandem Position	QQS or SQQ	Tandem Position Lady in Front
7	Telemark Separation	QQQQ, QQS, Q&Q, SS	Closed Position to end on 90 degree angle or PP on Man's R side
8	Ronde/Developé higher than waist level	QQS or SQQ	Closed Position, RSP, LSP, or R to R Hand Hold
9	Pivots	Up to 2 Bars with 1 Syncopation	Closed Position or Contact Position
10	Hustle Wheel with or without turn	QQS or SQQ	Double Hand Hold
11	Level Changes on Rocks (in any direction)	QQS or SQQ or SS	Closed Position, RSP, LSP, Shadow Position, or Apart Position*
12	Lunge Swivel	Max 1 bar (4 counts)	Crossing In Front of Man in Closed Position or Double Hand Hold, or Single Hand Hold on Man's R Side
13	Continuous Turns (max 2 turns)	Q&Q&S or SQ&Q&	Side by Side*
14	Lady's Spins		
	Single Foot Spin Underarm (1 rotation)	S	L to R or R to L Hand Hold
	Single Foot Spin from Connection Release	S	L to R or R to L Hand Hold
15	Rolling In and Out w/ or w/o change of facing	QQS or SQQ	RSP to RSP
16	Allowable Picture/Body Lines		
	Oversway and Throwaway	QQS or SQQ	Closed Position
17	Allowable Supported Lines (see below)	Max 2 bars (8 counts)	
	Right side lean with Passe		RSP
	Right side lean with Leg Hook		Closed Position
	Knee Lift or Leg Extension/Oblique Lines		RSP or LSP
	Bolero Roll/Dip no lower than waist level		Closed or Contact Position
	Extended Same Foot Lunge on R or L side		Closed RSP or LSP
18	Freezes/Holds/Body Rhythms	Max 2 bars (8 counts)	All Positions

AMERICAN STYLE EAST COAST SWING

	Gold East Coast Swing figures	**Timing**	**Position and Dance Holds** (*= see rules and restrictions)
1	Progressive Chasses Turning to Tandem Position for 2nd Chasse	Q&Q, Q&Q, Q&Q	Open Position to Tandem Position Lady in Front to Open Position
2	Sugar Push	QQ, Q&Q, Q&Q	Open Position or Double Hand Hold
3	West Coast Swing Whip	QQ, Q&Q, QQ, Q&Q	Open Position to Closed Position ending in Open Position
4	Continuous Simple Spins	Q&Q, Q&Q	OPP to OCPP on the triple
5	Skipping/Hopping Styling	All Timings	All Positions
6	Kick Patterns	Not to exceed 16 counts	Shadow Position/Side by Side/Apart Position*
7	Lunge Swivel	Max 1 Bar (4 counts)	Crossing In Front of Man in Closed Position or Double Hand Hold, or Single Hand Hold on Man's R Side
7	Continuous Turns (max 2 turns)	QQQ&Q	Side by Side
8	Tunnel	Max. 1 bar (4 counts)	
9	Telemark Separation	QQQQ, Q&Q, &QQ, SS	Closed Position to end on 90 degree angle or PP on Man's R side
10	Lady's Spins		
	Single Foot Spin Underarm (1 rotation)	S	L to R or R to L Hand Hold
	Single Foot Spin from Connection Release	S	L to R or R to L Hand Hold
11	Allowable Picture/Body Lines		
	Oversway and Throwaway	SS	Closed Position
12	Allowable Supported Lines	Max 2 bars (8 counts)	
	Right side lean with Passe		RSP
	Right side lean with Leg Hook		Closed Position
	Knee Lift or Leg Extension/Oblique Lines		RSP or LSP
	Bolero Roll/Dip no lower than waist level		Closed or Contact Position
	Extended Same Foot Lunge on R or L side		Closed RSP or LSP
13	Freeze/Hold/Body Actions	Max. 2 bars (8 counts)	All Positions

AMERICAN STYLE BOLERO

	Gold Bolero figures	**Timing**	**Position and Dance Holds** (*= see rules and restrictions)
1	Drag Hesitation/Change of Direction	SQQ	Closed or Contact Position
2	Fallaway Actions		
	Fallaway Slip Pivot	QQQQ, SQ&Q, or QQQ&	Closed Fallaway Position or Shadow Position
	Bounce Fallaway	QQQQ or SQ&Q	Closed Fallaway Position or Shadow Position
3	Telemark Separation	Max 1 bar (4 counts)	Closed Position to end on 90 degree angle or PP on Man's R side
4	Turnaway to Tandem Position	Max 1 bar (4 counts)	Open Position to end Tandem Position Lady in Front
5	Turnaway/Swivel from Tandem to Open Position	Max 1 bar (4 counts)	Tandem Position Lady in Front to Open Position
6	Walks in Tandem	SQQ	Tandem Position Lady in Front to Open Position
7	Lady's Spins		
	Single Foot Spin Underarm (1 rotation)	S	L to R or R to L Hand Hold
	Single Foot Spin from Connection Release	S	L to R or R to L Hand Hold
8	Three Alemanas (U/A Turn, Spiral, U/A Turn L, U/A Turn) with Delayed or Syncopated Timing	Max 6 bars (24 counts)	See Silver Positions
9	Pivots	Up to 3 bars with 2 syncopations	Closed Position, Contact Position, Extended Position or Shadow Position
10	(Rudolph) Ronde/Developé higher than waist level	SQQ	All Positions
11	Lunge Swivel	Max 1 bart (4 counts)	Crossing In Front of Man in Closed Position or Double Hand Hold, or Single Hand Hold on Man's R Side
12	Allowable Picture/Body Lines		
	Oversway, Throwaway, X-Line, Left Whisk	SQQ	Closed Position
13	Allowable Supported Lines (see below)	Max 2 bars (8 counts)	
	Right side lean with Passe		RSP
	Right side lean with Leg Hook		Closed Position
	Knee Lift or Leg Extension/Oblique Lines		RSP or LSP
	Bolero Roll/Dip no lower than waist level		Closed or Contact Position
	Extended Same Foot Lunge on R or L side		Closed RSP or LSP
14	Freeze/Hold/Body Actions	Max. 2 bars (8 counts)	All Positions

AMERICAN STYLE MAMBO

	Gold Mambo figures	**Timing**	**Position and Dance Holds** (*= see rules and restrictions)
1	Allowable Rhythmic Timings for BRONZE and SILVER figures. For GOLD Figures see chart		
	Basic Timing	2, 3, 41	All Positions
	Double Time	2, hold 3, 4, 1	All Positions
	Triple Timing	2, 3, 4&1	All Positions
	Half Time	23, 41	All Positions
3	Telemark Separation	2,3,41	Closed Position to end on 90 degree angle or PP on Man's R side
4	Opening Outs/Flip Flops/Promenade Runs	2,3,41	RSP or LSP
5	Rolling In and Out w/ or w/o change of facing	2,3,41	RSP to RSP
6	Double Head Loop with Duck Curl exit	2,3,41,2,3,41	Open Position to RSP ending in Open Position
7	Lunge Swivel	Max 1 bar (4 counts)	Crossing In Front of Man in Closed Position or Double Hand Hold, or Single Hand Hold on Man's R Side
8	Suzie Q's	All Timings	All Positions
9	Points and Tap	Max 2 bars (8 counts)	All Positions
10	Allowable Picture/Body Lines		
	Oversway and Throwaway	2,3, 41	Closed Position
11	Allowable Supported Lines (see below)	Max 2 bars (8 counts)	
	Right side lean with Passe		RSP
	Right side lean with Leg Hook		Closed Position
	Knee Lift or Leg Extension/Oblique Lines		RSP or LSP
	Bolero Roll/Dip no lower than waist level		Closed or Contact Position
	Extended Same Foot Lunge on R or L side		Closed RSP or LSP
12	Freeze/Holds/Body Actions	Max 2 bars (8 counts)	All Positions

International notes and restrictions for all dances

General International Latin Notes and Restrictions

1. **Partners must start in ~~a~~ Closed Position or Open Facing Position with Normal, or Hand Hold. No entrances are allowed. For example, starting the Gold International Style Cha Cha with an allowed side by side amalgamation would constitute an "entrance. NOTE: Normal Hold in the International Latin allows for a more extended Proximity and Hold with the leaders right and follower's Left arm.
2. Posing or Poses prior to taking hold will be considered an entrance.
3. Couples remain in a standing position at all times.
4. Couples dance only figures for the level entered. i.e. Bronze, Silver, Gold but Figures from lower levels can also be used.
5. Make special note that some lower level figures have developments at a higher level. For example, in the Rumba and Cha Cha, the Fan is Bronze, but the Fan Development is Silver. This is noted with an asterisk * beside the figure.
6. Couples must use the dance position hold allowed for the figure and level being danced as noted in the charts below.
7. Positions given in the charts below are with hold unless noted as "no hold" or " release hold". When noted as No Hold partners may only release hold for a maximum of two bars before regaining an allowable hold. Figures that are standardized with out hold do not apply of course. Some examples: The Chase, Follow my leader etc.
8. At no time in any of the allowable positions are the couples further away from each other than a comfortable arms length. The only exception is the There and Back in Cha Cha.
9. Couples must use only the acceptable timing listed for the figure and level being danced
10. When a timing in a figure has no weight change that is noted by putting that count in parenthesis. For example, Rumba timing 2,3,4(1)

INTERNATIONAL STYLE CHA CHA CHA

note: figures with an * have a development at a higher level.

		Bronze Cha Cha figures	**Timing**	**Position and Dance Holds**
	1	Basic Movements		
		Closed	23,4&1,23,4&1	Closed Position Normal Hold
		Open	23,4&1,23,4&1	Closed or Open Position L to R hold
		In place	23,4&1,23,4&1	Closed Position Normal Hold
		Alternative Basic (from Rumba)	23,4&1,2&3,4&1	Closed Position Normal Hold or no hold (max 2 bars)
*	**2**	New York to Left or Right Side Position	23,4&1	LSP L hand hold or RSP R hand hold
	3	Spot Turns to Left or Right	23,4&1	RSP or LSP, release hold (one bar), regain hold for next figure
		Switch Turns Left or Right	23,4&1	RSP or LSP, release hold (one bar), regain hold for next figure
		Underarm Turns (UA) Left or Right	23,4&1	Left to Right hand hold.
	4	Shoulder to Shoulder (left side or right side)	23,4&1	O. Partner L side or R side. Normal, L to R , 2 hand hold,no hold
	5	Hand to Hand- Right Side Position	23,4&1	RSP R to L hand hold or Alt RSP hold, end in closed or RSP
		Left Side Position		LSP L to R hand hold or Alt LSP hold, end in closed or LSP
	6	Three Cha Cha Cha's (forward and back)	23,4&1,2&3,4&1	Closed or Open Position, Normal, L to R, double, or no hold
		Forward in RSP	23,4&1,2&3,4&1	RSP R to L hand hold or Alt.RSP Hold (last 3 steps can face partner)
		Forward in LSP	23,4&1,2&3,4&1	LSP L to R hand hold or Alt. LSP Hold (last 3 steps can face partner)
	7	Side Steps (to Left or Right)	23,4&1	Closed Position Normal Hold or L to R hand hold
	8	There and Back	23,4&1,23,4&1	Closed Position, ** Open with no hold, Regain hold
*	**9**	Time Steps	23,4&1	Closed or Open Position without hold
*	**10**	Fan	23,4&1,23,4&1	Closed to Fan Position
*	**11**	Alemana	23,4&1,23,4&1	Fan position, underarm turn, Closed position.
*	**12**	Hockey Stick	23,4&1,23,4&1	Fan position, L UA turn, open position
*	**13**	Natural Top	23,4&1 -1 or 3 bars	Closed Position Normal Hold
*	**14**	Natural Opening Out Movement	23,4&1	Normal Hold throughout, Closed position,RSP,end in Closed Position
	15	Closed Hip Twist	23,4&1,23,4&1	Normal Hold Closed position to RSP, end in Fan Position
		Bronze Alternative Cha Cha timings - none - Bronze Alternative Cha Cha Positions and Holds		
		Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure.		
		Bronze - 1. Closed Basic Movement can end in Open CPP		
		Bronze - 8. ** There and Back is the only figure where the partners are further apart than a comfortable arms reach.		
		Bronze -11. Alemana- may end in Open CPP, or towards partners Right Side to follow with opening out movement or closed hip twist.		
		Bronze -11. Alemana may also Commence in open position L to R hand hold (Lady will make one complete turn on this Alemana)		
		Bronze -12 Hockey Stick can end in Open CPP or side and sl fwd for shoulder to shoulder.		
		Bronze -15. closed hip twist can also end in open position and open Counter Promenade Position.		
		Bronze Special Cha Cha notes:		
		1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music		
		2. Partners are on opposite feet at all times, except on the Chase Turn in Silver and Foot Changes at Gold Level		
		3. Bronze-alternative to compact chasse danced on 3-5 of Alemana and Hockey stick, man may dance LF side, replace RF and close LF to RF 4&1.		
		4. Bronze-a Cuban break chasse 4&1 may be danced by the man on steps 8,9,10 of the Alemana or Hockey Stick.		

		Silver Cha Cha figures	**Timing**	**Position and Dance Holds**
	16	Open Hip Twist	23,4&1,23,4&1	Open Position L to R hand hold, end in Fan Position
	17	Reverse Top	23,4&1 3 bars	Contact Position Normal Hold throughout
	18	Opening out from Reverse Top	23,4&1	Contact Position Normal Hold to end in Fan Position
	19	Aida	23,4&1	Contact Position Normal Hold, end in LSP L to R Hand Hold
		Ending #1 Rock and spot turn	23,4&1,23,4&1	LSP L to R Hand Hold, release hold, end in closed or LSP L to R Hold
		Ending #2 Switch and UA turn to R	23,4&1,23,4&1	LSP L to R Hand Hold, Closed Position, UA turn, end Closed Pos.
	20	Spiral Turns (Lady)		
		Spiral (Left Underarm)	23,4&1,23,4&1	Closed Pos. Normal Hold to RSP ,spiral UA L, End in Fan Position
		Curl (Left Underarm)	23,4&1,23,4&1	Open Position L to R Hand Hold, Curl UA L, end in Fan Position
		Rope Spinning	23,4&1,23,4&1	Lady on man's R side facing opposite direction. L to R Hand Hold
		(Spiral Right UA on end of prev figure)		Lady fwd behind man's back, LSP, end in Closed Position
*	**21**	Cross Basic	23,4&1,23,4&1	Closed Position Normal Hold throughout.
	22	Cuban Breaks	2&3&4&1	Closed or Open Position, Open PP, Open CPP, RSP, LSP with or without hold
		Split Cuban Breaks	2&3,4&1	Closed or Open Position, Open PP, Open CPP, RSP, LSP with or without hold
	23	Chase- Man (first and 4th bar 2(3)4&1)	23,4&1 4 bars	Open Position No Hold, Tandem Position lady behind, Lady in front,
		Lady	23,4&1 4 bars	Lady behind, Lady spin to end in Open Position No Hold.
		*Time Steps in Guapacha	(2)a3,4&1	Closed or Open Position without hold
		*New York in Guapacha	(2)a3,4&1	in LSP and/or RSP
		*Fan Development	23,4&1	Closed position Normal hold, Promenade Position, Fan Position
		*Hockey Stick to LSP and forward runs	23,4&1,23,4&1	Fan Position, UA L ending in LSP L to R hand hold
		*Natural opening out movement end in contact	23,4&1	Normal Hold throughout, Closed position,RSP,end in Contact Position
		Silver Alternative Cha Cha timings		
		Silver - Guapacha Timing (2)a3,4&1 can be used in the New York in LSP or RSP and #21 Cross Basic		
		Silver - Fan Development may use Guapacha timing on steps 6 to 10 (2) a3, 4&1		
		Silver - #17 - Reverse Top may be danced for two bars to follow with opening out from reverse top, Aida,6-10 of a spiral		
		Silver Alternative Cha Cha Positions and Holds		
		Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure.		
		Silver - Closed Hip Twist, Open Hip Twist, Spiral, and Curl can also end in Open Counter Promenade Position, Open Position, Contact Position		
		Silver - #19 Aida- may follow a Curl or Spiral		
		Silver - # 20 Rope Spinning may also end in Open CPP or forward toward the Man's R Side		
		Silver Special Cha Cha notes:		
		1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music		
		2. Partners are on opposite feet at all times, except on the Chase Turn in Silver and Foot Changes at Gold Level		
		5. Silver - Ronde Chasse (man), twist Chasse (man) or Lady on the closed hip twist and Slip Chasse (man) on the Open Hip Twist		
		6. Silver - man may dance a cuban break 2&3&4&1 while lady dances a time step or vice versa		

		Gold Cha Cha figures	**Timing**	**Position and Dance Holds**
	24	Advanced Hip Twist	23,4&1,23,4&1	Closed Position Normal Hold to RSP, end in fan Position
	25	Hip Twist Spiral	23,4&1,23,4&1	Close Position Normal Hold to RSP,Lady UA spiral L, end in Open CPP
	26	Turkish Towel	23,4&1 6 bars	Open Position R to R Hold, Lady UA to R,L Shadow man in front,
				R Shadow man in front, repeat Shadow pos., end I Open Position
	27	Sweetheart	23,4&1 6 bars	Open Position R to R Hold,RSP R to R and L to L hold, maintain
				hold for LSP and RSP, Release two hand hold to end in Fan Position
	28	Follow my Leader	23,4&1 6 bars	Open Position L to R Hold,Tandem position Lady behind, then Lady
				In front, repeat two Tandem positions, end in Open Position
	29	Foot Changes - 4 methods (see notes below)		
		* Alemana to adv. Hip twist (see note below)	23,4&1 3 bars	Open Position R to R hand hold. end Left to R hold in Fan Position
		*Natural Top with lady's left underarm turn	23,4&1 3 bars	closed position normal hold, underarm turn on count 23 (RL),end
		*Cross Basic with Lady's Spriral UA L		
		Gold Alternative Cha Cha timings - same as for Silver		
		Gold Alternative Cha Cha Positions and Holds		
		Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure, with the exception of Follow My Leader.		
		Gold - Alemana - may commence in open position with a R to R hand hold, Lady making a full turn on the Alemana and follow with an Advanced Hip Twist with R to R Hold, ending in Fan Position regaining L to R Hold.		
		Gold -#24 Advanced Hip Twist may also end in Open Counter Promenade Position, Open Position , Contact Position		
		Gold - #27 Sweetheart . Right and Left Shadow Hold may be used in place of RSP AND LSP.		
		Gold - #29 Foot Changes - There are four methods of using a foot change		
		Two methods To achieve RSP, Right Shadow, or Tandem Position (Lady in Front) with partners on the same foot (no hold,R to L Hold,R.Shadow)		
		1. Lady dances an open basic 23,4&1, 23,4&1 Man dances Open basic 23,4&1,23 then foot change 4,1 turning 1/2 R to achieve position.		
		2. Lady- 3 bars of an open basic. Man dances two bars of open basic. Then foot change 2 turning 1/2 to R to achieve position (3).		
		Two methods to resolve from position achieved to return to Open Position		
		3. Man repeats foot change as in #1 above while Lady dances normal timing. End in Open Position.		
		4. Man repeats foot change as in #2 above while Lady dances normal timing. End in Open Position.		
		Figures that may be danced with Man & Lady using the same foot, having achieved RSP, R. Shadow or Tandem (Lady in front) are:		
		Any Basic Movement, Ronde or Twist Chasse, Spot or Switch Turns, Time Steps, Cuban Breaks and Split Cuban Breaks		
		Gold Special Cha Cha notes:		
		1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music		
		2. Partners are on opposite feet at all times, except on the Chase Turn in Silver and Foot Changes at Gold Level		

INTERNATIONAL STYLE SAMBA

note: figures with an * have a development at a higher level.

		Bronze Samba Figures	Timing	Dance hold and position notes
	1	Basic Movements - Natural, Reverse, Side and		Normal Hold
		Progressive	1a2 or 1(2)	Normal Hold
	2	Whisks L and Right	1a2	Normal Hold
		with Lady's Underarm Turn	1a2	Normal Hold
	3	Samba Walks		
		Promenade	1a2	Normal Hold
		Side	1a2	Normal Hold
		Stationary	1a2	Normal Hold
	4	Rhythm Bounce	a1a2	Any Allowable Dance Position and Hold
	5	Volta Movements		
		Traveling	1a2a1a2 or SaS (slow volta)	Normal Hold
	6	Traveling Bota Fogos Forward	1a2	Normal Hold
	7	Criss Cross Bota Fogos	1a2	Open CPP and Open Promenade
	8	Traveling Bota Fogos Back	1a2	Normal Hold
	9	Bota Fogos to Promenade and Counter Promenade	1a2	Normal Hold
	10	Criss Cross Voltas	1a2a1a2 or SaS (slow volta)	Open PP, Open CPP, end in Closed Position
	11	Solo Spot Volta	1a2a1a2 or SaS (slow volta)	Release Hold (Maximum 2 bars)
	12	Foot Changes		
		Closed to Right Shadow	man 12 Lady 1a2	Closed to Right Shadow
		Right Shadow to Closed	man 12 Lady 1a2	Right Shadow to Closed
		Promenade to Right Shadow	man 12 Lady 1a2	Promenade to Right Shadow
	13	Shadow Traveling Volta	1a2a1a2 or SaS (slow volta)	Right Shadow Position
	14	Reverse Turn	1a2 or SQQ	Normal Hold
	15	Corta Jaca (man RF forward,lady LF back)	SQQQQQQ	Normal Hold
	16	Closed Rocks	SQQ	Normal Hold
		Bronze Special Samba Notes		
		1. The principle of the Rhythm bounce is to start the dance, or as a means of achieving good phrasing or as a foot change. It can be used max 2 pars in any position.		
		2. Partners must be on opposite feet except when in Right Shadow Position		
		3. Release hold only on solo spot voltas for no more than 2 bars of music or by the lady for one bar to achieve a foot change		
		4. Figures allowed in Right Shadow Position are: Bronze and Silver - Samba Walks, Traveling Bota Fogos Forward, Shadow Traveling Voltas, Rhythm Bounce.		
		5. Maximum amount of turn on Spot Voltas in one full turn per bar.		

		Silver Samba Figures	**Timing**	**Dance hold and position notes**
	17	Open Rocks	SQQ	Normal Hold
	18	Back Rocks	SQQ	Normal Hold
	19	Plait	SS QQS	Normal Hold or L to R hand hold
	20	Rolling off the Arm	123, 123	RSP Dbl hand hold, RSP R to L hand hold, end in Closed or R.Shadow
	21	Argentine Crosses – "No Underarm Turns in Silver"	QQS, QQS	Normal Hold
	22	Maypole	Volta timing up to 4 bars	L to R hand hold while Lady turns UA right or left
	23	Shadow Circular Volta	1a2a1a2	Right Shadow Position
		* foot change from R Shadow to Promenade	man 12 Lady 1a2	Right Shadow to Promenade
		*foot change (rolling off the arm) to R.Shadow	man 12 Lady 1a2	RSP to Right Shadow
		*Corta Jaca (Man LF back,Lady RF forward)	SQQQQQQ	Normal Hold
		Silver Special Samba Notes		
1. The principle of the Rhythm bounce is to start the dance, or as a means of achieving good phrasing or as a foot change. It can be used in any position for no mor than 2 bars.				
		2. Partners must be on opposite feet except when in Right Shadow Position.		
		3. Release hold only on solo spot voltas for no more than 2 bars of music or by the lady for one bar to achieve a foot change.		
		4. Figures allowed in Right Shadow Position are: Bronze and Silver - Samba Walks, Traveling Bota Fogos Forward, Shadow Traveling Voltas, Rhythm Bounce.		
		1. Maximum amount of turn on Spot Voltas in one full turn per bar.		

		Gold Samba Figures	**Timing**	**Dance hold and position notes**
	24	Contra Bota Fogos	1a2	R Contra Position and L Contra Position
	25	Roundabout to the Right or Left	Volta timing	R Contra Position and L Contra Position
	26	Natural Roll	SQQ	Normal Hold
	27	Reverse Roll	SQQ	Normal Hold
	28	Promenade and Counter Promenade Runs	123,123,123	Open Promenade and Open Counter Promenade
	29	Three Step Turn Left (Lady only)	123	Release Hold
	30	Samba Locks	QQS	Open Counter Promenade Position
	31	Cruzados Walks and Locks	SS and QQS	Right Shadow Position
		*Traveling Volta in closed position or Shadow Pos.	1a2a1a2 or SaS (slow volta)	Closed Position or Shadow Position
		*Foot Changes		
		Promenade to Right Contra Position	see methods below	Promenade to Right Contra Position
		Right Contra to Promenade Position	see methods below	Right Contra to Promenade Position
		Right Contra to Open Counter Promenade	man 1a2,1a2 - lady 1a2a1a2	Right Contra to Open Counter Promenade
		Gold Alternative Samba Timings		
		Foot Change from Promenade to Right Contra has four methods for the man 1. point fwd and back 1,2 2. Rock Fwd and Back 1,2 3. double rock 1a2a, 4. Flick Ball Change (1) a 2. Lady dances a LF Bota Fogo 1a2 on all four methods. Same Methods are used when dancing from Right Contra Position to Promenade Position. Ladies Bota Fogo will be on the RF 1a2		
		Gold Special Samba Notes		
1. The principle of the Rhythm bounce is to start the dance, or as a means of achieving good phrasing or as a foot change. It can be used in any position for no mor than 2 bars.				
2. Partners must be on opposite feet except: when in Right Shadow Position, Contra Bota Fogos and the Round About.				
3. Release hold only on solo spot voltas for no more than 2 bars of music or by the lady for one bar to achieve a foot change, and the three step turn at the Gold Level.				
4. Figures allowed in Right Shadow Position are: Bronze & Silver: Samba Walks, Traveling Bota Fogos Forward, Shadow Traveling Voltas, Rhythm Bounce Gold: Cruzado walks and locks.				
5. The Three step Turn is only done by the lady as an entry to the Samba Locks and is preceded by the closed or Open Rocks or Promenade and Counter Promenade Runs.				
6. Maximum amount of turn on Spot Voltas is one full turn per bar.				

		INTERNATIONAL STYLE RUMBA		
note: figures with an * have a development at a higher level.				
		Bronze Rumba Figures	**Timing**	**Position and Dance Holds**
	1	Basic Movements		
*		Closed	2,3,4 (1)	Closed Position Normal Hold
		Open	2,3,4 (1)	Closed or Open Position L to R hold
		In place	2,3,4 (1)	Closed Position Normal Hold
*		Alternative Basic	2,3,4 (1)	Closed Position Normal Hold, L to R hand hold or no hold (max 2 bars)
*	**2**	Cucarachas (LF and RF)	2,3,4 (1)	Normal Hold or L to R Hand Hold
	3	New York to Left or Right Side Position	2,3,4 (1)	LSP L hand hold or RSP R hand hold
	4	Spot Turns to Left or Right	2,3,4 (1)	RSP or LSP, release hold (one bar),regain hold for next figure
		Switch Turns Left or Right	2,3,4 (1)	RSP or LSP, release hold (one bar),regain hold for next figure
		Underarm Turns (UA) Left or Right	2,3,4 (1)	Left to Right hand hold.
	5	Shoulder to Shoulder (left side or right side)	2,3,4 (1)	O. Partner L side or R side.Normal Hold, L to R or Double hand hold
	6	Hand to Hand- Right Side Position	2,3,4 (1)	RSP R to L hand hold or Alt RSP hold, end in closed or RSP
		Left Side Position	2,3,4 (1)	LSP L to R hand hold or Alt LSP hold, end in closed of LSP
*	**7**	Progressive Walks Forward or Back	2,3,4 (1)	Closed or Open Position Normal or L to R Hand Hold Progressive Walks Forward (only) may be done in RSP or LSP
	8	Side Steps (to Left or Right)	2,3,4 (1)	Closed Position Normal Hold or L to R hand hold
*	**9**	Cuban Rocks	2,3,4 (1)	Normal Hold,L to R Hand Hold, No Hold
*	**10**	Fan	2,3,4 (1)	Closed Position Normal Hold, toend in Fan Position
	11	Alemana	2,3,4 (1)	Fan position , underarm turn, Closed position.
	12	Hockey Stick	2,3,4 (1)	Fan position,end in open position,Open CPP, for shoulder to shoulder
*	**13**	Natural Top	2,3,4 (1)	Closed Position Normal Hold
	14	Opening Out to Right and Left	2,3,4 (1)	Closed Position Normal Hold,90 degree angle man's left then right side
*	**15**	Natural Opening Out Movement	2,3,4 (1)	Normal Hold throughout,Closed position,RSP,end in Closed Position
	16	Closed Hip Twist	2,3,4 (1)	Normal Hold Closed position,RSP,end in Fan Position
		Bronze Alternative Rumba Positions and Holds		
		Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure.		
		Bronze - 1. Closed Basic Movement can end in Open CPP		
		Bronze -11. Alemana- may end in Open CPP, or towards partners Right Side to follow with opening out movement or closed hip twist.		
		Bronze -11. Alemana may also Commence in open position L to R hand hold (Lady will make one complete turn on this Alemana)		
		Bronze -12 Hockey Stick can end in Open CPP		
		Bronze -15. Closed hip twist can also end in open position and open Counter Promenade Position.		
		Bronze Special Rumba notes:		
		1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music		
		2. Partners are on opposite feet at all times		

		Silver Rumba Figures	**Timing**	**Position and Dance Holds**
	17	Open Hip Twist	2,3,4 (1)	Open Position L to R hand hold, end in Fan Position
	18	Reverse Top	2,3,4 (1)	Contact Position Normal Hold throughout
	19	Opening out from Reverse Top	2,3,4 (1)	Contact Position Normal Hold to end in Fan Position
*	**20**	Aida	2,3,4 (1)	Contact Position Normal Hold, end in LSP L to R Hand Hold
		Ending #1 Cuban Rock and spot turn	2,3,4 (1)	LSP L to R hold, release hold for spot turn, end in closed Position
		Ending #2 Double Spot Turn		Release hold for double spot turns, end in Closed Position
		Ending #3 Side Cucaracha	2,3,4 (1)	Face partner L to R Hand Hold
	21	Spiral Turns (Lady)	2,3,4 (1)	
		Spiral (Left Underarm)	2,3,4 (1)	Closed Position Normal Hold,spiral UA L to R Hold, End in Fan Position
		Curl (Left Underarm)	2,3,4 (1)	Open Position L to R Hand Hold,Curl UA L to R Hold,end in Fan Position
		Rope Spinning	2,3,4 (1)	Lady on man's R side facing opposite direction. L to R Hand Hold
		(Spiral Right UA on end of prev figure)	2,3,4 (1)	Lady fwd behind man's back, LSP, end in Closed Position
		* Closed Basic ending in Contact Position	2,3,4 (1)	3/8 turn to Left over steps 4-6 to end in Contact Position
		* Alternative Basic	(23)4(1)	Closed Position Normal Hold, L to R hand hold or no hold (max 2 bars)
		* Cuban Rock as ending to Aida	2,3,4 (1)	LSP
		*Fan Development	2,3,4 (1)	Closed position Normal hold, Promenade Position, Fan Position
		*Natural opening out movement end in contact	2,3,4 (1)	Closed Position Normal Hold to RSP to Contact Position
		*Natural Top with 4 to 6 of Hockey Stick		Closed Position Normal Hold, end in Open Position or Open CPP
		Silver Alternative Rumba Positions and Holds		
		Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure.		
		Silver - Closed Hip Twist, Open Hip Twist, Spiral, and Curl can also end in Open Counter Promenade Position, Open Position, Contact Position		
		Silver - #17 - Reverse Top may be danced for two bars to follow with opening out from reverse top, Aida or Lady Sprial on step 6 of Rev top.		
		Silver - #20 Aida- may follow a Curl or Spiral		
		Silver - #21 Rope Spinning may also end in Open CPP, forward toward the Man's R Side.		
		Silver Special Rumba notes:		
		1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music		
		2. Partners are on opposite feet at all times		

		Gold Rumba Figures	**Timing**	**Position and Dance Holds**
	22	Sliding Doors (see special note below)	2,3,4 (1)	Fan Position,RSP,Tandem Position Lady in front,RSP
	23	Fencing	2,3,4 (1)	Fan Position, Promenade Position, Open CPP
	24	Three Threes	2,3,4 (1)	Open Pos. L to R Hold,Tandem Position, release hold, end Closed Pos.
	25	Three Alemanas	2,3,4 (1)	Fan Position, Alemana , Spiral UA turn L, Alemana, end as Alemana
	26	Hip Twists	2,3,4 (1)	
		Advanced Hip Twist	2,3,4 (1)	Closed Position Normal Hold,RSP, end in fan Position
		Continuous Hip Twist	2,3,4 (1)	Closed Position Normal Hold,RSP, end towards Lady's R side
		Circular Hip Twist	2,3,4 (1)	Closed Position Normal Hold,RSP, Normal Hold throughout
		*Syncopated Cuban Rocks	2&3,4(1)	Normal Hold,L to R Hand Hold, No Hold
		*Progressive Walks Forward in R Shadow Pos.	2,3,4 (1)	Right Shadow Position
		*Natural Top with Lady's Left UA Turn	2,3,4 (1)	Closed Position Normal Hold, Left UA Turn, Closed Position Normal Hold
		* Alemana to adv. Hip twist (see note below)	2,3,4 (1)	Open Position R to R hand hold. end L to R hold in Fan Position
		*Natural Top with lady's left underarm turn	2,3,4 (1)	Closed position normal hold, underarm turn Left,Closed Position
		Gold Alternative Rumba timings		
		Syncopated Cuban Rocks 2,&3,4 (1)		
		* Gold- Fan Development may use Alternative timing on 23,4(1) (2) &3, 4(1)		
		Gold Alternative Rumba Positions and Holds		
		Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure.		
		Gold - * Aida Ending # 4 Cuban Rock in LSP L to R Hand Hold, to Progressive Walks Forward in Right Shadow Position		
		Gold - Alemana - may commence in open position with a R to R hand hold, Lady making a full turn on the Alemana and follow with an Advanced Hip Twist with R to R Hold, ending in Fan Position regaining L to R Hold.		
		Gold - Alemana can end in Right Shadow Position to dance Forward Walks in R. Shadow Positon or Sliding Doors		
		Gold - Endings to Fencing 1. Man and Lady's Solo Spin, 2. Lady's Under Arm Spin to Left 3. Man's Solo Spin (2)&(3) 4(1) Lady syn. Cuban Rock		
		Gold - Three Threes with Fan Ending (as in the Fan Development)		
		Gold - Three Alemanas can be commenced in Open Position		
		Gold -#26 Advanced Hip Twist may also end in Open Counter Promenade Position, Open Position , Contact Position		
		Gold - Advanced Hip Twist may also be danced following the Alemana with R to R hand hold, changing to L to R hand hold to end in Fan Position		
		Gold - Circular Hip Twist may be danced with R to R hold following an Alemana danced with this hold. Change tol L to R hand hold on last hip twist		
		Silver - #21 Rope Spinning may also end in Right Shadow Position to follow with walks in Right Shadow position.		
		Gold Special Rumba notes:		
		* Gold - Press Line (type of Cucaracha) can be used on step 1 of Advanced, Continuous and Circular Hip Twists.		
		1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music		
		2. Partners are on opposite feet at all times		
		3.Partners must maintain some point of contact during the sliding doors and both partners remain facing the same direction during the sliding door action.		

INTERNATIONAL STYLE PASO DOBLE				
		Bronze Paso Doble Figures	**Timing**	**Position and Hold**
	1	Sur Place	count 1 to 4 or 1 to 8	Normal Hold
	2	Basic Movement	count 1 to 4 or 1 to 8	Normal Hold
	3	Chasse to Right or Left	count 1 to 4 or 1 to 8	Normal Hold
	4	Drag	1 (2,3) 4	Normal Hold
	5	Deplacement (Also Attack)	count 1 to 4 or 1 to 8	Normal Hold
	6	Promenade Link (also Promenade Close)	count 1 to 4 or 1 to 8	Normal Hold
	7	Promenade	count 1 to 4 or 1 to 8	Normal Hold
	8	Ecart	count 1 to 4 or 1 to 8	Normal Hold
	9	Separation	count 1 to 4 or 1 to 8	Normal Hold, Open Position L to R Hold, Normal Hold
	10	Lady's Caping Walks following the Separation	count 1 to 4 or 1 to 8	L to R hold lady walks in a circle behind the man's back, end in normal hold
	11	Fallaway Ending to Separation	count 1 to 4 or 1 to 8	Normal Hold
	12	Huit	count 1 to 4 or 1 to 8	Normal Hold
	13	Sixteen	count 1 to 4 or 1 to 8	Normal Hold
	14	Promenade and Counter Promenade	count 1 to 4 or 1 to 8	Normal Hold
	15	Grand Circle	count 1 to 4 or 1 to 8	Normal Hold
	16	Open Telemark	count 1 to 4 or 1 to 8	Normal Hold
		Bronze Paso Doble Timing and Alternative Timings		
		Normal Timing is for one step to be danced to each beat of music . A numerical count of 1 to 4 or 1 to 8 will be used on most figures.		
		Alternative Paso Doble Positions and Holds		
Normal Hold is used on most figures and is intended to include Closed Position, Promenade, Counter Promenade, Fallaway and outside partner as used in the allowable figure.				

		Silver Paso Doble Figures	**Timing**	**Position and Dance Holds**
	17	La Passe - Man's Timing	1234567(81)2(34)5(67)8+A343	
		Lady's Timing	1,234,567,812,345,670	Normal Hold
	18	Banderillas	count 1 to 4 or 1 to 8	Normal Hold
	19	Twist Turn	count 1 to 4 or 1 to 8	Normal Hold
	20	Fallaway Reverse Turn	count 1 to 4 or 1 to 8	Normal Hold
	21	Coup de Pique	(1)23456&78	Normal Hold
	22	Left Foot Variation	123(4)a(5)678	Normal Hold
	23	Spanish Lines	123(4)	
		Inverted Counter Promenade Position		Inverted CPP with no Hold
		Inverted Promenade Position		Inverted Promenade Position no hold
	24	Flamenco Taps	1(2&)3(4) or 1(&2&)3(4)	same as Spanish Lines
		Silver Paso Doble Timing and Alternative Timings		
		Normal Timing is for one step to be danced to each beat of music . A numerical count of 1 to 4 or 1 to 8 will be used on most figures.		
		Silver - Coup de Pique (1)234&(5)67&8 or (1)234&(5)678 or 1234 or commenced with Left foot surplace LF 1, coup de Pique 2,3,4,5 surplace 678		
		Silver Alternative Paso Doble Positions and Holds		
		Normal Hold is used on most figures and is intended to include Closed Position, Promenade, Fallaway , Counter Promenade, and outside partner as used in the allowable figure.		
		Silver Special Paso Doble Notes: At the Silver and Gold level Some figures commence with the Left Foot for the man and the right foot for the lady, in which case a method of changing feet will be used. They are: Hesitation by holding position for one beat, syncopated Sur Place or Chasse 12&34. And four counts of the coup de Pique. These same methods can be used when a figure ends with the Left Foot Free in order to follow with a figure commencing with the Right Foot.		

		Gold Paso Doble Figures	**Timing**	**Position and Dance Holds**
	25	Syncopated Separation	1234 5678a(1)a(2)3&4 5678	as in 1-4 of Separation. Hold may be maintained throughout or
				L to R Hand Hold, regaining Normal Hold on step #13
	26	Traveling Spins from Promenade Position	count 1 to 4 or 1 to 8	Closed or Contact Position Normal Hold, L to R hand hold on Spins
	27	Traveling spins from Counter PP	count 1 to 4 or 1 to 8	Closed or Contact Position Normal Hold, L to R hand hold on Spins
	28	Fregolina (also Farol)	28 counts	Normal Hold for counts 1 to 7, double hand hold on 8, R to L hand hold
				to a type of hammer lock hold13 -22,spin lady release hold,normal hold
	29	Twists	12345&678&123&4	Normal Hold
	30	Chasse Cape (including outside Turn)	1234&5678&1234&56781234	Normal Hold steps 1 to 18, LSP Spanish Line inverted CPP
		Gold Paso Doble Timing and Alternative Timings		
		Normal Timing is for one step to be danced to each beat of music . A numerical count of 1 to 4 or 1 to 8 will be used on most figures.		
		Endings to Syncopated Separation 1. 2-4 of Attack and Sur Place 1234, 2. Syncopated Chasee to R 12&34 3. Drag 12(3)4		
		Gold Alternative Paso Doble Positions and Holds		
		Normal Hold is used on most figures and is intended to include Closed Position, Promenade , Fallaway, Counter Promenade, and outside partner		
		as used in the allowable figure.		
		Endings to Chasse Cape 1. Type of Counter Promenade Close and Chasse 1 (2) 34 2. Syncopated Chasse 12&34, 3. Lady's Spin to the right 12&34		
		Gold Special Paso Doble Notes:		
		At the Silver and Gold level Some figures commence with the Left Foot for the man and the right foot for the lady, in which case a method of changing feet will be used.		
		They are: Hesitation by holding position for one beat, syncopated Sur Place or Chasse 12&34. And four counts of the coup de Pique.		
		These same methods can be used when a figure ends with the Left Foot Free in order to follow with a figure commencing with the Right Foot.		

		INTERNATIONAL STYLE JIVE		
note: figures with an * have a development at a higher level.				
		Bronze Jive Figures	**Timing**	**Position and Dance Holds**
	1	Basic in Place	QQ,QaQ,QaQ	Normal hold throughout
	2	Fallaway Rock	QQ,QaQ,QaQ	Normal hold throughout
		Fallawy Rock precede to whip	QQ,QaQ	Normal hold throughout
*	**3**	Fallaway Throw Away	QQ,QaQ,QaQ	Normal hold, end in open position
*	**4**	Link	QQ,QaQ,QaQ	Open Position to end in normal hold
		Link precede to Whip	QQ,QaQ	Open Position to end in normal hold
	5	Change of Places Right to Left	QQ,QaQ,QaQ	Normal Hold to end open Position
*	**6**	Change of Places Left to Right	QQ,QaQ,QaQ	Open Position to end in Open Position
	7	Change of Hands Behind the Back	QQ,QaQ,QaQ	Open Position to end in Open Position
	8	Hip Bump/Shoulder Shove	QQ,QaQ,QaQ	Open Position to end in Open Position
*	**9**	American Spin	QQ,QaQ,QaQ	Open position R to R hold end L to R or R to L
*	**10**	Walks	QQ,QaQ,QaQ	normal hold throughout
*	**11**	Stop and Go	QQ,QaQ,QQ,QaQ	Open Position to end in Open Position
*	**12**	Mooch	8 Q'S, QaQ,repeat	Closed, RSP, Closed, LSP, Closed
	13	Whip	QQ,QaQ	Normal hold throughout
		Double Whip	QQQQ,QaQ	Normal hold throughout
	14	Whip Throwaway	QQ,QaQ	Normal hold, end Open Position (almost facing)
		Bronze Alternative Jive timings		
		In place of the Jive Chasse "QaQ" a single Slow step, tap step or step Tap may be used. Occasional use of these alternatives is acceptable		
		10. Bronze - Walks -may substitute Q steps for the Chasses (QaQ) up to 8 Q's		
		Bronze Alternative Jive Positions and Holds		
		All Jive Positions are with hold except as noted below		
		In the Jive "Normal Hold" inculded closed position, promenade and fallaway are used in the allowable figure.		
		5 Change of places R to L may release hold and end in L to R or Hand Shake Hold		
		6. Change of places L to R may release hold and regain L to R or Hand shake Hold		
		7. Change of Hands behind Back, alt hold will allow Lady's R hand to trail around man's waist		
		18. Rolling off The Arm - may also use Double Hand Hold or R to R hand hold		
		Bronze Special Jive notes:		
		1 The only Places where hold can be completely released momentarily are Change of Places R to L., Change of hands behind the back, American Spin.		

		Silver Jive Figures	**Timing**	**Position and Dance Holds**
	15	Reverse Whip	QQ,QaQ,QQ,QaQ	Normal Hold Throughout
	16	Windmill	QQ,QaQ,QaQ	Open Position Double Hand Hold
	17	Spanish Arms	QQ,QaQ,QaQ	Dbl Hand Hold in Open Position,Tandem, & Open Position
		with Spin Ending	QQ,QaQ,QaQ	same hold and positions, release R to L hold for sping
*	**18**	Rolling off the Arm	QQ,QaQ,QQ,QaQ	R to L hand hold open Position, RSP, Open Position
*	**19**	Simple Spin	QQ	After Change of Places L to R ended in Open CPP, release hold
	20	Miami Special	QQ,QaQ,QaQ	Open Position R to R hand hold, end L to R hand hold
		*Overturned Fallaway Throwawy (lady's run)	QQ,QaQ,QaQ	Normal hold, end in open position
		* Link -Flick Ball Change	(Q)aQ,QaQ	Open Position
		*Link - Hesitation	(Q)aQ	Open Position
		*Change of Places R to L Lady's spin	QQ,QaQ,QaQ	Normal Hold to end in open Position
		* American Spin	QQ,QaQ,QaQ	L to R hand hold, spin Lady Under arm
		* Walks- curved to the Left/merengue action	up to 8 Q's	Normal hold
		Silver Alternative Jive timings		
		In place of the Jive Chasse "QaQ" a single Slow step, tap step or step Tap may be used. Occasional use of these alternatives is acceptable		
		Silver Alternative Jive Positions and Holds		
		All Jive Positions are with hold except as noted below		
		18. Rolling off The Arm - may also use Double Hand Hold or R to R hand hold		
		Silver Special Jive notes:		
		1 The only Places where hold can be completely released momentarily are Change of Places R to L., Change of hands behind the back, American Spin, Simple spin.		
		2. Chugging rotates gradually to the left.		

		Gold Jive Figures	**Timing**	**Position and Dance Holds**
	21	Curly Whip	QQ,QaQ	Normal Hold (preceded by a whip ending facing partner)
	22	Shoulder Spin	QQ,QaQ,QaQ repeat	Open Position R to R hold,releasehold on lady's spin, L to R or R to L
	23	Toe Heel Swivels	8 Q'S	Open Position Double Hand Hold
		Break ending	(Q) a Q	Open Promenade Position Double Hand Hold
	24	Chugging	QQ, 6 sets of QaQ	Open Position R to R Hold, release hold lady's spin, Open Position
	25	Chicken Walks	QQQQ (Man)	Open Position L to R hand hold.
			QaQaQaQ (Lady)	
	26	Catapult	QQ,QaQ,QaQ repeat	Open Position R to R Hold,UA turn,Tandem Lady behind man,release spin
	27	Stalking Walks, Flicks and Break	QQ, 14 counts of (Q)Q	Normal Hold or Double Hand Hold throughout
		Stalking Walks timing continued	Q(QQ), aQ	
		*Overturned Fallaway Throwaway to Tandem	QQ,QaQ,QaQ	Normal Hold, Open position, Tandem Position lady in front, open pos.
		*Oveturned Change of Places L to R	QQ,QaQ,QaQ	Open position to end in Tandem Position
		*Stop and go	QQ,QaQ,QQ,QaQ	without hold during lady's turns
		* Mooch with "Boppy" Hops and/or	aQ,aQ,aQ,aQ	same hold as the Mooch in Bronze
		"Flick Cross" action (in place of Flicks)	aQQ, aQQ	same hold as the Mooch in Bronze
		*Spin Ending to Rolling Off the Arm	QQ,QaQ,QQ,QaQ	R to L hand hold open Position, RSP, Open Position, release hold for spin.
		*Simple Spin from Tandem Position		overturned Fallaway Throwaway or Chnge of Places L to R, release hold
		Gold Alternative Jive timings		
		In place of the Jive Chasse "QaQ" a single Slow step, tap step or step Tap may be used. Occasional use of these alternatives is acceptable		
		23. Gold - Toe Heel Swivels QQ,QQS,QQS or combination such as: QQ,QQS,QQS,QQQQQQ		
		25. Gold - Chicken Walks may be counted SSSS (man) SaSaSaS (Lady) or any suitable combination for example: SSQQQQ (man) SaSaQaQaQaQ (Lady)		
		Gold Alternative Jive Positions and Holds		
		All Jive Positions are with hold except as noted with release hold or no hold		
		Figures that end in open position may use L to R hand hold or R to R hand hold.		
		Gold Special Jive notes:		
		1 The only Places where hold can be completely released momentarily are Lady's spin at the end of the Catapult, Lady's turn on the Stop and Go , Spin ending to the Rolling off the arm, Simple spin from Tandem Position.		
		2. Chugging rotates gradually to the left.		

INTERNATIONAL BALLROOM CHARTS

General International Ballroom Notes and Restrictions

1. Couples must Start and stay in Closed Dance Position Traditional Hold at all times while dancing.
2. Couples may dance figures/elements for the level entered (Bronze, Silver, Gold) and figures/elements from lower levels.
3. No embellishments of the figures are allowed unless noted. No head flicks/fans, foot flicks, syncopations or delayed timings unless noted.
4. When a timing in a figure has no weight transfer, that is noted by putting that count in parentheses. If the lady's timing is different from the man's timing, that will be noted.
5. No entrances. Partners must take dance position and commence dancing in closed dance position. No open or running starts. A single curtsey facing the partner is allowed in Viennese Waltz.
6. The timings noted in the charts are per element, and not per figure as noted in various technique books. This allows for amalgamations.
7. Elements must be danced in their entirety unless specifically noted or included in a named amalgamation.
8. Steps may not be borrowed from other dances unless specifically noted.

Elements common to multiple dances:	
Closed Impetus	W, FT, QS
Open Impetus	W, FT
Closed Telemark	W, FT, QS
Open Telemark	W, FT
Double Reverse Spin	W, QS
Natural Spin Turn	W, QS
Contra Check	W, T, VW
Hover Corte	W, QS
Back Lock	W, QS
Chasse to Right	W, QS (T, included in Chase and Oversway endings)
(Forward) Closed Change Step	W, VW
Fallaway Reverse and Slip Pivot	W, T, FT
Reverse Pivot	W, QS
Change of Direction	FT, QS

APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTION

Bronze Waltz Figures	**Timing**	**Notes**
1. Closed Changes, LF or RF	123	Man moving forward only
2. Natural Turn	123 123	1-3 and 4-6 Natural Turn may be danced as separate elements
3. Reverse Turn	123 123	1-3 and 4-6 Reverse Turn may be danced as separate elements
4. Natural Spin Turn	123 123	
5. Whisk	123	Must end in Promenade.
6. Chasse from Promenade Position	12&3	Must end in Closed Dance Position (man OSP).
7. Closed Impetus	123	Man must dance a heel turn, and finish the figure moving backward
8. Hesitation Change	123 12(3)	
9. Outside Change	123	May finish in either Closed Dance Position or Promenade Position
10. Reverse Corte	123	
11. Back Whisk	123	
12. Basic Weave	123 123	May end in closed dance position or Promenade Position
13. Double Reverse Spin	12(&3)	Lady's timing: 12&3 or 123&
14. Reverse Pivot	&	
15. Back Lock	12&3	
16. Progressive Chasse to Right	12&3	
Silver Waltz Figures	**Timing**	**Notes**
17. Weave from Promenade Position	123 123	May finish in either Closed Dance Position or Promenade Position
18. Closed Telemark	123	Lady must dance a heel turn to Closed Dance Position
19. Open Telemark	123	Lady must dance a heel turn to Promenade Position
20. Wing	1(23)	Lady's timing: 123. Must be danced from Promenade Position
21. Open Impetus	123	Man must dance a heel turn to Promenade Position
22. Cross Hesitation	123	May be danced from any figure ended in Promenade Position
23. Outside Spin	123	May be underturned to finish moving backward, or overturned to finish moving forward
24. Turning Lock	1&23	May finish in Closed Dance Position or Promenade Position
25. Drag Hesitation	12(3)	
Gold Waltz Figures	**Timing**	**Notes**
26. Left Whisk	123	May be danced from Promenade Position or by stepping back out of a figure ended on man's LF, Follow by untwisting, timing: 12&3
26. Left Whisk	123	Whisk on "1" may be danced after 1-4 Turning Lock
27. Contra Check	123	Must be ended in Promenade Position
28. Closed Wing	1(23)	Lady's timing: 123. Must be danced from Closed Position.
29. Turning Lock to Right	1&23	Overturned to the Right to end in Promenade Position
30. Fallaway Reverse and Slip Pivot	123&, 12&3, 1&23	
31. Hover Corte	123	May hold an extra measure, timing 12(312)3.
32. Fallaway Whisk	123	
ADDITIONAL WALTZ NOTES		
All 6 steps of a Weave must be danced		

APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTION

Bronze Tango Figures	**Timing**	**Notes**
1. LF or RF Walk	S	Man moving forward only
2. Progressive Side Step	QQS	
3. Progressive Link	QQ	
4. Closed Promenade	SQQS	
5. Rock Turn	SQQSQQS	Rocks may be extended.
6. Open Reverse Turn, lady outside	QQS QQS	Lady may lift the LF from the floor on step 1, making sure to keep the knees in contact while this flick is danced.
7. Back Corte	SQQS	
8. Open Reverse Turn, lady in line	QQS QQS	Lady must dance a heel-close
9. Progressive Side Step Reverse Turn	QQSSQQSQQS	Rocks may be extended. Back corte may be danced immediately following step 4
10. Open Promenade	SQQS	
11. LF and RF Rocks	QQS	Man moving backward only
12. Natural Twist Turn	SQQSQQ	Must commence in Promenade Position. May end in Closed Dance Position or Promenade Position
13. Natural Promenade Turn	SQQ(S)	May end in Promenade, or be combined with the Rock Turn
		Timing would then be SQQSQQSQQS. Rocks may be extended
Silver Tango Figures	**Timing**	**Notes**
14. Promenade Link/Reverse Promenade Link	SQ(Q)	
15. Four Step	QQQQ	Feet must close on step 4. May overturn to L
16. Back Open Promenade	SQQS	
17. Outside Swivel	SQ(Q)	Various methods including Reverse Swivel. Step-Tap ending may finish in Closed Dance Position or Promenade Position
18. Fallaway Promenade	SQQSQQ	Feet must close on step 6
19. Four Step Change	QQQQ or QQ&S	
20. Brush Tap	QQ(&S)	Must finish in Closed Dance Position

Gold Tango Figures	Timing	Notes
21. Fallaway Four Step	QQQQ	Feet must close on step 4
22. Basic Reverse Turn	QQ&QQS or QQS QQS	
23. Contra Check	SS	Must finish in PP
24. Five Step	QQQQ(S) or QQS&(S)	May overturn to L
25. Oversway (including Drop Oversway)	QQS(S)	Must begin with a telemark action (lady's heel-close). Endings:
		1. Transfer weight to RF and place LF to side in PP without weight. Q(Q)
		2. Close RF to LF and place LF to side in PP without weight. &(S)
		3. Chasse to R, cross LF behind RF into Whisk, step-tap in PP. Q&QSQ(Q) or Q&QQQ(S)
		4. Chasse and Whisk, 2-3 Promenade Link. Q&QSQ(Q) or Q&QQQ(S)
		5. Chasse and Whisk, then close RF to LF and place LF to side in PP without weight. Q&QQS&(S)
		6. Spin to R, up to a complete turn, then place LF to side in PP without weight. QQQ(Q)
		7. Spin to R, then continue as 3, 4 or 5 above.
26. Fallaway Reverse and Slip Pivot	QQQQ	
27. The Chase	SQQQQS	May end in Promenade or in Closed (in line) Dance Positions. Other endings after step 5:
		1. Chasse to R, cross LF behind RF into Whisk, step-tap in PP. Q&QSQ(Q) or Q&QQQ(S)
		2. Chasse and Whisk, 2-3 Promenade Link. Q&QSQ(Q) or Q&QQQ(S)
		3. Chasse and Whisk, then close RF to LF and place LF to side in PP without weight. Q&QQS&(S)
		4. Chasse to R, Progessive Link. Q&QQQ
ADDITIONAL TANGO NOTES		
An Open Finish may replace a Closed Finish at any level.		
Methods of turning to Promenade Position in Tango		
	Bronze	Progressive Link
	Bronze	RF walk, then place LF to side w/o weight to PP. Count "&" (Also from Open Finish.)
	Bronze	Natural Twist Turn
	Bronze	Natural Promenade Turn
	Bronze	From a Closed Finish: keep feet in place and turn to PP at end of last step. Count "&"
	Silver	all Bronze methods
	Silver	Four Step
	Silver	Fallaway Promenade
	Gold	all Bronze and Silver methods
	Gold	Fallaway Four Step
	Gold	Oversway endings 1, 2, 3, 5, 6, 7
	Gold	Chase endings 1, 3, 4
	Gold	Five Step
	Gold	Contra Check

Bronze Viennese Waltz	**Timing**	**Notes**
1. Natural Turn	123 123	
2. Reverse Turn	123 123	
3. RF forward change. Natural to Reverse	123	
4. LF forward change. Reverse to Natural	123	
5. LF backward change. Natural to Reverse	123	
6. RF backward change. Reverse to Natural	123	
Silver Viennese Waltz	**Timing**	**Notes**
7. Reverse Fleckerl	123 123	A heel pivot may be danced in place of 4-5-6 Reverse Turn to enter the Reverse Fleckerl. Timing: Man-1(23) Lady-123 - Reverse Turns must be danced to exit the Reverse Fleckerl
Gold Viennese Waltz	**Timing**	**Notes**
8. Natural Fleckerl	123 123	
9. Check from Reverse Fleckerl to Natural Fleckerl	123	Must be danced over one bar of music (Hesitation & Canter Timing NOT permitted)
Open Viennese Waltz		
Check from Reverse Fleckerl to Natural Fleckerl danced over 2 bars of music		
One Natural Pivot preceding the RF Forward Change Natural to Reverse Turn, Canter Timing		
One Reverse Pivot preceding the LF Forward Change Reverse to Natural Turn, Canter Timing		

APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTION

Bronze Foxtrot Figures	**Timing**	**Notes**
Feather Step	SQQ	
Three Step	SQQ	
Natural Turn	SQQ SSS	Lady must dance a heel turn on step 2
Reverse Turn (incorporating the Feather Finish)	SQQ SQQ	Lady must dance a heel turn on step 2
Closed Impetus	SQQ	Man must dance a heel turn on step 2 and exit the heel turn moving backward
Feather Finish	SQQ	
Natural Weave*	SQQQQQQ	Lady must dance a heel turn on step 2
Change of Direction	SSS or SSSS	
Basic Weave*	QQQQQQ	
Silver Foxtrot Figures	**Timing**	**Notes**
Closed Telemark	SQQ	Lady must dance a heel turn on step 2. The figure must end in Closed Dance Position.
Open Telemark	SQQ	Lady must dance a heel turn on step 2. The figure must end in Promenade Position.
Feather ending from Promenade Position	SQQ	
Top Spin	QQQQ	
Hover Feather	QQ	
Hover Telemark	SQQ	May end in closed dance position or Promenade Position
Natural Telemark	SQQQQ	Lady must dance a heel turn on step 2.
Hover Cross	SQQQQQQ	Lady must dance a heel turn on step 2.
Open/Passing Natural Turn	SQQ	Must commence in Promenade Position
Outside Swivel	S or SS	
Open Impetus	SQQ	Man must dance a heel turn on step 2. The figure must end in Promenade Position.
Reverse Wave (includes 1-3 Reverse Turn)	SQQ SQQ	Lady must dance a heel turn on step 2.
Natural or Reverse Weave from PP*	SQQQQQQQ	Must commence in Promenade Position
Gold Foxtrot Figures	**Timing**	**Notes**
Natural Twist Turn with Hover Feather	SQ&QSQQ	
Natural Twist Turn with Weave ending	SQ&QSQQQQQQ	
Natural Twist Turn with Closed or Open Impetus	SQ&QQQ	
Curved Feather	SQQ	
Back Feather	SQQ	
Natural Zig-Zag	SQQQQ	Must commmence in Promenade Position
Fallaway Reverse and Slip Pivot	QQQQ, SQQS, SQQ&, SQ&Q, S&QQ	
Natural Hover Telemark	SQQ(S)QQ	Lady must dance a heel turn on step 2.
Bounce Fallaway with Weave Ending*	S&QQQQQQQQ	
ADDITIONAL FOXTROT NOTES		
The Weaves may be extended by 2 quicks at the GOLD Level ONLY.		
An extra Slow may be added to the Change of Direction and to 4-6 Natural Turn.		

APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTION

Bronze Quickstep Figures	**Timing**	**Notes**
Quarter Turn to R	SQQS	
Quarter Turn to L (Heel Pivot)	S(QQ)S	Lady's timing is SQQS
Natural Turn	SQQ SSS	
Natural Turn with Hesitation	SQQ SS(S)	
Natural Pivot Turn	SQQ S	Only 1 pivot is allowed
Natural Spin Turn	SQQSSS	
Progressive Chasse	SQQS	
Chasse Reverse Turn	SQQ	
Forward and Back Locks	SQQS	
Closed Impetus	SSS	The man must dance a heel turn on step 2 and finish moving backward
Reverse Pivot	S or &	
Progressive Chasse to Right	SQQS	
Tipple Chasse to Right*	SQQS QQS	This figure must include a forward lock ending
Running Finish	QQS or SQQ	
Double Reverse Spin	SS(QQ)	Lady's timing is SSQQ
Zig-Zag, Back Lock and Running Finish	SSSQQSQQS or SSSQQSSQQ	
Cross Chasse	SQQS	The feet must close on the 2nd Quick.
Change of Direction	SSS	
Silver Quickstep Figures	**Timing**	**Notes**
Quick Open Reverse	SQQ	
Fishtail	SQQQQS	
Four Quick Run	SQQQQS	
V6	SQQSSQQ	If the optional forward lock ending is danced, timing will be SQQSSQQSQQS
Closed Telemark	SSS, SQQ or QQS	The lady must dance a heel turn on step 2
Running Right Turn	see Notes	**This figure is an amalgamation of:**
		Natural Pivot Turn SQQS
		Foxtrot Natural Turn SSS or SQQ Lady must dance a heel turn on the 2nd step of this element.
		Running Finish QQS or SQQ
Gold Quickstep Figures	**Timing**	**Notes**
Cross Swivel	S(S)S	
Six Quick Run	QQQQQQ	
Rumba Cross	QQS	
Tipsy to Right or Left	Q&Q	
Hover Corte	SSS	
ADDITIONAL QUICKSTEP NOTES		
*There is no Promenade Position at any level		
*There are no hopping, skipping , jumping, syncopated or running actions at any level unless noted		
*The Tipple Chasse may only be danced traveling to the man's Right		
*There are no continuous pivots.		

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