

# NDCA

## RULES & REGULATIONS

June 2026 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

- American International Dance Association
- Arthur Murray International
- Dance Vision International Dance Association
- Fred Astaire Dance of North America
- North American Dance Teachers Assoc.
- 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

### United States DanceSport 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)	Brian & Kristi McDonald (January 2008)
Bill Davies (July 2008)	Aida Moreno (November 2007)
John Ford (September 2000)	John Morton (September 2001)
Rickey Geiger (January 2008)	Dennis Rogers (June 2000)
Goldie Goldon (September 2004)	Fran Rogers (August 2000)
Marguerite Hanlon (September 2000)	Eleanor Rubino (June 1997)
Jill Morton Irwin (September 2001)	Ken & Sheila Sloan (September 2004)
Dagmar Jarvel (August 1997)	Sam Sodano (November 2008)
Julius Kaiser (April 1997)	Miranda Tang (September 2002)
David Key (June 2009)	George Theiss (September 2004)
John Kimmins (September 1998)	Judi Hatton (January 2011)
John Lucchese (September 1999)	Roy & June Mavor (July 2012)
Richard Mason (October 2005)	Josie Lee (July 2012)
Phillip Masters (October 2005)	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)	Gilbert Wenham (November 2010)
Jim Donaghey (January 2008)	Eleanor Wiblin (January 2017)
Frank Regan (January 2008)	Kristi McDonald (January 2022)

### NDCA Honorary Life Appointments

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

#### Honorary Life Members

Vincent Bulger  
Rickey Geiger (March 1998)  
Judi Hatton (July 2019)  
John Kimmins (July 2019)  
Dennis Rogers (July 2019)  
Lee Wakefield (July 2019)

#### Honorary Life Presidents

Brian McDonald (January 2022)

### 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)

### 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**

**PRESIDENT**

*Brian McDonald*  
TEL (760) 219-8577  
E-Mail: [Telspin@aol.com](mailto:Telspin@aol.com)

**FIRST VICE-PRESIDENT**

*Judi Hatton*  
TEL (772) 359-1542  
E-Mail: [NDCA1VP@aol.com](mailto:NDCA1VP@aol.com)

**SECOND VICE-PRESIDENT**

*Tom Murdock, AMI, Inc.*  
1077 Ponce DeLeon Blvd.  
Coral Gables FL 33134  
TEL (305) 445-9645  
FAX (305) 445-0451  
E-Mail: [tommurdock@arthurmurray.com](mailto:tommurdock@arthurmurray.com)

**TREASURER**

*Dennis Rogers*  
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Lake Ariel PA 18436  
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MOBILE (570) 241-2528  
E-Mail: [Drdansport@aol.com](mailto:Drdansport@aol.com)

**EXECUTIVE SECRETARY**

*Cassandra Schneider*  
1705 Banks Road  
Margate, FL 33063  
TEL (954) 601-1775  
MOBILE (954) 899-7774  
E-Mail: [ndcaexecsec@gmail.com](mailto:ndcaexecsec@gmail.com)

**APPOINTED POSITIONS**

**BALLROOM DIRECTOR**

*Lee Wakefield*  
3214 North University Avenue, Box #325  
Provo, UT 84604  
MOBILE (801) 225-5857  
E-Mail: [leewakefield74@gmail.com](mailto:leewakefield74@gmail.com)

**ASSISTANT BALLROOM DIR.**

*Gary McDonald*  
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Fairfield NJ 07004  
TEL (973) 276-1170  
FAX (973) 276-1430  
E-Mail: [garymac723@aol.com](mailto:garymac723@aol.com)

**CHAMPIONSHIP COMPETITION DIRECTOR**

*John Kimmins*  
600 Coral Way, Floor 8  
Coral Gables FL 33134  
E-Mail: [kimminsj@aol.com](mailto:kimminsj@aol.com)

**NATIONAL REGISTRAR**

*Dawid Schulz*  
MOBILE (862) 216-8123  
E-Mail: [ds24dance@gmail.com](mailto:ds24dance@gmail.com)

**EXECUTIVE COMMITTEE**

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

**APPOINTED COMMITTEES**

**BALLROOM DEPARTMENT COMMITTEE**

*Lee Wakefield, Chairman  
Richard Booth, Judi Hatton, Joy Hillary, Eugene  
Katsevman, John Kimmins, Gary McDonald,  
Larinda McRaven, 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**

*Travis Tuft, Chairman  
Amanda Besyedin, Jessa Mae Briones, Manuel  
Favilla, Dan Malov, Yulia Rudenco*

**UNITED STATES DANCESPORT 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: Marylynn Benitez, Jennifer  
Booth, Ava Kaye Brennen, Lori Woods Gay,  
Diana McDonald, Larinda McRaven  
Consultant to the Invigilation Committee: Rufus  
Dustin*

**NDCA ADJUDICATOR EXAMINING BOARD**

*Diana McDonald, Chairman  
Marylyn Benitez FADS, Lori Woods Gay  
AIDA/USTA, Robert Long AMI, David Kloss  
DVIDA, John Nyemchek NADTA, Diana  
McDonald USTA*

**SCHOLARSHIP COMMITTEE**

*Lee Wakefield, Chairman  
Richard Booth, Cassandra Schneider*

**SCRUTINEERING COMMITTEE**

*Tara Christensen, Chairman  
Ava Kaye Brennen, David Don (Examiner),  
Dennis Rogers (Examiner)*

**COLLEGIATE COMPETITION LIAISON**

*Ikaika Dowsett*

**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. Its 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 acquaint 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.
- 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.

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

7 **D. FUNCTION OF THE BALLROOM DEPARTMENT**

8 One of the means by which the Council furthers its objectives is through the Ballroom Department. One  
 9 of the functions of the Ballroom Department is the overseeing of Ballroom Dance Competitions, and the  
 10 granting of recognition and Championship Titles to events that fulfill the high standards set by the  
 11 Council.  
 12

13 **E. WORKING SUB-COMMITTEES**

14 The Ballroom Director is empowered to form, from time to time, working Sub-Committees to carry out  
 15 the following administrative tasks:  
 16

- 17 1. Formulation of Competition Rules, and other Rules and Regulations.
- 18 2. Recognition of Competitions and Championships.
- 19 3. Registration of Professional Competitors, Adjudicators, and Scrutineers.
- 20 4. Selection of U.S. Professional Representatives to International Events.
- 21 5. Disciplinary Proceeding and Reinstatements.
- 22 6. Syllabi Matters.
- 23 7. Scrutineer Examinations.  
 24

25 **F. APPLICATION OF COMPETITION RULES**

26 The rules enumerated herein governing the conduct of NDCA Sanctioned Events, Competitions and  
 27 Championships shall apply to Competition Owners/Organizers, Dancers/Competitors, Pro/Am Student  
 28 Competitors, Chairmen of Adjudicators, Adjudicators, Scrutineers, Music Directors, Registrars, Masters  
 29 of Ceremonies, and all other NDCA licensees who participate in NDCA Sanctioned events. Points that  
 30 arise which are not covered in these rules, shall be referred to the Ballroom Department whose decision  
 31 shall be final. Amendments to the Rule Book may be considered at any Ballroom Department meeting,  
 32 and shall take effect upon publication.  
 33

34 **G. NDCA & RECOGNIZED PROFESSIONAL ORGANIZATIONS - OFFICIALS**

35 Adjudicators, Scrutineers, Officials and other professionals, to include but not limited to MC's, Music  
 36 Directors, Registrars, Competition Owners/Organizers, Dancers/Competitors, etc. who choose to  
 37 register with the NDCA are not permitted to officiate at, or organize, or own any Championship,  
 38 Multi-Day Competition, or Local One-Day Event that is not sanctioned by the NDCA or any other NDCA  
 39 recognized organization(s). Individuals who are officers, department chairs, board members or chapter  
 40 board members of any unrecognized dance organization, will not be permitted to license with NDCA at  
 41 any level.  
 42

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

1 the organization. Payment to the organization for other intents, such as purchasing  
 2 merchandise or other services, does not qualify an individual to be considered a dues paying  
 3 member.

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

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

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

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

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

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

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

25 e. Studio Showcases & Team Matches.

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

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

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

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

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

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

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

50 (a) A stand-alone website promoting the event

51 (b) Blanket or open invitations to participate with no associated studios

52 (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, its 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).
  - d. A competitor may not compete in any Amateur division at a Sanctioned event, then change their classification to Professional and dance again in any Professional division at that same Sanctioned event. The classification of a competitor should be determined as of the closing date for entries for any Sanctioned event.
2. **AMATEUR:**
  - a. **AMATEUR:** An amateur competitor competes with an amateur partner, or as the amateur partner of a Pro/Am partnership.
    - (1) An amateur dancer may become a professional in the following manner:
      - (a) By the declaration of such
      - (b) By competing against other professionals in an Open Professional or Rising Star event
      - (c) By acting as a professional partner in a Pro/Amateur competition event
    - (2) **NOTE:** With the exception of honor dances and formation teams, amateurs are not permitted to demonstrate at NDCA events.
3. **PRE-TEEN, JUNIOR AND YOUTH:**
  - a. Amateur competitors who are of Pre-Teen, Junior, or Youth age may also dance as Solo Star dancers. These dancers are allowed to dance individually without a partner (see rule II.B.6.). Under no circumstances are Adult, and Senior age competitors allowed to dance as a Solo Star dancer.
4. **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.

- 1 c. A Pro/Am Student Competitor does not teach Ballroom dance under any circumstances.  
 2 Ballroom dance is any dance that is included in any NDCA Sanctioned Pro/Am competition or  
 3 championship event, and is not limited to the traditional ballroom dances.
- 4 d. A Pro/Am Student Competitor may neither demonstrate nor give shows for compensation in any  
 5 style of Ballroom dance.
- 6 e. A Pro/Am Student Competitor is permitted to enter Ballroom dance "Pro/Am Scholarship Events"  
 7 which offer monetary prizes. In this case, any prize money awarded belongs to the Pro./Am  
 8 Student Competitor, not to the professional, and the Pro/Am Student Competitor may decide  
 9 how it is to be used.
- 10 f. Former/Current professional competitors who apply for a change of status will not be  
 11 considered for reinstatement to compete as a pro-am competitor.
- 12 g. Amateur status reinstatement shall be considered bi-annually, only at the semi-annual meetings of  
 13 the NDCA.
- 14 h. Pro/Am Student Competitors who are found to be in violation of any of the above definitions,  
 15 will not be permitted to continue to compete in NDCA Sanctioned competitions or  
 16 championships, and the organizers of all NDCA Sanctioned competitions and championships will  
 17 be so notified. Should the Pro/Am Student Competitor cease the activity that violated the above  
 18 definitions, his or her right to compete as a Pro/Am Student Competitor in NDCA Sanctioned  
 19 competitions and championships may or may not be restored upon application to the NDCA. A  
 20 waiting period may or may not be required when such reinstatements are made.
- 21 (1) It is within the province of the Ballroom department to discipline by way of suspension  
 22 and/or fines the professional partner of an amateur competing in pro/am competitions who is  
 23 found to be teaching ballroom dance lessons.

24  
 25 5. MIXED AMATEUR

- 26 a. Confined to amateurs partnering other than their regular amateur partner; an advanced amateur  
 27 competitor/teacher partnering another amateur dancer who is his or her student competitor in  
 28 "Mixed Amateur" competition categories.
- 29 (1) Both members of Mixed Amateur partnerships must be registered as Amateur Competitors  
 30 with the NDCA.

31  
 32 6. STUDENT/STUDENT

- 33 a. The term "Student/Student" refers to a Pro/Am Student Competitor partnering another Pro/Am  
 34 Student Competitor in heats which are danced simultaneously with Pro/Am events at NDCA  
 35 Sanctioned competitions and championships.
- 36 b. Student/Student events are an accommodation for Pro/Am Student Competitors, and are open  
 37 only to one adult Pro/Am Student Competitor partnering with another adult Pro/Am Student  
 38 Competitor - both of whom must comply with the requirements as stated in the definition of a  
 39 Pro/Am Student Competitor. Student/Student events are not open to amateur dancers who  
 40 compete in Amateur Competitions and/or Championships at the "Open Amateur" proficiency  
 41 level as defined in section X. RULES FOR AMATEUR COMPETITORS.

42  
 43 7. DEFINITION OF A COUPLE

- 44 a. A couple is defined in the traditional Ballroom Genre and in all dance genres included in  
 45 championships, competitions, and events sanctioned by the National Dance Council of America,  
 46 Inc. as a leader and follower without regard to the sex or gender of the dancer. This rule applies  
 47 to all classifications of dancers, professional, amateur, pro/am student competitors,  
 48 student/student, and mixed amateur.
- 49 (1) Partners may not switch roles at any time during an event (single-dance or multi-dance).

50  
 51 **B. CLASSIFICATION OF COMPETITIONS**

- 1 1. PROFESSIONAL EVENTS: Confined to professionals 16 years of age and older, who are registered  
 2 with the NDCA, or in the case of overseas visitors, those couples who are registered with the  
 3 recognized professional organization or other recognized organization of their country.
- 4 a. NDCA SANCTIONED PROFESSIONAL COMPETITIONS AND CHAMPIONSHIPS. Open to  
 5 professional couples who are registered with the NDCA, or in the case of overseas visitors,  
 6 those couples who are registered with the recognized professional organization or other  
 7 recognized organization of their country.
- 8 b. RISING STAR COMPETITIONS. Open to professional couples who are registered with the  
 9 NDCA, or in the case of overseas visitors, those couples who are registered with the recognized  
 10 professional organization or other recognized organization of their country.
- 11 (1) LOSS OF RISING STAR STATUS. Any of the following will result in the loss of rising  
 12 star status: (NOTE: This loss of status is only applicable to that particular category, for  
 13 example, winning the Latin or Rhythm would not prohibit the couple from competing in the  
 14 Ballroom or Smooth.)
- 15 (a) Any couple winning the UNITED STATES RISING STAR AT the U.S. DANCE  
 16 CHAMPIONSHIPS (USDC) will lose their Rising Star Status.
- 17 (b) Any Rising Star couple making the Final Round of the UNITED STATES CLOSED or  
 18 OPEN CHAMPIONSHIP at the U.S. DANCE CHAMPIONSHIPS will lose their Rising  
 19 Star Status.
- 20 (c) Any couple who wins the UNITED STATES NATIONAL PROFESSIONAL NINE OR  
 21 TEN DANCE CHAMPIONSHIP will lose their Rising Star status in those respective  
 22 styles.
- 23 (d) Any couple who places in the top six of the UNITED STATES DANCE  
 24 CHAMPIONSHIPS in the Cabaret or Exhibition National Professional categories,  
 25 provided at least 9 couples participated.
- 26 (e) Any couple winning the Open Competition or Championship at one event in a six or  
 27 more couple final, cannot dance in the Rising Star Competition at that event in  
 28 subsequent years.
- 29 (f) Any couple winning the Rising Star Competition at one event, cannot dance in the Rising  
 30 Star Competition at that event again, provided a minimum of three couples were  
 31 contested in the event they won.
- 32 (g) Either partner of a couple winning a U.S. Championship is no longer eligible for Rising  
 33 Star Status in that Division or Style.
- 34 (h) Any foreign couple who has reached the final of their own country's national  
 35 championship is ineligible to dance in Rising Star events in the U.S.
- 36
- 37 2. MIXED PROFESSIONAL COMPETITIONS  
 38 Confined to professionals partnering other than their regular professional partner.
- 39 3. FORMATION COMPETITIONS AND CHAMPIONSHIPS
- 40 4. THEATRICAL ARTS COMPULSORY, CABARET, AND SHOWDANCE EVENTS
- 41 (1) Theatre Arts Compulsory: All couples dance at the same time to the same preselected music,  
 42 the compulsory element is: performing recognizable ballroom dancing with lift work not to  
 43 exceed 50% of the bars of music.
- 44 (2) Cabaret: A solo performance presenting aerial dancing and artistry, transitioning on and off  
 45 the floor. Uses lift work and dancing in any genre/amalgamation the couple desires to their  
 46 own selection of music.
- 47 (3) Showdance: As per the Showdance rules in section XI.
- 48 5. TEAM MATCHES

49  
 50 NOTE: The above competitions may be "Open" or "Closed" to certain geographic areas or countries  
 51 according to the direction of the Organizer.  
 52

- 1 6. AMATEUR EVENTS: Open to amateurs who are registered with the NDCA, or in the case of  
 2 overseas visitors, those couples who are registered with the recognized amateur organization or other  
 3 recognized organization of their country.
- 4 a. NDCA SANCTIONED AMATEUR COMPETITIONS AND CHAMPIONSHIPS: Open to  
 5 amateur couples sixteen years of age and over who are registered with the NDCA, or in the case  
 6 of overseas visitors, those couples who are registered with their own recognized amateur  
 7 organization acceptable to NDCA.
- 8 b. PRE-TEEN, JUNIOR, YOUTH AND ADULT AMATEUR COMPETITIONS: Open to amateur  
 9 couples who are registered with the NDCA, or in the case of overseas visitors, those couples  
 10 who are registered with their own recognized amateur organization acceptable to NDCA, and  
 11 who also qualify as defined in section "X. RULES FOR AMATEUR COMPETITORS".
- 12 c. FORMATION COMPETITIONS AND CHAMPIONSHIPS: Open to amateur couples who are  
 13 registered with the NDCA, those couples who are registered with their own recognized amateur  
 14 organization acceptable to NDCA. See section "XII - RULES FOR FORMATION TEAM  
 15 COMPETITIONS".
- 16 d. TEAM MATCHES: Open to amateur couples who are registered with the NDCA, or in the case  
 17 of overseas visitors, those couples who are registered with their own recognized amateur  
 18 organization acceptable to NDCA.
- 19
- 20 7. PRO/AM STUDENT COMPETITOR EVENTS
- 21 a. Open to any couple consisting of a registered professional dancing with a registered Pro/Am  
 22 Student Competitor. Demonstrations, which are advertised to the general public, are prohibited  
 23 except at Studio Events and Honor Dances following a competition.
- 24 b. Formation Competitions  
 25 All couples in the team must consist of a registered professional dancing with a Pro/Am Student  
 26 Competitor.
- 27 c. PRO/AM competitions may offer any or all of the following divisions: NEWCOMERS,  
 28 BEGINNER, INTERMEDIATE; ADVANCED; THEATRICAL; EXHIBITION; Levels in Pre-  
 29 Bronze, Bronze, Silver, Gold, Gold Star, Supreme Gold; separate or merged categories by age or  
 30 gender, etc.
- 31 (1) Pro/Am Student, Student/Student and Mixed Amateur Dancers are eligible to enter the  
 32 Newcomer division for a period of one year commencing with their first NDCA Sanctioned  
 33 event regardless of the style.
- 34 (2) Newcomer Division shall be restricted to Closed Syllabus only.
- 35 d. The Pro/Am student winner of any Closed Multi-Dance or Rising Star Multi-Dance event,  
 36 including Closed Scholarships, of three dances or more, in which a semifinal is held, is ineligible  
 37 to compete in the same Multi-Dance Level, Style, and Age category at that event in following  
 38 years at that same event. Organizers may enforce more stringent requirements, provided it is  
 39 outlined in their Rules and Regulations and included on entry forms.
- 40 e. Where organizers have experienced difficulty with multi-level registrations from students in  
 41 Pro/Am competitions, the following guidelines may be helpful, and should be included in the  
 42 Competition Package:
- 43 (1) Basic Registration - Students should dance one level only.
- 44 (2) Advanced Level Registrations - Students should dance one level only above the basic  
 45 registration.
- 46 (3) Restricted Dance Registration - Students should be restricted from dancing in a particular  
 47 dance in more than one level.
- 48 (4) Students should not register again in dances previously won at a particular level unless the  
 49 student was uncontested at the time of winning.
- 50 f. The age divisions for Pro/Am Student Competitor Multi-Dance Events shall be as listed below.
- 51 (1) "A" - age 19+
- 52 (2) "B" - age 36+

- 1 (3) "C" - age 51+
- 2 (4) "S1" - age 61+
- 3 (5) "S2" - age 71+
- 4 (6) "S3" - age 76+
- 5 (7) "S4" - age 81+
- 6 g. On a year where a Pro/Am competitor is going to move from one age classification to the next
- 7 they may make this change anytime during a 60-day period that begins 30 days prior to their
- 8 birthday and ends 30 days following their birthday.

9

10 8. STUDENT/STUDENT & PRO/AM STUDENT COMPETITOR EVENTS FOR PRE-TEEN, JUNIOR

11 AND YOUTH

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

23

24 9. MIXED PROFICIENCY AMATEUR COUPLES

- 25 a. Where only one of the partners is judged

26

27 10. PRE-TEEN, JUNIOR, AND YOUTH SOLO STARS

- 28 a. Pre-Teen, Junior, and/or Youth age competitors may dance syllabus routines singly in heats
- 29 without partners and will be judged. Under no circumstance are Adult and Senior age
- 30 competitors allowed to dance as a Solo Star dancer.

31

32

33 **III. RULES FOR ORGANIZERS OF NDCA SANCTIONED EVENTS**

34

35 **A. COMPETITION SANCTION**

- 36 1. REGISTRATION OF TITLE: Competition Organizers/Owners may apply for NDCA Sanction by
- 37 registering the Title of their Events(s) with the Council. Organizers/Owners are advised that the
- 38 words, "United States", "American", "National", "World", "U.S.", "USA" and "Championship", or
- 39 other words of similar import, may not be used to identify the title of the event, or any parts
- 40 associated with the event, without the express written consent of the Council.
- 41
- 42 2. COMPETITION APPLICATION: By submitting an application to the Council to sanction an event,
- 43 the Organizers/Owners agree to indemnify and hold the Council and its officers, directors, and
- 44 agents (collectively "Indemnitees") harmless from all claims, actions, demands, losses, damages,
- 45 liabilities or judgments (collectively "Claims") arising out of or relating to the conduct of the event for
- 46 which the sanction application is submitted, or any event run by the Organizers/Owners at the same
- 47 location immediately before or after the event for which the sanction application is submitted, and to
- 48 pay any and all legal expenses incurred by any Indemnatee, including reasonable attorneys' fees, any
- 49 Indemnatee incurs in defending against any Claims.
- 50 Organizers/Owners shall apply to the Council for sanction of competitions using the official
- 51 application form which can be obtained from the Ballroom Director. For each application, the
- 52 Organizer(s)/Owner(s) of a competition must complete the application in accordance with the

1 directions stated on the application form, attaching to it as necessary all requested and required  
 2 information. The Organizer(s)/Owner(s) of the competition must sign the application form where  
 3 indicated, and submit the completed application together with the appropriate application fee to the  
 4 Ballroom director. If an Organizer/Owner is a corporation, the application must also be accompanied  
 5 by a certified copy of the resolution of the Board of Directors that authorizes the execution of the  
 6 application.

- 7 a. At the present time there is a moratorium on the consideration of any new application for any  
 8 type of Sanctioned event until further notice.
- 9 b. In the event of a special circumstance, such as in a severely under served area, an application for  
 10 sanction of new Multi-Day Competition or new Local One-Day Event may be placed on the first  
 11 Ballroom Department Meeting Agenda when specifically authorized by the NDCA Executive  
 12 Committee.

13  
 14 3. COMPETITION LEVEL: Organizers/Owners may apply for sanction for the following classification  
 15 of competitions:

16 a. Multi-Day Competitions.

17 (1) Multi-Day Competitions (including Championships) are required to use only NDCA  
 18 registered officials, to include Chairmen of Adjudicators, Adjudicators, Scrutineers, Music  
 19 Directors, Registrars, Masters of Ceremonies, etc.

20 (2) all organizers of Multi-Day Competitions (including Championships) are required to be  
 21 registered with the NDCA as Competition Organizers. Any Sanctioned NDCA Multi-Day  
 22 Competition (including a Championship) in which they function as an organizer in any way  
 23 without the proper license may be subject to loss of NDCA sanction.

24 b. Local One-Day Events. Sanction may be awarded for events where only Pro/Am Solos, Pro/Am  
 25 Single Dance Competitions, Pro/Am Multi-Dance Competitions, Amateur/Amateur Competitions  
 26 and Student/Student Competitions are offered, and:

27 (1) only the specific approved date of a Local One-Day Event may be used (or shown) in the  
 28 advertising/promotions for the event, including, but not limited to, printed and electronic  
 29 materials, e-mail blasts, web sites, etc.. Indication may be made of a function, such as a  
 30 welcome dinner dance, that takes place the evening prior, but all advertising and/or  
 31 promotions must be limited to a display of one date only. If an ancillary function such as a  
 32 welcome dinner/workshop, etc., is attached to the Local One-Day Event, it may be either the  
 33 day prior to or the day following the actual One-day event, but not both. Additionally, any  
 34 specific promotion for an ancillary function may not be added to the approved date of the  
 35 event, and may only be referenced within the body of text and/or schedule of events.

36 Professional teachers may perform during an event held as part of an ancillary function the  
 37 day before or after, but no Student Competitor (the Amateur portion of a Pro/Am  
 38 partnership) may perform in any way during any ancillary function the day before or after.

39 (2) all competitive events must take place during a single day (including solos) even if these  
 40 events are not judged or charged money for.

41 (a) Under no circumstance may an event be danced on a day other than the date of the  
 42 Local One-Day Event. Dancing an event, such as a solo, on a day other than the date of  
 43 the Local One-Day Event, and then providing any kind of assessment at any time on or  
 44 after this date, such as a score, critique, and/or comments is not allowed. A penalty of  
 45 not less, but possibly more than, \$1,000.00 - to be determined by the Ballroom  
 46 Department - for the first organizer infraction. Penalty for subsequent infractions will  
 47 be a similar or greater fine and/or suspension/revocation of NDCA sanction, to be  
 48 determined by the Ballroom Department.

49 (3) Different styles of a same or similar dance may not be competed at the same time, even if  
 50 the tempo is similar, with the exception of the American Rhythm Mambo and Salsa - these  
 51 two dances may be danced concurrently provided the floor is split and there are two panels  
 52 of judges - one for each floor.

- 1 (4) no professional couple events are offered, even if these events are not judged or charged  
 2 money for.  
 3 (5) Local One-Day Events are required to use only NDCA registered officials, to include  
 4 Chairmen of Adjudicators, Adjudicators, Scrutineers, Music Directors, Registrars, Masters  
 5 of Ceremonies, etc.  
 6 (6) all organizers of Local One-Day Events are required to be registered with the NDCA as  
 7 Competition Organizers. Any Sanctioned NDCA Local One-Day Event in which an  
 8 organizer functions in any way without the proper license may be subject to loss of NDCA  
 9 sanction.  
 10  
 11 4. COMPETITION SANCTION: A competition owner may apply to the council for sanction of the  
 12 following: 1) the proposed name of the event, 2) the proposed location (city) of the event, 3) the  
 13 proposed date of the event. The date of the event shall correspond to a certain day/date within the  
 14 desired month that can be determined for future years using a clearly defined formula. If an owner  
 15 wishes to change any of the above, then they may do so only after applying in writing to and  
 16 receiving written permission from the NDCA Ballroom Director.  
 17 a. The dates for a Sanctioned event may commence as early as the Monday of the week of the  
 18 approved week/weekend of the Sanctioned event and must conclude no later than the Sunday  
 19 evening of the approved week/weekend of the Sanctioned event.  
 20 b. Ancillary events (such as, but not limited to, congresses, dance camps, seminars, and summits)  
 21 that are run in the same venue as the Sanctioned event may begin at the earliest on the Monday  
 22 of the approved week/weekend of the Sanctioned event and must conclude no later than the  
 23 Sunday evening of the approved week/weekend of the Sanctioned event.  
 24 c. Events that do not have NDCA sanction and are run immediately before or after a Sanctioned  
 25 NDCA event in the same location will be considered part of the recognized NDCA event and  
 26 must also comply with this rule unless approval is given by the NDCA.  
 27 d. NDCA organizers/owners are not allowed to accept sanction or recognition from any other  
 28 organization unless approval is given by the NDCA.  
 29 (1) It is the decision of this council that approval under this rule will not be given to WDSF,  
 30 WDO or any other organizational Sanctioned events for the foreseeable future.  
 31  
 32 5. COMPETITION SANCTION FEE - NEW EVENTS: Events applying for initial sanction shall pay a  
 33 first-time sanction fee as follows: Local One-Day Events - \$1,000.00, and Multi-Day Competitions  
 34 (including Championships) - \$4,000.00.  
 35  
 36 6. ANNUAL SANCTION FEE: Championships already Sanctioned by the NDCA must pay an annual  
 37 sanction fee of \$750.00 dollars, Multi-Day Competitions already Sanctioned by the NDCA must pay  
 38 an annual sanction fee of \$550.00 dollars, and Local One-Day Events must pay an annual sanction  
 39 fee of \$300.00 when renewal application is made. Events will not appear in the NDCA Calendar  
 40 unless the application has been made in writing and the appropriate sanction fee has been paid and  
 41 approved.  
 42 a. The NDCA online calendar shows the approved dates for Sanctioned events for up to ten years  
 43 in advance.  
 44 (1) An event's listing is grayed out until the Annual Application for Sanction form has been  
 45 submitted and the sanction fee has been paid, at which point the event is considered  
 46 approved and will be marked in color as follows: Championships - red, Multi-Day  
 47 Competitions - blue, and Local One-Day Events - green.  
 48 (2) The annual application and sanction fee for the next year must be submitted and paid by the  
 49 end of the month following the event or it will be marked as cancelled on the NDCA online  
 50 calendar.  
 51 b. Any Sanctioned event which is not held for two consecutive years will lose NDCA sanction.  
 52

- 1 7. MILEAGE AND DATE CONSTRAINTS: No Multi-Day Competition (including Championships),  
 2 and/or Local One-Day Events, may be granted NDCA sanction unless they comply with the  
 3 following:  
 4 a. The Sanctioned event is at least 3 weekends from the date of any other existing NDCA  
 5 Sanctioned event that is within one hundred and fifty miles.  
 6 (1) If the Sanctioned event is on the same weekend as an existing NDCA Sanctioned  
 7 Championship, then the two events are at least nine hundred miles apart.  
 8 (a) In the event a Championship wishes to request a one-year or permanent date or location  
 9 change they may waive the 900 mile requirement as applied to Sanctioned Multi-Day  
 10 Competitions or Local One-Day Events, in which case the 150 mile requirement only  
 11 would apply. However, the reverse would not apply if a Multi-Day Competition or  
 12 Local One-Day Event wishes to apply for a one-year or permanent date or location  
 13 change.  
 14 b. The distance calculations for mileage requirements shall be determined by the distance in driving  
 15 miles via automobile between locations (comparing both directions) using  
 16 <http://maps.google.com>. If multiple driving routes are shown by Google Maps then the Ballroom  
 17 Department will use the "fastest" route option.  
 18 (1) All NDCA events that received sanction prior to the July 2012 meeting of the NDCA Board  
 19 of Governors remain approved even if they do not comply with established mileage  
 20 requirements under <http://maps.google.com>. However, all future approvals requiring  
 21 mileages from the July 2012 meeting onward must at that point comply with this rule.  
 22 (2) All NDCA Sanctioned events that received their approved date formula and location prior to  
 23 the January 2011 meeting of the NDCA Board of Governors remain approved even if they  
 24 do not comply with the one-hundred fifty/nine-hundred mile requirements. However, all  
 25 future approvals for new events, one-year date or location changes must at that point  
 26 comply with these rules.  
 27 (3) All NDCA Sanctioned Local One-Day Events that received their approved date formula and  
 28 location prior to the July 2014 meeting of the NDCA Board of Governors remain approved  
 29 even if they do not comply with the one-hundred fifty - 3 weekend requirement. However,  
 30 all future approvals for new events, one-year date or location changes must at that point  
 31 comply with these rules.  
 32  
 33 8. APPROVED DATE AND LOCATIONS FOR SANCTIONED EVENTS  
 34 a. Sanctioned events must be held on their approved date(s) and at their approved location as  
 35 displayed on the NDCA online calendar and in the receipt letters that they receive when paying  
 36 sanction fees. Future dates and locations are projected for up to ten years ahead.  
 37  
 38 9. SALE OF EVENTS  
 39 a. The Council will not consider a location change based on a sale contingency.  
 40 b. The Council is not involved in the sale of events.  
 41 c. The Council cannot participate in the purchase or negotiation of an event sale.  
 42  
 43 10. COMPETITION APPLICATION CRITERIA:  
 44 a. The Organizer(s) or Organizer(s) may apply for sanction of a competition as early as three (3)  
 45 years prior to the proposed start date of the event. Existing owners/organizers who have not  
 46 satisfied all outstanding debts incurred at either their own competition, or any other NDCA  
 47 Sanctioned event, will not be eligible for NDCA sanction, and may also forfeit NDCA sanction of  
 48 their own event(s).  
 49 b. Although the Ballroom Department Committee shall have the absolute discretion in a given  
 50 instance or in all instances to require as a condition of the Council's granting sanction that an  
 51 Owner/Organizer supply information that is in addition to that required by these rules or  
 52 specified on the application form, each owner/organizer (and if an organizer is a corporation,

1 then the corporation as an entity and also each individual principal of the corporation) must  
 2 supply the following information as part of the application for recognition.

- 3 (1) A resume that indicates the person's experience and background in the field of dance,  
 4 including, but not limited to, involvement with any past, present, or future dance  
 5 competitions, whether or not Sanctioned by the Council; and
- 6 (2) A current financial statement; (Owners/Organizers of a Competition or Championship  
 7 currently Sanctioned by the NDCA do not need to submit an annual financial statement when  
 8 they submit their annual application for that event.) and
- 9 (3) All Owners/Organizers as well as the individual principals of corporate Owners/Organizers  
 10 must make the following representations:

- 11 (a) That the given individual has not at any time within the eight (8) years immediately  
 12 preceding the date of the application been convicted of any violation of Federal or State  
 13 law, which conviction imposed a fine in excess of \$1,000, or a sentence of  
 14 incarceration, irrespective of suspension, in excess of one (1) month.
- 15 (b) That the given individual has not at any time within the eight (8) years immediately  
 16 preceding the date of the application been subject to a civil judgment for fraud;
- 17 (c) That the given individual has not at any time within the eight (8) years immediately  
 18 preceding the date of the application been subject to a civil judgment in excess of \$5,000  
 19 which remained of record for more than thirty (30) days, and is not now subject to a  
 20 civil judgment in excess of \$5,000 which has been of record for at least thirty (30)  
 21 days.
- 22 (d) That the given Owner/Organizer has a net worth of at least \$50,000, and is not now and  
 23 has not been at any time during the eight (8) years immediately preceding the date of the  
 24 application, insolvent by reason of inability to pay debts as they mature, or judged  
 25 bankrupt, or subject to a petition in bankruptcy, reorganization or similar proceeding  
 26 under the bankruptcy laws of the United States, or subject to the decision of a receiver,  
 27 permanent or temporary, appointed for his, her or its business, assets or property;
- 28 (e) That the title of the competition does not infringe on any common law, state registered,  
 29 or federally registered trademark held by any person, entity, business, association, or  
 30 organization;
- 31 (f) That to the best of the given person's knowledge the competition will not conflict with  
 32 another NDCA registered event per NDCA Rules.
- 33 (g) That the organization of the competition does not violate any contractual agreements the  
 34 applicant may have with third parties.

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

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

- 48 (1) the business experience of the Organizer;
- 49 (2) the dance experience of the Organizer;
- 50 (3) the financial means of the Organizer;
- 51 (4) the reputation of the Organizer;
- 52 (5) whether the Organizer is a Member Organization or a Member of a Member Organization;

- 1 (6) the history of the given competition;
- 2 (7) whether granting sanction will further or obstruct the goals of the Council; and
- 3 (8) whether denying sanction will further or obstruct the goals of the Council
- 4 e. In the course of the evaluation, the Ballroom Department Committee reserves the right, but shall
- 5 have no obligation, to require clarification of any information contained in the application, to
- 6 require information in addition to that contained in the application, to require representations in
- 7 addition to those made in the application, and to investigate or otherwise verify the information
- 8 contained or representations made in the application.
- 9 f. In granting sanction, the Ballroom Department Committee may in its absolute discretion qualify
- 10 such sanction on the satisfaction of certain conditions, including, but not limited to, the
- 11 Owner's/Organizer's supplying additional information, the Organizer's making additional
- 12 representations, or the Organizer's establishing an escrow account, as directed by the Ballroom
- 13 Department committee, to administer the finances of the given competition.
- 14 g. A decision of the Ballroom Department Committee to deny sanction may be appealed by the
- 15 Owner's/Organizer(s) of the competition to the Executive Committee of the council. Such an
- 16 appeal shall be made by written notice from the Owner(s)/Organizer(s) to the Ballroom Director,
- 17 which notice must set forth all the reasons why the Owner(s)/Organizer(s) feel that sanction
- 18 should be granted. The Executive Committee shall review both the application and the notice of
- 19 appeal, and shall determine, based upon the rules and regulations of the Council, whether or not
- 20 to grant sanction, which determination shall in all events be final.

21  
22 **11. SANCTION**

- 23 a. The granting of "Sanction" by the Council obligates the Owner/Organizer to adhere to the NDCA
- 24 Rules and Regulations described herein, and to conduct a NDCA-Sanctioned Event and any event
- 25 run by the Owner/Organizer at the same location immediately before or after the
- 26 NDCA-Sanctioned Event in full compliance with all applicable federal, state, and local laws,
- 27 statutes, ordinances, rules, regulations or orders, including, without limitation, those relating to
- 28 health, sanitation, and safety.
- 29 b. The granting of "Sanction" by the Council obligates the owner/organizer to adhere to the NDCA
- 30 Rules and Regulations described herein. The organizer may specify additional rules for his event
- 31 at his discretion, provided they do not conflict with NDCA rules. Non-Sanctioned competitions
- 32 and other activities held in association with NDCA Sanctioned competitions shall be conducted in
- 33 such a manner as not to conflict with NDCA Rules and Regulations.
- 34 c. Upon the granting of "Sanction" by the Council, the owner/organizer will receive notification of
- 35 the sanction from the ballroom director. Only NDCA Sanctioned events are to be listed in the
- 36 NDCA Bulletin-Calendar.
- 37 d. Virtual events/competitions are not Sanctioned by the NDCA.
- 38 e. No virtual events/competitions may be attached to any NDCA Sanctioned Local One-Day Event,
- 39 Multi-Day Competition, or Championship.

40  
41 **12. CHAMPIONSHIP STATUS**

- 42 a. NDCA CHAMPIONSHIP POINT RATING SYSTEM: The following point rating system will be
- 43 used in granting, denying, or removing championship status for NDCA Multi-Day Events.
- 44 NDCA Championships must average 1,000 points over the most recent three consecutive years.
- 45 (1) Floor Size: 3% of total square footage
- 46 (2) Practice Floor: 3% of total square footage
- 47 (3) Hotel Rating: 25 points per star (using Tripadvisor.com)
- 48 (4) Total Entries: 10% of total danced entries (Multi-Dance Events constitute 1 entry)
- 49 (5) Total Competitors: 1 point per competitor
- 50 (6) Longevity: 5 points per year of sanction by NDCA
- 51 (7) Event Quality: 100 point penalty for any NDCA rule violations
- 52 (8) Competitor NDCA registration violations (100 points per penalty)

- 1 (a) 85-100% licensed - no penalty
- 2 (b) 70-84% licensed - one penalty applied
- 3 (c) 69% and below - all points earned to be lost
- 4 b. AWARD DECISION: The awarding of Championship Status is subject to review by the
- 5 Ballroom Department, whose decision shall be based upon current criteria set forth by the
- 6 NDCA.
- 7 (1) No owner/organizer requests for Championship Status will be accepted at this time (January
- 8 10, 2004).
- 9 c. CLOSED CHAMPIONSHIP: Member Organizations of the Council may apply immediately for
- 10 Championship Status of their own annual organizational "Closed Championship". Such
- 11 Championships must be limited to members of that organization. Competition Organizers who
- 12 wish to hold any other "Closed Championship" must apply in writing to the Ballroom Director for
- 13 approval. No "Open" competitions may be entitled or advertised as a "Championship" without
- 14 express permission of the NDCA. Full member organizations who wish to run their own closed
- 15 organizational events may only advertise to their own members.
- 16 d. SANCTION - PROVISIONAL AND FINAL: All NDCA sanction of events shall, in the first
- 17 instance, be granted on a PROVISIONAL basis. Provided that all the NDCA Rules enumerated
- 18 herein are complied with, and that the NDCA Observer, Registrar, and Scrutineer reports
- 19 substantiate that the event was satisfactorily conducted, then (and only then) will FINAL
- 20 sanction be awarded. Failure to comply with NDCA Rules for a Sanctioned event may result in
- 21 the withholding of Final Sanction. This sanction is awarded to the Owner/Organizer making
- 22 application and is not transferrable without permission from the NDCA.
- 23 (1) Sanctioned events are required to submit the electronic files (CMPMGR or NDCA Premier)
- 24 or a copy of the program and scrutineering sheets to the Ballroom Department within a 10
- 25 day period following the conclusion of their event.
- 26 e. RE-ACCREDITATION: Each NDCA Sanctioned championship shall be re-evaluated every third
- 27 year for continued accreditation as a championship.
- 28 f. TRANSFER OF OWNERSHIP: When a Championship changes ownership the "championship"
- 29 classification does not automatically accompany this transference of ownership. However, the
- 30 new owner of the NDCA registered event may apply to the NDCA Ballroom Department
- 31 Committee for continued status of this event as a "championship".
- 32 g. CHAMPIONSHIP TITLES: Championship Titles are restricted to use by the Owner/Organizer
- 33 making application and are not transferable without permission from the NDCA.
- 34 (1) If for any reason a championship is not run, championship status will be revoked. If the
- 35 event is run the following year and complies with the criteria for a championship, then the
- 36 championship status will be reinstated.

37  
38 **B. SELECTION OF OFFICIALS**

- 39 1. REQUIRED NUMBER OF ADJUDICATORS, SCRUTINEERS, AND INVIGILATORS
- 40 a. The organizer shall invite Adjudicators, Scrutineers, and invigilators from the NDCA Roster
- 41 supplied to organizers by the Council. For a Non-Championship competition event, at least three
- 42 (3) Adjudicators shall officiate. However, should the first place prize money offered for a Non-
- 43 Championship professional event be One Thousand (\$1,000) dollars or more, then five (5)
- 44 Adjudicators must officiate.
- 45 b. At all Sanctioned events at least one qualified Chairman of Adjudicators must officiate.
- 46 c. In all Professional and Adult Amateur Championship Events, a minimum of seven (7)
- 47 Adjudicators shall officiate.
- 48 d. In all Open multiple dance Pro/Am Championship Events, a minimum of five (5) Adjudicators
- 49 shall officiate.
- 50 e. At all Sanctioned events at least one NDCA certified Scrutineer must officiate. The need for
- 51 additional scrutineers will be based on the following and in coordination with the organizer and
- 52 contracted scrutineers:

- 1 (1) The maximum number of consecutive hours a Scrutineer should work is 6 hours.
- 2 (2) For events with first rounds or quarterfinals danced back-to-back using 9 or more
- 3 adjudicators a second Scrutineer should be present.
- 4 (3) For events that include multiple checks/vouchers to be completed between finals a second
- 5 Scrutineer should be present.
- 6 (4) For events using split floors with more than five adjudicators per floor a second Scrutineer
- 7 should be present.
- 8 f. When a single Scrutineer is engaged for an event, there must be a back-up Scrutineer (may be
- 9 chairman, adjudicator or organizer or any other qualified scrutineer present), computer and
- 10 printer available.
- 11 g. All NDCA events are required to hire a minimum of 2 NDCA registered Invigilators.
- 12 h. Two registered invigilators will be required whenever there are two floors being utilized that
- 13 require invigilation, as well as any event session with more then 2,000 entries.
- 14 i. The maximum number of hours a Chairman of Judges, Emcee, Music Director, and Scrutineer
- 15 should work per day should be limited to 10 hours unless specific arrangements have been made
- 16 with the organizer.
- 17 j. The NDCA recommends that owners/organizers have their attorneys place a penalty clause in
- 18 their contracts with NDCA registered officials and other professionals, specifying that a
- 19 monetary penalty will be imposed on officials and demonstrators who cancel their contracts
- 20 without good cause within a specified period of time. Owners/Organizers should also place in
- 21 their contract with the officials "By signing this contract, you agree that should you not be
- 22 registered and in good standing with the NDCA at the time of the event, this contract will be null
- 23 and void."
- 24 k. It is recommended that two Chairmen and two scrutineers be employed at competitions with
- 25 over 4,000 entries or that extend over a period of four or more days.

26  
27 **2. SCRUTINEER QUALIFICATIONS & PROTOCOL**

- 28 a. Scrutineers must pass the NDCA Scrutineering Exam on the Skating System with 100%
- 29 accuracy to become certified.
- 30 (1) If a candidate is unsuccessful on their exam, they may retake the exam. After a third failed
- 31 attempt, a 60 day waiting period will be enforced before a candidate may request another
- 32 exam.
- 33 b. There shall be multilevel qualifications awarded to scrutineers as follows:
- 34 (1) Level 1 (S1): Has successfully passed a scrutineering exam administered by the NDCA. An
- 35 S1 scrutineer may be hired at an event as long as an S2 or S3 scrutineer is working
- 36 simultaneously.
- 37 (2) Level 2 (S2): Has successfully passed a scrutineering exam administered by the NDCA and
- 38 has experience in all aspects of scrutineering which include team matches, grand
- 39 championships, and nine or ten-dance competitions. Additionally, has a working knowledge
- 40 of computer scrutineering software and some computer experience. Scrutineers with these
- 41 qualifications in CMPMGR will receive designation S-C2, Scrutineers with these
- 42 qualifications in PREMIER will receive designation S-P2.
- 43 (3) Level 3 (S3): Has successfully passed a scrutineering exam administered by the NDCA and
- 44 is fully computer capable in scrutineering software and has experience in all areas of
- 45 scrutineering. Scrutineers with these qualifications in CMPMGR will receive designation
- 46 S-C3, Scrutineers with these qualifications in PREMIER will receive designation S-P3.
- 47 c. The awarding of all scrutineering qualifications above the S1 level shall be at the sole discretion
- 48 of the scrutineering committee. It is recommended that all Scrutineers seeking to add the S2 or
- 49 S3 qualification to their current qualification attend events in order to sit with the Scrutineer to
- 50 observe and learn.
- 51 d. The Scrutineers shall have blank scrutineer sheets available in case unanticipated needs occur.

- 1 e. During the course of an event, any question from a competitor regarding judge's marks must be  
 2 directed to the attention of the Chairman, not the Scrutineer.  
 3 f. Discrepancies in judge's marks (duplicate numbers, missing recalls, competitor numbers not in  
 4 events, etc.) must be brought immediately to the attention of the Chairman and/or the appropriate  
 5 judge. The Chairman and/or judge, not the Scrutineer, will direct the course of action to address  
 6 these discrepancies.  
 7
- 8 3. ADJUDICATOR'S QUALIFICATIONS: Organizers must select Adjudicators who are listed on the  
 9 Current Roster for International Style, American Style, and Theater Art/Cabaret/Exhibition  
 10 Categories. All adjudicators must be Certified and Qualified in the categories they are to judge, per  
 11 the classification of adjudicators shown in the NDCA Roster of Officials supplied to the organizer.  
 12 a. Sanctioned Championships may only use adjudicators who have been accepted by the NDCA as  
 13 Championship Adjudicators, which requires championship level credentials in all of the following  
 14 styles: Ballroom, Latin, Smooth, and Rhythm. This applies to all divisions at that event.  
 15
- 16 4. CHAIRMAN OF ADJUDICATORS QUALIFICATIONS: The Chairman of Adjudicators for both  
 17 Non-Championship and Championship Events must be a resident of the U.S.A., must appear on the  
 18 current NDCA roster, and must hold a full Membership qualification in all categories included in the  
 19 event. If possible, the Chairman should be a non-voting Chairman. For a Championship, the  
 20 Chairman must also hold a Scrutineering Certificate. The Scrutineer may not serve as a Chairman of  
 21 Adjudicators and may only serve as a substitute adjudicator as per Rule III.B.5.  
 22 a. There shall be multilevel qualifications awarded to Chairmen of Judges as follows:  
 23 (1) LEVEL CH1 - Holds at least Associate Level judging qualifications in all 4 styles plus  
 24 Invigilator and has judged for at least 2 years and hold an active minimum S1 Scrutineer  
 25 License. When Licensed, a CH1 Chair may act as chairman at Local One-Day Events and  
 26 small Multi-Day Competitions.  
 27 (2) LEVEL CH2 - Holds at least Membership (Licentiate) or Fellowship level judging  
 28 qualifications in all 4 styles plus Invigilator. They have judged for at least 3 years and will  
 29 also hold an active minimum S1 Scrutineer License. When Licensed, a CH2 Chair may act  
 30 as chairman at all NDCA Sanctioned events: Championships, Multi-Day Competitions, and  
 31 Local One-Day Events.  
 32 (3) LEVEL CH3 - Is recognized as a National or International judge by the NDCA and may be  
 33 appointed to chair all recognized National and Championship Events as Sanctioned by the  
 34 NDCA. In order to be considered for CH3 level the candidate must have 5 years of  
 35 Championship judging and chairing experience. International Chairmen must also be  
 36 registered with the World Dance Council. WDC requires registration with WDC in  
 37 continuity of 3 years prior to accepting any nominations as a Chairman for WDC events.  
 38 (4) All Licensed Chairman holding the existing Chairman qualifications, and currently registered  
 39 with NDCA as a Chairman on December 31st 2023, will be 'grandfathered' at their current  
 40 level and will be listed under the appropriate CH definition in the same manner as with all  
 41 credentials CH1 CH2 CH3 for 2024.  
 42 b. High ranking officials with proven ability, achievements and experience may be permitted to  
 43 Chair special Championships without holding a Scrutineer's Certificate provided two Scrutineers  
 44 are present and with the approval of the Ballroom Committee.  
 45
- 46 5. NON-RESIDENT OFFICIALS: All non-resident adjudicators or officials must hold a current World  
 47 Dance Council license in order to be able to officiate at any NDCA Sanctioned competition or  
 48 championship. (To become effective September 1, 2019)  
 49
- 50 6. APPROVAL OF OFFICIALS: The proposed list of all officials must be posted on the competition  
 51 website at least thirty days prior to the competition. Once the list has been approved by the Ballroom  
 52 Department, no additions or changes to the Officials List may be made without NDCA approval. If,

1 for any unforeseen reason on the night of the event, any of the officials listed are unable to officiate,  
 2 a substitute may be appointed for the competitions subject to the approval of the NDCA Observer  
 3 and a proper announcement made before the affected competition, If it is impossible to find a  
 4 substitute, the remaining Officials shall act and a written explanation of the incident shall be sent by  
 5 the organizer to the Ballroom Department within ten days. It is recommended that all officials should  
 6 not be overworked at any Competition or Championship, and that organizers must be responsible for  
 7 allowing suitable rest periods between judging sessions and scrutineering sessions. Adjudicators may  
 8 be permitted, at the organizer's discretion, to be seated during Pro/Am and/or daytime events.  
 9 Organizers must hire sufficient officials in accordance with the volume of competitive events.  
 10

11 **C. PRELIMINARY REQUIREMENTS**

- 12 1. ADMISSION FEES: The Owner/Organizer of an NDCA Sanctioned "Open" Championship or  
 13 Competition may not restrict it to package holders only and must offer alternative admissions and  
 14 specify the fees in advance.  
 15
- 16 2. PUBLISHED STATEMENTS  
 17 a. On the front page of all promotional material and the events Official Program (printed or  
 18 electronic) the words "Sanctioned by the National Dance Council of America, Inc." and the  
 19 NDCA approved logo must be included. An NDCA Sanctioned Competition or Championship  
 20 shall not accept or advertise the sanction or implied sanction, or any suggested liaison of any  
 21 other dance organization not affiliated with the NDCA, without the prior approval of the  
 22 Ballroom Department.  
 23 b. All Entry Blanks and Programs must include the following text:  
 24 (1) "No responsibility for loss or theft of articles left in Changing Rooms, Ballrooms or Hotel  
 25 Rooms can be accepted by the Organizer, or by the National Dance Council of America,  
 26 Inc., and neither can they be held liable for injury sustained by persons attending this event.  
 27 Everyone attending does so at his or her own risk".  
 28 (2) "All persons attending this event, whether as spectators, competitors, officials, or guests of  
 29 the organizer, shall be bound by the National Dance Council of America, Inc. rules, and by  
 30 participating in this event automatically become obligated to adhere to them."  
 31 (3) All closed events will be invigilated as per the NDCA rule book.  
 32
- 33 3. SPECIFICATION OF EVENTS: In promotional material, the organizer must include a full list of  
 34 categories and divisions offered, dances, dress requirements, and any additional rules. The organizer  
 35 may introduce further subdivisions in the various categories listed in Section II, but must clearly  
 36 define these and enumerate them in advance publicity (see also Section III, D Rule 3).  
 37 a. The Competition Organizer has the responsibility to inform all competitors of the rules under  
 38 which their competitions will be conducted. Syllabus and/or Costuming requirements must be  
 39 spelled out correctly and completely on the appropriate entry forms. When syllabus  
 40 competitions are held the organizer must use the NDCA APPROVED FIGURES, ELEMENTS  
 41 AND RESTRICTIONS.  
 42 b. Information as to how infractions of syllabus and/or costuming requirements will be penalized  
 43 must be included in writing in the organizer's promotional material and/or entry forms.  
 44 (1) Invigilator  
 45 (a) A qualified invigilator must be A+B+C+D+ championship certified by a member  
 46 organization of the NDCA.  
 47 (b) The Invigilator shall watch all rounds of all events, which have a restricted syllabus and  
 48 shall report any violations of that syllabus to the Chairman of Adjudicators.  
 49 (c) Penalties for invigilation infractions will be enforced by the Chairman.  
 50 (d) In multi dance events the scrutineer shall perform all calculations for the result in  
 51 accordance with the rules of the Skating System and then adjust the result to reflect any  
 52 penalties that have been applied.

- 1 (e) The Invigilator may serve as an adjudicator but may not invigilate and judge the same  
 2 round.  
 3 (f) Invigilators may not be the costume check person for Pre-Teen competitors.  
 4 (g) When syllabus competitions are held the organizer must use an invigilator for all closed  
 5 syllabus competitions. For events over 2000 entries and all Championships the organizer  
 6 must use an official NDCA Invigilator.  
 7 (h) For competitions numbering less than 2000 entries the organizer may use the chairman  
 8 of adjudicators as the invigilator.  
 9 (i) The invigilator must use the Official NDCA Syllabus Infraction Form for recording each  
 10 violation.  
 11 (j) Any competitor who is warned or penalized shall be provided with a copy of this  
 12 infraction form.  
 13 (k) The invigilator shall submit a written or electronic report using the Official NDCA  
 14 Syllabus Infraction Report to the Chairman and the Organizer at the conclusion of the  
 15 event. The chairman will submit a copy of this record with the Official NDCA  
 16 Observer's report to the NDCA within 10 days of the conclusion of the event.  
 17 (l) Invigilators should not be required to work more than 2 hours per shift with a minimum  
 18 of 2-hour break between shifts.  
 19 (m) Invigilator Conduct - While on duty an Invigilator:  
 20 i) Shall stand or be seated apart from other officials and at such locations that they do  
 21 not interfere with the competitors.  
 22 ii) Shall not converse with other officials, especially while the music is still playing.  
 23 iii) The use of personal electronic devices is allowed only for invigilation purposes.  
 24 iv) May move about freely in order to see all the couples.  
 25 v) Shall fill out and sign the Official NDCA Syllabus Infraction Form.  
 26 (n) No Couple in a closed syllabus event may be exempt from invigilation.  
 27 c. NDCA Organizers are required to have the following statements in BOLD typeface on all syllabus  
 28 entries forms.  
 29 (1) ALL CLOSED SYLLABUS EVENTS WILL BE INVIGILATED USING THE CURRENT  
 30 NDCA LIST OF ELEMENTS AND RESTRICTIONS.  
 31 (2) PENALTIES MAY BE GIVEN WITHOUT WARNING FOR ANY SYLLABUS  
 32 INFRACTIONS.  
 33 d. Naming of events in NDCA Premier (and CMPMNGR) as well as in entry forms: the title for any  
 34 event which is intended to be a syllabus competition must include the word "Closed".  
 35 e. For events over 2,000 entries and all Championships the organizer must print and provide the  
 36 Invigilator with 2-part carbonless "Official NDCA Syllabus Infraction Forms".  
 37 f. Member organizations are required to publish to their membership which syllabus figures are in  
 38 compliance with the NDCA Approved Figures, Elements & Restrictions. This must be done at  
 39 least once per calendar year.  
 40  
 41 4. PRIZE MONEY: It is mandatory that in all events where cash purses and/or scholarships are  
 42 offered, the organizer must state the amount in all advertisements as follows:  
 43 a. General announcements require only an over-all amount to be stated.  
 44 b. A breakdown by individual events shall be published on the competition website.  
 45 c. Minimum criteria for Professional Events:  
 46 (1) Competitions: at least \$600.00 in total prize money must be awarded for each separate  
 47 Professional Division.  
 48 (2) Championships: at least \$1,000 in total Prize Money must be awarded for each separate  
 49 Championship Division.  
 50 d. Minimum Criteria for Professional Championships: all finalists through eighth place must receive  
 51 Prize Money.

1 e. Where an organizer offers prize money and/or scholarships at their event, full details of any and  
 2 all restrictions pertaining to those prizes and/or scholarships must be spelled out in the primary  
 3 information packets. Any potential reduction or non-payment in advertised awards due to  
 4 participation levels not being met must also be clearly stipulated in the primary advertising.

5 (1) Top teacher prize money may not be reduced for any teacher who has met all requirements  
 6 for their placement, even if any other teachers do not meet their particular requirements.  
 7

8 5. ENTRY BLANKS: The organizer shall provide competitors with an entry blank which, in addition to  
 9 the published statements previously mentioned, includes space for the name and address of each  
 10 partner and their current NDCA registration numbers. For Juniors, the consent signature of a parent  
 11 or guardian must also be obtained.  
 12

13 6. NDCA OBSERVER: This will be the Chairman of Adjudicators (except when the Chairman is also  
 14 the Competition Organizer). The observer's name is to be posted on the competition website. The  
 15 NDCA observer is to be available to the organizer and give every assistance he can. The observer  
 16 should ensure that all amateurs and professionals participating in the event are currently registered  
 17 with the NDCA. The observer will also be responsible for submitting a report on the prescribed  
 18 form at the end of the event.

19 a. The Ballroom Director will appoint two observers for competitions with over 4,000 entries or  
 20 that extend over a period of four or more days.  
 21

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

24 8. Organizers will provide a printed copy of NDCA APPROVED FIGURES, ELEMENTS AND  
 25 RESTRICTIONS for use by the invigilator(s).  
 26

27 9. WEBSITE: The following must be posted on the competition website at least thirty days prior to the  
 28 competition:

29 a. The complete list of officials, which are, Organizer(s), Chairman/Chairmen of Judges,  
 30 Adjudicators, Scrutineer(s), Registrar(s), Master(s) of Ceremonies, and Music Director(s). The  
 31 officials in each of these categories are to be listed in alphabetical order of their last name.

32 b. The total amount of prize money that will be offered at the competition, listed as one figure.  
 33 This includes all scholarships and prize money for that competition, but not any additional prize  
 34 money that may be associated with circuits the competition may be part of.

35 c. This information must be posted on a website on the internet.  
 36

37 10. LATE ENTRY FEES: Organizers should publish and enforce a late entry fee for any entries  
 38 submitted after their program has been created and heat lists posted.  
 39

40 **D. CONDUCT OF COMPETITION**

41 The Organizer is responsible for observance of the following:

42  
 43 1. The Organizer shall draw up a timetable and make it available to all competitors prior to the  
 44 competition. The organizer is responsible for adhering accurately to this timetable so that the  
 45 individual events do not start more than thirty (30) minutes earlier nor run more than thirty (30)  
 46 minutes later than the scheduled time. The first event of the day shall not start ahead of the  
 47 scheduled time. Organizers must appoint all adjudicating panels before the event commences, and  
 48 these panels should be strictly adhered to except in cases of emergency.

49 a. The last final of the evening must take the floor before 1:00 a.m.

50 (1) The organizer shall be penalized \$200 per couple for every round of every event taking the  
 51 floor after 1:00 a.m. This penalty will be distributed by the competition organizer(s) and  
 52 paid by the competition organizer(s) to the couples impacted on the day that they dance.

- 1 (a) It is recommended that the same \$100 per individual compensation be extended to all  
 2 judges, officials and staff who are required to work past 1:00 a.m. in order to facilitate  
 3 the final rounds.  
 4
- 5 2. The Organizer shall arrange for suitable and separate changing room facilities for male and female  
 6 competitors.  
 7
- 8 3. The Organizer is required to adhere to all categories, dances and levels specified in their promotional  
 9 material. The Organizer is also responsible for enforcement of all NDCA rules regarding Syllabus  
 10 and/or Dress, particularly for the "Pro/Am, Pre-Teen, Junior and Youth" categories as well as  
 11 applying penalty marks for infractions.  
 12 a. Competitors whose figures are determined by the Invigilator (or Chairman of Adjudicators) not  
 13 to be within the prescribed level shall be warned and penalized as follows:  
 14 (1) Early round violation - A warning from the Chairman of Adjudicators or the Invigilator.  
 15 (2) Subsequent round repeated violation - All recalls or marks for that dance erased (at the  
 16 discretion of the Chairman of Adjudicators).  
 17 (3) Final round violation:  
 18 (a) Where no previous infraction has been made, marked down one place in that dance at  
 19 the discretion of the Chairman of Adjudicators.  
 20 (b) When a competitor has already been warned and repeats the same infraction in a final  
 21 round they will be marked down one or more places in the dance(es) where the repeated  
 22 infraction occurred at the discretion of the Chairman of Adjudicators.  
 23
- 24 4. No Competing Professional or Pro/Am Professional Competitor shall be permitted to dance unless  
 25 registered with the NDCA. No Pre-Teen, Junior, Youth, Adult Amateur competitor, or Pro/Am  
 26 Student Competitor shall be permitted to compete unless registered with the NDCA.  
 27
- 28 5. No Organizer, Chairman of Judges, Adjudicator, Scrutineer, Registrar, Master of Ceremonies or  
 29 Music Director shall officiate unless registered with the NDCA.  
 30
- 31 6. At least two (2) couples must participate in any featured event for it to be accepted as a bona-fide  
 32 competition. For Championship Competitions, at least six (6) couples must participate.  
 33
- 34 7. Proficiency Scoring for Single Dances and Solo/Formation Performances must be within the  
 35 following ranges:  
 36 90 - 93: Room for Improvement  
 37 94 - 96: Well Done  
 38 97 - 99: Excellent  
 39
- 40 8. In events, single dance or multi dance, where only one couple is entered, they are considered the de  
 41 facto winner and must receive a 1<sup>st</sup> place mark.  
 42
- 43 9. During the same competition session in all professional and "championship amateur" competitions an  
 44 intermission of not less than twenty (20) minutes, nor in the absence of reasonable circumstances,  
 45 not more than sixty (60) minutes must be granted to couples in between rounds. It is recommended  
 46 that for other multi-dance amateur and Pro/Am competitions that an intermission of five (5) minutes  
 47 per dance (up to twenty minutes total) be granted.  
 48 a. The organizer is permitted to allow 10 minutes between rounds when the prior round had been  
 49 danced in 2 or more heats.  
 50

- 1 10. The order to be danced in all Theater Arts/Cabaret Divisions shall be determined by draw. A  
 2 Professional competitor can only dance one solo entry. Couples must dance the same  
 3 Theatrical/Cabaret program for all rounds of the competition.  
 4
- 5 11. In all NDCA Sanctioned events, the Skating System of score evaluation shall be used, with the  
 6 exception of Formation Teams and Team Matches, which may be judged on a cumulative point  
 7 system. The use of the Repechage call back system is not permitted.  
 8
- 9 12. Each adjudicator shall mark and sign a score card for each heat judged. The organizer shall appoint  
 10 a steward who shall be responsible for collecting the adjudicators' score cards and delivering them to  
 11 the Scrutineer.  
 12
- 13 13. For Adult Open Amateur, Rising Star Professional and Open Professional events the length of music  
 14 must be as follows:  
 15 a. Other than for the International Style Viennese Waltz and Paso Doble the music shall be played  
 16 for a minimum of one minute and thirty seconds to a maximum of two minutes (1:30 - 2:00).  
 17 b. In the International Style Viennese Waltz the music shall be played for a minimum of one minute  
 18 and fifteen seconds to a maximum of one minute and thirty seconds (1:15 - 1:30).  
 19 c. For the International Style Paso Doble the music may stop at the second crash (approximately  
 20 1:17) for all preliminary rounds. For a final round of six couples or more, the complete song  
 21 must be played (approximately 2:05).  
 22
- 23 14. For contested Pro/Am events the length of music must be as follows:  
 24 a. Single dance events: 1:00 - 1:10 plus a fade (the Chairman may adjust this time for heats with  
 25 four or fewer couples dancing)  
 26 b. Multi-dance events: 1:10 - 1:20 plus a fade (the Chairman may adjust this time for heats with  
 27 four or fewer couples dancing)  
 28
- 29 15. For Pro/Am Night Club events the music may fade as early as the 50-second point in the music, or  
 30 may be played for up to 1:05 plus a fade. Musical cross fades for "Night Club" sessions are allowed  
 31 but not required.  
 32
- 33 16. Only the Chairman of Adjudicators and Scrutineer shall have direct access to the original copies of  
 34 the judges' marking sheets until the end of the competition.  
 35
- 36 17. Digital copies of the scrutineer sheets shall be made publicly accessible through the competition  
 37 website or other online platform. Digital upload will be done following the conclusion of each day of  
 38 competition at a minimum. Scrutineer sheets will be posted only for events that been completed and  
 39 results announced.  
 40
- 41 18. No smoking or vaping will be allowed in the ballroom or any designated competitor assembly area at  
 42 any time.  
 43
- 44 19. NDCA recognizes that competition/championship owners/organizers own the television and/or video  
 45 rights to their events.  
 46 a. Video taping and photography during dance events:  
 47 (1) During any contested competitive event, no Videographers or Photographers shall be  
 48 permitted on the dance floor. This does not restrict the person from filming from the corner  
 49 areas of the dance floor, as long as the person filming is not on the floor and does not  
 50 restrict the couples movements from entering and exiting the floor. Off floor filming  
 51 locations shall be designated and determined by the event Organizer.

- 1 (a) Exceptions: One Videographer may enter the dance floor during a single couple "Dance  
 2 On" only. The Videographer must be affiliated with the events official video crew and  
 3 must obtain permission from the event Organizer before doing so.  
 4 (b) Awards Presentations: During awards presentations, only one official Videographer and  
 5 one official Photographer are permitted on the dance floor. This is limited to official  
 6 event video and photo crew members only. Any other persons entering the dance floor  
 7 for the purposes of obtaining photos or video, must take positions on the floor that do  
 8 not interfere with the awards process.  
 9 (c) A videographer or photographer who is hired by the owner/organizer to gather footage  
 10 and photos for promotional use for the event may enter the dance floor as approved by  
 11 the Chairman of Judges after consultation with the owner/organizer.  
 12  
 13 20. The NDCA official observer must be satisfied that all competitors are registered.  
 14  
 15 21. At all NDCA events, the Owners, Organizers, Chairmen of Judges, Adjudicators, Masters of  
 16 Ceremonies, Scrutineers, Music Directors, and demonstrators are not permitted to compete in any  
 17 competition, including solos, proficiencies, uncontested, etc. No individual that competes in any  
 18 Sanctioned event is permitted to appear in any show, presentation, showcase, demonstration, or  
 19 performance at any time prior to, during or immediately following that competition. Additionally, if  
 20 an official, as listed above, is not contracted to work for all days of an event they may still not  
 21 compete in any competition at that event on any day where they are not contracted to work. Honor  
 22 dances are permissible, immediately following the prize presentation for that session.  
 23 a. One farewell performance for a professional couple wishing to announce their retirement as  
 24 professional competitors is permissible at an event of the couple's choosing. This retirement  
 25 dance is a one-time allowance and may not be repeated at additional events.  
 26  
 27 22. Floors for Competitions must be a minimum of 60 feet long and a minimum of 36 feet wide, or  
 28 2,160 square feet. Floors for Championship events must be a minimum of 66 feet long and a  
 29 minimum of 42 feet wide. In all cases the dance floor must be free of obstructions or impediments.  
 30 Exceptions for Competitions only may be approved by the Ballroom Department Committee upon  
 31 written application.  
 32  
 33 23. The ceiling height for all Sanctioned events must be a minimum of ten feet above the dance floor.  
 34 When theatrical/cabaret events are held the minimum ceiling height must be twelve feet.  
 35  
 36 24. Organizers must pay all officials for services rendered, at that event, before the end of the last  
 37 session on the last day, provided the officials have submitted the proper receipts, etc in a timely  
 38 manner.  
 39  
 40 25. Unless prior agreement is made with the organizer and/or Chairman of Adjudicators, all officials and  
 41 adjudicators must be available until the conclusion of the competition as stated in the program of  
 42 events.  
 43  
 44 26. If organizers wish to add Country Western competitions during their event, then all NDCA Rules  
 45 must be adhered to in regards to length of music, skating system, and all other applicable rules.  
 46  
 47 27. In the event a couple is entered in Rising Star and Championship events in the same style on the same  
 48 weekend, at the same event, and the Championship division is held prior to the Rising Star, such  
 49 couple on winning the Championship division will remain eligible to dance the Rising Star division at  
 50 that event.  
 51

- 1 28. In all competition rounds (excluding cabaret, formation team and team matches) all couples in each  
2 heat, including the final, must dance against each other concurrently. Organizers who wish to follow  
3 an alternate format may refer to the "Show Dance" rules listed in section XI. However, any  
4 organizer who wishes to follow the Show Dance rules (or any other format) must apply in writing  
5 and in advance for permission from the Ballroom Department.  
6
- 7 29. An on-deck area for competitors is required for championships and strongly recommended for  
8 competitions. It is further recommended that an on-deck captain be provided during sessions with a  
9 large number of entries and/or heats.  
10
- 11 30. Once a final round commences, if it becomes necessary for a couple to withdraw from the  
12 competition (due to injury or illness) then that couple will be awarded last place for any dances in  
13 which they did not dance.  
14
- 15 31. If a couple withdraws from a competition after any round and before the commencement of the next  
16 round, then the chairman may at his discretion replace this couple with the next eligible couple.  
17
- 18 32. Organizers who anticipate that their events will be video taped with the intent of distribution to  
19 television must clearly outline in their publicity whether the event has actually been contracted to  
20 appear on television or if the filming is being done "with the intent" of being placed on television.  
21
- 22 33. When two (or more) ballrooms are defined at the same time each assigned ballroom must have it's  
23 own dedicated space - couples may not share the same physical space if they are assigned different  
24 floors.  
25
- 26 34. In Pro/Am events where "multiple competitions" are danced at the same time, no more than eight (8)  
27 couples may be judged at the same time.  
28 a. Organizers are allowed to "split" the dance floor into two or more "ballrooms", in which case  
29 each panel of adjudicators can judge a maximum of 8 couples at the same time.  
30 b. When the dance floor is split for Pro/Am events no "ballroom" may be smaller than 1,080 square  
31 feet.  
32 c. If a couple registers late for a Pro/Am event or changes their entry and the number of couples on  
33 the floor would exceed eight (8) then up to ten (10) couples may be placed on the floor provided  
34 at least two of the entries are uncontested.  
35
- 36 35. Grand Championships. For all Grand Championships conducted at NDCA events:  
37 a. the judging criteria must be published in advance.  
38 b. For professional grand championships prize money must be awarded to all participating couples.  
39
- 40 36. In a "Ten-Dance" Competition each dance shall be a separate competition. The skating system of  
41 scrutineering shall be applied to all ten dances together to determine the winner. The number of call-  
42 backs from the Semi-final (and Quarter-final if necessary) shall be used to determine placements for  
43 couples not making the finals.  
44 a. In the event that a Ten-Dance result is determined as part of two separate events where some  
45 couples are not doing all ten dances, the couples doing only one style will be removed from the  
46 final placements in each style and the placements for the ten-Dance couples shall be determined  
47 with respect to each other.  
48
- 49 37. When scholarships are presented at NDCA events the terms of these scholarships should be clearly  
50 stated by the organizer in writing.  
51

- 1 38. In Pro/Am nine-dance or ten-dance championships the Pro/Am Student Competitor must be  
2 partnered by the same professional for both events involved in that particular championship.  
3
- 4 39. Confirmation that all amateur, Pro/Am Student Competitors, and professional dancers competing at  
5 their event are currently registered with the NDCA.  
6 a. If any amateur, Pro/Am Student Competitor, or professional dancer is not currently registered  
7 with the NDCA then the Competition Organizer is responsible to ensure that the competitor has  
8 registered online and then shown an email receipt.  
9 b. Any owner/organizer who is found negligent in the enforcement of NDCA registrations may be  
10 subject to loss of NDCA sanction for further events, and/or loss of Championship Status (if a  
11 Championship).  
12
- 13 40. Competitors and officials are not permitted to conduct or give media interviews, including live  
14 streaming, at any time during a competitive round in which they are taking part.  
15 a. Any such interviews may be done between rounds provided the interviews are not broadcast to  
16 those present in the ballroom. Interviews conducted following the completion of the final round  
17 of the competition may be broadcast to those present.  
18
- 19 41. Officials may not post comments on any interactive social media website regarding any competitor's  
20 performance or conduct until after the conclusion of th entire weekends competitions. Failure to  
21 comply will result in disciplinary action.  
22
- 23 42. Adjudicators, officials, owners, and organizers may not solicit competitors or students for (1)  
24 lessons, or (2) participation in other NDCA Sanctioned competitions while in the ballroom and pre-  
25 function areas at any time. Any organizer, competitor, or any other individual seeking to obtain  
26 sponsorship from any student, must contact the student's studio owner, or in the absence of a  
27 studio, the student's teacher. No one seeking sponsorship is allowed to contact any student directly.  
28 This does not apply to announcements that the organizer wishes to have made from the podium or  
29 distributed in an official way. Offenders may be subject to a \$2,000 fine, a six month suspension, or  
30 have their registration with NDCA cancelled (with no refund).  
31
- 32 43. Competitors shall not request music. Organizers and Chairmen may veto a particular song, but the  
33 choice of songs will be decided by the Music Director. If music is pre-selected the organizer shall  
34 announce on their website, at least forty-five (45) days prior to the event, the music selection.  
35
- 36 44. For multi-dance events the recalls for all rounds must be based upon accumulated marks of all  
37 dances. This will not apply for nine or ten-dance events.  
38
- 39 45. An on-deck area for officials is required. If this area is in the ballroom it must be separate and apart  
40 from all competitors. Use of stanchions and/or signage to indicate that this area is "For Officials  
41 Only" will be considered adequate.  
42
- 43 46. A Chairman of Judges, at every NDCA event, must conduct a mandatory Adjudicators meeting prior  
44 to the first session of competition to review the NDCA Judging rules, ethics, and appropriate  
45 conduct at an event. In the event that a judge arrives after this meeting, that official cannot judge  
46 before holding a private meeting with the Chairman to review these items.  
47
- 48 47. If a complaint is received about a competitor's eligibility immediately prior to or at an event, it will  
49 not be dealt with until after the entire event is concluded, at which time it will be taken up if deemed  
50 necessary by the NDCA Grievance & Disciplinary Committee.  
51

52 **E. AFTER THE EVENT**

1 Within ten (10) days after the competition, the organizer shall deliver to the Ballroom Department the  
2 following:

- 3
- 4 1. The computer scrutineering files from either NDCA Premier or CMPMGR.
- 5 2. Organizers are required to retain the original adjudicators' score sheets for a period of thirty (30)
- 6 days following the close of the event, in the event of a discrepancy in the scrutineers final markings.
- 7

8  
9 **IV. RULES FOR ADJUDICATORS AND OFFICIALS**

10  
11 **A. ADJUDICATORS RESTRICTIONS**

- 12 1. An adjudicator must excuse himself from an adjudicating panel on any occasion when he has a
- 13 member of his immediate family, or any member of the same household dancing in a particular heat
- 14 of a competition. "Immediate family" is defined as spouse, children, parent, sibling, grand-parent,
- 15 grand-child, niece, nephew, in-law and first cousin.
- 16
- 17 2. For Sanctioned Championships, two members of an "immediate family" and/or household, may not
- 18 be on the same panel of an Open Adult Amateur "A" event or for all Professional events, including,
- 19 but not limited to, Rising Star, Cabaret, and Open Professional.
- 20
- 21 3. A professional competitor who wishes to judge professional events must first make a written
- 22 statement to the Ballroom Director that he is ceasing to take part in Professional Competitions, stating
- 23 the starting date of retirement, and that he will not come out of retirement without giving One
- 24 Hundred Twenty (120) days notice to the Ballroom Director in writing.
- 25
- 26 4. Professional competitors who retire from competing may not judge professional events for One
- 27 Hundred Twenty (120) days following the date of their last professional event, provided they hold
- 28 the appropriate qualifications.
- 29
- 30 5. Only Professionals who have taken examinations in NDCA affiliated associations and who hold valid
- 31 membership cards with the association will be considered eligible to apply for a new NDCA
- 32 Adjudicator's License. Professionals who take up residence in this country, and who hold
- 33 qualifications in affiliated associations, may be granted special clearance pending their taking an
- 34 examination in an NDCA affiliated association in the type, style, or branch in which they wish to
- 35 judge. Such clearance shall be limited to one year and be based on the recommendation of the
- 36 Ballroom Department. Where such special clearance is granted, the professional shall still be
- 37 required to take an NDCA Adjudicator's Examination as part of their application for a new NDCA
- 38 Adjudicator's License.
- 39
- 40 6. Adjudicators must be Qualified and Certified in the type and style of the competition they are engaged
- 41 to judge. Adjudicators who hold an "Associate" degree or higher may judge all categories except
- 42 Championships, which shall be judged by Full Member or Fellows only. All Adjudicators must hold
- 43 an NDCA Adjudicator's License.
- 44
- 45 7. Adjudicators who are also active Professional competitors may judge categories restricted to
- 46 Amateur, and Pro/Am only. They may not judge Professional Events until they have retired from
- 47 competitive dancing.
- 48
- 49 8. Adjudicators who are also active Pro/Am Professional competitors may judge Pro/Am events, but
- 50 should excuse themselves from any heats where they have an active Pro/Am student partner
- 51 dancing.
- 52

- 1 9. Adjudicators and any other officials are not permitted to give live media commentary during the  
2 entire period of any Sanctioned event at which they have been contracted to adjudicate or officiate.  
3
- 4 10. Officials (including Adjudicators, Scrutineers, Registrars, Masters of Ceremonies, Music Directors  
5 and Owners/Organizers) are not allowed to give coaching lessons, on or off the premises, during the  
6 entire period of time of their officiating contract for the event. Once an official begins to work for  
7 an event their contract may not be suspended so that they may give coaching lessons. This does not  
8 apply to Lectures or Seminars that are not coaching lessons scheduled by the organizer and open to  
9 any interested parties.  
10 a. Additionally, no official may give coaching lessons at the same venue where the event is held  
11 once the competition begins until the time that the competition ends (including a "kids" day),  
12 regardless of the start or end of their particular officiating contract. Venue is defined in this case  
13 as any and all parts of a hotel or facility where the competition is held.  
14
- 15 11. If officials and competitors mutually consent to discuss markings and results after the conclusion of  
16 the event, they should do so in a civil, ethical, and professional manner. Any breaches of  
17 professional conduct should be immediately reported to the NDCA.  
18
- 19 12. While performing their duties as an adjudicator, adjudicators are not allowed to wear or utilize any  
20 electronic or other device that will transmit video or images related to the judging process.  
21

22 **B. ADJUDICATORS CONDUCT**

- 23 1. Adjudicators shall stand or be seated apart from one another and at such locations that they do not  
24 interfere with the competitors.  
25 a. Adjudicators shall not converse with each other during actual judging sessions, especially while  
26 the music is still playing.  
27
- 28 2. Adjudicators are reminded that if they converse with any spectators, contestants or coaches, they  
29 may not discuss any competitors performance until after the close of the entire event. Failure to  
30 comply could result in disciplinary action.  
31
- 32 3. Adjudicators are not to compare notes and must judge independently.  
33
- 34 4. Adjudicators may move about freely in order to see all the couples.  
35
- 36 5. Adjudicators are required to remain on the floor until the end of the music.  
37
- 38 6. Adjudicators shall mark and sign their score cards in ink, including their code letter, and shall initial  
39 all alteration.  
40
- 41 7. It is a basic requirement that any professional engaged to officiate shall upon arrival at the venue:  
42 a. Report his presence to the Organizer and Chairman of Adjudicators.  
43 b. Ascertain the Timetable of the competitions, and  
44 c. Be available as scheduled.  
45
- 46 8. While on the competition premises, adjudicators shall conduct themselves with the utmost of  
47 professional decorum, including refraining from consuming alcohol during a judging session.  
48
- 49 9. Adjudicators, other than invigilators, may not use cell phones or any other unauthorized electronic  
50 devices during the time period(s) in which they are officiating.  
51

52 **C. CHAIRMAN OF ADJUDICATORS**

1 The Chairman of Adjudicators shall be responsible for:

- 2
- 3 1. Determining the number of couples to be recalled.
- 4 a. The Chairman must ask for at least 50% of the number of couples to be recalled in each round.
- 5 However, if the number of couples that are actually recalled by the adjudicators would require an
- 6 additional round, then the Chairman is allowed to recall less than 50% of the couples. If the
- 7 chairman asks for a 50% recall for a second round and the actual number is more than 50%, the
- 8 chairman must still call for a 50% recall of his original desired number of couples in the third
- 9 round, etc.
- 10 b. The maximum number of couples that will be allowed in any final round will be eight.
- 11 c. For all professional competitions, and for all “championship adult amateur” competitions, if there
- 12 are eight or more couples pre-registered to compete then a semi-final round must be scheduled.
- 13 Likewise, if there are fifteen or more couples pre-registered then a quarter-final round must be
- 14 scheduled. It is further recommended that the same policy be adopted (but not be made
- 15 mandatory) for Multi-dance Pro/Am events.
- 16 d. The chairman should consult with the competition organizer whenever there is a question in
- 17 regards to the number of couples to be recalled.
- 18 e. The chairman should determine when a semi-final should be split into two heats, taking into
- 19 account the size of the floor, the number of couples in the semi-final, and the style being danced.
- 20 This should be done in consultation with the competition organizer. When the semi-final is split
- 21 all couples must dance concurrently for a minimum of 30 seconds prior to any heat being split.
- 22 f. When the adjudicators are instructed to select a given number of couples to dance in a final, only
- 23 that number shall dance, except in the case of a tie.
- 24 g. For competitions in the Amateur Cabaret and Formation categories:
- 25 (1) When there are more than eight couples or teams entered in a particular event, the
- 26 competition may be held as a final round, with the adjudicators being asked to rank all entries
- 27 in order of merit.
- 28 (2) When there are more than fourteen couples or teams entered in a particular event, the
- 29 competition may be held as a preliminary round, with less than 50% of the couples or teams
- 30 being recalled from the qualifying round for the final.
- 31
- 32 2. No more than eight (8) couples shall dance in any Final Round.
- 33
- 34 3. Observance of the established timetable for the competition, or alterations to the established timetable
- 35 if required.
- 36
- 37 4. Instructing adjudicators on points of evaluation and scoring system.
- 38
- 39 5. Correct interpretation of marks by inspecting marks after each heat, and verifying that they have
- 40 been correctly transcribed.
- 41
- 42 6. Referring any score card requiring correction to the adjudicator concerned.
- 43
- 44 7. In all matters related to the conduct of the competition(s), questions on adjudicators marking,
- 45 changes in program scheduling, the Chairman's decision shall be final.
- 46
- 47 8. Excusing an adjudicator from officiating when the Chairman feels that the sound judgment of the
- 48 adjudicator may be impaired.
- 49
- 50 9. In the event of an unresolved dispute regarding eligibility of a competitor to compete in a particular
- 51 level of age category the chairman shall refer the dispute to the NDCA Ballroom Department for
- 52 resolution, to be dealt with after the conclusion of the event.

1  
2 **D. JUDGES AND OFFICIALS HANDBOOK- ETHICS AND CODE OF CONDUCT**

- 3 1. It's an honor to be invited to judge or officiate at a National Dance Council of America (NDCA)  
4 Sanctioned event. It reflects your high level of achievement and thus demands behavior that  
5 demonstrates your knowledge, dedication and respect for the dance profession, the competitors, and  
6 fellow attendees. As a licensee of the NDCA the following code of conduct and ethics apply at all  
7 Sanctioned events.
- 8 a. CONDUCT AT THE EVENT
- 9 (1) When accepting an invitation to officiate at an event, make sure you are certified at the level  
10 required and that you are registered with the National Dance Council of America, Inc.
- 11 (2) A judge must excuse themselves from an adjudicating panel on any occasion when they have  
12 a member of their immediate family, or any member of the same household dancing in a  
13 particular heat of a competition. Note: "Immediate family" is defined as first cousin or  
14 above. Please notify the organizer or chairman before the event, if possible, so the judging  
15 schedule may be altered as needed.
- 16 (3) Judges may not wear, hold, or use any unauthorized electronic devices while judging. This  
17 includes all mobile phones, earbuds, pagers, etc.
- 18 (4) All contracted officials are not permitted to post on any social media platforms comments  
19 associated with any couple or individual who may be dancing or participating in an event in  
20 which they are contracted.
- 21 (5) No official (including Judges, Scrutineers, Registrars, Master of Ceremonies, Music  
22 Directors, and Organizers) is allowed to give coaching, or teaching lessons, on or off the  
23 premises, during the entire period of time commencing at 12:00 a.m. on the day of the first  
24 competitive session and concluding with the end of the last session. Further, no official or  
25 judge may converse with any competitor between rounds at any competition event where  
26 they are contracted to serve as an Official or Judge. This applies to all forms of  
27 communication including text messages, videos, etc. There is to be no form of  
28 communication whatsoever.
- 29 (a) Note: This does not apply to group lectures or seminars scheduled by the organizer and  
30 is open to all interested parties.
- 31 (6) When officiating at any event, it is both inappropriate and not permitted to socialize with  
32 competitors, students, professionals, and studio groups, while in the ballroom. This  
33 includes sitting with studios or students when not on a judging panel, standing or sitting with  
34 a competitors, professionals, and studio groups, or coaching from the sidelines.  
35 Additionally, no adjudicator or official shall be in or near the on-deck area at any time.
- 36 (7) Officials may not share the assigned judging panels with competitors, coaches, parents, etc.
- 37 (8) Judges are not to dance socially with competitors (professional or amateur) during the entire  
38 event.
- 39 (9) When making travel arrangements, plan to arrive at the competition venue, ready to  
40 judge/officiate by the starting time shown on your contract/invitation. While you might not  
41 be on the first panel, if there is a problem with a judge or official being delayed due to travel  
42 problems, you may be needed. Also, book your return flight home allowing time to complete  
43 the event unless other arrangements have been made with the organizer in advance of the  
44 start of the event. If for any reason an official must cancel, do not wait until the eleventh  
45 hour, unless it is a real emergency or illness. Be respectful to the organizer and let them  
46 know as soon as possible.
- 47 (10) Once the contract is signed and returned to the Organizer, should an Official or Judge  
48 wish to change his or her arrival or departure time to other than that which is stated on  
49 the contract - within 14 days of the start of the event - the Organizer has the right to  
50 cancel the contract and replace the Official or Judge contracted.
- 51 (11) While on the competition premises, all officials shall conduct themselves with the utmost  
52 of professional decorum, including refraining from consuming alcohol prior to or during

- 1 a competition session in which you are scheduled to officiate. Also, refrain from  
 2 after-hours activities that could affect your judging or official responsibility the next  
 3 day.
- 4 (12) Foul and/or abusive language directed at another official or competitor is never  
 5 acceptable. Any inappropriate behavior will be reported in the Official Observer's  
 6 Report which is submitted to the NDCA Ballroom Director at the end of the event, to be  
 7 dealt with by the Ballroom Department Committee.
- 8 b. DRESS CODE, APPEARANCE, AND PROFESSIONALISM
- 9 (1) Day Sessions: Ladies - Business attire or cocktail dress, Gentlemen - Business attire (jacket  
 10 and tie or jacket and turtleneck - no mock turtlenecks).  
 11 (2) Evening Sessions: Business attire or Formal when required.  
 12 (3) It is your responsibility to look professional and dress accordingly at all times. This means  
 13 no wet hair, no gum chewing and or snacking, eating, drinking- including coffee- while  
 14 judging.
- 15 c. WHILE JUDGING
- 16 (1) Judges should know their judging letter or number, and in the case of split floors, which  
 17 floor they are assigned to.  
 18 (2) Judges shall stand or be seated apart from one another and at such locations that they do not  
 19 interfere with the competitors. Judges may move about freely in order to see all the couples.  
 20 (3) Judges are not to converse (chit chat) with other judges or officials, audience members,  
 21 runners, or competitors while judging.  
 22 (4) Following a judging session, a judge may not discuss any competitor's performance with  
 23 any spectator, competitor, or coach until after the close of the entire event.  
 24 (5) Judges are not permitted to compare notes and must judge independently.  
 25 (6) Judges are required to give their attention to the dancers until the end of the music.  
 26 (7) Judges should not hand their sheet to the runner prematurely (such as after 20 seconds of  
 27 music), even if they have decided on their result.  
 28 (8) When the judging panel changes and pre-printed sheets are being used, be sure to hand any  
 29 unused pre-printed sheets directly to a judge on the new panel.  
 30 (9) When preliminary rounds are danced, please listen carefully to the emcee for the number to  
 31 be recalled; when marking a final, please make sure you know how many couples were  
 32 recalled and mark all couples.  
 33 (10) Judges shall mark and sign their score sheets in ink, including their code letter or  
 34 number, and shall initial every alteration. Please remember to bring your own pen to the  
 35 ballroom!  
 36 (11) It is a basic requirement that any professional engaged to officiate shall, upon arrival at  
 37 the venue:  
 38 (a) Report his or her presence to the Organizer and Chairman of Judges.  
 39 (b) Ascertain the timetable of the competition and their judging schedule.  
 40 (c) Be available as scheduled.  
 41 (d) Be in the ballroom at least ten minutes before scheduled duty.
- 42 (12) It is an NDCA rule that all officials shall be paid before the end of the last session. Thus,  
 43 it's important that you turn in your expenses to the chairman (or office, if stipulated) in  
 44 advance, in order to receive payment by the end of the last session as stipulated.
- 45 d. JUDGES RESTRICTIONS
- 46 (1) Any professional competitor who wishes to judge professional events must first make a  
 47 written statement to the Ballroom Director that he is ceasing to take part in professional  
 48 competitions, stating the starting date of retirement, and that he will not come out of  
 49 retirement without giving one-hundred and twenty (120) days' notice to the Ballroom  
 50 Director in writing.  
 51 (2) Only professionals who have taken examinations with an NDCA affiliated associations and  
 52 who hold valid membership cards with the association and have passed the NDCA

1 Adjudicator Examining Board examination will be considered as NDCA approved  
 2 adjudicators.

- 3 (3) Professionals who take up residence in the USA, and who hold qualifications in affiliated  
 4 associations, may be granted special clearance pending their taking an examination in an  
 5 NDCA affiliated association in the type, style, or branch in which they wish to judge, as well  
 6 as successfully passing the NDCA Adjudicator's Examination. Such clearance shall be  
 7 limited to one year and be based on the recommendation of the Ballroom Department.
- 8 (4) All judges must be qualified and certified in the type and style of the competition they are  
 9 engaged to adjudicate. Those who hold an "associate degree" or higher may adjudicate all  
 10 categories except Championships, which shall be judged by Full Member or Fellows only.
- 11 (5) Judges who are also active professional competitors may only judge categories restricted to  
 12 amateur, mixed amateur, single amateur and pro/am. They may not judge professional  
 13 events.

14 e. NON-NDCA EVENTS

- 15 (1) Judges and Officials who choose to register with the NDCA are not permitted to officiate at  
 16 or organize any Competition or Championship that is not Sanctioned by the NDCA. The  
 17 restriction applies even when a Competition or Championship is held outside of the U.S.A.  
 18 Therefore, US resident organizers contemplating holding competitions or Championships  
 19 outside the U.S.A. are reminded that these events must still be duly Sanctioned by the  
 20 NDCA.
- 21 (2) There is NO provision for any non-Sanctioned one-day competitions. The NDCA will  
 22 enforce its Rules regarding registrants judging or officiating any non-Sanctioned events.
- 23 (3) It is within the province of the Ballroom Department, after investigation, to rule upon  
 24 violations of rules regarding non-NDCA events.

25 f. QUESTIONS REGARDING RULES OF CONDUCT OR CODE OF ETHICS

- 26 (1) Any questions regarding the above rules of conduct and code of ethics may be directed to  
 27 the NDCA Ballroom Director.

28  
 29  
 30 **V. RULES FOR COMPETITORS**

31  
 32 **A. DANCE REQUIREMENTS**

- 33 1. Competitors are restricted to entering only those categories for which they are eligible under NDCA  
 34 Rules.
- 35  
 36 2. Amateur, Pro/Am Student Competitor, and Professional men and women are both required to hold a  
 37 valid and current NDCA registration before the gentleman's competitor's number may be released to  
 38 them at all Sanctioned NDCA competitions and championships.
  - 39 a. In the absence of a valid and current registration card the competition Registrar should check the  
 40 latest list of current registrants that is supplied regularly by the NDCA Ballroom Department. If  
 41 the competitor is not to be found on the most recent list of current registrants that is supplied to  
 42 the competition organizer they will be required to either register online and then show the  
 43 competition Registrar an email receipt.
  - 44 b. This does not apply to competitors who reside in another country and can present a current  
 45 registration card from the appropriate organization in their country.
  - 46 c. All competitors who reside in the USA must be licensed with NDCA in order to compete at  
 47 NDCA Sanctioned events. Registrations/licenses held with WDC or other countries will not be  
 48 accepted for US residents regardless of country of representation.
- 49  
 50 3. Professionals and mixed amateurs dancing with Pre-Teen I and Pre-Teen II competitors must have  
 51 their front torso covered from the body of the sternum to the top of the hipbone.

- 1 4. Competitors must adhere to the dress requirements specified by the Organizer, provided such  
2 requirements have been specified in his printed advertisements and/or entry blanks.  
3
- 4 5. Competitors are required to remain on the floor until the end of the music to avoid the possibility of  
5 disqualification.  
6
- 7 6. Competitors may not use props in any Professional division, with the exception of the Cabaret,  
8 Exhibition, and Showdance categories. A prop is defined as any item that is not part of the regular  
9 costume worn by the dancers, and that is not attached to the dancer or their costume for the full  
10 duration of the time that they are on the floor.  
11
- 12 7. Competitors are required to submit both first and last names on all entry forms for all NDCA  
13 Sanctioned events. These first and last names must match the names under which they are licensed  
14 in the NDCA database.  
15
- 16 8. Only one competition number may be visible for any couple while on the floor.  
17

18 **B. CONDUCT**

- 19 1. While on the competition premises, competitors shall conduct themselves at all times in a civil and  
20 sportsmanlike manner.  
21
- 22 2. It is the competitor's responsibility to be in attendance at least one-half hour in advance of the  
23 advertised time scheduled for the events he is entering. Organizers are not required to delay the  
24 program for the benefit of latecomers.  
25
- 26 3. NDCA Licensees are not permitted to hold office or board positions in ballroom dancing  
27 organizations that are not recognized by the NDCA without prior approval.  
28 a. Licensees who hold office or leadership positions in ballroom dancing organizations not  
29 recognized by the NDCA may have their NDCA License reviewed and/or revoked at any time at  
30 the discretion of the Council.  
31
- 32 4. Competitors entering an NDCA Sanctioned event shall accept as final the individual markings of the  
33 adjudicators, and no appeal against them may be made except when it can be shown that the actual  
34 markings have been incorrectly evaluated.  
35
- 36 5. If officials and competitors mutually consent to discuss markings and results after the conclusion of  
37 the event, they should do so in a civil, ethical, and professional manner. Any breaches of  
38 professional conduct should be immediately reported to the NDCA  
39
- 40 6. If a couple fails to appear for an event without notifying the organizer in advance, then the organizer  
41 is not obligated to accept entries from that couple for future competitions.  
42  
43

44 **VI. REGISTRATION**

45  
46 **A. GENERAL**

- 47 1. All competitors at NDCA Sanctioned Competitions and Championships must be registered with, and  
48 hold the appropriate current license(s) with the NDCA.  
49 a. First and last names are required in order to obtain any license with the NDCA.  
50

- 1 2. No Individual will be granted a license with the NDCA in any capacity if they are deemed to be in  
2 conflict with the National Dance Council of America, or are acting against the best interests or  
3 administrative policies of the NDCA.  
4
- 5 3. Registration affords registrants: Amateur Competitors, Pro/Am Student Competitors, Professional  
6 Competitors, Pro/Am Professional Competitors, Chairmen of Judges, Adjudicators, Scrutineers,  
7 Registrars, Masters of Ceremonies, Music Directors, and Organizers, the privilege of participating in  
8 NDCA Sanctioned Competitions and Championships, which in turn are governed by the Rules and  
9 Regulations formulated herein to protect and ensure the high standards associated with the NDCA  
10 requirements of sanction.  
11
- 12 4. Individuals who are organizers of NDCA Sanctioned events must register with NDCA as an  
13 organizer. Any Sanctioned NDCA Local One-Day Event in which an organizer functions in any way  
14 without the proper license may be subject to loss of NDCA sanction.  
15
- 16 5. Registration will be only accepted through the NDCA Website (<http://www.NDCA.org>).  
17
- 18 6. Registration in the NDCA expires at the end of the calendar year, regardless of when the registration  
19 is received throughout the year.  
20
- 21 7. The Ballroom Department should send each organizer an updated list of current registrants prior to  
22 their NDCA event. If an Amateur Competitor, Pro/Am Student Competitor, Professional Competitor  
23 or a Pro/Am Professional Competitor wishes to participate in an NDCA event and is not on the  
24 current roster, or does not have an email confirmation of having recently registered online, they will  
25 be required to register online and then show the competition Registrar an email receipt.  
26
- 27 8. All current registrants (Amateur Competitors, Pro/Am Student Competitors, Professional  
28 Competitors, Pro/Am Professional Competitors, Adjudicators, Scrutineers, Registrars, Masters of  
29 Ceremonies, Music Directors, and Organizers) are required to re-register with NDCA for the  
30 following calendar year no later than December 31st of the current calendar year in order to compete  
31 in or officiate at any NDCA event.  
32
- 33 9. Foreign competitors who take up residency in the USA may register immediately with the NDCA.  
34 a. All foreign professionals who take up residency in the USA and wish to dance in Pro/Am events  
35 must register with the NDCA immediately as a Competing Pro/Am Professional Competitor.  
36
- 37 10. Only Professionals who have taken examinations in the NDCA affiliated associations and who hold  
38 valid membership cards in the association, shall be considered eligible to apply for the NDCA  
39 Adjudicator's License. Professionals who take up residence in this country, and who hold  
40 qualifications in affiliated associations, may be granted special clearance pending their taking an  
41 examination in an NDCA affiliated association in the type, style, or branch in which they wish to  
42 judge, as well as successfully passing the NDCA Adjudicator's Examination. Such clearances shall  
43 be limited to one year and be based on the recommendation of the Ballroom Department Committee.  
44
- 45 11. Registrants who have not satisfied all outstanding debts incurred at any NDCA registered event, will  
46 be denied Council registration and participation in any NDCA related events. Awareness of the Rules  
47 and Regulations are the responsibility of each registrant/licensee. When the registrant/licensee is  
48 under the age of 18, it is the responsibility of a parent or guardian to familiarize themselves of the  
49 Rules and Regulations as they relate to their child. Please read and study them very carefully.  
50
- 51 12. Members of formation teams who do not compete otherwise are not required to license with NDCA.  
52

1 13. The NDCA reserves the right to refuse the application or cancel the license of any applicant/licensee.  
 2  
 3

4 **B. REGISTRATION REQUIREMENTS**

5 1. PROFESSIONAL COMPETITORS, PRO/AM PROFESSIONAL COMPETITORS, AMATEUR  
 6 COMPETITORS, AND PRO/AM STUDENT COMPETITORS

- 7 a. PROFESSIONAL COMPETITORS Professional competitors participating in professional  
 8 competitions shall be registered annually with the NDCA National Registrar. Each member of a  
 9 professional partnership must register individually. Professional competitors do not need to  
 10 belong to a member organization in order to register with the NDCA.  
 11 b. PRO/AM PROFESSIONAL COMPETITORS Pro/Am Professional Competitors who dance with  
 12 a Pro/Am Student Competitor in any division of an NDCA event must register annually with the  
 13 NDCA National Registrar.  
 14 c. AMATEUR COMPETITORS Amateur Competitors who compete in the following categories  
 15 shall be registered with the NDCA:  
 16 (1) Adult Syllabus, Novice, Pre-Championship and Championship Proficiency Events.  
 17 (2) Pre-Teen, Junior and Youth Age Category Classifications  
 18 (3) Mixed amateur events (both partners).  
 19 d. PRO/AM STUDENT COMPETITORS Pro/Am Student Competitors who compete in the  
 20 following categories shall be registered with the NDCA:  
 21 (1) All Pro/Am Competitions.  
 22 (2) Student/Student Competitions that are included within Pro/Am Heats.  
 23 e. No couple may receive their competition number from the organizer until the organizer is  
 24 satisfied that both members of the partnership are current registrants with the NDCA. Only  
 25 registrations with the NDCA will be accepted, or in the case of overseas visitors, those couples  
 26 who are registered with the recognized organization of their country.  
 27

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

- 34 a. No new adjudicator or an adjudicator wishing to upgrade their qualifications may be licensed as  
 35 an NDCA Adjudicator at competition or championship level until they have successfully  
 36 completed the NDCA Judges Examination.  
 37 b. NDCA ADJUDICATORS Professionals may register with NDCA as Adjudicators in the  
 38 following classifications based upon the Teaching Credentials that they have earned from a  
 39 member organization of the NDCA:  
 40 A- Associate Degree in International Style Ballroom.  
 41 A+ Member Degree, or above, in International Style Ballroom.  
 42 B- Associate Degree in International Style Latin  
 43 B+ Member Degree, or above, in Int. Style Latin  
 44 C- Associate Degree in American Style Smooth  
 45 C+ Member Degree, or above, in American Style Smooth  
 46 D- Associate Degree in American Style Rhythm  
 47 D+ Member Degree, or above, in American Style Rhythm  
 48 E- Associate Degree in Theater Arts  
 49 E+ Member Degree, or above, in Theater Arts  
 50 (1) The following qualification levels will be required for NEW applications for an NDCA  
 51 adjudicator's license; those holding EXISTING licenses are not affected by this rule change.

- 1 (a) An "Associate" degree in each style is required to obtain a license to judge NDCA  
 2 Sanctioned competitions in those styles and adjudicator's are permitted to judge  
 3 competitions in any style in which they are certified.  
 4 (b) A minimum of a "Membership/Licentiate" in each of the four styles - International  
 5 Ballroom and Latin, American Smooth and Rhythm - is required to obtain a new  
 6 "Championship Adjudicator License" to judge all NDCA Sanctioned Championships.  
 7 (c) In order to become licensed to judge an NDCA Sanctioned Theatrical/Cabaret/Exhibition  
 8 style competition or championship, it is necessary to hold either an "Associate" degree  
 9 (for competitions) or a "Membership/Licentiate" degree (for championships) in the  
 10 Theatrical/Cabaret/Exhibition style.
- 11 c. NATIONAL ADJUDICATOR CLASSIFICATION: Before a NDCA registered Adjudicator may  
 12 judge any Closed or Open United States National Championship they must be certified by the  
 13 NDCA as a National Adjudicator.
- 14 (1) To be a National Adjudicator a person must:
- 15 (a) be a citizen or resident alien (Green Card Holder) of the U.S.A.  
 16 (b) have been certified at the A+, B+, C+ and D+ classifications for a minimum of two  
 17 years.  
 18 (c) been retired as Competing Professionals for a period of one year. The period from the  
 19 final day of the previous year's championship to the first day of the current year's  
 20 championship is considered one year, provided the date formula is maintained.  
 21 (d) have attained at least one of the following results as a professional competitor:  
 22 i) the final of one or more of the following United States National Closed Professional  
 23 Championships: International Ballroom, International Latin, American Style Smooth  
 24 or American Style Rhythm.  
 25 ii) the semi-final of one or more of the following United States Closed Professional  
 26 Championships (provided a quarter-final was held) for at least two years:  
 27 International Ballroom, International Latin, American Style Smooth or American  
 28 Style Rhythm.  
 29 iii) a placement in the top two positions in the United States National Closed  
 30 Professional Nine-dance or Ten-Dance Championships (provided a quarter-final was  
 31 held).
- 32 (e) Having reached any one of the above results will give eligibility to judge all National level  
 33 championships except for the Theatrical Arts category. In order to judge the National  
 34 Theatrical Arts category an adjudicator must be qualified as a National Adjudicator and  
 35 must also be certified at the E+ level as an NDCA Adjudicator. Competitors making the  
 36 final of the United States Closed Professional Championships in the Theatrical Arts  
 37 Category may be certified as National Adjudicators in this division only provided they  
 38 also are also certified at the E+ level as an NDCA Adjudicator.  
 39 (f) All adjudicators who have been designated by the NDCA as "World Class" adjudicators  
 40 will be considered National Adjudicators.  
 41 (g) No individual may be awarded National Adjudicator status if they represent any other  
 42 country as an adjudicator.
- 43 (2) NDCA registered adjudicators that are not certified as National Adjudicators may judge  
 44 specific events that are held in conjunction with an overall "United States Championship" but  
 45 which are not in themselves U.S. Championships.
- 46 d. WORLD CLASS ADJUDICATOR CLASSIFICATION: Must be a citizen or resident alien of the  
 47 U.S.A. and by examination hold at least a Membership degree (or it's equivalent) in all four  
 48 styles, and much have held these A+B+C+D+ credentials for a minimum of two years. Also the  
 49 person must have attained (in at least one of the following professional championships):  
 50 (1) the quarter-final of the British Open Professional International Ballroom or International Latin  
 51 Championships.

1 (2) the semi-final of the International Open, United Kingdom Open, or the World Professional  
 2 International Ballroom or International Latin Championships.  
 3 Having reached any one of the above results will give eligibility to judge Ten-Dance  
 4 Championships.  
 5

6 3. INVIGILATORS

- 7 a. Any individual who wishes to officiate as an Invigilator must register annually with the NDCA  
 8 National Registrar.  
 9 (1) In order to be eligible to obtain an Invigilator's license, an individual must first be a licensed  
 10 Championship Adjudicator (A+B+C+D+), and then must also complete and receive their  
 11 certification via the NDCA Invigilator's Certification Program.  
 12 (a) Certified Invigilators will have an "I+" designation added to their judging credential  
 13 listings.  
 14

15 4. SCRUTINEERS

- 16 a. REQUIREMENTS: A person holding a Scrutineering Certificate from the NDCA, who wishes to  
 17 evaluate marks at NDCA Sanctioned Competitions and Championships is required to register  
 18 annually with the National Registrar. A person wishing to qualify as an NDCA Scrutineer may  
 19 make application to the Scrutineering Committee, who will arrange for an examination and notify  
 20 the applicant of the time and place.  
 21 b. INVIGILATORS: Invigilators for the Scrutineering Examinations will be appointed at the  
 22 discretion of the Scrutineering Committee. Invigilators will be responsible for adhering to the  
 23 scrutineering rules.  
 24

25 5. OFFICIALS: ORGANIZERS, CHAIRMEN OF JUDGES, ADJUDICATORS, SCRUTINEERS,  
 26 REGISTRARS, MASTERS OF CEREMONIES AND MUSIC DIRECTORS: Any individual who

- 27 wishes to officiate as a Organizer, Chairman of Judges, Adjudicator, Scrutineer, Registrar, Master of  
 28 Ceremonies and/or Music Director at an NDCA Sanctioned Competition or Championship must  
 29 register annually with the NDCA National Registrar.  
 30 a. Officials who re-register after January 31<sup>st</sup> each calendar year will be charged a 50% surcharge.  
 31 This surcharge will not apply to any individual registering for the first time as an official.  
 32

33 C. ELIGIBILITY REQUIREMENTS - PROFESSIONAL COMPETITORS

- 34 1. OPEN NDCA EVENTS: All properly registered Professional Competitors may participate in any  
 35 NDCA Sanctioned open competition or championship.  
 36  
 37 2. CLOSED NDCA EVENTS (OTHER THAN ANY OFFICIAL CLOSED U.S. CHAMPIONSHIP):  
 38 Properly registered Professional Competitors are eligible to dance in a Closed NDCA competition or  
 39 championship (with the exception of any official Closed U.S. Championship) when they have  
 40 completed six months of residency in the USA.  
 41  
 42 3. UNITED STATES NATIONAL PROFESSIONAL BALLROOM CHAMPIONSHIPS: Properly  
 43 registered professional couples are eligible to dance in any closed professional championship of the  
 44 United States Ballroom Championships provided they have competed in a minimum of two NDCA  
 45 Sanctioned competitions in the previous twelve months. Pro-rated variances for partnerships that  
 46 have not existed for a full twelve months will be addressed by the NDCA Ballroom Department  
 47 Committee. In addition, each couple must fulfill one of the following criteria:  
 48 a. Both members of the partnership are United States citizens, and neither member of the  
 49 partnership has represented another country in the previous 12 months. NDCA registered  
 50 professionals who represent other countries in World Championships may dance in the United  
 51 States National Closed Professional American Style Smooth and Rhythm, due to the fact that  
 52 these two events are not used to select U.S. representatives for world championships.

- 1 b. One half of the partnership is a United States citizen, and neither member of the partnership has  
 2 represented another country in the previous 12 months, and the half of the partnership that is not  
 3 a U.S. citizen has resided in the USA for the previous 6 months. NDCA registered professionals  
 4 who represent other countries in World Championships may dance in the United States National  
 5 Closed Professional American Style Smooth and Rhythm, due to the fact that these two events  
 6 are not used to select U.S. representatives for world championships.
- 7 c. Both members of the partnership are non-United States citizens, but both members of the  
 8 partnership have resided in the USA for the previous 6 months, and neither member of the  
 9 partnership has represented another country in the previous 12 months. NDCA registered  
 10 professionals who represent other countries in World Championships may dance in the United  
 11 States National Closed Professional American Style Smooth and Rhythm, due to the fact that  
 12 these two events are not used to select U.S. representatives for world championships.

13  
 14 **D. ELIGIBILITY REQUIREMENTS - AMATEUR COMPETITORS**

- 15 1. UNITED STATES NATIONAL AMATEUR BALLROOM CHAMPIONSHIPS: Properly registered  
 16 adult amateur couples (Adult through Senior 4) are eligible to dance in any closed Ballroom and/or  
 17 Latin championship of the United States Ballroom Championships provided they have competed in a  
 18 minimum of two NDCA Sanctioned competitions in the previous twelve months. Pro-rated  
 19 variances for partnerships that have not existed for a full twelve months will be addressed by the  
 20 NDCA Ballroom Department Committee. In addition, each couple must fulfill one of the following  
 21 criteria:
- 22 a. Both members of the partnership are United States citizens or United States Resident Aliens  
 23 (Green Card holders).
- 24 b. One half of the partnership is a United States citizen or United States Resident Alien (Green Card  
 25 holder), and the half of the partnership that is not a U.S. citizen or United States Resident Alien  
 26 (Green Card holder) has resided in the USA for the previous 6 months.
- 27 (1) Any Non-U.S. citizen or Non-United States Resident Alien (Green Card holder) who has  
 28 resided in the United States of America for less than the previous twelve months may be  
 29 required to submit a photo copy of their passport showing the date they entered the USA  
 30 before their entry into a closed United States National Championship may be accepted.
- 31 c. Both members of the partnership are non-United States citizens or non-United States Resident  
 32 Aliens (Green Card holders), but both members of the partnership have resided in the USA for  
 33 the previous 6 months.
- 34 (1) Any Non-U.S. citizen or non-United States Resident Alien (Green Card holder) who has  
 35 resided in the United States of America for less than the previous twelve months may be  
 36 required to submit a photo copy of their passport showing the date they entered the USA  
 37 before their entry into a closed United States National Championship may be accepted.

38  
 39 **E. ELIGIBILITY REQUIREMENTS - PRO/AM PARTNERSHIPS**

- 40 1. UNITED STATES NATIONAL PRO/AM CHAMPIONSHIPS: Properly registered Pro/Am couples  
 41 are eligible to dance in any closed National Pro/Am Championship of the United States National  
 42 Championships provided each member of the partnership meets the following criteria:
- 43 a. Teacher (Professional or Mixed Amateur) - must have completed six months of residency in the  
 44 USA in the 12-month period leading up to the commencement of the United States National  
 45 Pro/Am Championships that are held at USDC.
- 46 b. Student - must have completed six months of residency in the USA in the 12-month period  
 47 leading up to the commencement of the United States National Pro/Am Championships that are  
 48 held at USDC.

49  
 50 **F. INTERNATIONAL RECIPROCITY (INTERNATIONAL STYLE)**

- 51 1. FOREIGN ADJUDICATORS AND COMPETITORS:

- 1 a. There must be a majority of American style qualified adjudicators on all American style panels
- 2 and Theatrical style qualified adjudicators on all Theatrical panels.
- 3 b. Foreign competitors who wish to compete in NDCA registered events must obtain clearance
- 4 from the NDCA via the Organizer of the event concerned, and also be prepared to show valid
- 5 proof of registration with their own Governing Body in the country where they are domiciled.
- 6 c. Any foreign couple who has reached the final of their own country's national championship is
- 7 ineligible to dance in the Rising Star events in that style in the U.S.A. Violators will be suspended
- 8 from dancing in competitions in the U.S.A. for 12 months. When organizers run a normal
- 9 Rising Star event they may also run an open Rising Star for couples who have not reached the
- 10 semi-final at the British Open Championships in all dances.
- 11 d. Foreign judges/officials who adjudicate/officiate events in the USA for organizations not
- 12 recognized by the NDCA, will not be permitted to adjudicate/officiate at future NDCA
- 13 Sanctioned events or Championships.
- 14
- 15

16 **VII. SELECTION FOR WORLD CHAMPIONSHIPS**

17

18 **G. PROFESSIONAL DANCERS AND ADJUDICATORS:**

- 19 1. **SELECTION OF ADJUDICATORS:** All adjudicators eligible to represent the U.S.A. must be United
- 20 States citizens, or permanent resident aliens with at least three (3) years' residency.
- 21
- 22 2. **SELECTION OF COUPLES:** The selection of Professional Couples to represent the U.S.A. at World
- 23 Professional Championships shall be determined by their participation and placement in the Annual
- 24 United States National Dance Championships from the previous calendar year. Only the reigning
- 25 (Closed) United States Professional International Ballroom, International Latin, American Smooth,
- 26 American Rhythm, and 10-Dance International Champions and Finalists, in order of rank in the final
- 27 round, shall be eligible to represent the USA. In the event the annual United States National Ballroom
- 28 Championships are not held, the selections of Professional Couples in the International Ballroom
- 29 and/or Latin sections shall be determined by the NDCA Ballroom Department. No professional
- 30 couple or adjudicator may accept any invitation to represent the USA without prior approval of the
- 31 NDCA.
- 32 a. There will be a Ten-Dance Championship to determine the two couples to represent the U.S. at
- 33 the World Ten-Dance Championships.
- 34
- 35 3. **OBLIGATION OF REPRESENTATIVES:** Any professional couple or adjudicator having been
- 36 selected to represent the United States may not withdraw without the consent of the NDCA Ballroom
- 37 Director, who will consider all relevant circumstances before arriving at a decision. Adjudicators
- 38 and couples must notify the Ballroom Director immediately of any circumstance which may affect
- 39 their participation. Failure to comply with the NDCA's decision may result in suspension of the
- 40 offending couple or adjudicator.
- 41

42 **H. AMATEUR COUPLES**

43 The selection of top ranking Amateur couples to represent the U.S.A. at World Amateur traditional

44 Ballroom, Latin, and 10-Dance Championships shall be determined by the placements at the official

45 United States National Amateur traditional Ballroom Dance Championships.

46

47

**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.

**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

- 1 may not include all five dances it is recommended that they still offer the dances in the order  
 2 listed, minus those dances not being offered.
- 3 (1) In all five-dance events with four or more rounds the organizer is allowed to omit the Jive in  
 4 all rounds except the semifinal and final.
- 5 c. American Style Smooth. Waltz, Tango, Foxtrot, Viennese Waltz. It is required that the above  
 6 four dances be used (in the order listed) in all featured professional and amateur “championship”  
 7 competitions. When organizers choose to offer additional competitions that may not include all  
 8 four dances it is recommended that they still offer the dances in the order listed, minus those  
 9 dances not being offered.
- 10 d. American Style Rhythm. Cha Cha, Rumba, Swing, Bolero, Mambo. It is required that the above  
 11 five dances be used (in the order listed) in all featured professional “Championship”  
 12 competitions. When organizers choose to offer other dances from the list of "Additional  
 13 American Style Dances" for amateur competitors it is recommended that they still offer the  
 14 dances in the order listed, minus those dances not being offered.
- 15 (1) In all five-dance events with four or more rounds the organizer is allowed to omit the Swing  
 16 in all rounds except the semifinal and final.
- 17 e. Additional American Style Dances. Other American style dances may be offered as either one-  
 18 dance or multi-dance events by competition organizers. These dances could include but not be  
 19 limited to Bachata, Cumbia, Hustle, Jitterbug, Lindy Hop, Merengue, Night Club Two-Step, Paso  
 20 Doble, Peabody, Polka, Salsa, Samba, West Coast Swing, and various Tangos - Argentine  
 21 Tango, Argentine Vals, Milonga. Country Western iterations of these dances may also be  
 22 offered and will be considered as American style dances.
- 23 f. Theatre Arts Compulsory and Cabaret.
- 24 (1) Theatre Arts Compulsory events are those in which all couples dance at the same time to  
 25 pre-selected music. Lifts are allowed for no more than 50% of the number of measures of  
 26 music. number of measures of music. The compulsory element is: performing recognizable  
 27 ballroom dancing.
- 28 (a) The style should rotate as follows:  
 29 i) Year 1- Waltz  
 30 ii) Year 2- Tango  
 31 iii) Year 3- Bolero  
 32 iv) Year 4- Foxtrot  
 33 v) Year 5- Viennese Waltz  
 34 vi) Year 6- Paso Doble
- 35 (b) A music selection committee of three or more members should be appointed by the  
 36 NDCA Ballroom Department, to include qualified Theatrical individuals from AMI,  
 37 FADS, other Member Organizations, and/or independent individuals.
- 38 (c) The selected music should be released by the beginning of December each year, to be  
 39 used for the following year. The selected music should be placed on (1) the NDCA  
 40 website, (2) the USDC website, and (3) on the website of any other Member  
 41 Organizations if they so wish.
- 42 (2) Cabaret events are those in which couples select their own music and appear one at a time.  
 43 Unrestricted, free form solo. Music selected by couple. Time allowed is 4 min 45 sec. to  
 44 include entry/exit, both with/without music. Entry will commence when first member of  
 45 the partnership steps on the floor. Exit will finish when last member steps off the floor. Use  
 46 of props is not allowed, unless said prop is handled by one or both dancers at all times and is  
 47 not left on the floor.
- 48 g. Lifts and Dangerous Movements
- 49 (1) Lifts are allowed in the Theatrical, Showdance, Grand Championship and Exhibition/Cabaret  
 50 dance categories only. A lift is any movement during which one of the dancers has both  
 51 feet off the floor at the same time with the assistance or support of their partner. Couples

1 who perform lifts in categories where lifts are not allowed may be disqualified according to  
 2 the rule specifying "Implementation of Disqualification" which appears below.

3 (2) Dangerous movements will not be permitted in any competition or championship. A  
 4 dangerous movement is any movement that places another individual at risk.

5 (3) Implementation of Disqualification under the "D" Rule

6 (a) Adjudicators observing any infringement of the Lifts and Dangerous Moves rule should  
 7 note the couple's number and mark "D" at the foot of the marking sheet. The reason for  
 8 the infringement should also be noted (time permitting)

9 (b) The adjudicator must inform the Chairman of Adjudicators of a "D" marking

10 (c) The Chairman of Adjudicators must inform the competitors concerned of the  
 11 infringements and also all the adjudicators before the next round.

12 (d) If this or any other infringement is repeated in a subsequent round and is reported by  
 13 more than one adjudicator, the marks of the competitor in that dance in that round must  
 14 be deleted by the Chairman of Adjudicators.

15 (e) Adjudicators observing any infringement in the final round must place those competitors  
 16 in that dance and mark "D" against the competitor's number. If more than one  
 17 adjudicator marks "D" against any competitors then those competitors must be placed  
 18 last in that dance by the Chairman of Adjudicators.

19 (f) All such disqualifications must be noted on the scrutineers' marking sheet.

20 (g) If a competitor repeatedly ignores the request of the Chairman of Adjudicators to  
 21 comply with any aspect of these rules, the Chairman may, at his/her discretion,  
 22 disqualify the competitor/s from the event in question.

23  
 24 h. Pro/Am multi-dance Competitions. In all Pro/Am multi-dance competitions, dances are to be  
 25 danced at all levels in the same order as for professional events. It is strongly recommended that  
 26 single dance events be danced in sequence of dances to the completion of one level before  
 27 moving to the next level.  
 28

1 **B. APPROVED TEMPI**

- 2 1. The following tempi for International and American Style dances are approved (given in Measures  
3 per Minute - MPM and Beats per Minute - BPM)  
4 2. Music Directors may vary the tempi of traditional dances +/- 1 MPM and for Nightclub dances +/- 2  
5 MPM at their discretion depending on the level and needs of the specific competition.  
6 3. Music directors must have the equipment necessary to adjust the tempo/pitch while the music is  
7 playing, at the direction of the Chairman of Adjudicators.

## 8 4. INTERNATIONAL STYLE DANCES

9 a. BALLROOM	<u>Pro/Am Tempo</u>	<u>Professional &amp; Amateur</u>
10 (1) Waltz (3 beats per measure)	29 MPM (87 BPM)	29 MPM (87 BPM)
11 (2) Tango (2 beats per measure)	32 MPM (64 BPM)	32 MPM (64 BPM)
12 (3) Viennese Waltz (3 beats per measure)	58 MPM (174 BPM)	58 MPM (174 BPM)
13 (4) Foxtrot (4 beats per measure)	28 MPM (112 BPM)	28 MPM (112 BPM)
14 (5) Quickstep (4 beats per measure)	50 MPM (200 BPM)	50 MPM (200 BPM)
15 b. LATIN		
16 (1) Cha Cha (4 beats per measure)	31 MPM (124 BPM)	31 MPM (124 BPM)
17 (2) Samba (2 beats per measure)	50 MPM (100 BPM)	50 MPM (100 BPM)
18 (3) Rumba (4 beats per measure)	25 MPM (100 BPM)	25 MPM (100 BPM)
19 (4) Paso Doble (2 beats per measure)	55 MPM (110 BPM)	55 MPM (110 BPM)
20 (5) Jive (4 beats per measure)	43 MPM (172 BPM)	43 MPM (172 BPM)

## 21 5. AMERICAN STYLE DANCES

22 a. SMOOTH		
23 (1) Waltz (3 beats per measure)	30 MPM (90 BPM)	30 MPM (90 BPM)
24 (2) Tango (2 beats per measure)	30 MPM (60 BPM)	30 MPM (60 BPM)
25 (3) Foxtrot (4 beats per measure)	30 MPM (120 BPM)	30 MPM (120 BPM)
26 (4) Viennese Waltz (3 beats per measure)	53 MPM (159 BPM)	53 MPM (159 BPM)
27 (5) Peabody (4 beats per measure)	60 MPM (240 BPM)	60 MPM (240 BPM)
28 b. RHYTHM		
29 (1) Cha Cha (4 beats per measure)	30 MPM (120 BPM)	30 MPM (120 BPM)
30 (2) Rumba (4 beats per measure)	31 MPM (124 BPM)	31 MPM (124 BPM)
31 (3) Swing (4 beats per measure)	35 MPM (140 BPM)	35 MPM (140 BPM)
32 (4) Bolero (4 beats per measure)	23 MPM (92 BPM)	23 MPM (92 BPM)
33 (5) Mambo (4 beats per measure)	47 MPM (188 BPM)	47 MPM (188 BPM)
34 c. NIGHTCLUB		
35 (1) Merengue (2 beats per measure)	32 MPM (64 BPM)	32 MPM (64 BPM)
36 (2) Paso Doble (2 beats per measure)	55 MPM (110 BPM)	55 MPM (110 BPM)
37 (3) Samba (2 beats per measure)	50 MPM (100 BPM)	50 MPM (100 BPM)
38 (4) West Coast Swing (4 beats per measure)	28 MPM (112 BPM)	28 MPM (112 BPM)
39 (5) Polka (2 beats per measure)	60 MPM (120 BPM)	60 MPM (120 BPM)
40 (6) Hustle (4 beats per measure)	30 MPM (120 BPM)	30 MPM (120 BPM)
41 (7) Bachata (4 beats per measure)	30 MPM (120 BPM)	30 MPM (120 BPM)
42 (8) Salsa (4 beats per measure)	50 MPM (200 BPM)	50 MPM (200 BPM)
43 (9) Nightclub 2-Step (4 beats per measure)	18-20 MPM (76 BPM)	18-20 MPM (76 BPM)

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**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 "e" as well as "g", 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. For Multi-Day Competitions and/or Championships, if the 30-day mark occurs on a day after competitive events have begun for the Sanctioned event, then the 30-day rule will be extended to include the last day of the Sanctioned multi-day competition. Age classification "f" (Under 21) does not have a 60-day grace period - competitors in this division must adhere strictly to the age requirements as stated.
  - a. Pre-Teen I: 9 years old or younger
  - b. Pre-Teen II: 10<sup>th</sup> or 11<sup>th</sup> birthday
  - c. Junior I: 12<sup>th</sup> or 13<sup>th</sup> birthday
  - d. Junior II: 14<sup>th</sup> or 15<sup>th</sup> birthday
  - e. Youth: 16<sup>th</sup>, 17<sup>th</sup> or 18<sup>th</sup> birthday
  - f. Under 21: On the day of the competition at least one of the partners has reached their 16<sup>th</sup> birthday, and neither member of the partnership has reached their 21<sup>st</sup> birthday.
  - g. Adult: 19<sup>th</sup> birthday or greater
    - (1) Senior I: One partner must have reached his or her 35<sup>th</sup> birthday or greater and the other partner must have reached his or her 30<sup>th</sup> birthday or greater.
    - (2) Senior II: One partner must have reached his or her 45<sup>th</sup> birthday or greater and the other partner must have reached his or her 40<sup>th</sup> birthday or greater.
    - (3) Senior III: One partner must have reached his or her 55<sup>th</sup> birthday or greater and the other partner must have reached his or her 50<sup>th</sup> birthday or greater.
    - (4) Senior IV: One partner must have reached his or her 65<sup>th</sup> birthday or greater and the other partner must have reached his or her 60<sup>th</sup> 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, Senior III, and Senior IV 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.

- 1 (3) Combined Seniors may dance down into the adult age category.  
 2 g. A competitor may not be approved during an event to relinquish one age category after  
 3 competing in that division, and then dance up an additional age category from their newly  
 4 approved division.
- 5 5. The following rules apply to competitors age 18 and under:  
 6 a. For Youth, Junior I and Junior II partnerships, one of the individuals may be no more than two  
 7 age classifications younger.  
 8 b. If one of the individuals in the partnership is two age classifications younger, then the younger  
 9 member of the partnership must request permission in writing from the NDCA Ballroom  
 10 Department and in turn receive written approval prior to being allowed to compete. (example - a  
 11 "Pre-Teen II" girl wishing to compete with a "Junior II" age boy).  
 12 c. If one of the individuals in the partnership is one age classification younger, then the younger  
 13 member of the partnership may request permission in writing from the NDCA Ballroom  
 14 Department to relinquish their age classification and be allowed to move up one age  
 15 classification. This request will generally be allowed if the individual making the request is  
 16 already within one year of reaching the next age classification.  
 17 d. Under no circumstance will a Pre-Teen I, Pre-Teen II, or a Junior I competitor be allowed to  
 18 compete in the Adult age classification.  
 19 e. A Junior II competitor may not generally apply for permission to dance up as an Adult until they  
 20 are 15 years old, at which time they would need to apply to the Ballroom Department as noted  
 21 above.  
 22 f. Youth competitors who turn 19 years of age while still enrolled in their final year of High School  
 23 may still dance as youths until they have finished their final year.
- 24 6. A couple's age classification eligibility is defined as the age of the older partner for the Pre-Teen I,  
 25 Pre-Teen II, Junior I, Junior II, Youth and Adult classifications, while it is defined as the age of the  
 26 younger partner for the Senior classifications.  
 27

## 28 B. PROFICIENCY CLASSIFICATIONS

29 Competition proficiency categories may be offered as follows:

- 30 1. Syllabus. Restricted to "medalist" level figures (Bronze, Silver, Gold, Novice Bronze, Novice Silver,  
 31 Novice Gold, Etc).  
 32 2. Novice. Open Syllabus. It is recommended that "Novice" competitions generally be restricted to  
 33 two (2) of the allowed dances for each style.  
 34 3. Pre-Championship. Open Syllabus. It is recommended that "Pre-Championship" competitions  
 35 generally be restricted to three or four (3-4) of the allowed dances for each style.  
 36 4. Open Amateur. Open syllabus. All of the dances in each style must be done in this category in all  
 37 rounds, and in the order prescribed.  
 38

## 39 C. ELIGIBILITY DEFINITIONS

- 40 1. A competitor is eligible to dance in the "Syllabus", "Novice" and/or "Pre-Championship" proficiency  
 41 classifications until they accumulate three proficiency points. There is no limit to the number of  
 42 proficiency points that may be accumulated in the "Open Amateur" level.  
 43 2. Proficiency points in one age division do not count or apply in any way towards ineligibility in  
 44 another age division.  
 45 3. A competitor receives one point when they either a) place first in their current classification when a  
 46 quarter-final was danced, or b) dance in the final of a higher proficiency event where a quarter-final  
 47 was danced.  
 48 4. In the "Syllabus" categories proficiency points should be accumulated independently for each dance.  
 49 5. The eligibility to compete in a classification is applied to individual amateur competitors and not the  
 50 couple as an entity.  
 51 6. An amateur couple is only eligible to compete in a classification if both members of the couple are  
 52 eligible.

- 1 7. An amateur competitor's eligibility is based on his/her accomplishments regardless of the number or
- 2 length of partnerships they have had.
- 3 8. It is the responsibility of all amateur competitors to ensure that they are eligible for the category in
- 4 which they desire to dance.
- 5 9. An amateur competitor may enter at most two consecutive proficiency classifications in any
- 6 particular style and age group at a particular competition.
- 7 10. An amateur competitor's ineligibility begins at the conclusion of the competition in which his/her
- 8 third point was acquired. In this case the word "competition" refers to the entire event (generally a
- 9 "weekend").
- 10 11. An amateur competitor's proficiency level as a Pro/Am shall not be used in determining his/her
- 11 amateur proficiency level.
- 12

#### 13 **D. DRESS AND/OR COSTUMING - PRE-TEENS**

14 Pre-Teens must dress as listed below.

##### 15 1. Pre-Teen.

##### 16 a. Boys

##### 17 (1) Trousers

18 (a) Black or dark blue color only

19 (b) High waist optional

20 (c) Underfoot strap optional

21 (d) One satin stripe (no wider than 1") is allowed on the outside of each leg, and a satin

22 waistband is allowed if it is sewn as part of the trousers.

##### 23 (2) Shirts

24 (a) Plain white or black long sleeved collared shirt only. Tuxedo shirts are allowed.

25 (b) Sleeves to be worn at wrist length

26 (3) Black or dark blue vests are allowed, but sweaters and jackets are not allowed

27 (4) Tie must be worn - black color only, may be either straight or bow

28 (5) Socks - Black or dark blue color only

29 (6) Shoes - Heel height not to exceed 1.5 inches (must be black)

30 (7) Materials - Fabrics must be plain

31 (a) No shiny fabrics

32 (b) No rhinestones, glitter, metallic thread, patterns or sequins allowed

33 (c) Decorations - not allowed

34 (8) Makeup - Not allowed

35 (9) Hairstyle - Long hair must be worn in a pony tail

##### 36 b. Girls

37 (1) Skirt with top or simple dress with attached under garment or leotard top with full skirt

38 (2) Skirts

39 (a) Plain or pleated with minimum 1 to maximum 3 half circles, including godets and/or

40 extra panels. One plain simple underskirt allowed which is no larger or longer than top

41 layer, and is the same or similar color as the outer skirt

42 (b) No uneven hem lines, frills, splits, openings, ruffles, or sequins

43 (c) Horsehair/Crinoline may be used only inside the hem of the skirt, but must be either

44 clear or the same color as the skirt

45 (d) Ribbon on the skirt is acceptable, but no other trim is allowed

46 (e) Length of skirt must not be shorter than 3 inches above the knee cap

47 (f) At least one of the layers of the skirt must be solid (not sheer)

48 (g) No diagonal cuts or pieces on the skirt allowed

49 (h) The yoke of the skirt must be one consistent fabric with no additional design

50 (3) Bodice

51 (a) Shoulderless bodices are not allowed

- 1 (b) Necklines: Boat, high neck, v-neck, sweetheart, 'peter pan' collar, and regular collar are  
 2 allowed. Simple edging or trim is allowed on the neckline. One simple ruffle is allowed  
 3 around the collar of not more than two inches in width, but must not extend past the  
 4 collar.
- 5 (c) Belting, as well as gathering or shirring is permissible from the waist down for a  
 6 maximum of two inches, provided it is part of the dress itself and not an accessory
- 7 (d) Edging or trim on the bodice is not allowed
- 8 (e) No backless bodices allowed
- 9 (f) Piping is allowed
- 10 (g) Top stitching is allowed
- 11 (4) Sleeves
- 12 (a) Long, short, elbow length, cap, puff, or sleeveless styles are allowed
- 13 (b) Cannot be replaced by trimmings, frills, or edging on the shoulder line
- 14 (c) No "finger loops" allowed
- 15 (d) Piping is allowed provided it is no larger than 1/8 of an inch across
- 16 (e) Top stitching is allowed
- 17 (f) Bell sleeves are not allowed
- 18 (g) Ruffles on the sleeve or at the end of the sleeve are not allowed
- 19 (5) Materials
- 20 (a) Fabrics must be one constant color throughout
- 21 (b) No iridescent fabrics.
- 22 (c) No rhinestones, glitter, pearls, appliques, patterns, sequins, or similar materials allowed
- 23 (d) No use of feathers, fringes, bows, belts, frills or sequins
- 24 (e) No flesh color fabric
- 25 (f) Any use of mesh, lace, or any other 'see through' fabric must be lined in a solid material  
 26 of the same color from the waist to the top of the bust line, as well as a corresponding  
 27 height in the back. When mesh, lace, or any "see-through" fabric is used on the arms  
 28 no lining is needed
- 29 (g) Burnout (also called Devoré), or similar fabric, must be lined with a fabric of the same  
 30 color. Lycra, spandex, polyester, plain velvet, satin or jersey is encouraged
- 31 (6) Shoes and Socks
- 32 (a) Shoes - Heel height not to exceed 1.5 inches, and must be block heel style if a dance  
 33 shoe. If the shoe comes with rhinestones on the buckle then they are allowed. If the  
 34 shoe comes with glitter on the shoe then it is allowed
- 35 (b) Socks: White ankle socks (lace allowed), flesh colored pantyhose, or light pink or white  
 36 tights must be worn
- 37 (c) No Fishnet Tights
- 38 (7) Accessories, jewelry, and makeup
- 39 (a) No use of arm bands, gloves, chokers or headbands
- 40 (b) No decoration is allowed on dress or in hair
- 41 (c) No jewelry is allowed, other than one small earring in each ear, to be no larger than 1/4  
 42 inch
- 43 (d) No makeup allowed
- 44 (e) No spray tan, make-up, glitter, or any similar materials, etc allowed anywhere on the  
 45 body.
- 46 (f) Use of fake eyelashes, colored or glitter hair spray is forbidden
- 47 (g) Separate belts are not allowed.
- 48 c. Sponsor logos are allowed on Pre-Teen costumes.
- 49 d. For pre-teen one-dance or two-dance events, competition organizers may require that the  
 50 shirts/tops be all white or all black, and the trousers/skirts be black.
- 51 2. Any Sanctioned event that includes a full day of Pre-Teen, Junior, and Youth Divisions shall be  
 52 required to have at least 1 designated "Costume Check" person in the on-deck area at all times where

1 regulation costume divisions are danced. A copy of the required NDCA costume rules should be  
 2 provided to the Costume Check person by the organizer.  
 3

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

- 5 1. Definition of "Syllabus Dress".  
 6 a. Gentlemen. Ballroom and Smooth Divisions: Dress pants, plain shirt and tie, and optional  
 7 cummerbund or vest or black sweater or tuxedo. No tail suits. Latin and Rhythm Divisions:  
 8 Dress pants, plain or ruffled shirt, optional tie and or vest.  
 9 b. Ladies. Ballroom and Smooth Divisions: Cocktail dress without excessive adornment. No ball  
 10 gowns. Latin and Rhythm Divisions: Leotards and wrap skirts or party/cocktail dresses without  
 11 excessive adornment.  
 12 2. Definition of "Open Amateur Dress".  
 13 a. Gentlemen. Ballroom and Smooth Divisions: Tailsuits, Tuxedos, Dinner Jackets. Latin and  
 14 Rhythm Divisions: Latin costumes.  
 15 b. Ladies. Ballroom and Smooth Divisions: Ball gowns. Latin and Rhythm Divisions: Latin  
 16 costumes.  
 17 3. For "Syllabus" competitions competitors must wear "Syllabus" Dress.  
 18 4. For "Novice" competitions competitors may wear either "Syllabus" or "Open Amateur" dress. The  
 19 competition organizer may stipulate one or the other for this category.  
 20 5. For "Pre-Championship" and "Open Amateur" competitions competitors should wear  
 21 "Championship" costumes.  
 22 6. Competition organizers may establish alternative dress and/or costume guidelines if they desire for  
 23 Juniors, Youths or Adults.  
 24

25 **F. SYLLABUS - PRE-TEEN**

- 26 Couples competing in the "Pre-Teen" category must dance restricted syllabi as noted below.  
 27 1. Pre-teen. Couples competing in this age category may only dance Bronze, Silver and Gold syllabus  
 28 figures from the NDCA Approved Figures, Elements & Restrictions (Appendix 1).  
 29 a. No embellishments of standard figures. No change of levels, head rolls, foot flicks,  
 30 syncopations or delayed timings unless specified within the approved syllabus.  
 31 b. In addition to Closed Syllabus Events, organizers may offer open syllabus events for Pre-Teen II  
 32 provided they do not eliminate any closed divisions as well. Couples dancing in this category  
 33 must still wear approved costuming for that age level.  
 34

35 **G. SYLLABUS - JUNIOR, YOUTH & ADULT**

- 36 1. Couples competing in the "Junior", "Youth" and "Adult" categories are not restricted in syllabi unless  
 37 competing in a "Syllabus" event, or otherwise stipulated by the organizer.  
 38 a. No embellishments of standard figures. No change of levels, head rolls, foot flicks,  
 39 syncopations or delayed timings unless specified within the approved syllabus.  
 40  
 41

42 **XI. SHOWDANCE RULES**

43  
 44 **A. INTRODUCTION**

- 45 1. TITLES: Showdance titles, which are solo performance events, may be danced in four divisions:  
 46 Ballroom, Latin, Smooth, or Rhythm.  
 47  
 48 2. DANCES ALLOWED: In Ballroom Showdance, the dances shall be selected from the following:  
 49 Waltz, Tango, Viennese Waltz, Foxtrot, Quickstep. In Latin Showdance the dances shall be selected  
 50 from the following: Cha-Cha, Samba, Rumba, Paso Doble, Jive. In Smooth Showdance, the dances  
 51 shall be selected from the following; Waltz, Tango, Foxtrot, Viennese Waltz. In Rhythm Showdance  
 52 the dances shall be selected from the following: Cha-Cha, American Rumba, Swing, Bolero, Mambo.

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- B. SHOWDANCE RULES:** The following rules may be used by Competition Organizers who wish to use a different format other than WDC or USDC rules 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, in the Latin Show Dance events from one up to all of the five regular Latin dances. In Smooth Showdance events the dances must be selected from one up to all of the four regular Smooth dances. In the Rhythm Showdance events the dances must be selected from one up to all five regular Rhythm 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 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.
  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
  11. Any violation of the allowed dances, time requirements, or other ShowDance rules will result in a penalty of loss of one position in the final placements at the discretion of the Chairman of Judges.

- 1 12. For U.S. and World Showdance Championship title events: Preceding every Show Dance  
 2 Competition there must be an official rehearsal, where all the couples have a reasonable time to test  
 3 their show on the floor intended for the actual competition. To attend the rehearsal is an obligation  
 4 for all couples and the chairman of adjudicators. Dancers must perform the same show and  
 5 choreography throughout the rehearsal and the competition.

6  
 7 Suggestion for Organizers: For competitions wishing to invite any/all solo competitors regardless of  
 8 style or lift work; please label the event Cabaret/Showdance. Also, please include rules for said event  
 9 on the entry form to limit confusion.

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 12 **C. SHOW DANCE COMPETITIONS AT NDCA EVENTS**

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

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 18 **XII. RULES FOR FORMATION TEAM COMPETITIONS**

19  
 20 **A. DEFINITION OF COMPETITIVE STYLES**

21 Formation dancing shall be in the following styles:

- 22 1. International Ballroom/Smooth  
 23 2. International Latin/Rhythm

24  
 25 **B. DANCES ALLOWED IN EACH STYLE**

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

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

35  
 36 **C. AGE DEFINITIONS AND ELIGIBILITY REQUIREMENTS**

- 37 1. 1. Formation team competitions may be offered in one of the following two sets of age definitions:  
 38 a. The age definitions that are defined for amateur competitors (Rule X.A.), including the possibility  
 39 of combining the various age divisions into categories such as "Pre-Teen", "Junior" and "Youth".  
 40 b. The following school grade definitions:  
 41 (1) Grade School (Grades K-6)  
 42 (2) Junior High School (Grades 7-9)  
 43 (3) High School (Grades 10-12)  
 44 2. Any number of team members may dance up to the age/grade level immediately above their true  
 45 classification.  
 46 3. Pre-Teen/Grade School formation teams may include two Junior/Junior High School age  
 47 competitors.  
 48 4. Junior/Junior High School formation teams may include two Youth/High School age competitors.  
 49 5. Youth/High School formation teams may not include any Adult age competitors.  
 50 6. All age/grade categories: all competitors may dance one time only in each style at any tournament.  
 51 7. Coaches may replace team members with reserves for any round in the contest. Substitutions may  
 52 not occur during the actual time the team is on the floor competing.

1

**2 D. SIZE OF FORMATION TEAMS**

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

5

**6 E. TIME RESTRICTIONS**

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

25

**26 F. NUMBER OF DANCES**

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

36

**37 G. ENTRANCES AND EXITS**

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

46

**47 H. LIFTS AND PROPERTIES**

- 48 1. No lifts are allowed at any time in any competitive age category for Pre-Teen/Elementary School,  
49 Junior/Junior High School, and Youth/High School formation teams. This includes the team's  
50 entrance and exit.
- 51 2. Lifts are allowed during the entrance and/or exit only for Adult formation teams.

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

8  
9 **I. SOLO (OPEN) WORK - INTERNATIONAL BALLROOM/SMOOTH CATEGORIES**

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

23  
24 **J. REHEARSAL IN THE TOURNAMENT FACILITY**

25 Each formation team will be allowed an equal amount of rehearsal time in the tournament facility. At the

26 commencement of this rehearsal they must dance their routine with music and perform their entrance

27 and exit one time for the Chairman of Adjudicators, or his designated representative.

28  
29 **K. DRESS**

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

- 1 7. If a formation team does a "reveal" with a costume all parts of the costume involved with the reveal  
 2 must remain with the dancer, and may not be transferred at any point to their partner or another  
 3 dancer in the formation team.  
 4

5 **L. DISQUALIFICATION**

- 6 1. A non-voting Chairman of the Board of Adjudicators must be appointed. He, or his designated  
 7 representative, must attend the official rehearsal that is held in the tournament facility and warn any  
 8 team infringing the rules. If the rules are infringed during the contest he will have the right to  
 9 disqualify formation teams that infringe upon these rules, after consultation with the adjudicators and  
 10 organizer.  
 11

12 **M. RULES FOR ORGANIZERS**

- 13 1. Organizers are not required to hold a formation team competition in any category that has less than  
 14 three entries.  
 15 2. Before a competition adequate facilities must be provided for formation rehearsals.  
 16 a. Each formation team must be permitted an equal time span in which to rehearse in the  
 17 tournament facility.  
 18 3. Formation coaches of Pre-Teen/Elementary School, Junior/Junior High School and Youth/High  
 19 School teams are required to submit a roster which includes birth dates to the competition organizer  
 20 at least 30 days prior to the competition.  
 21 4. A non-voting Chairman of the Board of Adjudicators must be appointed. He, or his designated  
 22 representative, must attend rehearsals and warn any team infringing the rules. Once warned, a team  
 23 may be disqualified if they continue to infringe upon the rules. Disqualification would be by the  
 24 chairman, after consultation with the adjudicators and organizer.  
 25 5. The chairman is allowed to videotape each team's performance at their official rehearsal in the  
 26 tournament facility, for the purpose of confirming adherence to the rules.  
 27 6. The order of dancing for each round will be determined by draw, under the supervision of the  
 28 chairman of adjudicators, or his designated representative.  
 29 7. Each round of each competition must be conducted without any interruption.  
 30 8. In the preliminary rounds adjudicators must call back the required number of formation teams. This  
 31 will be done by secret ballot, with the complete judging results being released after the competition  
 32 has concluded.  
 33 9. Secret ballots must be used by the adjudicators for the finals of Pre-Teen and Junior formation  
 34 competitions. For the finals of Youth and Adult formation competitions the adjudicators may use the  
 35 open marking system. Again, the complete judging results must be released after the competition has  
 36 concluded.  
 37 10. During the duration of each performance the formation team's entry number/letter, as listed in the  
 38 program, must be clearly shown near the dance floor for the benefit of the adjudicators.  
 39 11. The adjudicators should be positioned at an appropriate distance from each other, and in the front for  
 40 formation competitions. They may be positioned at either a close or far proximity to the dance floor,  
 41 or a combination of both. At least some adjudicators should be positioned in an elevated place if at  
 42 all possible.  
 43 12. The coach(es) of each formation team may stand adjacent to, or on, the floor when their team is  
 44 competing. The organizer has the right to direct the coach(es) as to where they may be allowed to  
 45 stand when their team is dancing.  
 46

47 **N. JUDGING AND MARKING**

- 48 1. Formation Events shall be judged by at least three (3) adjudicators who are Qualified and Certified in  
 49 the type and style of Ballroom Dancing concerned.  
 50 2. Formation Teams shall be judged on:  
 51 a. Entry and Exit of the teams.  
 52 b. Precision and Neatness of Lines and Patterns.

- 1 c. Presentation and Character of the Dance(s) performed.
- 2 d. Choreography.
- 3 3. The Skating System of Scrutineering must be used.
- 4 4. Coaches shall not judge formation events in which their own teams participate. This rule covers all
- 5 persons who are connected with the school (Studio) where participating teams are trained. Donors
- 6 of Challenge Trophies and other prizes shall not be permitted to judge that particular competition.
- 7

# NDCA Syllabus Infraction Form 2021- V2

**Competitor shall be provided with a copy of this infraction form.**

\_\_\_\_\_  
Event Name/Year

Heat # \_\_\_\_\_ Dance \_\_\_\_\_

Style: American Int'l Level: Bronze Silver Gold  
(circle one) (circle one)

Couple # \_\_\_\_\_ Name: \_\_\_\_\_

Violation(s): Category Choreography Position Timing Other  
(circle one)

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Invigilator# \_\_\_\_\_ Name: \_\_\_\_\_

Invigilator Signature \_\_\_\_\_

Action Taken: Warning Penalty  
(circle one)

**Professional or Coach Initials:** \_\_\_\_\_

I acknowledge I have received a copy of this infraction form.

# NDCA Syllabus Infraction Form 2021-V2

Competitor shall be provided with a copy of this infraction form.

\_\_\_\_\_  
Event Name/Year

Heat # \_\_\_\_\_ Dance \_\_\_\_\_

Style: American Int'l Level: Bronze Silver Gold  
(circle one) (circle one)

Couple # \_\_\_\_ Name: \_\_\_\_\_

Violation(s): Category Choreography Position Timing Other  
(circle one)

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Invigilator# \_\_\_\_\_ Name: \_\_\_\_\_

Invigilator Signature \_\_\_\_\_

Action Taken: Warning Penalty  
(circle one)

Professional or Coach Initials: \_\_\_\_\_

I acknowledge I have received a copy of this infraction form.

# NDCA Syllabus Infraction Form 2021-V2

Competitor shall be provided with a copy of this infraction form.

\_\_\_\_\_  
Event Name/Year

Heat # \_\_\_\_\_ Dance \_\_\_\_\_

Style: American Int'l Level: Bronze Silver Gold  
(circle one) (circle one)

Couple # \_\_\_\_ Name: \_\_\_\_\_

Violation(s): Category Choreography Position Timing Other  
(circle one)

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Invigilator# \_\_\_\_\_ Name: \_\_\_\_\_

Invigilator Signature \_\_\_\_\_

Action Taken: Warning Penalty  
(circle one)

Professional or Coach Initials: \_\_\_\_\_

I acknowledge I have received a copy of this infraction form.

## **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](http://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.

### **IN THE BALLROOM**

1. Bring reference materials with you, including the NDCA List. Review Figures Lists and Videos! Use the Allowable Elements AND the Restrictions. They support each other but are not sufficient alone.
2. Use the printed or video material NOT your opinion of what should be allowed.
3. You should get the 2-part Infraction forms from the Organizer. If you don't get them, ask the Chairman.
4. **It is very important to have them sign the infraction form and give them their copy.**
5. 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 levels.
6. As you watch the events, it's OK to use your reference materials. The more you read the list, the more you'll be able to remember the information it contains.
7. Ask questions of the Chairman, the 'Lead Invigilator' or any other trusted source. No one person can remember everything.
8. Infraction Forms should be completed and LEGIBLE. It's nice idea to 'just talk' to competitors and 'let them know' what they're doing wrong. But the next shift can't know that's happened and will have to repeat your work. Which will annoy everyone involved.
9. Don't apologize – if they are uncontested for example... That does not help.
10. It may seem like an uncontested or proficiency event 'doesn't need to be corrected'. But they will most likely be contested at some point.
11. When addressing competitors use the names of the figures and be specific about the infraction. Again, you may think you are 'being a nice guy having a chat' but being vague does not help solve the situation.
12. Think on your feet and be able to offer alternatives to competitors.
13. 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.
14. 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 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 to discuss an infraction. If this is impossible, you may ask the Emcee to page the professional competitor or coach or parent.
2. Have the Infraction 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 and have them sign the form and give them a copy. Fill out the whole form. Leaving dances, competitor numbers or levels off the form hinders communication with the next invigilator and recording in the Online National Infraction Database.
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.

## **KIDS DAY PROTOCOL**

1. NEVER speak to children directly when invigilating Preteen, Junior, or Youth events.
2. Have the emcee call the coach, parent, or studio representative.
3. Speak only to the coach, parent, or studio representative.

## **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 direct manner, such as "This 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. Suggest 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.

## **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 Infraction 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 by the Chair.
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. When in doubt ask yourself, "Does the material being used give the couple a competitive advantage?"

## **WHEN YOUR SHIFT AS INVIGILATOR IS DONE**

1. Leave copies of the infraction forms for the Chairman 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.
3. Invigilators should check in with the chairman before they leave with a quick verbal report regarding any infractions.



## **NDCA APPROVED FIGURES, ELEMENTS & RESTRICTIONS**

Following are lists of allowed figures, elements and restrictions for Closed Syllabus events at NDCA recognized Events. These lists were developed to ensure a fair and even playing field for entrants of closed syllabus competitions and with the awareness that the syllabus contains the language and character of each individual dance. This is part of the continuing campaign for the maintenance of high standards in dance education, and to ensure that the knowledge of both American Style and International Style of dancing continues to develop through use of the Medal Levels in competitive dancing.

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COMPLETE LISTS OF HOLDS, POSITIONS, PROXIMITIES, FEET AND TIMINGS FOLLOW  
FOR VISUAL MEDIA AIDS AND EXAMPLES VIEW THE FOLLOWING FILES:

[NDCA.ORG](http://NDCA.ORG) - [REGISTRATION INVIGILATION VIDEOS](#)

[NDCA.ORG](http://NDCA.ORG) - [PHOTOS & DEFINITIONS-HOLDS, POSITIONS, PROXIMITY](#)

## Detailed Descriptions of Positions

**Closed Position (CP)** - Facing partner with body contact or slightly apart (Close Proximity).

**Outside Partner (ROP, LOP)** - Facing Partner with body contact or slightly apart (Close Proximity) includes Outside Partner on Right and Left side.

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

**Promenade Positions (PP)** - 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 will travel forward. If the couple increases the distance (no more than arms' length) between them they will achieve **Open Promenade Position (OPP)**. **Fallaway Movements** occur in Promenade, Counter Promenade and Right and Left Side Positions when both partners are moving backwards on opposite feet.

**Counter Promenade Positions (CPP)** - 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 will travel forward. If the couple increases the distance (no more than arms' length) between them they will achieve **Open Counter Promenade Position (OCPP)**. **Counter Fallaway Movements** occur when both partners are moving backwards on opposite feet.

**Back to Back Position (BtoB)** - The couple is Back to Back or in a Back to Back V Shape.

**Right Side Position (RSP)** 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. Both partners moving backward in RSP on opposite feet is a Fallaway Movement.

**Left Side Position (LSP)** 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. Both partners moving backward in LSP on opposite feet is a Fallaway Movement.

**Tandem Position (TP)** Lady directly in front of or directly behind Man, both facing the same way.

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

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

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

**Left Shadow Lady Behind (LSh-LB)** Lady on the Man's Left side, slightly behind, both facing the same way

**Contra Position (ContP)** 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.

**90-degree/Right Angle Position (RAP)** Lady's and Man's feet are at a 90-degree/Right Angle Position to each other. Lady on an imaginary line several inches in front of Man on his Left or Right side. The distance between partners may vary from Contact (hip to hip) Apart (within reach). Common examples are Fan Position and Same Foot Lunge.

**Inverted Promenade Position (IPP){A Back to Back V Shape}** 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 bodies. *Commonly used in Paso Doble*

**Inverted Counter Promenade Position (ICPP){A Back to Back V Shape}** 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. *Commonly used In Paso Doble*

## Definitions for all Styles

***See Pictorial Reference: [NDCA.org/Registration and Rules/Photos and Definitions-Holds, Positions and Proximities](http://NDCA.org/Registration and Rules/Photos and Definitions-Holds, Positions and Proximities)***

**Holds:** Holds are referenced from the Man's perspective (Left to Right hand hold= Man's left hand to Lady's right hand)

**Traditional Hold:** Partners are in Contact or Close Proximity. Man's left hand holding Lady's right hand at approximately eye level. Man's right hand on Lady's back; Lady's left hand on top of Man's Right upper-arm or shoulder. (*Tango: Lady's hand may be beneath Man's left upper arm*) This Hold may be danced in Closed, Promenades and Counter Promenades, Right and Left Outside Partner and 90-degree/Right Angle Position. This Hold will vary slightly depending on the dance and Style being performed as well as differences in partners' height

**Frame Hold Man:** Right or Left hand to Lady's back, shoulder, elbow or wrist with elbows up as in a dance frame.

**Frame Hold Lady:** Left or Right hand and arm is placed on top of the man's arm as in a dance frame. A combination of one Frame Hold and one Hand Hold is allowed.

**Hand Holds:** Single or Double Hand Hold- Left to Right or Right to Left, Handshake Hold- Right to Right *or* Left to Left - Looping Actions, Hand to Wrist may be used

**Crossed Hand Hold:** Sustained used of Right to Right *and* Left to Left

**Hammerlock:** Double Hand Hold, one partner having turned to right or left under joined hands ending with one partners' arm across his/her lower back. Used in Facing or and Shadow positions.

**Shadow Hold Examples:**

1. Right Hand on or just below Lady's Right shoulder blade, Left hand holding Lady's Left hand/wrist/lower arm
2. 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)
3. 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 of her body, either just below or above the joined hands.

**Hand(s) to Body:** The partners only point or points of contact is one or both hands on the other partners body

**No Hold:** There is no physical contact between partners

**Named Alternatives to Traditional Hold in American Smooth**

1. Bronze Alternative Hold: Lady may release her Left hand and/or the Man may lower the joined hands
2. Silver Alternative Hold: Both partners may release Left Hand Hold and the Lady's Right hand is placed on the man's back, Left arm or shoulder

**Position:** See Detailed Description of Positions on the Following Page

**Proximity:**

1. Contact- Body to body contact
2. Close- Slightly separated
3. Extended- within arms' length of the partner and with a Hold
4. Apart- within arms' length of the partner without a Hold
5. Away- Further apart than arms' length-Partners are not able to touch or take any hold

**Feet:**

1. Opposite Feet- The partners are on normal opposite feet
2. Same Foot- Partners are on the same foot
3. Closing Feet- One foot closes to the other foot to change weight
4. Continuity Style- The feet pass instead of closing. Commonly used in Waltz, Fox Trot and Viennese Waltz in Silver and above

**Timing:** Terms used describe the number of weight changes in relation to beats of music. i.e. 1,2,3 = 3 weight changes. Parentheses indicate beats of music without a weight change, i.e. QQ(S) = 2 weight changes *and* a 2 beat action (Hesitation) without a weight change. The symbol '&' denotes the second half of a beat divided in two, i.e. 1,2&, 3 = 4 weight changes divided over three beats.

<b>Quick Reference Guide for American Smooth</b>				
	<b>HOLDS</b>	<b>POSITIONS</b>	<b>PROXIMITY</b>	<b>FEET</b>
	Points of contact between the partners	Relationship between the partners bodies	Distance between the partners bodies	The dancer's body weight relative to his or her own feet and the relationship between partners
<b>Bronze</b>	<ul style="list-style-type: none"> <li>• Traditional</li> <li>• Alternative/Traditional (Bronze)</li> <li>• Frame Holds</li> <li>• Double Hand Hold</li> <li>• Single Hand Hold</li> <li>• Combinations of Frame Hold and Hand Holds are allowed</li> </ul> <p><i>Exception: Handshake Hold allowed in Waltz Progressive Change Steps, Progressive Twinkles, Waterfall</i></p>	<ul style="list-style-type: none"> <li>• Closed Position</li> <li>• Outside Partner Right &amp; Left</li> <li>• Open Facing Position</li> <li>• Promenade Positions</li> <li>• Counter Promenade Positions</li> <li>• Back to Back/V Shape</li> <li>• Right &amp; Left Side Position</li> <li>• 90-degree/Right Angle Position</li> </ul> <p><i>Exceptions: Right Shadow Position Shadow Tango Rocks Only, Transition through Left Shadow Waltz Waterfall only</i></p>	<ul style="list-style-type: none"> <li>• Body Contact</li> <li>• Close (with Hold)</li> <li>• Extended (with Hold)</li> </ul>	<ul style="list-style-type: none"> <li>• Opposite Feet</li> <li>• Feet must close, no Continuity Style</li> <li>The following elements that end with feet apart must be followed with a closed finish: <i>Spin Turn, Closed Impetus, Chasses, Locks, Grapevines, Lady's Cross Body Lead and Twist from PP, UATS, Pivots</i></li> <li>• <i>Exception; Tango Rocks in Right Shadow Position on Same Foot</i></li> </ul>
<b>Silver</b>	<ul style="list-style-type: none"> <li>• Bronze Holds</li> <li>• Alternative Traditional Hold (Silver)</li> <li>• Crossed Hand Hold (sustained)</li> <li>• Handshake Hold</li> <li>• Shadow Holds</li> <li>• No Hold <i>Limit 1 bar</i></li> </ul>	<ul style="list-style-type: none"> <li>• Bronze Positions.</li> <li>• Fallaway and Counter Fallaway Movements</li> <li>• 90-degree/Right Angle Position</li> <li>• Right Shadow Position (Lady in Front)</li> <li>• Right and Left Contra Positions (Opposite feet only)</li> <li>• <i>Exceptions</i></li> <li><i>Waltz: Same foot 'Shadow Switches' Limit 1 bar in Left Shadow.</i></li> <li><i>Fox Trot: Left Side Position Same Foot Grapevine Limit 4Q</i></li> </ul>	<ul style="list-style-type: none"> <li>• Bronze Proximities</li> <li>• Apart Limit 1 bar</li> </ul>	<ul style="list-style-type: none"> <li>• Opposite Feet</li> <li>• Continuity Style</li> <li>• Same Foot allowed in Same Foot Lunge and Sustained Right Shadow Position only</li> <li>• <i>Waltz: Left Shadow in "Shadow Switches"</i></li> <li>• <i>Foxtrot Grapevine in LSP</i></li> </ul>
<b>Gold</b>	<ul style="list-style-type: none"> <li>• All Bronze &amp; Silver Holds</li> <li>• Hammerlock</li> <li>• Hand(s) to body</li> <li>• No Hold Limit 4 bars W/T/F</li> <li>• No Hold Limit 8 bars VW</li> </ul>	<ul style="list-style-type: none"> <li>• Bronze &amp; Silver Positions.</li> <li>• Right Shadow Position, Lady in Front or Behind</li> <li>• Left Shadow Position, Lady in Front or Behind</li> <li>• Right and Left Side <i>Position Opposite or Same Foot</i></li> <li>• Tandem Positions <i>Opposite or Same Foot</i></li> <li>• Right and Left Contra Positions <i>Opposite or Same Foot</i></li> </ul>	<ul style="list-style-type: none"> <li>• Bronze &amp; Silver Proximities</li> <li>• Apart Limit 4 bars W, T, FT, Limit 8 Bars in VW</li> <li>• Away Limit 2 bars W, T, FT Limit 4 bars VW</li> </ul>	<ul style="list-style-type: none"> <li>• Opposite Feet</li> <li>• Continuity Style</li> <li>• Same Foot <i>as noted in individual dance charts</i></li> </ul>

## Smooth Timings Quick Reference Guide

The number of weight changes in relation to beats of music: S=2 beats, Q=1 beat, &=a half beat, (S) (Q) (&) indicate no weight change  
See individual dance charts for timings allowed. Some specific exceptions and restrictions are also noted below.

	BRONZE	SILVER	GOLD
<b>WALTZ</b> ¾ Three Beats per Bar	<ul style="list-style-type: none"> <li>• 123, 1(23)</li> <li>• 12&amp;3 <i>Chasses Only</i></li> </ul>	<ul style="list-style-type: none"> <li>• Bronze Timings</li> <li>• 1(2)3 <i>Foot Change/Hovers</i></li> <li>• 1&amp;23, 123&amp;</li> <li>• <i>One syncopation per bar</i></li> </ul>	<ul style="list-style-type: none"> <li>• Bronze and Silver Timings</li> <li>• 1&amp;2&amp;3, 12&amp;3&amp; Non-Turning figures in Right Shadow Position, Chasses, Locks and Runs in <i>allowed Holds</i>,</li> <li>• Double Underarm and Free Turns.</li> <li>• 1&amp;2&amp;3&amp; <i>Advanced Standing Spin/Runaround only</i></li> </ul>
<b>TANGO</b> 4/4 Four Beats per Bar	<ul style="list-style-type: none"> <li>• SSQQ(S), SQQ, QQS, QQQQ, SS</li> <li>• QQ(&amp;S) Brush tap <i>Open Fan only</i></li> <li>• Limit 4 consecutive Qs</li> <li>• <i>Foot Change Shadow Rocks only</i></li> </ul>	<ul style="list-style-type: none"> <li>• Bronze Timings</li> <li>• <i>One syncopation per bar</i></li> <li>• QQ&amp;, QQ&amp; <i>Viennese Cross only</i></li> <li>• Q&amp;Q&amp; <i>Double Underarm Turn only</i></li> <li>• QQ(&amp;S) Brush Tap may replace any Tango Close</li> </ul>	<ul style="list-style-type: none"> <li>• Bronze and Silver Timings</li> <li>• Q&amp;Q&amp;S, SQ&amp;Q&amp; <i>Chasses, Double locks, and Free Turns</i></li> </ul>
<b>FOXTROT</b> 4/4 Four Beats per Bar	<ul style="list-style-type: none"> <li>• SSQQ, SQQ, QQS, QQQQ</li> <li>• QQ Extra Chasses and Side Steps</li> <li>• SSSS <i>Walks and Side Rocks only</i></li> <li>• 8 consecutive Qs <i>Grapevine only</i></li> <li>• SQ&amp;Q <i>Promenade Chasse only</i></li> </ul>	<ul style="list-style-type: none"> <li>• All Bronze Timings</li> <li>• S&amp;QQ Bounce Fallaway</li> <li>• SQ&amp;Q Chasses, Locks and Underarm Turns</li> <li>• S(Q)Q Foot Change, Hovers/Canter</li> <li>• SQ&amp;Q, SQQ&amp;</li> <li>• <i>One syncopation per bar</i></li> </ul>	<ul style="list-style-type: none"> <li>• Bronze and Silver Timings</li> <li>• &amp;SS, S&amp;S, SS&amp;, QQ&amp;</li> <li>• Q&amp;Q&amp; Non-Turning Figures in <i>Right Shadow Position</i>, Chasse, Locks and Runs in <i>allowed Holds</i></li> <li>• Double Underarm/Free Turns. <i>Q&amp;Q&amp;</i></li> <li>• Q&amp;Q&amp;Q&amp;Q&amp; <i>Advanced Standing Spin /Runaround only</i></li> </ul>
<b>V. WALTZ</b> ¾ Three Beats per Bar	<ul style="list-style-type: none"> <li>• 123, 1(23), 1(2)3</li> <li>• <b>No syncopations allowed</b></li> </ul>	<ul style="list-style-type: none"> <li>• 123, 1(23), 1(2)3</li> <li>• <b>No syncopations allowed</b></li> </ul>	<ul style="list-style-type: none"> <li>• Hesitations using 1 or 2 beats per bar</li> <li>• <b>No syncopations allowed</b></li> </ul>
<b>General</b>	<ul style="list-style-type: none"> <li>• Where Same Foot is allowed in Tango a foot change using 1 syncopation or a hesitation may be used</li> <li>• 1 syncopation per bar= 1 &amp; count per bar</li> </ul>	<ul style="list-style-type: none"> <li>• Where Same Foot is allowed a foot change timing using 1 syncopation, a Hesitation or a Hover/Canter timing may be used</li> <li>• 1 syncopation per bar= 1 &amp; count per bar</li> <li>• 2 syncopations per bar=2 &amp; counts per bar</li> </ul>	<ul style="list-style-type: none"> <li>• Where Same Foot is allowed a foot change timing using 1 syncopation, a Hesitation or a Hover/Canter timing may be used</li> <li>• 1 syncopation per bar = 1 &amp; count per bar</li> <li>• 2 syncopations per bar=2 &amp; counts per bar</li> <li>• 3 syncopations per bar=3 &amp; counts Per bar</li> </ul>

## American Style Smooth Rules and Restrictions

**Restrictions For All Levels:**

1. Elements and figures unique to one dance or Style may not be used in another dance unless specifically approved.
2. No embellishments of standard figures, e.g., changes of level, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.
3. The following movements are not permitted in any Closed Syllabus event: Entrances, jumping, skipping, hopping, Drags, Dips, Drops below waist level, Floor Slashes, Knee Drops, Tele-ronde, Sit Drops, Sitting Hens, Horse and Cart with Arabesque or any elevated position(s) of the free leg, Lifts.
4. Couples must remain in a standing Position at all times.
5. Couples may dance figures for the level entered as well as the lower levels.
6. No entrances are allowed. *Exception: The Viennese Waltz Curtsey*
7. Posing or using Poses prior to taking hold is considered an entrance.
8. Kicks, Rondes, Developés: Bronze-none, Silver/Gold-waist high and on opposite feet except the Same Foot Lunge

**Bronze Level Restrictions: Couples must start dancing in Traditional Hold on opposite feet and Couples may not separate or change hold until the 5<sup>th</sup> bar of music.**

The first four bars danced must be in this hold in *Contact or Close Proximity* using *Closed, Promenade, Counter Promenade, R and L Outside Partner Positions* including the Lady's Left hand being placed **on Top of** the Man's Right upper arm or shoulder. (*In Tango the Lady's left hand may be beneath Man's left upper arm.*) **An additional 8 bars** must be danced in the Traditional Hold (as defined) at any time during the first minute of music. Handshake Holds are not allowed in Bronze except in the Waltz Progressive Change Steps, Progressive Twinkles, Waterfall

1. Partners may not completely separate.
2. Feet must close. Figures in exception are noted in individual charts. The feet may pass on allowed elements but must be followed with a closed finish.
3. Partners must remain on opposite feet. *Exception: Tango Right Shadow Rocks.*

**Silver Level Restrictions: Couples must start dancing in Traditional Hold on opposite feet and Couples may not separate or change hold until the 5<sup>th</sup> bar of music.** The

first four bars danced must be in this hold in *Contact or Close Proximity* using *Closed, Promenade, Counter Promenade, R and L Outside Partner Positions* including the Lady's Left hand being placed **on Top of** the Man's Right upper arm or shoulder (*In Tango the Lady's left hand may be beneath Man's left upper arm.*) **An additional 8 bars** must be danced in the Traditional Hold (as defined) at any time during the first minute of music.

1. Partners may separate for 1 bar of music.
2. Picture Lines may be danced up to 2 bars.
3. Partners must remain on opposite feet except for figures noted in the individual charts
4. Same Foot Right Shadow Position (Lady in Front) limited to 8 consecutive bars including Entrance and Exit into and out of Shadow Position.
5. The Fox Trot Grapevine in Left Side Position on the *Same Foot* is limited to 4Qs.
6. Basic Runaround is not permitted in Tango.

**Gold Level Restrictions: Couples must be on opposite feet for the 1st bar of music. Couples may use any combination of Allowed Gold Holds and Positions excluding Hand(s) to Body. Apart or Away Proximities are not allowed during the first 4 bars of music.** 6 bars must be danced in Traditional Hold during the first minute of music.

1. Partners may separate for 4 consecutive bars then must take an allowed hold for 2 bars before releasing hold again.
2. In Viennese Waltz partners may separate for 8 consecutive bars then must take an allowed hold for 4 bars before releasing hold again.
3. Partners may dance figures on the same foot as noted in the charts for each dance.
4. Advanced Runarounds and Standing Spins are not permitted in Tango.

**General note regarding development of Same Foot Right Shadow Figures:**

1. Silver Level Same Foot Shadow: Turning Figures may be danced with no syncopations (Open Left and Right Turns et al)
2. Silver Level Same Foot Shadow: Figures with up to 1/4 turn may have one syncopation (Lock Steps et.al)
3. Gold Level Same Foot Shadow: Turning Figures may be danced with 1 syncopation (Open Left and Right Turns et al)
4. Gold Level Same Foot Shadow: Figures with up to 1/4 turn may have 2 syncopations (Lock Steps et.al)

## Bronze American Smooth Waltz

**Hold may not be released while dancing Bronze**

**No Fallaway movements allowed while dancing Bronze**

**Listed Holds, Positions & Proximities are allowed except where noted**

**HOLDS:** Traditional Hold, Bronze Alternative Traditional Hold, Frame Holds, Double and Single Hand Hold. Handshake Hold allowed during Progressive Change Steps, Progressive Twinkles and Waterfall only. (*Partners' Position and Proximity will determine choice of Holds*)

**POSITIONS:** Closed Position, Right and Left Outside Partner, Open Facing Position, Promenade & Counter Promenade Positions, Back to Back, Right & Left Side Positions, Right Angle, Followers Underarm Turns Right & Left

**PROXIMITIES:** Contact, Close and Extended (with a Hold)

<b>Figures and Feet</b>		<b>Timing</b>	<b>Notes</b>
Partners are on opposite feet throughout		<i>Timing for all figures is 123 unless noted</i>	
1	Left Closed Box/Reverse Turn		CP, OFP
2	Right Closed Box/Natural Turn		CP, OFP
3	Progressive Change Step Forward or Backward		CP, OFP, <i>Handshake Hold Allowed (R to R and L to L)</i>
4	Closed Finish Forward or Backward, Right or Left Foot		
5	Balance Steps, Hesitations	1(23)	
6	Fifth Position Breaks, Open Break, Back Break		
7	Fifth Position Breaks, Open Break, Back Break with UATs Turns to R or L		<i>Must be followed with a Closed Finish</i>
8	Followers Underarm Turn to the Right	Limit 2 bars for UA turn	<i>Must be followed with a Closed Finish</i>
9	Simple Twinkle		
10	Progressive Twinkles Forward or Backward		CP, ROP, LOP, OFP, <i>Handshake Hold Allowed (R to R and L to L)</i>
11	Turning Twinkles		
12	Twinkle Combinations e.g., <i>In and Out Change Steps, Butterfly, Flip Flop, Hand to Hand Back to Back</i>		
13	Cross Body Lead from LF Forward Hesitation or 1-3 Left Closed Box/Reverse Turn		CP, OFP, PP <i>Must be followed with a Closed Finish</i>
14	Cross Body Lead and Left Underarm Turn w Open Break or Hesitation		CP, OFP, PP
15	Forward Twist to Left from Promenade Positions		<i>Must be followed with a Closed Finish</i>
16	Natural Spin Turn (as International Style)		CP <i>Must be followed with a Closed Finish</i>
17	Closed Impetus (as International Style)		CP <i>Must be followed with a Closed Finish</i>
18	Pivot from P.P. or Closed Position	Limit one bar	CP, PP <i>Must be followed with a Closed Finish</i>
19	Progressive Chasse to Right <i>no turn or up to 1/4 turn L</i>	12&3	CP, OFP <i>Must be followed with a Closed Finish</i>
20	Promenade Chasse	12&3	PP <i>Must be followed with a Closed Finish</i>
21	Grapevine or Zigzag		CP, ROP, LOP, OFP <i>Must be followed with a Closed Finish</i>
22	Open Break and Back Spot Turn		OFP, CP
23	Waterfall	Limit 6 bars	<i>Handshake Hold Allowed (R to R and L to L)</i> <i>(Transitions Through Right and Left Shadow on Opposite Feet)</i>

## Silver American Smooth Waltz

**Listed Holds, Positions & Proximities are allowed except where noted**

**HOLDS:** All Bronze Holds, Alternative Traditional Hold (Silver), Cross Hand Hold(sustained), Handshake Holds, Shadow Holds, Hold may be released in Silver for one bar only (No Hold) [*Partners' Position and Proximity will determine choice of Holds*]

**POSITIONS:** All Bronze Positions, Fallaway Movements, Right Shadow Position Lady in Front, Contra Position (*opposite feet only*), Left Shadow Position "Shadow Switches" Only (*limit 1 bar*).

**PROXIMITIES:** All Bronze Proximities, Apart (*limit 1 bar*)

<b>Figures and Feet</b> - Partners are on opposite feet, Continuity Style, Bronze Figures may be danced with Continuity Style, Same Foot Allowed in Specified Figures		<b>Timing</b> - All Bronze Timings 1(2)3, 1&23, 123&	<b>Notes</b>
1	Open Left Box Turn & Open Right Box Turn	123	CP, ROP, LOP, OFF, PP, CPP
2	Twinkles: Single, Progressive, Passing	123	CP, ROP, LOP, OFF, PP, CPP
3	Forward Locks and Backward Locks	1 syncopation per bar	CP, ROP, LOP, OFF
4	Syncopated Underarm Turns	1 syncopation per bar	
5	Progressive Figures, Traveling Cross, Running Steps	1 syncopation per bar	
6	Solo Turns Right and Left	1 syncopation per bar	No Hold (1 bar),
7	Grapevines to Left or Right	1 syncopation per bar	CP, ROP, LOP, OFF, PP, CPP
8	Fallaway Reverse Turn Slip Pivot, Bounce Fallaway	1 syncopation per bar	CP, Fallaway Movement
9	Chair and Slip Pivot	123 or 1(23)1(2)3	PP, Fallaway Movement, CP
10	Wing	Man 1(23) Lady 123	PP, CP, LOP, ROP
11	Quick Open Reverse	1 syncopation per bar	CP, ROP, OFF, PP
12	Basic Hairpin <i>i.e.</i> 4-6 Open Left Box Checked/ Checked Continuity ending	123	CP, PP, ROP
13	Body and Picture Lines: Contra Check, Oversways, Hovers, Explosions, Right & Left Lunges, Same Foot Lunge	Limit 2 bars	All on Opposite feet except Same Foot Lunge
14	Kicks, Développés, Aerial Rondes ( <i>No more than waist high</i> )	Limit 1 bar	All on Opposite feet except Same Foot Lunge
15	Basic Runaround Same Foot or Opposite Feet	Limit 2 bars with 1 syncopation per bar	Traditional and Alt Traditional hold Both partners running forward
16	Continuous Partnership Pivots	Limit 2 bars with 1 syncopation	CP, Traditional and Alt Traditional hold
17	Swivels, Outside Fans, Inside Fans, Gem, Floor Rondes	1(23), 1(2)3	
18	Foot Change to Same Foot Position <i>Leader or Follower</i>	12&3 or 1(2)3	To enter and exit same foot figures
19	Right Shadow Same Foot Figures ( <i>Open Left and Right Box Turns, Twinkles, Running Steps, Grapevines</i> )	123, Limit 8 bars including entrance & exit to Same Foot Position	Shadow Holds
20	Right Shadow Locks with no turn or up to ¼ Turn Left (Turning Lock to the Left) ( <i>Same Foot allowed</i> )	12&3, 1&23	Shadow Holds
21	Right Shadow Chasses with no turn or up to ¼ turn right, ( <i>Same Foot allowed</i> )	12&3, 1&23	Shadow Holds
22	R Shadow to L Shadow Switches/Twinkles progressing (Same Foot Allowed) NOTE: <i>This figure may not be turned until Closed Gold</i>	123 1(2)3, 12&3 Foot Changes	Shadow Holds, Left Shadow (limit 1 bar only)
23	Reverse and natural turns with underarm turns	123,123	CL
Allowed Figures from International Waltz: Open Impetus, Turning Lock to Left, Closed & Open Telemark, Double Reverse Spin, Forward & Back Whisk, Outside Change to OP or PP, Outside Spin, Weaves		Timings as used in International Waltz	Traditional Hold

## Gold American Smooth Waltz

**Holds:** All Bronze and Silver Holds, Hammerlock, Hand(s) to Body-limit 2 bars (*Partners' Position and Proximity will determine choice of Holds*)

**Positions:** All Bronze and Silver Positions, RSP and LSP on the Same Foot, Right & Left Shadow Position Lady Behind, Right & Left Shadow Position Lady Behind on the Same Foot, Contra Position Same Foot, Tandem Position Opposite or Same Foot

**Proximities:** All Bronze and Silver Proximities, Apart (no hold) limit 4 bars, Away (no hold) limit 2 bars

<b>Figures and Feet</b> Opposite Feet, Continuity Style Allowed, Same Foot Allowed in Specified Figures		<b>Timing</b> All Bronze and Silver Timings 2 or 3 Syncopations per bar where listed	<b>Notes</b>
1	Right Shadow to Left Shadow Same Foot Switches/ Twinkles progressing and turning/ Left Shadow may be repeated	123	Shadow Holds Hand to Body
2	Continuous Heel Pull Hairpin (may be repeated)	Limit 2 bars with 1 syncopation per bar	Traditional Hold/Alt Traditional Hold only
3	Fallaway and Weave, Tumble Turn	Limit 1 syncopation per bar	Traditional Hold/Alt Traditional Hold only
4	Right Shadow Same Foot Fallaway and Weave, Tumble turn, Single Heel Pull Hairpins	Limit 1 syncopation per bar	
5	Syncopated Chasses, Runs and Locks	Limit 2 syncopations per bar	CP, PP, OFP
6	Double Underarm Turns and Free Spin/Turns	Limit 2 syncopations per bar	Apart (within reach) up to 4 bars Away (not within reach) up to 2 bars
7	Runs in Right Shadow	Limit 1 syncopation per bar	RShP
8	Same Foot Syncopated Chasses, and Locks	Limit 2 syncopations per bar	RShP, LShp
9	Same foot figures e.g., Grapevines and Passes	Limit 1 syncopation per bar	RSP, LSP, RShP, LShP
10	Reverse Overspin= <i>Double Reverse Spin and Pivot</i> Natural Overspin= <i>Double Natural Spin and Pivot</i>	12&3&	Traditional Hold only
11	Advanced Picture Lines: Hinge, Throwaway Oversway, Left Whisk, All Silver Picture Lines	Limit 4 bars	Opposite Feet and in Hold
12	Right Side Position & Left Side Position Same Foot Picture Lines: Contra Check, Hover, Arabesque	Limit 4 bars	RSP, LSP RShP, LShP
13	Extended Pivots	Limit 3 bars with 1 syncopation per bar	Traditional & Alt Traditional Holds only
14	Solo Right and Left figures with or without turn	Limit 1 syncopation per bar	Apart (within reach) up to 4 bars Away (not within reach) up to 2 bars
15	Advanced Runaround (opposite feet or same foot)	Limit 4 bars with 3 syncopations per bar	Any Silver or Gold Holds and Positions.
16	Standing Spins	Limit 4 bars with 3 syncopations per bar	Any allowed Silver or Gold Holds and Positions. One Partner running forward in a circle, the other partner balancing on one or both feet. Feet must remain on the floor
	Allowed Figures from International Waltz: Turning Lock to Right, Fallaway Whisk	International Style Timings accepted	Traditional & Alt Traditional Holds only

## Bronze American Smooth Tango

***Hold may not be released while dancing Bronze.***

***No Fallaway movements allowed while dancing Bronze.***

***Listed Hold, Positions & Proximities are allowed except where noted.***

**HOLDS:** Traditional Hold, Bronze Alternative Traditional Hold, Frame Holds, Double and Single Hand Hold, Right Shadow Holds (*Partners' Position & Proximity will determine choice of Holds*)

**POSITIONS:** Closed Position, Right and Left Outside Partner, Open Facing Position, Promenade & Counter Promenade Positions, Back to Back, Right & Left Side Positions, Right Angle

**PROXIMITIES:** Contact, Close and Extended (with a Hold)

### Figures and Feet

Partners are on opposite feet for all figures

Exception: Shadow Walks & Rocks

### Timing

Timings allowed: SSQQ(S), SQQ, QQS, QQQQ (no more than 4 consecutive quicks), QQ(&S) Allowed only for the Brush Tap in Open Fan in LSP

### Notes

	<u>Figures and Feet</u>	<u>Timing</u>	<u>Notes</u>
1	Tango Walks	SS	
2	Tango Close	QQ(S)	
3	Forward Basic in line	SSQQ(S)	CP
4	Forward Basic in Outside Partner	SSQQ(S)	CP, ROP, LOP
5	Linking action to and from Promenade Position	QQ, SQ(Q), QQ(S)	CP, PP
6	Progressive Side Step	QQS	CP
7	Running Step/Argentine Walks	QQSSQQQQ(S)	CP
8	Corte	SS	CP
9	Rocks-May be danced LRL or RLR in any direction with or w/o turn	SQQ, QQS	CP, PP
10	Left/Reverse Turn, Open or Closed with Closed Finish Only	QQSQQS	CP ROP
11	Promenade turning to Right or Left	SSQQ(S)	PP to CP
12	Open Fan w Brush Tap, Swivel and Basic Finish	SSQQ(&S) SSQQ(S)	PP, LSP, CP
13	Right Side Fan/Outside Swivel	QQS	CP, OP, PP
14	Followers UAT to Left from Open Fan Position	SSQQ(S)	LSP, CP or PP
15	Followers UAT to Right from Open Fan Position	SSQQ(S)	LSP, CP or PP
16	Change of Place from Open Fan	QQS	LSP. RSP <i>Hand Hold must be maintained</i>
17	Twist Turn to Right from Promenade Position	SQQSQQ	PP, CP
18	Twist Turn to Left from Promenade Position	SSQQQQ(S)	PP, CP
19	Single Pivot from Promenade Position or Closed Position	SSQQSSQQ(S)	PP, CP
20	Shadow Walks & Rocks with Foot Change to and from Same Foot Position	Combinations of Allowed Timings	Right Same Foot Shadow Position

## Silver American Smooth Tango

**Listed Holds, Positions and Proximities are allowed except where noted**

**HOLDS:** All Bronze Holds, Alternative Traditional Hold (*Silver*), Cross Hand Hold(sustained), Handshake Holds, Shadow Holds, No Hold (one bar only) (*Partners' Position and Proximity will determine choice of Holds*)

**POSITIONS:** All Bronze Positions, Fallaway Movements, Right Shadow Position Lady in Front, Contra Position (*opposite feet only*)

**PROXIMITIES:** All Bronze Proximities, Apart (*Limit 1 bar*)

<b>Figures and Feet</b> Partners are on opposite feet, Same Foot Allowed in Specified Figures		<b>Timing</b> All Bronze Timings QQ(&S) <i>Brush Tap may replace any Tango Close</i> 1 and 2 syncopations per bar where specified	<b>Notes</b>
1	Open Left Turn	QQS QQS	CP, ROP, LOP, OFP, PP, CPP
2	Open Right Turn	QQS, QQS	CP, ROP, LOP, OFP, PP, CPP
3	Syncopated Locks & Chasses <i>May be danced with no turn or up to ¼ turn</i>	Q&QS	CP, ROP, LOP, OFP
4	Progressive Figures: Running Steps, Traveling Cross, Back to Back	Limit 1 syncopation per bar	
5	Syncopated Underarm Turns	Limit 1 bar with 2 syncopations per bar	
6	Grapevines to Left and Right	QQQQ	CP, ROP, LOP, OFP, PP, CPP
7	Fallaway Reverse Turn Slip Pivot	SSSS, SSQQ, QQQQ, S+QQ	
8	Chair and Slip Pivot	SQQ, S(S)QQ	CP, PP, FALL
9	Body & Picture Lines: Contra Check, Oversway, Explosions, Right & Left Lunges, Spanish Drag, Same Foot Lunge	Limit 2 bars	All on Opposite feet except Same Foot Lunge
10	Swivels: Outside Fans, Inside Fans, Zig-Zags, Gem, Floor Rondes	S(S), S&S, QQQQ, QQ&S	
11	flics, Rondes, Developés, Aerial Rondes ( <i>No more than waist high</i> )	Limit 1 Bar	All on Opposite feet except Same Foot Lunge
12	Gauchos & Hooks, Leg Crawls, Step Points		
13	Continuous Partnership Pivots	Limit 2 bars	CP, Traditional and Alt Traditional Hold
14	Viennese Cross	QQ+QQ+ Limit 1 bar	CP
15	Change to Same Foot <i>Leader or Follower</i>	S(Q)Q, SQ+Q	CL, RShP, LSP
16	Right Shadow Same Foot Figures: Open Left & Right Turns, Grapevines, Progressive Figures	No Syncopations Limit 8 consecutive bars including entrance and exit to Same Foot Position	Right Shadow Holds
17	Right Shadow Same Foot Chasses and Locks with no turn or up to ¼ turn	Limit 1 syncopation per bar Limit 8 consecutive bars including entrance and exit to Same Foot Position	Right Shadow Holds
18	Open left turn - half open left turn into left underarm turn ending in fan	QQS, QQS	CL to LSP
Following are allowed Figures from International Style: Four Step, Five Step, Reverse Outside Swivel, Chasse & Whisk, Fallaway, Four Step, Four Step Change		International Style Timings accepted	Traditional Holds

## Gold American Smooth Tango

**Holds:** All Bronze and Silver Holds, Hammerlock, Hand(s) to Body-**limit 2 bar** (*Partners Position and Proximity will determine choice of Holds*)

**Positions:** All Bronze and Silver Positions, RSP and LSP on the Same Foot, Right & Left Shadow Position Lady Behind, Right & Left Shadow Position Lady Behind on the Same Foot, Contra Position Same Foot, Tandem Position Opposite and Same Foot

**Proximities:** All Bronze and Silver Proximities, Apart (no hold) limit 4 bars, Away (no hold) limit 2 bars

<b>Figures and Feet</b>	<b>All Bronze &amp; Silver Timings</b>	<b>Notes</b>
Opposite Feet, Continuity Style Allowed, Same Foot Allowed in Specified Figures	Up to 2 syncopations per bar where listed	
1. Right Shadow to Left Shadow Switches Same Foot and turning		
2. Syncopated Chasses, Runs and Locks	Limit 2 syncopations per bar	CP, PP, ROP, LOP, OFP
3. Underarm Turns, Free Spins/Turns	Limit 2 syncopations per bar	
4. Same Foot Syncopated Chasses, Runs and Locks	Limit 2 syncopations per bar	Right Shadow, RSP, LSP
5. Quick Open Reverse	Limit 1 Syncopation per bar	CP, OP, OFP
6. Right Shadow Same Foot Figures: V. crosses, Chase, Quick Open Reverse, Open Left and Right turns.	Limit 1 Syncopation per bar	Right Shadow
7. Same Foot Figures e.g. Grapevines, Passes	Limit 2 Syncopations per bar	RSP, LSP, RShP, LShP
8. Right Side Position & Left Side Position Same Foot Picture Lines e.g. Contra Check, Hover, Oblique	Limit 4 bars	RSP, LSP, RShP, LShP
9. Advanced Picture Lines: Hinge, Throwaway Oversway, Silver picture lines	Limit 4 bars	Opposite Feet and with Hold
10. Extended Pivots	Limit 3 bars	CP, PP Traditional Holds only
11. Tango Enveloppés: Opposite Feet, Same Foot	Limit 3 bars	RSP, LSP, RShP, LShP, Hammerlock
12. No Hold Right and Left figures with or without Turn	Limit 1 syncopation per bar	Apart Limit 4 bars, Away Limit 2 bars
Allowed Figures from International Style: The Chase and endings 1-4 to Chase	International timings accepted	CP

## Bronze American Smooth Foxtrot

**Hold may not be released while dancing Bronze**

**No Fallaway movements allowed while dancing Bronze**

**Listed Holds, Positions & Proximities are allowed except where noted**

**HOLDS:** Traditional Hold, Bronze Alternative Traditional Hold, Frame Holds, Double and Single Hand Hold (*Partners' Position and Proximity will determine choice of Holds*)

**POSITIONS:** Closed Position, Right and Left Outside Partner, Open Facing Position, Promenade & Counter Promenade Positions, Back to Back, Right & Left Side Positions, Right Angle, Followers Underarm Turns Right & Left

**PROXIMITIES:** Contact, Close and Extended (with a Hold)

### Figures and Feet

Partners are on opposite feet for all figures.

NOTE: The following elements use passing feet and must be followed with a Closed Finish: Grapevine, Chasse, Promenade Pivot, Lady's UAT, Lady's part Crossbody Lead & Twist from PP

### Timing

SSQQ, SQQ, QQS, QQQQ,  
SQ&Q *Chasses Only*  
SSSS Walks or Side Rocks  
QQ extra Chasses/Side Steps  
8 consecutive quicks *Grapevine only*

### Notes

		<u>Timing</u>	<u>Notes</u>
1	Forward Basic and Back Basic, no turn or 1/4 to Right or Left	SSQQ	CP, OFP, ROP, LOP
2	Left Closed Box/Reverse Turn	SQQ	CP, OFP
3	Right Closed Box Turn/Natural Turn	SQQ	CP, OFP
4	Left Rock Turn (Ad Lib)	SSQQ	CP, OFP
5	Right Rock Turn to Right (Ad Lib)	SSQQ	CP, OFP
6	Underarm Turn to the Right	Limit 2 Bars	<i>Must be followed with a Closed Finish</i>
7	Sway Step/Side Balance with or without Underarm Turns	SSQQ	CP, OFP
8	Promenade Basic with or without Underarm Turns	SSQQ	PP
9	Simple Twinkle	SQQ	CP, PP, OFP
10	Closed Finish Forward or Backward, Right or Left Foot	SQQ	From any Position
11	Progressive Twinkles Forward or Backward	SQQ	CP, ROP, LOP, OFP
12	Turning Twinkles	SQQ	PP, CPP
13	Combination Twinkles e.g., <i>In and Out Change Steps, Butterfly, Flip Flop, Hand to Hand/Back to Back</i>	SQQ	
14	Cross Body Lead from Left Rock Turn	SSQQ	<i>CP, OFP, PP Must be followed with Closed Finish</i>
15	Cross Body Lead from Left Closed Box to Underarm Turn & Open Break	SQQ	<i>CP, OFP, PP Must be followed with Closed Finish</i>
16	Promenade Chasse	SQ&Q SQQ	<i>PP Must be followed with a Closed Finish</i>
17	Single Pivot from Promenade Position or Closed Position	SSQQ, SQQ	<i>CP, PP Must be followed with a Closed Finish</i>
18	Forward Twist to Left from Promenade	SSQQ	<i>Must be followed with a Closed Finish</i>
19	Simple Grapevine or Zigzag	Limit 8 Qs	<i>CP, ROP, LOP, OFP Must be followed with a Closed Finish</i>

## Silver American Smooth Foxtrot

**Listed Holds, Positions & Proximities are allowed except where noted**

**HOLDS:** All Bronze Holds, Alternative Traditional Hold(Silver), Cross Hand Hold(sustained), Handshake Holds, Shadow Holds, Hold may be released in Silver for 1 bar only(No Hold) (*Partners' Position and Proximity will determine choice of Holds*)

**POSITIONS:** All Bronze Positions, Right Shadow Position Lady in Front, Contra Position(*opposite feet only*), Same Foot Left Side Position(Grapevine only) Fallaway Movements

**PROXIMITIES:** All Bronze Proximities, *Apart one bar limit*

**Figures and Feet** Partners are on opposite feet. Continuity Style, Bronze Figures may be danced with Continuity Style, Same Foot Allowed in Specified Figures. Same Foot Left Side Position in Grapevine Limit 4 Qs

**Timing** - All Bronze Timings  
1 syncopation where listed  
S(Q)Q Foot Change, Hovers

**Notes**

1	Open Left Box Turn & Open Right Box Turn	SQQ	CP, ROP, LOP, OFF, PP, CPP
2	Open Right Turn from PP	SQQ	PP, CP, ROP
3	Running Steps Forward & Backward, Reverse Wave	SQQ, SSQQ	CP, OP, OFF
4	Twinkles: Single, Progressive, Passing	SQQ	CP, ROP, LOP, OFF, PP, CPP
5	Traveling Cross, Progressive Figures	SQQ	
6	Syncopated Underarm Turns Right and Left	1 syncopation per bar	
7	Solo Turns Right and Left	1 syncopation per bar	No Hold (1 Bar)
8	Forward and Backward Locks	1 syncopation per bar	CP, ROP, LOP, OFF
9	Grapevines to Left or Right	1 syncopation per bar	CP, ROP, LOP, OFF, PP, CPP
10	Chair and Slip Pivot	SQQ, S(S)QQ	PP, Fallaway Movement, CP
11	Wing	Man S(QQ) Lady SQQ	PP, CP, ROP, LOP
12	Fallaway Reverse Turn Slip Pivot	SSQQ, QQQQ, 1 Syncopation per bar	CP, Fallaway Movement
13	Bounce Fallaway	S&QQQQQQ	
14	Weaves, Natural and Reverse	QQQQ, QQQQQQ	
15	Body and Picture Lines: Oversway, Contra Check, Right & Left Lunges, Explosion, Hover, Same Foot Lunge	Limit 2 bars	All on Opposite Feet except Same Foot Lunge
16	Kicks, Développés, Aerial Rondes ( <i>No more than waist high</i> )	Limit 1 bar	All on Opposite Feet except Same Foot Lunge
17	Swivels, Outside Fans, Inside Fans, Gems, Zig-Zags, Step Points, Floor Rondes	S(S), S&S, QQQQ, QQ&S	
18	Basic Runaround - <i>Same Foot or Opposite Feet</i>	Limit 2 bars with 1 syncopation per bar	Traditional and Alt Traditional Hold Both partners running forward
19	Continuous Partnership Pivots	Limit 2 bars (no syncopations)	CP, Traditional and Alt Traditional Hold
20	Basic Hairpin <i>i.e.</i> , 4-6 Open Left Box Checked/ Checked Continuity endings	SQQ only	CP, PP, ROP
21	Foot Change to Same Foot <i>Leader or Follower</i>	S(Q)Q, SQ&Q	
22	Right Shadow Same Foot Figures ( <i>Open Left &amp; Right Box Turns, Twinkles, Running Steps, Grapevines</i> )	No syncopations, Limit 8 consecutive bars including entrance & exit to Same Foot Position	Shadow Holds
22	Right Shadow Chasses and Locks on the Same Foot ( <i>up to ¼ turn</i> )	1 syncopation per bar	Shadow Holds
23	Same Foot Grapevine in Left Side Position	QQQQ one bar only	LSP
Allowed Figures from International Style: Quick Open Reverse, Closed & Open Telemark, Natural Twist Turn, Outside Spin, Closed & Open Impetus, Outside Swivel, Back Feather		International Timings Accepted	Traditional Hold

## Gold American Smooth Foxtrot

**Holds:** All Bronze and Silver Holds, Hammerlock, Hand(s) to Body-limit 2 bars (*Partners Position and Proximity will determine choice of Holds*)

**Positions:** All Bronze and Silver Positions, RSP and LSP on the Same Foot, Right & Left Shadow Position Lady Behind, Right & Left Shadow Position Lady Behind on the Same Foot, Contra Position Same Foot, Tandem Position Opposite or Same Foot

**Proximities:** All Bronze and Silver Proximities, Away (no hold) limit 2 bars, Apart (no hold) limit 4 bars

<b>Figures and Feet</b> Opposite Feet, Continuity Style Allowed, Same Foot Allowed in Specified Figures		<b>Timing</b> All Bronze and Silver Timings 2, 3 or up to 4 Syncopations per bar where listed	<b>Notes</b>
1	Right Shadow to Left Shadow Switches/Twinkles Same Foot progressing <i>and</i> turning	SQQ	RShP, LShP
2	Heel Pull Hairpin/ Continuous Heel Pull Hairpins	Limit 2 bars with 1 syncopation per bar	Traditional & Alt Traditional Holds only
3	Fallaway and Weave, Tumble Turn	Limit 1 syncopation per bar	CP, ROP
4	Right Shadow Same Foot Figures: Fallaway and Weave, Quick Open Reverse, Heel Pull Hairpin	Limit 1 syncopation per bar	Shadow Holds, Hand(s) to Body
5	Syncopated Underarm Turns and Free Turns	Limit 2 syncopations per bar	Apart, Away
6	Same Foot Syncopated Chasses, Runs and Locks	Limit 2 syncopation per bar	Shadow, RSP, LSP
7	Runs	QQQQ	CP, OFP, Hand to Body
8	Same Foot figures e.g. <i>Grapevines, Passes</i>	Limit 1 syncopation per bar	RSP, LSP, RShP, LShP
9	Advanced Picture Lines: Hinge, Throwaway Oversway Silver Picture Lines	Limit 4 bars	Opposite feet with a Hold
10	-Same Foot Picture Lines: Contra Check, Hover, Oblique Lines	Limit 4 bars	RSP, LSP, RShP, LShP
11	Extended Pivots	Limit 3 bars	Traditional & Alt Traditional Holds only
12	Solo Right and Left figures with or without turn	Limit 1 syncopation per bar	Apart (within reach) limit 4 bars Away (not within reach) limit 2 bars
13	Advanced Runaround, Same Foot or Opposite Feet	Limit 4 bars with 4 syncopations per bar	Any allowed Silver or Gold <b>Holds</b> and Positions.
14	Standing Spins	Limit 4 bars with 4 syncopations per bar	Any allowed Silver or Gold Holds and Positions. One Partner running forward in a circle, the other partner balancing on one or both feet. Feet must remain on the floor

## Bronze American Smooth Viennese Waltz

**Hold may not be released while dancing Bronze**

**No Fallaway movements allowed while dancing Bronze**

**Listed Holds, Positions & Proximities are allowed except where noted**

**HOLDS:** Traditional Hold, Bronze Alternative Traditional Hold, Frame Holds, Double and Single Hand Hold (*Partners' Position and Proximity will determine choice of Holds*)

**POSITIONS:** Closed Position, Right and Left Outside Partner, Open Facing Position, Promenade & Counter Promenade Positions, Back to Back, Right & Left Side Positions, 90-degree/Right Angle

**PROXIMITIES:** Contact, Close and Extended (with a Hold)

### **Figures and Feet**

Partners are on opposite feet for all figures.

### **Timing**

123 unless noted  
1(2)3, 1(23)

### **Notes**

		<b>Timing</b>	<b>Notes</b>
1	The Curtsy	Limit 4 bars	<i>The Curtsy may begin without hold at the start of the dance. If used in the body of the dance a hand hold must be maintained. From OFP or RSP</i>
2	Left Turns/Reverse Turns		CP, OFP
3	Right Turns/Natural Turns		CP, OFP
4	Progressive Change Steps Forward		CP, OFP
5	Progressive Change Steps Backward		CP, OFP
6	Balance Steps, Hesitations	1(23)	
7	Fifth Position Breaks, Open Breaks, Back Breaks		
8	Left or Right Underarm Turns from Hesitations, Fifth Position or Open Break		
9	Simple Twinkle and Closed Finish		CP, PP
10	Progressive Twinkles Forward or Backward		CP, ROP, LOP, OFP
11	Turning Twinkles		
12	Combination Twinkles e.g., <i>In and Out Change Steps, Butterfly, Flip Flop, Hand to Hand, Back to Back</i>		
13	Cross Body Lead and Left Underarm Turn w Open Break or Hesitation ending (Twirl)	Limit 4 bars	CP, PP, LSP
14	Cross Body Lead and Left Underarm Turn ending in Left Side Position	Limit 4 bars	CP, PP, LSP <i>Must</i>
15	Changes of Place	1(2)3 1(23)	<i>Hold must be maintained</i>
16	Canter Pivot Left or Right	1(2)3 Limit one bar	CP
17	Back Spot Turn from Open Break w/wo Underarm Turn	123	<i>Must be followed with a closed finish</i>

## Silver American Smooth Viennese Waltz

*Listed Holds, Positions and Proximities are allowed except where noted*

**HOLDS:** All Bronze Holds, Alternative Traditional Hold (Silver), Cross Hand Hold, Handshake Holds, Shadow Holds, Apart (No Hold ) *limit 1 bar* (Partners' Position and Proximity will determine choice of Holds)

**POSITIONS:** All Bronze Positions, Right Shadow Position Lady in Front, Contra Position (*opposite feet only*), Fallaway Movements.

**PROXIMITIES:** All Bronze Proximities, Apart *limit one bar*

<b>Figures and Feet</b>		<b>Timing</b>	<b>Notes</b>
Partners are on opposite feet, Continuity Style, Bronze Figures may be danced with Continuity Style, Same Foot Allowed only in Specified Figures		123 unless noted 1(2)3, 1(23)	
1	Open Left & Open Right Turns		CP, ROP, LOP, PP, CPP, OFP
2	Open Left and Open Right Turns with Underarm Turns		CP, OP,
3	Progressive Fifth Positions <i>Man may use Hesitation</i>	123, 1(23)	CP, PP, CPP , 90-degree/ Right Angle
4	Twinkles: Single Open Twinkle, Progressive Twinkles, Passing Twinkles		
5	Progressive Figures: Running Steps, Traveling Cross, Butterfly		
6	Spot Turn Combinations <i>Reverse and Natural</i>		CP, OFP
7	Canter Spins, Change of Places	123, 1(2)3	Apart (No Hold) limit 1 bar
8	Canter Lilt	1(2)3	
9	Chair and Slip Pivot	1(23), 1(2)3	CP, PP, FALL
10	Continuous Partnership Canter Pivots	1(2)3 limit 2 bars	CP, Traditional and Alt Traditional Hold
11	Body & Picture Lines: Contra Check, Explosions, Hovers, Owersway Right & Left Lunges, Same Foot Lunge	Limit 2 bars	All on Opposite feet except Same Foot Lunge
12	Kicks, Developés, Aerial Rondes ( <i>No more than waist high</i> )		All on opposite feet except Same Foot Lunge.
13	Basic Runaround Same Foot or Opposite Feet	123 1(2)3	Traditional and Alt Traditional hold Feet on floor, Both partners running forward
14	Swivels: Outside Fans, Inside Fans, Zig-Zags, Gem, Rondes	123, 1(2)3, 1(23)	
15	Foot Change to Same Foot <i>Leader or Follower</i>	1(2)3	CP, PP, Right Shadow Holds
16	Right Shadow Same Foot Figures e.g., Open Left and Right Turns, Running Steps, Canters, Lilts	123, Limit 8 consecutive bars includes change to and from Same Foot Position	Right Shadow Holds
17	Reverse and natural turns with underarm turns	123, 123	Cl

## Gold American Smooth Viennese Waltz

**Holds:** All Bronze and Silver Holds, Hammerlock, Hand(s) to Body-*limit 2 bars*(Partners Position and Proximity will determine choice of Holds)

**Positions:** All Bronze and Silver Positions, RSP and LSP on the Same Foot, Right and Left Shadow Lady Behind, Right & Left Shadow Position Lady Behind on the Same Foot, Contra Position Same Foot, Tandem Position Opposite or Same Foot

**Proximities:** All Bronze and Silver Proximities, Apart (no hold) limit 4 bars, Away (no hold) limit 2 bars

<b><u>Figures and Feet</u></b> Opposite Feet, Continuity Style Allowed, Same Foot Allowed in Specified Figures		<b><u>Timing</u></b> 123 unless noted Hold 1 or 2 beats per bar No syncopations allowed	<b><u>Notes</u></b>
1	Right Shadow to Left Shadow Switches/Twinkles <i>and</i> turning	123	Right & Left Shadow Holds
2	Heel Pull and Continuous Heel Pull Canter Hairpins	1(2)3 Limit 2	CP, ROP
3	Right Shadow Same Foot Heel Pull and Continuous Heel Pull Hairpins	1(2)3 Limit 2	Right Shadow Holds
4	Extended Canter Pivots	1(2)3 Limit 3	Traditional Holds
5	Canter Same Foot Shadow Pivots	1(2)3 Limit 2	Right Shadow Holds
6	Right Side and Left Side Position Same Foot Grapevines and Passes	123, 1(2)3, 1(23)	RSP, LSP, RShP, LShP
8	Right Side Position & Left Side Position Same Foot Picture Lines e.g., Contra Check, Hover, Arabesque, Oblique	Limit 4 bars	RSP, LSP, RShP, LShP
9	Advanced Picture Lines: Hinge, Throwaway Oversway Silver Picture Lines	Limit 4 bars	Opposite Feet in Hold
10	Barrel Turns	123, 1(2)3	
11	Solo Right and Left figures with or without Turn	1(23),1(2)3,123	Apart (within reach) up to 4 bars Away (not within reach) up to 2 bars
11	Advanced Runaround	1(2)3, 123 Limit 4 bars	Any allowed Silver or Gold Holds and Positions.
12	Standing Spins	1(2)3, 123 Limit bars	Any allowed Silver or Gold Holds and Positions. One Partner running forward in a circle, the other partner balancing on one or both feet. Feet must remain on the floor.
13	Same Foot Ronde and Grapevine	1(23), 123	

## Bronze American Rhythm Rules and Restrictions

1. No entrances are allowed. Partners must start in a closed or open facing hold on opposite feet.
2. Posing or Poses prior to taking hold will be considered an entrance.
3. Couples must remain in a standing position at all times.
4. Only the timings listed will be permitted. No Syncopations or delayed timings unless specifically approved.
5. Only the positions listed will be permitted. No Side by Side work will be accepted in Bronze
6. Spirals are not permitted in the Bronze level.
7. Elements and figures unique to one dance or style may not be used in another dance, unless specified.
8. No West Coast Swing elements are allowed or permitted in the Bronze or Silver level.
9. No embellishments of standard figures. No, head rolls, foot flicks except for Hitch Kick/Kick Ball Change , extreme change of levels (with the exception of Bolero), or freezes/holds or picture lines
10. Both feet must remain close to the floor at all times. No aerial rondes, developés, etc.
11. Partners may not completely separate for more than one bar unless specifically approved (i.e.: Chase Turns)
12. One underarm turn or solo turn at a time is the maximum allowed in the Bronze level
13. No Foot Changes or Same Foot Figures are allowed with the exception of the Sweetheart in it's permissible dances

## Silver American Rhythm Rules and Restrictions

1. No entrances are allowed. Partners must start in a closed or open facing hold on opposite feet.
2. Posing or Poses prior to taking hold will be considered an entrance.
3. Couples must remain in a standing position at all times.
4. Only the timings listed in Bronze or Silver will be permitted.
5. Only the positions listed in Bronze or Silver will be permitted.
6. 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.
7. Continuous partnership pivots are allowed for up to 2 bar but may include only 1 syncopation
8. Side by Side or Apart Figures can be done for 16 consecutive counts. Hold then must be regained.
9. Shadow, Side by Side and Apart Figures may be danced for a maximum total of 32 counts within the first minute of the routine.

## Gold American Rhythm Rules and Restrictions

1. No entrances are allowed. Partners must start in a closed or open facing hold on opposite feet.
2. Posing or Poses prior to taking hold will be considered an entrance.
3. Couples must remain in a standing position at all times.
4. Figures, Timings and Positions used in Bronze and Silver are allowed in Gold
5. 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 bar (8 counts) before releasing hold again.
6. Closed Dance Holds must comprise 25% of the routines (Closed Position, Fallaway, Counter Fallaway, L and R Outside Partner, Promenade Position, Counter Promenade)
7. Allowed Picture/Body Lines and Supported Lines can be held for a maximum of 2 bars and must stay above waist level. NO LIFTS ALLOWED
8. Tele-ronde is not permitted in closed gold.

<b>Bronze American Style Cha Cha</b>			
	<b><u>Bronze Cha Cha figures</u></b>	<b><u>Timing</u></b>	<b><u>Position and Dance Holds</u></b>
<b>1</b>	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
<b>2</b>	Breaks		
	Crossover Breaks	1,23,4&1	LSP L hand hold or RSP R hand hold
	Fifth Position Breaks	1,23,4&1 (2) 341	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
<b>3</b>	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
<b>4</b>	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)
<b>5</b>	Crossbody Leads	1,23,4&1,23,4&1	Closed Position ending in Closed, Open or Open Counter Promenade Position
<b>6</b>	Back Spot Turn/Natural Top	1,23,4&1 (limit 3 bars)	Closed Position
<b>7</b>	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)
<b>8</b>	Cuddle	1,23,4&1,23,4&1	Double Hand Hold to RSP Position ending in Open Position
<b>9</b>	Crossover Breaks and Swivels	1,23,4&1,23,4&1	LSP L hand hold to Double Hand Hold
<b>10</b>	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
<b>11</b>	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
<b>12</b>	Peek-A-Boo/Stop and Go	1,23,4&1,23,4&1	Open Position to end in Open Position

<b>Silver American Style Cha Cha</b>			
<b>Silver Cha Cha figures</b>		<b>Timing</b>	<b>Position and Dance Holds</b> (*= 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:	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 (limit 2 bars)	LSP or RSP
7	Cuban Breaks (limit 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 (limit 2 bars)	LSP or RSP
	Syncopated Timing (limit 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/o UATurn	1,2,3,4&1 (limit 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 (limit 8 counts)	See Above Timing	Side By Side*, Shadow Position*, Apart Position* (*see rules and restrictions*)

<b>Gold American Style Cha Cha</b>			
	<b><u>Gold Cha Cha figures</u></b>	<b><u>Timing</u></b>	<b><u>Position and Dance Holds</u></b> (*= see rules and restrictions)
<b>1</b>	Three Cha Cha's Turning to Tandem Position on the 2 <sup>nd</sup> Lock	4&1, 2&3, 4&1	Open Position to Tandem Position Lady in Front to Open Position
<b>2</b>	Continuous Locks	2&3&4&1	Tandem Position Lady in Front, Side By Side, or Shadow Position*
<b>3</b>	Turnaway to Tandem Position	2,3	Open Position to end Tandem Position Lady in Front
<b>4</b>	Turnaway/Swivel from Tandem to Open Position	2,3	Tandem Position Lady in Front to Open Position
<b>5</b>	Telemark Separation	2,3,41	Closed Position to end at 90-degree angle or PP on Man's R Side
<b>6</b>	Sailor Shuffles	2&3, 4&1	Open Position, Double Hand Hold, Shadow Position, Side By Side or Apart*
<b>7</b>	Syncopated Grapevine	2&3&4&1	Closed Position, Open Position, Fallaway Position, Tandem Position, Shadow Position, Apart*
<b>8</b>	Syncopated Fwd or Bwd Spot Turn	2&3&4&1	Closed or Contact Position
<b>9</b>	Syncopated Points	2&3&4&1	Closed Position or RSP
<b>10</b>	Hustle Wheel w/ or w/o Underarm Turn	2, 3, 4&1	Double Hand Hold
<b>11</b>	Lunge Swivel	Limit 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
<b>12</b>	Continuous Turns (limit 2 turns)	2,3,4&1	Side by Side or Apart*
<b>13</b>	Surprise Break	2,3,4&1	Closed Position to Contra Position
<b>14</b>	Rolling In and Out w/ or w/o change of facing	2&3, 4&1	RSP to RSP
<b>15</b>	Crossover or Cuban Break with Arm Check	All timings from Bronze/Silver	OPP
<b>16</b>	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
<b>17</b>	Allowed Picture/Body Lines		
	Oversway and Throwaway	SQQ	Closed or Contact
<b>18</b>	Allowed Supported Lines (see below)	Limit 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
<b>19</b>	Freeze/Hold/Body Actions	Limit 2 bars (8 counts)	ALL Positionscha
<b>20</b>	Cuban walks	2,3,4&1	LSP
<b>21</b>	Syncopated open box	2&3, 4&1	Closed Position

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

<b>Silver American Style Rumba</b>		
<b>Silver Rumba figures</b>	<b>Timing</b>	<b>Position and Dance Holds</b> (*= see rules and restrictions)
<b>1</b> Open Box	QQS,QQS or SQQ,SQQ	Closed Position, Open Position or Shadow Position
<b>2</b> Snap and Quick Underarm Turns	QQS,QQS or SQQ,SQQ	Closed to LSP/L angle to RSP/R angle
<b>3</b> 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
<b>4</b> 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*
<b>5</b> Fencing Line	QQS or SQQ	Single or Double Hand Hold in PP or CPP
<b>6</b> Forward Spot Turn w/ or w/o UA Turn	QQS, QQS (limit 4 bars)	Closed or Contact Position
<b>7</b> Paseo/Aida	QQS or SQQ	Closed or Open Position to LSP L Hand Hold
<b>8</b> 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
<b>9</b> 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
<b>10</b> 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*
<b>12</b> Man's Foot Change	SS	Used to get In or Out of Shadow Position
<b>13</b> Foot Flicks/Low Rondes	S (limit 2 beat)	Closed Position, Open Position or RSP
<b>14</b> Sliding Doors w/ or w/o Spiral	QQS,QQS or SQQ,SQQ	RSP to RSP (must keep contact throughout)
<b>15</b> Hip Twists		
Closed, Open or Advanced Hip Twist	QQS or SQQ	Closed Position or R to R Hand Hold on Man's Right Side
<b>16</b> Scallop Ending	QQS or SQQ	Closed Position
<b>17</b> Turkish Towel	QQS or SQQ (6 bars)	R to R Hold, Lady U/A Turn to R, L Shadow & R Shadow Man in Front
<b>18</b> Shadow/Side By Side Elements		
Box/Open Box		
Walks (same foot or opposite)		
Rocks (all directions)	See above timings	Side By Side*, Shadow Position*, Apart Position* (*see rules and restrictions*)
Breaks (all directions)		
Grapevine		
Solo Spot Turns		
<b>19</b> Freezes/Holds/Body Rhythms	No more than 4 beats	Shadow Position or Closed Position on Man's R Side or Side by Side*
<b>20</b> Syncopated Rocks	Q&QS	All Allowed Silver Positions & Holds
<b>21</b> Hammerlock walks	QQS SQQ	Hammerlock

<b>Gold American Style Rumba</b>			
	<b>Gold Rumba figures</b>	<b>Timing</b>	<b>Position and Dance Holds</b> (*= 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	Limit 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 (limit 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	Allowed Picture/Body Lines		
	Oversway and Throwaway	QQS or SQQ	Closed Position
17	Allowed Supported Lines (see below)		
	Right side lean with Passe	Limit 2 bars (8 counts)	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	Limit 2 bars (8 counts)	All Positions

<b>Bronze American Style East Coast Swing</b>			
	<b><u>Bronze East Coast Swing Figures</u></b>	<b><u>Timing</u></b>	<b><u>Position and Dance Holds</u></b>
<b>1</b>	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
<b>2</b>	Fallaway Throw Away	QQ,Q&Q,Q&Q or Q&Q,Q&Q,QQ	Closed Position to end in Open Position
<b>3</b>	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
<b>4</b>	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
<b>5</b>	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
<b>6</b>	Continuous Tucks/Shoulder Taps	QQ,Q&Q,Q&Q or Q&Q,QQ,QQ	R to R hold
<b>7</b>	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
<b>8</b>	Cuddle	QQ,Q&Q,Q&Q or Q&Q,Q&Q,QQ	Double Hand Hold to RSP ending in Open Position
<b>9</b>	Hammerlock	QQ,Q&Q,Q&Q or Q&Q,Q&Q,QQ	Double Hand Hold to RSP
<b>10</b>	Fifth Position Breaks	QQ,Q&Q,QQ,Q&Q or Q&Q,QQ,Q&Q,QQ	RSP or LSP
<b>11</b>	Whips		
	Lindy Whip	QQ,Q&Q,QQ,Q&Q or Q&Q,QQ,Q&Q,QQ (limit 4 consecutive Q's)	Closed or Contact Position
	Whip Throwaway	QQ,Q&Q,QQ,Q&Q or Q&Q,QQ,Q&Q,QQ (limit 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 (limit 4 consecutive Q's)	Closed or Contact Position end in Open Position
<b>12</b>	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	Promenade Position
	Promenade Walks/Chasses	QQ, Q&Q, Q&Q (limit 4 consecutive Q's or Chasses) or Q&Q, Q&Q (limit 4 consecutive Q's or Chasses), QQ	Promenade Position
<b>13</b>	Chicken Walks/ Sugar Foot Swivels	S,S,QQQQ or QQQQ (limit 4. consecutive Q's)	Open Position or Double Hand Hold
<b>14</b>	Hitch Kick/Kick Ball Change/Hesitation Ball Change	QaQ or Q&Q (limit 2 consecutive)	Closed, Promenade or Open Position
<b>15</b>	Passing Basic without turns	QQ, Q&Q or Q&Q, QQ	LSP or RSP, passing through Tandem Position, to end LSP or RSP
<b>16</b>	Hip Bump	QQ,Q&Q,Q&Q or Q&Q,Q&Q,QQ	LSP – may release hold

<b>Silver American Style East Coast Swing</b>			
<b><u>Silver East Coast Swing figures</u></b>		<b><u>Timing</u></b>	<b><u>Position and Dance Holds</u></b> (*= see rules and restrictions)
<b>1</b>	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
<b>2</b>	Swivel Actions		
	Toe Heel Swivels	Q,Q, Q&Q or QQS limit 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 (limit 4 Qs)	Shadow Position*
	Hip Twist Swivels	SS, QQS	Double Hand Hold
<b>3</b>	Sailor Shuffles	Q&Q (limit 8 counts)	Open Position, Double Hand Hold, Side by Side, Shadow or Apart Position*
<b>4</b>	Lindy Wrap/Rolling Off the Arm w/ or w/o UA Turn	QQ, Q&Q, QQ (limit 4 Qs), Q&Q or Q&Q, QQ (limit 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
<b>5</b>	Pushaway Actions	QQ	Closed Position, Double Hand Hold, or R to R Hand Hold on Man's Right Side
<b>6</b>	Continuous Chasses L &/or R (only 1 in succession)	Q&Q&Q&Q, Q&Q&Q&Q	Double Hand Hold, Pat-a-Cake, or R to R Hand Hold
<b>7</b>	Progressive Chasses with Solo Spin (only 1 in succession)	Q&Q, QQ, Q&Q, QQ	Double Hand Hold, Pat-a-Cake, or R to R Hand Hold
<b>8</b>	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
<b>9</b>	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
<b>10</b>	Pivots with Chasse or Without Chasse	Q&Q,Q&Q or QQ -limit 4 Q's	Closed or Contact Position
<b>11</b>	Passing Basics with Turn for Man or Lady	Q&Q	RSP or LSP
<b>12</b>	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
<b>13</b>	Continuous Tuck with Lady's Underarm Turn	Q&Q, Q&Q, QQ (turn)	R to R Hand Hold
<b>14</b>	Points and Flicks	QQ (limit 8 Q's)	Promenade Position or Double Hand Hold
<b>15</b>	Man's Foot Change	SS (Lady's timing Q&Q)	End in Side by Side, Shadow Position or Apart Position*
<b>16</b>	Shadow/Side By Side Elements Basic Chasses (in all directions) Swivel Actions Sailor Shuffles Hitch Kicks - Hesitation Ball Change Freezes/Holds/Body Rhythms	See above timings	Side By Side*, Shadow Position*, Apart Position* (see rules and restrictions)
<b>17</b>	Freezes/Holds/Body Rhythms	No more than 4 beats	Shadow Position or Closed Position on Man's R Side or Side by Side*

Note: Silver hitch kicks: No limitation at Silver level

<b>Gold American Style East Coast Swing</b>			
	<b><u>Gold East Coast Swing figures</u></b>	<b><u>Timing</u></b>	<b><u>Position and Dance Holds</u></b> (*= see rules and restrictions)
<b>1</b>	Progressive Chasses Turning to Tandem Position for 2 <sup>nd</sup> Chasse	Q&Q, Q&Q, Q&Q	Open Position to Tandem Position Lady in Front to Open Position
<b>2</b>	Sugar Push	QQ, Q&Q, Q&Q	Open Position or Double Hand Hold
<b>3</b>	West Coast Swing Whip	QQ, Q&Q, QQ, Q&Q	Open Position to Closed Position ending in Open Position
<b>4</b>	Continuous Simple Spins	Q&Q, Q&Q	OPP to OCPP on the triple
<b>5</b>	Skipping/Hopping Styling	All Timings	All Positions
<b>6</b>	Kick Figures	Not to exceed 16 counts	Shadow Position/Side by Side/Apart Position*
<b>7</b>	Lunge Swivel	Limit 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
<b>7</b>	Continuous Turns (limit 2 turns)	QQQ&Q	Side by Side
<b>8</b>	Tunnel	Limit 1 bar (4 counts)	
<b>9</b>	Telemark Separation	QQQQ, Q&Q, &QQ, SS	Closed Position to end on 90-degree angle or PP on Man's R side
<b>10</b>	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
<b>11</b>	Allowed Picture/Body Lines		
	Oversway and Throwaway	SS	Closed Position
<b>12</b>	Allowed Supported Lines	Limit 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
<b>13</b>	Freeze/Hold/Body Actions	Limit 2 bars (8 counts)	All Positions

<b>Bronze American Style Bolero</b>			
	<b><u>Bronze Bolero figures</u></b>	<b><u>Timing</u></b>	<b><u>Position and Dance Holds</u></b> (*= see rules and restrictions)
<b>1</b>	Basic	SQQ,SQQ	Closed Position
	Alternative Basic	SQQ,SQQ	Closed Position or Double Hand Hold
<b>2</b>	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
<b>3</b>	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
<b>4</b>	Rocks (Forward, Backwards, Side)	SQQ,SQQ	Closed Position, Open Position or Double Hand Hold
<b>5</b>	Crossbody Leads	SQQ,SQQ	Closed Position ending in Closed, Open or Open Counter Promenade Position
<b>6</b>	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
<b>7</b>	Side Passes		
	Left Side Pass	SQQ,SQQ	Open Position
	Right Side Pass	SQQ,SQQ	Open Position
<b>7</b>	Crossbody Lead to Cuban Walks	SQQ,SQQ (limit 6 bars)	Closed Position to LSP, ending in Closed, Open or Open Counter Promenade Position Closed
<b>8</b>	Back Spot Turn/Natural Top	SQQ,SQQ (limit 3 bars)	Closed Position
<b>9</b>	Sweethearts	SQQ, SQQ	R to R Hand Hold to Shadow Position ending in Open Position (same foot or opposite foot may be used)
<b>10</b>	Passing Basics	SQQ	LSP or RSP, passing through Tandem Position, to end LSP or RSP

## Silver American Style Bolero

<b>Silver Bolero figures</b>		<b>Timing</b>	<b>Position and Dance Holds</b> (*= see rules and restrictions)
<b>1</b>	Double Underarm Turn L or R for Lady	SQ&Q&	Closed or Open Position ending in Open Position/ CPP ending in CPP
<b>2</b>	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*
<b>3</b>	Fencing Line	SQQ	Single or Double Hand Hold in PP or CPP
<b>4</b>	Forward and Back Spot Turn w/ or w/o UA Turn	SQQ, SQQ (limit 4 bars)	Closed or Contact Position
<b>5</b>	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
<b>6</b>	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
<b>7</b>	Alternate Basic	SQQ	Closed Position, Open Position, or Double Hand Hold
<b>8</b>	Swivels (Hip Twist Swivel or Sugar Foot)	SS or SQQ	Closed Position, Double Hand Hold, R to R Hand Hold or Shadow Position*
<b>9</b>	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
<b>10</b>	Solo Spin - 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
<b>11</b>	Man's Foot Change	SS	Used to get In or Out of Shadow Position
<b>12</b>	Low Rondes/Developé/Knee Crawl ( waist height)	S	Closed Position, Open Position or RSP
<b>13</b>	Sliding Doors w/ or w/o Spiral	SQQ,SQQ	RSP to RSP (must keep contact throughout)
<b>14</b>	Three Alemanas (U/A Turn, Spiral, U/A Turn L, U/A Turn)	Limit 4 bars	Single Hand Hold
<b>15</b>	Pivots (limit 2 pivots with 1 syncopation)	SQQ or SQ&Q	Closed or Contact Position
<b>16</b>	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
<b>17</b>	Scallop Ending	SQQ	Closed Position
<b>18</b>	Man's Foot Change	SS (Lady's timing SQQ)	End in Side by Side, Shadow Position or Apart Position*
<b>19</b>	Turning Basic in Shadow	SQQ	Shadow Position*
<b>20</b>	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)
<b>21</b>	Allowed Picture/Body Lines		
	Contra Check	SQQ (limit1 bar)	Closed Position
	Same Foot Lunge		Closed Position
	R/L Lunge		Closed Position or Shadow Position
	Explosion		RSP or LSP
<b>22</b>	Freezes/Holds/Body Rhythms	No more than 4 beats	Shadow Position or Closed Position on Man's R Side or Side by Side*
<b>23</b>	Syncopated Rocks	Q&QS	All Allowed Silver Positions & Holds

<b>Gold American Style Bolero</b>			
	<b><u>Gold Bolero Figures</u></b>	<b><u>Timing</u></b>	<b><u>Position and Dance Holds</u></b> (*= see rules and restrictions)
<b>1</b>	Drag Hesitation/Change of Direction	SQQ	Closed or Contact Position
<b>2</b>	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
<b>3</b>	Telemark Separation	Limit 1 bar (4 counts)	Closed Position to end on 90-degree angle or PP on Man's R side
<b>4</b>	Turnaway to Tandem Position	Limit 1 bar (4 counts)	Open Position to end Tandem Position Lady in Front
<b>5</b>	Turnaway/Swivel from Tandem to Open Position	Limit 1 bar (4 counts)	Tandem Position Lady in Front to Open Position
<b>6</b>	Walks in Tandem	SQQ	Tandem Position Lady in Front to Open Position
<b>7</b>	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
<b>8</b>	Three Alemanas (U/A Turn, Spiral, U/A Turn L, U/A Turn) with Delayed or Syncopated Timing	Limit 6 bars (24 counts)	See Silver Positions
<b>9</b>	Pivots	Up to 3 bars with 2 syncopations	Closed Position, Contact Position, Extended Position or Shadow Position
<b>10</b>	(Rudolph) Ronde/Developé higher than waist level	SQQ	All Positions
<b>11</b>	Lunge Swivel	Limit 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
<b>12</b>	Allowed Picture/Body Lines		
	Oversway, Throwaway, X-Line, Left Whisk	SQQ	Closed Position
<b>13</b>	Allowed Supported Lines (see below)	Limit 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
<b>14</b>	Freeze/Hold/Body Actions	Limit 2 bars (8 counts)	All Positions

<b>Bronze American Style Mambo</b>			
	<b><u>Bronze Mambo figures</u></b>	<b><u>Timing</u></b>	<b><u>Position and Dance Holds</u></b>
<b>1</b>	Basic Movements		
	Closed	2,3,41, 2,3,41	Closed Position Traditional Hold
	Open	2,3,41, 2,3,41	Closed or Open Position L to R hold
<b>2</b>	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 Traditional 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
<b>3</b>	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
<b>4</b>	Walks		
	Progressive Walks Forward, Backwards	2,3,41 (limit 4 bars)	Closed or Open Position L to R hold, Double Hand Hold
	Forward in LSP or RSP	2,3,41 (limit 4 bars)	LSP L to R hand hold or Alt. LSP Hold
	Promenade Walks	2,3,41 (limit 4 bars)	Closed Position
<b>5</b>	Crossbody Leads	2,3,41, 2,3,41	Closed Position ending in Closed, Open or Open Counter Promenade Position
<b>6</b>	Back Spot Turn/Natural Top	2,3,41 (limit 3 bars)	Closed Position Traditional Hold
<b>7</b>	Sweethearts	2,3,41, 2,3,41	Handshake hold to Shadow Position ending in Open Position (same foot or opposite foot may be used)
<b>8</b>	Cuddle	2,3,41, 2,3,41	Double Hand Hold to RSP Position ending in Open Position
<b>9</b>	Hammerlock	2,3,41, 2,3,41	Double Hand Hold to RSP
<b>10</b>	Peek-a-Boo /Stop and Go	2,3,41, 2,3,41	Open Position ending in Open Position (must keep hand hold connection)
<b>11</b>	Crossover Breaks and Swivels	2,3,41, 2,3,41	LSP L hand hold to Double Hand Hold
<b>12</b>	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
<b>13</b>	Side Passes		
	Left Side Pass	2,3,41, 2,3,41	Open Position
	Right Side Pass	2,3,41, 2,3,41	Open Position

See the visual media aids/videos on [NDCA.ORG](http://NDCA.ORG)

<b>Silver American Style Mambo</b>			
<b>Silver Mambo figures</b>		<b>Timing</b>	<b>Position and Dance Holds</b> (*= see rules and restrictions)
<b>1</b>	Open Box	2,3,41	Closed Position, Shadow Position or Side by Side*
<b>2</b>	Riff Turn	2,3,41	Open Position to end in Open Position
<b>3</b>	Double Underarm Turn L or R for Lady	2&3&41	Closed or Open Position ending in Open Position/ CPP ending in CPP
<b>4</b>	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 5 <sup>th</sup> Position	2341	Untwist to the R or L underarm or no hold
<b>5</b>	Forward Spot Turn w/ or w/o UA Turn	2,3,41,2,3,41 (limit 4 bars)	Closed or Contact Position
<b>6</b>	Twinkles	2,3,41	Open Position, Double Hand Hold, Shadow Position, Side by Side or Apart*
<b>7</b>	Paseo, Aida	2,3,41	Closed or Open Position to LSP L Hand Hold
<b>8</b>	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
<b>9</b>	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
<b>10</b>	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
<b>11</b>	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
<b>12</b>	Solo Spins		
	Three Step Turn Man or Lady	2,3,41	Release from Shadow to Open Position, Open Position to Shadow
<b>13</b>	Foot Flicks/ Knee Lifts/Low Rondes	Limit 2 beats	Closed Position, Open Position or RSP
<b>14</b>	Sliding Doors w/ or w/o Spiral	2,3,41,2,3,41	RSP to RSP (must keep contact throughout)
<b>15</b>	Surprise Break	2,3,41,2,3,41	Closed Position
<b>16</b>	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
<b>17</b>	Scallop Ending	2,3, 41	Closed Position
<b>18</b>	Turkish Towel	2,3,41 (6 bars)	R to R Hold, Lady U/A Turn to R, L Shadow & R Shadow Man in Front
<b>19</b>	Man's Foot Change	23,41 (Lady's Timing 2,3,41)	Used to get In or Out of Shadow Position
<b>20</b>	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)
<b>21</b>	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*
<b>22</b>	Fifth Position Breaks (optional timing)	2,3,4,1	Fallaway
<b>23</b>	Hammerlock Walks	2,3,4,1	Hammerlock

<b>Gold American Style Mambo</b>			
	<b><u>Gold Mambo Figures</u></b>	<b><u>Timing</u></b>	<b><u>Position and Dance Holds</u></b> (*= see rules and restrictions)
<b>1</b>	Allowed 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
<b>2</b>	Telemark Separation	2,3,41	Closed Position to end on 90-degree angle or PP on Man's R side
<b>3</b>	Opening Outs/Flip Flops/Promenade Runs	2,3,41	RSP or LSP
<b>4</b>	Rolling In and Out w/ or w/o change of facing	2,3,41	RSP to RSP
<b>5</b>	Double Head Loop with Duck Curl exit	2,3,41,2,3,41	Open Position to RSP ending in Open Position
<b>6</b>	Lunge Swivel	Limit 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
<b>7</b>	Suzie Q's	All Timings	All Positions
<b>8</b>	Points and Tap	Limit 2 bars (8 counts)	All Positions
<b>9</b>	Allowed Picture/Body Lines		
<b>10</b>	Oversway and Throwaway	2,3, 41	Closed Position
	Allowed Supported Lines (see below)	Limit 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
<b>11</b>	Freeze/Holds/Body Actions	Limit 2 bars (8 counts)	All Positions

## Notes and Restrictions - International Style Latin Dances

1. Partners must start in Closed Position with Traditional Hold or Open Facing Position with a Hand Hold.
2. No entrances are allowed. e.g. starting Gold Cha Cha *with an allowed side by side amalgamation would constitute an entrance*
3. Posing or Poses prior to taking hold will be considered an entrance.
4. Elements must be danced in their entirety unless specifically noted or included in a named amalgamation.
5. Couples must use the dance position and hold allowed for the figure and level being danced given in the following charts.
6. Couples may dance figures for the level entered (Bronze, Silver, Gold) and figures from lower levels.
7. Couples must use only the acceptable timing listed for the figure and level being danced  
*Note: When a timing in a figure has no weight change that is noted by putting that count in parenthesis. e.g. Rumba timing 2,3,4(1)*
8. Figures with developments at higher levels are marked with an asterisk\*. e.g. *The Rumba Fan is Bronze but the Fan Development is Silver.*
9. Positions given in the following charts are ‘with hold’ unless noted. When No Hold is allowed partners may release hold for a maximum of two bars before regaining an allowed hold.  
*Exception: Figures standardized “without hold”. e.g. The Chase, Follow My Leader*
10. When dancing without Hold couples must remain within Arms Length. (*Apart Proximity*) *The singular exception is ‘There and Back’ Cha Cha only.*
11. Couples must remain in a standing position at all times. No dips or drops, knee drops, sit drops, floor slashes, sitting hens, horse and carts, pot stirrers, or standing spins for man or lady are allowed.

*NOTE: Traditional Hold in Latin allows for extended Proximity and Hold with the leaders right and follower’s Left arm.*

## Bronze International Style Cha Cha

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

	<b><u>Bronze Cha Cha figures</u></b>	<b><u>Timing</u></b>	<b><u>Position and Dance Holds</u></b>
	<b>1</b> Basic Movements		
	Closed	23,4&1,23,4&1	Closed Position Traditional 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 Traditional Hold
	Alternative Basic (from Rumba)	23,4&1,2&3,4&1	Closed Position Traditional Hold or no hold (limit 2 bars)
*	<b>2</b> New York to Left or Right Side Position	23,4&1	LSP L hand hold or RSP R hand hold
	<b>3</b> 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.
	<b>4</b> Shoulder to Shoulder (left side or right side)	23,4&1	O. Partner L side or R side. Traditional, L to R , 2 hand hold, no hold
	<b>5</b> 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
	<b>6</b> Three Cha Cha Cha's (forward and back)	23,4&1,2&3,4&1	Closed or Open Position, Traditional, L to R, double, or no hold, Pat-a-Cake
	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)
	<b>7</b> Side Steps (to Left or Right)	23,4&1	Closed Position Traditional Hold or L to R hand hold
	<b>8</b> There and Back	23,4&1,23,4&1	Closed Position, ** Open with no hold, Regain hold
*	<b>9</b> Time Steps	23,4&1	Closed or Open Position without hold
*	<b>10</b> Fan	23,4&1,23,4&1	Closed to Fan Position
*	<b>11</b> Alemana	23,4&1,23,4&1	Fan position, underarm turn, Closed position.
*	<b>12</b> Hockey Stick	23,4&1,23,4&1	Fan position, L UA turn, open position
*	<b>13</b> Natural Top	23,4&1 -1 or 3 bars	Closed Position Traditional Hold
*	<b>14</b> Natural Opening Out Movement	23,4&1	Traditional Hold throughout, Closed position, RSP, end in Closed Position
	<b>15</b> Closed Hip Twist	23,4&1,23,4&1	Traditional Hold Closed position to RSP, end in Fan Position
	<b>Bronze Alternative Cha Cha timings - none - Bronze Alternative Cha Cha Positions and Holds</b>		
	Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowed 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.		
	<b>Bronze Special Cha Cha notes:</b>		
	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 International Style Cha Cha

	<b>Silver Cha Cha figures</b>	<b>Timing</b>	<b>Position and Dance Holds</b>
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 Traditional Hold throughout
18	Opening out from Reverse Top	23,4&1	Contact Position Traditional Hold to end in Fan Position
19	Aida	23,4&1	Contact Position Traditional 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. Traditional 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 Traditional 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 (May use Ronde Chasse)	(2)a3,4&1	in LSP and/or RSP
	*Fan Development	23,4&1	Closed position Traditional 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	Traditional Hold throughout, Closed position, RSP, end in Contact Position
	<b>Silver Alternative Cha Cha timings</b>		
	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		
	<b>Silver Alternative Cha Cha Positions and Holds</b>		
	Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowed 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		
	<b>Silver Special Cha Cha notes:</b>		
	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, twist Chasse on the closed hip twist and Slip Chasse on the Open Hip Twist. Man or Lady.		
	6. Silver - man may dance a cuban break 2&3&4&1 while lady dances a time step or vice versa		

## Gold International Style Cha Cha

	<b><u>Gold Cha Cha figures</u></b>	<b><u>Timing</u></b>	<b><u>Position and Dance Holds</u></b>
24	Advanced Hip Twist	23,4&1,23,4&1	Closed Position Traditional Hold to RSP, end in fan Position
25	Hip Twist Spiral	23,4&1,23,4&1	Close Position Traditional 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 Traditional hold, underarm turn on count 23 (RL),end
	*Cross Basic with Lady's Spiral UA L		
	<b>Gold Alternative Cha Cha timings - same as for Silver</b>		
	<b>Gold Alternative Cha Cha Positions and Holds</b>		
	Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowed 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		
	<b>Gold Special Cha Cha notes:</b>		
	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. 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 bar (8 counts) before releasing hold again. This does not apply to figures that are standardized as Apart. Examples the Chase and Follow my Leader		

## Bronze International Style Samba

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

	<b><u>Bronze Samba Figures</u></b>	<b><u>Timing</u></b>	<b><u>Dance hold and position notes</u></b>
<b>1</b>	Basic Movements - Natural, Reverse, Side and Progressive		Traditional Hold
		1a2 or 1(2)	Traditional Hold
<b>2</b>	Whisks L and Right with Lady's Underarm Turn	1a2	Traditional Hold
		1a2	Traditional Hold
<b>3</b>	Samba Walks		
	Promenade	1a2	Traditional Hold
	Side	1a2	Traditional Hold
	Stationary	1a2	Traditional Hold
<b>4</b>	Rhythm Bounce	a1a2	Any Allowed Dance Position and Hold
<b>5</b>	Volta Movements		
	Traveling	1a2a1a2 or S (S) aS (S) (slow volta)	Traditional Hold
<b>6</b>	Traveling Bota Fogos Forward	1a2	Traditional Hold
<b>7</b>	Criss Cross Bota Fogos	1a2	Open CPP and Open Promenade
<b>8</b>	Traveling Bota Fogos Back	1a2	Traditional Hold
<b>9</b>	Bota Fogos to Promenade and Counter Promenade	1a2	Traditional Hold
<b>10</b>	Criss Cross Voltas	1a2a1a2 or S (S) aS (S) (slow volta)	Open PP, Open CPP, end in Closed Position
<b>11</b>	Solo Spot Volta	1a2a1a2 or S (S) aS (S) (slow volta)	Release Hold (Maximum 2 bars)
<b>12</b>	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
<b>13</b>	Shadow Traveling Volta	1a2a1a2 or S (S) aS (S) (slow volta)	Right Shadow Position
<b>14</b>	Reverse Turn	1a2 or SQQ	Traditional Hold
<b>15</b>	Corta Jaca (man RF forward, lady LF back)	SQQQQQ	Traditional Hold
<b>16</b>	Closed Rocks	SQQ	Traditional Hold
	<b><u>Bronze Special Samba Notes</u></b>		
	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 limit 2 bars 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 International Style Samba

	<b><u>Silver Samba Figures</u></b>	<b><u>Timing</u></b>	<b><u>Dance hold and position notes</u></b>
17	Open Rocks	SQQ	Traditional Hold
18	Back Rocks	SQQ	Traditional Hold
19	Plait	SS QQS	Traditional 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	Traditional 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)	SQQQQQ	Traditional Hold
	<b>Silver Special Samba Notes</b>		
	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 more 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 International Style Samba

	<b>Gold Samba Figures</b>	<b>Timing</b>	<b>Dance hold and position notes</b>
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	Traditional Hold
27	Reverse Roll	SQQ	Traditional 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
	*Argentine Crosses may include Bota Fogo UA Lflick	QQS, QQS	Traditional Hold and L to R hand hold while Lady turns UA
	*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
	<b>Gold Alternative Samba Timings</b>		
	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. Fan 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		
	<b>Gold Special Samba Notes</b>		
	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 more 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.		
	7. Flick ball change is allowed in place of Rhythm Bounce or as a foot change.		

## Bronze International Style Rumba

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

	<b><u>Bronze Rumba Figures</u></b>	<b><u>Timing</u></b>	<b><u>Position and Dance Holds</u></b>
	<b>1</b> Basic Movements		
*	Closed	2,3,4 (1)	Closed Position Traditional Hold
	Open	2,3,4 (1)	Closed or Open Position L to R hold
	In place	2,3,4 (1)	Closed Position Traditional Hold
*	Alternative Basic	2,3,4 (1)	Closed Position Traditional Hold, L to R hand hold or no hold (limit 2 bars)
*	<b>2</b> Cucarachas (LF and RF)	2,3,4 (1)	Traditional Hold or L to R Hand Hold
	<b>3</b> New York to Left or Right Side Position	2,3,4 (1)	LSP L hand hold or RSP R hand hold
	<b>4</b> 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.
	<b>5</b> Shoulder to Shoulder (left side or right side)	2,3,4 (1)	O. Partner L side or R side, Traditional Hold, L to R or Double hand hold
	<b>6</b> 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
*	<b>7</b> Progressive Walks Forward or Back	2,3,4 (1)	Closed or Open Position Traditional or L to R Hand Hold Progressive Walks Forward (only) may be done in RSP or LSP
	<b>8</b> Side Steps (to Left or Right)	2,3,4 (1)	Closed Position Traditional Hold or L to R hand hold
*	<b>9</b> Cuban Rocks	2,3,4 (1)	Traditional Hold, L to R Hand Hold, No Hold
*	<b>10</b> Fan	2,3,4 (1)	Closed Position Traditional Hold, to end in Fan Position
	<b>11</b> Alemana	2,3,4 (1)	Fan position, underarm turn, Closed position.
	<b>12</b> Hockey Stick	2,3,4 (1)	Fan position, end in open position, Open CPP, for shoulder to shoulder
*	<b>13</b> Natural Top	2,3,4 (1)	Closed Position Traditional Hold
	<b>14</b> Opening Out to Right and Left	2,3,4 (1)	Closed Position Traditional Hold, 90-degree angle man's left then right side
*	<b>15</b> Natural Opening Out Movement	2,3,4 (1)	Traditional Hold throughout, Closed position, RSP, end in Closed Position
	<b>16</b> Closed Hip Twist	2,3,4 (1)	Traditional Hold Closed position, RSP, end in Fan Position
	<b>Bronze Alternative Rumba Positions and Holds</b>		
	Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowed 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.		
	<b>Bronze Special Rumba notes:</b>		
	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		

<b>Silver International Style Rumba</b>			
	<b><u>Silver Rumba Figures</u></b>	<b><u>Timing</u></b>	<b><u>Position and Dance Holds</u></b>
	<b>17</b> Open Hip Twist	2,3,4 (1)	Open Position L to R hand hold, end in Fan Position
	<b>18</b> Reverse Top	2,3,4 (1)	Contact Position Traditional Hold throughout
	<b>19</b> Opening out from Reverse Top	2,3,4 (1)	Contact Position Traditional Hold to end in Fan Position
*	<b>20</b> Aida	2,3,4 (1)	Contact Position Traditional 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
	<b>21</b> Spiral Turns (Lady)	2,3,4 (1)	
	Spiral ( Left Underarm)	2,3,4 (1)	Closed Position Traditional 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 Traditional Hold, L to R hand hold or no hold (limit 2 bars)
	* Cuban Rock as ending to Aida	2,3,4 (1)	LSP
	*Fan Development	2,3,4 (1)	Closed position Traditional hold, Promenade Position, Fan Position
	*Natural opening out movement end in contact	2,3,4 (1)	Closed Position Traditional Hold to RSP to Contact Position
	*Natural Top with 4 to 6 of Hockey Stick		Closed Position Traditional Hold, end in Open Position or Open CPP
	<b>Silver Alternative Rumba Positions and Holds</b>		
	Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowed 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 Spiral 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.		
	<b>Silver Special Rumba notes:</b>		
	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		

<b>Gold International Style Rumba</b>			
	<b><u>Gold Rumba Figures</u></b>	<b><u>Timing</u></b>	<b><u>Position and Dance Holds</u></b>
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) (2)&341 (2)3&41	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) (2)&341 (2)3&41	Closed Position Traditional Hold, RSP, end in fan Position
	Continuous Hip Twist	2,3,4 (1) (2)&341 (2)3&41	Closed Position Traditional Hold, RSP, end towards Lady's R side
	Circular Hip Twist	2,3,4 (1) (2)&341 (2)3&41	Closed Position Traditional Hold, RSP, Traditional Hold throughout
	*Syncopated Cuban Rocks	2&3,4(1)	Traditional 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 Traditional Hold, Left UA Turn, Closed Position Traditional 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 Traditional hold, underarm turn Left, Closed Position
	<b>Gold Alternative Rumba timings</b>		
	Syncopated Cuban Rocks 2,&3,4 (1)		
	* Gold- Fan Development may use Alternative timing on 23,4(1) (2) &3, 4(1) (2)3&41		
	<b>Gold Alternative Rumba Positions and Holds</b>		
	Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowed 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 2,3,4 (1) (2)&341 (2)3&41		
	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 Position 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) 2,3,4 (1) (2)&341 (2)3&41		
	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 to 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.		
	<b>Gold Special Rumba notes:</b>		
	* 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.		

## Bronze International Style Paso Doble

	<b><u>Bronze Paso Doble Figures</u></b>	<b><u>Timing</u></b>	<b><u>Position and Hold</u></b>
<b>1</b>	Sur Place	count 1 to 4 or 1 to 8	Traditional Hold
<b>2</b>	Basic Movement	count 1 to 4 or 1 to 8	Traditional Hold
<b>3</b>	Chasse to Right or Left	count 1 to 4 or 1 to 8	Traditional Hold
<b>4</b>	Drag	1 (2,3) 4	Traditional Hold
<b>5</b>	Deplacement (Also Attack)	count 1 to 4 or 1 to 8	Traditional Hold
<b>6</b>	Promenade Link (also Promenade Close)	count 1 to 4 or 1 to 8	Traditional Hold
<b>7</b>	Promenade	count 1 to 4 or 1 to 8	Traditional Hold
<b>8</b>	Ecart	count 1 to 4 or 1 to 8	Traditional Hold
<b>9</b>	Separation	count 1 to 4 or 1 to 8	Traditional Hold, Open Position L to R Hold, Traditional Hold
<b>10</b>	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 Traditional hold
<b>11</b>	Fallaway Ending to Separation	count 1 to 4 or 1 to 8	Traditional Hold
<b>12</b>	Huit	count 1 to 4 or 1 to 8	Traditional Hold
<b>13</b>	Sixteen	count 1 to 4 or 1 to 8	Traditional Hold
<b>14</b>	Promenade and Counter Promenade	count 1 to 4 or 1 to 8	Traditional Hold
<b>15</b>	Grand Circle	count 1 to 4 or 1 to 8	Traditional Hold
<b>16</b>	Open Telemark	count 1 to 4 or 1 to 8	Traditional Hold
	<b>Bronze Paso Doble Timing and Alternative Timings</b>		
	Traditional 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.		
	<b>Alternative Paso Doble Positions and Holds</b>		
	Traditional Hold is used on most figures and is intended to include Closed Position, Promenade, Counter Promenade, Fallaway and outside partner as used in the allowed figure.		

<b>Silver International Style Paso Doble</b>			
	<b><u>Silver Paso Doble Figures</u></b>	<b><u>Timing</u></b>	<b><u>Position and Dance Holds</u></b>
<b>17</b>	La Passe - Man's Timing	1234567(81)2(34)5(67)8+A343	
	Lady's Timing	1,234,567,812,345,670	Traditional Hold
<b>18</b>	Banderillas	count 1 to 4 or 1 to 8	Traditional Hold
<b>19</b>	Twist Turn	count 1 to 4 or 1 to 8	Traditional Hold
<b>20</b>	Fallaway Reverse Turn	count 1 to 4 or 1 to 8	Traditional Hold
<b>21</b>	Coup de Pique	(1)23456&78	Traditional Hold
<b>22</b>	Left Foot Variation	123(4)a(5)678	Traditional Hold
<b>23</b>	Spanish Lines	123(4)	
	Inverted Counter Promenade Position		Inverted CPP with no Hold
	Inverted Promenade Position		Inverted Promenade Position no hold
<b>24</b>	Flamenco Taps	1(2&)3(4) or 1(&2&)3(4)	same as Spanish Lines
	<b>Silver Paso Doble Timing and Alternative Timings</b>		
	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		
	<b>Silver Alternative Paso Doble Positions and Holds</b>		
	Traditional Hold is used on most figures and is intended to include Closed Position, Promenade, Fallaway , Counter Promenade, and outside partner as used in the allowed figure.		
	<b>Silver Special Paso Doble Notes:</b> 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 International Style Paso Doble

	<b>Gold Paso Doble Figures</b>	<b>Timing</b>	<b>Position and Dance Holds</b>
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 Traditional Hold on step #13
26	Traveling Spins from Promenade Position	count 1 to 4 or 1 to 8	Closed or Contact Position Traditional Hold, L to R hand hold on Spins
27	Traveling spins from Counter PP	count 1 to 4 or 1 to 8 or 12345&67&8	Closed or Contact Position Traditional Hold, L to R hand hold on Spins
28	Fregolina (also Farol)	28 counts	Traditional Hold for counts 1 to 7, double hand hold on 8, R to L hand hold to a type of hammer lock hold 13 -22, spin lady release hold, Traditional hold
29	Twists	12345&678&123&4	Traditional Hold
30	Chasse Cape (including outside Turn)	1234&5678&1234&56781234	Traditional Hold steps 1 to 18, LSP Spanish Line inverted CPP
<b>Gold Paso Doble Timing and Alternative Timings</b>			
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 Chasse to R 12&34 3. Drag 12(3)4,			
<b>Gold Alternative Paso Doble Positions and Holds</b>			
Traditional Hold is used on most figures and is intended to include Closed Position, Promenade , Fallaway, Counter Promenade, and outside partner as used in the allowed 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			
<b>Gold Special Paso Doble Notes:</b>			
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.			

## Bronze International Style Jive

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

	<b><u>Bronze Jive Figures</u></b>	<b><u>Timing</u></b>	<b><u>Position and Dance Holds</u></b>
	<b>1</b> Basic in Place	QQ,QaQ,QaQ	Traditional hold throughout
	<b>2</b> Fallaway Rock	QQ,QaQ,QaQ	Traditional hold throughout
	Fallaway Rock precede to whip	QQ,QaQ	Traditional hold throughout
*	<b>3</b> Fallaway Throw Away	QQ,QaQ,QaQ	Traditional hold, end in open position
*	<b>4</b> Link	QQ,QaQ,QaQ	Open Position to end in Traditional hold
	Link precede to Whip	QQ,QaQ	Open Position to end in Traditional hold
	<b>5</b> Change of Places Right to Left	QQ,QaQ,QaQ	Traditional Hold to end open Position
*	<b>6</b> Change of Places Left to Right	QQ,QaQ,QaQ	Open Position to end in Open Position
	<b>7</b> Change of Hands Behind the Back	QQ,QaQ,QaQ	Open Position to end in Open Position
	<b>8</b> Hip Bump/Shoulder Shove	QQ,QaQ,QaQ	Open Position to end in Open Position
*	<b>9</b> American Spin	QQ,QaQ,QaQ	Open position R to R hold end L to R or R to L
*	<b>10</b> Walks	QQ,QaQ,QaQ	Traditional hold throughout
*	<b>11</b> Stop and Go	QQ,QaQ,QQ,QaQ	Open Position to end in Open Position
*	<b>12</b> Mooch	8 Q'S, QaQ,repeat	Closed, RSP, Closed, LSP, Closed
	<b>13</b> Whip	QQ,QaQ	Traditional hold throughout
	Double Whip	QQQQ,QaQ	Traditional hold throughout
	<b>14</b> Whip Throwaway	QQ,QaQ	Traditional hold, end Open Position (almost facing)
	<b>Bronze Alternative Jive timings</b>		
	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		
	<b>Bronze Alternative Jive Positions and Holds</b>		
	All Jive Positions are with hold except as noted below		
	In the Jive "Traditional Hold" included closed position, promenade and fallaway are used in the allowed figure.		
	5 Change of places R to L may release hold and end in L to R or Handshake Hold		
	6. Change of places L to R may release hold and regain L to R or Handshake Hold		
	7. Change of Hands behind Back, alt hold will allow Lady's R hand to trail around man's waist		
	8. Hip Bump/Shoulder Shove may release hold and end in L to R or Handshake Hold		
	18. Rolling off The Arm - may also use Double Hand Hold or R to R hand hold		
	<b>Bronze Special Jive notes:</b>		
	Figures where hold can be completely released momentarily: Change of Places R to L., Change of hands behind the back, American Spin, Hip Bump		

## Silver International Style Jive

	<b>Silver Jive Figures</b>	<b>Timing</b>	<b>Position and Dance Holds</b>
	<b>15</b> Reverse Whip	QQ,QaQ,QQ,QaQ	Traditional Hold Throughout
	<b>16</b> Windmill	QQ,QaQ,QaQ	Open Position Double Hand Hold
	<b>17</b> 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 spring
*	<b>18</b> Rolling off the Arm	QQ,QaQ,QQ,QaQ	R to L hand hold open Position, RSP, Open Position
*	<b>19</b> Simple Spin	QQ	After Change of Places L to R ended in Open CPP, release hold
	<b>20</b> Miami Special	QQ,QaQ,QaQ	Open Position R to R hand hold, end L to R hand hold
	*Overturned Fallaway Throwaway (lady's run)	QQ,QaQ,QaQ	Traditional 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	Traditional 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	Traditional hold
	<b>Silver Alternative Jive timings</b>		
	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		
	<b>Silver Alternative Jive Positions and Holds</b>		
	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		
	<b>Silver Special Jive notes:</b>		
	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.		

## Gold International Style Jive

	<b><u>Gold Jive Figures</u></b>	<b><u>Timing</u></b>	<b><u>Position and Dance Holds</u></b>
21	Curly Whip	QQ,QaQ	Traditional Hold (preceded by a whip ending facing partner)
22	Shoulder Spin	QQ,QaQ,QaQ repeat	Open Position R to R hold, release hold 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 - rotates gradually to the left.	QQ, 6 sets of QaQ	Open Position R to R Hold, release hold lady's spin, Open Position
25	Chicken Walks	QQQQ (Man) QaQaQaQ (Lady)	Open Position L to R hand hold.
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	Traditional Hold or Double Hand Hold throughout
	Stalking Walks timing continued	Q(QQ), aQ	
	*Overtured Fallaway Throwaway to Tandem	QQ,QaQ,QaQ	Traditional Hold, Open position, Tandem Position lady in front, open pos.
	*Overtured 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		overtured Fallaway Throwaway or Change of Places L to R, release hold
	<b>Gold Alternative Jive timings</b>		
	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)		
	<b>Gold Alternative Jive Positions and Holds</b>		
	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.		
	<b>Gold Special Jive notes:</b>		
	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.		

## International Style Ballroom

### General International Ballroom Notes and Restrictions

1. Couples must Start on opposite feet 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 curtsy facing the partner is allowed in Viennese Waltz.
6. Figures must be danced in their entirety unless specifically noted or included in a named amalgamation.
7. Steps may not be borrowed from other dances unless specifically noted.

<b>Elements common to multiple dances:</b>	
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

<b>International Style Waltz</b>		
<b>Bronze Waltz Figures</b>	<b>Timing</b>	<b>Notes</b>
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	
<b>Silver Waltz Figures</b>	<b>Timing</b>	<b>Notes</b>
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)	
<b>Gold Waltz Figures</b>	<b>Timing</b>	<b>Notes</b>
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 bar, timing 12(312)3.
32. Fallaway Whisk	123	
<b>ADDITIONAL WALTZ NOTES</b>		
<b>All 6 steps of a Weave must be danced</b>		

See the visual media aids/videos on [NDCA.ORG](http://NDCA.ORG)

<b>International Style Tango</b>		
<b>Bronze Tango Figures</b>	<b>Timing</b>	<b>Notes</b>
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
<b>Silver Tango Figures</b>	<b>Timing</b>	<b>Notes</b>
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

<b>International Style Tango</b>		
<b>Gold Tango Figures</b>	<b>Timing</b>	<b>Notes</b>
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	SQQQSS	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, Progressive Link. Q&QQQ
<b>ADDITIONAL TANGO NOTES</b>		
An Open Finish may replace a Closed Finish at any level.		
<b>Methods of turning to Promenade Position in Tango</b>		
	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

<b>International Style Viennese Waltz</b>		
<b>Bronze Viennese Waltz</b>	<b>Timing</b>	<b>Notes</b>
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	
<b>Silver Viennese Waltz</b>	<b>Timing</b>	<b>Notes</b>
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
<b>Gold Viennese Waltz</b>	<b>Timing</b>	<b>Notes</b>
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)
<b>Open Viennese Waltz</b>		
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		

See the visual media aids/videos on [NDCA.ORG](http://NDCA.ORG)

<b>International Style Foxtrot</b>		
<b>Bronze Foxtrot Figures</b>	<b>Timing</b>	<b>Notes</b>
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	
<b>Silver Foxtrot Figures</b>	<b>Timing</b>	<b>Notes</b>
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
<b>Gold Foxtrot Figures</b>	<b>Timing</b>	<b>Notes</b>
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 commence 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	
<b>ADDITIONAL FOXTROT NOTES</b>		
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.		

See the visual media aids/videos on [NDCA.ORG](http://NDCA.ORG)

<b>International Style Quickstep</b>		
<b>Bronze Quickstep Figures</b>	<b>Timing</b>	<b>Notes</b>
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	SSSQSQS or SSSQSSSQ	
Cross Chasse	SQQS	The feet must close on the 2nd Quick.
Change of Direction	SSS	
<b>Silver Quickstep Figures</b>	<b>Timing</b>	<b>Notes</b>
Quick Open Reverse	SQQ	
Fishtail	SQQQQS	
Four Quick Run	SQQQQS	
V6	SQQSSSQ	If the optional forward lock ending is danced, timing will be SQQSSQSQS
Closed Telemark	SSS, SQQ or QQS	The lady must dance a heel turn on step 2
Running Right Turn	see Notes	<b>This figure is an amalgamation of:</b>
		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
<b>Gold Quickstep Figures</b>	<b>Timing</b>	<b>Notes</b>
Cross Swivel	S(S)S	
Six Quick Run	QQQQQQ	
Rumba Cross	QQS	
Tipsy to Right or Left	Q&Q	
Hover Corte	SSS	
<b>ADDITIONAL QUICKSTEP NOTES</b>		
*There is no Promenade Position at any level	*There are no continuous pivots.	
*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		

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