

# NDCA

## RULES & REGULATIONS

JANUARY 2019 EDITION



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

<http://www.ndca.org>

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## **THE NATIONAL DANCE COUNCIL OF AMERICA**

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

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

### **NDCA MEMBER ORGANIZATIONS**

#### **NDCA Full Member Organizations:**

##### Class A

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

##### Class B

- Pan American Teachers of Dancing

#### **NDCA Associate Member Organizations:**

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

#### **NDCA Affiliate Member Organizations:**

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

## **NDCA AWARD RECIPIENTS**

### **U. S. Ballroom Dance Hall of Fame**

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

Olive Cullip (March 1997)	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)	

### **NDCA President's Award**

This award is given in recognition of significant contributions made to ballroom dancing both in the USA and internationally.

Arthur Murray International, Inc. (July 2010)

### **NDCA Honorary Life Member**

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

Vincent Bulger  
Rickey Geiger

### **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  
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**SECOND VICE-PRESIDENT**

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**EXECUTIVE SECRETARY**

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**APPOINTED POSITIONS**

**BALLROOM DIRECTOR**

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**ASSISTANT BALLROOM DIR.**

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**NATIONAL REGISTRAR**

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**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, John  
Kimmins, Gary McDonald, Tom Murdock, Dennis  
Rogers*

**CONSTITUTION COMMITTEE**

*Tom Murdock, Chairman  
NDCA Executive Committee*

**CHAMPIONSHIP & COMPETITION  
COMMITTEE**

*John Kimmins, Chairman  
Richard Booth, Judi Hatton, Gary McDonald*

**CREDENTIALS COMMITTEE**

*Brian McDonald, Chairman  
NDCA Executive Committee*

**NDCA AMATEUR DIVISION**

*This division is attached to the Competitors  
Commission*

**NDCA COMPETITORS COMMISSION**

*Riccardo Cocchi, Nazar Norov, Travis Tuft,  
Alexander Voskalchuk*

**U. S. TRADITIONAL BALLROOM DANCE HALL  
OF FAME AWARDS COMMITTEE**

*NDCA Executive Committee*

**FINANCE COMMITTEE**

*John Kimmins, Chairman  
Judi Hatton, Dennis Rogers, Cassandra Schneider*

**INVIGILATION COMMITTEE**

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

**CREDENTIALS & EXAMINATIONS BOARD**

*Diana McDonald, Chairman  
Lori Woods Gay USISTD/USTA, Robert Long AMI  
Lyall Bradshaw FADS, John Nyemchek NADTA,  
Diane Jarmolow DVIDA, Diana McDonald USTA*

**SCHOLARSHIP COMMITTEE**

*Lee Wakefield, Chairman  
Richard Booth, Cassandra Schneider*

**LOCAL ONE-DAY EVENT SUB-COMMITTEE**

*Cassandra Schneider, Chairman  
Joy Hillary, Hunter Johnson*

**SCRUTINEERING COMMITTEE**

*Tara Christensen, Chairman  
LeRoy Walters, Marie Fantini*

**SCRUTINEER TEST EXAMS**

*David Don, Dennis Rogers*

**GRIEVANCE COMMITTEE**

*Judi Hatton, Chairman*

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**GENERAL RULES**  
**GOVERNING NDCA SANCTIONED COMPETITIONS**  
**AND CHAMPIONSHIPS**

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**I. INTRODUCTION**

18 **A. TITLE**

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

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29 **B. OBJECTS AND AIMS**

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

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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.

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**C. NDCA NOTICES**

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



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

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

#### 8 9 **D. FUNCTION OF THE BALLROOM DEPARTMENT**

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

#### 14 15 **E. WORKING SUB-COMMITTEES**

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

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

#### 26 27 **F. APPLICATION OF COMPETITION RULES**

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

#### 35 36 **G. NDCA & RECOGNIZED PROFESSIONAL ORGANIZATIONS - OFFICIALS**

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

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

- 1 merchandise or other services, does not qualify an individual to be considered a dues paying  
2 member.
- 3 (2) Individuals and organizations who are associated with the Full Member Organization in lesser  
4 ways, such as being on customer or interested parties lists, are not considered to be dues  
5 paying members. These individuals and/or organizations may not be included in the  
6 promotion and/or advertising for the closed competition or championship.
- 7 (3) Promotion and advertising may not be disseminated in any general way, such as on  
8 non-organization specific websites or in mailings that may be viewed widely by individuals  
9 who are not considered dues paying members of the organization. Closed events may be  
10 advertised on the member organizations' name specific website, but the home page must  
11 clearly show that the event is open ONLY to its' members and is not open to the general  
12 public at large.
- 13 (4) New members should not be allowed to join the organization at the  
14 competition/championship specifically to enter the event.
- 15 (5) Only Full Member organizations are permitted to run their own closed events, and all funds  
16 and or profit must go directly to the member organization.
- 17 b. Professional Dancers Federation annual event. The Professional Dancers Federation will be  
18 allowed to run one single annual PDF competition that will be organized by the PDF as a closed  
19 PDF competition. This event must be run as a benefit for the PDF, no individuals may benefit or  
20 profit from this event and all funds must be deposited directly into the PDF bank account. This  
21 annual event must have the approval of the Board of Governors.
- 22 c. Events run by educational institutions and their affiliated clubs that receive authorization from the  
23 NDCA to use NDCA officials.
- 24 d. Specialty Dance Competitions, which are dance competitions that are not of the traditional  
25 Ballroom Dance genre.
- 26 e. Special events of particular importance to traditional Ballroom Dance in the USA that do not fall  
27 into any of the categories listed above. Application must be made each time a special event of  
28 this nature wishes to receive an NDCA exception.
- 29 f. Studio Showcases & Team Matches. NDCA officials may not officiate in any way at studio  
30 showcases or team matches unless all of the following are strictly adhered to:
- 31 (1) The event is organized by a dance studio that is a traditional business (brick & mortar) who  
32 serves their customers in a building that is used for instruction of their students, unless  
33 approved by the Ballroom Department.
- 34 (2) The event is held at a location close to where the dance studio does it's business, and never  
35 more than twenty-five miles from the studio's physical location.
- 36 (3) All of the studios involved must be within a radius of 100 miles, unless approved by the  
37 Ballroom Department.
- 38 (4) The only promotions for this event take place within the confines of the dance studio, or on  
39 the studio website.
- 40 (5) No more than four dance studios may participate in any one event, and all dance studios  
41 involved must be traditional businesses (brick & mortar) as defined above.
- 42 (a) An independent instructor with his or her own students is not considered in this instance  
43 to be a dance studio or a traditional business (brick & mortar), even if they pay floor  
44 rental fees at one of the associated dance studios.
- 45 (6) Additionally, any of the following would remove a showcase or team match from what would  
46 be considered acceptable to the NDCA, which would then subject any NDCA licensed  
47 officials to the penalties delineated under NDCA rule I.G.1.:
- 48 (a) A stand-alone website promoting the event
- 49 (b) Blanket or open invitations to participate with no associated studios
- 50 (c) Participation by independent teachers, or their students, who are not employees of one of  
51 the associated studios
- 52 (d) Development of a "series" or "circuit" of any kind

- (e) Accumulation of points of any kind for students or instructors that would carry to another event
- (f) Awards determined and/or presented for "Top Student" or "Top Teacher"
- (g) Holding of Single Dance or Multi-Dance Competitions in any age categories
- (h) Holding the event further than twenty-five miles from the studio location
- (i) Including more than four studios in any one event

**H. RESOLUTION OF CONFLICTS WITH NDCA**

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

**II. DEFINITIONS**

**A. CLASSIFICATION OF DANCERS**

1. **PROFESSIONAL:** A Professional Dancer is one who is any or all of the following (anyone studying for or taking a theory exam will not be deemed a professional unless they declare themselves such as defined below):
  - a. Registered as a Professional with the NDCA.
  - b. One who partners a Pro/Am Student Competitor or Registered Amateur in Pro/Am Competitions.
  - c. Any person who declares himself or herself a Professional by word or deed (Examples: serving as a hired Partner, or participating in Professional Competitions or Team Matches).
2. **AMATEUR:**
  - a. **AMATEUR:** An amateur competitor competes with an amateur partner. An amateur dancer may become a professional in the following manner:
    - (1) By the declaration of such
    - (2) By competing against other professionals in an NDCA sanctioned Open Professional or Rising Star event
    - (3) By acting as a professional partner in an NDCA sanctioned Pro/Amateur competition event
  - b. Pre-Teen, Junior, Youth and Adult Amateur dancers must be registered with the NDCA, unless they are participating only in pro/am events.
    - (1) NOTE: With the exception of honor dances and formation teams, amateurs are not permitted to demonstrate at NDCA events.
3. **PRO/AM STUDENT COMPETITOR:**
  - a. The term "Pro/Am" refers to a registered professional dancer/teacher dancing with their registered student. In this case the student will be known as a "Pro/Am Student Competitor". A Pro/Am Student Competitor competes with a professional partner.
  - b. A Pro/Am Student Competitor competes in Ballroom dance purely as an avocation.
  - c. A Pro/Am Student Competitor does not teach Ballroom dance under any circumstances. Ballroom dance is any dance that is included in any NDCA sanctioned Pro/Am competition or championship event, and is not limited to the traditional championship dances.
  - d. A Pro/Am Student Competitor may neither demonstrate nor give shows for compensation in any style of Ballroom dance.
  - e. A Pro/Am Student Competitor is permitted to enter Ballroom dance "Pro/Am Scholarship Events" which offer monetary prizes. In this case, any prize money awarded belongs to the Pro./Am Student Competitor, not to the professional, and the Pro/Am Student Competitor may decide how it is to be used.

f. Pro/Am Student Competitors who are found to be in violation of any of the above definitions, will not be permitted to continue to compete in NDCA sanctioned competitions or championships, and the organizers of all NDCA sanctioned competitions and championships will be so notified.

Should the Pro/Am Student Competitor cease the activity that violated the above definitions, his or her right to compete as a Pro/Am Student Competitor in NDCA sanctioned competitions and championships may be restored upon application to the NDCA. A waiting period may or may not be required when such reinstatements are made.

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

#### 4. MIXED AMATEUR

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

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

#### 5. STUDENT/STUDENT

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

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

#### 6. DEFINITION OF A COUPLE

a. A couple in the traditional Ballroom Dance genre is defined as a male and a female, with the male dancing the part of the lead and the female dancing the part of the follow. This rule applies to all competition classifications: Professional, Amateur, Pro/Am Student Competitors, Student/Student, and Mixed Amateur. Exceptions are not allowed.

### B. CLASSIFICATION OF COMPETITIONS

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

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

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

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

(a) Any couple winning the UNITED STATES RISING STAR AT the U.S. DANCE CHAMPIONSHIPS (USDC) will lose their Rising Star Status.

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

c. MIXED PROFESSIONAL COMPETITIONS

Confined to professionals partnering other than their regular professional partner.

d. FORMATION COMPETITIONS AND CHAMPIONSHIPS

e. CABARET, THEATRICAL BALLROOM, EXHIBITION, AND SHOWDANCE EVENTS

- (1) Cabaret: A solo performance presenting aerial dancing and artistry, transitioning on and off the floor. Uses lift work and dancing in any genre/amalgamation the couple desires to their own selection of music.
- (2) Theatrical Ballroom: All couples dance at the same time to the same preselected music, performing recognizable ballroom dancing enhanced with lift work not to exceed 50% of the bars of music.
- (3) Exhibition: A solo performance of a Ballroom dance with a maximum of 3 lifts.
- (4) Showdance: As per the Showdance rules in section XI.

f. TEAM MATCHES

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

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

- 1 a. Open to any couple consisting of a registered professional dancing with a registered Pro/Am  
2 Student Competitor. Demonstrations, which are advertised to the general public, are prohibited  
3 except at Studio Events and Honor Dances following a competition.
- 4 b. Formation Competitions  
5 All couples in the team must consist of a registered professional dancing with a Pro/Am Student  
6 Competitor.
- 7 c. PRO/AM competitions may offer any or all of the following divisions: NEWCOMERS,  
8 BEGINNER, INTERMEDIATE; ADVANCED; THEATRICAL; EXHIBITION; Levels in Pre-  
9 Bronze, Bronze, Silver, Gold, Gold Star, Supreme Gold; separate or merged categories by age or  
10 gender, etc.  
11 (1) Pro/Am Student, Student/Student and Mixed Amateur Dancers are eligible to enter the  
12 Newcomer division for a period of one year commencing with their first NDCA sanctioned  
13 event regardless of the style.  
14 (2) Newcomer Division shall be restricted to Closed Syllabus only.
- 15 d. The Pro/Am student winner of any Closed Multi-Dance or Rising Star Multi-Dance event of three  
16 dances or more, in which a semifinal is held, is ineligible to compete in the same Multi-Dance  
17 Level, Style, and Age category at that event in following years at that same event. Organizers  
18 may enforce more stringent requirements, provided it is outlined in their Rules and Regulations  
19 and included on entry forms.
- 20 e. Where organizers have experienced difficulty with multi-level registrations from students in  
21 Pro/Am competitions, the following guidelines may be helpful, and should be included in the  
22 Competition Package:  
23 (1) Basic Registration - Students should dance one level only.  
24 (2) Advanced Level Registrations - Students should dance one level only above the basic  
25 registration.  
26 (3) Restricted Dance Registration - Students should be restricted from dancing in a particular  
27 dance in more than one level.  
28 (4) Students should not register again in dances previously won at a particular level unless the  
29 student was uncontested at the time of winning.
- 30 f. The age divisions for Pro/Am Student Competitor Events shall be as listed below, with the  
31 understanding that each competition organizer may sub-divide the basic divisions listed in the  
32 manner they see fit.  
33 (1) "A" - ages 16-50  
34 (2) "B" - ages 51-70  
35 (3) "C" - ages 71 +
- 36 g. Recommendation for organizers. It is suggested that Closed Gold Multi-Dance categories be  
37 offered in the International Styles at events offering closed multi-dance categories.

38  
39 4. STUDENT/STUDENT & PRO/AM STUDENT COMPETITOR EVENTS FOR PRE-TEEN,  
40 JUNIOR AND YOUTH

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

52  
53 5. MIXED PROFICIENCY AMATEUR COUPLES

- 1 a. Where only one of the partners is judged  
2

3 6. PRE-TEEN, JUNIOR, AND YOUTH SINGLES

- 4 a. Pre-Teen, Junior, and/or Youth age competitors may dance syllabus routines singly in heats  
5 without partners and will be judged.  
6  
7

8 **III. RULES FOR ORGANIZERS OF NDCA SANCTIONED EVENTS**  
9

10 **A. COMPETITION SANCTION**

- 11 1. REGISTRATION OF TITLE: Competition Organizers may apply for NDCA Sanction by registering  
12 the Title of their Events(s) with the Council. Organizers are advised that the words, "United States",  
13 "American", "National", "World", "U.S.", "USA" and "Championship", or other words of similar  
14 import, may not be used to identify the title of the event, or any parts associated with the event,  
15 without the express written consent of the Council.  
16

- 17 2. COMPETITION APPLICATION: Organizers shall apply to the Council for sanction of competitions  
18 using the official application form which can be obtained from the Ballroom Director. For each  
19 application, the Organizer(s) of a competition must complete the application in accordance with the  
20 directions stated on the application form, attaching to it as necessary all requested and required  
21 information. The Organizer(s) of the competition must sign the application form where indicated, and  
22 submit the completed application together with the appropriate application fee to the Ballroom  
23 director. If an Organizer is a corporation, the application must also be accompanied by a certified  
24 copy of the resolution of the Board of Directors that authorizes the execution of the application.

- 25 a. Applications for sanction of new multi-day competitions and new Local One-Day Events may  
26 only be placed on the first Ballroom Department Meeting Agenda once every three years,  
27 specifically in 2015, 2018, etc.  
28 b. At the present time there is a moratorium on the consideration of any new application for any type  
29 of sanctioned event until further notice.  
30 c. In the event of a special circumstance, such as in a severely under served area, an application for  
31 sanction of new Multi-Day Competition or new Local One-Day Event may be placed on the first  
32 Ballroom Department Meeting Agenda when specifically authorized by the NDCA Executive  
33 Committee.  
34

- 35 3. COMPETITION LEVEL: Organizers may apply for sanction for the following classification of  
36 competitions:  
37

38 a. Multi-Day Competitions.

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

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

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

49 (1) only the specific approved date of a Local One-Day Event may be used (or shown) in the  
50 advertising/promotions for the event, including, but not limited to, printed and electronic  
51 materials, e-mail blasts, web sites, etc.. Indication may be made of a function, such as a  
52 welcome dinner dance, that takes place the evening prior, but all advertising and/or  
53 promotions must be limited to a display of one date only. If an ancillary function such as a  
welcome dinner/workshop, etc., is attached to the Local One-Day Event, it may be either the

1 day prior to or the day following the actual One-day event, but not both. Additionally, any  
 2 specific promotion for an ancillary function may not be added to the approved date of the  
 3 event, and may only be referenced within the body of text and/or schedule of events.

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

- 7 (2) all events must take place during a single day (including solos) even if these events are not  
 8 judged or charged money for.
  - 9 (a) Under no circumstance may an event be danced on a day other than the date of the Local  
 10 One-Day Event. Dancing an event, such as a solo, on a day other than the date of the  
 11 Local One-Day Event, and then providing any kind of assessment at any time on or after  
 12 this date, such as a score, critique, and/or comments is not allowed. A penalty of not less,  
 13 but possibly more than, \$1,000.00 - to be determined by the Ballroom Department - for  
 14 the first organizer infraction. Penalty for subsequent infractions will be a similar or  
 15 greater fine and/or suspension/revocation of NDCA sanction, to be determined by the  
 16 Ballroom Department.
- 17 (3) when two (or more) ballrooms are defined at the same time each assigned ballroom must have  
 18 it's own dedicated space - couples may not share the same physical space if they are assigned  
 19 different floors.
- 20 (4) Different styles of a same or similar dance may not be competed at the same time, even if the  
 21 tempo is similar, with the exception of the American Rhythm Mambo and Salsa - these two  
 22 dances may be danced concurrently provided the floor is split and there are two panels of  
 23 judges - one for each floor.
- 24 (5) no professional couple events are offered, even if these events are not judged or charged  
 25 money for.
- 26 (6) Local One-Day Events are required to use only NDCA registered officials, to include  
 27 Chairmen of Adjudicators, Adjudicators, Scrutineers, Music Directors, Registrars, Masters of  
 28 Ceremonies, etc.
- 29 (7) all organizers of Local One-Day Events are required to be registered with the NDCA as  
 30 Competition Organizers. Any sanctioned NDCA Local One-Day Event in which an  
 31 organizer functions in any way without the proper license may be subject to loss of NDCA  
 32 sanction.

- 33
- 34 4. COMPETITION SANCTION: A competition organizer may apply to the council for sanction of the  
 35 following: 1) the proposed name of the event, 2) the proposed location (city) of the event, 3) the  
 36 proposed date of the event. The date of the event shall correspond to a certain day/date within the  
 37 desired month that can be determined for future years using a clearly defined formula. If an organizer  
 38 wishes to change any of the above, then they may do so only after applying in writing to and receiving  
 39 written permission from the NDCA Ballroom Director.
  - 40 a. NDCA organizers are not allowed to accept sanction or recognition from any other organization  
 41 unless approval is given by the NDCA.
    - 42 (1) It is the decision of this council that approval under this rule will not be given to WDSF  
 43 sanctioned events for the foreseeable future.
  - 44 b. Events that do not have NDCA sanction and are run immediately before or after a sanctioned  
 45 NDCA event in the same location will be considered part of the recognized NDCA event and  
 46 must also comply with this rule unless approval is given by the NDCA.
  - 47 c. Permanent date changes may not be considered, except at Ballroom Department meetings that are  
 48 held in conjunction with Board of Governors meetings.
    - 49 (1) Permanent date changes may not be reconsidered for a minimum five-year period if and when  
 50 granted for any NDCA sanctioned event.
  - 51 d. Permanent location changes may not be considered, except at Ballroom Department meetings that  
 52 are held in conjunction with Board of Governors meetings.



- 1 (1) Permanent location changes may not be reconsidered for a minimum five-year period if and  
 2 when granted for any NDCA sanctioned event.  
 3
- 4 5. COMPETITION SANCTION FEE - NEW EVENTS: Events applying for initial sanction shall pay a  
 5 first-time sanction fee as follows: Local One-Day Events - \$1,000.00, and Multi-Day Competitions  
 6 (including Championships) - \$4,000.00.  
 7
- 8 6. ANNUAL SANCTION FEE: Championships already sanctioned by the NDCA must pay an annual  
 9 sanction fee of \$750.00 dollars, Multi-Day Competitions already sanctioned by the NDCA must pay  
 10 an annual sanction fee of \$550.00 dollars, and Local One-Day Events must pay an annual sanction fee  
 11 of \$300.00 when renewal application is made. Events will not appear in the NDCA Calendar unless  
 12 the application has been made in writing and the appropriate sanction fee has been paid and approved.  
 13 a. Events may not be printed (even if the annual sanction fee has been paid) in the calendar until  
 14 their dates and locations have been cleared by the Ballroom Department, or approved by the  
 15 NDCA Ballroom Department Committee.  
 16 b. Any sanctioned event which is not held for two consecutive years will lose NDCA sanction.  
 17
- 18 7. MILEAGE AND DATE CONSTRAINTS: No Multi-Day Competition (including Championships),  
 19 and/or Local One-Day Events, may be granted NDCA sanction unless they comply with the  
 20 following:  
 21 a. The sanctioned event is at least 3 weekends from the date of any other existing NDCA sanctioned  
 22 event that is within one hundred and fifty miles.  
 23 (1) If the sanctioned event is on the same weekend as an existing NDCA sanctioned  
 24 Championship, then the two events are at least nine hundred miles apart.  
 25 (a) In the event a Championship wishes to request a one-year date or location change they  
 26 may waive the 900 mile requirement as applied to sanctioned Multi-Day Competitions or  
 27 Local One-Day Events, in which case the 150 mile requirement only would apply.  
 28 However, the reverse would not apply if a Multi-Day Competition or Local One-Day  
 29 Event wishes to apply for a one-year date or location change.  
 30 b. The distance calculations for mileage requirements shall be determined by the distance in driving  
 31 miles via automobile between locations (comparing both directions) using  
 32 <http://maps.google.com>. If multiple driving routes are shown by Google Maps then the Ballroom  
 33 Department will use the "fastest" route option.  
 34 (1) All NDCA events that received sanction prior to the July 2012 meeting of the NDCA Board  
 35 of Governors remain approved even if they do not comply with established mileage  
 36 requirements under <http://maps.google.com>. However, all future approvals requiring  
 37 mileages from the July 2012 meeting onward must at that point comply with this rule.  
 38 (2) All NDCA sanctioned events that received their approved date formula and location prior to  
 39 the January 2011 meeting of the NDCA Board of Governors remain approved even if they do  
 40 not comply with the one-hundred fifty/nine-hundred mile requirements. However, all future  
 41 approvals for new events, one-year date or location changes, or permanent date or location  
 42 changes must at that point comply with these rules.  
 43 (3) All NDCA sanctioned Local One-Day Events that received their approved date formula and  
 44 location prior to the July 2014 meeting of the NDCA Board of Governors remain approved  
 45 even if they do not comply with the one-hundred fifty - 3 weekend requirement. However, all  
 46 future approvals for new events, one-year date or location changes, or permanent date or  
 47 location changes must at that point comply with these rules.  
 48
- 49 8. COMPETITION SPECIAL DISPENSATION: In the event a conflict is deemed to exist due to no  
 50 fault of the Organizer, who may be forced to change his date due to hotel problems, etc., the Ballroom  
 51 Department Committee has the right to give "Special Dispensation" for such date changes if it is felt  
 52 that an unreasonable hardship would result to the given competition, to the competition's organizer or

organizers, to its spectators, or to any of its other participants, Organizers requesting special dispensation should notify the Ballroom Director in writing.

9. CALENDAR MORATORIUMS: No NDCA sanctioned events may be added or moved into to the following geographical locations:

- a. THE NORTH EASTERN CORRIDOR - to include Southern New York (Below a line drawn from Binghamton to Albany), Massachusetts, Southern New Hampshire (Southeast of a line drawn from Brattleboro, through Concord to Rochester), Southern Maine (South of a line from Porter in the west to and including Portland in the east), Connecticut, New Jersey, Rhode Island, Maryland, Washington DC, Eastern Pennsylvania (Southeast of a line drawn from Harrisburg to Allentown), Northern Virginia (North of Interstate 64 to include the city of Richmond)
- b. CALIFORNIA
- c. FLORIDA - entire state closed for the months of July through December
  - (1) Miami/Dade, Broward & Palm Beach counties (tri-county area) - closed for the entire year
- d. LAS VEGAS

10. COMPETITION APPLICATION CRITERIA:

- a. The Organizer or Organizers may apply for sanction of a competition as early as three (3) years prior to the proposed start date of the event. Existing organizers who have not satisfied all outstanding debts incurred at either their own competition, or any other NDCA sanctioned event, will not be eligible for NDCA sanction, and may also forfeit NDCA sanction of their own event(s).
- b. Although the Ballroom Department Committee shall have the absolute discretion in a given instance or in all instances to require as a condition of the Council's granting sanction that an Organizer supply information that is in addition to that required by these rules or specified on the application form, each organizer (and if an organizer is a corporation, then the corporation as an entity and also each individual principal of the corporation) must supply the following information as part of the application for recognition.
  - (1) A resume that indicates the person's experience and background in the field of dance, including, but not limited to, involvement with any past, present, or future dance competitions, whether or not sanctioned by the Council; and
  - (2) A current financial statement; (Organizers of a Competition or Championship currently sanctioned by the NDCA do not need to submit an annual financial statement when they submit their annual application for that event.) and
  - (3) All Organizers as well as the individual principals of corporate Organizers must make the following representations:
    - (a) That the given individual has not at any time within the eight (8) years immediately preceding the date of the application been convicted of any violation of Federal or State law, which conviction imposed a fine in excess of \$1,000, or a sentence of incarceration, irrespective of suspension, in excess of one (1) month.
    - (b) That the given individual has not at any time within the eight (8) years immediately preceding the date of the application been subject to a civil judgment for fraud;
    - (c) That the given individual has not at any time within the eight (8) years immediately preceding the date of the application been subject to a civil judgment in excess of \$5,000 which remained of record for more than thirty (30) days, and is not now subject to a civil judgment in excess of \$5,000 which has been of record for at least thirty (30) days.
    - (d) That the given Organizer has a net worth of at least \$50,000, and is not now and has not been at any time during the eight (8) years immediately preceding the date of the application, insolvent by reason of inability to pay debts as they mature, or judged bankrupt, or subject to a petition in bankruptcy, reorganization or similar proceeding under the bankruptcy laws of the United States, or subject to the decision of a receiver, permanent or temporary, appointed for his, her or its business, assets or property;

- 1 (e) That the title of the competition does not infringe on any common law, state registered, or
- 2 federally registered trademark held by any person, entity, business, association, or
- 3 organization;
- 4 (f) That to the best of the given person's knowledge the competition will not conflict with
- 5 another NDCA registered event per NDCA Rules.
- 6 (g) That the organization of the competition does not violate any contractual agreements the
- 7 applicant may have with third parties.
- 8 c. The failure of the application to contain all of the information required by these rules, by the
- 9 application form, or by the Ballroom Department Committee; the submission of false information
- 10 in an application; the failure of an Organizer or principal of a corporate Organizer to make any of
- 11 the representations required by these rules, by the application form, or by the Ballroom
- 12 Department Committee; or the making of a misrepresentation in an application shall in each
- 13 instance constitute sufficient grounds for rejection of the application and the refusal of the
- 14 Council to grant sanction to the competition. Provided, however, that for good cause shown, as
- 15 judged in the absolute discretion of the Ballroom Department Committee, and based on the first,
- 16 second, fourth, and seventh criteria or factors (listed below) all favoring sanction, the Ballroom
- 17 Department Committee may excuse any such deficiency in an application.
- 18 d. Upon timely receipt of a completed application, the Ballroom Department Committee shall
- 19 evaluate the application in conjunction with the following criteria or factors, and shall either grant
- 20 or refuse to grant sanction in accordance with such evaluation:
- 21 (1) the business experience of the Organizer;
- 22 (2) the dance experience of the Organizer;
- 23 (3) the financial means of the Organizer;
- 24 (4) the reputation of the Organizer;
- 25 (5) whether the Organizer is a Member Organization or a Member of a Member Organization;
- 26 (6) the history of the given competition;
- 27 (7) whether granting sanction will further or obstruct the goals of the Council; and
- 28 (8) whether denying sanction will further or obstruct the goals of the Council
- 29 e. In the course of the evaluation, the Ballroom Department Committee reserves the right, but shall
- 30 have no obligation, to require clarification of any information contained in the application, to
- 31 require information in addition to that contained in the application, to require representations in
- 32 addition to those made in the application, and to investigate or otherwise verify the information
- 33 contained or representations made in the application.
- 34 f. In granting sanction, the Ballroom Department Committee may in its absolute discretion qualify
- 35 such sanction on the satisfaction of certain conditions, including, but not limited to, the
- 36 Organizer's supplying additional information, the Organizer's making additional representations,
- 37 or the Organizer's establishing an escrow account, as directed by the Ballroom Department
- 38 committee, to administer the finances of the given competition.
- 39 g. A decision of the Ballroom Department Committee to deny sanction may be appealed by the
- 40 Organizer(s) of the competition to the Executive Committee of the council. Such an appeal shall
- 41 be made by written notice from the Organizer(s) to the Ballroom Director, which notice must set
- 42 forth all the reasons why the Organizer(s) feel that sanction should be granted. The Executive
- 43 Committee shall review both the application and the notice of appeal, and shall determine, based
- 44 upon the rules and regulations of the Council, whether or not to grant sanction, which
- 45 determination shall in all events be final.

46  
47 **11. SANCTION**

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

- 1 b. Upon the granting of "Sanction" by the Council, the organizer will receive notification of the  
 2 sanction from the ballroom director. Only NDCA sanctioned events are to be listed in the NDCA  
 3 Bulletin-Calendar.  
 4

5 12. CHAMPIONSHIP STATUS

- 6 a. NDCA CHAMPIONSHIP POINT RATING SYSTEM: The following point rating system will be  
 7 used in granting, denying, or removing championship status for NDCA Multi-Day Events.  
 8 NDCA Championships must average 1,000 points over the most recent three consecutive years.  
 9 (1) Floor Size: 1% of total square footage  
 10 (2) Practice Floor: 1% of total square footage  
 11 (3) Hotel Rating: 25 points per star (using Tripadvisor.com)  
 12 (4) Total Entries: 10% of total danced entries (Multi-Dance Events constitute 1 entry)  
 13 (5) Total Competitors: 1 point per competitor  
 14 (6) Prize Money: 1 point per thousand dollars  
 15 (7) Longevity: 5 points per year of sanction by NDCA  
 16 (8) Event Quality: 100 point penalty for any NDCA rule violations  
 17 b. AWARD DECISION: The awarding of Championship Status is subject to review by the  
 18 Ballroom Department, whose decision shall be based upon current criteria set forth by the NDCA.  
 19 (1) No organizer requests for Championship Status will be accepted at this time (January 10,  
 20 2004).  
 21 c. CLOSED CHAMPIONSHIP: Member Organizations of the Council may apply immediately for  
 22 Championship Status of their own annual organizational "Closed Championship". Such  
 23 Championships must be limited to members of that organization. Competition Organizers who  
 24 wish to hold any other "Closed Championship" must apply in writing to the Ballroom Director for  
 25 approval. No "Open" competitions may be entitled or advertised as a "Championship" without  
 26 express permission of the NDCA. Full member organizations who wish to run their own closed  
 27 organizational events may only advertise to their own members.  
 28 d. SANCTION - PROVISIONAL AND FINAL: All NDCA sanction of events shall, in the first  
 29 instance, be granted on a PROVISIONAL basis. Provided that all the NDCA Rules enumerated  
 30 herein are complied with, and that the NDCA Observer's Report substantiates the event was  
 31 satisfactorily conducted, then (and only then) will FINAL sanction be awarded. Failure to comply  
 32 with NDCA Rules for a sanctioned event may result in the withholding of Final Sanction. This  
 33 sanction is awarded to the Organizer making application and is not transferrable without  
 34 permission from the NDCA.  
 35 (1) Sanctioned events are required to submit the electronic files (CMPMGR or NDCA Premier)  
 36 or a copy of the program and scrutineering sheets to the Ballroom Department within a 10 day  
 37 period following the conclusion of their event.  
 38 e. RE-ACCREDITATION: Each NDCA sanctioned championship shall be re-evaluated every third  
 39 year for continued accreditation as a championship.  
 40 f. TRANSFER OF OWNERSHIP: When a Championship changes ownership the "championship"  
 41 classification does not automatically accompany this transference of ownership. However, the  
 42 new owner of the NDCA registered event may apply to the NDCA Ballroom Department  
 43 Committee for continued status of this event as a "championship."  
 44 g. CHAMPIONSHIP TITLES: Championship Titles are restricted to use by the Organizer making  
 45 application and are not transferable without permission from the NDCA.  
 46 (1) If for any reason a championship is not run, championship status will be revoked. If the event  
 47 is run the following year and complies with the criteria for a championship, then the  
 48 championship status will be reinstated.  
 49

50 **B. SELECTION OF OFFICIALS**

51 1. REQUIRED NUMBER OF ADJUDICATORS, SCRUTINEERS, AND INVIGILATORS

- 52 a. The organizer shall invite Adjudicators, Scrutineers, and invigilators from the NDCA Roster  
 53 supplied to organizers by the Council. For a Non-Championship competition event, at least three

- 1 (3) Adjudicators shall officiate. However, should the first place prize money offered for a Non-  
 2 Championship professional event be One Thousand (\$1,000) dollars or more, then five (5)  
 3 Adjudicators must officiate.
- 4 b. At all sanctioned events at least one qualified Chairman of Adjudicators must officiate.  
 5 c. In all Professional and Amateur Championship Events, a minimum of seven (7) Adjudicators  
 6 shall officiate.  
 7 d. In all Open multiple dance Pro/Am Championship Events, a minimum of five (5) Adjudicators  
 8 shall officiate.  
 9 e. At all sanctioned events at least one qualified Scrutineer must officiate. Competition and  
 10 Championship events with an average of 500 entries per day during the event, must employ at  
 11 least two (2) qualified Scrutineers.  
 12 f. Two invigilators will be required whenever there are two floors being utilized that require  
 13 invigilation, as well as any event with more then 2,000 entries per day.  
 14 g. 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 h. The NDCA recommends that organizers have their attorneys place a penalty clause in their  
 18 contracts with NDCA registered officials and other professionals, specifying that a monetary  
 19 penalty will be imposed on officials and demonstrators who cancel their contracts without good  
 20 cause within a specified period of time. Organizers should also place in their contract with the  
 21 officials "By signing this contract, you agree that should you not be registered and in good  
 22 standing with the NDCA at the time of the event, this contract will be null and void."  
 23 i. It is recommended that two Chairmen be employed at competitions with over 4,000 entries or that  
 24 extend over a period of four or more days.  
 25
- 26 2. RULES FOR EVENTS USING CMPMGR SOFTWARE.
- 27 a. The maximum number of hours per day per Scrutineer should be ten with not more than five  
 28 hours per session.  
 29 b. The following circumstances should require a minimum of two computers and two Scrutineers:  
 30 (1) Split floors with more than three adjudicators per floor.  
 31 (2) Multiple dance events with quarter or semi-finals danced back-to-back, with large entries  
 32 using nine or more adjudicators, (i.e. novice, pre-champ, scholarships, etc.); or where major  
 33 multi-dance events, (i.e. professional or amateur championships) with quarter or semi-final  
 34 rounds danced alternately.  
 35 (3) Occasions when the daily schedule exceeds a twelve hour span.  
 36 c. When a single Scrutineer is engaged for an event using CMPMGR there must be a back-up  
 37 scrutineer (may be chairman, adjudicator or organizer) and back-up computer available. A single  
 38 Scrutineer shall not be required to fill in checks for prize money.  
 39 d. There shall be multilevel qualifications awarded to scrutineers as follows:  
 40 (1) S1: Has successfully passed a scrutineering exam administered by the NDCA or the British  
 41 Dance Council.  
 42 (2) S2: Has successfully passed a scrutineering exam administered by the NDCA or the British  
 43 Dance Council and has experience in all aspects of scrutineering which include team matches,  
 44 grand championships, and nine or ten-dance competitions. Additionally has a working  
 45 knowledge of the CMPMGR computer scrutineering software and some computer  
 46 experience.  
 47 (3) S3: Has successfully passed a scrutineering exam administered by the NDCA or the British  
 48 Dance Council and is fully computer capable in the CMPMGR scrutineering software and has  
 49 experience in all areas of scrutineering.  
 50 e. The awarding of all scrutineering qualifications above the S1 level shall be at the sole discretion  
 51 of the scrutineering committee. It is recommended that all Scrutineers seeking to add the S2 or S3  
 52 qualification to their current qualification attend events where CMPMGR is used in order to sit  
 53 with the Scrutineer to observe and learn this software program.

- 1 f. If a competition or championship has more than 2,500 entries, then at least one of the Scrutineers  
2 should hold the S3 Scrutineering certificate.
- 3 g. When using CMPMGR all Scrutineers hired must have at least an S2 rating and there must be a  
4 sufficient number of S2 or higher Scrutineers to meet the above requirements.
- 5 h. The Scrutineers shall have blank scrutineer sheets on hand should any unanticipated disasters  
6 occur.

- 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. High ranking officials with proven ability, achievements and experience may be permitted to  
23 Chair special Championships without holding a Scrutineer's Certificate provided two Scrutineers  
24 are present and with the approval of the Ballroom Committee.
- 25
- 26 5. APPROVAL OF OFFICIALS: The proposed list of all officials must be posted on the competition  
27 website at least sixty days prior to the competition. Once the list has been approved by the Ballroom  
28 Department, no additions or changes to the Officials List may be made without NDCA approval. If,  
29 for any unforeseen reason on the night of the event, any of the officials listed are unable to officiate, a  
30 substitute may be appointed for the competitions subject to the approval of the NDCA Observer and a  
31 proper announcement made before the affected competition, If it is impossible to find a substitute, the  
32 remaining Officials shall act and a written explanation of the incident shall be sent by the organizer to  
33 the Ballroom Department within ten days. It is recommended that all officials should not be  
34 overworked at any Competition or Championship, and that organizers must be responsible for  
35 allowing suitable rest periods between judging sessions and scrutineering sessions. Adjudicators may  
36 be permitted, at the organizer's discretion, to be seated during Pro/Am and/or daytime events.  
37 Organizers must hire sufficient officials in accordance with the volume of competitive events.

### 38

### 39 C. PRELIMINARY REQUIREMENTS

- 40 1. ADMISSION FEES: The Organizer of an NDCA sanctioned "Open" Championship or Competition  
41 may not restrict it to package holders only and must offer alternative admissions and specify the fees  
42 in advance.
- 43
- 44 2. PUBLISHED STATEMENTS
- 45 a. On the front page of all promotional material and the events Official Program (printed or  
46 electronic) the words "Sanctioned by the National Dance Council of America, Inc." and the  
47 NDCA approved logo must be included. An NDCA sanctioned Competition or Championship  
48 shall not accept or advertise the sanction or implied sanction, or any suggested liaison of any other  
49 dance organization not affiliated with the NDCA, without the prior approval of the Ballroom  
50 Department.
- 51 b. All Entry Blanks and Programs must include the following text:
- 52 (1) "No responsibility for loss or theft of articles left in Changing Rooms, Ballrooms or Hotel  
53 Rooms can be accepted by the Organizer, or by the National Dance Council of America, Inc.,

1 and neither can they be held liable for injury sustained by persons attending this event.  
 2 Everyone attending does so at his or her own risk".

- 3 (2) "All persons attending this event, whether as spectators, competitors, officials, or guests of  
 4 the organizer, shall be bound by the National Dance Council of America, Inc. rules, and by  
 5 participating in this event automatically become obligated to adhere to them."  
 6 (3) All closed events will be invigilated as per the NDCA rule book.

- 7  
 8 3. SPECIFICATION OF EVENTS: In promotional material, the organizer must include a full list of  
 9 categories and divisions offered, dances, dress requirements, and any additional rules. The organizer  
 10 may introduce further subdivisions in the various categories listed in Section II, but must clearly  
 11 define these and enumerate them in advance publicity (see also Section III, D Rule 3).  
 12 a. The Competition Organizer has the responsibility to inform all competitors of the rules under  
 13 which their competitions will be conducted. Syllabus and/or Costuming requirements must be  
 14 spelled out correctly and completely on the appropriate entry forms. When syllabus competitions  
 15 are held the organizer must use the following: (1) for International Style competitions the NDCA  
 16 APPROVED FIGURES, ELEMENTS AND RESTRICTIONS (Bronze, Silver and Gold Levels)  
 17 - Appendix 1. (2) for American Style Bronze and Silver competitions - the NDCA APPROVED  
 18 FIGURES, ELEMENTS AND RESTRICTIONS (Bronze and Silver Levels) - Appendix 1, and  
 19 (3) for American Style Gold and above competitions that are not listed in Appendix 1 - any or all  
 20 of the approved American Style Syllabi of member organizations of the NDCA and/or the official  
 21 NDCA American Style Syllabus. The Competition Organizer must also notate this information  
 22 correctly in the appropriate entry forms.  
 23 b. Information as to how infractions of syllabus and/or costuming requirements will be penalized  
 24 must be included in writing in the organizer's promotional material and/or entry forms.  
 25 (1) Invigilator  
 26 (a) A qualified invigilator shall be any NDCA registered adjudicator who is championship  
 27 certified by a member organization of the NDCA in the style or styles that person will be  
 28 invigilating.  
 29 (b) The Invigilator shall watch all rounds of all events, which have a restricted syllabus and  
 30 shall report any violations of that syllabus to the Chairman of Adjudicators.  
 31 (c) Penalties for invigilation infractions will be enforced by the Chairman.  
 32 (d) In multi dance events the scrutineer shall perform all calculations for the result in  
 33 accordance with the rules of the Skating System and then adjust the result to reflect any  
 34 penalties that have been applied.  
 35 (e) The Invigilator may serve as an adjudicator but may not invigilate and judge the same  
 36 round.  
 37 (f) When syllabus competitions are held the organizer must use an invigilator for all closed  
 38 syllabus competitions. For events over 2000 entries and all Championships the organizer  
 39 must use an official NDCA Invigilator.  
 40 (g) For competitions numbering less than 2000 entries the organizer may use the chairman of  
 41 adjudicators as the invigilator.  
 42 (h) The invigilator must use the Official NDCA Syllabus Infraction Form for recording each  
 43 violation.  
 44 (i) Any competitor who is warned or penalized shall be provided with a copy of this  
 45 infraction form.  
 46 (j) The invigilator shall submit a written or electronic report using the Official NDCA  
 47 Syllabus Infraction Report to the Chairman and the Organizer at the conclusion of the  
 48 event. The chairman will submit a copy of this record with the Official NDCA Observer's  
 49 report to the NDCA within 10 days of the conclusion of the event.  
 50 (k) Invigilators should not be required to work more than 2 hours per shift with a minimum  
 51 of 2-hour break between shifts.  
 52 c. NDCA Organizers are required to have the following statements in BOLD typeface on all  
 53 syllabus entries forms.

- 1 (1) ALL CLOSED SYLLABUS EVENTS WILL BE INVIGILATED USING THE CURRENT  
 2 NDCA LIST OF ELEMENTS AND RESTRICTIONS.  
 3 (2) PENALTIES MAY BE GIVEN WITHOUT WARNING FOR ANY SYLLABUS  
 4 INFRACTIONS.
- 5 d. Member organizations are required to publish to their membership which syllabus figures are in  
 6 compliance with the NDCA Approved Figures, Elements & Restrictions.  
 7 e. Where an organizer offers prize money and/or scholarships at their event, full details of any and  
 8 all restrictions pertaining to those prizes and/or scholarships must be spelled out in the primary  
 9 information packets. Any potential reduction or non-payment in advertised awards due to  
 10 participation levels not being met must also be clearly stipulated in the primary advertising.  
 11
- 12 4. PRIZE MONEY: It is mandatory that in all events where cash purses and/or scholarships are offered,  
 13 the organizer must state the amount in all advertisements as follows:  
 14 a. General announcements require only an over-all amount to be stated.  
 15 b. A breakdown by individual events shall be published on the competition website.  
 16 c. Minimum criteria for Professional Events:  
 17 (1) Competitions: at least \$600.00 in total prize money must be awarded for each separate  
 18 Professional Division.  
 19 (2) Championships: at least \$1,000 in total Prize Money must be awarded for each separate  
 20 Championship Division.  
 21 d. Minimum Criteria for Professional Championships: all finalists through eighth place must receive  
 22 Prize Money.  
 23
- 24 5. ENTRY BLANKS: The organizer shall provide competitors with an entry blank which, in addition to  
 25 the published statements previously mentioned, includes space for the name and address of each  
 26 partner and their current NDCA registration numbers. For Juniors, the consent signature of a parent  
 27 or guardian must also be obtained.  
 28
- 29 6. NDCA OBSERVER: This will be the Chairman of Adjudicators (except when the Chairman is also  
 30 the Competition Organizer). The observer's name is to be printed in the program and is to be  
 31 announced at every session. The NDCA observer is to be available to the organizer and give every  
 32 assistance he can. The observer should ensure that all amateurs and professionals participating in the  
 33 event are currently registered with the NDCA. The observer will also be responsible for submitting a  
 34 report on the prescribed form at the end of the event.  
 35 a. The Ballroom Director will appoint two observers for competitions with over 4,000 entries or that  
 36 extend over a period of four or more days.  
 37
- 38 7. NDCA registered organizers may not publish advertising from non-registered competitive events, nor  
 39 may they display posters, etc, advertising such non-registered competitive events.  
 40
- 41 8. WEBSITE: The following must be posted on the competition website at least sixty days prior to the  
 42 competition:  
 43 a. The complete list of officials, which are, Organizer(s), Chairman/Chairmen of Judges,  
 44 Adjudicators, Scrutineer(s), Registrar(s), Master(s) of Ceremonies, and Music Director(s). The  
 45 officials in each of these categories are to be listed in alphabetical order of their last name.  
 46 b. The total amount of prize money that will be offered at the competition, listed as one figure. This  
 47 includes all scholarships and prize money for that competition, but not any additional prize money  
 48 that may be associated with circuits the competition may be part of.  
 49 c. This information must be posted on a website on the internet.  
 50

#### 51 D. CONDUCT OF COMPETITION

52 The Organizer is responsible for observance of the following:  
 53



- 1 1. The Organizer shall draw up a timetable and make it available to all competitors prior to the  
2 competition. The organizer is responsible for adhering accurately to this timetable so that the  
3 individual events do not start more than thirty (30) minutes earlier nor run more than thirty (30)  
4 minutes later than the scheduled time. The first event of the day shall not start ahead of the scheduled  
5 time. Organizers must appoint all adjudicating panels before the event commences, and these panels  
6 should be strictly adhered to except in cases of emergency.
  - 7 a. The last final of the evening must take the floor before 1:00 a.m.
    - 8 (1) The organizer shall be penalized \$500 for every event taking the floor after 1:00 a.m.
- 10 2. The Organizer shall arrange for suitable and separate changing room facilities for male and female  
11 competitors.
- 13 3. The Organizer is required to adhere to all categories, dances and levels specified in their promotional  
14 material. The Organizer is also responsible for enforcement of all NDCA rules regarding Syllabus  
15 and/or Dress, particularly for the "Pro/Am, Pre-Teen, Junior and Youth" categories as well as  
16 applying penalty marks for infractions.
  - 17 a. Competitors whose figures are determined by the Invigilator (or Chairman of Adjudicators) not to  
18 be within the prescribed level shall be warned and penalized as follows:
    - 19 (1) Early round violation - A warning from the Chairman of Adjudicators or the Invigilator.
    - 20 (2) Subsequent round repeated violation - All recalls or marks for that dance erased.
    - 21 (3) Final round violation:
      - 22 (a) Where no previous infraction has been made, marked down one place in that dance.
      - 23 (b) When a competitor has already been warned and repeats the same infraction in a final  
24 round they will be marked down to last place in the dance where the repeated infraction  
25 occurred.
- 27 4. No Competing Professional or Pro/Am Professional Competitor shall be permitted to dance unless  
28 registered with the NDCA. No Pre-Teen, Junior, Youth, Adult Amateur competitor, or Pro/Am  
29 Student Competitor shall be permitted to compete unless registered with the NDCA.
- 31 5. No Organizer, Chairman of Judges, Adjudicator, Scrutineer, Registrar, Master of Ceremonies or  
32 Music Director shall officiate unless registered with the NDCA.
- 34 6. At least two (2) couples must participate in any featured event for it to be accepted as a bona-fide  
35 competition. For Championship Competitions, at least six (6) couples must participate.
- 37 7. In events where only one couple is entered the following are offered as guidelines:
  - 38 a. When the event is a one dance event and the category is at medalist level, the adjudicators may  
39 judge the couple against an accepted standard and the couple's placement be determined by  
40 majority opinion of the adjudicators.
  - 41 b. When the event is a multiple dance event, i.e. two or three dances, each dance may be treated as in  
42 (a) above with the overall placement determined by the overall adjudicators' marks. Alternatively,  
43 the organizer may choose to allow the couple to dance without evaluation and automatically  
44 award the couple first place.
- 46 8. During the same competition session in all professional and "championship amateur" competitions an  
47 intermission of not less than twenty (20) minutes, nor in the absence of reasonable circumstances, not  
48 more than sixty (60) minutes must be granted to couples in between rounds. It is recommended that  
49 for other multi-dance amateur and Pro/Am competitions that an intermission of five (5) minutes per  
50 dance (up to twenty minutes total) be granted.

- 1 9. 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 10. 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 11. Each adjudicator shall mark and sign a score card for each heat judged. The organizer shall appoint a  
10 steward who shall be responsible for collecting the adjudicators' score cards and delivering them to the  
11 Scrutineer.  
12
- 13 12. For Open Amateur, Rising Star Professional and Open Professional events the length of music must  
14 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 the final round the complete song must be played  
21 (approximately 2:05).  
22
- 23 13. Only the Chairman of Adjudicators and Scrutineer shall have access to the marks until the end of the  
24 competition.  
25
- 26 14. Master scrutineer sheets, or copies, shall be publicly posted in a conveniently accessible area, for  
27 public inspection, only after they have been certified correct by the Scrutineer and Chairman of  
28 Adjudicators, and immediately after the results have been announced and the prizes awarded.  
29
- 30 15. Before the marks are posted the Master Scrutineer Sheets should be certified by the Scrutineer and  
31 Chairman of Adjudicators.  
32
- 33 16. Advertised professional purse awards must be presented on the day of the event.  
34
- 35 17. No smoking will be allowed in the ballroom or any designated competitor assembly area at any time.  
36
- 37 18. NDCA recognizes that competition/championship organizers own the television and/or video rights to  
38 their events.  
39
- 40 19. The NDCA official observer must be satisfied that all competitors are registered.  
41
- 42 20. At all NDCA events, the organizers, chairmen of judges, adjudicators, masters of ceremonies,  
43 scrutineers, music directors, and demonstrators are not permitted to compete in any competition. No  
44 individual that competes in any sanctioned event is permitted to appear in any show, presentation,  
45 showcase, demonstration, or performance at any time prior to, during or immediately following that  
46 competition. Honor dances are permissible, immediately following the prize presentation for that  
47 session.  
48
- 49 21. Floors for Competitions must be a minimum of 60 feet long and a minimum of 36 feet wide, or 2,160  
50 square feet. Floors for Championship events must be a minimum of 66 feet long and a minimum of 42  
51 feet wide. In all cases the dance floor must be free of obstructions or impediments. Exceptions for  
52 Competitions only may be approved by the Ballroom Department Committee upon written  
53 application.

- 1  
2 22. The ceiling height for all sanctioned events must be a minimum of ten feet above the dance floor.  
3 When theatrical/cabaret events are held the minimum ceiling height must be twelve feet.  
4
- 5 23. Organizers must pay all officials for services rendered, at that event, before the end of the last session  
6 on the last day, provided the officials have submitted the proper receipts, etc in a timely manner.  
7
- 8 24. Unless prior agreement is made with the organizer and/or Chairman of Adjudicators, all officials and  
9 adjudicators must be available until the conclusion of the competition as stated in the program of  
10 events.  
11
- 12 25. If organizers wish to add Country Western competitions during their event, then all NDCA Rules must  
13 be adhered to in regards to length of music, skating system, and all other applicable rules.  
14
- 15 26. In the event a couple is entered in Rising Star and Championship events in the same style on the same  
16 weekend, at the same event, and the Championship division is held prior to the Rising Star, such  
17 couple on winning the Championship division will remain eligible to dance the Rising Star division at  
18 that event.  
19
- 20 27. To ensure that the competitors of an NDCA event receive an "elegant" presentation of awards, it is  
21 recommended that awards be presented after each level of competition, making sure that the Master of  
22 Ceremonies speaks clearly. All awards must be presented no later than the conclusion of each session.  
23
- 24 28. In all competition rounds (excluding cabaret, formation team and team matches) all couples in each  
25 heat, including the final, must dance against each other concurrently. Organizers who wish to follow  
26 an alternate format may refer to the "Show Dance" rules listed in section XI. However, any organizer  
27 who wishes to follow the Show Dance rules (or any other format) must apply in writing and in  
28 advance for permission from the Ballroom Department.  
29
- 30 29. An on-deck area for competitors is required for championships and strongly recommended for  
31 competitions. It is further recommended that an on-deck captain be provided during sessions with a  
32 large number of entries and/or heats.  
33
- 34 30. Once a final round commences, if it becomes necessary for a couple to withdraw from the competition  
35 (due to injury or illness) then that couple will be awarded last place for any dances in which they did  
36 not dance.  
37
- 38 31. If a couple withdraws from a competition after any round and before the commencement of the next  
39 round, then the chairman may at his discretion replace this couple with the next eligible couple.  
40
- 41 32. Organizers who anticipate that their events will be video taped with the intent of distribution to  
42 television must clearly outline in their publicity whether the event has actually been contracted to  
43 appear on television or if the filming is being done "with the intent" of being placed on television.  
44
- 45 33. In Pro/Am events where "multiple competitions" are danced at the same time, no more than eight (8)  
46 couples may be judged at the same time.
  - 47 a. Organizers are allowed to "split" the dance floor into two or more "ballrooms", in which case  
48 each panel of adjudicators can judge a maximum of 8 couples at the same time.
  - 49 b. When the dance floor is split for Pro/Am events no "ballroom" may be smaller than 1,080 square  
50 feet.
  - 51 c. If a couple registers late for a Pro/Am event or changes their entry and the number of couples on  
52 the floor would exceed eight (8) then up to ten (10) couples may be placed on the floor provided  
53 at least two of the entries are uncontested.

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34. Grand Championships. For all Grand Championships conducted at NDCA events:
  - a. the judging criteria must be published in advance.
  - b. For professional grand championships prize money must be awarded to all participating couples.
35. In a "Ten-Dance" Competition each dance shall be a separate competition. The skating system of scrutineering shall be applied to all ten dances together to determine the winner. The number of call-backs from the Semi-final (and Quarter-final if necessary) shall be used to determine placements for couples not making the finals.
  - a. In the event that a Ten-Dance result is determined as part of two separate events where some couples are not doing all ten dances, the couples doing only one style will be removed from the final placements in each style and the placements for the ten-Dance couples shall be determined with respect to each other.
36. It is recommended that a "Good Samaritan" kit be available at all Competitions.
37. When scholarships are presented at NDCA events the terms of these scholarships should be clearly stated by the organizer in writing.
38. In Pro/Am nine-dance or ten-dance championships the Pro/Am Student Competitor must be partnered by the same professional for both events involved in that particular championship.
39. Confirmation that all amateur, Pro/Am Student Competitors, and professional dancers competing at their event are currently registered with the NDCA.
  - a. If any amateur, Pro/Am Student Competitor, or professional dancer is not currently registered with the NDCA then the Competition Organizer is responsible to ensure that the competitor has registered online and then shown an email receipt.
  - b. Any organizer who is found negligent in the enforcement of NDCA registrations may be subject to loss of NDCA sanction for further events, and/or loss of Championship Status (if a Championship).
40. Competitors and officials are not permitted to conduct or give media interviews, including live streaming, at any time during a competitive round in which they are taking part.
  - a. Any such interviews may be done between rounds provided the interviews are not broadcast to those present in the ballroom. Interviews conducted following the completion of the final round of the competition may be broadcast to those present.
41. Officials may not post comments on any interactive social media website regarding any competitor's performance or conduct until after the conclusion of the entire weekends competitions. Failure to comply will result in disciplinary action.
42. Adjudicators, officials, and organizers may not solicit competitors or students for (1) lessons, or (2) participation in other NDCA sanctioned competitions while in the ballroom and pre-function areas at any time. Any organizer, competitor, or any other individual seeking to obtain sponsorship from any student, must contact the student's studio owner, or in the absence of a studio, the student's teacher. No one seeking sponsorship is allowed to contact any student directly. This does not apply to announcements that the organizer wishes to have made from the podium or distributed in an official way. Offenders may be subject to a \$2,000 fine, a six month suspension, or have their registration with NDCA cancelled (with no refund).
43. Competitors shall not request music. Organizers and Chairmen may veto a particular song, but the choice of songs will be decided by the Music Director. If music is pre-selected the organizer shall announce on their website, at least forty-five (45) days prior to the event, the music selection.

- 1  
2 44. For multi-dance events the recalls for all rounds must be based upon accumulated marks of all dances.  
3 This will not apply for nine or ten-dance events.  
4  
5 45. An on-deck area for officials is required. If this area is in the ballroom it must be separate and apart  
6 from all competitors. Use of stanchions and/or signage to indicate that this area is "For Officials Only"  
7 will be considered adequate.  
8

9 **E. AFTER THE EVENT**

10 Within ten (10) days after the competition, the organizer shall deliver to the Ballroom Department via  
11 Certified Mail the following:  
12

- 13 1. The computer scrutineering files from either NDCA Premier or CMPMGR.  
14 2. Organizers are required to retain the original adjudicators' score sheets for a period of thirty (30) days  
15 following the close of the event, in the event of a discrepancy in the scrutineers final markings.  
16

17  
18 **IV. RULES FOR ADJUDICATORS**  
19

20 **A. ADJUDICATORS RESTRICTIONS**

- 21 1. An adjudicator must excuse himself from an adjudicating panel on any occasion when he has a  
22 member of his immediate family, or any member of the same household dancing in a particular heat of  
23 a competition. "Immediate family" is defined as spouse, children, parent, sibling, grand-parent, grand-  
24 child, niece, nephew, in-law and first cousin.  
25  
26 2. A professional competitor who wishes to judge professional events must first make a written statement  
27 to the Ballroom Director that he is ceasing to take part in Professional Competitions, stating the  
28 starting date of retirement, and that he will not come out of retirement without giving One Hundred  
29 Twenty (120) days notice to the Ballroom Director in writing.  
30  
31 3. Professional competitors who retire from competing may not judge professional events for One  
32 Hundred Twenty (120) days following the date of their last professional event, provided they hold the  
33 appropriate qualifications.  
34  
35 4. Only Professionals who have taken examinations in NDCA affiliated associations and who hold valid  
36 membership cards with the association will be considered eligible to apply for a new NDCA  
37 Adjudicator's License. Professionals who take up residence in this country, and who hold  
38 qualifications in affiliated associations, may be granted special clearance pending their taking an  
39 examination in an NDCA affiliated association in the type, style, or branch in which they wish to  
40 judge. Such clearance shall be limited to one year and be based on the recommendation of the  
41 Ballroom Department. Where such special clearance is granted, the professional shall still be required  
42 to take an NDCA Adjudicator's Examination as part of their application for a new NDCA  
43 Adjudicator's License.  
44  
45 5. Adjudicators must be Qualified and Certified in the type and style of the competition they are engaged  
46 to judge. Adjudicators who hold an "Associate" degree or higher may judge all categories except  
47 Championships, which shall be judged by Full Member or Fellows only. All Adjudicators must hold  
48 an NDCA Adjudicator's License.  
49  
50 6. Adjudicators who are also active Professional competitors may judge categories restricted to Amateur,  
51 and Pro/Am only. They may not judge Professional Events until they have retired from competitive  
52 dancing.  
53

- 1 7. Adjudicators who are also active Pro/Am Professional competitors may judge Pro/Am events, but  
2 should excuse themselves from any heats where they have an active Pro/Am student partner dancing.  
3
- 4 8. Adjudicators and any other officials are not permitted to give live media commentary during the entire  
5 period of any sanctioned event at which they have been contracted to adjudicate or officiate.  
6
- 7 9. Officials (including Adjudicators, Scrutineers, Registrars, Masters of Ceremonies, Music Directors  
8 and Organizers) are not allowed to give coaching lessons, on or off the premises, during the entire  
9 period of time commencing at 12:00 a.m. on the day of the first competitive session and concluding  
10 with the end of the last session. This does not apply to Lectures or Seminars scheduled by the  
11 organizer and open to any interested parties.  
12
- 13 10. If officials and competitors mutually consent to discuss markings and results after the conclusion of  
14 the event, they should do so in a civil, ethical, and professional manner. Any breaches of professional  
15 conduct should be immediately reported to the NDCA.  
16
- 17 11. While performing their duties as an adjudicator, adjudicators are not allowed to wear or utilize any  
18 electronic or other device that will transmit video or images related to the judging process.  
19

20 **B. ADJUDICATORS CONDUCT**

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

50 **C. CHAIRMAN OF ADJUDICATORS**

51 The Chairman of Adjudicators shall be responsible for:

- 52 1. Determining the number of couples to be recalled.  
53

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

**V. RULES FOR COMPETITORS**

**A. DANCE REQUIREMENTS**

1. Competitors are restricted to entering only those categories for which they are eligible under NDCA Rules.
2. Amateur, Pro/Am Student Competitor, and Professional men and women are both required to hold a valid and current NDCA registration before the gentleman's competitor's number may be released to them at all sanctioned NDCA competitions and championships.
  - a. In the absence of a valid and current registration card the competition Registrar should check the latest list of current registrants that is supplied regularly by the NDCA Ballroom Department. If the competitor is not to be found on the most recent list of current registrants that is supplied to the competition organizer they will be required to either register online and then show the competition Registrar an email receipt.
  - b. This does not apply to competitors who reside in another country and can present a current registration card from the appropriate organization in their country. However, all competitors who reside in the USA must be licensed with NDCA, regardless of whatever registrations/licenses they may hold with WDC or other countries.
3. Professionals and mixed amateurs dancing with Pre-Teen I and Pre-Teen II competitors must have their front torso covered from the body of the sternum to the top of the hipbone.
4. Competitors must adhere to the dress requirements specified by the Organizer, provided such requirements have been specified in his printed advertisements and/or entry blanks.
5. Competitors are required to remain on the floor until the end of the music to avoid the possibility of disqualification.
6. Competitors may not use props in any Professional division, with the exception of the Theater Arts category. A prop is defined as any item that is not part of the regular costume worn by the dancers, and that is not attached to the dancer or their costume for the full duration of the time that they are on the floor.
7. Competitors are required to submit both first and last names on all entry forms for all NDCA sanctioned events.

**B. CONDUCT**

1. While on the competition premises, competitors shall conduct themselves at all times in a civil and sportsmanlike manner.
2. It is the competitor's responsibility to be in attendance at least one-half hour in advance of the advertised time scheduled for the events he is entering. Organizers are not required to delay the program for the benefit of latecomers.
3. Competitors entering an NDCA registered event shall accept as final the individual markings of the adjudicators, and no appeal against them may be made except when it can be shown that the actual markings have been incorrectly evaluated.
4. If officials and competitors mutually consent to discuss markings and results after the conclusion of the event, they should do so in a civil, ethical, and professional manner. Any breaches of professional conduct should be immediately reported to the NDCA



- 1 5. A competitor who removes any of the Master Scrutineer Sheets without the permission of the  
 2 Organizer, shall render themselves liable to disciplinary action.  
 3  
 4 6. If a couple fails to appear for an event without notifying the organizer in advance, then the organizer is  
 5 not obligated to accept entries from that couple for future competitions.  
 6  
 7

## VI. REGISTRATION

### A. GENERAL

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

1 qualifications in affiliated associations, may be granted special clearance pending their taking an  
 2 examination in an NDCA affiliated association in the type, style, or branch in which they wish to  
 3 judge, as well as successfully passing the NDCA Adjudicator's Examination. Such clearances shall be  
 4 limited to six months and be based on the recommendation of the Ballroom Department Committee.  
 5

- 6 11. All registrants will receive a numbered registration card indicating the valid registration period. It is  
 7 the responsibility of all registrants to show competition organizers their valid registration cards when  
 8 so requested. Registrants who have not satisfied all outstanding debts incurred at any NDCA  
 9 registered event, will be denied Council registration and participation in any NDCA related events.  
 10 Awareness of the Rules and Regulations are the responsibility of each registrant/licensee. When the  
 11 registrant/licensee is under the age of 18, it is the responsibility of a parent or guardian to familiarize  
 12 themselves of the Rules and Regulations as they relate to their child. Please read and study them very  
 13 carefully.  
 14
- 15 12. The NDCA reserves the right to refuse the application or cancel the license of any applicant/licensee.  
 16  
 17

## 18 B. REGISTRATION REQUIREMENTS

- 19 1. PROFESSIONAL COMPETITORS, PRO/AM PROFESSIONAL COMPETITORS, AMATEUR  
 20 COMPETITORS, AND PRO/AM STUDENT COMPETITORS  
 21 a. PROFESSIONAL COMPETITORS Professional competitors participating in professional  
 22 competitions shall be registered annually with the NDCA National Registrar. Each member of a  
 23 professional partnership must register individually. Professional competitors do not need to  
 24 belong to a member organization in order to register with the NDCA.  
 25 b. Pro/Am Professional Competitors Pro/Am Professional Competitors who dance with a Pro/Am  
 26 Student Competitor in any division of an NDCA event must register annually with the NDCA  
 27 National Registrar.  
 28 c. AMATEUR COMPETITORS Amateur Competitors who compete in the following categories  
 29 shall be registered with the NDCA:  
 30 (1) Adult Syllabus, Novice, Pre-Championship and Championship Proficiency Events.  
 31 (2) Pre-Teen, Junior and Youth Age Category Classifications  
 32 (3) Mixed amateur events (both partners).  
 33 d. PRO/AM STUDENT COMPETITORS Pro/Am Student Competitors who compete in the  
 34 following categories shall be registered with the NDCA:  
 35 (1) All Pro/Am Competitions.  
 36 (2) Student/Student Competitions that are included within Pro/Am Heats.  
 37 e. No couple may receive their competition number from the organizer until the organizer is satisfied  
 38 that both members of the partnership are current registrants with the NDCA. Only registrations  
 39 with the NDCA will be accepted, or in the case of overseas visitors, those couples who are  
 40 registered with the recognized organization of their country.  
 41
- 42 2. ADJUDICATORS Any qualified and certified professional affiliated with the NDCA through a  
 43 Member Organization, and who holds an NDCA Adjudicator's License, is eligible to register annually  
 44 as an NDCA adjudicator. Upon acceptance of an adjudicators registration, their name will be placed  
 45 on the NDCA Roster of Adjudicators and Officials, indicating their availability to officiate at NDCA  
 46 sanctioned Competitions and Championships. Adjudicators are classified according to their Teaching  
 47 Qualifications, Competitive Achievement and Professional Experience as listed below:  
 48 a. No new adjudicator or an adjudicator wishing to upgrade their qualifications may be licensed as  
 49 an NDCA Adjudicator at competition or championship level until they have successfully  
 50 completed the NDCA Judges Examination.  
 51 b. NDCA ADJUDICATORS Professionals may register with NDCA as Adjudicators in the  
 52 following classifications based upon the Teaching Credentials that they have earned from a  
 53 member organization of the NDCA:

- 1 A- Associate Degree in International Style Ballroom.  
 2 A+ Member Degree, or above, in International Style Ballroom.  
 3 B- Associate Degree in International Style Latin  
 4 B+ Member Degree, or above, in Int. Style Latin  
 5 C- Associate Degree in American Style Smooth  
 6 C+ Member Degree, or above, in American Style Smooth  
 7 D- Associate Degree in American Style Rhythm  
 8 D+ Member Degree, or above, in American Style Rhythm  
 9 E- Associate Degree in Theater Arts  
 10 E+ Member Degree, or above, in Theater Arts

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

- 1 (2) NDCA registered adjudicators that are not certified as National Adjudicators may judge  
 2 specific events that are held in conjunction with an overall "United States Championship" but  
 3 which are not in themselves U.S. Championships.  
 4 d. WORLD CLASS ADJUDICATOR CLASSIFICATION: Must be a citizen or resident alien of the  
 5 U.S.A. and by examination hold at least a Membership degree (or it's equivalent) in that style to  
 6 be judged. Also the person must have attained (in at least one of the following professional  
 7 championships):  
 8 (1) the quarter-final of the British Professional International Ballroom or International Latin  
 9 Championships.  
 10 (2) the semi-final of the International Open, United Kingdom Open, USBC Open, or the World  
 11 or European Professional International Ballroom or International Latin Championships.  
 12 (3) the semi-final in all ten dances of a European or World Ten Dance Championship.  
 13 Having reached any one of the above results will give eligibility to judge Ten-Dance  
 14 Championships.

### 15 16 3. INVIGILATORS

- 17 a. Any individual who wishes to officiate as an Invigilator must register annually with the NDCA  
 18 National Registrar.  
 19 (1) In order to be eligible to obtain an Invigilator's license, an individual must first be a licensed  
 20 Championship Adjudicator (A+B+C+D+), and then must also complete and receive their  
 21 certification via the NDCA Invigilator's Certification Program.  
 22 (a) Certified Invigilators will have an "I+" designation added to their judging credential  
 23 listings.  
 24

### 25 4. SCRUTINEERS

- 26 a. REQUIREMENTS: A person holding a Scrutineering Certificate from the NDCA, who wishes to  
 27 evaluate marks at NDCA sanctioned Competitions and Championships is required to register  
 28 annually with the National Registrar. A person wishing to qualify as an NDCA Scrutineer may  
 29 make application to the Scrutineering Committee, who will arrange for an examination and notify  
 30 the applicant of the time and place. Test results will be forwarded to the National Registrar, who  
 31 will send successful candidates the NDCA Certificate and Registration Card.  
 32 b. INVIGILATORS: Invigilators for the Scrutineering Examinations will be appointed at the  
 33 discretion of the Scrutineering Committee. Invigilators will be responsible for adhering to the  
 34 scrutineering rules.  
 35

### 36 5. OFFICIALS: ORGANIZERS, CHAIRMEN OF JUDGES, ADJUDICATORS, SCRUTINEERS, 37 REGISTRARS, MASTERS OF CEREMONIES AND MUSIC DIRECTORS: Any individual who 38 wishes to officiate as a Organizer, Chairman of Judges, Scrutineer, Registrar, Master of Ceremonies 39 and/or Music Director at an NDCA sanctioned Competition or Championship must register annually 40 with the NDCA National Registrar.

- 41 a. Officials who re-register after January 31<sup>st</sup> each calendar year will be charged a 50% surcharge.  
 42 This surcharge will not apply to any individual registering for the first time as an official.  
 43

## 44 C. ELIGIBILITY REQUIREMENTS - PROFESSIONAL COMPETITORS

- 45 1. OPEN NDCA EVENTS: All properly registered Professional Competitors may participate in any  
 46 NDCA sanctioned open competition or championship.  
 47  
 48 2. CLOSED NDCA EVENTS (OTHER THAN ANY OFFICIAL CLOSED U.S. CHAMPIONSHIP):  
 49 Properly registered Professional Competitors are eligible to dance in a Closed NDCA competition or  
 50 championship (with the exception of any official Closed U.S. Championship) when they have  
 51 completed six months of residency in the USA.  
 52

- 1 3. UNITED STATES NATIONAL PROFESSIONAL BALLROOM CHAMPIONSHIPS: Properly  
 2 registered Professional Competitors are eligible to dance in any closed championship of the United  
 3 States Ballroom Championships if they fulfill one of the following criteria:
- 4 a. Both members of the partnership are United States citizens, and neither member of the partnership  
 5 has represented or been listed as being from another country in the previous 12 months. NDCA  
 6 registered professionals who represent other countries in World Championships may dance in the  
 7 United States National Closed Professional American Style Smooth and Rhythm, due to the fact  
 8 that these two events are not used to select U.S. representatives for world championships.
- 9 b. One half of the partnership is a United States citizen, and neither member of the partnership has  
 10 represented or been listed as being from another country in the previous 12 months, and the half  
 11 of the partnership that is not a U.S. citizen has resided in the USA for the previous 6 months.  
 12 NDCA registered professionals who represent other countries in World Championships may  
 13 dance in the United States National Closed Professional American Style Smooth and Rhythm, due  
 14 to the fact that these two events are not used to select U.S. representatives for world  
 15 championships.
- 16 c. Both members of the partnership are non-United States citizens, but both members of the  
 17 partnership have resided in the USA for the previous 6 months, and neither member of the  
 18 partnership has represented or been listed as being from another country in the previous 12  
 19 months. NDCA registered professionals who represent other countries in World Championships  
 20 may dance in the United States National Closed Professional American Style Smooth and  
 21 Rhythm, due to the fact that these two events are not used to select U.S. representatives for world  
 22 championships.

23  
 24 **D. ELIGIBILITY REQUIREMENTS - AMATEUR COMPETITORS**

- 25 1. UNITED STATES NATIONAL AMATEUR BALLROOM CHAMPIONSHIPS: Properly registered  
 26 Amateur Competitors are eligible to dance in any closed championship of the United States Ballroom  
 27 Championships if they fulfill one of the following criteria:
- 28 a. Both members of the partnership are United States citizens, and neither member of the partnership  
 29 has been nominated by a national organization to represent another country in the previous 12  
 30 months.
- 31 b. One half of the partnership is a United States citizen, and neither member of the partnership has  
 32 been nominated by a national organization to represent another country in the previous 12 months,  
 33 and the half of the partnership that is not a U.S. citizen has resided in the USA for the previous 6  
 34 months.
- 35 (1) Any Non-U.S. citizen who has resided in the United States of America for less than the  
 36 previous twelve months may be required to submit a photo copy of their passport showing the  
 37 date they entered the USA before their entry into a closed United States National  
 38 Championship may be accepted.
- 39 c. Both members of the partnership are non-United States citizens, but both members of the  
 40 partnership have resided in the USA for the previous 6 months, and neither member of the  
 41 partnership has been nominated by a national organization to represent another country in the  
 42 previous 12 months.
- 43 (1) Any Non-U.S. citizen who has resided in the United States of America for less than the  
 44 previous twelve months may be required to submit a photo copy of their passport showing the  
 45 date they entered the USA before their entry into a closed United States National  
 46 Championship may be accepted.

47  
 48 **E. INTERNATIONAL RECIPROCITY (INTERNATIONAL STYLE)**

- 49 1. FOREIGN ADJUDICATORS AND COMPETITORS:
- 50 a. Organizers of NDCA sanctioned events who wish to have Adjudicators who are not residents of  
 51 the U.S.A. participate in their events, must obtain clearance for these visitors from the Ballroom  
 52 Director. Normally, proof of affiliation with the governing body of their own country, such as a

1 valid registration card of membership card, will be required. No professional who is still  
2 competing shall be permitted to judge competitions or championships without prior permission.

3 (1) There must be a majority of American style qualified adjudicators on all American style  
4 panels and Theatrical style qualified adjudicators on all Theatrical panels.

5 b. Foreign competitors who wish to compete in NDCA registered events must obtain clearance from  
6 the NDCA via the Organizer of the event concerned, and also be prepared to show valid proof of  
7 registration with their own Governing Body in the country where they are domiciled.

8 c. Any foreign couple who has reached the final of their own country's national championship is  
9 ineligible to dance in the Rising Star events in that style in the U.S.A. Violators will be  
10 suspended from dancing in competitions in the U.S.A. for 12 months. When organizers run a  
11 normal Rising Star event they may also run an open Rising Star for couples who have not reached  
12 the semi-final at the British Open Championships in all dances.

13 d. Foreign Teachers and/or coaches who wish to teach and/or demonstrate in the U.S.A. should first  
14 obtain clearance from their own governing body in the country where they are domiciled, and also  
15 from the NDCA Ballroom Director. While in the U.S.A. all NDCA Rules and Regulations must  
16 be adhered to.

17  
18 2. U.S.A. RESIDENT COMPETITORS AND ADJUDICATORS ABROAD:

19 a. USA teachers and/or coaches who wish to teach and/or demonstrate abroad, should first obtain  
20 clearance from the governing body of the country they are intending to visit.  
21  
22

23 **VII. SELECTION FOR WORLD CHAMPIONSHIPS**

24  
25 **A. PROFESSIONAL DANCERS AND ADJUDICATORS:**

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

28  
29 2. SELECTION OF COUPLES: The selection of Professional Couples to represent the U.S.A. at World  
30 Professional Championships shall be determined by their participation and placement in the Annual  
31 United States National Dance Championships from the previous calendar year. Only the reigning  
32 (Closed) United States Professional International Ballroom, International Latin, American Smooth,  
33 American Rhythm, and 10-Dance International Champions and Finalists, in order of rank in the final  
34 round, shall be eligible to represent the USA. In the event the annual United States National Ballroom  
35 Championships are not held, the selections of Professional Couples in the International Ballroom  
36 and/or Latin sections shall be determined by the NDCA Ballroom Department. No professional  
37 couple or adjudicator may accept any invitation to represent the USA without prior approval of the  
38 NDCA.

39 a. There will be a Ten-Dance Championship to determine the two couples to represent the U.S. at  
40 the World Ten-Dance Championships.  
41

42 3. OBLIGATION OF REPRESENTATIVES: Any professional couple or adjudicator having been  
43 selected to represent the United States may not withdraw without the consent of the NDCA Ballroom  
44 Director, who will consider all relevant circumstances before arriving at a decision. Adjudicators and  
45 couples must notify the Ballroom Director immediately of any circumstance which may affect their  
46 participation. Failure to comply with the NDCA's decision may result in suspension of the offending  
47 couple or adjudicator.  
48

49 **B. AMATEUR COUPLES**

50 The selection of top ranking Amateur couples to represent the U.S.A. at World Amateur traditional  
51 Ballroom, Latin, and 10-Dance Championships shall be determined by the placements at the official  
52 United States National Amateur traditional Ballroom Dance Championships.  
53

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

**B. REINSTATEMENT**

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

**IX. DANCES AND TEMPI**

**A. APPROVED DANCES**

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

- 1 c. American Style Smooth. Waltz, Tango, Foxtrot, Viennese Waltz. It is required that the above  
 2 four dances be used (in the order listed) in all featured professional and amateur “championship”  
 3 competitions. When organizers choose to offer additional competitions that may not include all  
 4 four dances it is recommended that they still offer the dances in the order listed, minus those  
 5 dances not being offered.
- 6 d. American Style Rhythm. Cha Cha, Rumba, Swing, Bolero, Mambo. It is required that the above  
 7 five dances be used (in the order listed) in all featured professional “Championship” competitions.  
 8 When organizers choose to offer other dances from the list of "Additional American Style  
 9 Dances" for amateur competitors it is recommended that they still offer the dances in the order  
 10 listed, minus those dances not being offered.
- 11 e. Additional American Style Dances. Other American style dances may be offered as either one-  
 12 dance or multi-dance events by competition organizers. These dances could include but not be  
 13 limited to Peabody, Merengue, Paso Doble, Samba, Polka, West Coast Swing and Hustle.
- 14 f. Theatrical Ballroom, Cabaret, and Exhibition Events.
- 15 (1) Theatrical events are those in which all couples dance at the same time to pre-selected music.  
 16 Lifts are allowed for no more than 50% of the number of measures of music.
- 17 (2) Cabaret events are those in which couples select their own music and appear one at a time.  
 18 Unrestricted, free form solo. Music selected by couple. Time allowed is 4 min 45 sec. to  
 19 include entry/exit, both with/without music. Entry will commence when first member of the  
 20 partnership steps on the floor. Exit will finish when last member steps off the floor. Use of  
 21 props is not allowed, unless said prop is handled by one or both dancers at all times and is not  
 22 left on the floor.
- 23 (3) Exhibition events are those in which couples select their own music and perform one at a  
 24 time. Time allowed is 4 minutes, to include entry and exit both with or without music. Entry  
 25 will commence when first member of the partnership steps on the floor. Exit will finish when  
 26 last member of the partnership steps off the floor. Three lift maximum, each lift not to exceed  
 27 15 seconds. The use of props is not allowed, unless said prop is handled by one or both  
 28 dancers at all times and is not left on the floor.
- 29 g. Lifts and Dangerous Movements
- 30 (1) Lifts are allowed in the Theatrical, Showdance, Grand Championship and Exhibition/Cabaret  
 31 dance categories only. A lift is any movement during which one of the dancers has both feet  
 32 off the floor at the same time with the assistance or support of their partner. Couples who  
 33 perform lifts in categories where lifts are not allowed may be disqualified according to the  
 34 rule specifying "Implementation of Disqualification" which appears below.
- 35 (2) Dangerous movements will not be permitted in any competition or championship. A  
 36 dangerous movement is any movement that places another individual at risk.
- 37 (3) Implementation of Disqualification under the "D" Rule
- 38 (a) Adjudicators observing any infringement of the Lifts and Dangerous Moves rule should  
 39 note the couple's number and mark "D" at the foot of the marking sheet. The reason for  
 40 the infringement should also be noted (time permitting)
- 41 (b) The adjudicator must inform the Chairman of Adjudicators of a "D" marking
- 42 (c) The Chairman of Adjudicators must inform the competitors concerned of the  
 43 infringements and also all the adjudicators before the next round.
- 44 (d) If this or any other infringement is repeated in a subsequent round and is reported by  
 45 more than one adjudicator, the marks of the competitor in that dance in that round must  
 46 be deleted by the Chairman of Adjudicators.
- 47 (e) Adjudicators observing any infringement in the final round must place those competitors  
 48 in that dance and mark "D" against the competitor's number. If more than one  
 49 adjudicator marks "D" against any competitors then those competitors must be placed last  
 50 in that dance by the Chairman of Adjudicators.
- 51 (f) All such disqualifications must be noted on the scrutineers' marking sheet.



1 (g) If a competitor repeatedly ignores the request of the Chairman of Adjudicators to comply  
2 with any aspect of these rules, the Chairman may, at his/her discretion, disqualify the  
3 competitor/s from the event in question.  
4

5 h. Pro/Am multi-dance Competitions. In all Pro/Am multi-dance competitions, dances are to be  
6 danced at all levels in the same order as for professional events. It is strongly recommended that  
7 single dance events be danced in sequence of dances to the completion of one level before moving  
8 to the next level.  
9

1 **B. APPROVED TEMPI**

- 2 1. The following tempi for International and American Style dances are approved (given in Measures per  
3 Minute - MPM and Beats per Minute - BPM)
- 4 2. Music directors must have the equipment necessary to adjust the tempo/pitch while the music is  
5 playing, at the direction of the Chairman of Adjudicators.
- 6 3. INTERNATIONAL STYLE DANCES
- 7 a. BALLROOM
- 8 (1) Waltz (3 beats per measure)
- 9 (a) Pro/Am: 28-30 MPM (84-90 BPM) . . . . . Pro & Amateur: 28 MPM (84 BPM)
- 10 (2) Tango (2 beats per measure)
- 11 (a) Pro/Am: 32 MPM (64 BPM) . . . . . Pro & Amateur: 32 MPM (64 BPM)
- 12 (3) Viennese Waltz (3 beats per measure)
- 13 (a) Pro/Am: 56-58 MPM (168-174 BPM) . . . . . Pro & Amateur: 60 MPM (180 BPM)
- 14 (4) Foxtrot (4 beats per measure)
- 15 (a) Pro/Am: 28-30 MPM (112-120 BPM) . . . . . Pro & Amateur: 28 MPM (112 BPM)
- 16 (5) Quickstep (4 beats per measure)
- 17 (a) Pro/Am: 48-52 MPM (192-208 BPM) . . . . . Pro & Amateur: 50 MPM (200 BPM)
- 18 b. LATIN
- 19 (1) Cha Cha (4 beats per measure)
- 20 (a) Pro/Am: 31 MPM (124 BPM) . . . . . Pro & Amateur: 30 MPM (120 BPM)
- 21 (2) Samba (2 beats per measure)
- 22 (a) Pro/Am: 48-50 MPM (96-100 BPM) . . . . . Pro & Amateur: 48 MPM (96 BPM)
- 23 (3) Rumba (4 beats per measure)
- 24 (a) Pro/Am: 27 MPM (108) . . . . . Pro & Amateur: 22 MPM (88 BPM)
- 25 (4) Paso Doble (2 beats per measure)
- 26 (a) Pro/Am: 56 MPM (112 BPM) . . . . . Pro & Amateur: 56 MPM (112 BPM)
- 27 (5) Jive (4 beats per measure)
- 28 (a) Pro/Am: 38-44 MPM (152-176 BPM) . . . . . Pro & Amateur: 42 MPM (168 BPM)
- 29 c. SMOOTH
- 30 (1) Waltz (3 beats per measure)
- 31 (a) Bronze: 30-32 MPM (90-96 BPM). . . . . All Others: 28-30 MPM (84-90 BPM)
- 32 (2) Tango (2 beats per measure)
- 33 (a) Bronze: 30-32 MPM (60-64 BPM). . . . . All Others: 30 MPM (60 BPM)
- 34 (3) Foxtrot (4 beats per measure)
- 35 (a) Bronze: 32-34 MPM (128-136 BPM). . . . . All Others: 30 MPM (120 BPM)
- 36 (4) Viennese Waltz (3 beats per measure)
- 37 (a) Bronze: 54 MPM (162 BPM). . . . . All Others: 53-54 MPM (159-162 BPM)
- 38 (5) Peabody (4 beats per measure)
- 39 (a) Bronze: 60-62 MPM (240-248 BPM). . . . . All Others: 60-62 MPM (240-248 BPM)
- 40 d. RHYTHM
- 41 (1) Cha Cha (4 beats per measure)
- 42 (a) Bronze: 30 MPM (120 BPM). . . . . All Others: 30 MPM (120 BPM)
- 43 (2) Rumba (4 beats per measure)
- 44 (a) Bronze: 32-36 MPM (128-144 BPM). . . . . All Others: 30-32 MPM (120-128 BPM)
- 45 (3) Swing (4 beats per measure)
- 46 (a) Bronze: 34 MPM (136 BPM). . . . . All Others: 34 MPM (136 BPM)
- 47 (4) Bolero (4 beats per measure)
- 48 (a) Bronze: 24-26 MPM (96-104 BPM). . . . . All Others: 24 MPM (96 BPM)
- 49 (5) Mambo (4 beats per measure)
- 50 (a) Bronze: 48-51 MPM (192-204 BPM). . . . . All Others: 47 MPM (188 BPM)
- 51 (6) Merengue (2 beats per measure)
- 52 (a) Bronze: 29-32 MPM (58-64 BPM). . . . . All Others: 29-32 MPM (58-64 BPM)
- 53 (7) Paso Doble (2 beats per measure)

- 1 (a) Bronze: 58-60 MPM (116-120 BPM) . . . . . All Others: 58-60 MPM (116-120 BPM)
- 2 (8) Samba (2 beats per measure)
- 3 (a) Bronze: 52 MPM (104 BPM) . . . . . 52 MPM (104 BPM)
- 4 (9) West Coast Swing (4 beats per measure)
- 5 (a) Bronze: 28-32 MPM (112-128 BPM) . . . . . All Others: 28-32 MPM (112-128 BPM)
- 6 (10) Polka (2 beats per measure)
- 7 (a) Bronze: 60-62 MPM (120-124 BPM) . . . . . All Others: 60-62 MPM (120-124 BPM)
- 8 (11) Hustle (4 beats per measure)
- 9 (a) Bronze: 28-30 MPM (112-120 BPM) . . . . . All Others: 28-30 MPM (112-120 BPM)

**X. RULES FOR AMATEUR COMPETITORS**

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

**A. AGE CATEGORY CLASSIFICATIONS**

- 18 1. Age classifications, "a" through "f", will become effective on the individual's actual birthday. On a  
19 year where a competitor is going to move from one classification to the next they may make this  
20 change anytime during a 60-day period that begins 30 days prior to their birthday and ends 30 days  
21 following their birthday.
  - 22 a. Pre-Teen I: 9 years old or younger
  - 23 b. Pre-Teen II: 10<sup>th</sup> or 11<sup>th</sup> birthday
  - 24 c. Junior I: 12<sup>th</sup> or 13<sup>th</sup> birthday
  - 25 d. Junior II: 14<sup>th</sup> or 15<sup>th</sup> birthday
  - 26 e. Youth: 16<sup>th</sup>, 17<sup>th</sup> or 18<sup>th</sup> birthday
  - 27 f. Under 21: At least one of the partners is at least 16 years old, and under 21 years old, on the day  
28 of the competition, and neither member of the partnership is over 21 years of age on  
29 the day of the competition.
  - 30 g. Adult: 19<sup>th</sup> birthday or greater
    - 31 (1) Senior I: One partner must have reached his or her 35<sup>th</sup> birthday or greater and the other  
32 partner must have reached his or her 30<sup>th</sup> birthday or greater.
    - 33 (2) Senior II: One partner must have reached his or her 45<sup>th</sup> birthday or greater and the other  
34 partner must have reached his or her 40<sup>th</sup> birthday or greater.
    - 35 (3) Senior III: One partner must have reached his or her 55<sup>th</sup> birthday or greater and the other  
36 partner must have reached his or her 50<sup>th</sup> birthday or greater.
- 37 2. Organizers may combine age classifications as follows:
  - 38 a. Pre-Teen I and Pre-Teen II into a single Pre-Teen classification.
  - 39 b. Junior I and Junior II into a single Junior classification.
  - 40 c. Senior I, Senior II, and Senior III into a single Senior classification.
  - 41 d. Organizers may combine classifications not listed above by obtaining written permission from the  
42 Ballroom Director.
- 43 3. Organizers may offer additional age category competitions, such as "Under 21", etc.
- 44 4. Competitors may dance "up" or "down" as follows:
  - 45 a. Pre-Teen I competitors may dance up one age classification to "Pre-Teen II".
  - 46 b. Pre-Teen II competitors may dance up one age classification to "Junior I".
    - 47 (1) Pre-teen II competitors who dance up to junior must remain in the approved pre-teen  
48 costumes. This rule applies to the individual, not to the couple - if only one member of the  
49 partnership is a bonafide Junior age competitor then only that individual may wear a "Junior"  
50 costume.
  - 51 c. Junior I competitors may dance up one age classification to "Junior II".
  - 52 d. Junior II competitors may dance up one age classification to "Youth".
  - 53 e. Youth competitors may dance up to the Adult classification.

- 1 f. When an organizer combines age classifications (Pre-Teen I & II, Junior I & II or Senior I, II &  
 2 III) competitors may dance up or down as follows:  
 3 (1) Only Pre-Teen II age category competitors may dance up into the combined Junior age  
 4 category.  
 5 (2) Combined Juniors may dance up into the combined Youth age category.  
 6 (3) Combined Seniors may dance down into the adult age category.  
 7 5. The following rules apply to competitors age 18 and under:  
 8 a. For Youth, Junior I and Junior II partnerships, one of the individuals may be no more than two  
 9 age classifications younger.  
 10 b. If one of the individuals in the partnership is two age classifications younger, then the younger  
 11 member of the partnership must request permission in writing from the NDCA Ballroom  
 12 Department and in turn receive written approval prior to being allowed to compete. (example - a  
 13 "Pre-Teen II" girl wishing to compete with a "Junior II" age boy).  
 14 c. If one of the individuals in the partnership is one age classification younger, then the younger  
 15 member of the partnership may request permission in writing from the NDCA Ballroom  
 16 Department to relinquish their age classification and be allowed to move up one age classification.  
 17 This request will generally be allowed if the individual making the request is already within one  
 18 year of reaching the next age classification.  
 19 d. Under no circumstance will a Pre-Teen I, Pre-Teen II, or a Junior I competitor be allowed to  
 20 compete in the Adult age classification.  
 21 e. A Junior II competitor may not generally apply for permission to dance up as an Adult until they  
 22 are 15 years old, at which time they would need to apply to the Ballroom Department as noted  
 23 above.  
 24 f. Youth competitors who turn 19 years of age while still enrolled in their final year of High School  
 25 may still dance as youths until they have finished their final year.  
 26 6. A couple's age classification eligibility is defined as the age of the older partner for the Pre-Teen I,  
 27 Pre-Teen II, Junior I, Junior II, Youth and Adult classifications, while it is defined as the age of the  
 28 younger partner for the Senior classifications.  
 29

30 **B. PROFICIENCY CLASSIFICATIONS**

31 Competition proficiency categories may be offered as follows:

- 32 1. Syllabus. Restricted to “medalist” level figures (Bronze, Silver, Gold, Novice Bronze, Novice Silver,  
 33 Novice Gold, Etc).  
 34 2. Novice. Open Syllabus. It is recommended that “Novice” competitions generally be restricted to two  
 35 (2) of the allowed dances for each style.  
 36 3. Pre-Championship. Open Syllabus. It is recommended that “Pre-Championship” competitions  
 37 generally be restricted to three or four (3-4) of the allowed dances for each style.  
 38 4. Open Amateur. Open syllabus. All of the dances in each style must be done in this category in all  
 39 rounds, and in the order prescribed.  
 40

41 **C. ELIGIBILITY DEFINITIONS**

- 42 1. A competitor is eligible to dance in the “Syllabus”, “Novice” and/or “Pre-Championship” proficiency  
 43 classifications until they accumulate three proficiency points. There is no limit to the number of  
 44 proficiency points that may be accumulated in the “Open Amateur” level.  
 45 2. 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 3. In the “Syllabus” categories proficiency points should be accumulated independently for each dance.  
 49 4. The eligibility to compete in a classification is applied to individual amateur competitors and not the  
 50 couple as an entity.  
 51 5. An amateur couple is only eligible to compete in a classification if both members of the couple are  
 52 eligible.

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

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

Pre-Teens must dress as listed below.

1. Pre-Teen.

a. Boys

(1) Trousers

- (a) Black or dark blue color only
- (b) High waist optional
- (c) Underfoot strap optional
- (d) Satin stripes are allowed.

(2) Shirts

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

b. Girls

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

(2) Skirts

- (a) Plain or pleated with minimum 1 to maximum 3 half circles. One plain simple underskirt allowed which is no larger or longer than top layer, and is the same or similar color as the outer skirt.
- (b) No godets or extra panels may be inserted into the skirt
- (c) No uneven hem lines, frills, splits, openings, lace, or sequins. Horsehair/Crinoline may be used as part of the construction but not as a trim.
- (d) Length of skirt must not be shorter than 3 inches above the knee cap and no longer than 3 inches below the knee cap
- (e) At least one of the layers of the skirt must be solid (not sheer).

(3) Bodice

- (a) Necklines: Boat, high neck, v-neck, sweetheart, 'peter pan' collar, and regular collar are allowed. Simple edging or trim, as well as a simple ruffle around the collar of not more than two inches, is allowed on the neckline.
- (b) Belting, as well as gathering or shirring is permissible from the waist down for a maximum of two inches, provided it is part of the dress itself and not an accessory

- 1 (c) Edging or trim on the bodice is not allowed
- 2 (d) No backless bodices allowed.
- 3 (4) Sleeves
- 4 (a) Long, short, elbow length, cap, puff. or sleeveless styles are allowed
- 5 (b) Cannot be replaced by trimmings, frills, or edging on the shoulder line
- 6 (c) No "finger loops" allowed
- 7 (5) Materials
- 8 (a) Fabrics must be one constant color throughout.
- 9 (b) No rhinestones, glitter, metallic thread, pearls, patterns, sequins, or similar materials
- 10 allowed.
- 11 (c) No use of feathers, fringes, bows, belts, frills or sequins
- 12 (d) No flesh color fabric
- 13 (e) Any use of color coordinated 'see through' fabric must be lined from waist to shoulder;
- 14 for use on arms no lining is needed
- 15 (f) Lace and/or burnout (also called Devoré), or similar fabric, is not allowed. Lycra,
- 16 spandex, polyester, plain velvet, satin or jersey is encouraged.
- 17 (6) Shoes and Socks
- 18 (a) Shoes - Heel height not to exceed 1.5 inches, and must be block heel style if a dance
- 19 shoe. If the shoe comes with rhinestones on the buckle then they are allowed. If the shoe
- 20 comes with glitter on the shoe then it is allowed.
- 21 (b) Socks: White ankle socks (may have a small amount of lace), flesh colored pantyhose, or
- 22 light pink or white tights must be worn.
- 23 (c) No Fishnet Tights
- 24 (7) Accessories, jewelry, and makeup
- 25 (a) No use of arm bands, chokers or headbands
- 26 (b) No decoration is allowed on dress or in hair
- 27 (c) No jewelry is allowed, other than one small earring in each ear
- 28 (d) No makeup allowed
- 29 (e) Use of fake eyelashes, fake fingernails, colored or glitter hair spray is forbidden
- 30 c. For pre-teen one-dance or two-dance events, competition organizers may require that the
- 31 shirts/tops be white and the trousers/skirts be black.
- 32

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

- 34 1. Definition of "Syllabus Dress".
- 35 a. Gentlemen. Ballroom and Smooth Divisions: Dress pants, plain shirt and tie, and optional
- 36 cummerbund or vest or black sweater or tuxedo. No tail suits. Latin and Rhythm Divisions:
- 37 Dress pants, plain or ruffled shirt, optional tie and or vest.
- 38 b. Ladies. Ballroom and Smooth Divisions: Cocktail dress without excessive adornment. No ball
- 39 gowns. Latin and Rhythm Divisions: Leotards and wrap skirts or party/cocktail dresses without
- 40 excessive adornment.
- 41 2. Definition of "Open Amateur Dress".
- 42 a. Gentlemen. Ballroom and Smooth Divisions: Tailsuits. Latin and Rhythm Divisions: Latin
- 43 costumes.
- 44 b. Ladies. Ballroom and Smooth Divisions: Ball gowns. Latin and Rhythm Divisions: Latin
- 45 costumes.
- 46 3. For "Syllabus" competitions competitors must wear "Syllabus" Dress.
- 47 4. For "Novice" competitions competitors may wear either "Syllabus" or "Open Amateur" dress. The
- 48 competition organizer may stipulate one or the other for this category.
- 49 5. For "Pre-Championship" and "Open Amateur" competitions competitors should wear
- 50 "Championship" costumes.
- 51 6. Competition organizers may establish alternative dress and/or costume guidelines if they desire for
- 52 Juniors, Youths or Adults.
- 53

1 **F. SYLLABUS - PRE-TEEN**

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

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

10  
11 **G. SYLLABUS - JUNIOR, YOUTH & ADULT**

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

16  
17  
18 **XI. SHOWDANCE RULES**

19  
20 **A. INTRODUCTION**

- 21 1. **TITLES:** Showdance titles, which are solo performance championships, may be danced in two  
22 divisions: Ballroom or Latin.  
23  
24 2. **DANCES ALLOWED:** In Ballroom Showdance Championships, the dances shall be selected from  
25 the following: Waltz, Tango, Viennese Waltz, Foxtrot, Quickstep. In Latin Showdance  
26 Championships the dances shall be selected from the following: Cha-Cha, Samba, Rumba, Paso  
27 Doble, Jive.

28  
29 **B. SHOWDANCE RULES:** The following rules may be used by Competition Organizers who wish to use  
30 an alternate format as noted in this rule book, rule III. D. 27.

- 31 1. Dances  
32 In Ballroom Show Dance events the dances must be selected from one up to all of the five regular  
33 Ballroom dances, and in the Latin Show Dance events from one up to all of the five regular Latin  
34 dances. It is the duty of the Adjudicators to assess the Character of each style as part of their  
35 assessment. Dancers must perform the same show and choreography throughout the rehearsal and the  
36 competition.  
37  
38 2. Time  
39 The time of the show must be up to a maximum of 4 minutes. The time limit must not be exceeded  
40 under any circumstances. The time limit is to include walk on and exit from the floor. Exceeding the  
41 time limit leads to direct disqualification.  
42  
43 3. Lifts  
44 Three lifts are permitted for the whole performance. These can be performed anywhere in the show.  
45  
46 4. Music  
47 The invitation for a Show Dance Competition must advise the couples of possible sound carriers. The  
48 sound carriers for a Show Dance Competition will always be: a. Compact Disc, b. mp3 Player/ iPod/  
49 iPad, c. USB Audio media.  
50  
51 5. The Competition  
52 Conditions including lighting must be the same for all couples throughout the show including entrance  
53 and exit. Preceding every Show Dance Competition there must be an official rehearsal, where all the

1 couples have a reasonable time to test their show. To attend the rehearsal is an obligation for all  
 2 couples and the chairman of adjudicators.

3  
 4 **6. Props**

5 No props are permitted during entrance, performance and exit.

6  
 7 **7. Order of Dancing**

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

10  
 11 **8. Time between Rounds**

12 There is to be a minimum of 30 minutes between each round of a Show Dance.

13  
 14 **9. Marking system**

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

17  
 18 **10. Chairman of Adjudicators**

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

20  
 21 **C. SHOW DANCE COMPETITIONS AT NDCA EVENTS**

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

25  
 26  
 27 **XII. RULES FOR FORMATION TEAM COMPETITIONS**

28  
 29 **A. DEFINITION OF COMPETITIVE STYLES**

30 Formation dancing shall be in the following styles:

- 31 1. International Ballroom/Smooth
- 32 2. International Latin/Rhythm

33  
 34 **B. DANCES ALLOWED IN EACH STYLE**

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

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

44  
 45 **C. AGE DEFINITIONS AND ELIGIBILITY REQUIREMENTS**

- 46 1. 1. Formation team competitions may be offered in one of the following two sets of age definitions:  
 47 a. The age definitions that are defined for amateur competitors (Rule X.A.), including the possibility  
 48 of combining the various age divisions into categories such as "Pre-Teen", "Junior" and "Youth".  
 49 b. The following school grade definitions:  
 50 (1) Grade School (Grades K-6)  
 51 (2) Junior High School (Grades 7-9)  
 52 (3) High School (Grades 10-12)



2. Any number of team members may dance up to the age/grade level immediately above their true classification.
3. Pre-Teen/Grade School formation teams may include two Junior/Junior High School age competitors.
4. Junior/Junior High School formation teams may include two Youth/High School age competitors.
5. Youth/High School formation teams may not include any Adult age competitors.
6. All age/grade categories: all competitors may dance one time only in each style at any tournament.
7. Coaches may replace team members with reserves for any round in the contest. Substitutions may not occur during the actual time the team is on the floor competing.

**D. SIZE OF FORMATION TEAMS**

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

**E. TIME RESTRICTIONS**

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

**F. NUMBER OF DANCES**

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

**G. ENTRANCES AND EXITS**

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

**H. LIFTS AND PROPERTIES**

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

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

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

**J. REHEARSAL IN THE TOURNAMENT FACILITY**

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

**K. DRESS**

1. Pre-Teen/Elementary School formation teams shall be allowed to wear the following for both competitive categories:
  - a. Boys - dark blue or black trousers, plain, undecorated shirts; optional tie, cummerbund, and/or vest. No sequins, rhinestones, fringe, pearls, or other similar decorations are allowed.
  - b. Girls - a simple costume provided it does not have any sequins, rhinestones, feathers, fringe, pearls, or other similar decorations in the fabric or as a decoration.
2. Junior/Junior High School formation teams shall be allowed to wear the dress approved for Pre-Teen formation teams in addition to the following for both competitive categories:
  - a. Boys - a simple costume, provided it does not have any sequins, rhinestones, fringe, pearls, or other similar decorations. No jackets (including tail suits) will be allowed even if attached to the costume.
  - b. Girls - a simple costume provided it does not have any sequins, rhinestones, feathers, fringe, pearls, or other similar decorations in the fabric or as a decoration.
3. Youth/High School formation teams shall be allowed to wear the dress approved for Junior formation teams in addition to the following:
  - a. Boys may wear jackets in either division, including tail suits for the Ballroom/Smooth category. Costumes are allowed, including decorations. If tail suits are worn they must be black in color.
  - b. Girls may wear costumes in either division, including decorations.

- 1 4. Adult formation teams: men in the Ballroom category must wear black or midnight blue suits, men in
- 2 the Latin category may wear colors, but all the men in the team must have the same color.
- 3 5. The organizer of a formation competition may establish additional dress guidelines if so desired.
- 4 6. No change of clothing/costume is permitted once the competition begins.

5  
6 **L. DISQUALIFICATION**

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

12  
13 **M. RULES FOR ORGANIZERS**

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

1 **N. JUDGING AND MARKING**

- 2 1. Formation Events shall be judged by at least three (3) adjudicators who are Qualified and Certified in  
3 the type and style of Ballroom Dancing concerned.
- 4 2. Formation Teams shall be judged on:  
5 a. Entry and Exit of the teams.  
6 b. Precision and Neatness of Lines and Patterns.  
7 c. Presentation and Character of the Dance(s) performed.  
8 d. Choreography.
- 9 3. The Skating System of Scrutineering must be used.
- 10 4. Coaches shall not judge formation events in which their own teams participate. This rule covers all  
11 persons who are connected with the school (Studio) where participating teams are trained. Donors of  
12 Challenge Trophies and other prizes shall not be permitted to judge that particular competition.  
13

# Official NDCA Syllabus Infraction Form - Revised July 2015

Competition & Date: \_\_\_\_\_

PRO NAME: \_\_\_\_\_ PRO'S INITIALS: \_\_\_\_\_

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

Heat # \_\_\_\_\_ Dance \_\_\_\_\_ Couple # \_\_\_\_\_ Single Multi-Dance

**VIOLATION** (CIRCLE TYPE)

**CATEGORY CHOREOGRAPHY POSITION TIMING OTHER**

DESCRIPTION & COMMENTS:

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

Judge # \_\_\_\_\_ Signature \_\_\_\_\_

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

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

Competition & Date: \_\_\_\_\_

PRO NAME: \_\_\_\_\_ NDCA Step List

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

Heat # \_\_\_\_\_ Dance \_\_\_\_\_ Couple # \_\_\_\_\_ Single Multi-Dance

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

DESCRIPTION & COMMENTS:

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## 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.
3. Get some sleep! You have to be alert to do the job!

### ***IN THE BALLROOM***

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

### ***APPROACHING A COMPETITOR***

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

### ***SPEAKING TO A COMPETITOR***

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

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

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

#### ***IF A COMPETITOR IS BELLIGERENT OR UNHAPPY***

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

#### ***AFTER SPEAKING TO A COMPETITOR***

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

#### ***PENALIZING A COMPETITOR***

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

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

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

#### ***NOTES***

- If you do not want to invigilate for any reason, tell the Chairman IMMEDIATELY so you can be replaced.
- At larger competitions, there may be a dedicated invigilator who will need a break or two, but who may be available to help you if necessary. You should take this job as seriously as you take judging.
- Despite what many people think, Invigilators are not the bad guys! The team of a good Invigilator and responsive professionals/teachers will only enhance the positive experience we provide the clients.

#### ***PENALTY RULES FROM THE NDCA RULEBOOK***

Competitors whose figures are determined by the Invigilator (or Chair of Judges) not to be within the prescribed level shall be warned and penalized as follows:

- (1) Early round violation - A warning from the Chairman of Judges or the Invigilator.
- (2) Subsequent round repeated violation - All recalls or marks for that dance erased.
- (3) Final round violation:

- (a) Where no previous infraction has been made, marked down one place in that dance.
- (b) When a competitor has already been warned and repeats the same infraction in a final round they will be marked down to last place in the dance where the repeated infraction occurred.

**APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTIONS - Revised January, 2019**

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

**BRONZE American Style WALTZ Restrictions**

<ul style="list-style-type: none"> <li>• ALL Couples must start in the traditional Ballroom closed hold, including the lady's left hand being placed on the man's right shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the traditional closed hold as defined at any time during the first minute of music. Viennese Waltz allows the traditional single curtsy before taking hold. No other entrances are allowed.</li> <li>• Posing or Poses prior to taking hold will be considered an entrance.</li> <li>• Couples must remain in a standing position at all times. Spirals are not permitted in the Bronze level.</li> <li>• Elements and figures unique to one dance or style may not be used in another dance, unless specified.</li> <li>• No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.</li> </ul>	
Partners may not completely separate. Open Work is limited to single or double hand holds, and may not last for more than eight (8) consecutive bars (24 beats).	No continuity style in Bronze Waltz, feet must be closed on three except on allowed figures. No open left or right box turns.
No consecutive pivots left or right, one (1) pivot is allowed.	No picture lines or figures; i.e. contra check, chair, oversways, lunges, etc.
Both feet must remain close to the floor at all times. (No aerial rondes, developes, etc.)	No syncopations other than chasse from Promenade. No syncopated underarm turns.
No foot changes, fakes, shadow, tandem, solo, or same foot figures. Partners must always be on opposite feet.	One underarm at a time turn is the maximum allowed in the Bronze level. Underarm turns are measured by how many times a partner goes under the connected arms
	No fallaway actions (whisks, 5th position breaks, etc. are not considered fallaway actions).

**BRONZE American Style WALTZ Approved Patterns**

1. Left Closed Box/Reverse Turn Right Closed Box/Natural Turn	7. Natural Spin Turn (as International Style)
2. Forward Progressive/Change Step, right foot or left foot	8. Forward Twist to Left from P.P.
3. Underarm Turn to the Right two Measures/6 beats	9. Syncopated Chasse
4. Balance Steps, Hesitations, Fifth Position Breaks	10. Simple Grapevine or Zigzag -no Syncopation
5. Closed Twinkles; may be danced in any direction except Fallaway	11. In & Out Change Steps/Butterfly
6. Cross Body Lead from LF Fwd Hesitation or from 1 3 of Left Closed/Box Reverse Turn	

**SILVER American Style WALTZ Restrictions**

<ul style="list-style-type: none"> <li>• ALL Couples must start in the traditional Ballroom closed hold, including the lady's left hand being placed on the man's right shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the traditional closed hold as defined at any time during the first minute of music. Viennese Waltz allows the traditional single curtsy before taking hold. No other entrances are allowed.</li> <li>• Posing or Poses prior to taking hold will be considered an entrance.</li> <li>• Elements and figures unique to one dance or style may not be used in another dance, unless specified.</li> <li>• Partners may not completely separate for more than 1 measure. Shadow work restricted to 8 bars.</li> <li>• No dips or drops below the waist level. No knee drops, sit drops, or floor slashes, Sitting Hens, Horse &amp; Cart, Pot Stirrers, Hinges, Left Whisks, X-Lines, Attitudes, Eros Lines, Throwaway Oversways, Tandem Position</li> </ul>	
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**SILVER American Style WALTZ Approved Patterns**

1. Open Left Box Turn & Open Right Box Turn	9. Weaves
2. Open Twinkles - Single, Progressive, Passing, Flip-Flops	10. Chair and Slip Pivot, Wing, Hairpins
3. Grapevine to Left or Right - single or double hand hold	11. Body & Picture Lines: Oversway, Contra Check, Same Foot Lunge, Right & Left Lunges, Explosions, Hovers – maximum of 2 measures.
4. Running Steps	12. Kicks, Rondes, Developes' no more than waist high
5. Traveling Crosses	13. Standing Spins – Up to 2 measures with 1 syncopation allowed
6. Syncopated Locks	14. Continuous Partnership Pivots-Up to 2 measures with 1 syncopation allowed
7. Syncopated Underarm Turns-One syncopation per measure	15. Swivels: Fans, Gem, Zig-Zag, Outside
8. Fallaway Actions, Fallaway Reverse Turn Slip Pivot, Fallaway Grapevine	



APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTIONS - *Revised January, 2019*

<b>BRONZE American Style TANGO Restrictions</b>	
<ul style="list-style-type: none"> <li>• ALL Couples must start in the traditional Ballroom closed hold, including the lady's left hand being placed on the man's right shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the traditional closed hold as defined at any time during the first minute of music. Viennese Waltz allows the traditional single curtsy before taking hold. No other entrances are allowed.</li> <li>• Posing or Poses prior to taking hold will be considered an entrance.</li> <li>• Couples must remain in a standing position at all times. Spirals are not permitted in the Bronze level.</li> <li>• Elements and figures unique to one dance or style may not be used in another dance, unless specified.</li> <li>• No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.</li> </ul>	
Partners may not completely separate. Open Work is limited to single or double hand holds, and may not last for more than 32 consecutive beats, (8 bars counted in 4/4 time).	No fallaway actions (whisks, 5 <sup>th</sup> position breaks, etc. are not considered fallaway actions).
No foot changes, fakes, shadow, tandem, solo, or same foot figures. Partners must always be on opposite feet except for #6 above, Same Foot Rocks/Shadow Rocks. Shadow Rocks are Allowed.	One underarm at a time turn is the maximum allowed in the Bronze level. Underarm turns are measured by how many times a partner goes under the connected arms
No more than four 4 consecutive quicks.	No syncopations except brush point in the Open Fan (&S).
Although the Corte is permitted, other picture lines i.e. contra check, chairs, oversways, lunges, etc. are not allowed.	Both feet must remain close to the floor at all times. No aerial rondes, developes, ganchos, or hooks, etc.
No consecutive pivots left or right, one (1) pivot is allowed.	
<b>BRONZE American Style TANGO Approved Patterns</b>	
1. Tango Walks, All Slows	8. Rocks closed or P.P. May be danced w/ or w/o turn to left or right in any direction
2. Forward Basic, Closed or O.P. SSQQS timing only	9. Single Pivot from P.P.
3. Promenade turning to left or right, SSQQS timing only	10. Linking action to and from P.P.
4. Corte	11. Left Reverse Turn, Open or Closed
5. Open Fan	12. Under Arm Turn Left or Right from Open Fan
6. Open Fan to Same Foot Rocks, Shadow Rocks, Shadow Rocks in Promenade	13. Twist Turn to Left or Right from P.P.
7. Right Side Fan/Outside Swivel	14. Running Step/Progressive Side Step/Argentine Walks-basic w/alternative rhythm

<b>American Style Tango Restrictions – Silver Level</b>	
<ul style="list-style-type: none"> <li>• ALL Couples must start in the traditional Ballroom closed hold, including the lady's left hand being placed on the man's right shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the traditional closed hold as defined at any time during the first minute of music. Viennese Waltz allows the traditional single curtsy before taking hold. No other entrances are allowed.</li> <li>• Posing or Poses prior to taking hold will be considered an entrance.</li> <li>• Elements and figures unique to one dance or style may not be used in another dance, unless specified.</li> <li>• Partners may not completely separate for more than 1 measure. Shadow work restricted to 8 bars.</li> <li>• No dips or drops below the waist level. No knee drops, sit drops, or floor slashes, Sitting Hens, Horse &amp; Cart, Pot Stirrers, Hinges, Left Whisks, X-Lines, Attitudes, Eros Lines, Throwaway Oversways, Tandem Position</li> </ul>	
<b>SILVER American Style TANGO Approved Patterns</b>	
1. Open Right Turn	8. Swivels: Fans, Zig-Zag, Outside, Inside
2. Syncopated Locks & Chasses	9. Kicks, Rondes, Developes no more than waist high
3. Syncopated underarm Turns-up to two syncopations allowed	10. Ganchos/Hooks, Leg Crawls
4. Fallaway actions	11. Continuous Partnership Pivots-Up to 2 measures with 1 syncopation allowed
5. Chair and Slip Pivot,	12. Standing Spin - Up to 2 measures with 1 syncopation allowed
6. Fallaway Actions, Fallaway Reverse Turn Slip Pivot, Fallaway Grapevine	13. Back to Back, Traveling Cross
7. Body/Picture Lines: Oversway, Same Foot Lunge, Contra Check, Right & Left Lunges, Explosion, Spanish Drag - maximum of 2 measures.	14. Viennese Crosses

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<b>BRONZE American Style FOXTROT Restrictions</b>	
<ul style="list-style-type: none"> <li>• ALL Couples must start in the traditional Ballroom closed hold, including the lady's left hand being placed on the man's right shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the traditional closed hold as defined at any time during the first minute of music. Viennese Waltz allows the traditional single curtsey before taking hold. No other entrances are allowed.</li> <li>• Posing or Poses prior to taking hold will be considered an entrance.</li> <li>• Couples must remain in a standing position at all times. Spirals are not permitted in the Bronze level.</li> <li>• Elements and figures unique to one dance or style may not be used in another dance, unless specified.</li> <li>• No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.</li> </ul>	
Partners may not completely separate. Open Work is limited to single or double hand holds, and may not last for more than eight (8) consecutive bars (32 beats).	No more than eight (8) quicks, or 2 measures, of a grapevine/zig zag action and must finish with the feet closed
No continuity style in Bronze Foxtrot except Grapevines and Chasses	No picture lines or figures i.e. oversways, contra check, chair, lunges, etc.
No foot changes, fakes, solo, shadow, tandem, or same foot figures. Partners must always be on opposite feet	One underarm at a time turn is the maximum allowed in the Bronze level. Underarm turns are measured by how many times a partner goes under the connected arms
Timing is limited to SSQQ or SQQ in Bronze Foxtrot except for Grapevine actions	Both feet must remain close to the floor at all times. No aerial rondes or developes
Continuous quicks are NOT permitted except in the Simple Grapevine (#14) or extra chasses/side steps.	No consecutive pivots right or left, one (1) pivot is allowed
No fallaway actions (whisks, 5 <sup>th</sup> position breaks, etc. are not considered fallaway actions).	No syncopations other than chasse from Promenade No syncopated underarm turns
<b>BRONZE American Style FOXTROT Approved Patterns</b>	
1. Forward Basic, Closed or O.P. with or without quarter turn - SSQQ	8. Closed Twinkle, may be danced in any direction except Fallaway, must close feet - SQQ
2. Back Basic, Closed or O.P. with or without quarter turn - SSQQ	9. Single Promenade Pivot - SSQQ
3. Promenade - SSQQ	10. Syncopated Chasse - SQQSQ&QSQQ
4. Rock Turn/Ad Lib to Left or Right - SSQQ	11. Forward twist to left from promenade - SSQQ
5. Underarm Turn to the Right two Measures, 8 beats - SQQSQ	12. Sway step/Side Balance - SSQQ
6. Left Closed Box/Reverse Turn - SQQ	13. Promenade Underarm Turn - SSQQ
7. Cross Body Lead - SQQ	14. Simple Grapevine or Zigzag, 8 quicks maximum. No Syncopations
<b>SILVER American Style FOXTROT Restrictions</b>	
<ul style="list-style-type: none"> <li>• ALL Couples must start in the traditional Ballroom closed hold, including the lady's left hand being placed on the man's right shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the traditional closed hold as defined at any time during the first minute of music. Viennese Waltz allows the traditional single curtsey before taking hold. No other entrances are allowed.</li> <li>• Posing or Poses prior to taking hold will be considered an entrance.</li> <li>• Elements and figures unique to one dance or style may not be used in another dance, unless specified.</li> <li>• Partners may not completely separate for more than 1 measure. Shadow work restricted to 8 bars.</li> <li>• No dips or drops below the waist level. No knee drops, sit drops, or floor slashes, Sitting Hens, Horse &amp; Cart, Pot Stirrers, Hinges, Left Whisks, X-Lines, Attitudes, Eros Lines, Throwaway Oversways, Tandem Position</li> </ul>	
<b>SILVER American Style FOXTROT Approved Patterns</b>	
1. Open Left Turn	9. Traveling Cross
2. Open Right Turn	10. Weaves
3. Open Twinkles - Single, Progressive, Passing, Flip-Flops	11. Body/Picture Lines: Oversway, Same Foot Lunge, Contra Check, Right & Left Lunges, Explosion, Hover - maximum of 2 measures.
4. Running Steps	12. Kicks, Rondes, Developes no more than waist high
5. Syncopated Locks	13. Standing Spin - Up to 2 measures with 1 syncopation allowed
6. Syncopated Underarm Turns one syncopation per measure	14. Continuous Partnership Pivots up to 2 measures with 1 syncopation allowed
7. Chair and Slip Pivot, Wing, Hairpins	15. Swivels: Fans, Gem, Zig-Zag, Outside
8. Fallaway Actions, Fallaway Reverse Turn Slip Pivot, Fallaway Grapevine	

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<b>BRONZE American Style VIENNESE WALTZ Restriction</b>	
<ul style="list-style-type: none"> <li>• ALL Couples must start in the traditional Ballroom closed hold, including the lady's left hand being placed on the man's right shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the traditional closed hold as defined at any time during the first minute of music. Viennese Waltz allows the traditional single curtsy before taking hold. No other entrances are allowed.</li> <li>• Posing or Poses prior to taking hold will be considered an entrance.</li> <li>• Couples must remain in a standing position at all times. Spirals are not permitted in the Bronze level.</li> <li>• Elements and figures unique to one dance or style may not be used in another dance, unless specified.</li> <li>• No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.</li> </ul>	
One underarm or solo turn at a time is the maximum allowed in the Bronze level. Underarm turns are measured by how many times a partner goes under the connected arms.	
Syncopations are not permitted.	No open left or right box turns
No foot changes, fakes, solo, shadow, tandem, or same foot figures.	No consecutive pivots right or left, one (1) canter pivot is allowed
Open Work is limited to single or double hand holds, and must finish by the eighth (8 <sup>th</sup> ) measure of music	(24 beats) from where the action is commenced.
Normal Timing, Canter Timing and Hesitations are allowed.	Partners may not completely separate.
<b>BRONZE American Style VIENNESE WALTZ Approved Patterns</b>	
1. Left Turns/Reverse Turns	6. Underarm Turn from Fifth Position Break or Cross Body Lead.
2. Right Turns/Natural Turns	7. Closed Twinkle-May be danced in any direction or alignment
3. Progressive/Change Steps	8. In & Out Change steps/ Butterfly
4. Balance Steps/Hesitations/Fifth Position Breaks	9. Left box w/ left or right underarm turn
5. Cross Body Lead and Underarm Turn	
<b>SILVER American Style VIENNESE WALTZ Restrictions</b>	
<ul style="list-style-type: none"> <li>• ALL Couples must start in the traditional Ballroom closed hold, including the lady's left hand being placed on the man's right shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the traditional closed hold as defined at any time during the first minute of music. Viennese Waltz allows the traditional single curtsy before taking hold. No other entrances are allowed.</li> <li>• Posing or Poses prior to taking hold will be considered an entrance.</li> <li>• Elements and figures unique to one dance or style may not be used in another dance, unless specified.</li> <li>• Partners may not completely separate for more than 1 measure. Shadow work restricted to 8 bars.</li> <li>• No dips or drops below the waist level. No knee drops, sit drops, or floor slashes, Sitting Hens, Horse &amp; Cart, Pot Stirrers, Hinges, Left Whisks, X-Lines, Attitudes, Eros Lines, Throwaway Oversways, Tandem Position</li> </ul>	
<b>SILVER American Style VIENNESE WALTZ Approved Patterns</b>	
1. Left and Right Turns with Underarm Turns	9. Canter Lilts and Canter Spins
2. Progressive Fifth Positions	10. Canter Pivots Up to 2 measures
3. Open Left Turn	11. Body/Picture Lines: Oversway, Same Foot Lunge, Right & Left Lunges, Contra Check, Explosion, Hover - maximum of 2 measures.
4. Open Right Turn	12. Standing Spin - Up to 2 measures with 1 syncopation allowed
5. Open Twinkles-Single, Progressive, Passing, Flip-Flop	13. Kicks, Rondes, Developes no more than waist high
6. Spot Turn Combinations	14. Swivels: Fans, Gem, Outside, Reverse
7. Chair and Slip Pivot	15. Parallel Runs, Traveling Cross
8. Fallaway Position	

**Gold American Style Smooth Restrictions for all Gold Smooth Dances.  
Effective July 15, 2019**

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

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<b>3/4 (Three Beats to a Bar) GOLD American Style WALTZ Restrictions</b>	
<i>Please see the General Restrictions for all Gold Smooth Dances at the beginning of this section.</i>	
HOLDS ALLOWED in addition to Bronze and Silver Holds: 1. Hand to Body (Partners have no other point of contact other than a hand or hands on the partners body. 2. No Hold (with away and apart proximity)	PROXIMITIES ALLOWED in addition to Bronze and Silver : 1. Apart (within reach) up to 4 bars 2. Away (not within reach) up to 2 bars
POSITIONS ALLOWED in addition to Bronze and Silver: 1. LSP and RSP (on the same foot) 2. Left Shadow Position (sustained on the same foot)	TIMINGS ALLOWED in addition to Bronze and Silver: 1. Syncopations on all beats per bar allowed on Advanced Standing Spins only. 2. Two syncopations per bar are only allowed in listed pivot figures (#7) and in non turning R Shadow Figures
<b>GOLD American Style WALTZ Approved Patterns</b>	
1. R Shadow to L Shadow switches Progressing and with the figure turning	5. RSP and LSP same foot picture lines (Eg. Contra Check, Hover, Arabesque
2. Continuous Hairpins	6. Advanced Picture Lines (eg. Hinge, Throwaway Oversway)
3. Syncopated Turning Shadow Figures - Any syncopated figure done in Right Shadow Position. For example: Fallaway and Weave, Tumble Turn, Single Hairpin)	7. Extended Syncopated Pivots up to 3 consecutive bars. Natural and Reverse Overspins (double Reverse Overspin and Double Natural in Traditional Ballroom Hold only. See timings allowed.
4. RSP and LSP same foot figures for example: grapevines and passes (up to one syncopation allowed per bar)	8. Advanced Standing Spins . both partners feet must remain on the floor)
	9. No hold away and apart right and left turning figures with up to one syncopation per bar

<b>4/4 (Four Beats to a Bar) GOLD American Style TANGO Restrictions</b>	
<i>Please see the General Restrictions for all Gold Smooth Dances at the beginning of this section.</i>	
HOLDS ALLOWED in addition to Bronze and Silver Holds: 1. Hand to Body (Partners have no other point of contact other than a hand or hands on the partners body. 2. No Hold (with away and apart proximity)	PROXIMITIES ALLOWED in addition to Bronze and Silver Proximities: 1. Apart (within reach) up to 4 bars 2. Away (not within reach) up to 2 bars
POSITIONS ALLOWED in addition to Bronze and Silver Positions: 1. LSP and RSP (on the same foot) 2. Left Shadow Position (sustained)	TIMINGS ALLOWED in addition to Bronze and Silver timings: 1. Syncopations on all beats per bar allowed on Advanced Standing Spins only (both partners feet must remain on the floor) 2. Two syncopations per bar are only allowed in listed pivot figures (#6) and in non-turning R Shadow Figures
<b>GOLD American Style TANGO Approved Patterns</b>	
1. R Shadow to L Shadow switches progressing and with the figure turning	4. RSP and LSP same foot picture lines ( eg Contra Check, Oblique)
	5. Advanced Picture Lines (eg. Hinge, Throwaway Oversway)
2. Syncopated Turning Shadow Figures (eg. Viennese Crosses)	6. Extended Syncopated Pivots up to 3 consecutive bars- Ballroom Hold only. See timings allowed.
3. RSP and LSP same foot figures for example: grapevines and passes	7. Hammerlock Envelopés
	8. No hold away and apart right and left turning figures with up to one syncopation per bar

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<b>4/4 (Four Beats to a Bar) GOLD American Style FOXTROT Restrictions</b>	
<i>Please see the General Restrictions for all Gold Smooth Dances at the beginning of this section.</i>	
HOLDS ALLOWED in addition to Bronze and Silver Holds: 1. Hand to Body (Partners have no other point of contact other than a hand or hands on the partners body. 2. No Hold (with away and apart proximity)	PROXIMITIES ALLOWED in addition to Bronze and Silver Proximities: 1. Apart (within reach) up to 4 bars 2. Away (not within reach) up to 2 bars
POSITIONS ALLOWED in addition to Bronze and Silver Positions: 3. LSP and RSP (on the same foot) 4. Left Shadow Position (sustained)	TIMINGS ALLOWED in addition to Bronze and Silver Timings 1. Syncopations on all beats per bar allowed on Advanced Standing Spins only. 2. Two syncopations per bar are only allowed in listed pivot figures (#7) and in non-turning R Shadow Figures
<b>GOLD American Style FOXTROT Approved Patterns</b>	
1. R Shadow to L Shadow switches progressing and with the figure turning	5. RSP and LSP same foot picture lines (Eg. Contra Check, Hover, Oblique)
2. Continuous Hairpins	6. Advanced Picture Lines (eg. Hinge, Throwaway Oversway)
3. Syncopated Turning Shadow Figures – Any syncopated figure done in Right Shadow Position. For example: Fallaway and Weave, Tumble Turn, Continuous Hairpins	7. Extended Syncopated Pivots up to 3 consecutive bars- Natural and Reverse Overspins (double Reverse Overspin and Double Natural in Traditional Ballroom Hold only. See timings allowed.
4. RSP and LSP same foot figures. For example: grapevines and passes (up to one syncopation allowed per bar)	8. Advanced Standing Spin – both partners feet must remain on the floor
	9. No hold away and apart right and left turning figures with up to one syncopation per bar
<b>3/4 (Three Beats to a Bar) GOLD American Style VIENNESE WALTZ Restrictions</b>	
<i>Please see the General Restrictions for all Gold Smooth Dances at the beginning of this section.</i>	
HOLDS ALLOWED in addition to Bronze and Silver Holds: 1. Hand to Body (Partners have no other point of contact other than a hand or hands on the partners body. 2. No Hold (with away and apart proximity).	PROXIMITIES ALLOWED in addition to Bronze and Silver Proximities: 1. Apart (within reach) up to 8 bars 2. Away (not within reach) up to 4 bars
POSITIONS ALLOWED in addition to Bronze and Silver Positions: 1. LSP and RSP (on the same foot) 2. Left Shadow Position (sustained)	TIMINGS ALLOWED in addition to Bronze and Silver Timings. 1. Syncopations on all beats allowed on Standing Spins only
<b>GOLD American Style VIENNESE WALTZ Approved Patterns</b>	
1. R Shadow to L Shadow switches progressing and with the figure turning	5. RSP and LSP same foot picture lines (Eg. Contra Check, Hover, Oblique)
2. Continuous Hairpins with Canter Timing	6. Advanced Picture Lines (eg. Hinge, Throwaway Oversway)
3. Canter Shadow Pivot (up to 2 bars)	7. Barrel Turns from Crossed Hand Hold
4. RSP and LSP (same foot) Canter Grapevines and passes	8. Advanced Standing Spin (one partner on one foot for up to 4 bars
	9. No hold away and apart right and left turning figures with up to one syncopation per bar

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<b>BRONZE American Style CHA CHA Approved Patterns</b>	
1. Basic Step, Closed, Single or Double Handhold	8. Cross Over Break with Swivel
2. Cross Over Breaks - single only - no timing changes	9. Fifth Position Breaks
3. Offset Breaks - O.P.	10. Cross Body Lead - May end in Closed, Open or Open Counter Promenade Positions
4. Open Break	11. Three Cha Chas - chasses may be danced forward or back or side
5. Underarm Turn left or right	12. Back spot turn / Natural Top
6. Walk Around Turns. May be danced under arm or free turn to Right or Left	13. Parallel Breaks/Sweetheart/Cuddle - Same foot is allowed on this pattern
7. Chase Turns ½ Turn or Full	
<b>BRONZE American Style CHA CHA Restrictions</b>	
<p><b>No entrances are allowed. Partners must start in a closed or open facing hold. Posing or Poses prior to taking hold will be considered an entrance. Couples must remain in a standing position at all times. Spirals are not permitted in the Bronze level. Elements and figures unique to one dance or style may not be used in another dance, unless specified. No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.</b></p>	
Partners must use basic Cha Cha timing. No guapacha or other timing changes allowed except the <b>2&amp;3</b> chasse in the Three Cha Chas.	No foot changes or fakes, partners must always be on opposite feet except for #13 above
No syncopated turns except for the Underarm Turn Left if danced on the 4&1	Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
Partners may not completely separate for more than one measure of music except Chase Turns	No freezes/holds or picture lines allowed.
One underarm or solo turn at a time is the maximum allowed in the Bronze level.	

<b>SILVER American Style CHA CHA Approved Patterns</b>	
1. Open Boxes	6. Twinkles
2. Back to Back, Paseo, Aida, Grapevines	7. Swivels, Push Away Actions, Knee Lift
3. Guapacha Timing & Syncopated Breaks, Cucarachas, and Cuban Breaks - no more than 2 measures	8. Foot Flicks, Rondes, and Developpe' Actions no more than waist high
4. Half Moon	9. Forward Spot/Reverse Top
5. Challenge	10. Man's Foot Changes
<b>SILVER American Style CHA CHA Restrictions</b>	
No entrances allowed. Partners must start in a closed or open facing hold. Couples remain in a standing position at all times.	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.
Partners may not completely separate for more than two measures of music with the exception of chase turns and chase turn variations	Continuous partnership pivots are allowed up to two measures but may include only one syncopation.

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<b>BRONZE American Style RUMBA Approved Patterns</b>	
1. Box Step	7. Open Break - May end in Closed, Open or Open Counter Promenade Positions
2. Cuban Walks - Closed and Open may be danced in side by side position	8. Cross Over Breaks
3. Underarm Turn to Right or Left	9. Offset Breaks O.P.
4. Rock Steps & Breaks Forward, side or back	10. Walk Around Turn May be danced under arm or free turn to Right or Left
5. Cross Body Lead/Turn may end in Closed, Open or Open Counter Promenade Positions	11. Back Spot Turn/ Natural Top
6. Fifth Position Breaks	
<b>BRONZE American Style RUMBA Restrictions</b>	
<p><b>No entrances are allowed. Partners must start in a closed or open facing hold. Posing or Poses prior to taking hold will be considered an entrance. Couples must remain in a standing position at all times. Spirals are not permitted in the Bronze level. Elements and figures unique to one dance or style may not be used in another dance, unless specified. No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.</b></p>	
Partners may not completely separate for more than one measure of music	One underarm or solo turn at a time is the maximum allowed in the Bronze level.
The timing for Bronze Rumba may be either SQQ or QQS. No other timing is permitted, no foot changes or fakes, partners must always be on opposite feet.	No freezes/holds or picture lines allowed
Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.	
<b>SILVER American Style RUMBA Approved Patterns</b>	
1. Open Boxes	8. Spiral Actions: Rope Spinning, Curl, Spiral
2. Snap, Quick and Double Underarm Turns	9. Swivels
3. Grapevine	10. Solo Spin Exits
4. Fencing Lines	11. Syncopated Figures using no more than 2 measures/bars
5. Forward Spot Turn, Reverse Top ,Continuous Forward & Back Spot Turns with or without UAT	12. Man's Foot Changes
6. Back to Back, Paseo, Aida	13. Rondes and Developpe' Actions-No more than waist high
7. Parallel Walks	14. Sliding Doors
<b>SILVER American Style RUMBA Restrictions</b>	
No entrances allowed. Partners must start in a closed or open facing hold.	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.
Partners may not completely separate for more than two measures of music with the exception of chase turns and chase turn variations	Continuous partnership pivots are allowed up to two measures but may include only one syncopation.



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<b>BRONZE American Style SWING Approved Patterns</b>	
1. Basic w/ or w/o Turn left or right	9. Lindy Whip - up to four quicks
2. Underarm Turn to Right	10. Hitch Kicks
3. Underarm Turn to Left	11. Lindy Whip with underarm turn L or R or hand change rollout- up to 4 quicks
4. Throwaway	12. Stop and Go/Peek-a-Boo
5. Tuck in Turn/American Spin/Free Spin	13. Back Walks & Points
6. Continuous Tuck in Turn –maximum of 4 consecutive chasses	14. Swing Walks/Promenade Walks/ Jive Walks
7. Back Pass/change hands behind back	15. Sugar Foot Swivels/ Chicken Walks, – no more than 4 quicks
8. Sweetheart/Cuddle/Wrap	
<b>BRONZE American Style SWING Restrictions</b>	
<p><b>No entrances are allowed. Partners must start in a closed or open facing hold. Posing or Poses prior to taking hold will be considered an entrance. Couples must remain in a standing position at all times. Spirals are not permitted in the Bronze level. Elements and figures unique to one dance or style may not be used in another dance, unless specified. No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.</b></p>	
Partners may not separate completely for more than one measure of music	No foot changes or fakes, partners must always be on opposite feet
No side by side work is allowed in Bronze	Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
One underarm or solo turn at a time is the maximum allowed in the Bronze level.	Use of hand shake holds, double hand holds are permitted
No hopping, skipping actions, freezes/holds or picture lines allowed	No swivel action figures No more than 4 consecutive chasses, 1&2, 3&4, 5&6, 7&8, Except for Sugar foot swivels.
No continuous chasses, 1&2&3&4&	
<b>SILVER American Style SWING Approved Patterns</b>	
1. Swiveling Actions: Toe-Heel Swivels, Fallaway, Boogie Woogie, etc.	
2. Sailor Shuffles	8. Solo Spins
3. Double Underarm Turns	9. Skipping and Hopping Actions and Freezes/Holds -No more than 4 beats
4. Lindy Wraps	10. Head Loops, Miami Special
5. Pushaway Actions	11. Manhattan
6. Tunnels	12. Foot Flicks, Rondes, and Developpe' Actions -No more than waist high
7. Progressive & Continuous Chasses	13. Man's Foot Changes
<b>SILVER American Style SWING Restrictions</b>	
No entrances allowed. Partners must start in a closed or open facing hold.	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.
Partners may not completely separate for more than two measures of music with the exception of chase turns and chase turn variations	Continuous partnership pivots are allowed up to two measures but may include only one syncopation.

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<b>BRONZE American Style BOLERO Approved Patterns</b>	
1. Basic	7. Free Walk Around Turn from Cross Over
2. Open Break - Man may use Flex Point	8. Side Passes Left and Right
3. Fifth Position Breaks	9. Open Cuban Walks, Open and Closed Positions - may be danced in side by side position
4. Cross Over Breaks	10. Rock steps - May be danced in any direction
5. Cross Body Lead - May end in Closed, Open or Open Counter Promenade Positions	11. Back spot turn / Natural Top
6. Underarm Turns to Left and Right	
<b>BRONZE American Style BOLERO Restrictions</b>	
<p><b>No entrances are allowed. Partners must start in a closed or open facing hold. Posing or Poses prior to taking hold will be considered an entrance. Couples must remain in a standing position at all times. Spirals are not permitted in the Bronze level. Elements and figures unique to one dance or style may not be used in another dance, unless specified. No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.</b></p>	
Partners may not completely separate for more than one measure of music	Both feet must remain close to the floor at all times. (No aerial rondes, developes, etc.).
Timing for Bolero must be SQQ. No other timing is permitted. No syncopations allowed.	No foot changes or fakes. Partners must always be on opposite feet
One underarm or solo turn at a time is the maximum allowed in the Bronze level.	No freezes/holds or picture lines allowed
<b>SILVER American Style BOLERO Approved Patterns</b>	
1. Syncopated Figures, Turns, Spins, Solo Spin exits - No more than <u>two</u> syncopations per measure.	8. Forward Spot/Reverse Top
2. Grapevine	9. Continuous Forward/Back Spot Turns with or without Underarm Turn
3. Swivels	10. Body Lines: Oversway, Contra Check, Same Foot Lunge, R/L Side Lunges, Explosion
4. Back to Back, Paseo, Aida	11. Rondes and Developpe' Actions no more than waist high
5. Continuous and Double Underarm Turns	12. Man's Foot Changes
6. Parallel Walks	13. Sliding Doors
7. Spiral Actions, Rope Spinning, Curl, Spiral	
<b>SILVER American Style BOLERO Restrictions</b>	
<p>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.</p>	
Partners may not completely separate for more than two measures of music with the exception of chase turns and chase turn variations	Continuous partnership pivots are allowed up to two measures but may include only one syncopation

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<b>BRONZE American Style MAMBO Approved Patterns</b>	
1. Basic, open, closed, progressive w/ or w/o turn to right or left	9. Chase Turns ½ or full
2. Open Break	10. Side Breaks
3. Offset Breaks O.P.	11. Promenade Walks
4. Fifth Position Breaks	12. Cross Over Break with Swivel
5. Cross Over Breaks	13. Progressive Walks
6. Underarm Turn to Right and Left	14. Parallel Breaks/Sweetheart/Cuddle - same foot is allowed
7. Walk Around Turn to left or right	15. Back spot turn / Natural Top
8. Cross Body Lead - May end in Closed, Open or Open Counter Promenade Positions	
<b>BRONZE American Style MAMBO Restrictions</b>	
<p><b>No entrances are allowed. Partners must start in a closed or open facing hold. Posing or Poses prior to taking hold will be considered an entrance. Couples must remain in a standing position at all times. Spirals are not permitted in the Bronze level. Elements and figures unique to one dance or style may not be used in another dance, unless specified. No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.</b></p>	
Partners may not completely separate for more than one measure of music	No hopping, skipping actions, freezes/holds or picture lines allowed
No foot changes or fakes. Partners must always be on opposite feet except for #14 above	One underarm or solo turn at a time is the maximum allowed in the Bronze level.
Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.	
<b>SILVER American Style MAMBO Approved Patterns</b>	
1. Open Boxes	9. Back to Back/Paseo/Aida
2. Passes & Riff Turns	10. Parallel Walks & Turns
3. Double Underarm Turns	11. Forward Spot/Reverse Top
4. Spiral Actions: Rope Spinning, Curl, Spiral	12. Continuous Forward/Back Spot Turns with or without Underarm Turn
5. Head Loops/Neck Wraps	13. Kick Styling & Knee Lifts
6. Grapevine	14. Skipping and Hopping Actions and Freezes/ Holds -No more than 4 beats
7. Half Moon	15. Foot Flicks, Rondes and Developé' Actions
8. Swivels	16. Man's Foot Changes
<b>SILVER American Style MAMBO Restrictions</b>	
No entrances allowed. Partners must start in a closed or open facing hold.	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.
Partners may not completely separate for more than two measures of music with the exception of chase turns and chase turn variations	Continuous partnership pivots are allowed up to two measures but may include only one syncopation.

### **Gold American Style Rhythm Restrictions**

(Note: There are no Figures or Elements for the closed Gold Rhythm Level)

Couples may dance all of the Bronze and Silver figures with the following additions and/or modifications.

10. Partners must start in a closed or open facing hold. No entrances are allowed in Closed American or International Style. For example, starting the Gold International Style Cha Cha with an allowed side by side amalgamation would constitute an “entrance”. A single curtsey facing partner in Viennese Waltz is allowed.
11. All picture lines are allowed up to a maximum of 3 measures.
12. Supported picture lines are allowed up to a maximum of 3 measures provided they are above standing waist level.
13. No lifts are allowed.
14. Partners may not completely separate for more than 4 measures in a row then must regain a connection for at least 2 measures before releasing hold again.
15. Continuous partnership pivots for up to 3 measures with no more than 2 syncopations are allowed.
16. Closed Dance Holds must comprise 25% of the routine.
17. Closed Holds include Closed Dance Position, Fallaway, Counter Fallaway, L and R Outside Partner, Promenade Position, Counter Promenade.

## International Notes, Dance Positions & Holds

### Special notes and restrictions for all dances

1. \*\*Partners must start in a closed or open facing hold. No entrances are allowed. For example, starting the Gold International Style Cha Cha with an allowed side by side amalgamation would constitute an “entrance”. A single curtsey facing partner in Viennese Waltz is allowed.
2. **Posing or Poses prior to taking hold will be considered an entrance.**
3. Couples remain in a standing position at all times.
4. Couples dance only figures for the level entered. i.e. Bronze, Silver, Gold but Figures from lower levels can also be used.
5. Make special note that some lower level figures have developments at a higher level. For example, in the Rumba and Cha Cha, the Fan is Bronze, but the Fan Development is Silver. This is noted with an asterisk \* beside the figure.
6. Couples must use the dance position hold allowed for the figure and level being danced as noted in the charts below.
7. Positions given in the charts below are with hold unless noted as “no hold” or “release hold”. When allowed, partners may only release hold for a maximum of two bars before regaining an allowable hold.
8. At no time in any of the allowable positions are the couples further away from each other than a comfortable arms length. The only exception is the There and Back in Cha Cha.
9. Couples must use only the acceptable timing for the figure and level being danced
10. When a timing in a figure has no weight change that is noted by putting that count in parenthesis. For example, Rumba timing 2,3,4(1)

### Descriptions of Allowable Dance Position and Holds

**“Normal Hold” (classic hold)** - partners facing each other in closed position, promenade position, counter promenade position or outside partner. Man holding lady’s right hand in his left hand, mans R hand on lady’s back and lady’s hand on the man’s left arm or shoulder. Hold may vary slightly depending on the “position” and distance of the partners to one another.

**Closed Position** - facing partner, slightly apart - includes outside partner for shoulder to shoulder

- a. normal hold – allowed in all dances
- b. man’s left hand holding ladies right hand

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- c. man's right hand holding ladies left hand – not in Paso Doble
- d. No hold – maximum 2 consecutive bars –Rumba and Cha Cha only.

**Contact Position** – Facing partner with light body contact and normal hold.

**Open Position** – facing and away from partner, approximately at arms length.

Left hand holding Lady's right hand.

- a. right hand holding lady's right hand
- b. no hold – rumba and Cha Cha only
- c. double hold, left hand holding lady's right hand and right hand holding lady's left hand.

**Fan Position** – Lady at 90 degree angle to man on his left side on an imaginary line about 6 inches in front of him. Left hand holding lady's right hand, man's feet apart, weight on RF, lady LF back, weight on LF.

**Promenade Position** – Lady on man's right side with the man's right and lady's left side towards each other, and the opposite side of the body turned outwards to form the shape of a 'V'. Normal Hold.

**Open Promenade Position** - Lady on Man's right side with the Man's right and Lady's left side towards each other, slightly apart, and the opposite side of the body turned outwards to form the shape of a 'V'. Normal Hold.

- a. Right hand holding Lady's left hand – rumba and cha cha only
- b. Left hand holding Lady's right hand
- c. No hold - rumba and cha cha only
- d. Right hand on lady's back, left to right hand hold released – Gold Samba only
- e. Double hand hold – Jive toe Heel Swivels Break Ending

**Counter Promenade Position** – Lady on man's left side with man's left side and lady's right side towards each other, slightly apart, and the opposite side of the body turned outwards to form the shape of a "V". Normal Hold

**Open Counter Promenade Position** – Lady on man's left side and Lady's right side towards her partner, slightly more apart than Counter Promenade Position, and the opposite side of the body turned outwards to form the shape of a 'V' – normal hold.

- a. Left hand holding Lady's right hand.
- b. No hold – Rumba, Cha Cha and Silver Jive only
- c. Left hand on lady's back – Gold Samba only

**Right Side Position** – Lady on Man's right side, both facing the same way. Normal Hold, right to left hand hold, Alternative hold - Man's Right hand/arm on or across Lady's back and Lady's Left hand/arm on or across the man's shoulder. man's left hand (lady's right hand released), or no hold.

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**Left Side Position** - Lady on Man's left side, both facing the same way. Left to right hand hold, Alternative hold - Man's left hand/arm on or across Lady's back and Lady's right hand/arm on or across the man's shoulder. Man's right hand and lady's left hand released, no hold.

**Tandem Position** - Lady directly in front or behind the Man, both facing the same way. With or without hand hold depending on the figure.

**Right Shadow Position** – Lady on man's right side slightly in advance, both facing the same way. Lady can be behind the man cha cha Turkish towel.

- Hold 1 – right hand placed on or just below lady's right shoulder blade, left hand holding lady's left hand, wrist or lower arm.
- Hold 2 – Right arm is 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 just below chest level with her right arm above her left arm ('cuddle hold')
- 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.

**Left Shadow Position** - Lady on man's left side, slightly in advance or slightly behind the man, both facing the same way.

**Right Contra Position** – Man and Lady moving, or positioned to move. Towards partner's right side. Partners on the same foot. Gold Samba only

**Left Contra Position** – Man and Lady moving, or positioned to move, towards partner's left side. Partners on the same foot. Gold Samba only

**Fallaway** – As promenade position moving in a backwards direction.

**Inverted Promenade** – Lady on man's right side, almost back to back, with man's right side and lady's left side towards each other about 12 inches apart, and the opposite side of the body turned outwards to form the shape of a "V". Right hand holding lady's left hand or no hold.

**Inverted Counter Promenade** – Lady on man's left side, almost back to back. Man's left side and lady's right side towards each other about 12 inches apart, and the opposite side of the body turned outwards to form the shape of a "V". Left hand holding lady's right hand or no hold.

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**INTERNATIONAL STYLE CHA CHA CHA**

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

	<b>Bronze Cha Cha figures</b>	<b>Timing</b>	<b>Position and Dance Holds</b>
<b>1</b>	Basic Movements		
	Closed	23,4&1,23,4&1	Closed Position Normal Hold
	Open	23,4&1,23,4&1	Closed or Open Position L to R hold
	In place	23,4&1,23,4&1	Closed Position Normal Hold
	Alternative Basic (from Rumba)	23,4&1,2&3,4&1	Closed Position Normal Hold or no hold (max 2 bars)
*	<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. Normal, 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, Normal, L to R, double, or no hold
	Forward in RSP	23,4&1,2&3,4&1	RSP R to L hand hold or Alt.RSP Hold (last 3 steps can face partner)
	Forward in LSP	23,4&1,2&3,4&1	LSP L to R hand hold or Alt. LSP Hold (last 3 steps can face partner)
	<b>7</b> Side Steps (to Left or Right)	23,4&1	Closed Position Normal 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 Normal Hold
*	<b>14</b> Natural Opening Out Movement	23,4&1	Normal Hold throughout, Closed position,RSP,end in Closed Position
	<b>15</b> Closed Hip Twist	23,4&1,23,4&1	Normal Hold Closed position to RSP, end in Fan Position
	<b>Bronze Alternative Cha Cha timings - none</b>		
	<b>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 allowable hold for the next figure.		
	Bronze - 1. Closed Basic Movement can end in Open CPP		
	Bronze - 8. ** There and Back is the only figure where the partners are further apart than a comfortable arms reach.		
	Bronze -11. Alemana- may end in Open CPP, or towards partners Right Side to follow with opening out movement or closed hip twist.		
	Bronze -11. Alemana may also Commence in open position L to R hand hold (Lady will make one complete turn on this Alemana)		
	Bronze -12 Hockey Stick can end in Open CPP or side and sl fwd for shoulder to shoulder.		
	Bronze -15. closed hip twist can also end in open position and open Counter Promenade Position.		
	<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.		



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	<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 Normal Hold throughout
18	Opening out from Reverse Top	23,4&1	Contact Position Normal Hold to end in Fan Position
19	Aida	23,4&1	Contact Position Normal Hold, end in LSP L to R Hand Hold
	Ending #1 Rock and spot turn	23,4&1,23,4&1	LSP L to R Hand Hold, release hold, end in closed or LSP L to R Hold
	Ending #2 Switch and UA turn to R	23,4&1,23,4&1	LSP L to R Hand Hold, Closed Position, UA turn, end Closed Pos.
20	Spiral Turns (Lady)		
	Spiral ( Left Underarm)	23,4&1,23,4&1	Closed Pos. Normal Hold to RSP ,spiral UA L, End in Fan Position
	Curl (Left Underarm)	23,4&1,23,4&1	Open Position L to R Hand Hold, Curl UA L, end in Fan Position
	Rope Spinning	23,4&1,23,4&1	Lady on man's R side facing opposite direction. L to R Hand Hold
	(Spiral Right UA on end of prev figure)		Lady fwd behind man's back, LSP, end in Closed Position
* 21	Cross Basic	23,4&1,23,4&1	Closed Position Normal Hold throughout.
22	Cuban Breaks	2&3&4&1	Closed or Open Position, Open PP, Open CPP, RSP, LSP with or without hold
	Split Cuban Breaks	2&3,4&1	Closed or Open Position, Open PP, Open CPP, RSP, LSP with or without hold
23	Chase- Man ( first and 4th bar 2(3)4&1)	23,4&1 4 bars	Open Position No Hold, Tandem Position lady behind, Lady in front,
	Lady	23,4&1 4 bars	Lady behind, Lady spin to end in Open Position No Hold.
	*Time Steps in Guapacha	(2)a3,4&1	Closed or Open Position without hold
	*New York in Guapacha	(2)a3,4&1	in LSP and/or RSP
	*Fan Development	23,4&1	Closed position Normal hold, Promenade Position, Fan Position
	*Hockey Stick to LSP and forward runs	23,4&1,23,4&1	Fan Position, UA L ending in LSP L to R hand hold
	*Natural opening out movement end in contact	23,4&1	Normal Hold throughout, Closed position,RSP,end in Contact Position
	<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 allowable hold for the next figure.		
	Silver - Closed Hip Twist, Open Hip Twist, Spiral, and Curl can also end in Open Counter Promenade Position, Open Position, Contact Position		
	Silver - #19 Aida- may follow a Curl or Spiral		
	Silver - # 20 Rope Spinning may also end in Open CPP or forward toward the Man's R Side		
	<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 (man), twist Chasse (man) or Lady on the closed hip twist and Slip Chasse (man) on the Open Hip Twist		
	6. Silver - man may dance a cuban break 2&3&4&1 while lady dances a time step or vice versa		

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

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**INTERNATIONAL STYLE SAMBA**

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

	<b>Bronze Samba Figures</b>	<b>Timing</b>	<b>Dance hold and position notes</b>
1	Basic Movements - Natural, Reverse, Side and Progressive	1a2 or 1(2)	Normal Hold
2	Whisks L and Right with Lady's Underarm Turn	1a2	Normal Hold
3	Samba Walks		
	Promenade	1a2	Normal Hold
	Side	1a2	Normal Hold
	Stationary	1a2	Normal Hold
4	Rhythm Bounce	a 1a2	Any Allowable Dance Position and Hold
5	Volta Movements		
	Traveling	1a2a 1a2	Normal Hold
6	Traveling Bota Fogos Forward	1a2	Normal Hold
7	Criss Cross Bota Fogos	1a2	Open CPP and Open Promenade
8	Traveling Bota Fogos Back	1a2	Normal Hold
9	Bota Fogos to Promenade and Counter Promenade	1a2	Normal Hold
10	Criss Cross Voltas	1a2a 1a2	Open PP, Open CPP, end in Closed Position
11	Solo Spot Volta	1a2 or 1a2a 1a2	Release Hold (Maximum 2 bars)
12	Foot Changes		
	Closed to Right Shadow	man 12 Lady 1a2	Closed to Right Shadow
	Right Shadow to Closed	man 12 Lady 1a2	Right Shadow to Closed
	Promenade to Right Shadow	man 12 Lady 1a2	Promenade to Right Shadow
13	Shadow Traveling Volta	1a2a 1a2	Right Shadow Position
14	Reverse Turn	1a2 or SQQ	Normal Hold
15	Corta Jaca (man RF forward, lady LF back)	SQQQQQQ	Normal Hold
16	Closed Rocks	SQQ	Normal Hold
	<b>Bronze 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 max 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.		

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	<b>Silver Samba Figures</b>	<b>Timing</b>	<b>Dance hold and position notes</b>
17	Open Rocks	SQQ	Normal Hold
18	Back Rocks	SQQ	Normal Hold
19	Plait	SS QQS	Normal Hold or L to R hand hold
20	Rolling off the Arm	123, 123	RSP Dbl hand hold, RSP R to L hand hold, end in Closed or R.Shadow
21	Argentine Crosses	QQS, QQS	Normal Hold
22	Maypole	Volta timing up to 4 bars	L to R hand hold while Lady turns UA right or left
23	Shadow Circular Volta	1a2a1a2	Right Shadow Position
	* foot change from R Shadow to Promenade	man 12 Lady 1a2	Right Shadow to Promenade
	*foot change (rolling off the arm) to R.Shadow	man 12 Lady 1a2	RSP to Right Shadow
	*Corta Jaca (Man LF back,Lady RF forward)	SQQQQQQ	Normal Hold
	<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.		
	5. Maximum amount of turn on Spot Voltas in one full turn per bar.		
	<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	Normal Hold
27	Reverse Roll	SQQ	Normal Hold
28	Promenade and Counter Promenade Runs	123,123,123	Open Promenade and Open Counter Promenade
29	Three Step Turn Left (Lady only)	123	Release Hold
30	Samba Locks	QQS	Open Counter Promenade Position
31	Cruzados Walks and Locks	SS and QQS	Right Shadow Position
	*Traveling Volta in closed position or Shadow Pos.	1(and2and) a1a2(slow volta)	Closed Position or Shadow Position
	<b>*Foot Changes</b>		
	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. Flick Ball Change (1) a 2. Lady dances a LF Bota Fogo 1a2 on all four methods. Same Methods are used when dancing from Right Contra Position to Promenade Position. Ladies Bota Fogo will be on the RF 1a2		
	<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.		

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**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 Normal Hold
	Open	2,3,4 (1)	Closed or Open Position L to R hold
	In place	2,3,4 (1)	Closed Position Normal Hold
*	Alternative Basic	2,3,4 (1)	Closed Position Normal Hold, L to R hand hold or no hold (max 2 bars)
*	<b>2</b> Cucarachas (LF and RF)	2,3,4 (1)	Normal 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.Normal 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 Normal or L to R Hand Hold
	<b>8</b> Side Steps (to Left or Right)	2,3,4 (1)	Closed Position Normal Hold or L to R hand hold
*	<b>9</b> Cuban Rocks	2,3,4 (1)	Normal Hold,L to R Hand Hold, No Hold
*	<b>10</b> Fan	2,3,4 (1)	Closed Position Normal Hold, toend 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 Normal Hold
	<b>14</b> Opening Out to Right and Left	2,3,4 (1)	Closed Position Normal Hold,90 degree angle man's left then right side
*	<b>15</b> Natural Opening Out Movement	2,3,4 (1)	Normal Hold throughout,Closed position,RSP,end in Closed Position
	<b>16</b> Closed Hip Twist	2,3,4 (1)	Normal 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 allowable hold for the next figure.		
	Bronze - 1. Closed Basic Movement can end in Open CPP		
	Bronze -11. Alemana- may end in Open CPP, or towards partners Right Side to follow with opening out movement or closed hip twist.		
	Bronze -11. Alemana may also Commence in open position L to R hand hold (Lady will make one complete turn on this Alemana)		
	Bronze -12 Hockey Stick can end in Open CPP		
	Bronze -15. Closed hip twist can also end in open position and open Counter Promenade Position.		
	<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		

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

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	<b>Gold Rumba Figures</b>	<b>Timing</b>	<b>Position and Dance Holds</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)	Fan Position, Promenade Position, Open CPP
24	Three Threes	2,3,4 (1)	Open Pos. L to R Hold,Tandem Position, release hold, end Closed Pos.
25	Three Alemanas	2,3,4 (1)	Fan Position, Alemana , Spiral UA turn L, Alemana, end as Alemana
26	Hip Twists	2,3,4 (1)	
	Advanced Hip Twist	2,3,4 (1)	Closed Position Normal Hold,RSP, end in fan Position
	Continuous Hip Twist	2,3,4 (1)	Closed Position Normal Hold,RSP, end towards Lady's R side
	Circular Hip Twist	2,3,4 (1)	Closed Position Normal Hold,RSP, Normal Hold throughout
	*Syncopated Cuban Rocks	2&3,4(1)	Normal Hold,L to R Hand Hold, No Hold
	*Progressive Walks Forward in R Shadow Pos.	2,3,4 (1)	Right Shadow Position
	*Natural Top with Lady's Left UA Turn	2,3,4 (1)	Closed Position Normal Hold, Left UA Turn, Closed Position Normal Hold
	* Alemana to adv. Hip twist (see note below)	2,3,4 (1)	Open Position R to R hand hold. end L to R hold in Fan Position
	*Natural Top with lady's left underarm turn	2,3,4 (1)	Closed position normal hold, underarm turn Left,Closed Position
	<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)		
	<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 allowable hold for the next figure.		
	Gold - * Aida Ending # 4 Cuban Rock in LSP L to R Hand Hold, to Progressive Walks Forward in Right Shadow Position		
	Gold - Alemana - may commence in open position with a R to R hand hold, Lady making a full turn on the Alemana and follow with an Advanced Hip Twist with R to R Hold, ending in Fan Position regaining L to R Hold.		
	Gold - Alemana can end in Right Shadow Position to dance Forward Walks in R. Shadow Positon or Sliding Doors		
	Gold - Endings to Fencing 1. Man and Lady's Solo Spin, 2. Lady's Under Arm Spin to Left 3. Man's Solo Spin (2)&(3) 4(1) Lady syn. Cuban Rock		
	Gold - Three Threes with Fan Ending (as in the Fan Development)		
	Gold - Three Alemanas can be commenced in Open Position		
	Gold -#26 Advanced Hip Twist may also end in Open Counter Promenade Position, Open Position , Contact Position		
	Gold - Advanced Hip Twist may also be danced following the Alemana with R to R hand hold, changing to L to R hand hold to end in Fan Position		
	Gold - Circular Hip Twist may be danced with R to R hold following an Alemana danced with this hold. Change tol L to R hand hold on last hip twist		
	Silver - #21 Rope Spinning may also end in Right Shadow Position to follow with walks in Right Shadow position.		
	<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.		

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<b>INTERNATIONAL STYLE PASO DOBLE</b>			
	<b>Bronze Paso Doble Figures</b>	<b>Timing</b>	<b>Position and Hold</b>
1	Sur Place	count 1 to 4 or 1 to 8	Normal Hold
2	Basic Movement	count 1 to 4 or 1 to 8	Normal Hold
3	Chasse to Right or Left	count 1 to 4 or 1 to 8	Normal Hold
4	Drag	1 (2,3) 4	Normal Hold
5	Deplacement (Also Attack)	count 1 to 4 or 1 to 8	Normal Hold
6	Promenade Link (also Promenade Close)	count 1 to 4 or 1 to 8	Normal Hold
7	Promenade	count 1 to 4 or 1 to 8	Normal Hold
8	Ecart	count 1 to 4 or 1 to 8	Normal Hold
9	Separation	count 1 to 4 or 1 to 8	Normal Hold, Open Position L to R Hold, Normal Hold
10	Lady's Caping Walks following the Separation	count 1 to 4 or 1 to 8	L to R hold lady walks in a circle behind the man's back, end in normal hold
11	Fallaway Ending to Separation	count 1 to 4 or 1 to 8	Normal Hold
12	Huit	count 1 to 4 or 1 to 8	Normal Hold
13	Sixteen	count 1 to 4 or 1 to 8	Normal Hold
14	Promenade and Counter Promenade	count 1 to 4 or 1 to 8	Normal Hold
15	Grand Circle	count 1 to 4 or 1 to 8	Normal Hold
16	Open Telemark	count 1 to 4 or 1 to 8	Normal Hold
	<b>Bronze 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.		
	<b>Alternative Paso Doble Positions and Holds</b>		
	Normal Hold is used on most figures and is intended to include Closed Position, Promenade, Counter Promenade, Fallaway and outside partner as used in the allowable figure.		
	<b>Silver Paso Doble Figures</b>	<b>Timing</b>	<b>Position and Dance Holds</b>
17	La Passe - Man's Timing	1234567(81)2(34)5(67)8+A343	
	Lady's Timing	1,234,567,812,345,670	Normal Hold
18	Banderillas	count 1 to 4 or 1 to 8	Normal Hold
19	Twist Turn	count 1 to 4 or 1 to 8	Normal Hold
20	Fallaway Reverse Turn	count 1 to 4 or 1 to 8	Normal Hold
21	Coup de Pique	(1)23456&78	Normal Hold
22	Left Foot Variation	123(4)a(5)678	Normal Hold
23	Spanish Lines	123(4)	
	Inverted Counter Promenade Position		Inverted CPP with no Hold
	Inverted Promenade Position		Inverted Promenade Position no hold
24	Flamenco Taps	1(2&)3(4) or 1(&2&)3(4)	same as Spanish Lines
	<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>		
	Normal Hold is used on most figures and is intended to include Closed Position, Promenade, Fallaway , Counter Promenade, and outside partner as used in the allowable figure.		



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	<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.		
	<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 Normal Hold on step #13
26	Traveling Spins from Promenade Position	count 1 to 4 or 1 to 8	Closed or Contact Position Normal Hold, L to R hand hold on Spins
27	Traveling spins from Counter PP	count 1 to 4 or 1 to 8	Closed or Contact Position Normal Hold, L to R hand hold on Spins
28	Fregolina (also Farol)	28 counts	Normal Hold for counts 1 to 7, double hand hold on 8, R to L hand hold to a type of hammer lock hold 13 -22, spin lady release hold, normal hold
29	Twists	12345&678&123&4	Normal Hold
30	Chasse Cape (including outside Turn)	1234&5678&1234&56781234	Normal Hold steps 1 to 18, LSP Spanish Line inverted CPP
	<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>		
	Normal Hold is used on most figures and is intended to include Closed Position, Promenade , Fallaway, Counter Promenade, and outside partner as used in the allowable figure.		
	Endings to Chasse Cape 1. Type of Counter Promenade Close and Chasse 1 (2) 34 2. Syncopated Chasse 12&34, 3. Lady's Spin to the right 12&34		
	<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.		

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<b>INTERNATIONAL STYLE JIVE</b>			
note: figures with an * have a development at a higher level.			
	<b>Bronze Jive Figures</b>	<b>Timing</b>	<b>Position and Dance Holds</b>
	<b>1</b> Basic in Place	QQ,QaQ,QaQ	Normal hold throughout
	<b>2</b> Fallaway Rock	QQ,QaQ,QaQ	Normal hold throughout
	Fallaway Rock precede to whip	QQ,QaQ	Normal hold throughout
*	<b>3</b> Fallaway Throw Away	QQ,QaQ,QaQ	Normal hold, end in open position
*	<b>4</b> Link	QQ,QaQ,QaQ	Open Position to end in normal hold
	Link precede to Whip	QQ,QaQ	Open Position to end in normal hold
	<b>5</b> Change of Places Right to Left	QQ,QaQ,QaQ	Normal 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	normal 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	Normal hold throughout
	Double Whip	QQQQ,QaQ	Normal hold throughout
	<b>14</b> Whip Throwaway	QQ,QaQ	Normal 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 "Normal Hold" inculded closed position, promenade and fallaway are used in the allowable figure.			
5 Change of places R to L may release hold and end in L to R or Hand Shake Hold			
6. Change of places L to R may release hold and regain L to R or Hand shake Hold			
7. Change of Hands behind Back, alt hold will allow Lady's R hand to trail around man's waist			
18. Rolling off The Arm - may also use Double Hand Hold or R to R hand hold			
<b>Bronze 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.			

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	<b>Silver Jive Figures</b>	<b>Timing</b>	<b>Position and Dance Holds</b>
	<b>15</b> Reverse Whip	QQ,QaQ,QQ,QaQ	Normal 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 sping
*	<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
	*Overtured Fallaway Throwawy (lady's run)	QQ,QaQ,QaQ	Normal hold, end in open position
	* Link -Flick Ball Change	(Q)aQ,QaQ	Open Position
	*Link - Hesitation	(Q)aQ	Open Position
	*Change of Places R to L Lady's spin	QQ,QaQ,QaQ	Normal Hold to end in open Position
	* American Spin	QQ,QaQ,QaQ	L to R hand hold, spin Lady Under arm
	* Walks- curved to the Left/merengue action	up to 8 Q's	Normal hold
	<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.		
	2. Chugging rotates gradually to the left.		

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	<b>Gold Jive Figures</b>	<b>Timing</b>	<b>Position and Dance Holds</b>
21	Curly Whip	QQ,QaQ	Normal Hold (preceded by a whip ending facing partner)
22	Shoulder Spin	QQ,QaQ,QaQ repeat	Open Position R to R hold,releasehold on lady's spin, L to R or R to L
23	Toe Heel Swivels	8 Q'S	Open Position Double Hand Hold
	Break ending	(Q) a Q	Open Promenade Position Double Hand Hold
24	Chugging	QQ, 6 sets of QaQ	Open Position R to R Hold, release hold lady's spin, Open Position
25	Chicken Walks	QQQQ (Man) 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	Normal Hold or Double Hand Hold throughout
	Stalking Walks timing continued	Q(QQ), aQ	
	*Overturned Fallaway Throwaway to Tandem	QQ,QaQ,QaQ	Normal Hold, Open position, Tandem Position lady in front, open pos.
	*Oveturned Change of Places L to R	QQ,QaQ,QaQ	Open position to end in Tandem Position
	*Stop and go	QQ,QaQ,QQ,QaQ	without hold during lady's turns
	* Mooch with "Boppy" Hops and/or	aQ,aQ,aQ,aQ	same hold as the Mooch in Bronze
	"Flick Cross" action (in place of Flicks)	aQQ, aQQ	same hold as the Mooch in Bronze
	*Spin Ending to Rolling Off the Arm	QQ,QaQ,QQ,QaQ	R to L hand hold open Position, RSP, Open Position, release hold for spin.
	*Simple Spin from Tandem Position		overtured Fallaway Throwaway or Chnge 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,QQQQQ		
	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.		
	2. Chugging rotates gradually to the left.		

## INTERNATIONAL BALLROOM CHARTS

### General International Ballroom Notes and Restrictions

1. Couples must stay in closed dance position 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. The timings noted in the charts are per element, and not per figure as noted in various technique books. This allows for amalgamations.
7. Elements must be danced in their entirety unless specifically noted or included in a named amalgamation.
8. Steps may not be borrowed from other dances unless specifically noted.

<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

APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTIONS - *Revised January, 2019*

<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 measure, timing 12(312)3.
32. Fallaway Whisk	123	
<b>ADDITIONAL WALTZ NOTES</b>		
<b>All 6 steps of a Weave must be danced</b>		

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<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	SQQSQS	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	QQSSQQSQS	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 SQQSQSQSQS. 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>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	
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 clside 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	

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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&QSS&(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



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<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		

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<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	
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	
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.		

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<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
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	SSSQSQQS or SSSQSSQQ	
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	SQQSSQQ	If the optional forward lock ending is danced, timing will be SQQSSQSQQS
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 hopping, skipping, jumping, syncopated or running actions at any level unless noted		
*The Tipple Chasse may only be danced traveling to the man's Right		
*There are no continuous pivots.		

APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTIONS - *Revised January, 2019*

**Night Club Dances**

**Peabody - Bronze Level**

1. Six & Eight Count Right Turns	5. Twinkles - Forward & Backward
2. Six & Eight Count Left Turns	6. Right & Left Underarm Turns
3. Running Steps / Gallops	7. Grapevines
4. Locks - Forward & Backward	

**Peabody Restrictions - Bronze Level**

1. May not separate completely. Open work limited to single or double hand holds and may not last for more than 4 consecutive measures (8 beats).	6. No picture line or figures i.e. oversways, contra checks, chairs, lunges, etc.
2. Open work may not comprise of more than 25% of any routine.	7. No fallaway actions, Whisks, 5 <sup>th</sup> position breaks, etc. are not considered fallaway actions
3. No foot changes/fakes, partners must always be on opposite feet.	8. One underarm or solo turn at a time is the maximum allowed in the Bronze level.
4. No solo, shadow, or same foot figures	9. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
5. Continuous quicks are not permitted except in running steps/gallops and grapevines. No more than eight quicks.	10. No entrances are allowed. Partners must start in a closed or open facing hold

**American Style Samba - Bronze Level**

1. Basic - Closed or box, w/ or w/o turn	7. Twinkles/Bota Fogos, Single, Double, Progressive, Forward & Back, PP & CPP
2. Side Basic/5th Position/Whisk	8. Open or Progressive 5th Positions
3. Left or Right Underarm Turns	9. Open Break
4. Extended Basic - Chasses	10. Cross Body Lead
5. Promenade/Samba Walks/Rocks/Conversas, Copas	11. Voltas
6. Open Counter Promenade/Samba Walks/Rocks	

**American Style Samba Restrictions - Bronze Level**

1. Partners may not completely separate for more than 4 beats of music.	5. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
2. No side by side work allowed.	6. Double-hand holds and hand-shake holds are allowed.
3. One underarm or solo turn at a time is the maximum allowed in the Bronze level.	7. No entrances are allowed. Partners must start in a closed or open facing hold
4. No foot changes/fakes, partners must always be on opposite feet.	

**Merengue - Bronze Level**

1. Chasses - Forward, Backward, Side	6. Back Spot Turn / Natural Top
2. Walks - Forward, Backward, Promenade	7. Wrap/Cuddle/Sweetheart
3. Basic Left or Right Underarm Turns	8. Ibo Walks
4. 5th Position Breaks	9. Promenade Swivels

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5. Left Rock Turns	10. Pretzel/Hammerlock
<b><u>Merengue Restrictions - Bronze Level</u></b>	
1. Partners must use basic Merengue timing except in Ibo Walks	5. No foot changes/fakes, partners must always be on opposite feet.
2. Slow & Quick chasses are permitted	6. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
3. No syncopations allowed except in quick chasses – maximum 4 beats	7. Partners may not completely separate more than one measure of music except in Ibo Walks.
4. One underarm or solo turn at a time is the maximum allowed in the Bronze level.	8. No entrances are allowed. Partners must start in a closed or open facing hold
<b><u>West Coast Swing - Bronze Level</u></b>	
1. Basic/Sugar Push	5. Basic Whip
2. Passes & Underarm Turns Left & Right	6. Basket/Wrap Whip
3. Tuck In Turns	7. Whip w/ Underarm Turn Left or Right or hand change rollout.
4. Wrap/Cuddle/Sweetheart	8. Hitch Kicks
<b><u>West Coast Swing Restrictions - Bronze Level</u></b>	
1. Partners may not separate completely for more than one measure of music (4 beats)	6. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
2. No side by side work allowed	7. Use of hand-shake holds, double hand holds are permitted
3. One underarm or solo turn at a time is the maximum allowed in the Bronze level.	8. Syncopated spins are not allowed
4. No more than six consecutive quicks allowed in whips	9. No entrances are allowed. Partners must start in a closed or open facing hold
5. No foot changes/fakes, partners must always be on opposite feet	
<b><u>Hustle - Bronze Level</u></b>	
1. Basic - in place, turning left or right, closed or open position	6. Underarm or solo Spin to Left - 1 ½ turns maximum
2. Left or Right Underarm Turns	7. Throwaway
3. Wrap/Cuddle/Sweetheart	8. Back Pass
4. Pretzel/Hammerlock	9. Shoulder Drapes / Head Combs
5. New York Walks	
<b><u>Hustle Restrictions - Bronze Level</u></b>	
1. The timing for hustle is &1,2,3 or 1,2&3 or 1,2,3,4. No extra syncopations.	4. No continuous spins.
2. Partners may not separate completely for more than one measure of music (4 beats).	5. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
3. No side by side work allowed.	6. Use of hand-shake holds double hand holds are permitted.

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