



**INTERNATIONAL
DANCE
FEDERATION**

TECHNICAL RULES

**DISCIPLINE:
CARIBBEAN DANCES**

SECTION 1

CATEGORIES:

- *CARIBBEAN COUPLE (two (2) dancers: one (1) Male and one (1) Female): Cuban Salsa, Puertorican Salsa, Merengue, Bachata.*
- *RUEDA DE CASINO SMALL-GROUP (two (2) or three (3) couples)*
- *RUEDA DE CASINO FORMATION (between four (4) and twelve (12) couples)*
- *LATIN/CARIBBEAN SHOW SMALL-GROUP (between three (3) and seven (7) Male and/or Female dancers)*
- *LATIN/CARIBBEAN SHOW FORMATION (between eight (8) and twenty four (24) Male and/or Female dancers)*

SECTION 2

CARIBBEAN COUPLE (Male and Female)

1. INTRODUCTION

- 1.1 For all the situations not mentioned in these regulations, decisions will be made by the RESTRICTED TECHNICAL COMMITTEE and the IDF GENERAL SECRETARY.

2. CARIBBEAN COUPLE

- 2.1 Caribbean Couple is composed of two (2) dancers where one (1) is male and the other one is female.

3. SPECIALITIES

- 3.1 The Caribbean Dances Sector includes the following specialities:

- **Cuban Salsa;**
- **Puertorican Salsa;**
- **Merengue;**
- **Bachata.**

- 3.2 Each speciality is regulated by separate technical rules.

4. AGE CATEGORIES

- 4.1 Age categories are divided as follows:

- **MINI:** All dancers from the age of six (6) to the age of nine (9) (defined by calendar year);
- **YOUTH:** All dancers from the age of ten (10) to the age of thirteen (13) (defined by calendar year);
- **JUNIOR:** All dancers from the age of fourteen (14) to the age of sixteen (16) (defined by calendar year);
- **ADULT:** All dancers from the age of seventeen (17) (defined by calendar year);

- 4.2 Dancer's age is considered with referral to the calendar year (1st January - 31st December). Dancer who participates in Ranking Competition that starts in October will be considered with referral to the following calendar year (which means 1 (one) year older);

- 4.3 Having reached the age limit for each category, dancers pass to the older category automatically;

- 4.4 In the case of a couple from mixed age categories (eg. one (1) Youth and one (1) Junior), the couple must participate in the older category;

- 4.5 All dancers may only participate in one age category.

5. MUSIC DURATION AND PACE (BPM)

5.1 Music duration and pace (BPM) is regulated by separate rules for each Speciality.

5.2 In finals, dancers of all age categories and Specialities use their own music (in preliminaries and semi-finals federation music is used). The music piece must be in accordance with the following requirements:

- Recorded only and exclusively on CD;
- Containing only 1 (one) good quality music piece on each CD;
- In accordance with duration limits for each age category; **no exceptions will be respected**;
- Visibly exposing couple's: Start Number, Nationality, Name of a Club/School, Title of the Presentation, Duration, Names and Surnames, Discipline, Age and Dance Category;

5.3 In the case when music duration and/or pace (BPM) is not respected, **a couple will be immediately disqualified.**

SECTION 3

CARIBBEAN COUPLE CUBAN SALSA

1. INTRODUCTION

- 1.1 For all the situations not mentioned in these regulations, decisions will be made by the RESTRICTED TECHNICAL COMMITTEE and the IDF GENERAL SECRETARY.

2. MUSIC DURATION AND PACE (BPM)

- 2.1 Duration and pace (BPM) of music pieces must be as follows:

Preliminaries and Semi-finals (Federation Music)

- **MINI** : Track duration **1'.30"**, pace **44/46 BPM**;
- **YOUTH** : Track duration **1'.30"**, pace **46/48 BPM**;
- **JUNIOR** : Track duration **1'.30"**, pace **48/50 BPM**;
- **ADULT** : Track duration **1'.30"**, pace **50/54 BPM**;

Finals (Own Music)

- **MINI** : Track duration from **1'.30"** to **2'.00"**, pace **44/46 BPM**;
- **YOUTH** : Track duration from **1'.30"** to **2'.00"**, pace **46/48 BPM**;
- **JUNIOR** : Track duration from **1'.30"** to **2'.00"**, pace **48/50 BPM**;
- **ADULT** : Track duration from **1'.30"** to **2'.00"**, pace **50/54 BPM**;

3. EXECUTION OF COMPETITION

- 3.1 Depending on number of participants, each category would start from preliminaries, semi-finals or finals respectively;
- 3.2 There can be no more than twelve (12) couples competing on a dance-floor in preliminaries and no more than one (1) in finals;
- 3.3 In the case when a couple lacks its own music in a final Federation music will be used;
- 3.4 Competition Director, whenever necessary, may apply modifications to execution of the Competition.

4. CHARACTERISTICS

- 4.1 Dancers are obliged to execute "**CUBAN**" style;
- 4.2 Characteristic feature of Cuban salsa is dancer's posture. Dancer (bailadore) tends to lean forward as if he/she was dancing Rumba, where dancer's upper-body is positioned in-front of his/het feet. Dancer who executes Cuban Salsa with his/her upper-body erect very often tends to move in a rigid and mechanical way. All changes in Cuban Salsa are performed clockwise or anti-clockwise (whereas changes in Puertorican Salsa are performed in line). One of the most difficult elements in Salsa is 'Body Motion' (typical for native Cubans), which is an ability to execute body movements in perfect harmony with music. Salsa allows Latins to show their emotions, especially joy, happiness and sensuality. Dancing movements and figures should be performed in a perfect fusion with music. There are different specialities that can be found within Cuban Salsa, such as: Casino, Son and Timba.

5. EVALUATION AND PENALTIES

- 5.1 Evaluation is expressed in points, from one (1) to thirty (30). Adjudicators consider the following components:
- **TECHNIQUE** from one (1) to fifteen (15) points
 - **TIMING (tempo)** from one (1) to ten (10) points
 - **INTERPRETATION** from one (1) to five (5) points
- 5.2 The parameter **Technique** is expressed by: execution of movements in accordance with music pace, execution of technical elements, movements and figures (position, elegance, timing, balance and body control), use of the whole personal and general space as well as choreography and co-operation (feeling) between the partners;
- 5.3 The parameter **Timing (tempo)** is expressed by: dancers' ability to dance 'in time' and keep good timing;
- 5.4 The parameter **Interpretation** is expressed by: dancers' ability to follow the rhythm and musical melody and express them through their body motion; ability to apply adequate movements and technical elements in accordance with music as well as costumes and choice of music piece;
- 5.5 **Every mistake is penalised with the following deductions:**
- **LOSS OF BALANCE** from zero (0) to five (5)
 - **FALL** from zero (0) to ten (10)
 - **TIMING MISTAKES** from zero (0) to fifteen (15)
- 5.6 All dancers wearing provocative and/or vulgar costumes will be penalised. This rule applies to all categories with minor tolerance to the inferior ones.

6. BEHAVIOURAL NORMS FOR DANCERS

- 6.1 In order to present dance technique and choreography, a couple is expected to use its own personal and general space;
- 6.2 Couple must not approach the Adjudicators while performing. In order to visualise dancers' space dance-floor will be appropriately marked;
- 6.3 Couple's start number needs to be clearly visible;
- 6.4 During Competition dancers are prohibited to chew chewing gum;
- 6.5 During Competition dancers **are strictly prohibited** to ask any explanations from the **Adjudicators** or the **Competition Director**.

7. BEHAVIOURAL NORMS FOR TEACHERS - GROUP LEADERS - TEAM/CLUB LEADERS

- 7.1 During Competition teachers, group leaders and team/club leaders **are strictly prohibited** to ask any explanations from the **Adjudicators**. All explanations, information or complaints may be discussed with the **Competition Director**, according to appropriate rules that concern execution of Competition.

SECTION 4

CARIBBEAN COUPLE PUERTORICAN SALSA

1. INTRODUCTION

- 1.1 For all the situations not mentioned in these regulations, decisions will be made by the RESTRICTED TECHNICAL COMMITTEE and the IDF GENERAL SECRETARY.

2. MUSIC DURATION AND MUSIC PACE (BPM)

- 2.1 Duration and pace of music pieces must be as follows:

Preliminaries and Semi-finals (Federation Music)

- **MINI** : Track duration **1'.30"**, pace **42/46 BPM**;
- **YOUTH** : Track duration **1'.30"**, pace **44/48 BPM**;
- **JUNIOR** : Track duration **1'.30"**, pace **46/50 BPM**;
- **ADULT** : Track duration **1'.30"**, pace **48/52 BPM**;

Finals (Own Music)

- **MINI** : Track duration from **1'.30"** to **2'.00"**, pace **42/46 BPM**;
- **YOUTH** : Track duration from **1'.30"** to **2'.00"**, pace **44/48 BPM**;
- **JUNIOR** : Track duration from **1'.30"** to **2'.00"**, pace **46/50 BPM**;
- **ADULT** : Track duration from **1'.30"** to **2'.00"**, pace **48/52 BPM**;

3. EXECUTION OF COMPETITION

- 3.1 Depending on number of participants, each category would start from preliminaries, semi-finals or finals respectively;
- 3.2 There can be no more than twelve (12) couples performing on a dance-floor at time in preliminaries and no more than one (1) in finals;
- 3.3 In the case when a couple lacks its own music in a final, Federation music will be used;
- 3.4 Competition Director, whenever necessary, may apply modifications to execution of the Competition.

4. CHARACTERISTICS

- 4.1 Dancers are obliged to execute **"PUERTORICAN"** style.
- 4.2 Dancer executing Puertorican salsa tends to hold his/her chest and head erect. All changes are performed in a line. Essence of Puertorican Salsa has collocations both with body movements (rumba actions and upper-body 'gestures') and footwork (shines/pasitos). The whole culture of Puertorican Salsa (and Caribbean Dances in general) puts the importance of sensuality ahead of the importance of complicated choreography. Dancers (bailadores) interpret the music through strong rhythmic action and the element of sensuality (so called 'latin guaperia'). Dancers who try to make Puertorican Salsa 'too' technical and 'too' choreographed tend to lose its real character and move away from its tradition. Typical movements executed by Puertorican Salsa couple are: basic, cross body lead, vuelta interna, sencillo, peekaboo, adiós, teaser, frozen, rebote, vuelta basica, flares and brincos choreographed in different positions, different lead and with different supports.

5. EVALUATION AND PENALTIES

- 5.1 Evaluation is expressed in points, from one (1) to thirty (30). Adjudicators consider the following components:
- **TECHNIQUE** from one (1) to fifteen (15) points
 - **TIMING (Tempo)** from one (1) to ten (10) points
 - **INTERPRETATION** from one (1) to five (5) points
- 5.2 The parameter **Technique** is expressed by: execution of movements in accordance with music pace, execution of technical elements, movements and figures (position, elegance, timing, balance and body control), use of the whole personal and general space as well as choreography and co-operation (feeling) between the partners;
- 5.3 The parameter **Timing (tempo)** is expressed by: dancers' ability to dance 'in time' and keep good timing;
- 5.4 The parameter **Interpretation** is expressed by: dancers' ability to follow the rhythm and musical melody and express them through their body motion; ability to apply adequate movements and technical elements in accordance with music as well as costumes and choice of a music piece;
- 5.5 **Every mistake is penalised with the following deductions:**
- **LOSS OF BALANCE** from zero (0) to five (5)
 - **FALL** from zero (0) to ten (10)
 - **TIMING MISTAKES** from zero (0) to fifteen (15)
- 5.6 All dancers wearing provocative and/or vulgar costumes will be penalised. This rule applies to all categories with minor tolerance to the inferior ones.

6. BEHAVIOURAL NORMS FOR DANCERS

- 6.1 In order to present dance technique and choreography, a couple is expected to use its own personal and general space;
- 6.2 Couple may not approach the Adjudicators while performing. In order to visualise dancers' space dance-floor will be appropriately marked;
- 6.3 Couple's start number needs to be clearly visible;
- 6.4 During Competition dancers are prohibited to chew chewing gum;
- 6.5 During Competition dancers **are strictly prohibited** to ask any explanations from the **Adjudicators** or the **Competition Director**.

7. BEHAVIOURAL NORMS FOR TEACHERS - GROUP LEADERS - TEAM/CLUB LEADERS

- 7.1 During Competition teachers, group leaders and team/club leaders **are strictly prohibited** to ask any explanations from the **Adjudicators**. All explanations, information or complaints may be discussed with the **Competition Director**, according to appropriate rules that concern execution of Competition.

SECTION 5

CARIBBEAN COUPLE

MERENGUE

1. INTRODUCTION

- 1.1 For all the situations not mentioned in these regulations, decisions will be made by the RESTRICTED TECHNICAL COMMITTEE and the IDF GENERAL SECRETARY.

2. MUSIC DURATION AND MUSIC PACE (BPM)

- 2.1 Duration and pace of music pieces must be as follows:

Preliminaries and Semi-finals (Federation Music)

- **MINI** : Track duration **1'.30"**, pace **66/70 BPM**;
- **YOUTH** : Track duration **1'.30"**, pace **68/72 BPM**;
- **JUNIOR** : Track duration **1'.30"**, pace **70/74 BPM**;
- **ADULT** : Track duration **1'.30"**, pace **72/76 BPM**;

Finals (Own Music)

- **MINI** : Track duration from **1'.30"** to **2'.00"**, pace **66/70 BPM**;
- **YOUTH** : Track duration from **1'.30"** to **2'.00"**, pace **68/72 BPM**;
- **JUNIOR** : Track duration from **1'.30"** to **2'.00"**, pace **70/74 BPM**;
- **ADULT** : Track duration from **1'.30"** to **2'.00"**, pace **72/76 BPM**;

3. EXECUTION OF COMPETITION

- 3.1 Depending on number of participants, each category would start from preliminaries, semi-finals or finals respectively;
- 3.2 There can be no more than twelve (12) couples performing on a dance-floor at time in preliminaries and no more than one (1) in finals;
- 3.3 In the case when a couple lacks its own music in a final, Federation music will be used;
- 3.4 Competition Director, whenever necessary, may apply modifications to execution of the Competition;

4. CHARACTERISTICS

- 4.1 Merengue origins from the Dominican Republic. Over the years it existed in three (3) different forms: as a group dance (circle dance), as a couple dance and as an individual dance. The rules concern only the form danced by a couple. In the past Merengue used to be a courtship dance, with characteristic sensual and even erotic movements. These movements survived till today, although many elements of choreography changed completely. Initially both partners danced in a permanent contact (touching themselves with their bodies). Partner used only body lead. No definite movements, footwork or figures existed. Merengue based only and exclusively on partner's instinct and imagination. It's main purpose was to express the physical aspect of love. Nowadays, Merengue exists as a dance composed of hundred different movements and figures, most of which are highly elaborated. Some consider it as a great step forward, some believe that Merengue lost its initial meaning and beauty.
- In modern Merengue a partner leads his lady through combinations of right and left turns, spins etc. Merengue basic movement is called 'Cuban Motion'. It is a two-step beat requiring both partners to bend their knees slightly left and right. This in turn makes the hips move left and right. When danced correctly both partners' hips will move in the same direction throughout the music piece. Lady needs to 'feel' her partner's movements and follow him. Both partners need to concentrate on each other and try to create sense of sensuality.

5. EVALUATION AND PENALTIES

- 5.1 Evaluation is expressed in points, from one (1) to thirty (30). Adjudicators consider the following components:
- **TECHNIQUE** from one (1) to fifteen (15) points
 - **TIMING (tempo)** from one (1) to ten (10) points
 - **INTERPRETATION** from one (1) to five (5) points
- 5.2 The parameter **Timing (tempo)** is expressed by: dancers' ability to dance 'in time' and keep good timing;
- 5.3 The parameter **Technique** is expressed by: execution of movements in accordance with music pace, execution of technical elements, movements and figures (position, elegance, timing, balance and body control), use of the whole personal and general space as well as choreography and co-operation (feeling) between the partners;
- 5.4 The parameter **Interpretation** is expressed by: dancers' ability to follow the rhythm and musical melody and express them through their body motion; ability to apply adequate movements and technical elements in accordance with music as well as costumes and choice of a music piece;
- 5.5 **Every mistake is penalised with the following deductions:**
- **LOSS OF BALANCE** from zero (0) to five (5)
 - **FALL** from zero (0) to ten (10)
 - **TIMING MISTAKES** from zero (0) to fifteen (15)
- 5.6 All dancers wearing provocative and/or vulgar costumes will be penalised. This rule applies to all categories with minor tolerance to the inferior ones.

6. BEHAVIOURAL NORMS FOR DANCERS

- 6.1 In order to present dance technique and choreography, a couple is expected to use its own personal and general space;
- 6.2 Couple must not approach the Adjudicators while performing. In order to visualise dancers' space dance-floor will be appropriately marked;
- 6.3 Couple's start number needs to be clearly visible;
- 6.4 During Competition dancers are prohibited to chew chewing gum;
- 6.5 During Competition dancers **are strictly prohibited** to ask any explanations from the **Adjudicators** or the **Competition Director**.

7. BEHAVIOURAL NORMS FOR TEACHERS - GROUP LEADERS - TEAM/CLUB LEADERS

- 7.1 During Competition teachers, group leaders and team/club leaders **are strictly prohibited** to ask any explanations from the **Adjudicators**. All explanations, information or complaints may be discussed with the **Competition Director**, according to appropriate rules that concern execution of Competition.

SECTION 5

CARIBBEAN COUPLE BACHATA

1. INTRODUCTION

- 1.1 For all the situations not mentioned in these regulations, decisions will be made by the RESTRICTED TECHNICAL COMMITTEE and the IDF GENERAL SECRETARY.

2. MUSIC DURATION AND MUSIC PACE (BPM)

- 2.1 Duration and pace of music pieces must be as follows:

Preliminaries and Semi-finals (Federation Music)

- **MINI** : Track duration **1'.30"**, pace **28/32 BPM**;
- **YOUTH** : Track duration **1'.30"**, pace **30/34 BPM**;
- **JUNIOR** : Track duration **1'.30"**, pace **32/36 BPM**;
- **ADULT** : Track duration **1'.30"**, pace **32/36 BPM**;

Finals (Own Music)

- **MINI** : Track duration from **1'.30"** to **2'.00"**, pace **28/32 BPM**;
- **YOUTH** : Track duration from **1'.30"** to **2'.00"**, pace **30/34 BPM**;
- **JUNIOR** : Track duration from **1'.30"** to **2'.00"**, pace **32/36 BPM**;
- **ADULT** : Track duration from **1'.30"** to **2'.00"**, pace **32/36 BPM**;

3. EXECUTION OF COMPETITION

- 3.1 Depending on number of participants, each category would start from preliminaries, semi-finals or finals respectively;
- 3.2 There can be no more than twelve (12) couples performing on a dance-floor at time in preliminaries and no more than one (1) in finals;
- 3.3 In the case when a couple lacks its own music in a final Federation music will be used;
- 3.4 Competition Director, whenever necessary, may apply modifications to execution of the Competition.

4. CHARACTERISTICS

- 4.1 The shortest Bachata definition is: 'Rocking dance'. Bachata as a dancing style and as a kind of music emerged in the second half of the twentieth century. Bachata movements are very simple but in the same time very sensual and erotic. For that reason Bachata was always an 'unwanted' dance style that could not find its place among other 'official' dances. Even in its home country (The Dominican Republic) it was considered a dance of the poorest citizens, which was to help them face their hard reality and reflect their desire for love. In fact, in music played by 'Bachateros' one can find traces of everyday activities accompanied by a 3-cord guitar. Similarly to Argentinian Tango, Bachata was played and danced in places of poor reputation (Bordelli). It should be obvious that Bachata does not consist of complicated movements and figures. Its essence comes from its few steps where both partners dance as if in unison, very close to each other. Bachata's basic step is formed by three (3) feet movements followed by strong hip action which is stressed by musical beat. The music is counted as 4/4 with strong accent on the first beat, which gives kind of a signal to start the first step.

5. EVALUATION AND PENALTIES

- 5.1 Evaluation is expressed in points, from one (1) to thirty (30). Adjudicators consider the following components:
- **TECHNIQUE** from one (1) to fifteen (15) points
 - **TIMING (tempo)** from one (1) to ten (10) points
 - **INTERPRETATION** from one (1) to five (5) points
- 5.2 The parameter **Timing (tempo)** is expressed by: dancers' ability to dance 'in time' and keep good timing;
- 5.3 The parameter **Technique** is expressed by: execution of movements in accordance with music pace, execution of technical elements, movements and figures (position, elegance, timing, balance and body control), use of the whole personal and general space as well as choreography and co-operation (feeling) between the partners;
- 5.4 The parameter **Interpretation** is expressed by: dancers' ability to follow the rhythm and musical melody and express them through their body motion; ability to apply adequate movements and technical elements in accordance with music as well as costumes and choice of a music piece;
- 5.5 **Every mistake is penalised with the following deductions:**
- **LOSS OF BALANCE** from zero (0) to five (5)
 - **FALL** from zero (0) to ten (10)
 - **TIMING MISTAKES** from zero (0) to fifteen (15)
- 5.6 All dancers wearing provocative and/or vulgar costumes will be penalised. This rule applies to all categories with minor tolerance to the inferior ones.

6. BEHAVIOURAL NORMS FOR DANCERS

- 6.1 In order to present dance technique and choreography, a couple is expected to use its own personal and general space;
- 6.2 Couple must not approach the Adjudicators while performing. In order to visualise dancers' space dance-floor will be appropriately marked;
- 6.3 Couple's start number needs to be clearly visible;
- 6.4 During Competition dancers are prohibited to chew chewing gum;
- 6.5 During Competition dancers **are strictly prohibited** to ask any explanations from the **Adjudicators** or the **Competition Director**.

7. BEHAVIOURAL NORMS FOR TEACHERS - GROUP LEADERS - TEAM/CLUB LEADERS

- 7.1 During Competition teachers, group leaders and team/club leaders **are strictly prohibited** to ask any explanations from the **Adjudicators**. All explanations, information or complaints may be discussed with the **Competition Director**, according to appropriate rules that concern execution of Competition.

SECTION 6

RUEDA DE CASINO SMALL-GROUP

(two (2) or three (3) couples)

1. INTRODUCTION

- 1.1 For all the situations not mentioned in these regulations, decisions will be made by the RESTRICTED TECHNICAL COMMITTEE and the IDF GENERAL SECRETARY.

2. MUSIC DURATION

- 2.1 Duration of music pieces must be as follows:

Preliminaries, Semi-finals and Finals (Federation Music)

- **MINI:** Track duration from 2'.00" to 2'.30"
- **YOUTH:** Track duration from 2'.00" to 2'.30"
- **JUNIOR:** Track duration from 2'.00" to 2'.30"
- **ADULT :** Track duration from 2'.00" to 2'.30"

3. EXECUTION OF COMPETITION

- 3.1 Depending on number of participants, each category would start from preliminaries, semi-finals or finals respectively;
- 3.2 In preliminaries, semi-finals and finals there is only one (1) small-group performing on a dance-floor at time;
- 3.3 Dancers perform only and exclusively to Federation Music;
- 3.4 Decision concerning music pace (BPM) is taken by the IDF Restricted Technical Committee and the Competition Director;
- 3.5 Small-group registered in Youth – Junior – Adult categories may include dancers from younger age group;
- 3.6 All clubs are allowed to nominate more than 1 (one) choreographed piece; one or more dancers may be nominated and perform both in small-groups and formations;
- 3.7 **One or more dancers are not allowed to be nominated and perform in two (2) or more small-groups.**
- 3.8 **One or more dancers are not allowed to be nominated and perform in 2 (two) or more formations.**
- 3.9 Competition Director, whenever necessary, may apply modifications to execution of the Competition.

4. CHARACTERISTICS

- 4.1 Rueda de Casino is a way of dancing salsa where pairs form a circle and frequently swap. The piece does not need to be previously choreographed as one of the dancers (Cantante) gives commands.

5. EVALUATION

- 5.1 Evaluation is expressed in points, from one (1) to hundred (100). Adjudicators consider the following components:
- **TECHNIQUE** from one (1) to fifty (50) points
 - **TIMING (tempo)** from one (1) to thirty (30) points
 - **INTERPRETATION** from one (1) to twenty (20) points
- 5.2 The parameter **Technique** is expressed by: execution of movements in accordance with music pace, execution of technical elements, movements and figures (position, elegance, timing, balance and body control), use of the whole personal and general space as well as choreography and co-operation (feeling) between the dancers;
- 5.3 The parameter **Timing (tempo)** is expressed by: dancers' ability to dance 'in time' and keep good timing;
- 5.4 The parameter **Interpretation** is expressed by: dancers' ability to follow the rhythm and musical melody and express them through their body motion; ability to apply adequate movements and technical elements in accordance with music as well as costumes and choice of a music piece;
- 5.5 **Every mistake is penalised with the following deductions:**
- **LOSS OF BALANCE** from zero (0) to five (5)
 - **FALL** from zero (0) to ten (10)
 - **TIMING MISTAKES** from zero (0) to fifteen (15)
- 5.6 All dancers wearing provocative and/or vulgar costumes will be penalised. This rule applies to all categories with minor tolerance to the inferior ones.

6. BEHAVIOURAL NORMS FOR DANCERS

- 6.1 In order to present dance technique and choreography, dancers are expected to use the whole available space;
- 6.2 Small-group may not approach the Adjudicators while performing. In order to visualise dancers' space dance-floor will be appropriately marked;
- 6.3 Small-group's start number needs to be clearly visible;
- 6.4 Costumes need to be appropriate to music and choreography;
- 6.5 During Competition dancers are prohibited to chew chewing gum;
- 6.6 During Competition dancers **are strictly prohibited** to ask any explanations from the **Adjudicators** or the **Competition Director**.

7. BEHAVIOURAL NORMS FOR TEACHERS - GROUP LEADERS - TEAM/CLUB LEADERS

- 7.1 During Competition teachers, group leaders and team/club leaders **are strictly prohibited** to ask any explanations from the **Adjudicators**. All explanations, information or complaints may be discussed with the **Competition Director**, according to appropriate rules that concern execution of Competition.

SECTION 7

RUEDA DE CASINO FORMATION

(between four (4) and twelve (12) couples)

1. INTRODUCTION

- 1.1 For all the situations not mentioned in these regulations, decisions will be made by the RESTRICTED TECHNICAL COMMITTEE and the IDF GENERAL SECRETARY.

2. MUSIC DURATION

- 2.1 Duration of music pieces must be as follows:

Preliminaries, Semi-finals and Finals (Federation Music)

- **MINI:** Track duration from 3'.30" to 5'.00"
- **YOUTH:** Track duration from 3'.30" to 5'.00"
- **JUNIOR:** Track duration from 3'.30" to 5'.00"
- **ADULT:** Track duration from 3'.30" to 5'.00"

3. EXECUTION OF COMPETITION

- 3.1 Depending on number of participants, each category would start from preliminaries, semi-finals or finals respectively;
- 3.2 In preliminaries, semi-finals and finals there is only one (1) formation performing on a dance-floor at time;
- 3.3 Dancers perform only and exclusively to Federation Music;
- 3.4 Decision concerning music pace (BPM) is taken by the IDF Restricted Technical Committee and the Competition Director;
- 3.5 Formation registered in Youth – Junior – Adult categories may include dancers from younger age group;
- 3.6 All clubs are allowed to nominate more than 1 (one) choreographed piece; one or more dancers may be nominated and perform both in small-groups and formations;
- 3.7 **One or more dancers are not allowed to be nominated and perform in two (2) or more small-groups;**
- 3.8 **One or more dancers are not allowed to be nominated and perform in 2 (two) or more formations;**
- 3.9 Competition Director, whenever necessary, may apply modifications to execution of the Competition.

4. CHARACTERISTICS

- 4.1 Rueda de Casino is a way of dancing salsa where pairs form a circle and frequently swap. The piece does not need to be previously choreographed as one of the dancers (Cantante) gives commands.

5. EVALUATION

- 5.1 Evaluation is expressed in points, from one (1) to hundred (100). Adjudicators consider following components:
- **TECHNIQUE** from one (1) to fifty (50) points
 - **TIMING (tempo)** from one (1) to thirty (30) points
 - **INTERPRETATION** from one (1) to twenty (20) points
- 5.2 The parameter **Technique** is expressed by: execution of movements in accordance with music pace, execution of technical elements, movements and figures (position, elegance, timing, balance and body control), use of the whole personal and general space as well as choreography and co-operation (feeling) between the dancers;
- 5.3 The parameter **Timing (tempo)** is expressed by: dancers' ability to dance 'in time' and keep good timing;
- 5.4 The parameter **Interpretation** is expressed by: dancers' ability to follow the rhythm and musical melody and express them through their body motion; ability to apply adequate movements and technical elements in accordance with music as well as costumes and choice of a music piece;
- 5.5 **Every mistake is penalised with the following deductions:**
- **LOSS OF BALANCE** from zero (0) to five (5)
 - **FALL** from zero (0) to ten (10)
 - **TIMING MISTAKES** from zero (0) to fifteen (15)
- 5.6 All dancers wearing provocative and/or vulgar costumes will be penalised. This rule applies to all categories with minor tolerance to the inferior ones.

6. BEHAVIOURAL NORMS FOR DANCERS

- 6.1 In order to present dance technique and choreography, dancers are expected to use their own personal and general space;
- 6.2 Formation must not approach the Adjudicators while performing. In order to visualise dancers' space dance-floor will be appropriately marked;
- 6.3 Formation's start number needs to be clearly visible;
- 6.4 Costumes need to be appropriate to music and choreography;
- 6.5 During Competition dancers are prohibited to chew chewing gum;
- 6.6 During Competition dancers **are strictly prohibited** to ask any explanations from the **Adjudicators** or the **Competition Director**.

7. BEHAVIOURAL NORMS FOR TEACHERS - GROUP LEADERS - TEAM/CLUB LEADERS

- 7.1 During Competition teachers, group leaders and team/club leaders **are strictly prohibited** to ask any explanations from the **Adjudicators**. All explanations, information or complaints may be discussed with the **Competition Director**, according to appropriate rules that concern execution of Competition.

SECTION 8

LATIN/CARIBBEAN SHOW SMALL-GROUP

(between three (3) and seven (7) Male and/or Female dancers)

1. INTRODUCTION

- 1.1 For all the situations not mentioned in these regulations, decisions will be made by the RESTRICTED TECHNICAL COMMITTEE and the IDF GENERAL SECRETARY.

2. MUSIC DURATION AND PACE (BPM)

- 2.1 Duration and pace of music pieces must be as follows:

Preliminaries, Semi-finals and Finals (Own Music)

- **MINI:** Track duration from 2'.00" to 2'.30", no pace restrictions apply
- **YOUTH:** Track duration from 2'.00" to 2'.30", no pace restrictions apply
- **JUNIOR:** Track duration from 2'.00" to 2'.30", no pace restrictions apply
- **ADULT:** Track duration from 2'.00" to 2'.30", no pace restrictions apply

- 2.2 Choreographed piece may include Rueda movements but they must not last longer than 30" (seconds). Maximum time duration must not be longer than 2'30";
- 2.3 Use of accessories and props is allowed but their size must not exceed the size of a chair;
- 2.4 Acrobatic Elements may be performed but they **MUST** be coherent and adequate to the discipline.

3. EXECUTION OF COMPETITION

- 3.1 Depending on number of participants, each category would start from preliminaries, semi-finals or finals respectively;
- 3.2 In preliminaries, semi-finals and finals there is only one (1) small-group performing on a dance-floor at time;
- 3.3 Small-group performs only and exclusively to its own Music. In the case when a small-group lacks its own music **it will not be allowed to perform.**
- 3.4 Small-group registered in Youth – Junior – Adult categories may include dancers from younger age group;
- 3.5 All clubs are allowed to nominate more than 1 (one) choreographed piece; one or more dancers may be nominated and perform both in small-groups and formations;
- 3.6 **One or more dancers are not allowed to be nominated and perform in two (2) or more small-groups;**
- 3.7 **One or more dancers are not allowed to be nominated and perform in 2 (two) or more formations;**
- 3.8 Competition Director, whenever necessary, may apply modifications to execution of the Competition.

4. CHARACTERISTICS

- 4.1 The choreographed piece may include more than one (1) dance technique;
- 4.2 The choreographed piece may include the following dance techniques:
- MAMBO
 - MERENGUE
 - SALSA (Cuban and Puertorican)
 - BACHATA
 - SON CUBANO
 - LATIN HUSTLE
 - RUMBA
 - GUAGUANCO
 - CARIBBEAN CHA CHA

5. EVALUATION

- 5.1 Evaluation is expressed in points, from one (1) to hundred (100). Adjudicators consider the following components:
- **TECHNIQUE** from one (1) to fifty (50) points
 - **TIMING (tempo)** from one (1) to thirty (30) points
 - **INTERPRETATION** from one (1) to twenty (20) points
- 5.2 The parameter **Technique** is expressed by: execution of movements in accordance with music pace, execution of technical elements, movements and figures (position, elegance, timing, balance and body control), use of the whole personal and general space as well as choreography and co-operation (feeling) between the dancers;
- 5.3 The parameter **Timing (tempo)** is expressed by: dancers' ability to dance 'in time' and keep good timing;
- 5.4 The parameter **Interpretation** is expressed by: dancers' ability to follow the rhythm and musical melody and express them through their body motion; ability to apply adequate movements and technical elements in accordance with music as well as costumes and choice of a music piece;
- 5.5 **Every mistake is penalised with the following deductions:**
- **LOSS OF BALANCE** from zero (0) to five (5)
 - **FALL** from zero (0) to ten (10)
 - **TIMING MISTAKES** from zero (0) to fifteen (15)
- 5.6 All dancers wearing provocative and/or vulgar costumes will be penalised. This rule applies to all categories with minor tolerance to the inferior ones.

6. BEHAVIOURAL NORMS FOR DANCERS

- 6.1 In order to present dance technique and choreography, dancers are expected to use the whole available space;
- 6.2 Small-group must not approach the Adjudicators while performing. In order to visualise dancers' space dance-floor will be appropriately marked;
- 6.3 Small-group's start number needs to be clearly visible;
- 6.4 Costumes need to be appropriate to music and choreography;
- 6.5 During Competition dancers are prohibited to chew chewing gum;
- 6.6 During Competition dancers **are strictly prohibited** to ask any explanations from the **Adjudicators** or the **Competition Director**.

7. BEHAVIOURAL NORMS FOR TEACHERS - GROUP LEADERS - TEAM/CLUB LEADERS

- 7.1** During Competition teachers, group leaders and team/club leaders **are strictly prohibited** to ask any explanations from the **Adjudicators**. All explanations, information or complaints may be discussed with the **Competition Director**, according to appropriate rules that concern execution of Competition.

SECTION 8

LATIN/CARIBBEAN FORMATION

(between eight (8) and twenty four (24) Male and/or Female dancers)

1. INTRODUCTION

- 1.1 For all the situations not mentioned in these regulations, decisions will be made by the RESTRICTED TECHNICAL COMMITTEE and the IDF GENERAL SECRETARY.

2. MUSIC DURATION AND PACE (BPM)

- 2.1 Duration and pace of music pieces must be as follows:

Preliminaries, Semifinals and Finals (Own Music)

- **MINI:** Track duration from 3'.30" to 5'.00", no pace restrictions
- **YOUTH:** Track duration from 3'.30" to 5'.00", no pace restrictions
- **JUNIOR:** Track duration from 3'.30" to 5'.00", no pace restrictions
- **ADULT:** Track duration from 3'.30" to 5'.00", no pace restrictions

- 2.2 The choreographed piece may include 1'00" long parts of different dances (eg. **0'.30" Introduction + 0'.20" Main Part + 0'.10" Ending**). However, the overall duration of the presentation must not exceed 5'00";
- 2.3 Use of accessories and props is allowed but their size must not exceed the size of a chair;
- 2.4 Acrobatic Elements may be performed but they **MUST** be coherent and adequate to the discipline.

3. EXECUTION OF COMPETITION

- 3.1 Depending on number of participants, each category would start from preliminaries, semi-finals or finals respectively;
- 3.2 In preliminaries, semi-finals and finals there is only one (1) formation performing on a dance-floor at time;
- 3.3 Formation performs only and exclusively to its own Music. In the case when a formation lacks its own music **it will not be allowed to perform**;
- 3.4 Formation registered in Youth – Junior – Adult categories may include dancers from younger age group;
- 3.5 All clubs are allowed to nominate more than 1 (one) choreographed piece; one or more dancers may be nominated and perform both in small-groups and formations.
- 3.6 **One or more dancers are not allowed to be nominated and perform in two (2) or more small-groups**;
- 3.7 **One or more dancers are not allowed to be nominated and perform in 2 (two) or more formations**;
- 3.8 Competition Director, whenever necessary, may apply modifications to execution of the Competition.

4. CHARACTERISTICS

- 4.1 The choreographed piece may include more than one (1) dance genre;
- 4.2 The choreographed piece may include the following dance techniques:
- **MAMBO**
 - **MERENGUE**
 - **SALSA (Cuban and Puertorican)**
 - **BACHATA**
 - **SON CUBANO**
 - **LATIN HUSTLE**
 - **RUMBA**
 - **GUAGUANCO**
 - **CARIBBEAN CHA CHA**

5. EVALUATION

- 5.1 Evaluation is expressed in points, from one (1) to hundred (100). Adjudicators consider following components:
- **TECHNIQUE** from one (1) to fifty (50) points
 - **TIMING (tempo)** from one (1) to thirty (30) points
 - **INTERPRETATION** from one (1) to twenty (20) points
- 5.2 The parameter **Technique** is expressed by: execution of movements in accordance with music pace, execution of technical elements, movements and figures (position, elegance, timing, balance and body control), use of the whole personal and general space as well as choreography and co-operation (feeling) between the dancers;
- 5.3 The parameter **Timing (tempo)** is expressed by: dancers' ability to dance 'in time' and keep good timing;
- 5.4 The parameter **Interpretation** is expressed by: dancers' ability to follow the rhythm and musical melody and express through their body motion; ability to apply adequate movements and technical elements in accordance with music as well as costumes and choice of a music piece;
- 5.5 **Every mistake is penalised with the following deductions:**
- **LOSS OF BALANCE** from zero (0) to five (5)
 - **FALL** from zero (0) to ten (10)
 - **TIMING MISTAKES** from zero (0) to fifteen (15)
- 5.6 All dancers wearing provocative and/or vulgar costumes will be penalised. This rule applies to all categories with minor tolerance to the inferior ones.

6. BEHAVIOURAL NORMS FOR DANCERS

- 6.1 In order to present dance technique and choreography, dancers are expected to use the whole available space;
- 6.2 Formation must not approach the Adjudicators while performing. In order to visualise dancers' space dance-floor will be appropriately marked;
- 6.3 Formation's start number needs to be clearly visible;
- 6.4 Costumes need to be appropriate to music and choreography;
- 6.5 During Competition dancers are prohibited to chew chewing gum.
- 6.6 During Competition dancers **are strictly prohibited** to ask any explanations from the **Adjudicators** or the **Competition Director**.

7. BEHAVIOURAL NORMS FOR TEACHERS - GROUP LEADERS - TEAM/CLUB LEADERS

- 7.1** During Competition teachers, group leaders and team/club leaders **are strictly prohibited** to ask any explanations from the **Adjudicators**. All explanations, information or complaints may be discussed with the **Competition Director**, according to appropriate rules that concern execution of Competition.