



**APPROVED**  
by the WFASD Presidium  
as of 26 November 2023, № 1

**APPROVED WITH  
AMENDMENTS**  
by the WFASD Presidium  
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**ACROBATIC AND SWING DANCES  
RULES**

## 1. Introduction

These Acrobatic and Swing Dances Rules (hereinafter – the “Rules”) apply to the organization and holding of competitions under the auspices of the World Federation of Acrobatic Dances and Dance Sports (WFADS).

## 2. Terms and definitions

2.1. Athlete – an individual engaged in Acrobatic and Swing dances and taking part in competitions.

2.2. Adjudicator – an individual authorized by WFADS to ensure compliance with the Rules and WFADS regulations for the competition, who has undergone special training and received the appropriate qualifications.

2.3. Coach is an individual who has the appropriate education, organizes the educational and training process of athletes, and also manages their competitive activities to achieve sports results.

2.4. Couple is composed of a male athlete and a female athlete performing the competition programme with musical accompaniment.

2.5. Formation is composed of several couples or athletes in accordance with article 4.3., performing simultaneously one programme including transitions.

2.6. Competition – a sports event of physical culture event held under the auspices of the WFADS and in compliance with the Rules.

2.7. Seeded competitors – six best athletes/couples/formations in accordance with the current WFADS Ranking from the number of participants entered in these competitions in each discipline, who start the competition from the quarter-final.

2.8. Basic step – features of leg movements that define the style of the corresponding dance as a separate dance discipline, the specific movements on which dance figures and shifts are based.

## 3. Competitors requirements

3.1. Competitions are held for solo-athletes, couples and formations in the following Swing dances and disciplines.

3.2. Solo competitions:

Age group	Discipline	Age (years)
Adults	Acro Swing Solo	15 and older
	Boogie Woogie Solo	15 and older
	Rock'n'Roll Solo	15 and older
	Lindy Hop Solo	15 and older
	Shag Solo	15 and older
	Balboa Solo	15 and older
Juniors	Acro Swing Solo	12-16
	Boogie Woogie Solo	12-16
	Rock'n'Roll Solo	12-16

<b>Age group</b>	<b>Discipline</b>	<b>Age (years)</b>
Juniors	Lindy Hop Solo	12-16
	Shag Solo	12-16
	Balboa Solo	12-16
Juveniles	Acro Swing Solo	10-14
	Boogie Woogie Solo	10-14
	Rock'n'Roll Solo	10-14
	Lindy Hop Solo	10-14
	Shag Solo	10-14
	Balboa Solo	10-14
Children	Acro Swing Solo	6-11
	Boogie Woogie Solo	6-11
	Rock'n'Roll Solo	6-11
	Lindy Hop Solo	6-11
	Shag Solo	6-11
	Balboa Solo	6-11

### 3.3. Couple competitions:

<b>Age group</b>	<b>Discipline</b>	<b>Male partner's age (years)</b>	<b>Female partner's age (years)</b>	<b>Age difference (years)</b>
Adults	Acro Swing	15 and older	15 and older	-
	Boogie Woogie	16 and older	16 and older	-
	Lindy Hop	16 and older	16 and older	-
	Shag	16 and older	16 and older	-
	Balboa	16 and older	16 and older	-
	Acrobatic Rock'n'Roll M class	18 and older	13 and older	-
	Acrobatic Rock'n'Roll A class	15 and older	13 and older	-
	Acrobatic Rock'n'Roll B class	15 and older	13 and older	-
Juniors	Acro Swing	12-17	10-17	Max. 5
	Boogie Woogie	12-17	10-17	Max. 5
	Lindy Hop	12-17	10-17	Max. 5
	Shag	12-17	10-17	Max. 5
	Balboa	12-17	10-17	Max. 5
	Acrobatic Rock'n'Roll A class	12-17	10-17	Max. 5
	Acrobatic Rock'n'Roll B class	12-17	10-17	Max. 5
Juveniles	Acro Swing	7-14	7-14	Max. 5
	Boogie Woogie	7-14	7-14	Max. 5

<b>Age group</b>	<b>Discipline</b>	<b>Male partner's age (years)</b>	<b>Female partner's age (years)</b>	<b>Age difference (years)</b>
	Lindy Hop	7-14	7-14	Max. 5
	Shag	7-14	7-14	Max. 5
	Balboa	7-14	7-14	Max. 5
	Acrobatic Rock'n'Roll A class	7-14	7-14	Max. 5
	Acrobatic Rock'n'Roll B class	7-14	7-14	Max. 5
Children	Acro Swing	6-11	6-11	-
	Boogie Woogie	6-11	6-11	-
	Lindy Hop	6-11	6-11	-
	Shag	6-11	6-11	-
	Balboa	6-11	6-11	-
	Acrobatic Rock'n'Roll A class	6-11	6-11	-
	Acrobatic Rock'n'Roll B class	6-11	6-11	-

#### 3.4. Formation competitions:

<b>Age group</b>	<b>Discipline</b>	<b>Male partner's age (years)</b>	<b>Female partner's age (years)</b>
Adults	Acro Swing Formation	15 and older	15 and older
	Acro Swing Couple Formation	15 and older	15 and older
	Boogie Woogie Formation	16 and older	16 and older
	Boogie Woogie Couple Formation	15 and older	15 and older
	Lindy Hop Formation	15 and older	15 and older
	Lindy Hop Couple Formation	15 and older	15 and older
	Shag Formation	15 and older	15 and older
	Shag Couple Formation	15 and older	15 and older
	Balboa Formation	15 and older	15 and older
	Balboa Couple Formation	15 and older	15 and older
	Acrobatic Rock'n'Roll Couple Formation	15 and older	13 and older
	Acrobatic Rock'n'Roll Formation Women	-	13 and older
Juniors	Acro Swing Formation	8-17	8-17
	Acro Swing Couple Formation	8-17	8-17
	Boogie Woogie Formation	8-17	8-17
	Boogie Woogie Couple Formation	8-17	8-17
	Lindy Hop Formation	8-17	8-17
	Lindy Hop Couple Formation	8-17	8-17

Age group	Discipline	Male partner's age (years)	Female partner's age (years)
	Shag Formation	8-17	8-17
	Shag Couple Formation	8-17	8-17
	Balboa Formation	8-17	8-17
	Balboa Couple Formation	8-17	8-17
	Acrobatic Rock'n'Roll Couple Formation	8-17	8-17
Juveniles	Acro Swing Formation	6-12	6-12
	Boogie Woogie Formation	6-12	6-12
	Lindy Hop Formation	6-12	6-12
	Shag Formation	6-12	6-12
	Balboa Formation	6-12	6-12
	Acrobatic Rock'n'Roll Formation Girls	-	8-15
Children	Acrobatic Rock'n'Roll Formation Little Girls	-	6-11

3.5. The age of competitors is determined based on the year of birth of a competitor in relation to the year of competition. The age of an athlete is calculated as the athlete's year of birth subtracted from the year of competition.

3.6. The nationality of a solo athlete is determined based on his/her nation. The nationality of a couple is determined based on the nation of at least one of the partners. The nationality of a formation is determined based on the nation of at least half of the participants.

## 4. Program requirements

### 4.1. Solo program requirements

Discipline	Age group	Duration (minutes, seconds)	Music tempo (bars per minute)	Minimum number of basic steps	Number of acrobatic figures
Acro Swing Solo	Children	1.00-1.15	44-52	3 different	-
Boogie Woogie Solo		1.00	36-38	6	-
Lindy Hop Solo		1.00	36-38	6	-
Shag Solo		1.00	36-38	6	-
Balboa Solo		1.00	36-38	6	-
Rock'n'Roll Solo		0.45-1.00	45-46	3	-
Acro Swing Solo	Juveniles	1.15-1.30	44-52	3 different	max. 2

<b>Discipline</b>	<b>Age group</b>	<b>Duration (minutes, seconds)</b>	<b>Music tempo (bars per minute)</b>	<b>Minimum number of basic steps</b>	<b>Number of acrobatic figures</b>
Boogie Woogie Solo		1.00	40-44	6	max. 2
Lindy Hop Solo		1.00	40-44	6	max. 2
Shag Solo		1.00	40-44	6	max. 2
Balboa Solo		1.00	40-44	6	max. 2
Rock'n'Roll Solo		0.45-1.00	45-46	6	max. 2
Acro Swing Solo	Juniors	1.15-1.30	44-52	3 different	max. 2
Boogie Woogie Solo		1.15	42-46	6	max. 2
Lindy Hop Solo		1.15	42-46	6	max. 2
Shag Solo		1.15	42-46	6	max. 2
Balboa Solo		1.15	42-46	6	max. 2
Rock'n'Roll Solo		0.45-1.00	47-49	3	max. 2
Acro Swing Solo	Adults	1.15-1.30	44-52	3 different	max. 2
Boogie Woogie Solo		1.15	46-48	6	max. 2
Lindy Hop Solo		1.15	46-48	6	max. 2
Shag Solo		1.15	46-48	6	max. 2
Balboa Solo		1.15	46-48	6	max. 2
Rock'n'Roll Solo		0.45-1.00	47-49	3	max. 2

#### 4.2. Couple program requirements

<b>Discipline</b>	<b>Age group</b>	<b>Duration (minutes, seconds)</b>	<b>Music tempo (bars per minute)</b>	<b>Minimum number of basic steps</b>	<b>Number of acrobatic figures (lifts)</b>
Acro Swing	Children	1.00-1.15	44-52	3 different	-
Boogie Woogie		1.15-1.30	44-46	-	-
Lindy Hop		1.15-1.30	44-46	-	-
Shag		1.15-1.30	44-46	-	-
Balboa		1.15-1.30	44-46	-	-
Acrobatic Rock'n'Roll A class		1.00-1.15	47-48	4	-
Acrobatic Rock'n'Roll B class		1.00-1.15	45-46	8	-
Acro Swing	Juveniles	1.15-1.30	44-52	3 different	max. 2
Boogie Woogie		1.15-1.30	44-46	-	-
Lindy Hop		1.15-1.30	44-46	-	-
Shag		1.15-1.30	44-46	-	-

<b>Discipline</b>	<b>Age group</b>	<b>Duration (minutes, seconds)</b>	<b>Music tempo (bars per minute)</b>	<b>Minimum number of basic steps</b>	<b>Number of acrobatic figures (lifts)</b>
Balboa		1.15-1.30	44-46	-	-
Acrobatic Rock'n'Roll A class		1.30-1.45	48-49	6	5
Acrobatic Rock'n'Roll B class		1.30-1.45	48-49	6	max. 2
Acro Swing	Juniors	1.15-1.30	44-52	3 different	2-4
Boogie Woogie		1.15-1.30	48-52	-	max. 2 (the female partner's pelvis not higher than the male partner's head, without turning around the horizontal axes of the body in the air)
Lindy Hop		1.15-1.30	48-52	-	max. 2 (pelvis not higher than the male partner's head, without turning around the horizontal body axes in the air).
Shag		1.15-1.30	48-52	-	max. 2 (pelvis not higher than the male partner's head, without turning around the horizontal body axes in the air).
Balboa		1.15-1.30	48-52	-	max. 2 (pelvis not higher than the male partner's head, without turning around the horizontal body axes in the air).
Acrobatic Rock'n'Roll A class		1.30-1.45	48-49	6	5
Acrobatic Rock'n'Roll B class		1.30-1.45	48-49	6	4
Acro Swing		Adults	Until final – 1.45 Final – 2.00-3.00	44-52	3 different
Boogie Woogie	Adults	Fast: until 1/4 – 1.15 1/4, 1/2 and final – 1.30	50-52	-	max. 2
		Slow: first round – 1.15, final – 1.30	27-30		
Lindy Hop	Adults	1.30	50-52	-	max. 2
Shag		1.30	50-52	-	max. 2

<b>Discipline</b>	<b>Age group</b>	<b>Duration (minutes, seconds)</b>	<b>Music tempo (bars per minute)</b>	<b>Minimum number of basic steps</b>	<b>Number of acrobatic figures (lifts)</b>
Balboa		1.30	50-52	-	max. 2
Acrobatic Rock'n'Roll M class	Adults	Acrobatic: until 1/2 – 1.30–1.45, 1/2 and final – 1.45-2.00	48-50	6	until 1/2–5 1/2 and final – 6
		Foot technique: 1.00-1.15	50-52	4	–
Acrobatic Rock'n'Roll A class	Adults	Acrobatic: until 1/2 – 1.30-1.45, 1/2 and final – 1.45-2.00	48-50	6	until 1/2 – 5 1/2 and final – 6
		Foot technique: 1.00-1.15	50-52	4	–
Acrobatic Rock'n'Roll B class	Adults	1.30-1.45	48-49	6	5

### 4.3. Formation program requirements

<b>Discipline</b>	<b>Age group</b>	<b>Duration (minutes, seconds)</b>	<b>Music tempo (bars per minute)</b>	<b>Minimum number of basic steps</b>	<b>Number of acrobatic figures (lifts)</b>	<b>Number of people (couples)</b>
Acrobatic Rock'n'Roll Formation Little Girls	Children	1.30-1.45	46-48	6	max. 2	8–12 girls
Acro Swing Formation	Juveniles	1.30-2.00	44-52	10 (3 different)	max. 2	4–16 people
Boogie Woogie Formation		1.30-2.00	38-42	10	-	4–16 people
Lindy Hop Formation		1.30-2.00	38-42	10	-	4–16 people
Shag Formation		1.30-2.00	38-42	10	-	4–16 people
Balboa Formation		1.30-2.00	38-42	10	-	4–16 people
Acrobatic Rock'n'Roll Formation Girls		Until final – 1.30-1.45	48-52	Until final – 6	max. 2	8–12 girls
		Final – 2.15-2.30		Final – 10		
Acro Swing Formation	Juniors	1.30-2.00	44-52	10 (3 different)	max. 2	4–16 people
Acro Swing Couple Formation		1.30-2.00	44-52	10 (3 different)	max. 2	4–8 couples
Boogie Woogie Formation		1.30-2.00	42-46	10	-	4–16 people
Boogie Woogie Couple Formation		1.30-2.00	42-46	10	-	4–8 couples
Lindy Hop Formation		1.30-2.00	42-46	10	-	4–16 people
Lindy Hop Couple Formation		1.30-2.00	42-46	10	-	4–8 couples



Discipline	Age group	Duration (minutes, seconds)	Music tempo (bars per minute)	Minimum number of basic steps	Number of acrobatic figures (lifts)	Number of people (couples)
Shag Formation		1.30-2.00	42-46	10	-	4-16 people
Shag Couple Formation		1.30-2.00	42-46	10	-	4-8 couples
Balboa Formation		1.30-2.00	42-46	10	-	4-16 people
Balboa Couple Formation		1.30-2.00	42-46	10	-	4-8 couples
Acrobatic Rock'n'Roll Couple Formation		Until final – 1.30-1.45	48-52	Until final – 6	max. 4	4-6 couples
	Final – 2.15-2.30	Final – 10				
Acro Swing Formation	Adults	2.00-3.00	44-52	10 (3 different)	max. 4	4-16 people
Acro Swing Couple Formation		2.00-3.00	44-52	10 (3 different)	max. 4	4-8 couples
Boogie Woogie Formation		1.30-2.00	27-52	10	max. 4	4-16 people
Boogie Woogie Couple Formation		1.30-2.00	27-52	10	max. 4	4-8 couples
Lindy Hop Formation		1.30-2.00	27-52	10	max. 4	4-16 people
Lindy Hop Couple Formation		1.30-2.00	27-52	10	max. 4	4-8 couples
Shag Formation		1.30-2.00	27-52	10	max. 4	4-16 people
Shag Couple Formation		1.30-2.00	27-52	10	max. 4	4-8 couples
Balboa Formation		1.30-2.00	27-52	10	max. 4	4-16 people
Balboa Couple Formation		1.30-2.00	27-52	10	max. 4	4-8 couples
Acrobatic Rock'n'Roll Couple Formation		2.45-3.00	48-52	10	6-8	4-6 couples
Acrobatic Rock'n'Roll Formation Women		Until final – 1.30-1.45	48-52	Until final – 6	max. 5	8-16 women
		Final – 2.15-2.30		Final – 10		

4.4. The duration of the program in solo and couple competitions in Rock'n'Roll disciplines starts with the first move of the athlete or of any of the partners after the music start and ends with the final pose even if the athlete or the couple continues to perform the program after the track stops. The duration of the program in solo and couple competitions in Boogie Woogie, Lindy Hop, Shag, Balboa and Acro Swing disciplines as well as in formation competitions of all disciplines starts and ends with the beginning and the end of the music track even if the athletes continue to perform the program after the track stops.

## **5. Costume requirements**

5.1. Athletes shall perform in special costumes and shoes. The athletes' costumes shall look neat.

5.2. The costume shall reflect the idea, the character of dance and music and shall fall in line with the swing style. Clothing that conveys a vulgar, sexual, morbid or violent image, or deviates from the values of sport, is forbidden.

5.3. In Rock'n'Roll, Boogie Woogie, Lindy Hop, Shag, Balboa disciplines, clothing and accessories taken onto the dance floor by athletes cannot be intentionally taken off or thrown away there.

5.4. Any jewelry, including necklaces, earrings and not covered piercing, is not allowed. Large holes left from piercings should be covered with tape (patch).

5.5. In Rock'n'Roll, Boogie Woogie, Lindy Hop, Shag, Balboa disciplines, using props, including those attached to the costume, special effects and accessories which are not attached to the costume is not allowed.

5.6. In Rock'n'Roll, Boogie Woogie, Lindy Hop, Shag, Balboa disciplines, face painting is forbidden, only stage makeup is allowed.

5.7. The athlete's costume must cover the intimate parts (buttocks, bust, and pubic areas). Intimate body parts shall be covered with non-transparent material of any color except body color (including the color of the skin, tan, etc.: naked body imitation is not allowed).

## **6. Dance floor requirements**

6.1. Competitions shall be held on a floor with a hard smooth (wooden or synthetic linoleum-type) covering with clearly marked borders along the perimeter, as well as the center of the floor.

6.2. If competitions are held on stage, the front edge of the floor shall be at a distance of at least one meter from the edge of the stage and shall be visually marked additionally.

6.3. The minimum dance space dimensions shall be 12 by 12 meters. The ceiling height shall be at least 6 meters.

## **7. Music requirements**

7.1. Music must meet the following requirements:

- The tempo of the music and the track duration must comply with paragraph 4.1–4.3;
- The track duration in qualification rounds shall be equal to the upper limit of the program duration provided for in paragraph 4.1–4.3;
- The track must be of high quality and correspond to the swing style.

7.2. Music for qualification and intermediate rounds in solo and couple competitions shall be provided by the competition organizing committee.

7.3. In qualification and intermediate rounds, the track is switched on as soon as the last invited participant of the corresponding pass takes its assigned place on the dance floor.

7.4. In finals, athletes are allowed to perform programs to tracks they provide themselves, except for the disciplines Boogie Woogie, Lindy Hop, Shag, Balboa. Formation competitions in all rounds are held to the own music. At the same time, participants are responsible for compliance of the final's soundtrack with moral principles and the requirements of the Rules.

## **8. Other technical requirements**

8.1. In finals, competitors are allowed to use video content to be displayed on the screen during their performance in order to give the performance a greater artistic expression if the organizing committee provides appropriate technical facilities. The competition regulations shall specify whether any video content can be used.

8.2. The video content must correspond to the track theme. The video sequence duration shall not exceed the duration of the music track.

8.3. Participants are responsible for moral and ethical appropriateness of the video content displayed.

## **9. Holding competitions and determining winners**

9.1. In qualification rounds of solo and couple competition, from two to five athletes/couples perform their programs at the same time. In finals, only one couple / up to two athletes perform on the dance floor at a time.

9.2. Formations perform always one on the dance floor at a time.

9.3. Competitors pass to the next round as follows, depending on the number of competitors in the competition start list:

If there are **7** competitors or less, only the final is held.  
If there are **8** competitors, then by the decision of the supervisor only the final can be held.

If there are **8-14** competitors, then:

4 competitors pass from the qualification round;

3 competitors pass from the hope round;

There are 7 competitors in the final.

If there are **15-30** competitors, then:

7 competitors pass from the qualification round;

5 competitors pass from the hope round;

There are 12 competitors in the semi-final;

And 7 competitors in the final.

If there are **31-60** competitors, then:

16 competitors pass from the qualification round;

8 competitors pass from the hope round;

There are 24 competitors in the quarter-final;

12 competitors in the semi-final;

And 7 competitors in the final.

If there are **61** or more competitors, then:

24 competitors pass from the qualification round;

16 competitors pass from the hope round;

There are 40 competitors in the eighth-final;

24 competitors in the quarter-final;

12 competitors in the semi-final;

And 7 competitors in the final.

By the decision of the supervisor, selection to the semi-final can be conducted if there are at least 13 competitors, to the quarter-final if there are at least 25 competitors, and to the eighth-final if there are at least 41 competitors.

The competitors with the highest number of points pass to the next round. If the number of participants contending for the final is greater than the number of places in the final, and it is impossible to determine the places of these participants according to the procedure described in paragraph 9.4, then a redance is held among the couples contending for the final and having the equal lowest scores.

9.4. According to the results of performance in all rounds, including the final, a participant with the highest number of points takes the higher place. The points awarded for the performance of a participant are calculated as follows: scores given by each judge for each component are calculated using the formulas of mathematical statistics by the median method, that is, by determining the value the number of upward and downward deviations from which is the same, calculating the statistical coefficient corresponding to the deviations of other scores from it, and determining the final number of points by taking this coefficient into account.

9.5. The total performance score is calculated as the sum of points for each component minus penalties.

9.6. If the scores are equal, the competitors share a place (except for the first place).

9.7. Only one competitor can be the winner of the competition (there can be only one first place). If it is impossible to determine the places taken by competitors according to the procedure described in paragraph 9.5, a redance is held among the competitors contending for the first place.

## **10. Adjudicators**

10.1. The appointment of adjudicators for competitions is carried out by the WFADS Presidium.

10.2. The adjudicators are supervisor, supervisor's deputies; scrutineer, scrutineer's deputies; technical observers; judges; scrutineer's helpers, reserve and shadow judges.

## **11. Supervisor, supervisor's deputies**

11.1. Supervisor controls the conduct of the competitions in accordance with the Rules and Regulations on the competitions, supervisor is responsible for this before the organization that approved him/her.

11.2. The requirements of the supervisor are mandatory for immediate execution at these competitions.

11.3. The supervisor has no right to make any changes in the cards of Technical observers and Judges on his own.

11.4. The decisions of the supervisor at these competitions are final. A protest against the actions and decisions of the supervisor may be submitted in writing to the organization conducting the competition no later than 7 days after the publication of the judges' documentation.

11.5. The supervisor's deputy executes the orders of the supervisor.

11.6. The number of supervisor's deputies depends on the status of the competition and the number of participants.

11.7. If there is a need to replace a judge or a technical observer during the competition, but there is no possibility to make such a replacement, the supervisor, supervisor's deputy or deputy scrutineer may also perform the functions of a judge or a technical observer (by order of the supervisor).

## **12. Scrutineer, deputy scrutineer**

12.1. Scrutineer controls the conduct of the competitions in accordance with the Rules and Regulations on the competitions within his/her competency and is responsible for correctness of the competitions technical results.

12.2. Scrutineer is obliged not later than 10 days after the end of the competition to submit the competition protocol and accounting documentation (starting lists, judges' cards, summary charts) to the organizer of the competition.

12.3. Deputy scrutineer fulfills the instructions of the scrutineer.

12.4. The number of deputy scrutineers depends on the status of the competition and the number of participants.

12.5. If there is a need to replace a Judge or a technical observer during the competition, but there is no possibility to make such a replacement, the deputy scrutineer has the right to perform the functions of a judge or a technical observer as well (by order of the supervisor).

### **13. Technical observers**

13.1. Technical observers monitor the compliance of athletes, couples and formations with the requirements of the Rules.

13.2. If an athlete/couple/formation violates the requirements of the Rules, the technical observer imposes relevant sanctions.

13.3. Technical observer has no right to watch technical video records when the decision on sanctions shall be taken.

13.4. The number of technical observers depends on the status of the competition and the number of participants.

### **14. Judges**

14.1. Judges evaluate the athletes' performance of programs in accordance with the Rules.

14.2. The number of Judges depends on the status of the competition and the number of participants.

### **15. Judging the Acro Swing discipline**

15.1. In the program, participants must demonstrate at least three different styles of swing dancing: Rock'n'roll, Boogie-Woogie, Lindy Hop, Shag, Balboa. The duration of each fragment of one style must be at least eight eights in sequence. To harmoniously combine different dance styles into an unified choreography, when performing rock and roll it is recommended to keep the height of the kicks from 40 to 60 degrees and use "soft" hand positions, avoiding excessive harshness and tension.

15.2. In couple competitions in the age group "adults" in the finals, the total duration of all musical fragments of swing dances (pure dance time, including the performance of acrobatic figures (lifts), excluding the introduction, ending and intermediate parts not in the "swing" style) cannot be less than one minute forty-five seconds.

15.3. Performance of acrobatic figures (lifts) is allowed. An acrobatic figure in solo competition is a sequence of movements in which there is a rotation around the frontal or sagittal axis of the body by more than 180 degrees, with or without contact with the floor. An acrobatic figure (a lift) in couple and formation competition is a sequence of movements in which one of the partners is lifted off the ground with assistance by the other partner. The total allowed number of acrobatic figures (lifts), excluding the final pose, is indicated in paragraphs 4.1–4.3.

15.4. There are no restrictions on the difficulty of acrobatic figures (lifts). However, they must correspond to the dance style of the fragment within which they are performed, and, first of all, they must increase the completeness and

recognizability of the image of the swing dance performed.

15.5. In couple competitions in the age group “adults”, the use of no more than four accessories is allowed in the finals. Accessories are parts of clothing that are separated from the main costume, for example, hats, ties, scarves, raincoats, belts, gloves, etc.

15.6. In couple competitions in the age group “adults”, the use of no more than three props is allowed in the finals. Props are objects that are not part of the costume and are used to enhance the artistic value of the dance.

15.7. In couple competitions in the age group “adults”, the use of theatrical makeup is allowed in the finals.

15.8. The total score for the couple’s performance is made up of the points given for the following components by adding them up:

- dance technique;
- dance figures;
- music interpretation.

15.9. In couple competitions the “dance technique” component includes the “basic step” and “couple interaction” subcomponents.

15.10. Each component is scored in accordance with the criteria provided in the table below. In case of serious errors, such as falling down, stopping during the dance, dancing out of beat (for more than one basic step), the judges reduce the score in each component (subcomponent) by one scale point.

15.11. The table below provides a list of components/subcomponents and the maximum number of points awarded for each component/subcomponent. Each component is scored by the judge in relation to the reference performance on a 10-point scale.

#### Preliminary and intermediate rounds

Component/subcomponent		Max score for subcomponent	Max score for component
Dance technique	Basic step (recognizability of the dance style, following the rhythmic pattern, correctness of legs movement, body and arm positions)	10 (5 points each for both partners for couples)	25
	Couple interaction (leading and following, “frame”, harmony in the couple)	15	
Dance figures	(difficulty, variety, originality, quality of performance, compliance with the style within the fragment of which the figure is performed)	15	15
Music interpretation	(recognizability of fragments of different styles and their harmonious integration into the program, continuity of the	25	25

	perception of the dance as a whole, correspondence of dance figures to the music structure, correspondence of specifically emphasized moves (“highlights”) to the accents in the music.		
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## Final

Component/subcomponent		Max score for subcomponent	Max score for component
Dance technique	Basic step (recognizability of the dance style, following the rhythmic pattern, correctness of legs movement, body and arm positions)	10 (5 points each for both partners for couples)	15
	Couple interaction (leading and following, “frame”, harmony in the couple)	5	
Dance figures	(difficulty, variety, originality, quality of performance, compliance with the style within the fragment of which the figure is performed)	25	25
Choreography	Idea (combination of music, costumes, movements, presence and disclosure of the idea of choreography, creation of an image or story embodied in dance), design (costumes, use of the stage, screen), artistry and harmony (acting skills, harmony between partners, spectacular show)	25	25

15.12. In the preliminary and intermediate rounds, judges pay more attention to dance technique. If the dance technique score is low, athletes cannot receive high marks for dance figures and music interpretation. In the final, the main component is music interpretation, especially the creation of an image and disclosure of the idea of the choreography, as well as the artistry and expressiveness of the dancers. In the absence of compositional integrity of the choreography, show elements, demonstration of acting skills, dancers cannot receive high marks for dance figures even with a high level of dance technique.

15.13. If competitors violate the requirements and restrictions specified in sections 3–5, 7–8, 16 of these Rules, a penalty will apply for violation of competition rules in accordance with the table below.

15.14. For the first violation in a competition, the penalty is applied in the form of a yellow card (a warning that does not affect the number of points scored by the competitor), and a red card is given for any repeated violation in the same competition (minus 10 points).



15.15. In case of a violation in finals, a red card is given immediately, except for violations of costume requirements (section 5 of these Rules), as well as restrictions on the number of accessories and props (paragraphs 16.5, 16.6 of these Rules), which in all rounds are punishable with a yellow card.

15.16. The decision on applying the penalty is made by technical observers, the supervisor, and supervisor's deputies.

15.17. The penalty is deducted from total score.

#### Penalties for violation of competition rules

Violation	All rounds prior to final	Final
Excessive acrobatics – exceeding the maximum number of acrobatic figures (lifts), provided for in paragraphs 4.1–4.3	Yellow card	Red card
Dress code – violation of costume requirements provided in Section 5 of these Rules, as well as restrictions on the number of accessories and props (paragraphs 16.5, 16.6)	Yellow card	Yellow card
Wrong floor – applies when two or more participants perform simultaneously on the dance floor, and one of the participants, steps on other participant's part of the dance floor during the performance and gets in the opponent's way or blocks the judges' view	Yellow card	Red card
Time – violation of the requirements for the duration of the performance and the duration of musical fragments provided for in paragraphs 4.1–4.3, 16.1, 16.2 of these Rules	Yellow card	Red card

### 16. Judging the Rock'n'roll discipline

16.1. The total score for the performance is made up of the points given for the following components by adding them up:

- acrobatics (if applicable);
- basic step;
- dance figures;
- formation figures (in formation disciplines)
- choreography.

16.2. If competitors violate the requirements and restrictions specified in sections 3 – 5, 7 – 8 of these Rules, the “restriction on figures” penalty is applied.

16.3. For the first violation in a competition, the “restriction on figures” penalty is applied in the form of a yellow card, and a red card is given for any repeated violation in the same competition (minus 30 points).

16.4. In case of a violation in finals, a red card is given immediately.

16.5. The decision on applying the “restriction on figures” penalty is made by technical observers, the supervisor and supervisor’s deputies.

16.6. The “restriction on figures” penalty is deducted from total score.

### **17. Judging the Boogie Woogie, Lindy Hop, Shag and Balboa disciplines**

17.1. The total score for the performance is made up of the points given for the following components by adding them up:

- acrobatics (if applicable);
- dance technique;
- dance figures;
- formation figures (in formation disciplines)
- music interpretation.

17.2. If competitors violate the requirements and restrictions specified in sections 3 – 5, 7 – 8 of these Rules, the “restriction on figures” penalty is applied.

17.3. For the first violation in a competition, the “restriction on figures” penalty is applied in the form of a yellow card, and a red card is given for any repeated violation in the same competition (minus 30 points).

17.4. In case of a violation in finals, a red card is given immediately.

17.5. The decision on applying the “restriction on figures” penalty is made by technical observers, the supervisor and supervisor’s deputies.

17.6. The “restriction on figures” penalty is deducted from total score.

### **18. Final provisions**

All issues which are not regulated by these Rules are decided by the supervisor of the competitions.