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DANCE COMPETITIONS

# TAF GERMANY e.V.

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RULES Version2024

The English version of the TAF regulations has been translated by using a translation program. We do not provide any guarantees and ask that you clarify any misunderstandings with the relevant department head before registering for competitions.

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|   |   |
|---|---|
| <b>PREAMBLE .....</b>                                     | <b>6</b>                                  |
| <b>A) DANCE DEPARTMENTS.....</b>                          | <b>7</b>                                  |
| A.1 PERFORMING ARTS .....                                 | 7   |
| A.2 STREET DANCES.....                                    | 7   |
| A.3 COUPLE DANCES* .....                                  | 7   |
| A.4 CROSS-DISCIPLINARY CATEGORIES .....                   | 7   |
| <b>B) GENERAL REGULATIONS.....</b>                        | <b>8</b>                                  |
| B.1 CATEGORIES .....                                      | 8   |
| B.2 STARTING CLASSES .....                                | 8   |
| B.3 THE AGE CLASS .....                                   | 8   |
| B.4 COMPETITION FORMATS.....                              | <b>FEHLER! TEXTMARKE NICHT DEFINIERT.</b> |
| B.5 SEASON.....   | 10  |
| B.6 PARTNER CHANGE (DUO/COUPLE).....                      | 10  |
| B.7 NAME PROTECTION/NAME CHANGE (TRIO TO PRODUCTION)..... | 10  |
| B.8 CHANGE OF INSTITUTION/DOUBLE START .....              | 10  |
| B.9 REGIONAL DIVISION.....                                | 11  |
| B.10 QUALIFICATION FOR THE GERMAN CHAMPIONSHIPS .....     | 11  |
| B.11 CHAMPIONSHIP .....                                   | 11  |
| B.12 DETERMINATION OF THE RANKINGS.....                   | 12  |
| B.13 WILD CARD.....                                       | 13  |
| B.14 INTERNATIONAL STARTS AND QUALIFICATION .....         | 13  |
| B.15 NATIONALITIES .....                                  | 14  |
| <b>C) COMPETITION PARTICIPATION - REGULATIONS .....</b>   | <b>15</b>                                 |
| C.1 BEHAVIOR AT TAF COMPETITIONS .....                    | 15  |
| C.2 REGISTRATIONS FOR THE COMPETITION.....                | 15  |
| C.3 START-UP AND LICENSE FEE .....                        | 15  |
| C.4 SELF-CONTRACTING EXCLUSION .....                      | 15  |
| C.5 CROSS-INSTITUTIONAL COMBINATIONS .....                | 15  |
| C.6 WITHDRAWAL FROM REGISTRATION.....                     | 15  |
| C.7 CHECK-IN/-OUT .....                                   | 16  |
| C.8 DEPOSIT .....   | <b>FEHLER! TEXTMARKE NICHT DEFINIERT.</b> |
| C.9 ATTACHMENT OF THE START NUMBERS .....                 | 16  |
| C.10 MUSIC-UPLOAD/USB-STICK.....                          | 17  |
| C.11 COSTUMES/MAKE-UP/MOVEMENTS/PROPS/MUSIC/LYRICS .....  | 17  |
| C.12 REHEARSE .....                                       | 19  |
| C.13 OPENING .....  | 20  |
| C.14 AWARD CEREMONY IN COSTUME.....                       | 20  |
| C.15 DIPLOMAS / TROPHIES / MEDALS / CHALLENGE CUP         | <b>FEHLER! TEXTMARKE NICHT DEFINIERT.</b> |
| C.16 EVALUATIONS/DISPATCH OF RESULTS.....                 | 21  |

|           |   |            |
|-----------|---|------------|
| C.17      | PUBLICATION OF RESULTS.....   | 21         |
| <b>D)</b> | <b><u>DANCE SPORT RULES - PERFORMING ARTS.....</u></b>                | <b>22</b>  |
| D.1       | ACROBATIC DANCE.....  | 22         |
| D.2       | BALLET .....  | 22         |
| D.3       | CONTEMPORARY DANCE .....  | 26         |
| D.4       | FOLKLORE/NATIONAL DANCES .....  | 29         |
| D.5       | JAZZ DANCE.....   | 30         |
| D.6       | MUSICAL DANCE .....   | 34         |
| D.7       | ORIENTAL DANCE, TRIBAL DANCE & BOLLYWOOD (OT&TDB) .....               | 36         |
| D.8       | PERFORMING ARTS IMPROVISATION .....                                   | 41         |
| D.9       | SHOW DANCE .....  | 43         |
| D.10      | SHOWONLY .....  | 48         |
| D.11      | SONG & DANCE .....  | 49         |
| D.12      | TAP DANCE .....   | 50         |
| <b>E)</b> | <b><u>DANCE SPORT RULES – STREET DANCE .....</u></b>                  | <b>52</b>  |
| E.1       | BREAKING .....  | 52         |
| E.2       | COMMERCIAL DANCE .....  | 56         |
| E.3       | DISCODANCE .....  | 59         |
| E.4       | DISCO SLOW .....  | 63         |
| E.5       | HIPHOP .....  | 64         |
| E.6       | HIPHOP-BATTLES .....  | 66         |
| E.7       | HOUSE BATTLES .....   | 71         |
| E.8       | JUMPSTYLE.....  | 74         |
| E.9       | K-POP .....   | 76         |
| E.10      | POPPING .....   | 76         |
| E.11      | SHUFFLE .....   | 78         |
| E.12      | STREET DANCE SHOW .....   | 81         |
| <b>F)</b> | <b><u>DANCE SPORT RULES – COUPLE DANCES .....</u></b>                 | <b>82</b>  |
| F.1       | BACHATA.....  | 83         |
| F.2       | DISCOFOX COUPLE DANCE/KÜR.....  | 85         |
| F.3       | DISCOFOX FORMATIONS.....  | 91         |
| F.4       | DISCOFOX JACK & JILL (J&J).....                                       | 92         |
| F.5       | LATIN SOLO-STYLE / BALLROOM SOLO-STYLE.....                           | 94         |
| F.6       | SALSA .....   | 97         |
| F.7       | SALSA – LADY STYLE .....  | 100        |
| F.8       | SALSA – CASINO WHEEL .....  | 100        |
| F.9       | ARGENTINE TANGO .....   | 100        |
| F.10      | WEST COAST SWING .....  | 101        |
| <b>G)</b> | <b><u>DANCE SPORT RULES FOR INTERDISCIPLINARY CATEGORIES.....</u></b> | <b>110</b> |

|           |   |            |
|-----------|---|------------|
| G.1       | INCLUSIVE DANCE.....  | 110        |
| G.2       | PRODUCTION.....   | 111        |
| <b>H)</b> | <b><u>RULES FOR ADJUDICATORS AND EVALUATION .....</u></b>     | <b>113</b> |
| H.1       | TAF JUDGES.....   | 113        |
| H.2       | MOCK JUDGES.....  | 113        |
| H.3       | VIP JUDGES/IDO JUDGES .....                                   | 113        |
| H.4       | ACQUISITION OF A JUDGE'S LICENCE / RECEIPT OF A LICENCE ..... | 113        |
| H.5       | REVOCAION OF THE WR LICENSE .....                             | 114        |
| H.6       | JUDGES' MEETING .....   | 114        |
| H.7       | CONDUCT, TASKS, RIGHTS AND RESPONSIBILITIES .....             | 114        |
| H.8       | OPEN SCORING/CLOSED SCORING .....                             | 114        |
| H.9       | RULE VIOLATION/WARNING/DISQUALIFICATION .....                 | 114        |
| H.10      | PLACEMENT OF THE JUDGES.....                                  | 115        |
| H.11      | NUMBER OF JUDGES.....   | 115        |
| H.12      | RATING SYSTEM.....  | 115        |
| <b>I)</b> | <b><u>ORGANIZER.....</u></b>                                  | <b>116</b> |
| I.1       | PUBLISHING/PROMOTING TAF COMPETITIONS.....                    | 116        |
| I.2       | COMPETITION AWARD/LICENSE.....                                | 116        |
| I.3       | HOBBY-TURNIER .....   | 116        |
| I.4       | TOTAL COMPETITION LENGTH .....                                | 116        |
| I.5       | REGISTRATION/DEADLINE/WITHDRAWAL FROM REGISTRATION.....       | 116        |
| I.6       | ENTRY FEES .....  | 117        |
| I.7       | TAF BANNERS/ROLL-UPS/AND SIMILAR.....                         | 117        |
| I.8       | CERTIFICATES/CUPS/MEDALS/CHALLENGE CUP/AWARD CEREMONY.....    | 117        |
| I.9       | REDUCTIONS .....  | 117        |
| I.10      | STAFFING .....  | 117        |
| I.11      | MODERATOR.....  | 118        |
| I.12      | JUDGES INVITATION/INFORMATION.....                            | 118        |
| I.13      | PARTICIPANT COMPETITION INFORMATION .....                     | 118        |
| I.14      | TECHNICAL FRAMEWORK .....                                     | 118        |
| I.15      | PLACEMENT OF THE JUDGES.....                                  | 119        |
| I.16      | MEDICAL ASSISTANCE .....                                      | 120        |
| I.17      | SUPPLY DURING THE COMPETITION DAY .....                       | 120        |
| I.18      | PARTICIPANT CARDS/SUPERVISOR CARDS .....                      | 120        |
| I.19      | CLOAKROOMS/WARM-UP ROOMS DANCE FLOOR AND BACKSTAGE AREA ..... | 121        |
| I.20      | DEPOSIT FOR CLOAKROOMS .....                                  | 121        |
| I.21      | DEPOSIT FOR START NUMBERS .....                               | 121        |
| I.22      | ADVERTISING IN THE HALL .....                                 | 121        |
| I.23      | EVENT RECORDINGS.....   | 121        |

|           |  |            |
|-----------|--|------------|
| I.24      | MUSIC RIGHTS.....  | 121        |
| I.25      | FEE PROCESSING .....   | 122        |
| I.26      | REIMBURSEMENT/ASSUMPTION OF COSTS BY TAF OFFICIALS.....              | 122        |
| I.27      | DISCLAIMER .....   | 123        |
| <b>J)</b> | <b><u>SUPERVISOR/CHAIRPERSON .....</u></b>                           | <b>123</b> |
| J.1       | SUPERVISOR RESPONSIBILITIES .....                                    | 123        |
| J.2       | CHAIRPERSON.....   | 124        |
| <b>K)</b> | <b><u>THE COMPETITION ROUND DEFINITION.....</u></b>                  | <b>124</b> |
| K.1       | OVERVIEW ROUND.....  | 124        |
| K.2       | SIGHTING ROUND .....   | 124        |
| K.3       | PRESENTATION ROUND .....   | 124        |
| K.4       | PRELIMINARY ROUND.....   | 124        |
| K.5       | REPECHAGE ROUND .....  | 124        |
| K.6       | STICHRUNDE (REDANCE/PAPER-REDANCE) .....                             | 125        |
| K.7       | FINALE .....   | 125        |
| K.8       | EXCEPTIONS.....  | 125        |
| <b>L)</b> | <b><u>SCRUTINEERING .....</u></b> FEHLER! TEXTMARKE NICHT DEFINIERT. |            |
| L.1       | SCRUTINEERING-SYSTEM.....  | 126        |
| L.2       | BEFORE THE START OF THE TAF COMPETITION .....                        | 126        |
| L.3       | DURING THE COMPETITION .....   | 126        |
| L.4       | AFTER THE COMPETITION .....  | 128        |
|           | <b><u>TAF-QUALITY SEALS.....</u></b>                                 | <b>128</b> |
| <b>M)</b> | <b><u>ANNEX: .....</u></b>   | <b>130</b> |
| M.1       | DEFINITIONS .....  | 130        |
| M.2       | COMPARISON OF CONTEMPORARY DANCE, JAZZ DANCE AND SHOW<br>DANCE ..... | 130        |
| M.3       | CODE OF ETHICS .....   | 132        |

Texts in red font are innovations / changes

This is the regulations for TAF events, which can be accessed and read at any time on the Internet at taf-germany.de.

The TAF regulations set the rules for all TAF Competitions and TAF events and are binding on dancers, trainers, organizers, supervisors, judges, recorders and other officials.

Only dancers registered by TAF institutions can participate in TAF Competitions. Institutions are, for example, dance schools, clubs or similar groups (see TAF statutes).

The following regulations set out the basic regulations under A) to C). Possible deviations/exceptions are described directly in the respective disciplines from D).

For TAF DWC Competitions, please note the separate regulations (and explanations), which contain some deviations from these regulations.

## Preamble

TAF Germany e.V. (hereinafter referred to as "TAF") has the task of connecting people through dance and promotes - in addition to dance - fairness and tolerance of all participants towards participants, judges, officials, officials, officials, audience and the public. The "TAF Code of Ethics" is an important part of the TAF regulations.

The purpose of the association is to promote dance sport and talent as well as the achievements of dancers on a fair and modern basis.

To this end, the association organises dance Competitions and festivals throughout Germany – up to TAF German Championships with qualifications for European and World Championships. In doing so, partnership and collegial cooperation is to be entered into with other national and international dance sport associations.

The club organises regional, supra-regional, regional and German championships and awards the organisation of these Competitions to organisers.

TAF represents the following dance genres in Germany:

Performing Arts, Street Dances and Couple Dances

*For reasons of better readability, the simultaneous use of masculine and feminine forms of speech is dispensed with.*

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<sup>1</sup> See Annex: M.2

## A) Dance-Departments

### A.1 Performing Arts

- **Acrobatic Dance**
- Ballet
- Contemporary Dance
- Folklore/National Dances
- Jazz Dance
- Musical Dance
- Oriental Dance, Tribal Dance & Bollywood (OT&TDB)
- Performing Arts Improvisation
- Show Dance
- ShowOnly
- Song & Dance
- Tap dance

### A.2 Street Dances

- Breaking
- Commercial Dance
- DiscoDance
- 
- HipHop
- HipHop-Battles
- House Battles
- Jumpstyle
- K-Pop
- Popping
- Shuffle
- Street Dance Show

### A.3 Couple dances\*

- Bachata
- Discofox Couple dance/Kür
- Discofox Formations
- Discofox Jack & Jill (J&J)
- Latin Solo-Style / Ballroom Solo-Style
- Salsa
- Salsa – Lady Style
- Salsa – Casino Wheel
- Argentine Tango
- West Coast Swing

\* in some disciplines also possible as solo, group, etc. In the following, only couple dances are mentioned.

### A.4 Cross-disciplinary categories

- Inclusive Dance
- Production

## B) General regulations

### B.1 Categories

- Solo
- Duo (m/w oder m/m oder w/w)
- Pair
- Trio
- Group/Crew/Team           3 - 7 dancers
- Company                     3 - 18 dancers
- Formation                   8 - 24 dancers
- Mini Production           8 - 12 dancers
- Production                 from 25 dancers upwards
- Inclusive Dance

Not all of the above categories are conducted in all disciplines.

### B.2 Starting classes

- 1. Bundesliga
- 2. Bundesliga
- New Star/Rising Star/Super Star/Master Class
- Beginner/Newcomer
- D to S - Class
- Beginner/Level 1/Level 2

Not all of the above starting classes will be held in all disciplines.

### B.3 The Age Class

The age of the dancers is determined by the year of birth (not by month/day). Everyone must carry an official proof of identity (identity card, student ID, ...) to each Competition. Otherwise, he can be excluded from the Competition by the supervisor in consultation with the organizer.

- Valid for solo, duo, trio, couple

| Age group | Age                  | Year (valid for 2024)  |
|-----------|----------------------|------------------------|
| Mini Kids | 7 and younger        | 2017 (or later born)   |
| Children  | 8 – 12               | 2012 (or later born)   |
| Juniors 1 | 13 – 14              | 2010 – 2011            |
| Juniors 2 | 15 – 16              | 2008 – 2009            |
| Adults    | 17 – open to the top | 2007 (or earlier born) |
| Adults 2  | 31 – open to the top | 1993 (or earlier)      |
| Adults 3  | 50 – open at the top | 1974 (or earlier)      |
| Cross-age | 0 – open to the top  |                        |



- Valid for group, team, crew, formation

| <b>Age group</b> | <b>Age</b>           | <b>Year (valid for 2024)</b> |
|------------------|----------------------|------------------------------|
| Mini Kids        | 7 and younger        | 2017 (or later born)         |
| Children         | 8 – 12               | 2012 (or later born)         |
| Juniors          | 13 – 16              | 2008 – 2011                  |
| Adults           | 17 – open to the top | 2007 (or earlier born)       |
| Adults 2         | 31 – open to the top | 1993 (or earlier)            |
| Adults 3         | 50 – open at the top | 1974 (or earlier)            |
| Cross-age        | 0 – open to the top  |                              |

The following "mix" of age groups is possible:

Multiple starts in different age groups are possible as follows: If, for example, a junior dances in an adult formation, he cannot start in a junior formation for the entire season, even if the adult formation disbands. However, this junior can dance at the same time, e.g. in groups/duos/solos in the junior class. This regulation always refers to a discipline, e.g. DiscoDance. At the same time, however, this junior could start in a junior formation in another discipline such as hip-hop or show dance.

TAF may, in consultation with the respective organizers, decide on any combination of categories, age groups and leagues at short notice for valid reasons, such as low numbers of participants.

### **B.3.1 Duo**

- the older partner determines the age group
- the younger partner must not be more than **3 years -2 years** younger than the lower age limit of this age group
- the interval between partners of different age groups must not exceed **3 years 2 years**

### **B.3.2 Gruppe/Crew/Team/Formation**

- the older participants determine the age group
- the younger participants must not be more than **3 years 2 years**-younger than the lower age limit of the age group determined by the older dancers. In addition, the number of younger participants must not exceed 50% of the total number of people.

Exception: Adults 2: All dancers must be at least 31 years old. They must belong to the adult 2 in the chosen category of a discipline over the entire Competition year and can only start again in the following year, if desired, in the adult 1 age group of this category.

### **B.3.3 Company/Mini Production/Production**

- An unlimited mix of all age groups is possible

## B.4 Competition Formats

There are the following types of Competitions in order of value:

- German Championship - partial qualification required
- Open German Championship - partial qualification required
- Germany Cup
- German Masters (variable status)
- Regional Championships
- Regional competitions
- as well as all the above-mentioned forms with international participation, if necessary (see B.15 Nationalities)
- as well as hobby Competitions (no official TAF Competitions)

## B.5 Season

Basically, the season runs from 01.01 to 31.12 of the year.

## B.6 Partner change (duo/couple)

In the case of duos and couples, it is possible to change partners within one calendar year. Ranking points that have already been danced will be forfeited. The next duo/pair in the ranking list will automatically move up.

In qualifications for the German Championships and international starts, only the duo/couple that has also qualified in this composition can dance.

TAF decides on justified exceptions upon application.

## B.7 Name protection/name change (Trio to Production)

Names should not be used more than once, especially if there is a physical proximity between the institutions.

Name protection:

In order to avoid confusion or duplication, it is advisable to add a place and/or institution name to the name if necessary.

Name change:

Is only possible within a season after approval by TAF.

## B.8 Change of institution/double start

If you change institutions during a calendar year, a new annual dance license fee will be due for each dancer (new institution) at the next start.

Ranking points as well as the resulting national and international qualifications/starting rights will be retained for the alternating Solos and Duos (personal starting places).

For all other categories, the right to start remains with the abandoned institution (institution-related starting places).

If a dancer dances for several institutions at the same time (after consultation with TAF), he receives different registration numbers nationally and internationally and is therefore billed twice. He is each listed as an independent dancer.

## B.9 Regional division

For the TAF Competitions, the following territories will be divided

### B.9.1 Four-part division

|            |  |
|------------|--|
| North (N): | Bremen, Hamburg, Lower Saxony, Schleswig-Holstein                                    |
| East (O):  | Berlin, Brandenburg, Mecklenburg-Western Pomerania, Saxony, Saxony-Anhalt, Thuringia |
| West (W):  | Hesse, North Rhine-Westphalia  |
| South (S): | Baden-Württemberg, Bavaria, Rhineland-Palatinate, Saarland                           |

### B.9.2 Three-part division

|                        |  |
|------------------------|--|
| Nord-Nordost (NNO):    | Berlin, Brandenburg, Bremen, Hamburg, Mecklenburg-Western Pomerania, Lower Saxony, Saxony-Anhalt, Schleswig-Holstein |
| West (W):              | Hesse, North Rhine-Westphalia  |
| South-Southeast (SSE): | Baden-Württemberg, Bavaria, Rhineland-Palatinate, Saarland, Saxony, Thuringia  |

### B.9.3 Two-part division

|                        |  |
|------------------------|--|
| Nord-Nordost (NNO):    | Berlin, Brandenburg, Bremen, Hamburg, Mecklenburg-Western Pomerania, Lower Saxony, North Rhine-Westphalia, Saxony-Anhalt, Schleswig-Holstein |
| South-Southeast (SSE): | Baden-Württemberg, Bavaria, Rhineland-Palatinate, Saarland, Saxony, -Hesse, Thuringia  |

If necessary, further/different territorial divisions can be made by presidium decision or state championships can be organized. The distribution will be announced in advance by TAF in good time.

## B.10 Qualification for the German Championships

Participants can qualify through their regional championships or, if applicable, other Competitions offered.

In the qualifying Competitions, the places of a region determined in advance by TAF qualify for the DM. Places 1 + 2 of the regional championship are always directly qualified.

Each participant can only qualify via the regional qualification Competition (regional championship), to which he or she is assigned according to the territorial division.

If international participants reach the qualification places, they will not receive a qualification for the German Championship. The next-placed national participants will move up accordingly.

## B.11 Championship

The title "German Champion" is only awarded to the winner of the German Championship in the highest starting class. The winners in the lower starting classes call themselves e.g. "Winners of the 2nd Bundesliga" etc.

In some disciplines, the awarding of the title "German Champion" depends on a minimum number of starting participants. This exception can be found in the corresponding descriptions of the disciplines.

The title "Regional Champion" (e.g. West German Champion) is also only held by the winners of the Regional Championship in the highest starting class.

This title is only held by the best placed in their field. Guest dancers from other areas can only achieve placements.

Reigning title holders do not need to specify the year of their title. Title holders of previous years must indicate the title and the year together in all publications. In the case of several "earlier" titles, the addition e.g. "multiple DM" can also be specified.

All titles must always contain the addition "TAF-", the discipline, category and age group.

If a winner of the non-highest starting classes, e.g. the New Star or A-Class, demonstrably describes himself as German Champion, Germany Cup Winner or Area Champion (the runner-up accordingly, etc.) or if this title is demonstrably used by the institution (this applies, among other things, to social networks, the website or during performances), there is the possibility of a starting ban for the respective dancer/team in the corresponding category on the following Competition. In the event of publication by third parties, there is the possibility of a warning.

Competition bans are issued exclusively by TAF.

## B.12 Determination of the rankings

The German ranking list is calculated from the sum of the final round scores of the last two ranking Competitions (German Championship and - if it took place - Germany Cup of a season).

The following scheme is to be used for the calculation of the ranking points:

**1st place** in the final round of the German Championships = 10 points – final round DC = 9 points

**2nd place** in the final round of the German Championships = 9 points – final round DC = 8 points

**3rd place** in the final round of the German Championships = 8 points – final round DC = 7 points

**4th place** in the final round of the German Championships = 7 points – final round DC = 6 points

**5th place** in the final round of the German Championships = 6 points – final round DC = 5 points

**6th place** in the final round of the German Championships = 5 points – final round DC = 4 points

**7th place** in the final round of the German Championships = 4 points – final round DC = 3 points

**8th place** in the final round of the German Championships = 3 points – final round DC = 2 points

**9th place** in the final round of the German Championships = 2 points – final round DC = 1 points

The participant with the highest score from the sum of both Competitions leads the leaderboard, followed by the participant with the second highest score, and so on. In the event of a tie on points, the better placement at the German Championship counts. In principle, no points can be transferred; neither from one age group to the next nor when changing partners (duos/couples).

Possible exceptions (e.g. more than two ranking Competitions or in combination with minimum scores to achieve international qualifications) can be found in the individual departments.

The ranking of the 2nd league is calculated according to a similar principle. Here, however, 10 points are awarded for 1st place, 9 points for 2nd place, etc. at each Competition, because there is no "German Champion/Germany Cup winner of the 2nd league", but only the winner of the corresponding ranking Competition. The ranking points of the 2nd league are not used for international qualification, but for promotion and relegation regulation. Possible exceptions can be found in the individual departments.

## **B.13 Wild Card**

### **B.13.1 National Wild Card**

#### **B.13.1.1**

At TAF championships, the organizer has the right to award an additional starting place for dancers of his institution in each category of an age group via a wild card.

#### **B.13.1.2**

The TAF Presidium and the department heads can issue the internationally qualified participant a wild card for another qualifying Competition or the next higher following Competition (e.g. German Championship) if the dates of a regional qualifying Competition and an international championship are the same.

### **B.13.2 International Wild Card**

The use of an IDO Wild Card is only possible after at least one start in the current TAF season. The TAF Presidium decides on exceptions.

## **B.14 International starts and qualification**

For IDO Competitions:

- the reigning German champion
- the first in the rankings. If the first in the ranking list is also German champion, the vacated place goes to the next in the ranking. If there is no ranking calculated from DM + DC, the German runner-up is also seeded; because in this case the final of the German Championships is considered the ranking.
- further free places for qualification will follow the ranking list (if necessary, also including the minimum scores in some departments).
- the German champion of the previous year, only under the following conditions: If the reigning German champion does not have the opportunity to participate in either a World Championship, a European Championship, a WC or an EC in the year of his success (this only applies if no corresponding IDO Competition is offered), he retains his international right to start for one of these IDO Competitions in the following year. In the event of cancellations, there will be no subsequent nomination.

#### Exceptions:

- in the event of cancellations by the German champion, the subsequent nomination will be made after the placement of the German Championship.
- in the event of cancellations by the first ranking list, the subsequent nomination will be made according to the ranking list.

The value of the IDO Competitions is as follows: WM – EUROPEAN CHAMPIONSHIP – WC – EC.

The period from qualification to the first international Competition should usually be at least 30 days. If the time span is shorter, the TAF Presidium together with the Head of Department can decide otherwise in good time before the start of the respective season or as soon as all Competitions have been assigned.

The eligibility to participate is valid until the next German Championship or the newly created rankings based on the above information.

## **B.15 Nationalities**

### **B.15.1 National dancers**

Dancers who want to participate in TAF Competitions must either have German citizenship (passport), prove their main residence in Germany (on request) or have an exemption from the TAF presidium in order to receive a TAF title and/or ranking points.

### **B.15.2 International dancers**

With the exception of "German Championships", dancers from other nations can also participate in TAF Competitions for their nation (e.g. regional championships, Germany Cups and open German Championships).

However, they do not get any ranking points, cannot achieve national titles (such as West German Champions, etc.) but only receive one placement. Furthermore, they cannot qualify for international Competitions via TAF Germany, unless there is a special agreement with the respective international governing body.

The participation of international dancers in TAF Competitions must be applied for at the TAF Presidium.

### **B.15.3 International Entry Eligibility (IDO)**

TAF dancers who want to participate in IDO Competitions must either have German citizenship (passport), prove residence in Germany for at least 2 years (on request) or have an exemption from the TAF and IDO presidium.

Each dancer may only represent one nationality (even in the case of multiple citizenship).

A change of nationality once chosen is not permitted. Exceptions, such as in the case of relocation, stay abroad, refugee status, etc., require the application and approval of TAF as well as the IDO and, if applicable, of the other international federation involved.

## C) Competition Participation - Regulations

### C.1 Behavior at TAF Competitions

All participants in TAF Competitions (e.g. dancers, coaches, supervisors and guests) must behave according to the "Code of Honour". This refers in particular to the behavior among each other as well as towards TAF officials. If the "Code of Ethics" is not adhered to, the supervisor on the day of the event - and the TAF Presidium afterwards - can take appropriate measures, such as disqualifications.

### C.2 Registrations for the Competition

All dancers must be registered via [www.taf-germany.de](http://www.taf-germany.de) via TAF online registration by the specified 1st deadline (usually 4 weeks before the Competition date).

TAF decides on exemptions, such as special reports or extension of the deadline, with the organizer. In such a case, registration is possible until the 2nd deadline, with double the entry fee. Free cancellations are no longer possible after the 1st deadline, see Financial Regulations.

For each Competition, participants must be re-registered by their institution. The current registration status can be viewed at any time in the public area of the TAF website.

By registering, the registering institution confirms that the registered dancers accept the TAF regulations, give their consent to the publication of images, videos and other representations on the TAF website and that the rights to images, videos and other representations are assigned to the TAF accepting them. This refers in particular to the unrestricted exploitation in the context of reporting on the presentation of the event for advertising, print and internet media.

### C.3 Start-up and License Fee

The detailed description can be found in the [TAF Financial Regulations](#) .

### C.4 Self-contracting exclusion

No dancer can dance against himself or start in several leagues (1st and 2nd Bundesliga) of the same category and discipline.

### C.5 Cross-institutional combinations

A combination of dancers from several institutions into a duo/team is only possible after the approval of the respective institutions and TAF. It is reported by an institution that is then responsible for billing purposes (internal accounting). The dancers retain their original institutional affiliation.

### C.6 Withdrawal from registration

Withdrawals of registrations or deregistrations from the start after the 1st or 2nd deadline, regardless of the reason, do not release the registered dancers from paying the entry fees / dancer annual license (in accordance with the financial regulations).

## C.7 Check-in/-out

### Am Check-in Counter

- the participants will receive all the necessary Competition documents and further information
- can be sampled in relation to age groups (proof of identity)
- if applicable, subsequent entry and license fees will be paid by a responsible person of the institution for all dancers registered later, in total and in cash
- the starting numbers will be handed over to the person responsible for the institution
- if necessary, deposits collected
- the sound carriers may be handed in (for categories with their own music)
- the participants and supervisors receive their accreditation without a seat guarantee:

For the number of supervisor cards, see I.18 Participant cards/supervisor cards

At check-out, participants will receive their music, certificates, deposit (after proper removal of the cloakroom or return of the start numbers) as well as any start books handed in.

## C.8 Deposit

### C.8.1 Start numbers

The organizer may request a deposit when issuing the bibs, which will be refunded when the bib is returned. This does not apply to paper race numbers. The start number deposit can be coupled with the cloakroom deposit.

### C.8.2 Cloakrooms and warm-up rooms

The organizer may charge a deposit for the cloakrooms at check-in. This is only possible if one or more clearly defined groups of people (team/dance school/club, etc.) use a room. He must explicitly mention the deposit in advance in all his written information to the participants. Upon arrival, each participating institution will deposit the amount specified under "Financial Regulations for Organizers/Judges/Officials" (see [under taf-germany.de](http://under.taf-germany.de)). They will receive this back from the organizer before departure if the room has been left in the same condition in which they found it. In the event of damage or increased cleaning costs, the deposit will be offset against cleaning costs or the institution will be held liable. In the event of discrepancies, the supervisor decides directly on site or the TAF Presidium together with the head of department and supervisor afterwards.

## C.9 Attachment of the start numbers

In all solos, duos and groups with host music, the dancers wear the start number clearly visible on their chest, stomach or thigh (body front). It is important that the judges can easily recognize the start number. If the participant wears the start number on his body in a poorly visible way, this can be to his disadvantage.

In the couple dances, the men wear the start number on their backs or on the side of their legs.

In the case of performances with their own music, the start number can be identified via a visual organizer display. Or a participant wears the start number clearly visible or puts it in front of the judges.

Exception and supplement see under F.10 (West Coast Swing , on page 101).



## C.10 Music-Upload/USB-Stick

In the case of Competitions with your own music, a music upload (mp3 format; at least 196 kbit) must be carried out in the course of the online registration in the TAF portal. More detailed explanations can be obtained from the head of department.

In addition, participants will bring a professional-quality USB stick. The phonogram may only contain the one title and must be labeled with the name of the institution. The file (folder) must be labeled with:

- Name of the institution
- Name of the participants/team
- Show title (if necessary)

The participants will receive the recordings back at the latest after the award ceremony at the check-out. Remaining records will be destroyed one week after the end of the Competition. Uploaded music will be deleted after the Competition.

## C.11 Costumes/Make-Up/Movements/Props/Music/Lyrics

All costumes/make-up/movements/props/music/lyrics must be in good taste. In the children's categories, attention must be paid to child-friendly outfits and appropriate choreography.

The removal of costumes/costume parts and props is regulated differently. See in the individual disciplines.

Decorations, liquids, shoes, costumes or other things that can contaminate or make the dance floor/stage unsafe are not allowed and can lead to warnings and disqualifications.

The dancers are free to conclude advertising contracts and to apply corresponding emblems or the like to performance costumes. TAF assumes no liability for their use in the context of Competitions and/or events and does not grant any permission.

It is advisable to contact the organizers in advance (up to 8 weeks in advance) to clarify whether your own advertising contracts collide with the organizer's advertising contracts.

However, TAF reserves the right to intervene in a regulatory manner - up to and including a ban on advertising - if it contradicts common decency and is not in accordance with TAF's guidelines.

The corresponding regulations of international associations must be observed.

### C.11.1 Costumes

The costumes must cover the intimate parts of the body. This refers to the breasts, buttocks and pubic area. These parts of the body must be covered with non-transparent fabric, which can be all colors except "skin-colored" and "suntanned-colored." If transparent material is used, it must be underlaid with non-transparent fabric. In short, "You can't see anything or give the appearance of seeing something".

#### C.11.1.1 Lower body:

##### Buttocks:

The buttocks are defined as the area from the crease between the leg and buttocks to the hip line across the body.

##### Hüftlinie:

Top line of panties (how deep). Straight horizontal line, upper line between the glutes (interlineal line) must not be visible.

##### Panties Line: Bottom Line (How High):

The hip line of the panties should be high enough to completely cover the vertical crease between the buttocks. The panties should cover the entire buttocks at the back (see pictures

2 and 3). At the front, the panty line should follow the line between the body and the bent leg. The distance from the hip line to the panty line should be at least 5 centimeters, measured from the side (see picture 1).

Shortened bikini bottoms, thongs, thong appliqués and all shorts that imitate a thong look are prohibited in both male and female costumes. Dancers should make sure that their costumes fit properly, as ill-fitting shorts or panties can represent or otherwise expose the buttocks in a prohibited way. It is recommended that all male dancers wear a men's dance belt under their costume. A costume consisting only of a dance belt for men is prohibited.

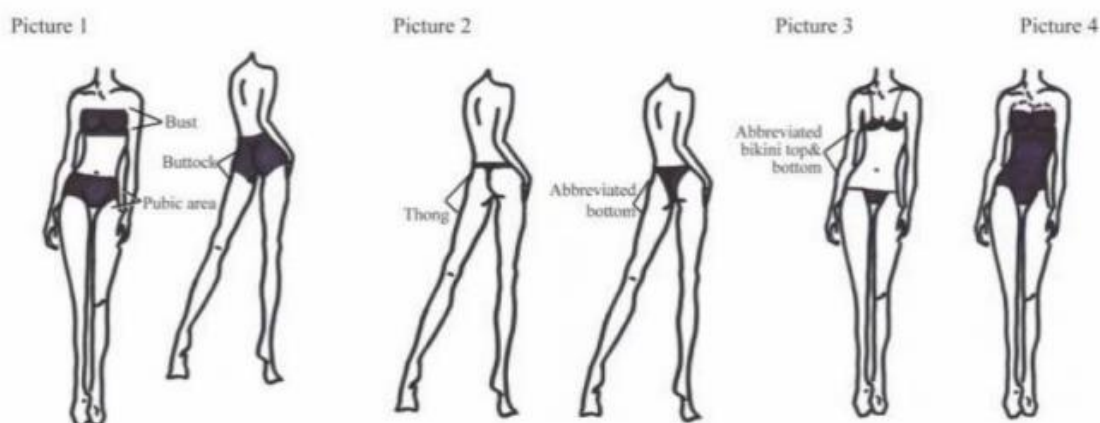
#### **C.11.1.2 Torso:**

Shortened bikini tops, tube tops and tank tops are prohibited in all age groups (see pictures 3 and 4). Dancers: Exposing the breasts beyond what is shown in picture 4 is prohibited. Male dancers are allowed to perform bare-chested.

#### **Exception: Performing Arts:**

Wearing costumes/bodysuits/jerseys with a classic (higher) leg cut is possible in all age groups. See Figure 4. It should be noted that opaque, skin-colored or colored tights must be worn for this purpose.

To cover the intimate areas of the junior and adult dancers, skin-colored fabrics may be used in addition to colored ones. They must fit the chosen theme and must not convey anything sexual. A costume consisting only of flesh-colored trousers and a bra is not allowed.



#### **C.11.2 Make Up**

The make-up and costumes should be adapted to the age and gender of the active participants

#### **C.11.3 Movement**

The dancers should use forms of movement adapted to their age group. In particular, attention must be paid to the renunciation of overly permissive and sexual movements, morbid themes, depiction of brutality and rape, etc.

#### **C.11.4 Props**

Only those things are allowed for props that can be carried in and out by the dancers themselves. Assistants are not allowed (exception: see Musical Dance). Dancers are not allowed to use liquids or other substances that could contaminate the dance floor. Wired technology is not allowed on the dance floor. This includes electronic connections on the dance floor/stage edge, etc. Radio-controlled effects from outside the dance floor are not allowed.

The use of religious and political symbols or decorations must maintain good taste and not be provocative to the public and the other dancers. They must fit into the chosen theme and choreography.

Own jewelry should not be worn unless it is part of the costume.

#### **C.11.5 Music/Lyrics**

The chosen music, especially for the children and juniors, should also fit the age. Explicitly sexual lyrics or breathy sound passages in this sense are not allowed. All dancers must be clear about the text of their performance.

#### **C.11.6 Children's policy:**

In addition to all general costume, make-up, movement and theme rules, the following applies to children:

Children should be encouraged to dress like children and not like juniors and adults. Makeup should be used to highlight facial features or depict a character. The hair should be neat and under control, unless it is used to represent a character, animal, rag doll, etc. Hair extensions, parts or wigs should be of the type commonly used by children. Hair extensions, hair clips, ponytails, and wigs may be used as long as they do not affect the age of the child. Costume materials that suggest sexual, deviant, sadomasochistic or other adult themes are prohibited in the children's section.

Costumes made entirely of see-through materials are prohibited, but the same material may be used for sleeves and leg coverings (e.g., Aladdin-style trousers and sleeves).

Children must never appear in a costume that implies nudity. Therefore, flesh-colored, nude, tan, beige, or bone-colored bodysuits, leotards, tops, and pants must not be used in a way that implies nudity. Meshes, lace or similar material must never be used to cover the intimate area of the body unless it is lined with a material that does not depict nudity. At all children's Competitions, the upper body must be covered by male dancers.

### **C.12 Rehearse**

The following rules apply to rehearsals before all TAF Competitions. All participants in the Competition must have the same rights during rehearsals in their categories and disciplines.

All Competition participants will have the opportunity to inspect the dance floor before their performance; they must be within reach for at least 30 minutes before their advertised rehearsal in order to be able to bring it forward if necessary.

During rehearsals, the same technical conditions must be created for all participants as at the Competition, this applies in particular to sound and lighting technology. The operating personnel may not be changed between rehearsal and Competition.

According to the discipline, a director's microphone must be available for rehearsals, a "beat counter" (for Competitions with prescribed tempi) for monitoring tempi, a stopwatch and 1 operator each to check the length of the music.

### **C.12.1 Rehearsal times at TAF Competitions with your own music for solos/duos**

- If the schedule allows, 5 – 10 minutes per category and discipline (summaries possible).
- All dancers are on the dance floor/stage at the same time and without music. This is called a "dry sample".

### **C.12.2 Rehearsal times at TAF Competitions with their own music for teams**

If the schedule allows, each category above rehearses with its own music for at least 2 and a maximum of 10 minutes. If the supervisor plans more time for rehearsals in consultation with the organizer, it must be distributed equally. If

the supervisor does not have any time leeway, the rehearsals can be reduced to a dance floor inspection of at least 1 minute without music or cancelled altogether.

The order of the rehearsal results from the travel kilometers, i.e. the team with the longest journey rehearses last and that of the organizer first, or can be done in the order of the start list.

The team of the organizer may not receive an exemption.

The organizer will publish the exact rehearsal schedule as soon as possible after the deadline. Participants who have registered later can be inserted into the rehearsal schedule by the supervisor as desired. Rehearsals are also possible during the breaks in the event.

## **C.13 Opening**

All participants will participate in the official openings of the event in their performance costumes or team clothing, even if they have not reached the final.

In the case of justified reasons, e.g. due to a long return journey and/or bad weather conditions, etc., the participants who have already been eliminated can leave earlier after the approval of the supervisor.

If the official opening takes place on a second day of the event, but the participants have already been eliminated on the first day of the event, they are released from the opening obligation.

## **C.14 Award ceremony in costume**

All finalists will take part in the award ceremony in the costume of their dance, unless the dancers are competing in several categories. However, if a dancer or team leaves the event before the end of the award ceremony without the consent of the supervisor, for whatever reason, he can automatically be excluded from all further TAF Competitions for one year (12 months).

The organizer creates the conditions for a proper and dignified award ceremony.

## **C.15 Diplomas / Trophies / Medals / Challenge Cup**

All participants will receive a certificate. A certificate template is available in the download area of the website. The organizer can also create his own certificate. This must contain an unaltered version of the TAF logo offered. Information: TAF organizer page ([taf-germany.de/ausrichter/](http://taf-germany.de/ausrichter/)). TAF will be happy to assist you with the creation.

In any case, the deed must be released by TAF before it can be used.

All finalists (solos/duos/couples) from 1st to at least 3rd place will receive trophies or medals. Trophies must be labelled with the title of the Competition and the ranking achieved.

All finalists (teams) from 1st to at least 3rd place will receive trophies with the title of the Competition and the placement achieved.

Number of cups/medals:

- for Solo is 1 Cup/Medal
- pro Duo/Pair your 2 Pokale/Medals
- all other categories 1 trophy each

When issuing trophies of the DM and the DC, the winner's cup must have a height of at least 28 cm. TAF decides on exceptions.

TAF does not cover the costs of certificates/cups/medals.

**Wanderpokal:**

For the German Championship (adults only), TAF also provides a challenge cup in some disciplines, which becomes the property of the corresponding TAF institution after three consecutive victories. The trophy must be returned by the winner of the previous year up to 4 weeks before the following DM in the next season. Any shipping costs incurred will be borne by TAF (by prior arrangement).

**C.16 Evaluations/dispatch of results**

After the end of the entire event, the results can only be sent to the participating institutions by e-mail by the secretary.

**C.17 Publication of results**

During the Competition, the lists of qualified and eliminated participants will be published.

The results will be published under [taf-germany.de](http://taf-germany.de) after each day of the Competition.

## D) Dance Sport Rules - Performing Arts

### D.1 Acrobatic Dance

See IDO Regulations [www.ido-dance.com](http://www.ido-dance.com).

### D.2 Ballet

Classical ballet is the most formal of the various types of ballet and uses the traditional ballet technique. There are variations in terms of origin, such as Russian, French, British, Danish and Italian ballet.

Classical ballet is known for its unique characteristics and techniques such as the outward position of the legs, pointe dance, turns, jumps and lines, as well as for its precise flowing and graceful movements.

This dance discipline must be performed using the appropriate technique and style of classical ballet: it is danced in appropriate ballet shoes or, in certain age groups, in pointe shoes.

In the solo Competitions, you can start in ballet repertoire as well as in Open Classical.

The evaluation is carried out according to the 3D system

#### Repertoire (BR)

Based on excerpts from classic ballets.

Only for solos

- ~~• For repertoire, there is a mandatory list of repertoire pieces created by the IDO (International Dance Organization) and accepted by TAF, which has been recognized for the respective age group.~~
- The choice of dance repertoire is optional. ~~It can come from the suggested IDO lists, but can also be selected from other well-known repertoire pieces.~~
- The entry must state the exact title of the selected repertoire piece so that the judges can prepare for it accordingly.

#### Open Classical (OC)

- Based on its own choreography in the style of traditional ballet.
- No repertoire may be danced in Open Classical Ballet.  
It is also recommended not to use repertoire music with your own choreography.
- Modern or neo-classical performances can be found in the disciplines of contemporary or show dance.
- In the adult age group, pointe dancing is mandatory. Optional for juniors, not allowed for children.

### D.2.1 Categories

- Solo Boy
- Solo Girl
- Duo
- Group
- Formation
- Production (from 25 dancers) (see page 111)
- Inclusive Dance (see page 110)

### D.2.2 Starting classes

|                       |                 |
|-----------------------|-----------------|
| Solo                  | Repertoire      |
| Solo                  | Open Classical  |
| Duo, Group, Formation | no subdivision- |

### D.2.3 The Age Class

See Seite 8

Particularities:

In the children's and junior groups and formations, there may be exceptions in the age group regulation, such as that a certain number of dancers of an older age group are allowed to dance in the next younger age group.

When putting together the Competition team, please ask the head of department for the current exceptions. These named dancers will be registered as "substitute dancers" in the members' area when registering for the Competition.

Separately, an e-mail will be sent to the organizer and supervisor of the event with the name and team affiliation of these dancers in order to be able to prepare medals and certificates.

Special features of the generally applicable age regulation in TAF will be decided by the ballet department at the beginning of the year.

### D.2.4 Length of performance:

- Solo 1:00 - 2:15 minutes
- Duo 1:45 - 2:15 minutes
- Group 2:30 - 3:00 minutes,
- Formation 2:30 - 4:00 minutes
- Childrenformation 2:30 - 3:00 minutes
- Production 5:00 - 8:00 minutes (see Seite 110)

### D.2.5 Music

All categories dance to their own music. (see also C.11.5 Music/Lyrics)

## D.2.6 Evaluation criteria

### D.2.6.1 Repertoire (BR)

#### 2-D system

1st dimension: technique, musicality, dance training level 5-50 points

2nd dimension: interpretation, presentation, costume and expression 5-50 points

### D.2.6.2 Open Classical

- Technology max. 10 points
  - Posture & Control  
(movements, held and moved, which are caused by the correct placement of the body and the use of the away position - or deliberate parallel position of the legs – to be carried out)
  - Coordination  
(The ability to express oneself harmoniously through the movement sequences to move)
  - Body line  
(The ability to create different lines, such as arabesque, attitude but also écarte, effacé etc. through the whole body.)
  - Spatial perception  
(The placement of the body in the correct spatial direction (Croisé, Ouverte, etc.) and the exploitation or perception of peripheral space)
  - dynamics n—  
(The ability to perform each step with the dynamics appropriate to it)
- Composition/Choreography max. 10 points
  - Choreographic diversity
  - Spatial design
  - Creativity
  - Synchronicity/choreographic precision (in groups and formations, the exactness and intelligibility of the images/movements)
- Image max. 10 points
  - Interpretation
  - Artistic expression (charisma)
  - Style and harmony of movement (consistency with the music)
  - Costumes

The precise, more detailed and up-to-date explanations of the evaluation criteria can be requested from the head of department and can be sent to every TAF member by e-mail.

## D.2.7 Specific rules

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

The junior solo/duo entries are divided for the age groups Juniors 1 and Juniors 2. At the Competition, they are combined into juniors and, if necessary, evaluated together. The IDO qualification is based on the rankings and minimum scores

### D.2.7.1 Acrobatic:

Is not allowed in this discipline.



#### **D.2.7.2 Lifts**

Are allowed in this discipline. Every lift used must remain in the classical ballet tradition.

Lifts are not allowed in children's categories.

#### **D.2.7.3 Pointe Work**

It is only allowed to dance on the pointe from the junior class.

#### **D.2.7.4 Props**

Only those things are allowed for props/decorations that can be carried in and out by the registered dancers themselves. Assistants are not allowed. The set-up and dismantling times are a maximum of 45 seconds each for formations, 25 seconds each for groups and 15 seconds each for solos/duos.

In case of non-compliance, the dancers/teams receive a warning. In the case of repetitions, the music begins punctually regardless of the preparation status of the dancers/teams.

Unforeseeable demonstrable events must be clarified with the supervisor. If necessary, the latter can make a different decision, also by consulting the TAF Presidium.

Dancers are not allowed to use decorations, costumes, shoes, liquids or other substances that could soil, damage or make the dance floor unsafe. Wired technology is not allowed on the dance floor. This includes electronic connections to dance floors/stage edges, etc. Technical controls from outside the dance floor (Bluetooth, radio, etc.) are also not permitted.

#### **D.2.7.5 Title of the performance**

The title of the choreography must indicate the name of the piece and/or ballet from which the repertoire originates. This must be submitted with the online registration (usually 4 weeks before the start of the Competition) in a version that is understandable for German WR and an international WR and comprises a maximum of 24 characters each (letters, blank lines, hyphens, etc.).

After that, the title cannot be changed. Not even during a possible later music upload (up to 14 days before the start of the Competition; first day of the Competition).

The title is presented uniformly.

#### **D.2.7.6 Dance floor**

There must be a dance floor.

#### **D.2.7.7 Ranking points**

Ranking points for international Competitions of the IDO will only be awarded for final placements of the corresponding category that have been preceded by at least one semi-final.

For categories of a Competition in which there are at least 3 rounds, ranking points up to 8th place (beyond the final) will be awarded.

Exceptions for categories that directly dance a final (without semi-final), as follows:

Here, the points achieved by all judges to determine the result are added up. A fixed minimum number of points requires the awarding of ranking points in this final.

#### **D.2.7.8 Minimum score**

The minimum score must be at least 50% of the total number of points and is calculated as follows:

If a WR panel consists of 5 WR, 150 points are possible after adding the maximum possible 10 points per dimension (TCI scoring system). (30x5). This results in a minimum score of 75 points when 50% is applied.

If a WR panel consists of 7 WR, 210 points are possible after adding the maximum possible 10 points per dimension (TCI scoring system). (30x7). This results in a minimum score of 105 points when 50% is applied.

If the number of WR is higher or lower, it will be adjusted accordingly.

#### **D.2.7.9 No-show after call for a dance round:**

If dancers/teams do not show up on time for the dance round, a warning will be issued. If they are repeated, they will be excluded from the Competition and will not be able to make up for the performance at a later date.

Exceptions such as an accident, illness or unforeseeable verifiable events must be clarified with the supervisor. If necessary, the latter can also make a different decision by consulting the TAF Executive Committee.

### **D.3 Contemporary Dance**

Contemporary dance is the further development of modern dance and expressive dance, which is understood as a collective term for the choreographic stage dance art of the present. It originated around the middle of the 20th century and has developed into one of the most popular dance forms of today. Initially strongly influenced and based on ballet, lyrical, jazz and modern dance, many other dance styles and forms have been incorporated over the years. Contemporary dance is open to new impulses from dance, music, other cultures and the zeitgeist and is therefore constantly changing.

Contemporary dance emphasizes versatility in contrast to the strict, structured nature of ballet. The technique tends to combine the controlled foot technique of ballet with the strong emphasis on the upper body in modern dance, its use of contract and release, recovery and fall and floor work. The dancers create the connection between mind and body through flowing movements.

Contemporary dance can be performed to many different styles of music. In competition dance, in contrast to pure contemporary stage performances, there must be a reference to the music. The costume, ev. Props (e.g. cloth, chair) as well as the aesthetics of the movements with regard to the overall performance play a major role in the evaluation.

The choreography can tell something, but it can also be abstract. The use of language can also be included in a performance.

The idea of the performance is to put dance or movement in the foreground and to unite it into a new, especially one's own movement language/quality.

The music selection can also be a cappella (no music), but the beginning and end of the performance must be marked with a clearly audible sound (beep).

Note:

- Contemporary ballet should not be confused with contemporary dance and is not desired in this discipline.
- Other dance styles such as hip-hop, disco, break dance and electric boogie can be included, but must never dominate contemporary dance performance.

### **D.3.1 Categories**

- Solo Boy
- Solo Girl
- Duo
- Group
- Formation
- Production (see page 111)
- Inclusive Dance (see page 110)

If the number of participants is too low, categories and age groups can be combined.

### **D.3.2 Starting classes**

No subdivision

### **D.3.3 The Age Class**

See page 8

Particularities:

In the children's and junior groups and formations, there may be exceptions in the age group regulation, such as that a certain number of dancers of an older age group are allowed to dance in the next younger age group.

When putting together the Competition team, please ask the head of department for the current exceptions. These named dancers will be registered as "substitute dancers" in the members' area when registering for the Competition.

Separately, an e-mail will be sent to the organizer and supervisor of the event with the name and team affiliation of these dancers in order to be able to prepare medals and certificates.

Special features of the generally applicable age regulation in TAF will be decided by the PA department at the beginning of the year.

### **D.3.4 Length of performance:**

- Solo, Duo 1:45 - 2:15 minutes
- Group 2:30 - 3:00 minutes
- Formation 2:30 – 4:00 minutes
- Children's Formations 2:30 – 3:00 minutes

### **D.3.5 Music**

All categories dance to their own music.

### D.3.6 Evaluation criteria

- Technology max. 10 points
  - The chosen dance techniques and the level of technical training
- Composition/Choreography max. 10 points
  - The Choreography
- Image max. 10 points
  - The Presentation, Presentation

### D.3.7 Specific rules

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

The junior solo/duo entries are divided for the age groups Juniors 1 and Juniors 2. At the Competition, they may be into juniors and evaluated them together. The IDO qualification is based on the rankings and minimum scores

#### D.3.7.1 Acrobatic

Is allowed in this discipline, but the performance must not dominate.  
Artistic gymnastics lanes are not allowed.  
Restrictions on categories of children (see Annex)

#### D.3.7.2 Lifts

Are allowed in this discipline.  
Lifts are not allowed in children's categories.

#### D.3.7.3 The Requisite/Decoration:

Stage props are allowed if they do not take the actual choreography out of focus.  
Background decorations/stage sets are not allowed.

#### D.3.7.4 Title of the choreography (optional)

If a title is to be entered, it must be submitted with the online registration (usually 4 weeks before the start of the Competition) in a version that is understandable for German WR and a version that is understandable for international WR and comprises a maximum of 24 characters each.

After that, the title cannot be changed. Not even during a possible later music upload (up to 14 days before the start of the Competition; first day of the Competition).

#### D.3.7.5 Dance floor

There must be a dance floor.

#### D.3.7.6 No-show after call for a dance round:

If dancers/teams do not show up on time for the dance round, a warning will be issued. If they are repeated, they will be excluded from the Competition and will not be able to make up for the performance at a later date.

Exceptions such as an accident, illness or unforeseeable verifiable events must be clarified with the supervisor. If necessary, the latter can also make a different decision by consulting the TAF Executive Committee.

#### Hint:

See: M.2 Comparison of Contemporary Dance, Jazz Dance and Show Dance

## D.4 Folklore/National Dances

Traditional dances that originate from any country and/or region of Europe or the world. Folklore and/or national dances should be performed in authentic costumes, possibly with traditional footwear\* and with appropriate authentic music.

\*All forms of folkloric hardshoe dancing in this discipline can also be included. Any style of music is accepted as long as it is not supported by inappropriate, aggressive, political or vulgar lyrics. If in doubt, clarify in advance with the head of department.

### D.4.1 Categories

- Solo
- Duo
- Group
- Formation

### D.4.2 Starting classes

No subdivision

### D.4.3 The Age Class

Solo, Duo see page 8

Group, Formation cross-age

### D.4.4 Tread length

- Solo 1:45 – 2:15 minutes
- Duo 1:45 – 2:15 minutes
- Group 2:30 - 3:00 minutes
- Formation 2:30 - 4:00 minutes

### D.4.5 Music

All categories dance to their own music.

### D.4.6 Evaluation criteria

2-D system

1st dimension: technique, musicality, dance training level 5-50 points

2nd dimension: interpretation, presentation, costume and entertainment value 5-50 points

### D.4.7 Specific rules

Interdisciplinary definitions (e.g. acrobatics / lifts) see Annex

In this cross-age discipline, the trainers are required to pay attention as much as possible to the specific children's rules for lifts, acrobatics and jumps from high decorations/props!

#### D.4.7.1 Acrobatic

Is allowed in this discipline, but the performance must not dominate. Restrictions for children (see Annex)

#### D.4.7.2 Lifts

Are allowed in this discipline.

#### **D.4.7.3 The Requisite / The Decoration**

Only those things are allowed for props/decorations that can be carried in and out by the registered dancers/performers themselves. The set-up and dismantling times are a maximum of 25 seconds for groups, a maximum of 45 seconds for formations and 15 seconds each for solos/duos.

#### **D.4.7.4 Title of the performance**

In addition to the title of the dance, the country/region of origin must also be indicated when registering.

The title of the choreography must be submitted with the online registration (usually 4 weeks before the start of the Competition) in a version that is understandable for German WR and one for international WR and comprises a maximum of 24 characters each.

After that, the title cannot be changed. Not even during a possible later music upload (up to 14 days before the start of the Competition; first day of the Competition).

#### **D.4.7.5 No-show after call for a dance round:**

If dancers/teams do not show up on time for the dance round, a warning will be issued. If they are repeated, they will be excluded from the Competition and will not be able to make up for the performance at a later date.

Exceptions such as an accident, illness or unforeseeable verifiable events must be clarified with the supervisor. If necessary, the latter can also make a different decision by consulting the TAF Executive Committee.

## **D.5 Jazz Dance**

Jazz dance is a very multifaceted art form. The forms of jazz dance listed below are examples of what is allowed in this category.

The entire routine must consist of jazz works. Jazz technique, turns, jumps, isolation, stretch, as well as use of port de bras, legs and upper body. Timing and rhythm are taken into account in the evaluation.

The music selection can also be a cappella (no music), but the beginning and end of the performance must be marked with a clearly audible sound (beep).

Jazz Dance Styles:

- **Primitives:** This dance form descends from early African folk dances danced by slaves brought to the Americas from Africa, the West Indies, Cuba, Panama, and Haiti.
- **Early:** Originated from the music of the late 19th and early 20th centuries. Dances included the two-step or cakewalk, and later the Grizzly Bear, Bunny Hug, Turkey Trot, and Texas Tommy. This developed into the fast music and dances of the 1920s, One-Step, Lindy Hop, Charleston and Black Bottom.
- **Musical Comedy / Theatre Jazz:** These forms of jazz became very popular in the 1930s and 1940s through films / theatre. Many dance forms have been integrated into musical, comedy, jazz. Such as ballet in "On Your Toes" and modern dance in "Oklahoma" or "Brigadoon".
- **Contemporary Jazz:** Primarily applied to contemporary music, he began in the late 1950s with the music of contemporary jazz musicians such as Dizzy Gillespie, Art Tatum and Dave Brubeck.
- **Lyrical Jazz:** Lyrical jazz is a fusion dance style that combines jazz and ballet techniques. It combines the classical lines and technical aspects of ballet with the freedom, fluidity and musicality of jazz. It relies heavily on the dancer's connection

with the music and challenges choreographers and dancers to use movement to interpret music and/or song lyrics and express emotions. Lyrical jazz, performed to music such as Bette Midler's "Wind Beneath My Wings", can be included in the jazz dance discipline, but can also be found in show dance with lyrical interpretation.

- Jazz Dance Today: Today's Jazz Dance is still very much influenced by the scene of the late 50s to early 80s. Famous choreographers of their time such as Bob Fosse, Jerome Robbins, Alvin Ailey and many more created remarkable pieces for stage and screen, which are on the one hand evergreens and on the other hand the basis of many choreographic works of contemporary jazz these days, such as those by Mia Michaels.

Note:

- Contemporary ballet should not be confused with jazz dance and is not allowed in this discipline.
- Other dance styles such as hip-hop, disco, break dance and electric boogie can be included, but must never dominate jazz dance performance.

#### **D.5.1 Categories**

- Solo Boy
- Solo Girl
- Duo
- Group
- Formation
- Production (see page 111)
- Inclusive Dance (see page 110)

If the number of participants is too low, categories and age groups can be combined.

#### **D.5.2 Starting classes**

No subdivision

#### **D.5.3 The Age Class**

See page 8

Particularities:

In the children's and junior groups and formations, there may be exceptions in the age group regulation, such as that a certain number of dancers of an older age group are allowed to dance in the next younger age group.

When putting together the Competition team, please ask the head of department for the current exceptions. These named dancers will be registered as "substitute dancers" in the members' area when registering for the Competition.

Separately, an e-mail will be sent to the organizer and supervisor of the event with the name and team affiliation of these dancers in order to be able to prepare medals and certificates.

Special features of the generally applicable age regulation in TAF will be decided by the PA department at the beginning of the year.

#### **D.5.4 Length of performance:**

- Solo, Duo 1:45 - 2:15 minutes
- Group 2:30 - 3:00 minutes
- Formation 2:30 – 4:00 minutes
- Formations Children 2:30 – 3:00 minutes

#### **D.5.5 Music**

All categories dance to their own music.

#### **D.5.6 Evaluation criteria**

- Technology max. 10 points
  - The chosen dance techniques and the level of technical training
- Composition/Choreography max. 10 points
  - The Choreography
- Image max. 10 points
  - The Presentation, Presentation

#### **D.5.7 Specific rules**

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

The junior solo/duo entries are divided for the age groups Juniors 1 and Juniors 2. At the Competition, they may be into juniors and evaluated them together. The IDO qualification is based on the rankings and minimum scores

##### **D.5.7.1 Acrobatic**

In jazz dance, limited acrobatics are allowed as long as a body part touches the floor or a dancer in a duo/group/formation has support from a partner. (Junior and Adult Age Division). Acrobatics must not dominate the performance.

Restrictions on categories of children (see Annex)

##### **D.5.7.2 Lifts**

Are allowed in this discipline. Lifts are not allowed in children's categories.

##### **D.5.7.3 The Requisite/Decoration:**

Hand, stage and floor props are allowed under the following conditions:

**Clothing:** All costume accessories such as hats, scarves, gloves, belts, etc. may be used if they are an integral part of the costume. They may be removed, exchanged or discarded, but not left on the dance floor. This means that the dancer cannot leave the dance floor at the end of the performance without taking everything back with him.

**Hand props:** All hand props such as sticks, umbrellas, handbags, briefcases, mirrors, flags, etc. may be used as long as they are an integral part of the performance and are used throughout the performance. They may be placed on the floor as long as it remains part of the performance, and resumed when leaving the dance floor at the end of the performance. Hand props can never be used as floor props. In other words, you can't enter the dance floor with an umbrella, put it on the floor, dance your entire routine without using the umbrella, and then pick it up again at the end of the performance and leave the dance floor.

**Floor Props:** Necessary floor props such as a chair, stool, box, ladder, etc. can be carried along in a path by a dancer, but must be an integral part of the performance and used throughout the performance. The dancer has to carry the floor prop out again in a path at the end of the performance. Items that serve to decorate or beautify the dance floor are not permitted.



Landscape or stage decorations: Any decorative parts such as backslashes, trees or the like that are used to create a scene or beautify the dance floor are not permitted.

**Lippensynchronization:**

Lip sync is not allowed.

**Footwear:**

Depending on the style of the jazz performance and the condition of the floor, the decision on footwear or the possibility of barefoot dancing is optional.

**D.5.7.4 Title of the choreography (optional)**

If a title is to be entered, it must be submitted with the online registration (usually 4 weeks before the start of the Competition) in a version that is understandable for German WR and a version that is understandable for international WR and comprises a maximum of 24 characters each.

After that, the title cannot be changed. Not even during a possible later music upload (up to 14 days before the start of the Competition; first day of the Competition).

**D.5.7.5 Dance floor**

There must be a dance floor.

**D.5.7.6 No-show after call for a dance round:**

If dancers/teams do not show up on time for the dance round, a warning will be issued. If they are repeated, they will be excluded from the Competition and will not be able to make up for the performance at a later date.

Exceptions such as an accident, illness or unforeseeable verifiable events must be clarified with the supervisor. If necessary, the latter can also make a different decision by consulting the TAF Executive Committee.

**Hint:**

See: M.2 Comparison of Contemporary Dance, Jazz Dance and Show Dance

## D.6 Musical Dance

Musical dance is a dance form that uses the songs of all stage, film and television musicals.

You can perform your own choreographies with your own ideas and edits/interpretations, as well as danced original choreographies (attention, everyone is responsible for the rights). Mixtures of different musicals as well as additions with music from outside the musical (but only up to approx. 25% of the total performance; the assessment is at the discretion of the individual jury member) are also possible. There are no limits to creativity. From strict dance musicals to speech- and singing-heavy shows, everything is allowed. Live singing and live speech are not provided. All in all, the original musical character is to be preserved.

### D.6.1 Categories

- Company (3 - 18 dancers/performers)
- Production (see page 111)
- Inclusive Dance (see page 110)

### D.6.2 Starting classes

No subdivision

### D.6.3 The Age Class

cross-age

### D.6.4 Tread length

4:00-6.00 minutes

### D.6.5 Music

The Competition definition of stage, film and television musicals refers to the great diversity of this inexhaustible genre, starting with e.g. West Side Story to Aladdin, but can also include rock operas, operettas and musical films.

Any style of music is accepted as long as it is not supported by inappropriate, aggressive or vulgar lyrics. If in doubt, clarify in advance with the head of department.

### D.6.6 Evaluation criteria

- Technology max. 10 points
  - Here, dance technique and the dance technical performance level of the dancers/performers are evaluated.
- Composition/Choreography max. 10 points
  - Here the choreographic work is assessed
- Image max. 15 points
  - Here, the dancers/performers are judged in their stage effect, credibility, and the aesthetic aspect is taken into account.
- Show max. 15 points
  - This is about the implementation/stage readiness of the musical in relation to the original or also in a new adaptation or a mixture.

## **D.6.7 Specific rules**

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

In this cross-age discipline, the trainers are required to pay attention to the specific children's rules for lifts and acrobatics as much as possible!

### **D.6.7.1.1 Acrobatic**

Is allowed in this discipline, but the performance must not dominate.

### **D.6.7.1.2 Lifts**

Are allowed in this discipline.

### **D.6.7.2 The Requisite/Decoration**

Only those things are allowed for props/decorations that can be carried in and out by the registered dancers/performers themselves. Until the beginning/end of the first/last musical note or the beginning/end of the performance, only the supervisors according to the TAF regulations or registered substitute dancers are allowed as assistants for the set-up/dismantling. The assembly and dismantling time is a maximum of 2 minutes each.

Dancers are not allowed to use decorations, costumes, shoes, liquids or other substances that could soil, damage or make the dance floor unsafe. Wired technology is not allowed on the dance floor. This includes electronic connections to dance floors/stage edges, etc. Technical controls from outside the dance floor (Bluetooth, radio, etc.) are also not permitted.

### **D.6.7.3 Stage/Dance Floor**

(W x D) at least 8 x 8 m or 10 x 6 m (exceptions only after timely consultation with the head of department before the publication of the Competition date)

### **D.6.7.4 Competition Schedule**

Up to 6 companies dance directly in a final.

If there are more than 6 companies, all dance a preliminary round, which leads to a final of the 3 best companies.

### **D.6.7.5 Show title**

The title of the choreography must be submitted with the online registration (usually 4 weeks before the start of the Competition) in a version that is understandable for German WR and one for international WR and comprises a maximum of 24 characters each.

After that, the title cannot be changed. Not even during a possible later music upload (up to 14 days before the start of the Competition; first day of the Competition).

### **D.6.7.6 No-show after call for a dance round:**

If dancers/teams do not show up on time for the dance round, a warning will be issued. If they are repeated, they will be excluded from the Competition and will not be able to make up for the performance at a later date.

Exceptions such as an accident, illness or unforeseeable verifiable events must be clarified with the supervisor. If necessary, the latter can also make a different decision by consulting the TAF Executive Committee.

## D.7 Oriental Dance, Tribal Dance & Bollywood (OT&TDB)

Oriental dance distinguishes between the following types of dance:

### **Oriental Dance Classical**

The dances and music can be proven to come from different countries and can be, for example, Egyptian, Lebanese, Iranian-Persian or other Arab-Oriental origin. The music must be a classical instrumental work with or without vocals. Modern oriental pop or lyrical versions of the music may not be used. Drum solos (tabla music pieces) are allowed within the classical performance up to a maximum of 30 seconds. Pure drum solos (tabla music pieces) are not permitted. Acrobatics are not permitted. Veils may be used as an entrée up to a maximum of 30 seconds. No other props may be used.

### **Orientalischer Tanz Contemporary**

The dances and music can be proven to come from different countries and can be, for example, Egyptian, Lebanese, Iranian-Persian or other Arab-Oriental origin. The following music can be used, e.g. lyrical songs, modern oriental pop interpretations (with or without vocals, street shaabi, etc.). Basically, an oriental origin of the music must be recognizable and audible. Pure drum solos (tabla music pieces) are not permitted. Veils and Isis wings are allowed as entrées for up to 30 seconds. No other props are allowed.

### **Oriental Dance Tabla Dance**

The dances and the music must be demonstrably of Arab-oriental origin. The music must be an instrumental work (without or partial singing). The tabla piece of music must be clearly recognizable as such. Modern versions of tabla music pieces may be used. The typical physical accentuated, rhythm- and music-dependent movements must be clearly recognizable. Acrobatics, live tabla performances, and props are not permitted.

### **Oriental Dance Folklore**

Folklore or traditional dances include dances from the different eras or regions of the Orient. Props, costumes and music selection must correspond to the respective style, taking into account cultural appreciation. Dances can be: Bedouin dances/Hagalla, Dabke, Fellahi, Shaabi, Ghawazee, Bambouti, Muvaschahat, Saidi, Nubian, Saudi/Khaleegy, Balady with/without stick, Melaya Laff, Eskanderani, Shamadan, cymbals. Ritual dances and assimilating excerpts from dances such as Tannoura, Derwish, Tsar, Guedra are not allowed. Before the start, the organizer must be informed of the dance style shown.

### **Oriental Dance Show/Fantasy**

The music can be of oriental origin or consist of general show or fantasy parts. All existing styles of oriental dance as well as show parts may be used. The dance must be recognizable as an oriental dance and correspond to the higher-level Competition discipline. Props: e.g., Isis wings, feather fans, fan veils, etc. are allowed.

Tribal Dance & Bollywood distinguishes between the following types of dance:

### **Tribal Style**

Exclusive Group or formation improvisation with recognizable CUE system. The costumes and movements must be based on an established tribal style format (e.g. Black Sheep Bellydance, FatChanceBellyDance®, Gypsy Caravan, East Coast Tribal, Nea's Tribal, Unmata and

others...). The music can be chosen freely, but must correspond to the rhythm and style of the chosen tribal style format and make it recognizable. All the usual props are allowed: e.g.: cymbals, sabre, stick/sticks, veils, small hand drums, etc., in compliance with the general rules (General Side 39).

### **Tribal Fusion**

Tribal fusion follows the trend of a world without borders and the fusion of different dance styles and directions. These can be borrowed from modern, jazz, breaking, hip-hop, oriental dance, Bollywood, etc. and make up the typical character of this dance discipline. The physical challenge for dancers is extreme body tension, which continues into the tips of the fingers and toes and is the prerequisite for performing the typical movements in this discipline. Movements: Dance movements within the body, expression, rapid tempo and dynamic changes, semi-deep back and side bends with and without body wave, breaks (short stops within a movement) and locks (abrupt end of a direction of movement due to an accelerated end of the movement), etc., must be recognizable accordingly. The music can be chosen freely, but must do justice to the discipline (e.g. rock, blues, soul, new-age music, tribal fusion, etc.).

### **Bollywood**

Although Bollywood dance has its origins in traditional Indian dance, it is influenced by many different dance styles including Indian classical, bhangra, Arabic, folk, tribal, Latino, hip-hop, street dance, and many other styles. Bollywood is a contrast of dance styles and movement, depending on the music. In this discipline, the application of traditional techniques, grace, speed, style, versatility, body isolation, spatial awareness, energy, facial expressions and emotions are evaluated. Movements: The typical influence of traditional Indian dance with hand gestures, classical figures, slides, classical movements of the arms, legs, feet, etc., must be recognizable. The costume can be of classic Indian origin (with or without ghungroos/ankle bells) or a mixture of other Bollywood styles, as long as it matches the dance style and music. Hand props such as a small hand mirror, flowers, jewelry, etc. are allowed as long as it corresponds to the overall performance.

#### **D.7.1 Categories**

- Solo Boy (not in all types of dance)
- Solo Girl
- Duo
- Group
- Formation
- Mini-Production (see G.2 Production)
- Inclusive Dance (see page 110)

#### **D.7.2 Starting classes**

Siehe Turnierkalender ([www.taf-germany.de](http://www.taf-germany.de))

#### **D.7.3 The Age Class**

See page 8

#### **D.7.4 Tread length**

- Solo, Duo 2:00 – 3:00 minutes (except Mini Kids and Children)
- Group, Formation 2:30 - 3:30 minutes
- Mini-Production 5:00 - 8:00 minutes

For the age groups Mini Kids and Children, a performance length of 2:15 minutes may not be exceeded.

#### **D.7.5 Music**

All categories dance to their own music. Live music is not permitted. Care must be taken to ensure that any music is not offensive to the public or TAF. The beginning and end of the music must be clearly recognizable musically. For Solo Finale, the music from the preliminary and intermediate rounds may not be used repeatedly (except Mini Kids and Children). This applies to all types of dance.

#### **Exceptions:**

In the dance style oriental dance classical in the age groups solo girls adults, adults 2 and 3, there is an improvisation round before the preliminary round; as follows:

- 1 Minute Raks Sharki (max. 6 dancers together)
- 1 Minute Raks Sharki (alone)

In the dance style oriental dance Tabla Dance in the age groups Solo Girls and Solo Boys Adults, Adults 2 and 3, there is an improvisation round before the preliminary round; as follows:

- 1 Minute Tabla-Live-Performance (max. 6 dancers together)
- 30 sekunden tabla-live-performance(alone)

Music from the organizer is to be used; and live music in the discipline of oriental dance tabla dance. The interpretations of the pieces of music will be rated with a maximum of 3 points and added to the score of the preliminary round with their own music in the same discipline.

#### D.7.6 Evaluation criteria

- Technology max. 10 points
  - Difficulty of the movements
  - Isolation of movements
  - Mastery of typical oriental props
- Choreography max. 10 points
  - Choreographic diversity
  - Spatial design
  - Creativity
  - Choreographic precision (in groups and formations, the accuracy and comprehensibility of the images)
- Image max. 10 points
  - Interpretation (dance style to the music used)
  - Artistic expression (charisma)
  - Style and harmony of movement (consistency with the music)
  - Costumes (consistency to dance style & music)

Exception: In the dance style Tribal Style, the evaluation is done according to TIS (T=technique, I=image S=show,).

#### D.7.7 Specific rules

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

##### D.7.7.1 Acrobatic

Are not allowed in all types of dance. Exceptions: See types of dance.

##### D.7.7.2 Lifts

Are not allowed in all types of dance.

##### D.7.7.3 General

- According to the regulations, any combination of categories and age groups can be decided at short notice for valid reasons, such as low numbers of participants.
- For Solo Finale, the choreography from the preliminary and intermediate rounds may not be shown again (except Mini Kids, Children and Juniors). This applies to all types of dance. A costume change can take place.
- For solo, duo, group and formation, choreographies may only be shown repeatedly once in a different starting and age group.
- For the dance type oriental folklore, the dance style presented must be specified with the registration. This will be announced to the judges and the audience before the performance.
- Duos, groups and formations start exclusively in adults.
- In duo, group and formation, the performance can be presented as a story as well as a theme dance. For duo and group, 15 seconds of solo parts are possible. For formations, 45 seconds.
- All props and scenery that can be brought onto the dance floor in one go by the actors themselves without help are permitted. The set-up must not exceed 2 minutes.
- Animals, shards, open fires are not allowed. Shamadan and hand lights can be danced without fire but with artificial lights.
- Note Category Mini-Kids and Children: As part of the children's evaluations, girls and boys are evaluated together. Special international dress codes apply to mini-kids and children (IDO Rules under 1.11.1; [ido-dance.com](http://ido-dance.com)). Mini kids and children must cover the upper body completely. Deep cleavage is not allowed. The shoulders must be covered up to the crook of the elbow. Bottoms and skirts must be closed up to the knee

joints or covered by leggings, for example. Skin-colored or transparent fabrics are not allowed.

Dances such as Melaya Laff, Shamadan, ritual partner movements as well as erotically derived figures and movements are not permitted for children. A shimmy may only be danced for a maximum of 8 bars. All dance movements must correspond to the age group. Failure to do so will result in immediate disqualification from the Competition.

Mini kids and children are not allowed to start in the dance style oriental dance Tabla Dance, Contemporary, Tribal Style and Tribal Fusion.

- Note Start Solo-Boys: OT Classic is not allowed.

#### D.7.7.4 Costumes

##### D.7.7.4.1 General requirements for all types of dance:

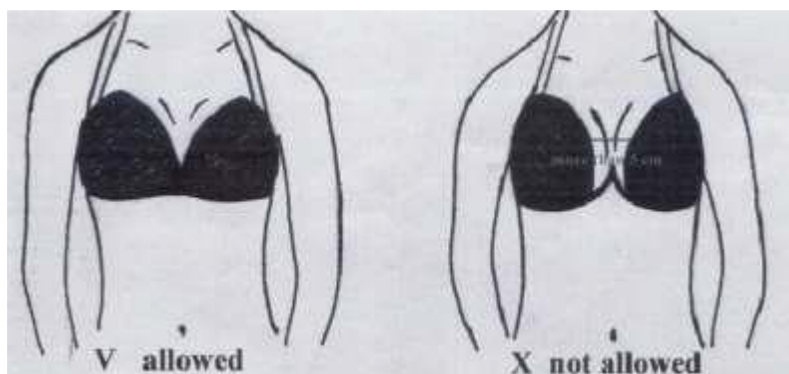
For example, one-piece costumes or special bras with a skirt (to be used with or without a belt) as well as typical costumes for men and women corresponding to the type of dance are permitted.

All dancers have to make sure that their costumes fit properly.

The costume must always cover the intimate areas (breast in women, buttocks, pubic area) during the entire performance. In case of using lace materials, the costume must have a non-transparent lining.

Mini kids and children are subject to a separate costume rule that must be observed (see under General).

At least the following rules must be observed for the upper body: Women: Open bras (without bridge or linkage) may not be worn. The distance between the bra cups (e.g. so-called Dina cup, etc.) should not be more than 5 cm. The bridge or the connection between the cups must not be transparent. Failure to do so may result in immediate disqualification from the Competition.

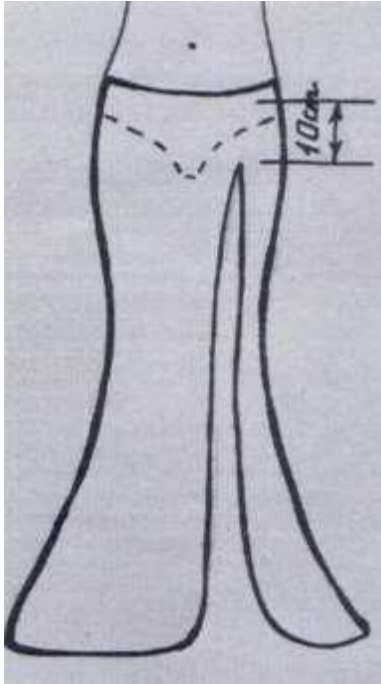


Men: Completely topless performances are not allowed.

For the lower body, at least the following rules must be observed:

The coverage of the buttocks must be guaranteed at all times. Shortened bikini bottoms, thongs, thong appliqués and any shorts in a thong look are visibly prohibited under skirts and must be replaced by certain panties. Panties made of skin-colored mesh materials are prohibited. In the case of a slit skirt, the slit must only begin from a distance of 10 cm from the hip bone.





#### D.7.7.4.2 Costumes and image

Juniors: Juniors must always be dressed appropriately for their age and live up to the image of a junior and not that of an adult. Therefore, transparent or skin-colored materials should be avoided.

Adults: Adult dancers should always keep in mind that they set the trend for the younger dancers. Therefore, it is morally very important to act according to the regulations and to follow costume rules.

## D.8 Performing Arts Improvisation (PAI)

Performing Arts Improvisation gives soloists the opportunity to freely unfold and dance on previously unannounced music in order to interpret it in the sense of the performing arts solely to their own physicality without a fixed choreography.

### D.8.1 Categories

- Solo
- Inclusive Dance (see page 110)

### D.8.2 Starting classes

No subdivision

### **D.8.3 The Age Class**

See Seite 8

The junior registrations are summarized for the age groups Juniors 1 and Juniors 2. At the Competition, they will be judged together.

### **D.8.4 Tread length**

- 1:00 Minute +/- ca. 10 Sekunden
- Intro and out rounds in the final until approx. 1:30 min.

### **D.8.5 Music**

No own music. TAF-approved playlist of the organizer or PA resort. The music selection should contain different tempos and styles.

Attention must be paid to age-appropriate music.

### **D.8.6 Evaluation criteria**

2-D system:

- 1st dimension: level of dance training, musicality, 5-50 points
- 2nd dimension: interpretation, presentation, spontaneity 5-50 points

(In the children's category, attention must be paid to child-friendly outfits and child-friendly implementation of the music).

### **D.8.7 Specific rules**

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

#### **D.8.7.1 Acrobatic**

Is allowed in this discipline, but the performance must not dominate. This does not apply to the presentation rounds.

So-called lanes from the artistic gymnastics area are not allowed. Restrictions on categories of children (see Annex)

In the preliminary rounds, care must be taken to ensure that no other dancers are impaired or injured by acrobatic actions.

#### **D.8.7.2 Kostüme/Requisiten**

In this discipline, only simple black dance clothes are allowed, which correspond to the shape of the dancer's body and do not hide movements. Skirts and loose clothing are not recommended. In addition, skin-colored tights can be worn. Extras to the dance clothes (glitter, stones, accessories, etc.) are not allowed. The dance clothes must be age-appropriate and correspond to good taste. Dancewear or parts thereof may not be removed during or at the end of the performance.

It is allowed to dance barefoot, in socks or with jazz shoes. Shoes that could damage the dance floor may not be worn.

Props are not allowed.

### **D.8.8 Competition Schedule**

Each participant will receive a start number.

For each minute of dancing, a different music is played.

Each round has to be redesigned by the dancers and the music reinterpreted

The Competition consists of a preliminary round, in which the dancers can be divided into several starting fields with up to 12 participants if necessary, and a final.

In the preliminary round, each starting field begins with a one-minute presentation round. Afterwards, up to 6 dancers will dance for another minute each in individual starting fields. At the end of the preliminary round, there will be another one-minute presentation round of each starting field.

In the finale, the dancers start with a one-minute presentation round.

Afterwards, everyone dances alone for another minute before all finalists dance a one-minute presentation round at the end.

**Attention: The music lengths may vary slightly depending on the round and round.**

#### **D.8.8.1 Dance floor**

There must be a dance floor.

#### **D.8.8.2 No-show after call for a dance round:**

If dancers/teams do not show up on time for the dance round, a warning will be issued. If they are repeated, they will be excluded from the Competition and will not be able to make up for the performance at a later date.

Exceptions such as an accident, illness or unforeseeable verifiable events must be clarified with the supervisor. If necessary, the latter can also make a different decision by consulting the TAF Executive Committee.

## **D.9 Show Dance**

Show dance is based in the broadest sense on any jazz, ballet and/or modern technique.

Other dance disciplines or forms, as well as acrobatic and artistic gymnastic elements can be included, but must not dominate the performance.

Show Dance allows the use of lifts (except for children), acrobatics (with restrictions for children), decorations, lip sync, and other theatrical effects. A show dance contribution must always have a "red thread", a story or an understandable concept to entertain the audience.

### **D.9.1 Categories**

- Solo Boy
- Solo Girl
- Duo
- Group
- Formation
- Production (see page 111)
- Inclusive Dance (see page 110)
- ~~Show~~ Open (~~Solo~~/Duo)

**In the Open category, the duo dancers can use all dance disciplines from all three TAF resorts or combine them with each other. The category is cross-age. Nevertheless, the basic age gaps within a duo must be taken into account.**

**There is only one round here and thus a direct final.**

~~The precise, more detailed and up-to-date explanations of the evaluation criteria can be requested from the head of department and can be sent to every TAF member by e-mail.~~

### D.9.2 Starting classes

- Solo Boy/Duo/Group/Formation (Juniors and Children): no starting class division
- Solos Girl:

**Rising Star** (beginners as well as not yet very advanced dancers).

There is only one round here and thus a direct final.

A start in the Master Class in the last 2 years prevents a (future) start in the Rising Star class.

Exception regarding cups/medals: The finalists of the Rising Star Competitions do not receive any trophies/medals in addition to the obligatory certificates.

### **Master Class** (Advanced Dancers)

Here you have the opportunity to qualify for IDO Competitions.

This applies to all age groups, as long as they are offered in the IDO. The dancers are free to classify them. A change from Rising Star to Master Class is possible during a season. The opposite path is not. The winners of Rising Star Competitions of a season must start in the Master Class the following year.

If there are fewer than 3 participants at the start of solo children's Competitions, the Solos Girls and Solos Boys will be combined into solos and not subdivided.

- Formations of the adults: 1st and 2nd Bundesliga

For each Competition (DC and DM) a selection round of ALL registered formations will be carried out. According to the minimum scores calculated by the TAF Protocol (see under D.9.7.7 Leaderboard Points/Qualification for IDO Competitions; there "minimum number of points"), the participants are then divided into the 1st and 2nd Bundesliga. This is done for equal opportunities without public announcement of the points achieved and placements of the selection round.

This classification only applies to the respective Competition and will be carried out again at the next Competition.

Afterwards, the calculated 1st and 2nd Bundesliga will dance their own Competition.

If the number of participants in the 1st or 2nd Bundesliga goes beyond a normal final, intermediate rounds will be inserted. In general, however, ranking points are always awarded to all participants in the 1st BL, which are needed for the international starts.

As a special bonus, the winner of the 2nd BL also gets a ranking point in each case.

### D.9.3 The Age Class

See page 8

Particularities:

In the children's and junior groups and formations, there may be exceptions in the age group regulation, such as that a certain number of dancers of an older age group are allowed to dance in the next younger age group.

When putting together the Competition team, please ask the head of department for the current exceptions. These named dancers will be registered as "substitute dancers" in the members' area when registering for the Competition.

Separately, an e-mail will be sent to the organizer and supervisor of the event with the name and team affiliation of these dancers in order to be able to prepare medals and certificates.

Special features of the generally applicable age regulation in TAF will be decided by the PA department at the beginning of the year.

#### D.9.4 Tread length

- Solo, Duo 1:45 - 2:15 minutes
- Group 2:30 - 3:00 minutes
- Formation 2:30 - 4:00 minutes
- Childrenformation 2:30 - 3:00 minutes

#### D.9.5 Music

All categories dance to their own music.

#### D.9.6 Evaluation criteria

- Technology max. 20 points
  - Synchronicity
  - Technical level of training of the entire formation, group, duo or solo
- Composition/Choreography max. 10 points
  - Spatial design
  - Thematic implementation
  - Dance component
  - Rhythmic implementation
  - Creativity
  - Musical implementation
- Image max. 10 points
  - Printout/Presentation
  - Harmony of the idea, choreography, music and costumes
  - Age-appropriate implementation
  - Cleanly presented costumes
- Show max. 20 points
  - Idea
  - Show effects and ingenuity
  - Show quality

A team dances as a whole. Solo/duo parts are allowed, but may not dominate.

The precise, more detailed and up-to-date explanations of the evaluation criteria can be requested from the head of department and can be sent to every TAF member by e-mail.

#### D.9.7 Specific rules

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

All jumps of props and decorations, higher than one meter, are prohibited for children.

The junior solo/duo entries are divided for the age groups Juniors 1 and Juniors 2. At the Competition, they may be into juniors and evaluated them together. The IDO qualification is based on the rankings and minimum scores.

##### D.9.7.1 Acrobatic

Is allowed in this discipline, but the performance must not dominate. Restrictions for children (see Annex)

##### D.9.7.2 Lifts

Are allowed in this discipline. Lifts are not allowed for children.

#### **D.9.7.3 The Requisite/Decoration**

Only those things are allowed for props/decorations that can be carried in and out by the registered dancers themselves. Assistants are not allowed. The set-up and dismantling times are a maximum of 45 seconds each for formations, 25 seconds each for groups and 15 seconds each for solos/duos.

In case of non-compliance, the dancers/teams receive a warning. In the case of repetitions, the music begins punctually regardless of the preparation status of the dancers/teams.

Unforeseeable demonstrable events must be clarified with the supervisor. If necessary, the latter can make a different decision, also by consulting the TAF Presidium.

Dancers are not allowed to use decorations, costumes, shoes, liquids or other substances that could soil, damage or make the dance floor unsafe. Wired technology is not allowed on the dance floor. This includes electronic connections to dance floors/stage edges, etc. Technical controls from outside the dance floor (Bluetooth, radio, etc.) are also not permitted.

#### **D.9.7.4 Show title**

The title of the choreography must be submitted with the online registration (usually 4 weeks before the start of the Competition) in a version that is understandable for German WR and one for international WR and comprises a maximum of 24 characters each.

After that, the title cannot be changed. Not even during a possible later music upload (up to 14 days before the start of the Competition; first day of the Competition).

#### **D.9.7.5 Dance floor**

There must be a dance floor.

#### **D.9.7.6 Correct title designation**

TAF German Champions and TAF Germany Cup winners are awarded exclusively in the highest starting class (e.g. Master Class, 1st Bundesliga). This also applies if only one starting class is offered.

The correct designation of the first place (and the following places) in the Rising Star class (or analogously 2nd Bundesliga) is, for example:

"Winner of the Rising Star Class Juniors Solo-Girls as part of the TAF German Championship Show Dance" etc.

Please also note: B.11 Championship

#### **D.9.7.7 Leaderboard Points/Qualification for IDO Competitions**

Ranking points for international Competitions of the IDO are generally awarded for all final placements of the corresponding category that have been preceded by at least one semi-final.

For categories that directly dance a final (without semi-final), the minimum number of points for obtaining ranking points will be applied.

For categories of a Competition in which there are at least 3 rounds, ranking points will be awarded up to 10th place (DM) and 9th place (DC) beyond the final.

If starting places for international Competitions of the IDO remain vacant according to this system, substitutes can be registered on request in the following order:

1. German champions of the solos and duos whose title win was in the previous year, in which they still belonged to a younger age group, unless they were offered the opportunity to participate in a World Cup or European Championship of this previous age group.

2. Runners-up places behind ranking places (DM ahead of DC) if they have reached the required minimum number of points.
3. Rankings of 1.
4. Newly assembled duos if both or at least one partner has already earned ranking points in the solo or duo category, as well as a solo with duo ranking points left over from a duo breakup.

Exception to the general ranking point rule (see B.12):

In the formations of the 1st Bundesliga (adults), all participants per Competition will be awarded at least two ranking points (according to placement). In addition, the respective winning formation of the 2nd Bundesliga (adults) receives one ranking point per Competition.

#### **D.9.7.8 Minimum score:**

Here, the points achieved by all judges to determine the result are added up. A fixed minimum number of points requires the awarding of ranking points.

The minimum score must be at least 50% of the total number of points and is calculated as follows:

If a WR panel consists of 5 WR, 300 points are possible per dimension (TCIS scoring system) after adding the maximum possible 20 (Technology/Show) and 10 points (Composition/Image). (60x5)

Gives a minimum score of 150 points when 50% is applied.

If a WR panel consists of 7 WR, 420 points are possible after adding the maximum possible 20 (technique/show) and 10 points (composition/image) per dimension (TCIS scoring system). (60x7)

Gives a minimum score of 210 points when 50% is applied.

If the number of WR is higher or lower, it will be adjusted accordingly.

From the adult Competition of the duos, ranking points for ev. offered IDO Competitions in duo-female and duo-mixed (male/female or male/male). With the minimum number of points regulation, it is also possible to register for IDO Competitions for runners-up behind ranking places (DM before DC).

#### **D.9.7.9 No-show after call for a dance round:**

If dancers/teams do not show up on time for the dance round, a warning will be issued. If they are repeated, they will be excluded from the Competition and will not be able to make up for the performance at a later date.

Exceptions such as an accident, illness or unforeseeable verifiable events must be clarified with the supervisor. If necessary, the latter can also make a different decision by consulting the TAF Executive Committee.

#### **D.9.7.10 Code of honour**

In the course of a season, the dancers/teams always dance the same performance at DM and DC. Dancers/teams from the same institution should not start with the same or modified choreography during a season.

The selection of shows at international championships is optional.

Copies of other choreographies are not welcome.

#### **Hint:**

See: M.2 Comparison of Contemporary Dance, Jazz Dance and Show Dance

## D.10 ShowOnly

ShowOnly is a discipline related to show dance, in which the technical evaluation of dance technique plays a subordinate role.

The main focus is on the show and beyond that on the composition and image.

There are no limits to creativity. All other dance styles may also be danced or mixed.

### D.10.1 Categories

- Company (3-18 dancers)
- Production (see page 111)
- Inclusive Dance (see page 110)

### D.10.2 Starting classes

No subdivision

### D.10.3 The Age Class

Cross-age

### D.10.4 Tread length

- Company 3:00 - 5:00 minutes

### D.10.5 Music

Any style of music is accepted as long as it is not supported by inappropriate, aggressive or vulgar lyrics. If in doubt, clarify in advance with the head of department.

### D.10.6 Evaluation criteria

- Composition/Choreography max. 10 points
  - Here the choreographic work is assessed
- Image max. 10 points
  - Here the dancers/performers are presented in their stage effect, credibility, as well as the aesthetic aspect in Seeks sucked.
- Show max. 20 points
  - This is about the presentation of the show, the idea and the effect of the whole thing on the judges and the audience.

### D.10.7 Specific rules

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

In this cross-age discipline, the trainers are required to pay attention as much as possible to the specific children's rules for lifts, acrobatics and jumps from high decorations/props!

#### D.10.7.1 Acrobatic

Is allowed in this discipline.

#### D.10.7.2 Lifts

Are allowed in this discipline.



#### **D.10.7.3 The Requisite/Decoration**

Only those things are allowed for props/decorations that can be carried in and out by the registered dancers/performers themselves. The set-up and dismantling times are 2 minutes each for Companies and 15 seconds each for Solos.

Only the supervisors according to the TAF regulations or registered substitute dancers are allowed as assistants for the set-up/dismantling until the beginning/end of the performance.

Dancers are not allowed to use decorations, costumes, shoes, liquids or other substances that could soil, damage or make the dance floor unsafe. Wired technology is not allowed on the dance floor. This includes electronic connections to dance floors/stage edges, etc. Technical controls from outside the dance floor (Bluetooth, radio, etc.) are also not permitted.

#### **D.10.7.4 Competition Schedule**

Up to 6 companies/solos dance a finale directly.

If there are more than 6 companies/solos, everyone dances a preliminary round, which leads to a final of the 3 best companies/solos.

#### **D.10.7.5 Show title**

The title of the choreography must be submitted with the online registration (usually 4 weeks before the start of the Competition) in a version that is understandable for German WR and one for international WR and comprises a maximum of 24 characters each.

After that, the title cannot be changed. Not even during a possible later music upload (up to 14 days before the start of the Competition; first day of the Competition).

#### **D.10.7.6 No-show after call for a dance round:**

If dancers/teams do not show up on time for the dance round, a warning will be issued. If they are repeated, they will be excluded from the Competition and will not be able to make up for the performance at a later date.

Exceptions such as an accident, illness or unforeseeable verifiable events must be clarified with the supervisor. If necessary, the latter can also make a different decision by consulting the TAF Executive Committee.

## **D.11 Song & Dance**

(in preparation)

## D.12 Tap dance

### D.12.1 Categories

- Solo Boy
- Solo Girl
- Duo
- Trio
- Group (4 - 7 dancers)
- Formation
- Production (see page 111)
- Inclusive Dance (see page 110)

### D.12.2 Starting classes

siehe Turnierkalender ([taf-germany.de](http://taf-germany.de))

### D.12.3 The Age Class

See Seite 8

### D.12.4 Length of performance:

- Solo, Duo, Trio 1:45 - 2:15 minutes
- Group 2:30 - 3:00 minutes
- Formation 2:30 - 4:00 minutes
- Childrenformation 2:30 - 3:00 minutes

### D.12.5 Music

All categories dance to their own music.

### D.12.6 Turnierformen

- German Championship
- Steptanz New Star Cup

Anyone can participate in the TAF German Tap Dance Championship (without qualification). This results in the ranking list for the international starts.

For New Star Solo/Duos/Trios/Groups, there are also "TAF Tap Dance New Star Cups", which are held at various locations. New Star are dancers who have either never - or at least not in the last 3 years - competed in TAF Tap Dance Championships

New Star formations will not be held at the "TAF Tap Dance Cups" and will register directly for the TAF German Championship in the New Star performance class, provided that at least 70% of the dancers have never competed in TAF Tap Dance Competitions.

The review is carried out by the head of department/supervisor upon registration.

### D.12.7 Evaluation criteria

- Technology max. 10 points
  - Difficulty of the steps
  - Velocity
  - Dynamics (differentiation of volume)
  - Precision (technical and rhythmic clarity of sounds)
- Composition/Choreography max. 10 points
  - Choreographic diversity
  - Spatial design
  - Creativity
  - Choreographic precision (in groups and formations, the accuracy and comprehensibility of the images)
- Image max. 10 points
  - Interpretation
  - Artistic expression (charisma)
  - Style and harmony of movement (consistency with the music)
  - Costumes

A team dances as a whole. Solo/duo parts are allowed, but may not dominate.

The more detailed, detailed and up-to-date explanations of the evaluation criteria can be obtained from the head of department and can be sent to every TAF member by email.

### D.12.8 Specific rules

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

#### D.12.8.1 Acrobatic

Is allowed in this discipline, but the performance must not dominate. Restrictions for children (see Annex)

#### D.12.8.2 Lifts

Are allowed in this discipline. Lifts are not allowed for children.

#### D.12.8.3 The Requisite/Decoration

Only those things are allowed for props/decorations that can be carried in and out by the registered dancers themselves. Assistants are not allowed. The set-up and dismantling times are a maximum of 45 seconds each for formations, 25 seconds each for groups and 15 seconds each for solos/duos.

Dancers are not allowed to use decorations, costumes, shoes, liquids or other substances that could soil, damage or make the dance floor unsafe. Wired technology is not allowed on the dance floor. This includes electronic connections at the edge of the dance floor/stage, etc. Radio or similar transmissions are also not permitted.

#### D.12.8.4 Show title

Show title - all descriptions, announcements and information can be included in the title of the choreography. This can be submitted with the online notification in a version that is understandable for German WR and one for international WR and comprises a maximum of 24 characters each (letters, blank lines, hyphens, etc.). The title is presented uniformly.

#### D.12.8.5 Particularities

- All forms of tap dancing are allowed, e.g. Rhythm, Hoofing, Buck and Wing, Waltz Clog, Military, Precision Kick Line, Latin and Musical Theater and others.
- Jingle Taps, Double Taps or Double Claques are not permitted.
- There must be no taps in the music or recording.
- Toestands are not allowed in the children's category
- Sound recording and amplification at the participant's foot are not permitted.
- A maximum of 30 seconds of a cappella or tacit (no music) are allowed. These must not be shown at the beginning or at the end of the lecture.
- The tap dancing must be clearly audible for dancers, audience and judges. The organizer ensures that appropriate floor microphones and amplifiers are available. A special sound check is required for this.
- Folkloric dances in which a certain footwear is used (e.g. Irish Hard Shoe/Appalachian Clogging) and can be clearly assigned to the rules of a folklore and/or national dance can be found in the corresponding TAF discipline (see D.4). This does not exclude the choreographic and artistic freedom in a TAF tap dance performance.

#### D.12.8.6 No-show after call for a dance round:

If dancers/teams do not show up on time for the dance round, a warning will be issued. If they are repeated, they will be excluded from the Competition and will not be able to make up for the performance at a later date.

Exceptions such as an accident, illness or unforeseeable verifiable events must be clarified with the supervisor. If necessary, the latter can also make a different decision by consulting the TAF Executive Committee.

## E) Dance Sport Rules – Street Dance

Breaking, Commercial Dance, DiscoDance, HipHop, HipHop Battles, House Battles, Jumpstyle, K-Pop, Popping, Shuffle, Street Dance Show

### E.1 Breaking

Breaking originated as a breakdance in the early 80s in the USA. Movements of various dance styles flow into this dance. Breaking is one of the pillars of hip-hop.

Breaking is divided as follows:

- The part danced standing up is called "Top Rocking"/"Top Rocks"
- The step sequences on the floor are called "Floor Work"/"Foot Works", which include steps such as the SixStep, CC, Zulu Spins, etc.
- The frozen holding movements, e.g. on the hand, are called "freezes"
- The rotational movements are called "power moves", which include movements such as headspin, windmill, turtle, backspin, track, airtwist, munchmill, etc.

These movements are also implemented in different variations and figure combinations are valued higher.

As always, attention is paid to "respectful" interaction with each other. For example, touching the battle enemies is NOT allowed!!

### **E.1.1 Categories**

- Solo Boy
- Solo Girl
- Duo (2 vs. 2)
- Crew
- Production (see page 111)
- Inclusive Dance (see page 110)

### **E.1.2 Starting classes**

No subdivision

### **E.1.3 The Age Class**

See Seite 8

### **E.1.4 Tread length**

- Solo/Duo (2 vs. 2): 0:30 – 0:40 minutes
- 1. Runde Crew (Show): 2:30 – 3:00 minutes
- Crew-Battles: Total length usually 5-10 minutes

### **E.1.5 Music**

Organizer music: No tempo limitation

Crews dance the show to their own music (no tempo limit).

### **E.1.6 Evaluation criteria**

Evaluation in the preliminary round (sighting round) 1-10 points according to the following criteria:

|      |              |   |
|------|--------------|---|
| 1 =  | Not good     | none of the elements shown were executed correctly, out of music  |
| 2 =  | Not good     | one or two elements were done correctly, but out of music   |
| 3 =  | unsatisfying | Performance is weak, choreography/steps/moves easy  |
| 4 =  | unsatisfying | few elements / styles are shown   |
| 5 =  | satisfying   | different elements / styles are shown, but not fluently connected or the elements / styles are repeated |
| 6 =  | good         | different elements / styles are shown, but there is a lack of power or the charisma is weak             |
| 7 =  | Very good    | various elements/styles are shown in good execution, but with small bugs                                |
| 8 =  | Very good    | various elements / styles are shown in good execution, but performance loses power                      |
| 9 =  | excellent    | different styles and diverse elements are shown at a very high level                                    |
| 10 = | outstanding  | different styles and diverse elements are shown, the personal touch is brought into the performance     |

According to the points awarded, the judges will distribute A-B-C-D and, if necessary, additional crosses (X).

The protocol converts these letters into points as follows:

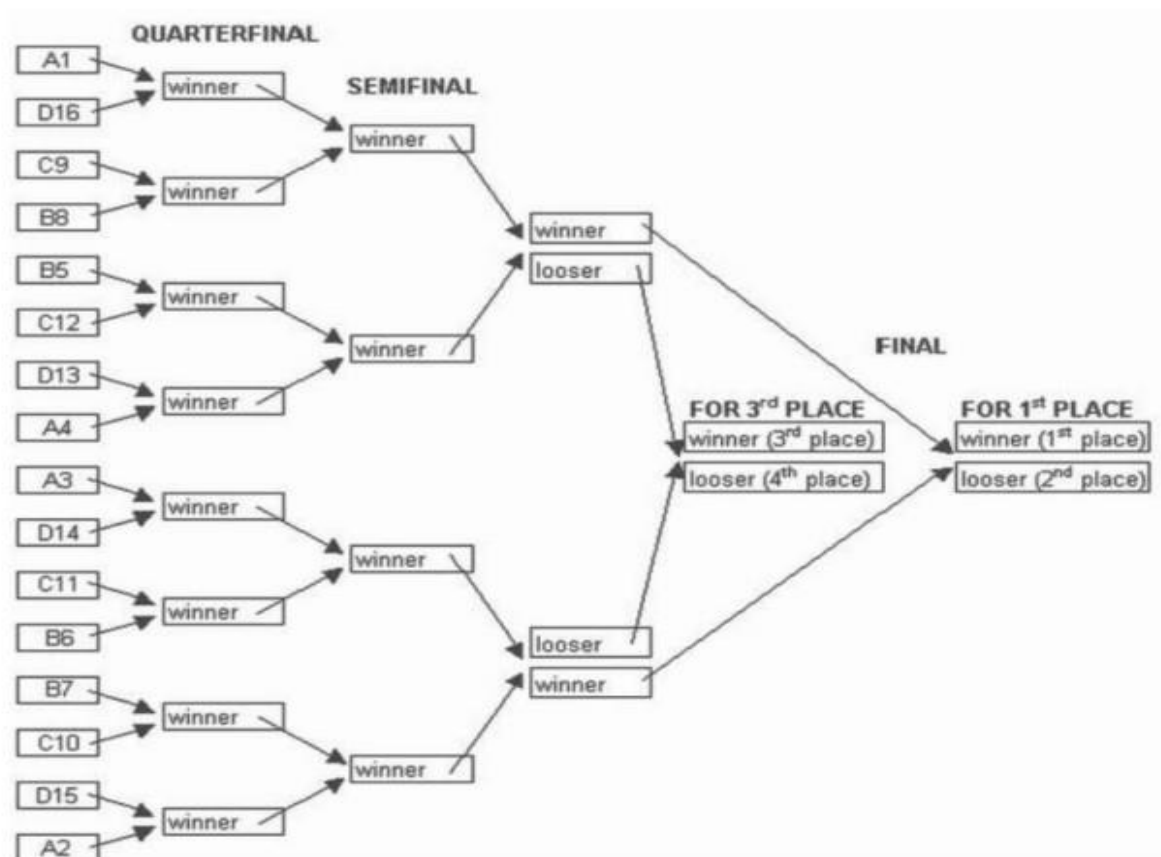
A = 4 points, B = 3 points, C = 2 points, D = 1 point, X = 0.5 points.

This results in the seeding list (spider) or the final battles.

**Ranking after the 1<sup>st</sup> round:**

|    |    |     |     |
|----|----|-----|-----|
| 1A | 5B | 9C  | 13D |
| 2A | 6B | 10C | 14D |
| 3A | 7B | 11C | 15D |
| 4A | 8B | 12C | 16D |

**SPIDER of BATTLES:**



In the event of a tie, the procedure is as follows:

1. (only) for the affected start numbers, the number of letters is added. Whoever gets more "ratings" (A-B-C-D) gets the better place in the Spider, e.g. C, D A start number is better than a B.
2. if this does not lead to success, the points awarded by all judges from the preliminary round (1-10) will be added together. This can also be used to differentiate the places of all eliminated participants.
3. if there is also a tie after measure 2, a redance with points will be awarded as in the preliminary round (selection round 1-10), then the judges will again award letters A, B (possibly also C, D).

**E.1.7 Specific rules**

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

In the case of junior crews with child participation, the trainers are required to pay attention to the specific children's rules for lifts and acrobatics as much as possible!

**E.1.7.1 Acrobatic**

Is allowed in this discipline.

#### E.1.7.2 Lifts

Are allowed in this discipline.

#### E.1.7.3 The Requisite/Decoration

##### **Solo/Duo (2 vs. 2):**

- Props/accessories that cannot be defined as clothing may not be used, such as sticks, umbrellas, backpacks, headphones, show glasses, etc.
- Typical aids for breaking are permitted, such as: headspin cap/helmet, knee/elbow pads.

##### **Crew:**

- Props/accessories are expressly allowed.
- Only those things are allowed for props/decorations that can be carried in and out by the registered dancers themselves. Assistants are not allowed. The set-up and dismantling times are a maximum of 25 seconds each.

#### E.1.7.4 Competition Schedule

##### **Solo**

In the preliminary round (sighting round), the dancers show their performance level in the "4 corners" mode. According to the start list, up to 4 dancers come to the area and dance one after the other, each dancer has 1 entrance.

The best 16 will be seeded.

In the further course the dancers fight knockout battles:

- 2 entrances are danced
- Who starts is optional, if necessary the decision is made by lot
- There is alternating dancing

##### **Duo (2 vs. 2)**

In the preliminary round (selection round), the teams (duos) show their level of performance. According to the start list, 2 teams (duos) come to the area and dance alternately, each dancer has 1 entrance.

The best 16 teams (duos) will be seeded.

In the further course the teams (duos) will fight knockout battles:

- Each team (duo) has 2 entrances
- Solo parts or routines are allowed
- Who starts is optional, if necessary the decision is made by lot
- There is alternating dancing

##### **Crew**

In the preliminary round (sighting round), each crew introduces itself with a show to its own music.

Synchronous parts should be danced, but sometimes 2-3 dancers should dance in the foreground, while the other dancers in the background continue to dance, move or wait in the group picture (still image).

The show was intended to show the diversity of the dancers.

The top 4 crews will advance to the Final Battles:

Battle for 3rd place: (3rd and 4th place on the seeding list) Winner reaches 3rd place  
Battle for 1st place: (1st and 2nd place on the seeding list) Winner becomes German Champion/Winner

#### **Battles:**

After dancer A has danced for about 30 - 40 seconds, dancer B "answers". In this way, each has the chance to "surpass" the performance of the other. Same procedure for crews. One or more dancers can act here.

Immediately after the battle, the WR will decide together who has won this battle and the winner will be announced with the result (e.g. 2:1).

The "majority" of all WR is required to win the battle. If, for example, WR have not decided ("crossed arms") and thus no majority of all WR is reached, there is another entrance. According to this, all WR must make a decision.

#### **E.1.7.5 Particularities**

Exception to B.8 Change of institution/double start:

If the institution changes, ranking points are carried over.

## **E.2 Commercial Dance**

The commercial Competitions offer the dancers a platform to perform shows across genres/styles. They are therefore free to combine elements and choreographies (without specifications) from the fields of street dance, but also performing arts and other dance disciplines represented in TAF. The focus is on performance and dance, as well as free creative development. However, it is also possible, for example, to dance only hip-hop music, as long as it still meets the performance requirement.

The use of props, accessories and costume changes is expressly permitted, as long as it supports the performance. It does not form a separate evaluation criterion, but is included in the evaluation. This also applies to a possible theme of performance.

### **E.2.1 Categories**

- Solo
- Duo
- Crew (3- 24 dancers)
- Inclusive Dance (see page 110)

### **E.2.2 Starting classes**

For the time being, no starting class subdivision

### **E.2.3 The Age Class**

#### **Solo & Duo:**

- Children CVD: 12 years and younger
- Juniors 1 CVD: 13- 14 years
- Juniors 2 CVD: 15- 16 years
- Adult CVD: from 17 years

The oldest participant determines the age group.  
(the general age regulation from B.3 therefore does not apply here)



**Crew:**

- Children CVD: 12 years and younger
- Juniors CVD: 13- 16 years
- Adult CVD: from 17 years

The oldest participant determines the age group

**E.2.4 Tread length**

- Solo & Duo 1:00 minutes
- Crew 2:30 - 3:00 minutes

**E.2.5 Music**

The Solos & Duos will be danced to the music of the organizers.

Time: 112 – 120 bpm

The crews dance to their own music. Tempo and music type are optional. It should be appropriate for the age of the participants. The chosen music, especially for the children and juniors, should also fit the age. Explicitly sexual lyrics or breathy sound passages in this sense are not allowed. All dancers must be clear about the text of their performance.

**E.2.6 Evaluation criteria**

- Technology: max. 10 points
  - Level of dance training/technical execution/beat/rhythm/synchronicity
- Composition/Choreography: max. 10 points
  - Steps/movements/combinations (also in relation to the performance)/harmonious musical implementation/spatial design/effects (also show effects) pictures/constellations
- Image: max. 10 points
  - Stage presence and charisma/harmony (also of the idea, choreography, music and costumes) Authenticity/originality

Additionally for duos:

- Both should dance together and not each for himself or one after the other (couple-relatedness). The performance should include synchronous dance parts, as well as partner effects, such as Follow the Leader, Shadow and Mirror Designs, etc.

Additionally for crews:

- Crews dance as a whole. Solo/duo parts are allowed, but should not dominate.

In the children's categories, attention must be paid to child-friendly outfits and choreography.

**E.2.7 Specific rules**

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

**E.2.7.1 Acrobatic**

Acrobatics is allowed for adults and juniors, but must not dominate the performance and should always be chosen considering the risk for dancers and spectators. Furthermore, it should be noted that dancing on a stage/dance floor can restrict space, for example upwards.

Acrobatics are not allowed for children. This also applies to children who dance in the junior or adult class.

#### **E.2.7.2 Lifts**

Lifts are allowed for adults and juniors, but must not dominate the performance and should always be chosen considering the risk to dancers and spectators.

Furthermore, it should be noted that dancing on a stage/dance floor can restrict space, for example upwards.

Lifts are not allowed for children. This also applies to children who dance in the junior or adult class.

#### **E.2.7.3 Procedure for Solo & Duo Competitions**

The starting field will be divided into starter groups. Each group starts with a one-minute presentation round in which everyone dances together. For another minute they dance up to eight (preliminary rounds), two to three (semifinals) and mostly alone in the final. Afterwards, all groups dance together again in a round of presentations.

#### **E.2.7.4 The Requisite/Decoration**

Only those things are allowed for props/decorations that can be carried in and out by the registered dancers themselves. Assistants are not allowed. The set-up and dismantling times are a maximum of 15 seconds each for Solos & Duos and a maximum of 45 seconds each for Crews.

Dancers must not use decorations, costumes, shoes, liquids or other substances that could soil, damage or make the dance floor unsafe.

#### **E.2.7.5 Competition schedule with starting class subdivision (presumably only from 2023)**

A selection round is carried out at each Competition. This applies to all duos as well as to all crews. The registered duos and crews will be divided into the Super Star class and Rising Star class by the judges. This classification only applies to the respective Competition and will be carried out again at the next Competition. Afterwards, the two classes in each category will dance their own Competition. If the number of participants exceeds a normal final, an intermediate round is inserted. If the number of participants is small, the selection round can be omitted and the class division as well, so only a joint final will take place. The decision is made by the supervisor. Leaderboard points go to the Super Star class, and one point goes to the winner of the Rising Star class

#### **E.2.7.6 Costumes**

All costumes/make-up/movements/props/music/lyrics must be of "good taste". You need to cover the intimate parts of the body. "You can't see anything or give the appearance of seeing something."

(Additional and detailed description of the costume regulations, see page from page 16 of the TAF regulations).

## E.3 DiscoDance

DiscoDance dancers dance music with a mainly continuous beat, which is played in discos and clubs. You have to use your own choreographies put together for the Competitions. The focus is on dancing. No theme has to be danced.

### E.3.1 Categories

- Solo Boy
- Solo Girl
- Duo
- Duo Girls (w/w) nur Erwachsene
- Duo Mixed (m/f and m/m) adults only
- Group
- Formation
- Production (see page 111)
- Inclusive Dance (see page 110)

### E.3.2 Starting classes

Bei Solo/Duo:

- Beginner
- New Star
- Rising Star
- Super Star

For the Competitions of the Germany Cup and the regional championships, the start can be selected between three classes: New Star or Rising Star or Super Star.

For group/formation (adults only):

- 1. Bundesliga
- 2. Bundesliga

### E.3.3 The Age Class

See Seite 8

siehe Turnierkalender ([www.taf-germany.de](http://www.taf-germany.de))

Particularities:

There may be exceptions to the age group regulation in the children's and junior groups and formations, such as that a certain number of dancers of an older age group are allowed to dance in the next younger age group. These special features will be decided at the DiscoDance Meeting at the beginning of the year. When putting together the Competition team, please ask the head of department for the current exceptions. These named dancers will also be registered online in the members' area as "substitute dancers".

Separately, an e-mail will be sent to the organizer and supervisor of the event with the name and team affiliation of these dancers in order to be able to prepare medals and certificates.

#### E.3.4 Tread length

- Solo/Duo 0:30 Minutes - 1:00 Minute
- Group 1:30 minutes
- Formation 2:30 to 3:00 minutes

#### E.3.5 Music

The music, except for the formations, is provided by the organizer.

Speed:

- Beginner: 110 – 120 bpm
- Solo/Duo/Groups: 136 - 140 bpm
- Formations: 120 - 152 bpm

It is allowed to act for a maximum of 30 seconds outside the tempo specifications and the DiscoDance music style.

#### E.3.6 Turnierformen

- German Championship (~~qualification required~~)
- Germany Cup
- Regional Championships
- German Masters
- Regional Shiftiere
- Regionale Cups
- All Black Turniere

#### E.3.7 Evaluation criteria

- Technology max. 10 points
  - Dancing training
  - Technical design
  - Rhythm
  - Synchronicity
- Composition/Choreography max. 10 points
  - Steps/Movements/Combinations
  - Harmonious musical implementation
  - Spatial design
  - Pictures/Constellations
  - Effects
- Image max. 10 points
  - Stage presence and charisma
  - Harmony
  - Authenticity/Originality

Additionally for duos:

- Both dancers should dance together, not each for himself or one after the other.
- Couple-relatedness: the performance should include synchronous dance parts, as well as partner effects, such as Follow the Leader, Shadow and Mirror Designs, etc.

Additionally for groups/formations:

- The groups/formations dance as a whole. Solo/duo parts are allowed, but may not dominate

In the children's categories, attention must be paid to child-friendly outfits and choreography.

### **E.3.8 Specific rules**

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

#### **E.3.8.1 Acrobatic**

Is not allowed in this discipline.

#### **E.3.8.2 Lifts**

Are not allowed in this discipline.

#### **E.3.8.3 The Requisite/Decoration**

- Props/accessories that cannot be defined as clothing may not be used, such as sticks, umbrellas, backpacks, headphones, show glasses, etc.
- The removal of costumes or costume parts is not permitted. However, twisting and turning clothing directly on the body is permitted.

#### **E.3.8.4 Competition Schedule**

##### **Solo/Duo:**

The starting field will be divided into starter groups. Each group begins with a 30-second presentation round. For another minute, everyone dances up to eight (preliminary rounds), two to three (semifinals) and mostly alone in the final. Afterwards, all groups dance together again in a round of presentations.

In the presentation rounds, jumps over the duo partner are not allowed for the duos

##### **Groups/Formations:**

In preliminary rounds, up to 2 groups can dance together. In the final, each group dances alone. Formations dance alone each round.

##### **Beginner class:**

The starting field will be divided into starter groups.

Each group dances a preliminary round twice (first round in a large group and then in smaller groups of up to ~~3~~ or 5 dancers).

In the following rounds, everyone dances once in small groups of up to ~~3~~-5 dancers. At the end there is another sighting round, in which they dance in large groups and again in smaller groups of up to ~~3~~-5 dancers.

#### **E.3.8.5 Beginner (solo only)**

For inexperienced dancers and institutions of the age groups children and juniors, there is the possibility to start in the starting class beginners.

In this starting class, a choreography and music are given. This will be danced throughout the season.

After a maximum of 5 participations in the beginner class, a change to the New Stars takes place.

#### **E.3.8.6 New Star und Rising Star (nur Solo/Duo)**

These classes are aimed at newcomers (New Star) of the DiscoDance scene as well as advanced (Rising Star) dancers.

Excluded from New Star/Rising Star are dancers with ranking points of the Super Stars from the past 2 years.

Exception: If the field of participants at the last DM of the Super Stars consisted of only one final, the last-placed finalist has the option.

In the case of New Star and Rising Star, the costume or the harmony of the costume with the performance is not included in the evaluation. It is therefore not necessary to go straight to the start with a perfect disco outfit. This is more expected in the Super Star class.

New Stars only wear costumes without rhinestones or similar shiny fabrics and avoid any shiny effect.

No New Star Competitions will be held as part of the German Championship.

#### **Advancement Regulations New Star to Rising Star**

- The winners of the New Star classes at the Deutschland Cup will immediately be promoted to the Rising Star class of the regional championship after the Competition, provided they have left at least 5 starters behind.
- The winners of the New Star classes at the regional championships can (not necessarily) advance to the Rising Star class and thus qualify for the German Championship, where they compete in the Rising Star class.
- It is not possible to downgrade from Rising Star to New Star starting classes during a season.

#### **Mandatory promotion of the Rising Stars to the Super Stars**

In total, the ~~3-5~~ best Rising Stars are promoted per season:

- ~~The 1st and 2nd place winners~~ of the Rising Stars will be promoted directly to the Super Stars starting class at the Deutschland Cup and will immediately earn their ranking points in the Super Star starting class.
- ~~The 1st, 2nd and 3rd place of the winners and the runner-up of the~~ Rising Star classes at the German Championship will be promoted to the Super Stars in the Competition.  
For the New Star class, this promotion regulation only applies to the Deutschland Cup to the next Competition.

#### **E.3.8.7 Super Star**

This class is aimed at all experienced students. It serves to qualify for international Competitions and provides the only DM title in the respective category and age group.

Eligibility to participate in international Competitions of the IDO is determined by TAF on the basis of the ranking points. In addition to the ranking of the Super Star class, the winner of the Rising Star class of the German Championship is still eligible to start.

Ranking points expire when a duo breaks up.

#### **E.3.8.8 Promotion Regulations 2nd Bundesliga Groups**

- ~~There is a separate ranking list for the 2nd Bundesliga groups.~~
- ~~The group with the most ranking points advances at the end of a season.~~
- The 1st place at the German Championship must be promoted to the 1st Bundesliga. You can move up voluntarily at any time.

#### **E.3.8.9 Regulation of Wild Cards at German Championships (deviating from the general regulation)**

In order to be allowed to use the Wild Card in the Rising Stars/Super Stars, the dancers must have previously competed in a DiscoDance Competition of the current season. The wild card is only valid for the last class.

If no start has taken place, the wild card with the starting class assignment can only be awarded after prior approval by TAF or the head of department.

#### **E.3.8.10 Correct title designation**

TAF German Champions, TAF Germany Cup Winners and TAF Regional Champions (as well as the corresponding other placings) will be danced out exclusively in the Super Stars and the 1st Bundesliga.

The correct designation of the first-place finishers (and the following places) in the New Star/Rising Star categories is: "Winner of the New Stars/Rising Stars in the context of the TAF Germany Cup or a TAF Regional Championship. As well as winner of the Rising Stars at the TAF German Championship.

Please also note: B.11 B.11Championship

#### **E.3.8.11 Pole/Medals**

In derogation from the general regulation under I.8 Certificates/Cups/Medals/Challenge Cup/Award Ceremony the following applies:

- Super Stars/1st Bundesliga finalists receive trophies (according to general regulations).
- Rising Star Finalists Honorary Medals
- New Star participants will only receive certificates.
- 2. Bundesliga teams can receive medals (discretion of the organizer)

Note: In addition to DiscoDance, the IDO also offers Disco-Freestyle. Infos from the head of department or under [www.ido-dance.com](http://www.ido-dance.com).

#### **E.3.8.12 All Black Turniere**

At the beginning of a season, an all-black Competition takes place. A distinction is only made according to age and category. There will be a screening for all solo and duo categories. Then there are two levels on which we compete. The All black Competition serves as an introduction to the season and has nothing to do with the regulations of the New Star, Rising Star and Super Star categories. To ensure that everyone is really equal, people only dance in exclusively black costumes without appliqués.

#### **E.3.8.13 Qualification requirement**

A qualification obligation via regional championships will be suspended in Disco Dance in 2024. In order to compete internationally, the dancers must participate in both qualifying Competitions for the international Competitions (Germany Cup and German Championship) or have taken 1st or 2nd place in one of the two Competitions.

## **E.4 Disco Slow**

Siehe IDO Reglement [www.ido-dance.com](http://www.ido-dance.com).

## E.5 HipHop

Hip-hop includes different dance styles and is open to further new developments. There is usually dancing to the eighth notes, and the dance emphasis goes down. A bounce movement is often used. This can be a jumping action (new-jack swing) or consist of internal body movements (e.g. thrusts, in-out movements, etc.). Usually arm movements are danced to it.

### E.5.1 Categories

- Solo Boy
- Solo Girl
- Duo
- Group
- Formation
- Production (see page 111)
- Inclusive Dance (see page 110)

### E.5.2 Starting classes

No subdivision

At some Competitions:

- New Star
- Rising Star

siehe Turnierkalender ([www.taf-germany.de](http://www.taf-germany.de))

### E.5.3 The Age Class

See Seite 8

Exception menopausal cohorts:

Since in Germany the groups for the new season are usually put together after the summer break, dancers who start in a higher age group in the coming calendar year can already dance in this higher age group at all Competitions after the summer holidays (e.g. Deutschland Cup).

Attention: This does not apply to IDO Competitions.

Dancers in the age group Adults 2 cannot compete internationally (IDO) at the same time in the adult category.

Tread length

- Solo and Duo 1:00 minutes
- Group ~~1:30 minutes~~ ~~2:00 minutes~~ (from 2024-01-01)
- Formation 2:30 to 3:00 minutes

### E.5.4 Music

The music, except for the formations, is provided by the organizer.

Speed:

- Solo, Duo, Groups: 108 - 112 bpm  
Solo additionally:
  - Third minute/presentation: 90 – 100 bpm
- Formation: no limitation, but it has to be "real" hip-hop music with clear hip-hop beat.  
30 seconds can also be non-hip-hop music



### E.5.5 Evaluation criteria

- Technology max. 10 points
  - Dancing training
  - Technical design
  - Rhythm
  - Synchronicity
- Composition/Choreography max. 10 points
  - Steps/Movements/Combinations
  - Harmonious musical implementation
  - Spatial design
  - Pictures/Constellations
  - Effects
- Image max. 10 points
  - Stage presence and charisma
  - Harmony
  - Authenticity/Originality

Additionally for duos:

- Both dancers should dance together, not each for himself or one after the other.
- Couple-relatedness: the performance should include synchronous dance parts, as well as partner effects, such as Follow the Leader, Shadow and Mirror Designs, etc.

Additionally for groups/formations:

- The groups/formations dance as a whole. Solo/duo parts are allowed, but may not dominate.

It is not the style that is evaluated, but the best dancers.

Show elements such as the title of the show, story, idea, red thread are not included in the evaluation. "Pure hip-hop" (dancing) is in demand at the hip-hop Competitions.

Show-interested hip-hoppers see Street Dance Show.

### E.5.6 Specific rules

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

#### E.5.6.1 Acrobatic

Acrobatic elements (including breaking elements) are allowed, but may not dominate. They have no influence on the scoring - except in the case of poor execution.  
Restrictions for children (see Annex)

#### E.5.6.2 Lifts

Are not allowed in this discipline, except in formations of juniors, adults and adults 2.

Lifts are not allowed for all children's categories.

#### E.5.6.3 The Requisite/Decoration

- Props/accessories that cannot be defined as clothing may not be used, such as sticks, umbrellas, backpacks, headphones, show glasses, etc.
- The removal of costumes or costume parts is not permitted. However, twisting and turning clothing directly on the body is permitted.

#### E.5.6.4 Procedure for Solo/Duo Competitions

The starting field will be divided into starter groups. Each group starts with a one-minute presentation round in which everyone dances together. For another minute they dance up to

eight (preliminary rounds), two to three (semifinals) and mostly alone in the final. Afterwards, all groups dance together again in a round of presentations.

#### E.5.6.5 WR Deployment

At hip-hop Competitions, mainly coaches and dancers are used as B-WR/Z-WR.

#### E.5.6.6 Particularities

Exception to B.8 Change of institution/double start: When changing institutions, ranking points are carried over.

### E.6 HipHop-Battles

Basically, all hip-hop-specific rules apply as described under "HipHop".

As always, attention is paid to "respectful" interaction with each other. For example, touching the battle opponents is NOT allowed!!

#### E.6.1 Categories

- Solo
- Crew
- Production
- Inclusive Dance (see page 110)

#### E.6.2 Starting classes

No subdivision

At some Competitions:

- New Star
- Rising Star

siehe Turnierkalender ([www.taf-germany.de](http://www.taf-germany.de))

#### E.6.3 The Age Class

See Seite 8

Exception menopausal cohorts:

Since in Germany the groups for the new season are usually put together after the summer break, dancers who start in a higher age group in the coming calendar year can already dance in this higher age group at all Competitions after the summer holidays (e.g.

Deutschland Cup).

Attention: This does not apply to IDO Competitions.

#### E.6.4 Tread length

- 1st Round Solo: 0:30 – 1:00 minutes
- 1. Runde Crew (Show): 2:30 – 3:00 minutes
- Battles: 0:30 – 0:40 minutes

#### E.6.5 Music

The music is provided by the organizer, except for the crew show.

#### E.6.6 Evaluation criteria

Evaluation in the preliminary round (selection round) 1-10 points **per style (max. 40 points)** according to the following criteria:

|     |          |  |
|-----|----------|--|
| 1 = | Not good | none of the elements shown were executed correctly, out of music |
| 2 = | Not good | one or two elements were done correctly, but out of music        |

|      |              |   |
|------|--------------|---|
| 3 =  | unsatisfying | Performance is weak, choreography/steps/moves easy  |
| 4 =  | unsatisfying | few elements / styles are shown   |
| 5 =  | satisfying   | different elements / styles are shown, but not fluently connected or the elements / styles are repeated |
| 6 =  | good         | different elements / styles are shown, but there is a lack of power or the charisma is weak             |
| 7 =  | Very good    | various elements/styles are shown in good execution, but with small bugs                                |
| 8 =  | Very good    | various elements / styles are shown in good execution, but performance loses power                      |
| 9 =  | excellent    | different styles and diverse elements are shown at a very high level                                    |
| 10 = | outstanding  | different styles and diverse elements are shown, the personal touch is brought into the performance     |

According to the points awarded, the judges will distribute A-B-C-D and, if necessary, additional crosses (X).

The protocol converts these letters into points as follows:

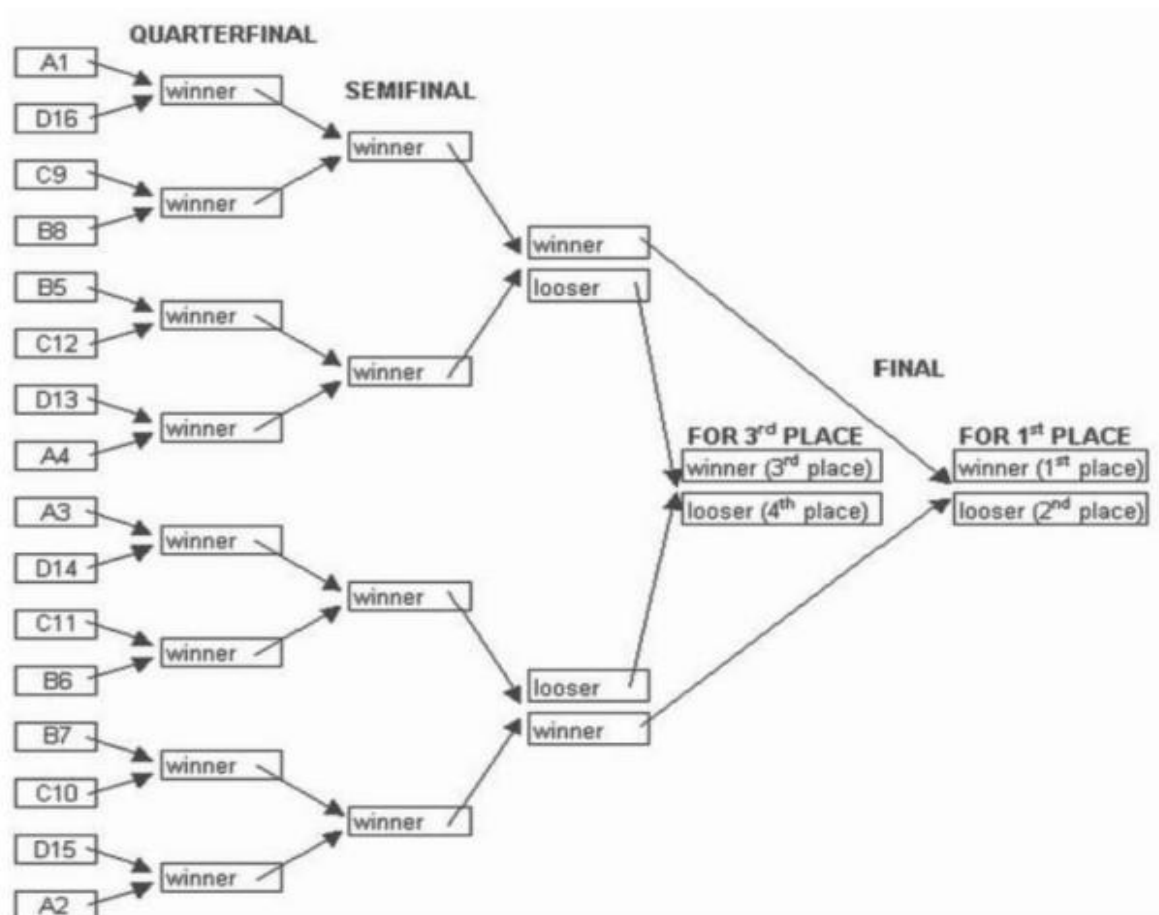
A = 4 points, B = 3 points, C = 2 points, D = 1 point, X = 0.5 points.

This results in the seeding list (spider).

**Ranking after the 1st round:**

|    |    |     |     |
|----|----|-----|-----|
| 1A | 5B | 9C  | 13D |
| 2A | 6B | 10C | 14D |
| 3A | 7B | 11C | 15D |
| 4A | 8B | 12C | 16D |

**SPIDER of BATTLES:**



In the event of a tie, the procedure is as follows:

1. (only) for the affected start numbers, the number of letters is added. Whoever gets more "ratings" (A-B-C-D) gets the better place in the Spider, e.g. C, D A start number is better than a B.
2. if this does not lead to success, the awarded points of all WR from the preliminary round (4-40) will be added together. This can also be used to differentiate the places of all eliminated participants.
3. if there is also a tie after measure 2, a redance with points will be awarded as in the preliminary round (selection round 4-40), then the WR will again award letters A, B (possibly also C, D).

**E.6.7 Specific rules**

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

**E.6.7.1 Acrobatic**

Acrobatic elements (including breaking) are allowed, but must not dominate. They have no influence on the score - except in the case of poor execution.

#### **E.6.7.2 Lifts**

Are allowed in this discipline.

Lifts are not allowed in children's categories.

#### **E.6.7.3 The Requisite/Decoration**

##### **Solo:**

- Props/accessories that cannot be defined as clothing may not be used, such as sticks, umbrellas, backpacks, headphones, show glasses, etc.
- The removal of costumes or costume parts is not permitted. However, twisting and turning clothing directly on the body is permitted.

##### **Crew:**

- Props/accessories are expressly allowed.
- Only those things are allowed for props/decorations that can be carried in and out by the registered dancers themselves. Assistants are not allowed. The set-up and dismantling times are a maximum of 25 seconds each.

#### **E.6.7.4 Competition Schedule**

##### **Solo:**

In the preliminary round (sighting round), the dancers show their diversity by dancing to different hip-hop music styles. This means that the music tempos can be very different. The music is provided by the organizer. The supervisor decides on the selection of music styles.

In the further course of the dance, the dancers will fight knockout battles in the Spider:

- 3 different music styles are played
- Who starts is optional, if necessary the decision is made by lot

##### **Crew:**

In the preliminary round (sighting round), each crew introduces itself with a show to its own music. Synchronous parts should be danced, but sometimes 2-3 dancers should dance in the foreground, while the other dancers in the background continue to dance, move or wait in the group picture (still image).

The show was intended to reflect the diversity of different hip-hop music styles.

The WR awards points from 1-10 (see Solos) and accordingly classifications (A-B-C-D). This results in a seeding list. The best 4 crews will reach the Final Battles:

Battle for 3rd place: (3rd and 4th place on the seeding list) Winner reaches 3rd place

Battle for 1st place: (1st and 2nd place on the seeding list) Winner becomes German Champion/Winner

**Battles:**

After dancer A has danced for about 30 - 40 seconds, dancer B "answers" and is the first to start to the 2nd music, to which dancer A "answers" again and then starts to the 3rd music, and so on. In this way, each has the chance to "surpass" the performance of the other. Same procedure for crews. One or more dancers can act here.

In the final battles (for places 3/4 or 1/2) up to 7 music from at least 3 styles can be danced.

Immediately after the battle, the WR will decide together who has won this battle and the winner will be announced with the result (e.g. 2:1).

The "majority" of all WR is required to win the battle. If, for example, WR have not decided ("crossed arms") and thus no majority of all WR is reached, there is another entrance. According to this, all WR must make a decision.

**HipHop Battles Music Schedule** (excerpt from the IDO Rules):

- 1.) always NEW STYLE
- 2.) DIFFERENT STYLES
  - Dancehall
  - R&B
  - House
  - Locking
  - Popping

3.) always **HIPHOP** OLD SCHOOL

For example:

|    | 1st round     | 1/8 final         | 1/4 final         | 1/2 final         | Battle 3./4.      | Battle 1./2.      |
|----|---------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| 1. | 01:00NEW<br>W | 0:30 -<br>0:40NEW | 0:30 -<br>0:40NEW | 0:30 -<br>0:40NEW | 0:30 -<br>0:40NEW | 0:30 -<br>0:40NEW |
| 2. | 0:30 -0:40    | 0:30 -0:40        | 0:30 -0:40        | 0:30 -0:40        | 0:30 - 0:40       | 0:30-0:40         |
| 3. | 0:30 - 0:40   | 0:30 -<br>0:40OLD | 0:30 -<br>0:40OLD | 0:30 -<br>0:40OLD | 0:30 - 0:40       | 0:30 - 0:40       |
| 4. | 01:00OLD      | -----             | -----             | -----             | 0:30 - 0:40       | 0:30 -0:40        |
| 5. | -----         | -----             | -----             | -----             | 0:30 -<br>0:40OLD | 0:30 -<br>0:40OLD |

**E.6.7.5 Particularities**

Exception to B.8 Change of institution/double start:When changing institutions, ranking points are carried over.

## E.7 House Battles

House dance emerged in Chicago's vibrant club scene in the late 1970s and early 1980s. In response to the emerging "house music", the dance style was born in clubs, where people danced in unison with the rhythmic beats. Inspired by African, Latin American and street dance influences, house dance captivates with flowing movements, spontaneous creativity and a close connection to the musical rhythm. Starting in Chicago, the style has spread worldwide and has become a defining force in urban dance culture.

As always, attention is paid to "respectful" interaction with each other. For example, touching the battle enemies is NOT allowed!!

### E.7.1 Categories

- Solo
- Duo (2 vs. 2)
- Crew
- Production (see page 125)
- Inclusive Dance (see page 124)

### E.7.2 Starting classes

No subdivision

### E.7.3 The Age Class

See page 12

### E.7.4 Tread length

- Solo/Duo (2 vs. 2): 0:30 – 0:40 minutes
- 1. Runde Crew (Show): 2:30 – 3:00 minutes
- Crew-Battles: 3 – 5 inputs per crew

### E.7.5 Music

Organizer music: No tempo limitation

Crews dance the show to their own music (no tempo limit).

### E.7.6 Evaluation criteria

Evaluation in the preliminary round (sighting round) 1-10 points according to the following criteria:

|      |              |   |
|------|--------------|---|
| 1 =  | Not good     | none of the elements shown were executed correctly, out of music  |
| 2 =  | Not good     | one or two elements were done correctly, but out of music   |
| 3 =  | unsatisfying | Performance is weak, choreography/steps/moves easy  |
| 4 =  | unsatisfying | few elements / styles are shown   |
| 5 =  | satisfying   | different elements / styles are shown, but not fluently connected or the elements / styles are repeated |
| 6 =  | good         | different elements / styles are shown, but there is a lack of power or the charisma is weak             |
| 7 =  | Very good    | various elements/styles are shown in good execution, but with small bugs                                |
| 8 =  | Very good    | various elements / styles are shown in good execution, but performance loses power                      |
| 9 =  | excellent    | different styles and diverse elements are shown at a very high level                                    |
| 10 = | outstanding  | different styles and diverse elements are shown, the personal touch is brought into the performance     |

According to the points awarded, the judges will distribute A-B-C-D and, if necessary, additional crosses (X).

The protocol converts these letters into points as follows:

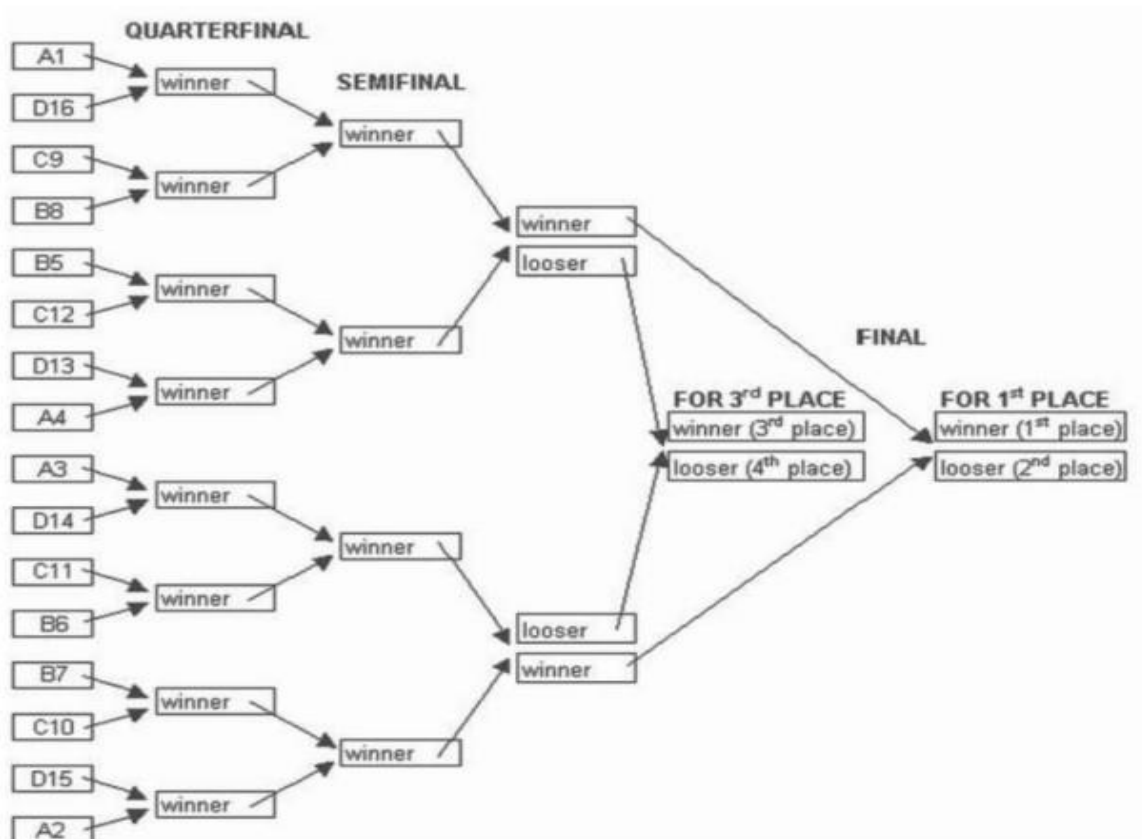
A = 4 points, B = 3 points, C = 2 points, D = 1 point, X = 0.5 points.

This results in the seeding list (spider) or the final battles.

**Ranking after the 1<sup>st</sup> round:**

|    |    |     |     |
|----|----|-----|-----|
| 1A | 5B | 9C  | 13D |
| 2A | 6B | 10C | 14D |
| 3A | 7B | 11C | 15D |
| 4A | 8B | 12C | 16D |

**SPIDER of BATTLES:**



In the event of a tie, the procedure is as follows:

1. (only) for the affected start numbers, the number of letters is added. Whoever gets more "ratings" (A-B-C-D) gets the better place in the Spider, e.g. C, D A start number is better than a B.
2. if this does not lead to success, the points awarded by all judges from the preliminary round (1-10) will be added together. This can also be used to differentiate the places of all eliminated participants.
3. if there is also a tie after measure 2, a redance with points will be awarded as in the preliminary round (selection round 1-10), then the judges will again award letters A, B (possibly also C, D).



### **E.7.7 Specific rules**

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex.

#### **E.7.7.1 Acrobatic**

Acrobatic elements (including breaking) are allowed, but must not dominate. They have no influence on the scoring - except in the case of poor execution.

#### **E.7.7.2 Lifts**

Are only allowed in this discipline with crews.

Lifts are not allowed in children's categories.

#### **E.7.7.3 The Requisite/Decoration**

##### **Solo:**

- Props/accessories that cannot be defined as clothing may not be used, such as sticks, umbrellas, backpacks, headphones, show glasses, etc.
- The removal of costumes or costume parts is not permitted. However, twisting and turning clothing directly on the body is permitted.

##### **Crew:**

- Props/accessories are expressly allowed.
- Only those things are allowed for props/decorations that can be carried in and out by the registered dancers themselves. Assistants are not allowed. The set-up and dismantling times are a maximum of 25 seconds each.

#### **E.7.7.4 Competition Schedule**

##### **Solo**

In the preliminary round (sighting round), the dancers show their performance level in the "4 corners" mode. According to the start list, up to 4 dancers come to the area and dance one after the other, each dancer has 1 entrance.

The best 16 will be seeded.

In the further course the dancers fight knockout battles:

- 2 entrances are danced
- Who starts is optional, if necessary the decision is made by lot
- There is alternating dancing

##### **Duo**

In the preliminary round (selection round), the teams (duos) show their level of performance. According to the start list, 2 teams (duos) come to the area and dance alternately, each dancer has 1 entrance.

The best 16 teams (duos) will be seeded.

In the further course the teams (duos) will fight knockout battles:

Each team (duo) has 2 entrances

Solo parts or routines are allowed

Who starts is optional, if necessary the decision is made by lot

There is alternating dancing

### **Crew**

In the preliminary round (sighting round), each crew introduces itself with a show to its own music.

Synchronous parts should be danced, but sometimes 2-3 dancers should dance in the foreground, while the other dancers in the background continue to dance, move or wait in the group picture (still image).

The show was intended to show the diversity of the dancers.

The top 4 crews will advance to the Final Battles:

Battle for 3rd place: (3rd and 4th place on the seeding list) Winner reaches 3rd place  
Battle for 1st place: (1st and 2nd place on the seeding list) Winner becomes German Champion/Winner

### **Battles:**

After dancer A has danced for about 30 - 40 seconds, dancer B "answers". In this way, each has the chance to "surpass" the performance of the other. Same procedure for crews. One or more dancers can act here.

Immediately after the battle, the WR will decide together who has won this battle and the winner will be announced with the result (e.g. 2:1).

The "majority" of all WR is required to win the battle. If, for example, WR have not decided ("crossed arms") and thus no majority of all WR is reached, there is another entrance. According to this, all WR must make a decision.

### **E.7.7.5 Particularities**

Exception to B.8 B.8 Change of institution/double start: When changing institutions, ranking points are carried over.

## **E.8 Jumpstyle**

Jumpstyle is characterized, among other things, by the fact that you alternately throw your legs forward and backward to the music while jumping, kicking, twisting or performing other movements. There are no limits to turns in jumpstyle. There are many different styles in jumpstyle, such as hardstyle or starstyle, where the leg makes more round movements instead of kicking.

### **E.8.1 Categories**

- Solo Boy
- Solo Girl
- Duo
- Group
- Formation
- Production (see page 111)
- Inclusive Dance (see page 110)

### **E.8.2 Starting class**

No starting class subdivision.

### E.8.3 The Age Class

See Seite 8

Note: Not all age groups start in all categories.

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### E.8.4 Tread length

- Solo/Duo 0:45 minutes
- Group 2:00 minutes
- Formation 2:30 – 3:00 minutes

### E.8.5 Music

The music is provided by the organizer, except for formations and groups.

Speed:

- Solo/Duo/Groups: 140 – 160 bpm
- Formation: No restrictions

### E.8.6 Evaluation criteria

- Technology max. 10 points
  - Level of dance training
  - Rhythm
  - Technical design  
(constant jumping on the front part of the foot, loosened knee, tension in the legs, kick visible above the ground)
- Composition/Choreography max. 10 points
  - Synchronicity
  - Steps/Movement. Liquid of this/combination
  - Harmonious musical implementation
  - Spatial design
  - Images/Constellations, Effects
- Image max. 10 points
  - Stage presence and charisma
  - Harmony
  - Authenticity/Originality

Additionally for duos:

- Both dancers should dance together, not each for himself or one after the other.
- Couple-relatedness: Your performance should include synchronous dance parts, i.e. that in the so-called "duo jump" the same steps are performed next to each other or they stand opposite each other and they synchronously and intentionally bump their feet together.

Additionally for groups/formations:

- The groups/formations dance as a whole. Solo/duo parts are allowed, but may not dominate

It is not the style that is evaluated, but the best dancers.

### E.8.7 Specific rules

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

#### **E.8.7.1 Acrobatic**

Is allowed in this discipline, but the performance must not dominate. Restrictions for children (see Annex)

#### **E.8.7.2 Lifts**

Are allowed in this discipline only in groups and formations (juniors and adults). Lifts are not allowed for children.

#### **E.8.7.3 Competition schedule for solo/duo Competitions:**

The starting field is divided into groups. Each group starts with a 45-second presentation round in which everyone dances together. For another 45 seconds they dance up to eight (preliminary rounds), two to three (semifinals) and mostly alone in the final. Afterwards, all groups dance together again in a round of presentations.

### **E.9 K-Pop**

(in preparation)

### **E.10 Popping**

Typical movements and techniques are "Sharp Electric Movements", which merge into wave movements, Isolations, Robot, Pantomime Elements, Waves, Popping, Animation, Electric Shock, Walking, Puppet, Ticking, Locking, etc. It is important to show more than two different techniques and forms of movement. The dancers try to create an illusion with the performance that electrifies and surprises.

#### **E.10.1 Categories**

- Solo
- Duo
- Inclusive Dance (see page 110)

#### **E.10.2 Starting classes**

No subdivision

#### **E.10.3 The Age Class**

See Seite 8

Exception menopausal cohorts:

Since in Germany the groups for the new season are usually put together after the summer break, dancers who start in a higher age group in the coming calendar year can already dance in this higher age group at all Competitions after the summer holidays (e.g. Deutschland Cup).

Attention: This does not apply to IDO Competitions.

#### **E.10.4 Tread length**

1:00 minutes

#### **E.10.5 Music**

The music will be provided by the organizer.

Speed:

- Solo: **No restriction**
- Duo: 124-130 bpm

#### E.10.6 Evaluation criteria

- Technology max. 10 points
  - Dancing training
  - Technical design
  - Rhythm
  - Synchronicity
- Composition/Choreography max. 10 points
  - Steps/Movements/Combinations
  - Harmonious musical implementation
  - Spatial design
  - Pictures/Constellations
  - Effects
- Image max. 10 points
  - Stage presence and charisma
  - Harmony
  - Authenticity/Originality

Additionally for duos:

- Both dancers should dance together, not each for himself or one after the other.
- Couple-relatedness: the performance should include synchronous dance parts, as well as partner effects, such as Follow the Leader, Shadow and Mirror Designs, etc.

#### E.10.7 Specific rules

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

##### E.10.7.1 Acrobatic

Is allowed in this discipline.

Acrobatic elements (including breaking) are allowed, but must not dominate. They have no influence on the scoring - except in the case of poor execution.

##### E.10.7.2 Lifts

Are allowed in this discipline.

Lifts are not allowed in children's categories.

##### E.10.7.3 The Requisite/Decoration

- Accessories (e.g. masks, glasses, hats) are allowed
- The following are not allowed: Props (e.g. chairs, clothes racks, sticks)

##### E.10.7.4 Competition Schedule

The starting field will be divided into starter groups. Each group starts with a one-minute presentation round in which everyone dances together. For another minute they dance up to eight (preliminary rounds), two to three (semifinals) and mostly alone in the final. Afterwards, all groups dance together again in a round of presentations.

##### E.10.7.5 Particularities

Exception to B.8 Change of institution/double start: When changing institutions, ranking points are carried over.

## E.11 Shuffle

The Melbourne Shuffle is one of several dance styles that originated during the acid house movement. At the time, most styles were referred to as jacking, stepping, and shuffling. The shuffle evolved in Melbourne nightclubs and other events over the years, adopting moves and tricks from other pre-existing styles, such as spinning and running in place (Running Man).

Shuffle involves steps similar to the Twist and the Moonwalk. There are no limits, so that each person who dances this style can develop their own step sequences and arm movements. The basic movements include the running man, the T-step, spins, stomps and the kick.

### The Shuffle/T-Step:

In this step, the feet are placed in the shape of a T. It is made up of two lower steps, the first is that you make a turn with the front foot to the inside of the foot and lift the other foot up at the same time. At the second understep, the twisted foot is turned back into the inside of the foot and the foot that was in the air is placed on the floor. So you end up back in the basic position. To change the shuffle in the other direction, the foot that was in the air is placed in front of the foot instead of behind the foot during the second lower step. Now you can continue the shuffle in the other direction.

### Der Running Man:

The Running Man also consists of two understeps. The basic position is one foot in front, the other with distance behind. In the first understep, the front foot is pulled backwards and the back foot goes forward into the air from behind. You stop when both feet are next to each other. In the second understep, the foot that is in the air is placed forward and the foot that is on the floor is pulled back.

You can switch between these two steps at any time. The Melbourne Shuffle is embellished with kicks, spins and stomps.

### Kicks:

You simply kick forward, to the side or backwards. You can insert this in both steps, after the first sub-step.

### Spins:

Usually only used on the Running Man, by turning the front foot 90° inwards at the first understep and then turning 90° inwards again at the second understep. You have achieved such a 180° spin. In a 360° spin, a kick is performed at the second sub-step and then rotated further.

### Stomps:

Are only used for shuffle, by placing the foot that was up somewhere on the floor at the second lower step.

#### E.11.1 Categories

- Solo Boy
- Solo Girl

- Duo
- Group
- Formation
- Production (see page 111)
- Inclusive Dance (see page 110)

### E.11.2 Starting class

No starting class subdivision.

### E.11.3 The Age Class

See Seite 8

Note: Not all age groups start in all categories.

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Tread length

- Solo/Duo 0:45 minutes
- Group 2:00 minutes
- Formation 2:30 – 3:00 minutes

### E.11.4 Music

The music is provided by the organizer, except for formations and groups.

Speed:

- Solo/Duo/Groups: 120 – 132 bpm
- Formation: No restrictions

### E.11.5 Evaluation criteria

- Technology max. 10 points
  - Level of dance training
  - Rhythm
  - Technical execution (sliding movements; .....
- Composition/Choreography max. 10 points
  - Synchronicity
  - Steps/Movement. Liquid of this /combination
  - Harmonious musical implementation
  - Spatial design
  - Images/Constellations, Effects
- Image max. 10 points
  - Stage presence and charisma
  - Harmony
  - Authenticity/Originality

Additionally for duos:

- Both dancers should dance together, not each for himself or one after the other.
- Pair-relatedness: Your performance should include synchronous dance parts, i.e. that the same steps are performed next to each other or that they stand opposite each other and shuffle synchronously or oppositely.

Additionally for groups/formations:

- The groups/formations dance as a whole. Solo/duo parts are allowed, but may not dominate

It is not the style that is evaluated, but the best dancers.

### **E.11.6 Specific rules**

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex:

#### **E.11.6.1 Acrobatic**

Is allowed in this discipline, but the performance must not dominate. Restrictions for children (see Annex)

Acrobatic elements are allowed, but must not dominate. They do not affect the scoring except in negative form, in the case of incorrect execution.

#### **E.11.6.2 Lifts**

Are allowed in this discipline. Lifts are not allowed for children.

Lifts are only allowed in groups and formations (juniors and adults).

#### **E.11.6.3 Competition schedule for solo/duo Competitions:**

The starting field is divided into groups. Each group starts with a 45 sec. Presentation round in which everyone dances together. They dance another 45 sec up to eight (preliminary rounds), two to three (semifinals) and mostly alone in the final. Afterwards, all groups dance together again in a round of presentations.



## E.12 Street Dance Show

Street Dance Show stands out in its performance from "pure" breaking, disco dance, popping or hip-hop by supplementing it with a "theme/story" that runs through the whole performance (red thread). Decoration, accessories/props can also be used for this purpose – and should then also be "used". In this discipline, everything is allowed in this regard - including costume changes or discarding costume parts - and is included in the consideration of the WR in equal parts as dance. The focus is on dance and show.

Solo/Duo: the following disciplines can be presented: Breaking, DiscoDance, Popping, HipHop.

Group/Formation: the following disciplines can be presented: Breaking, Popping, HipHop.

There is no requirement that several disciplines must be used. It is also possible, for example, to present only hip-hop. This is not taken into account in the evaluation.

Characteristics and movements: the dance technique shown must come from the above-mentioned disciplines.

### E.12.1 Categories

- Solo Boy
- Solo Girl
- Duo
- Group
- Formation
- Production (see page 111)
- Inclusive Dance (see page 110)

### E.12.2 Starting classes

No starting class subdivision

### E.12.3 The Age Class

In general, see B.3 The Age Class.

Currently, the categories are carried out across all ages - see announcement in the registration portal.

### E.12.4 Tread length

- Solo/Duo 1:45 to 2:15 minutes
- Group 2:30 to 3:00 minutes
- Formation 2:30 to 4:00 minutes
- Childrenformation 2:30 to 3:00 minutes

### E.12.5 Music

They dance to their own music.

The pace is optional – no restrictions.

Music genre must support the choreography, which must be presented 100% in street dance disciplines (see above).

### E.12.6 Evaluation criteria

- Technology max. 10 points
  - Synchronicity
  - Technical training of the entire formation.

- Composition/Choreography max. 10 points
  - Spatial design
  - Difficulty level 1 (dance component)
  - Difficulty level 2 (colour and/or theme groups, rhythmic implementation)
- Image max. 10 points
  - Printout/Presentation
  - Harmony of the idea, choreography, music and costumes
- Show max. 10 points
  - Idea
  - Show effects and ingenuity
  - Show quality

The formation dances as a whole. Solo/duo parts are allowed, but may not dominate.

### E.12.7 Specific rules

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

In this cross-age discipline, the trainers are required to pay attention to the specific children's rules for lifts and acrobatics as much as possible!

#### E.12.7.1 Acrobatic

Acrobatic elements (including breaking) are allowed, but must not dominate. They have no influence on the score - except in the case of poor execution.

Special rules for children

a. All jumps of props and decorations, higher than one meter, are prohibited.

~~b. Breaking acrobatics on the head (head spins, head slides, etc.) are not allowed.~~

#### E.12.7.2 Lifts

Are allowed in this discipline.

Lifts are not allowed in children's categories.

#### E.12.7.3 The Requisite/Decoration

Only those things are allowed for props/decorations that can be brought in and out by the dancers themselves at once ("one trip"). Assistants are not allowed. The set-up and dismantling times are a maximum of 15 seconds each for solos and duos, 25 seconds for groups and 45 seconds for formations.

A piece that cannot be dismantled must not exceed the size of a standard door (200x80 cm). If this size is exceeded, the organizer must be consulted at least 14 days before the event.

No liquids or other substances that could contaminate the dance floor may be used. Wired technology is not allowed on the dance floor. This includes electronic connections at the edge of the dance floor/stage, etc. Radio or similar transmissions are also not permitted.

#### E.12.7.4 Particularities

Exception to B.8 Change of institution/double start: When changing institutions, ranking points are carried over.

## F) Dance Sport Rules – Couple Dances

## F.1 Bachata

Bachata is of Caribbean origin and does not move along the dance line (LOD). The basic plot is a flowing, rather slow, romantic and passionate movement. The 4th punch is a hip action (lift, drop), counted and 4, and NOT a weight shift from "on the spot, more like a cha cha cha action/timing, which should only be used as a variation, and not as a base. A slight counter-swing is often desired, complements the Latin hip movement. There are also many other rhythms, including syncopations, slows and quicks, etc. these can be used in interpreting the music. Bachata is a club dance that is intended to create an earthy and sensual feeling through tight, complicated rotational movements, coupled with an almost playful, teasing interaction with each other.

### F.1.1 Categories

- Solo
- Duo
- Pair
- Group (4 – 8 dancers or 2 – 4 couples)
- Formation (8 – 24 dancers or 4 – 12 couples)

### F.1.2 Starting classes

No subdivision

### F.1.3 The Age Class

See Seite 8

Formation takes place only among adults.

### F.1.4 Tread length

#### **Solo/Duo/Par:**

Preliminary round: 1:30 minutes

Finale: 2:00 – 2:15 minutes; You can dance to your own music or organizer music.  
The musical phrase must not exceed 2:00 minutes and the total time of 2:15 minutes must not be exceeded.

#### **Group/Formation:**

Group: 2:00 – 2:30 minutes

Formation: 2:00 – 4:00 minutes

### F.1.5 Music

The music is provided by the organizer for solo/duo/couple. In the finale, the dancers can dance to their own music if they wish. Groups and formations dance to their own music

Speed: 112 – 128 bpm

### F.1.6 Evaluation criteria

- Technology max. 10 points
  - Dancing training
  - Technical design
  - Rhythm
  - Synchronicity
- Composition/Choreography max. 10 points
  - Steps/Movements/Combinations
  - Harmonious musical implementation
  - Spatial design
  - Pictures/Constellations
  - Effects
- Image max. 10 points
  - Stage presence and charisma
  - Harmony
  - Authenticity/Originality

### F.1.7 Specific rules

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

The main part of the performance was to be danced in a dance posture. (Exception: Solo)

#### F.1.7.1 Acrobatic

##### Solo/Duo/Par:

Is only allowed in the final in this discipline. Lifts are not allowed in children's categories.

##### Group/Formation:

Is allowed in this discipline.

#### F.1.7.2 Lifts

##### Solo/Duo/Par:

Are only allowed in the final in this discipline.

Lifts are not allowed in children's categories.

##### Group/Formation:

Are allowed in this discipline.

#### F.1.7.3 The Requisite/Decoration

No props/decorations are allowed

#### F.1.7.4 Competition Schedule

The starting field for solo/duo/pairs will be divided into starter groups. Each group starts with a one-minute presentation round in which everyone dances together. For another minute, they dance up to six people. Afterwards, all groups dance together again for a one-minute presentation round.

In the final, everyone danced a one-minute presentation round. Afterwards, everyone dances alone. The final will be concluded by a one-minute overview round.

## F.2 Discofox Couple dance/Kür

Discofox may also be known by other names in different regions, e.g. Hustle, Swing-Fox, Rockfox, etc. However, TAF Competitions must be run under the name 'Discofox'.

It typically consists of basic steps and basic step variations in closed and/or open dance posture, changes of places, multiple turns, wrapping figures, pretzel, basket, butterfly (windmill), He goes She goes, falling figures, poses, drops and checks.

The basis of the Discofox basic step and its figures is a 3- (1, 2, tap) or 4-step pattern on 3 counting units of a 4/4 time (3 beats for a basic step).

The basic step of 4 can take all forms of division within the 3 consecutive beats (e.g. 1, 2&, 3 or 1, 2, 3& or 1, 2à, 3 or 1, 2, 3à).

In the basic Discofox step, the gentleman starts with the left foot, the lady with the right. Within these 3 beats, the basic step in a performance is to dance – predominantly – by both partners. All resulting movements are not to be regarded as new basic steps, but as basic step variations. Basic step variations are permitted outside the 3 strike pattern, but must not predominate.

Limitations can be found in the respective starting classes.

The Discofox is said to be predominantly recognizable as a couple dance. All execution styles are desired. Figures from other dances are to be adapted to the natural movements of the Discofox. The music is to be danced.

### F.2.1 Categories

- Couple (also same-sex)
- Inclusive Dance (see page 110)

### F.2.2 Starting classes

- C-, B-, A- and S-Class
- Free skating

### F.2.3 The Age Class

- See B.3 The Age Class
- Juniors up to 18 years
- Across all ages at Freestyle, Formation and Jack & Jill (J&J) Competitions

### F.2.4 Tread length

- Screening and presentation round 1:00 minutes
- Preliminary, Hopeful, Intermediate Round, and Final 1:30 minutes
- Freestyle (own music) 1:45 - 2:15 minutes

### F.2.5 Music

- All rounds except the freestyle are danced to the organizer's music.
- The music may not be released beforehand.
- Any music of any time signature can be used in the freestyle.
- In the sighting, a slow and a quick round will be danced.
- In the presentation round of all classes, only one quick round is danced.
- In the preliminary round of all starting classes, a slow and a quick round will be danced.

- In the repechage round of all starting classes, only one slow round will be danced.
- In the intermediate rounds of all starting classes, a quick or slow round is danced alternately, starting with a quick round.
- In the final rounds of all starting classes, a slow and quick round will be danced.
- The intros of the music pieces should be kept as short as possible by the organizer (max. 20 seconds). The music changes in each new round. The music should have about the same tempo and a comparable style of music within the rounds.

**Speed:**

- Slow Discofox: 80 – 110 bpm
- Quick Discofox: 110 – 136 bpm

**F.2.6 Turnierformen**

- German Championship (qualification required)
- Germany Cup
- German Masters
- Regional Championships
- Regional Shiftiere
- Hobby Competitions (No Official TAF Competitions)  
The winner of the hobby Competition will receive a free starting place for the current TAF Competition after appropriate screening.

**F.2.7 Assessment**

The evaluation of the dancers begins with the march onto the area and ends with leaving.

**F.2.7.1 Rating system**

In the Discofox, the points of the TCI criteria are used.

The evaluation system assigns each WR the criterion to be evaluated (T or C or I). The WR only evaluates the pairs in this criterion within the point system 1-10 points. The points of all WR are added together. The pairs with the highest score advance to the next round (see L.3.2).

After each round, a new criterion is drawn for the WR.

In the final rounds, the couple with the highest score wins. This is formed by adding up the points of all WR of the rounds Slow, Quick and possibly Freestyle. The open scoring is omitted.

In the event of a tie, the points of the preliminary rounds will be used for the decision.

In the freestyles, the WR evaluate all criteria (TCIS) according to the point system.

~~At the end of the entire Competition, the scores will be open for 30 minutes. One representative per registered institution can view them. Transcriptions and photography are allowed in the Discofox. Publication is prohibited.~~

After the end of a Discofox Competition, one representative per registered institution can request the ratings of their own dance couples. The request must be sent by e-mail to the TAF department Discofox. Publication of the requested ratings is not permitted.

### F.2.7.2 Evaluation criteria

Beat is the top evaluation criterion in every category

- Technology (T) max. 10 points
  - Dancing training
  - Technical design
  - Pair connection/guide
- Choreography (C) max. 10 points
  - Steps/Movements
  - Combinations – spatial division
  - Musical implementation/effects
- Image (I) max. 10 points
  - Emission
  - Couple harmony
  - Credibility
- Show (Freestyle only) (S) max. 10 points
  - Idea
  - Show effects and ingenuity
  - Show quality

### F.2.7.3 Number of judges Discofox

- DM - 9 Judges
- DC, GM, Area Championships - 6 Judges Regional - 3 Judges

## F.2.8 Specific rules

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

Discofox specific, applies in all rounds:

Holding figures (drop, splits, hooking) are allowed, as long as they do not endanger other couples.

### F.2.8.1 Acrobatic

In this discipline, only the freestyle is allowed, but the performance must not dominate.

### F.2.8.2 Lifts

In this discipline, they are only allowed in the freestyle.

### F.2.8.3 The Requisite/Decoration

Props are only allowed in the freestyle. Decorations are not allowed.

### F.2.8.4 General

- Junior classes should be completed by 20:00.
- From at least 2 starting couples in a class, the Competition must be held. If only one couple remains in a class on the day of the Competition due to cancellations, this class will still be held.

### F.2.8.5 ~~Change of~~ freestyle

At freestyles, themes or self-selected pieces of music can be danced.

For double starters in the starting classes of the S (adult S, adult 2 S, adult 3 S), two different freestyles must be performed.

At the Discofox Freestyle Competitions, couples have the opportunity to change their freestyles, themes or pieces of music between the individual rounds.

#### **F.2.8.6 Competition Clothing**

Clothing "appropriate" for the dance and the performance!

#### **F.2.8.7 Registration, entry fee**

- New couples, when changing partners or after a break of at least 2 seasons, dance a sighting round at their first Competition.
- Exception: Adult -S couples who want to dance parallel in Adult 2 and/or Adult 3 must dance in Adult 2-S or Adult 3-S. Adult 2-S couples who want to dance in the adult 3 in parallel must dance in the adult 3-S.
- Only qualified couples are eligible to start at the German Championships.

#### **F.2.8.8 Start books**

Both partners will receive a start book for each class at their first Competition.

In the junior class, start books are not required.

In the event of discrepancies in the entries, the official ranking list always applies.

In the event of a change of partner, all points, rankings and qualifications expire immediately.

The start book will be handed out at the end of the Competition against return of the start number.

#### **F.2.8.9 Start numbers**

Installation: see C.9 Attachment of the start numbers

If a couple does not return their bib number (except paper), the organizer can claim compensation in the amount of a complete set of bib numbers from the institution.

Special regulation Discofox freestyle rounds and Discofox freestyle Competitions. It is not necessary to take off or display the start number in the freestyle.

#### **F.2.8.10 Sighting rounds**

Sightings are rated by at least 5 WR. If there are less than 5 WR, the couples have the opportunity (if they have not continued to participate in the Competition) to dance a new sighting at a next Competition.

The decision of the jury is binding. If a couple does not agree with the decision of the WR, they can dance a new sighting after a break of one year. (Exception less than 5 WR).

All licensed WR present at the Competition are obliged to evaluate the selection rounds.

#### **F.2.8.11 Title Vergabe**

See B.11 Championship

#### **F.2.8.12 Urkunden/Pokale/Medals**

See **Fehler! Verweisquelle konnte nicht gefunden werden. Fehler! Verweisquelle konnte nicht gefunden werden.**

At regional Competitions, medals, non-cash prizes or the like can be handed out instead of trophies. The selection of the prizes is the responsibility of the organizer.

#### **F.2.8.13 Qualification for the German Championship & IDO Competitions**

For all subsequent qualifications for the German Championship, at least 3 Competitions must be competed in (regional and/or supra-regional) Competitions that count towards the DM qualification. The head of department decides on exemptions (e.g. sighting shortly before the German Championships, IDO Competitions, defending champions, cancellations due to lack of participants, etc.).



The reigning German Champion in TAF-Discofox as well as the winners of the other starting classes are seeded (qualified) in the respective age group for the following German Championship.

#### **F.2.8.13.1 Direct qualification for the German Championships**

Basically, the best 3 couples (of the corresponding region) qualify for the German Championships in the respective starting classes at the regional championships.

At the DC and the GM, the 3 couples who have not yet qualified for the German Championships will move up, plus 3 pairs per starting class from the all-German ranking list of the respective year who have not yet qualified.

If not all qualifying places have been allocated at a qualifying Competition, they will be awarded after the last qualifying Competition before the German Championships via the ranking list.

#### **F.2.8.13.2 Successors**

If couples separate in the meantime, move up or waive their right to start at the German Championships, these starting places will be released for advancement.

The following couples will be determined after the last ranking Competition before the German Championships from the current all-German ranking list (of the respective starting class).

For qualification via the ranking list, only the ranking points danced in the respective year are valid.

#### **F.2.8.13.3 Starts at international Competitions**

International reports are only possible via TAF.

TAF specifies the number of international starting places.

The winners of the respective highest starting classes at the German Championships are seeded for participation in the corresponding international Competitions.

Furthermore, the corresponding ranking counts. Only active couples are eligible to start. Only the points danced in the current year count.

#### **F.2.8.14 Rankings/Advancement**

Once a couple has achieved the necessary placings and/or points, they immediately advance to the next higher starting class. The qualification for the German Championships remains in the old starting class. However, if the pair also qualifies in the new starting class, then they will start at the German Championships in the higher starting class.

#### **F.2.8.15 Promotion points and rankings**

In area championships as well as DC, GM and DM, 2 points are awarded per starting class for each defeated and not equal pair (maximum 50 points per pair).

In regional Competitions, 1 point is awarded per starting class for each pair that is defeated and not tied (maximum 25 points per pair).

Placements at all Competitions (in all starting classes) will only be awarded to finalists if they have beaten at least 50% of the participants.

#### **F.2.8.15.1 Ranking of the S-Classes**

All pairs start with 0 points at the beginning of the season.

Only points from the current year are added to the DM qualification via the ranking. In the event of a tie, the better placement at the last German Championships applies.

### F.2.8.15.2 Minimum points

Minimum points are awarded in all classes, regardless of the number of starting couples. If the actual number of points exceeds the minimum number of points, the higher number applies.

Minimum points in regional Competitions

| Place      | 1  | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|------------|----|---|---|---|---|---|---|---|---|----|
| Me. Points | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1  |

Minimum points on all Territory Championships and GM/DC

| Place      | 1  | 2  | 3  | 4  | 5  | 6  | 7 | 8 | 9 | 10 |
|------------|----|----|----|----|----|----|---|---|---|----|
| Me. Points | 20 | 18 | 16 | 14 | 12 | 10 | 8 | 6 | 4 | 2  |

### F.2.8.15.3 Required for the ascent

In all classes 5 placements and 150 points or no placement and 400 points

### F.2.8.15.4 Direct ascent

~~In the adult C and the adult 2-B, the 1st and 2nd place in the DC and the GM immediately move up to the next higher starting class.~~

~~In the adult B and A, adults 2-A and adults 3-A, the 1st and 2nd place at the German Championships immediately move up to the next higher starting class.~~

~~In the starting classes below the S-classes, the 1st place at the German Championships immediately moves up to the next higher starting class.~~

~~Here it is not possible to start at the same Competition in the next starting class, as a previous qualification in this starting class was required to participate in the German Championships.~~

~~If 1st place at the German Championships has already been promoted before the German Championships, the direct promotion of the German Championships will be transferred to 2nd or 3rd place.~~

~~Here it is not possible to start at the same Competition in the next starting class, as a previous qualification in this starting class was required to participate in the German Championships.~~

~~If 1st and/or 2nd place at the German Championships have already been promoted before the German Championships, the direct promotion of the German Championships will be transferred to 3rd and/or 4th place.~~

### F.2.8.16 Judge/Supervisor

#### F.2.8.16.1 Who can become a judge:

- Trained dance teachers
- Expert dance instructor for Discofox
- Couple Dance Judges DTV
- Trainer C DTV and above

- active and former TAF Competition dancers of adults, at least 2 years active adult – S ~~or adult danced 2-S~~ (active corresponds to 2x qualifications for the German Championships with 3 danced Competitions per year)

#### **F.2.8.16.2 Acquisition of the adjudicator's license**

- 2 combined training courses, online registration on the TAF homepage required. Participation fees according to TAF Financial Regulations
- 3 successfully completed trial evaluations: 1 at regional and 1 at national Competitions plus 1 trial evaluation at a German Championship.
- Acquisition of the adjudicator's license book (after the combined training)

TAF dancers and trainers may also participate informally as listeners in the adjudicator training for a fee (no licensing). The TAF head of department Discofox will decide on the possibility of participation after a written request.

#### **F.2.8.16.3 Requirements for the use of adjudicators**

- Membership in a TAF institution
- Possession of a valid adjudicator's license

1 License maintenance training must be proven within 2 years.

#### **F.2.8.16.4 Pro-evaluation**

Pro evaluations are entered in the judges' license book, as are judges' assignments. Before a pro-evaluation, proof of adjudication training must be provided.

Binding written registration with the organizer and judge representative/head of department is required. Registration deadline is 7 days in advance.

#### **F.2.8.16.5 Supervisor-Bericht**

After each Competition, the supervisor prepares an official supervisor report as well as a Competition report for online publication, which is sent to the head of department Discofox and the TAF office after the Competition.

### **F.3 Discofox Formations**

#### **F.3.1 Categories**

- Formation 4 - 12 pairs
- Inclusive Dance (see page 110)

The ratio of women and men does not have to be balanced.

#### **F.3.2 Starting classes**

No starting class subdivision

#### **F.3.3 The Age Class**

Cross-age

#### **F.3.4 Tread length**

Evaluation part incl. marching in and out max. 6:00 minutes

#### **F.3.5 Music**

Selection: Own music that shows the typical Discofox character. Elements of other time signatures can be used, but should not dominate the performance.

Speed: No limitation

### F.3.6 Evaluation criteria

#### F.3.6.1 Rating system

The evaluation of the formations is carried out according to the TAF Discofox evaluation system (F.2.7.1).

#### F.3.6.2 Evaluation criteria

Beat is the top evaluation criterion in every category

- Technology (T) max. 10 points
  - Dancing training
  - Technical design
  - Synchronicity
- Choreography (C) max. 10 points
  - Steps/Movements
  - Combinations – spatial division/images
  - Musical implementation/effects
- Image (I) max. 10 points
  - Emission
  - Teamharmonie
  - Credibility/Acting
- Show (S) max. 10 points
  - Idea
  - Show effects and ingenuity
  - Show quality

### F.3.7 Specific rules

according to the regulations of the Discofox S-Class for adults

## F.4 Discofox Jack & Jill (J&J)

In this special form, leaders and followers register individually and dance with randomly assigned, changing partners.

- The partner is determined at random.
- For preliminary and intermediate rounds, a different partner per dance.
- In the final, every follower dances with every leader.
- If the number of leaders/followers is equal, the section in the outnumbered dances several times. Only the first round will be evaluated.
- In all rounds, leaders and followers are evaluated individually/separately.
- The decisive factor in this Competition form is "leading and following". The focus is on dancing with changing partners.

### F.4.1 Categories

- Jack & Jill (J&J) (Leader and Follower)
- Inclusive Dance (see page 110)

### F.4.2 Starting classes

Before the Competition, a selection round should/can take place.

- Level 1
- Level 2

**F.4.3 The Age Class**

Cross-age

#### F.4.4 Tread length

- Presentation round 1:00 minutes
- Preliminary, Hopeful, Intermediate Round 1:30 minutes
- Finals is a Partner ca. 0:30 seconds  
(in accordance with the changing partners in the final round, the supervisor decides on the length of the performance).

#### F.4.5 Music

- The selection of music is unknown in advance and is the responsibility of the organizer.
- The supervisor decides in consultation with the organizer on the number of starter groups based on local conditions (e.g. schedule).
- In the final, two dances are danced. Music tempo: Slow - Fast
- Depending on the local conditions, the supervisor can adjust the music lengths.

#### F.4.6 Assessment

##### F.4.6.1 Rating system

The dancers are judged according to the Discofox evaluation system (F.1.7.2).

##### F.4.6.2 Evaluation criteria

Beat, finding a pair and a pair connection are the top evaluation criteria in each category.

- Technology (T) max. 10 points
  - Dancing training
  - Technical design
  - Pair connection/guide
- Choreography (C) max. 10 points
  - Steps/Movements
  - Combinations – spatial division
  - Musical implementation/effects
- Image (I) max. 10 points
  - Emission
  - Couple harmony
  - Credibility

#### F.3.8 Specific rules

in accordance with the regulations of the Discofox S-Class for adults.

### F.5 Latin Solo-Style / Ballroom Solo-Style

In the Latin solo style, the Latin American dances Samba, Cha Cha Cha, Rumba, Paso Doble and Jive are danced according to the "International Latin American Competition Style/Technique" - but contactless.

The same applies to the ballroom solo dances. More detailed description will follow.

But not as a "dance couple".

### F.5.1 Categories

- Solo Boy
- Solo Girl
- Duo
- Duo Boys (m/m) adults only
- Duo Girls (w/w) nur Erwachsene
- Group
- Formation

### F.5.2 Starting classes

Solo/Duo:

- C-, B-, A-Class (classification according to sighting)

Group/Formation:

- No starting classes

### F.5.3 The Age Class

Siehe Turnierkalender ([www.taf-germany.de](http://www.taf-germany.de))

### F.5.4 Tread length

- Solo, Duo 1:00 - 1:30 minutes
- Group, Formation 2:30 - 3:30 minutes

### F.5.5 Music

The music is provided by the organizer, except for the groups and formations.

Speed:

- Samba 100 – 104 bpm
- No, not 120 – 128 bpm
- Rumba 100 – 108 bpm
- Double Step 120 – 124 bpm
- Jive 168 – 176 bpm

### F.5.6 Evaluation criteria

- Technology max. 10 points
  - Dancing training
  - Technical design
  - Rhythm
  - Synchronicity
- Composition/Choreography max. 10 points
  - Steps/Movements/Combinations
  - Harmonious musical implementation
  - Spatial design
  - Floor plan
  - Effects
- Image max. 10 points
  - Presence and charisma
  - Couple harmony
  - Authenticity/Originality

### F.5.7 Specific rules

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

#### F.5.7.1 Acrobatic

Is not allowed in this discipline.

#### F.5.7.2 Lifts

Are not allowed in this discipline.

#### F.5.7.3 The Requisite/Decoration

Props are not allowed in this discipline.

#### F.5.7.4 Sighting rounds (only for solo/duo)

Before each Competition, a selection round is offered in all dances. All solos/duos that have not yet started and are assigned to a starting class will be divided into starting classes by the judges.

Sightings are evaluated by at least 5 judges. If there are less than 5 judges, the solos/duos have the opportunity (if they have not continued to participate in the Competition) to dance a new sighting at a next Competition.

The decision of the jury is binding. If a registered solo/duo does not agree with the decision of the judges, it can dance a new sighting after a break of one year. (Exception less than 5 judges).

#### F.5.7.5 Competition Schedule

##### Solo/Duo:

Special features: Solos and duos are free to decide in which of the dances offered.

- Duos have to dance synchronously and symmetrically
- Any contact within the duo is not allowed
- The start of the duo performance must begin in the side-by-side position.
- The furthest distance within a duo should be a maximum of 2 meters during the entire performance

##### Round schedule per dance:

- The starting field is divided into several starter groups
- In the preliminary round, these groups of starters dance one after the other for a 1-minute presentation round (up to 24 solos or 12 duos).
- The preliminary round will continue with all dancers dancing in smaller starter groups (up to 12 solos or 5 duos) for 1:30 minutes each.
- The preliminary round will conclude with another 1-minute presentation round (up to 24 solos or 12 duos)
- In further rounds until the semi-finals, up to 12 solos or 6 duos are again on the floor. There is only 1 run each with a duration of 1:30 minutes.
- The finale is all dancers together on the floor



### Groups/Formations:

- In each round, the group or formation dances alone to its own music.
- Groups and formations must include at least 3-5 of the dances offered of at least 20 seconds, which can be performed in any order.
- The individual dances can have a musical introduction/end of a maximum of 15 seconds each (within the maximum music length) with free choreography (not dance-related).
- They should work with lines and shapes and use the entire space.
- Attention: This is not a "Synchro Dance" performance.
- It is possible to dance part of the performance (max. 5 bars each) at the beginning and/or end of the performance without music (acapella). However, this is included in the maximum allowed music length.
- A choreographed entry and/or exit is not permitted.
- All dancers must be on the floor and dance during the entire performance.
- Any contact is allowed. However, no typical couple dance figures such as in Latin formations are desired. These are excluded from the ranking
- Permitted Figures and Movements: Current styles of international Latin American dance Competitions to Latin American music such as samba, cha-cha-cha, rumba, paso doble and jive rhythms are allowed. All figures are allowed as long as they correspond to the competition style.

#### F.5.7.6 Costumes

- Costumes must comply with the general rules for costumes. See C.11
- It is not allowed to change costumes during the performance or during the Competition, unless ordered to do so because of the violation of the costume rule.

#### F.5.7.7 A.1.8.8 Hairstyle and make-up

Approved for all ages, but must follow the general rules.

## F.6 Salsa

Salsa is of Latin American origin and should be danced according to the tradition that prevails there. The basis of salsa is a 3-step pattern on four beats in music. The rhythm is counted quick - quick - slow. All variations of this step pattern are permitted. Unlike in mambo, the dancers are allowed to start on any beat of the music.

Salsa has become a very popular club dance and gives the dancers a lot of freedom to interpret the music with different movements and elements, also from other Latin American dances.

The word salsa actually means "hot Salsa", and the interaction between the dance partners should be implemented accordingly "hot and spicy".

The style to be danced is not prescribed at Salsa Competitions.

### F.6.1 Categories

- Pairs
- Solo
- Duo
- Team
- Formation
- Production (see page 111)
- Inclusive Dance (see page 110)

### F.6.2 Starting classes

- New Star
- Rising Star
- Master Class

### F.6.3 The Age Class

cross-age

### F.6.4 Tread lengths

- Presentation round 1:00 minutes
- Preliminary, Hopeful, Intermediate Round and Final 1:30 minutes
- Freestyle (own music) 1:45 - 2:15 minutes

### F.6.5 Music

- All rounds except the freestyle are danced to the organizer's music. Exception Rueda de Casino
- In the freestyle, any music of any time signature can be used additionally.
- In the preliminary round of all starting classes, only one quick round will be danced.
- In the repechage round, only one slow round is danced.
- From the intermediate rounds onwards, all classes dance, plus a corresponding slow part in advance and then switch to the corresponding quick part with a short break of max. 10 seconds. Slow and quick rounds can also be danced separately.
- The intros of the music pieces should be kept as short as possible by the organizer (max. 20 seconds). The music can change in each new round. The music should have about the same tempo and a comparable style of music within the rounds.
- The music may not be released beforehand.

#### Speed:

Slow Salsa (Social) 160 – 184 bpm  
Quick Salsa (Hot) 188 – 208 bpm

### F.6.6 Evaluation criteria

- Technology max. 10 points
  - Dancing training
  - Technical design
  - Rhythm
  - Synchronicity
- Composition/Choreography max. 10 points
  - Steps/Movements/Combinations
  - Harmonious musical implementation
  - Spatial design
  - Floor plan
  - Effects
- Image max. 10 points
  - Presence and charisma
  - Couple harmony
  - Authenticity/Originality
- Show (freestyle only) max. 10 points  
points

### F.6.7 Specific rules

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

#### F.6.7.1 Acrobatic

In this discipline, only the freestyle is allowed, but the performance must not dominate.

#### F.6.7.2 Lifts

In this discipline, they are only allowed in the freestyle.

#### F.6.7.3 The Requisite/Decoration

Props are only allowed in the freestyle. Decorations are not allowed.

#### F.6.7.4 General

- From at least 2 starting couples in a class, the Competition is considered to be held.
- If there is a couple left in a class on the day of the event due to cancellations, this class will be held.

#### F.6.7.5 Competition Clothing

Clothing "appropriate" for the dance and the performance!

#### F.6.7.6 Notification of entry fees and class cancellation

- At the German Championships, only qualified couples may be eligible to start.
- New couples, when changing partners or after a break of at least 2 seasons, dance a sighting round at their first Competition or register in the New Star class without it.

#### F.6.7.7 Start numbers

Each couple will receive a race number at check-in upon presentation of their start books/deposit. This must be worn by the men on their backs in a clearly visible way.

It is not necessary to take off or display the start number in the freestyle.

If a couple does not return their bib number (except paper), the organizer can claim compensation in the amount of a complete set of bib numbers from the institution.

#### F.6.7.8 Sightings

Sightings are rated by at least 3 WR.

The decision of the jury is binding. If a couple does not agree with the decision of the WR, they can dance a new sighting after a break of one year.

#### **F.6.7.9 Effect figures of the individual classes**

- New Star

The basic step should be predominantly visible. Basic step variations are permitted

Breaks/poses/drops are allowed. They are intended to underline and highlight the music in the performance.

- Rising Star Class

The basic step should be predominantly visible. Basic step variations are permitted.

Breaks/poses/drops/shines, etc. are allowed, but must not dominate the performance. They are intended to underline the music and highlight it in particular.

- Master Class

The basic step should be predominantly visible. Basic step variations are permitted

Unlimited effect figures are allowed in all rounds.

Acrobatics, however, are only allowed unlimited in the Salsa Freestyle.

#### **F.6.7.10 Qualification for the German Championship & IDO Competitions**

Only qualified couples may be able to participate in the German Championship.

Only couples who have qualified for the German Championship are admitted to international Competitions.

#### **F.6.7.11 Advancement regulation**

At the end of the season, it will be announced how many couples have been promoted.

### **F.7 Salsa – Lady Style**

Rating like salsa (F.6)

### **F.8 Salsa – Casino Wheel**

Rueda is originally from Cuba. Rueda translates as wheel. The name comes from the fact that all the couples involved form a circle or several circles, each dancing the same figures. Due to partner changes, which belong to the danced figures, the Rueda or the wheel turns. As with a wheel, the main orientation of all dancers is the center (as the axis of the wheel). Other typical movement images such as lines, blocks, squares or the like can be shown, but should not dominate the performance.

A dancer is the "announcer" (English caller - Spanish cantante). He determines which actions and figures will be danced next and announces them out loud for everyone involved. The "caller" can be dispensed with.

The basis of the salsa figures is a 3-step pattern. The rhythm is Quick - Quick - Slow (stroke distribution: 1 - 1 - 2). It is up to you on which beat the music is started (break on beat 1, 2 or 3).

Rhythmic interpretations (stops, breaks, footshines, etc.) are allowed, but should not dominate the performance.

### **F.9 Argentine Tango**

Only the IDO rules apply → [www.ido-dance.com](http://www.ido-dance.com)

## F.10 West Coast Swing

The flowing, soft movements are mainly danced on a line (slot), forwards, backwards or with turns. Followers (ladies) stay on the line. Leaders release the line when followers are to pass the leader.

Leading and being led is an essential part of this dance, in which dancers are looking for the optimal choreography for the respective piece of music. For advanced dancers, effect figures and breaks can be seen to match the music. The dance is also characterized by its recurring double and triple rhythms.

### F.10.1 Categories

- Jack & Jill
- Strictly
- Classic
- Showcase
- Inclusive Dance (see page 110)

#### Jack & Jill (J&J)

Jack & Jill is the typical Competition form in West Coast Swing. In this special form, leaders (men) and followers (women) register individually.

- The partner is determined at random.
- For preliminary and intermediate rounds, a different partner per dance.
- In the final, the same partner for all final dances.
- If the number of leaders/followers is equal, the section in the outnumbered dances several times. Only the first round will be evaluated.
- In preliminary and intermediate rounds, leaders and followers are evaluated individually.
- In the final, the leader and followers are evaluated as a pair.
- The decisive factor in this Competition form is "leading and following". The focus is on dancing with changing partners.
- The music selection is unknown in advance. In preliminary and intermediate rounds, at least three dances with different musical genres will be danced. The supervisor decides in consultation with the organizer on the number of dances based on local conditions (e.g. schedule). In the final, three dances with different musical styles will be danced. Musical genres: Blues - Slow - Fast .

#### Strictly

In Strictly, leaders and followers register together as a couple. You dance the entire Competition with this partner. The pair constellation can be changed in a new Strictly Competition.

- If the partners dance in different starting classes, the higher starting class applies.
- In all rounds, leaders and followers are evaluated as a pair.
- The music selection is unknown in advance.
- In all rounds, three dances with different musical styles are danced. The supervisor decides in consultation with the organizer on the number of dances based on local conditions (e.g. schedule). In the final, three dances with different musical genres are danced: Blues - Slow - Fast.

#### Classic (Routine)

In the Classic, leaders and followers register together as a couple. You dance the entire Competition with this partner. The pair constellation can be changed in a new Classic Competition.

- If the partners dance in different starting classes, the higher starting class applies.
- The couple dances a fixed choreography alone on the floor to music of their own choosing.
- The music will be handed over to the organizer by the participating dance couple in good time before the start of the Competition. In the announcement, the organizer names the desired sound carrier for the music (CD). Recordings in professional quality, please. Only the selected piece of music may be on the sound carrier. It is recommended to take a spare sound carrier with you. The music will be picked up again after the award ceremony. Remaining recordings will be disposed of no later than one week after the end of the Competition. A CD must be labeled with the following data: - Name of the couple - Title of the performance - Total length of the performance (measured from the first to the last note)
- Decorations/props (cloths, sticks, umbrellas, instruments, etc.) that cannot be defined as clothing may not be used.
- Acrobatic figures are not permitted.
- Entry and exit can be arranged individually within the "music time". It is not permitted to show special effects or recognizable choreographed elements without music on the screen (exception: within the "music time" is a section without sound). A quick take-up of the starting position on the edge or on the dance floor is expected. After the end of the performance, the area must be left quickly.

### **Showcase (Kür)**

Showcase is the freestyle.

- The couple dances a fixed choreography alone on the floor to music of their own choosing. Tempo and style are not predetermined.
- The music will be handed over to the organizer by the participating dance couple in good time before the start of the Competition. In the announcement, the organizer names the desired sound carrier for the music (CD). Recordings in professional quality, please. The manufacturer is responsible for the recording quality. Only the selected piece of music may be on the sound carrier. It is recommended to take a spare sound carrier with you.
- The music will be picked up again after the award ceremony. Remaining recordings will be disposed of no later than one week after the end of the Competition. A CD must be labeled with the following data: Name of the couple - Title of the performance - Total length of the performance (measured from the first to the last note)
- Decorations/props (cloths, sticks, umbrellas, instruments, etc.) that cannot be defined as clothing may not be used.
- Entry and exit can be arranged individually within the "music time". It is not permitted to show special effects or recognizable choreographed elements without music on the screen (exception: within the "music time" is a section without sound). A quick take-up of the starting position on the edge or on the dance floor is expected. After the end of the performance, the area must be left quickly.

### F.10.2 Starting classes

The head of department decides which starting classes are offered. Starting classes can be held in combination due to low numbers of participants. If necessary, the classes will be evaluated separately. Before the Competition, a selection round can take place. Reaching the next higher class is determined in the promotion regulation.

#### Jack & Jill

- Beginner level. This class is intended for amateur dancers; all teachers, WCS TAF point holders and WSDC point holders are not allowed!
- Level 1
- Level 2
- Level 3
- Level 4

#### Strictly

The classification of the Strictlys depends on the Jack & Jill level of the higher dancing person of the couple. Possible levels: see Jack & Jill

#### Showcase and Classic

Couples from all classes can register.

### F.10.3 The Age Class

Cross-age

### F.10.4 Tread length

Jack & Jill + Strictly

Preliminary round

ca. 1:30 – 2:00 MinutenFinale

approx. 2:00 Minutes

Classic + Showcase (eigene Musik)

approx. 2:30 – 3:30 Minutes

### F.10.5 Music

- The West Coast Swing basic rhythm in the six-count consists of two steps and two triple steps - spread over six beats in the music.
- The second typical West Coast Swing rhythm consists of eight beats in music and is called Eight-Count. Two more steps are danced between the two triple steps.
- The rhythm of the triple steps depends on the style of music being played. The stroke can be divided even (binary/straight) or odd (ternary/triplet/dotted).

In Jack & Jill and Strictly Competitions, the music for all dances is provided by the organizer.

In Classic and Showcase Competitions, the couple chooses the music they want.

#### Speed

The West Coast Swing basic rhythm in the six-count consists of two steps and two triple steps spread over six beats in music.

- Blues: 96 - 120 bpm
- Slow: 80 – 100 bpm
- Almost: 104- 128 bpm
- Classic und Showcase: without speed limit

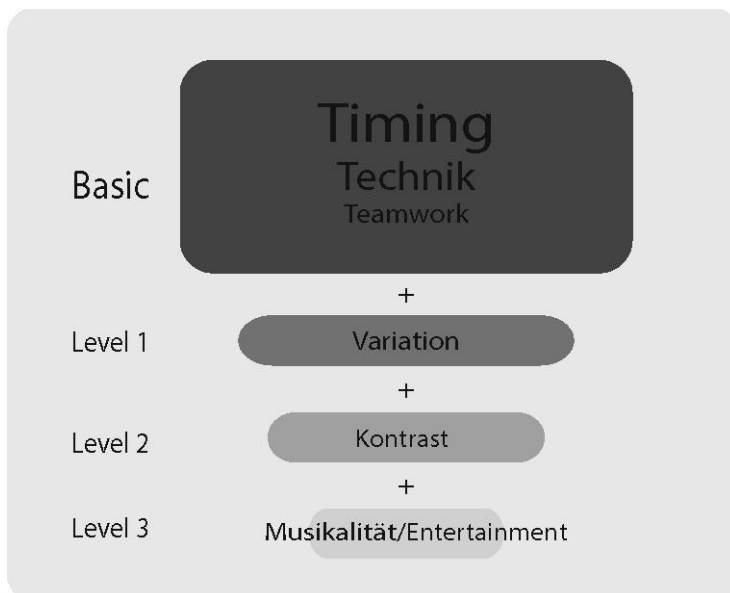
### F.10.6 Evaluation criteria

- Majority system/skating system by crosses or placement
- Points on Spotlight and Shows

- All rounds are scored face down.
- In the final round, the participating couples will be placed directly. In Classic and Showcase Competitions, the rankings are based on the scoring of the individual scoring guidelines.
- If a dancer/couple, for whatever reason, breaks off a dance prematurely, he is to be given the worst score in this dance. Exceptions to this are short interruptions of a dance caused by a collision, technical breakdown or the like.
- In preliminary and intermediate rounds, there is an even number of WR (min. 6). An odd number of WR (min. 3) is rated by either Leader or Follower. In the final, an odd number of WR (at least 5) will evaluate the individual pair.

**Basically, the 3 "T's" are scored:**

- **Timing:** the clearly recognizable dancing of the down and up beats.
- **Technology:** a safe, balanced weight transfer from foot to foot and the Insertion of rolling footwork.
- **Teamwork:** the appearance of a team: good connection, good teamwork, Adapt to the respective level of the partner.



In addition, there are other criteria, the higher the level becomes.

- **Level 1 - Variations:** The use of different foot and pair positions, rhythmic variations as well as figure variations.
- **Level 2 - Contrasts:** Accelerate and slow down and dance in 4 dimensions. D1 - Diagonals D2 - Heights and Depths D3 - Rotations D4 - Angles
- **Level 3 - Musicality and Entertainment:** Song-specific dancing with an effective performance.



## F.10.7 Specific rules

### F.10.7.1.1 Acrobatic figures (definition only for WCS)

- Only allowed in the showcase.
- The term acrobatics includes the following movements with or without the support of the partner: falling, lifting, throwing, sliding, hurling, pulling figures.

### F.10.7.1.2 Lifts (definition for WCS only)

- Only allowed in the showcase.
- Lifts are movements in which both feet of one partner completely leave the ground with the support of the other partner.
- There are two different types:
- Flache Lifts: feet and the main part of the body are located below the Partner's shoulder line.
- Hohe Lifts: feet and the main part of the body are located above the Partner's shoulder line.

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

### F.10.7.2 Acrobatic

Is allowed in this discipline, but the performance must not dominate. Restrictions for children (see Annex)

### F.10.7.3 Lifts

Are allowed in this discipline. Lifts are not allowed for children.

### F.10.7.4 Competition Schedule

- Competitions are held in sighting, preliminary, intermediate and final rounds, depending on the number of participants.
- The lap sizes depend on the number of participants, the area size and the schedule.

#### F.10.7.4.1 Preliminary round

- How many leaders and followers dance a round depends on the size of the dance floor. The decision is made by the supervisor together with the organizer.
- Exception: Spotlight Competitions where only one couple dances on the floor.
- Depending on the number of participants, a final round can follow directly after the preliminary round.

#### F.10.7.4.2 Intermediate round

- How many leaders and followers dance a round depends on the size of the dance floor.
- The decision is made by the supervisor together with the organizer.
- Exception: Spotlight Competitions where only one couple dances on the floor.
- At least about half (in case of a tie, the supervisor decides whether less than half is taken) and a maximum of 2/3 of the dancers will be counted in the next round.
- Several intermediate rounds may be necessary before the final.

#### **F.10.7.4.3 Semifinal**

- How many leaders and followers dance a round depends on the size of the dance floor.
- The decision is made by the supervisor together with the organizer.
- Exception: Spotlight Competitions where only one couple dances on the floor.

#### **F.10.7.4.4 Finale**

- As a rule, at least 5 leaders and 5 followers, i.e. at least 5 couples, qualify for the final. No less than 5 and no more than 15 couples were to dance in the final. (Exception: if there are fewer than 5 leaders or followers at the start).
- The supervisor decides whether the final will be danced as a spotlight or all skate.

#### **F.10.7.5 Registration, entry fee, conditions of participation**

Competition registration takes place on site at least 1 hour before the start of the Competition against cash payment. There are staggered entry fees (according to the financial regulations). Split into the 1. Start per event; as well as any further start at this event. All interested dancers can participate.

In leveled Jack & Jill Competitions with scoring, it is necessary that the leader part is occupied by men and the follower part by women.

#### **F.10.7.6 Start numbers**

Each participant/couple will receive a start number at check-in. The race number can be made of cardboard, fabric or a similar material. If the start number is returned by the organizer, a deposit may be charged.

Further financial regulations for organizers/judges/officials (see under [www.taf-germany.de](http://www.taf-germany.de)).

The start number must be worn in a clearly visible way:

- Leader on the back
- Followers at the level of the coccyx
- In Classic and Showcase, the couple's bib number can be displayed and placed in front of the WR in a clearly visible way.

#### **F.10.7.7 Warning/Disqualification**

"W" for warning and "D" for disqualification will be entered in the scoresheet. In the final round, a "D" is immediately entered, as no warning is possible here.

The supervisor questions the decision and informs the other WR. The couple will be informed of this.

Note to the WR: Despite "W" or "D", a score must be made (cross or placement).

If a Competition couple, for whatever reason, breaks off a dance prematurely, this couple will be disqualified. Exceptions to this are short interruptions of a dance caused by a collision, technical breakdown or the like.

For more detailed information, see H) Rules for adjudicators and evaluation

#### **F.10.7.8 Diplomas/Trophies/Medals**

Each finalist will receive a certificate.

For the 1st places there is a trophy for each dancer.

For places 2 and 3 there is a cup or medal for each dancer.

The awarding and selection of further non-cash prizes is the responsibility of the organizer.

#### **F.10.7.9 The effect figure**

The described effect figures are allowed, but should not dominate the performance. It is important to note which effect figures are allowed or prohibited in the respective Competition form and starting class.

##### **F.10.7.9.1 Pose/Break/Stop/Pause**

- Allowed in all Competition types and in all starting classes. However, they are not intended to dominate the performance, but to underline and highlight the music.
- A position in which there is no visible change in load for one or both partners over two or more beats. Body movements can still be performed.

##### **F.10.7.9.2 Drop/Dip**

Allowed in all Competition types and in all starting classes. A drop is a movement in which a couple "falls" or is guided downwards into a pose with or without the support of the other partner and can only hold each other in that position with help. This help can be provided by the hands, arms or legs of one of the two partners.

##### **F.10.7.10 Starts at international Competitions**

TAF specifies the number of international starting places. The first 3 pairs (Leaders & Followers) of the German Championship are seeded for participation in the corresponding international Competitions. If a leader or follower of the seeded pairs is unable to attend, a replacement application can be submitted to TAF.

Note: IDO Competitions do not currently offer the J&J category.

##### **F.10.7.11 Promotion Points and Placements (Promotion Regulation)**

###### **Advancement regulation**

- Promotion Points are earned at Jack & Jill Competitions and are recorded separately for Leaders and Followers.
- The supervisor undertakes to report the promotion points to the TAF Head of Department WCS within a period of 7 days for registration.
- If a leader/follower has reached the necessary requirements for the next higher class, he or she immediately advances to this class. Class and points below [www.wcsinfo.de](http://www.wcsinfo.de)
- Points danced in a class are retained until promotion.
- After promotion, you start in the new class with 0 points.

###### **Advancement Points**

- The amount of promotion points depends on the number of participants.
- The number of participants of the leader and followers can be different.

Accordingly, the points achieved may differ.

Points are distributed as follows:

**Required for the ascent**

|                                |   |
|--------------------------------|---|
| <u>Level 1 Beginner Class:</u> | With the receipt of a point, participation in the beginner class is no longer possible. |
| <u>Level 1 zum Level 2:</u>    | 15 points   |
| <u>Level 2 zum Level 3:</u>    | 30 points   |
| <u>Level 3 zum Level 4:</u>    | 45 points   |

|       |     | Teilnehmer pro Leader/Follower |       |     |
|-------|-----|--------------------------------|-------|-----|
|       |     | 5-15                           | 16-40 | 41- |
| Platz | 1.  | 5                              | 10    | 15  |
|       | 2.  | 4                              | 8     | 12  |
|       | 3.  | 3                              | 6     | 10  |
|       | 4.  | 2                              | 4     | 8   |
|       | 5.  | 1                              | 2     | 6   |
|       | 6.  |                                | 1     | 1   |
|       | 7.  |                                | 1     | 1   |
|       | 8.  |                                | 1     | 1   |
|       | 9.  |                                | 1     | 1   |
|       | 10. |                                | 1     | 1   |
|       | 11. |                                |       | 1   |
|       | 12. |                                |       | 1   |
|       | 13. |                                |       | 1   |
|       | 14. |                                |       | 1   |
|       | 15. | <b>TAF PUNKTE</b>              |       | 1   |

In individual cases, the supervisor is entitled to have a dancer start in a higher class. This only applies to dancers who have already earned points in the WSDC (World Swing Dance Council). Example: A dancer who has reached the status Intermediate in the WSDC would be suitable to start directly in TAF Level 2. A dancer who has reached the status Advanced in the WSDC must start in TAF Level 2.

**Points list**

The West Coast Swing scoreboards can be found at:  
<http://www.taf-germany.de/taf-turniere/ranglisten/index.php>

**F.10.7.12 Judge/Supervisor**

**F.10.7.12.1 Use of judges/supervisors/protocol**

- The organizer's wishes regarding WR/supervisor/protocol will be taken into account as far as possible, but must be approved by TAF before invitation. This must be done in writing (by e-mail) to the head of department or to a person commissioned by him. (Contact persons can be found on [www.taf-germany.de](http://www.taf-germany.de)).

- The assignments of the WR/supervisor/protocol are coordinated by TAF.

Who can become a judge:

- WCS specialists appointed by TAF.

Who can become a supervisor/recorder:

- Are appointed by TAF.

#### **F.10.7.12.2 Supervisor Bericht**

The supervisor prepares an official supervisor report after each Competition, which is sent to the Head of Department after the Competition and then sent to the TAF Office.

#### **F.10.7.12.3 Result**

The result of the preliminary and intermediate rounds will be announced and posted after the respective round.

The result will be announced at the award ceremony.

#### **F.10.7.12.4 Clothing**

Appropriate clothing for the dance, the performance and the event. Basically, people dance in chic casual clothes; Jeans and costumes are undesirable at Jack & Jill. Clothing may not be taken off during the performance. However, twisting and turning (or similar) clothing directly on the body is permitted.

## G) Dance Sport Rules for Interdisciplinary Categories

### G.1 Inclusive Dance

1. In principle, all procedures and rules apply as described in the respective disciplines, unless listed separately below.
2. A disability card must be carried and presented if necessary: at least 50% G.d.B.

#### G.1.1 Categories

- Solo
  - Physical Impairment (PHI)
  - Cognitive Impairment (CGI)
  - Physical and Cognitive Impairment (PCI)
- Duo/Pair
  - Physical Impairment (PHI) – Physical Impairment (PHI)
  - Physical Impairment (PHI) – No Impairment (NOI)
  - Cognitive Impairment (CGI) – Cognitive Impairment (CGI)
  - Cognitive Impairment (CGI) – No Impairment (NOI)
  - Physical and Cognitive Impairment (PCI) – Physical and Cognitive Impairment (PCI)
  - Physical and Cognitive Impairment (PCI) – No Impairment (NOI)
- Group
  - more than 50% of the dancers have to be PHI, CGI or PCI
- Formation
  - more than 50% of the dancers have to be PHI, CGI or PCI

#### G.1.2 Starting classes

No starting class subdivision

#### G.1.3 The Age Class

Cross-age (minimum age 4 years)

#### G.1.4 Specific rules

##### G.1.4.1 Assistants

As far as props/decorations are permitted, the following additional regulations apply:

- Solo: an assistant
- Duo: two assistants
- Group: three assistants
- Formation: four Hilfspersonen

##### G.1.4.2 Additional tickets

Additional tickets must be provided exclusively for the corresponding day of the Competition (e.g. for assistants):

- Solo: 1 card
- Duo: 2 cards
- Group: 3 Cards
- Formation: 4 Cards

## G.2 Production

Productions are well-elaborated and well-thought-out show presentations in which dancing and entertainment should play an equal role. All TAF and IDO disciplines or combinations of them can be used.

They can include solo, duo, group, and formation parts, with solo and duo parts not dominating production. It never has to be all dancers on the floor at the same time. Repeated entry and exit of the dance floor is permitted during the performance.

A "common thread", theme, concept and/or story must be recognizable. Decorations and costume changes are allowed. It is also possible to perform live singing, live instruments, magic tricks, sporting and artistic elements and much more. Include.

Productions are not offered at all DM/DC of the respective discipline.

### G.2.1 Categories

- Production
- Mini-Production (only in Oriental Dance)

### G.2.2 Starting classes

No starting class subdivision

### G.2.3 The Age Class

Cross-age

### G.2.4 Tread length

5:00 - 8.00 minutes

### G.2.5 Music

They dance to their own music.

### G.2.6 Evaluation criteria

2-D system

1. Dimension: Technique, musicality, dance training 5-50 points
2. Dimension: Interpretation, presentation, costume and entertainment value 5-50 points

The points are broken down as follows:

|         |              |   |
|---------|--------------|---|
| 5 – 10  | Not good     | wrong category (not really a production)          |
| 11 – 20 | unsatisfying | not fully trained                                 |
| 21 – 30 | average      | needs more creativity – there was already/not new |
| 31 – 40 | Very good    |   |
| 41 – 45 | excellent    |   |
| 46 – 50 | outstanding  |   |

### G.2.7 Specific rules

For interdisciplinary definitions (e.g. acrobatics/lifts) see Annex

In this cross-age discipline, the trainers are required to pay attention to the specific children's rules for lifts and acrobatics as much as possible!

**G.2.7.1.1 Acrobatic**

Is allowed in this discipline, but the performance must not dominate.

**G.2.7.1.2 Lifts**

Are allowed in this discipline.

**G.2.7.1.3 The Requisite/Decoration**

Only those things are allowed for props/decorations that can be carried in and out by the registered dancers themselves. Assistants are not allowed.

The assembly and dismantling time is a maximum of 3 minutes each.

Dancers are not allowed to use decorations, costumes, shoes, liquids or other substances that could soil, damage or make the dance floor unsafe. Wired technology is not allowed on the dance floor. This includes electronic connections to dance floors/stage edges, etc. Technical controls from outside the dance floor (Bluetooth, radio, etc.) are also not permitted.

**G.2.7.1.4 Dance floor/stage size**

It is the responsibility of the choreographer/trainer to coordinate in advance with the head of department and organizer whether the number of dancers can be reconciled with the stage offered. This also applies to the size of the decorations or special features, which must be clarified in advance.

**G.2.7.1.5 Show title**

The title of the choreography must be submitted with the online registration (usually 4 weeks before the start of the Competition) in a version that is understandable for German WR and one for international WR and comprises a maximum of 24 characters each.

After that, the title cannot be changed. Not even during a possible later music upload (up to 14 days before the start of the Competition; first day of the Competition).

**G.2.7.2 Competition Schedule**

Up to 3 productions dance a finale directly.

In more than 3 productions, everyone dances a preliminary round, which leads to a final of the 3 best teams.



## H) Rules for adjudicators and evaluation

A TAF judge (WR) evaluates the TAF Competitions fairly, neutrally and without influence from third parties according to the scoring guidelines and according to the TAF scoring system in order to come to a decision. The "Code of Honour" applies to all TAF-WR.

### H.1 TAF Judges

There are the following WR

|                     |  |
|---------------------|--|
| A – WR (external)   | Travel extra than  |
| B – WR (beteiligte) | have their own participants in the Competition   |
| Z – WR (additional) | B-WR without entitlement to reimbursement, e.g. active dancers who evaluate a different category at the same Competition |

A WR may not score a category if a member of the immediate family circle (1st cousin or closer) or a "life partner" is dancing at the Competition. The WR is obliged to inform TAF in good time before the Competition.

### H.2 Trial adjudicators

TAF can use Probe-WR. They receive a free ticket, but no further remuneration or hospitality from the organizer. A trial WR is also subject to the "Code of [Honour](#)".

The trial scoring sheets are specially marked by the Competition protocol and collected immediately after each round. They are not included in the evaluation, but are collectively forwarded to the head of department for evaluation.

### H.3 VIP Judges/IDO Judges

In special cases, TAF CAN DESIGNATE AND USE VIP/IDO-WR. These are people who come from related dance or entertainment fields or are otherwise suitable as specialists for a particular TAF Competition. In the case of VIP and IDO-WR, the supervisor must ensure that they are aware of the TAF regulations for this Competition and the TAF scoring system. This can take place with a detailed briefing before the Competition.

### H.4 Acquisition of a Judge's Licence / Receipt of a Licence

The TAF-WR status is achieved after successful completion of the training(s), pro-evaluation(s) and finally with the successful first appearance at a TAF Competition.

Prospective and active TAF judges have to submit a tabular CV with their verifiable qualifications in the corresponding dance disciplines and also in written form.

The receipt of licences is regulated in the individual departments.

Active trainers and dancers are also allowed to participate in all adjudication training (acquisition and maintenance). However, they have no say. The participation fee for trainers and dancers is the same as for judges. Registration must be made in writing to the TAF Office after the announcement.

## H.5 Revocation of the WR license

A judge loses his WR licence if:

- he is absent from an event for which he has agreed without reason
- the preference of participants is proven to him
- behaves in an unethical, unprofessional or inappropriate manner towards the dancers, event visitors, the press, officials, officials or the event
- he does not behave in accordance with the "[code of honour](#)"

## H.6 Judges' meeting

Before each TAF Competition, the supervisor or an expert appointed by him conducts a judges' meeting. At this meeting, rules of conduct, possible changes to the regulations and any special features of the Competition will be discussed. With the consent of the supervisor, trainers present can also participate in the WR meetings in an informative manner, but without the right to speak.

## H.7 Conduct, Tasks, Rights and Responsibilities

The scoring begins with the first note of the music and ends with the last. Marches in and out will not be evaluated.

The WR are required not to use sticky notes and to carry them into the next round.

Each round is re-evaluated. No results may be adopted.

The WR should not attend the rehearsals.

During the breaks of the Competitions, the WR should stay away from the participants as much as possible and may not pass on any information or information about their ranking and the Competition (neither to WR colleagues, dancers, spectators, coaches, etc.).

## H.8 Open Scoring/Closed Scoring

The open or closed evaluation takes place immediately after the last performance of the final. There may be no program item or award ceremony between the presentation of the last participant and the start of the open evaluation.

## H.9 Rule Violation/Warning/Disqualification

If the WR detects a violation of the rules, it marks a "W" (Warning) and a short justification (e.g. "Lift"), but continues to evaluate the participant without being influenced by it. After checking the warning, the supervisor passes it on to the trainer/supervisor. In case of repeated violation, disqualification ("D") occurs. In the event of disqualification, the participants will not receive a placement or ranking points, but will be marked with a D on the results list.

### **Direct Disqualification:**

A direct disqualification can be pronounced if there is only one round in a category and age group and the participants break the rules there. No warning could have preceded this.

The supervisor/chairperson discusses this with the judges. If more than 50% of them are in favor of a direct disqualification, it is ultimately up to the supervisor to pronounce it or not.

Reasons for direct qualification can be:

- Incorrect age information
- Wrong music tempo (if specified)
- Wrong music length (if specified)
- obviously wrong discipline
- Lifts and acrobatics (if not allowed in this category and/or age group)
- Vulgar and/or age-inappropriate costumes/music/lyrics
- religious slur

## **H.10 Placement of the judges**

The organizer ensures optimal visibility and seating for the WR according to the disciplines and categories. In formations and groups, the WR should sit as elevated and central as possible with an appropriate distance from the dance floor. They are not to be placed directly next to each other. The organizer ensures that there is enough console light and ensures that the WR cannot be disturbed by spectators etc.

### **Particularities:**

During street dances (solos and duos) and couple dances, the WR are also distributed around the dance floor in corresponding rounds.

## **H.11 Number of judges**

An odd number of WR is used in each Competition.

|   |          |
|---|----------|
| German Championship   | 5 / 7 WR |
| Germany Cup   | 5 / 7 WR |
| German Masters  | 5 / 7 WR |
| Regional Championships (as direct qualification for the German Championships)     | 5 WR     |
| Regional Competitions (without direct qualification for the German Championships) | 3 / 5 WR |

Exceptions among the corresponding departments. Additional WR is always possible. In special cases, a reduction in the number of WR is also possible. In both cases, TAF decides.

## **H.12 Rating system**

The following scoring systems are used for TAF Competitions.

- 3-D system (TCI, CIS)
- 4-D system (TCIS)
- 2-D system (technique, musicality, level of training / interpretation, presentation, costumes, entertainment) as well as different criteria for certain disciplines
- Battle-Qualifikations-System
- West Coast Swing (see under F.10 West Coast Swing )

## I) Organizer

The organizer must know the TAF regulations and adhere to them.

### I.1 Publishing/Promoting TAF Competitions

TAF Competitions will be published on the website ([taf-germany.de](http://taf-germany.de)) after the contract has been concluded.

The organizer must make sure that the abbreviation "TAF" is always preceded by the abbreviation "TAF" in the same font and size as the title: e.g. TAF German Championship (HipHop), TAF Germany Cup (Discofox), TAF West German Championship (DiscoDance) etc.

In addition, the TAF logo must be clearly visible. This must be an unaltered version of the TAF logo offered. **Further information:** TAF organizer page ([taf-germany.de/ausrichter/](http://taf-germany.de/ausrichter/)). TAF will be happy to assist you with the creation.

Each publication must be approved before use by TAF.

In order to maintain the high TAF standard, only TAF-approved Competitions are allowed to use the title "TAF" and/or "according to TAF regulations" or similar.

The Organizer refers to all necessary information about this Competition on its website and/or social media channels.

### I.2 Competition Award/License

TAF grants the license to host a Competition. The organisation of a TAF Competition can only be applied for via the corresponding online form in the members' area of the TAF website.

The organizer ensures - in accordance with the TAF rules and traditions - that the event is carried out in the best possible way.

### I.3 Hobby-competitions

A simple hobby Competition is not a Competition hosted by TAF. After applying in the members' area via the corresponding online form, a listing in the Competition calendar will be made under the following conditions:

- Connecting to a TAF Competition
- Regulations and WR after consultation with the organizing TAF institution
- the supervisor is appointed by TAF

TAF decides on exceptions.

### I.4 Total Competition length

The organizer strives to keep the length of the entire Competition day as short as possible. The award ceremony should not be unnecessarily prolonged and should never be held after 24:00.

In the case of Competitions on Sundays and public holidays followed by a working day, as well as in Competitions over several days, it must be ensured that the Competition does not end too late.

Schedules are to be agreed with TAF.

### I.5 Registration/Deadline/Withdrawal from Registration

See above under C.2 Registrations for the Competition and C.6 Withdrawal from registration

## I.6 Entry fees

The organizer receives the percentage of the entry fees collected by TAF according to the TAF financial regulations.

## I.7 TAF banners/roll-ups/and similar

The TAF banner or similar TAF advertising material must be placed in the dance floor area in a way that is clearly visible to all spectators and must be set up and dismantled by the organizer.

The supervisor can bring these with them or be sent to them. Likewise, the supervisor takes it back with him after the end of the event or the organizer sends it back to TAF or to an address specified by TAF, such as that of a subsequent organizer.

## I.8 Certificates/Cups/Medals/Challenge Cup/Award Ceremony

See above **Fehler! Verweisquelle konnte nicht gefunden werden. Fehler! Verweisquelle konnte nicht gefunden werden.**

The organizer creates the conditions for a proper and dignified award ceremony.

## I.9 Reductions

The organizer of each TAF event may, after approval by TAF, award special prizes, e.g. for "extraordinary choreography", "best costume" and "extraordinary stage presence". As well as for winners of a Competition in which, for example, age groups or categories were combined. All prizes, including any cash prizes, published through advertising and announcement must be issued. This award is to be presented after the results of the Competition are announced.

## I.10 Staffing

The organizer ensures

- Suitable sound and lighting staff This should be identical during the rehearsals and the Competition in order to be able to correctly implement the music and lighting settings coordinated during the rehearsals
- Team of helpers (participant support, if necessary. Rehearsal management, broom/area service, organizers for keeping the dancers ready and setting up, contact person for audience instructions such as photos, films, etc.)
- Personnel for digital displays (bibs, titles, advertisements, etc.)
- Appealing staff for the award ceremony
- Supervisor for Officials
- TAF-approved protocol helper team

## **I.11 Moderator**

The organizer must provide a moderator. The latter must be familiar with the implementation of a TAF event, be sufficiently informed by the organizer and cooperate with the officials and officials appointed by TAF.

The following should be noted:

- not make negative, tasteless or biased or manipulative comments/remarks before, during and after the event towards the participants and their dance techniques, trainers, judges, the audience or dancing or TAF in general
- moderate all participants evenly and fairly
- former titles or special results/events of individual participants to be highlighted may only be included in this moderation after the announcement of the final result or after the end of the entire Competition

The moderator gives the judges enough time between successive performances or possible open evaluations.

## **I.12 Judges Invitation/Information**

The organizer informs the judges and officials appointed by TAF about everything necessary, including the date of the judges' meeting. In addition, they will be informed about the dress code after consultation with TAF.

Number of judges required: see: H.11 Number of judges

## **I.13 Participant Competition Information**

The organizer will inform in advance via its website or other digital media such as e-mail/social media about the possible (preliminary) schedule, travel assistance and, if necessary, accommodation offers. Further interim information is available in the event of serious changes. Final information will be sent after the last deadline with an adjusted schedule, rehearsal schedule, start lists (in the correct starting order if drawn beforehand) and further detailed information.

## **I.14 Technical framework**

### **I.14.1 Organizational equipment**

The organizer must provide:

- Internet connection with free fast Wi-Fi for TAF officials
- 1-2 fast laser printers with spare toner (depending on Competition size)
- Replacement printer (within range)
- Büromaterial (z.B. Tesa, Paper, ...)
- Scoring boards (only for open scoring), clipboards, pens
- Start numbers, safety pins
- Sufficient power connections (after consultation with supervisor and protocol)
- PC with USB port or CD player (see I.14.2 Music/sound system)

### **I.14.2 Music/sound system**

The organizer will provide the music previously uploaded to the TAF portal and provide music players.

Depending on the type of Competition, the following options are available (in consultation with the supervisor):

- PC with USB port and software with the ability to change the speed
- CD player with the possibility to change the speed

Participants may receive the sound carriers will be returned at the check-in after the award ceremony at the latest. Remaining recordings will be destroyed no later than one week after the end of the Competition. Downloaded music will be deleted after the Competition.

The organizer ensures good sound reinforcement in the auditorium and, above all, optimal sound reinforcement on the dance floor (additional monitoring if necessary).

In order to ensure a smooth rehearsal process, it may be necessary to have a director's microphone ready. Furthermore, an additional microphone must be provided for the supervisor.

### **I.14.3 Dance floor/stage size**

|   |  |
|---|--|
| Formation, Production                     | at least 12m (width) x 10m (depth)                                 |
| Group (2 groups at the same time)         | at least 12m (width) x 10m (depth)<br>(Total area that is divided) |
| Solo, Duo, Trio, Gruppe (allein), Company | at least 8m x 8m   |
| Pair                                      | at least 10m x 10m   |

TAF decides on exceptions. These must be communicated to the participants in advance.

### **I.14.4 Quality of the dance floor/stage**

The dance floor/stage must be of the highest quality and without obstacles. A spatial limitation of the dance floor by adhesive tape, carpets, etc. should be given for hall areas.

### **I.14.5 Soil**

The ground conditions must be discussed with TAF in advance and are decisive for the awarding of the Competition. Stone, concrete and tiles, as well as fabric carpet are generally excluded. For tap dancing, the stage must be made of wood. The floor must not have any grooves and should be laid tongue and groove.

### **I.14.6 Lighting**

At all TAF Competitions, the dance floor/stage must be professionally brightly lit so that the judges and the audience can follow the performances optimally. This must not change during the Competition. After consultation with the organizer and the supervisor, dramaturgical accents can be underlined with light. The principle of equality applies here.

Sufficient lighting for the judges must be guaranteed.

If the Competition is recorded and broadcast on TV, the lighting conditions can be adapted to the TV conditions in consultation with the supervisor. Necessary technical setups must be made in such a way that they do not represent an obstruction for the participants on the dance floor/stage and the full safety of all dancers is guaranteed.

## **I.15 Placement of the judges**

The organizer ensures optimal visibility and seating for the WR according to the disciplines and categories. In formations and groups, the WR should sit as elevated and central as possible with an appropriate distance from the dance floor. They are not to be placed directly

next to each other. The organizer ensures that there is enough console light and ensures that the WR cannot be disturbed by spectators etc.

**Particularities:**

During street dances (solos and duos) and couple dances, the WR are also distributed around the dance floor in corresponding rounds.

**I.16 Medical assistance**

The organizer ensures emergency medical care at its own expense in accordance with the local legal requirements for the entire event days (including rehearsals) and coordinates these measures with the supervisor in advance.

**I.17 Supply during the Competition day**

All participants must be offered the opportunity to purchase drinks and snacks in the hall or in the immediate vicinity.

**I.18 Participant cards/supervisor cards**

**Participant tickets:**

Each registered person will receive a participant card and will only be counted once, no matter how many categories/disciplines are danced.

**Caregiver cards:**

|                              |  |
|------------------------------|--|
| Formation/Company/Production | 2 caregiver cards  |
| Solo/Duo/Trio/Gruppe/Crew    | 1 supervisor card for every 10 registered persons of an institution (who do not belong to a registered company, formation or production)   |
| Pair                         | for adult participants: no supervisor cards. For juniors and students: 1 supervisor card for every 10 registered persons of an institution |

This means that the supervisors (trainers/helpers/bus drivers, etc.) are compensated as a lump sum.

In principle, an institution can claim a maximum of 10 supervisor cards. Additional backstage tickets can be purchased for a fee after prior consultation and with the consent of the organizer.

The participants, as well as the holders of coach cards/backstage tickets, have the right to follow the Competition until the end, provided that there are enough seats available. The organizer also has the option, with the consent of the supervisor, to provide a transmission option to neighboring premises or a stream.



### **I.19 Cloakrooms/warm-up rooms Dance floor and backstage area**

The organizer will provide sufficient cloakrooms and warm-up rooms for all participants. If possible, these premises should be located in the same building in which the Competition takes place. If it is not possible for local/organizational reasons, the organizer must inform TAF and inform all participants and institutions in writing at the time of the first invitation. This also applies mutatis mutandis to an insufficient number of coat racks or mirrors.

Access to the cloakrooms/warm-up rooms as well as dance floor and backstage areas is only granted to persons with the appropriate accreditation. All other persons, especially Schlachtenbummler, are prohibited from entering.

Own drinks and food may only be consumed in the cloakroom and warm-up rooms if the organizer and/or the associated gastronomy agree to this in advance. The participating institutions must be informed in good time in advance.

### **I.20 Deposit for cloakrooms**

See above under C.8.2 Cloakrooms and warm-up rooms

### **I.21 Deposit for race numbers**

See above under C.8.1 Start numbers

### **I.22 Advertising in the hall**

The organizer may place appropriate advertising in the hall/hall before, during and after the event. This must be approved in advance by TAF.

In principle, advertising must be placed in such a way that the event is not obstructed and the dancers can dance unhindered and the field of vision of the judges and audience is not impaired.

In the case of TV recordings, the advertising must be coordinated in advance between TAF, the organizer and the television broadcaster in accordance with the broadcaster's advertising guidelines and approved by TAF.

### **I.23 Event Recordings**

TAF will receive the first photos of the appropriate quality free of charge from the organizer for press and media work, if possible, on the morning after the event. If a company is commissioned by the organizer, it must be informed of this in writing. A corresponding confirmation of this must be submitted to TAF.

If professional videos of the event are created, these TAF must be made available free of charge.

### **I.24 Music rights**

When using their own music, each Competition participant is liable for the proper acquisition of rights to their own music at the corresponding Competition and irrevocably indemnifies TAF and the organizer from any recourse claims by third parties.

## I.25 Fee processing

### I.25.1 Competition License Fee

The Competition license fee will be collected from the organizer's account by direct debit at the end of the deadline, see [Financial Regulations](#).

### I.25.2 Entry fees

The organizer receives the share of the entry fees to be paid according to the [financial regulations](#).

### I.25.3 Late registrations/start books

The organizer creates a list (see download area under [taf-germany.de](#) Special and Late Registrations) of the entry fees collected by him, the late registrations, including the annual dancer licenses that may have been taken and the start books issued. This is checked by the supervisor and forwarded to TAF for billing.

## I.26 Reimbursement/assumption of costs by TAF officials

The organizer covers the costs of the TAF officials according to the financial regulations for organizers/judges/officials (see under [taf-germany.de](#)). The form of payment must be agreed with the supervisor in advance.

|   |  |
|---|--|
| Supervisor/Chairperson/<br>A-WR/Protokoll | Accommodation + daily allowance + food +<br>reimbursement of travel expenses |
| B-WR                                      | Daily allowance + food   |
| Z-WR                                      | In consultation with supervisor and organizer                                |

After prior consultation with the supervisor and the invited judges, it is possible to split the daily allowances among several persons according to the expenditure of the evaluation assignments on the day of the event.

### I.26.1 Accommodation

A single room (hotel, at least "good middle class", preferably quiet room), including breakfast, for the day(s) of the event.

If the Competition starts at an early time of day, it may be necessary to arrive the evening before. An additional overnight stay may be added if the event ends late.

### I.26.2 Catering

The organizer will provide the TAF officials with one warm meal per Competition day, sufficient hot and cold drinks and small snacks for in between.

### **I.26.3 Travelling expenses**

Transport costs and expected expense allowances should be kept as low as possible and should be discussed and confirmed in writing between the TAF officials, the organizer and the supervisor before the event.

Expenses are reimbursed for:

- Car: per km driven
- Train ride: as cheap as possible
- Airplane: as cheap as possible

Reasonable travel times must be observed.

Additional expenses, such as airport transfers, parking fees, etc., will be reimbursed by prior arrangement.

### **I.26.4 Escorts**

If the organizer has been informed in writing at least four weeks before the event that the officials will bring an accompanying person, they will provide a backstage ticket and a double room free of charge. The accompanying persons may be integrated into the meal together, unless it is an official meeting. The organizer is not obliged to accept food and drinks from accompanying persons.

## **I.27 Disclaimer**

The organizer bears the economic responsibility for the event and can in no way transfer any financial risk or other burdens as well as damages arising or arising therefrom to TAF or the participants, unless TAF or the participants are at fault in this respect due to intent or gross negligence.

## **J) Supervisor/Chairperson**

TAF will appoint a supervisor for the Competition as early as possible. This supports the organizer in the preparation and implementation in a fair and professional manner. His instructions must be followed. His or her duties often include those of chairperson.

In unclear cases, the supervisor will discuss the problem together with the organizer and, if necessary, also with the chairperson, judges and recorders and finally make a decision.

This decision should be based on the official rules and the tradition of TAF Competitions. It is absolutely binding. Any complaints against the supervisor regarding his behavior, actions or decisions must be brought before the TAF Presidium. In case of special incidents, the supervisor will write a written report and submit it to the TAF Presidium within one week after the Competition.

### **J.1 Supervisor Responsibilities**

Der Supervisor

- ensures that the Competition runs in accordance with the TAF regulations
- checks the Competition schedule in advance
- checks the advance information of the organizer to the registered participants
- checks the start lists
- checks the event rooms including dance floor, changing rooms, etc.
- supervises the correct promotion of TAF in all forms on the part of the organizer
- decides on all disputes arising out of and during the course of the Competition. His decision is binding for all parties involved (organizers, dancers, trainers, judges and protocol)

- If participants behave unfairly against the TAF regulations or towards other participants, he can exclude them from participating in the Competition together with the organizer and also expel them from the house
- is responsible for the acceptance of the technical framework conditions
- has access to all rehearsal, cloakroom and warm-up rooms as well as meetings related to the Competition
- checks check-in for participants and officials
- checks the music and rehearsals for all requirements
- leads the judges' meeting and rehearsals before the Competition or appoints a suitable person
- supervises the creation of the starting order
- supports and monitors the Competition protocol and the work of the judges
- oversees the disbursement of TAF officials
- arranges for the forwarding of the Competition protocols and scoresheets to TAF
- checks the organizer's overview of cash receipts for any special and late registrations, annual dancer licenses, start books, etc. and forwards it to TAF for invoicing
- creates a supervisor report (depending on department)
- promptly creates a TAF media report including pictures. This must be sent to the respective head of department or media officer shortly after the Competition.

The supervisor must be an experienced judge, organizer and/or recorder, master the skating and majority system and be very familiar with the Competition he is supervising.

## **J.2 Chairperson**

At large TAF Competitions, a chairperson can be appointed to support the supervisor. This takes care of all the concerns of the judges.

## **K) The Competition Round Definition**

### **K.1 Overview round**

A round in which all starts dance and move on to the next round.

### **K.2 Sighting round**

The registrations for a sighting round will determine the starting field. The selection round will be carried out like a preliminary round. This will create two or more Competition classes.

### **K.3 Presentation round**

An approx. one-minute "overview" of all dancers within a round. Exceptions see departments

### **K.4 Preliminary round**

A preliminary round is the first round when the number of participants is too large to dance a final directly. In the further course, intermediate rounds may be held.

### **K.5 Repechage round**

Repechage rounds can be held for all starts that do not directly qualify for the next round.

## K.6 Stichrunde (Redance/Paper-Redance)

In the event of a tie on points or crosses, redances/paper redances can be carried out. The run-off round participants are to be placed.

## K.7 Finale

The final will be carried out with 6 groups of dancers if possible.

## K.8 Exceptions

In the case of Competitions with entries that exceed the time frame of the Competition, TAF may decide on a round division that deviates from the regulations.

In TAF Competitions, the principle of the "Small and Big Final" can also be applied. The procedure must be communicated to the participants in advance or before the start of the Competition after the final starting list has been drawn up and the number of participants has been drawn up.

|                                    |   |
|------------------------------------|---|
| Preliminary round 1-6 participants | everyone dances in the final                                  |
| Preliminary round 7 participants   | Grand Final: 4 (+1) participants, Small Final: 3 participants |
| Preliminary round 8 participants   | Grand Final: 5 (+1) participants, Small Final: 3 participants |
| Preliminary round 9 participants   | Grand Final: 5 (+1) participants, Small Final: 4 participants |
| Preliminary round 10 participants  | Grand Final: 5 (+1) participants, Small Final: 5 participants |
| Preliminary round 11 participants  | Grand Final: 5 (+1) participants, Small Final: 6 participants |
| Preliminary round 12 participants  | Grand Final: 5 (+1) participants, Small Final: 7 participants |
| Preliminary round 13 participants  | Grand Final: 6 (+1) participants, Small Final: 7 participants |
| Preliminary round 14 participants  | Grand Final: 6 (+1) participants, Small Final: 8 participants |
| Preliminary round 15 participants  | Grand Final: 6 (+1) participants, Small Final: 9 participants |

From 16 participants, preliminary and intermediate rounds can be danced. For the following rounds, this system can be applied accordingly.

The winners of the "Small Final" will dance once again - as the last - in the "Grand Final (+1)". Regardless of this, trick-breaking rounds can be danced if necessary.

## L) Scrutineering

The Competition must be recorded in accordance with the TAF regulations and the results must be calculated according to the skating and majority system.

The TAF protocol team consists of a trained recorder and, if necessary, assistants.

The Competition protocol is located near the dance floor and stage (if possible with a view), can be reached quickly from there, compiles all the scoring results and determines the results. It informs the participants in an appropriate way about the qualification for further

rounds as well as about the final results. It helps the supervisor to ensure that the Competition runs according to the TAF regulations.

## L.1 Turnierprotokoll-System

For TAF Competitions, the licensed and TAF-approved calculation program Top-Turnier ([www.TopTurnier.de](http://www.TopTurnier.de)) must be used (TAF decides on exceptions).

## L.2 Before the start of the TAF Competition

Presence in good time before the start of the Competition.

### L.2.1 Drawing of the starting orders:

The starting order for each round is determined either by lot, in alphabetical order (surnames, first names, group names, etc.), by the computer, or as a random choice, possibly a few days before.

The starting order will be announced by the protocol so that all participants receive this information in good time. In the following rounds, the starting order is carried out in reverse order or redrawn.

The supervisor supervises the possible drawing of the starting order.

### L.2.2 Scoring requirements

With the consent of the supervisor, the protocol specifies the scoring system (e.g. crosses, placings, A-B-C-D).

## L.3 During the Competition

The interim results will be prepared for publication for all qualified and eliminated participants (with placement) after the results have been determined. No ratings or crosses of the participants still in the Competition may be announced.

The daily Competition results will be published on the TAF website after the respective Competition day, if possible.

### L.3.1 Sighting round

Through a selection round, all dancers registered for it will be divided into starting classes.

### L.3.2 All rounds (preliminaries, repechages, intermediate rounds, playoffs)

The Competition protocol notes the number of scores to be awarded by the judges (crosses, A-B-C-D) on the evaluation sheets.

In the case of cross rankings, those participants qualify for the next round who have the majority of the crosses.

The aim is to achieve the following round strength:

a) With host music

| Number of dancers | + / -   |
|-------------------|---------|
| 48                | 4       |
| 24                | 3       |
| 12                | 2       |
| 6                 | +2 / -1 |

b) For your own music:

**Crosses to be awarded:**

| First round      | Semifinal | Finale  |
|------------------|-----------|---------|
|                  | 12        | Up to 6 |
| 15 – 24 dancers  | 12        |         |
| 25 – 27 dancers  | 15        |         |
| 28 – 35 dancers  | 16        |         |
| 36 – 45 dancers  | 17        |         |
| 46 – 55 dancers  | 18        |         |
| 56 – 65 dancers  | 19        |         |
| 66 – 75 dancers  | 20        |         |
| 76 – 85 dancers  | 21        |         |
| 86 – 95 dancers  | 22        |         |
| 96 – 105 dancers | 23        |         |
| from 106 dancers | 24        |         |

- with 13 – 14 starts, the Competition starts directly with the semifinals
- with 7 -8 starts, the Competition starts directly with the final

**Number of qualified dancers for the next round:**

| First round      | Semifinal          | Finale                |
|------------------|--------------------|-----------------------|
| 15 – 24 dancers  | 12 <sup>+/-2</sup> | Up to 6 <sup>+2</sup> |
| 25 – 27 dancers  | 15 <sup>+/-2</sup> |                       |
| 28 – 35 dancers  | 16 <sup>+/-2</sup> |                       |
| 36 – 45 dancers  | 17 <sup>+/-3</sup> |                       |
| 46 – 55 dancers  | 18 <sup>+/-4</sup> |                       |
| 56 – 65 dancers  | 19 <sup>+/-4</sup> |                       |
| 66 – 75 dancers  | 20 <sup>+/-5</sup> |                       |
| 76 – 85 dancers  | 21 <sup>+/-6</sup> |                       |
| 86 – 95 dancers  | 22 <sup>+/-7</sup> |                       |
| 96 – 105 dancers | 23 <sup>+/-8</sup> |                       |
| from 106 dancers | 24 <sup>+/-9</sup> |                       |

Only those dancers with a majority can advance to the next round. If more dancers than listed above are due to the majority, a paper redance must be performed.

For other scoring requirements (e.g. A-B-C-D, Jack´n´ Jill), the participants qualify for the next rounds according to the supervisor's specifications (e.g. 16 for Spider\*in).

**L.3.3 Finale**

In the final, the judges may award their ranking from the individual points. From these, the protocol determines the final ranking for each finalist using a skating and majority system.

The TAF evaluation forms with the criteria specified there are used for evaluation.

In knockout systems, too, the majority of the judges decides.

In the event of a tie in 1st place, the tie round must take place.

**L.3.4 Determining the results**

The protocol checks whether the judges have awarded the specified number of crosses. In the event of discrepancies, they must contact the judge and ask for correction. The supervisor must be informed.

If the awarded crosses/scores of all judges are tied, a redance or paper-redance can decide the entry of the dancers/teams concerned into the next round.

If the result of an adjudicator differs from the result on his scoring sheet in an open evaluation, the result on his evaluation sheet counts. This can be documented in open evaluations by using a so-called double final round sheet, in which the signed original sheets are handed over to the minutes by the judges immediately after the result has been determined.

### **L.3.5 Warning/Disqualification**

The Competition protocol checks the judges' sheets for warnings ("W") and disqualifications ("D") and passes this information on to the supervisor/chairperson.

The supervisor informs the recorder in the event of disqualification.

#### **Basic protocol procedure after a disqualification**

Each round counts for itself. In the event of disqualification, participants will be placed in the last position of the round and marked with a D. There is no placement.

Example: The participants would actually have taken 9th place in a 12-man semi-final. Due to the disqualification, they would be placed in the last position of this semi-final marked with a D. Where the 12th place would actually be found. All other participants from 10th place onwards will move up. 12th place will not be awarded.

The rankings of all other participants from previous rounds remain as they were.

In the event that the winner of a category and age group has been disqualified, there must be a redance between 2nd and 3rd place to determine the new winner. All other finalists move up.

As already described, the disqualified ends up in the last position of this round marked with a D. Any placement is omitted. The rankings of all other participants from previous rounds remain as they were.

### **L.3.6 Participant certificates**

Each individual participant receives a certificate with the title of the Competition, the category/age group, the name of the dance group (e.g. solo, duo, group name...), the name of the institution, the place reached and the place and date.

## **L.4 After the Competition**

At the end of the Competition, the final results must be sent to the relevant department head/representative by e-mail.

The overall results must be published immediately in the TAF portal ([taf-germany.de](http://taf-germany.de)).

Paper score sheets and result lists are handed over to the supervisor. The digital results are to be forwarded to TAF.

After the end of the entire Competition, after consultation with the supervisor, the evaluations of the entire disciplines will be sent to the participating institutions to their stored e-mail address.

## **TAF-Quality Seal**

TAF can, on the basis of a written application, award the "TAF Seal of Approval" to workshops, seminars, books, music, films and videos/DVDs that are particularly suitable for TAF.





## M) Annex:

### M.1 Definitions

#### M.1.1 Team as a designation in the regulations (interdisciplinary)

The term "team" in the interdisciplinary part of the regulations refers to any combination of three dancers or more. Attention: Salsa has its own category

#### M.1.2 Acrobatic

Acrobatics refers to movements in which the body rotates in the sagittal or frontal plane, such as a somersault, cartwheel or similar figures.

These movements are allowed in some, but not all, disciplines. Please note the specific regulations of the disciplines in question.

If allowed, acrobatics do not always lead to an increase in the dancer's score, but can even lead to a decrease in the score if the acrobatics were not performed in a technically correct way.

#### M.1.3 Children Acrobatics

In all disciplines of the children's categories in which acrobatics may be used, it must be performed in such a way that at least one part of the body always remains in contact with the ground.

In the children's categories, the acrobatics must be performed by the dancer independently without the physical support of another dancer.

All jumps of props and decorations, higher than one meter, are prohibited.

#### M.1.4 Lift

Lifts are movements in which both feet of one partner completely leave the ground with the support of the other partner.

### M.2 Comparison of Contemporary Dance, Jazz Dance and Show Dance

#### M.2.1 Jazz Dance vs. Contemporary Dance

Jazz Dance is primarily based on the various jazz techniques, is diverse, expressive, energetic and entertaining, while Contemporary Dance can be more variable and expressive and more based on the individual dancer and his destiny to move. Jazz Dance and Contemporary Dance are evaluated using the 3-D system (Technique-Composition-Image). Specific rules distinguish jazz dance and contemporary dance. For example, backdrops, lip-syncing (lip playback) and acrobatic lines are not allowed in jazz dance. A jazz dance routine can be based on the pure technique of the dance discipline and include a story or theme. The choreography is musically driven with an emphasis on polyrhythm and improvisation, depending on preserving the historical roots of the discipline while leaving room for innovation.

The main focus of contemporary dance is on the need to encourage dancers and choreographers to use their emotions and moods to design their own steps and routines. It is free and experimental with a conscious use of gravity.

### **M.2.2 Show Dance vs. Contemporary Dance and Jazz Dance**

The differences between Show Dance and the other TAF Performing Arts disciplines Contemporary Dance and Jazz Dance lie first of all in the evaluation system, as more attention is paid to the presentation (show) of the performance through the use of the 4-D system ((Technique-Composition-Image-Show) with the additional show evaluation criterion. As described in the definition of show dance, a performance must be created based on a concept in which, for example, there is a common thread, a story or a visible theme in order to entertain the audience, captivate them, touch them emotionally and/or convey a message to them.

This is also possible for a TAF Contemporary Dance and Jazz Dance Competition, but does not result in a separate evaluation, as only 3 evaluation criteria (3-D) are used here. While the focus in the disciplines of Contemporary Dance and Jazz Dance is on their respective techniques and styles, Show Dance can also take the liberty to mix, redefine or even invent new techniques and dance styles to create a performance. Show dance therefore needs not only dancers and choreographers, but also a director (who does not always have to be identical with the choreographer).

## M.3 Code of ethics

### TAF-Code of ethics

for dancers, coaches, choreographers, supervisors, organizers and officials

#### M.3.1 Ambassador for Sport and Dance

All participants should always behave respectfully and politely towards others, adhere to established rules and convey a positive image of dancing to the audience.

Of course, everyone abstains from taking alcohol, drugs and prohibited substances, respects WADA (World Anti-Doping Agency) and acts in the spirit of fair play.

It is therefore expected that all participants in a TAF event have read and understood the Code of Ethics in advance, as it is part of the TAF Regulations.

#### M.3.2 Code of Ethics for Dancers, Trainers, Choreographers, Supervisors

##### Behaviour behind, on and in the vicinity of the stage

The dancers are expected to

- to always behave respectfully towards other participants and not to disturb their appearance.
- keep quiet while waiting for their performance and refrain from warming up or rehearsing if this could have a disruptive effect on the ongoing performance.
- To keep changing rooms, toilets and the backstage area clean.

##### Behaviour in the spectator area

The dancers, trainers, choreographers, supervisors, etc. are expected to

- treat other participants with respect, avoid unnecessary noise and disturbing movements during a performance.
- to make sure that they or their fans are prohibited from using compressed air horns or similar loud devices, as they disturb everyone involved in the Competition.
- to try to influence the fact that unqualified negative shouts and remarks from fans are not welcome.
- Be aware that immediate action can be taken should your own fans throw objects onto the stage or disrupt a participant's performance.

##### Behavior outside the venue

The dancers, trainers, choreographers, supervisors, etc. are expected to

- that they will always behave in a fair manner, even outside of the actual TAF event (e.g. hotels, restaurants and other premises).
- to avoid any kind of violence, aggression or assault towards participants or other persons, as this will immediately lead to appropriate measures and consequences.

#### M.3.3 Code of Ethics for Coaches, Choreographers, Supervisors

You will be stopped

- that their dancers, who have reached final rounds, make sure that they are present at the award ceremony and accept their placement in an appreciative way.
- that they have the schedule in mind and make sure that their dancers are ready to perform at least 1 hour before the specified time.
- Only a maximum of two trainers are allowed to sit in front of the dance floor during their own performance, provided that the organizer can create the opportunity for this.
- Active coaching of the dancers during a performance by the trainer, assistants, etc. is not allowed and can lead to warnings and disqualification for the performance.

You have the right to question the results of a Competition, but you must settle this directly with the supervisor or TAF presidium. Once a decision has been made, it must be accepted without objection. Further requests for such a decision may be submitted to TAF in writing for review.

You may never address questions about decisions and evaluations of the judges directly to them during the overall Competition,

During a TAF event, you are not permitted to make video recordings of the Competition, copy them and sell them or pass them on to third parties without the express written permission of the relevant contact person.

#### **M.3.4 Code of Ethics for Organizers, Officials, Officials**

- Organizers, officials and officials always present themselves in a professional manner during a TAF event. They behave respectfully and act neutrally and without influence from third parties in accordance with the TAF regulations and the TAF evaluation guidelines.
- A TAF judge always makes his decisions without external influence solely on the basis of the current TAF regulations with the help of the evaluation guidelines.
- TAF judges will switch off their mobile phones, take photos, film or comment on the quality of individual performances on site, on the internet or in the press during the Competition days.

**Last version: Limburg, 18.02.2024**

It will come into force upon its publication from 01.01.2024 and will replace all previous TAF regulations.