



Technical Rules

# **RISING STARS BOOGIE WOOGIE REGULATION**

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Visa :

on behalf of WRRC Presidium  
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Version	Description of modifications
1.0	Original version
1.1	<p>3.2.2 Advanced Basic and Highlight Dance Figures</p> <p><b>Acrobatic</b></p> <p>Acrobatic restrictions are as in junior class. Regardless if the dancer is doing it on its own or together below directives is applied:</p> <ul style="list-style-type: none"> <li>- Rotations of more than 180° around the body's lateral or sagittal axis are not allowed.</li> </ul> <p>Only figures are allowed that one partner can perform alone or if there is permanent contact between the ground and at least one foot.</p>
1.2	<p>According to Presidium decision (28)</p> <p>The paragraph below has been removed <i>A dancer can only participate one year (calendar year) in "Rising Stars" before they need to follow WRRC BW Rules (junior, main, senior). A dancer that changes partner during the year, will still only be able to participate in this class inside the same year.</i></p> <p>... and replaced with <i>A dancer can participate with no limitation of time in "Rising Stars" before choosing to follow WRRC BW Rules (junior, main, senior).</i></p>

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## 1 ABSTRACT

The Rising Star Project is a part of the Expansion Project of the WRRC. To be successful in expanding Boogie Woogie a new category “Rising Stars” will be initiated.

The “Rising Stars” category is a competition for the beginners’ level and should encourage new countries to attend with one or several couples the competition form.

A dancer can participate with no limitation of time in “Rising Stars” before choosing to follow WRRC BW Rules (junior, main, senior).

These Regulations are showing in general the important topics of dancing Boogie Woogie.

Some rules are identically equal to the Boogie Woogie Regulations V 2.7.

The aim to have one paper for “Rising Stars” was in the foreground.

The Guidelines for judges can be used for deeper informations.

The areas that have been revised are:

- Tournament Regulations
- Judgment Criteria
- Scoring the Dance

## 2 TOURNAMENT REGULATIONS

In all items, not regulated separately in the following, the appropriate conditions stipulated by the WRRC especially in the Tournament Rules shall be applicable.

### Tournament definition

Category	Age	Round	Music speed	Music duration	Max numbers of couples	Competition
Rising Stars	13-39	From 1 <sup>st</sup> round and upto quarterfinal	44-46	1:15	3	All
		Semi-final		1:30	2	
		Final				

### Notes: Age

- The age of a competitor, for the purpose of determining their age category for competition, is calculated as the year of birth subtracted from the year of competition.  
Age = (Year of competition) – (Year of birth)

### 3 JUDGMENT CRITERIA

The judgment criteria support the judges to do an efficient, fair and correct judgment. Furthermore, it also gives full transparency.

To make this effective the judgment criteria are divided in:

- Dance technique
- Dance figures
- Music Interpretation

The maximum number of points will be 65.

To emphasize the complexity of dancing Boogie Woogie, dance technique, dance figures and music interpretation are weighted as shown on the next table.

**Note:** The dancers will be evaluated individually and as a couple.

<b>Criteria</b>		<b>Point Max 65</b>
Dance Technique	Boogie Woogie Basics Woman / Man (Rhythm & Foot Technique)	30 Points
	Lead and Follow, Basic Dancing Harmony Dance Performance	
Dance Figures	Advanced Basic Dance Figures Highlight Dance Figures	10 Points
Music Interpretation	Interpretation with Highlights and Advanced Basic Spontaneous Interpretation	25 Points

## 3.1 Dance technique

Dance technique is the underlying basic factor and the way to achieve dance excellence.

It's about making it easy to execute the:

- Boogie Woogie Basics
- Basic Dancing
- Lead & Follow
- Harmony
- Dance Performance

Dance Technique has been divided in 2 sub-criteria each of it rewarded as follow:

- Boogie Woogie Basics  
(for half of the points awarded to this criterion)
- Basic Dancing, Lead and Follow, Harmony and Dance Performance  
(for the other half of the points awarded to this criterion)

### 3.1.1 Basic step

The Basics of Boogie Woogie dance should represent the shuffle rhythm.

Boogie Woogie Basics (Rhythm and Foot Technique) sub-criterion will be judged all together.

#### 3.1.1.1 *Boogie Woogie Basics*

- The leader and follower use the same rhythm of steps but on opposite (mirrored) feet—if the leader steps on his left foot, the follower will be stepping on her right foot (and vice versa).
- At any moment the dancer's weight is on only one of their feet. The other foot, without any weight on it, is moving to take the next step. As the dancer takes this next step, their weight transfers from one foot to another and the process continues with the next step. It is important that the dancers take these steps with their knees slightly bent and their weight forward on the balls of their feet, so that they can react and move quickly.
- The leader starts with his weight on his right foot; the follower starts with her weight on her left foot.
- To synchronize the structure of the Boogie Woogie Dance with the music the changes of weight from foot to foot has to line up with the shuffle rhythm of the music.
- Both dancers perform an even number of steps (step-step) on the first two beats of a six-beat phrase. (a1a2). E.g. The leader momentarily steps on his left foot and then immediately returns his weight to his right foot on the following beat of the music. Dancing kick ball change is alternatively also possible.
- Both dancers perform an odd number of steps (triple step) on the second two beats of a six-beat phrase. (a3&4)
- Both dancers perform an odd number of steps (triple step) on the last two beats of a six-beat phrase. (a5&6)

#### 3.1.1.2 *Rhythm Fast*

- 6 count step: "a – 1 - a – 2 – a – 3 –& – 4 – a – 5 – & – 6"
- Bounce only on every "a"
- Dancing within the rhythm with every step (syncopated triple steps)
- The time the foot hits the floor and remains on should represent the beat in the music
- The basic steps must be performed on the beat
- Accentuation on the "2, 4 and 6"
- Variation of steps are possible if they are within the rhythm

**Nota:**

The term syncopated triple steps is often used by dancers, trainers and judges, but from a musician's view it is not correct. The real meaning is to emphasize the beat on two and to dance in a shuffle rhythm. Please refer to the appendix music theory.

**3.1.1.3 Foot technique**

- Basic footwork must be performed in a dynamic way
- Bending the knees is necessary for obtaining a good bouncing
- Harmony with the partner on the basic steps (rhythm, touching the floor at the same time, rolling and kicking the same way, lifting the knees equally)
- Keeping dynamic of the basic footwork through the whole round with the same energy
- "Traveling" on the floor is essential and should be executed by following the lines and adapted to the natural basic variations
- The footwork should be adapted to the style of the music

**3.1.2 Basic Dancing, Lead & Follow and Harmony, Dance Performance**

**3.1.2.1 Basic Dancing**

Basic dancing happens when dancers are calibrating their own body movements in balance.

**Center**

All movements have to start from the center. (the center of gravity must be in a vertical line above the toe position).

**Body**

The upper part of the body has to remain steady and isolated by the natural movement of the hips.

**Arm**

Arm movement should support and be seen as an extension of the body movement and must always be controlled.

**Head**

The head has to follow the natural direction of the shoulders, must be kept up and most of the time only in two directions (eye contact with the partner or the audience).

**Weight transfer**

Shifting of a dancer's weight from one foot to another.

**Lines**

The basic dancing has to be on the line also when the travelling technique is used.

### 3.1.2.2 *Lead & Follow*

**Lead** and **follow** are designations for dancers performing a couple dance. The male is traditionally the leader and the female is the follower. The leader is responsible for guiding the couple and initiating transitions to different dance steps and for choosing appropriate dance steps to suit the music. The leader communicates his choices and direction to the follower through clear physical and visual signals, thereby allowing the couple to be smoothly coordinated. The position of the leader is essential to maintain the right distance and to be able to give a clear direction to the follower.

The leader and the follower have to be visible as one unity without losing their individuality.

The leader has to communicate the direction of the way the follower moves.

## Ways of leading

### Body Lead

A body lead means when the leader initiates a lead by moving his body, which moves his arm(s), and thus transmits a lead to the follower. 'Body lead' means much the same as 'weight transfer' from the leader. It is important that the leader is positioning correctly towards the follower.

### Arm Lead

An arm lead means when the leader moves his arm(s) without moving his body, or moves his body in a different direction to his arm. It is important that the leader is positioning correctly towards the follower.

### Visual Lead

Visual lead means when the leader uses eye contact or body position which the follower can only see, but not feel.

## Methods for lead and follow

### Basic connection

Way for the dancer to communicate and to be synchronized.

Furthermore, to be continuously connected and keep the basic contact point all the time without shaking arms.

The shoulder of the leader and the follower must be aligned within the giving frame by the using the right muscles. Please refer to the document Boogie Woogie Regulation – Anatomy.

The shoulder from the leader and the follower should maintain the natural position all the time.

### Tension

A type of connection which uses force in a direction away from and in direction to the partner securing a good tension in the arms with no additional muscle work

### Counterbalance

Both partners putting an equal amount of bodyweight (giving more weight to the partner than you actually could hold yourself)

### Frame

The frame provides connection between the dance partners, making leading and following possible.

A frame is a stable structural combination of both bodies maintained through the dancers' arms and/or legs, and allows the leader to transmit body movement to the follower, and for the follower to suggest ideas to the leader.

Connection occurs in both open and closed dance positions



## Follower

The follower has to pay attention with all of the senses and needs to follow all the signals from the leader. The follower shall be recognized by an initiated start and stop. The follower is expected to not initiate any move until the leader gives an indication.

## Hijacking

Is when the follower steals the lead and the roles will be reversed for some time. It's an exception and can only be used as a variation in Lead & Follow.

### 3.1.2.3 *Harmony*

Completeness if the couple is in harmony with each other

The ability of the couple to work as a team: one person should not be "out dancing" the other Obviously.

Harmony in body positions, arms, heads, same movement, "Nice picture", etc...

### 3.1.2.4 *Dance Performance*

Dance Performance describes the ability of a couple to attract and maintain the attention to the audience.

Both dancers should equally contribute to achieve a balanced couple dance performance excellence without losing their individuality.

- Showmanship
- Facial and body expression
- Charisma
- Joy of dancing
- Easy execution, relaxed, smooth
- Self confidence
- Playing characters
- Attitude
- Freshness

## 3.2 Dance figure (How do they present?)

Dance figures should contain basic, advanced and highlight figures with:

- Up to the 2nd round of qualification
- A minimum of 3 different dance figures (highlight and advanced dance figures)
- Starting from quarterfinal
- A minimum of 4 different dance figures (highlight and advanced dance figures)

Dance Figures criterion will be judged and rewarded as follow:

- Basic figures will be judged as part of lead and follow (Dance technique)
- Advanced Basic Dance Figures and Highlight Dance Figures will be judged together as one criterion.

A balanced repertoire of figures is mandatory.

For a high score of the dance figures all the following must be considered:

- Execution of the figures
  - ⇒ Balance
  - ⇒ Accuracy

- Synchronicity during a figure between the couple and the movement can be clearly recognized when a dance figure starts, and when it finishes
  - ⇒ Harmony
- Level of complexity in the figure (Difficulty)
  - ⇒ Different rotations with multiple simultaneous exchange of the dance pose
  - ⇒ Movements based on flexibility
  - ⇒ Movements demanding high level of coordination and isolation
- Variety in term of different styles (advanced basic figures and highlights figures) as well as within each category
- Originality and aesthetic in the figures

### 3.2.1 Basic figures

All figures done with basic triple steps (6 count steps) with clear lead and follow. Figures which do represent only one element and do not exceed the length of six beats.

Basic figures will be judged in Lead and Follow, Basic Dancing and Harmony (Dance Technique).

A variation of different basic figures is recommended.

#### Some examples of basic figures:

- Change place (six count pass)
- In and out of arms (sending in and out)
- Basic spin
- Sugar push
- Etc...

Exceptions: Swing out is considered as a basic however it is preferable not to be used too often in order to maintain the characteristics of the Boogie Woogie dance.

### 3.2.2 Advanced Basic and Highlight Dance Figures

#### **Advanced Basic Figures**

Figures that contain a combination of some of the following elements:

- Movements
- Syncopations
- Basic figures

and executed with advanced lead and follow. These figures can be executed with different steps.

#### **Highlight Dance figures**

An especially significant or interesting figure with a specific originality that keeps the attention to the dance.

It is not just a combination or variation of basic figures. It is developed over one, two, three or four eights, it is characterized by its creativity and appears as a surprise.

Some examples:

- Lift
- Dip
- Circle variation
- Side by side (open figures with or without contact)
  - ⇒ Maximum of 2 side by side, one 4X8 and one 2X8
- Others, from other dances that influence swing dance e.g. Tango Argentino, ballroom, salsa, break dance, Hip-Hop, Jazz ...etc....
- Humour

- Extreme physic (split)
- Figures with different speed and power (e.g. slow motion, time lapse)

### Side by Side

A side-by-side figure is considered as a highlight when the following criteria is met:

- Dancing a pre choreographed part
- Dancing mainly shoulder to shoulder with or without contact
- For at least more than one 8.

### Acrobatic

Acrobatic restrictions are as in junior class.

Regardless if the dancer is doing it on its own or together below directives is applied:

- Rotations of more than 180° around the body's lateral or sagittal axis are not allowed.
- Only figures are allowed that one partner can perform alone or if there is permanent contact between the ground and at least one foot.

## 3.3 Music Interpretation (What do they present?)

Interpretation of the music is fundamental for Boogie Woogie and it should be perceived as **spontaneous** and ends with the music.

Interpretation with highlights and advanced dance figures and Spontaneous Interpretation will be judged together. Interpretation of music means fitting the dance with all its complexity to the music being played. It's about the dancer's ability to receive, comprehend, be sensitive to, and have a working knowledge of musical concepts. Dancers have to actively anticipate the music (rhythms, phrases, breaks, bridges, etc....) while executing the dance. Interpretation of music can be shown with steps, body moves and figures.

### What to interpret in the music?

- Intro in the music  
**Note:** dancers must interpret the mood and spirit of the intro to the music
- Rhythm and rhythm variations  
**Note:** rhythm variations should be shown in the footwork, body work etc.
- Structures: Swing, Blues, R'N'R  
**Note:** figures must be placed according to the structure of the music
- Chorus, Phrases  
**Note:** Dancers must move on the one in the music according to the phrases and chorus.
- Breaks and bridges  
**Note:** can be interpretation with poses, moves, dancing a figure, dancing over, marking with arms, leg, head etc.
- Character of Music  
**Note:** dancers must interpret the theme, mood and spirit of the music
- Lyrics  
**Note:** Being able to detect the message in the lyrics. Singing and/or imitating the same is preferable to be limited.
- Instruments  
**Note:** Showing the instrument with footwork, moves etc or simulating playing the actual instrument
- Call & response  
**Note:** is a technique where one of the dancer acts and a second dancer answers with a direct

reaction. This can be done with footwork, body work, moves etc.

- Variation in intensity and energy

Note: This can be done by changing the footwork, using more/less arms, head, body work, changing the expression etc.

- Music effects

Note: to show the small effects in the music with footwork, body work, moves etc.

- Etc ...

For more details please refer to the document Boogie Woogie Regulation – Music Theory.

### 3.3.1 Interpretation with Highlight and Advanced Basic Dance Figures

- The couple should select highlight figures and or advanced dance figures that fit the music
- Ability to connect with the music, interpret and phrase it in a way that is unique and interesting
- Capability to import others dance styles and techniques
- Counting 8s, phrase and choruses
- Adapt dance figures spontaneously to the various music elements

### 3.3.2 Spontaneous interpretation

- Expressing different types of music contents with body moves
- Step variations have to fit the music
- Arms, shoulders and head improvisation
- Capability to import other dance styles and techniques
- During the interpretation of the music, it is essential that the dancers maintain smooth transition between movements
- Ability to recognize and select particular instruments that are played
- Creating your own variations to music

## 4 SCORING THE DANCE

### Calculation system

The maximum numbers of points will be 65.

The judge will provide values on a scale (judging sheet) for the 3 evaluated criteria:

- Dance technique
- Dance figures
- Music interpretation

Up to the quarterfinal simplified judgement is used. From the semi-final the regular judging sheet is used.

These values will be converted into points according to the percentage attributed to each criterion and applied to the maximum number of points reachable per criterion.

Please refer to the **judgment criteria** section.

The total number of points will determine the place of the couple.



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