

WDSF PRESIDIUM OPERATING POLICY
COMPETITION RULES FOR CARIBBEAN DANCES 2025

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RULES FOR COMPETITIONS (CARIBBEAN DANCES)

1. Rule 1 (General)

1.1. Caribbean Dances represent the competitive evolution of various styles, including Salsa, Bachata, and Merengue.

2. Rule 2 (Membership)

2.1. Every athlete participating in a WDSF Competition must be a member of or formally affiliated with a WDSF Member body representing a country.

2.2. All athletes in all WDSF Competitions must be identified by a WDSF ID Card/E-Card.

3. Rule 3 (Discipline)

- 3.1. Caribbean dances
- 3.2. Salsa on 1
- 3.3. Salsa on 2
- 3.4. Bachata
- 3.5. Merengue
- 3.6. Caribbean Show Dance
- 3.7. Rueda de Casino
- 3.8. Salsa Shine
- 3.9. Bachata Shine

4. Rule 4 (Categories)

Competition format	Couple (male and female)	Solo (male, female)	Duo (female duo, male duo)	Small team (3 – 7 athletes)	Big team (8 or more athletes)
Caribbean Dances	X				
Salsa on 1	X				
Salsa on 2	X				
Bachata	X				
Merengue	X				

Competition format	Couple (male and female)	Solo (male, female)	Duo (female duo, male duo)	Small team (3 – 7 athletes)	Big team (8 or more athletes)
Caribbean Show Dance	X	X	X	X	X
Rueda de Casino				X	X
Salsa Shine		X	X	X	X
Bachata Shine		X	X	X	X

4.1. Competitions in Caribbean Dances will be held in the following formats:

- Couple (male and female)
- Solo (male or female)
- Duo (female duo or male duo)
- Small Team (any combination of 3 to 7 athletes)
- Big Team (any combination of 8 or more athletes)

4.1.1. Couple

A couple attachment to more than one partner in a given age division and dance style at the same time is not permitted.

4.1.2. Solo (one athlete):

Mix categories will not be allowed, as they are two separate competitions.

4.1.3. Caribbean Team

Small Team (any combination of 3 to 7 athletes)

Big Team (any combination of 8 or more athletes)

4.2. In the WDSF recognised events an athlete can compete in more than one format (e.g., Couple, Solo, Duo or Team). However, an athlete may not compete in more than one Couple, Duo or Team within the same WDSF competition.

5. Rule 5 (Dances by discipline)

5.1. *Caribbean dances* discipline consists of four dances performed strictly in the following order and executed in couple format:

Salsa on 2 (with emphasis on the second beat of the musical bar)

Bachata

Merengue

Salsa on 1 (with emphasis on the first beat of the musical bar)

Changes to this-order are only permitted with prior written approval from the WDSF Vice-President for Sport.

5.2. *Salsa on 1*:

All Salsa styles emphasising the first beat, danced in couple format.

5.3. *Salsa on 2*:

All Salsa styles emphasising the second beat, danced in couple format.

5.4. *Bachata*:

All Bachata styles danced in couple format.

5.5. *Merengue*:

Danced in couple format.

5.6. *Rueda de Casino*:

Salsa choreography performed in one or more circles on the first beat of the musical bar. Linear or small groups choreographies must not exceed 25% of the total routine.

5.7. *Caribbean Show Dance*:

Choreography must be rooted in Caribbean styles incorporating at least one of Salsa, Merengue or Bachata. Up to all three may be combined, provided the Caribbean character is preserved.

5.8. *Salsa Shine*:

Solo, duo or group Salsa without physical contact.

Footwork must emphasise timing, musicality, and technique. Routines may be danced in On1 or On2 but must maintain the chosen timing throughout.

5.9. Bachata Shine:

Solo, duo or group Bachata without physical contact. Focus on precise footwork, hip and body movement, timing, musicality, technique, stage presence, choreography, and presentation, and maintaining Bachata rhythm and identity.

6. Rule 6 (Age Categories)

6.1. Age restrictions for Solo, Duos or Couples:

Juvenile I: reach 9th birthday or less in the calendar year.

Juvenile II: reach 10th and 11st birthday in the calendar year.

Junior I: reach 12nd and 13th birthday in the calendar year.

Junior II: reach 14th and 15th birthday in the calendar year.

Youth: reach 16th, 17th and 18th birthday in the calendar year.

Adult: reach 19th birthday or more in the calendar year.

Senior: 35th birthday or more in the calendar year. The other partner must have reached her or his 30th birthday or more in the calendar year.

6.2. The following age restrictions are mandatory for Small Teams and Big Teams:

Age group of competition	The athlete's age in the year of the competition
Juvenile	6 to 11 years
Junior	12 to 15 years
Youth	16, 17, or 18 years
Adult	19 to 34 years
Senior	35 years or older

6.3. For Small Teams and Large Teams, athletes of Juvenile to Youth age groups are allowed to compete in one (1) older age category.

6.4. For Small Teams and Big Teams, athletes of the Senior age group are allowed to compete in one (1) younger age group, which is the Adult Team age group.

6.5. Number of younger athletes is not limited e.g., a team can compete in Junior I, having 4 athletes in Juvenile I, 2 athletes in Juvenile II and 3 athletes in Junior I.

6.6. Each Team may include athletes who belong to an adjacent older age-category

without changing their age category (except for Senior age categories) with following restrictions:

- Teams of 3 to 7 members: 1 athlete can be older.
- Teams of 8 to 14 members: 2 athletes can be older.
- Teams of 15 to 20 members: 3 athletes can be older.
- Teams of 21 to 24 members: 4 athletes can be older.
- Teams of 25 and more members: 6 athletes can be older.

6.7. In all age groups one partner of a couple may be younger, except in the Senior age groups.

6.8. All age groups are allowed to compete in one older age category on the WDSF Open competitions, except Senior age group which can compete in Adult age category.

6.9. Two age-groups may be combined in one competitive event, e.g. Juvenile I and II in one joint age group (Juvenile) or Junior I and II in one joint age group (Junior). Juvenile may compete in Junior competitions; Junior I may compete in Junior II competitions; Junior II may compete in Youth competitions. Youth and Senior may compete in Adult competitions.

6.10. Some age groups are allowed to compete in WDSF Open competitions designated to other age groups. The following table conclusively shows which age groups may compete in which competitions:

Age group of competition	Age group referring year of birth	Juv I	Juv II	Jun I	Jun II	Youth	Adult	Sen
Juvenile I	Yes							
Juvenile II	Yes	Yes						
Junior I	Yes	Yes	Yes					
Junior II	Yes	Yes	Yes	Yes				
Youth				Yes	Yes			
Adult					Yes	Yes	Yes	
Senior								Yes

7. Rule 7 (Music)

7.1. Time allowed. The duration of the music and performance must be in accordance with the competition format:

Competition format	Couple (male and female)	Solo (male, female)	Duo (female duo, male duo)	Small team (3 or more athletes)	Big team (8 or more athletes)
Caribbean dances	1:30- 2:00 In all rounds and dances				
Salsa on 1	1:30-2:00 preliminary rounds - 2:00-2:30 final				
Merengue	1:30-2:00 preliminary rounds - 2:00-2:30 final				
Bachata	1:30-2:00 preliminary rounds - 2:00-2:30 final				
Salsa on 2	1:30-2:00 preliminary rounds - 2:00-2:30 final				
Rueda de Casino				2:30 - 3:15	2:30 - 3:15
Caribbean Show Dance	2:00- 2:30	2:00- 2:30	2:00- 2:30	2:30 - 3:15	2:30 - 3:15
Salsa Shine		2:00 - 2:30	2:00 - 2:30	2:00 - 2:30	2:00 - 2:30
Bachata Shine		2:00 - 2:30	2:00 - 2:30	2:00 - 2:30	2:00 - 2:30

The Chairperson may disqualify any competitive unit who exceeds the duration given in this rule.

7.2. Chairperson may extend the maximum duration for any dance ordances if in his/her opinion a longer duration is necessary for fair adjudication of that dance(s) on an event.

7.3. **Tempi**

The tempo for each dance shall be: (bpm = beats per minute)

- Salsa On 2: 90-120 bpm
- Bachata: 120-160 bpm
- Merengue: 100-140 bpm
- Salsa On 1: 90-120 bpm

7.4. **Music style**

7.4.1. In all WDSF competitions the music must have the character of the dance being performed, for example, no disco music may be played for Caribbean dances.

The original version of the piece of music must be used. The use of special effects and addition of instrumental sounds will not be allowed. Adding percussion overlays to pop or ballads does not qualify the music as Salsa or Bachata. Mixing unrelated styles without a proper Caribbean dance structure is not allowed.

Explicit lyrics are prohibited, and the music must be completely appropriate for the age category of the contestants.

Live music is not allowed.

It is strictly prohibited to add new instrumental or synthetic sounds that were not part of the original composition of the music piece. However, enhancing or emphasizing elements that are already present in the original track (e.g., reinforcing existing percussion or accentuating brass hits) is allowed, provided the original structure and character of the music remain intact.

7.4.2. All music used for choreographies in *Bachata* categories must be authentic Bachata music, originally produced and recorded as such by a recognized Bachata artist or musical group. The objective of this rule is to promote, support, and give visibility to the musicians who dedicate their work to preserving and evolving the Bachata genre. Modern productions that maintain

the core structure and essence of traditional Bachata — even with contemporary elements — are fully accepted.

Exceptions are permitted in the case of covers, provided that the cover has been produced entirely as a Bachata from the beginning, including all instrumental and rhythmic components characteristic of the genre. However, adding a bongó or a synthetic Bachata rhythm over a pop or ballad song does not make it Bachata. Such cases, where the original structure and production do not reflect the genre authentically, will not be allowed.

All music will be subject to review and approval by the DJ and Chairperson to ensure it complies with these requirements.

7.4.3. All music used for choreographies in *Salsa* categories must be authentic Salsa music, originally produced and recorded as such by a recognized Salsa artist or musical group. Contemporary productions with modern arrangements are acceptable, as long as they remain faithful to the fundamental structure, instrumentation, and rhythmic identity of Salsa. Exceptions are allowed in the case of covers, provided that the cover has been entirely produced as Salsa from the outset, using all characteristic instruments and elements of the genre.

For example:

- A bolero, pop song, or ballad that has been reinterpreted and fully recorded as Salsa by a Salsa artist or orchestra (with proper arrangement, percussion, brass, and rhythm section) will be considered valid.
- Simply overlaying a Salsa-style rhythm (e.g., tumbadora or clave) on a pop track or using software-generated loops without a proper Salsa structure will not be accepted as Salsa.

All music will be reviewed and must be approved by the DJ and Chairperson of the event to confirm it meets these criteria.

7.5. Music for *Rueda de Casino*: (See Rule 7.4.1. and 7.4.3.)

The music will be *Salsa style* only. The mix of two different Salsa music pieces will not be allowed, but editing the same piece of music to achieve the required duration is permitted. The musical piece may not contain “solos” from other genres other than

Salsa. The use of (in all its variants) reggaeton, funk, hip hop, plena, bomba, rumba (folklorike), cumbia, guaracha, changüiri, chachachá, bolero, tango, flamenco, etc. is strictly prohibited.

7.6. Music for *Caribbean Show Dance*:

Any or all the Caribbean rhythms (Salsa, Bachata, Merengue) can be used together with other Latin musical genres.

75% of the music must be Caribbean rhythms.

A maximum of approximately 25% of the music may be of any other genre.

7.7. Music for *Salsa Shine*: (See Rule 7.4.2.)

The music will be *Salsa style* only. The mix of two Salsa music pieces will not be allowed, but editing the same piece of music to achieve the required duration is permitted. The musical piece may not contain “solos” from other genres other than Salsa. The use of (in all its variants) reggaeton, funk, hip hop, plena, bomba, rumba (folklorike), cumbia, guaracha, changüiri, chachachá, bolero, tango, flamenco, etc. is strictly prohibited.

7.8. Music for *Bachata Shine*: (See Rule 7.4.1. and 7.4.3.)

The music will be *Bachata style* only.

The mix of two Bachata music pieces will not be allowed, but editing the same piece of music to achieve the required duration is permitted.

The musical piece may not contain “solos” from other genres other than Bachata. The use of (in all its variants) reggaeton, funk, hip hop, salsa, kizomba, zouk, bolero, tango, flamenco, etc. is strictly prohibited.

7.9. Music provided by athlete or played by DJ in each discipline:

Competition format	Couple (male and female)	Solo (male, female)	Duo (female duo, male duo)	Small team (3 or more athletes)	Big team (8 or more athletes)
Caribbean dances	Played by DJ				

Competition format	Couple (male and female)	Solo (male, female)	Duo (female duo, male duo)	Small team (3 or more athletes)	Big team (8 or more athletes)
Salsa on 1	Played by DJ preliminary rounds Music provided by athletes in Final				
Merengue	Played by DJ preliminary rounds Music provided by athletes in Final				
Bachata	Played by DJ preliminary rounds Music provided by athletes in Final				
Salsa on 2	Played by DJ preliminary rounds Music provided by athletes in Final				
Rueda de Casino				Music provided by athletes	Music provided by athletes
Caribbean Show Dance	Music provided by athletes	Music provided by athlete	Music provided by athletes	Music provided by athletes	Music provided by athletes
Salsa Shine		Played by DJ preliminary rounds Music provided by athlete in Final	Played by DJ preliminary rounds Music provided by athletes in Final	Music provided by athletes	Music provided by athletes

Competition format	Couple (male and female)	Solo (male, female)	Duo (female duo, male duo)	Small team (3 or more athletes)	Big team (8 or more athletes)
Bachata Shine		Played by DJ preliminary rounds Music provided by athlete in Final	Played by DJ preliminary rounds Music provided by athletes in Final	Music provided by athletes	Music provided by athletes

7.10. Music regulation for those Solo, Couples, Duos and Teams that provide their own music:

7.10.1. All athletes or team leaders must upload their music at the time of registration through the official WDSF Competition Registration System (CRS). The submitted music will be reviewed and verified by the appointed DJ and the WDSF Chairperson of the competition to ensure it complies with the musical and technical requirements established by these rules. Failure to submit music through the platform at registration may result in disqualification or exclusion from the event, at the discretion of the Chairperson.

7.10.2. Any entry or exit performed without music, is not judged and should not exceed 15 (fifteen) seconds each.

7.10.3. Team leader/Coach must provide music for Solo, Couple, Duo or Teams to the DJ (appointed by Organizer) by email, no later than 48 hours before the competition.

7.10.4. In case the Team leader/Coach sends the music after the deadline it is at the organizer's discretion to accept the entry.

7.10.5. Music files must be "named" with the category (Solo, Couple, Duo, or Team) and the name used at registration. Additionally, athletes or team leaders may include the title of their show/choreography, which will be used for identification and presentation purposes during the competition.

7.10.6. In case any problem occurred occurs on the competition day with the music

received by the DJ, the athlete(s) or the Team leader must have the music readily available on a USB device and provide it to the DJ immediately upon request. The USB must contain the same music file that was submitted during registration.

7.10.7. Music from other sources such as a mobile phone, laptop or tablet will not be accepted for use at the competition.

7.10.8. The DJ will start playing the music at the signal of the Athlete/Team leader.

7.10.9. If the audio track is longer than the time allowed, the DJ must fade out the music at the expiration of the time limit and eliminate the volume within the next 5 (five) seconds.

7.10.10. In the unfortunate case the performance is interrupted due technical reasons concerned with the music the repetition will be granted, at the sole discretion of the Chairperson.

7.10.11. Solo, Couple, Duo or Teams not complying with the time limit requirements may be disqualified by the Chairperson.

8. Rule 8 (Registration)

8.1. All entries to the WDSF Competition must be submitted through the WDSF CRS (Competition Registration System – <https://wdsf.org/crs>) or approved API system approved by the Technical Committee for proper management and monitoring.

8.2. Registration for Solo, Couple, Duo or Teams that provide their own music.

At the moment of the registration, the athlete(s)/Team leader/Coach must upload their music with the following data:

- Name of Choreographic Team/ Name of Show.
- Name of Athlete(s)/ Team leader/ Coach contact details.

9. Rule 9 (Choreography and Syllabus)

9.1. Choreographies are not bound by a limited number of figures but must be executed in compliance with the fundamental techniques and styles of each dance.

The *Caribbean dances* (Salsa, Bachata, Merengue) are not progressive dances along

the dance line so the choreographies must be danced towards a single front.

Athletes must always maintain a minimum distance of two (2) meters from the Adjudicators during their performance. Failure to respect this space may result in a warning or penalty, at the discretion of the Chairperson, to ensure safety and optimal judging conditions.

9.2. Required **Salsa** Style Identity and Basic Execution

9.2.1. All recognized Salsa styles are permitted in competition, including but not limited to: L.A. Style, New York Style, Puerto Rican Style, Cuban Style, Colombian (Caleña) Style, or the athlete's own developed style. The goal of the competition is to identify and highlight a true salsero or salsera — a athlete who not only demonstrates technique and cleanliness but also visibly embodies the identity and richness of the Salsa genre on stage.

9.2.2. Basic Step Requirement in Salsa:

9.2.2.1. It is mandatory for all Solos, Couples, Duos, and Teams to include the Salsa basic step in their choreography. This step must be clearly executed with proper timing and visible stylistic intent. The basic must appear both during partnered dancing and during footwork segments, if present. At minimum, the routine must include two consecutive bars of 8 counts (equivalent to 4 measures of 4 beats / 16 quarter-note pulses) of the Salsa basic. This allows the adjudicators to evaluate timing, personal style, and the athlete's interpretation of the genre's essence.

9.2.2.2. Failure to perform a recognizable Salsa basic as described may result in a penalty of up to 1 (one) point being deducted from the "Choreography and Presentation" scoring criterion, at the discretion of the panel of judges.

9.2.3. Musical Timing and Salsa Musicality:

9.2.3.1. Competitors must maintain consistent timing (e.g., On1 or On2) and musical coherence throughout the performance. Arbitrary changes of timing are not allowed unless clearly justified by the music arrangement or by stylistic transitions.

Example: A athlete starting on the "one" with either the left foot forward or

the right foot backward is acceptable, as long as the chosen footwork structure is maintained consistently throughout the choreography.

9.2.3.2. During moments of musical interpretation — such as dancing to specific instruments (e.g., piano, bongó, timbal) — athletes may express themselves freely through footwork. However, they must return to the original timing once the musical variation concludes.

9.2.4. Technique and Quality of Movement

9.2.4.1. Clean execution, proper alignment, stable spins, and clear body control are required. If the choreography includes additional styles such as Afro, Rumba, or Pachanga, these must be performed with authenticity and technical precision. Unfamiliar or poorly executed styles may negatively impact scoring.

9.2.4.2. For Couples and Teams, synchronization and connection between members are crucial. Regardless of style, Salsa technique must be consistently visible, showcasing the genre's unique cadence, weight transfer, shoulder and hip action, arm movement, and overall body flow.

9.3. Required **Bachata** Style Identity and Basic Execution

9.3.1. Musical Timing and Rhythm Consistency in Bachata

The choreography must begin on the first beat of the musical phrase. Athletes may start with either the left or right foot, provided that the chosen footwork pattern is maintained consistently throughout the performance, respecting the timing on the first beat. Any deviation from this timing will be considered off time.

In the case of shortened phrases, musical bridges, or progressions within the music, athletes must return to the original timing used at the beginning of the performance immediately after the variation.

While maintaining consistent timing on the first beat is strongly recommended, it is not mandatory throughout the entire routine. Athletes may, for artistic purposes, interpret melodic sections or musical elements beyond the base rhythm. However, rhythmic coherence must be preserved at all times, and a

clear and controlled return to the main rhythmic structure is required.

9.3.2. Basic Step Requirement in Bachata:

9.3.2.1. All Solo, Couple, Duo, and Team competitors in Bachata must include a clearly recognizable basic step in their choreography. This step must be executed with proper timing, alignment with the musical structure, and evident stylistic intention. The basic step must appear both in partner work and during any footwork or shine sections, if applicable.

9.3.2.2. The choreography must include at least two consecutive bars of 8 counts (equivalent to 4 measures of 4 beats / 16 quarter-note pulses) of continuous Bachata basic, allowing judges to assess the athlete's timing, body movement, and stylistic interpretation of the genre.

9.3.2.3. Failure to clearly perform a recognizable Bachata basic step as described may result in a deduction of up to 1 (one) point in the Choreography and Presentation scoring criterion, as determined by the judging panel.

9.4. For Couple dances:

Couple may dance in a detached position for a maximum duration of 16 bars (64 beats).

9.4.1. Athlete Profile for Couple Dances

In Couple disciplines, the ideal competitors are technically skilled, musically sensitive, and artistically expressive athletes who demonstrate strong mutual connection and understanding of the partner work dynamic. The judging will prioritize athletes who:

- Exhibit excellent partnering skills, including physical communication, lead and follow, coordination, and balance.
- Maintain clear musicality and timing, interpreting phrasing, rhythm, and dynamics with precision and creativity.
- Demonstrate technical control, such as clean footwork, posture, smooth transitions, and proper execution of Caribbean-specific actions (e.g., hip movement, partner interaction, spins, isolations).
- Apply choreographic variety and quality, including structural clarity, use of space, characterization of the dance style, and visual impact.

- Maintain consistent energy and expression throughout the performance, reflecting both the spirit of the music and the identity of the dance style.

A successful couple performance is one where both athletes move as one unified unit, with synergy, intention, and clarity, embodying the technical and artistic demands of Caribbean dances such as Salsa, Bachata, and Merengue.

9.5. **Rueda de Casino:**

Salsa Choreography executed by Rueda de Casino on the first beat of the musical bar danced in one or more circles. The use of linear or small group choreographies will not exceed the 25% of the total choreography.

9.6. **Caribbean Show dance:**

Dance Choreography of all or one of Caribbean dances (Salsa, Bachata, Merengue). Elements from other dances may be used to enrich and complete the choreography, with respect to the character of Caribbean dances. The character of Caribbean dances must be clearly visible. The use of other styles different from Caribbean dances will not exceed 25% of the choreography.

9.7. **Salsa Shine:**

Salsa danced without physical contact during the performance.

Dance in open or lateral position (side by side position) must be a main characteristic of Salsa Shine Duo.

In Duo and Team categories, athletes are allowed to make physical contact a maximum of two phrases during their performance (4 bars of 4 beats). However, these interactions must not include lifts or assisted drops executed with the support of another athlete.

The use of any type of tricks, acrobatics, and flips (including aerial moves, dips, and other similar elements) is permitted. However, athletes must ensure the choreographic quality of their routine, with at least 80% of the performance dedicated to Salsa dancing.

9.8. **Bachata Shine:**

Bachata danced without physical contact during the performance.

Dance in open or lateral position (side by side position) must be a main characteristic

of Bachata Shine Duo.

In Duo and Team categories, athletes are allowed to make physical contact a maximum of two phrases during their performance (4 bars of 4 beats). However, these interactions must not include lifts or assisted drops executed with the support of another athlete.

The use of any type of tricks, acrobatics, and flips (including aerial moves, dips, and other similar elements) is permitted. However, athletes must ensure the choreographic quality of their routine, with at least 80% of the performance dedicated to Bachata dancing.

9.9. Athlete Profile for Shine Disciplines

In Shine categories, the ideal athlete is a complete athlete who demonstrates full command of the foundational elements of the genre. The judging will favour athletes who:

- Display strong musicality and clear understanding of rhythm and phrasing.
- Execute clean and consistent basic steps, as these form the structural core of the choreography.
- Show refined movement quality, including body control, isolation, and dynamic variation.
- Deliver a high volume of footwork, with precision and complexity, as the essence of Shine lies in the mastery of "pasos libres".

Footwork is the signature element of the Shine discipline; therefore, performances must showcase a wide range of intricate and rhythmically accurate steps to reflect the identity of this category.

9.10. Originality

Each competitive choreography should be an original piece of work created for the given couple/athlete(s)/team. Plagiarism will result in a disqualification of the participant (including subsequently, after the competition).

10. Rule 10 (Grades/ Types of Competitions)

10.1. WDSF World Ranking Competitions

10.1.1. WDSF Open

WDSF will grant a series of WDSF Open Caribbean Competitions in all Caribbean disciplines with points for the WDSF World Ranking List for all age categories according to the Rule E. 2

10.2. Title Events

10.2.1. Junior II, Youth, Adult, Senior may also participate in the following Title events:

WDSF Open World Championships

WDSF Open World Cups

WDSF Open Continental Championships

WDSF Open Continental Cups

WDSF Open Sub-Continental Championships

WDSF Open Sub-Continental Cups

10.2.2. Invitation for Title events:

Invitations must be sent to all WDSF Member bodies.

10.2.3. Eligibility:

All Solo, Couples, Duos and Teams of the highest competitive category in each discipline of a WDSF National Member Body are eligible to participate, but an application for entry may only be made by the relevant WDSF Member body.

10.2.4. Reimbursement of expenses:

No travel expenses, no hotel accommodation will be provided for Solo, Couples, Duo and Teams by the Organizer.

Reimbursement of WDSF Chairperson and WDSF Adjudicators expenses shall be made by the Organizer according to Rule B.5 and Appendix.

11. Rule 11 (Warm Up and Rehearsals)

11.1. At WDSF World Ranking Competitions Organizers must grant at least 15 (fifteen) minutes in the timetable for warming up.

11.2. For rehearsals on WDSF Title Events see Rule F.3 (Rehearsals).

12. Rule 12 (Lifts)

- 12.1. Up to three (3) lifts are permitted. 4 (four) bars as maximum per each lift (16 beats) for Couple Dances, Rueda de Casino and Caribbean Show Dance.
- 12.2. A ***lift*** is any movement during which one member of a Couple, Duo or Team has both feet off the floor at the same time with the assistance or support of the other partner/s.
- 12.3. The Chairperson may disqualify couples who perform more than the allowed number of lifts during competition.

13. Rule 13 (Tricks and Turns)

- 13.1. A maximum of five (5) tricks are permitted per routine. During the execution of any trick, at least one foot or a part of the body below the waist must always remain in contact with the floor. If both feet are lifted off the ground during the execution of a trick, it will be considered a *lift*.
- 13.2. A ***Trick*** is defined as any movement or element performed with the assistance or support of a partner. The trick will be counted for the full duration in which the assistance is present.
- 13.3. ***Turns:*** All divisions are allowed a maximum of 8 bars / 32 beats / 4 phrases of 8 counts for continuous turns. Turns are not counted as tricks. If a unit exceeds the allowed number of turns, a warning will be issued, and 0.50 points will be deducted from the Technical Qualities score.

14. Rule 14 (Props/Accessories/Stage Decoration)

- 14.1. Props shall not be used.
- 14.2. ***Props*** can be typical accessories (e.g. flowers, umbrella, chair) but also parts of the competition dress (e.g. scarf, cape, gloves, hat, cap) if used by the competitors as independent objects during their performance.
- 14.3. During the performance no athlete may throw or place on the floor, even temporarily, objects or accessories, even part of the costume.
- 14.4. Persons other than members of the Team shall not enter on the competition

floor. Scenic elements may not be placed on the floor.

14.5. At the end of the performance the team must leave the floor completely clear and clean.

15. Rule 15 (Competition setup)

15.1. In all Caribbean Dances disciplines, the implementation of elimination rounds shall depend on the number of participating athletes and shall be determined at the discretion of the Chairperson, in accordance with the applicable competition format:

- Up to 6 participants: Direct final.
- From 7 to 12 participants: Semi-final and then a Final.
- From 13 to 24 participants: Quarter-final, Semi-final and then a Final.
- From 25 to 48 participants: 1st round, Quarter-final, Semi-final and then Final.
- From 49 to 96 participants: 1st and 2nd round, Quarter-final, Semi-final and then Final.

15.2. Organization of the rounds and use of music:

15.2.1. Preliminary rounds leading to the final (eighth-finals, quarter-finals, semi-finals): In these phases, whether competing as couples or in shines, all competitors will dance together on the floor in groups. The number of competitors per group will depend on the stage of the competition.

In all rounds prior to the final, heats will be performed. This means athletes will be divided into groups, and each group will perform separately. The number of heats will depend on the total number of competitors.

The DJ will provide the music in these rounds.

15.2.2. Finals: All competitors will dance solo (one by one), with their own music. Therefore, the music must be submitted in advance. If any competitor fails to submit their music on time, the DJ will choose a song for their performance.

15.2.3. The semi-final must always be danced in two heats for Title Events.

15.2.4. In the finals for Salsa on1, Bachata, Merengue, Salsa on2, Salsa Shine and Bachata Shine, it is convenient to have a general look with all the Solos, Couples and Duos together on the dance floor before the individual finals.

15.3. All athletes and teams must be present in the venue a minimum of 60 minutes before the beginning of their category.

15.4. In each round, the order of performances must be drawn under the scrutiny of the WDSF Chairperson.

15.5. In all previous and final rounds no fewer than half of all the Solos, Couples, Duos and Teams from the previous round may participate.

16. Rule 16 (Rules for Adjudication - Judging Systems)

Competitio nformat	Couple (male and female)	Solo (male, female)	Duo (female duo, maleduo)	Small team (3 or more athletes)	Big team (8 or more athletes)
Caribbean dances	Skating				
Salsa on 1	Skating preliminary rounds <hr/> AJS in Final				
Merengue	Skating preliminary rounds <hr/> AJS in Final				
Bachata	Skating preliminary rounds <hr/> AJS in Final				
Salsa on 2	Skating preliminary rounds <hr/> AJS in Final				
Rueda de Casino				AJS	AJS
Caribbean Show Dance	AJS	AJS	AJS	AJS	AJS

Competitor format	Couple (male and female)	Solo (male, female)	Duo (female duo, male duo)	Small team (3 or more athletes)	Big team (8 or more athletes)
Salsa Shine		Skating preliminary rounds AJS in Final	Skating preliminary rounds AJS in Final	AJS	AJS
Bachata Shine		Skating preliminary rounds AJS in Final	Skating preliminary rounds AJS in Final	AJS	AJS

16.1. Skating System:

The Skating System is a comparative judging method traditionally used in DanceSport competitions. Each adjudicator ranks the participating couples or units in order of merit for each dance. The final placements are determined based on the majority of rankings received across the judging panel. The system operates under a set of 11 rules designed to ensure fairness in elimination and final rounds.

It is applied during preliminary rounds.

16.2. AJS (Absolute Judging System):

The Absolute Judging System (AJS) is an individual, objective, and transparent evaluation model developed to complement the comparative nature of the Skating System. AJS is designed to assess performances based on predefined criteria, regardless of how other competitors perform. It is used in final rounds.

16.2.1. For competitions where AJS is applied:

16.2.1.1. Judges evaluate each routine based on four main criteria:

- Technical Quality (TQ)
- Movement to Music (MM)
- Partnering, Solo Skills, Team Skills (PS/SS/TS)
- Choreography and Presentation (CP)

Each of these categories includes detailed subcomponents relevant to Caribbean dances, such as posture, musical structure, hip action, partnering technique, synchronization, and expression. Scores are given independently for each criterion on a scale from 1 to 10, following the Performance Assessment Standard (PAS), where:

10 = Outstanding

5 = Average

1 = Very Poor

AJS prioritizes the holistic and artistic value of each performance, rewarding technical mastery and expressive quality equally.

16.2.2. Minimum of 6 WDSF Adjudicators will be allowed for WDSF World Ranking Competitions from at least 4 different countries.

16.2.3. Minimum of 10 WDSF Adjudicators from 8 different countries for WDSF Title Events.

16.2.4. The only part of the performance, which is judged, begins with the start of the music and finishes when the music stops.

16.2.5. Only Adjudicators with active WDSF Caribbean Dances Adjudicators licenses can be selected to adjudicate competitions under these Rules.

17. Rule 17 (Health and Welfare of Athletes)

17.1. There must be a break of at least 20 minutes between the rounds of a competition. For all WDSF World and Continental competitions the break between Semi-Final and Final is of 30 minutes.

17.2. Finals for Juveniles, Juniors

17.2.1. All Finals and prize presentations for Juvenile athletes must be concluded before 21:00 (9:00 P.M.)

17.2.2. All Finals and prize presentations for Junior I athletes must be concluded before 22:00 (10:00 P.M.)

17.2.3. All Finals and prize presentations for Junior II athletes must be concluded before 23:00 (11:00 P.M.)

18. Rule 18 (Competition Dress)

18.1. In all competitions granted under these *Rules*, competitors shall dress or costume according to the *WDSF Dress Regulations*, which form a part of these *Rules*.

18.2. Each athlete may change costume up to three (3) times in all of the rounds of any competition, provided always that no change of dress, or additional use of accessories or colours, is permitted during any round of a competition.

18.3. The Chairperson, or the WDSF Sports Director, may disqualify any couple at a competition when either partner is not dressed or costumed according to these Rules, and in addition to its other powers under the WDSF Statutes the Presidium may suspend from competitions for a limited period of time any competitor who breaches this Rule.

18.4. Pre-Competition Dress Verification

18.4.1. Submission Requirement:

Upon registering for the competition, all participants must upload the following materials for both male and female athletes:

- One (1) video showing the full competition outfit in motion (e.g., turns, poses).
- At least three (3) photos from front, back, and side views, with the athlete wearing the outfit.

18.4.2. Review Process

The submitted materials will be reviewed by the Chairperson and/or designated officials.

If any element of the competition dress does not comply with the regulations, the athlete will receive an official notification detailing the required corrections.

Athletes must make the necessary adjustments before the start of the competition.

18.4.3. Final Authority During the Event

Despite prior approval, if the Chairperson identifies any violation of dress

regulations during the competition, they reserve the right to:

- Request immediate correction or change of the attire.
- Disqualify the athlete from performing if the attire is not corrected in time or is deemed inappropriate.

18.5. General Principles

18.5.1. All attire must:

- Must show the characteristics of the Caribbean dances.
- Be age-appropriate and gender-appropriate.
- Adhere to the “Good Taste” principle.

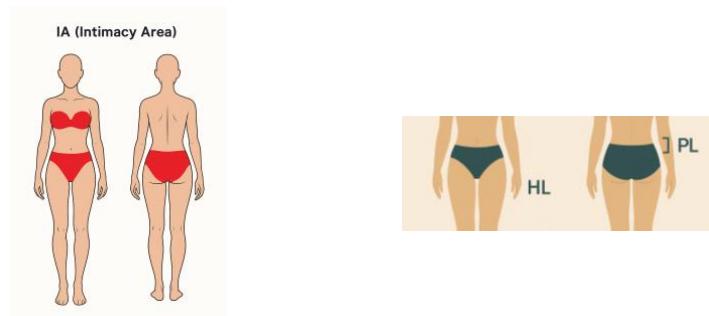
18.5.2. Costume and make up must be appropriate for the age category and the type of competition.

18.5.3. Barefoot dancing is strictly prohibited in all categories.

18.5.4. Outfits must be safe, comfortable, and must not interfere with the athlete's performance or that of other competitors.

18.6. Key Definitions

- *IA (Intimacy Area):* body zones, which must be covered by non-transparent materials or transparent materials lined with non-transparent materials. If skin colour is used in the IA of an athlete's costume, it must be covered with decoration. Throughout the whole competition, all intimate areas of male athlete and female athlete have to be completely covered. This includes the areas between hip line (HL) and panty line (PL). The use of skin-coloured or transparent fabrics is not permitted in these areas (any colour except skin colour).



- *Hip Line (HL):* panties top line (height).

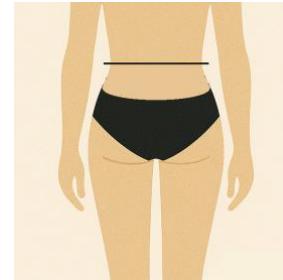
- Pantie Line (PL): Refers to the lowest edge or bottom line of the panties (height reference for coverage).

Back Side:

The cut may resemble a Brazilian brief.

Any type of thong is strictly prohibited.

A straight horizontal line must be respected: the top of the intergluteal cleft (buttock separation line) must not be visible under any circumstances.



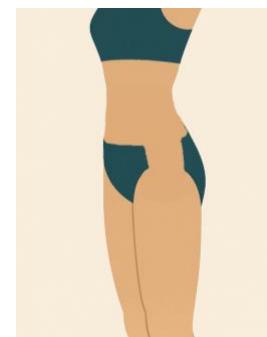
Front Side:

The cut must follow the natural crease line between the flexed leg and the torso (inguinal fold), ensuring appropriate coverage.

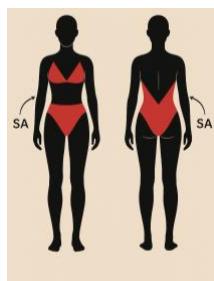
Side Leg Cut:

An open area is allowed between the Hip Line (HL) and the Panty Line (PL).

The maximum distance permitted for the cut on the side is 10 cm, regardless of the shape of the opening.



- *Shape area (SA):* minimum area which must be covered. Transparent materials are allowed in these areas; any color is allowed.



- *Basic materials:* Fabric forming the structure of the costume. Creates shape of the dress:
 - with light effects (metallic, glitter, sequined, ...)
 - without light effects
- *Decoration:* anything fixed on the basic material, hair, skin:

with light effects (rhinestones, sequins, beads, pearls, ...)

without light effects (feathers, flowers, bows, fringe, lace applications, ribbons, ...)

Tie clips, studs, cufflinks, belt-buckles and personal jewellery are not defined as decorations.

- *Man's Top Opening Point (TOP)*: point, to which top or shirt can be opened centre of the belt buckle or centre of the trousers top line.



Make-up: includes face make-up, artificial tan, nail polish, artificial nails, and artificial eye lashes.

- *Decoration jewellery*: jewellery designed to be a part of a dance dress.
- *Personal jewellery*: jewellery that is intended for everyday personal use. If used at competitions, use at the wearer's risk.

18.7. Dress Interpretation

In order to foster inclusivity, comfort, and performance quality, the interpretation of certain dress elements shall allow for flexibility in terminology and form.

18.7.1. Interpretation of "Pants"

The term "pants" as used in these regulations shall also include:

- Jumpsuits
- Tights
- Leggings

These variations are considered valid alternatives, provided they respect all other regulations regarding material, coverage, and taste.

18.7.2. The fabric of the costume itself (e.g., briefs, leotards, pants) is considered sufficient coverage for the Intimacy Area (IA), provided it complies with the transparency and colour requirements outlined in these rules. It is not necessary to add additional elements such as rhinestones, fringes, feathers, or other decorations to cover the IA. However, if skin-coloured or transparent

material is used in this area, it must be lined with non-transparent fabric and/or appropriately decorated to avoid visual confusion.

18.7.3. Rationale

Caribbean dances involve acrobatic movements, elevations, and complex spins, which demand maximum freedom of movement. Therefore, applying rigid interpretations of traditional dress would be counterproductive to the athletic and expressive nature of the dances. This article ensures that the athletes' comfort, safety, and performance are not compromised by overly restrictive dress definitions.

18.8. Specific Rules

18.8.1. Juvenile, Junior, Youth, Adult and Senior:

18.8.1.1. Male:

Hats, cloaks, and dangling chains are prohibited.

18.8.1.2. Female:

- Two-piece outfits and pants allowed.
- Scarves allowed. Hats, cloaks, and dangling chains are not allowed.
- Thongs are Not allowed.
- Skin colours panties are Not allowed.
- Breasts must be fully covered at all times.
- The distance between bra cups must be less than 5 cm to ensure adequate coverage and support.
- Transparent or skin-coloured fabrics are not permitted in the IA (Intimacy Area) unless lined with opaque material and decorated appropriately.

18.8.2. Footwear Rules:

18.8.2.1. Men:

- Dance shoes of any colour and material are allowed.
- The heel must be no higher than 5 cm.
- Shoes with rubber soles (such as those used for gymnastics or funky styles) are not permitted.

18.8.2.2. Women:

- Dance shoes of any colour are required, with a minimum heel of 3.5 cm.
- Wedges with soles or bands thicker than 2 cm are prohibited.

18.9. Costume and make up must be appropriate for the age category and the type of competition.

18.10. Competition dress must show the characteristics of the Caribbean dances.

18.11. Good Taste Rule

Any use of material or colour or construction or other contrivance that gives the appearance of non-compliance with these dress rules, even though there is no breach of the literal wording of these rules, will be a breach of these rules if so determined by the Chairperson.

19. Rule 19 (Competition Number Card)

19.1. The use of Competition Number Cards will be governed by Appendix Competition Number Cards (Rule D.4).

19.2. “Small” size will be allowed for all Solo and Duo Female Athletes.

19.3. The Competition Number Card should be displayed on the back or side of Solo and Duo Female participants.

19.4. Competition Number Card will be displayed according to the Appendix Competition Number Cards for Solo, Duo and Couple Male athletes.

19.5. Competition Number Cards for Teams:

A competition number has to be issued to each team by the WDSF Scrutineer.

In each round, the competition number of the Team performing must be displayed on the screen so that it is visible to the Adjudicators and the Audience, Adjudicator’s PDA or Marking Sheet.

Competition number of each Choreographic Team must be announced by MC before and after the performance.

20. Rule 20 (Floor Dimensions)

20.1. A minimum of *250 square meters* will be the size of the DanceFloor for following disciplines:

- Caribbean dances
- Rueda de Casino
- Salsa Shine
- Bachata Shine
- Caribbean Show Dance Teams

20.2. Caribbean Show Dance:

The minimum space required for Solo, Duo and Couples will be *50 square meters*.

20.3. For WDSF Open and Continental Events, Caribbean dance competitions may take place in shared venues alongside other events. In recognition of the current realities of Caribbean dance events, these competitions may be held on stage-style settings. Therefore, the minimum dance floor dimensions are defined as follows:

- WDSF Open Events and Continental Championships: A stage or floor space ranging from 80 to 120 square meters is acceptable.
- World Championships: A minimum of 250 square meters remains required.

Rule 21 (Duties of WDSF Chairperson)

20.4. Rule C (Duties of WDSF Chairpersons).

The Chairperson will be appointed by the WDSF SportsDepartment.

21. Rule 22 (World Ranking System)

21.1. The WDSF World Ranking List (WRL) for Caribbean Dances is calculated based on the best 4 results obtained in WDSF World Ranking Tournaments over a rolling 12-month period. Points are awarded based on placement and adjusted according to participation volume and diversity of countries and adjudicators.

21.2. Competitions that grant ranking points include:

WDSF World Open Championships

WDSF Continental Open Championships

WDSF Open Tournaments

21.3. Each competition type has a specific points scale and adjustment coefficients detailed in the official WDSF document (*WDSF Caribbean Dances – World Ranking Tournaments*)

22. Annex: Table of Penalties

22.1. This table consolidates possible infractions and provides clear reference for application by organizers, adjudicators, and Chairpersons.

Note: Deductions below are applied to the corresponding AJS criteria:

TQ = Technical Quality

CP = Choreography & Presentation

MM = Movement to Music

TS = Team Skills / Partnering / Solo Skills

Violation	Penalty
Missing mandatory basic steps	Up to -1 point (TQ)
Costume non-compliant with regulations	Warning or up to -1 point (CP)
Excessive music duration	Disqualification (at Chairperson's discretion)
Reused or plagiarized choreography	-2 points (CP) or Disqualification
Partner contact in Shine categories (beyond 2 phrases or with lifts/tricks	-1 point (TS) or Disqualification if excessive
Use of forbidden props or external elements	Disqualification
Exceeding allowed number of lifts	Disqualification or up to -2 point (CP)
More than 5 tricks or improper tricks (lifting both feet)	Up to -2 point (TQ) or disqualification (if persistent)
Exceeding maximum allowed turns	-0.5 point (TQ)
Music not submitted via CRS / incorrect format	Disqualification or exclusion (Chairperson's discretion)
Non-authentic music genre	Music rejection; performance not allowed