

Key features of jazz dance

1. Musicality and connection to the music - the choreography should be a conversation with the music - combining music and dance as a single expression, one feeding the other.
2. Rhythm - polyrhythm; using two or three rhythms at once including syncopation.
3. Energy and attack, dynamics, accents, explosive and grounded, connected to the music.
4. Historical connection to jazz roots and choreographers - from African foundations through to modern day styles - including for example Ragtime/Charleston/Jitterbug/Swing/Lindy Hop/Golden Age/Hollywood/Broadway.
5. The infusion of dance techniques, genres and styles allows for a diverse range of movements, from fluid and graceful to sharp and explosive, making jazz dance captivating and dynamic.
6. Use of parallel positions with clarity and line, using angular and linear movements.
7. Working with a low centre of gravity in a deeper plie, keeping the body close to the earth, the ability to move the centre of gravity quickly with sharp changes of direction and focus.
8. Isolation of body parts in movement - movements initiated and isolated to specific body parts e.g. hips, shoulders, ribs, hips, with strong, sharp (percussive) contractions and extensions of the body and other body parts.
9. **Seamless transitions between steps** - it is not just about executing individual steps well but also about ensuring they flow together in a cohesive performance that connects to the music.
10. Limited acro and floorwork.
11. Storytelling inclusive of technical skill, rhythm, dynamic movement and stylistic interpretation.

Music choice, costume and choreographic style/genre/content appropriate to age of performer.

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ACRO DANCE

Characteristics and Movement: Acrodance must combine acrobatic movements clearly within a dance piece. It can include contortion and acrobalance elements as long as these are executed safely, however, these must form the puzzle pieces of a dance and not simply be a showcase of skill after skill with little movement in between.

Technique (30 marks)

- The quality of the acrobatic AND dance movements should be clear, precise and rhythmical.
- The acrobatic skills must be demonstrated safely displaying the correct level of movements for the dancer entered.
- Any contortion elements must show strength in position suitable for the move displayed.
- The dance and acrobatic movements should intertwine seamlessly and create one piece displaying both skills.
- The dancer's body awareness and quality within the acro technique should be apparent.
- Multiple performer acrobalance positions should be solid, controlled and appropriate within the movement and style of dance, and transitioned into and out of as part of the routine.

Musicality (20 marks)

- The dancer/dancers interpretation of the style and mood of the music.
- The dancer/dancers must be able to show different dynamics within the music including sharp, quick movements as well as lyrical.
- In duos/groups are there differing uses of rhythmic interpretation including canons and unison.

Artistry and Performance (30 marks)

- The dancer/dancers must display that they understand the theme of the dance and tone of music and communicate the idea, emotion, or piece of music through their movements.
- They must perform the piece with soul displayed in their movements and facial expressions.
- They must show precision on the choreography, especially during any unison in duo/trios/groups.
- Especially in groups the dancers must pay attention to the piece as a whole, ensuring the traffic on stage is as choreographed as the movements.
- Display passion through their performance

Choreography (20 marks)

- The movements given must be appropriate for the ability of the acrodancer/s.
- The choreography should be intertwined with the music chosen, showing crescendos in movements alongside those in the music (for example) and picking out parts of the music to emphasise with the movements.
- They must show precision on the choreography, especially during any unison in duo/trios/groups.

Rules & Regulations:

- **Acro routines must include an equal mix of acrobatics and dance, with all acrobatic skills and positions shown being linked with dance moves and sequences suitable for the style of movement.**
- Any routine with more than 4 moves that are considered to be acrobatic must be entered into the acrobatic section.

Ballet Any Style

Ballet any style category includes neoclassical choreographies and any other original choreographic form that uses the language/movements specific to classical dance/classical ballet, that are not part of the Repertoire. Neoclassical choreographies are characterized by:

- Free movement of shoulders, arms, hands;
- Demi-plié on pointes in different positions;
- Decentralised of forms and movements;
- Polyrhythm and accelerated dynamics;
- Use of space including levels, planes, and facings.
- Parallel positions of the legs, which can be used if they **are additional** to the five positions in classical Ballet

Technique 30 points

- Evidence of a strong classical technical training
- Execution of the movements continuously maintaining placement of the legs with controlled and supple posture of the body with a strong core
- Coordination between the movements of arms, legs and head within each movement
- Balance

Musicality 20 points

- A natural inner connection to the musical choice
- Sensitivity to the musical highs, lows, pauses or acceleration
- Fluidity and/or attack, according to the musical choice

Artistry and Performance 30 points

- Virtuosity and precision of all content
- Presentation suitable to the choreography
- Giving the audience 'more' than just the piece created
- For the Duo/Trio/Quartet, Small and Large groups all the above is valid, to which the synchronization of the dancers is added

Choreography 20 points

- The choreography should be suitable for the age, physique and interpretative skills
- In the case of original choreographies, the choreographer must creatively use the language and principles of classical ballet in the forms of the movements, costume and music.
- For the Duo/Trio/Quartet, Small and Large groups all the above is valid, to which the patterns and use of the dancers is added

TAP DANCE

Characteristics and Movement: There are many kinds of tap styles and **all forms** of tap dancing will be competing against each other for example: West End/Broadway/Musical show tap, American Tap, contemporary tap, progressive syncopated tap. **All** styles of tap are equally valid and should be given due consideration.

Technique/Style (30 marks):

- The quality of the beats should be clear, precise and rhythmical using dynamics* (volume of the beats) and light and shade
- The steps and beats should not sound busy, cluttered or one constant rapid tempo.
- The tapping should be percussive, and the rhythms should breathe
- The dancer's body awareness, quality and within the tap technique should be apparent
- Arm movements/positions should be coordinated and appropriate within the movement and style of dance
- Supplemental sounds such as body percussion can be included but should not dominate the routine. The tapping of the feet should be paramount

Musicality (20 marks)

- Consider how strong is the percussive musicality within the performance and within the choreography
- Can the dancer/dancers interpret the style and mood of the music.
- In duos/groups are there differing uses of rhythmic interpretation – canons, unison, counterpoints and trading

Rules & Regulations:

- Traditional dances wearing Irish hard shoes, Appalachian clogs, and Flamenco shoes etc. Should be entered into national and folklore sections.
- Pre-recorded enhancements: This rule applies to the following categories: Tap and Showstopper.
 - No pre-recording of tap beats is allowed on the competitor's music. Should a school enter a dance that does not comply with this rule, up to 20 points will be deducted.
 - If a track has tapping embedded in the music already, such as in "Anything Goes" from the musical Anything Goes, then this should be deemed unusable unless the tapping sounds can be removed completely
 - All dancing must be performed live.
 - Tap may be performed without music during the entire performance (first beat/last beat determines the length of the choreography).

*Dynamics – many tap choreographies tend to have only one level of tapping. Listen whether the choreography has high-lights and low-lights. The dynamics need to be visually seen and rhythmically heard.

Scoring for Street Dance and Commercial Performances

Judging and scoring for Street Dance and Commercial performances will be based on the following specific criteria, broken down into four main categories:

Technique (30 points)

- Isolation: 5 points
- Execution: 5 points
- Alignment: 5 points
- Extension: 5 points
- Stamina/Endurance: 5 points
- Strength/Control: 5 points

Musicality (20 points)

- Timing: 5 points
- Control: 5 points
- Interpretation: 5 points
- Musical Emphasis: 5 points

Performance & Artistry (30 points)

- Audience Engagement/Showmanship: 10 points
- Concept: 10 points
- Artistic Execution: 10 points

Choreography (20 points)

- Choreographic Content: 5 points
- Formations/Stage Pattern: 5 points
- Execution of Concept: 5 points
- Characterisation/Storytelling: 5 points

Showstopper

It's the choreographer's opportunity to excel creatively and the performers' chance to show off their technique and talent and do pretty much anything they like!

It should be exciting and entertaining, utilising gimmicks, tricks and themes appropriately.

It should provoke an immediate reaction from the audience, leading them to spontaneously applaud or be moved emotionally.

Technique 30 points

- It can be any genre (but it is not the Acro section).
- Singing is not permitted. Lip-syncing is permitted but carries no point award.
- Any tap included will not have the benefit of stage mics.
- A strong and secure technique.
- *Note: It is acceptable to mix genres.*

Musicality 20 points

- How well does the content match the music chosen.
- Does it suit the dancer/the chosen theme.
- Are the dancers using the music.

Artistry and Performance 30 points

- Appearance and presentation are part of the overall performance.
- Costume is not given marks by itself; it contributes to the overall performance.
- Costumes and make-up should be age appropriate and take into consideration the suitability to style of the work.
- The performer/s must show a high level of presentation appropriate to the style of the piece.
- Audience impact is vital.

Choreography 20 points

- The piece should be clever, interesting and entertaining, with creative use of staging, floor patterns and body lines
- If used, props should be woven into the choreography, not just a stage dressing.
* *See Rule below.*

***Props DWC Rule 12.4** There will be a 20 second time limit for any prop to be placed on stage and a 20 second time limit for any prop to be removed from the stage. Failure to comply with this will result in a 5-point penalty for each violation.

Song and Dance

The performance **must** include dance. The song can be sung in any language. The dance must be appropriate to the song choice. It is important that both the song and the dance should be of a good standard - Song and Dance is judged on both aspects. The rules permit three microphones, which can be head or handheld.

RULE – Vocals are not permitted on any part of the backing track/soundtrack.

It is permissible for any ensemble while off stage to 'wing sing' but this can only be those who are entered in the group and not additional singers.

Technique 30 points

- The Song must be accurate in pitch and tuneful with clear diction demonstrating breath control and vocal technique
- Any genre of dance can be used
- Vocal and dance content should be well balanced. 80/20 is not well balanced. The lack of balance will impact on judges scores.

Musicality 20 points

- Musical phrasing should be strong showing understanding of musical highlights both vocally and physically.

Artistry and Performance 30 points

- The dance element should be performed in-keeping with the character or era with appropriate style.

Choreography 20 points

- This should be appropriate in both age and cultural identity
- It should be appropriate for the character chosen if performed 'in context'. *For example 'Eponine' or 'Eliza Dolittle' are unlikely to perform acrobatic aerials.*
- The setting (or choice of song) should take into consideration that dance is part of this genre and without good dance content the choreographic mark should be reduced.

Key points to consider

Groups: most participants should sing and not rely on a strong solo, duet or small number.

Solos and duets can be included in ensembles but there must be strong ensemble work included, with harmony used where appropriate.

There is no requirement to sing at the end of the item.

The piece should be a whole performance with thought and production.

The creative concept of a routine can be reinvented to suit the performer. *For example 'Go Into Your Dance' from 42 St is set in 1930s (dressed in hat, gloves and tea dress or skirt suit) and is a tap dance. It could be reset to be very modern in a sassy leotard with fabulous jazz content.*

All costumes and make-up should be age appropriate and take into consideration the suitability to style of the work. General appearance and presentation are part of the overall performance.

Costuming is not given any marks but contributes to the overall performance, especially when it enhances the line or creates the character portrayed.

National and Folklore

National Dance will show traditional styles of dance and costume celebrating cultural identity and national characteristics. The music used in the performance must reflect the country's musical heritage.

Traditional costumes and the use of traditional steps add to the creative expression and presentation of the dance, and whilst appreciated and celebrated, no marks are awarded for authenticity of the dance and costume.

In folklore the dance can explore and interpret themes and stories that can be found in a country's traditions, myths, legends, and music. An example might be Riverdance, which combines theatricality with traditional Irish music and dance.

Other recent interpretations of national dance are allowed such as Zorba; however, Bollywood should be entered into the Showstopper category.

Research into a county's national costume and traditions will benefit the dancers and should be apparent in the dancers understanding and presentation of the dance.

6.11.24 Updated

Lyrical

This genre is often misunderstood. The title 'Lyrical' is often thought to mean '*all about the lyrics.*' However, a strong lyrical dance can be danced to a piece of music with no lyrics or vocals at all, a lyrical instrumental for example.

Costumes should help create the feeling of flow, fluidity and atmosphere. Ethereal and flowing costume would enhance the overall piece, adding to the artistry.

Countries have different perceptions for 'Lyrical', with Contemporary the most used. Contemporary technique is acceptable **IF** it is used with sensitivity, flow, and performance quality. The work does not have to be turned out throughout, but any moves must fulfil the true feel of a lyrical piece.

Technique 30 points

- Always well trained, the dancer should have a strong classical base technique.

Musicality 20 points

- Fluidity, sensitivity, suspension, relaxation and purpose, creating physical shapes that are aesthetically pleasing are important elements/ingredients.

Artistry and performance 30 points

- A continuous sense of flow showing breadth, expansion, release and freedom of movement
- The dancer should demonstrate a sustained technique, extension, continuity of line and fluidity in the movement without force or strain
- The piece should reflect the age and emotions of the dancer and come from an inner feeling rather than a contrived or forced presentation.

Choreography 20 points

- Tricks and gimmicks do not denote the dancer's ability. A beautifully trained, sensitive dancer does not need to show tricks. Often 'less is more'. 'Quality of movement' is paramount
- The chosen track should connect the dancer to the music track chosen
- Choreography to lyrics should make sense, using the lyrics for 'inspiration' rather than just 'interpretation'.

Ballet Repertoire

Any piece coming from recognised Ballet Repertoire recognized as part of the classical repertoire of a ballet theatre. A comprehensive list is attached. Essential in the evaluation of the dancer is the compliance of the choreography with his age, physical and temperamental particularities, respectively with his technical and interpretative skills. Established Repertoire choreographies that exceed the possibilities of the dancer/dancers and impose significant reductions in the original choreographic structure are not recommended.

Technique 30 points

- Execution of the movements continuously maintaining the en dehors placement of the legs and the vertical and supple posture of the body including balance
- Placing the arms in the specific positions of classical ballet;
- Coordination between the movements of arms, legs and head within each movement
- Virtuosity in pirouettes and in jumps (speed of attack; suspension of landing; elevation of the jump; differentiation of coordination between the different categories of jumps)

Musicality 20 points

- The musicality of the execution of the movements consists both in the strict observance of the score/musical structure that accompanies the dance, and in the ability to phrase the movements in harmony with the music.

Artistry and performance 30 points

- Phrasing of movement structures, dynamics and balanced relationship between connecting movements, main movements and static pictures
- Dynamics, fluidity and expression of movements with facial expression and head movements integrated into the general movement of the body
- All technical and expressive aspects must be used for the purpose of creating the character they are interpreting
- For the Duo/Trio/Quartet and Small and Large groups classes that use choreographies from the classical repertoire all the above rules are valid, to which the synchronization of the dancers is added.

Choreography 20 points

- Respecting the original structure of the choreography
- In the case of adaptations of the original choreography to the physical and technical possibilities of the dancer, it is recommended to respect the principles of classical ballet.

NOTES:

*The costumes must contribute to the character and the style of the dance, and be age appropriate.

*In Mini Ballet Repertoire teachers are strongly advised to choose age appropriate variations & teachers are allowed to slightly simplify the variations to fit the technical level of the competitor/s.

***It is strictly prohibited** to use any kind of protected original choreography, unless DWC receives written permission from the designated organisation. This includes all choreographies that require formal permission to be danced in a competition environment.

Contemporary

For the purposes of the Dance World Cup this genre covers both Ballet based Contemporary and Modern Contemporary. Although contemporary dance uses techniques from modern and ballet, it also allows a level of improvisation and interpretation.

Technique 30 points

- The work must demonstrate a clear understanding of recognisable contemporary dance techniques (such as Graham, Cunningham, Horton, Release).
- The technique must combine the strong and controlled legwork with focus on the use of the torso and also employ contract-release, fall and recovery
- The piece must show evident use of breath control.
- Development of body language through the legible and consequential use of movement
- Should show an understanding of sequential use of the body and spine.

Musicality 20 points

- Contemporary is not specifically linked to the music or song lyrics, the musicality coming from the use of the body
- For contemporary, music is secondary to movement
- Contemporary dancers may perform to any musical style, spoken word poems, songs, sound effects or silence.

Artistry and performance 30 points

- The performance should avoid being overly presentational; dancers should demonstrate they have a deep understanding of what initiates movements and what the stimulus is for the content
- Breath should instigate the movement, with weight, swing, suspension, and release.
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Choreography 20 points

- Theme and/or choreographic devices should be apparent
- Any acrobatics must connect with movement and not be stand-alone tricks
- Floor work should be within the choreographic context and retain the contemporary quality.
- Use space should include levels, planes, and facings.

Other notes:

The choreography can mix contemporary techniques

The dance can be performed in socks, barefoot or with a half ballet shoe.