

NDA COMPETITION RULE BOOK

FOR SOLOISTS & SMALL GROUPS



NDA SOLOIST & SMALL GROUP RULES

NDA RESERVES THE RIGHT TO BE THE ARBITRATOR AND INTERPRETER OF ALL RULES COVERED IN THIS DOCUMENT.

3	CODE OF CONDUCT
3	GENERAL COMPETITION INFORMATION
3	PERFORMANCE AREA
3	VIDEO MEDIA POLICY
4	LOGO USAGE
4	ROUTINE REQUIREMENTS
4	GENERAL RULES
4	CHOREOGRAPHY
4	MUSIC
5	COSTUME
5	PROPS
6	DIVISIONS
7	LEGALITY AND SAFETY
7	NDA SAFETY RULES
8	VIOLATIONS
8	INJURY DURING PERFORMANCE
9	LEGALITY VERIFICATION
10	LEGALITY SCORESHEET
11	SCORING
11	JUDGING PANELS
11	JUDGING SCALE FOR DANCE FUNDAMENTALS
13	SOLO/DUO/TRIO/ENSEMBLE SCORESHEET
14	USASF RULES GLOSSARY
15	USASF SKILLS GLOSSARY

Soloist & Small Group Divisions are offered at all Regional Championships. Select Soloist Divisions are offered at NDA All-Star Nationals. View our website for more information

THE WORK IS WORTH IT.®

NDA SOLOIST & SMALL GROUP RULES

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CODE OF CONDUCT

To ensure the most positive experience for all attendees, NDA asks that the following Code of Conduct be adhered to during all NDA Championships:

- Any questions or concerns that affect a dancer's performance or experience must be communicated to the NDA Information Table. The appropriate NDA Official will then be called to discuss the situation.
- Participants, coaches and spectators are prohibited from making contact with the judges during the competition.
- Judges' rulings are final related to deductions, final placements and legalities.
- Any unruly, aggressive or belligerent behavior by participants, coaches or spectators toward any other attendee or NDA Event Staff will result in potential disqualification, removal from the event and/or barred participation from future NDA Events with the possibility of suspension for following years.
- Varsity Spirit reserves the right to remove any persons from a competition for unsafe or unsportsmanlike conduct.

NDA fervently encourages and supports sportsmanship, integrity and fairness among participants and coaches in all facets of dance including, but not limited to practice and performance. We strive to uphold the highest standards and promote this to the best of our abilities, and believe that coaches are instrumental in promoting and instilling this among their respective team members.

GENERAL COMPETITION INFORMATION

PERFORMANCE AREA

Generally, at Classic and National Championships, dancers will perform on a Marley dance floor. Strips are typically 38' long and 4' 11" wide running from front to back. Performance surfaces and dimensions may vary by championship based on venue size and restrictions, divisions offered and other factors. Please refer to the specific championship for which you are attending and make note of the Performance Area Information.

Generally, at Regional Championships, dancers will perform on a standard gym floor. Please refer to the specific championship for which you are attending and make note of the Performance Area Information, or call 877.NDA.2WIN (877.632.2946) for more information.

VIDEO MEDIA POLICY

No commercial recording (audio or visual) or commercial live streaming is allowed in the event venue or other event-related venues (including, but not limited to, hotels and restaurants) or on the grounds of any such venues (collectively, "Event Locations"). In the event a team authorizes the commercial recording or streaming in any Event Location, the team will be automatically disqualified. In addition, the personal, non-commercial use of live streaming apps (such as Periscope, Facebook Live, etc.) to capture all or any part of a performance during the event is not permitted. By attending/purchasing admission to the event, each attendee grants permission to Varsity Spirit, LLC and its affiliates, designees, agents, licensees, and invitees to use the image, likeness, actions and statements of the attendee in any live or recorded audio, video, film, or photographic display or other transmission, exhibition, publication, or reproduction made of, or at, the event in any medium, whether now known or hereafter created, or context for any purpose, including commercial or promotional purposes, without further authorization or compensation.

LOGO USAGE

Teams will not be allowed to use any Varsity Spirit Brand logo including: banners, rings, bows, t-shirts, etc. without prior approval from the Varsity Spirit office. The use of the brand letters will be allowed.

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ROUTINE REQUIREMENTS

1. No technical skills should be performed without proficiency before skill progression.
2. Dancers should enter the performance area in a timely fashion. Entrances/exits will not be judged as part of the routine.
3. All Soloist/Small Group will have a maximum of 2 minutes (2:00) to demonstrate their style expertise. Timing will begin with the first choreographed movement or note of the music. Timing will end with the last choreographed movement or note of the music, whichever happens last.
4. All performers (unless injured) must remain within the performance area throughout the entire performance. Dancers can only enter and exit through the designated entry and exit points. Should the dancer leave the performance area before routine is complete, they are not permitted to reperform at a later time (Exception: Music, Injury or Costume Interruption).
5. Small Groups: Substitutions may be made in the event of any injury or other serious circumstance. Substitutes must also abide by the age restrictions in all divisions in which they compete.
6. All staging, backdrops, special effects, costumes, or any items that may damage or otherwise alter the performance floor or environment, including backstage and practice area, are prohibited, including but not limited to water, baby powder, sliding oil, fire, feathers, etc.
7. The soloist/small group's name will be called twice: once as the performance on deck and once as the performing soloist or small group.

CHOREOGRAPHY

Routines must be appropriate for family viewing. Suggestive, offensive, or vulgar choreography, costuming and/or music are inappropriate for family audiences and therefore lack audience appeal. Any vulgar or suggestive movements (hip thrusting, inappropriate touching/slapping/positioning to one another, etc.), words, costuming or music will result in a .5 deduction per violation.

All choreography, costuming and makeup should be age appropriate.

MUSIC

- NDA will follow the Varsity Spirit Music Guidelines for all competitions. Please visit varsity.com/music for the most up-to-date guidelines and latest resources.
- Music should be on a digital music player/iPod. CD Players will not be available at Nationals or Classics. NDA will provide an auxiliary cord. Depending on the type of phone, please make sure you have all necessary adapters to plug into the auxiliary cord. Be sure to follow these steps below prior to your performance:
 - Set up a playlist for each routine
 - Turn OFF any equalizer, sound check and/or volume limit
 - Turn your volume up to 100%
 - Turn off all notifications
 - If using a phone, make sure it is in airplane mode to avoid incoming calls during performance

NDA requires that you have (2) forms of music available.

In the event a technical error causes a team's music to be interrupted, the coach will have the opportunity to stop the performance and begin again immediately. It is recommended that coaches have a backup iPod with them at the music table. Judging and timing will resume from the point at which the malfunction occurred as determined by the Judges.

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MUSIC (CONTINUED)

CHALLENGE PROCESS

If there are concerns regarding a certain team's use of music, a Challenge Form must be completed immediately following the team's performance. A challenge can only be made by the official coach, advisor, director or gym owner of a team competing at the event at which the challenge is being made.

- All music challenges must be submitted in writing to the event director immediately following the team's performance.
- There will be \$100 fee to request a music challenge and must be in the form of a check made out to St Jude Children's Research Hospital.
- Challenges will be reviewed and finalized within 48 hours of the event.
- If the challenge is correct, fees collected will be voided. If the challenge is incorrect, fees will be donated to St. Jude.

COSTUME

- Footwear is recommended but not required. Wearing socks and/or footed tights only is prohibited. Exception: Socks are allowed on a carpeted performance surface. Shoes with wheels are not allowed (i.e. roller skates, roller blades, heelys, etc.)
- Jewelry as part of a costume is allowed.

UNIFORM DISTRACTIONS

The Legality Official, Head Judge or NDA Official reserves the right to stop a routine, assess a deduction, and/or disqualify a dancer for a uniform distraction (i.e. garment not being securely fastened/attached, straps break, pants split, etc.). Each performer is required to take the necessary steps to avoid inappropriate exposure prior to the performance. If a judge stops the routine or a performer leaves the floor to adjust a uniform, a penalty or disqualification may result. The performers may or may not be given an opportunity to return to complete their performance.

PROPS

- Wearable and/or handheld items are allowed in all categories and can be removed and discarded from the body.
- Standing props that bear the weight of the dancer(s) are not allowed. (Examples: chairs, stools, benches, ladders, boxes, stairs, etc.) If you are unsure if your prop is acceptable, please contact the NDA Office.

NDA SOLOIST & SMALL GROUP RULES

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2023 - 2024 SOLOIST & SMALL GROUP DIVISIONS

ALL Divisions will follow NDA Soloist & Small Group Safety Rules.

SOLOIST

SMALL GROUP

DIVISION	AGE REQUIREMENTS	BIRTH YEAR	GENDER & NUMBER ALLOWED
Tiny Solo	5-7 Years	2016 - 2019	Male or Female
Mini Solo	6-10 Years	2013-2018	Male or Female
Youth Solo	9-13 Years	2010-2015	Male or Female
Junior Solo	11-16 Years	2007-2013	Male or Female
Senior Solo	13-19 Years	6/1/2004-2011	Male or Female
Mini Duo/Trio	8 Years & Younger		2 Members (Male and/or Female)
Youth Duo/Trio	9-13 Years		2 Members (Male and/or Female)
Junior Duo/Trio	11-16 Years		2 Members (Male and/or Female)
Senior Duo/Trio	13-19 Years		2 Members (Male and/or Female)
Mini Ensemble	8 Years & Younger		No more than 4 Members (M and/or F)
Youth Ensemble	9-13 Years		No more than 4 Members (M and/or F)
Junior Ensemble	11-16 Years		No more than 4 Members (M and/or F)
Senior Ensemble	13-19 Years		No more than 4 Members (M and/or F)

NOTE: Not all Soloist divisions will be offered at the 2024 NDA All-Star National Championship. Please see the NDA All-Star Nationals Soloist Registration Form for more information.

All performances, regardless of style, in each of the above divisions will be judged against each other unless the splitting rule applies. NDA will split an age division into separate categories (Jazz, Contemporary/Lyrical, Hip Hop, Pom, etc.) if 10 or more routines of one style are registered.

FOR A FULL LISTING OF RULES AND DIVISIONS FOR TEAMS, PLEASE VISIT NDA.VARSITY.COM

NDA SOLOIST & SMALL GROUP RULES

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NDA SAFETY RULES

TUMBLING

1. Tumbling as a dance skill is allowed, but not required, in all Soloist/Small Group divisions with the following limitations:
2. Hip over head rotation skills with hand support are not allowed while holding props in supporting hand(s). (Exception: Forward rolls and Backward rolls are allowed.)
3. Airborne hip over head rotation skills without hand support that take off from two feet are not allowed. (Clarification: Front aials and aerial cartwheels are allowed.)
4. Drops to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.

LIFTS & PARTNERING

1. Lifts and Partnering are allowed, but not required, in all Small Group divisions with the following limitations:
2. The Executing Dancer must receive support from a Supporting Dancer who is in direct contact with the performance surface. (Exception: kick line leaps)
3. At least one Supporting Dancer must maintain contact with the Executing Dancer(s) throughout the entire skill above shoulder level.
4. Hip over head rotation of the Executing Dancer(s) is allowed provided a Supporting Dancer maintains contact until the Executing Dancer returns to the performance surface or is returning to the upright position.

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VIOLATIONS

Scores for each caption will range from 0-10, including tenths of points (i.e. 5.5, 9.2, etc.). The maximum number of points on the score sheet does not total 100, so the scores will be entered into a computer that will add the raw totals, average them, and then convert the average score into a 100 point scale. All penalties will be deducted from the converted 100 point scale score to get the FINAL SCORE.

MAJOR FALLS

Serious falls incurred by one or more dancers that could result in injury or falls from a lift to the performance surface will result in a .5 deduction for each incident. Note: these falls are typically a result of a dancer(s) performing skills beyond their proficiency.

TIME LIMIT VIOLATIONS

Judges will time each routine with a stopwatch or similar device. Their time will be considered the official time of the routine. Due to speed variations on different sound systems, the judges will not give a deduction until their clock shows three seconds over the time limit.

Time limit violations (for both the music portion and/or total Routine time) are as follows:

- 3 - 5 seconds over time will result in a .5 deduction
- 6 - 10 seconds over time will result in a 1.5 deduction
- 11 or more seconds over time will result in a 2.5 deduction

SAFETY VIOLATIONS / GENERAL COMPETITION RULES

A deduction will be given for EACH safety/general competition rule violation. The point value of this deduction will range from .5 to 2.5, depending upon the severity of the violation. Safety Violations are in effect until the dancer(s) leaves the performance floor. Please read and study the appropriate NDA Safety Rules section to ensure your performance does not have any safety violations. Deductions and/or penalties are assessed at the sole discretion of the judges based on the criteria set forth in this book.

All judges' decisions are final. Ties will not be broken. Tying soloists/small groups will share the title and/or ranking.

INTERPRETATIONS / RULINGS

NDA has the authority to make a decision on any issue, protest, penalty or rule that is unclear or not specifically addressed in this book. NDA will render a judgment in an effort to ensure that the Competition is conducted in a manner consistent with the general spirit of the Competition and NDA.

INTERRUPTION OF PERFORMANCE

INJURY

The Legality Official, Head Judge, coach or NDA Official reserves the right to stop a routine due to an obvious injury. In the event that an injury causes the performer's routine to be interrupted during a Competition, the dancers will have 30 minutes to regroup before performing their routine again from the beginning. Judging will resume from the point at which the injury/interruption occurred as determined by the Judges. All point deductions accumulated to that point will carry over. If the dancers prefer not to re-work the routine, then at the coach's discretion, they may take the score they have received up to that point. If a skill has not been performed, or all elements of the score sheet have not been performed, a "0" will be given in the category. In the event that an injury causes the team's routine to be interrupted during Final Competition (Nationals), the judges will determine if there is sufficient time and feasibility for the dancers to complete their performance.

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LEGALITY VERIFICATION

It is important to be current on the NDA Safety Rules. If you have questions concerning any safety rules or questions regarding specific performance elements, please follow these steps. This will ensure that you receive a timely and accurate response to your video inquiry.

- All questions must be in written form.
- Due to the differences in interpretation and terminology, no phone calls will be accepted.
- Due to variance in camera angles/perspective, rulings on videos are not guaranteed.
- Do not rely on prior rulings from NDA Championships.
- Costume approval must be submitted in photograph format with at least one (1) athlete wearing the costume in question. Front and back views of costume must be shown. Official approval cannot be given to sketches or drawings.
- Music approval must be submitted in either MP3 or WAV format.
- For all legality questions, you must send a video that contains the skill in question (each skill in question should be sent as a separate video clip).
- A separate video must be submitted for each competition to ensure legality.
- Video must include the following:
 - Front, side and back view of skill.
 - Name of the Championship where you will be performing skill and the Division you will be performing in.
 - Include your name, team name, email and phone number with your video.
 - Do not send the entire Routine, only the skill(s) in question. Your video will be kept on file at NDA.

VIDEOS THAT ARE NOT IN THE ABOVE FORMAT WILL NOT BE VIEWED.

VIDEOS MUST BE RECEIVED IN THE NDA OFFICE at least **THREE WEEKS PRIOR** to the Championship date. Videos not received in the NDA office three weeks prior to the championship date will **NOT** be reviewed.

You may email your videos to:
ndascoring@varsity.com

DO NOT DEPEND ON YOUR CHOREOGRAPHER OR COACH TO DETERMINE IF SOMETHING IS
LEGAL.

**IF YOU FEEL THAT SOMETHING MAY BE ILLEGAL, SEND A VIDEO TO THE
NDA OFFICE.**



OFFICIAL JUDGE _____

SCORE ★ SHEET

SOLOIST/SMALL GROUP GENERAL DEDUCTIONS

NUMBER OF PARTICIPANTS _____

TIME OF ROUTINE

OVER TIME 3 - 5 SECONDS (.5) = _____
☐ 6 - 10 SECONDS (1.5) = _____
11+ SECONDS (2.5) = _____

TIME OF MAJOR FALL

DESCRIPTION

MAJOR FALL - TOTAL _____ x .5 = _____

RULE INFRACTION

WARNING

PAGE #

OF DEDUCTIONS



_____ x _____ = _____



_____ x _____ = _____



_____ x _____ = _____



_____ x _____ = _____

TOTAL OVER TIME DEDUCTION _____

TOTAL MAJOR FALL DEDUCTION(S) _____

TOTAL RULE INFRACTION DEDUCTION(S) _____

TOTAL DEDUCTION _____

Time Limit 2:00

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JUDGING PANELS

HEAD JUDGE

The Head Judge is responsible for overseeing Panel Judges. Each Head Judge fills out his/her own score sheet for each performance. Decisions made by Head Judges are final.

PANEL JUDGES

Panel Judges are responsible for scoring each performance based on the NDA score sheet. Each Panel Judge fills out his/her own score sheet for each performance. Panel Judges do not determine or judge deductions or safety violations. Decisions made by Panel Judges are reviewed by the Head Judge and deemed final.

LEGALITY OFFICIAL

The Legality Official is responsible for administering all safety/general competition rule violations. Decisions made by the Legality Official are final.

JUDGING SCALE FOR DANCE FUNDAMENTALS

Total points received per caption consider **overall quality and quantity of movement (both variety of elements and number of members performing element) throughout the routine**. Appropriate difficulty level is considered for every caption, with the exception of Performance Impression. Specific elements performed that are not listed in one of the following captions will be placed in corresponding captions at the discretion of the judges.

Zero points will be given in a caption if elements for that particular caption are not executed.

PERFORMANCE IMPRESSION

This score reflects audience appeal as well as each individual judge's overall impression of the routine. Elements factored into this score at each judge's discretion are genuine showmanship (face/full body), projection and appropriateness of costuming, music and choreography.

QUALITY OF MOVEMENT (RANGE OF SCORES)

LOW	Beginning level of movement executed with substandard control. Extension, spatial awareness, and musicality are minimal. Strength of movement is lacking and style is somewhat inconsistent. Below average lines, flow, and continuity.
MEDIUM	Intermediate movement executed with good control. Nice extension, spatial awareness and musicality, but somewhat relaxed in execution of movement. Style is mostly consistent with average lines, flow, and continuity.
HIGH	Advanced movement executed with strong control. Crediting superior extension, spatial awareness, musicality, and strength of movement. Style is consistent with emphasis on strong lines, flow, and continuity.

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TECHNICAL ELEMENTS (RANGE OF SCORES)

LOW	Overall incorporation/execution of beginning level style specific skills such as, but not limited to, turns, leaps, jumps, hip hop skills (i.e. power moves, tricks) and pom tricks (i.e. passes, kick lines) executed with substandard technique.
MEDIUM	Overall incorporation/execution of intermediate level style specific skills such as, but not limited to, turns, leaps, jumps, hip hop skills (i.e. power moves, tricks) and pom tricks (i.e. passes, kick lines) executed with good technique.
HIGH	Overall incorporation/execution of advanced level style specific skills such as, but not limited to, turns, leaps, jumps, hip hop skills (i.e. power moves, tricks) and pom tricks (i.e. passes, kick lines) executed with strong technique. Appropriate utilization of the individual's/small group's ability level.

CHOREOGRAPHY (RANGE OF SCORES)

This score reflects what the choreographer created, rather than how the individual/small group executed the routine/movement.

LOW	Beginning level routine with basic foot work, minimal musical interpretation, dynamics, transitions, direction changes, levels and group work. Minimal routine staging. Routine is lacking in overall creativity and originality.
MEDIUM	Intermediate level routine with average use of foot work, musical interpretation, dynamics, transitions, direction changes, levels and group work. Average routine staging. Routine showcases creative and original moments but is missing its full potential.
HIGH	Advanced level routine with strong use of intricate, complete, full body movement and strong use of musical interpretation, dynamics, transitions, direction changes, levels and group work. Creating a complete thought with the movement. Routine illustrates an abundance of creative and original ideas throughout

NDA SOLOIST & SMALL GROUP RULES



OFFICIAL

JUDGE _____

SCORE ★ SHEET

**BEST DANCER / DUET /
ENSEMBLE / OFFICER LINE**

COMMENTS		MAXIMUM VALUE	TEAM SCORE
	PERFORMANCE IMPRESSION Projection, Expression, Appeal, Appropriateness	10	
	QUALITY OF MOVEMENT Difficulty, Execution of Style, Control, Strength, Extension, Musicality	10	
	TECHNICAL ELEMENTS Appropriate Difficulty, Incorporation/Execution/ Balance of style specific elements	10	
	CHOREOGRAPHY Difficulty, Creativity, Originality, Musical Interpretation, Use of Space	10	
	TOTAL		

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USASF RULES GLOSSARY

- **Airborne (Executed by Individuals, Groups or Pairs):** A state or skill in which the dancer is free of contact from a person and/or the performance surface.
- **Airborne Hip Over Head Rotation (Executed by Individuals):** A tumbling skill in which the hips continuously rotate over the head and there is a moment of no contact with the performance surface (Example: Round Off or a Back Handspring).
- **Axis Rotation:** An action in which a dancer rotates around his/her vertical or horizontal center.
- **Category:** Denoting the style of a performance piece or competition routine. (Example: Jazz, Pom, Hip Hop, Contemporary/Lyrical, Kick, and Variety)
- **Connected/Consecutive Skills:** An action in which the dancer executes skills without a step, pause or break in between. (Example: Double Pirouette or Double Toe Touch)
- **Contact (Executed by Groups or Pairs):** When two (or more) people physically touch each other. Touching hair and clothing does not qualify as contact.
- **Dance Lift (Executed by Groups or Pairs):** A skill in which a dancer(s) is elevated from the performance surface by one or more dancers and set down. A Dance Lift is comprised of an Executing Dancer(s) and a Supporting Dancer(s)
- **Division:** Denoting the composition of a competing group of dancers. (Example: Senior Coed, Junior and Youth)
- **Dismount (executed by Groups or Pairs):** An action in which the Executing Dancer(s) returns to the performance surface or upright position with or without assistance from a Supporting Dancer(s) with whom there was prior contact.
- **Drop:** (Executed by Individuals) An action in which an airborne dancer lands on a body part other than his/her hand(s) or foot/feet.
- **Elevated:** An action in which a dancer is moved to a higher position or place from a lower one.
- **Executing Dancer:** A dancer who performs a skill as a part of Groups or Pairs who use(s) support from another dancer(s)
- **Hands-free Poms:** Poms specifically made so that performers do not have to hold the poms but rather they are affixed to the performer's hand. Proper use means bars cannot be in palm of the hand and only an elastic band can be between the supporting hand and performance surface.
- **Head Level:** A designated and averaged height: the crown of the head of a standing dancer while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.)
- **Hip Level:** A designated and averaged height; the height of a standing dancer's hips while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.)
- **Hip Over Head Rotation (Executed by Individuals):** An action characterized by continuous movement where a dancer's hips rotate over the head in a tumbling skill (Example: Back Walkover or Cartwheel)
- **Hip Over Head Rotation (Executed by Groups or Pairs):** An action characterized by continuous movement where the Executing Dancer's hips rotate over their own head in a lift or partnering skill.
- **Inversion/Inverted:** A position in which a dancer's waist and hips and feet are higher than his/her head and shoulders.
- **Inverted Skills (Executed by individuals):** A skill in which a dancer's waist and hips and feet are higher than his/her head and shoulders and there is a stop, stall, or change in momentum.
- **Partnering (Executed by pairs):** A skill in which two dancers use support from one another. Partnering can involve both Supporting and Executing skills.

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- **Perpendicular Inversion (Executed by individuals):** A skill that begins with backward airborne momentum and lands on the hands and head in an inverted position in which the dancer's head, neck and shoulders are directly aligned with the performance surface, creating a 90 degree angle between the head and floor.
- **Prop:** An object that can be manipulated and is typically used to enhance the visual effect of a routine.
- **Prone:** A position in which the front of the dancer's body is facing the ground, and the back of the dancer's body is facing up.
- **Release (executed by Groups or Pairs):** An action that results in a moment of time when the Executing Dancer is free of contact from the performance floor and the Supporting Dancer(s) with whom there was prior contact.
- **Shoulder Inversion (executed by individuals):** A skill that begins with backward airborne momentum and lands on the hands /shoulders /upper back area on the performance surface and the dancer's waist and hips and feet are higher than his/her head and shoulders.
- **Shoulder Level:** A designated and averaged height; the height of a standing dancers' shoulders while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.)
- **Standing Prop:** A type of prop that is able to support itself, free from a dancer's control and not wearable or commonly handheld. (i.e. chairs, stools, benches, ladders, boxes, stairs, etc.)
- **Supine:** A position in which the back of the dancer's body is facing the ground, and the front of the dancer's body is facing up.
- **Supporting Leg:** The leg of a dancer that supports the weight of the body during a skill.
- **Supporting Dancer:** A dancer who performs a skill as a part of "Groups or Pairs" who supports or maintains contact with an Executing Dancer.
- **Toss:** A skill where the Supporting Dancer(s) releases the Executing Dancer. The Executing Dancer's feet are free from the performance surface when the toss is initiated.
- **Tumbling:** A collection of skills that emphasize acrobatic or gymnastic ability, are executed by an individual dancer without contact, assistance or support of another dancer(s) and begin and end on the performance surface
- **Working Leg:** The leg of a dancer that is responsible for momentum and/or position during a skill.
- **Vertical Axis (executed by Groups or Pairs):** a designated line in space that goes straight up and down and has no slope.
- **Vertical Inversion (Executed by Groups or Pairs):** A skill in which the Executing Dancer's waist and hips and feet are higher than his/her own head and shoulders and the Executing Dancer bears direct weight on the Supporting Dancer(s) by a stop, stall or change in momentum.

USASF SKILLS GLOSSARY

- **Aerial Cartwheel:** (airborne hip over head rotation skill without hand support) A skill which emulates a cartwheel but is executed without placing hands on the ground.
- **Axel:** (airborne skill with axis rotation) A turn in which the working leg makes a circle in the air to passé as the supporting leg lifts off the ground enabling the dancer to perform a rotation in the air and then lands on the original supporting leg.
- **Back Handspring:** (airborne hip over head rotation skill with hand support) A skill in which a dancer starts from the feet and jumps backwards rotating through a handstand position. The dancer then blocks off the hands by putting the weight on the arms and using a push from the shoulders to land back on the feet, completing the rotation.
- **Back Walkover:** (non-airborne hip over head rotation skill with hand support) A skill in which the dancer

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moves backward

- into an arched position, with the hands making contact with the ground first, then rotates the hips over the head and lands on one foot/leg at a time.
- **Backward Roll:** (non-airborne hip over head rotation skill with hand support) A skill in which the dancer rotates backward, rotating the hips over the head while curving the spine (a tucked position) to create a motion similar to a ball “rolling” across the floor.
- **Calypso [ka-lip-SO]:** (airborne skill) A turning leap in which the working leg extends making a circle in the air as the supporting leg lifts off the ground enabling the dancer to perform a rotation in the air, then the supporting (back) leg reaches behind the body, often in an attitude, and then lands on the original working leg.
- **Cartwheel:** (non-airborne hip over head rotation skill with hand support) A skill where the dancer supports the weight of the body with the arm(s) while rotating sideways through an inverted position landing on one foot at a time.
- **Chassé [sha-SAY]:** A connecting step in which one foot remains in advance of the other; meaning to chase.
- **Coupé [koo-PAY]:** A position in which one foot is held lifted and close to the ankle. Also known as Coup de Pied: quickly takes the place of the other; meaning to cut or cutting.
- **Développé [develop-AY]:** An action in which the working leg moves through passé (bends) before extending into position; meaning to develop.
- **Dive Roll:** (airborne hip over head rotation skill with hand support) A forward roll where the dancer’s feet leave the ground before the dancer’s hands reach the ground.
- **Forward Roll:** (non-airborne hip over head rotation skill with hand support) A skill in which the dancer rotates forward, rotating the hips over the head while curving the spine (a tucked position) to create a motion similar to a ball “rolling” across the floor.
- **Fouetté [foo-eh-TAY]:** A stationary turn usually done in a series, in which the working leg makes a circle in the air and then into passé as the dancer turns bending (plié) and rising (relevé) at each revolution; meaning to whip. Fouetté turns can also be done to the side or in second position (fouetté à la seconde).
- **Fouetté à la Seconde:** A stationary turn done in a series in which the working leg makes a circle in the air and extends at a 90° angle from the supporting leg remaining parallel to the ground as the dancer turns with a plié and relevé at each revolution.
- **Front Aerial:** (an airborne hip over head rotation skill without hand support) A skill which emulates a front walkover but is executed without placing hands on the ground.
- **Front Walkover:** (a non-airborne hip over head rotation skill with hand support) A skill where the dancer moves forward with the hands making contact with the ground first, then rotates the hips over the head passing through an arched position and lands on one foot/leg at a time.
- **Glissade [glee-SOD]:** A connecting step that transfers weight from one foot to the other; meaning to glide.
- **Headspring:** (an airborne hip over head rotation skill with hand support) A skill where a dancer moves forward with the hands then head, making contact with the performance surface, then rotates the hips over the head passing through an arched position. It is non-airborne in approach but airborne in descent after hips pass through perpendicular.
- **Handstand:** (a non-airborne inverted skill with hand support) A non-airborne, non-rotating, skill where the dancer supports him/herself vertically on his/her hands in an inverted position and the arms are extended straight by the head and ears.

NDA SOLOIST & SMALL GROUP RULES

NDA RESERVES THE RIGHT TO BE THE ARBITRATOR AND INTERPRETER OF ALL RULES COVERED IN THIS DOCUMENT.

- **Headstand:** (an non-airborne inverted skill with hand support) A non-airborne, non-rotating, skill where the dancer supports him/herself vertically on his/her head in an inverted position with hands in contact with the floor to support the body.
- **Illusion:** (a stationary turn) A skill where a dancer steps onto a standing leg, releasing the upper body all the way forward, lifting the working leg as close to 90 degrees as possible while rotating on the standing foot.
- **Jeté [juh-TAY]:** A skill in which the dancer takes off from one foot by brushing the feet into the ground and swiftly 'whipping' them into the position and then landing on one foot. A jeté can be executed in various directions, sizes and positions.
- **Kip Up:** (non-airborne in approach, airborne in decent, inverted skill) A skill where the dancer begins in a supine position, rolls back onto their shoulders elevating their hips off the performance surface and into an inverted position. Using their arms and/or legs, core, and momentum, the dancer thrusts their body in an upward direction away from the floor. The movement is completed by bringing the feet to the performance surface keeping the body inline and following to an upright position.
- **Leap:** (airborne skill). A skill in which the dancer pushes from a plié (bend) off of one foot, becomes airborne, and lands on one foot.
- **Passé [pa-SAY]:** A position or movement in which the working leg bends and connects the foot to, or near, the knee of the supporting leg; meaning to pass. Passé can be executed with the hips parallel or turned out.
- **Pirouette [peer-o-WET]:** (axis rotation). A skill in which the dancer bends (plié) and rises (relevé) to one leg (supporting leg) making a complete rotation of the body; meaning to whirl. A pirouette can be executed in a variety of positions.
- **Plié [plee-AY]:** A preparatory and landing skill in which the dancer bends, softens his/her knees; meaning to bend.
- **Relevé [rell-eh-VAY]:** A skill in which the dancer lifts up to the balls of his/her feet; meaning to rise.
- **Round Off:** (airborne hip over head rotation skill with hand support). A skill that takes off on one foot and lands on two feet simultaneously. (Clarification: the skill becomes airborne after the hips have rotated over the head).
- **Shushunova [shush-A-nova]:** (airborne skill) A jump variation in which the dancer lifts extended legs to a toe touch or pike position and then circles them behind the body dropping the chest and landing in a prone support/push up position.
- **Stationary Turn:** A turn that rotates on a single pivot point including, but not limited to, a pirouette, leg hold, illusion.
(Note: Chainé and piqué turns do not qualify as Stationary Turns.)
- **Toe Touch:** (airborne skill) A jump in which the dancer lifts the legs through a straddle position. Hips externally rotate to turn out the legs and the chest is upright. Arms are typically held in a T position.
- **Tour Jeté:** (airborne skill with axis rotation). A skill in which the dancer takes off from one leg, executes a half turn and lands on the other leg.
- **Windmill:** A skill in which a dancer spins from his/her upper back to the chest while twirling his/her legs around his/her body in a V-shape. The leg motion gives the majority of the power, allowing the body to "flip" from a position on the back to a position with the chest to the ground.