



WBL Rulebook

2025

Standardized Technique & Judging Guide
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Preface

The World Bhangra League (WBL)™ proudly presents the first-ever official Bhangra Folk Performance Rulebook — a foundational framework that defines Bhangra as a competitive sport. It honors the dance form's rich cultural heritage while establishing a clear framework rooted in structured technique, athletic discipline, and artistic expression.

As Bhangra continues to expand beyond regional festivals and into competitive arenas, the need for technical consistency, educational clarity, and judging fairness has become critical. This rulebook is a first-of-its-kind initiative that codifies body mechanics, posture, arm and leg movement, expression, and performance standards for recognized Bhangra steps.

Whether in schools, studios, universities, or competitive stages, this guide serves as a universal reference for:

- Bhangra competitions
- Performers seeking to master form, technique, and execution
- Coaches training performers with structure, precision, and discipline
- Judges ensuring fair, informed, and standardized scoring
- Cultural custodians preserving the essence of Bhangra



This rulebook is the exclusive intellectual property of the World Bhangra League (WBL)[™]. It is subject to updates, expansions, and interpretation solely at the discretion of WBL appointed committees and representatives. Use of this rulebook in competitive or instructional settings must acknowledge WBL's rights and authority. WBL retains the exclusive right to resolve ambiguities, revise step definitions, and adapt the rulebook in alignment with evolving formats and standards. Any modifications made for local or informal purposes must be clearly stated and are not governed by this official WBL Rulebook edition.





About WBL

The ****World Bhangra League (WBL)**** was founded with a bold vision – to take the baton from past generations and carry forward the spirit of Bhangra with purpose and professionalism. We are a cultural trust of like-minded individuals from diverse backgrounds, united by our shared commitment to honoring the legacy of legendary artists who dedicated their lives to Bhangra and Punjabi folk culture.

WBL exists to create new opportunities for professional artists, emerging talent, and passionate learners – helping them gain recognition, financial support, and access to global stages through Bhangra. Simultaneously, we are deeply committed to supporting senior Bhangra artists – experienced dancers, coaches, and musicians above the age of 60 – whose contributions are invaluable. We believe they must be honored, respected, and supported in meaningful ways as living custodians of our heritage.

At the heart of WBL is a powerful vision – to reimagine Bhangra not just as a cultural tradition, but as a competitive sport. We believe Bhangra athletes should be recognized, respected, and rewarded just like athletes in any other field. Our goal is to build a global league structure where performers represent clubs, cities, and nations, competing in structured formats with clear rules, judging systems, and pathways to success. We envision a future where Bhangra teams earn rewards, endorsements, and public recognition, just as athletes do in other sports. With institutional support from schools, universities, and government bodies, we aim to integrate Bhangra into educational and cultural policies – enabling scholarships, academic recognition, and policy inclusion.

WBL is designing the core sporting architecture for Bhangra – establishing what it means to train, perform, and compete in a structured league format. This includes defining competitive rounds across team, solo, folk, creative, and musical categories, along with a transparent set of rules for engagement, eligibility, and scoring. Our judging system is inspired by international standards in artistic and performance sports, with certified officials using clear rubrics to ensure objectivity, consistency, and fairness.

To support this competitive framework, WBL™ is developing a professional scoring system based on key performance areas: technical execution of standardized steps, synchronization and formations, physical endurance and posture, audience impact,



creativity and musicality, and cultural authenticity. We are also codifying a standard Bhangra vocabulary with defined rules for posture, angles, and execution – creating measurable benchmarks for each step. WBL treats its participants as athletes, introducing a complete training ecosystem that includes strength, endurance, flexibility, and coordination drills – aligning with the physical demands of global competitive sports.





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Introduction

Bhangra, the heartbeat of Punjab, originated as a dance of celebration rooted in the rhythms of rural life. Today, it has transformed into a global cultural force, thriving in dance academies, competitions, stage productions, and international showcases.

With this growth comes responsibility – to retain the authenticity of form while enabling structured instruction and objective evaluation. That is the mission of this rulebook.

Commissioned and curated by the World Bhangra League (WBL)[™], this manual provides:

- A comprehensive breakdown of foundational Bhangra steps
- Detailed analysis of body mechanics, including arms, torso, legs, shoulders, head, facial expression, hands, and footwork
- Guidelines for correct technique and execution
- A list of common errors with explanations of their performance impact
- Judging criteria based on key performance indicators such as technique, synchronization, stamina, creativity, and audience impact
- A structured scoring system to ensure objective, consistent, and transparent evaluation across all formats

This guide honors the diverse styles within Bhangra, while establishing a unified baseline necessary for modern pedagogy and fair judging.

Whether you are a performer, a choreographer, or a judge – this rulebook gives you the tools to understand, perform, and assess Bhangra with rigor and respect.



Purpose of the Rulebook

The World Bhangra League Rulebook has been developed to establish a standardized framework for teaching, performing, judging, and preserving the art of Bhangra in competitive and academic settings.

As Bhangra continues to evolve and reach global audiences, inconsistencies in technique, terminology, and judging standards have emerged. This rulebook addresses these challenges by offering a detailed breakdown of foundational and advanced steps, body mechanics, execution guidelines, and common errors.

This rulebook serves the following key purposes:

- **Standardization:** To create a universally accepted set of rules and definitions for Bhangra steps, movements, and variations.
- **Education & Training:** To guide dancers, coaches, and institutions in accurate step execution, form, and posture.
- **Fair Judging:** To support judges with clear criteria and benchmarks, ensuring fair and consistent scoring at all levels of competition.
- **Cultural Preservation:** To protect and respect the traditional roots of Bhangra while embracing innovation with discipline.
- **Talent Development:** To help aspiring dancers build strong fundamentals that allow for growth into creative expression and athletic excellence.
- **Event Regulations:** Acts as a governing standard for competitions held under the WBL banner or those seeking WBL affiliation.

This rulebook is intended for all participants in the Bhangra ecosystem – performers, judges, coaches, organizers, and enthusiasts – and is a living document that will evolve with the art form.



Applicability

- This rulebook is mandatory for all WBL-sanctioned competitions, showcases, certifications, and workshops.
- It is recommended for use by independent Bhangra teams, cultural organizations, and global institutions seeking structured training, performance assessment, and consistent technical standards.
- The World Bhangra League reserves the right to revise, expand, or interpret the rules to suit evolving practices and regional adaptations, provided they do not compromise the core principles of form, authenticity, and execution.

Team Composition

- 12 Bhangra Athletes
- 4 Musicians (live instrumentalists)
- 3 Coaches (technique, choreography, fitness)
- 1 Team Manager (admin & coordination)

Age Limit to participate in WBL

20 to 35 years



Performing Team Structure (On Stage)

During live stage performances, each team must field exactly **12 performers**:

1. 8 Bhangra Athletes
2. 4 Musicians (playing live instruments such as
 - 2.1. Dhol (both sides dhol should be made of leather)
 - 2.2. Tumbi
 - 2.3. Algoza
 - 2.4. Iktara
 - 2.5. Chimta
 - 2.6. Bugdu

League Performance Rounds

Each team will compete in **4 distinct rounds**, each designed to test different dimensions of traditional and contemporary Bhangra performance:

1. Folk Round

This round tests the team's foundation in classical Bhangra. The Dholi (dhol player) must be positioned at center stage. The Bhangra performers will form a circle around the Dholi and showcase technically correct execution of foundational folk steps including:

1. Bhangra (Base Steps)
2. Lehriya
3. Dhamaal
4. Phumniyan
5. Sialkoti
6. Pathaniya
7. Dankara
8. Luddi



9. Gham Luddi
10. Jotiyaan

2. Solo Round

The Solo Round is designed as a face-off between individual performers, highlighting personal skill, expression, and spontaneity. In this round, four performers from each team will compete directly against four from the opposing team in a series of one-on-one challenges. These face-offs will include both segments—with instruments and without instruments. Judges will evaluate based on difficulty, technique, originality, clarity of movement, energy, and the ability to engage the audience.

Available Instruments for Solo Rounds:

1. Sapp
2. Kato
3. Khunda

These creative and acrobatic movements are allowed **only** in the *Creative Round* or specific sanctioned showcase segments. When performed, they must be executed with control, safety, and technical finesse. The following are recognized by the World Bhangra League (WBL):

1. Climbing on Matka - 2 players
2. Hopping Over Khunda - 1 player
3. Standing Morni - 2 players
4. Spinning Morni - 3 player
5. Double Standing - 2 players
6. Under-Leg Spin - 1 player
7. One-Leg Sialkoti Bhangra - 1 player
8. Sitting Kicks - 1 player



 **Note:** All stunts are subject to safety inspection and must not endanger performers or the audience. Points will be deducted for unsteady landings, unsafe execution, or unsynchronized team coordination.

3. Musicians Round

This round is dedicated to showcasing the musical strength and authenticity of each team. It will begin with a jugalbandi (collaborative interplay) between the team's musicians, highlighting the richness of folk rhythms, melodies, and vocals. Teams are expected to display:

- Traditional folk singing
- Instrumental coordination and sync
- Use of folk instruments –
 - Dhol
 - Tumbi
 - Algoza
 - Iktara
 - Chimta
 - Bugdu

Folk compositions, rhythms (taals), and improvisationsThe performance should capture the soul of Punjabi folk music and set the cultural tone for the competition. Creativity is encouraged, but it must stay rooted in tradition.

4. Creative Round

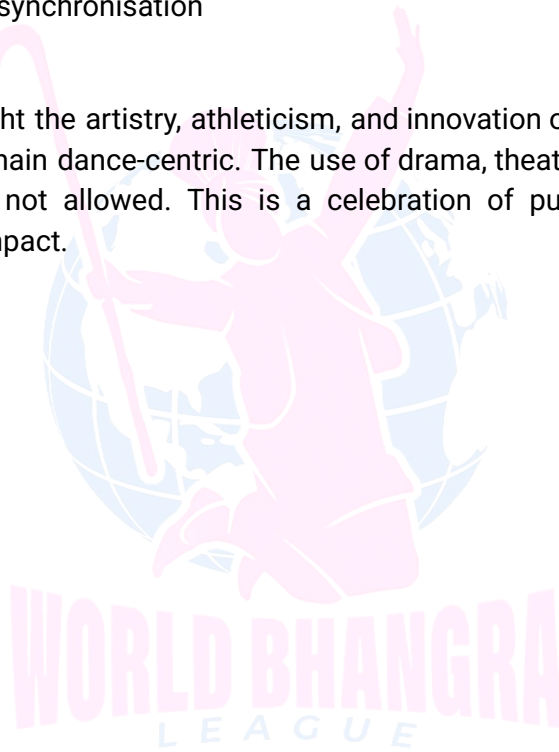
In the Creative Round, teams are challenged to present a purely choreographed Bhangra dance performance, without relying on traditional folk round elements.

This round will be judged entirely on:



- Expression
- Choreographic Composition
- Dynamic Actions
- Body Language & Presentation
- Footwork Precision
- Stamina and Energy
- Symmetry and synchronisation

The focus is to highlight the artistry, athleticism, and innovation of Bhangra dancers. The performance must remain dance-centric. The use of drama, theatrical acts, or ballet-style storytelling is strictly not allowed. This is a celebration of pure Bhangra movement, creativity, and stage impact.





Folk Round



Duration : 3 minutes and 30 seconds

The **Folk Round** evaluates a team's foundational understanding and technical execution of classical Bhangra movement. This segment emphasizes authenticity, cultural precision, and group coordination.

- **Formation Requirement:**

The Dholi (dhol drummer) must be positioned at center stage, with the performers forming a circular arrangement around the Dholi – recreating the traditional village performance setting.

- **Execution Focus:**

Teams must demonstrate technically accurate, rhythmically aligned, and energetically authentic renditions of traditional steps. Judges will assess posture, form, synchronization, energy, and transitions between movements.

- **Mandatory Folk Steps (Tier 1 & Tier 2 mix):**

The routine must include a well-balanced representation of the following foundational steps. Folk steps are divided into two structured categories:

Tier 1, comprising strenuous and technically demanding movements; and

Tier 2, which includes relatively simpler and less physically intensive steps.

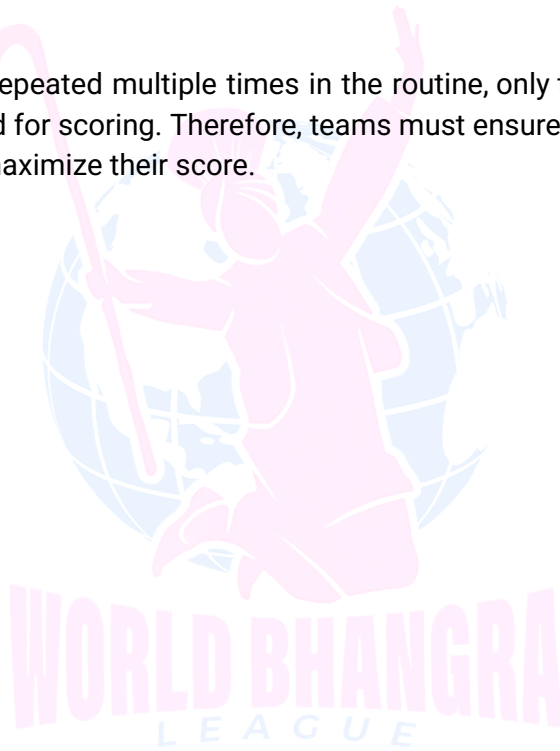
Tier 1 – Advanced / High-Intensity	Tier 2 – Basic / Moderate-Intensity
Sitting Lehriya	Standing Lehriya
Jotiyaan	Pathaniya
Sialkoti	Phumniyaan
Luddi	Dankara



Gham Luddi	Dhamaal
	Bhangra

Repetition Policy:

If a particular step is repeated multiple times in the routine, only the first instance of that step will be considered for scoring. Therefore, teams must ensure a diverse and balanced selection of steps to maximize their score.



1. Sitting Lehriya

Tier 1

Step Description

Lehriya is characterized by lowering yourself into a squat position, maintaining balance and control. Stretch your right leg out to the side so that only the heel touches the ground—the toes remain lifted. At the same time, extend your right arm fully, pointing toward the right foot without touching it. The arm must remain straight throughout. Your left arm is raised high in the air, fully extended, adding to the visual symmetry of the pose.

From this position, begin rotating anti-clockwise, completing a full circle divided into 16 evenly spaced turns. With each turn:

- The right heel must tap the ground clearly and rhythmically.
- The right-hand index finger should swirl in a small controlled, circular motion, synchronized with the heel tap.

Maintain the initial posture—right arm pointing, left arm raised, consistent squat depth—throughout all 16 turns equal in spacing, ensuring precision, balance, and rhythm from start to finish.

Body Mechanics & Technical Form

1. Arms

1.1. Right Arm:

- 1.1.1. Must remain fully extended and pointing toward the right foot throughout the movement.
- 1.1.2. The elbow must not bend, and the hand should not droop.

SITTING LEHRIYA



Sitting Lehriya is a graceful circular movement performed in a deep squat, with the right leg stretched straight and right heel tapping rhythmically as the performer rotates anticlockwise through 16 precise turns. The right arm extends toward the right heel with the right index finger swirling anti-clockwise, and the left arm rises high..



- 1.1.3. The index finger must perform a swirling motion in sync with each heel tap during the 16-turn rotation.
- 1.1.4. No other part of the hand should move—only the index finger swirl is allowed.

1.2. Left Arm:

- 1.2.1. Must stay raised vertically overhead, fully extended and stationary.
- 1.2.2. The left hand should remain open or in a defined folk mudra (if culturally consistent), with no bouncing or swaying.
- 1.2.3. The arm must not tilt, drop, or bend throughout the 16-turn cycle.

2. Shoulder

- 2.1. Shoulders should bounce in sync with the beat, enhancing the rhythm and energy of the movement.

3. Leg & Footwork

3.1. Squat Position:

- 3.1.1. The performer must maintain a low, balanced squat throughout the entire sequence.
- 3.1.2. Knees must remain bent and steady, with the torso upright, avoiding excessive leaning or wobbling.

3.2. Right Leg (Extended Leg):

- 3.2.1. Must be stretched outward to the right, fully extended, with the heel only touching the ground.
- 3.2.2. The toes must remain lifted off the ground at all times.
- 3.2.3. With each of the 16 anti-clockwise steps, the right heel must tap the ground clearly and rhythmically, marking the beat.

3.3. Left Leg (Supporting Leg):

- 3.3.1. Remains in a stable, bent position, bearing the performer's weight as they rotate.
- 3.3.2. Must pivot smoothly during the circular movement without rising from the squat.

3.4. Footwork Timing:



- 3.4.1. The heel tap of the right foot must be perfectly synchronized with the swirl of the index finger and the beat.
- 3.4.2. All 16 heel taps must be evenly spaced, demonstrating rhythm, stamina, and technical control.

Common Mistakes

S. No.	Mistake	Explanation
1	Right arm not fully extended or misaligned	The right arm should clearly point to the heel to maintain the iconic shape of Lehriya.
2	Left arm droops or bends at elbow	The raised left arm provides vertical balance. Drooping breaks visual tension and elegance.
3	Right finger not swirling consistently	Finger swirl is a signature detailing of Lehriya. Lack of swirl loses character and rhythm.
4	Shoulders remain stiff or static	Shoulders do not bounce or move in sync with the beat
5	Uneven or inconsistent squat depth	Inconsistent depth results in awkward movement and poor coordination across turns.
6	Right toes touch ground instead of heel	Only the heel should touch the ground. Toes down changes the shape and technical accuracy.
7	Heel taps unclear or missed	Each turn must include a deliberate heel tap. Missed taps disrupt musical connection.
8	Not completing 16 full turns smoothly	The dance requires 16 even turns. Fewer or rushed turns are incomplete execution.
9	Timing issues in group	Step is not synchronized with other performers or musical beat.



10	Uneven spacing between turns	Turns should divide the full circle equally. Uneven spacing leads to imbalance and poor aesthetics.
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Judging Criteria (Judged Only if Fully Completed)

S. No.	Component	Description
1	Arm Positioning	Right arm fully extended toward heel, left arm raised and firm throughout
2	Finger Swirl	Controlled, rhythmic circular motion synchronized with heel tap
3	Squat Stance	Lower body must remain consistently in squat posture for all 16 turns
4	Heel Tap	Only the right heel taps the ground clearly on each step (no toe contact)
5	Shoulder bounce	Shoulders bounced in sync with the beat
6	Turn Completion	All 16 rotations must be even, stable, and well-distributed (360° total)
7	Synchronization	Heel tap and finger swirl must be in rhythm, matching beat and timing
8	Control & Balance	No wobbling, loss of balance, or break in form through the entire step
9	Rhythm	Consistent tempo

2. Jotiyaan

Tier 1

Step Description

Type: Partner Step

Structure: Mirrored Symmetry (All Variations)

Jotiyān is a coordinated partner step characterized by mirrored body movements and strong eye contact between dancers. It emphasizes symmetry, body control, and communication with the partner.

Variation 1: Mirrored Lean (Dankra Style)

- **Arms:** Folded at the elbows and held firmly.
- **Legs:** Both feet firmly planted on the ground.
- **Torso:** Slightly leaned toward the partner, maintaining symmetry.
- **Face:** Eyes fixed on the partner to create connection.
- **Positioning:** Performers face each other directly and mirror the other's movement and shape exactly.

Variation 2: Foot Lock (Dhamaal Inspired)

- **Legs:** Feet are curled inward or gently interlocked with the partner's—forming a visual bond.

JOTIYAAN



Variation 1

Jotiyan is a partnered stance where performers face each other with folded arms, grounded feet, and synchronized body leans, eyes fixed on the partner—creating a striking mirrored symmetry



- **Torso:** Leaned backward to create a tension balance.
- **Arms:** Raised in front of the face with fists partially closed, index finger extended straight, and thumb pressing gently against the middle finger.
- **Expression:** Steady eye contact with partner; controlled facial expressions to maintain focus and intensity.

Variation 3: Back-to-Back Stance

- **Legs:** Open and firmly grounded.
- **Body:** Partners stand back-to-back, creating a shared central line.
- **Arms:** Raised in a wide 'V' shape overhead. Hands in iconic Jotiyan gesture: index fingers pointed upward, thumbs pressing against middle fingers.
- **Face:** Facing the audience with confident posture.

Variation 1: Mirrored Lean (Dankra Style) Body Mechanics & Technical Form

1. Arms & Elbows

- 1.1.1. Folded at elbow level, arms form an angular shape in front of the chest.
- 1.1.2. Elbows should be positioned outward, not drooping or tucked in.
- 1.1.3. Hands should form loose fists, not tightly clenched.
- 1.1.4. Wrists are neutral and not bent or floppy.
- 1.1.5. Partners must mirror the shape, angle, and tension of arms precisely.

2. Leg & Footwork

- 2.1.1. Legs positioned shoulder-width apart, toes slightly turned out for balance.
- 2.1.2. Partners mirror each other's stance, forming a symmetrical inward-facing "V" alignment.
- 2.1.3. Feet remain flat on the ground when touching the ground.

JOTIYAAN



Variation 1

Jotiyan is a partnered stance where performers face each other with folded arms, grounded feet, and synchronized body leans, eyes fixed on the partner—creating a striking mirrored symmetry



- 2.1.4. Knees are softly bent—not stiff, but not deeply squatted.
- 2.1.5. A subtle spring tension is maintained in the legs to allow micro-movements for balance.

3. Shoulders

- 3.1. Both shoulders remain level and controlled.
- 3.2. Even while leaning to the side, one shoulder must not dip or rise excessively. This maintains body symmetry and ensures the visual mirror with the partner is intact.

4. Neck & Head

- 4.1. The head must turn toward the partner, not remain fixed forward.

5. Back & Torso

- 5.1. Torso faces either forward/back as the body leans sideways toward the partner.
- 5.2. The lean must be clean and diagonal.
- 5.3. Avoid arching or curving the back unnaturally.

6. Face & Expression

- 6.1. Eye contact with the partner should be maintained when leaning inward, enhancing connection and expression.
- 6.2. A pleasant and confident smile is essential throughout the movement.

Common Mistakes

S. No.	Mistake	Explanation
1	Lack of Eye Contact	Avoid looking away or downward; eye contact with the partner is crucial for connection and impact.

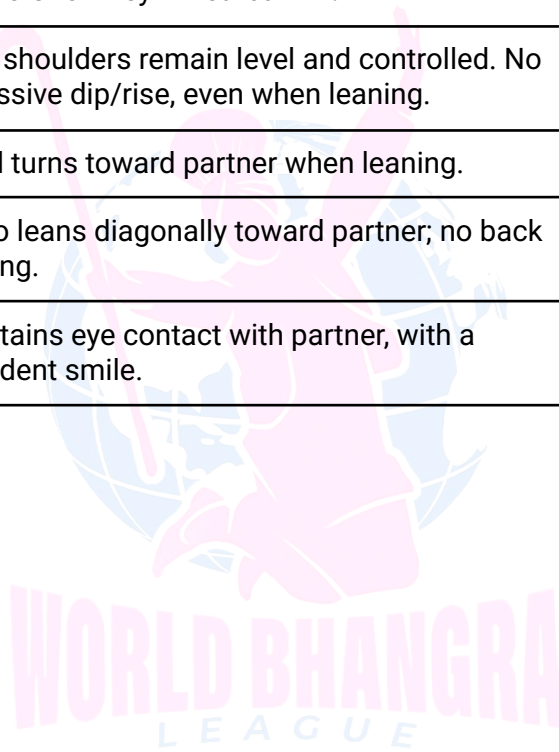


2	Uneven leg spacing between partners	One partner stands wider or narrower.
3	Elbows not bent	Elbows not bent, are saggy or straight.
4	Knees not bent	Performers are standing upright instead of holding a grounded, lowered stance.
5	Unbalanced Lean	Both performers must lean evenly towards each other to maintain mirror alignment.
6	Facing the Wrong Direction	Face turned away from partner when leaning toward partner.
7	Expressionless or forced smile	No facial engagement or disconnection from emotion and audience.
8	Dragging feet or unclear return	Instead of a clean hop and lift, the dancer drags the foot along the ground, making the movement look sluggish and uncontrolled.
9	Timing issues in group	Step is not synchronized with other dancers or musical beat.
10	Knees not bent when leaning sideways	The lifted leg did not bend in mid-air.

Judging Criteria

Category	Criteria	Judging Focus
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Arms & Elbows	Arms folded angularly in front of chest, elbows pointed outward, not drooping. Hands form soft fists. Wrists neutral.	Shape, symmetry, tension, mirroring
Leg & Footwork	Legs shoulder-width, feet flat, knees softly bent, toes slightly out. Micro-spring tension maintained. Partners form symmetrical "V".	Groundedness, balance, symmetry
Shoulders	Both shoulders remain level and controlled. No excessive dip/rise, even when leaning.	Symmetry, control, alignment with partner
Neck & Head	Head turns toward partner when leaning.	Connection, alignment
Back & Torso	Torso leans diagonally toward partner; no back arching.	Clean lean, posture
Face & Expression	Maintains eye contact with partner, with a confident smile.	Expression, energy, engagement



JOTIYAAN



Variation 2

A symmetrical partner pose where performers lock front feet instep-to-instep, arms raised in a graceful V with expressive hand mudras, torsos gently leaning back, and eyes meeting—creating perfect balance and control.



Variation 2: Foot Lock (Dhamaal Inspired)

Body Mechanics & Technical Form

7. Arms & Elbows

- 7.1. Both arms extend diagonally upwards forming a wide V-shape above the shoulders (100°–120°).
- 7.2. Elbows slightly bent, never locked.
- 7.3. Hands form a symbolic gesture:
 - 7.3.1. Index fingers extended outward and pointed up.
 - 7.3.2. Thumb presses gently against the middle finger.
 - 7.3.3. Rest of the fingers stay relaxed and curved inward.
- 7.4. Arm positioning must mirror the partner precisely, both in height and angle.

8. Leg & Footwork

- 8.1. Both athletes lock their front feet together (instep-to-instep), forming a secure connection.
- 8.2. Rear leg remains firmly grounded for balance.
- 8.3. Feet must be lightly curled around each other – not forcefully twisted or stepping over.
- 8.4. The torso leans back slightly, counterbalancing the foot lock and enhancing symmetry.
- 8.5. Knees should stay softly bent to allow fluidity and control.

9. Neck & Head

- 9.1. The head must turn toward the partner, not remain fixed forward.

10. Back & Torso

- 10.1. Upper body leans back gently from the waist – not collapsed or overly arched.
- 10.2. Shoulders remain relaxed
- 10.3. Maintain an upright chest line with spinal alignment consistent between both dancers.



11. Head, Eyes, Face & Expression

- 11.1. Face turned directly toward the partner.
- 11.2. Maintain strong eye contact to enhance mirrored intensity.
- 11.3. Confident smile.
- 11.4. Chin should not tilt up or down excessively.

Common Mistakes

S. No.	Mistake	Explanation
1	Lack of Eye Contact	Avoid looking away or downward; eye contact with the partner is crucial for connection and impact.
2	Uneven leg spacing between partners	One partner stands wider or narrower.
3	Arms not reaching above shoulder height	Weakens the visual impact; breaks the “V” shape requirement.
4	Arms uneven or unsynchronized	Both arms must move together with equal energy and symmetry.
5	Elbows bent during extension phase	Breaks the clean “V” shape and reduces power.
6	Facing the Wrong Direction	Face turned away from partner when leaning toward partner.
7	Expressionless or forced smile	No facial engagement or disconnection from emotion and audience.
8	Dragging feet or unclear return	Instead of a clean hop and lift, the dancer drags the foot along the ground, making the movement look sluggish and uncontrolled.
9	Timing issues in group	Step is not synchronized with other dancers or musical beat.

10	Knees not bent when leaning sideways	The lifted leg did not bend in mid-air.
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Judging Criteria

Category	Judging Criteria
Arms & Elbows	Arms in V-shape (100°–120°), elbows slightly bent, symbolic hand gesture, mirrored.
Leg & Footwork	Feet locked instep-to-instep, rear leg grounded, knees bent, torso slightly back.
Neck & Head	Head turned to partner, aligned, no excessive tilt.
Back & Torso	Gentle backward lean, upright chest, relaxed shoulders, matched alignment.
Expression	Face toward partner, strong eye contact, smile, neutral chin.

JOTIYAAN



Variation 3
Back-to-Back



Variation 3: Back-to-Back Stance

Body Mechanics & Technical Form

12. Arms & Elbows

- 12.1. Both arms extend diagonally upwards forming a wide V-shape above the shoulders (100° – 120°).
- 12.2. Elbows slightly bent, never locked.
- 12.3. Hands form a symbolic gesture:
 - 12.3.1. Index fingers extended outward and pointed up.
 - 12.3.2. Thumb presses gently against the middle finger.
 - 12.3.3. Rest of the fingers stay relaxed and curved inward.
- 12.4. Arm positioning must mirror the partner precisely, both in height and angle.

13. Leg & Footwork

- 13.1. Both athletes stand with legs wide apart, forming a strong, grounded base.
- 13.2. Feet are firmly planted on the ground.
- 13.3. Weight is distributed evenly across both legs to maintain balance and alignment.
- 13.4. The stance should be identical and mirrored, maintaining a visual harmony when viewed as a pair.

14. Neck & Head

- 14.1. Head remains upright and steady, aligned naturally with the spine.
- 14.2. Chin is slightly lifted, expressing confidence and presence without tension.
- 14.3. Face is turned forward, toward the audience—not down or sideways.
- 14.4. Even though athletes are facing away from each other, facial expression must remain mirrored, lively and engaged, maintaining visual connection with the audience.

15. Back & Torso

- 15.1. Stand tall with backs fully in contact from upper to lower back.
- 15.2. Spines remain straight, not arched or hunched.



15.3. Torso facing sideways, and face toward the audience.

Common Mistakes

S. No.	Mistake	Explanation
1	Lack of Eye Contact	Eye contact is not directed forward, towards the audience.
2	Uneven leg spacing between partners	One partner stands wider or narrower.
3	Arms not reaching above shoulder height	Weakens the visual impact; breaks the "V" shape requirement.
4	Arms uneven or unsynchronized	Both arms must move together with equal energy and symmetry.
5	Elbows bent during extension phase	Breaks the clean "V" shape and reduces power.
6	No full contact at the upper back	Not maintaining full contact at the upper back, reducing the visual unity of the pose.
7	Expressionless or forced smile	No facial engagement or disconnection from emotion and audience.
8	Dragging feet or unclean return	Instead of a clean hop and lift, the dancer drags the foot along the ground, making the movement look sluggish and uncontrolled.
9	Timing issues in group	Step is not synchronized with other dancers or musical beat.
10	Over-rotating the torso	Shifting the body's center away from the intended straight line.

Judging Criteria

Category	Judging Criteria
Arms & Elbows	Arms in high V-shape, elbows soft, symbolic hand gesture, symmetrical with partner.
Leg & Footwork	Wide stance, feet grounded, weight evenly balanced, mirrored positioning.
Neck & Head	Head upright, chin slightly up, face forward with lively audience engagement.
Back & Torso	Backs fully touching, spines straight, torso sideways with strong posture.
Expression	Confident and mirrored expressions despite facing away, always audience-connected.

SIALKOTI
ARMS ABOVE SHOULDER (WIDE V-SHAPE)



1. Facing Front: Left Leg Raised



2. Left Turn: Left Leg Raised, Facing Left

3. Sialkoti

Tier 1

Step Description

Sialkoti is a traditional Bhangra step characterized by either expansive arm gestures or arms placed on the waist, a bent-leg elevated stance, a graceful upper body lean, and rhythmic hopping on the grounded leg. The movement emphasizes powerful chest expression, radiant facial energy, and precision in leg lifts. The step consists of four directional motions: front, back, left, and right. On each motion:

- One leg is lifted (bent beyond 90° at the knee),
- The upper body turns in the direction of the raised leg (e.g., when the left leg is lifted, the torso rotates slightly to the left),
- This creates a rotational and dynamic execution, cycling through all four directions with smooth transitions and rhythmic flow.

Body Mechanics & Technical Form

1. Arms

1.1. Arms Above Shoulder

- 1.1.1. Arms begin inward near the chest and extend diagonally upward into a wide V-shape (100°–120°).
- 1.1.2. Arms must stay above shoulder level throughout the step.
- 1.1.3. Elbows should be extended with relaxed wrists and open palms, fingers naturally spread.
- 1.1.4. Both arms must lift symmetrically with strength, control, and visible stretch.
- 1.1.5. Motion must be synchronized with natural chest expansion.

SIALKOTI
ARMS ABOVE SHOULDER (WIDE V-SHAPE)



3. Facing Back: Left Leg Raised



4. Left Turn: Left Leg Raised, Facing Right



1.2. Arms on Waist

- 1.2.1. Both hands are placed firmly on the waist as tight fists.
- 1.2.2. Elbows point outward, away from the body, creating a bold stance.
- 1.2.3. Fists rest just above the hips; wrists remain straight.
- 1.2.4. Motion must align with chest expansion and maintain posture integrity.

2. Shoulders

- 2.1. As the arms extend diagonally outward into the V position, the shoulders should naturally roll slightly backward allowing a natural chest pop.
- 2.2. No lifting or tensing them.
- 2.3. Movement should remain relaxed, open, and controlled, maintaining alignment with the chest and arms.

3. Chest

- 3.1. Chest must be popped outward naturally, expanding confidently in coordination with the rising arms.
- 3.2. Movement should remain smooth and controlled, avoiding any over-arching of the back.

4. Legs

- 4.1. One leg serves as the grounded base, engaging in light, rhythmic hops in coordination with the musical beat.
- 4.2. The opposite leg is bent beyond 90 degrees, with the knee lifted slightly forward and must clearly exceed hip level.
- 4.3. Movement must be executed without wobble.
- 4.4. The lifted position should demonstrate strength, balance, and precision.

5. Back & Torso

- 5.1. The upper body should exhibit a slight backward lean of approximately 5–10 degrees, initiated from the hips while maintaining a tall, lifted spine.
- 5.2. This lean must appear graceful and composed and never slouched.



- 5.3. The core must remain actively engaged to support balance and controlled alignment of the upper body form.

6. Face

- 6.1. A confident smile is mandatory throughout the execution of the step.
- 6.2. The facial expression must clearly reflect joy, pride, and cultural spirit, and remain actively engaged with the audience.
- 6.3. Facial energy should align with the openness of the chest and the elevation of the arms, creating a complete emotional and visual connection.

7. Footwork

- 7.1. The grounded foot is not static but performs light hopping to support the body's rhythm and lift.
- 7.2. No dragging or sliding of foot is permitted.
- 7.3. The raised leg must maintain a clean, well-defined form throughout its motion and return smoothly to the base position without imbalance.
- 7.4. Transitions should be fluid and rhythmically consistent.
- 7.5. Body must turn in the direction of the lifted leg for each cycle.

Common Mistakes

S. No.	Mistake	Explanation
1	Arms not forming a proper V-shape	In arms above the shoulder variation, arms too narrow or too wide, or lacking full extension above shoulder level.
2	Lack of chest projection	Chest not popped outward—flat torso or hunched shoulders reduce impact.

SIALKOTI ARMS ON WAIST



1. Facing Front: Right Leg Raised



2. Right Turn: Right Leg Raised, Facing Right

3	Bent leg not lifted beyond 90°	Knee remains too low, failing to meet required height and angle.
4	Unstable grounded leg	Visible wobbling or shifting during the step, compromising balance.
5	Over-leaning or slouching back	Lean exceeds 10° or appears uncontrolled/slouched rather than graceful.
6	Lack of core control	Torso collapses or shakes during the lean or transitions.
7	Expressionless or forced smile	No facial engagement or disconnection from emotion and audience.
8	Dragging feet or unclear return	Instead of a clean hop and lift, the dancer drags the foot along the ground, making the movement look sluggish and uncontrolled.
9	Timing issues in group	Step is not synchronized with other dancers or musical beat.
10	Lack of overall grace and energy	Movements appear stiff, robotic, or tired, losing the traditional spirit.
11	Incorrect direction turns	The body must rotate in the direction of the raised leg (e.g., raise left leg → turn left). Turning wrong breaks the spatial choreography.
12	Open palms in waist variation	In the waist variation, hands must form a closed fist. Open palms here show lack of understanding of traditional form.

SIALKOTI
ARMS ON WAIST



3. Facing Back: Right Leg Raised



4. Right Turn: Right Leg Raised, Facing Left



Judging Criteria

Category	Judging Criteria
Arms (Above Shoulder)	Arms rise in wide V above shoulders, elbows extended, fingers open, lifted with strength and symmetry.
Arms (On Waist)	Fists firm on waist above hips, elbows out, aligned with posture and chest expansion.
Shoulders	Shoulders relaxed and rolled slightly back, no tension, aligned with chest and arms.
Chest	Chest expanded naturally and smoothly with arms rising—no arching or force.
Legs	One leg lifted above hip with control, the other hops rhythmically—no wobble allowed.
Back & Torso	Slight 5–10° lean from hips with tall spine, core engaged and form controlled.
Face	Confident smile, joyful and proud, engaging directly with audience.
Footwork	Ground foot hops cleanly, no drag; raised leg returns smoothly—rhythmic and aligned.

LUDDI



Front



Right

4. Luddi

Tier 1

Step Description

Luddi is a playful and light-hearted traditional Bhangra step known for its rhythmic clapping and gentle foot taps. The performer positions their left foot forward and right foot placed back, with the right foot's toe aligned closely at the heel of the left foot. The movement is characterized by a synchronized rhythm between the feet and shoulders, both of which bounce or move in a unified, rhythmic pattern throughout the performance.

The hands follow a variety of stylized movements, allowing for creative variation while maintaining cultural structure. Some of the most common hand variations include:

- **Single clap** – one crisp clap aligned with the beat.
- **Double clap** – two quick claps in succession, typically performed in rhythm with foot and shoulder movements.
- **Triple clap** – a more elaborate sequence involving three claps.
- **Front and back arm motions** – where the hands are extended forward and then pulled back in a swinging motion, often synchronized with foot rhythm.

Turns in four directions—front, right, back, and left. If turning, the turn should be made in the direction of the leg that is raised (e.g., raise right leg → turn right).

LUDDI



Right leg rhythm



Back

Body Mechanics & Technical Form

1. Arms

- 1.1. Arms remain fully extended forward at chest level.
- 1.2. Elbows must stay straight (a slight bend is acceptable)
- 1.3. Keep arms symmetrical and controlled throughout the movement.

2. Leg & Footwork

- 2.1. The left foot is placed forward.
- 2.2. The right foot is placed behind, aligned near the heel of the left foot.
- 2.3. Gently lift the right leg and tap it softly on the floor.
- 2.4. The movement should be light, clean, and rhythmic
- 2.5. Avoid heavy stomping or excessive lift.

3. Chest & Posture

- 3.1. Chest must remain open and slightly expanded throughout the step.
- 3.2. Chest movement should align with arm expression and help enhance the joyous spirit.

4. Hand

- 4.1. Perform light rhythmic claps in sync with leg movement.
- 4.2. Clap is open (no contact) when leg is lifted.
- 4.3. Clap is closed (hands touch) when leg taps the ground.
- 4.4. Single Clap – One clap per beat, aligned with the rhythm.
- 4.5. Double Clap – Two quick claps in succession per beat cycle.
- 4.6. Triple Clap – Three evenly spaced claps; requires control and speed.

LUDDI



Left



Left Side: Right leg rhythm



- 4.7. Front-and-Back Arm Sweep – Arms swing forwards and backwards in a rhythmic motion, keeping time with shoulders and legs.

5. Back & Torso

- 5.1. Keep the torso straight and upright. No leaning or arching.
5.2. Posture should show confidence and grace.

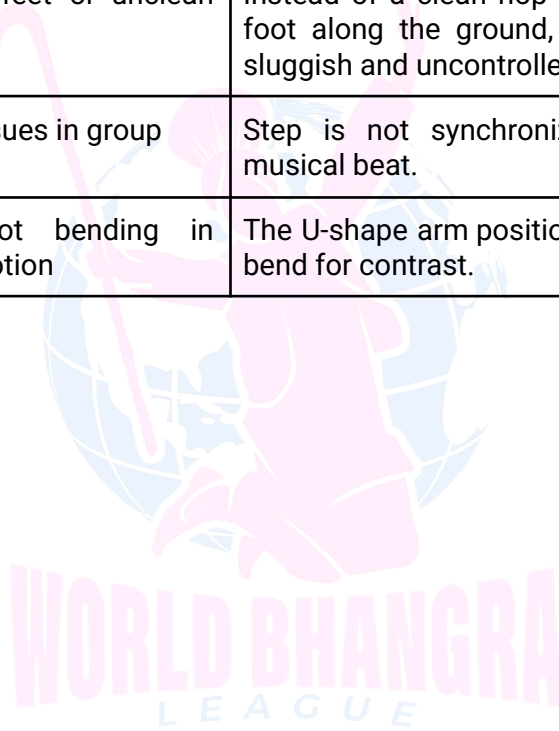
6. Face

- 6.1. The face must exhibit a joyful and radiant expression throughout the movement.
6.2. Eye contact should be forward-facing or in the direction of movement, projecting confidence and connection with the audience.

Common Mistakes

S. No.	Mistake	Explanation
1	Arms not reaching above shoulder height	Weakens the visual impact; breaks the “V” shape requirement.
2	Arms uneven or unsynchronized	Both arms must move together with equal energy and symmetry.
3	Elbows bent during extension phase	Breaks the clean “V” shape and reduces power.
4	Wrong finger positioning	Index must point upward; thumb presses the middle finger, not any other combo.
5	Incorrect crossed-arm tap	Only the right hand should tap the left bicep – a nod to wrestling culture.

6	Weak bicep tap (in crossed variation)	The right-hand tap must be sharp and expressive—showing pride/lalkara.
7	Expressionless or forced smile	No facial engagement or disconnection from emotion and audience.
8	Dragging feet or unclear return	Instead of a clean hop and lift, the dancer drags the foot along the ground, making the movement look sluggish and uncontrolled.
9	Timing issues in group	Step is not synchronized with other dancers or musical beat.
10	Knees not bending in inward motion	The U-shape arm position must align with a soft knee bend for contrast.





Judging Criteria

Criteria	Judging Focus (One-Liner)
Foot Placement	Left foot forward, right foot back at heel; steady and aligned base.
Foot Rhythm	Feet must bounce in rhythm, clean transitions without dragging.
Shoulder Movement	Shoulders should bounce in sync with the feet, relaxed yet energetic.
Arm Variations	Includes single, double, triple claps or forward-back swings performed clearly and in rhythm.
Hand Clarity	Claps and motions should be sharp, audible (if clapping), and timed well.
Body Sync	Shoulders, arms, and feet must move together in rhythmic unison.
Balance & Posture	Body must stay upright, controlled, and centered during all movements.
Expression	Confident face with cultural pride; joy should reflect in expressions.
Energy & Presence	Movement should be full of energy and presence without looking rushed or sloppy.
Overall Synchrony	All body parts should harmonize with beat and each other to form a cohesive visual.

GHAM LUDDI





5. Gham Luddi

Tier 1

Step Description

Type: Pairs

Gham Luddi is a partner-based variation of the traditional Luddi step, performed in synchronized pairs. In this style, both performers maintain the fundamental Luddi position—with the left foot placed forward and the right foot positioned precisely at the heel of the left. The body rhythm is driven by consistent, light bouncing of the feet while the shoulders roll and pop in harmony with each step, producing a strong visual and rhythmic connection between the two performers. While the footwork and shoulder movements remain identical to the solo Luddi, Gham Luddi emphasizes perfect coordination between partners.

The hands follow a variety of stylized movements, allowing for creative variation while maintaining cultural structure. Some of the most common hand variations include:

- **Single clap** – one crisp clap aligned with the beat.
- **Double clap** – two quick claps in succession, typically performed in rhythm with foot and shoulder movements.
- **Triple clap** – a more elaborate sequence involving three claps.
- **Front and back arm motions** – where the hands are extended forward and then pulled back in a swinging motion, often synchronized with foot rhythm.

Turns in four directions—front, right, back, and left. If turning, the turn should be made in the direction of the leg that is raised (e.g., raise right leg → turn right).



Body Mechanics & Technical Form

1. Arms

- 1.4. Arms remain fully extended forward at chest level.
- 1.5. Elbows must stay straight (a slight bend is acceptable)
- 1.6. Keep arms symmetrical and controlled throughout the movement.

2. Leg & Footwork

- 2.1. The left foot is placed forward.
- 2.2. The right foot is placed behind, aligned near the heel of the left foot.
- 2.3. Gently lift the right leg and tap it softly on the floor.
- 2.4. The movement should be light, clean, and rhythmic
- 2.5. Avoid heavy stomping or excessive lift.

3. Chest & Posture

- 3.1. Chest must remain open and slightly expanded throughout the step.
- 3.2. Chest movement should align with arm expression and help enhance the joyous spirit.

4. Hand

- 4.1. Perform light rhythmic claps in sync with leg movement.
- 4.2. Clap is open (no contact) when leg is lifted.
- 4.3. Clap is closed (hands touch) when leg taps the ground.
- 4.4. Single Clap – One clap per beat, aligned with the rhythm.
- 4.5. Double Clap – Two quick claps in succession per beat cycle.
- 4.6. Triple Clap – Three evenly spaced claps; requires control and speed.
- 4.7. Front-and-Back Arm Sweep – Arms swing forwards and backwards in a rhythmic motion, keeping time with shoulders and legs.

5. Back & Torso

- 5.1. Keep the torso straight and upright. No leaning or arching.
- 5.2. Posture should show confidence and grace.



6. Face

- 6.1. The face must exhibit a joyful and radiant expression throughout the movement.
- 6.2. Eye contact should be forward-facing or in the direction of movement, projecting confidence and connection with the audience.

Common Mistakes

S. No.	Mistake	Explanation
1	Arms not reaching above shoulder height	Weakens the visual impact; breaks the “V” shape requirement.
2	Arms uneven or unsynchronized	Both arms must move together with equal energy and symmetry.
3	Elbows bent during extension phase	Breaks the clean “V” shape and reduces power.
4	Wrong finger positioning	Index must point upward; thumb presses the middle finger, not any other combo.
5	Incorrect crossed-arm tap	Only the right hand should tap the left bicep – a nod to wrestling culture.
6	Weak bicep tap (in crossed variation)	The right-hand tap must be sharp and expressive—showing pride/lalkara.
7	Expressionless or forced smile	No facial engagement or disconnection from emotion and audience.
8	Dragging feet or unclear return	Instead of a clean hop and lift, the dancer drags the foot along the ground, making the movement look sluggish and uncontrolled.



9	Timing issues in group	Step is not synchronized with other dancers or musical beat.
10	Knees not bending in inward motion	The U-shape arm position must align with a soft knee bend for contrast.

Judging Criteria

Criteria	Judging Focus (One-Liner)
Foot Placement	Left foot forward, right foot back at heel; steady and aligned base.
Foot Rhythm	Feet must bounce in rhythm, clean transitions without dragging.
Shoulder Movement	Shoulders should bounce in sync with the feet, relaxed yet energetic.
Arm Variations	Includes single, double, triple claps or forward-back swings performed clearly and in rhythm.
Hand Clarity	Claps and motions should be sharp, audible (if clapping), and timed well.
Body Sync	Shoulders, arms, and feet must move together in rhythmic unison.
Balance & Posture	Body must stay upright, controlled, and centered during all movements.
Expression	Confident face with cultural pride; joy should reflect in expressions.
Energy & Presence	Movement should be full of energy and presence without looking rushed or sloppy.
Overall Synchrony	All body parts should harmonize with beat and each other to form a cohesive visual.

STANDING LEHRIYA



Right heel taps ground;
Right hand index finger swirl anti-clockwise;
total 16 turns

6. Standing Lehriya

Tier 2

Step Description

Standing Lehriya is a stylistic variation of the classic *Sitting Lehriya* step, adapted for an upright position. In this version, the performer remains standing throughout the movement while preserving the same rhythmic characteristic of *Sitting Lehriya*. Stretch your right leg out to the side so that only the heel touches the ground—the toes remain lifted. At the same time, extend your right arm fully, pointing toward the right foot without touching it. The arm must remain straight throughout. Your left arm is raised high in the air, fully extended, adding to the visual symmetry of the pose. A defining feature is the subtle forward lean of the upper body toward the right leg, adding directional intent and grounding to the movement.

From this position, begin rotating anti-clockwise, completing a full circle divided into 16 evenly spaced turns. With each turn:

- The right heel must tap the ground clearly and rhythmically.
- The right-hand index finger should swirl in a small controlled, anti-clockwise circular motion, synchronized with the heel tap.

Maintain the initial posture—right arm pointing, left arm raised—throughout all 16 turns equal in spacing, ensuring precision, balance, and rhythm from start to finish.

Body Mechanics & Technical Form

1. Arms

1.1. Right Arm:



- 1.1.1. Must remain fully extended and pointing toward the right foot throughout the movement.
- 1.1.2. The elbow must not bend, and the hand should not droop.
- 1.1.3. The index finger must perform a swirling anti-clockwise circular motion in sync with each heel tap during the 16-turn rotation.
- 1.1.4. No other part of the hand should move—only the index finger swirl is allowed.

1.2. **Left Arm:**

- 1.2.1. Must stay raised vertically overhead, fully extended and stationary.
- 1.2.2. The left hand should remain open or in a defined folk mudra (if culturally consistent), with no bouncing or swaying.
- 1.2.3. The arm must not tilt, drop, or bend throughout the 16-turn cycle.

2. **Shoulder**

- 2.1. Shoulders should bounce in sync with the beat, enhancing the rhythm and energy of the movement.

3. **Leg & Footwork**

3.1. **Right Leg (Extended Leg):**

- 3.1.1. Must be stretched outward to the right, fully extended, with the heel only touching the ground.
- 3.1.2. The toes must remain lifted off the ground at all times.
- 3.1.3. With each of the 16 anti-clockwise steps, the right heel must tap the ground clearly and rhythmically, marking the beat.

3.2. **Left Leg (Supporting Leg):**

- 3.2.1. Remains in a stable, bent position, bearing the performer's weight as they rotate.
- 3.2.2. Must pivot smoothly during the circular movement without rising from the squat.

3.3. **Footwork Timing:**

- 3.3.1. The heel tap of the right foot must be perfectly synchronized with the swirl of the index finger and the beat.



- 3.3.2. All 16 heel taps must be evenly spaced, demonstrating rhythm, stamina, and technical control.

Common Mistakes

S. No.	Mistake	Explanation
1	Right arm not fully extended or misaligned	The right arm should clearly point to the heel to maintain the iconic shape of Lehriya.
2	Left arm droops or bends at elbow	The raised left arm provides vertical balance. Drooping breaks visual tension and elegance.
3	Right finger not swirling consistently	Finger swirl is a signature detailing of Lehriya. Lack of swirl loses character and rhythm.
4	Shoulders remain stiff or static	Shoulders do not bounce or move in sync with the beat
5	Right toes touch ground instead of heel	Only the heel should touch the ground. Toes down changes the shape and technical accuracy.
6	Heel taps unclear or missed	Each turn must include a deliberate heel tap. Missed taps disrupt musical connection.
7	Not completing 16 full turns smoothly	The dance requires 16 even turns. Fewer or rushed turns are incomplete execution.
8	Timing issues in group	Step is not synchronized with other performers or musical beat.
9	Uneven spacing between turns	Turns should divide the full circle equally. Uneven spacing leads to imbalance and poor aesthetics.

Judging Criteria (Judged Only if Fully Completed)

S. No.	Component	Description
1	Arm Positioning	Right arm fully extended toward heel, left arm raised and firm throughout
2	Finger Swirl	Controlled, rhythmic circular motion synchronized with heel tap
3	Lean Stance	Forward lean of the upper body toward the right leg
4	Heel Tap	Only the right heel taps the ground clearly on each step (no toe contact)
5	Shoulder bounce	Shoulders bounced in sync with the beat
6	Turn Completion	All 16 rotations must be even, stable, and well-distributed (360° total)
7	Synchronization	Heel tap and finger swirl must be in rhythm, matching beat and timing



8	Control & Balance	No wobbling, loss of balance, or break in form through the entire step
9	Rhythm	Consistent tempo



BHANGRA



1. Arms rise into a wide V-shape above shoulders, chest open, body lifted in full expression.



2. Arms in close U-shape near the chest, knees softly bent, preparing for expansion.

7. Bhangra

Tier 2

Tier 1 - Step Description

The Bhangra step is one of the most iconic and widely performed foundational steps in Bhangra. It is defined by rhythmic hops, a flowing arm motion from inward to outward, and expressive coordination of the entire body.

There are two motions in the cycle:

1. **Inward Position** – knees bent, arms close to the body.
2. **Outward Position** – body expands, knees stretch, arms rise into a wide V.

Body Mechanics & Technical Form

1. Arms

- 1.1. The movement begins with both arms bent near the chest in a U-shape. Elbows must remain lifted, and palms open, slightly turned inward.
- 1.2. Arms must then extend diagonally upward and outward to form a wide V-shape (100° – 120°), with palms remaining open.
- 1.3. In the V position, both arms must remain above shoulder level with elbows extended and wrists relaxed.
- 1.4. Arm motion must be smooth, controlled, and synchronized with leg movements.



2. Leg & Knee

- 2.1. During the inward arm motion, knees must be clearly bent to reflect compression.
- 2.2. During the outward arm extension, knees must stretch fully to reflect expansion.

3. Chest & Posture

- 3.1. The spine must remain upright with shoulders relaxed and slightly rolled back.
- 3.2. A chest expansion ("chest pop") must accompany the outward arm motion.
- 3.3. Facial expression must remain engaged and radiant, consistent with the joyful spirit of Bhangra.

4. Hand

- 4.1. Hands must remain in an open-palm position throughout the step.
- 4.2. Fists, drooping wrists, or misaligned fingers will result in deduction.

5. Back & Torso

- 5.1. Torso must remain upright with natural flexibility, not rigid or overly arched.
- 5.2. Each outward arm movement must be accompanied by a visible chest expansion ("pop") to emphasize energy.
- 5.3. There should be no unnecessary torso twisting or leaning.

6. Face

- 6.1. The face must exhibit a joyful and radiant expression throughout the movement.
- 6.2. Eye contact should be forward-facing or in the direction of movement, projecting confidence and connection with the audience.

7. Footwork

- 7.1. Must perform a rhythmic hop on the balls of the feet with each motion.
- 7.2. Feet should remain slightly turned outward, typically pointing outward and to the sides, creating an open stance.



- 7.3. Heel contact with the floor should be minimal during the hop.



Common Mistakes

S. No.	Mistake	Explanation
1	Arms not reaching above shoulder height	Weakens the visual impact; breaks the “V” shape requirement.
2	Arms uneven or unsynchronized	Both arms must move together with equal energy and symmetry.
3	Elbows bent during extension phase	Breaks the clean “V” shape and reduces power.
4	Feet flat or dragging	Hops must be light and springy on the balls of the feet.
5	Feet pointing inward	Disrupts the open posture; feet should point outward to the sides.
6	Poor chest expansion or posture	Reduces the sense of pride and openness needed for the step.
7	Expressionless or forced smile	No facial engagement or disconnection from emotion and audience.
8	Dragging feet or unclear return	Instead of a clean hop and lift, the dancer drags the foot along the ground, making the movement look sluggish and uncontrolled.
9	Timing issues in group	Step is not synchronized with other dancers or musical beat.
10	Knees not bending in inward motion	The U-shape arm position must align with a soft knee bend for contrast.



Judging criteria

Criteria	Description
Arm Movement	Arms must move in smooth, synchronized inward-to-outward flow with relaxed wrists.
Arm Positioning	Arms must reach a wide V above shoulder level; elbows extended and palms open.
Knee Action	Clear bending (inward) and full extension (outward) of knees in sync with arms.
Chest Expansion	Chest must visibly pop during outward motion, adding energy and projection.
Posture	Upper body leans slightly forward over right leg while spine remains upright.
Torso Control	No unnecessary twisting; torso must stay stable and flexible.
Hand Form	Hands stay in open-palm shape; no fists, floppy wrists, or misaligned fingers.
Footwork	Hops on balls of feet must be rhythmic; heels should barely touch the ground.
Shoulder Rhythm	Shoulders bounce gently and stay in rhythm with the beat and arm motion.
Facial Expression	Performer must maintain a joyful, confident, and audience-engaging expression.

DHAMAAL



1. Facing Front: Right Leg Raised



2. Right Turn: Right Leg Raised, Facing Right

8. Dhamaal

Tier 2

Step Description

Dhamaal is a classic Bhangra step that celebrates joy, power, and pride. This step is primarily driven by strong leg movements. The defining action is a high, rhythmic leg lift above the hip level—executed with power, control, and balance while the supporting leg hops in sync with the beat.

There are two common variations of arm positioning in Dhamaal:

1. Arms raised above the shoulders in a wide V-shape, with hands open, index finger pointed up, and thumb pressing gently against the middle finger.
2. Arms crossed across the chest, resting on the biceps. This version emphasizes the legwork and torso lean more directly.

The torso leans slightly to the side opposite the raised leg, creating a beautiful counterbalance and enhancing the step's visual appeal. The supporting leg hops in rhythm, maintaining lightness and bounce throughout. The face must radiate confidence and celebration.

Body Mechanics & Technical Form

1. Arms

1.1. Arms in V-Shape Above Shoulders

- 1.1.1. Both arms extend diagonally upwards forming a wide V-shape above the shoulders (100°–120°).

DHAMAAL



3. Facing Back: Right Leg Raised



4. Right Turn: Right Leg Raised, Facing Left



- 1.1.2. Fingers are open, with the index finger pointed upward and the thumb pressed gently against the middle finger, while the rest stay relaxed.
- 1.1.3. Elbows must be strong and extended, creating a frame of power and pride.

1.2. Crossed Arm Variation (Pehlwani Symbolism)

- 1.2.1. The left hand taps on the right bicep firmly as a lalkara (challenge cry) inspired by traditional Kushti (wrestling).
- 1.2.2. The right arm stays crossed on the left bicep, creating a proud, grounded pose.

2. Leg & Knee

- 2.1. One leg remains grounded and performs light, rhythmically consistent hops.
- 2.2. The opposite leg is lifted above 90°, well above hip level, with the foot pointed forward.
- 2.3. The raised leg should be strong and controlled, with no wobbling or sloppiness.

3. Chest & Posture

- 3.1. Chest must remain open and slightly expanded throughout the step.
- 3.2. Chest movement should align with arm expression and help enhance the joyous spirit.

4. Hand

4.1. V-Shape Above Shoulders

- 4.1.1. Both arms are raised above shoulder level, forming a wide V.
- 4.1.2. Fingers:
 - 4.1.2.1. Index finger points straight up.
 - 4.1.2.2. Thumb presses gently against the middle finger, creating a soft "mudra-like" grip.
 - 4.1.2.3. Remaining fingers are relaxed and open.

4.2. Crossed Arms on Biceps (Pehlwani Variation)

- 4.2.1. Left arm stays tight across the body, resting on the biceps.

DHAMAAL



The left hand taps on the right bicep firmly
as a lalkara;
The right arm stays crossed on the left
bicep



Back pose



- 4.2.2. Right hand taps the left shoulder or bicep with control.
- 4.2.3. The right-hand tap is a symbolic lalkara (battle cry) gesture, referencing Kushti (wrestling) traditions.

5. Back & Torso

- 5.1. In both variations, the torso leans slightly to the opposite side of the raised leg, enhancing the dynamic motion.
- 5.2. In the crossed arm variation, the lean is deeper, emphasizing weight, attitude, and rootedness, reminiscent of the warrior-like energy of pehlwans.

6. Face

- 6.1. The face must exhibit a joyful and radiant expression throughout the movement.
- 6.2. Eye contact should be forward-facing or in the direction of movement, projecting confidence and connection with the audience.

7. Footwork

- 7.1. One leg is lifted above hip level, with the knee bent over 90° and the foot pointing forward.
- 7.2. The supporting leg lightly hops in sync with the rhythm to maintain energy and balance.
- 7.3. The lift must be strong, clean, and well-timed, clearly marking the musical beat.



Common Mistakes

S. No.	Mistake	Explanation
1	Arms not reaching above shoulder height	Weakens the visual impact; breaks the “V” shape requirement.
2	Arms uneven or unsynchronized	Both arms must move together with equal energy and symmetry.
3	Elbows bent during extension phase	Breaks the clean “V” shape and reduces power.
4	Wrong finger positioning	Index must point upward; thumb presses the middle finger, not any other combo.
5	Incorrect crossed-arm tap	Only the right hand should tap the left bicep – a nod to wrestling culture.
6	Weak bicep tap (in crossed variation)	The right-hand tap must be sharp and expressive—showing pride/lalkara.
7	Expressionless or forced smile	No facial engagement or disconnection from emotion and audience.
8	Dragging feet or unclear return	Instead of a clean hop and lift, the dancer drags the foot along the ground, making the movement look sluggish and uncontrolled.
9	Timing issues in group	Step is not synchronized with other dancers or musical beat.
10	Knees not bending in inward motion	The U-shape arm position must align with a soft knee bend for contrast.



Judging Criteria

Criteria	Judging Guideline (One-Liner)
Arms (V-Shape)	Arms must extend diagonally above the shoulders, forming a smooth and controlled wide V-shape (approximately 100°–120°), with proper finger form.
Arms (Crossed)	Right hand taps left bicep sharply; left arm stays tight and proud across the chest.
Leg & Knee	One leg hops rhythmically; the other lifts above hip level with strong, steady control.
Chest & Posture	Chest must remain open and expressive; body upright and proud.
Hands	Hands must maintain clean mudra—index up, thumb on middle finger, others relaxed.
Back & Torso	Torso must lean slightly opposite lifted leg with control and no twisting.
Facial Expression	Face must be joyful and confident, connecting with audience.
Footwork	Supporting leg hops lightly; lifted foot points forward, never drooping.

PHUMANIYAN



9. Phumaniyan Tier 2

Step Description

Phumaniyan is a lively and expressive Bhangra step that combines graceful arm movements with a dynamic leg lift. The athlete raises one leg while simultaneously curling the arms and hands in a fluid, scooping motion. The arms begin inward near the chest and move outward in an extending sideways above shoulder level.

Body Mechanics & Technical Form

1. Arms

1.1. Initial Position:

- 1.1.1. Arms are raised above shoulder level, elbows extended, hands slightly relaxed.
- 1.1.2. Palms will face slightly forward.

1.2. When in motion:

- 1.2.1. Arms rotate inward in a curling motion (like scooping or pulling), forming a soft loop in the air – smooth and continuous.
- 1.2.2. The motion is fluid, not stiff, and remains controlled throughout.

2. Leg & Footwork

2.1. Lifted Leg:

PHUMANIYAN





2.1.1. One leg is raised with knee bent, approximately to hip height (or as per ability). The foot stays flexed or pointed based on the style, but must remain off the ground during the curl motion.

2.2. **Support Leg:** Stays firmly grounded, with slight knee bend for balance and bounce.

2.3. **Coordination:**

2.3.1. As the arms scoop inward (e.g., from right to center), the opposite leg (e.g., left) is lifted and lightly hopped.

2.3.2. Arms move in a controlled, curling path from shoulder level to knee level

3. Shoulders

3.1. While leaning to the side, the shoulder on the leaning side must dip naturally, following the direction of the torso.

3.2. Shoulders must remain relaxed—not stiff or elevated—to allow for a smooth curl in the arms and proper torso lean.

4. Neck & Head

4.1. The head follows the direction of the torso lean, subtly tilting toward the scooping arm.

4.1.1. Example: If leaning to the right, the head also tilts right—maintaining natural alignment.

5. Back & Torso

5.1. The torso leans toward the direction of the scooping arms.

5.1.1. Example: If arms scoop from right to center, torso leans right.

5.2. The lean should be diagonal, not bent overly hunched—maintaining open chest posture.

5.3. The torso returns to center gracefully after each scoop before shifting to the opposite side.

5.4. The movement is fluid and rhythmic, matching the arm scoop and leg hop tempo.



6. Face & Expression

- 6.1. A natural smile or playful expression enhances the spirit of the step and encourages connection with the audience.
- 6.2. Facial expression should stay consistent with the rhythm and bounce of the movement—light, cheerful, and engaged.
- 6.3. Chin should remain slightly tilted during scooping motion.

7. Hands

- 7.1. Hands form a scoop:
 - 7.1.1. Palms are open and facing forward.
 - 7.1.2. Thumbs are crossed.
 - 7.1.3. One hand rests over the other, overlapping smoothly.
- 7.2. Wrist movement is fluid.

Common Mistakes

S. No.	Mistake	Explanation
1	Disjointed Hand Positioning	Hands not overlapping or thumbs not crossed, breaking the illusion of a single unified scoop.
2	Lack of Synchronization	Scooping motion not in sync with the raised leg or torso lean creates visual imbalance and weakens rhythm.
3	Palms Facing Incorrectly	Palms turning downward instead of forward reduces the clarity and elegance of the gesture.
4	Lack of Lean or Direction	Not leaning the torso toward the scooping side

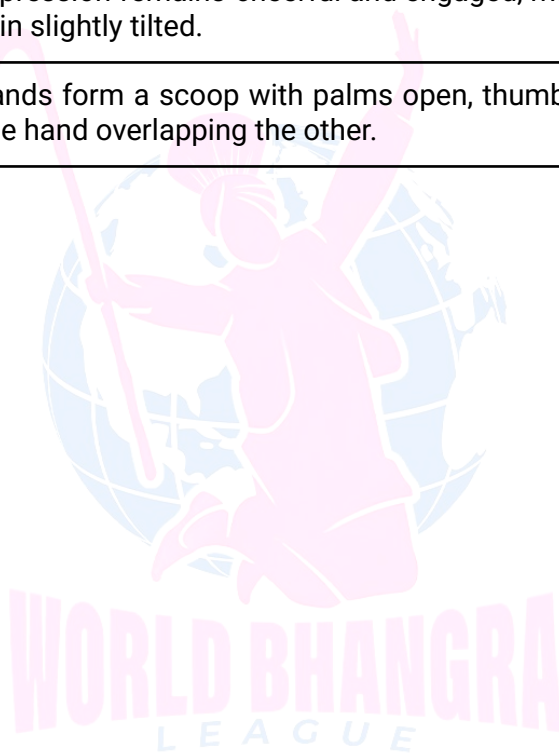
5	Head Not Aligned with Torso Lean	The head should naturally tilt in the direction of the torso lean (same side). Keeping the head upright while the body leans breaks the aesthetic flow and creates tension.
7	Expressionless or forced smile	No facial engagement or disconnection from emotion and audience.
8	Dragging feet or unclear return	Instead of a clean hop and lift, the athlete drags the foot along the ground, making the movement look sluggish and uncontrolled.
9	Timing issues in group	Step is not synchronized with other dancers or musical beat.
10	Knees not bent when leaning sideways	The lifted leg did not bend in mid-air.

Judging Criteria

Body Part	Judging Criteria
Arms	Arms begin raised above shoulders and perform a smooth, inward scooping motion from shoulder to knee.
Leg & Footwork	Opposite leg hops with a bent knee during the scoop, support leg grounded with bounce and control.
Shoulders	Shoulders dip naturally with the torso lean, staying relaxed for fluid movement.



Neck & Head	Head tilts subtly in the direction of torso lean, maintaining natural alignment.
Back & Torso	Torso leans diagonally with each scoop, returning to center smoothly, maintaining open chest posture.
Face Expression & Expression	Expression remains cheerful and engaged, matching rhythm and bounce; chin slightly tilted.
Hands	Hands form a scoop with palms open, thumbs crossed, wrists fluid, and one hand overlapping the other.



DANKRA



10. Dankra

Tier 2

Step Description

Type: Single and Pair

Dankra is performed in either single or pairs, mirroring each other's movements while leaning sideways toward each other. Unlike Pathaniyan, the arms are folded at the elbows, creating a compact and symmetrical frame. The torso faces forward/backward, but the face turns toward the partner to maintain connection and synchronization.

Body Mechanics & Technical Form

1. Arms

- 1.1. Arms are folded at the elbows, forming a V-like frame with the partner and not crossed.
- 1.2. Elbows must stay lifted and steady, not drooping or overly stiff.
- 1.3. Movement must be coordinated, with both dancers matching timing, lean, and arm shape precisely.

2. Leg & Footwork

- 2.1. One leg remains grounded firmly to provide balance and support.
- 2.2. The other leg is lifted and folded at the knee.
 - 2.2.1. The raised leg must maintain a controlled bend. Dangling or shaky posture will be penalized

DANKRA





2.2.2. The folded leg stays in mid-air, angled upward, not touching the ground or thigh.

2.3. The supporting foot should remain flat on the floor, toes pointing forward or slightly outward.

3. Shoulders

3.1. Both shoulders remain level and controlled.

3.2. Even while leaning to the side, one shoulder must not dip or rise excessively. This maintains body symmetry and ensures the visual mirror with the partner is intact.

4. Neck & Head

4.1. The head must turn toward the partner, not remain fixed forward.

5. Back & Torso

5.1. Torso faces either forward/back as the body leans sideways toward the partner.

5.2. The lean must be clean and diagonal.

5.3. Avoid arching or curving the back unnaturally.

6. Face & Expression

6.1. Eye contact with the partner should be maintained when leaning inward, enhancing connection and expression.

6.2. A pleasant and confident smile is essential throughout the movement.

Common Mistakes

S. No.	Mistake	Explanation
1	Lack of Eye Contact	Avoid looking away or downward; eye contact with the partner is crucial for connection and impact.
2	Arms crossed instead of folded	Performers mistakenly form an 'X' like in Pathaniyan, which is incorrect for Dankra.
3	Elbows not bent	Elbows are not bent at 90 degrees.
4	Bent or Drooping Elbows	Elbows should stay extended and firm; avoid sagging or bent elbows.
5	Unbalanced Lean	Both performers must lean evenly sideways to maintain mirror alignment.
6	Facing the Wrong Direction	Face turned away from partner when leaning toward partner.
7	Expressionless or forced smile	No facial engagement or disconnection from emotion and audience.
8	Dragging feet or unclear return	Instead of a clean hop and lift, the dancer drags the foot along the ground, making the movement look sluggish and uncontrolled.
9	Timing issues in group	Step is not synchronized with other dancers or musical beat.
10	Knees not bent when leaning sideways	The lifted leg did not bend in mid-air.

Judging Criteria

Body Part	Judging Criteria
Arms	Arms fold at the elbows to form a V-like frame (not crossed), lifted and steady, matching partner's timing and shape.
Leg & Footwork	One leg stays firmly grounded, while the other remains lifted with a steady knee bend, not touching the ground or thigh.
Shoulders	Shoulders remain level and controlled during lean, ensuring symmetry and partner mirroring.
Neck & Head	Head must turn toward the partner, avoiding a fixed forward gaze.
Back & Torso	Torso leans cleanly sideways in a diagonal line, without arching or unnatural curving.
Face & Expression	Eye contact with partner and a confident smile must be maintained to express connection and engagement.

PATHANIYAN



11. Pathaniyan

Tier 2

Step Description

Type: Pair

Pathaniyan is a synchronized, mirrored step performed in pairs. Each person leans sideways while maintaining the torso facing front/back, creating a diagonal angle. The face turns toward the partner, establishing strong eye contact. One leg is lifted and folded, and the arms extend diagonally across the body, crossing with the partner's in an X-like shape.

The symmetry is created as one person's back faces forward while the other's front faces forward, forming a perfect mirror image in motion. The essence of this step lies in mirrored body angles, mutual gaze, and the coordinated lean, symbolizing both challenge and harmony.

Body Mechanics & Technical Form

1. Arms

- 1.1. Arms cross diagonally, forming an 'X' shape with the partner's arms.
- 1.2. Arms should be extended outward and held straight, not bent or collapsed.
- 1.3. The arm closer to the partner should cross under, while the arm farther should remain straight and extended—mirrored precisely by both partners.
- 1.4. Arm movement must be smooth, controlled, and fully synchronized with the partner to maintain symmetry and rhythm.



2. Leg & Footwork

- 2.1. One leg remains grounded firmly to provide balance and support.
- 2.2. The other leg is lifted and folded at the knee.
 - 2.2.1. The raised leg must maintain a controlled bend. Dangling or shaky posture will be penalized
 - 2.2.2. The folded leg stays in mid-air, angled upward, not touching the ground or thigh.
- 2.3. The supporting foot should remain flat on the floor, toes pointing forward or slightly outward.

3. Shoulders

- 3.1. Both shoulders remain level and controlled.
- 3.2. Even while leaning to the side, one shoulder must not dip or rise excessively. This maintains body symmetry and ensures the visual mirror with the partner is intact.

4. Neck & Head

- 4.1. The head must turn toward the partner, not remain fixed forward.

5. Back & Torso

- 5.1. Torso faces either forward/back as the body leans sideways toward the partner.
- 5.2. The lean must be clean and diagonal.
- 5.3. Avoid arching or curving the back unnaturally.

6. Face & Expression

- 6.1. Eye contact with the partner should be maintained when leaning inward, enhancing connection and expression.
- 6.2. A pleasant and confident smile is essential throughout the movement.

Common Mistakes

S. No.	Mistake	Explanation
1	Lack of Eye Contact	Avoid looking away or downward; eye contact with the partner is crucial for connection and impact.
2	Arms Not Crossing Symmetrically	Arms must cross diagonally in a mirrored 'X' formation; uneven angles disrupt visual symmetry.
3	Elbows bent during extension phase	Breaks the straight line of arms.
4	Bent or Drooping Elbows	Elbows should stay extended and firm; avoid sagging or bent elbows.
5	Unbalanced Lean	Both performers must lean evenly sideways to maintain mirror alignment.
6	Facing the Wrong Direction	Face turned away from partner when leaning toward partner.
7	Expressionless or forced smile	No facial engagement or disconnection from emotion and audience.
8	Dragging feet or unclear return	Instead of a clean hop and lift, the dancer drags the foot along the ground, making the movement look sluggish and uncontrolled.
9	Timing issues in group	Step is not synchronized with other dancers or musical beat.
10	Knees not bent when leaning sideways	The lifted leg did not bend in mid-air.



Judging Criteria

Body Part	Judging Criteria
Arms	Arms cross diagonally to form an 'X' with the partner's, extended outward with proper under-over alignment and full control.
Leg & Footwork	One leg remains grounded for support; the other is lifted with a controlled bend, held mid-air without touching the thigh.
Shoulders	Shoulders stay level and stable, even during lean, to maintain partner symmetry and body control.
Neck & Head	Head must turn toward the partner, reinforcing directional focus and duet coordination.
Back & Torso	Torso leans diagonally toward the partner without arching, keeping chest open and posture clean.
Face Expression &	Eye contact with partner and a confident, pleasant smile must be maintained throughout for expressive clarity.



Scoring Sheet

Bhangra Performance Scoring Sheet (Detailed)

- **Total Performance Time:** 3 min 30 sec
- **Steps:** 11 total
 - **Tier 1:** 5
 - **Tier 2:** 6
- **Max Score:** 100 points

Components of Score Sheet

1. Execution & Timing (4 points)

Evaluates how accurately and cleanly the dancer performs the technical elements of the step, including arm position, footwork, torso alignment, transitions, and whether the movement is completed fully and on beat.

What Judges Look For:

- Correct form and posture
- Precise timing with the rhythm/beat
- Completion of the entire step with no breakdowns
- Smooth transitions between movements

Note: Full technical execution marks will only be awarded if the step is completed in its entirety with all components correctly performed. Partial attempts or incomplete execution will receive a score of zero – no grace marks will be given for attempting.



2. Energy & Intensity (2 points)

Assesses the physical power, bounce, and liveliness of the performance. Bhangra demands visible energy and a sense of physical commitment to every move.

What Judges Look For:

- Strong, confident movements with bounce
- Visible stamina and control
- Movement that feels powerful but not rushed or sloppy

3. Expression & Stage Presence (2 points)

Evaluates how well the dancer expresses the mood of the step, maintains facial engagement, and connects with the audience or partner.

What Judges Look For:

- Natural, consistent facial expression (e.g., smile, joy, intensity)
- Engagement with the crowd or partner
- Confidence and charisma on stage

4. Synchronization (Team Unity) (2 points)

Judges how well the dancer stays in sync with the team or partner during the step. For duet or group routines, this is critical for visual harmony.

What Judges Look For:

- Perfect timing match with team/partner
- Mirror-like arm and leg movement



- Equal spacing and coordinated direction/lean

SCORING SHEET SUMMARY

Section	Steps	Max Score per Step	Subtotal
Tier 1 Folk Steps	5	10	50
Tier 2 Folk Steps	6	8	48
Bonus for attempting all 11 steps	—	2	2
Total	11	—	100

Tier 1 STEPS SCORING TABLE (×5 Steps – Max 50 Points)

#	Step Name	Base/Grace (+2)	Execution & Timing (4)	Energy & Intensity (2)	Expression & Stage Presence (2)	Synchronization (Team Unity) (2)	Step Total (10)
1	Lehriya Sitting	+2					
2	Luddi	+2					
3	Jotiyaan	+2					
4	Sialkoti	+2					
5	Gham Luddi	+2					



Tier 2 STEPS SCORING TABLE (×6 Steps – Max 48 Points)

#	Step Name	Base (0)	Execution & Timing (4)	Energy & Intensity (2)	Expression (1)	Synchronizati on (Team Unity) (1)	Step Total (8)
6	Standing Lehriya	-					
7	Pathaniyan	-					
8	Phumaniyan	-					
9	Dankra	-					
10	Dhamaal	-					
11	Bhangra						

STEP VARIATION SCORE (Max 2 Points)

All 11 steps used	Judge Score (2)

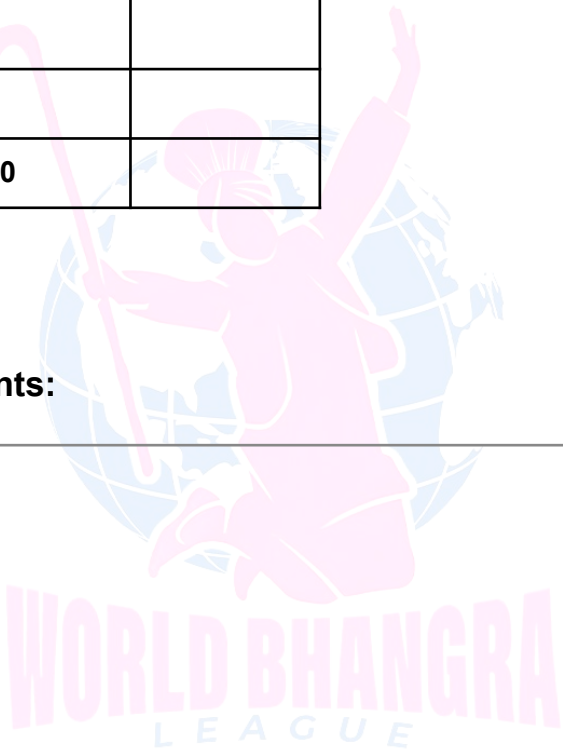
FINAL SUMMARY



Category	Max Score	Team Score
Tier 1 Folk Steps (×5)	50	
Tier 2 Folk Steps (×6)	48	
Variation	2	
TOTAL	100	



Judge Comments:





SOLO ROUND





Solo Round (80 points)

Duration : 4 minutes

The Solo Round is designed as a face-off between individual performers, highlighting personal skill, expression, and spontaneity. In this round, **four** performers from each team will compete directly against four from the opposing team in a series of one-on-one challenges. These face-offs will include both segments—with instruments and without instruments. Judges will evaluate based on difficulty, technique, originality, clarity of movement, energy, and the ability to engage the audience.

Available Instruments for Solo Rounds:

1. Sapp
2. Kato
3. Khunda
4. Matka

The following creative steps are recognized by the **World Bhangra League (WBL)**:

1. Climbing on Matka - 2 players
2. Jumping Over Khunda - 1 player
3. Standing Morni - 2 players
4. Spinning Morni - 3 player
5. Double Standing - 2 players
6. Under-Leg Spin - 1 player
7. One-Leg Sialkoti Bhangra - 1 player
8. Sitting Kicks - 1 player

MATKA





 **Note:** All stunts are subject to safety inspection and must not endanger performers or the audience. Points will be deducted for unsteady landings, unsafe execution, or unsynchronized team coordination.

1. Climbing on Matka

In this balancing act, the performer climbs and stands steadily atop the matka, maintaining poise while lifting a foot or hand with precision and control.

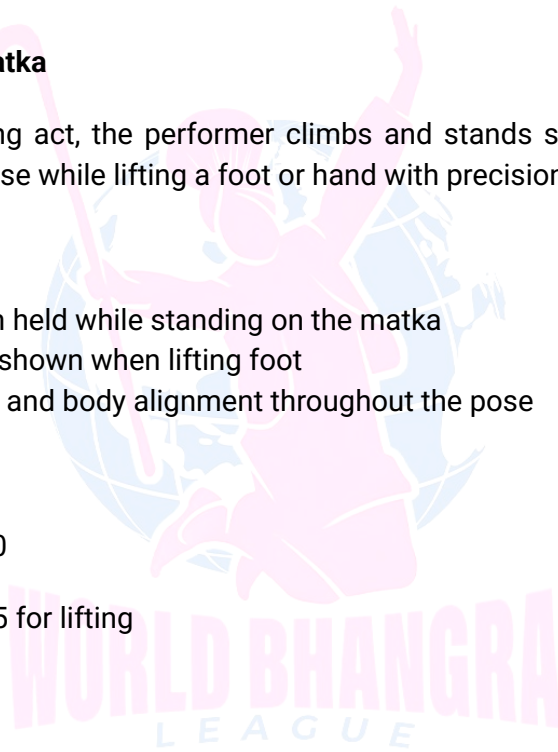
Scoring Basis:

- Duration held while standing on the matka
- Control shown when lifting foot
- Stability and body alignment throughout the pose

Total Score:

Base: 10

Bonus: 5 for lifting



KHUNDA





2. Jumping over Khunda

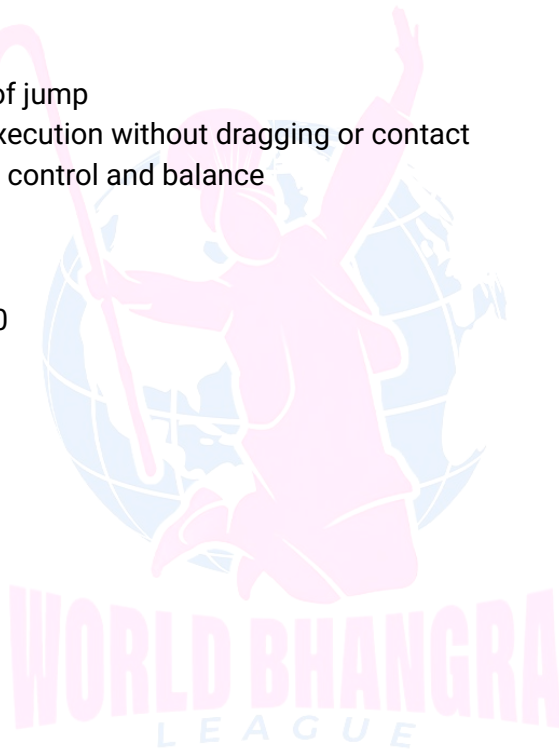
The performer jumps with agility, swiftly swinging the khunda beneath their legs mid-air in one clean, fluid motion.

Scoring Basis:

- Height of jump
- Clean execution without dragging or contact
- Landing control and balance

Total Score:

Base: 10



STANDING MORNI





3. Standing Morni - 2 players

Scoring Basis:

- Degree of Lean
- Timing and synchronization of lift and lean
- Duration of the pose is held without breaking form
- Stability and Control shown while entering and holding the position

Total Score:

Base: 10



SPINNING MORNI





4. Spinning Morni - 3 player

- Spin Speed – Consistency and rhythm of rotational movement
- Lean – Balanced and symmetrical body tilt from all performers
- Stability – Control and firmness throughout the stance
- Duration – Time the pose is held without interruption or imbalance

Total Score:

Base: 10



DOUBLE STANDING





5. Double Standing - 2 players

- Duration – Time both performers maintain the upright pose without wobble

Total Score:

Base: 10



LEG SPIN





6. Under-Leg Spin - 1 player

- Spin Speed – How fast the performer completes each rotation under the leg
- Spin Frequency – Number of clean, continuous spins executed

Total Score:

Base: 10



ONE LEG SIALKOTI





7. One-Leg Sialkoti Bhangra - 1 player

- Duration Held – Total uninterrupted time the step is performed with one leg raised.

Total Score (15):

Base: 10

Bonus: 5 for duration longer than 25 seconds



SPINNING





8. Sitting Kicks - 1 player

Total Score:

Base: 10



S. No.	Step Name	Performers	Step Score (10)	Bonus (5)	Total Score (90)
1	Climbing on Matka	2			15
2	Jumping Over Khunda	1		-	10
3	Standing Morni	2		-	10
4	Spinning Morni	3		-	10
5	Double Standing	2		-	10
6	Under-Leg Spin	1		-	10
7	One-Leg Sialkoti Bhangra	1			15
8	Sitting Kicks	1		-	10





Musicians Round (50 points)

Duration: 3 minutes and 30 seconds

This round is dedicated to showcasing the musical strength and authenticity of each team. It will begin with a jugalbandi (collaborative interplay) between the team's musicians, highlighting the richness of folk rhythms, melodies, and vocals. Teams are expected to display:

- Traditional folk singing
- Instrumental coordination and sync
- Use of folk instruments – dhol, tumbi, algoza, iktara, chimta, bugdu

Folk compositions, rhythms (taals), and improvisations. The performance should capture the soul of Punjabi folk music and set the cultural tone for the competition. Creativity is encouraged, but it must stay rooted in tradition.





Creative Round (50 points)

Duration: 3 minutes and 30 seconds

In the Creative Round, teams are challenged to present a purely choreographed Bhangra dance performance, without relying on traditional folk round elements.

This round will be judged entirely on:

- Expression
- Choreographic Composition
- Dynamic Actions
- Body Language & Presentation
- Footwork Precision
- Stamina and Energy
- Symmetry and synchronisation

The focus is to highlight the artistry, athleticism, and innovation of Bhangra dancers. The performance must remain dance-centric. The use of drama, theatrical acts, or ballet-style storytelling is strictly not allowed. This is a celebration of pure Bhangra movement, creativity, and stage impact.