

# CIPA/FIRS International Judges Conference

Riccione, Italy 8 – 11 April 2015

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THURSDAY 8<sup>th</sup> April 2015

## **FIGURES – Presenters Maricarmen Sanjuan , Argentina & Raffaello Mellosi, Italy**



### **Three Turns:**

1.5 skate length before turn point, there needs to be turning of shoulders to create first arch/entry of cusp. Movement of shoulders should not start any sooner. For a FO three turn the BI wheel must be on trace when entry cusp begins and vice versa or similarly so for other edged three turns

Then 1 skate length for depth of cusp (max) and this would have rear wheels still on the line. The FI wheel is the pivot, and after pivot point, the BI wheel creates exit arch, (visual for judge)

Then by 1.5 skate lengths after the turn point the shoulders should be realigned to finish rest of circle.

Worst fault is jumped turns. This error happens when shoulders have rotated too far in entry arch (visual for a judge). Error can happen also when the free leg is been used to create the turn.

### **Brackets:**

The beginning of this figure is very important as preparation starts here. Correct position of back, tension of shoulders and free leg position must be set up correctly.

At a point 0.5 skate length before the turn point, start the counter-tension and this holds entry edge tight. Skater is trying to keep outside position and hence loses entry edge.

The toe-wheels are on the outside of the line – no more of the skate than this.

Counter rotation for exit must be done fast.

A good bracket cannot be achieved with a bad body position. Good body position must be there 2 skate lengths prior to turn point to have successful turn. If a skater chooses to do body position change, it makes it more difficult to keep entry edge and she questions why this technique is used.

It is important for the head to look in direction of turn – not past the turn.

Total length of turn is 1 skate before and after turn point = very quick.

Visual checks for judges – clear and pure edge on turn; skate to arrive to axis with no change of edge. If skate doesn't leave the trace, then this is a flat turn. Leading wheels on outside of line, which means center of frame is over the line and trailing wheels on inside of line.

Back brackets – free leg must be controlled and not have any movement.

### **Counters:**

First part is the same as for a bracket. Keep same press all way to axis. It is a little bigger than brackets as have to change circle – max 0.5 skate length. It is usual to see very big counter turns. Often a change of edge before the turn is done to gain speed and this is incorrect. Require very good body control. Often first arch is longer than end arch.

Entry must have shoulder tension and shoulders in line with direction. If exit was correct then it 99% that entry was correct also (visual for judge).

Entry wheels are as per bracket. Movement of shoulders create the entry. Exit wheels at point of cusp are inside the line and then move to the line upon exit.

Common error is about 0.5m before turn with a change of edge been done.

It is important for the judge to look for correct bodylines. The hip must always be in direction of skate. Sometimes free hip turned out too much. It must push forward while the free-toe is controlling the hip. Free hip is to be used to change direction. Hips are to be pushed forward and free hip must not be lower upon entry nor is higher, although if it to be one or the other, a little higher ok and preferred. Do not want really closed or really open position with hips – both are not good.

### **Rockers:**

We worked on the inside rocker.

If you move the free leg you will move the edge when approaching the forward turn. Pressure on rear wheels to entry. Exit edge is often weaker.

Important to have counter tension on body. Must be a natural position, especially the free side. A slight inclination of bodyline ok, but not too much.

To lose an edge after the turn is considered bad, and at same time would have been done late.

Same as for brackets, forward rocker, begin rotation for turn 0.5 skate length before axis, and leading wheels just outside line at point of axis. Hips need to be forward as with all the body. 0.5 skate length deep and length of whole cusp 1 skate length.

Back rocker, start 1.5 skate length before the turn point, bring free leg close. At moment of arch the free leg is at heel then extend back on exit. If you take free leg too far behind too early, then this is a bad error.

Important to keep rotation flowing for Rockers.

## **Strikes and Take-Offs:**

### **Strike set up:**

Arch of front foot over the long axis, push leg at 90degrees or slightly less. Weight starts on back foot to skate foot. Push leg doesn't move much (good judging point)

### **Take-offs:**

Exiting foot is allowed into old circle. It creates the same trace as if doing a three turn. For a forward take-off the heel wheels must stay on the trace and vice versa for back take-off. The new skate foot take floor at long axis and free foot goes as if doing a 3-turn, turning into cusp. Forward take-offs, leaving toe does not go past long axis and vice versa for back take-offs. Skater must be able to close the circle.

Discussion that followed this training point was from USA.

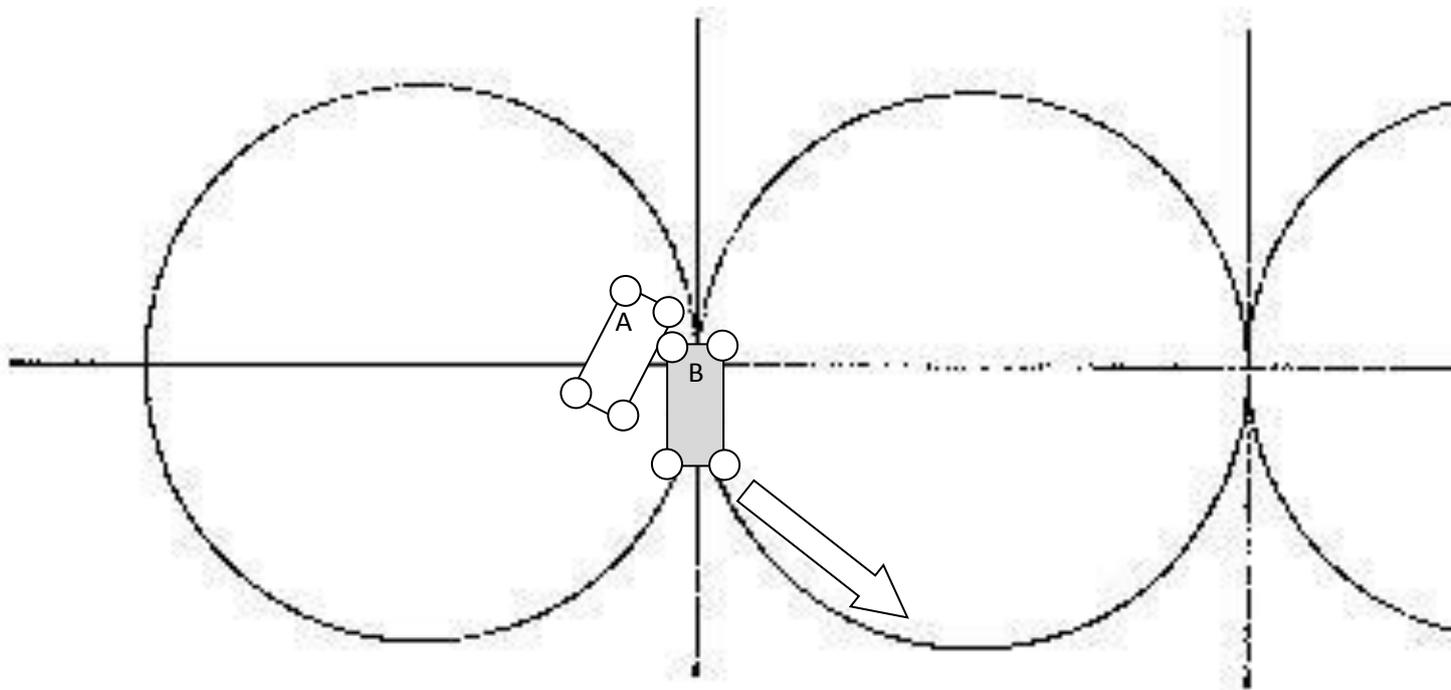
Their question is "What defines the centre of the skate?" Half way between axels or half the length of the boot?

In USA they let heel wheels be on long axis with the new foot during take-offs. It makes it difficult to do good execution, but it is not wrong. Thus USA say half the length of the boot.

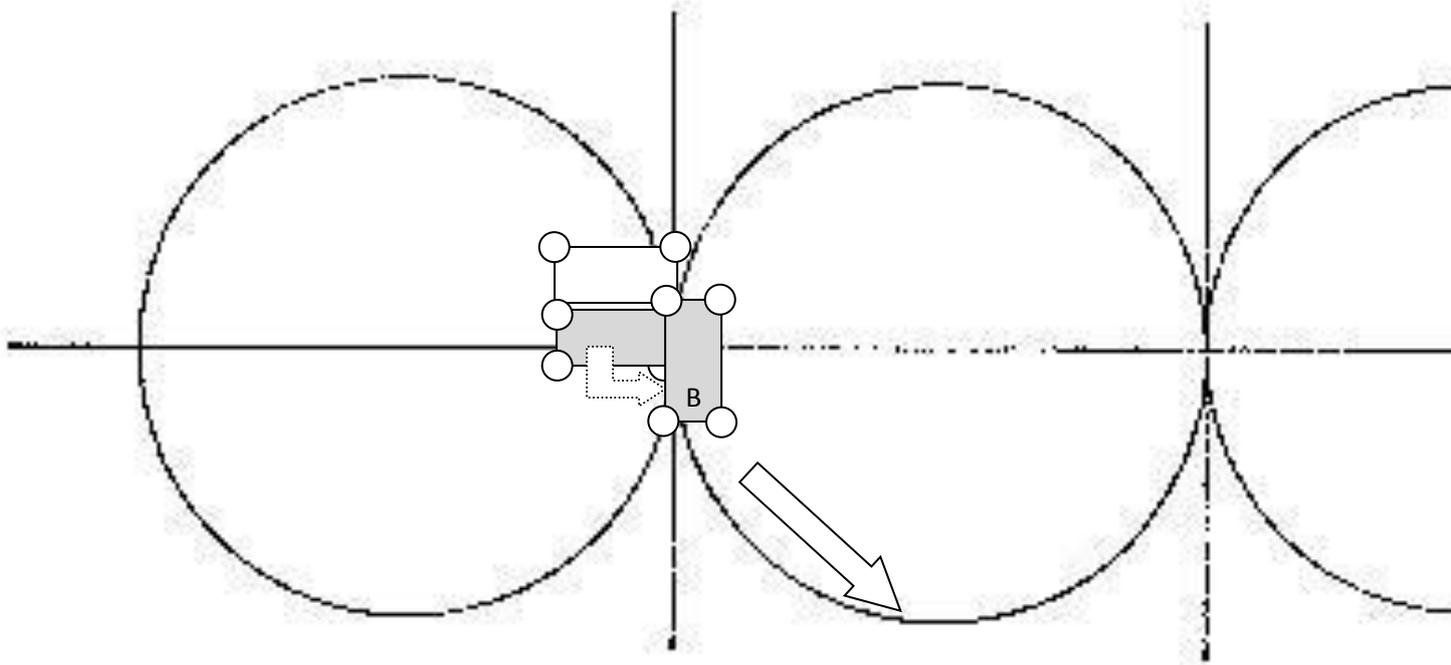
General agreement was for strikes – the centre is between axels only. The take-off can be both tolerances.

### **Back Strikes:**

Toe to toe – this style is typically executed by Italians/Europeans. This is a difficult method to get correct and recommended only for very competent figure skaters.

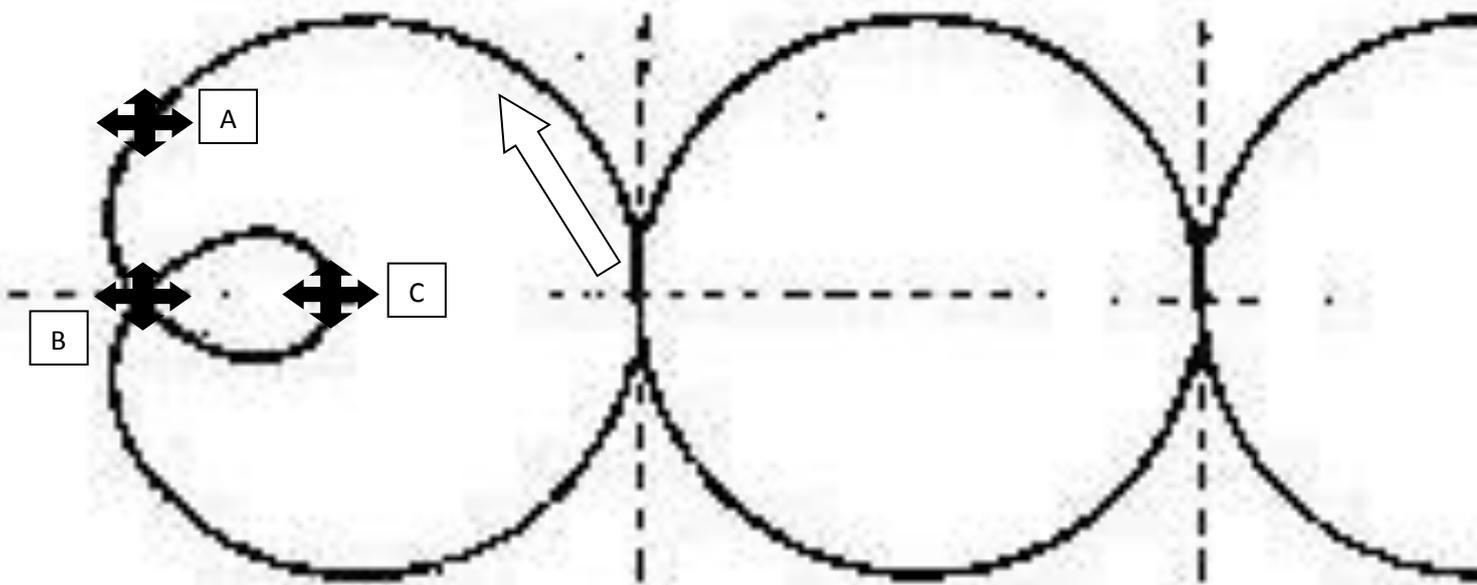


Side by side – Feet placed together, then skating foot (B) rotated to be placed centred over the axis. This method is preferred for achieving accuracy. In this instance it is ok for the skates to be out of box for the strike. It is not correct for take-offs.



### Loops:

Obvious style difference between USA and Europe is the movement of free leg – this is not a judging point.



It is important the placement of the freeleg during takeoffs. It must not cross the long axis. Important that the centre of body is in middle of line/trace.

In the example of a LFO strike, at point A, there is a leg stretch and important not to lean forward. Bend of the skating leg is to be natural and not over exaggerated.

Points A-B there is counter pressure on back . Points B-C has stronger tension. At point C on long axis freeleg is a little back/behind. Points C-B is a continuous freeleg movement.

## **FREESKATING PAIRS – Presenter: Patrick Venerucci – Italy**



Couples can only begin as a pair if they have good strong basics as freeskaters, and dance couple experience. Need to know how to skate properly.

As a judge, all elements require equal attention and importance. A couple is better if they are good in all elements and not brilliant in 1 or 2 and struggle on remaining 5 elements.

## Basic Elements:

### Lifts:

Male requirements – smooth/fluent Mohawk turns that flow across the floor in a manner that they are not noticed. Arms are strong and secure. The lady must not feel “movement” underneath her. His feet must go straight and not many angles in-between turning.

Boy under 9yrs of age should not do any lifting.

**Absolutely forbidden** is use of toe stops doing Mohawks.

If a lift is kept at same speed – especially if change of position, this is to receive high credit.

If lady gets to full position in half a turn this gets high credit. The quicker the better.

Higher credit if lift has choreography before it and non-adagio ending.

Man must bend knees at least 90deg to be correct.

Lift take-offs done on two feet by the lady should receive no credit. Must always take off on a recognise jump.

Main difficulty of a lift is its take-off.

Need good bodylines.

### Axel Lifts:

Take-offs – good bending of the man’s knee, speed and bodylines. Good take-off by lady. One of the two ladies arms must be completely stretched. This keeps tension = correct position.

Left arm of man must be kept close to his body.

Whole hand must be doing the lift – not fingers or arms trying to add support.

If man can use just one foot at start and end of lift then this adds difficulty.

Ladies landing must always be on one foot. Two feet or toe stops lower credit.

### Press Lift:

Axel or flip take off – not two feet as this is of no value. A flip take off restricts fluidity and makes it harder to reach maximum position quickly.

Counting of lift rotations starts after first half rotation and is counted of the man’s rotation.

### Pancake:

Flip take-off

### Cartwheel:

Flip or axel take off and is of same value. Position of legs of lady must be correct. One leg is to be vertical and the other horizontal. No bent legs. For lifts below the head – count 3 revs. For above head count 3-4 revs.

### Kennedy:

More difficult because man now has to use left arm.

Layout position very difficult and lady must be in position in half a revolution otherwise it is classed as combination spin and penalised in a short programme. Therefore start revolution count after half revolution. For the **Kennedy Layout** count revolutions straightaway.

### Star Lift:

One of the most difficult take offs. Because lady has loop take off and man using left arm. Count revolutions straightaway.

Forward take-off: Forward loop style take off and finishes forward. Adagio on way up lowers quality of lift. Lady does not use her right arm thus making this very very difficult.

### Reverse Cartwheel:

Take-off completely different to normal cartwheel take-off. Position of lady is very difficult. Reverse no-hands increases difficulty level.

### Spin Pancake:

Most difficult position to date as couples take off on two different axis. Spin pancake with left arm increases difficulty.

### Spins:

Spins starting from standing position are more difficult than having entry with momentum

## **CHOREOGRAPHY – Presenter: Sandro Guerra – Italy**



### **Evaluating choreography in artistic rollerskating:**

Using ice system of scoring choreography can give us an insight of what choreography requires – what its components are. Useful questions to ask for evaluating choreography...

1) What is Choreography?

From the Greek translation Choreia = Dances and Graphé = writing

2) Why does the human dance?

- a religious ritual; a loving ritual; (up until 19<sup>th</sup> century, this was only way a woman could touch a man)

- a life ritual (ie rain dance)

17<sup>th</sup> century showcased the arts dances – ie ballet and 18<sup>th</sup> century Folk dancing and was regarded as quite recent.

### How does the 'B' score get judged?

- Identify music – classical, modern and expectation with each music
- Use of floor space
- Projection of interpretation
- Is there a sense of programme by skater/s
- Changes of rhythm, speed

Just as you know what to expect from a jump or spin, you need to know the same for choreography.

Are we looking for quality, quantity or both? This depends on level of competition - primary or world class?

Skaters are always trying harder for difficulty instead of training harder for quality.

Clear message needs to get out for choreography. Just as mapes take-off or lutz edge is being demanded correctly, we need to do this for choreography. We are not providing a quality for the audience.

Already there are countries investing a lot of money to improve but we don't see the changes. Drastic changes are needed for the sport.

### Theme :

- What is selected theme?
- Are costumes and overall image of skater appropriate to theme?
- What kind of program – abstract or telling a story?

There are so many things to judge for the 'B' Mark.

- Is the choreography of the program rich and multifaceted in terms of technical vocabulary?
- Does the technique used reflect the musicality and shades of the theme, or is the program not sufficiently characterised?
- Would the program look the same if it used different music?
- How is the choreography distributed spatially? Does it use the entire skating surface?
- How are the technical elements distributed within the choreography? Are they well balanced and connected well with the programme presented?
- Does the preparation for the technical elements not affect the overall harmony of the program?
- Is the skater involved in the program: Do they express all of their charisma, personality, and individuality?
- How is the aesthetic quality of the movements and the carriage? Is there refinement in the execution of the movements and a variety and contrast of energy within the entire program?
- Does the skater's expressiveness and interpretation reflect the character of the music and the programme being presented?
- What is projected by the program? Does the skater successfully immerse the viewer?

- Does the program seem boring or does it go by quickly?
- Is the technique in service of the choreography and what is trying to be communicated, or is it simply an exercise in technical ability?
- Does the rhythm of the program vary? Does the skater use and reflect the different shades of the music with contrasts and accelerations?
- Is there aesthetic refinement or a succession of clichés?
- Does the program have choreographic points that are original and innovative?
- Even if the work presented does not appeal to my aesthetic taste, does it have artistic value?

*(Refer to Ice components overview handout)*

Ice are saying they have “lost” something with their scoring as skaters are just doing what is required to get marks. They are aiming for points and sacrificing artistic component. Using technical to gain more points instead of increasing skating level via choreography.

*We then did exercises trying to get judges to analyse free routines in separate parts, to learn to think about one aspect only – as if you were using ice system. This exercise was deceptively challenging!*

## **PRECISION – Presenter: Giovanna Galuppo – Italy**



Discussion began with perception that Precision has become too “show” style and losing concept of precision by mainly doing physical feats.

There needs to be balance within a programme. 1 circle, 2 blocks, 1 spoke and 13 intersections is not balanced!

There needs to be steps within an element

- Variety and balance
- Timing – this is essential; compare this requirement to a dance couple
- Musicality

Suggested routines have change of music.

Steps and elements need to be clearly defined.

Does not think “anxious” movements have a place in Precision.

It is more about precision of skating.

Preference of simple and clean than to have the opposite.

Suggest to alter requirements to limit this “show” component to achieve a well balanced programme.

Look for proper footwork – ie Mohawks done correctly, brackets, 3-turns etc and smooth

FRIDAY 9<sup>th</sup> April 2015

## **SHOW & QUARTETS– Presenters – FIRS Artistic Technical Committee (ex CIPA) and Sandro Guerra**

[www.cers.PT](http://www.cers.PT) – for new show skating judging guidelines

To compare, large show groups having technical priorities of canons, counterpoint, antiphon etc and other specified movements, construction of movement of groups of people and skating skills guidelines are for the A mark, 60% 40% (refer show rules) where as in quartets A mark are 50% 50%.

Use of group techniques is paramount in a show skate along with the 25 word description is really very important.

### **Props:**

– only carried on by one skater and remain visible to the judge/Ref. Important this occurs no matter how small the prop. Many can use prop during performance. Self-standing props are not allowed. If prop is taken on floor, it can be placed down for 10 secs max. Intent of rule is not to have self standing props, creating a distraction during the performance.

If a prop is for example a cloth, is used in a clever way with the costume, this is a good judging point. An example is cloth is used to cover prop while on floor at start of show, and cloth is then used in the costume – (as it has to be used) then if this is done well, it must get credit.

If object falls accidentally, it is best for it to be picked up for safety reasons. The judge should reflect this in the B mark as a negative. There is no penalty. However there are so many variations as to what can happen with dropped objects that FIRS-ATC will have to clarify rules with regards to mishaps with props. Some situations will always be difficult to manage for the Ref.

If using a prop – make sure it is used very well and properly.

## Transitions:

Movement from one formation to another. Need to be smooth and quick – seamless movement. When you don't notice transitions then you know they are good!

Large show groups is very hard to get good transitions – takes months of training.

## Group Techniques:

This is the technique used to move a group. They are the technique of choreography.

Counterpoint – when one part of group doing something different to the rest of group – use this method with care, as high risk to get correct.

Anthiphon – one group/skater does something different and another group react/responds with different movements. Often used in “fighting” scenes. This technique helps to show specific emotions.

Canon – easily identified movement in rows. 1<sup>st</sup> row does movement, 2<sup>nd</sup> row passes through and repeats movement, 3<sup>rd</sup> row passes through 1<sup>st</sup> and 2<sup>nd</sup> rows repeating movement etc.

A judge must train their eye to recognise these elements and more as listed in reference manuals. It is no longer judging “what you enjoy”.

Stationary/laying on the floor is ok, but don't over use. It should only be used to emphasise a specific choreographed movement.

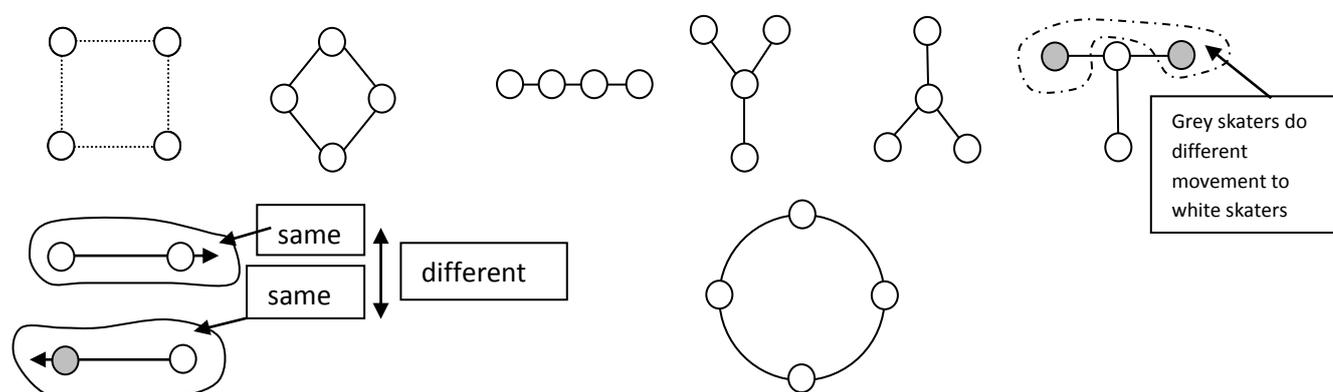
## QUARTETS:

Figuration Lifts – This is a group pose, where a person is lifted off the floor and carried around. It is an assisted choreographed position.

There is no extra credit for doing all the jumps etc. If used well the credit is for their inclusion, not because of degree of difficulty. What gains higher credit is that the jumps have identical technique. To do perfectly the same by 4 people is low success and high risk so would have to really consider if it worth the risk. Consider the choreography of the use of jumps – not what they are. Assess jumps more on “how it is done” – clearness, placement, execution. Jumps are basically acrobatics in quartets. Concentrate more on choreography side, and not just the elements. Focus on the idea, use of group techniques, how it works, how is it done, what is the expression.

Assess individual technique of skaters and the transitions to help assess performance – clearness, variety and speed. Consider shapes they are creating – this will quickly help to assess their ability.

## Typical Quartet Formations:



Must look for these and recognise. Construction is important. Entertainment is only one part of performance. Quality and execution of formations.

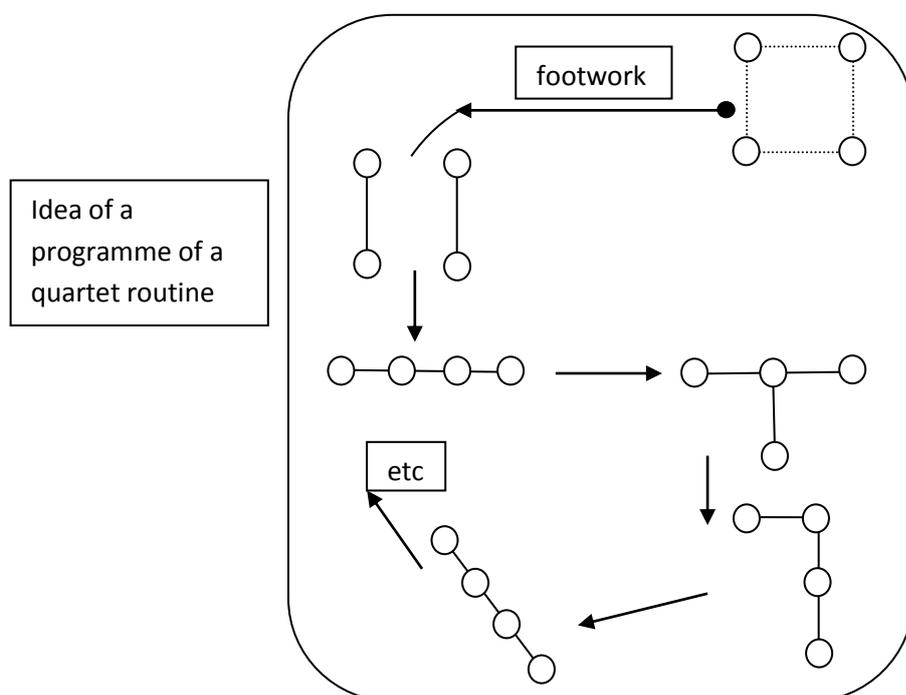
A square can become a diamond then to a line then a Y etc etc. Judge must recognise. Not just about what formations but how formations relate from one to another and transitions.

Quartet to look as "one". Holds not necessary. An item in hold position can be more difficult than no holds so either cannot have rate above the other.

Formations using all floor are hard to achieve effectively. Give credit if done well.

Be careful as a judge not to make a judgement based on a personal expectation you may have when you hear the music.

Technical highlights reward. Highlights can be acrobatic – jumps, spins figurations, or by use of change of rhythms. Skating intensity must be evident. Must be correlated to the music. **REMEMBER SKATING SKILL.**



## **FREESKATING – Presenter – Sara Locandro Italy and Teri Sedej, Slovenia (CEPA member)**



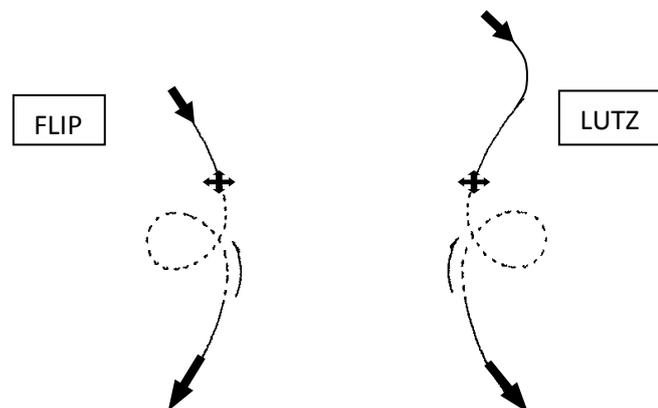
### **Lutz:**

It is important to keep this jump active in routines to provide variety in routines.

A clear outside entry edge is non-negotiable!

Wording on this jump from ice, and adjusting to roller. A clear outside edge that finishes at point of take-off. It is a typical counter jump, as opposed to the flip which is a 3-turn jump.

The blade on ice skate helps to carve the edge due to inclination you can put on blade. This is not possible on the quad. It will never be same, as best or closest quad can be is on 3 wheels – never 2 wheels.



You need to “make the rhythm” of entry edge. No “waiting waiting waiting!” as entry edge will end up as a flat.

If correct preparation is done, exit edge will also happen on outside.

3 stages of preparation –

- 1) stretch of freeleg (freeleg almost crossing trajectory of LBO)
- 2) pressure to deepen edge
- 3) stopper point.

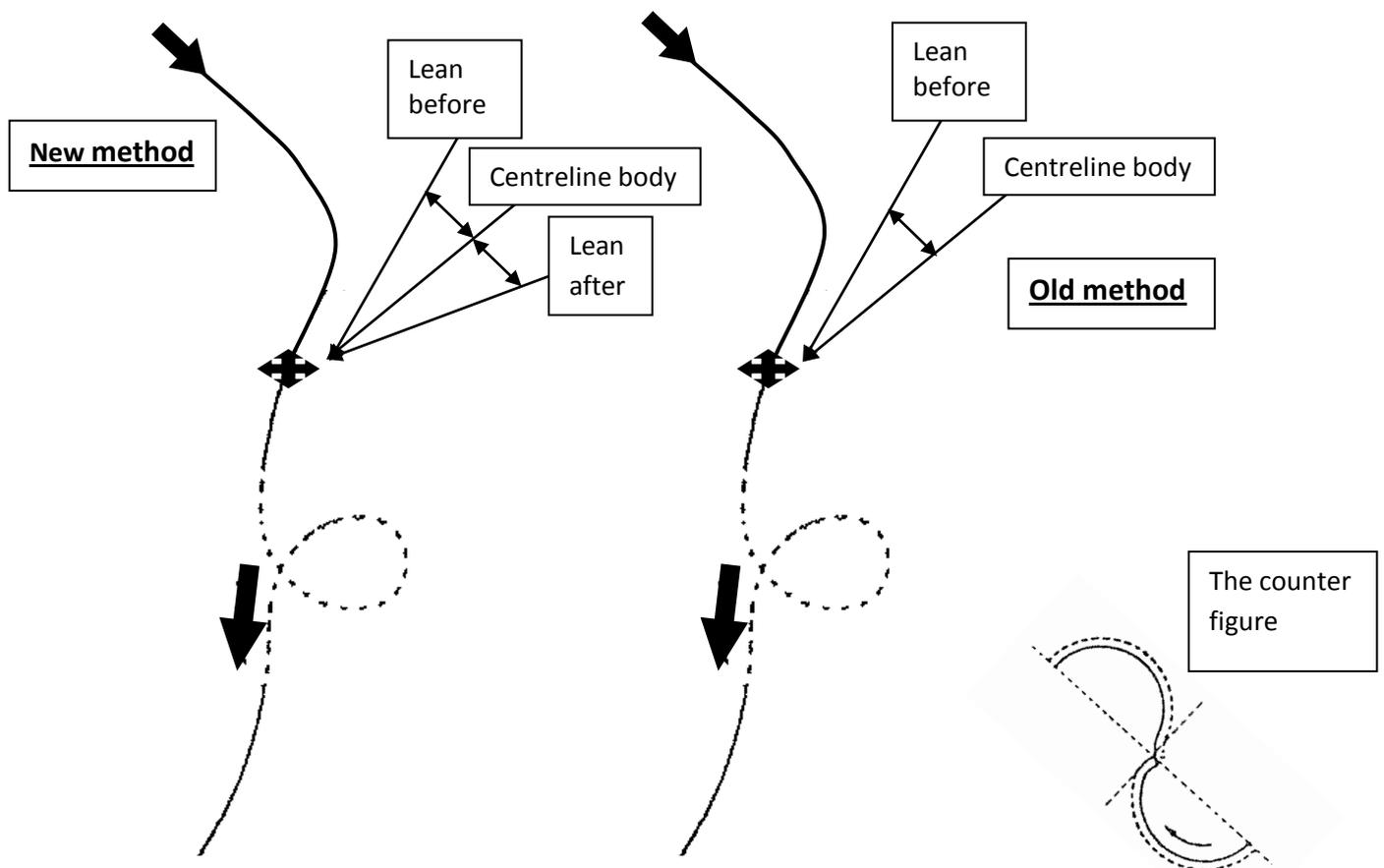
From the outside edge, the movements must be quick.

It must be a sure outside edge but not exaggerated. Toe stop is to be behind skate and no more than one skate length away. The further toe stop is away from LBO more chance of doing an inside edge. Keep feet “narrow” and most of feet will be under body then.

Check stretch of freeleg, recoil freeleg for toe stop impact. At this point not an obvious outside edge as it is still travelling along the same line.

Training exercise – do LBO circle on 5m circle, with freeleg back stretch, then recoil freeleg still holding this circle. Can do on 6m circle.

Typical entry for lutz is LBO edge, or FI Mohawk entrance, or serpentine footwork entry.



As a judge it is important to check lean before and after. Judge needs to learn where to look to assess jump. Look for rotation before stopper with the lutz.

The judge is the start to the change happening to get lutz correct. No penalty for a “flat” lutz at this stage. Just reward when done well.

**Toe Loop/ Mapes:**

When assessing try not to look at shoulders, arms or head. Only look at the feet.

A good mapes is hard to teach. Have to hold back skater until it is correct. It is easy for the coach to 'let it go' and fix later for the sake of allowing item in routine.

The last of the good triple toe loops was done by Jayson Sutcliffe, and then it began to degenerate and they not sure why. Toe has to be at 90deg.

Good take-off but not quite correct landing is better. Receive more credit than a cheat with a clean landing. If judges get this point across it makes it easier for coaches to teach. But of course one jump does not make a programme and the whole picture needs to be regarded in final assessment.

In Italy, a cheated mapes in short programme has zero credit. But in long programme the lowest values is allocated to the jump.

It is incorrect if the employed leg picks up by the toe-in. Jumping forward on the toe stop – looks like a toe axel.

It does not affect judgment if the freeleg is close or far away from employed skate.

**General:**

Judges should be very strict in demanding correctness and this is the only way quality will improve.

If there is a difference between technical and artistic impression, then this is to be reflected in marks. Recommends up to 1.0 difference to the A mark is acceptable. Judges really need to asses A & B in different processes.

Train judges to only asses A part of routine, then view routine again for the B mark.

Considerations of falls are to be assessed due to the impact it has on artistry and programme. The subsequent referee penalty of 0.2 is a separate decision and not to be taken into consideration or anticipated by the judge when reaching final mark.

**OD – STYLE DANCE – Presenters –Lorenza Residori, Italy and Hugo Chapouto, Portugal**



**OSP to a STYLE DANCE**

The new OD is a connection between the two. For the past 11 years there have been many bad parts of OSP such as very restrictive rules, no changes/updates, lack of clarification. For trainers this was difficult to understand especially what judges were judging, as too many ambiguities/different interpretations. The good points of an OD is that it made a skater improve their skills, by working their way “around” the rules!

One of the purposes of the CIPA dance commission was to establish working on new way to do style dance, to give trainers and judges better guidelines to build good choreography and good elements, and help judges to be more objective.

Initiated by ice and see this as a way to grow dance.

Refer to CIPA Dance Couple 2016 Rules:

Four (4) moves that are compulsory.

### **1) Patterned Dance Sequence**

**2) No Hold Step Sequence** – Start from stationary position. Two different types of turns. Stops not permitted.

**3) Dance Hold Step Sequence** – In recognised dance hold. Separations allowed to change position. Two recognised dance holds and two different turns.

To clarify dance holds – hand in hand is not a recognised position.

Dance hold defined by two things. Relationship between the skaters and the location of right hand of the man upon the lady. Both hands do not need to be in contact but it is the right hand that defines the position. This is how as a judge you will recognise the dance hold. It could be done quickly as in a choreographed position, so need to be able to assess instantly.

Waltz, Tango, Foxtrot, Kilian, Tandem and Promenade are considered recognised dance positions. Exception is Kilian reverse where the mans left hand is in contact.

Two Different Types of turns – so a couple can do 3-turns and brackets. Each skater does not have to do 2 different turns to the partners 2 turns. (that would be 4 different types of turns)

**4) Dance Lifts** – 3 types are Stationary, Rotational and Combination. CIPA will decide each year which lift must be performed.

Permitted Elements:

Dance Spin: - no lift spin allowed. Must finish spin in a vertical position. (If doing a sit you cannot put foot down to get up)

Dance jumps: – assisted jumps allowed-supporting partner must offer only passive assistance and not rotate more than ½ rev. All dance jumps will have no technical value – therefore must be done to achieve choreographic value. Can be done simultaneously. Does not have to be a recognised jump.

Separations – Apart from separations at start or end, during performance only 2 separations allowed – not noted in 2016 rules. Stops less than 3secs are termed a pose and are ok.

## **FREEDANCE - the future**

*“Developing a language of skating onto the floor”*

We need to be more objective in assessment with the tools we have. Proposal is to aid judges in their assessment and then this gives better feedback to the trainer and skater.

Hugo likens it to concept of how we judge a short programme with values of each item, with parameters of dance show guidelines. It will give clarity to what weight the compulsory dance element of style dance will have on overall assessment and marks.

Four main aspects of compulsory are – timing, skating skills, placement and style of performance.

Then for a freedance and style dance same aspects can be developed in a similar way .

Timing of a compulsory = music and theme of a freedance and style dance

Skating skills and execution of compulsory pattern and steps = set elements and transitions

Placement of compulsories = space and speed of a freedance and style dance

Style of performance of compulsories = choreography and interpretation.

This will help what to look for on the A mark and the B mark.

### **Skating Skill: - the control of the skate**

Balance – control of skating movements

Flow – consistent and effortless

Sureness – so secure you forget they are on skates

Speed – variety to add excitement and not slow and cautious

Direction – use of floor

### **Transitions:**

Footwork, skating movements, body movements, non listed elements, that create seamless effect into and out of elements.

Difficult – footwork and movements with body movements

Intricacy – different transitional tools into elements

Quality – cleanness and clarity and unison (as applicable)

### **Performance and Execution:**

Was there physical and emotional connection

Carriage

Style; Individuality

Clear and defined

Variety and contrasting movements

Connection to audience

Unison (if applicable)

**Choreography:**

Purpose – theme/story

Structure and Pattern interesting?

Body design and dimension – movements relative to music

Movements phrasing – skater and music related?

**Interpretation:**

Musical Movement – style and character

Involvement – of skater to music

Expressive – detail expressed to music

Effortless? Or a struggle?

**Developing the A mark**

A step sequence for example, judges will give a specific mark.

In a **step sequence** there is three aspects to judge and develop a new and objective way to judge:

- 1) Footwork - diversity and complexity of the turns; use of both feet; multi directional rotation with speed and flow
- 2) Edge quality – variety and deepness of lobes and steps; cleanness and sureness of edges and lean;
- 3) Movement – look, carriage and expression; dynamic exploration of the four dimensional space around body; performing steps with the music and synchronised

So here we have assessment skills available diversity of foot work, with edge quality and variation of movements while performing those steps

**Transitions – the three aspects:**

- 1) The connectors – diversity and complexity of footwork, edge position(skating movements), non listed elements ( ie spread eagles etc) used to create artistic hold of performance, and permitted dance jumps all considered transitions.
- 2) Edge quality – variety and deepness of lobes and steps, cleanness and sureness of edges with good lean
- 3) Movement quality – good carriage and expression; exploration of the four dimensional space around body.

This will create the level of difficulty and skill level of skater. This will help judge to objectively assess skating.

All this will help give feedback from judges to trainers and skaters.

## **Lifts (couple freedance)**

Three characteristics:

- 1) Entrance and exit – use of turns to make transitions and integrate lifts into programme instead of been isolated movements
- 2) Technical level of lift – controlled and flowing; variation in position of skating partner and partner being lifted.
- 3) Position itself – controlled and creative; developing a static aspect to the element as a choreographic element in programme; be on the music and be connected to the theme, rhythm and style of programme.

## **Spins:**

- 1) Quality of entrance and exits; technical level of spin- however if a harder spin is done with no integration with the music or obvious purpose, compared to an upright that is in perfect relation to the music, the latter receives higher credit.
- 2) Position – creativity can make the difference to the technical level.
- 3) Speed – linear and rotational speed

## **Developing the B Mark (still work in progress)**

But base aspects will be:

- 1) Idea
- 2) Choreography
- 3) Style, Interpretation, performance execution
- 4) Synchronisation

## **COMPULSORY DANCE Notes:**

### **Tango Delancha:**

Step 13 – anticipation of the 3-turn is a common fault

Step 19-20 - has mandatory freeleg movement

Step 23 - Twizzle should flow. If not done well the exit 3 will block the flow

Step 29 – Freeleg must go forward after the double 3's. Mandatory to have outside lean on this edge.

Execution of inverted Mohawk. Edge quality usually not good and foot put down before it.

Skaters tend to exaggerate first lobe and this puts rest of dance out. Placement of baseline depends on quality of skater.

The 2 beat LBI (step 13 to the right of judges) is a timing point to be aware of. Should be 1 – 2 turn 3, 1 – 2, 1 – 2.

Make sure rockers etc are edge to edge and not edge flat edge.

Step 19 LFI goes to barrier and round so to have room to do first twizzle. Step 20, RFO not to change to RFOI in preparation for counter before the second twizzle.

Make sure Step 24 RFI-O-I heads down the long axis.

Step 29, 3turns to counters – don't move too far into rink. Aim exit to go toward top left corner. The freeleg has to follow through – this is mandatory

Step 35 has LFI edge at end of it to RBO. This is an "odd" move and is achieved by skating toe-point to toe-point.

### **Westminster Waltz:**

Clarification of step 3. The inside has its own beat now, instead of being a slight change of edge.

Step 5-6 is open Mohawk – keep to 3 beats and execute 5 & 6 before the short axis. Ensure step 7 LBO starts from 'and' position. There is a tendency to flatten step 6 RBI for step 7.

Step 7 – 8 must be edge to edge LBO – RFI

Step 10 XR-3t – make sure it ends on inside to give time to set up for stroke to be strong for step 11 LBO. Two options to stroke with freeleg in front or drop chasse and push behind.

Steps 13-14 now there is a chasse run before 9 beat rocker. Freeleg movement is free of choice.

Step 14 keep inside edge for 6 beats. Freeleg movement free of choice through this rocker turn. Observe any flats or riding of inside edge to produce rocker. Make sure start of RFI heads to barrier. As long as feet together, make sure turn is on top of lobe, then draw strong for RBO exit edge.

Step 17, make sure xroll LBO – RBI run run, starts from 'and' position.

Last part of dance with 3-turn lobes, do not body lean too much on last step RFO.

### **Quickstep:**

Step 9 has changed. Make sure it goes to baseline and step 10 starts just after baseline. Also watch when freeleg comes down, as this is when change of edge is likely to happen.

Step 6 is 2 beat inside, 1 beat outside with change of edge to be on baseline. If change of edge not done on baseline then the pattern is in trouble!

Steps 11, 12 need to head in to centre, not straight ahead.

If end of dance not set up correct, the whole dance is too hard to recover.

### **Iceland Tango:**

The second lobe step 4 has changed!

Closed Choctaw – keep correct edge prior to turn. Take care with placement of feet to get good exit edge. Exit edge of Choctaw should finish on baseline.

Step 9 now a xroll. Choctaw for step 10 is very hard for the man. Check that couple don't bulge.

### **Rocker Foxtrot:**

Freeleg must be in front before the rocker turn and lady must cross in front of man before turning. Make sure man does not "step over" lady at step 13. He is to move lady away from him.

### **Harris Tango:**

Changes to steps 1,4,7,11,14 and step 8 for the man – all now xrolls, instead of xfront.

These changes should get skaters flowing fasting. There can now be a continuous changing of positions. Not as the old way of "outside-stop-change side" etc.

Ensure hip to hip in closed Mohawk step 20-21

### **14Step Plus:**

Placement of swing on axis has change since first released (steps 4 & 17) and make sure it is on 3<sup>rd</sup> beat.

Maintain outside edges step 4 – 5

Steps 8 -9 must maintain inside to inside Mohawk and on instep.

Step 13, XF must not cross over front of knee, and then keep BI edge for first 3turn. Skaters often bulge out of first 3turn.

Place LBO swing, step 17 symmetrically. Care not to anticipate change of fee and hold edge all the way.

Care to be taken steps 20-22 to hold edges.

**Dench Blues:**

Step 1 is now a XR-LBO instead of XB

Step 8 XR-RFO swing instead only XR

Emphasis on these two steps is to hold edge to very end, especially on step 1.

Step 1 to have obvious knee flexibility and freeleg stretch without a body lean.

Clarification that Step 17 to start on long axis.

Steps renumbered from the old 4a.