

# Artistic Roller Skating Special Regulations & Sports Rules



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**COMITE INTERNATIONALE DE  
PATINAGE ARTISTIQUE**

A technical committee of the  
Federation Internationale  
de Roller Sports



Fédération Internationale de Roller Sports

Recognized by the International Olympic Committee (IOC)  
Affiliated with General Association of International Sports Federation (GAISF)

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## 1. BASIC REGULATIONS

### **BR 1.00**      **Title**

The title of this organization shall be the Comité International de Patinage Artistique. It is the artistic roller skating technical committee of the Federation Internationale de Roller Sports, the world governing body of competitive roller sports.

### **BR 1.01**      **CIPA Office**

- 1.01.01      The central office shall be at the residence of its Chairman or at any other place the Chairman may choose.
- 1.01.02      All CIPA files, letters, copies of administrative and technical documents and other such records shall be maintained and stored at the CIPA office. The care of these documents is the responsibility of the Chairman, and they must be surrendered to the new Chairman within sixty (60) days of the date of the election.

### **BR 1.02**      **Aims**

The aims of the CIPA Committee are:

- 1.02.01      To preside over and promote artistic roller skating activities throughout the world and maintain the rules of the sport.
- 1.02.02      To establish and maintain close contact with all National Federations who are members of the FIRS and all Continental and Area confederations.
- 1.02.03      To ensure that all affiliated bodies and recognized Continental and Area confederations abide by the international statutes and regulations of both FIRS and CIPA.
- 1.02.04      To prepare regulations, amendments, deletions or additions when deemed necessary.
- 1.02.05      To ensure that all international events are authorized by the CIPA Committee as stipulated by the statutes and regulations of FIRS and CIPA.
- 1.02.06      To ensure that the amateur status of all artistic roller skaters is both protected and enforced in compliance with the amateur regulations of FIRS.
- 1.02.07      To ensure the compliance of procedures against doping as stipulated by the medical regulations of FIRS.

### **BR 1.03**      **Committee Duties**

- 1.03.01      Scheduling all events and practices for the world championships.
- 1.03.02      Supplying all necessary forms for the world championships.
- 1.03.03      Making recommendations within the committee for alterations to the CIPA Sports Regulations.
- 1.03.04      Supervising of referees, judges, calculators and their commissions.
- 1.03.05      Chairing the dance, free, pairs, precision, show, inline Committees.
- 1.03.06      Being responsible for international public relations at the world championships.
- 1.03.07      Being responsible for all matters pertaining to the medical regulations of FIRS.
- 1.03.08      Acting as liaison with the organizers of the world championships and other international events.
- 1.03.09      Acting on other matters as requested by FIRS.

**BR 1.04      *Payment***

1.04.01    On January 1 of each year, the official rate of the USA Dollar will determine the official CIPA fees for the calendar year. This rate will be used as a base for official CIPA fees until December 31. All payments to CIPA will be in US dollars or the equivalent in euros.

**BR 1.05      *Accounting***

1.05.01    All CIPA financial transactions, including those of the Committee, will be recorded in accordance with the system approved by the FIRS Central Committee.

1.05.02    For direct deposits to CIPA:  
Mrs. Margaret Brooks  
Account No. 10068 - ABI 5308 - CAB 69440  
IBAN IT 94 X 05308 69440 00000 0010068  
Swift BLOPIT22XXX  
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Filiale di Falerone  
P.zza Concordia  
Falerone 63837 (FM) Italy

**BR 1.06      *Reconciliation***

1.06.01    **Any matters not provided for in these rules, will be in accordance with FIRS Statutes.**

## 2 TECHNICAL REGULATIONS

### **TR 2.00**      ***International Competitions***

#### **TR 2.01**      ***General***

- 2.01.01 All international events between two or more National Federations must be organized in accordance with the rules of CIPA.
- 2.01.02 Members of CIPA, Continental or Area confederations may request that top-class international events which they organize on a regular basis be recognized by CIPA. This can be done provided there is no deviation from the rules of CIPA or FIRS.
- 2.01.03 Events which have gained such recognition from CIPA will have first priority on the international calendar, enabling the organizing member, Continental or Area confederation to have first choice of dates, providing that such dates and venues are established at least nine (9) months in advance. Once such dates are established, they can only be altered by a formal written request from the organizers.

#### **TR 2.02**      ***Organization of Events***

- 2.02.01 Artistic roller skating events may be organized for, but not limited to, the following:
- Championships.
  - Competitions.
  - Demonstrations.
  - Tests.
  - Exhibitions.
  - Seminars.
  - Any other activity involving two (2) or more National Federations.

#### **TR 2.03**      ***International Championships Categories***

- 2.03.01 International championships may be held in two (2) categories:
- Seniors: skaters must be at least twelve (12) years of age as of January 1st of the year of the event. For Solo Dance competitions skaters must be at least twelve (12) years of age as of January 1 in the year of the Championships.
  - Juniors: the Championships will be for skaters in dance, figures, free skating and pairs who are at least twelve (12) years of age and not yet nineteen (19) years of age as of January 1 in the year of the Championships.
- In order to be eligible to compete in the Junior World Championships, a skater who has competed in the previous World Senior Championships must not have placed in the first ten (10) places at the Senior World Championships in the particular event that skater wishes to enter in. When Senior and Junior Championships are held at the same time, a skater cannot enter both.
- 2.03.02 World, continental, area or national championships for the same event may not be organized more than once per year.
- 2.03.03 The winners of these events are the official champions until the first day of the next championship in the particular event.

## **TR 2.04      *Requests for Permit***

- 2.04.01    Requests for permit (approval) from CIPA for an event must be made as follows:
- 2.04.02    Annual invitational top-class events, continental confederation or area confederation championships: six (6) months in advance.
- 2.04.03    Competitions not of the above nature, where two (2) or more skaters from two (2) or more continents or areas are invited: three (3) months in advance.
- 2.04.04    Other events listed in the CIPA calendar of events: one (1) month in advance.

## **TR 2.05      *Invitation to Compete***

- 2.05.01    After receipt of the CIPA permit (approval) these events must be made known to the invited National Federations as follows:
- 2.05.02    For events as listed under TR 2.04.02: four (4) months prior to the first day of the competition.
- 2.05.03    For events as listed under TR 2.04.03: a minimum of two (2) months prior to the first day of the competition.
- 2.05.04    The announcement of an event must include:
  - A. Type of Contest.
    - 1. Open to everyone.
    - 2. By invitation.
      - a. National Federations.
      - b. Clubs.
      - c. Individuals.
  - B. The place of the event.
  - C. The date and duration of the event.
  - D. Type of facility.
    - 1. Open or covered.
    - 2. Type and size of skating surface.
    - 3. Dressing rooms and other facilities.
    - 4. Number of seats for the public.
  - E. The date by which applications will close.
  - F. All CIPA financial transactions will be in US Dollars.
  - G. Facilities available for practice.
- 2.05.05    The technical requirements must also be announced at the same time and should include:
  - A. Events to be contested.
    - 1. Dances to be skated.
      - a. Compulsory Dances.
      - b. Duration Original Dance.
      - c. Duration of the Free Dance programme.
    - 2. Figures to be skated.
    - 3. Duration of the Free Skating programs.
      - a. Short Programme.
      - b. Long Programme.
    - 4. Duration of the Pairs Skating programs.
      - a. Short Programme.
      - b. Long Programme.
  - B. Any other special instructions.

- C. Details of musical requirements (CDs, etc.).
  - D. Amount of expenses (if any) that are to be paid by the organizers for judges, referees, calculators, skaters, or others.
  - E. Information concerning emergency medical arrangements, medical care and responsibility in the event of sickness or accident.
  - F. Availability of transportation from the airport to the hotel, hotel to venue, etc.
  - G. Evidence of CIPA Permit, including date and number of permit.
- 2.05.06 The application to enter an event must include:
- A. The event and class to be skated (Senior, Junior, etc.).
  - B. Last and first name of each participant.
  - C. Sex of the participant (male or female).
  - D. Date of birth of the participant.
  - E. Nationality and residential address of the participant.
- 2.05.07 Each application must also contain the following paragraph directly above the signature of the applicant:  
“I, the undersigned, do affirm that I am an amateur roller skater in full compliance with the Amateur Regulations as outlined in the FIRS Statutes”.
- 2.05.08 No application will be accepted unless it bears the signature of the President, Secretary, or other responsible person representing the applicant’s National Federation.
- 2.05.09 Any required entry fees, bonds of participation, or proof of payment must be attached to the application.
- 2.05.10 For all Inter-Continental Championships, reference must be made to Part B, Paragraph 1, Article 2 of the FIRS Medical Regulations.
- 2.05.11 Late entries will not be accepted for a world, inter-continental, or continental championships.
- 2.05.12 The organizers must publish all entries by event and class within ten (10) days following the closing date for acceptance of entry applications.
- 2.05.13 In the event of an unavoidable postponement, the organizers must immediately inform all participants, National Federations, and the CIPA Committee concerning the new dates of competition. The entries will remain valid until information to the contrary is received. Such postponement will not result in an extension of the entry application final date of acceptance.

**TR 2.06      *World Artistic Championships***

- 2.06.01 World Championships shall be held for men and women in figures, free skating, pairs, dance, solo dance, inline, show and precision skating. In the case of figures, solo dance and free skating, separate events will be conducted for men and women.
- 2.06.02 The commencement date of the world championships shall be from September 15 to November 30.

**TR 2.07      *Event Scheduling***

- 2.07.01 The organizers of the world championships must forward all relevant details to the CIPA Committee for approval at least eight (8) months prior to the date of commencement of the championships.

- 2.07.02 All member National Federations active in artistic roller skating must be advised of the details of the world championships as approved by the CIPA Committee at least six (6) months prior to the date of commencement of the championships.
- 2.07.03 Member National Federations who decide to participate in the world championships must inform the CIPA Committee and the organizing National Federation of the decision to participate at least four (4) months prior to the date of commencement of the championships.
- 2.07.04 The CIPA Committee and the organizing National Federation must inform all participating National Federations of the schedule of events and competition details at least three (3) months prior to the date of commencement of the championships.

**TR 2.08 Eligibility to Compete**

- 2.08.01 All competitors nominated to participate in the World Championship must be at least twelve (12) years of age as of January 1 of the year of the championships.
- 2.08.02 It is the responsibility of the CIPA Committee to ensure that all participants are of the same nationality as the National Federation they represent and that they are able to prove the same.
- 2.08.03 Participants who have no nationality (displaced persons) must be able to prove this and the fact that they had permanent residence for a period of longer than two (2) years in the country they wish to represent.

**TR 2.09 Organizing the Championships**

- 2.09.01 After the allocation of a world championship to a National Federation agreed by FIRS, details regarding the actual staging of the championships are to be worked out between the CIPA Committee and the National Federation in question. All decisions reached must be in accordance with FIRS Statutes and must be circulated to all CIPA members and the FIRS office.
- 2.09.02 Should any unusual problems become apparent between the organizers and any National Federation, they must be referred to and settled by the CIPA Committee.
- 2.09.03 No special agreements will be permitted between the organizers and any National Federation.
- 2.09.04 The National Federation which has been awarded the duty of organizing the World Championship may delegate the organization of the event to one of its clubs or members but, in so doing, the National Federation must still accept all responsibility, without exception, for the actions of the delegates, club or member. The organizing National Federation remains totally responsible to both FIRS and the CIPA Committee, as well as all participating National Federations.

**TR 2.10 Procedure of Entry**

- 2.10.01 World Championship entry fees must be paid in US dollars or the equivalent in euros, by each participating National Federation as follows:

*Note: pairs and couples on this information are counted as one.*

# OF SKATERS	FEDERATION FEE	# OF OFFICIAL COACHES
<b>JUNIOR</b>		
<b>1 a 8</b>	<b>\$100</b>	<b>1</b>
<b>9 a 16</b>	<b>\$200</b>	<b>2</b>

<b>SENIOR</b>		
<b>1 a 7</b>	\$115	1
<b>8 a 14</b>	\$230	2
<b>15 a 22</b>	\$340	3
Junior, senior and inline fee per participant per event		\$80
Precision, show team participant fee (no federation fee)		\$60

- 2.10.02 All fees for National Federations and participants must be paid the day on accreditation that will be on the official programme.
- 2.10.03 The number of skaters will be entered should be communicated to CIPA, from each National Federation, two (2) months before the first day of the official practice. The individual entries by name shall be in the possession of the CIPA Committee at least fifteen (15) days before the first day of the official practice including the officials' names that have to be entered only on the official form. With the permission of CIPA Technical Committee late entries after the draw will be accepted, with an extra tax of 15% on the entry fee. The skater/s added, and will skate first in the event involved (if there are more than one skater, they will skate first in alphabetical order).
- 2.10.04 Only Official CIPA Entry Forms will be accepted.
- 2.10.05 Member National Federations are duty-bound to advise the CIPA Committee of their inability to participate at least thirty (30) days before the commencement of a World Championship. Failure to do so will result in a fine equivalent to double the value of the Federation entry fees.
- 2.10.06 Each member National Federation may enter, for Seniors events, a maximum of three (3) participants in each of the following events: Men's Figures; Women's Figures; Men's Free Skating; Women's Free Skating, for Juniors events, a maximum of two (2) participants in each of the following events : Men's Figures; Women's Figures; Men's Free Skating; Women's Free Skating.
- 2.10.07 Each member National Federation may enter, for Seniors events, a maximum of three (3) teams in each of the following events: Pairs Skating, Dance Skating; for Juniors events a maximum of two (2) participants of the following: Pairs skating, Dance skating.
- 2.10.08 Each member National Federation may enter a maximum of three (3) teams for Precision events and a maximum of **three (3)** teams for Show events.
- 2.10.09 Each National Federation may enter a maximum of two (2) teams for Quartets events.**
- 2.10.10 Each member National Federation may enter a maximum of two (2) participants in Senior Solo Dance for Men, and a maximum of two (2) participants in Senior Solo Dance for Ladies. A maximum of two (2) participants in Junior Solo Dance for Men and a maximum of two (2) participants in Junior Solo Dance for Ladies event.
- 2.10.11 Skaters may enter more than one event, but must pay the fee for each event entered.

## **TR 2.11 Financial Requirements**

- 2.11.01 Please refer to the contract FIRS stipulates with the National Federation organizing the World Championships.

### **TR 2.12 Awards**

- 2.12.01 The Organizing Committee of the World Championship must pay for the cost of the official FIRS Championship medals.
- 2.12.02 The official FIRS medals must come from the CIPA Office.
- 2.12.03 Only the official FIRS medals may be awarded at the World Championships.
- 2.12.04 The Organizing Committee of the World Championships may present an additional award to the first, second and third place skaters in each of the events at the Awards Dinner.
- 2.12.05 The size of the awards shall be restricted to the following sizes: 1st place shall not exceed 31cm in height (12.09”), 2nd place shall not exceed 26 cm in height (10.14”), 3rd place shall not exceed 21cm in height (8.19”).

### **TR 2.13 Opening and Closing Awards Ceremony**

- 2.13.01 The competitors who have won first, second and third places will proceed in the official national sports uniform of their delegation to the victory stand. They are not allowed to carry flags or banners of any sort, or other visible objects that are not part of the official uniform of the delegation. Only competitors who are receiving awards may enter the floor for the awards ceremonies.
- 2.13.02 The medals will be presented in the following order: **3<sup>rd</sup> Place, 2<sup>nd</sup> Place, and 1<sup>st</sup> Place**. The winner of the gold medal shall be placed slightly above the second place finisher, who is on his right; the third place finisher, who is on his left, shall be placed slightly below the second place finisher.
- 2.13.03 At the opening and closing ceremonies no kind of political, religious, or racial propaganda or demonstrations are allowed at the venues of World Championships or at other sites considered part of the World Championships. No Club uniforms – only the official uniforms of the national federations or their competition costumes can be worn during the opening and closing ceremonies, as well awards ceremonies
- 2.13.04 Any violation to the above regulations shall result in disqualification or withdrawal of the accreditation of the person or persons involved. FIRS may take action against the National Federation responsible for such violation, and the decision taken by the FIRS Committee regarding this matter shall be final.

### **TR 2.14 Skating Surface Size Requirements**

- 2.14.01 The minimum size of the skating surface for a World Championship event is 25 meters by 50 meters. Any deviation from this size must be approved by the CIPA Committee.



## 3 SPORTS REGULATIONS

### **SR 3.00**      **General**

- 3.00.01 The purpose of these regulations are to control any unusual case which should occur during the conduct of an official artistic roller skating competition conducted by the Federation Internationale de Roller Skating (FIRS), the Comite International de Patinage Artistique (CIPA), or any international competition hosted by a member national federation of either of these groups.

### **SR 3.01**      **Referee Regulations**

- 3.01.01 Referees shall in no way attempt to influence the decision of any judge.  
3.01.02 Their control of the event to which they are assigned must never conflict with written regulations.  
3.01.03 If any unforeseen event should happen during the championships which are not provided for in the written regulations, the matter shall be settled by the referee in the best interests of the sport.

### **SR 3.02**      **Assistant Referees**

- 3.02.01 The assistant referee has the responsibility to assist the referee in the control of the event.  
3.02.02 Prior to each event, the assistant referee shall distribute to the judges a master list of contestants, listed in the order of skating, indicating the groups for warm-up and the starting order for each new figure or dance.  
3.02.03 Prior to the free skating and original dance events, the assistant referee shall distribute a supply of individual scoring sheets to each judge.  
3.02.04 In the figure skating event, the assistant referee must ensure that no more than four (4) contestants are on the warm-up circles at any time. If loops are being contested, no more than five (5) contestants should be on the warm-up circles.

### **SR 3.03**      **Judges**

- 3.03.01 All judges must be ready to officiate thirty (30) minutes prior to the start of the event to which they are assigned.  
3.03.02 If a judge is missing prior to the start of an event, the referee shall assign a replacement or, if necessary, instruct the assistant referee to judge the event.  
3.03.03 If a judge is missing after the start of an event, the referee shall temporarily or definitely substitute him or her with another judge or, if necessary, with the assistant referee.

### **SR 3.04**      **Contestants**

- 3.04.01 Contestants must be on the skating surface and ready to skate when it is their time to perform.  
3.04.02 Any contestant reporting after his or her time to compete has passed shall not be allowed to compete in that event, provided that the contest was commenced at the time advertised.  
3.04.03 Dividing the contestants into groups shall be done before the event begins, and will not be changed should a contestant withdraw or be missing.

### **SR 3.05**      **Coaches**

- 3.05.01      Shouting and instructing skaters at the side of the rink during any competition is not allowed. If this happens the coach involved will be removed from the rink and the skater may be penalized.

### **SR 3.06**      **Interruption of Skating**

- 3.06.01      The following actions shall be taken should a contestant or team encounter an interruption of skating as outlined below.
- 3.06.02      Illness or injury: the contestant must be able to skate his or her entire performance within a ten (10) minute recuperation period. Otherwise, a mark of point zero (.0) will be assigned by the judges. Judging shall commence at the point of interruption during the reskate.
- 3.06.03      Mechanical failure: if the referee finds that the interruption is justified, he or she shall allow the contestant to make the necessary repairs within an acceptable amount of time, then reskate the entire program, with the judges scoring from the point of interruption.
- 3.06.04      Costume failure: if a costume failure becomes hazardous, indecent, or embarrassing, the referee should stop the contestant and order a total reskate of the program, with judging to commence at the point of interruption.
- 3.06.05      Outside interference: the contestant/s must reskate the entire program without penalty. Judging will commence at the point of interruption.
- 3.06.06      Music failure: in pairs skating, free skating and dance skating, music failure shall be considered as outside interference. The referee must stop the contestant or team in any case of music failure.
- 3.06.07      Official error: if the referee inadvertently stops the contestant or team before their performance has been completed, it shall be considered as outside interference.
- 3.06.08      Unreasonable stoppage: if a contestant or team interrupts their performance for any unjustified reason, a mark of point zero (.0) shall be assigned by the judges. In this case, a contestant shall receive no placement in the event. The referee shall determine whether or not the failure falls under the above-mentioned interruption of skating rules.
- 3.06.09      Reskate: the judges shall not observe the contestant during the reskate until the point of interruption is reached. The referee shall signal when the contestant has reached this point by sounding a whistle. In a free skating event, the referee and assistant referee shall observe the contestant to ensure that he or she performs the movements of the program. If the referee feels that the contestant is unduly changing the program, or skating it so as to be rested for the remaining portion, a mark of point zero (.0) shall be assigned by the judges.
- 3.06.10      Order of skating: in case of interruption, the order of skating for the event may be adjusted if necessary, under the following rules:
- 3.06.11      In figure skating and compulsory dance events, the next figure or dance will not be started until the affected contestant or team has completed the figure or dance during which the interruption occurred.
- 3.06.12      In a free skating final program, no contestant shall skate in a different group from the one into which he or she was originally assigned.

### **SR 3.07**      **Fall**

- 3.07.01      A fall leading to the penalty is when more than 50% of the body weight is supported by any part of the body except the skate/s, will be penalized by 0.2, on each and every occasion. For

pairs the fall of both partners at the same time will receive a penalty of .3. This amount will be deducted from the B mark.

### **SR 3.08**      **Competitive Warm-Up**

- 3.08.01 Competitive warm-up shall be considered part of the event. As such, all interruption of skating rules shall apply.
- 3.08.02 In figure skating, the first four (4) contestants will begin their competition warm-up two minutes (2:00) before the start of the event.
- 3.08.03 In free skating, pairs, free dance, solo free dance, the warm-up time is based upon the skating time allotted if time allows, plus two minutes (2:00). The announcer shall inform the contestants when one minute (1:00) remains in their warm-up period.
- 3.08.04 In free skating events and solo dance events (both compulsory and free dance), there will normally be no more than six (6) contestants in each warm-up group.
- 3.08.05 In the pairs event, there will be no more than five (5) contestant teams assigned to each warm-up group. At the discretion of the referee, in the interest of safety, this number may be adjusted.
- 3.08.06 **The warm-up for Compulsory Dances will be of fifteen (15) seconds without music and then two (2) minutes of a piece of music will be played.**
- 3.08.07 The warm-up for Original Dance shall be four and a half minutes (4:30).
- 3.08.08 If there is a skater/couple drawn to skate in the first compulsory dance in the last group and in the second compulsory dance in the first group there will be a break of five (5) minutes between the first and second dance for a change of costume of the skater/s wish.
- 3.08.09 For Compulsory Dance, Original Dance, and Free Dance events, there will normally be no more than six (6) contestant teams assigned to each warm-up group.
- 3.08.10 The next skater/couple to compete will be allowed to roll on the competition floor (no jumps or spins) during the exhibition of the scores of the previous athlete/athletes in an area no more than 5 square mts.
- 3.08.11 For Precision skating, 30 seconds for the positioning will be allowed before the commencement of the performance.

### **SR 3.09**      **Figure Skating Duties**

- 3.09.01 The referee shall advise the contestants which circles can be used for the competition.
- 3.09.02 The referee shall advise the contestants as to how many contestants may be on the skating surface while the competition is in progress.
- 3.09.03 The referee may put powder on the circles only at the request of and approval by the majority of the contestants in the event. Such powder may be put down only before the first contestant begins a new figure.
- 3.09.04 Should a contestant start an incorrect figure, the referee shall stop the contestant and instruct him or her to restart correctly.
- 3.09.05 Should a contestant skate an incorrect turn, the referee shall inform the judges of the fault immediately after the involved contestant has completed the figure. The penalty for such a fault shall be one point zero (1.0).
- 3.09.06 If a contestant falls or stops on a figure, through his or her own fault, the referee shall instruct the contestant to restart at a point just prior to the interruption. This distance shall be left to the discretion of the referee. Judges shall resume judging as the contestant passes the point of the interruption. The penalty for such a fault shall be one point zero (1.0).

3.09.07 During the skating of a figure, no judge or referee shall be permitted to enter any portion of the set of painted circles being skated upon. Any violation of this rule shall be considered as outside interference.

**SR 3.10 Dance Skating Duties**

- 3.10.01 The referee shall advise the contestants as to how many sequences are to be skated for each dance.
- 3.10.02 The referee shall advise the contestants as to where on the skating surface the dances should commence.
- 3.10.03 The number of beats to be used for all dances must not exceed 24 beats of music. The timing will begin with the first movement of the skater/skaters. A movement is defined as any movement of the arm, head, leg or foot.
- 3.10.04 In the case of a fall or other interruption in the skating, the team must resume at the nearest technically feasible point of the dance. In the case of interference, the contestant(s) must reskate the entire program without penalty with judging to commence at the point of interruption.
- 3.10.05 If a team fails to complete the required number of sequences, the referee shall inform the judges. The penalty for such a fault shall be one point zero (1.0) for each sequence not skated.

**SR 3.11 Timing of Program**

- 3.11.01 The regulations in SR 3.11.05 shall be used to time the performance of each contestant or team in free skating, pairs skating, original dance, free dance, in-line, precision and show events.
- 3.11.02 Both the referee and the assistant referee shall time each program, unless there is an official timekeeper available. Timing shall start with the first movement of the contestant or either member of the team.
- 3.11.03 When the performance of a contestant exceeds the maximum allowable time, the referee shall blow a whistle when the maximum time is reached, signaling the judges to discontinue judging at that point.
- 3.11.04 When a contestant skates under the minimum allowable time, the referee shall advise the judges, who will penalize accordingly.
- 3.11.05 The time limits for artistic skating performances shall be as follows:

<b>SENIOR</b>	<b>SHORT PROGRAMME</b>	<b>LONG PROGRAMME</b>
Free	2:15 min. +/- 5 sec	4:00 min. +/- 10 sec
Pairs	2:45 min. +/- 5 sec	4:30 min. +/- 10 sec
Original dance	2:30 min. +/- 10 sec	
Free dance	3:30 min. +/- 10 sec	
Solo free dance	2:30 min. +/- 10 sec	
<b>JUNIOR</b>	<b>SHORT PROGRAMME</b>	<b>LONG PROGRAMME</b>
Free	2:15 min. +/- 5 sec	4:00 min. +/- 10 sec
Pairs	2:30 min. +/- 5 sec	4:00 min. +/- 10 sec
Original dance	2:30 min. +/- 10 sec	
Free dance	3:30 min. +/- 10 sec	
Solo free dance	2:30 min. +/- 10 sec	

IN-LINE	SHORT PROGRAMME	LONG PROGRAMME
Free	2:15 min. +/- 5 sec	3:30 min. +/- 10 sec
SHOW	MINIMUM	MAXIMUM
Small and Large	4:00 min.	5:00 min. +/- 10 sec
Quartet	3:00 +/- 10 sec	
PRECISION	5:00 min. +/- 10 sec	

### **SR 3.12 Costume Requirements (Men & Women)**

- 3.12.01 In all artistic competitive roller skating events (including official training days), the costumes for both women and men should be in character with the music, but should not be such so as to cause embarrassment to the skater, judges, or spectators.
- 3.12.02 Costumes which are very low cut at the neck, or which show bare midriffs are considered show costumes and are not suitable for championships skating.
- 3.12.03 Any beads or diamond trimmings used on the costumes must be very securely stitched so as not to cause obstruction to the following contestants.
- 3.12.04 The woman's costume must be constructed so that it completely covers the tights (pants), hips and posterior. French-cut leotards are strictly prohibited, i.e. leotards which are cut higher than the hip bone. All costumes must have a complete skirt.
- 3.12.05 The man's costume must not be sleeveless. The neckline of the costume must not expose the chest more than three (3) inches or eight (8) centimeters below the collarbone. Material with the appearance of nudity is not permitted. The man's shirt must not become detached from the waist of the trousers during a performance, so as to show a bare midriff. They cannot wear ballet tights.
- 3.12.06 Props of any nature are not permitted. This means the costume remains the same throughout a performance with no additions during the performance, i.e. no use of props of any kind from beginning to the end.
- 3.12.07 The painting of any part of the body is considered a "show" and is not allowed in figures, free skating, pairs, dance and solo dance skating.
- 3.12.08 Penalties resulting from the violation of the costume rules will range between five-tenths (.5) and one point zero (1.0), according to the degree of violation. At the instruction of the referee, this penalty will be deducted after the score has been assigned by the judges and will be deducted from the Artistic Impression mark.
- 3.12.09 To clarify the first paragraph above – The "appearance" of nudity of a costume is considered a violation of the above rules and will be penalized, (this means too much use of body-stocking material which gives the appearance of nudity).

### **SR 3.13 Costume Requirements (Precision)**

- 3.13.01 In all competitive precision roller skating events, including official training days, the costumes for both women and men should be in character with the music. The design of the costume should not cause embarrassment to the skater, judges or spectators.
- 3.13.02 Costumes which are very low cut at the neck or which show bare midriffs are not suitable for precision skating teams.
- 3.13.03 Beads or diamond trimmings are not recommended for precision skating teams. Any trimming used on the costumes must be very securely stitched so that they not dislodge during competition and cause obstruction to the competing team or following contestants.

- 3.13.04 Woman's costume may consist of leotard with skirt. This must be constructed so that it completely covers the tights (pants), hips and posterior. French-cut leotards are strictly prohibited, i.e., leotards which are cut higher than the hip bone.
- 3.13.05 Both men and women in precision teams are permitted to wear long trousers. Ballet tights are not permitted.
- 3.13.06 Men's costume must not be sleeveless. The neckline of the costume must not expose the chest more than three (3) inches or eight (8) centimeters below the collarbone. Transparent material is not permitted for either sex.
- 3.13.07 Props of any nature are not permitted during precision skating events – for example, hand props such as banners, canes or pom-poms.
- 3.13.08 Head pieces must be kept to a minimum and must not be removed during the performance. Any ornamentation attached to clothing or head must be firmly fastened so that it does not fall off while skating under normal competitive conditions.
- 3.13.09 Penalties resulting from the violation of the costume rules will range between five-tenths (.5) and one point zero (1.0) according to the degree of violation. At the instruction of the referee, this penalty will be deducted after the judges have assigned the score and will be deducted from the Artistic Impression Mark.

### **SR 3.14**      ***Costume Requirements (Show)***

- 3.14.01 In all show competitive roller skating events (including official training), the costumes for both men and women should be in character with the music, but should not be so as to cause embarrassment to the skaters, judges or spectators.
- 3.14.02 Women's costumes must be constructed so that it completely covers the tights (pants), hips and posterior. French-cut leotards are strictly prohibited, i.e. leotards which are cut higher than the hip bone.
- 3.14.03 There are no restrictions on costumes. Changes of costumes during the programme are allowed, but with the same rules as for accessories: nothing to be left on the floor or thrown outside the rink. If parts of the costume should accidentally touch the floor, no penalty will be applied so long as the flow of the programme is not interrupted.

### **SR 3.15**      ***Sponsorship – Advertising***

- 3.15.01 In all artistic disciplines no formal publicity, propaganda commercial or otherwise, may appear on any parts of the costume or, more generally, on any article of clothing or equipment whatsoever worn or used by the athletes in all World Championships and events sanctioned by CIPA except for the manufacturer of the article and these logos must be no larger than 10 cm x 3 cm. All other regulations concerning Advertising will follow the IOC regulations.

### **SR 3.16**      ***Equipment***

- 3.16.01 In all CIPA Junior and Senior events quad skates are permitted.
- 3.16.02 In all Show and Precision Team events each team member must have the same type of skates. They have the choice of either quad or Inline skates for each member or each team.
- 3.16.03 There are no restrictions on skate frames, wheels, or boots.

## 4. OFFICIATING REGULATION

### **OR 4.01 General**

- 4.01.01 Only CIPA has the authority to commission (credential) technical officials such as International Judges, Referees and Calculators.
- 4.01.02 The Chairman may appoint one (1) member of the Committee to be responsible for all matters concerning examinations and commissioning of technical officials.

### **OR 4.02 Commission Categories**

The commissions for CIPA technical officials are as follows:

- 4.02.01 Category P/S Judge: Precision/Show.
- 4.02.02 Category A Judge: may judge Figures/Free/Pairs/Dance.
- 4.02.03 Category A Referee: may referee any event.
- 4.02.04 Category A Calculator: may calculate at any event.
- 4.02.05 Category B Judge: may not judge world championships or above.
- 4.02.06 Category B Referee: may not referee world championships or above.
- 4.02.07 Category C Assistant Referee: may not referee World or European championships.
- 4.02.08 Category B Calculator: may not calculate world championships or above.
- 4.02.09 A designation of "A-L" or "B-L" indicates that the judge so designated is limited and may not officiate at an event as indicated on his or her credential.
- 4.02.10 Category A officials may be invited by the CIPA Committee to act as an assistant referee.
- 4.02.11 A category B or "Limited" commission may be upgraded by the CIPA Committee when that committee is satisfied that the official is capable, and the application for upgrading have been submitted by his or her National Federation.
- 4.02.12 All commissions are appointed for a period of one (1) year or until January 31 of the following year. No commissions shall extend past twelve (12) months without renewal and the payment of the appropriate fees.
- 4.02.13 All CIPA judges and officials are responsible to the CIPA committee.

### **OR 4.03 Officiating Examinations**

- 4.03.01 Candidates for Judge, Referee, and Calculator must be nominated by the National Federation of which he or she is a member. The National Federation must be in good standing with FIRS.
- 4.03.02 Examinations may be arranged by the National Federation in order that at least one (1) member of CIPA and one (1) member nominated by CIPA shall conduct the tests within the country where the test will take place. The organizing National Federation is responsible for all related testing expenses, including those of the CIPA member conducting the test.
- 4.03.03 Examinations for Judge and Referee will not be given during a world championship.
- 4.03.04 **The exam will consist of a written and of a practical part.**
- 4.03.05 **The questions on the written examination are the property of the examiners and must be returned to them at the conclusion of the examination.**
- 4.03.06 The only information to be disclosed after the test papers have been graded is whether the candidate passed or failed.
- 4.03.07 Judges from any other sport are not automatically recognized as qualified to judge competitive roller skating.
- 4.03.08 Candidates for Judge examinations must be a minimum of twenty-five (25) years of age, but not more than forty-five (45) years of age. However, if a candidate has competed in a World

- Artistic Championship or a Continental Championship, and has reached the age of twenty-one (21) years of age, they will be allowed to take the examination. After passing the examination the candidate shall not skate in a competition of any kind.
- 4.03.09 International Judges who reach the age of sixty-five (65) may be retained on the CIPA Judge List and may continue to judge all international events, with the exception of the world championships, as long as they remain active in their National Federation.
- 4.03.10 Commissions will not be issued to anyone who is still actively competing in roller skating competitions, or who is teaching roller skating.
- 4.03.11 Commissions will not be issued to anyone who has not competed in roller skating within ten (10) years of taking the test.
- 4.03.12 To be eligible to test for the position of International Judge, a candidate must hold the following commissions in their National Federation:
- Figures.
  - Free Skating.
  - Dance.
  - Pairs.
- 4.03.13 Candidates who fail the test may take the test again after a period of one (1) year.
- 4.03.14 Candidates who fail the A category test and pass the B category test may apply for an upgrade to the A category after officiating at an international contest and filing application to CIPA through their National Federation.
- 4.03.15 CIPA may, under extenuating circumstances, permit candidates to take tests and be issued commissions without full compliance of these regulations, if it is in the best interests of the sport on an international basis.
- 4.03.16 The CIPA Committee may waive these rules, but only in countries where roller skating has not been practiced long enough to meet these requirements.
- 4.03.17 National Federations must submit the names of their judges to the CIPA Chairman if they wish these names to be retained on the international list.
- 4.03.18 Only judges nominated by their National Federation will be considered to judge an international event in the category of World Class, World Games, Pan American Games, Asian Games, Senior European Championships, etc.
- 4.03.19 Only the CIPA Committee may invite judges to the events over which they have jurisdiction.
- 4.03.20 A judge must withdraw from a panel if a conflict of interest should arise.
- 4.03.21 A “conflict of interest” occurs when a judge is assigned to an event in which one or more of the competitors are:
- A relative
  - A student of a relative
  - A former student
  - A former competitive partner
- A two year period must elapse between skating with a partner, or teaching a pupil, who you are likely to judge.

#### **OR 4.04      *Commission Fees***

- 4.04.01 The commission fee for a new judge or calculator shall be the USA Dollars of \$70.00.
- 4.04.02 The renewal fee for a judge or calculator shall be the USA Dollars of \$35.00 to be sent to CIPA Chairman by 31 of January, **and can only be paid through the National Federation.**



- 4.04.03 **If a judge fee is not paid through the Federation before the 28<sup>th</sup> of February, they will have to pay \$45USD.**
- 4.04.04 Fees which are four (4) months late will be assessed a one hundred (100) percent penalty.
- 4.04.05 **Judges and calculators who have not renewed their credentials for two (2) consecutive years will be required to pay with the penalty and to pass a new test before reinstatement.**
- 4.04.06 In order to retain their commissions, all officials must remain active in the sport of competitive roller skating.
- 4.04.07 The CIPA Committee may refuse a commission for cause.
- 4.04.08 A National Federation must advise CIPA in writing when they remove one of their international officials.
- 4.04.09 Each year on the first day of April, the CIPA Executive Committee shall issue a list of all judges, referees, and calculators who have renewed their commissions and paid their fees. Only those officials will be permitted to officiate at events of an international nature which require a CIPA-commissioned judge, referee, or calculator.

**OR 4.05      *Judges for World Championships***

- 4.05.01 The CIPA Committee is totally responsible for the selection of all judges for the Junior and Senior World Championships in all disciplines.
- 4.05.02 All judges will be invited directly, with a copy sent to the Federation concerned. Judges who are selected and cannot accept their invitation will be replaced by the CIPA Committee.
- 4.05.03 A. Nominated judges may not have judged at the prior world championships (i.e. two consecutive world championships).  
B. Judges who officiate at Senior Continental or World Games contests cannot judge the world championships in the same year.
- 4.05.04 Whenever practically and economically possible, a maximum of fourteen (14) judges will be selected by CIPA to officiate at the World Championships.
- 4.05.05 The CIPA Committee will select the number of judges required, but there will always be either five (5) or seven (7) assigned to each panel.
- 4.05.06 Although this is not always possible or feasible, when selecting the judges, the CIPA Committee will give consideration to inviting one judge from each participating National Federation. This is a decision which will be made by the CIPA Committee, which will be guided by funds available for the judges.
- 4.05.07 In selecting judges for a World championship panel, there will never be a majority from any one continent or geographical area.
- 4.05.08 The CIPA Committee reserves the right to question judges about activities at National and International events.
- 4.05.09 Female Judges shall wear a navy blue dress (with or without a navy blue jacket), or a navy blue suit (skirt or trousers), with a white blouse. If a Judge decides to wear trousers, they must be part of a tailored suit which must be elegant. Jeans, casual trousers, cotton trousers, boot leg trousers, half-cut trousers, shorts, etc. WILL NOT be accepted, they must be part of a suit (matching navy jacket).
- 4.05.10 Male judges shall wear a navy blue blazer and gray trousers with a white shirt and dark tie.
- 4.05.11 Under exceptional climatic conditions, the referee shall have the right to modify the dress code for the judges.
- 4.05.12 If a judge is seen to be unfair to skaters in any way, the judge in question will be removed from the panel, and the Federation involved will not have a judge invited by CIPA for the next year.

Any Federation which tries to influence judges from its own, or any other Federation, to judge in favor of any particular skater/s either before or during a competition, will be suspended.

This influence must not be either to Federation Delegates or directly to judges themselves.

If this happens, the judges of the Federation attempting to do this will be removed from the competition. The offending Federation will not have judges at the next World Championships.

Such action by any Federation is an embarrassment to the FIRS, to CIPA, and to the sport of roller skating as whole. Politics cannot and must not be part of this sport.

## **OR 4.06 Scoring Procedures**

4.06.01 The value of the scores assigned for artistic roller skating competitions are assigned as follows:

0.0	Not skated	5.0 - 5.9	Average
0.1 -0.9	Extremely bad	6.0 - 6.9	Fair
1.0- 1.9	Very poor	7.0 - 7.9	Good
2.0- 2.9	Poor	8.0 - 8.9	Very Good
3.0- 3.9	Defective	9.0 - 9.9	Excellent
4.0- 4.9	Below Average	10.0	Perfect

4.06.02 Decimals to one tenth (.1) may be used to indicate a finer degree of comparison.

4.06.03 Each judge will be provided a means of displaying the scores which he or she assigns to the contestants.

4.06.04 This system of score display may be either electrical or manual. The judges shall receive instructions regarding the scoring display system prior to the judging of the event.

4.06.05 All judges are to observe competitors during training sessions, but they must not pre-judge the event.

4.06.06 Each judge will be issued a master list of competitors, in skating order. This list shall also indicate the warm-up groups and the starting order for each new figure or dance.

4.06.07 The judges shall be given a new list for each figure or dance to be skated in the correct order of skating. This list is handed to the assistant referee after each figure or dance, and a new list given to Judges for the next figure or dance.

4.06.08 After the first contestant has skated, the judge must register the score for that skater immediately.

4.06.09 The Referee will take out the highest and lowest score and will then inform the judges of the average score. The judges must then adjust their scores to within two-tenths (.2) of the average score.

4.06.10 During a competition if there is 1.0 mark difference, the judges concerned will be advised by the referee of the lowest and the highest scores and have the option to change their mark. e.g.: 7.6 8.6 8.8 8.7 8.9 (between 7.6 and 8.6 there is 1.0 difference).

- 4.06.11 Judges are required to follow specific instructions of the referee in scoring an event where specific written rules require, but they are not otherwise obliged to raise or lower their scores.
- 4.06.12 Judges who consistently assign equal scores to contestants which affect their grouping or placement may lose their commission.
- 4.06.13 Each judge will be provided with a supply of individual scoring slips, upon which he or she will write the scores for Technical Merit (A) and for Artistic Impression (B).
- 4.06.14 These slips will be collected by the referee after each performance and before the scores are displayed. When the judge displays his or her scores at the command of the referee, the scores displayed will be compared against those appearing on the slips.
- 4.06.15 In the case of a discrepancy, the scores appearing on the slips shall be considered official and the displayed scores must be adjusted.
- 4.06.16 Judges are answerable only to the CIPA Committee for their conduct as judges and their judging ability. In case of unacceptable judging, the involved judge may lose, temporarily or definitely, their commission. In the above case, the involved National Federation will not be invited to nominate judges for a minimum period of two (2) years.
- 4.06.17 Judges must not discuss the performance of a competitor with other judges or any other person until the final results have been released.
- 4.06.18 Judges are not teachers and therefore must not counsel or assist contestants before, during, or after an event.

**OR 4.07 Referees for World Championships**

- 4.07.01 Each referee shall be responsible for the smooth and successful conduct of the event to which they have been assigned.
- 4.07.02 The referee may make changes in the program in the interest of the sport, but these changes may not be against any CIPA or FIRS regulation.
- 4.07.03 The referee may substitute an official if the scheduled official fails to report for the event, or if an official must leave due to illness, disorderly conduct, or other cause.
- 4.07.04 The referee shall see that the rules for each specific event to which they have been assigned are followed.
- 4.07.05 The referee must inform the judges of all mandatory penalties.
- 4.07.06 For the opening steps of all dances, the number of beats to be used must not exceed 24 beats of music. The timing will begin with the first movement of the skater/skaters. A movement is defined as any movement of the arm, head, leg or foot. The penalty for extra beats will be .1 for each beat.
- 4.07.07 The referee may allow a contestant to begin a figure a second time without penalty.
- 4.07.08 The decision of such a restart is left to the discretion of the contestant. The contestant must indicate his or her desire to restart the figure within the first one-third (1/3) of the initial circle.
- 4.07.09 The penalty for each touchdown on a major portion of a figure shall be one point zero (1.0); for each touchdown on a minor portion of a figure, the penalty shall be point five (.5).
- 4.07.10 The referee may inform a judge of an unusual variance in his or her scores as compared to the scores of the other judges. The referee may permit the judges to adjust those scores accordingly.
- 4.07.11 The referee must give a report to the CIPA Committee concerning any unusual performance by a judge as soon as possible after the conclusion of the event in question.

#### **OR 4.08      *Calculators for World Championships***

- 4.08.01 Six (6) months prior to the date of commencement of the World Championships, each National Federation shall inform the CIPA Committee of their available calculators.
- 4.08.02 There must be a minimum of two (2) calculators for each World Championships event.
- 4.08.03 At least one (1) calculator must be from a country other than that of the organizing National Federation.
- 4.08.04 Supplementary calculators may be accepted, but their expenses shall be the responsibility of their own National Federation.
- 4.08.05 The organizers shall supply capable secretaries who shall perform all secretarial duties, including completion of the calculating forms.
- 4.08.06 The CIPA Committee reserves the right to question the calculators about their activities at National and International events.
- 4.08.07 The CIPA Committee shall notify the calculators and secretaries of any withdrawals immediately following the drawing for the starting order of the events.
- 4.08.08 Any contestant withdrawals which occur after the drawing, but prior to the commencement of the event must be reported to the calculators immediately.
- 4.08.09 The calculators shall record all scores as displayed on the individual score sheets for each contestant.
- 4.08.10 The individual score sheets shall be calculated, taking into account any and all factors which may apply. These totals shall be known as “sums.”
- 4.08.11 The sums for each competitor shall be added together and the resulting “point totals” shall be recorded.
- 4.08.12 Once each calculator arrives at the point total, all calculators for that event shall compare their totals to ascertain that they are in agreement.
- 4.08.13 The sums shall be transferred to a “Summary of Scores” sheet, together with the point totals in the order in which each contestant or team completed their performance.
- 4.08.14 The names of the contestants, in the order in which they completed the event, shall be listed vertically (top to bottom) on the “Table of Victories” sheet, with the contestant’s country listed across the top of the form.
- 4.08.15 The results of all events must be agreed upon by the calculators.
- 4.08.16 The results shall be given to the referee of the event or to the CIPA Committee.
- 4.08.17 Only the referee or the CIPA Committee may release the final results for public display.

#### **OR 4.09      *Complaints Procedure***

- 4.09.01 Complaints against Refereeing or Judging decisions must be presented, in writing, to the CIPA Chairman within one hour of the event, accompanied by a refundable fee of 100 US\$
- 4.09.02 Only the registered Team Manager or official National Delegate of the country may submit a Complaint.
- 4.09.03 The CIPA Chairman will present the complaint to the CIPA Members for consideration.
- 4.09.04 The fee will be returned of the CIPA rules in favor of the complainant.

## 5. FIGURE SKATING

### **FS 5.00      *General***

- 5.00.01    Separate events shall be conducted for men and women in the discipline of figure skating.
- 5.00.02    One group of figures shall be skated in view of a panel of judges.
- 5.00.03    The group of figures shall be drawn from the groups of figures listed below. Two draws will be held, one for women and one for men.
- 5.00.04    If the number of the contestants is twenty (20) or less, all the figures will be skated as a continuous event.

### **FS 5.01      *Figure Groupings***

#### ***Junior***

- 5.01.01    **Group One**
  - 20 Forward Outside Rocker (3 circuits)
  - 37 Back Outside Paragraph Double Three (2 circuits)
  - 31 Backward Outside Change Loop (3 circuits)
  - 40 Forward Outside Paragraph Bracket (2 circuits)
- 5.01.02    **Group Two**
  - 21 Forward Inside Rocker (3 circuits)
  - 36 Forward Outside Paragraph Double Three (2 circuits)
  - 38 Forward Outside Paragraph Loop (3 circuits)
  - 40 Forward Outside Paragraph Bracket (2 circuits)
- 5.01.03    **Group Three**
  - 22 Forward Outside Counter (3 circuits)
  - 37 Back Outside Paragraph Double Three (2 circuits)
  - 31 Backward Outside Change Loop (3 circuits)
  - 40 Forward Outside Paragraph Bracket (2 circuits)
- 5.01.04    **Group Four**
  - 23 Forward Inside Counter (3 circuits)
  - 36 Forward Outside Paragraph Double Three (2 circuits)
  - 38 Forward Outside Paragraph Loop (3 circuits)
  - 40 Forward Outside Paragraph Bracket (2 circuits)

#### ***Senior***

- 5.01.05    **Group One**
  - 20 Forward Outside Rockers (3 circuits)
  - 37 Back Outside Paragraph Double Threes (2 circuits)
  - 38 Forward Outside Paragraph Loops (3 circuits)
  - 41 Back Outside Paragraph Brackets (2 circuits)
- 5.01.06    **Group Two**
  - 21 Forward Inside Rockers (3 circuits)
  - 36 Forward Outside Paragraph Double Threes (2 circuits)
  - 39 Back Outside Paragraph Loops (3 circuits)
  - 40 Forward Outside Paragraph Brackets (2 circuits)
- 5.01.07    **Group Three**

	22 Forward Outside Counters	(3 circuits)
	37 Back Outside Paragraph Double Threes	(2 circuits)
	38 Forward Outside Paragraph Loops	(3 circuits)
	41 Back Outside Paragraph Brackets	(2 circuits)
5.01.08	Group Four	
	23 Forward Inside Counters	(3 circuits)
	36 Forward Outside Paragraph Double Threes	(2 circuits)
	39 Back Outside Paragraph Loops	(3 circuits)
	40 Forward Outside Paragraph Brackets	(2 circuits)

### **FS 5.02**      ***Figure Diagrams and Descriptions***

- 5.02.01 The diagrams and descriptions of the figures used in CIPA artistic roller skating events appear in Appendix 1, Figure Diagrams and Descriptions.
- 5.02.02 Circles which are six (6) meters in diameter shall be used except for loops, which shall be 2.4 meters in diameter.
- 5.02.03 The marking lines of the figure circles shall not exceed three (3) centimeters in width.
- 5.02.04 Each figure (except paragraph figures) must be skated three (3) times without stopping after the initial start.
- 5.02.05 Paragraph figures must be skated two (2) times without stopping after the initial start.
- 5.02.06 All loops (including paragraph loops) must be skated three (3) times without stopping after the initial start.

### **FS 5.03**      ***Drawing the Figures***

- 5.03.01 The CIPA Committee will advise all National Federations of the time and place of the draw of the competitive figure requirements.
- 5.03.02 The drawing of the figures will be done by CIPA the day prior to the first official day of training.
- 5.03.03 At the same time, the draw for the starting foot for the first figure will also take place. There shall be separate draws for women's and men's events. A draw of A shall indicate that the first figure will be started on the right foot; a draw of B shall indicate that the first figure will be started on the left foot. The starting foot for the execution of the figures shall alternate within each selected group of figures.

### **FS 5.04**      ***Drawing the Order of Skating***

- 5.04.01 To draw for the starting order, a separate list from each National Federation, which contains the names of each contestant from the National Federation in the particular figure event, shall be folded and placed in a box. One of the persons attending the drawing shall draw one (1) list from the box.
- 5.04.02 A member of the CIPA Committee shall read the names aloud as listed on the drawn sheet, and a number will be drawn for each name as it is read.
- 5.04.03 When all of the names on the list have been assigned a skating order number, another list will be drawn from the box and the same procedure will be repeated until all contestants who have entered the particular event have been assigned a starting number and an order of skating.

- 5.04.04 The list of figure contestants in the order drawn shall then be divided into four (4) groups (if possible), with the first contestant of the first group starting the first figure, the first contestant in the second group starting the second figure, etc.
- 5.04.05 If the total number of contestants cannot evenly be divided by four, the first group shall include an extra contestant and, if necessary, the second and third groups may also include an extra contestant. For example, groups and contestants may be divided as follows:

ENTRANTS	GROUP 1	GROUP 2	GROUP 3	GROUP 4
12 contestants	3	3	3	3
13 contestants	4	3	3	3
14 contestants	4	4	3	3
15 contestants	4	4	4	3

### ***FS 5.05 Scoring Figure Skating***

- 5.05.01 There shall be a separate panel of judges for the men's event and another separate panel for the women's event.
- 5.05.02 Judges shall award marks to each contestant based on the scoring procedures outlined in OR 4.06.
- 5.05.03 The CIPA system of calculating as outlined in OR 4.08 shall be used to determine the final placements of all contestants.
- 5.05.04 The title of World Figure Skating Champion and the official FIRS gold medal shall be awarded to the winning skater in each event.
- 5.05.05 The second- and third-placed contestants shall be awarded the official FIRS silver and bronze medals, respectively.

### ***FS 5.06 Judging Figure Skating – General***

- 5.06.01 Judging performances in figure skating is based upon the following factors: Tracing, Movement and Carriage.
- 5.06.02 Tracing is the imaginary mark showing the path of the employed skate. That mark shall be kept as closely as possible to the painted line of the figure. The tracing shall be a pure edge, with no flats or subcurves.
- 5.06.03 Movement must be seen throughout the entire figure, avoiding everything stiff, violent or angular. In assigning value to movement, judges shall consider the quality of the following two components: Pace, or the rate of the skate movement around the figure; Rhythm, or the pattern of the body movement around the figure. Pace and rhythm shall never conflict with steadiness and body control.
- 5.06.04 Carriage is demonstrated by the erectness of the body without bending at the waist, but also without stiffness. The head shall be held erect. The employed knee may be slightly bent, with the free leg stretched and the free foot carried only a small distance from the skating surface. The toe of the free foot may be turned slightly outward. The arms shall be easily extended in the natural position, with the hands not dropped at the wrist, fingers neither spread nor clenched.

### **FS 5.07**      **Point Deductions for Judging Figures**

- 5.07.01      Should a contestant skate an incorrect turn, the penalty for such a fault shall be one point zero (1.0).
- 5.07.02      Should a contestant fall or stop on a figure, through his or her own fault, the penalty shall be one point zero (1.0).
- 5.07.03      Should a contestant suffer a touchdown of the free foot on a figure, the penalty shall be one point zero (1.0) if the fault occurs on a major part of the figure; and point five (.5) if the fault occurs on a minor part of the figure. Starts, take-offs and turns are considered major parts of a figure. The event referee assigns all of these penalties.
- 5.07.04      General Judging Notes for Figures. The above cases accepted, it is impossible to fix the amount of penalty due for each fault committed, since faults-unfortunately for judges-are not even. In example, the penalty for a flat depends on the length of the flat, and where in the figure it occurs. Major faults are usually referred to the major portions of the figure. For instance, being out of tracing immediately after a turn would result in a higher penalty because it demonstrates a lack of control in performing the turn. However, the continual repetition of minor faults shall be more severely penalized than a single, major fault. Judging figures is a very difficult task. To make it easier, judges must position themselves to view the more difficult portions of the figure while not overlooking the overall importance of viewing the full performance. While moving, judges must never forget that entering the interior area of the circles is not allowed, and that they must stand at such a distance so as to not interfere with either the contestant or their colleagues.

### **FS 5.08**      **Starts**

- 5.08.01      Starts shall be made with a single push from a stationary position, without lunging, buckling, or double leaning.
- 5.08.02      The thrusting or pushing foot shall be placed no more than one (1) skate length from the long axis. The start shall be made from the to-be-employed skate. Starts made from the toe stop shall be penalized.
- 5.08.03      The thrusting foot cannot move toward the long axis until the striking foot moves in the direction of the required initial edge. The thrusting skate must leave the skating surface before crossing the long axis.
- 5.08.04      The striking skate shall be placed on the long axis at the tangent point between the circles. The starting edge shall be a pure edge, without flats or subcurves.
- 5.08.05      The referee may allow a contestant to start a figure a second time without penalty. The decision to restart is at the discretion of the contestant, but the decision must be made within the first one-third (1/3) of the initial circle.

### **FS 5.09**      **Take-Offs**

- 5.09.01      A take-off is a change of the tracing skate from one circle to another, maintaining the same edge. Take-offs require a smooth transition from one skate to the other, with a single push from the skate leaving the skating surface. It should be executed without placing, hitching, jumping, or any other stiff or unnatural movement. The skates should be reasonably close. The thrusting foot shall not deviate from the circle until reaching the strike zone, which is defined as an area not to exceed one skate length from the long axis. Any part of the striking skate must take the skating surface at the long axis, but the thrusting skate must leave the skating surface before crossing the long axis.



### **FS 5.10**      **Change of Edge**

- 5.10.01 A change of edge is accomplished when the employed skate moves from one circle to another, rocking from an outside edge to inside (or vice versa) without changing the direction of travel. All changes of edge shall be made at the intersection of the long and short axis, executed with a smooth, even transition.
- 5.10.02 The change of edge “zone” is an area approximately one skate length from the long axis. A good change of edge shall produce a flat approximately the length of the employed skate. There is no prescribed action of the free leg. Any error of tracing in the change of edge zone will be penalized as a major fault.

### **FS 5.11**      **Concluding the Figure**

- 5.11.01 There are two methods currently acceptable for indicating the conclusion of a figure, and both are considered equally correct. The first is the use of a subsequent take-off, while the second involves the continuation of a roll across the short axis and exiting the figure along the short axis, without subsequent take-off.
- 5.11.02 After the initial start, each figure must be skated three (3) times without stopping (except as noted in FS 5.02.04).
- 5.11.03 Paragraph figures must be skated two (2) times through after the initial start.
- 5.11.04 All loop figures, including paragraph loops, must be skated three (3) times without stopping after the initial start.

### **FS 5.12**      **Three Turns**

- 5.12.01 A three turn is a one-foot turn from a forward edge to an opposite backward edge, or vice-versa, with the rotation in the direction of the initial edge. The peak of the cusp should face the interior portion of the circle.
- 5.12.02 Three turns shall be made with the turns placed on the long axis or at the third-marks of the circle in the case of double threes. The depth of the cusp must be one skate length, resulting in the placement of the skid mark on the painted line, not inside or outside.
- 5.12.03 The length of the turn-the distance from the long axis or the one-third marks-at the entry and exit of the turn should be a total of one-and-one-half (1.5) skate lengths. The curves of the turn shall be of the same size, with the entrance edge held to the precise instant of the turn. The new edge is assumed when the skate is leaving the long axis or center point of the third-mark. The speed and entry and exit of the turn should be uniform.
- 5.12.04 The turns shall be executed with a smooth, even transition, without jumping or pulling. The tracing skate shall not stop during the turn, and at least three wheels should be on the skating surface during the turn itself. There is no prescribed motion of the free leg.

### **FS 5.13**      **Double Three Turns**

- 5.13.01 Double three turns occur when two consecutive three turns are executed on the same skate on the same circle. The first turn shall be executed at a point one-third (1/3) of the way around the circle, with the second executed at a point two-thirds (2/3) of the way around the circle. Their length and depth should be as outlined in FS 5.12.
- 5.13.02 Faults of tracing in the portion of the circle between the two turns shall be penalized more severely than those occurring during the remaining portions of the circle.

### **FS 5.14      *Brackets***

- 5.14.01 Brackets are one-foot turns from a forward edge to an opposite backward edge (or vice versa) with the rotation counter to the direction of the initial edge, and with the point of the cusp facing outside the circle from which the turn was originated.
- 5.14.02 Brackets shall be made with the turns placed on the long axis.
- 5.14.03 The depth of the cusp must not exceed one-half of the length of the skate, with the skid mark occurring inside the circle.
- 5.14.04 The length of the bracket-the distance from the long axis at the entry and exit of the turn-should be one (1) skate length. The curves of the turn shall be of the same size, with the entrance edge held to the precise instant of the turn. The new edge should be assumed only when the skate is leaving the long axis. The speed of the entry and exit should be uniform.
- 5.14.05 The turns shall be executed with a smooth and even transition, without jumping or pulling. The employed skate shall not stop during the turn, and at least three wheels should remain on the skating surface. There is no prescribed action of the free leg.

### **FS 5.15      *Rockers***

- 5.15.01 A rocker is a one-foot turn from one circle to another, from a forward edge to a similar backward edge (or vice versa). The rotation should be continuous with the initial edge, with the cusp facing toward the center of the original circle.
- 5.15.02 Rockers shall be made with the turns placed on the long axis. The depth of the cusp must be one-half the length of the skate, with the skid mark occurring outside the original circle.
- 5.15.03 The length of the rocker-the distance from the long axis at the entry and exit of the turn-should be one (1) skate length. The curves of the turn shall be of the same size. The speed of the entry and exit should be uniform.
- 5.15.04 The turns shall be executed with a smooth, even transition, without jumping or pulling. The employed skate shall not stop during the turn, and at least three wheels should remain on the skating surface. There is no prescribed action of the free leg.

### **FS 5.16      *Counters***

- 5.16.01 A counter is a one-foot turn from one circle to another from a forward edge to a similar backward edge (or vice versa), with the rotation counter to the direction of the initial edge. The cusp should be located outside the original circle.
- 5.16.02 Counters shall be made with the turns placed on the long axis. The depth of the cusp must be one-half the length of the skate, with the skid mark occurring inside the original circle.
- 5.16.03 The length of the counter-the distance from the long axis at the entry and exit of the turn-should be one (1) skate length. The curves of the turn shall be of the same size. The speed of the entry and exit should be uniform.
- 5.16.04 The turns shall be executed with a smooth, even transition, without jumping or pulling. The employed skate shall not stop during the turn, and at least three wheels should remain on the skating surface. There is no prescribed action of the free leg.

### **FS 5.17      *Loops***

- 5.17.01 All loop figures are skated on smaller circles than the normal six meter circles used for other figures. The diameter of the circles measures two point four (2.4) meters.

- 5.17.02 The loop itself shall be executed on the long axis of these circles, without angular change of curvature. The second curve should be the same size as the first.
- 5.17.03 All loops should demonstrate an even roll of the skate on both entry and exit. The employed skate should not stop during the loop, and at least three wheels should be in contact just before and just after the long axis. There is no prescribed action of the free leg.

## 6. FREE SKATING

### **FR 6.00**      **General**

- 6.00.01 Separate events shall be conducted for men and women in the discipline of free skating.
- 6.00.02 The women's and men's events shall consist of two (2) parts: a Short Program and a Long Program.
- 6.00.03 The short program shall have a value of twenty-five (25) percent of the event point total, with the long program having a value of seventy-five (75) percent of the event point total.
- 6.00.04 The same panel of judges shall judge both the short program and the final program.
- 6.00.05 The same panel shall not judge both the women's and men's events.

### **FR 6.01**      **Drawing the Order of Skating**

- 6.01.01 To draw for the starting order, a separate list from each National Federation, which contains the names of each contestant from the National Federation in the particular free skating event, shall be folded and placed in a box. One of the persons attending the drawing shall draw one (1) list from the box.
- 6.01.02 A member of the CIPA Committee shall read the names aloud as listed on the drawn sheet, and a number will be drawn for each name as it is read.
- 6.01.03 When all of the names on the list have been assigned a skating order number, another list will be drawn from the box and the same procedure will be repeated until all contestants which have entered the particular event have been assigned a starting number and an order of skating.
- 6.01.04 Timing of both the short program and the long program shall begin with the first movement of the contestant.

### **FR 6.02**      **Short Program Set Elements**

- 6.02.01 All contestants shall skate a short programme with duration according to rule SR 3.11.
- 6.02.02 Junior-Senior Free Skating Short Program Set Elements (Men & Women)
  - 1. **Axel** - can be a single, double or triple.
  - 2. **Toe assisted jump** - can be a single, double or triple.
  - 3. **Combination of jumps** - minimum three (3) jumps, maximum five (5) jumps, to include one jump with two revolutions or more.
  - 4. **One class A single spin** - select from the following list (entry and exit optional): inverted Camel (any edge), heel camel (forward or backward), broken ankle (forward or backward), lay over camel (any edge), jump camel, jump sit.
  - 5. **Spin combination** - of two (2) or three (3) positions with or without change of foot, must include a sit spin any edge. At least three (3) revolutions in each position. The entry and exit are optional.
  - 6. **One footwork sequence** - advanced footwork to comply with the new prescribed footwork regulation – Appendix 4.
- 6.02.03 The skaters must perform the set elements in the order as follows:
  - 1. Jump element (combination jump, axel, toe assisted jump).
  - 2. Jump element (combination jump, axel, toe assisted jump).
  - 3. Spin element (single spin or combination spin).
  - 4. Jump element (combination jump, axel, toe assisted jump).
  - 5. Step sequence.

6. Spin element (single spin or combination spin).

6.02.04 General:

- The single elements listed may also be skated in the combination jumps or spins. No additional elements may be skated.
- The six listed elements must not be repeated. If it is clear that the intention is to perform an element (jumps and/or spins) it will be considered an attempt. No additional elements may be skated. Each additional element attempted will carry a penalty of .5 from the B mark with no credit given to the A mark.
- Not performing the elements in the order outlined in FR 6.02.03 will carry a penalty of .5 from the B mark.
- An element not attempted will carry a penalty of .5. The penalty will be taken from the A mark.
- Any Class A spin with more than one position will be given a deduction of 0.5 from the A mark.
- Any spin combination with more than three positions will be given a deduction of 0.5 from the A mark.
- Any jumps combination of more than five (5) jumps will be given a deduction of 0.5 from the A mark.
- All spins performed with additional hitching (entrance, change of positions or change of foot) of the employed foot (“pumping”) will be considered a poor quality spin, and therefore any spins performed in this way will be penalized 0.3 in the A mark by the referee, for each executed spin.
- If the skater falls during travelling for the spin, the spin (both single and combination) is considered attempted. It cannot be repeated because it would be considered an additional element.
- **If a skater falls down during the jumps combination, stands up and continues the combination, it will be considered an extra element. If there is a “step out” after the landing from one of the jump of the combination there will be no penalization. If three (3) jumps are presented correctly in combination before the fall or before the step out, the combination will be considered executed.**
- A bad execution of a Toe-Loop if presented as Toe Assisted Jump, will get the minimum value of 0.6 in the A mark and the Referee will penalize the bad execution of the element by 0.5 points in the A mark. This refers also to the Combination Jump. Please refer to FR 6.10.03.
- Falls - Please refer to SR 3.07.

### **FR 6.03 Free Skating Long Program**

6.03.01 Long Program Set Elements:

In the Free Skating long program the skaters must include at least two different step sequences either diagonal, circular or serpentine.

6.03.02 For each step sequence not performed will be given a deduction of 0.5 from the A mark.

6.03.03 Long programme requirements:

- A jump of the same kind (type and rotation), with the exception of one revolution jumps or less, can be performed no more than three (3) times in the whole program.
  - If the skater performs the same jump (type and rotation) more than three (3) times, a deduction of 0.3 from the A mark will be applied.

- All the combination jumps must be different.
    - If a skater performs the same combination jumps more than once, a deduction of 0.3 from the A mark will be applied.
  - There must be at least two (2) spins, one of which **MUST** be a combination.
    - If the skater does not perform a combination spin, a deduction of 0.5 will be applied from the A mark.
    - If the skater performs less than two (2) spins a deduction of 0.5 will be applied from the A mark.
  - **Spins MUST be evenly distributed throughout the program, this means that between at least two spin elements in the long program there should be minimum two other different elements (at least one step sequence and one jump element). Correct example: Spin element – Jump element – Step Sequence – Spin element – Spin Element. A deduction of 0.5 in general will be deducted by the referee in the B mark for a program that is not well-balanced.**
  - All spins performed with additional hitching (entrance, change of positions or change of foot) of the employed foot (“pumping”) will be considered a poor quality spin, and therefore any spins performed in this way will be penalized 0.3 in the A mark by the referee, for each executed spin.
  - If the skater falls during travelling for the spin, the spin is considered attempted. If immediately repeated would go against the well balanced programme rule.
- 6.03.04 Before the draw (the day before the commencement of the championships) and depending upon the size of entry in the event, the CIPA Committee shall determine and announce the number of contestants in each group for the long program.
- 6.03.05 The order of skating for the long program groups shall be determined from the results of the short program.
- 6.03.06 The order of skating will be established by reversing the placement obtained from the short program, dividing the skaters into groups, and redrawing for skating position within each group, that shall be composed of no more than six (6) contestants. The final group containing the highest placed skaters will consist of no more than ten (10) contestants and shall be composed of two sub-groups of no more than five (5) skaters in each group. If the remaining number of contestants cannot be evenly divided into groups, the first group or, if necessary, the first groups, shall contain an extra skater. In any case, the group containing the highest placed skaters shall constitute the final group to compete.
- 6.03.07 It is not necessary for all long program groups to compete on the same day.
- 6.03.08 All contestants shall skate a long program with duration according to rule SR 3.11.
- 6.03.09 Each contestant in the long program shall be assigned a score as outlined in OR 4.06.
- 6.03.10 The sums for the long program must be multiplied by the co-efficient three (3) in order that the long program will have a value of seventy-five (75) percent of the point total.
- 6.03.11 The title of World Free Skating Champion and the official FIRS gold medal shall be awarded to the winning skater in each event.
- 6.03.12 The second- and third-placed contestants shall be awarded the official FIRS silver and bronze medals, respectively.

#### **FR 6.04      *Music for Free Skating***

- 6.04.01 The music and content of both the short program and long program shall be at the discretion of the contestant.

- 6.04.02 Vocal music is not permitted, including vocal music, which expresses a message through recognizable words. Human sounds such as humming or other similar oral sounds, which enhance the quality of the musical selection, are permitted.
- 6.04.03 Music for free skating, short and long programs, must be on a CD. Individual CDs must be presented for each event. The music must start at the beginning of the CD. These must be clearly marked with the skaters' names, country and event. Short and long programs must be on separate CDs.

### **FR 6.05      *Scoring Free Skating***

- 6.05.01 Judges shall award marks to each contestant based on the scoring procedures outlined in OR 4.06.
- 6.05.02 Judges shall award two (2) marks for a free skating program. The first shall be for A which is Technical Merit; the second shall be for B which is Artistic Impression.
- 6.05.03 Technical Merit shall be interpreted as the variety of jumps, spins and the intricate variety of footwork exhibited by the contestant.
- 6.05.04 Artistic Impression shall be interpreted as the presentation and overall artistic quality of the Technical Merit exhibited by the contestant. As well as the execution of jumps, spins and the intricate variety of footwork, Artistic Impression also consists of the harmonious display of original movements.
- 6.05.05 The CIPA system of calculating as outlined in OR 4.08 shall be used to determine the placements of all contestants after the short program.

### **FR 6.06      *Judging Free Skating***

#### 6.06.01 General

Free skating is considered by many to be the most spectacular and exciting form of roller sports. The basic movements in a roller free skating program consist of jumps, spins, and footwork, which are blended in harmony with the skater's choice of music. Free skating permits complete freedom as to the style, content and music used in the composition of the program. Skaters are not restrained by prescribed routines or patterns, as exist in figure and dance skating.

Free skating performances are skated in an interpretive manner so as to capture the tempo and mood of the music. When good form is maintained at all times throughout the program, an impression is projected of complete program mastery. The speed and height of the jumps, the control and velocity of the spins, and the individuality, difficulty, and sureness of the footwork gauge the virtuosity of the skater. Presentation and "showmanship" are important in the achievement of the proper program effect. Free skating allows the widest scope in the selection of costuming, which should complement the music while not detracting from the skater's performance.

### **FR 6.07      *Free Skating Performance Values***

- Free skating performances can rise to artistic levels, which compare favorably with all media of musical expression, on skates or off. When one witness this caliber of skating by a fine individual skater or pair's team, the program skated becomes a thrilling experience. Our appreciation of the performance is often a mixture of admiration for the craftsmanship of the skillful skating technician and a reflection of the combined beauty of music, line and movement displayed. Unfortunately, free skating programs are all too

often mere packages of content items, with only a second thought given to program construction and presentation. The performance factor missing in many programs is generally not attributable to any lack of skill on the part of the skater, but rather a lack of consideration for the components of Artistic Impression as being a matter of serious importance. Artistic Impression is subordinate to Technical Merit (contents of program) only in as much as there can be no program without some measure of content.

- Artistic Impression is not subordinate in rank. It goes beyond the limitations of Technical Merit in that it demonstrates the craftsmanship, degree of competence and skill present in the skater. An artist does not earn a reputation for the materials he uses, but rather in how they are used. So must it be with the free skater. Full credit for items of content should be awarded only when the item is executed gracefully, with clean and firm entrances and exits. This is not to say that a wobbly jump or spin is without program value, but it should be recognized as being considerably less meritorious than a bold and firm handling of the same content item. Further credit should be assigned to items that are skated with a degree of spontaneity and a measure of originality. No free skating performance is complete until the skater demonstrates the ability to roller skate. This is the province of “footwork” in the program and will add an element to the skating performance, which jumps and spins alone cannot provide. Footwork pulls the program together, blending the major content items into a skating performance when they would otherwise simply be a collection of free skating movements. The skating of the program, as well as the content items presented, should be arranged in harmony with the musical selection. Creative footwork is always present in a quality skating performance. Content items should be linked together with varied and interesting connecting movements. The repetitive use of “cross pulls” and other plain strokes, as linkage between jumps and spins is undesirable and detracts from the program. It should also result in the lowering of the score given for such an unskilled performance.
- A competent singles skater is one who can skate in harmony with his or her musical selection. Care must be exercised in the choice of musical accompaniment, as the music should be compatible with both the strength of the skater and their ability to interpret the selected music. Far too often, a skater of restricted ability is further handicapped by thunderous music, which would challenge even the most powerful and skilled competitor. While selection of the music is a most individual concern, judgment must be used to determine what will be fitting and proper for that skater’s level of ability.

### **FR 6.08      *Free Skating and Technical merit***

6.08.01 Singles free skating is judged on two major requirements, each of which are broken down into subdivisions. Each judge assigns two scores to each contestant after viewing each program. One score is awarded for Technical Merit, the other for Artistic Impression. The Artistic Impression score is based primarily on the program’s Technical Merit (program content).

6.08.02 Technical Merit: in determining the score for Technical Merit, the judge should give consideration to:

- Variety of Content.
- Difficulty of Content.

6.08.03 Variety of Content: a well-balanced free skating program should embrace all possible varieties of content. The following list is a guide to variety, not an indication of importance. Each program should consist of:

- Spins.



- Jumps.
- Footwork.

6.08.04 **Difficulty of Content:** this portion of the free skating score must take into consideration the level of difficulty of the jumps, spins, and footwork, which are presented in the program. To assist in this evaluation, a chart follows which lists most recognized content items in their order of difficulty. Please note that the score for technical merit is based upon the quality or level of content used in a program, not on the amount or quantity of content.

### **FR 6.09      *Free Skating and Artistic Impression***

- 6.09.01 The following program essentials must be considered when arriving at an Artistic Impression score for a singles program.
- 6.09.02 **FORM** - During the program, the skater should reflect a smoothness and ease of performance while performing jumps, spins, and the connecting footwork sequences. Form also includes the carriage, flow and motion of the skater during these movements.
- 6.09.03 **VIRTUOSITY** - The impression conveyed by the speed and height of the jumps, the control and velocity of the spins, and the individuality and sureness of the footwork. Consideration should be given to the sureness of the take-off and landing of each jump, the sureness of the entrance and exit of each spin, and the proper spotting of the spin at its point of origin.
- 6.09.04 **INTERPRETATION** - This is the individual's interpretation of the rhythm, tempo, and mood of the program's music. Movements of the program should be arranged to conform and harmonize with the musical pattern. The "showmanship" exhibited by the skater should be a reflection of his or her projection of ease, accomplishment, and confidence in the execution of each element. Stereotyped body and arm position should be avoided, along with affected attitudes.
- 6.09.05 **ARRANGEMENT** - The program should be patterned so that the various types of content are not "lumped" together either at one particular position in the program or at one location on the skating surface. Programs should cover the entire skating surface in an interesting and varied manner. The program should give the impression of continuity, not a collection of successive isolated highlights.
- 6.09.06 **Kneeling or laying on the floor** is only allowed at the beginning and/or end of the performance. This may be done for a maximum of 5 (five) seconds at the beginning or at the end. The penalty will be 0.3 for each violation (from the B mark).
- 6.09.07 **TIMING** - Skating over the maximum time is considered a fault and should be reflected in the Artistic Impression score.

### **FR 6.10      *Contents Listing***

- 6.10.01 **SPINS:** all spins performed with additional hitching (entrance, change of positions or change of foot) of the employed foot ("pumping") will be considered a poor quality spin.

<b>CLASS A</b>	<b>FACTOR</b>
Inverted Camel (any edge)	9.0
Heel Camel Spin (forward or backward)	8.5
Broken Ankle Spin (forward or backward)	8.0
Camel – Sit – Camel	7.5
Camel – Jump – Change – Camel	7.5
Jump Camel	7.0
Lay – Over	6.5
<b>CLASS B</b>	<b>FACTOR</b>
Camel – Change – Camel	6.5
Jump Spin (into any class B spin, must land on edge)	6.5
OB Camel (arabesque)	5.5
IB Camel (arabesque)	5.5
OF Camel	5.5
Combination sit spin (any edge)	5.5
<b>CLASS C</b>	<b>FACTOR</b>
IF Sit Spin	5.0
OB Sit Spin	5.0
IB Sit (Haines)	4.5
OF Sit Spin	4.5
Upright Combination	4.0
Jump or Change Spin	4.0
Toe-Stop Sit Spin	3.5
Crossed-Foot Spin	3.5
<b>CLASS D</b>	<b>FACTOR</b>
IF Upright	3.0
IB Upright	3.0
OF Upright	3.0
OB Upright	3.0
Toe-Stop Upright	2.5
<b>CLASS E</b>	<b>FACTOR</b>
Two heel	2.5
Heel and Toe	2.0
Two Toe	2.0
Fake Crossed – Foot	1.5
Fake Crossed – Toe	1.5

#### 6.10.02 JUMPS

<b>CLASS A</b>	<b>FACTOR</b>
Triple Mapes	8.5
Triple Toe Walley	8.5
Triple Salchow	8.5
Triple Flip	9.0
Triple Euler	9.0

Triple Lutz	9.5
Triple Loop	9.5
Triple Boeckle	10.0
Triple Axel Paulsen	10.0
More than three rotations jumps	10.0
<b>CLASS B</b>	<b>FACTOR</b>
Double Mapes	5.5
Double Toe Walley	5.5
Double Salchow	5.5
Double Flip	6.0
Double Euler	6.0
Double Lutz	7.0
Double Loop	7.0
Double Bockle	8.0
Double Axel Paulsen	8.0
<b>CLASS C</b>	<b>FACTOR</b>
Flip	2.5
Euler	2.5
Lutz	3.5
Lutz without toe	3.5
1 ½ Flip, 1 ½ Lutz	3.5
Split Flip/Lutz	3.5
Loop	3.5
Loop (IF – OF)	3.5
Boeckle	4.5
Axel Paulsen	4.5
<b>CLASS D</b>	<b>FACTOR</b>
Waltz Jump	1.5
Mapes	2.0
Toe Walley	2.0
Salchow	2.0
Split Mapes/Toe Walley	2.5
<b>CLASS E</b>	<b>FACTOR</b>
Half Lutz	1.0
Half Flip	1.0
Half Mapes	1.0
Stag Leap	0.5
Split	0.5
Bunny Hop	0.5
Mazurka	0.5

- Flying turns (3's), Brackets, Rockers, Counters, Mohawk, Choctaw are not to be considered as recognized jumps.
- CLASS E jumps can be used in the choreography of short programmes.

- Each rotation in the air must be complete. In case of under rotation (by more than a quarter) the jump will be considered of lower degree (double instead of triple, single instead of double). An under-rotated single Axel will not receive credit at all.
- The score inside each class (single, double, triple) will depend on the quality of the jump. To be considered: momentum, height, travel, take-off and landing edges, body position, sureness and control.

#### 6.10.03 TOE-LOOP (MAPES)

- The **GOOD** execution of the element: a Toe Loop (Mapes) performed with a turn of the toe stop of no more than one-quarter of a rotation or less, whilst the employed foot is on the floor and the body position is a maximum of one-quarter turned without opening the left arm/shoulder. This will be given full value and be considered a good execution.
- The **FAIR** execution of the element: a Toe Loop (Mapes) performed with a turn of the toe stop of more than one-quarter of a rotation whilst the employed foot is on the floor, and the body position is a maximum of one-quarter turned without opening the left arm/shoulder. This will be given half value of No.1 above.
- The **BAD** execution of the element (Open Toe Loop): a Toe Loop (Mapes) performed with a turn of the toe stop of more than one-quarter of a rotation whilst the employed foot is on the floor and the body position is turned more than one-quarter and the left arm/shoulder is open.

### **FR 6.11**      **Footwork**

6.11.01 There are three classifications of footwork sequences in free skating.

- **ADVANCED** movements are constructed of steps involving one-foot turns and also include loops.
- **SECONDARY** movements involve step sequences consisting of two-foot turns.
- **PRIMARY** movements, the most basic kind of free skating footwork, involve step sequences, which do not involve any kind of turn.

### **FR 6.12**      **Spins**

6.12.01 A centered spin is a series of continuous rotations around a stationary axis, which passes through a portion of the body. A spin must be more than one rotation (which would actually be a loop) with the standard definition being three or more rotations in the specified position and edge. The spin must be spotted and spin around its point of origin. The most important factor in the execution of any spin is body control. An analysis of a spin reveals three key components: the entrance, the spin itself, and the exit. These three factors comprise the basis of evaluation for all spins, and each should be given careful consideration when determining a score. There are a variety of methods by which spins may be satisfactorily performed, as well as many methods of entering and exiting the spins. Any procedure, which spots the spin, produces a sufficient number of rotations, and stays within the accepted rules of form, shall be considered a good method. Any method not meeting these requirements should be downgraded in proportion to its shortcomings.

### **FR 6.13**      **Two Foot Spins Classified**

6.13.01 There are a variety of spins, which may be accomplished in roller free skating. Among the most basic are the spins executed on both feet. Among them are:

- Flat Foot.

- Heel and Toe, Toe and Heel.
  - Crossed Foot, Crossed Toe, Crossed Heel.
  - Faked Cross, Faked Cross Toe, Faked Cross Heel.
- 6.13.02 The FLAT FOOT spin is nearly impossible to execute on rollers unless the performer uses very loose action on the skates, uses small skates, or performs the spin with the feet set wide apart. The Flat Foot is a combination of Inside edges (one forward and one backward) with at least three wheels of each skate rolling on the surface. Most so-called Flat Foot spins are actually Heel and Toe spins.
- 6.13.03 The HEEL AND TOE is a combination of the heel wheels of one skate and the toe wheels of the other. The reason it is so often confused with the Flat Foot is that it takes a discerning eye to notice that the front wheels executing the Inside Forward edge are either off the skating surface or sliding, while the rear wheels of the Inside Back edge are doing the same thing. This spin is relatively to accomplish, and as such, is among the most common found in free skating programs. Other varieties of this spin are the Two Toe spin uncrossed, and the uncrossed Two Heel spin.
- 6.13.04 When properly executed, the CROSSED FOOT spin consists of two Outside edges, one forward and one backward. The heels and knees are turned out and the feet are crossed. While this is a pigeon-toed movement, it is in excellent form due to the crossing of the feet. During the spin, the knees should be kept as nearly straight as possible to avoid bad form. This spin may also be done on toes or heels.
- 6.13.05 The FAKED CROSSED FOOT is a variety of the Crossed Foot but is executed on a combination of opposite edges, both moving in the same direction. For example, a leading Outside Forward edge crossed over a trailing Inside Forward, or an Inside Back edge crossed over a leading Outside Back edge. This spin may also be performed on toes or heels and, while this type of spin is quite common, it carries a limited amount technical merit and is often skated out of control.

## **FR 6.14      *One Foot Spins Classified***

- 6.14.01 No attempt will be made to classify these spins into the various body positions, since a variety of positions may be assumed in nearly all of them. There are three major categories of one foot spins:
- 6.14.02 UPRIGHT spins are those in which the body remains in a standing position.
- 6.14.03 A SIT spin is a spin in which the hip is as low (or lower) than the tracing knee.
- 6.14.04 A CAMEL spin is executed with the body extended in a continuous line from head through free foot, this line being parallel to the skating surface. Two additional versions of the Camel spin are the Inverted and the Layover. In the Inverted Camel, the hips and shoulders face front side up, giving the impression of the skater facing with back to the skating surface. The Layover Camel is accomplished with the shoulder line and the hip line perpendicular to the skating surface.
- 6.14.05 One Foot spins are also divided into four classes:
- 6.14.06 EDGE spins definitely trace a circle, with no wheels pivoting. All four wheels are not necessarily in contact with the skating surface, but more often than not, the three that are should remain rolling. There are as many Edge spins as there are edges, including Inside Forward, Outside Forward, Inside Back, and Outside Back.
- 6.14.07 PIVOT spins are very similar to Edge spins, except that one wheel pivots while the others slide around it. In theory, eight Pivot spins may be skated. It is undoubtedly possible to pivot the back spins on the heel and the forward spins on the toe, but the results would hardly be worth

the effort. As a result, for practical purposes, only four are used including the Inside Forward Heel Pivot, the Outside Forward Heel Pivot, the Inside Back Toe Pivot, and the Outside Back Toe Pivot.

- 6.14.08 ONE TOE spins are very difficult to balance and are a great gamble in a competitive skating program. In this type of spin, the heel wheels are completely off the skating surface. A variety of the One Toe spin is the TOE STOP spin. When accomplished properly, it is a good spin, performed on the toe stop rather than the wheels of the skate.
- 6.14.09 ONE HEEL spins are extremely difficult to hold and control, and are hard to recommend due to the “skyward pointing toe” which is the curse of all varieties of Heel spins, since the front wheels of the skate are completely off the skating surface. When done well, all of these spins are effective but are nevertheless in a specialized class. They do not appear to catch the fancy of the spectators or, more important, of the judges. It would be wise for the skater to use these spins only when they may be well executed.

### **FR 6.15      *Combination Spins***

- 6.15.01 A COMBINATION spin is a spin where either the body position or the spinning edge is changed, or both, without involving a change of feet. There are many, many varieties of Combination spins available, but the important factor in all is that each edge and/or position be maintained for the required three rotations, in order to receive proper credit.
- 6.15.02 In so far as position changes in Combination spins are concerned, the upright position shall not be considered unless it precedes another position. The reason for this is that the upright position is the natural exit position for all spins, and therefore should not be credited improperly.

### **FR 6.16      *Change Spins***

- 6.16.01 A CHANGE spin is one which involves a change of feet. Although the change of feet is a basic factor in the execution of this spin, it is also important that the proper edge and position be maintained for the required number of rotations both prior and directly following the change. When the skater uses Combination spins both before and after the change of feet, these Combination spins must conform to the requirements for Combination spins in order to receive the desired credit.

### **FR 6.17      *Jump Spins***

- 6.17.01 A JUMP spin is a spin where a jump is used as the means of entry. Although the jumped entry is the basic factor, it is also important that the desired spin (edge and position) is held for the required number of rotations. When a skater uses a jumped entry into a Combination spin, the Combination spin must conform to the requirements for Combination spins in order to be properly credited.
- 6.17.02 When scoring, judges should assign highest credit to the skater landing Jump spins directly onto the required edge. Proportionately less credit should be given to the skater who lands Jump spins on the flat of the skate and then rocks onto the desired edge. Still less credit is given to the skater who lands Jump spins on an improper edge and then must rockover to correct the edge. The use of toe stop aid for Jump spins is expressly prohibited during either take-off or landing.

### **FR 6.18 Spin Jump Change Spin**

- 6.18.01 A SPIN JUMP CHANGE spin is that which involves a jump and a change of the feet between the component spins. The proper execution of the Jump-Change is the basic factor in this move, but it is also important that the desired spins (edge and position) are maintained for the required three rotations both before and after the Jump-Change. When the skater uses Combination spins before and/or after the Jump-Change, these must conform to the requirements of Combination spins in order to receive the desired credit.
- 6.18.02 When scoring, the highest credit should be given to the skater who lands the Jump-Change directly on the desired spinning edge. Proportionately less credit should be given to the skater landing the Jump-Change on the flat of the skate and then rocks on to the desired edge. Still less credit should be given to the skater who lands the Jump-Change on an improper edge and then must rockover to the desired edge.

### **FR 6.19 Jumps and Leaps**

- 6.19.01 A JUMP is a movement, involving a turn or turns, which carries the entire body and skates off of the skating surface. A leap is similar in definition, but does not involve a turn. Jumps and leaps may be performed in a variety of positions while the skater is airborne. Some of these positions readily lend themselves to certain jumps, and will be mentioned in the description of those jumps.
- 6.19.02 JUMPING can be described as an attempt on the part of the skater to defy the “laws of gravity.” The three dimensions of jumping are MOMENTUM, HEIGHT, and TRAVEL. Momentum refers specifically to the speed of the skating, which immediately precedes the jump. Height makes reference to the amount of elevation attained at the apex, or peak, of the jump. Travel refers to the amount of distance attained between the take-off and the landing. The lack of, or weakness in any of these three jumping essentials will most certainly detract from the beauty and value of the jump or jumps.
- 6.19.03 It is possible to perform all jumps by rotation either in a clockwise or counter-clockwise direction. It is important to note that, in the final analysis for the jump, rotational direction is not considered as a judging point. The skater who chooses to rotate all jumps in a clockwise direction can be considered no more or less capable than the skater whose strength lies in rotation in the counter-clockwise direction. A skater performing a jump or group of jumps in both rotational directions exhibits exceptional versatility and should receive additional credit for this accomplishment, provided each of the jumps are of acceptable quality.
- 6.19.04 The most important factor in the successful execution of any jump is body control. This is a critical judging point from both the standpoint of the legitimacy of the jump and the judges’ grading of the value of this content item. Evaluation of any jump should be based on its three component parts, which consist of: the Take-off Edge, the Jump itself, and the Landing Edge.

### **FR 6.20 Jumping Positions**

- 6.20.01 Following is a listing of the most common positions assumed while jumping in a free skating program. When performing any of the jumping positions listed below, the arms may be carried close to the body, rounded, in attitudes, or in any helpful and graceful position.
- 6.20.02 The STANDARD JUMPING position involves keeping the body in good form (posture) while in the air. The head should be erect, the back straight, hips carried under the body, shoulders held down, and legs carried fairly close together and in a controlled position.

- 6.20.03 Performing a jump in the OPEN position involves all of the qualities listed above, but allows the feet to be spread apart rather than kept close together. The positioning of the arms may also play a role in the execution of the Open Position.
- 6.20.04 SPLIT position jumping involves all the elements of good form, but with the legs extended in a Split position. The two major types of the Split position are the FULL split, executed with the hips carried across the leg line, and the STRADDLE split, done with the hips in line with the legs.
- 6.20.05 In the STAG position, one leg is bent and the foot brought under the body. The Stag may also be performed in the Full or Straddle position.

### **FR 6.21      *Novelty Jumps***

- 6.21.01 There also exist a variety of NOVELTY positions, which are considered as such when they do not fall under the definitions listed above. These positions should also be executed in good form. Some of the better known Novelty positions include the MAZURKA, RUSSIAN SPLIT, ARCH BACK and TUCK position.
- 6.21.02 The MAZURKA is executed with the legs extended downward and feet crossed below the knee.
- 6.21.03 In the RUSSIAN SPLIT, the leap is performed as a sideways Straddle split, with arms extended in the direction of the feet. In many Russian Splits, an effort is made to touch the toes with the hands.
- 6.21.04 The ARCH BACK, or PISCES position, is actually a back bend in mid-air. The legs and arms should be rounded backward.
- 6.21.05 In the TUCK position, the feet are brought up and under the body, similar to a sitting position.

### **FR 6.22      *Variation in Standard Jumps***

- 6.22.01 Free skating, by its very definition, allows for free choice in the program's content items. It is not essential that the skater's program contain only recognized jumps as listed in this guide. To have such a ruling would eliminate experimentation and future progress from the sport, as well as defeat the intent of free skating. All content, however, must fulfill the requirements of good form and taste. It has become a common practice to vary the jump content of a program through the use of inside edge landings on standard jumps, and at times, to use a toe-assisted take-off with other standard jumps which do not call for toe assist. These practices have gained wide acceptance among both skaters and judges and could now be considered standard content items themselves, but must be given less credit. Examples of the added toe assist on take-offs are the Toe Walley and the Toe Pat Lowe. Inside edge landings on the Lutz and Flip have turned these "step" jumps into jumps where the entrance and exit are on the same skate, and have become the Inner Lutz and Inner Flip.

### **FR 6.23      *Toe-Assisted Take-Offs and Landings***

- 6.23.01 Appendix 3 at the end of this publication contains a chart of the jumps used in roller free skating. On this chart, wherever a toe-point assist is used in taking off or landing a jump or leap, it will be described as an auxiliary edge and will be in small type in parenthesis. The major edges of the jump will be in bold type.



## 7. PAIRS SKATING

### **PS 7.00**      **General**

- 7.00.01 This event shall be conducted for teams consisting of two contestants, one male and one female.
- 7.00.02 The pairs skating event shall consist of two (2) parts: a Short Program and a Long Program.
- 7.00.03 The short program shall have a value of twenty-five (25) percent of the event point total, with the long program having a value of seventy-five (75) percent of the event point total.
- 7.00.04 The same panel of judges shall judge both the short program and the long program.

### **PS 7.01**      **Drawing the Order of Skating**

- 7.01.01 To draw for the starting order, a separate list from each National Federation which contains the names of each team from the National Federation in the pairs event shall be folded and placed in a box. One of the persons attending the drawing shall draw one (1) list from the box.
- 7.01.02 A member of the CIPA Committee shall read the names aloud as listed on the drawn sheet, and a number will be drawn for each team as it is read.
- 7.01.03 When all of the teams on the list have been assigned a skating order number, another list will be drawn from the box and the same procedure will be repeated until all contestant teams which have entered the particular event have been assigned a starting number and an order of skating.
- 7.01.04 Timing of both the short program and long program shall begin with the first movement of either member of the team.

### **PS 7.02**      **Short Program set elements**

- 7.02.01 All contestant teams shall skate a short programme with duration according to rule SR 3.11.
- 7.02.02 Junior Pairs Skating Short Program Set Elements
  1. **Death Spiral** – any edge, at least one revolution.
  2. **Contact Spin** – any combination. Each position of the spin must be held for at least two revolutions. The change from one position to another is not counted as a revolution.
  3. **Two different one position lifts** maximum (4) rotations of the man. Adagio type movements at the end of the lift are not allowed.
  4. **One Shadow Jump** – no combination; must be a recognized jump.
  5. **One Shadow Spin** – no combination or change spin; must be a recognized spin. Minimum three (3) revolutions. Any Shadow Spin with more than one (1) position will be given a penalty of 0.5 from the A mark.
  6. **One Footwork Sequence** – advanced footwork to comply with the new prescribed footwork regulation – Appendix 4.
  7. **One Throw Jump or Twist Lift.**
- 7.02.03 Senior Pairs Skating Short Program Set Elements
  1. **Death Spiral** – any edge, at least one revolution.
  2. **Contact Spin** – any combination. Each position of the spin must be held for at least two revolutions. The change from one position to another is not counted as a revolution.
  3. **One Position Lift** – maximum four (4) rotations of the man. Adagio-type movements at the end of the lift are not allowed.

4. **One Combination Lift** – maximum three (3) positions; no more than eight (8) rotations of the man from take-off to landing. All take-offs by the woman must be recognized take-offs. Adagio-type movements at the end of the lift are not allowed.
5. **One Shadow Jump** – no combination; must be a recognized jump.
6. **One Shadow Spin** – no combination or change spin; must be a recognized spin. Minimum three (3) revolutions. Any Shadow Spin with more than one (1) position will be given a penalty of 0.5 from the A mark.
7. **One Footwork Sequence** – advanced footwork to comply with the new prescribed footwork regulation – Appendix 4.
8. **One Throw Jump or Twist Lift** – in the twist lift, immediately after the take-off, the woman can attempt either a full extension or a full split before rotating; the latter will be given more credit. On landing, both partners can be rolling backward or can be in a frontal position. The latter will be given more credit.

7.02.04 General:

- The elements may be skated in any order.
- No additional elements may be skated.
- The eight listed elements must not be repeated.
- Each additional element attempted will carry a penalty of .5 from the B mark with no credit given to the A mark.
- An element not attempted will carry a penalty of .5 from the A mark. Any One Position Lift with more than four (4) rotations will be given a deduction of 0.5 from the A mark.
- Any Combination Lift with more than eight (8) rotations will be given a deduction of 0.5 from the A mark.
- Falls – refer to SR 3.7.

**PS 7.03 Pairs Skating Long Program**

- 7.03.01 Before the draw (the day before the commencement of the championship) and depending upon the size of entry in the event, the CIPA Committee shall determine and announce the number of contestant teams in each group for the long program.
- 7.03.02 The order of skating for the long program groups shall be determined from the results of the short program.
- 7.03.03 The order of skating will be established by reversing the placement obtained from the short program, dividing the teams into groups as established in PS 7.03.01, and redrawing for skating position within each group, that shall be composed of no more than five (5) couples. If the total number of couples cannot be evenly divided into groups, the first group, or if necessary, the first groups shall contain an extra couple. In any case, the group containing the highest-placed couple shall constitute the final group to compete.
- 7.03.04 It is not necessary for all long program groups to compete on the same day.
- 7.03.05 All contestant teams shall skate a long programme with duration according to rule SR 3.11.
- 7.03.06 Each contestant in the long program shall be assigned a score as outlined in OR 4.06.
- 7.03.07 The sums for the long program must be multiplied by the co-efficient three (3) in order that the long program will have a value of seventy-five (75) percent of the point total.
- 7.03.08 The title of World Pairs Champions and the official FIRS gold medals shall be awarded to the winning skaters.
- 7.03.09 The second and third placed contestant teams shall be awarded the official FIRS silver and bronze medals, respectively.

### **PS 7.04 Pairs Skating Junior Long Program set elements**

- 7.04.01 The rules listed below must be followed in a Junior Pairs Skating long program:
- The couple can perform no more than two (2) lifts in a program. At least one (1) of the lifts must be a one position lift not exceeding four (4) rotations. The combination lift must not exceed twelve (12) rotations.
  - The couple must include at least one (1) death spiral any edge.
  - The couple must include one spiral (arabesque) sequence with at least one change of edge and one change of direction. The change of direction may be performed by one of the partners or both and one of the two must be always in spiral position.
  - The couple must include one step sequence either Diagonal, Circular or Serpentine.
- 7.04.02 Each additional lift or for the one (1) position lift with more than four (4) rotations or for a combination lift with more than twelve (12) rotations will carry a penalty of .5 from the B mark with no credit given to the A mark.
- 7.04.03 Each set element not included will carry a penalty of .5 from the A mark.

### **PS 7.05 Pairs Skating Senior Long Program set elements**

- 7.05.01 The rules listed below must be followed in a Senior Pairs Skating long program:
- **The couple can perform no more than three (3) lifts in a program. At least two (2) of the lifts must be a one position lift not exceeding four (4) rotations. The combination lift must not exceed twelve (12) rotations.**
  - The couple must include two death spirals one on an inside edge and one on an outside edge.
  - The couple must include one spiral (arabesque) sequence with three (3) different positions at least one change of edge and one change of direction. Partners can insert cross pulls between each position. The change of direction may be performed by one of the partners or both and one of the two must be always in spiral position.
  - The couple must include one step sequence either Diagonal, Circular or Serpentine.
- 7.05.02 Each additional lift or for each one (1) position lift with more than four (4) rotations or for each combination lift with more than twelve (12) rotations will carry a penalty of .5 from the B mark with no credit given to the A mark.
- 7.05.03 Each set element not included will carry a penalty of .5 from the A mark.

### **PS 7.06 Music for Pairs Skating**

- 7.06.01 The music and content of both the short program and long program shall be at the discretion of the contestant.
- 7.06.02 Vocal music is not permitted, including vocal music, which expresses a message through recognizable words. Human sounds such as humming or other similar oral sounds, which enhance the quality of the musical selection, are permitted.
- 7.06.03 Music for pairs skating, short and long programs, must be on CD. Individual CDs must be presented for each event. The music must start at the beginning of the CD. These must be clearly marked with the skaters' names, country and event. Short and long program must be on separate CDs.

### **PS 7.07      *Scoring Pairs Skating***

- 7.07.01 Judges shall award marks to each contestant team based on the scoring procedures outlined in OR 4.06.
- 7.07.02 Judges shall award two (2) marks for a pairs skating program. The first shall be for A which is Technical Merit; the second shall be for B which is Artistic Impression.
- 7.07.03 In scoring technical merit, consideration shall not only be given to the difficulty of the elements, but also to their variety. A well-balanced pairs program will include all of the previously mentioned technical elements. If there is an over-abundance of any type of content, or an area where such content or technical ability is obviously lacking, it is considered a fault. At least two (2) different items of each prescribed element should be presented in the long program.
- 7.07.04 Artistic Impression shall be interpreted as the presentation and overall artistic quality of the Technical Merit exhibited by the contestants. As well as the execution of jumps, spins, lifts and the intricate variety of footwork, Artistic Impression also consists of the harmonious display of original movements, including the ability to skate as a couple rather than two individual contestants.
- 7.07.05 The CIPA system of calculating as outlined in OR 4.08 shall be used to determine the placements of all contestant teams after the short program.

### **PS 7.08      *Judging Pairs Skating***

- 7.08.01 General  
In pairs skating, the program of each team must include the following elements:
- Singles jumps.
  - Singles spins.
  - Carry lifts.
  - Throw jumps.
  - Contact spins.
  - Death spirals.
  - Contact and singles footwork.

### **PS 7.09      *Singles Jumps***

- 7.09.01 Each jump attempted must be the same for both partners, who should complete it simultaneously. The same judges these jumps standard as for singles free skating but, to receive credit, both partners must succeed in their performance of the jump.
- 7.09.02 The jumps may be accomplished by the partners skating either side by side or one behind the other, provided that in both cases they maintain their original distance at landing. The optimum distance should be one point five (1.5) meters.
- 7.09.03 A higher grade shall be given to those partners who succeed in maintaining the same technical skills and characteristics of momentum, height, travel and body positions from take-off to landing.

### **PS 7.10      *Singles Spins***

- 7.10.01 The spins must be simultaneously performed by both partners at an optimum distance of one point five (1.5) meters. The same should judge the spins standard as for singles free skating. To receive credit, both partners must succeed in their performance, which means that each

spin must be centered on its axis, and contain at least three (3) rotations completed in good body position and with unison. To be given full credit, the spins must start and end at the same moment, and the rotations must match both aesthetically and in number.

### **PS 7.11 Carry Lifts**

- 7.11.01 A carry lift is a lift in which the woman is held aloft above the man's head by using one or both arms extended above his head in a locked position. Less credit is given if the woman is held by the ankles, neck or under the armpits. Lifts done in a standing position or without rotation will receive no credit.
- 7.11.02 The man may not use his toe stop during the entrance, execution or landing of a lift. No more than four (4) rotations are permitted with the woman maintaining the same body position.
- 7.11.03 A higher grade shall be assigned to those teams who succeed in the following elements:
- 7.11.04 The lift should exhibit smoothness without display of strain. Lifts effected by the support of the shoulder shall be penalized.
- 7.11.05 Good speed of rotation should be exhibited during the entire lift, and the partner aloft should evidence strong, artistic positions.
- 7.11.06 Landings should be smooth and quiet and done with good body control. The judges shall penalize landing on the toe stop or touching the skating surface with the free skate.

### **PS 7.12 Throw Jumps**

- 7.12.01 A throw jump is a movement in which her partner in the take-off and performance of a recognized jump assists the woman.
- 7.12.02 The landing may be affected as in the single jump, or with the woman held by her partner (twist jump). In the later, the positioning of the partners must be frontal, with the handhold on the waist. Any other position can be accepted, but shall be given less credit.
- 7.12.03 A higher grade shall be assigned to teams who succeed in the following elements:
- Successfully completing the acceptable number of rotations in the air.
  - Good skating speed immediately prior to the jump.
  - Attaining good height and length during the jump.
  - Exhibiting firm body control at the landing.

### **PS 7.13 Contact Spins**

- 7.13.01 A contact spin is performed by both partners holding and maintaining the same rotation axis. The partners trace one or two concentric circumferences on the skating surface, according to the respective positions and holds employed.
- 7.13.02 The use of toe stops is expressly prohibited in any contact spin.
- 7.13.03 In spins in which the woman is lifted from the skating surface, the lifter must have only one foot in contact with the skating surface.
- 7.13.04 A higher grade shall be assigned to teams who succeed in the following elements:
- Achieving a stationary rotational axis.
  - Successfully completing an acceptable number of revolutions.
  - Achieving angular motion in the spin positions.
  - Exhibiting body control and correct position.
  - Spinning on the proper edges at all times.

### **PS 7.14**      **Death Spirals**

- 7.14.01 A death spiral is a particular contact spin in which the man pivots on his toe stop while the other skate traces a circumference on the OB edge around that center while holding the woman's hand. The woman rotates with her partner in a layover position, holding an edge, with her head as close to the skating surface as possible. The movement cannot be given credit when:
- The man grasps the woman with both hands.
  - The man doesn't pivot while tracing a circumference around his toe stop.
  - The rotation axis is not maintained.
  - The man stands instead of bending at the knee.
  - The woman does not spin on the proper edge with at least three wheels on the skating surface.
- 7.14.02 A higher grade shall be assigned to teams who succeed in the following elements:
- Achieve angular motion.
  - Achieve an acceptable number of rotations.
  - Demonstrate a correct woman's position, with the hips inverted and the head as close to the skating surface as possible.
  - Demonstrate a correct man's position, with knees bent at the level of the partner.
  - Both partners exhibit firm body control upon exit.

### **PS 7.15**      **Contact and Singles Footwork**

- 7.15.01 Footwork consists of steps used to connect the items of a program. There are three types of footwork which denote the intricacy of the steps selected:
- Primary footwork involves sequences of steps in which no turns are used.
  - Secondary footwork involves sequences of steps in which two-foot turns are used.
  - Advanced footwork, the most complicated, involves sequences of steps in which one-foot turns are used, including loops.
- 7.15.02 Footwork may be performed while the partners are in contact with one another, or while separated. It must be planned with music so as to blend each movement smoothly into the next.
- 7.15.03 Footwork shall be evaluated according to the intricacy of the steps involved; the smoothness and ease of performance; conformity and harmony with the musical pattern; the variety and originality of the sequences; and the identical or harmonious execution of the footwork and accompanying body positions.
- 7.15.04 Kneeling or laying on the floor is only allowed at the beginning and/or end of the performance. This may be done for a maximum of 5 (five) seconds at the beginning or at the end. The penalty will be 0.3 for each violation (from the B mark).

## 8. DANCE SKATING

### **DS 8.00      *General***

- 8.00.01 This event shall be conducted for teams consisting of two contestants, one male, one female.
- 8.00.02 The dance skating event shall consist of three (3) parts: Two (2) Compulsory dances; One (1) Original Dance (OD); and One (1) Free Dance program.
- 8.00.03 The same panel of judges shall judge compulsory dances, original dance, and free dance.

### **DS 8.01      *Drawing the Order of Skating***

- 8.01.01 To draw for the starting order of the compulsory dances, a separate list from each National Federation, which contains the names of each contestant team from the National Federation in the dance event, shall be folded and placed in a box. One of the persons attending the drawing shall draw one (1) list from the box.
- 8.01.02 A member of the CIPA Committee shall read the contestant team names aloud as listed on the drawn sheet, and a number will be drawn for each contestant team as it is read.
- 8.01.03 When all of the teams on one list have been assigned a skating order number, another list will be drawn from the box and the same procedure will be repeated until all contestant teams which have entered the particular event have been assigned a starting number and an order of skating.
- 8.01.04 The list of dance contestants in the order drawn shall then be divided into three (3) groups (if possible), with the first team of the first group starting the first dance, the first team in the second group starting the second dance, etc.

### **DS 8.02      *Entrance and Introductory Steps***

- 8.02.01 When a couple is announced for the compulsory dances, original dance and free dance the entrance must be no longer than fifteen (15) seconds. The exit of a compulsory dance or original dance must be no longer than fifteen (15) seconds. The penalty for each extra second will be 0.1 for compulsory dances and 0.1 from the B mark for OD / Free Dance.
- 8.02.02 Commonly called “starting” or “opening” steps, introductory steps for compulsory dances are optional as to the construction and are not judged.
- 8.02.03 The number of beats to be used for all compulsory dances must not exceed 24 beats of music. The timing will begin with the first movement of the skater/skaters. A movement is defined as any movement of the arm, head, leg or foot.

### **DS 8.03      *Compulsory Dances***

- 8.03.01 The group of compulsory dances are listed following both for Juniors and Seniors class.
- 8.03.02 Juniors

Dance	Tempo	Music	Sec.
Dench Blues	88	Blues	2
Harris Tango	100	Tango	2
The Imperial Tango	104	Tango	4
Rocker Foxtrot	104	Foxtrot	4
Flirtation Waltz	120	Waltz	2
Fourteen Step	108	March	4

8.03.03 Senior

Dance	Tempo	Music	Sec.
Italian Foxtrot	96	Foxtrot	2
Argentine Tango	96	Tango	2
Iceland Tango	100	Tango	2
Tango Delanco	104	Tango	2
Castel March	100	March	2
Starlight Waltz	168	Waltz	2
Viennese Waltz	138	Waltz	2
Westminster Waltz	138	Waltz	2
Quickstep	112	Quickstep	4
Paso Doble	112	Paso Doble	2

- 8.03.04 The diagrams and associated notes for the dances may be found in this chapter and Appendix 2, Compulsory Dances.
- 8.03.05 The Original Dance will be considered as the third compulsory dance and must always be contested at the conclusion of the compulsory dance event.
- 8.03.06 A penalty of one point zero (1.0) will be deducted for each Compulsory Dance sequence not skated.
- 8.03.07 The positions listed for each dance must be strictly adhered to by both members of the team.
- 8.03.08 Separation of partners shall be penalized by the judges accordingly, except where the description of the dance requires it.

**DS 8.04 The Original Dance (OD)**

- 8.04.01 The Original Dance will consist of a dance constructed of two (2) rhythms of the skater's choice, as listed below.  
 Note – a couple can repeat the first rhythm they have chosen as a third change, but it must be the same melody and tune as the first.
- 8.04.02 The duration of the Original Dance is specified in SR 3.11.
- 8.04.03 Rhythms

**RHYTHMS**

<b>Rhythm Combination</b> Foxtrot, Quickstep, Charleston
<b>Spanish Medley</b> Paso Doble, Flamenco, Tango, Spanish Waltz
<b>Memories of a Grand Ball</b> Waltz, Polka, March, Galop
<b>Latin Combination</b> Mambo, Cha Cha Cha, Samba, Rumba
<b>Swing Combination</b> Swing, Jive, Boogie Woogie, Jitterbug, Rock & Roll, Blues
<b>Rhythm Combination</b> Foxtrot, Quickstep, Charleston

- 8.04.04 Rules pertaining to skating the Original Dance can be found under DS 8.26.



### **DS 8.05**      **Free Dance**

- 8.05.01 The Free Dance program shall be considered as the final competitive segment of the roller dance skating event.
- 8.05.02 All teams shall skate a final program. The duration is specified in SR 3.11. Timing of the free dance shall begin with the first movement of either member of the team.

### **DS 8.06**      **Order of Skating the Free Dance**

- 8.06.01 Before the draw (the day before the commencement of the championship) and depending upon the size of entry, the CIPA Committee shall determine and announce the number of entries in each free dance group.
- 8.06.02 The order of skating the free dance will be determined from the combined results of the compulsory and original dances.
- 8.06.03 The order of skating will be established by reversing the placements obtained by the compulsory and original dances, dividing the couples (teams) into groups as established in DS 8.06.01, and re-drawing for skating position within each group, that shall be composed of no more than 6 (six) couples (teams) and no less than 4 (four). If the total number of couples cannot be evenly divided into groups, the first group, or if necessary, the first groups, shall contain an extra team. In any case, the group containing the highest placed couples shall constitute the final group to compete.

### **DS 8.07**      **Music for Free Dance**

- 8.07.01 The music and content of the free dance program shall be at the discretion of the team, provided that the content does not exceed the rules for free dance. The music must:
- Be dance music suitable for roller skating
  - Have a tempo, rhythm and character suitable for dance skating
  - Not necessarily be constant in tempo, but may vary from fast to slow; or slow to fast, etc.
  - Have a beat.
  - Vocal music is permitted.
  - Not have one rhythm so short that it fails to create a change.
- 8.07.02 Acceptable music is as follows:
- All types, including classical, ballet, folk and contemporary, provided that it is suitable for dance skating.
  - Classical music like symphonies, sonatas, or concertos only if transcribed to the rhythm of dance music.
  - Portions of a ballet or opera only if transcribed or originally based on folk music, jazz or ballroom rhythms.
- 8.07.03 Music for free dance programs must be on CDs. Individual CDs must be presented for each event. The music must start at the beginning of the CD. The CD must be clearly marked with the skaters' names, country and event.

### **DS 8.08**      **Scoring Dance Skating**

- 8.08.01 Judges shall award marks to each contestant team based on the scoring procedures outlined in OR 4.06.

- 8.08.02 Each judge shall assign one (1) mark to each of the compulsory dances presented by each contestant team; and two (2) marks (A and B) for the original dance presented by each contestant team.
- 8.08.03 Judges shall award two (2) marks for a free dance program. The first shall be for A which is Technical Merit; the second shall be for B which is Artistic Impression.
- 8.08.04 Technical Merit shall be interpreted as the difficulty, originality, and variety and intricacy of the footwork exhibited by the team.
- 8.08.05 Artistic Impression shall be interpreted as the presentation and overall artistic quality of the Technical Merit exhibited by the contestant. As well as the execution of the footwork and original moves, Artistic Impression also consists of the harmonious display of those original movements, as well as the artistic quality of the overall program and the musical interpretation of the team. Just as important is the ability of the team to skate as a couple rather than two individual contestants.
- 8.08.06 The sum of A and B scores for the free dance portion of the contest will then be added to the total points for the compulsory and original dance portions.
- 8.08.07 The CIPA system of calculating as outlined in OR 4.08 shall be used to determine the placements of all contestant teams.
- 8.08.08 The title of World Dance Champions and the official FIRS gold medals shall be awarded to the winning skaters in each event.
- 8.08.09 The second- and third-placed contestant teams shall be awarded the official FIRS silver and bronze medals, respectively.

### ***DS 8.09 Judging Compulsory Dances***

- 8.09.00 General - Compulsory Dance Regulations. The following sections provide regulations and pertinent information for the judging and skating of the compulsory dances. For a complete listing of these dances, their timing and sequences, consult DS 8.03. For dance diagrams, consult Appendix 2, Compulsory Dances.

### ***DS 8.10 Judging the Original Dance (OD)***

- 8.10.01 An Original Dance (OD) dance allows the skaters to skate to the limits of their ability, thereby allowing the judges to see the best skaters in the contest. The best skaters should be those with the highest technical expertise, coupled with the best artistic impression.
- 8.10.02 An OD must incorporate not only existing and recognizable steps, but also new and original steps.
- 8.10.03 The pattern of the dance is very important in determining Technical Merit. A dance which utilizes the entire skating surface is more difficult than a dance which uses ninety per cent of the surface. A dance possessing good Technical Merit will use the corners of the skating surface.
- 8.10.04 The lobes of an OD must be deep, with the flow of the dance maintained at all times.
- 8.10.05 The skaters must use as many positions as possible. A constantly changing relationship of the partners indicates a great degree of difficulty.
- 8.10.06 Novelty items are perfectly acceptable, provided they are not excessive and fit the character of the music.
- 8.10.07 Difficult steps, position, and novelties must not impair the speed of the dance.

- 8.10.08 The character of the dance must be obvious throughout the entire dance. There should be no lapses in any part of the dance. All steps should co-ordinate to the phrasing of the chosen rhythm.
- 8.10.09 Even the most difficult steps must be skated with ease, they are of little value if not performed with confidence. Clean execution of steps is a must for good artistic impression. The skaters should make the difficult steps look easy, with flow throughout the dance.)
- 8.10.10 A team's unison and line are very important to the overall impression. The team should present a total look of togetherness, using bodies, legs, arms, heads, hands, etc., for a total performance. It is not necessary that the couple perform the same steps or the same movements at the same time, but remember, separate movements must co-ordinate to form a complete "picture".
- 8.10.11 **The dance must not be a free dance.**
- 8.10.12 Each couple must choose their own music, tempo, and composition. Orchestral music and vocal music is permitted. This does not preclude background musical effects, which are considered as being expressive of a particular type of folk music. The incorrect selection of music for the rhythm chosen shall result in a mark of point zero (.0) by each judge.
- 8.10.13 The rhythm is set each year by CIPA (see DS 8 .04)
- 8.10.14 The OD can be started at any place on the floor.
- 8.10.15 The choice of steps, connecting steps, turns and rotations is left to the skaters, provided those choices conform to the OD rules. This does not exhaust all the possibilities of steps, turns and rotations. Any are permissible, providing that at least one skate of each skater remains on the skating surface at all times throughout the dance except for DS 8.10.24. Toe stop steps are permitted but remember whilst on the toe stop, there are no edges skated and therefore considered less difficult. Little hops (lifting of the skating foot a small distance from the floor) are allowed to express the character of the dance.
- 8.10.16 Two stops are allowed during the dance which must not exceed 10 (ten) seconds for each stop.
- 8.10.17 Pulling or pushing the partner by the boot or skate is not permitted.
- 8.10.18 Partners must not separate except to change dance holds, or to perform brief movements in character with the rhythm chosen, or during a permitted stop, provided that they are performed no more than 2 arms- length apart and no more than 10 (ten) seconds except for DS 8.10.23.
- 8.10.19 There are no restrictions on dance holds, arm movements, hand claps etc. which are interpretive of the music.
- 8.10.20 The dance must contain difficult movements and be expressive of the music.
- 8.10.21 During the first and the last 10 (ten) seconds of the OD stationary movements are allowed (but not obligatory):
- Laying with hands, knees or other parts of the body on the skating surface.
  - Stationary movements in character with the rhythm of the OD.
- A deduction of 0.2 from both the A and B mark will be made for any violation of the above.
- 8.10.22 The Dance must include the following elements:
- 8.10.23 One straight-line step sequence, along the long axis of the rink, extending as near as possible the full length of the skating surface. During this step sequence the partners **MUST NOT** touch but remain no more than one arm's length apart. This element must be included.  
NOTE: the closer the couple skate this sequence without touching, and the more difficult the steps/turns, will obviously receive more credit.

- 8.10.24 One change of direction lift – one small lift must be executed with one change of direction – there must not be more than one half (1/2) revolution in the lift, only a change of direction, (either change of edge and/or forwards to backwards, or backwards to forwards), with the lady’s waist no higher than the man’s shoulder. During the execution of this element it is not allowed for the lady to assume an upside position with the legs in a split or semi-split position in front of a man’s face. This element must be included.
- 8.10.25 One diagonal step sequence together in any dance hold. This element must be included.
- 8.10.26 One dance spin (one position only) in any dance/hold position, with minimum 2 and maximum five (5) revolutions. This element must be included.
- 8.10.27 Each of the elements outlined in DS 8.10.23, 8.10.24, 8.10.25, 8.10.26 not performed will carry a penalty of .5 from the A mark.
- 8.10.28 Costumes for the Original Dance (OD) should be in character with the dance but not extreme. Props of any nature are forbidden. For the complete guidelines concerning costumes, consult SR 3.12.
- 8.10.29 Scores are assigned for the Original Dance as outlined in DS 8.08
- 8.10.30 The first score (Technical Merit – A) shall be assigned based on the following factors exhibited by the team:
- Originality.
  - Difficult.
  - Variety.
  - Position.
  - Pattern.
  - Speed of the Dance.
- The second score (Artistic Impression – B) shall be assigned based on the following factors exhibited by the team:
- Correct timing of the dance.
  - Movements of the couple in rhythm.
  - Relationship of the skating movements to the character of the music.
  - Cleanness, execution, and utilization of the skating surface.
  - General carriage and line of the couple.
- For assignment of standard point deductions for compulsory dance, Original Dance, and Free Dance, please consult DS 8.17.

### ***DS 8.11 Free Dance – General Guidelines***

- 8.11.01 The free dance, in contrast to the compulsory dances, has no required sequence of steps. It must contain non-repetitive combinations of new or known dance movements, composed into a program, which displays the personal ideas of the dancers in both concept and arrangement.
- 8.11.02 The free dance must be constructed so that the element of competitive dancing is predominant.
- 8.11.03 The free dance program must not have the character of a pairs skating program.

### ***DS 8.12 Free Dance Technical Content***

- 8.12.01 All steps, turns and changes of edge and position are permitted.
- 8.12.02 Free skating movements, appropriate with the rhythm, music and character of the dance are permitted.

- 8.12.03 Intricate footwork must be included and must display both originality and difficulty.
- 8.12.04 Feats of strength and skill inserted to demonstrate physical prowess are not permitted.
- 8.12.05 The following movements are not permitted: standing, sitting, or leaning on partner's boots; holding the partner's boots or skates; sitting or lying over a partner's leg without having at least one skate in contact with the skating surface; or lying on the skating surface. Kneeling or laying on the floor is only allowed at the beginning and/or end of the performance. This may be done for a maximum of 5 (five) seconds at the beginning or at the end.
- 8.12.06 In the composition of the free dance, excessive repetition of any movements, i.e. toe stops; hand-in-hand positions; skating side by side; skating one after the other; or mirror skating should be avoided.

### **DS 8.13      *Free Dance Technical Limitations***

- 8.13.01 Free skating movements such as turns, arabesques, pivots, jumps, lifts, partner separations, etc., are permitted in a free dance program. A deduction of marks will be made by all judges if a free dance program exceeds the rules. The movements are allowed with the following limitations:
- 8.13.02 Separations within the free dance to execute intricate footwork are permitted. No more than five (5) may be used, with duration of no longer than five (5) seconds each. Separations at the beginning and at the end of the program are permissible, provided the distance between the partners does not exceed five (5) meters and/or ten (10) seconds.
- 8.13.03 Arabesques and pivots are permitted. No more than three (3) may be used, with a duration no longer than four (4) measures of waltz music (3/4) or two (2) measures of other music (i.e. 4/4, 6/8, etc.).
- 8.13.04 Spins are permitted, provided the number of revolutions per spin does not exceed three (3).
- 8.13.05 Dance lifts are permitted to enhance the performance of the program (not to display feats of strength or acrobatics). A maximum of 5 (five) lifts in free dance will be allowed. The number of revolutions may not exceed one-and-a-half (1.5), with the man's hands no higher than his shoulders. Any choreographic movements in which the partner is assisted aloft, and has both feet off the floor shall be considered a lift. The change of position in a lift is permitted. During a lift it is not allowed for the lady to assume an upside down position with the legs in a split or semi-split position in front of the man's face.
- 8.13.06 Dance jumps involving change of foot or direction are permitted, provided their total number does not exceed five (5). The jumps may be accomplished separately or by holding hands and they must not be thrown or lifted. Toe jumps and assisted jumps are included in the total permitted of five (5). Jumps not exceeding one-half a revolution may be executed by both partners at the same time. The partners must be in a dance position at a distance of no more than two (2) arm-lengths. Only one partner may execute jumps of a greater magnitude with a maximum of one (1) revolution at a time.
- 8.13.07 Short, jerky movements are acceptable only when they serve to emphasize the character of the music.
- 8.13.08 Stops in which teams remain stationary on the skating surface while performing body movements (twisting or posing, etc.), are permitted. The duration of these stops may not exceed two (2) measures of music.

### **DS 8.14      *Free Dance – Set Elements***

- 8.14.01 Set Element that *MUST BE INCLUDED* in a Free Dance program are:

- **One straight-line step sequence**, along the long axis of the rink (the middle of the rink), extending as near as possible the full length of the skating surface. During this step sequence the partners **MUST NOT** touch but remain no more than one arm's length apart. NOTE: the closer the couple skate this sequence without touching the more credit it will be given. The same rule as OD (DS.8.10.23).
  - **One step sequence** – one step sequence performed together in any dance hold, either Diagonal OR Serpentine, extending as near as possible to full length of the skating surface.
- 8.14.02 Each of the elements outlined in DS 8.14.01 not performed will carry a penalty of .5 from the A mark.

### **DS 8.15      *Free Dance Technical Definitions***

- 8.15.01 A lift is an action whereby the woman is elevated to a higher level, sustained, then set down. The man remaining on the skating surface, mainly, provides the impetus of the lift. During a lift, the man's hands must be no higher than his shoulders at any time. The sustained position of the lift must be maintained through the support of the partner on the skating surface. In all lifts, the supporting partner may provide assistance with the hands or arms. Sitting or lying on the partner's shoulder is considered a feat of strength and is therefore not allowed. REMEMBER: in any lift the lady must not assume an upside down position with the legs in a split or semi-split position in front of the man's face.
- 8.15.02 A carried lift is a lift which exceeds the permitted number of measures of music (four (4) measures of waltz music - 3/4; or two (2) measures of other music - 4/4, 6/8, etc.).
- 8.15.03 An assisted jump is a jump in which the partner gives passive assistance in a non-supportive role. In this action, there is one continuous ascending and descending movement.

### **DS 8.16      *Free Dance Technical Merit and Artistic Impression***

- 8.16.01 Scores shall be assigned for the Free Dance as outlined in DS 8.08.
- 8.16.02 The first score (Technical Merit - A) shall be assigned based on the following factors exhibited by the team:
- Difficulty of steps and movements.
  - Variety and inventiveness.
  - Sureness of edge.
  - Clearness of movement.
- 8.16.03 The mark for technical merit covers the elements of difficulty, variety, clearness and sureness. These might be considered the athletic components of a team's performance, the tangible part. Difficulty is evaluated as to the whole program, not just individual moves. Smooth, harmonious transitions are difficult, and variety in itself is difficult. A well-planned program skated to the music (an essential in dance) rates higher than one, which does not relate so intimately with the musical phrasing and rhythm. A program performed with firm edges which are well skated to their conclusion and with good lean, and steps which are skated with conviction and authority demonstrate clearness and sureness over one which looks as though it is only half-learned, or appears to be a walking rehearsal. The mark for technical merit is an estimate of the team's skating ability as demonstrated in the program.
- 8.16.04 The second score (Artistic Impression B) shall be assigned based on the following factors exhibited by the team:
- Expression of various rhythms.
  - Neatness of footwork.

- Timing of steps to music.
  - Body timing.
  - Unison of team.
  - Carriage.
  - Harmonious composition of the program as a whole.
  - Utilization of the skating surface.
- 8.16.05 The mark for artistic impression is designed to evaluate the aesthetic elements, the intangibles of the performance. These include the harmonious and artistic composition and arrangement of the program and its relation to the music chosen; balanced utilization of the skating surface; easy movements in time with the music; unison of the partners with each other and the rhythm; and the team’s form and carriage.
- 8.16.06 The following areas should be considered by both contestants and judges during a free dance program:
- Is the structure of the program blended in harmony of sequence and design?
  - Is there a variety of difficulty and rhythm?
  - Are the various sections of the free dance related?
  - Does the free dance move in a connected and continuous manner?
  - Does the program demonstrate creative ability?
  - Does the program contain original and surprise moves?
  - Has the team complied with the rules as to the number of separations, jumps, etc.?
  - Does the team demonstrate control, flow and glide?
  - Does the team demonstrate good form, posture and unison?
  - Is the performance rhythmic?
  - Does it express the mood of the music?
  - IS THE TEAM REALLY DANCING?

**DS 8.17      *Deduction Guideline for the Dance Event***

8.17.01 The following guidelines are intended to provide a basis of Evaluation for common areas of fault found in the various phases of the Dance event. Please consult individual sections of this text for further explanations concerning additional point deductions.

**DS 8.18      *Compulsory and Original Dance***

8.18.01 An interrupted Compulsory or Original Dance shall be resumed at the nearest technically practical point in the step sequence and not necessarily at the actual point of interruption.

8.18.02 The following deductions shall be applied by the judges in scoring a Compulsory or Original Dance performance marred by a fall or interruption:

FAULT	DEDUCTION
Small	0.1 - 0.2
Medium	0.3 - 0.7
Major	0.8 - 1.0

A small fault refers to a brief (down and up) interruption. A medium fault refers to interruptions involving up to half a sequence. A major fault refers to interruptions involving more than half a sequence.

**DS 8.19 Original Dance**

8.19.01 The deductions outlined in DS 8.18 shall be used as applicable, with the actual deduction reflected in the second score (B Mark) for Artistic Impression. The severity of this deduction is left to the discretion of the judge.

**DS 8.20 Free Dance**

8.20.01 The severity of the deduction for a fall or interruption in the Free Dance portion of the contest is left to the discretion of the judge. If a deduction is made, it must be reflected in the score for Artistic Impression (second mark).

8.20.02 In the free dance program, Technical Merit/Artistic Impression marks must be deducted by the judges for violations of the rules as follows:

8.20.03

FAULT	DEDUCTION
Lift violations	0.2 (from the A mark)
Carried Lifts	0.2 (from the A mark)
Arabesques, pivots, spins	0.2 (from the A mark)
Excess jumps and/or revolutions	0.2 (from the A mark)
Separations in excess of duration	0.1 (from the A mark)
Kneeling or laying on floor	0.3 (from the B mark)
Falls (as outlined in DS 8.18)	0.3 (from the B mark)

**DS 8.21 Timing Violations - Compulsory, OD, and Free Dance**

8.21.01 Any deduction made by a judge for incorrect timing to the music must be based on the duration of the fault. For a timing fault, there must be a minimum deduction of zero point two (0.2) points. For compulsory dances and 0.2 from the B mark for OD/Free Dance.

8.21.02 Opening steps for Compulsory Dance.

The number of beats to be used must not exceed 24 beats of music. Timing starts with the first movement of the skaters. A movement is defined as a movement of the arm, leg, head or foot. The penalty for each extra beat will be .1.



## 9. SOLO DANCE

### **SD 9.00 General**

- 9.00.01 Competition is open to both Ladies and Men.  
 9.00.02 For Junior and Senior solo Dance Ladies and Men will compete in separate events.  
 9.00.03 The solo dance skating event shall consist of two (2) parts: two (2) Compulsory dances; and One (1) Free Dance programme. For free dance programme duration please refer to SR 3.11.  
 9.00.04 A skater can skate both Junior/Senior couples dance and solo in the same championship.  
 9.00.05 For all not specified in this article all Dance Skating rules will be applied.

### **SD 9.01 Compulsory Dances**

- 9.01.01 For Compulsory Dances lady's steps will be used.  
 9.01.02 The group of compulsory dances are listed following both for Juniors and Seniors class.  
 9.01.03 Juniors

DANCES	TEMPO	MUSIC	SEQ.
14 Step Plus	108	March	4
The Imperial Tango	104	Tango	4
Dench Blues	88	Blues	2
Flirtation Waltz	120	Waltz	2
Harris Tango	100	Tango	2
Rocker Foxtrot	104	Foxtrot	4

- 9.01.04 Seniors:

DANCES	TEMPO	MUSIC	SEQ.
Quickstep	112	Quickstep	2
Westminster Waltz	138	Waltz	2
Viennese Waltz	138	Waltz	2
Starlight Waltz	168	Waltz	2
Paso Doble	112	March	2
Argentine Tango	96	Tango	2
Italian Foxtrot	96	Foxtrot	2
Iceland Tango	100	Tango	2
Tango Delancha	104	Tango	2

### **SD 9.02 Free Dance Limitations**

- 9.02.01 No more than three (3) revolutions per spin are permitted, the total number of spins must not exceed 2 (two) including the set element.  
 9.02.02 Small dance jumps are permitted but must not exceed more than one revolution, with the total number of jumps not exceeding three (3) including the set jump.  
 9.02.03 A free dance programme which contains more than above number of spins or jumps will be penalized by the judges, for each violation 0.2 in the A mark (see Appendix 9).

### **SD 9.03 Free Dance Set Elements**

- 9.03.01 Set Element that **MUST BE INCLUDED** in a Free Solo Dance programme are:

- One spin with 3 revolutions (not more than three (3) revolutions).
- One recognized jump of one (1) revolution (not more than one (1) revolution).

- One diagonal step sequence – extending as near as possible to the diagonal of the skating surface.
- One straight line step sequence commencing from a standing start – along the long axis of the rink extending as near as possible the full length of the skating surface.

9.03.02 Each set element not performed will be penalized by the referee, for each violations 0.5 in the A mark (see Appendix 9).

## 10. PRECISION SKATING

### **PR 10.00**      **General**

- 10.00.01 A team will consists of 12 minimum /24 maximum skaters.
- 10.00.02 Each team will be permitted 30 seconds for the positioning before the commencement of the performance. Once the team is ready the team captain must raise their hand to advise the announcer. For the duration of the programme please refer to SR 3.11.
- 10.00.03 Neither portable nor hand-help props shall be used.
- 10.00.04 The following limitations shall be enforced:
- No jumps exceeding half a revolution.
  - No spins exceeding one revolution.
  - No lifts.
- 11.00.05 Vocal music shall be permitted.
- 10.00.06 At least one change of tempo in the music must be done
- 10.00.07 Stationary (stopping or standing) positions during the performance are not allowed.
- 10.00.08 Costume rules – see SR 3.13.

### **PR 10.01**      **Judging Precision**

- 10.01.01 Judges shall score Precision skating using the point system outlined in OR 4.06.01. The full values indicate the general ability of the team. Additional marks of point nine may be added to further differentiate between the teams.
- 10.01.02 Two marks will be awarded. The first mark for Composition. The following aspects shall be considered by the judges for the Program:
- Originality of elements.
  - Difficulty of program.
  - Difficulty of connecting steps and their suitability to the music.
  - Variety of elements and formations, overall balance of choreography and utilization of the entire floor.
  - Placement of formation and maneuvers in the utilization of the surface.
- The second mark for Presentation. The following aspects shall be considered by judges:
- Unison and synchronization of elements by team members.
  - Ability of team members to sustain the same level of performance throughout the program.
  - Carriage and style.
  - Cleanness and sureness.
  - Speed and flow, using strong edges.
  - Smoothness of transitions, without hesitation.
  - Interpretation of character and rhythm of the music.
  - Variety of the music, correct selection in relation to skaters.
  - Orderly entry and exit from floor.
  - Neatness of appearance, including costumes.
  - Harmonious composition of program and conformity to the music.

## **PR 10.02 Scoring Precision**

10.02.01 Judging for Precision will always take place on the LONG SIDE of the rink. The CIPA system of calculating shall be used to determine the placements of all teams. The following five elements MUST be included in the program. These elements may be repeated without penalty:

1. **CIRCLE MANOUVRE:** the circle maneuver must consist of only one (1) circle revolving in either a clockwise or counter clockwise direction, or may be a combination of both directions. A minimum of two (2) revolutions is required.
2. **LINE MANOUVRE:** the line must be a single line along the short axis and move down the long axis for at least  $\frac{3}{4}$  of length of the rink.
3. **BLOCK MANOUVRE:** the number of lines in the block must not exceed six (6) and must not be less than four (4). At least two (2) different axes MUST be used.
4. **WHEEL MANOUVRE:** this must consist of a three (3) or more spokes pinwheel revolving in either a clockwise or a counter clockwise direction. A minimum of two (2) revolutions is required.
5. **INTERSECTING MANOUVRE:** any type of intersection is permitted (splicing or pass through). In the maneuver each skater must pass through any intersecting point only once.

## **PR 10.03 General Rules for Set Elements**

10.03.01 Rules for Set Elements are:

- Set elements may be skated in any order.
- Any type of handhold or combination of handholds can be used. However – at least 3 different handholds must be shown.
- All elements may incorporate forward and/or backward skating.
- Footwork is permitted during any element.
- Set elements may be repeated.
- Additional elements may be used.

## **PR 10.04 Deductions**

10.04.01

Set elements not attempted	1.0 in A mark per element
Set element attempted but not performed correctly (PR 10.02.01)	0.5 in A mark per element
Jumps of more than half $\frac{1}{2}$ revolution or spins with more than one revolution	0.4 in A mark per element
Lifts of any kind	0.4 in A mark per lift
Break in the execution of manoeuvres	0.2-0.4 in A mark
Stumble during manoeuvres	0.2 in A & B mark
Less than three (3) different handholds	0.4 in A mark

Falls

- **Major** (more than one skater for a prolonged time) 0.8-1.0 in B mark.
- **Medium** (either one skater for prolonged time or down and up for more than one skater) 0.6 in B mark.
- **Minor** (down and right up for one skater) 0.2 in B mark.

PLEASE REFER TO "PRECISION GUIDELINES" ISSUED BY CIPA

## 11. SHOW SKATING

### SS 11.00 General

- 11.00.01 **Three different events will be held for Large groups, Small groups and Quartets.**
- 11.00.02 All the contestant groups shall skate a programme with duration according to rule SR 3.11.
- 11.00.03 A **LARGE** group must be composed with a minimum of sixteen (16) skaters to maximum of thirty (30) skaters. All entries must be made through the National Federation.
- 11.00.04 A **SMALL** group must be composed with a minimum of six (6) skaters to maximum of twelve (12) skaters. All entries must be made through the National Federation.
- 11.00.05 **A QUARTET must be composed of four (4) skaters. All entries must be made through the National Federation.**
- 11.00.06 Pairs Skating elements are not allowed. However, skating will be assessed depending on the performance of the whole group.
- 11.00.07 Rules for Show Skating:
- Movements or steps performed in stationary positions are allowed. However, programs with constant movement and choreography will receive more credit than programmes with excessive stationary movements. The Referee will advise the judges if this happens and a deduction from A mark and from B mark will be made by the referee, depending on the length during the whole of the programme. Choreography must commence within 15 seconds after the music has started.
  - A Show performance may not include more than 4 typical precision elements: e.g. a circle, a wheel is allowed; or from each mentioned manoeuvre are 4 allowed: e.g. 4 circles, etc!  
 Circle: a group of skaters standing or revolving about a common center each equidistant from the center: the circle can rotate either clockwise or counter clockwise, forward or backward. There are open circles (the skaters do not have contact with one another) and closed circles (the skaters hold onto each other in a variety of ways such as hand to hand, shoulder to shoulder or catch waist as in a train).  
 Closed circles with more than 1 rotation are recognized as a typical precision element.  
 Wheel: a straight line revolving about a common axis in the center of the line: usually there is an equal number of skaters on each side of the axis, the wheel can rotate clockwise or in a counter clockwise direction.  
 The quantity of spokes goes from two spokes to six more; the variation in wheels are recognized in Parallel-Pinwheels, S-Pinwheels, Step-in-Wheels and Travelling-Wheels: any of these mentioned wheels with more than 1 rotation are recognized as typical precision element.  
 Line manoeuvres & Blocks in all forms have no limitations.  
 Combination of elements will be counted like one element.
  - **For Large and Small groups jumps with more than one revolution will not be allowed. Only upright and sit spins without travelling are allowed.**
  - **A quartet shall not be made up of two couples, pairs or dance, but four skaters acting as a group. All jumps with one rotation plus single Axel, double toe loop and double salchow are allowed. Spins are allowed except spins of Class A.**
  - The main performance of a show group must be "Show", not "Precision". Show teams give in their performance expression of show elements; so audience and judges are aware of a theme matching the title of a performance; precision teams give in their performance expression of a technical standard.

- There shall be no restrictions on the choice of music but skating must be in tune with the music chosen.
- Participants not on roller skates shall not be allowed. At the start of the programme all skaters must be on the floor. No skater is allowed to leave the floor during the performance.
- Theatrical props: No set decorations are permitted. No frames, panels, carpets, scenery, independent theatrical wings, flats or structures of any size, kind of materials, will be permitted, even if carried by skaters themselves.
- Accessories and Objects: Accessories which can be carried by an individual skater are permitted. It is also permitted to position objects or props quickly, along the side of the rink, but only just before the start of the performance. In order to avoid disorder and confusion, once they are picked up they must not be left, abandoned or thrown outside the rink. It is important that skaters should demonstrate their ability to use the accessories appropriate and skate well at the same time. It is permitted for skaters to pass objects from one to another and place them on the skating surface, but only so long as the skater maintains physical contact with the object(s). Leaving any object or prop on the floor out of contact with any skater is allowed only once during the programme for maximum of 10 seconds.  
Referee's deduction: 0.5 from the A mark for each time a prop is not used correctly. If an object falls on the floor no penalty will be incurred, but it will be considered as a negative point in the general impression of the programme.
- Fog machines and personal spotlights are not allowed.
- Costume Rules – see SR 3.14.
- **When sending entries for small or large show groups and quartets, a short explanation of not more than 25 words in ENGLISH must be attached to the entries describing the performance. These descriptions will be given to the Judges and announced by the speaker as the group is entering in the floor.**

### **SS 11.01      *Entry & Exit on the floor***

- 11.01.01 For Large and Small groups a maximum of Forty (40) seconds are allowed for entry onto the rink and positioning of objects or props (as per the above rules).
- 11.01.02 For Quartets, a maximum of twenty (20) seconds are allowed for entry onto the rink and the positioning of objects or props (as the above rules).**
- 11.01.03 A penalty of 0.3 from A mark if the entry takes longer than the permitted time.
- 11.01.04 Only skaters who are taking part in the performance are permitted to bring objects onto the rink, and then only when their group is called: (NOT for example, while the marks of the preceding group are being announced). The Organizers must ensure that this rule is strictly applied.
- 11.01.05 While waiting for marks at the end of a performance, and in the shortest time possible, the group must collect all materials used during their show and ensure the smooth flow of the whole competition is not delayed in any way. The floor must be left absolutely clean for the next performance. The maximum total time from the end of a performance until the next one team is called will be 40 seconds.
- 11.01.06 A maximum time of fifteen (15) seconds of music is allowed before the first movement of a single skater of a group. The deduction of exceeding the time will be 0.2 from B mark.
- 11.01.07 No skater is allowed to leave the skating floor during performance.

### **SS 11.02 Rink Illumination**

11.02.01 The organizers, when possible, should ensure that the rink has a set standard of illumination for all groups. The illumination to be around the rink to give the effect of a Stage for the Shows. The remainder of the Hall to be with subdued lighting. It is important that the rink itself is clear for the judges to see all skaters at all times.

### **SS 11.03 Judging Show**

11.03.01 Judges shall score Show skating using the point system outlined in OR 4.06. The full values indicate the general ability of the team. Additional marks of point nine may be added to further differentiate between the teams.

11.03.02 Two marks will be awarded. The first mark for Programme Contents. The following aspects shall be considered by the judges for the Program:

- Technical Difficulties: skating skills, steps, speed, lifts, jumps and spins
- The Theme of the programme and its design: its composition and programme style, technical structure of the programme, its use of space, the use of skating elements and their variety, compatibility, coherence and unit, originality, rhythm and its variation.
- Group Technique: group manouvers, formations, blocks, ranks, changes and transitions, intersections, harmony of movement and unison.

The second mark for Presentation. The following aspects shall be considered by judges:

- Expressiveness and interpretation: artistic and kinesthetic ability, quality and control of movements, the varied, use of energy, theatricality.
- The accomplishment of the Theme: costumes, make-up, hairstyles and props. The effectiveness of performance; the involvement of the skaters in the programme, the projection to the judges and public.
- General Impression: precision, harmony, synchronization and rhythmic flow.

### **SS 11.04 Scoring Show**

11.04.01 Judging for Show will always take place on the LONG SIDE of the rink. The CIPA system of calculating shall be used to determine the placements of all teams.

11.04.02 Two marks will be awarded: A and B (Programme Contents & Presentation).

11.04.03 Special Consideration by the Judges for the above marking system:

#### **LARGE GROUPS:**

##### **A MARK**

- |   |     |
|---|-----|
| • Idea (theme), choreography and group technique              | 60% |
| • Technical difficulties of the skating and related movements | 40% |

##### **B MARK**

- |  |     |
|--|-----|
| • General impression                     | 40% |
| • The accomplishment of the theme (idea) | 30% |
| • Expressiveness and interpretation      | 30% |

#### **SMALL GROUPS AND QUARTETS:**

##### **A MARK**

- |   |     |
|---|-----|
| • Idea (theme), choreography and group technique              | 50% |
| • Technical difficulties of the skating and related movements | 50% |

##### **B MARK**



- General Impression 40%
- The accomplishment of the theme (idea) 30%
- Expressiveness and interpretation 30%

***SS 11.05 Judges for Show***

11.05.01 Five (5) or seven (7) judges will be invited by CIPA, depending on the number of groups entered. These judges must be competent in judging Show events.

**PLEASE REFER TO “SHOW GUIDELINES” ISSUED BY CIPA**

## 12. INLINE SKATING

### **IS 12.00      *General***

- 12.00.01 The Championships will be for skaters in Free Skating who are at least 12 years of age or older as of January 1 of the year of the Championships.
- 12.00.02 Skaters have the option of participating in an in-line event and a Junior or Senior Free Skating event in the same Championships.
- 12.00.03 The skates to be used be three or four wheel in-line indoor skates with a toe stop on the front only.
- 12.00.04 The CIPA Rules regarding Free Skating will apply.

### **IS 12.01      *Scoring In-Line***

- 12.01.01 In-Line Skating Short Program.  
All contestants shall skate a short programme with duration according to rule SR 3.11.
1. Axel – Single or double.
  2. Toe Assisted jump – Single or double
  3. Combination of jumps, minimum three (3) jumps, maximum five (5) jumps, to include one jump with two (2) revolutions. (No more than two revolutions jumps)
  4. Spin – can be Class A spin.
  5. Spin combination – two (2) or three (3) positions with or without change of foot (must include a sit spin – any edge). At least three (3) revolutions in each position. The entry and the exit are optional.
  6. One footwork sequence – Advanced footwork to comply with the new prescribed footwork regulation – Appendix 4.
- NO TRIPLE JUMPS TO BE INCLUDED IN ANY ELEMENTS.
- 12.01.02 The skaters **MUST** perform the set elements in the order as follows:
1. Jump element (Combination jump Axel, Toe Assisted Jump).
  2. Jump element (Combination jump, Axel, Toe Assisted Jump).
  3. Spin element (Single Spin or Combination Spin).
  4. Jump element (Combination jump, Axel, Toe Assisted Jump).
  5. Step sequence.
  6. Spin element (Single Spin or Combination Spin).
- 12.01.03 General:
- The single elements listed may also be skated in the combination jumps or spins.
  - No additional elements may be skated.
  - The six listed elements must not be repeated. If it is clear that the intention is to perform an element (jumps and/or spins) it will be considered an attempt. No additional elements may be skated. Each additional element attempted will carry a penalty of .5 from the B mark with no credit given to the A mark.
  - Not performing the elements in the order outlined in IS 12.01.02 will carry a penalty of .5 from the B mark.
  - An element not attempted will carry a penalty of .5. The penalty will be taken from the A mark.

- Any Class A spin with more than one position will be given a deduction of 0.5 from the A mark.
- Any spin combination with more than three positions will be given a deduction of 0.5 from the A mark.
- Any jumps combination of more than five (5) jumps will be given a deduction of 0.5 from the A mark.
- Falls - The complete loss of balance involving body contact with the skating surface will receive a penalty of .2 for each fall. This penalty will be deducted from the B mark.
- The timing of the short program will be two (2) minutes fifteen seconds (2:15), plus or minus five (5) seconds (2:15 +/- 05 sec).

12.01.04 Inline skating Long Program. All contestants shall skate a long programme with duration according to rule SR 3.11.

12.01.05 Long Program Set Elements:

In the Inline Skating long program the skaters must include at least two different step sequences either Diagonal, Circular or Serpentine.

For each step sequence not performed will be given a deduction of 0.5 from the A mark.

### 13. GLOSSARY OF SKATING TERMS

<b>A</b>	In figure skating, alpha character used to denote a right foot start.
<b>ACCENT</b>	A musical term, the emphasized beats of a musical rendition.
<b>ADAGIO</b>	A form of team skating incorporating acrobatics, carries, pivots, and other specialized movements not acceptable in competitive pairs skating. <i>Note:</i> Adagio type movements at the end of a lift are not allowed. This means that the man's shoulders or any other part of his body with the exception of the arms cannot be used to assist the lady in her landing. The lady's descent cannot be interrupted from the highest point of the lift to the final landing position.
<b>ADVANCED MOVEMENT</b>	An edge involving a one foot turn.
<b>AIM</b>	The starting direction of a step or sequence of steps on the same lobe.
<b>AND POSITION</b>	A parallel relation of the free foot to the tracing foot through which or from which the free foot passes while stroking.
<b>ANGULAR</b>	When the employed skate takes the floor on an arc or flat divergent to the arc or flat being skated.
<b>ARABESQUE</b>	A movement in which the body is arched strongly in a continuous line from the head through free foot, while gliding on any edge or flat.
<b>ARC</b>	The circumference or portion of the circumference of a circle.
<b>ARCH</b>	A position of the body in which the spine is tensed backwards.
<b>ARTISTIC IMPRESSION</b>	The way or style in which a skater executes the movements of a free skating, pairs, Original Dance or free dance program.
<b>ASSISTED JUMP</b>	In dance skating, a jump in which the partner gives passive assistance in a non-supportive role. In this action, there is one continuous ascending and descending movement.
<b>AXIS</b>	In dance skating, the angle at which steps crosses the baseline; also the baseline of rotation for turns. See also: Continuous axis. In figure skating, imaginary lines of symmetry. See also: Long axis, Transverse axis. In free skating, the baseline of rotation for a spin or jump.
<b>B</b>	In figure skating, a beta character denoting a left foot start.
<b>BACKWARD</b>	A direction of travel in which the tracing of the employed skate is led by the heel.
<b>BALLROOM STEPS</b>	Steps executed in Closed position (Tango Delanco) where partners rotate going from backward to forward and viceversa directly on the outside edge.
<b>BAR</b>	The apparent count of a single musical unit as employed by the skater in timing a dance. The bar is usually commenced with an accented beat.
<b>BARRIER</b>	The perimeter of the skating surface.
<b>BARRIER LOBE</b>	Any lobe belonging on the barrier side of a dance baseline.
<b>BASELINE</b>	A real or imaginary line of reference. A POSTURE baseline refers to the imaginary line from the center of the skating foot through the hip and shoulder line. A TEAM baseline is an imaginary line forming the axis around which the members of a team skate. A DANCE baseline is an imaginary line on the skating surface, around which the steps of a dance are patterned, and which separates the center and barrier lobes.
<b>BEAT</b>	A regular throb or pulse of the music.
<b>BORDER DANCE</b>	A dance whose steps have no required location on the skating surface, skated so that the movement of the team changes the location of the steps on the skating surface.
<b>BRACKET</b>	A one foot turn from a forward edge to an opposite backward edge (or vice versa) with rotation in a direction contrary to the initial edge.
<b>CARRIAGE</b>	The manner in which the body is held while skating.
<b>CARRIED LIFT</b>	In dance skating, a lift which exceeds the permitted number of measures of music (four (4) measures of Waltz music - 3/4; or two (2) measures of other music - 4/4, 6/8, etc.).

<b>CENTER</b>	The center line of the rink, the center of the circle which the tracing curve is an arc.
<b>CENTER LOBE</b>	In dance, any lobe belonging on the center side of a dance baseline.
<b>CHANGE OF EDGE</b>	A change of curve from outside to inside (or vice versa) on the employed skate, done without a change of direction.
<b>CHASSE</b>	A step which does not pass the old tracing foot. Completed chasse does not involve or permit a trailing position of the unemployed foot. The Chasse is to correspond to the close or paused steps of ballroom dancing. The five type of Chasse are: a) <b>CROSSED</b> a Chasse for the execution of which the new tracing foot crosses the old; b) <b>DROPPED</b> a Chasse during the execution of which the new free foot is moved against or into the line of travel; c) <b>SWING DROPPED</b> a dropped Chasse where the free foot moves past the employed foot to the leading position before becoming the employed foot at the AND position; d) <b>INLINE</b> a Chasse for the execution of which the new tracing foots takes the surface in line with the old; e) <b>RAISED</b> a chasse during the execution of which the new free foot is raised vertically from the skating surface.
<b>CHOCTAW</b>	A two-foot turn from a forward edge to the opposite backward edge (or vice versa). The four types of Choctaw are: a) <b>CLOSED</b> , executed with the free leg in front of the body after the turn. In this type of turn the free foot, upon becoming employed, strokes past the other foot, which moves the leg into a closed position. b) <b>OPEN</b> , a Choctaw with the free leg in front of the body turn. Both back to forward and forward to back turns of this type are in use. In the forward to back variety, the turn is executed heel to heel, with the new free foot moving into the line of travel as the old free foot takes the floor. In the back to forward variety, the turn is executed from behind the heel, with the free leg trailing after the turn. In either variety, the new free foot, knee, and leg are rotated outward as the turn is made, with the leg moving into the open position; c) <b>DROPPED</b> , executed either open or closed, where the second, or turn edge, is not held longer than one beat; d) <b>HELD</b> , executed either open or closed, where the second, or turn stroke, is held longer than one beat of music: (i.e., A turn where the feet are crossed in front or behind and the tracings do not cross each other.)
<b>CLOSED</b>	A position of the free leg in front of the body after a turn; hip rotation of the free leg inward; a face-to-face positioning of partners; a method of scoring in which the judges' grades are tabulated by the scoring officials without prior public display or announcement of grades or placement ordinals; a competition requiring prior qualification.
<b>COMBINATION JUMP</b>	In free skating, a series of two or more jumps where the landing edge of the first jump is the take-off edge for the second jump, etc.
<b>CONTACT SKATING</b>	In pairs, movements executed while partners remain in contact with each other.
<b>CONTENTS LIST</b>	The list of items in a free skating program, prepared in advance and provided by the skater.
<b>CONTENTS OF PROGRAM</b>	See Technical Merit.
<b>CONTINUOUS AXIS</b>	In dance skating, an imaginary continuous line running around the skating surface, in relation to which the correct lobes (or flats) of a border dance or international dance are placed. In patterns with straightaways, this portion of the continuous axis would have two straight longitudinal references parallel to each other, which are connected at the ends with a semi-circular type reference.
<b>CORNER STEPS</b>	The steps of a dance which are to be skated only on the corners of the skating surface.
<b>COUNT</b>	In music, the numerical reference to the beats of each measure of music. In skating, the numerical reference to the employed beats as applied to a type of music, which may involve one or more musical measures to provide a skating measure, and which may or may not agree with the musician's count.

<b>COUNTER</b>	A one-foot turn without a change of edge, with the rotation counter to the direction of the initial edge.
<b>CROSSED FOOT</b>	The foot to be employed moved across the old in such a manner that the next step will be made past the in-line position.
<b>CROSS PULL</b>	A primary source of momentum in which the free foot is pulled or forced across the tracing foot.
<b>CUSP</b>	The point of intersection of, and the two small curves, comprising the deviation from the arc. The point of any one-foot turn.
<b>DANCE HOLDS</b>	<p>Method of body contact between man and woman partners of a dance team. Basic holds as listed for each dance must be adhered to, with changes made on the required step. The method of change will be left to the discretion of the skaters, provided one hand remains in contact throughout. Holds are firm but not stiff, and the man should have close hold and have control over his partner at all times. (See Leading Partner)</p> <p>a) <b>CLOSED or WALTZ (A)</b> - Partners face each other directly, one skating forward while the other skates backwards. The man's right hand is placed firmly against his partner's back at her shoulder blade with elbow raised and bent sufficiently to hold her close. The woman's left hand is placed against the man's right shoulder with her arm resting comfortably on his, elbow on elbow. The man's left arm and woman's right arm are extended at average shoulder height, with the shoulders parallel.</p> <p>b) <b>KILIAN or SIDE (B)</b> - Partners face in the same direction, woman at the right of the man, man's right shoulder behind the woman's left. Woman's left arm is extended in front across the man's body to his left hand, while his right arm is behind her back. Both right hands are clasped and resting at her waist over the hip bone. This position may also be reversed, with the man at the right of the woman, both left hands clasped and resting at her waist over the left hip bone.</p> <p>c) <b>TANDEM (C)</b> - Skaters positioned directly behind each other, skating identical edges. Hold can be either both hands for both skaters, on woman's waist, or one hand on woman's waist (both skaters) with the other one outstretched.</p> <p>d) <b>FOXTROT or OPEN (D)</b> - Hand and arm positions are similar to those of the Closed position, but the partners turn slightly so that both may skate in the same direction. The man's left hand and woman's right hand lead. This position may also be reversed, with the man on the woman's right side.</p> <p>e) <b>REVERSE FOXTROT (E)</b> - Same as the Foxtrot or Open (D), except that the clasped leading hands are reversed, following the couple rather than leading the couple.</p> <p>f) <b>SIDE CLOSED or TANGO (F)</b> - Partners face in the same direction, one skating forward while the other skates backwards. Unlike the Closed (A) position, partners skate hip to hip, the man being either to the right or left (REVERSED F) of the woman.</p> <p>g) <b>HAND IN HAND (G)</b> - Partners face in the same direction and are side by side with arms comfortably extended, the man's right hand in his partner's left. The woman is on the right unless otherwise noted.</p> <p>h) <b>CROSSED ARMS (H)</b> - Same as in the Kilian (B) position, except that rather than being on the woman's right hip, the man's right hand is placed in front of the woman and both partners clasp hands close to the woman's torso.</p>
<b>DIAGRAM</b>	<p>a) a drawn or printed pattern.</p> <p>b) the official print of a dance or figure.</p>

<b>DIRECTION</b>	<p>a) OF EDGE - clockwise or counterclockwise progression of a curve.</p> <p>b) OF ROTATION - turning of the body in a clockwise or counter clockwise direction.</p> <p>c) OF SKATE - forward or backward progression of the skate.</p> <p>d) OF TRAVEL - the general direction of a skater or team, either clockwise or counterclockwise around the skating surface.</p> <p>e) OF TURN - clockwise or counterclockwise rotation during a turn.</p> <p>f) FORWARD - attitude of the body facing toward the direction of travel.</p> <p>g) BACKWARD - attitude of the body facing away from the direction of travel.</p>
<b>DOUBLE THREE</b>	In figures, two three turns on the same circle on one foot, with the placement of the turns dividing the circles into thirds. Also, two consecutive three turns on the same foot and the same arc.
<b>DOUBLE TRACING</b>	The skating of a figure two consecutive times without pause, completed by a stroke into the third repetition or by rolling off the circle at the short axis after completing two tracings.
<b>DRAW</b>	In dance skating, movement of the free leg in preparation for a turn or steps not permitting swings. Applies and is used only on steps or four beats or longer during which a rotation or preparation for a turn must be made.
<b>DRAWING PROCEDURE</b>	The method by which the skating order of the contestants is to be determined, as prescribed by rule.
<b>DROPPED</b>	<p>a) Not held longer than one beat of music. (See Choctaw, Mohawk, Three and Three Turn for specific classifications)</p> <p>b) Free leg moved against the line of travel into a leading position (see chasse’).</p>
<b>EDGE</b>	A curve traced by the employed skate. A hooked edge is an abruptly-deepened curve.
<b>EMPLOYED</b>	<p>In use, the tracing skate.</p> <p>a) EMPLOYED FOOT - the foot over the employed skate, or to which the employed skate is attached.</p> <p>b) EMPLOYED LEG - the leg of the employed foot.</p> <p>c) EMPLOYED SKATE - the skate in contact with the skating surface, or, if both feet are on the surface, the skate which carries the weight of the body.</p>
<b>EVENT</b>	Any part of a contest; that is, elimination, semi-final, final, or any subdivision in the skating of a contest, but not the performance of each individual entry.
<b>FALL</b>	<p>The lowering of the body by tracing knee and ankle action as applied in rise and fall.</p> <p>The complete loss of balance involving body contact with the skating surface or any part of the body touching the skating surface in order to prevent a complete loss of balance.</p>
<b>FALSE LEAN</b>	A lean without a posture baseline (see Lean).
<b>FLAT</b>	A straight tracing, not on an edge or curve.
<b>FLIGHT</b>	In dance skating, the skating of two, three, or four teams at the same time in an event. Groupings of contestant teams in a dance contest.
<b>FOOTWORK</b>	<p>Specialized intricate steps used as interpretive ingredients in a program.</p> <p>a) ADVANCED - footwork using one foot turns as an ingredient.</p> <p>b) SECONDARY - footwork using two foot turns as an ingredient.</p> <p>c) PRIMARY - footwork not using turns as an ingredient.</p>
<b>FORCED EDGE</b>	Tracing made with the weight outside the arc, or with the ankle dropped.
<b>FORM</b>	Posture, carriage, and movement.
<b>FORWARD</b>	The tracing foot moving in the direction of the toe.
<b>FREE</b>	Not in use. Not in contact with the skating surface, unemployed. The foot not employed or tracing on the skating surface. Term is also used to refer to parts of the body on the same side as the free foot.
<b>FREE SKATING</b>	Individual and original composition of movement and pattern without prescribed routine.
<b>GLIDE</b>	An uninterrupted flowing motion.
<b>GRADE</b>	The numerical value assigned to an individual competition requirement by an individual judge.

<b>GRIP</b>	The method of hand contact in the various dance hold positions.
<b>HELD</b>	A step held for longer than one beat of music.
<b>HITCHING</b>	An incorrect movement of the employed skate which involves skidding the leading wheels in order to assist a take-off, execute a turn, or conform to a designated pattern.
<b>HOLD</b>	The relationship of man and woman to each other in partnership without regard to method of hand contact.
<b>INCOMPLETE</b>	A dance or figure in which the skater or team does not complete all the prescribed elements.
<b>INDIVIDUAL SCORE</b>	The grade assigned by a judge to an individual requirement of a competition, i.e. to each dance, each figure, Technical Merit or Manner of Performance.
<b>INSIDE EDGE</b>	A curve wherein the inside of the employed foot is toward the center of the arc being skated.
<b>INTERNATIONAL STYLE</b>	Expression within the system prescribed and accepted as standard.
<b>INTERPRETATION:</b>	A display of understanding of the music used by the skater.
<b>ITEM</b>	A single movement of a program.
<b>JUDGE</b>	An official commissioned to determine the value of a skater's performance, or to assign an order of placement to contestants in a contest.
<b>JUMP</b>	A movement which carries the entire body and skates off of the skating surface. a) HALF - a jump employing 180 degrees of rotation (one half turn in the air). b) SINGLE - a standard or named jump, a jump employing 360 degrees of rotation (a full turn in the air). c) ONE AND ONE HALF - A jump during which the skater executes one and one half turns in the air. d) DOUBLE - Any single jump with a full turn added. e) TWO AND ONE HALF - Any full jump with one and one half turns added. f) TRIPLE - any single jump with two rotations added. g) STANDARD - any jump with a generally accepted name. h) SPLIT - any jump during the elevated part of which the legs are extended in a split position. i) STAG - Any jump during the elevated part of which the legs are extended in a split position, with the knee of one leg bent so as to tuck the foot under the body.
<b>LANDING</b>	The concluding and final segment of any jump, leap, or spin. a) EDGE - the edge traced by the landing foot. b) FOOT - the foot of the landing skate. c) POSITION - the form of the body during a landing. d) OUTSIDE - landing skate tracing an outside edge. e) INSIDE - landing skate tracing an inside edge.
<b>LEADING</b>	a) In the direction to be traced. b) In position to control or having control of the movement being executed. Applies only to team skating. c) The act of controlling the movement being executed.
<b>LEADING PARTNER</b>	The member of a team in position to control the movement skated.
<b>LEAN</b>	The inclination of the body to either side of the vertical. a) False - a lean without a proper baseline. b) True - a lean with a posture baseline.
<b>LEAP</b>	A free skating movement not involving a turn which carries the entire body and skate off the skating surface.
<b>LIFT</b>	In pair skating, a movement in which a partner is assisted aloft. In dance skating, an action whereby the woman is elevated to a higher level (her waist not higher than the man's shoulder), sustained, and set down, with the impetus of the lift provided mainly by the man remaining on the skating surface.
<b>LINK STEPS</b>	Steps used to connect the items of a program (see also Footwork).



<b>LOBE</b>	In dance skating, any step or sequences of steps on one side of the continuous axis, approximating a semi-circle in shape. A curved portion of a dance pattern beginning and ending at the baseline. a) BARRIER - any lobe belonging to the barrier side of the baseline. b) CENTER - any lobe belonging to the center side of the baseline.
<b>LONG AXIS</b>	In figure skating, an imaginary straight line which passes through the centers of the figure circles. In dance skating, an imaginary line which bisects the length of the skating surface.
<b>LOOP</b>	An edge which spirals in, half circles around, and spirals out across itself. In figure skating, a consecutive pair of matched spirals centered on the long axis of a circle. In free skating, a jump starting and landing on the same edge, without toe assist on take-off, with rotation in the direction of the edge.
<b>LUNGING</b>	An incorrect movement wherein the upper part of the body is thrown forward in an effort to increase momentum.
<b>MANNER OF PERFORMANCE</b>	a) The way or style in which a skater executes the movement of a dance or free skating program. b) The grade given for the execution of a dance or free skating program. (See Artistic Impression)
<b>MARK</b>	The total of grades given by a judge to a skater or team in an event.
<b>MAXIMUM</b>	a) GRADE - the highest grade or mark a skater may receive from any one judge. b) TIME - the greatest amount of elapsed time which may be utilized by a skater in a performance of a program. The longest time a judge is allowed to observe a skater in the performance of a program.
<b>METRONOME</b>	A mechanical device employed by a musician which produces a regular pulse or beats to assist him in maintaining a constant rhythm. In skating, the setting of such a device indicating the number of beats per minute.
<b>MINIMUM</b>	a) GRADE - The lowest grade or mark a skater may receive from any one judge and still pass a test. b) TIME - the least amount of elapsed time which may be utilized by a skater or team to receive any credit for a program.
<b>MOHAWK</b>	A two foot turn from a forward edge to a similar backward edge, or vice versa. a) CLOSED - a mohawk with the free leg in front of the body after the turn completion. In this type of turn the free foot upon becoming employed strokes past the other foot which moves with the leg into a closed position. Turns of this type are sometimes referred to as progressive mohawks. b) OPEN - an open mohawk is one in which the free foot is aimed approximately heel to instep (along the inner edge side of the skating foot). Following the weight transference the position of the new free foot is trailing the heel of the new skating foot. The open free hip after the turn gives this mohawk its name. c) DROPPED - a mohawk, either open or closed, after which the second or turn edge is not to be held longer than one beat. d) HELD - a mohawk, either open or closed, the second turn or stroke of which is held longer than one beat of music.
<b>OFFICIAL</b>	Bearing approval or authority. Any person commissioned to administer, execute, or apply rules and regulations.
<b>OPEN</b>	The carriage of the free leg behind the body with the knee and leg rotated outward.
<b>OPTIONAL</b>	Permitted but not required. Subject to choice.
<b>OPENING STEPS</b>	In dance skating, the preliminary edges or flats used to gain or build momentum for the execution of the required edges or flats of a dance.
<b>ORDINAL</b>	A number indicating an individual judge's placement of a contestant.
<b>OUTSIDE EDGE</b>	A curve wherein the outside of the employed foot is towards the center of the curve being skated.

<b>OVERHEAD LIFT</b>	A lift where the woman is held aloft (above the man's head) by using one or both arms extended above his head in a locked position.
<b>PAIRS SKATING</b>	A free skating event in which a team of a man and a woman perform a series of spins, lifts, jumps, and connecting footwork in unison with a musical selection.
<b>PARAGRAPH FIGURE</b>	A school figure using two circles which requires the completion of both circles on each take-off. May or may not involve one-foot turns.
<b>PARALLEL</b>	a) POSITION - relationship of partners wherein hips and shoulders are parallel to each other. b) TAKE OFF - both feet directly alongside each other and on the same arc at the same instant of weight transfer.
<b>PATTERN</b>	A course of travel. In dance skating, the prescribed relationship of the steps of a dance to a dance baseline. a) BORDER - Steps of a dance having a prescribed relationship as above without a prescribed location on the skating surface. b) SET - Steps of a dance having a prescribed relationship as above AND with certain steps required to be executed at the ends of the skating surface.
<b>PHRASE</b>	A short musical expression or group of measures. The number of measures to each phrase varies with the type of music.
<b>PIGEON TOE</b>	A skating movement in which the toe of the free foot is rotated inward toward the skating foot.
<b>PIVOT</b>	In figure skating, a movement during the change of feet at circle intersections; to facilitate the thrust required for sufficient momentum, and still allows the required tight closure of the circle. The trailing wheels of the thrusting skate hold the weight while the skate holds the line into the strike zone. The leading wheels slide until the skate is in a position not quite parallel to the long axis, stop, and thrust sharply (but not violently) from the outside of the thrusting skate.
<b>PLACEMENT</b>	a) In competition, the rank achieved by a contestant or team. b) In figure skating, the location of turns and take-offs of a specific figure.
<b>PLACING</b>	Any step, which takes the floor without a gliding motion. A chopped stroke.
<b>PLANING</b>	A system of body inclination employing horizontal and parallel alignment of the head, shoulders, and hips to the center of the arc.
<b>POSITION</b>	a) The relation of the members of the body to the torso. b) The relation of partners to each other. c) AND - a parallel relationships of the free foot to the employed foot through which or from which the free foot passes while stroking.
<b>POSTURE</b>	Body position used by a skater, which will create a vertical baseline through the body
<b>PRIMARY FOOTWORK</b>	See Footwork.
<b>PRIMARY MOVEMENT</b>	An edge or combination of edges not involving a turn.
<b>PROFICIENCY ACHIEVEMENT TEST</b>	A group of dances, school figures, or free skating items intended to classify the level of development of an individual skater.
<b>PROGRAM</b>	The presentation by a skater or team of any organized system of skating movements, either original or standardized.
<b>PROGRESSIVE</b>	A step which passes the old skating foot. a) CROSSED - a progressive in which the new tracing foot crosses the old. b) IN LINE, a progressive for which the new tracing footsteps in line with the old. See also RUN
<b>PROGRESSION</b>	Movement of a skater or skates on the surface from one location to another in a continuous manner.
<b>PURE EDGE</b>	An arc of a given circle. An edge without variation in the degree of curvature.
<b>RECORDING</b>	In music, a musical composition reduced to some medium for reproduction over a sound system. In scoring, the act of reducing judge's grades to score sheets or cards, including tabulation and completion of records.

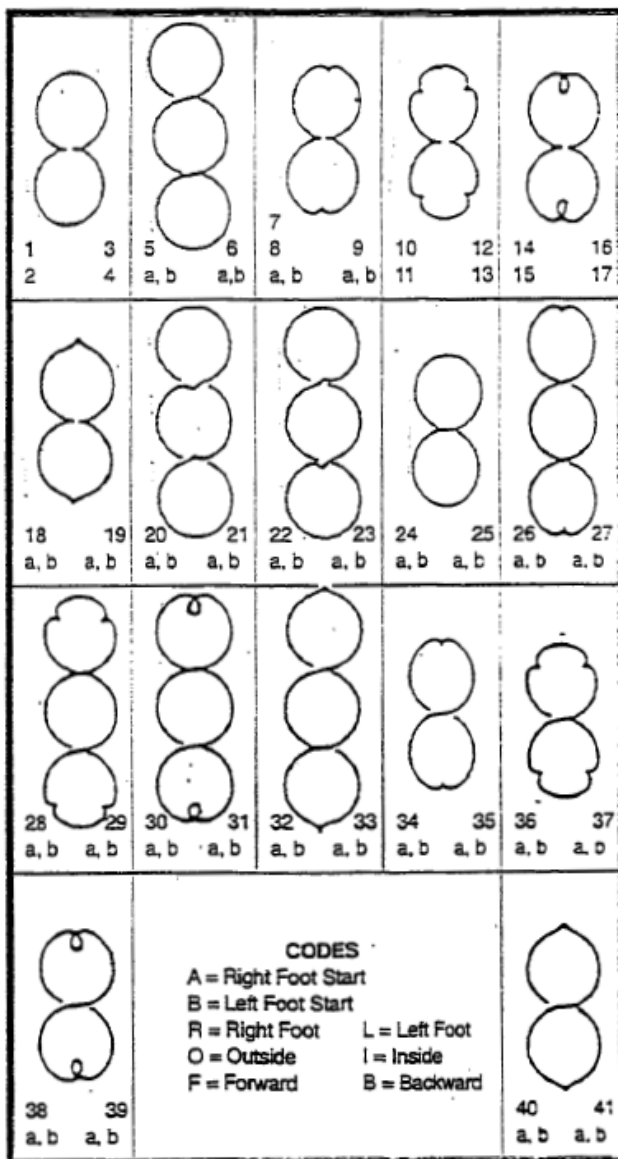
<b>REFEREE</b>	A commissioned official appointed by the director of a contest to discharge the duties as required by rule and prescribed for the contests to be skated.
<b>RHYTHM</b>	In music, the regularly repeated long and short, as well as strong and offbeat notes which give a type of music its own individual character. In skating, the movement of the skater's body in harmony with the music, or in harmonious relation with the movement being skated.
<b>RISE</b>	The raising of the body by action of the employed leg or knee.
<b>RISE AND FALL</b>	An interpretive raising and lowering of the body to impart rhythm and flow to a dance or program.
<b>ROCK BACK</b>	The transference of body weight from the leading skate to the trailing skate without a change of speed.
<b>ROCKER</b>	A one foot turn from a forward edge to a similar backward edge, or vice versa, with the rotation continuous with the initial edge, and with the cusp inside the original circle.
<b>ROCKOVER</b>	a) A preparatory body weight shift from one side to a flat of the skate to the other to permit a parallel relationship of the skates at the point of take-off, necessary when moving from an edge on one foot to a similar edge on the other foot. b) A preparatory change of lean to permit a graceful transition from one lobe to the next lobe.
<b>ROLL</b>	a) REGULAR - a natural movement of the skates and the body from one edge to a similar edge. b) CROSS - a stroke from one edge to a similar edge with the free leg moved across the employed leg before the stroke. c) IRREGULAR - a change of edge at the beginning of a stroke wherein the initial edge is held for less than one beat of music.
<b>ROTATION</b>	A circular motion of the torso in a horizontal plane. A movement of the torso around the posture baseline. a) CONCENTRIC - rotation of partners at the same time around the same team posture baseline. Rotation of partners at the same time on the same arc. b) NON CONCENTRIC - rotation of one partner while the other continues in the initial direction. Rotation of both partners at the time when each member of the team turns on a diverging arc.
<b>RUN</b>	A movement in which the free foot, during the period of becoming the skating foot, passes the original skating foot, thus bringing the new free foot off of the skating surface, trailing the new skating foot. Also called a PROGRESSIVE.
<b>SCHOOL FIGURE</b>	A prescribed movement symmetrically composed of at least two circles, but not more than three circles, involving primary, or primary and secondary movements, with or without turns. School figures are skated on circles, which have been inscribed on the skating surface in one of three official sizes (see Size).
<b>SCISSORS</b>	A Primary source of momentum employing side pressure movement of both skates on the surface while the skates are parting, and pull of both skates on the surface while the skates are closing.
<b>SCORE</b>	The total of the grades given a skater by an individual judge for the requirements of a contest. Same as Mark.
<b>SCORER</b>	An official who records the grades of the contestants as given by the judges onto official score sheets for tabulation.
<b>SECONDARY FOOTWORK</b>	See Footwork.
<b>SECONDARY MOVEMENT</b>	A combination of edges involving a two-foot turn.
<b>SEQUENCE</b>	A related series of steps or turns.
<b>SERPENTINE FIGURE</b>	A school figure employing three circles, one and one half circles being executed on each take-off with a change of edge after the first half circle, without turns.
<b>SHADOW SKATING</b>	Skating movements done simultaneously by all partners without contact. Shadow movements are allowed only in pairs skating.

<b>SHOOT THE DUCK</b>	In free skating, a forward or backward movement on any edge or flat with the body bent in sitting position.
<b>SHORT AXIS</b>	See Transverse Axis.
<b>SIDE PRESSURE</b>	A primary source of momentum employing pressure against the side of the skate which is becoming unemployed, or in the case of Scissors movements, employing pressure against the sides of both skates at the same time. The term side push is often used to mean side pressure
<b>SIZE</b>	In figure skating, the dimension of the circles, measured by diameter, inscribed on the skating surface for use in skating school figures. Official sizes permitted are: Loops - 2.4 meters; all other figures - five or six meters at the skater's option, with five meters being used only for Proficiency Achievement tests.
<b>SKATE LENGTH</b>	In figure skating, the measurement of the skate from axle to axle used to determine the depth of turns, strike zones, etc. Axles are used to determine skate length since it is at that point where the wheel makes contact with the skating surface.
<b>SKATING ORDER</b>	The sequence in which the contestants are to perform the required arts of the contest.
<b>SLIDE</b>	In dance skating, a step wherein the free foot (four wheels) is kept on the surface and moved to a leading position.
<b>SPIN</b>	In free skating, a series of continuous rotations around an axis which passes through a portion of the body. For credit as an item in a free skating test program, a spin must have at least three rotations on each required edge and position. a) TRAVEL - a spin in which the axis moves. b) CENTERED - a spin in which the axis is stationary. c) UPRIGHT - A spin in which the body remains in a standing position. d) SIT - a spin in which the hip is as low as the tracing knee (or lower). e) CAMEL - a spin wherein the body is in a continuous line from head through free foot while remaining parallel to the skating surface. f) LAYBACK or INVERTED CAMEL-a spin in camel position with hips and shoulders front side up g) TOE - a spin on the toe rollers of one skate. h) HEEL - a spin on the heel rollers of one skate. i) CHANGE - a spin which involves a change of feet. j) COMBINATION - a spin wherein the position is changed, or the spinning edge is changed or both, without involving a change of feet. k) EDGE - a spin wherein the spinning foot traces an edge. l) TOE STOP - a spin executed on the front rollers and the toe stop of the employed skate. m) CROSS FOOT - A spin with both feet on the surface in crossed position, on outside edges, one backward and one forward. n) FAKED CROSS FOOT - a spin with both feet on the surface in crossed position, but with only one foot employed or with both skates on opposite edges, traveling in the same direction. o) TWO FOOT - a spin requiring both feet for execution. A version of this is the HEEL AND TOE, using the heel rollers of one skate and the toe rollers of the other.
<b>SPIRAL</b>	a) A curve which constantly approaches or recedes from the center around which it revolves. b) In free skating, an arabesque movement.
<b>SPLIT</b>	In dance, a forward or backward movement with both employed skates on the surface. It can be accomplished in one of two ways: with all eight wheels on the surface, or with the leading wheels of the leading skate and trailing wheels of the trailing skate raised from the surface. In free skating, a jump or leap in which the legs are extended front and back as far as possible. See also Jump.
<b>STAG</b>	Free skating movement. See Jump.
<b>STANCE</b>	A stationary position preceding a start.
<b>START</b>	In dance or figure skating, the beginning of a movement from a stationary position.
<b>STARTING STEPS</b>	See Opening Steps.

<b>STEERING</b>	An unnatural movement or positioning of any part of the body to control the direction or path of the employed skate.
<b>STEP</b>	The transference of body weight from one foot to another.
<b>STRAIGHTAWAY</b>	The area of the skating surface permitting the greatest linear dimension parallel to a barrier. The skating area of greatest length.
<b>STRIKE OFF</b>	The starting or initial edge of a school figure.
<b>STRIKING FOOT</b>	The new tracing foot taking the floor during a take-off.
<b>STROKE</b>	A step executed so as to impart momentum. a) <b>CHOPPED</b> - a stroke for which the new skating foot is placed on the skating surface without a gliding motion. A placed step. b) <b>FULL</b> - a stroke employing a gliding motion of the new tracing skate.
<b>STYLE</b>	The individual expression of the skater or team. In free skating, expression without requirement. The International Style is an expression within the system prescribed and accepted as standard.
<b>SUB CURVE</b>	An unintentional deviation from the arc required.
<b>SUM</b>	The total of the individual scores given by a single judge to a contestant or team.
<b>SUPERIMPOSITION</b>	In dance and figure skating, successive, invisible tracings upon an original tracing.
<b>SWING</b>	In dance skating, a stroke in which the free foot leaves the floor trailing is swung in the direction of travel to an extended position and then returned to the skating foot in preparation for the next step. A controlled movement of the free leg from trailing to leading position or vice versa. Strictly defined for skating purposes, a swing of the free leg should be from a trailing position to the leading position (or vice versa) with both positions matched as to height from the skating surface, relation to the body, and relation to the employed skate.
<b>TABULATION</b>	The act or result of processing the judge's marks in an event of a contest, and thereby determining the order of placement of the contestants. Also called Calculating.
<b>TABULATOR</b>	Also called a Calculator. An official whose duty it is to process the judges' marks in an event of a contest, and thereby determine the order of placement of the contestants or teams. The Chief Tabulator often has the additional duties of checking in the skaters, supervising the drawing of skating order or arrangement of flights and heats, and preparing the official forms for each event.
<b>TAKE OFF</b>	The beginning of a new edge or flat from another edge or flat. a) <b>CORRECT</b> - a take-off employing a smooth transition from one foot to the other without placing, hitching, jumping or any other stiff, unnatural movement. A clean take-off. b) <b>TWO FOOT</b> - an incorrect movement during which the skater rides both skates for a noticeable distance. c) <b>TOE STOP</b> - an incorrect movement where the toe stop is used to help impart momentum. d) <b>INITIAL</b> - a Strike-Off. e) The leaving from the floor on any jump or lift.
<b>TECHNICAL MERIT</b>	a) The actual items or ingredients performed by a skater or team in a free skating, original dance or free dance program. b) The actual grade given by a judge for the items which constitute such a program.
<b>TEMPO</b>	In music, the pace and speed of a musical composition. In skating, the number of skater's counts per minute.
<b>THREE</b>	A one-foot turn from a forward edge to an opposite backward edge or vice versa, with the rotation in the direction of the initial edge, and with the cusp inside the circle. a) <b>DROPPED</b> - a three turn the concluding edge of which is held for less than one beat of music, with the next step stroked on the next succeeding beat of music. b) <b>HELD</b> - a three turn the concluding edge of which is held for more than one beat of music.
<b>THROW JUMP</b>	In pair skating, a movement in which the woman performs a recognized jump, being assisted by her partner in the take-off.

<b>THRUST</b>	A lunge with both feet together on the floor ; one knee is very bent and pushed forward ,the other leg is stretched back WITH THE TWO INSIDE WHEELS ON THE SKATING SURFACE.(Castel March -step n°28b)
<b>THRUSTING FOOT</b>	The old tracing foot on which pressure is exerted to produce momentum during take-off.
<b>TIME</b>	The time indicated by the stop watches and recording of the appropriate official. In dance and free skating, the elapsed time used by a skater or team. See Maximum and Minimum.
<b>TIMING</b>	The relationship between the accent of the music and the steps skated.
<b>TOE POINT</b>	In dance skating, a required contact with the skating surface of the toe roller or rollers of the unemployed skate. A FRONT TOE POINT is accomplished with the outside front roller in front of the body without regard to direction of travel. A BACK TOE POINT is accomplished with the inside front roller behind the body without regard to direction of travel. In free skating, the use of the toe stop of the unemployed skate to assist the take-off and/or landing of a jump as provided in the description and requirements of the jump executed.
<b>TRACE</b>	The real or imaginary mark showing the path of the employed skate.
<b>TRACING</b>	Employed, in use. a) FOOT - the employed foot. b) KNEE - the knee of the employed foot. c) SKATE - the skate on the surface. The employed skate.
<b>TRACKING</b>	The superimposition of tracings of partners.
<b>TRANSITION</b>	A change from one edge to another; a change from one circle to another; a take-off.
<b>TRANSVERSE AXIS</b>	In figure skating, also called a short axis. Imaginary straight lines which cross the long axis at right angles to the point of tangents of the circles. In dance skating, an imaginary line which bisects the width of the skating surface.
<b>TURN</b>	A change of direction of skate or skates. a) ONE FOOT - a turn without a change of feet. See Bracket, Counter, Rocker, and Three. b) TWO FOOT TURN - a turn produced with both feet by changing from one foot to another. See Choctaw and Mohawk. c) OPEN - a turn with the free leg behind the body after the turn. See Choctaw and Mohawk. d) CLOSED - a turn with the free leg in front of the body after the turn. See Choctaw and Mohawk. e) HELD -a turn of which the concluding edge is held longer than one beat of music. See Choctaw, Mohawk, and Three. f) DROPPED - a turn of which the concluding edge is held less than one beat of music, with the next succeeding step occurring on the first beat of the music after the turn. See Choctaw, Mohawk, and Three. g) PULLED - An incorrect movement wherein the skater uses some part of his body to increase the momentum of the tracing skate during the execution of a one-foot turn. h) JUMPED - an incorrect movement during which more than one wheel of the employed skate leaves the skating surface during the execution of a one-foot turn.
<b>TWIZZLE</b>	A complete revolution one-foot turn comprising, in one movement, a short counter followed by a half back three turn.
<b>TWIZZLE-TANGO DELANCO</b>	A complete revolution one-foot turn comprising, in one movement, a short inside three turn followed by a half back three turn.
<b>UNITY</b>	The harmonious performance of identical or compatible skating movements by partners.
<b>WEAK BEAT</b>	See Beat.
<b>VIGNA</b>	A particular mohawk from an inside edge to a similar inside edge with a counter-rotation of the body. In the Castel March (step n°10) the step begins from left inside backward of finish right inside forward, turning counter clockwise. The left foot begins a half three turn with the right foot close parallel then the right foot skates a right forward inside.

## APPENDIX 1 – FIGURE DIAGRAMS DESCRIPTIONS



COMPULSORY FIGURES				
No.	A/B	Figure	"A" Direction	"B" Direction
1	A	Eights	RFO-LFO	
2	A		RFI-LFI	
3	A		RBO-LBO	
4	A		RBI-LBI	
5	A&B	Change Eights	RFOI-LFIO	LFOI-RFIO
6	A&B		RBOI-LBIO	LBOI-RBIO
7	A	Threes	RFO - LFO	
8	A&B		RFO - LBI	LFO - RBI
9	A&B		RFI - LBO	LFI - RBO
10	A	Double Threes	RFO - LFO	
11	A		RFI - LFI	
12	A		RBO - LBO	
13	A		RBI - LBI	
14	A	Loops	RFO - LFO	
15	A		RFI - LFI	
16	A		RBO - LBO	
17	A		RBI - LBI	
18	A&B	Brackets	RFO - LBI	LFO - RBI
19	A&B		RFI - LBO	LFI - RBO
20	A&B	Rockers	RFO - LBO	LFO - RBO
21	A&B		RFI - LBI	LFI - RBI
22	A&B	Counters	RFO - LBO	LFO - RBO
23	A&B		RFI - LBI	LFI - RBI
24	A&B	One Foot Eights	RFOI - LFIO	LFOI - RFIO
25	A&B		RBOI - LBIO	LBOI - RBIO
26	A&B	Change Threes	RFOI - LBOI	LFOI - RBOI
27	A&B		RFIO - LBIO	LFIO - RBIO
28	A&B	Change Dbl Threes	RFOI - LFIO	LFOI - RFIO
29	A&B		RBOI - LBIO	LBOI - RBIO
30	A&B	Change Loops	RFOI - LFIO	LFOI - RFIO
31	A&B		RBOI - LBIO	LBOI - RBIO
32	A&B	Change Brackets	RFOI - LBOI	LFOI - RBOI
33	A&B		RFIO - LBIO	LFIO - RBIO
34	A&B	Paragraph Threes	RFO - LFI	LFO - RFI
35	A&B		RBO - LBI	LBO - RBI
36	A&B	Paragraph Double Threes	RFO - LFI	LFO - RFI
37	A&B		RBO - LBI	LBO - RBI
38	A&B	Paragraph Loops	RFOI - LFIO	LFOI - RFIO
39	A&B		RBOI - LBIO	LBOI - RBIO
40	A&B	Paragraph Brackets	RFO - LFI	LFO - RFI
41	A&B		RBO - LBI	LBO - RBI

## APPENDIX 2 – COMPULSORY DANCE DIAGRAMS

### GLOSSARY FOR DANCE

STEPS	Edges	And-Position	Parallel	
			Angular	
		Wide (W)	Open	
		Stroke (S)	Open	
	Change of Edge	Swing (Sw)	Forward (F)	
			Backward (B)	
		Change of Edge (/)	Forward (F)	
			Backward (B)	
		X-Stroke (XS)	Forward (F)	
			Backward (B)	
		Cross (X)	Forward (F)	
			Backward (B)	
	Roll (R)	Outside (O)		
		Inside (I)		
	X-Roll (XR)	Forward (F)		
		Backward (B)		
	Set of Steps	Chasse (Ch)	Raised	Forward (F)
			(Parallel)	Backward (B)
			Dropped (D)	Forward (F)
			(Cut-Step)	Backward (B)
Cross (X)			Forward (F)	
			Backward (B)	
"Change-edge" (/)				
Run (R)		Forward (F)		
		Backward (B)		
Slip (SI)		"Change-edge" (/)		
	Slide (Sd)	(On Edge)		
	Flat (Ft)			
	Thrust (Tt)	(Stroke on 8wheels)		
TURNS	2feet	Mohawk (Mk)	Open (Op)	
			Closed (Cl)	
			Heel to Heel (Hh)	
			Inverted (Iv)	
		Choctaw (Cw)	Open (Op)	
			Closed (Cl)	
	Heel to Heel (Hh)			
		Inverted (Iv)		
		Ballroom	Hh Mohawk + Iv Mohawk	
	1foot	Three (3t)	Outside (O)	Forward (F)



				Backward (B)
			Inside (I)	Forward (F)
				Backward (B)
			Travelling	(Ice twizzles)
			European	Finish with feet in paralel And-Position
			American	Finish with a swing
		<b>Bracket (Bk)</b>	Outside (O)	Forward (F)
				Backward (B)
			Inside (I)	Forward (F)
				Backward (B)
		<b>Counter (Ct)</b>	Outside (O)	Forward (F)
				Backward (B)
			Inside (I)	Forward (F)
				Backward (B)
		<b>Rocker (Rk)</b>	Outside (O)	Forward (F)
				Backward (B)
			Inside (I)	Forward (F)
				Backward (B)
		<b>Loop (Lp)</b>	Outside (O)	Forward (F)
				Backward (B)
			Inside (I)	Forward (F)
				Backward (B)
		<b>Twizzle (Tw)</b>	Outside (O)	
			Inside (I)	
<b>HOLDS</b>	<b>Dance Positions</b>	<b>Foxtrot (OPEN)</b>	Regular	(Leading strecht arm)
		<b>Hand-in-Hand</b>	Side by Side	
			Face to Face	
		<b>Kilian (SIDE)</b>	Regular	(Man R to Woman L)
			Reverse	(Woman R to Man L)
			Cross	(Man R to Woman L)
			Cross Reverse	(Woman R to Man L)
		<b>Tandem</b>	Regular	(Tracings in-line)
		<b>Tango (OUTSIDE)</b>	Regular	(Man R to Woman R)
			Reverse	(Woman L to Man L)
			Partial	(Paralell hips&shoulders)
			Promenade	(Leading bent helbow)
		<b>Waltz (CLOSED)</b>	Regular	(Paralell hips&shoulders)
		<b><u>The first step of the compulsory dances must always be repeated</u></b>		

## JUNIOR DANCES

### IMPERIAL TANGO

By R. E. Gibbs

Music: Tango 4/4  
 Position: See list of steps  
 Competitive Requirements – 4 Sequences

Tempo: 104 Metronome  
 Pattern: Set

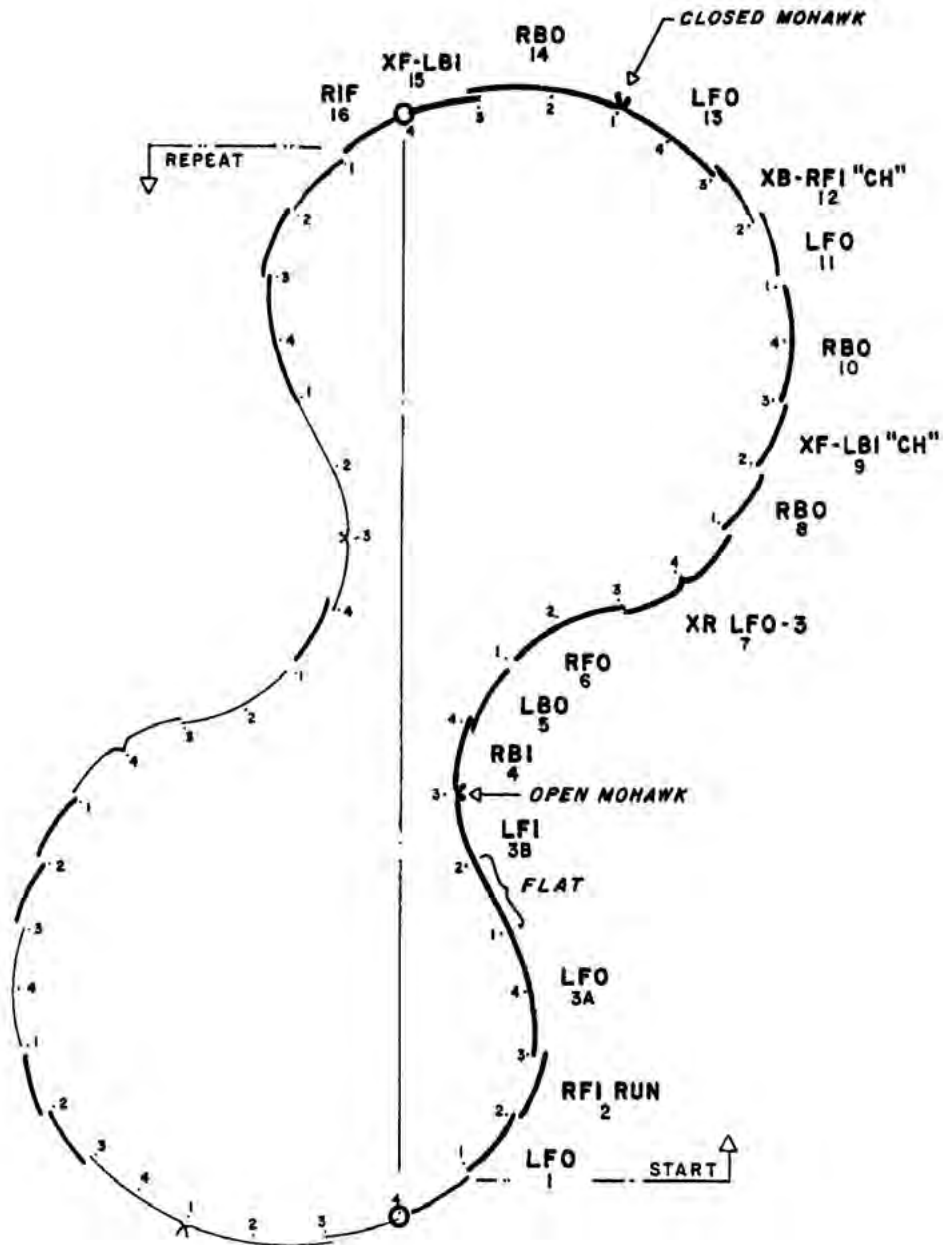
**The Dance:**

- Steps 1, 2 and 3a Run sequence curved toward the centre of the rink.
- Steps 3, LFO for two beats with the free leg held back, a flat for one beat with the free leg held at the side of the tracing foot, followed by a LFI of one beat with the free leg forward.
- Step 4, this is an open mohawk, turned independently, struck at the instep, followed by step 5 LBO.
- Step 6, RFO two beats.
- Step 7, LFO cross roll three turn. On this step the partners remain in the Kilian hold.
- Step 8, RBO followed by step 9 LBI chasse crossed in front, the chasse movement being completed by step 10, a RBO of two beats.
- Step 11 and 12, LFO, RFI chasse crossed behind.
- Step 13, LFO is followed by a RBO closed mohawk, step 14, the shoulders should be in line with tracing. The sequence is completed with the final two steps of the dance (steps 15 and 16), LBI crossed in front, followed by RFI. At the completion of Step 16, the hold is changed in Foxtrot.

### IMPERIAL TANGO

Step	Hold	Man's Step	Beats of Music			Woman's Steps
			M	Both	W	
1	Foxtrot	LFO		1		LFO
2		RFI-Run		1		RFI Run
3		LFO Flat LFI		4		LFO Flat LFI
4		RBI Open Mohawk		1		RBI Open Mohawk
5		LBO		1		LBO
6	Kilian	RFO		2		RFO
7		Cross Roll LFO Three		2		Cross Roll LFO Three
8		RBO		1		RBO
9		LBI X-F Chasse		1		LBI X-F Chasse
10		RBO		2		RBO
11		LFO		1		LFO
12		RFI X-B Chasse		1		RFI X-B Chasse
13		LFO		2		LFO
14		RBO Mohawk		2		RBO Mohawk
15		LBI X-F		1		LBI X-F
16		RFI		1		RFI

# IMPERIAL TANGO



## **ROCKER FOXTROT**

By Eva Keats and Erik Van der Weyden

Music: Foxtrot 4/4  
Position: Open, Closed  
Competitive Requirements – 4 Sequences

Tempo: 104 Metronome  
Pattern: Set

### **The Dance:**

- The dance, which begins at the midline of the rink (half of the short side), forms three lobes toward the long side barrier and two toward the center of the rink. The pattern of the dance covers half of the rink, therefore one time around the rink is composed of two sequences of the dance.
- Steps 1 through 4, the same steps for both partners, are skated in Foxtrot position and form a lobe that initially opens toward the long side barrier and successively becomes parallel to it. This lobe consists of a LFO (step 1) a crossed chasse XCh-RFI (step 2), a LFO (step 3), followed by a RFI progressive (run, step 4).
- Step 5 for the woman is a LFO-swing-rocker for four beats total performed while the man skates a LFO (5a) and a RFO (5b) each for two beats; these steps are aimed initially toward the center of the rink, then parallel to the long axis, and finally toward the long side barrier.
- The woman's rocker on the second beat (step 5), preceded by a forward swing of the right free leg, which facilitates the execution of the turn, is executed by the woman only after the free foot has passed the skating foot, and, at the same time, the woman crosses the tracing of the man's skating foot (step 5a).
- The couple assumes Waltz position on step 5b.
- At the end of the rocker, the woman performs a soft bend of the skating knee that coincided with the bend of the man's knee on step 5b (RFO). The movement of the woman's free leg on the third and fourth beats of step 5 is free to interpretation.
- On step 6 the man performs a LFO aimed toward the long side barrier followed by a three turn (on the second beat) while the woman performs a RBO for two beats. The couple maintains Waltz position through step 7a, and on step 7b they resume Foxtrot position.
- Step 7a for the man (two beats), composed of a RBO beginning toward the long side barrier and becoming parallel to it, is followed by a mohawk LFO, 7b (two beats), which moves away from the barrier and toward the long axis.
- For the woman step 7 is a mohawk LFO for four beats in which the movement of the free leg is free to interpretation. With step 7b the couple returns to Foxtrot position.
- Step 8 is, for both partners, a XR-RFO aimed toward the long axis where the couple should perform an evident change of lean of the body baseline and a change of trajectory from the previous step.
- Step 9 is a progressive (run) for two beats that begins toward the long axis and becomes parallel to it.
- Step 10, a RFO that is brought toward the long side barrier, completes the lobe begun by step 8.
- With step 11, a two-beat LFO executed by the couple with the free leg extended in back, the man must maintain his partner close to his right hip to prepare for and facilitate the execution of the following step (closed mohawk), aimed toward the long side barrier and finishing parallel to it.
- Step 12, closed mohawk RBO (two beats), performed with the toe of the free foot placed to the outside of the heel of the skating foot, is executed parallel to the long side barrier and finishes away from it. After the closed mohawk, the partners continue a slow clockwise rotation of the body combined with sufficient pressure on the outside edge in preparation for step 13.
- During step 13, XF-LBI, cross-tracing of the skating feet occurs due to the shift in the woman's position that, after being made to drift slightly behind the man, allows her to place her foot on a RFI (step 14).
- Step 14, a mohawk RFI which concludes the dance bringing the couple parallel to the short side of the rink, must be skated by the man without stepping over the woman's foot.

**During the evaluation of this dance particular attention should be paid to the following elements:**

- Accuracy of timing, step technique, and the prescribed pattern and positions.
- Execution of the crossed chasse (step 2) with feet close and parallel.
- Step 5: execution of the woman's rocker on the second beat with well-defined edges; the woman's skating foot should cross the tracing of the man's skating foot.
- Steps 5a, 5b, and 6, for the man, must be clear outside edges.
- Step 6 for the man is a LFO (not a cross-roll); step 6 for the woman (RBO), is aimed toward the long side barrier and not parallel to it; step 6 for the woman is a stroke.
- Step 7 (for the woman) and 7a – 7b (for the man): the partners must remain close and maintain Foxtrot position without separating. The control of this position after the man's mohawk is important because on the rotation of this step, if not controlled with good posture, tends to make the woman move in front and far away from the man.
- Step 11 must be an outside edge aimed initially toward the long side barrier, and successively parallel to it.
- Correct technical execution of the closed mohawk (step 12).
- Step 13 is for both partners a XF-LBI maintaining the inside edge throughout the step; often the woman, because she moves behind the man, tends to change her edge to outside.
- On step 14, mohawk RFI, the man must avoid stepping over the woman's foot.

**ROCKER FOXTROT – KEY POINTS**

**SECTION 1: Attention Points**

1. **STEP 5:** proper execution of the Swing-Rocker, keeping the outside edge before/after the turn, aimed toward the center of the rink. The woman's rocker must be preceded by a forward swing of the free leg (not a dropped chasse), all on beat 1 of the step. The execution of the woman's rocker is on beat two (2) with well-defined edges. The woman's skating foot should cross the tracing of the man's skating foot (step 5a).
2. **STEP 6:** proper execution of Roll (outside backward edge to a Stroke outside backward edge) in Waltz position (not Tango).

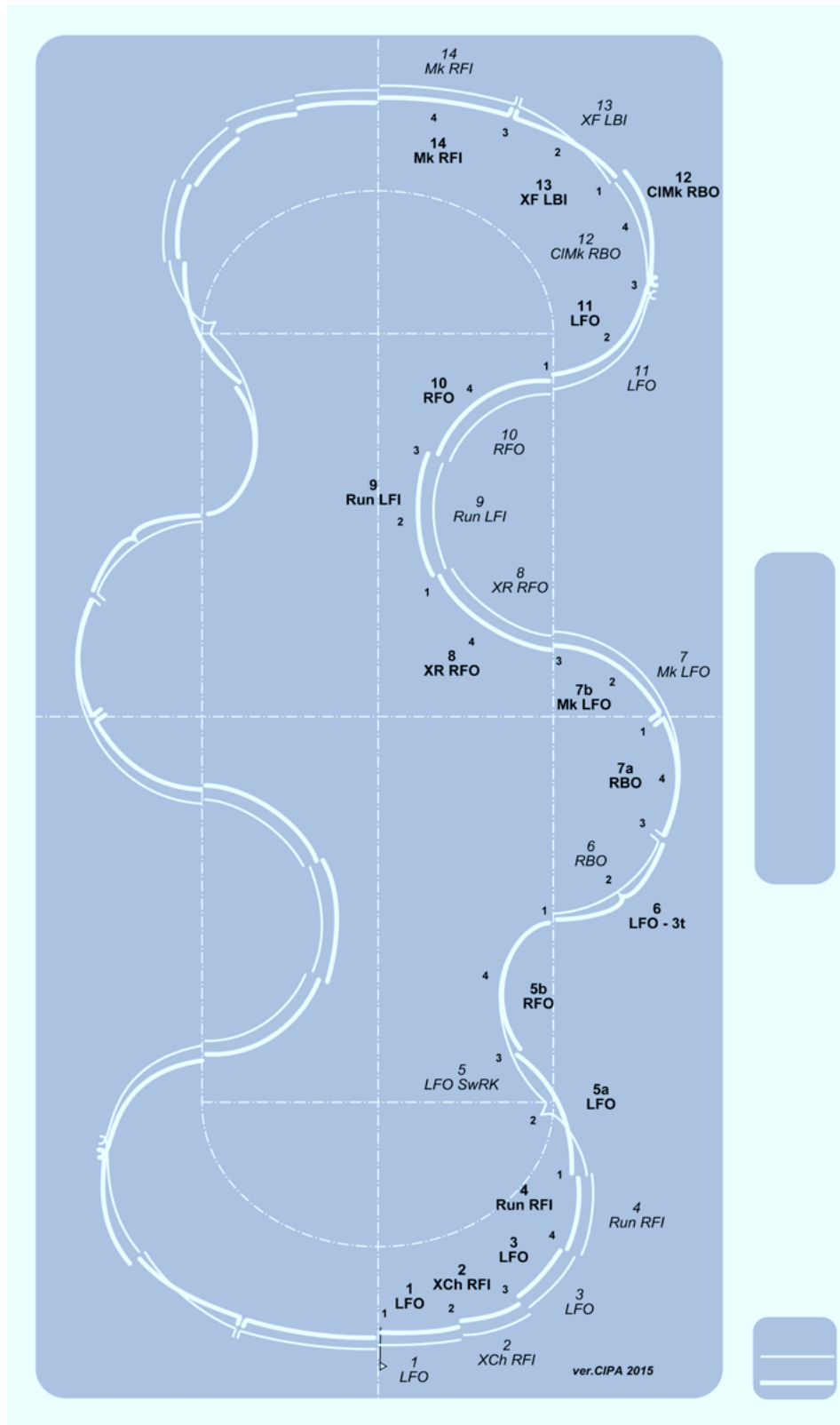
**SECTION 2: Attention Points**

1. **STEPS 11-12:** (LFO and RBO): Proper execution of the closed mohawk (the free foot becoming the employed foot is placed to the outside of the skating foot and successive stroke of the left foot to a forward position); maintain control of Foxtrot position of the couple during the execution of the closed mohawk.
2. **STEP 13:** proper execution of Cross Front, Step 13, for both partners a XF-LBI maintaining the inside edge throughout; (often the woman, because she moves behind the man, tends to change her edge to outside.)
3. **STEP 14:** proper execution of Mohawk, maintaining control of Foxtrot position; the man must avoid stepping over the woman's foot. The edge must be an inside edge, but it is often incorrectly skated flat (often the woman, because she moves behind the man, tends to change her edge to outside, or the man, because he step over the woman's foot, tends to change his edge to flat or outside).

### ROCKER FOXTROT (104bpm)

HOLD	No.	WOMAN's Step	BEATS of Music		MAN's Step
<b>1st SECTION</b>					
Foxtrot	1	LFO		1	LFO
	2	XCh RFI		1	XCh RFI
	3	LFO		1	LFO
	4	Run RFI		1	Run RFI
	5a	LFO SwRk	1+1+2	2	LFO
5b	2			RFO	
Waltz	6	RBO	2	1+1	LFO-3t
	7a	Mk LFO *	4	2	RBO
	7b			2	Mk LFO
Foxtrot	8	XR RFO		2	XR RFO
	9	Run LFI		2	Run LFI
	10	RFO		2	RFO
	11	LFO		2	LFO
	12	CIMk RBO		2	CIMk RBO
	13	XF LBI		2	XF LBI
	14	Mk RFI		2	Mk RFI
	* free leg free movement				

**ROCKER FOXTROT**



## **FLIRTATION WALTZ**

Music: Waltz  $\frac{3}{4}$

Position: Kilian, Tandem, Reverse Kilian, Closed

Competitive Requirements – 2 Sequences

Tempo: 120 Metronome

Pattern: Set

### **The Dance:**

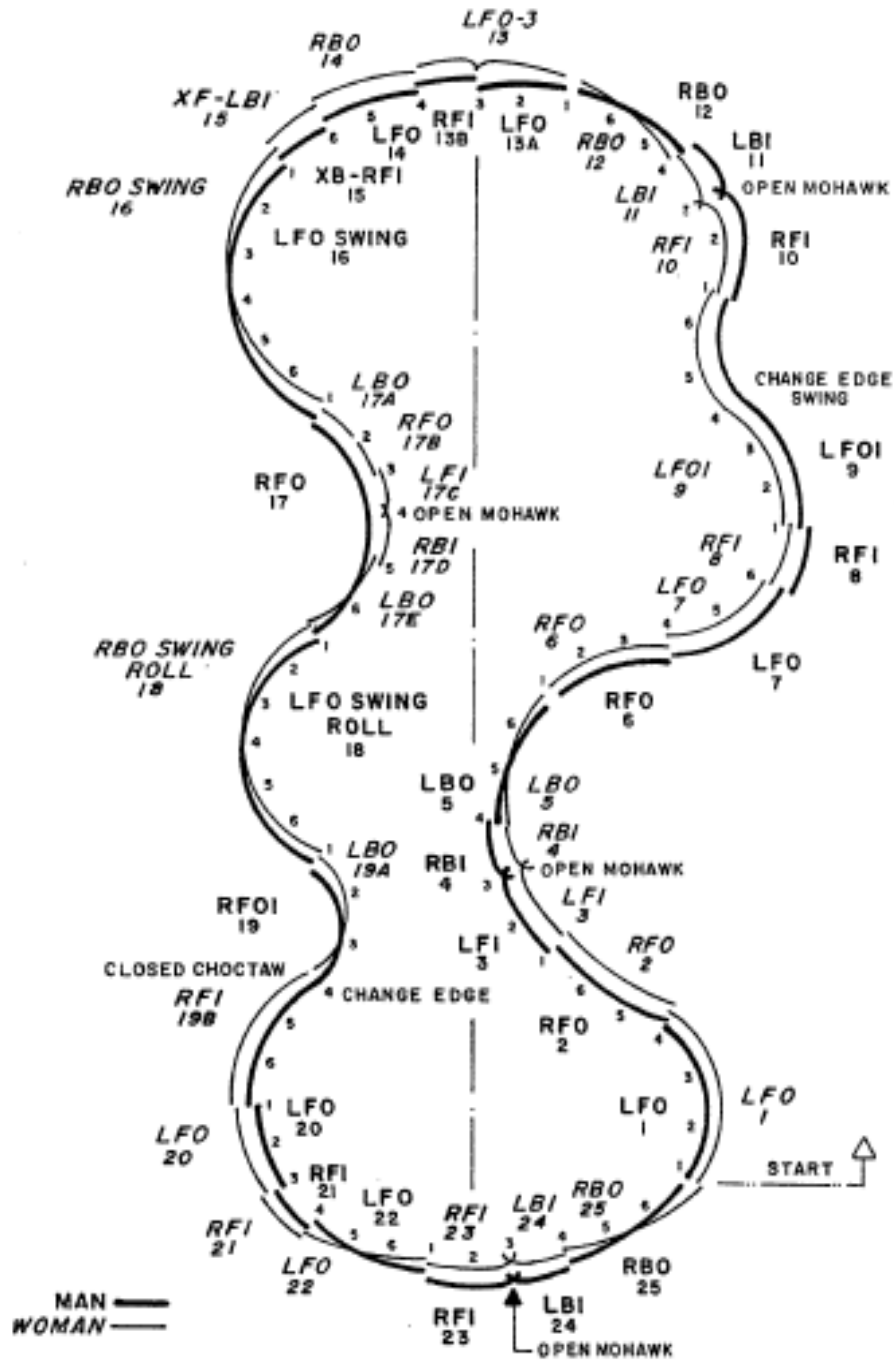
- The dance begins in the Kilian position with step 1, a LFO 3 beat aimed toward the barrier.
- Step 4 and 5 are skated in Tandem position.
- Step 6, 7, 8 and 9 are skated in Reverse Kilian position. Step 9 is a LFOI 6 beat edge. The change of edge occurs on count 4 of the music as the free foot passes alongside (back to forward swing) of the left and continues travel to the extended forward position.
- During step 16, man and lady swing their free legs in unison, man from back to forward, lady from forward to backward. On the extreme end of this 6 beat edge, the man raises lady's right hand with his left hand, holding it above her head in preparation for step 17.
- During step 17 lady executes a 5 step turn while man strokes a RFO 6 beat edge. Man's right hand and lady's left hand are free until lady's 5<sup>th</sup> step when Waltz position and hold is again resumed. Lady should exercise extreme caution during this 5 step turn, so that the first three steps, LBO, RFO and LFI are aimed towards the centre of the rink.
- During step 18, man swings his right free leg from back to forward in unison with lady's left leg swing from forward to backward.
- During step 19 man strokes a RFOI 6 beat edge, while lady strokes 19a and 19b, a LBO 3 beat edge to a RFI 3 beat edge, a closed choctaw. As lady strokes step 19b, man changes from outside to inside edge, both partners immediately swinging their left free legs forward. On the extreme end of lady's step 19a, a LBO 3 beat edge, man releases lady's right hand and she places her right hand on her right hip near her waist. As lady turns forward to stroke step 19b, a RFI 3 beat edge, partners resume Kilian position. During the back to forward turn for the lady, man's and lady's hands are momentarily free.



### FLIRTATION WALTZ

Step	Hold	Man's Step	M	Both	W	Woman's Steps
1	Kilian	LFO		3		LFO
2		RFO		3		RFO
3		LFI Open Mohawk		2		LFI Open Mohawk
4	Tandem	RBI		1		RBI
5		LBO		3		LBO
6	Reverse	RFO		3		RFO
7	Kilian	LFO		2		LFO
8		RFI		1		RFI
9		LFOI Change of edge		6		LFOI Change of edge
10	Tandem	RFI Open Mohawk		2		RFI Open Mohawk
11		LBI		1		LBI
12		RBO		3		RBO
13 a	Optional hand hold	LFO	2		3	LFO 3-Turn
13 b		RFI	1			
14		LFO		2		RBO
15		RFI-XB		1		LBI-XB
16	Closed	LFO-Swing		6		RBO-Swing
17a	See text	RFO	6		1	LBO
17b					1	RFO
17c					1	LFI
17d					1	RBI
17e					2	LBO
18	Closed	LFO Swing		6		RBO Swing
19a		RFOI Change of edge	6		3	LBO
19b	Kilian				3	RFI
20		LFO		2		LFO
21		RFI		1		RFI
22		LFO		3		LFO
23	Tandem	RFI Open Mohawk		2		RFI open Mohawk
24	Kilian	LBI		1		LBI
25		RBO		3		RBO

## FLIRTATION WALTZ



## FOURTEEN STEP

By Franz Scholler

Music: March 4/4 or 2/4  
 Position: Closed, Side Closed  
 Competitive Requirements – 2 Sequences

Tempo: 108 Metronome  
 Pattern: Set

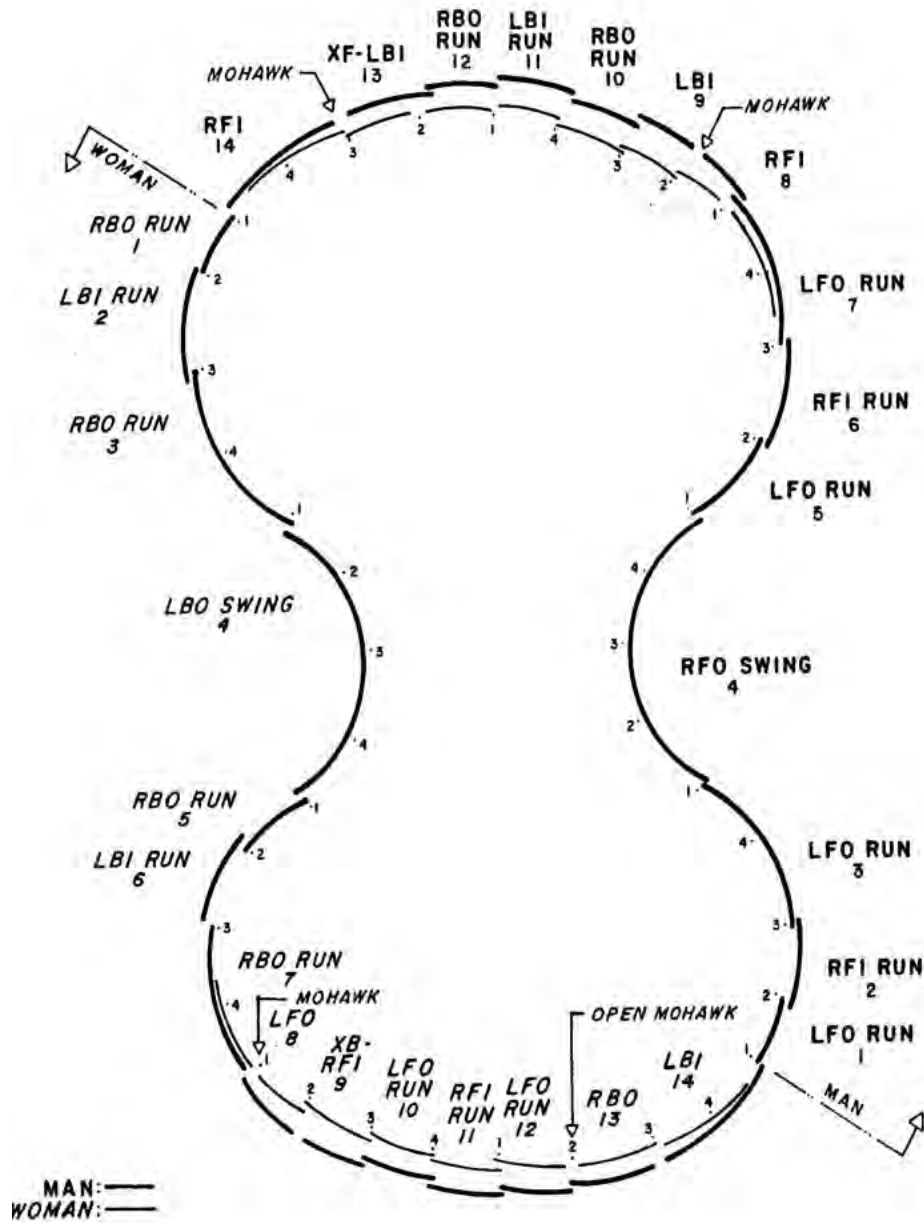
### The Dance:

- The dance begins with a progressive sequence of three steps forming a lobe curving towards, then away from, the barrier followed by a four-beat swing roll curving the opposite way.
- This is followed by another progressive sequence for both partners after which the woman turns forward on step 8 and skates close beside the man. The partner's shoulders should be parallel (in-line) to the tracings. After the man's mohawk on step 9, he should check his rotation with his shoulders and both partner's shoulders should remain approximately flat to the tracings around the end of the rink.
- On step 9 (RFI) the woman crosses her foot behind for a cross chasse, but steps 10, 11 and 12 are progressives, but on step 13 he crosses front.
- On steps 1 to 7, the man and woman should be exactly facing each other; the shoulders should be parallel. The tracings of the skaters should follow each other.

## FOURTEEN STEP

Step	Hold	Man's Step	Beats of Music			Woman's Steps
			M	Both	W	
1	Closed	LFO-Run		1		RBO-Run
2		RFI-Run		1		LBI-Run
3		LFO-Run		2		RBO-Run
4		RFO-Swing		4		LBO-Swing
5		LFO-Run		1		RBO-Run
6		RFI-Run		1		LBI-Run
7		LFO-Run		2		RBO-Run Mohawk to
8		RFI Mohawk to		1		LFO
9	Outside	LBI		1		XB-RFI
10		RBO-Run		1		LFO-Run
11		LBI-Run		1		RFI-Run
12		RBO-Run		1		LFO-Run Mohawk to
13		XF-LBI Mohawk to		1		RBO
14		RFI		2		LBI

## THE FOURTEEN STEP



## **HARRIS TANGO**

By Paul Krechow and Trudy Harris

Music: Tango 4/4  
Position: Outside, Open  
Competitive Requirements – 2 Sequences

Tempo: 100 Metronome  
Pattern: Set

### **CHANGES:**

- Steps 1, 4, 7, 11 and 14 (for both skaters) and step 8 (for the man only) are X-ROLLS (XR). During these steps it is possible to “return” on the preceding tracing performed by increasing of the lobe in favor of the edge – before it was not possible to “return”.

Clarification: step 22 the three turn for the woman is on beat two (2).

### **The Dance:**

- The dance begins in Tango position, with the woman to the right of the man.
- All cross rolls: steps 1, 4, 7, 8(only for the man), 11, and 14, may show an increase of pressure on the outside edge, i.e. a “return” on the preceding tracing performed by increasing of the lobe in favor of the edge.
- Steps 1-2, one beat each, are respectively for the man a front cross roll XR RFO (step 1) followed by a crossed chasse XB LFI (step 2) and for the woman a back cross roll XR LBO followed by a crossed chasse XF RBI. They are skated parallel to the long axis and must show clearly defined edges.
- Step 3, a four-beat RFO for the man and LBO for the woman, crosses the long axis on the second beat of the step and finishes perpendicular to the long barrier. The partners, after completing the stroke with the free leg stretched in line with the tracing of the employed leg, return the free leg on the third beat (movement may be interpreted freely) and move into Reverse Tango position, the change of position beginning on the third beat and finishing on the fourth beat. The successive changes of position on steps 6, 10, and 13 are performed in the same way.
- The next sequence of steps (4, 5, and 6) begins for the man with a XR LFO (step 4) followed by a crossed chasse XB RFI (step 5) and a four-beat LFO (step 6); for the woman with a XR RBO (step 4) followed by a crossed chasse XF LBI (step 5) and a four-beat RBO (step 6); this sequence begins toward the barrier on the long side of the rink and finishes toward the center of the rink, parallel to the short axis.
- During steps 4 and 5 the couple is in Reverse Tango position and during the execution of step 6 they assume Tango position. On the last beat of step 6, the couple crosses the short axis and become parallel to it.
- The lobe formed by steps 7, 8, 9, and 10 begins in Tango position and finishes in Reverse Tango position.
- On step 7 (two beats), the man, moving to the side of the woman, executes a deep front cross roll XR RFO on the first beat toward the long axis followed by an outside rocker on the second beat that should show a pronounced outside edge on the exit. Following is a cross roll XR LBO (step 8) and a crossed chasse XF RBI (step 9), for one beat each. For the woman step 7 is a back cross roll XR LBO (for two beats), followed by a mohawk RFO (step 8) aimed toward the long axis and a crossed chasse XB LFI (step 9), both for one beat each.
- Both partners then execute a four-beat edge, step 10, which begins parallel to the long axis and finishes perpendicular to the long barrier with a LBO for the man and a RFO for the woman, during which the woman is moved from the right to the left of the man in Reverse Tango position.
- The next lobe consisting of a sequence of steps 11, 12, and 13 begins in Reverse Tango Position aimed perpendicular to the long barrier and concludes on step 13 (four beats) toward the long axis in Tango position.
- Step 14 (two beats for both partners), is for the woman a cross roll XR RFO on the first beat, directed toward the midline of the rink, followed by a three turn on the second beat; for the man it is a cross roll XR LBO, directed toward the midline of the rink, followed by a return of the free leg to prepare for the next step.
- Step 15 (four beats), in Waltz position, begins with a stroke LBO for the woman and for the man a mohawk RFO. Step 15 finishes with a swing for both partners that, on the second beat of said step, crosses the long axis and descends toward the short side of the rink.

- Steps 16, 17, 18, and 19 form a larger and more accentuated arc compared to the arc formed by steps 12, 13, and 14 that begins close to the short side and becomes parallel to the long side of the rink with step 18 and finishes toward the long axis with step 19. During the sequence of steps from 16 through 20, the couple assumes and maintains Foxtrot position.
- Step 16 for the woman is a choctaw RFI followed by step 17 LFO, for the man a LFO followed by a run RFI, both for one beat each.
- Steps 18 and 19 are each for 2 beats.
- Step 20 (four-beat stroke), which begins with a RFO from “parallel and” position for the woman and a LFI from “angular and” position for the man, is skated toward the long axis and finishes parallel to it with a swing-roll of the free leg in front on the third beat of the step.
- Step 21, for four beats in Promenade position, begins with a closed mohawk (LBO for the woman and RBI for the man) that crosses the short axis of the rink parallel to the long axis and finishes toward the long side barrier.
- Step 21 must be executed with good edges, and during the closed mohawk the couple must remain close and side-by-side.
- Step 22 is six beats for the woman and is divided as follows:
  - First beat: choctaw to RFI in Foxtrot position.
  - Second beat: three turn from RFI to RBO in Foxtrot position.
  - Second, third, fourth, fifth, and sixth beat of step 22: a RBO maintained for five (5) beats in Tango position.
- The man, corresponding to the woman’s step 22, executes:
  - An open choctaw (22a) on a LFO edge in Foxtrot position for one beat aimed parallel to the barrier (long side of the rink).
  - A chasse RFI (22b) for one beat.
  - A LFO (22c) for four beats in Tango position which aims parallel to the long axis before restarting the dance in Tango position.

**During the evaluation of this dance particular attention should be paid to the following elements:**

- Accuracy of timing, step technique, and the prescribed pattern and positions.
- Accurate execution of the cross rolls, crosses, and crossed chasses
- Steps 3, 6, 10, and 13 are four-beat steps on outside edges, without changing edge on the fourth beat and not flat.
- The man’s step 7, XR RFO rocker, must be on an evident outside edge.
- Step 7 XR LBO for the woman is on a defined outside edge.
- Step 8 for the woman is a mohawk RFO toward the long axis.
- Unison of the couple and timing during steps 7 and 8.
- The cross roll on step 14 is on a deep outside edge.
- Step 15 for the man: mohawk RFO.
- Step 16 is a choctaw RFI for the woman.
- Step 20 RFO for the woman is a stroke, not a cross front.
- Step 21 is a closed mohawk and lasts for four beats, on defined edges, not flat, with a good side by side position and with shoulders parallel to each other.
- Step 22: the couple should return their direction toward the center of the rink and parallel to the long axis before performing the restart.

**HARRIS TANGO – KEY POINTS**

**SECTION 1: Attention Points**

1. **STEPS 1, 4, 7, 8 (for the man only), 11, and 14:** are cross-rolls (XR).
2. **STEPS 3, 6, 10, 13:** four beats on an outside edge, without changing the edge on the fourth beat.

3. **STEPS 7, 8:** step 7 for the man (XR-RFO-rocker) and step 8 for the man (XR-LBO) must be clear outside edges; step 7 for the woman (XR-LBO) and step 8 for the woman (mohawk RFO aimed toward the long axis) must be clear outside edges. During these steps it is important for the couple to have good unison.
4. **STEP 14:** XR for both skaters executed with a clear change of lean, followed by a three turn for the woman. The lobe must be deep.

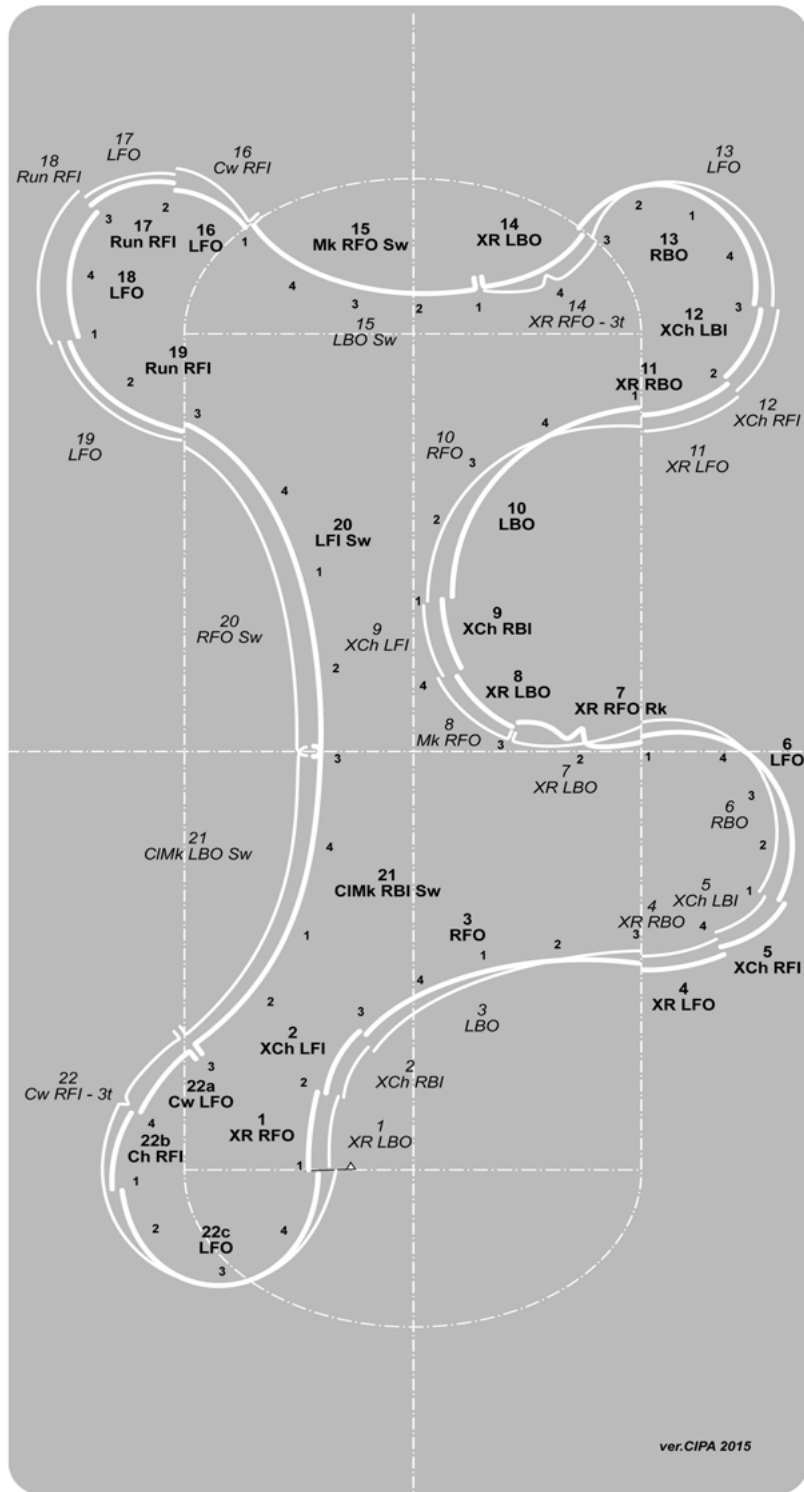
### SECTION 2: Attention Points

1. **STEP 16 (for the woman):** proper execution of Choctaw a RFI; the heel of the right foot is brought behind the heel of the left foot in preparation for this step, without stepping wide.
2. **STEP 20:** a stroke step for the woman taken from parallel "and" position, and NOT a progressive (run) or a cross roll; during the swing, both partners should maintain the correct edges for four beats (outside for the woman and inside for the man).
3. **STEP 21:** closed mohawk followed by a swing with unison of the free legs on beat 3 of the step.
4. **STEP 22:** correct execution of the choctaw and the correct edges before/after the turn and also correct timing of the Three Turn (for woman) and Chassé (for man) on beat 2 of the step; at the end of this step (22c) it is important that the couple aims parallel to the long axis to be able to perform a correct restart. Strong edge before and after 3t of woman.

## HARRIS Tango (100bpm)

HOLD	No.	WOMAN's Step	BEATS of Music	MAN's Step
<b>1st SECTION</b>				
Tango	1	XR LBO	1	XR RFO
	2	XCh RBI	1	XCh LFI
See Text	3	LBO *	2+2	RFO *
Tango Reverse	4	XR RBO	1	XR LFO
	5	XCh LBI	1	XCh RFI
See Text	6	RBO *	2+2	LFO *
	7	XR LBO	2	1+1 XR RFO Rk
Tango	8	Mk RFO	1	XR LBO
	9	XCh LFI	1	XCh RBI
See Text	10	RFO *	2+2	LBO *
Tango Reverse	11	XR LFO	1	XR RBO
	12	XCh RFI	1	XCh LBI
See Text	13	LFO *	2+2	RBO *
Tango	14	XR RFO-3t	1+1	2 XR LBO
<b>2nd SECTION</b>				
Waltz	15	LBO Sw	2+2	Mk RFO Sw
Foxtrot	16	Cw RFI	1	LFO
	17	LFO	1	Run RFI
	18	Run RFI	2	LFO
	19	LFO	2	Run RFI
	20	RFO Sw	2+2	LFI Sw
T.Promenade	21	CIMk LBO Sw	2+2	CIMk RBI Sw
Foxtrot	22a	Cw RFI-3t *	1+1+4	1 Cw LFO
Waltz	22b			1 Ch RFI
	22c			4 LFO *
* free leg free movement				

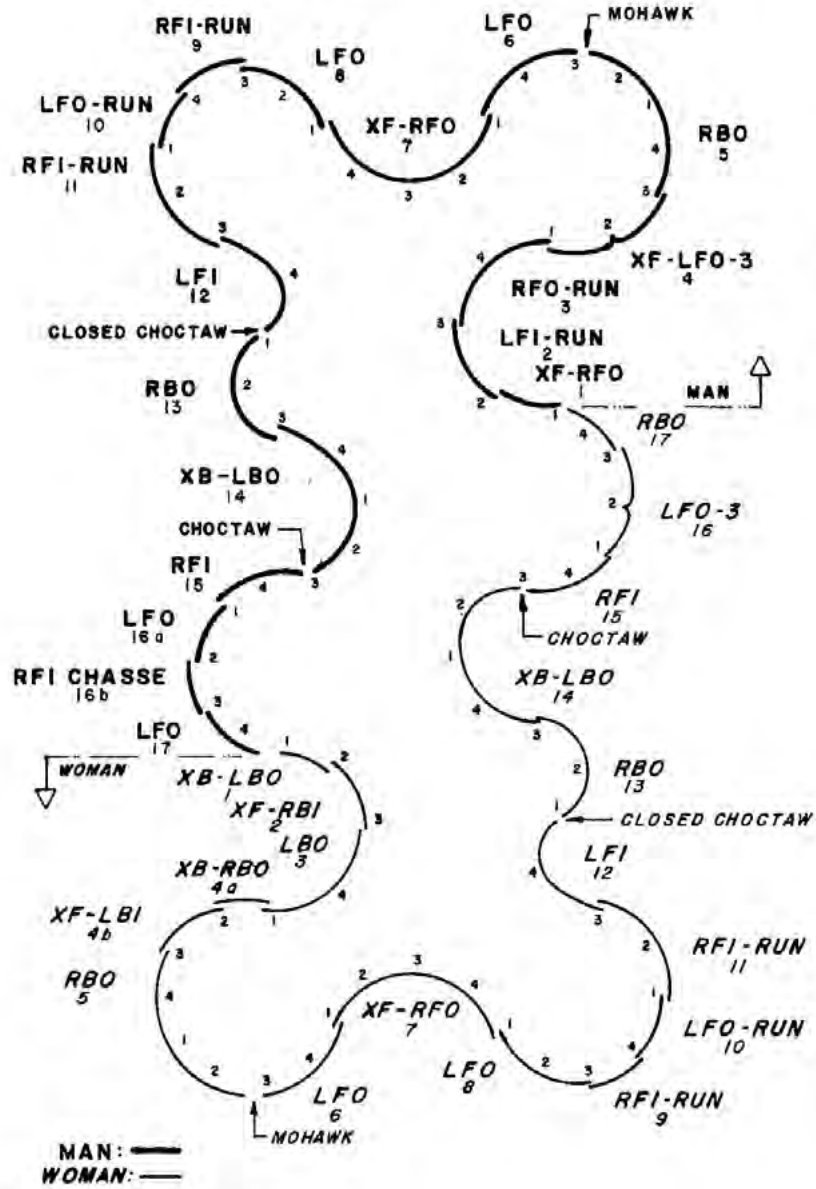
**HARRIS TANGO**







## DENCH BLUES



CIPA



- Step 15 (XR-LBO) must maintain a strong outside edge for all four beats of the step, without changing the edge before the choctaw (step 16).
- Step 16 is a choctaw RFI for two beats.
- Step 17 (LFO-3 for two beats) is aimed toward the long side barrier, and step 18 must finish toward the long axis to correctly aim the restart of the dance.

### DENCH BLUES SOLO - KEY POINTS

#### Section 1: Attention points

1. **Steps 1 (XR-LBO) & 4 (XR-RBO):** proper execution of Cross-Rolls, on outside edges with matching body posture baseline, (Step 1 aimed toward the long axis and Step 4 aimed toward the long side barrier)
2. **Steps 2 (XF RBI) & 5 (Xch-LBI):** proper execution of the steps, performed with feet parallel and close together. (Note: Step 5, the free leg must return immediately to the “and” position.)
3. **Steps 6 (RBO) & 7 (Mk LFO):** proper execution of Step 6 RBO for 4 beats, aiming initially toward the long side barrier, without deviation from the outside edge during the entire step, allowing for the correct execution of the Mohawk (**Step 7**), with feet close together and with the correct lean, beginning toward the short side barrier and ending toward the long axis.
4. **Step 8 (XR-RFO-Sw):** proper execution of the Cross-Roll Swing, skating on an outside edge for all 4 beats (without changing the edge at the end of the step), skated with flow on a deep edge. On beat 3 of this step, the free leg swings in front.

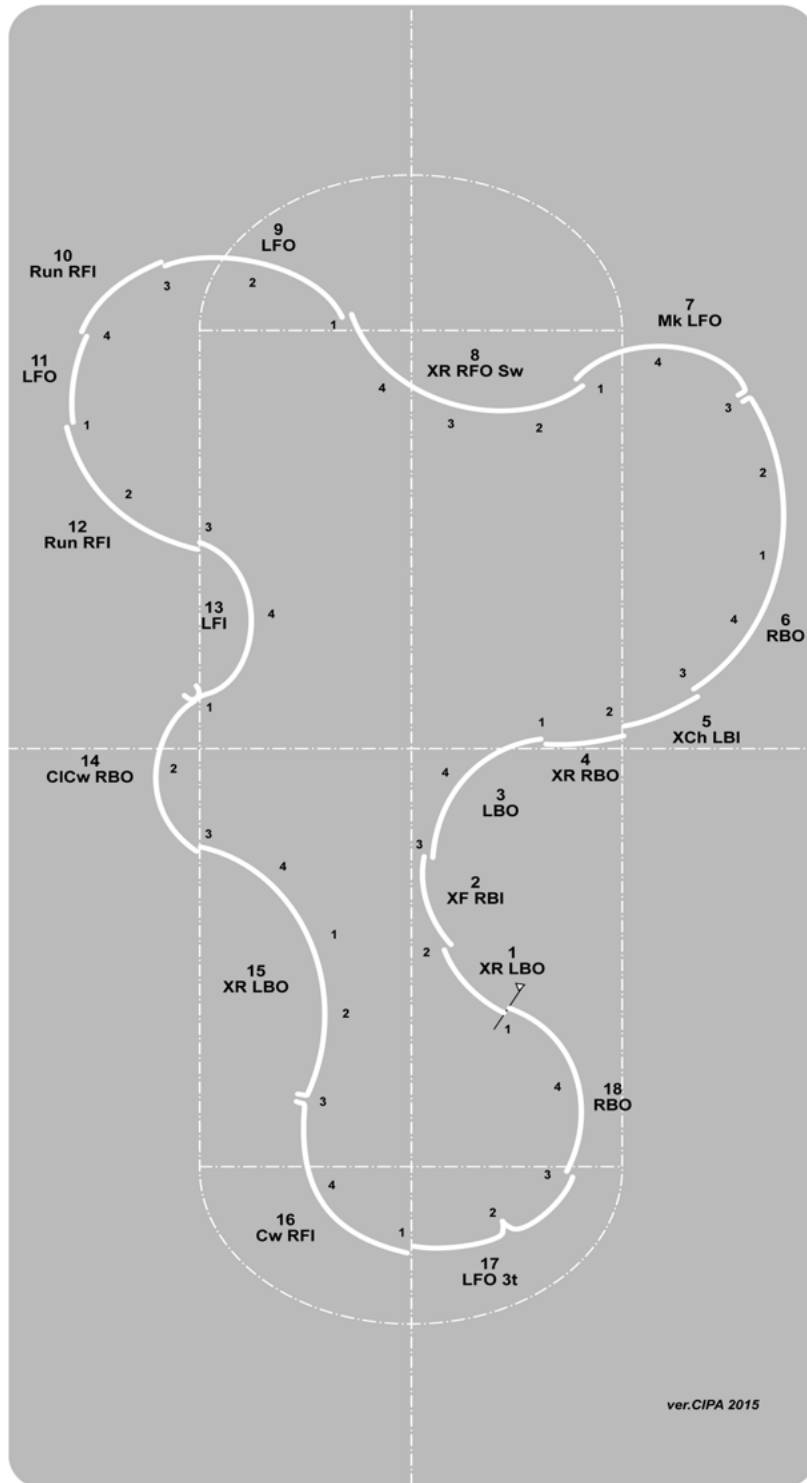
#### Section 2 Attention points

1. **Step 9-10-11-12:** proper execution and correct timing of steps 9 (two beats), 10 (one beat), 11 (one beat) and 12 (two beats), without deviation from the prescribed edges.
2. **Step 13 (LFI) & 14 (CICw RBO):** proper execution of these steps. **Step 13** (LFI for two beats) must be maintained on a strong inside edge, without deviation from the edge prior to the choctaw (**Step 14**), which should be placed behind the heel and to the outside of the left foot, aiming toward the long side barrier on a strong outside edge (of approximately equal size to Step 13).
3. **Step 15 (XR LBO)** must maintain an outside edge for four beats, without changing the edge before the choctaw RFI (step 16).
4. **Step 16 (Cw RFI) 17 (LFO-3t) & 18 (RBO):** proper execution of the choctaw, with feet close together and keeping the correct edges before/after the turn, allowing a powerful stroke on **Step 17**, followed by a three turn performed at the top of the lobe. **Step 18** is aimed toward the long side barrier must finish toward the long axis to correctly aim the restart of the dance.

### Solo BLUES (88bpm)

No.	SKATER's Step	BEATS of Music
<b>1st SECTION</b>		
1	XR LBO	1
2	XF RBI	1
3	LBO	2
4	XR RBO	1
5	XCh LBI	1
6	RBO *	4
7	Mk LFO	2
8	XR RFO Sw	2+2
<b>2nd SECTION</b>		
9	LFO	2
10	Run RFI	1
11	LFO	1
12	Run RFI	2
13	LFI	2
14	CiCw RBO	2
15	XR LBO *	4
16	Cw RFI	2
17	LFO-3t	1+1
18	RBO	
* free leg free movement		

**DENCH BLUES**



## **THE 14 STEP PLUS for Solo Dance**

Originated as 14 Step by Franz Scholler

Adapted to 14 Step Plus for Solo Dance by Ron Gibbs

Music: March 6/8 or 4/4

Tempo: 108 Metronome

Pattern:

Set (as stated by CIPA)

Competitive Requirements - 2 sequences (for one circuit pattern)

### **The Dance:**

- This dance has been adapted from the 14 Step (for couples), incorporating both the Ladies' and Men's Steps.
- Steps 1, 2 (RFI run), 3, and 14, 15 (LBI run), 16 form barrier lobes and must be skated with good edges and deep curves first aiming to the long side barrier and finishing toward the long axis.
- Step 3 and Step 16 are strong outside edges toward the center of the rink and must not change edge in preparation for step 4 and step 17.
- Steps 4(RFO swing) and 17 (LBO swing) are aimed toward the long axis, become parallel to it, and finish toward the long side barrier. These outside swing steps must be skated on strong outside edges for 4 beats each, with the free leg swinging on beat 3 of the steps and finishing in line with the tracing of the skating leg.
- Steps 5 and 18 must be aimed initially toward the long side barrier and begin a perfect circular arc that travels around the short side of the rink.
- Steps 7 and 20 are outside edges for two beats which begin parallel to the long side barrier and finish away from it.
- Step 8 (RFI) and 9 (mohawk LBI) are each for one beat. In executing the open Mohawk (Step 9) the left foot must be placed at the instep of the right foot.
- Care must be taken to aim the next three steps up toward the peak of the arc, with Step 12 (RBO) beginning at the long axis.
- Step 13 (XF-LBI-3t-3t) is a three beat step consisting of:
  - on the first beat: a cross front to a LBI (XF-LBI);
  - on the second beat: a three turn from LBI to LFO;
  - on the third beat: a three turn from LFO to LBI.
- The position of the free leg during these turns is free to interpretation. The rotation of the upper body must be controlled to enable the proper execution of the turns while remaining on the prescribed arc.
- Step 14 (RBO) must be stepped in time with the music and not late due to a loss of control on the double three turns.
- Step 21 is a mohawk to a LFO which, along with steps 22 (Xch-RFI), 23 (LFO) and 24 RFI (run), aim up toward the peak of the arc of the corner.
- Step 25 is LFO and step 26 is an open mohawk RBO, each for one beat. Step 25 begins at the long axis, with the open mohawk (step 26) executed just after the long axis. These edges must be outside edges without any flattening or deviation of the arc. At the finish of this open mohawk, the toe of the free foot must be brought behind the heel of the right (skating) foot and placed on the outside of it for step 27, a closed mohawk LFO for one beat.
- Step 27 must be a closed mohawk with the free leg extended in front at the finish of the turn.
- Step 28 is a RFI run for one beat (not a chasse) and must not be crossed. Timing of this step is very important, as is also the timing on the entire sequence of steps 25, 26, 27, 28.

### **During the evaluation of this dance particular attention should be paid to the following elements:**

- Accuracy of timing, step technique, and the prescribed pattern.
- Steps 3 and 16 must be skated on outside edges, without deviation from the edge in preparation for the next step.
- Steps 4 (RFO swing) and 17 (LBO swing) are aimed toward the long axis and must be skated on a strong outside edge, finishing aiming toward the long side barrier.
- Steps 5 and 18 must be aimed initially toward the long side barrier.

- Step 9 (open mohawk LBI) should be executed correctly, with the heel of the left foot placed at the instep of the right foot at the end of step 8 (RFI).
- Proper timing and accuracy of Step 13 (XF-LBI-3t-3t), a three beat step, XF on beat 1, 3t-LFO on beat 2 and 3t-LBI on beat 3.
- Outside edges must be performed on step 25 (LFO for one beat) and 26 (mohawk RBO for one beat), with step 26 (open mohawk) being placed at the instep of the left foot. At the completion of step 26, the free leg must be placed to the outside of the heel of the right foot in preparation for step 27 (closed mohawk LFO, not heel-to-heel).
- Step 27 must be a closed mohawk and not a step forward. The free leg must finish in a forward position in preparation for step 28 (RFI run).
- Step 28 (RFI run for one beat) is not a chasse and must not be crossed.
- Accurate timing of steps 25, 26, 27 and 28 is important.

#### **14 STEP PLUS—KEY POINTS**

##### **Section 1: Attention Points**

1. **STEP 4 (RFO swing):** proper execution of Roll (outside forward edge to outside forward edge) aimed toward the center of the rink and ending toward the long side barrier, drawing a symmetrical edge of 4 beats, with the free leg swing on beat 3 of the step (at the top of the lobe), without deviation from the outside edge during the step.
2. Proper execution of **steps 8 (RFI)** and **9 (Open mohawk LBI)**, with the left foot placed at the instep of the right and close to it, keeping the inside edge before/after the turn.
3. **STEP 13 (XF LBI-3t-3t):** proper execution of the XF and three turns, crossing with feet parallel and close together and keeping the correct edge before/after the turns, and with correct timing.

##### **Section 2: Attention Points**

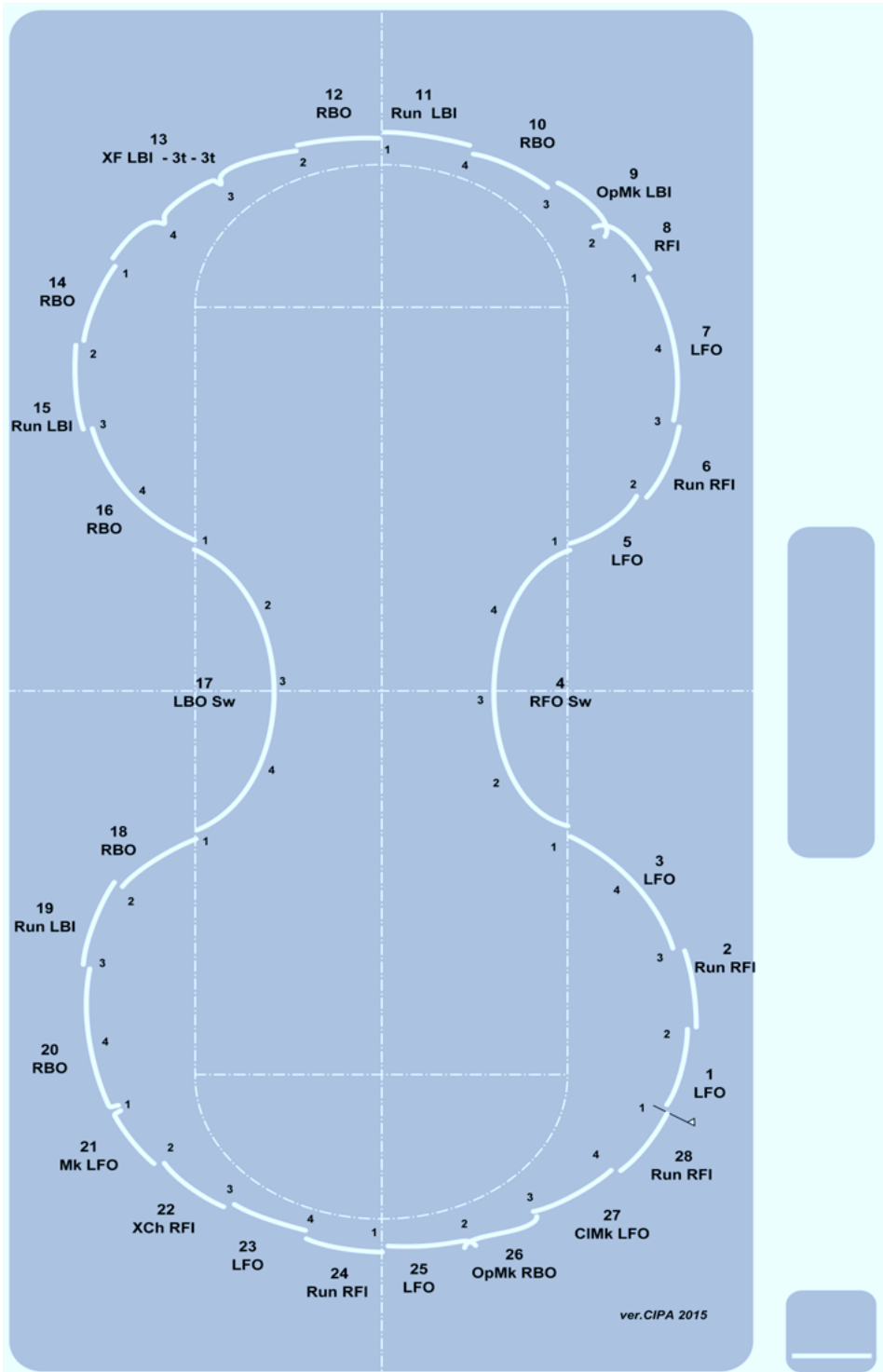
1. **STEP 17 (LBO swing):** proper execution of Roll (outside backward edge to outside backward edge) aimed toward the center of the rink and ending toward the long side barrier, drawing a symmetrical edge of 4 beats, with the free leg swing on beat 3 of the step (at the top of the lobe), without deviation from the outside edge during the step.
2. **STEP 21 (LFO) & 22 (Xch RFI):** proper execution of the Mohawk and Xch, keeping the correct edge on each step, crossing with feet parallel and close together and immediately returning to the “and” position after the Xch.
3. **STEPS 25 (LFO) and 26 (open mohawk RBO):** proper execution of the mohawk, each step for one beat and must be done on clear outside edges with **Step 26** being placed at the instep of the left foot.
4. **STEP 27:** at the finish of **Step 26**, the toe of the free foot must be brought behind the heel of the right foot and placed on the outside of it for **Step 27**, a closed mohawk for one beat. The free leg must be extended in the forward position at the finish of **Step 27**.
5. **STEP 28:** is a RFI run for one beat. This is not a chasse and should not be crossed.
6. Attention must be paid to the timing of **steps 25, 26, 27, 28**.



## 14STEP Plus (108bpm)

No.	SKATER's Step	BEATS of Music
<b>1st SECTION</b>		
1	LFO	1
2	Run RFI	1
3	LFO	2
4	RFO Sw	2+2
5	LFO	1
6	Run RFI	1
7	LFO	2
8	RFI	1
9	OpMk LBI	1
10	RBO	1
11	Run LBI	1
12	RBO	1
13	XF LBI-3t-3t	1+1+1
<b>2nd SECTION</b>		
14	RBO	1
15	Run LBI	1
16	RBO	2
17	LBO Sw	2+2
18	RBO	1
19	Run LBI	1
20	RBO	2
21	Mk LFO	1
22	XCh RFI	1
23	LFO	1
24	Run RFI	1
25	LFO	1
26	OpMk RBO	1
27	CIMk LFO	1
28	Run RFI	1

**THE 14 STEP PLUS**



## SENIOR DANCES

### **WESTMINSTER WALTZ**

By Erik Van der Weyden and Eva Keats

Music: Waltz  $\frac{3}{4}$

Position: Kilian, Reverse Kilian, Closed, Open

Competitive Requirements – 2 Sequences

Tempo: 138 Metronome

Pattern: Set

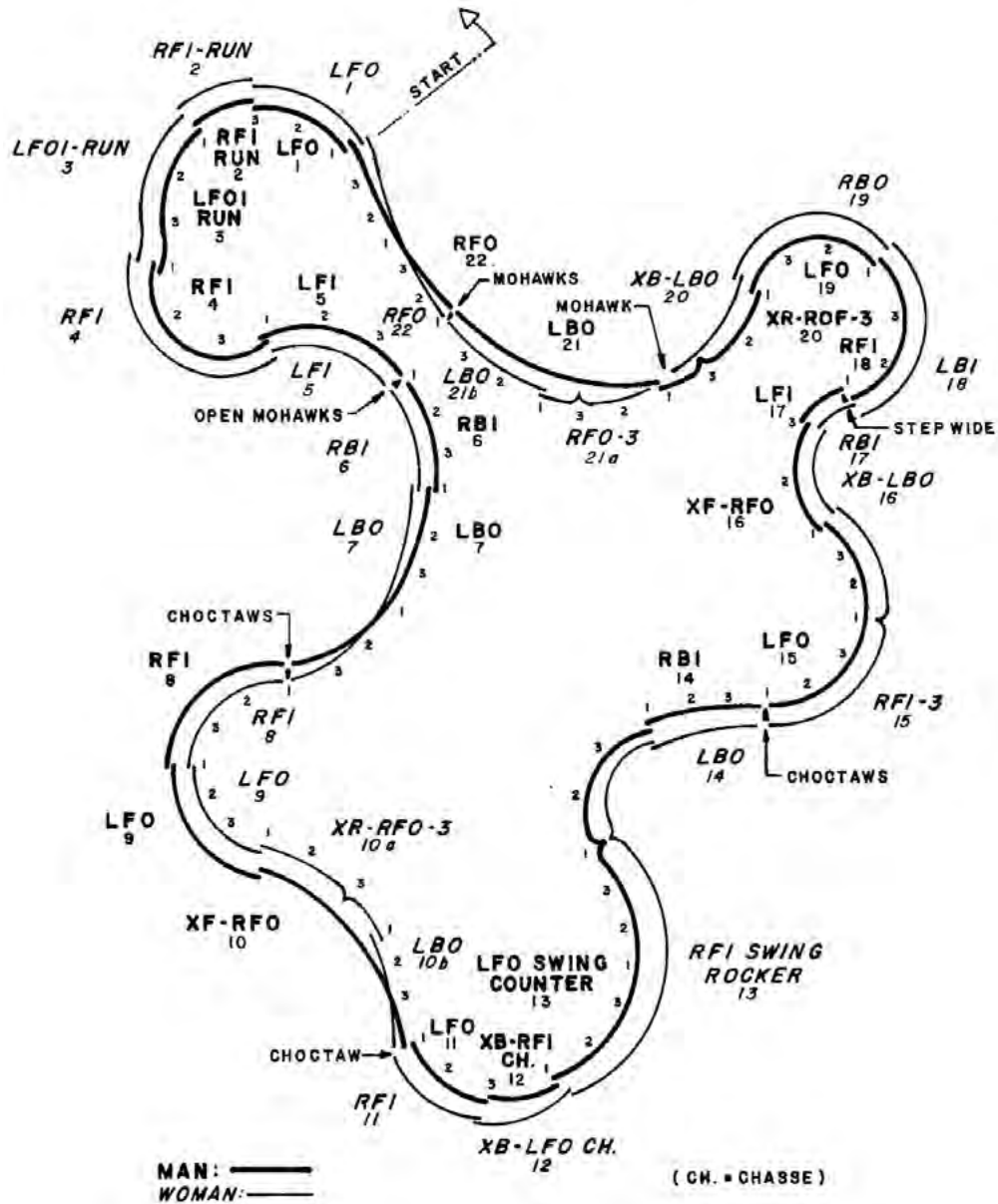
#### **The Dance**

- The Westminster Waltz is a dance skated with stately carriage and elegance of line. Throughout the dance many changes of position occur and should appear effortless to enhance the refined character of the waltz.
- Part of this dance is skated in Kilian position using the thumb pivot hold for the hands to facilitate the changing sides of the partners. The only free leg swings occur to the six-beat (or more) edges.
- Steps 1, 2 and 3 form a progressive run sequence. There is a change of edge at the end of step 3 and step 4 is an RFI directed from the curve formed by steps 1, 2 and 3. Step 5 and 6 are opened mohawks; at the start the man is on the woman's left side, but during the turn both rotate individually and afterwards the man is on the woman's right. Step 8 should be aimed toward the barrier with step 9 finishing the lobe. On step 10, the woman momentarily releases her hold on the man while she turns her three in front of him after which the partners join in closed position which almost immediately changes to open position for steps 11 and 12 which are crossed chasses skated on a curve.
- Step 13 for the woman is an inside forward swing rocker held for six beats before the turn and three beats afterwards. Step 13 for the man is an outside forward swing counter held similarly for six beats before the turn and three beats afterwards. At the moment of turning, partners must be in hip to hip position. Step 14 (RBI for the man and LBO or the woman) must be taken at the side of the preceding skating foot.
- On step 15 man follows the woman's tracing as she turns an inside three on count 4 of this six-beat edge. Step 16 and 17 form a progressive sequence with very moderate progressive movement of the feet and afterwards both partners step to side (about 18 inches) for the start of step 18.
- The man skates an LFO edge on step 19, and woman skates an RBO edge. The man's RFO three (step 20) begins as a cross roll while the woman goes into an LBO edge crossed behind.
- On step 21 the man skates a six-beat LBO – not too deep (if he cuts too sharp curve, the woman cannot complete here part). The woman, releasing her left hand, turns a three on count 3 heading for the man's left shoulder. She removes her right hand from his left and immediately gives him her left hand.
- The woman steps onto her LBO on count 4 and extends her right arm across to her partner's right (reversed Kilian position). Starting step 22 with the woman on the man's left, she skates across in front to his right side in position to repeat the dance. Care must be taken in swinging the free legs on this edge so as not to interfere with the woman's crossing in front of the man.

### WESTMINSTER WALTZ

Step	Hold	Man's Step	M	Both	W	Woman's Steps
1	Kilian	LFO	2		2	LFO
2		RFI-Run	1		1	RFI Run
3		LFOI-Run	3		3	LFOI-Run
4		RFI	3		3	RFI
5		LFI	3		3	LFI
		Open Mohawk to:				Open Mohawk to:
6	Reverse	RBI	3		3	RBI
7		LBO	6		6	LBO
		Choctaw to:				Choctaw to:
8		RFI	3		3	RFI
9		LFO	3		3	LFO
10a		XR-RFO	6		3	XR-RFO-3
10b	Closed				3	LBO
11	Open	LFO	2		2	RFI
12		XB-RFI Chasse	1		1	XB-LFO Chasse
13		LFO Swing Counter	9		9	RFI Swing Rocker
14		RBI	3		3	LBO
		Choctaw to:				Choctaw to:
15		LFO	6		6	RFI-3
16	Closed	XF-RFO	2		2	XB-LBO
17		LFI	1		1	RBI
18		Step Wide-RFI	3		3	Step Wide-LBI
19		LFO	3		3	RBO
20		XR-RFO-3	3		3	XB-LBO
						Mohawk to:
21a		LBO	6		3	RFO-3
21b	Reverse				3	LBO
	Kilian	Mohawk to:				Mohawk to:
22	Change Sides	RFO	6		6	RFO

## WESTMINSTER WALTZ



## WESTMINSTER WALTZ - SOLO

By Erik Van der Weyden and Eva Keats

Music: Waltz  $\frac{3}{4}$   
 Pattern: Set

Tempo: 138 Metronome  
 Competitive Requirements – 2 Sequences

### CHANGES:

- Step 11: LBO/ Step 15 LBO/ Step 23 LBO: can be skated as a dropped chasse or as a stroke, the execution of these steps are optional – before it was not specified.
- Step 14 (9 beats): RFI-swing-Rocker: starts as a progressive run – before it was not specified.

Clarification: step 3, LFO (2 beats outside edge) + change of edge to LFI (1 beat inside edge) – before it was a change of edge performed at the end of the third.

### The Dance:

- The Westminster Waltz is a dance skated with stately carriage and elegance of line.
- Steps 1, 2, and 3 form a lobe in which step 2 is a progressive (run). There is a change of edge on the third beat of step 3 from outside to inside. Step 3 is a change-edge step, with the first 2 beats on an outside edge and the third beat on an inside edge.
- Step 4 is a three beat RFI directed from the curve formed by steps 1, 2, and 3. It begins parallel to the long side barrier and finishes aiming toward the long axis Step 5 is a three-beat LFI aimed initially toward the long axis and finishes toward the center of the floor, and step 6 is an open mohawk RBI, which, during the three beats of the step, becomes parallel to the long axis.
- The movement of the free leg on step 7 (LBO) is optional.
- Step 8 (choctaw RFI) must aim toward the long side barrier and finish parallel to it. Step 9 (LFO) begins parallel to the long side barrier and finishes toward the long axis, completing the lobe.
- Steps 10 and 11\* form a lobe which gently curves toward the short side barrier and finishes parallel to the long axis. Step 10 is a three-beat XR-RFO with a three turn on the third beat. It is optional to perform step 11 (LBO for three beats) as a stroke or as a dropped chasse and is skated prior to crossing the long axis. *\*In team dance, Steps 10 and 11 are 10a and 10b for the woman.*
- Step 12 is a two-beat choctaw RFI which begins toward the short side barrier and finishes toward the long side barrier. This step is performed before crossing the long axis. Step 13 is a one-beat crossed chasse XB-LFO which passes the long axis.
- Step 14 is a nine-beat run RFI swing rocker to a RBI. The swing is performed on the fourth beat of the step, and the rocker is performed on the seventh beat of the step. The position of the free leg after the execution of the rocker turn is optional. Step 14 aims initially toward the long side barrier, then parallel to it on the swing, and toward the long axis just before the rocker. After the rocker, the step curves away from the long axis and finishes toward the long side barrier.
- Step 15 (LBO for three beats) is skated parallel to the short axis. It is optional to perform this step as a stroke or as a dropped chasse.
- Step 16 is a six-beat Cw RFI-3; the first three beats of the step are performed on a RFI, and the last three beats are performed on a RBO; the three turn is performed on the fourth beat of the step. The step begins toward the long side barrier and finishes away from it.
- Step 17 (XR-LBO for two beats) begins a lobe that opens toward the long axis and returns toward the long side barrier with step 18 (RBI for one beat).
- Step 19, a LBI for three beats, is a wide step, i.e. with the left foot taking the floor about 18 inches (approximately 0.5 meters) from the right foot. This step aims initially toward the long side barrier and curves toward the middle of the short side barrier. Step 20 finishes toward the long axis at the center of the rink.
- Steps 21 (XR-LBO), 22 (mohawk RFO-3), 23 (LBO), and 24 (RFO-swing) form a long lobe that opens toward the center of the rink, then beginning with step 23 curves toward the short side barrier. It is optional to perform step 23 (LBO) either as a stroke or as a dropped chasse.
- Step 24 is a six-beat mohawk RFO-swing. The step is performed as follows:

- on the first beat: mohawk RFO;
- on the fourth beat: forward swing of the free leg;

**During the evaluation of this dance particular attention should be paid to the following elements:**

- Accuracy of timing, step technique, and the prescribed pattern.
- Accuracy of timing of steps 1, 2 and 3.
- Timing of step 3: three beats total; two beats on an outside edge, one beat on an inside edge.
- Depth of edge on step 4 allowing the correct aim for the angular takeoff of step 5 towards the long axis.
- Proper execution of the open mohawk, step 6 (RBI), placed next to the instep of step 5 (LFI).
- Step 8 aimed towards the long side barrier.
- Step 10 and 11 descending directly towards the short side barrier and finishing parallel to the long axis.
- Correct timing of steps 12 (2 beats) RFI and 13 (one beat) Xch LFO.
- Edge quality and correct aim toward the long axis for step 14 run RFI Swing Rocker. Turn must be executed on deep inside edge before and after the turn, with no apparent flattening or change of edge.
- Step 15 aimed directly to the long side barrier.
- Step 16 (choctaw RFI-3) aimed toward the long side barrier, with the three turn aiming parallel to it on beat 4 of the step. The step finishes away from the long side barrier.
- Step 19 is a wide step and should be placed approximately 18 inches from the previous step.
- Correct aim for step 21 towards the center of the rink.
- Proper curvature and execution of steps 21, 22, and 23 with no obvious flattening of the arc.

**WESTMINSTER WALTZ (SOLO) – KEY POINTS**

**SECTION 1: Attention Points**

1. **STEPS 1, 2 and 3:** accuracy of timing of all three steps (step 1 is two beats, step 2 is one beat and step 3 is 3 beats). Step 3 is an outside edge for two beats with a change of edge to inside on beat 3 of the step.
2. **STEP 4:** RFI for three beats; must be stepped as a clear inside edge that is maintained throughout, and aimed toward the center of the rink.
3. **STEPS 5 (LFI) and 6 (Mk-RBI):** proper execution of the Open Mohawk, aimed toward the long axis and done on strong edges, with Step 6 placed close to the instep of the left foot.
4. **STEPS 7 (LBO) and 8 (Cw-RFI):** proper execution of the choctaw, keeping the correct edges before/after the turn, with no deviation from the LBO before executing the choctaw
5. **STEP 10 (XR-RFO-3):** proper execution of the cross-roll and 3 turn, keeping the correct edge before/after the turn.

**SECTION 2: ATTENTION POINTS**

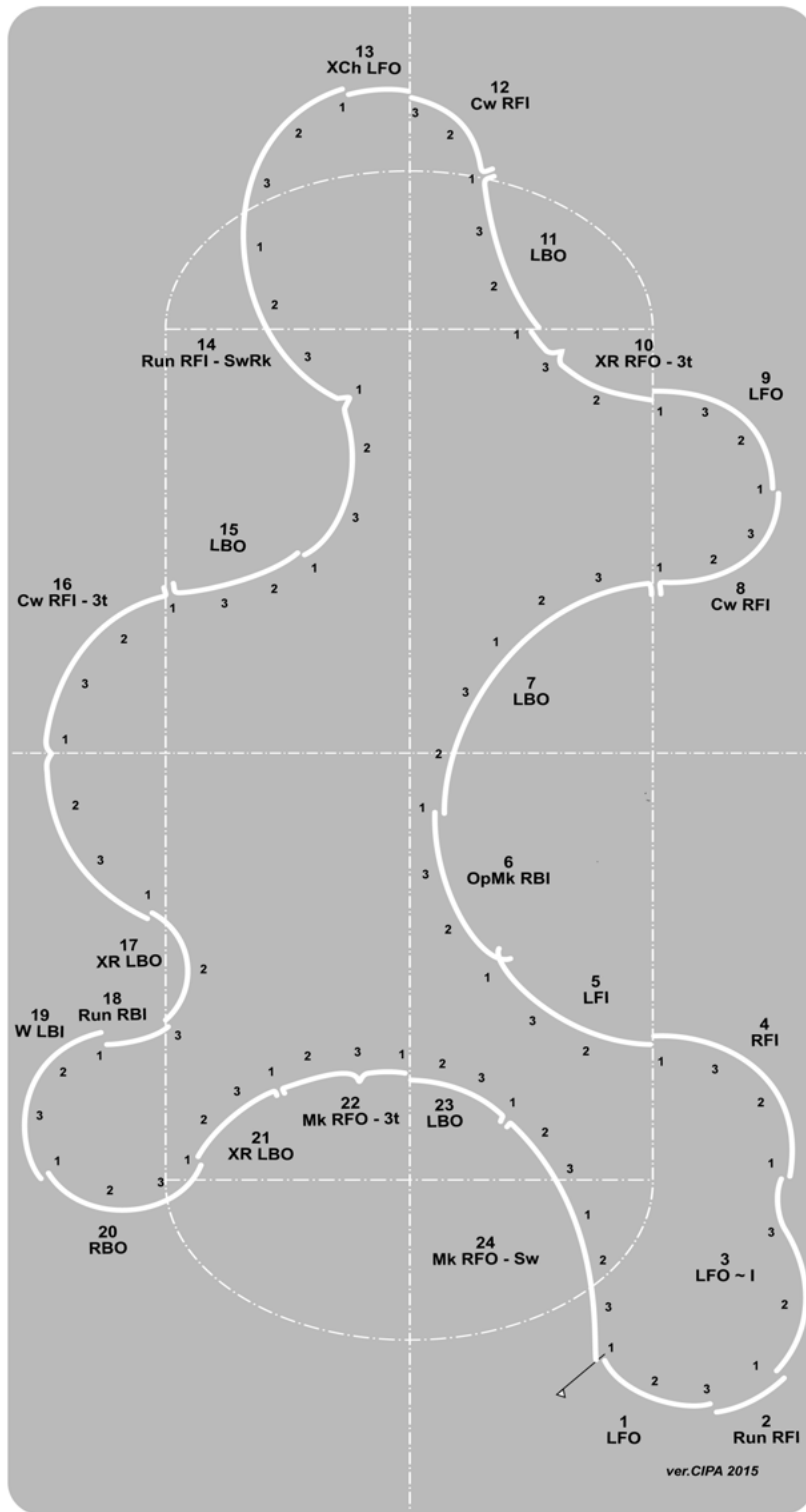
1. **STEPS 12 (Cw-RFI) and 13 (Xch-LFO):** proper execution of the choctaw, keeping the correct edge before/after the turn, followed by a crossed-chasse done with feet parallel and close together, immediately returning to the “and” position, executed on the correct edge. Proper timing of **step 12 Cw-RFI** (two beats) and **step 13 Xch LFO** (1 beat).
2. **STEP 14 (run RFI-Sw RK):** proper execution of the Swing Rocker turn, skated on a strong edge throughout the turn, with no deviation from the inside edge before or after the turn. The aim of the cusp of the turn should be towards the long axis.
3. **STEP 15 (LBO) and 16 (Cw-RFI-3):** proper execution of the choctaw and 3 turn, keeping correct edges before/after the turns. Pay attention to the proper timing of the three turn, which should be executed on beat 4 of the step.
4. **STEP 19:** should be stepped wide (approximately 18 inches or 0.5 meters from the previous step).
5. **STEPS 21 (XR-LBO), 22 (Mk-RFO-3), 23 (LBO), 24 (Mk-RFO-Sw):** proper execution of the Mohawks and 3 Turn. This lobe should be skated on a curve, with continuing, flowing waltz movement and no obvious flattening or sub curvature of the arc. Step 24 must be skated on an outside edge for 6 beats.

### Solo WESTMINSTER Waltz (138bpm)

No.	SKATER's Step	BEATS of Music
<b>1st SECTION</b>		
1	LFO	2
2	Run RFI	1
3	LFO/I	2+1
4	RFI	3
5	LFI	3
6	OpMk RBI	3
7	LBO *	6
8	Cw RFI	3
9	LFO	3
10	XR RFO-3t	2+1
11	** LBO	3
<b>2nd SECTION</b>		
12	Cw RFI	2
13	XCh LFO	1
14	Run RFI-SwRk *	3+3+3
15	** LBO	3
16	Cw RFI-3t	3+3
17	XR LBO	2
18	Run RBI	1
19	W LBI	3
20	RBO	3
21	XR LBO	3
22	Mk RFO-3t	2+1
23	** LBO	3
24	Mk RFO-Sw	3+3
* free leg free movement		
** could be a Stroke or a Dropped Chasse		



## WESTMINSTER WALTZ - SOLO



## **VIENNESE WALTZ**

By Erik Van der Weyden and Eva Keats

Music: Waltz  $\frac{3}{4}$

Position: Closed, Outside, Reverse Outside, Open

Competitive Requirements – 2 Sequences

Tempo: 138 Metronome

Pattern: Set

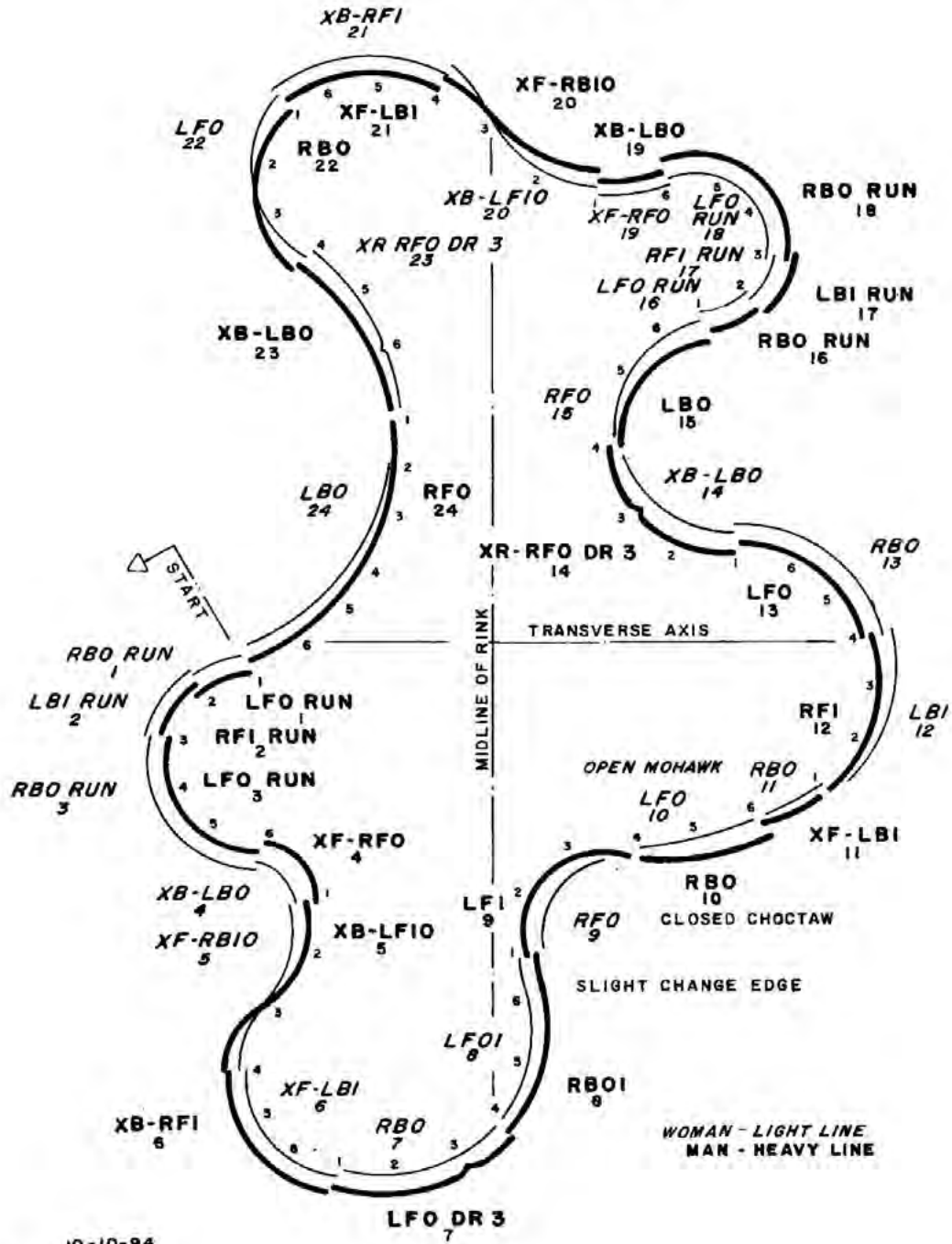
### **The Dance:**

- The Viennese Waltz is danced at a good pace and with strongly curved edges. This is a lilting and graceful dance.
- Good body unison with neat, clean footwork and smooth transition from one side to the other make this a beautiful waltz.
- The forward steps 1, 2, 3 and 16, 17 and 18 are progressive run sequences. On steps 5 and 20, a change of edge is taken with the free foot passing very close to the skating foot during the change. The change of edge is not spread over the three beats of music, it comes on the third beat, in keeping with the unusual syncopation of the rhythm.
- Partner positions on steps 1, 2, 3 and 16, 17, 18 may be directly opposite each other, or slightly to one side for purpose of expression as long as the variations do not interfere with the correct edges and good skating.
- On steps 4 and 19, partners are in outside or tango position.
- On steps 6 and 21, partners are in reverse outside or tango position, i.e., partners are hip to hip with left hips together.
- On step 8, care should be taken that this step is directed properly and on a true edge. The woman should be careful to aim and to trail him on his step. On the last beat of step 8, there should be a slight change of edge. There is a change of lean at the end of step 8 and the man skates ahead on step 9, while the woman follows and parallels his tracing on step 9 (RFO).
- During step 9, the partners are momentarily in open position with the shoulders parallel to the tracing. Steps 9 and 10 form a closed choctaw for the man, while steps 10 and 11 form an open choctaw for the woman. After the mohawks (step 10 and 11), the woman's LBI (step 12) is placed at the side and slightly back of the right foot.
- On step 13, the partners change from closed position to outside position (right hips together) for a proper take off on step 14. The timing of steps 1,2,3,4, and 16, 17, 18, 19 are unusual and, since it adds a distinctive touch to the dance, must be closely adhered to. Note that steps 1, 2 and 16, 17 are one-beat steps, followed by the three beat steps 3 and 18. Care should be taken to follow this timing, which is a departure from the typical 1, 2, 3; 1, 2, 3 waltz rhythm pattern of the rest of the dance.
- Step 24 is a closed position for the partners.

## VIENNESE WALTZ

Step	Hold	Man's Step	Beats of Music			Woman's Steps
			M	Both	W	
1	Closed	LFO Run	1		1	RBO Run
2		RFI Run	1		1	LBI Run
3		LFO Run	3		3	RBO Run
4	Outside	XF-RFO	1		1	XB-LBO
5	Change to:	XB-LFIO	3		3	XF-RBIO
6	Reverse	XB-RFI	3		3	XF-LBI
7		LFO-3	3		3	RBO Mohawk to:
8		RBOI Mohawk to:	3		3	LFOI
9		LFI	3		3	RFO
		Closed Choctaw to:				
10		RBO	2		2	LFO Open Mohawk to:
11		XF-LBI Mohawk to:	1		1	RBO
12		RFI	3		3	LBI
13		LFO	3		3	RBO
14		XR-RFO-3	3		3	XB-LBO Mohawk to:
15		LBO	3		3	RFO
16		RBO-Run	1		1	LFO-Run
17		LBI-Run	1		1	RFI-Run
18		RBO-Run	3		3	LFO-Run
19	Outside	XB-LBO	1		1	XF-RFO
20		XF-RBIO	3		3	XB-LFIO
21	Reverse	XF-LBI	3		3	XB-RFI
22		RBO	3		3	LFO
23		XB-LBO Mohawk to:	3		3	XR-RFO-3
24		RFO	6		6	LBO

**VIENNESE WALTZ**



10-10-94

CIPA

## STARLIGHT WALTZ

By Courtney J. L. Jones and Peri V. Horne

Music: Waltz  $\frac{3}{4}$   
Position: See list of steps  
Competitive Requirements – 2 Sequences

Tempo: 168 Metronome  
Pattern: Set

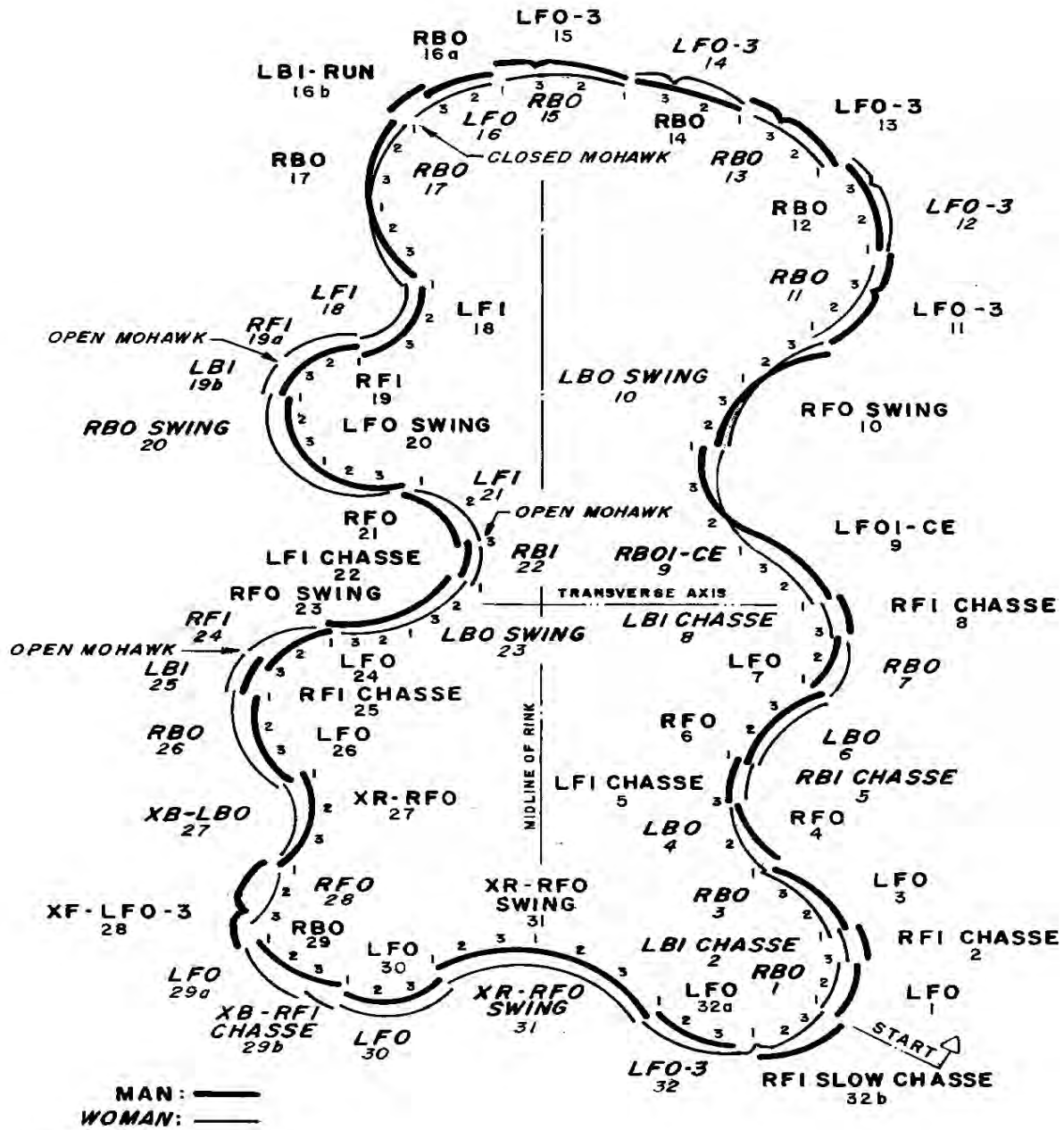
### The Dance:

- The Starlight Waltz is a quick and lilting dance reflecting the characteristic rhythm of the Viennese Waltz.
- The dance opens in Waltz hold. Steps 1-8 should be skated with equal emphasis and power for both the chasse sequences and the long three-beat edges, thereby resulting in a definite lilt from one lobe to the next.
- The dancers may use their own interpretation in the movement of the free leg during the first three beats of step 9. Thereafter, both partners swing behind and across the tracing at the change of edge.
- Continuing in Waltz hold, the man skates three three-turns, the woman two three-turns, steps 11-15 inclusive being the three turns. Freedom of movement and interpretation is left to the skaters providing the steps are skated in a Waltz hold.
- After the man's final three-turn (step 15), he skates an RBO-LBI run while the woman skates an LFO-RBO mohawk. Both partners then skate an RBO for six beats (step 17) with a double lift of the free leg on the fourth beat.
- Partners skate a LFI edge (step 18) in Foxtrot hold. The man skates a RFI edge for three beats while the woman moves back into Waltz hold with a mohawk (steps 19a and b). The woman's movement continues into a RBO swing (step 20). She then turns into Foxtrot hold while she skates another mohawk turning backwards into a swing (step 23). The man matches with RFO swing (step 23). This chasse/mohawk is reversed once more until the partners coincide on step 26 (LFO man, RBO woman). During this step the man releases the woman's right hand and places his left arm across his back, lowering it to the hip height or lower as the change takes place; the woman clasping this hand with her right. The man drops his right hand to allow him to turn the LFO three behind the woman. During steps 26-28 the man may bring the right arm forward or place it by his side. On step 30, LFO, the partners change to Kilian hold which is maintained until step 32a when the woman turns and open three, with a backward lift of the free leg in time on the music, into Waltz hold to restart the dance.

### STARLIGHT WALTZ

Step	Hold	Man's Step	Beats of Music			Woman's Steps
			M	Both	W	
1	Closed	LFO		2		RBO
2		Chasse RFI		1		Chasse LBI
3		LFO		3		RBO
4		RFO		2		LBO
5		Chasse LFI		1		Chasse RBI
6		RFO		3		LBO
7		LFO		2		RBO
8		RFI Chasse		1		LBI Chasse
9		LFOI change of edge		6		RBOI change of edge
10		RFO Swing		6		LBO Swing
11		LFO Three Turn to	2		3	RBO
		LBI	1			
12		RBO	3		2	LFO Three Turn to
					1	LBI
13		LFO Three Turn to	2		3	RBO
		LBI	1			
14		RBO	3		2	LFO Three Turn to
					1	LBI
15		LFO Three Turn to	2		3	RBO
		LBI	1			
16a		RBO	2		3	Step Forward LFO
16b		Run LBI	1			Closed Mohawk
17	Open	RBO		6		RBO
18		Step Forward LFI		3		Step Forward LFI
19a		RFI	3		2	RFI Open Mohawk
19b	Closed				1	LBI
20		LFO Swing		6		RBO Swing
21		RFO		2		Step Forward LFI
						Open Mohawk to
22		Chasse LFI		1		RBI
23		RFO Swing		6		LBO Swing
24		LFO		2		Step Forward RFI
						Open Mohawk to
25		Chasse RFI		1		LBI
26	Changing	LFO		3		RBO
27	hold. See	Cross Roll RFO		3		Cross Roll LBO
28	text.	Cross Roll LFO	2		3	Step Forward RFO
		Three Turn to LBI	1			
29a		RBO	3		2	LFO
29b					1	Cross Behind RFI Chasse
30	Kilian	Step Forward LFO		3		LFO
31		Cross Roll RFO		6		Cross Roll RFO with
		with Swing				with Swing
32a		LFO		3		LFO Three Turn to
32b	Closed	Slow Chasse RFI		3		LBI

# STARLIGHT WALTZ



9-1-89

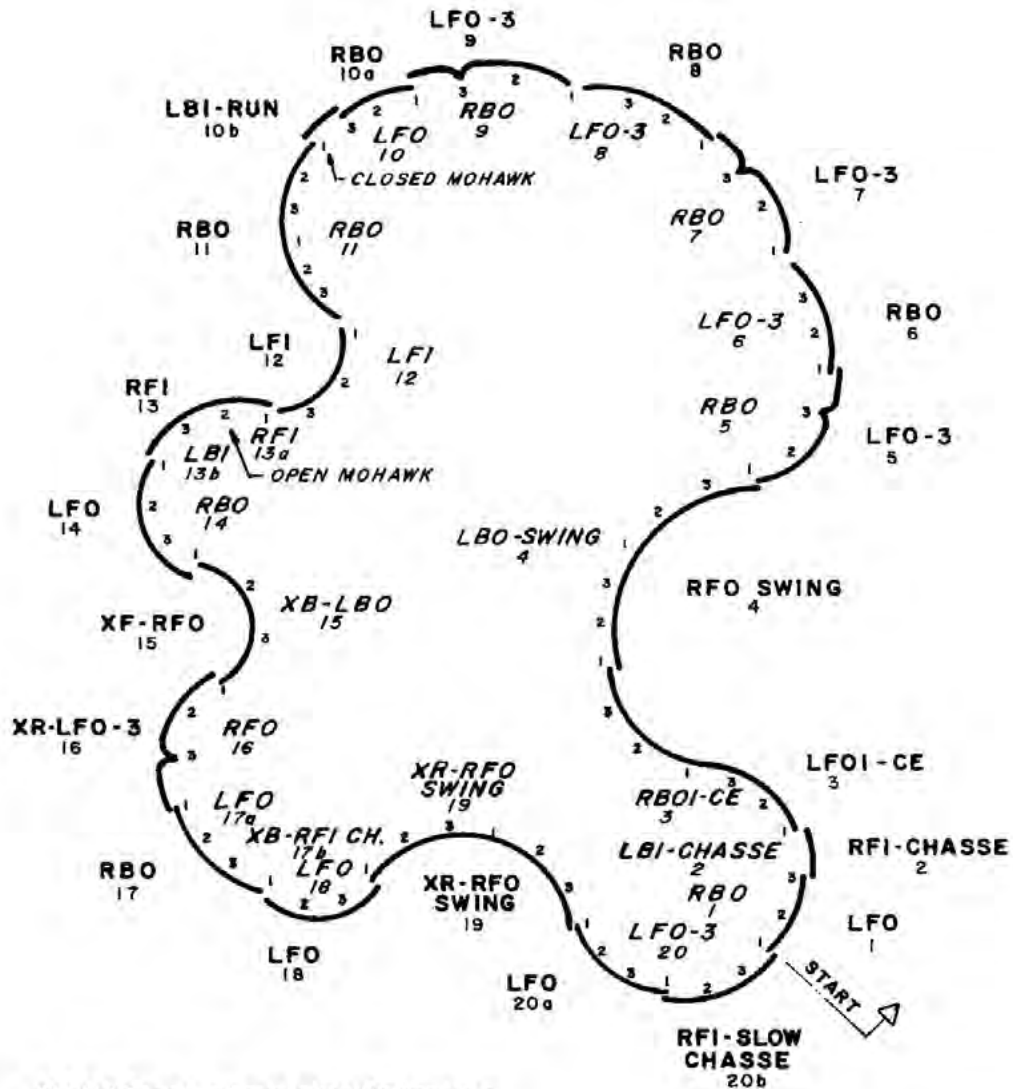
CIPA

**STARLIGHT WALTZ**  
(Small Pattern used only when instructed by CIPA)

Step	Hold	Man's Step	Beats of Music			Woman's Steps
			M	Both	W	
1	Closed	LFO		2		RBO
2		Chasse RFI		1		Chasse LBI
3		LFOI change of edge		6		RBOI change of edge
4		RFO Swing		6		LBO Swing
5		LFO Three Turn to	2		3	RBO
		LBI	1			
6		RBO	3		2	LFO Three Turn to
					1	LBI
7		LFO Three Turn to	2		3	RBO
		LBI	1			
8		RBO	3		2	LFO Three Turn to
					1	LBI
9		LFO Three Turn to	2		3	RBO
		LBI	1			
10a		RBO	2		3	Step Forward LFO
10b		LBI Run	1			Closed Mohawk
11	Open	RBO		6		RBO
12		Step Forward LFI		3		Step Forward LFI
13a		RFI	3		2	RFI Open Mohawk
13b	Closed				1	LBI
14	Changing	LFO		3		RBO
15	hold. See	Cross Roll RFO		3		Cross Roll LBO
16	text.	Cross Roll LFO	2		3	Step Forward RFO
		Turn Turn to LBI	1			
17a		RBO	3		2	LFO
17b					1	Cross Behind RFI Chasse
18	Kilian	Step Forward LFO		3		LFO
19		Cross Roll RFO		6		Cross Roll RFO
		with Swing				with Swing
20a		LFO		3		LFO Three Turn to
20b	Closed	Slow Chasse RFI		3		LBI



## STARLIGHT WALTZ



**MAN :** Steps shown outside tracing

**WOMAN:** Steps shown inside tracing

9-1-89

CIPA

## **ITALIAN FOXTROT**

by Odoardo Castellari

Music: Foxtrot 4/4

Tempo: 96 Metronome

Position: Closed, Tandem, Kilian, Partial Outside

Pattern: Set

Competitive Requirements – 2 Sequences

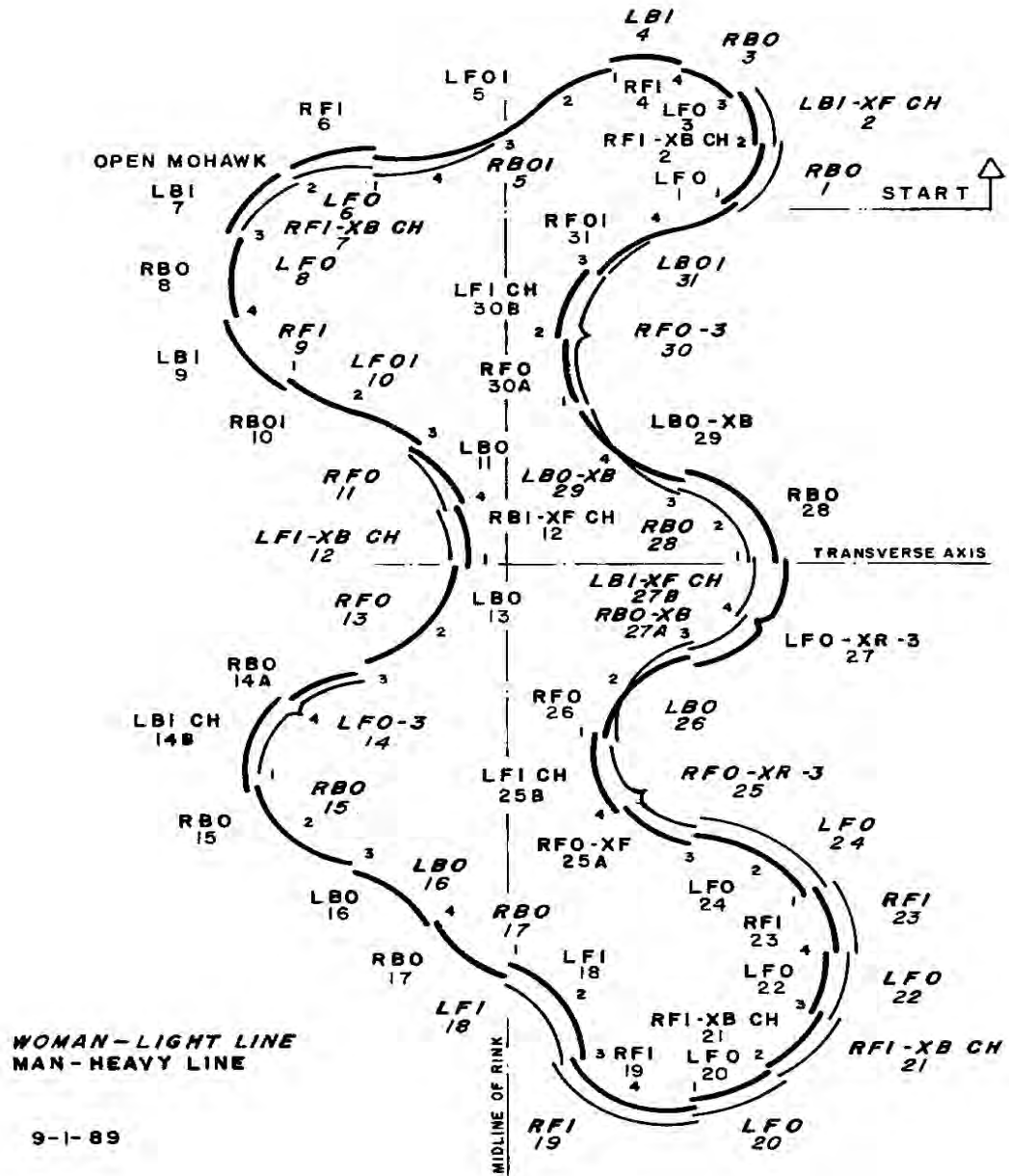
### **The Dance:**

- NOTE: All steps are progressive strokes unless otherwise indicated.
- A lively, lilting foxtrot with many intricate changes in positioning and intricate footwork.
- Steps 1 and 2 are in partial outside position, with the woman slightly to the right of the man. Step 3 is skated in close position.
- Step 5 begins in closed position with the partners directly “in front”; the woman moves to the left of the man on third beat. The free leg swings (forward for the man, backward for the woman) on the third beat. The change of edge occurs on the second beat.
- Steps 6 through 13 are done in closed position.
- Step 10 is a special feature of this dance. It is a very lively step with a quick movement of the free leg. Immediately after stroking, the free foot is brought alongside the skating foot so the free foot is in the “and” position by the end of the first beat. On the second beat the partners push the free leg to the side, while changing the edge from outside to inside.
- Steps 11 and 12 are done with the woman slightly to the left of the man.
- Step 14 is an LFO dropped three for the woman, which is to be turning in front of the man as he does his raised chasse (steps 14a and 14b). The arm position used during this step is optional.
- Steps 15 through 17 must be skated in tandem position.
- Steps 16 and 17 must be skated as outside edges. They should have a light, bouncing character. The free leg should be pushed slightly forward on these steps.
- Steps 18 through 24 are done in Kilian position.
- In step 25a, the arm position used is optional. Steps 25b, 26 and 27 are done in closed position. Step 28 is done in Kilian position.
- Step 29 begins in Kilian position with the woman to the right of the man. After stroking, the man guides the woman forward and to his left side so at the end of the step the woman is on the man’s left. At the end of this step the left arms are raised over the woman’s head so she can step forward while going under the left arms.
- In steps 30a and 30b, the woman must step forward on the right side of the man. Partners must release all contact during the woman’s three turn.
- Step 31 is done in closed waltz position. The free legs should be leading immediately after stroking. The step ends with a short change of edge to prepare for the first step of the dance.

### ITALIAN FOXTROT

Step	Hold	Man's Step	Beats of Music			Woman's Steps	Step
			M	Both	W		
1	Closed	LFO		1		RBO	1
2		RFI (XB-Chasse)		1		LBI (XF-Chasse)	2
3		LFO		1		RBO	3
4		RFI		1		LBI	4
5		LFOI (Swing)		4		RBOI (Swing)	5
6		RFI (Open Mohawk)		1		LFO	6
7		LBI		1		RFI (XB CH)	7
8		RBO		1		LFO	8
9		LBI		1		RFI	9
10		RBOI		2		LFOI	10
11		LBO		1		RFO	11
12		RBI (XF CH)		1		LFI (XB CH)	12
13		LBO		2		RFO	13
14a		RBO	1		2	LFO Three	14
14b	Tandem	LBI (CH)	1				
15		RBO		2		RBO	15
16		LBO		1		LBO	16
17		RBO		1		RBO	17
18	Kilian	LFI		2		LFI	18
19		RFI		2		RFI	19
20		LFO		1		LFO	20
21		RFI (XB CH)		1		RFI (XB CH)	21
22		LFO		1		LFO	22
23		RFI		1		RFI	23
24		LFO		2		LFO	24
25a		RFO (XR)	1		2	RFO (XR) Three	25
25b		LFI (CH)	1				
26	Closed	RFO		2		LBO	26
27		LFO (XR) Three	2		1	RBO (XB)	27a
					1	LBI (XF CH)	27b
28	Kilian	RBO		2		RBO	28
29	See description	LBO (XB)		2		LBO (XB)	29
30a		RFO	1		2	RFO Three	30
30b		LFI (CH)	1				
31	Closed	RFOI		2		LBOI	31

# ITALIAN FOXTROT



CIPA

## ICELAND TANGO

By Miss K.Schmidt

Music: Tango 4/4

Tempo: 100 Metronome

Position: Reverse Foxtrot, Open, Closed, Outside, Open

Pattern: Set

Competitive Requirements – 2 Sequences

### CHANGES:

- Step 9 (4 beats): is a X-roll (XR) for both skaters – previously a XF and XB.

### Clarifications:

- Step 9 (XR LFO-I-Sw for the woman, XR-RBO-I-Sw for the man): there are 4 beats in total, of which 3 are on the outside edge and 1 on an inside edge with a rockover (LFO-LFI for the woman, and RBO-RBI for the man) – before it was not specified.
- Step 16 (total 4 beats): for the woman, there are three beats on the outside edge and a change of edge to inside on the fourth beat of the step. For the man, there are three beats on the inside edge and a change of edge to outside on the fourth beat of the step – before it was not specified.

### The Dance:

- The first steps of the dance, steps 1 and 2 (a progressive run for the man) for one beat each, and step 3 (a progressive run for the woman) for two beats, form a lobe that intersects the continuous baseline of the rink and which opens initially towards the long axis and finishes, at the end of step 3, toward the corner of the rink.
- During steps 1, 2, and 3 of the dance, the partners proceed in Promenade position on opposite edges, which is important to the mirror symmetry of the partners.
- Step 4 (four beats) begins with a closed choctaw (for the woman RBO, for the man LBI) with the free leg stroking in front with respect to the skating foot. On step 4 the couple passes from Promenade position to Foxtrot position.
- During the execution of the choctaw on step 4, the foot of the free leg which becomes employed, must be placed to the outside of the employed foot. The aim of this step is initially parallel to the short side and finishes toward the center of the rink. On step 4 swinging the free leg is optional.
- Step 5, an outside edge for four beats performed in Waltz position, where swinging the free leg is optional, begins toward the center of the floor and finishes toward the long side barrier.
- Steps 6 and 7 (run), for one beat each, are directed toward the barrier.
- Step 8 (for six beats total) includes a change of edge on the third beat and a three turn on the fifth beat; this step is directed initially toward the long axis and then becomes parallel to it and finally toward the barrier on the long side of the rink. The swing of the free leg during the execution of step 8 is optional.
- It is divided as follows:
  - 2 beats on an outside edge (RBO for the woman, LFO for the man) where the couple is in Waltz position on the first beat and moves to Tango position on the second beat;
  - 2 beats on an inside edge (RBI for the woman, LFI for the man), where on the first beat a change of edge occurs (corresponding to beat 3 of the step); the man, during the change of edge, is placed to the left of the woman (who remains to the right of the man);
  - 2 beats on an outside edge: where on the first of these beats a three turn is performed, for the woman from inside backward to outside forward (RFO) and for the man from inside forward to outside backward (LBO); the three turn corresponds to beat 5 of the step and the couple assumes reverse Tango position.
- Step 9, for four beats, is a cross roll (in front for the woman XR LFOI, and in back for the man XR RBOI), in Reverse Tango position, aimed initially toward the long side barrier and then toward the long axis, and skated with the free leg held in line with the skating leg for the first two beats, then on the third beat and outside swing for both partners (in front for the woman and in back for the man). On the fourth beat of step 9, the couple performs a change of edge (for one beat) from outside to inside with a rockover of the body baseline to facilitate the aiming of step 10.

- Steps 10, 11, and 12 form a sequence of steps on a curve placed parallel to the short side of the rink performed in Foxtrot position.
- Step 10, for one beat, is for the woman an open stroke and for the man a choctaw LFO aimed toward the short side barrier in Foxtrot position in which the couple skates on symmetrical opposite edges.
- Step 11, for one beat, is a LFO for the woman and a progressive run RFI for the man.
- Step 12, for two beats, a progressive run (RFI) for the woman and a LFO for the man, beginning at the long axis.
- Step 13 (for four beats), which for the first two beats is in Foxtrot position and for the last two beats in Promenade position, is composed of:
  - A LFO for the woman and a RFI for the man (on the first beat), aimed toward the long side barrier;
  - A forward swing of the free leg for both partners, on the second beat, accentuated by a marked bend of the skating knee;
  - A three turn for the woman which finishes on a LBI edge and a bracket for the man to a RBO towards the long axis. These turns are executed on the third beat of the step with the skating knees bent before and after the turns.
- From step 14 through step 16 the couple assumes Partial Tango position where the parallel position of the shoulders should help control the direction and fluidity of these steps, and the free legs, swinging in unison, demonstrate the unison of the partners.
- Step 14 for the woman, a four-beat RFO swing, begins with a choctaw during which the free leg, after performing the stroke and being held in back for two beats, is brought in front with a swing on the third beat. The aim of this step is initially toward the long axis and finishes, at the end of the swing, toward the long side barrier.
- The man simultaneously performs step 14a (XB LBO) for two beats toward the long axis, stretching the free leg in front, and step 14b (XF RBI) for two beats with the free leg in back in line with the tracing of the skating foot, in unison with the movement of the woman's free leg, toward the long side barrier.
- Step 15 for the woman, a four-beat LBI swing, begins toward the barrier with a closed choctaw with the free leg finishing stretched in front, and finishes toward the long axis with a swing in back of the free leg (on the third beat), and is split by the short axis; for the man (LFO swing) it is a choctaw followed by a swing in front of the free leg on the third beat toward the long axis.
- Step 16 for the woman, a four-beat RFOI swing, is another choctaw toward the long axis followed by a swing on the third beat aimed toward the barrier that, unlike step 14, finishes with a change of edge on the fourth beat from outside to inside (from RFO to RFI) to prepare for the next step.
- Step 16 for the man, a four-beat RBIO swing, is a closed choctaw with the free leg finishing stretched in front, and its aim finishes toward the barrier with a swing in back of the free leg (on the third beat) and a change of edge from inside to outside (from RBI to RBO) to prepare for the next step.
- Step 17 for the woman (for two beats) begins on a LFO on the first beat aimed parallel to the long side barrier and finishes with a three turn to a LBI, on the second beat, toward the short side of the rink. For the man step 17a is a mohawk LFO for one beat followed by a progressive run RFI (step 17b) for one beat. Step 17 begins in Foxtrot position and, on the man's step 17b, changes to Waltz position.
- Step 18, for two beats, in Waltz position, is a stroke on a deep outside edge (RBO for the woman, LFO for the man) which begins parallel to the short side and is brought toward the center of the rink.
- The woman's choctaw, from RBO (step 18) to LFI (step 1), is necessary to be able to perform the restart of the dance, consequently it must be repeated two times.

**During the evaluation of this dance particular attention should be paid to the following elements:**

- Accuracy of timing, step technique, and the prescribed pattern and positions.
- **Step 3** must be a well-defined edge and maintained for the required beats, taking care not to change the edge before the choctaw (step 4).
- **Step 4:** a choctaw, NOT a mohawk.
- **Step 8:** correct timing and execution (as required by the dance description, see notes).
- **Step 9:** the change of edge (rockover) at the end of the fourth beat should be evident.

- **Step 13:** must be executed fluidly, with the forward swing of the free leg and the three turn and bracket executed at the required times (see notes).
  - **Steps 14-16:** the edges must be maintained with firmness, and the swings of the free legs executed fluidly and appropriately to the rhythm skated.
  - **All forward to backward choctaws** must be executed with the free skate placed close to and to the outside of the heel of the skating foot.
  - **Steps 14-18:** the edges must be executed well, the swings of the free legs performed with perfect unison and fluidity.
  - **Steps 17 and 18** are pronounced edges that form a narrow lobe to allow the restart of the dance at the same point at which the previous sequence began.
  - **The choctaw** for the woman, from RBO (18) to LFI (1) is a turn that is necessary to be able to perform the restart of the dance, consequently it must be repeated two times.
  - **The unison of the free leg movement** is an essential requirement of this dance.
- \*NOTE – Promenade Position:** The partners face the same direction of travel with the woman to the left of the man. The man's right hand is on the woman's left shoulder blade while the woman's left hand holds the man's right shoulder; the two arms overlap and the elbows are placed one on top of the other. The man's left arm and the woman's right arm are stretched behind with respect to the chest with the hands held at shoulder height. Promenade position is given by the forward aim of the chest with respect to the flexed arm of the skaters.

### ICELAND TANGO – KEY POINTS

#### SECTION 1: Attention Points

1. **STEP 3:** for both skaters maintained for two (2) beats avoiding a change of edge before performing the next step (step 4).
2. **STEP 4:** closed choctaw with both skaters maintaining the edge for two (2) beats without changing the edge before/after the turn and correct technique of execution; the lobe must be well defined and the couple must finish aiming toward the center of the rink.
3. **STEP 5:** outside edge for four (4) beats aimed toward the center of the rink and finishing toward the long side barrier.
4. **STEP 8:** proper execution of the Change of Edge (on beat 3 of the step) and Three Turn (on beat 5 of the step); depth of lobes; correct timing; change of edge on the third beat, three turn on the fifth beat of the step.
5. **STEP 9:** cross roll on the first beat, swing of the free leg on the third beat, change of edge and simultaneous rockover of the body on the fourth beat.
6. **STEP 10:** choctaw for the man aimed toward the short side of the rink.

#### SECTION 2: Attention Points

1. **STEP 13:** proper execution of RFI bracket for the man and LFO three turn for the woman; correct execution with correct timing and pronounced edges on the entrance and exit; fluidity of execution, closeness of the skaters during the turns.
2. **STEP 14a-14b (for the man):** two crosses with close feet, the first is an outside edge and the second is an inside edge.
3. **STEP 14 (for the woman), 15 and 16 (for both skaters):**
  - Correct technical execution of the choctaws;
  - Depth of the lobes and edges maintained during the swings;
  - Synchronized movement of the free legs of the skaters during the swings.
4. **STEP 16:** proper execution of Choctaws and Swing movement, with a change of edge in the last beat of the step, toward the long side barrier.
5. **STEP 17:** the woman performs a three turn on the second beat of the step, for the man a Mk LFO (17a) followed by a progressive (run).
6. **STEP 18:** outside edge for both skaters that finishes toward the long axis at the center of the rink.

## ICELAND Tango (100bpm)

HOLD	No.	WOMAN's Step	BEATS of Music		MAN's Step	
<b>1st SECTION</b>						
Tango Promenade	1	Cw LFI		1	RFO	
	2	RFO		1	Run LFI	
	3	Run LFI		2	RFO	
Foxtrot	4	CICw RBO *		4	CICw LBI *	
Waltz	5	LBO *		4	Cw RFO *	
	6	RBO		1	LFO	
	7	Run LBI		1	Run RFI	
See Text	8	RBO/l * 3t		2+2+2	LFO/l * 3t	
Tango	9	XR LFO Sw/l		2+1+1	XR RBO Sw/l	
Foxtrot	10	RFI		1	Cw LFO	
	11	LFO		1	Run RFI	
<b>2nd SECTION</b>						
Foxtrot	12	Run RFI		2	LFO	
	13	LFO Sw3t		1+1+2	Run RFI SwBk	
Tango Partial	14a	Cw RFO Sw	2+2		2	XB LBO
	14b				2	XF RBI
	15	CICw LBI Sw		2+2	Cw LFO Sw	
	16	Cw RFO Sw/l		2+1+1	CICw RBI Sw/O	
Foxtrot	17a	LFO 3t	1+1		1	Mk LFO
Waltz	17b				1	Run RFI
		18	RBO		2	LFO
* free leg free movement						





## QUICKSTEP

by R.J. Wilkie and Daphne Wallas

Music: Quickstep  
 Position: Kilian Position  
 Competitive Requirements – 4 Sequences

Tempo: 112 Metronome  
 Pattern: Set

### CHANGES:

- Step 9 (XF-LBO): in the new diagram, this step exceeds the short axis – previously step 10 exceeded the short axis.

Clarification: step 6 (LBI-O); the change of edge must be on beat 3 of the step – before it was not specified.

### The Dance:

- The steps are the same for both skaters.
- The dance begins at the long axis with a sequence of steps from 1 to 4 directed toward the long side barrier, of which step 2 is a chasse and step 4 is a progressive (run).
- Step 5 is a four-beat LFO characterized by a swing in which the skaters begin parallel to the long side barrier and finish toward the long axis. During the forward swing of the free leg, through the strong pressure of the outside edge combined with a slight twist of the torso, the woman moves slightly behind her partner and follows his tracing.
- Step 6 (RBIO), for three beats, forms a lobe that begins with a closed choctaw aimed toward the center of the rink on an inside edge (for two beats) followed by a change to an outside edge (on the third beat) at which point the skaters cross the baseline of the dance. During this step, the free skate is extended in front on the first beat, it is brought beside the employed skate to “and” position on the second beat, and on the third beat it moves outward to assist the execution of the change of edge. The aim of step 6 is initially toward the long axis, becoming parallel to it, and finally coming toward the long side barrier.
- Step 7 is a cross behind (XB-LBI) which brings the couple from parallel to the long side barrier toward the center of the rink.
- Steps 8 and 9 form a lobe that opens toward the center of the rink and concludes on the baseline at the short axis in which step 8 (RBI) should show a strong change of lean with respect to step 7, and step 9 (XF-LBO) should continue the arc of curvature with respect to the preceding step.
- The above steps 7, 8, and 9 must be executed in a lively manner and the edges should be well defined.
- Step 10 (XB-RBO), for four beats, which begins with a cross behind toward the long side barrier and finishes toward the long axis, must be on a prominent outside edge with an appropriate bend of the skating knee. During this step the movement of the free leg may be interpreted freely.
- Step 11, for two beats, begins with a choctaw LFI in which the partners must maintain control with the woman remaining beside the man. This step forms a lobe that begins on the baseline and returns to it.
- Step 12 is a two-beat RFI, which brings the couple toward the long side barrier.
- Steps 13 through 18 are each one-beat steps and must be well-cadenced and skated in a lively and confident manner.
- Step 14 is a progressive (run).
- Step 16 is a XF-RFO executed with a change of lean and aimed toward the short side of the rink.
- Step 17 (XB-LFIO), a cross behind and a change of edge from inside to outside, is executed in one beat of music and aimed toward the short side of the rink.
- Step 18 (XF-RFI), is a right inside cross front aimed toward the short side of the rink and finishing parallel to it.
- The dance must be skated in perfect adherence to the tempo of the music, which is fast and lively.

### During the evaluation of this dance particular attention should be paid to the following elements (Key Points):

- Correct distribution of the lobes with respect to the baseline of the dance.
- Accuracy of timing, step technique, and the prescribed pattern and positions.
- The dance must be skated in perfect adherence to the tempo of the music, which is fast and lively.

- Step 5 must be executed on a good outside edge maintained until the execution of the closed choctaw (step 6).
- The closed choctaw (step 6) must be executed with defined edges on the entrance and exit.
- The change of edge to outside (step 6) is executed on the third beat of the step.
- Step 7 XB-LBI must be crossed and an inside edge
- Step 8 RBI has an evident change of lean.
- Steps 9 and 10 must be crosses.
- Steps 11 and 12 must be pronounced inside edges.
- The change of edge on step 17 must be quick and pressed directly toward the short side barrier.
- The dance must show deep LOBES distributed equally to the left and right of the baseline of the dance.

#### **QUICKSTEP – KEY POINTS**

##### **SECTION 1: Attention Points**

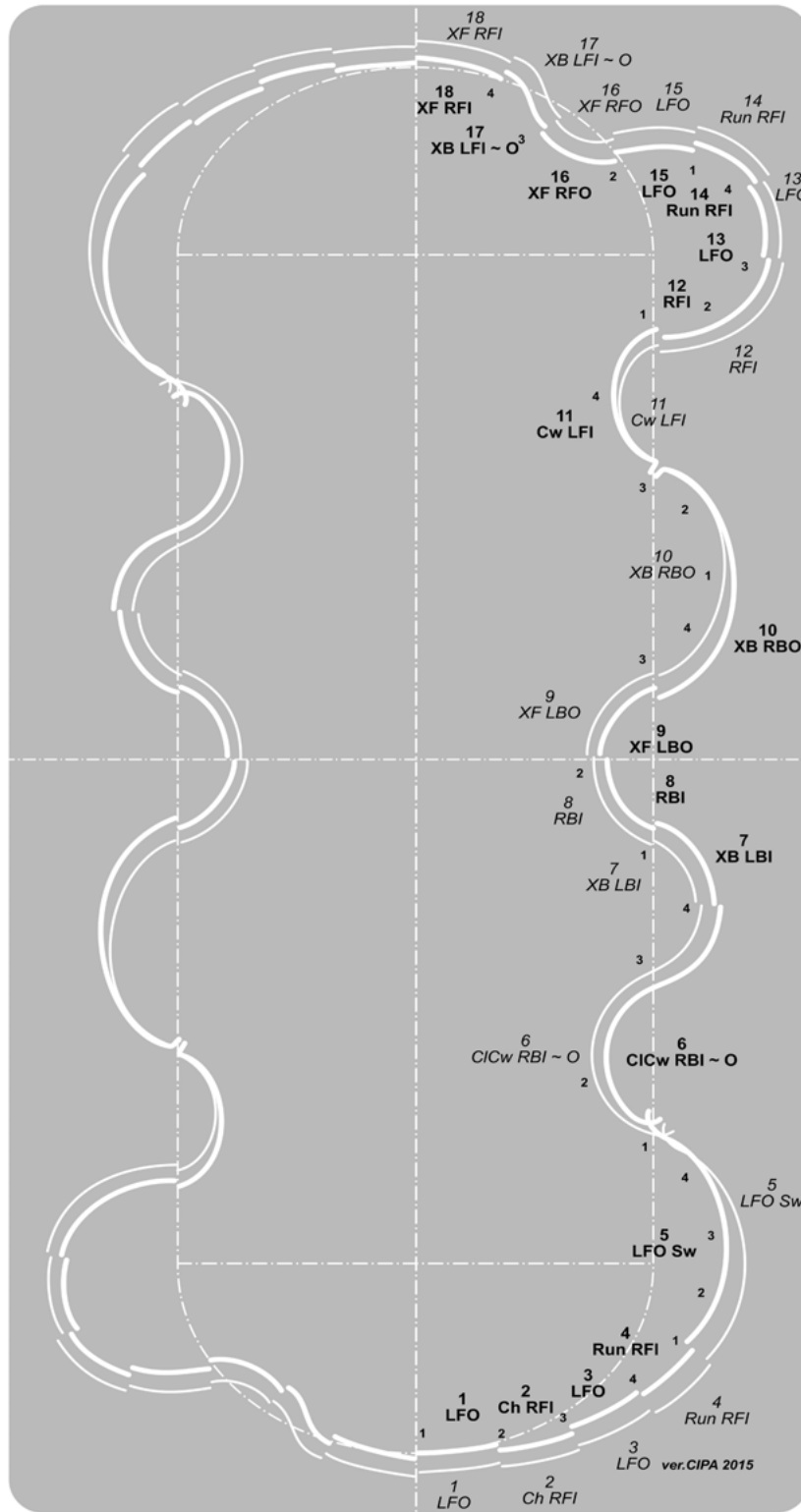
1. **STEP 5 (LFO-Sw):** pronounced outside edge, LFO swing for 4 beats, avoiding a change of edge before executing the choctaw.
2. **STEP 6 (Cw-RBI-O):** proper execution of the Closed choctaw, keeping the outside edge on Step 5 and skating on a strong inside edge for Step 6 (defining the baseline of the dance). During the choctaw, the right foot is brought behind the heel of the left foot and placed on the outside of it, finishing with the free leg extended in the forward position. This step has 3 beats total, of which two (2) beats are on an inside edge and one (1) beat with a change to an outside edge.
3. **STEP 7 (XB-LBI):** proper execution of cross behind with definition of the inside edge, crossing with feet parallel and close together on a strong inside edge.
4. **STEP 8 (RBI):** proper execution of the inside edge, (on the baseline of the dance) with an evident change of lean with respect to the preceding step.
5. **STEPS 9(XF-LBO) & 10 (XB-RBO):** proper execution of the cross in front and cross behind, must be performed with close feet and evident changes of lean. Step 10 must remain on an outside edge in order to properly execute the choctaw.
6. **STEP 11 (Cw-LFI):** proper execution of the choctaw LFI, executed on the baseline, on a strong inside edge, for two (2) beats.
7. **STEP 16 (XF-RFO):** proper execution of cross front, with feet close together aimed toward the long axis and finishing toward the middle of the short side of the rink.
8. **STEP 17 (XB-LFIO):** proper execution of cross behind and change of edge to outside, which must be quick and aimed to the short side barrier.
9. **STEP 18 (XF-RFI):** forward inside cross front parallel to the short side of the rink.

**NOTE: THE DANCE MUST SHOW DEEP LOBES DISTRIBUTED EQUALLY TO THE LEFT AND RIGHT OF THE BASELINE OF THE DANCE.**

## QUICKSTEP (112bpm)

HOLD	No.	WOMAN's Step	BEATS of Music	MAN's Step
<b>1st SECTION</b>				
Kilian	1	LFO	1	LFO
	2	Ch RFI	1	Ch RFI
	3	LFO	1	LFO
	4	Run RFI	1	Run RFI
	5	LFO Sw	2+2	LFO Sw
	6	CICw RBI/O	2+1	CICw RBI/O
	7	XB LBI	1	XB LBI
	8	RBI	1	RBI
	9	XF LBO	1	XF LBO
	10	XB RBO *	4	XB RBO *
	11	Cw LFI	2	Cw LFI
	12	RFI	2	RFI
	13	LFO	1	LFO
	14	Run RFI	1	Run RFI
	15	LFO	1	LFO
	16	XF RFO	1	XF RFO
	17	XB LFI/O	1/2+1/2	XB LFI/O
	18	XF RFI	1	XF RFI
* free leg free movement				

**THE QUICKSTEP**



## **PASO DOBLE**

By Reginald Wilkie and Daphne Wallis

Music:	Paso Doble 2/4	Tempo:	112 Metronome
Hold:	Outside, Closed and Open	Pattern:	Set
Competitive Requirements - 2 sequences			

### **The Dance:**

- All edges are of one beat, except one two-beat (step 17) and one three-beat (step 28) for the woman, and two two-beat (steps 17 and 20) and one three-beat (step 28) for the man.
- The partners' relative positions change during the dance. Steps 1 to 15 are skated in outside position, steps 16 to 20 in Closed Waltz position and steps 21 and 28 in Open position.
- The dance starts with a run followed by two chasses (steps 4 and 6), forward for the man and backward for the woman. The man keeps his partner to his right, hip to hip (Outside position), to step 15.
- Steps 8 and 9 are, however, most unusual. They are skated on the flat with both skates on the floor and foot sliding past foot very closely. The man brings his right foot (step 8) close to the left with both knees straightened, throwing all his weight on his right and then bending his knee strongly, allowing the left leg, rigidly held, to shoot forward without being lifted from the floor. For step 9 his feet are reversed, the left foot being brought back to the right then the left knee is flexed, pushing the stiffened right leg forward on the floor. During steps 8 and 9 the skating foot must be directly under the skater.
- The steps for the woman correspond, except that she is traveling backwards. On her step 8 the weight is transferred to the left foot, which is bent as her right foot slides to the front, followed by transferring the weight to the right foot as the left foot slides forward for step 9.
- Step 10 must not be slurred but the feet lifted distinctly from the floor. The following change of edge (step 11) should be skated boldly by both and the effect to be attained is a pronounced outward bulge of the pattern. The man's steps 12-16 consist of a crossed in front RFI (12), and RFI run (14) as well as a mohawk begun crossed behind (15, 16) while his partner skates LBI crossed behind (step 12), RBO (13), LBI crossed behind (14), RBO (15) and a front crossed LBI (16).
- The following two-beat edge on step 17, where the man extends his free leg in front to match the woman's which is held behind on her corresponding RFI edge, is the first two-beat edge in the dance, and the first of four consecutive edges skated in closed position. The man then makes a backward crossed chasse, LBI crossed in front (step 19), then a two-beat RBO (20) and, turning forward into open position, skates a chasse (22) and run (24). During this period the woman is skating a forward chasse (19) followed by two chasses in two steps (20a and 20b) of one beat each, during which the man does an RBO edge (20) of two beats.
- The woman's steps 21-28 are identical to the man's with the exception of the end of step 28, when she skates a short swing mohawk to enable her to start the dance sequence again in tango position. This mohawk is skated between the last beat of music of the dance and the first step in the repeat of the dance.
- On the last cross roll, step 28, both partners skate a bold RFO which changes to RFI. The free legs are swung a little to the front and then back to the heel, while the man remains on RFI and the woman makes a quick open mohawk to LBI and immediately places her right foot down close to the left on RBO, which is the opening step of the repetition of the dance sequence.
- As to the contour of the dance, the opening steps (1 and 2) are a curve, but the general direction of chasse steps (3-9) is straight. Steps 10 and 11 are a sudden outward bulge, followed by steps 12 to 25 which are all on a true circle. After this, come outward and inward deviations on the cross rolls, steps 26-28, and finally an outward bulge at the end of step 28.

### THE PASO DOBLE

Step	Hold	Man's Step	Beats of Music			Woman's Steps
			M	Both	W	
1	Outside	LFO-Run		1		RBO-Run
2		RFI-Run		1		LBI-Run
3		LFO-Run		1		RBO-Run
4		RFI-Chasse		1		LBI-Chasse
5		LFO		1		RBO
6		RFI-Chasse		1		LBI-Chasse
7		LFO		1		RBO
8		RF (Left Foot Forward)		1		LB (Right Foot Forward)
9		LF (Right Foot Forward)		1		RB (Left Foot Forward)
(On Steps 8 and 9, both skates remain on floor)						
10		XF-RFO		1		XB-LBO
11		XB-LFIO		1		XF-RBIO
12		XF-RFI		1		XB-LBI
13		LFO-Run		1		RBO
14		RFI-Run		1		XB-LBI
15		XB-LFO		1		RBO
		Open Mohawk to:				
16		RBO		1		XF-LBI
						Mohawk to:
17	Closed	LBI		2		RFI
18		RBO		1		LFO
19		XF-LBI-Chasse		1		XB-RFI-Chasse
20a		RBO	2		1	LFO
20b		Mohawk to:			1	RFI-Chasse
21	Open	LFO		1		LFO
22		RFI-Chasse		1		RFI-Chasse
23		LFO-Run		1		LFO-Run
24		RFI-Run		1		RFI-Run
25		LFO-Run		1		LFO-Run
26		XF-RFO		1		XF-RFO
27		XF-LFO		1		XF-LFO
28a		XF-RFOI		3		XF-RFOI
28b						LIB Swing Mohawk

NOTE: 28b for the woman is a quick swing mohawk at the end of the third beat.





## **THE ARGENTINE TANGO**

By Reginald Wilkie and Daphne Wallis

Music: Tango 4/4

Tempo: 96 Metronome

Hold: See list of steps

Pattern: Set

Competitive Requirements - 2 sequences

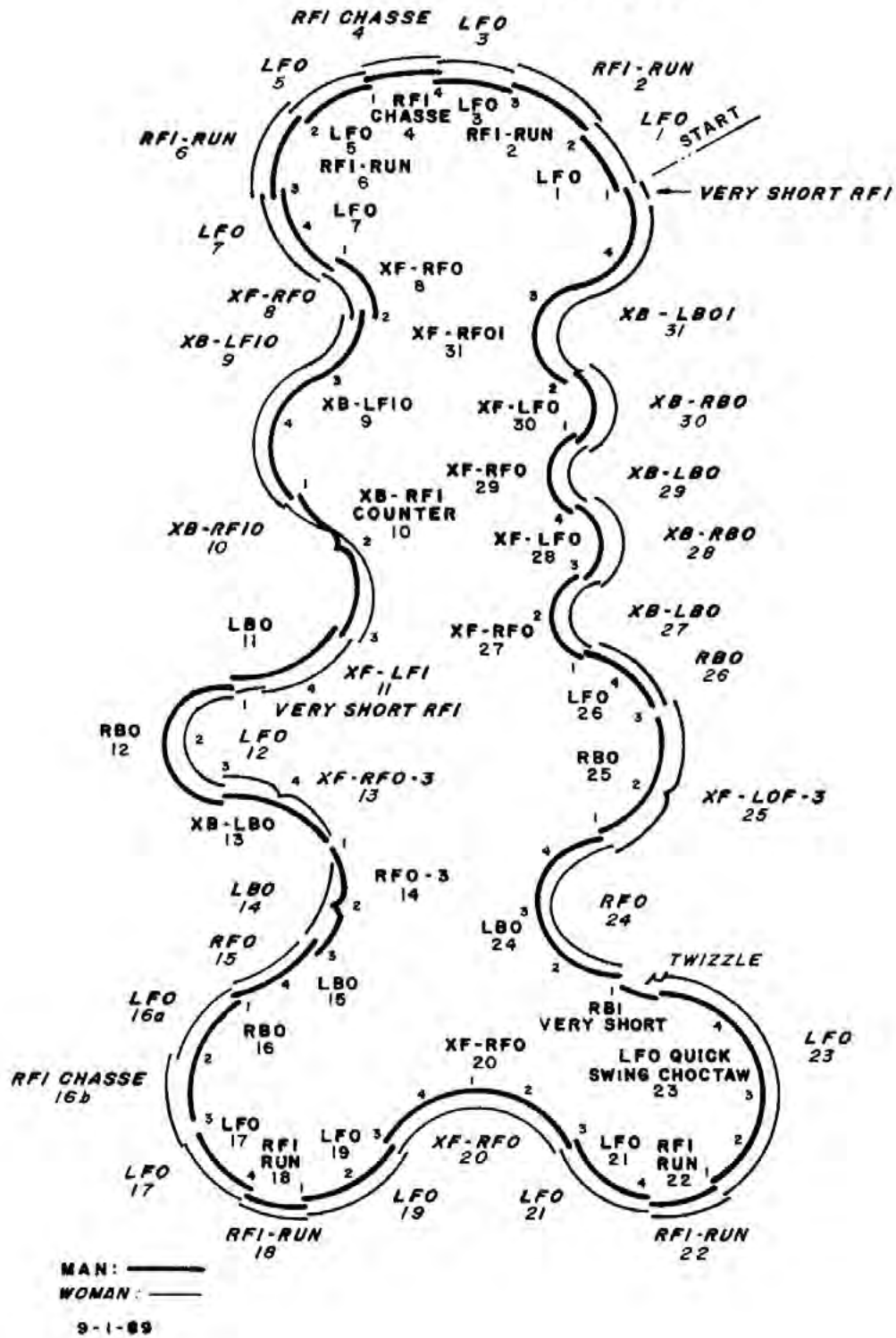
### **The Dance:**

- The dance begins with the partners in foxtrot position for the first ten steps, changing to waltz position at the man's counter turn (step 10) until step 16. The initial runs (2 and 6) of the dance across the ends of the rink, broken by chasse (4), end with a deep LFO edge (7) which brings the partners facing down the length of the rink. Then the partners skate a short RFO edge crossed behind (step 9) and held for three beats. The change of edge is effected as the free foot swings back past the skating foot to be in position to start step 10 crossed behind. The man turns an RFI counter while the woman executes a change of edge (RFIO) step 10 dropping in behind the man in closed position. The change to closed position is accomplished by the woman directing her stroke somewhat behind the man before he turns his counter.
- Step 11 for both partners is held for approximately two beats and ends with them travelling towards the barrier. At the very close of the step the woman momentarily steps down on RFI before starting her LFO (step 12) as the man skates RBO (12), both strongly curved to head them back to the centre of the rink. During the next lobe (steps 13, 14 and 15) which is started towards the centre of the rink, the couple revolves around each other, the woman turning a three on the first stroke and the man on the second with all edges well curved and the couple ending up travelling towards the barrier.
- While the man skates a two beat RBO (step 16), the woman skates a forward chasse (16b). Then the man turns forward into a Kilian position and both skate a sequence LFO, RFI and LFO (steps 17, 18 and 19), step 18 being a run. Steps 17 to 23 are the same for both partners. After pausing on step 19 (LFO) for two beats, both partners skate strongly cross rolled, four bet RFO edges (step 20) which carry them across the end of the rink. Two steps of one beat each, LFO and RFI (21 and 22) – the latter a run – end with a long four beat LFO edge which takes them around the corner of the rink. During this edge the woman must skate hip-to-hip with the man (Kilian position), her tracing following along his and the shoulders strongly rotated. This long edge is terminated with a swing choctaw for the man and a twizzle for the woman. These right turns are executed immediately after the fourth beat and just before the next accentuated beat (beat 1). The woman's twizzle starts similarly to the man's choctaw but entails a complete revolution on her part rather than half the half revolution of the man. The weight (of the woman) is on the left foot during the revolution but the right foot is kept close beside it and on the completion of the turn takes the full weight for the next RFO (step 24) of four beats as the man skates LBO (step 24). Because of the man's choctaw, the partners change from Kilian position to waltz position, which is maintained for three steps only 24, 25 and 26.
- During the next lobe (25 and 26) the man skates a fairly deep RBO (step 25) of two beats while the woman turns an LFO three, begun as a cross roll, around her partner. Because of this, the woman is on the right of the man and the couple takes up tango position, which is maintained from step 27 to 31, the end of the dance sequence. This is followed by a series of five cross rolls (steps 27-31), the man crossed in front, the woman remaining on her partner's right. The first roll (27) is maintained for two beats; the following three rolls (28-30) for one beat, and the fifth (31), with a slight change of edge is held for three beats. The partners should skate the cross rolls lightly on well curved edges making a pronounced serpentine of the sequence. Immediately before the end of step 31, after the change of edge, the woman momentarily steps down RFI which turns her forward in order to be able to strike off LFO on the first step of the repeat of the dance.

## THE ARGENTINE TANGO

Step	Hold	Man's Step	Beats of Music			Woman's Steps
			M	Both	W	
1	Foxtrot	LFO		1		LFO
2		RFI-Run		1		RFI-Run
3		LFO		1		LFO
4		RFI Chasse		1		RFI-Run
5		LFO		1		LFO
6		RFI-Run		1		RFI-Run
7		LFO		2		LFO
8		Cross-in-front RFO		1		Cross-in-front RFO
9		Cross-behind LFI change-of-edge to LFO		3		Cross-behind LFI change-of-edge to LFO
10	Waltz	Cross-behind RFI	1		2	Cross-behind RFI
		Counter to RBI	1			change-of-edge to RFO
11		LBO		2		Cross-in-front LFI and very short RFI
12		RBO		2		LFO
13		Cross Roll LBO	2		1	Cross Roll RFO Three Turn
					1	RBI
14		RFO	1		2	LBO
		Three Turn to RBI	1			
15		LBO		2		RFO
16		RBO	2		1	LFO
					1	RFI Chasse
17	Kilian	LFO		1		LFO
18		RFI-Run		1		RFI-Run
19		LFO		2		LFO
20		Cross Roll RFO		4		Cross Roll RFO
21		LFO		1		LFO
22		RFI-Run		1		RFI-Run
23		LFO Quick Swing		4		LFO Twizzle
		Choctaw with very short RBI				
24	Waltz	LBO		4		RFO
25		RBO	2		2	Cross Roll LFO Three Turn
26		LFO		2		RBO
27	Tango	Cross Roll RFO		2		Cross Roll LBO
28		Cross Roll LFO		1		Cross Roll RBO
29		Cross RFO		1		Cross Roll LBO
30		Cross Roll LFO		1		Cross Roll RBO
31		Cross Roll RFO		3		Cross Roll LBO
		change-of-edge to RFI				change-of-edge to LBI and very short RFI

# ARGENTINE TANGO



CIPA

## **THE CASTEL MARCH**

By Odoardo Castellari

Music:	Tango 4/4 or 2/4	Tempo:	100 Metronome
Hold:	Kilian, Reverse Killina, Closed	Pattern:	Set
Competitive Requirements - 2 sequences			

### **The Dance:**

- All steps, not otherwise described, are runs.
- All steps that are the same for man and lady are showed only one time in the diagram.
- Steps from 1 to 8 (included) are in Kilian position.
- Step 6. The Couple skate a closed Mohawk and remain in Kilian position.
- Step 9-10. Step 9 is a cross forward, then the partners get divided to be from left inside backward to right inside forward (step 10). The left foot begins a half three turn with the right foot close parallel, then the right foot skate a right inside forward. At the end of the step the free leg crossed behind the skating foot. The partners skate separately, turning counter clockwise. The lady goes at man's back and the couple take up reverse Kilian position.
- Step 13 for the Man – 13a/13b for the Lady. The partners make a left outside forward cross roll; on the second beat the man skates a three turn instead the woman makes a right inside forward chasse.
- Steps 14 and 15 are in Closed position (Waltz).
- Steps 16a/16b for the Man – 16 for the Lady. The Man makes a right outside backward and the left chasse; the Lady makes the left forward outside and then the three turn.
- Steps 17 and 18 are in Reverse Kilian position
- Step 19. It begins with the couple in Reverse Kilian position right backward outside; the left leg, which is forward, have to take backward (swing) with a strong movement, to prepare the next step.
- Step 20. With the execution of the closed Mohawk (left forward outside) the couple will be in Kilian position, the right leg forward and stretched. The Kilian position will stay until step 27.
- Steps 23 and 24: they are two very short steps, made only in one beat of the music; with the step 23 (right forward outside) the partners cross forward and quickly skate a left inside edge crossed backward.
- Step 25. Cut step; it's a chasse in where the free foot swing forward.
- Step 28abcd. It's a particular step of five beat of music, which starts in Kilian position:
  - 28a – left forward outside run (1° beat);
  - 28b – the right foot is taken near, parallel to the left foot and immediately the couple goes in a thrust, during the 2° beat (thrust: left and right foot together on the floor; the left knee is very bended and pushed forward; the right leg is back stretched);
  - 28c – the couple remains in left outside edge and the right skate, gliding on the floor, swing forward; the couple changes in tandem position (lady in front, left skates in the same line), both legs are stretched;
  - 28d – (4° and 5° beat) the right leg comes back (right foot is closed near left foot) so the couple changes from forward outside to left forward inside, the lady goes to the left side of the man; in this position the left hands of the partners are held and lifted over the lady's head, the right hands held on the lady's right hip. This hold remains during step 29 and 30.
- Step 30. (this step begins in the same position of the 28d) cross roll left forward; the couple makes three turn on the 2° beat.
- Step 31. Kilian position; this position remains until the end of the dance.
- Steps from 35 to 37. Step 35 is a cross roll right forward, step 36 is skated on the flat with both skates on the floor (Flat, the skaters bring their left foot close to the right, throwing all their weight on the left and pushing the right leg forward); then lifted from the floor the right foot the couple skates a cutstep right forward inside (step 37).

### THE CASTEL MARCH

Step	Hold	Man's Step	Beats of Music			Woman's Steps
			M	Both	W	
1	Kilian	LFO		1		LFO
2		RFI		1		RFI-Run
3		LFO		1		LFO
4		RFO – XF		1		RFI- XF
5		LFI – XB		1		LFI - XB
6		RBI – Closed Mohawk		1		RBI – Closed Mohawk
7		LBO		2		LBO
8		RBO		1		RBO
9		LBI – XF		1		LBI – XF
10	Kilian Reverse	RFI		2		RFI
11		LFO		1		LFO
12		RFO – Cross Roll		1		RFO – Cross Roll
13a		LFO – Cross Roll	2		1	LFO – Cross Roll
13b					1	RFI – Chassè
14	Closed	RBO		1		LFO
15		LBI		1		RFI
16a		RBO	1		2	LFO – Three Turn
16b		LBI – Chassè	1			
17	Kilian Reverse	RBO		1		RBO
18		LBO – XB		1		LBO – XB
19		RBO – XB – Swing		2		RBO – XB - Swing
20	Kilian	LFO – Closed Mohawk		2		LFO – Closed Mohawk
21		RFI		1		RFI
22		LFO		1		LFO
23		RFO – XF Very Short		½		RFO- XF Very Short
24		LFI – XB Very Short		½		LFI – XB Very Short
25		RFO – Cut Step		1		RFO – Cut Step
26		LFI – XF		2		LFI – XF
27		RFI		1		RFI
28a	See notes	LFO		5		LFO
28b		THRUST				THRUST
28c		LFO – Swing				LFO – Swing
28d		LFI – Change of edge				LFI – Change of edge
29		RFO		2		RFO
30		LFO – Cross Roll – 3		2		LFO – Cross Roll – 3
31	Kilian	RBO		2		RBO
32		LFO – Mohawk		1		LFO – Mohawk
33		RFI – XB		1		RFI – XB
34		LFO		2		LFO
35		RFO – Cross Roll		1		RFO – Cross Roll
36	See notes	LF – Flat (R foot F)		1		LF – Flat (R foot F)
37		RFI – Cut Step		1		RFI – Cut Step



## TANGO DELANCO

J.DUNLOP / W. GRAF / L.RESIDORI

Music: Tango 4/4

Pattern: set

Counting: 1,2,3,4

Tempo: 104 Metronome

Positions: Foxtrot, Closed, Tango, Kilian ,Partial Outside, Partial Outside Reverse ,Tandem, , Shade, Kilian Cross arm, Hand in hand.

### The Dance:

- The couple are in Foxtrot position from step 1 to the step 4.
- On the second beat of step 5, when the lady executes a Rocker turn crossing the man's tracing, the couple assumes a Partial Outside Reverse position with the woman slightly to the man's left side. The team remains in this position during Step 6.
- Step 6: the man skates a RFO for a total of 4 beats, which is divided into 2 beats(6a) with free leg back and 2 beats (6b) in "And" position (with feet close) followed by an extension behind of the free leg.
- In Step 6a, the woman executes a RBI (2 beats) followed by a LBO edge (6b) of 2 beats that begins in "And" position and ends extending the free leg forward.
- During Step 7, the man's left arm and the lady's right arm are raised over the lady's head, allowing the lady to skate a RFO on the first beat followed by a Rocker turned on the second beat. The man skates, at the same time, a LFO cross-roll on the first beat and a Three on the second beat of step 7a.
- Step 7b for the man is a RBO (of 4 beats) while the woman in RBO stretches the left free leg forward.
- The team, in Tandem Position (7b), skates a swing (on the third beat of the step 7b for the man and on fifth beat of step 7 for the woman).
- Step 8 is an open choctaw and is skated in Kilian position.
- Steps 9 (2 beats) and 10 (1 beat) are called "Tango Walks" executed in a Shade - position: the man keeps the right hand on the woman's left shoulder and skates slightly to her left.
- The couple skate a RFI on step 11. On this step the man crosses the lady's pattern passing behind her and assuming a Tandem position. During this step, the couple prepares an open mohawk (heel to heel) that is skated at the end of step 11 and at the start of step 12.
- Step 12 counts six beats for the woman on the same foot while for the man is divided into 12a-12b-12c-12d.
- Step 12a in Kilian position, for the couple, is composed of: LBI of 2 beats followed by a Three turn (to LFO) on the 3rd beat and remaining on this edge until the finish of the fourth beat.
- Steps 12b,12c,12d and 13a are skated in Partial-outside position.
- Step 12b RBO, only for the man, is a short open Mohawk of 1 beat (heel inside to heel of the skating foot) skated while the woman, at the same time, turns another three from LFO to a LBI on the fifth beat of step 12.
- Step 12c the man skates a LFO open Mohawk of 1 beat (heel to heel), while the woman finishes by stretching the free leg backwards on the sixth beat in LBI.
- Step 12d is a chasse for the man which is very fast and it is skated at the finish of step 12c and before of the start of step13, while the lady brings her free foot close in "And" position to prepare the following step 13a.
- Step 13 for the man is a LFO of two beats,1 beat LFO and on the 2nd beat joins the feet in an "And" position. For the woman step 13 is composed from 13a RBO and 13b LFO. Passing from step 13a to 13b, the woman executes a RBO-open Mohawk (heel to heel) - LFO during which the man's left hand holds the lady's right hand above her head to allow the execution of her open Mohawk.
- Step 14 is performed in Kilian position and is a RFI-XF.
- Step 15 is a LFI-swing of 4 beats in Kilian position for both skaters. At the end of it, the woman, performs a twizzle on an inside edge turning in a clockwise direction on the left foot. During the twizzle the man's left hand moves over the lady's head to allow her twizzle. At the end of the twizzle (step 16), the couple assumes a Kilian Cross-Arm position (with their arms crossed) left hands over and right hands under.
- The Kilian Cross Arm position is maintained up to the step 18 at the end of which the man performs a RFO-twizzle turned anti-clockwise.

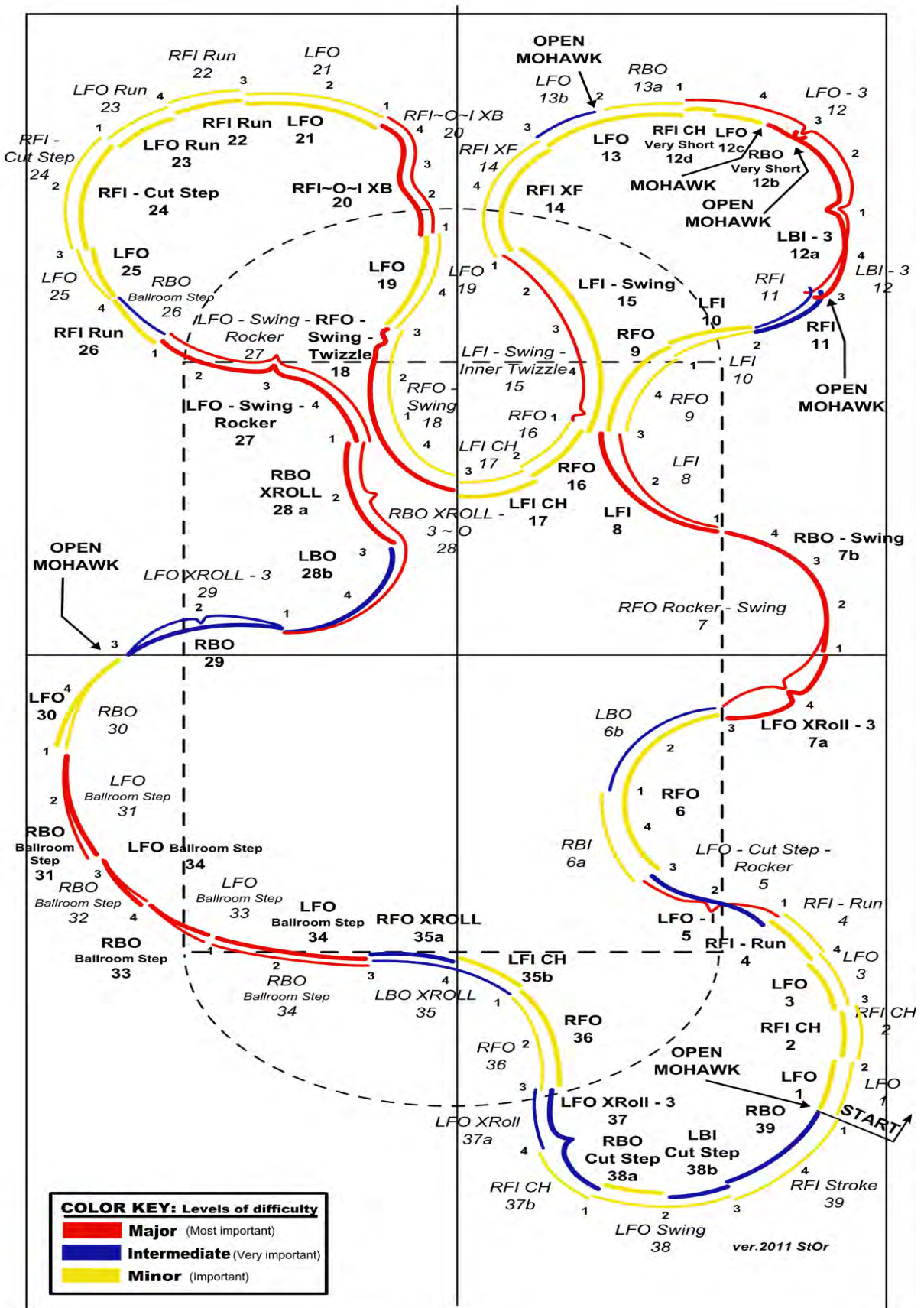
- During the man's twizzle the skaters' right hands release, left hands keep joined over the man's head. If the man's height doesn't allow for keeping the left hands joined over the man's head, it will be possible to release the hold.
- On step 19 the team assumes the Kilian position.
- Step 20 starts as a RFI cross behind on the first beat, the edge changes to outside on the second beat and back to the inside edge for beats 3 and 4.
- Step 21 LFO, is a step of two beats; the team is in a Foxtrot position until step 25.
- Step 26, for the woman, is a "Ballroom step".
- This step(26) is executed by the lady stepping a "slight/soft" from a LFO to RBO edge, turning anticlockwise with points of feet closed during the rotation and parallel at the end of the step, moving in front of the man who skates a RFI (step 26) crossing the tracing of the woman.
- During step 26, the partners' left hands are joined over at the right hands which are crossed (at the height of the hip).
- The passage from step 26 to 27, for the woman an open Mohawk (heel to heel) and run for the man, is skated for the woman under the partner's left hand that is over the lady's head.
- The right hands are kept together remaining at the height of the hip.
- Step 27, the man skates at the right side of the woman.
- During Step 27: LFO Swing Rocker, LFO is on the first beat, the free legs swing forward on the second beat, the Rocker turned on the third beat, the edge LBO on fourth beat.
- During steps 27 and the cross roll (on the first beat of 28), the hands of the partners are joined.
- Step 28 counts 4 beats for the woman while for the man is divided into 28a (2 beats) and 28b (2 beats).
- During step 28 the team skates a RBO cross roll on the first beat.
- During the second beat of step 28, the lady executes a Three turn (from RBO to RFI) bending her left knee and finishing in Tango position while the man (28a) remains on his right foot (RBO) bending forward his knee of left free leg.
- During the step 28b of the man (LBO), where the movement of his free leg is free, the woman makes, in the same time, a change edge from RFI to RFO (on the third beat of step 28) with the extending of her free leg backward to the end of the step 28 (on the fourth beat).
- After the Three turn of the woman, on the second beat of step 28 to the 29th step, the team remains in Tango position.
- Step 29 is a cross roll for the woman on the first beat, followed by a three turn on the second beat (from LFO to LBI) while the man with a RBO prepares an Open Mohawk in Tango position.
- From step 30 (2 beats), the team remain in Waltz position for the execution of Ballroom-steps.
- The "Ballroom-steps" in Waltz position, are executed by the partners stepping
- "slightly" around one another passing from forward to backwards and vice versa on outside edges. On the last Ballroom step, Step 34, the couple skates in Tango Position (Outside).
- Skaters remain in Tango Position until step 35b. After this step, the team assumes a Kilian position during the execution of step 36 RFO.
- In step 37, the man flows forward with a cross-roll-three passing under the lady's left hand. She skates a cross roll – chasse, 37a and 37b, during which the skaters are in Hand in hand position (left hands joined) while the right hands are free.
- Steps 38a-38b are for the man 2 Cut-steps: one cut–step( RBO) with the free leg forward and the second Cut-step (LBI) with free leg backward while the woman skates a LFO (one beat) followed by a Swing with free leg forward (1 beat).
- The Hand in hand position is maintained up to step 38b.
- Step 39, a RBO for the man, is skated in a Partial outside reverse position with the woman, slightly on the man's left, skates a stroke (from side) RFI of two beats.
- At the end of the step 39 while the man prepares an open Mohawk (heel to heel) to restart the dance, the lady brings her free foot close in "And" position before the restart.



**TANGO DELANCO**

Held	STEP	STEP'S MAN	TIME			STEP'S WOMAN
			M	B	W	
Foxtrot	1	LFO		1		LFO
	2	RFI chasse		1		RFI chasse
	3	LFO		1		LFO
	4	RFI run		1		RFI run
Partial-outside reverse	5	LFO~I		2		LFO-cut step-Rocker
	6a	RFO ( "And" position and stretch behind the left free leg in 2 time)	4		2	RBI
	6b				2	LBO (with "And" position and stretch forward the right free leg in 2 time)- Mohawk (heel to heel) to:
(see notes)	7a	LFO Xroll- three to LBI	2		6	RFO-Rocker to:
Tandem	7b	RBO swing (on 3beat ) - open Choctaw to:	4			RBO-swing (on 3beat ) -open Choctaw to:
Kilian	8	LFI		2		LFI
Shade : with the man's right hand over left woman's shoulder	9	RFO- Tango walks		2		RFO- Tango walks
	10	LFI		1		LFI
Tandem	11	RFI –tomohawk open (heel to heel ) to		1		RFI- to mohawk open (heel to heel) to
Kilian	12a	LBI- three (on 3 beat) to	4		6	LBI- three (on 3 beat) to
		LFO				LFO
Partial-outside	12b	RBO- open mohawk (heel inside to the heel of the skate foot) to	1			LBI-three (on the 5 beat)
	12c	LFO open mohawk (heel to heel)	1			with the stretching backwards of the free leg (on the 6 beat);
	12d	RFI-chasse (very short)	-			the lady brings her free foot close in "And" position
(See the notes)	13a	LFO- progressive run	2		1	RBO -open mohawk (heel to heel) to
(See the notes)	13b	(LFO) "And" position with right foot parallel on 2 beat			1	LFO
Kilian	14	RFI-XF		2		RFI-XF
(see notes)	15	LFI-swing		4		LFI-swing- Inner twizzle
Kilian (cross-arm)	16	RFO		1		RFO
	17	LFI chasse		1		LFI chasse
(see notes)	18	RFO-swing- twizzle		4		RFO-swing
Kilian	19	LFO		2		LFO
	20	RFI cross behind ~O~I		4		RFI cross behind ~O~I

		( 2 beats)				-( 2 beats)
Foxtrot	21	LFO		2		LFO
	22	RFI progressive run		1		RFI progressive run
	23	LFO progressive run		1		LFO progressive run
	24	RFI- cut step		2		RFI- cut step
	25	LFO- progressive run		1		LFO- progressive run
(see notes)	26	RFI		1		RBO-ballroom step- open mohawk to
(see notes)	27	LFO(beat:1) -Swing(beat: 2) -Rocker(beat: 3) to -LBO(beat: 4)		4		LFO(beat:1) -Swing(beat: 2) -Rocker(beat: 3)to -LBO (beat: 4)
(see notes)	28a	RBO-X roll	2		4	RBO-X roll to
Tango		bending the knee of the free leg( on 2 beat)				Three (RFI) bending the knee of the free leg( on 2 beat) to:
	28b	LBO (with the free movement of the free leg)	2			RFO (~ O) - on 3 beat with extension backward of the free leg until the end of the step
	29	RBO to mohawk open to		2		LFO -X roll to three to LBI
Waltz	30	LFO		2		RBO
	31	RBO-Ballroom step		2		LFO -Ballroom step
	32	LFO-Ballroom step		1		RBO- Ballroom step
	33	RBO -Ballroom step		1		LFO -Ballroom step
Tango	34	LFO-Ballroom step		2		RBO -Ballroom step
	35a	RFO-Xroll	1		2	LBO-Xroll to open mohawk
	35b	LFI chasse	1			
Kilian	36	RFO		2		RFO
Hand in hand	37a	LFO-Xroll- three to LBI	2		1	LFO-Xroll
	37b				1	RFI chasse
	38a	RBO-cut-step	1		2	LFO-swing
	38b	LBI -cut-step	1			
Partial-outside Reverse	39	RBO to open mohawk (heel to heel) to restart to LFO		2		RFI stroke( from side)to restart to LFO



COLOR KEY: Levels of difficulty	
<span style="color: red;">■</span>	<b>Major</b> (Most important)
<span style="color: blue;">■</span>	<b>Intermediate</b> (Very important)
<span style="color: yellow;">■</span>	<b>Minor</b> (Important)

## TANGO DELANCHA (Solo Dance)

Originated as TANGO DELANCO by J. Dunlop, W. Graf, L. Residori (2011)

Adapted as TANGO DELANCHA for Solo Dance by H. Chapouto (2013)

Music: Tango 4/4

Pattern: Set

Tempo: 104 beats per minute

### The Dance:

- This tango has a lively, fluid character, and a style established throughout with deep flowing edges interspersed with rapid rotational moves, organized over a continuous baseline.
- Upper body movements must be carefully coordinated to accent the footwork, being deliberate and sometimes stealthy, so that the action may become *staccato*. When correctly executed, this *staccato* action is brief and stops abruptly, creating an illusion of greater motion.
- Deep, effortless edges and flow combined with superb carriage are necessary to express the dance.
- All  $\frac{1}{2}$  beat steps and turns are to be performed on the “and” count of the music.
- **Steps 1** (LFO), **2** (RFI-CH), **3** (LFO), and **4** (RFI run), each for one beat, are part of an arc that begins toward the long side barrier with step 1, becomes parallel to it on step 2, and finishes away from it on steps 3 and 4.
- **Step 5** is a two-beat LFO dropped chasse followed by a rocker turn to LBO. The rocker turn occurs on the second beat of the step. Upon executing the rocker turn, the free leg finishes in back. This step aims toward the long axis.
- **Step 6** (two-beat XS-RBI) is a cross stroke performed with the right skating foot crossing in front of the previous skating foot (the left foot), and momentum is imparted from the left foot, which becomes the free foot. This step begins aiming toward the long axis and finishes parallel to it.
- **Step 7** is a two-beat LBO beginning parallel to the long axis and finishing away from it.
- **Step 8** is a six-beat mohawk RFO-rocker-swing performed as follows:
  - Beat 1: mohawk RFO for one beat;
  - Beat 2: rocker turn to RBO with the free leg brought close to the skating leg for one beat;
  - Beat 3: free leg is raised in front for two beats;
  - Beat 5: the free leg is swung in back for two beats.
- The aim of step 8 begins toward the long side barrier, becoming parallel to it on the fourth beat of the step, and finishing away from it.
- **Steps 9** (two-beat choctaw LFI), **10** (two-beat RFO), and **11** (one-beat LFI run) form a lobe that begins toward the long axis and becomes parallel to it on steps 9 and 10, and finishes away from it on step 11.
- **Step 12** (one-beat RFI) is aimed toward the long side barrier.
- The arc of **steps 13** and **14** is approximately parallel to the long barrier, beginning toward it and finishing away from it.
- Step 13 is an open mohawk (heel to heel) LBI-3t for  $3 \frac{1}{2}$  beats, and step 14 is a quick open mohawk RBO, placed to the inside of the skating foot, for  $\frac{1}{2}$  beat. These steps (13 and 14) form a four-beat sequence and are performed as follows:
  - Beat 1 (count 3 of the music): step 13, open mohawk LBI for two beats; this mohawk MUST be performed heel-to-heel;
  - Beat 3 (count 1 of the music): three turn to LFO for  $1 \frac{1}{2}$  beats;
  - Beat 4: after count 2 of the music, the skater performs a quick open mohawk RBO (step 14) for  $\frac{1}{2}$  beat.
- **Steps 15** (mohawk LFO for  $1 \frac{1}{2}$  beats), **16** (short RFI-CH for  $\frac{1}{2}$  beat), **17** (LFO for two beats), and **18** (XF-RFI for two beats) form an arc that begins toward the short side barrier on step 15, becomes parallel to it on steps 16 and 17, and finishes away from it on step 18.
- **Step 19** is a four-beat LFI swing twizzle skated toward the center of the rink. This step aims initially away from the long axis and finishes aiming toward it. The step begins with the free leg held in back for two beats, and then the free leg is swung in front on the third beat of the step and maintained in front on the fourth beat of the step; at the end of the swing, the skater, returning the free leg close to the skating leg, performs an inside twizzle on the “and” count. The inside twizzle is a continuous revolution one-foot turn comprising, in one movement, a quick inside three turn from LFI to LBO, followed by a half three turn returning to LFI before

taking the next step. This movement must be completed in time to perform the next step (**step 20**, RFO for 1½ beat) on the next count on music (count 1), which follows fluidly from the inside twizzle (step 19).

- **Step 21** is a short LFI-Ch for ½ beat performed after count 2 of the music (the “and” count). Steps 20 and 19 are aimed toward the long axis. Step 21 should begin at the long axis.
- **Step 22** is a four-beat RFO swing twizzle. This step should begin after the long axis and aim away from it, then finish aiming toward it. The step begins with the free leg held in back for two beats, and then the free leg is swung in front on the third beat of the step and maintained in front on the fourth beat of the step. At the end of the swing, the skater performs a twizzle on the “and” count, before the following step which is accentuated on count one (1). The twizzle is a continuous revolution one-foot turn comprising, in one movement, a quick counter turn from RFO to RBO, followed by a half three turn to RFI before taking the next step. This movement must be completed in time to perform **step 23**, LFO for two beats, on the next count of music (count 3), which follows fluidly from the twizzle (step 22).
- **Step 24** is a four-beat XB-RFI/O/I.
- This step initially aims toward the short side barrier and finishes almost parallel to it. The step is performed as follows:
  - First beat: XB-RFI with the free leg extended in front;
  - Second beat: change of edge from RFI to RFO, with the free leg brought close to the skating leg;
  - Third beat: change of edge from RFO to RFI with free leg raised in front for one-beat.
  - Fourth beat: return to “and-position” maintaining the inside edge.
- **Step 25** (two-beat LFO) is aimed parallel to the short side barrier. **Steps 26** (one-beat RFI run), **27** (one-beat LFO), and **28** (two-beat RFI dropped chasse) descend away from the short side barrier, with step 28 aiming parallel to the long side barrier.
- **Step 29** is an six-beat LFO-3t-3t-counter performed as follows:
  - First beat: LFO for one beat;
  - Second beat: three turn to LBI for one beat;
  - Third beat: three turn to LFO (outside edge for two beats); the free leg must finish in front upon executing this three turn;
  - Fifth beat: counter turn to LBO (for two beats); the free leg must finish backward upon executing this counter turn.
- Step 29 begins parallel to the long side barrier; during the three turns and the counter turn it aims toward the long axis; after the counter the step becomes parallel to the long axis and finally finishes away from it.
- **Step 30** is a XB-RBO-rocker for 3 ½ beats. For the first two beats of the step the skater performs a XR-RBO aiming initially toward the long side barrier and then away from it; the skater performs a rocker turn on the third beat of the step, skating a RFO toward the long axis for 1 ½ beats. Upon executing this rocker turn, the free leg should finish in a trailing position.
- **Step 31** is a short LFI-Ch for ½ beat performed after count 4 of the music (the “and” count). Step 31 aims parallel to the long axis.
- **Step 32** (two-beat RFO) is performed on count 1 of the music, initially aims parallel to the long axis and finishes away from it, aiming toward the long side barrier.
- **Steps 33** (one-beat XR-LFO) and **34** (one-beat RFI run) are aimed toward the long side barrier.
- **Step 35** (for 5 ½ beats) begins parallel to the long side barrier, then away from it, and finishes toward the middle of the short side barrier. Is performed as follows:
  - Beat 1 (count 1 of the music): step 35, LFO with the free leg extended in back and immediately returning close to the skating leg;
  - Beat 2 (count 2 of the music): the free leg is lifted in back a second time for one beat;
  - Beat 3 (count 3 of the music): the free leg is swung forward for one beat;
  - Beat 4 (count 4 of the music): the free leg is brought close to the skating leg for one beat maintaining the outside edge;
  - Beat 5 (count 1 of the music): change of edge from LFO to LFI, the free leg is again swung in front, for 1 ½ beats; after the swing in front on LFI and after count 2 of the music, the skater prepares to execute a quick inverted choctaw RBO (step 36) for ½ beat.

- **Step 36**, executed after beat 5½ for ½ beat, is an inverted choctaw: a rotation which involves a change of direction and a change of edge, from a LFI to a RBO performed by bringing the toes of both skates together, and simultaneously separating the heels in order to facilitate the change of direction.
- **Step 37** is a two-beat XF-LBI performed on count 3 of the music. This step is split by the long axis.
- **Step 38**, for four beats, consists of an inverted mohawk\* RFI-3t-3t performed as follows:
  - Beat 1: inverted mohawk to RFI for one beat; in preparation for the inverted mohawk, the toe of the right free foot (which becomes the skating foot) is brought to the toe of the left skating foot;
  - Beat 2: three turn from RFI to RBO for one beat;
  - Beat 3: three turn from RBO to RFI for two beat; the free leg is raised in front upon executing this final three turn.

(\***Inverted Mohawk**: a rotation which involves a change of direction but not a change of edge, from LBI to RFI performed by bringing the toes of both skates together, and simultaneously separating the heels in order to facilitate the change of direction.)

**During the evaluation of this dance particular attention should be paid to the following elements:**

- Accuracy of timing, step technique, and the prescribed pattern.
- **Step 5**: correct execution of the LFO-DCh-rocker, without stroking with the free leg or changing the edge to inside before and/or after the rocker.
- **Step 8**: correct execution of the mohawk RFO-rocker-swing, without changing the edge to inside before and/or after the rocker, and raising the free leg forward on the third beat of the step and swinging in back on the fifth beat of the step.
- **Step 13**: correct execution of the mohawk LBI-3t, executing the mohawk heel-to-heel and keeping the correct edge before and after the three turn.
- **Steps 19 and 20**: correct execution of the LFI-swing-twizzle, raising the free leg forward on the third beat and maintaining the LFI until after the fourth beat, where with a clockwise rotation, an inside twizzle (LFI three turn followed by a half three turn) is performed after beat 4 of the step and before beat 1 of the following step (on the “and” count).
- **Step 22 and 23**: correct execution of the RFO-swing-twizzle, raising the free leg forward on the third beat and maintaining the RFO until after the fourth beat, where with a counterclockwise rotation, a twizzle (RFO counter followed by a half three turn) is performed after beat 4 of the step and before beat 1 of the following step (on the “and” count).
- **Step 24**: a defined RFI after the cross behind, and pronounced changes of edge to RFO and again to RFI.
- **Step 29**: LFO-3t-3t-counter, correct execution of the double three turn, finishing the second three turn with the free leg forward for two beats, and with a defined LFO with proper body alignment, without changing the edge to inside before and/or after the counter.
- **Step 30**: correct execution of the XB-RBO-rocker, without changing the edge to inside before and/or after the rocker.
- **Step 35**: (LFO-swing-l) execution of the double lift of the free leg on the second beat of the step, swing in front on the third beat, and bringing the free leg close to the skating leg on the fourth beat in order to swing in front again on the fifth beat, pronouncing the change of edge from outside to inside.
- **Step 36**: correct execution of the inverted choctaw, bringing the toes together in preparation, without jumping or performing a three turn instead of directly stepping to the RBO, followed by a XF-LBI (step 37)
- **Step 38**: correct execution of the inverted mohawk, bringing the toes together in preparation, without jumping or performing a three turn, in order to correctly execute the double three turns that follow, which finish with the free leg raised in front after the last three turn.

## TANGO DELANCHA – KEY POINTS

### SECTION 1

1. **STEP 5:** proper execution of the dropped-chasse and rocker, without pushing with the free leg around or changing the edge to inside before/after the turn.
2. **STEP 8:** proper execution of the mohawk and rocker-swing, without changing the edge to inside before/after the rocker and raising the free leg forward on beat 3 of the step and swing back on the beat 5 of the step.
3. **STEP 13:** proper execution of the mohawk and three turn, placing the foot heel to heel and keeping the correct edge before/after the turn.

### SECTION 2

1. **STEP 19 - 20:** proper execution of the swing-twizzle, raising the free leg forward on beat 3 of the step and keeping the LFI edge until the end on the beat 4, where a quick clockwise rotation (consisting of a three turn followed by a half three turn) is performed. This rotation is executed after beat 4 of the step and before beat 1 of the following step (on the “and” count).
2. **STEP 22 - 23:** proper execution of the swing-twizzle, raising the free leg forward on beat 3 of the step and keeping the RFO edge until the end on the beat 4, where a quick counterclockwise rotation (made by a Counter followed by a half three turn) is performed. This rotation is executed after beat 4 of the step and before beat 1 of the following step (on the “and” count).
3. **STEP 24:** proper definition of the inside edge after the cross behind and pronounces the change of edge to outside/inside.

### SECTION 3

1. **STEP 29:** proper execution of the double three turn finishing, the movement with the free leg forward, for two beats, with a defined LFO edge and matching body alignment, without changing the edge to inside before/after the counter.
2. **STEP 30:** proper execution of the cross behind, without changing the edge to inside before/after the rocker.

### SECTION 4

1. **STEP 35:** double lift of the free leg in back on beat 2 of the step, swing forward on beat 3 and close together on beat 4 in order to swing forward again to pronounce the change of edge outside-inside on beat 5.
2. **STEP 36:** proper execution of the inverted choctaw, bringing the toes close together, without jumping or performing a three turn instead of defining the direct RBO edge, followed by a XF-LBI.
3. **STEP 38:** proper execution of the inverted mohawk, bringing the toes close together, deeply pronouncing the LBI edge before the step, without jumping or performing a three turn to change to RFI, in order to properly execute the following double tree turns, which finish with free leg raised in front after the last turn.

## DELANCHA Tango (104bpm)

No.	SKATER's Step	BEATS of Music
<b>1st SECTION</b>		
1	LFO	1
2	Ch RFI	1
3	LFO	1
4	Run RFI	1
5	DpCh LFO-Rk	1+1
6	XS RBI	2
7	LBO	2
8	Mk RFO-Rk-Sw	1+1+2+2
9	Cw LFI	2
10	RFO	2
11	Run LFI	1
12	RFI	1
13	HhMk LBI-3	2+1 1/2
14	Quick Mk RBO	1/2
15	Mk LFO	1 1/2
16	Quick Ch RFI	1/2
17	LFO	2
18	XF RFI	2
<b>2nd SECTION</b>		
19	LFI SwTW	2+1 1/2+&
20	RFO	1 1/2
21	Quick Ch LFI	1/2
22	RFO SwTw	2+1 1/2+&
23	LFO	2
24	XB RFI/O/I	1+1+2
<b>3rd SECTION</b>		
25	LFO	2
26	Run RFI	1
27	LFO	1
28	DpCh RFI	2
29	LFO-3t-3t-Ct	1+1+2+2
30	XB RBO-Rk	2+1 1/2
31	Quick Ch LFI	1/2
32	RFO	2
<b>4th SECTION</b>		
33	XR LFO	1
34	Run RFI	1
35	LFO Sw/I	1+1+1+1+1 1/2
36	Quick IvCw RBO	1/2
37	XF LBI	2
38	IvMk RFI-3t-3t	1+1+2



**TANGO DELANCHA**



## DANCE POSITIONS

**Hand in Hand Position:** partners face in the same direction and are side by side with arms comfortably extended, the man's right hand in his partner's left. The woman is on the right unless otherwise noted.



**Closed or Waltz Position:** partners face each other directly, one skating forward while the other skates backwards. The man's right hand is placed firmly against his partner's back at her shoulder blade with elbow raised and bent sufficiently to hold her close. The woman's left hand is placed against the man's right shoulder with her arm resting comfortably on his, elbow on elbow. The man's left arm and woman's right are extended at average shoulder height. The shoulders are parallel.



**Open or Foxtrot Position:** hand and arm positions are similar to those of closed position, but the partners turn slightly so that both may skate in the same direction.





**PROMENADE:** the partners face the same direction of travel with the woman to the left of the man. The man's right hand is on the woman's left shoulder blade while the woman's left hand holds the man's right shoulder; the two arms overlap and the elbows are placed one on top of the other. The man's left arm and the woman's right arm are stretched behind with respect to the chest with the hands held at shoulder height. Promenade position is given by the forward aim of the chest with respect to the flexed arm of the skaters.



## APPENDIX 3 – JUMPS DESCRIPTION

### Comments

<p><b>f</b> forward</p> <p><b>b</b> backward</p> <p><b>O</b> outside</p> <p><b>T</b> inside rotation in the sense of three turn (natural rotation)</p> <p><b>C</b> rotation in the sense of counter turn (counter rotation)</p> <p><b>!</b> toe push</p> <p><b>X</b> symbol for crossed feet (Mazurka)</p>	<p><b>^</b> split</p> <p><b>—</b> outside</p> <p><b>—</b> inside</p> <p><b>→</b> right outside</p> <p><b>↙</b> left inside</p> <p><b>○</b> revolution of 360° in the air</p> <p><b>—</b> revolution of 180° in the air</p>
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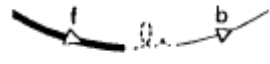
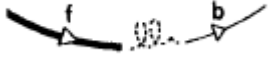
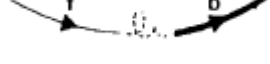
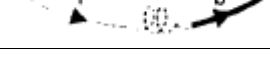
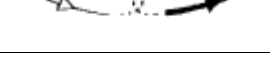
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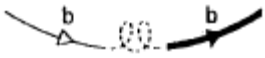
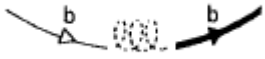
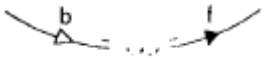
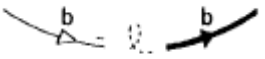
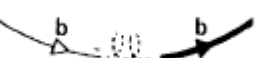




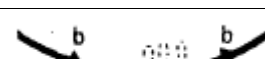

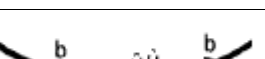
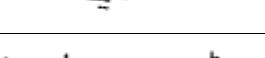


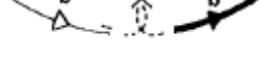

**Half Revolution Jump** – Any jump of one-half revolution (180° degrees) in the air.

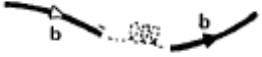
**Single Jump** – Any jump of one or more, but less than two, revolutions.

**Double Jump** – Any jump of two or more, but less than three, revolutions.

**Triple Jump** – Any jump of three or more, but less than four, revolutions.

FIGURE	Number	Description	Factor	Denomination
	1	fo ½ Tbo	1	Three Jump (Waltz Jump)
	2a	fo 1 ½ Tbo	4	Axel Paulsen
	2b	fo 2 ½ Tbo	7	Double Axel Paulsen
	2c	fo 3 ½ Tbo	10	Triple Axel Paulsen
	3a	fo 1 ½ Tbi	4	One foot Axel Paulsen
	3b	fo 2 ½ Tbi	7	Double one foot Axel Paulsen
	4a	fi 1 ½ Tbo	3	Inside Axel Paulsen
	4b	fi 2 ½ Tbo	8	Double Inside Axel Paulsen
	5a	bi 1 Tbo	2	Salchow

	5b	bi 2 Tbo	4	Double Salchow
	5c	bi 3 Tbo	6	Triple Salchow
	6	bi! ½ Tfi	1	Half Flip (Half Toe Salchow)
	7a	bi! 1 Tbo	3	Flip (Toe Salchow)
	7b	bi! 2 Tbo	5	Double Flip (Double Toe Salchow)
	7c	bi! 3 Tbo	8	Triple Flip (Triple Toe Salchow)
	8	bo 1 Tbo	2	Half Loop (Thoren)
	9a	bo 1 Tbo	3	Loop (Rittberger)
	9b	bo 2 Tbo	5	Double Loop (Double Rittberger)
	9c	bo 3 Tbo	8	Triple Loop (Triple Rittberger)
	10a	bo! 1 Tbo	2	Toe-Loop
	10b	bo! 2 Tbo	3	Double Toe-Loop
	10c	bo! 3 Tbo	6	Triple Toe-Loop
	11	bf! ½ Tif	2	Split
	12	bf! 1Tbo	3	Split Flip (Split Toe Salchow)
	13a	bo ! 1 Tbo	4	Lutz
	13b	bo ! 2 Tbo	6	Double Lutz

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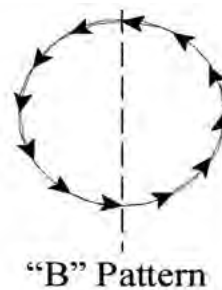
## APPENDIX 4 – FOOTWORK SEQUENCES FOR FREESKATING AND PAIRS

All footwork step must be executed according to the character of the music using advanced footwork. Each step of the footwork must be progressive. No retrogression is permitted. Short stops in accordance with the music are permitted.

The Set Elements Regulations establishes the jumps that must be performed in the Short Program. Any other jump, recognized or unrecognized, is prohibited in the step sequence and in any other part of the Short Program. To be considered a jump the skaters movement must have an apparent preparation, take-off and landing.

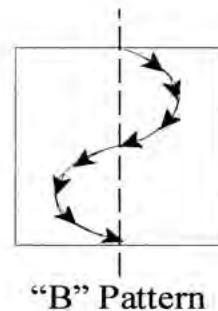
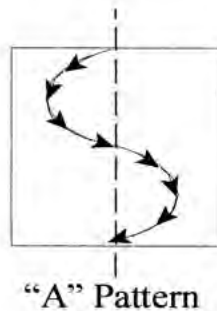
### 1. Circle Patterns A or B for years 2016 and 2019

Skated on a complete circle or oval utilizing at least three quarters (3/4) of the full width of the skating surface, using advanced footwork.



### 2. Serpentine Patterns A or B for years 2014 and 2017

Starting at any end of the skating floor and progress in at least two (2) Bold Curves of not less than one-half (1/2) of the width of the skating floor and ends at the opposite end of the skating floor using advanced footwork.



### 3. Diagonal Patterns A or B for 2015 and 2018

Starting at one end corner of the skating floor and ending near the diagonal opposite corner of the skating floor. To cover at least three quarters (3/4) of the floor with advanced footwork.





## APPENDIX 5 – REGULATIONS FREE SKATING SHORT PROGRAM SET ELEMENTS

The score should not merely be the result of a figures sum, it should rather reflect the total performance including both its good and bad aspects.

Set Element	Score	A MARK	
		Total Maximum Score	
Axel (single, double, triple)	from 0.6 to 1.8		
Toe Assisted Jump	0.6 to 1.6		
Combination of Jumps	0.6 to 1.8	10.0	
Class A (or B, C,) Spin	0.6 to 1.6		
Combination Spin	0.6 to 1.6		
Step Sequence	0.6 to 1.6		

Note: Each element attempted but not performed will not be scored. Each element not attempted will be given a penalty of 0.5 from A Mark.

Any spin with more than one (1) position will be given a deduction of 0.5 from the A mark.

### AXEL

Single	from 0.6 to 1.0
Double	from 0.9 to 1.5
Triple	from 1.4 to 1.8

Each rotation in the air must be complete. In case of under rotation (by more than a quarter) the jump will be considered of lower degree (double instead of triple, single instead of double). An under-rotated single Axel will not receive credit at all.

The score inside each class (single, double, triple) will depend on the quality of the jump. To be considered: momentum, height, travel, take-off and landing edges, body position, sureness and control.

### TOE ASSISTED JUMP

Single	Mapes/Toe Walley	0.6
	Flip/Lutz from	0.6 to 0.8
Double	Mapes/Toe Walley	from 0.8 to 0.9
	Flip/Lutz from	0.9 to 1.1
Triple	Mapes/Toe Walley	from 1.1 to 1.3
	Flip/Lutz	from 1.3 to 1.6

Each rotation in the air must be complete. In case of under rotation the jump will be considered of lower degree (double instead of triple, single instead of double). An under-rotated single jump will not receive credit at all.

The score inside each class (single, double, triple) will depend on the quality of the jump. To be considered: momentum, height and travel, take-off and landing edges, body position, sureness and control.

### COMBINATION OF JUMPS (Minimum 3, Maximum 5)

Including only one double (Axel excepted)	from 0.6 to 0.9
Including more than one double (Axel excepted)	from 0.9 to 1.3
Including one Double Axel or one Triple	from 1.3 to 1.5
Including two Triples or one Double Axel and one Triple	from 1.5 to 1.8

Combination of jumps is a succession of jumps in which the landing edge and foot are the take-off edge and foot of the subsequent jump, without intermediate turns, changes of edge or footwork.

Each rotation in the air must be complete. In case of under rotation the jump will be considered of lower degree.

The score inside each class will depend on the quality of the jumps and their degree of difficulty, as listed below.

**List of the jumps in decreasing order of difficulty:**

Axel  
Loop  
Lutz  
Flip  
Salchow  
Toe Walley, Mapes (Toe Loop)

**CLASS A (or B, C) SPIN**

Sit/Camel	from 0.6 to 1.1
Lay over Camel/Broken Ankle Camel	from 1.1 to 1.3
Heel Camel/Inverted Camel	from 1.3 to 1.6

**SPIN COMBINATION**

Sit Spin with Upright Spins Combination	from 0.6 to 0.7
Camel/Sit Spins Combination	from 0.7 to 1.2
Class A Spins Combination	from 1.2 to 1.6

To be given credit, a spin must be a combination of two or three positions with or without change of foot. At least three revolutions in each position. The entry and exit are optional.

The score inside each class depends on the quality of the spin and on its degree of difficulty, as listed in FS 6.10.01.

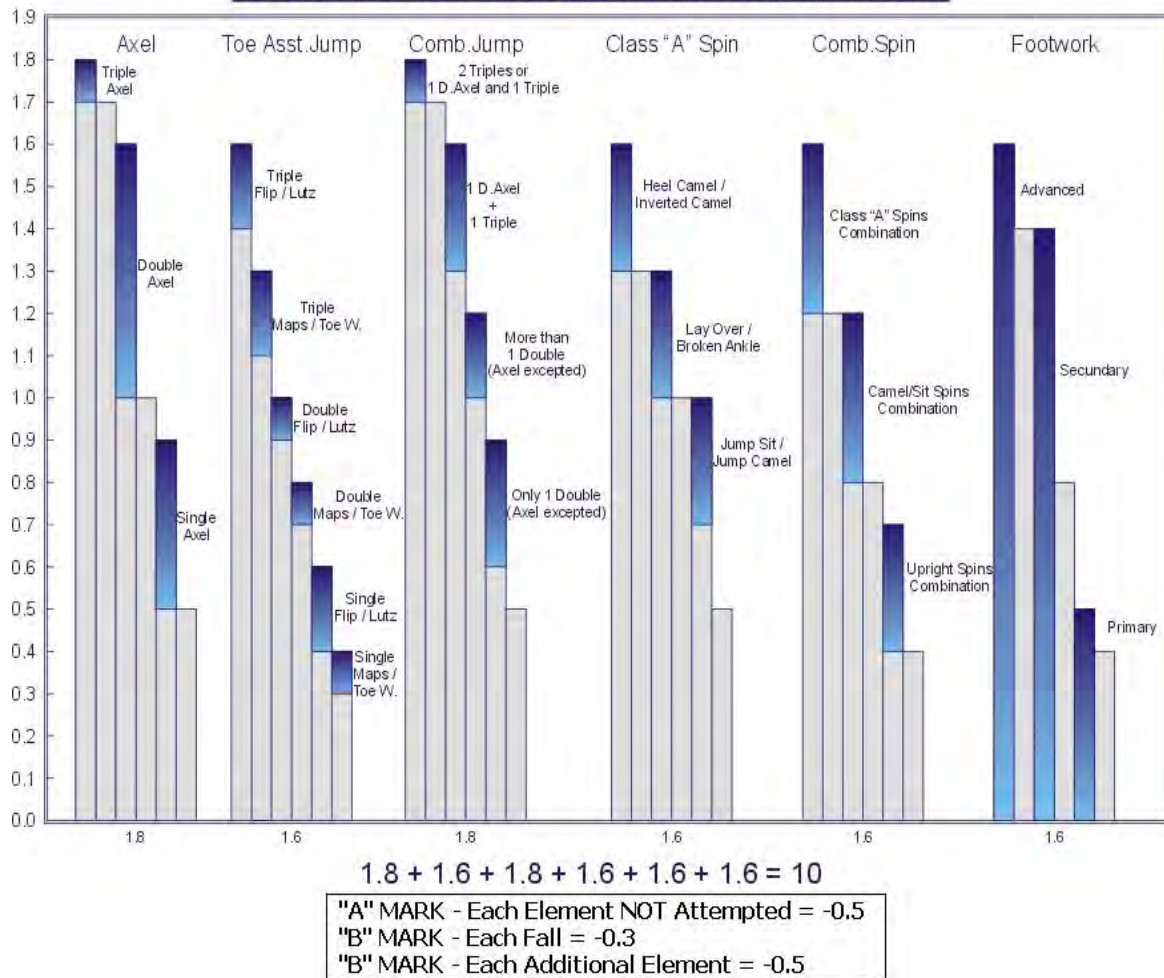
**STEP SEQUENCE**

It must be based on advanced footwork to comply with the regulations at Appendix 4.

Score from 0.6 to 1.6

Difficulty, originality, virtuosity and harmony with the music are the essentials to be considered when scoring footwork.

## SHORT PROGRAM ELEMENT VALUES



### B MARK

- Owing to the unusual features of the Content of Program in a Set Element Short Program, the score of Artistic Impression may in some cases be less linked than usual to the Technical Merit evaluation.
- However, since it is impossible to evaluate form without referring to its content, the difference between the A and the B mark should normally not exceed 1.0.
- Each fall will receive a penalty of 0.2.
- Each additional element not listed will receive a penalty of 0.5.
- Kneeling or laying on the floor is only allowed at the beginning and/or end of the performance. This may be done for a maximum of 5 (five) seconds at the beginning or at the end. The penalty will be .03 for each violation.
- NOTE: A fall is the complete loss of balance involving body contact with the skating surface.

## APPENDIX 6 – PAIRS SKATING

### Lift Judging Points

- Toe stops must not be used by the man during any part of the lift; he should use tight, close mohawk turns.
- All lift take-offs by the woman must consist of recognized and accepted jump entrance techniques; two foot take-offs should be penalized.
- The woman must ascend from the skating surface to the apex of the lift without interruption and in a smooth, continuous manner.
- Both partners must use equal effort on the take-offs of all lifts.
- The woman's lift position should be executed cleanly: splitting legs to full extension and without bent knees, toes pointed, assuming a steady body position and in control throughout.
- As long as the maximum number of allowable rotations are not exceeded, the team should receive more credit for a lift when the woman demonstrates her ability to sustain a lift position. Less credit should be awarded to any lift or part of a lift when the woman loses her position or is forced to come down early. A lift must be completed from take-off to landing.
- When executing combination lifts, each position in the combination must be held two (2) full rotations before changing to the next position.
- The man's shoulders cannot be used to assist the woman in exiting a lift. The descent of the woman cannot be interrupted from the highest point of the lift to the final landing position.
- Less credit shall be given to a lift if the woman taps her free foot or uses her toe stops on any lift landings.
- If a lift attempt fails, full credit should not be given if the man lowers the woman to his shoulders and lifts her up again to save the lift. However, in only the World Class division, if the man intentionally lifts the woman to his shoulders and then lifts her overhead, this should be given full credit if executed properly. During all lifts, the man's arms must remain in the locked position.
- Unintentional lowering of the woman by the man, thus breaking the continuity of the lift, must be penalized.
- Twist Lutz lifts must be executed with good height and with all rotations completed in the air to receive full credit. Teams landing in a face-to-face position shall receive greater credit than those landing in a position facing the same direction.
- On all lift landings, both partners must retain good posture, i.e. strong, straight backs, fully extended free legs, toes pointed down and out and with body positions matching as closely as possible.
- Lift landings must also be executed as softly as possible-the woman should be placed onto the skating surface rather than letting her "free fall" to the landing position.
- Except in the World Class division, adagio-type movements at the end of any lift are strictly prohibited.

### Spin Judging Points

- Completing solid pairs spins is an art unto itself. Unfortunately, when formulating many pairs skating programs, the value of spins is often overlooked. Well-executed pairs spins, accomplished with good body positioning, are a big asset to any pairs skating program, regardless of level. All too often, it seems that the built-in excitement of extension lifts overshadow the value of spins.
- Good body positioning during pairs spins is frequently lacking. When executing a pairs spin, the team should strive to maintain the best possible body positions at all times. In order for the judge to fully evaluate a pairs spin, each partner should maintain the body positions involved long enough to allow the judge a clear view of the entrance edge, the spinning edges, the spinning positions (minimum of two revolutions per position), and the exit edge.
- The body rotations of pairs camel spins should be matched so that, when executed, the pair seems a mirror image. The arch of the back and the curve of the neck should be identical, and both free legs should exit the

spin position at the same time. If the woman is undersized for the man, the legs and body will not be evenly matched. When this occurs, score for artistic impression should reflect this inequity.

- When executing a combination pairs spin, each change of position must be held for two (2) full revolutions. The change from one position to another is not counted as a revolution.
- Use of the toe stops during any part of a pairs spin is a fault in execution and must be penalized.

### **Evaluating Artistic Impression**

- Artistic Impression (manner of performance) reflects the ability of the individual to interpret the rhythm, tempo, and the mood of the program's music. As a result, body movement and footwork sections should be designed to both conform and harmonize with the musical patterns selected for the program.
- Another key aspect of artistic impression is the performance strength of the individual content items being performed by the team. When evaluating a program, judges and coaches alike should consider the speed, cleanness, and polish with which the items are presented. The strength and artistic ability demonstrated by the team during the lifts and spins are reflected in the scores for artistic impression score. In fact, both of these facets-individual interpretation and content strength-serve as the basis of evaluation for the Artistic Impression score.

### **Music**

- The music selected for the program should blend content with artistic expression, just as the ballet piece should enhance the lifts, spins, shadow content, and footwork of a ballet. To properly reflect the artistic performance it is, the music selected by a coach or team should provide the final polish to the pairs skating program.
- The ultimate achievement of a pairs team is to capture the attention of the audience, holding them "in the palm of their hand" from beginning to end. When a technically proficient team is regularly able to accomplish this, they have mastered their craft.
- Musical selections, like the beat of dance music, should provide the team with a basic pattern for their footwork sequences and content items. When completed to the right music, a lift can appear twice as dynamic. The spin which is accented by the right music allows the viewer to "feel" the motion while viewing the spin.
- Music emphasizes the content, footwork, and body movements, it is the ingredient which puts the program in the perspective desired by the coach. Although music must be used in any skating program, it is seldom fully utilized. It is important for the judge be able to relate what he sees with what he hears. A team's artistic impression score should reflect their ability to use their music effectively.

### **Choreography and Pairs Skating**

- Choreography is the ability of a skater to perform arm, leg and body movements which enhance and interpret the musical selection. The program's music sends a message to the listener, and everyone develops a different "mental picture" of what movements best complement the selection. The team's ability to demonstrate that it can skate to the music selected for the pairs skating program is a most important component of the overall presentation. This ability will be favorably received by both the judge and the spectator.
- The basic movements of skating-leg swings, crosses, mohawks, one foot turns, hops and leaps may be used in different combinations to create many different segments of footwork. This footwork should also include the use of deep, strong edges designed to demonstrate the strength of the skaters and enhance each footwork segment.
- When performing any footwork segment, the body of the skater should remain on a straight body line, using knee bends to keep the motion blending with the music. Many of the formal movements found in traditional ballet and jazz blend perfectly with movements of the roller skater.

- Without good choreography, even the most technically proficient pairs team will be incomplete, performing the best program like robots. Simply put, pairs skating without good choreography and musical interpretation is not pairs skating.

**Program**

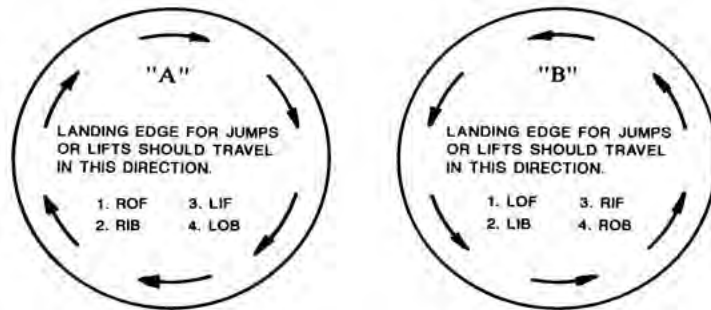
**Arrangement of Content**

The program should be patterned so that the various types of content are not lumped together either at one particular position in the routine or at one location on the skating surface. Programs should cover the whole skating surface. The program should give the impression of continuity, not a collection of successive isolated highlights.

**Patterns**

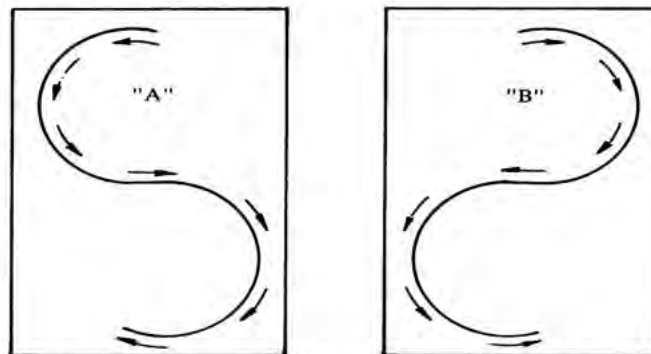
A combination of floor directional patterns will help make a well balanced pairs program. The importance of varied patterns and the use of the major portion of the skating surface cannot be over emphasized in pairs skating. The skating surface to a coach is what the canvas is to the painter. A free skating/pairs presentation is incomplete if parts of the creative area are unused.

**Circle Patterns A and B**

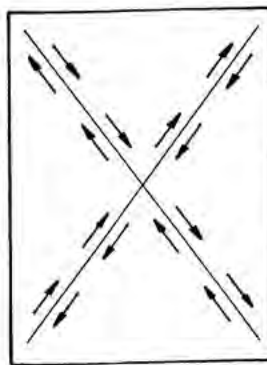


Note: If proper landing direction is used, skaters should have no problem with a natural exit because of barriers.

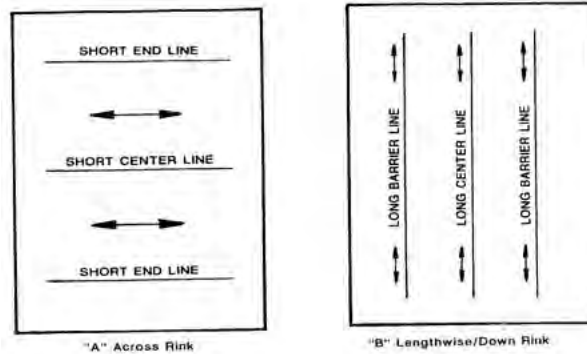
**"S" Patterns - A and B**



**Diagonal Pattern**



### Straight Line Patterns - Short and Long



### FOOTWORK CLASSIFIED

In pairs skating, there are three classifications of footwork proficiency: primary, secondary, and advanced. Pairs skating utilizes all of these areas and also adds a few methods of execution which are unique to the discipline. The execution of footwork is an integral part of the overall skating performance. Perhaps more than any other component, well-executed footwork can convey the essence of the pairs skating program. The importance of good footwork is also obvious to the judge, who will immediately notice the difference between a program which has successfully blended the music, footwork and content compared to one which focuses only on the execution of content.

- Primary footwork, or a series of steps not involving turns, consists of cross in fronts, cross behinds, leg swings, and chasses.
- Secondary footwork consists of any of the above items but adds the backward execution of these items by way of two foot turns. These turns include mohawks and choctaws, which may be executed in the open, closed, dropped or held positions, and completed from forward to backward or vice versa.
- Advanced footwork, the most difficult category, employs the use of loops and any of the one foot turns used in roller skating. These turns include three turns, rockers, counters, and brackets. The creation and execution of advanced footwork segments should reflect the highest technical abilities of the sport.

### Side by Side Footwork

During the execution of side by side footwork in pairs skating, the movement of the body, arms, legs, and hands should match as closely as possible, presenting the team as one.

### Contact Footwork

Contact footwork is a compulsory item in pairs skating and, like other parts of the program, must be practiced for many hours each week. When presenting contact footwork, a pairs team may execute the same movements as are found in individual footwork. Any segment of contact footwork movements must be completed while the team maintains some sort of physical contact.

When contact footwork is skated to lively or bouncy music, these segments will travel quite a distance down the skating surface. At other times, the footwork may be restricted to a very small area of the skating surface, enhancing a slow section of music in a circular pattern. In any instance, it is important to remember that the insertion of contact footwork must fit the musical selection and not simply be added to fulfill some preconceived notion of the event requirements. In order to add any value to a pairs skating program, footwork of any type must complement the music, as if the ideas for both the music and the footwork were created at the same moment.

Although performed mostly "in line," there are certain times in some programs where, while performing turns, the team members could be aligned one behind the other. Whatever the position of the partners, the steps, hops, and body leans should be constructed with imagination. Although there are many variations of steps, it must be remembered that edges create motion and that motion give the impression of the spectacular - an important effect from the viewpoint of judge and spectator alike.

### Shadow Footwork



Shadow footwork is exactly what the name implies: footwork segments of varying difficulty completed by each partner as a matching image of the other. Shadow footwork should involve a duplicate action of one team member's movements to the other which may consist of any action, motion, or series of steps. The simplest way to picture the execution of a shadow move would be to imagine the team performing spread eagles, with one partner behind the other.

Shadow footwork may be accomplished with the partners skating either side by side or "in line" but separated. Regardless of divisional level, all pairs programs should contain at least one segment of shadow footwork. The performance of this footwork not only demonstrates the ability of the team to skate together in unison, it also reveals the strengths of each member's individual skating abilities.

Many hours of practice, both on and off the skating surface, must be spent in perfecting shadow footwork. It is one of the most difficult and important items to master. The use of mirrors is an important aid to matching the body movements of each pairs partner. The mirror enables the team to immediately see the arm and body positions and allows them to "feel" each position as they see it completed.

No matter what type of footwork is included in the final pairs skating program, each type should be well planned and well executed. The use of arms, hands, legs, and other expressive body movements serve to enhance the value of footwork and will blend the movements to the music like the conductor manipulating the members of an orchestra. Every effort should be made to match each step in the segment as closely as possible, projecting the image of symmetry for which all pairs teams should strive.

## **CATEGORIZING LIFTS**

When properly performed, the execution of the overhead lift can be the most breathtaking component of any pairs skating program. Many lifts make up the repertoire of the pairs skaters. The following lift listing is designed to provide judges, skaters, and coaches a general idea of the type and relative difficulty of each of the different lifts. It should be noted that each skater and/or team may find some items more difficult to complete due to a variance in the height, weight, or technical proficiency of the partners. In general, teams in which each partner is similar in size require a greater degree of unison, timing strength, and rhythm to complete the moves.

### **Lift Difficulty**

The most difficult lifts for any pairs team to accomplish are the combination lifts, which are composed of two or more of the lifts listed below. The possibilities for combination lifts are endless. The degree of difficulty for each combination, however, can be measured by the difficulty of the individual lift positions rather than the number of positions attained in each lift. In order to receive full credit as a valid part of the combination, each position in a combination lift must be sustained for two (2) full rotations.

**Lifts** (listed in descending order of difficulty)

#### **A. Militano**

1. Star position
2. No-handed by the woman
3. One-handed by the woman
4. Two-handed position

#### **B. Spin Pancake**

#### **C. Reverse Cartwheel**

1. T position
2. T position, legs split
3. No-handed, cartwheel position by the woman
4. One-handed, cartwheel position by the woman
5. Two-handed, cartwheel position by the woman

#### **C. Twist lifts**

1. Triple (3) twist
2. Double (2) twist

#### **D. Kennedy**

1. One-handed, Kennedy position

2. One handed, layout position
  3. Two-handed, Kennedy position
  4. Two-handed, layout position
- E. Cartwheel**
1. T position
  2. T position, legs split
  3. No-handed, cartwheel position by the woman
  4. One-handed, cartwheel position by the woman
  5. Two-handed, cartwheel position by the woman
- F. Pancake**
1. One-handed pancake position
  2. Two-handed pancake position
- G. Press (or Forward Extension)**
1. One-handed, press position
  2. One-handed, layout press position
  3. Two-handed, press position
  4. Two-handed, layout press position
- H. Reversed Loop**
1. No handed by the woman
  2. Two handed
- I. Airplane**
1. No-handed airplane position by the woman
  2. One-handed airplane position by the woman
  3. Two-handed airplane position by the woman
- J Kick-over Flip**
1. Kick-over with a twist
  2. Kick-over
- K. Lutz or Flip lift**
1. Full split position
  2. Reverse split position, one-handed
  3. Reverse split position, two-handed
  4. Half-turn Lutz or Flip lift
- M. Around the back**
- N. Pass Over Axel**
1. One-arm Pass Over
  2. Two-arm Pass Over
- O. Bucket or Pull Through**

#### **Special Notes on Lift Execution**

While each lift is accomplished in a slightly different manner, there are certain fundamental rules which must be observed in the teaching and execution of every lift. A few of these important guidelines follow.

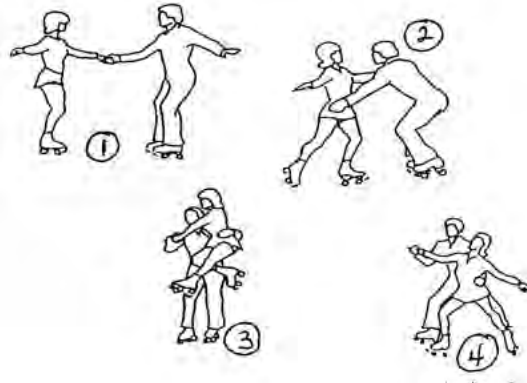
When beginning any lift, a combination of the man bending down and the woman jumping up will make it easier for the man to raise the woman to the proper lift position. The man should never have to lift the woman from the floor—he should only lift the weight of the woman on her way up.

While rotating, the man should never push the inner forward edges. He should use his entrance speed to keep the lift moving down the floor and should not use his toe stops at any time during the rotation of the lift. He should use a series of quickly-executed forward and backward mohawk turns, accomplished in the heel to heel position, to complete the required number of rotations. The man's body position should be upright, with forward lean and only the knees bent when necessary.

In all lifts, the woman must sustain her position as long as necessary until the lift is completed. The lift will be completed with both partners rolling on solid edges, with landing positions extended as much as possible. The employed knees of both partners should be bent as much as possible to obtain the desired landing position.

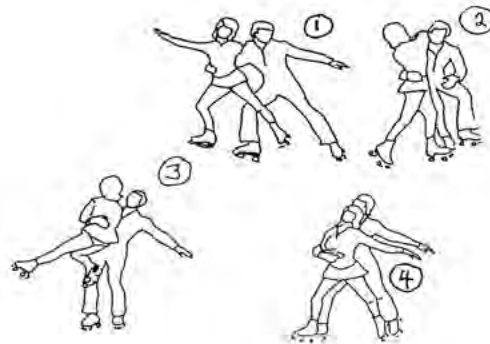
### Bucket or Pull Through

The bucket lift is a fundamental lift and a good lift for beginners. As the man rolls backward and the woman rolls forward, the woman grasps the man's right hand with her left hand. After a stretch of the free legs, the man pulls the woman towards him, bending both knees when she gets close and rolling on his right outer back edge. Bending her right knee, the woman jumps up to the man's left hip while turning. At the completion of the move, she reaches around the man's neck with her right hand and grasps his shoulder.



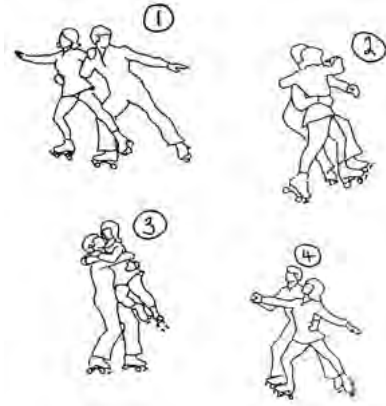
### Pass Over Axel

To begin the lift, both partners should be rolling on outer back edges. The man's right hand is around the woman's back, with the woman's left arm around the man's right shoulder. As both partners step to left outer forward edges the woman, on the man's right side, will swing up to a position facing him on the first half rotation. The man then changes his holding arms from right to left and continues the remaining half rotation, placing the woman down backward at his left side, with both partners rolling on right outer back edges. In the landing position, the body position of each member should match as closely as possible with heads erect, backs straight, free legs extended and with the toes pointed down and out.



### One-Arm Pass Over

The entrance to this lift is the same as the regular pass over, except that on the take-off the woman turns her body one half turn. With her body resting on the man's right shoulder, the woman sustains her position by pushing up with her right arm. The man then rotates one half turn, places down the woman on a right outer back edge and matches her landing position on a right outer back edge.

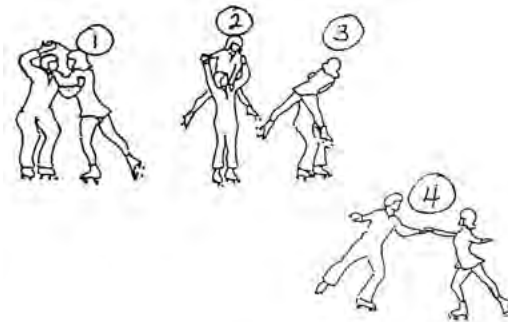


**Around the Back Lift.**

The starting position for this lift has the man rolling forward on two feet while the woman rolls on a left inner back edge. With his left hand, the man will grasp the woman's left underarm (palm facing up, thumb toward her chest). The man's right hand is extended over his head, grasping the woman's right wrist or hand. She grasps the man's right wrist or hand.

As the man bends to lift the woman, she will toe plant with her right foot and press up to the man's left shoulder with her left hand. As she begins this motion, the man continues his lift using the woman's momentum and raises the woman directly up and behind his body. At the apex of the lift, the woman will be resting on the man's back, with both partners facing in the same direction, arms fully extended. The woman splits her legs with toes pointed, sustaining the position with her left hand while keeping her head erect and her back as straight as possible.

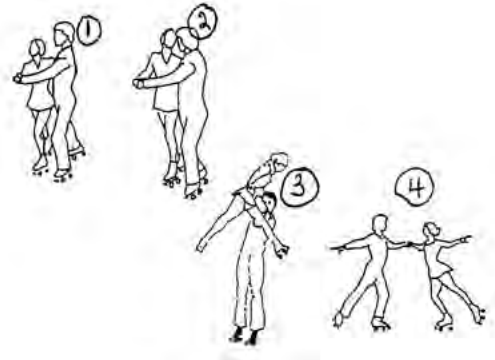
After the completion of the required rotations, the man will bring the woman around and place her on a right outer back edge in front of his body as he steps to a left outer forward edge. Holding the woman's right hand in his left, both partners present a strong landing position. As always, good posture should be observed, with the free legs fully extended and the toes pointing down and out.



**Lutz or Flip Lift (Reversed Split Position)**

Both partners roll backwards, with the woman positioned on the man's right side. The woman's left hand is on the man's right shoulder, the man's right hand under the woman's left underarm, the woman's right and man's left hands joined in front of the body and slightly down. The woman toe plants with her right foot, beginning her ascent as the man raises her to a reversed split position. In the fully extended position, the woman will be facing towards the man.

The woman will finish on a right outer back edge and, as long as the required number of rotations are completed, the man's landing position is optional. The man may face either forward on a left outer edge or backward on a right outer edge, matching the landing position as much as possible. The usual posture for lift landings should be maintained.

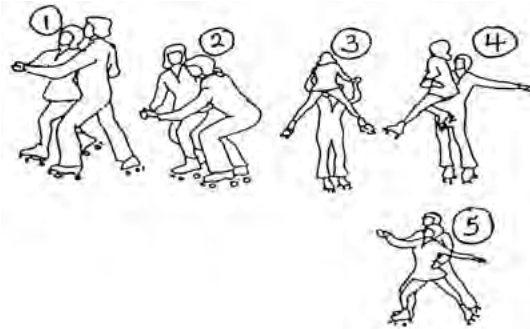


**Lutz or Flip Lift (Full Split Position)**

The team begins the lift rolling backward on either the inner or outer edge of the left skate. The woman's left hand is on the man's right shoulder, the man's right hand is under the woman's left underarm, his left hand and the woman's right hand joined in front of the partners.

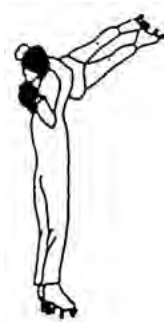
At take-off, the man bends his knees as the woman toe assists with her right foot. Jumping up, she pushes hard with her left hand, leaning over it as the man pushes up with his right hand. As he balances her weight with his left hand, the woman must reach full extension, legs in a full front split with back straight and head up.

The landing position is optional: the woman may land in front of the man on a right outer back edge (with the man finishing in front on a left outer forward edge); or the woman may rotate the half turn in front of the man, landing on a right outer back edge with the man matching her position. Whichever method is used, good posture should prevail as indicated by straight backs, heads up, and free legs fully extended with the toes pointed down and out.



**Swing Lift. (one rotation)**

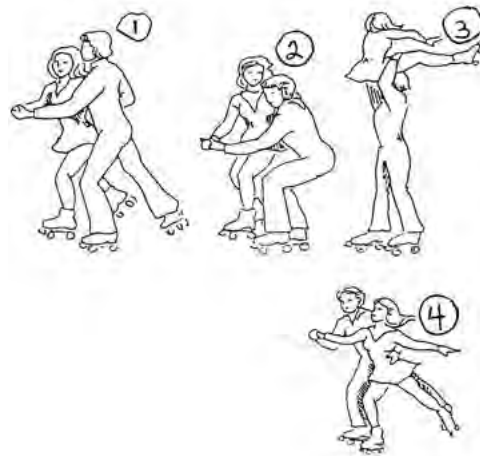
Both partners roll backward, woman on man's right side, man's right arm around woman's back, woman's left arm around man's right shoulder. Woman holds man's left hand with her right hand, both step to LOF edges with man swinging woman aloft as they step, with woman swinging her right leg up as the man swings her up. Woman kicks her legs together as her right leg reaches its maximum height. Man turns one rotation, landing woman on ROB edge in front of him as he rolls on LOF edge.



### Kick Over Flip Lift

The lift begins with the skaters in the same position as in the Flip or Lutz lift. The woman is raised to full extension, locking her left arm while stretching her right leg over the man's head. She should maintain a straight body line. The man lifts with his right hand and arm. At the top of the extension (as the woman kicks over), he releases his right hand hold, catching the woman with either hand as she assumes the landing position. Both partners should complete the landing on a right outer back edge, the woman doing this without any break in posture. The standard posture requirements should be observed.

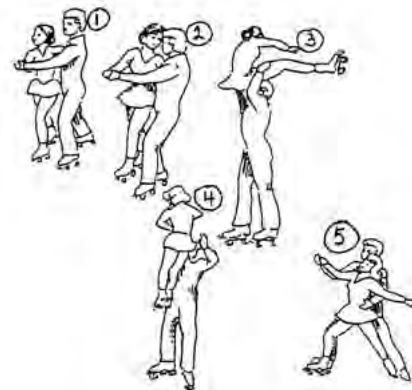
NOTE: During the execution of this lift, the man should maintain a straight body axis, with no noticeable bending at the waist. The man does not rotate during this lift and should not use his toe stops at any time.



### Kick Over the Head Flip With a Twist

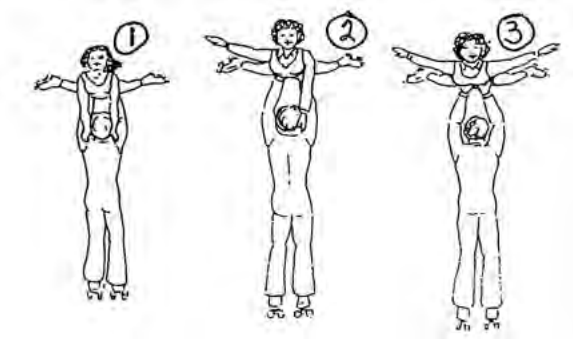
The starting position is the same as the Kick Over Flip. After the woman reaches the fully extended position with her right leg over the man's head, she will make slight contact with her body to the man's shoulder. When the man feels this contact, he will raise his shoulder by lifting with his legs. When the woman feels this, she will snap her body into a rotating position, rotating one turn and landing on a right outer back edge in the same position as in the Kick Over Lift.

NOTE: During the execution of this lift, the man must maintain a straight body axis. The man does not rotate-only the woman performs a rotation during this lift.



### Airplane Lift (basic take-off)

This lift begins with the partners facing each other, man rolling forward. Grasping the woman's hips (thumbs facing in), the man bends to start the lift as the woman toe plants with her right foot. Once the lift begins, the woman presses her body over his shoulders and extends her arms. The man raises the woman's hips over his head to the extended position, where the woman fully splits her legs, arching her back and lifting her head. She must keep her arms locked during rotation. The man lowers the woman in front of him, placing her on a right outer back edge, while he skates to a left outer forward edge. Good posture should be maintained.



**Airplane Lift** (advanced take-off)

In this version, the position of the partners is reversed, with the man rolling backward rather than forward. The man grasps the woman's left hand with his right and pulls her towards him as he bends down. Rolling on a left outer forward edge, the woman bends forward and jumps up over the man to a fully extended airplane position. The landing positions will be identical to the basic Airplane lift.

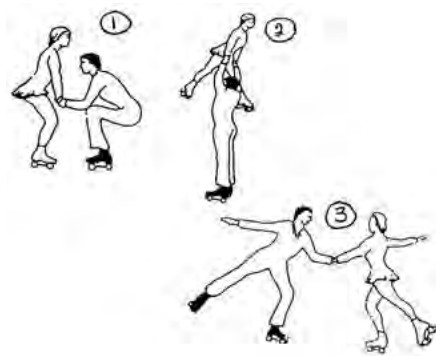
NOTE: From a scoring standpoint, this method of take-off should be given more credit than the basic take-off position. During this lift, the woman may hold on with both hands, one hand, or choose to release her grip completely.

**Press Lift** (two-handed position)

Man faces woman, man's right hand holding woman's left hand, man's left hand holding woman's right hand. The press position must be maintained without losing hand contact from the original hand position as the man lifts the woman aloft to the extended position. Like other lifts, the man should mainly rely on the momentum of the woman to begin the lift, pushing with both arms until the full extension is reached. Once the woman assumes the extended position, the man rotates around his axis, in a level position with arms locked. The landing position for the Press lift is optional, but in each, the body positions assumed must display the good posture characteristics found in all skating: free legs straight, backs straight, heads up, and toes pointed down and out.

NOTE: When rotating, the man should perform close, tight mohawks which enable him to rotate around his body axis without noticeable tilt either forward, backward, or sideways. This practice should be standard on all lifts.

Optional take off: The man rolls backward while the woman rolls forward. The woman grasps the man's right hand with her left. As he pulls the woman toward him, he grasps her right hand with his left and she jumps up and over him. The remainder of the lift is the same.



**Press Lift** (one-handed position)

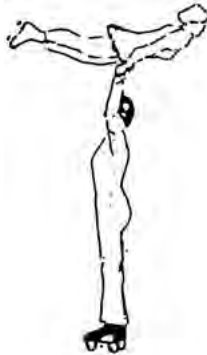
The Press lift executed in the one-handed position begins in the same manner as the standard position. During the change to the one-handed position, the man will move his right hand in, toward the center of the woman's body. The woman will shift her weight over the man's right hand, locking her arm and body position while her body

moves slightly forward. The lift position should not be changed, it should remain strong and locked as stated before.



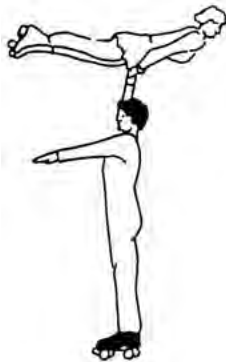
**Press Lift** (two-handed, layout position)

The Press lift accomplished in the two-handed position is done in the same manner as previously explained except that the woman will shift her position forward and bring her legs together, keeping them locked straight with toes pointed. Her body should remain parallel to the skating surface. The landing position is optional as long as it is strong with straight backs and straight free legs, heads held up, toes pointed down and out.



**Press Lift** (one-handed layout position)

In the one-handed layout position, the man rolls forward as the woman rolls backward. The woman grasps the man's left hand with her right hand, while holding his right hand with her left, palms touching. The man bends to start the lift as the woman toe assists with either the right or left foot, jumping up and over the man's head. As she does this, she shifts her body weight slightly forward and assumes the front split position (legs and back straight, head up, toes pointed down and out). The woman will lock this position and retain it until the rotations have been completed.



**Pancake Lift** (inverted Airplane)



This lift begins with both partners rolling backwards, man behind the woman. The man grasps the woman's lower hips (right hand on right hip, left hand on left hip), with the woman holding the man's wrists. As the man bends his knees, the woman toe plants with her right foot, leaping up and over the man's head. The man raises the woman to the center of his body axis, locking his arms and wrists. At the height of the lift, the woman's body position should be parallel to the floor, with legs, body and head held extended and motionless except for the man's rotation. The landing position is optional as long as a strong body position is maintained.



**Pancake Lift** (one-handed position)

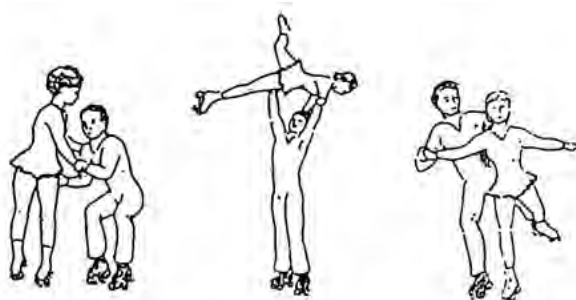
This lift starts the same as the two handed position, with the man's hands positioned either on the hips or left hand on the hip and right hand at the middle of the woman's lower back. At the top of the extension, and depending upon the original hand position, the man will move his right hand to the middle of the woman's lower back, releasing his left hand and balancing her weight on his right hand. The man must keep his arm and wrist locked to ensure no motion other than rotation. The woman should maintain a strong, extended position. The landing position is once again optional, good landing posture is a must.



**Cartwheel**

Both partners begin the lift rolling backward. The woman's right hand holds the man's left, her left hand on the man's right shoulder. The man's right hand is on the woman's left leg, near her tight line. As the man bends into the lift, the woman will take-off (using either a flip or Mapes take-off) bringing her right leg up and toward the ceiling in a split position in line with the man's body axis. The left leg should remain parallel to the skating surface. The woman must retain a strongly arched back (not hanging over the man), and the overall effect should be that of an outer forward camel position. The woman's right hip and shoulder should remain slightly open, with the majority of her weight in the man's right hand. The woman may use her right hand to maintain both her balance and lift position.

With shoulders parallel to the skating surface, the man will turn close, tight mohawks. During the landing, he will release his hold with his left hand and grasp the woman's right hip, bringing the woman down in front of him on a right outer back edge.



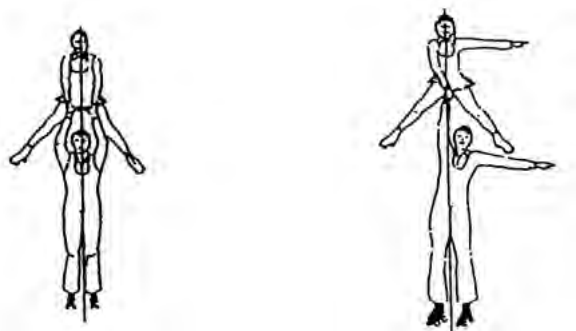
### **Cartwheel (T position)**

Accomplished as the standard Cartwheel, but the woman brings both legs together in the “T” position. This position should be executed parallel to the skating surface, maintained as tightly as possible with no movement. At no time should the woman shift her body weight to the right or apply too much pressure to the man’s left hand. If this occurs, the release will be difficult to accomplish. The man’s wrist and arm must remain rigid, with his shoulder parallel to the skating surface. The landing position is optional.



### **Kennedy Lift**

The standard execution of this lift begins with the partners facing each other, man rolling forward. Both partners should grasp hands left to left and right to right, using the thumb pivot grip. The man bends as low as possible under the woman’s left hand, raising the right hands over the head. The woman then toe plants with her right foot to begin the upward motion as the man lifts with his left hand. The woman will rotate her right side over and around, pushing down on her right hand and locking both the right and left hand at the fully extended position. During the lift rotation, both partners must maintain parallel shoulder positions. The woman should be in the full split position: legs straight and toes pointed down and out. The landing position is optional as long as the proper landing posture is assumed.



### **Kennedy Lift (layout position)**

Begun in the same manner as the standard Kennedy. At the top of the extension, however, the woman begins to shift her body forward, bringing her legs together and locking her body from head to toe. Her head should be up and her back straight, with no movement visible once the position is attained. The man should lock the woman in this position over his own body axis and rotate with his shoulders parallel to the skating surface. This lift should be executed with speed and turned by the man with tight, close mohawks. The landing position is optional.

**Kennedy Lift** (one-handed layout position)

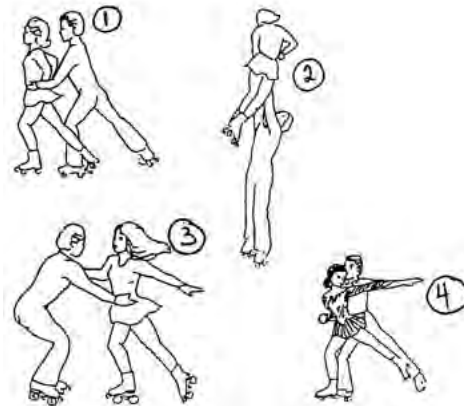
This lift uses the same entrance as the standard Kennedy lift but, at the apex of the Kennedy position, the man moves his right hand in to the center, positioning it below the woman's navel. As he does this, the woman moves her left hand out to the side, balancing her weight on the man's right hand to keep her body parallel to the floor in the layout position. This hand hold must remain firm and the woman's position must stay solid, with no noticeable movement throughout the rotation of the lift. The landing position is optional.



**Twist Lift** (double or triple rotation)

Both partners should be rolling backwards with the man positioned behind the woman and leading her in the direction of travel. He should have his hands on the woman's hips with her hands covering his. The woman executes a Lutz or flip take-off and immediately attains either a full split or full extension, followed by the planned number of rotations. During these rotations, the woman must turn freely in the air. Prior to the landing, the woman must be caught by the man and assisted to a smooth landing on an outer back edge.

On the landing, the partners may face either the same direction or each other. However, the face to face landing technique is more difficult and considered to be the superior technical execution.



**Militano Lift** (or Chair Lift)

The take-off used in the Militano is the most difficult of all to execute. The lift is begun with both partners rolling backwards. The partners should grasp opposite hands-left to right and right to left-using the thumb pivot grip. On the take-off, the man's left hand and woman's right hand are held low (near the woman's buttocks), while the man's right hand and the woman's left are held overhead.

At this point the woman, who is positioned directly in front of the man, is lifted from a right outer back take-off and rotated one half rotation to the apex of the lift. In this position, the woman moves her left hand under her left leg, made easier by keeping the left leg bent until the hand is in position. Once this is done, the basic position finds the partners facing opposite directions with the woman sitting on both hands. Her left leg is straight while the right leg is bent, in a "hurdler" position.

To maintain this position, the man must keep his arms locked while the woman must stay rigid and bent slightly forward. Both partners must rotate at exactly the same rate of speed. During descent, the woman should be sitting on her right hand.



**Militano Lift** (one-handed and no-handed, chair position)

This lift is executed the same as the standard Militano, except that at the peak of the lift, the woman shifts all of her weight to her left leg and hand. When this is done, it is possible for the woman to release her right hand from the man's left. Upon release, the woman will automatically rotate an additional one quarter revolution to her left, moving her left leg parallel to the man's shoulders.

To switch to the no-handed position, the woman must release

both hands, removing the left hand first to allow the man to grasp her left leg. This is more easily accomplished by keeping the weight slightly to her right. After the left hand is released, the weight is shifted back to the left leg (and the man's right hand) to allow the release of her right hand. The lift landing is optional as long as the woman placed on a clean, outer back edge in the standard landing posture.

**Star Lift**

The Star lift is a variation of the no-handed Militano. Both of the woman's legs remain in the straight, split position, with the left leg leading the right. The landing position is optional, provided that the man places the woman on a clean, outer back edge without the assist of his shoulder.



**Reversed Loop**

Both partners rolling backwards, the man behind the woman. The man grasps the woman's hips (right hand on right hip, left hand on left hip), with the woman holding the man's wrists. After a loop take off, the man rotates the woman into an extended split reversed position. In the standard landing, the man lands the woman holding her by the waist.

**Cartwheel Reversed Position**

It is a variation of the crossed "T" position cartwheel, with the woman's legs in a layout reversed position.

**Reverse Cartwheel (reversed position)**

Partners facing each other, the man rolling forward. Both partners grasp hands left to left and right to right. The take off is the same than in the layout Kennedy. During the ascent of the lift the woman assumes a layout reversed position facing the direction of the man. In the standard landing, the man, running forward, lands the woman on an outside backward position.

### **Reverse Cartwheel**

Partners facing each other, the man rolling forward. Both partners grasp hands left to left and right to right. The take off is the same than in the layout Kennedy. At the apex of the lift the woman assumes a split position, facing the direction of the man, with her left leg up and toward the ceiling.

### **Spin Pancake**

Both partners rolling forward, the man behind the woman. The man grasps the woman's waist (right hand on the left side, and left hand on the right side), with the woman holding the man's wrists. Whilst the man bends his knees, the woman uses a flip take off. The man lifts the woman, making her spin into an inverted layout position, facing the direction of the man. The woman's legs can be split or in a crossed position. The exit is optional.

### **Combination lifts**

1. Lift must carry the floor not spin in one spot including last change of position;
  2. Each position should be held while boy turns two full rotations to receive full credit;
  3. Should not be more than three changes of position over head;
  4. Change of positions must be done fluently. Boy must not losing his footing during any changes of position.
- Combination lifts are difficult and exciting; they must be given full credit if done properly.

## **CATEGORIZING SPINS**

### **Importance of the Spinning Axis**

In addition to edge quality and body position, the axis (the baseline of rotation for turns) is the main ingredient of a good spin. When the body is placed in the correct position and a pure edge is pressed, the body begins to spin around the axis. The more the body stretches away from the partner during a circle-type spin, the stronger the spin becomes as the spinning axis moves between the two skaters.

Pair spins maintain their momentum (or spinning energy) through two methods: by pulling away from each partner or from the axis of the spin. The more the skaters pull away from the center or axis of the spin, the faster the skaters are able to spin. As the partners stretch their spinning position, they increase their "spin energy." During the Pull Camel, for example, the man spins on the axis while the girl spins around it. The stronger the pivot used by the man, the stronger the position of the spin will become.

### **How Size Affects Spinning**

As we have mentioned previously, the nature of pairs skating demands that all moves be executed as one. When partners spin, alignment of the body by the degree of knee bend creates and stabilizes a balanced spinning position. If the woman is too small in stature for the man, it becomes impossible to maintain a satisfactory spinning position.

### **Difficulty of Content**

Combination pairs spins are comprised of two or more of the spins listed below. The possibilities for combination spins are endless, but the difficulty of each combination should be determined by the technical difficulty of the individual spin positions, not the number of positions in the spin. Each position must be held for two full rotations-changing from one position to the next is not included in total position count.

### **Spin Entrances**

There are many techniques used to initiate spins, but the most common involves the partners circling at a distance around a common center, moving closer and closer until they meet at that center. Other methods may include pulling the woman into a spin, or using a recognized jump such as catch Axel camels. Whatever method is used,

the variety and inventiveness used in designing spin entrances and exits will serve to enhance both the spin and the overall program.

The following list of spins provides skaters, coaches and judges with a general idea of the relative difficulty of the spins. Once again, it should be noted that each skater and/or team may find one or another item easier or more difficult due to height, weight, or technical ability of either partner. Teams close to the same size will find it more difficult to do “impossible” and “overhead” spins. Teams where the woman is smaller in stature will find it more difficult to meet and generate speed at the beginning of a spin, as well as create the desired body lines and overall aesthetic appearance. The characteristics of each team and spin must be evaluated on an individual basis.

**Spins** (listed in descending order of difficulty)

**A. Impossible**

1. Impossible sit with a twist
2. Impossible sit
3. Impossible Camel with a twist
4. Impossible Camel

**B. Hazel spin**

**C. Lay Over Camel**

1. Lay Over Camel (woman without hand contact)
2. Lay Over Camel

**D. Face to Face sit**

1. Face to Face outer back sit
2. Face to Face inner back sit

**E. Tango spin (face to face Camel)**

1. Tango position (Man spinning on a left inner back and the women on the left inner forward)

**F. Pull Around Camel**

1. Pull Around Camel over Lay Over (inverted)
2. Pull Around Camel over Camel
3. Pull Around Camel, side by side position
4. Pull Around Camel to catch waist Camel

**G. Hand in Hand spins**

1. Outer forward Hand in Hand Camels
2. Outer back Hand in Hand Camels
3. Outer forward Hand in Hand Upright
4. Outer back Hand in Hand Upright

NOTE: While this list does not exhaust the possibilities of other spins and positions, it does contain the majority of spins used in pairs skating today.

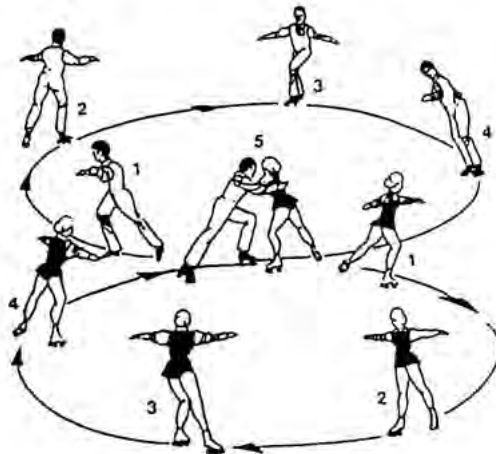
**Pairs Spins-The Basics**

Just as in any other branch of the sport, there are certain “building blocks” which are both unique and necessary to the successful execution of the content. A summary of these basic components follows.

**Circle spins**

Timing is very important in the proper execution of circle spins. The partners start together, pushing forward and away from each other on right outer forward edges. When entering the spin, the partners must maintain equal speed and remain positioned directly across from each other on the imaginary arc. Halfway around the circle, both partners turn backward (using either a three turn or mohawk) and begin skating toward each other on a right inner back edge.

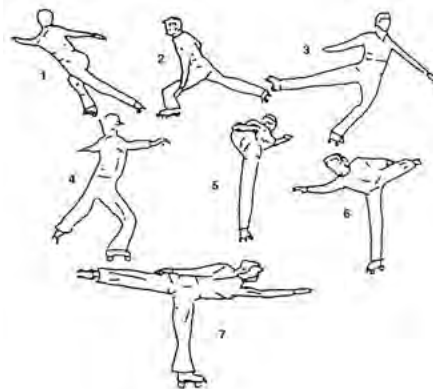
Just as the partners meet, they step to left outer forward edges and grasp each other, increasing the depth of the left outer forward edge. At this point, it is very important for the partners to remain on edges (not flats) as they begin to spin around each other. From this point, a variety of spins, edges, and holds are possible.



### The Outer Back Camel

The outer back Camel is the most important spin for a pairs skater to master. Because most of the combination pairs spins utilize the outer back Camel, this spin serves as the foundation for pairs spinning. Since the proper execution of this spin will determine the ability of the partners to match their relative spinning positions, it is important to master this spin without the use of toe stops.

Once the spinning position is established, there must be a constant push from the free leg and stiffening of the back and stomach muscles to make the position as strong as possible. The development of strength will allow the later introduction of more difficult positions, such as the man holding the woman above the skating surface. The strength of the spinning position and the amount of energy remaining at the conclusion of the spin outweighs the number of revolutions accomplished. Without good execution, the number of revolutions becomes worthless.



### Shadow Spins

In modern pairs skating, shadow spins are a compulsory item. In order to attain its full potential, the team must master this type of spin. Each partner of the team must attempt to match the other as closely as possible throughout all aspects of the shadow spin-entrance position, edge quality, and the positioning of the body, arms, hands, and free legs. Since this is a very difficult aspect of the discipline, judges should award a greater degree of credit to a team who can successfully execute a shadow spin.

Only practice and a watchful eye can make the shadow spin (or any other item of content) a success. The coach will have to work many hours with the team to achieve this victory. Coach and team alike will need both discipline and determination, two important qualities in any aspect of the sport.

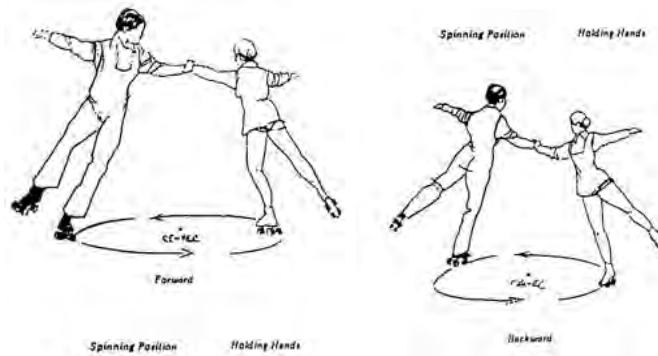
### SPIN DESCRIPTIONS

#### Hand in Hand Upright or Camel

Both of these spins begin with the man and the woman spinning on either right outer back or left outer forward edges. During the outer back spin, the right hands will be joined; the left hands will be joined while spinning on the outer forward edge. In either position, the arms must be held firm and motionless, except around the axis of the spin. There will be a slight pull away from the partners to retain the momentum of the spin.

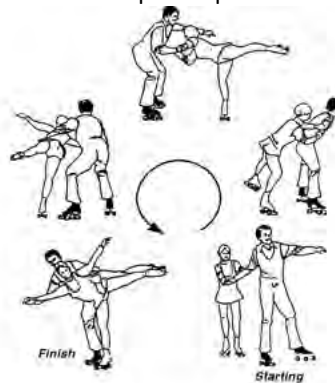
The position assumed in the execution of the Hand in Hand Upright will include a slightly bent skating knee, straight backs, erect heads, and straight and extended free legs with the toes pointed down and out. The exit of the spin is optional as long as good body positions are maintained.

During the execution of the Hand in Hand Camel, both bodies should be positioned in either the outer back or outer forward camel position. Good body position should be exhibited, with heads erect, backs straight, and arms extended to the sides. The free legs should be fully extended, with toes pointed down and out. The exit from this spin is optional.



### **Pull Around Camel**

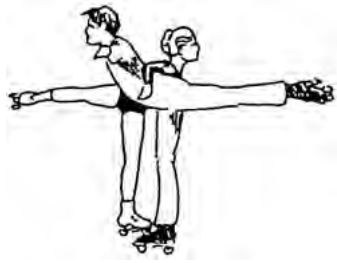
This spin begins with both skaters facing forward, with the man grasping the woman's right hand with his right hand in the thumb pivot grip. As the man pulls the woman around on a right inner forward edge, she will deepen the edge and rock to an outer back edge while executing the camel position. As this occurs, the man should grasp the woman's left hip with his left hand, pulling the lady in the camel position as he steps to his right outer back and joins her in the camel position. The spinning positions of both partners should be matched, demonstrating good spinning form as previously outlined. The exit of this spin is optional.



### **Pull Around Catch-Waist Camel**

This spin begins in the same manner as the Pull Around Camel, except that the man rotates one-half revolution more while holding the woman's left hip with his right hand. The partners should be facing in opposite directions. The exit of this spin is optional.





#### **Pull Around Over the Head Camel**

Also initiated like the Pull Around Camel, the man will complete one full revolution more than the woman by passing his left leg over the woman's body. The exit of this spin is optional.



#### **Pull Around CamelOver Inverted**

Done in the same manner as the Pull Around Over the Head Camel, except that the woman leans backward to the inverted position, after which the man's free leg passes over her body. The exit position of this spin is optional.

NOTE: Judges should take care to notice if the man uses his toe stop while passing his free leg over his partner's body. This is an error.

#### **Tango or Face to Face Camels**

Using the circle spin entrance, the woman pivots one-half turn further so that both partners will be facing the same direction. The man should be in the right inner forward camel position; the woman on the left inner back camel position. The man's right and the woman's left hands should be joined in front of the team, with the man's left hand grasping his partner's left hip. The positioning of both partners should match and good spinning posture should be evident. The exit from this spin is optional.



#### **Face to Face Inner Back Sit Spin**

Using the circle entrance, the partners face each other while spinning on left inner back edges, free legs extended straight back. Using both hands, the man will grasp the small of the woman's back while the woman grasps her partner's shoulders. To maintain the proper body position, the backs of both partners must remain firm as the partners lean away from each other. Backs and free legs should remain straight, with heads erect. The exit of this spin is optional.



### Face to Face Outer Back Sit Spin

Executed the same as the Face to Face Inner Back Sit Spin, except that both partners will spin on right outer back edges.

### Lay Over Camel Spin

After executing the circle entrance, both partners change to right inner forward edges as they meet. The man then changes to a right outer back camel, while the woman switches to the inverted position. It's also possible for the man to change feet at this point and perform an IB camel. The man grasps the woman at the small of the back; the woman grasps her partner's shoulders. The woman must retain control of her free leg by stretching to match the line of the man's free leg (the left side of his body should be facing upward). She must be actually spinning on an edge and supporting her body weight-not letting her skating foot drag.

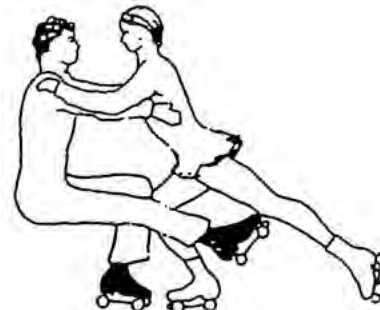
NOTE: When executing the camel, the man must torque his free leg as much as possible to keep the spin moving. At the same time, he must also keep his upper body position as strong as possible to support the woman. At no time during this spin can there be any bending down by the woman or bending forward by the man. The exit is optional, but every effort should be made to finish the spin with good style.



### Hazel Spin

After a circle entry, the partners will catch each other in a face to face position while skating on left outer forward edges. Simultaneously, the woman will change to a right inner forward edge as the man swings his right leg around and forward to a left inner back sit position. The woman should then snap to a right outer back sit in which her free leg is extended behind her. The man should grasp the small of the woman's back with both hands; the woman should grasp her partner's shoulders.

NOTE: The woman may choose to release both hands while spinning in this position.



### Impossible Spins

Using a circle entrance, the team executes a Lay Over Camel spin, after which the man moves his right hand down to the woman's left leg and lifts her off of the skating surface. The woman must remain very rigid during the spin.

To exit the spin, the woman lowers her right leg to the skating surface and both partners stand up, rolling on right outer back edges.



**Impossible Sit Spin.** Executed in the same manner as the impossible spin, except that the man spins in a sitting position.

**Impossible with a Twist.** Accomplished as the impossible spin, but as the woman is raised off the skating surface, she flips over and faces downward.

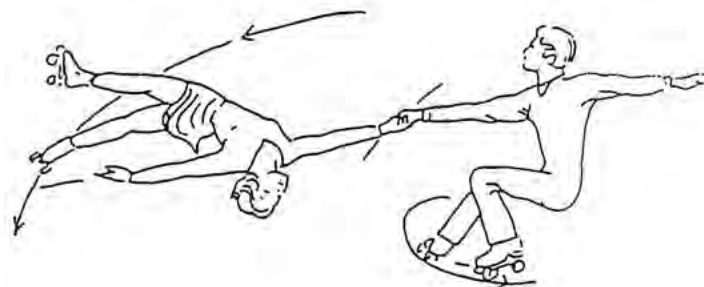
NOTE: The exit of all impossible spins is optional after assuming the outer back edge position. Remember that all exiting positions should be done in good form with the heads erect, arms stretched, backs straight, and the free legs straight and fully extended.



## Death Spiral

Both partners roll backward in a small circle. The man grasps the woman's right wrist with his right hand and leans his body back, away from the woman. When he does this, the woman also leans back. The man then bends his knees and pivots around his left toe stop. The woman's position should be pushed up at the hips, shoulder leaning down and free leg in a straight line from head to toe. Her head should be held slightly down. To complete the Death Spiral, the man pulls up on the woman's arm as she pushes with her leg to finish in a right outer back spiral position.

NOTE: It is very important for the man to maintain a steady backward pull on the woman, allowing her to hold her body position while retaining the momentum of the move.



## **JUDGING POINTS**

### **CROSSPULLS AND FOOTWORK**

Judges must score the team's ability to skate together. Pairs teams must be given higher scores if the quality of skating and unison is better, for a team cannot win on content alone. Judges must look for:

1. Unison;
2. Carriage;
3. Strength;
4. Variety of footwork;
5. Variety of hand holds;
6. Crosspulls, footwork, body motion and facial expression which enhance the music;
7. Eye contact and emotion with one another and the audience.

The team's scoring must be reflected if weak in these areas.

### **LIFTS**

#### **Bucket Lift**

Higher points received for:

1. The control and speed of entrance;
  2. Girl's position with back arched and head up;
  3. Control and unison of landing.
- Girl landing with tight body position and back arched (no buckle at waist).
  - Lift must carry the floor (not spin in one spot).

Point deduction for:

1. Unrecognized jump take offs or edge landings;
2. Usage of boy's toe stop on the take off, rotation or landing;
3. Incorrect body positions of either partner;
4. Usage of girl's toe stop or dropped free leg on landing.

#### **Lutz Lift**

Higher points received for:

1. The control and the speed of the entrance;
  2. Girl's position with back arched, head up and legs straight in full split with toes pointed;
  3. Control of boy's body position and rotation;
  4. Control and unison of landing.
- Girl landing with tight body position and back arched (no buckle at waist).
  - Lift must carry the floor (not spin in one spot).

Point deduction for:

1. Unrecognized jump take offs or edge landings;
2. Usage of boy's toe stop on the take off, rotation or landing;
3. Incorrect body positions of either partner;
4. Lift not fully extended;
5. Usage of girl's toe stop or dropped free leg on landing.

#### **Lutz Change Split Lift**

Higher points received for:

1. The control and the speed of the entrance;
2. Girl's position with back arched, head up, legs straight in full split with toe pointed and no upper body movement during change of split;
3. Control of boy's body position and rotation;
4. Control and unison of landing.

- Girl landing with tight body position and back arched (no buckle at waist). \*Lift must carry the floor (not spin in one spot).

Point deduction for:

1. Unrecognized jump take offs or edge landings;
2. Usage of boy's toe stop on the take off, rotation or landing;
3. Incorrect body positions of either partner;
4. Lift not fully extended;
5. Usage of girl's toe stop or dropped free leg on landing.

#### **Around the Back Lift**

Higher points received for:

1. The control and the speed of the entrance;
2. Girl's position with back arched, head up legs straight in full split with toes pointed and girl's body position held away from boy's back;
3. Control of boy's body position and rotation;
4. Control and unison of landing.

- Girl landing with tight body position and back arched (no buckle at waist).
- Lift must carry the floor (not spin in one spot).

Points deducted for:

1. Unrecognized jump take offs or edge landings;
2. Usage of boy's toe stop on the take off, rotation or landing;
3. Incorrect body positions of either partner;
4. Girl's position hanging on boy's back;
5. Lift not fully extended;
6. Usage of girl's toe stop or dropped free leg on landing.

#### **Lutz Kick Over**

Higher points received for:

1. The control and the speed of the entrance;
2. Girl kicks over with legs straight in full split and is extended completely over boy's head;
3. Control of boy's body position;
4. Control and unison of landing.

- Girl landing with tight body position and back arched (no buckle at waist).

Point deduction for:

1. Unrecognized jump take offs or edge landings;
2. Usage of boy's toe stop on take off or landing;
3. Incorrect body position of either partner;
4. Lift not fully extended;
5. Sitting on boy's shoulder before descending to floor;
6. Usage of girl's toe stop or dropped free leg on landing.

#### **Airplane Lift**

Higher points received for:

1. The control and speed of entrance;
2. Girl's position with back arched, head up and legs straight and level in full split position with toes pointed;
3. Control of boy's body position and rotation;
4. No hesitation in lifting girl into position over head
5. Girl letting go with both hands (if done well);
6. Girl rotating one-half turn with boy matching girl's landing position backwards;
7. Control and unison of landing.

- In no handed position, boy must turn at least two rotations in the "let go" position to receive full credit.

- Girl lands with tight body position and back arched (no buckle at waist). \*Lift must carry the floor (not spin in one spot).

Point deduction for:

1. Unrecognized jump take offs or edge landing;
2. Usage of boy's toe stop on the take off, rotation or landing;
3. Incorrect body positions of either partner;
4. Lift not fully extended;
5. Usage of girl's toe stop or dropped free leg on landing.

### **Press Lift**

Higher points received for:

1. Control and speed of entrance;
2. Girl's position with back arched, head up, arms locked with shoulders pressing down and legs straight in split position with toes pointed;
3. Control of boy's body position and rotation;
4. Control and unison of landing;
5. Kick over landing (if done poorly, must not receive high credit);
6. If division allows it, the one handed must receive more credit if done with control and executed properly.

- In doing one handed lifts, boy must turn at least two rotations in the "let go" position to receive full credit.
- Girl lands with tight body position and back arched (no buckle at waist).
- Lift must carry the floor (not spin in one spot).

Point deduction for:

1. Unrecognized jump take offs or edge landings;
2. Usage of boy's toe stop on take off, rotation or landing;
3. Incorrect body positions of either partner;
4. Lift not fully extended;
5. When kick over landing is done and girl sits on boy's shoulder before landing;
6. Usage of girl's toe stop or dropped free leg on landing.

### **Cartwheel**

Higher points received for:

1. The control and speed of the entrance;
2. Girl's position with back arched (not hanging down boy's back), both legs straight in split position with right leg extended directly in line and above boy's head and toes pointed. When doing the lift two handed, both of girl's arms are straight;
3. Control of boy's body position and rotation;
4. No hesitation in lifting girl into position over boy's head;
5. Kick over landing (if done poorly, must not receive high credit);
6. If division allows it, the one handed must receive more credit if done with control and executed properly (no handed receives more credit than a one handed lift);
7. Control and unison of landing.

- In doing one handed or no handed positions, boy must turn at least two rotations to receive full credit.\*Girl landing with tight body position and back arched (no buckle at waist).
- Lift must carry the floor (not spin in one spot).

Point deduction for:

1. Unrecognized jump take offs or edge landings;
2. Usage of boy's toe stop on take off, rotation or landing;
3. Incorrect body positions of either partner (girl hanging down boy's back);
4. Lift not fully extended;

5. When kick over landing is done and girl sits on boy's shoulder before landing (except when division allows interrupted landings);
6. Usage of girl's toe stop or dropped free leg on landing.

### **Kennedy Lift**

Higher points received for:

1. The control and speed of entrance;
  2. Girl's position-
    - On two handed, back arched, head up, legs straight in split position with toes pointed down and out, and both arms locked with shoulders pressing down;
    - When division allows it, the one handed team will receive more credit if done with control and executed properly. When done in layout position the legs are level with one another;
    - One handed done with girl perpendicular to floor instead of layout position is much more difficult. If executed with control and ease, should receive higher credit;
  3. Control of boy's body position and rotation;
  4. No hesitation in lifting girl into position above boy's head;
  5. Control and unison of landing.
- 
- In one handed or no handed position, boy must turn at least two rotations to receive full credit. Girl lands with tight body position and back arched (no buckle at waist).
  - Lift must carry the floor (not spin in one spot).

Point deduction for:

1. Unrecognized jump take offs or edge landings;
2. Usage of boy's toe stop on take off, rotation or landing;
3. Incorrect body positions of either partner;
4. Lift not fully extended;
5. Usage of girl's toe stop or dropped free leg on landing.

### **Press Chair Lift**

Higher points received for:

1. The control and speed of entrance;
  2. Girl's position-sitting up straight with back arched, head up, left leg straight extended out in front of her with toe pointed out and shoulders pressing down with arm or arms held in a controlled position;
  3. No handed chair lift receives much higher credit than a one handed if executed properly and with control (a weak no handed should not be rewarded with high marks.)
  4. Control of boy's body position and rotation;
  5. No hesitation in lifting girl into position over head;
  6. Control and unison of landing.
- 
- In one handed or no handed position, boy must turn at least two rotations to receive full credit.
  - Girl landing with tight body position and arch in back (no buckle at waist).
  - Lift must carry the floor (not spin in one spot).

Point deduction for:

1. Unrecognized jump take offs or edge landings;
2. Usage of boy's toe stop on take off, rotation or landing;
3. Incorrect body position of girl, such as bent left leg, back launched overhand a droopy right leg;
4. Lift not fully extended;
5. Usage of girl's toe stop or dropped free leg on landing.

### **Pancake Lift**

Higher points received for:

1. The control and speed of entrance;

2. Girl's position with back arched with head tilted back (not looking up at ceiling), and when girl lets go with both hands;
3. One handed receives higher credit than two handed. A weak one handed should not be rewarded with high marks.
4. No hesitation in lifting girl into position over head;
5. Control of boy's body position and rotation;
6. Control and unison of landing.
  - In doing one handed or no handed positions, boy must turn at least two rotations to receive full credit.
  - Girl landing with tight body position and arched back (no buckle at waist).
  - Lift must carry the floor (not spin in one spot).

Point deduction for:

1. Unrecognized jump take offs or edge landings;
2. Usage of boy's toe stop on take off, rotation or landing;
3. Incorrect body position of girl, such as bent knees and droopy body position;
4. Lift not fully extended;
5. Usage of girl's toe stop or dropped free leg on landing.

#### **Militano** (most difficult lift)

Higher points received for:

1. The control and speed of entrance;
2. Back arched, head up and left leg extended out in front of her with toe pointed;
3. One handed or no handed (if done weak should not be rewarded with high marks);
4. Control of boy's body position and rotation;
5. No hesitation in lifting girl into position over head;
6. Control and unison of landing.

Point deduction for:

1. Unrecognized jump take offs or edge landings;
2. Usage of boy's toe stop on take off, rotation or landing;
3. Incorrect body position of either partner;
4. Usage of boy's shoulder in lifting or in landing. Example: girl sitting on boy's shoulder before extending into air or before descending to the floor to land. Exception: when division allows an interrupted landing (trick landing).
5. Lift not fully extended;
6. Usage of girl's toe stop or dropped free leg on landing.

#### **Star Lift** (variation of Militano)

Higher points received for:

1. The control and speed of entrance;
2. Girl's position with back arched, head up and legs extended in full split with toes pointed. Left leg extended in front.
3. No handed (if weak, should not be rewarded with high marks);
4. Control of boy's body position and rotation;
5. No hesitation in lifting girl into position over head;
6. Usage of girl's toe stop or dropped free leg in landing.

Point deduction for:

1. Unrecognized jump take offs or edge landings
2. Usage of boy's toe stop on take off, rotation or landing;
3. Incorrect body position of either partner;
4. Usage of boy's shoulder in lifting or in landing. Example: girl sitting on boy's shoulder before extending into air or before descending to the floor to land. Exception: when division allows an interrupted landing (trick landing).
5. Lift not fully extended;
6. Usage of girl's toe stop or dropped free leg on landing.



### **Combination Lifts**

1. Lift must carry the floor not spin in one spot including last change of position;
  2. Each position should be held while boy turns two full rotations to receive full credit;
  3. Should not be more than three changes of position over head;
  4. Change of positions must be done fluently. Boy must not lose his footing during any changes of position.
- Combination lifts are difficult and exciting; they must be given high credit if done properly.

### **Lifts In General**

1. Must carry the floor-use as much floor surface as possible;
2. Must be done with speed and control;
3. Program must consist of a variety of lifts;
4. Lifts have variations in the take offs, positions in the air and in the landings, some of which are more difficult than others. Judges must score accordingly.
5. Lifts are a very important element of a program, but should not be overused. All divisions are limited except the world class event. A well-balanced world class program would contain no more than three or four lifts that carry down the floor.
6. When doing combination lifts in program, each combination lift should be different and should not consist of same position; example: each combination ending in a cartwheel position or having a cartwheel position in it.
7. Even though combination lifts are difficult and exciting, teams must show their ability to do a one position lift with speed, control and strength. Program must consist of both types of lifts.
8. Lifts in program should have a variety of landings. Trick landings are sometimes difficult and enhance the music, but not every lift should end with one.
9. In choreographing a program, lifts must be laid out in different angles and go in different directions.

### **Throw Jumps**

1. Must get height and distance;
  2. Girl must not buckle at waist, drop free leg or use toe stop on landing;
  3. Boy must not stumble while throwing girl into jump;
  4. Triple receives higher credit if rotation is completed and the landing is done with control and strength.
- All Junior and World Class programs should contain a throw jump.
  - Teams with strong throw jumps must be rewarded in their scoring.

### **Twist Lift**

1. Must get height. Boy's arms are completely extended before girl starts rotation.
2. Rotation must be completed;
3. Girl landing backwards with boy rolling forwards instead of both rolling backwards receives higher credit for this is a more difficult way to land.

Must only receive higher credit if rotation is completed and the landing is executed with strength and control. Boy should not pass the girl up or stumble over her on the landing. Both landings are correct and deserve high credit if done properly for this is a very difficult item to master.

- This item should be done with maximum speed and height.
- All Junior and World Class programs should contain a twist lift.

### **DEATH SPIRAL**

1. Entrance should start in a large circle and finish with the boy in a tight pivot;
2. Girl must keep at least three wheels on the floor to receive full credit;
3. Boy's weight should be on right skate and left toe stop. Left toe stop should be directly behind right skate with right skate pivoting around toe stop.
4. When in the tight pivot, boy should be kneeling down as far as possible. Boy should not be on all eight wheels in a spread eagle position. Boy must not use two hands to hold girl.
5. Girl's body position should be as low as possible with her head back and back arched;

6. Death spirals can be done on all edges. They should be judged on the quality of the edge and the positions of the team.
  - All Junior and World Class programs should contain a death spiral.

### **SPINS**

- Entrances should be done on clean and precise edges;
- Positions must have good body lines to receive high credit;
- Must spin at least three revolutions to get any credit at all;
- In doing combination spins, each position or edge must spin at least two revolutions to get any credit at all;
- Exits must also be clean and precise. Example: when doing pull together outer back camels and the boy spins and kicks over the girl, they must finish on a spinning edge and then exit;
- Must not use toe stops during any part of the spinning edges. Toe stops are sometimes used during combination spins to pivot or push for speed.
- When doing an impossible sit, the man must recover the upright position maintaining only one leg on the floor, higher credit must be given when the boy comes up from the sit position into the camel position before setting the girl to the floor.

### **Singles Spins**

The spins must be simultaneously performed by the team. To be given credit, the spins must start and end at the same moment and the revolutions must be the same. The spins should be judged by the same standard as for single free skating. To receive credit, both of the partners must succeed in their performance which means that each spin must be centered around its axis and have at least three revolutions with good body positions and in unison.

### **Singles Jumps**

Each jump must be the same for both of the partners who have to effect it simultaneously. Those jumps are judged by the same standard as for singles free skating.

### **PROGRAMS**

1. Music and program should relate to one another;
2. Program should be balanced.
  - A variety of areas should be used for the lifts, spins, shadow items, footwork and other items. The whole floor area should be utilized to make the program interesting.
  - All the events leading up to World Class are limited to how many lifts, spins and shadowed items to do. It is even mandatory that they do footwork sections. World Class Pairs have no limitations. Therefore, in scoring a judge must give higher credit to a team that has shown strength in all areas of the program.

### **SCORING PAIRS SKATING**

The evaluation of any phase of the sport must begin with consideration of the accurate execution of the prescribed movements. This evaluation must also consider the skaters' performance, and any evaluation of that artistic performance shall be directly dependent upon the technical elements of the program. Where music is involved, the skaters must be able to demonstrate an ability to interpret that music.

Pairs skating is marked in the following two areas:

**Technical Merit:** the content performed in the program, taking into consideration the difficulty and variety of the content, and the harmonious composition of the content within the program.

**Artistic Impression:** the manner in which the content is performed, taking into consideration the sureness of execution, carriage of the body (posture), and the rhythm and timing of the steps and content to the music.

When scoring a pairs skating program, judges must give equal consideration to both technical merit and artistic impression.

When assigning the score for technical merit, consideration should be given to the variety of the elements, as well as their difficulty. A well-balanced pairs skating program will include all elements of the discipline, and an overabundance of a particular type of content is considered a fault.

When assigning a score for artistic impression, consideration should be given to the interpretation of the rhythm, tempo, and mood, the projection of the ease, accomplishment and confidence of the partners, the harmonious planning, originality and inventiveness of the performance, and the unison, form, and carriage of the team.

Skaters falling on content items must be penalized in both technical merit and artistic impression. The amount of the penalty should be evaluated according to the circumstances of the fall, as demonstrated by the lack of control causing the fall. A fall is defined as “a complete loss of balance involving body contact with the skating surface.”

Skaters whose content items do not conform to the textbook definition of “complete” (i.e. cheated jumps and spins) must be penalized in both technical merit and artistic impression. A “cheated” item is defined as content with insufficient rotation, pulled take-off, or pulled landing. In no instance should the judge condone this type of content.

The judge shall give more credit to a balanced program than a program with only one area of outstanding excellence. Balance of program includes:

- Execution of jumps, spins, and footwork of comparable difficulty.
- Musical interpretation.
- Utilization of the entire skating surface.
- Spacing of the content with the presentation.

### **REGULATIONS FOR JUDGING WORLD CLASS PAIRS SHORT PROGRAM**

The score should not merely be the result of a figures sum. It should rather reflect the total performance including both its good and bad aspects.

	<b>A MARK</b>	
<b>SET ELEMENT</b>	<b>TOTAL SCORE</b>	<b>MAXIMUM SCORE</b>
Death Spiral	from 0.5 to 1.2	
Contact Spin	0.5 to 1.3	
One Position Lift	0.5 to 1.2	
Combination Lift	0.5 to 1.3	10.0
Shadow Jump	0.5 to 1.2	
Footwork Sequence	0.5 to 1.2	
Throw Jump or Twist Lift	0.5 to 1.4	
Shadow Spin	0.5 to 1.2	

Note: Each element attempted but not performed will not be scored. Each element not attempted will be given a penalty of 0.5.

#### **DEATH SPIRAL**

Score from 0.5 to 1.2.

Any edge. At least one revolution.

The man must not use two (2) hands to hold his partner.

The man must pivot, tracing a circumference around his toe stop.

The man must be kneeling down as far as possible.

The woman must keep at least three wheels on the floor.

The woman’s body position must be as low as possible with head and back arched.

### **CONTACT SPIN**

Score from 0.5 to 1.3.

**Class C** - Score from 0.5 to 0.6

1. Hand in hand upright
2. Hand in hand camel
3. Face to face sit

**Class B** - Score from 0.6 to 0.9

1. Pull around side by side camel
2. Pull around catch-waist camel
3. Hazel Spin
4. Face to face camel
5. Lay-over camel
6. Pull around over the head camel

**Class A** - Score from 0.9 to 1.3

1. Pull around over the head inverted camel
2. Impossible lay-over camel - Impossible twist camel
3. Impossible sit - Impossible twist sit

Any combination.

Each position must be held for at least two (2) revolutions.

The change from one position to another is not counted as a revolution.

While changing position the man may rotate on both feet, for a time not exceeding two (2) rotations.

The use of the toe stop is expressly prohibited.

### **ONE POSITION LIFT**

Score from 0.5 to 1.2

**Class D** – Score from 0.5 to 0.6

1. Airplane
2. Reversed Loop

**Class C** - Score from 0.6 to 0.7

1. Press (both position)
2. Pancake
3. Press Chair

**Class B** - Score from 0.7 to 1.0

1. Cartwheel (all positions)
2. Kennedy (both positions)
3. Twist Pancake

**Class A** - Score from 1.0 to 1.2

1. Reverse Cartwheel (both positions)
2. Spin Pancake
3. Milatano

Note: The press chair lift begins in the same manner as the press lift. From a press lift take-off, the man lifts his partner to a chair position. The remainder of the lift is the same as in the Milatano lift. The woman must be in the proper position within the first two revolutions of the lift.

The twist pancake lift begins in the same manner as the pancake lift. As soon as the women's body position is upwards parallel to the floor (legs, body and head hold extended and motionless except for the man's rotation), the man twists her into an airplane no handed position. The woman must be in the proper position within the first two revolutions of the lift.

### **General Notes on Lifts**

- Maximum four (4) rotations of the man when the woman is aloft.
- All take-offs by the woman must be recognized and accepted jump entrance techniques.
- Toe stops must not be used by the man in any part of the lift.
- Adagio-type movements at the end of any lifts are not allowed.
- The woman's descent from the lift position to the landing position must not be interrupted.
- The woman must not tap her free foot or use her toe stops on landing.

No handed lifts should receive higher credit than one (1) handed or two (2) handed lifts only if executed properly and with control. If the lift is rotated more than four (4) revolutions the team will receive a deduction of .5 from the A mark.

### **COMBINATION LIFT**

Score from 0.5 to 1.3.

**Class C** - Score from 0.5 to 0.6. The combination does not include Class B or A lifts.

**Class B** - Score from 0.6 to 1.0. The combination includes one (1) or more Class B lifts and does not include Class A lifts.

**Class A** - Score from 1.0 to 1.3. The combination includes one (1) or more Class A lifts.

- Maximum three (3) position. No more than eight (8) rotations of the man from take-off to landing.
- Adagio-type movements at the end of any lift are not allowed.
- The woman's descent from the lift position to the landing position must not be interrupted.
- Except for the rotations number, refer to all the instructions concerning one (1) position lifts.
- If a combination lift is rotated more than eight (8) revolutions, a deduction of .5 will be deducted from the A mark.

### **SHADOW JUMP**

Score from 0.5 to 1.2

**Class C** - Score from 0.5 to 0.7

1. Axel (0.4)
2. Double Mapes (0.5)
3. Double toe Walley (0.6)
4. Double Salchow (0.7)

**Class B** - Score from 0.7 to 1.0

1. Double Flip (0.8)
2. Double Lutz (0.9)
3. Double Loop (1.0)

**Class A** - Score from 1.0 to 1.2

1. Double Axel (1.1)
2. Triple Jumps (1.2)

No combinations. Each rotation in the air must be complete. In case of under rotation, the jump will be considered of lower degree (double instead of triple, single instead of a double).

The quality of each jump depends on: momentum, height, travel, take-off and landing edges, body position, sureness and control.

The jump may be accomplished by the partners skating either side by side or one behind the other, provided in both cases, they maintain their original distance at the landing. The optimum distance should be 1.5 meters.

### **SHADOW SPIN**

Score from 0.5 to 1.2

**Class C** - Score from 0.5 to 0.7

1. IB Sit (0.4)
2. OF Sit (0.5)
3. OF Camel (0.6)

**Class B** - Score from 0.7 to 1.0

1. OB Sit (0.7)
2. OB Camel (0.8)
3. IB Camel (0.9)

**Class A** - Score from 1.0 to 1.2

1. Jump Sit (1.0)
2. Jump Camel
3. Lay-over Camel (1.1)
4. Broken Ankle
5. Heel Camel (1.2)
6. Inverted Camel

No combinations. Minimum of three (3) revolutions. The optimum distance between skaters should be 1.5 meters. Any spin with more than one (1) position will be given a deduction of .5 from the A mark.

#### FOOTWORK SEQUENCE

Score from 0.5 to 1.2.

The footwork must comply with the regulations at Appendix 4.

The skaters may choose to skate the footwork in shadow or in contact with each other (side by side or in line).

Spins and jumps involving more than one rotation are not allowed.

#### THROW JUMP OR TWIST LIFT

Score from 0.5 to 1.4

**Class C** - Score from 0.5 to 0.9

1. Double Twist Lift both partners facing the same direction. Axel
2. Double Mapes, Double Toe Walley, Double Salchow
3. Double Loop
4. Double Twist Lift, frontal landing

**Class B** - Score from 0.9 to 1.3

1. Triple Twist Lift both partners facing the same direction on the landing
2. Double Axel
3. Triple Mapes, Triple Toe Walley, Triple Salchow
4. Triple Loop
5. Triple Twist Lift, frontal landing

**Class A** - Score from 1.3 to 1.4

Jumps with a higher number of rotations.

In the Twist Lift, immediately after the take-off the woman can attempt either a full extension or a full split before rotating; the latter will be given more credit.

The following charts clearly show the elements scoring range both for Junior and Senior Short Program.

#### FACTORS FOR PAIRS ELEMENTS

N	DESCRIPTION	FACTOR
A	Spin Pancake – Militano position	9.5
	Spin Pancake (Venerucci)	9.3
	Reverse Cartwheel	9.0
	Reverse Cartwheel T-Position	8.7
	Reverse Cartwheel T- Position Leg Split	8.7

	Militano – Star Position	8.5
	Militano	8.3
	Kennedy – Layout Position	8.0
	Kennedy	7.8
	Cartwheel	7.5
	Cartwheel T- position legs split	7.2
	Cartwheel T- position	7.0
<b>B</b>		
	Press – Militano Position	6.7
	Press – Layout Position	6.4
	Press	6.2
	Reversed Loop	6.7
	Pancake Twist Airplane	6.7
	Pancake	6.0
	Airplane	5.5
<b>C</b>		
	Kick-over with a twist	4.7
	Kick-over Flip	4.2
	Lutz or Flip - Full split Position	4.2
	Lutz or Flip - Reverse Split	4.2
	Half-turn Lutz or flip lift	4.2
<b>D</b>		
	Around the back	3.3
	Two-arms pass over Axel	3.0
	One-arm pass over Axel	2.5
	Bucket or Pull through	1.7

**All the lifts listed are to be considered in Two Handed position. Every change of position that bring the lift to become One or No Handed position increases the value of the lift.**

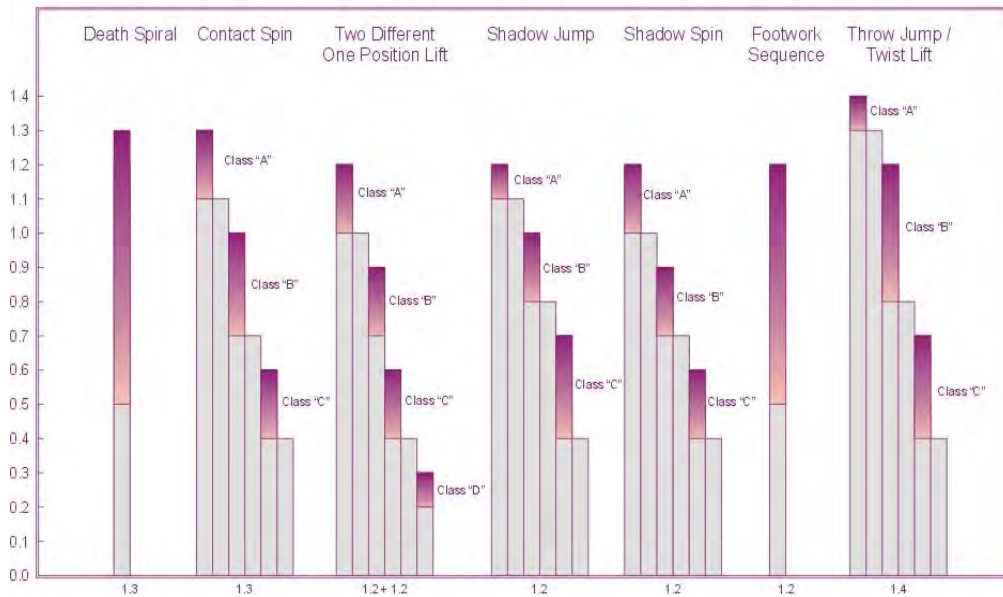
*Shadow Spin and Jumps. Factors for Shadow Spins and Shadow Jumps are the same listed for free skating.*

<b>N</b>	<b>CONTACT SPINS</b>	<b>FACTOR</b>
<b>A</b>	Impossible sit with a twist	9.2
	Impossible sit	8.8
	Impossible Camel with a twist	8.3
	Impossible Camel	8.0
<b>B</b>	Lay Over Camel – Woman without hand contact	7.5
	Lay Over Camel	7.0

	Tango position (man spinning on right inner forward, woman spinning on the left inner backward)	6.5
	Pull Around Camel, side by side position	6.0
	Pull Around Camel, side by side position	6.0
	Pull Around Camel to catch waist Camel	6.0
<b>C</b>	<b>Hazel Spin</b>	<b>5.8</b>
	Face to Face outer back sit	5.2
	Face to Face inner back sit	5.2
<b>D</b>	<b>Outer forward Hand in Hand Camels</b>	<b>4.8</b>
	Outer back Hand in Hand Camels	4.8
	Outer forward Hand in Hand Upright	3.7
	Outer back Hand in Hand Upright	3.7
<b>N</b>	<b>DEATH SPIRAL</b>	<b>FACTOR</b>
<b>A</b>	Death Spiral – Forward Outside	8.3
	Death Spiral – Forward Inside	8.3
	Death Spiral – Backward Outside	8.3
	Death Spiral – Backward Inside	8.3
<b>B</b>	Camel Spiral – Forward Outside	5.0
	Camel Spiral – Forward Inside	5.0
	Camel Spiral – Backward Outside	5.0
	Camel Spiral – Backward Inside	5.0
<b>N</b>	<b>THROW JUMPS</b>	<b>FACTOR</b>
<b>A</b>	Triple Axel	10.0
	Triple Lutz Twist	9.2
	Triple Loop	9.2
	Triple Toe-Loop	8.7
	Triple Salchow	8.7
	Triple Lutz Twist – Not in opposite position	7.5
<b>B</b>	Double Axel	8.3
	Double Lutz	6.7
	Double Loop	6.7
	Double Salchow	5.3
	Double Toe-loop	5.3
<b>C</b>	Axel	4.2
	Lutz Twist	3.5
	Loop	3.0
	Salchow	1.7
	Toe-Loop	1.7
	Three Jump	0.8



## JUNIOR PAIRS - SHORT PROGRAM ELEMENT VALUES



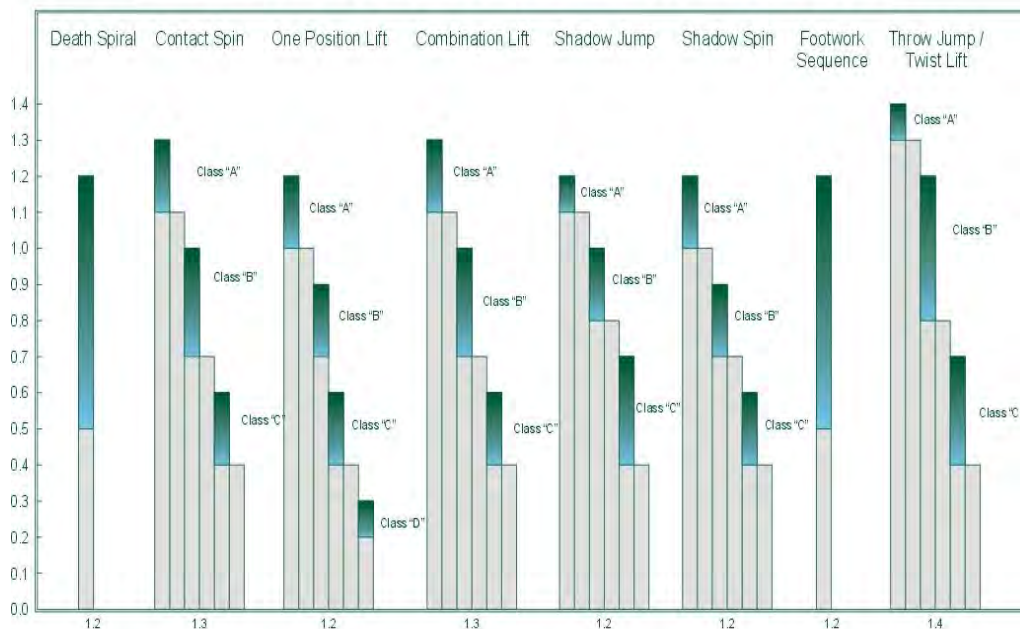
$$1.3 + 1.3 + 1.2 + 1.2 + 1.2 + 1.2 + 1.2 + 1.4 = 10$$

"A" MARK - Each Element NOT Attempted = -0.5

"B" MARK - Each Fall = -0.3

"B" MARK - Each Additional Element = -0.5

## SENIOR PAIRS - SHORT PROGRAM ELEMENT VALUES



$$1.2 + 1.3 + 1.2 + 1.3 + 1.2 + 1.2 + 1.2 + 1.4 = 10$$

"A" MARK - Each Element NOT Attempted = -0.5

"B" MARK - Each Fall = -0.3

"B" MARK - Each Additional Element = -0.5

## B MARK

Owing to the unusual features of the Content of Program in the Set Element Short Program, the score of Artistic Impression may in some cases be less linked than usual to the Technical Merit evaluation. However, since it is impossible to evaluate form without referring to its content, the difference between the A and B mark should normally not exceed 1.0.

Each fall will receive a penalty of .2. The fall of both partners at the same time will receive a penalty of .3.

The elements may be skated in any order. No additional elements may be skated. The eight (8) listed elements must not be repeated. Each additional element attempted will carry a penalty of .5.

### GENERAL NOTES ON PAIRS SKATING SHORT PROGRAMME SET ELEMENTS

#### Death Spiral

1. Important that the man must pivot on his toe stop.
2. Edge for the woman is not on two wheels, should have at least three wheels on the floor.
3. Hold should not be two hands by the man.
4. Man's position should be as **bent** as possible.
5. Can be done inside or outside, backward or forward.
6. Death Spirals are not feats of strength. Therefore man's hold should be as soft as possible matching, and not sustaining woman's motion.

#### Contact Spin

1. Be careful about "tricks."
2. Overhead camel spin, for instance, be careful that the woman is spinning.
3. Impossible Sit - The man should come up from the sit position maintaining only one foot on the floor.

#### One Position Lift

1. Take off of the woman must be a recognized take-off.
2. The lift should not be done with the help of the man's shoulder.
3. Number of rotations from the moment the woman is aloft should be no more than four (4) revolutions.
4. "Adagio-type movements at the end of the lift are not allowed." This means that man's shoulders (or any other part of his body, excepting arms) cannot be used to assist the woman in her landing. Woman's descent should not be interrupted from the highest point of the lift to the final landing position.
5. Press Chair and Twist Pancake - To be accepted as one position lifts, the Press (or Pancake) position must not be held for two full rotations.

#### Combination Lift

1. Maximum three positions and number of rotations should be **no more than eight (8)** from take-off to landing.
2. & 3. Refer to One Position Lift, point 4. Above.

#### Shadow Jump

1. Should be together at all times.
2. Three common mistakes, in descending order of importance are:
  - a. Different timing from take-off to landing
  - b. Unison in take-off but different landing
  - c. Different take-off but unison in landing
3. Distance between skaters should be no more than one and a half meters, and should always be the same from take-off to landing.

### **Shadow Spin**

1. Refer to Shadow Jump, point 1. Above.
2. Minimum three (3) revolutions.
3. Distance should be no more than one and half meters, and should always be the same.

### **Throw Jump or Twist Lift**

1. Twist Lift - Landing in a face-to-face position (man rolling forward with both feet kept parallel) must be given higher credit than landing with both skaters rolling backwards.
2. Landing in a proper face-to-face position upgrades a triple Twist Lift to the highest level of difficulty (except for jumps with higher number of rotations).
3. However, beware of tricks!
  - Man's feet in the spread position on woman's landing is one common trick (both skates must be rolling forward);
  - The planned number of rotations must be completed by the woman whilst turning freely in the air and not with the assistance of her partner (which is another common trick). Prior to her landing, the woman must be caught by the man **only** to be assisted to a smooth landing.

### **Step Sequence**

1. Should be together and intricate.
2. Can be contact or shadow footwork, skated side by side or in line.
3. Most common mistake: not to completely comply with the regulations established at Appendix 4.
4. Make sure that it is footwork and not only "handwork."

## APPENDIX 7 – DRAW OF THE FOURTEEN JUNIOR/SENIOR WORLD CHAMPIONSHIPS JUDGES

### JUNIOR

(14 judges)

Ladies/Pairs (Panel 1)

Mens/Dance (Panel 2)

Judges who draw 1-3

Judges who draw 4-6

#### EUROPE

3                      3

#### AMERICAS

3                      3

#### OCEANIA & ASIA

1                      1

### SENIOR

(14 judges)

Ladies/Pairs/In Line Ladies (Panel 1)

Mens/Dance/In Line Mens (Panel 2)

Judges who draw 1-3

Judges who draw 4-6

#### EUROPE

3                      3

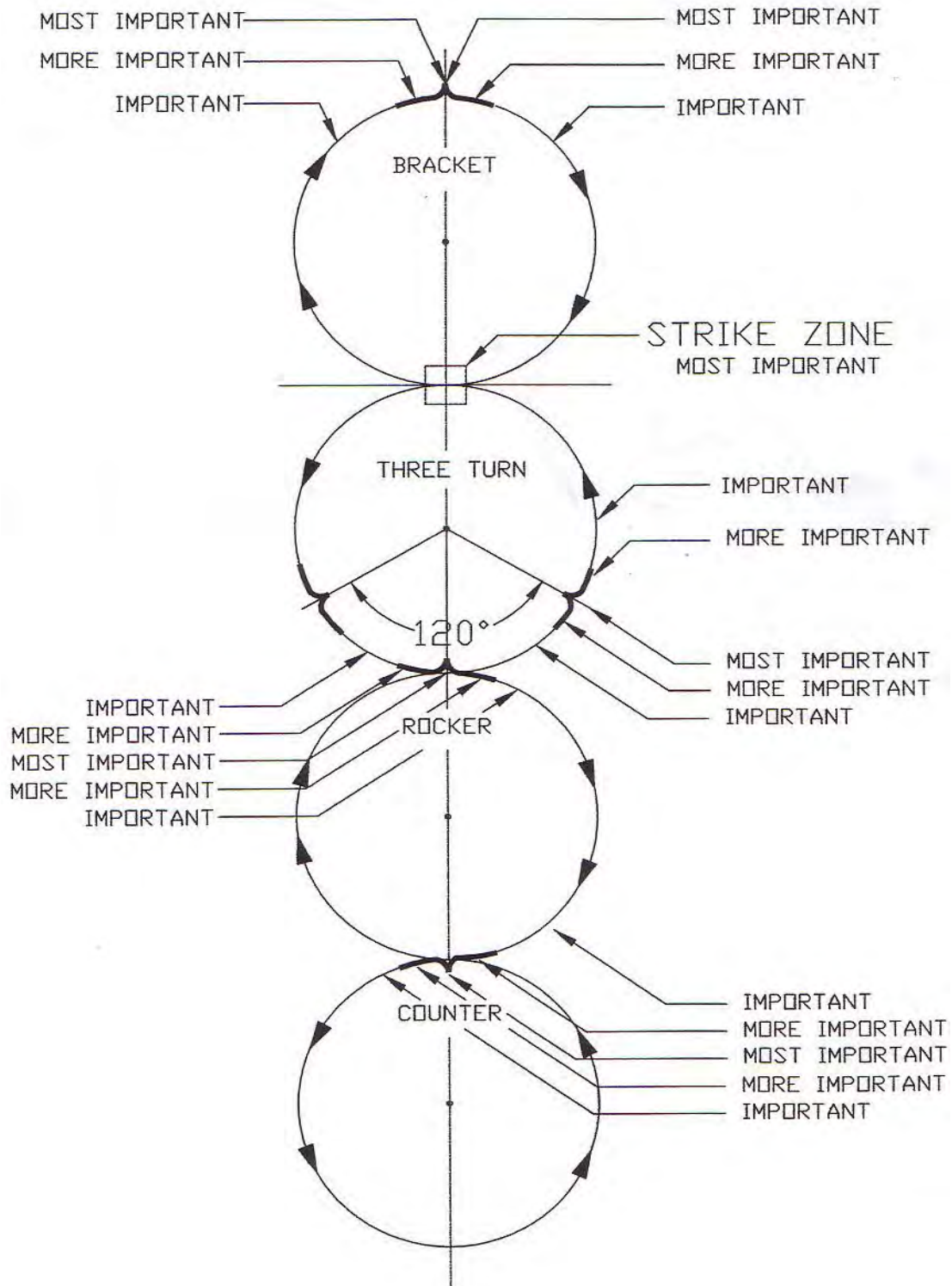
#### AMERICAS

3                      3

#### OCEANIA & ASIA

1                      1

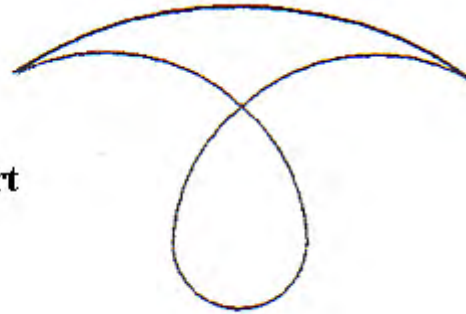
## APPENDIX 8 - TURN/LOOP FIGURE ANALYSIS



## LOOPS

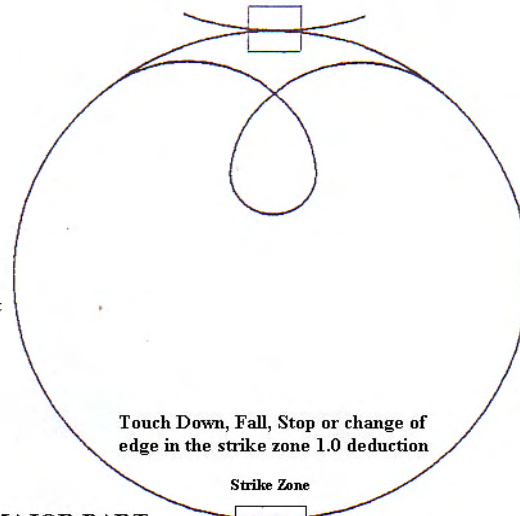
Touch Down, Fall or Stop in the most important part 1.0 deduction

**Most important part**



**MINOR PART**

Touch Down or Stop in minor part  
deduction 0.5

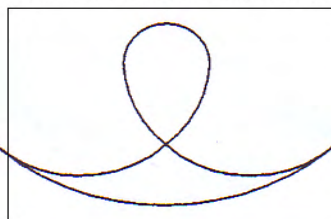


Touch Down, Fall, Stop or change of  
edge in the strike zone 1.0 deduction

Strike Zone

**MAJOR PART**

**MOST IMPORTANT PART**



## APPENDIX 9 – CIPA DEDUCTIONS

### FIGURE DEDUCTIONS

1. Touch Down on the Major Part	1.0	deductions by the Referee
2. Touch Down on the Minor Part	0.5	deductions by the Referee
3. Fall or stop	1.0	deductions by the Referee
4. Incorrect turn	1.0	deductions by the Referee

### GENERAL

1. Kneeling or laying on the floor,	0.3	deduction by the Referee - B mark
2. Costume violation	0.5-1.0	according to the degree of violation
3. Duration shorter than required	0.2	in A & B mark for each 10 seconds under - deductions by the Referee

### COMPULSORY DANCE – COUPLES/SOLO

1. Opening steps using more than 24 beats	0.1	for each extra beat deductions by the Referee
2. Entrance & exit longer than 15 secs	0.1	for each extra sec. deductions by the Referee
3. Timing fault,	0.2	minimum by the Judges
4. Falls		by the Judges
small	0.1-0.2	
medium	0.3-0.7	by the Judges
major	0.8-1.0	by the Judges
5. Each Compulsory Dance sequence not skated	1.0	by the Referee

### ORIGINAL DANCE – COUPLES

1. Entrance & exit longer than 15 secs.	0.1	for each extra sec. deductions by the Referee
2. Timing fault	0.2 (minimum)	by the Judges – B mark
3. Falls		by the Judges – B mark
small	0.1-0.2	
medium	0.3-0.7	by the Judges – B mark
major	0.8-1.0	by the Judges – B mark
4. Each set element not performed	0.5	by the Referee – A mark
5. Violation of set elements	0.2	by the Judge – A mark
6. During the first and the last 10 (ten) seconds of the OD stationary movements are allowed (but not obligatory) in character with the rhythm of the OD.	0.2	by the referee – A, B mark
7. Pulling or pushing the partner by the boot or skate is not permitted	0.2	by the referee – B mark

### FREE DANCE – COUPLES

1. Entrance & exit longer than 15 secs.	0.1	for each extra sec. deductions by the Referee
2. Timing fault	0.2 (minimum)	by the Judges – B mark
3. Falls		by the Judges – B mark
small	0.1-0.2	
medium	0.3-0.7	by the Judges – B mark
major	0.8-1.0	by the Judges – B mark
4. Each set element not performed	0.5	by the Referee – A mark
5. Lift violation	0.2	by the Judge – A mark
6. Carried Lifts	0.2	by the Judge – A mark
7. Arabesque, Pivot, Spin violation	0.2	by the Judge – A mark
8. Separations in excess of duration	0.1	by the Referee – A mark
9. Jumps or revolution in excess	0.2	by the Judge – A mark

### FREE DANCE – SOLO DANCE

1. Entrance & exit longer than 15 secs.	0.1	for each extra sec. deductions by the Referee
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2. Timing fault		0.2 (minimum)	by the Judges – B mark
3. Falls	small	0.1-0.2	by the Judges – B mark
	medium	0.3-0.7	by the Judges – B mark
	major	0.8-1.0	by the Judges – B mark
4. Each set element not performed		0.5	by the Referee – A mark
5. Excess jumps/Spins and/or revolutions		0.2	by the Judge – A mark

#### FREE SKATING

#### SHORT PROGRAMME – A MARK

1. Jump Combination with more than 5 jumps		0.5	by the Referee
2. Spin Combination with more than 3 positions		0.5	by the Judge
3. Single Spin with more than one position		0.5	by the Judge
4. Each element not attempted		0.5	by the Referee
5. “Pumping” in Spins		0.3	by the Referee
6. Bad execution of Mapes		0.5	by the Referee

#### SHORT PROGRAMME – B MARK

1. Each fall		0.2	by the Referee
2. Additional element		0.5	by the Referee
3. Incorrect order of elements		0.5	by the Referee

#### LONG PROGRAMME

1. Each fall		0.2	by the Referee – B mark
2. Each set element not attempted		0.5	by the Referee – A mark
3. Each jump (type/rotation) performed more than three (3) times		0.3	by the Referee – A mark
4. Each combination jumps performed more than once		0.3	by the Referee – A mark
5. For programmes not containing a combination spin		0.5	by the Referee – A mark
6. For programmes containing less than two (2) spins		0.5	by the Referee – A mark
7. Program not well balanced		0.5	by the Referee – B mark
8. “Pumping” in Spins		0.3	by the Referee – A mark

#### PAIRS SKATING

#### SHORT PROGRAMME – A MARK

1. Each element not attempted		0.5	by the Referee
2. One position lift with more than 4 rotations		0.5	by the Referee
3. Combination lift with more than 8 rotations		0.5	by the Referee
4. Shadow spin with more than one position		0.5	by the Judge

#### SHORT PROGRAMME – B MARK

1. Each fall		0.2	(one skater)
		0.3	(both skaters) by the Referee
2. Additional elements		0.5	by the Judge

#### LONG PROGRAMME

1. Each set element not attempted		0.5	by the Referee – A mark
2. Each additional lift		0.5	by the Referee – B mark
3. Lift with more than 12 rotations		0.5	by the Referee – B mark
4. Each fall		0.2	one skater
		0.3	both skaters by the Referee B mark

#### PRECISION

1. Set elements not attempted		1.0	by the Referee - A mark
2. Set element attempted but not performed correctly			



(PR 11.02.01)	0.5	by the Judge – A mark
3. Jumps of more than half ½ revolution or spins with more than one revolution	0.4	by the Judge - A mark
4. Lifts of any kind	0.4	by the Judge - A mark
5. Break in the execution of maneuvers	0.2-0.4	by the Judge - A mark
6. Less than three (3) different handholds	0.4	by the Referee - A mark
7. Falls –		
• <u>Major</u> (more than one skater for a prolonged time	0.8-1.0	by the Judge - B mark
• <u>Medium</u> (either one skater for prolonged time or down and up for more than one skater)	0.6	by the Judge - B mark
• <u>Minor</u> (down and right up for one skater)	0.2	by the Judge - B mark
<b>SHOW</b>		
1. More than 4 typical precision elements element	1.0	by the Referee -A mark per element
2. Entry into the rink longer than the permitted time	0.3	by the Referee - A mark
3. More than 15 seconds of music before first movement	0.2	by the Referee - B mark
4. When the main performance is not a show but a precision	1.0	by the Referee - B mark
5. If elements, that are not allowed, are included in the programme	0.5	by the Referee - A & B per element
6. Props not correctly used	0.5	by the Referee – A mark
7. Falls		
• <u>Major</u> (more than one skater for a prolonged time	0.8-1.0	by the Judge - B mark
• <u>Medium</u> (either one skater for prolonged time or down and up for more than one skater)	0.6	by the Judge - B mark
• <u>Minor</u> (down and right up for one skater)	0.2	by the Judge - B mark

**IF ANY UNFORESEEN EVENT SHOULD HAPPEN DURING THE CHAMPIONSHIPS WHICH ARE NOT PROVIDED FOR IN THE WRITTEN REGULATIONS, THE MATTER SHALL BE SETTLED BY THE REFEREE IN THE BEST INTERESTS OF THE SPORT.**