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ARTISTIC TECHNICAL COMMITTEE
WORLD SKATE

RULE BOOK

2018

FORWARD

This publication represents the official rules and regulations for artistic roller skating competitions and conducted by the WORLD SKATE Artistic Technical Committee. Should a question arise in the interpretation of the rule between English and Spanish versions, the English version shall be the interpretation of preferences.

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INDEX

1 BASIC REGULATIONS 9

BR 1.00	TITLE	9
BR 1.01	AIMS	9
BR 1.02	COMMITTEE DUTIES.....	9
BR 1.03	PAYMENT	9
BR 1.04	ACCOUNTING	10
BR 1.05	RECONCILIATION	10

2 TECHNICAL REGULATIONS 11

TR 2.00	INTERNATIONAL COMPETITIONS.....	11
TR 2.01	GENERAL	11
TR 2.02	ORGANIZATION OF EVENTS.....	11
TR 2.03	INTERNATIONAL CHAMPIONSHIPS/COMPETITIONS CATEGORIES	11
TR 2.04	REQUESTS FOR PERMIT	12
TR 2.05	INVITATION TO COMPETE	12
TR 2.06	WORLD ARTISTIC CHAMPIONSHIPS	12
TR 2.07	ELIGIBILITY TO COMPETE	12
TR 2.08	ORGANIZING THE CHAMPIONSHIPS	13
TR 2.09	PROCEDURE OF ENTRY	13
TR 2.10	DRAW	14
TR 2.11	SKATING SURFACE SIZE REQUIREMENTS.....	14

3 SPORTS REGULATIONS 15

SR 3.00	GENERAL	15
SR 3.01	REFEREE REGULATIONS	15
SR 3.02	ASSISTANT REFEREES	15
SR 3.03	JUDGES	15
SR 3.04	CONTESTANTS	15
SR 3.05	COACHES.....	16
SR 3.06	INTERRUPTION OF SKATING	16
SR 3.07	FALL.....	17
SR 3.08	COMPETITIVE WARM-UP.....	17
SR 3.09	FIGURE SKATING DUTIES.....	17
SR 3.10	DANCE SKATING DUTIES – TIMING OF PROGRAM	18
SR 3.11	COSTUME REQUIREMENTS.....	19
SR 3.12	EQUIPMENT	19
SR 3.13	MUSIC.....	19

4 OFFICIATING REGULATION 21

OR 4.01	GENERAL	21
OR 4.02	COMMISSION CATEGORIES.....	21
OR 4.03	OFFICIATING EXAMINATIONS	21
OR 4.04	COMMISSION FEES	23
OR 4.05	JUDGES FOR WORLD CHAMPIONSHIPS.....	23
OR 4.06	SCORING PROCEDURES	25
OR 4.07	REFEREES FOR WORLD CHAMPIONSHIPS	26
OR 4.08	CALCULATORS FOR WORLD CHAMPIONSHIPS	26

OR 4.09	COMPLAINTS PROCEDURE	27
5.	FIGURE SKATING	28
FS 5.00	GENERAL	28
FS 5.01	FIGURE GROUPINGS	28
FS 5.02	FIGURE DIAGRAMS AND DESCRIPTIONS	29
FS 5.03	DRAWING THE FIGURES	29
FS 5.04	DRAWING THE ORDER OF SKATING	29
FS 5.05	SCORING FIGURE SKATING	30
FS 5.06	JUDGING FIGURE SKATING – GENERAL	30
FS 5.07	POINT DEDUCTIONS FOR JUDGING FIGURES	30
FS 5.08	STARTS	31
FS 5.09	TAKE-OFFS	31
FS 5.10	CHANGE OF EDGE	31
FS 5.11	CONCLUDING THE FIGURE	32
FS 5.12	THREE TURNS	32
FS 5.13	DOUBLE THREE TURNS	32
FS 5.14	BRACKETS	32
FS 5.15	ROCKERS	33
FS 5.16	COUNTERS	33
FS 5.17	LOOPS	33
6.	FREE SKATING	34
FR 6.00	GENERAL	34
FR 6.01	SHORT PROGRAM SET ELEMENTS	34
FR 6.02	FREE SKATING LONG PROGRAM	35
FR 6.03	SCORING FREE SKATING	36
FR 6.04	JUDGING FREE SKATING	36
FR 6.05	FREE SKATING PERFORMANCE VALUES	37
FR 6.06	FREE SKATING AND TECHNICAL MERIT	38
FR 6.07	FREE SKATING AND ARTISTIC IMPRESSION	38
FR 6.08	CONTENTS LISTING	39
FR 6.09	FOOTWORK	41
FR 6.10	SPINS	42
FR 6.11	TWO FOOT SPINS CLASSIFIED	42
FR 6.12	ONE FOOT SPINS CLASSIFIED	43
FR 6.13	COMBINATION SPINS	43
FR 6.14	CHANGE SPINS	44
FR 6.15	JUMP SPINS	44
FR 6.16	SPIN JUMP CHANGE SPIN	44
FR 6.17	JUMPS AND LEAPS	44
FR 6.18	JUMPING POSITIONS	45
FR 6.19	VARIATION IN STANDARD JUMPS	45
FR 6.20	TOE-ASSISTED TAKE-OFFS AND LANDINGS	46
7.	PAIRS SKATING	47
PS 7.00	GENERAL	47
PS 7.02	SHORT PROGRAM SET ELEMENTS	47
PS 7.03	PAIRS SKATING LONG PROGRAM	48
PS 7.04	PAIRS SKATING LONG PROGRAM SET ELEMENTS	48

PS 7.05	SCORING PAIRS SKATING	49
PS 7.06	JUDGING PAIRS SKATING	49
PS 7.07	SINGLES JUMPS	49
PS 7.08	SINGLES SPINS	50
PS 7.09	CARRY LIFTS.....	50
PS 7.10	THROW JUMPS.....	50
PS 7.11	CONTACT SPINS	50
PS 7.12	DEATH SPIRALS.....	51
PS 7.13	CONTACT AND SINGLES FOOTWORK.....	51

8. DANCE SKATING 52

DS 8.00	GENERAL	52
DS 8.01	ENTRANCE	52
DS 8.02	COMPULSORY DANCES FOR STYLE DANCE	52
DS 8.03	STYLE DANCE	53
DS 8.04	FREE DANCE.....	54
DS 8.05	ELEMENTS	54
	PATTERN DANCE SEQUENCE (COMPULSORY DANCE)	54
	NO HOLD STEP SEQUENCE.....	55
	DANCE HOLD STEP SEQUENCE.....	55
	DANCE LIFT	56
	CHOREOGRAPHIC LIFT.....	57
	HOLD CLUSTERS SEQUENCES OR NO HOLD SYNCHRONIZED CLUSTER SEQUENCE	58
	SYNCHRONIZED NO HOLD TRAVELLING SEQUENCES.....	58
DS 8.06	LIMITATIONS	59
DS 8.07	JUDGING GUIDELINES FOR LEVELS OF DIFFICULTIES	60
DS 8.08	ORDER OF SKATING THE FREE DANCE.....	62
DS 8.09	MUSIC FOR FREE DANCE	63
DS 8.10	SCORING DANCE SKATING	63
DS 8.11	JUDGING THE STYLE DANCE	63
DS 8.12	FREE DANCE – GENERAL GUIDELINES.....	65
DS 8.13	FREE DANCE TECHNICAL CONTENT	65
DS 8.14	FREE DANCE TECHNICAL MERIT AND ARTISTIC IMPRESSION.....	65
DS 8.15	DEDUCTION GUIDELINE FOR THE DANCE EVENT	66
DS 8.16	STYLE DANCE.....	66
DS 8.17	FREE DANCE	67
DS 8.18	TIMING VIOLATIONS - STYLE DANCE AND FREE DANCE.....	67
DS 8.19	NEXT YEARS SET ELEMENTS	67

9. SOLO DANCE 68

SD 9.00	GENERAL	68
SD 9.01	COMPULSORY DANCES FOR STYLE DANCE	68
SD 9.02	STYLE DANCE	68
SD 9.03	FREE DANCE.....	69
SD 9.04	ELEMENTS	70
	PATTERN DANCE SEQUENCE (COMPULSORY DANCE)	70
	STRAIGHT STEP SEQUENCE.....	70
	CIRCULAR STEP SEQUENCE.....	71
	CLUSTER SEQUENCE.....	71
	TRAVELLING SEQUENCE	72

CHOREOGRAPHIC STEP SEQUENCE	72
DS 9.05 LIMITATIONS	72
DS 9.06 JUDGING GUIDELINES FOR LEVELS OF DIFFICULTIES	73
SD 9.07 NEXT YEARS SET ELEMENTS.....	73
10. PRECISION SKATING	74
PR 10.00 GENERAL.....	74
PR 10.01 JUDGING PRECISION	74
PR 10.02 SCORING PRECISION	75
PR 10.03 GENERAL RULES FOR SET ELEMENTS	75
PR 10.04 REQUIRED ELEMENTS	75
WHEELS – TRAVELLING ELEMENT	75
WHEELS – ROTATING ELEMENT	76
CIRCLES – ROTATING ELEMENT	78
CIRCLES – TRAVELLING ELEMENT.....	79
LINE – LINEAR ELEMENT	80
BLOCK – LINEAR ELEMENT	81
INTERSECTIONS.....	82
NO HOLD ELEMENT	84
11. SHOW SKATING	86
SS 11.00 GENERAL.....	86
SS 11.02 ENTRY & EXIT ON THE FLOOR.....	87
SS 11.03 RINK ILLUMINATION	88
SS 11.04 JUDGING SHOW	88
SS 11.05 SCORING SHOW	88
SS 11.06 JUDGES FOR SHOW	89
12. INLINE	90
13. GLOSSARY OF SKATING TERMS	113
APPENDIX 1 – GLOSSARY FOR DANCE	125
APPENDIX 2 – JUNIOR DANCES	126
DENCH BLUES.....	127
DENCH BLUES SOLO	131
FLIRTATION WALTZ	135
FLIRTATION WALTZ SOLO	140
FOURTEEN STEP	145
FOURTEEN STEP PLUS SOLO	147
HARRIS TANGO	151
IMPERIAL TANGO	155
ROCKER FOXTROT	157
ROCKER FOXTROT SOLO	161
TERENZI WALTZ – SOLO DANCE	164
APPENDIX 3 – SENIOR DANCES	168
ARGENTINE TANGO.....	168
ARGENTINE TANGO SOLO - MAN'S STEPS (2018)	171
CASTEL MARCH	175

ICELAND TANGO	180
ITALIAN FOXTROT	185
ITALIAN FOXTROT SOLO	188
MIDNIGHT BLUES	192
MIDNIGHT BLUES SOLO	201
PASO DOBLE.....	206
QUICKSTEP	209
QUICKSTEP SOLO	213
STARLIGHT WALTZ	217
STARLIGHT WALTZ SOLO	222
TANGO DELANCO	226
TANGO DELANCHA SOLO.....	234
VIENNESE WALTZ	240
WESTMINSTER WALTZ	243
WESTMINSTER WALTZ SOLO	246
APPENDIX 4 – DANCE POSITIONS	250
APPENDIX 5 – JUMPS DESCRIPTION	253
APPENDIX 6 – FOOTWORK SEQUENCES	256
APPENDIX 7 – FREE SKATING SHORT PROGRAM SET ELEMENTS	257
APPENDIX 8 – PAIRS SKATING	259
APPENDIX 9 – DRAW OF THE WORLD CHAMPIONSHIPS JUDGES	301
APPENDIX 10 – TURN/LOOP FIGURE ANALYSIS	302
APPENDIX 11 – DEDUCTIONS	304

1 BASIC REGULATIONS

BR 1.00 Title

The title of this organization shall be the World Skate Artistic Technical Committee. It is the artistic roller skating technical committee of the World Skate, the world governing body of competitive roller sports.

BR 1.01 Aims

The aims of the World Skate Artistic Technical Committee are:

- 1.01.01 To preside over and promote artistic roller skating activities throughout the world and maintain the rules of the sport.
- 1.01.02 To establish and maintain close contact with all National Federations who are members of the World Skate and all Continental and Area confederations.
- 1.01.03 To ensure that all affiliated bodies and recognized Continental and Area confederations abide by the international statutes and regulations of both World Skate and Artistic Technical Committee.
- 1.01.04 To prepare regulations, amendments, deletions or additions when deemed necessary.
- 1.01.05 To ensure that all international events are authorized by the World Skate Artistic Technical Committee as stipulated by the statutes and regulations of World Skate and Artistic Technical Committee.
- 1.01.06 To ensure that the amateur status of all artistic roller skaters is both protected and enforced in compliance with the amateur regulations of World Skate.
- 1.01.07 To ensure the compliance of procedures against doping as stipulated by the medical regulations of World Skate.

BR 1.02 Committee Duties

- 1.02.01 Scheduling all events and practices for the world championships.
- 1.02.02 Supplying all necessary forms for the world championships.
- 1.02.03 Making recommendations within the committee for alterations to the World Skate Artistic Technical Committee Sports Regulations.
- 1.02.04 Supervising of referees, judges, calculators and their commissions.
- 1.02.05 Being responsible for international public relations at the world championships.
- 1.02.06 Being responsible for all matters pertaining to the medical regulations of World Skate.
- 1.02.07 Acting as liaison with the organizers of the world championships and other international events.
- 1.02.08 Acting on other matters as requested by World Skate.

BR 1.03 Payment

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

BR 1.04 *Accounting*

1.04.01 All World Skate financial transactions, will be recorded by the World Skate administrative department in accordance with the system approved by the Executive Board.

BANK ACCOUNTS

EUROS - €

Beneficiary: FÉDÉRATION INTERNATIONALE ROLLER SPORTS

Bank UBS Lausanne

Place Saint-François, 16

1003 Lausanne, Switzerland

Account n. 0243-186105.60E

IBAN CH640024324318610560E

BIC UBSWCHZH80A

DOLLARS - USD

Beneficiary: FÉDÉRATION INTERNATIONALE ROLLER SPORTS

Bank UBS Lausanne

Place Saint-François, 16

1003 Lausanne, Switzerland

Account n. 0243-186105.61M

IBAN CH580024324318610561M

BIC UBSWCHZH80A

SWISS FRANCS - CHF

Beneficiary: FÉDÉRATION INTERNATIONALE ROLLER SPORTS

Bank UBS Lausanne

Place Saint-François, 16

1003 Lausanne, Switzerland

Account n. 0243-186105.01Y

IBAN CH350024324318610501Y

BIC UBSWCHZH80A

BR 1.05 *Reconciliation*

1.05.01 Any matters not provided for in these rules, will be in accordance with World Skate 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 from at least two different continents must be organized with the rules of World Skate Artistic Technical Committee.
- 2.01.02 Members of World Skate Artistic Technical Committee, Continental or Area confederations may request that top-class international events which they organize on a regular basis be recognized by World Skate Artistic Technical Committee. This can be done provided there is no deviation from the rules of Artistic Technical Committee or World Skate.
- 2.01.03 Events which have gained such recognition from World Skate Artistic Technical Committee 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.
- 2.01.04 Organization fee and entry fees should be agreed with World Skate.

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/Competitions 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.
 - Juniors: skaters must be at least 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 category, a skater who has competed in the previous year as Senior must not compete in Junior after that.
- 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 Judges for international competitions where, Junior, Senior, Show & Precision categories are involved, must be World Skate International judges and must be invited by ATC Chairman.

TR 2.04 *Requests for Permit*

- 2.04.01 Requests for permit (approval) from World Skate Artistic Technical Committee 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 World Skate Artistic Technical Committee calendar of events: one (1) month in advance.

TR 2.05 *Invitation to Compete*

- 2.05.01 After receipt of the World Skate Artistic Technical Committee 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.

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 *Eligibility to compete*

- 2.07.01 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.
- 2.07.02 It is the responsibility of the World Skate Artistic Technical 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.
- 2.07.03 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 2.08 *Organizing the championships*

- 2.08.01 After the allocation of a world championship to a National Federation agreed by World Skate, details regarding the actual staging of the championships are to be worked out between the World Skate Artistic Technical Committee and the National Federation in question. All decisions reached must be in accordance with World Skate Statutes and must be circulated to all World Skate Artistic Technical Committee members and the World Skate office.
- 2.08.02 Should any unusual problems become apparent between the organizers and any National Federation, they must be referred to and settled by the World Skate Artistic Technical Committee.
- 2.08.03 No special agreements will be permitted between the organizers and any National Federation.
- 2.08.04 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 World Skate and the World Skate Artistic Technical Committee, as well as all participating National Federations.

TR 2.09 *Procedure of entry*

- 2.09.01 Entries.
- The entries for senior free skating and figures will be as follows:
- Countries in the first 10 places of the previous year can enter 3 skaters.
 - Countries from 11 to 20 included of the previous year can enter 2 skaters.
 - Countries from 21 on of the previous year can enter 1 skater.
 - If the country has not participated to the previous year World Championship, can enter just 1 skater.
- The entries for senior solo dance and junior figures, free skating, and solo dance will be as follows:
- Countries in the first 20 places of the previous year can enter 2 skaters.
 - Countries from 21 on of the previous year can enter 1 skater.
 - If the country has not participated to the previous year World Championship, can enter just 1 skater.
- 2.09.02 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.
- 2.09.03 Each member National Federation may enter a maximum of three (3) teams for Precision, three (3) teams for Show small and large and a maximum of two (2) teams for Quartets events.
- 2.09.04 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
JUNIOR		
1 a 8	\$100	1
9 a 16	\$200	2
SENIOR		
1 a 7	\$115	1
8 a 14	\$230	2
15 a 22	\$340	3
Junior, senior and inline fee per participant per event		\$80
Precision, show team participant fee (no federation fee)		\$60

- 2.09.05 All fees for National Federations and participants must be paid on the World Skate account within the deadline decided by ATC. The National Federations, which have paid through bank transfer must show the receipt on the accreditation day.
- 2.09.06 Skaters may enter more than one event, but must pay the fee for each event entered.

TR 2.10 *Draw*

- 2.10.01 Rule to draw the order of entry for short program (free skating and pairs)/style dance. This rule will be applied if there is more than one (1) group of competition, the remaining skaters will be drawn with the actual rule.
- The best ten skaters of the Junior/Senior World Championships of the year before will be drawn, as last ten skaters, split into two groups of five.
 - In the case one or more skaters are not entered in the current year, following the possibilities:
 - Senior: to enter one or more skaters of the podium of the last year Junior competition, if these skaters upgraded to Senior (starting from the first place). The skater will be considered in the group 6 to 10. In the case, there are no Junior skaters available of the podium of the previous year, the next best skater will be considered, that means the 11th, 12th...etc.
 - Junior: in the case, there are not all the 10 skaters, the next best skater will be considered, that means the 11th, 12th...etc.
- 2.10.02 Show and Precision. The top five (5) of the previous year will be drawn as the last five (5). If one of the groups is not in the competition, the national champion of that country will be drawn in the last five (5). If the national champion is already included, the number of groups on that draw will not be extended with other groups.

TR 2.11 *Skating Surface Size Requirements*

- 2.11.01 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 WORLD SKATE Artistic Technical 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 World Skate, Artistic Technical Committee, 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 style 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, the next figure will not be started until the affected contestant has completed the figure 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, 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 Style Dance shall be four and a half minutes (4:30).
- 3.08.07 For Style Dance, and Free Dance events, there will normally be no more than six (6) contestant teams assigned to each warm-up group.
- 3.08.08 The next skater/couple to compete will be allowed to use the competition floor during the exhibition of the scores of the previous athlete/athletes.
- 3.08.09 For Precision, 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 – timing of program

- 3.10.01 The regulations in SR 3.11.05 shall be used to time the performance of each contestant or team in free skating, pairs skating, style dance, free dance, in-line, precision and show events.
- 3.10.02 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.
- 3.10.03 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.
- 3.10.04 When a contestant skates under the minimum allowable time, the referee shall advise the judges, who will penalize accordingly.
- 3.10.05 The time limits for artistic skating performances shall be as follows:

SENIOR	SHORT PROGRAM	LONG PROGRAM
Free	2:45 min. +/- 5 sec	Men 4:30 min. +/- 10 sec Ladies 4:15 to 4:30
Pairs	2:45 min. +/- 5 sec	4:30 min. +/- 10 sec
Couple Style Dance	2:50 min. +/- 10 sec	
Couple Free Dance	3:30 min. +/- 10 sec	
Solo Style Dance	2:40 min. +/- 10 sec	
Solo Free Dance	3:00 min. +/- 10 sec	
JUNIOR	SHORT PROGRAM	LONG PROGRAM
Free	2:45 min. +/- 5 sec	Men 4:30 min. +/- 10 sec Ladies 4:15 to 4:30
Pairs	2:30 min. +/- 5 sec	4:00 min. +/- 10 sec
Couple Style Dance	2:50 min. +/- 10 sec	
Couple Free Dance	3:30 min. +/- 10 sec	
Solo Style Dance	2:40 min. +/- 10 sec	
Solo Free Dance	3:00 min. +/- 10 sec	
IN-LINE	SHORT PROGRAM	LONG PROGRAM
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 min. +/- 10 sec	
PRECISION	4:30 min. +/- 10 sec	

SR 3.11 **Costume requirements**

- 3.11.01 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.
- 3.11.02 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.
- 3.11.03 Any piece of the costume including beads, trimmings, feathers, etc. on the costumes must be very securely fixed so as not to cause obstruction to the following contestants.
- 3.11.04 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.
- 3.11.05 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.
- 3.11.06 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.
- 3.11.07 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.
- 3.11.08 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.
- 3.11.09 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).
- 3.11.10 Both men and women in precision teams are permitted to wear long trousers.
- 3.11.11 Show: 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 3.12 **Equipment**

- 3.12.01 In all World Skate ATC Junior and Senior events quad skates are permitted.
- 3.12.02 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.
- 3.12.03 There are no restrictions on skate frames, wheels, or boots.

SR 3.13 **Music**

- 3.13.01 Each National Federation must hand the music of its own team in a USB (in mp3, mp4, etc.). The name of each file should be: Skater's Name_Skater's Last Name – Category

(junior/senior) – Modality (free skating, pairs, dance) – short or long programme, style dance or free dance. For Show and Precision the name of the group and the title of the show.

3.13.02 Vocal music is allowed.

4 OFFICIATING REGULATION

OR 4.01 *General*

- 4.01.01 Only World Skate Artistic Technical Committee has the authority to commission technical officials such as International Judges, Referees and Calculators.
- 4.01.02 If required, the Chairman can 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 World Skate ATC 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 Continental 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 World Skate ATC to act as an assistant referee.
- 4.02.11 A category B or "Limited" commission may be upgraded by the World Skate ATC 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 World Skate Artistic judges and officials are responsible to the World Skate ATC.

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 World Skate.
- 4.03.02 Judges Examinations may be arranged by the National Federation with the Chairman of the World Skate ATC in order that at least one (1) member of World Skate ATC can conduct the tests with one official of the hosting country where the test will take place that the ATC chooses. The organizing National Federation is responsible for all related testing expenses, including those of the members invited by the Chairman.
- 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 fifty five (55) years of age. 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 seventy (70) may be retained on the World Skate Artistic list and may continue to judge all international events, with the exception of the world championships, Pan American Games, Asian, Oceania, European Championships, World Games, or World Roller Games, 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 judged at a national level artistic roller skating events in their own nation for at least for 5 years. Curriculum Vitae should be issued by the National Federation presenting the judge.
- 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.
 - Show.
 - Precision.
- 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 World Skate Artistic Technical Committee through their National Federation.
- 4.03.15 World Skate Artistic Technical Committee 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 World Skate Artistic Technical 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 ATC Chairman annually upon request 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 by the World Skate ATC to judge an international event in the category of World Games, Pan American Games, Asian Games, European Championships, and all International Artistic events, where at least two skaters are entered from different continents.
- 4.03.19 Only World Skate ATC 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.
- 4.03.22 The World Skate Artistic Technical Committee Chairman has to approve of the selection of officials for all International events, whether Competitions or Championships in all Continents.
- 4.03.23 Examinations for Calculators must be nominated by the National Federation of which he or she is a member. The National Federation must be in good standing with World Skate.
- 4.03.24 Request for calculator's examination must be made by the National Federation to the World Skate Artistic Technical Committee Chairman, who will arrange for the Official Calculator of the World Skate ATC to conduct this examination, at a time suitable to him. All costs for the Official calculator must be paid by the National Federation requesting the examination.

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. The fee will be paid on the World Skate account and a copy of the payment will be sent to the World Skate Artistic Chairman by 31 of January, and can only be paid through the National Federation.
- 4.04.03 Judges and calculators who have not renewed their credentials for two (2) consecutive years will be required to pass a new test before reinstatement.
- 4.04.04 In order to retain their commissions, all officials must remain active in the sport of competitive roller skating.
- 4.04.05 The World Skate Artistic Technical Committee may refuse a commission for cause.
- 4.04.06 A National Federation must advise World Skate Artistic Technical Committee Chairman in writing when they remove one of their international officials.
- 4.04.07 World Skate Head Office must advise the ATC by the end of February of each year, of the complete list of judges each Federation has registered and paid for.
- 4.04.08 Each year on the first day of April, the World Skate Artistic Technical Committee Chairman 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 World Skate Artistic - commissioned judge, referee, or calculator.

OR 4.05 Judges for World Championships

- 4.05.01 The World Skate Artistic Technical 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 by World Skate Artistic Chairman, with a copy sent to the Federation concerned. Judges who are selected and cannot accept their invitation will be replaced by the World Skate Artistic Technical Committee Chairman.
- 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 The World Skate Artistic Chairman will select the number of judges required, but there will always be either five (5) or seven (7) assigned to each panel.
- 4.05.05 Although this is not always possible or feasible, when selecting the judges, the World Skate ATC will give consideration to inviting one judge from each participating National Federation. This is a decision which will be made by the World Skate ATC, which will be guided by funds available for the judges.
- 4.05.06 In selecting judges for a World championship panel, there will never be a majority from any one continent or geographical area, with the exception that is when the World Skate ATC is aware that a geographical area does not have experience and knowledge in a particular discipline.
- 4.05.07 The World Skate ATC reserves the right to question judges about activities at National and International events.
- 4.05.08 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).
- 4.05.09 Male judges shall wear a navy blue blazer and gray trousers with a white shirt and dark tie.
- 4.05.10 Under exceptional climatic conditions, the referee shall have the right to modify the dress code for the judges.
- 4.05.11 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 World Skate Artistic 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 World Skate, to ATC, 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 to be skated in the correct order of skating. This list is handed to the assistant referee after each figure, and a new list given to Judges for the next figure.
- 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 referees are free, on their own responsibility, to warn the judges for their marks, if they think the marks are not consistent with the content of the program or figure..
- 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 Judges are answerable only to the ATC 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.
- 4.06.14 Judges must not discuss the performance of a competitor with other judges or any other person until the final results have been released.
- 4.06.15 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 World Skate Artistic or World Skate regulations.
- 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 The referee may allow a contestant to begin a figure a second time without penalty.
- 4.07.07 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.
- 4.07.08 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).
- 4.07.09 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.
- 4.07.10 The referee must give a report to the ATC 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 World Skate Artistic Technical 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 World Skate ATC reserves the right to question the calculators about their activities at National and International events.
- 4.08.07 The World Skate ATC 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 ATC.
- 4.08.17 Only the referee or ATC 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 World Skate Artistic 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 World Skate Artistic Chairman will present the complaint to the ATC for consideration.
- 4.09.04 The fee will be returned if the World Skate Artistic 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

Group 1

- 42-Forward Outside Counter combined with bracket and inside Counter (3 circuits)
- 38-Forward outside paragraph Loop (3 circuits)
- 36- Forward outside paragraph Double Three (2 circuits)

Group 2

- 43-Forward outside Rocker combined with outside Double Three (3 circuits)
- 31-Backward outside change Loop (3 circuits)
- 40-Forward outside paragraph Bracket (2 circuits)

Group 3

- 44-Forward inside Rocker combined with inside Double Three (3 circuits)
- 38-Forward outside paragraph Loop (3 circuits)
- 40-Forward outside paragraph Bracket (2 circuits)

Group 4

- 45-Backward Outside Counter combined with Bracket and inside Counter (3 circuits)
- 31-Backward outside change Loop (3 circuits)
- 37-Back outside paragraph Double Three (2 circuits)

Senior

Group 1

- 46-Forward outside Double Three combined with outside Rocker and backward Double Three paragraph (2 circuits)
- 39-Back outside paragraph Loops (3 circuits)
- 47-Forward outside Bracket combined with inside Counter and backward Bracket paragraph (2 circuits)

Group 2

- 48-Backward Double Three combined with outside Rocker and forward Double Three paragraph (2 circuits)
- 38-Forward outside paragraph Loop (3 circuits)

49-Backward outside Bracket combined with inside Counter and forward Bracket paragraph (2 circuits)

Group 3

50-Forward Double Three combined with outside Counter and backward Double Three paragraph (2 circuits)

39-Back outside paragraph Loops (3 circuits)

51-Forward outside Bracket combined with inside Rocker and backward Bracket paragraph (2 circuits)

Group 4

52-Backward outside Double Three combined with outside Counter and forward Double Three paragraph (2 circuits)

38-Forward outside paragraph Loop (3 circuits)

53-Backward outside Bracket combined with inside Rocker and forward Bracket paragraph (2 circuits)

FS 5.02 *Figure diagrams and descriptions*

5.02.01 For the diagrams and descriptions of the figures used please refer to figures junior and senior document issued by ATC.

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 World Skate Artistic Technical Committee will advise all National Federations of the time and place of the draw of the competitive figure requirements.

5.03.02 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 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.

5.04.02 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.
- 5.05.03 The World Skate Artistic Technical Committee system of calculating shall be used to determine the final placements of all contestants.

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 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.
- 6.00.06 Both men and women in precision teams are permitted to wear long trousers

FR 6.01 *Short program set elements*

- 6.01.01 All contestants shall skate a short programme with duration according to rule SR 3.10.
- 6.01.02 Junior-Senior free skating short program set elements.
 - 1. Axel – single, double or triple.
 - 2. Jumps combination from two (2) to four (4) jumps including linking jumps (one rotation jumps). In calculating the value of the combination jumps the connecting jumps will not be counted.
 - 3. Toe assisted jump.
 - 4. One position spin.
 - 5. One combination spin. One of the spins must be a sit spin. Maximum five (5) positions.
 - 6. Step sequence, ATC will communicate the pattern every year (2018 straight line).
- 6.01.03 General:
 - 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.
 - The same jump can not be preformed more than twice.
 - An element not attempted will carry a penalty of .5. The penalty will be taken from the A mark.
 - Any one position spin with more than one position will be given a deduction of 0.5 from the A mark.
 - Any spin combination with more than five (5) positions will be given a deduction of 0.5 from A mark.
 - Any jumps combination of more than four (4) jumps will be given a deduction of 0.5 from 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 jumps of the combination there will be no penalization. If two (2) 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.
- It is allowed to do acrobatic movements (back flips, cartwheel, etc.) once.
- Kneeling or laying on the floor is allowed maximum once and for maximum five (5) seconds. The penalty will be 0.3 for each violation (from the B mark).
- The step sequence MUST start from a standing position.

FR 6.02 *Free skating long program*

6.02.01 Long programme requirements:

Jumps:

- A maximum of eight (8) jumps for women and nine (9) jumps for men excluding the connecting one (1) rotation jumps in the combination.
- Maximum three (3) jumps combinations.
- The number of jumps within the combination cannot be more than five (5) including the connecting jumps.
- It is mandatory to perform an Axel jump that can be presented also in combination.
- Axel, doubles and triples cannot be presented more than twice. If presented, one must be in combination.

Spins:

- Maximum two (2) spin elements must be performed, one of them MUST be a combination spin (maximum five (5) positions) and must include a sitspin.

Step sequences:

- There must be a step sequence (serpentine, circle, diagonal, straight line).
- A choreographic step sequence.

6.02.02 General:

- A jump of the same kind (type and rotation), with the exception of one revolution jumps or less, can be performed no more than twice in the whole program. If the skater performs the same jump (type and rotation) twice and one is not in a combination jump, 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.
- 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.
- 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.

- It is allowed to do acrobatic movements (back flips, cartwheel, etc.) once.
 - Kneeling or laying on the floor is allowed maximum once and for maximum five (5) seconds. The penalty will be 0.3 for each violation (from the B mark).
 - The step sequence MUST start from a standing position.
 - The choreo step sequence is free, there is not a set pattern to follow. The sequence must start from a standing position and must take the whole rink from a short side to the other short side of the skating surface. The skaters must demonstrate the ability to skate on the music and to interpret the music using technical elements such as: steps, turns, arabesque, pivot, ina bauer, spread eagles, (not declared) one rotation jumps, quick spins.
- 6.02.03 Before the draw (the day before the commencement of the championships) and depending upon the size of entry in the event, the World Skate Artistic Technical Committee shall determine and announce the number of contestants in each group for the long program.
- 6.02.04 The order of skating for the long program groups shall be determined from the results of the short program.
- 6.02.05 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.
- 6.02.06 It is not necessary for all long program groups to compete on the same day.
- 6.02.07 All contestants shall skate a long program with duration according to rule SR 3.10.
- 6.02.08 Each contestant in the long program shall be assigned a score as outlined in OR 4.06.
- 6.02.09 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.

FR 6.03 *Scoring free skating*

- 6.03.01 Judges shall award marks to each contestant based on the scoring procedures in OR 4.06.
- 6.03.02 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.
- 6.03.03 Technical Merit shall be interpreted as the variety of jumps, spins and the intricate variety of footwork exhibited by the contestant.
- 6.03.04 Artistic Impression shall be interpreted as skating skills, transitions, performance, choreography.

FR 6.04 *Judging free skating*

6.04.01 General

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 6.05 *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 6.06 *Free skating and technical merit*

- 6.06.01 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.
- 6.06.02 Technical merit: the judge should give consideration to:
- Variety of content.
 - Difficulty of content.
- 6.06.03 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.
- 6.06.04 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 6.07 *Free skating and artistic impression*

- 6.07.01 The following program essentials must be considered when arriving at an Artistic Impression score for a singles program.

Skating skills

Over all skating quality: edge control and flow over the surface demonstrated by a command of the skating vocabulary (edges, steps, turns, etc.), the clarity of technique, and the use of effortless power to accelerate and vary speed.

Criteria:

- Posture.
- Good bending knee action and stroke.
- Correct use of lean.
- Cleanness and sureness of deep edges, steps, and turns.

Transitions

The varied and/or intricate footwork, positions, movements and holds that link all elements. This also includes the entrances and exits of technical elements.

Criteria:

- Variety.
- Difficulty.
- Intricacy.

- Quality.
- Fluidity

Performance

Performance is the involvement of the skater/couple/teams physically, emotionally and intellectually as they translate the intent of the music and choreography. Execution: is the quality of movement and precision in delivery.

Criteria:

- Interpretation.
- Personality.
- Theatricality.
- Physical and emotional involvement.
- Sureness, clear and energy use of the lines and movements and good use of the energy variations.

Choreography/Composition

Choreography/Composition an intentional, developed, and/or original arrangement of all movements according to the principles of proportion, unity, space, pattern, structure, and phrasing.

Criteria:

- Quality of the design of a program.
- Pattern and floor coverage.
- Utilization of personal space.
- Originality.
- Match between skater and the choreography chosen.

6.07.02 Timing - skating over the maximum time is considered a fault and should be reflected in the Artistic Impression score.

FR 6.08 Contents listing

6.08.01 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.

CLASS A	FACTOR
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
CLASS B	FACTOR
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

CLASS C	FACTOR
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
CLASS D	FACTOR
IF Upright	3.0
IB Upright	3.0
OF Upright	3.0
OB Upright	3.0
Toe-Stop Upright	2.5
CLASS E	FACTOR
Two heel	2.5
Heel and Toe	2.0
Two Toe	2.0
Fake Crossed – Foot	1.5
Fake Crossed – Toe	1.5

6.08.02 JUMPS

CLASS A	FACTOR
Triple Toe Loop	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
CLASS B	FACTOR
Double Toe Loop	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
CLASS C	FACTOR
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
CLASS D	FACTOR
Waltz Jump	1.5
Toe Loop	2.0
Salchow	2.0
Split /Toe Loop	2.5

- Flying turns (3's), brackets, rockers, counters, mohawk, choctaw are not to be considered as recognized jumps.
- 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.

6.08.03 TOE-LOOP

- The **GOOD** execution of the element: a Toe Loop 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 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 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 6.09 Footwork

6.09.01 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 6.10***Spins***

- 6.10.01 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 6.11***Two foot spins classified***

- 6.11.01 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.
- 6.11.02 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.
- 6.11.03 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.
- 6.11.04 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.
- 6.11.05 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 6.12 *One foot spins classified*

- 6.12.01 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:
- 6.12.02 UPRIGHT spins are those in which the body remains in a standing position.
- 6.12.03 A SIT spin is a spin in which the hip is as low (or lower) than the tracing knee.
- 6.12.04 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.
- 6.12.05 One Foot spins are also divided into four classes:
- 6.12.06 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.
- 6.12.07 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.
- 6.12.08 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.
- 6.12.09 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 6.13 *Combination Spins*

- 6.13.01 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.
- 6.13.02 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 6.14 ***Change spins***

- 6.14.01 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 6.15 ***Jump spins***

- 6.15.01 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.
- 6.15.02 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 6.16 ***Spin jump change spin***

- 6.16.01 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.
- 6.16.02 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 6.17 ***Jumps and leaps***

- 6.17.01 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.
- 6.17.02 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.

- 6.17.03 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.
- 6.17.04 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 6.18 ***Jumping positions***

- 6.18.01 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.
- 6.18.02 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.
- 6.18.03 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.
- 6.18.04 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.
- 6.18.05 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 6.19 ***Variation in standard jumps***

- 6.19.01 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.. 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 6.20 ***Toe-Assisted take-offs and landings***

- 6.20.01 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.
- 7.00.05 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 3.10.
- 7.02.02 Required elements in a pairs short program junior and senior:
- A twist jump or throw jump (2018 throw jump).
 - One contact spin (2018 combination spin).
 - One side by side jump (no combination jump).
 - One side by side spin (2018 one position spin).
 - One death spiral (2018 outside).
 - One step sequence (2018 straight line).
- Senior:
- One position lift of no more than four (4) rotations for the man.
 - One combination lift of no more than eight (8) rotations of the man and no more than two (2) changes of position for the lady (3 positions).
- Junior:
- Two (2) one position lifts of no more than four (4) rotations for the man.
- 7.02.03 General:
- All the lift take-offs must be different in each program.
 - The elements may be skated in any order.
 - No additional elements may be skated.
 - The 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.
 - The step sequence MUST start from a standing position.

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 World Skate Artistic Technical Committee shall determine and announce the number of contestant teams in each group for 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 3.10.
- 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.

PS 7.04 *Pairs skating long program set elements*

- 7.04.01 The rules listed below must be followed in a Pairs Skating long program:
- Maximum two (2) throw jumps.
 - Maximum one twist jump.
 - Maximum one (1) contact spin. If it is a combination spin the combination should contain maximum four (4) positions (2018 one position spin).
 - Two (2) side by side jumps elements. One must be a single jump; the other can be a combination jump (not more than four (4) jumps), including connecting jumps.
 - Maximum one (1) side by side spin (2018 combination).
 - One (1) death spirals (2018 inside).
 - One (1) step sequence to be chosen from serpentine, circle, diagonal, straight line.
- Senior:
- Maximum three (3) lifts: one (1) one position lift (no more than four (4) rotations of the man) and two (2) combination lifts with no more than ten (10) revolutions of the man and no more than three (3) change of positions of the lady (4 positions).
- Junior:
- Two (2) lifts: one (1) one position lift (no more than four (4) rotations of the man) and one (1) combination lift with no more than ten (10) revolutions of the man and no more than three (3) change of positions of the lady (4 positions).
- 7.04.02 General:
- Each additional lift or for the one (1) position lift with more than four (4) rotations or for a combination lift with more than ten (10) rotations will carry a penalty of .5 from the B mark with no credit given to the A mark.
 - Each set element not included will carry a penalty of .5 from the A mark.

- The lifts take-offs must be different.
- The step sequence MUST start from a standing position.

PS 7.05 Scoring pairs skating

- 7.05.01 Judges shall award marks to each contestant team based on the scoring procedures outlined in OR 4.06.
- 7.05.02 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.
- 7.05.03 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.
- 7.05.04 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.
- 7.05.05 The World Skate Artistic Technical Committee 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 7.06 Judging pairs skating

- 7.06.01 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 7.07 Singles jumps

- 7.07.01 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.
- 7.07.02 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.
- 7.07.03 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 7.08 ***Singles spins***

- 7.08.01 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 7.09 ***Carry lifts***

- 7.09.01 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.
- 7.09.02 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.
- 7.09.03 A higher grade shall be assigned to those teams who succeed in the following elements:
- 7.09.04 The lift should exhibit smoothness without display of strain. Lifts effected by the support of the shoulder shall be penalized.
- 7.09.05 Good speed of rotation should be exhibited during the entire lift, and the partner aloft should evidence strong, artistic positions.
- 7.09.06 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 7.10 ***Throw jumps***

- 7.10.01 A throw jump is a movement in which her partner in the take-off and performance of a recognized jump assists the woman.
- 7.10.02 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.
- 7.10.03 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 7.11 ***Contact spins***

- 7.11.01 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.
- 7.11.02 The use of toe stops is expressly prohibited in any contact spin.

- 7.11.03 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.
- 7.11.04 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 7.12 Death spirals

- 7.12.01 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.
- 7.12.02 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 7.13 Contact and singles footwork

- 7.13.01 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.
- 7.13.02 Footwork may be performed while the partners are in contact, or while separated. It must be planned with music so as to blend each movement smoothly into the next.
- 7.13.03 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.
- 7.13.04 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 two (2) parts: One (1) Style Dance (SD); and One (1) Free Dance program.
- 8.00.03 Value of each part of the competition:
- Style Dance: 2 scores. Factor 1.0.
 - Free Dance: 2 scores. Factor 1.5.
- 8.00.04 The same panel of judges shall judge style dance, and free dance.

DS 8.01 *Entrance*

- 8.01.01 When a couple is announced for the style dance and free dance the entrance must be no longer than fifteen (15) seconds. The exit of style dance must be no longer than fifteen (15) seconds. The penalty for each extra second will be 0.1 from the B mark for SD / Free Dance.

DS 8.02 *Compulsory Dances for style dance*

- 8.02.01 The group of compulsory dances for style dance are listed following.

Junior

Dance	Tempo	Music	Sec.
Dench Blues	88	Blues	1
Harris Tango	100	Tango	1
Rocker Foxtrot	104	Foxtrot	2
Castel March	100	March	1
Flirtation Waltz	120	Waltz	2
Fourteen Step	108	March	2
Argentine Tango	96	Tango	1

Senior

Dance	Tempo	Music	Sec.
Italian Foxtrot	96	Foxtrot	1
Iceland Tango	100	Tango	1
Tango Delanco	104	Tango	1
Starlight Waltz	168	Waltz	1
Viennese Waltz	138	Waltz	1
Westminster Waltz	138	Waltz	1
Quickstep	112	Quickstep	2
Paso Doble	112	Paso doble	1
Midnight Blues	88	Blues	1

- 8.02.02 The diagrams and associated notes for the dances may be found in this chapter and Appendix 2 and 3, Compulsory Dances.

- 8.02.03 The positions listed for each dance must be strictly adhered to by both members of the team.
- 8.02.04 Separation of partners shall be penalized by the judges accordingly, except where the description of the dance requires it.

DS 8.03 Style Dance

- 8.03.01 The selection of rhythms used is a minimum of two (2) and a maximum of three (3) different rhythms. The choice of two (2) rhythms may include the use of two different music selections for the same rhythm; however this may only be done for one (1) of the selected rhythms. The choice of three (3) different rhythms may NOT include the use of two different music selections for the same rhythm.
- 8.03.02 One of the selected rhythms must be the rhythm required for the Pattern Dance Sequence. During the Pattern Dance Sequence, a change of music selection is NOT permitted.
- 8.03.03 The duration of the Style Dance is specified in SR 3.10.
- 8.03.04 Rhythms

RHYTHMS	
Swing Medley	Foxtrot, Quickstep, Swing, Charleston, Lindy Hop
Spanish Medley	Paso Doble, Flamenco, Tango, Spanish Waltz, Bolero Gypsy Music, Fandango
Classic Medley	Waltz, Classic Polka, March, Galop
Latin Medley	Mambo, Salsa, Merengue, Bachata, Bossa nova, Batucada, Cha Cha Cha, Samba, Rumba
Rock Medley	Jive, Boogie Woogie, Rock & Roll, Blues, Old Jazz
Folk Dance	Ethnic Dance
Modern Music Medley	Disco Music, Pop, Dance, Hip Hop, Soul, Rap, Techno, House, Hard Rock
Musical-Operetta Medley	

- 8.03.05 Style Dance required elements:

Step Sequences: for the circular, serpentine, straight line, diagonal step sequences it is not allowed to cross the pattern just executed or to cross it.

Required elements in a style dance are four (4), the only elements that will be always used are the pattern dance sequence and the lift, the others will change each year and will be chosen in between:

1. One no hold step sequence.
2. One hold step sequence.
3. One no hold synchronized cluster sequence.
4. One hold cluster sequence.
5. No hold synchronized travelling sequence.

DS 8.04 Free Dance

8.04.01 The duration is specified in SR 3.10. Timing of the free dance shall begin with the first movement of either member of the team.

8.04.02 Free dance required elements

Step Sequences: for the circular, serpentine, straight line, diagonal step sequences it is not allowed to cross the pattern just executed or to cross it.

It will be required seven (7) elements chosen from the following nine (9):

1. Stationary lift.
2. Rotational lift.
3. Combo lift.
4. Choreographic lift.
5. No hold step sequence.
6. Hold step sequence.
7. No hold synchronized cluster sequence.
8. Hold cluster sequence.
9. Synchronized travelling sequence.

DS 8.05 Elements

PATTERN DANCE SEQUENCE (COMPULSORY DANCE)

This element consists on one (1) sequence of a complete compulsory dance selected by World Skate ATC, that covers the entire surface of the skating floor, or two (2) sequences of a complete compulsory dance with a pattern that covers half of the skating floor.

General rules

- Must adhere to the diagram/pattern provided by World Skate ATC.
- The BPM of the piece of music selected for the Compulsory Dance Sequence inserted in the Style Dance may vary from that required, within a range of +2 / -2 BPM.

For example: *in compulsory dances with a required tempo of 100 BPM, the number of beats may be, for the duration of the pattern dance sequence, from a minimum of 98 to a maximum of 102 BPM.*

There can be an introduction before the beginning of the pattern dance sequence, and also after the end of the pattern dance sequence, during which the tempo of the piece of music is free, but whilst skating the actual pattern dance sequence the music must keep the same range +/- 2 from the required bpm. Once the bpm for the pattern dance sequence is decided it **MUST** remain constant for the entirety of the pattern dance sequence.

For example: *A piece of waltz music has an introduction with a tempo of 148 BPM; but during the skating of the Starlight Waltz the tempo must be within the range of 166 to 170 BPM (168 BPM +/- 2); remaining constant throughout the sequence; and after the pattern dance sequence is completed the tempo changes to 128 BPM.*

It is mandatory to present, before the Dance competition, a certification from a teacher of music that confirms:

- The rhythms used.
- The number of BPM of the Compulsory Dance Sequence(s).
- It should be specified when the music for compulsory dance starts and when it finishes.

If in the event that these rules are not observed, World Skate ATC shall give a deduction of 1.0 in the A mark.

- Must begin with step one (1) of the dance pattern placed to the left of the judges (or as required annually by request of World Skate ATC) and finish with the first step of the dance (step 1) required by the rules.
- Must maintain the same steps/recognized positions*/holds of the dance, respect the required timing of each step with the possibility of including choreographic movements of the lower/upper body to make the performance of the dance more relevant to the required rhythm while respecting the wording of the dance descriptions (see compulsory dance rules) and without changing the nature of the required movements/steps/holds.

* **A recognized position** is defined by the hold of the man's right arm/hand with respect to the woman (or by the man's left arm/hand for Reverse Kilian position), and by the position of the skaters with respect to each other. The recognized positions and holds required by the rules may include choreographic movements of the upper body (with the other arm free from hold) to make the performance of the dance more relevant to the required rhythm while respecting the wording of the dance descriptions (see compulsory dance rules) and without changing the nature of the required movements/steps/holds.

NO HOLD STEP SEQUENCE

The baseline will be selected each year by World Skate ATC and may be performed either:

- Along the long axis.
- Diagonal.

General Rules

- During the execution of this element, skaters should perform a high level of technical difficulty that demonstrates their ability and express it with fluidity and variety, to the tempo and rhythm of the selected music.
- It is mandatory to start this element from a stopped position. NOTE: if a skater stops before this element for duration of less than 3 seconds, it will satisfy the requirement of starting from a stopped position but it will not be counted as a STOP.
- A minimum of two (2) different turns** must be executed by each skater.
- The steps must cover at least 80% of the length of the skating surface.
- The distance between the skaters during the step sequence must be no greater than four (4) meters. The partner farthest from the baseline may go a maximum of 4 meters from the baseline and there may be no more than 4 meters between the partners.
- The maximum allowed distance of the skaters from the baseline must be no greater than four (4) meters for the entire sequence.
- No stops are allowed during the execution of this element.

****Turn:** a turn is defined as all of the following technical difficulties which include a change of direction of travel: double three or twizzles, brackets, loops, rockers, counters, mohawks, inverted mohawks, etc.

DANCE HOLD STEP SEQUENCE

The baseline will be selected each year by World Skate ATC and may be performed either:

- Circle clockwise.
- Circle counterclockwise.

- Serpentine.
- Diagonal.

General rules

- During the execution of this element, skaters should perform a high level of technical difficulty that demonstrates their ability and express it with fluidity and variety, to the tempo and rhythm of the selected music.
- The couple must perform a minimum of two (2) different recognized dance positions*
- The release of contact is permitted only for quick changes of hold/position.
- A minimum of two (2) different turns** must be executed by each skater.
- No stops are allowed during the execution of this element.
- In the circular step sequence, circle clockwise or counterclockwise, the skaters must begin the sequence at one of the 4 axis points: from a clear position. The footwork must use the entire width of the skating floor and must begin and end on the same at the same axis point. The circle must be in the center of the skating floor.
- In Serpentine step sequence, the skaters must begin the sequence on the long axis, from a clear position, must cross through the center of the floor and must end at the long axis at the other end of the floor. The footwork must use the entire width of the skating surface and may only cross the long axis one (1) time.

* **Recognized dance positions:** all positions described on the WORLD SKATE Artistic Technical Committee rules book, except hand in hand (see recognized positions cited in required element 1).

****Turn:** a turn is defined as all of the following technical difficulties which include a change of direction of travel: double three or twizzles, brackets, loops, rockers, counters, mohawks, inverted mohawks, etc.

DANCE LIFT

The typology of the lift will be selected annually by World Skate atc, and may be performed either:

- Stationary position – a lift with a maximum duration of 10 seconds where the sustaining partner must maintain the stationary position during the entire lift, being able to perform a maximum of ½ revolution entering and ½ revolution exiting the lift, and the position of the lifted partner is maintained stationary for at least three (3) seconds.
- Rotational – a lift with a maximum duration of 10 seconds with unlimited rotations, and with a minimum of 1 ½ revolutions. This lift the couple must rotate for at least three (3) revolutions
- Combination – stationary and rotational: a lift composed of a free combination of the two types, (Stationary and Rotational) executed during the same lift, with a maximum duration of twelve (12) seconds, of a stationary position, held for a minimum of three (3) seconds, and a rotational lift combined with each other.

General rules

- The lift will be evaluated based on the ability of one/both skater(s), the creativity and fluidity of the lift, and the technical difficulties of the entrance and exit.
- The sustaining partner's hands may go above their own head as long as the hips of the lifted partner remain below the sustaining partner's head.
- The lifted partner's hips may go above the sustaining partner's head as long as the sustaining partner's hands do not go above their own head.
- The sustaining partner may hold the lifted partner's skate and the lifted partner may be supported/sit/lie down on the skate of the sustaining partner.

Note: a dance lift occurs when the partner is lifted in the air for at least two (2) seconds (less than two (2) seconds is not considered a lift).

Difficult position for the lifted partner

- a. Full split: when the legs are spread, and extended on a same line; the corner is of 180°.
- b. Full biellmann: vertical position for the lifted partner, the heel of the skate (sustained by the hand) brought behind the bust (on the sagittal plane) and at the same level as the head or above the head.
- c. Transverse full ring: partner lifted body on the transverse plane, in horizontal position (parallel to the rink) where the upper body is arched backward with one or both heels close to the head (describing a complete circle).
- d. Head upside down: upside down vertical position for the lifted partner with the head close to the rink.
- e. From a vertical position lady is cantilevered out: lady's torso is extended away from the man and the only one additional point of support are the hands.
- f. Balancing in a horizontal position with only one additional point of support.
- g. Leaning out (forwards or backwards) with the only one additional point of support being the legs.
- h. Full layback with arched pose with no support from the lifting partner above the thigh.
- i. Extended out with the majority of body weight in a horizontal line with the only one additional point of support being shoulders and/or upper back.

When to consider a change of position of the lifted partner

- a. The lifted partner changes hold and position in a significant way.
- b. The change of hold and position are executed at the same time.
- c. Different positions must be clear and defined.
- d. In a rotational lift the change of position happens during the rotation itself with no interruptions.
- e. In a rotational lift the change of position will be considered if the position is hold for at least two revolutions of the lifted partner.

Difficult position of the lifting partner (examples)

- a. One foot.
- b. Outside, inside or flat spread eagles.
- c. In a bauer inside and outside.
- d. Bended (sit position) 90°.
- e. One contact arm/hand.
- f. Execution of a turn for the stationary or combination lift.

Creative/difficulty entry (examples)

- a. Unexpected entry.
- b. Entry from difficult transition like a turn, outside mohawk, choctaw (no from runs).
- c. Creative/difficult entry before the first position (as ½ or 1 rotation assisted jump of the lifted partner) or, always by the lifted partner, one rotation in the air (supported by the lifting partner) on the sagittal plane or on the horizontal one.

CHOREOGRAPHIC LIFT

- The choreographic lift will have a set value of two (2) not depending on levels.

- The choreographic lift will be inserted to enhance or underline a part of the choreography.
- It cannot last more than ten (10) seconds and can be used during a stop.

HOLD CLUSTERS SEQUENCES OR NO HOLD SYNCHRONIZED CLUSTER SEQUENCE

For the hold sequence

- The couple must introduce two (2) sequences of clusters separated by a change of foot (one step).
- The three turn will be counted as a turn for the cluster.
- The couple can never break the hold.
- Each sequence must contain at least three (3) different turns.
- The sequences for each partner can be different.
- No change of edge is allowed. Change of edge will be allowed after the 3rd turn if skaters choose to perform a more than three (3) turns cluster

For the no hold sequence

- The couple must introduce two (2) sequences of clusters separated by a change of foot (one step).
- The three turn will be counted as a turn for the cluster.
- The sequences **MUST** be the same for both partners.
- The skaters have not to be in hold but skating alone.
- They should be as close as possible one another and they are free to use whatever turn they want.
- Each sequence must contain at least three (3) different turns.
- No change of edge is allowed. Change of edge will be allowed after the 3rd turn if skaters choose to perform a more than three (3) turn cluster

SYNCHRONIZED NO HOLD TRAVELLING SEQUENCES

Set travelling: minimum two (2) rotations on each foot with a maximum of three (3) steps in between. It is mandatory that in each set the entry edge and foot of the turns must be different.

Type of travelling (starting edge)

- Forward inside.
- Forward outside.
- Backward inside.
- Backward outside.

The following additional features can increase the difficulty of the travelling (examples). To be considered, the features should be performed correctly by both skaters:

- At least one hand above the head or on its line.
- Crossed hands behind the back and far from it.
- Arms crossed in front of the body between shoulders and waist (can be also one behind and the other in front like a screw).
- Free leg crossed in front or crossed behind over the knee line.
- Free leg crossed in front or behind under the knee line (pirouettes).
- Free skate wheels hold by one hand.

DS 8.06 *Limitations*

8.06.01 Style dance

DANCE LIFTS: none additional lifts are not permitted apart from the required one.

DANCE SPIN: a maximum of one (1) dance spin, done in hold with a minimum of two (2) revolutions, less than two (2) revolutions is not considered a spin. Lifted spins are not permitted.

STOP: a stop is considered when at least one of the skaters is stopped for more than three (3) seconds up to maximum of eight (8) seconds.

A maximum of two (2) stops executed during the program for a minimum of three (3) seconds to a maximum of eight (8) seconds each for a maximum allowed distance of separation of four (4) meters (excluding the beginning and the end).

Stationary positions: kneeling/lying down on the floor is permitted only two (2) times during the entire program for a maximum of five (5) seconds each (including the beginning and end).

If both partners are on the floor at the same time, it shall be considered as once. Hands on the floor (i.e. a cartwheel) shall not be considered as a laydown.

Stationary positions shall not be considered as elements of technical value, but as artistic value.

Beginning and end of the program: the skaters may not exceed eight (8) seconds of being stopped.

DANCE JUMPS: a maximum of two (2) jumps, each skater, of one (1) revolution each (no more than one revolution in the air). Jumps shall not be considered as elements of technical value.

SEPARATIONS:

- Are permitted at the beginning and the end of the program for a maximum time of eight (8) seconds.
- During the stop where the separation is for a maximum of eight (8) seconds and for a maximum distance of four (4) meters between the partners
- For only one (1) time during the program, while skating, for characteristic steps/technical difficulties for a maximum of eight (8) seconds and for a maximum distance of four (4) meters between the partners (except where prohibited by the rules).
- For quick changes of position/hold between the partners during the entire program.

8.06.02 Free dance

DANCE LIFTS: no additional lift is allowed.

DANCE SPINS: a maximum of one (1) dance spin, done in hold, with a minimum of two (2) revolutions, (less than two (2) revolutions is not considered a spin). Lifted spins are not permitted.

STOPS: a stop is considered when at least one of the skaters is stopped for more than three (3) seconds up to maximum of eight (8) seconds.

A maximum of two (2) stops may be executed during the program for a minimum of three (3) seconds to a maximum of eight (8) seconds each for a maximum allowed distance of separation of four (4) meters (excluding the beginning and the end).

Stationary positions: kneeling/lying down on the floor is permitted only two (2) times during the entire program for a maximum of five (5) seconds each (Including the beginning and end). If both partners are on the floor at the same time, it shall be considered as once.

Hands on the floor (i.e. a cartwheel) shall not be considered as a laydown.

Stationary positions shall not be considered as elements of technical value, but as artistic value.

Beginning and end of the program: the skaters may not exceed eight (8) seconds of being stopped.

DANCE JUMPS: a maximum of two (2) jumps, each skater, of one (1) revolution each (no more than one revolution in the air). Jumps shall not be considered as elements of technical value.

SEPARATIONS:

- Are permitted at the beginning and the end of the program for a maximum time of eight (8) seconds.
- During the Stop where the separation is for a maximum of eight (8) seconds and for a maximum distance of four (4) meters between the partners.
- For only two (2) times during the program, while skating, for characteristic steps/technical difficulties for a maximum of eight (8) seconds and for a maximum distance of four (4) meters between them.
- For quick changes of position/hold between the partners (during the entire program).

DS 8.07 *Judging guidelines for levels of difficulties*

8.07.01 In general, the following guidelines are applicable when also the quality of what presented is good, otherwise the value **MUST** decrease.

Note: the three turn will be counted as a turn for the cluster.

One no hold step sequence (straight line or diagonal) levels

- Level 1 – must include at least four (4) turns.
- Level 2 – must include at least six (6) turns.
- Level 3 – must include at least three (3) turns all executed at least once in both directions (six (6) turns in total). Skaters must add one (1) choctaw in both directions (1 clockwise and 1 anti clockwise or vice versa).
- Level 4 – must include at least four (4) turns all executed at least once in both directions (eight (8) turns in total). Skaters must add one (1) choctaw in both directions (1 clockwise and 1 anti clockwise or vice versa)
- Level 5 – must include at least five (5) turns all executed at least once in both directions (ten (10) turns in total). Skaters must add one (1) cluster and one (1) choctaw in both directions (1 clockwise and 1 anti clockwise or vice versa).

One dance hold step sequence levels

- Level 1 – two (2) different holds and must include at least four (4) turns.
- Level 2 – two (2) different holds and must include at least six (6) turns.
- Level 3 – three (3) different holds and must include at least three (3) turns, in both directions (six (6) turns in total). In addition, the skaters must include one (1) choctaw in both directions (1 clockwise and 1 anti-clockwise or vice versa).
- Level 4 – three (3) different holds and must include at least four (4) turns, all executed at least once in both directions (eight (8) turns in total). In addition, the skaters must include one (1) choctaw in both directions (1 clockwise and 1 anti-clockwise or vice versa)
- Level 5 – minimum four (4) different holds and must include at least five (5) turns, all executed at least once in both directions (ten (10) in total). In addition, the skaters must include one (1) choctaw in both directions (1 clockwise and 1 anti –clockwise or vice versa) and one (1) cluster.

Dance lifts

Levels for stationary lifts

- Level 1 – the lifted partner is lifted for at least three (3) seconds.

- Level 2 –
 - One (1) change of position (two (2) positions) for the lifted partner (each position kept for at least three (3) seconds), or;
 - The lifting partner keeps a difficult position for at least three (3) seconds, or;
 - The lifted partner holds a difficult position for at least three (3) seconds.
- Level 3 – one (1) change of position (two (2) positions held at least for three (3) seconds each) + a difficult position for the lifting partner or a difficult position of the lifted partner kept for at least three (3) seconds.
- Level 4 – same as level 3 but with a creative/difficult entry.
- Level 5 –
 - The lifted partner holds a difficult position for at least three (3) seconds + one (1) change of position (hold for at least three (3) seconds) + difficult position for the lifting partner for at least three (3) seconds + creative/difficult entry, or;
 - Three (3) different difficult positions (two (2) difficult positions as well as level 3 + a difficult position chosen between e-i) + creative/difficult entry.

Levels for rotational lifts

- Level 1 – at least three (3) rotations of the lifting partner
- Level 2 – at least four (4) rotations of the lifting partner + a difficult position of the lifted partner held for at least two (2) rotations.
- Level 3 – at least five (5) rotations of the lifting partner + the lifted partner in a difficult position held for at least three (3) rotations.
- Level 4 –
 - At least six (6) rotations of the lifting partner + the lifted partner in a difficult position held for four (4) rotations, or;
 - Executing a change of position (two (2) positions) + a difficult position in one of the positions held for at least two (2) rotations.
- Level 5 –
 - Same as level 4 + a creative/difficult entry, or;
 - Executing a change of position (two (2) positions) + a difficult position in both of the positions held for at least three (3) rotations.

Levels for combination lifts

The difficult positions requested can be performed in the stationary part or in the rotational.

- Level 1 – the lifted partner is lifted for at least two (2) seconds in a static position and the lifting partner executes two (2) revolutions before or after the static position.
- Level 2 –
 - The lifted partner executes one (1) change of position (two (2) positions, each kept for two (2) seconds), or;
 - One (1) difficult position for at least two (2) seconds.
- Level 3 – one (1) change of position (two (2) positions) kept for at least two (2) seconds each + the lifting partner holds a difficult position for at least two (2) seconds + at least four (4) rotations of the lifting partner before or after to the stationary position of the lifted partner.
- Level 4 – same as level 3 + creative/difficult entry.
- Level 5 – the lifted partner holds a difficult position for at least two (2) seconds and executes one (1) change of position. The two (2) positions must be kept for at least two (2) seconds

each, with the lifting partner that holds a difficult position for at least two (2) seconds and executes at least five (5) rotations and the lift must start with a creative/difficult entry.

One pattern dance sequence (compulsory dance) – for style dance

There will be four (4) levels depending how the key points have been executed. If the compulsory dance requests two (2) sequences, the levels will be applied twice, once for each sequence.

- Level 1 – 75% of sequence/section is completed by both partners.
- Level 2 – sequence/section is not interrupted more than four (4) beats in total, either through stumbles, falls or any other reason AND one (1) or two (2) key points is correctly executed.
- Level 3 – sequence/section is not interrupted more than four (4) beats in total, either through stumbles, falls or any other reason AND three (3) key points are correctly executed.
- Level 4 – sequence/section is not interrupted at all, either through stumbles, falls or any other reason AND four (4) key points are correctly executed.

Timing faults will bring level down of a minimum of one and will be marked down in the components.

Clusters sequences levels

- Level 1 – the two (2) clusters are correctly executed with no interruption.
- Level 2 – one of the two (2) clusters contains four (4) turns, three (3) of them must be different.
- Level 3 –
 - One of the two (2) clusters contains five (5) turns, three (3) of them must be different, or;
 - The two sets contain four (4) turns, three (3) of them, for each cluster, must be different.
- Level 4 – the two sets contain five (5) turns, three (3) of them, for each cluster, must be different.

Travelling sequences levels

- Level 1 – execution of the two (2) sets of travelling with two (2) revolutions each.
- Level 2 – different rotations for the two (2) travelling and at least three (3) revolutions each.
- Level 3 – different rotations for the two (2) travelling and at least three (3) revolutions each + one (1) feature.
- Level 4 – different rotation for the two (2) travelling and at least four (4) revolutions each + two (2) different features.

DS 8.08 *Order of Skating the Free Dance*

- 8.08.01 Before the draw (the day before the commencement of the championship) and depending upon the size of entry, the World Skate Artistic Technical Committee shall determine and announce the number of entries in each free dance group.
- 8.08.02 The order of skating the free dance will be determined from the results of the style dance.
- 8.08.03 The order of skating will be established by reversing the placements obtained by the style 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 six (6) couples and no less than four (4). 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 8.09 Music for Free Dance

- 8.09.01 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.
- 8.09.02 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.

DS 8.10 Scoring dance skating

- 8.10.01 Judges shall award marks to each contestant team based on the scoring procedures outlined in OR 4.06.
- 8.10.02 Each judge shall assign two (2) marks (A and B) for the style dance presented by each contestant team.
- 8.10.03 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.
- 8.10.04 Technical Merit shall be interpreted as the difficulty, originality, and variety and intricacy of the footwork exhibited by the team.
- 8.10.05 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.
- 8.10.06 The sum of A and B scores for the free dance portion of the contest will then be added to the total points for style dance portions.
- 8.10.07 The World Skate Artistic system of calculating as outlined in OR 4.08 shall be used to determine the placements of all contestant teams.

DS 8.11 Judging the Style Dance

- 8.11.01 An Style Dance 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.
- 8.11.02 A SD must incorporate not only existing and recognizable steps, but also new and original steps.

- 8.11.03 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.
- 8.11.04 The lobes of an SD must be deep, with the flow of the dance maintained at all times.
- 8.11.05 The skaters must use as many positions as possible. A constantly changing relationship of the partners indicates a great degree of difficulty.
- 8.11.06 Novelty items are perfectly acceptable, provided they are not excessive and fit the character of the music.
- 8.11.07 Difficult steps, position, and novelties must not impair the speed of the dance.
- 8.11.08 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.
- 8.11.09 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.)
- 8.11.10 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 performs the same steps or the same movements at the same time, but remember, separate movements must co-ordinate to form a complete "picture".
- 8.11.11 The dance must not be a free dance.
- 8.11.12 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.
- 8.11.13 The rhythm is set each year by World Skate Artistic Technical Committee (see DS 8 .04)
- 8.11.14 The Style Dance can be started at any place on the floor.
- 8.11.15 The choice of steps, connecting steps, turns and rotations is left to the skaters, provided those choices conform to the SD 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.
- 8.11.16 There are no restrictions on dance holds, arm movements, hand claps etc. which are interpretive of the music.
- 8.11.17 The dance must contain difficult movements and be expressive of the music.
- 8.11.18 Costumes for the Style Dance (SD) 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.
- 8.11.19 Scores are assigned for the Style Dance as outlined in DS 8.08
- 8.11.20 The first score shall be assigned based on the following factors exhibited by the team:

- Originality.
- Difficult.
- Variety.
- Position.
- Pattern.
- Speed of the dance.

The second score 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 Style Dance and Free Dance, please consult DS 8.17.

DS 8.12 Free Dance – general guidelines

- 8.12.01 The free dance 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.
- 8.12.02 The free dance must be constructed so that the element of competitive dancing is predominant.
- 8.12.03 The free dance program must not have the character of a pairs skating program.

DS 8.13 Free Dance technical content

- 8.13.01 All steps, turns and changes of edge and position are permitted.
- 8.13.02 Free skating movements, appropriate with the rhythm, music and character of the dance are permitted.
- 8.13.03 Intricate footwork must be included and must display both originality and difficulty.
- 8.13.04 Feats of strength and skill inserted to demonstrate physical prowess are not permitted.
- 8.13.05 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 8.14 Free Dance technical merit and artistic impression

- 8.14.01 Scores shall be assigned for the Free Dance as outlined in DS 8.08.
- 8.14.02 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.
- 8.14.03 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.

8.14.04 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.

8.14.05 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.

8.14.06 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, 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 8.15 Deduction Guideline for the Dance Event

8.15.01 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 8.16 Style Dance

8.16.01 An interrupted Style Dance shall be resumed at the nearest technically practical point in the step sequence and not necessarily at the actual point of interruption.

- 8.16.02 The following deductions shall be applied by the judges in scoring Style 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.

- 8.16.01 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 8.17 *Free Dance*

- 8.17.01 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 referee. If a deduction is made, it must be reflected in the score for Artistic Impression (second mark).

DS 8.18 *Timing Violations - style dance and free dance*

- 8.18.01 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 From the B mark for SD/Free Dance.

DS 8.19 *Next years set elements*

Couple Style Dance

2018	Pattern dance	No hold element	Hold step sequence	Lift	Theme
Junior	Castel March	Travelling sequence	Circle (clockwise)	Rotational	Classic Medley (waltz, classic polka, march, galop)
Senior	Midnight Blues	Travelling sequence	Circle (clockwise)	Rotational	Rock Medley (jive, boogie woogie, rock & roll, blues, old jazz)

Couples Free Dance

2018	No hold element	Hold step sequence	No hold element	Choreo element	Lifts
Junior	Cluster sequence	Serpentine	Travelling sequence	Lift	1S, 1R, 1C
Senior	Cluster sequence	Serpentine	Travelling sequence	Lift	1S, 1R, 1C

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: Style Dance and a Free Dance programme. For program duration please refer to SR 3.10.
- 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.
- 9.00.06 Value of each part of the competition:
- Style Dance: 2 scores. Factor 1.0.
 - Free Dance: 2 scores. Factor 1.5.

SD 9.01 Compulsory Dances for Style Dance

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

Junior

DANCES	TEMP	MUSIC	SEQ.
14 Step Plus	108	March	4
The Imperial Tango	104	Tango	4
Dench Blues	88	Blues	2
Castel March	100	March	1
Flirtation Waltz	120	Waltz	2
Harris Tango	100	Tango	2
Rocker Foxtrot	104	Foxtrot	4

Senior

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
Midnight Blues	92	Blues	2

SD 9.02 Style Dance

- 9.02.01 The selection of rhythms used is a minimum of two (2) and a maximum of three (3) different rhythms. The choice of two (2) rhythms may include the use of two different music selections for the same rhythm; however this may only be done for one (1) of the

selected rhythms. The choice of three (3) different rhythms may NOT include the use of two different music selections for the same rhythm.

9.02.02 One of the selected rhythms must be the rhythm required for the Pattern Dance Sequence. During the Pattern Dance Sequence, a change of music selection is NOT permitted.

9.02.03 The duration of the Style Dance is specified in SR 3.10.

9.02.04 Rhythms

RHYTHMS

Swing Medley

Foxtrot, Quickstep, Swing, Charleston, Lindy Hop

Spanish Medley

Paso Doble, Flamenco, Tango, Spanish Waltz, Bolero Gypsy Music, Fandango

Classic Medley

Waltz, Classic Polka, March, Galop

Latin Medley

Mambo, Salsa, Merengue, Bachata, Bossa nova, Batucada, Cha Cha Cha, Samba, Rumba

Rock Medley

Jive, Boogie Woogie, Rock & Roll, Blues, Old Jazz

Folk Dance

Ethnic Dance

Modern Music Medley

Disco Music, Pop, Dance, Hip Hop, Soul, Rap, Techno, House, Hard Rock

Musical-Operetta Medley

9.02.05 Style Dance required elements:

Step Sequences: for the circular, serpentine, straight line, diagonal step sequences it is not allowed to cross the pattern just executed or to cross it.

The elements to perform will be always four (4). There will be always the Pattern Dance sequence, the others will change each year and will be chosen in between:

1. Straight step sequence.
2. Circular step sequence.
3. Cluster sequence.
4. Travelling sequence.

SD 9.03 Free Dance

1. Straight step sequence.
2. Circular step sequence.
3. Cluster sequence.
4. Travelling sequence.
5. Choreographic step sequence.

DS 9.04 Elements

PATTERN DANCE SEQUENCE (COMPULSORY DANCE)

This element consists on one (1) sequence of a complete compulsory dance selected each year by World Skate ATC that covers the entire surface of the skating floor, or two (2) sequences of a complete compulsory dance with a pattern that covers half the skating surface.

General rules

- Must adhere to the diagram/pattern provided by World Skate ATC.
- The BPM of the piece of music selected for the Compulsory Dance Sequence inserted in the Style Dance may vary from that required, within a range of +2 / -2 BPM.

For example: *in compulsory dances with a required tempo of 100 BPM, the number of beats may be, for the duration of the pattern dance sequence, from a minimum of 98 to a maximum of 102 BPM.*

There can be an introduction before the beginning of the pattern dance sequence, and also after the end of the pattern dance sequence, during which the tempo of the piece of music is free, but whilst skating the actual pattern dance sequence the music must keep the same range +/- 2 from the required bpm. Once the bpm for the pattern dance sequence is decided it **MUST** remain constant for the entirety of the pattern dance sequence.

For example: *A piece of waltz music has an introduction with a tempo of 148 BPM; but during the skating of the Starlight Waltz the tempo must be within the range of 166 to 170 BPM (168 BPM +/- 2); remaining constant throughout the sequence; and after the pattern dance sequence is completed the tempo changes to 128 BPM.*

It is mandatory to present, before the Dance competition, a certification from a teacher of music that confirms:

- The rhythms used.
- The number of BPM of the Compulsory Dance Sequence(s).
In the event that these rules are not observed, World Skate ATC shall give a deduction of 1.0 in the A mark.
- Must begin with step one (1) of the dance pattern placed to the left of the judges (or as required annually by request of World Skate ATC) and finish with the first step of the dance (step 1) required by the rules.
- Must maintain the same steps of the dance, respecting the required timing of each step with the possibility of including choreographic movements of the lower/upper body to make the performance of the dance more relevant to the required rhythm while respecting the wording of the dance descriptions (see compulsory dance rules) and without changing the nature of the required steps.

STRAIGHT STEP SEQUENCE

The baseline will be selected each year by World Skate ATC and may be performed either:

- Along the long axis.
- Diagonal.

General rules

- During the execution of this element, skaters should perform a high level of technical difficulty that demonstrates their ability and express it with fluidity and variety, to the tempo and rhythm of the selected music.
- It is mandatory to start this element from a stopped position. NOTE: if a skater stops before this element for a duration of less than 3 seconds, it will satisfy the requirement of starting from a stopped position but will not be considered as a STOP.
- Each skater must execute a minimum of two (2) different turns*.
- The steps must cover at least 80% of the length of the skating surface.
- The maximum allowed distance of the skater from the base line must be no greater than four (4) meters for the entire sequence.
- No stops are allowed during the execution of this element.

***Turn:** a turn is defined as all of the following technical difficulties which include a change of direction of travel: double three or twizzles, brackets, loops, rockers, counters, mohawks, inverted mohawks, etc.

CIRCULAR STEP SEQUENCE

The baseline will be selected each year by WORLD SKATE Artistic Technical Committee and may be performed either:

- Circular clockwise.
- Circular counterclockwise.
- Serpentine.

General rules

- During the execution of this element, skaters should perform a high level of technical difficulty that demonstrates their ability and express it with fluidity and variety, to the tempo and rhythm of the selected music.
- Each skater must execute a minimum of two (2) different turns.*
- No stops are allowed during the execution of this element.
- In the circular step sequence, Circle clockwise or counterclockwise, the skaters must begin the sequence at one of the 4 axis points: from a clear position. The footwork must use the entire width of the skating floor and must begin and end on the same at the same axis point. The circle must be in the center of the skating floor.
- In Serpentine step sequence, the skaters must begin the sequence on the long axis, from a clear position, must cross through the center of the floor and must end at the long axis at the other end of the floor. The footwork must use the entire width of the skating surface and may only cross the long axis one (1) time.

CLUSTER SEQUENCE

- The skater must introduce two (2) sequences of clusters separated by a change of foot (one step).
- Each sequence must contain at least three (3) different turns.
- The three turn will be counted as a turn for the cluster.

TRAVELLING SEQUENCE

Set travelling: minimum two (2) rotations with a maximum of three (3) steps in between. It is mandatory that in each set the entry edge and foot of the turns must be different.

Type of travelling (starting edge)

- Forward inside.
- Forward outside.
- Backward inside.
- Backward outside.

The following additional features can increase the difficulty of the travelling (examples):

- At least one hand above the head or on its line.
- Crossed hands behind the back and far from it.
- Arms crossed in front of the body between shoulders and waist (can be also one behind and the other in front like a screw).
- Free leg crossed in front or crossed behind over the knee line.
- Free leg crossed in front or behind under the knee line (pirouettes).
- Free skate wheels hold by one hand.

CHOREOGRAPHIC STEP SEQUENCE

- This step sequence is free.
- The skaters must demonstrate the ability to skate on the music and to interpret the music using technical elements such as: steps, turns, arabesque, pivot, ina bauer, spread eagles, (not declared) one rotation jumps (included in the permitted jumps), quick spins.
- The sequence must start from a standing position from a long side to the other long side of the skating surface.
- There is not a set pattern to follow.
- The time to do this step sequence is maximum 20 seconds.
- Non Stop is allowed during the sequence.

DS 9.05 *Limitations*

9.05.01 Style dance

DANCE SPIN: a maximum of one (1) spin, with a minimum of two (2) revolutions (less than two revolutions is not considered a spin).

DANCE JUMPS: a maximum of two (2) jumps, of one (1) revolution (no more than one revolution in the air). All the jumps shall not be considered as elements of technical value.

STOP: a stop is considered when the skater is stopped for more than three (3) seconds up to a maximum of eight (8) seconds.

A maximum of two (2) stops executed during the entire program for a minimum of three (3) seconds to a maximum of eight (8) seconds each (excluding the beginning and the end).

Stationary positions: kneeling/lying down on the floor is permitted only two (2) times during the entire program for a maximum of five (5) seconds each (INCLUDING THE BEGINNING AND END).

Hands on the floor (i.e. a cartwheel) shall not be considered as a laydown.

Stationary positions shall not be considered as elements of technical value, but as artistic value.

Beginning and end of the program: the skaters may not exceed eight (8) seconds of being stopped.

9.04.02 Free dance

DANCE SPIN: a maximum of one (1) spin, in addition to the required spin, with a minimum of two (2) revolutions (less than two revolutions is not considered a spin).

DANCE JUMPS: a maximum of two (2) jumps, of one (1) revolution (no more than one revolution in the air; less than one revolution is not considered a jump). Jumps shall not be considered as elements of technical value.

STOP: a stop is considered when the skater is stopped for more than three (3) seconds up to a maximum of eight (8) seconds.

A maximum of two (2) stops executed during the program for a minimum of three (3) seconds to a maximum of eight (8) seconds each (excluding the beginning and the end).

Stationary positions: kneeling/ lying down on the floor are permitted only two (2) times during the entire program for a maximum of five (5) seconds each (including the beginning and end).

Hands on the floor (i.e. a cartwheel) shall not be considered as a laydown.

Stationary positions shall not be considered as elements of technical value, but as artistic value.

Beginning and end of the program: the skaters may not exceed eight (8) seconds of being stopped.

DS 9.06 Judging guidelines for levels of difficulties

9.06.01 Style dance and free dance Judging Guidelines for levels of difficulties refer to 8.07

SD 9.07 Next years set elements

Solo Style Dance

2018	Pattern dance	Step sequence straight	Ability element	Step sequence	Theme
Junior	Argentine Tango (man's steps)	Long axis	Travelling sequence	Cluster sequence	Spanish Medley (paso doble, flamenco, tango, spanish waltz, bolero gypsy music, fandango)
Senior	Italian Foxtrot	Long axis	Travelling sequence	Cluster sequence	Swing Medley (foxtrot, quickstep, swing, charleston, lindy hop)

Solo Free Dance

2018	Straight step sequence	Circular step sequence	Travelling	Cluster
Junior	Diagonal	Serpentine	Travelling sequence	Cluster
Senior	Diagonal	Serpentine	Travelling sequence	Cluster

10. PRECISION SKATING

PR 10.00 *General*

- 10.00.01 A team will consists of 16 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 3.10.
- 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 are permitted except during the Choreographic Stop.
- 10.00.05 At least three (3) well defined variations of music and tempos are required.
- 10.00.06 Stationary (stopping or standing) positions during the performance are not allowed except during the choreographic stop.

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 World Skate ATC system of calculating shall be used to determine the placements of all teams. The following elements MUST be included in the program.

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 three (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 *Required elements*

Precision groups must present the order of the elements of their program, otherwise the first presented element will be considered as the required one.

Precision group must insert the following technical elements in their programs:

1. Lines: one (1) line element.
2. Traveling elements: one (1) travelling circle OR one (1) travelling wheel (2018 wheel).
3. Rotating elements: one (1) rotating circle OR one (1) rotating wheel (2018 circle).
4. Blocks: one (1) linear block.
5. Intersections: two (2) intersections.
6. No hold element (block): one (1).
7. Combined element: one (1). All skaters must participate to the elements and MUST interact with each other. Choice of block, circle intersection, line and wheel.
8. Choreographic stop: one (1) stop of maximum ten (10) seconds, all the skaters, during which they perform choreographic movements. They can perform a group lift.

WHEELS – TRAVELLING ELEMENT

A travelling wheel is a rotating element with one or more lines rotating around a pivot point and the pivot point moves.

Calling specifications for wheels: all skaters must be in the wheel formation. The element ends when the formation breaks up and a transition into another element begins.

Basics:

- Must have at least three (3) skaters in a spoke for level base, level 1 and level 2 and at least four (4) skaters in a spoke for level 3 and level 4.
- The wheel element must rotate a minimum of 360° in one (1) rotational direction or a comparable distance when both rotational directions are used.
- Any recognizable traveling must be executed.
- All skaters must skate in the same travel direction (all forward or all backward).

Levels

- Level base – a travelling wheel that only achieve the basics.
- Level 1 – level base + travel with turns/steps and must cover more than $\frac{1}{4}$ of the rink.
- Level 2 – level base + travel with turns/steps and linking steps and must cover more than $\frac{1}{2}$ rink plus one feature.
- Level 3 – level base: a choice between 4-spoke, 3-spoke, parallel or 2-spoke + travel with turns/steps and linking steps, must cover more than $\frac{3}{4}$ of the rink and all the spokes must rotate for one (1) rotational direction.
- Level 4 – level 3 + one (1) extra features from:
 - Two (2) 360° rotations one after the other.
 - Change of position of each spoke.
 - Release of hold for three (3) seconds.

Features specifications

- Travel may be executed in one (1) wheel OR two (2) side by side wheels:
 - If executing two (2) side by side wheels, then both wheels must travel at the same time.
 - A change of configuration will end the travel.
- Travel with different turns/steps/linking steps or skating in different skating directions at the same time, as well as executing linking steps/crossovers/turns/steps. The use of toe-stops is not permitted.

The extra features to achieve level 4:

- Two (2) 360° rotations executed one after the other.
 - The two (2) rotations must both be executed in the same rotational direction.
 - Linking steps that do not rotate and holding in between the rotations are not permitted.
- Change of position of each spoke.
 - The spokes must change position so that the order becomes opposite compared to the start (i.e. skaters starting on the outside of the spoke must end in the middle of the wheel, etc.).
 - All spokes/skaters must change position at the same time.
 - At least two (2) 360° turns and/or rotating linking steps are required during the change of position.

WHEELS – ROTATING ELEMENT

Calling specifications for wheels: all skaters must be in the wheel formation. The element ends when the formation breaks up and a transition into another element begins.

Basics:

- Must have at least three (3) skaters in a spoke for level base, level 1 and level 2 and at least four (4) skaters in a spoke for level 3 and level 4.
- The wheel element must rotate a minimum of 360° in one (1) rotational direction or a comparable distance when both rotational directions are used.

Levels

- Level base – a wheel that only achieve the basics.
- Level 1 – level base + one (1) feature.
- Level 2 – level base + two (2) features, one (1) can be an extra feature.
- Level 3 – level base + three (3) features, one (1) can be an extra feature.
- Level 4 – level base + four (4) features, one (1) MUST be an extra feature.

Features specifications

At least two (2) different configurations:

- There is no specific length of time that a configuration must be held, however it must be recognizable.
- The change of configuration may be executed in any manner.
- The skaters must maintain their flow during the change of configuration (stopping is not permitted).

Change of rotational direction:

- The change of rotational direction must be executed at the same time by all skaters.
- The change of rotational direction may be executed in any manner.
- The skaters must maintain their flow during the change of rotational direction (stopping is not permitted).

Three (3) different holds:

- There is no length of time that a hold must be held however they must be recognizable.
- A no hold will not be counted as one of the three (3) different holds.

Skaters/spokes change places/positions with another skater/spoke:

- All skaters and/or spokes must participate and change places/positions with another skater and/or spoke.
- There is no restriction on how the change of places/positions should be executed. In the case the change of place is executed using only skaters within each spoke where all skaters change place so that the order becomes opposite compared to their starting place (i.e. skaters starting on the outside (fast end) of the spoke end as the center (slow end) of the spoke etc.), the middle skater is allowed to remain in the same place in the case of an odd number of skaters within the spoke.

Interlocking:

- Interlocking consists of at least two (2) separate wheels, which are rotating in opposite rotational directions and are close enough to each other to cause each spoke of one (1) wheel to interlock with each spoke of the other wheel without missing/skipping their space/spot to interlock.
- Each spoke must interlock at least once.

Extra features

Different extra features must be included where a maximum of two (2) from each group will be counted towards the level.

- Extra features must be distributed throughout the element.
- All skaters must execute the extra features at the same time.
- Half of the team may execute a different extra feature than the other half of the team.
- The same group of extra features must be used at the same time.

Extra feature groups:

- a. Charlotte, spread eagle, hackenmond, lunge, shoot the duck, ina bauer, etc.
- b. Toe steps, or small hops, or dance jumps of up to one (1) rotation.
- c. Body movement: the core changes from the center balanced position and that movement has a significant impact of the body's weight distribution over the skates.

CIRCLES – ROTATING ELEMENT

Calling specifications for circles: all skaters must be in the circle formation. The element ends when the formation breaks up and a transition into another element begins.

Basics:

- Must have at least four (4) skaters in each circle for level base, level 1 and level 2 and at least six (6) skaters in each circle for level 3 and level 4.
- If using two (2) or three (3) circles at the same time, the circles may have different number of skaters.
- The circle element must rotate a minimum of 360° in one rotational direction or a comparable distance if both rotational directions are used.

Levels

- Level base – a rotating circle that only achieve the basics.
- Level 1 – level base + one (1) feature.
- Level 2 – level base + two (2) features, one can be an extra feature.
- Level 3 – level base + three (3) features, one can be an extra feature.
- Level 4 – level base + four (4) features, one **MUST** be an extra feature.

Features specification

At least two (2) different configurations:

- There is no specific length of time that a configuration must be held, however it must be recognizable.
- The change of configuration may be executed in any manner.
- The skaters must maintain their flow during the change of configuration (stopping is not permitted).

Change of rotational direction:

- The change of rotational direction must be executed at the same time by all skaters.
- The change of rotational direction may be executed in any manner.
- The skaters must maintain their flow during the change of direction (stopping is not permitted).

Weaving:

- On a team of 16 skaters there must be 8 skaters in each circle.
- The two (2) circles must rotate in opposite directions to execute the weaving.
- The skaters must change from the outer circle into the center circle and then back to the outer circle or vice versa depending on where they start, however all skaters must change circle position twice.
- All skaters must change place at the same time while weaving.
- Circling around another skater will not be considered weaving.

Interlocking:

- Interlocking consists of at least two (2) separate circles executed in a no hold, which are rotating in opposite rotational directions and are close enough to each other to cause each skater of one (1) circle to interlock with each skater of the other circle without missing/skipping their space/spot to interlock.
- Each skater must interlock at least once.

Extra features

Different extra features must be included where a maximum of two (2) from each group will be counted towards the level:

- Extra features must be distributed evenly throughout the element.
- All skaters must execute the extra feature at the same time.
- Half of the team may execute a different extra feature than the other half of the team.
- The same group of extra feature must be used at the same time.

Extra feature groups:

- a. Charlotte, spread eagle, hackenmond, lunge, shoot the duck, ina bauer, etc.
- b. Toe steps, or small hops, or dance jumps of up to one (1) rotation.
- c. Body movement: the core changes from the center balanced position and that movement has a significant impact of the body's weight distribution over the skates.

CIRCLES – TRAVELLING ELEMENT

Calling specifications for circles: all skaters must be in the circle formation. The element ends when the formation breaks up and a transition into another element begins.

Basics:

- Must have at least four (4) skaters in each circle for level base, level 1 and level 2 and at least six (6) skaters in each circle for level 3 and level 4.
- If using two (2) or three (3) circles at the same time, the circles may have different number of skaters.
- The circle element must rotate a minimum of 360° in one (1) rotational direction or a comparable distance if both rotational directions are used.
- Any recognizable traveling must be executed.

Levels

- Level base – a travelling circle that only achieve the basics.
- Level 1 – level base + travel with or without turns/steps and must cover more than $\frac{1}{4}$ of the rink. One (1) circle or circle inside a circle, same or opposite rotational direction.
- Level 2 – level base + travel with turns/steps and must cover more than $\frac{1}{2}$ rink. One (1) circle inside a circle, same or opposite rotational direction
- Level 3 – level base + travel with turns/steps and must cover more than $\frac{3}{4}$ of the rink. One (1) circle inside a circle, opposite rotational direction. Rotate at least 360° in one (1) rotational direction by all skaters + weaving once (1).
- Level 4 – level 3 + weaving twice (2).

Features specification

Travel (applies to all levels, if not otherwise indicated):

- The required distance will be measured using the center point of the circle(s) and the length of the surface (or comparable distance if travel on a curve) and must be continuous.
- The traveling starts to be counted as soon as the circle(s) begin to travel.
- Travel may be executed with or without a hold or a combination of both (applies to TCB, TC1 and TC2).
- A change of configuration will end the travel.
- Travel with different turns/steps/linking steps or skating in different skating directions at the same time, as well as executing linking steps/crossovers/turns/steps with. The use of toe stops, are not permitted.
- There are no restrictions/requirements regarding the types or number of turns/steps or linking

steps (i.e. crossovers).

- Stepping mostly towards the center (or towards the outside, depending on position) of the circle, instead of stepping along the circular path, is not permitted.

The feature weaving to achieve level 4:

- On a team of 16 skaters there must be 8 skaters in each circle.
- The team must clearly travel both before and after the weaving feature(s) is executed.
- Travel must be executed in a no hold.
 - Weaving one (1) time: the skaters must change from the outer circle into the center circle or vice versa depending where they start, however all skaters must change position once.
 - Weaving two (2) times: the skaters must change from the outer circle into the center circle and then back to the outer circle or vice versa depending on where they start, however all skaters must change circle position twice
- All skaters must change place at approximately the same time while weaving.

LINE – LINEAR ELEMENT

Calling specifications for lines: all skaters must be in the line formation. The element ends when the formation breaks up and a transition into another element begins.

Basics:

- Must cover a minimum of $\frac{3}{4}$ of the length of the rink.
- Must have either one (1) or two (2) lines, which must be as even as possible.
- There must be a minimum of eight (8) skaters in one (1) line and if using two (2) lines there must be a minimum of four (4) skaters in each of the lines.

Levels

- Level base – a line that that only achieve the basics.
- Level 1 – level base + one (1) feature.
- Level 2 – level base + two (2) features, one can be an extra feature.
- Level 3 – level base + three (3) features, one can be an extra feature.
- Level 4 – level base + four (4) features, one MUST be an extra feature.

Features specification

At least two (2) different configurations:

- There is no specific length of time that a configuration must be held, however it must be recognizable.
- The change of configuration may be executed in any manner.
- The team is not permitted to stop when changing configurations.

Change of axis:

- The line must use two (2) distinctly different axis: long axis, short axis and/or a diagonal axis of the rink.
- Follow the leader or pivoting may be used to change axis but will not be counted as a change of axis.
- There is no coverage requirement for each axis but must be easily identified.
- The team is not permitted to stop when changing configurations.

Release of hold for three (3) seconds:

- The release must occur while the skaters are keeping the line configuration and will not be

counted if executed together with feature 1 (at least two (2) different configurations) or 4 (skaters/lines change places with another skater/line).

- During the release of hold each skater must turn/rotate or use both skating directions (forward and backward) i.e. only skating backward (or forward) are not permitted.
- The team is not permitted to stop during the release of hold.

Skaters/lines change places with another skater/line:

- All skaters/lines must participate and change places with another skater/line.
- There is no restriction on how the change of places should be executed.

Extra features

Different extra features must be included where a maximum of two (2) from each group will be counted towards the level.

- Extra features must be distributed throughout the element.
- All skaters must execute the extra features at the same time.
- Half of the team may execute a different extra feature than the other half of the team.
- The same group of extra features must be used at the same time.

Extra feature groups:

- a. Charlotte, spread eagle, hackenmond, lunge, shoot the duck, ina bauer, etc.
- b. Toe steps, or small hops, or dance jumps of up to one (1) rotation.
- c. Body movement: the core changes from the center balanced position and that movement has a significant impact of the body's weight distribution over the skates.

BLOCK – LINEAR ELEMENT

Calling specifications for blocks: all skaters must be in the block formation. The element ends when the formation breaks up and a transition into another element begins.

Basics:

- Must have at least three (3) lines.
- Must cover $\frac{3}{4}$ of the length of the floor.

Levels

- Level base – a block that only achieve the basics.
- Level 1 – level base + one (1) of the following features.
- Level 2 – level base + two (2) of the following features.
- Level 3 – level base + three (3) of the following features.
- Level 4 – level base + four (4) of the following features.
 - At least two (2) different configurations, or;
 - Use of circular pattern, or;
 - Three (3) different holds, or;
 - Extra features, or;
 - Skaters/lines change places/positions with another skater/line, or;
 - Execute four (4) turns/steps while maintaining a hold (choice of: chocktaw, rocker, bracket).

Features specification

At least two (2) different configurations:

- There is no specific length of time that a configuration must be held, however it must be recognizable.

- The change of configuration may be executed in any manner.
- May not be executed on the spot.

Use of circular pattern:

- The block must cover more than 270° on a circular pattern in one (1) rotational direction.
- The lines of the block must remain as parallel as possible to the circle's pattern.

Three (3) different holds:

- There is no length of time that a hold must be held however they must be recognizable.
- A no hold will not be counted as one of the three (3) different holds.

Skaters/lines change places/positions with another skater/line:

- All skaters and/or lines must participate and change places/positions with another skater and/or line.
- There is no restriction on how the change of places/positions should be executed.

Execute four (4) turns/steps while maintaining a hold (choice of: chocktaw, rocker, bracket):

- All skaters must execute the same turn/step at the same time.
- The same turn/step may be repeated four (4) times.
- The turns/steps must be executed one after the other.
- The turns/steps will be not evaluated for correct execution by the technical panel, but must be on recognizable edges/lobes.
- No other linking steps may be executed between any of the turns/steps other than one (1) changes of edge or change of foot.
- A hold must be maintained throughout the four (4) turns/steps (no release is permitted even to change the hold).

Extra features

Different extra features must be included where a maximum of two (2) from each group will be counted towards the level.

- Extra features must be distributed throughout the element.
- All skaters must execute the extra features at the same time.
- Half of the team may execute a different extra feature than the other half of the team. In this case neither extra feature can be repeated to be counted towards the level.
- The same group of extra features must be used at the same time.

Extra feature groups:

- a. Charlotte, spread eagle, hackenmond, lunge, shoot the duck, ina bauer, etc.
- b. Toe steps, or small hops, or dance jumps of up to one (1) rotation.
- c. Body movement: the core changes from the center balanced position and that movement has a significant impact of the body's weight distribution over the skates.

INTERSECTIONS

- An intersection is an element where each skater of the team passes/crosses another skater.
- The skaters crossing each other are side by side in lines or circle and the crossing is in the same time. Intersections with more than two (2) lines could intersect fluently one after each other as short as possible.
- The difficulty of intersections comes from the direction (forward or backward), the difficulty of steps or free skating moves in the preparation and in the point of intersection.
- The quality of intersections consists on the quality of the configuration (line), steps, free

skating moves and holds, the equal distance between all skaters and the speed of all skaters before, during and after the crossing.

Calling specifications for intersections: the element begins once the skaters begin the preparation phase of the intersection and ends after the exit phase of the intersection and upon the start of the transition into a different element or transitional element.

Basics:

- All skaters must intersect.

Levels

- Level base – an intersection that only achieve the basics. All Intersections with forward preparation and approach.
- Level 1 – basics and MUST include any intersection (like L or combined intersection) with back to back preparation and approach.
- Level 2 –
 - Box or triangle with back to back preparation and approach, or;
 - Angled intersection (can have multiple lines of four (4) skaters each) with back to back preparation and approach.
- Level 3 –
 - Level 2 with jumps during the intersection and/or clear steps before and after, the moment of intersection skaters MUST be back to back, or;
 - Whip intersection with back to back preparation and approach, or;
 - Angled intersection with two (2) lines of eight (8) skaters with back to back preparation and approach.

Features specification

Back to back preparation and approach OR backward pivoting entry during preparation and approach phase:

- During the preparation phase all skaters must be back to back in a hold before beginning the approach phase.
- If using a backward pivoting entry, each line must pivot at least 90° before the skaters intersect.
- Shoulders must be kept parallel and not twisted during the preparation and approach.
- A hold is required. Any type of hold except a “no hold” is permitted.

Collapsing intersection (box, triangle or another feature of a box or triangle):

- The lines must be as equal as possible.

Combined intersection:

- An intersection that combines rotating element(s) such as a circle/wheel with a line or another rotating element.
- All skaters may intersect at different times (similar to a collapsing intersection) OR all skaters may intersect at the same time (as in other intersections).
- There must be a minimum of five (5) skaters in a line.
- A circle must have a minimum of six (6) skaters.
- A wheel must have a minimum of two (2) spokes with three (3) skaters in each of the spokes OR in the case of a one (1) spoke wheel there must be a minimum of five (5) skaters in that spoke.

Whip intersection:

- Both lines must maintain and keep a TRUE curved shape ($\frac{1}{2}$ circle) until the pivot skaters, in each of the lines, becomes back to back.
- From the $\frac{1}{2}$ circle position, the curve will continuously and gradually straighten until reaching the axis of intersection.
- All skaters must intersect at the same time.

Angled intersection (lines):

- The corridor between the two (2) lines cannot be more than approximately 2.5m apart once the lead skaters of each line begin to overlap.

NO HOLD ELEMENT

The no hold element is an element that consists of steps, free skating moves and small jumps with no more than $\frac{1}{2}$ of revolution skated in box formation. Changes of configurations are allowed.

Calling specifications for the no hold element: the element starts when the skaters form a block consisting of four (4) lines with four (4) skaters (if 16) in each line and are in a no hold, no matter where the block is placed on the rink.

The element must start from a standing position of maximum three (3) seconds and ends at any place on the floor when the block formation breaks up and a transition into another element begins or when all or some skaters deliberately touch each other and/or take a hold.

Basics:

- The lines should be as equal as possible, e.g. should have four (4) lines of four (4) skaters (on a team of 16 skaters).

Levels

- Level base – a no hold element that only achieve the basics.
- Level 1 – level base and must include one (1) change of edge and one (1) type of difficult turns AND one (1) of the following choices:
 - One (1) change of edge and two (2) different turns.
 - Change of axis.
 - Skaters/lines change places with another skater/line.
- Level 2 – level base and must include one (1) change of edge, one (1) choctaw and two (2) different types of difficult turns AND two (2) of the following choices:
 - One (1) travelling series (both travelling must be at least double).
 - One (1) choctaw, one (1) change of edge and three (3) different turns.
 - Change of axis.
 - Skaters/lines change places with another skater/line.
- Level 3 – level base and must include one (1) change of edge, one (1) choctaw and three (3) different types of difficult turns AND two (2) of the following:
 - Change of axis.
 - Skaters/lines change places with another skater/line.
 - One (1) travelling series. One (1) must be at least triple and the other can be double.
- Level 4 – level base and must include one (1) change of edge, one (1) choctaw and four (4) different types of difficult turns AND the following:
 - One travelling series (both at least triple).
 - Change of axis.

- Skaters/lines change places with another skater/line.

Features specification

Travelling series:

Teams must include the prescribed number of rotations for the travelling according to the requirements of the level (single, double and/or triple or more rotations).

- The series consists of two (2) travellings; one (1) travelling clockwise + one (1) travelling anti-clockwise (or vice versa).
- All skaters must execute the same travelling; including the same entry edge, in the same skating direction, at the same time.
- The rotation of the travelling must be executed while on one (1) foot.
- A maximum of three (3) foot placements are permitted in-between the travelling.
- Different hand, free leg positions are permitted.

Change of axis

- The team must use two (2) distinctly different axis.
- Teams may choose either the long axis, short axis or a diagonal axis of floor.
- There is no floor coverage requirement for each axis but must be easily identified.

Skaters/lines change places with another skater/line

- All skaters/lines must participate and change places with another skater/line.
- There is no restriction on how the change of places should be executed other than the change of change place must occur at the same time by all skaters.

Steps and turns

- They must be clear and with good edges to be called by the panel.
- Can be presented in any direction.

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 3.10.
- 11.00.03 A **LARGE** group must be composed with a minimum of sixteen (16) skaters to maximum of thirty (30) skaters.
- 11.00.04 A **SMALL** group must be composed with a minimum of six (6) skaters to maximum of twelve (12) skaters.
- 11.00.05 A **QUARTET** must be composed of four (4) skaters. Quartets will have a space on the registration form for a reserve athlete that will have to pay the registration.
- 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, 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 11.02 *Entry & exit on the floor*

- 11.02.01 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).
- 11.02.02 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).
- 11.02.03 A penalty of 0.3 from A mark if the entry takes longer than the permitted time.
- 11.02.04 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.
- 11.02.05 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.
- 11.02.06 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.

11.02.07 No skater is allowed to leave the skating floor during performance.

SS 11.03 *Rink illumination*

11.03.01 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 11.04 *Judging Show*

11.04.01 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.

11.04.02 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 11.05 *Scoring Show*

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

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

11.05.03 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 11.06 Judges for Show

- 11.06.01 Five (5) or seven (7) judges will be invited by WORLD SKATE Artistic Chairman, depending on the number of groups entered. These judges must be competent in judging Show events.

PLEASE REFER TO “SHOW GUIDELINES” ISSUED BY ATC

12. INLINE

GUIDELINES FOR INTERNATIONAL COMPETITIONS & CHAMPIONSHIPS 2017 - 2018

SINGLE FIGURE SKATING

Each country can enter up to 3 skaters per categories.

I. CATEGORY / AGE REQUIREMENTS

JUNIOR	Has reached the age of 12 , but not reached the age of 19 at <u>01/11 / preceding the event</u>
SENIOR	Has reached the age of 15 at <u>1/11/ preceding the event</u>

II. SHORT PROGRAM FOR CHAMPIONSHIPS, Junior and Senior

A) Junior SP

<p>JUNIOR</p> <p>Ladies&men Maximum 2'30 +/-10"</p>	<p>a) One Axel Paulsen type jump (single/double/triple) ;</p> <p>b) One double/triple <u>edge take off jump (salchow or loop)</u> immediately preceded by connecting steps and/or other comparable Free Skating movements ;</p> <p>c) One Jump combination consisting of a double jump or a triple jump and a single, double or triple jump, may not repeat jump a) or b) ;</p> <p>d) One Flying <u>Sit</u> spin without change of foot, with a minimum of four (4) revolutions in basic position;</p> <p>e) One spin with only one position, no flying entrance:</p> <ul style="list-style-type: none"> • Men : <u>Camel</u> spin with only one change of foot, minimum of four (4) revolutions per foot in basic position. • Ladies : Lay back (or side ways) spin, minimum of four (4) revolutions in the required positions. No change of foot. <p>f) One Spin combination with only one change of foot and the 3 basic positions, with a minimum of four (4) revolutions per foot ; No flying entrance.</p> <p>g) One Step sequence fully utilizing the floor surface.</p> <p>The 5 Program Components are only judged in</p> <ul style="list-style-type: none"> • Skating Skills • Transitions • Performance • Composition • Interpretation <p>The factors for the Program Components is</p> <p>- for men 0.5 - for Ladies 0.5</p> <p><u>Deduction : 1.0 by Fall</u> on the Total Program Score (TPS)</p>
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B) Senior SP

	<p>a) One Axel Paulsen type jump ;</p> <ul style="list-style-type: none"> • Men : single or double Axel • Ladies : single or double axel <p>b) One double/triple <u>lutz</u> immediately preceded by connecting steps and/or other comparable Free Skating movements ;</p> <p>c) One Jump combination consisting of <u>a double jump or a triple jump</u> and a single or <u>double or triple jump</u>, may not repeat jump a) or b) ;</p>
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SENIOR Ladies&men Maximum 2'30 +/-10"	<p>d) One Flying spin (one position only without change of foot) with a minimum of four (4) revolutions in basic position;</p> <p>e) One spin with only one position, no flying entrance:</p> <ul style="list-style-type: none"> • Men : Camel spin or sit spin with only one change of foot, (the position must be different than the flying spin landing position), minimum of four (4) revolutions per foot in basic position. • Ladies : Lay back (or side ways) spin, minimum of four (4) revolutions in the required positions. No change of foot. <p>f) One Spin combination with only one change of foot and the 3 basic positions, with a minimum of four (4) revolutions per foot ; No flying entrance.</p> <p>g) One Step sequence fully utilizing the floor surface.</p> <p>The 5 program components are only judged in</p> <ul style="list-style-type: none"> • Skating Skills • Transitions • Performance • Composition • Interpretation <p>The factors for the Program Components is</p> <p>- for men 0.5 - for Ladies 0.5</p> <p><u>Deduction : 1.0 by Fall on the Total Program Score (TPS)</u></p>
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Prohibited elements (from TP):

- Any kind of Somersault – deduction (2.0)
- Split on the floor is treated as a fall – deduction 1 point

The panel's points for each Program Component are then multiplied by a factor as follows (same for Junior and Senior):

Men	Short Program	0.5
Ladies	Short Program	0.5

III. A Free Skating program must contain

The required number of revolution in all spins is in basic position/required position(s)

Categories	Length	Contents
JUNIOR	Ladies & Men 3'30" (+/- 10")	<p>a) Maximum of six (6) jump elements for ladies and men, One of which must be an Axel type jump. There may be up to three (3) jump combinations or sequences. One jump combinations can contain up to three (3) jumps and the other can contain only two (2) jumps. A jump sequence can contain any number of jumps, but only the two most difficult jumps will be counted. Only two (2) jumps with 2 or more revolutions can be repeated. This repetition must be in a jump combination or in a jump sequence. Any jump cannot be executed more than twice in total</p> <p>b) There must be a maximum of three (3) spins of a different nature (different name):</p> <ol style="list-style-type: none"> 1. One of which must be a spin combination 2. One Flying spin or spin with a flying entrance. 3. One spin in one basic position only (with no change of position). <p>Flying entrance and change of foot are allowed for all spins and there must be 4 revolutions per foot in the required positions.</p> <p>c) There must be a maximum :</p> <p>One (1) step sequence with fully utilizing the surface.</p>

		<p>d) There must be :</p> <p>A Choreographic Sequence, must fully utilizing the rink surface for a minimum of 15 seconds length. This element must be the choreographic highlight of the program <u>including the requirements below</u> :</p> <ol style="list-style-type: none"> 1. At least two (2) gliding elements : 1 on each foot and/or each rotational curve (like the pattern of a « s »), like but not limited to, spirals, arabesques, spread eagles, Ina Bauers..., or any creative gliding positions..., <u>Each curve position(s) or one foot position(s) must be maintained for a minimum of 3 seconds hold or 10 meters length . Change of positions are permitted.</u> 2. At least one(1) creative jump(s) : small hops does not fulfil the requirement; <ul style="list-style-type: none"> • <u>Those two requirements must be executed with no listed element(s) between. Therefore any « look like »listed jump of 1,5 rotation maximum, included in the Choreographic Sequence, will not be called and will not occupy a jump box element. A called listed element will conclude the choreo sequence.</u> • Those two requirements must be included in a strong choreography and should be executed according to the character of the music.. The pattern is not restricted, but the sequence must be clearly visible with a <u>visible</u> beginning and end. <p>This element is called ChSq1V (choreo sequence confirmed) or ChSq0 (if not confirmed).</p> <p>The Technical Panel identifies the Choreographic Sequence which commences with the first skating movement and is concluded with the preparation to the next element (if the Choreographic Sequence is not the last element of the program). It can be performed before or after the Step Sequence.</p> <p>The Program Components are on judged in</p> <ul style="list-style-type: none"> • Skating Skills • Transitions • Performance • Composition • Interpretation <p>The factors for the Program Components is</p> <ul style="list-style-type: none"> - for men 1.4 - for ladies 1.2 <p>Deduction : 1.0 by Fall by Technical Panel</p>
SENIOR	<p>Ladies and Men</p> <p>4'00"</p> <p>(+/- 10"</p>	<p>a) Maximum of 7 jump elements for ladies and Men, one of which must be an Axel type jump. There may be up to three (3) jump combinations or sequences. Only one (1) Jump combination can contain up to three (3) jumps and the others Jump combinations can contain only two (2) jumps. A jump sequence can contain any number of jumps, but only two most difficult jumps will be counted. A same jump with a different number of rotation will count as an other jump.</p> <p>Only two (2) jumps with 2 or more revolutions can be repeated. This repetition must be in a jump combination or in a jump sequence.</p> <p>Any jump cannot be executed more than twice in total</p>

		<p>b) There must be a maximum of three (3) spins of a different nature (different name):</p> <ol style="list-style-type: none"> 4. One of which must be a spin combination 5. One Flying spin or spin with a flying entrance. 6. One spin in one basic position only (with no change of position). <p>Flying entrance and change of foot are allowed for all spins and there must be 4 revolutions per foot in the required positions.</p> <p>c) There must be a maximum :</p> <p>One (1) step sequence with fully utilizing the surface.</p> <p>d) There must be :</p> <p>A Choreographic Sequence, must fully utilizing the rink surface for a minimum of 20 seconds length. This element must be the choreographic highlight of the program <u>including the requirements below :</u></p> <ol style="list-style-type: none"> 3. 1 At least two (2) gliding elements : 1 on each foot and/or each rotational curve (like the pattern of a « s »), like but not limited to, spirals, arabesques, spread eagles, Ina Bauers..., or any creative gliding positions..., <u>Each curve position(s) or one foot position(s) must be maintained for a minimum of 3 seconds hold or 10 meters length . Change of positions are permitted.</u> 4. At least one(1) creative jump(s) : small hops does not fulfill the requirement; <ul style="list-style-type: none"> • <u>Those two requirements must be executed with no listed element(s) between. Therefore any « look like »listed jump of 1,5 rotation maximum, included in the Choreographic Sequence, will not be called and will not occupy a jump box element. A called listed element will conclude the choreo sequence.</u> • Those two requirements must be included in a strong choreography and should be executed according to the character of the music.. The pattern is not restricted, but the sequence must be clearly visible with a <u>visible</u> beginning and end. <p>This element is called ChSq1 (choreo sequence confirmed) or ChSq0 (if not confirmed).</p> <p>The Technical Panel identifies the Choreographic Sequence which commences with the first skating movement and is concluded with the preparation to the next element (if the Choreographic Sequence is not the last element of the program). It can be performed before or after the Step Sequence.</p> <p>The Program Components are only judged in</p> <ul style="list-style-type: none"> • Skating Skills • Transitions • Performance • Composition • Interpretation <p>The factors for the Program Components is</p> <ul style="list-style-type: none"> - for men 1.4 - for ladies 1.2 <p>Deduction : 1.0 by Fall by Technical Panel</p>
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Prohibited elements (from TP):

- Any kind of Somersault – deduction (2.0)

IV. LEVELS OF DIFFICULTY, SINGLE SKATING

Number of features for Levels: 1 for Level 1, 2 for Level 2, 3 for Level 3, 4 for Level 4

Step Sequences

- 1) Minimum variety (Level 1), simple variety (Level 2), variety (Level 3), complexity (Level 4) of difficult turns and steps throughout **(compulsory)**
- 2) Rotations in either direction (left and right) with full body rotation covering at least 1/3 of the pattern in total for each rotational direction
- 3) Use of body movements for at least 1/3 of the pattern
- 4) One combination per foot of 3 difficult turns (rockers, counters, brackets, twizzles, loops) executed with a clear rhythm within the sequence. Only the first try on each foot will be taken in consideration.

6 Difficult Turns and step : twizzle, brackets, loops , counters, rockers and choctaws.

6 Easy Turn and Steps : three turn, toe steps, chasses, Mohawks, change of edge, cross rolls .

- Minimum variety : must include 5 Difficult turns and steps , none of the types can be counted more than twice.
- Simple variety : must include 7 Difficult turns and steps , none of the types can be counted more than twice .
- Variety : must include 9 difficult turns and steps , none of the types can be counted more than twice .
- Complexity : must include 11 difficult turns and steps , none of the types can be counted more than twice. 5 types of difficult turns and steps must be executed in both directions.

All Spins

- 1) Difficult variations (count as many times as performed with limitations specified below)
- 2) Change of foot executed by jump
- 3) Jump within a spin without changing feet
- 4) Difficult change of position on the same foot
- 5) Difficult entrance into a spin
 - **Traveling entrance to be difficult must be executed in a difficult position**
 - (any kind of traveling entrance with more than 2 full rotations prior the spin can be executed only once per program)
- 6) Heel spin must be executed in a basic position (2 revolutions minimum)
- 7) All 3 basic positions on the second foot
- 8) Both directions immediately following each other in sit or camel spin
- 9) Clear increase of speed in the same basic positions, except non difficult upright
- 10) At least 5 rev. without changes in the same position/variation, in all positions except non difficult upright.
- 11) *Flying entry in flying spins/spins with a flying entrance*
- 12) Change of edge in the same basic position (or it's variation)

Additional features for the Layback spin:

- 13) One clear change of position backwards-sideways or reverse, at least 1 rev. in each position (counts also if the Layback spin is a part of any other spin)
- 14) Biellmann position after Layback spin, after 4 revolutions in layback spin in short program and 2 rev. in free program.

Features 2 – 9, 11 – 14 count only once per program (first time they are attempted).

Feature 10 counts only once per program (in the first spin it is successfully performed; if in this spin 5 revs are executed on both feet, any one of these executions can be taken in favor of the skater).

Any category of difficult spin variation in a basic position counts only once per program (first time it is attempted). A difficult variation in a non-basic position counts once per program in spin combination only (first time it is attempted).

In any spin with change of foot the maximum number of features attained on one foot is two (2).

V. CLARIFICATIONS Single Inline Figure Skating

A competitor can compete in only one single category per event.

A competitor can downgrade from a category any time if the age requirement is respected, with the following exceptions :

- Being on an international championship podium or World Open podium in the previous category.

SPINS

Sign V is applied for :

1) **Flying spins** (only 1 position and no change of foot) of both Short Program and Free Skating, all categories, if at least one of the following requirements is not fulfilled :

- a) a clear visible jump;
- b) basic landing position reached within the first 2 revs;
- c) basic landing position Not held for at least **one (1)** revs when riched.

2) **Spin combination** when there is only two(2) different basic positions instead of the three(3) basic positions required

Exemple :

- Camel + upright =2 basic Positions of minimum one full rotation each, In that case **as the upright is in final** there must be at least a simple variation of upright to count the position for a combination spin,

- Camel+Sit+ Upright =3 basic Positions. In that case no variation of the upright in final is required. Abreviation examples : CoSpBV (combo spin level base with only 2 basic positions) , CCoSpB (change combo spin 3 positions base level).

3) Choreographic Sequence: for Junior the abbreviation is ChSq1V (lower basic value)

Positions: there are 3 basic positions:

- camel (free leg backwards with the knee higher than the hip level, however Layback, Biellmann and similar variations are still considered as upright spins),
- sit (the upper part of the skating leg at least parallel to the ice),

- upright (any position with skating leg extended or slightly bent which is not a camel position).

Any position which is not basic is a non-basic position.

Layback Spin is an upright spin in which head and shoulders are leaning backwards with the back arched. The position of the free leg is optional.

Sideways Leaning Spin is an upright spin in which head and shoulders are leaning sideways and the upper body is arched. The position of the free leg is optional.

In any spin change of edge can be counted only if done in a basic position.

The change of foot in any spin with same basic position on both feet, must have on each foot at least **two (2)** revolutions.

Combination spins

- | |
|---|
| <ul style="list-style-type: none"> - All combination spin must have 2 different basic positions - A combination spin with change of foot must have at least two (2) revolutions on each foot. It is possible on 1 foot to have only a Non Basic position. |
|---|

If the skater falls when entering a spin, a spin or a spinning movement is allowed immediately after this fall (for filling time purpose) with this spin/movement not being counted as an element.

<i>Categories of difficult variations</i>	<p>There are 11 categories of difficult variations:</p> <p>For CAMEL POSITION there are 3 categories based on direction of the shoulder line:</p> <ul style="list-style-type: none"> - (CF) Camel Forward: shoulder line parallel to the floor - (CS) Camel Sideways: shoulder line twisted to a vertical position - (CU) Camel Upward: shoulder line twisted more than to a vertical position <p>For SIT POSITION there are 3 categories based on position of free leg:</p> <ul style="list-style-type: none"> - (SF) Sit Forward: free leg forward - (SS) Sit Sideways: free leg sideways - (SB) Sit Behind : free leg behind <p>5</p> <p>For UPRIGHT POSITION there are 3 categories based on position of torso:</p> <ul style="list-style-type: none"> - (UF) Upright Forward: torso leaning forward - (US) Upright Straight or Sideways: torso straight up or sideways - (UB) Upright Biellmann: in Biellmann position <p>For LAYBACK POSITION there is 1 category</p> <ul style="list-style-type: none"> - (UL) Upright Layback <p>For NON-BASIC POSITIONS there is 1 category (NBP)</p>
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VI. SCALE OF VALUES 2016-2017

		+3	+2	+1	BASE	V	V1	-1	-2	-3
Choreographic Sequences (for ELITE Seniors and Adult Master)										
Choreo Sequence	ChSq1	3,0	2,0	1,0	3,0			-0,7	-1,4	-2,1

		+3	+2	+1	BASE	V	V1	-1	-2	-3
Choreographic Sequences (for all other categories of ELITE Division) V										
Choreo Sequence	ChSq1 V	1,5	1,0	0,5	2,0			-0,7	-1,4	-1,7

		+3	+2	+1	BASE	V	V1	-1	-2	-3
Choreographic Sequences (for all other Division) V1										
Choreo Sequence	ChSq1 V	0,9	0,6	0,3	1,0			-0,3	-0,6	-0,9

		+3	+2	+1	BASE	V	V1	-1	-2	-3
JUMPS FOR 3d and 4th DIVISION only										
Waltz Jump	1AV1	0,2	0,1	0,1	0,2			0,1		
half Toeloop	1TV1	0,4	0,3	0,2	0,3			-0,1	-0,2	-0,2
half Salshow	1SV1				0,3					
half Loop	1LoV1				0,3					
half Flip	1FV1				0,3	0,2				
half Lutz	1LzV1				0,4	0,3				

		+3	+2	+1	BASE	V	V1	-1	-2	-3
SINGLE AND PAIR SKATING										
Jumps										
Single Toeloop	1T	0,6	0,4	0,2	0,4	0,3		-0,1	-0,2	-0,3
Single Salshow	1S				0,4	0,3				
Single Loop	1Lo				0,5	0,4				
Single Flip	1F				0,5	0,4	0,3			
Single Lutz	1Lz				0,6	0,5	0,4			
Single Axel	1A	0,6	0,4	0,2	1,1	0,8		-0,2	-0,4	-0,6
Double Toeloop	2T				1,3	0,9				
Double Salshow	2S					0,9				
Double Loop	2Lo	0,9	0,6	0,3	1,8	1,3		-0,3	-0,6	-0,9
Double Flip	2F				1,9	1,4	1,3			
Double Lutz	2Lz				2,1	1,5	1,4			
Double Axel	2A	1,5	1,0	0,5	3,3	2,3		-0,5	-1,0	-1,5
Triple Toeloop	3T	2,1	1,4	0,7	4,3	3,0		-0,7	-1,4	-2,1
Triple Salshow	3S				4,4	3,1				
Triple Loop	3Lo				5,1	3,6				

Triple Flip	3F				5,3	3,7	3,2			
Triple Lutz	3Lz				6,0	4,2	3,6			
Triple Axel	3A	3,0	2,0	1,0	8,5	5,9		-1,0	-2,0	-3,0

		+3	+2	+1	BASE	V	V1	-1	-2	-3
One position Spins attempt, Combo spin 2 positions attempt For 3d and 4th division only										
Level Base mandatory (the poor basic position cannot bring any features)										
Upright 2 feet level B	(C,F)USpBV1	0,4	0,3	0,2	0,5			-0,2	-0,3	-0,4
(C)Sit level B	(C,F)SSpBV1				0,7					
(C)Camel level B	(C,F)CSpBV1				0,7					
Layback level B	LSpBV1				0,7					
(C)CoSp 2 positions level B	(C,F)CoSpBV1				0,7					

		+3	+2	+1	BASE	V	V1	-1	-2	-3
Spins (solo spins for pairs)										
Spin in one position and no change of foot (upright, layback, camel or sit)										
Upright level B	USpB	1,5	1,0	0,5	1,0			-0,3	-0,6	-0,9
Upright level 1	USp1				1,2					
Upright level 2	USp2				1,5					
Upright level 3	USp3				1,9					
Upright level 4	USp4				2,4					

Layback level B	LSpB	1,5	1,0	0,5	1,2			-0,3	-0,6	-0,9
Layback level 1	LSp1				1,5					
Layback level 2	LSp2				1,9					
Layback level 3	LSp3				2,4					
Layback level 4	LSp4				2,7					

Camel level B	CSpB	1,5	1,0	0,5	1,1			-0,3	-0,6	-0,9
Camel level 1	CSp1				1,4					
Camel level 2	CSp2				1,8					
Camel level 3	CSp3				2,3					
Camel level 4	CSp4				2,6					
		+3	+2	+1	BASE	V	V1	-1	-2	-3

Sit level B	SSpB				1,1					
Sit level 1	SSp1				1,4					

Sit level 2	SSp2	1,5	1,0	0,5	1,6			-0,3	-0,6	-0,9
Sit level 3	SSp3				2,1					
Sit level 4	SSp4				2,5					

Spin with a change of foot and no change of position (upright, layback, camel or sit)										
Upright level B	CUSpB	1,5	1,0	0,5	1,5	1,1		-0,3	-0,6	-0,9
Upright level 1	CUSp1				1,7	1,2				
Upright level 2	CUSp2				2,0	1,4				
Upright level 3	CUSp3				2,4	1,7				
Upright level 4	CUSp4				2,9	2,0				

Layback level B	CLSpB	1,5	1,0	0,5	1,7	1,2		-0,3	-0,6	-0,9
Layback level 1	CLSp1				2,0	1,4				
Layback level 2	CLSp2				2,4	1,7				
Layback level 3	CLSp3				2,9	2,0				
Layback level 4	CLSp4				3,2	2,2				

Camel level B	CCSpB	1,5	1,0	0,5	1,7	1,2		-0,3	-0,6	-0,9
Camel level 1	CCSp1				2,0	1,4				
Camel level 2	CCSp2				2,3	1,6				
Camel level 3	CCSp3				2,8	2,0				
Camel level 4	CCSp4				3,2	2,2				

Sit level B	CSSpB	1,5	1,0	0,5	1,6	1,1		-0,3	-0,6	-0,9
Sit level 1	CSSp1				1,9	1,3				
Sit level 2	CSSp2				2,3	1,6				
Sit level 3	CSSp3				2,6	1,8				
Sit level 4	CSSp4				3,0	2,1				
		+3	+2	+1	BASE	V	V1	-1	-2	-3

Flying Spin (any position upright, layback, camel or sit)										
Upright level B	FUSpB	1,5	1,0	0,5	1,5	1,1		-0,3	-0,6	-0,9
Upright level 1	FUSp1				1,7	1,2				
Upright level 2	FUSp2				2,0	1,4				
Upright level 3	FUSp3				2,4	1,7				
Upright level 4	FUSp4				2,9	2,0				

Layback level B	FLSpB				1,7	1,2				
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Layback level 1	FLSp1	1,5	1,0	0,5	2,0	1,4		-0,3	-0,6	-0,9
Layback level 2	FLSp2				2,4	1,7				
Layback level 3	FLSp3				2,9	2,0				
Layback level 4	FLSp4				3,2	2,2				

Camel level B	FCSpB	1,5	1,0	0,5	1,6	1,1		-0,3	-0,6	-0,9
Camel level 1	FCSp1				1,9	1,3				
Camel level 2	FCSp2				2,3	1,6				
Camel level 3	FCSp3				2,8	2,0				
Camel level 4	FCSp4				3,2	2,2				

Sit level B	FSSpB	1,5	1,0	0,5	1,7	1,2		-0,3	-0,6	-0,9
Sit level 1	FSSp1				2,0	1,4				
Sit level 2	FSSp2				2,3	1,6				
Sit level 3	FSSp3				2,6	1,8				
Sit level 4	FSSp4				3,0	2,1				
		+3	+2	+1	BASE	V	V1	-1	-2	-3

Spin Combination with change of position and no change of foot (two positions)										
level B	(F)CoSp2pB	1,5	1,0	0,5	1,1	1,0		-0,3	-0,6	-0,9
level 1	(F)CoSp2p1				1,3	1,1				
level 2	(F)CoSp2p2				1,5	1,3				
level 3	(F)CoSp2p3				1,8	1,5				
level 4	(F)CoSp2p4				2,1	1,7				
Spin Combination with change of position and no change of foot (three positions)										
level B	(F)CoSp3pB	1,5	1,0	0,5	1,5	1,1		-0,3	-0,6	-0,9
level 1	(F)CoSp3p1				1,7	1,2				
level 2	(F)CoSp3p2				2,0	1,4				
level 3	(F)CoSp3p3				2,5	1,8				
level 4	(F)CoSp3p4				3,0	2,1				
Spin Combination with change of position and change of foot (two positions)										
level B	(F)CCoSp2pB	1,5	1,0	0,5	1,5	1,1		-0,3	-0,6	-0,9
level 1	(F)CCoSp2p1				1,7	1,2				
level 2	(F)CCoSp2p2				2,0	1,4				
level 3	(F)CCoSp2p3				2,5	1,8				
level 4	(F)CCoSp2p4				3,0	2,1				
Spin Combination with change of position and change of foot (three positions)										
level B	(F)CCoSp3pB	1,5	1,0	0,5	1,7	1,2		-0,3	-0,6	-0,9
level 1	(F)CCoSp3p1				2,0	1,4				
level 2	(F)CCoSp3p2				2,5	1,8				

level 3	(F)CCoSp3p3				3,0	2,1				
level 4	(F)CCoSp3p4				3,5	2,5				
		+3	+2	+1	BASE	V	V1	-1	-2	-3

Step Sequences										
level B	StSqB	1,5	1,0	0,5	1,7			-0,3	-0,6	-0,9
level 1	StSq1				2,0					
level 2	StSq2				2,5			-0,5	-1,0	-1,5
level 3	StSq3				3,0			-0,7	-1,4	-2,1
level 4	StSq4				3,5			-0,7	-1,4	-2,1

VII. GRADE OF EXECUTION

in establishing GOE for errors in Short Program and Free Skating

Single Figure Skating

Elements with no Value are indicated to the Panel of Judges. GOE of such elements does not influence the result. In case of multiple errors the corresponding reductions are added. However in Pair Skating the reduction applied for a mistake of one partner or the same mistake by both partners remains the same.

REDUCTIONS FOR ERRORS			
JUMP ELEMENTS			
SP: Jump element not according to requirement, MUST BE	-3	Downgraded (sign)	-2 to -3
SP: No required preceding steps/movements	-3	Under-rotated (sign)	-1 to -2
SP: Break between required steps/movements & jump/only 1 step/movement preceding jump	-1 to -2	Lacking rotation including half loop in combination	-1
Fall	-3	Poor speed, height, distance, air position	-1 to -2
Landing on two feet in a jump	-3	Touch down with both hands at landing	-2
Stepping out of landing in a jump	-2 to -3	Touch down with one hand or free foot at landing	-1
2 three turns in between (jump combo)	-2	Loss of flow/direction/rythm between jumps (combo/sequence)	-1 to -2
Severe wrong edge take off F/Lz (sign "e")	-2 to -3	Weak landing (bad position/wrong edge/scratching on the toe, ect...)	-1 to -2
Unclear wrong edge take off F/Lz (sign "!")	-1 to -2	Poor take-off	-1 to -2

Unclear wrong edge take off F/Lz (no sign)	-1	Long preparation	-1 to -2
SPINS			
Unbalanced number of revolution in spins with change of foot	-1	Poor/awkward, unnaesthetic position(s)	-1 to -3
Fall	-3	Traveling	-1 to -3
Touch down with both hands	-2	Slow or reduction of speed	-1 to -3
Touch down with free foot or one hand	-1 to -2	Change of foot poorly done (including cuve of entry/exit except when changing direction)	-1 to -3
Less than required revolutions	-1 to -2	Poor fly (Flying spins/entry)	-1 to -3
Incorrect take-off or landing in flying spins	-1 to -2	Repetition of long traveling entrance	-1
STEPS			
SP : listed jump with more than half rev. included		Poor quality of steps, turns, positions	-1 to -3
Fall	-3	Stumble	-1 to -2
Less than half of the pattern doing steps/turns	-2 to -3	Does not correspond to the music	-1 to -2
CHOREOGRAPHIC SEQUENCES			
Fall	-3	Stumble	-1 to -2
Inability to clearly demonstrate the sequence	-2 to -3	Does not enhance the music	-1 to -3
Loss of control while executing the sequence	-1 to -3	Poor quality of movements	-1 to -2
No choreography linking the elements	-2 to -3	Poor choreography linking the elements	-1 to -2

VIII. GENERAL TECHNICAL RULES
DEDUCTIONS – Who is responsible ?

VIOLATIONS :	POINTS	Who responsible ?
Program time	- 1.0 for every 15 seconds lacking or in excess	Referee
Illegal element/movement	-2.0 per violation (-1 up to Novice)	TP
Costume violation	-1 per program	Majority of the judges
Costume drops and props	-1 per violation	Referee
Fall	Single Skating: -1.0 for every Fall (0,5 up to Novice)	TP
Late start	<u>20 seconds from the call to start to get into starting position</u> -1.0 point for start between 1 and 20 seconds late (0,5 up to Novice) Passed 40 seconds late from the call to start without explanation to the referee, the skater is considered as withdrawn. -4.0 points for the allowance to skate at the end of the group (from the Referee) ; -2 points up to Novices	Referee
Interruption in performing the program	For every Interruption Junior and Senior of: more than 10 seconds up to 20 seconds: - 1.0 more than 20 seconds up to 30 seconds: - 2.0	Referee

	more than 30 seconds up to 40 seconds: - 3.0 For every Interruption up to Novice categories of: more than 10 seconds up to 20 seconds: - 0,5 more than 20 seconds up to 30 seconds: - 1.0 more than 30 seconds up to 40 seconds: - 1.5	
Interruption of the program with Referee's allowance of up to three (3) minutes to resume from the point of interruption or of a total restart at the end of the group.	- 4.0 per program Junior/Senior - 2.0 per program up to Novice	Referee

Program Content Sheet

Each Skater, shall present a Program Content Sheet (an official form indicating the planned elements for each Part of the competition).

Call to the start

- I. Prior to each performance, the names of those about to compete must be clearly called on the rink.

Each Skater/Pair/Couple must take the starting position of each Part of the competition (Short Program, Free Skating) at the latest twenty (20) seconds after she/he/they are called to the start. If this time has expired and the skater/s has/have not yet taken the starting position, the Referee shall apply a deduction (deducted from the final score). **Passed 41 seconds from the call to start without explanation to the referee and the skater/s has/have not yet taken the starting position, he/they will be considered as withdrawn.**

Procedure : The skater has 40 seconds to go to the Referee and explain the problem. If not, the Referee shall wistle and the speaker announce the Referee decision. A 2 minutes break is given before the next skater is called.

In the case of correct explanation before the 41 seconds, the referee might allow the skater to skate at the end of the group. 2 minutes break must be given before the call of the next skater, a general announcement must be done. The Referee shall apply a deduction.

Eligibility for skaters to participate

Is eligible to take part in an international championship, governed by World Skate members, any skater who is selected by his/her own national federations. If such national federation ruling artistic roller skating does not exist (is in process), the skater can get a special autorisation from the World Skate President to represent his/her country. This skater must follow and respect the new rules governing Inline artistic skating.

Judges and technical panel

Any judge/technical panel member eligible to take part in international competitions or championships, governed by World Skate must be approved by the Inline World Skate Coordinator.

As much as possible, all the Judges of a panel must be from different countries (and continents for world standing events). In the Technical Panel (TP), the specialist(s), the assistant and the controller must be from different countries as well as the data operator if acting as assistant specialist. A coach cannot be an official if his skater(s) are in any category of the event.

In general, ISU level and International ISU level judges/TP (not before 2010) have the knowledge and skills to officiate for Inline after a short meeting on the place of the event. For the other official candidates a formal training must be followed and an examination must be passed. In any case, the number of ice officials must be over 50% of the panel members.

At national level, local seminars can be organized by the federations with moderators who are trained ice judges and technical panel (TP) at a minimum of national level. It is recommended to respect the balance of more than 50% of officials having a position as judge/TP in the ice federation or the WIFSA association (World Inline Figure Skating Association which is at the origin of this new Inline judging system). The technical panel must have a perfect knowledge and experience for any competition levels.

The age limit for judges and technical panel is 75 years old. A dispensation could be given.

This judge/technical panel must follow and respect the new rules governing Inline artistic skating and have a fairplay conduct at any time.

The surface

Before an Inline event the dedicated floor surface must be cleaned carefully as much as necessary.

Skates

The wheels are placed on a straight line at the central long axis of the foot. The number of wheels is free. At the top of this wheel axis, there can be a toe stopper.

Clothing

At International Competitions, the clothing of the Competitors must be appropriate for athletic competition – not garish or theatrical in design. Clothing may, however, reflect the character of the music chosen. The clothing must not give the effect of excessive nudity inappropriate for the discipline. Men must wear full length trousers (mens legs must be covered). Accessories and props are not permitted. Clothing that does not adhere to these guidelines will be penalized by a deduction from the majority from the judges. The decorations on costumes must be non-detachable. Part of the costume or decoration falling on the floor will be penalized by a deduction from the referee.

Duration of skating

The time must be reckoned from the moment the Skater begins to move or to skate until arriving at a complete stop at the end of the program.

The Skater is allowed to finish the Short Program, Free Skating within ten (10) seconds plus or minus the required time. If the Skater fails to finish his/her program within the allowed range of time, there should be a deduction for up to every ten (10) seconds lacking or in excess. Any element started after the required time (plus the ten (10) seconds allowed) must not be identified by the Technical Panel and will have no value. The timekeepers must inform the Referee. The Referee must inform the Controller. If the duration of the program is thirty (30) seconds or more under the required time range, no marks will be awarded.

Draws for starting orders

The draw for starting order of the Competitors for each Segment of the event shall be conducted as follows:

1. Short Program

The draw is made by the computer in the presence of the Referee or the Controller;

2. Free Skating draw can be made by computer or :

- a) The starting order is determined from the result of the Short Program
- b) As soon as possible after the determination of the results of the preceding Segment, the Referee/Controller, in the presence of at least one Competitor, shall divide the Competitors into the smallest possible number of equal groups, in the order in which they finished the preceding Segment;
- c) If the number of Competitors is not equally divisible, the last group to skate (and as many preceding groups as necessary) must contain one more Competitor than the first group. The lowest placed group must skate first, the next lowest second and so on;
- d) The draw in each group is then made by the computer;

3. If one or more Competitors decide to withdraw their participation before the draw of that Segment, the groups can be re-organized. If the withdrawal(s) is announced after the draw for the starting order of the following Segment, then the starting order and the warm-up groups will not be changed and the spot of the withdrawn Competitor(s) remains empty.

Warm-up periods

Warm-up periods must be allotted to all Competitors.

The duration and maximum size of each warm-up is:

Single Skating –Short Program, Free Skating – maximum six (6) minutes duration – maximum six (6) Competitors but could be up to seven (7) for Chiks and Cubs ; Warm-ups must immediately precede the competitive skating of those in that warm-up group. In case of an interruption in Segment due to unforeseen circumstances of more than ten (10) minutes, the Competitors concerned will be permitted a second warm-up period, depending on the Segment.

Allowance of a delayed start or restart

If the tempo or quality of the music is deficient, the Competitor/s may restart the program from its beginning, provided the Referee is informed within 30 seconds after the start of the program.

If an interruption or stop in the music or any other adverse condition unrelated to the Competitor/s or his/their equipment, such as lighting, floor condition etc. occurs, the

Competitor/s must stop skating at the whistle of the Referee. The Competitor/s shall continue from the point of interruption immediately after the problem has been solved. If, however, the interruption lasts longer than ten minutes, there shall be a second warm-up period.

If a Competitor gets injured during the performance or another adverse condition related to him or his equipment (such as health problems or unexpected damage to his/their clothing or equipment) impedes his/their skating, the Competitor/s must stop skating. If he/they don't stop, they will be ordered to do so by an acoustic signal of the Referee.

a) If the adverse conditions can be remedied without delay and the Competitor resumes skating his/her program without reporting to the Referee, the Referee will apply a deduction for interruption, depending on the duration of the interruption. This time period commences immediately after the Competitor stops performing the program or is ordered to do so by the Referee, whichever is earlier. During this time period, the Competitor's music will continue playing. If the Competitor does not resume skating his/her program within forty (40) seconds, he/her shall be considered withdrawn;

b) If the adverse conditions cannot be remedied without delay and the Competitor reports to the Referee within forty (40) seconds, the Referee will allow an additional up to three (3) minutes period for the Competitor to resume skating or end of the group. Then the Referee commands to stop the music. The additional time period commences at the moment the Competitor reports to the Referee. The Referee will apply a deduction for the whole interruption. If the Competitor does not report to the Referee within forty (40) seconds or does not resume skating his/her program within the additional three (3) minutes period, he/they shall be considered withdrawn.

The Referee shall first decide and indicate to the Technical Controller where the point of interruption is. If the Technical Panel decides that the interruption occurred at the entrance to or during an element, the Technical Panel shall call the element according to the usual principles of calling, and the Technical Controller shall inform the Referee of those decisions. The point from where the Competitor has to continue the program shall be decided and communicated to the Competitor, the Judges and the Technical Panel by the Referee: it is either the point of interruption, or, if the Technical Panel has decided that the interruption occurred at the entrance to or during an element, the point immediately following this element.

If a Competitor with the first starting number in the group gets injured or any other adverse condition related to him or his equipment impeding his/their skating occurs during the warm-up period and time before the start of the program is not sufficient to remedy the adverse condition, the Referee shall allow the Competitor up to three (3) additional minutes before he/they is/are called to the start. No deduction applies.

If any Competitor between entering the competition floor and being called to the start is/ injured or any other adverse condition related to him/her or his/her equipment impeding his/their skating occurs and time before the start of the program is not sufficient to remedy the adverse condition, the Referee shall allow the Competitor up to three (3) additional minutes before he/her is called to the start. The Referee will apply a deduction as per paragraph « deductions ».

The Referee can decide a total restart at the end of the group with the appropriate deduction.

With respect to adverse conditions related to a Competitor or his equipment, only one restart per program is allowed. In case of a second stop of the performance due to an adverse condition related to the Competitor or his/her equipment, the Competitor concerned shall be considered withdrawn.

If Competitor does not complete the program, no marks are awarded and the Competitor is withdrawn.

Interruptions

An Interruption is defined as the time elapsed between the moment a Skater stops performing the program until the moment he resumes performing the program. For every Interruption of more than ten (10) seconds, there shall be a deduction. If an Interruption lasts more than forty (40) seconds, an acoustic signal is produced by the Referee and the Skater is withdrawn. For cases of interruption due to adverse conditions unrelated to the Skater or related to the Skater's health or equipment, as per paragraph « deductions ».

Falls

A Fall is defined as loss of control by a Skater with the result that the majority of his/her own body weight is on the floor supported by any other part of the body other than the plates (wheels/toe), e.g. hand(s), knee(s), back, buttock(s) or any part of the arm. For every Fall there shall be a deduction from the Technical Panel.

Music

Music with voice and lyrics is allowed. The lyrics must not contain swearing or sexual connotations.

IX. JUDGING SYSTEM

Usage of the International Judging System

The international judging system will be used at :

- All international Championships

- World Open

- All international competitions whenever it is possible (the light system, called paper system, may be used as well)

The international judging system is based on cumulative points, which are awarded for a technical score and five additional program components - skating skills, transitions, performance, composition and interpretation.

If a skater performs more than the defined "well-balanced program" elements, there are no deductions, but the values of additional elements will not be calculated into the skater's score. If a skater performs less than the required elements, they receive fewer points, not deductions.

Officials

There are two panels of officials - the technical panel and the judging panel.

The technical panel is generally made up of four to five persons: technical specialist, assistant technical specialist, technical controller, data operator and video replay operator. This panel works in direct communication with each other as each skater performs a program. In real time as the skater performs, the **technical specialist** identifies the elements the skater performs with the appropriate level of difficulty, based on published pre-set criteria. The work of the technical specialist allows the judge to concentrate on marking the quality of each element.. When an element is identified by the technical specialist it is also referred to as the "call".

The **assistant technical specialist** and the **technical controller** support the technical specialist to ensure that any potential mistakes are corrected immediately. The technical controller is the leader of the technical panel. Any element can be reviewed by the technical controller, the technical specialist or the assistant technical specialist. When the 2 specialists are not agree, the controller opinion makes the final decision. The elements are available for review after a skater's performance and calls can be changed accordingly. Calls and scores are final once they are posted, any protests for calculation errors resolved, and results are announced to the public.

The 2 Specialists and the Controller should be, from 3 different countries.

The **video replay operator** does exactly what it seems! If a video system is being utilized at a competition, this person tags each element on the video while a program is being performed. This allows the technical panel to go right to the beginning of an element during review without having to fast forward or rewind, speeding up the process significantly. The video is available to the technical panel for their review of any element to ensure that the correct assessment of the element was made. If there is video replay available to the judges, this videotape can be viewed by the judges for their analysis of the quality and/or errors made on any given element.

The **data operator** enters all the coding for the elements onto either paper or the computer as they are performed and the levels of difficulty are assigned.

The **judging panel** is made up of a referee and multiple judges. There can be as few as three or as many as seven judges on a panel. As much as possible all continents must be represented.

The judges focus totally on scoring the quality of each element and the program components. Their marks are based on specific criteria for each element and provide a comprehensive assessment of each skater's skills and performance. A computer is used to keep track of the elements and scores, record results and calculate totals to determine the order of finish.

The **referee** is the leader of the judging panel and is in charge the event. In this role, the referee is responsible for making sure rules are followed, taking the time of the program as skated, and deciding on any protests with respect to the event. The referee is also responsible for taking certain deductions.

Technical Score

In the Technical Score, each element of a skater's program is assigned a base value. These element base values give the skaters credit for every element they perform. A group of experts, including experienced skaters and coaches, has determined the element base value of each technical element. These base values are published as part of the scale of values (SoV).

Some elements such as spins and step sequences have been assigned a level of difficulty. These elements are assigned their base value depending on their level of difficulty as determined by the technical panel. After results are posted, skaters receive a scoring detail for their performance (typically called a 'protocol') that shows the elements and levels called by the technical panel and

the marks given by the judges. This can be made on a paper or through internet. During the program, judges evaluate the quality of the elements and give a grade of execution (GOE) to each within a range of +3 to -3. These GOEs are not necessarily worth 1, 2 or 3 points, but rather they are a quality "grade" that impacts the value of elements through the scale of values. To determine the point value of an element, the point value for the GOE is taken from the scale of values and added to the base value for the element.

Let's look at some examples:

The technical specialist identifies a jump as a double Axel. The judge grades the quality of the jump and assigns a GOE of +1. The base value for a double Axel is 3.3 points, and a GOE of +1 for a double Axel has a value of 0.5 points, so the point value for the element is 3.8 points.

The technical specialist identifies a jump as a double Lutz. The judge grades the quality of the jump and assigns a GOE of -1. The base value for a double Lutz is 2.1 points, and a GOE of -1 for a double Lutz has a value of -0.3 points, so the point value for the element is 1.8 points.

The technical specialist identifies a spin as a level 2 combination spin with a change of foot and two positions. The judge then grades the quality of the spin and assigns a GOE of +3. The base value for a level 2 combination spin with a change of foot two positions 1.5 points, and a GOE of +3 for a combination spin with a change of foot two positions has a value of 1.5 points, so the point value for the element is 3.0 points.

The sum of the point values for all the performed elements together (base value + GOE) is the Total Element Score (TES), or the Technical Score.

Program Components

In addition to the Technical Score, the judges award program component marks on a scale from 0.25 to 10 with increments of 0.25 to express the overall presentation and technical mastery of figure skating. The **Program Component Score (PCS)** is calculated and factored by specified percentages.

In ladies, men's, pairs, the following five components are scored in the short program and the free skate.

Skating Skills

Definition: Overall skating quality: edge control and flow over the floor surface demonstrated by a command of the skating vocabulary (edges, steps, turns, etc.), the clarity of technique and use of effortless power to accelerate and vary speed.

Criteria:

- Balance, rhythmic knee action and precision of foot placement
- Flow and effortless glide
- Cleanness and sureness of deep edges, steps, turns
- Power/energy and acceleration
- Mastery of multi-directional skating
- Mastery of one-foot skating
- Equal mastery of technique by both partners shown in unison (pairs and dance)

Transitions/Linking Footwork & Movement

Definition: The varied and/or intricate footwork, positions, movements and holds that link all elements. In singles, pairs, this also includes the entrances and exits of technical elements.

Criteria:

- Variety
- Difficulty
- Intricacy
- Quality (including unison in pairs, dance and synchronized skating)
- Balance of workload between partners (pairs and dance)
- Variety of holds (not excessive side by side and hand in hand in dance)
- Variation of speed and linking steps (synchronized)
- Variation of changes of direction and hold (synchronized)

Performance

Definition: Performance is the involvement of the skater/couple/teams physically, emotionally and intellectually as they translate the intent of the music and choreography. Execution is the quality of movement and precision in delivery. This includes harmony of movement in pairs, dance.

Criteria:

- Physical, emotional and intellectual involvement
- Carriage
- Style and individuality/personality
- Clarity of movement
- Variety and contrast
- Projection
- Unison and "oneness" (pairs, dance)
- Balance in performance (pairs, dance)
- Spatial awareness between partners - management of the distance between partners and management of changes of hold (pairs, dance)

Composition

Definition: An intentional, developed and/or original arrangement of all types of movements according to the principles of proportion, unity, space, pattern, structure and phrasing.

Criteria:

- Purpose (idea, concept, vision)
- Proportion (equal weight of parts)
- Unity (purposeful threading)
- Utilization of personal and public space
- Pattern and ice coverage
- Phrasing and form (movements and parts structured to match the phrasing of the music)
- Originality of purpose, movement and design
- Shared responsibility in achieving purpose (pairs, dance)

Interpretation

Definition: The personal and creative translation of the music to movement.

Criteria:

- Effortless movement in time to the music
- Expression of the music's style, character, rhythm
- Use of finesse* to reflect the nuances of the music
- Relationship between the partners reflecting the character of the music (pairs, dance)
- Appropriateness of music in dance, short dance and free dance

*Finesse is the skater's/team's refined, artful manipulation of nuances. Nuances are the personal

artistic ways of bringing variations to the intensity, tempo and dynamics of the music made by the composer and/or musicians.

Dance exception, pattern dance:

In dance, the pattern dance(s) are scored on only four program components: skating skills, performance/execution, interpretation (see above), as well as a unique component: timing.

Timing

Definition: The ability of the couple to skate strictly in time with the music and to reflect the rhythm patterns and prescribed beat values of the pattern dance.

Criteria:

- Skating in time to the music
- Skating on the strong beat
- Skating the prescribed beat values for each step
- Introductory steps (dance starting on the correct measure of the music)

Totaling the Competition Score

Technical Score (TES) + Program Components Score (PCS) = **Segment Score**

Ladies, Men, Pairs

Short Program Segment Score + Free Skate Segment Score = **Competition Score**

Totaling the competition score

The Total Element Score is added together to the Program Components Score, which are factored differently for the different disciplines (see below). Deductions are taken for rule violations. The result is the segment score.

The sum of all segment scores (for example, short program plus free skate), is the Total Competition Score (TCS). In most events segment scores are not weighted; they are simply added together to obtain the competition score.. The skater with the highest competition score is declared the winner.

Factoring the Program Components

Ladies, Men, Pairs, Dance and Synchronized

In the events, the program components used are factored equally, then added together. In pattern dance, four program components are used, while five are used in the short dance, free dance, and all segments for ladies, men, pairs and synchronized. The factored sum of the program component marks is called the Program Components Score. The idea behind factoring is to make the Program Components Score level with the Technical Score, hence granting equal importance to each. Since the perfect Program Components Score is always 50, this number is factored to roughly equal what each discipline is capable of scoring in the Technical Score. For example, in the ladies short program, women today are capable of scoring around 25 in the Technical Score. So the program components are factored by 0.5, lowering the 50 down to a 25, leveling the importance of the Technical Score and the Program Components Score. In the men's free skate, men today are capable of scoring around 60 in the Technical Score. So the program components are factored by 1.4, raising the 50 up to 60, and again leveling the Technical Score and the Program Component Score.

The following chart illustrates how each discipline factors program components for the juniors and seniors of the Silver and Elite divisions:

Discipline	Short Program	Free Skate
Ladies	0.5	1.2
Men	0.5	1.4

Conclusion

The international judging system allows for all the elements performed to have a score and a numerical value that is published. The particular value is impacted by the judges' evaluation of the quality of the element as performed. At the end, the entire performance is assessed through the five program components. The skater, at the end of the competition, is given a piece of paper (or published through internet) which tells the skater exactly what the evaluation was on each aspect of the program - the technical elements and the program components.

13. GLOSSARY OF SKATING TERMS

A	In figure skating, alpha character used to denote a right foot start.
ACCENT	A musical term, the emphasized beats of a musical rendition.
ADAGIO	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.
ADVANCED MOVEMENT	An edge involving a one foot turn.
AIM	The starting direction of a step or sequence of steps on the same lobe.
AND POSITION	A parallel relation of the free foot to the tracing foot through which or from which the free foot passes while stroking.
ANGULAR	When the employed skate takes the floor on an arc or flat divergent to the arc or flat being skated.
ARABESQUE	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.
ARC	The circumference or portion of the circumference of a circle.
ARCH	A position of the body in which the spine is tensed backwards.
ARTISTIC IMPRESSION	The way or style in which a skater executes the movements of a free skating, pairs, Style Dance or free dance program.
ASSISTED JUMP	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.
AXIS	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	In figure skating, a beta character denoting a left foot start.
BACKWARD	A direction of travel in which the tracing of the employed skate is led by the heel.
BALLROOM STEPS	Steps executed in Closed position (Tango Delanco) where partners rotate going from backward to forward and viceversa directly on the outside edge.
BAR	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.
BARRIER	The perimeter of the skating surface.
BARRIER LOBE	Any lobe belonging on the barrier side of a dance baseline.
BASELINE	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.
BEAT	A regular throb or pulse of the music.
BORDER DANCE	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.
BRACKET	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.
CARRIAGE	The manner in which the body is held while skating.
CARRIED LIFT	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.).

CENTER	The center line of the rink, the center of the circle which the tracing curve is an arc.
CENTER LOBE	In dance, any lobe belonging on the center side of a dance baseline.
CHANGE OF EDGE	A change of curve from outside to inside (or vice versa) on the employed skate, done without a change of direction.
CHASSE	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) CROSSED a Chasse for the execution of which the new tracing foot crosses the old; b) DROPPED a Chasse during the execution of which the new free foot is moved against or into the line of travel; c) SWING DROPPED 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) INLINE a Chasse for the execution of which the new tracing foot takes the surface in line with the old; e) RAISED a chasse during the execution of which the new free foot is raised vertically from the skating surface.
CHOCTAW	A two-foot turn from a forward edge to the opposite backward edge (or vice versa). The four types of Choctaw are: a) CLOSED, 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) OPEN, 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) DROPPED, executed either open or closed, where the second, or turn edge, is not held longer than one beat; d) HELD, 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.)
CLOSED	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.
COMBINATION JUMP	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.
CONTACT SKATING	In pairs, movements executed while partners remain in contact with each other.
CONTENTS LIST	The list of items in a free skating program, prepared in advance and provided by the skater.
CONTENTS OF PROGRAM	See Technical Merit.
CONTINUOUS AXIS	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.
CORNER STEPS	The steps of a dance which are to be skated only on the corners of the skating surface.
COUNT	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.
COUNTER	A one-foot turn without a change of edge, with the rotation counter to the direction of the initial edge.
CROSSED FOOT	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.
CROSS PULL	A primary source of momentum in which the free foot is pulled or forced across the tracing foot.
CUSP	The point of intersection of, and the two small curves, comprising the deviation from the arc. The point of any one-foot turn.
DANCE HOLDS	<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) CLOSED or WALTZ (A) - 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) KILIAN or SIDE (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) TANDEM (C) - 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) FOXTROT or OPEN (D) - 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) REVERSE FOXTROT (E) - 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) SIDE CLOSED or TANGO (F) - 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) HAND IN HAND (G) - 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) CROSSED ARMS (H) - 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>
DIAGRAM	<p>a) a drawn or printed pattern.</p> <p>b) the official print of a dance or figure.</p>

DIRECTION	a) OF EDGE - clockwise or counterclockwise progression of a curve. b) OF ROTATION - turning of the body in a clockwise or counter clock wise direction. c) OF SKATE - forward or backward progression of the skate. d) OF TRAVEL - the general direction of a skater or team, either clockwise or counterclockwise around the skating surface. e) OF TURN - clockwise or counterclockwise rotation during a turn. f) FORWARD - attitude of the body facing toward the direction of travel. g) BACKWARD - attitude of the body facing away from the direction of travel.
DOUBLE THREE	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.
DOUBLE TRACING	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.
DRAW	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.
DRAWING PROCEDURE	The method by which the skating order of the contestants is to be determined, as prescribed by rule.
DROPPED	a) Not held longer than one beat of music. (See Choctaw, Mohawk, Three and Three Turn for specific classifications) b) Free leg moved against the line of travel into a leading position (see chasse').
EDGE	A curve traced by the employed skate. A hooked edge is an abruptly-deepened curve.
EMPLOYED	In use, the tracing skate. a) EMPLOYED FOOT - the foot over the employed skate, or to which the employed skate is attached. b) EMPLOYED LEG - the leg of the employed foot. 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.
EVENT	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.
FALL	The lowering of the body by tracing knee and ankle action as applied in rise and fall. 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.
FALSE LEAN	A lean without a posture baseline (see Lean).
FLAT	A straight tracing, not on an edge or curve.
FLIGHT	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.
FOOTWORK	Specialized intricate steps used as interpretive ingredients in a program. a) ADVANCED - footwork using one foot turns as an ingredient. b) SECONDARY - footwork using two foot turns as an ingredient. c) PRIMARY - footwork not using turns as an ingredient.
FORCED EDGE	Tracing made with the weight outside the arc, or with the ankle dropped.
FORM	Posture, carriage, and movement.
FORWARD	The tracing foot moving in the direction of the toe.
FREE	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.
FREE SKATING	Individual and original composition of movement and pattern without prescribed routine.
GLIDE	An uninterrupted flowing motion.
GRADE	The numerical value assigned to an individual competition requirement by an individual

	judge.
GRIP	The method of hand contact in the various dance hold positions.
HELD	A step held for longer than one beat of music.
HITCHING	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.
HOLD	The relationship of man and woman to each other in partnership without regard to method of hand contact.
INCOMPLETE	A dance or figure in which the skater or team does not complete all the prescribed elements.
INDIVIDUAL SCORE	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.
INSIDE EDGE	A curve wherein the inside of the employed foot is toward the center of the arc being skated.
INTERNATIONAL STYLE	Expression within the system prescribed and accepted as standard.
INTERPRETATION:	A display of understanding of the music used by the skater.
ITEM	A single movement of a program.
JUDGE	An official commissioned to determine the value of a skater's performance, or to assign an order of placement to contestants in a contest.
JUMP	<p>A movement which carries the entire body and skates off of the skating surface.</p> <p>a) HALF - a jump employing 180 degrees of rotation (one half turn in the air).</p> <p>b) SINGLE - a standard or named jump, a jump employing 360 degrees of rotation (a full turn in the air).</p> <p>c) ONE AND ONE HALF - A jump during which the skater executes one and one half turns in the air.</p> <p>d) DOUBLE - Any single jump with a full turn added.</p> <p>e) TWO AND ONE HALF - Any full jump with one and one half turns added.</p> <p>f) TRIPLE - any single jump with two rotations added.</p> <p>g) STANDARD - any jump with a generally accepted name.</p> <p>h) SPLIT - any jump during the elevated part of which the legs are extended in a split position.</p> <p>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.</p>
LANDING	<p>The concluding and final segment of any jump, leap, or spin.</p> <p>a) EDGE - the edge traced by the landing foot.</p> <p>b) FOOT - the foot of the landing skate.</p> <p>c) POSITION - the form of the body during a landing.</p> <p>d) OUTSIDE - landing skate tracing an outside edge.</p> <p>e) INSIDE - landing skate tracing an inside edge.</p>
LEADING	<p>a) In the direction to be traced.</p> <p>b) In position to control or having control of the movement being executed. Applies only to team skating.</p> <p>c) The act of controlling the movement being executed.</p>
LEADING PARTNER	The member of a team in position to control the movement skated.
LEAN	<p>The inclination of the body to either side of the vertical.</p> <p>a) False - a lean without a proper baseline.</p> <p>b) True - a lean with a posture baseline.</p>
LEAP	A free skating movement not involving a turn which carries the entire body and skate off the skating surface.
LIFT	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.
LINK STEPS	Steps used to connect the items of a program (see also Footwork).
LOBE	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.
LONG AXIS	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.
LOOP	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.
LUNGING	An incorrect movement wherein the upper part of the body is thrown forward in an effort to increase momentum.
MANNER OF PERFORMANCE	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)
MARK	The total of grades given by a judge to a skater or team in an event.
MAXIMUM	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.
METRONOME	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.
MINIMUM	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.
MOHAWK	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.
OFFICIAL	Bearing approval or authority. Any person commissioned to administer, execute, or apply rules and regulations.
OPEN	The carriage of the free leg behind the body with the knee and leg rotated outward.
OPTIONAL	Permitted but not required. Subject to choice.
OPENING STEPS	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.
ORDINAL	A number indicating an individual judge's placement of a contestant.
OUTSIDE EDGE	A curve wherein the outside of the employed foot is towards the center of the curve being skated.
OVERHEAD LIFT	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.
PAIRS SKATING	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.
PARAGRAPH FIGURE	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.
PARALLEL	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.
PATTERN	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.
PHRASE	A short musical expression or group of measures. The number of measures to each phrase varies with the type of music.
PIGEON TOE	A skating movement in which the toe of the free foot is rotated inward toward the skating foot.
PIVOT	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.
PLACEMENT	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.
PLACING	Any step, which takes the floor without a gliding motion. A chopped stroke.
PLANING	A system of body inclination employing horizontal and parallel alignment of the head, shoulders, and hips to the center of the arc.
POSITION	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.
POSTURE	Body position used by a skater, which will create a vertical baseline through the body
PRIMARY FOOTWORK	See Footwork.
PRIMARY MOVEMENT	An edge or combination of edges not involving a turn.
PROFICIENCY ACHIEVEMENT TEST	A group of dances, school figures, or free skating items intended to classify the level of development of an individual skater.
PROGRAM	The presentation by a skater or team of any organized system of skating movements, either original or standardized.
PROGRESSIVE	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

PROGRESSION	Movement of a skater or skates on the surface from one location to another in a continuous manner.
PURE EDGE	An arc of a given circle. An edge without variation in the degree of curvature.
RECORDING	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.
REFEREE	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.
RHYTHM	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.
RISE	The raising of the body by action of the employed leg or knee.
RISE AND FALL	An interpretive raising and lowering of the body to impart rhythm and flow to a dance or program.
ROCK BACK	The transference of body weight from the leading skate to the trailing skate without a change of speed.
ROCKER	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.
ROCKOVER	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.
ROLL	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.
ROTATION	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.
RUN	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.
SCHOOL FIGURE	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).
SCISSORS	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.
SCORE	The total of the grades given a skater by an individual judge for the requirements of a contest. Same as Mark.
SCORER	An official who records the grades of the contestants as given by the judges onto official score sheets for tabulation.

SECONDARY FOOTWORK	See Footwork.
SECONDARY MOVEMENT	A combination of edges involving a two-foot turn.
SEQUENCE	A related series of steps or turns.
SERPENTINE FIGURE	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.
SHADOW SKATING	Skating movements done simultaneously by all partners without contact. Shadow movements are allowed only in pairs skating.
SHOOT THE DUCK	In free skating, a forward or backward movement on any edge or flat with the body bent in sitting position.
SHORT AXIS	See Transverse Axis.
SIDE PRESSURE	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
SIZE	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.
SKATE LENGTH	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.
SKATING ORDER	The sequence in which the contestants are to perform the required arts of the contest.
SLIDE	In dance skating, a step wherein the free foot (four wheels) is kept on the surface and moved to a leading position.
SPIN	<p>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.</p> <ul style="list-style-type: none"> 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.
SPIRAL	<ul style="list-style-type: none"> a) A curve which constantly approaches or recedes from the center around which it revolves. b) In free skating, an arabesque movement.
SPLIT	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.
STAG	Free skating movement. See Jump.
STANCE	A stationary position preceding a start.
START	In dance or figure skating, the beginning of a movement from a stationary position.
STARTING STEPS	See Opening Steps.
STEERING	An unnatural movement or positioning of any part of the body to control the direction or path of the employed skate.
STEP	The transference of body weight from one foot to another.
STRAIGHTAWAY	The area of the skating surface permitting the greatest linear dimension parallel to a barrier. The skating area of greatest length.
STRIKE OFF	The starting or initial edge of a school figure.
STRIKING FOOT	The new tracing foot taking the floor during a take-off.
STROKE	A step executed so as to impart momentum. a) CHOPPED - a stroke for which the new skating foot is placed on the skating surface without a gliding motion. A placed step. b) FULL - a stroke employing a gliding motion of the new tracing skate.
STYLE	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.
SUB CURVE	An unintentional deviation from the arc required.
SUM	The total of the individual scores given by a single judge to a contestant or team.
SUPERIMPOSITION	In dance and figure skating, successive, invisible tracings upon an original tracing.
SWING	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.
TABULATION	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.
TABULATOR	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.
TAKE OFF	The beginning of a new edge or flat from another edge or flat. a) CORRECT - 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) TWO FOOT - an incorrect movement during which the skater rides both skates for a noticeable distance. c) TOE STOP - an incorrect movement where the toe stop is used to help impart momentum. d) INITIAL - a Strike-Off. e) The leaving from the floor on any jump or lift.

TECHNICAL MERIT	<p>a) The actual items or ingredients performed by a skater or team in a free skating, style dance or free dance program.</p> <p>b) The actual grade given by a judge for the items which constitute such a program.</p>
TEMPO	In music, the pace and speed of a musical composition. In skating, the number of skater's counts per minute.
THREE	<p>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.</p> <p>a) DROPPED - 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.</p> <p>b) HELD - a three turn the concluding edge of which is held for more than one beat of music.</p>
THROW JUMP	In pair skating, a movement in which the woman performs a recognized jump, being assisted by her partner in the take-off.
THRUST	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)
THRUSTING FOOT	The old tracing foot on which pressure is exerted to produce momentum during take-off.
TIME	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.
TIMING	The relationship between the accent of the music and the steps skated.
TOE POINT	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.
TRACE TRACING	<p>The real or imaginary mark showing the path of the employed skate.</p> <p>Employed, in use.</p> <p>a) FOOT - the employed foot.</p> <p>b) KNEE - the knee of the employed foot.</p> <p>c) SKATE - the skate on the surface. The employed skate.</p>
TRACKING	The superimposition of tracings of partners.
TRANSITION	A change from one edge to another; a change from one circle to another; a take-off.
TRANSVERSE AXIS	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.
TURN	<p>A change of direction of skate or skates.</p> <p>a) ONE FOOT - a turn without a change of feet. See Bracket, Counter, Rocker, and Three.</p> <p>b) TWO FOOT TURN - a turn produced with both feet by changing from one foot to another. See Choctaw and Mohawk.</p> <p>c) OPEN - a turn with the free leg behind the body after the turn. See Choctaw and Mohawk.</p> <p>d) CLOSED - a turn with the free leg in front of the body after the turn. See Choctaw and Mohawk.</p> <p>e) HELD -a turn of which the concluding edge is held longer than one beat of music. See Choctaw, Mohawk, and Three.</p> <p>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.</p>

	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.
<i>TWIZZLE</i>	A complete revolution one-foot turn comprising, in one movement, a short counter followed by a half back three turn.
<i>TWIZZLE-TANGO DELANCO</i>	A complete revolution one-foot turn comprising, in one movement, a short inside three turn followed by a half back three turn.
<i>UNITY</i>	The harmonious performance of identical or compatible skating movements by partners.
<i>WEAK BEAT</i>	See Beat.
<i>VIGNA</i>	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 – GLOSSARY FOR DANCE

STEPS	Edges	And-Position	Parallel	
			Angular	
		Wide (W)	Open	
		Stroke (S)	Open	
		Swing (Sw)	Forward (F)	
			Backward (B)	
	Change of Edge	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)	
			"Change-edge" (/)	
		Slip (Sl)	Slide (Sd)	(On Edge)
			Flat (Ft)	
			Thrust (Tt)	(Stroke on 8wheels)
URNS	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	
			Bracket (Bk)	Outside (O)	Forward (F)
					Backward (B)
				Inside (I)	Forward (F)
					Backward (B)
			Counter (Ct)	Outside (O)	Forward (F)
					Backward (B)
		Inside (I)		Forward (F)	
				Backward (B)	
		Rocker (Rk)	Outside (O)	Forward (F)	
				Backward (B)	
			Inside (I)	Forward (F)	
				Backward (B)	
		Loop (Lp)	Outside (O)	Forward (F)	
				Backward (B)	
			Inside (I)	Forward (F)	
				Backward (B)	
		Twizzle (Tw)	Outside (O)		
			Inside (I)		
HOLDS	Dance Positions	Foxtrot (OPEN)	Regular	(Leading strecht arm)	
		Hand-in-Hand	Side by Side		
			Face to Face		
		Kilian (SIDE)	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)	
		Tandem	Regular	(Tracings in-line)	
		Tango (OUTSIDE)	Regular	(Man R to Woman R)	
			Reverse	(Woman L to Man L)	
			Partial	(Paralell hips&shoulders)	
			Promenade	(Leading bent helbow)	
		Waltz (CLOSED)	Regular	(Paralell hips&shoulders)	
<u>The first step of the compulsory dances must always be repeated</u>					

APPENDIX 2 – JUNIOR DANCES

DENCH BLUES

By Robert Dench and Leslie Turner

Music: Blues 4/4

Tempo: 88 bpm

Dance Hold: Partial Tango, Waltz, Reverse Partial Tango, Foxtrot

Pattern: Set

Step 1 of the dance begins in Partial Tango position and is a XR RFO for the man for one beat, followed by step 2 a run LFI in Waltz position for one beat (not crossed) while the woman skates respectively on step 1 a XR LBO for one beat followed by a XF RBI, step 2.

Step 1 is aimed toward the long axis, beginning a lobe that initially aims to the center of the rink and finishes toward the long side barrier with step 3 (a RFO for the man and LBO for the woman) for two beats in Waltz position.

During step 4, for two beats, the man executes a XR LFO on the first beat, in Reverse Partial Tango position followed by a three turn on the second beat that brings the couple to assume Foxtrot position. The woman simultaneously skates a XR RBO followed by a Xch LBI (steps 4a and 4b) for one beat each, which aim toward the long side barrier.

Step 5, (RBO for 4 beats), begins aiming slightly toward the long side barrier, becomes parallel to it and finishes aiming toward the center of the short side barrier. The movement of the free leg on this step is optional.

Step 6 (Mk LFO) must be skated on a deep edge that finishes aiming toward the middle of the long side barrier.

Step 7 (XR RFO Sw) intersects the long axis at the third beat and finishes aiming toward the short side barrier. On beat 3 of the step, the free leg swings in front.

Step 8 (LFO), is held for 2 beats and begins a large lobe that finishes in the direction of the long axis in preparation for the closed choctaw.

Steps 9, 10 and 11 form a progressive run sequence and must be skated with fluidity and careful attention to the correct timing.

Step 12 (LFI) is aimed to the center of the rink and must be skated on a deep inside edge so as to finish aiming to the long side barrier.

Step 13, (CICw RBO) must be placed behind the heel and to the outside of the left foot, aimed to the long side barrier and finishing toward the long axis.

The curvature of these edges (LFI-RBO), steps 12 and 13, should be of equal degree.

Step 14 (XR LBO) for four beats, aimed toward the long axis and gently curves to finish to the long side barrier. The movement of the free leg on this step is optional.

Steps 15, 16 and 17 form a lobe of three steps for the woman and four for the man (steps 15, 16a, 16b and 17).

Step 15 (Cw RFI) must aim to the long side barrier and be skated on a deep curve, finishing parallel to the short axis.

Step 16a-b for the man (LFO for one beat, Ch RFI for one beat) and Step 16 for the woman (LFO 3) must be skated strongly to take the pattern around the top of the corner lobe so that Step 17 can begin towards the long side barrier and finish towards the long axis in preparation for the correct aim for the restart of the dance.

During step 17, which for the man is a LFO for two beats, the couple resumes Waltz position.

DENCH BLUES – KEY POINTS

Section 1:

1. **Steps 1 (XR RFO for the man) (XR LBO for the woman) and 4 (XR LFO 3 for the man) and (XR RBO for the woman):** Proper execution of the cross rolls, on outside edges with matching body posture baseline and correct positions. Step 1 is aimed toward the long axis and step 4 aimed toward the long side barrier.
2. **Steps 2 (XF RBI) and 4b (Xch LBI) for the woman :** proper execution of the steps, performed with feet parallel and close together. (Note: Step 4b, the free leg must return immediately to the “and” position. Correct correspondence and unison with the man's steps.
3. **Steps 5 (RBO) and 6 (Mk LFO):** proper execution of Step 5, RBO for 4 beats, aiming initially toward the long side barrier, then parallel to it, without deviation from the outside edge during the entire step, allowing for the correct execution of the mohawk (Step 6), with feet close together and with the correct lean, beginning toward the short side barrier and ending toward the long axis.
4. **Step 7 (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, allowing for step 8 (LFO) to aim toward the corner of the rink. On beat 3 of this step, the free leg swings in front.

Section 2:

1. **Steps 8, 9, 10, 11:** proper execution and correct timing of steps 8 (two beats), 9 (one beat), 10 (one beat) and 11 (two beats), and without deviating from the required edges.
2. **Step 12 (LFI) and 13 (Cw RBO):** proper execution of these steps. Step 12 (LFI for two beats) must aim toward the long axis and be maintained on a strong inside edge, without deviation from the edge prior to the choctaw (Step 13), 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 12).
3. **Step 14 (XR LBO)** must maintain an outside edge for four beats, without changing the edge before the choctaw RFI (Step 15).
4. **Step 15 (Cw RFI), 16a-b (LFO-ChRFI for man), 16 (LFO-3 for the woman) & 17 (LFO for man and RBO for woman):** proper execution of the choctaw, with feet close together and keeping the correct edges before/after the turn, allowing a powerful stroke on Step 16, followed by a three turn for the woman and a chasse for the man at the top of the lobe. Step 17 is aimed toward the long side barrier and must finish toward the long axis to correctly aim the restart of the dance.

DENCH BLUES COUPLES 88 bpm

Hold	No.	WOMAN'S Step	Beats			MAN'S Step
1st SECTION						
Partial Tango	1	XR LBO		1		XR RFO
Waltz	2	XF RBI		1		run LFI
	3	LBO		2		RFO
Reverse Partial Tango	4a	XR RBO	1		1 + 1	XR LFO 3t
Foxtrot	4b	XCh LBI	1			
	5	RBO *		4		RBO *
	6	Mk LFO		2		Mk LFO
	7	XR RFO Sw		2 + 2		XR RFO Sw
2nd SECTION						
Foxtrot	8	LFO		2		LFO
	9	run RFI		1		run RFI
	10	LFO		1		LFO
	11	run RFI		2		run RFI
	12	LFI		2		LFI
	13	CICw RBO		2		CICw RBO
	14	XR LBO *		4		XR LBO *
	15	Cw RFI		2		Cw RFI
	16a	LFO 3t	1 + 1		1	LFO
	16b				1	Ch RFI
Waltz	17	RBO		2		LFO
* free leg movement optional						

DENCH BLUES



DENCH BLUES SOLO

By Robert Dench and Leslie Turner

Music: Blues 4/4

Tempo: 88 bpm

Pattern: Set

Competitive Requirements - 2 sequences (for one circuit pattern)

CHANGES:

- Step 1 is a XR-LBO - before it was a XB.
- Step 8 is a XR-RFO-Sw - before it was only a XR.

Clarification: step 17 LFO-3t begins on the long axis.

The Dance:

Step 1 of the dance is a XR LBO followed by a XF RBI. Step 1 is directed towards the long axis, beginning a lobe that points to the center of the rink and ends (with step 3) in the direction of the long side barrier.

Step 4 is a XR RBO aiming towards the long side barrier and Step 5 a Xch LBI. When skated in team dance, Steps 4 and 5 are Steps 4a and 4b for the woman.

Step 6 is a RBO stroke step that begins aiming slightly toward the long side barrier, then parallel to it and finishes aimed toward the center of the short side barrier. The movement of the free leg on this step is optional.

Step 7 (mohawk LFO) should be skated on a deep edge that must finish aiming towards the middle of the long side barrier.

Step 8 (XR-RFO-Sw) intersects the long axis at the third beat and finish aiming towards the short side barrier. On beat 3 of this step, the free leg swings in front

Step 9, LFO, is held for 2 beats and begins a large lobe that finishes with a direct aim to the long axis in preparation for the closed choctaw.

Steps 10, 11, 12 form a progressive run sequence and must be skated with smoothness and careful attention to timing.

Step 13 is aimed to the center of the rink and skated on deep edge so as to finish with a long side barrier aim. The following turn, a closed choctaw to a RBO, Step 14, must be placed to the outside of the left foot, aimed to the long side barrier and finishing to the long axis.

Step 15 is a XR-LBO aimed to the long axis and gently curved to finish to the long side barrier. The movement of the free leg on this step is optional.

The aim of step 16, choctaw RFI, must be to the long side barrier and skated on a deep curve, finishing parallel to the short axis

Step 17 (LFO-3) must be skated strongly to take the pattern around the top of the corner lobe so that step 18 can begin towards the long side barrier and finish towards the long axis in preparation for the correct aim for the restart of the dance.

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 6 must be a strong RBO edge.
- Step 8 (XR-RFO-Sw) must maintain a strong outside edge for all four beats of the step, without changing the edge at the end.
- Attention to the timing during steps 9, 10, 11, and 12.

- Steps 13 and 14 (which comprise the closed choctaw) must be lobes of approximately equal size.
- Step 13 (LFI for two beats) must be maintained on a strong inside edge, without changing the edge before the choctaw (step 14).
- Step 14 (closed choctaw RBO) must begin aiming toward the long side barrier, not parallel to it.
- 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

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.

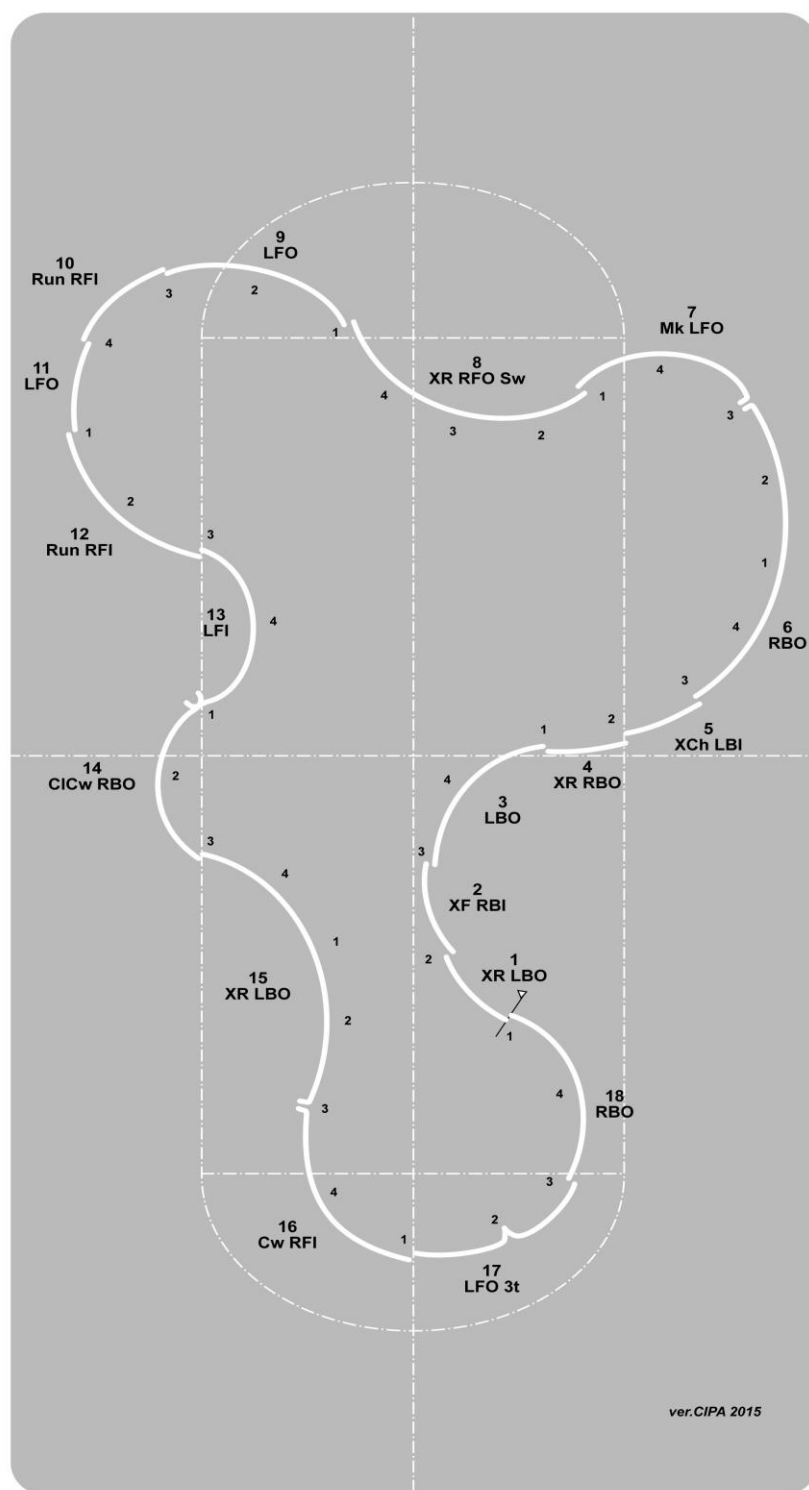
Section 2

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
1st SECTION		
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
2nd SECTION		
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



FLIRTATION WALTZ

Music:	Waltz $\frac{3}{4}$	Tempo: 120 bpm
Position:	Kilian, Tandem, Reverse Kilian, Closed	Pattern: Set
Competitive Requirements – 2 Sequences		

Please note that, for all compulsory dances, for skating surfaces smaller than 25m X 50m, crossing the long and short axes is allowed in order to increase speed, depth of lobes and edges, and use of space, without changing the symmetry of the pattern. In this dance, crossing the axes is permitted on the following steps:

- Steps 3–4 and 17c–17d may cross the long axis.

The dance begins in Kilian position with two strokes on outside edges for three beats each: LFO and RFO.

Steps 2 through 6 form a lobe that uses the continuous axis of the rink as its baseline, beginning with step 2 toward the long axis and finishing with step 6 away from the long axis.

Step 3 (LFI) is a two-beat stroke aimed toward the long axis.

Steps 4 and 5 are skated in Tandem position.

Step 4, a one-beat open mohawk RBI (with the heel of the free foot placed at the instep of the skating foot), begins toward the long axis and becomes parallel to it. Step 5, a three beat LBO, begins parallel to the long axis and finishes away from it.

Steps 6 through 10 are skated in Reverse Kilian position.

Step 6, a three-beat mohawk RFO, crosses the short axis on the second beat of the step. Step 7 is a two-beat LFO aimed toward the long side barrier; step 8 is a one-beat RFI progressive (run) aimed toward the long side barrier and finishing parallel to it.

Step 9 is a six-beat LFOI-swing in which the couple performs a change of edge on the fourth beat while simultaneously performing a swing in front with the free leg passing close to the skating foot. The beats of step 9 are distributed as follows:

- The first three beats of step 9 are performed on an outside edge beginning parallel to the long side barrier and aiming toward the long axis;
- The fourth beat, which with the change of edge to inside must show a change of lean, begins at the baseline and continues toward the long axis;
- The fifth beat, still on the inside edge, is parallel to the long axis;
- The sixth beat, inside edge aimed toward the corner of the rink, returns to the baseline.

Step 10 is a two-beat RFI aimed toward the corner, curving to become parallel to the long side barrier in preparation for a one-beat open mohawk LBI (step 11), which finishes toward the short side barrier.

Steps 11 and 12 are skated in Tandem position.

Step 12 is a three-beat RBO aimed toward the middle of the short side of the rink.

During the execution of steps 13-14-15 the couple is in Hand-in-Hand position performed by the skaters holding with their left hands while their right arms are free from hold; the movement of the right arms is optional.

Step 13 (three beats for the woman) represents the top of the curve distributed along the short side of the rink. It begins with a mohawk LFO followed by a three turn on the third beat performed on the long axis.

Step 13a, for the man, is a two-beat mohawk LFO followed by step 13b, a one-beat progressive (run), performed simultaneously with the woman's three turn.

Step 14 (two beats) for the woman is a RBO that moves away from the long axis, and for the man is a LFO progressive (run), followed by step 15, a one-beat crossed chasse for both partners. These steps are aimed toward the long side barrier and represent the descent of the arc that began with step 11.

During step 16 (six beats), RBO stroke for the woman and LFO stroke for the man, the skaters perform a swing in Waltz position, moving the free leg into the direction of travel on the fourth beat. The aim of step 16 begins toward the long side barrier on the first three beats, then moves away from the barrier and toward the long axis on the final three beats.

At the end of the sixth beat, the man with his left hand raises the woman's right hand, and, keeping this hand over his partner's head, prepares for the execution of step 17.

Step 17 for the man is a RFO for 6 beats of music. The movement of the man's free leg is optional.

Step 17 for the woman is a rotation composed of a sequence of five steps (17a-17b-17c-17d-17e), of which the first four steps are for one beat (17a-17-b-17c-17d), and the fifth and final step (17e) is for two beats. The aim of the first three steps (17a-17b-17c) is toward the center of the rink; the aim of the fourth step (17d, open mohawk) is parallel to the long axis; the aim of the fifth step (17e) is toward the middle of the long side of the rink.

The following steps, for the woman, are: 17b, mohawk RFO, and 17d, open mohawk.

The man's right hand and the woman's left hand are free until the end of the woman's step 17d, while on step 17e the couple resumes Waltz position.

During step 18, the skaters perform a swing simultaneously, from in back to in front for the man, and from in front to in back for the woman, which begins toward the long side barrier and finishes toward the long axis.

On step 19, the man skates a six-beat RFOI while the woman performs a very pronounced LBO (step 19a) in preparation for step 19b, a closed choctaw RFI that begins toward the long side barrier and finishes parallel to it after three beats. This choctaw should be executed on the baseline.

While the woman performs her closed choctaw (step 19b), the man, on the fourth beat, changes edge from outside to inside together with a swing of the free leg from in back to in front.

During the end of the woman's step 19, the man releases hold with his left hand together with the woman's right hand, assuming Kilian position on step 19b.

In this change from backward to forward for the woman, the partners' hands are momentarily free. The couple maintains Kilian position until step 22.

Step 20 (two-beat LFO), step 21 (one-beat RFI), and step 22 (three-beat LFO) are progressives that begin parallel to the long side barrier and aim toward the middle of the short side of the rink. At the end of step 22 the partners cross their tracings, and the man begins to move the woman into Tandem position in preparation for step 23.

Step 23 (two-beat RFI for both skaters), which begins at the long axis, begins the descending phase of the final curve on the short side of the rink. The step is performed in Tandem position.

Step 24 is a one-beat open mohawk LBI performed in Kilian position.

Step 25 (RBO stroke), performed in Kilian position with the free leg in front with respect to the skating foot, aims toward the long side barrier and finishes parallel to it in preparation for the mohawk LFO that concludes the dance.

This mohawk must be repeated at the end of the final required sequence of the dance.

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 edges.

- Correct technical execution of the open mohawks (steps 4, 11, 20, and 29).
- Correct execution of all required mohawks in the dance.
- Correct changes of position for the couple (step 3–4, 5–6, 10–11, 12–13, 15–16, 16–17, 17–18, 19a–20, 22–23).
- The change of edge on step 9 should be well pronounced on beat 4 of the step.
- Steps 13–16 must be executed fluidly and well cadenced to better create the character of a waltz.
- Pay attention to the timing during the execution of the woman's steps 17a-b-c-d-e.
- Step 19b, closed choctaw: correct technical execution of the feet (toe of the free foot placed to the outside of the skating foot) without deviation from the prescribed edges.
- Change of edge on the fourth beat of the man's step 19 with a simultaneous swing forward of his free leg..
- Concluding mohawk that connects step 25 (RBO) with step 1 (LFO) performed with the correct control of the torso, edges, and posture.

FLIRTATION WALTZ COUPLES – KEY POINTS

SECTION 1:

1. **Steps 3-4:** steps aimed toward the long axis on strong and clear edges; from a two-beat LFI (step 3) to a one-beat **open mohawk** RBI (step 4): correct technical execution of the open mohawk, executed with the right free foot, which becomes the skating foot, placed at the instep of the left skating foot. (This is the technical execution of all open mohawks required in this dance.)
2. **Step 6 (RFO):** in Reverse Kilian position: correctness of the required position and outside edge maintained to the end of the third beat with no deviation from the edge.
3. **Steps 7-8-9:** accuracy of timing of the steps:
 - Step 7: LFO for two beats;
 - Step 8: RFI for one beat;
 - Step 9: LFOI-swing for six beats; 3 beats on an outside edge and 3 beats on an inside edge, with the change of edge and swing of the free leg performed on the fourth beat. Pronounced and clear edges.
4. **Steps 10-11:** from a two-beat RFI (step 10) to a one-beat **open mohawk** LBI (step 11), on clear edges. Correct technical execution of the open mohawk.

SECTION 2:

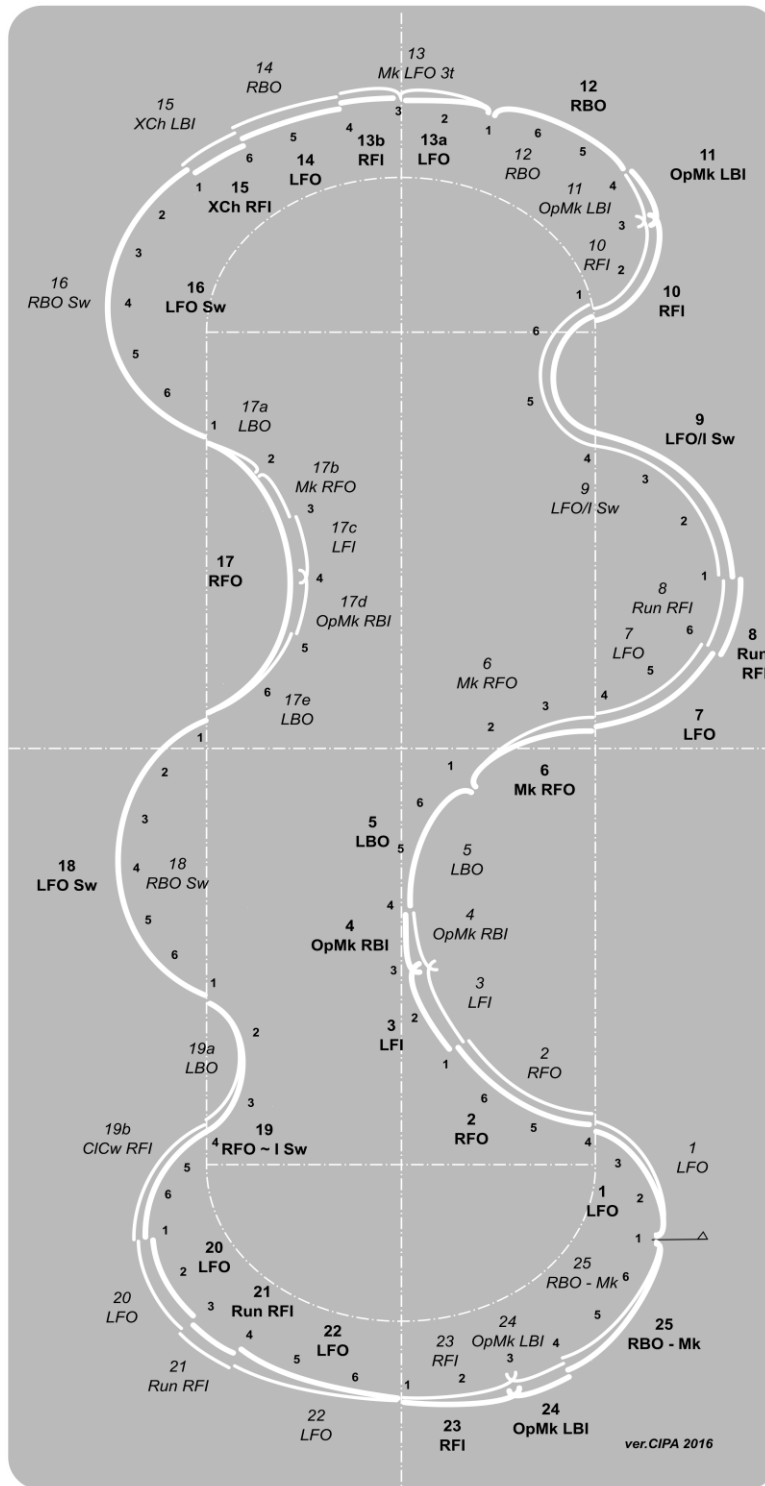
1. **Step 13:** for the woman a mohawk LFO-3t, correct execution of the three turn on the third beat (not on the second beat); the three turn is performed on the long axis. Step 13a for the man is a two-beat mohawk LFO followed by step 13b, a one-beat progressive (run) performed simultaneously with the woman's three turn.
2. **Step 17 for the woman:** correctness of timing / technique / prescribed direction and fluidity of rotation. The aim of the first three steps (17a-17b-17c, for one beat each) is toward the center of the rink; the aim of the fourth step (17d, open mohawk for one beat) is parallel to the long axis; the aim of the fifth step (17e, for two beats) is toward the middle of the long side of the rink.
3. **Steps 19a-19b for the woman:** step 19a LBO is a strong outside edge for three beats aiming first toward the long axis and finishing away from it, followed by a closed choctaw RFI (step 19b), which begins toward the long side barrier and finishes parallel to it.
4. **Steps 23-24:** step 23 is a two-beat RFI followed by step 24, a one-beat **open mohawk** LBI on clear edges with correct technical execution of the open mohawk.

5. **Step 25 (RBO – mohawk LFO):** stroke performed in Kilian position with the free leg in front with respect to the skating foot, aimed toward the long side barrier. Step 25 finishes parallel to the long side barrier in preparation for the mohawk LFO that concludes the dance. This mohawk must be repeated at the end of the final required sequence of the dance

FLIRTATION WALTZ (120 bpm)

HOLD	No	WOMAN'S Steps	Beats			MAN's Steps
1st SECTION						
Kilian	1	LFO		3		LFO
	2	RFO		3		RFO
	3	LFI		2		LFI
Tandem	4	Open MkRBI		1		Open MkRBI
	5	LBO		3		LBO
Reverse Kilian	6	MkRFO		3		MkRFO
	7	LFO		2		LFO
	8	RunRFI		1		RunRFI
	9	LFO/I Sw		3+3		LFO/I Sw
Tandem	10	RFI		2		RFI
	11	Open Mk LBI		1		Open Mk LBI
	12	RBO		3		RBO
Hand in Hand (See Notes)	13	Mk LFO 3t	2+1		2	Mk LFO
	13b				1	RFI
	14	RBO		2		LFO
	15	XCh LBI		1		XCh RFI
Waltz	16	RBO Sw		3+3		LFO Sw
See Notes	17a	LBO	1		6	RFO
	17b	Mk RFO	1			
	17c	LFI	1			
	17d	Open Mk RBI	1			
	17e	LBO	2			
Waltz	18	RBO Sw		3+3		LFO Sw
	19a	LBO	3		3+3	RFO/I Sw
Kilian	19b	CICw RFI	3			
	20	LFO		2		LFO
	21	RFI		1		RFi
	22	LFO		3		LFO
Tandem	23	RFI		2		RFI
Kilian	24	Open Mk LBI		1		Open Mk LBI
	25	RBO		3		RBO
		Mk to...				Mk to...

FLIRTATION WALTZ



FLIRTATION WALTZ SOLO

By: Freida Peterson

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

Tempo: 120 bpm

Pattern: Set

Please note that, for all compulsory dances, for skating surfaces smaller than 25m X 50m, crossing the long and short axes is allowed in order to increase speed, depth of lobes and edges, and use of space, without changing the symmetry of the pattern. In this dance, crossing the axes is permitted on the following steps:

- Steps 3–4 and 19 and 20 may cross the long axis;

The dance begins with two strokes on outside edges for three beats each: LFO and RFO. Steps 2 through 6 form a lobe that uses the continuous axis of the rink as its baseline, beginning with step 2 toward the long axis and finishing with step 6 away from the long axis.

Step 3 (LFI) is a two-beat stroke aimed toward the long axis.

Step 4, a one-beat open mohawk RBI (with the heel of the free foot placed at the instep of the skating foot), begins toward the long axis and becomes parallel to it. Step 5, a three beat LBO, begins parallel to the long axis and finishes away from it.

Step 6, a three-beat mohawk RFO, crosses the short axis on the second beat of the step. Step 7 is a two-beat LFO aimed toward the long side barrier; step 8 is a one-beat RFI progressive (run) aimed toward the long side barrier and finishing parallel to it.

Step 9 is a six-beat LFOI-swing in which the skater performs a change of edge on the fourth beat while simultaneously performing a swing in front with the free leg passing close to the skating foot. The beats of step 9 are distributed as follows:

- The first three beats of step 9 are performed on an outside edge beginning parallel to the long side barrier and aiming toward the long axis;
- The fourth beat, which with the change of edge to inside must show a change of lean, begins at the baseline and continues toward the long axis;
- The fifth beat, still on the inside edge, is parallel to the long axis;
- The sixth beat, inside edge aimed toward the corner of the rink, returns to the baseline.

Step 10 is a two-beat RFI aimed toward the corner, curving to become parallel to the long side barrier in preparation for a one-beat open mohawk LBI (step 11), which finishes toward the short side barrier.

Step 12 is a three-beat RBO aimed toward the middle of the short side of the rink.

Step 13 (three beats) represents the top of the curve distributed along the short side of the rink. It begins with a mohawk LFO followed by a three turn on the third beat performed on the long axis.

Step 14 (two beats) is a RBO stroke, which moves away from the long axis, followed by step 15 (XF-LBI), a one-beat crossed chasse. These steps are aimed toward the long side barrier and represent the descent of the arc that began with step 11.

During step 16 (six beats), the skater performs a stroke RBO-swing, moving the free leg into the direction of travel on the fourth beat. The aim of step 16 begins toward the long side barrier on the first three beats, then moves away from the barrier and toward the long axis on the final three beats.

Steps 17-18-19-20-21 form a rotation composed of a sequence of five steps:

- Step 17 is a LBO stroke for one beat.
- Step 18 is a mohawk RFO for one beat.
- Step 19 is LFI for one beat.

- Step 20 is an open mohawk for one beat.
- Step 21 is a LBO stroke for two beats.

The aim of the first three steps (17-18-19) is toward the center of the rink; the aim of the fourth (step 20, open mohawk) is parallel to the long axis, and the aim of the fifth (step 21) is toward the long side barrier.

During step 22, the skater performs a RBO-swing from in front to in back, which begins toward the long side barrier and finishes toward the long axis.

Step 23 (three beats) is a very pronounced LBO in preparation for step 24, a closed choctaw RFI that begins toward the long side barrier and finishes parallel to it after three beats. This choctaw should be executed on the baseline.

Step 25 (two-beat LFO), step 26 (one-beat RFI), and step 27 (three-beat LFO) are progressives that begin parallel to the long side barrier and aim toward the middle of the short side of the rink.

Step 28 (two-beat RFI stroke), which begins at the long axis, begins the descending phase of the final curve on the short side of the rink.

Step 29 is a one-beat open mohawk LBI.

Step 30 (RBO stroke), performed with the free leg in front with respect to the skating foot, aims toward the long side barrier and finishes parallel to it in preparation for the mohawk LFO that concludes the dance.

This mohawk must be repeated at the end of the final required sequence of the dance.

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 edges.
- Correct technical execution of the open mohawks (steps 4, 11, 20, and 29).
- Correct execution of all required mohawks in the dance.
- The change of edge on step 9 should be well pronounced on beat 4 of the step
- Steps 13–16 must be executed fluidly and well cadenced to better create the character of a waltz.
- Pay attention to the timing during the execution of steps 17-18-19-20-21.
- Step 24, closed choctaw: correct technical execution of the feet (toe of the free foot placed to the outside of the skating foot) without deviation from the prescribed edges.
- Concluding mohawk that connects step 30 (RBO) with step 1 (LFO) performed with the correct control of the torso, edges, and posture

FLIRTATION WALTZ SOLO – KEY POINTS

SECTION 1:

1. **Steps 3-4:** steps aimed toward the long axis on strong and clear edges; from a two-beat LFI (step 3) to a one-beat **open mohawk** RFI (step 4): correct technical execution of the open mohawk. The open mohawk must be executed with the right free foot, which becomes the skating foot, placed at the instep of the left skating foot. This is the technical execution of all open mohawks required in this dance.
2. **Step 6 (RFO):** correctness of the required position and outside edge maintained to the end of the third beat with no deviation from the edge.
3. **Steps 7-8-9:** accuracy of timing of the steps:
 - Step 7: LFO for two beats;
 - Step 8: RFI for one beat;
 - Step 9: LFOI-swing for six beats; 3 beats on an outside edge and 3 beats on an inside edge, with the change of edge and swing of the free leg performed on the fourth beat. Pronounced and clear edges.

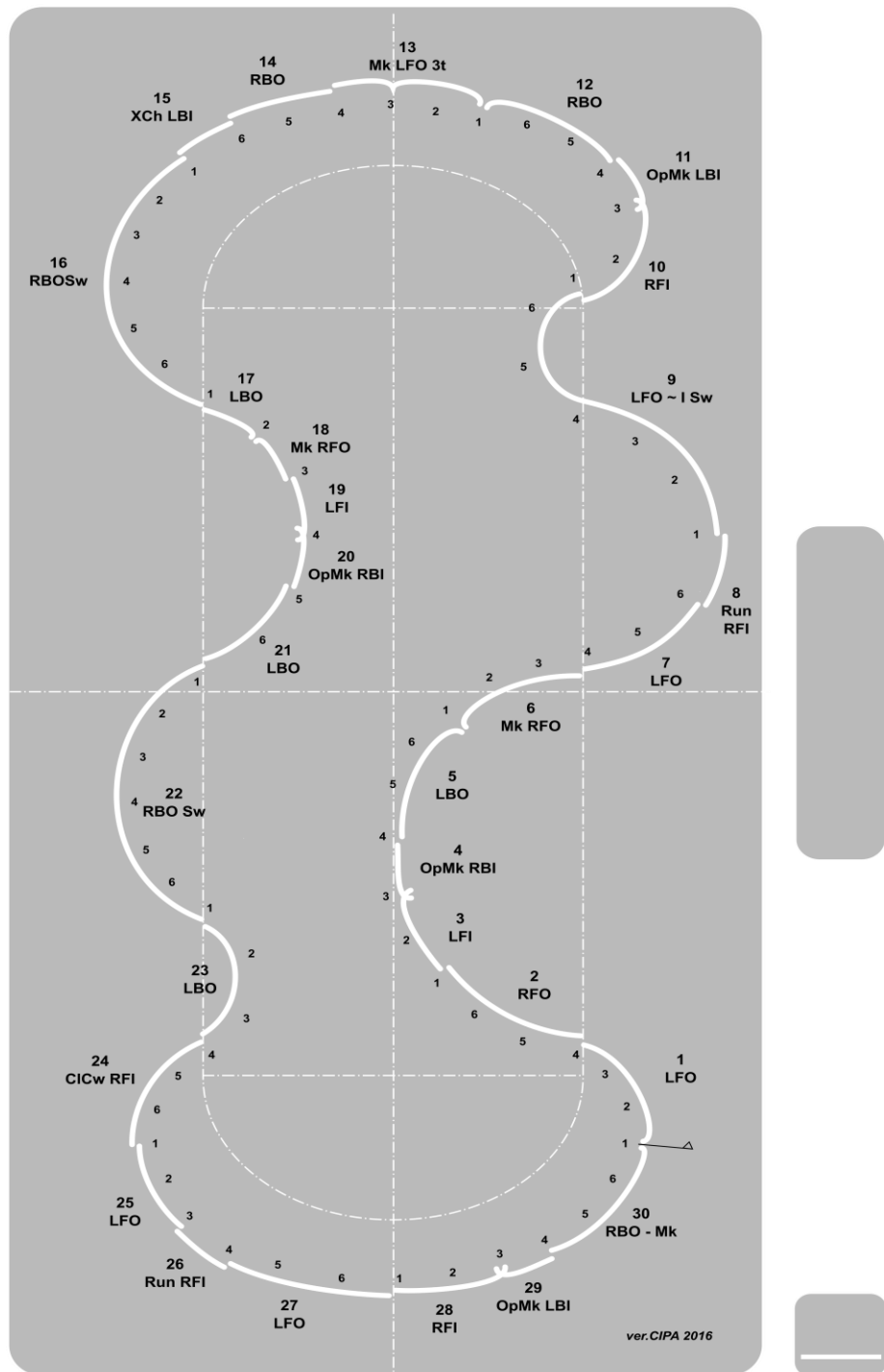
4. **Steps 10-11:** from a two-beat RFI (step 10) to a one-beat **open mohawk** LBI (step 11), on clear edges.
Correct technical execution of the open mohawk.

SECTION 2:

1. **Step 13:** mohawk LFO-3t, correct execution of the three turn on the third beat (not on the second beat); the three turn is performed on the long axis.
2. **Steps 17-18-19-20-21:** correctness of timing / technique / prescribed direction and fluidity of rotation. The aim of the first three steps (17-18-19, for one beat each) is toward the center of the rink; the aim of the fourth step (20, open mohawk for one beat) is parallel to the long axis; the aim of the fifth step (21, for two beats) is toward the middle of the long side of the rink.
3. **Steps 23-24:** step 23 LBO is a strong outside edge for three beats aiming first toward the long axis and finishing away from it, followed by a closed choctaw RFI (step 24), which begins toward the long side barrier and finishes parallel to it.
4. **Steps 28-29:** step 28 is a two-beat RFI followed by step 29, a one-beat **open mohawk** LBI on clear edges with correct technical execution of the open mohawk.
5. **Step 30 (RBO – mohawk LFO):** stroke performed with the free leg in front with respect to the skating foot, aimed toward the long side barrier. Step 30 finishes parallel to the long side barrier in preparation for the mohawk LFO that concludes the dance. This mohawk must be repeated at the end of the final required sequence of the dance.

FLIRTATION WALTZ SOLO 120 bpm		
No	Steps	Beats
1st SECTION		
1	LFO	3
2	RFO	3
3	LFI	2
4	OpenMk RBI	1
5	LBO	3
6	Mk RFO	3
7	LFO	2
8	Run RFI	1
9	LFO/I Sw	3+3
10	RFI	2
11	Open Mk LBI	1
12	RBO	3
13	Mk LFO 3t	2+1
14	RBO	2
15	XCh LBI	1
16	RBO Sw	3+3
17	LBO	1
18	Mk RFO	1
19	LFI	1
20	Open Mk RBI	1
21	LBO	2
22	RBO Sw	3+3
23	LBO	3
24	CICw RFI	3
25	LFO	2
26	Run RFI	1
27	LFO	3
28	RFI	2
29	Open Mk LBI	1
30	RBO	3
	Mk to...	

FLIRTATION WALTZ Solo



FOURTEEN STEP

By Franz Scholler

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

Tempo: 108 bpm
 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.

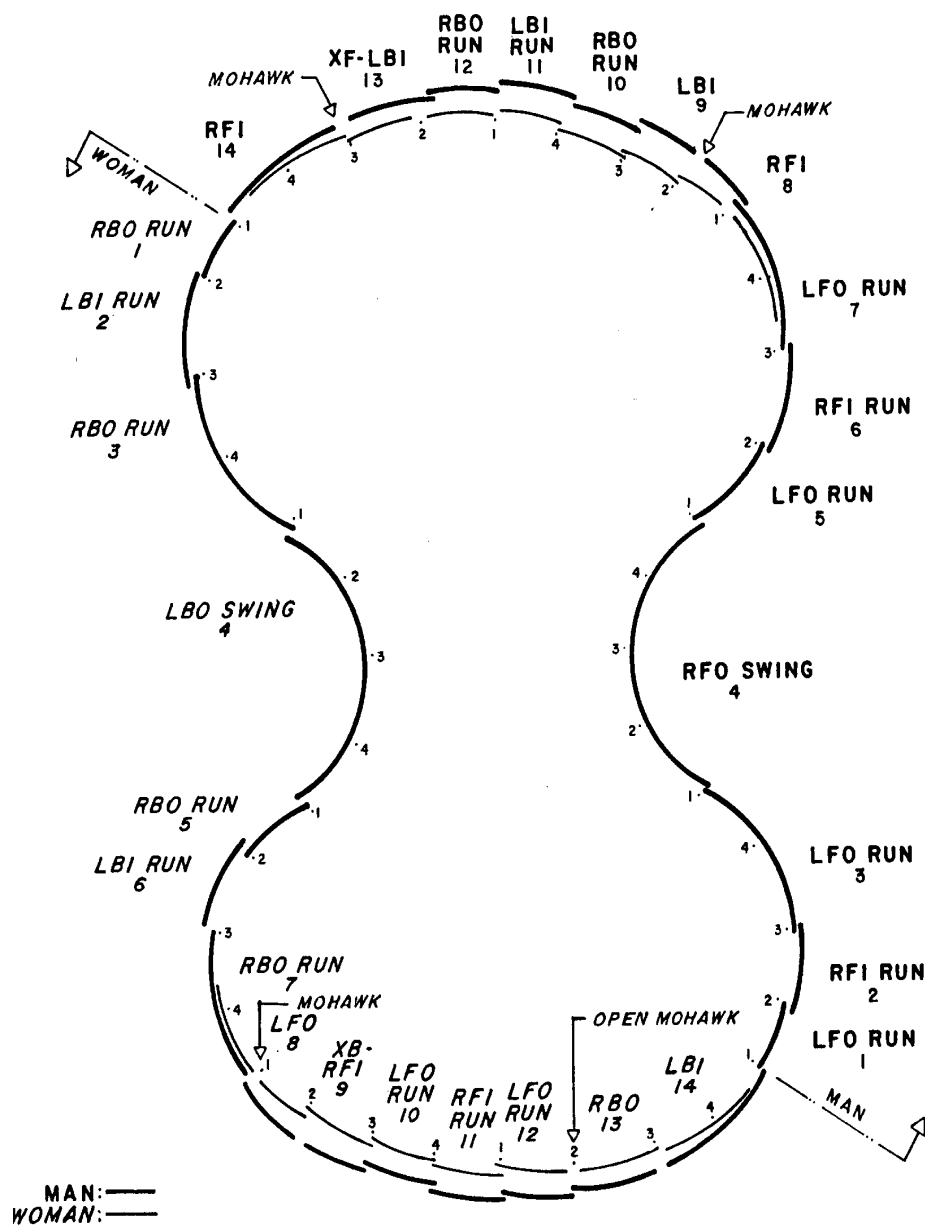
On step 9 (RFI) the woman crosses her foot behind for a cross chasse, but steps 10, 11 and 12 are progressives, but on step 13 he crosses front.

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

			Beats	
Step	Hold	Man's Step	Both	Woman's Steps
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



FOURTEEN STEP PLUS SOLO

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 bpm

Pattern: Set

Competitive Requirements - 2 sequences (for one circuit pattern)

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:

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.

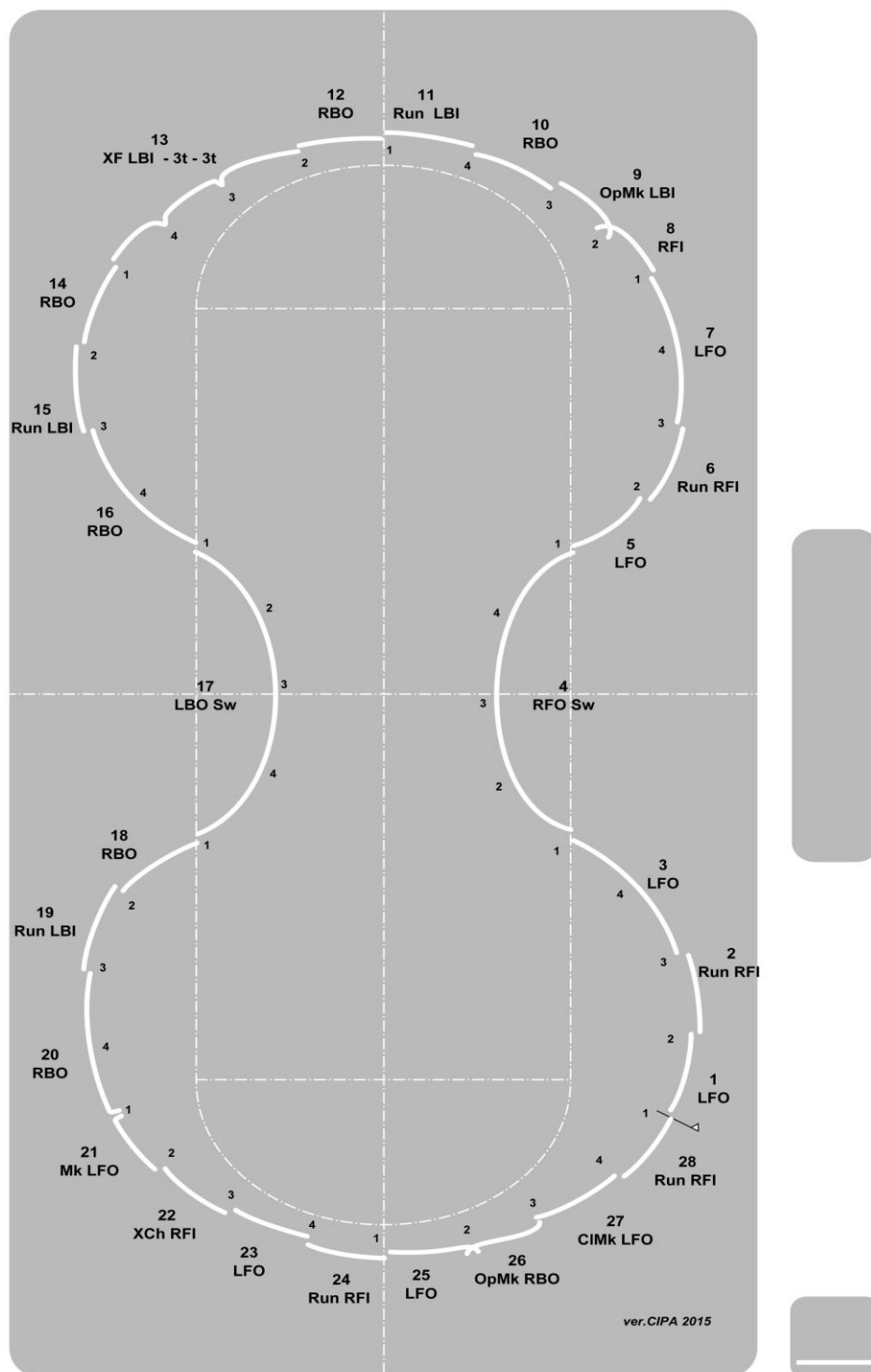
Section 2:

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
1st SECTION		
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
2nd SECTION		
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



HARRIS TANGO

By Paul Krechow and Trudy Harris

Music: Tango 4/4

Tempo: 100 bpm

Position: Outside, Open, Outside Reverse, Closed, Promenade

Pattern: Set

Competitive Requirements – 2 Sequences

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:

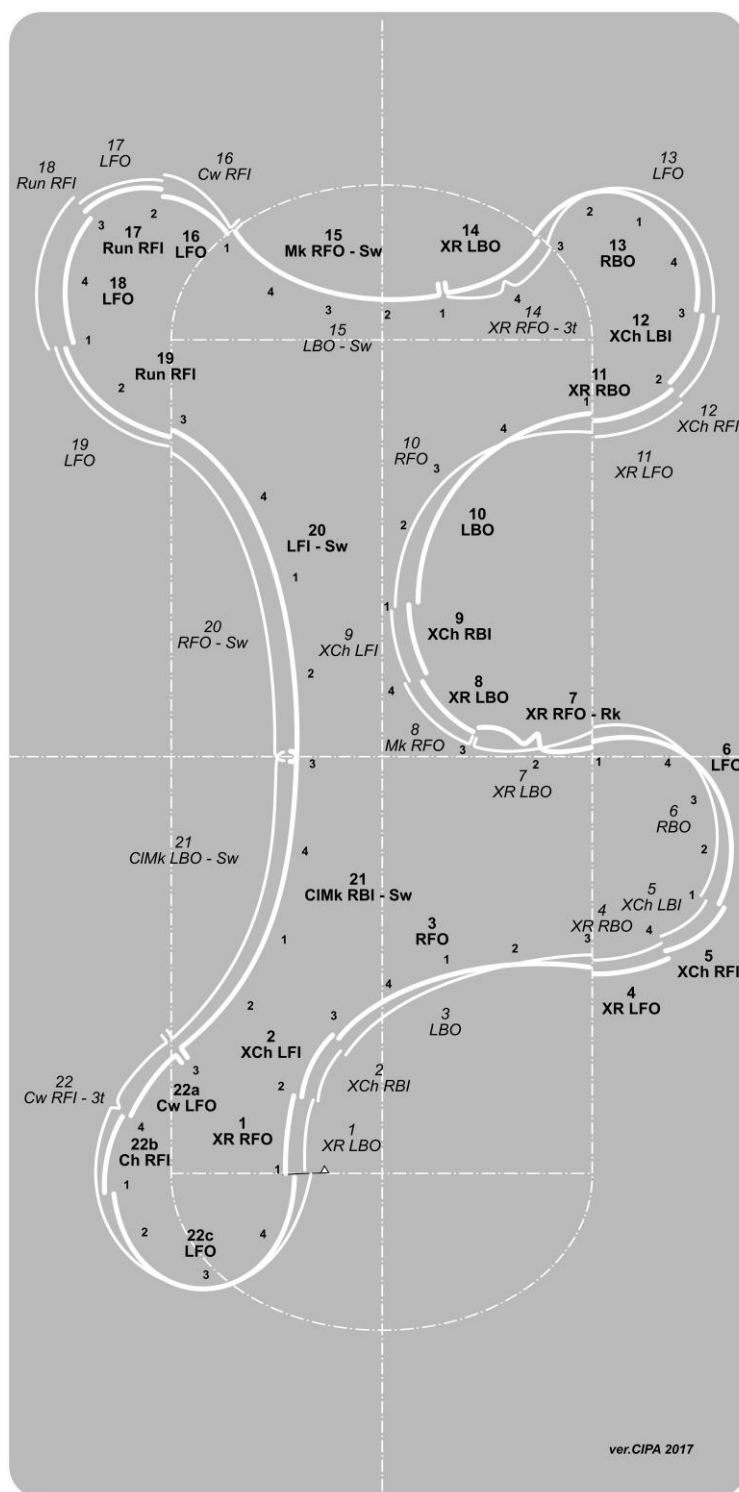
1. **STEPS 1, 4, 7, 8 (for the man only), 11, and 14:** are cross-rolls (XR).
2. **STEPS 3, 6, 10, 13:** four beats on an outside edge, without changing the edge on the fourth beat.
3. **STEPS 7, 8:** step 7 for the man (XR-RFO-rocker) and step 8 for the man (XR-LBO) must be clear outside edges; step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

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.

HOLD	No.	WOMAN	Beats		MAN	
1st SECTION						
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
2nd SECTION						
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
Tango	22b				1	Ch RFI
	22c				4	LFO *
* free leg free movement						

HARRIS TANGO



IMPERIAL TANGO

By R. E. Gibbs

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

Tempo: 104 bpm
 Pattern: Set

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.

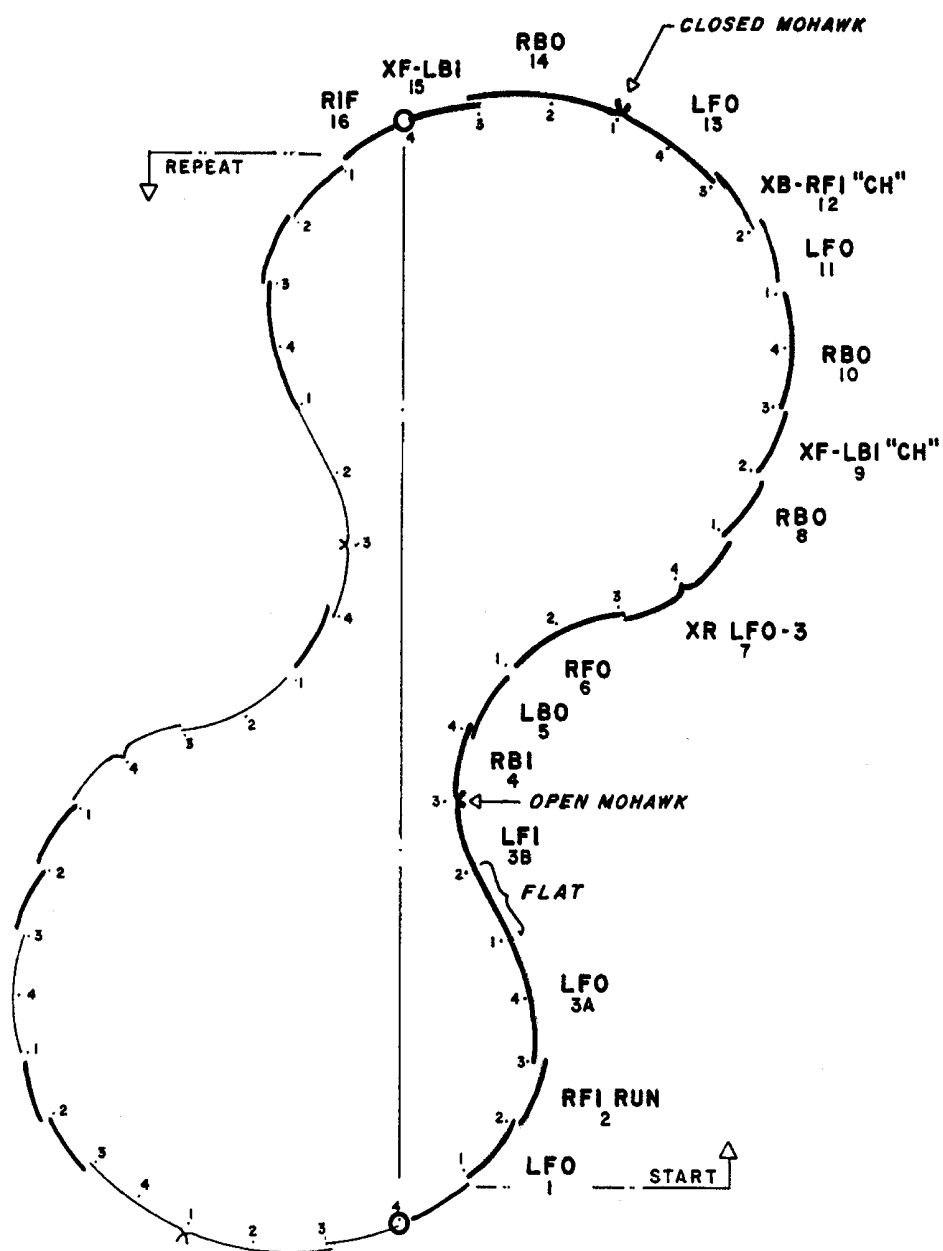
Step 11 and 12, LFO, RFI chasse crossed behind.

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			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 bpm
Pattern: Set

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:

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).

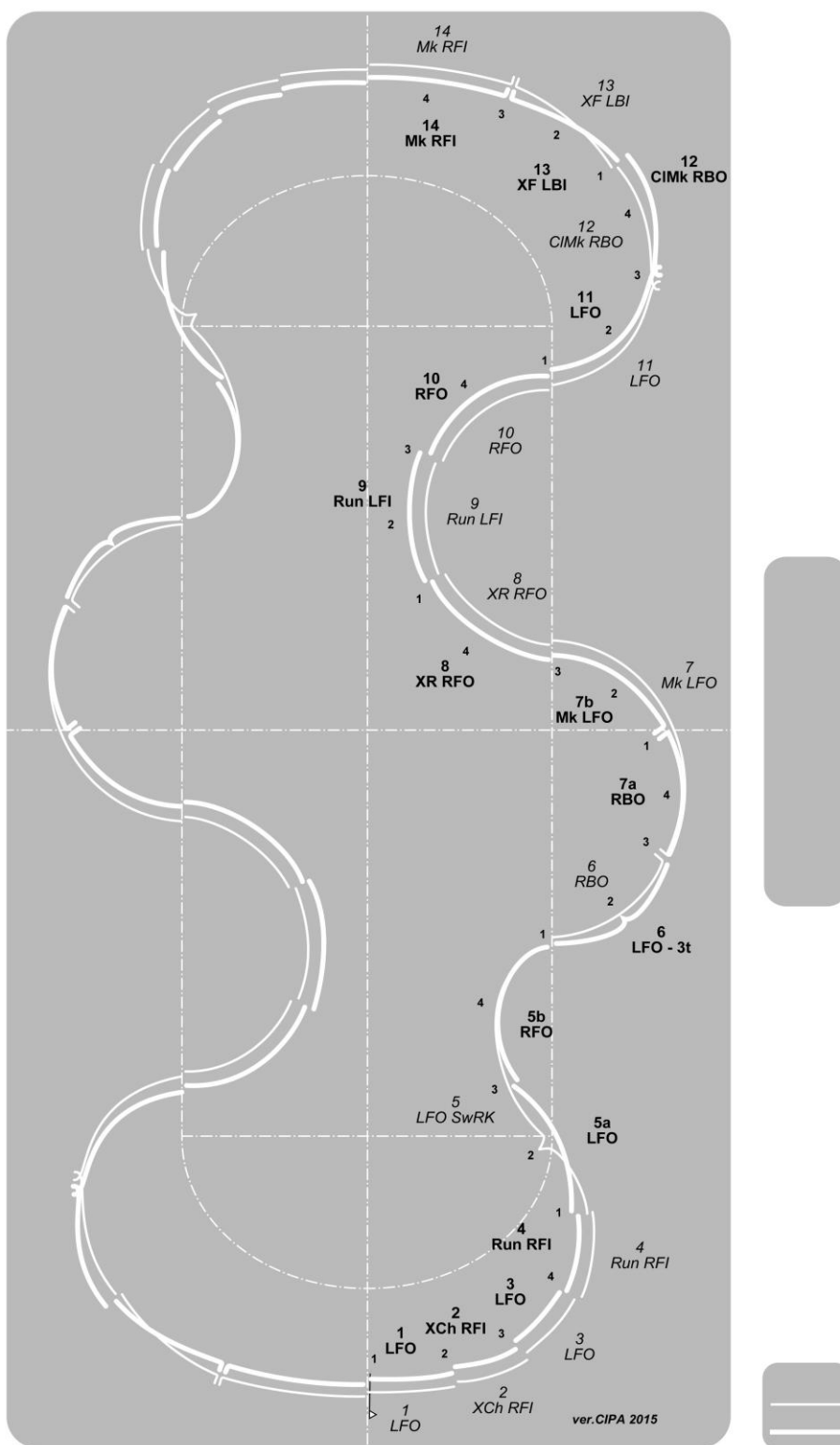
Section 2:

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		MAN's Step
1st SECTION						
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



ROCKER FOXTROT SOLO

By: Erik Van Der Weyden & Eva Keats

Music: Fox trot 4/4
Patter: Set

Tempo: 104 bpm

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 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 progressive (run, step 3), followed by a RFI progressive (run, step 4).

Step 5 is a progressive LFO-swing-rocker for four beats total aimed initially toward the center of the rink, then parallel to the long axis, and finally toward the long side barrier.

The rocker, performed on the second beat (of step 5), is preceded by a forward swing of the right free leg, which facilitates the execution of the turn, and is executed by the skater only after the free foot has passed the skating foot. At the end of the rocker, the skater performs a soft bend of the skating knee, and the movement of the skater's free leg on the third and fourth beats is free to interpretation.

On step 6 the skater performs a two-beat RBO aimed toward the long side barrier.

Step 7 is a mohawk LFO for four beats that begins parallel to the long side barrier and then moves away from it, finishing toward the long axis; the movement of the free leg is free to interpretation during the third and fourth beats of this step.

Step 8 is a XR-RFO aimed toward the long axis where the skater should perform an evident change of lean of the body baseline and a change of trajectory from the previous step.

Step 9 is a LFI progressive (run) for two beats that begins toward the long axis and becomes parallel to it.

Step 10, a RFO progressive that is brought toward the long side barrier, completes the lobe begun by step 8.

With step 11, a two-beat LFO executed with the free leg extended in back, the skater aims toward the long side barrier in preparation for the following step (step 12).

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 skater continues a slow clockwise rotation of the body combined with sufficient pressure on the outside edge in preparation for step 13.

Step 13 is XF-LBI, maintaining the curve on an inside edge for two beats.

Step 14 is a mohawk RFI that concludes the dance, bringing the skater parallel to the short side of the rink.

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: correct technical execution of the progressive-swing-rocker on beat two (2) with well-defined edges.
- Step 6, RBO, is aimed toward the long side barrier and not parallel to it; the step is a stroke.
- 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 a XF-LBI maintaining the inside edge without changing to an outside edge.

- Step 14, mohawk RFI: correct technical execution.

ROCKER FOXTROT (SOLO) - KEY POINTS

Section 1:

1. **STEP 5:** proper execution of the Run-Swing-Rocker, keeping the outside edge before/after the turn, aimed toward the center of the rink. The rocker must be preceded by a forward swing of the free leg (not a dropped chasse), all on beat one (1) of the step. The execution of the rocker is on beat two (2) with well-defined edges.
2. **STEP 6:** proper execution of the RBO with a stroke.
3. **STEP 8:** XR-RFO: proper execution of the cross-roll with a clear change of lean.

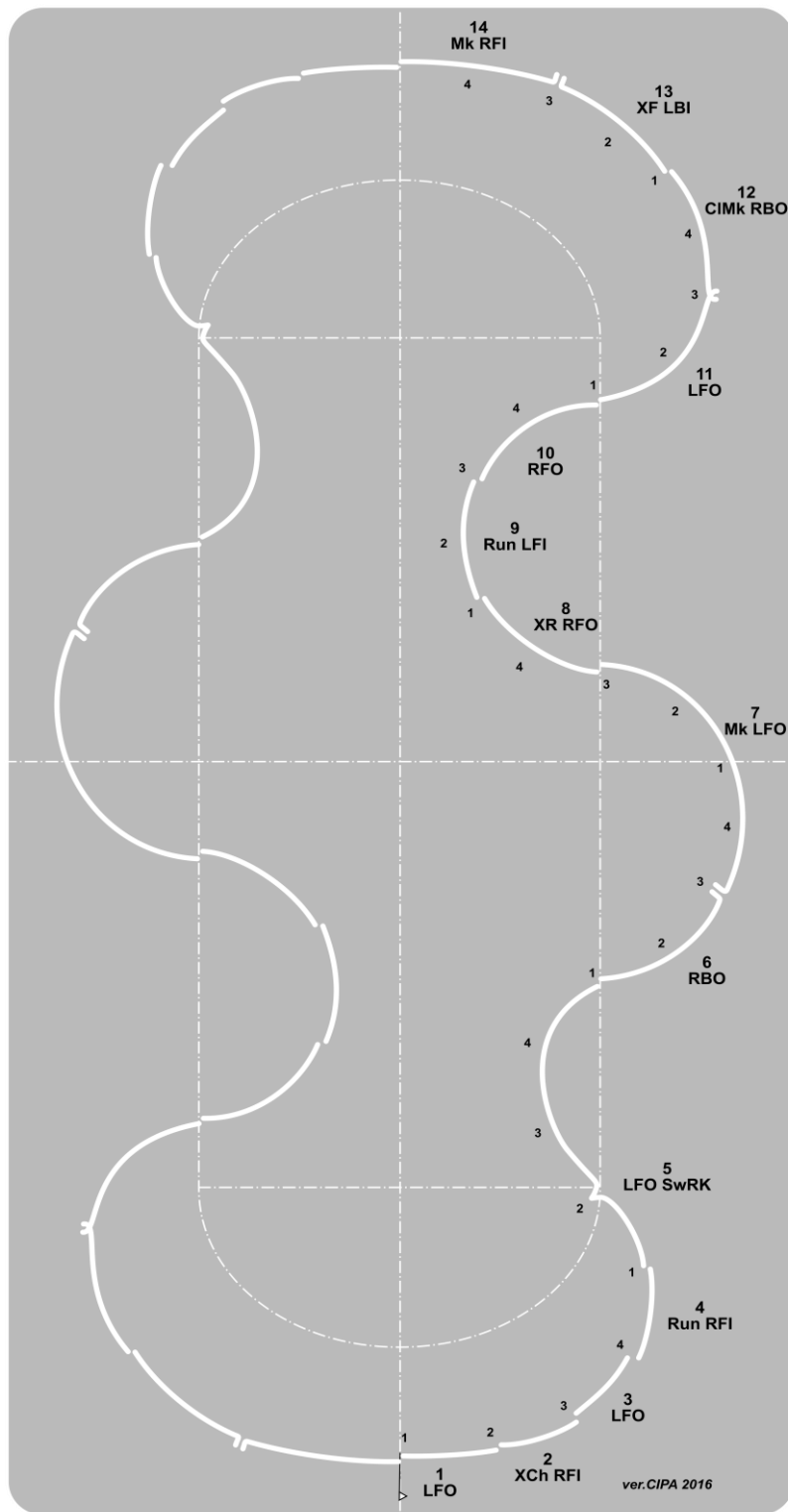
Section 2:

1. **STEPS 11-12:** (LFO run and RBO): Proper execution of the closed mohawk (the free foot becoming the employed foot placed to the outside of the skating foot and successive stroke of the left foot to a forward position).
2. **STEP 13:** proper execution of cross front, Step 13, for both partners a XF-LBI maintaining the inside edge throughout.
3. **STEP 14:** proper execution of Mohawk RFI. The edge must be an inside edge; it is often incorrectly skated on an outside edge or flat.

ROCKER FOXTROT – Solo (104bpm)

No.	Step	Beats	
1	LFO	1	
2	XCh RFI	1	
3	LFO	1	
4	Run RFI	1	
5a	LFO SwRk	1+1+2	4
5b			
6	RBO	2	
7a	Mk LFO *		4
7b			
8	XR RFO	2	
9	Run LFI	2	
10	RFO	2	
11	LFO	2	
12	CIMk RBO	2	
13	XF LBI	2	
14	Mk RFI	2	
* free leg free movement			

ROCKER FOXTROT – SOLO



TERENZI WALTZ – Solo Dance

Originated by: Jackie Terenzi

Music: Waltz
Pattern: Set

Tempo: 168 bpm

The dance begins toward the long side barrier with **step 1**, a LFO-3t for 6 beats total. The three turn is performed on the third beat of the step, and the inside edge is maintained with a soft knee action. The movement of the free leg is optional.

Steps 2–3–4: a RBO (step 2, for two beats) aimed toward the long side barrier and becoming parallel to it, followed by a Ch LBI (step 3, for one beat), parallel to the long side barrier; step 4 is a RBO-swing (for 6 beats) with a backward swing of the free leg on the fourth beat of the step. This step moves away from the barrier to become perpendicular to the long axis.

Step 5 is a three-beat LBO aimed toward the long axis, followed by a two beat Mk RFO (**step 6**) and a one-beat run LFI (**step 7**).

Step 8 is a RFO-swing (for six beats), swinging the free leg on the fourth beat of the step. This step moves away from the long axis and finishes toward the long side barrier.

Step 9 is a three-beat LFO aimed toward the long side barrier.

Step 10 is a two-beat RFI that moves toward the long side barrier and finishes with an open mohawk, **Step 11** (Op Mk LBI) (heel placed to the instep of the skating foot), for one beat, parallel to the long side barrier.

Step 12 is a three-beat RBO that moves away from the barrier in preparation for a Mk LFO (**step 13**), followed by a Ch RFI (**step 14**) for one beat, parallel to the short side barrier.

Step 15 is a three-beat LFO that moves away from the short side barrier and toward the long axis.

Step 16: a three-beat XR-RFO, which curves with an evident change of lean, becoming perpendicular to the long axis.

Step 17: XB-LFIO for three beats, of which two beats are on an inside edge and the third beat is on an outside edge; the change of edge is on the third beat of the step, coordinating with the backward movement of the free leg in preparation for **step 18**, a three beat XB-RFI parallel to the short side barrier.

Step 19: a LFO-3t for three beats total. The three turn is performed on the third beat aiming toward the long side barrier. **Step 20:** a three-beat RBO aimed toward the long side barrier and finishing parallel to it, followed by a Mk LFO for two beats (**step 21**) and a one beat Ch RFI (**step 22**).

Step 23 is a LFO-swing (for six beats), swinging the free leg in front on the fourth beat of the step. This step moves away from the barrier and finishes toward the center of the rink.

Step 24: a three-beat RFO, aims toward the long axis. **Step 25** is a LFI for two beats, parallel to the long axis and finishing with an open mohawk, **Step 26** (Op Mk RBI) (heel placed to the instep of the skating foot), for one beat, parallel to the long axis.

Step 27 is a LBO-swing (for six beats), swinging the free leg to the back on the fourth beat of the step. This step moves away from the long axis and finishes toward the barrier.

Step 28: RBO (for two beats) – **step 29:** run LBI (for one beat) aimed toward the long side barrier and curving in preparation for **step 30**, a two-beat RBO that begins parallel to the long side barrier and moves away from it to become parallel to the short side barrier, with a Ch LBI, **step 31**, for one beat. **Step 32** is a three-beat RBO that begins parallel to the short side barrier and ascends toward the short axis.

The sequence of steps 30–31–32 is repeated identically using the left foot with **steps 33–34–35**, which form a lobe aimed initially toward the long axis, and successively moving away from the long axis with step 35, LBO, aiming toward the short side barrier.

Step 36 is a three-beat RBO followed by a mohawk, that concludes the dance aiming toward the short side barrier in preparation for the first step of the dance, LFO-3t.

Step 1 must be repeated three times (at the beginning of the first sequence, at the beginning of the second sequence, and at the end of the second sequence of the dance).

TERENZI WALTZ - KEY POINTS

Section 1

1. **Step 1:** LFO-3t for six beats total. The three turn is performed on the third beat of the step, and the inside edge is maintained with a soft knee action.
2. **Step 4- 8** (RBO-RFO): swing the free leg on the 4th beat.
3. **Steps 5** (LBO, for three beats), **6** (mohawk RFO, for two beats), **7** (LFI progressive, for one beat), and **8** (RFO-swing, for six beats) form the center lobe; correct technique and timing for each step.
4. **Steps 10–11–12–13:** form a deep arc on well-defined edges; pay attention to the technique and timing of the steps. Step 11 is a one-beat open mohawk LBI.
5. **Step 16** (XR-RFO) and **step 17** (XB-LFIO) are distributed respectively, one before the long axis and one after; pay attention to the technical execution: the XR requires a change of lean with respect to the previous step with a strongly pressed outside edge, and step 17: a XB performed with the feet close and parallel on an inside edge for two beats and a change of edge to outside for one beat, recalling the free leg to cross behind in preparation for the successive step 18 (XB-RFI).

Section 2

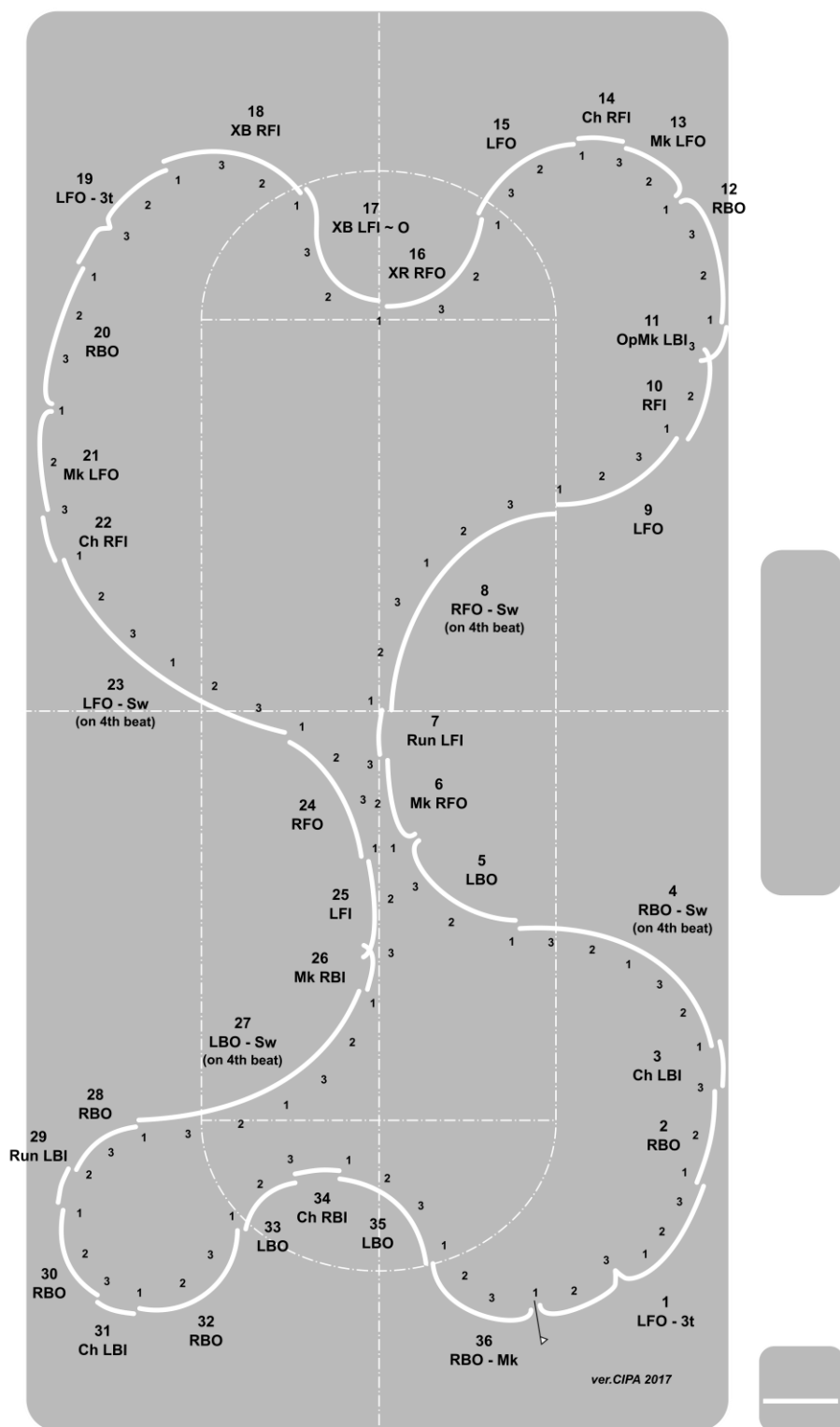
1. **Step 21** (mohawk LFO, for two beats): pay attention to the lean on the LFO and to the technique.
2. **Step 23-27** (LFO-LBO): swing the free leg on the 4th beat.
3. **Step 25** (LFI, for two beats), **26** (open mohawk RBI, for one beat), **27** (LBO-swing, for six beats): correct technique and timing for each step.
4. **Steps 30–31–32 & 33–34–35:** correct technical execution and timing with well-pressed edges that show pronounced and defined lobes (not a sequence of steps parallel to the short side barrier).

TERENZI WALTZ – SOLO

No	Steps	Beats
1	LFO-3t	2+4
2	RFO	2
3	Ch-LBI	1
4	RBO sw	3+3
5	LBO	3
6	Mk RFO	2
7	Run-LFI	1
8	RFO-sw	3+3
9	LFO	3
10	RFI	2
11	Open Mk LBI	1
12	RBO	3
13	Mk LFO	2
14	Ch-RBI	1
15	LFO	3
16	XRoll-RFO	3
17	XB- LBI/O	2+1
18	XB-RFI	3
19	LFO 3t	2+1
20	RBO	3
21	Mk-LFO	2
22	Ch-RFI	1
23	LFO sw	3+3
24	RFO	3
25	LFI	2
26	Op Mk RBI	1
27	LBO-sw	3+3
28	RBO	2
29	Run-LBI	1
30	RBO	2
31	Ch-LBI	1
32	RBO	3
33	LBO	2
34	Ch-RBI	1
35	LBO	3
36	RBO	3

*mohawk to LFO-3t

TERENZI WALTZ



APPENDIX 3 – SENIOR DANCES

ARGENTINE TANGO

By Reginald Wilkie and Daphne Wallis

Music: Tango 4/4

Tempo: 96 bpm

Hold: See list of steps

Pattern: Set

Competitive Requirements - 2 sequences

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 beat 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			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				change-of-edge
		to RFI				to LBI and very short RFI

RFI CHASSE **LFO**
4 3



ARGENTINE TANGO SOLO - Man's Steps (2018)

By: Reginald J. Wilkie e Daphne B. Wallis

Music: Tango 4/4
Pattern: Set

Tempo: 96 bpm

The dance starts with **Step 1** LFO, followed by **Step 2** Run RFI, **Step 3** LFO, **Step 4** Ch RFI, **Step 5** LFO, and **Step 6** Run LFO, all for one beat and a deep LFO, **Step 7**, for two beats, directed toward the long axis. The sequence of steps is aimed first toward the short side barrier, becoming parallel to it and finally moving away from it with step 7 pointing toward the long axis.

Step 8 XF RFO (1 beat) is aimed toward the long axis and curves in preparation for the next step, **step 9** XB LFIO (3 beats total) distributed as follows:

- 1st and 2nd beat (XB LFI), a cross-behind on an inside edge that starts parallel to the long axis on the first beat, and that curves on the second beat in the direction of the long side barrier with the free leg extended in front;
- 3rd beat: A change of edge to outside edge (1 beat) that begins toward the long side barrier curving toward the center of the floor with the right free leg passing the supporting foot.

Step 10 XB RFI Ct (2 beats, 1+1), begins with a cross behind on an inside edge on the first beat, followed by a Counter turn to RBI on the second beat. The direction is initially toward the center of the rink, and subsequently on the second beat, parallel to the long axis and ending at the short axis.

Step 11 LBO (2 beats) is a direct push to the long side barrier.

Step 12 RBO (2 beats) is a strong push that curves away from the long side barrier toward the center of the rink.

Step 13 XR LBO (2 beats) starts a lobe that begins toward the long axis and ends toward the long side barrier with step 15.

Step 14 MK RFO 3t (2 beats, 1+1) is a mohawk on the first beat and a three turn on the second; the step is the apex of the lobe in which the skater is parallel to the long axis.

Step 15 LBO (2 beats) is a push in the direction of the long side barrier.

Step 16 RBO (2 beats), begins aiming toward the long side barrier, becoming parallel to it.

Step 17 Mk LFO (1 beat) followed by a sequence of 2 steps, **step 18** Run RFI (1 beat) and **step 19** a deep LFO (2 beats); this sequence of steps (17-18-19) is initially aimed toward the short side barrier, then turns away from it with step 19, in the direction of the center of the rink.

Step 20 XR RFO Sw (4 beats total) is a deep cross roll RFO, intersecting the long axis with a swing of the free leg. (timing and manner of the movement of the free leg on this step is optional.)

Step 21 LFO (1 beat), **step 22** Run RFI (1 beat), and **Step 23** LFO Sw (3 1/2 beats) form a lobe that is skated first toward the long side barrier and curves strongly, finishing aiming toward and almost perpendicular to the long axis with step 23.

Step 23 LFO Sw: 3 ½ Total beats (2 + 1 ½) distributed as follows:

- LFO (2 beats);
- Swing the free leg in front on the third beat and held for 1 ½ beats.

Step 24 OpCh RBI is an open Choctaw for 1/2 beat.

Step 25 LBO (4 beats), forms a deep lobe which begins toward the long axis and ends toward the long side barrier. The free leg movement on this step is optional.

Step 26 RBO (2 beats) is skated in the direction of the long side barrier and becoming parallel to it, followed by **step 27** Mk LFO (2 beats), beginning parallel to the long side barrier and finishing back toward the long axis.

With steps 28-32, the skater performs five cross-rolls in a direction parallel to the long axis, drawing a very pronounced edges, the baseline remaining parallel to the long axis.

The first cross-roll, **step 28** XR RFO, (2 beats) begins toward the long axis and finishes in the direction of the long side barrier;

the following three cross-rolls: **step 29** XR LFO, **30** XR RFO and **31** XR LFO are each 1 beat.

The last cross roll, **step 32** XR RFO Sw ~ I) (3 beats total 1 + 1 + 1) distributed as follows:

- Xroll RFO on the first beat on an outside edge;
- Swing of the free leg from in back to in front on the second beat, remaining on the outside edge;
- A change from the outside edge to inside (from RFO to I) on the third beat.

KEY POINTS - ARGENTINE TANGO - Man's Steps

Section 1

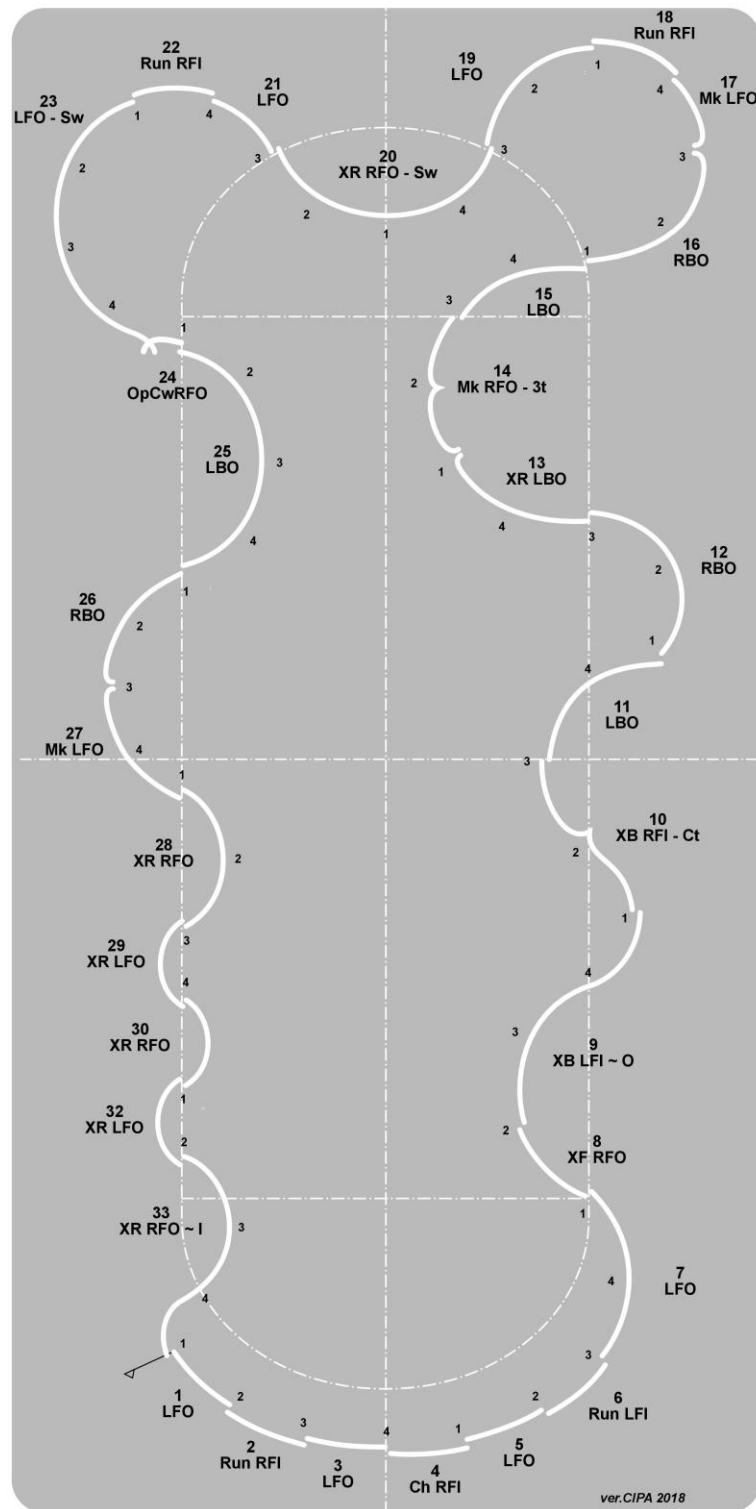
1. **Steps 1 through 7:** correct execution of the runs and chasses with attention to the timing of Step 7 (held for 2 beats).
2. **Step 9 XB LFIO** (3 beats, 2 beats on inside edge and 1 beat on outside edge). Correct technical execution of the XB and the change of edge to outside at the required time (on the third beat of music).
3. **Step 10 XB RFI Ct** (2 beats, 1+1): attention to the correct execution of the cross behind which precedes the counter and the correct timing and technical execution of the inside counter without any loss of balance at the end of the turn.
4. **Step 13 XR LBO, and 14 Mk RFO 3t:** must be skated on strong edges with focus on the technical execution of the Xroll, Mohawk and three turn.

Section 2

1. **Step 20 XR RFO Sw:** correct technical execution of the Xroll Swing, skated on a strong outside edge for all 4 beats, without deviation from the edge.
2. **Step 23 LFO Sw** 3 ½ beats (2+ 1 ½) and **Step 24 Op Cw RBI** (1/2 beat): -particular attention must be given to the technical execution of the open Choctaw, on correct edges, with correct timing and placement of the foot.
3. **Steps 25 LBO, 26 RBO and 27 Mk LFO:** correct technical execution of the roll, with correct lean and without deviation from the edge, and correct placement of the foot on the Mohawk turn.
4. **Steps 28-32:** correct technical execution of the cross rolls in which the first (step 28) is for two beats, the successive ones are one beat each (29, 30, 31) and the last one (step 32) for 3 beats total (1+1+1) with a swing in front on the second beat and a change of edge to inside on the third beat. (The free leg movement on the third beat is optional). These cross rolls must be skated on pronounced edges with fluidity and correct lean.

No.	Steps	Musical Beats
SECTION 1		
1	LFO	1
2	Run RFI	1
3	LFO	1
4	Ch RFI	1
5	LFO	1
6	Run RFI	1
7	LFO	2
8	XF RFO	1
9	XB LFIO	2+1
10	XB RFI Ct	1+1
11	LBO	2
12	RBO	2
13	XR LBO	2
14	Mk RFO 3t	1+1
15	LBO	2
16	RBO	2
17	Mk LFO	1
18	Run RFI	1
19	LFO	2
20	XR RFO Sw**	4**
21	LFO	1
22	Run RFI	1
SECTION 2		
23	LFO Sw	2+1 ½
24	Cw RBI	½
25	LBO*	4
26	RBO	2
27	Mk LFO	2
28	XR RFO	2
29	XR LFO	1
30	XR RFO	1
31	XR LFO	1
32	XR RFO Sw I	1+1+1
* Movement of the free leg is optional		
** The timing and the manner in which the free leg swings is optional		

ARGENTINE TANGO SOLO



CASTEL MARCH

By Odoardo Castellari

Music: Tango 4/4 or 2/4

Tempo: 100 BPM

Hold: Kilian, Reverse Killina, Waltz

Pattern: Set

Competitive Requirements - 2 sequences

Step 1 LFO aims in the direction of the long side barrier and becomes parallel to it; **Step 2** Run RFI starts parallel to the long side barrier and aims toward the center of the rink; **Step 3** LFO is in the direction of the long axis.

Step 4 XR RFO (1 beat) aims in the direction of the long axis and requires an obvious change of lean and the immediate recall of the left foot, close behind the skating foot in preparation of the next step.

Step 5 XB LFI (2 beats): feet should be close and parallel to each other in the direction of the long axis and the free leg extends in front.

Step 6 CIMk RBI (2 beats) is a closed mohawk parallel to the long axis.

Step 7 LBO (2 beats) skated with the free leg extended in front and in line with the skating leg, is initially skated toward the short axis and then toward the long side barrier. With **step 8** RBO (1 beat), the skater exceeds the short axis, aiming toward the barrier.

On **Step 9** XF LBI (1 beat), in the direction of the long side barrier, partners release Kilian position to separate their hold, turning counterclockwise to execute an inverted mohawk, **step 10** IvMk RFI (2 beats). The inverted mohawk ends with the free legs crossed behind the skating legs, aimed parallel to the long side barrier and the couple assumes Reverse Kilian position, which is maintained until step 12.

Step 12 XR RFO (1 beat) is a cross roll for both skaters.

On **steps 13** XR LFO 3t (2 beats, 1+1) for the man and **13a** XR LFO (1 beat) and **13b** Ch RFI (1 beat) for the woman, the partners both execute a cross roll, followed by a three turn for the man while the woman performs a chasse at the same time.

Step 14 is RBO for the man and LFO for the woman (1 beat for both). **Step 15** is Run LBI (1 beat) for the man and Run RFI (1 beat) for the woman. Steps 13b, 14 and 15 are skated in Waltz position.

On **steps 16a** RBO (1 beat) and **16b** Ch LBI (1 beat) for the man and **step 16** LFO 3t (2 beats, 1+1) for the woman, the couple switches from Waltz position to Reverse Kilian position. Step 16b crosses the long axis.

Steps 17 RBO (1 beat), **18** XB LBO (1 beat) and **19** XB RBO Sw (2 beats, 1+1) are cross rolls in Reverse Kilian position. Step 19 is a cross roll on the 1st beat followed by a swing of the free leg from front to back on the 2nd beat, finishing in line with the skating leg.

During the swing, the couple turns their torsos to the left while keeping the shoulders parallel to prepare for the next step.

On **step 20** CIMk LFO (2 beats), a closed mohawk for both skaters with the free leg extended in front, the couple assumes Kilian position which will be maintained until step 28b.

Step 21 Run RFI (1 beat) and **step 22** LFO (1 beat)

Step 23 XF RFO (1/2 beat) and **24** XB LFI (1/2 beat) are crosses which are performed with feet close and parallel.

Step 25 DCh RFO (1 beat) is a dropped chasse with the free leg sliding in front off the floor.

Step 26 XF LFI (2 beats) is a left inside cross in front, in the direction of the long side barrier, executed with the free leg, at the end of the step, crossed behind the skating leg.

Step 27 RFI (1 beat) is an open stroke.

Step 28 a-b-c-d, which intersects the short axis is comprised of 5 beats:

- **28a** LFO on the 1st beat: the right free foot is rapidly brought close and parallel to the skating foot, lifted from the floor into "and" position to prepare for the next step;
- **28b** LUNGE* (or Thrust) on the 2nd beat: the right foot is placed next to the left foot to perform a forward lunge, LFO (with skating leg bent) and simultaneously RFI (with leg extended in back).
- **28c** LFO Sw (on the 3rd beat): skaters remain with the weight of the body on the outside edge of the left foot while the right foot, sliding on the floor, is moved forward in contact with the floor (both feet remain resting on the floor until they are under the center of gravity and parallel to each other). The couple then executes a forward swing on the 3rd beat with the free legs lifted from the floor and in line with the skating legs.
During the forward swing, the couple moves out of Kilian position, to assume Tandem position (with woman in front of the man), left skates in line, free legs extended, with the man's right hand on the right side of the woman and the left hands of the couple joined together, at the height of the woman's hip (in Tandem position allowing for a slight shift of the woman to the man's left to avoid the man hitting the knee of his right leg against the woman's buttocks).
- **28d** LFI (4th and 5th beat on an inside edge): on the 4th beat the couple changes edge from LFO to LFI and on the 5th beat remains on the inside edge; during these two beats, the right leg is brought back to the left and the foot is placed next to the left in "and" position. On this change of edge, the woman moves to the man's left side and in this position the left hands of the skaters are raised above the woman's head while the right hands are joined on the right side of the woman.

Step 29 is a RFO (2 beats) that begins parallel to the long axis and aims toward the long side barrier, with the man's right hand on the right side of the woman while the left arms of both skaters are optional.

Step 30 XR LFO 3t (2 beats) is a cross roll on the 1st beat with the man's right hand on the right side of the woman, and on the 2nd beat a three turn, where the couple assumes Kilian position.

Step 31 RBO (2 beats) begins in Kilian position, and then there is a rapid passage of the couple into Tandem position to execute the next step.

Step 32 Mk LFO (1 beat) is followed by a crossed chasse, **step 33** XCh RFI (1 beat).

Step 34 is a LFO (2 beats) that intersects the long axis, followed by **step 35** XR RFO (2 beats).

Step 36 SI Sd LFI/RFO - LFO (2 beats total, 1+1) is distributed as follows:

- On the 1st beat (**step 36a**) the couple executes a SLIDE with both skates on the floor (LFI of the supporting leg and RFO of the extended leg).
- On this step the skaters will initially place the left foot next to the right, resting on the floor, then transfer their weight onto the left (LFI) by stretching the right leg forward simultaneously on an outside edge (RFO).
- The edges are pressed so as to form an arc that aims in the direction of the long side barrier.
- On the 2nd beat (**step 36b**) the skaters perform a change of edge with the left foot to LFO, while lifting the right leg off the floor. The direction is perpendicular to the long side barrier.

Step 37 DCh RFI (2 beats) is a dropped chasse that curves in preparation for the restart of the dance.

***Lunge or thrust:** both feet of the skaters are resting on the floor, the left knee is clearly bent in front while the right leg simultaneously slides in back, leg extended, on a RFI edge.

KEY -POINTS

Section 1:

1. **Steps 5 – 6:** Correct technical execution of **step 5 XB LFI** (2 beats) and **step 6 CIMk RBI** (2 beats), a closed mohawk executed with feet close together. Attention to the proper placement of the free foot with respect to the skating foot during the closed mohawk with control of the position of the couple during the turn.
2. **Steps 8-9-10:** Correct technical execution of **step 9 XF LBI** and **step 10 IvMk RFI** with feet close together. Attention to the precise execution of the change of position as the partners release hold during the inverted mohawk and at the end of the transition, assume Reverse Kilian position.
3. **Steps 12 XR RFO** (1 beat) **for both skaters** and **13 XR LFO 3t** (2 beats, 1+1) **for the man** and **13a XR LFO** (1 beat) and **13b Ch RFI** (1 beat) **for the woman:** Correct technical execution of the Xrolls with deep edges and correct lean, with attention that the couple maintains Reverse Kilian position with no separation during these steps.
4. **Steps 18 XB LBO** and **19 XB RBO Sw:** correct technical execution of these steps on required edges with feet close together, with attention that the couple maintains Reverse Kilian position with no separation during these steps.

Section 2:

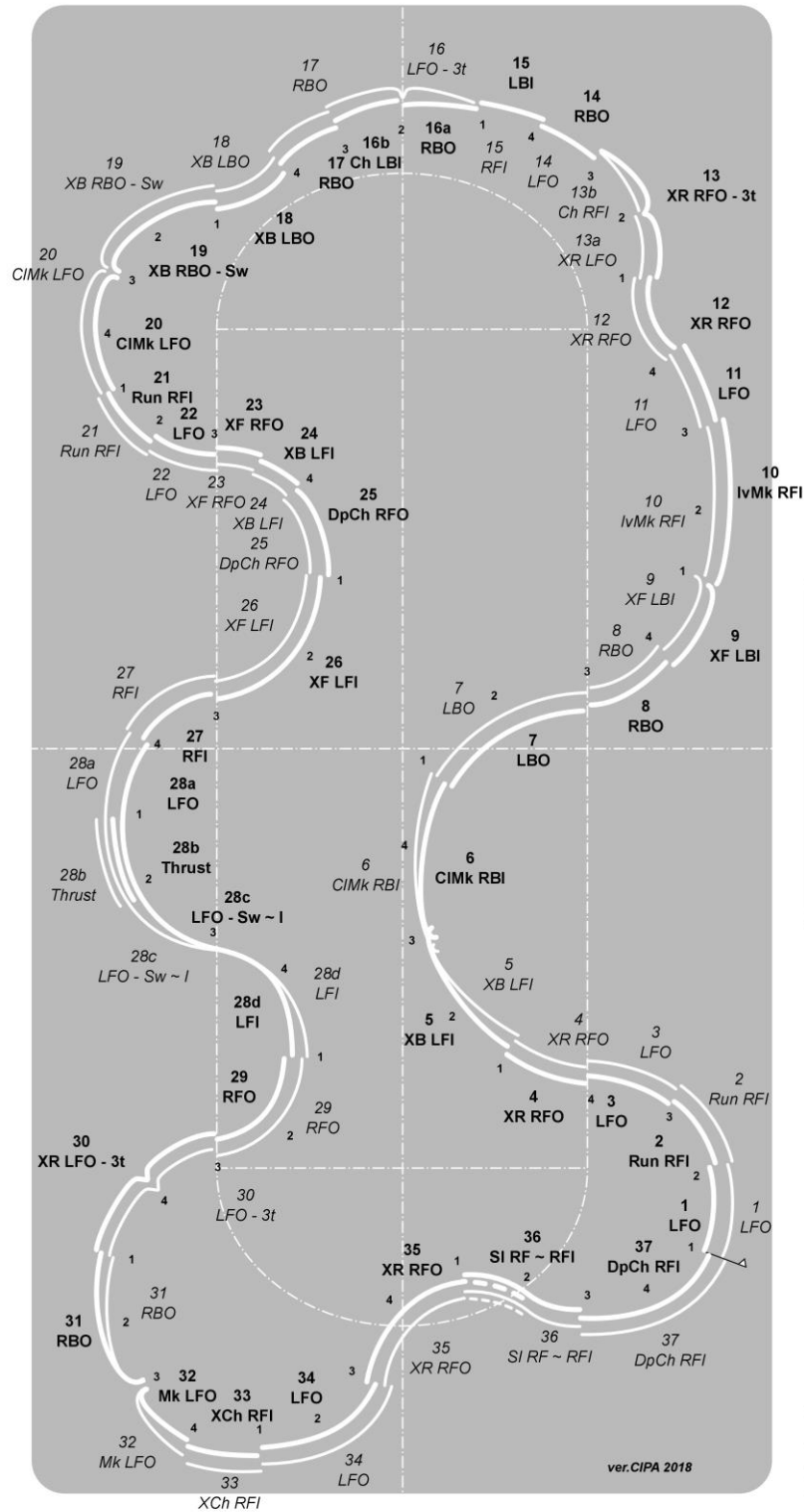
1. **Steps 20 and 21:** correct technical execution of **step 20 CIMk LFO** for both skaters, exiting with the free legs extended forward; attention to the proper foot placement and the required outside edge on the closed mohawk and Kilian position of the couple; correct execution of **step 21 Run RFI**, which must not be crossed.
2. **Steps 23-24-25:** Correct technical execution of **Step 23 XF RFO** (1/2 beat) and **24 XB LFI** (1/2 beat), cross steps performed with feet close together and **step 25 DCh RFO** (1 beat). Attention to the correct timing of each step.
3. **Step 28 Lunge (thrust):** correct technical execution of the lunge, in Kilian position; proper control of the timing required during the execution of the step and the required edges; attention to the outside edge in the swing, in Tandem position and the change of edge, with the movement of the woman to the man's left while the hands are brought over the head of the woman and the right hands are together on the right side of the woman.
4. **Step 36a/b LFI/RFO-Sd- LFO:** correct technical execution of the Slide on the 1st beat with the required edges (LFI of the supporting leg and RFO of the leg extended in front); attention to the evident change of edge to outside (LFO) on the 2nd beat with the right legs lifted in front.

CASTELMARCH (100 bpm) Couples

Position	No	Woman's Steps	Musical Beats			Man's Steps
SECTION 1						
Kilian	1	LFO		1		LFO
	2	Run RFI		1		Run RFI
	3	LFO		1		LFO
	4	XR RFO		1		XR RFO
	5	XB LFI		2		XB LFI
	6	CIMk RBI		2		CIMk RBI
	7	LBO		2		LBO

see notes	8	RBO		1		RBO
	9	XF LBI		1		XF LBI
Reverse Kilian	10	lvMk RFI		2		lvMk RFI
	11	LFO		1		LFO
	12	XR RFO		1		XR RFO
	13a	XR LFO	1		1+1	XR LFO 3t
Waltz	13b	Ch RFO	1			(to LBI)
	14	LFO		1		RBO
	15	Run RFI		1		Run LBI
	16a	LFO 3t	1+1		1	RBO
Reverse Kilian	16b	(to LBI)			1	Ch LBI
	17	RBO		1		RBO
	18	XB LBO		1		XB LBO
See notes	19	XB RBO Sw		1+1		XB RBO Sw
Kilan	20	CIMk LFO		2		CIMk LFO
	21	Run RFI		1		Run RFI
	22	LFO		1		LFO
SECTION 2						
	23	XF RFO		½		XF RFO
	24	XB LFI		½		XB LFI
	25	DCh RFO		1		DCh RFO
	26	XF LFI		2		XF LFI
	27	RFI open stroke		1		RFI open stroke
	28a	LFO		1+		LFO
	28b	28b Thrust(LFO/RFI)		1+		Thrust(LFO/RFI)
Tandem	28c	LFO Sw		1+		LFO Sw
See notes	28d	LFI		2		LFI
	29	RFO		2		RFO
	30	XR LFO 3t		1+1		XR LFO 3t
Kilian to Tandem	31	RBO		2		RBO
Kilian	32	Mk LFO		1		Mk LFO
	33	XCh RFI		1		XCh RFI
	34	LFO		2		LFO
	35	XR RFO		2		XR RFO
	36 ^a	SI Sd(LFI/RFO)		1 +		SI Sd (LFI/RFO)
	36b	LFO		1		LFO
	37	DCh RFI		2		DCh RFI

CASTEL MARCH COUPLE



ICELAND TANGO

By Miss K.Schmidt

Music: Tango 4/4

Tempo: 100 bpm

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:

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.

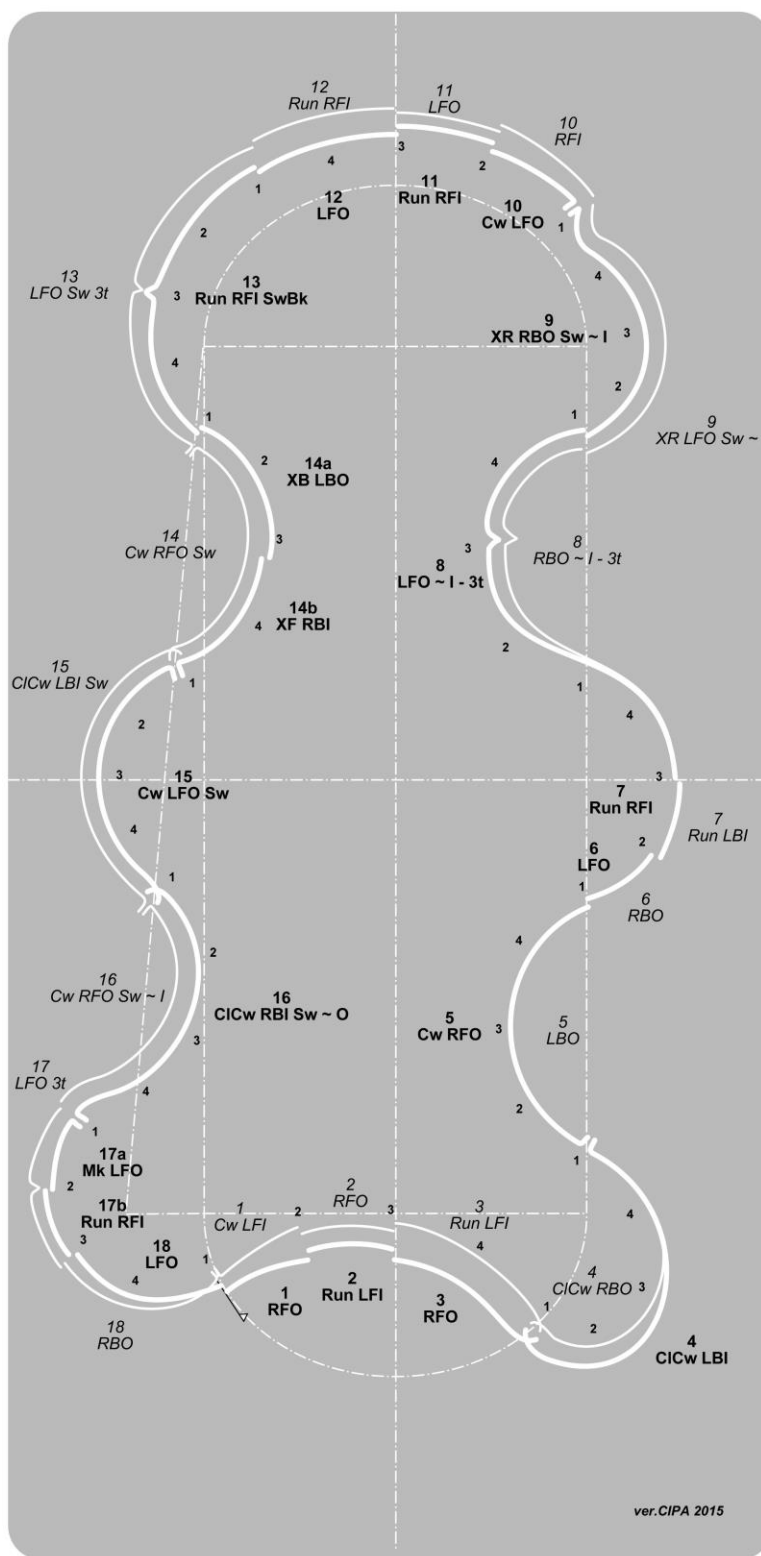
Section 2:

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	MAN's Step
1st SECTION				
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/I * 3t	2+2+ 2	LFO/I * 3t
Tango	9	XR LFO Sw/I	2+1+ 1	XR RBO Sw/I
Foxtrot	10	RFI	1	Cw LFO
	11	LFO	1	Run RFI
2nd SECTION				
Foxtrot	12	Run RFI	2	LFO
	13	LFO Sw3t	1+1+ 2	Run RFI SwBk
Tango Partial	14 a	Cw RFO Sw	2+ 2	2 XB LBO
	14 b			2 XF RBI
	15	CICw LBI Sw	2+2	Cw LFO Sw
	16	Cw RFO Sw/I	2+1+ 1	CICw RBI Sw/O
Foxtrot	17 a	LFO 3t	1+ 1	1 Mk LFO
Waltz	17 b			1 Run RFI
	18	RBO	2	LFO
* free leg free movement				

ICELAND TANGO



ver.CIPA 2015

ITALIAN FOXTROT

by Odoardo Castellari

Music: Foxtrot 4/4

Tempo: 96 bpm

Position: Closed, Tandem, Kilian, Partial Outside

Pattern: Set

Competitive Requirements – 2 Sequences

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			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

ITALIAN FOXTROT SOLO

by Odoardo Castellari

Music: Foxtrot 4/4
Pattern: Set

Tempo: 96 bpm

This is a lively, lilting dance and should be skated with strong edges.

Step 1 LFO (1 beat) begins aiming toward the long side barrier and is followed by **step 2** XCh RFI (1 beat) which curves around to finish aiming to the short side barrier. **Steps 3** LFO, **4** Run RFI, and **5** LFOI Sw should be skated on clear edges with a change of edge to inside on the third beat of step 5, with a simultaneous swing in front of the free leg (2+2).

Steps 6 RFI and **7** OpMk LBI form an open mohawk aimed toward the long side barrier and must be executed by placing the heel of the left foot closely to the inside of the right foot.

Steps 8 RBO, **9** Run LBI and **10** LBOI curve from the long side barrier with step 10 finishing toward the center of the rink.

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 that the free foot is in the "and" position by the end of the first beat. The first beat is composed of two half beats on an outside edge: 1/2 beat with free leg extended and 1/2 beat recalling the free leg to "and" position. On the second beat, the free leg is pushed to the side, while changing the edge from outside to inside. The direction after the change of edge is toward the long axis, starting a lobe that ends with step 13 in the direction of the long side barrier.

Steps 11 LBO and **12** XCh RFI curve to finish at the short axis and parallel to the long axis. **Step 13** LBO (2 beats) is a deep edge that completes the lobe, finishing almost perpendicular to the long side barrier.

Steps 14 RBO, **15** Ch LBI and **16** RBO form a lobe that begins toward the long side barrier and curves to finish toward the long axis.

Steps 17 LBO stroke (1 beat) and **18** RBO stroke (1 beat) must be skated as outside edges. They should have a light, bouncing character. These steps must be executed with the free legs forward.

Step 19 Cw LFI (2 beats) begins at the long axis and must be skated on a clear inside edge. In preparation for this choctaw the left free leg should be recalled quickly from the forward extension of step 18.

Step 20 RFI is aimed initially toward the short side barrier and curves to finish parallel to it

Steps 21 to 25 (21 LFO - 22 XCH RFI - 23 LFO - 24 Run RFI - 25 LFO) continue on a lobe that begins toward the long side barrier, becomes parallel to it with step 23 and finishes aiming toward and almost perpendicular to the long axis with step 25,

Step 26 XR RFO 3t is aimed toward the center of the floor with the 3 turn executed on the second beat of the step. This step finishes parallel to the long axis, followed by **step 27** LBO which completes the lobe aiming toward the long side barrier.

Step 28 XR RBO 3t 3t (4 beats total) is a cross behind on the first beat, a three turn from RBO to RFI on the second beat and a three turn from RFI to RBO on the third beat, then holding the backward outside edge for the remaining 2 beats finishing toward the long axis. The free leg movement during this step is optional

Step 29 XR LBO (2 beats) aims toward the long axis, followed by **step 30** Mk RFO 3t, with the three turn executed on the second beat of the step.

Step 31 DCh LBO (1 beat) should be skated on a deep outside edge toward the long side barrier with a quick return of the free leg for **step 32** Cw RFI (1 beat), which completes the dance.

KEY POINTS

Section 1

1. **Step 5 LFOI Sw:** must be skated on clear edges with the change of edge occurring on the third beat of the step with the simultaneous swing in front of the free leg.
2. **Steps 6 RFI and 7 Op Mk LBI:** correct technical execution of the open Mohawk on correct edges and correct placement of the foot.
3. **Step 10 RBOI:** attention to the correct timing and execution of the change of edge from outside to inside on the second beat of the step and the simultaneous optional movement of the free leg.
4. **Steps 17 LBO and 18 RBO:** correct technical execution of the steps skated on outside edges, with a light bouncing character. These steps must be skated as strokes and not as chasses.

Section 2

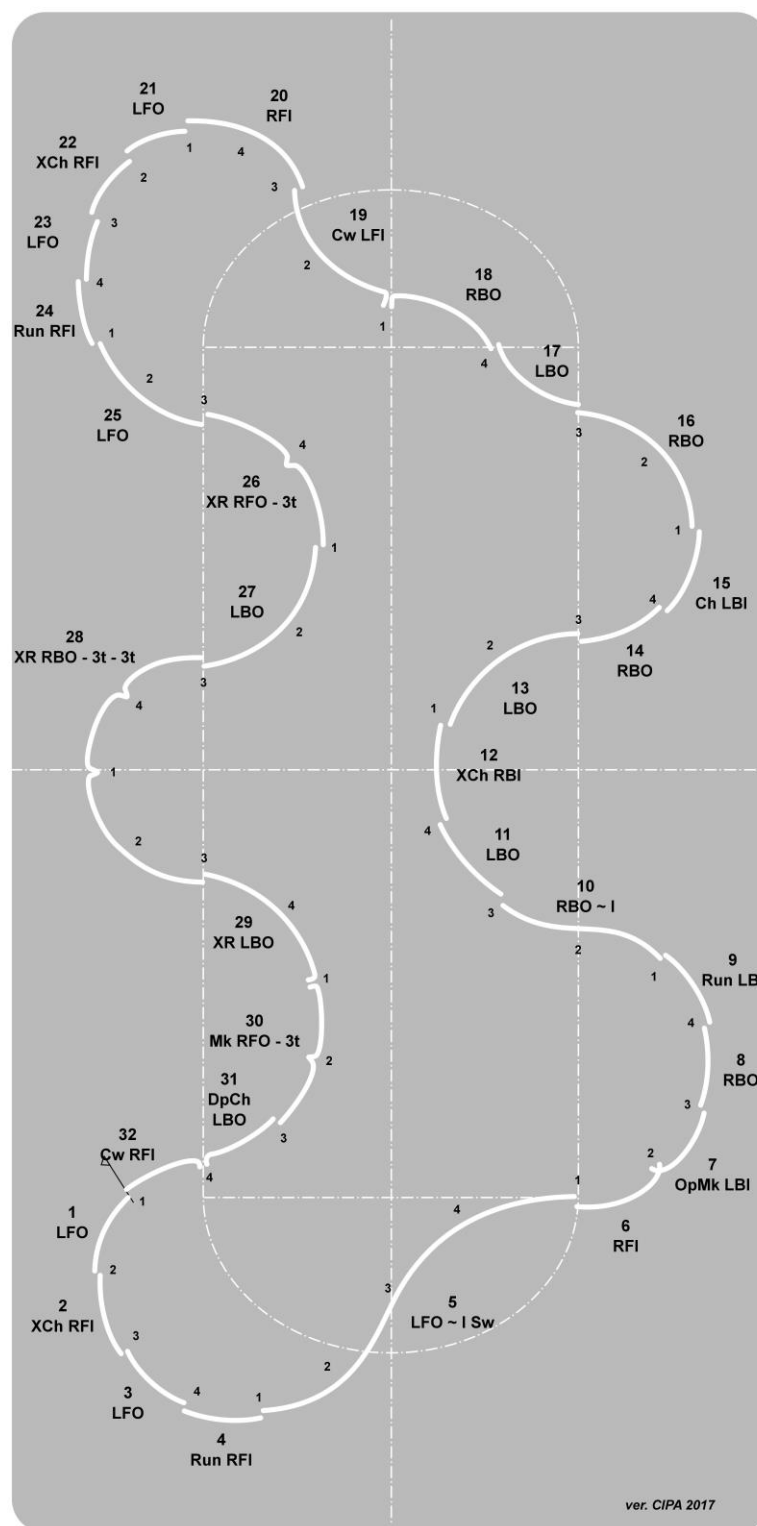
1. **Step 19 Cw LFI** should be skated on clear edges with feet close together and with proper lean.
2. **Step 26 XR RFO 3t:** correct technical execution of the Xroll, with correct lean, and the three turn on correct edges.
3. **Step 28 XR RBO 3t 3t:** correct technical execution of the cross roll and three turns with correct timing of the turns and clear edges with good control of the exit of the second turn on a strong outside edge.
4. **Steps 30 Mk RFO 3t, 31 DCh LBO and 32 Cw RFI:** correct technical execution of all turns with feet close together and correct timing.

ITALIAN FOXTROT - SOLO

No.	Steps	Beats
1	LFO	1
2	XCh RFI	1
3	LFO	1
4	Run RFI	1
5	LFOI Sw	2+2
6	RFI	1
7	OpMk LBI	1
8	RBO	1
9	Run LBI	1
10	RBOI	1+1
11	LBO	1
12	XF RBI	1
13	LBO	2
14	RBO	1
15	Ch LBI	1
16	RBO	2
17	LBO stroke	1
18	RBO stroke	1
19	Cw LFI	2
20	RFI	2
21	LFO	1
22	XCh RFI	1
23	LFO	1

24	Run RFI	1
25	LFO	2
26	XR RFO 3t	1+1
27	LBO	2
28	XR RBO 3t 3t*	1+1+2
29	XR LBO	2
30	Mk RFO 3t	1+1
31	DCh LBO	1
32	Cw RFI	1
	*movement of the free leg is optional	

ITALIAN FOXTROT SOLO



MIDNIGHT BLUES

By: Roy, Sue, and Mark Bradshaw and Julie MacDonald, 2001
(with changes Lorenza Residori - Marie Gaudy 2015)

Music: Blues 4/4

Tempo:

88 bpm

Pattern: Set

The Midnight Blues should be skated with strong edges and deep knee action to achieve the desired slow, rhythmic, relaxed and easygoing expression. Individual interpretation by the couple to add Blues character is permitted, provided that the steps, free leg positions and positions/holds are maintained, and they must be accentuated and emphasized. The dance must be skated with the full pattern and deep lobes as described in the diagram.

The dance begins with the couple in Promenade position, mirroring each other, skating **step 1** (Choctaw LFI for the woman and Choctaw RFO for the man) and **step 2**, a progressive for both skaters (RFO for the woman and LFI for the man), for one (1) beat each aimed toward the center of the rink.

On **step 3a** (for one beat): the woman skates a $\frac{1}{2}$ beat LFI progressive followed by a three turn for $\frac{1}{2}$ beat (on count "3" of the music) performed with the foot of the free leg held crossed over the skating leg (cross-foot-three). During the woman's three turn, the couple momentarily assumes Waltz position.

Step 3b (for one beat) for the woman is composed of a $\frac{1}{2}$ beat Mohawk RFO followed by a three turn for $\frac{1}{2}$ beat during which the foot of the free leg is kept crossed with respect to the skating leg (cross-foot-three). During the Mohawk, the woman maintains hold of the man's left hand with her right hand, which is lowered to hip level to assume, at the end of the three turn (step 3b), Reverse Kilian position.

The man, on **step 3**, performs a RFO for one and a half ($1\frac{1}{2}$) beats, returning the free leg in preparation for the successive $\frac{1}{2}$ beat three turn (3b) during which the foot of the free leg is crossed behind with respect to the skating leg (cross-foot-three).

Steps 4a-4b for the man are as follows:

- Step 4a: XB LBO (for $3\frac{1}{2}$ beats) is a cross behind LBO in which the man passes the woman and crosses her tracing to assume Reverse Kilian position. During the $3\frac{1}{2}$ beats, where the position moves from Reverse Kilian to Tandem, he performs a lift of the free leg at the end of which he prepares for the following step (4b).
- Step 4b: Choctaw RFI (for $\frac{1}{2}$ beat), the man performs a change of position causing the woman to move to his left to assume Waltz position.

On step 4b, the man, simultaneous to the change of edge of the woman on the last $\frac{1}{2}$ beat (step 4), continues in the direction of the long side barrier and begins the next lobe.

On **step 4**, the woman skates a XB LBOI (for four beats total), a cross behind LBO, during which the first $3\frac{1}{2}$ beats she performs a lift of the free leg coordinated with the man's leg lift, (where the position of the couple moves from Reverse Kilian to Tandem) while the other last half ($\frac{1}{2}$) beat she changes her edge to inside, recalling the free leg close to the skating leg in "and" position.

Steps 5 (RBO for the woman and LFO for the man) and **6** (run LBI for the woman and run RFI for the man), for one beat each, are aimed toward the barrier in Waltz position. Step 5 begins at the short axis.

Step 7 (RBOI 3t for the woman and LFOI 3t for the man) for six beats total, consists of a change of edge on the third beat and a three turn on the fourth beat of the step; this step is aimed initially toward the long axis, then becomes parallel to it, and finishes toward the long side barrier. Swinging the free legs during the execution of step 7 is optional.

Step 7 is for six beats total and is divided as follows:

- Two (2) beats on an outside edge (RBO for the woman, LFO for the man): this step begins with the partners in Waltz position on the first beat, and on the second beat they pass to Tango position.
- One (1) beat on an inside edge in Tango position: on this beat there is a change of edge from RBO-I for the woman and from LFO-I for the man (corresponding with beat 3 of the step).
- Three (3) beats on an outside edge (on the first of these three beats, a three turn from RBI to RFO for the woman, and a three turn from LFI to LBO for the man; (the three turn is executed on the fourth beat of step 7); at the end of this three turn, the couple assumes Waltz position.

On **step 8** the man skates a cross stroke (XS RBi) while the woman performs a LFI progressive (run) aimed toward the long side barrier.

Step 9a for the man is a one beat wide step LBI, followed by a two beat RBO (**9b**) concluding with the free leg bent and held beside the inside of the skating leg (tuck).

On **step 9** the woman skates a wide step RFI 3t (for three beats total). The wide step, for one beat, is performed aiming toward the long side barrier (coordinated with the man's wide step), the three turn on the second beat (of step 9) to a RBO, held for two beats, concluding with the free leg bent and the free foot held beside the inside of the skating leg (tuck) on the last beat.

At the end of the woman's three turn, the couple assumes Kilian position, and from aiming toward the long side barrier, they become parallel to it, during the execution of the tuck.

Step 10, for one beat, is a cross in front XS LBI for the man and Mk LFO for the woman, in Waltz position.

Step 11: the man begins his long step (for nine beats total), distributed as follows:

- A one beat dropped chasse, DCh RBO on the first beat of the step, beginning parallel to the long side barrier and moving away from it.
- A one beat three turn on the second beat of the step, with the free leg bent in front, finishing toward the short side barrier. At the end of the three turn, the couple assumes Foxtrot position.
- A bracket from RFI to RBO (for five beats total) performed on beat 3 of the step. This bracket is performed parallel to the short side, and concludes keeping the free leg extended in back for one beat. The free leg movement in subsequent beats is optional.
- At the end of the woman's three turn, the position of the skaters is face to face, Hand in Hand, (the woman's right hand holds the man's left hand and her left hand holds the man's right hand), with their shoulders parallel.
- A change of edge to RBI on beat 8, maintaining the inside edge for one and a half (1 ½) beats, performed with a forward swing of the free leg. During the change of edge to inside, the man supports the woman's left ankle with his left ankle, accentuating the edge with a suspension of the skating knee. The edge, which passes the long axis, curves and moves away from the long axis. On this step, the man is to the right of the woman and side by side, maintaining Hand in Hand position with the partner's shoulders parallel.
- On the last ½ beat of step 11, the man performs an inside Rocker turn (from RBI to RFI), aimed toward the long side barrier.

On **Step 11a**, the woman skates a Run RFI for one beat.

Step 11b is a dropped chasse, DCh LFI (for one beat), with a return of the free leg bent and in front (in Foxtrot position), followed by a three turn (for one beat) finishing with the free leg extended in back

simultaneous to the man's bracket. Step 11b concludes on a LBI parallel to the short side barrier, and at the end of the woman's three turn and the man's bracket, the couple assumes Promenade position.

On **Step 11c** (for six beats total) the woman performs:

- On the first beat of the step, a dropped chasse, DCh RBO;
- On the second beat: a three turn (from RBO to RFI), finishing on an inside edge held for three beats. During the three turn, the free leg is brought close to the skating leg and successively extended in back. During the woman's RBO, the man's left arm and the woman's right arm (which are linked) are lifted to allow the woman to perform the three turn under the arms, then assuming face to face, Hand in Hand position at the end of the turn;
- On the fifth beat of step 11c (corresponding to the eighth beat of the man's step 11), the woman performs a change of edge from RFI to RFO, maintaining the outside edge for 1 ½ beats, with the free leg bent in back. During the change of edge to outside, with the free leg bent in back, the woman's left ankle is supported by the man's left ankle, accentuating the edge with a suspension of the skating knee. This edge curves and becomes parallel to the short axis. On this step, the woman is to the right of the man and side by side, maintaining Hand in Hand position.
- On the last ½ beat of step 11c, the woman performs a one half (½) beat RFO Rocker (Rocker from RFO to RBO) corresponding to the man's rocker, maintaining Hand in Hand position.

Step 12, for the man, is a stroke LFO 3t for two beats.

Step 12a, for the woman, (for 1 ½ beats total) is a one beat cross in front (XF LBI) followed by a double three (from LBI to LFO to LBI, ¼+¼) on the second beat of the step, followed by **step 12b**, a chasse RBO in "and" position (performed on the "and" count) between the end of the second beat and the beginning of the next step. During this step the woman turns her double three under her right hand holding the man's left hand (while the other arm remains linked with that of her partner at the level of the abdomen), and at the end of the three turn they momentarily assume Foxtrot position on RBO.

On **step 15**, the woman skates a XR RFO swing for four beats. Her free leg swings forward on the third beat of the step and is held in front on the fourth beat of the step. The man skates a four beat XR RFO 3t. His three turn is executed on the second beat of the step, with his free leg held close to his skating foot and then he extends his free leg back in line with his tracing on beat three, to match the woman's swing forward. The position of the couple at the end of the man's three turn is Reverse Partial Tango position. This step is aimed initially toward the long axis, then moving away from it to descend toward the barrier, near the short axis.

Step 16 is a LFO 3t for the woman (for two beats), passing from Foxtrot to Tango position on the three turn. The three turn is executed on the second beat of the step.

The man skates a choctaw LFO, **Step 16a**, in Foxtrot position and a crossed chasse XChRFI, , **Step 16b**, in Tango position.

On **step 17** the woman performs a RBO and the man a LFO for two beats on an outside edge (for both). Step 17 begins parallel to the barrier and curves toward the long axis.

Step 18a (XR RFO) and **18b** (XB LFI Ina Bauer LFI 3t): the man skates a cross roll XR RFO (step 18a) for one beat, in Tango position, followed by step 18b, (two beats total), formed by:

- A cross behind, XB LFI, for one beat, with the forward extension of the free leg, where the couple assumes Foxtrot position.
- Ina Bauer* (for 1 ½ beats) in Tandem position;
- A three turn (for ½ beat) LFI 3t (to LBO) while keeping both feet on the floor, with the couple assuming Kilian position.

The woman on **Step 18** (XR LBO 3t Ina Bauer 3t, for four beats total) formed by:

- A backward Xroll XR LBO (corresponding to step 18a of the man), for one beat, in Tango position;
- A three turn, from LBO to LFI, for one beat, (corresponding to step 18b of the man) with a forward extension of the free leg in a momentary Foxtrot position;
- Ina Bauer* (for 1 ½ beats) in Tandem position, in which the direction of the Ina Bauer aims toward the long axis, becomes parallel to it and finishes toward the long side barrier.
- A three turn (for ½ beat) LFI 3t (to LBO) while keeping both feet on the floor, with the couple assuming Kilian position.

***Ina Bauer:** the weight of the body on both feet on the ground with the left foot on a LFI edge and the corresponding leg bent; the right foot is supported in back on a RBI edge with the leg extended in the opposite direction of the left foot. The feet have separate tracings.

Step 19 (for 1½ beats) is composed of a cross stroke XS RBI, concluding with the left foot crossed behind, followed by a quick wide step LBI, **step 20**, for ½ beat.

Step 21: the man skates a four beat RBO while the woman skates a one beat RBO followed by two quick three turns (from RBO to RFI to RBO for ½ beat each) followed by a forward extension of the free leg for two beats coordinated with that of the man, for a total of four beats. The woman performs a three turn under her left hand, which is linked to the man's left hand. At the end of the rotation of the woman's three turns, the couple resumes Kilian position, passing slightly to Tandem position in preparation for the next step.

Steps 22-23-24: a mohawk LFO (step 22), Run RFI (step 23), Run LFO (step 24), for one beat each, beginning toward the short side barrier then curving away from it. the couple is in Kilian position.

Step 25 Run RFIO 3t 3t (9 beats) for the man is composed as follows:

- A Run RFI for one beat in Kilian position
- A change of edge to outside (RFI to RFO) executed on beat 2 of the step where the couple assumes Waltz position.
- An outside edge RFO, maintained for a total of 4 beats, during which the man performs a forward lean of the chest on the fourth beat of the step, coordinated with the woman's "layback", in Tango position, (the movement of the free leg is optional). The posture of the partners must be side by side.
- A three turn (from RFO to RBI) for one beat, in Waltz position, (on the sixth beat of the step)
- A three turn (from RBI to RFO) for one beat in Reverse Tango position, (on the seventh beat of the step). The outside edge is maintained for the remainder of the step.
- During the two three turns, the man moves his partner from his right side, in front of him, and then to his left side in Reverse Tango position. On the last two beats of the man's step 25 (corresponding to the woman's step 25b), the couple assumes Waltz position.

Step 25a for the woman is composed of seven beats:

- A Run RFI for one beat.
- A RFI Rocker, (from RFI to RBI), on the second beat of the step, which crosses the tracing of the man's skating foot and ends in Waltz position.
- A "Layback" on the fourth beat of the step, in Tango position, with the woman's torso bending backward. The movement of the free leg is optional.
- A three turn (from RBI to RFO) for one beat (on the sixth beat of the step) in Waltz position.
- A three turn (from RFO to RBI) for one beat (on the seventh beat of the step) in Reverse Tango position.

Step 25b for the woman, a LBO for two beats in Waltz position, followed by a XR RBO (**step 26a**) for one beat in Reverse Tango position, aiming toward the long axis, and by a crossed chasse, XCh LBI, (**step 26b**) for

one beat, coordinated with the man's three turn. The aim of the woman's crossed chasse is toward the short side barrier and with this step the couple begins a change of position to Kilian with step 27.

Step 26 for the man is a XR LFO 3t for two beats with the three turn on the second beat of the step. The cross roll is in Reverse Tango position.

Step 27: both skaters perform a RBO (for one beat) in Kilian position, that initially aims toward the short side barrier, becoming parallel to it with a cross stroke, **step 28**, XS LBI.

Step 29 is a one beat stroke RBO followed by a one beat chasse ChLBI (step 30) for both skaters.

Step 31 is a stroke RBO swing for the woman (for four beats), with a swing of the free leg on the third beat, where the couple assumes Foxtrot position. For the man, **step 31a** is two beat stroke RBO with a forward extension of the free leg, followed by **step 31b**, a XF LBI performed on the third beat (in unison with the woman's swing), with a backward extension of the free leg, held also for the fourth beat. On step 31b the couple assumes Foxtrot position.

The couple concludes the dance aiming toward the long axis and preparing for the first step of the dance; a choctaw RFO for the man and a choctaw LFI for the woman, in Promenade position.

- For the execution of the dance as a compulsory dance, this step must be repeated three times (at the beginning of the dance, at the beginning of the second repetition and repeated as the first step for the third time before the exit.
- For the execution of the dance as a required element of the Style Dance, this step must be repeated two times (at the beginning of the dance and at the end of the repetition, before performing the exit.

Glossary:

- **Tuck:** the free leg is bent and closed with the foot in contact with the skating leg.
- **Cross-Foot-Three:** a three turn performed with the free foot crossed behind the skating foot at the height of the heel.
- **Layback:** a backward bend of the torso.
- **Ina Bauer:** the weight of the body on both feet on the ground with the left foot on a LFI edge and the corresponding leg bent; the right foot is supported in back on a RBI edge with the leg extended in the opposite direction of the left foot. The feet have separate tracings.

KEY POINTS - MIDNIGHT BLUES (Couples)

Section 1:

1. **Step 1:** Choctaw LFI (for the woman) and Choctaw RFO (for the man) in the direction of the long axis; attention to the correct technical execution of the choctaws on correct edges with the correct Promenade position.
2. **Step 3a-3b** (for the woman) and **Step 3** (for the man): attention to the proper timing and the proper technical execution of the **steps 3a** (Run LFI cross foot 3t) and **3b** (Mk RFO cross foot 3t) of the woman, with the feet of the free legs crossed behind the skating feet. The second three turn (RFO) of the woman coordinated with the man's three turn (RFO cross foot 3t), **step 3**.
Step 4 XB LBO for both skaters: a close and parallel cross behind of the feet(not a stroke).
3. **Step 7** (RBOI 3t for the woman and LFOI 3t for the man) for six beats total: Proper timing and execution of the change of edge on the third beat and the three turn on the fourth beat. Movement of the free legs during the execution of step 7 is optional.
4. **Step 11** (9 beats total for the man) during which he executes a three turn (on the second beat), a bracket (on the third beat), a change of edge (on the eighth beat) with the RBI held for 1½ beats, supporting the ankle of the woman's free leg with the ankle of his free leg, and a rocker turn (RBI to RFI)

on the last ½ beat of the step. Attention to the timing of the turns and change of edge and the inside edges before and after the rocker turn.

Step 11b-11c (for the woman): Correct technical execution and required timing corresponding to the man's steps, with a three turn LFO (coordinated with the man's bracket) with the free legs in unison, a three turn RBO, under the partners' adjoining arms, a change of edge with the ankle of the free leg supported by the man's ankle, while maintaining the outside edge for 1 ½ beats and an outside rocker (RFO) on the last ½ beat of step 11c.

Section 2:

- Step 12a** XF LBI 3t 3t and **12b** Ch RBO for the woman: Correct technical execution and proper timing of the XF LBI 3t 3t with feet close: the execution of the two three turns must be quick (½ beat) and the chasse RBO, counting "and" in preparation for the next mohawk LFO (**step 13a**).
- Step 18** Xroll LBO 3t Ina Bauer (for the woman) and **step 18a-18b** Xroll RFO, XB LFI Ina Bauer (for the man): Correct technical execution of the required steps and unison of the couple while executing the Ina Bauer with the left leg bent and the right leg extended.
- Steps 25a** for the woman composed of:

- A Run RFI for one beat.
- A RFI on the first beat of the step and a rocker (from RFI to RBI) on the second beat: attention to the inside edges before and after the turn where the woman crosses the tracing of the man's skating foot. The couple ends in Waltz position.
- A "Layback" on the fourth beat of the step, in Tango position, with the woman's torso bending backward. The movement of the free leg is optional.

Step 25 (for the man) Run RFIO 3t 3t is composed of:

- A Run RFI for one beat in Kilian position.
- A change of edge to outside (RFI to RFO) executed on the second beat of the step in which the couple assumes Waltz position.
- The outside edge maintained for a total of four beats in which the man performs a forward lean of the chest on the fourth beat of the step, coordinated with the "layback" of the woman, in Tango position. Movement of the free leg is optional. The posture of the partners must be side by side. Attention to the change of edge, the required positions and the fluidity of the movement.

- Step 25a** (for the woman): Run RFI Rocker Layback 3t 3t and **Step 25** (for the man) Run RFIO 3t 3t, for 9 beats total: Attention to the correct technical execution of the required three turns (not hopped), both of which must be close, as well as the position and the movements of the partners during the execution

Midnight Blues Couples (88bpm)						
Hold	No.	Man's Steps	Musical Beats		Woman's Steps	
SECTION 1						
Promenade	1	Cw RFO		1		Cw LFI
	2	run LFI		1		RFO
* see notes	3a	RFO	1 ½		½ + ½	run LFI cross-foot-3t *
* see notes	3b	cross-foot-3t *	½		½ + ½	Mk RFO cross-foot-3t *
Reverse Kilian to Tandem	4a	XB LBO (+ free leg lift)	3 ½ +		3 ½ +	XB LBOI (+ free leg lift)

of the three turns.

to Waltz	4b	Cw RFI	½		½	
Waltz	5	LFO		1		RBO
	6	run RFI		1		run LBI
Tango to	7	LFOI 3t (on 4th beat)	2+1+3		2+1+3	RBOI 3t (on 4th beat)
Waltz	8	XS RBI		1		run LFI
Kilian	9a	Wd LBI	1		1 + 2	Wd RFI 3t (tuck)
	9b	RBO(tuck)	2			
Waltz	10	XS LBI		1		Mk LFO
Promenade (* see notes)	11a	DCh RBO	1 +		1	run RFI
	11b	3t Bk to	1+5+		1 + 1	DCh LFO 3t
	11c	RBO (see notes)			1 + 3	DCh RBO 3t
		RBOI (on 8th beat)	1 ½ +		1 ½ +	RFIO
		RBI Rk	½		½	RFO Rk
SECTION 2						
	12a	LFO 3t	1 + 1		1+ ¼ + ¼	XF LBI 3t 3t
	12b				½	Ch RBO (see notes)
Waltz	13a	RBO	2		1	Mk LFO
	13b				1	Ch RFI
Foxtrot to	14	Mk LFO		2		LFO
Reverse Partial Tango	15	XR RFO 3t	1 + 3		2 + 2	XR RFO Sw
Foxtrot to	16a	Cw LFO	1 +		1 + 1	LFO 3t
Tango	16b	XCh RFI	1			
Waltz	17	LFO		2		RBO
Tango to	18a	XR RFO	1		1	XR LBO
Foxtrot to Kilian	18b	XB LBI Ina Bauer LFI 3t	1 + 1 ½		1 + 1	3t Ina Bauer
			½		½	
	19	XS RBI			1 ½	XS RBI
	20	Wd LBI			½	Wd LBI
(* see notes) to Kilian	21	RBO	4		1 ½ + ½ + 2	RBO 3t 3t

	22	Mk LFO		1		Mk LFO
	23	run RFI		1		run RFI
	24	LFO		1		LFO
Kilian to Waltz to Tango (* see notes)	25a	run RFIO 3t 3t	1 + 4 1 + 3		1+ 4 1 + 1	run RFI Rk 3t 3t
Waltz	25b				2	LBO
Reverse Tango to	26a	XR LFO 3t	1+1		1	XR RBO
Foxtrot to	26b				1	XCh LBI
Kilian	27	RBO		1		RBO
	28	XS LBI		1		XS LBI
	29	RBO		1		RBO
	30	Ch LBI		1		Ch LBI
	31a	RBO	2 +		2 +	RBO
Foxtrot to	31b	XF LBI	2		2	Sw (on 3rd beat)
Promenade (step 1)						
* cross-foot-3t : three turn performed with the free foot crossed behind the skating leg						

[illegible]

MIDNIGHT BLUES SOLO

By: Roy, Sue, and Mark Bradshaw and Julie MacDonald, 2001: couple
(by: Lorenza Residori – Daniel Morandin – Marie Gaudy 2015: solo dance)

Music: Blues 4/4
Pattern: Set

Tempo: 92 bpm

Step 1: choctaw LFI aimed toward the long axis (1 beat), followed by step 2.

Step 2: (RFO Sw Br Br Ct) (7 beats total), comprised as follows:

- RFO on first beat of the step aimed toward the long axis;
- Forward swing of the free leg on the second beat of the step, and held in front for the third beat, beginning toward the long axis and becoming parallel to it;
- Outside bracket (from RFO to RBI) on the fourth beat of the step, beginning to move away from the long axis;
- Inside bracket (from RBI to RFO) on the fifth beat of the step, which continues in the direction of the previous step;
- Outside counter (from RFO to RBO) on the sixth beat of the step, which finishes almost parallel to the long axis on the seventh beat. With the end of the counter and the beginning of the following step, the skater crosses the short axis.
- The free leg movements on beats 4 through 7 are optional.

Step 3: (XR LBO) (2 beats) this step begins parallel to the long axis and descends toward the long side barrier, the movement of the free leg is optional.

Step 4: (XB RBO) (1 beat), parallel to the short axis, is followed by **step 5**, a cross stroke (XS LBI) (1 beat) aimed toward the long side barrier.

Step 6: (RBO) (1 beat) and **step 7:** run LBI (1 beat).

The sequence of steps 4,5,6,7 and the first two beats of step 8 form a lobe that aims initially toward the long side barrier, becomes parallel to it, and then moves away from it with step 7 and the first two beats of step 8.

Step 8: (run RBOI 3t) (6 beats total) consists of a change of edge on the third beat and a three turn on the fourth beat; this step is aimed initially toward the long axis, becoming parallel to it, and finishes toward the long side barrier of the rink. The movement of the free leg during the execution of step 8 is optional.

Step 9: (XS LFI) (1 beat) is a cross stroke parallel to the short side barrier, is followed by **step 10**, a wide step RFI 3t (2 beats). During step 10, the wide step is performed aiming toward the long side barrier on the first beat, the three turn (RFI to RBO), on the second beat, continues to curve toward the long side barrier. The movement of the free leg is optional.

Step 11: (XS LBI) (1 beat) is a cross stroke that curves to become parallel to the long side barrier.

Step 12: (Dr Ch RBO 3t) for 4 beats total, distributed as follows:

- A dropped chasse on the first beat, beginning parallel to the long side barrier and moving away from it;
- A three turn (from RBO to RFI) on the second beat of the step with the free leg bent in front, close to the skating leg. The three turn begins parallel to the short side barrier and finishes with a backward extension of the free leg for the following beats, curving toward the long axis and becoming almost parallel to it.

Step 13: (LFO) (2 beats) aimed toward the center of the rink, parallel to the long axis, followed by **step 14** (XR RFO) (1 beat) and **step 15** (run LFI Sw Ct) for 4 ½ beats total distributed as follows:

- A run LFI on the first beat, followed by a forward swing of the free leg on the second beat, and held in front on the third beat; the aim on the third beat is perpendicular to the long axis;

- An inside counter (from LFI to LBI) aiming perpendicular to the long side barrier, with the free leg in back at the end of the turn for 1 ½ beats; the exit edge of the counter begins parallel to the short axis, moves toward the long side barrier, and concludes toward the short axis.

Step 16: (Ch RBI) (½ beat), followed by **step 17** (LBO) (2 beats), parallel to the short axis.

Step 18: (RBO) (2 beats) begins toward the long side barrier and becomes parallel to it to prepare for the next step, **step 19**, (Mk LFO) (2 beats), which begins parallel to the long side barrier and moves toward the long axis.

Step 20: (XR RFO 3t) (4 beats). The three turn is performed on the second beat of the step, at the short axis, with the free leg held close to the skating leg and then extending in back for the third and fourth beats. This step begins toward the long axis, and moves away from it to descend toward the barrier.

Step 21: (Cw LFO) (1 beat) followed by a XCh RFI (**step 22**).

Step 23: (LFO) (2 beats) on an outside edge beginning parallel to the long side barrier and finishing toward the long axis.

Step 24: (XR RFO) (1 beat). On this step the skater prepares for **step 25** (XB LFI IB 3t) (3 beats total), composed of a one beat cross behind followed by an Ina Bauer for 1 ½ beats (**Ina Bauer:** the bodyweight is over both feet supported on the skating surface with the left foot forward on a LFI with the corresponding leg bent; the other foot's tracing is farther behind and closer to the long axis on a RBI aimed opposite from the left foot with the leg extended; the feet are on different tracings). At the end of step 25, a quick three turn is performed (from LFI to LBO) (½ beat), keeping the right foot on the skating surface. The aim of steps 24-25 is initially toward the long axis, becoming parallel to it during the Ina Bauer, and moving away from it with the three turn.

Step 26: (1 ½ beats) is composed of a XS RBI cross stroke starting with two feet on the floor and ending with a push, with the left foot lifting from the floor crossed behind the skating leg, followed by a quick wide step LBI (**step 27**) for ½ beat.

Step 28: (RBO 3t 3t) (4 beats total) is composed of a RBO (for 1 beat) followed by two quick three turns (from RBO to RFI, and from RFI to RBO), for ½ beat each, finishing on an outside edge with the free leg in front. The quick three turns are performed parallel to the long side barrier, and on the last two beats the RBO edge curves away from it.

Steps 29 (Mk LFO) (1 beat) moves away from the long side barrier, becoming parallel to the short side barrier with **step 30** (run RFI) (1 beat) aimed toward the long axis.

Step 31: (LFO Rk) (2 beats) begins for one beat on a LFO parallel to the long axis, followed by a rocker on the second beat of the step that finishes on a LBO and becomes parallel to the long axis.

Step 32: (XB RBI 3t) (4 beats total) in which the three turn is performed on the third beat of the step, and which begins aiming toward the center of the rink and becomes parallel to the short axis.

Step 33: (CICw LBI) (1 ½ beats) finishes with the free leg in front with respect to the skating leg, followed by a wide step RBI, **step 34**, (½ beat) and **step 35** (LBO) (1 beat) that descends toward the short side barrier.

Step 36: (XS RBI) (1 beat) is a cross stroke that curves toward the long axis, followed by **step 37**, a lateral lunge (Thrust) LBI (2 beats), performed with the left skating leg bent and the right leg extended outward with the front inside wheel supported on the skating surface. Step 37 begins parallel to the long axis and curves toward the short side barrier.

Step 38: (RBO) (1 beat) begins parallel to the short side barrier and aims toward the long side barrier, followed by **step 39**, (XS LBI) (1 beat), which continues the aim of the previous step, toward the long side barrier, becoming almost parallel to it.

Step 40: (RBO Sw) (4 beats) with a backward swing of the free leg on the third beat of the step, which begins parallel to the long side barrier and finishes toward the long axis in preparation for the choctaw LFI (step 1 of the dance).

NOTE: the Choctaw LFI (step 1), it is essential to be able to execute the restart of the dance, therefore it must be repeated at the end of the dance itself.

For the execution of the compulsory dance, this step should be repeated three (3) times (at the beginning, at the end of the first repetition and at the end of the second repetition).

For the execution of the dance, as the required element inserted in Style dance, this step should be repeated two (2) times (at the beginning and at the end of the repetition).

KEY POINTS MIDNIGHT BLUES SOLO

Section 1:

1. **Step 1:** choctaw LFI toward the long axis with correct technique and edges before and after the turn.
2. **Step 2:** RFO bracket-RBI bracket-RFO counter with correct technique and edges before and after each turn; the required turns must form lobes pronounced by the depth of the edges.
3. **Step 8:** RBOI 3t for six beats total with the change of edge on the third beat of the step and the three turn on the fourth beat.

Section 2:

1. **Step 15:** (Run LFI Sw Ct): for 4 ½ beats total, distributed as follows:
 - A run LFI on the first beat, followed by a forward swing of the free leg on the second beat and held in front on the third beat;
 - An inside counter (from LFI to LBI) with the free leg held in back at the end of the turn for 1 ½ beats; correct technical execution of the counter turn with required timing and edges before and after the turn.
2. **Step 25:** (XB LFI Ina Bauer 3t): correct technical execution of the Ina Bauer with the left leg bent, right leg extended in back, feet on separate tracks and in opposite directions (left foot on inside forward and right foot on inside backward edge); the left foot is on a track that is more to the inside with respect to the right foot, which, while curving, is closer to the long axis.
3. **Step 28:** (RBO 3t 3t) correct technical execution of the two three turns, correct timing of the turns (½ beat each), correct edge RBO at the end of the second three turn and elevation of the free leg.

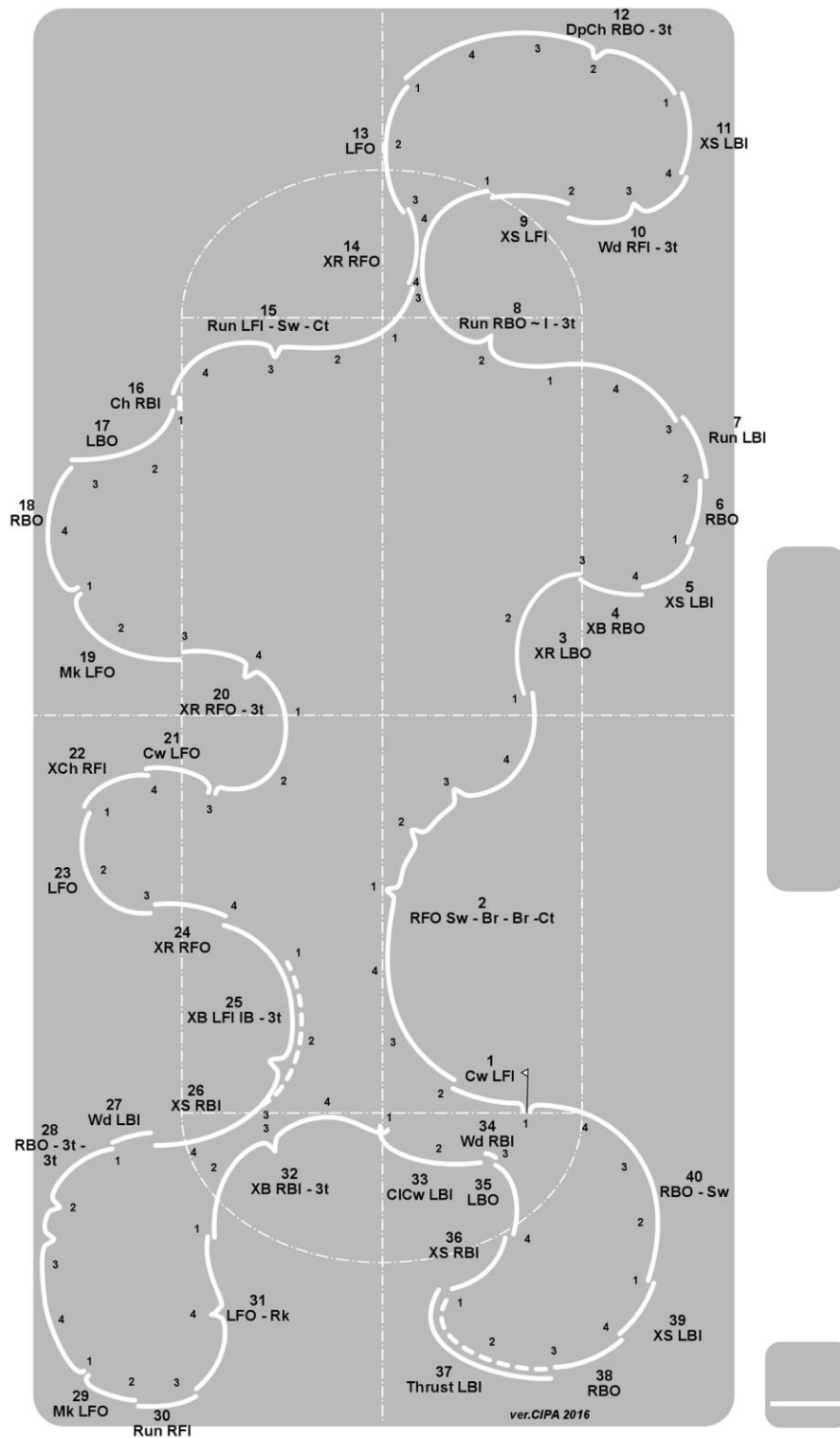
Section 3:

1. **Steps 31-32-33:** correct technical execution of the LFO Rk (step 31 for two beats) on the second beat; XB RBI 3t (step 32 for four beats) with well pronounced edges on the entrance and exit of the three turn; ClCw LBI (step 33 for 1 ½ beats) with the free leg in front at the end of the turn.
2. **Step 37: Lateral Lunge (Thrust) LBI:** pronounced inside edge with correct technique, maximum amplitude of movement, and front inside wheel of the right foot supported in back on the skating surface, and the right leg extended.
3. **Step 40: (RBO Sw Cw):** swing on the third beat of the step, maintaining an outside edge through the end of the fourth beat in preparation for step 1 (choctaw LFI), with correct technique and edges before and after the choctaw.

Midnight Blues		
Step No.	Step	Beats
SECTION 1		
1	Cw LFI	1
2	RFO Sw Br Br Ct	1+2+1+1+2
3	XR LBO	2

4	XB RBO	1
5	XS LBI	1
6	RBO	1
7	Run LBI	1
8	Run RBOI 3t *	2+1+3
9	XS -LFI	1
10	Wd RFI 3t *	1+1
11	XS LBI	1
12	DCh RBO 3t	1+3
13	LFO	2
14	XR RFO	1
SECTION 2		
15	run LFI Sw-Ct	3+1 ½
16	Ch RBI	½
17	LBO	2
18	RBO	2
19	Mk LFO	2
20	XR RFO 3t	1+1+2
21	Cw LFO	1
22	XCh RFI	1
23	LFO	2
24	XR RFO	1
25	XB LFI Ina Bauer LFI 3t (with both feet on floor)	1+1 ½ + ½
26	XS RBI	1 ½
27	Wd LBI	½
28	RBO 3t 3t	1+ ½ + ½ + 2
29	Mk LFO	1
30	run RFI	1
31	LFO Rk	1+1
32	XB RBI 3t	2+2
33	CiCw LBI	1 ½
34	Wd RBI	½
35	LBO	1
36	XS RBI	1
37	LBI Thrust (RBI Lateral Lunge)	2
38	RBO	1
39	XS LBI	1
40	RBO Sw	2+2
*Free movement of the free leg		

Midnight Blues Solo



PASO DOBLE

By Reginald Wilkie and Daphne Wallis

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

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.

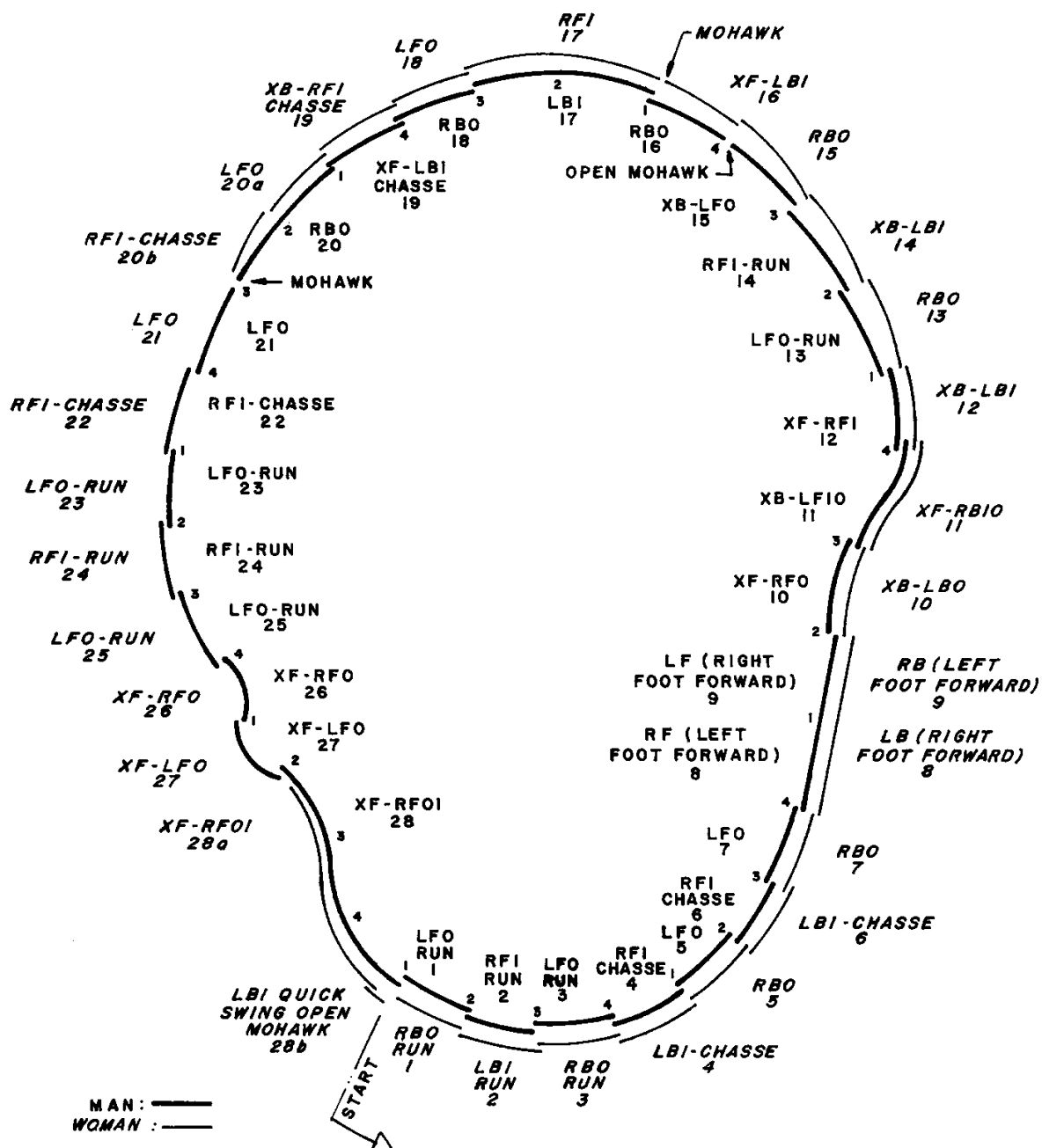
As to the contour of the dance, the opening steps (1 and 2) are a curve, but the general direction of chasse steps (3-9) is straight. Steps 10 and 11 are a sudden outward bulge, followed by steps 12 to 25 which are all on a true circle. After this, come outward and inward deviations on the cross rolls, steps 26-28, and finally an outward bulge at the end of step 28.

THE PASO DOBLE

Step	Hold	Man's Step	Beats			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.

PASO DOBLE



9-1-89

CIPA

QUICKSTEP

by R.J. Wilkie and Daphne Wallas

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

Tempo: 112 bpm
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:

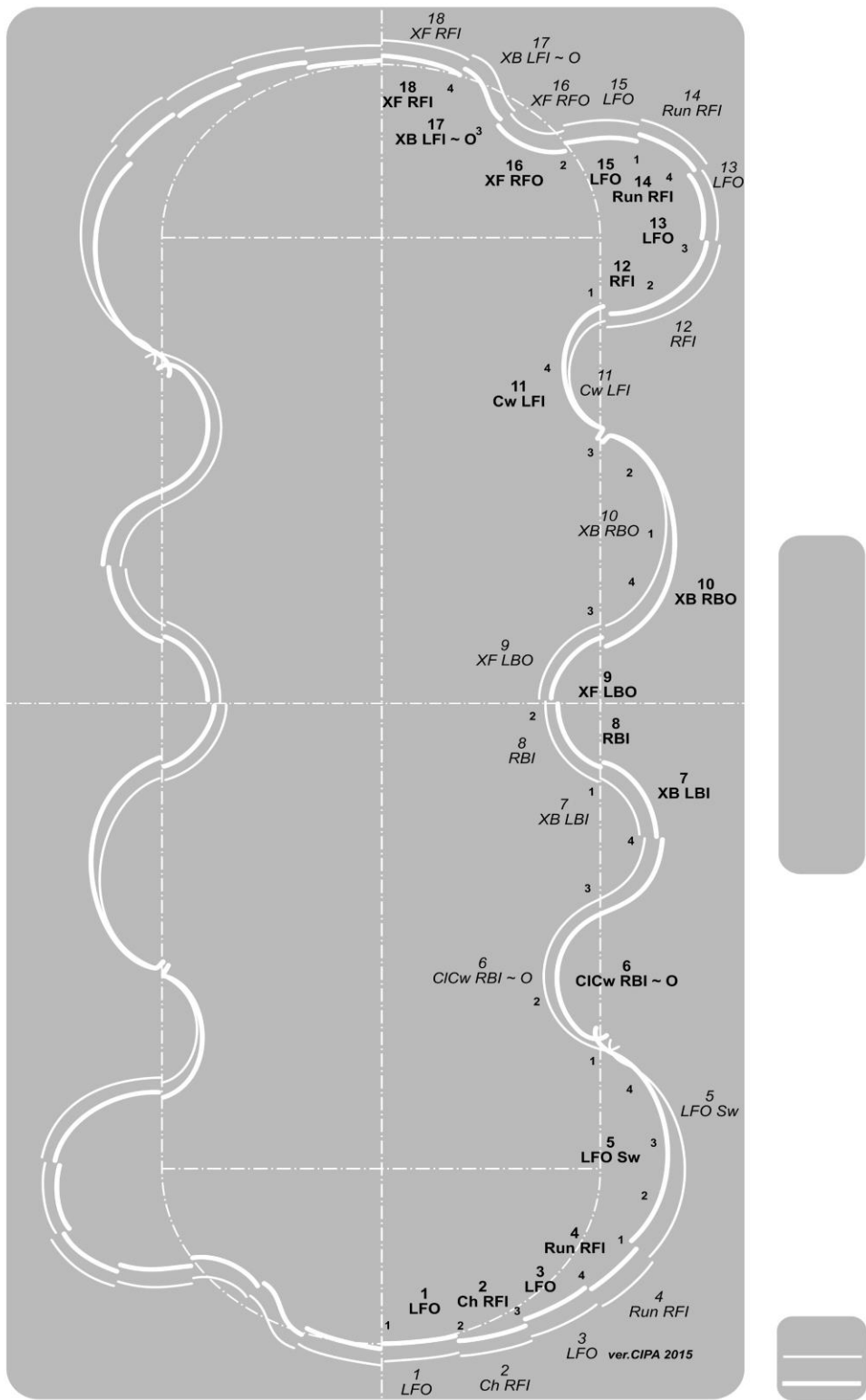
1. **STEP 5 (LFO-Sw):** pronounced outside edge, LFO swing for 4 beats, avoiding a change of edge before executing the choctaw.
2. **STEP 6 (Cw-RBI-O):** proper execution of the Closed choctaw, keeping the outside edge on Step 5 and skating on a strong inside edge for Step 6 (defining the baseline of 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	MAN's Step
1st SECTION				
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



QUICKSTEP SOLO

By: R.J. Wilkie & Daphne Wallis

Music: Quickstep 2/4
Pattern: Set

Tempos: 112 bpm

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 3-4-5 are progressives (runs).

Steps 3 and 4 are one-beat steps.

Step 5 is a four-beat LFO characterized by a swing in which the skater begins parallel to the long side barrier and finishes toward the long axis, performing a swing with strong pressure on the outside edge combined with a slight twist of the torso.

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 skater crosses 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 skater 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. This step forms a lobe that begins on the baseline and returns to it.

Step 12 is a two-beat RFI, which brings the skater 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.

Steps 13-14-15 are progressives (runs).

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 ($\frac{1}{2}$ beat inside and $\frac{1}{2}$ beat outside) 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:

- 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 on 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 (SOLO) - KEY POINTS

Section 1:

1. **STEP 5 (LFO-swing):** pronounced outside edge, LFO swing for 4 beats, avoiding a change of edge before executing the choctaw.
2. **STEP 6 (choctaw RBIO):** correct technical execution of the closed choctaw, maintaining the outside edge on step 5 and skating a strong inside edge on 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 to the outside of the left foot, and the free leg is extended in front at the end upon completing the choctaw. This step is three (3) beats total of which two (2) beats are on an inside edge and one (1) beat is on an outside edge.
3. **STEP 7 (XB-LBI):** correct execution of the left cross behind with evident definition of the inside edge from a proper crossed position with the feet close and parallel.
4. **STEP 8 (RBI):** correct 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 9-10 (XF-LBO and XB-RBO):** correct execution of the front and back crosses; must be crosses performed with close feet and evident changes of lean. Step 10: must remain on an outside edge to be able to correctly execute the choctaw that follows.

Section 2:

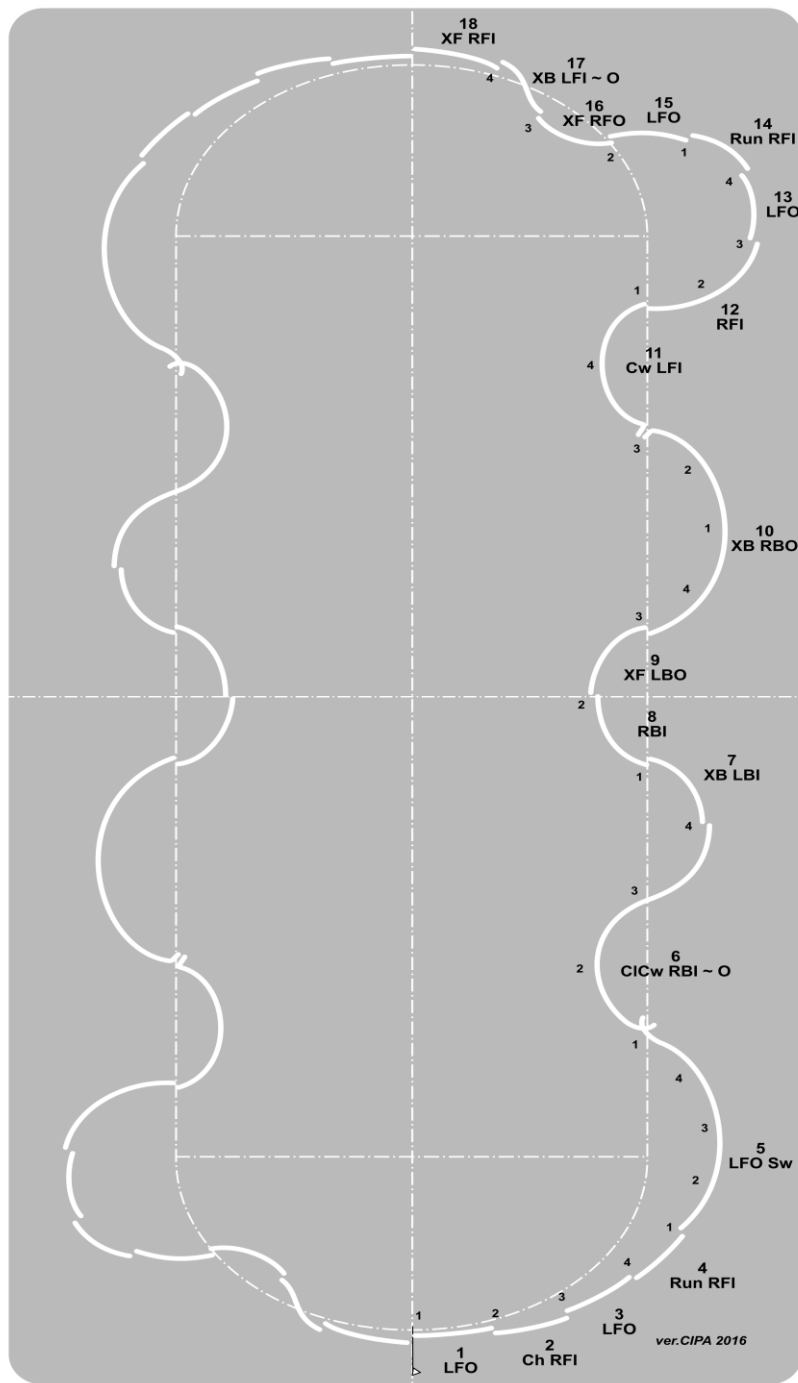
1. **STEP 11 (choctaw LFI):** correct execution of the choctaw to LFI, performed on the baseline, held for two (2) beats.
2. **STEP 16 (XF-RFO):** correct execution of the cross front with close feet aimed toward the long axis and finishing toward the middle of the short side of the rink.
3. **STEP 17 (XB-LFIO):** correct execution of the cross behind and change of edge to outside, must be quick and aimed toward the short side barrier.
4. **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 Solo

No	Steps	Beats
1	LFO	1
2	Ch RFI	1
3	run LFO	1
4	run RFI	1
5	run LFO Sw	2+2
6	Ch RBIO	2+1
7	XB LBI	1
8	RBI	1
9	XF LBO	1
10	XB RBO *	4
11	CW LFI	2
12	RFI	2
13	run LFO	1
14	run RFI	1
15	run LFO	1
16	XF RFO	1
17	XB LFIO	1/2+1/2
18	XF RFI	1
*movement of the free leg is optional		

QUICKSTEP



STARLIGHT WALTZ

By: Courtney J.L Jones & Peri V. Horne

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

Tempo: 168 bpm

Positions: Waltz, Foxtrot, Kilian, Promenade, Partial Tango

Pattern: Set

The dance is a bright waltz, which must be executed with emphasis and power. It begins in Waltz position, which is maintained until step 15.

Steps 1 through 6, distributed to the right and left of a baseline placed parallel to the long axis, are made up of two consecutive lobes consisting of a sequence, for both partners, of a two-beat outside edge, a one-beat inside chasse, and a three-beat outside edge. These should be aimed initially toward the long side barrier, then toward the long axis, and once again toward the long side barrier; the changes of lean must be evident.

Steps 7 and 8: see steps 1 and 2.

Step 9 is a six-beat LFOI for the man and a six-beat RBOI for the woman, divided as follows:

- Three beats on an outside edge that begins parallel to the long side barrier and finishes toward the long axis;
- Three beats on an inside edge, from a change of edge on the fourth beat at which time the free leg crosses the tracing of the standing leg. The aim is first toward the long axis and finishes parallel to it at the end of the sixth beat of the step. The skaters may give a personal interpretation to the movement of the free leg on beats 1 through 3.

Step 10, six beats on an outside edge (RFO for the man and LBO for the woman), which begins parallel to the long axis and finishes toward the long side barrier, is characterized by a swing of the free leg in line with the tracing of the skating leg.

During steps 11 through 15, the man executed three three-turns and the woman executes two three-turns. The three-turn is performed on the third beat for both partners.

Step 11 for the woman a RBO (three beats), for the man a LFO-3t (in which the three-turn is performed on the third beat of the step).

Step 12 for the woman is a mohawk LFO-3t (in which the three-turn is performed on the third beat of the step), for the man a RBO (three beats).

Step 13 for the woman a RBO (three beats), for the man a mohawk LFO-3t (in which the three-turn is performed on the third beat of the step). Step 14 for the woman is a mohawk LFO-3t (in which the three-turn is performed on the third beat of the step), for the man a RBO (three beats).

Step 15 for the woman a RBO (three beats), for the man a mohawk LFO-3t (in which the three-turn is performed on the third beat of the step).

Step 16, performed with the couple in Partial Tango position, is for the man a two-beat RBO (16a) followed by a one-beat progressive LBI (16b), and for the woman a three-beat mohawk LFO. These steps begin a curve that goes away from the long axis, then becomes parallel to it, and then finishes, with step 17, toward the center of the rink.

Step 17 begins with a closed mohawk RBO for the woman, and a progressive RBO for the man in Foxtrot position for a duration of six beats for both skaters. This step includes a double lift of the free leg. The first lift comes from the raise of the free leg at the finish of the woman's closed mohawk and the man's progressive; the second lift of the free leg occurs on the fourth beat.

Step 18: a choctaw, for both partners, on a LFI in Foxtrot position, which, during three beats, begins parallel to the long axis and finishes toward the long side barrier.

Step 19 is for the man a three-beat stroke RFI, while for the woman it consists of step 19a, a two-beat RFI, and step 19b, a one-beat open mohawk LBI. The aim of these steps is initially toward the long side barrier and finishes parallel to it. With the woman's open mohawk, the couple assumes Waltz position, which is maintained through the following step (step 20).

Step 20: a six-beat LFO for the man and a six-beat RBO for the woman with a swing in unison on the fourth beat, initially parallel to the long side barrier and finishing toward the long axis.

Steps 21-22: for the man a two-beat stroke RFO followed by a one-beat chasse LFI, while for the woman a choctaw LFI (step 21, for two beats) followed by an open mohawk RBI (step 22, for one beat). Step 21 is performed in Promenade position, and step 22 in Waltz position. The aim of these steps is, on step 21, toward the long axis, and, on step 22, parallel to it; step 22 crosses the short axis.

Step 23: a six-beat RFO for the man and a six-beat LBO for the woman with a swing in unison on the fourth beat, initially parallel to the long axis and finishing toward the long side barrier.

Steps 24-25: for the man a two-beat stroke LFO followed by a one-beat chasse RFI, while for the woman a choctaw RFI (step 24, for two beats) followed by an open mohawk LBI (step 25, for one beat). Step 24 is performed in Foxtrot position, and step 25 in Waltz position. The aim of these steps is, on step 24, toward the long side barrier, and, on step 25, parallel to it.

Step 26 is a three-beat LFO for the man and a three-beat RBO for the woman, beginning parallel to the long side barrier and finishing toward the long axis, in Waltz position.

Between the end of step 26 and the beginning of step 27 the skaters perform a change of hold: the man releases the woman's right hand and brings his own left arm behind his back at the height of his lower back (or even lower), while the woman, simultaneously, takes the man's left hand with her right hand. During the change of hold, the man comes beside the woman, and, keeping her to his right side, performs step 27, XR-RFO, for the woman XR-LBO. The aim of the XRoll, for three beats each, is initially parallel to the long axis and finishes toward the long side barrier. At the end of step 27 and with the execution of step 28, the skaters cross their tracings.

On step 28, XR-LFO-3t (three beats total), the man releases and lowers his right hand to be able to perform, behind the woman, a XR-LFO (for two beats) followed by a three-turn (on the third beat), in this way crossing the woman's tracing. The aim of this step is toward the long side barrier during the XRoll, and parallel to the long side barrier on the three-turn. The man's right arm from steps 27 to 29 is free to perform movements of personal interpretation.

Step 28 for the woman is a three-beat mohawk RFO that begins parallel to the long axis and finishes toward the long side barrier. The woman's left arm from steps 27 to 29 is free to perform movements of personal interpretation.

Step 29a for the woman is a stroke LFO (for two beats) followed by a XCh-RFI (step 29b, for one beat), and step 29 for the man is a stroke RBO (for three beats) in which the skaters are one in front of the other, hand in hand (the woman's right hand holds the man's left hand). The step moves away from the long side barrier and becomes parallel to the short side barrier.

From step 30 to step 32 the partners assume and maintain Kilian position. Step is for both skaters a three-beat LFO (run for the woman, mohawk for the man) that begins parallel to the short side barrier and finishes toward the long axis.

Step 31: a six-beat XR-swing in which the first two beats are aimed toward the long axis, the third beat at the peak of the lobe and the last three beats descend toward the short side barrier. On the fourth beat a forward swing of the free leg is performed.

Step 32 (LFO-3t): the woman performs a stroke LFO, in Kilian position, followed by a three-turn (on the fourth beat) and a backward lift of the free leg in line with the tracing of the skating leg, assuming Waltz

position after the three-turn. The man simultaneously performs step 32a, LFO for three beats, followed by step 32b, dropped chasse RFI for three beats on an inside edge.

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.
- Chasses (steps 2-5-8) performed with well-pronounced edges, correct distribution of the lobes over the baseline of the dance and in Waltz position.
- Step 9: change of edge on the fourth beat with the free leg crossing the tracing of the skating leg.
- The three-turns in Waltz position (from step 11 to step 15) must be performed with speed and fluidity, and well cadenced; pay attention to be exact with respect to the timing.
- Step 17: closed mohawk RBO (for the woman), with a duration of six beats and a double lift of the free leg.
- Double lift of the free leg performed in unison.
- Steps 18-19: choctaw LFI (step 18) and RFI (step 19), pronounced inside edges.
- Open mohawks for the woman (steps 19b-22-25): pay particular attention to the technical execution with the foot placed to the inside of the skating foot and successively closing the feet, maintaining the inside edge before and after the turn.
- Steps 26 to 32: performed in a fluid manner and without hesitation during the changes of hold.
- Steps 28 and 29a for the woman on outside edges.
- Step 31 (XRoll) must be skated on an outside edge for both skaters and an evident change of lean on the XRoll; swing on the fourth beat.
- Step 32: woman's three-turn on the fourth beat and raise of the free leg in line with the skating foot.

STARLIGHT WALTZ COUPLES – KEY POINTS

Section 1:

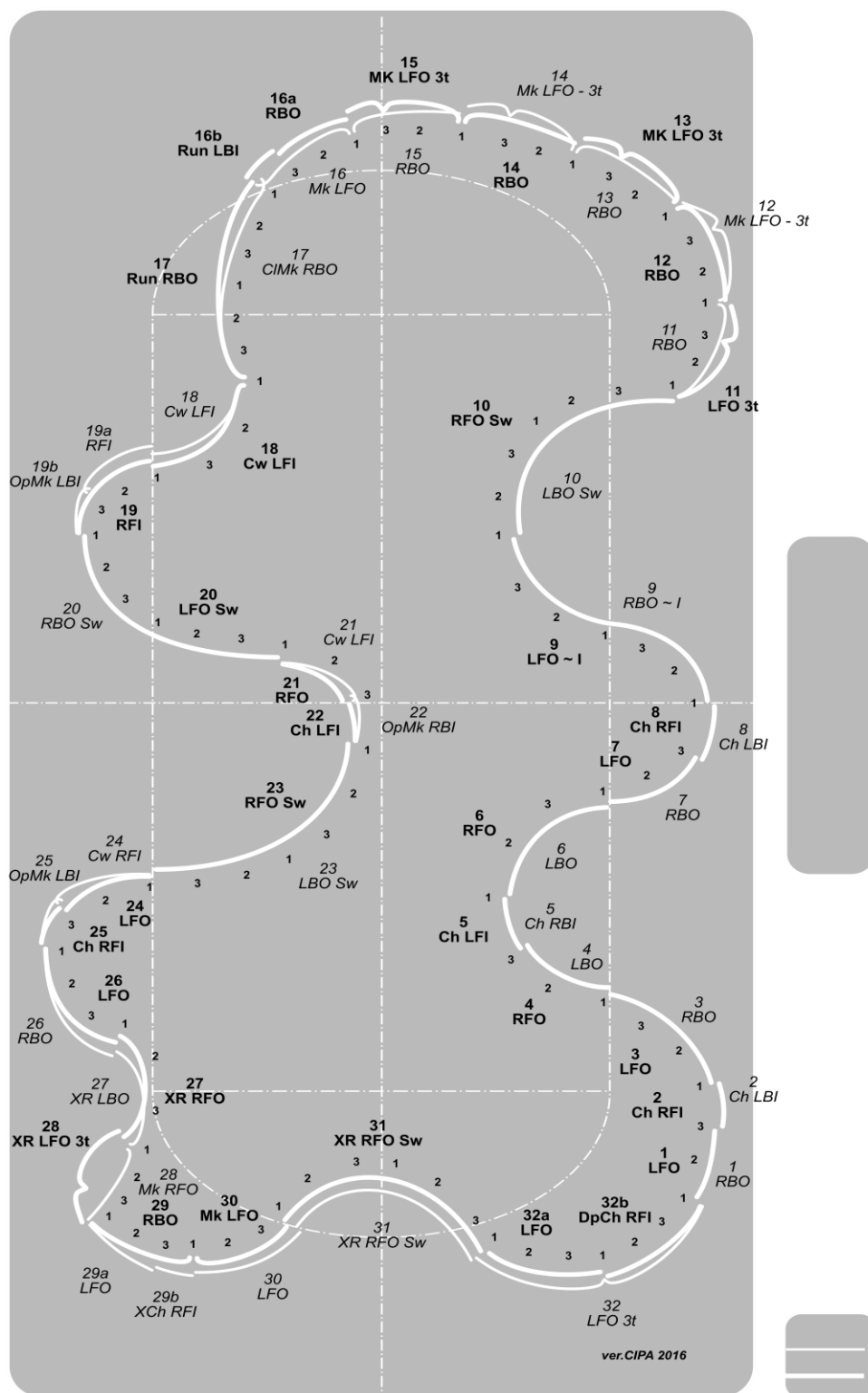
1. **Steps 2-5-8:** chasses (for one beat), and steps 3-6 (three beats) without deviating from the edge of the skating foot.
2. **Steps 9-10:** step 9 is a LFOI for the man and a RBOI for the woman for six beats with a change of edge on the fourth beat and the free leg crossing behind the skating leg; step 10 is a LBO for the woman and a RFO for the man, with the couple swinging in unison.
3. **Three-turns in Waltz position (steps 11 through 15):** correct technical execution of the three turns and mohawks executed with speed, fluidity, and cadence; pay attention to be exact with respect to the timing.
4. **Steps 16-17 for the woman:** step 16, LFO, is an outside edge for three beats; step 17 is a closed mohawk RBO with correct technical execution of the placement of the free foot to the outside of the skating foot before becoming the new skating foot.

Section 2:

1. **Step 18, choctaw LFI for both skaters:** correctness of edge before and after the turn and correct placement of the free foot with respect to the skating foot.
2. **Woman's open mohawks (steps 19b-22-25):** pay particular attention to the technical execution with the foot placed to the inside of the skating foot and successively closing the feet, maintaining the inside edge before and after the turn.
3. **Step 27 (XR-RFO for the man and XR-LBO for the woman):** correctness of the XRolls and outside edges with a change of lean; step 28 (XR-LFO-3t for the man): correctness of the outside edge and change of lean followed by a three-turn on the third beat.
4. **Steps 28 and 29a for the woman:** on outside edges.
5. **Step 32:** woman's three-turn performed on the fourth beat of music, in sync with the man's dropped chasse.

HOLD	No	WOMAN'S Steps	Beats	Musical	Beats	MAN's Steps
1st SECTION						
Waltz	1	RBO		2		LFO
	2	Ch LBI		1		Ch RFI
	3	RBO		3		LFO
	4	LBO		2		RFO
	5	Ch RBI		1		Ch LFI
	6	LBO		3		RFO
	7	RBO		2		LFO
	8	Ch LBI		1		Ch RFI
	9	RBO/I *	3+3	6	3+3	LFO/I *
	10	LBO-Sw		6		RFO-Sw
	11	RBO		3	2+1	LFO - 3
	12	Mk LFO - 3	2+1	3		RBO
	13	RBO		3	2+1	Mk LFO - 3
	14	Mk LFO - 3	2+1	3		RBO
	15	RBO		3	2+1	Mk LFO - 3
Partial Tango	16a	Mk LFO	3	3	2	RBO
	16b				1	Run LBI
	17	Closed Mk *			6	
Foxtrot	18	Cw LFI		3		Cw LFI
	19a	RFI	2	3		RFI
Waltz	19b	Open Mk LBI	1			
	20	RBO Sw		6		LFO Sw
Promenade	21	Cw LFI		2		RFO
Waltz	22	Open Mk RBI		1		Ch LFI
	23	LBO-Sw		6		RFO-Sw
Foxtrot	24	Cw RFI		2		LFO
Waltz	25	Open Mk LBI		1		Ch RFI
See notes	26	RBO		3		LFO
	27	Xroll LBO		3		Xroll RFO
	28	Mk RFO	3	3	2+1	Xroll LFO - 3
	29a	LFO	2	3		RBO
	29b	XCh RFI	1			
Kilan	30	LFO Run		3		Mk LFO
	31	Xroll RFO Sw		6		Xroll RFO Sw
	32a	LFO - 3	3+3	6	3	LFO
Waltz	32b				3	Dropped Ch RFI*
* Step 9: movement of the free leg is optional on the first three beats						
* Step 17: elevation of the free leg on beat 4						
*Step 32 for the woman: Three turn on beat 4 with elevation of the free leg on beat 4						
* Step 32B for the man: Dropped chasse with elevation of the free leg on beat 4						

STARLIGHT WALTZ



STARLIGHT WALTZ SOLO

By: J.L. Jones & Peri V. Horne

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

Tempo: 168 bpm

Pattern: Set

The dance is a bright waltz, which must be executed with emphasis and power.

Steps 1 through 6, distributed to the right and left of a baseline placed parallel to the long axis, are made up of two consecutive lobes consisting of a sequence, for both partners, of a two-beat outside edge, a one-beat inside chasse, and a three-beat outside edge. These should be aimed initially toward the long side barrier, then toward the long axis, and once again toward the long side barrier; the changes of lean must be evident.

Steps 7 and 8: see steps 1 and 2.

Step 9 is a RBOI-swing, for six beats total, divided as follows:

- Three beats on an outside edge that begins parallel to the long side barrier and finishes toward the long axis;
- Three beats on an inside edge, from a change of edge on the fourth beat at which time the free leg crosses the tracing of the standing leg. The aim is first toward the long axis and finishes parallel to it at the end of the sixth beat of the step. The skaters may give a personal interpretation to the movement of the free leg on beats 1 through 3.

Step 10, six-beat LBO-swing on an outside edge, which begins parallel to the long axis and finishes toward the long side barrier, is characterized by a swing of the free leg in line with the tracing of the skating leg.

Step 11, RBO (three beats), step 12, mohawk LFO-3t (the three-turn is performed on the third beat), step 13, RBO (three beats), step 14, LFO-3t (the three-turn is performed on the third beat), step 15, RBO (three beats).

Step 16 is a three-beat mohawk LFO that begins a curve that goes away from the long axis, then becomes parallel to it, and then finishes, with step 17, toward the center of the rink.

Step 17 begins with a closed mohawk RBO for a duration of six beats. This step includes a double lift of the free leg. The first lift comes from the raise of the free leg at the finish of the closed mohawk; the second lift of the free leg occurs on the fourth beat.

Step 18: a choctaw to a LFI, which, during three beats, begins parallel to the long axis and finishes toward the long side barrier.

Step 19 is a stroke RFI (for two beats) and step 20 is an open mohawk LFI (for one beat). The aim of these steps is initially toward the long side barrier and finishes parallel to it.

Step 21: a six-beat RBO-swing, with the swing on the fourth beat, initially parallel to the long side barrier and finishing toward the long axis.

Steps 22-23: a choctaw LFI (step 22, for two beats) followed by an open mohawk RBI (step 23, for one beat). The aim of these steps is, on step 22, toward the long axis, and, on step 23, parallel to it; step 23 crosses the short axis.

Step 24: a six-beat LBO-swing, with the swing on the fourth beat, initially parallel to the long axis and finishing toward the long side barrier.

Steps 25-26: a choctaw RFI (step 25, for two beats) followed by an open mohawk LBI (step 26, for one beat). The aim of these steps is, on step 25, toward the long side barrier, and, on step 26, parallel to it.

Step 27 is a three-beat RBO, beginning parallel to the long side barrier and finishing toward the long axis.

Step 28: a three-beat XR-LBO, aimed initially towards the long axis, then finishing parallel to it.

Step 29 is a three-beat mohawk RFO that begins parallel to the long axis and finishes toward the long side barrier.

Step 30 is a stroke LFO (for two beats) followed by step 31, a XCh-RFI (for one beat), and The step moves away from the long side barrier (step 30) and becomes parallel to the short side barrier on the crossed chasse (step 31).

Step 32 is a three-beat LFO progressive (run) that begins parallel to the short side barrier and goes toward the long axis.

Step 33: a six-beat XR-swing in which the first two beats are aimed toward the long axis, the third beat at the peak of the lobe and the last three beats descend toward the short side barrier. On the fourth beat a forward swing of the free leg is performed.

Step 34, LFO-3t: the skater performs a stroke LFO followed by a three-turn (on the fourth beat) with a backward lift of the free leg at the end of the turn.

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.
- Chasses (steps 2-5-8) performed with well-pronounced edges, correct distribution of the lobes over the baseline of the dance.
- Step 9: change of edge on the fourth beat with the free leg crossing the tracing of the skating leg.
- The three-turns (from step 11 to step 15) must be performed with speed and fluidity, and well cadenced; pay attention to be exact with respect to the timing.
- Step 17: closed mohawk to a RBO with a duration of six beats and a double lift of the free leg. Pay particular attention to the technical execution of the closed mohawk, with the foot placed to the outside of the skating foot.
- Steps 18-19: choctaw LFI (step 18) and RFI (step 19), pronounced inside edges.
- Open mohawks (steps 20-23-26): pay particular attention to the technical execution with the foot placed to the inside of the skating foot and successively closing the feet, maintaining the inside edge before and after the turn.
- Steps 29 and 30 on outside edges.
- Step 33 (XRoll) must be skated on an outside edge for both skaters and an evident change of lean on the XRoll; swing on the fourth beat.
- Step 34: three-turn on the fourth beat and raise of the free leg in line with the skating foot.

STARLIGHT WALTZ (SOLO) – KEY POINTS

Section 1:

1. **Steps 2-5-8:** chasses (for one beat), and steps 3-6 (three beats) without deviating from the edge of the skating foot.
2. **Steps 9-10:** step 9 is a RBOI for six beats with a change of edge on the fourth beat and the free leg crossing behind the skating leg; step 10 is a LBO-swing, with the swing of the free leg on the fourth beat and in line with the skating leg.
3. **Steps 11 through 15:** correct technical execution of the three turns and mohawks executed with speed, fluidity, and cadence; pay attention to be exact with respect to the timing.
4. **Steps 16-17:** step 16, LFO, is an outside edge for three beats; step 17 is a closed mohawk RBO with correct technical execution of the placement of the free foot to the outside of the skating foot before becoming the new skating foot. On the RBO, for six beats, there is a double lift of the free leg.

Section 2:

1. **Step 18, choctaw LFI for three beats:** begins parallel to the long axis and goes toward the long side barrier; technical execution of the choctaw and correctness of edges.
2. **Steps 20-23-26, open mohawks:** pay particular attention to the technical execution with the foot placed to the inside of the skating foot and successively closing the feet, maintaining the inside edge before and after the turn.

3. **Steps 22-25, choctaws:** two beats each, correct technical execution, with correct edges before and after the turn and correct placement of the free foot with respect to the skating foot.
4. **Step 29:** a three-beat mohawk RFO; step 30 is a stroke LFO (for two beats) followed by step 31, a XCh-RFI (for one beat).
5. **Steps 33-34:** step 33 is a six-beat XR-swing; on step 34 the three-turn is performed on the fourth beat of music.

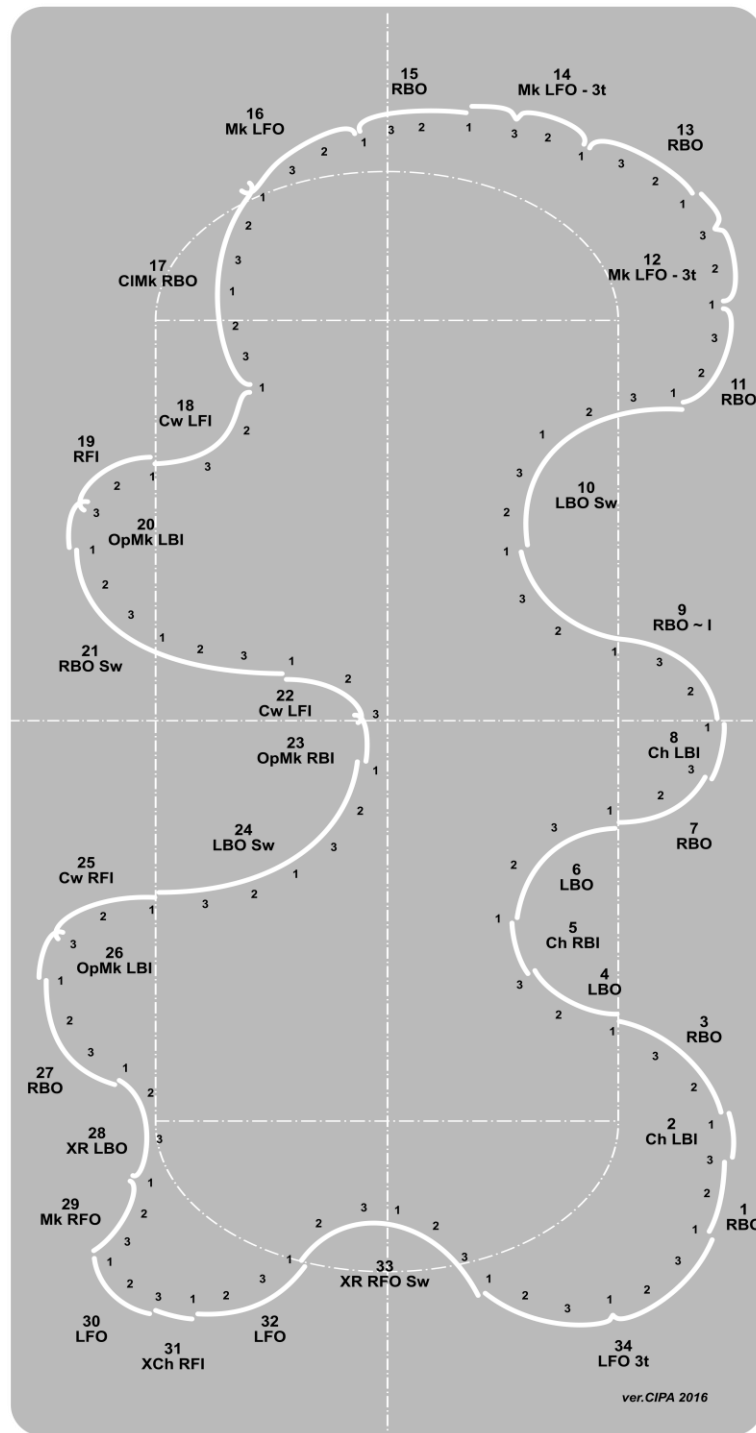
No	Steps	Beats	
1	RBO		2
2	Ch LBI		1
3	RBO		3
4	LBO		2
5	Ch RBI		1
6	LBO		3
7	RBO		2
8	Ch LBI		1
9	RBO/l Sw *	3+3	6
10	LBO-Sw		6
11	RBO		3
12	Mk LFO-3	2+1	3
13	RBO		3
14	Mk LFO-3	2+1	3
15	RBO		3
16	Mk LFO	3	3
17	Closed Mk RBO *		6
18	Cw LFI		3
19	RFI	2	3
20	Open Mk LBI	1	
21	RBO-Sw		6
22	Cw LFI		2
23	Open Mk RBI		1
24	LBO-Sw		6
25	Cw RFI		2
26	Open Mk LBI		1
27	RBO		3
28	Xroll LBO		3
29	Mk RFO	3	3
30	LFO	2	3
31	XCh RFI	1	
32	LFO run		3
33	Xroll RFO-Sw		6
34	LFO - 3	3+3	6

*Step 9: movement of the free leg is optional on the first three beats

* Step 17: elevation of the free leg on beat 4

*Step 34: execution of the three turn on beat 4 with elevation of the free leg on beat 4

Starlight Waltz – Solo



TANGO DELANCO

J.DUNLOP / W. GRAF / L.RESIDORI

Music: Tango 4/4

Tempo: 104 bpm

Positions: Foxtrot, Waltz, Tango, Partial Tango, Reverse Partial Tango, Tandem, Kilian, Cross Arm Kilian,
Hand in Hand, Shadow

Pattern: set

This Tango is fluid and lively. These characteristics must be clear during the execution of the dance through good edges interspersed with quick rotation, which develop correctly around the baseline.

The footwork must be very quick and sudden so as to create an intense "staccato" (as a brief and sudden action that gives the idea of an abrupt stop before continuing with the next movement). Deep edges, executed effortlessly and with fluidly combined with carriage, are necessary elements to correctly express the dance.

Steps 1 through 4 are skated in Foxtrot position.

Steps 1 (LFO), **2** (Ch RFI), **3** (LFO) and **4** (Run RFI) each of one beat, are part of a lobe beginning toward the long side barrier with step 1, becomes parallel to it on step 2 and ends away from it on steps 3 and 4.

Step 5, aiming toward the long axis, is two beats for both partners. For the woman, (DpCh LFO Rk), with the Rocker turn executed on the second beat of the step finishing on a LBO with the right free leg extended in back, in line with the tracing of the skating leg. For the man, step 5 (run LFOI), is a run LFO on the 1st beat followed by a change of edge to inside on the 2nd beat with the right free leg extended in back and crossed behind the skating leg, to match the woman's rocker turn. On the second beat of step 5, the woman, executing the Rocker, must cross the man's tracing; the couple assumes Reverse Partial Tango position with the woman slightly to the left of the man. The couple remains in this position until step 6.

Step 6: The woman, on step 6a, skates a run RBI for 2 beats followed by step 6b, a DrCh LBO, for two beats performed with an optional free leg movement.

On step 6, the man skates a RFO for 4 beats: the first two with the free leg stretched in back (corresponding to step 6a of the woman) and the last two beats with optional movement of the free leg (corresponding to step 6b of the woman). Step 6 begins aiming toward the long axis then becomes parallel to it and finally ends away from it.

Step 7 which has a total of six beats, is for the woman a Mk RFO Rk Sw and for the man a Xroll LFO-3t for 2 beats (step 7a) and a RBO Sw for 4 beats (step 7b); During this step, the man's left arm and the woman's right arm are brought over the woman's head enabling her to skate the Mk RFO on the first beat and a Rocker on the second beat, while the man executes a XR LFO on first beat followed by a three turn on the second beat (step 7a). The man then, in tandem position, executes step 7b with a RBO while the woman, remaining on the same edge, extends her left leg (free leg), first in front and then in back with a Swing (on the third beat of step 7b of the man) simultaneously with the man. Step 7 begins toward the long side barrier, becomes parallel to it and finishes away from it.

Step 8, Cw LFI (2 beats) in Kilian position, **step 9** RFO (2 beats), and **step 10** run LFI (1 beat) form a lobe that starts toward the long axis, becomes parallel to it on steps 8 and 9 and finishes aiming away from it on step 10.

On steps 9, RFO (2 beats) and 10 run LFI (1 beat) the man keeps his right hand on the left shoulder of the woman, skating behind and slightly to the left of her.

On **step 11**, (1 beat) the couple performs an RFI aimed towards the long side barrier, where the man, crossing the trace of the women and passing behind her, assumes Tandem position. During the change of position, from step 10 to 11, the arm movement is optional.

The arc of **steps 12 and 13** is distributed parallel to the long side barrier, beginning toward it and finishing away from it. Step 12a is skated in Kilian position.

Steps 12b-12c-12d-13a are skated in Partial Tango position.

Step 12 for the man is divided into 12a-12b-12c-12d, an Open Mk (heel-heel) LBI 3t - Open Mk RBO - Mk LFO - Ch RFI for 6 beats total, that are distributed as follows:

- Beat 1: **Step 12a**, Open Mohawk (heel-heel, executed in 1 beat) on an LBI edge and maintained for 2 beats on an inside edge;
- Beat 3: a three turn from LBI to LFO with the right free leg in front, maintained for 1 ½ beats on an outside edge.

Step 12b (Open Mk RBO) a quick Open Mohawk, for ½ beat,

Step 12c is a Mohawk LFO for 1 ½ beats;

Step 12d is a very quick Ch RFI, for ½ beat, only for the man.

Step 12 for the woman is an Open Mk (heel-heel) LBI- 3t- 3t, which remains on the same foot for six beats.

At the same time as the man, the woman performs this mohawk LBI (heel-heel) and three turn (LBI to a LFO on the 3rd beat) with the free leg extended in front, followed by another three turn (from LFO to LBI) on 5th beat and maintained on the inside edge with the right free leg extended in back until the 6th beat.

The movement of the free leg (where not mentioned) is optional.

The execution of **step 13a** for the woman, (RBO), and **13b** (Mk LFO) (1 beat each) occurs with a passage of the man's left hand holding the woman's right hand over her head to allow her to perform the step in preparation for the change of position (to Kilian).

Step 13 for the man, a LFO (2 beats) which, on the 2nd beat, the free leg is brought into "and" position in preparation for the next step (step 14 XF RFI).

Step 14, for the couple is a XF RFI for 2 beats in Kilian position.

Step 15, for 4 beats for both, consists of a LFI swing- inside twizzle for the woman (2+1 ½+½) and a LFI swing (2+2) for the man skated toward the center of the rink. This step begins aiming away from long axis and finishes aiming toward it. This step for the woman is performed with the free leg held in back for the first 2 beats, swinging in front on the 3rd beat, and an inside twizzle on the last ½ beat.

The inside twizzle is a rotation on one foot which comprises, in a single movement, a quick three turn from LFI to LBO, followed by a half three turn to a LFI, before performing the next step.

The man, after the swing, matches the execution of woman's twizzle by bringing his feet together into "and" position.

During the twizzle the skaters' left hands move over the woman's head to take the next step, **Step 16** (RFO), in Cross Arm Kilian position with the left hands of the skaters joined at the height of the hips (with the left hands over and the right hands under). This movement should be completed in time to start Step 16, a RFO for 1 ½ beats for both skaters.

Step 17 (Ch LFI) is a quick chasse skated for ½ beat.

The steps 16 and 17 are aimed toward the long axis.

Step 18, for 4 beats, is a RFO swing followed by a twizzle (2+1 ½+½) for man and RFO swing (2+2) for the woman. Step 18 begins at the long axis and finishes toward the short side barrier.

Step 18 for the man is skated with the free leg held in back for 2 beats, swinging in front on the 3rd beat and an outside twizzle for ½beat.

The outside twizzle, turned counterclockwise, is a full rotation on one foot, which comprises, in a single movement, a quick counter turn (from RFO to RBO) followed by a half three turn to a RFI before performing the next step. During the twizzle, the right hands of the skaters are released to allow the execution of this turn of the man while the left hands remains joined above his head (it should be noted that the man's height may affect the execution of the twizzle under the left arm of the woman. For this reason it is permitted to release hold to facilitate this turn. The woman matches the execution of the man's twizzle by bringing her feet into "and" position.

Step 19, a LFO for 2 beats for both the man and woman, aims toward the long axis and finishes parallel to it.

On step 19 the couple assumes Kilian position, which is maintained until the end of step 20.

Step 20 XB RFI-O-I, for a total of 4 beats.

This step, begins parallel to the long axis and ends towards the short side barrier. The step is performed as follows:

- First beat: XB RFI with the free leg extended in front;
- Second beat: a change of edge from RFI to RFO with optional free leg movement;
- Third beat: change of edge from RFO to RFI with free leg lifted forward for a beat and returning to the "and" position; this inside edge must be held for 2 beats.

Step 21, for 2 beats, is a LFO skated parallel to the short side barrier.

With step 21, LFO, the couple assumes Foxtrot position, which is maintained until step 25, LFO.

Step 22 run RFI (1 beat), **23** LFO (1 beat), and **24**, DrCh RFI (2 beats) descend from the short side barrier; Step 24 is parallel to the long side barrier. **Step 25** is a LFO (1 beat).

On **step 26** for the woman, a RBO Ballroom * step (lv Mohawk): (toe to toe).

The woman, leaving her right hand with the man's left hand, performs a Ballroom (an inverted Mohawk), shifting her body weight from a LFO in a counterclockwise direction to a RBO, at the end of which she is in front of her partner on a RBO with her feet in "and" position. During the rotation, the man and woman join their hands, left hand to left hand and right hand to right hand, with the left hands on top and the right on bottom.

The man, while the woman executes the inverted mohawk, skates a run RFI for one beat.

The position of the skaters is momentarily face to face with arms crossed, successively with step 27, the woman crosses the man's tracing to finish on his left.

Step 27, (4 beats total) for the woman a Mk LFO Sw Rk and the man a quick LFO Sw Rk is initially performed (on the 1st beat) with a passage of the woman under the link formed by the partners' left hands that pass over the woman's head to be successively brought to the height of the hip. The right hands remain joined and the skaters side by side (the woman to the left of the man)

Step 27, (for 4 beats), is as follows:

- 1st beat: for the woman Mk LFO and for the man a quick LFO;
- 2nd beat: Forward swing of the right free leg, in line with the skating leg;
- 3rd and 4th beat: LFO Rk (on 3rd beat) that finishes on a LBO, held until the end of the step. During the rocker turn the couple assumes Kilian position.

Step 28: (for 4 beats) for the woman is a XR RBO 3t O, is as follows:

- 1st beat: a Xroll RBO in Kilian position.
- 2nd beat: a three turn (RBO to RFI), the couple assumes Tango position;

- 3rd and 4th beat: a change of edge, from RFI to RFO on the 3rd beat, held on an outside edge until the end of the step. The position assumed is Partial Tango position and the movement of the free leg on this step is optional

For man **Step 28a** is a XR RBO (2 beats) and **28b** a DrCh LBO (2 beats).

28a (2 beats): 1st and 2nd beat: a XR RBO (on the 1st beat) in Kilian position, held for 2 beats on an outside edge and on the 2nd beat, corresponding to the woman's three turn, the couple assumes Tango position.

28b (2 beats): 3rd and 4th beat: a DrCh LBO on the 3rd beat on an outside edge until the end of the step. The couple moves into Partial Tango position and the movement of the free leg on these steps is optional.

Step 29, aimed toward the long side barrier, is for the woman a XR LFO 3t, a cross roll on the 1st beat followed by a three turn on the 2nd beat, while for the man is a RBO for 2 beats; the position is Partial Tango on the cross roll and after the woman's three turn, the couple assumes (with step 30), Waltz position.

Step 30 (2 beats for both skaters), is a RBO for the woman and a Mk LFO for the man, aimed toward the long side of the barrier and becoming parallel to it.

Steps 31-32-33-34 are Ballroom * steps (lv Mohawk), performed in Waltz or Partial Tango position (optional choice) in which the skaters rotate lightly around each other, alternating with Ballroom * steps (lv Mohawks) from forward to backward and with mohawks from backward to forward on outside edges.

Step 31 (2 beats): Ballroom step for the man on a RBO with forward extension of the free leg while the woman performs a Mk LFO with backward extension of the free leg.

Step 32 (1 beat): Ballroom step for the woman on a RBO, with the foot of the free leg in "and" position, while the man performs a Mk LFO with immediate return of the foot of the free leg to "and" position, matching the woman.

Step 33 (1 beat): Ballroom step for the man on a RBO, with the foot of the free leg in "and" position, while the woman performs a Mk LFO with immediate return of the foot of the free leg to "and" position, matching the man.

Step 34 (2 beats): Ballroom step for the woman on a RBO with forward extension of the free leg while the man performs a Mk LFO with backward extension of the free leg.

The couple, on step 34, assumes Tango position, maintaining it through step 35b.

Step 35 is a XR LBO (2 beats) for the woman and a XR RFO (35a) followed by a Ch LFI (35b) (1 beat each) for the man. Step 35 intersects the long axis.

Step 36 is a Mk RFO for the woman and a RFO for the man, during which the couple assumes Kilian position, aimed toward the short side barrier.

Step 37: XR LFO 3t (2 beats), the man slides forward with respect to the woman passing under the link of the left hands while the woman with **step 37a** XR LFO (1 beat), remains on the outside of the man and with **step 37b** Ch RFI (1 beat) she is in front of him, after his three turn. The position on step 37 is Hand in Hand (her left hand in his left hand, with right hands free). This step is initially aimed toward the short side barrier and curves in preparation for the next step.

Steps 38a-38b respectively for the man: step 38a, a RBO (1 beat) with the free leg extended in front and a DrCh LBI (38b) (1 beat) with the free leg extended in back. For the woman, **step 38** LFO Sw (2 beats) in which the free leg swings in front on the 2nd beat.

Hand in Hand position is maintained until step 38b and the aim of the step is parallel to the short side barrier.

Step 39 is executed in Partial Tango position, with the woman on the man's left. On this step, the man performs a DrCh RBO with free leg in back, in line with the skating leg and the woman a RFI (Open Stroke).

At the end of step 39, the man prepares to execute a mohawk that connects this step with the first step of the dance, a LFO (step 1), to be able to perform the restart of the dance while the woman brings the left free leg into "and" position. The man's mohawk must be repeated at the end of the second sequence of the dance.

Note: Ballroom * (lv Mohawk): 180 ° rotation from forward to backward, with the toes close and angled (toe to toe) during the execution of the turn.

KEY POINTS – TANGO DELANCO (Couples)

Section 1

1. **Step 5** Dr Ch LFO Rk: correct execution of the Dr Ch LFO Rk, without changing to an inside edge before and/or after the Rocker for women, matching the change of edge of the man. The woman, during the Rocker must cross the trace of the man.
2. **Step 7** which has a total of six beats is for the woman Mk RFO-Rk Sw and for the man (7a) XR LFO-3t (2 beats) and (7b) RBO Sw (4 beats); proper execution of the Mohawk LFO rocker swing without changing the edge before and/or after the Rocker; the skater must lift the free leg in front on the 3rd beat and swing it in back on the 5th beat. Attention should be paid to the required change in position and the proximity of the skaters after the woman's Rocker turn.
3. **Step 12**: correct execution of the Mohawk (heel to heel) and correct edge before and after the three turn. Attention should be paid to the required change in position and the proximity of the skaters before and after the mohawk as well as during the three turn with the correct lean as well as the correct timing (see list of steps).

Section 2

1. **Step 15**: Proper execution of LFI Sw Tw (2+1 ½+½) for the woman; step on a LFI edge, bringing the free leg forward on the 3rd beat with a Swing and remaining on an inside edge for 3 ½ beats after which she will quickly rotate clockwise (Inside Twizzle formed by a three turn + half a three turn) in ½ beat.
2. **Step 18**: Proper execution of the RFO Sw Tw (2+1 ½+½) for the man; step on a RFO edge swinging the free leg in front on the 3rd beat of the step and remaining on an outside edge for 3 ½ beats, after which he will quickly rotate counter-clockwise (Outside Twizzle formed by an outside counter turn + half three turn) in ½ beat.
3. **Step 20**: RFIOL (4 beats) (1+1+2). The step should be skated with pronounced changes of edge with correct timing (1 beat RFI, 1 beat RFO and 2 beats RFI).

Section 3

1. **Step 26**: Correct execution of Ballroom step RBO * (lv Mohawk: toe to toe) for the woman, from LFO to RBO.
2. **Step 27** for the woman is a Mk LFO Sw Rk and for the man a LFO Sw Rk: Correct execution of the swing rockers on the correct edge and correct timing. Attention to the changes in position and proximity of the skaters before and after the rockers
3. **Step 28**: (4 beats) is for the woman a XR RBO 3t O: correct execution of the backward cross roll and lean relative to the woman. For man step 28a is XR RBO (2 beats) and 28b Dr Ch LBO (2 beats). Edges should be strong and defined as described.

Section 4

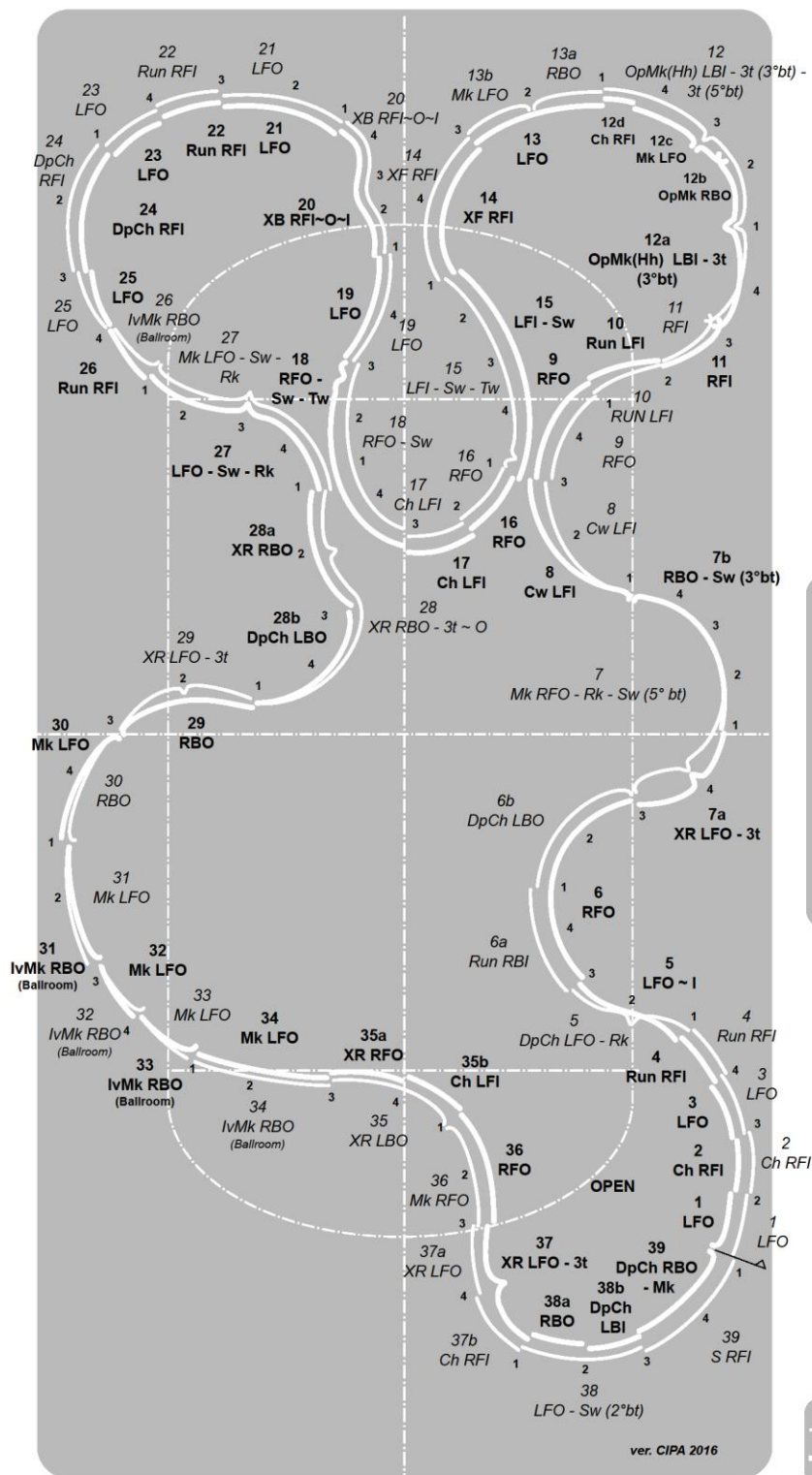
1. **Steps 31-32-33-34** for both: "Ballroom"/Mohawk: correct technical execution of the ballroom steps made lightly, on correct edges and with correct timing: steps 31 and 34 for 2 beats, steps 32 and 33 for 1 beat. Attention to the proximity of the partners during the ballroom steps and the correct position during rotations avoiding separations and variations in the space between them.
2. **Step 37**: XR LFO for both followed by a three turn for the man and Ch RFI for the woman; observe the changes of position and the correct edges and timing.
3. **Step 39** (2 beats): the man performs a Dr Ch RBO (2 beats) and the woman a RFI (open-Stroke) in Partial Tango position. Compliance with the prescribed timing and coordination of the free legs in unison.

TANGO DELANCO (Couples)

Position	Step	Man's Steps	Beats			Woman's Steps
			M		W	
SECTION 1						
Foxtrot	1	LFO		1		LFO
	2	Ch RFI		1		Ch RFI
	3	LFO		1		LFO
	4	Run RFI		1		Run RFI
Reverse Partial Tango	5	LFOI (free leg crossed in back on beat 2)		1+1		Dp Ch LFO Rk (Free leg extended in back after Rk)
	6a	RFO	2+2		2	Run RBI
	6b	(free leg movement optional on the last 2 beats)			2	Dp Ch LBO (free leg movement optional)
(see notes)	7a	XR LFO 3t	1+1		1+1+	Mk RFO Rk Sw
Tandem	7b	RBO Sw (swing on beat 3)	2+2		2+2	(Swing on beat 5)
Kilian	8	Cw LFI		2		Cw LFI
(see notes)	9	RFO (man's right hand on the shoulder of the woman)		2		RFO (man's right hand on the shoulder of the woman)
	10	run LFI (man's right hand on the shoulder of the woman)		1		run LFI (man's right hand on the shoulder of the woman)
Tandem	11	RFI		1		RFI
Kilian	12a	Op Mk LBI (heel to heel) Three turn (beat 3 of LBI) (free leg in front)	2+ 1 ½		2+ 2+	Op Mk LBI (heel to heel) Three turn (beat 3 with free leg in front)
	12b	Op Mk RBO	½			
Partial Tango	12c	Mk LFO	1 ½		2	Three Turn (beat 5 with free leg in back)
	12d	Ch RFI	½			
	13a	LFO	2		1	RBO
(see notes)	13b				1	Mk LFO
SECTION 2						
Kilian	14	XF RFI		2		XF RFI
(see notes)	15	LFI -Sw –"and position"	2+2		2+1½ + ½	LFI -Sw –Tw (½ count)
Cross Arm Kilian	16	RFO		1 ½		RFO
	17	Ch LFI		½		Ch LFI
(see notes)	18	RFO-Sw - Tw (½ count)	2+1 1/2+1/ 2		2+2	RFO-Sw–"and position"
Kilian	19	LFO		2		LFO
	20	XB RFIOI		1+1+ 2		XB RFIOI
Foxtrot	21	LFO		2		LFO
	22	run RFI		1		run RFI
	23	LFO		1		LFO

	24	Dp Ch RFI		2		Dp Ch RFI
	25	LFO		1		LFO
SECTION 3						
(see notes)	26	run RFI		1		Iv Mk RBO (Ballroom step)
(see notes) To Kilian	27	LFO Sw Rk		1+1 +2		Mk LFO Sw Rk
Kilian to Tango	28a	XR RBO	2		1+1	XR RBO- 3t (to RFI)~O
From Tango to Partial Tango	28b	Dp Ch LBO	2		+2	
	29	RBO		2		XR LFO 3t (to LBI)
SECTION 4						
Waltz	30	Mk LFO		2		RBO
	31	Iv Mk(Ballroom) RBO		2		Mk LFO
	32	Mk LFO		1		Iv Mk (Ballroom) RBO
	33	Iv Mk RBO(Ballroom)		1		Mk LFO
Tango	34	Mk LFO		2		Iv Mk(Ballroom) RBO
	35a	XR RFO	1		2	XR LBO
	35b	Ch LFI	1			
Kilian	36	RFO		2		Mk RFO
Hand in Hand	37a	XR LFO 3t (to LBI)	1+1		1	XR LFO
	37b				1	Ch RFI
	38a	RBO	1		1+1	LFO Sw (free leg in front on beat 2)
	38b	DpCh LBI (free leg in back)	1			
Partial Tango	39	Dp Ch RBO (free leg in back)		2		RFI (Open Stroke)
		Mk to...				

TANGO DELANCO



TANGO DELANCHA SOLO

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 bpm

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 ½ beats), **16** (short RFI-CH for ½ 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.

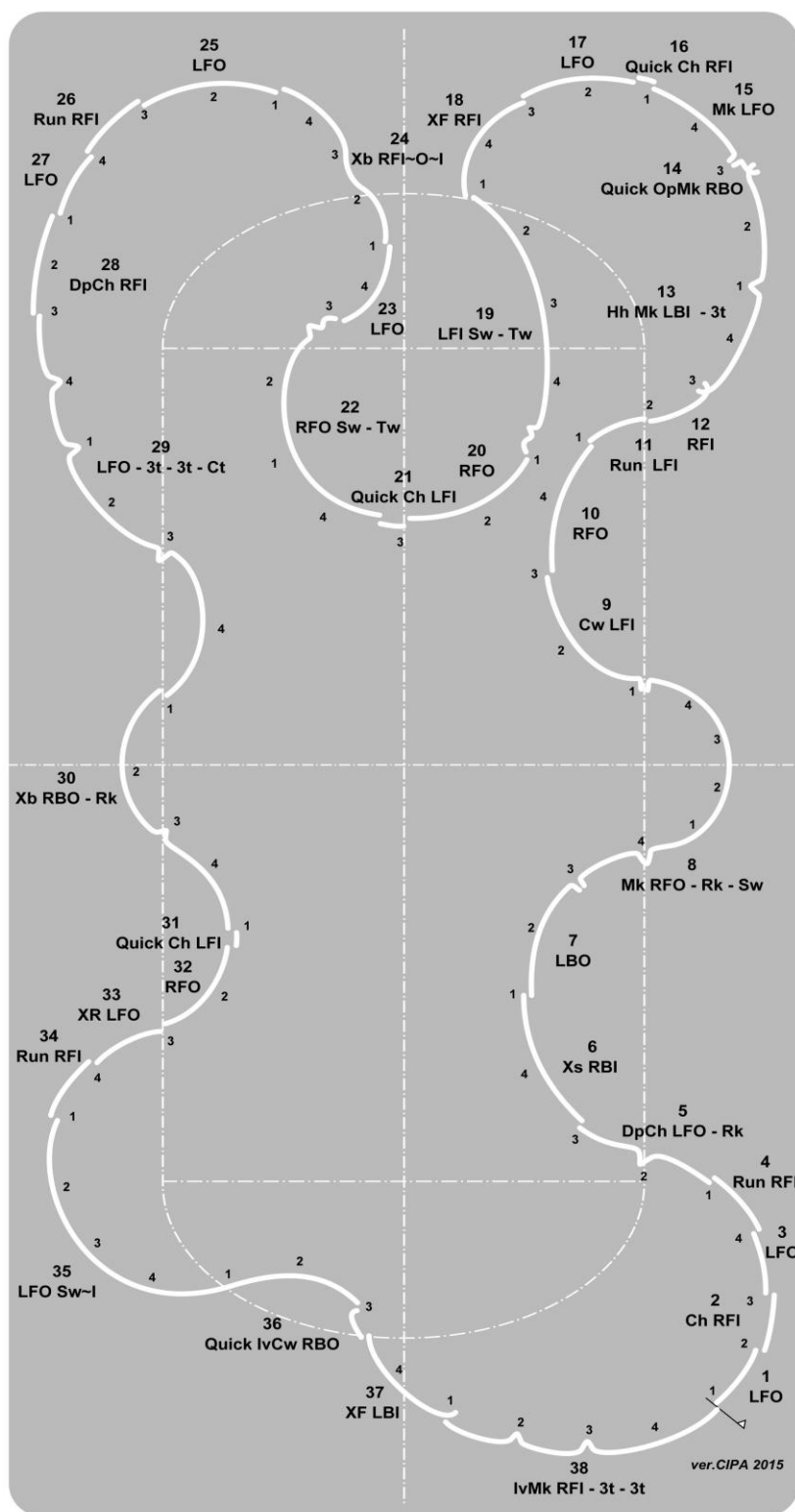
Section 4

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
1st SECTION		
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
2nd SECTION		
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
3rd SECTION		
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
4th SECTION		
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



VIENNESE WALTZ

By Erik Van der Weyden and Eva Keats

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

Tempo: 138 bpm

Position: Closed, Outside, Reverse Outside, Open

Pattern: Set

Competitive Requirements – 2 Sequences

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.

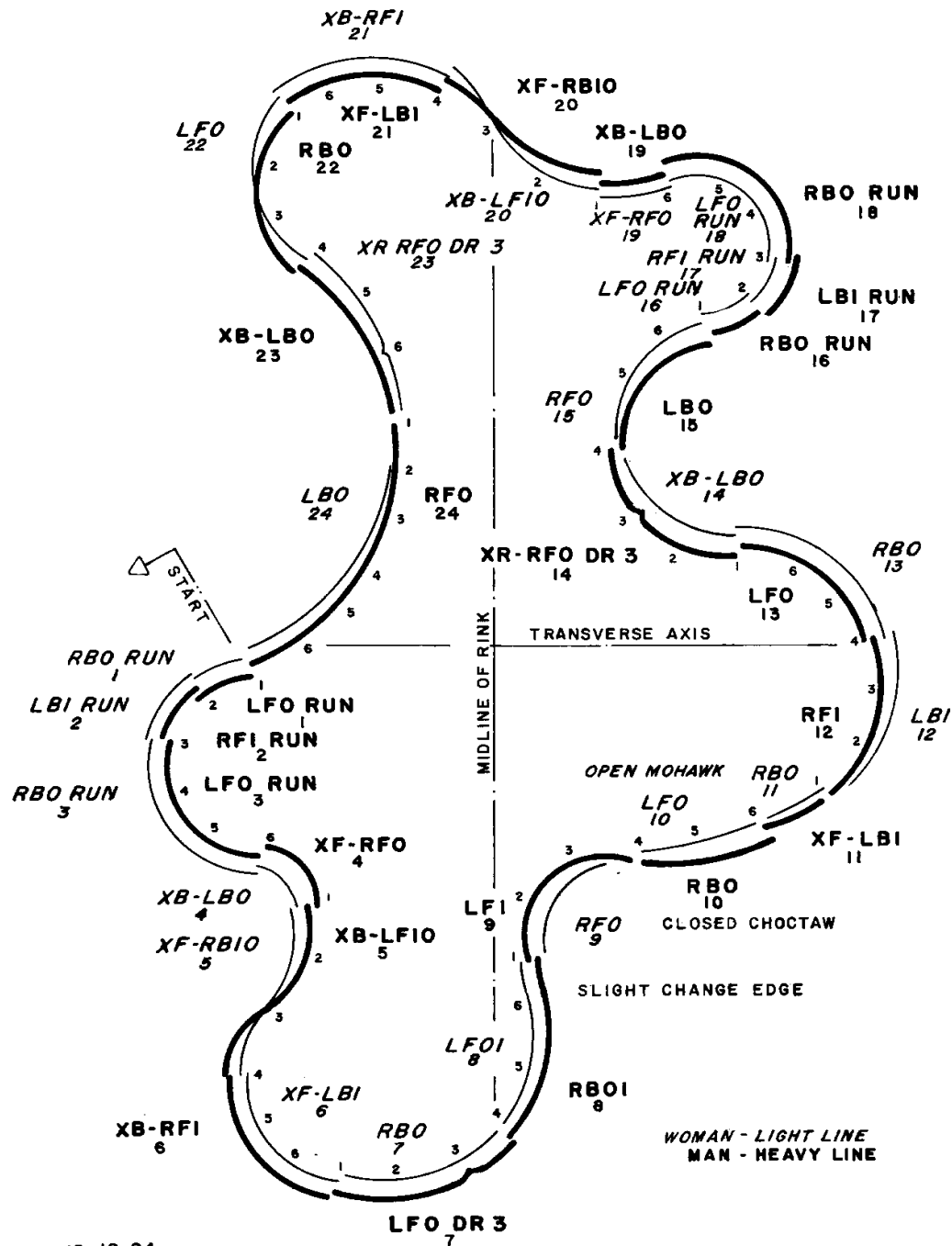
On step 13, the partners change from closed position to outside position (right hips together) for a proper take off on step 14. The timing of steps 1,2,3,4, and 16, 17, 18, 19 are unusual and, since it adds a distinctive touch to the dance, must be closely adhered to. Note that steps 1, 2 and 16, 17 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			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



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 bpm
Pattern: Set

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 for the woman) must be taken at the side of the preceding skating foot.

On step 15 the 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 her 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

MAN: ———
WOMAN: - - -

(CH. = CHASSE)

CIPA

WESTMINSTER WALTZ SOLO

By Erik Van der Weyden and Eva Keats

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

Tempo: 138 bpm
Competitive Requirements – 2

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:

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:

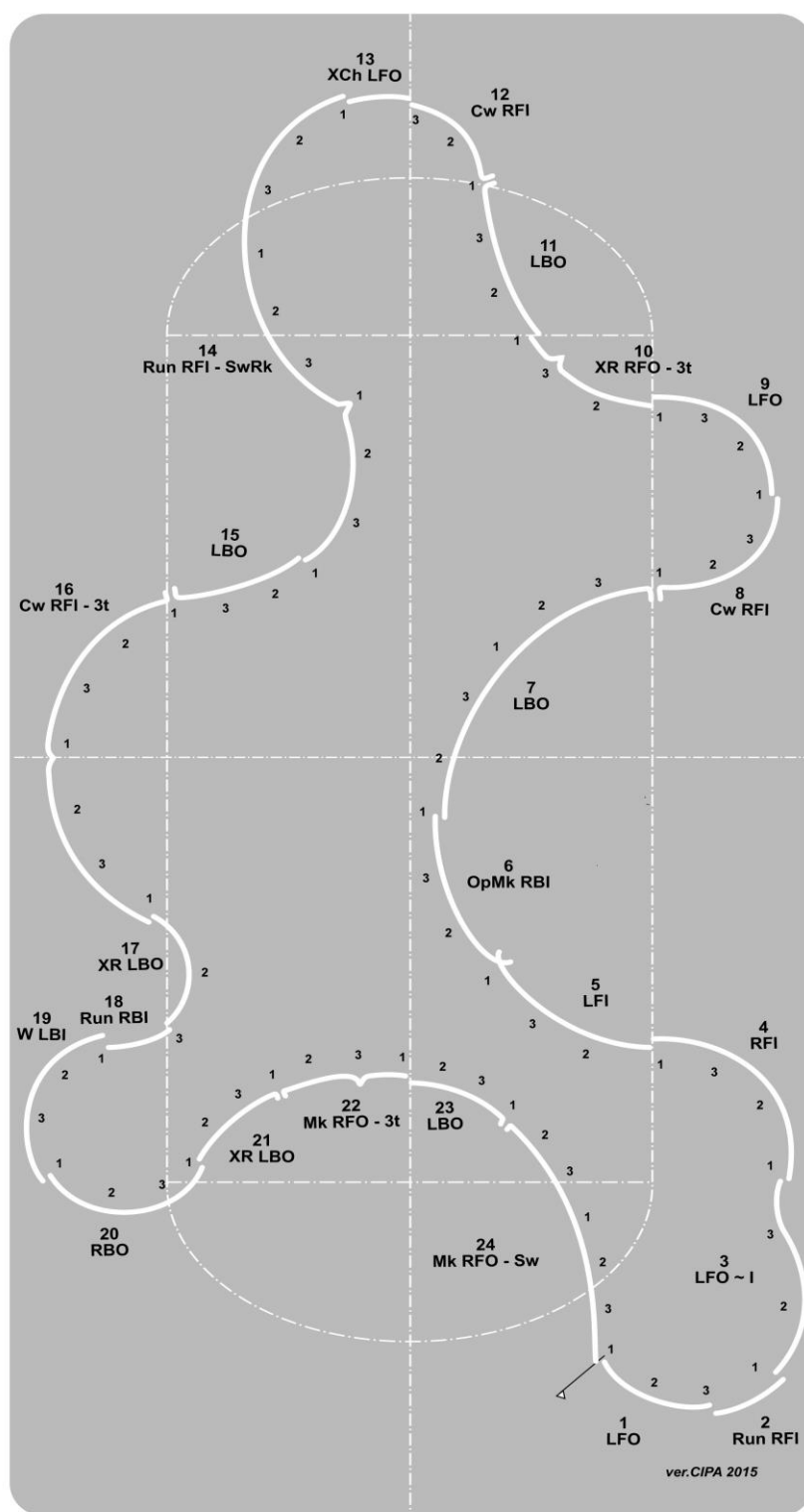
1. **STEPS 12 (Cw-RFI) and 13 (Xch-LFO):** proper execution of the choctaw, keeping the correct edge before/after the turn, followed by a crossed-chasse done with feet parallel and close together, immediately returning to the “and” position, executed on the correct edge. Proper timing of **step 12 Cw-RFI** (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
1st SECTION		
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
2nd SECTION		
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



APPENDIX 4 – 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.



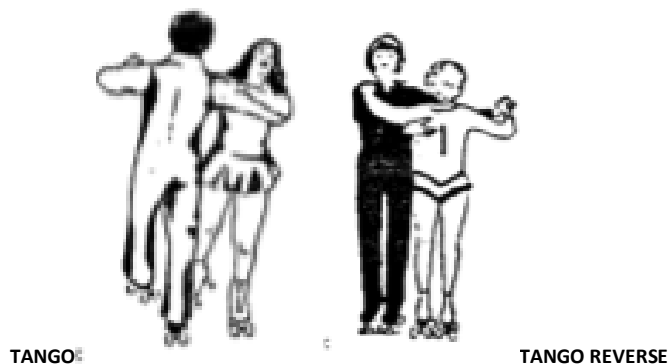
Closed or Waltz Position: partners face each other directly, one skating forward while the other skates backwards. The man's right hand is placed firmly against his partner's back at her shoulder blade with elbow raised and bent sufficiently to hold her close. The woman's left hand is placed against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



Outside or Tango Position: partners face, one skating forward while the other skater backwards. Unlike the closed position, partners skate hip to hip, the man being either to the right or left of the woman.



Kilian Position: 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 clasped and resting at her waist over hip bone.



Tandem Position: partners 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.



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 5 – JUMPS DESCRIPTION

Comments

f forward

b backward

O outside

T inside rotation in the sense of three turn (natural rotation)

C rotation in the sense of counter turn (counter rotation)

! toe push

X symbol for crossed feet (Mazurka)

^ split

— outside

— inside

→ right outside

← left inside

○ revolution of 360° in the air

— revolution of 180° in the air

Definitions:

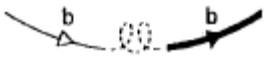

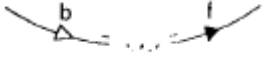
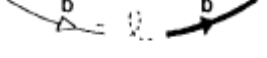
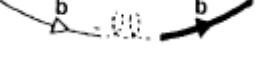



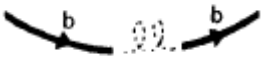



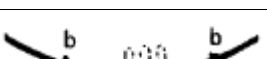
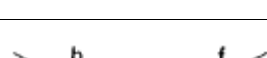
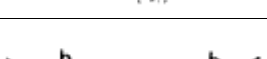
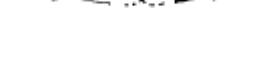
Half Revolution Jump – Any jump of one-half revolution (180° degrees) in the air.


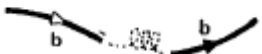
Single Jump – Any jump of one or more, but less than two, revolutions.

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
	13c	bo ! 3 Tbo	8	Triple Lutz

APPENDIX 6 – FOOTWORK SEQUENCES

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 step sequence must start from a standing position.

Circle. 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.



Serpentine. Starting at any end of the skating floor and progress in at least two (2) bold curves of not less than one-half ($\frac{1}{2}$) of the width of the skating floor and ends at the opposite end of the skating floor using advanced footwork.



Diagonal. 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.



Straight line. Starting at the short side of the skating floor and ending at the opposite short side of the skating floor. To cover at least three quarters (3/4) of the floor with advanced footwork.



APPENDIX 7 – 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.

A MARK		
Set Element	Score	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	Toe Loop	0.6	
	Flip/Lutz from		0.6 to 0.8
Double	Toe Loop	from	0.8 to 0.9
	Flip/Lutz from		0.9 to 1.1
Triple	Toe Loop	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 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.

APPENDIX 8 – 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

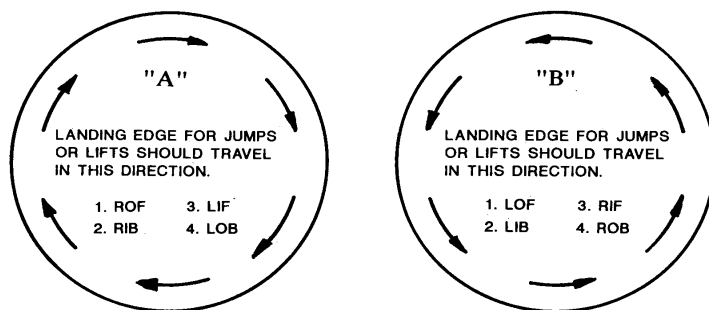
Arrangement of Content

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

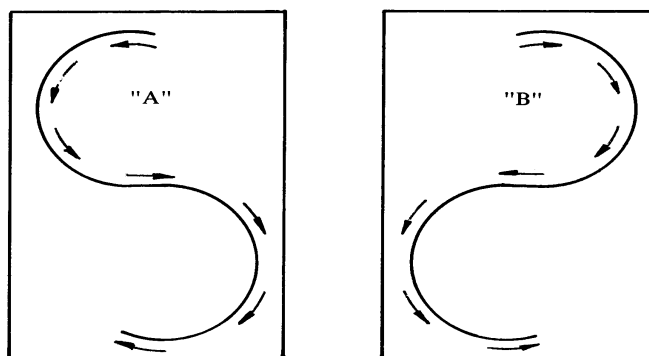
A combination of floor directional patterns will help make a well balanced pairs program. The importance of varied patterns and the use of the major portion of the skating surface cannot be over emphasized in pairs skating. The skating surface to a coach is what the canvas is to the painter. A free skating/pairs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

Circle Patterns A and B

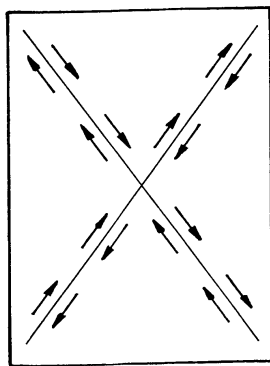


Note: If proper landing direction is used, skaters should have no problem with a natural exit because of barriers.

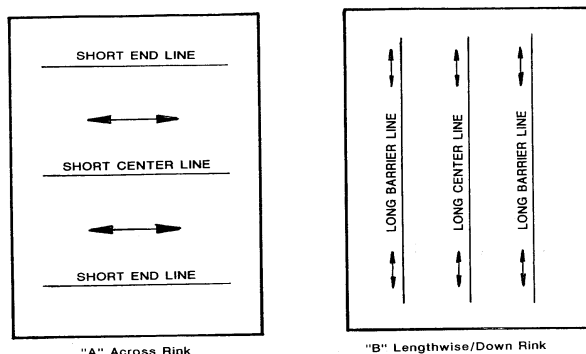
"S" Patterns - A and B



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.

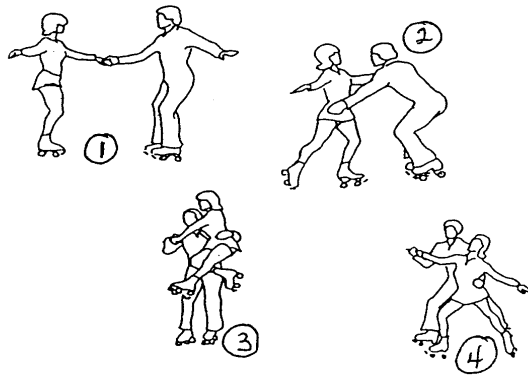
When beginning any lift, a combination of the man bending down and the woman jumping up will make it easier for the man to raise the woman to the proper lift position. The man should never have to lift the woman from the floor—he should only lift the weight of the woman on her way up.

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.

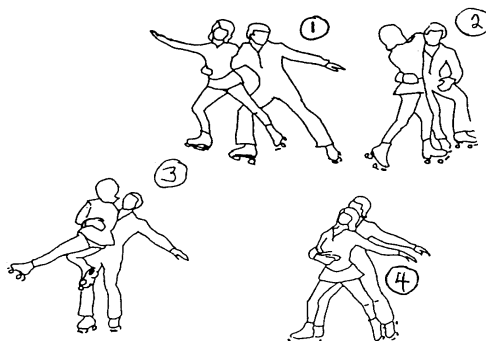
Bucket or Pull Through

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.



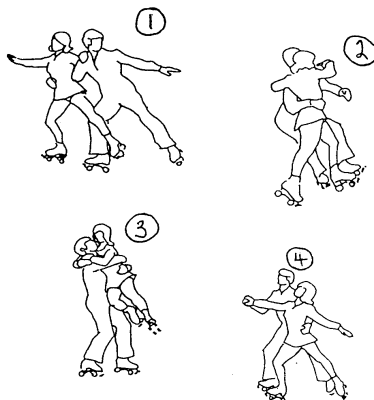
Pass Over Axel

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.

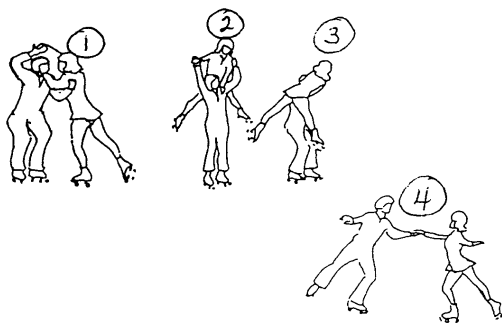


Around the Back Lift.

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.

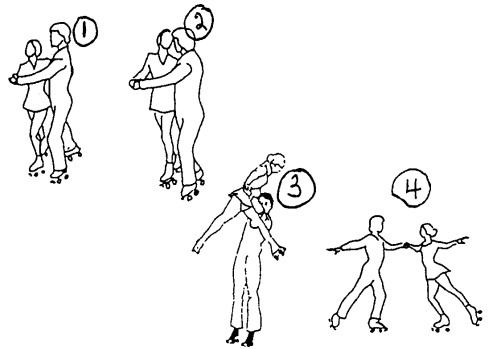
After the completion of the required rotations, the man will bring the woman around and place her on a right outer back edge in front of his body as he steps to a left outer forward edge. Holding the woman's right hand in his left, both partners present a strong landing position. As always, good posture 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.

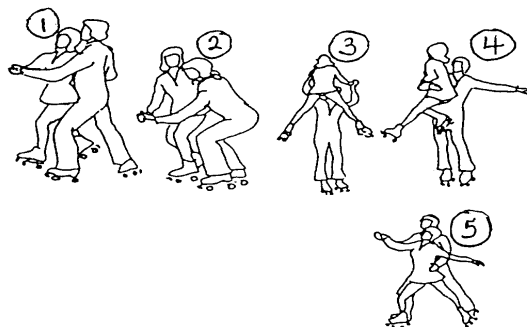


Lutz or Flip Lift (Full Split Position)

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)

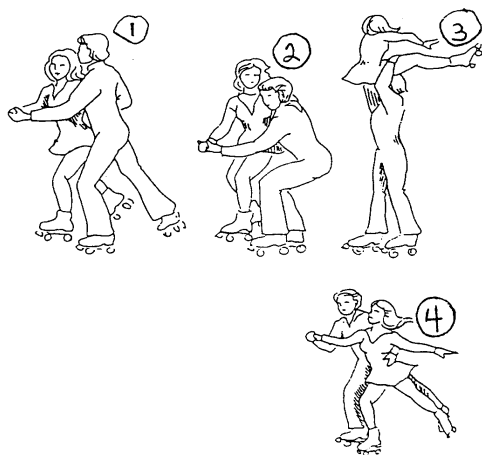
Both partners roll backward, woman on man's right side, man's right arm around woman's back, woman's left arm around man's right shoulder. Woman holds man's left hand with her right hand, both step to LOF edges with man swinging woman aloft as they step, with woman swinging her right leg up as the man 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.

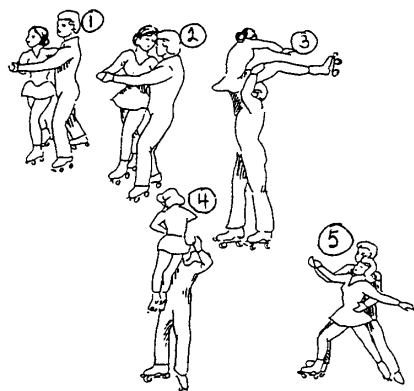
NOTE: During the execution of this lift, the man should maintain a straight body axis, with no noticeable bending at the waist. The man does not rotate during this lift and should not use his toe stops at any time.



Kick Over the Head Flip With a Twist

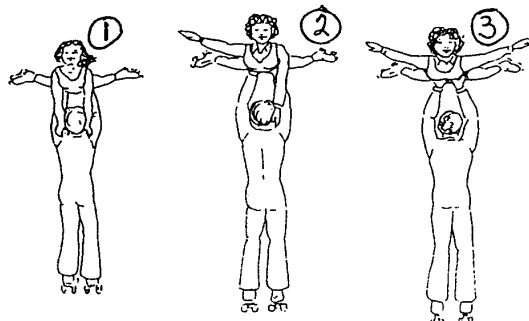
The starting position is the same as the Kick Over Flip. After the woman reaches the fully extended position with her right leg over the man's head, she will make slight contact with her body to the man's shoulder. When the man feels this contact, he will raise his shoulder by lifting with his legs. 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.

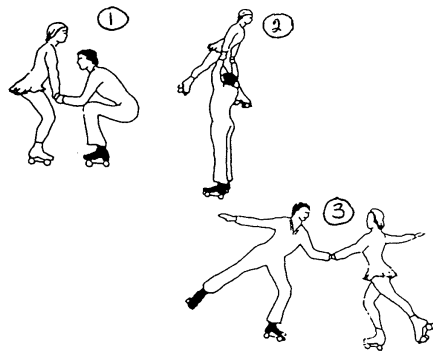
NOTE: From a scoring standpoint, this method of take-off should be given more credit than the basic take-off position. During this lift, the woman may hold on with both hands, one hand, or choose to release her grip completely.

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.

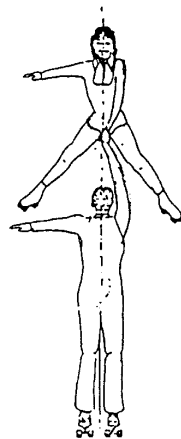
NOTE: When rotating, the man should perform close, tight mohawks which enable him to rotate around his body axis without noticeable tilt either forward, backward, or sideways. This practice should be standard on all lifts.

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.



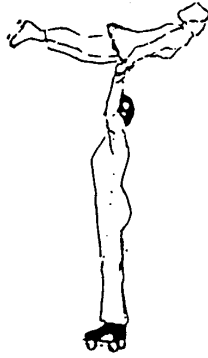
Press Lift (one-handed position)

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.



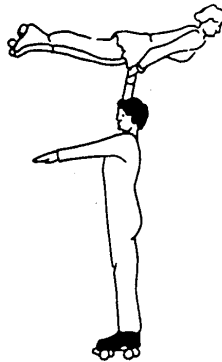
Press Lift (two-handed, layout position)

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.



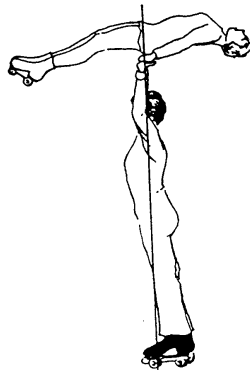
Press Lift (one-handed layout position)

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)

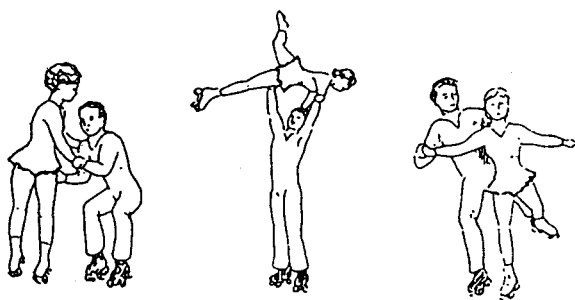
This lift starts the same as the two handed position, with the man's hands positioned either on the hips or left hand on the hip and right hand at the middle of the woman's lower back. At the top of the extension, and depending upon the original hand position, the man will move his right hand to the 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 toe loop 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)

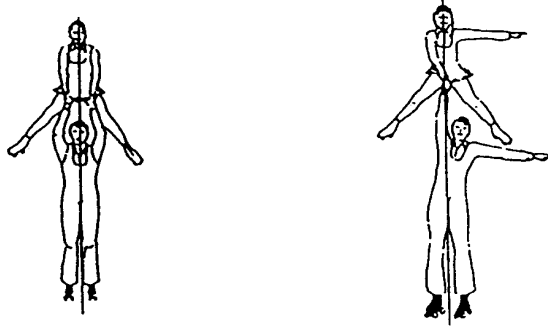
Accomplished as the standard Cartwheel, but the woman brings both legs together in the "T" position. This position should be executed parallel to the skating surface, maintained as tightly as possible with no movement. At no time should the woman shift her body weight to the right or apply too much pressure 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.

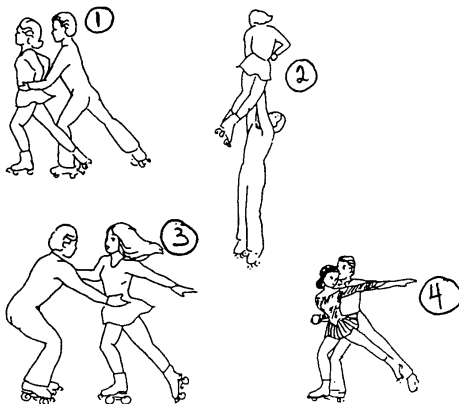
Kennedy Lift (one-handed layout position)

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 woman 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

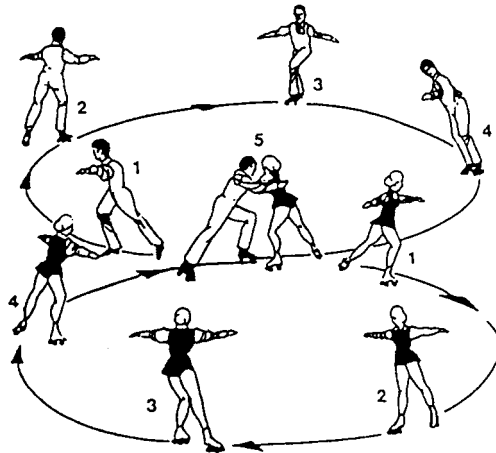
Just as in any other branch of the sport, there are certain “building blocks” which are both unique and necessary to the successful execution of the content. A summary of these basic components follows.

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.

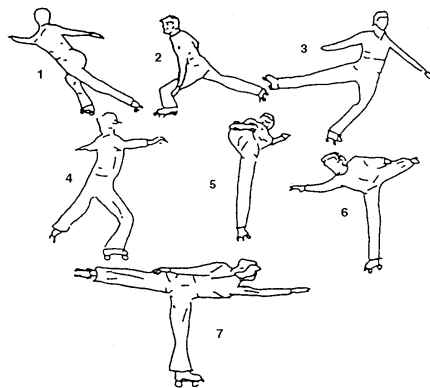
Just as the partners meet, they step to left outer forward edges and grasp each other, increasing the depth of the left outer forward edge. At this point, it is very important for the partners to remain on edges (not flats) as they begin to spin around each other. From this point, a variety of spins,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

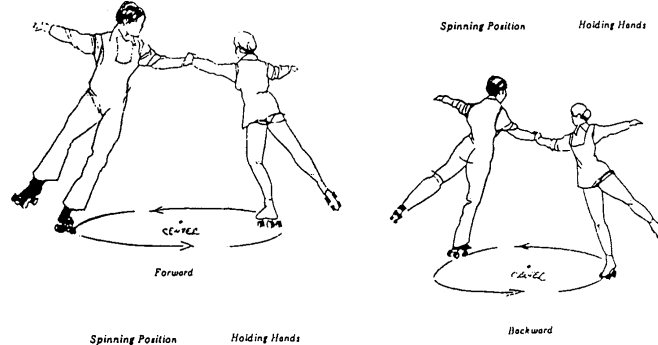
SPIN DESCRIPTIONS

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.

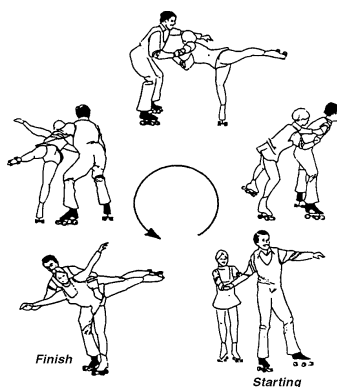
The position assumed in the execution of the Hand in Hand Upright will include a slightly bent skating knee, straight backs, erect heads, and straight and extended free legs with the toes pointed down and out. The exit of the spin is optional as long as good body positions are maintained.

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.



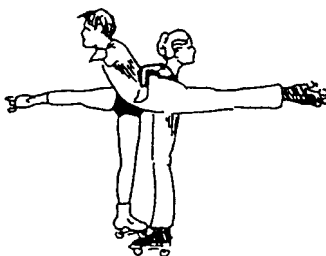
Pull Around Camel

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.



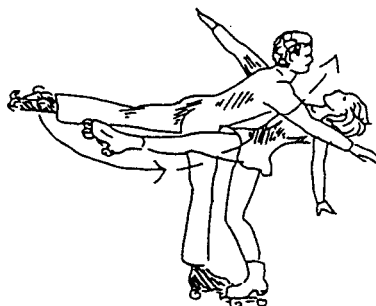
Pull Around Catch-Waist Camel

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.



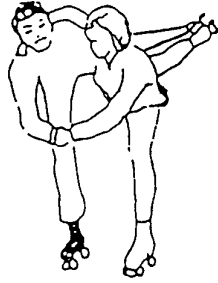
Pull Around CamelOver Inverted

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.

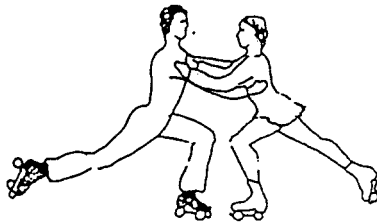
Tango or Face to Face Camels

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.



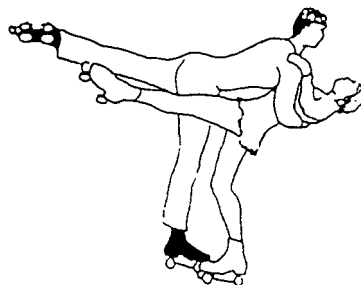
Face to Face Outer Back Sit Spin

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.

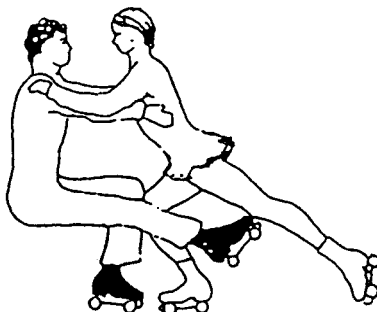
NOTE: When executing the camel, the man must torque his free leg as much as possible to keep the spin moving. At the same time, he must also keep his upper body position as strong as possible to support the woman. At no time during this spin can there be any bending down by the woman or bending forward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



Hazel Spin

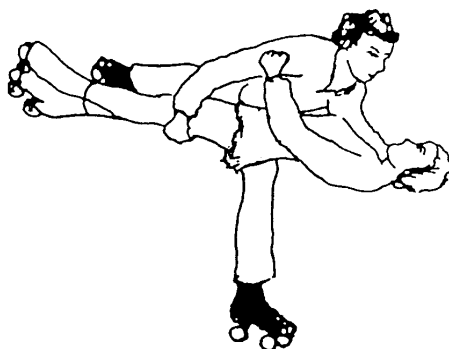
After a circle entry, the partners will catch each other in a face to face position while skating on left outer forward edges. Simultaneously, the woman will change to a right inner forward edge as the man swings his right leg around and forward to a left inner back sit position. The woman should then 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

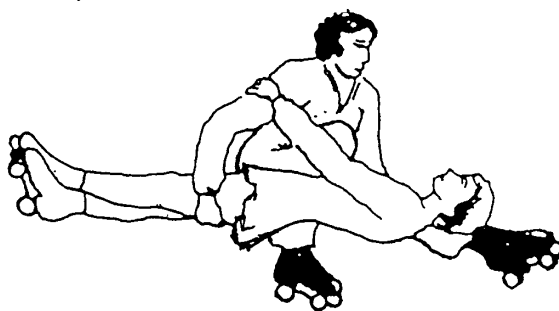
Using a circle entrance, the team executes a Lay Over Camel spin, after which the man moves his right hand down to the woman's left leg and lifts her off of the skating surface. The woman must remain very rigid during the spin. To exit the spin, the woman lowers her right leg to the skating surface and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

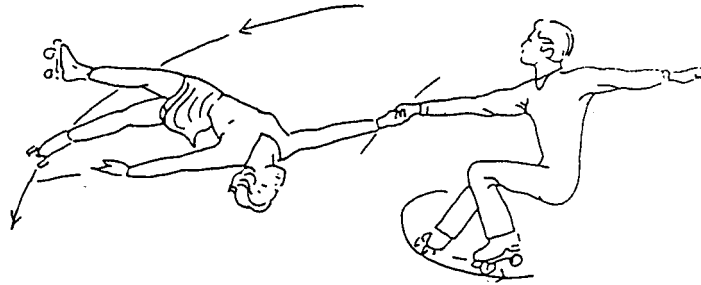
NOTE: The exit of all impossible spins is optional after assuming the outer back edge position. Remember that all exiting positions should be done in good form with the heads erect, arms stretched, backs straight, and the free legs straight and fully extended.



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 Milatano)

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.

A MARK		
SET ELEMENT	SCORE	MAXIMUM SCORE
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 Militano 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 Toe Loop (0.5)
3. 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 Toe Loop, 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 Toe Loop, 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		
	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
C		
	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
D		
	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.

N	CONTACT SPINS	FACTOR
A	Impossible sit with a twist	9.2
	Impossible sit	8.8
	Impossible Camel with a twist	8.3
	Impossible Camel	8.0
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
C	Hazel Spin	5.8
	Face to Face outer back sit	5.2
	Face to Face inner back sit	5.2
D	Outer forward Hand in Hand Camels	4.8
	Outer back Hand in Hand Camels	4.8
	Outer forward Hand in Hand Upright	3.7

	Outer back Hand in Hand Upright	3.7
N	DEATH SPIRAL	FACTOR
A	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	Camel Spiral – Forward Outside	5.0
	Camel Spiral – Forward Inside	5.0
	Camel Spiral – Backward Outside	5.0
	Camel Spiral – Backward Inside	5.0
N	THROW JUMPS	FACTOR
A	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	Double Axel	8.3
	Double Lutz	6.7
	Double Loop	6.7
	Double Salchow	5.3
	Double Toe-loop	5.3
C	Axel	4.2
	Lutz Twist	3.5
	Loop	3.0
	Salchow	1.7
	Toe-Loop	1.7
	Three Jump	0.8

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 9 – DRAW OF THE WORLD CHAMPIONSHIPS JUDGES

JUNIOR AND SENIOR

(14 judges)

Ladies/Pairs (Panel 1)
draw 1-3
Mens/Dance (Panel 2)
draw 4-6

Judges who
Judges who

EUROPE

3 3

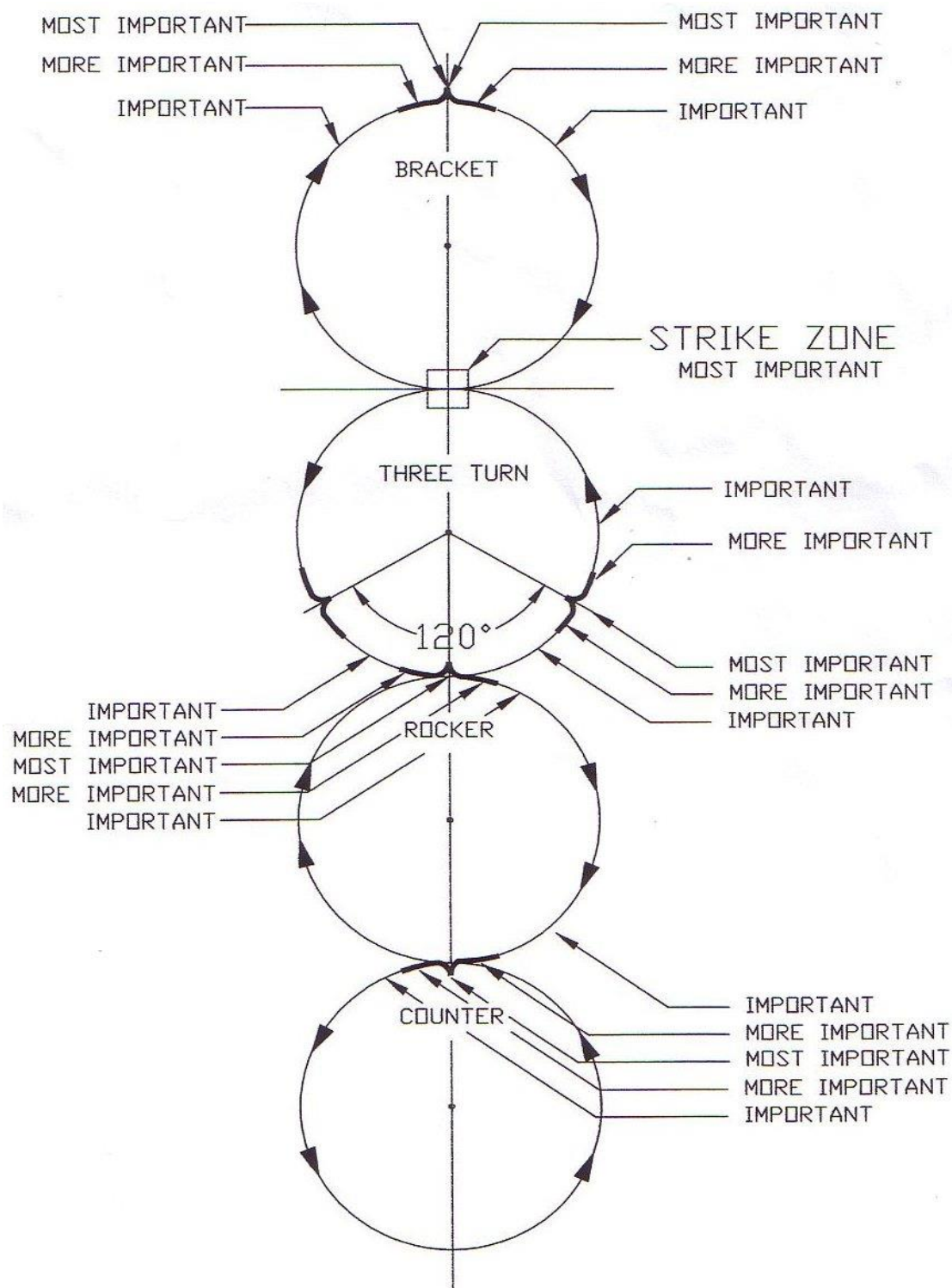
AMERICAS

3 3

OCEANIA & ASIA

1 1

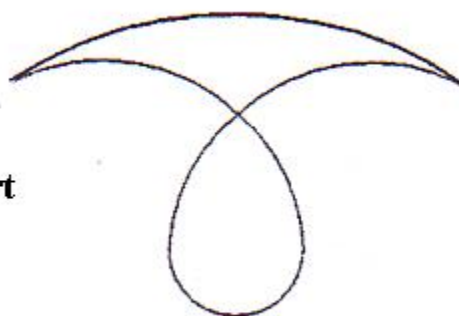
APPENDIX 10 – TURN/LOOP FIGURE ANALYSIS



LOOPS

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

Most important part



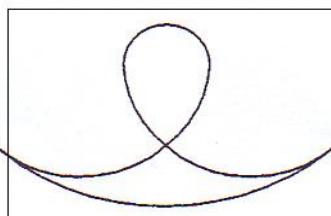
MINOR PART
Touch Down or Stop in minor part
deduction 0.5

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

Strike Zone

MAJOR PART

MOST IMPORTANT PART



APPENDIX 11 – 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	0.2-1.0	according to the degree of violation by the Referee
3. Duration shorter than required	0.2	in A & B mark for each 10 seconds under - deductions by the Referee

STYLE DANCE – COUPLES

1. Entrance & exit longer than 15 secs.	0.1	for each extra sec. deductions by the Referee
2. No correct selection of BPM for the Dance Set Pattern	1.0	by the Referee
2. Timing fault	0.2 (minimum)	by the Judges – B mark
3. Falls small	0.1-0.2	by the Referee – B mark
medium	0.3-0.7	by the Referee– B mark
major	0.8-1.0	by the Referee – B mark
4. Each set element not performed	0.5	by the Referee – A mark
5. Violation of set elements	0.2	by the Referee – A mark
6. Timings of separations and stops	0.2	by the Referee – A, 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 Referee – B mark
3. Falls small	0.1-0.2	by the Referee – B mark
medium	0.3-0.7	by the Referee – B mark
major	0.8-1.0	by the Referee – B mark
4. Each set element not performed	0.5	by the Referee – A mark
5. Violation of set elements	0.2	by the Referee – A mark
6. Lift violation	0.2	by the Referee – A mark
7. Spin violation	0.2	by the Referee – A mark
8. Timings/number of separations and stops	0.2	by the Referee – A, B mark
9. Jumps or revolution in excess	0.2	by the Referee – A mark

STYLE DANCE – SOLO

1. Entrance & exit longer than 15 secs.	0.1	for each extra sec. deductions by the Referee
2. No correct selection of BPM for the Dance Set Pattern	1.0	by the Referee
2. Timing fault	0.2 (minimum)	by the Judges – B mark
3. Falls small	0.1-0.2	by the Referee – B mark
medium	0.3-0.7	by the Referee– B mark

	major	0.8-1.0	by the Referee – B mark
4.	Each set element not performed	0.5	by the Referee – A mark
5.	Violation of set elements	0.2	by the Referee – A mark
6.	Timings/number of stops	0.2	by the Referee – A, B mark

FREE DANCE – SOLO DANCE

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 Referee – B mark
3.	Falls		
	small	0.1-0.2	by the Referee – B mark
	medium	0.3-0.7	by the Referee – B mark
	major	0.8-1.0	by the Referee – B mark
4.	Each set element not performed	0.5	by the Referee – A mark
5.	Violation of set elements	0.2	by the Referee – A mark
6.	Excess jumps/Spins and/or revolutions	0.2	by the Referee – A mark
7.	Timings/number of stops	0.2	by the Referee – A, B mark

FREE SKATING

SHORT PROGRAMME – A MARK

1.	Jump Combination with more than 4 jumps	0.5	by the Referee
2.	Spin Combination with more than 5 positions	0.5	by the Referee
3.	Single Spin with more than one position	0.5	by the Referee
4.	Each element not attempted	0.5	by the Referee
5.	“Pumping” in Spins	0.3	by the Referee
6.	Bad execution of Toe Loop	0.5	by the Referee
3.	Each jump (type/rotation) performed more than two (2) times	0.3	by the Referee – A mark

SHORT PROGRAMME – B MARK

1.	Each fall	0.2	by the Referee
2.	Additional element	0.5	by the Referee
4.	Excess in acrobatic movements	0.2	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 two (2) 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
9.	Excess in acrobatic movements	0.2	by the Referee – B mark
10.	Not presenting the second double or triple in combination	0.3	by the Referee – A mark
2.	Additional element	0.5	by the Referee – B 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 Referee

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 Referee

LONG PROGRAMME

1. Each set element not attempted	0.5	by the Referee – A mark
2. Each additional element	0.5	by the Referee – B mark
3. Lift with more than 10 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 10.02.01)	0.5	by the Referee – A mark
3. Jumps of more than half ½ revolution or spins with more than one revolution	0.4	by the Referee - A mark
4. Lifts of any kind with the exception of Choreographic Stop	0.4	by the Referee - A mark
5. Break in the execution of manouvres	0.2-0.4	by the Referee - A mark
6. Less than three (3) different handholds	0.4	by the Referee - A mark
7. Less than three variations of tempo or music	0.4	by the Referee - A mark
8. Falls –		
• <u>Major</u> (more than one skater for a prolonged time	0.8-1.0	by the Referee - B mark
• <u>Medium</u> (either one skater for prolonged time or down and up for more than one skater)	0.6	by the Referee - B
mark		
• <u>Minor</u> (down and right up for one skater)	0.2	by the Referee - B mark

SHOW

1. More than 4 typical precision elements element	1.0	by the Referee -A mark per
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 element	0.5	by the Referee - A & B per
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 Referee - B mark
• <u>Medium</u> (either one skater for prolonged time or down and up for more than one skater)	0.6	by the Referee - B
mark		
• <u>Minor</u> (down and right up for one skater)	0.2	by the Referee - 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.