

aus:
**Artistic Roller Skating
Special Regulations & Sports Rules
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CIPA**

Veröffentlicht mit freundlicher Genehmigung der CIPA

SPORTS REGULATIONS

SR3.00 General

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

SR 3.01 Referee Guidelines

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

SR 3.02 Assistant Referees

- 3.02.01 The assistant referee has the responsibility to assist the referee in the control of the event.
- 3.02.02 Prior to each event, the assistant referee shall distribute to the judges a master list of contestants, listed in the order of skating, indicating the groups for warm-up and the starting order for each new figure or dance.
- 3.02.03 Prior to the free skating and original set pattern 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 one time. If loops are being contested, no more than five (5) contestants should be on the warm-up circles.

SR3.03 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 Interruption of skating

- 3.05.01 The following actions shall be taken should a contestant or team encounter an interruption of skating as outlined below.
- 3.05.02 **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.
- 3.05.03 **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.
- 3.05.04 **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.
- 3.05.05 **Outside Interference:** The contestant/s must reskate the entire program without penalty. They can choose to be judged a new or to be judged from the point of interruption.
- 3.05.06 **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.
- 3.05.07 **Official Error:** If the referee inadvertently stops the contestant or team before their performance has been completed, it shall be considered as outside interference.
- 3.05.08 **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.
- 3.05.09 **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.
- 3.05.10 **Order of Skating:** In case of interruption, the order of skating for the event may be adjusted if necessary, under the following rules:
 - 3.05.11 In figure skating and compulsory dance events, the next figure or dance will not be started until the affected contestant or team has completed the figure or dance during which the interruption occurred.
 - 3.05.12 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 3.06 Competitive Warm-Up

- 3.06.01 Competitive warm-up shall be considered part of the event. As

such, all interruption of skating rules shall apply.

- 3.06.02 In figure skating, the first four (4) contestants will begin their competition warm-up two minutes (2:00) before the start of the event.
- 3.06.03 In free skating, the warm-up time is based upon the skating time allotted if time allows, plus one minute (1:00). The announcer shall inform the contestants when one minute (1:00) remains in their warm-up period.
- 3.06.04 In free skating events, there will normally be no more than eight (8) contestants in each warm-up group.
- 3.06.05 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.
- 3.06.06 The warm-up for compulsory dances and the original set pattern dance shall be two minutes (2:00).
- 3.06.07 For compulsory dance, original set pattern dance, and free dance events, there will normally be no more than six (6) contestant teams assigned to each warm-up group.
- 3.09.04 The time limits for artistic skating performances shall be as follows:

	Short Program	Long Program
Senior Free Skating	2.15min+/- 5 sec.	4 min+/- 10 sec
Pairs Skating	2:45 min+/- 5 sec.	4.30 min+/-10 sec
OSP	1.50 -2:.40 minutes	
Free Dance Junior	3:30 min+/-10 sec.	
FreeSkating	2.15min+/- 5 sec.	4 min+/- 10 sec.
Pairs Skating	2.30 min+/- 5 sec.	4 min+/- 10 sec.
OSP	1.50 - 2:.40 minutes	
Free Dance	3:30 min +/- 10 sec.	

- 3.09.05 Judges shall score all artistic events using the point system outlined below. The full point values indicate the general ability of the contestant or team. Additional fractional marks of point one (.1) through point nine (.9) may be added to further differentiate between contestants.

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	BelowAverage	10.	Perfect

SR 3.07 Figure Skating Duties

- 3.07.01 The referee shall advise the contestants which circles can be used for the competition.
- 3.07.02 The referee shall advise the contestants as to how many contestants may be on the skating surface while the competition is in progress.
- 3.07.03 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.
- 3.07.04 Should a contestant start an incorrect figure, the referee shall stop the contestant and instruct him or her to restart correctly.
- 3.07.05 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).
- 3.07.06 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).
- 3.07.07 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 3.08 Dance Skating Duties

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

SR3.09 Timing of Program

- 3.09.00 The guidelines in SR 3.09.04 shall be used to time the performance of each contestant or team in free skating, pairs skating, original set pattern and free dance events.
- 3.09.01 Both the referee and the assistant referee shall time each program, unless there is an official time keeper available. Timing shall start with the first movement of the contestant or either member of the team.
- 3.09.02 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.
- 3.09.03 When a contestant skates under the minimum allowable time, the referee shall advise the judges, who will penalize accordingly.

SR3.10 Judging Figure Skating • General

Judging performances in figure skating is based upon the following factors: Tracing, Movement and Carriage.

- 3.10.01 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.
- 3.10.02 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.
- 3.10.03 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.

SR3.11 Point Deductions for Judging Figures

- 3.11.01 Should a contestant skate an incorrect turn, the penalty for such a fault shall be one point zero (1.0).
- 3.11.02 Should a contestant fall or stop on a figure, through his or her own fault, the penalty shall be one point zero (1.0).
- 3.11.03 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. All of these penalties are assigned by the event referee.

3.11.04 General Judging Notes for Figures

The above cases excepted, 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.

SR3.12 Starts

- 3.12.01 Starts shall be made with a single push from a stationary position,

- without lunging, buckling, or double lean.
- 3.12.02 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 toe-employed skate. Starts made from the toe stop shall be penalized.
- 3.12.03 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.
- 3.12.04 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.
- 3.12.05 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.

SR3.13 Take-Offs

- 3.13.01 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.

SR3.14 Change of Edge

- 3.14.01 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.
- 3.14.02 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.

SR3.15 Concluding the Figure

- 3.15.01 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.
- 3.15.02 After the initial start, each figure must be skated three (3) times without stopping (except as noted in SR 3.15.03).
- 3.15.03 Paragraph figures must be skated two (2) times through after the initial start.
- 3.15.04 All loop figures, including paragraph loops, must be skated three (3) times without stopping after the initial start.

SR3.16 Three Turns

- 3.16.01 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.
- 3.16.02 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.
- 3.16.03 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 centerpoint of the third-mark. The speed and entry and exit of the turn should be uniform.
- 3.16.04 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.

SR3.17 Double Three Turns

- 3.17.01 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 SR3.16.

- 3.17.02 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.

SR3.18 Brackets

- 3.18.01 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.
- 3.18.02 Brackets shall be made with the turns placed on the long axis.
- 3.18.03 The depth of the cusp must not exceed one-half of the length of the skate, with the skid mark occurring inside the circle.
- 3.18.04 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.
- 3.18.05 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.

SR3.19 Rockers

- 3.19.01 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.
- 3.19.02 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.
- 3.19.03 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.
- 3.19.04 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.

SR3.20 Counters

- 3.20.01 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.
- 3.20.02 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.
- 3.20.03 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.
- 3.20.04 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.

SR3.21 Loops

- 3.21.01 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.
- 3.21.02 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.
- 3.21.03 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.

SR 3.22 World Championships Figure Groupings

- 3.22.01 For a complete listing of the groupings of figures skated in both international and world championships competitions, consult ER 5.02. For the diagrams and repetition requirements, consult ER 5.03 and SR 3.15.

SR 3.23 Judging Compulsory Dances, OSP, Free Dance

3.23.00 General - Compulsory Dance

The following sections provide guidelines and pertinent information for the judging and skating of the compulsory dances.

For a complete listing of these dances, their timing and sequences, consult ER 5.21. For dance diagrams, consult Appendix 2, Compulsory Dances

SR3.24 Westminster Waltz (138)

- 3.24.01 The Westminster Waltz is a set pattern dance. The flow of the dance should be even, knees soft throughout, and the free legs extended gracefully.
- 3.24.02 Steps 11/13 must be skated with strong, deep edges, with partners close together, including the rocker and counter movements. The woman's three turn (step 15) must be held and turned on the fourth beat.
- 3.24.03 The correct timing is important on steps 1, 2, 3, 16, 17 and 18.
- 3.24.04 Throughout the dance, there are several changes of position. Unison must be maintained during the changes of dance holds.
- 3.24.05 Step 22, when the woman steps in front of the man, is often badly executed. There should be a continuous, flowing waltz movement on steps 20 through 22.

SR 3.25 Viennese Waltz (138)

- 3.25.01 The Viennese Waltz is a set pattern dance. Attention to the rhythm and character is most important. The "3 and 1" rhythm which gives this dance its Viennese character must be evident throughout the dance.
- 3.25.02 Step sequences 1-2 and 16-17 are one-beat steps, followed by the three-beat steps of 3 and 18.
- 3.25.03 The various cross steps should be not done with a "lilt-over" of the free foot, but with a smooth, flowing movement.
- 3.25.04 Steps 9,10 and 11 - the choctaw/mohawk - must be executed exactly in time with the music and skated with strong, flowing edges.
- 3.25.05 Attention should be given to the last two steps of the dance (23 and 24) where the Viennese character must be maintained (but is often lost).

SR3.26 Starlight Waltz (168)

- 3.26.01 The Starlight Waltz is a set pattern dance. This dance must have a liting style with true Viennese feeling. It should be skated with strong, clean edges.
- 3.26.02 Steps 1 and 8 are usually skated "too straight," with too much emphasis given to chasses, instead of a lilt throughout.
- 3.26.03 The three turns across the end of the skating surface are similar to those in the European Waltz but are executed much more quickly. The team should remain in unison while maintaining the Viennese character.
- 3.26.04 The woman's mohawk steps (16 and 26) are three short mohawks and must not be skated as three turns. It is important that the lilt of the dance is maintained throughout these steps and that the partners remain in unison.
- 3.26.05 A highlight of the dance is an interesting change of position on steps 26 and 30. It is important that the partners are close together, with a continuous flowing movement on this section of the dance.
- 3.26.06 Step 29a for the woman is a LFO edge. It must not be crossed.

SR3.27 Italian Foxtrot (96)

- 3.27.01 The Italian Foxtrot is a set pattern dance. The dance must be skated in unison with strong, clean edges.
- 3.27.02 Step 5, which is often not executed very well, should demonstrate a good change of edge.
- 3.27.03 Step 10, also a change of edge, is executed with a "sideways" movement of the free leg. This step is often done incorrectly, with skaters relying on the free leg movement for the change, rather than skating a change of edge.
- 3.27.04 Steps 15, 16 and 17 must be skated with the woman positioned directly in front of the man. These steps should consist of three good, outside edges executed very quickly. They are often not skated as outside edges by many skaters.
- 3.27.05 Steps 29 through 31 involve a very attractive change of position, and should be executed in unison. A common fault occurs when the partners "pull apart" particularly when the woman executes her three turn on step 30a.

SR3.28 Iceland Tango (100)

- 3.28.01 The Iceland Tango is a set pattern dance. The execution of this dance should show strong tango rhythm throughout using deep, clean edges. The most important feature of this dance is the unison of the free legs, executed in the true tango rhythm.

- 3.28.02 Steps 1, 2, and 3 in reverse foxtrot position should be aimed at the corner of the skating surface, making sure that step 3 is skated on a good edge. This step is often seen as a flat or change of edge at the completion of the step (LFI for the woman, RFO for the man).
- 3.28.03 The choctaw on step 4 should be executed cleanly and in true tango rhythm, with a swing of the free leg at the end of the step.
- 3.28.04 Step 8, the change of edge three turn on six beats, should be done in unison throughout with a strong, firm hold between the partners. Remember, the change of edge must be on count one and the turn on count three - not before.
- 3.28.05 Step 9 is a change of edge, done with the free legs in unison and a quick change of edge at the end, in order that the next step can be skated slightly towards the barrier.
- 3.28.06 On steps 14-16, the free legs must be swung in unison in the true tango rhythm.
- 3.28.07 Step 17 is a unique three turn by the woman across the front of the man. This must be done in order to be able to recommence the dance on good, strong edges.

SR 3.29 Quickstep (112)

- 3.29.01 The Quickstep is a set pattern dance which should be skated quickly and in a lively manner. It is essential for the partners to remain hip-to-hip at all times.
- 3.29.02 Step 5 is often skated as an inside edge instead of a LFO, and the timing of step 6 is frequently incorrect.
- 3.29.03 Steps 7 and 10 must be skated as a correct cross behind
- 3.29.04 Insufficient serpentine movements on the back edges is a common fault.

SR3.30 Paso Doble (112)

- 3.30.01 The Paso Doble is a set pattern dance. All steps must be skated boldly, crisply and cleanly, with a strong dance hold throughout.
- 3.30.02 There must be a definite free leg extension on nearly every step (even though small) to demonstrate a good Paso Doble rhythm. It is a common error for the partners to skate too far apart and to lean forward.
- 3.30.03 Steps 8 and 9 are skated on a flat, with all wheels on the skating surface. This is often done incorrectly.
- 3.30.04 Step 10 must be a definite lift of the foot from the skating surface by the woman from the front to back (cross behind LBO), and by the man (cross in front LFO). This step is very often slurred, particularly by the woman. This should be followed by a good change of edge on step 11, resulting in a move of the pattern towards the barrier.
- 3.30.05 Steps 21 through 28 (the chasse, runs & cross rolls) should be executed on good, deep edges, with good coverage of the skating surface. The last step of the dance (step 28) must be skated as a bold RFO, but it is often skated as a flat or change of edge

SR 3.31 Argentine Tango (96)

- 3.31.01 The Argentine Tango is a set pattern dance which must be skated with deep edges, good flow, and strong tango interpretation. Free leg positions must be executed in a straight manner during the three- and four-beat edges.
- 3.31.02 Steps 1 through 10 must be skated in good, firm open foxtrot position. On step 10, the man's counter turn, the step should be aimed towards the barrier to allow a good cross in front (step 11 LFI) for the woman and a strong LBO for the man.
- 3.31.03 The swing choctaw for the man (step 23) and the twizzle for the woman must be executed immediately after the fourth beat and completed just before the next accentuated beat one.
- 3.31.04 The woman's twizzle must be executed on one foot (counter turn followed immediately by a three turn). This step is often incorrectly done on two feet.
- 3.31.05 The cross rolls in steps 27 through 30 must be done on deep curves, lightly skated and flowing in the form of a serpentine movement.
- 3.31.06 Step 31 for the woman is a change of edge before stepping forward, where she momentarily performs a RFI edge to recommence the dance.

SR3.32 Dench Blues (88)

- 3.32.01 The Dench Blues is a set pattern dance. It is a slinky, sexy dance which should be executed with close body positions, controlled edges and good free leg extensions at all times.
- 3.32.02 Step 5 must be skated by both partners together as a strong RBO edge.
- 3.32.03 Step 7 (cross roll RFO) is often executed with a change of edge

- at the end, instead of holding the strong outside edge.
3.32.04 Steps 12 (closed choctaw) and 13 (RFO) should be equal lengths.

SR 3.33 Judging the Original Set Pattern

- 3.33.01 An Original Set Pattern (OSP) 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.
3.33.02 An OSP should incorporate not only existing and recognizable steps, but also new and original steps.
3.33.03 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 percent of the surface. A dance possessing good Technical Merit will use the corners of the skating surface. Not only is it more difficult to get in and out of the corners, but it also takes more skating time. More skating time translates into more skating steps.
3.33.04 The lobes of an OSP should be deep, with the speed and flow of the dance maintained at all times.
3.33.05 The skaters should use as many positions as possible. A constantly changing relationship of the partners indicates a great degree of difficulty.
3.33.06 Novelty items are perfectly acceptable, provided they are not excessive and fit the character of the music.
3.33.07 Speed of the dance should be constant. Difficult steps, positions, and novelties must not impair the speed of the dance.
3.33.08 The character of the dance should be obvious throughout the entire dance. There should be no lapses in any part of the dance. All steps should coordinate to the phrasing of the chosen rhythm.
3.33.09 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.
3.33.10 A team's unison and line are very important to the overall impression. The team should present a total look of togetherness, using bodies, legs, arms, heads, hands, etc., for a total performance. It is not necessary that the couple perform the same steps or the same movements at the same time, but remember, separate movements must coordinate to form a complete "picture."
3.33.11 THE DANCE MUST NOT BE A FREE DANCE.

SR3.34 Musical Selection

- 3.34.01 Each couple must choose their own music, tempo, and composition. Orchestral music is preferred and vocal music is not 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.
3.34.02 Only music with constant and regular tempo may be used. Vocal music may be used.

SR 3.35 Timing and Repetition

- 3.35.01 The OSP shall consist of two (2) repetitive sequences, total time of which shall not be less than one minute, fifty seconds (1:50) and no longer than two minutes, forty seconds (2:40). The timing will begin with the first movement and end with the last movement this includes the closing steps of the OSP.
3.35.02 The dance must be composed of two repetitive sequences, each sequence covering one complete circuit of the skating surface. The OSP can be started at any place on the floor. Vocal music may be used.

SR 3.36 Execution of the Original Set Pattern Dance

- 3.36.01 A complete dance executed in reverse direction is not permitted. Please take note of the accompanying diagrams in Appendix 2, indicating acceptance and non-acceptance of the rules, in addition to the following four rules concerning patterns.
3.36.02 A dance sequence must not cross the long axis of the skating surface more than once at each end (see diagrams 2, 3, 6, and 7).
3.36.03 A dance sequence must not cross the short axis of the skating

surface more than once at each end (see diagrams 15 and 17).

- 3.36.04 The skating of loops (circular steps which cross the tracing) in any direction is not permitted (see diagrams 5 and 21).
3.36.05 Crossing a previous tracing during the circuit of the dance is not permitted at any time (see diagram 11).
3.36.06 The choice of steps, connecting steps, turns, and rotations is left to the skaters, provided those choices conform to the rules. This does not exhaust all the possibilities of steps, turns, and rotations. Any are permissible, provided they are not toe stop steps, and that a least one skate of each team member remains on the skating surface at all times throughout the dance.
3.36.07 The partners must not separate except to change dance holds. Any change of hold must not exceed the duration of one measure of music.
3.36.08 There are no restrictions on dance holds, arm movements, hand claps, etc., which are interpretive of the music.
3.36.09 The dance must contain difficult movements and be expressive of the music.

SR 3.37 OSP Execution Special Rules

- 3.37.01 Exceptions to the rules as outlined in SR 3.36 are allowed under the following circumstances.
3.37.02 On a skating surface less than 50 x 25 metres, it is permissible to cross the tracing slightly (not more than 2 metres) one time per sequence and it is permissible to cross the long axis slightly (not more than two metres) one time per sequence.
3.37.03 **Cha Cha**
Range of Tempo: 120-132 beats per minute.
Stops: Two stops per circuit are permitted. Toe stops are permitted during the stop. They can be used to come to a stop.
Clarification of the use of Toe Stops: Toe stops can be used in any part of the dance TWICE per sequence (maximum time of 5 seconds)
Separations: Separations or side-by-side skating to execute typical dance steps is permitted no more than twice per sequence. They should be executed no more than one arm-length per partner apart, with a maximum duration of five (5) seconds.
General: Shadow hold and side-by-side hold form part of this dance. Exciting music encourages quick explosive foot and body movements, making much use of short syncopated steps in unison with partner.
3.37.04 Charleston
Range of Tempo: Not restricted. 4/4 time.
Toe Stops/Hops: Small hops and toe steps are permitted no more than twice per sequence, with a maximum duration of five (5) seconds. These should be executed no more than one arm-length per partner apart.
General: The Charleston is a lively and exuberant dance. It should give the feeling of fun and gaiety. In the performance of the dance, care should be taken that the dance keeps moving over the floor surface.
Clarification of Toe Stops/Hops: You may use your toe stops for a maximum duration of 5 seconds once per sequence while stationary and once per sequence for a maximum duration of 5 seconds while moving across the skating surface.
3.37.05 Paso Doble
Range of Tempo: 108-120 beats per minute. 2/4 time.
(Not 3/4 time.)
Separations: Separations to execute typical dance steps are permitted. These should be no further than one arm-length per partner apart, **and no longer than 5 seconds.**
Pivots: Small pivots which indicate the rhythm of the dance by either partner are allowed. No more than twice per circuit. (Toe stops can be used for these pivots.) It is possible to make a small loop **with or without toe stops in reverse direction, once per sequence (see diagram).**
Toe Stops: Can be used twice per sequence.
General: This is a Spanish dance and the movements danced by the man should be symbolic of those made by the matador in the bull ring. The woman represents the cape and her movements should suggest the use of this during the bull fight.

- 3.37.06 **Polka**
Range of Tempo: Not restricted. 2/4 time.
Toe Steps and Small Hops: The lifting of the skating foot a small distance off the floor is allowed to express the character of the dance. No more than twice per sequence.
General: The Polka is a boisterous, rollicking dance. The basic ballroom step consists of a preparatory hop followed by a chasse done first to the left and then to the right. Couples should perform the dance with exuberance and fun.
- 3.37.07 **Rhumba**
Range of Tempo: 104-120 beats per minute. During the execution of the Rhumba, small circles together will be allowed to show the character of the dance. No more than twice per circuit and the circles must not cross over the long or short axis of the dance. Stops: One stop per circuit is permitted. Duration of stop is a maximum of ten (10) beats of music. Toe stops are permitted during the stop.
General: The most seductive of the Latin dances. Body sway with close contact. Separation is not necessary in this dance.
- 3.37.08 **Samba**
Range of Tempo: 100-120 beats per minute. 2/4 or 3/4 time.
Separations: One separation per circuit to execute typical dance steps is permitted, but the flow must be maintained throughout the separation. Duration of separation must not be more than a maximum of ten (10) beats of music (5 bars). Position during separation should be no more than one arm-length apart. Stops: One stop per circuit is permitted. Duration of stop is a maximum of ten (10) beats of music. Toe stops are permitted during the stop. They can be used to come to a stop. General: The Samba is performed by dancing close together, though occasionally, as above, couples may separate. The dance should be flirtatious, exuberant and lively. The body movement characteristic of the Samba is the bouncing action created by the knee bends and the pendulum action of the body, forward and backward or side to side.
Samba music has an uneven rhythm with the accent on the second beat of each bar of music.
- 3.37.09 **Tango**
Range of Tempo: 108-132 beats per minute. 4/4 time. Stops: Brief stops to express the character of the music may be included, provided the flow of the dance is maintained through some type of body action. No more than two (2) stops per circuit of the rink. Duration of stop no more than two (2) bars of music (8 beats). Toe stops may be used to come to a stop. General: It is to be noted that show posing during the "stop" mentioned above is allowed, provided the body movement is continuous. The Tango is a dramatic and exciting dance. Typical Latin flavor should be expressed through the use of characteristic steps, movements and position. The dance should be performed with deep, flowing edges, emphasized by good lean and carriage.
- 3.37.10 **Jive**
Range of Tempo - Not restricted 4/4 time. Stops: Two complete stops per circuit are permitted. Duration of the stop is a maximum of 12 (twelve) beats of music. Little Hops or Jumps: The lifting of the skating foot a small distance off the floor is allowed to express the character of the dance-no more than twice per sequence (and no more than five each time making a maximum total of 10 per sequence.) Use of Toe Stops: The toe stop can be used in any of the above movements, but the maximum number per sequence is 10 (ten). There is no minimum number. The penalty for more than the maximum of 10 steps on the toe stop will be .1 for each one. Jive falls within the general term of "Swing" music, and movements as seen in Boogie Woogie, Jitterbug, Rock'n'Roll and Twist can be used. All steps, turns, rotations and positions are permitted provided that they are appropriate to the designated rhythm and the music chosen, and provided that the unison of the couple is maintained throughout. Deep edges and intricate footwork, displaying skills, difficulty and originality must be included and performed by both partners rather than posing and skating on two feet.

SR 3.38 **Costume Requirements**

- 3.38.01 Costumes for the Original Set Pattern dance should be in character with the dance but not too extreme. Props of any nature are forbidden. For complete guidelines concerning costumes, consult ER 5.28.

SR 3.39 **OSP Technical Merit and Artistic Impression**

- 3.39.01 Scores are assigned for the Original Set Pattern dance as outlined in ER 5.26.
- 3.39.02 The first score (Technical Merit - A) shall be assigned based on the following factors exhibited by the team:
- Originality
 - Difficulty
 - Variety
 - Position
 - Pattern
 - Speed of the Dance
- The second score (Artistic Impression - B) shall be assigned based on the following factors exhibited by the team:
- Correct timing of the dance
 - Movements of the couple in rhythm
 - Relationship of the skating movements to the character of the music
 - Cleanliness, execution, and utilization of the skating surface
 - General carriage and line of the couple
- For assignment of standard point deductions for Compulsory dance, Original Set Pattern dance, and Free Dance, please consult SR 3.47 through SR 3.51.

SR 3.40 **Suggested Pattern Guidelines - OSP**

- 3.40.01 Appendix 2 at the end of this publication includes a variety of illustrations concerning patterns for the Original Set Pattern dance. These patterns serve only as a guide to show which types of patterns may or may not be acceptable under the current rules as outlined in SR 3.36. REMEMBER - Any OSP pattern is acceptable provided it is constructed and skated within the current rules as outlined in SR 3.36.

SR 3.41 **Judging Free Dance**

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

SR3.42 **Free Dance Music**

- 3.42.01 The music chosen for the free dance program is left to the discretion of each team, but the music chosen 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
 - Not contain vocal music; however, background musical effects considered expressive of a particular type of folk music may be included
 - Not have one rhythm so short that it fails to create a change
- 3.42.02 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

SR 3.43 **Free Dance Technical Content**

- 3.43.01 All steps, turns and changes of edge and position are permitted.
- 3.43.02 Free skating movements, appropriate with the rhythm, music and character of the dance are permitted.
- 3.43.03 Intricate footwork must be included and must display both originality and difficulty.
- 3.43.04 Feats of strength and skill inserted to demonstrate physical prowess are not permitted.
- 3.43.05 The following movements are not permitted: standing, sitting, or leaning on partner's boots; holding the partner's boots or skates; sitting or lying over a partner's leg without having at least one skating contact with the skating surface; or lying on the skating surface in excess.
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.
- 3.43.06 In the composition of the free dance, excessive repetition of any

movements, i.e. toe stops; hand-in-hand positions; skating side by side; skating one after the other; or mirror skating should be avoided.

SR 3.44 Free Dance Technical Limitations

- 3.44.01 Free skating movements such as turns, arabesques, pivots, jumps, lifts, partner separations, etc., are permitted in a free dance program. A deduction of marks will be made by all judges if a free dance program exceeds the rules. The movements are allowed with the following limitations:
- 3.44.02 Separations within the free dance to execute intricate footwork are permitted. No more than five (5) may be used, with a duration of no longer than five (5) seconds each. Separations at the beginning and at the end of the program are permissible, provided the distance between the partners does not exceed five (5) meters and/or ten (10) seconds.
- 3.44.03 Arabesques and pivots are permitted. No more than three (3) may be used, with a duration no longer than four (4) measures of waltz music (3/4) or two (2) measures of other music (i.e. 4/4, 6/8, etc.).
- 3.44.04 Spins are permitted, provided the number of revolutions per spins does not exceed three (3).
- 3.44.05 Dance lifts are permitted (as outlined in SR 3.45) to enhance the performance of the program (not to display feats of strength or acrobatics.)
A maximum of 5 (five) lifts in free dance will be allowed. The number of revolutions may not exceed one-and-a-half (1.5), with the woman's waist never held higher than the man's shoulder. Any choreographic movements in which the partner is assisted aloft, and has both feet of the floor shall be considered a lift. The change of position in a lift is permitted.
- 3.44.06 Dance jumps involving change of foot or direction are permitted, provided their total number does not exceed five (5). [*The jumps may be accomplished separately or by holding hands and they must not be thrown or lifted. Toe jumps and assisted jumps are included in the total permitted of five (5).*] Jumps not exceeding one-half a revolution may be executed by both partners at the same time. The partners must be in a dance position at a distance of no more than two (2) arm-lengths. Jumps of a greater magnitude with a maximum of one (1) revolution must be executed by only one partner at a time.
- 3.44.07 Short, jerky movements are acceptable only when they serve to emphasize the character of the music.
- 3.44.08 Stops in which teams remain stationary on the skating surface while performing body movements (twisting or posing, etc.), are permitted. The duration of these stops may not exceed two (2) measures of music.

SR 3.45 Free Dance Technical Definitions

- 3.45.01 A lift is an action whereby the woman is elevated to a higher level, sustained, then set down. The impetus of the lift is provided mainly by the man remaining on the skating surface. The woman's waist must not be higher than the man's shoulder at any time. The sustained position of the lift must be maintained through the support of the partner on the skating surface. In all lifts, the supporting partner may provide assistance with the hands or arms. Sitting or lying on the partner's shoulder is considered a feat of strength and is therefore not allowed.
- 3.45.02 A carried lift is a lift which exceeds the permitted number of measures of music (four (4) measures of waltz music - 3/4; or two (2) measures of other music - 4/4, 6/8, etc.).
- 3.45.03 An assisted jump is a jump in which the partner gives passive assistance in a non-supportive role. In this action, there is one continuous ascending and descending movement.

SR 3.46 Free Dance Technical Merit and Artistic Impression

- 3.46.01 Scores shall be assigned for the Free Dance as outlined in ER 5.26.
- 3.46.02 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
- 3.46.03 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.

- 3.46.04 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

- 3.46.05 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.

- 3.46.06 The following areas should be considered by both contestants and judges during a free dance program:

- Is the structure of the program blended in harmony of sequence and design?
- Is there a variety of difficulty and rhythm?
- Are the various sections of the free dance related?
- Does the free dance move in a connected and continuous manner?
- Does the program demonstrate creative ability?
- Does the program contain original and surprise moves?
- Has the team complied with the rules as to the number of separations, jumps, etc.?
- Does the team demonstrate control, flow and glide?
- Does the team demonstrate good form, posture and unison?
- Is the performance rhythmic?
- Does it express the mood of the music?
- **IS THE TEAM REALLY DANCING?**

SR 3.47 Deduction Guidelines for the Dance Event

- 3.47.01 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.

SR 3.48 Compulsory and OSP Dances

- 3.48.01 An interrupted Compulsory or Original Set Pattern dance shall be resumed at the nearest technically practical point in the step sequence and not necessarily at the actual point of interruption.
- 3.48.02 The following deductions shall be applied by the judges in scoring a Compulsory or OSP 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.

5/73.49 Original Set Pattern

- 3.49.01 The deductions outlined in SR 3.48 shall be used as applicable, with the actual deduction reflected in the first score for Technical Merit. If the fall or interruption affects the further presentation of the dance, it must then be reflected in the Artistic Impression (second) score as well. The severity of this deduction is left to the discretion of the judge.

SR3.50 Free Dance

- 3.50.01 The severity of the deduction for a fall or interruption in the Free

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

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

3.50.03 Fault (from the "A" mark)	Deduction
Lift violations	0.2 each (from the "A" mark)
Carried Lifts	0.2 each (from the "A" mark)
Arabesques, pivots, spins	0.2 each (from the "A" mark)
Excess jumps and/or revolutions	0.2 each (from the "A" mark)
Separations in excess of duration	0.1 each (from the "A" mark)
Kneeling or laying on floor	0.3 each (from the "B" mark)

SR 3.51 Timing Violations - Compulsory, OSP, and Free Dance

3.51.01 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.

SR 3.52 Judging Free Skating

3.52.01 General

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

Free skating performances are skated in an interpretive manner so as to capture the tempo and mood of the music. When good form is maintained at all times throughout the program, an impression is projected of complete program mastery. The virtuosity of the skater is gauged by the speed and height of the jumps, the control and velocity of the spins, and the individuality, difficulty, and sureness of the footwork.

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 compliment the music while not detracting from the skater's performance.

SR 3.53 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 witnesses this caliber of skating by a fine individual skater or pairs 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 which 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.

SR 3.54 Free Skating and Artistic Impression

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

3.54.02 **FORM** - During the program, the skater should reflect a smoothness and ease of performance while performing jumps, spins, and the connecting footwork sequences. Form also includes the carriage, flow and motion of the skater during these movements.

3.54.03 **VIRTUOSITY**- The impression conveyed by the speed and height of the jumps, the control and velocity of the spins, and the individuality and sureness of the footwork. Consideration should be given to the sureness of the take-off and landing of each jump the sureness of the entrance and exit of each spin, and the proper spotting of the spin at its point of origin.

3.54.04 **INTERPRETATION** - This is the individual's interpretation of the rhythm, tempo, and mood of the program's music. Movements of the program should be arranged to conform and harmonize with the musical pattern. The "showmanship" exhibited by the skater should be a reflection of his or her projection of ease, accomplishment, and confidence in the execution of each element. Stereotyped body and arm position should be avoided, along with affected attitudes.

3.54.05 **ARRANGEMENT** - The program should be patterned so that the various types of content are not "lumped" together either at one particular position in the program or at one location on the skating surface. Programs should cover the entire skating surface in an interesting and varied manner. The program should give the impression of continuity, not a collection of successive isolated highlights.

3.54.06 **KNEELING OR LAYING ON THE FLOOR** is only allowed at the beginning and/or end of the performance. This may be done for a maximum of 5 (five) seconds at the beginning or at the end. The penalty will be 0.3 for each violation (from the B mark).

3.54.07 **TIMING** - Skating over the maximum time is considered a fault and should be reflected in the Artistic Impression score.

SR3.55 Scoring Free Skating

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

3.55.02 Technical Merit

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

- Variety of Content
- Difficulty of Content

3.55.03 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

3.55.04 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.

SR 3.56 Contents Listing

3.56.01 SPINS

CLASS A

1. Lay-over Camel (any edge)
2. Camel-Jump-Change-Camel
3. Sit-Jump-Change-Sit
4. Camel-Sit-Camel (combination)
5. Jump Camel
6. Jump Sit
7. Inverted Camel (any edge)
8. Heel Camel Spin (forward or backward)
9. Broken Ankle Spin (forward or backward)

CLASS B

1. OB Camel (arabesque)
2. IB Camel (arabesque)
3. IF Sit Spin
4. OB Sit Spin
5. Camel-Change-Camel
6. Jump Spin (into any Class B spin, must land on edge)
7. Combination Sit Spin (any edge)

CLASS C

1. IB Sit (Haines)
2. OF Sit Spin
3. Toe-Stop Sit Spin
4. Crossed-Foot Spin
5. OF Camel
6. Upright Combination
7. Jump or Change Spin

CLASS D

1. IF Upright
2. IB Upright
3. OF Upright
4. OB Upright
5. Toe-Stop Upright

CLASS E

1. Heel and Toe
2. Two Toe
3. Two Heel
4. Fake Crossed-Foot
5. Fake Crossed-Toe

3.56.02 JUMPS

CLASS A

1. Triple Mapes
2. Triple Toe Walley
3. Triple Salchow
4. Triple Flip
5. Triple Loop
6. Triple Lutz
7. Triple Axel Paulsen
8. Triple Boeckl

CLASS B

1. Double Mapes
2. Double Toe Walley
3. Double Salchow
4. Double Flip
5. Double Loop
6. Double Lutz
7. Double Axel Paulsen
8. Double Boeckl
9. Split Flip
10. Split Lutz

CLASS C

1. 1 1/2 Flip
2. 1 1/2 Lutz
3. Wilson
4. Lutz without toe
5. Boeckl
6. Axel Paulsen
7. Colledge

8. Loop (IF or OF)

9. Split Mapes

10. Split Toe Walley

CLASS D

1. Euler (Half Loop)

2. Split or Stag Waltz

3. Walley

4. Lutz

5. Pat Lowe

6. 1 1/2 Mapes

7. 1 1/2 Toe Walley

8. Combination Jump (3 jumps, 1 full-turn jump)

CLASS E

1. Salchow

2. Mapes or Toe Walley

3. Waltz Jump

4. Flip

5. Stag

6. Split (1/2 Rev.)

7. Mazurka (1/2 Rev.)

6. Loop Jump (OB or IB)

CLASS F

1. Bunny

Hop

2. Split

3. Stag Leap

4. Half Flip

5. Half Lutz

6. Half

Mapes

Flying turns (3's), Brackets, Rockers, Counters, Mohawk, Choctaw are not to be considered as recognized jumps.

SR3.57 Footwork

3.57.01 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.

SR3.58 Spins

3.58.01 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.

SR 3.59 Two foot Spins Classified

3.59.01 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

3.59.02 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.

3.59.03 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.

3.59.04 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.

3.59.05 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.

SR 3.60 One Foot Spins Classified

3.60.01 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:

3.60.02 UPRIGHT spins are those in which the body remains in a standing position.

3.60.03 A SIT spin is a spin in which the hip is as low (or lower) than the tracing knee.

3.60.04 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.

3.60.05 One Foot spins are also divided into four classes:

3.60.06 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 which are should remain rolling. There are as many Edge spins as there are edges, including Inside Forward, Outside Forward, Inside Back, and Outside Back.

3.60.07 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.

3.60.08 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.

3.60.09 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.

SR 3.61 Combination Spins

3.61.01 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.

3.61.02 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.

SR 3.62 Change Spins

3.62.01 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.

SR 3.63 Jump Spins

3.63.01 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.

3.63.02 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.

SR 3.64 Spin Jump Change Spin

3.64.01 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.

3.64.02 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.

SR 3.65 Jumps and Leaps

3.65.01 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.

3.65.02 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.

3.65.03 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.

- 3.65.04 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.

SR 3.66 Jumping Positions

- 3.66.01 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.
- 3.66.02 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.
- 3.66.03 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.
- 3.66.04 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.
- 3.66.05 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.

SR3.67 Novelty Jumps

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

SR 3.68 Variation in Standard Jumps

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

SR 3.69 Toe-Assisted Take-Offs and Landings

- 3.69.01 Appendix 4 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.

SR 3.70 Judging Pairs Skating

3.70.01 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

SR3.71 Singles Jumps

- 3.71.01 Each jump attempted must be the same for both partners, who should complete it simultaneously. These jumps are judged by the same standard as for singles free skating but, to receive credit, both partners must succeed in their performance of the jump.
- 3.71.02 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.
- 3.71.03 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.

SR3.72 Singles Spins

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

SR3.73 Carry Lifts

- 3.73.01 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.
- 3.73.02 The man may not use his toe stop during the entrance, execution or landing of a lift. No more than three (3) rotations are permitted with the woman maintaining the same body position.
- 3.73.03 A higher grade shall be assigned to those teams who succeed in the following elements:
- 3.73.04 The lift should exhibit smoothness without display of strain. Lifts effected by the support of the shoulder shall be penalized.
- 3.73.05 Good speed of rotation should be exhibited during the entire lift, and the partner aloft should evidence strong, artistic positions.
- 3.73.06 Landings should be smooth and quiet and done with good body control. Landing on the toe stop or touching the skating surface with the free skate shall be penalized by the judges.

SR 3.74 Throw Jumps

- 3.74.01 A throw jump is a movement in which the woman is assisted by her partner in the take-off and performance of a recognized jump.
- 3.74.02 The landing may be effected 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 hand hold on the waist. Any other position can be accepted, but shall be given less credit.3.74.03. A higher grade shall be assigned to teams who succeed in the following elements:
- a. Successfully completing the acceptable number of rotations in the air.
 - b. Good skating speed immediately prior to the jump,
 - c. Attaining good height and length during the jump,
 - d. Exhibiting firm body control at the landing.

SR 3.75 Contact Spins

- 3.75.01 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.
- 3.75.02 The use of toe stops is expressly prohibited in any contact spin.
- 3.75.03 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.

- 3.75.04 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.

SR 3.76 *Death Spirals*

- 3.76.01 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

- 3.76.02 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.

SR3.77 *Contact and Singles Footwork*

- 3.77.01 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.
- 3.77.02 Footwork may be performed while the partners are in contact with one another, or while separated. It must be planned with music so as to blend each movement smoothly into the next.
- 3.77.03 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.
- 3.77.04 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).

SR3.78 *Scoring Pairs Skating*

- 3.78.01 Judges shall assign scores based on the procedures outlined in ER 5.15.
- 3.78.02 When scoring free skating programs, equal consideration shall be given to both technical merit and artistic impression.
- 3.78.03 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.
- 3.78.04 When scoring artistic impression, consideration shall be given to the interpretation of rhythm, tempo and mood; the projection of ease, accomplishment and confidence displayed by the partners; the harmonious planning, originality and inventiveness of the performance; and the unison, form and carriage of the partners.