



*Comite International
de Patinage Artistique*

DANCE

2009

**World Artistic
Skating Championships
Junior/Senior**

**Information on
COMPULSORY DANCES
and O.D.**

FREIBURG

Germany



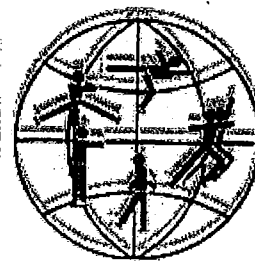
*Federation Internationale de
Roller Sports*

A Technical committee of



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WORLD CHAMPIONSHIPS 2009

Senior Couples Dance

Italian Foxtrot
Argentine Tango
OD – Memories of a Grand Ball (Waltz, Polka, March, Galop)
Free Dance 3.30 mins

Junior Couples Dance

Blues
Harris Tango
OD – Memories of a Grand Ball (Waltz, Polka, March, Galop)
Free Dance 3.30 min

Senior Solo Dance

Quickstep
Westminster (change of dance to the CIPA book)****
Free Dance 2.30 min

Junior Solo Dance

14 Step Plus (new dance – DVD provided – very similar to 14 Step)****
Imperial Tango (change of dance to the CIPA book)****
Free Dance 2.30 min

**** The reasons the dances for solo dance are changed is so that there should be more variety in the dance events instead of solo and couples skating the same dances.
The 14 Step Plus is slightly more difficult than the 14 Step, but only changes At each end of the dance (see DVD)

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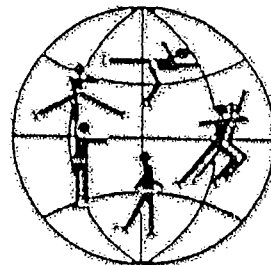
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7A

WORLD CHAMPIONSHIPS 2009

Senior Couples Dance

Italian Foxtrot

Argentine Tango

OD – Memories of a Grand Ball (Waltz, Polka, March, Galop)

Free Dance 3,30 mins

Junior Couples Dance

Blues

Harris Tango

OD – Memories of a Grand Ball (Waltz, Polka, March, Galop)

Free Dance 3,30 min

Senior Solo Dance

Quickstep

Westminster Waltz (change of dance to the CIPA book)

Free Dance 2,30 min

Junior Solo Dance

**** Las razones por las que se han cambiado las danzas para Solo Danza son para que haya mas variedad en los eventos de la danza en lugar de que los patinadores de solo y parejas patinen las mismas danzas.
El 14 Step Plus es un poco mas dificil que el 14 Step, pero solamente cambia en cada final de la danza. (vea DVD).

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ITALIAN FOXTROT

by Odoardo Castellari

Music : Foxtröt 4/4
Position: Closed, Tandem, Kilian, Partial Outside

Tempo: 96 Metronome
Pattern: Set

Competitive Requirements -- 2 Sequences

The Dance

NOTE: All steps are progressive strokes unless otherwise indicated.

A lively, lilting foxtrot with many intricate changes in positioning and intricate footwork.

Steps 1 and 2 are in partial outside position, with the woman slightly to the right of the man. Step 3 is skated in close position.

Step 5 begins in closed position with the partners directly "in front"; the woman moves to the left of the man on third beat. The free leg swings (forward for the man, backward for the woman) on the third beat. The change of edge occurs on the second beat.

Steps 6 through 13 are done in closed position.

Step 10 is a special feature of this dance. It is a very lively step with a quick movement of the free leg. Immediately after stroking, the free foot is brought alongside the skating foot so the free foot is in the "and" position by the end of the first beat. On the second beat the partners push the free leg to the side, while changing the edge from outside to inside.

Steps 11 and 12 are done with the woman slightly to the left of the man.

Step 14 is an LFO dropped three for the woman, which is to be turning in front of the man as he does his raised chasse (steps 14a and 14b). The arm position used during this step is optional.

Steps 15 through 17 must be skated in tandem position.

Steps 16 and 17 must be skated as outside edges. They should have a light, bouncing character. The free leg should be pushed slightly forward on these steps.

Steps 18 through 24 are done in Kilian position.

In step 25a, the arm position used is optional. Steps 25b, 26 and 27 are done in closed position. Step 28 is done in Kilian position.

Step 29 begins in Kilian position with the woman to the right of the man. After stroking, the man guides the woman forward and to his left side so at the end of the step the woman is on the man's left. At the end of this step the left arms are raised over the woman's head so she can step forward while going under the left arms.

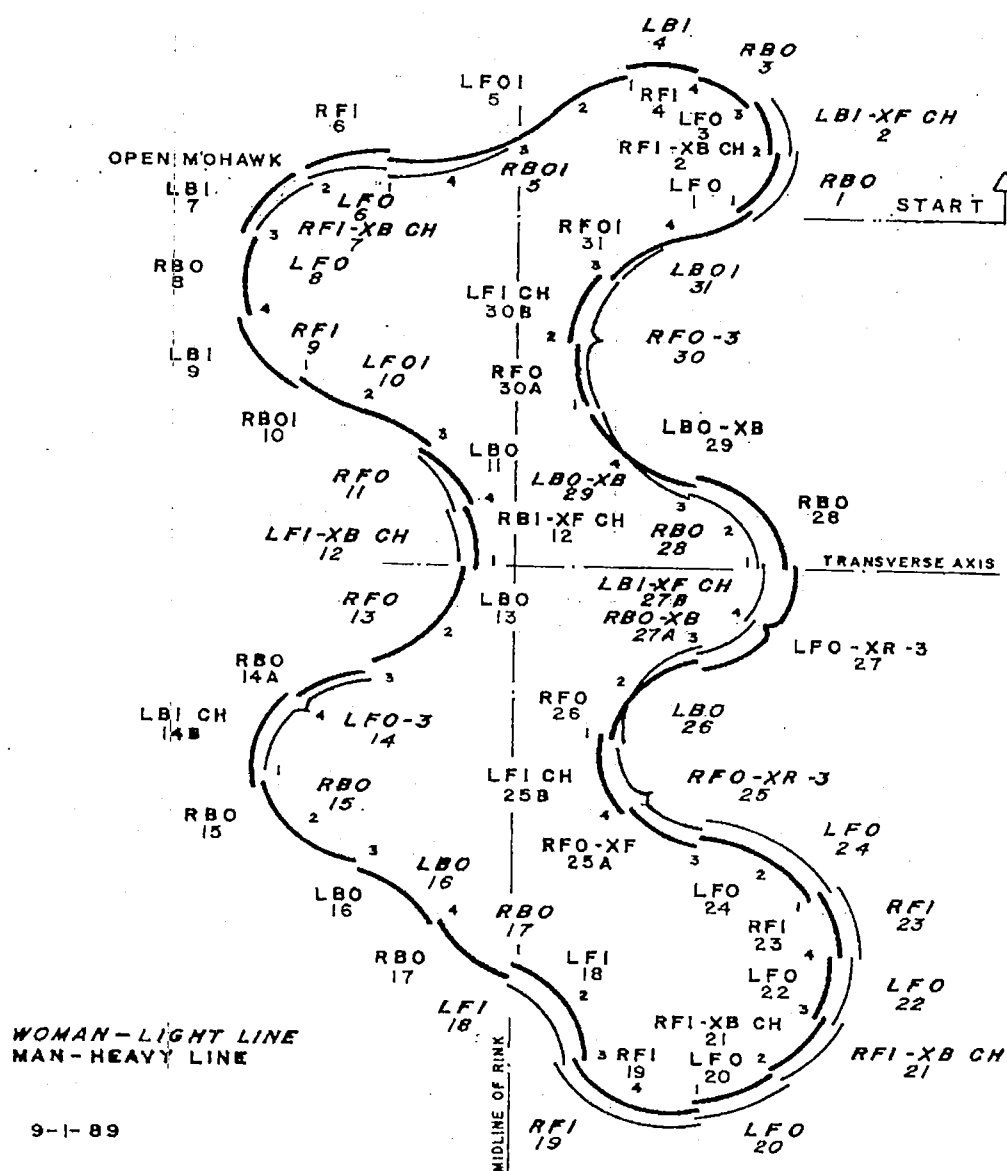
In steps 30a and 30b, the woman must step forward on the right side of the man. Partners must release all contact during the woman's three turn.

Step 31 is done in closed waltz position. The free legs should be leading immediately after stroking. The step ends with a short change of edge to prepare for the first step of the dance.

ITALIAN FOXTROT

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



9-1-89

CIPA

THE ARGENTINE TANGO

By Reginald Wilkie and Daphne Wallis

Music: Tango 4/4

Hold: See list of steps

Tempo: 96 Metronome

Pattern: Set

Competitive Requirements -2 sequences

The Dance

The dance begins with the partners in foxtrot position for the first ten steps, changing to waltz position at the man's counter turn (step 10) until step 16. The initial runs (2 and 6) of the dance across the ends of the rink, broken by chasse (4), end with a deep LFO edge (7) which brings the partners facing down the length of the rink. Then the partners skate a short RFO edge crossed behind (step 9) and held for three beats. The change of edge is effected as the free foot swings back past the skating foot to be in position to start step 10 crossed behind. The man turns an RFI counter while the woman executes a change of edge (RFIO) step 10 dropping in behind the man in closed position. The change to closed position is accomplished by the woman directing her stroke somewhat behind the man before he turns his counter.

Step 11 for both partners is held for approximately two beats and ends with them travelling towards the barrier. At the very close of the step the woman momentarily steps down on RFI before starting her LFO (step 12) as the man skates RBO (12), both strongly curved to head them back to the centre of the rink. During the next lobe (steps 13, 14 and 15) which is started towards the centre of the rink, the couple revolves around each other, the woman turning a three on the first stroke and the man on the second with all edges well curved and the couple ending up travelling towards the barrier.

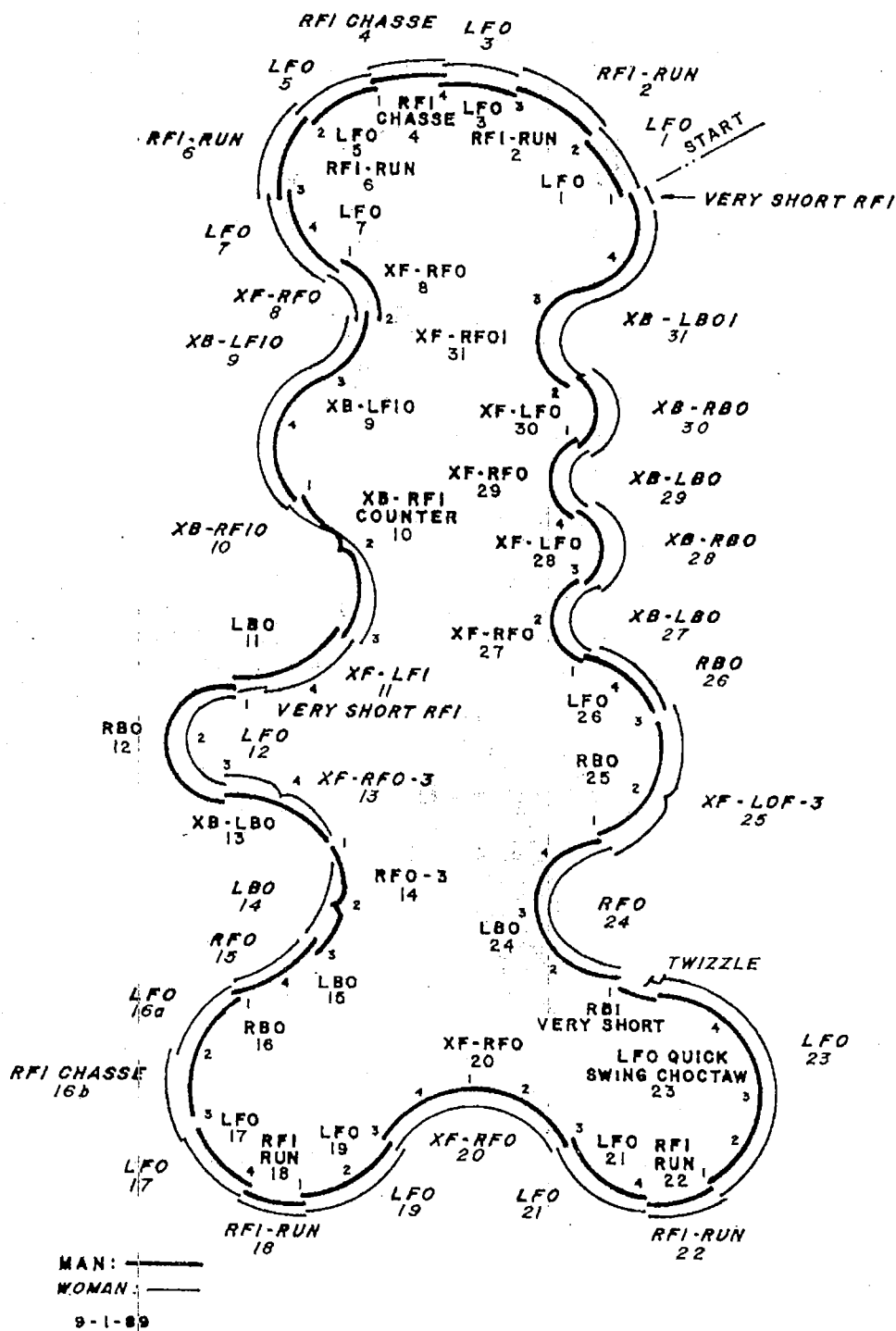
While the man skates a two beat RBO (step 16), the woman skates a forward chasse (16b). Then the man turns forward into a Kilian position and both skate a sequence LFO, RFI and LFO (steps 17, 18 and 19), step 18 being a run. Steps 17 to 23 are the same for both partners. After pausing on step 19 (LFO) for two beats, both partners skate strongly cross rolled, four 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 of Music			Woman's Steps
			M	Both	W	
1	Foxtrot	LFO		1		LFO
2		RFI-Run		1		RFI-Run
3		LFO		1		LFO
4		RFI Chasse		1		RFI-Run
5		LFO		1		LFO
6		RFI-Run		1		RFI-Run
7		LFO		2		LFO
8	Waltz	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		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
	Waltz	Choctaw with very short RBI				
24		LBO		4		RFO
25		RBO	2		1	Cross Roll LFO Three Turn
26		LFO		2		RBO
27	Tango	Cross Roll RFO		2		Cross Roll LBO
28		Cross Roll LFO		1		Cross Roll RBO
29		Cross RFO		1		Cross Roll LBO
30		Cross Roll LFO		1		Cross Roll RBO
31		Cross Roll RFO		3		Cross Roll LBO
		change-of-edge to RFI				change-of-edge to LBI and very short RFI

ARGENTINE TANGO



CIPA

THE DENCH BLUES

By Robert Dench and Leslie Turner

Music: Tango 4/4
Hold: Closed and Open

Tempo: 88 Metronome
Pattern: Set (as stated by CIPA)

Competitive Requirements - 2 sequences (for one circuit pattern)

The Dance

Step one of the man is a cross roll while the woman skates a crossed behind LBO for step 1 and a crossed in front RBI for step 2. However, the man's step 2 is not crossed, forming part of a progressive run sequence.

The man's three turn (step 4) should be taken without added speed since the woman is not adding speed at this point and too much speed on the man's part would swing the ensuing edges far around. Step 7 is a cross roll for both man and woman, skated with a deep curve. Step 9, 10 and 11 form a run sequence and have an unusual time sequence which should be carefully noted and followed.

Step 12 and 13 constitute a closed choctaw and the curvature of these edges should be of equal degree. Avoid swinging of the free leg before the choctaw. The choctaw is turned as neatly as possible with the new skating foot taking the floor directly under the center of gravity of the body.

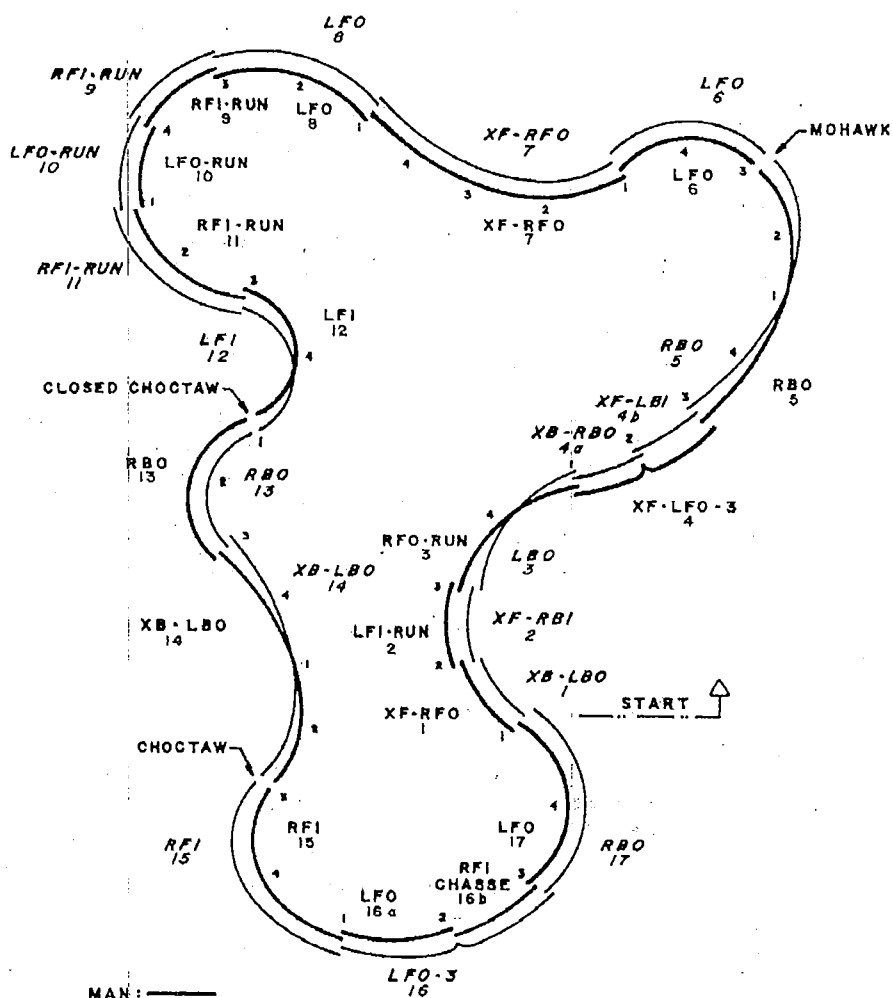
Step 14 is a back cross roll by both partners (XB-LBO). Steps 15, 16a, 16b and 17 form one lobe with three steps for the woman and four for the man.

During the woman's three turn (step 16) the man skates an LFO-RFI chasse sequence and the partners drop into closed position.

DENCH BLUES

Step	Hold	Man's Step	Beats of Music			Woman's Steps
			M	Both	W	
1	Closed	XF-RBO	1		1	XB-LBO
2		LFI-Run	1		1	XF-RBI
3		RFO-Run	2		2	LBO
4a		XF-LFO-3	2		1	XB-RBO
4b	Open				1	XF-LBI
5		RBO	4		4	RBO
		Mohawk to:				Mohawk to:
6		LFO	2		2	LFO
7		XF-RFO	4		4	XF-RFO
8		LFO	2		2	LFO
9		RFI-Run	1		1	RFI-Run
10		LFO-Run	1		1	LFO-Run
11		RFI-Run	2		2	RFI-Run
12		LFI	2		2	LFI
		Choctaw to:				Choctaw to:
13		RBO	2		2	RBO
14		XB-LBO	4		4	XB-LBO
		Choctaw to:				Choctaw to:
15		RFI	2		2	RFI
16a		LFO	1		2	LFO-3
16b	Closed	RFI-Chasse	1			
17		LFO	2		2	RBO

DENCH BLUES



MAN: ———
WOMAN: - - - -

9-1-189

CIPA

HARRIS TANGO

By Paul Krechow and Trudy Harris

Music : Tango 4/4
Position: Outside, Open

Tempo: 100 Metronome
Pattern: Set

Competitive Requirements – 2 Sequences

The Dance

Great care must be taken to correctly interpret the unique characteristic of the tango rhythm.

The opening steps must be outside (Tango) Position with the lady on the right of the man. The first step begins in the direction of the midline of the rink. The man skates a front cross RFO (1) as well as LFI chasse (2), each of one beat, while the lady skates a back crossed LBO as well as a crossed RBI chasse. These quick steps are followed by more deliberate four-beat edges, RFO for the man and LBO for the lady (3), during which the lady changes from the right side of the man to his left. The next lobe consists of the same sequences by each partner (steps 4, 5 and 6), but on the opposite feet and starting towards the barrier and ending moving away from it.

The third lobe starts with a front crossed two-beat RFO shallow Rocker turn for the man step 7 followed by a crossed behind LBO step 8 as a RBI crossed chasse step 9, each of one beat. The lady skates a two-beat back crossed LBO edge (7) followed by a RFO step 8, as well as a crossed LFI chasse (9) each of one beat. Both partners then skate a four-beat edge step 10, the man RBO and the lady RFO with the partner to right and finishing with the partner on the left.

This followed by a crossed step as well as crossed chasse, each of one beat (11 and 12), as well as four-beat edge (13) towards the barrier. Step 14 for the lady begins as a RFO cross roll three turn of two beats in the direction of the midline of the rink, while the man skates a two-beat LBO shallow cross roll (step 14). He then turns forward to skate a four-beat RFO edge (15) corresponding to the lady's LBO (15).

On the four beat edges, steps 3, 6 and 10, the free foot, both man and lady must be brought to the side of the skating foot on the 3rd beat of the four beat edges. The cross and cross-chasse steps of the preceding shallow lobes should be skated on light curves and heading approximately towards or away from the barrier, while the long, deep edges carry the dances down the side of the rink and distance to be covered the cross and cross-chasse steps may be angled somewhat from a line perpendicular to the barrier, but the couple must never retrogress during these steps.

The promenade follows next with the partners in open position and consists of two shallow fast (one-beat), steps 16 and 17, followed by two slower (two-beat), steps 18 and 19, on a lobe starting towards the barrier and ending away from it. At the end of the rink these steps are followed by a closed swing mohawk, the man skating LFI (20) to RBI (21) and the lady RFO (20) to LBO (21) each edge held for four beats of music. The lady at the edge following the mohawk steps forward to RFI (22) to execute an RFI three turn after one beat of music and holds the RBO for five beats. During the turn after one beat of music and holds the RBO for five beats. During the execution of this three the man skates two one-beat edges forming a chasse (22a and 22b) followed by a four beat LFO edge (22c). The first of these steps ((22a and 22b) are started towards the barrier with shallow curves, but after the lady three turn the curvature of the edges is deepened and the couple swing around heading towards the midline of the rink and assuming outside (Tango) position in readiness to repeat the dance sequence again.

The partners should skate close together and have a neat footwork. Good flow and pace are necessary and should be maintained without obvious effort or visible pushing. Very erect carriage and tango expression should be maintained throughout the dance.

HARRIS TANGO

Step	Hold	Man's Step	Beats of Music			Woman's Steps
			M	Both	W	
1	Outside	XF-RFO		1		XB-LBO
2		XB-LFI-CHASSE		1		XF-RBI-CHASSE
3		RFO		4		LBO
4	Reverse	XF-LFO		1		XB-RBO
5		XB-RFI-CHASSE		1		XF-LBI-CHASSE
6		LFO		4		RBO
7	Outside	XF-RFI-SHALLOW ROCKER		2		XB-LBO Mohawk to:
8		XB-LBO		1		RFO
9		XF-RBI-CHASSE		1		XB-LFI-CHASSE
10		LBO		4		RFO
11	Reverse	XB-RBO		1		XF-LFO-CHASSE
12		XF-LBI-CHASSE		1		XB-RFI-CHASSE
13		RBO		4		LFO
14	Outside	XF-LBO Mohawk to		2		XF-RFO-3
15	Closed	RFO		4		LBO Choctaw to
16	Open	LFO		1		RFI
17		RFI		1		LFO
18		LFO		2		RFI
19		RFI		2		LFO
20		LFI SWING Closed Mohawk to		4		RFO SWING Closed Mohawk to
21	Reverse	RBI Choctaw to		4		LBO Choctaw to
22a	Open	LFO	1		6	RFI-3
22b		RFI-CHASSE	1			
22c	Closed	LFO	4			

ORIGINAL DANCE FOR 2009 "MEMORIES OF A GRAND BALL"

Choice of Rythmns :

Waltz. Polka. March. Galop.

The current rules apply – The Original Dance will consist of two (2) rhythms of the skaters choice as listed above. NOTE: a couple can repeat the first rhythm they have chosen, as the third change, but it must be the same melody and tune as the first.

Waltz

Tempo – 3 / 4 time not set – can be fast or slower

Music - musical count 1 2 3 / 1 2 3 – skating count 1 2 3 4 5 6

Accent depends on type of Waltz, but a true Viennese has accent on 1st with slight anticipation on 2nd beat of measure – expect variety

Instruments – Orchestral, strings frequently play the melody while middle instruments play rhythm.

General Interpretation – The Waltz is the most universally popular of all dances. The Waltz started with slow music but with the 19th century Viennese composers, a faster tempo became popular. It should be slated with rise and fall of the knee and is essential to portray a Waltz Rhythm with elegance, back arched, smooth rhythmic lifting of the couple with rotational movements, change of lean and swaying. Neat feet are of importance.

Waltz positions and varied, romantic man/women relationship to give union is important.

POLKA

Polka is defined as a vivacious couple dance of Bohemian origin in duple time; it was a basic pattern of hop-step-close-step

Tempo – 2/4 - usually fast, lively and playful

Music – An insistent after-beat rhythm represented by an "and" after beat 1 "and" 2/1 "and" 2 (sometimes danced with a preliminary hop before the first beat. The name is Czech for "half-step", referring to the rapid shift from one foot to the other.

Instruments – Folk variety uses clarinets, horns and accordions, but orchestral will reflect the dance better.

General Interpretation – The Polka is a more relaxed style of dance with some wide stepping, and small hops. It is a boisterous, rollicking dance and should be skated with exuberance and fun **but remember it is under the heading**

DANZA ORIGINAL PARA EL 2009 "RECUERDOS DE GRANDES BAILES"

Descripción de los ritmos:

Vals Polka Marcha Galope.

Las actuales normas vigentes van aplicadas.

La Danza Original consiste en dos (2) ritmos que los patinadores eligen entre los antes mencionados.

NOTA: una pareja puede repetir el primer ritmo que ha elegido, como tercer cambio, pero debe ser la misma melodía y tono de la primera.

VALS

Tiempo – 3 / 4 tiempo no-determinado y puede ser veloz o lento

Música - la cuenta musical es 1 2 3 / 1 2 3 mientras la cuenta de patinaje 1 2 3 4 5 6

El tiempo depende del tipo de Valz, pero el verdadero Valz Vienés tiene la batida musical sobre la 1ª nota con un ligero anticipo sobre la 2ª y tiene que ser variado.

Instrumentos – Orquestal, los violines o instrumentos de cuerdas son los que generalmente tocan la melodía mientras otros instrumentos hacen el ritmo.

Interpretación General - El vals es el más conocido a nivel mundial de todos los bailes. Este comenzó con música lenta pero con compositores Vieneses del siglo 19, luego se le ha dado un tiempo más rápido se lo hizo popular, debe ser ejecutado con continua flexión de la rodilla lo cual es esencial para acentuar un ritmo de vals con elegancia, espalda derecha, ritmo suave y levantamiento de la pareja con movimientos de rotación, cambio de inclinación y balanceos. Los Pasos limpios son de importancia.

Las posiciones de vals tienen que ser variadas, para dar un ambiente romántico entre hombre/mujer, demostrando, de esta manera una sensación de unísono.

POLKA

La Polka es un ritmo vivaz y joven; danza bohemia de origen, de doble tiempo; era un modelo básico de hop-paso-cierre-paso

Tiempo – 2/4 - veloz, vivaz y jovial

Música – Es un ritmo de batida retardada representada por un "and" después del 1º tiempo:

1 "and" 2 / 1 "and" 2 (a veces se patina con un "HOP" -pequeño salto o flexión de la rodilla- anticipando la primera batida)

El nombre Hop es Checo y quiere decir "medio-paso", refiriéndose al rápido alternarse de un pie con otro.

Instrumentos – Folk, se usan instrumentos como clarinetes, cuernos y acordeones, y una música orquestal será la ideal para una mejor la danza.

Interpretación General - La Polka es un estilo de baile con algunas intensificaciones, y pequeños saltos. Se trata de una danza alegre y debe ser patinada con exuberancia y diversión pero es importante recordarse que corresponde a la "Memories de un Grand Ball" y debería considerarse un baile de salón, y no como estilo de un país occidental.

En este caso, en la posición de vals se pueden usar variaciones como tomarse por los codos, o brazos - haciendo la danza más juguetona y alegre.

"Memories of a Grand Ball" so should be considered as suitable for the ballroom, and not for a country and western style dance. Waltz position can also be used with variations such as holding at the elbows, or linking arms – making it more playful and joyful.

MARCH

Tempo – 2/4 or 4/4 and 6/8 – not set

Music – should be lively with a "military" feel.

Instrument – Often features brass, drums and woodwinds but orchestral will reflect the flavour better.

General – Carriage should be very upright and can include additions of military and marching actions, with precise footwork. Unison should be varied and may use various forms of Kilian or Waltz positions.

GALOP

Tempo – 2/4 – not set

Music – very fast a lively – the word "Galop" has the usual significance of the most rapid pace of a horse and first appeared in Vienna and Berlin in 1822 at Balls and Carnivals. The popularity of the Polka led to the introduction of the Galop (or galoppade as it was known)

Instrument – usually orchestral

General Interpretation – Less stylised due to tempo.

Characterized by change of step or hop at the end of each musical phrase. The basic Galop has the lead moving forward and following backward, no turning in counter-counter-clockwise fashion around the floor. Basically the steps were "Slide, change, slide – Slide, change, slide etc. It is considered that there was no dance more exciting or easy to learn, but it required a good ear to mark the time of the music.

The Galop was often used in classic Ballets. It is the forerunner of the Polka with a Minuet usually following a Galop.

The original position was Waltz with couples doing a series of fast chasses around the room with occasional turns, and was particularly popular as the final dance of the event.

MARCHA

Tiempo – 2/4 o 4/4 y 6/8 – tiempo no determinado

Musica – Debe ser animada con un toque militar.

Instrumentos – Generalmente se utiliza el bajo, tambores y la mejor interpretación de parte de la orquesta.

General – La pareja debe asumir una posición derecha y puede también dar un aire de marcha militar. Las tomadas pueden variar entre Kilian o vals.

GALOPE

Tiempo – 2/4 – tiempo no definido

Musica: muy rápida y animada .

La palabra "Galope" tiene el significado habitual de el más rápido ritmo de un "galope a caballo" y apareció por primera vez en Viena y en Berlín en 1822 en bailes y Carnavales.

La popularidad de la Polka condujo a la introducción del Galope (o galopeada como era conocida)

Instrumentos: Orquestal

Interpretación General: menos estilizada debido al tiempo. Caracterizado por el cambio de paso o hop (pequeño salto) al final de cada frase musical. La base del baile del Galope consiste en pasos hacia adelante y hacia atrás y no girando contra reloj al rededor de la pista.

Como pasos básicos son "Slide, cambio, slide" etc. Se dice que no hay baile más excitante y fácil de aprender, pero requiere un buen oído musical para marcar bien el tiempo.

El Galope se utiliza seguido en Ballets clásicos. Es el precursor de la Polka con un Minué y después un Galope. La posición original fue Vals con parejas haciendo una serie de rápidos chasses alrededor de la sala junto con giros, y fue particularmente popular como el último baile, es decir, aquel que cerraba un evento danzante.

MARGARET BROOKS

Octubre 2008



*Comite International
de Patinage Artistique*

SOLO DANCE

2009

**World Artistic
Skating Championships**

Junior/Senior

FREIBURG

Germany



*Federation Internationale de
Roller Sports*

QUICKSTEP

by R.J. Wilkie and Daphne Wallas

Music : Quickstep
Position: Kilian Position

Tempo: 112 Metronome
Pattern: Set

Competitive Requirements – 4 Sequences

The Dance

The Quickstep is a quick, lively fast dance with short gilding edges and cross footwork that must be precise to interpret the character of this dance. It is essential that the couple stay hip to hip throughout the dance.

The steps for the dance are the same for both man and woman. The dance must be skated in keeping with the music which is fast and of bright character. The dance begins at the long axis of the rink. Step 2 is a chasse whereas steps 4 and 14 are runs. Steps 5 is a four-beat LFO forming the first part of a swing choctaw and, prior to the turn on step 5, the woman must be against the man's hip and following along his tracing. The exit edge of the choctaw (step 6) is a change of edge RBIO held for three beats. The free foot goes forward, then is drawn down beside the skating foot and swung smoothly outward to aid in making the change of edge distinct. The change of edge should be distinct to define the shape of the lobe. The change of edge should not be so sharp that step 7 (XB-LBI) is skated flat. The remaining steps should be skated with plenty of life and the edges on steps 7, 8 and 9 should be as deep as possible. Step 10 (RBO), however, although it is held for four beats, should not be hooked and is started with the knee well bent. The couple remains hip to hip, that is, the man's right hip against the man's right hip against the woman's left hip.

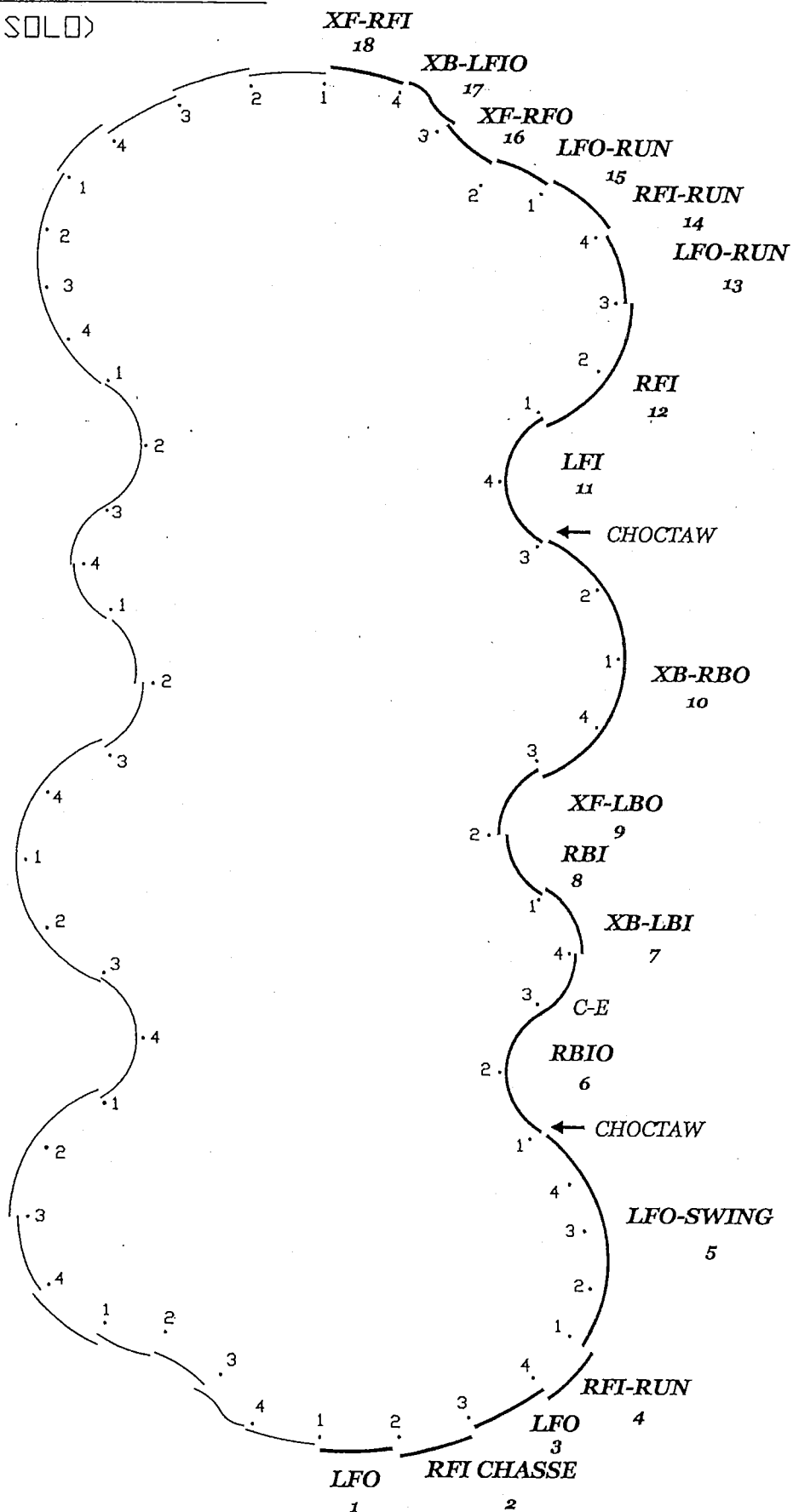
Many skaters experience difficulty in striking from RBO to LFI (steps 10 and 11), but if the RBO is well controlled and the woman has no tendency to swing in front of the man, there should be little trouble at this point. Steps 13 to 18 inclusive are skated very lightly, and a lively character should be imparted to them. On step 17, a definite change of edge, from inner to outer, is executed in one beat of music with the right foot held in front on step 18 (RFI-XF).

THE QUICKSTEP

Step	Hold	Man's Step	Beats of Music			Woman's Steps
			M	Both	W	
1	Kilian	LFO		1		(Steps are the same for both man and woman)
2		RFI Chasse		1		
3		LFO		1		
4		RFI-Run		1		
5		LFO-Swing		4		
		Choctaw to:				
6		RBIO		3		
7		XB-LBI		1		
8		RBI		1		
9		XF-LBO		1		
10		XB-RBO		4		
		Choctaw to:				
11		LFI		2		
12		RFI		2		
13		LFO-Run		1		
14		RFI-Run		1		
15		LFO-Run		1		
16		XF-RFO		1		
17		XB-LFIO		1		
18		XF-RFI		1		

THE QUICKSTEP

(SOLO)



SENIOR DANCES

WESTMINSTER WALTZ

By Erik Van der Weyden and Eva Keats

Music : Waltz $\frac{3}{4}$
Position: Kilian, Reverse Kilian, Closed, Open

Tempo: 138 Metronome
Pattern: Set

Competitive Requirements +2 Sequences

The Dance

The Westminster Waltz is a dance skated with stately carriage and elegance of line. Throughout the dance many changes of position occur and should appear effortless to enhance the refined character of the waltz.

Part of this dance is skated in Kilian position using the thumb pivot hold for the hands to facilitate the changing sides of the partners. The only free leg swings occur to the six-beat (or more) edges.

Steps 1, 2 and 3 form a progressive run sequence. There is a change of edge at the end of step 3 and step 4 is an RFI directed from the curve formed by steps 1, 2 and 3. Step 5 and 6 are opened mohawks; at the start the man is on the woman's left side, but during the turn both rotate individually and afterwards the man is on the woman's right. Step 8 should be aimed toward the barrier with step 9 finishing the lobe. On step 10, the woman momentarily releases her hold on the man while she turns her three in front of him after which the partners join in closed position which almost immediately changes to open position for steps 11 and 12 which are crossed chasses skated on a curve.

Step 13 for the woman is an inside forward swing rocker held for six beats before the turn and three beats afterwards. Step 13 for the man is an outside forward swing counter held similarly for six beats before the turn and three beats afterwards. At the moment of turning, partners must be in hip to hip position. Step 14 (RBI for the man and LBO or the woman) must be taken at the side of the preceding skating foot.

On step 15 man follows the woman's tracing as she turns an inside three on count 4 of this six-beat edge. Step 16 and 17 form a progressive sequence with very moderate progressive movement of the feet and afterwards both partners step to side (about 18 inches) for the start of step 18.

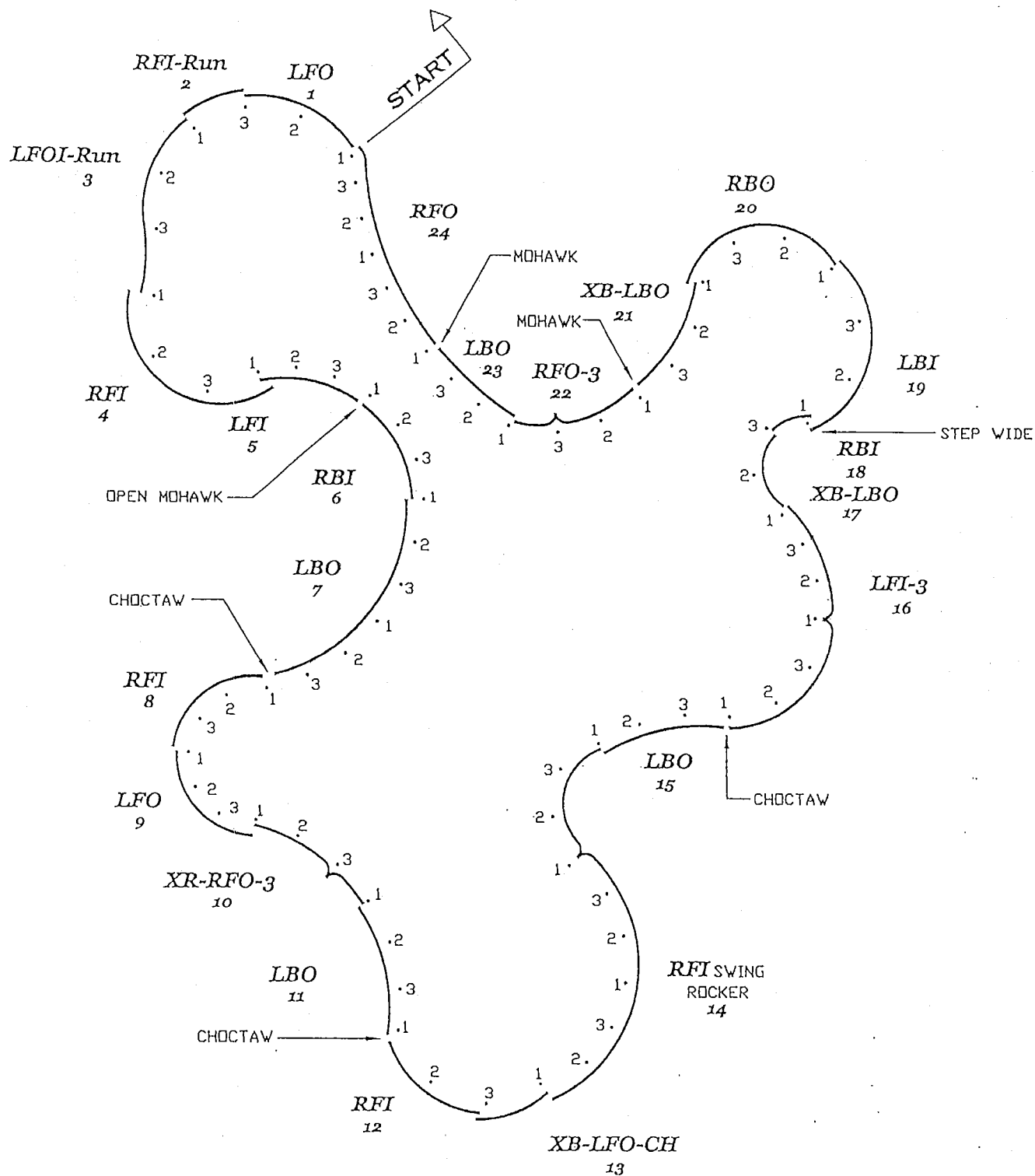
The man skates an LFO edge on step 19, and woman skates an RBO edge. The man's RFO three (step 20) begins as a cross roll while the woman goes into an LBO edge crossed behind.

On step 21 the man skates a six-beat LBO – not too deep. (if he cuts too sharp curve, the woman cannot complete 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

(SOLO)



WESTMINSTER WALTZ

Step	Hold	Man's- Step	Beats of Music			Woman's Steps
			M	Both	W	
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

THE 14 STEP PLUS – Revised August 2008

NOTES ON THE DANCE

This dance has been adapted from the 14 Step incorporating all the Ladies and Men's steps

Steps 1, 2 & 3 and 14, 15 & 16 are run sequences finishing with a strong outside edge towards the centre of the rink

Step 4: 4 beat outside swing
Free Leg should swing back for 2 beats and forward on the count 3, 4 in time with the music

Steps 8 & 9: Open Mohawk - Struck at Instep

Step 13: XF LBI: 3 Turn followed by a second 3 Turn.
TIMING is important
Turns must be on the beats of the music,
Timing 1st beat XF 2nd beat 3 turn 3rd beat 3 turn

Step 17 4 beat outside swing
Free Leg should swing forward for 2 beats and backward on the count 3, 4 in time with the music

Step 25 & 26 Open Mohawk: Crossed and struck at Instep

Step 27 LFO XB Mohawk:
Must be crossed behind and not a step forward
~~Free leg to be left in a forward position in preparation for Step 28 run – NOT A CHASSE~~
Timing of these steps 25, 26 & 27 is important

Step 28 RFI run
A forward progressive step – not crossed

All Mohawks must be crossed and NOT heel to heel

Solo Dance 14 Step - PLUS

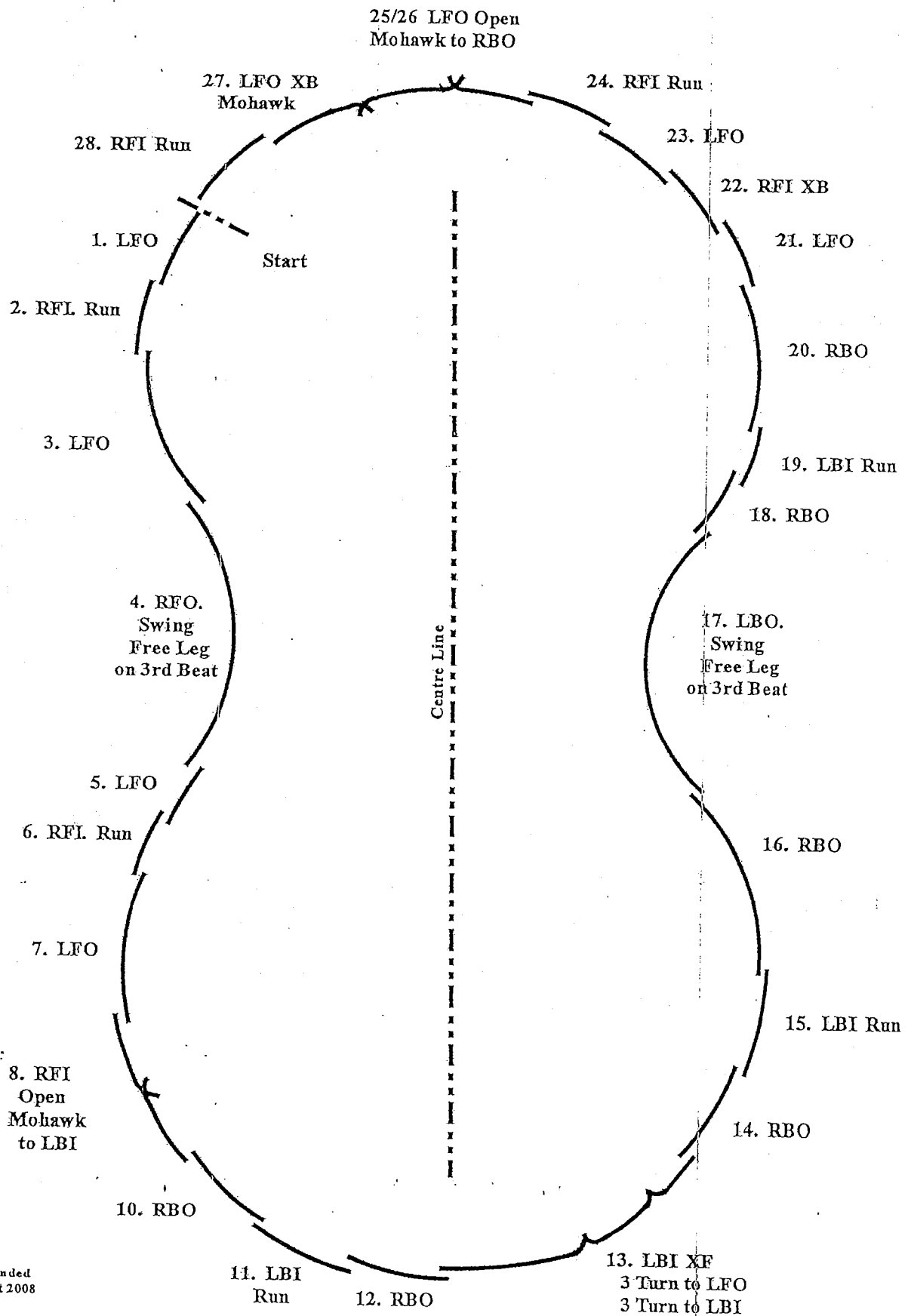
Originated as 14 Step by Franz Scholler
Adapted to 14 Step Plus for Solo Dance by Ron Gibbs

Music: Mardi 6/8 or 4/4 Tempo: 108

Pattern:	Set	Steps	Beats
1	LFO	1	1
2	Run RFI	2	1
3	LFO	3	2
4	RFO Swing free leg forward on 3 rd Beat	4	4
5	LFO	5	1
6	Run RFI	6	1
7	LFO	7	2
8	RFI Open Mohawk (Heel to Instep to step 9	8	1
9	LBI	9	1
10	RBO	10	1
11	Run LBI	11	1
12	RBO	12	1
13	LBI XF (Crossed in front) LBI Three Turn on 2 nd Beat to LFO and Three Turn to LBI on 3 rd Beat	13	3
14	RBO	14	1
15	Run LBI	15	1
16	RBO	16	2
17	LBO Swing free leg backward on 3 rd Beat	17	4
18	RBO	18	1
19	Run LBI	19	1
20	RBO	20	2
21	LFO	21	1
22	RFI Crossed Behind	22	1
23	LFO	23	1
24	Run RFI	24	1
25	LFO Open Mohawk (Heel to Instep) to step 26	25	1
26	RBO	26	1
27	LFO Crossed Behind Mohawk	27	1
28	RFI run	28	1

Total 48 Beats

Solo Dance 14 Step Plus



APPENDIX 2 – COMPULSORY DANCE DIAGRAMS

JUNIOR DANCES

IMPERIAL TANGO

By R. E. Gibbs

Music : Tango 4/4
Position: See list of steps

Tempo: 104 Metronome
Pattern: Set

Competitive Requirements – 4 Sequences

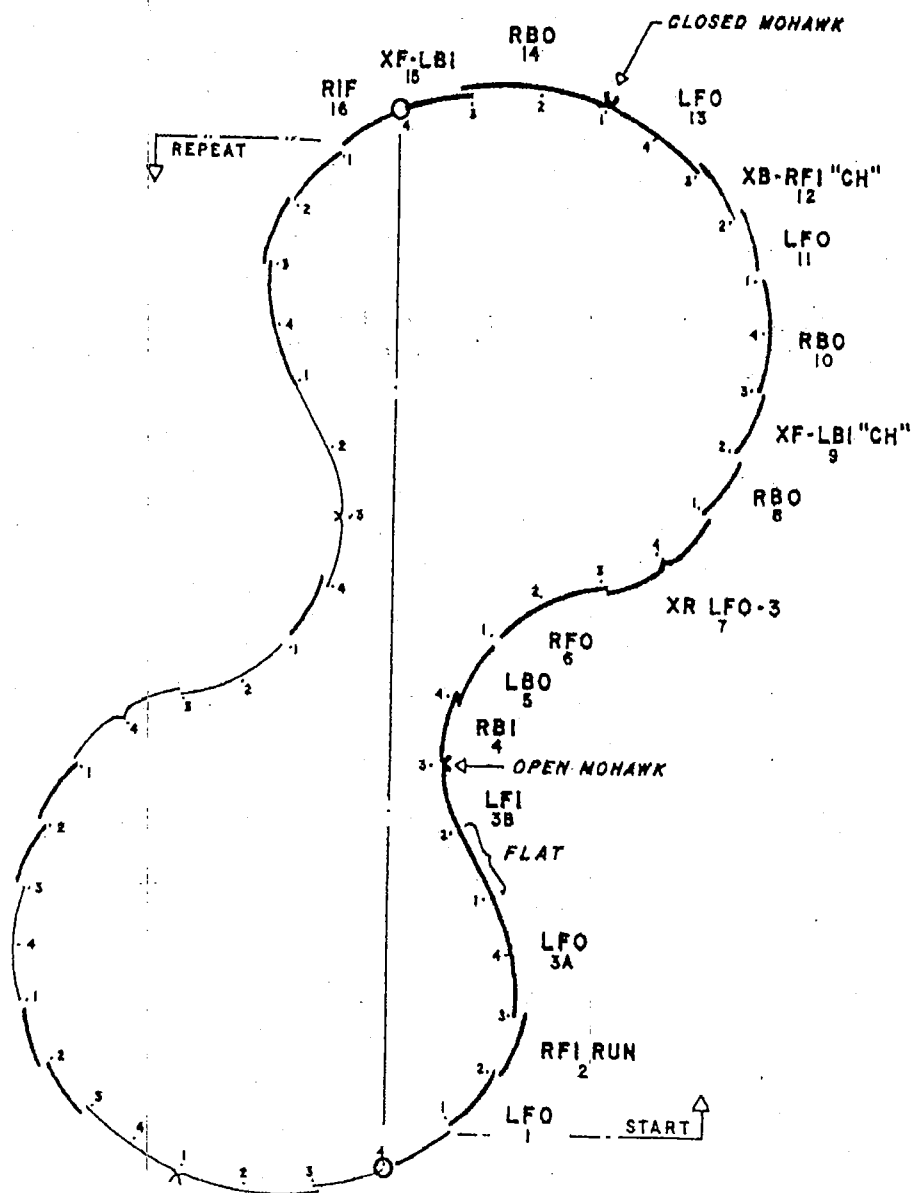
The Dance

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

IMPERIAL TANGO

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

IMPERIAL TANGO



ORIGINAL DANCE FOR 2009 "MEMORIES OF A GRAND BALL"

Choice of Rhythms :

Waltz. Polka. March. Galop.

The current rules apply – The Original Dance will consist of two (2) rhythms of the skaters choice as listed above. NOTE: a couple can repeat the first rhythm they have chosen, as the third change, but it must be the same melody and tune as the first.

Waltz

Tempo – 3 / 4 time not set – can be fast or slower

Music - musical count 1 2 3 / 1 2 3 – skating count 1 2 3 4 5 6

Accent depends on type of Waltz, but a true Viennese has accent on 1st with slight anticipation on 2nd beat of measure – expect variety

Instruments – Orchestral, strings frequently play the melody while middle instruments play rhythm.

General Interpretation – The Waltz is the most universally popular of all dances. The Waltz started with slow music but with the 19th century Viennese composers, a faster tempo became popular. It should be slotted with rise and fall of the knee and is essential to portray a Waltz Rhythm with elegance, back arched, smooth rhythmic lifting of the couple with rotational movements, change of lean and swaying. Neat feet are of importance.

Waltz positions and varied, romantic man/women relationship to give unison is important.

POLKA

Polka is defined as a vivacious couple dance of Bohemian origin in duple time; it was a basic pattern of hop-step-close-step

Tempo – 2/4 - usually fast, lively and playful

Music – An insistent after-beat rhythm represented by an "and" after beat 1 "and" 2/1 "and" 2 (sometimes danced with a preliminary hop before the first beat. The name is Czech for "half-step", referring to the rapid shift from one foot to the other.

Instruments – Folk variety uses clarinets, horns and accordions, but orchestral will reflect the dance better.

General Interpretation – The Polka is a more relaxed style of dance with some wide stepping, and small hops. It is a boisterous, rollicking dance and should be skated with exuberance and fun **but remember it is under the heading**

DANZA ORIGINAL PARA EL 2009 "RECUERDOS DE GRANDES BAILES"

Descripción de los ritmos:

Vals Polka Marcha Galope.

Las actuales normas vigentes van aplicadas.

La Danza Original consiste en dos (2) ritmos que los patinadores eligen entre los antes mencionados.

NOTA: una pareja puede repetir el primer ritmo que ha elegido, como tercer cambio, pero debe ser la misma melodía y tono de la primera.

VALS

Tempo – 3 / 4 tiempo no determinado y puede ser veloz o lento

Música - la cuenta musical es 1 2 3 / 1 2 3 mientras la cuenta de patinaje 1 2 3 4 5 6

El tiempo depende del tipo de Valz, pero el verdadero Valz Vienès tiene la batida musical sobre la 1ª nota con un ligero anticipo sobre la 2ª y tiene que ser variado.

Instrumentos – Orquestal, los violines o instrumentos de cuerdas son los que generalmente tocan la melodía mientras otros instrumentos hacen el ritmo.

Interpretación General - El vals es el más conocido a nivel mundial de todos los bailes. Este comenzó con música lenta pero con compositores Vieneses del siglo 19, luego se le ha dado un tiempo más rápido se lo hizo popular, debe ser ejecutado con continua flexión de la rodilla lo cual es esencial para acentuar un ritmo de vals con elegancia, espalda derecha, ritmo suave y levantamiento de la pareja con movimientos de rotación, cambio de inclinación y balanceos. Los Pasos limpios son de importancia.

Las posiciones de vals tienen que ser variadas, para dar un ambiente romántico entre hombre/mujer, demostrando, de esta manera una sensación de unísono.

POLKA

La Polka es un ritmo vivaz y joven; danza bohemia de origen, de doble tiempo; era un modelo básico de hop-paso-cierre-paso

Tiempo – 2/4 - veloz, vivaz y jovial

Música – Es un ritmo de batida retardada representada por un "and" después del 1º tiempo:

1 "and" 2 / 1 "and" 2 (a veces se patina con un "HOP" -pequeño salto o flexión de la rodilla- anticipando la primera batida)

El nombre Hop es Checo y quiere decir "medio-paso", refiriéndose al rápido alternarse de un pie con otro.

Instrumentos – Folk, se usan instrumentos como clarinetes, cuernos y acordeones, y una música orquestal será la ideal para una mejor la danza.

Interpretación General - La Polka es un estilo de baile con algunas intensificaciones, y pequeños saltos. Se trata de una danza alegre y debe ser patinada con exuberancia y diversión pero es importante recordarse que corresponde a la "Memories de un Grand Ball" y debería considerarse un baile de salón, y no como estilo de un país occidental.

En este caso, en la posición de vals se pueden usar variaciones como tomarse por los codos, o brazos - haciendo la danza más juguetona y alegre.

"Memories of a Grand Ball" so should be considered as suitable for the ballroom, and not for a country and western style dance. Waltz position can also be used with variations such as holding at the elbows, or linking arms – making it more playful and joyful.

MARCH

Tempo – 2/4 or 4/4 and 6/8 – not set

Music – should be lively with a "military" feel.

Instrument – Often features brass, drums and woodwinds but orchestral will reflect the flavour better.

General – Carriage should be very upright and can include additions of military and marching actions, with precise footwork. Unison should be varied and may use various forms of Kilian or Waltz positions.

GALOP

Tempo – 2/4 – not set

Music – very fast a lively – the word "Galop" has the usual significance of the most rapid pace of a horse and first appeared in Vienna and Berlin in 1822 at Balls and Carnivals. The popularity of the Polka led to the introduction of the Galop (or galoppade as it was known)

Instrument – usually orchestral

General Interpretation – Less stylised due to tempo.

Characterized by change of step or hop at the end of each musical phrase. The basic Galop has the lead moving forward and following backward, no turning in counter-counter-clockwise fashion around the floor. Basically the steps were "Slide, change, slide – Slide, change, slide etc. It is considered that there was no dance more exciting or easy to learn, but it required a good ear to mark the time of the music.

The Galop was often used in classic Ballets. It is the forerunner of the Polka with a Minuet usually following a Galop.

The original position was Waltz with couples doing a series of fast chasses around the room with occasional turns, and was particularly popular as the final dance of the event.

MARCHA

Tiempo – 2/4 o 4/4 y 6/8 – tiempo no determinado

Musica – Debe ser animada con un toque militar.

Instrumentos - Generalmente se utiliza el bajo, tambores y la mejor interpretación de parte de la orquesta.

General – La pareja debe asumir una posición derecha y puede también dar un aire de marcha militar. Las tomadas pueden variar entre Kilian o vals.

GALOPE

Tiempo – 2/4 – tiempo no definido

Musica: muy rápida y animada .

La palabra "Galope" tiene el significado habitual de el más rápido ritmo de un "galope a caballo" y apareció por primera vez en Viena y en Berlín en 1822 en bailes y Carnavales.

La popularidad de la Polka condujo a la introducción del Galope (o galopeada como era conocida)

Instrumentos: Orquestal

Interpretación General: menos estilizada debido al tiempo. Caracterizado por el cambio de paso o hop (pequeño salto) al final de cada frase musical. La base del baile del Galope consiste en pasos hacia adelante y hacia atrás y no girando contra reloj al rededor de la pista.

Como pasos básicos son "Slide,cambio,slide" etc. Se dice que no hay baile más excitante y fácil de aprender, pero requiere un buen oído musical para marcar bien el tiempo.

El Galope se utiliza seguido en Ballets clásicos. Es el precursor de la Polka con un Minué y después un Galope. La posición original fue Vals con parejas haciendo una serie de rápidos chasses alrededor de la sala junto con giros, y fue particularmente popular como el último baile , es decir , aquel que cerraba un evento danzante.

MARGARET BROOKS

Octubre 2008



*Comite International
de Patinage Artistique*

FREE SKATING 2009

**SHORT PROGRAMME
FREE SKATING**

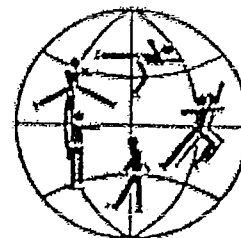
**SHORT PROGRAMME
PAIRS SKATING**

FREIBURG

Germany



*Federation Internationale de
Roller Sports*



**C.I.P.A. TIMINGS FOR FREE SKATING,
SHOW GROUPS AND PRECISION**

SENIOR

Short Programme Free Skating	2:15 minutes +/-5 seconds
Short Programme Pairs	2:45 minutes +/-5 seconds
Long Programme Free Skating	4:00 minutes +/-10 seconds
Long Programme Pairs	4:30 minutes +/-10 seconds

JUNIOR

Short Programme Free Skating	2:15 minutes +/-5 seconds
Short Programme Pairs	2:30 minutes +/- 5 seconds
Long Programme Free Skating	4:00 minutes +/-10 seconds
Long Programme Pairs	4:00 minutes +/-10 seconds

IN LINE

Short Programme Free Skating	2:15 minutes +/-5 seconds
Long Programme Free Skating	3:30 minutes +/-10 seconds

**SHOW GROUP/SMALL SHOW
GROUP**

4:00/5:00 minutes +/-10 seconds

PRECISION

5:00 minutes +/-10 seconds

SOLO FREE DANCE

2:30 +/-10 seconds

Footwork Sequences for Junior and Senior Men & Women Freeskating and Junior and Senior Pairs

General-2000

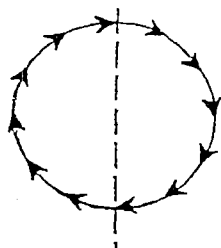
All footwork step must be executed according to the character of the music using advanced footwork. Each step of the footwork must be progressive. No retrogression is permitted. Short stops in accordance with the music are permitted.

NO RECOGNIZED JUMPS WITH AN APPARENT TAKEOFF ARE ALLOWED IN ANY STEP SEQUENCE.

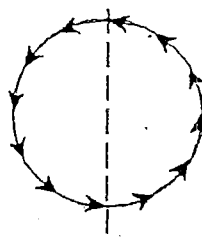
Jumps with an apparent preparation - Executed and landing are not allowed in any step sequence.

1. Circle Patterns "A" or "B" for year 2007 and 2010

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.



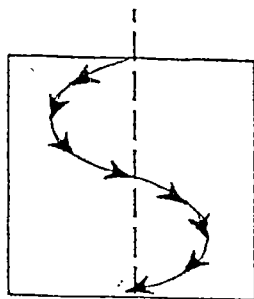
"A" Pattern



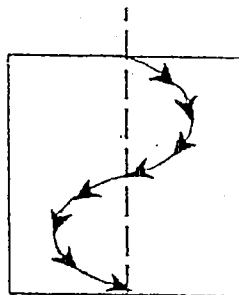
"B" Pattern

2. Serpentine Footwork Step Sequence "A" or "B" for year 2005, 2008 and 2011

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



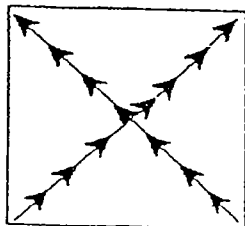
"A" Pattern



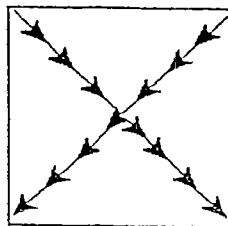
"B" Pattern

3. Diagonal Pattern "A" or "B" Straight Line Footwork Step Sequence for years 2006 and 2009

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



"A" Pattern



"B" Pattern

Jumps with an apparent preparation execution and landing are NOT allowed in any step sequence.

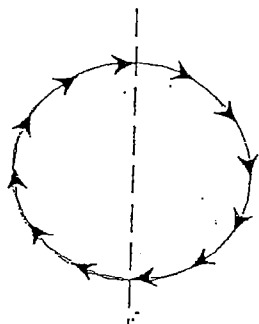
Secuencias de Pasos para Junior y Senior, Patinaje Libre Hombres y Mujeres, y Parejas de Junior y Senior

General

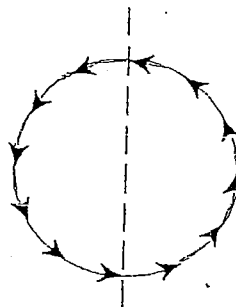
Todas las secuencias de pasos tienen que ejecutarse de acuerdo con el carácter de la música usando pasos avanzados. Cada paso tiene que ser progresivo. No se permite retroceder. Se permiten paradas cortas, en concordancia con la música. En la secuencia de pasos no se permiten saltos con una preparación, ejecución y aterrizaje visible o evidente.

1. Patrones de Círculo "A" o "B" para los años 2007 and 2010

Patinando en un círculo u óvalo completo utilizando por lo menos tres cuartas partes (3/4) del ancho total de la pista de patinaje, usando pasos avanzados.



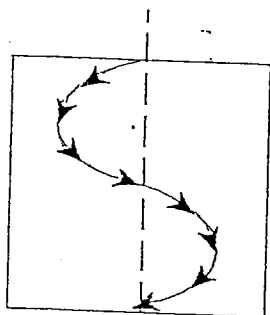
"A" Pattern



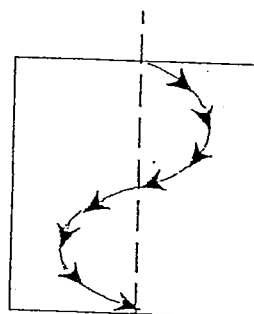
"B" Pattern

2. Secuencia de Paso Serpentine "A" o "B" para los años 2008 and 2011

Empezando en cualquier final de la pista y progresando por lo menos hasta dos (2) curvas bien marcadas de no menos



"A" Pattern

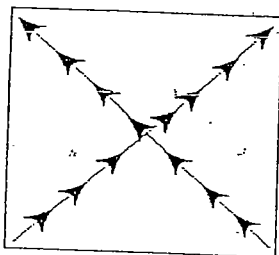


"B" Pattern

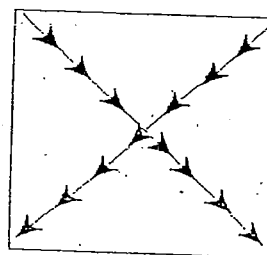
de la mitad (1/2) del ancho de la pista, terminando en el final opuesto de la pista usando pasos avanzados.

3. Patrón Diagonal "A" o "B" Secuencia de Pasos en Línea Recta para los años 2006 and 2009

Empezar en una esquina de la pista y terminar cerca de la esquina diagonal opuesta, para cubrir por lo menos tres cuartas partes (3/4) de la pista con pasos avanzados.



"A" Pattern



"B" Pattern

Patinaje de Parejas

Cualquier movimiento coreográfico donde la dama es levantada del piso se considera un levantamiento, y por lo tanto será penalizado como un elemento adicional en el programa corto.

JUNIOR AND SENIOR FREE SKATING

SHORT PROGRAMME SET ELEMENTS (FR 6.02)
THE SET ELEMENTS ARE THE SAME FOR JUNIOR
AND SENIOR SHORT PROGRAMMES (6.02.01 OF THE
NEW C.I.P.A. RULE BOOK)

6.02.02 – The elements MUST be performed in the order as follows :-

1. Jump element (combination jump or axel)
2. Jump element (combination jump or axel)
3. Spin element (single spin or combination spin)
4. Toe assisted jump
5. Step sequence
6. Spin element (single spin or combination spin)

TO CLARIFY NO.1. AND 2. ABOVE – SKATERS CAN CHOOSE TO SKATE THE COMBINATION JUMP FIRST OR SECOND, AND THE AXEL FIRST OR SECOND. No. 3 AND 6, ABOVE – SKATERS CAN CHOOSE TO SKATE THE SINGLE SPIN THIRD OR LAST AND THE COMBINATION SPIN THIRD OR LAST.

ALL THE ABOVE ELEMENTS MUST BE PERFORMED.

ALL OTHER CIPA REGULATIONS APPLY AS NORMAL.
(SEE 6.02.01, 6.02.03)

FREE SKATING LONG PROGRAMME – (FR 6.03)

6.03.01 – Long Programme Set Elements.

In the Free Skating Long Programme the skaters MUST INCLUDE at least two DIFFERENT step sequences either Diagonal, Circular or Serpentine.

6.03.02

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

Júnior nueva reglas por el patinje libre

Programa Corto del Patinaje Libre – Elementos Obligados – FR 6.02
Los elementos del Programa Corto son lo mismos tanto para Júnior
como para Senior (6.02.1 del Reglamento CIPA).

**6.02.02 – Los elementos DEBEN ser presentados en el orden
siguiente:**

1. Un elemento de salto (combinación de saltos o axel)
2. Un elemento de salto (combinación de saltos o axel)
3. Un elemento de pirueta (pirueta sola o combinación de piruetas)
4. Salto picado
5. Secuencia de pasos
6. Un elemento de pirueta (pirueta sola o combinación de piruetas)

**Para explicar los puntos 1 y 2, los patinadores pueden elegir presentar
la combinación de saltos como primero o segundo elemento y también
axel como primero o segundo elemento.**

**En los puntos 3 y 6 los patinadores pueden elegir presentar la pirueta
sola como tercer o último elemento y también la combinación de
piruetas como tercero o último elemento.**

TODOS LOS ELEMENTOS DEBEN SER PRESENTADOS

**TODAS LAS DEMAS REGLAS DEL CIPA CONTINUAN IGUAL
(6.02.01, 6.02.03)**

Programa Largo del Patinaje Libre - FR 6.03

6.03.01– Elementos Obligados en el Programa Largo:

**En el Programad Largo del Patinaje Libre los patinadores DEBEN
INCLUIR por lo menos dos secuencias diferentes de pasos: Diagonal,
Circular o Serpentina.**

6.03.02

**Por cada secuencia que no se haya realizado se deducirá 0.5 de la
marca "A".**

**PAIRS SKATING JUNIOR AND SENIOR
LONG PROGRAMME (PS 7.04)**

**THE FOLLOWING THREE SET ELEMENTS MUST BE
INCLUDED IN THE LONG PROGRAMME :-**

7.04.01

**THE COUPLE CAN PERFORM NO MORE THAN 3 (THREE)
LIFTS IN A PROGRAMME. EACH COMBINATION LIFT
MUST NOT EXCEED 12 (TWELVE) ROTATIONS.**

**The couple MUST INCLUDE two death spirals one on an
inside edge and one on an outside edge.**

**The couple MUST INCLUDE one spiral (arabesque) sequence
with at least one change of edge and one change of
direction. The change of direction may be performed by
one of the partners or both and one of the two must always
in a spiral position.**

**The couple MUST INCLUDE one step sequence either
Diagonal, Circular, or Serpentine.**

7.04.02

**Each additional lift or for each lift of more than 12 (twelve)
rotations will carry a penalty of .5 from the "B" mark with
no credit given to the "A" mark.**

7.04.03

**Each set element not included will carry a penalty of .5
from the "A" mark.**

JUNIOR-SENIOR PROGRAMA LARGO PAREJAS MIXTAS

PROGRAMA LARGO DE PAREJAS ARTISTÍCAS - JUNIOR Y SENIOR -ELEMENTOS OBLIGADOS- PS 7.04

7.04.01 - La pareja puede presentar no mas de tres (3) elevaciones en un programa. Cada combinación de elevaciones **NO DEBE TENER** mas de doce (12) giros.

La pareja debe incluir dos Espirales de la Muerte: una interior y una exterior.

La pareja debe incluir una secuencia de espirales con por lo menos un cambio de hilo y un cambio de dirección. El cambio de dirección puede ser efectuado por uno o por los dos patinadores y uno tiene que ser siempre en una posición de espiral.

La pareja debe incluir una secuencia de pasos: Diagonal, Circular o Serpentina.

7.04.02

Por cada elevación addictional o por cada elevación de mas de 12 rotaciones tendrá una penalización de .5 de la marca "B" sin recibir credito por la marca "A".

7.04.03

Cada elemento no incluido llevará una penalización de .5 de la marca "A".



*Comite International
de Patinage Artistique*

INLINE FREE SKATING 2009

**World Artistic
Skating Championships**

FREIBURG

Germany

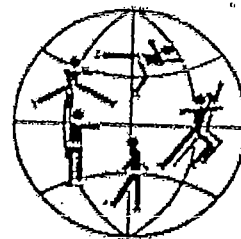


*Federation Internationale de
Roller Sports*



Comite International de Patinage Artistique

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English Phone: 650-369-5559 • Fax: 650-568-9750
Email: cipars@aol.com



C.I.P.A. TIMINGS FOR FREE SKATING, SHOW GROUPS AND PRECISION

SENIOR

Short Programme Free Skating	2:15 minutes +/-5 seconds
Short Programme Pairs	2:45 minutes +/-5 seconds
Long Programme Free Skating	4:00 minutes +/-10 seconds
Long Programme Pairs	4:30 minutes +/-10 seconds

JUNIOR

Short Programme Free Skating	2:15 minutes +/-5 seconds
Short Programme Pairs	2:30 minutes +/- 5 seconds
Long Programme Free Skating	4:00 minutes +/-10 seconds
Long Programme Pairs	4:00 minutes +/-10 seconds

IN LINE

Short Programme Free Skating	2:15 minutes +/-5 seconds
Long Programme Free Skating	3:30 minutes +/-10 seconds

SHOW GROUP/SMALL SHOW GROUP

4:00/5:00 minutes +/-10 seconds

PRECISION

5:00 minutes +/-10 seconds

SOLO FREE DANCE

2:30 +/-10 seconds

Footwork Sequences for Junior and Senior Men & Women Freeskating and Junior and Senior Pairs

General-2000

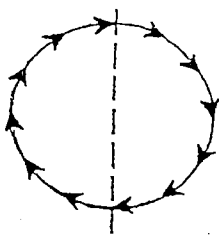
All footwork step must be executed according to the character of the music using advanced footwork. Each step of the footwork must be progressive. No retrogression is permitted. Short stops in accordance with the music are permitted.

NO RECOGNIZED JUMPS WITH AN APPARENT TAKEOFF ARE ALLOWED IN ANY STEP SEQUENCE.

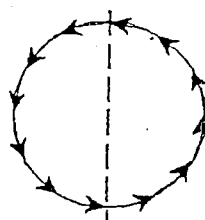
Jumps with an apparent preparation - Executed and landing are not allowed in any step sequence.

1. Circle Patterns "A" or "B" for year 2007 and 2010

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.



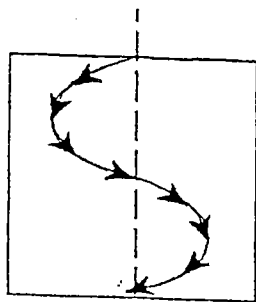
"A" Pattern



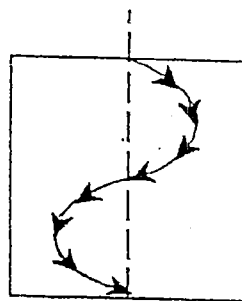
"B" Pattern

2. Serpentine Footwork Step Sequence "A" or "B" for year 2005, 2008 and 2011

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



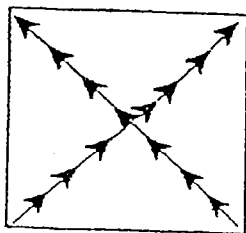
"A" Pattern



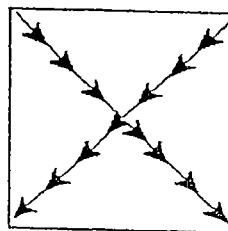
"B" Pattern

3. Diagonal Pattern "A" or "B" Straight Line Footwork Step Sequence for years 2006 and 2009

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



"A" Pattern



"B" Pattern

Jumps with an apparent preparation execution and landing are NOT allowed in any step sequence.

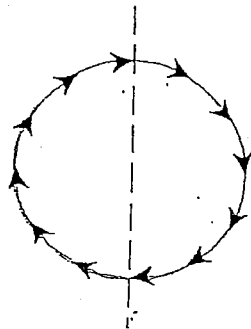
Secuencias de Pasos para Junior y Senior, Patinaje Libre Hombres y Mujeres, y Parejas de Junior y Senior

General

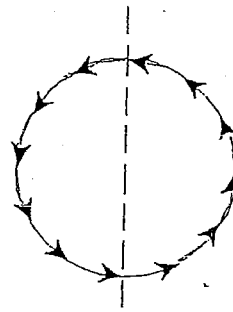
Todas las secuencias de pasos tienen que ejecutarse de acuerdo con el carácter de la música usando pasos avanzados. Cada paso tiene que ser progresivo. No se permite retroceder. Se permiten paradas cortas en concordancia con la música. En la secuencia de pasos no se permiten saltos con una preparación, ejecución y aterrizaje visible o evidente.

1. Patrones de Círculo "A" o "B" para los años 2007 and 2010

Patinando en un círculo u óvalo completo utilizando por lo menos tres cuartas partes (3/4) del ancho total de la pista de patinaje, usando pasos avanzados.



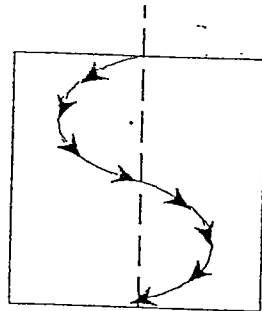
"A" Pattern



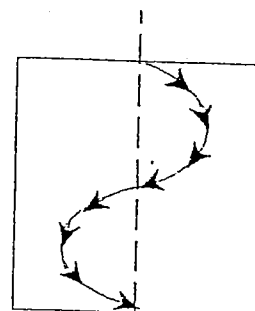
"B" Pattern

2. Secuencia de Paso Serpentine "A" o "B" para los años 2008 and 2011

Empezando en cualquier final de la pista y progresando por lo menos hasta dos (2) curvas bien marcadas de no menos



"A" Pattern

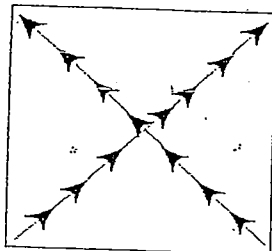


"B" Pattern

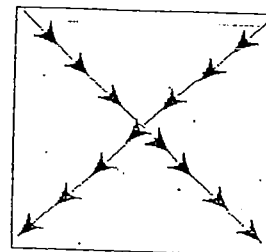
de la mitad (1/2) del ancho de la pista, terminando en el final opuesto de la pista usando pasos avanzados.

3. Patrón Diagonal "A" o "B" Secuencia de Pasos en Línea Recta para los años 2006 and 2009

Empezar en una esquina de la pista y terminar cerca de la esquina diagonal opuesta, para cubrir por lo menos tres cuartas partes (3/4) de la pista con pasos avanzados.



"A" Pattern



"B" Pattern

Patinaje de Parejas

Cualquier movimiento coreográfico donde la dama es levantada del piso se considera un levantamiento, y por lo tanto será penalizado como un elemento adicional en el programa corto.

12. INLINE SKATING

IS 12.00 General

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

IS 12.01 Scoring In-Line

12.01.01 In-Line Free Skating Short Program Set Elements (Men & Women)

1. Axel – Single only.
2. Toe Assisted jump – Single or double
3. Combination of jumps, minimum three (3) jumps, maximum five (5) jumps, to include one jump with two (2) revolutions.
4. Spin - Select from the following list (entry and exit optional): - Camel (any edge), no Heel, Lay Over Camel (any edge), Sit Spin (any edge).
5. Spin Combination - Two (2) or three (3) positions with or without change of foot (MUST INCLUDE A SIT SPIN – ANY EDGE). At least three (3) revolutions in each position. The entry and the exit are optional.
6. One footwork sequence - Advanced footwork to comply with the new prescribed footwork regulation – Appendix 4.

NO triple jumps to be included in any elements.

12.01.02 The skaters **MUST** perform the set elements in the order as follows:

1. Jump element (Combination jump or axel)
2. Jump element (Combination jump or axel)
3. Spin element (Single Spin or Combination Spin)
4. Toe assisted jump
5. Step sequence
6. Spin element (Single Spin or Combination Spin)

12.01.03 General:

- The single elements listed may also be skated in the combination jumps or spins.
- No additional elements may be skated.
- The six listed elements must not be repeated. If it is clear that the intention is to perform an element (jumps and/or spins) it will be considered an attempt. No additional elements may be skated. Each additional element attempted will carry a penalty of .5 from the “B” mark with no credit given to the “A” mark.
- Not performing the elements in the order outlined in IS 12.01.02 will carry a penalty of .5 from the B mark.
- An element not attempted will carry a penalty of .5. The penalty will be taken from the “A” mark.

12. PATINAJE IN-LINE

IS 12.00 General

- 12.00.01.1 Los campeonatos serán para patinadores en Patinaje Libre que tengan por lo menos 12 años o más desde el 1 de enero del año de los Campeonatos.
- 12.00.02 Los patinadores tienen la opción de participar en un evento In-line y en un evento de Patinaje Libre de Junior o Senior en los mismos Campeonatos.
- 12.00.03 Se pueden usar patines In-line **indoor** de tres o cuatro ruedas con un freno en el frente únicamente.
- 12.00.04 **Se aplicarán los reglamentos de CIPA para el Patinaje Libre.**

IS 12.01 Puntaje In-Line (En Línea)

12.01.01 El Patinaje Libre en Línea Programa Corto Elementos Obligatorios (masculino y femenino)

1. Axel – Sencillo solamente
2. Salto Picado – Sencillo o doble
3. Combinación de saltos, mínimo tres (3) saltos, máximo cinco (5) saltos, para incluir un salto con dos (2) revoluciones.
4. Giros – Seleccione de la siguiente lista (entrada y salida opcional): Camel (cualquier filo), No Talón, Lay Over Camel (cualquier filo), Giro Sentado (cualquier filo).
5. Combinación de Giro – Dos (2) o tres (3) posiciones con o sin cambio de pie (TIENE QUE INCLUIR UN GIRO SENTADO – CUALQUIER FILO). Por lo menos tres (3) revoluciones en cada posición. La entrada y salida son opcionales.
6. Una secuencia de pasos – Debe tener trabajo de pie avanzado para cumplir con el nuevo reglamento de trabajo de pie. – Apéndice 4.

NO se pueden incluir saltos triples en ninguno de los elementos.

12.01.02 Los patinadores **TIENEN** que realizar los elementos obligatorios en el siguiente orden:

1. Elemento de Salto (Saltos Combinados o Axel)
2. Elemento de Salto (Saltos Combinados o Axel)
3. Elemento de Giro (Giro Sencillo o Giro Combinado)
4. Salto Picado
5. Secuencia de Paso
6. Elemento de Giros (Giro Sencillo o Giro Combinado)

12.01.03 General:

- Los elementos sencillos listados también se pueden patinar en los saltos combinados o giros.
- No se pueden patinar elementos adicionales.
- Los seis elementos listados no se pueden repetir. Si se nota claramente la intención es realizar un elemento (saltos y/o giros) se considerará un intento. No se pueden patinar elementos adicionales. Por cada intención de realizar un elemento adicional se penalizará un .5 de la marca "B" sin dar crédito a la marca "A".
- Si no se hacen los elementos en el orden descrito en IS 12.01.02 se penalizará un .5 de la marca "B".

- Any Class "A" spin with more than one position will be given a deduction of 0.5 from the "A" mark.
Any spin combination with more than three positions will be given a deduction of 0.5 from the "A" mark.
Any jumps combination of more than five (5) jumps will be given a deduction of 0.5 from the "A" mark.
- Falls - The complete loss of balance involving body contact with the skating surface will receive a penalty of .3 for each fall. This penalty will be deducted from the B mark.
- The timing of the short program will be two (2) minutes fifteen seconds (2:15), plus or minus five (5) seconds (2:15 +/- :05 sec).

12.01.04 Long Program Set Elements:

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

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

- Un elemento que no se intente hacer se penalizará un .5. La penalización se quitará de la marca "A".
- Cualquier giro de Clase "A" con más de una posición recibirá una reducción de 0.5 de la marca "A".
Cualquier giro combinado con más de tres posiciones recibirá una deducción de 0.5 de la marca "A".
Cualquier salto combinado de más de cinco (5) saltos recibirá una deducción de 0.5 de la marca "A".
- Caídas – el perder completamente el balance, incluyendo el tener contacto con el piso donde se está patinando, recibirá una penalización de .3 por cada caída. Esta penalización se deducirá de la marca "B".
- El tiempo para el programa corto será de dos (2) minutos quince segundos (2:15), con más o menos cinco (5) segundos (2:15+/- :05 sec.).

12.01.04 Programa Largo Elementos Obligatorios:

En el patinaje In-line programa largo los patinadores **TIENEN QUE INCLUIR** por lo menos dos pasos de secuencia **diferentes** ya sea Diagonal, Circular o Serpentina.

Por cada secuencia de paso no realizado se dará una deducción de 0.5 de la marca "A".



*Comite International
de Patinage Artistique*

LARGE GROUPS

2009

**World Artistic
Skating Championships**

FREIBURG

Germany



TO ALL FEDERATIONS:

Please make sure all your Skaters/Trainers are aware that the judging for Show/Precision will always take place on the long side of the rink.

Por favor informen a todos los Patinadores/Entrenadores que el juzgamiento para Show/Precision siempre se llevará a cabo en la parte larga de la pista.

11. SHOW SKATING

SS 11.00 General

- 11.00.01 Each member National Federation may enter a maximum of two (2) teams for Show events both for Large groups and Small groups event.
- 11.00.02 Two different events will be held both for Large and Small groups.
- 11.00.03 A **LARGE** group must be composed with a minimum of sixteen (16) skaters to maximum of thirty (30) skaters. All entries must be made through the National Federation.
- 11.00.04 A **SMALL** group must be composed with a minimum of six (6) skaters to maximum of twelve (12) skaters. All entries must be made through the National Federation.
- 11.00.05 Elements: Free Skating and Pairs Skating is allowed. However, skating will be assessed depending on the performance of the whole group.
- 11.00.06 Rules for Show Skating:
 - a. Movements or steps performed in stationary positions are allowed. However, programs with excessive stationary movements will be given less credit. Choreography must commence within 10 seconds after the music has started.
 - b. The main performance of a show group must be "Show", not "Precision". If there are Precision elements, they must be performed in character of a show.
 - c. Participants not on roller skates shall not be allowed.
 - d. There shall be no restrictions on the choice of the music, but skating must be in tune with the music chosen.
 - e. All theatre decorations are not allowed; only accessories (props) directly in harmony with the program.
 - f. Fog machines and personal spotlights are not allowed.
 - g. Costume Rules – see SR 3.12.

SS 11.01 Judging Show

- 11.01.01 Judges shall score Show 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.
- 11.01.02 Two marks will be awarded. The first mark for Composition of the program. The following aspects shall be considered by the judges for the Program:
 - a. Space filling
 - b. Rhythm
 - c. Speed
 - d. Technical difficulties

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

- a. Creativity
- b. Harmony between movement and music
- c. Costume in character with the program

SS 11.02 Scoring Show

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

11. PATINAJE DE SHOW

SS 11.00 General

- 11.00.01 Cada miembro de Federación Nacional puede registrar a un máximo de dos (2) equipos para eventos de Show tanto para grupos Grandes como Pequeños.
- 11.00.02 Se harán dos eventos diferentes tanto para grupos Grandes como para Pequeños.
- 11.00.03 Un grupo GRANDE puede estar formado por un mínimo de 16 patinadores y un máximo de 30 patinadores. Todas las inscripciones tienen que hacerla a través de sus Federaciones Nacionales.
- 11.00.04 Un grupo PEQUEÑO puede estar formado por un mínimo de seis (6) patinadores y un máximo de 12 patinadores. Todas las inscripciones tienen que hacerlas a través de sus Federaciones Nacionales.
- 11.00.05 Elementos: Se permite patinaje libre y de parejas. Sin embargo, se calificará según la actuación que haga todo el grupo.
- 11.00.06 Reglas para el Patinaje de Show:
 - a. Se permitirán movimientos o pasos realizados en posición estacionaria. Sin embargo, se dará menos crédito a los programas con muchos movimientos estacionarios. La coreografía tiene que comenzar dentro del lapso de 10 segundos desde el momento que comienza la música.
 - b. La actuación principal de un grupo de Show tiene que ser "Show" y no Precisión. Si hay elementos de precisión, tienen que hacerlos ver como de show.
 - c. No se permitirá a participantes que no estén patinando.
 - d. No se harán restricciones en cuanto a la música que escojan, pero el patinaje tiene que ir con el ritmo de la música que escojan.
 - e. No se permiten todas las decoraciones de teatro; solamente accesorios que vayan directamente en armonía con el programa.
 - f. No se permiten máquinas que fabrican niebla ni puntos de luces personales.
 - g. Reglas para el Vestuario – vea SR 3.12

SS 11.01 Juzgamiento de Show

- 11.01.01 Los jueces deben dar la puntuación al grupo de Show utilizando el sistema de puntuación que figura en OR 4.06.01. El valor total indica la habilidad del equipo en general. Las marcas adicionales de punto nueve se pueden agregar para hacer diferencia entre los equipos.
- 11.01.02 Se otorgarán dos marcas. La primera marca por Composición del programa. Los siguientes aspectos deben ser tenidos en consideración por los jueces para el programa:
 - a. Ocupación de la pista
 - b. Ritmo
 - c. Velocidad
 - d. Dificultades Técnicas

La segunda marca por Presentación. Los siguientes aspectos deben ser considerados por los jueces:

SS 11.03 Deductions

11.03.01 Following the deductions for the falls in a Precision program:

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

- a. Creatividad
- b. Armonía entre movimientos y música
- c. Vestuario que armonice con el programa

SS 11.02 Puntaje para Show

11.01.01 El juzgamiento para Show siempre se realizará en la PARTE LARGA de la pista. Se utilizará el sistema CIPA para determinar el lugar que ocuparán los equipos.

SS 11.03 Deducciones

11.03.01 Después de seguir las deducciones por caídas en el programa de Precisión:

- Mayor (más de un patinador por un tiempo prolongado) **0.8-1.0 en marca B**
- Medio (ya sea un patinador por un tiempo prolongado o caída y levantada por más de un patinador) **0.6 en marca B**
- Menor (caída y levantada rápida de un patinador) **0.2 en marca B**



*Comite International
de Patinage Artistique*

SMALL GROUPS

2009

**World Artistic
Skating Championships**

FREIBURG

Germany



TO ALL FEDERATIONS:

Please make sure all your Skaters/Trainers are aware that the judging for Show/Precision will always take place on the long side of the rink.

Por favor informen a todos los Patinadores/Entrenadores que el juzgamiento para Show/Precision siempre se llevará a cabo en la parte larga de la pista.

IMPORTANT ALTERATIONS TO THE NEW CIPA REGULATION
BOOK WHICH WILL COME INTO EFFECT FOR THE 2007 SEASON

SHOW CHAMPIONSHIPS
SMALL GROUPS
GENERAL RULES

Technical regulations:

- 1: Duration minimum 4 minutes, maximum 5 minutes +/- 10 secs. Timing starts with the first movement.
- 2: Participants: Maximum two (2) groups per Nation affiliated to FIRS. Each group must be composed of a minimum of 6 and maximum of 12 skaters. All entries must be made through the National Federations.
- 3: Elements: Free Skating and Pairs Skating is allowed. However, skating will be assessed depending on the performance of the whole group
- 4: Rules for Show Skating:
 - a) Movements or steps performed in stationary positions are allowed. However, programmes with excessive stationary movements will be given less credit. Choreography must commence within 10 seconds after the music has started.
 - b) The main performance of a show group must be "Show" not "Precision". If there are Precision elements they must be performed in the character of a show.
 - c) Participants not on roller skates shall not be allowed.
 - d) There shall be no restrictions on the choice of music, but skating must be in tune with the music chosen.
 - e) All theatre decorations are not allowed, only accessories (props) directly in harmony with the programme.
 - f) Fog machines and personal spotlights are not allowed.
- 5: Costume rules for show competitions: In all show competitive roller skating events (including official training), the costume for both women and men should be in character with the music, but should not be so as to cause embarrassment to the skaters, judges or spectators.
Women's costumes must be constructed so that it completely covers the thighs (pants), hips and posterior. French-cut leotards are strictly prohibited, i.e. leotards which are cut higher than the hip bone.
- 6: Show team skating will be for skaters who are at least 12 years of age or older as of January 1st of the year of the Championships.

Marking: The same rules for marking apply as the current Rules for Large Groups.

Judging for Show skating will always take place on the LONG SIDE OF THE RINK.

IMPORTANTES VARIACIONES DEL NUEVO REGLAMENTO CIPA
QUE ENTRARÁ EN VIGENCIA DESDE EL 2007

CAMPEONATOS DE SHOW
GRUPOS PEQUEÑOS
REGLAMENTOS GENERALES

Regulaciones Técnicas

1. Duración mínima de cuatro (4) minutos, máxima de cinco (5) minutos +/- diez (10) segundos. El tiempo se empieza a contar con el primer movimiento.
2. Participantes: Máximo dos (2) grupos por Nación afiliadas a FIRS. Cada grupo debe estar compuesto por un mínimo de seis (6) y un máximo de 12 patinadores. Todos se tienen que registrar a través de sus Federaciones Nacionales.
3. Elementos: Se permite Patinaje Libre y Patinaje de Parejas. Sin embargo, el patinaje será juzgado dependiendo de la actuación que haga el grupo en general.
4. Reglamentos para el Patinaje de Show:
 - a) Se permitirán movimientos o pasos realizados en una posición estacionaria. Sin embargo, los programas con excesivos movimientos estacionarios se les dará menos crédito. La coreografía tiene que comenzar en el lapso de 10 segundos después que la música ha empezado.
 - b) La actuación principal de un show de grupo tiene que ser el "Show" y no "Precisión." Si hay elementos de Precisión se tienen que ejecutar en el carácter de show.
 - c) No se permitirán participantes que no estén en patinaje.
 - d) No deberán haber restricciones en la música que se escoja, pero se tiene que patinar al ritmo de la música escogida.
 - e) No se permiten decoraciones teatrales, sólo accesorios que estén directamente en armonía con el programa.
 - f) No se permiten máquinas que producen niebla ni luces con enfoques personales.
5. Reglas para el Vestuario de Competencias de Show: En todos los eventos competitivos de patinaje de show (incluyendo el entrenamiento oficial), el vestuario tanto de las mujeres y los hombres debe ser de acuerdo al carácter de la música, sin que sea una vergüenza para los patinadores, jueces, o espectadores. Los vestuarios de las mujeres deben ser hechos de manera que cubra completamente los muslos (pantalones), caderas y parte posterior. Están estrictamente prohibidas las mallas con corte francés, por ejemplo, mallas con un corte más alto que el hueso de la cadera.
6. Los equipos de patinaje de show son para patinadores de por lo menos 12 años o más de edad contando del 1 de enero del año del Campeonato.

Puntuación: Las mismas reglas que aplican para la puntuación como las reglas actuales para los Grupos Grandes.

El juzgamiento para Patinaje de Show se llevará a cabo siempre en el LADO LARGO DE LA PISTA.



*Comite International
de Patinage Artistique*

PRECISION SKATING 2009

**World Artistic
Skating Championships**

FREIBURG

Germany



TO ALL FEDERATIONS:

Please make sure all your Skaters/Trainers are aware that the judging for Show/Precision will always take place on the long side of the rink.

Por favor informen a todos los Patinadores/Entrenadores que el juzgamiento para Show/Precision siempre se llevará a cabo en la parte larga de la pista.

PRECISION TEAM RULES & REGULATIONS

Team Registration on or before Friday, November 20, 2009.

Draw for the order of skating and the order of training will take place on Friday, November 20, at 12:00 hour in the Stadium.

Training for Precision Team will take place Saturday, November 21, in the Stadium.

Competition will take place on Saturday evening, November 21.

Entry fee for each skater is \$60.00 U.S., which includes their Championship Pass and photo ID for the entire championships.

Each team will be allowed to register one team leader, two team coaches, and one choreographer.

**ALL TEAM MEMBERS MUST BE 12 YEARS AND OVER AS AT
JANUARY 1, 2009**

EQUIPO DE PRECISION REGLAMENTOS

El equipo se registra antes o el viernes, 20 de noviembre 2009.

El sorteo para el orden de Patinaje y el orden de entrenamiento se hara el viernes, 20 de noviembre, a las 12:00 horas en el Estadio.

El entrenamiento para los equipos de Precision se llevara a cabo el sabado , 21 de noviembre, en el Estadio.

La competencia se realizara el sabado en la noche, 21 de noviembre.

El costo de inscripción por cada patinador es de \$60.00 U.S., lo cual incluye el pase al campeonato y foto de identificación valida para todo el campeonato.

Cada equipo podra registrar a un lider de equipo, dos entrenadores del equipo, y un coreografo.

**TODOS LOS MIEMBROS DEL EQUIPO TIENEN QUE
TENER 20 ANOS O MAS PARA EL 1 DE ENERO 2009**

10. PRECISION SKATING

PR 10.00 General

- 10.00.01 Each member National Federation may enter a maximum of three (3) teams for Precision events.
- 10.00.02 A team will consists of 12 minimum /24 maximum skaters.
- 10.00.03 Each team will be permitted one and one-half minutes warm up time immediately preceding the commencement of their routine. This warm up will be choreographed without music. Once the team is ready, for the music to commence the team captain must raise their hand to advise the announcer.
- 10.00.04 Neither portable nor hand-help props shall be used.
- 10.00.05 The following limitations shall be enforced:
 - No jumps exceeding half a revolution
 - No spins exceeding one revolution
 - No lifts
- 9.0-1.05 Vocal music shall be permitted.
- 9.0-1.05 Stationary (stopping or standing) positions during the performance are not allowed.
- 9.0-1.05 Costume rules – see SR 3.11.

PR 10.01 Judging Precision

- 9.00.00 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.
- 9.00.00 Two marks will be awarded. The first mark for Composition. The following aspects shall be considered by the judges for the Program:
 - Originality of elements
 - Difficulty of program
 - Difficulty of connecting steps and their suitability to the music
 - Variety of elements and formations, overall balance of choreography and utilization of the entire floor
 - Placement of formation and maneuvers in the utilization of the surface.

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

- Unison and synchronization of elements by team members
- Ability of team members to sustain the same level of performance throughout the program
- Carriage and style
- Cleanness and sureness
- Speed and flow, using strong edges
- Smoothness of transitions, without hesitation
- Interpretation of character and rhythm of the music
- Variety of the music, correct selection in relation to skaters
- Orderly entry and exit from floor
- Neatness of appearance, including costumes
- Harmonious composition of program and conformity to the music

PR 10.02 Scoring Precision

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

0. **CIRCLE MANOUVRE**

The circle maneuver must consist of only one (1) circle revolving in either a clockwise or counter clockwise direction, or may be a combination of both directions. A MINIMUM of two (2) revolutions is required.

0. **LINE MANOUVRE**

The line **MUST** be along the short axis and move down the long axis.

0. **BLOCK MANOUVRE**

The number of lines in the block **MUST NOT** exceed six (6) and **MUST NOT** be less than four (4). At least two (2) different axes **MUST** be used.

0. **WHEEL MANOUVRE**

This **MUST** consist of a three (3) or more spoke pinwheel revolving in either a clockwise or a counter clockwise direction. A MINIMUM of two (2) revolutions is required.

0. **INTERSECTING MANOUVRE**

Any type of intersection is permitted (splicing or pass through). In the maneuver each skater must pass through any intersecting point only once.

PR 10.03 General Rules for Set Elements

10.03.01 Rules for Set Elements are:

- 0. Set elements may be skated in any order.
- 0. Any type of handhold or combination of handholds can be used.
- 0. All elements may incorporate forward and/or backward skating.
- 0. Footwork is permitted during any element.
- 0. Set elements may be repeated.
- 0. Additional elements may be used

PR 10.04 Deductions

10.04.01 Following the deductions for the falls in a Precision program:

- | | |
|--|-------------------|
| • <u>Major</u> (more than one skater for a prolonged time | 0.8-1.0 in B mark |
| • <u>Medium</u> (either one skater for prolonged time or down and up for more than one skater) | 0.6 in B mark |
| • <u>Minor</u> (down and right up for one skater) | 0.2 in B mark |

10. PATINAJE DE PRECISIÓN PRECISION SKATING

- PR 10.00 General**
- 10.00.01 Cada Federación Nacional miembro puede inscribir un máximo de tres (3) equipos para los eventos de Precisión.
- 10.00.02 Un grupo estará formado por un mínimo de 12 y máximo de 24 patinadores.
- 10.00.03 A cada grupo se le permitirá un minuto treinta (1:30) de calentamiento inmediatamente antes de empezar su actuación. Este calentamiento será coreografiado sin música. Una vez que el grupo esté preparado para que comience la música, el capitán del grupo debe alzar su mano para avisar al anunciador.
- 10.00.04 No se permite la utilización de accesorios de mano.
- 10.00.05 Se deberán cumplir las siguientes limitaciones:
- No saltos que excedan media rotación
 - No giros que excedan una rotación
 - No elevaciones
- 10.00.06 Se permite música vocal
- 10.00.07 Durante la presentación no se permite las posiciones estacionarias (frenadas o permanecer quieto).
- 10.00.08 Reglas de Vestuario – ver .SR 3.11
- PR 10.01 Juzgamiento de Precisión (Judging Precision)**
- 10.01.01 Los jueces calificarán el patinaje de Precisión usando el sistema de puntuación indicado en OR 4.06.01. Los valores enteros indican la habilidad general del grupo. Las puntuaciones adicionales de punto uno (0.1) a punto nueve (0.9) se añadirán para diferenciar mejor entre los grupos.
- 10.01.02 Se concederán dos puntuaciones. La primera puntuación para la Composición. Los jueces tendrán en cuenta los siguientes aspectos del Programa.
- a. Originalidad de elementos
 - b. Dificultad del programa
 - c. Dificultad de la conexión de los pasos y su adaptabilidad a la música.
 - d. Variedad de elementos y formaciones, equilibrio general de la coreografía y utilización de toda la pista
 - e. Colocación de la formación y de los elementos en la utilización de la pista
- La segunda puntuación para la Presentación. Los jueces tendrán en cuenta los siguientes aspectos:
- a. Unísono y sincronización de los elementos por los miembros del grupo
 - b. Habilidad de los miembros del grupo para mantener el mismo nivel de actuación durante todo el programa
 - c. Porte y estilo
 - d. Limpieza y seguridad
 - e. Velocidad y fluidez, usando filos profundos
 - f. Suavidad en las transiciones, sin titubeos
 - g. Interpretación del carácter y ritmo de la música
 - h. Variedad de la música, selección correcta en relación a los patinadores
 - i. Entrada y salida de la pista ordenadas
 - j. Apariencia pulcra, incluyendo el vestuario
- k. Armoniosa composición del programa y adecuación a la música
- PR 10.02 Puntuación de Precisión (Scoring Precision)**
- 10.02.01 Juzgando para Precisión siempre tendrán lugar en el LADO LARGO de la pista de patinar. El sistema de cálculo de CIPA se usará para determinar el lugar que ocupen todos los grupos. Los siguientes cinco elementos DEBEN ser incluidos en el programa. Estos elementos se podrán repetir sin penalización.
1. **MANIOBRA EN CÍRCULO (CIRCLE MANOEUVRE)**
La maniobra de círculo debe consistir en un (1) único círculo girando en la dirección de las agujas del reloj o en dirección contraria a las agujas del reloj, o puede ser una combinación de ambas direcciones. Se requiere un MNIMO de dos (2) rotaciones.
 2. **MANIOBRA EN LÍNEA (LINEA MANOEUVRE)**
La línea DEBE estar a lo largo del eje corto y moverse a lo largo del eje longitudinal.
 3. **MANIOBRA EN BLOQUE (BLOCK MANOEUVRE)**
El número de líneas en el bloque NO DEBE exceder de seis (6) y NO DEBE tener menos de cuatro (4). Se DEBEN usar por lo menos dos (2) ejes diferentes.
 4. **MANIOBRA EN ASPA (WHEEL MANOEUVRE)**
Esta DEBE consistir de tres (3) o más "Spoke Pinwheel" girando como las agujas del reloj o en dirección contraria. Se requiere un MNIMO de dos (2) rotaciones.
 5. **MANIOBRA EN INTERSECCIÓN (INTERSECTING MANOEUVRE)**
Se permite cualquier tipo de intersección (empalmado juntando o pasando). En la maniobra cada patinador debe pasar por cualquier punto de la intersección sólo una vez.
- PR 10.03 Reglas Generales Para Los Elementos Obligatorios (General Rules For Set Elements)**
- 10.03.01 Las reglas para los elementos obligatorios son:
1. Los elementos obligatorios se pueden patinar en cualquier orden.
 2. Se puede usar cualquier tipo de agarre o combinación de agarres.
 3. Todos los elementos pueden incorporar patinaje hacia delante y/o hacia atrás.
 4. Se permite el trabajo de pies durante cualquier elemento.
 5. Los elementos obligatorios se pueden repetir.
 6. Se pueden realizar elementos adicionales
- PR 10.04 Deducciones (Deductions)**
- 10.04.01 Las siguientes son las deducciones para las fallas en un programa de Precisión:
- MAYOR (más de un patinador durante un tiempo prolongado) 0.8-1.0 en la Puntuación "B"
 - MEDIO (cualquier patinador durante un tiempo prolongado o caída corto para más de un patinador) 0.6 en la Puntuación "B"
 - MENOR (caída corto y rápida levantada de un patinador) 0.2 en la Puntuación "B"