

CEPA INTERNATIONAL SEMINAR

Misano 2013



SOLO FREE DANCE

a PRESENT ... what a FUTURE?

GUIDELINES

CIPA RULES**DS 8.27 Free Dance – General Guidelines**

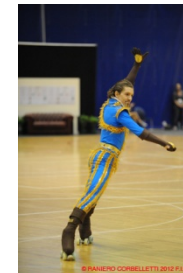
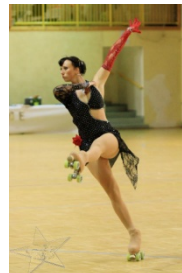
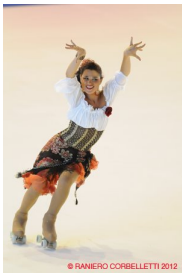
8.27.01 The free dance, in contrast to the compulsory dances, has no required sequence of steps. It must contain non-repetitive combinations of new or known dance movements, composed into a program, which displays the **personal ideas of the dancers in both concept and arrangement**.

8.27.02 The free dance must be constructed so that the element of competitive dancing is predominant.

CEPA RULES**Rule 311 Special Rules for Senior Solodance**

All steps and turns are permitted. Free Skating movements **appropriated to the rhythm, music and character of the dance** are permitted. Intricate footwork must be included and must display both originality and difficulty.

FREE DANCE IS A PORTION OF A COMPETITION WHERE SKATERS ARE CHALLENGED TO CREATE DANCES THAT SHOWCASE THEIR RANGE OF TECHNICAL AND INTERPRETIVE SKILLS USING THEIR CHOICE OF MUSIC AND THEME.



Despite music, theme and choreography diversity, an effort should be made for an objective comparison.

It is often stated that judging dance is like “trying to compare apples and oranges”. Yet botanists know that apples and oranges can be compared quite objectively with each other or with any other fruit. The secret is to cut into each fruit (usually along its equator) and compare the development of each of the layers from which they are formed.

Application of the same principles permits objective comparison of free dances. It is necessary to cut beneath the surface of each free dance and examine the underlying dancing skills that made the performance possible.

CIPA RULES

8.32.02 The first score (Technical Merit – A):

- Difficulty of steps and movement - Difficulty is evaluated as to the whole program, not just individual moves.
- Variety and inventiveness - Smooth, **harmonious transitions** are difficult, and **variety** in itself is difficult.
- Sureness of edge - 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.
- Clearness of movement - 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.
- **Utilization of the skating surface - balanced utilization of the skating surface.**

8.32.04 The second score (Artistic Impression B):

- Timing of steps to music - easy movements in time with the music
- Expression of various rhythms - These include the harmonious and artistic composition and arrangement of the program and its relation to the music chosen.
- Carriage – skater's form and carriage.
- Harmonious composition of the program as a whole
- **Utilization of the skating surface ??? - balanced utilization of the skating surface.**

CEPA RULES

Rule 311:

- All steps and turns are permitted.
- Free Skating movements appropriated to the **rhythm, music and character of the dance** are permitted.
- **Intricate footwork** must be included and must display both originality and difficulty.

Free Dance Set Elements

- One spin with 3 revolutions (not more than three(3) revolutions).
- One small jump (not more than one (1) revolution).
- One diagonal step sequence – extending as near as possible to the diagonal of the skating surface.
- One straight line step sequence commencing from a standing start – along the long axis of the rink extending as near as possible the full length of the skating surface

Free Dance Limitations

- No more than three (3) revolutions per spin are permitted.
- The total number of spins must not exceed 2 (two) including the set element.
- Small dance jumps are permitted but must not exceed more than one revolution.
- The total number of jumps not exceeding 3 (three) including the set jump.

FOCUS FOR EVALUATION

Mark	COMPULSORY DANCES	FREE DANCE	Mark
A	Timing	Music / Theme	B
	Skating Skills	Set Elements / Transitions	A
	Placement	Space / Speed	A
	Style	Choreography / Interpretation	B

FREE DANCE deals with the choreographic implication of the selection of a concept and its relationship to the music.

The choreography than must developed not only at the THEME, but also ensure that the music is used in such a way that the composition is truly a dance.

Skater skills in communicating his concept and the sophistication of his use of technical skills to interpret the music will be the basics for evaluation.

DID THE SKATER “SKATE”? DID THE SKATER “DANCE”?

SET ELEMENTS & TRANSITIONS

Set Elements ensure a minimum level of technical difficulty for the dances and also provides a limited basics for objective comparison among the free dances.

- This required elements should be highlights in the composition, although there are likely to be many additional highlights.
- Since they are the points of direct comparison among the skaters, these elements should present the best skills of the dancers.
- Both start and conclusion of this elements must be clearly identify.
- The focus for this elements should be creativity and musicality.

SPIN & JUMP

More than the technical level itself it is the ability to enhance the development of the theme. The way it is integrated on the program (entry/exit) and the aesthetic of the position

DIAGONAL & STRAIGHT LINE

The included footwork, over the precibed baseline, should be intricated, yet flowing, varied and rhythmic, illuminating the concept and music of that portion of the free dance.

TRANSITIONS

Connections, including variety of symmetrical and assymetrical movements, using opposition and succession, providing diferent dynamics, in order to create na artistic whole.

Level	Characteristics
1	Standart Entry/Exit - excessive preparation and slow restart Weak Centering/Height - bad techical execution, Basic position - stereotyped / unbalanced
2	Integrated Entry/Exit – eviden preparation and fast restart Standart Centering/Height – good techical execution Varied position - difficult / controled
3	Surprising Entry/Exit – unexpected preparation and restar Centering/Height – exceletn technical execution Complex position – inovative

Level	Characteristics
1	Basic footwork - Chassés, crosses, threes, mohawks, major time with the same feet Weak edges – skatinng upon the baseline, one directional rotations Poor movements – simple and disconnected movimnts , wrong timming
2	Varied footwork – Brackets, Counters, Rockers, both feet Deep edges – Change of edges, both directions rotations Good movements – varied and well connected movimnts, with the music
3	Complex footwork – Choctaws, Twizzles, Loops, both feet Sharp edges – Contrasting edges, multi-direction rotations Difficult movemnts – variations in levels and dynamics, in the music

Level	Characteristics
1	Weak edges and little flow Only basic steps General lack of control
2	Moderate edges and flow Well chosen steps Good range of skills
3	Strong “effortless” edges Intricated and clever steps Wide range of skills

END.

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BIBLIOGRAPHY

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