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1. VERSION CONTROL

Edition number	Date	Ву	Change/s made
14	April 2025	PIW	Terminology updated Quad Free Skating test requirements have been removed - refer to the <u>AATC Proficiency Test Manual</u> for the current requirements

2. GENERAL

This manual provides a description of basic jumps and spins and is to be used as a guide.

Please refer to the <u>World Skate Free Skating Manual</u> for detailed description and evaluation of competitive elements and international competitive requirements.

Please refer to the <u>Australian Championship Requirements</u> for the current skating year for National Championship Requirements.

Please refer the **AATC Proficiency Test Manual** for details of Free Skating Proficiency Tests.

3. FREE SKATING

The basic movements in a Free Skating routine consist of jumps, spins and footwork blended in harmony with the skater's choice of music. Although some elements are dictated in competition requirements Free Skating permits relative freedom as to style, content and music used in composition.

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

Presentation and "showmanship" are important in the achievement of proper program effect. Free Skating allows the scope in the selection of costuming which should complement the routine, but not detract from the skater's performance (within the guidelines set out in under costume in <u>World Skate General Manual</u>).

Free Skating, where the proper balance and degree of program content exists, is considered by many to be the most spectacular form of this sport.

4. PERFORMANCE VALUES

Free Skating performance can rise to artistic levels, which compare favourably with all media of musical expression, on skates or off. When one witnesses this calibre of skating by a fine singles skater or pairs team, it becomes a thrilling experience. Our appreciation is often a mixture of admiration for the craftsmanship of the skilful skating technician and a reflection of the combined beauty of the music, line and movement displayed in the skating program.

Unfortunately, Free Skating programs are too often mere packages of content items and only secondary thoughts are given to the routine construction and skating presentation. The performance that is missing in many routines is generally not attributable to any lack of skill on the part of the skater but rather to a lack of consideration for the components of artistic impression (components) as being a matter of serious importance.

The component score (skating skills, transitions, performance, choreography) is subordinate to Technical Merit only in as much as there can be no program without some measure of content. The component score is not subordinate in rank. It goes beyond the limitations of Technical Merit in that it demonstrates the craftsmanship, the degree of competence and the skill that is present in the skater. An artist does not earn a reputation for the materials that he uses but rather for their usage. So must it be for the Free Skater.

Full credit for items of content is awarded ONLY when the item is executed gracefully, with clean and firm entrances and exits. This is not to say that a wobbly jump or spin is without routine value, but it is considerably less meritorious than a bold and firm landing of the same item. Further credit should be assigned to items that are skated with a degree of spontaneity and with a measure of originality.

No Free Skating performance is complete until the skater demonstrates his ability to roller skate. This is the province of "footwork" in the routine and it will add an element to the Free Skating performance that jumps and spins alone will not provide. Footwork pulls the routine together and blends the major content items into a Free Skating performance where otherwise they would be simply a collection of Free Skating movements. The skating of a routine, as well as the content items presented, should be arranged in harmony with the musical selection.

Creative footwork is always present in a quality skating performance. The over-use of cross pulls and other plain strokes as linkage between jumps and spins is undesirable and detracts from the routine and should result in lowering of the grade given for such a performance. Content items should be linked together with varied and interesting connective movements.

A competent singles skater is one who can skate in harmony with his musical selection. Take care in the choice of music as the music should be compatible with the skater's interpretive ability, and his skating strength. Too often a skater of restricted ability is further handicapped by thunderous music, which could challenge even the most powerful senior man competitor. While selection of the program music is a most individual concern, judgement must be used to determine what will be fitting and proper for that skater's level of proficiency.

A centred spin is a series of continuous revolutions around a stationary axis, which passes through a portion of the body.

Spinning can be described as an attempt on the part of the skater to defy the laws of centrifugal force. The three dimensions of spinning are:

- circular momentum
- centred axis
- number of revolutions.

Circular momentum refers specifically to the speed of the revolutions involved in the spin.

Centred axis (referred to as spotting the spin) means the spinning axis stationary in one spot on the skating surface. Number of revolutions refers to the number of times the skater revolves 360 degrees in one position.

A spin must be more than one revolution. It is desirable that each position of a spin be held at least 3 revolutions for solo spins and 2 revolutions for combination spins, the entrances and exits not being counted. It is possible to perform all spins in either a clockwise or counter-clockwise direction. However, in the analysis of a spin, the spinning direction is not considered. The one most important factor in any spin is the ability to control and maintain the body positions while spinning.

In the evaluation of a spin, three component parts should be considered:

- the entrance
- the spin
- the exit.

These 3 factors are the basis for evaluation of all spins. Entrances into spins are varied and are designed to gain momentum for the spin itself. Extreme violent movements, pumping, or any other exaggerated method used to gain momentum should be avoided. Travelling is common in gaining speed by the use of successive one-foot turns, which increase the circular momentum of the skater before centering the spin.

A travel spin is a spin in which the axis of rotation moves. The travel is a method of entry into a spin and is not evaluated as a true spin, which by definition must have a stationary axis of rotation for at least 3 revolutions. The number of turns in a travel used to enter a spin is limited in some categories of competition.

On the exits of spins the upright position should not be considered as an additional spin unless it precedes another position. The upright position is the natural exit position for all spins.

The use of toe-stops caused by loss of balance, loss of edge or skate control, or loss of body position, which occurs during entrances, spinning positions or exits is unacceptable. In Free Skating programs, the use of toe-stops to deliberately slow down the momentum of the skater on the entrance or during a spin should be penalised by the judges in the Quality of Execution (QOE) and components marks.

There are many methods by which spins may be satisfactorily performed and many methods of entering and finishing spins. Any method which spots the spin and produces a sufficient number of revolutions, in keeping with the accepted rules for form should be considered a good method. Any method which does not meet these requirements should be given less credit in proportion to its error.

5.1 Spins Classified

Spins may be done on any edge, but should be classified into 2 categories:

- o Circle Spins
- Pivot Spins

5.1.1 Edge Spins (sometimes referred to as circle spins)

Definitely trace a circle. No wheels pivot. The skate creates a small circle (no more than one skate length radius) around the centre on which it revolves. There are usually 3 wheels on the surface all of which are rolling.

There are as many edge spins as there are edges ie forward inside, forward outside, back inside and back outside.

5.1.2 Pivot Spins

Similar to edge spins except that 1 wheel pivots around which the others slide or roll. Only 4 are used including the forward inside heel pivot, the forward outside heel pivot, the back inside toe pivot and the back outside toe pivot.

A spin which alternates from an edge to a pivot while on the same spinning edge should be given less credit than one that remains constant as either an edge or pivot spin.

5.2 2 Foot Spins

All 2 foot spins are edge spins with each skate tracing a circle around a central axis which runs through the middle of the body. The most common 2 foot spins are:

5.2.1 Heel and Toe

The heel and toe is a combination of the BI on one skate and the FI on the other skate. The front wheels of the FI are sliding while the rear wheels of the BI are doing the same. This is a very common spin and it is not difficult.

5.2.2 Crossed Foot

The crossed-foot spin properly executed consists of 2 outside edges, 1 forward and 1 backwards. The heels and knees are turned out and the feet are crossed. The knees should be kept as straight as possible in this spin.

5.2.3 Faked Cross Foot

The faked cross foot is a variety of cross foot spin but is executed on a combination of opposite edges, both moving in the same direction, for example a leading forward outside edge crossed over a trailing forward inside or an back inside edge crossed over an back outside. This spin may also be performed on toes or heels. The faked cross foot spin is quite common but carries a limited amount of technical merit and is often skated out of control.

5.3 1 Foot Spins Classified

The 3 basic spinning positions are:

- Upright The body spins in an upright position
 - Sit A spin in which the seat is lower than the employed knee
- Camel A spin in which the body is in a continuous arched line from the head through to the free foot while no less than parallel to the floor.

All One Foot spins should be performed with no more than 3 wheels on the surface.

5.4 Combination Spins

Traditionally a combination spin is a spin where either the body position or the spinning edge changes or both, without involving a change of feet. It is now permissible to use a change of feet in a combination spin. The difficulty of a combination spin depends on the difficulty of the component spins. Each spin in a combination spin must be held for 2 revolutions to receive proper credit. The transition between each spin should be quick, and without loss of spinning speed.

The upright spin is not considered as a change in position unless it precedes another position as the upright spin is the natural exit for all spins.

Examples:

- 3 spin combination: B
- 4 spin combination

BO Camel - BO sit – BO Camel FO Camel – FO sit – BI Camel - BI sit.

5.5 Change Spins

A change spin is a spin which involves a change of feet. Although the change of feet is the basic factor, it is also important that the desired spins, edge and body position are held for a minimum of 2 revolutions, both prior to and directly after the change of foot, to gain full credit. When the skater uses combination spins before and/or after the change of foot, the edge and position of each element of the combination spin must be held for a minimum of 2 revolutions to gain full credit.

Examples:

- Change foot
- Combination change foot
- Combination/change foot/combination

FO Camel – BO Camel FO Sit – BI Sit – BO Sit

FO Camel – BI Sit – BO Camel – BO Sit

The difficulty of combination and change spins depends of:

- the difficulty of the component spins
- the quality of the component spins
- the order in which the spins are skated eg a camel spin following a sit spin is more difficult than a sit spin following a camel spin
- the number of spins in the combination provided that each is done well.

5.6 Assessing Combination and Change Spins

A good combination or change spin should show:

- good body control and line throughout the spin
- at least 2 rotations in each component spin
- a constant spinning edge or pivot
- strong and fast spins
- no use of the toe-stop during transition or during a spin
- a smooth, and precise transition from one spin to another without loss of speed
- each component spin of equal quality
- the quality and difficulty of each spin in a combination is more important than the number of spins
- a combination spin showing a large number of spins each held for one rotation or less is negative and should not be given high credit.

5.7 Jump Spins

A jump spin is a spin where a jump is used as a means of entry. Although the jumped entry is the basic factor, it is also important that the desired spin (edge and position) is held for a minimum of 3 revolutions or 2 for combination and change spins. When a skater uses a jumped entry into a combination spin, the combination spin must conform to the requirements for combination spins (see above) to gain full credit.

When scoring, judges should give the highest credit to the skater landing jump spins directly onto the required edge. Proportionately less credit is given to the skater who lands jump spins on the flat of the skate and then rocks to the desired edge. Still less credit is given to the skater who lands jump spins on an improper edge and then must rock over to correct the edge. The use of the toe-stop aid for jump spins is expressly prohibited during take-off or landing.

Examples:

- Jump spin Jump BO Camel
- Jump/CombinationJump BO Camel BO Sit.

5.8 Spin Jump-Change-Foot Spin

A jump change foot spin is a spin which involves a jump and a change of feet between the component spins. The proper execution of the Jump-Change is the basic factor, but it is important that the desired spins (both edge and position) are maintained for the required 2 revolutions both before and after the Jump-Change. When a skater uses combination spins before and/or after the Jump-Change then these spins must conform to the regulations for combination spins (see Combination Spins above) in order to receive full credit.

When scoring Jump-Change spins, the highest credit should be given to the skater who lands the Jump-Change directly on the desired spinning edge. Proportionately less credit is given to the skater who lands Jump-Change spins on the flat of the skate and then rocks to the desired edge. Still less credit is given to the skater who lands Jump-Change on an improper edge and then must rock over to correct the edge. The use of the toe-stop aid for Jump-Change spins is expressly prohibited during take-off or landing.

5.9 Variations to Standard Spins

Experimentation and creativity of unusual and varied spins or spinning positions, within the realm of good form and taste, are both essential ingredients in the development of a complete Free Skating program.

5.9.1 Spin Variations

A Spin Variation is any spin that is out of the ordinary in both body positions and unusual method of spinning. Variations would include such items as: Heel Spin, Inverted Camel, Broken Ankle Camel, Toe-Stop Spin, Layback Upright, Twistover etc. These items, if performed well, but not in excess, should be awarded more credit in the technical mark.

5.9.2 Heel Spin

A pivot spin in which the toe wheels are lifted from the floor and the heel wheels pivot at the centre of the circle. The most common heel spins are the FO Heel Camel and the BO Heel Camel.

5.9.3 Inverted Camel

A spin in the Camel position with the hips and shoulders front side and facing up.

5.9.4 Layover Camel

A spin in the Camel position with the shoulder line and hip line perpendicular to the skating surface in the open position. The most common Layover Camel is the BO layover (similar to the inverted but not turned completely over).

5.9.5 Twist Over

Same as the layover except in the closed position. The most common Twistover is the BI Twistover Camel (executed by the free side hip and upper body closing into and under the employed side.

5.9.6 Broken Ankle

A spin in which the ankle is disjointed to the side of the skate and spun on the edge of the front and back wheels on the same side of the skate (only 2 wheels are in contact with the skating surface). The most common Broken Ankle spins are the BI Broken Ankle Camel (forward inside and back wheels) and the BO Broken Ankle Camel (front outside and back wheels).

5.10 Common Errors in Spins

5.10.1 Not Holding Position for 3 Revolutions solo spins, 2 Revolutions combination spins

By far the most common error in spinning is due to the difficulty of creating and maintaining the momentum needed to spin and hold each position on a required edge. Although the minimum requirement is 3 revolutions for solo spins and 2 for combination spins, it should be recognised that the degree of difficulty of a spin increases proportionately with each added revolution.

5.10.2 Poor Body Posture/Position

Sit spins not executed with the seat below the knee. Camel positions with the free leg or upper body less than parallel to the floor, bent free leg, free foot pointed downward, etc. Any position not pleasing to the eye should be considered poor body posture.

5.10.3 Toe-stopping

The use of the toe-stop of the employed skate to maintain balance during a spin (unless specifically permitted). The use of the toe-stop in this manner would carry the same penalty as a cheated jump.

5.10.4 Edge Rockover

Although commonly seen on Jump and Change Foot Spins, edge rockovers often occur with weak skaters attempting to hold one edge. Rockovers should occur intentionally and only after 2 revolutions of the previous edge.

5.10.5 Drifting or Travelling (not the same as travel camel)

An attempted centred spin with an axis that does not remain stationary.

5.10.6 Spinning Flat

Refers to spinning with all 4 wheels on the skating surface. A flat spin contains no edge and generally spins less than the minimum of 3 revolutions.

5.10.7 Large Spinning Circle

A spin in which the spinning circle exceeds 1 skate length radius. Skaters who spin a large spinning circle generally do not complete 3 revolutions and display poor spinning ability.

5.11 **Single Spins**

	Class A	
1	Layover Camel (any edge)	1
2	Camel – Jump – Change – Camel	2
3	Sit – Jump – Change – Sit	3
4	Camel – Sit – Camel (combination)	4
5	Jump Camel	5
6	Jump – Sit	6
7	Inverted Camel (any edge)	7
8	Heel Camel (forward or backward)	8
9	Broken Ankle (forward or backward)	9
	<u> </u>	

Class B

BO Camel (arabesque)
BI Camel (arabesque)
FI Sit
BO Sit
Camel – Change – Camel
Jump (into any listed B class spin – must be landed on an edge)
Combination Camel – Sit
Sit – Change – Sit
Combination Sit

Class D

Note: This is a guide only.

Class C

1	BI Sit (Haines)	1	FI Upright
2	FO Sit	2	BI Upright
3	Crossed Foot	3	FO Upright
4	FO Camel	4	BO Upright
5	Upright Combination		
6	Jump or Change		
7	El Camol		

FI Camel

Class E

- Heel and Toe
- 2 2 Toe

1

- 3 2 Heel
- 4
- Fake Crossed Foot
- Fake Crossed Toe 5

A Jump is a movement involving a turn or turns which carries the entire body and skates off the skating surface. A Leap does not involve a turn.

Jumps and leaps can be performed in a variety of positions while the skater is in the air. Some of these positions lend themselves readily to certain jumps and are mentioned in the description of these jumps.

6.1 The 3 Dimensions of Jumping

The 3 dimensions of jumping are:

- Momentum the speed of the skater immediately before the jump (how fast)
- Height the elevation at the apex or peak of the jump (how high)
- Travel the distance between take off and landing (how far).

Any weakness in any of these three jumping essentials will detract from the beauty and value of the jump or jumps.

It is possible to perform all jumps with rotation in either a clockwise or an anti-clockwise direction. In the analysis of a jump the direction of rotation is not considered as a judging point. A skater performing a jump or group of jumps, in both rotational directions shows exceptional versatility and should receive additional credit provided that each of the jumps is of acceptable quality.

The most important factor in successful execution of any jump is body control. This is the critical judging point from both the point of view of the legitimacy of the jump and the grading of the value of this content item. Evaluation of any jump should be based on its 3 component parts: the take-off, the jump itself and the landing.

6.2 Assessing Quality of Jumps

6.2.1 General

- Momentum (how fast), Height (how high), Travel (how far)
- Take-off and landing edges
- The number of rotations in the air
- Body positions
- Sureness and control
- Preparation for jumps should be as subtle as possible
- There should be no slowing of speed, particularly with use of toe-stop, or break of the flow of the routine in preparation for a jump.

6.2.2 Take Off

- Correct edge as listed for the jump
- Not hooked any tendency for the skate to turn will result in a break of momentum
- No unpermitted use of toe-stops especially on Salchow and Loop when rotation occurs on the toe-stop.

6.2.3 Flight Through the Air

- Elevation before rotation
- Good body position
- Neat low wrap. Legs or feet crossed below the knee is better than a high wrap with the free foot rising above the knee. The axis of body rotation should be in a straight line and relatively vertical to the skating surface.
- Positions which are visually pleasing, unusual and interpretive of the music should be given more credit
- Correct amount of rotation. As the number of rotations in the air increases the difficulty of the jump increases. If there is under rotation to cause hooked or pulled take-offs or landings, less credit should be given on the QOE and component marks.
- Good height, length and travel through the air.

6.2.4 Landing

- Correct edge no toe-stops
- On same arc as take-off edge
- Good body position
- No break in momentum
- Landing edge held long enough to demonstrate body control

6.2.5 Sureness and Control

Any skater showing obvious strain or effort while performing content items in a Free Skating routine should be penalised in both the QOE and component marks.

6.2.6 Use of Toe-stops on Jumps

Unpermitted toe -assist should not be used on the take-off or landing of any jump and should be penalised on the QOE mark.

6.2.7 Combination Jumps

- A combination jump is a succession of 2 or more jumps.
- The landing edge of the preceding jump forms the take-off edge of the following jump.
- If a turn, change of edge or footwork occurs between the jumps, then it is not classed as a combination jump.

Examples:

- 2 jump Combination Thoren Double Salchow
- 3 jump Combination
 Double Lutz Thoren Double Flip
- 4 jump Combination Axel Loop Thoren Double Salchow
- 5 jump Combination Waltz Loop Toe loop Thoren Salchow

6.2.8 Value of Jumps

The value depends on:

- Difficulty of component jumps
- The quality of the component jumps
- The number of component jumps
- The overall quality of performance
- The number of jumps in a combination is less important than the difficulty and quality of the jumps which make up the combination.

6.2.9 Assessment of Combination Jumps

- All judging points for jumps apply
- A good combination will:
 - Have rhythm and flow throughout
 - Have good body control
 - Have travel across the floor
 - All take offs and landings on the same arc and almost in a straight line
 - Correct take-off and landing edges for all jumps
 - Correct rotation for all jumps
 - Similar speed, strength and height of all jumps
 - No hesitation or straining between the jumps
 - Use of Toe Loop as connecting jump

6.2.10 Jump Series

A Jump Series is similar to a combination jump except that footwork, turns, changes of edge and other items are performed between the jumps. Generally a series of jumps is easier than a combination of the same jumps, although this is not always the case.

Examples:

- Thoren Three Turn Axel
- Axel Loop Double Toe Loop Thoren Step Three Turn Double Flip.

6.2.11 Connecting Jumps

A connecting jump is a single rotation jump which is used to link jumps of more than 1 rotation in a combination. The Thoren and BO Loop are common examples.

Example:

Axel – Loop - Double Toe Loop – Thoren - Double Salchow.

6.2.12 Set Up Jumps

A set-up jump is a half rotation jump which precedes a more difficult jump to facilitate the entry into the harder jump. The set-up jump is generally not considered as part of a combination.

Example:

• Waltz - Double Loop

6.2.13 Jumping Positions

Following is a list of the most common positions used while jumping in a Free Skating program. When performing any of the jumping positions listed below, the arms may be carried close to the body, rounded, in attitudes or in any helpful and graceful position.

(i) The Standard Jumping Position

The body must be in good form while in the air. The head should be erect, the back straight, hips carried under the body, shoulders held down, and the legs carried fairly close together and in a controlled position.

(ii) The Open Jumping Position

The open position involves all the qualities listed above but allows the feet to be spread apart rather than kept close together. The positioning of the arms may also play a role in enhancing the open position.

(iii) The Split Jumping Position

The split position requires all the elements of good form listed above, but with the legs extended in a split position. The 2 major types of split position are the FULL SPLIT executed with the hips carried across the leg line and the STRADDLE SPLIT done with the hips in line with the legs.

(iv) The Stag Jumping Position

In the stag jumping position, one leg is bent and the foot brought under the body. The Stag may be performed in the full or the straddle position.

6.3 Novelty Jumps

6.3.1 Mazurka

Scissoring action with legs extended downwards and straight, feet crossed below the knees.

6.3.2 Tuck

Both legs held tightly together and bent at the knees and hips so as to bring the feet under the body.

6.3.3 Cannonball Tuck

Both legs tucked under the body with both arms wrapped around the legs.

6.3.4 Shoot The Duck Tuck

One leg extended forward similar to the front part of a scissor split, while the other leg is tucked under the body.

6.3.5 Statue of Liberty

One hand extended high over the head while the other hand is held tightly across the midsection of the body, the elbow bent.

6.3.6 Pisces (Arch Back)

A partial backbend in the air with the legs and arms rounded backwards.

6.4 Variations to Standard Jumps

Variations to standard jumps are permitted in the interest of development of the sport. Any variation must conform to the generally recognised criteria of good form and taste.

6.4.1 Inner Edge Landings of Standard Jumps

These jumps should be given less credit than the standard jumps from which they are derived.

6.5 Common Errors in Jumping

6.5.1 Cheated Take-Off

Use of the toe-stop of the employed skate for jumping, turning open, rocking over to a different edge, turning to a new edge, or any method used to give a false appearance of correctness.

6.5.2 Cheated Landing

The use of the toe-stop assist of the employed skate. Landing on an incorrect edge and turning or changing to the correct edge, pulling or hooking of edges, two-foot landings, or any method used to give a false impression of correctness.

6.5.3 Stepping Out

Usually caused by over rotation of a backward landing which cannot be controlled on 1 foot necessitating stepping onto the free foot. The landing of any jump or combination must be held for long enough to show balance and body control to receive full credit for the item.

6.5.4 Broken Rhythm in a Combination Jump

Jumps executed in combination should flow from one jump to the next without obvious strain, effort and hesitation. Loss of balance and body control breaks the rhythm of the jumps and less credit should be given.

6.6 Jumps Classified

6.6.1 Half Turn Jumps

Half turn jumps are performed on 1 foot only (1 foot jumps) or from 1 foot to the other (2 foot jumps). Generally most of the half turn jumps are done as parts of foot work.

6.6.2 One Foot Jumps

(i) 1 Foot Half Turn Jumps

All the 1 foot turns (3's, Brackets, Counters, and Rockers) may be jumped. There are 16 that rotate counter-clockwise and 16 that rotate clockwise.

(ii) 2 Foot Jumps

Mohawk Jumps

All the mohawk turns may be jumped. The right to left Mohawk jumps are rotated counter-clockwise while the left to right are rotated clockwise. The forward Mohawks are often crossed in front on the landings.

Choctaw Jumps

All the choctaw turns may be jumped. The right to left Choctaw jumps are rotated counter-clockwise while the left to right jumps are rotated clockwise. The forward Choctaw jumps may be crossed in front on the landings.

Generally the more common half turn jumps have the same take-off edges and toe-plants as the recognised full turn jumps but with a half turn rotation in the air and a forward landing with or without a toe assist by the free foot. The landing edges and toe-plant on the landing of these jumps are optional as noted in the descriptions. Either method is considered equally correct. **TOE-PLANT** refers to the **CORRECT** use of the toe-stop on the take-off or landing of a jump. **TOE-ASSIST** refers to the **INCORRECT** use of the toe-stop on the take-off or landing of a jump.

6.6.3 Full Turn Jumps

(i) Singles, Doubles, Triples and Quadruples

Many of the full turn jumps are named after the skaters who first executed the jumps -Toe Loop, Axel, Salchow. All single jumps can be made into doubles by adding a full rotation in the air eg Double Toe Loop, Double Salchow, Double Flip.

6. **JUMPS**

Jump Descriptions 6.7

6.7.1 Leaps and Hops



	Counter-Clock	wise Rotation	Clockwise Rotation	
Jump	Take-Off	Landing	Take-Off	Landing
Forward Leap	LF	RF	RF	LF

LF to RF or vice versa. No edges required but may be done on edges.

Bunny Hop	LF	LF (r)	RF	RF (I)
LF to LF (with right toe-plant) or vice free leg forward on take-off. Toe-sto foot.	e versa. No edge	s required but may b	e done on edges	. Swing
	op of free foot tak	es surface slightly al	nead or along side	∍ of landing

Toe Bunny Hop	RF (I)	LR (r)	LF (r)	RF (I)
Start on RF. Left foot extends in from Jump off left toe-stop with right foot	nt. Simultaneously sl extended forward in tl	ide right foot forward he air. Land on right	and plant left to toe-stop, pushin	e-stop. Ia
onto LF. No edges required but may	/ be done on edges.	Can be done vice ve	rsa.	0

Double Bunny Hop	LF	RF (I)	RF	LF (r)
Start on LF. Swing right free leg forv land left toe-stop pushing onto RF. I versa.	ward and jump at No edges require	the same time. Sci d but may be done of	ssor left foot forwa on edges. Can be	ard and a done vice

Backward Leap	RB (I)	LB (r)	LB (r)	RB (I)
Same as forward leap except it is	s done backwar	ds		

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	Counter-Clock	wise Rotation	Clockwise Rotation				
Jump	Take-Off	Landing	Take-Off	Landing			
Back Bunny Hop	RB	RB (I)	LB	LB (r)			
Same as bunny hop except movement is backward. Swing free leg backward on take-off. Toe-stop of free foot takes the surface slightly behind or alongside the landing foot.							

Backward Toe Bunny Hop RB (I) LB (r) LB (r) RB (I)

Same as Toe Bunny Hop except the movement is backward. Start on RB. Left foot extends in back. Simultaneously slide right foot backwards and plant left toe-stop. Jump off left toe-stop with right foot extended backwards in the air. Land on right toe-stop, pushing onto LB. No edges required but may be done on edges. Can be done vice versa.



	Counter-Cloc	kwise Rotation	Clockwise	e Rotation
Jump	Take-Off	Landing	Take-Off	Landing
Waltz Jumps	LFO	RBO	RFO	LBO
The Waltz Jump is from LFO to F free leg in front of the body with f	RBO or from RFC of four through to	O to LBO. Use of the extended - bac	ne free leg for lift. k landing positior	Land with the n.
Half Loops	RBO	RFI (I)	LBO	LFI (r)
	RBO	LFO (r)	LBO	RFO (I)
The use of the toe-stop assist on may be done with or without the	the take-off is ir toe-plant.	ncorrect. The listed	landing edges ar	e optional and
Half Toe Loops	RBO (I)	RFI (I)	LBO (r)	LFI (r)
	RBO (I)	LFO (r)	LBO (r)	RFO (I)
The listed landing edges and toe	plant are option	al.		
Half Salchows	LBI	RFI (I)	RBI	LFI (r)
	LBI	LFO (r)	RBI	RFO (I)
The use of the toe-stop assist on optional.	the take-off is ir	ncorrect. The listed	landing edges ar	nd toe-plant are
Half Flips	LBI (r)	RFI (I)	RBI (I)	LFI (r)
	LBI (r)	LFO (r)	RBI (I)	RFO (I)

The listed landing edges and toe-plant are optional.

	HALF TURN (180 degree Ro	JUMPS otation)		
X	1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 -	5		
	Counter-Clock	wise Rotation	Clockwise	Rotation
Jump	Take-Off	Landing	Take-Off	Landing
Counter Jumps	RFO	RBO	LFO	LBO
	LFI	LBI	RFI	RBI
	LBO	LFO	RBO	RFO
	RBI	RFI	LBI	LFI
Choctaw Jumps	RFO	LBI	LFO	RBI
	RBI	LFO	LBI	RFO

The listed landing edges and toe-plant on landing are optional.

6.7.3 Full Turn Jumps







	Counter-Cloc	kwise Rotation	Clockwise	e Rotation
Jump	Take-Off	Landing	Take-Off	Landing
Thorens	RBO	LBI	LBO	RBI
Often called a Loop Step.	The use of toe assist of	on the take-off of th	is jump is incorre	ct.
Loops	LFO	LFO	RFO	RFO
	LFO	LFO (r)	RFO	RFO (I)

LFO	LFO (r)	RFO	RFO (I)
RFI	RFI	LFI	LFI
RFI	RFI (I)	LFI	LFI (r)
RBO	RBO	LBO	LBO
LBI	LBI	RBI	RBI

The use of toe-assist of the take-off is incorrect.

6. JUMPS

	Counter-Clock	Counter-Clockwise Rotation Clockwise F		e Rotation
Jump	Take-Off	Landing	Take-Off	Landing
Toe Loops	RBO (I)	RBO	LBO (r)	LBO
A Loop jump with a toe-plant is called a Toe Loop. Stepping forward onto the toe-stop into the direction of travel during take-off, or turning open is incorrect. Execution of the Toe Loop in this				

direction of travel during take-off, or turning open is incorrect. Execution of the Toe Loop in this manner is really a Toe Waltz Jump and should be given less credit in both the Technical Mark and the QOE. This error is signalled by definite delay between toe-plant and take-off.

Salchows	LBI	RBO	RBI	LBO
The use of the tee step essist on	the take off of th	ala iuma ia inaarraa		

The use of the toe stop assist on the take-off of this jump is incorrect.

Flips	LBI (r)	RBO	RBI (I)	LBO
	FULL TURN HIMPS	/ .		



Rockover to the inner edge on take-off changes this jump into a flip.



	Counter-Clockwise Rotation		CIOCKWISE RULALIUN	
Jump	Take-Off	Landing	Take-Off	Landing
Axel	LFO	RBO	RFO	LBO

6.8 Single Jumps

	Class A		Class B
1	Triple Toe Loop	1	Double Toe Loop
2	Triple Salchow	2	Double Salchow
3	Triple Flip	3	Double Flip
4	Triple Loop	4	Double Loop
5	Triple Lutz	5	Double Lutz
6	Triple Axel	6	Double Axel

6. JUMPS

Class C

Axel
 Loop (Fl or FO)

Class E

- Salchow
 Toe Loop
 Waltz Jump
 Flip
 Stag (½ revolution)
 Split (½ revolution)
 Mazurka (½ revolution)
- 8 Loop (BO or BI)

Class D

Thoren Lutz

1

2

3 Combination Jump (3 jumps including 1 full turn jump)

Class F

- 1 Bunny Hop
- 2 Split
- 3 Stag Leap
- 4 Half Toe Loop

7. FOOTWORK

7.1 Class A

Advanced movements – steps involving 1 foot turns (including Loops).

7.2 Class B

Secondary movements - steps involving 2 foot turns.

7.3 Class C

Primary movements – sequences of edges not involving turns.

7.4 Assessing Quality of Footwork

- Difficulty of turns
- Variety of turns skated in both directions and either foot
- Fast and exciting
- Covers a good length of the skating surface
- Skated with flow and appears easy
- Good form and body line
- Expressive of the music
- Skated with feet and not just arms. Do not forget to look at the feet if the skater uses a lot of arm and body movement
- Integrated with the content items of routine

8. REGULATIONS FOR FREE SKATING PROFICIENCY TESTS

Please refer to the AATC Proficiency Test Manual.

9. INLINE FREE SKATING SINGLES TESTS

9.1 No 1 TEST (Award - 1st Bronze bar – INLINE INTRODUCTION)

The 3 Judges must hold at least a Bronze Free Skating commission. This test may be referred by a Bronze Free Skating Judge or a commissioned Referee.

9.1.1 Routine requirements

Mark:	Minimum mark from a majority of the Judges:	5.0 for TM 5.0 for Al			
	Minimum Passing Total from a majority of the Judges:	11.0			
Time:	Up to 2 minutes 30 seconds (+/- 5 seconds)				
Requirements:	 1 straightaway sequence of Primary Forward footwor (minimum ½ the length of the skating surface) 	k			
	 1 Diagonal sequence of Primary Forward footwork (minimum ½ the length of the skating surface) 				
	• BI Upright Spin The upright is only required to complete a minimum of 2 revolutions for this test. However the spin MUST be done with the wheels and NOT the stopper.				
	Heel and Toe Spin				
	Two Heel Spin				
	Waltz Jump				
	Toe Loop				
	 Plus 1 jump from the following list: Bunny Hop ½ Salchow ½ Loop 				
	 A jump combination of 2 jumps from the following list: Waltz Jump Toe Loop Bunny Hop ½ Toe Loop Mazurka 				

9.2 No 2 TEST (Award - Bronze Medal – INLINE)

The 3 Judges must hold at least a Bronze Free Skating commission. This test may be referred by a Bronze Free Skating Judge or a commissioned Referee.

9.2.1 Routine requirements

Mark:	inimum mark from a majority of the Judges: 5.0 for TM 5.0 for AI				
	Minimum Passing Total from a majority of the Judges:	13.0			
Time:	Up to 2 minutes 30 seconds (+/- 5 seconds)				
Requirements:	 1 straightaway sequence of Primary Backward footwo (minimum ³/₄ the length of the skating surface) 	ork			
	 1 Diagonal sequence of Secondary footwork (minimum ³/₄ the length of the skating surface) 				
	• BI Upright Spin The upright is required to complete a minimum of 3 revolutions for this test. However the spin MUST be done with the wheels and NOT the stopper.				
	 Choose 1 of these spins: BO Upright Spin FO Upright Spin The upright is required to complete a minimum of 3 revolutions for the test. However the spin MUST be done with the wheels and NOT the stopper. 				
	Salchow				
	• Flip				
	 Plus 1 jump from the following list: Thoren ½ Lutz Loop (BO or BI) Toe Loop 				
	 A jump combination of 2 jumps from the following list. jumps: Flip Thoren Salchow Toe Loop Waltz Jump 	No repeated			

9.3 No 3 TEST (Award - Silver Bar – INLINE)

The 3 Judges must hold at least a Silver Free Skating commission. This test may be refereed by a Silver Free Skating Judge or a commissioned Referee.

9.3.1 Routine requirements

Mark:	Minimum mark from a majority of the Judges:	5.0 for TM 5.0 for Al		
	Minimum Passing Total from a majority of the Judges:	14.0		
Time:	Up to 3 minutes (+/- 10 seconds)			
Requirements:	 1 semi-circular sequence of Primary footwork (width of the skating surface) 			
	1 Diagonal sequence of Secondary footwork (minimum ³ / ₄ the length of the skating surface)			
	• Change or Combination Upright Spin The uprights are required to complete a minimum of 3 this test. The spins MUST be done with the wheels a stopper.	3 revolutions for and NOT the		
	 Choose 1 of these spins: BO Camel BI Sit Spin 			
	• Axel			
	Double Toe Loop			
	 Plus 1 jump from the following list: Double Salchow Lutz Double Flip 			
	 A jump combination of 3 jumps from the following list. repeated and choose between a Thoren or Loop (BO Axel Double Flip Double Salabaw 	No jumps to be) as joining jumps:		

- Double Salchow
- $\circ \quad \text{Double Toe Loop} \quad$

9.4 No 4 TEST (Award - Silver Medal – INLINE)

The 3 Judges must hold at least a Silver Free Skating commission. This test may be refereed by a Silver Free Skating Judge or a commissioned Referee.

9.4.1 Routine requirements

Mark:	Minimum mark from a majority of the Judges:	5.0 for TM 5.0 for Al
	Minimum Passing Total from a majority of the Judges:	14.0
Time:	Up to 3 minutes 30 seconds (+/- 10 seconds)	
Requirements:	 1 circular sequence of Secondary footwork (width of the skating surface) 	
	 1 Diagonal sequence of Advanced footwork (minimum ³/₄ the length of the skating surface) 	
	Change or Combination Sit Spin	
	 Choose 1 of these spins: BI Camel FO Camel 	
	• Axel	
	Double Salchow	
	 Plus 1 jump from the following list: Double Toe Loop Lutz Double Flip 	
	• A jump combination of 3 jumps from the following list	No jumps to be

A jump combination of 3 jumps from the following list. No jumps to be repeated and choose between a Thoren or Loop (BO) as joining jumps:

- o Axel
- Double Salchow
 Double Toe Loop
- Double Flip

9.5 No 5 TEST (Award - Gold Bar – INLINE)

The 3 Judges must hold at least a Gold Free Skating commission, and at least 1 Judge should be from an outside club. This test may be refereed by a Gold Free Skating Judge or a commissioned Referee.

9.5.1 Routine requirements

Mark:	Minimum mark from a majority of the Judges:	5.0 for TM 5.0 for Al
	Minimum Passing Total from a majority of the Judges:	15.0
Time:	Up to 3 minutes 30 seconds (+/- 10 seconds)	
Requirements:	 1 serpentine sequence of Secondary footwork (width of the skating surface) 	
	 1 Diagonal sequence of Advanced footwork (minimum ³/₄ the length of the skating surface) 	
	Change or Combination Camel to Sit Spin	
	 Choose 1 of these spins: Jump Camel Spin Camel Change or Combination Spin 	
	Double Flip	
	Double Loop	
	 Plus 1 jump from the following list: Double Axel Double Lutz Triple Toe Loop 	
	 A jump combination of 5 jumps from the following list. repeated and choose between a Thoren or Loop (BO Axel 	No jumps to be) as joining jumps:

- Double Salchow
- Double Toe Loop
- Double Flip
- Double Loop

9.6 No 6 TEST (Award - Gold Medal – INLINE)

The 3 Judges must hold at least a Gold Free Skating commission, and at least 1 Judge should be from an outside club. This test may be refereed by a Gold Free Skating Judge or a commissioned Referee.

9.6.1 Routine requirements

Mark:	Minimum mark from a majority of the Judges:	5.0 for TM 5.0 for Al
	Minimum Passing Total from a majority of the Judges:	15.0
Time:	Up to 3 minutes 30 seconds (+/- 10 seconds)	
Requirements:	 1 serpentine sequence of Advanced footwork (width of the skating surface) 	
	 1 Diagonal sequence of Advanced footwork (minimum ³/₄ the length of the skating surface) 	
	Change or Combination Camel Spin	
	 Choose 1 of these spins: Jump Camel Spin Heel Camel Spin 	
	Double Axel	
	Triple Toe Loop	
	 Plus 1 jump from the following list: Double Loop Double Lutz Triple Salchow 	
	• A jump combination of 3 jumps from the following list.	No jumps to be

repeated and choose between a Thoren or Loop (BO) as joining jumps: o Double Axel

- Triple Salchow
- Triple Calchow
 Triple Toe Loop
- Double Flip
- Double Loop