PRECISION SKATING MANUAL

AUSTRALIAN ARTISTIC COMMITTEE
EDITION 6
2012

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PRECISION SKATING

INTRODUCTION

What exactly is Precision Skating ? Precision Skating is a specialised branch of artistic skating distinct from figures, freeskating, dancing or pairs skating. It involves a group of twelve or more skaters performing various group formations and manoeuvres. "Precision" refers to the importance of unison and the accuracy of its formations and manoeuvres ; the state of being precise. Lines must be straight, heads facing in the same direction, free legs matching and synchronised in time to the music. This can be quite a challenge for a group of twelve or more skaters.

The objective is to have the skaters performing as one (unison and precision) as opposed to twelve individual soloists. The emphasis, however, is on enjoyment and participation.

Precision skating is fun to do and fun to watch. Its rules are flexible enough to allow lots of original ideas and innovations. It thrives on colour and catchy music. It welcomes both male and female, young and old, short and tall, thin and not so thin to its ranks.

GENERAL RULES

1.00   DEFINITION

Precision Team Skating involves a group of skaters performing a variety of synchronised movements, patterns and formations to music of a specified length. The most important consideration is the UNISON of the team members, the aim being to perform as a SINGLE UNIT and not as a group of individuals.

2.00   TEAM COMPOSITION

(a)   The number of skaters in a team may range from 12 to 24 for teams other than masters. Masters Precision teams may have from 8 to 24 skaters.

(b)   Ladies and men may be mixed in any proportion.

(c)   The judges shall give greater credit to a synchronised performance by a LARGE team (in comparison to a small team), due to the greater difficulty in maintaining unison in a large team. A team of twenty skaters performing as well as a team of twelve skaters (all things taken into consideration) should receive a higher total mark for their performance. If the team of twenty performs poorly, then they should receive lower marks than the team of twelve.

d) Judges shall note the number of skaters in each team. It is best to count the skaters when they take their opening positions before the start of the music. If they are counted as they step on the floor, the reserve members may be counted as well, possibly leading to an error in judgement.

3.00 NAME

A team should adopt a distinctive name.

4.00 PROPS

Neither portable nor hand-held props shall be used.

5.00 LIMITATIONS

(a) No jumps exceeding half a revolution shall be performed.

(b) No spins exceeding one revolution shall be performed.

(c) No lifts shall be performed.

(d) Drill/march sequences shall be permitted in moderation.

(e) Movements on the toe-stops (ballet style) shall be kept to a minimum.

(f) Sub-groups shall be permitted, but a particular sub-group shall not be featured, nor shall any individual skater be featured. Dividing and re-joining shall be accomplished without interrupting the flow of the performance.

6.00 MUSIC

Music shall be suitable for Precision Team Skating, and be related to the age and ability of the skaters. Vocal music SHALL be permitted.

7.00 COSTUME

(a) Team members shall wear coordinating costumes appropriate to the age of the skaters, the routine, type of performance and character of the music. The costumes must be the same for each skater except for the adjustment between male and female skaters on the same team - design, shade, trim, etc., should be the same.

(b) The costume shall be modest and dignified and not excessively theatrical.

(c) Coordinating FIXED head attire may complete the costume, providing it is not overly theatrical.

(d) Hair should be as similar as possible and it should be neat and tidy.

(e) Jewellery should be modest or eliminated altogether as it can be dangerous to the skaters.

(f) The costumes should not interfere with or distract from the skating.

(g) The competitive outfits are not marked unless they interfere with or detract from the precision skating routine. They should then penalised accordingly.

(h) Women's costumes may consist of leotard with skirt. This must be constructed so that it completely covers the tights (pants), hips and posterior. French-cut leotards are strictly prohibited. i.e. leotards which are cut higher than the hip bone.

(i)   Both men and women in precision teams are permitted to wear long trousers. Ballet tights are not permitted.

Refer to C.A.O.C. Rule 6.00 for further basic costume requirements.

8.00   WARM UPS

(a)   Mini, Freshman, Open, Masters

1:00 minute prior to skating.

Choreographed but no music.

Captain to raise hand when ready to start.

(b)   International, World Class

1 minute 30 seconds prior to skating

Choreographed but no music

Captain to raise hand when ready to start

The referee shall blow a whistle 10 seconds before the end of warm-up time. If the team is not ready on time, up to a maximum of 0.5 may be deducted from the A.I. mark.

9.00   MARKING

Two marks (Technical Merit and Artistic Impression) shall be awarded, on a scale of 0-10, with decimals to one place.

9.01   GUIDELINES FOR DEDUCTIONS FOR ERRORS IN PROGRAMME

(a)   Major Fall (more than one skater for prolonged time)   0.8 to 1.0 in B mark

(b)   Medium Fall (one skater for prolonged time down or

....   down and up for more than one skater)   0.6 in B mark

(c)   Minor Fall (down and right up for one skater)   0.2 in B mark

(d)   Breaks in execution of manoeuvre   0.2 - 0.3

(e)   Stumble during manoeuvre   0.2

(f)   Jumps of more than half a turn (circle)   0.3

(g)   Pattern not correct (line)   0.3

(h)   Unequal spacing in splice   0.2

9.02   COMPULSORY DEDUCTIONS

(a)	Elements not attempted	1.0	By Judge - A mark
(b)	Jumps of more than half revolution or spins of more than one revolution	0.4	By Judge - A mark
(c)	Lifts of any kind	0.4	By Judge - A mark
(d)	Break in execution of manoeuvres	0.2-0.4	By Judge – A & B marks
(e)	Stumble during manoeuvres	0.2	By Judge – A & B marks
(f)	Less than 3 different hand holds	0.4	By Referee – A mark
(g)	Falls		
	Major (more than one skater for prolonged time)	0.8-1.0	By Judge – B mark
	Medium (either one skater for prolonged Time or down and up for more than one skater)	0.6	By Judge – B mark
	Minor (one skater down and right up)	0.2	By Judge – B mark

10.00 JUDGING CRITERIA

10.01 TECHNICAL MERIT

The following aspects shall be considered by the judges :-

(a) Originality of elements.

A routine which contains any unique or original manoeuvres, formation, footwork or transition should be given credit.

(b) Difficulty of programme.

Difficult moves (manoeuvres, footwork, transitions, etc.,) must be evaluated according to the degree of proficiency with which they are performed. Marks should be awarded if all members of the team perform at the same level and skate in unison. Difficulty should be disregarded where it is obviously beyond the capabilities of the team.

(c) Difficulty of connecting steps and their suitability to the music.

(Note: Unison should not be sacrificed for difficulty).

(d) Variety of elements and formations.

Variety in all elements of the routine must be considered with the aim being of balance of variety throughout the routine in formations, manoeuvres, transitions, footwork and use of music. A routine choreographed to include a number of different moves is superior to repetitious and monotonous routines.

(e) Placement of formation and manoeuvres in the utilisation of the surface .

The routine must be analysed to see if the highlights (moves etc.) are balanced on the surface or if they are in the corners, plus if the routine covers the entire surface and is not in one area. The routine should vary in direction of travel as well.

10.02 ARTISTIC IMPRESSION

The following aspects shall be considered by the judges :-

(a) Unison and synchronisation.

"Mirror imagery" is the ultimate goal. The team must be "not just together" but alike in all movements and positions in relation to the music. The movement of all parts of the body of a number of groups of skaters performing as ONE in unison. Movements that are TIMED to the pattern and phrases of the music show synchronisation

(b) Ability of team members to sustain the same level of performance throughout the programme.

(c) Carriage and style.

An effortlessness, flowing and graceful execution synchronised to achieve the best effect and leave the judges with the feeling that "this was a superior performance".

(d)   Clearness and sureness.

(e)   Speed and flow, using strong edges.

(f)   Interpretation of character and rhythm of the music.

(g)   Variety of the music and movements in rhythm with the music.

The routine should contain an interesting combination of moves and a variety of use of music. The music should be varied to allow versatility, and contain interesting changes of pace and mood. The same music can be used in a variety of ways.

(h)   Orderly entry and exit from the floor shall be judged in the presentation mark, but not in the timing of the routine.

(i)   Neatness of appearance, including costume.

(j)   The correct selection of the music in relation to the age and ability of the team - the music should suit the age, the skill and the ability of the skaters.

(k)   The harmonious composition of the programme as a whole and it's conformity to the music chosen - this is essential.

Therefore, a routine planned and skated in time to the music shall receive higher rating than a similar routine to which the music is incidental. Manoeuvres, formation, transitions and footwork shall be linked together logically and naturally in an interesting and varied manner and the routine as a whole shall be in conformity with and express the character of the music chosen. It shall not give the impression of being a succession of isolated special moves. Scratchy programmes are undesirable. Excessive use of toe-stops, hopping and stopping can disrupt the harmonious composition of the programme.

11.00   ROUTINE ANALYSIS GUIDE

(a)   Musical Interpretation and Presentation :

The harmonious composition of the programme as a whole and its conformity with the music chosen in an interesting combination of movements and a variety of use of the music.

CATCHY	Is the music catchy immediately on the opening movement ?
VARIED	Is the music varied to allow for skaters' versatility ; are there interesting changes of pace and mood ?
PRESENCE	Do the skaters portray confidence, projection, emotion, feeling, do they appear

friendly ? Do they command your attention ? Do they appear to enjoy their skating ?

HIGHLIGHTS	Are there some original moves, surprise action, is there something to remember and applaud ?
MUSIC	Does the routine express the character of the music ? Does the music suit the age and ability of the team ?

(b)   Movement/Quality/Floor Coverage

Movement encompasses how far, how fast, and how powerful and smoothly the skaters cover the surface, utilising a variety of techniques with maximum flow throughout.

QUALITY OF MOVEMENT	Does it have edges, flow and speed ? or stops and gaps ? Does it have a degree of effortlessness ? Is there too much marching, dancing on the spot or standing ?
VARIETY OF TECHNIQUES	Is there a variety of group formations and manoeuvres? Is there too much individualism ?
UTILISATION OF THE FLOOR	Do they cover the complete surface ? Are the highlights balanced on the available surface ? In the corners ?
HARMONY	Are movements in unison with the music ?

(c)   Variety:

Variety in all elements of the routine must be considered with the aims being a balance of variety throughout the routine.

FORMATIONS	What formations are used ? Are there too many sub-groups ?
MANOEUVRES ?	Is there a variety or are they repetitious
ORIGINAL MOVES	Are there any unique or original moves ?
TRANSITIONS	Is there variety and smoothness without pauses in the connective movements ?
FOOTWORK	Is there variety or is it all pumping or two-foot skating?
USE OF MUSIC	Does mood and tempo vary with the music ? Is the music used in the same way ?
IS IT BORING	Does the performance appear monotonous ?

(d)   Difficulty

Difficult moves must be evaluated according to the degree of proficiency with which they are performed.

FORMATION & MANOEUVRES	Is there a variety of difficult movement ? Unusual head, arms or leg actions? How many skaters in the group formation or manoeuvre ? Is there splicing of sub-groups ?
ORIGINAL MOVES	Difficult or easy ? Are there any ?
FOOTWORK	Is it easy ? dance steps or intricate ? Note group turns - two-foot, hop, three-turn, mohawk, bracket, counters, rockers and choctaws.
TRANSITIONS	Are they smooth and without pauses ? Easy or difficult? Unusual transitions ?

(e)   Synchronisation & Unison

Mirror imagery is the ultimate goal - must be not just together but alike in all movement and positions in relation to the music.

TOGETHER OR NOT	At focal points and at fringe areas ?
UNISON	Are their movements executed and synchronised in the same way ? (head, arms, legs, etc.)

(f)   Presentation/Executive

It is not what but how a routine is performed. Near flawless execution of formations, manoeuvres, transitions and footwork with maximum efficiency throughout.

FORMATION	Are they easily and quickly identifiable ? Is the alignment correct throughout ? Are the positions stable throughout ?
MANOEUVRES	Are they precise, controlled with no loss of flow and minimal excess movements ? Are the circles round and the lines straight ?
TRANSITIONS	Are they always clear with no pauses or hazy patterns or unclear transitions ?
CONSISTENT	Is speed, flow and performance level consistent throughout ?
ERRORS OR FALLS	Did they interrupt or interfere with the team as a whole ? Did it mar the performance ?

| TECHNIQUE | Is there proficiency in execution ? Cleanness and sureness ? Do some skaters stand out as "stronger" or "weaker" ? |

(g)   Overall Impression

A truly impressive, outstanding routine has a flowing, effortlessness quality and evident command of every aspect of the performance.

IS THERE EFFICIENCY ?	In all formations, manoeuvres, transitions and footwork sequences ?
MEMORABLE HIGHLIGHT	What was remembered, favourable or unfavourable? Was it enjoyable ?
BALANCE OF COMPONENTS	Originality, difficulty, variety, placement and use of music - are they all developed equally or is one component weak or underdeveloped ?
OVERALL QUALITY OF FLOW	Does the routine keep moving or does it appear segmented with abrupt transitions ?
EFFORTLESSNESS	Is there a noticeable difference in the level of the skaters' ability ? Do they appear competent and relaxed ?

12.00   PRECISION SKATING MANOEUVRES

Degree of Difficulty

The following Precision Skating manoeuvres are placed in three categories of difficulty -

A.   High Degree of Difficulty

B.   Medium Degree of Difficulty

C.   Low Degree of Difficulty

The suggested order of difficulty is going from the more difficult moves to the easiest moves. The degree of difficulty will become more difficult depending on these factors :

1.   The type of hold being used.

2.   The speed of movement. The faster the manoeuvre is performed the more difficult it is to do with precision and unison.

3.   Any manoeuvre backwards is more difficult than forwards.

4.   Manoeuvres involving turns (twizzles, mohawks, brackets, rockers, etc.) are more difficult.

5.   Combining any two or more manoeuvres into one will increase the difficulty of the manoeuvre.

A. HIGH DEGREE OF DIFFICULTY

1.   Intricate Footwork or Dance Steps

2.   Multiple Circles

3.   6 Spoke Pinwheel

4.   Multiple Pinwheels

5.   Variation of a Circle and Pinwheel

6.   Parallel Pinwheels

7.   4 Spoke Pass Through

8.   Step in Wheel

9.   RCMP Clover Leaf

B. MEDIUM DEGREE OF DIFFICULTY
1. Backward Footwork or Dance Steps
2. Double or Triple Circles
3. 4 Spoke Pinwheel
4. 3 Spoke Pinwheel
5. S Pinwheel
6. Splicing
7. 2 Spoke Pass Through

C. LOW DEGREE OF DIFFICULTY
1. Lines
2. Line Manoeuvre
3. Parallel Lines
4. Marchy Step Sequence
5. Forward Footwork or Dance Steps
6. Circle
7. 2 Spoke Pinwheel
8. Pass Through
9. Block Formation

13.00 DESCRIPTIONS & DIAGRAMS

The following pages contain a description of some of the main precision skating formations and manoeuvres. The diagrams are for a guide only. In no way is the list complete. As precision skating develops, more and more new and unique moves will develop.

13.01 A Single Line

A straight line of skaters in a row moving in the same direction, either side-by-side or one behind the other.
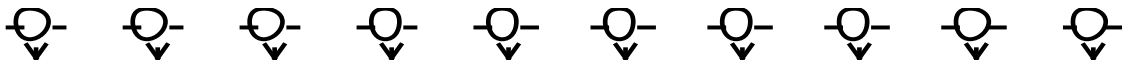
Figure 1 - Horizontal Line (side by side)
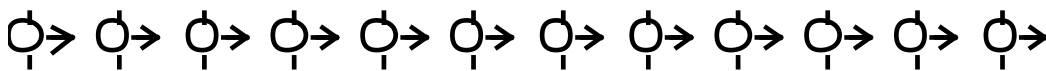
Figure 2 - Longitudinal Line (one behind the other)

13.02 Line Manoeuvre

A straight line or lines in which the skaters move horizontally in a row. These lines may run the width of the surface or the length of the surface.
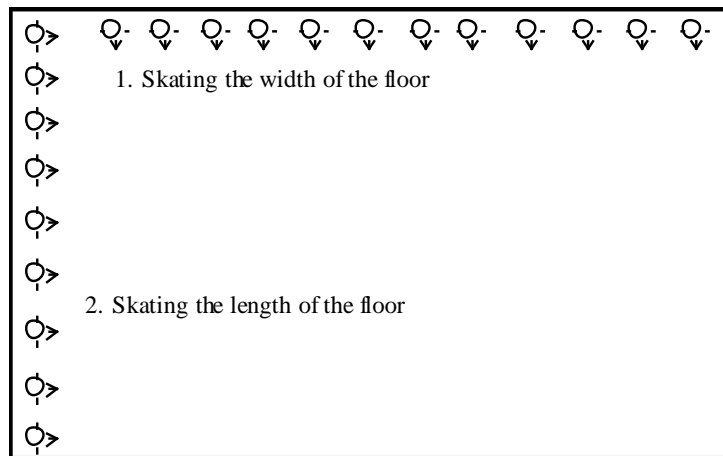
1. Skating the width of the floor

2. Skating the length of the floor

Figure 3 - Line Manoeuvre

13.03 Parallel Lines

Two lines of equal distance apart from each other and moving in a direction parallel to each other. There are three types of parallel lines :

(a)   Both lines moving across the floor, facing the same direction.

F   F
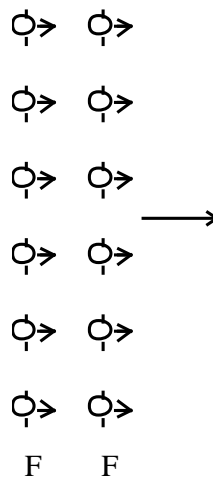
Figure 4 - Parallel Lines - both lines forward

(b)   One line skating forward and one line skating backward in the same direction

B   F
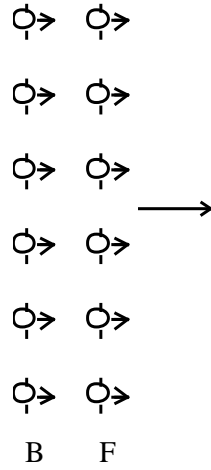
Figure 5 - Parallel Lines - one forwards and one backwards

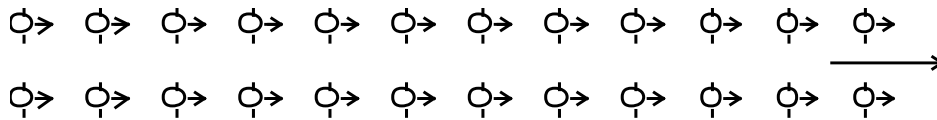(c)   Two rows with skaters one behind the other moving in the same direction

Figure 6 - Parallel Lines - one behind the other

13.04 Marchy-Type Step Sequence

A series of steps with a rhythmic stride, in step with others in a military style - knee of the free leg comes up high, head and arms having crisp movements; performed to march music. It may be done in place (one the spot as in "marking time") or moving.

Generally, marchy steps produce very little flow and thus should be kept to a minimum; however, if a difficult formation comes from it (for example- continuous block splicing) and it is done quickly and sharply then credit should be given.

13.05 Block Formations

This is a group of skaters in the shape of a block - it may be square or rectangular. Skaters move as a unit and no change of places with lines straight vertically and horizontally. The importance is on the formation being maintained as a block.
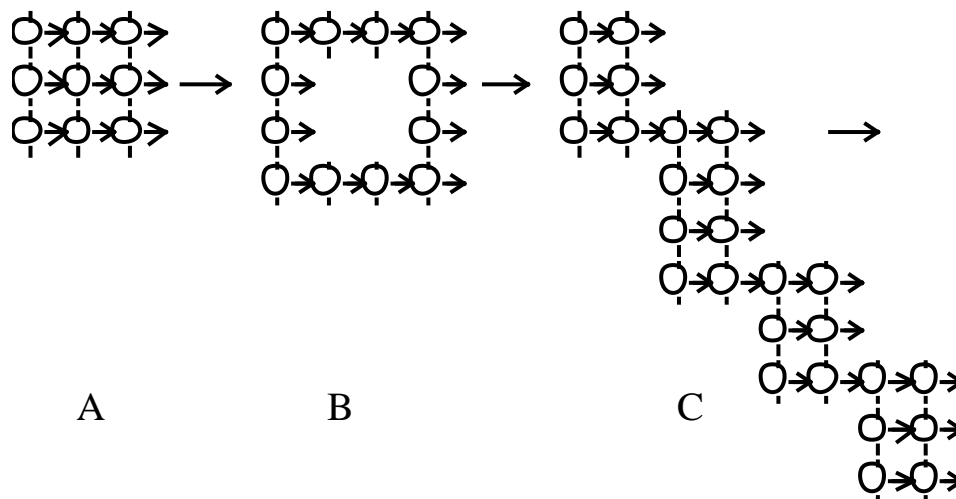

A   B   C

Figure 7 - Block Formation

13.06 Forward Footwork or Dance Step Sequence

Any sequence or combination of steps/or dance steps in a forward motion performed in a circle, straight line, block or other formation executed in unison; ie progressives, rolls, chasses, small hops, slides.

Example -

Forward progressive (l,r,l), hop on left toe-stop, followed by a right forward swing roll, repeated 2 or 3 times to 8 beats.

13.07 Backward Footwork or Dance Step Sequence

The same as above only performed in backward motion. Lines may be joined or not. They could also be done in sub-groups or 2 or more skaters around the rink. Steps from the Fourteen Step or Paso Doble have been used, but each coach is better off making up their own footwork that a team is capable of skating well.

Example -

Using a combination of back chasses, back cross rolls and backward progressive steps.

13.08 Intricate Footwork or Dance Step Sequence

Any combination of steps or dance steps involving turns such as mohawks, brackets, three turns, rockers, counters, twizzles, etc., that make it difficult to do and that are executed with unison and good flow and create a felling for the music.

The coach should make up the dance steps so each team has more individually thus making it more interesting.

Example -

This sequence is done in a circle holding hand-to-hand.

Left forward outside swing open mohawk to right back outside;

cross left foot in front to back inside;

step to side on right back outside;

cross left in front to back inside;

step on right forward inside to turn bracket to a back outside (quick step);

cross left foot in front on back inside;

and step forward on a right inside.

Repeat.
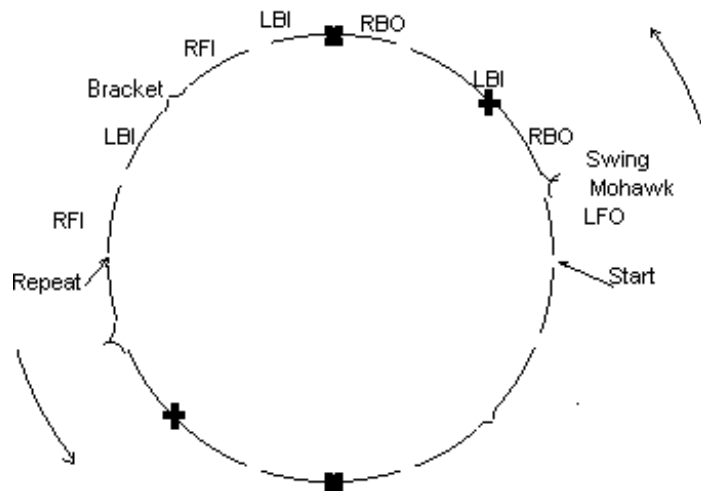
Figure 8 - Typical Footwork Circle

13.09 Circle

A group of skaters standing or revolving about a common centre ; each equidistant from the centre. The circle may rotate either clockwise or counter clockwise in either a forward or backward motion. If skaters are holding on to each other then the circle may be referred to as a "ring" or "closed". The holds may vary from hand-to-hand, shoulder-to-shoulder, or catch waist as in a train. Momentum may be gained by pumping, marching, cross cuts, chasses, or dance steps. The more intricate the steps the more difficult. The circle may turn from forward to backwards and vice-versa. The more turns involved, the more difficult it is. The important aspect to look for is if the circle is truly round and not oblong or pear shaped.

a) CW   b) CCW
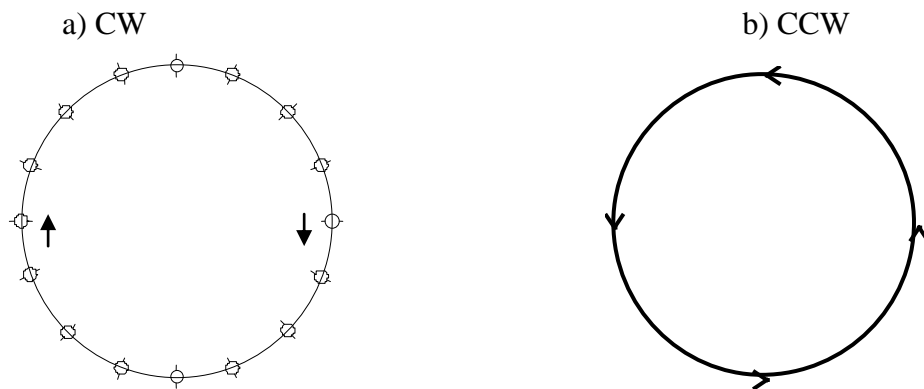
Figure 9 - Clockwise and Counter-Clockwise Circles

13.10 Double Circles

This formation involves two groups of skaters forming two circles. It may be performed in several ways :

> (1)   Two completely separate circles moving in the same or
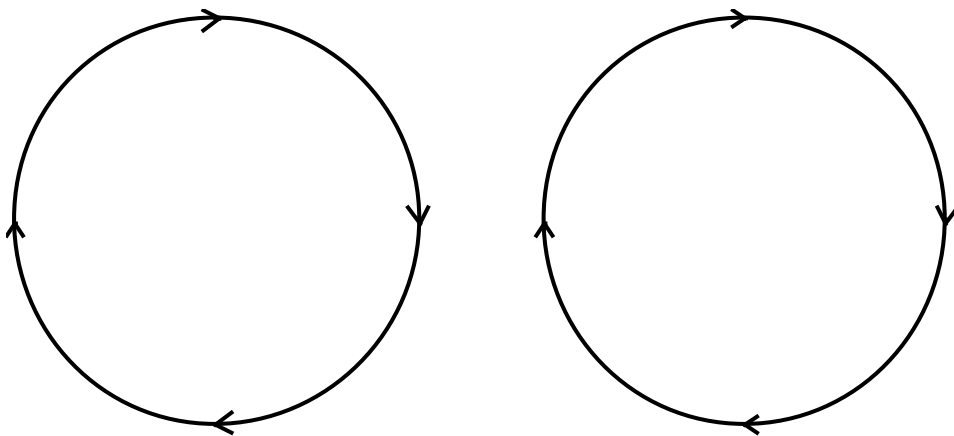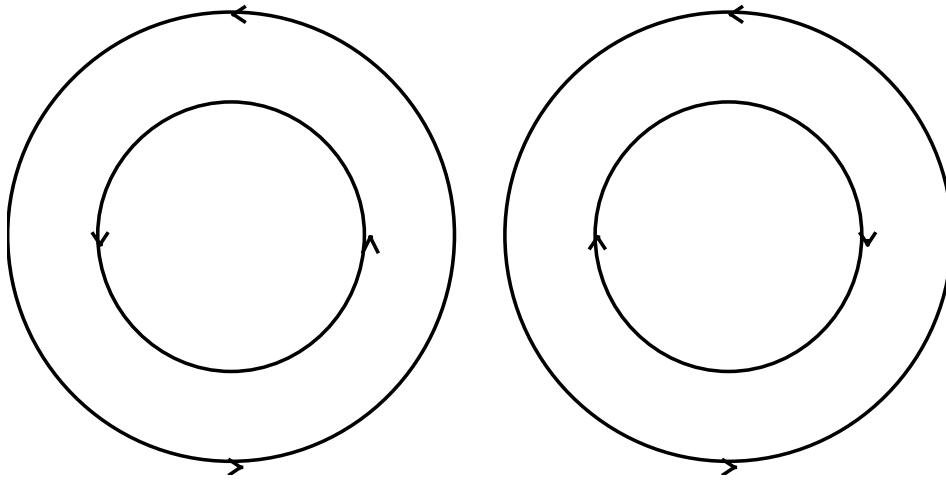>   opposite directions same direction

Figure 10 - Double Circle - Two Separate Circles

(2)   One circle inside the other circle moving in either opposite
        directions or the same direction

a) same direction   b) opposite direction

Figure 11 - Two Circles - One Inside the Other
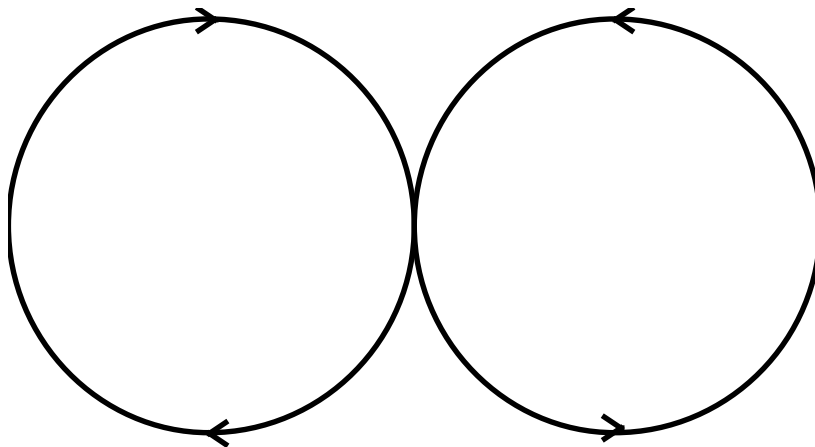
(3)   Two circles joined together to make a figure eight

Figure 12 - Two Circles - Figure Eight
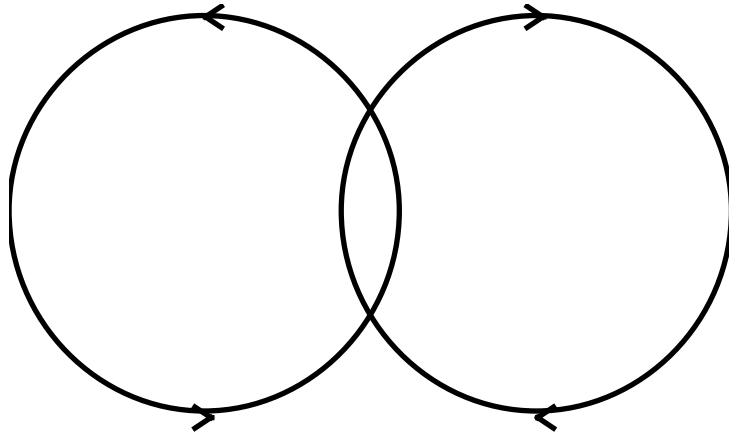
(4)   Two circles intersecting each other

Figure 13 - Two Circles - Intersecting

13.11 *Triple Circles*

This is a formation involving three circles and may be performed in a variety of ways:

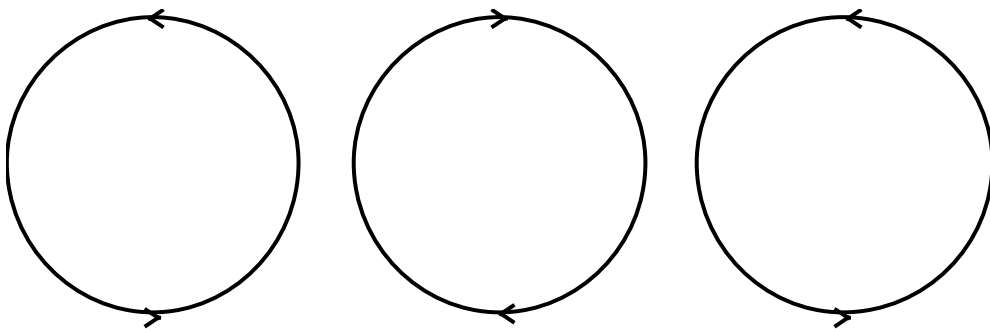(1)   Separate circles moving in the same direction or two moving in the same and one opposite

Figure 14 - Triple Circles - Separate Circles

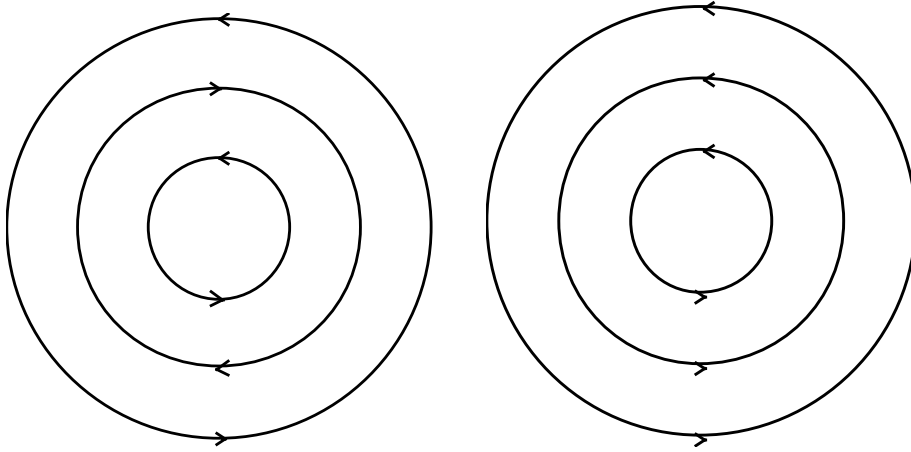(2)   Circles within each other moving in the same direction or opposite directions

Figure 15 - Triple Circles - Within Each Other
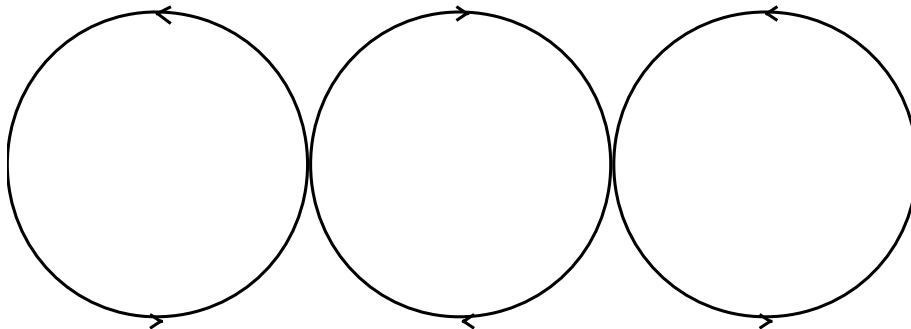
(3)   Three circles to form a serpentine

Figure 16 - Triple Circles - Serpentine

(4)   The three circles intersecting each other
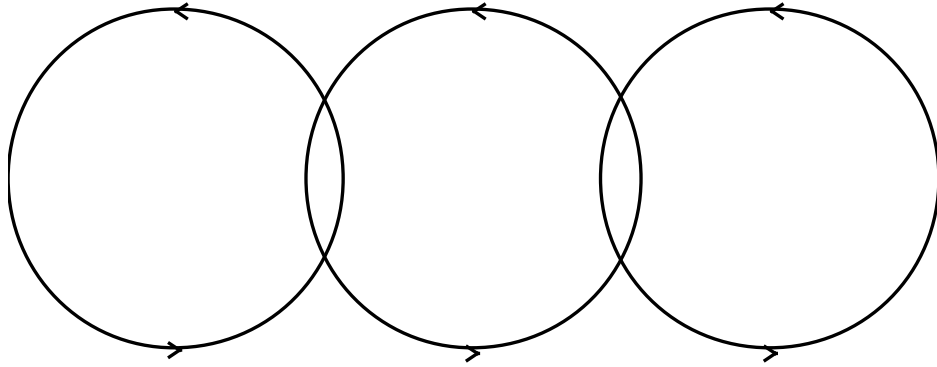
(a)   Same direction

Figure 17 - Triple Circles - Intersecting - Same Direction
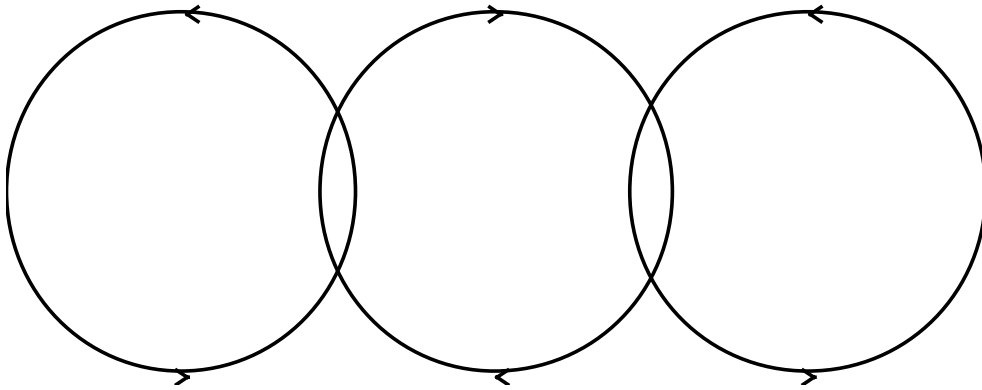
(b)   Middle circle in the opposite direction

Figure 18 - Triple Circles -Intersecting - Opposite Directions

13.12 *Multiple Circles*

More than three circles skated at the same time. The circles may be connected, intersecting, side-by-side or circles within each other.

The circles may rotate in the same direction or may vary in direction.
Diagram: As above only more circles.

13.13 Two-Spoke Pinwheel

A straight line wheel revolving about a common axis in the centre of the line. Usually there is an equal number of skaters on each side of the axis with half of the team facing one way and half the other way. The wheel may rotate clockwise or in a counter clockwise direction.

The holds may vary and it may be performed with marching steps, pumping, chasses, small hops, footwork etc. The more intricate the footwork, the more difficult it will be for lines to be straight. The faster the wheel rotates, the more difficult as well.
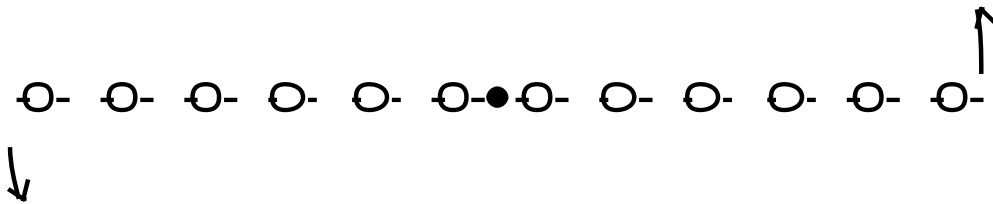
Figure 19 - Two Spoke Pinwheel

13.14 Three-Spoke Pinwheel

This is a pinwheel in which 3 spokes revolve around the axis. It is more difficult to skate as the lines or spokes do not have a line opposite them. Distances are much harder to keep.
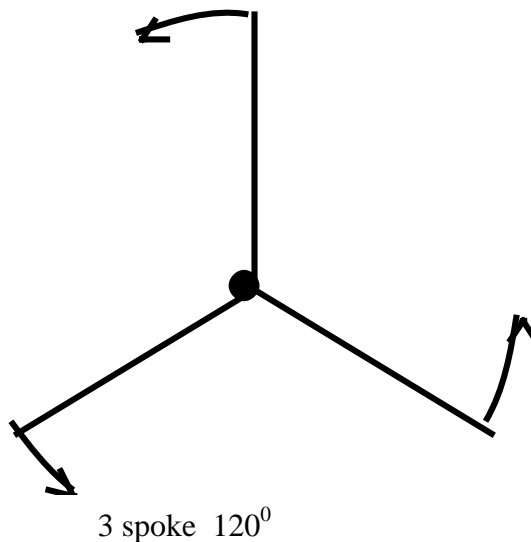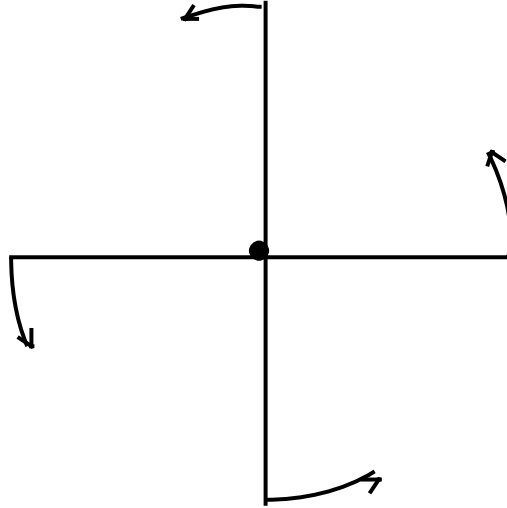
3 spoke 120^0

Figure 20 - Three Spoke Pinwheel

13.15 Four-Spoke Pinwheel

A pinwheel in which there are four spokes. Two straight lines intersect at the axis at right angles to each other. Lines must be straight and should have a line opposite it.
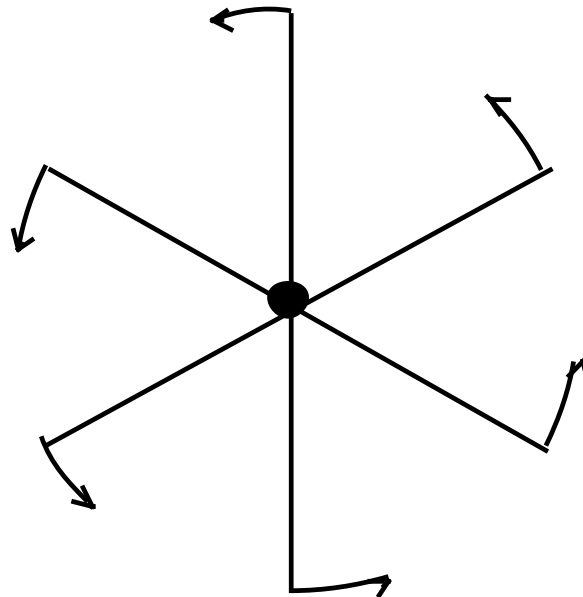

4 Spoke 90^0

Figure 21 - Four Spoke Pinwheel

13.16 Six-Spoke Pinwheel

A pinwheel with six spokes. Three straight lines intersect at the axis at 60

6 Spoke 60^0

Figure 22 - Six Spoke Pinwheel

13.17 *Multiple Pinwheels*

This is several pinwheels taking place at the same time.
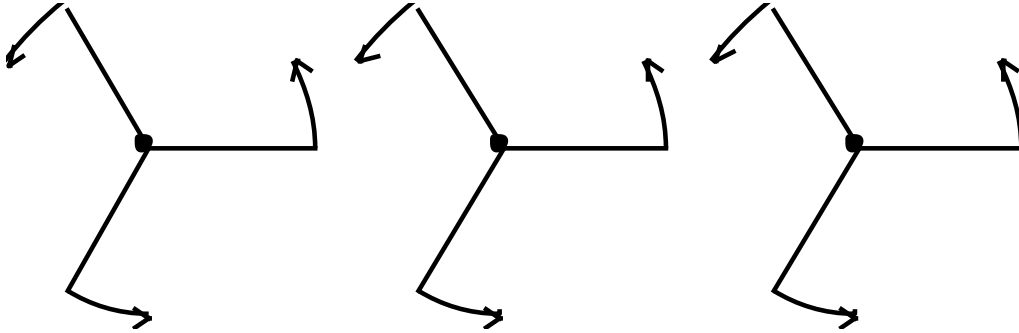
A.

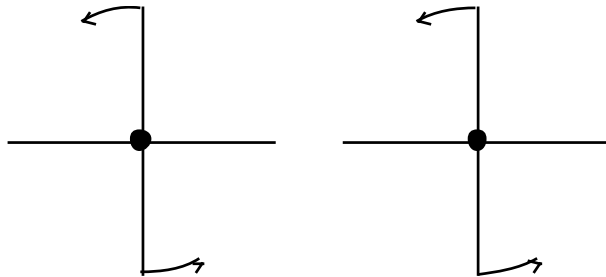Figure 23 - Multiple Pinwheels Example A
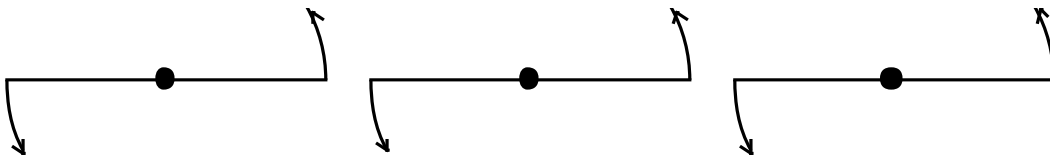
B.

Figure 24 - Multiple Pinwheels Example B

C.

Figure 25 - Multiple Pinwheels Example C

13.18   Variation of a Circle and Pinwheel

The possibilities of variations are endless, but this is a combination of two manoeuvres in which a circle and a 2-spoke pinwheel rotate about a common axis.
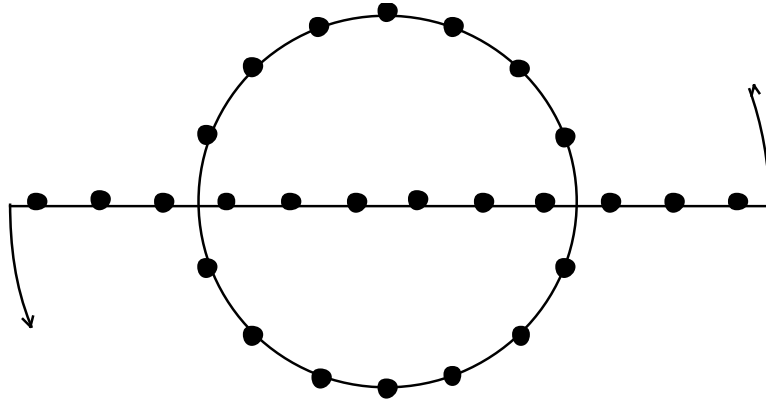
Figure 26 - Circle & Pinwheel

13.19   Parallel Pinwheels

A parallel wheel is a wheel with two lines equal distances from each other and rotating around the same axis. The two lines are usually 1 metre apart and the two lines should never touch. The difficulty is keeping the wheels rotating around the axis while the skaters stay opposite their corresponding partner from the other line.

The parallel wheel may be performed in two ways:

    (1)   The two lines facing the same direction
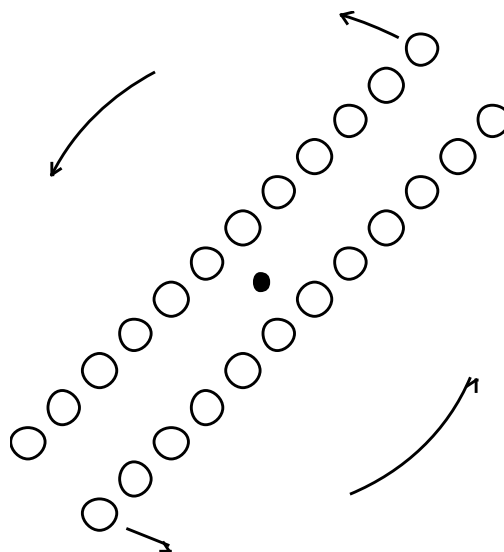
Figure 27 - Parallel Pinwheel - Facing the Same Direction

(2)   The two lines both facing outside. This one is much more difficult.
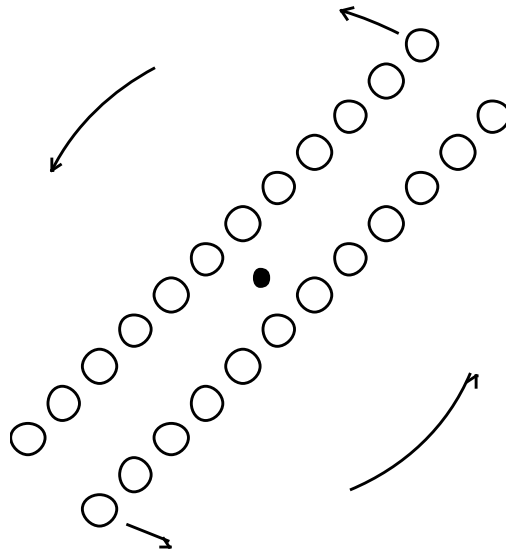
Figure 28 - Parallel Pinwheel - Facing Opposite Directions

13.20   "S" Pinwheels

This is a variation of the pinwheel in which the lines are NOT straight but half a circle (semi-circle) rotating about an axis.

It may be either 2 or 4 spokes in the shape of an "S". The skaters at the end of the lines should be in a straight line with the skater at the centre (pivot point). The position must remain throughout the duration of the wheel.
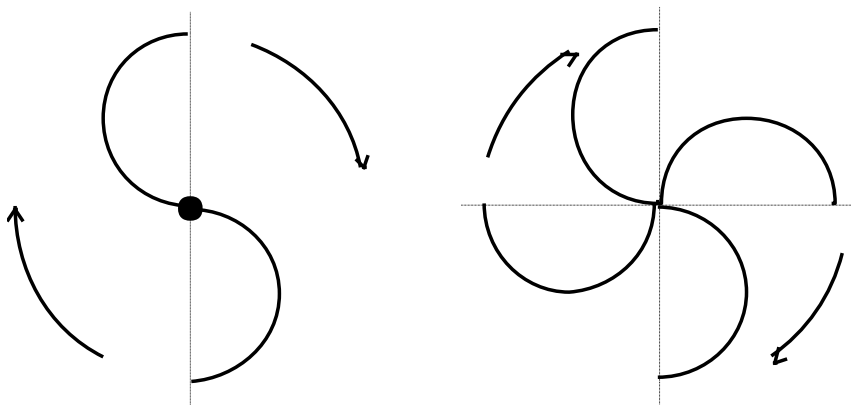
Figure 29 - "S" Pinwheels

13.21 Forward and Backward Splice

This Manoeuvre usually takes place when two lines of skaters intersect or move through each other and thus cut transversely. It may be performed forwards, backwards, or they may cross through while turning. Every other skater splices or cuts through.

Four lines could cut through, but this is more difficult than two. This manoeuvre could also be performed in a figure eight or serpentine.

In the splice, intersection takes place at one (1) only designated place and all skaters must splice through at this particular point only.

2 Lines
Cross one at a time

Figure Eight   Serpentine
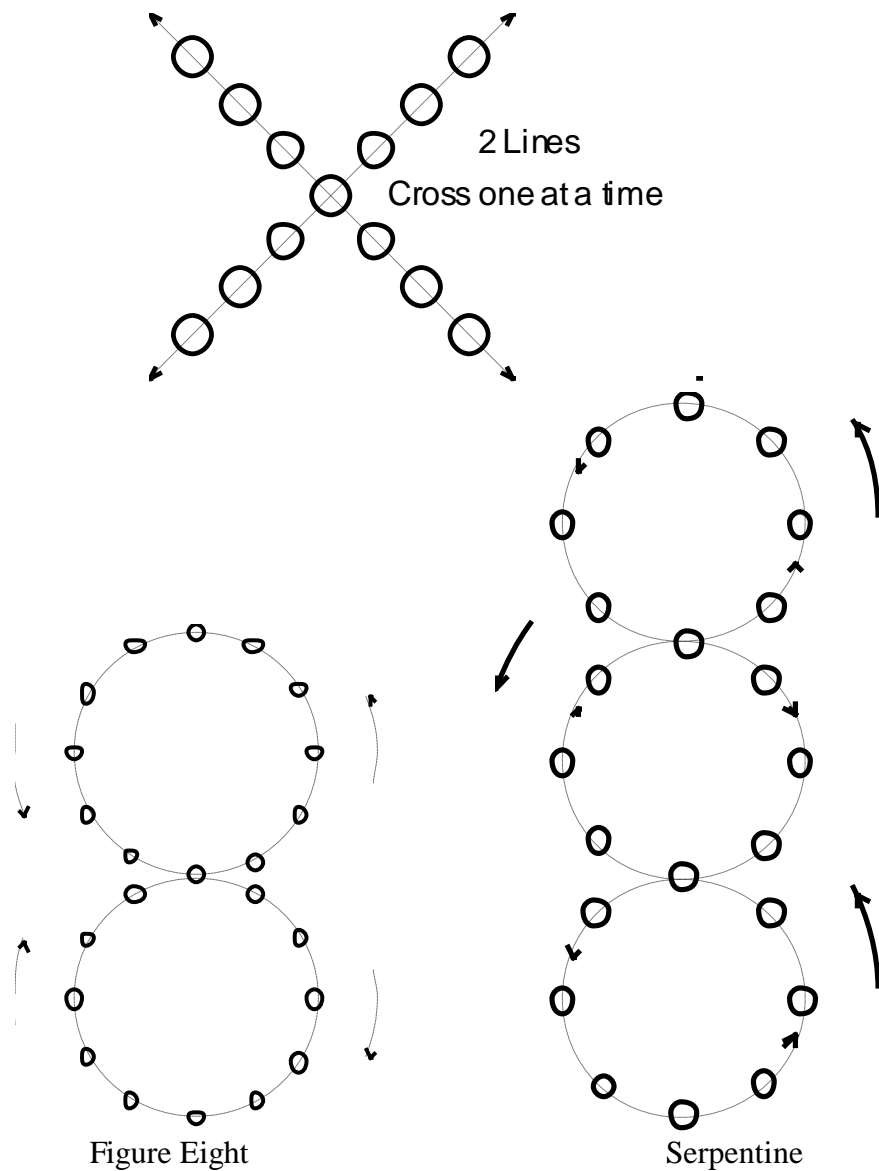
Figure 30 - Various Splices

13.22 Pass Through

When two or more lines approach each other and skaters pass each other by going in opposite directions. They do not cross. At the point where the lines are about to meet, the skaters drop hands and arms by their sides and pass through. Hands and arms are joined again afterwards.

In the pass through manoeuvre, all team members pass through at the same time or lines of skaters in block position pass through at the same time.

Lines or Blocks passing through

A
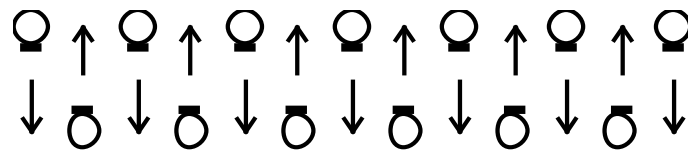
B.
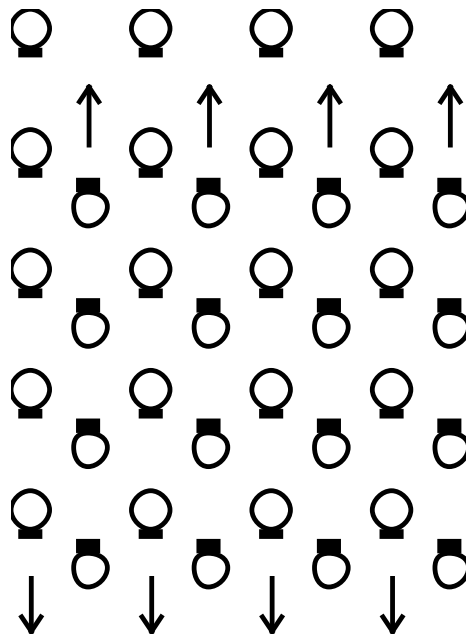
Figure 31 - Pass Throughs

13.23 *Two-Spoke Pass Through*

This is a pass through done from a pinwheel formation where skaters face all the same direction. Then skaters move towards each other as a fan folds in. The centre of the line pivots and the skaters pass through when the line meets. This may be repeated.

Step 1

Step 2

Step 3

Step 4
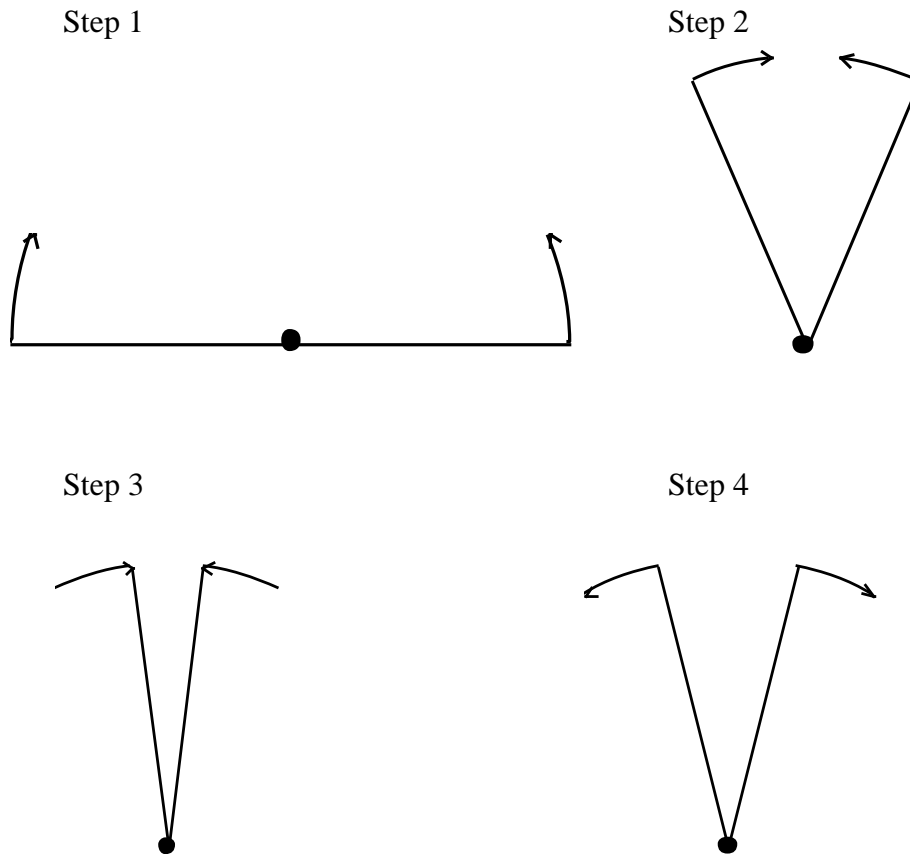
Figure 32 - Two Spoke Pass Through

13.24 Four-Spoke Pass Through

This is a pass through done from a 4-spoke pinwheel. Synchronisation is important in that both sets of lines pass through at the same time. Lines A-B and C-D face each other and skate towards each other.

Line A stays opposite line C, and line B stays opposite line D.

Step 1   Step 2
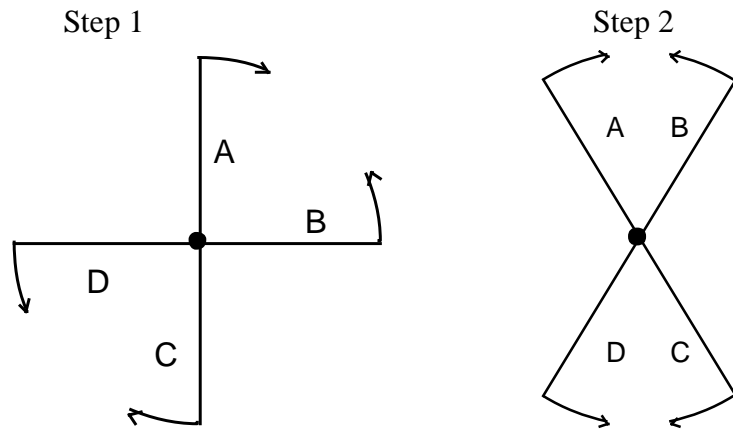
Figure 33 - Four Spoke Pass Through

13.25 Step-in-Wheel

This is actually a transition of a 4-spoke wheel into a 2-spoke wheel. As the 4-spoke wheel rotates the two opposite spokes step into the other spokes creating the illusion of one line shrinking while the other line is growing longer. Eventually the wheel is only two lines.

A.

B.

C.
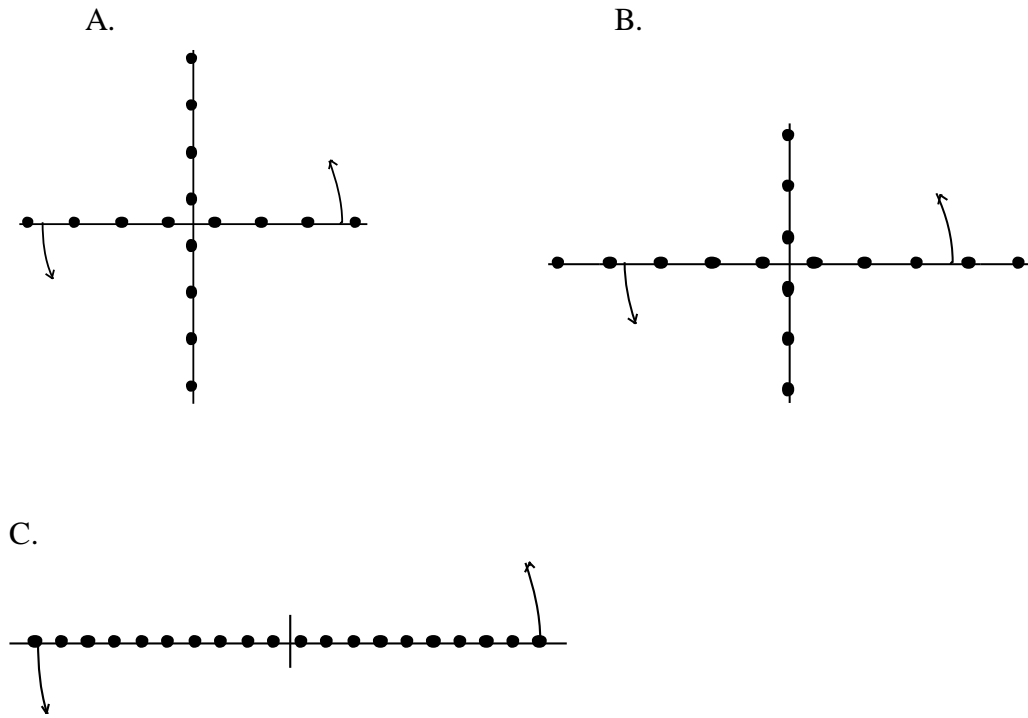
Figure 34 - Step in Wheel

13.26 RCMP Clover Leaf.

This is a manoeuvre performed by the Royal Canadian Mounted Police in the Musical Ride. Four circles which rotate to the right in four corners of a quadrant (like a four leaf clover). Skaters move around one circle to the right and cross at the centre; and then move to the second circle and cross through the centre again; and then move to the third circle and finally to the fourth circle and then out in a straight line. This is a high degree of difficulty as there are four lines crossing through at the centre. It is even harder performed at high speed.

Enter 3   Exit 1
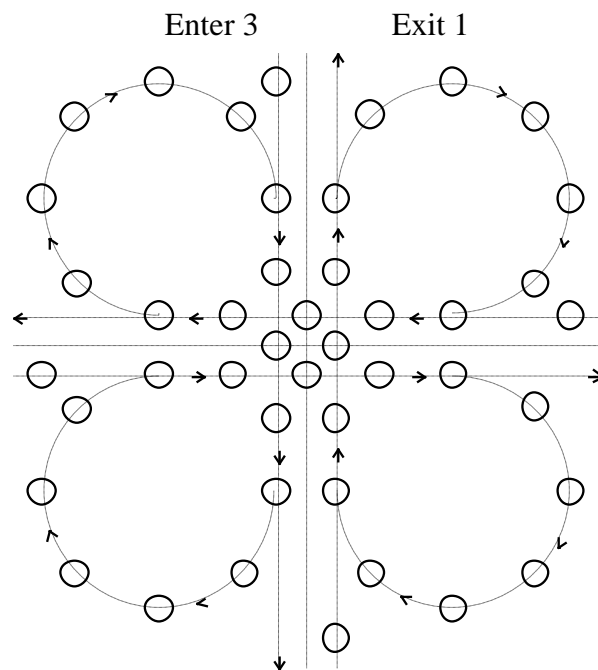
Figure 35 - RCMP Clover Leaf

13.27 *Transitions*

A transition takes place when the skaters move from one state, stage, or place to another. One Manoeuvre may evolve or develop into another Manoeuvre. Lines may become circles and circle into lines, etc.

(a)   Transitions:

   (1)   Forwards to backwards

   (2)   Backwards to forwards

Skaters changing in lines or groups from one direction to another skating smoothly and quietly using three turns, brackets, twizzles, mohawks, etc. It is easier to do with 2 or 3 skaters, but much more difficult with an entire line of 12, 16 or more skaters.

(b)   Transitions: Reformation of lines after a group manoeuvre.

They should be performed smoothly without loss of timing or music and in the utmost precision.

13.28 Formations

They are shapes or forms that the skaters develop of form on the floor. They may be in the shape of letters from the alphabet (T, H, W), geometrical shapes (triangles, octagons, rectangles, etc), or unique shapes.

Examples:

    (1)   Unique Shapes

    (2)   Geometrical Shape - Triangle

    (3)   Letters - W and H
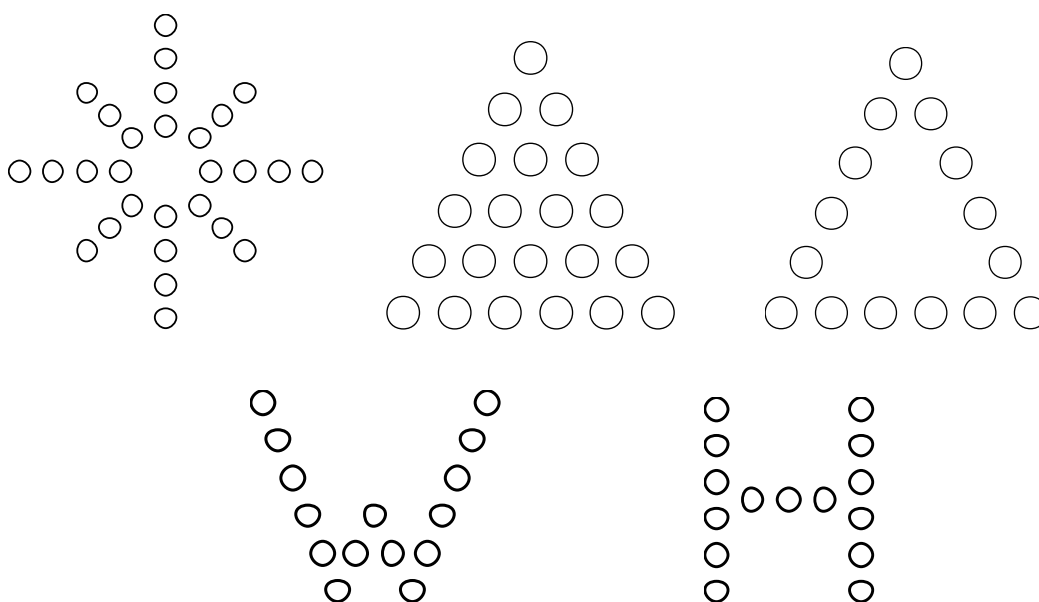
Figure 36 - Special Formations

13.29 A Unique Manoeuvre

A Manoeuvre that is performed that is very rare or very unusual. A Manoeuvre that is not commonly performed, but may be a new or invented original move performed for the first time. It could also be a more difficult variation of a known Manoeuvre. Credit should be given for originality.

13.30 Synchronisation of Heads, Arms and Legs.

The movement at precisely the same time of heads, arms and legs of the skaters in total unison together and with the music. The body parts and the music should harmonise exactly. One of the most important factors in precision skating is unison. This can be produced by Synchronisation of the heads, arms and legs with the music.

14.00 PRECISION SKATING HAND HOLDS

It is important for the judge to recognise and understand the various hand holds used in Precision Skating, because there is a difficulty factor involved in the performance (execution) which is in direct relation to the type of hold being used.

Generally, the closer (closeness of the bodies) the hold, the more difficult it is to perform as "one". This is due to the fact that the latitude of variance tolerated decreases in a direct ratio to the close lineage of one team member to another.

This same formula holds true when judging six lines of four skaters each moving at speed, versus 24 skaters using the same hold performing in one line at good speed.

It is most important to have uniformity of holds, eg, shoulder to shoulder hold, each member of the team must have the same arm in front.

Some examples of commonly used hand holds are:

- hand to hand

- shoulder to shoulder

- full arm, every other arm catch (herringbone)

- full arm basket weave

- hooked elbow

- waist

15.00   REGULATIONS FOR PRECISION PROFICIENCY TESTS

- The Precision Proficiency Test schedules are similar to a short program in that they have required elements that must be satisfactorily completed to a certain level.

- The Gold Precision Proficiency Test will be similar to a World Long Program – the *set items* must be completed at the highest level possible but the team can include additional items which must also reach the standard mark set for this level of test.

- The Proficiency Test time requirement will be as follows: Bronze 2.30mins +/ - 5 seconds, Silver 3.00mins +/ - 10 seconds, Gold 4.00mins +/- 10seconds.

- The team will Pass or the team will Fail.

- Candidates who wish to take a precision team skating test must have passed all lower tests in the precision test schedule.

- Each test candidate in a team will fill out an application / report form and marking sheets and pay the appropriate fee for the test.

- Each skater will receive a copy of the team result. Skaters in the team not being tested will not submit any forms or fees nor receive any award.

- There will be no retrospective awards of passes at any proficiency test level for skaters in the team who have not applied to take the test. Candidates must apply to take the test before the team skates.

- It is not necessary for all skaters in a team to be at the level of the test being skated or to have passed any precision proficiency tests.

- There will be no minimum number of failed items. Judges will assess any failed items and reflect this failure in their marks accordingly.

- Minimum number of skaters in a team to make a precision proficiency test valid is 12.

- Precision Proficiency Tests must be judged by RSA officials holding a Precision Judging Commission.

16.00 PRECISION TEAM PROFICIENCY TEST REQUIREMENTS

General Information	Test Level	Requirements	Time	Mark
• Minimum 12 skaters • Maximum 24 skaters • Pass / Fail as a Team • No additional elements	Bronze	• **Circle** (at least 2 rev, 1 direction only, primary footwork, any handhold) • **Line** (must be along the short axis and down the long axis, the length of the skating surface • **Block** (no less than 4 lines, no more than 6, one direction only, primary footwork, any handhold) • **Wheel** (4 spoke, one direction only, at least 2 revs, primary footwork, any handhold) • **Intersecting manoeuvre** (each skater must pass through the intersecting point once only, any handhold)	2.30mins + / - 5 sec	13.0 Passing Total 5.0 Min. Mark
• Minimum 12 skaters • Maximum 24 skaters • Pass / Fail as a Team • No additional elements	Silver	• **Circle** (at least 2 rev, either direction or combination of both, secondary footwork, any handhold) • **Line** (must be along the short axis and down the long axis, the length of the skating surface, forwards & backwards) • **Block** (no less than 4 lines, no more than 6, two axis required, secondary footwork, any handhold) • **Wheel** (4 spoke moving wheel, at least 4 revs, any handhold) • **Intersecting manoeuvre** (splice or pass through, each skater must pass through the intersecting point once only, any handhold)	3.00mins + / - 10 sec	14.0 Passing Total 5.0 Min. Mark

General Information	Test Level	Requirements	Time	Mark
• Minimum 12 skaters • Maximum 24 skaters • Pass / Fail as a Team • Additional elements may be added in the Gold Medal Test provided that all *set* elements have been completed.	Gold	• **Circle** • **Line** • **Block** • **Wheel** • **Intersecting manoeuvre**	4.00mins + / - 10 sec	15.0 Passing Total 5.0 Min. Mark