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Finland judging congress 2016

# Judging components by WDSF

1. Subject Technical Qualities (TQ)
2. Subject Movement to the Music (MM)  
in Latin Dances

# THIS CONGRESS IS BASED ON :

- WDSF Technical books LA ( Second Edition May 2013.).
- 2.1 Hand book Judging Book ( Second Edition 2016 ).
- WDSF Congreses ( 2014-2016).
- 2 % of persona opinion .

# INTRODUCTION ABOUT THE PAST

- Earlier there were no precise criteria of evaluation.
- Often evaluations were based on emotions.
- Dances were closer to art than sports.
- Evaluation was done comparing one couple to another.
- Often a couple was not evaluated.
- Congresses of Judges were concentrated on the improvement of dancing and not on the improvement of quality and criteria of evaluation.

# INTRODUCTION ABOUT PRESENCE

- Nowadays we have precise criteria of evaluation.
- Criteria have clear sub components. No space for emotion left. (Done or not).
- In order to become an Olympic field of sports we have the same requirements as similar sports (e.g. Figure skating).
- Couples are not compared to one another.
- According to 2.1 system every couple has to be evaluated.
- The last WDSF congresses are concentrated mostly on the criteria of evaluation , evaluation practice, new WDSF 2.1 system books.

# GOOD OR BAD?

Decisions can be made separately and presented by National federations to WDSF Academy. But the process is going on and since we are members of WDSF we have to be a part of the process following innovations and tendencies.

Time will show...

# Technical Qualitys (TQ) in Latin Dances

- Posture
- Dance Holds
- Balance
- Foot Actions
- Latin Actions
- General Actions
- Preparation-Action-Recovery
- Spins and Turns
- Isolation/Coordination
- Skiled Figures
- Dynamics
- Lines and Extended Lines

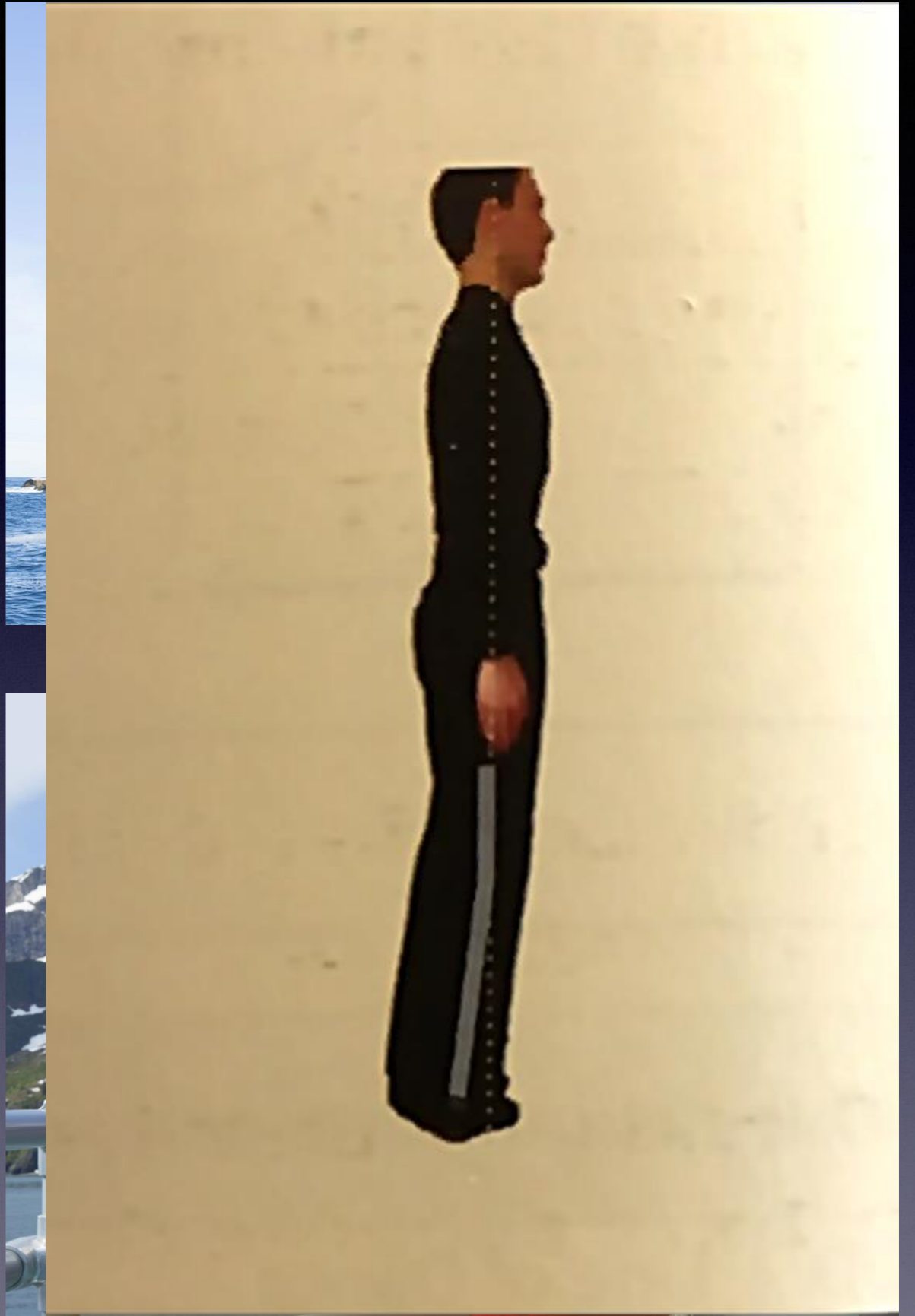
# Posture

- General Posture of two dancers
- Dynamic posture - the position of the body and of its parts during all movements.



# Posture in Technic

- Man - on sagittal plane in vertical line  
(Center of the head, Center of the shoulders,  
Center of the hips ).
- Lady + The rib cage undergoes a very slight  
translation forwards (1-2 cm)
- Lady + The pelvis undergoes a very slight  
anterversion backwards (1-2 cm)



# The biggest mistake dancers make | Delta.Dance

[www.delta.dance](http://www.delta.dance) →



Sway  
Back

Lumbar  
Lordosis

Thoracic  
Kyphosis

Forward  
Head

Good  
Posture

Show  
here  
are

# Dance Holds

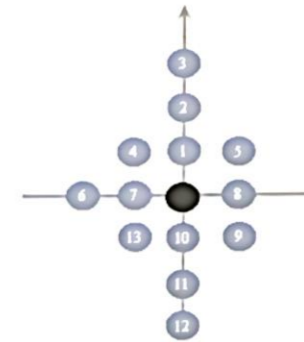
- The contact points
- Hand holds and the way these move in relation to the couple.

# Dance Holds in Technic

- Couple Position .
- Lead - Hold - Shaping.  
(Connection lead or Visual lead )
- IN- Neutral-Out (Lead)  
(-10, 0, +10)
- Holds  
(LH to RH, RH to LH, RH to RH,  
Both HH, Normal H, Promenade  
H, Counter P H, Shadow H)
- Hand Levels  
(1,2,3,0)

is always considered to be at the centre of the graph (●) facing forwards (↑) and considers the bearing of Lady and the distance from the Man. They are:

- 1) Close Position
- 2) Open Position
- 3) Extended Open Position
- 4) Left Diagonal Position
- 5) Right Diagonal Position
- 6) Extended Left Side Position  
(also known as Fan Position)
- 7) Left Side Position
- 8) Right Side Position
- 9) Back Right Diagonal Position
- 10) Back Close Position
- 11) Back Open Position
- 12) Extended Back Open Position
- 13) Back Left Diagonal Position

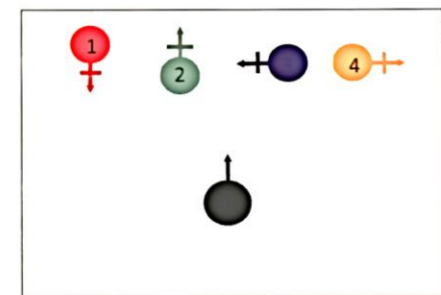


#### Abbreviations commonly used for Couple Position

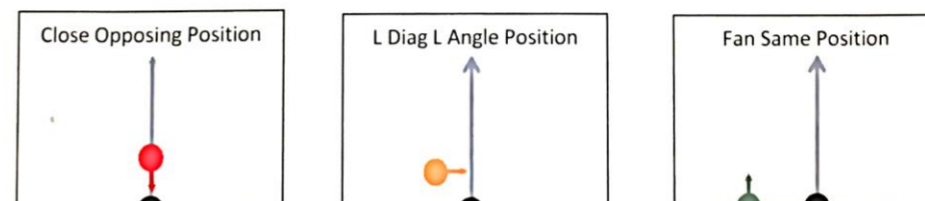
L Side	Left Side	R Side	Right Side
Ex Open	Extended Open	L Diag	Left Diagonal
R Diag	Right Diagonal	L Angle	Left Angle
R Angle	Right Angle	Opp	Opposing

The Rotation of the Lady in relation to the Man (●), the second element described in each position, is defined using the following terms:

- 1) **Opposing** – where the Lady's centre is facing in an opposite direction to that of the Man.
- 2) **Same** – where the Lady's centre is facing in the same direction to that of the Man.
- 3) **Right Angle** – where the Lady's centre is facing a direction perpendicular to that of the Man with her Right shoulder away from the Man.
- 4) **Left Angle** – where the Lady's centre is facing a direction perpendicular to that of the Man with her Left shoulder away from the Man.



The correct lexical construction of a Couple Position is the Position followed by the Rotation:



# Balance

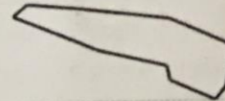
- The conditions of stability of the two dancers in static positions.
- The conditions of stability of the two dancers in dynamic movements.

# Foot Action

- The way in which the feet are both moved and placed on the floor.
- Alignment of the foot.
- Shaping of the feet and ankles.

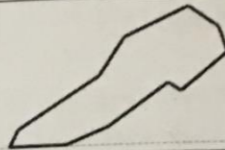
**Heel**

(e.g. The beginning or the end of a normal Rolling action of the Foot)



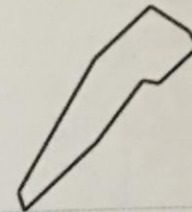
**Toe**

(e.g. Used at the highest point of rise)



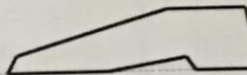
**Extreme Toe**

(e.g. The highest contact without weight mainly used for aesthetic lines)

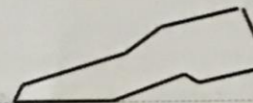


**Whole Foot** (e.g. When the entire foot is placed directly onto the floor)

**Flat Foot** (e.g. When the entire foot is placed on the floor during a Rolling action)



**Ball** (e.g. Any stage of a Rolling action between Flat and Toe). Note: The Foot Action Ball covers all degrees of flexion of the foot from when the Heel is just off the floor until one degree less than "Toe".



**Inside Edge of Toe**

(e.g. When the Toe is placed on the floor with an internal lateral flexion of the ankle)



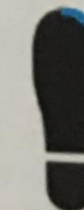
**Inside Edge of Foot**

(e.g. When the Foot is placed on the floor with an internal lateral flexion of the ankle)



**Outside Edge of Toe**

(e.g. When the Toe is placed on the floor with an external lateral flexion of the ankle)



**Abbreviations commonly used for Foot Action**

H	Heel	I/E	Inside Edge
T	Toe	O/E	Outside Edge
B	Ball	F	Foot
		ET	Extreme Toe



# Latin Action

- The correct execution of all dance specific actions described in the WDSF technique books.

These are the fundamental actions used to transfer weight and turn. In this section, the actions common to every dance are described. All the other dance-specific actions are described in the specific principles section of each dance. **Note:** The tables used in this chapter to describe the actions are adapted to allow a more specific description of the action.

Indicated below are the most common actions, and to which dances they pertain:

1	Swivel actions	Common to all dances
2	Spiral actions	Common to all dances
3	Delayed	Common to all dances
4	Latin Cross	Common to all dances
5	Spins and Turns in Latin	Common to all dances
6	Step	Common to all dances
7	Brush	Common to all dances
8	Foot Slip	Common to all dances
9	Bounce actions	Specific to Samba
10	Merengue actions	Samba/Cha Cha Cha/Jive
11	Forward Walk	Samba/Cha Cha Cha/Rumba
12	Backward Walk	Cha Cha Cha/Rumba
13	Side Walk	Samba/Cha Cha Cha/Rumba

14	Checked Forward Walk	Cha Cha Cha/Rumba
15	Checked Backward Walk	Cha Cha Cha/Rumba
16	Forward Walk Turning	Cha Cha Cha/Rumba
17	Backward Walk Turning	Cha Cha Cha/Rumba
18	Walk in Place	Cha Cha Cha/Rumba
19	Weight Transfer in Place	Cha Cha Cha/Rumba
20	Cuban Rock actions	Cha Cha Cha/Rumba
21	Cuban Break actions	Cha Cha Cha
22	Cucaracha	Rumba
23	March	Paso Doble
24	Appel	Paso Doble
25	Jumping actions	Specific to Jive

Each dance may contain further actions not listed above and these are not considered fundamental or are used only

## 25 General Actions in Technic

# Other General Actions

- The ability to create general dance actions:
- Stretching,
- Bending,
- Turning,
- Stillness,
- Balancing,
- Over Balancing,
- Leaning,
- Traveling,
- Jumping,
- Gesturing,
- Transferring of the weight.

# Preparation-Action-Recovery

- The ability of the dancers to initiate movement.
- The ability of the dancers to execute movement.
- The ability of the dancers to finish movement.
- The ability of the dancers to combine all following movements efficiently.

# Spins and Turns

- Execution of continuous spins.
- Execution of three step turns.
- Execution of swivel turn.
- Execution of spiral.
- Execution of other turning actions.

# Two types of spins

- Three step turn - Group of 3 steps, one complete turn. (BF, B, BF)
- Continuous spins - sequence of 1/2 turns, (B, BF, ) on last step „Before foot Position” , feet parallel, Head focus in the direction of spin.

**Swivel Actions**

Swivel actions (also known as Hip Twist actions) are turning actions where the weight is held over one foot. Swivel actions allow fast changes of direction and create interesting choreography.

Swivels may be made forwards or backwards. A forward Swivel turns in the same direction as the foot making the step. A backward Swivel turns in the opposite direction as the foot making the step.

**Action.** When the Swivel is danced on a flat foot (e.g. after a Forward Walk danced Ball Flat), the ball of the foot is at the centre of the turn and the heel is in contact with the floor.

**Quantity of Turn.** A forward Swivel can make any Quantity of Turn. A backward Swivel can make any Quantity of Turn. A Swivel will usually not make more than 1/2 a turn.

**Design and Muscular Actions.** A Swivel is danced with a Twist Design (see "Hip Design" page 29). The turn will be started using an Active Muscular Action but will be stopped using a Settled Muscular Action.

**Timing Actions.** A Swivel will always be preceded by a Shoulder Rotation in the same direction as the turn to be made. A Swivel is usually danced on an "&" count.

**Swivel (taken after a Forward Walk on LF) - Example with Rumba Timing**

Phase	Sub-Action	Description	Hip Design	Hip Muscular Action	Body Action	Quantity of Turn	Foot Action	Timing
1	Forward Walk	Forward Walk	Half 8 to L	Active	L Diad Fwd Translation (1)		B Flat	
	Recover	R leg bends and RF is recovered under body. The ET of RF touches the I/E of B of LF				L Shoulder Rotation. Start L Squeeze	Start to turn to L	LF Flat. ET of RF
	Turn	The previous position is maintained while the whole body rotates to L	Twist to L	Active then Settle		1/8 to L		
	Settle	The Settling Action started in Phase 3 continues allowing the body to complete the turn				L Squeeze	1/8 to L	

During the Forward Walk (preceding action), the normal body actions will be used, including a rotation to the right, which is a wind-up action to the Swivel.

**Swivel (taken after a Backward Walk with LF) - Example with Rumba Timing**

Phase	Sub-Action	Description	Hip Design	Hip Muscular	Body Action	Quantity of Turn	Foot Action	Timing
1	Backward Walk	Backward Walk	Neutral then Direct to L	Active			B Flat	
	Recover	R leg bends and RF is recovered under body. The ET of RF touches the I/E of B of LF		Active	Rotation to R	Slightly to R	LF Flat. ET of RF	
	Turn	The previous position is maintained while the whole body rotates to R	Twist to R	Active then Settle	Neutral then L Squeeze	1/2 to R		

**Change**

Change is an action which combines a Back Swivel with a Forward Swivel. The first half of the action will be a Back Swivel; when the feet are together and the first part of the turn has been made, the weight will change to the other foot, which will dance a Forward Swivel. (e.g. Lady's Steps 3-4 of Overturned Basic in Rumba).

**Spiral Actions**

Spiral Actions are particular types of Forward Walk Turning actions with an increased Quantity of Turn after the normal 3/8 of turn has been made, and where the ankles cross (in the shape of a spiral). The action comes from the figure in Rumba also called "Spiral". *The action should not be confused with the figure.*

There are two types of Spiral Action: Spiral Cross and Spiral Turn. A Spiral Cross is used when the total Quantity of Turn is between 3/4 and 7/8. A Spiral Turn is used when the Quantity of Turn is more than 7/8.

**Spiral Cross**

The Spiral Cross in the chart below refers to a spiral cross made with the RF. A Spiral cross made with the LF would be the exact opposite.

Phase	Sub-Action	Description	Hip Design	Hip Muscular Action	Body Action	Quantity of Turn	Foot Action
1	Forward Walk Turning	Forward Walk Turning with RF	Half Rev 8 to R	Active	L Squeeze then R Squeeze. L Rotation.	3/8 to L	B Flat (RF)
2	Cross	The body continues to turn; the left leg bends and the left ankle remains in front of the right ankle	Twist to L	Settle	Continue R Squeeze and L Shoulder Rotation	Up to 1/2 to L	RF Flat. T then ET (LF)

**Spiral Turn**

The Spiral Turn in the chart below refers to a Spiral Turn made with the RF. A Spiral Turn made with the LF would be the exact opposite.

Phase	Sub-Action	Description	Hip Design	Hip M. Action	Body Action	Quantity of Turn	Foot Action
1	Delayed Forward Walk Turning	Delayed Forward Walk Turning	Half Rev 8 to R	Active	L then R Squeeze L Rotation	3/8 to L	O/E of T B Flat
2	Rise	Rise on RF. LF drawn towards RF without weight, finishing with ankles	Twist to L	Active	L Rotation	Slightly to L	T of both feet
3	Turn	Maintaining the LF in front of RF, the remaining Quantity of Turn is made				5/8 to L	T of RF. ET of LF
4	Lower	RF lowers. LF extends forwards	Inclined to L	Settle	R Squeeze L Diag Fwd Translation	Slightly to L	B Flat of RF. O/E of ET of LF

**Delayed Actions**

Delayed actions are actions where the foot is placed without weight and the weight is transferred later.

**Possible Delayed Actions**

Any of the following actions can be delayed: Forward Walk; Backward Walk; Forward Walk Turning; Checked Backward Walk.

**Timing**

The foot is usually placed on the number count and the weight is transferred on the '&' count.

**Note.** For a more complete description of Delayed Actions see the Specific Principle sections in Cha Cha Cha/Rumba.

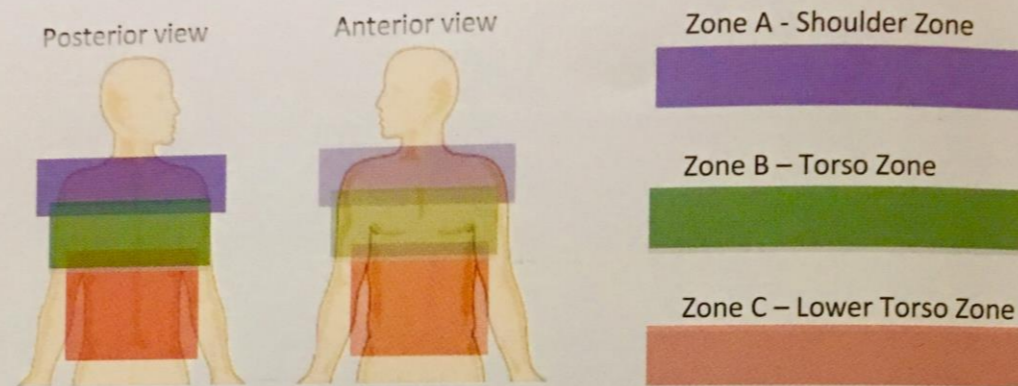
# Isolation/Coordination

- The capability of each dancer to produce isolated actions in different areas of the body.
- The capability combine them in coordinated movement.



### 13) Body Muscular Actions

These actions are produced by the muscles in the area from the hips to the shoulder, which may be divided in different zones (see figure below).



The actions produced are as follows:

#### 1) SQUEEZE.

Activation of the muscles in the back between the shoulder blades and the hips. Usually applied in the lower torso (red zone) unless otherwise stated in charts. To this action is usually attributed an 'a' Timing and is executed between the Centre Balance Position (see Forward Walk) and the Recovery of the step.

- Where this action is executed earlier, it is indicated in the charts ("On step").
- In some cases the Squeeze from the previous step is maintained at the beginning of the following step.
- In some cases two Squeezes are indicated in the same step. The first is normally made at the beginning of the step and the second on the 'a' Count.

#### 2) ROTATION.

A rotation of one part of the body in relation to another part of the body. Usually used in the shoulders (blue zone) in relation to the lower torso (red zone). This action is used to prepare a turn and to lead changes in Couple Position (especially in Paso Doble).

#### 3) TRANSLATION.

The movement of the rib cage forwards, backwards, sideways or diagonally, to the left or to the right. Usually applied in the torso (green zone) unless otherwise stated. The position of the torso indicated in the charts is normally achieved on the Centre Balance Position and annulled by the Squeeze action or the recovery of the hips under the body. The Translation is also used to assist in the overbalancing of the body in the direction of movement.

#### 4) INCLINATION/SWAY.

A change in vertical level between the left and right shoulders, and is usually distributed over all three zones.

#### 5) EXTENSION/FLEXION.

Extension is created through a strong stretch of the front part of the body in relation to the back part of the body. Flexion is created through a strong stretch of the back part of the body in relation to the front part of the body.

#### 5) CONTRACTION.

Contraction begins from the pelvis and travels up the spine, lengthening the space between each vertebra up to neck and head. Each contraction is accompanied with the exhalation of breath. Any change in the rib cage, shoulders, or neck is a result of the building of the contraction from the pelvis and occurs automatically. This action is distributed over all three zones.

The above body actions may be used for mechanical purposes (necessary to allow a correct and coordinated movement) or aesthetic purposes. The actions denoted in the chart are mostly those used for mechanical purposes. It is worth noting that advanced dancers may use different actions for a more individual interpretation (e.g. - A Walk in Place is described in the charts without a Translation due to the fact that no overbalance is used in this step, but advanced dancers may use a Diag Fwd, Diag Bwd or Side Translation for interpretative purposes).

# Skilled Figures

- Abilities in executing figures with high degree of difficulties that require additional demanding skills.

# Dynamics

- The capability of each dancer to produced actions associated with the use of **Weight**.
- The capability of each dancer to produced actions associated with the use of **Time**.
- The capability of each dancer to produced actions associated with the use of **Direction**.
- The capability of each dancer to produced actions associated with the use of **Energy**.
- The capability of each dancer to produced actions associated with the use of **Speed**.

# Lines and Extended Lines

- Ability to create lines.
- Ability to create Shapes.

# Movement to Music (MM) in Latin Dances

- Timing/Shuffle Timing
- Rhythm
- Musical Structure

# Timing /Shuffle Timing

- The ability of dancers to match actions/movements with the tempo of the music.

## Tempo (Bar per minute)

Samba	50-52
Cha Cha Cha	30-32
Rumba	25-27
Paso Doble	60-62
Jive	42-44

# Rhythm

- The ability of the dancers to match their steps to the rhythmical structure of the music.



In DanceSport the basic rhythm is varied through syncopations used to increase the speed of the action. When this occurs the counts "a" and "&" are used:

- a indicates a  $\frac{1}{4}$  beat
- & or and indicates a  $\frac{1}{2}$  beat

In Dance we use the word syncopation to indicate a Beat that is split into parts. The syncopation is always associated with the preceding Whole Beat (value=1), from which the value of the syncopation is subtracted (e.g. "1 a 2" =  $\frac{3}{4}$   $\frac{1}{4}$  1; "1 & 2" =  $\frac{1}{2}$   $\frac{1}{2}$  1).

# Musical Structure

- The ability of the dancers to dance all other elements of the music (Phrase, Melody, Chorus, act).

## Musical Structure

A music composition normally includes a 4-bar introduction followed a chorus structure made up of four phrases. The melodic phrase will usually be similar in the first two phrases (A' and A''), change completely in the third phrase (B) and return to the original (A') in the concluding phrase. The figure below is a visual representation of the concepts explained in this chapter.

INT.	1234 Strong	2234 Weak	3234 Strong	4234 Weak	Introduction			
A'	1234 Strong	2234 Weak	3234 Strong	4234 Weak	5234 Strong	6234 Weak	7234 Strong	8234 Strong
A''	1234 Strong	2234 Weak	3234 Strong	4234 Weak	5234 Strong	6234 Weak	7234 Strong	8234 Strong
B	1234 Strong	2234 Weak	3234 Strong	4234 Weak	5234 Strong	6234 Weak	7234 Strong	8234 Strong
A'	1234 Strong	2234 Weak	3234 Strong	4234 Weak	5234 Strong	6234 Weak	7234 Strong	8234 Strong

Phrase

Chorus

Beat

Bar

## Musical Structure in Paso Doble

The musical structure used in Paso Doble is that of "Espana Cani", "Spanish Gypsy Dance" or any other melody following the same structure. The figure below indicates this basic structure, which must be used.

1 <sub>2</sub> Strong	2 <sub>2</sub>	3 <sub>2</sub> Weak	4 <sub>2</sub>	5 <sub>2</sub> Strong	6 <sub>2</sub>	7 <sub>2</sub> Strong	8 <sub>2</sub>	Introduction
1 <sub>2</sub> Strong	2 <sub>2</sub>	3 <sub>2</sub> Weak	4 <sub>2</sub>	5 <sub>2</sub> Strong	6 <sub>2</sub>	7 <sub>2</sub> Strong	8 <sub>2</sub>	
1 <sub>2</sub> Strong	2 <sub>2</sub>	Mini – Highlight						
1 <sub>2</sub> Strong	2 <sub>2</sub>	3 <sub>2</sub> Weak	4 <sub>2</sub>	5 <sub>2</sub> Strong	6 <sub>2</sub>	7 <sub>2</sub> Strong	8 <sub>2</sub>	Chorus
1 <sub>2</sub> Strong	2 <sub>2</sub>	3 <sub>2</sub> Weak	4 <sub>2</sub>	5 <sub>2</sub> Strong	6 <sub>2</sub>	7 <sub>2</sub> Strong	8 <sub>2</sub>	
1 <sub>2</sub> Strong	2 <sub>2</sub>	3 <sub>2</sub> Weak	4 <sub>2</sub>	5 <sub>2</sub> Strong	6 <sub>2</sub>	7 <sub>2</sub> Strong	8 <sub>2</sub>	
1 <sub>2</sub> Strong	2 <sub>2</sub>	1 <sup>st</sup> Highlight						
Pause								

(Part 2)

1 <sub>2</sub> Strong	2 <sub>2</sub>	3 <sub>2</sub> Weak	4 <sub>2</sub>	5 <sub>2</sub> Strong	6 <sub>2</sub>	7 <sub>2</sub>	8 <sub>2</sub> Strong	9 <sub>2</sub>	Chorus
1 <sub>2</sub> Strong	2 <sub>2</sub>	3 <sub>2</sub> Weak	4 <sub>2</sub>	5 <sub>2</sub> Strong	6 <sub>2</sub>	7 <sub>2</sub> Strong			
1&a2& Strong	2&2&	3&a2& Weak	4&2&	5&a2& Strong	6&2&	7 <sub>2</sub>	8&2& Strong	1 <sup>st</sup> Flamenco Section	
1&a2& Strong	2&2&	3&a2& Weak	4&2&	2 <sup>nd</sup> Flamenco Section		Bridge			
1 <sub>2</sub> Strong	2 <sub>2</sub>	3 <sub>2</sub> Weak	4 <sub>2</sub>	5 <sub>2</sub> Strong	6 <sub>2</sub>	7 <sub>2</sub> Strong	2 <sup>nd</sup> Highlight		
Start of fanfare									

### Choreographic Timing in Paso Doble`

In order to avoid confusion, and to allow the choreographer and dancer to count the music using a more efficient method, choreographic timing is applied also in Paso Doble, and numbers 1-8 are counted.

The same musical structure, translated into choreographic timing is shown below:

(Part 1)

1234 Strong	5678 Weak	1234 Strong	5678 Strong	Introduction
1234 Strong	5678 Weak	1234 Strong	5678 Strong	
1234 Strong	Mini - Highlight			Chorus
1234 Strong	5678 Weak	1234 Strong	5678 Strong	
1234 Strong	5678 Weak	1234 Strong	5678 Strong	
1234 Strong	5678 Weak	1234 Strong	5678 Strong	
1234 Strong	1 <sup>st</sup> Highlight			Pause
Pause				

(Part 2)

1234 Strong	5678 Weak	1234 Strong	5678 910 Strong	Chorus
1234 Strong	5678 Weak	1234 Strong	56 Strong	
1&a2&34& Strong	5&a6&78& Weak	1&a2&34& Strong	5678& Strong	1 <sup>st</sup> Flamenco Section
1&a2&34& Strong	5&a6&78& Weak	2 <sup>nd</sup> Flamenco Section		Bridge
1234 Strong	5678	1234	5	2 <sup>nd</sup> Highlight
Crescendo to Very Strong				



THANK YOU FOR YOUR ATTENTION

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WISH YOU ALL THE BEST !