

# Martynas Kūra

Finland judging congress 2016

# About my self

- 15 years of experience dancing.
- Champion of Lithuania in 10 dances and Latin Championships .
- Finalist and prizewinner of world championships.
- Master degree in Choreography (Klaipedos university).
- Master degree in Physical culture (Klaipedos university).
- ISTD Fellow (London).
- IDTA Fellow (London).
- Responsible for Technical Figures in Lithuanian Sport dance Federation.
- Member of the executive committee of Lithuanian Sports Dance Federation.
- Manager of the Academy of Lithuanian Sports Dance Federation, responsible for the education of judges and teachers
- WDSF PD category judge
- WDSF examiner



# Judging components by WDSF

1. Subject Technical Qualities (TQ)
2. Subject Movement to the Music (MM)  
in Standard dances

# THIS CONGRESS IS BASED ON :

- WDSF Technical books ST ( 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 Standart dances

- Posture
- Dance Holds
- Centre
- Balance
- Foot Skills (Foot Actions and Foot Placemant)
- Body Actions
- Drive Actions
- Preparations to Move
- Rise and Fall
- Swing
- Pivot/Pivoting Actions/ Continuous Spin
- Skilled Figures



# Posture

- General posture of two dancers
- Dynamic posture - the position of the body and all of it's parts during all movements.

# Posture in Technic

- A light stretching of abdominal muscles which also favors a slight stretching of back.
- Control of the pelvic muscles, so that the waist line stays almost parallel to the floor line.
- The weight is transferred over the ball of the foot, keeping the knees slightly flexed:
  - Lady :
    - a. During this phase ( transferring the body weight forwards) the angle of the body line must remain constant in relation to the floor:
    - b. The Lady will move the body weight towards the ball of the foot, but only with the centre of the body, leaving the head in its original position. This will create a backward curving line, not present in the original starting posture. The body will be moved slightly to the left until the Ladys last right rib will be in contact with approximately the last right rib of the man. the shoulders line should remain parallel to the floor, the head upright, the neck long and the shoulders down.

# Dance Holds

- The contact points.
- Handholds.
- The way hands move in relation to the couple.

# Hand Hold (General Function)

- To create a natural and smooth connection.
- Keep the shoulders parallel to each other.
- Create a sharp line with the Man's arms and a rounded line with the Lady's arms.






## Hand Hold

The Hand Hold consists of the following contact points between the Man and the Lady. The order below also acts as a suggested procedure for assuming the connection.

Procedure for Hand Hold	Connection achieved and/or function
1) Man's left hand takes Lady's right hand	Held approx. at Lady's eye level, maintaining the natural shape of hands
2) Man's right hand is placed on Lady's left shoulder blade	Support Lady and indicate movements forward, backward and sideways
3) Lady's left hand placed over lower end of Man's right Deltoid muscle	Show smooth shape of hand and shoulder, avoiding pulling the Man's shoulder with Lady's hand.

# Head Position

- Its the position of the chin in relation to the shoulders.
- The use of head position is subjective and depends on the choreographic interpretation and style of couple.
- The head positions should always be made respecting the aesthetic principles and function of the posture.
- There are 6 positions of the head:

<p><b>Chin approximately 45° to the left of the sternum</b> Achieved by moving the chin from a neutral position leftwards, and stopping at 45°.</p> <p>Used by the Man in Outside Partner or Fallaway Position Used by the Lady in Close Position (Right to Right)</p>	
<p><b>Position 3</b></p> <p><b>Chin approximately 2-3 cm to the left of the sternum</b> Achieved by moving the chin from a neutral position leftwards very slightly.</p> <p>Used normally by the Man in Close Position (Right to Right)</p>	
<p><b>Position 4</b></p> <p><b>Chin approximately 2-3 cm to the right of the sternum</b> Achieved by moving the chin from a neutral position rightwards very slightly.</p> <p>Used normally by the Man in right sway</p>	
<p><b>Position 5</b></p> <p><b>Chin approximately 45° to the right of the sternum</b> Achieved by moving the chin from a neutral position rightwards, and stopping at 45°.</p> <p>Used by the Man in rightward moving lines Used by the Lady in right sway</p>	
<p><b>Position 6</b></p> <p><b>Chin over right shoulder (approx.)</b> Achieved by moving the chin from a neutral position towards the right shoulder.</p> <p>Used by the Man in Counter Promenade Position Used by the Lady in Promenade Position</p>	

# Centre

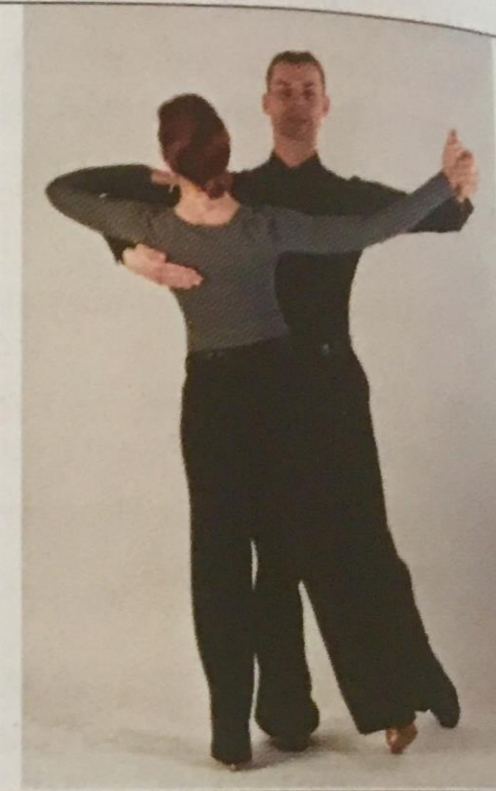
- Dancers centre (Pelvis-Abdomen),
- Contact with the centre of couple.

## Nine Positions of Centre (or Nine Couple Positions)

### 1. Closed Position (Right to Right)

This is the basic position, normally used to start each dance. In the closed position, the right side of the Lady's centre is in contact with the right side of the Man's centre. Therefore, the left sides of both the Man and Lady are not in contact and the shoulders and hips remain parallel.

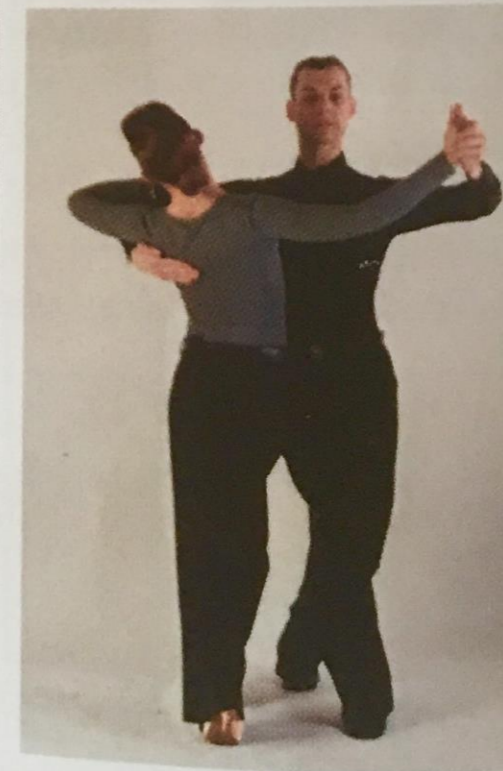
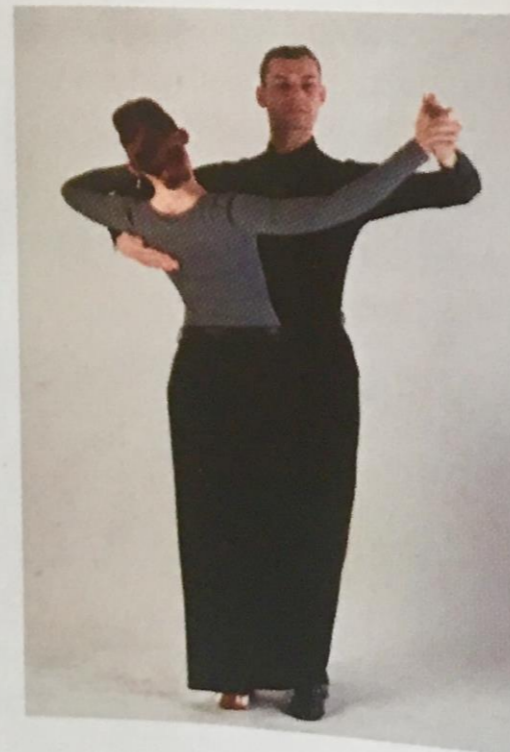
Because this is the most important position, it is also detailed in Posture section.



### 1a. Outside Partner Position

This position is very similar to that of the Closed Position and is used when the forward-moving partner has to step outside with the right foot. If the step is taken **in elevation**, the difference from the Closed Position is very slight: both make a slight rotation to the right in order to create approx. 1/8 of a turn between the shoulders and hips, allowing the forward-moving partner's foot and knee to move outside the partner.

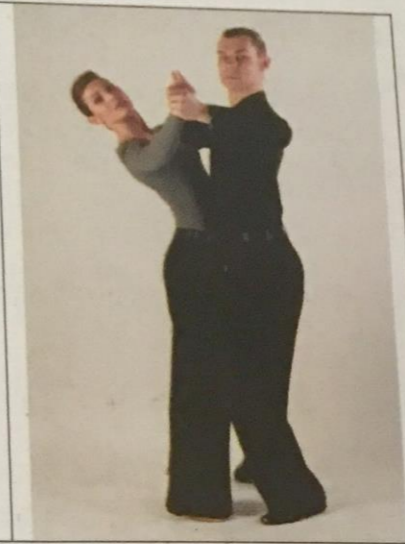
If the step is taken **in a lowering situation**, the hips will also slide slightly to the side until the right thigh of the forward-moving partner is beside the right thigh of the backward-moving partner. In this situation, only the right rib bones will remain in contact.



## 2. Promenade Position

The points of contact in this position are the right side of the Man and the left side of the Lady, creating a V shape. This position is used when both partners have to move forwards in the same direction (towards the open part of the V shape).

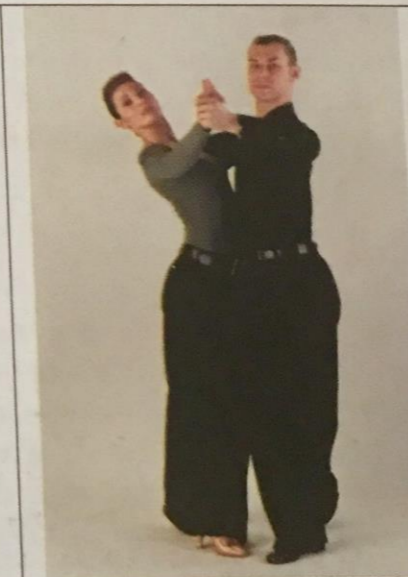
To describe this position in further detail, the following example can be taken into consideration: starting from a Closed Position, the Promenade Position can be obtained through a slight rotation of both dancers' bodies (leftward for Man and rightward for the Lady). The two bodies will turn with a "hinge-like" action with no sliding movement to take on the "V" shape".



## 3. Fallaway Position

The points of contact in this position are the right side of the Man and the left side of the Lady, creating a V shape. This position is used when both partners have to move backwards in the same direction (towards the closed part of the V shape).

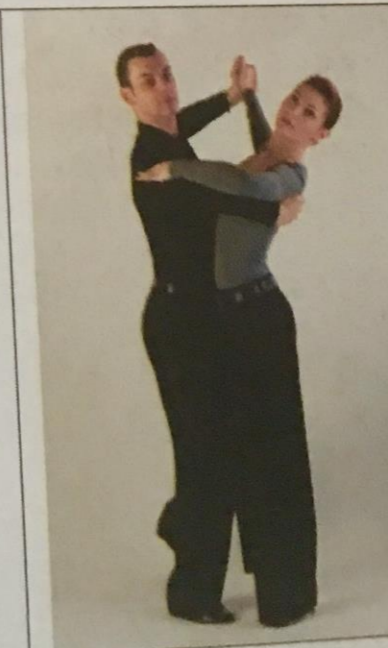
It should be noted that the Fallaway Position is very similar to the Promenade Position.



## 4. Counter Promenade Position

The points of contact in this position are the left side of the Man and the right side of the Lady, creating a V shape. This position is used when both partners have to move forwards in the same direction (towards the open part of the V shape).

Note: This position is similar to the Promenade Position in its function.





### 5. Counter Fallaway Position

The points of contact in this position are the left side of the Man and the right side of the Lady, creating a V shape. This position is used when both partners have to move backwards in the same direction (towards the closed part of the V shape).

Note: This position is similar to the Fallaway Position in its function.



**Note for Promenade and Fallaway Positions (Normal and Counter):** the "V" angle created is not constant from the shoulders to the feet. In all of "V" shaped positions, the angle between Man's and Lady's feet is approx.  $90^\circ$  (1/4 of a turn), the angle at their hips will be approx.  $45^\circ$  (1/8 of a turn), and the shoulders should remain as close to parallel as possible (maximum 1/16 of a turn).

Therefore, there will be a slight torsion in both partners' bodies (rightward and leftward respectively for Man and Lady). This torsion allows both partners to move legs and feet forwards and backwards while keeping the arms in a parallel line.

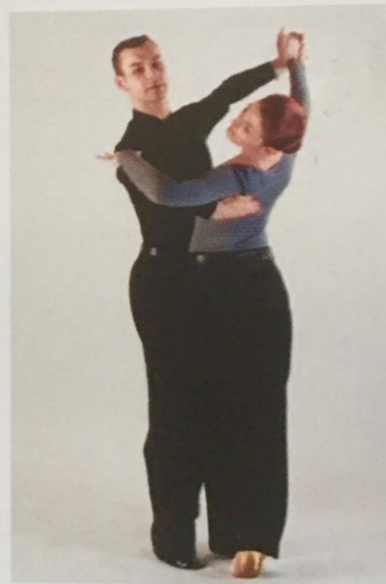
### 6. Wing Position (Left to Left)

In the Wing Position, the left side of the Lady's centre is in contact with the left side of the Man's centre. This position is the exact opposite of the Closed Hold, there is contact between the opposite sides of the bodies compared to the close hold, and the shoulders and hips are parallel.

This position is used when the forward-moving partner has to step outside with the left foot. This step may be made at any level of elevation but, when taken in a lowering situation, the hips will slide slightly to the side until the left thigh of the forward-moving partner is beside the right thigh of the backward-moving partner. In this situation, only the left rib bones will remain in contact.

The most efficient procedure for assuming the Wing Position is as follows: the Lady slides to the left side of the Man with a consequent connection between the left part of the Man's centre with the left part of the Lady's centre.

**Note:** This position should not be confused with the figure called "Wing". The term "Wing" refers to both a figure in the syllabus and a position of the centre.

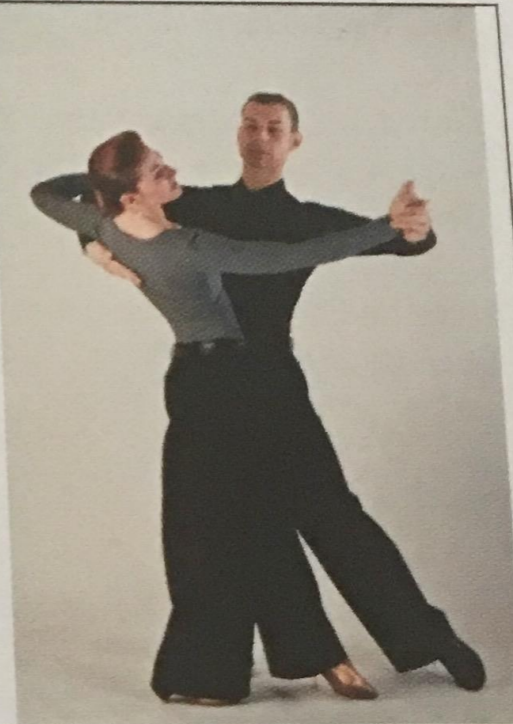


### 7. Right Angle Position

In this position the left hip of the Lady is in contact with the right side of the Man's groin, with an approximate opening of the hips ranging between  $1/8$  and  $1/4$  of a turn to the right.

As in the Wing Position, the right angle requires **the sliding** of the Lady's body in relation to the Man's body.

As in Promenade and Fallaway Positions, the shoulders will turn less than hips, remaining as parallel as possible, while the hips will open between  $1/16$  and  $1/8$  of a turn to the right.

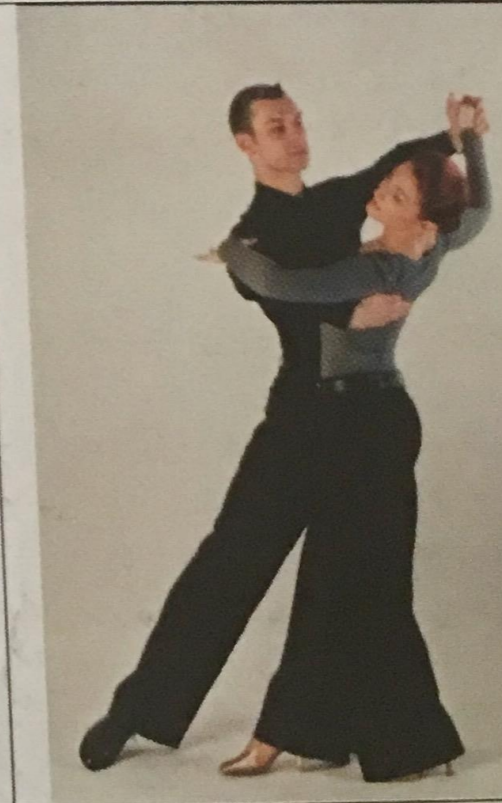


### 8. Left Angle Position

The direct opposite to the Right Angle Position; the inside edge of Lady's right hip will be placed on the left side of the Man's groin.

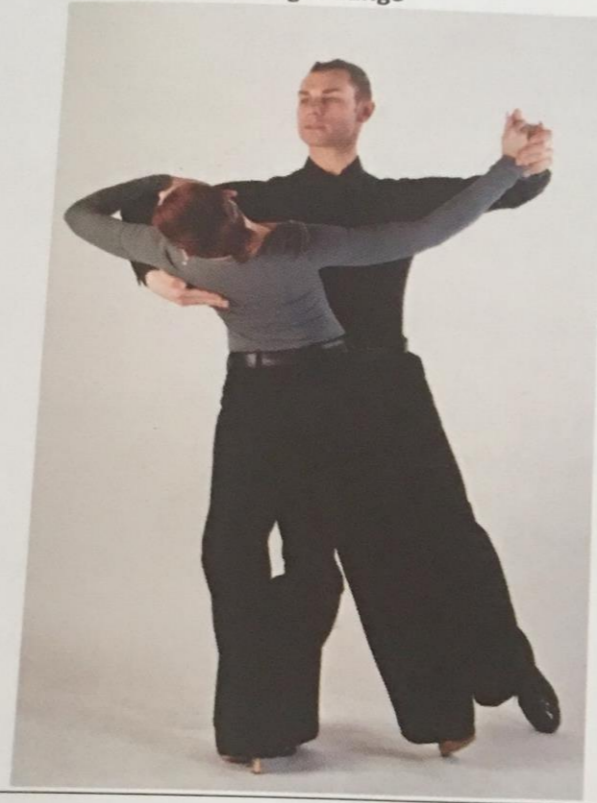
This position is achieved through a **"hinge-like"** movement of the Lady's body from the Man's body and not through a sliding movement.

As in the Promenade and Fallaway Positions, the shoulders will turn less than the hips, remaining as parallel as possible, while the hips will open between  $1/16$  and  $1/8$  of a turn to the left.

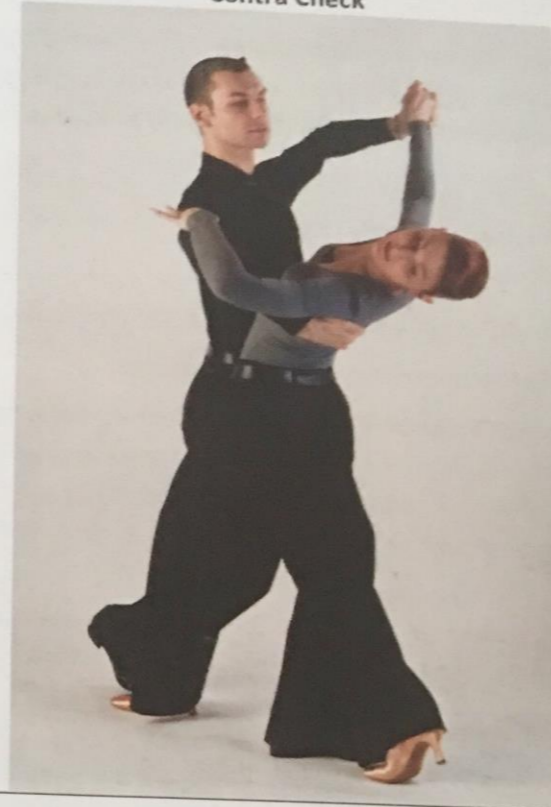


Figures (Examples for Head Positions)

Right Lunge



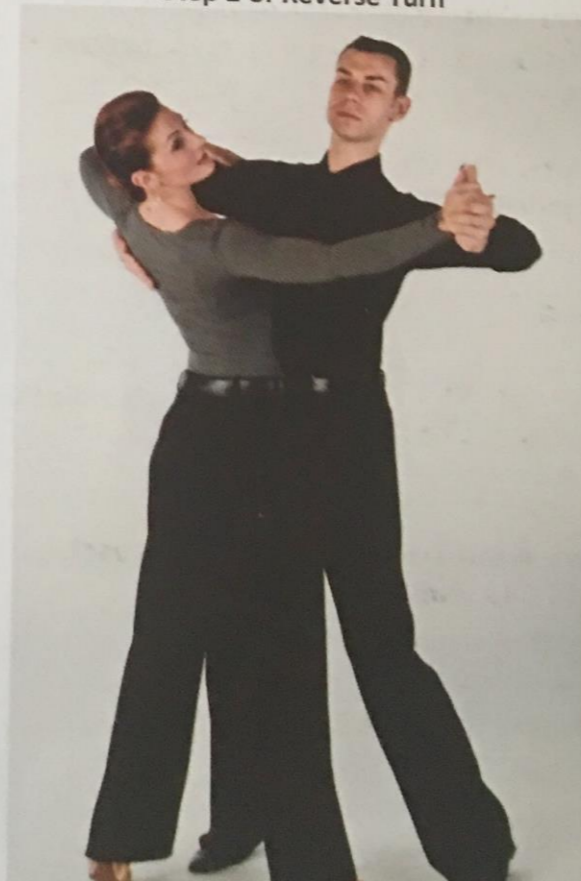
Contra Check



Step 2 of Natural Turn



Step 2 of Reverse Turn



# Balance

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

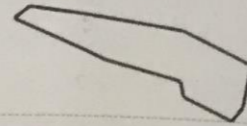
# Foot skills

## ( Foot Action and Foot Placement)

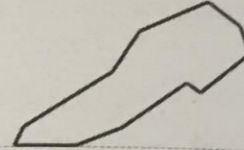
- The way in which the feet are moved .
- The way in which the feet are placed on the floor.
- Alignment
- Shaping of the feet and ankles.

There are nine codified foot contact points. The figures below indicate these positions together with the most common examples of where these are used.

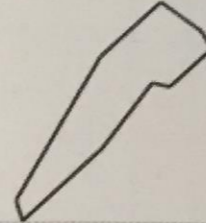
**Heel**  
(e.g. The beginning or the end of a normal Rolling action of the Foot)



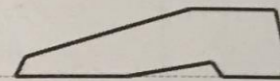
**Toe**  
(e.g. Used at the highest point of rise)



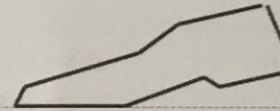
**Extreme Toe**  
(e.g. The highest contact without weight mainly used for aesthetic lines)



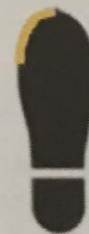
**Whole Foot** (e.g. When the entire foot is placed directly onto the floor)  
**Flat Foot** (e.g. When the entire foot is placed on the floor during a Rolling action)



**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".



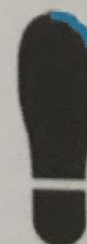
**Inside Edge of Toe**  
(e.g. When the Toe is placed on the floor with an internal lateral flexion of the ankle)



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

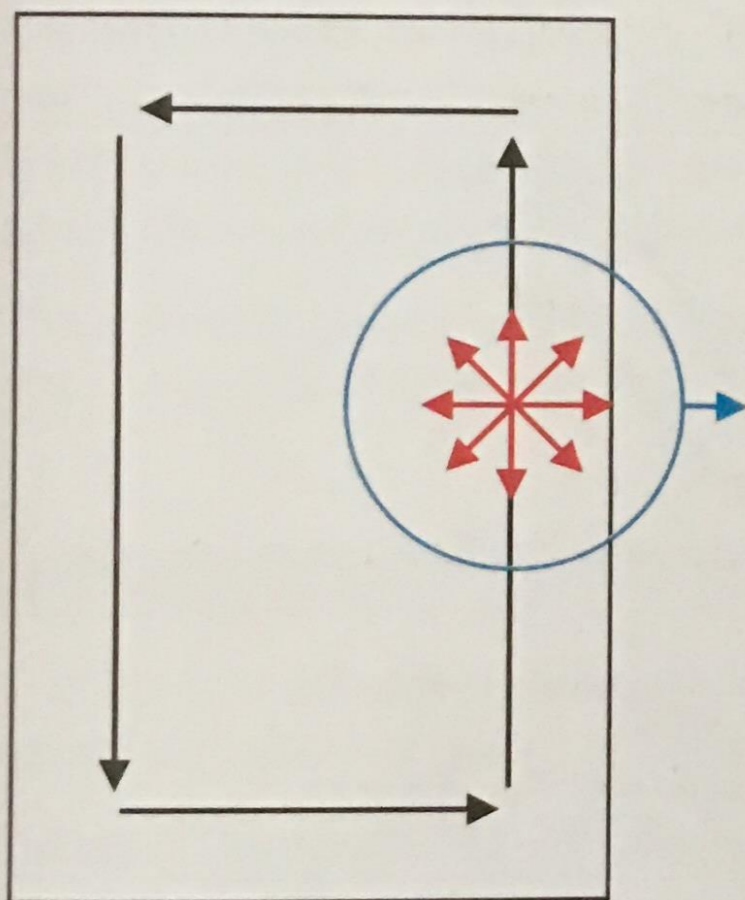


**Outside Edge of Toe**  
(e.g. When the Toe is placed on the floor with an external lateral flexion of the ankle)

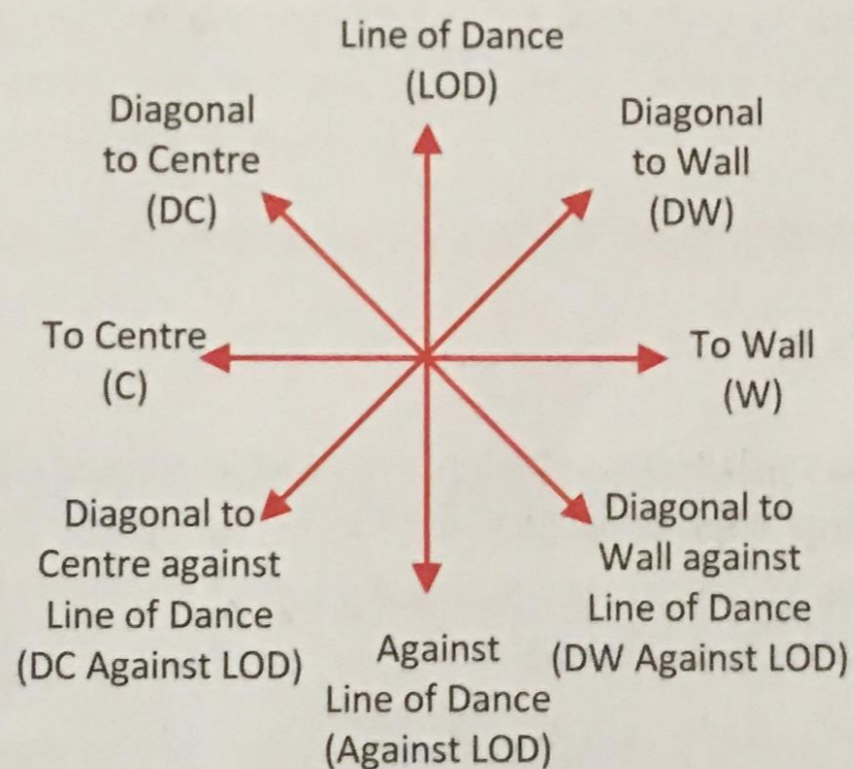


This is the description of where the couple moves on the floor (direction) and how each dancer is oriented over the specific Direction (Alignment). This technical detail may be considered as a choreographic suggestion rather than a strict rule. In the following diagram we indicate which are the possible directions in one of the four lines of dance found on a dance floor.

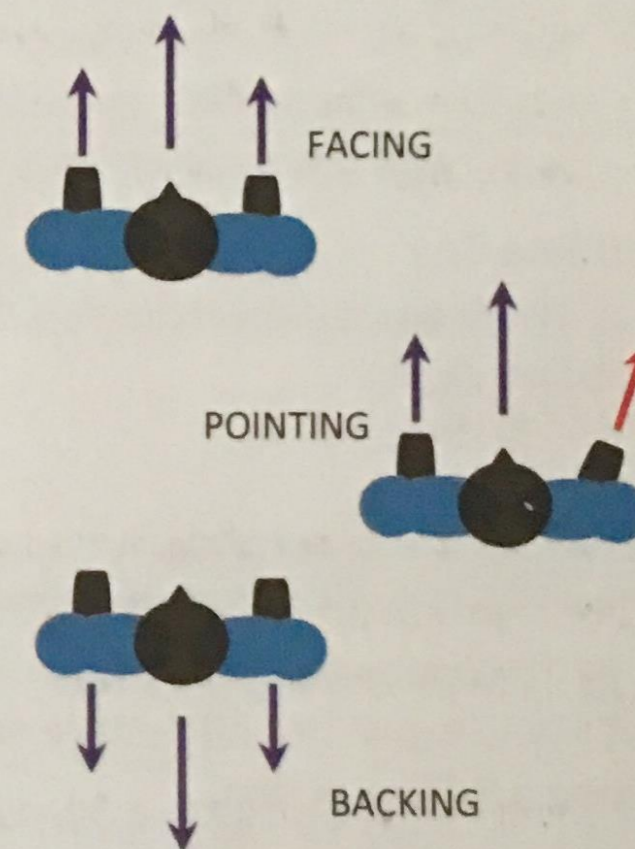
Lines of Dance



Directions



Alignment



**Abbreviations commonly used for Alignment - Direction**

<b>LOD</b>	<i>Line of Dance</i>	<b>DW</b>	<i>Diagonal to Wall</i>
<b>DC</b>	<i>Diagonal to Centre</i>	<b>W</b>	<i>Wall</i>
<b>C</b>	<i>Centre</i>		

# Body Actions

- The movements made by the Hips
- Upper body during actions.
- Isolation.



# Types of Sway

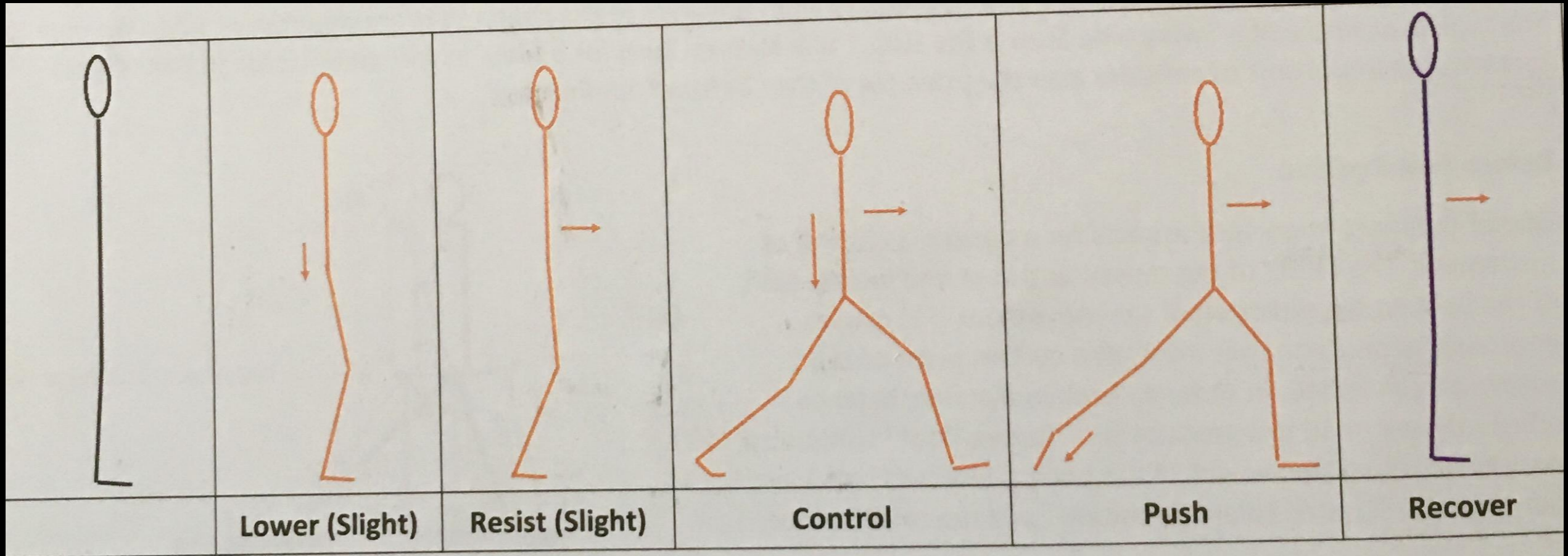
- Technical Sway - This is the basic form of Sway, which involves the entire body (from foot head). Normally this action can be perceived in the hip area.
- Releasing Sway (or Broken Sway) - this type of sway involves the upper part of the body, leaving hip position unvaried. It's produced by shortening one side and the consequent lengthening of the opposite side. It produces a greater visual effect.
- Cosmetic Sway - this very slight inclination is produced mainly by the shoulders and shoulders blades. The level of the shoulders changes without greatly altering the neutral position of the head. Also in this case one side of the body releases, consequently lengthening the opposite side.

# Drive Actions

- Skill in coordinating the activation of overbalancing of the body.
- Bending of the knee and the leg movement.

# Drive Action in Technic

- Used in the first step of each figure.
- It's a specific coordination between the overbalancing of the body.
- Bending of the knees and leg swing.



# Preparation to Move

- Ability to effectively utilize Coronal, Sagittal and Transverse planes in movement.

# Rise and Fall

- Ability to create Rise and Fall with the correct technical actions

# Rise and Fall in Technic

- Describes the change of height produced by the dancer during the execution of steps and figures.
- When performed correctly it shows the character of each dance.
- Three parts are usually coordinated, but they can be used independently from each other.
- Three parts of the body can be used to generate rise.

Foot	Leg	Body
<b>Rise</b> <ul style="list-style-type: none"> <li>• The ankle extends</li> <li>• The heel is lifted off the floor</li> <li>• The calf muscle is toned</li> </ul> <b>Fall</b> <ul style="list-style-type: none"> <li>• The ankle flexes</li> <li>• The heel is lowered to the floor</li> <li>• The calf muscle is toned</li> </ul>	<b>Rise</b> <ul style="list-style-type: none"> <li>• The knee of the standing leg extends</li> </ul> <b>Fall</b> <ul style="list-style-type: none"> <li>• The knee of the standing flexes</li> </ul>	<b>Rise</b> <ul style="list-style-type: none"> <li>• Extra stretch (in relation to the normal position)</li> </ul> <b>Fall</b> <ul style="list-style-type: none"> <li>• There is no real lowering of the body</li> </ul>

Table 9.a

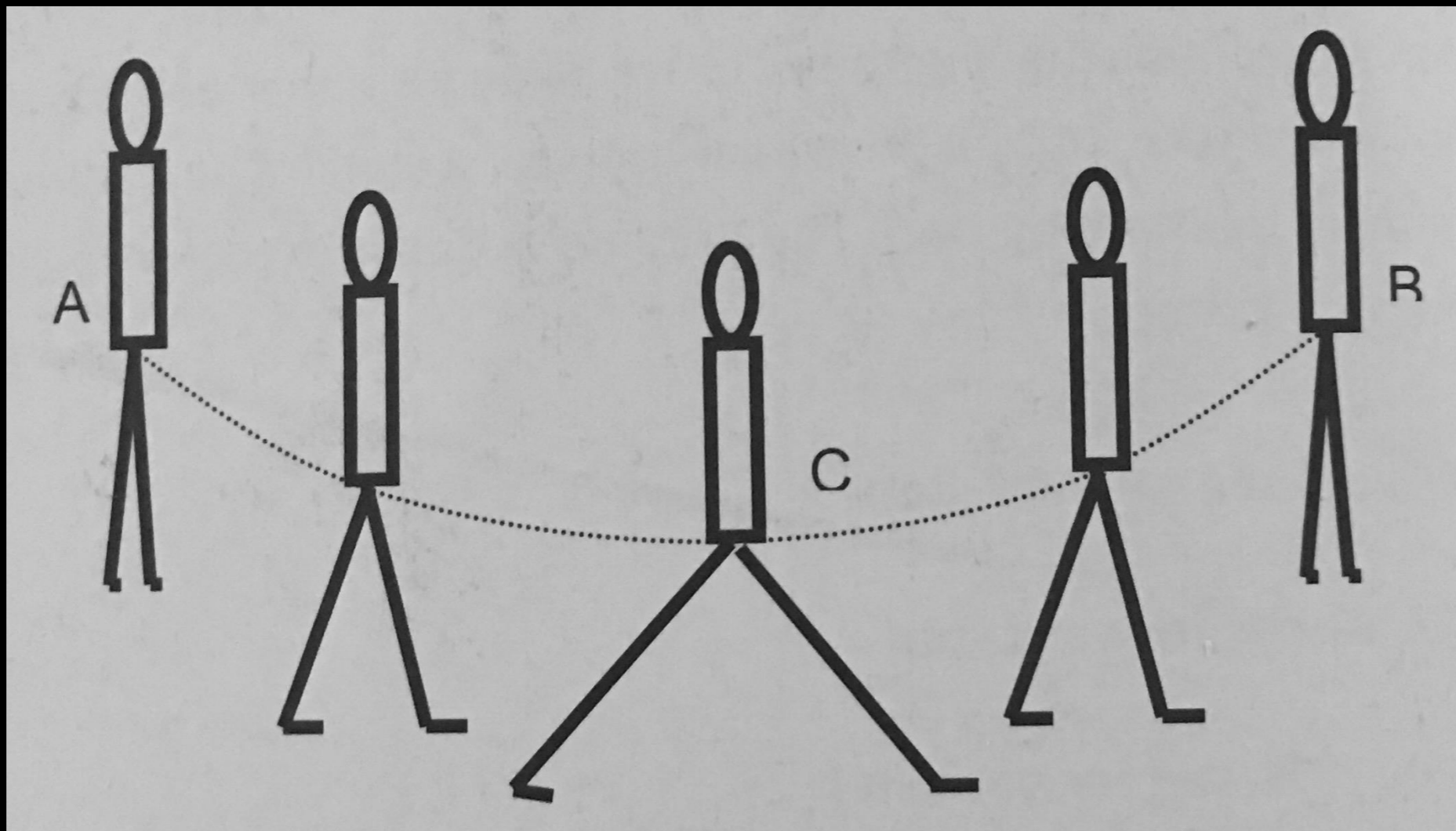
# Swing

- Ability to create Swing actions with the use of body weight.
- Combining preparatory actions and Drive actions.



# Swing in Technic

- Swing is defined as free movement around a fixed point.
- Starting from point A, the speed will increase up to point C and then B.
- Starting from point B, the speed will increase up to point C and then A. (Reversed)
- It's Pendulum Swing



# Pivot/ Pivoting Actions/ Continuous spin

- Correct technique.
- Speed
- Musicality

## Pivot

The Pivot is a particular type of turn which, in order to be defined correctly, must first be distinguished into two types: the Natural Pivot (to the right); and the Reverse Pivot (to the left).

The technique of the Natural Pivot is characterised by the following points.

- a) The turn is made over the foot that makes the step;
- b) The maximum Quantity of Turn is up to 1/2 turn;
- c) When one partner (usually the Man) executes a Pivot, the other partner associates a Pivoting Action;
- d) The Pivot is preceded by an intense Drive Action, and to combine this with the turn the Foot Placement used is that of "bwd and slightly to side". This Foot Placement is also used in order to favour the togetherness of the couple and amalgamate better with the preceding figure (e.g. - Steps 1-4 of the Natural Spin Turn);
- e) The turn produced in the Pivot is a result of a correct "Commence" action developed over the preceding step, and is followed by a slight "Rotation for Lightness" developed over the entire Pivot;
- f) During the execution of the Pivot, the Closed Position is maintained and whenever a change in Couple Position is created by the Pivot, this will always be defined as a Swivel;
- g) During the turn the dancer should avoid the possible "spiral effect" of the legs, which can occur due to the strong dynamics created; care should be taken to maintain the feet in the same position obtained at the beginning of the turn all the way until the end. This position involves the feet being parallel but never crossed (as in CBMP). This technical rule is applied in order to favour the togetherness of the couple (i.e. - the contact of the centres of the two partners);
- h) Basically during the Pivot, Sway is avoided in order to maintain good balance and distribute easily the body weight, but nonetheless advanced interpretations may contemplate the use of Sway, normally a Cosmetic Sway executed to the Left;
- i) The Foot Action is BHB, and is **normally** distributed as follows:
  - 1) Foot Action "B" - used at the beginning of the Pivot, during the Drive Action which is normally applied to this step;
  - 2) Foot Action "H" - used at the end of the turn, obtaining a Roll Action from the Ball to the Heel, during which the foot will change its orientation completely on the floor (from Backing to Facing). The Heel should be placed on the floor with great control and to give the movement continuity must subsequently be lifted from the floor to create an effect historically known as "Kiss the floor";
  - 3) Foot Action "B" - used at the beginning of the following step, during the execution of the Centre Balance Position of the same; this Foot Action is used to favour the change of direction (from backwards to forwards characterised by the Pivot itself.

## Pivoting Action

The Pivoting Action is a particular type of turn, which is normally combined with the Natural Pivot. i.e - When one partner dances a Natural Pivot, the other must dance a Pivoting Action. The general characteristics of the Pivoting Action are as follows:

- a) The turn is mainly danced over the foot making the step, but the final part of the turn is developed towards the inside edge of the foot in order to favour the togetherness of the couple and favour the continuity with the following turn (usually a Spin), see also point h.2 below (Foot Action);
- b) The maximum Quantity of Turn is up to 1/2 turn;
- c) As for the Pivot, the Pivoting Action is preceded by an intense Drive Action, and similarly the Foot Placement will be "fwd and slightly to side";
- d) As for the Pivot, the turn of the Pivoting Action is a result of a correct "Commence" Action developed over the previous Step, and is followed by a slight Rotation for Lightness developed over the entire step;
- e) The Closed Position is maintained throughout the Pivoting Action;
- f) The dancer must avoid the "spiral effect" of the legs (see Pivot) and swing the free leg (L) into the next position.
- g) The basic Pivoting Action does not involve Sway;
- h) The Foot Action is "HB" and is **normally** distributed as follows:
  - 1) Foot Action "H" - Usually used at the beginning of the step, during the Drive Action which is normally applied to the first step.
  - 2) Foot Action "B" - Used during the actual turn, and is obtained through a Rolling Action from the Heel to the Ball, and it is during this phase the orientation of the foot will change in relation to the floor (from Facing to Backing). The weight should be perceived towards the Inside Edge of Ball at the end of the turn, even though this footwork is not described in the Charts.

## Continuous Spin

When the Man executes a Natural Pivot and the Lady a Pivoting Action and on the following step the Man executes the Pivoting Action and the Lady a Natural Pivot without touching the Heel on the floor, this means the couple is dancing an advanced amalgamation of these two actions known as a Continuous Spin.

During this sequence the elevation of the Pivoting Action will always be contained in order to favour the continuity of the turn, and the Foot Action will be:

- for the Man HB in the Pivoting Action and BHB in the Pivot
- for the Lady HB in the Pivoting Action and B in the Pivot

# Movement to Music (MM) in Standart Dances

- Timing/Shuffle Timing
- Rhythm
- Musical Structure

# Timing /Shuffle Timing

- The ability of dancers to match the tempo of the music.

# Timing in Technic

- It's the correct use of Tempo (Speed of music) when executing Steps/Actions
- Beat Value is the quantity of a Beat used for a Step/Action



# Beat Value in Technic

1	Whole Beat
&	½ Beat
a	¼ of a Beat
S	2 Beats (4/4 Time Signature, ex. Slow Fox), 1 Beat (2/4 Time Signature, ex. Tango)
Q	1 Beat (4/4 Time Signature, ex. Slow Fox ), ½ Beat (2/4 Time Signature, ex. Tango)

# Shuffle Timing in Technic

- Each Beat's durations can be either increased until it reaches double its original value or decreased until it become only half of the established duration.
- Shuffle timing giving for the dancers the possibility to increase the artistic and musical value of their performance.

Tempo (Bar per minute)	
Waltz	28-30
Tango	31-33
Viennese Waltz	58-60
Slow Fox	28-30
Quickstep	50-52

Time Signature	Dances
<b>2/4</b>	<ul style="list-style-type: none"> <li>● TANGO (both Beats accented)</li> </ul>
<b>3/4</b>	<ul style="list-style-type: none"> <li>● WALTZ (1st Beat accented)</li> <li>● VIENNESE WALTZ (1st Beat accented)</li> </ul>
<b>4/4</b>	<ul style="list-style-type: none"> <li>● SLOW-FOX (1st and 3rd Beats accented)</li> <li>● QUICKSTEP (1st and 3rd Beats accented)</li> </ul>

# Rhythm

- The ability of the dancers to match their movement to the rhythmical accents of the music.

# Rhythm in Technic

- It's a regulated succession of strong and weak pulsations or Beats of equal duration.
- Dance sport is based mainly on the interpretation of these rhythmical accents.
- The Accent of each Beat may "strong" , "medium" or "weak".
- The Basic rhythm of each dance is organized into Bars of 2, 3 or 4 Beats using different types of percussive accents.

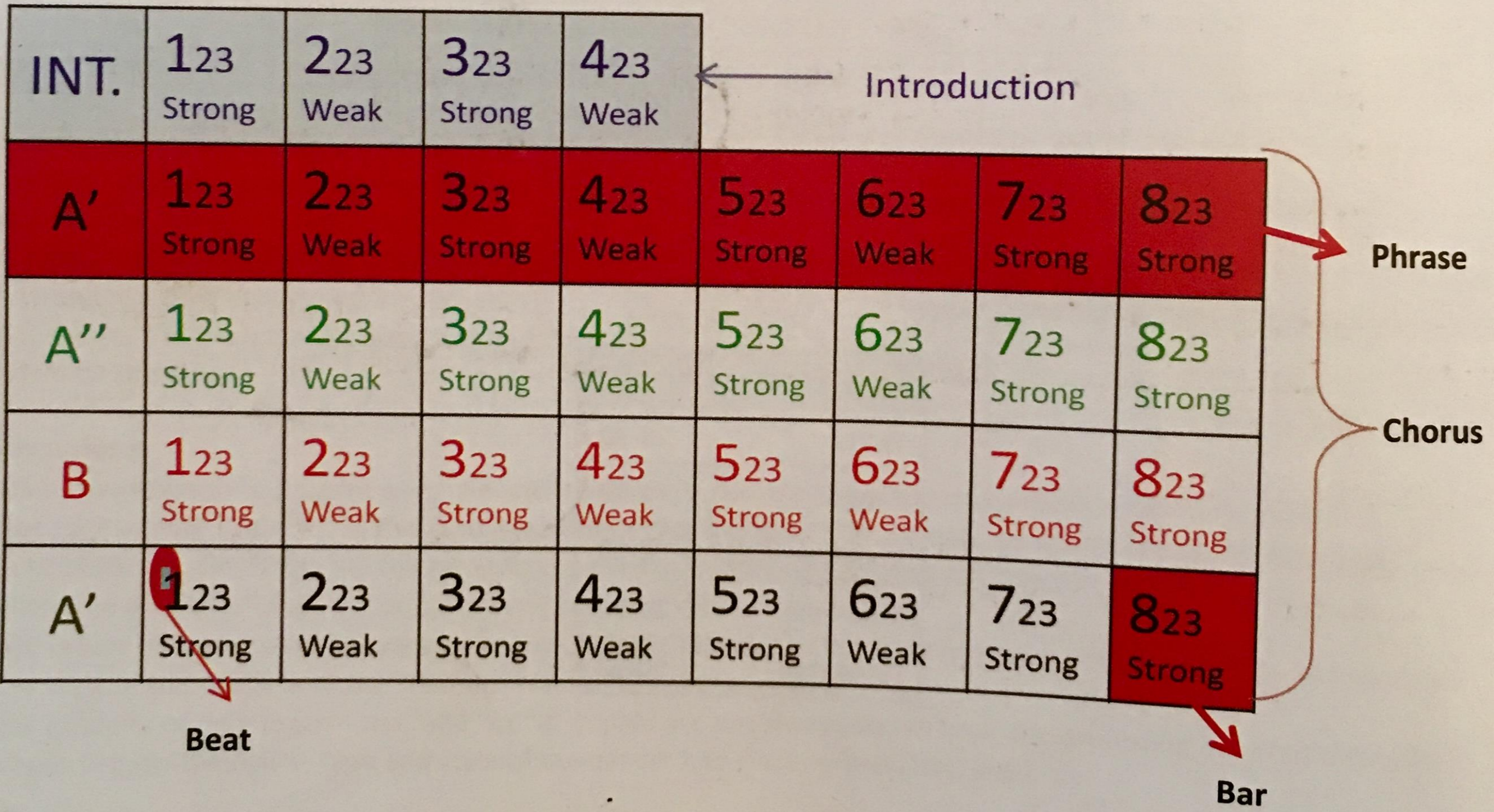
# Musical Structure

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

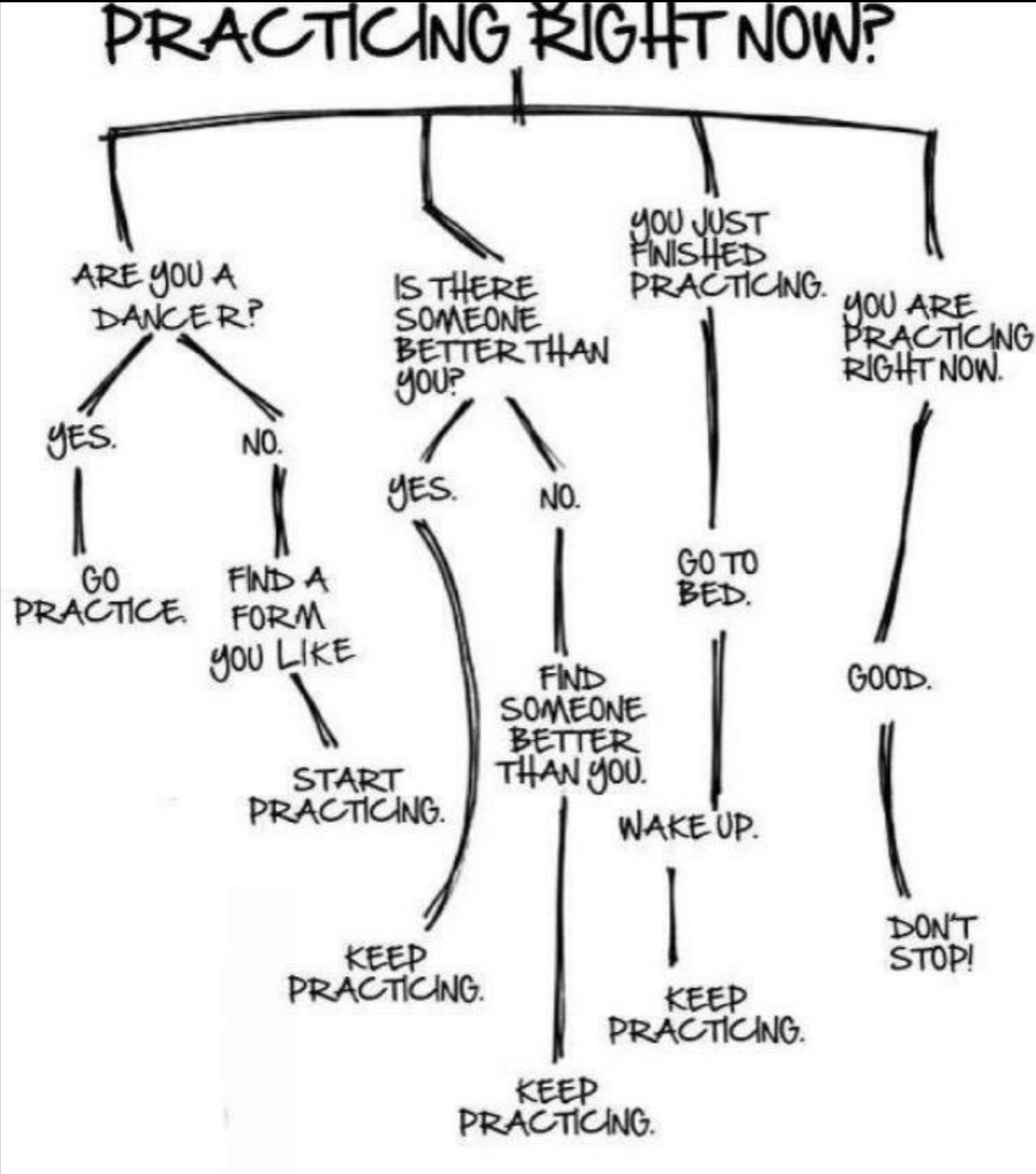
# Musical Structure

A music composition normally includes a 4-Bars introduction followed by 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.



What we should ask and tell for the dancers,  
as judges or trainers,  
if they are unhappy with results





The feelings  
before and after congress.



Thank you for your Attention !