



USASA FREESTYLE JUDGE MANUAL

INTRODUCTION

USASA is the premier grassroots organization for skiing and snowboarding. During the course of the competitive year, Regional Series across the USA host competitions in alpine and freestyle disciplines for both skiing and snowboarding. USASA has multiple age categories, for both male and female, including Open and Adaptive categories. Presently, USASA has three different freestyle judged events. The judged events are Halfpipe, Slopestyle, and Rail Jams. The goal of the Regional Events is to qualify participants for the National Championships.

USASA events are organized and run by the Regional Series Directors. The Series Director may also serve as the Technical Supervisor (TS) during an event. Officials also include the Head Judge (HJ) and Competition Director (from the host resort). The TS, HJ and Competition Director comprise the Jury and decide protests during an event. The National Championships is run by the Competition Director, Technical Supervisors, Head Judges and many other USASA staff and volunteers.

All judges who attend an official USASA Judge Clinic receive a certification from the Freestyle Commission. This certification enables one to judge a local or regional event. Currently, there are three levels of judge certification: Level A, Level B and Level C. Level A is the highest USASA certification. The Head Judge for a regional series must obtain at least a Level A certification. This certification will also allow judging at the USASA Nationals. Once a judge has achieved the highest USASA certification, they may attend a Pro Level Clinic, which is hosted by the International Judges Commission or FIS. From there, they will be eligible to judge Revolution Tour, Grand Prix and World Cup Events.

USASA Freestyle Commission

The USASA Freestyle Commission oversees all judging related activities within the USASA. The Freestyle Commission is responsible for preparing, editing and updating the Freestyle Manual and other educational materials; educating and certifying USASA judges; answering questions pertaining to judging; selecting judges for the USASA Nationals; and creating halfpipe, slopestyle, and rail jam course guidelines. The Freestyle Commission is comprised of a chairperson, regional national educators, and regional judge coordinators.

The Freestyle Commission of the USASA educates judges across the regions and selects judges for the National Championships. The Freestyle Commission has created the Freestyle Manual as the primary means of judge education. The Freestyle Manual is intended to fit the needs of the regions as well as define the national standards. It is intended to serve as a reference guide for Freestyle in the USASA by defining snowboard and ski terms and illustrating their application. As such, the Freestyle Manual is a good place for National level judges to receive a basic grounding in the foundational principles of snowboard and ski judging. With the rapid evolution of the sport and the growth of the association, the Freestyle Commission continually updates the Freestyle Manual.

International Judges Commission and USSA/FIS

The International Judges Commission (IJC) was founded in the 1990s in response to a growing concern regarding the ability of snowboard judges to attain a satisfactory level of proficiency and experience. The IJC realized that judges needed to establish their own identity and mission to solve the growing problems of educational delivery and judge training.

Thus, the IJC was formed to bring a high degree of professionalism and structure to freestyle snowboarding. Through the establishment of a global educational forum, the IJC trains judges worldwide with a unique and comprehensive training program that protects the interests of freestyle riders through fair and accurate judging and progressive contest formats.

The USSA and FIS are the USOC and IOC recognized National Governing Bodies for snowboarding. FIS conducts their own judging clinics in North America and Europe, and FIS has created a slightly different set of judging criteria. Judges must have FIS judging license in order to judge USSA Revolution Tour, Grand Prix, World Cup, and Olympic Games Events.

IJC/USASA Judge Certification Protocol

The goal of the IJC and USASA is to send the best possible judges to snowboard competitions. After the competition schedules are published, the IJC Scheduler and USASA Head Judges determine how many judges are needed for the upcoming season. The best possible judges are then selected out of the pool of those who participated in the certification and recertification process. The certification process also includes regional aspects to meet the needs of event organizers and Regional Series Directors.

Therefore, the comparison between judges of a region is of great importance. The Regional, National, and Worldwide clinics are good platforms for judges to present their knowledge and experience.

Judge Certification

Region	National	National	National
Judge Level	C	B	A
Age Limit	18+	19+	20+ (19 w/Freestyle Commission approval)
Years Snowboarding	1+	2+	3+
Years Judging	0	1	2
Regional Events	0	5	10
National Events	0	0	1+
Freestyle Knowledge	+	++	+++
Judging Knowledge	+	++	+++
Team Player	Yes	Yes	Yes
Phone / Email	Yes	Yes	Yes
Max Competition Level	Local	Regional	National
Recertification	Every Year	Every Two Years	Every Three Years
Certification	Regional Clinic	Regional Clinic	Regional Clinic
Certification By	National Trainer	National Trainer	National Trainer

Basics

Freestyle Venue

Freestyle venues must meet the required course construction specifications. Adequate space shall be made available for a start and preparation area, as well as, an arrival and finish area.

Course Design

The **Halfpipe** must be of adequate size for the level of competition. Halfpipes may range from 12ft to 22ft in size, depending on the level of competition.

The **Slopestyle** course must contain at least three features and must include at least one jump feature and one rail feature. Ideally, a slopestyle course will have beginner through advanced level features in order to accommodate all levels of competition.

The **Rail Jam** course must contain an adequate number of features for the level of competition.

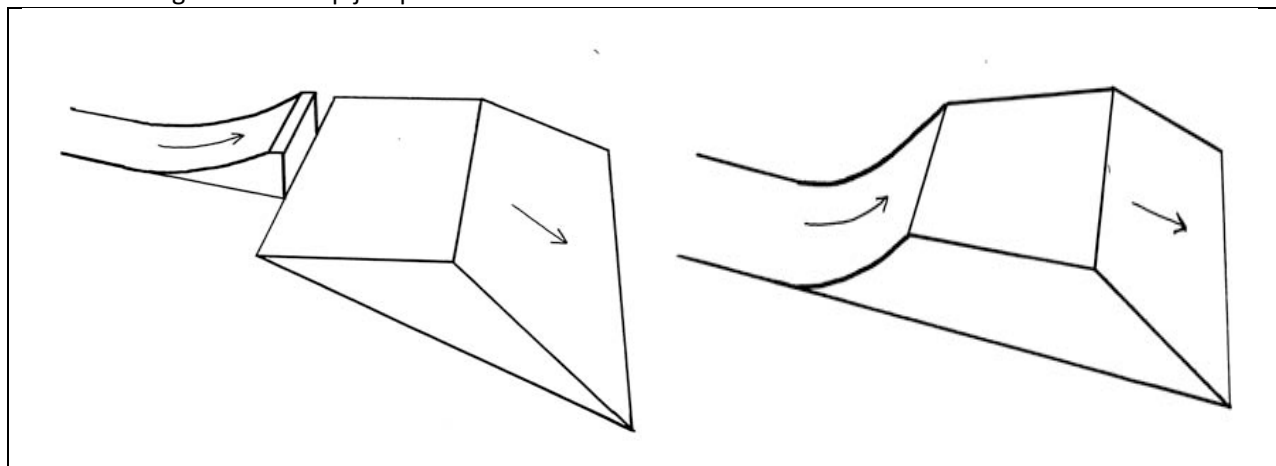
The **Start Area** shall permit the competitor to prepare to drop into the course. The **Drop In** must allow the rider to have the correct speed for the first feature.

The **Finish Area** must be level and big enough to allow the competitor to come to a safe stop away from the initial slope of landing of the final feature when exiting the course. The Finish Area may be fenced off completely and the fencing should be laid out in a way that there is maximum visibility for officials, media and spectators.

Freestyle Features

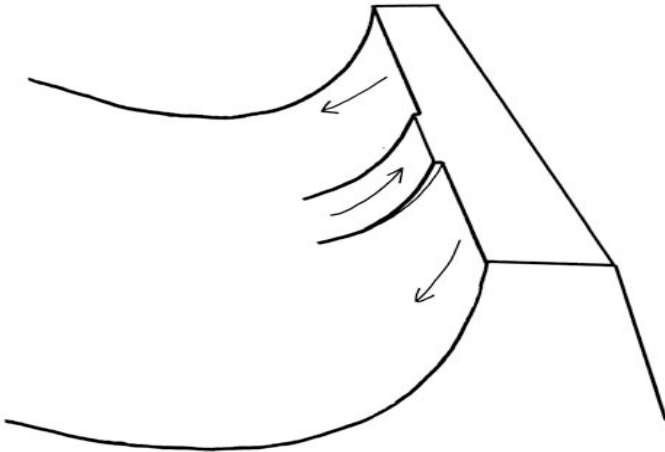
Table Tops

The table top is a jump that is built in the fall line. After the take-off area, there is a long flat deck area, which the rider needs to cover in order to land properly; hence the name table jump. The table ends where the landing starts. The landing will have a steep slope, but the size depends on how the jump is shaped, and how much speed and amplitude the competitor will need. The Big Air jump is a larger version of regular table top jumps.



Quarterpipe (QP)

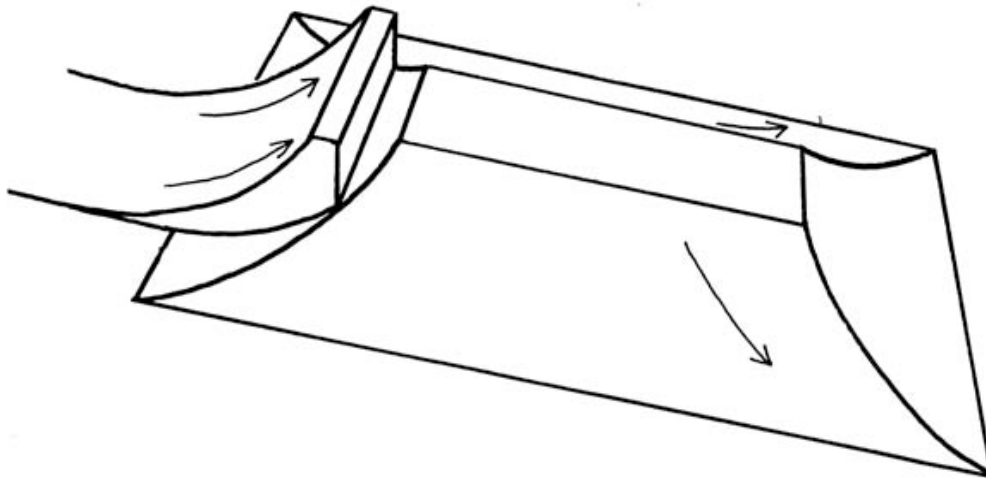
The placement of the quarterpipe is usually perpendicular to the fall line. The Take Off is also the Landing. The quarterpipe is an example of re-entry feature.



Corner / Hip Jump

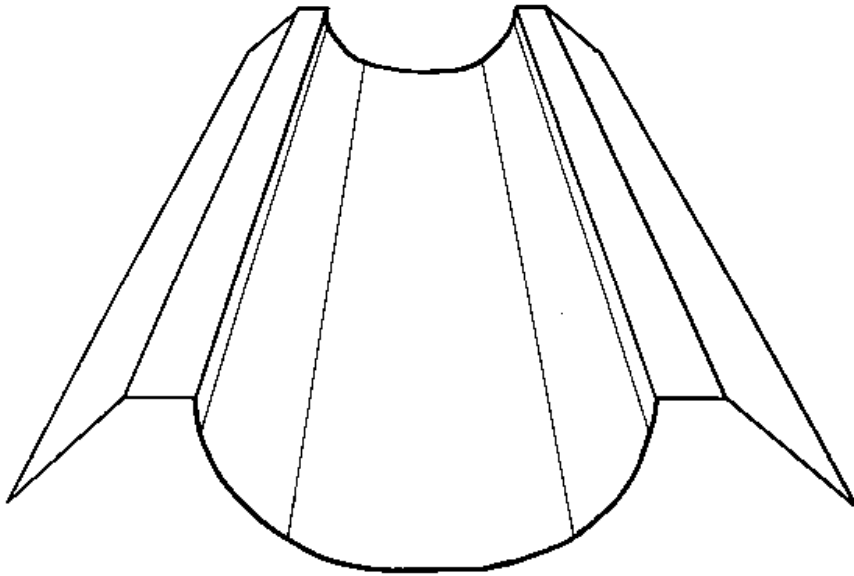
The corner, or hip jump, consists of the jump and the spine. The transition and landing are aligned differently, and the corner can therefore be built in two ways:

1. Transition in the fall line, the landing sideways
2. Transition sideways, and landing in the fall line



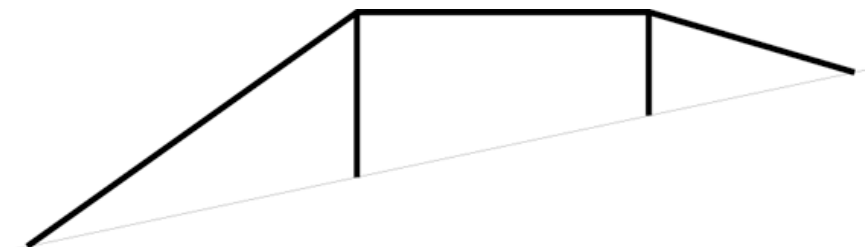
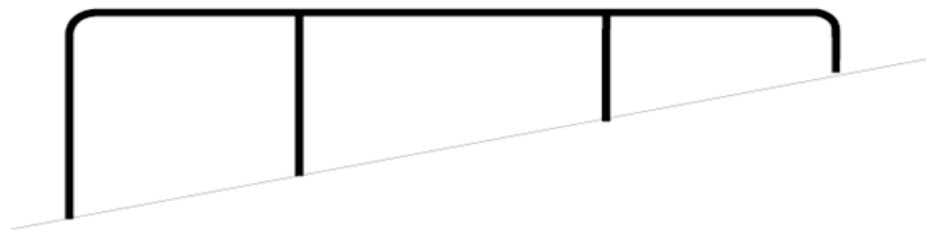
Halfpipe (HP)

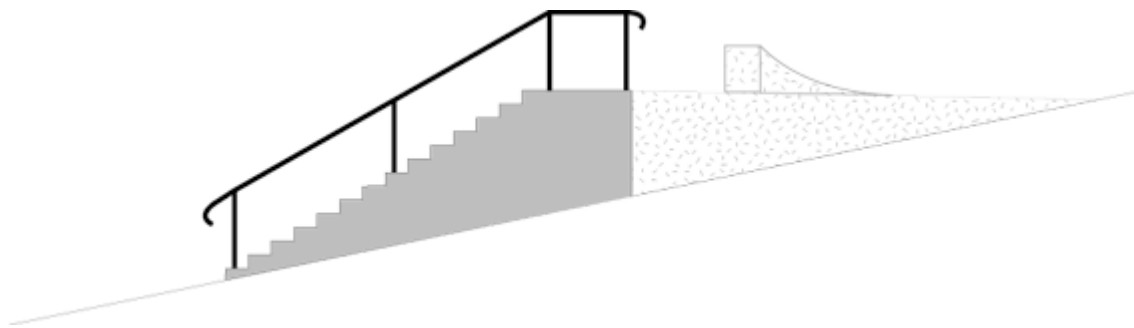
As the name indicates, the halfpipe has the shape of one half of a pipe. The halfpipe is built in the fall line. It has a transition, two walls and lip. The competitor traverses from the top, making jumps on each side of the wall on the way down. All the hits together make up a run. The Halfpipe is an example of a re-entry feature.



Boxes / Rails

A box or rail used for sliding that is made of plastic, wood, or metal. Boxes and rails may be a ride on type feature, or may have a jump approach. When the box or rail has the jump approach built on the side instead of directly in front, it is called a **skatestyle** feature.





Riding Positions

Regular

Left foot is in the front. When riding, the left foot is closer to the nose.



Goofy

Right foot is in the front. When riding, the right foot is closer to the nose.



Normal Stance

Riding forward, with the nose in front, is the natural direction of riding.

Switch Stance

Riding backwards of normal stance, with the tail in front, is called switch. In general, switch tricks are more difficult than normal stance tricks. Switch may also be referred to as fakie.

The Center of Balance and the Axis

The **Center of Mass** is the point where all of the body axes meet. It is approximately located at the belly button. The body axes and board axes are synonymous.

- The **Longitudinal Axis** is the axis going from the tail to the nose. Trick examples: Barrel roll
- The **Lateral Axis** is front-to-back, with the rider as reference point. Trick examples: Frontflip, backflip
- The **Vertical Axis** is the line from head to toe. Trick examples: Frontside or backside spins

All the axes pass through the **Center of Mass**.



Centre of Mass



Longitudinal Axis



Vertical Axis



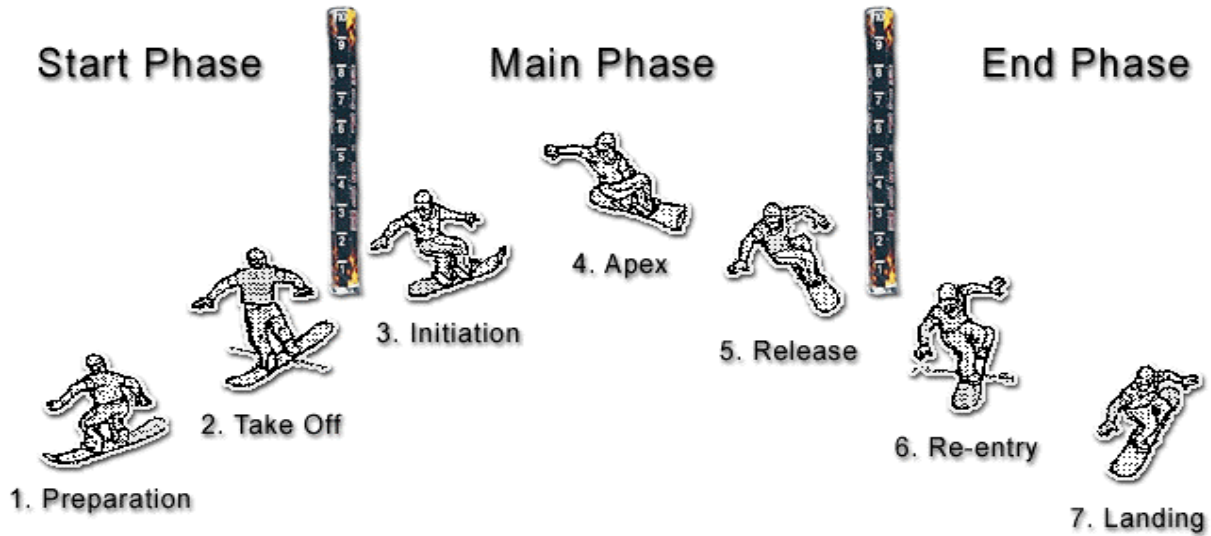
Lateral Axis

Tricks

A trick is a maneuver performed by a rider. To judge and correctly describe a trick, it must be broken down and each of the different components must be defined. Tricks can be executed on the ground, on a rail, on the lip, or in the air.

Trick Phases

To be able to describe a trick successfully, the trick needs to be divided into phases.

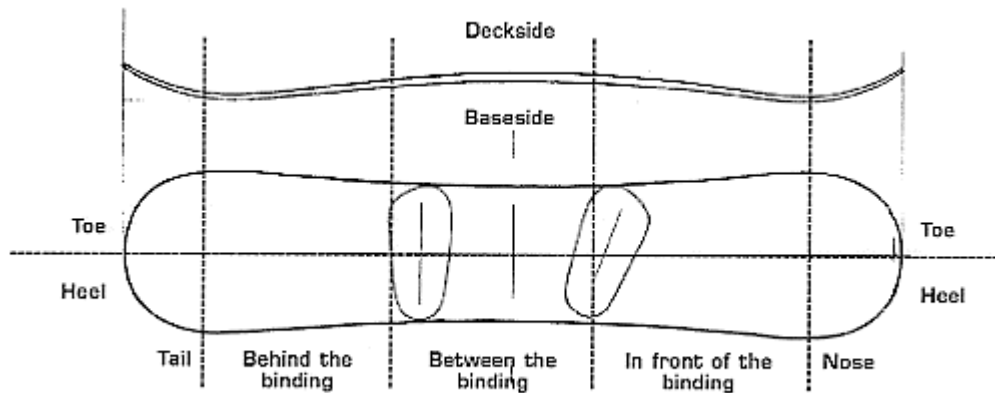


Phase	Description	Execution	Instabilities
Preparation	From the flat bottom of the obstacle as the competitor approaches the take off	Balanced Ready for Take Off Controlled speed	Unnecessary movements Speed checking Edging to correct balance
Take Off	Last point of contact at or near the take off	Prepared for Initiation Balanced Optimum line	Loss of control Loss of balance Pre spinning
Initiation	First stage in air where the rider starts to initiate the trick	Balanced Body in position Body in control	Fighting the rotation Arms waving
Apex	Full extension and execution of trick	Maximum amplitude Maximum variation Solid Grab	Breaking up the maneuver Poor or missed grab
Release	Clear finish of the maneuver	Balanced, Ready for Re-entry	Loss of orientation
Re-Entry	First contact with the snow at the top of the transition	Optimum line Optimum transition Good balance	Over rotating Dragging hand or body Loss of balance
Landing	Position in the transition and riding away clean	Balanced Standing upright Claiming	Falls Butt checks Hand touches Reverts

Grabs

To successfully identify a trick, recognizing the different grabs is of the utmost importance. Grabs add a level of difficulty to a trick. Holding a grab for a longer amount of time makes the maneuver more difficult. Depending on the maneuver, certain grabs may be more difficult to perform. To identify the

different grabs, the board is divided into different sections. For each location grabbed, there is a corresponding grab name given.



Tail grab

The rear hand grabs the tail.



Frontside grab

The rear hand grabs the toe edge. "Indy" when grab is on the backside wall.



Nose grab

The front hand grabs the nose.



Backside grab

Front hand grabs the heel edge.



Stalefish

Rear hand grabs heel edge.



Roastbeef grab

The rear hand reaches between the legs; grabbing the heel edge.



Mute grab

The front hand grabs the toe edge.



Tai-Pan grab

The front hand grabs the toe edge; the arm goes from the back to the front between the legs.



Rotations

There are two directions of rotation. A snowboarder will either spin Frontside or Backside. A skier will either spin Left or Right. Spins may also be broken down as either clockwise or counterclockwise.

Spin Rotation	Goofy	Regular	Skier
Forward Clockwise	Frontside	Backside	Right
Forward Counterclockwise	Backside	Frontside	Left
Switch Clockwise	Backside	Frontside	Right
Switch Counterclockwise	Frontside	Backside	Left

Rotations may also be performed **off-axis**. The number of rotations is determined from all rotations executed.

Corked tricks

Off-axis rotations, but the competitor **is not** considered to be upside down or inverted. These tricks involve the competitor's feet to be equal to or below their head during the maneuver.

Inverted tricks

Off-axis rotations, where the competitor **is** considered to be upside down. These tricks involve the competitor's feet to be above their head during the maneuver.

It is of great importance that any trick involving a rotation is correctly determined. Correctly recognizing the number of rotations is crucial. It is important to note the direction and stance of the competitor before the jump and after landing. The approach and landing stance will help to determine the possible tricks performed.

Slopestyle

Approach Stance	Landing Stance	Possible Rotations
Forward	Forward	Straight Air, 360, 720, 1080
Forward	Switch	180, 540, 900, 1260
Switch	Forward	180, 540, 900, 1260
Switch	Switch	Straight Air, 360, 720, 1080

Halfpipe-Since the Halfpipe is a re-entry feature, the rotation of a straight air is considered a 180.

Approach Stance	Landing Stance	Possible Rotations
Forward	Forward	Straight Air/180, 540, 900, 1260
Forward	Switch	Air to Fakie, 360, 720, 1080
Switch	Forward	Air to Fakie, 360, 720, 1080
Switch	Switch	Straight Air/180, 540, 900, 1260

Alley-ooop

In the halfpipe, jumps are normally executed downhill. This means that all toe edge rotations are frontside, while all heel edge rotations are backside. Alley-ooop is the term for up-hill rotations, which means rotations that are opposite the normal direction. The level of difficulty increases with the length of the travel. Alley-ooop rotations may also be performed on Corner/Hip features.

Air to Fakie

If a competitor performs a jump in the halfpipe and does not rotate, the trick is landed switch. This maneuver is called an Air to Fakie. The same maneuver can be made switch, causing the rider to land normally, referred to as a Pop Tart. The level of difficulty increases with the length of the travel.

Hand Plants

Handplants are tricks where the competitor actively uses their hand as part of the trick. The difficulty is determined by the total amount of rotation, the time spent in the handplant, the type of grab performed, and how high on the feature the handplant is performed.

Cab

Switch frontside rotations are also commonly referred to as Cab.

Trick Variations

To be able to differentiate two similar tricks the execution has to be taken into consideration.



Tweaked

The upper body rotates on the vertical axis, while bringing the board close to the body.



Boned

One leg is bent and the other is straightened. Front leg straightened is called nosebone.



Shifty

The body is twisted away from the board.



Stiffy

Both legs are straightened out.

Rails / Boxes

Rails may either be approached head on or from the side. In general, it is harder to perform a rail trick approached from the side than a trick approached in the fall line. Approaching the rail from the side is known as **skatestyle**. The way a rail is approached determines whether it is a frontside or backside variation. When the competitor approaches the rail with their front towards the rail, it is a frontside trick. When the competitor approaches the rail with their back towards the rail, it is a backside trick. There are different ways to slide the rails, below is a description of different versions of sliding.

50-50: The board slides in the fall line (parallel) on the rail.

Boardslide: The board is positioned 90° (perpendicular) to the rail. The rail is between the feet.

Lipslide: Rail is approached like a boardslide, but the tail of the board crosses over the rail. When sliding, the board is positioned 90° (perpendicular) to the rail with the rail between the feet. When viewed from the bottom, the competitor's front is visible when performing a Frontside Lipslide.

Bluntslide: The board is positioned 90° (perpendicular) to the rail with the slide focused between the binding and the tip of the board. Bluntslides may be focused over the nose or the tail of the board.

Nosepress: The board slides in the fall line (parallel), with the competitor's weight on the front foot/nose of the board while lifting the tail off the rail. May also be performed as a Tailpress.

Switch-up: The competitor rotates their board 180 or greater, and switches riding stance, while on the rail/box.

Rotating on and off rails

In addition, there are different ways to get on or off the rail. When performing a 50-50, rotations on the rail may be with a 180° or 360° rotation. When performing a boardslide or lipslide, rotations on the rail may be with a 270° or 450° rotation.

Buttering

Rotating on the ground and the nose or tail does not lose contact with the snow before coming into contact with the feature.

Hard Way

Spinning away from the rail, while jumping onto it. The rider approaches a rail backside, then spins backside up the hill to land on the rail. All Lipslide tricks are Hard Way variations.

Pretzel

Rotating onto the rail in one direction, but spinning off the rail in the opposite direction. This trick can be done in either direction.

The Judges

Key Qualities of a Judge

Knowledge of the sport, by participation, instruction, constant observation, or coaching.

Visual memory and the ability to remember earlier runs of the day while observing the present rider is important to keep the scores consistent. The judging day can be very long, physically and mentally. A long attention span is necessary to remember the riders from earlier in the day. When the level is very similar, the attention to details and movement analysis is even more crucial.

Fairness and the ability to provide an unbiased value of each individual performance and the ability to concentrate on every run is essential. Understanding the effort allotted and honoring that effort makes a fair judge. For this reason an ex-competitor in any sport, an instructor, or a coach that is keenly aware of the difficulty of achieving improvement in performance is more likely to pay close attention to each competitor's performance.

Dedication to the sport is essential. Although a judge will be remunerated for their time judging, the training and preparation is not compensated. Much work is often required on the course or in the judging stand. This work is to help the competitors and is performed by the dedicated officials at the event. A lot is asked of the USASA judges and their dedication drives them to answer this call.

Good visual acuity and the ability to clearly see 150+ yards away while accurately recording competitor runs on steno sheets is a necessity.

Judge Responsibilities

Certification is obtained by attending a USASA Sanctioned Clinic. The level of certification will determine the event level they are allowed to judge.

The function of a judge is to give a score to each competitor in order to assign ranking. The judges must give scores for each competitor's performance in accordance with the judging criteria. The judges must be fair, without bias and judge solely based on the performance of the competitor. Judges will record the competitor's bib number, score, and the competitor's run in its entirety, from the moment the competitor drops in to the course and up to the moment the competitor exits the course, on specified steno sheets by using a shorthand system. Judges must keep the steno sheets for reference in order to compare other riders. All judge steno sheets are to be used for verification purposes, but will not be shown to coaches, competitors, or parents, as they are considered confidential. After each run, judges must record a score on the score sheet and hand it to the Head Judge.

Judges shall participate in practice judging conducted by the Head Judge during the practice runs. Judges must assist and be available to the Head Judge during the duration of the event, including from practice and up to the awards ceremonies. Judges must be available to the Jury until after all protests are settled. All judges shall articulate any potential conflicts of interest to the Head Judge. The judges, while in their professional capacity, shall refrain from discussing personal viewpoints of the judging to coaches, parents, competitors, media and spectators during and after the course of the competition. A judge shall be discreet and reasonable in all discussions. A judge shall not predict outcomes in advance. A judge shall accept criticism calmly and maintain composure in all situations. All concerns or issues shall be directed to the TS or Head Judge.

In addition to the above, it is the responsibility of a Judge to:

Become familiar with the USASA rules and are required to abide by these rules at all times, as they are representatives of the USASA.

Ride through and inspect the course prior to practice.

Assist in the construction of the judging podium, when necessary.

Feel comfortable asking for assistance from the Head Judge on all judging matters, before or during a

competition.

Refrain from smoking or consuming alcohol before or during a contest. This includes activities the night before a competition as it will impair their abilities to properly perform judging duties.

Refrain from taking or making phone calls or texts during competition.

Be a representative of the USASA and act accordingly, behave in a responsible manner, and set a good example.

B. Head Judge Responsibilities

All regional series Head Judges must have a minimum of National Level A certification in order to qualify as a regional series Head Judge. Certification is obtained by attending a USASA Sanctioned Clinic.

National Level A judges may instruct an approved regional clinic to certify regional judges no higher than National Level B (requires approval from the Chairperson of the Freestyle Commission).

The role of the Head Judge is to ensure the safe and smooth running of the freestyle event. This means that they must be aware of all aspects of the competition as they control the judging as well as the pace of competition. They will communicate with the judges and inform them of the schedule, format, and any possible changes throughout the day. The Head Judge will supply all judging materials and supplies, as well as conducting practice judging and establishing ranges during practice runs. They will be in constant communication with the Starter as well as any spotters, if needed. They must isolate the judges from distractions and verify the placement of the judging podium. The Head Judge will supervise all judging and verify the accuracy and consistency of scoring and tabulation, and has the right to ask a judge to modify a score should an inconsistency occur. They will act as a scoring judge if necessary. No discussion concerning the competitor's results are allowed, except between the judge and Head Judge.

The Head Judge will conduct the Riders Meeting and inform riders and coaches of the competition format and schedule. Safety of the competitors is a main concern. The Head Judge will check the conditions of the course and ensure all safety concerns are addressed. They will be in contact with Safety Patrol in case of any incident and will note times and particulars of incident. The Head Judge represents the USASA and should themselves and educator. They will help the competitors, coaches, or parents by answering questions before and after the competition and shall remain available to all until the conclusion of the competition day. Competitors and spectators are not permitted to approach or speak with the judges during the competition. All concerns or issues shall be directed to the TS or Head Judge. The Head Judge will participate in all Jury decisions and protests. All results will be official after the Head Judge has verified and signed the results.

If a **Technical Supervisor** is on hand, then certain duties will be ensured by the **TS**.

In addition to the above, it is the responsibility of a Head Judge to:

Be familiar with the USASA rules and is required to abide by these rules at all times, as they are representatives of the USASA and must act accordingly.

Ride through and inspect the course prior to practice.

Assist in the construction of the judging podium, when necessary.

Refrain from smoking or consuming alcohol before or during a contest.

Refrain from taking or making phone calls or texts during competition.

Steno system

It is important to record the competitor runs as accurately as possible. The human mind does not possess the capacity to remember 90+ different runs in a contest, therefore the runs must be written down. Only then can the competitor be fairly compared against the other competitors. Additionally, the Head Judge needs to be able to reconstruct any run if a competitor or Coach should file a protest. The steno system is a shorthand system, where the tricks are written. To properly document a run, the following elements need to be included: **Trick Description, Amplitude, Execution and Instabilities**

It is up to each judge to create their own steno. The following are some suggestions of steno to use, but ultimately, it is up to the individual judge to determine the easiest and most helpful steno to use.

Trick Description

The trick description needs to include the competitor's direction, rotation, rotation style, and grabs.

Direction:	Rotations:	Rotations style:	Trick Names/Grabs:
Forward = ...	To Fakie = tf	Vertical = ...	General Grab = g
Switch= sw	180 = 1	With front flip = m	Stale = s
Cab= c	360 = 3	With back flip = r	Indy = i
Frontside = fs	540 = 5	Inverted = l	Mute = m
Backside = bs	720 = 7	Alley-Oop = a	Nose = n
Left = l	900 = 9	Cork= co	Tail = t
Right = r	1080 = 10		Roastbeef = rb

Amplitude

Amplitude is measured on each trick, as well as the overall, or average, amplitude of the entire run. The height is measured to the competitor's **center of mass**.

- Very high = ↑↑
- High = ↗
- Average = →
- Low = ↘
- Very low = ↓↓

Execution and Instabilities

There are many different ways not to have a perfect run. The different phases need to be watched carefully. In which phase did the competitor make the mistake? If the competitor errors in the take-off phase and falls, the overall effect on the run may be more substantial than if the error is found in the landing phase where the competitor is able to ride away from the mistake.

Execution

- Very good = ++
- Good = +
- Average =
- Poor = -

Instabilities

- **Hand Touch = ht**
 - The competitor touches the snow with one or two hands to regain control.
- **Light Bail = lb**
 - The competitor uses one or both hands for support.

- **Bail/butt check = b**
 - The competitor touches the snow with other limbs, mostly the butt.
- **Hard Bail = hb** (many judges use an “x” to note a fall)
 - The competitor falls, and the run pauses.
- **Flat Landing = fl**
 - The competitor lands in the flat or in the lower part of the transition. This factor is useful when searching for places to subtract the score.
- **Lip or deck landing = d**
 - The competitor lands outside of the halfpipe, on the lip or deck.
- **Knuckle landing = kn**
 - The competitor lands on the knuckle, short of the landing.
- **Slide In = sl**
 - The competitor makes an incomplete rotation, causing the last part of the rotation to be slid on the ground.
- **Sketchy = sk**
 - The competitor is sketchy, meaning they were unbalanced when releasing the trick.
- **Touch Grab = tg**
 - The grab is fast and not held.
- **Edge Change = ec**
 - The competitor lands on the false edge causing instability and change of direction after landing.
- **Revert = rev**
 - The competitor changes riding direction, either in-between obstacles or after a landing.

Missed Trick

If a trick is missed, it is important to stay calm. Leave a gap on the steno sheet and continue to steno the rest of the run. The missed trick can be identified after the run is completed. Using the steno sheet for reference, it is possible to reconstruct the run using stance orientation, spin direction, and spin rotation. The Head Judge or other judges can help if necessary.

The Concept of Judging

Fundamentally, judging is to assess the value of each competitor's performance in accordance with the judging criteria in order to assign ranking. To achieve fair and accurate judging, judges must be trained to assess the value of each trick along with the value of the entire run.

Judged Run / Scored Run

A judged run begins when the competitor exits the start area and enters the course. A judged run ends when the competitor completes their final maneuver and exits the course. After the completion of the run, the competitor will receive a score which is used to assign ranking.

Did Not Finish (DNF)

The judges will stop judging and in place of a score, a competitor will receive a DNF, only for that particular run, if the competitor:

Removes both feet from their board/skis **and proceeds to exit the course.**

Exits the competition area prior to completing their run.

Stops their run for more than 30 seconds. (Injury for example)

Disqualification (DQ)

The judges will stop judging and in place of a score, a competitor will receive a DQ, only for that particular run, if the competitor:

1. Is not wearing a helmet. This includes the helmet falling off at any point during their competition run.
2. Is not wearing a bib or wearing it improperly during their competition run.

Re-Runs

If a competitor is called back by the TS or Head Judge for a re-run, the rider must return to the Start Area immediately. While that rider is returning, the Starter may send the next riders in order to maintain the flow of the competition.

A Re-Run may be issued due to:

1. Obstructions in the course which interfere with the execution of the competitor's run. Snow conditions do not constitute an obstruction. It is the competitor's responsibility to alert the TS or Head Judge of a possible obstruction.
2. Judges view of the run was obstructed and resulted in judges missing the competitor's run.
3. Competitor dropped into the course without approval or was sent by starter when the judges were not ready and resulted in judges missing the competitor's run.

Ties

Ties are to be broken by comparing the highest scored run by each competitor.

The rider with the highest Overall Impression score in the tied run shall be declared the winner.

If there is still a tie,

- the second highest Overall Impression score in the tied run shall be declared the winner.

If there is still a tie,

- the third highest Overall Impression score shall be declared the winner.

This will continue as necessary. If the tie-breaking systems have failed to break a tie between two or more competitors, they shall all be awarded the same highest finish place.

Scoring

Scores shall be given to provide a ranking to all competitors. A minimum of three scoring judges are needed. If needed, the Head Judge may act as a scoring judge. If three or four judges are scoring, all scores will count. When five or more judges are scoring, the highest and lowest scores may be thrown and the remaining scores will be used to determine the competitor's score.

Range

Judges will use a 100 point scoring system. This may be accomplished by using either a 1 – 100 range or a 0.1 – 10.0 range. There are 100 points which can be used to spread the field of competitors. It is important that the range is used well. With a tight range it is hard to spread the field and there will be many ties. The range should correspond with the competition level and be on par with the other judges. The best runs should be between 90-100 points and the average runs between 40-60 Points. The worst runs should receive a score between 0-10 points. Do not change the range during any competition heat. Range changes can be made between two heats, such as between a semi-final and final. Changing the range during the heat means a competitor in one heat might receive a better score for a worse run than a competitor in another heat. The range should be set during the practice judging. At any event, it is difficult when many riders stay in a low range and there are in just a few top riders. The average level may be very low. The technical level should not be set too high for an average run. Often it is enough when the competitors know the base techniques and get a little amplitude.

Practice Judging

Inspect the course before the first practice session and check course conditions. In the slopestyle course it is very important to know where the small and big take offs are placed and if the rails are set up as ride on or skatestyle. In the halfpipe it is important to check the transition and vert and look for irregularities in the wall and flat. Try to ride the course in arrangement with the Head Judge. Also, talk to the riders about the course conditions to get their feedback. In the first part of the practice, determine the most difficult, highest and best tricks done so far.

By watching practice, determine a good, an average, and a poor run. Discuss the runs seen with the other judges. The entire judge team should work together and define the best and average runs seen during the practice session, and determine appropriate scores. Discuss scores with the Head Judge as well as the other judges. Continue practice judging until a proper range can be established.

Judging Methods

When judging, it is important to work in a structured manner. When giving scores, it is easy to lose the overview and fluctuate in the score level within the heats. The **Anchor and Compare** and **Score and Deduct** methods of judging will help to provide a check system and keep scores aligned. Both systems can be used when judging. One method can be used to find the right score and the other one as back up, to check if the score is right. It is the judge's decision which of the two methods to use, and maybe even change the method used for different runs.

Anchor and Compare

Use the first significant runs as an anchor. Compare the following runs with these anchor runs and decide if they are better, much better, worse or much worse. This will help to find the right score.

Score and Deduct

Give a score for the competitor's run as if it was executed perfectly. After scoring, decide how much of a deduction will be taken for the insecurities. Subtract this from the clean score.

Overall Impression Judging System

The rationale for utilizing the Overall Impression Judging System is to judge more effectively by taking the whole run into consideration rather than a specific criteria area. The Overall Impression Judges evaluate all phases of all the tricks. The judges will score the run by evaluating the run's overall precision and the execution of the maneuvers attempted. The emphasis of Overall Impression is to evaluate the whole run with all elements of the criteria combined but not placing a major emphasis on any one single facet. The Overall Impression Judge evaluates the precise nature of the run in relation to maneuvers attempted, both individually and as a sequence. The overall composition of the run is the most important factor for the Overall Impression Judges. The judges look at line, use of the course, amplitude in relation to the tricks, and overall flow of the run. Overall Impression Judges are looking for the highest level of progression, whether a run is performed with only one straight air and five inverted rotations, an all switch run performed with maximum technicality, or a run that has a new move or sequence of moves that pushes snowboard progression forward. The Overall Impression Judges must recognize subtle as well as obvious changes in a routine to determine what makes it more difficult, as well as what tricks are being performed at the highest standards for that specific contest.

Focus is as follows for the Overall Impression Judges:

- Difficulty
- Amplitude
- Variety
- Execution, including falls
- Combinations
- Technical Nature
- Risk
- Use of course and features
- The whole run appraised

Criteria

The criteria for judging freestyle events are **Difficulty, Amplitude, Variety, Execution.**

Difficulty

The technical difficulty of the maneuvers performed. In the slopestyle course, difficulty is judged by the jump and rail features utilized during the run. The technical level of each trick. The risk factor of the run or trick. Multiple tricks combinations linked together.

Amplitude

Amplitude gauges the energy of a competitor's run and is measured by the height of each maneuver, to the competitor's center of mass. Amplitude is judged by evaluating the height and distance of each trick. The amplitude of each trick will be measured, and the tricks are averaged to achieve the overall amplitude for the entire run. In the halfpipe, this is measured by how high on or above the wall, as well as the amount of distance traveled down the halfpipe. In the slopestyle course, this is measured by which take off was used and where the competitor landed. An easy reference is to compare the height of a trick against the height of a banner or spectator in the background.

Variety

The number of different tricks performed. Tricks may be performed with or without grabs, but having different grabs adds to the variety of tricks. Rotation tricks are judged by being performed both

frontside and backside, or right and left. In the slopestyle course, the number of different obstacles used, as well as how the course was utilized.

Execution

The maneuvers performed, both individually and as a sequence. Each phase of each trick will be considered, as instabilities and falls are taken into consideration. evaluates the precise nature of the run in relation to maneuvers attempted,

Combinations

It is more difficult for a competitor to perform multiple hard tricks linked together rather than performing a basic, or set up, trick in between difficult tricks. The competitor should be recognized by the judges for these combinations. As stated above, the main criteria in judging are trick difficulty, amplitude, variety, and execution.

Fundamentally, judging is to assess the value of each competitor's performance and place the result in the proper order in relation to the other competitors for that particular contest. To achieve fair and accurate judging, judges must be trained to assess the value of each trick, and the value of the entire run.

Competition Formats

Competition Formats used at the Nationals are set by the Technical Commission and are communicated to the National and Regional educators. At the regional level, flexibility becomes very important, but the following formats are the basic ones to build upon. Competition formats are at the discretion of the event organizer, Series Director, TS or Head Judge. There are a variety of ways to run a freestyle competition. Under each format, there must be a mechanism to determine which run or runs will count towards a competitor's score. Most often, competitors will take two runs and the best run counts as the score. When there are very few competitors, each may be given three runs and the best run counts. Time is the main factor in determining the number of runs. Whichever format is used, each age category must compete entirely in the same format. The TS or Head Judge will be responsible for announcing which competition format system will be used during the Riders Meeting, in order to inform competitors and coaches. The following examples describe the most common competition formats.

Heat System

Most competitions are run using the Heat System format. It is especially useful when there are a large number of competitors. Competitors in large groups are divided into Heats, but each heat shall include a manageable number of competitors. When there are multiple age groups in one competition, it is important to keep all the riders of one age group together in the same heat. Practice sessions directly before each heat are recommended, the exact amount of time depends on the number of heats and the number of competitors. Competition runs will be a best run format, where the highest scoring run is used to determine ranking.

The Heat system also allows for qualification rounds leading up to a final. This may be used when one age group has a large number of competitors or for other groups where a Finals Round is ideal. Usually the overall top ten competitors from each heat advance into the finals, but this number may vary depending on the number of heats and the desired number of competitors for the finals.

The Heat system appeals to the riders because they know when they will compete, and they will not have to wait a long time between runs. It also allows for maintenance in the course between heats. The judges also have an opportunity to take a break between heats and take time to compare competitors in their respective age categories. The disadvantage is if there is a changing weather pattern and the last two heats never get to compete. With deteriorating weather it is best to get in one scoring run for all competitors then try for the second.

A **Double Up system** may be used to run two Heats at the same time. If there are six or eight judges and many competitors, the Double Up System may be a good option. The Double Up system can only be used if there are an adequate number of judges per heat group. The competitors are split into heats and started by alternating the two heats. Each judge team judges a different heat. For example, Judge Panel A judges both runs for Heat 1 and Judge Panel B judges both runs for Heat 2. Competition runs will be a best run format, where the highest scoring run is used to determine ranking.

It is always critical to have an experienced Head Judge and skilled judges when using the Double Up system because there will be two riders on the course at the same time. The Head Judge must be certain that both judge panels maintain the same range throughout the competition. The Head Judge must also control the flow of the competition and must make sure the correct judge panel corresponds to the correct heat.

Split System

Split System format is used when it is not possible to judge the course in its entirety. When a course is long, judges may not be able to see the entire course from one place. The judges are split into judging

panels along the course in order to see all of the obstacles and evenly weigh features.

Most often judges are split into two panels. For example, Judge Panel A is located midway through the Course (Upper Section), and Judge Panel B is located near the bottom (Lower Section). For instance, a course with 5 obstacles, Panel A will judge the top three features and Panel B will judge the bottom two features. Ideally, Panel A will consist of three judges and a Head Judge responsible for three features and Panel B will consist of two Judges and an Assistant Head Judge responsible for two features. This format ensures that no section of the course has more weight than the other and provides for a safe fast paced venue that is fair and accurate. The number and position of each judge and panel will be determined by line of site, course layout, and time management. Competition runs will be a best run format, where the highest scoring run is used to determine ranking.

Jam System

The Jam System format allows for multiple competitors on the course at any given time. Competitors are given a set amount of competition time, instead of a predetermined number of runs, to take as many runs as possible. The Starter will control the order in which competitors start. Either the competitors start according to bib order for the first run only, or the competitors start in no particular order. Thereafter, the starting order is on a first-come, first-serve basis. It is important to have an official Starter who is in good communication with the Judges. Competition runs may either be a best run format or an overall impression format, in order to determine rankings.

Snowboard Appendix

Air to Fakie-Rider goes up wall straight to apex then comes back into the pipe switch. No Rotation is done.

Alley-Oop-Rider goes up the wall forwards/switch, FS/BS and rotates in an uphill direction, and re-enters the pipe forwards/switch.

Caballerial "CAB"- Rider goes up the wall switch and spins 360 frontside.

Canadian Bacon-Riding either FS/BS, grabbing board through legs with backhand, grabbing toe-edge, boning nose.

Chicken Salad-Riding FS grabbing the board between the legs with backhand, on the heeledge by back foot, rotating the wrist outward and boning the nose.

ChickenWing-Rider goes FS/BS and grabbing toe edge with backhand (indy) in front of back foot in tuckknee stance.

Crail-Grabbing toe edge with backhand, in front of front binding. Backleg boned.

Cripler-Can be done both FS/BS, backflip laid-out with a 180 rotation for total of 540 degrees.

CrookedCop-In slope a rider going straight grabs toe edge with fronthand and behind front leg tucking front leg over to touch knee on board. A slopestyle version of a Mosquito Air.

Disaster-Done backside only, rider does a straight air and lands on the coping, can be done with a boardslide ending for flare.

Eggplant-Done backside planting front hand then grabbing toe-edge with backhand and rotating 180 degrees.

Elguerial-Riding switch planting backhand, grabbing mute with fronthand and spinning 360 off wall to forward.

FreshFish-Backside air with a stalefish grab. Grabbing heeledge with backhand in front of backleg.

Frontside air-riding frontside facing wall on toe-edge, taking off and landing on toe-edge.

Frontside Invert- Riding up wall frontside, planting fronthand, grabbing toe-edge with Backhand, rocking over and re-entering forwards.

HaakonFlip- Riding switch doing a 720/900 twisting flip with or without a grab Coming back in forward/fakie respectively.

HalfCab-Riding switch, then doing a 180 and landing foward(slope only not in pipe)

Ho-HO Plant- Riding FS/BS doing a handstand on wall with both hands and landing forward. Done backside.

Indy- Riding backside, grabbing the toe-edge, between the bindings with the backhand. A standard grab for various rotations.

IguanaFlip- In slope a backflip laid out with one or two handed grab.

Japan-Grabbing mute between legs on toe edge and front leg tuck knee, almost to a method, but not.

Lien-Riding FS, grabbing fronthand on heelside of nose, pulling nose to lead the board.

McEgg-Doing a McTwist (b/s,540) mute grab and landing with backhand planted.

McTwist-Full twisting flip (540) around the lateral and vertical axis, with or without a grab by either hand. Done either forwards or switch.

Melon- Riding bs, grabbing with fronthand between bindings toeside, boning nose. Also called meloncollie or sad air.

Method-Riding bs, grabbing with fronthand, heelside, in front of/or between bindings, arching back, and/or tweaking board. Also called tabletop

Michaelchuk-Riding bs, taking off forward in a method grab and rotating 540 or more in a flat spin, can be done switch. (similar to a backside rodeo in pipe)

Millerflip-Riding forward, doing a frontside invert, planting fronthand grabbing any edge with backhand and rotating 360 off wall landing switch.

Mosquito- Riding forward backside, fronthand grabbing toe edge between bindings, tuck knee towards nose.

Mute-Riding forwards, grabbing fronthand on toeside of nose in front of binding, can be boned.

Mystyflip- BS, a rider does a frontflip pulling the shoulder under and does a 180 rotation or more with or without grabs.

Nollie- Rider pops off the nose to do a straight air to obstacle or a rotation.

Noseblunt- Rider slides on the toe or hell edge of the nose.

Nosepress-Rider does a nose or tail slide straight down the rail like a 50-50 only on the nose.

Nosebone-Rider grabs toe edge behind or in front of back leg which is tucked and front leg is straight. Can also be tweaked.

Nuclear-Rider grabs with back hand on toe edge in front of front foot(extended crail).

Railslide/Boardslide-Rider approaches rail FS/BS and slides up until the rail is between the feet and balances the slide down the rail. Can go into other slides like Disaster, Smith, Blunt, etc from this basic move.

RoastBeef-Rider grabs between legs on heel edge and bones the tail.

Phillips 66-Rider approaches wall switch and planting backhand then doing a frontflip grabbing with the front hand any grab placing.

RodeoFlip-Riding FS straight or Switch rotating a 540 flip up and over the leading shoulder and with or without a grab.

Seatbelt-Rider grabs with fronthand on toe edge behind back foot straight or sw/fakie (reverse crail).

Slob-rider grabs toe edge with front hand in front of front foot.

Stalefish-rider does a FS air grabbing heelside edge with back hand behind back foot, boning nose slightly. BS version is called Freshfish.

SwissCheese-Rider grabs with backhand between legs on heel edge and in front of front leg boning the back leg.

Switch-up- Rotating board 180 or more while on the rail.

Taipan-Rider does BS air grabbing with fronthand between legs on toe edge while tucking front knee to touch the nose of the board.

Unit-Same as a Millerflip only with a 540 rotation out of it.

Rotations

180- ½ pipe-approach wall forward going 180 degrees landing forward

Slope-approach jump forward going 180 degrees and landing switch.

starting switch and landing forward is a ½ Cab

360- ½ pipe-approach wall forward and go 360 degrees and landing switch.

Slope-approach jump forward and going 360 degrees and landing forward

Starting switch and landing the same is a Cab. (Some tricks upwards of 540,720, 900, and 1080 are sometimes considered Cabs also)

540- ½ pipe- approach wall forwards and going 540 degrees and landing forwards. Approach wall switch and going 540 degrees and landing switch.

Slope-approach the jump going forwards going 540 degrees and landing switch.

Approach jump switch going 540 degrees and landing forward.

720- ½ pipe-approach wall going forwards and going 720 degrees and landing switch Approach wall going switch and going 720 degrees and landing forward.

Slope- approach the jump going forward and going 720 degrees and landing forwards.

Approach jump switch and going 720 degrees and landing switch

900- ½ pipe- approach wall forwards and going 900 degrees and landing forwards.

Approach the wall switch and going 900 degrees and landing switch

Slope-approach jump forwards and going 900 degrees and landing switch

Approach jump switch and going 900 degrees and landing forwards.

1080, 1260, 1440, etc. on up!

Freeski Appendix

A. Freeski Definitions

1. STANCE

Forwards: Skier hits/airs/jumps a feature facing the feature or lands facing away from the feature or just skis forwards.

Switch: Skier hits or lands a feature backwards, or just skis backwards.

Natural: The most comfortable direction for a skier to spin. If a skier is right footed, they will most likely spin left and vice versa for lefties.

Unnatural: The harder direction for a skier to spin, their second nature. Judging used to focus on what direction each skier preferred but between a few variables, it is simpler to just use Left and

Right. After a run a skier can nearly be pegged as Left or Right but that is still ambiguous as well as trusting that the skier tells the truth of being Left or Right.

Gorilla: As it sounds, the skier is hunched in an over athletic stance with arms and legs in a position that one would flex to imitate a gorilla. This stance shows lack of experience on rails but more often keeps skier from coming off early; it is considered a training stance.

Pinner: The complete opposite to Gorilla; knees, hips, shoulders and elbows all locked out in a

very arrogant (and unbalanced) stance. This stance shows developed skill on rails, but opposite in the air.

Afterbang: A true way to show that the skier “stuck” the landing. When a skier lands perfectly in a Pinner position showing complete control, then holds that proud body position while skiing away. Afterbanging forwards is proof to the crowd the skier is skilled, but Afterbanging switch is to prove to the feature who is boss.

2. JUMPS/AIRS

The obstacle the skier is jumping, riding, sliding or jibbing is called the “**Feature.**” A feature usually has a lip (jump/wedge) that projects the skier’s momentum on or over the feature in the correct trajectory to match the feature design and/or the landing.

Ollie: Skier jumps normally – Tips rise slightly before the rest of the ski, or the skier jumps from a flat base.

Nollie: Skier raises tails up first, and then pops off the nose of the skis and jumps.

Butter: Skier initiates a spin on the vertical axis and does not jump in the air to do so but rather keeps either the tips or tails on the snow while spinning.

Hand Drag: Skier initiates a spin on the vertical axis while also rotating 90 degrees on the longitudinal axis however, in order to stop from flipping over the skier drags the snow/feature with one hand to reverse the longitudinal axis rotation but still finishing the vertical axis spin of 180 degrees.

Pistol Whip: Skier spins 180 degrees on the vertical axis while also rotating 90 degrees forwards (down towards the snow) on the longitudinal axis however (beginning of an Under Flip), in order to stop from flipping over the skier drags the snow/feature with both hands to reverse the longitudinal axis rotation but still finishing the vertical axis spin of 360 degrees or higher; also known as a Pistol Whip Three, ... Five, etc.

Handplant: Skier rides up a vertical wall (quarterpipe or halfpipe) but instead of airing, gets inverted with one hand on the coping for a moment, and then returns back down.

Daffy: Skier swings one leg forward and one ski backward in the air (from side skis look like a V) and then returns skis to their parallel skiing position.

Straight Air: Skier airs forwards, does no trick at all.

Straight Grab: Skier airs and grabs with no rotation.

Zero (Spin): Skier hits the jump switch but performs a straight air (may have a grab). Since this is difficult to do, it can score medium points where a Straight Air scores extremely low.

Flip: A term for one or more revolutions of the lateral or longitudinal axes.

The skier becomes completely inverted (head directly below feet) on this maneuver.

Spin: A number of degrees that the skier spins on the vertical axis. 180 degrees is a 180 (one eighty), 360 degrees is a 360 (three sixty), etc.

180: Skier spins half a rotation on the vertical axis therefore landing opposite what they took off (forwards to switch or switch to forwards); known as Air to Fakie (forwards) or a Cab One (switch).

360: Skier spins one full rotation on the vertical axis therefore landing in the stance they took off in (forwards to forwards or switch to switch); known as a Three.

540: Skier spins one and a half rotations on the vertical axis therefore landing opposite what they

took off (forwards to switch or switch to forwards); known as a Five.

720: Skier spins two full rotations on the vertical axis therefore landing in the stance they took off in (forwards to forwards or switch to switch); known as a Seven.

900: Skier spins two and a half rotations on the vertical axis therefore landing opposite what they took off (forwards to switch or switch to forwards); known as a Nine.

1080: Skier spins three full rotations on the vertical axis therefore landing in the stance they took off in (forwards to forwards or switch to switch); known as a Ten.

1260: Skier spins three and a half rotations on the vertical axis therefore landing opposite what they took off (forwards to switch or switch to forwards); known as a Twelve.

1440: Skier spins four full rotation on the vertical axis therefore landing in the stance they took off in (forwards to forwards or switch to switch); known as a Fourteen.

1620: Skier spins four and a half rotations on the vertical axis therefore landing opposite what they took off (forwards to switch or switch to forwards); known as a Sixteen.

1800: Skier spins five full rotations on the vertical axis therefore landing in the stance they took off in (forwards to forwards or switch to switch); known as an Eighteen.

Backflip: Skier rotates backwards one full revolution on the lateral axis therefore landing in the stance they took off in (forwards to forwards or switch to switch).

Frontflip: Skier rotates forwards one full revolution on the lateral axis therefore landing in the stance they took off in (forwards to forwards or switch to switch).

Double Backflip: Skier rotates backwards two full revolutions on the lateral axis therefore landing in the stance they took off in (forwards to forwards or switch to switch).

Double Frontflip: Skier rotates forwards two full revolutions on the lateral axis therefore landing in the stance they took off in (forwards to forwards or switch to switch).

Lincoln Loop: Skier rotates sideways one full revolution on the longitudinal axis therefore landing in the stance they took off in (forwards to forwards or switch to switch); invented by Eddie Lincoln.

Flair: A Lincoln Loop in the halfpipe; incorporates a 180 to land facing down the wall.

Whiskey Flip: A double flair in the halfpipe; incorporates only one 180 to land facing down the wall.

Underflip: Skier initiates a 90 degree spin on the vertical axis then rolls into a Lincoln Loop using the longitudinal axis, then finishes with another 90 degree spin. This flip is towards uphill giving it the “under” effect.

Overflip: Skier initiates a 90 degree spin on the vertical axis then rolls into a Lincoln Loop using the longitudinal axis, then finishes with another 90 degree spin. This flip is towards downhill giving it the “over” effect.

Rodeo: Skier initiates the vertical axis followed with the lateral axis in a backwards rotation that is 540 degrees or higher; spins and drops a shoulder backwards. This trick is an invert.

Misty: Skier initiates the vertical axis followed with the lateral axis in a forwards rotation) that is 540 degrees or higher; spins and drops a shoulder forwards. This trick is an invert.

Cork: Skier initiates the vertical axis with just enough emphasis on the lateral axis to get their feet higher than their head at some point during the spin however, they are never fully inverted.

Flat Spin: Skier initiates a vertical axis spin but by keeping hips opposed to shoulder movement, transfers energy into a slight lateral axis rotation but then a full longitudinal revolution. This trick

can be in slopestyle or halfpipe with 360s and higher; known as a Flat Three, Flat Five, etc. This trick is never inverted.

Double Rodeo: Skier initiates the vertical axis followed with the lateral axis in a backwards rotation that is 900 degrees or higher and two revolutions. This trick is an invert.

Double Misty: Skier initiates the vertical axis followed with the lateral axis in a forwards rotation that is 900 degrees or higher and two revolutions. This trick is an invert.

Double Cork: Skier initiates a corked spin and carries momentum into another corked spin after completing the first. There are a large amount of variations of Double Corks and some have not even been attempted yet. One version of a Double Cork 1080 is a Misty 540 straight into a **Rodeo 540** all in the air with no interruption of momentum. Double Corks are emphasis on the spin (vertical axis) and should be obvious that full invert is never attained.

Kangaroo Flip: Skier initiates a Double Backflip but sits into it with a slight rotation of the vertical axis therefore spinning a 180 at the end of the maneuver and coincidentally grabs **Lu Keng**; invented by Jon Olsson in while skiing in Australia. This trick can be mistaken for a Double Underflip.

Double Flips: As well as Double Corks, there are numerous amounts of Double Flips possible using combinations of the three axes. The important thing about Double Flips is that they are emphasized on either the lateral or longitudinal axis and are typically easier than doubles that emphasize on the vertical axis (Double Corks, Double Rodeos and Double Mistys).

3. GRABS

For the simplicity of explanation, imagine the skier is right-handed and spinning left.

SAFETY: Skier reaches down and grabs the outside of the right ski with the right hand near the boot.

MUTE: Skier crosses skis in front of the binding (Iron Cross) and grabs outside the left ski with right hand in front of the binding.

OPPOSITE MUTE: Skier spins left but looks back and grabs outside the right ski with the left hand.

HIGH MUTE: Skier grabs mute but gets it up near the nose of the ski (far from the binding).

CRITICAL: Skier stays in regular stance and grabs inside the left ski with the right hand in front of the binding.

LU KENG: Skier grabs outside the right ski (right leg bent) with the right hand behind the binding while the left leg extends (like the famous video game character).

JAPAN: Skier grabs inside the left ski but behind the right leg and left binding with right leg extended.

SUPER JAPAN: A variation of the Japan but with the right leg extremely extended and up making a daffy stance between the left and right legs.

NOSE: Skier grabs either ski with one hand.

TAIL: Skier Iron Crosses, points toes down and heels up, reaches with left hand and grabs inside the left ski behind the binding (near the tail but up by the shoulder); also known as Leading Tail.

TAILING TAIL: Skier spins left, but looks back to the right ski and performs a Tail Grab

TRUE TAIL: Skier performs either tail grab but instead of grabbing the side of the ski near the tail, grabs the actual tail on the very end of the ski. This is difficult because skiers might miss.

STALE TAIL: Skier keeps both skis together but grabs True Tail with one hand on both tail tips.

BLUNT: Skier grabs the outside of the ski during a Tail Grab instead of the inside. This is difficult because it is easy to slip and let go of the ski since the momentum is pulling the hand away from the ski and not through it (like in a Tail Grab).

DOUBLE JAPAN: Skier grabs Japan with right hand and reverse Critical (left hand inside the left ski above the binding) at the same time.

OCTO: Skier grabs leading Tail with left hand but also while keeping skis crossed, grabs the inside of the right ski in front of the binding and pulls left and right hands towards each other (putting the skier completely corked).

ROCKET AIR: Skier grabs both tips with both hands.

TRUCK DRIVER: Skier grabs like a Rocket Air but on the outside of the skis down just above the bindings (like holding a steering wheel with smoke stacks...drive that rig).

BOW AND ARROW: Skier Truck Drivers but bends one knee and pulls that leg close while other leg is extended.

BROKEN ARROW: Skier daffys and grabs the outside of the left ski with the left hand in front of the binding while grabbing the outside of the right ski with the right hand behind the binding.

DOUBLE MUTE: Skier grabs Mute but with both hands on the outside of the left ski in front of the binding next to each other.

GUITARO: Skier grabs Tail but with both hands on the inside (left hand over the ski, right hand under) behind the binding.

SCREAMIN SEMEN: Skier daffys then crosses forward ski up and over the other ski, brings skis down to parallel position (although legs are fully crossed), then back up and over (if skier lands in this position before bringing ski back over, well you get the idea with the name).

DEATH GRAB: Skier Screamin Semens (right ski over), then grabs left Tail Grab with left hand and turns right ski nose towards the left (similar position to Octo), then uncrosses.

4. RAILS

Slide/Grind: Skier spins 90 degrees and rides a rail/box feature sideways with one foot forward and one foot back.

Urban Rail: A rail that must be approached from the side (rail is higher than and/or too close to the lip)

Lipslide: Skier approaches an Urban Rail and lifts heels (tails) over the feature instead of the common toes (noses) over.

Nosepress: Skier rides the feature with contact out under the nose of the skis.

Tailpress: Skier rides the feature with contact out under the tails of the skis.

50/50: Skier rides the feature straight forward as if skiing normally; not very common.

5-O: Skier 50/50s a feature but only on one ski (Five Oh); not very common.

Broken Grind: While sliding a feature the skier puts weight out on the front ski and lowers their back knee all the way down to touch the feature and drag back ski's inner sidewall over the feature.

Disaster: Skier gaps (airs over a flat section of a feature) to the down section.

Switchup: While sliding a feature the skier jumps and performs a 180 and continues to slide; also known as a swap, changeup or if the skier surface slides and never jumps, this can be called a hurricane. This trick can also be done in higher increments such as 360 and 540 switchups.

Frontside: Skier performs a switchup while facing the end of the feature (moving forwards)

Backside: Skier performs a switchup while facing the beginning of the feature (moving backwards).

Pretzel: Skier performs a switchup or spin off a feature that goes against their initial spin or momentum on the feature (skier jumps on by spinning right but after sliding for a bit does a frontside switchup therefore spinning left).

270 On: Skier spins 270 degrees and lands sideways on the feature.

270 Off: Skier jumps off the feature and spins a 270.

450 On: Skier spins 450 degrees onto the feature.

450 Off: Skier jumps off the feature and spins a 450.

630 On: Skier spins 630 degrees and lands sideways on the feature.

630 Off: Skier jumps off the feature and spins a 630.

810 On: Skier spins 810 degrees onto the feature.

810 Off: Skier jumps off the feature and spins an 810.

Rail Combos

270 Rewind: Skier does a 270 On then mirrors that with a Pretzel 270 Off ending right back in the stance they took off in.

K-fed: Skier jumps on then does a Pretzel Switchup 180 and continues that momentum into a **270 Out** (ex: Approaches forwards, jumps on left foot forward (right spin – 90 degrees), does a pretzel frontside switchup (left spin – 180 degrees) followed by a backside 270 Off left spin – 270 degrees).).

Brittany: Opposite of the K-fed. 270 On, Pretzel Switchup followed by a 90 degree Off.

B. Freeski Instabilities

There are a number of instabilities that cause skiers to be out of good body position and therefore lose points in competitions. Listed below are the most common instabilities:

Backseat: Skier lands in a sitting position over the tails of the skis; slight loss of control.

Hand Down: Skier puts a hand on the snow to try to regain control; slight loss of control

Butt Check: Skier momentarily sits on the snow and bounces back up; marginal loss of control

Back Slap: Skier momentarily lays their full back on snow; major loss of control.

Washout: Skier keeps spinning when they land because they cannot stop their momentum; major loss of control.

Revert: Skier lands in the wrong stance (forward/switch) and surface slides a 180 to realign; marginal loss of control

Early Off: Skier comes off a rail feature before the end due to being unbalanced on the feature; marginal loss of control.

Knuckle: Literally the slope change between the deck of a jump and the down sloped landing. Skier lands on this zone (coming up short); marginal loss of control

Deck: The flat zone the lip is built on. Skier lands completely flat even before the knuckle coming up far too short due to lack of speed; major loss of control

Flat: Skier overshoots the entire landing transition due to too much speed; marginal loss of control

Speed Check: Instead of linking a turn, skier turns skis sideways momentarily in a choppy motion to cut speed; minor loss of control

Wedging: Instead of linking a turn or speed checking, skier power wedges before a feature to cut speed; marginal loss of control and lack of skill.

Edging: Skier catches an edge (inside or outside); major loss of control

Rolling Windows: Skier swings arms either in a forward or backward motion to adjust torso on the lateral axis (might only be offset a few inches); minor loss of control.

Flailing: Skier swings arms all over the place due to being offset in multiple axes; marginal loss of control.

Catting: Skier violently swings arms and legs to regain balance (very similar to how a cat moves when out of body position); major loss of control

Poling: Skier loses speed and uses poles to regain speed; minor loss of control

Skating: Skier loses speed completely and uses skis in a skating fashion to create momentum; marginal loss of control.

Crash: Skier falls to the ground and/or loses ski(s); complete loss of control and run is no longer judged.