

Pacific Northwest Teen Square Dance Festival

Judge's General Instructions and Duties

**RESPONSIBILITIES OF THE CHIEF SQUARE DANCE JUDGE**  
**Square Dance, Calling & Exhibition**

- a) Shall empanel the required judges and mystery timers and see that the proper numbers are present and properly seated or situated at all times. Judges and timers must be competent dancers and be familiar with each move to be judged.
- b) Shall see that a reasonable time interval be observed between entries (not more than 2 minutes) so that the judges can complete their scoring. Shall indicate to the M.C. that the next entry is to be brought on.
- c) May give a five minute adjudication at the conclusion of the Festival.  
(Awards Ceremony)
- d) Shall secure such additional personnel, runners, etc. as are required for an efficient judging operation.
- e) Shall receive all teen caller cue sheets for the Display Round by March 1st in the year of the festival and check each cue sheet carefully to ensure that:
  - 1) all written figures contain current square dance terminology
  - 2) that no basic movement in the dance exceeds the category cut-off on the List of Basic Movements
  - 3) that the caller's name, the category of the caller, the name of the club and the category of the square are all marked on the cue sheet submittal form and ensure the cue sheet number corresponds with the submittal form.
  - 4) He/she shall work all dancing figures from start to finish to ensure that there are no typographical errors on the published cue sheet.
  - 5) He/she will notify club representatives of rejections or errors, prior to March 15th in the year of the Festival.
  - 6) On the day of Festival he/she is to supply the cue-sheet checker with these sheets.
- f) Once the Chief Judge has received the mystery tapes he/she will ensure the following:
  - 1) music and voice are clear and reproducible.
  - 2) movements on each tape are not above that category
  - 3) that movements are broad enough to accommodate a wide range of abilities.
  - 4) that there are no errors in any sequences
  - 5) arrange to have these tapes danced by the judges and timers to ensure that they are suitable to the requirements of Mystery Square Dancing. As "NO ONE" is to have any prior knowledge of the mystery calls, this must be done with utmost secrecy and no extra persons shall be present at this review.

6) If the mystery tapes are found to be unsatisfactory, the Chief Judge will be responsible for securing other means of presenting mystery calls.

- g) Shall have a meeting of all judges prior to competition to explain the scoring procedures and score sheets.
- h) Shall ensure that no judge instructs or assists any competing square or individual in the competition squares or calling.
- i) Shall reproduce at least one recording per club containing all the mysteries for that year to be distributed the night of competition after the awards ceremony.
- j) Shall be the sole judge of any square, calling or exhibition problem or question that may occur during competition not covered in the official rule book.
- k) Shall be a member of the Grievance Committee.
- l) Shall rule on eligibility of a challenged competitor.
- m) Shall decide the amount of penalty not otherwise specified for infractions in any and all categories.
- n) Shall ensure that the official recording made of the Festival, or any part thereof, with the exception of the mystery section, will not be divulged or distributed, and that the tape will be erased when there is no further use for it.

## **RESPONSIBILITIES OF THE ROUND DANCE CHIEF JUDGE**

- a) Shall empanel the required twelve judges and see that they are present and in their proper positions at all times. Judges must be competent dancers in the highest category in competition round dancing and be familiar with each and all steps to be judged. (See Rule Book -- 5570)
- b) Shall see that a reasonable time interval, not to exceed two minutes, be observed between entries and categories to allow the judges to complete their scoring and turn in and receive new score sheets. Shall indicate to the M.C. that the next entry or category is to be brought on.
- c) May give a five minute adjudication at the conclusion of the festival. (Awards Ceremony)
- d) Shall direct such additional personnel, runners, etc. to assist if required for an efficient judging operation.
- e) Shall select the required rounds for competition and check each cue sheet carefully to ensure that :
  - 1) all written figures contain current round dance terminology.
  - 2) that no basic movement in the dance exceeds the category cut-off on the List of Hash Movements.
  - 3) distribute cue sheets to clubs by December 1.
  - 4) shall check over all published cue sheets for any corrections, clarifications or explanations. Shall be prepared to answer all questions about the rounds and give a decision on any trouble spots. (See Rule Book -- 5830)
  - 5) shall show the selected rounds to the club representatives and/or club cuers at the January Rep. Meeting (set up by the Festival Chairman).
  - 6 ) shall arrange to have someone prepare various competition levels of hash for Round Two on cassette tapes. (See Rule Book - - 5400)
- f) Once the Chief Judge has received the hash tapes, he will ensure the following:
  - 1) music and voice are clear and reproducible.
  - 2) movements on each tape are not above that category.
  - 3) that movements are broad enough to accommodate a wide range of abilities.
  - 4) that there are no errors in any sequences.
  - 5) Arrange for all the round dance judges to dance the tapes to ensure that they are suitable for the requirements of Hash Round Dancing. This must be done with utmost secrecy and no person other than the Co-ordinator, Chief Judge, Hash Cuer and Judges is to be present at this session.

6) Shall, in the event that the round dance hash tapes are found unsuitable for the Festival, arrange to have new tapes made and danced, and/or make other arrangements for presenting a hash cuer.

- g) Shall have a meeting of all round dance judges prior to competition to explain the scoring procedures and score sheets and to ensure that all the judges are familiar with the dances they will be judging.
- h) Shall ensure that no round dance judge instructs or assists any competing couple or individual in the competition rounds.
- i) Shall reproduce at least one recording per club containing all the hashes for that year to be distributed the night of competition after the awards ceremony.
- j) Shall be the sole judge of any round dance problem or question that may occur during competition not covered in the official rule book.
- k) Shall be a member of the Grievance Committee.
- l) Shall rule on the eligibility of a challenged competitor.
- m) Shall decide the amount of penalty not otherwise specified for infractions in any and all categories.

## **GENERAL INSTRUCTIONS FOR ALL JUDGES**

The PNTSDF asks you to judge fairly and impartially. Due to the nature of the sport, we realize you could probably see someone you know competing. We trust your ability to be fair.

Secondly, if you were asked to be a judge, it is because the PNTSDF felt you were qualified through your inherent abilities demonstrated by your dancing and other observed qualities. As a result, we expect you, AND ONLY YOU, to be the sole judge of the information we request of you on a scoresheet. Please be discreet during the time of judging a category.

Third, we realize that the fun of competition is in the anticipation of the actual awarding of the trophies. AFTER your category is finished for the day, feel free to speculate, but use reasonable judgment when discussing your opinion with anyone else.

- a) You should familiarize yourselves thoroughly with the Handbook and the rules of the Festival, especially as they relate to your particular capacity.
- b) You should be familiar with current practice in square and round dancing and interpret such judging points as Grace, Styling, etc. in accordance with this. .
- c) Please note particularly the various score sheets included herein. Note that in practically all cases your mark is given out of a possible total of 10. You need not concern yourselves with the factors or any calculations. Please do not fractionalize points.
- d) As a final check of accuracy, please ensure that the name of the entry on the score sheet that you are marking corresponds with the M.C.'s announcement.
- e) Please be seated at your station before the competition begins and remain seated throughout. Please direct problems or questions to the Chief Judge through the runners at your disposal.
- f) Please be prepared to give your views on the total days competition to the Chief Judge to be incorporated in his adjudication at the awards presentation in the evening. Notes should be made of these points throughout the day.
- g) You are being asked for your individual opinion in all phases of judging. Please do not consult with or make comments to others, including other judges (except the Chief Judge) while actually engaged in judging and marking score sheets.
- h) Please come to the Festival in square dance attire.

## **OFFICIAL'S DUTIES**

### **A. SQUARE DANCING JUDGES**

You will be required to occupy one of the six judging stations and remain in that same position throughout all square dancing competition.

Regarding Team Breakdown Explanations, see Timers' Instructions, Judges Handbook.

#### **2511 Sq. Dancing Judging guidelines: "Bench Marking".**

All Square Dance Judges will be instructed to award each category of judging with a Six (6) to begin each round, and remove one point per deviation from accuracy or add one point per proficiency of performance.

The cue sheet checker will inform the judge that an error has been made by the caller and the judge is to take this into consideration and judge the dancers accordingly.

#### **2700 Square Dance Terminology**

##### **2730) Sq Dnc: Competency**

Dancers will be rated on their abilities in Rhythm, Enjoyment, Ability to Follow the Call, Posture, and Styling.

##### **2731) Rhythm:**

The ability of the square or individual dancers to correctly do the call and dance or move their feet and hands with the beat of the music.

##### **2732) Enjoyment:**

The dancers' apparent pleasure in dancing and should be judged more by their actions than by just having a smile on their face.

##### **2733) Ability to follow the call:**

The ability of the dancers to do the call effortlessly and correctly in time with the music.

##### **2734) Posture:**

The correct posture of the dancers should be in a comfortable, straight position, not a slouched, hipshot position. However, a physical handicap will not be judged for an incorrect position when it is not possible to have correct posture.

##### **2735) Styling:**

Doing the given call smoothly, effortlessly and comfortably in time with the music, with the entire square working together. Extra flourishes should be taken into consideration.

**B. CUE SHEET CHECKER**

Shall compare the caller's actual performance with the written, accepted cue sheet and draw to the attention of the appropriate Judge any marked discrepancy. "Sequential order is extremely important." (ie) Opener, if used, Twice for Heads, Middle Break, if used, Twice for Sides, Closer, if used. For clarification purposes, the cue sheet checker will pass to the Chief Judge any sequential variations.

**C. CHIEF TIME KEEPER**

You will be in charge of all timing procedures required in the Festival which include timing all patter calls, timing exhibition entries, and recording Mystery Square Dancing times.

Other than Mystery Squares, these consist simply of maximum and/or minimum times for various performances and are stated in the rules. The timekeeper should familiarize himself with these requirements. He should himself time each such performance with a stop watch and record any deviation from the permissible times in case of objection.

You will assist in supervising the timers in the Mystery Square timing procedures as detailed below.

Patter Calls in calling competition shall be no less than Two minutes in length measured from the first word of the call to the last word of the call.

Exhibition presentations shall not exceed ten minutes in length. The method of timing will be a watch started at the first step on the exhibition floor or the first note of the music, whichever comes first, to the last step on the exhibition floor or the last note of the music, whichever comes last.

As there is a point loss of one point per second for any under/overages, these details must be sent to the Score Room immediately via "runners".

**D. TIMERS**

- a) You will be given a watch with a number on it.
- b) Each timer will be assigned a position on the floor. Please remain in your place even if your team gives up.
- c) If a team gives up, they are to remain in place. They may sit or stand. They must not disturb other dancers either by talking or moving about the floor. Timers are expected to see that the team they are timing obeys this rule.
- d) Five timers are assigned to each team.



- e) As soon as the mystery call is over, the Chief Time Keeper will come and record your watch and then zero it.
- f) Never zero your watch while the Festival is in progress. Only the Chief Time Keeper will zero watches. If your watch needs zeroed, take it to the Chief Time Keeper. (If a watch is accidentally zeroed, the result is a complete loss of score for the team involved.) IT IS VERY IMPORTANT THAT THIS SHALL NOT HAPPEN DURING THE EXCITEMENT OF THE FESTIVAL.
- g) Do not show your watch to anyone except the Chief Time Keeper, especially the other timers or competitors.
- h) If your watch breaks down or is accidentally zeroed while the Festival is in progress, simply stand quietly until the call is over and then report the trouble to the Chief Time Keeper, discreetly. PLEASE handle these watches with extreme care; they are valuable.
- i) There will be an introduction at the beginning of each tape, followed by a countdown of 3 - 2 - 1 - START. Start the watch on the command "START".
- j) STOP the watch whenever the team you are judging has broken down. See Paragraphs "n" - "q" below for breakdown.
- k) START the watch whenever the team starts dancing again correctly to the call after the breakdown. In other words, the watch should always be running when the team is dancing correctly to the call.
- l) Stop the watch, in the event the team has lasted until the end of the mystery, on the caller's signal. He will verbally countdown as follows: "3 - 2 - 1 - STOP". On the "word "stop", stop the watch.
- m) Team is considered broken down when it is not dancing correctly to the call. It is not, however, enough that the team be dancing, it MUST be doing what the caller has instructed.
- n) Team is considered broken down if one dancer is not dancing to the call, even if the other seven are.
- o) Consideration and skill and attention is needed to spot such deviations from the call a left hand star, when right hand star is called for or swing thru from a left hand wave.
- p) Team is not considered broken down if it is reasonably behind the call.

- q) If in a goof a couple or couples become "ARKY" but continue to perform the movement correctly, they should not be penalized - (ie) Girls perform the man's part in the same manner as the man would and vice versa.

## **E. CALLING JUDGES**

You will be required to occupy one of the six judging stations and remain in that same position throughout all calling competition.

**4511 Calling: Basic Judging Guidelines:** Points deductions. All calling judges will award each category of judging with a Six (6) to begin each round, and remove one point per deviation from accuracy or add one point for proficiency of performance.

Judges may stop the competition and have the sound corrected if they are unable to hear the competitor clearly. A signal should be given to either the Chief Square Dance Judge or the Master of Ceremonies to correct the situation. If this should occur, no penalties shall be given to either the Caller or to the Square Dance teams competing.

### **4700) Calling: Terminology**

#### **4710) Singing Call Definition, General:**

Basically, a square dance call done to a melody, the metre and phrasing of the call being arranged so as to suit that melody.

A typical singing call, as published in record form by a modern square dance recording company, consists of a break and a figure repeated in the pattern of: Break, Figure (twice for the heads,) Break, Figure (Twice for the sides,) Break. Repetition of the break and figure are usually done with little or no variation.

Other, less common patterns may reduce the number of breaks to two, one or none.

#### **4720) Patter Call, General:**

Basically, a square dance call done to music in which the melody is subordinate to rhythm and phrasing. The Caller is not restricted to any particular pattern or sequence of movements except that each movement called must be compatible with the preceding and following movements, that is, the dancers must be in a position to do what is called.

It is also expected of a patter caller that wherever the movements called produce a change of partners and/or sequence of couples within the square, subsequent calls should return the square to its original formation by the end of the dance. Failure to do so would create uncertainty as to what is expected of the dancers.

\* Note: For the purposes of P.N.T.S.D.F., patter is defined as "a medley of miscellaneous steps and figures in Square Dancing".

**4730) Calling: Competency**

Callers will be rated on their abilities in Knowledge of Call, Command, Tone & Pitch, Rhythm & Phrasing, Personality, Timing, Enunciation, and Clarity.

**4731) Knowledge of Call:**

In Singing Rounds, caller should know the call letter perfect (with the ability to vary somewhat the filler/patter, phrasing and melody of the call.)

In Patter Round, caller should exhibit confidence and be successful in producing continuous, smooth flowing choreography that results in the square returning to its original starting formation.

**4732) Command:**

The caller should be in command of (have authority over) the floor of dancers and the calls (commands) should be given in a concise, no-nonsense manner.

**4733) Tone & Pitch:**

The tone of the caller should be pleasing to the ear, not screechy or raspy or monotone. The pitch of the caller's voice should be the same note of the music, which simply means: the caller should be able to carry a tune.

**4734) Rhythm & Phrasing:**

The caller should have the ability to give his commands with emphasis on the down beat so that the call is within the phrase of the music.

**4735) Personality:**

The caller should appear to be happy and enjoying his job; should move about the stage somewhat, watch or at least look at all of the squares, and should be keeping time (tapping his foot or snapping his fingers for example) with the music.

**4736) Timing:**

Calls should be given at the proper time for the dancers to execute with a smooth flow. The most effective performance by the dancers should be achieved by regulation of the time or speed.

**4737) Enunciation:**

Movement words should be emphasized so that they are distinct and pronounced so that they are easily understood.

**4738) Clarity:**

Calls should be given crisply, cleanly, and be clearly understandable to all dancers on the floor.

## **F. ROUND DANCE JUDGES**

You will be required to judge all round dance competition.

Shall be required to know and will have danced all of the selected rounds used in competition including the "hash" tape.

Shall judge the competitors as a couple, not as individuals.

### **5700 Round Dancing: Terminology & Definitions**

#### **5710) Round Dancing Definition, General**

Basically, a round dance routine done to a melody, the metre and sequence of steps being arranged so as to suit that melody.

#### **5720) Hash Round Dance, General**

Basically, a round dance call done to music in which the melody is subordinate to rhythm and phrasing. The cuer is not restricted to any particular pattern or sequence of movements except that each movement called must be compatible with the preceding and following movements, that is, the dancers must be in a position to do what is called.

\*Note: For the purposes of P.N.T.S.D.F. Hash is defined as "a medley of miscellaneous steps and figures in round dancing".

#### **5730) Rnd Dnc: Competency**

Dancers will be rated on their abilities in Execution, Choreography, Rhythm, Enjoyment, Posture, and Styling.

#### **5731) Rnd Dnc: Execution:**

The ability of the couple to move together in time with, and in rhythm to the music.

The correct performance of the individual steps as described in the authorized cue sheets.

#### **5732) Rnd Dnc: Choreography:**

To do the proper steps in their correct sequence and with no individual deviation from the published cue sheet.

#### **5733) Rnd Dnc: Rhythm:**

Uniform movement with the beat of the music. The characteristic musical pattern that establishes the dance form such as Waltz, Foxtrot, Cha Cha, etc. (from Roundalab Glossary).

#### **5734) Rnd Dnc: Enjoyment:**

The genuine pleasure shown by dancers for the music and rhythm of the

dances being executed. The dancers ability to bring the music to life.

**5735) Rnd Dnc: Posture:**

The way in which dancers carry and portray themselves. Correct individual and couple body positioning for the rhythm being danced. (ie: Jive, Waltz, etc.)

**5736) Rnd Dnc: Styling:**

Proper positioning or movement of the head. The posture and positioning in relation to partner. Grace, beauty and charm of form, movement, expression and manner.

**G. CUEING JUDGES**

You will be required to occupy one of the three judging stations and remain in that same position throughout all cueing competition.

**6550 Cueing: Basic Judging Guidelines:** Points deductions. All cueing judges will award each category of judging with a Six (6) to begin each round, and remove one point per deviation from accuracy or add one point for proficiency of performance.

Judges may stop the competition and have the sound corrected if they are unable to hear the competitor clearly. A signal should be given to either the Chief Round Dance Judge or the Master of Ceremonies to correct the situation. If this should occur, no penalties shall be given to the Cuer.

**6710) Round Dance Cue Definition, General:**

Basically, a round dance sequence done to a melody, the metre and phrasing of the call being arranged so as to suit that melody.

A typical round dance cue, as published in a record form by a modern Round dance recording company, or popular song recognized as round dance compatible with a published cue sheet, consists of a figure repeated in pattern. Repetition and variation of figures are usually done with regard to length, meter and melody of the record.

**6711) Cueing: Phase Definition**

Phase I, II, III and IV refer to levels of round dance moves as defined by Roundalab.

**6712) Cueing: Rhythm Definition**

Standardized names by Roundalab will be used to indicate the type of rhythm found in a dance. The most common Rhythms are the Two-Step and the Waltz. (Refer to Rule 6320)

**6730) Cueing: Competency**

Cuers will be rated on their abilities in Knowledge of Dance, Command, Rhythm, Personality & Tone, Timing, and Enunciation & Clarity.

**6731) Cueing: Knowledge of Dance**

Cuers should know the dance letter perfect and exhibit confidence in cueing the dancers.

In Cold Cue Circuit, Cuer should exhibit confidence and be successful in producing continuous, smooth flowing choreography that gives dancer couples an opportunity to successfully complete all dance steps.

**6732) Cueing: Command**

The Cuer should be in command of (have authority over) the floor of dancers. The cues (prompts) should be given in a concise, no-nonsense manner.

**6733) Cueing: Rhythm**

The Cuer should have the ability to give the commands with emphasis on prompting so that the dancers can execute the command in time with the music.

**6734) Cueing: Personality and Tone**

The Cuer should appear to be happy and enjoying the cueing and should be watching the dancers.

The tone of the cuer should be pleasing to the ear, not screechy or raspy or monotone. [01/07]

**6735) Timing**

Cues should be given at the proper time for the dancers to execute with a smooth flow in time to the music.

**6736) Enunciation & Clarity**

Cues should be given crisply, cleanly and distinctly pronounced so that they are clearly understandable to all dancers on the floor.

**G. FLOOR MANAGER-- Round Dance Hall**

Shall ensure judging tables are in position before each event.

Shall be responsible for teams moving into position for Compulsories and Hash Dancing.

Shall be responsible for the removal of teams to seclusion hall (isolation room) when required.

Shall see that all doors are secured during Hash Tape Dancing.

Shall request of the janitor that floors be mopped as required.

Shall secure any additional help as required for smooth running of the festival in round dance area, isolation room and doors during hash squares.

#### **H. SCOREKEEPER**

Shall become fully familiar with PNTSDF Scoring Computer Program.

Shall receive competitors names and categories as soon as registrations are complete so information can be entered into computer.

Shall receive schedule as soon as complete so that a check can be made on registrations and further information can be entered.

Shall print all score sheets with competitor information entered on them and give these to the Co-ordinator 1 week before Festival.

Shall ensure that there is such help, equipment and space as will be required well in advance of the commencement of the competition. This area should be well away from the "action" of the competition so that there are no distractions to those completing scores.

Shall accept all score sheets as they are brought by runners from the judges, make all necessary calculations thereon, transfer the scores to the master sheet for each entry and fasten all sheets for each entry together.

Shall determine finalists and prepare this information to be passed on to the M.C. for announcement.

Shall keep all scores confidential, giving them only to the Co-ordinator or the appropriate Chief Judge.

Shall prepare a list containing names of all award winners to be presented to the Co-ordinator prior to 9:00 PM.

#### **I. SCORE SHEET MANAGER**

Shall see that all scoring sheets are filled out with the correct headings and delivered by the runners to the judges at appropriate times.

**J. RUNNERS**

Shall be responsible to see that the judge's score sheets are kept moving to the score room as quickly as possible.

They shall be familiar with all judge's stations.

They shall do any other errands as required for the smooth running of the Festival and as requested by a Chief Judge.

**K. FLOOR MANAGER-- Main Hall**

Shall ensure judging tables are in position before each event.

Shall be responsible for teams moving into position for Display and Mystery Square Dancing and Exhibition.

Shall be responsible for the removal of teams to seclusion hall (isolation room) when required.

Shall see that all doors are secured during Mystery Tape Dancing.

Shall request of the janitor that floors be mopped as required.

Shall secure any additional help as required for smooth running of the Festival in general dance area, isolation room and doors during mystery squares.

Shall be responsible for the make-up of three squares required to dance to the competing callers after round one, ensuring that "they are made up of club level dancers, Preteen, Junior and Senior competitors and/or club advisors dressed in square dance attire. Composition of squares shall be mixed as to group affiliates. Dancing shall be competition styling and NO Preteen Novice or Junior Novice dancers are to be on the floor. The master of ceremonies may suspend proceedings and direct dancers on the floor to correct any situation which he feels may be unfairly to the advantage or disadvantage of the performing caller.

**L. DOOR MONITORS**

**Door Monitors** are required in the square dance hall during "mysteries", in the round dance hall during "hash", and in the seclusion halls.

**Seclusion Hall Monitors:** All competitors competing in the same category are kept in seclusion from each other to ensure they have no



prior knowledge of the tapes. Each team may have up to 2 advisors /square if requested. Any competitor entering either seclusion hall after their level has started must be accompanied by an adult wearing a "PASS" Ribbon. (These teens will have been competing in the other hall.) No other adult or teen to come in contact between seclusion and the dance hall.

**Round Dance Hall and Square Dance Hall Door Monitors:**

Will be asked to secure the doors at the beginning of each tape (ie flight, not level) in order to restrict the entering and exiting of spectators in order to keep the noise level in the hall to a minimum. Spectators may move in or out of hall between tapes while a new flight of dancers are positioning themselves on the floor. (A person displaying a Pass ribbon will be allowed access, if necessary, in order for their competitor to get to their next competition on time.)