



# JUDGES HANDBOOK SNOWBOARD & FREESKI

EDITION 2019/2020

**INTERNATIONAL SKI FEDERATION  
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**Zurich (SUI), Oct 2019**

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The Judges Handbook includes official rules from the International Competition Rulebook (ICR). All items in the Judges Handbook that is not from ICR and is not yet approved by FIS, will not be consider as rules.

For more detailed rules, refer to the ICR.

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## 1 Ethics and Code of Conduct

- A judge shall score and rank each competitor fairly, without bias, without regard to past impressions and without regard to the competitor's national affiliation, race, gender or sponsor.
- A qualified judge will never favor or discredit a competitor for his or her personal preferences or affiliations to the judge himself or other people/entities.
- Judges must always aim to give the fairest evaluation of each Competitor based on the same criteria and same scale equally to all competitors.
- A judge shall always conduct themselves in a professional manner at a competition.
- All forms of harassment or bullying of any kind will not be tolerated and judges are to report any incidents to the head judge or proper authority if an incident occurs.
- Judges shall work as a team and recognize that each judge has an equal right to their opinion.
- A judge must always accept criticism calmly and maintain his/her composure.
- A judge shall not predict outcomes in advance or take part in betting's which concerned the competition he is part of the judge panel.
- Judges shall not argue with other judges or Head Judge in front of competitors, officials or event organizers.
- Judges shall not relay information to an individual competitor or team before the competition.
- Discussions between judges about the course, potential runs, and level of competition witnessed during training sessions are to stay confidential among the judges.
- A judge must not act as a Team Leader, Coach (or Assistant) or be payed staff of team or a national federation with responsibilities for teams at CoC, WSC, OWG, or YOG in the same season as selected as a member of the judge's panel for international competitions.
- Not serve as television commentator nor engage in communication with the media, television, or others except through the headjudge of the Competition in which they are serving.
- Questions regarding the course or tricks should be addressed at the Team Captains Meetings where all Nations and Competitors can receive the same information equally.
- Judges shall not engage in inappropriate relationships or activities of a sexual nature with any competitors before or after the competition. Any judge found to be engaging in an inappropriate relationship with an competitor will be subject to review by the FIS SB & FK JAG and may result in suspension or loss of judge's license.

- Judges may not consume drugs or alcohol before or during the contest. This includes excessive drinking the night before.
- Smoking of any kind is not permitted in or around the judging booth.
- If a Snowboard or Freeski judge does not follow these duties in all points, the license is subject to review by the FIS SB & FK JAG and may result in downgrade, suspension or loss of judge's license.

## **2. Rights and Duties of FIS SB & FK Judges**

### **Snowboard & Freeski Judges Have the Right To:**

- Receive daily compensation (see ICR Section 3311.11)
- To be reimbursed for their expenses (see ICR Section 3311.11)
- Receive rule books and access to other materials to train as a judge
- Adhere to the Judges Code of Conduct
- To have a current and complete knowledge of competitive Snowboard or Freeski trick identification, trick difficulty, trends and progression.
- Maintain their judging qualification.
- Be bound by all the guidelines and rules set forth in the FIS Snowboard/Freeski ICR and Judges Handbook.
- Have a valid license and be qualified to judge at the competition concerned.
- Follow the judging criteria.
- Contribute to all judging decisions
- Attend all Team Captains Meetings and/or Competitor Meetings before the competition day.
- Each judge shall be on time at the competition location. If there are any issues regarding travel, they shall contact the Head Judge by all means possible until the Head Judge is reached and informed about the situation and solution.
- Judges shall make themselves available to the Head Judge to perform any necessary tasks as requested.
- All judges must remain at the judges stand 15 minutes after the competition or longer if the Head Judge requests to field any questions comments or concerns with regard to the competition results or official protests.
- Attend all official events and functions
- Receive lift tickets during all training and competition days
- To have access to the judges stand during competition and training session
- Inspect the competition site during the official training sessions.
- Attend and watch all official trainings
- Check/Confirm results with the HJ with using the judge's steno sheets
- If necessary, check/confirm and help with the calculation of results.

## **Cell Phones in the Judging Booth**

Judges are prohibited from the use of personal cellular phones or similar Devices while on the judges stand. The operation of such device could be a distraction to the user and/or other judges and could create an uneasy judge environment and allow for outside influences to affect the judging. During Competition hours these devices should be turned off or in non-transmission/flight mode. These devices may not be used during scheduled breaks or lunch period outside the judge's booth unless approved by the Head Judge.

### **3. Rights and Duties of the Headjudge**

- The Head Judge is appointed by the FIS SB & FK JAG
- Is a member of the Competition Jury with voting rights.
- Shall have a valid judging license to Head Judge the competition concerned.
- Shall have a complete knowledge of the FIS judging procedure and follow the rules and guidelines set forth within the ICR and Judges Handbook.
- In the event of an official protest, the Head Judge shall work with the Competition Jury to address and resolve the protest.  
(See ICR Sec. 5024) for protest protocol.
- Responsible for the coordination of judges before and during competition.
- Responsible to coordinate accommodation and transportation for all judges at the competition in question together with the appointed Judges Coordinator.
- Shall attend and participate at all Jury and Team Captain Meetings and present the panel of judges at a TC meeting before competition.
- Shall make sure all judges attend all Team Captains Meetings and/or Competitor Meetings. Is responsible to see that all judges follow the FIS Snowboard & Freeski judge's criteria.
- The Head Judge may replace any judge that is acting unprofessionally, is unfit to judge, or does not follow the judging criteria. If no qualified replacement judges are available, the Head Judge can stand in for this judge and score the event.
- Check the results using judging Steno sheets with the other judges and confirm to the TD as soon as they are official.
- Inspect the location of the judges stand and construction at least one day before the first competition day. Any revisions required to the judges stand to be presented to the TD prior to the last training day.
- Ensure that the standard of the accommodations and transportation are fulfilled:
  - All the rooms should be booked in the same hotel.
  - Hotels should be as close to the venues as possible
  - The Head Judge should have a single room

- Scoring judges should also have single rooms. If single rooms are not possible, no more than 2 judges are allowed per room, and some amount of separation between beds to allow for judge's privacy
- Judges will not be assigned to a room with a judge of another gender.
- Event Organizers to supply contacts, names and phone numbers of hotel, TD and Chief of Competition.
- Transportation to/from the airport, hotel, TC Meetings and competition site must be provided by the Event Organizer.
- Is responsible for the coordination of payments and expenses from the Organizing Committee.
- For higher level events (WC, WSC), FIS Snowboard & Freeski Judges Coordinators are responsible to coordinate payments.
- Is responsible for the coordination of all judging requirements on site with the event organizers and the TD.

#### **4. Organization**

##### **Snowboard and Freeski Judges Advisory Group (SB FK JAG)**

The Judges structure is under the responsibility of the Snowboard Freestyle Freeski Committee. The Judging Advisory Group (JAG) exercises this authority.

An annual meeting of the FIS SB & FK JAG is to be held each spring. If a meeting cannot be scheduled, as many members of the FIS SB & FK JAG as possible should meet at one of the last World Cup events of the season.

##### **Judges Panels ICR Section 3311.1**

The Judge panel for a competition will be a group of 3-9 qualified Judges and a Qualified Head Judge with the correct license for each competition level (certified by the SB & FK JAG. The Judges must judge based upon the current FIS rules and judging criteria.

All Head Judges and Judges for the upcoming season will be selected prior to the fall meetings of the FIS Snowboard, Freestyle and Freeski Committee.

The Judges for CoC- and FIS-Events will be selected when the final calendar planning is completed.

##### **Organization of Assignments ICR Section 3311.12**

The organizer must establish contact with the Judges, especially with the Head Judge in advance of the competition. Cancellations or postponements of competitions must be announced to all Judges and to the FIS immediately, taking into account any applicable deadlines.

The Nations propose the judges to the Snowboard & Freeski Judges Advisory Group (FIS SB & FK JAG).

In case of OWG, WSC or WJC, the proposals of the FIS SB & FK JAG and the Snowboard, Freestyle and Freeski Committee are subject to the final approval from the FIS council.

In case the FIS SB & FK JAG proposes a judge, the respective National Association has to approve the nomination in advance.

The FIS SB & FK JAG Chairman is to be responsible for the Nations' confirmation.

**OWG:** Nations proposals must be made prior to the annual fall FIS meetings – approximately 1.5 years prior the games.

**WSC:** Nations proposals must be made prior to the annual spring FIS Meetings – approximately about 1 year prior the competition.

**WJC:** Nations proposals must be made prior to or at the annual fall FIS meetings of the respective season.

**WC:** Nations proposals must be made prior to or at the annual fall FIS meetings of the respective season.

### **Number of Judges**

Refer to ICR Section 3311.9

### **Number of Judges per Country**

Refer to ICR Section 3311.10

### **Expense Accounts**

Refer to ICR Section 3311.11

### **Judge Assignments and Replacements**

Refer to ICR Section 3311.12

## **5 Judges Licenses**

**Development** ICR Section 3311.4



## The development for a Judge is:

- Have prior knowledge of the sport
- Attend a Regional/National Clinic
- Obtain a C License from their Home Nation
- Gain Regional/National judging experience
- Attend an International Judging Clinic.
- Satisfactory completion of steno/written exam at an International Clinic.
- With approval/acceptance by home nation, and having met all of the above prerequisites, a judge is then eligible to receive an international license from the SB & FK JAG. (See 3311.6 Qualifications – License)

Each National Associations may nominate capable individuals as Judge Applicants for participation in the FIS development process. The SB & FK JAG has the final decision as to their acceptance.

### Qualifications – Licenses ICR Section 3311.6

FIS SB / FK Judges A-License and B-License can be issued FIS SB & FK JAG only. National associations can issue up to a C-License.

#### A-License

A-License Judges may judge at all levels of FIS SB / FK competitions, and be Head Judge at all level of FIS SB / FK competitions.

#### B-License

B-License Judges may judge FIS World Cups, Youth Olympic Games Continental Cups and lower and be Head Judge at FIS Continentals and lower.

#### C-License

C-License Judges may judge FIS Continentals and lower.

In exceptional circumstances, a maximum of 1 C-License Judge per World Cup event is allowed.

A maximum of 2 C-License Judges per Continental event is allowed.

C-License Judges may be Head Judge at all National events.

Licenses	OWG	YOG	WSC	WC	UVS	CoC	FIS	NC
A-Judges	X	X	X	X	X	X	X	X
B-Judges		X		X	X	X	X	X
C-Judges				X**		X*	X	X

\*) Only a maximum of 2 (two) C-licensed judges per FIS Continental Cup competition

\*\*\*) Only a maximum of 1 (one) C-licensed judge per FIS World Cup and WJC.

## **Prerequisite for Judging License ICR Section 3311.6.1**

### **Prerequisite for a A-License**

- Have a minimum of three (3) years judging experience in the respective Event.
- Have attended a minimum of two (2) International Judges' clinics in the last three (3) years.
- Have judged a minimum of one (1) FIS World Cup in the last three (3) years.
- Approved by the FIS SB / FK Judging Advisory Group (JAG).
- A judge can apply for a license upgrade based on prior experience judging high-level independent events, or prior experience as a high-level competitor. Applicants must have attended a minimum of one (1) FIS International Judging Clinic and have the approval of their NSA. JAG to approve or deny judging license upgrade applications.
- To maintain/renew an FIS A-License, a judge must attend a minimum of one (1) International Judging Clinic in the past two (2) years and show satisfactory skills/knowledge on the practical examination. Attendance every year is encouraged.

### **Prerequisite for a B-License**

- Have a minimum of two (2) years judging experience in the respective event
- Have judged a minimum of 2 (2) FIS Continental Cups (or equivalent) in the past two (2) years.
- Have attended minimum of one International Judges Clinic.
- Approved by the FIS SB / FK Judging Advisory Group.
- A judge can apply for a license upgrade based on prior experience judging high-level independent events, or prior experience as a high-level competitor. Applicants must have attended a minimum of one (1) FIS International Judging Clinic, and have the approval of their NSA. JAG to approve or deny judging license upgrade applications.
- To maintain/renew an FIS B-License, a judge must attend a minimum of one (1) International Judging Clinic in the past two (2) years and show satisfactory skills/knowledge on the practical examination. Attendance every year is encouraged.

### **Prerequisite for a C-License**

C-License is a National License and is based on the NSA's rules and structure. FIS SB & FK JAG will maintain a current list of C-Licensed judges submitted to the JAG by the NSAs.

### **In General**

A Nation can only issue a C-License. In order to obtain a higher License, a judge needs to attend an International FIS judging Clinic and be approved by the FIS SB & FK JAG.

## **6 Judges Education and Training**

The initial training of a C License applicant is the responsibility of their Home National Association. Applicants are then required to attend a FIS International Judges' Clinic. Upon satisfactory completion of a written examination and approval by the FIS SB & FK Judging Advisory Group (JAG), and International License can be issued. The examination will be given only in an official FIS language.

### **Sanctioning of International Judging Clinics**

All International Judging clinics/seminars are to be sanctioned by the FIS SB & FK JAG. International Clinics will be held in key geographic regions annually. The scheduling and organization of International Judging Clinics is the responsibility of the SB & FK JAG Chairman and Vice Chairman. A preliminary schedule of annual International Judging Clinic dates and locations should be released after the FIS Spring Meetings.

### **National/Regional Judging Clinic**

National/Regional Judging Clinics are hosted by the National FIS governing body and can nominate judges to receive up to a FIS C License.

If available, an online education platform may be used by nations to educate judges. Judges who complete an online education program and test can be awarded up to an FIS C-License, if the online program is recognized and approved by the judge's home nation.

### **Selection of Proctors/Instructors - International Judging Clinics**

In order to become a proctor/instructor for international judges clinics you must have attended clinics and be approved / appointed by the FIS SB & FK JAG. Any qualified Judge intending to teach an international judges' clinic should submit their name to FIS SB & FK JAG Chairman.

### **Selection of the proctor/instructor will be based on a number of factors:**

- The proctor/instructor for International Clinics shall be a FIS A License judge.
- Must have a Capacity to prepare/present the course material.
- Must have strong public speaking skills and experience giving presentations.
- Must have a good attitude and ability
- Must have a high level of understanding of the sport
- Must be an experienced Head Judge at FIS World Cup Level.

## **Selection of Proctors/Instructors - Regional/National Judging Clinics**

The selection of proctors for National clinics is the responsibility of the host nation.

## **Distribution of Judging Clinic Materials**

Materials for International Judging Clinics will be distributed by the SB & FK JAG for approved clinics.

## **7 Judging Procedure**

Each judge shall always make a permanent written record of their scores and tricks for each competitor on their steno sheet these sheets will indicate the Judges name, the competitors bib number, and the judges scores, tricks and Execution for each run.

The official score is the one on the judges Steno Sheet. At Level 1 competitions with a Data & Results/tabulation system, the final score for each judge is official when the Head Judge approves/submits the scores.

Each judge shall work independently, unless the Head Judge calls a meeting. There will be minimal discussion between the Judges concerning a competitors run, and No discussion concerning a competitors score or rank unless initiated by the Head Judge.

In the event of an inquiry about scores and judging, the Head Judge and judges involved shall review the permanent written record and, if necessary, consult with other scoring judges and use any other means available to the Head Judge to review the inquiry/protest. Any video review must be from TV replay or internal footage from the competition (no footage recorded by coaches or competitors will be considered)

No scores shall be released as official until verified and approved by the Head Judge. No competitor, coach or spectator will be allowed to approach the judge's area and/or address the Judges in person or by phone/text while the competition is in progress.

Coaches, Competitors and Spectators should never enter the judging booth. Between heats and after the contest, the judges will make themselves available in the finish coral to answer any questions or address any issues.

## **8 Judging Criteria**

Snowboard and Freeski Judges consider the following criteria when evaluating and comparing competition runs.

- Execution
- Difficulty
- Amplitude
- Variety
- Progression

All criteria are considered equally and are not in any particular order.

The judges use these criteria to evaluate the precise nature of the run, in relation to the maneuvers attempted, both individually and as a sequence. The overall composition (flow) of the run is very important as the judges evaluate the sequences of tricks, the amount of risk in the routine, and how the competitor uses the course.

The judges also take each fall, mistake and stop into consideration and will evaluate these considerations when calculating the rank/score for that judged run.

### **Objective/Subjective Use of Criteria**

When the judges are evaluating and comparing competition runs, they must consider the 5 Judging Criteria: Progression, Amplitude, Variety, Execution, and Difficulty. These are the objective criteria which are standardized and based on the judging format. The Subjective aspects of these criteria can come from the judge's course inspection, past experience, or just personal preferences. This subjective aspect is what can separate 2 competitors doing the same trick(s). The judges can also use this subjectivity to evaluate a full run. When the judge finds that objective criteria is the same or very similar the judge may subjectively prefer one run/trick over the other to rank them accordingly.

### **Comparing Runs with the 5 Overall Impression Criteria**

In a situation where it is hard to distinguish which of two similar runs is better, a judge will compare the runs based on the main criteria. Therefore, there are five criteria in Overall Impression. The judges will consider which run had better execution, difficulty, amplitude, variety and progression. The run that is better in at least three of the five criteria can objectively be ranked higher.

## **8.1 Execution**

Execution encompasses many things: takeoff, grabs, air control, flow, style, and landing. It is important for a judge to recognize a well executed run as well as a poorly executed run and know how to rank/score each appropriately.

## 8.1.1 Judging Considerations: Execution

### **Control**

Control should be maintained throughout the whole run, from start to finish. A well executed runs shows good stability, fluidity and each individual trick should be performed with full control. The competitor should perform the run with minimal insecurities and instabilities.

### **Takeoff**

In a well executed takeoff, the competitor should have proper timing on the takeoff to get a clean “pop” off the lip of the jump, sending the competitor in a high arcing trajectory, maximizing amplitude. Rushed takeoff, low pop, or starting the rotation prematurely on the lip of the jump can negatively affect the execution (unless it’s intentional, like a butter takeoff for example) In Halfpipe, takeoffs and landings should be performed on the higher part of the halfpipe transition, near or at the lip of the pipe.

### **Landing**

Before landing, the tricks should be completed in preparation for landing and not finished on the snow. In a clean landing, the competitor will land on the balls of the feet or lightly on edge with no other part of the body or equipment making contact with the snow. A hand drags, butt-check, backseat landing, or washout will affect the score. In halfpipe, the competitor should land high on the wall of the transition near or at the lip to demonstrate good execution and transition riding skills.

### **Grabs**

The proper execution of a grab should be made on the board/ski and not anywhere else. (boot grab, binding grab, knee grab, etc...) Performing grab/grabs is very important to the execution of a trick and a missed or weak/short grab will influence the judges score negatively. Well executed grabs are held throughout the majority of the trick. The competitor can show additional grab control with elements like boning or tweaking. The position or waving of the non-grabbing hand can also subjectively affect the execution and style.

### **Style**

This is subjective and can be defined as a display of the mastery of tricks execution by a Competitor. To have style defines the competitor. It sets their runs apart from the other same or alike maneuvers performed by other competitors on the same features. Judges can use this subjectivity along with the other Overall impression criteria to separate similar runs and tricks.

### **Course Use/ Pipe Use**

The run should be performed from start to finish. Judges assess the run until competitor has stopped performing, has exited the bottom of the pipe or leaves the course. Tricks done while entering the halfpipe will be considered. Leaving the slope course or exiting the halfpipe before the end of the course will affect the score. In slope the run should show a mastery of all aspects of the course (rails, jumps, hips) not just one section or section type.

### **Flow**

Is a subjective assessment and is based on how the competitor puts together a run. The judges will use this to assess the way a competitor links tricks and may affect execution and variety. There should be no unnecessary speed checks, line changes or interruptions in the flow of the run. The competitor should show clean edge control throughout the slopestyle course or halfpipe, including the flat bottom (HP) and between features (SS).

### **Reverts**

Including set-up reverts or stops within the run will result in a score reduction.

### **Rails**

The competitor should have a good trajectory to maximize the length of the feature. Rails should be slid completely to the end (unless done intentionally to link to another trick). Judges also consider if the competitor was well balanced over the feature/"locked-on" to the rail, or if the competitor was sliding the side and coming off early.

## **8.2 Difficulty**

It is important for a judge to be able to estimate the difficulty of every trick. This ability can come from personal experience as a former competitor, observations or gathering feedback from the competitors. Discussions about difficulty should take place at official Competitor/Team Captains Meetings where the most individuals can take part and receive the same information. One-on-One Course discussions between a coach and judge should be avoided. Individuals may not always agree with each other when discussing difficulty scales, but judges must have clear opinion of what is easier and what is more difficult.

## 8.2.1 Judging Considerations: Difficulty

### **Amount of Rotation**

The amount of rotation can affect the difficulty. Larger amount of rotation does not necessarily always increase the difficulty. A judge must use their own subjective consideration when determining their opinion of the difficulty of the amount of rotation.

### **Direction of Rotation**

Competitors can display increased difficulty in the run by spinning in all directions.

(FK) Leftside, Rightside, Switch Rightside, Switch Leftside and Ally-Oop.  
(SB) Frontside, Backside, Switch Frontside, Switch Backside and Ally-Oop.

A combination of clockwise and counterclockwise rotations in a run can greatly increase the difficulty of a run.

### **Axis**

The axis of a rotation can increase the trick difficulty. Counter rotations (shifties, bring backs, etc), up-slope rotations (alley oops), and also increased quantity of inverts in a trick (doubles, triples, etc) can all increase a trick's difficulty. Inverted or off axis tricks do not necessarily make a trick more difficult. The judges must consider other aspects of these tricks to properly evaluate them. Different rotational axis (Longitudinal/Lateral Axis, Vertical Axis) should be considered.

### **Blind Landings**

Tricks with a blind landing can be considered more difficult than ones which allow for a view of the landing in the last 180 degrees.

### **Grabs**

Performing grabs can change the difficulty of the trick. It is difficult to maintain a held grab throughout a rotation, and some grabs are more difficult than others. Boning, tweaking can also increase the difficulty and execution. Where the competitor grabs, and with which hand during different rotations can also increase the difficulty.

### **Use of Course (SS)**

A course can include jumps, rails, boxes, quarter pipes, transitions, pole jams, wall rides, transfers, and much, much more. During course inspection or at the beginning of practice every judge should inspect the course to determine in their opinion which features, or line may be more difficult. The judges may reward the competitor that uses different types of features.



A difficult trick or combination executed on an easier feature, can possibly score better than an easier maneuver performed on a more difficult feature.

### **Trick Location (HP)**

There can be increased difficulty and risk by performing more difficult tricks and combinations at the beginning or middle of a halfpipe run.

### **Amplitude**

As it relates to Difficulty, amplitude can increase the difficulty of a trick. It is more difficult to maintain a high Amplitude though the entire run.

### **Risk Taking**

Amplitude, blind landing/blind takeoff, line selection and creative use-of-course can increase the risk of a trick. Performing more difficult tricks at the beginning of the HP run can also increase risk as well.

### **Combinations**

Linking hard tricks back-to-back can increase the difficulty and also add variety to a run. Trick combinations should always be taken into consideration by the judges. The composition of the tricks should also fit to the flow of the course.

### **Straight Airs and Small Rotation Tricks**

When performed with amplitude, good execution and/or a special or progressive element, straight airs, switch straight airs, air-to-fakie, 360s, switch 360's, switch 540's and other minimal-rotation tricks can be subjectively rewarded.

### **Jumps / Transition**

Airtime/Amplitude on the features needs to be taken into account, not just the length of the tables. The width of takeoff can also affect the difficulty of the feature. Judges need to assess this during practice. (SB) Hitting side transition features on the heel edge is more difficult than off the toes.

### **Rails**

Rails with a longer a sliding distance can have increased difficulty and generally the narrower the width of the feature, the more difficult it is. Kinks, closeouts, curves, rainbows, etc. can increase the feature difficulty. The feature material will affect the slipperiness and slid ability of the rail and will affect the difficulty. Low or flat takeoffs can be more difficult than rideons or higher takeoffs.

A rotation that is the opposite direction to the initial rotation onto the rail (pretzel), can increase trick difficulty. This includes pretzel rotations off of the feature as well as pretzel switch-ups. Combinations of maneuvers on the feature can increase difficulty.

Transferring between two features can increase the trick difficulty. Sliding the feature away from the feet on the skis/board can be more difficult than under feet. (Example NosePress and TailPress). Grabbing the skis/board while sliding should be considered. The type of rail feature must be considered when evaluating the difficulty of a flip off of a rail. (Example: Misty 450 off)

### **Additional Difficulty Considerations for Snowboarding:**

- (SB) Take offs: including heel or toe, nosebutters, nollie. It is more difficult to take off on your heel edge than on your toe edge.
- (SB) A backside take off is more difficult than a frontside takeoff.
- (SB) Grabs and tweaks that shrink the rotational momentum or swing weight decrease the tricks difficulty.
- (SB) Grabs and tweaks that grow the rotational momentum and swing weight will increase the Difficulty.
- (SB) Flat spins can also be difficult, if the competitor is able to stop their rotation prior to landing.
- (SB) A rotation with a blind landing off the rail, increases trick difficulty.
- (SB) An initial rotation that is blind to the rail (hardway) is more difficult than a normal rotation.
- (SB) Rotating into a 50/50 or press has a less margin for error therefore will increase the difficulty of the trick.
- (SB) When approaching switch, an ollie off the rear of the board is more difficult than one off the front.
- (SB) Approaching the feature with your back to it (backside or switch backside) makes the maneuver more difficult.
- (SB) On or off the rails (Example: Easy or Hard way)

## **8.3 Amplitude**

Judges consider Amplitude in all disciplines: Halfpipe, Slopestyle and Big Air. Higher amplitude can accentuate well executed tricks and leave a strong impression.

### **8.3.1 Judging Considerations: Amplitude**

Judges must take note/steno of the level of amplitude throughout a halfpipe run. Higher amplitude can accentuate a clean, well executed trick and leave a strong impression.

Maintained high amplitude all the way down the pipe is rewarded, where a decreased amplitude from hit to hit affects the score negatively. Maintained amplitude requires excellent timing/pop on takeoffs, clean landings, efficient line/travel through the flat bottom and transition riding skills.

The judges consider Amplitude vertically from the lip of the halfpipe as well as the distance travelled down the pipe. Higher amplitude can increase the difficulty on certain tricks. The distance traveled should be in proportion with the vertical amplitude. Traveling a long distance down the pipe without high amplitude can negatively affect the judges impression.

The amplitude of the trick is not increased or decreased by the location of the landing on the transition.

### **8.3.2 Judging Considerations: Amplitude in SS & BA**

Judges recognize good amplitude on jumps by appropriate speed and a clean "pop" off of the takeoff and a high arc and trajectory through the air to maximize airtime.

Good amplitude will have the competitor landing in the appropriate place down the landing, in the "sweet spot". Too much or too little amplitude on kickers can show improper execution and can be dangerous. A low trajectory through the air or landing short on the knuckle is considered poor amplitude by the judges and will affect the score negatively. The trick should match the trajectory of the takeoff, landing and hangtime.

#### **Rails**

In slopestyle amplitude can also be considered by the "energy" on and off rails or other features and by using the rails or jib features to their intended full potential.

### **8.4 Variety**

A halfpipe or slopestyle run with good variety will include many different tricks, grabs, rotations and axis'. Variety shows that the competitor has a complete repertoire of tricks.

#### **8.4.1 Judging Considerations: Variety**

Variety can be a key factor in comparing SB and FK Halfpipe and Slopestyle competition runs. For Variety in Big Air, see Judging System and Competition format section of the Judges Handbook.

Judges look for competitors to display a variety of different takeoffs/landings (switch/forward), direction of spin (clockwise and counterclockwise), grabs, axis and rail tricks in the run. Doing tricks such as alley oops, reverse carve, air to fakies (HP), 0-Spin, Etc. will also show variety.

Variety also includes using the different aspects of the course. (transition take off, gaps, transfers, etc) Slopestyle courses have a most commonly used line. Competitors who stray from this and use the course in a new and creative way can be rewarded.

### **Repeated Tricks**

If a trick, grab or maneuver is repeated in a run it should affect the score negatively.

### **Rails**

In slopestyle, a competitor can also show variety on rails, not just with clockwise/counterclockwise rotations, but with a variety of trick variations on a variety of features. A well rounded slopestyle can show variety on rails with lipslide, tails-over, blind takeoff/landing, pretzels and switch-ups, etc.. A well composed slopestyle run will also utilize a variety of feature types: down-rails, kink-rails, wide/narrow rails, gap-to-rail, cannon rail, etc.

### **Snowboard Judges consider the following when evaluating variety:**

The SB competitor should show a wide variety of the trick families (forward, switch, frontside, backside, alley oop, etc) as well as rotational types (off axis, rodeo, inverted, etc).

- Takeoffs and landings should be a mix of switch and forward.
- Spinning different ways: Backside, Frontside, Switch Backside and Cab
- Longitudinal/Lateral Axis
- Grabbing the board with different grabs on different spins with different hands
- Straight airs, alley oops, air to fakies
- Each trick should look unique to the others performed.

### **Freeski Judges consider the following when evaluating variety:**

- Multiple directions of movement: forward and switch
- Multiple directions of rotation: leftside, rightside switch leftside and switch rightside
- Multiple Axis': upright, off-axis, inverted, flatspin, rodeo, misty, bio, orbital, doublecork and triplecork

- Down the pipe spins and ally-oop spins (HP)
- Multiple grabs: a mix of many different grabs on different tricks

## **8.5 Progression**

The Progression criteria encompasses many things. Most obvious is a new trick that has never been performed before, but many other elements can be considered progressive at all levels of competition.

In order for a judge to recognize and properly reward progression, they must have a current and accurate knowledge of SB and FK trends and movements.

### **8.5.1 Judging Considerations: Progression**

#### **New or Uncommon Tricks**

Progression can be recognized at all levels of competition. If a competitor displays a trick, trick variety, grab or anything that stands out as new, unique, rare, innovative or creative for that level of competition, judges can recognize that as progression.

#### **Creativity**

Judges can subjectively award creativity and innovation under the Progression criteria. This includes creative line choice or unique use of course/feature, a new trick or variation on an existing trick.

#### **Grabs**

A competitor can display Progression in new or uncommon grabs or by performing a grab in a particular trick that is uncommon or rarely done in that way. New combinations of grab-to grab sequences or different varieties of double-grabs can also be considered

Progression can be very subjective for each judge. All judges may not agree on what is progressive, therefore it is up to each judge to formulate their own opinions.

#### **Use of the Progression Criteria**

When a judge is comparing two runs which have a similar quality of execution, difficulty, amplitude and variety, Progression can be a deciding factor when choosing to rank one run above another.

## **9 Judging System**

Snowboard and Freeski judges utilize the following judging systems for scoring different event formats.

Some judging systems described are for TV graphic packages only.

### **Point System**

Each Judge shall give a score out of 1-100 Points to each competitor, without the use of decimals. Wherever the competitor's score is derived from a calculation involving division, the result shall be truncated (rounded down) and shown to two decimal places.

### **9.1 Overall Impression (OI)**

Overall Impression Judging is different than traditional scoring where a point system is used. Overall Impression creates an environment that can adapt to the progression of snowboard and freeskiing, allowing the competitors to move the sports forward without any mandated trick requirements or restrictions.

This philosophy, which was generated early on, has continually been refined to offer more consistent judging from event to event with Overall Impression Criteria. The Overall Impression format will always have a hint of subjectivity, however it is the only way to keep progression in the hands of the competitors, and allow for the sports to continue to grow.

Snowboarding and Freeskiing is constantly evolving and should not be restricted to a standardized system of numbers and points. Therefore, it is up to the judges to keep the "free" in Freeskiing and Snowboarding by using the Overall Impression format. In the Overall Impression System, three to seven judges independently evaluate the competitor's performance based upon the judging criteria and give an overall impression score between 1 to 100.

#### **Overall Impression System with 3 to 5 Scoring Judges**

With 3 to 5 Scoring Judges, all scores will be counted and averaged to create the final score displayed as XX,XX out of 100.

#### **Overall Impression System with 6 to 7 Scoring Judges**

With 6 to 7 Scoring Judges, the highest and the lowest scores will be dropped and the remaining middle scores will be counted and averaged to create the final score displayed as XX,XX out of 100.

## **Ranking Runs with Overall Impression**

The focus of Overall Impression is to compare runs and build a ranking. Scoring is the tool that judges use to place each run into the desired position in the ranking. Judges score a run to rank it (in their opinion) above the runs which were worse and below the runs which were better.

## **Establish the Range**

Before every competition judges must closely watch practice to establish the Below Average Range, the Average Range and the Above Average Range for that course on that day. At the beginning of the competition it is important to identify what range a run falls into and score the first few runs into the appropriate range for that competition. The first 5 to 10 scores given become the anchor scores from which a judge will build a ranking.

## **Anchor Scores**

Scores already given act as “anchor” scores. A judge will build a ranking by comparing runs to similar runs already scored. After comparing runs the judge will give a score to rank that run above or below the anchored runs as he/she sees fit. Leaving room to fit scores for more runs.

## **Keeping an Open Range**

Keeping an open range of scores is a skill that is acquired with practice and experience in the judging booth. A judge must have the ability to spread out his/her range to allow for room to insert scores into the ranking

## **9.2 Section by Section judging for Slopestyle (SBS)**

ICR Sec. 3403.3

### **Minimum 7 up to max 9 scoring judges:**

For WC, WSC and OWG if the SBS judging format is used, a minimum of 9 scoring judges and one Head Judge is required.

Judges will be divided into 2 parts: Trick judges / Overall judges

The combined value of an overall score is always 100 percent, but the value of either can vary. The following values are recommended:

Trick judges should be: 60% from total score

Overall judges should be: 40% from total score

In the SBS the Overall Judges will enter 1-100 points each and Trick Judges will enter 0 -100 points each and this will be recalculated in the Data & Results system.

### **Trick / Section judges**

Two to Three panels of Trick judges will evaluate the different sections of the Slopestyle course. The judges can be in panels of two or three judges and each panel will evaluate two or three consecutive sections one after the other in the course. Trick judges will evaluate each section individually using points to create a ranking for each section.

Scores from each section can be divided equally between all sections in the slopestyle or each feature / section can have different values. Also, different features in one section can have different values.

Trick/Section Judges evaluate their assigned sections individually and give a score 0 – 100 for each section using the Overall Impression judging criteria. The combined section scores will count for 60% of the final score.

### **Overall judges**

One panel of two to three judges will evaluate the run based on Judges Criteria Used. The total score from Overall judges will be calculated with the average of the scores from the Overall judges.

Overall Judges evaluate the entire run and give a score 1 – 100 using the Overall Impression judging criteria. This will count for 40% of the final score.

### **SBS System with 8 to 9 Scoring Judges**

Judge Nr 1 and Judge Nr 2 will evaluate section: 1 + 2  
Judge Nr 3 and Judge Nr 4 will evaluate section: 3 + 4  
Judge Nr 5 and Judge Nr 6 will evaluate section: 5 + 6  
Judge Nr 7 and Nr 8 (and Judge nr 9) will evaluate: Overall

### **SBS System with 7 Scoring Judges**

Judge Nr 1 and Judge Nr 2 will evaluate section: 1 + 2 + 3  
Judge Nr 3 and Judge Nr 4 will evaluate section: 4 + 5 + 6  
Judge Nr 5, Nr 6 and Judge Nr 7 will evaluate: Overall

## **9.3 D E A L Scores for Big Air**

Minimum 6 Judges shall independently evaluate the competitor's performance based on the Judges Criteria used and each judge will create one score (1 - 10).

After the judge has put in the score, he/she will analyze and evaluate each Criteria. Input the DEAL scores (Difficulty, Execution, Amplitude and Landing) and the outcome will show how well each criteria was.



All 6 judge's evaluations for DEAL scores are to be averaged and displayed only for TV Graphics. DEAL scores do not affect the Overall Impression scores given by the judges.

(D) ifficulty = 1-10  
(E) xecution = 1-10  
(A) mplitude = 1-10  
(L) anding = 1-10

#### **9.4 D A V E Scores for Halfpipe**

Minimum 6 Judges shall independently evaluate the competitor's performance based on the Judges Criteria used and each judge will create one score (1 - 10).

After the judge has put in the score, he/she will analyze and evaluate each Criteria. Input the DAVE scores (Difficulty, Amplitude, Variety, and Execution) and the outcome will show how well each criteria was.

All 6 judge's evaluations for DAVE scores are to be averaged and displayed only for TV Graphics. DAVE scores do not affect the Overall Impression scores given by the judges.

(D) ifficulty = 1-10  
(A) mplitude = 1-10  
(V) ariety = 1-10  
(E) xecution = 1-10

#### **9.5 Variety in Big Air**

ICR Sec. 3502.3.1

In Big Air best 2 jumps out of 3 jumps format, the two counting tricks must be different. If a competitor performs the same type of trick two times or more during the same phase, the one highest scored trick will be counted, and the lower ones not considered. If only two jumps are performed in a single phase, the highest individual score will count.

##### **9.5.1 Variety in Big Air**

Different types of tricks are defined as follows:

- Clockwise and Counterclockwise.
- Forward or switch front flips / forward or switch back flips.
- Once a competitor adds a rotation
- of 180 degrees or more to a flip it becomes a rotational trick (clockwise or counterclockwise).
- Straight airs or switch straight airs are to be considered as different type of trick

## 9.5.2 2 of 4 direction format

Different type of tricks is defined as follows:

- Snowboard: Frontside, Backside, Switch Backside, Switch Frontside
- Freeski: Right, Left, Switch Right, Switch Left.
- Forward or switch front flips / forward or switch back flips. Forward or switch front flips / forward or switch back flips. Once a competitor adds a rotation of 180 degrees or more to a flip it becomes a rotational trick (clockwise or counterclockwise).
- Straight airs or switch straight airs are to be considered as different types of trick

The version of the format used for Men and Women at each event is to be decided at the Team Captains meeting prior to the first training session. Men and Women may use a different format version at the same event.

## 9.5.3 Variety in Big Air with Knock-Out Ranking ICR Sec. ICR Sec. 3502.3.1

The 1st and 2nd Trick need to have a different direction in rotation (Clockwise & Counterclockwise). On the 3rd Trick the direction of take off (FS, BS, SBS and Cab) needs to be different than the 1st and 2nd.

Straight airs or switch straight airs are to be considered as different types of trick

## 10 Recommended Point Range

At each competition judges use scores from 1 to 100 to rank each competitor. The score given by each judge represents the desired ranking from each judge, above or below anchor scores already given.

The following is a recommended point range for each judging system. Judges can use this as a tool when placing runs into a point range. Range will vary from event to event. Runs that fall into the average range can be considerably different based on the level of competition at each event. This is why it is important to establish the range while watching practice at every competition.

## 10.1 Recommended Point Range: Overall Impression (OI) (Freeski Only)

### **Very Poor and Full Crash Range: 1-30 pts.**

- 1-10 pts. crash at the start of the course
- 10-20 pts. crash on the first 1/2 of the course or extremely poor execution and low difficulty.
- 20-30 pts. is a crash at the end of an otherwise good run or extremely poor execution and low difficulty.

### **Below Average Range: 30-45 pts.**

- Low degree of difficulty for that field of competitors
- Poor execution and missed grabs
- Reverts
- Major deductions: Hand drag, Butt check, Etc.

### **Average Range: 45-65 pts.**

- Represents the ability level of the majority of the field of competitors
- Average degree of difficulty and execution for that field of competitors

### **Above Average/Good Range: 65-85 pts.**

- Good execution
- Minimal or no mistakes or insecurities
- A solid trick flow, left/right spins and good combinations
- Multiple difficult tricks

### **Excellent Range: 85-100 pts.**

- Perfect execution
- Many difficult and technical tricks linked together consecutively
- A variety of rotations, grabs and axis'

## 10.2 Recommended Point Range: Section by Section (Freeski Only)

0	Skipped Feature
1-10	Full Crash
10-20	Heavy bail, near-crash or major mistakes/deductions
20-30	Very poorly executed tricks or average tricks with mistakes/deductions
30-50	Hard tricks (or runs) with poorly execution
50-75	Average quality of execution and difficulty for that particular competition
75-85	Above average tricks or runs
85+	Exceptional tricks or runs

## **FOR OVERALL IMPRESSION JUDGES:**

OI Judges in the SBS format use a different scoring range than traditional overall impression judging. Overall judges must account for the Variety criteria more than usual due to the fact that the Section judges score do not consider variety.

## **FOR SECTION JUDGES:**

It is important for Section Judges to inspect their sections closely during practice and identify the tricks that will be performed in their sections. What are the tricks? Identify the below average, average, best. Judges should take notes and identify which tricks fall into the appropriate scoring range in that section.

## **12 Deduction (Snowboard Only)**

The deduction by the Judges is taken from the score that would have been given with a correct completed landing on the tricks. Only mistakes on snow are deductions, all others are in other criteria's.

For example, a competitor, considered to be not under control could be awarded 45 points by a Judge for the run and receive a 20 point deduction for a major landing fault, thus giving the competitor a score of 25.

### **11.1 Deductions: Halfpipe**

Deductions for falls per judge will be as follows:

- 1 - 10 Small mistakes on landings including: flat landings, deck landings, sliding, light hand touches and other instabilities.
- 11 - 20 Medium mistakes on landings including: full stop, extended hand drags, heavy hand touches, light butt checks and reverts.
- 21 - 25 Major mistakes on landings including: heavy butt check, body checks and complete bails.

### **11.2 Deductions: Big Air**

Deductions for falls per judge will be as follows:

- 1 - 9 Small mistakes on landings including: hand drag, small hand-touch, etc
- 10 - 19 Medium mistakes including: two hands down, reversing the trick due to instability
- 20 - 29 Major mistakes on landings including: body contact with the snow
- 30 Huge mistakes on landings including: the body would hit the snow first

### 11.3 Deductions: Slopestyle

Deductions for falls per judge will be as follows:

- 1 – 5 Minor mistakes on landings including: unstable body during landings, possible Small Hand-touch, using hands for stability and other instabilities.
- 6 – 15 Medium mistakes on landings including: reverts, light touch downs, heavy hand touches, body contact with snow.
- 16 – 20 Major mistakes on landings including: hard touchdowns, falls, complete falls.

### 11.4 Deductions: Slopestyle Section by Section (SBS)

(Overall and Trick judges)

- 1 – 20 Minor mistakes on landings including: unstable body during landings, possible Small Hand-touch, using hands for stability and other instabilities.
- 21 – 60 Medium mistakes on landings including: reverts, light touch downs, heavy hand touches, body contact with snow.
- 61 – 80 Major mistakes on landings including: hard touchdowns, falls, complete falls.

### 11.5 Definitions: Mistakes, Instabilities and Crashes

There are a number of names for instabilities that cause a competitor to be out of good body position. Defined below are some of the most common instabilities:

- **Backseat:** They land in a sitting position over the tails
- **Hand Down:** They put a hand on the snow to try to regain control;
- **Speed Check:** Instead of linking a turn, they turn sideways momentarily in a choppy motion to cut speed
- **Butt Check:** They momentarily sits on the snow and bounces back up
- **Back Slap:** They momentarily lays their full back on snow; major loss of control.
- **Washout:** keeps spinning when they land because they cannot stop their momentum
- **Revert:** lands in the wrong position and surface slides to realign
- **Early Off:** comes off a rail feature before the end due to being unbalanced on the feature
- **Knuckle:** the slope change between the deck of a jump and the down sloped landing.

- **Deck:** The flat zone between the jump and the Knuckle. In HP the flat area above the transition
- **Flat landing:** They overshoots the entire landing transition due to too much speed
- **Wedging (FK):** AKA “snowplow” Instead of linking a turn or speed checking, skier power wedges before a feature to cut speed;
- **Catching an Edge:** Digs in an edge (inside or outside) Uncontrollably
- **Rolling Down the Windows:** Swings arms either in a forward or backward direction uncontrollably
- **Flailing:** Swings arms all over the place
- **Poling (FK):** Loses speed and uses poles to regain speed
- **Skating (FK):** Skier loses speed, uses skis in a skating fashion to create momentum;
- **Full Crash:** Full body contact with the snow, skis/snowboard loses contact with the snow and/or loses ski(s) or a full stop of momentum

## 12 Steno Sheets / Memory Boards

Steno Sheets / Memory Boards can look different. Some Data / Resultsystem can print these out directly from their system with correct start order.

### Overall Impression Judging:

Bib	S	STENO	1-40	40	50	60	70	80	90

### Big Air Judging depending where judges stand is:

Bib	S	STENO	AMP	1-40	40	50	60	70	80	90

## 13 Judging Supplies and Materials

The Head judge should organize Steno Sheets for the judges together with the startlists for the judge’s panel. Also Head judge should inform the selected judges to bring their own materials that judges use during the competitions.

Each judge is responsible of their own: pencil, pencil sharpeners, clipboard and erasers. Judges should remember to bring snacks and water during events.

The organizer should be responsible for:

**Supplies:**

- Access to a copy machine
- Stapler and extra staples
- 1 hand calculator (as big as possible, fresh batteries)
- Scoreboard for results close to Judge Stand and up on start
- Hot & cold drinks and a variety of food during event

**Furniture: for judging booth**

- Tables that are needed
- Chairs with backrests

**Staff:**

- Official scoring secretary and up to three assistants to be used to run scores, record runs on
- scoreboard (only if used)
- Starter and co-starter

**Judges Stand Requirement: ICR rule: 3201**

**Judge Stand Position HP SS BA: ICR rule: 3201.2 / 3201.3 / 3201.4**

**Video Judging: ICR rule: 3406**

## 14 Checklist for Headjudge

Name of competition: \_\_\_\_\_

### Before competition

Judges have been selected for competition

- Head Judge \_\_\_\_\_
- Judge 1 \_\_\_\_\_
- Judge 2 \_\_\_\_\_
- Judge 3 \_\_\_\_\_
- Judge 4 \_\_\_\_\_
- Judge 5 \_\_\_\_\_
- Judge 6 \_\_\_\_\_
- Judge 7 \_\_\_\_\_
- Judge 8 \_\_\_\_\_
- Judge 9 \_\_\_\_\_

### Contact person from Organising Committee

Name of Contact Person \_\_\_\_\_

Phone Number \_\_\_\_\_

E-Mail: \_\_\_\_\_

- Transport has been organised by Organisations committee
- Accommodation have been organised by Organisations committee
- All the judges know the judge contact person if there would be any problems.
- Headjudge is the only person that should be in Contact with OC prior to events

### Arrival

- Lift passes to all the judges
- Food coupons/per-diem
- See if judges have arrived
- Check if the judges have good accommodation
- Check if there is something special going on e.g. beer tickets to Party
- Credentials, tickets or vouchers to any gatherings associated with the event.



### **Check / Competition site with Chief of Competition and TD**

- o Inclination
- o Length
- o Width
- o Fences
- o Start area
- o Finish area
- o Judging Booth/View

Get input about competition site from the coaches/competitors

### **Check judge stand with Chief of Competition and TD**

- o View over Arena
- o Enough height
- o Large enough
- o Stable
- o In the center
- o Tables and chairs

### **Competition Committee Meetings**

#### **First meeting**

- o Discuss competition program
- o Discuss the material you need (list of supplies)
- o Meet chief of scoring

#### **Second meeting**

- o Discuss condition of Arena
- o Time schedule for program

#### **Get the OK from**

- o TD
- o Chief of comp
- o Chief of scoring
- o Speaker
- o Starter
- o All assistants

#### **Material for Judges Stand**

- o Steno Sheets/Memory boards
- o Start Lists
- o Pencils
- o Radios and what channels to be used
- o Blankets
- o Food and drinks (coffee, soft drinks, water)

### **Team captains meetings day before competition**

- o Introduce judges
- o Report from TD and chief of competition
- o Competition format and judging criteria
- o Present Competition program

### **Judge meeting night before competition**

- o Discuss the day's official training
- o Discuss condition of Arena
- o Discuss judge stand
- o Set the time for presence of all the judges to be at the judge stand
- o Transportation issues if necessary, to Judges Stands

### **Competition**

- o Make sure that you have the FIS ICR book

### **Arrive early to check:**

- o Judge stand
- o Fencing
- o Start area
- o Finish area
- o Discuss the order of seating
- o Distribute starting lists and judge material to judges
- o Practice scoring/Set a range
- o Radio check with TD and starter
- o Check judge scores between qualification and finals

### **Post competition**

- o Check result with chief of scoring
- o Fill in Head Judge report and send it to FIS Judges Advisory Group
- o Participation at the award ceremony
- o Thank members of Organising Committee
- o All the judges have been paid
- o All the judges have transportation arranged
- o Closure with TD

## 15 Freeski and Snowboard Definitions and Terminology

### Halfpipe Terrain Definitions

**Superpipe:** A halfpipe with 22 foot tall walls

**18 Foot Pipe:** A halfpipe with 18 foot tall walls

**Lip:** Top of the wall of the pipe where competitor's take-off and land

**Transition:** Radius on either side of the pipe

**Start/Drop In:** Taller, more angled portion at the top of the pipe where competitors drop in to start his/her run

**Flatbottom (or Flats):** The level surface between the transitions (see Transitions/walls)

**Deck:** The flat surface at the top of each wall of the halfpipe, typically lined with spectators and media.

**Vert:** The apex of the transition where the wall goes completely vertical.

Perfect vert is necessary to launch the competitor out of the pipe at a trajectory that will allow for reentry/landing back in the pipe.

**Finish Corral:** The area at the base of the pipe where the competitors come to a stop at the end of their run.

**Skiers Left Wall (Left Wall):** Pipe walls are always defined by the perspective of the skier as they are going down the pipe. Skiers Left Wall is the wall of the halfpipe on the skiers leftside as they are looking down the pipe.

**Skiers Right Wall (Right Wall):** Pipe walls are always defined by the perspective of the skier as they are going down the pipe. Skiers Right Wall is the wall of the halfpipe on the skiers rightside as they are looking down the pipe.

### Slopestyle Terrain Definitions

#### Jump Types:

- **Tabletop/Kicker:** The standard jump in a slopestyle or big air. The take off ramp or jump is built up off of the deck of the jump. The rider takes off of the jump, clears the flat deck, over the knuckle to the landing.
- **Knuckle:** The breakover point where the table deck starts to slope down to the landing.
- **True Table:** A style of jump where the takeoff transition goes right up the the deck of the jump. The lip of the take off and the knuckle to the landing are at the same level.
- **Step Up:** A jump style where the deck rises up after the takeoff and the skier clears up and over to the landing, closer to the apex of the airtime. Sometimes referred to as a step-over.

- **Step Down:** A jump style where the landing is downslope creating an airtime with more vertical drop out of the air.

### **Rail Types:**

- **Urban Style Rail:** A rail where the rider approaches from either side of the rail to jump on, rather than jumping straight on. Often times urban style rails have a larger jump or ollie to get onto the rail.
- **Cannon Rail:** A rail or box angled upwards so as to propel the rider into the air after coming off the box.
- **Gap to Rail:** A rail with a space between the take off and the rail so the rider must go airborne, clear a gap before landing on the rail.
- **Single Kink:** A rail with a single kink. Examples: flat-to-down, down to flat
- **Double Kink:** A rail with two kinks. Examples: down-flat-down, flat-down-flat
- **Three Kink:** A rail with three kinks: Examples: down-flat-down-flat, flat-down-flat-down
- **Quad Kink:** A rail with four kinks
- **C-Rail:** A rail curving left or right.
- **S-Rail:** A rail with two curves forming an S shape
- **Donkey Dick:** A kink with a short flat section at the end of a down rail
- **Elbow Rail:** A rail kink to the left or right.
- **Box:** A box feature is defined by having two rails (or coping) on the sides of a more wide and flat sliding surface than a rail.

## **16 Snowboarding Basic Dictionary**

### **Centre of balance and axis**

- Centre of Balance:** Is located at the level of the navel, where the three axis intersect.
- Longitudinal axis:** Runs across the width of the body, through the balance point.
- Vertical axis:** Runs from the head to the feet, through the balance point.
- Lateral axis:** Runs from front to back, through the balance point.

### **POSITION OF THE FEET ON THE BOARD**

**Regular:** Left foot front.

**Goofy:** Right foot front.

### **It is very important to know if a rider is Regular or Goofy. (R or G)**

It should be mandatory in the inscriptions of an event that the riders write in if they are Regular or Goofy also the Judges must observe and inspect each rider during the trainings.

It is a very important fact for the judges, because they must know when a rider goes with his basic or switch stance.

**Normal/Forward:** The rider goes forward in his basic stance.

**Fakie:** The rider goes backwards in his basic stance. The turn is around the tail (the nose takes off before the tail).

**Switchstance:** The rider goes backwards with his stance switched, mirror vice. A regular rider now goes like a goofy rider, and vice versa. The turn is around the nose (the tail takes off before the nose).

**A REGULAR:** Stance NORMAL/FORWARD – Left front foot.  
Stance SWITCHSTANCE – Right front foot.

**A GOOFY:** Stance NORMAL – Right front foot.  
Stance SWITCHSTANCE – Left front foot.

**Frontside / Backside:** Two turns directions can be determined. In Pipe the reference is the lip/wall, when the chest is in front of the lip/wall (Frontside) and if the back is against the lip/wall (Backside).

**Alley Oop:** Trick Uphill, in opposite direction of the hill. A frontside trick is on the backside wall and vice versa. All the tricks can be done with Alley Oop.

### PARTS OF THE BOARD

- NOSE                      - TAIL                      - TOE SIDE                      - HEEL SIDE

	<b>Frontside wall</b>	<b>Backside wall</b>
<b>A Regular:</b>	Riders Right	Riders Left
<b>A Goofy:</b>	Riders Left	Riders Right

### **Tricks in Halfpipe (can also be used for other disciplines)**

**AIRS:** Tricks over the lip of the pipe.

**HANDPLANTS:** Tricks in which the rider leans one or two hands on the lip.

**LIPTRICKS:** Tricks on the lip, not included in the other two classifications.

**AIRS:** Rotation under 360° (Around vertical Axis):

Grab	Backside wall	Frontside wall
Front Hand toe side	Mute	Slob
Front Hand heel side	BS Air	Lien Air
Back Hand toe side	Indy	FS Air
Back Hand heel side	BS Stalefish/Freshfish	FS Stalefish
Back Hand tail side	BS Tailgrab	FS Tailgrab

BS = Backside, FS = Frontside

- To Tail:** Landing the tail knocking the lip.  
**To Nose:** Landing the nose knocking the lip.  
**To Rock:** Landing with the board over the lip.  
 (The nose points out of the pipe).  
**To Disaster:** Landing with the board over the lip.  
 (The nose points into the pipe).

These types of landings must be done on purpose, they won't affect the riders score as long as

- Lien to Tail:** A Fs air, front hand grabs the nose, and lands knocking with the tail on the coping.  
**Body Jar:** Bs Air landing with the tail on the coping. Similar Lien to Tail, but only Backside.  
**Half Cabs:** Fakie 180° to fakie.

**Rotation over 360° (Around some axis):**

Anyone of the previous airs can be performed with a rotation: 360°, 540°, 720°, 900°, 1080°, with or without grab:

**Caballerials (Cabs):** Fakie 360° around the vertical axis, BS or FS, (If it is backside caballerial, it is simply caballerial). I.e. Caballerial Indy Nosebone, Caballerial Tailgrab, Caballerial Lien to Tail...

Grab	Bs/Fs wall
Front hand toe side	Gay Twist
Front hand heel side	Less Twist
Back hand toe side	Caballerial Indy
Back hand heel side	Caballerial Stalefish
Back hand tail side	Caballerial Tailgrab

**Mc Twist:** Frontflip Backside 180°. Is like a 540° inverted. The most usual is performed Bs and grabbing Mute. Also exist other combinations, with or without grabs, Frontside, Mc Twist 720°...

**Haakon Flip:** Switch backflip frontside 360°.

**F Rodeo Flip 720°:** Backflip frontside 360°.

**Rodeo Flip:** Frontside 540° semiinverted.

**Cork screw:** Backside 540° semiinverted.

**Backflip:** Mortal back. (2 kinds)

- 360° around lateral axis.
- 90° backflip 90°.

**Frontflip:** Mortal front.

**Misty Flip:** Frontflip with a horizontal rotation backside 180° (Mc Twist in Straight Jump).

**Mc Hawk:** Fakie 720° Mute. Double Gay Twist.

**Wet Cat:** Mc Twist 900°.

**Crippler:** Backflip frontside 180°.

**F Rodeo 900°:** Backflip Frontside 540°

**Michalchuk Flip:** Backflip Backside 180°.

**Ripsey Flip:** Backflip lien 360°.

### **STYLE OF THE TRICK:**

Position of the legs on the board.

**Nosebone:** Back leg bent, and front leg boned (straightened)

- FS Nosebone
- Indy Nosebone
- Tailgrab Nosebone
- Stalefish Nosebone

**Tailbone:** Front leg bent, and back leg boned.

- Mute o Slob Tailbone
- Mc Twist Tailbone
- Stalefish Tailbone

**Sad-Melanchollie-Melon:** Similar Nosebone, but grabbing with front hand heel side, and the nose points to the ground.

- Lien Sad
- BS Sad

**Mosquito:** Same as Sad, but the nose points to the sky.

**Method:** Is an air with the two legs bent with an angle 90°.

The body bends backwards. Only the grab is heel side.

- Lien Method
- Bs Method
- Stalefish Method

**Straight Legs:** Is an air with the two legs straightened.  
- Fs Straight Legs                      - Indy Straight Legs

**Japan:** Is a mute air with the front knee tucked.

**Crossbone, Tweaked:** An air with a straight back leg and crossing behind the front leg.  
- BS Crossbone                      - Lien Crossbone

**John Thomas:** Back hand grabs toe side, and the back leg tucked.

## HANDPLANTS

**Fs Invert:** Front hand on coping, and back hand grabs toe side.

**Miller Flip:** Fs Invert 360°.

**Unit:** FS Invert 540°.

**Bs Invert:** Back hand on coping, and front hand grabs toe side.

**Egg Plant:** Front hand on coping, and back hand grabs toe side.

**Egg Flip:** Egg Plant 360°.

**Mac Egg:** Egg Plant 540°.

**Andrecht:** Similar Bs Invert, but grabbing heel side.

**Layback Air:** Only Fs. Back hand on coping, and front hand grabs toe side.  
(if grabs heel side is named Andrecht Layback Air).

**Ho-Ho Plant:** Invert with the two hands on coping.

**Elguerial:** Fakie to Andrecht (360°). Also can be performed 540° or 720°.

**Fs Handplant Stalefish:** Similar Fs Invert, but grabbing Stalefish.

**Bs Egg Plant Stalefish:** Similar Egg Plant, but grabbing Stalefish.

**Stilmasky:** Back hand on Coping, front arm between the legs grabbing heelside.

**Jtear:** Frontside 540° inverted, with back hand on Coping.

## LIPTRICKS:

**Rocks:** The board lands perpendicular on coping, the nose points out of the pipe.

- Rock to Fakie   - Rock & Roll (Bs Rock)                      - Fs Rock.

**Disaster:** The board perpendicular on coping, the nose points into the pipe.

- Fs o Bs Disaster                      - Cab to Disaster

**Slides:** Slide with some part of the board on coping, rails or some surface.

- Noseslide                      - Tailslide                      - Lipslide (Disaster Slide)

- Bs o Fs Rock Slide                      - Bluntslides                      - Nosebluntslides

**Blunts:** Board in vertical position with the tail on the coping.

- Blunt to Fakie   - Bs o Fs Blunt



**Noseblunts:** Board in vertical position with the nose on the coping.

- Fakie Noseblunt      - Bs o Fs Noseblunt

**Revert:** Land a trick reverting in the transition.

- Disaster Revert      - Noseslide Revert

**Nollie:** Knock the snow with the nose and the tail takes off before.

**Nose Pick:** Static position with the nose on the coping.

Fs & Bs Fifty-fifty (slide with the board in longitudinal direction, along the coping).

**Nosepong:** Ollie forward knocking with the nose doing a nollie.

## SLOPESTYLE RAIL TRICK GUIDE

### Trick families

To make the terminology as simple as possible, we can talk about three major trick families within the rail trick terminology, which together make up the foundation of all different rail tricks. These are 50-50's, boardslides and lipslides. Within each trick family there are several variations of tricks and combos. All these tricks can be performed both frontside and backside (assumed that the rail/box has a so called street approach and not a kicker straight in front of the rail/box).

### Frontside and backside

The trick becomes a frontside trick when the rail is on your toe side from the approach where you take off from the snow, which means you approach it from the side and not straight in front of it. Thus, the trick becomes a backside trick when the rail is on your heel side from your approach. Be aware that the term Cab (for switch frontside) is only used when it is a 180-degree rotation or more. If it is a simple 50-50, boardslide or lipslide performed switch, it is only called switch frontside/backside. (Frontside and backside abbreviations: **F** and **B** (**sw F** and **sw B** if performed switch))

### Rotations up on the rail

When a rider does a rotation up on the rail, the standard is to do backside rotations from the frontside approach (take off from toe edge) and frontside rotations from the backside approach (take off from heel edge). If the rider does a frontside rotation from the frontside approach (take off from toe edge) or a backside rotation from the backside approach (take off from heel edge) it is called **hard way** (abbr: **hw**). Backside hard way and switch backside hard way rotations are almost always performed with a nollie (nose ollie take off) instead of an ollie as it becomes more natural.

## Rotations off the rail

Rotations off 50-50's, nose- and tailpresses are always half-circle or full-circle rotations such as 180's, 360's, 540's (abbr: **1, 3, 5**) and so on and are described with the original terms frontside, backside, cab (switch frontside) and switch backside.

The rotations off the rail on boardslides, lipslides and bluntslides are never half-circle or full-circle rotations, but always something in between as the rider slides sideways in a 90-degree angle. The rotations are therefore 270's, 450's, 630's (abbr: **2, 4, 6**) and so on. The 90-degree rotations, which are the least the rider has to do off the rail, are only mentioned as **to forward** (abbr: **tfo**) (landing in natural direction; regular or goofy) or **to fakie** (abbr: **tfa**) (landing switch). If the rotation off the rail continues the same way as up on the rail the rotation degree is the only thing that is mentioned, e.g. a backside 270 off a frontside bluntslide is simply called "front blunt 270" as the rider has already started a backside rotation to perform the frontside bluntslide. If the rotation off the rail is the opposite way as the approach to the rail it is called a **pretzel** (abbr: **pr**), e.g. a backside 270 off a backside boardslide is called "back board pretzel" (the rotation degree is usually only mentioned on pretzel 450's and beyond since the pretzel 270 is the basic pretzel) as the rider starts a frontside rotation to perform a backside boardslide and then changes to a backside rotation off the rail.

## 50-50 (abbr: **50**)

A basic trick where the rider slides the rail with the board pointing in the same direction as the rail with a centred position.

## Nosepress (abbr: **np**)

A more technical kind of a 50-50 where the rider leans forward to put pressure on the nose to be able to lift the rear foot so that it is not in contact with the rail. It is quite common to do a **tail tap** (abbr: **tt**) at the end of the rail and this should not be seen as a failed nosepress as it is made on purpose. To dip the tail right at the landing on the rail or during the nosepress is not desirable though.

## Tailpress (abbr: **tp**)

A more technical kind of a 50-50 where the rider leans backward to put pressure on the tail to be able to lift the front foot so that it is not in contact with the rail. Also called 5-0 (five-o) which is the original skateboard term. It is quite common to do a **nose tap** (abbr: **nt**) at the end of the rail and this should not be seen as a failed tailpress as it is made on purpose. To dip the nose right at the landing on the rail or during the tailpress is not desirable though.

**Boardslide** (abbr: **bs**)

The rider slides sideways in a 90-degree angle with the rail between the bindings. A frontside boardslide is performed from the frontside approach and the rider rotates the board backside 90 before landing on the rail. A backside boardslide is performed from the backside approach and the rider rotates the board frontside 90.

**Noseslide** (abbr: **ns**)

A kind of boardslide where the rider does not keep the rail between the bindings but instead slides on the nose (preferably outside the front binding). Frontside noseslide is performed like a frontside boardslide but on the nose instead of between the bindings and backside noseslide is performed like a backside boardslide but on the nose instead of between the bindings.

**Lipslide** (abbr: **lip**)

A trick where the rider rotates the tail over the rail and lands in a 90-degree angle with the rail between the bindings. A frontside lipslide is performed from the frontside approach rotating the board frontside 90 before landing on the rail. A backside lipslide is performed from the backside approach rotating the board backside 90.

**Tailslide** (abbr: **ts**)

A kind of lipslide where the rider does not keep the rail between the bindings but instead slides on the tail (preferably outside the rear binding). Frontside tailslide is performed like a frontside lipslide but on the tail instead of between the bindings and backside tailslide is performed like a backside lipslide but on the tail instead of between the bindings.

**Bluntslide** (abbr: **bl**)

A trick that is similar to the boardslide but instead of keeping the rail between the bindings, the board is tweaked out over the rail so that the tail slides the rail (preferably outside the rear binding). Thus a frontside bluntslide is performed like a frontside boardslide but with both feet tweaked out over the rail and a backside bluntslide is therefore performed like a backside boardslide but with both feet tweaked out over the rail.

There is also a trick called **Noseblunt** (abbreviation: **nbl**) which is performed more similar to a lipslide but with both feet tweaked out over the rail so that the nose slides the rail. A frontside noseblunt is performed like a frontside lipslide but with both feet tweaked out over the rail and a backside noseblunt is therefore performed like a backside lipslide but with both feet tweaked out over the rail.

## Taps and stalls

Sometimes rail features are placed sideways in the slope, where they are called spines instead of rails and are not necessarily made to slide. Some may be placed to be able to jump over and some may be placed on top of quarterpipes etc. so that you can jump up on them and then jump back in the direction you came from. On these types of features, taps (abbr: **t**) and stalls (abbr: **st**) are often performed. These are not specific rail tricks, as they do not need rails or boxes to be performed. They can as well be performed on bonk features like barrels for example. A tap is usually performed when you jump over the feature and touch it with either the nose or the tail, e.g. Frontside 360 noisetap (abbr: **F 3 nt**). Another trick that is common on these features is the Miller flip (abbr: **mf**), which is a kind of inverted 360 where you touch the rail/bonk feature with a hand to help the rotation back from the inverted position. It is desirable to use only one hand while the other hand grabs the board.

The stall tricks are performed like the different slide tricks but standing still on the rail/bonk feature instead of sliding. It is not unlikely that even hand plants are performed on these features.

## Examples of rail tricks and combos with steno system

### Glossary of tricks

- **Air to Fakie:** Any trick in the halfpipe where the wall is approached riding forward, no rotation is made, and the snowboarder lands riding backward.
- **Alley Oop:** A term used to describe any manoeuvre in the halfpipe where one rotates 180 or more degrees in an uphill direction; that is, rotating backside on the frontside wall, or rotating frontside on the backside wall.
- **Andrecht:** A rear handed backside handplant with a front-handed grab.
- **Backside:** The backside of the snowboard is the side where the heels rest; the backside of the snowboarder is the side to which his/her back faces.
- **Backside Air:** Any air performed on the backside wall of the halfpipe.
- **Backside Rotation:** Rotating clockwise for a regular-footer, and rotating counter-clockwise for a goofy-footer (e.g. backside 360). Note: When riding switch-stance, the exact reverse applies and a regular-footer will rotate counterclockwise and a goofy-footer will rotate clockwise.
- **Backside Turn:** A turn where the heel edge faces to the outside of the turn while the snowboard is riding on the toe edge. In other words, a right turn for a regular-footer and a left turn for a goofy-footer.

- **Backside Wall:** When standing at the top of the halfpipe and looking down toward the bottom, the backside wall is the left wall for regular-footers and the right wall for goofy-footers. If you ride straight down the centre of the halfpipe your backside wall is behind you.
- **Bevel:** The degree of angle to which the edges of a snowboard are tuned. Snowboards used for racing and carving should have a greater bevel than, say, a snowboard used in the halfpipe.
- **Blindside:** A term given to any rotation where the snowboarder has oriented themselves "blind" to their takeoff or landing and must stretch to look over their shoulder. Such a technique usually increases the difficulty. (e.g. A backside alley oop air in the halfpipe is often harder than a frontside alley oop air because it is blindside).
- **Boned:** A term used to explain the emphasis of style in a trick. In other words, if someone "boned out a method" they would grab hard and create an emphasis of the manoeuvre such that his/her legs or arms may appear extended or stretched to a maximum degree. To "Bone" means to straighten one or both legs.
- **Bonk:** The act of hitting an object with the snowboard (e.g. A tail bonk could be hitting a picnic table with the tail of the snowboard).
- **Caballerial (Cab):** A halfpipe trick that begins fakie, spins 360 degrees, and lands riding forward. Named after skateboarding guru Steve Caballero. Also see Half-Cab and Gay Twist.
- **Canadian Bacon Air:** The rear hand reaches behind the rear leg to grab the toe edge between the bindings while the rear leg is boned.
- **Cant:** A term used to describe the angle at which either foot is positioned medial or lateral from a vertical axis. In other words, how much angle beneath your feet from side to side bends your knees together or apart.
- **Chicken Salad Air:** The rear hand reaches between the legs and grabs the heel edge between the bindings while the front leg is boned. Also, the wrist is rotated inward to complete the grab.
- **Corkscrew:** A term used to describe a sideways rotation, either free-riding or in the halfpipe.
- **Crail Air:** The rear hand grabs the toe edge in front of the front foot while the rear leg is boned.
- **Cripler Air:** An inverted aerial where the snowboarder performs a 180-degree flip. In other words, the rider approaches a halfpipe wall riding forward, becomes airborne, rotates 90 degrees, flips over in the air, rotates another 90 degrees, and lands riding forward.
- **Crossbone Method Air:** A method air where the back leg is boned. See "Method Air"
- **Crooked Cop Air:** Free-riding version of the mosquito air. See "Mosquito Air"

- **Detune:** The process of dulling, slightly, the edges of the snowboard. Most people detune the edges around the nose and tail so they don't catch in the snow.
- **Double Grab:** Basically, doing two separate tricks while in the air. One goes off of a jump, grabs the board one way, then grabs it in another way, then lands.
- **Double Handed Grab:** Simultaneously grabbing the snowboard with both hands while in the air.
- **Duckfoot:** A term used to describe stance angles with toes pointing outward, like a duck.
- **Effective Edge:** The length of metal edge on the snowboard which touches the snow; it is the effective part which is used to make a turn. Therefore, it does not include the edge of the tip and tail.
- **Eggplant:** A one-handed 180-degree backside rotated invert in which the front hand is planted on the lip of the halfpipe wall.
- **Elgeurial:** An invert where the halfpipe wall is approached fakie, the rear hand is planted, a 360-degree backside rotation is made, and the rider lands going forward.
- **Erotic Air:** Front hand grabs heel side, between the legs.
- **Fakie:** A term for riding backward. See also Switchstance
- **Fall Line:** The path of least resistance down any given slope.
- **Flat Bottom:** The area in a halfpipe between the two opposing transitional walls.
- **Flatground:** Term used to describe tricks performed on a flat slope without obstacles. (e.g. nose slide, blunt slide, tail wheelie, etc.)
- **Flex:** Term used to describe the stiffness and pattern of how a snowboard flexes, i.e., stiff, medium, soft.
- **Free-riding:** Snowboarding on all types of terrain for fun. i.e., no contests, no halfpipe, no gates, no rules, etc.
- **Freestyle Snowboarding:** The kind of snowboarding which is mostly associated with riding the halfpipe, but which may also be used to describe any type of snowboarding which includes tricks and maneuvers.
- **Fresh Fish Air:** The backside version of the stale fish. See "Stale Fish"
- **Frog Air:** Similar FS Air, with the arm between the legs
- **Front Hand:** The hand closest to the nose of the snowboard. In other words, the left hand for regular-footers and the right hand for goofy-footers.
- **Frontflip:** Mortal front.
- **Front Foot:** The foot mounted closest to the nose. A regular-footer's left foot and a goofy-footer's right foot.
- **Frontside:** The frontside of the snowboard is the side where the toes rest; the frontside of the snowboarder is the side to which his/her chest faces.

- **Frontside Air:** A true frontside air is performed on the frontside wall of a halfpipe and the grab is Indy. The indy grab is with the rear hand between the bindings on the toe edge; in this particular maneuver, the front leg is usually boned. Technically there is no such thing as a "frontside indy," but sometimes it helps as a description. Also a frontside air can be any air performed on the frontside wall of the halfpipe.
- **Frontside Rotation:** Rotating counter-clockwise for a regular-footer and rotating clockwise for a goofy-footer (e.g. frontside 360). Note: When riding switch-stance, the exact reverse applies and a regular-footer will rotate clockwise and a goofy-footer will rotate counter-clockwise.
- **Frontside Turn:** A turn where the toe edge faces to the outside of the turn while the snowboard is riding on the heel edge. In other words, a left turn for a regular-footer and a right turn for a goofy-footer.
- **Frontside Wall:** When standing at the top of the halfpipe and looking down toward the bottom, the frontside wall is on the skier's right for regular-footers and the skier's left for goofy-footers. If you were to ride straight down the centre of the halfpipe, you would be facing your frontside wall.
- **Fs Invert:** Front hand on coping, and back hand grabs toe side.
- **Goofy-Footed:** Riding on a snowboard with the right foot in the forward position. In other words, the right foot is closest to the nose, furthest from the tail, and in between the left foot and the nose.
- **Grab:** To grab either edge of the snowboard with one or both hands.
- **Haaken Flip:** An invert done in the halfpipe where the rider approaches the frontside wall riding switch. At the lip the rider flips backward into the pipe and rotates 720 degrees spinning frontside down the pipe.
- **Half-Cab:** Cannot be performed in the halfpipe. It is the free-riding version of the caballerial in which one rotates 180 degrees from fakie to forward off of a straight jump. Also see "Caballerial" and "Gay Twist".
- **Halfpipe:** A snow structure built for freestyle snowboarding. It consists of opposing radial transition walls of the same height and size. Snowboarders utilize the halfpipe to catch air and perform tricks by traveling back and forth from wall to wall while moving down the fall line.
- **Handplant (Backside):** A 180-degree handplant in which both hands, or the rear hand may be planted on the lip of the wall and the rotation is backside.
- **Handplant (Frontside):** A 180-degree handplant in which the front hand is planted on the lip of the wall and the rotation is frontside.
- **Handplant (Layback):** A 180-degree handplant in which the rear hand is planted on the lip of the wall and the rotation is frontside.
- **Hard Boots:** Footwear designed for use in carving and racing. Boots are stiff and may use hard plastics to provide maximum support. Similar to alpine ski boots.
- **Heel Edge:** A snowboard has two different edges. The heel edge is the one at which the heels rest.

- **High Back Bindings:** A binding system that includes a highback component that extends perpendicularly from the board, lies flat against ones calf, and provides support for the back of the leg, especially for edging and turning on the heel edge. Invented by snowboarder Jeff Grell.
- **Ho Ho:** A general term given to any two-handed handplant.
- **Hucker:** One who throws himself/herself wildly through the air and does not land on his/her feet.
- **Indy Air:** A true "Indy Air" is performed backside with the rear hand grabbing between the bindings on the toe edge while the rear leg is boned. The term "Indy" may also be used to simply describe the location of the grab.
- **Invert:** A trick where the head is beneath the level of the board and the snowboarder balances on one or two hands.
- **Inverted Aerial:** A maneuver where the snowboarder becomes airborne and upside down at any given moment.
- **Inverted 180:** See "Crippler".
- **Inverted 540:** See "McTwist".
- **Inverted 720 (720 McTwist):** An inverted aerial where the snowboarder performs a 720-degree rotational flip. In other words, the snowboarder approaches the wall riding forward, becomes airborne, rotates 720 degrees in a backside direction while performing a front flip, and lands riding fakie.
- **J-Tear:** An invert where the athlete rotates roughly 540 degrees in a frontside direction while planting one or both hands on the lip of the wall. Invented by Mike Jacoby.
- **Japan Air:** The front hand grabs the toe edge in between the feet and the front knee is pulled to the board.
- **Jib:** Describes a type of riding that most closely resembles street skateboarding. "Jibbers" commonly slide rails, bonk trees and perform flatground tricks.
- **Late:** A term used to describe incorporating something into a trick just before its completion and landing. (e.g. "A Method to Late 180" would mean doing a method air and at the last possible second rotating 180 degrees and landing fakie).
- **Leash:** A retention device used to attach the snowboard to the front foot so that it doesn't run away.
- **Lien Air:** The front hand grabs the heel edge and the body leans out over the nose. Must be done on the frontside wall. Named after skateboarder Neil Blender (Lien is Neil spelled backwards).
- **Lip:** The top edge portion of the halfpipe wall.
- **Lip Trick:** Any trick performed on or near the lip of the wall of the halfpipe.
- **McEgg:** An invert where the rider plants the front hand on the wall, rotates 540 degrees in a backside direction, and lands riding forward.



- **McTwist:** An inverted aerial where the rider performs a 540-degree rotational flip. In other words, the rider approaches the halfpipe wall riding forward, becomes airborne, rotates 540 degrees in a backside direction while performing a front flip, and lands riding forward. Named after skateboarder Mike McGill.
- **Mc Hawk:** Fakie 720° Mute. Double Gay Twist.
- **Melonchollie Air:** The front hand reaches behind the front leg and grabs the heel edge in-between the bindings while the front leg is boned.
- **Method Air:** The front hand grabs the heel edge, both knees are bent, and the board is pulled to level of the head.
- **Michaelchuck:** An invert done in the halfpipe on the backside wall where the rider does a back flip with a 180-degree backside rotation.
- **Miller Flip:** An invert where the halfpipe wall is approached riding forward, the front hand is planted, a 360-degree frontside rotation is made and the rider lands riding fakie.
- **Misty Flip:** The free-riding version of the McTwist. It is a partially inverted 540-degree front flip that is performed off of a straight jump. Therefore the approach is riding forward and the landing is fakie.
- **Mosquito Air:** A halfpipe trick in which the front hand reaches behind the front leg and grabs the heel edge between the bindings. The front knee is then bent to touch the board tuck-knee style.
- **Mute Air:** The front hand grabs the toe edge either between the toes or in front of the front foot.
- **Nollie:** Much like an ollie, only you spring off of your nose instead of your tail. See "Ollie".
- **Nose:** The front tip of the snowboard.
- **Nose Grab Air:** The front hand grabs the nose of the snowboard.
- **Nose Poke Air:** Any manoeuvre where you bone your front leg and "poke" the nose of the snowboard in a direction away from your body, usually while grabbing. (e.g., Indy Nose Poke Air).
- **Nose Slide:** To slide along the ground or an object solely on the nose of the snowboard.
- **Nuclear Air:** The rear hand reaches across the front of the body and grabs the heel edge in front of the front foot.
- **Ollie:** A method to obtain air without a jump by first lifting the front foot then lifting the rear foot as you spring off of the tail.
- **Palmer Air:** A kind of method where the grab is near the nose, the board is pulled across the front of the body and the nose is pointed downward. Named after Shaun Palmer.
- **Phillips 66:** An invert where the rider approaches the halfpipe wall riding fakie, plants the rear hand on the lip of the wall while doing a "front flip" and lands in the transition riding forward. Named after skateboarder Jeff Phillips.

- **Plate Binding:** A binding system in which hard boots, similar to those used in downhill skiing, are attached to the board by a flat "plate." Similar to ski bindings. However, most snowboard bindings are non-releasable.
- **Pop Tart:** Airing from fakie to forward in the halfpipe without rotation.
- **Quarterpipe:** A halfpipe with only one wall. In other words, a snow-sculpted shape that contains a transition and a vertical, and is used as a jump to catch air.
- **Rail:** There are two rails on a snowboard, each comprised of a sidewall and an edge.
- **Rail Slide:** To slide the rails of the snowboard onto almost anything, other than a flat slope. Some good rail sliding surfaces include: fallen tree branches/logs, the coping of a halfpipe, a picnic table.
- **Rear Hand:** The trailing hand closest to the tail of the snowboard. In other words, the right hand for regular-footers and the left hand for goofy-footers.
- **Rear Foot:** The foot mounted closest to the tail. A regular-footer's right foot and a goofy-footer's left foot.
- **Regular-Footed:** Riding on a snowboard with the left foot in the forward position. In other words, the left foot is closest to the nose, furthest from the tail, and in between the right foot and the nose.
- **Revert:** To switch from riding fakie to forward, or from forward to fakie, usually while the snowboard is still touching the ground.
- **Rippey Flip:** Backflip lien 360°.
- **Roast Beef Air:** The rear hand reaches between the legs and grabs the heel edge between the bindings while the rear leg is boned.
- **Rocket Air:** The front hand grabs the toe edge in front of the front foot (mute) and the back leg is boned while the board points perpendicular to the ground.
- **Rolling down the windows:** A phrase used to describe when someone is caught off balance and they rotate their arms wildly in the air to try and recover.
- **Rodeo Flip:** An invert done riding fakie or forward where the rider rotates frontside or backside while flipping. Can be done with a 540, 720, 900 and 1080.
- **Sato Flip:** An invert done on the frontside wall of a halfpipe where the rider does a front flip with a 180-degree rotation frontside.
- **Seatbelt Air:** The front hand reaches across the body and grabs the tail while the front leg is boned.
- **Shifty Air:** A grabless trick where the upper torso and lower body are twisted in opposite directions and then returned to normal. Usually the front leg is boned.
- **Sick (Slang):** An expression used to describe something really exceptional-- clothing, a trick, a run, etc.
- **Sidecut Radius:** The measure (usually in cm) of the circle radius to which the sidecut of a snowboard corresponds. A small circle or sidecut (under 900 cm) will make tighter turns than a large sidecut (over 900cm).

- **Sintered Base:** High molecular-weight base formed by the heating and compression of small fragments of P-tex. Sintered bases absorb and hold wax better and are more durable than extruded bases, i.e. they are faster.
- **Sketching:** The act of riding along precariously and nearly falling.
- **Slob Air:** The front hand grabs mute, the back leg is boned and the board is kept parallel with the ground.
- **Soft Boots:** Footwear designed for use in freestyle and free-ride snowboarding. Boots are soft and pliable and allow a large range of motion while maintaining sufficient support.
- **Stalefish Air:** The rear hand grabs the heel edge behind the rear leg and in between the bindings while the rear leg is boned.
- **Stance:** The position of one's feet on the snowboard. Includes: stance types, such as regular or goofy, and also stance specifications, such as widths and angles.
- **Step-In Binding:** Binding system in which no major manual adjustment is needed to attach and detach the boot from the binding. You simply "step in" and then pull a lever or a latch to "step out." It has been developed for hard as well as soft boot binding configurations.
- **Stiffy Air:** Any manoeuvre in which both legs are boned and a grab is incorporated. (e.g. Mute Stiffy).
- **Switchstance (Switch):** The term for performing a trick while riding backward. It is important to note that it's a specific term given to a manoeuvre that is performed exactly like riding forward. The only difference is the rider is going backward as if he/she were a goofy-footer instead of a regular-footer, or vice-versa, hence the term "switched stance." Thus, any trick may be performed switchstance. Also, see Fakie
- **Tail:** The rear tip of the snowboard.
- **Tail Grab Air:** The rear hand grabs the tail of the snowboard.
- **Tail Poke:** Any manoeuvre where you bone your rear leg and "poke" the tail of the snowboard in a direction away from your body, usually while grabbing.
- **Tail Slide:** To slide along the ground or an object solely on the tail of the snowboard.
- **Tail Wheelie:** To ride solely on the tail of the snowboard with the nose in the air.
- **Taipan Air:** The front hand reaches behind the front foot and grabs the toe edge between the bindings. The front knee is then bent to touch the board tuck-knee style.
- **Toe Edge:** A snowboard has two different edges. The toe edge is the one at which the toes rest.
- **Transition (Tranny):** The radial curved section of a halfpipe wall between the flat bottom and the vertical. A snowboarder pumps and rides the transition to gain speed, to catch air and to land.

- **Traverse:** To ride perpendicular to the fall line. A halfpipe rider traverses from wall to wall in the halfpipe.
- **Tuck Knee:** A technique where one knee is bent and the ankle bent sideways to touch the knee to the snowboard between the bindings. (e.g. Tuck Knee Indy Air).
- **Twin Tip:** A type of snowboard designed for freestyle snowboarding. It has an identical tip and a tail so that the board may be ridden similarly in both directions.
- **Vertical (Vert):** The vertical top portion of a wall in a halfpipe that allows the snowboarder to fly straight up into the air and not out of the pipe or into the pipe.
- **Wall:** The wall of a halfpipe is comprised of a transition and a vertical section.
- **Wet Cat:** A 900-degree rotation on a McTwist.
- **50/50:** To slide with the board parallel to the coping. Also see “Grind”.
- **180 Air:** The snowboarder rotates 180 degrees in the air and lands riding fakie. In the halfpipe, the rider approaches the wall riding forward, rotates 180 degrees, and lands riding forward.
- **360 Air:** The snowboarder rotates 360 degrees in the air and lands riding forward. In the halfpipe, the rider approaches the wall riding forward, rotates 360 degrees, and lands riding fakie. This trick may also be performed by riding fakie and landing riding forward; in which case it is called a caballerial. See “Caballerial”.
- **540 Air:** The snowboarder rotates 540 degrees in the air and lands riding fakie. In the halfpipe, the rider approaches the wall riding forward, rotates 540 degrees, and lands riding forward.
- **720 Air:** The snowboarder rotates 720 degrees in the air and lands riding forward. In the halfpipe, the rider approaches the wall riding forward, rotates 720 degrees, and lands riding fakie. Of course, it may also be performed switchstance by riding fakie and landing riding forward.
- **900 Air:** The snowboarder rotates 900 degrees in the air and lands riding fakie. In the halfpipe, the rider approaches the wall riding forward, rotates 900 degrees, and lands riding forward.

## 17 Freeski Basic Trick Dictionary

### Direction of Movement

- **Straight/Forward:** The skier approaches features skiing forward in a basic stance
- **Switch:** The skier approaches the feature and takes off backwards, looking over one shoulder
- **Alley-Oop:** In an Alley-Oop trick the skier rotates the direction up the pipe while their direction of movement continues down the pipe.

### **Direction of Rotation**

- **Leftside:** A leftside trick is a forward takeoff and a rotation to the skier's left side (counterclockwise).
- **Rightside:** A rightside trick is a forward takeoff and a rotation to the skier's right side (clockwise).
- **Switch Leftside:** A switch leftside trick is a backwards takeoff and a rotation to the skier's left side. Typically a skier will be approaching the jump looking over their left shoulder.
- **Switch Rightside:** A switch rightside trick is a backwards takeoff and a rotation to the skier's right side. Typically a skier will be approaching the jump looking over their right shoulder.

### **Trick Types/Axis:**

- **Upright Axis:** Rotation head-over-feet upright. Only spin, no cork or invert.
- **Inverted:** Also known as a flip, any trick where the skier does a full continuing invert feet-over-head. Examples:
  - **Zero (Spin):** Skier hits the jump switch but performs a straight air (may have a grab).
  - **Backflip:** One rotation over the vertical axis, backwards
  - **Frontflip:** One rotation over the vertical axis, forwards
  - **Lincoln Loop:** The skier drops their shoulder sideways and does an inverted side flip- taking off and landing forward.
  - **Flare:** Halfpipe trick where the skier takes off out of the pipe and sets to the back like initiating a backflip. The trick goes inverted over the back and adds a 180° rotation to reenter the pipe forwards. Similar to a Lincoln loop but in the HP
  - **Misty Flip:** An inverted and rotation trick where the skier sets to the front, throwing one hand forward across the body and flips forward while spinning. Examples: Misty 540, Misty 720, Misty 900 etc.
  - **Under Flip:** The skier takes off of the jump forwards and in one fluid motion rotates 180° into a frontflip, landing backwards.
  - **D-Spin:** Made famous by Mike Douglas (CAN), the D-Spin is a very corked or inverted 720, set to the back in the same fashion as a back-full.
  - **Off-Axis/Cork:** Corked tricks often add style, but not necessarily difficulty. Look for the competitors to set the trick to their backside, corking backwards but never going fully inverted. Two common examples are cork 720 and cork 900.
  - **Flatspin/Rodeo:** A flatspin axis in neither inverted nor corked. The skier will set to the back and rotate nearly parallel with the ground. Competitors and judges may refer to the same trick as either a flatspin or a rodeo, but for the most part both are the same axis. Some examples are: Flat 5, Flat 7, Alley-Oop Flat 5 (HP), Rodeo 7 and Rodeo 9.

- **Bio:** A Bio axis is corked forward (opposed to an off-axis trick which is corked to the back) If the forward cork gets inverted it can border on becoming a Misty. Bios are less common than corked tricks, and can be recognized at take off when the competitor sets the trick to cork forward.
- **Double Cork:** A doublecork is corked to the skiers backside and goes off-axis two separate times in the same trick. Large rotations and airtime is required to successfully do a doublecork. Not to be confused with a double-flip, a double cork never goes comp to lately inverted. Examples: DubCork 1080, DubCork 1260.
- **Tripple Cork:** In the same style as a double cork, a triple cork is set to the skiers backside and goes off axis three separate times in the same trick, but never goes completely inverted.

### **Grabs:**

- **Mute Grab:** Skis are crossed and the grabbing hand goes across the front of the body to grab the outside of edge of the opposite ski in front of the binding, pulling the skis into a bigger cross
- **High Mute:** Similar to a mute grab, the grabbing hand goes across the front of the body to grab the outside edge of the opposite ski. In a high mute, the grab is held higher up the skis outside edge, closer to the nose.
- **Critical:** A grab on the inside edge of the ski opposite to the hand grabbing it, i.e. right hand grabs the inside edge of left ski or left hand grabs inside edge of right ski. Typically considered to be easier than a mute grab
- **Safety Grab:** The grabbing hand goes straight down to grab the same-side ski underneath the ski boot. A properly executed safety grab does not grab the boot or binding, only the side and base of the ski.
- **Broken Arrow:** Skier daffy's 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.
- **Tail Grab:** Grabbing the tail of the ski on the outside edge anywhere between the heel piece and true tail of the ski
- **Inside Tail:** Grabbing the tail of the ski on the inside edge anywhere between the heel piece and true tail of the ski
- **True Tail/Blunt:** Grabbing the true tail of the ski on the very end. True tail is generally considered to be more difficult than a typical tail grab or inside tail.
- **Toxic:** See Inside Tail
- **Japan:** A grab where the skier stretches one leg out and tucks the other leg up, grabbing the ski on the tucked up leg by reaching around and behind the outstretched leg.
- **Double Japan:** Skier grabs Japan with right hand and reverse Critical (left hand inside the left ski above the binding) at the same time.
- **Nose Grab:** A grab where the skier grabs the tip of one of his/her ski. Oftentimes seen with outstretched legs.

- **Rocket:** Skier grabs both front tips with hands on same side
- **Stale:** A stale grab is performed by reaching back to grab similar to a tail grab, however instead of grabbing the left ski with the left hand, the skier will reach further back to grab the opposite ski- i.e. the skier will reach all the way back with his/her right hand to grab the left ski around the tail. Skis are typically uncrossed and the grab creates a very awkward and difficult body position.
- **Cuban:** Is similar to the Stale but grabbing the opposite ski in a true tail
- **Guitar:** : Skier grabs Tail but with both hands on the inside (left hand over the ski, right hand under) behind the binding.
- **Seatbelt:** across the body Safety grab opposite hand on opposite ski
- **Seatbelt Japan:** across the body japan grab, same hand grabbing same side ski
- **Indi-Truck:** double grab, one hand grabbing outside safety, other hand grabbing inside critical
- **Truck Driver:** Both hands grab outside edge of both skis simultaneously (right to right, left to left) arms fully outstretched, in front of binding
- **Octograb:** A two handed grab, or double grab, where the skier crosses his/her skis and grabs the outside edge of the right ski with the right hand and pushes it across the front of the body while at the same time grabs the left tail with the left hand. Octograb is one of the more difficult double grabs.
- **Bow and Arrow:** Skier Truck Drivers but bends one knee and pulls that leg close while other leg is extended.
- **Lu Kang:** The skier kicks one ski straight down and tucks the other ski up to grab the ski base below the boot.
- **Blunt:** see True Tail
- **Screamin Semen:** Skier daffy's then crosses forward ski up and over the front of the other ski, brings skis down to parallel position making the legs fully crossed then bringing that leg back up and over to starting position
- **Venom:** Cross the front of the skis and double nose grab with opposite hands
- **Stink Bug:** A double inside Safety grab and cross the tails, same hands on same skis
- **Reverse/Opposite:** Skier spins left but looks back and grabs outside the right ski with the left hand. Or spins right grabbing to the left
- **Leading:** grabbing with the leading hand in the direction of the spin. Also known as Reverse Grabs or Opposite Grabs

### Halfpipe Tricks

- **Straight Air:** An air out of the pipe where the skier takes off and lands back in the pipe facing forwards.

- **Leftside:** A leftside trick in the halfpipe is a rotation to the skier's left side. The rotation is down-the-pipe while traveling down the pipe. Leftside rotations can only be done on the skier's right wall of the halfpipe.
- **Leftside 360 (left 3):** Skier takes off forward on the skier's right-wall, rotates down the pipe 360° (1 full rotation) to their leftside and lands back in the pipe backwards.
- **Leftside 540 (left 5):** Skier takes off forward on the skier's right-wall, rotates down the pipe 540° (1 and a half rotations) to their leftside and lands back in the pipe forwards.
- **Leftside 720 (left 7):** Skier takes off forward on the skier's right-wall, rotates down the pipe 720° (2 full rotations) to their leftside and lands back in the pipe backwards.
- **Leftside 900 (left 9):** Skier takes off forward on the skier's right-wall, rotates down the pipe 900° (2 and a half rotations) to their leftside and lands back in the pipe forwards.
- **Leftside 1080 (left 10):** Skier takes off forward on the skier's right-wall, rotates down the pipe 1080° (3 full rotations) to their leftside and lands back in the pipe backwards.
- **Leftside 1260 (left 12):** Skier takes off forward on the skier's right-wall, rotates down the pipe 1260° (3 and a half rotations) to their leftside and lands back in the pipe forwards.
  
- **Rightside:** A rightside trick in the halfpipe is a rotation to the skier's right side. The rotation is down-the-pipe while traveling down the pipe. Rightside rotations can only be done on the skier's left wall of the halfpipe.
- **Rightside 360 (right 3):** Skier takes off forward on the skier's left-wall, rotates down the pipe 360° (1 full rotation) to their rightside and lands back in the pipe switch (backwards).
- **Rightside 540 (right 5):** Skier takes off forward on the skier's left-wall, rotates down the pipe 540° (1 and a half rotations) to their rightside and lands back in the pipe forwards.
- **Rightside 720 (right 7):** Skier takes off forward on the skier's left-wall, rotates down the pipe 720° (2 full rotations) to their rightside and lands back in the pipe switch (backwards).
- **Rightside 900 (right 9):** Skier takes off forward on the skier's left-wall, rotates down the pipe 900° (2 and a half rotations) to their rightside and lands back in the pipe forwards.
- **Rightside 1080 (right 10):** Skier takes off forward on the skier's left-wall, rotates down the pipe 1080° (3 full rotations) to their rightside and lands back in the pipe switch (backwards).
- **Rightside 1260 (right 12):** Skier takes off forward on the skier's left-wall, rotates down the pipe 1260° (3 and a half rotations) to their rightside and lands back in the pipe forwards.



- **Switch:** Also referred to as “switch down the pipe”. This trick can be identified by the switch takeoff and down-the-pipe rotation. The skier has limited vision down the pipe, or a “blind takeoff” increasing the difficulty.
- **Switch Leftside:** A switch/backwards takeoff to a leftside spin with down-the-pipe rotation and down-the-pipe travel. A switch leftside spin is performed on the skiers-right-wall of the pipe.
- **Switch Leftside 360 (switch left 3):** Skier takes off switch (backwards) on the skiers-rightwall, rotates down the pipe 360° (1 full rotation) to their leftside and lands back in the pipe forwards.
- **Switch Leftside 540 (switch left 5):** Skier takes off switch (backwards) on the skiers-rightwall, rotates down the pipe 540° (1 and a half rotations) to their leftside and lands back in the pipe switch (backwards).
- **Switch Leftside 720 (switch left 7):** Skier takes off switch (backwards) on the skiers-rightwall, rotates down the pipe 720° (2 full rotations) to their leftside and lands back in the pipe forwards.
- **Switch Leftside 900 (switch left 9):** Skier takes off switch (backwards) on the skiers-rightwall, rotates down the pipe 900° (2 and a half rotations) to their leftside and lands back in the pipe switch (backwards).
- **Switch Leftside 1080 (switch left 10):** Skier takes off switch (backwards) on the skiersright-wall, rotates down the pipe 1080° (3 full rotation) to their leftside and lands back in the pipe forwards.
- **Switch Rightside:** A switch/backwards takeoff to a rightside side spin with down-the-pipe rotation and down-the-pipe travel. A switch rightside spin is performed on the skiers-left-wall of the pipe.
- **Switch Rightside 360 (switch right 3):** Skier takes off switch (backwards) on the skiers-leftwall, rotates down the pipe 360° (1 full rotation) to their rightside and lands back in the pipe forwards.
- **Switch Rightside 540 (switch right 5):** Skier takes off switch (backwards) on the skiers-leftwall, rotates down the pipe 540° (1 and a half rotations) to their rightside and lands back in the pipe switch (backwards).
- **Switch Rightside 720 (switch right 7):** Skier takes off switch on the skiers-left-wall, rotates down the pipe 360° (1 full rotation) to their rightside and lands back in the pipe forwards.
- **Switch Rightside 900 (switch right 9):** Skier takes off switch (backwards) on the skiers-leftwall, rotates down the pipe 900° (2 and a half rotations) to their rightside and lands back in the pipe switch (backwards).
- **Switch Rightside 1080 (switch right 10):** Skier takes off switch on the skiers-left-wall, rotates down the pipe 1080° (3 full rotations) to their rightside and lands back in the pipe forwards.

- **Ally-Opp:** In an Ally-Oop trick the skier rotates up the pipe while their direction of movement continues down the pipe. Look for ally-oop tricks to be performed to both the leftside and the rightside.
- **Leftside Ally-Oop 360 (left ally-oop 3):** Skier takes off on the skiers-left-wall, rotates 360° to their leftside (or up the pipe) while traveling down the pipe through the air. Lands switch (backwards).
- **Rightside Ally-Oop 360 (right ally-oop 3):** Skier takes off on the skiers-right-wall, rotates 360° to their rightside (or up the pipe) while traveling down the pipe through the air. Lands switch (backwards).
- **Leftside Ally-Oop 540 (left ally-oop 5):** Skier takes off on the skiers-left-wall, rotates 540°
- to their leftside (or up the pipe) while traveling down the pipe through the air. Lands forwards.
- **Rightside Ally-Oop 540 (right ally-oop 5):** Skier takes off on the skiers-right-wall, rotates 540° to their rightside (or up the pipe) while traveling down the pipe through the air. Lands forwards.
- **Leftside Ally-Oop 720 (left ally-oop 7):** Skier takes off on the skiers-left-wall, rotates 720° to their leftside (or up the pipe) while traveling down the pipe through the air. Lands switch (backwards).
- **Rightside Ally-Oop 720 (right ally-oop 7):** Skier takes off on the skiers-right-wall, rotates 720° to their rightside (or up the pipe) while traveling down the pipe through the air. Lands switch (backwards).
- **Leftside Ally-Oop 900 (left ally-oop 9):** Skier takes off on the skiers-left-wall, rotates 900° to their leftside (or up the pipe) while traveling down the pipe through the air. Lands forwards.
- **Rightside Ally-Oop 900 (right ally-oop 9):** Skier takes off on the skiers-right-wall, rotates 900° to their rightside (or up the pipe) while traveling down the pipe through the air. Lands forwards.
- **Switch Ally-Oop:** As is the same with a forward takeoff ally-oop, a switch ally-oop is a rotation up the pipe while traveling down-the-pipe. The skier takes off switch and sets the rotation in the direction up the hill. Look for switch ally-oop to be performed to both the left and right sides. Example: switch left ally-oop 720
- **Ally-Opp Flatspin:** is an up the pipe rotation when the competitor only spins on the lateral axis ( straight backflip parallel to the Deck of the pipe)
- **Ally-Oop Double Flatspin:**
- **Down the Pipe Flatspin:**
- **Flare:** Halfpipe trick where the skier takes off out of the pipe and sets to the back like initiating a backflip. The trick goes inverted over the back with a 180° rotation to reenter the pipe forwards.

- **Double Flare:** Double flare is set in the same manner as a flare, with a double invert and a 180° rotation to reenter the pipe forwards
- **Double Cork:** A doublecork in the halfpipe goes off-axis two separate times in the same trick. A double cork never goes completely inverted. The trick is set to the skiers backside like a typical cork.
- **Air to Switch/Air to Fakie:** Skier will take off straight, air out of the pipe with no rotation and reenter the pipe switch (backwards)
- **Handplant:** A low amplitude inverted trick in the halfpipe where the skier will go inverted, puts a hand down on the lip of the pipe to stall on the hand upside down, then brings the skis back around to reenter the pipe.
- **Lip Trick:** A low amplitude trick performed on the lip of the pipe, such as a stall.
- **Switch Straight Air:** is a mirror image if a straight air but is done from switch take off with no spin and landing switch this trick can be grabbed

### **Slopestyle Tricks:**

- **Leftside/Rightside:** An element that adds technical difficulty and variety to any slopestyle run is the ability to spin in both directions- leftside and rightside. Every person has a direction of spinning that comes more naturally, so it is considerably more difficult to perform tricks to the left and right.
- **Leftside:** A leftside trick is a forward takeoff and a rotation to the skier's left side (counterclockwise).
- **Leftside 180:** Forward takeoff, 180° rotation to the skiers leftside, lands backwards.
- **Leftside 360 (left 3):** Forward takeoff, 360° rotation to the skiers leftside, lands forwards.
- **Leftside 540 (left 5):** Forward takeoff, 540° (1 1/5 rotations) to the skiers leftside, lands switch (backwards).
- **Leftside 720 (left 7):** Forward takeoff, 720° (2 rotations) to the skiers leftside, lands forwards.
- **Leftside 900 (left 9):** Forward takeoff, 900° (2 1/5 rotations) to the skiers leftside, lands switch (backwards).
- **Leftside 1080 (left 10):** Forward takeoff, 1080° (3 rotations) to the skiers leftside, lands forwards.
- **Leftside 1260 (left 12):** Forward takeoff, 1260° (3 1/5 rotations) to the skiers leftside, lands switch (backwards).
- **Leftside 1440 (left 14):** Forward takeoff, 1440° (4 rotations) to the skiers leftside, lands forwards.
- **Leftside 1620 (left 16):** Forward takeoff, 1620° (4 1/5 rotations) to the skiers leftside, lands switch (backwards).

- **Leftside 1800 (left 18):** Forward takeoff, 1800° (5 rotations) to the skiers leftside, lands forwards.
- **Rightside:** A rightside trick is a forward takeoff and a rotation to the skier's rightside side (clockwise).
- **Rightside 180:** Forward takeoff, 180° rotation to the skiers rightside, lands backwards.
- **Rightside 360 (right 3):** Forward takeoff, 360° rotation to the skiers rightside, lands forwards.
- **Rightside 540 (right 5):** Forward takeoff, 540° (1 1/5 rotations) to the skiers rightside, lands switch (backwards).
- **Rightside 720 (right 7):** Forward takeoff, 720° (2 rotations) to the skiers rightside, lands forwards.
- **Rightside 900 (right 9):** Forward takeoff, 900° (2 1/5 rotations) to the skiers rightside, lands switch (backwards).
- **Rightside 1080 (right 10):** Forward takeoff, 1080° (3 rotations) to the skiers rightside, lands forwards.
- **Rightside 1260 (right 12):** Forward takeoff, 1260° (3 1/5 rotations) to the skiers rightside, lands switch (backwards).
- **Rightside 1440 (right 14):** Forward takeoff, 1440° (4 rotations) to the skiers rightside, lands forwards.
- **Rightside 1620 (right 16):** Forward takeoff, 1620° (4 1/5 rotations) to the skiers rightside, lands switch (backwards).
- **Rightside 1800 (right 18):** Forward takeoff, 1800° (5 rotations) to the skiers rightside, lands forwards.
- **Switch Leftside:** A switch leftside trick is a backwards takeoff and a rotation to the skier's left side. Typically a skier will be approaching the jump looking over their left shoulder.
- **Switch Leftside 180:** Switch (backwards) takeoff, 180° rotation to the skiers leftside, lands forwards.
- **Switch Leftside 360 (switch left 3):** Switch (backwards) takeoff, 360° rotation to the skiers leftside, lands switch (backwards).
- **Switch Leftside 540 (switch left 5):** Switch (backwards) takeoff, 540° (1 1/5 rotations) to the skiers leftside, lands forwards.
- **Switch Leftside 720 (switch left 7):** Switch (backwards) takeoff, 720° (2 rotations) to the skiers leftside, lands switch (backwards).
- **Switch Leftside 900 (switch left 9):** Switch (backwards) takeoff, 900° (2 1/5 rotations) to the skiers leftside, lands forwards.
- **Switch Leftside 1080 (switch left 10):** Switch (backwards) takeoff, 1080° (3 rotations) to the skiers leftside, lands switch (backwards).

- **Switch Leftside 1260 (switch left 12):** Switch (backwards) takeoff, 1260° (3 1/5 rotations) to the skiers leftside, lands forwards.
- **Switch Leftside 1440 (switch left 14):** Switch (backwards) takeoff, 1440° (4 rotations) to the skiers leftside, lands switch (backwards).
- **Switch Leftside 1620 (switch left 16):** Switch (backwards) takeoff, 1620° (4 1/5 rotations) to the skiers leftside, lands forwards.
- **Switch Leftside 1800 (switch left 18):** Switch (backwards) takeoff, 1800° (5 rotations) to the skiers leftside, lands switch (backwards).
  
- **Switch Rightside:** A switch leftside trick is a backwards takeoff and a rotation to the skier's left side. Typically a skier will be approaching the jump looking over their left shoulder.
- **Switch Rightside 180:** Switch (backwards) takeoff, 180° rotation to the skiers leftside, lands forwards.
- **Switch Rightside 360 (switch left 3):** Switch (backwards) takeoff, 360° rotation to the skiers rightside, lands switch (backwards).
- **Switch Rightside 540 (switch left 5):** Switch (backwards) takeoff, 540° (1 1/5 rotations) to the skiers rightside, lands forwards.
- **Switch Rightside 720 (switch left 7):** Switch (backwards) takeoff, 720° (2 rotations) to the skiers rightside, lands switch (backwards).
- **Switch Rightside 900 (switch left 9):** Switch (backwards) takeoff, 900° (2 1/5 rotations) to the skiers rightside, lands forwards.
- **Switch Rightside 1080 (switch left 10):** Switch (backwards) takeoff, 1080° (3 rotations) to the skiers rightside, lands switch (backwards).
- **Switch Rightside 1260 (switch left 12):** Switch (backwards) takeoff, 1260° (3 1/5 rotations) to the skiers rightside, lands forwards.
- **Switch Rightside 1440 (switch left 14):** Switch (backwards) takeoff, 1440° (4 rotations) to the skiers rightside, lands switch (backwards)
- **Switch Rightside 1620 (switch left 16):** Switch (backwards) takeoff, 1620° (4 1/5 rotations) to the skiers rightside, lands forwards.
- **Switch Rightside 1800 (switch left 18):** Switch (backwards) takeoff, 1800° (5 rotations) to the skiers rightside, lands switch (backwards).

## Double Cork

- **Double Cork 1080 (dub 10):** Forward takeoff, the skier will set the cork to their backside to cork the first portion of the rotation, then dip into a second cork to complete the 1080° (3 full rotations), landing forwards.

- **Switch Double Cork 1080 (switch dub 10):** Switch (backwards) takeoff, the skier will rotate off the jump and set the cork to their backside to cork the first portion of the trick, then dip into a second cork to complete the 1080° (3 rotations), landing switch (backwards).
- **Double Cork 1260 (dub 12):** Forward takeoff, the skier will set the cork to their backside to cork the first portion of the rotation, then dip into a second cork to complete the 1260° (3 ½ rotations), landing switch (backwards).
- **Switch Double Cork 1260 (switch dub 12):** Switch (backwards) takeoff, the skier will rotate off the jump and set the cork to their backside to cork the first portion of the trick, then dip into a second cork to complete the 1260° (3 1/2 rotations), landing forwards.
- **Double Cork 1440 (dub 14):** Forward takeoff, the skier will set the cork to their backside to cork the first portion of the rotation, then dip into a second cork to complete the 1440° (4 full rotations), landing forwards.
- **Switch Double Cork 1440 (switch dub 14):** Switch (backwards) takeoff, the skier will rotate off the jump and set the cork to their backside to cork the first portion of the trick, then dip into a second cork to complete the 1440° (4 rotations), landing switch (backwards).
- **Double Cork 1620 (dub 16):** Forward takeoff, the skier will set the cork to their backside to cork the first portion of the rotation, then dip into a second cork to complete the 1620° (4 ½ rotations), landing backwards.
- **Zero Spin:** A switch straight air. The skier will takeoff switch (backwards), travel through the air and land backwards without any rotation.

### Slopestyle Rail Tricks

- **Straight On:** Skier approaches the rail or box forwards, takes off and rotates 90° to the left to slide right-foot-forward, or rotates 90° to the right to slide left-foot-forward.
- **Switch On:** Skier approaches the rail or box switch (backwards), takes off and rotates 90° left to slide left-foot-forward, or rotates 90° to the right to slide right-foot-forward.
- **Lipslide:** A lipslide is typically performed on an urban-style rail. The skier approached the rail from either side, and rather than jumping onto the rail by spinning towards the rail, the skier will take off and rotate away from the rail, bringing his/her tails over the rail to land on it.
- **Switch Lipslide:** Skier approaches the rail switch from the side. Upon switch takeoff the skier rotates 90° away from the rail bringing the tips up and over the rail to land on it.
- **Switch Tails Over:** Skier approaches an urban style rail switch from the side, and performs a switch ollie and blind 90° rotation onto the rail.

### **270:**

- **270 On:** Forward takeoff, spinning a 270° (3/4) rotation onto the rail.
- **Switch 270 On:** Switch takeoff, spinning a switch 270° (3/4) rotation onto the rail.
- **Lipslide 270:** In the same style as a lipslide, the skier approaches the rail from the side, on takeoff the skier rotates away from the rail spinning a 270° to land on the rail.
- **Switch Lipslide 270:** Skier approaches an urban style rail switch from the side, taking off switch bringing the tips up and over the rail and rotating 270° onto the rail.
- **Switch Tails-Over 270:** Skier approaches an urban style rail switch from the side, and performs a switch ollie and blind 270° rotation onto the rail.

### **450:**

- **450 On:** Forward takeoff, spinning a 450° (1 1/4) rotation onto the rail.
- **Switch 450 On:** Switch takeoff, spinning a switch 450° (1 1/4) rotation onto the rail.
- **Lipslide 450:** In the same style as a lipslide, the skier approaches the rail from the side, on takeoff the skier rotates away from the rail spinning a 450° to land on the rail.
- **Switch Lipslide 450:** Skier approaches an urban style rail switch from the side, taking off switch bringing the tips up and over the rail and rotating 450° onto the rail.
- **Switch Tails-Over 450:** Skier approaches an urban style rail switch from the side, and performs a switch ollie and blind 450° rotation onto the rail.

### **630:**

- **630 On:** Forward takeoff, spinning a 630° (1 3/4) rotation onto the rail.
- **Switch 630 On:** Switch takeoff, spinning a switch 630° (1 3/4) rotation onto the rail.

### **810:**

- **810 On:** Forward takeoff, spinning a 810° (2 1/4) rotation onto the rail.
- **Switch 810 On:** Switch takeoff, spinning a switch 810° (2 1/4) rotation onto the rail.
- **Switch Up:** When a skier is sliding on a rail or box, jumps up and spins, and lands back on the rail. Often times performed at the kink on a kinked rail.
- **180 Switch Up:** When a skier is sliding a rail, jumps up and rotates 180°, landing back on the rail with the other foot now facing forward to continue sliding the rail
- **360 Switch Up:** When a skier is sliding a rail, jumps up and rotates 360°, landing back on the rail to continue sliding the rail

- **540 Switch Up:** When a skier is sliding a rail, jumps up and rotates 540°, landing back on the rail to continue sliding the rail
- **Surface Switch Up:** A switch up where the skier rotates on the rail or box without the skis losing contact with the surface

#### **Other/Miscellaneous Tricks:**

- **Ollie:** When a skier pops into the air off of flat ground by loading the tails with pressure and popping off the ground. An ollie can be over an object such as a fence, picnic table or small child, or an ollie can be performed onto a feature such as a rail.
- **Nollie:** The same as Ollie but using the noses or the skis to pop up off the snow/obstacle
- **Jib:** Any smaller feature that is tricable. Often creative, a jib can be a rail, bonk, or even just a roll-over.
- **Shifty:** Air with or without grab, pointing the nose of the skis out of the pipe. A mid air twist of the body and shift of the skis in the opposite direction of the rotation. Example:
- **Bonk:** A tap feature where a skier goes airborne and taps the bonk feature with tails, tips, or sides of skis. A bonk feature can sometimes be utilized as a hand plant or hand drag.
- **Blender:** Pre-loading into a jump/feature in the opposite direction you plan to spin
- **Nose Butter:** A style of takeoff where the skier comes in forwards, applies pressure to the tips of the skis near the lip while rotating on the snow about 180°, then pops off the lip of the jump into the rotation from the pressure of the loaded tips.
- **Tail Butter:** Flexing the noses of the skis off the snow when approaching an obstacle