



Judging System

Handbook for Officials Pattern Dances

Ice Dance

As of 31.7.2014

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Category: **Ice Dance**
 Subject: **Introduction**

		Source																								
	<p>1. Pattern Dances involve the skating of prescribed Patterns to music with a defined Rhythm and Tempo.</p> <p>2. In an International Competition including a Pattern Dance(s) Segment, the Pattern Dances to be skated will be selected from the following:</p> <table border="0"> <tr> <td>1. Fourteenstep</td> <td>13. Yankee Polka</td> </tr> <tr> <td>2. Foxtrot</td> <td>14. Quickstep</td> </tr> <tr> <td>3. Rocker Foxtrot</td> <td>15. Finnstep</td> </tr> <tr> <td>4. European Waltz</td> <td>16. Paso Doble</td> </tr> <tr> <td>5. American Waltz</td> <td>17. Rhumba</td> </tr> <tr> <td>6. Westminster Waltz</td> <td>18. Cha Cha Congelado</td> </tr> <tr> <td>7. Viennese Waltz</td> <td>19. Silver Samba</td> </tr> <tr> <td>8. Austrian Waltz</td> <td>20. Tango</td> </tr> <tr> <td>9. Starlight Waltz</td> <td>21. Argentine Tango</td> </tr> <tr> <td>10. Ravensburger Waltz</td> <td>22. Tango Romantica</td> </tr> <tr> <td>11. Golden Waltz</td> <td>23. Blues</td> </tr> <tr> <td>12. Kilian</td> <td>24. Midnight Blues</td> </tr> </table> <p>The descriptions, charts and diagrams of the Sequences of the above Pattern Dances are included in the ISU Handbook Ice Dance 2003. The Man must skate the Man's Steps and the Lady must skate the Lady's Steps.</p>	1. Fourteenstep	13. Yankee Polka	2. Foxtrot	14. Quickstep	3. Rocker Foxtrot	15. Finnstep	4. European Waltz	16. Paso Doble	5. American Waltz	17. Rhumba	6. Westminster Waltz	18. Cha Cha Congelado	7. Viennese Waltz	19. Silver Samba	8. Austrian Waltz	20. Tango	9. Starlight Waltz	21. Argentine Tango	10. Ravensburger Waltz	22. Tango Romantica	11. Golden Waltz	23. Blues	12. Kilian	24. Midnight Blues	Rule 707,§ 1 & 2
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Category: **Ice Dance**
 Subject: **Announcement of Pattern Dances**

		Source
General and draw	<p>For Novice International Competitions, the lists of Pattern Dances will be announced annually by the Ice Dance Technical Committee in an ISU Communication not later than June 1st, to become effective on July 1st of the year following the announcement. For other International Competitions which include a Pattern Dance(s) Segment, the Pattern Dance(s) to be skated may be decided by the Organizers and included in the Announcement.</p> <p>If a draw is required, the Pattern Dance(s) to be skated shall be drawn on site and announced prior to the first official practice. The draw shall be carried out by the Referee in the presence of, if possible, one participating Couple.</p>	Rule 711, § 1
International Novice Competitions	<p>Basic Novice:</p> <p>Group 1: # 1 Fourteenstep and # 4 European Waltz Group 2: # 2 Foxtrot and # 5 American Waltz</p> <ul style="list-style-type: none"> ▪ Season 2014/15 and every second season: Group 2 ▪ Season 2015/16 and every second season: Group 1 	Communication 1857
	<p>Advanced Novice:</p> <p>Group 1: # 4 European Waltz and # 20 Tango Group 2: # 3 Rocker Foxtrot and # 9 Starlight Waltz Group 3: # 12 Kilian and # 23 Blues</p> <p>One group of two Pattern Dances shall be drawn before the first practice of the competition from the two groups announced for the season:</p> <ul style="list-style-type: none"> ▪ Season 2014/15 and every third season: Group 1 and Group 2 ▪ Season 2015/16 and every third season: Group 2 and Group 3 ▪ Season 2016/17 and every third season: Group 3 and Group 1 	
Order of Pattern Dances	The Pattern Dances must be skated in the order listed in Rule 707, paragraph 2.	Rule 707, §2

Category: **Ice Dance**
 Subject: **Music for Pattern Dances**

		Source
General	<p>a) In International Competitions, the current series of ISU Ice Dance music shall be used for the Pattern Dance unless the Ice Dance Technical Committee has decided that the music for one or several Pattern Dances is to be provided by the Couple, following certain requirements, as announced in an ISU Communication. In this case, Pattern Dance music that does not adhere to these specifications will be penalized by deduction(s) (see Rule 353, paragraph 1. n).</p> <p>b) When ISU Ice Dance music is used, five (5) pieces of music will be played, unless otherwise directed in an ISU Communication, for each Pattern Dance from ISU tunes 1 to 5. For each starting group the music will be played in the above mentioned numerical order. The last (sixth) tune of each dance shall be only used during the warm-up of each starting group.</p>	Rule 707, § 5
Season 2014/15	<p>For the season 2014/15, Couples shall provide their own music for the following Pattern Dances:</p> <ul style="list-style-type: none"> ▪ International Novice Competitions: <ul style="list-style-type: none"> - Basic Novice: # 2 Foxtrot - Advanced Novice: # 20 Tango, # 9 Starlight Waltz ▪ other International Competitions and International Adult Competitions: as announced by the organizer in the announcement of the competition. <p>The music must be chosen in accordance with the Rhythm of the Pattern Dance. The tempo throughout the required Sequences must be constant and in accordance with the required tempo of the Pattern Dance (see ISU Handbook Ice Dance 2003) plus or minus 2 beats per minute.</p> <p>Notes:</p> <ul style="list-style-type: none"> ▪ The chosen music may be a tune from ISU Ice Dance music. In this case, only tunes 1 to 5 can be chosen and the Couple shall furnish competition music in accordance with Rule 343, paragraph 1. ▪ For the application of Rule 708 paragraph 1.d) with music provided by the Couple, it is specified that the start of the first Step of the dance must be on beat 1 of a measure (unless otherwise specified in the description of the dance). 	Communication 1857
Warm up music	Four (4) minutes, one (1) minute without music followed by three (3) minutes of the 6 th (last) tune of the ISU Ice Dance music.	Rule 514, § 2.c)

Category: **Ice Dance**
 Subject: **Required Sequences and Sections**

					Source
Sequence	The set order of the prescribed steps/turns that compose one pattern (sequence) of a Pattern Dance.				Rule 703, § 3
Section	A part of a Sequence of a Pattern Dance				Rule 703, § 5
Required Sequences and Sections	The pattern of each Pattern Dance may be divided into a certain number of Sections published and updated in ISU Communication. The number of Sections of the particular dance depends on its length (number of steps) and number of Sequences in the dance.				Rule 708, § 2
	Fourteenstep 4 Sequences	Foxtrot 4 Sequences	Rocker Foxtrot 4 Sequences	European Waltz 2 Sequences	Rule 707, § 3 Communication 1860
	American Waltz 2 Sequences	Westminster Waltz 2 Sequences with 1 st Section – Steps 1-12 2 nd Section – Steps 13-22	Viennese Waltz 3 Sequences	Austrian Waltz 2 Sequences with 1 st Section – Steps 1-16 2 nd Section – Steps 17-36	
	Starlight Waltz 2 Sequences with 1 st Section – Steps 1-17 2 nd Section – Steps 18-32	Ravensburger Waltz 2 Sequences with 1 st Section – Steps 1-19 2 nd Section – Steps 20-41	Golden Waltz 2 Sequences with 1 st Section – Steps 1-22 2 nd Section – Steps 23-47	Kilian 6 Sequences	
	Yankee Polka 2 Sequences with 1 st Section – Steps 1-25 2 nd Section – Steps 26-52	Quickstep 4 Sequences	Finnstep 2 Sequences with 1 st Section – Steps 1-27 2 nd Section – Steps 28-70	Paso Doble 3 Sequences	
	Rhumba 4 Sequences	Cha Cha Congelado 2 Sequences	Silver Samba 2 Sequences with 1 st Section – Steps 1-27 2 nd Section – Steps 28-49	Tango 2 Sequences	
	Argentine Tango 2 Sequences 1 st Section – Steps 1-18 2 nd Section – Steps 19-31	Tango Romantica 2 Sequences 1 st Section – Steps 1-27 2 nd Section – Steps 28-49	Blues 3 Sequences	Midnight Blues 2 Sequences 1 st Section – Steps 1-13 2 nd Section – Steps 14-26	

Category: **Ice Dance**
 Subject: **General requirements**

		Source
Side to start	The Referee may announce the approximate location at which the Pattern Dances must be started. All Pattern Dances shall be started so that the steps of the first side of the pattern are skated in front of the Judges unless otherwise specified by the Referee or directed by the Ice Dance Technical Committee in an ISU Communication. If the Referee changes the side to start, the change must be announced at the time of the first draw for starting order.	Rule 707, § 4
Interruption	An interrupted Pattern Dance shall be resumed at the nearest technically practicable point in the step sequence and which must be after the point of interruption. The Couple may not skate the steps missed by the interruption.	Rule 707, § 6
General requirements	<p>During the skating of the Pattern Dances, the following must be observed:</p> <p>a) <i>Accuracy</i> – The steps, edges, elements/movements and dance holds must be in accordance with the dance description and the Rules. Subject to general conformity with the basic requirements, some latitude is given to allow a Couple to demonstrate their own individual style. This is usually accomplished by the use of a variety of arm and/or leg movements. Movements or positions of arms and/or hands, which differ from those specified in the descriptions of the required dance holds are permitted, provided that the Leading Hand of the Man remains in the prescribed position for the hold;</p> <p>b) <i>Placement</i> – The pattern of the dances must be in accordance with the Rules. Maximum utilization of the ice surface is desirable, which requires deep edges and good flow. Ice coverage must not be obtained by the use of flat or shallow edges. In a regulation-sized rink (Rule 342), the Couples may not cross the Long Axis. In rinks less than regulation-size, the Couple may cross the Long Axis proportionally to the width of the rink;</p> <p>c) <i>Skating Skills</i> – Good basic skating quality is required: Deep edges should be skated with speed, flow and easy glide in an effortless manner. Cleanness and sureness of steps, edges and lobe transitions should be evident. The Skater must carry the weight over the skating foot. Footwork must be neat and precise. Two-footed skating must be avoided except where it is required. Good and equal technical ability are required for both partners. The knee of the skating leg should be flexible with a rhythmic rise and fall. On Chassés and Progressives the feet should be lifted a small distance from the ice;</p> <p>d) <i>Timing</i> – The dances must be skated in strict time to the music with the start of the first step of the dance on beat 1 of the 9th measure of the particular tune (unless otherwise specified in the description of the Pattern Dance or by the Ice Dance Technical Committee and announced in an ISU</p>	Rule 708, § 1

Category: **Ice Dance**
Subject: **General requirements**

	<p>Communication). The prescribed number of beats employed for each step/movement must be in accordance with the Rules. All movements must be coordinated with the rhythm of the music so that all steps are completed without any break in continuity;</p> <p>e) <i>Style</i> – Carriage should be upright but not stiff with the head held up. All actions should be easy and flowing and performed in an elegant manner. The Dance Holds (see Rule 705), should be firm and the fingers neither spread nor clenched. There should be no apparent struggle for speed and speed should not be obtained at the expense of good style. The free leg should be extended, the foot turned out and pointed down;</p> <p>f) <i>Unison</i> – The Couple should skate as close together as possible keeping a constant distance between them. All movements such as leg swings, knee bends and lean should be equal and well coordinated and their performance should be balanced. The partners should move as one. The Man should show his ability to lead and the Lady to follow;</p> <p>g) <i>Interpretation</i> – The dance must be skated smoothly and rhythmically with the character of the music being correctly interpreted. Such interpretation shall be shown by variations in the execution of the dance movements, which reflect the rhythm patterns in the music. The overall effect should be such that each Pattern Dance has a distinct flavor. The partners should relate to one another.</p>	
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Category: **Ice Dance**

Subject: **Calling Sequences/Sections without Key Point procedure**

Calling specifications	Source
A Sequence/Section of Pattern Dance shall be identified when 75% of the Sequence/Section is completed by both partners.	Communication 1860

Category: **Ice Dance**
 Subject: **Calling Sequences/Sections with Key Point procedure**

General	Source
The valid additional principles of calling, additional definitions, specifications to definitions and notes, and characteristics of Levels of Difficulty of Pattern Dance Elements apply to Sequences/Sections of Pattern Dances.	Communication 1860

Additional principles of calling	Source
<ol style="list-style-type: none"> 1. The process used by the Technical Panel to identify Key Points and their correct execution is the same process as for identification of Required Elements and Levels (i.e. by majority). Correct or incorrect execution of Key Points is reported on the Judges Details per Skater chart as <ul style="list-style-type: none"> ▪ “Yes”: meaning “all Key Point Features are met and all Edges/Steps are held for the required number of beats”, or ▪ “Timing”: meaning “all Key Point Features are met but one or several Edges/Steps are not held for the required number of beats”, or ▪ “No”: meaning “one or several Key Point Features are not met, whether or not Edges/Steps are not held for the required number of beats”. 2. If a Fall or interruption occurs at the entrance to or during a Sequence/Section and the element is immediately resumed, the element shall be identified and given a Level according to the requirements met before and after the Fall or interruption, or No Level if the requirements for Level 1 are not met. 	Communication1860

Category: **Ice Dance**

Subject: **Calling Sequences/Sections with Key Point procedure**

Definitions		Source
American Waltz, AW1Sq and AW2Sq	See section Drawings <ul style="list-style-type: none">AW1Sq and AW2Sq: American Waltz 1st and 2nd Sequence	ISU Handbook Ice Dance 2003, § I-5 Communication 1860
Blues, BL1Sq to BL3Sq	See section Drawings <ul style="list-style-type: none">BL1Sq to BL3Sq: Blues 1st to 3rd Sequence	ISU Handbook Ice Dance 2003, § I-24 Communication 1860
Change of Edge	The visible tracing of a skate on one foot that changes from one curve and edge to a different curve and edge.	Rule 704, § 1.b)
Choctaw	A turn from one foot to the other in which the curve of the exit edge is opposite to that of the entry edge. The change of foot is from outside edge to inside edge or inside edge to outside edge. Unless otherwise specified in the dance description, the free foot is placed on the ice close to the skating foot. The entry and exit edge are of equal depth.	Rule 704, § 11.b) (ii)
Closed Choctaw	A Choctaw in which the instep of the free foot is brought to the heel of the skating foot until the free foot is placed on the ice behind the heel of the skating foot. Following the weight transfer the immediate position of the new free foot is in front of the new skating foot (example: Steps 12 and 13 in the Blues).	Rule 704, § 11.b) (ii)
Closed Mohawk	A Mohawk in which the instep of the free foot is brought to the heel of the skating foot until the free foot is placed on the ice behind the heel of the skating foot. Following the weight transfer the immediate position of the new free foot is in front of the new skating foot (example: Steps 11 and 12 in the Rocker Foxtrot).	Rule 704, § 11.b) (i)
Crossed Step Behind	A step in which the free foot is placed on the ice on the outer edge side of the skating foot with the free leg tightly crossed behind the skating leg (note – the legs cross below the knees).	Rule 704, § 5
Crossed Step in Front	A step in which the free foot is placed on the ice on the outer edge side of the skating foot with the free leg tightly crossed in front of the skating leg (note – the legs cross below the knees).	Rule 704, § 4
Crossed Open Choctaw	A Choctaw in which the outside of free foot is held in front of and at right angles to the skating foot. The hip is open after the turn. It may be wide stepped (example: Steps 11 and 12 in the Rhumba).	Rule 704, § 11.b) (ii)
Edge	The visible tracing of a skate on one foot that is on one curve.	Rule 704, § 1.a)

Category: **Ice Dance**

Subject: **Calling Sequences/Sections with Key Point procedure**

Definitions		Source
European Waltz, EW1Sq and EW2Sq	See section Drawings <ul style="list-style-type: none">EW1Sq and EW2Sq: European Waltz 1st and 2nd Sequence	ISU Handbook Ice Dance 2003, § I-4 Communication 1860
Fourteenstep, FO1Sq to FO4Sq	See section Drawings <ul style="list-style-type: none">FO1Sq to FO4Sq: Fourteenstep 1st to 4th Sequence	ISU Handbook Ice Dance 2003, § I-1 Communication 1860
Foxtrot, FT1Sq to FT4Sq	See section Drawings <ul style="list-style-type: none">FT1Sq to FT4Sq: Foxtrot 1st to 4th Sequence	ISU Handbook Ice Dance 2003, § I-2 Communication 1860
Kilian, KI1Sq to KI6Sq	See section Drawings <ul style="list-style-type: none">KI1Sq to KI6Sq: Kilian 1st to 6th Sequence	ISU Handbook Ice Dance 2003, § I-12 Communication 1860
Mohawk	A turn from one foot to the other in which the entry and exit curves are continuous and of equal depth. The change of foot is from an outside edge to an outside edge or from an inside edge to an inside edge.	Rule 704, § 11.b) (i)
Open Mohawk	A Mohawk in which the heel of the free foot is placed on the ice at the inner side of the skating foot, the angle between the two feet being optional. Following the weight transfer, the immediate position of the new free foot is behind the heel of the new skating foot (examples: the Man's Steps 8 and 9 and the Lady's Steps 12 and 13 in the Fourteenstep).	Rule 704, § 11.b) (i)
Progressive	A step or sequence of steps in which the free foot passes the skating foot before it is placed on the ice, thereby bringing the new free foot off the ice trailing the new skating foot.	Rule 704, § 7
Rocker	A turn executed on one foot from an outside edge to an outside edge or an inside edge to an inside edge, with the exit curve on a different lobe from the entry curve. The Skater turns in the direction of the entry curve.	Rule 704, § 11.a) (viii)
Rocker Foxtrot, RF1Sq to RF4Sq	See section Drawings <ul style="list-style-type: none">RF1Sq to RF4Sq: Rocker Foxtrot 1st to 4th Sequence	ISU Handbook Ice Dance 2003, § I-3 Communication 1739

Category: **Ice Dance**

Subject: **Calling Sequences/Sections with Key Point procedure**

Definitions		Source
Starlight Waltz, SW1Sq1Se, SW1Sq2Se, SW2Sq1Se, SW2Sq2Se	See section Drawings <ul style="list-style-type: none">SW1Sq1Se: Starlight Waltz 1st Sequence 1st SectionSW1Sq2se: Starlight Waltz 1st Sequence 2nd SectionSW2Sq1Se: Starlight Waltz 2nd Sequence 1st SectionSW2Sq2Se: Starlight Waltz 2nd Sequence 2nd Section	ISU Handbook Ice Dance 2003, § I-9 Communication 1739
Swing Mohawk	An Open or Closed Mohawk in which the free leg swings forward closely past the skating leg, and then back to the skating foot to execute the turn (examples: Steps 20 and 21 in the Tango).	Rule 704, § 11.b) (i)
Swing Rocker or Counter	A type of Rocker or Counter in which the free foot swings smoothly past close to the skating foot before the turn and after the turn is either moved past the skating foot and held behind over the tracing or allowed to swing forward.	Rule 704, § 11.a) (x)
Swing Roll	A Roll held for several beats of music during which, when skating backward, the free leg lifts and then first swings forward, then backward past the skating foot, then back beside to skate the next step. When skating forward, the free leg first swings backward, then forward and then back beside to skate the next step. The swing of the leg gives the sense of a “rolling movement”.	Rule 704, § 8.a)
Swing Three Turn	A Three Turn from an outside edge in which the free leg is extended and the toe and hip are well turned out and held over the tracing. The instep of the free foot is drawn close to the heel of the skating foot as the turn is made. After the turn onto an inside edge, the free foot is extended back of the tracing before being brought back beside the skating foot in time for the next step.	Rule 704, § 11.a) (ii)
Tango, TA1Sq and TA2Sq	See section Drawings <ul style="list-style-type: none">TA1Sq and TA2Sq: Tango 1st and 2nd Sequence	ISU Handbook Ice Dance 2003, § I-21 Communication 1787
Three Turn	A turn executed on one foot from an outside edge to an inside edge or an inside edge to an outside edge, with the exit curve continuing on the same lobe as the entry curve. The Skater turns in the direction of the curve.	Rule 704, § 11.a) (i)
Turn	Rotational movement defined as One Foot Turn (Rule 704, § 11.a)), Two Foot Turn (Rule 704, § 11.b)), Twizzle (Rule 704, § 11.c)) or Twizzle Like Motion (Rule 704, § 11.d)).	Rule 704, § 11

Category: **Ice Dance**

Subject: **Calling Sequences/Sections with Key Point procedure**

Additional definitions, specifications to definitions and notes		Source
Key Point and Key Point Features	A Key Point is correctly executed when all its related Key Point Features are met and all its Edges/Steps are held for the required number of beats.	Communication 1860

Category: **Ice Dance**

Subject: **Calling Sequences/Sections with Key Point procedure**

Key Points Fourteenstep (source: Communication 1860)

Each Sequence (FO1Sq, FO2Sq, FO3Sq & FO4Sq)	Key Point 1 Lady Steps 1-4 (RBO, LBI-Pr, LBO- SwR) & Man Steps 1-4 (LFO, RFI-Pr, RFO- SwR)	Key Point 2 Man Steps 8 & 9 (RFI OpMo, LBI)	Key Point 3 Lady Steps 12 & 13 (LFO OpMo, RBO)
Key Point Features	<ol style="list-style-type: none"> 1. Correct Edges 2. SwR (# 4): correct swing movement of the free leg 3. Pr (# 2): not performed as a Chassé 	<ol style="list-style-type: none"> 1. Correct Edges 2. OpMo (# 8): correct Turn 3. OpMo (# 8): correct placement of the free foot 	<ol style="list-style-type: none"> 1. Correct Edges 2. OpMo (# 12): correct Turn 3. OpMo (# 12): correct placement of the free foot

Key Points Foxtrot (source: Communication 1860)

Each Sequence (FT1Sq, FT2Sq, FT3Sq & FT4Sq)	Key Point 1 Man Step 4a (CR-RFO3) & Lady Step 5 (CR-LFO3)	Key Point 2 Lady Steps 11 & 12 (LFO CIMo, RBO)	Key Point 3 Lady & Man Steps 13 & 14 (LFI, RFI)
Key Point Features	<ol style="list-style-type: none"> 1. Correct Edges 2. RFO3 (# 4a Man), LFO3 (# 5 Lady): correct Turns 	<ol style="list-style-type: none"> 1. Correct Edges 2. CIMo (# 11): correct Turn 3. CIMo (# 11): correct placement of the free foot 	<ol style="list-style-type: none"> 1. Correct Edges

Key Points Rocker Foxtrot (source: Communication 1860)

Each Sequence (RF1Sq, RF2Sq, RF3Sq & RF4Sq)	Key Point 1 Man Steps 5a & b (LFO, RFO) & Lady Step 5 (LFO-SwRk)	Key Point 2 Lady Steps 11-14 (LFO CIMo, RBO, XF-LBI, RFI)	Key Point 3 Man Steps 11-14 (LFO CIMo, RBO, XF-LBI, RFI)
Key Point Features	<ol style="list-style-type: none"> 1. Correct Edges 2. SwRk (# 5 Lady): correct Turn 3. SwRk (# 5 Lady): correct swing movement of the free leg 	<ol style="list-style-type: none"> 1. Correct Edges 2. CIMo (# 11): correct Turn 3. CIMo (# 11): correct placement of the free foot 4. Correct Crossed Step In Front (# 13) 	<ol style="list-style-type: none"> 1. Correct Edges 2. CIMo (# 11): correct Turn 3. CIMo (# 11): correct placement of the free foot 4. Correct Crossed Step In Front (# 13)

Category: **Ice Dance**

Subject: **Calling Sequences/Sections with Key Point procedure**

Key Points European Waltz (source: Communication 1860)

Each Sequence (EW1Sq & EW2Sq)	Key Point 1 Man Step 1 (CR-RFO3) & Lady Step 2 (RFO3)	Key Point 2 Lady Steps 6 & 7 (RBO, LBO) & Man Steps 6 & 7 (LFO, CR-RFO3)	Key Point 3 Lady Steps 13-15 (LFO3, RBO, LFO3) & Man Steps 13-15 (RBO, LFO3, RBO)
Key Point Features	<ol style="list-style-type: none">1. Correct Edges2. RFO (# 1 Man, # 2 Lady): correct Turns	<ol style="list-style-type: none">1. Correct Edges2. LBO (# 7 Lady): started close beside the skating foot3. CR-RFO3 (# 7 Man): passing of the free foot in front of the skating foot in the Cross Roll	<ol style="list-style-type: none">1. LFO3 (# 13 Lady, # 14 Man): correct Turns2. RBO (# 14 Lady, # 15 Man): started close beside the skating foot

Key Points American Waltz (source: Communication 1860)

Each Sequence (AW1Sq & AW2Sq)	Key Point 1 Man Step 1 (RFOSw3) & Lady Step 2 (RFOSw3)	Key Point 2 Man Step 4 (LFOSw3) & Lady Step 5 (LFOSw3)	Key Point 3 Lady Steps 12 & 13 (RBO-SwR, LBO-SwR) & Man Steps 12 & 13 (LFO-SwR, RFO-SwR)
Key Point Features	<ol style="list-style-type: none">1. Correct Edges2. Sw3 (# 1 Man, # 2 Lady): correct Turns3. Sw3 (# 1 Man, # 2 Lady): correct swing movement of the free legs	<ol style="list-style-type: none">1. Correct Edges2. Sw3 (# 4 Man, # 5 Lady): correct Turns3. Sw3 (# 4 Man, # 5 Lady): correct swing movement of the free legs	<ol style="list-style-type: none">1. Correct Edges2. SwR (# 12, 13): correct swing movement of the free legs

Category: **Ice Dance**

Subject: **Calling Sequences/Sections with Key Point procedure**

Key Points Starlight Waltz (source: Communication 1860)

Each Section 1: Steps # 1 to 17 (SW1Sq1Se & SW2Sq1Se)	Key Point 1 Lady Steps 1-6 (RBO, LBI-Ch, RBO, LBO, RBI-Ch, LBO) & Man Steps 1-6 (LFO, RFI-Ch, LFO, RFO, LFI-Ch, RFO)	Key Point 2 Lady Step 9 (RBOI) & Man Step 9 (LFOI)	Key Point 3 Lady Steps 16 & 17 (LFO CIMo, RBO) & Man Step 16a&b-17 (RBO, LBI-Pr, RBO)
Key Point Features	1. Correct Edges	1. Correct Edges 2. RBIO (# 9 Lady) and LFIO (# 9 Man): correct Change of Edge	1. Correct Edges 2. CIMo (# 16 Lady): correct Turn 3. CIMo (# 16 Lady): correct placement of the free foot
Each Section 2: Steps # 18 to 32 (SW1Sq2Se & SW2Sq2Se)	Key Point 1 Lady Steps 21 & 22 (LFI OpMo, RBI)	Key Point 2 Lady Steps 24 & 25 (RFI OpMo, LBI)	Key Point 3 Lady & Man Steps 31 (CR-RFO-SwR)
Key Point Features	1. Correct Edges 2. OpMo (# 21): correct Turn 3. OpMo (# 21): correct placement of the free foot	1. Correct Edges 2. OpMo (# 24): correct Turn 3. OpMo (# 24): correct placement of the free foot	1. Correct Edges 2. SwR (# 31): correct swing movement of the free legs

Key Points Kilian (source: Communication 1860)

Each Sequence (KI1Sq, KI2Sq, KI3Sq, KI4Sq, KI5Sq & KI6Sq)	Key Point 1 Lady & Man Steps 3 & 4 (LFO, RFO)	Key Point 2 Lady Steps 9-11 (XB-LFI XF-OpCho, RBO, XB-LBI)	Key Point 3 Man Steps 9-11 (XB-LFI XF-OpCho, RBO, XB-LBI)
Key Point Features	1. Correct Edges	1. Correct Edges 2. XF-OpCho (# 9): correct Turn 3. XF-OpCho (# 9): correct placement of the free foot 4. Correct Crossed Step Behind (# 11)	1. Correct Edges 2. XF-OpCho (# 9): correct Turn 3. XF-OpCho (# 9): : correct placement of the free foot 4. Correct Crossed Step Behind (# 11)

Category: **Ice Dance**

Subject: **Calling Sequences/Sections with Key Point procedure**

Key Points Tango (source: Communication 1860)

Each Sequence (TA1Sq & TA2Sq)	Key Point 1 Man Step 7 (XF-RFO-Rk (shallow))	Key Point 2 Lady Steps 20 & 21 (RFO Sw-CIMo, LBO-SwR) Man Steps 20 & 21 (LFI Sw-CIMo, RBI-SwR)	Key Point 3 Lady Step 22 (RFI3)
Key Point Features	<ol style="list-style-type: none">1. Rk (# 7): correct Turn2. Correct Crossed Step In Front (# 7)	<ol style="list-style-type: none">1. Correct Edges2. Sw-CIMo (# 20): correct Turns3. Sw-CIMo (# 20): correct placement of the free foot4. Sw-CIMo (# 20), SwR (# 21): correct swing movements of the free legs	<ol style="list-style-type: none">1. Correct Edges2. RFI3 (# 22): correct Turn

Key Points Blues (source: Communication 1860)

Each Sequence (BL1Sq, BL2Sq & BL3Sq)	Key Point 1 Lady & Man Steps 5-7 (RBO, LFO, CR-RFO-SwR)	Key Point 2 Lady Steps 12 & 13 (LFI CCho, RBO)	Key Point 3 Man Steps 12 & 13 (LFI CCho, RBO)
Key Point Features	<ol style="list-style-type: none">1. Correct Edges2. CR-RFO (# 7): passing of the free foot in front of the skating foot in the Cross Roll3. SwR (# 7): correct swing movement of the free legs	<ol style="list-style-type: none">1. Correct Edges2. CCho (# 12): correct Turn3. CCho (# 12): correct placement of the free foot	<ol style="list-style-type: none">1. Correct Edges2. CCho (# 12): correct Turn3. CCho (# 12): correct placement of the free foot

Category: **Ice Dance**

Subject: **Calling Sequences/Sections with Key Point procedure**

Characteristics of Levels (source: Communication 1860)

Level 1	Level 2	Level 3	Level 4
75% of Sequence/Section is completed by both partners	Sequence/Section is not interrupted more than 4 beats in total, either through Stumbles, Falls or any other reason AND 1 Key Point is correctly executed	Sequence/Section is not interrupted more than 4 beats in total, either through Stumbles, Falls or any other reason AND 2 Key Points are correctly executed	Sequence/Section is not interrupted at all, either through Stumbles, Falls or any other reason AND 3 Key Points are correctly executed

Adjustments to Levels

Adjustments to Levels	Source
None	

Category: **Ice Dance**

Subject: **Calling Sequences/Sections with Key Point procedure**

Questions (calling specifications)	Answers	Comments
How should the calling of Key Points be organized among Technical Specialist and Assistant Technical Specialist?	<ul style="list-style-type: none">▪ Key Point for man or lady performed separately: called by the Technical Specialist.▪ Key Points for man or lady performed simultaneously: Key Point for lady called by the Technical Specialist. Key Point for man called by the Assistant Technical Specialist.▪ Key Point for both man and lady: called by the Technical Specialist. The Technical Panel may be organized so the Assistant Technical Specialist has the duty to double check one of the partners and the Technical Controller has the duty to double check the other partner.	The Key Points for man performed jointly with a Key Point for lady and called by the Assistant Technical Specialist are: <ul style="list-style-type: none">▪ Rocker Foxtrot, KP 3▪ Kilian, KP 3▪ Blues, KP 3
How should a Key Point be called?	The correct or incorrect execution of a Key Point is called immediately after its completion using the words “Yes”, “Timing” or “No” which are entered into the system by the Data Operator for information purposes. Reviews of Key Point calls may be requested.	
What does “correct Edge” mean as a Key Point Feature?	It means that the Edge must be clean for the whole duration of the Step.	

Category: **Ice Dance**

Subject: **Calling Sequences/Sections with Key Point procedure**

Questions (calling specifications)	Answers	Comments
What does “correct swing movement of the free leg” mean as a Key Point Feature?	It means that: <ul style="list-style-type: none">▪ the movement of the free leg is continuous;▪ the free foot is swung, straight or bent, in front (when skating forward) or behind (when skating backward) at more than one blade distance from the skating foot;▪ besides, in a Swing Three Turn, the instep of the free foot is drawn as close to the heel of the skating foot as the turn is made (the feet do not have to be touching, but should be as close as possible).	“Holding the Steps/Edges for the required number of beats” is not a relevant criteria for the swing movement of the free leg. Key Point Features “correct swing movement of the free leg” are: <ul style="list-style-type: none">▪ Fourteensstep, KP 1 KPF 2,▪ Rocker Foxtrot, KP 1 KPF 3,▪ American Waltz, KP 1 KPF 3, KP 2 KPF 2, KP 3 KPF 2▪ Starlight Waltz 2nd Section, KP 3 KPF 2▪ Tango, KP 2 KPF 4▪ Blues, KP1 KPF 3.
The definition of an Edge is “the visible tracing of a skate on one foot that is on one curve”. If a Key Point Feature reads “correct Edge” on a short Step, what happens if the curve is not clearly visible?	On a short Step, the curve produced on the ice may be hardly visible. As long as the skating foot leans on the correct side, with no obvious forced tracing, from the beginning to the end of the Step, the Technical Panel will assume that a distinct curve is produced.	
What does “correct Turn” means as a Key Point Feature?	It means that the Turn has a clean edge in and out of the Turn (but the edge does not necessarily have to be held for the whole duration of the Step), and is not jumped or scraped.	

Category: **Ice Dance**

Subject: **Calling Sequences/Sections with Key Point procedure**

Questions (calling specifications)	Answers	Comments
<p>The definition of “Closed Mohawk/Choctaw” reads that “the free foot is placed on the ice behind the heel of the skating foot”. How strict does the Technical Panel have to be on this requirement?</p>	<p>The Technical Panel can consider this requirement is met if the foot is placed on the ice anywhere between the instep and the toe. The feet do not have to be touching, but should be as close as possible.</p>	<p>Key Points including Closed Mohawks/Choctaws are:</p> <ul style="list-style-type: none"> ▪ Foxtrot, KP 2 ▪ Rocker Foxtrot, KP 2 and 3 ▪ Starlight Waltz 1st Section, KP 3 ▪ Tango, KP 2 ▪ Blues, KP 2 and 3
<p>The definition of “Open Mohawk/Choctaw” reads that “the free foot is placed on the ice at the inner side of the skating foot”. How strict does the Technical Panel have to be on this requirement?</p>	<p>The Technical Panel can consider this requirement is met if the foot is placed on the ice anywhere between the instep and the heel. The feet do not have to be touching, but should be as close as possible.</p>	<p>Key Points including Open Mohawks are:</p> <ul style="list-style-type: none"> ▪ Fourteenstep, KP 2 and 3 ▪ Starlight Waltz 2nd Section, KP 1 and 2
<p>In the Kilian Key Points 2 and 3, can the Technical Panel give credit to the Crossed Open Mohawk if it is wide stepped?</p>	<p>No. The feet do not have to be touching, but the distance between them must not be bigger than one blade.</p>	
<p>On Key Point Features including XF (Crossed In Front) or XB (Crossed Behind), can credit be given if the free foot is placed on the ice crossing the tracing of the skating foot but at distance of the skating foot?</p>	<p>No, because definitions of Crossed In Front (Rule 704, § 4) and Crossed Behind (Rule 704, § 5) provide that “free foot is placed on the ice on the outer edge side of the skating foot” and “legs cross below the knee”. The feet do not have to be touching but should be as close as possible. The legs may be bent or straight.</p>	<p>Key Points Features including Crossed In Front or Crossed Behind are:</p> <ul style="list-style-type: none"> ▪ Rocker Foxtrot, KP 2 and 3 KPF 4 ▪ Kilian, KP 2 and 3 KPF 4 ▪ Tango, KP 1 KPF 2
<p>On Key Point Feature “started close beside the skating foot”, can credit be given if feet do not touch?</p>	<p>Yes, but credit will not be given if the distance between the feet exceeds one blade length.</p>	<p>Key Point Features “started close beside the skating foot” are:</p> <ul style="list-style-type: none"> ▪ European Waltz, KP 2 and 3 KPF 2

Category: **Ice Dance**

Subject: **Calling Sequences/Sections with Key Point procedure**

Questions (calling specifications)	Answers	Comments
During a Key Point, a couple performs a mistake which is not listed under the Key Point Features for that Key Point. How will the Technical Panel take this mistake into consideration for the Key Point?	The Technical Panel will ignore this mistake and consider only the Key Point Features to decide whether the Key Point is given credit.	The Judges may take this mistake into consideration in their marking.
In definition of Turns, the expression “free foot is brought to” and “free foot is placed” are used. What is the difference?	“Free foot is brought to” refers to the position of the free foot while off the ice. “Free foot is placed” refers to the position of the free foot when it touches the ice and becomes the skating foot.	
A Key Point includes one Step which is divided into several parts with a specific number of beats for each part (for example: One Foot Turn, Change of Edge). The Key Point is performed with all Key Point Features met and the Step is held for the total required number of beats. How will the Technical Panel call the Key Point?	<ul style="list-style-type: none">▪ “Yes” if all parts forming the Step are held for the required number of beats also.▪ “Timing” if one or several parts forming the Step are held shorter or longer than required.	Examples: <ul style="list-style-type: none">▪ European Waltz, KP 1 (duration 2+1)▪ American Waltz, KP 1 and 2 (duration 3+3)▪ Starlight Waltz 1st Section, KP 2 (duration 3+3)
In a Key Point, what happens if on a Step (or part of a Step) required to be on an outside edge one or both partners change to an inside edge before the end of the Step (or part of the Step)?	<ul style="list-style-type: none">▪ If the change of edge is performed slightly before the end of the Step (or part of the Step) to facilitate the push to the next Step, it does not prevent the Technical Panel from giving credit for Key Point Feature “correct Edges”.▪ If the change of edge is performed for other reasons or more than half a beat before the end of the Step (or part of the Step), the Technical Panel will not give credit for Key Point Feature “correct Edges”.	Examples: <ul style="list-style-type: none">▪ Foxtrot, KP 1: Step # 12▪ Blues, KP 1: Steps # 5 or 7

Category: **Ice Dance**

Subject: **Calling Sequences/Sections with Key Point procedure**

Questions (calling specifications)	Answers	Comments
How can the Technical Panel review whether the Steps/Edges of a Key Point are held for the required number of beats?	If the Key Point Features of the Key Point are met but the Technical Panel needs to review whether there is an obvious error in holding the Steps/Edges for the required number of beats, then they can use the replay and count the beat starting with several steps before until several steps after the Key Point. This should give them enough information to determine if there is an obvious error in holding the Steps/Edges for the required number of beats.	Audio replay is not available.
In a Key Point of a Pattern Dance Sequence/Section, what happens if a couple introduces a creative free leg movement?	If one of the Steps of the Key Point includes a required foot placement/movement specified as a Key Point Feature and the creative free leg movement results in the required foot placement/movement not being met, the Technical Panel will not give credit to the Key Point. If the creative free leg movement does not affect any required foot placement/movement specified as a Key Point Feature in the Steps of the Key Point, the Technical Panel ignores it.	

Category: **Ice Dance**

Subject: **Marking guide for Grade of Execution of Sequences/Sections**

Definitions		Source
General	Every Judge will mark the quality of execution of every Section of the Pattern Dance depending on the positive features of the execution and errors on the seven grades of execution scale: +3, +2, +1, Base Value, -1, -2, -3. Each + or - grade has its own + or - numerical value indicated in the SOV Table. This value is added to the Base Value of the Section or deducted from it. The guidelines for marking of Sections are published and updated in ISU Communications.	Rule 708, § 3.a) (iii)
Marking	The Grade of Execution of a Section is determined by selecting the grade which applies for the average value of the Characteristics of Grade of Execution. This grade is further adjusted, if necessary, according to the Adjustments to Grade of Execution.	Communication 1860

Category: **Ice Dance**

Subject: **Marking guide for Grade of Execution of Sequences/Sections**

Characteristics of Grade of Execution (source: Communication 1860)

ASPECTS	Very poor	Poor	Mediocre	Acceptable	Good	Very Good	Outstanding /excellent
SEQUENCES/ SECTIONS OF PATTERN DANCE	-3	-2	-1	Base	+1	+2	+3
Quality/correctness of Edges/Steps/ Turns for the whole of Sequence/Section	40% or less clean Edges/Steps/ Turns with many errors	50% clean Edges/Steps/ Turns with 2 major errors	60% clean Edges/Steps/ Turns with 1 major error	75% clean Edges/Steps/ Turns with no major error	80% clean Edges/Steps/ Turns with no major error	90% clean Edges/Step/ Turns with no major error	100% clean Edges/Step/ Turns
Depth of Edges	very flat	generally flat	some flats	shallow	good curves	deep	very deep
Correct Holds	40%	50%	60%	75%	80%	90%	100%
Correct Pattern	40%	50%	60%	75%	80%	90%	100%

Adjustments to Grade of Execution (source: Communications 1860)

SECTIONS/SEQUENCES OF PATTERN DANCE	No higher than:	Reduce by:
Not started on the prescribed beat:		
<ul style="list-style-type: none"> for Pattern Dances skated when ISU Dance Music is required: Introductory Steps are not finished with (too short) or exceed (too long) the introductory phrasing of the particular tune 		1 grade for the first performed Sequence/Section
<ul style="list-style-type: none"> for Pattern Dances skated when music must be provided by the Couple: first Step of the dance not on the required beat of the measure 		1 grade for the first performed Sequence/Section
Not holding Edges/Steps for required number of beats for one or both partners:		
<ul style="list-style-type: none"> from one Edge/Step up to 10% of Steps of the Sequence/Section 	+1	
<ul style="list-style-type: none"> for more than 10% and up to 25% of Steps of the Sequence/Section 	0	
<ul style="list-style-type: none"> for more than 25% of Steps of the Sequence/Section 	-1	
Section/Sequence missed through interruption of up to ¼ element	-1	
Skating of Steps due to Stumble or Fall	-1	
LOSSES OF BALANCE, STUMBLES AND FALLS	No higher than:	Reduce by:
Loss of Balance by one partner		1 grade
Loss of Balance by both partners	0	
Stumble by one partner	0	
Stumble by both partners	-1	
Fall by one partner	-2	
Fall by both partners	-3	

Category: **Ice Dance**
 Subject: **Marking guide for Components**

Definitions		Source
General	In addition to the Technical Score each of the Judges will evaluate the skaters' whole performance which is divided into four (4) Components in the Pattern Dances (Skating Skills, Performance/Execution, Interpretation, Timing).	Rule 708, § 3.b) (i)
Skating Skills	<p>Definition: The method used by the Couple to perform dance steps and movements over the ice surface and the efficiency of their movement in relation to speed, flow and ice coverage;</p> <p>Criteria:</p> <ul style="list-style-type: none"> • Overall skating quality • Flow and glide • Speed and power • Balance of technique and skating ability of partners • Ice coverage 	Rule 708, § 3.b) (i)
Performance/ Execution	<p>Definition: The ability of the partners to demonstrate unison, body alignment, carriage, style and balance of performance while executing Pattern Dances in order to exhibit a pleasing appearance through coordinated movement, body awareness and projection.</p> <p>Criteria:</p> <ul style="list-style-type: none"> • Unison and body alignment • Distance between partners • Carriage and style • Balance in performance between partners 	Rule 708, § 3.b) (i)

Category: **Ice Dance**

Subject: **Marking guide for Components**

Definitions		Source
Interpretation	<p>Definition: The ability of the Couple to express the mood, emotions, and character of the Pattern Dance rhythm by using the body moves, steps and holds of the dance to reflect the structure and character of the music.</p> <p>Criteria:</p> <ul style="list-style-type: none">• Expression of the character of the rhythm• Relationship between partners reflecting the nature of the dance	Rule 708, § 3.b) (i)
Timing	<p>Definition: The ability of the Couple to skate strictly in time with the music and to reflect the rhythm patterns and prescribed beat values of a Pattern Dance correctly.</p> <p>Criteria:</p> <ul style="list-style-type: none">• Skating in time with the music• Skating on the strong beat• Start of the first Step	Rule 708, § 3.b) (i)
Marking	<p>Components are evaluated by Judges after the completion of the dance on a scale from 0.25 to 10 with increments of 0.25. Points given by the Judges correspond to the following degrees of the Components: <1- extremely poor, 1 very poor, 2 - poor, 3 -weak, 4 - fair, 5 - average, 6 - above average, 7 - good, 8 - very good, 9 to 10 - outstanding. Increments are used for evaluation of performances containing some features of one degree and some of the next degree.</p> <p>Guidelines for judging are published and updated in ISU Communications.</p>	Rule 708, § 3.b) (ii)
	<p>The mark for each Component is established at a certain degree according to the majority of Characteristics of Component which are met.</p>	Communication 1860

Characteristics of Components (source: Communication 1860)				
RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF PERFORMANCE/EXECUTION	CHARACTERISTICS OF INTERPRETATION	CHARACTERISTICS OF TIMING
10.0 – 9.00 OUTSTANDING	<ul style="list-style-type: none"> ▪ precise transfer on lobe transitions ▪ deep/fluid knee action ▪ elegant, precise steps/turns ▪ seamless ability to turn in both directions ▪ considerable speed and power ▪ extensive skill range for both ▪ both are superb 	<ul style="list-style-type: none"> ▪ move as one with flawless, matching unison and change of hold ▪ elegant/sophisticated style ▪ refined line of body and limbs ▪ both spellbinding ▪ projection exceptional by both 	<ul style="list-style-type: none"> ▪ wide range of inspired movements/gestures from the “heart” ▪ skaters stay “in themselves” or “in character” for the whole dance ▪ use of nuances as one ▪ exceptional ability to relate as one to reflect character of rhythm 	<ul style="list-style-type: none"> ▪ timing: 100% correct ▪ timing of footwork superb ▪ on strong beat: 100% ▪ all body movements synchronized with rhythm
8.75 – 8.00 VERY GOOD	<ul style="list-style-type: none"> ▪ deep supple knee action and robust stroking ▪ stylish, precise, neat on steps/turns ▪ easy action on turns in both directions ▪ broad skill range for both 	<ul style="list-style-type: none"> ▪ coordinated movements and excellent matching ▪ effortless change of hold ▪ very good carriage & lines ▪ both project strongly 	<ul style="list-style-type: none"> ▪ skaters and music meld – internal motivation ▪ very good range of interesting movements/gestures ▪ very good ability to relate as one to reflect rhythm of music 	<ul style="list-style-type: none"> ▪ timing: 100% correct ▪ timing of footwork nearly superb ▪ on strong beat: 100% ▪ most body movements reflect rhythm
7.75 – 7.00 GOOD	<ul style="list-style-type: none"> ▪ strong, flexible knee action ▪ polished and clean steps/turns ▪ reasonable speed and strong stroking ▪ wide skill range for both 	<ul style="list-style-type: none"> ▪ move as couple ▪ matched and change holds with ease ▪ good carriage/lines ▪ both project most of time 	<ul style="list-style-type: none"> ▪ skating/music integrated – variable motivation ▪ skaters stay in character with rhythm for most of the dance ▪ reflect nuances ▪ good partner relationship 	<ul style="list-style-type: none"> ▪ timing: 100% correct ▪ timing of footwork very good on strong beat: 100% ▪ general relation of body movements to rhythm
6.75 – 6.00 ABOVE AVERAGE	<ul style="list-style-type: none"> ▪ above average knee action ▪ generally good on steps/turns 75% of the time ▪ maintain speed and flow well ▪ above average skill range for both 	<ul style="list-style-type: none"> ▪ above average unison-move as couple 75 % of the time ▪ above average line of body and limbs and above average carriage ▪ both are able to project 75% of time 	<ul style="list-style-type: none"> ▪ movements in character 75% of time ▪ some reflection of nuances ▪ partner relationship 75% of the time 	<ul style="list-style-type: none"> ▪ timing: 90% correct ▪ timing of footwork accurate ▪ on strong beat: 100% ▪ some body movements reflect rhythm
5.75 – 5.00 AVERAGE	<ul style="list-style-type: none"> ▪ some knee action ▪ some ability on steps/turns and rotating in both directions ▪ even speed and flow throughout ▪ average skill range for both 	<ul style="list-style-type: none"> ▪ unison broken occasionally ▪ average carriage/lines with some breaks ▪ consistent pleasing line of body and limbs ▪ projection skills variable but both are able to project 	<ul style="list-style-type: none"> ▪ one partner has motivated moves ▪ moderate use of accents/nuances ▪ average expression of rhythms and use of accents/nuances ▪ average emotional connection to music ▪ reasonable partner relationship 	<ul style="list-style-type: none"> ▪ timing: 80% correct ▪ occasional timing errors but generally on time ▪ on strong beat: 100% ▪ some body movements do not reflect rhythms
4.75 – 4.00 FAIR	<ul style="list-style-type: none"> ▪ variable knee action ▪ fair skill on steps and turns ▪ skills level similar ▪ consistent speed and flow only 50% of the time 	<ul style="list-style-type: none"> ▪ unison sometimes broken ▪ carriage /lines variable, mostly pleasing posture ▪ reasonable line of body and limbs ▪ only one projects or both project only 50% of the time 	<ul style="list-style-type: none"> ▪ correct expression of rhythm ▪ some motivated moves ▪ partner relationship 50% of the time 	<ul style="list-style-type: none"> ▪ timing at least 75 % correct ▪ some minor timing errors but often mostly on time ▪ but on strong beat: 100% ▪ many body movements do not reflect rhythms

Characteristics of Components (source: Communication 1860)				
RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF PERFORMANCE/EXECUTION	CHARACTERISTICS OF INTERPRETATION	CHARACTERISTICS OF TIMING
3.75 – 3.00 WEAK	<ul style="list-style-type: none"> ▪ variable sureness, flow ▪ limited knee action – stiff at times ▪ variable ability in turning ▪ variable speed and power ▪ variable skills for both and occasional differing ability 	<ul style="list-style-type: none"> ▪ inconsistent holds & often move separately – variable unison ▪ variable line of body and limbs/carriage though occasionally acceptable ▪ only one projects 50% of the time 	<ul style="list-style-type: none"> ▪ some appropriate use of rhythm but expression is fair and they weave in and out of character ▪ some motivated moves ▪ some partner relationship 	<ul style="list-style-type: none"> ▪ timing only 75% correct ▪ some parts off time ▪ or on strong beat: only 75% ▪ some of body movements off time
2.75 – 2.00 POOR	<ul style="list-style-type: none"> ▪ little power – toe pushing more than 75% of the time or wide stepping at ease only on simple turns ▪ variable skills with one weaker in sections 	<ul style="list-style-type: none"> ▪ inconsistent stability in holds and some unison breaks ▪ poor line of body and limbs/carriage/extensions ▪ limited projection skills – both cautious 	<ul style="list-style-type: none"> ▪ some steps use music, but not connected to rhythm ▪ poor use of accents and nuances ▪ occasional partner relationship 	<ul style="list-style-type: none"> ▪ timing only 50 % correct ▪ or on strong beat: only 50% ▪ most body movements off time
1.75 – 1.00 VERY POOR	<ul style="list-style-type: none"> ▪ slow, little flow ▪ frequent toe-pushing or wide-stepping ▪ stroking on one side weak ▪ very poor basic skills with one being “carried” in sections 	<ul style="list-style-type: none"> ▪ struggle in holds & unison– ▪ out of unison and poor matching ▪ very poor line of body and limbs/carriage/extensions ▪ very limited projection skills 	<ul style="list-style-type: none"> ▪ moves seem unrelated to rhythm/character ▪ minimal attention to nuances ▪ little or no partner relationship 	<ul style="list-style-type: none"> ▪ timing only 25% correct ▪ or on strong beat: only 25% ▪ major portion of dance off time ▪ timing of body movements lacks control
0.75 – 0.25 EXTREMELY POOR	<ul style="list-style-type: none"> ▪ off balance ▪ struggle with steps/turns ▪ lack of speed and flow ▪ extremely poor basic skills for both 	<ul style="list-style-type: none"> ▪ unstable holds, uncontrolled unison and matching ▪ extremely poor line of body and limbs/carriage/extensions ▪ projection skills lacking – both laboured 	<ul style="list-style-type: none"> ▪ isolated and apparently random gestures not related to character/nuances/accents ▪ no partner relationship – two “solos” 	<ul style="list-style-type: none"> ▪ timing less than 25% correct ▪ entirely off time ▪ or on strong beat less than 25%

Note:

- If a Fall or Interruption affects the rest of the dance or part of the dance, certain characteristics of one or several Components may be impacted.

Category: **Ice Dance**
 Subject: **Clothing**

		Source
Restrictions	<ol style="list-style-type: none"> At ISU Championships, the Olympic Winter Games and International Competitions, the clothing of the Competitors must be modest, dignified and appropriate for athletic competition – not garish or theatrical in design. Clothing may, however, reflect the character of the music chosen. The clothing must not give the effect of excessive nudity inappropriate for the discipline. Men must wear full length trousers and must not wear tights. In addition, in Ice Dance, Ladies must wear a skirt. Accessories and props are not permitted. Clothing that does not adhere to these guidelines will be penalized by a deduction (see Rule 353, paragraph 1.n). The decorations on costumes must be non-detachable. Part of the costume or decoration falling on the ice will be penalized by a deduction (see Rule 353, paragraph 1.n). 	Rule 501
Clarification	<p>Restrictions for clothing mentioned in Rule 501 are clarified as follows:</p> <ul style="list-style-type: none"> “Lady’s skirt”: it must go around the entire waist. However there may be slits in the skirt on one or both sides up to the waist. “Excessive nudity”: the majority of the upper body must be covered. “Appropriateness for athletic competitions”: costumes of either partner must not have so much material or decorations that the bodyline of the skater cannot be seen. “Accessories and props”: this includes part of the costume used as a support in a Dance Lift. 	Communication 1860

Category: **Ice Dance**
 Subject: **Deductions – who is responsible**

Deduction chart

	Description	Penalty	Who is responsible
1	Costume / prop violations – as per Rule 501, para 1 and ISU Communication 1860	-1.0 per program	Referee + Judges*
2	Part of the costume / decoration fall on the ice – as per Rule 501, para 2	-1.0 per program	Referee
3	Fall <ul style="list-style-type: none"> - per fall by one partner - per fall by both partners • A Fall is defined as loss of control by a skater with the result that the majority of his/her own body weight is on the ice supported by any other part of the body other than the blades e.g. hand(s), knee(s), buttock(s), or any part of the arm (Rule 503, para 1). 	-1.0 -2.0	Technical Panel**
4	Late start – as per Rule 350, para 2 – for start between 1 and 30 seconds late	-1.0	Referee
5	Interruption in the program with allowance to resume from the point of interruption – as per Rule 515, para 3.b)	-5.0	Referee If one partner does not report to the Referee within 40 seconds after the interruption started, or if the Couple does not resume the program within the additional 3 minutes allowance, the Couple is withdrawn.
6	Music requirements – according to Rule 707, paragraph 5 and ISU Communication 1860 (Rhythms): the music must be chosen in accordance with the Rhythm of the Pattern Dance. The chosen music may be a tune from ISU Ice Dance music. In this case, only tunes 1 to 5 can be chosen.	-2.0 per program	Referee + Judges*
7	Tempo specifications – according to Rule 707, paragraph 5 and ISU Communication 1860 (Tempo): the tempo throughout the required Sequences must be constant and in accordance with the required tempo of the Pattern Dance (see ISU Handbook Ice Dance 2003) plus or minus 2 beats per minute.	-1.0 per program	Referee
* Referee + Judges: the deduction is applied according to the opinion of the majority of the Panel which includes all the Judges and the Referee and no deduction in case of a 50:50 split vote. The Judges and Referee will press a button on their screen to apply the above mentioned deductions.			
** Technical Panel: Technical Specialist identifies. Technical Controller authorizes or corrects and deducts. However, if both Technical Specialists disagree with a correction asked for the Technical Controller, the initial decision of the Technical Specialist and Assistant Technical Specialist stands.			

Category: **Ice Dance**

Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

Fourteenstep (source: ISU Handbook Ice Dance 2003, § I-1)

Music - March 6/8 or 2/4
Tempo - 56 measures of 2 beats per minute
- 28 measures of 4 beats per minute
- 112 beats per minute
Pattern - Set
Duration - The time required to skate 4 sequences is 43 sec.

During steps 1 to 7 the lady and man are in closed hold with the lady skating backward and the man forward. The dance begins with a progressive sequence of three steps forming a lobe curving towards the midline. Step 4 is a 4 beat swing roll curving towards the side barrier. It is important that the free legs match on the swing roll and that the partners remain close together. This is followed by another progressive sequence for both partners during steps 5 to 7. Step 7 is skated slightly less deeply than step 3, after which the lady steps forward on step 8 and skates close beside the man in open hold until he completes his mohawk.

Steps 1 to 7 should be skated along the continuous axis of the ice surface with steps 8 to 14 curving around the ends of the pattern. After the man's open inside mohawk on step 9, he should check his rotation with his shoulders and both partners' shoulders should remain approximately parallel to the tracings around the end. During steps 8 to 12, the partners skate in an offset closed hold with the lady's right hip beside the man's right hip with the lady now skating forward and the man backward. Step 9 for the lady is a crossed behind chassé and step 11 is a progressive. On step 10 the man steps close beside the skating foot, steps 11 and 12 are a progressive sequence, then step 13 is crossed in front. The lady gradually moves ahead of the man to skate an open outside mohawk during steps 12 and 13. At the

conclusion of step 13, the man steps forward for step 14. On step 14 the partners return to the original closed hold.

Soft knee action with the rhythm of the music and easy graceful flow are necessary so that the Fourteenstep will be danced rather than walked or raced. A strong lean is necessary to achieve the required edges at a good pace.

In tests and competitions the dance must be skated as specified in the rules, but for dance sessions, when many couples are on the ice at the same time, it is recommended that there be two rolls along the side if the ice surface permits.

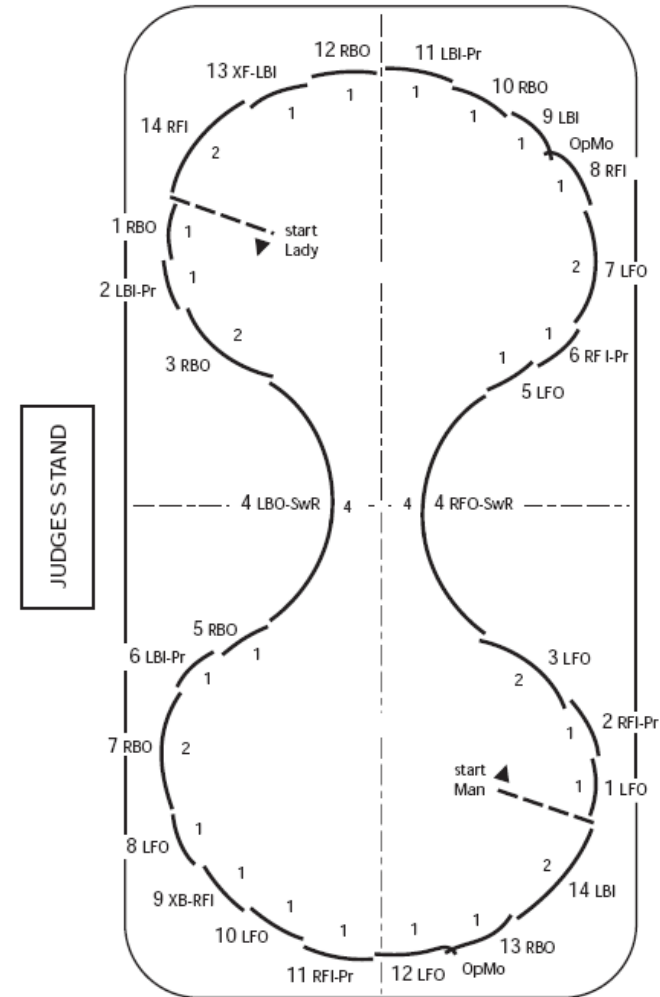
Inventor - Franz Schöller
First performance - in Vienna, 1889, as the Ten Step or Schöller March

Category: **Ice Dance**

Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

Fourteenstep (source: ISU Handbook Ice Dance 2003, § I-1)

Hold	Step No.	Man's Step	Number of Beats of Music	Lady's Step
Closed	1	LFO	1	RBO
	2	RFI-Pr	1	LBI-Pr
	3	LFO	2	RBO
	4	RFO-SwR	4	LBO-SwR
	5	LFO	1	RBO
	6	RFI-Pr	1	LBI-Pr
	7	LFO	2	RBO
Slightly off- set Closed	8	RFI OpMo	1	LFO
	9	LBI	1	XB-RFI
	10	RBO	1	LFO
	11	LBI-Pr	1	RFI-Pr
	12	RBO	1	LFO Op Mo
Closed	14	RFI	2	LBI



Category: **Ice Dance**

Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

Foxtrot (source: ISU Handbook Ice Dance 2003, § I-2)

Music - Foxtrot 4/4
Tempo - 25 measures of 4 beats per minute
- 100 beats per minute
Pattern - Optional
Duration - The time required to skate 4 sequences is 1:07 min.

The dance begins with the partners in open hold with their shoulders and hips close together. Step 2 is a crossed behind chassé for both partners. Step 4a is a cross rolled three turn for the man after which the partners are in closed hold. Step 4 for the lady commences with a cross roll then she extends her free leg behind for the full 4 counts, accentuating count 3 with a knee bend corresponding to the man's knee action for his change of foot. She must be careful to avoid lunging. On steps 4b and 5 the man's free foot leaves the ice in front and is then drawn down beside the skating foot in preparation for the next step.

Step 5 is a cross roll three turn for the lady while the man skates a RBO edge. Step 7 is a progressive for both partners. The partners remain in closed hold until the end of step 8. Then the man should be at the side of the lady (almost in outside hold) with their right shoulders opposite for his cross roll three turn (step 9).

The closed hold is resumed for step 10. The man skates a progressive during step 11 while the lady prepares for the mohawk. On step 11 the lady does not swing the free leg, but after extending it behind, merely brings the free foot down beside the skating heel (keeping the free foot well turned out), then performs an outside closed mohawk on count 1.

To facilitate the lady's mohawk, good edges must be skated on steps 10 and 11.

On step 12, the free legs of both the partners swing up together, then are drawn down evenly so that, by the end of count 4, they are at the heel of the skating foot ready for step 13. Step 13 should be stepped close to the heel of the skating foot. Step 14 is an open stroke stepped close beside the skating foot. Steps 13 and 14 should be strong inside edges.

The Foxtrot must be danced, not stepped. There must be soft knee action and flow. The free foot must always be placed on the ice close beside the skating foot. The dance is designed to be skated on deep edges with semi-circular lobes.

Inventors - Eric van der Weyden and Eva Keats
First performance - London, Westminster Ice Rink, 1933

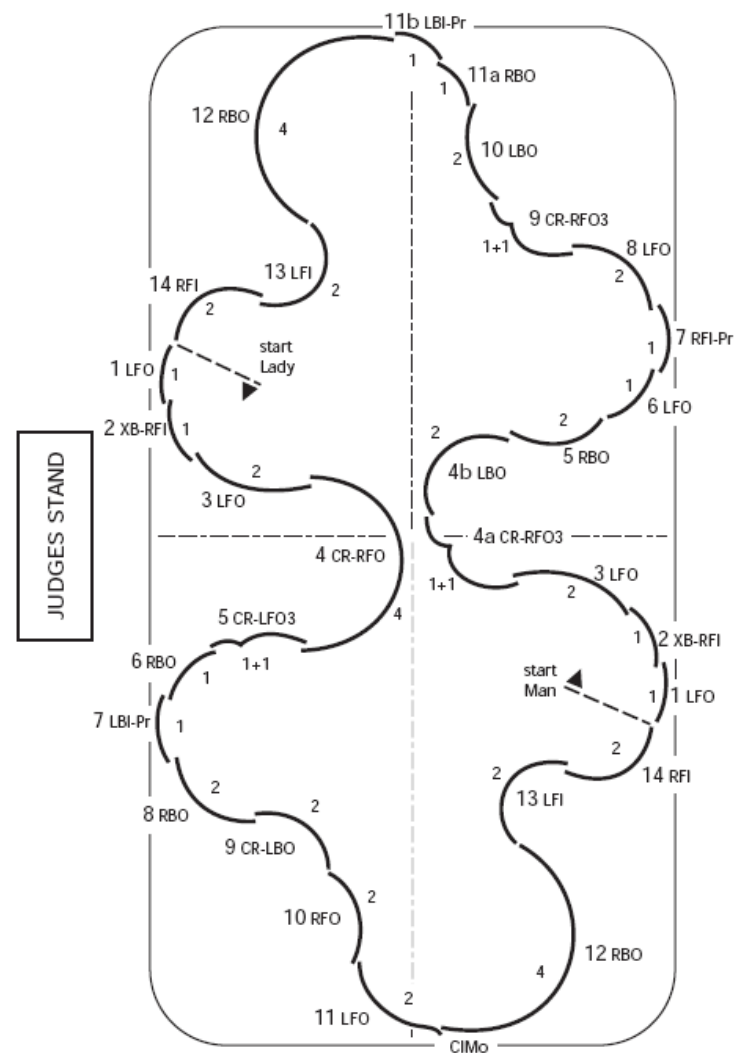
Category: **Ice Dance**

Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

Foxtrot (source: ISU Handbook Ice Dance 2003, § I-2)

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Open	1	LFO		1		LFO
	2	XB-RFI		1		XB-RFI
	3	LFO		2		LFO
Closed	4a	CR-RFO3	1+1		4	CR-RFO
	4b	LBO	2			
	5	RBO	2		1+1	CR-LFO3
	6	LFO		1		RBO
	7	RFI-Pr		1		LBI-Pr
*	8	LFO		2		RBO
Closed	9	CR-RFO3	1+1		2	CR-LBO
	10	LBO		2		RFO
	11a	RBO	1		2	LFO
	11b	LBI-Pr	1			CIMo
Open	12	RBO		4		RBO
	13	LFI		2		LFI
	14	RFI		2		RFI

*Partial outside hold at end of step 8



Category: **Ice Dance**

Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

Rocker Foxtrot (source: ISU Handbook Ice Dance 2003, § I-3)

Music - Foxtrot 4/4
Tempo - 26 measures of 4 beats per minute
- 104 beats per minute
Pattern - Set
Duration - The time required to skate 4 sequences is 1:05 min.

The Rocker Foxtrot starts at the midline at one end of the ice surface and makes three lobes towards the edge and two towards the midline along each side. Thus one circuit of the ice surface requires two sequences of the dance.

Steps 1 to 4 that are the same for both partners are skated in open hold and consist of a crossed behind chassé followed by a progressive. Step 5 for the lady is a 4 beat LFO swing rocker skated while the man performs 2 outside edges. The swing rocker is executed with a swing of the free leg and is turned after the free leg has passed the skating foot and is extended forward. The turn should be executed on clean outside to outside edges on beat 2 of the step so that the lady's sinking onto a softly bent knee afterwards will coincide exactly with the man's knee bend for his RFO edge on beat 3. After the swing rocker the lady's free leg must be swung forward to match the man's free leg. After the lady's swing rocker the pattern continues to approach the midline before curving away and care should be taken that both partners are on outside edges.

During the swing rocker the couple changes to closed hold which is maintained until step 7b when the couple resumes open hold for the remainder of the dance. The man must skate an open stroke for step 6

and should be in a position exactly opposite his partner at the beginning of the edge to execute his LFO3.

Step 8 is a cross roll. Steps 10 and 11 are strong outside edges. Steps 11 and 12 are outside closed mohawks for both partners. The free leg is first extended behind turned out and then is placed beside the heel of the skating foot, arriving exactly in time for the mohawk. The man must be careful not to curve his step 11 too deeply since the lady must curve her edge at least as deeply in order to be in position beside him for the turn. To achieve the correct positions, the shoulders must be well checked entering the turn. The mohawk must be directed towards the side/long barrier to achieve a nicely rounded end pattern if the dance is to commence again at the midline. After the mohawk the partners continue a slow clockwise rotation through steps 12 and 13 so as to be travelling forward on step 14 for the restart of the dance. Both partners commence step 13 crossed in front approximately at the center line.

The Rocker Foxtrot should be skated with good knee action, change of lean and flow to enhance the character of a Foxtrot.

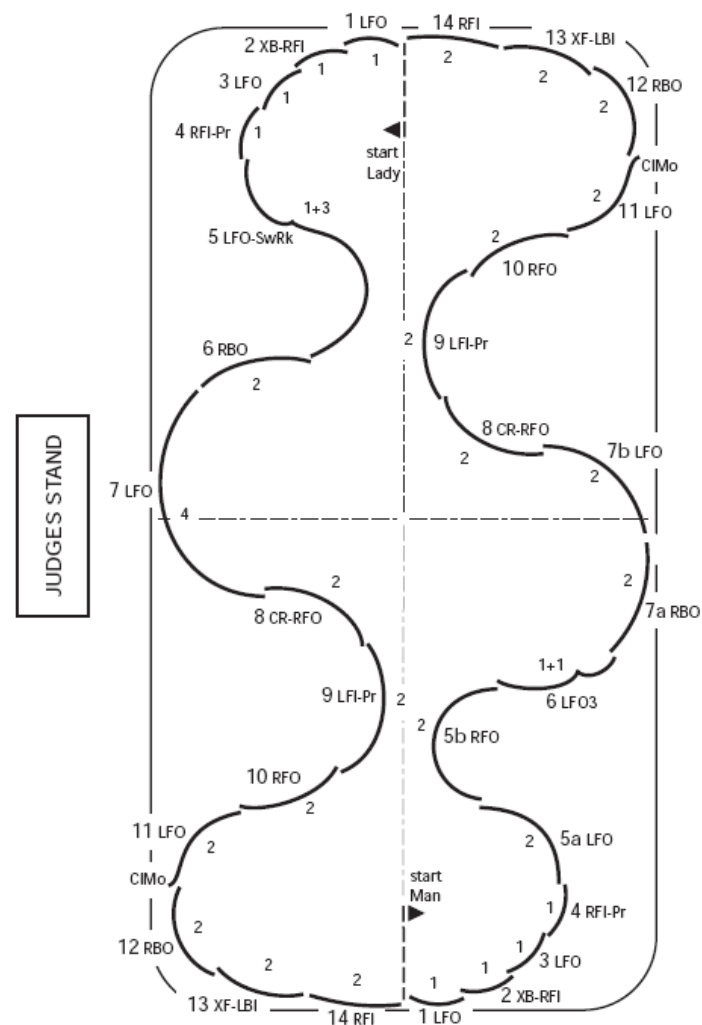
Inventors - Eric van der Weyden and Eva Keats
First performance - London, Streatham Ice Rink, 1934

Category: **Ice Dance**

Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

Rocker Foxtrot (source: ISU Handbook Ice Dance 2003, § I-3)

Hold	Step No.	Man's Step	Number of Beats of Music		Lady's Step
Open	1	LFO		1	LFO
	2	XB-RFI		1	XB-RFI
	3	LFO		1	LFO
	4	RFI-Pr		1	RFI-Pr
Closed	5a	LFO	2	1+3	LFO-SwRk
	5b	RFO	2		
	6	LFO3	1+1	2	RBO
Open	7a	RBO	2	4	LFO
	7b	LFO	2		
	8	CR-RFO		2	CR-RFO
	9	LFI-Pr		2	LFI-Pr
	10	RFO		2	RFO
	11	LFO CIMo		2	LFO CIMo
	12	RBO		2	RBO
	13	XF-LBI		2	XF-LBI
	14	RFI		2	RFI



Category: **Ice Dance**

Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

European Waltz (source: ISU Handbook Ice Dance 2003, § I-4)

Music - Waltz $\frac{3}{4}$
Tempo - 45 measures of 3 beats per minute
- 135 beats per minute
Pattern - Set
Duration - The time required to skate 2 sequences is 48 seconds.

The basic steps of the European Waltz are a cross roll three turn, a backward outside edge and a forward outside edge for the man, while the lady skates a backward outside edge, a three turn and another backward outside edge. Semicircular lobes of these three steps are skated along the sides of the ice surface, the first lobe starting towards the midline; the second toward the side/long barrier. Care must be taken to ensure that these lobes are full semi-circles so that each starts directly towards or away from the midline.

These lobes are connected across the ends of the pattern by larger lobes that consist of a series of three turns and back outside edges. A normal end lobe sequence contains four three turns for each partner, but on a wide ice surface, more are permissible. (For the ISU Judging System the sections of the dance will remain the same, regardless of the number of three turns skated on the end pattern). This is the only pattern option permitted.

The man's three turn at the beginning of each lobe must be skated as a cross roll. The lady's back outside edge, however, is started as an open stroke. All threes are turned on the count of 3. These types of turns are known as "European Waltz Type Three Turns". All edges are 3 beats in length.

The dance is skated in closed hold throughout and the partners must remain close together. The rotation of the partners should be around the same axis, should be continuous and reverses its direction at the start of each new lobe. For example, in lobes aiming toward the side barrier of the ice surface, the couple rotates to the left; in lobes aiming toward the midline, the couple rotates to the right. All rotations must be well controlled, which is best accomplished with the free foot kept close to the skating foot. On all three turns checking is necessary to prevent over-rotation.

Erect posture, consistently powerful stroking, even free leg extension, and a regular rising and falling knee action give this dance its waltz flavour.

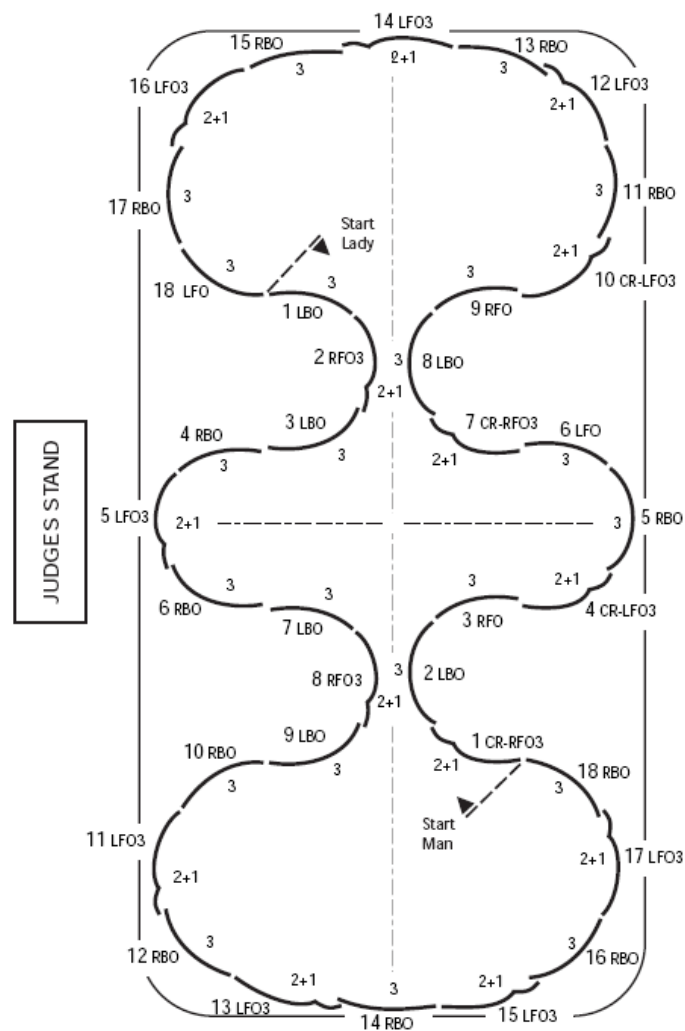
Inventor - unknown
First Performance - before 1900 but the exact date and location are unknown

Category: **Ice Dance**

Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

European Waltz (source: ISU Handbook Ice Dance 2003, § I-4)

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Closed	1	CR-RFO3	2+1		3	LBO
	2	LBO	3		2+1	RFO3
	3	RFO		3		LBO
	4	CR-LFO3	2+1		3	RBO
	5	RBO	3		2+1	LFO3
	6	LFO		3		RBO
	7	CR-RFO3	2+1		3	LBO
	8	LBO	3		2+1	RFO3
	9	RFO		3		LBO
	10	CR-LFO3	2+1		3	RBO
	11	RBO	3		2+1	LFO3
	12	LFO3	2+1		3	RBO
	13	RBO	3		2+1	LFO3
	14	LFO3	2+1		3	RBO
	15	RBO	3		2+1	LFO3
	16	LFO3	2+1		3	RBO
	17	RBO	3		2+1	LFO3
	18	LFO		3		RBO



Category: **Ice Dance**

Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

American Waltz (source: ISU Handbook Ice Dance 2003, § I-5)

Music - Waltz $\frac{3}{4}$
Tempo - 66 measures of 3 beats per minute
- 198 beats per minute
Pattern - Set
Duration - The time required to skate 2 sequences is 58 seconds.

The American Waltz consists of a series of semi-circular lobes skated towards and away from the midline. These lobes are joined at the ends by 6 beat outside swing rolls. The lobes nearest the end/short barrier are positioned so that their ends are closer to the midline, making it possible for a single 6 beat roll to connect them. All steps should be of equal curvature so that each group of three steps forms a large semi-circle with each lobe starting directly towards or away from the midline.

The steps of each lobe are the same except that they are skated alternately left and right depending on the direction of the lobe. Although the sequence of steps is the simplest of any ice dance, because of the amount of rotation generated by the couple it is among the most difficult to skate correctly. In order to rotate smoothly, it is necessary for the partners to keep their shoulders parallel with the center of rotation between them, rather than having one partner whip around the other on the swing three turns. The rotation must be continuous and even, rather than sudden jerks with pauses between.

Each step of the American Waltz is held for 6 beats (2 measures) which gives considerable length to each step. The swing of the free foot/leg must be from the hip without any bending of the free leg knee. The threes must be turned with the feet close together, but without pause in the motion of the free foot. The free foot should not pass the skating foot before the three is turned. While maintaining close waltz

hold throughout, the partners must synchronize their free leg swings with each other as well as with the music, turning the swing threes on count 4. These types of turns are known as “American Waltz Type Three Turns”.

The transition from one foot to the other is accompanied by a bending of the skating knee. This action coincides with the major accent (count 1) and serves to emphasize it. The knee action that adds lilt to the dance must be well controlled and gradual or the dance may become bouncy with the skater losing flow and balance. The dancers must stand upright using a nicely controlled body weight change when simultaneously starting a new lobe.

The expression of waltz music is characterized primarily by evenness of flow between points of major and minor emphasis. The points of major emphasis, count 1, are marked by the change of feet and bending of the skating knee. Some of these points coincide with the start of a new lobe and are also emphasized by the change of direction of rotation and lean. The points of minor emphasis (count 4) are marked by turns but are not otherwise emphasized.

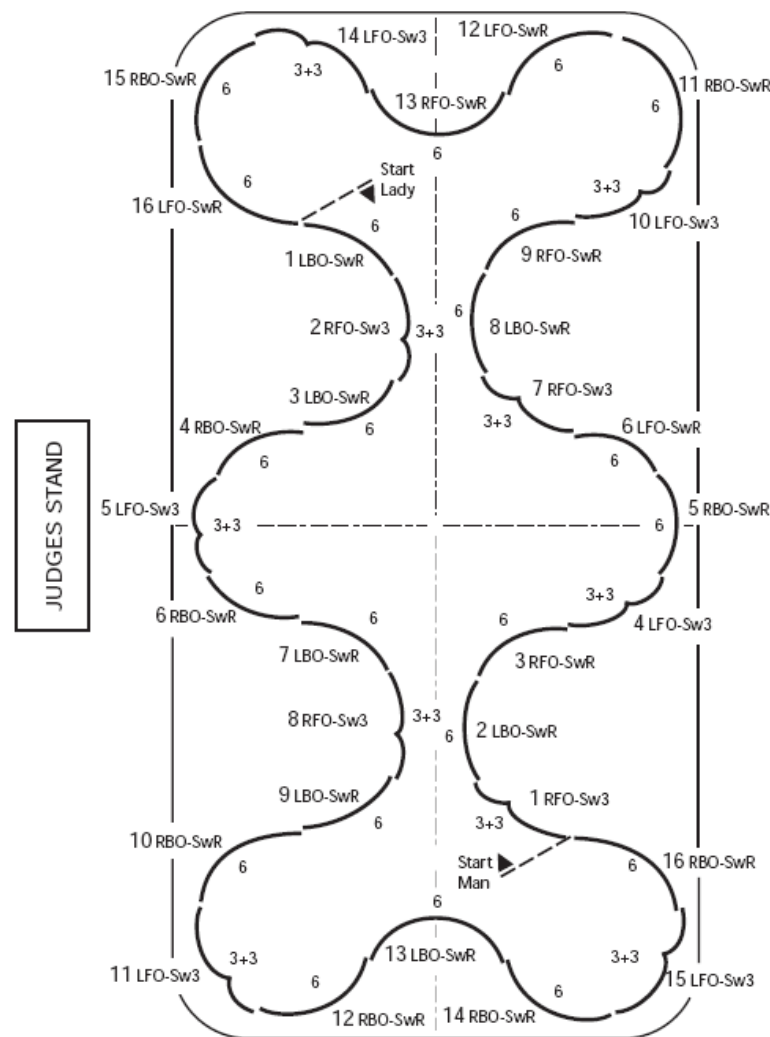
Inventor - unknown
First Performance - unknown

Category: **Ice Dance**

Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

American Waltz (source: ISU Handbook Ice Dance 2003, § I-5)

Hold	Step No.	Man's Step	Number of Beats of Music		Lady's Step
Closed	1	RFOSw3	3+3	6	LBO-SwR
	2	LBO-Sw R	6	3+3	RFOSw3
	3	RFO-SwR	6		LBO-SwR
	4	LFOSw3	3+3	6	RBO-SwR
	5	RBO-SwR	6	3+3	LFO Sw3
	6	LFO-SwR	6		RBO-SwR
	7	RFOSw3	3+3	6	LBO-SwR
	8	LBO-SwR	6	3+3	RFOSw3
	9	RFO-SwR	6		LBO-SwR
	10	LFOSw3	3+3	6	RBO-SwR
	11	RBO-SwR	6	3+3	LFOSw3
	12	LFO-SwR	6		RBO-SwR
	13	RFO-SwR	6		LBO-SwR
	14	LFOSw3	3+3	6	RBO-SwR
	15	RBO-SwR	6	3+3	LFOSw3
	16	LFO-SwR	6		RBO-SwR



Category: **Ice Dance**

Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

Starlight Waltz (source: ISU Handbook Ice Dance 2003, § I-9)

Music - Waltz $\frac{3}{4}$
Tempo - 58 measures of 3 beats per minute
- 174 beats per minute
Pattern - Set
Duration - The time required to skate 2 sequences is 1:10 min.

The character and rhythm of this dance are similar to that of the Viennese Waltz.

The dance starts in closed hold with three chassé sequences for both partners. The third step of each chassé sequence must finish on a strong outside edge. After the third chassé, both partners skate a 6 beat change of edge on step 9. The movement of the free leg during the second 3 beats of step 9 may be interpreted as the skaters desire. Both partners skate a 6 beat swing roll on step 10. Continuing in closed hold during steps 11 to 15, the man skates three 3-turns while the lady skates two. During this sequence, freedom of movement and interpretation is left to the discretion of the partners, except that they must remain in closed hold. Care should be taken that these three turns are not whipped. After the man's final three turn on step 15 he skates a back progressive while the lady prepares for her outside closed mohawk (steps 16a & 16b). Both partners hold step 17 for 6 beats, accenting count 4 with a lift of the free leg.

Step 18 is skated in open hold. The man holds step 19 for 3 beats while the lady skates an open mohawk. The partners then resume closed hold for the swing roll on step 20. The lady then turns into open hold and while the man does a chassé, she skates another open mohawk. The partners resume closed hold for another swing roll on

step 23. The "chassé/mohawk" sequence is reversed once more during steps 24 and 25. During the above three mohawks the lady may place the heel of the free foot to the inside, or at the heel, of the skating foot before the turn.

During step 26, the man releases his left hand and places it across his back. The lady then clasps his left hand with her right hand. The man releases his right hand so that, on step 28, he can turn his three behind the lady. During steps 26 to 28 the man may bring his right arm forward or place it by his side.

Steps 27, 28 and 31 are commenced by the man as cross rolls and steps 27 and 31 as cross rolls by the lady. Step 29b for the lady is a cross behind chassé after which she must be careful to step beside, not step ahead. On completion of step 29, the partners assume Kilian hold that is retained until step 32. On step 32 the man skates a slide chassé while the lady turns a swing three turn, with a backward lift of the free leg in time with the music, into closed hold to restart the dance.

Inventors - Courtney J. L. Jones and Peri V. Horne
First Performance - London, Queens Ice Rink, 1963

Category: **Ice Dance**

Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

Starlight Waltz (source: ISU Handbook Ice Dance 2003, § I-9)

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Closed	1	LFO		2		RBO
	2	RFI-Ch		1		LBI-Ch
	3	LFO		3		RBO
	4	RFO		2		LBO
	5	LFI-Ch		1		RBI-Ch
	6	RFO		3		LBO
	7	LFO		2		RBO
	8	RFI-Ch		1		LBI-Ch
	9	LFOI		3+3		RBOI
	10	RFO-SwR		6		LBO-SwR
	11	LFO3	2+1		3	RBO
	12	RBO	3		2+1	LFO3
	13	LFO3	2+1		3	RBO
	14	RBO	3		2+1	LFO3
	15	LFO3	2+1		3	RBO
	16a	RBO	2		3	LFO
16b	LBI-Pr	1			CIMo	
Open	17	RBO		6		RBO
	18	LFI		3		LFI
	19a	RFI	3		2	RFI OpMo
Closed	19b				1	LBI
	20	LFO-SwR		6		RBO-SwR
	21	RFO		2		LFI OpMo
	22	LFI-Ch		1		RBI
	23	RFO-SwR		6		LBO-SwR
	24	LFO		2		RFI OpMo
	25	RFI-Ch		1		LBI

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Changing (see text)	26	LFO		3		RBO
	27	CR-RFO		3		CR-LBO
	28	CR-LFO3	2+1		3	RFO
	29a	RBO	3		2	LFO
	29b				1	Xb-RFI-Ch
Kilian	30	LFO		3		LFO
	31	CR-RFO-SwR		6		CR-RFO-SwR
	32a	LFO	3		3+3	LFOSw3
Closed	32b	RFI-SICh	3			

Category: **Ice Dance**

Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

Kilian (source: ISU Handbook Ice Dance 2003, § I-12)

Music - March 2/4 and 4/4
Tempo - 58 measures of 2 beats per minute
- 29 measures of 4 beats per minute
- 116 beats per minute
Pattern - Optional
Duration - The time required to skate 6 sequences is 50 sec.

The Kilian is a test of close and accurate footwork, unison of rotation and control. Upright posture is required throughout. The dance follows a counter-clockwise elliptical pattern but the start and succeeding steps may be located anywhere around the circle. Once established, however, no shift of pattern is acceptable on subsequent sequences. The clockwise rotation must be controlled.

The partners skate close together in Kilian hold throughout and particular care should be taken to avoid any separation and coming together of the partners. The man's right hand should clasp the lady's right hand and keep it firmly pressed on her right hip to avoid separation. The man's left hand should clasp the lady's left hand so that her left arm is firmly extended across his body. There are 14 steps done to 16 beats of music - steps 3 and 4 are the only 2 beat steps. All others are one beat steps. Steps 1 to 3 form a progressive sequence and care must be taken not to anticipate step 4 by changing the body weight too early on step 3. Steps 3 and 4 both must be strong outside edges that are not changed or flattened. Correct lean on these edges is essential to the expression of the dance.

Steps 5 to 7 form another progressive sequence and again the body weight must follow the curvature of the lobe. At the start of step 8 the body weight shifts toward the outside of the circle and a strong

checking action from the shoulders is required to maintain this lean through step 9. Step 8 is commenced with a cross roll, while step 9 is tightly crossed behind. Both these steps require a strong knee action.

Steps 9 and 10 constitute a crossed in front open choctaw. The right free foot must be placed on the ice slightly in front of the skating foot, with both knees well turned out in a momentary open position. A strong checking action from the shoulders and hips is necessary at the start of step 10 to counteract the turning movement. The left foot leaves the ice and at step 11 crosses behind the skating foot to a LBI edge.

Step 12 is taken with the feet passing close together but step 13 is crossed in front. Correct clockwise shoulder rotation for both partners on steps 12 and 13 facilitates close stepping. Step 14 should be stepped close to the heel of the skating foot and not stepped wide or ahead. Care must be taken not to prolong this edge. A well bent knee and upright posture are required on step 14.

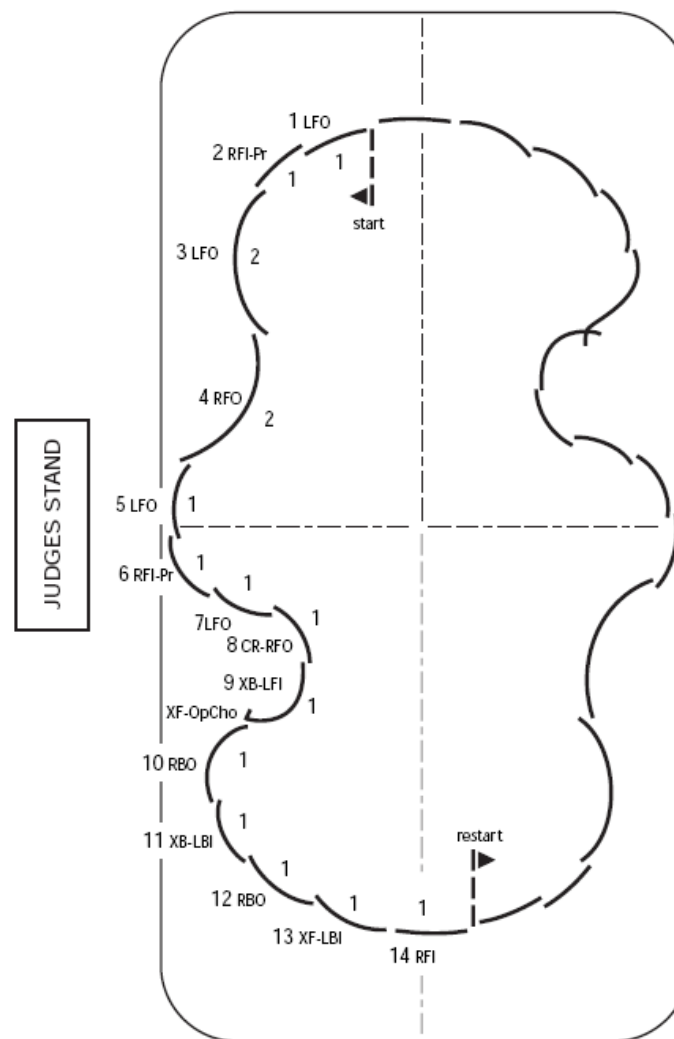
Inventor - Karl Schreiter
First Performance - Vienna, Engelmann Ice Rink, 1909

Category: **Ice Dance**

Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

Kilian (source: ISU Handbook Ice Dance 2003, § I-12)

Hold	Step no.	Step (same for both)	Number of Beats of Music	
Kilian	1	LFO	1	
	2	RFI-Pr	1	
	3	LFO	2	
	4	RFO	2	
	5	LFO	1	
	6	RFI-Pr	1	
	7	LFO	1	
	8	CR-RFO	1	
	9	XB-LFI	1	
			XF-OpCho	
	10	RBO	1	
	11	XB-LBI	1	
	12	RBO	1	
	13	XF-LBI	1	
14	RFI	1		



Category: **Ice Dance**

Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

Tango (source: ISU Handbook Ice Dance 2003, § I-21)

Music - Tango 4/4
Tempo - 27 measures of 4 beats per minute
- 108 beats per minute
Pattern - Optional
Duration - The time required to skate 2 sequences is 58 seconds.

Very erect carriage must be maintained throughout this dance. The partners should skate close together. Neat footwork and good flow are essential. The pace must be maintained without obvious effort or visible pushing. The dance consists of quick crossed steps skated on shallow curves interspersed between slower rolls skated on strong curves, followed by a promenade skated in open position.

At the end of the introductory steps the partners should be in outside hold with the lady to the right. The man makes two quick cross steps (steps 1 & 2), the first crossed in front, the second crossed behind (a crossed chassé sequence). The lady skates a similar sequence, the first crossed behind and the second in front. These quick steps are followed by a 4 beat roll (step 3*) during which the couple assumes closed hold. During or at the end of the roll, the partners return to outside position but this time the lady is on the left. The next lobe consists of the same sequences skated on the opposite feet.

The third lobe starts with a shallow front-crossed right outside rocker for the man on step 7 followed by two quick cross steps (steps 8 & 9), the first crossed behind, the second in front. The lady crosses behind on step 7, then steps forward for two steps, crossing on the second step. Step 10 is another roll in which the couple assume closed hold. During or at the end of the roll, the partners return to outside hold with the lady on the left. The next lobe consists of another double cross step and roll sequence.

* The couple does not need to be in closed hold for the full 4 counts of steps 3, 6, 10, and 13 but may change sides from outside to outside in the middle of these rolls, be in closed hold for fewer counts or even briefly. Either technique/interpretation is acceptable.

On step 14 the lady skates a cross roll into a three turn. The man also skates a cross roll before stepping forward onto an RFO swing roll (step 15) into closed hold while she skates LBO swing roll. The promenade follows with the partners in open hold, skating two quick and then two slow steps. Each partner then executes a closed swing mohawk (steps 20 & 21), inside for the man and outside for the lady, with each edge held for 4 beats. On step 22 the lady steps forward to execute an inside three turn after one beat, holding the exit edge for 5 beats. The man skates a chassé sequence followed by a 4 beat roll (steps 22 a, b, c). The first part of step 22 is skated in open hold. After the lady's three turn the partners are in closed hold but they complete the step in outside position ready to restart the dance.

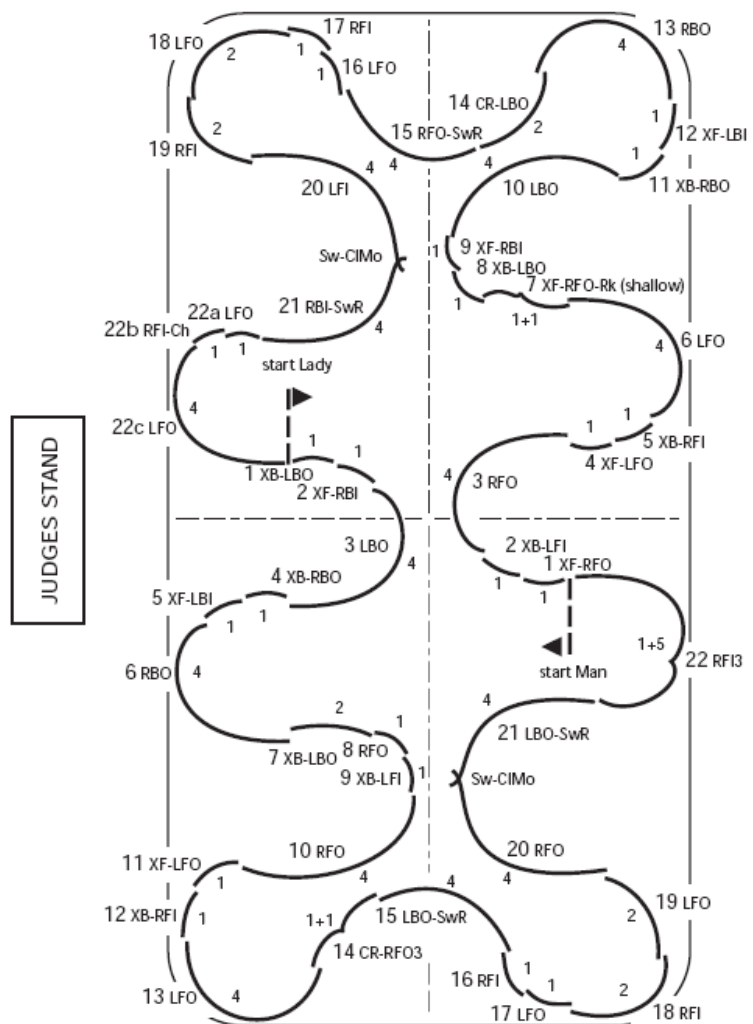
Inventors - Paul Kreckow and Trudy Harris
First Performance - London, Hammersmith Ice Rink, 1932

Category: **Ice Dance**

Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

Tango (source: ISU Handbook Ice Dance 2003, § I-21)

Hold	Step No.	Man's Step	Number of Beats of Music		Lady's Step
Outside	1	XF-RFO	1		XB-LBO
	2	XB-LFI	1		XF-RBI
Closed to Outside	3	RFO	4		LBO
	4	XF-LFO	1		XB-RBO
Closed to Outside	5	XB-RFI	1		XF-LBI
	6	LFO	4		RBO
	7	XF-RFO-Rk (shallow)	1+1	2	XB-LBO
Closed to Outside	8	XB-LBO	1		RFO
	9	XF-RBI	1		XB-LFI
	10	LBO	4		RFO
Closed to Outside	11	XB-RBO	1		XF-LFO
	12	XF-LBI	1		XB-RFI
Closed to Outside	13	RBO	4		LFO
	14	CR-LBO	2	1+1	CR-RFO3
Closed	15	RFO- SwR	4		LBO – SwR
Open	16	LFO	1		RFI
	17	RFI	1		LFO
	18	LFO	2		RFI
	19	RFI	2		LFO
	20	LFI Sw-CIMo	4		RFO Sw-CIMo
	21	RBI-SwR	4		LBO-SwR
	22a	LFO	1	1+5	RFI3
Closed	22b	RFI-Ch	1		
	22c	LFO	4		



Category: **Ice Dance**

Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

Blues (source: ISU Handbook Ice Dance 2003, § I-24)

Music - Blues 4/4
Tempo - 22 measures of 4 beats per minute
- 88 beats per minute
Pattern - Optional
Duration - The time required to skate 3 sequences is 1:14 min.

The Blues should be skated with strong edges and deep knee action to achieve the desired expression. The man begins the dance with a forward cross roll, the lady with a back cross roll moving from partial outside to closed hold. The lady crosses in front on step 2 while her partner skates a progressive.

The man's cross rolled three turn on step 4 should be skated towards the side barrier. During this turn the lady skates a cross roll and a cross step - the first behind and the second in front. Step 4 commences in outside hold and finishes in open hold. Step 5 is a strong 4 beat backward outside edge for both partners with the free leg extended in front and brought back to the skating foot just before they step forward for step 6. It should be noted that this step commences on the third beat of the measure. Step 7 is a deep cross roll on which the free leg swings forward then returns besides the skating foot for the next step. Steps 8 to 11 form a double progressive sequence with an unusual timing: the first and the last steps are 2 beats each, the others are 1 beat in duration. - the "Promenade" section. Knee action and an extended free leg are used to accentuate the timing on step 8.

Steps 12 and 13 form a closed choctaw and both edges should have the same curvature. The free leg should be held back and brought to the heel of the skating foot just in time for the turn. The choctaw is

turned neatly with the new skating foot taking the ice directly under the centre of gravity. Step 14 is a backward cross roll for both partners. The pattern may retrogress at step 15. Steps 15 to 17 form one lobe with three steps for the lady and four for the man. During the lady's three turn, the man skates a chassé and the partners move into closed hold for the last step of the dance. The pattern may retrogress here.

Inventors - Robert Dench and Lesley Turner
First Performance - London, Streatham Ice Rink, 1934

Category: **Ice Dance**

Subject: **Questions and answers for Referees and Judges**

Questions (music)	Answers	Comments
How should the Referee organize the checking of Tempo during Sequences/Sections?	<p>From the first Step of the Pattern Dance, the Referee will time the duration of the number of beats necessary to perform the Pattern Dance. Referees should be careful to time the duration from the beginning of a measure until the last beat of the last measure is fully elapsed.</p> <p>In case of doubt, the Referee will check his findings with video replay, using the duration of one or several Sequence(s). The Referee will also take into consideration whether the Tempo was constant throughout Pattern Dance and, when necessary, will apply the deduction for incorrect Tempo.</p>	<p>Timing the duration of the required number of beats rather than the duration of the Pattern Dance is necessary to check tempo effectively in case of interruption in the Pattern Dance.</p> <p>The required number of beats and duration of Pattern Dance when couples must provide their own music:</p> <ul style="list-style-type: none">▪ Fourteenstep: 80 beats and duration between 42.1 and 43.4 seconds▪ Foxtrot: 112 beats and duration between 65.8 seconds and 68.6 seconds▪ Rocker Foxtrot: 112 beats and duration between 63.3 seconds and 65.9 seconds▪ European Waltz: 102 beats and duration between 47.2 and 48.8 seconds▪ American Waltz: 192 beats and duration between 57.5 and 58.8 seconds▪ Starlight Waltz: 204 beats and duration between 69.5 and 71.2 seconds▪ Kilian: 96 beats and duration between 48.8 seconds and 50.6 seconds▪ Tango: 104 beats and duration between 56.7 and 58.9 seconds▪ Blues: 108 beats and duration between 71.9 and 75.4 seconds

Category: **Ice Dance**

Subject: **Questions and answers for Referees and Judges**

Questions (music)	Answers	Comments
<p>Communication 1857 specifies that when a Pattern Dance is performed on couple's own music, the first step of the dance must be on beat 1 of a measure. How should Judges evaluate this criteria for Waltzes?</p>	<ul style="list-style-type: none">▪ For all Waltzes except American Waltz and Westminster Waltz: the musical count and the skating count are identical (1-2-3/1-2-3) and the first step of the dance must be on count 1 of any measure of three beats.▪ For American Waltz and Westminster Waltz: the musical count is 1-2-3/1-2-3 but the skating count is 1-2-3/4-5-6. The first step of the dance must be on count 1 of any two measure phrase of 6 beats.	<p>See ISU Ice Dance Music Rhythms Booklet 1995.</p>
<p>In an International Novice Competition, a couple performs a Pattern Dance on the music of his choice, which is ISU tune 6. How should Judges consider this situation?</p>	<p>Judges and Referee will press the deduction button for violation of music requirements because this is a violation of music requirements published in Communication 1857.</p>	
<p>In an International Novice Competition, a couple performs a Pattern Dance on the music of his choice, which is one of ISU tunes 1 to 5. The couple skates the first Step of the Pattern Dance on the first beat of the 10th measure. How should Judges consider this situation?</p>	<p>This is not a violation of Rule 708, § 1.d), because in this situation ISU tunes are not required, and Judges must not apply GOE reduction.</p>	<p>When couples must provide their own music, whether they choose an ISU tune or another music, they are only required to skate the first Step of the Pattern Dance on beat one of any measure.</p> <p>However, the interpretation of the dance may suffer from not being fully executed with the phrasing of the music.</p>

Category: **Ice Dance**

Subject: **Questions and answers for Referees and Judges**

Questions (clothing)	Answers	Comments
More than half of the upper body of a partner is covered with skin color material. Is this considered as excessive nudity?	Yes. Rule 501 includes not only actual excessive nudity but also the effect of excessive nudity.	
Rule 501 says that the costume must not give the effect of excessive nudity, which is clarified by Communication 1860 as “the majority of the upper body must be covered”. How will Judges evaluate this criteria?	To evaluate this criteria, Judges will consider the surface of the body (front, back and sides) comprised between the top of the bust line (breast line/bra line) of the dress (as the high horizontal line) and the hipline of the dress (as the low horizontal line). Arms are excluded from this surface. This surface must be covered at least 50%, regardless the distribution of the cover between front, back or sides, and high or low.	A dress complying with this description but not covering the breast would not be acceptable because it would not fulfill the criteria “the clothing must be dignified”. A dress that is backless but covering the front fully (to side seam line) from top of breast to waist level would fulfill the 50% criteria. However, if there is a further cut out from the front above the waist (or covered with skin-color material, which may give the effect of excessive nudity), it would not fulfill the 50% criteria. A dress that only has a bandeau or bra for a top would not fulfill the 50% criteria, unless it was a very wide band covering 50% of the area.

Category: **Ice Dance**

Subject: **Questions and answers for Referees and Judges**

Questions (various)	Answers	Comments
What happens if a Pattern Dance Sequence/Section is started on the required beat but, further on, is performed partly out of phrase?	Judges will not apply the adjustment to GOE "Pattern Dance not started on the required beat" but will reflect this situation under the Component Timing referring to the percentage of correct timing in the marking guide.	The mistake having caused the couple to perform part of the Pattern Dance Sequence/Section out of phrase may be reflected under GOE in the percentage of Steps not held for the required number of beats.
One of the criteria to mark Component Timing is "Start of the first Step". How should Judges use this criteria?	Judges should ignore this criteria because when a dance is "not started on the prescribed beat", Judges already penalize this violation by reducing the GOE of the first performed Sequence/Section.	
In a Sequence/Section, a couple does not hold the Steps/Edges of a Key Point for the required number of beats. How should Judges take this mistake into consideration?	Whether they are part or not of a Key Point, Steps/Edges which are not held for the required number of beats are subject to an adjustment of GOE of the Sequence/Section according to the percentage (see marking guide).	The Technical Panel will consider that the Key Point is not correctly executed.

Category: **Ice Dance**

Subject: **Questions and answers for Referees and Judges**

Questions (various)	Answers	Comments
A couple performs whole or part of a Pattern Dance on a different Rhythm than the specified one. How should Judges consider this situation?	<ol style="list-style-type: none">1. Music Rhythm: as per Rule 706, paragraph 3, Rhythm is “the regularly repeated pattern of accented and unaccented Beats which gives the music its character”. If the Rhythm, as per above definition, of the chosen music during whole or part of the Pattern Dance does not fulfil the description of the specified Rhythm, as per the ISU Ice Dance Music Booklet 1995, the music requirements are violated and Judges will press the music deduction button.2. Dancing Rhythm: if a couple performs whole or part of the Pattern Dance on another Rhythm style than the specified one, the “expression of Rhythms” is incorrect and Judges will mark Interpretation accordingly, as instructed in the marking guide for Components.	Examples: <ol style="list-style-type: none">1. In Pattern Dance Tango, the regularly repeated pattern of accented and unaccented Beats of the music chosen does not give the music a Tango character: Judges will press the music deduction button.2. In Pattern Dance Foxtrot, the couple skates in the style of the Blues, which is not the specified Rhythm: Judges will mark Interpretation according to the description of translation of Rhythm which suits best to the performance.
In a Sequence/Section of a Pattern Dance, what happens if a couple introduces a creative free leg movement?	If the creative free leg movement does not affect any requirement included in the description, chart and diagram of the dance, Judges will not take any specific action under GOE.	
Rule 708, paragraph 1.b) states: “In a regulation-sized ice rink (Rule 342), the couples may not cross the Long Axis. In rinks less than regulation-size, the Couple may cross the Long Axis proportionally to the width of the rink.” Does this provision applies to a 56x26 meters rink which is regulation-sized as per Rule 342?	The term “regulation-sized ice rink” in Rule 608, paragraph 1.b) must be understood as a 30 meters wide rink. If the rink is 26 meters wide, Couples may cross the Long Axis by 2 meters.	

Category: **Ice Dance**

Subject: **Questions and answers for Referees and Judges**

Questions (various)	Answers	Comments
What does “correct Pattern” means as a Characteristics of GOE for Sequence/Section?	It means: <ul style="list-style-type: none">▪ tracking is correct;▪ the pattern does not cross the Long Axis;▪ for a Set Pattern Dance: the Pattern generally agrees with the pattern provided in the ISU Handbook Ice Dance;▪ for an Optional Pattern Dance: the Pattern may deviate from the pattern provided in the ISU Handbook Ice Dance but fully utilizes the ice surface; if more than one Sequence is required: restart and repetition are correct.	