

# **Judging System**

## **Handbook for Ice Dance Officials Pattern Dances**

**Ice Dance**

**30/07/2019**

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

	Source																																				
<p>1. Pattern Dances involve the skating of prescribed Patterns to music, the 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"> <tbody> <tr> <td>1. Fourteenstep</td><td><u>18. Yankee Polka</u></td></tr> <tr> <td>2. Foxtrot</td><td><u>19. Quickstep</u></td></tr> <tr> <td>3. Rocker Foxtrot</td><td><u>20. Finnstep</u></td></tr> <tr> <td><u>4. Tea Time Foxtrot</u></td><td><u>21. Paso Doble</u></td></tr> <tr> <td><u>5. Swing Dance</u></td><td><u>22. Rhumba</u></td></tr> <tr> <td><u>6. Dutch Waltz</u></td><td><u>23. Rhumba D'Amour</u></td></tr> <tr> <td><u>7. Willow Waltz</u></td><td><u>24. Cha Cha</u></td></tr> <tr> <td></td><td>Congelado</td></tr> <tr> <td><u>8. European Waltz</u></td><td><u>25. Silver Samba</u></td></tr> <tr> <td><u>9. American Waltz</u></td><td><u>26. Tango Fiesta</u></td></tr> <tr> <td><u>10. Westminster Waltz</u></td><td><u>27. Tango Canasta</u></td></tr> <tr> <td><u>11. Viennese Waltz</u></td><td><u>28. Tango</u></td></tr> <tr> <td><u>12. Austrian Waltz</u></td><td><u>29. Argentine Tango</u></td></tr> <tr> <td><u>13. Starlight Waltz</u></td><td><u>30. Tango Romantica</u></td></tr> <tr> <td><u>14. Ravensburger Waltz</u></td><td><u>31. Rhythm Blues</u></td></tr> <tr> <td><u>15. Golden Waltz</u></td><td><u>32. Blues</u></td></tr> <tr> <td><u>16. Kilian</u></td><td><u>33. Midnight Blues</u></td></tr> <tr> <td><u>17. Maple Leaf March</u></td><td></td></tr> </tbody> </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	<u>18. Yankee Polka</u>	2. Foxtrot	<u>19. Quickstep</u>	3. Rocker Foxtrot	<u>20. Finnstep</u>	<u>4. Tea Time Foxtrot</u>	<u>21. Paso Doble</u>	<u>5. Swing Dance</u>	<u>22. Rhumba</u>	<u>6. Dutch Waltz</u>	<u>23. Rhumba D'Amour</u>	<u>7. Willow Waltz</u>	<u>24. Cha Cha</u>		Congelado	<u>8. European Waltz</u>	<u>25. Silver Samba</u>	<u>9. American Waltz</u>	<u>26. Tango Fiesta</u>	<u>10. Westminster Waltz</u>	<u>27. Tango Canasta</u>	<u>11. Viennese Waltz</u>	<u>28. Tango</u>	<u>12. Austrian Waltz</u>	<u>29. Argentine Tango</u>	<u>13. Starlight Waltz</u>	<u>30. Tango Romantica</u>	<u>14. Ravensburger Waltz</u>	<u>31. Rhythm Blues</u>	<u>15. Golden Waltz</u>	<u>32. Blues</u>	<u>16. Kilian</u>	<u>33. Midnight Blues</u>	<u>17. Maple Leaf March</u>		<p>Rule 707,§ 1 &amp; 2</p>
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Category: **Ice Dance**  
Subject: **Announcement of Pattern Dances**

		Source
<b>General and draw</b>	<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
<b>International Novice Competitions</b>	<p><b>Basic Novice:</b></p> <p>Two (2) Pattern Dances are to be skated from the following:</p> <p>Group 1: Swing Dance, Willow Waltz and Tango Fiesta</p> <p>Group 2: Fourteenstep, Willow Waltz and Tango Canasta</p> <p>Group 3: Foxtrot, Dutch Waltz and Rhythm Blues</p> <ul style="list-style-type: none"> <li>▪ Season 2019/20: Group 2</li> <li>▪ Season 2020/21: Group 3</li> <li>▪ Season 2021/22: Group 1</li> </ul>	ISU Communication 2242
	<p><b>Intermediate Novice:</b></p> <p>One of the two groups announced for the season shall be drawn before the first practice of the competition. Each group contains two (2) Pattern Dances.</p> <p>Group 1: Rocker Foxtrot and American Waltz</p>	

Category: **Ice Dance**

Subject: **Announcement of Pattern Dances**

<b>International Novice Competitions</b>	Group 2: Fourteenstep and Tango Group 3: Foxtrot and European Waltz Group 4: Kilian and Starlight Waltz  <b>Intermediate Novice:</b> <ul style="list-style-type: none"><li>▪ Season 2019/20: Group 2 and Group 3</li><li>▪ Season 2020/21: Group 3 and Group 4</li><li>▪ Season 2021/22: Group 1 and Group 2</li></ul>	
	<b>Advanced Novice:</b> The following Two (2) Pattern Dances are to be skated: <ul style="list-style-type: none"><li>▪ Season 2019/20: Starlight Waltz and Quickstep</li><li>▪ Season 2020/21: Westminster Waltz and Blues</li></ul>	
<b>Order of Pattern Dances</b>	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 (Warm up and for Practice sessions)**

		Source
<b>General</b>	<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
<b>Season 2019/20</b>	<p>From season 2019/20, Couples shall provide their own music for all Pattern Dances.</p> <p>According to Rule 707 new paragraph 6 after the completion of the last step of the Pattern Dance, the couple must reach their final pose within 20 seconds. If this time limit is exceeded, a “Program time” deduction according to Rule 353, paragraph 1. n) shall apply.</p> <ul style="list-style-type: none"> <li>• Other International Competitions: As announced by the organizer in the announcement of the competition.</li> </ul> <p>The music must be chosen in accordance with the Rhythm of the Pattern Dance and may be vocal. 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 (plus or minus 3 beats per minute for waltz rhythms).</p> <p>Each Couple must submit their music no later than the first official practice session for their event at each competition.</p>	<p>ISU Communication 2242</p> <p>Rule 514, § 2.c)</p>

Category: **Ice Dance**

Subject: **Music for Pattern Dances (Warm up and for Practice sessions)**

<b>Warm up music</b>	<p>Notes:</p> <ul style="list-style-type: none"><li>• The chosen music may be a tune selected from the ISU Ice Dance music. In this case, only tunes 1 to 5 can be chosen and the Couple shall provide competition music in accordance with Rule 343, paragraph 1.</li><li>• Violation of the above music requirements or tempo specifications shall be penalized as per Rule 353, paragraph 1.n).</li><li>• All music chosen by the couple must be in accordance with the style/character of the Pattern Dance.</li><li>• For the application of Rule 708 paragraph 1d) 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).</li></ul> <p>Three (3) minutes. The first thirty (30) seconds without music followed by two minutes and thirty seconds (2:30 secs) of the 6<sup>th</sup> (last) tune of the ISU Ice Dance music – maximum six (6) Couples;</p> <p>Fourteen Step - the 6<sup>th</sup> (last) tune of the Foxtrot ISU Ice Dance music</p> <p>Willow Waltz - the 6<sup>th</sup> (last) tune of the European Waltz ISU Ice Dance music</p> <p>Tango Canasta - the 6<sup>th</sup> (last) tune of the Tango ISU Ice Dance music</p>	
<b>Official Practice</b>	<p>Each teams music for the official practice will be played for both Pattern Dances (Each couple skate the first Pattern Dance to their own music and then each couple skate the second dance to their own music)</p>	<p>ISU Communication 2242</p>

Category: **Ice Dance**

Subject: **Evaluation of the Pattern Dances**

<p><b>Basic Novice Pattern Dance Levels explanation</b> For Pattern Dances, there will be no key points described and up to Level 1 will be evaluated. The Judges evaluate the Pattern Dance with the GOE.</p> <p>The Program Components for Pattern Dances are judged in:</p> <ul style="list-style-type: none"><li>• Skating Skills</li><li>• Performance</li><li>• Timing</li></ul> <p>The factor of the Components is 0.7. For events with two (2) Pattern Dances, the Total Score for each dance will be multiplied by a factor of 0.5</p> <p><b>Intermediate Novice Pattern Dance Levels explanations</b> For Pattern Dances, there will be 1 key point described and up to Level 2 will be evaluated. The Judges evaluate the Pattern Dance with the GOE. The Program Components for Pattern Dances are judged in:</p> <ul style="list-style-type: none"><li>• Skating Skills</li><li>• Performance</li><li>• Timing</li></ul> <p>The factor of the Components is 0.7. For events with two (2) Pattern Dances, the Total Score for each dance will be multiplied by a factor of 0.75</p> <p><b>Advance Novice Pattern Dance Levels explanations</b> For Pattern Dances, there will be 2 key points described, and Key Points up to Level 3 will be evaluated. The Judges evaluate the Pattern Dance with the GOE. All Components of Pattern Dances are judged:</p> <ul style="list-style-type: none"><li>• Skating Skills</li><li>• Performance</li><li>• Interpretation</li><li>• Timing</li></ul> <p>The factor of the Components is 0.7. For events with two (2) Pattern Dances, the Total Score for each dance will be multiplied by a factor of 1.0</p>	<p>ISU Communication 2242</p>
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Category: **Ice Dance**  
Subject: **Required Sequences and Sections**

				Source
<b>Sequence</b>	The set order of the prescribed steps/turns that compose one pattern (sequence) of a Pattern Dance.			Rule 703, § 5
<b>Section</b>	A part of a Sequence of a Pattern Dance			Rule 703, § 5
<b>Required Sequences and Sections</b>	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. For the season 2019/20 Sequences of Swing Dance, Willow Waltz, Tango Fiesta, Rocker Foxtrot, American Waltz, Fourteenstep, Tango, Argentine Tango and Blues are not divided into Sections			Rule 708, § 2
	<b>Fourteenstep</b> 4 Sequences	<b>Foxtrot</b> 4 Sequences	<b>Rocker Foxtrot</b> 4 Sequences	Rule 707, § 3 a,b,c
	<b>American Waltz</b> 2 Sequences	<b>Westminster Waltz</b> 2 Sequences with 1 <sup>st</sup> Section – Steps 1-12 2 <sup>nd</sup> Section – Steps 13-22	<b>Viennese Waltz</b> 3 Sequences	
	<b>Starlight Waltz</b> 2 Sequences with 1 <sup>st</sup> Section – Steps 1-17 2 <sup>nd</sup> Section – Steps 18-32	<b>Ravensburger Waltz</b> 2 Sequences with 1 <sup>st</sup> Section – Steps 1-19 2 <sup>nd</sup> Section – Steps 20-41	<b>Golden Waltz</b> 2 Sequences with 1 <sup>st</sup> Section – Steps 1-22 2 <sup>nd</sup> Section – Steps 23-47	
	<b>Yankee Polka</b> 2 Sequences with 1 <sup>st</sup> Section – Steps 1-25 2 <sup>nd</sup> Section – Steps 26-52	<b>Quickstep</b> 4 Sequences	<b>Finnstep</b> 2 Sequences with 1 <sup>st</sup> Section – Steps 1-33 2 <sup>nd</sup> Section – Steps 34-70	
	<b>Rhumba</b> 4 Sequences	<b>Cha Cha Congelado</b> 2 Sequences	<b>Silver Samba</b> 2 Sequences with 1 <sup>st</sup> Section – Steps 1-27 2 <sup>nd</sup> Section – Steps 28-49	
	<b>Argentine Tango</b> 2 Sequences 1 <sup>st</sup> Section – Steps 1-18 2 <sup>nd</sup> Section – Steps 19-31	<b>Tango Romantica</b> 2 Sequences 1 <sup>st</sup> Section – Steps 1-27 2 <sup>nd</sup> Section – Steps 28-49	<b>Blues</b> 3 Sequences	
			<b>European Waltz</b> 2 Sequences	
			<b>Austrian Waltz</b> 2 Sequences with 1 <sup>st</sup> Section – Steps 1-16 2 <sup>nd</sup> Section – Steps 17-36	
			<b>Kilian</b> 6 Sequences	
			<b>Paso Doble</b> 3 Sequences	
			<b>Tango</b> 2 Sequences	
			<b>Midnight Blues</b> 2 Sequences 1 <sup>st</sup> Section – Steps 1-13 2 <sup>nd</sup> Section – Steps 14-26	

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

	<b>Rhumba D'Amour</b> The number of Sequences will be announced in an ISU Communication when applicable	<b>Maple Leaf March</b> The number of Sequences will be announced in an ISU Communication when applicable	<b>Tea Time Foxtrot</b> 1 Sequence <b>1<sup>st</sup> Section – Steps 1-31</b> <b>2<sup>nd</sup> Section – Steps 32-54</b>	<b>Dutch Waltz</b> 2 Sequences	
	<b>Willow Waltz</b> 2 Sequences	<b>Rhythm Blues</b> 3 Sequences	<b>Swing Dance</b> 2 Sequences	<b>Tango Fiesta</b> 3 Sequences	
	<b>Tango Canasta</b> 3 Sequences				

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

		Source
<b>Side to start</b>	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 directed by the Ice Dance Technical Committee in an ISU Communication.	Rule 707, § 4
<b>Interruption</b>	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, § 7
<b>General requirements</b>	<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</p>	Rule 708, § 1

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

	<p>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 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 605), 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 with Key Point procedure**

Calling specifications	Source
A Sequence/Section of Pattern Dance shall be identified when at least 50% of the Sequence/Section is completed by both partners.	ISU Communication 2242

General	Source
To be given any Level, a Sequence/Section must meet all the requirements for Basic Level.	ISU Communication 2242

Characteristics of Levels				Source
				ISU Communication 2242
Basic Level	Level 1	Level 2	Level 3	
<b>50% of Pattern Dance</b> is completed by both partners	<b>75% of Pattern Dance</b> is completed by both partners	<b>1 Key Point is correctly executed</b>	<b>2 Key Points are correctly executed</b>	

Adjustments to Levels	Source
None	

Category: **Ice Dance**

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

Additional Principles of Calling	Source
<p>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</p> <ul style="list-style-type: none"><li>▪ “Yes”: meaning “all Key Point Features are met and all Edges/Steps are held for the required number of beats”, or</li><li>▪ “Timing”: meaning “all Key Point Features are met but one or several Edges/Steps are not held for the required number of beats”, or</li><li>▪ “No”: meaning “one or several Key Point Features are not met, whether or not Edges/Steps are held for the required number of beats” or the Key Point is not identified due to a fall or interruption. .</li></ul> <p>2. Evaluating the percentage of steps for Pattern Dances is based on the total number of steps completed.</p> <p>3. If a Fall or interruption occurs at the entrance to or during a Pattern Dance and the dance is immediately resumed, the dance 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 Basic Level are not met.</p> <p>4. Level 3 For Advanced Novice and Level 2 for Intermediate Novice shall be considered only when Pattern Dance is not interrupted at all, either through Stumbles, Falls or any other reason</p> <p>    If the Pattern Dance is interrupted less than 25% the key points are called as identified and the level will be reduced by 1. It is reported on the Judges Details per Skater chart as: “&lt;” to indicate an interruption of less than 25%</p> <p>Example for Advanced Novice: Yes, Yes – Level 3 becomes Level 2.</p> <p>Example for Intermediate Novice: Yes – Level 2 becomes Level 1</p> <p>    If the Pattern Dance is interrupted between 25% to 50% of the steps are completed by both partners, the key points are called as identified and the level will be reduced to “Basic Level” adding the sign “&amp;lt;&lt;”. It is reported on the Judges Details per Skater chart as: “&lt;&lt;” to indicate an interruption between 25% to 50%.</p> <p>Example: Yes, Yes, – Level 3 becomes Basic Level</p> <p>5. If a couple completes less than 50% of the steps, the Technical Specialist calls the Key Points as performed, identifies with the Pattern Dance Name and “NO Level” adding “attention”. It is reported on the Judges Details per Skater chart as: “!” to indicate that less than 50% of the Pattern Dance has been completed.</p> <p>Example: Yes, Yes, – Level 3 becomes No Level.</p> <p><b>Note:</b> A change of edge within the last beat of the step is permitted to prepare the push/transition to the next step.</p>	ISU Communication 2242

Category: **Ice Dance**  
Subject: **Definitions**

<b>Definitions</b>		<b>Source</b>
<b>American Waltz, AW1Sq and AW2Sq</b>	See section Drawings <ul style="list-style-type: none"> <li>AW1Sq and AW2Sq: American Waltz 1<sup>st</sup> and 2<sup>nd</sup> Sequence</li> </ul>	ISU Handbook Ice Dance 2003, § I-5 ISU Communication 2172 (corrected 10.08.2018)
<b>Blues, BL1Sq to BL3Sq</b>	See section Drawings <ul style="list-style-type: none"> <li>BL1Sq to BL3Sq: Blues 1<sup>st</sup> to 3<sup>rd</sup> Sequence</li> </ul>	ISU Handbook Ice Dance 2003, § I-24
<b>Change of Edge</b>	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)
<b>Choctaw</b>	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)
<b>Closed Choctaw</b>	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 of the Blues).	Rule 704, § 11.b) (ii)
<b>Closed Mohawk</b>	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 of the Rocker Foxtrot).	Rule 704, § 11.b) (i)
<b>Crossed Behind</b>	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 crossed behind the skating leg. (Note – the legs cross below the knees).	Rule 704, § 5

Category: **Ice Dance**  
Subject: **Definitions**

<b>Definitions</b>		<b>Source</b>
<b>Crossed Forward</b>	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 crossed in front of the skating leg. (Note – the legs cross below the knees).	Rule 704, § 4
<b>Crossed Open Choctaw</b>	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)
<b>Cross Roll (Forward/Backward)</b>	A rolling action of the free leg passing continuously the skating foot to the next outside curve. At the same time, the body weight transfers from one outside curve to the new outside curve to create a rolling movement	ISU Communication 2242-Additional description valid for season 2019/20
<b>Edge</b>	The visible tracing of a skate on one foot that is on one curve.	Rule 704, § 1.a)
<b>European Waltz, EW1Sq and EW2Sq</b>	See section Drawings <ul style="list-style-type: none"> <li>EW1Sq and EW2Sq: European Waltz 1<sup>st</sup> and 2<sup>nd</sup> Sequence</li> </ul>	ISU Handbook Ice Dance 2003, § I-4
<b>Fourteenstep, FO1Sq to FO4Sq</b>	See section Drawings <ul style="list-style-type: none"> <li>FO1Sq to FO4Sq: Fourteenstep 1<sup>st</sup> to 4<sup>th</sup> Sequence</li> </ul>	ISU Handbook Ice Dance 2003, § I-1
<b>Foxtrot, FT1Sq to FT4Sq</b>	See section Drawings <ul style="list-style-type: none"> <li>FT1Sq to FT4Sq: Foxtrot 1<sup>st</sup> to 4<sup>th</sup> Sequence</li> </ul>	ISU Handbook Ice Dance 2003, § I-2
<b>Kilian, KI1Sq to KI6Sq</b>	See section Drawings <ul style="list-style-type: none"> <li>KI1Sq to KI6Sq: Kilian 1<sup>st</sup> to 6<sup>th</sup> Sequence</li> </ul>	ISU Handbook Ice Dance 2003, § I-12
<b>Mohawk</b>	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)



Category: **Ice Dance**  
Subject: **Definitions**

<b>Definitions</b>		<b>Source</b>
<b>Open Mohawk</b>	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)
<b>Progressive</b>	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
<b>Rocker</b>	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)
<b>Rocker Foxtrot, RF1Sq to RF4Sq</b>	See section Drawings <ul style="list-style-type: none"> <li>RF1Sq to RF4Sq: Rocker Foxtrot 1<sup>st</sup> to 4<sup>th</sup> Sequence</li> </ul>	ISU Handbook Ice Dance 2003, § I-3
<b>Starlight Waltz, SW1Sq1Se, SW1Sq2Se, SW2Sq1Se, SW2Sq2Se</b>	See section Drawings <ul style="list-style-type: none"> <li>SW1Sq1Se: Starlight Waltz 1<sup>st</sup> Sequence 1<sup>st</sup> Section</li> <li>SW1Sq2Se: Starlight Waltz 1<sup>st</sup> Sequence 2<sup>nd</sup> Section</li> <li>SW2Sq1Se: Starlight Waltz 2<sup>nd</sup> Sequence 1<sup>st</sup> Section</li> <li>SW2Sq2Se: Starlight Waltz 2<sup>nd</sup> Sequence 2<sup>nd</sup> Section</li> </ul>	ISU Handbook Ice Dance 2003, § I-9
<b>Swing Mohawk</b>	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)
<b>Swing Rocker or Counter</b>	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)

Category: **Ice Dance**  
Subject: **Definitions**

<b>Definitions</b>		Source
<b>Swing Roll</b>	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)
<b>Swing Three Turn</b>	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)
<b>Tango, TA1Sq and TA2Sq</b>	See section Drawings <ul style="list-style-type: none"> <li>▪ TA1Sq and TA2Sq: Tango 1st and 2nd Sequence</li> </ul>	ISU Handbook Ice Dance 2003, § I-21
<b>Three Turn</b>	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)
<b>Turn</b>	A rotational movement in which the Skater moves from forward to backward or backward to forward.	Rule 704, § 11

Category: **Ice Dance**  
Subject: **Key Points and Key Point Features**

Additional definitions, specifications to definitions and notes		Source
<b>Key Point and Key Point Features</b>	<p><b>Basic Novice</b> – For Pattern Dances, there will be no key points described and up to Level 1 will be evaluated. The Judges evaluate the Pattern Dance with the GOE.</p> <p><b>Intermediate Novice</b> – For Pattern Dances, there will be 1 key point described and up to Level 2 will be evaluated. The Judges evaluate the Pattern Dance with the GOE.</p> <p><b>Advanced Novice</b> – For Pattern Dances, there will be 2 key points described, and Key Points up to Level 3 will be evaluated. The Judges evaluate the Pattern Dance with the GOE.</p> <p>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.</p> <p><b>Note:</b> A change of edge within the last beat of the step is permitted to prepare the push/transition to the next step.</p>	ISU Communication 2242

Category: **Ice Dance**

Subject: **Questions and Answers – Key Points and Key Point Features**

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"><li>▪ Key Point for man or lady performed separately: called by the Technical Specialist.</li><li>▪ 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.</li><li>▪ 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.</li></ul>	<p>The Key Points for man performed jointly with a Key Point for lady and called by the Assistant Technical Specialist are</p> <ul style="list-style-type: none"><li>▪ Quickstep Key Point 2</li></ul>
How should a Key Point be called?	<p>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.</p> <p>Reviews of Key Point calls may be requested.</p>	

Category: **Ice Dance**

Subject: **Questions and Answers – Key Points and Key Point Features**

Questions (calling specifications)	Answers	Comments
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.	
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 must have 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 must not be jumped or scraped.	
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?	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.	For Season 2019/20: Key Points including Closed Mohawks/Choctaws are: <ul style="list-style-type: none"><li>▪ Starlight Waltz Section 1, Key Point 2 (Lady Steps 16-17 LFO CIMo, RBO)</li><li>▪ Foxtrot Key Point 1 (Lady Steps 11-12 LFO CIMo, RBO)</li></ul>
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?	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.	For Season 2019/20 Key Points including Open Mohawk/Choctaw are: <ul style="list-style-type: none"><li>▪ Starlight Waltz Section 2, Key Point 1 (Lady Steps 21-22 (LFI, OpMo, RBI)</li></ul>

Category: **Ice Dance**

Subject: **Questions and Answers – Key Points and Key Point Features**

Questions (calling specifications)	Answers	Comments
On Key Point Features including XF (Crossed Forward) 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?	No, because definitions of Crossed Forward (Rule 604, §4) and Crossed Behind (Rule 604, §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.	For season 2019/20: Key Points including XF (Crossed Forward): <ul style="list-style-type: none"><li>▪ None</li></ul>
On Key Point Feature “started close beside the skating foot”, can credit be given if feet do not touch?	Yes, but credit will not be given if the distance between the feet exceeds one blade length.	
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: Turn on one foot, 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"><li>▪ “Yes” if all parts forming the Step are held for the required number of beats also.</li><li>▪ “Timing” if one or several parts forming the Step are held shorter or longer than required.</li></ul>	For season 2019/20: Example of such Key Point: <ul style="list-style-type: none"><li>• None</li></ul>

Category: **Ice Dance**

Subject: **Questions and Answers – Key Points and Key Point Features**

Questions (calling specifications)	Answers	Comments
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"><li>▪ A change of edge within the last beat of the step is permitted to prepare the push/transition to the next step.</li><li>▪ If the change of edge is performed for other reasons or more than one 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”.</li></ul>	Examples: European Waltz 1st Sequence Key Point 1 (Lady Step 7, Man Step 8) European Waltz 2nd Sequence Key Point 1 (Lady Step 7, Man Step 8)
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.

Category: **Ice Dance**

Subject: **Questions and Answers – Key Points and Key Point Features**

Questions (calling specifications)	Answers	Comments
<p>In a Key Point of a Pattern Dance Sequence/Section, what happens if a couple introduces a creative free leg movement?</p>	<p>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.</p> <p>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.</p>	



Category: **Ice Dance**

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

<b>Definitions</b>		Source
<b>General</b>	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 eleven grades of execution scale: +5, +4, +3, +2, +1, Base Value, -1, -2, -3, -4, -5. 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, § 1.
<b>Marking</b>	The Grade of Execution of a Required Elements is determined by selecting the grade, which applies for the average value of the Characteristics of Grade of Execution. The current Characteristics of Grades of Execution apply. This grade is further adjusted, if necessary, according to the Adjustments to GOE.	Rule 708, § 3.a) (iii) Communication 2257

Category: **Ice Dance**

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

GRADE OF EXECUTION of Pattern Dance Elements & Pattern Dances 2019-2020 (Updated 21.07.2019)											
	-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5
FEATURES	More negative features/errors than positive features, LESS THAN 75% OF STEPS ACCORDING TO THE DESCRIPTION					Basic execution – generally correct	Plus 1 - 2 positive feature	Plus 3 - 4 positive features	Plus 5 - 6 positive features	Plus 7 - 8 positive features (no negative features/errors)	More than 8 positive features (no negative features/errors)
	More than 8 negative features	7 – 8 negative features	5 – 6 negative features	3 - 4 negative features	1 - 2 negative features						
NEGATIVE FEATURES/ERRORS						POSITIVE FEATURES:					
EXECUTION						EXECUTION					
1. <u>Loss of Control</u> with additional support (e.g. <u>Stumble/Touchdown</u> ) (per each)						2	1. Good quality - correctness, cleanness and sureness of Edges/Steps/Turns				2
2. <u>Loss of Control</u> without additional support (per each)						1	2. Edges deep.				2
3. Wrong <u>Steps/Turns</u> (per each) Ex: Mohawk instead of Choctaw						1	3. Smooth and Effortless				2
4. <u>Poor quality</u> and/or <u>Labored</u> and/or <u>Uncontrolled</u> (max of 3 negative features per Element). Ex: flat entry/exit from Choctaw						1 - 3	4. Unison and oneness throughout the element				2
5. <u>Lack of unison</u>						1	5. Glide and flow maintained (movement across the ice)				2
6. Lack of glide and flow (movement across the ice)						1	6. Holds and positions precise, consistent and close spacing between partners				1
7. Holds and positions incorrect and/or uncontrolled and/or variable spacing in between partners: less than 50% of pattern = 1 negative feature, 50% or more of pattern = 2 negative features						1 - 2	7. Body lines and carriage of both partners stylish according to the chosen Rhythm				1
8. Pattern incorrect						1	8. Maximum utilization of the ice surface with the correct Pattern				1
MUSIC						MUSIC					
9. Does not reflect character and style of the chosen rhythm						1	9. Nuances/accents reflects character and style of the chosen rhythm				1
10. Not started on the prescribed beat (for each Section/Sequence)						1	10. Timing accurate 100%				2
Set Criteria – No higher than											
	-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5
STEPS HELD FOR THE REQUIRED NUMBER OF BEATS	Less than 75% of steps held for required # of beats (by one/both partners)* * # of Steps not held for required # of beats: Senior: FS: 10 and more Junior: 1TTF: 9 and more 2TTF: 7 and more  *A Step is a shared unit when calculating total # of steps, no matter if the error is executed by one or both partners.					At least 75% of Steps/Edges held for required # of beats (for one/both partners) * # of Steps not held for required # of beats: Senior: FS: 9 and less Junior:1TTF: 8 and less 2TTF: 6 and less  *A Step is a shared unit when calculating total # of steps, no matter if the error is executed by one or both partners.		At least 90% of Steps/Edges held for required # of beats for one/both partners  * # of Steps not held for required # of beats: Senior: FS: 3 and less Junior:1TTF: 3 and less 2TTF: 2 and less		100% of Steps/Edges held for required # of beats (for both partners)	
FALLS/ LOSS OF CONTROL with OR without additional support	Fall by both with serious errors	Fall by both within the PD OR many errors	Fall by one at start of Element Or Fall by both at end of Element	Fall by one at end of Element Or brief fall by one (up/down) within element	Stumble/ Touchdown by both Or up to 25% element missed	Loss of <u>Control</u> without additional support (no more than two) Or <u>Loss of Control</u> with additional support (e.g. <u>Stumble/ Touchdown</u> ) by one (reduce according to the table)				None	

Category: **Ice Dance**

Subject: **Marking guide for Components**

Marking Guide for Components	Source
<p>The Program Components for Pattern Dances in <b>Basic and Intermediate Novice</b> are judged in:</p> <ul style="list-style-type: none"><li>• Skating Skills</li><li>• Performance</li><li>• Timing</li></ul>	Communication 2242
<p>In <b>Advanced Novice</b> all Components of Pattern Dances are judged:</p> <ul style="list-style-type: none"><li>• Skating Skills</li><li>• Performance</li><li>• Interpretation</li><li>• Timing</li></ul>	Communication 2242

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

<b>Definitions</b>		<b>Source</b>
<b>General</b>	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). Unless otherwise specified in an ISU Communication.	Rule 708, § 3.b) (i)
<b>Skating Skills</b>	<b>Definition:</b> 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; <b>Criteria:</b> <ul style="list-style-type: none"><li>• Overall skating quality</li><li>• Flow and glide</li><li>• Speed and power</li><li>• Balance of technique and skating ability of partners</li><li>• Ice coverage</li></ul>	Rule 708, § 3.b) (i)
<b>Performance/ Execution</b>	<b>Definition:</b> 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. <b>Criteria:</b> <ul style="list-style-type: none"><li>• Unison and body alignment</li><li>• Distance between partners</li><li>• Carriage and style</li><li>• Balance in performance between partners</li></ul>	Rule 708, § 3.b) (i)

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

<b>Definitions</b>		Source
<b>Interpretation</b>	<p><b>Definition:</b>  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><b>Criteria:</b></p> <ul style="list-style-type: none"> <li>• Expression of the character of the rhythm</li> <li>• Relationship between partners reflecting the nature of the dance</li> </ul>	Rule 708, § 3.b) (i)
<b>Timing</b>	<p><b>Definition:</b>  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><b>Criteria:</b></p> <ul style="list-style-type: none"> <li>• Skating in time with the music</li> <li>• Skating on the strong beat</li> <li>• Start of the first Step</li> </ul>	Rule 708, § 3.b) (i)
<b>Marking</b>	<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: &lt;1- extremely poor, 1 very poor, 2 - poor, 3 -weak, 4 - fair, 5 - average, 6 - above average, 7 - good, 8 - very good, 9 – excellent, 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>	Communications 2242 and 2257

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

Characteristics of Components (source: Communications 2257)				
RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF PERFORMANCE/EXECUTION	CHARACTERISTICS OF INTERPRETATION	CHARACTERISTICS OF TIMING
<b>10.00</b> <b>OUTSTANDING</b>  With a fall or serious error, 10 cannot be awarded	<ul style="list-style-type: none"> <li>precise transfer on lobe transitions</li> <li>deep/fluid knee action</li> <li>elegant, precise steps/turns</li> <li>seamless ability to turn in both directions</li> <li>considerable speed and power</li> <li>extensive skill range for both</li> <li>both are superb</li> </ul>	<ul style="list-style-type: none"> <li>move as one with flawless, matching unison and change of hold</li> <li>elegant/sophisticated style</li> <li>refined line of body and limbs</li> <li>both spellbinding</li> <li>projection exceptional by both</li> </ul>	<ul style="list-style-type: none"> <li>wide range of inspired movements/gestures from the “heart”</li> <li>skaters stay “in themselves” or “in character” for the whole dance</li> <li>use of nuances as one</li> <li>exceptional ability to relate as one to reflect character of rhythm</li> </ul>	<ul style="list-style-type: none"> <li>timing: 100% correct</li> <li>timing of footwork superb</li> <li>on strong beat: 100%</li> <li>all body movements synchronized with rhythm</li> </ul>
<b>9.75- 9.00</b> <b>Excellent</b>  With falls or serious errors, 9 cannot be awarded.	<ul style="list-style-type: none"> <li>precise transfer on lobe transitions</li> <li>deep/fluid knee action</li> <li>elegant, precise steps/turns</li> <li>seamless ability to turn in both directions</li> <li>considerable speed and power</li> <li>extensive skill range for both</li> <li>both are superb</li> </ul>	<ul style="list-style-type: none"> <li>move as one with flawless, matching unison and change of hold</li> <li>elegant/sophisticated style</li> <li>refined line of body and limbs</li> <li>both spellbinding</li> <li>projection exceptional by both</li> </ul>	<ul style="list-style-type: none"> <li>wide range of inspired movements/gestures from the “heart”</li> <li>skaters stay “in themselves” or “in character” for the whole dance</li> <li>use of nuances as one</li> <li>exceptional ability to relate as one to reflect character of rhythm</li> </ul>	<ul style="list-style-type: none"> <li>timing: 100% correct</li> <li>timing of footwork superb</li> <li>on strong beat: 100%</li> <li>all body movements synchronized with rhythm</li> </ul>
<b>8.75 – 8.00</b> <b>VERY GOOD</b>	<ul style="list-style-type: none"> <li>deep supple knee action and robust stroking</li> <li>stylish, precise, neat on steps/turns</li> <li>easy action on turns in both directions</li> <li>broad skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>coordinated movements and excellent matching</li> <li>effortless change of hold</li> <li>very good carriage &amp; lines</li> <li>both project strongly</li> </ul>	<ul style="list-style-type: none"> <li>skaters and music meld – internal motivation</li> <li>very good range of interesting movements/gestures</li> <li>very good ability to relate as one to reflect rhythm of music</li> </ul>	<ul style="list-style-type: none"> <li>timing: 100% correct</li> <li>timing of footwork nearly superb</li> <li>on strong beat: 80%</li> <li>most body movements reflect rhythm</li> </ul>
<b>7.75 – 7.00</b> <b>GOOD</b>	<ul style="list-style-type: none"> <li>strong, flexible knee action</li> <li>polished and clean steps/turns</li> <li>reasonable speed and strong stroking</li> <li>wide skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>move as couple</li> <li>matched and change holds with ease</li> <li>good carriage/lines</li> <li>both project most of time</li> </ul>	<ul style="list-style-type: none"> <li>skating/music integrated – variable motivation</li> <li>skaters stay in character with rhythm for most of the dance</li> <li>reflect nuances</li> <li>good partner relationship</li> </ul>	<ul style="list-style-type: none"> <li>timing: 70% correct</li> <li>timing of footwork very good on strong beat: 70%</li> <li>general relation of body movements to rhythm</li> </ul>
<b>6.75 – 6.00</b> <b>ABOVE AVERAGE</b>	<ul style="list-style-type: none"> <li>above average knee action</li> <li>generally good on steps/turns 60% of the time</li> <li>maintain speed and flow well</li> <li>above average skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>above average unison-move as couple 60 % of the time</li> <li>above average line of body and limbs and above average carriage</li> <li>both are able to project 60% of time</li> </ul>	<ul style="list-style-type: none"> <li>movements in character 60% of time</li> <li>some reflection of nuances</li> <li>partner relationship 60% of the time</li> </ul>	<ul style="list-style-type: none"> <li>timing: 60% correct</li> <li>timing of footwork accurate</li> <li>on strong beat: 60%</li> <li>some body movements reflect rhythm</li> </ul>
<b>5.75 – 5.00</b> <b>AVERAGE</b>	<ul style="list-style-type: none"> <li>some knee action</li> <li>some ability on steps/turns and rotating in both directions</li> <li>even speed and flow throughout</li> <li>average skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>unison broken occasionally</li> <li>average carriage/lines with some breaks</li> <li>consistent pleasing line of body and limbs</li> <li>projection skills variable but both are able to project</li> </ul>	<ul style="list-style-type: none"> <li>one partner has motivated moves</li> <li>moderate use of accents/nuances</li> <li>average expression of rhythms and use of accents/nuances</li> <li>average emotional connection to music</li> <li>reasonable partner relationship</li> </ul>	<ul style="list-style-type: none"> <li>timing: 50% correct</li> <li>occasional timing errors but generally on time</li> <li>on strong beat: 50%</li> <li>some body movements do not reflect rhythms</li> </ul>

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

Characteristics of Components (source: Communications 2257)				
RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF PERFORMANCE/EXECUTION	CHARACTERISTICS OF INTERPRETATION	CHARACTERISTICS OF TIMING
<b>4.75 – 4.00</b>  <b>FAIR</b>	<ul style="list-style-type: none"> <li>variable knee action</li> <li>fair skill on steps and turns</li> <li>skills level similar</li> <li>consistent speed and flow only 40% of the time</li> </ul>	<ul style="list-style-type: none"> <li>unison sometimes broken</li> <li>carriage /lines variable, mostly pleasing posture</li> <li>reasonable line of body and limbs</li> <li>only one projects or both project only 40% of the time</li> </ul>	<ul style="list-style-type: none"> <li>correct expression of rhythm</li> <li>some motivated moves</li> <li>partner relationship 40% of the time</li> </ul>	<ul style="list-style-type: none"> <li>timing at least 40 % correct</li> <li>some minor timing errors but often mostly on time</li> <li>but on strong beat: 40%</li> <li>many body movements do not reflect rhythms</li> </ul>
<b>3.75 – 3.00</b>  <b>WEAK</b>	<ul style="list-style-type: none"> <li>variable sureness, flow</li> <li>limited knee action – stiff at times</li> <li>variable ability in turning</li> <li>variable speed and power</li> <li>variable skills for both and occasional differing ability</li> </ul>	<ul style="list-style-type: none"> <li>inconsistent holds &amp; often move separately – variable unison</li> <li>variable line of body and limbs/carriage though occasionally acceptable</li> <li>only one projects 30% of the time</li> </ul>	<ul style="list-style-type: none"> <li>some appropriate use of rhythm but expression is fair and they weave in and out of character</li> <li>some motivated moves</li> <li>some partner relationship</li> </ul>	<ul style="list-style-type: none"> <li>timing only 30% correct</li> <li>some parts off time</li> <li>or on strong beat: only 30 %</li> <li>some of body movements off time</li> </ul>
<b>2.75 – 2.00</b>  <b>POOR</b>	<ul style="list-style-type: none"> <li>little power – toe pushing more than 80% of the time or wide stepping at ease only on simple turns</li> <li>variable skills with one weaker in sections</li> </ul>	<ul style="list-style-type: none"> <li>inconsistent stability in holds and some unison breaks</li> <li>poor line of body and limbs/carriage/extensions</li> <li>limited projection skills – both cautious</li> </ul>	<ul style="list-style-type: none"> <li>some steps use music, but not connected to rhythm</li> <li>poor use of accents and nuances</li> <li>occasional partner relationship</li> </ul>	<ul style="list-style-type: none"> <li>timing less than 20% correct</li> <li>on strong beat: only 20%</li> <li>most body movements off time</li> </ul>
<b>1.75 – 1.00</b>  <b>VERY POOR</b>	<ul style="list-style-type: none"> <li>slow, little flow</li> <li>frequent toe-pushing or wide-stepping</li> <li>stroking on one side weak</li> <li>very poor basic skills with one being “carried” in sections</li> </ul>	<ul style="list-style-type: none"> <li>struggle in holds &amp; unison–</li> <li>out of unison and poor matching</li> <li>very poor line of body and limbs/carriage/extensions</li> <li>very limited projection skills</li> </ul>	<ul style="list-style-type: none"> <li>moves seem unrelated to rhythm/character</li> <li>minimal attention to nuances</li> <li>little or no partner relationship</li> </ul>	<ul style="list-style-type: none"> <li>timing less than 20% correct</li> <li>on strong beat: less than 20%</li> <li>major portion of dance off time</li> <li>timing of body movements lacks control</li> </ul>
<b>0.75 – 0.25</b>  <b>EXTREMELY POOR</b>	<ul style="list-style-type: none"> <li>off balance</li> <li>struggle with steps/turns</li> <li>lack of speed and flow</li> <li>extremely poor basic skills for both</li> </ul>	<ul style="list-style-type: none"> <li>unstable holds, uncontrolled unison and matching</li> <li>extremely poor line of body and limbs/carriage/extensions</li> <li>projection skills lacking – both laboured</li> </ul>	<ul style="list-style-type: none"> <li>isolated and apparently random gestures not related to character/nuances/accents</li> <li>no partner relationship – two “solos”</li> </ul>	<ul style="list-style-type: none"> <li>entirely off time</li> <li>not on strong beat at all</li> </ul>

**Note:** \*If a Fall affects the rest of the dance or part of the dance, certain characteristics of one or several Components may be impacted.

\*With a fall or serious error, 10 cannot be awarded for any Component

\*With falls or serious errors, marks in 9's cannot be awarded for an Component

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

		Source
<b>Restrictions</b>	<p>1. 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. 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).</p> <p><u>For season 2019-2010, For Senior and Junior categories Lady may wear trousers in Rhythm Dance</u></p> <p>2. 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).</p>	<p>Rule 501</p> <p>ISU Communication 2239</p>



Category: **Ice Dance**

Subject: **Deductions for NOVICE – who is responsible and Symbols**

### Who is Responsible - Deduction Chart – Novice

Description	Penalty	Who is responsible
<b>Program time violation</b> - Free Dance– as per Novice Communication for season 2019/20	<b>1.0 up to every 5 seconds lacking or in excess</b>	<b>Referee</b>
<b>Illegal Elements / Movements – as per Rules 709 and 710, paras 3</b> <ul style="list-style-type: none"> <li>Illegal Lift Movement/Pose in the Lift (Rule 704 para 16):</li> <li>Jump (or throw jump) of more than one (1) revolution or jump of one (1) revolution skated at the same time by both partners; Lying on the ice</li> </ul>	<b>-2.0 per violation</b>	<b>Technical Panel**</b> Technical Specialist identifies. Technical Controller authorizes or corrects and deducts. However, if both Technical Specialists disagree with a correction requested by the Technical Controller, the initial decision of the Technical Specialist and Assistant Technical Specialist stands. If there is an illegal movement during the execution of any element, the deduction for an illegal movement will apply and the element will receive Level 1 if the requirements for at least Level 1 are fulfilled. Otherwise the element will be called Basic Level if the requirements of Basic Level are fulfilled or No Level.
<b>Program time violation -Pattern dance– as per Rule 707, para 6</b>	<b>- 1.0 up to every 5 seconds in excess of permitted time after the last prescribed step in the Pattern Dance to the ending movement/pose</b>	<b>Referee</b>
<b>Costume / prop violations – as per Rule 501, para 1</b>	<b>-1.0 per program</b>	<b>Referee + Judges*</b> 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 <b>50:50</b> split vote. The Judges and Referee will press a button on their screen to apply the above mentioned deductions
<b>Part of the costume / decoration fall on the ice – as per Rule 501, para 1</b>	<b>-1.0 per program</b>	<b>Referee</b>
<b>Fall</b> <ul style="list-style-type: none"> <li>- per fall by one partner</li> <li>- per fall by both partners</li> </ul> <p>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).</p>	<b>-0.5</b> <b>-1.0</b>	<b>Technical Panel**</b> Technical Specialist identifies. Technical Controller authorizes or corrects and deducts. However, if both Technical Specialists disagree with a correction requested by the Technical Controller, the initial decision of the Technical Specialist and Assistant Technical Specialist stands.
<b>Late start – as per Rule 350, para 2 – for start between 1 and 30 seconds late</b>	<b>-1.0</b>	<b>Referee</b>
<b>Interruption in performing the program in excess of 10 seconds</b> <ul style="list-style-type: none"> <li>- more than 10 sec. and up to 20 sec.</li> <li>- more than 20 sec. and up to 30 sec.</li> <li>- more than 30 sec. and up to 40 sec.</li> </ul> <p>An interruption is defined as the period of time starting immediately when the Competitor stops performing the program or is ordered to do so by the Referee, whichever is earlier, and ending when the Competitor resumes the performance. (Rule 515, para 1)</p>	<b>-0.5</b> <b>-1.0</b> <b>-1.5</b>	<b>Referee***</b> If an Interruption lasts more than 40 seconds, an acoustic signal is produced by the Referee and the Couple is withdrawn. As the values of these deductions are different from the standard ones provided by Rule 353, paragraph 1.n), the Referee must give specific instructions to the system operator and must check the correct input in each instance.
<b>Interruption of the program with allowance of up to three (3) minutes to resume from the point of interruption (Rule 515, para 3.b)</b> As the values of those deductions are not the standard ones provided by Rules 353, paragraph 1.n) the Referee must give specific instructions to the system operator and check the correct input in each instance.	<b>-2.5</b>	<b>Referee***</b> 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. As the values of these deductions are different from the standard ones provided by Rule 353, paragraph 1.n), the Referee must give specific instructions to the system operator and must check the correct input in each instance.
<b>Extra Elements</b> <ul style="list-style-type: none"> <li>Extra Element – for each Lift or Spin within a Step Sequence (e.g. RoLi+ExEl, Sp+ExEl)</li> <li>Additional Element – by computer verification, for elements not according to the "Well-Balanced Free Dance Program (e.g. CuLi*)"</li> </ul>	<b>-1.0 per element</b> <b>Element receives no value</b>	<b>Computer applies deduction.</b> <b>Technical Controller authorizes or corrects the Call and confirms the deduction applied.</b>
<b>Violation of choreographic restrictions</b> Free Dance: as per Rule 710, para 1.f) (separations), h) (stops) and j) (touching the ice with hand(s)) unless otherwise specified in an ISU Communication.	<b>-1.0 per program</b>	<b>Referee + Judges*</b> 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 <b>50:50</b> split vote. The Judges and Referee will press a button on their screen to apply the above mentioned deductions
<b>Lifts exceeding permitted duration – per lift exceeding 7 sec (Short Lift), 10 sec (Choreo. Lift) or 12 sec (Combination Lift) Lift</b>	<b>-1.0 per Lift</b>	<b>Referee</b>
<b>Music requirements – according to Rule 707, paragraph 5 (Rhythms):</b> 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.	<b>-2.0 per program</b>	<b>Referee + Judges*</b>
<b>Tempo specifications – according to Rule 707, paragraph 5</b> (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 and patterns and descriptions for Basic Novice Pattern Dances published on the ISU website) plus or minus 2 beats per minute.	<b>-1.0 per program</b>	<b>Referee</b>

Category: **Ice Dance**

Subject: **Deductions for NOVICE – who is responsible and Symbols**

Symbol	Action	Explanation
<	= <u>reduce by 1 Level</u> , interruption of less than 25% of PD	If the Pattern Dance is interrupted less than 25% – the key points are called as identified and the level will be reduced by 1. It is reported on the Judges Details per Skater chart as: “<” to indicate an interruption of less than 25%. Example for Advanced Novice: Yes, Yes – Level 3 becomes Level 2. Example for Intermediate Novice: Yes – Level 2 becomes Level 1
<<	= <u>reduce to Basic Level</u> , interruption between 25% to 50% of PD.	If the Pattern Dance is interrupted between 25% to 50% of the steps are completed by both partners, the key points are called as identified and the level will be reduced to “Basic Level” adding the sign “<<”. It is reported on the Judges Details per Skater chart as: “<<” to indicate an interruption between 25% to 50%. Example: Yes, Yes, – Level 3 becomes Basic Level
!	= NO Level, interruption of more than 50% of the PD	If a couple completes less than 50% of the steps of Pattern Dance, the Technical Specialist calls the Key Points as performed, identifies with the Pattern Dance Name and “No Level” adding sign “attention”. It is reported on the Judges Details per Skater chart as: “!” to indicate that less than 50% of the Pattern Dance has been completed. Example: Yes, Yes, – Level 3 becomes No Level
>	= 1 point deduction for extended Dance Lift	If the duration of the Dance Lift is longer than permitted time, the Referee applies the deduction of 1 point – the duration of the Lift is confirmed by the Referee electronically
<u>ExEI</u>	= 1 point deduction for “Extra Element”	If a Lift(s) or Spin(s) occurs within a Step Sequence (e.g. RoLi+ExEI, Sp+ExEI) a Deduction of -1.0 will apply.
*	= 1 point deduction for “Additional Element” not according to requirements	If an Additional Element(s) occurs which is not according to requirements for Rhythm Dance or not according to the “Well-Balanced Free Dance Program a deduction of 1.0 will apply.
<u>F</u>	= <u>Fall in Element</u>	<u>If there is a Fall(s) within an Element, this is identified by the Technical Specialist as a Fall in Element and Data Operator pushes the respective button “Fall in Element”.</u>
<u>S</u>	= <u>reduced by 1 Level, separation of hold/contact/touch during the SyTw.</u>	<u>If partners are NOT in Hold/contact/touch during the Synchronized Twizzles (FD) the Level shall be reduced by 1 Level (per each partner for SyTw).</u>

Category: **Ice Dance**

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

<b>Fourteenstep</b> (source: ISU Handbook Ice Dance 2003, § I-1) – Intermediate Novice 2019/20
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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

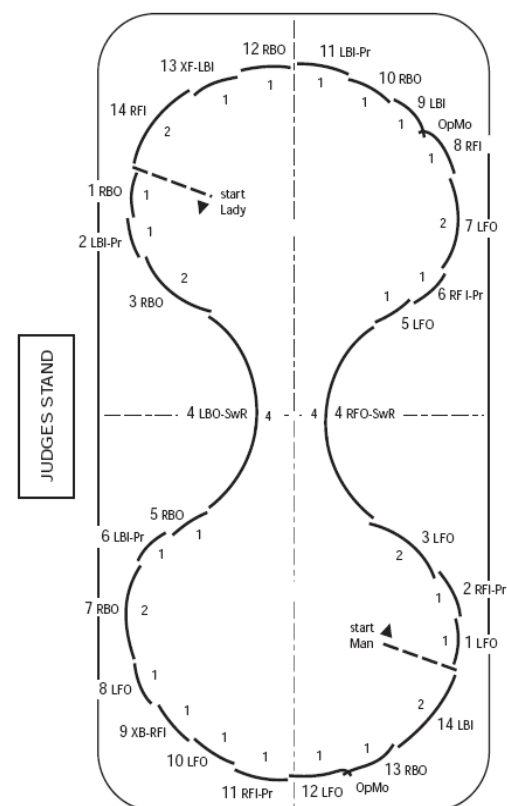
Category: **Ice Dance**

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

**Fourteenstep** (source: ISU Handbook Ice Dance 2003, § I-1) – Basic Novice (without Key Point), Intermediate Novice 2019/20

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	13	XF-LBI	1	RBO
Closed	14	RFI	2	LBI

Each Sequence (FO1Sq, FO3Sq)	Key Point Lady & Man Steps 1-4 (RBO, LBI-Pr, RBO-SwR LBO-SwR)
Key Point Features	<ol style="list-style-type: none"> <li>1. Correct Edges</li> <li>2. SwR (#4) Correct swing movement of the free leg</li> <li>3. Pr (#2) not performed as a Chassé</li> </ol>



Category: **Ice Dance**

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

<b>Foxtrot</b> (source: ISU Handbook Ice Dance 2003, § I-2) Intermediate Novice 2019/20
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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**

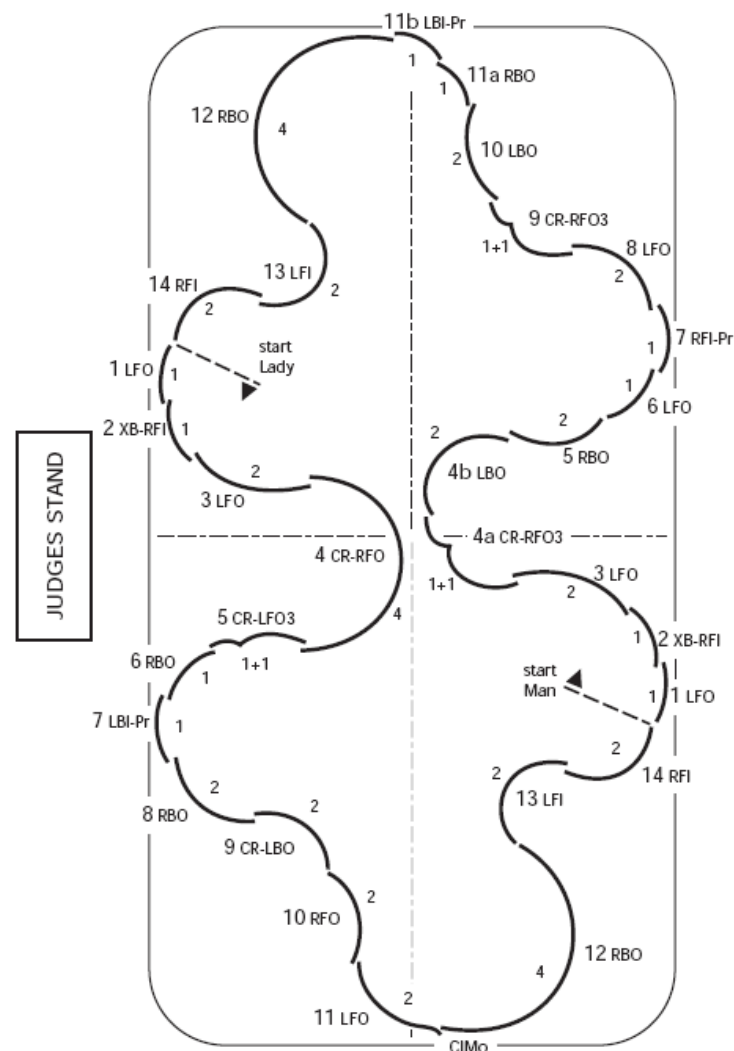
Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

**Foxtrot** (source: ISU Handbook Ice Dance 2003, § I-2) Intermediate Novice 2019/20

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

Each Sequence (FT1Sq, FT2Sq, FT3Sq, FT4Sq)	Key Point Lady Steps 11-14 (LFO CIMo, RBO, LFI, RFI) & Man Steps 11a-14 (RBO, LBI-Pr, RBO, LFI, RFI)
<b>Key Point Features</b>	1. Correct Edges 2. Correct Turn 3. CIMo - Correct placement of the free foot



Category: **Ice Dance**

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

<b>Rocker Foxtrot</b> (source: ISU Handbook Ice Dance 2003, § I-3)
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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.

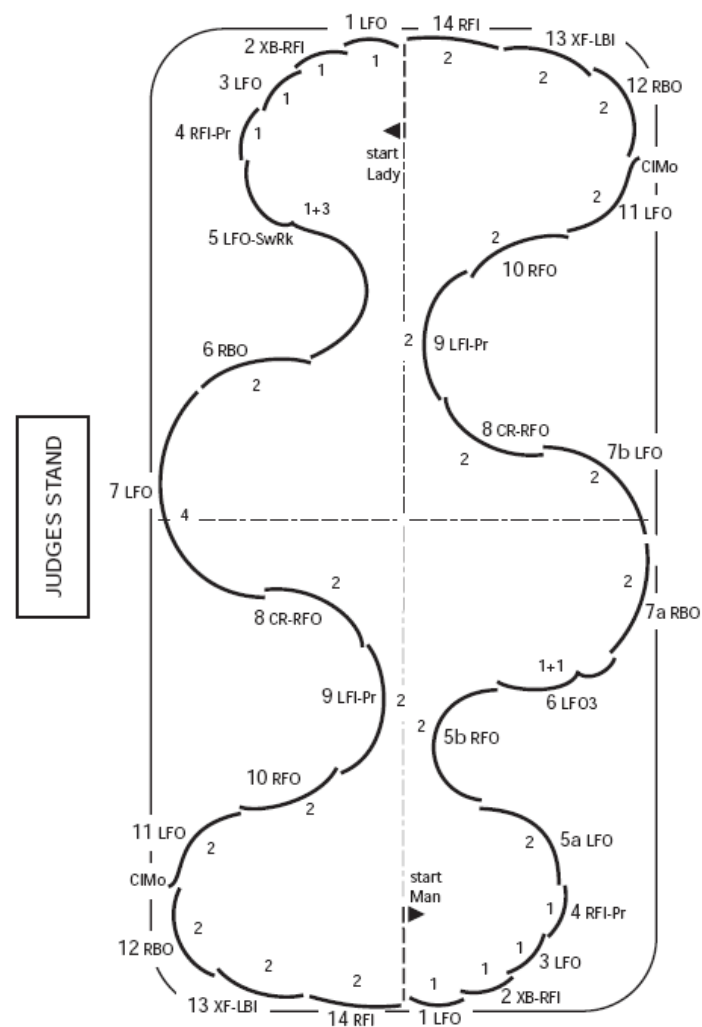
Inventors	- Eric van der Weyden and Eva Keats
First performance	- London, Streatham Ice Rink, 1934

Category: **Ice Dance**

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

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

<b>Hold</b>	<b>Step No.</b>	<b>Man's Step</b>	<b>Number of Beats of Music</b>			<b>Lady's Step</b>
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 ClMo		2		LFO ClMo
	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)**

<b>European Waltz</b> (source: ISU Handbook Ice Dance 2003, § I-4) Intermediate Novice 2019/20
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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 three turns 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

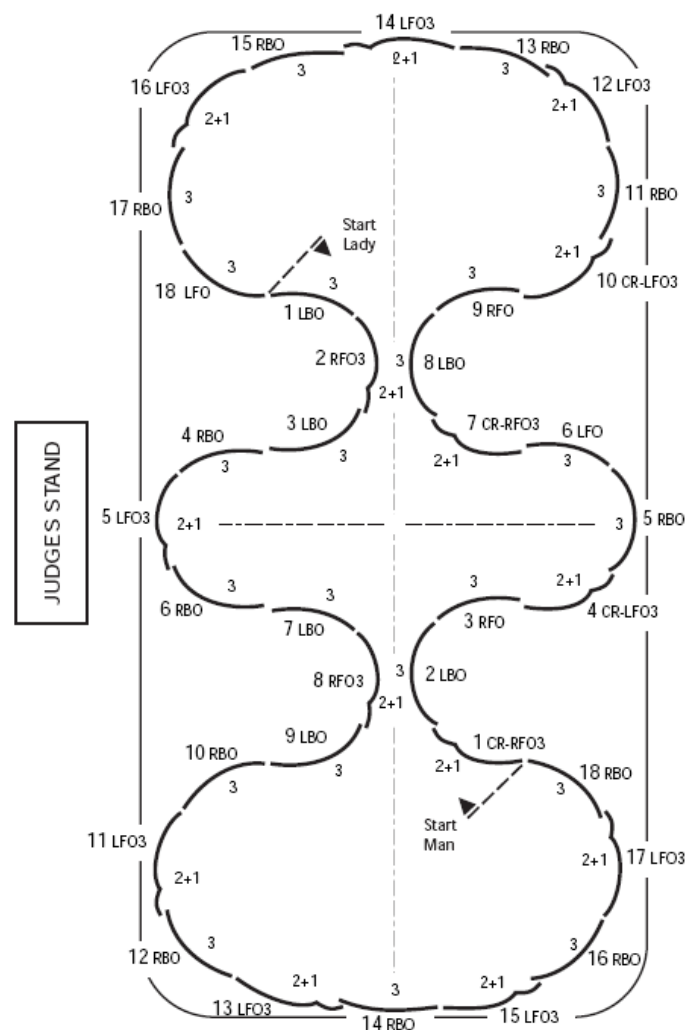
Category: **Ice Dance**

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

**European Waltz** (source: ISU Handbook Ice Dance 2003, § I-4) Intermediate Novice 2019/20

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

Each Sequence (EW1Sq, EW2Sq)	Key Point Lady Steps 6-8 (RBO, LBO, RFO3) & Man Steps 6-8 (LFO, CR-RFO3, LBO)
Key Point Features	1. Correct Edges 2. Correct Turn



Category: **Ice Dance**

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

<b>American Waltz</b> (source: ISU Handbook Ice Dance 2003, § I-5)
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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.

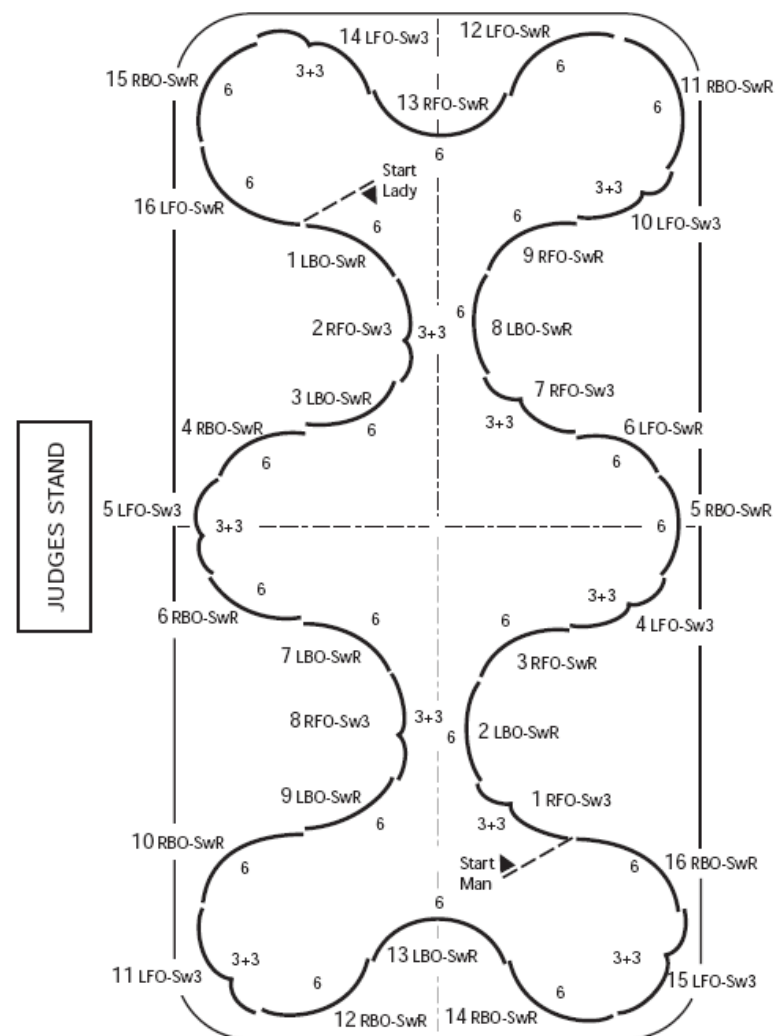
Inventor	- unknown
First Performance	- unknown

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)**

<b>Starlight Waltz</b> (source: ISU Handbook Ice Dance 2003, § I-9)
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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) Advanced Novice 2019-20

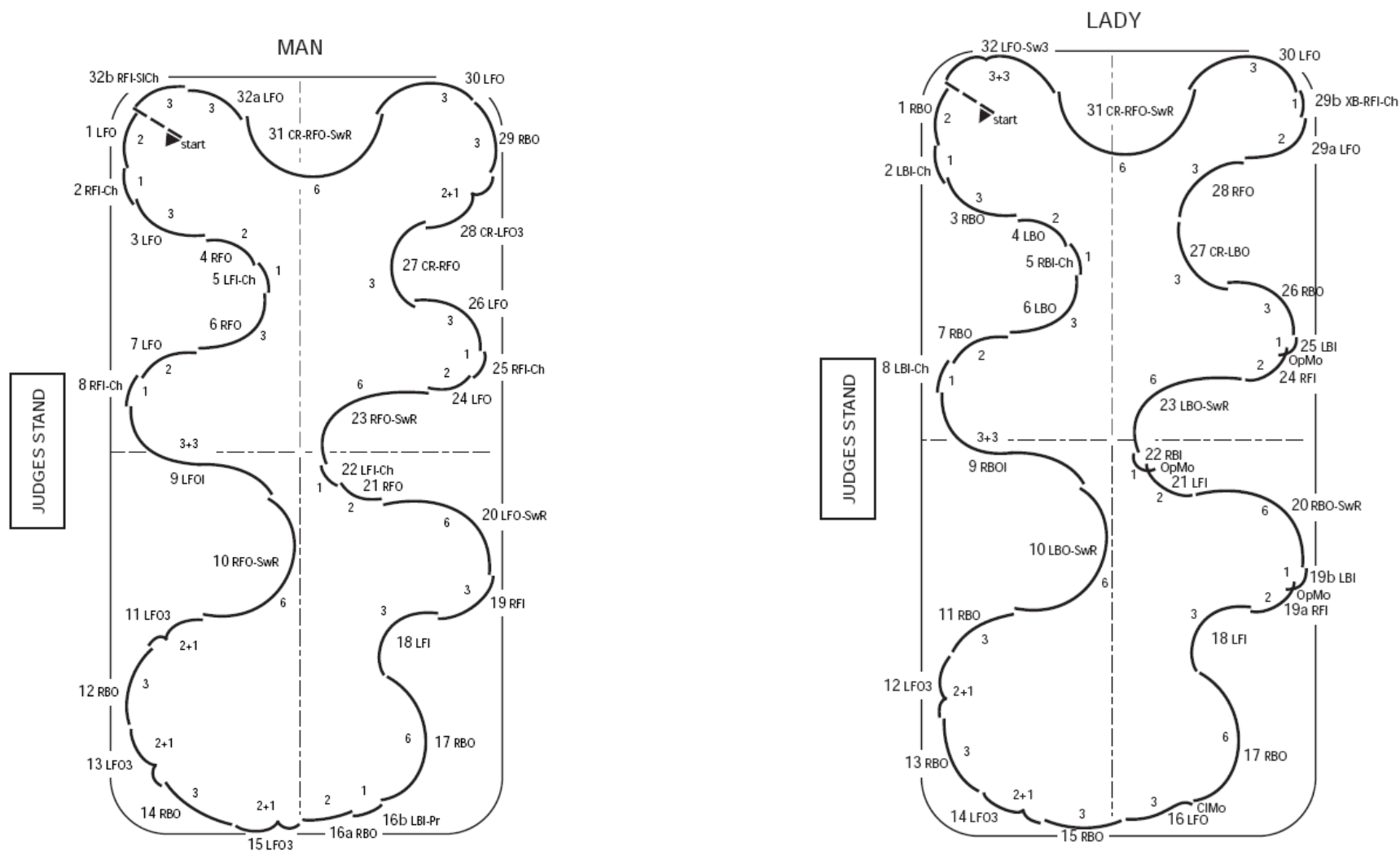
Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Closed	1	LFO		2		RBO
	2	RFI-Ch		1		LBI-Ch
	3	LFO		3		RBO
	4	RFO		2		LBO
	5	LFI-Ch		1		RBI-Ch
	6	RFO		3		LBO
	7	LFO		2		RBO
	8	RFI-Ch		1		LBI-Ch
	9	LFOI		3+3		RBOI
	10	RFO-SwR		6		LBO-SwR
	11	LFO3	2+1		3	RBO
	12	RBO	3		2+1	LFO3
	13	LFO3	2+1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

Each Section: Steps 1-17 (SW1Sq1Se & SW2Sq1Se)	Key Point 1 Man Steps 9-10 (LFOI, RFO-SwR)	Key Point 2 Lady Steps 16-17 (LFO CIMo, RBO)
Key Point Features	1. Correct Edges 2. Correct Change of edge (#9)	1. Correct Edges 2. CIMo - Correct Turn 3. CIMo - Correct placement of the free leg
Each Section: Steps 18-32 (SW1Sq2Se & SW2Sq2Se)	Key Point 1 Lady Steps 21-22 (LFI, OpMo, RBI)	Key Point 2 Man Steps 27-28 (CR-RFO, CR-LFO3)
Key Point Features	1. Correct Edges 2. Correct Turn 3. Correct placement of the free leg	1. Correct Edges 2. Correct Turn

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

**Starlight Waltz** (source: ISU Handbook Ice Dance 2003, § I-9) Advanced Novice 2019-20



Category: **Ice Dance**

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

<b>Kilian</b> (source: ISU Handbook Ice Dance 2003, § I-12)
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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

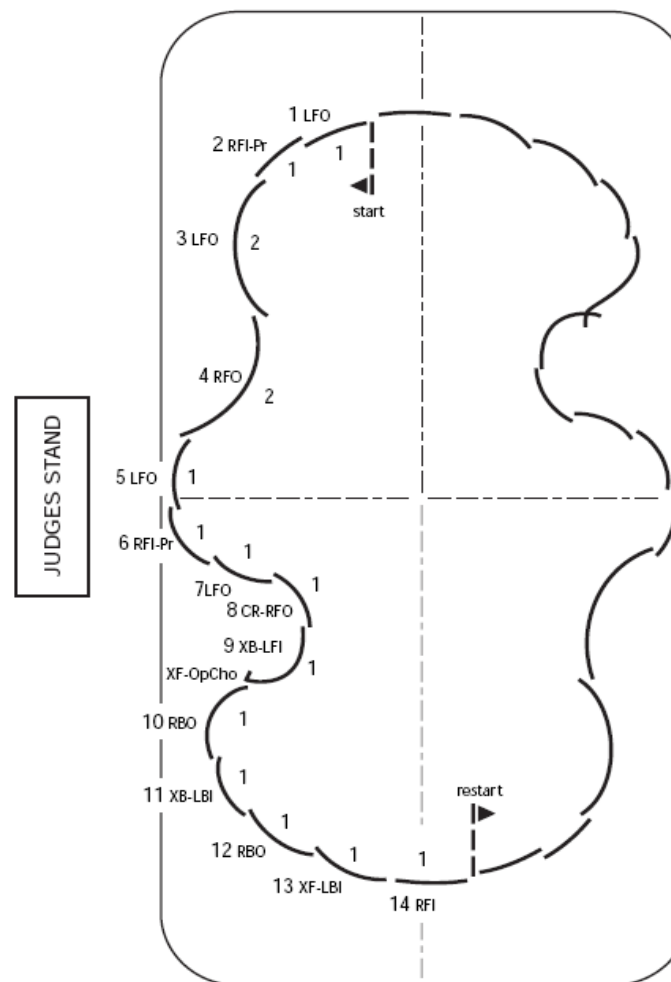


Category: **Ice Dance**

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)**

<b>Tango</b> (source: ISU Handbook Ice Dance 2003, § I-21) Intermediate Novice 2019/20
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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

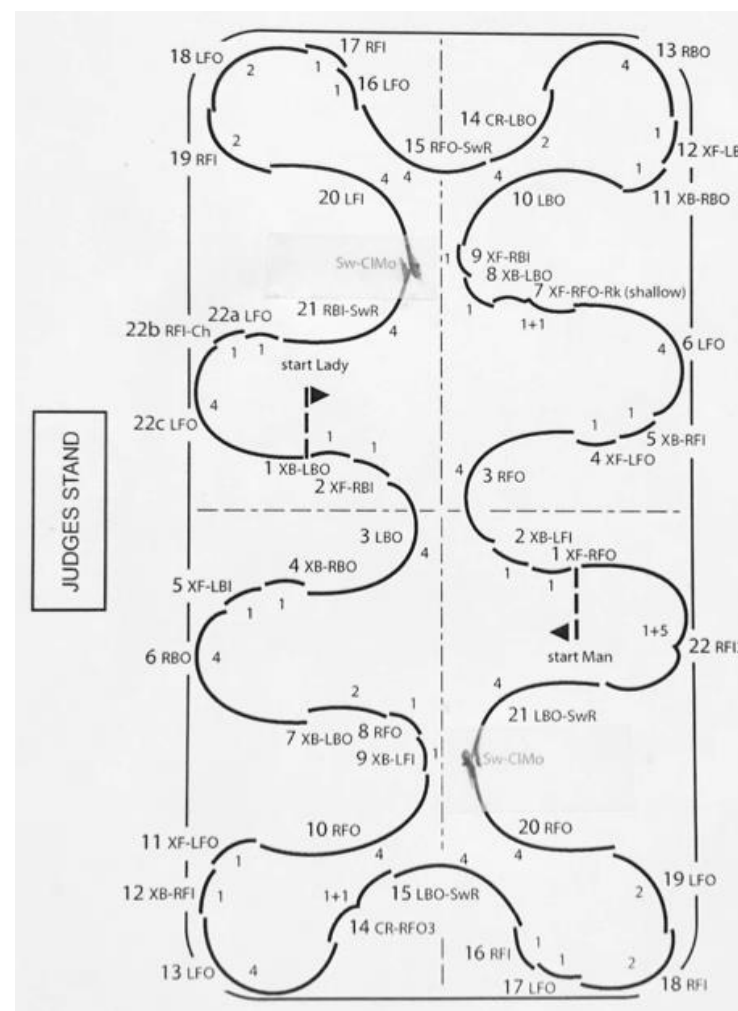
Category: **Ice Dance**

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

**Tango** (source: ISU Handbook Ice Dance 2003, § I-21) – Intermediate Novice 2019/20

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
	8	XB-LBO		1		RFO
Closed to Outside	9	XF-RBI		1		XB-LFI
	10	LBO		4		RFO
	11	XB-RBO		1		XF-LFO
Closed to Outside	12	XF-LBI		1		XB-RFI
	13	RBO		4		LFO
Closed	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			

Each Sequence (TA1Sq & TA2Sq)	Key Point Lady Steps 20-21 (RFO Sw-CIMo, LBO-SwR) & Man Steps 20-21 (LFI Sw-CIMo, RBI-SwR)
Key Point Features	1. Correct Edges 2. Sw-CIMo (#20): correct Turn 3. Sw-CIMo (#20): correct placement of the free



Category: **Ice Dance**

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

**Argentine Tango** (source: ISU Handbook Ice Dance 2003, § I-22)

Music - Tango 4/4  
Tempo - 24 measures of 4 beats per minute  
- 96 beats per minute  
Pattern - Set  
Duration - The time required to skate 2 sequences is 1:10 min.

The Argentine Tango should be skated with strong edges and considerable “élan”. Good flow and fast travel over the ice are essential and must be achieved without obvious effort or pushing.

The dance begins with partners in open hold for *steps 1 to 10*. The initial progressive, chassé and progressive sequences of *steps 1 to 6* bring the partners on *step 7* to a bold LFO edge facing down the ice surface. On *step 8* both partners skate a right forward outside cross in front on count 1 held for one beat. On *step 9*, the couple crosses behind on count 2, with a change of edge on count 3 as their free legs are drawn past the skating legs and held for count 4 to be in position to start the next step, crossed behind for count 1. On *step 10* the man turns a counter while the lady executes another cross behind then change of edge. This results in the partners being in closed hold as the lady directs her edge behind the man as he turns his counter.

*Step 11* is strongly curved towards the side of the ice surface. At the end of this step the lady momentarily steps onto the RFI on the “and” between counts 4 and 1 before skating *step 12* that is first directed toward the side barrier. The lobe formed by *steps 13 to 15* starts with a cross roll towards the midline. The lady then turns a cross roll three (*step 13*) toward the man, then he skates a three turn for *step 14*. These steps are strong edges followed by *step 15* that is an outside edge that directs the lobe towards the side of the ice surface.

The man skates a 2 beat edge (*step 16*) while the lady skates a chassé (*steps 16a and b*), then he steps forward to place the couple in Kilian

hold. *Steps 17 to 19* form a progressive sequence that is followed by a swing cross roll (*step 20*) across the end of the ice surface. Another progressive sequence leads to *step 23*. This step is a left forward outside edge for both ending in a forward clockwise “twizzle-like motion” for the lady (“Tw1” - her body turns one full continuous rotation, the skating foot does not technically execute a full turn, followed by a step forward) and a swing open Choctaw for the man turned between count 4 and count 1 of the next measure. During the twizzle the lady has her weight on the left foot but carries the right foot close beside it. While executing *steps 21 to 23* the lady must skate hip to hip with the man, her tracing following his. After this move is completed the couple moves into closed hold.

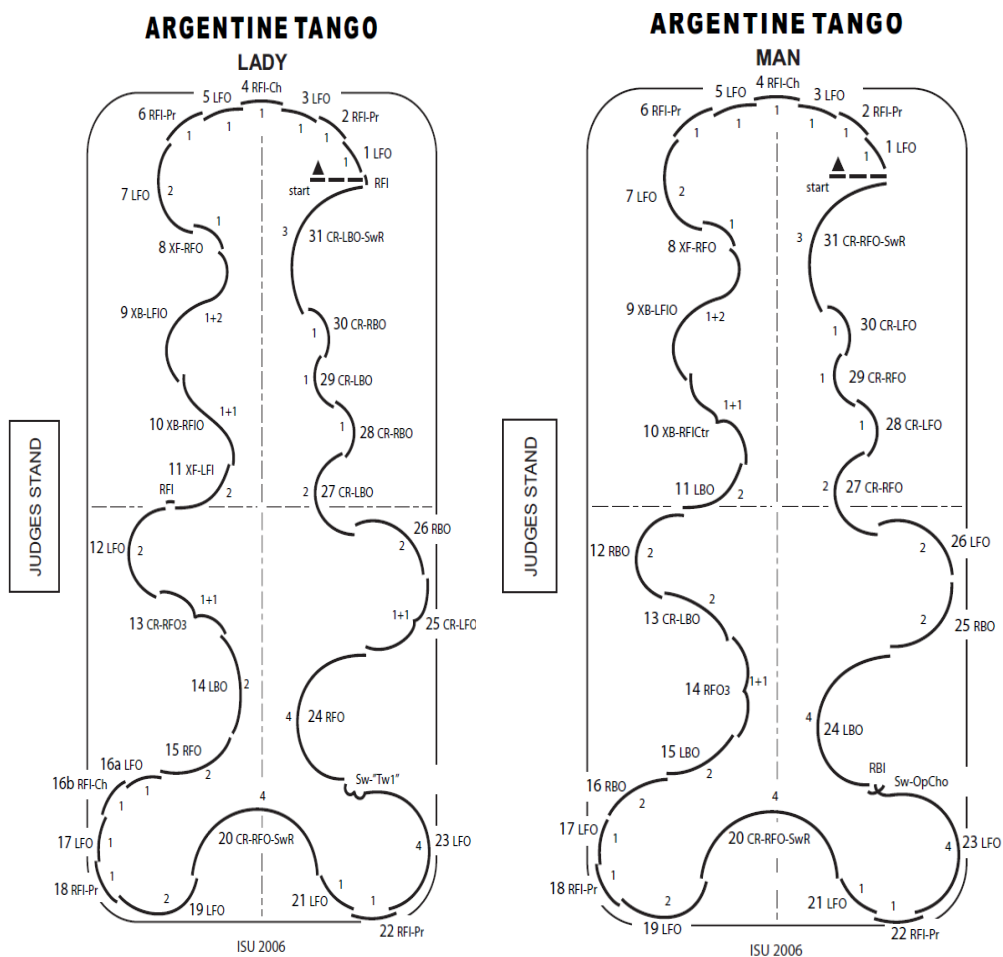
22 - iOn the next lobe the lady skates a cross roll onto *step 25* but the man does not. After the lady turns her three turn aiming at the man (*her step 25*), he steps forward (his *step 26*) into outside hold with the lady on his right. *Steps 27 to 31* are a series of five cross rolls directed down the ice surface. The first cross roll is held for 2 beats, while the next three cross rolls are one beat each. The partners should skate the cross rolls lightly on well-curved edges. The final step is a cross roll outside swing roll held for 3 beats and at its conclusion the lady steps briefly onto a RFI between counts 4 and 1 which enables her to restart the dance.

Inventors - Reginald J. Wilkie and Daphne B. Wallis  
First Performance - London, Westminster Ice Rink, 1934

Category: **Ice Dance**

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

**Argentine Tango** (source: ISU Handbook Ice Dance 2003, § I-22)



Category: **Ice Dance**

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

**Argentine Tango** (source: ISU Handbook Ice Dance 2003, § I-22)

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Open	1	LFO		1		LFO
	2	RFI-Pr		1		RFI-Pr
	3	LFO		1		LFO
	4	RFI-Ch		1		RFI-Ch
	5	LFO		1		LFO
	6	RFI-Pr		1		RFI-Pr
	7	LFO		2		LFO
	8	XF-RFO		1		XF -RFO
	9	XB-LFIO		1+2		XB-LFIO
Closed	10	XB-RFI Ctr	1+1		1+1	XB-RFIO
	11	LBO	2		2 "and"	XF-LFI RFI (between counts 4&1)
	12	RBO		2		LFO
	13	CR-LBO	2		1+1	CR-RFO3
	14	RFO3	1+1		2	LBO
	15	LBO		2		RFO
	16a	RBO	2		1	LFO
	16b				1	RFI-Ch
Kilian	17	LFO		1		LFO
	18	RFI-Pr		1		RFI-Pr
	19	LFO		2		LFO
	20	CR-RFO-SwR		4		CR-RFO-SwR
	21	LFO		1		LFO
	22	RFI-Pr		1		RFI-Pr
	23	LFO Sw-Op Cho RBI (between counts 4&1)		4 "and"		LFO Sw-"Tw1 (between counts 4&1)
Closed	24	LBO		4		RFO
	25	RBO	2		1+1	CR-LFO3
	26	LFO		2		RBO
Outside	27	CR-RFO		2		CR-LBO
	28	CR-LFO		1		CR-RBO
	29	CR-RFO		1		CR-LBO
	30	CR-LFO		1		CR-RBO
	31	CR-RFO-SwR	3		3 "and"	CR-LBO- SwR RFI (between counts 4 & 1)

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.

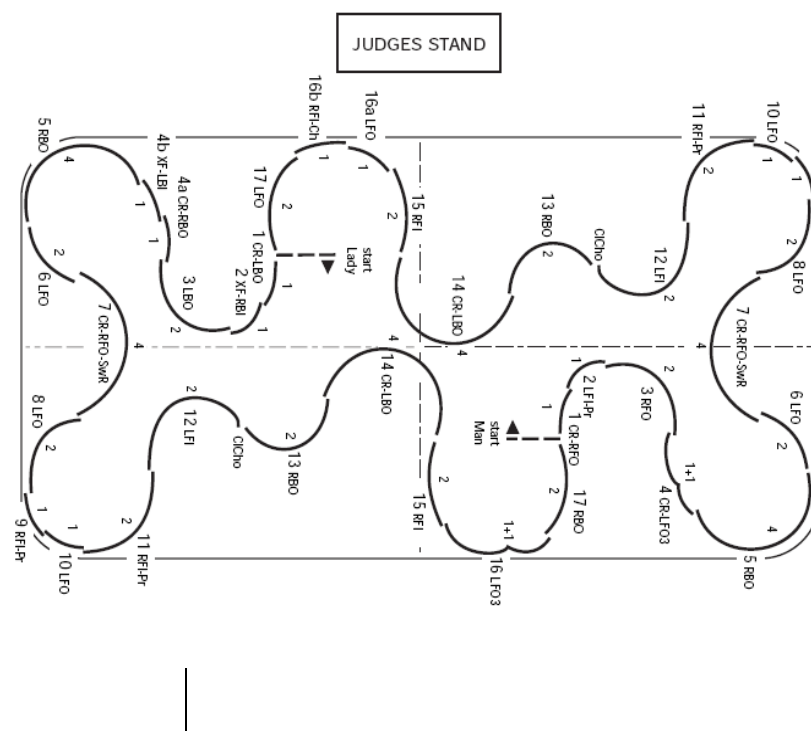
Inventors - Robert Dench and Lesley Turner  
First Performance - London, Streatham Ice Rink, 1934

Category: **Ice Dance**

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

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

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Partial Outside	1	CR-RFO		1		CR-LBO
Closed	2	LFI-Pr		1		XF-RBI
	3	RFO		2		LBO
Outside	4a	CR-LFO3	1+1		1	CR-RBO
Open	4b				1	XF-LBI
	5	RBO		4		RBO
	6	LFO		2		LFO
	7	CR-RFO-SwR		4		CR-RFO-SwR
	8	LFO		2		LFO
	9	RFI-Pr		1		RFI-Pr
	10	LFO		1		LFO
	11	RFI-Pr		2		RFI-Pr
	12	LFI CICho		2		LFI CICho
	13	RBO		2		RBO
	14	CR-LBO		4		CR-LBO
	15	RFI		2		RFI
	16a	LFO	1		1+1	LFO3
Closed	16b	RFI-Ch	1			
	17	LFO		2		RBO



Each Sequence (BL1Sq, & BL2Sq, BL3Sq)	Key Point 1 Lady Step 12-13 (LFI-CICho, RBO)	Key Point 2 Man Step 12-13 (LFI-CICho, RBO)
<b>Key Point Features</b>	1. Correct Edges 2. CICho (# 12): correct Turn 3. CICho (# 12): correct placement of the free foot	1. Correct Edges 2. CICho (# 12): correct Turn 3. CICho (# 12): correct placement of the free foot



Category: **Ice Dance**

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

## Swing Dance

Music - Foxtrot 4/4;

Tempo - 25 measures of 4 beats - 100 beats per minute; (98-104 bpm can be used)

Pattern - Set

Suggested Introductory Steps:

The dance should be started at the point marked 'START' in the diagram on the judge's side. Two sets of introductory steps are suggested for this dance (A) using a mohawk, and (B) using a three.

(A) Man: Lady: LFI (2), OpMo RBI (2), LBO (4). RFO (2), LFI (2), RFO (4);

(B) Man: Lady: RFO (2), LFO (2), RFO3 (2), LBO (2). RFO (2), LFO (2), RFO (1), LFI (1), RFO (2);

In both of these examples, the lady will start to the left of the man (in hand-in-hand hold).

This is a dance designated for beginners consisting of all basic edges, forward and backward. It presents a relaxed method of changing from forward to backward skating, requires the man to learn to lead while skating backward as well as forward, makes the steps of each skater identical, even though similar steps are not skated at the same time, and makes it possible for two women to learn to dance or practice it as a couple.

The dance is skated down the length of the rink and contains four curvatures or lobes, and is skated in closed hold. The one skating forward during the first set of lobes in the straightaway will be skating backward when these four lobes are skated on the opposite side of the rink.

The chasse sequences apply to both forward and backward skating. First step of the sequence is an outside edge of one beat. Second step is an inside edge of one beat, during which the free foot is lifted slightly from the ice and is not allowed to move to a position either in front of or behind the skater, but should be held directly beneath the skater in readiness to accept the skater's weight at the start of the third step. The third step is an outside edge of two beats. At the end of the second beat, the skaters must change of edge slightly in order to stroke smoothly into the next edge or lean.

The third and fourth lobes of the straightaway consist of two four-beat swing rolls that are skated as in the Fourteenstep, but must be skated in each direction.

The end sequences consist of seven steps at each end of the rink. Each step of the sequence is held for two full beats except the last step (steps 15 and 30) which is a swing roll of four beats. Skate the end steps with soft knee action, be relaxed, and try to give the appearance of having fun.

Step 9 or 24: The person skating backward releases his or her left hand and curves his edge away from the partner in order to be in position to step forward on the next step.

Step 10 or 25: Both skate forward. Skater to the left is the one who has just stepped from backward to forward. Hold nearest hand, but do not crowd each other. Step 11 or 26: Both still skate forward. Skater to right skates slightly faster than his partner.

Step 12 or 27: Both still skate forward. Skater to the right should now be slightly in advance of skater to left, and should be ready to skate a RFI open mohawk. At the same time, the skater to the left has the option of either skating a LFO, RFI progressive or a LFO, RFI slide chasse, in which case the free foot slides off the ice in front of the skater to match the partner's back extension.

Forward inside open mohawk is required. The balance and control must be good, and the execution pleasing to watch.

Step 13 or 28: The person to the right skates a RFI mohawk and finishes the mohawk in front of the partner.

Step 14 or 29: Skater who did the mohawk is now skating backward directly in front of the partner.


Step 15 or 30: Change curvature and skate four beat swing roll in closed position. The dance positions are closed hold when skating the lengths of the rink and hand-in-hand position at end sequences to allow both skaters to skate forward on steps 10, 11, 12 or 25, 26, 27. Separate by at least twenty-four inches (24") and hold arms relaxed. Appearance of arms during end sequences up to step 14 or 29 is left to discretion of skaters. Assume closed position in time for step 15 or 30.

Inventor -Hubert Sprott First Performed -Unknown

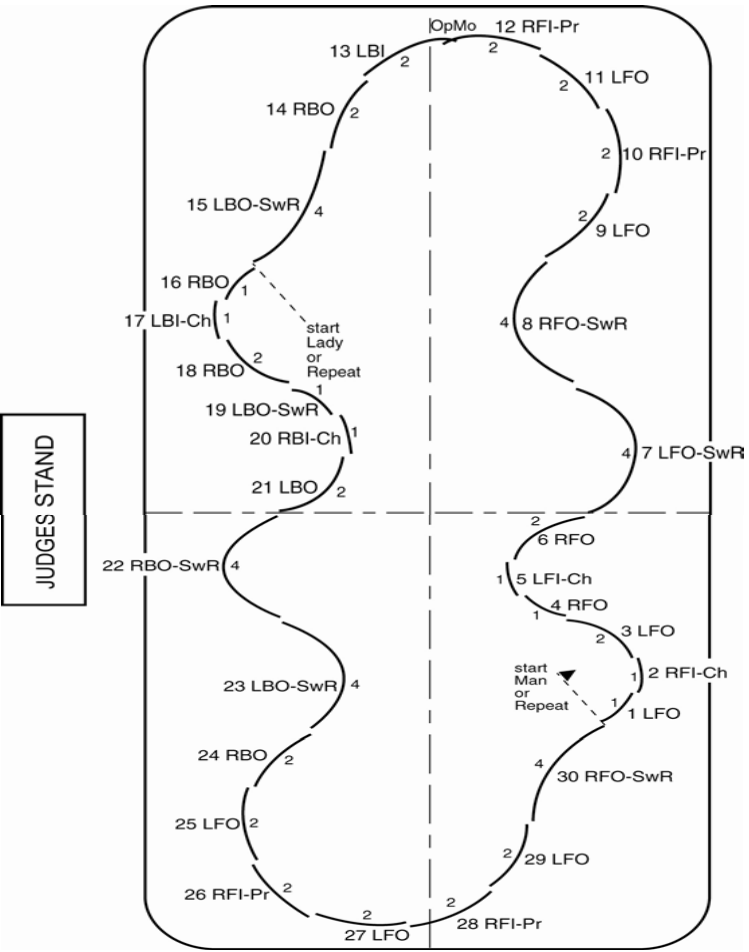
Category: **Ice Dance**

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

## Swing Dance

Hold	Step No.	Man's Step	Number of beats of Music	 Lady's Step
Closed	1	LFO	1	RBO
	2	RFI-Ch	1	LBI-Ch
	3	LFO	2	RBO
	4	RFO	1	LBO
	5	LFI-Ch	1	RBI-Ch
	6	RFO	2	LBO
	7	LFO- SwR	4	RBO- SwR
	8	RFO- SwR	4	LBO- SwR
Hand-in-hand	9	LFO	2	RBO
	10	RFI-Pr	2	LFO
	11	LFO	2	RFI-Pr
	12	RFI-Pr OpMo	2	LFO
Closed	13	LBI	2	RFI-Pr
	14	RBO	2	LFO
	15	LBO- SwR	4	RFO- SwR
	16	RBO	1	LFO
	17	LBI-Ch	1	RFI-Ch
	18	RBO	2	LFO
	19	LBO	1	RFO
	20	RBI-Ch	1	LFI-Ch
	21	LBO	2	RFO
	22	RBO- SwR	4	LFO- SwR
	23	LBO- SwR	4	RFO- SwR
Hand-in-hand	24	RBO	2	LFO
	25	LFO	2	RFI-Pr
	26	RFI-Pr	2	LFO
	27	LFO	2	RFI-Pr OpMo
Closed	28	RFI-Pr	2	LBI
	29	LFO	2	RBO
	30	RFO- SwR	4	LBO- SwR

**Swing Dance**



**SWING DANCE**

Music: Foxtrot 4/4  
Tempo: 25 measures of 4 beats per minute (100 beats per minute) 98-104 bpm can be used.

2 Sequences/2 GOEs	Sequence/Section	Steps	# of steps	10%	25%	50%	75%	90%
SD1Sq, SD2Sq	1 Sequence	1-30	30	3	7	15	23	27

Category: **Ice Dance**

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

<b>Willow Waltz – Basic Novice 2019/20</b>
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Music - Waltz 3/4

Tempo - 45 measures of 3 beats -135 beats per minute

Pattern - Set

The dance should be started at the point marked 'START' in the diagram on the judges left side.

Man: RFO (3), LFO (2), chasse RFI, steps 20 to 22; Lady: RFO (3), LFO (3), steps 20 to 22

Erect carriage and waltz rhythm should be maintained throughout the dance. Partners should skate close together and strive for neat footwork. Good flow and pace are desirable and should be strived for without obvious effort and visible pushing. The Willow Waltz is skated in closed hold throughout. Steps 1 and 2 are chasse steps for both partners.

Steps 5 and 6 for the man form an inside open mohawk with a three-beat RFI leading into it and a three- beat LBI leading out.

Step 6 for the lady (and step 19 for the man) may be skated, optionally, as a slide chasse, in which case the free foot slides off

the ice in front of the skater to match the partner's free leg at this step.

The lady's step 8 is a three turned on a beat three. Steps 9, 10 and 11 form a progressive sequence for both partners and are followed by a chasse sequence,

steps 12 and 13. The man's step 14 is a three turned on beat three; (NOTE: not a European Waltz type of three as it is not a cross roll take-off).

Steps 18 and 19 form an inside open mohawk for the lady with each step held for three beats. Step 19 for the man may be skated optionally as a slide chasse.

Steps 20, 21 and 22 are a progressive sequence for both partners.

Inventor -George Muller First Performed -Crystal Ice Palace, Willow Springs (Chicago), 1953

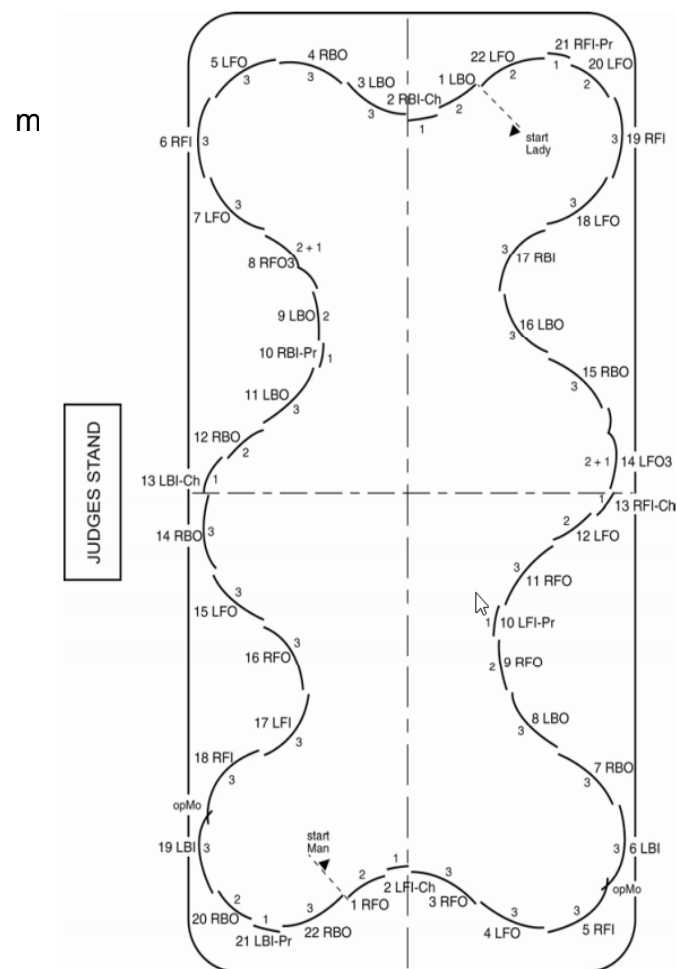
Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

## Willow Waltz – Basic Novice 2019/20

**WILLOW WALTZ**

Music: Waltz 3/4

Tempo: 45 measures of 3 beats (135 beats per minute) plus or minus 3 beats per



Hold	Step No.	Man's Step	Number of beats of Music			Lady's Step
Closed	1	RFO		2		LBO
	2	LFI-Ch		1		RBI-Ch
	3	RFO		3		LBO
	4	LFO		3		RBO
	5	RFI OpMo		3		LFO
	6	LBI		3		RFI
	7	RBO		3		LFO
	8	LBO	3		2+1	RFO3
	9	RFO		2		LBO
	10	LFI-Pr		1		RBI-Pr
	11	RFO		3		LBO
	12	LFO		2		RBO
	13	RFI-Ch		1		LBI-Ch
	14	LFO3	2+1		3	RBO
	15	RBO		3		LFO
	16	LBO		3		RFO
	17	RBI		3		LFI
	18	LFO		3		RFI OpMo
	19	RFI		3		LBI
	20	LFO		2		RBO
	21	RFI-Pr		1		LBI-Pr
	22	LFO		3		RBO

2 Sequences/2 GOEs	Sequence/Section	Steps	# of steps	10%	25%	50%	75%	90%
WiW1Sq, WiW2Sq	1 Sequence	1-22	22	2	6	11	17	20

Category: **Ice Dance**

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

## **Tango Fiesta**

Music -Tango 4/4

Tempo -27 measures of 4 beats -108 beats per minute - Pattern Set

Suggested Introductory Steps: RFO (2), LFO (2), RFI (4) for both partners. Lady starting on man's left.

The dance starts in reverse Kilian hold. At steps 10 and 11, partners change to Kilian hold while executing the open mohawk. Steps 11 to 15 are danced in Kilian hold, and as partners change from backward to forward skating at step 16, they take reverse Kilian hold again to start the dance sequence over.

The lady should be a little ahead of the man at the beginning of step 9 (LFO) to avoid interference at the open mohawk.

The tempo of the Fiesta is slow, tango rhythm, and partners should strive for upright carriage, soft knee action, easy flow, and smooth leg swings. Step 8 allows for a very pleasing interpretation. The skating knee is well bent at the beginning of the stroke. At the count of three, the free leg swings forward, the change of edge is executed with the full swing of the free leg at the end of count four, and then the free leg swings back at the count of one of the next measure. If preferred, the free leg may remain in front after the change of edge. The use of the free leg on step 8 can add a great deal to the character of the dance, but, however it is used, the change of edge must be executed on the correct beat as shown in the diagram.

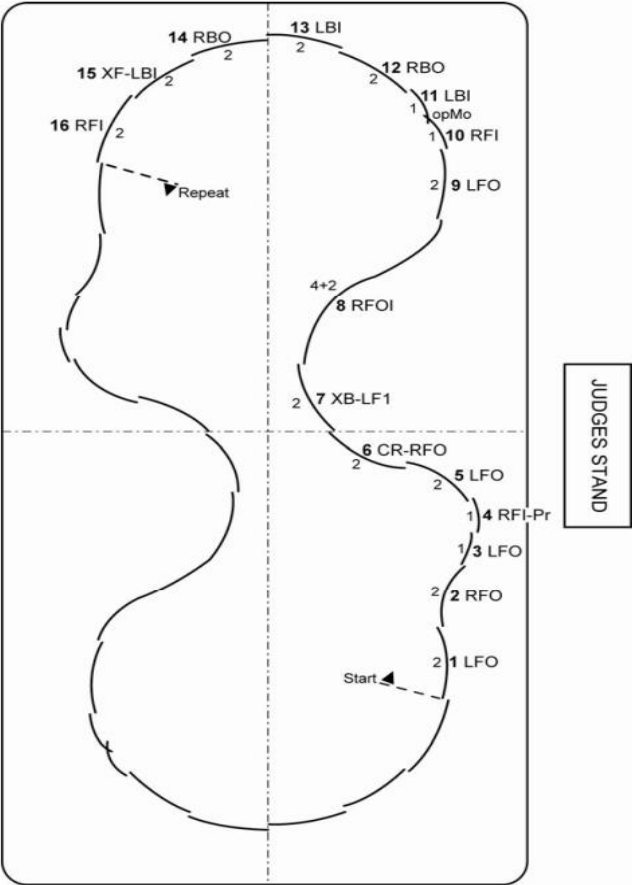
The sequence of steps allows for easy, rhythmical movements and partners should be able to interpret the music and skate the steps in a very pleasing tango style.

Inventor -George Muller First Performed -Colorado Springs, 1948

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

**Tango Fiesta**

Music: Tango 4/4  
Tempo: 27 measures of 4 beats (108 beats per minute) plus or minus 2 beats per minute



Hold	Step No.	Step (Same for both)	Number of beats of Music
Reverse Kilian	1	LFO	2
	2	RFO	2
	3	LFO	1
	4	RFI-Pr	1
	5	LFO	2
	6	CR-RFO	2
	7	XB-LFI	2
	8	RFOI	4+2
	9	LFO	2
	10	RFI	1
Kilian		OpMo	
	11	LBI	1
	12	RBO	2
	13	LBI	2
	14	RBO	2
	15	XF-LBI	2
Reverse Kilian	16	RFI	2

Category: **Ice Dance**

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

<b>Quickstep (source: ISU Handbook Ice Dance 2003, § I-19) Advanced Novice 2019-20</b>
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Music - Quickstep 2/4  
Tempo - 56 measures of 2 beats per minute - 112 beats per minute  
Pattern - Set  
Duration - The time required to skate 4 sequences is 1:00 min.

This dance is skated in Kilian hold throughout with both partners skating the same steps. To ensure a really good performance, it is essential that the couple remain hip to hip - that is with the man's right hip against the lady's left. The Quickstep must be danced in keeping with the music that is fast and of bright character.

For true edges to be skated, it is essential that the dance be started approximately on the midline at the end of the ice surface. The sequence of steps requires approximately the length of the ice surface and the direction of the edges shown in the diagram must be adhered to.

Steps 1 and 2 form a chassé sequence, while steps 3 to 5 form a progressive sequence. Step 5 is a 4 beat left forward outside edge forming the first part of a closed swing choctaw. The exit edge from the choctaw is held for 3 beats; the free foot first remains forward, then is drawn down beside the skating foot and swung smoothly outward and backward to assist the knee action to make the change of edge, although optional positions for the free leg are permitted. The change of edge should be distinct to define the shape of the lobe. The remaining steps should be skated with vitality and the edges of steps 7 to 9 should be as deep as possible. Step 7 is started crossed behind while step 9

is crossed in front.

Step 10 is held for 4 beats, is a deep outside edge started with a cross behind towards the side/long barrier. The transition from step 10 to step

11 can be made with ease if the right backward outside edge is well controlled. Steps 13 to 18 are skated lightly but distinctly and care must be taken to maintain the curvature of the pattern. Steps 13 to 15 form a progressive sequence. Step 16 is a cross roll, step 17 is a crossed behind inside to outside change of edge, and step 18 is crossed in front. On step 17 a definite change of edge is executed with the right foot held in front ready for step 18.

Inventors	- Reginald J. Wilkie and Daphne B. Wallis
First Performance	- London, Westminster Ice Rink, 1938

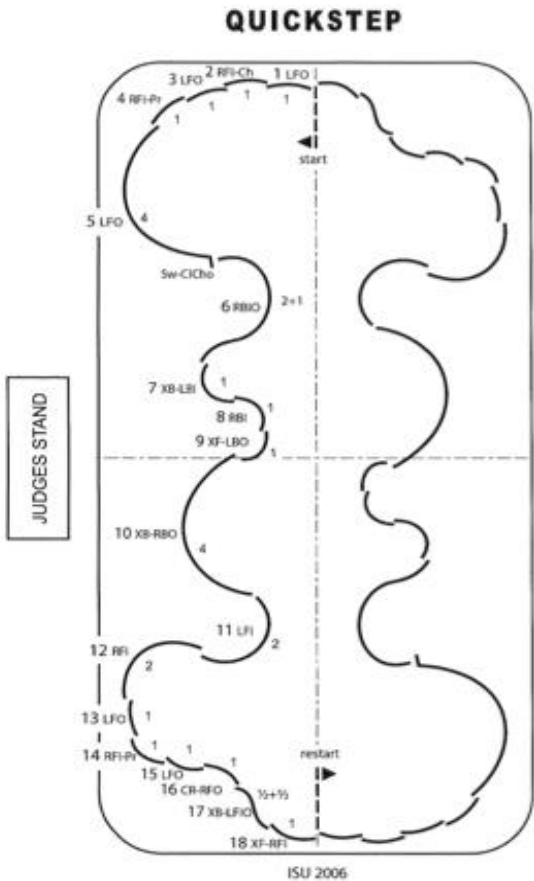


Category: **Ice Dance**  
Subject: **Description, chart and diagram of Pattern Dances (Novice International Competitions)**

**Quickstep (source: ISU Handbook Ice Dance 2003, § I-19) Advanced Novice 2019-20**

**Quickstep**

Music: Quickstep 2/4  
Tempo: 56 measures of 2 beats (112 beats per minute) plus or minus 2 beats per minute



Hold	Step No.	Step (Same for both)	Number of beats of Music
Kilian	1	LFO	1
	2	RFI-Ch	1
	3	LFO	1
	4	RFI-Pr	1
	5	LFO	4
	6	Sw-CICho	2+1
	7	RBIO	1
	8	XB-LBI	1
	9	RBI	1
	10	XF-LBO	1
	11	XB-RBO	4
	12	LFI	2
	13	RFI	2
	14	LFO	1
	15	RFI-Pr	1
	16	LFO	1
	17	CR-RFO	1
	18	XB-LFIO	1/2 + 1/2
		XF-RFI	1

Category: **Ice Dance**

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

**Quickstep (source: ISU Handbook Ice Dance 2003, § I-19) Advanced Novice 2019-20**

Each Sequence (QS1Sq, QS2Sq, QS3Sq & QS4Sq)	Key Point 1 Lady Steps 5-6 (LFO Sw-CICho, RBIO)	Key Point 2 Man Steps 5-6 (LFO Sw-CICho, RBIO)
<b>Key Point Features</b>	1. Correct Edges 2. Correct Turn 3. Sw-CICho: correct placement of the free foot 4. Sw-CICho: correct swing movement of the free leg	1. Correct Edges 2. Correct Turn 3. Sw-CICho: correct placement of the free foot 4. Sw-CICho: correct swing movement of the free leg

4 Sequences/4 GOEs	Sequence/Section	Steps	# of steps	10%	25%	50%	75%	90%
QS1Sq, QS2Sq, QS3Sq & QS4Sq	1 Sequence	1-18	18	2	5	9	14	16

Category: **Ice Dance**

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

### **Tango Canasta - Basic Novice 2019-20**

Music - Tango 4/4  
Tempo - 27 measures of 4 beats -108 beats per minute  
Pattern - Set  
Duration - The time required to skate 3 sequences is 0:47 min.

This dance is skated in reverse Kilian hold, that is with the lady on the man's left. It is a very simple dance with a threefold purpose: first, to introduce the tango rhythm to those at the preliminary dance level; second, to give the skater experience in the large eight-count half circles, giving him more speed and confidence in his edges; third, to provide variety for the less experienced dancers.

If the fundamental rules of skating and dancing are observed, there should be no particular difficulty with this dance. The first chasse (steps 3 and 4) is done with both feet side by side on count 4; be sure to transfer the weight to the right foot though - do not skate on both feet at the same time. The other chasse is slightly different, it is called a slide chasse. As the weight is transferred to the new skating foot, the free foot slides off the ice in front of the skater, returning close beside the skating foot just in time for a smooth transition to the next edge. Judicious use of knee action on these edges can do a great deal to help the tango

expression. Here, too, is a good place for the beginner to practice extending the free leg as straight as possible, and pointing the toe down, not up. The skater should watch that steps 9-13 are skated on a good edge so that step 14 RFO can be aimed somewhat toward the center of the rink, and so placed accurately as shown on the diagram.

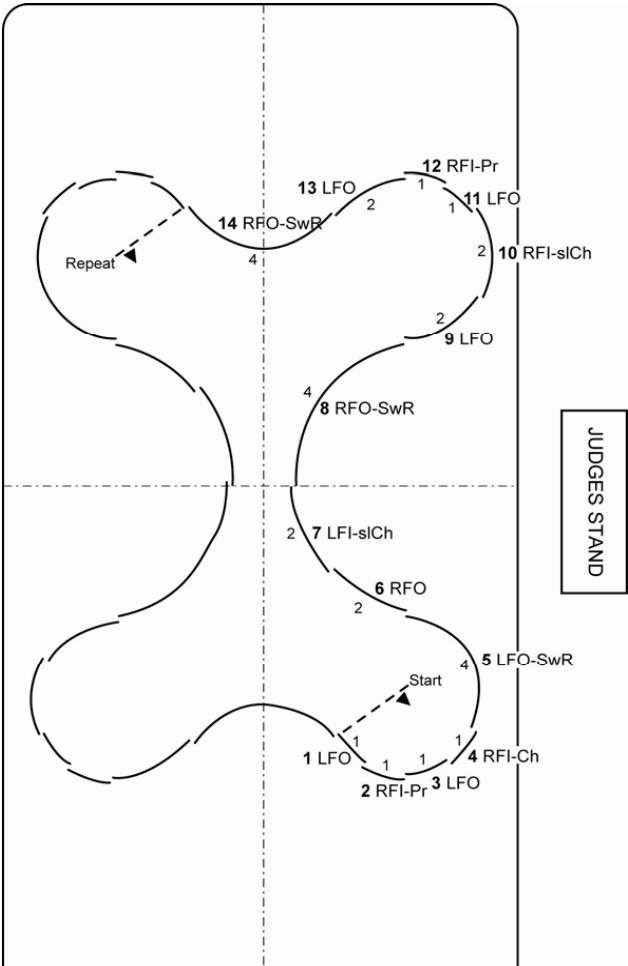
This step (14) may be started, optionally, with a cross roll in which the right foot crosses in front of the left foot at the end of step 13 and the push onto the RFO is made from outside of the left foot. (For a further description of a 'cross stroke' and its differentiation from a 'crossed step', see Explanation of Terms.) An effort should be made to keep the feet fairly close together at the start of the transition, but it is of utmost importance that a toe push be avoided.

Neat footwork, tango expression and good carriage should be maintained throughout the dance.

Inventor -James B. Francis  
First Performed -The University Skating Club, Toronto, 1951

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

**T**  
**TANGO CANASTA**



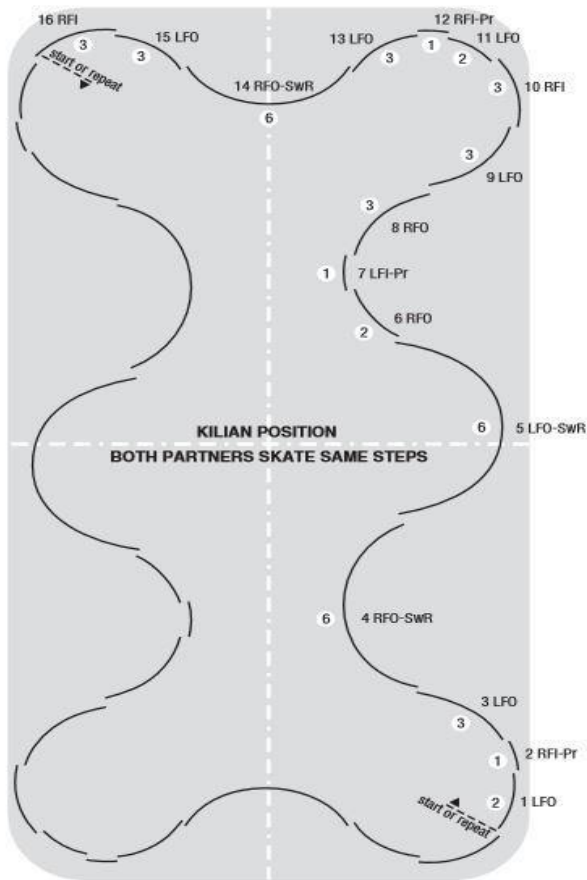
Hold	Step No.	Step (Same for both)	Number of beats of Music
Reverse Kilian	1	LFO	.1
	2	RFI-Pr	.1
	3	LFO	.1
	4	RFI-Ch	1
	5	LFO - SwR	4
	6	RFO	2
	7	LFI-SlCh	2
	8	RFO-SwR	4
	9	LFO	2
	10	RFI-SlCh	2
	11	LFO	.1
	12	RFI-Pr	.1
	13	LFO	2
	14	*RFO-SwR	4

\*Optionally CR-RFO

3 Sequences/3 GOEs	Sequence/Section	Steps	# of steps	10%	25%	50%	75%	90%
TC1Sq, TC2Sq & TC3Sq	1 Sequence	1-14	14	1	4	7	11	13

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

**Dutch Waltz**



3 sequences required for Solo Dance Series Competition Number of Measures per Pattern: 16 Minimum Pattern Time: 0:20.6 Maximum Pattern Time: 0:21.2 Maximum Overall Time: 1:30

The dance starts in one corner of the rink, progressing down the side and across the end where it repeats down the other side and across to the start, thus requiring two sequences of the dance for one round of the rink.

The dance is skated to slow, deliberate waltz music and consists mostly of progressive sequences interspersed with long rolling edges. It thus allows beginners to devote their attention to getting the feel of the music instead of worrying about complicated steps and allows them to enjoy rhythmical motion in their skating.

Upright position, good carriage and easy flow without too much effort are desired in the dance. The partners should strive for unison of free leg swings and soft knee action through-out the dance.

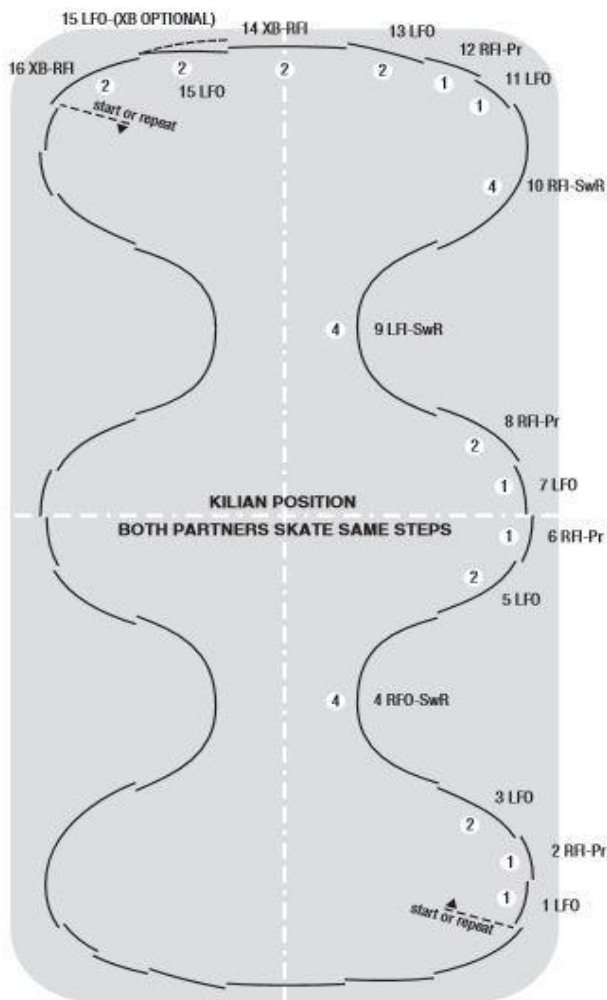
Special attention should be given to the number of beats for each step in the run sequences in order to express the waltz rhythm of 2-1-3

Inventor: George Muller

First Performed: Colorado Springs 1948

Section	Steps	# of steps	10%	25%	40%	50%	60%	75%	80%	90%
Only 1 Section	1-16	16	2	4	6	8	10	12	13	14

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



**RHYTHM BLUES**

3 sequences required for Solo Dance Series Competition Number of Measures per Pattern: 8  
Minimum Pattern Time: 0:21.3  
Maximum Pattern Time: 0:22.3  
Maximum Overall Time: 1:30

A slow tempo and forward skating make this dance appear deceptively simple. However, correct timing, pattern and proper expression are required to make the dance pleasing to watch. Attention to depth of edges and proper curvature of lobes is essential. Care must also be taken to fully complete lobes on the correct edge. Partners must utilise knee bends and free leg extensions for blues interpretation, as well as smooth flowing movement.

Skated in Kilian position throughout, the dance begins with a progressive sequence and outside swing roll (RFO). Timing becomes more intricate with Steps 5-10. Step 5 must be held for two full beats as it begins a 'promenade' sequence similar to that before the Choctaw in the Blues. Steps 6-7 are each one beat. Step 8 is two beats and Step 9 and 10 are forward inside swing rolls each beginning on beat three of the bar. These swing rolls allow for blues expression and require well-timed free leg swings. Strong progressive strokes, Steps 11-13 are needed to maintain speed through the cross behind chasses, so there is no struggle to regain speed on the repeat. The XB's which complete the dance, must be crisp and precise, accomplished by soft knee action and a rounded end pattern. Note that the XB-LFO on Step 15 is optional. Step 15 may be skated as an open stroke.

Section	Steps	# of steps	10%	25%	40%	50%	60%	75%	80%	90%
Only 1 Section	1-16	16	2	4	6	8	10	12	13	14

Category: **Ice Dance**

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

# 6. WESTMINSTER WALTZ

Music - Waltz 3/4  
Tempo - 54 measures of 3 beats per minute  
- 162 beats per minute  
Pattern - Optional  
Duration - The time required to skate 2 sequences is 58 sec.

The Westminster Waltz is characterized by stately carriage and elegance of line. It should be skated with strong edges and a softly flowing knee action. An upright stance without breaking at the waist is essential to its stately character.

The dance is commenced in Kilian hold that changes to reverse Kilian hold between steps 5 and 6. Steps 1 to 3 form a progressive sequence. Step 3, however, changes to an inside edge after 2 beats so that step 4 may be directed with a tilt and quick body weight change towards the center. Steps 5 and 6 form an inside open mohawk. At the start the man is on the lady's left but, during the turn, both rotate individually, thus the man exits from the mohawk on the lady's right. Step 7 should be highlighted by strong edges and good carriage. Step 8 should aim toward the side of the ice surface then step 9 should continue around the lobe.

On step 10, which starts as a cross roll for both partners, the lady turns her three in front of her partner. After the turn the partners join in closed hold, then almost immediately change to open hold for steps 11 and 12 which are cross behind chassés skated on a curve. Step 13 for the lady is an inside forward swing rocker where the swing is held for 6 beats before the turn on count 1 of the second measure. Step 13 for the man is an outside forward swing counter with the same timing. At the moment of turning the partners must be in hip-to-hip position. Step 14 must be taken from the side of the preceding foot.

On step 15 the man follows the lady's tracing as she turns an inside three on count 4. Steps 16 to 20 are skated in closed hold. Step 16 is a cross roll for both partners. Step 17 has a very moderate progressive movement and afterwards both partners step wide for the start of step 18. Step 20 begins as a cross roll for both partners.

On count 3 of step 21, the lady turns a three aiming for the man's left shoulder. On count 4 she steps onto a left backward outside edge and extends her right hand across to her partner's right hand to assume reverse Kilian hold. On step 22 the man assists his partner in shifting across in front of him into Kilian hold in preparation for the restart of the dance. Care must be taken in swinging the free legs on step 22 during the RFO so as not to interfere with the transition of hold. A one-beat change of edge onto an RFI is skated at the end of step 22 to assist in changing the lean for the restart of the dance.

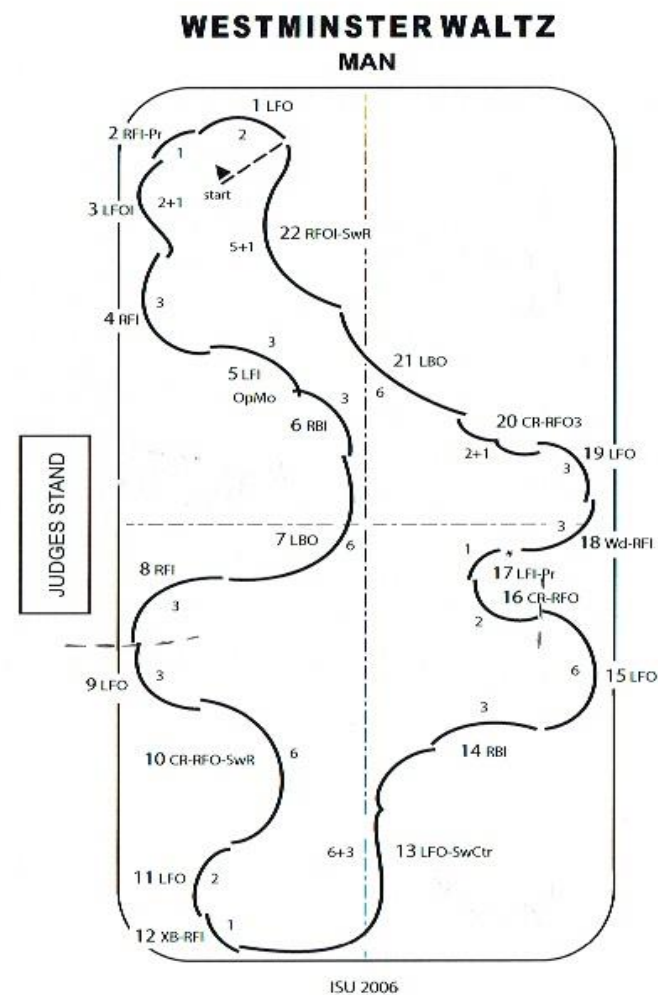
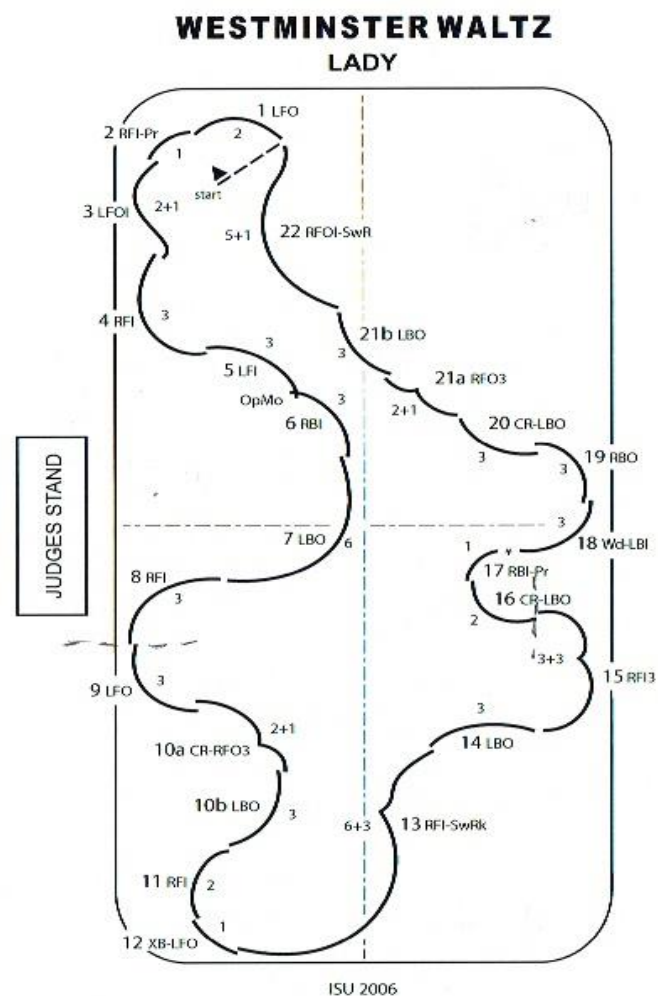
Inventors - Eric van der Weyden and Eva Keats  
First Performance - London, Westminster Ice Rink, 1938

## WESTMINSTER WALTZ

Hold	Step No.	Man's Step	Number of Beats of Music		Lady's Step
Kilian	1	LFO	2		LFO
	2	RFI-Pr	1		RFI-Pr
	3	LFOI	2+1		LFOI
	4	RFI	3		RFI
	5	LFI	3		LFI
Reverse Kilian	6	RBI	3		RBI
	7	LBO	6		LBO
	8	RFI	3		RFI
	9	LFO	3		LFO
	10a	CR-RFO-SwR	6	2+1	CR-RFO3
Closed	10b			3	LBO
Open	11	LFO	2		RFI
	12	XB-RFI	1		XB-LFO
	13	LFO-SwCtr	6+3		RFI-SwRk
	14	RBI	3		LBO
	15	LFO	6	3+3	RFI3
Closed	16	CR-RFO	2		CR-LBO
	17	LFI-Pr	1		RBI-Pr
	18	Wd-RFI	3		Wd-LBI
	19	LFO	3		RBO
	20	CR-RFO3	2+1	3	CR-LBO
Reverse Kilian	21a	LBO	6	2+1	RFO3
	21b			3	LBO
Change Sides	22	RFOI-SwR		5+1	RFOI-SwR

Category: **Ice Dance**

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





Category: **Ice Dance**

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

PATTERN DANCE AND PATTERN DANCE ELEMENT PERCENTAGE OF STEPS INFORMATION (SEASON 2019-2020)										
CATEGORY	DANCE		DURATION IN SECS PER SEQUENCE/ SECTION	REQUIRED SECTION or SEQUENCES	No OF STEPS PER SECTION OR SEQUENCE	No of Steps				
						10%	25%	50%	75%	90%
Basic Novice	Fourteen Step	112 bpm	10.5 – 10.9	4 Sequences	14	1	4	7	11	13
	Willow Waltz	132-138 bpm	22.9 – 24.0	2 Sequences	22	2	6	11	17	20
	Tango Canasta	108 bpm	15.8 – 16.5	3 Sequences	14	1	4	7	11	13
Intermediate Novice	Foxtrot	100 bpm	16.5 – 17.1	4 Sequences	14	1	4	7	11	13
	European Waltz	135 bpm	23.6 – 24.4	2 Sequences	18	2	5	9	14	16
	Fourteen Step	110-114 bpm	10.5 – 10.9	4 Sequences	14	1	4	7	11	13
	Tango	106-110 bpm	28.4 – 29.4	2 Sequences	22	2	6	11	17	20
Advanced Novice	Starlight Waltz	174 bpm	34.8 – 35.6	2 Sequences	32	3	8	16	24	29
	Quickstep	112 bpm	14.7 – 15.3	4 Sequences	18	2	5	9	14	16
Junior	Tea-Time Foxtrot	108 bpm ± 2 beats	56.7 – 58.9	Section One (1TTF): Steps 1-31 Section Two (2TTF): Steps 32-54 Lady; 32-54a Man	31/35 = average 33 23/25 = average 24	3 2	8 6	16 12	25 18	30 22
Senior	Finnstep	104 bpm ± 2 beats	20.3 – 21.2	Section One (1FS): Steps 1-33	33/37 = average 35	3	9	17	26	31

Category: **Ice Dance**

Subject: **Questions and Answers – Music & Various**

Questions	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.</p> <p>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"><li>▪ <b>Fourteensstep:</b> 110-114 beats and duration between 10.5 secs and 10.9 secs per sequence</li><li>▪ <b>Willow Waltz:</b> 132-138 beats and duration between 22.9 seconds and 24.0 seconds per sequence</li><li>▪ <b>Canasta Tango:</b> 106-110 beats and duration between 15.8 and 16.5 per sequence</li><li>▪ <b>Foxtrot:</b> 98-102 beats and duration between 16.5 seconds and 17.1 seconds per sequence</li><li>▪ <b>European Waltz:</b> 132-138 beats and duration between 23.6 seconds and 24.4 seconds per sequence</li><li>▪ <b>Tango:</b> 106-110 beats and duration between 28.4 and 29.4 per sequence</li><li>▪ <b>Starlight Waltz:</b> 171 - 177 beats and duration between 34.8 and 35.6 seconds per sequence</li><li>▪ <b>Quickstep:</b> 110 - 114 beats and duration between 14.7 and 15.3 seconds.</li></ul>
What happens if a music chosen by a couple includes vocal music?	This does not violate music requirements as published in Communication 2188.	

Category: **Ice Dance**

Subject: **Questions and Answers – Music & Various**

Questions	Answers	Comments
Communication 2242 specify 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 these criteria for Waltzes?	<ul style="list-style-type: none"><li>▪ 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.</li><li>▪ 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.</li></ul>	See ISU Ice Dance Music Rhythms Booklet 1995.
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?	Judges and Referee will press the deduction button for violation of music requirements because this is a violation of music requirements published in Communication 2242.	
In an International Novice Competition, a couple performs a Pattern Dance on the music of their 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 10 <sup>th</sup> measure. How should Judges consider this situation?	<u>It is allowed as the couple use the ISU tune as their own music.</u>	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.  However, the interpretation of the dance may suffer from not being fully executed with the phrasing of the music.

Category: **Ice Dance**

Subject: **Questions and Answers – Music & Various**

Questions	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 Component Timing “Pattern Dance not started on the required beat” but will reflect this situation under this 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.
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"><li>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.</li><li>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.</li></ol>	<p>Examples:</p> <ol style="list-style-type: none"><li>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.</li><li>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.</li></ol>
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.	

Category: **Ice Dance**

Subject: **Questions and Answers – Music & Various**

<b>Questions</b>	<b>Answers</b>	<b>Comments</b>
A couple crosses the Long Axis in a Sequence/Section of Pattern Dance. Should Judges take this situation into consideration under the GOE?	Yes. This situation is a violation of the required Pattern of the Sequence/Section of Pattern Dance and Judges will reflect it under the criteria "correct Pattern" of the Characteristics of Grade of Execution.	Judges should pay attention to the size of the rink. Any crossing up to the difference between 30 meters and the width of the rink does not constitute a violation.