

# 2011-12 TESTS BOOK

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The Tests Book can be viewed as a PDF document online at [usfigureskatingrulebook.com](http://usfigureskatingrulebook.com)

## TESTS

### TR 1.10 Judges’ Creed

The following Judges’ Creed is established for the guidance of all judges of figure skating, ice dancing and synchronized skating:

I consider it an honor and a privilege to be a judge of figure skating, ice dancing, or synchronized skating.

I shall make my judgment to the best of my ability with all humility and then shall keep my own counsel unless questioned officially.

I shall free my mind of all former impressions, be cooperative and punctual, and do my best always to improve my knowledge and to uphold the dignity of the sport.

### TR 1.20 Judges’ Duties — Marking of Tests

**TR 1.21** One method of marking figure skating is the 6.0 system, which is marked on a scale from 0 to 6, of which:

0.0 = not skated	4.0 = good
1.0 = very poor	5.0 = very good
2.0 = poor	6.0 = outstanding
3.0 = mediocre	

Decimals to one place are permitted as further intermediate values (e.g., 3.8, 4.4, 5.5).

### TR 1.30 Marking of Moves in the Field

**TR 1.31** Moves in the field will be marked on a scale of 0 to 6 with the exception of the pre-preliminary and adult pre-bronze moves in the field tests, which will receive a “pass” or “retry” only. See TR 1.20

### TR 1.40 Marking of Single Free Skate Tests

**TR 1.41** Two marks will be awarded on a scale of 0 to 6, with the exception of the pre-preliminary and adult pre-bronze free skate tests, which will receive a “pass” or “retry” only. See TR 1.20. The first mark is for technical merit and the second mark is for presentation.

**TR 1.42** Illegal elements/movements (also applies to pair tests):

- A. Lying and prolonged and/or stationary kneeling on both knees on the ice at the beginning, end and/or during the program.
- B. Somersault types of jumps.
- C. The penalty to be applied should be 0.1 in each mark for each forbidden element performed.

### TR 1.50 Marking of Pair Tests

**TR 1.51** Two marks will be awarded on a scale of 0 to 6. See TR 1.20 and TR 1.42. The first mark is for technical merit and the second mark is for presentation.

### TR 1.60 Marking of Pattern Dance Tests

**TR 1.61** Two marks will be awarded on a scale of 0 to 6, with the exception of the preliminary pattern dance tests which will receive a “pass” or “retry” only. See TR 1.20. The first mark is for technique and the second mark is for timing/expression.

### TR 1.70 Marking of Free Dance Tests

**TR 1.71** Two marks will be awarded on a scale of 0 to 6. See TR 1.20. The first mark is for technical merit and the second mark is for presentation.

**Notice: Test rule changes become effective Sept. 2, 2011**

## **TR 2.00 Qualifications to Take Tests**

**TR 2.01** The official tests of U.S. Figure Skating may be taken by all persons who are members of a member club, a collegiate club or individual members who are currently registered with U.S. Figure Skating and are otherwise qualified under these rules, as well as by members of a member association of the ISU. Each candidate must present a current registration card before taking a test.

- A. To qualify for any adult test, the candidate must be 21 years of age or older and must have passed the preceding adult test within the classification unless otherwise specified within these rules.
- B. Skaters who have not tested in the United States but have tested or competed under ISU federations may apply to have their credentials evaluated for placement within the U.S. test and competition structure. Application should be made to the chairs of the Tests and Competitions Committees jointly.

**TR 2.02** A candidate will not be eligible to take a higher-level test until all of the preceding tests in the same category have been passed or completed except as otherwise specified in these rules. A certificate or other satisfactory evidence of the highest test previously passed or completed must be presented before taking a test.

**TR 2.03** All tests, when marked “retry,” may not be retaken prior to the 27<sup>th</sup> day following the date of the original test. Example: A test taken on May 1 and marked “retry” may not be retaken before May 28, the 28<sup>th</sup> being the 27<sup>th</sup> day following the date of the original test.

**TR 2.04** Skate Canada members who have passed the Skate Canada gold free skate, senior competitive pairs or gold dance tests may apply for permission to take the U.S. Figure Skating senior free skate test, senior/gold pair test, gold dance test and/or senior free dance test, respectively, provided such candidates present permission in writing from their home club, a Skate Canada test registration card and a test certificate evidencing the fact that such candidates have passed the comparable Skate Canada test. Prior to taking the U.S. Figure Skating senior free skate or senior pair tests candidates must first pass the U.S. Figure Skating senior moves in the field test. Prior to taking the U.S. Figure Skating senior free dance test candidates must first pass the U.S. Figure Skating gold dance test. The foregoing rule is based upon a reciprocal arrangement with Skate Canada.

## **TR 3.00 Procedure**

**TR 3.01** Tests must be held only under the auspices and control of a member club, the principal skating headquarters of which is defined as the address at which a club conducts the majority of its skating sessions. Tests may also be held by collegiate clubs provided they elect/appoint a test chair and adhere to all test rules.

**TR 3.02** If a member club desires to conduct tests at the principal skating headquarters of another member club, the prior consent of the latter is required per MR 7.01 (B).

**TR 3.03** The test chair or duly authorized representative of a member club will establish the time schedule and order of skating for any test session conducted by the club, as well as any priorities to be followed by candidates desiring to take such tests, subject to the limitation that the privilege to take such tests must not be unreasonably withheld from members in good standing with U.S. Figure Skating and with their home club as defined in MR 8.05, if any, including members of U.S. Figure Skating clubs other than the club conducting the tests. The test chair or duly authorized representative of a member club must also arrange for the judges required and will make all other necessary arrangements pertaining to the tests.

**TR 3.04** All or any portion of any expenses incurred by a member club in conducting tests may be assessed by the club to the candidates taking such tests.

**TR 3.05** Candidates whose home club is conducting tests and who wish to take a test must apply to their test chair or duly authorized representative. Candidates who are members of other member clubs, collegiate clubs, individual members, or members of a member association of the ISU must apply to the test chair or duly authorized representative of a member club for supervision of their tests and the reporting of test results to U.S. Figure Skating Headquarters and to other required clubs or associations.

**TR 3.06** Candidates holding membership in more than one member club must designate one of these as a home club and be governed by the test rules of that home club. See MR 8.05, 8.06 and 8.08.

**TR 3.07** Written certification of membership is required from candidates who are members of member associations of the ISU.

**TR 3.08** Candidates wishing to take a test at a club other than their home club must obtain and present written permission from the test chair or duly authorized representative of their home club, or the candidates will not be permitted to take the test, except in such cases where an agreement exists between clubs that written permission is not necessary. Written permission may only be withheld if the candidate either has an outstanding financial obligation to their home club or does not meet the qualifications to take tests contained in TR 2.00. (Standard Permission Form is available from U.S. Figure Skating Headquarters or online at [usfigureskating.org](http://usfigureskating.org).)

**TR 3.09** Except as otherwise set forth in these rules, all tests may be held only within the geographical jurisdiction of U.S. Figure Skating. However, subject to the general approval of another ISU member, U.S. Figure Skating tests may also be held within the geographical jurisdiction of that ISU member provided that such tests are sponsored and conducted by a U.S. Figure Skating member club in strict accordance with these rules.

**TR 3.10** U.S. Figure Skating will send complimentary rulebooks and directories to test chairs upon request from their club.

## **TR 4.00 RESERVED**

## **TR 5.00 Coaching**

**TR 5.01** Any coach wanting to coach a skater at a U.S. Figure Skating test session is required to be a member of U.S. Figure Skating. In addition, they must have successfully completed the coach’s registration required in MR 5.11 and completed the continuing education requirements as specified in MR 5.12.

**TR 5.02** Skaters may receive coaching or instruction from the sidelines while on the ice during warm-up periods and may also leave the ice surface for that purpose, provided such coaching or instruction does not interfere with the judging of another skater. However, coaching or instruction is not permitted during the actual performance of the candidate before the judges, nor may the coach be on the ice with the skater in the warm-up area. The judging panel may bar from the rink anyone who disregards this rule and may disqualify any candidate who receives coaching or instruction in violation of this rule. For the purpose of this rule, coaching will be considered any communication between the candidate and an instructor, parent or any other person. For example, a skater may briefly speak with their coach between elements of a moves in the field test, but not while changing directions or feet of an element. Similarly, a skater may briefly speak with their coach between the partnered portion of a dance test and the solo portion.

## **TR 6.00 Conduct**

**TR 6.01** Candidates are bound to obey implicitly the instructions of the officials in charge of the tests and must observe and comply with the Code of Ethics set forth in GR 1.01 at all times. Candidates who, directly or indirectly or in writing, express themselves in any improper manner regarding the officials or their decisions or the markings of the judges may be suspended or excluded from further tests.

**TR 6.02** Prior to each performance before the judges, the name of the candidate will be called. Failure to appear within two minutes after their name has been called will cause that portion of the test for which candidates have been called to be marked as “not skated.” The judge-in-charge may, for good cause, modify the strict interpretation of this rule.

**TR 6.03** U.S. Figure Skating and its member clubs conducting tests undertake no responsibility for damages or injuries suffered by the candidates. As a condition of and in consideration of the acceptance of their applications, all candidates and their parents and/or guardians will be deemed to have agreed to assume all risks of injury to the candidate’s person and property resulting from, caused by or connected with the conduct and management of the tests, and to release any and all claims which they may have against any officials, U.S. Figure Skating, the club hosting the tests and against their officers. Applications will be accepted only on the foregoing conditions.

## **TR 7.00 Officials**

**TR 7.01** Applicable judges’ rules, especially the Standard of Conduct found in section JR 1.00, will apply to all tests.

**TR 7.02** Except as specified below, the judging panel for all tests will consist of three judges.

- A. Pre-preliminary and adult pre-bronze moves in the field tests may be judged by one moves in the field certified singles/pairs test judge or dance test judge of any level.
- B. Preliminary and adult bronze moves in the field tests may be judged by one moves in the field certified singles/pairs test judge or dance test judge of silver level or higher.
- C. Pre-preliminary and adult pre-bronze free skate tests may be judged by one singles/pairs test judge of any level.
- D. Preliminary and adult bronze free skate tests and the adult bronze pair test may be judged by one singles/pairs test judge of silver level or higher
- E. Preliminary partnered pattern dance tests may be judged by one dance test judge of any level.
- F. Pre-bronze and bronze (standard, adult and masters) partnered pattern dance tests; juvenile, intermediate and adult/masters pre-bronze and bronze partnered free dance tests may be judged by one judge who is a silver dance judge or higher.
- G. Juvenile and intermediate solo free dance tests may be judged by one judge who is a silver dance judge or higher.
- H. All solo pattern dance track tests may be judged by one dance test judge of the appropriate level.
- I. See TR 11.03 for Special Olympics test rules.

**TR 7.03** A judge-in-charge is to be chosen by the judges to assume charge of the conduct of the test.

- A. The judge-in-charge may be one of the three test judges or a relief judge qualified to judge the test.

B. The designated judge-in-charge will decide whether the ice and arena conditions are suitable for conducting a test.

**TR 7.04** None of the judges of a test or the judge-in-charge may be a parent, spouse, close relative or skating partner of the candidate or of the candidate’s partner. A person will be considered a skating partner who, in the preceding 12 months, has entered any sanctioned competition as a partner of the candidate.

**TR 7.05** Persons married or closely related to an instructor may not act as a judge or judge-in-charge of any test in which a pupil of such instructor is a candidate or a partner. A person will be considered a pupil for 12 months after the last day of instruction. See also JR 4.06.

**TR 7.06** Members of a judge’s immediate family may not serve on the same three judge panel. Exceptions would be permitted for the following reasons: sickness or travel delays/cancellations by a judge, or a schedule change.

**TR 7.07** The selection of an unofficial judge by a club test chair will, in the case of tests, result in the test being invalid; however, the strict application of this rule may be modified with the concurrence of the chairs of the Judges and Tests Committees. See JR 4.02.

**TR 7.08** Sufficient judges must be provided to permit normal lunch and dinner hours and bi-hourly 15-minute breaks. Judging time will be limited to eight hours per day per judge.

**TR 7.09** For all tests, the test chair or duly authorized representative of the member club conducting the tests must select the judges from the current lists of qualified judges approved by the Judges Committee.

**TR 7.10** The judge-in-charge, after consultation with the test chair of the host club, will be authorized to select a replacement judge if a judge who has commenced judging a test is unable to continue, provided another qualified judge is available.

**TR 7.11** For the level and number of judges required for all tests, see specific test description/requirements at TR 25.00, 32.00, 39.00, 49.00, 54.00 and 64.00. See also JR 6.00 and 7.00.

**TR 7.12** Judges must not review their marks jointly before the results are checked and made official.

**TR 7.13** Judges or prospective judges will apply in advance for permission to trial judge any test. Application will be made to the test chair or duly authorized representative of the member club conducting the tests.

**TR 7.14** All authorized officials must submit their expense reimbursement requests within 14 days to the host club’s test chair in accordance with GR 2.02. This expense may not exceed the limitations imposed by GR 2.02. Reimbursement to authorized officials must be made as soon as possible but no later than 14 days following the submission of their expense forms.

## **TR 8.00 Records**

**TR 8.01** The marks of all tests must be recorded on official U.S. Figure Skating test judging and trial judging forms. Such forms may be downloaded from [usfigureskating.org](http://usfigureskating.org) or [usfsaonline.org](http://usfsaonline.org).

**TR 8.02** The completion of test judging sheets will be carried out by each judge as soon as possible after a test is completed, and no results may be announced until the sheets have been verified by the test chair or duly authorized representative of the club hosting the test session and the results certified. The test judging sheets will be made available as soon as possible after the completion of a test for review by candidates, their parents and instructors.

**TR 8.03** The test chair or duly authorized representative of any member club conducting tests will make a report to U.S. Figure Skating Headquarters certifying whether such tests were passed or marked “retry” and must either send it to U.S. Figure Skating Headquarters together with the appropriate fee for each test taken or register the test online. Checks are to be made payable to U.S. Figure Skating.

- A. If a test session takes place on multiple days, a separate report is required for each day.
- B. The U.S. Figure Skating Test Report Form must be used to report all moves in the field, free skate, pair, pattern dance and free dance tests.

**TR 8.04** The report required by TR 8.03 must contain the following information:

- A. Host club name and number;
- B. The date the tests were taken;
- C. Test chair’s name, U.S. Figure Skating registration number, address, daytime phone and e-mail address;
- D. The name of each judge and U.S. Figure Skating registration number, if applicable, or status in the case of a Skate Canada judge;
- E. The name of each trial judge and U.S. Figure Skating registration number, if applicable;
- F. Each candidate’s name, U.S. Figure Skating registration number and home club;
- G. The appropriate test code for each test taken;
- H. For each test reported, the total points awarded by each judge and trial judge, if applicable;
- I. An indication by the letter “P” or “R” as to whether the overall result of the test is a “pass” or “retry.” See the test report forms available online at [usfigureskating.org](http://usfigureskating.org) or [usfsaonline.org](http://usfsaonline.org).

**TR 8.05** The report required by TR 8.03 must be distributed as follows:

- A. The original report and test fees are to be sent to U.S. Figure Skating Headquarters. See TR 9.01.
- B. A copy of the original report together with the individual test judging sheets is to be retained in the files of the club conducting the test for at least one year after the date of the test session.

**TR 8.06** A complete test report must be forwarded within 21 days of the date of the tests. Reports forwarded after the 21 day period but within 45 days must be accompanied by a penalty fee of \$1.00 per test. An additional penalty of \$1.00 per test must be paid for every 30 day period thereafter. However, the maximum penalty for any late period will not exceed \$10.00.

- A. Fees are to be paid by the host club. A club failing to report tests within 90 days may be suspended from conducting tests until penalties are paid.

**TR 8.07** Clubs giving tests to members other than their own must notify the candidate’s home club of the date the test was taken, including the names of the judges and the marks awarded. The report must be forwarded within two weeks after the date on which such tests were conducted.

**TR 8.08** Trial judging sheets for visiting trial judges must be completed and sent to the trial judge’s home club test chair or monitor within 21 days of the date of the test session.

**TR 8.09** U.S. Figure Skating Headquarters will enter the test results into the personal record of each candidate reported, issue test certificates for successful candidates and forward the certificates to the test chair or duly authorized representative of the candidate’s home club for distribution.

## **TR 9.00 Test Registration Fees**

**TR 9.01** The test chair or duly authorized representative of the member club must collect and remit a standardized registration fee to U.S. Figure Skating Headquarters of \$4 per test if the test is registered online or \$6 per test if the test is manually submitted via the Test Report Form. In the case of pair, pattern dance and free dance tests, each candidate will be assessed the appropriate test fee.

**TR 9.02** A candidate must pay all test fees to the test chair or a duly authorized representative of the host club.

**TR 9.03** Candidates who are members of member associations of the ISU (except Skate Canada) who are not members of U.S. Figure Skating or of a member club will pay a fee of \$10 in addition to the regular test fees for each U.S. Figure Skating free skate, pair, moves in the field or class of dance tests taken at any one test period or session. The fee for members of Skate Canada who are not members of U.S. Figure Skating or of a member club will be \$2 in addition to the regular test fee.

## **TR 10.00 Emblems**

**TR 10.01** The emblems available for tests can be found at [usfigureskating.org](http://usfigureskating.org) or [usfsaonline.org](http://usfsaonline.org).

## **TR 11.00 Special Olympics Test Rules**

**TR 11.01** A Special Olympics test may be given to any Special Olympics athlete who is registered with a Special Olympics program. Tests are to be judged on a “pass” or “retry” basis.

- A. Moves in the field tests may be given at the levels of adult pre-bronze, adult bronze, adult silver and adult gold, regardless of the age of the athlete. Any number of elements may be reskated at the request of the judge-in-charge. There is no focus for any element.
- B. Free skate tests may be given at the levels of adult pre-bronze, adult bronze, adult silver and adult gold, regardless of the age of the athlete. Any number of elements may be reskated at the request of the judge-in-charge.
- C. Pattern dance tests may be given at all levels specified in TR 40.01. Partners may be selected without regard to their dance test accomplishments. No solos are required.

**TR 11.02** Guidelines and diagrams may differ from the standard and adult tests set forth in these rules and should be obtained from [usfigureskating.org](http://usfigureskating.org).

**TR 11.03** Special Olympics tests may be judged by one judge who must be of silver rank or higher in the respective discipline.

## Moves in the Field Tests

### TR 19.00 Classification of Moves in the Field Tests

**TR 19.01** The standard moves in the field tests are divided into eight classes to be taken in the following order: pre-preliminary, preliminary, pre-juvenile, juvenile, intermediate, novice, junior and senior.

**TR 19.02** The adult moves in the field tests are divided into four classes to be taken in the following order: pre-bronze, bronze, silver and gold.

- A. To qualify for any adult moves in the field test (pre-bronze, bronze, silver and gold), the candidate must be 21 years of age or older and must have passed the preceding adult moves in the field test.
- B. Adult skaters who have passed the adult gold moves in the field test are permitted to take the standard intermediate moves in the field test without testing the standard pre-preliminary through juvenile moves in the field tests.
- C. Adult skaters who have passed standard track moves in the field tests will not be required to take adult moves in the field tests per the table below.

Standard MIF test passed	Adult MIF test not required
Preliminary MIF	Adult pre-bronze MIF
Pre-juvenile MIF	Adult bronze MIF
Juvenile MIF	Adult silver MIF
Intermediate MIF	Adult gold MIF

**Note:** Moves in the field equivalencies are allowed in one direction only from the standard track to the adult track, not from the adult track to the standard track except as described in TR 19.02 (B) above.

**TR 19.03** Intermediate, novice, junior and senior standard moves in the field tests may be taken as a standard, adult or masters candidate. Adult bronze, silver and gold moves in the field tests may be taken as an adult or masters candidate.

- A. Ages for skaters taking standard or adult moves in the field tests as adult or adult masters candidates see chart below

MIF Test	Taken as	Age
Standard	Adult Candidate	25-49
Standard	Master Candidate	50 and over
Adult	Master Candidate	50 and over

- B. A candidate who meets the age requirements in TR 19.03 (A) who would like to take a standard moves in the field test as an adult or masters candidate or an adult test as a masters candidate must specify this when registering to take the test. If the candidate does not so specify, it will be assumed that the candidate is taking the test as a standard candidate (for standard tests) or an adult candidate (for adult tests), regardless of the candidate's age.

### TR 20.00 Requirements for Passing Moves in the Field Tests

**TR 20.01** In order to pass a moves in the field test, a candidate must have received a passing total or a "pass" for the entire test from a majority of the judges.

**TR 20.02** In order for a moves in the field test to pass, no serious errors, following reskated elements, as defined below may be present. See TR 23.01.

- A. Serious errors in moves in the field tests are:
  1. A fall;
  2. A touchdown of the hand or free foot needed to save the skater from falling;
  3. Omission of an element.
- B. Certain errors in moves in the field tests require a mandatory deduction of 0.1 and do not require a reskate of the element in question in order to pass the test.

Such errors are:

1. Exceeding the seven introductory steps;
2. Not starting from a standing, stationary position.

### TR 21.00 Moves in the Field Test Rules

**TR 21.01** Moves in the field tests may be taken and passed independently of the free skate, pair and dance tests. A skater may take and pass moves in the field tests higher than the corresponding free skate tests and still be qualified to compete in qualifying and nonqualifying competitions in free skating events at the level defined by the highest free skate test passed. Competitors should refer to test and age requirements for each event.

**TR 21.02** For moves in the field tests the entire ice surface must be available. The ice surface may not be less than 125 feet by 75 feet (9375 square feet) in size.

**TR 21.03** There are no restrictions on the use of painted lines or marks on the ice for moves in the field tests.

**TR 21.04** Moves in the field tests must be skated in the order set forth in the Schedule of Moves in the Field Tests at TR 25.00.

### TR 22.00 Marking of Moves in the Field Tests

#### TR 22.01 Basic Rules — Moves in the Field

**TR 22.02** Moves in the field are basic skating moves skated without music. The terms and judging standards applied to moves in the field are for basic skating.

- A. The elements in the moves in the field tests must be skated in the order as set forth in the schedule of tests.
- B. As basic skating elements, moves in the field turns must be judged in accordance with the criteria set forth in the corresponding test rules.
- C. Moves in the field must be commenced from a standing, stationary position with a maximum of seven introductory steps unless specified otherwise in these rules.
- D. If a skater starts a move on the wrong foot or skates a move other than that prescribed, the judge-in-charge must draw attention to the mistake as soon as possible. The mistake must be treated as a false start. Such fresh start must be allowed only once per move without penalty; for a second fresh start, if incorrectly executed, the judges must deduct 0.1 from the mark that they would have otherwise given.
- E. Directed by the judge-in-charge, skaters will select the area on the ice surface for their moves in the field tests.

**TR 22.03** An effortless, flowing and graceful execution should be achieved. Within the limits of the following rules, complete freedom is permitted to the skater:

- A. The head should be carried in an upright position, relaxed and held naturally;
- B. The upper body should be upright, but not stiff;
- C. The arms should be held gracefully;
- D. The free leg should be extended, with the toe pointed.

**TR 22.04** The steps must be skated in general accordance with the diagrams and descriptions. Subject to a general conformity with the basic requirements, the skater is permitted complete freedom with respect to arm and free leg positions.

**TR 22.05** Moves in the field must be skated with good edges, control, flow, extension, carriage and rhythm.

- A. An even speed and flow should be maintained throughout.
- B. Maximum utilization of the ice surface is desirable. Ice coverage must not be obtained by the use of flat or shallow edges.

**TR 22.06** For all tests except the pre-preliminary and adult pre-bronze moves in the field tests the following information is listed:

- A. Passing total: the total points which must be obtained for the test from an individual judge in order to obtain a “pass” from that judge.
- B. Passing average: the mark which, if obtained in each division of a test, would result in a passing total for the test.

**TR 22.07** Moves in the field tests will be marked by each judge on a scale from 0 to 6 in accordance with TR 1.20. However, the marking of the pre-preliminary and adult pre-bronze moves in the field test will be on the basis of “pass” or “retry” for the entire test.

**TR 22.08** In assigning marks, the following must be considered:

- A. **Accuracy:** the correct start, steps and adherence to the general pattern.
- B. **Edge quality:** initiated through proper body alignment over the skating foot, creating a stable arc that travels uninterrupted until a required transition takes place. Depth of edge refers to the acuteness of the arc and is created by the lean of the body and the angle of the blade when it takes the ice. Good edge quality results in a confident, sure and controlled movement.
- C. **Turn execution:** the proper skill and technique of how the turn should be performed. The correct entry and exit edges are to be adequate and maintained throughout the turn for its identification.
- D. **Extension:** the general carriage should be erect, characterized by an extended bodyline. The angle of the head follows naturally from the line of the back; the arms should be naturally extended with the shoulders down and back. The skater’s hands should follow the line of the movement being executed. The final extended position should be executed in a controlled manner and should achieve the maximum length of all body lines.
- E. **Quickness:** quickness refers to foot speed. It is precise, rapid and crisp execution of turns, changes of edge and transitions. Quickness does not refer to the overall pace at which the move is skated, although in some moves the foot speed will result in a brisk and continuous cadence. Refinements to acknowledge include quick movement that is quiet, fluid and continuous without disturbing the proper and erect carriage of the upper body or interrupting the established rhythm.
- F. **Power:** the creation and maintenance of speed and flow without visible effort. It is developed by a continuous rise and fall of the skating knee together with the pressure of the edge of the blade against the ice. (The skater should demonstrate the ability to exert equal pressure against the surface of the ice on both right and left foot.) End products of power are (1) velocity, speed or pace; (2) flow across the ice; and (3) acceleration.
- G. **Continuous flow:** the skater’s ability to maintain a consistent and undisturbed running edge across the ice. Flow does not necessarily relate to the speed at which the skater is traveling as it is sometimes best recognized as the skater starts to slow.
- H. **Posture/Carriage:** the proper alignment of the hips, back, arms and shoulders, and head over the skate. Unless the move requires a variation, typically, the skater’s back should be straight, with the spine and head perpendicular to the surface of the ice. The arms should be extended out from the shoulders, level and relaxed. The free leg should be in a straight line and slightly turned out from the free hip to the free toe.
- I. **Bilateral movement:** the ability to execute movements on both sides of the body, clockwise and counterclockwise, forward and backward.
- J. **Strength:** the creation and maintenance of balance and flow developed by a continuous rise and fall of the skating knee together with the pressure of the edge of the blade against the ice. (The skater should demonstrate the ability

to exert equal pressure against the the ice with both the right and left foot.)  
End products of strength are (1) good posture; (2) flow across the ice; and (3) consistent pace.

### **TR 23.00 Reskating Any Element of a Moves in the Field Test**

**TR 23.01** At the completion of any test and before any other test is conducted, the judge-in-charge must ask the other two judges individually if they wish to see any element reskated before the judges turn in their judging sheets. Should the judges wish a reskate, they will indicate to the judge-in-charge what they wish to be reskated. This must be done privately without conference. If a majority of the panel requests a reskate, the judge-in-charge will direct the skater to reskate the agreed-upon element. If the judges do not agree on which element to reskate, the judge-in-charge will decide. A brief rest and warm-up is permitted before the reskate is performed.

- A. After a moves in the field test, only one element may be reskated. The reskate may consist of the entire element or a portion of the element.

### **TR 25.00 Schedule of Moves in the Field Tests**

#### **TR 25.01 Pre-Preliminary Moves in the Field Test**

The purpose of this test is to encourage beginning skaters to learn the fundamentals of ice skating. No great deal of technical ability, carriage or flow is expected. The candidate must show knowledge of the steps, fairly good edges and some evidence of good form.

1. Forward perimeter stroking
2. Basic consecutive edges
3. Forward right and left foot spirals
4. Waltz eight

The entire test will be marked on a “pass” or “retry” basis, and individual marks will not be awarded. The “pass” or “retry” will be arrived at by consideration of the composite of each element in relation to the whole. The judge-in-charge may request a reskate of only one element, upon request of a member of the panel, should it change the overall evaluation of the test from a “retry” to a “pass.”

*(Approximate time for test: eight minutes)*

Judging panel required: One or three bronze or higher rank singles/pairs or dance judges who are certified to judge moves in the field tests.

#### **TR 25.02 Preliminary Moves in the Field Test**

The purpose of this test is to continue the encouragement of beginning skaters to learn the fundamentals of ice skating. The candidate must show knowledge of the steps and a good sense of power (speed and flow). Attention should be given to depth of edges and proper curvature of lobes.

1. Forward and backward crossovers
2. Consecutive outside and inside spirals
3. Forward power three-turns
4. Alternating forward three-turns
5. Forward circle eight
6. Alternating backward crossovers to backward outside edges

One element may be retried, if necessary

Passing total: 15.0      Passing average: 2.5

*(Approximate time for test: 10 minutes)*

Judging panel required: Three bronze or higher rank singles/pairs or dance judges who are certified to judge moves in the field tests; or one silver or higher rank singles/pairs or dance judge who is certified to judge moves in the field tests.

**TR 25.03 Pre-Juvenile Moves in the Field Test**

The fundamentals of ice skating must be demonstrated, although not necessarily mastered. Good edges, flow, power, extension and posture are required and must be strongly emphasized.

1. Forward and backward perimeter power stroking
2. FO-BI three-turns in the field
3. FI-BO three-turns in the field
4. Forward and backward power change of edge pulls
5. Backward circle eight
6. Five-step mohawk sequence

One element may be retried, if necessary.

Passing total: 16.2      Passing average: 2.7

*(Approximate time for test: 12 minutes)*

Judging panel required: Three bronze or higher rank singles/pairs or dance judges who are certified to judge moves in the field tests.

**TR 25.04 Juvenile Moves in the Field Test**

Candidates must skate the correct steps and turns on good edges, with good form, flow, power and preciseness to their steps.

1. Stroking: Forward power circle
2. Stroking: Backward power circle
3. Eight-step mohawk sequence
4. Forward and backward free skate cross strokes
5. Backward power three-turns
6. Forward double three-turns

One element may be retried, if necessary.

Passing total: 18.0      Passing average: 3.0

*(Approximate time for test: 10 minutes)*

Judging panel required: Three bronze or higher rank singles/pairs or dance judges who are certified to judge moves in the field tests.

**TR 25.05 Intermediate Moves in the Field Test**

Strong, true edges, smooth turns, correct posture and effortless flow are expected of the candidate.

1. Backward double three-turns
2. Spiral sequence
3. Brackets in the field sequence
4. Forward twizzles
5. Inside slide chassé pattern

One element may be retried, if necessary.

	Passing Total	Passing Average
Standard	16.0	3.2
Adult	15.0	3.0
Masters	14.0	2.8

*(Approximate time for test: 12 minutes)*

Judging panel required: Three silver or higher rank singles/pairs or dance judges who are certified to judge moves in the field tests.

**TR 25.06 Novice Moves in the Field Test**

The candidate must give a performance that is generally good. The preciseness of the footwork should be nearly faultless, the body motion well timed and the flow and power very good. No major consistent errors should be in evidence.

1. Inside three-turns/rocker choctaws
2. Forward and backward outside counters

3. Forward and backward inside counters
4. Forward loops
5. Backward rocker choctaw sequence
6. Backward twizzles

One element may be retried, if necessary.

	Passing Total	Passing Average
Standard	21.0	3.5
Adult	19.8	3.3
Masters	18.6	3.1

*(Approximate time for test: 12 minutes)*

Judging panel required: Three silver or higher rank singles/pairs or dance judges who are certified to judge moves in the field tests.

**TR 25.07 Junior Moves in the Field Test**

The candidate must give a performance that is generally very good in all respects. Focus should be on power, flow, edge quality and line and footwork control.

1. Forward and backward outside rockers
2. Forward and backward inside rockers
3. Power pulls
4. Choctaw sequence
5. Backward loop pattern
6. Straight line step sequence

One element may be retried, if necessary.

	Passing Total	Passing Average
Standard	24.0	4.0
Adult	22.8	3.8
Masters	21.6	3.6

*(Approximate time for test: 12 minutes)*

Judging panel required: Three gold singles/pairs or dance judges who are certified to judge moves in the field tests.

**TR 25.08 Senior Moves in the Field Test**

The candidate must give an excellent performance, displaying power, strong edge control and depth, extension and precise footwork control.

1. Sustained edge step
2. Spiral sequence
3. BO power double three-turns to power double inside rockers
4. BI power double three-turns to power double outside rockers
5. Serpentine step sequence

One element may be retried, if necessary.

	Passing Total	Passing Average
Standard	22.5	4.5
Adult	21.5	4.3
Masters	20.5	4.1

*(Approximate time for test: 12 minutes)*

Judging panel required: Three gold singles/pairs or dance judges who are certified to judge moves in the field tests.



**TR 25.09 Adult Pre-Bronze Moves in the Field Test**

The purpose of this test is to encourage beginning adult skaters to learn the fundamentals of ice skating. No great deal of technical ability, carriage or flow is expected. Candidates must show knowledge of the steps, fairly good edges and some evidence of good form.

1. Forward perimeter stroking
2. Basic consecutive edges
3. Forward and backward crossovers
4. Waltz eight
5. Forward right and left foot spirals

The entire test will be marked on a “pass” or “retry” basis only, and individual marks will not be awarded. The “pass” or “retry” will be arrived at by consideration of the composite of each element in relation to the whole. The judge-in-charge may request a reskate of only one element, upon request of a member of the panel, should it change the overall evaluation of the test from “retry” to “pass.”

*(Approximate time for test: 10 minutes)*

Judging panel required: One or three bronze or higher rank singles/pairs or dance judges who are certified to judge moves in the field tests.

**TR 25.10 Adult Bronze Moves in the Field Test**

The fundamentals of ice skating must be demonstrated although not necessarily mastered. Candidates must show knowledge of the steps and continuous flow and strength. Attention should be given to depth of edges and proper curvature of lobes.

1. Forward and backward perimeter power stroking
2. Forward power three-turns
3. Alternating backward crossovers to backward outside edges
4. Forward circle eight
5. Five-step mohawk sequence

One element may be retried, if necessary.

	Passing Total	Passing Average
Adult	12.5	2.5
Masters	11.5	2.3

*(Approximate time for test: 12 minutes)*

Judging panel required: Three bronze or higher rank singles/pairs or dance judges who are certified to judge moves in the field tests; or one silver or higher rank singles/pairs or dance judge who is certified to judge moves in the field tests.

**TR 25.11 Adult Silver Moves in the Field Test**

Candidates must skate the correct steps and turns on good edges showing good form, continuous flow and strength and preciseness to their steps.

1. Eight-step mohawk sequence
2. Forward and backward free skating cross strokes
3. FO-BI three-turns in the field
4. FI-BO three-turns in the field
5. Consecutive outside and inside spirals
6. Forward and backward power change of edge pulls

One element may be retried, if necessary.

	Passing Total	Passing Average
Adult	16.2	2.7
Masters	15.0	2.5

*(Approximate time for test: 14 minutes)*

Judging panel required: Three bronze or higher rank singles/pairs or dance judges who are certified to judge moves in the field tests.

**TR 25.12 Adult Gold Moves in the Field Test**

Candidates must give a strong performance showing strong true edges, smooth turns, correct posture and effortless flow.

1. Stroking: Forward power circle
2. Stroking: Backward power circle
3. Forward double three-turns
4. Backward double three-turns
5. Backward circle eight
6. Brackets in the field

One element may be retried, if necessary.

	Passing Total	Passing Average
Adult	18.0	3.0
Masters	16.8	2.8

*(Approximate time for test: 15 minutes)*

Judging panel required: Three silver or higher rank singles/pairs or dance judges who are certified to judge moves in the field tests.

**TR 25.13 Intermediate Supplemental Moves in the Field Test**

May be taken after passing the intermediate moves and/or the adult gold moves in the field tests

1. Forward and backward crossovers (see preliminary pattern 1)
2. Forward circle 8 (see preliminary pattern 5)
3. Forward and backward perimeter power stroking (see pre-juvenile pattern 1)
4. Backward circle 8 (see pre-juvenile pattern 5)
5. Eight-step mohawk sequence (see juvenile pattern 3)
6. Spiral sequence (see intermediate pattern 2)
7. Forward twizzles (see intermediate pattern 4)

One element may be retried, if necessary.

	Passing Total	Passing Average
Standard	22.4	3.2
Adult	21.0	3.0
Masters	19.6	2.8

*(Approximate time for test: 15 minutes)*

Judging panel required: Three silver or higher rank singles/pairs or dance judges who are certified to judge moves in the field tests

**TR 25.14 Senior Supplemental Moves in the Field Test**

May be taken after passing the senior moves in the field test

1. Inside three-turns/rocker-choctaws (see novice pattern 1)
2. Forward loops (see novice pattern 4)
3. Backward twizzles (see novice pattern 6)
4. Backward loop pattern (see junior pattern 5)
5. Straight line step sequence (see junior pattern 6)
6. Spiral sequence (see senior pattern 2)
7. Serpentine step sequence (see senior pattern 5)

One element may be retried, if necessary.

	Passing Total	Passing Average
Standard	31.5	4.5
Adult	30.1	4.3
Masters	28.7	4.1

*(Approximate time for test: 15 minutes)*

Judging panel required: Three gold singles/pairs or dance judges who are certified to judge moves in the field tests

## Single Free Skate Tests

### TR 26.00 Classification of Free Skate Tests

**TR 26.01** The standard free skate tests are divided into eight classes to be taken in the following order: pre-preliminary, preliminary, pre-juvenile, juvenile, intermediate, novice, junior and senior. The standard moves in the field test of the same level is the prerequisite to a standard free skate test.

**TR 26.02** The adult free skate tests are divided into four classes to be taken in the following order: pre-bronze, bronze, silver and gold.

- A. To qualify for any adult free skate test, the candidate must be 21 years of age or older and must have passed the preceding adult free skate test. The adult moves in the field test of the same level is the prerequisite to an adult free skate test as shown in the following chart.

Prerequisite	Adult free skate test
Preliminary MIF or adult pre-bronze MIF	Adult pre-bronze FS
Pre-juvenile MIF or adult bronze MIF	Adult bronze FS
Juvenile MIF or adult silver MIF	Adult silver FS
Intermediate MIF or adult gold MIF	Adult gold FS

- B. An adult skater who has passed the standard free skate test may cross over to the adult track as follows:

Standard FS passed	Must then pass either	To take this adult test
Pre-preliminary FS	Preliminary MIF or adult pre-bronze MIF	Adult pre-bronze FS
Preliminary FS	Pre-juvenile MIF or adult bronze MIF	Adult bronze FS
Pre-juvenile FS	Juvenile MIF or adult silver MIF	Adult silver FS
Juvenile FS	Intermediate MIF or adult gold MIF	Adult gold FS

- C. Adult skaters who have passed the adult gold free skate test are permitted to take the standard intermediate free skate test without testing the standard pre-preliminary through juvenile free skate tests. However, prior to taking the standard intermediate free skate test candidates must first pass the standard intermediate moves in the field test. See TR 26.01.

### TR 27.00 Requirements for Passing Free Skate Tests

**TR 27.01** In order to pass a free skate test, a candidate must have received a passing total or a “pass” for the entire test from a majority of the judges.

**TR 27.02** In order for a free skate test to pass, no serious errors as defined below may be present following reskated elements. See TR 30.01. If only one serious error is present after the test has been skated, judges have the option of using the second (presentation) mark to pass the test, if warranted, or of requesting a reskate.

- A. Serious errors in free skate tests are:
1. A fall;
  2. Incomplete rotation of a jump, either on the landing or the takeoff;
  3. Two-footed landing on jumps;
  4. A touchdown of the hand or free foot needed to save the skater from falling;
  5. A blatant change of edge before a jump (such as turning a Lutz into a flip);
  6. When a combination jump is required, a turn between the two jumps of that combination;

7. Failure to hold spins for the required revolutions or to attain the required position(s) in the spin(s). See TR 27.02 (B)(5);
  8. Omission of a required element.
- B. Quality errors for free skate tests not necessitating failure of the test:
1. Incidental touchdown of the free foot;
  2. Improper change of edge shortly before the takeoff of a required jump (very short change of edge);
  3. Turns after the landing of a required jump or similar difficulties in holding the landing;
  4. Traveling in required spins;
  5. Spins short less than one revolution.

### TR 28.00 Free Skate Test Rules

**TR 28.01** Prior to taking standard free skate tests, candidates must have taken and passed at least the equivalent level standard moves in the field test. Prior to taking adult free skate tests, candidates must have taken and passed at least the equivalent level standard or adult moves in the field test per TR 26.02.

**TR 28.02** Free skate tests must be skated in the order set forth in the Schedule of Free Skate Tests at TR 32.00.

**TR 28.03** For free skate tests the entire ice surface must be available. The ice surface may not be less than 125 feet by 75 feet (9,375 square feet) in size except in the case of the pre-preliminary free skate test and the adult pre-bronze free skate test where enough ice must be at the disposal of the candidate to permit the execution of the required moves.

**TR 28.04** For free skate tests, vocal music with lyrics is permitted.

**TR 28.05** In the event of a substantive change to any required single technical element(s) by the ISU, the chair of the Singles Committee will revise the affected free skate test(s) to include such change(s) as soon as practical. The chair will notify the chairs of the Judges, Rules and Tests Committees, and U.S. Figure Skating will post the change on the official website, notify club test chairs and ensure test forms are modified accordingly.

### TR 29.00 Marking of Free Skate Tests

**TR 29.01** The rules governing the manner of performance and the marking of figure skating and ice dancing will apply to all free skate tests.

**TR 29.02** For all tests except the pre-preliminary and adult pre-bronze free skate tests the following information is listed:

- A. Passing total: the total points which must be obtained for the test from an individual judge in order to obtain a “pass” from that judge.
- B. Passing average: the mark which, if obtained in each division of a test, would result in a passing total for the test.

**TR 29.03** Free skate tests must be marked by each judge for technical merit and presentation each on a scale from 0 to 6 in accordance with TR 1.20. However, the marking of the pre-preliminary free skate and adult pre-bronze free skate tests will be on the basis of “pass” or “retry” only for the entire test, and all of the elements of the test must be evaluated before the mark is given.

**TR 29.04** If a skater fails to finish a free skate test program within the time duration allowed in section TR 32.00, a 0.1 deduction should be taken in both marks for up to every 10 seconds lacking or in excess of the prescribed range.

## TR 30.00 Reskating Any Element of a Free Skate Test

**TR 30.01** At the completion of any test and before any other test is conducted, the judge-in-charge must ask the other two judges individually if they wish to see any element reskated before the judges turn in their judging sheets. Should the judges wish a reskate, they must indicate to the judge-in-charge what they wish to be reskated. This will be done privately without conference. If a majority of the panel requests a reskate, the judge-in-charge will direct the skater to reskate the agreed-upon element. If the judges wish a reskate and do not agree on which elements to reskate, the judge-in-charge will decide. A brief rest and warm-up is permitted before the reskate is performed.

- A. After a free skate test, only two different elements may be reskated.
- B. Upon a request for a reskate, the skater may choose to complete any element that fulfills the stated requirement.
- C. A skater who omitted a required element or substituted for a required element in the test may use one of their reskates to fulfill the stated requirement.

## TR 32.00 Schedule of Free Skate Tests

### TR 32.01 Pre-Preliminary Free Skate Test

The purpose of this test is to encourage beginning skaters to learn the fundamentals of free skating. No great deal of technical ability, carriage or flow is expected. The candidate must show knowledge of the elements, fairly good edges and some evidence of good form. The skater must successfully complete the following technical elements:

#### Jumps:

1. Waltz jump
2. Salchow
3. Toe loop
4. 1/2 flip (land on either foot)
5. 1/2 Lutz (land on either foot)

**Spins:** One foot spin (minimum three revolutions) with optional free leg position toward knee level.

The entire test will be marked on a “pass” or “retry” basis only, and individual marks will not be awarded. The “pass” or “retry” will be arrived at by consideration of the composite of each element in relation to the whole. The judge-in-charge may request a retry of two different elements, if necessary, upon the request of a member of the panel, should it change the overall evaluation of the test from a “retry” to a “pass.”

Judging panel required: One or three bronze or higher rank singles/pairs judges.

### TR 32.02 Preliminary Free Skate Test

The purpose of this test is to continue the encouragement of beginning skaters to learn the fundamentals of free skating. The candidate must demonstrate knowledge of the elements and a good sense of power (speed/flow). A relationship with the music should be attempted in the program. The following elements are required:

**Jumps:** Recommended five jump elements which must include the following:

1. Waltz jump
2. Salchow
3. Loop
4. Flip
5. One jump combination consisting of a single toe loop and one of the jumps listed above (no turn or change of foot between jumps)

**Spins:** Recommended two spins which must include the following:

1. Front scratch to back scratch with exit on spinning foot optional (minimum three revolutions on each foot)
2. Sit spin in recognizable sit position (minimum three revolutions)

**Steps:** Connecting moves and steps should be demonstrated throughout the program

Extra elements may be added without penalty.

Duration: Ladies and Men — 1:30 +/- 10 seconds to music of the skater’s choice. Two different elements may be retried, if necessary.

Passing total: 5.0      Passing average: 2.5

Judging panel required: Three bronze or higher rank singles/pairs judges; or one silver or higher rank singles/pairs judge.

### TR 32.03 Pre-Juvenile Free Skate Test

The fundamentals of free skating must be demonstrated, although not necessarily mastered. Good edges, flow, power, extension and posture are required for all of the elements of free skating (jumps, spins and connecting moves). The program should utilize the ice surface and demonstrate some relationship with the music. The following elements are required:

**Jumps:** Recommended five jump elements which must include the following:

1. Loop
2. Flip
3. Lutz
4. One jump combination — choice of above with a loop jump (no turn or change of foot between jumps). The loop jump must be the second jump.

**Spins:** Recommended two spins which must include the following:

1. One camel spin (minimum three revolutions)
2. One combination spin: forward camel spin to forward sit spin. Optional change of foot (minimum six revolutions combined in forward camel and sit positions)

**Steps:** One straight line, circular or serpentine step sequence, fully utilizing the ice surface.

Extra elements may be added without penalty.

Duration: Ladies and Men — 2:00 +/- 10 seconds to music of the skater’s choice. Two different elements may be retried, if necessary.

Passing total: 5.4      Passing average: 2.7

Judging panel required: Three bronze or higher rank singles/pairs judges.

#### TR 32.04 Juvenile Free Skate Test

The candidate must skate the selected elements (jumps, spins and connecting steps) on good edges, with good form, flow, power and preciseness. The candidate must also skate to the music and utilize the ice surface. The following elements are required:

**Jumps:** Recommended five jump elements which must include the following:

1. One Axel jump
2. Three different single or double jumps
3. One jump combination consisting of two single jumps (no turn or change of foot between jumps)
4. In addition to the listed jumps at least one of the following must also be included: split jump, stag jump, falling leaf or half loop. This element, while required, does not count toward the recommended jump allowance.

**Spins:** Recommended two which must include the following:

1. Ladies: Layback or attitude spin (minimum four revolutions in position)  
Men: Forward camel spin (minimum four revolutions in position)
2. One spin combination with one change of foot and at least one change of position (minimum four revolutions on each foot). Must include two of the following positions: camel, sit or upright.

**Steps:** One straight line, circular or serpentine step sequence, fully utilizing the ice surface.

Extra elements may be added without penalty.

Duration: Ladies and Men — 2:15 +/- 10 seconds to music of the skater's choice.

Two different elements may be retried, if necessary.

Passing total: 6.0      Passing average: 3.0

Judging panel required: Three bronze or higher rank singles/pairs judges.

#### TR 32.05 Intermediate Free Skate Test

Strong, smooth edges and turns, combined with correct posture and effortless flow while utilizing the music and the ice surface are expected of the candidate in all types of free skating elements (jumps, spins and connecting steps). The following elements are required:

**Jumps:** Recommended six jump elements which must include the following:

1. One Axel jump
2. One double jump: double Salchow or double toe loop
3. One jump combination consisting of two single jumps (no turn or change of foot between jumps)
4. One jump combination consisting of either one single and one double jump or two double jumps (no turn or change of foot between jumps)

**Spins:** Recommended two spins which must include the following:

1. Flying spin (minimum five revolutions in position)
2. Spin combination consisting of at least one change of foot and at least one change of position (minimum four revolutions on each foot)

**Steps:** One straight line, circular or serpentine step sequence, fully utilizing the ice surface.

Extra elements may be added without penalty.

Duration: Ladies and Men — 2:30 +/- 10 seconds to music of the skater's choice.

Two different elements may be retried, if necessary.

Passing total: 6.4      Passing average: 3.2

Judging panel required: Three silver or higher rank singles/pairs judges.

#### TR 32.06 Novice Free Skate Test

The candidate must give a performance that is generally good. The preciseness of the footwork should be nearly faultless, body motions well timed with the music, and the flow and power very good in all free skating elements (jumps, spins and connecting steps). The program should fully utilize the ice surface, and no major or consistent errors should be in evidence. The following elements are required:

**Jumps:** Recommended seven jump elements for men and six jump elements for ladies which must include the following:

1. Double Salchow
2. Double toe loop
3. Double loop
4. One jump combination consisting of two double jumps (no turn or change of foot between jumps)

**Spins:** Recommended three spins which must include the following:

1. Choice of camel spin, sit spin or layback spin (minimum six revolutions in position)
2. Flying spin (minimum five revolutions in position)
3. Spin combination consisting of at least one change of foot and at least one change of position (minimum five revolutions on each foot)

**Steps:** One step sequence fully utilizing the ice surface or one spiral sequence. See rules 4104 and 4105 for descriptions.

Extra elements may be added without penalty.

Duration: Ladies — 3:00 +/- 10 seconds; Men — 3:30 +/- 10 seconds to music of the skater's choice.

Two different elements may be retried, if necessary.

Passing total: 7.0      Passing average: 3.5

Judging panel required: Three silver or higher rank singles/pairs judges.

#### TR 32.07 Junior Free Skate Test

The candidate must give a performance that is generally very good in all respects. Focus should be on power, flow, edge quality, line and footwork control. The program should demonstrate a good, harmonious composition that is skated to the music with rhythm and expression, while utilizing the full ice surface. The following elements are required:

**Jumps:** Recommended eight jump elements for men and seven jump elements for ladies which must include the following:

1. At least three different double jumps, one of which must be a double flip
2. One jump combination consisting of two double jumps (no turn or change of foot between jumps)
3. One series of one or more non-listed jump(s) and one double jump. The non-listed jump(s) will precede the double jump while maintaining the cadence of the jumping rhythm. Non-listed jumps may include but are not limited to: waltz jump, inside Axel, half flip, half loop, split jump, walley, stag jump, bunny hop, mazurka, ballet hop, side toe hop and falling leaf.
4. An Axel type jump

**Spins:** Recommended three spins which must include the following:

1. Flying spin (minimum six revolutions in position)
2. Spin in one position (minimum six revolutions in position)
3. Spin combination consisting of all three positions and one change of foot (minimum two revolutions in each position, minimum five revolutions on each foot and minimum 10 revolutions total)

**Steps:** One step sequence of advanced difficulty, fully utilizing the ice surface.

See rule 4105 for description

Extra elements may be added without penalty.

Duration: Ladies — 3:30 +/- 10 seconds; Men — 4:00 +/- 10 seconds, to music of the skater's choice.

Two different elements may be retried, if necessary.

Passing total: 8.0      Passing average: 4.0

Judging panel required: Three gold singles/pairs judges.

### TR 32.08 Senior Free Skate Test

The candidate must give an excellent performance displaying power, strong edge control and depth, extension and precise footwork control in all aspects of the selected elements. The program should fully utilize the ice surface, have a change of pace and superbly express the mood and rhythm of music. Harmonious steps and connecting movements in time to the music should be maintained throughout the program. The following elements are required:

**Jumps:** Recommended eight jump elements for men and seven jump elements for ladies which must include the following:

1. Four different double or triple jumps, one of which must be a double Lutz. If the skater elects to perform triple jumps, only one may be repeated in combinations or jump sequences.
2. Two different jump combinations consisting of two double jumps or a double and a triple jump (no turn or change of foot between jumps)
3. An Axel type jump

**Spins:** Recommended three spins which must include the following:

1. One must be a flying spin (minimum six revolutions in position)
2. Spin combination consisting of all three positions and one change of foot (minimum two revolutions in each position, minimum five revolutions on each foot and minimum 10 revolutions total).
3. Spin in one position (minimum six revolutions in position).

**Steps:**

**Men:** Two different step sequences of advanced difficulty, fully utilizing the ice surface. See rule 4105 for description.

**Ladies:** One step sequence of advanced difficulty, fully utilizing the ice surface, and one spiral sequence. See rules 4104 and 4105 for descriptions.

Extra elements may be added without penalty.

Duration: Ladies — 4:00 +/- 10 seconds; Men — 4:30 +/- 10 seconds, to music of the skater's choice.

Two different elements may be retried, if necessary.

Passing total: 9.0      Passing average: 4.5

Judging panel required: Three gold singles/pairs judges.

### TR 32.09 Adult Pre-Bronze Free Skate Test

The purpose of this test is to encourage beginning adult skaters to learn the fundamentals of free skating. No great deal of technical ability, carriage or flow is expected. The candidate must show knowledge of the elements, fairly good edges and some evidence of good form. The following technical elements are to be skated individually, without music.

**Jumps:** Two different jumps, either one-half or one full revolution

**Spins:**

1. A one-foot upright spin (minimum three revolutions in position)
2. A two-foot upright spin (minimum three revolutions in position)

**Steps:**

1. Forward and backward crossovers (either direction)
2. Lunge or spiral

The entire test will be marked on a "pass" or "retry" basis and individual marks will not be awarded. The "pass" or "retry" will be arrived at by consideration of the composite of each element in relation to the whole. The judge-in-charge may request a retry of two different elements, if necessary, upon the request of a member of the judging panel, should it potentially change the overall evaluation of the test from a "retry" to a "pass."

Judging panel required: One or three bronze or higher rank singles/pairs judges.

### TR 32.10 Adult Bronze Free Skate Test

The candidate must give a reasonably good performance showing a command of the following technical elements, a sense of speed, flow and depth of edge. The fundamentals of free skating must be demonstrated, although not necessarily mastered.

**Jumps:**

1. At least three different single jumps of which one must be a Salchow and one must be a toe loop
2. One jump combination consisting of a waltz jump and a toe loop (no turn or change of foot between jumps)

**Spins:**

1. One-foot upright spin (minimum four revolutions in position)
2. One-foot backspin, entry optional (minimum three revolutions in position)
3. Sit spin (minimum three revolutions in position)

**Steps:** Connecting moves, steps and edges throughout the program

Extra elements may be added without penalty.

Duration: Ladies and Men — Not to exceed 1:50 to music of the skater's choice.

Two different elements may be retried, if necessary

Passing total: 5.0      Passing average: 2.5

Judging panel required: Three bronze or higher rank singles/pairs judges, or one silver or higher rank singles/pairs judge.

### TR 32.11 Adult Silver Free Skate Test

The candidate must give a good performance and demonstrate a command of the following technical elements, showing good form, edges, continuous flow and strength, and extension.

#### Jumps:

1. At least three different single jumps of which one must be a loop and one must be a flip
2. One jump combination consisting of two single jumps (no turn or change of foot between jumps)
3. One jump sequence consisting of one-half or single revolution jumps

#### Spins:

1. One camel spin (minimum three revolutions in position)
2. One layback, attitude or sit spin (minimum four revolutions in position)
3. One combination spin with only one change of position (minimum three revolutions in each position). Change of foot is optional.

**Steps:** Connecting moves consisting of spirals, strong edges, fair use of the music and full utilization of the ice surface

Extra elements may be added without penalty.

Duration: Ladies and Men — Not to exceed 2:10 to music of the skater's choice.

Two different elements may be retried, if necessary.

Passing total: 5.4      Passing average: 2.7

Judging panel required: Three bronze or higher rank singles/pairs judges.

### TR 32.12 Adult Gold Free Skate Test

A candidate must give a strong performance and demonstrate a command of the following technical elements, showing very good form and carriage, strong true edges, effortless flow and precise steps.

#### Jumps:

1. Axel jump
2. Lutz jump
3. Two additional different single jumps
4. One jump from the following: split jump, stag jump, falling leaf, half loop
5. One jump combination consisting of two different single jumps (no turn or change of foot between jumps)

#### Spins:

1. Two different solo spins (minimum four revolutions in position)
2. One combination spin consisting of only one change of foot and at least one change of position (minimum four revolutions on each foot)

#### Steps:

1. One step sequence — either straight line or circular
2. Connecting moves consisting of spirals, strong edges, good use of the music and full utilization of the ice surface

Extra elements may be added without penalty.

Duration: Ladies and Men — Not to exceed 2:40 to music of the skater's choice.

Two different elements may be retried, if necessary.

Passing total: 6.0      Passing average: 3.0

Judging panel required: Three silver or higher rank singles/pairs judges.

## Pair Tests

### TR 33.00 Classification of Pair Tests

**TR 33.01** The standard pair tests are divided into six classes to be taken in the following order: pre-juvenile, juvenile, intermediate, novice, junior and senior/gold. The standard moves in the field test of the same level is the prerequisite to a standard pair test.

**TR 33.02** The adult pair tests are divided into three classes to be taken in the following order: bronze, silver and gold.

A. To qualify for any adult pair test, the candidate must be 21 years of age or older. Prior to taking adult pair tests, candidates must have passed at least the equivalent level standard or adult moves in the field test as shown in the following chart:

Prerequisite	Adult pair test
Pre-juvenile MIF or adult bronze MIF	Adult bronze pair
Juvenile MIF or adult silver MIF	Adult silver pair
Intermediate MIF or adult gold MIF	Adult gold pair

B. An adult skater who has passed the standard pair test may cross over to the adult track as follows:

Standard pair test passed	Must then pass either	To take this adult test
Preliminary pair (Prior to Sept. 1, 2008)	Pre-juvenile MIF or adult bronze MIF	Adult bronze pair
Pre-juvenile pair (After Sept. 1, 2008)	Juvenile MIF or adult silver MIF	Adult silver pair
Juvenile pair	Intermediate MIF or adult gold MIF	Adult gold pair

C. Adult skaters who have passed the adult gold pair test are permitted to take the standard intermediate pair test without testing the standard pre-juvenile and juvenile pair tests. However, prior to taking the standard intermediate pair test, candidates must first pass the standard intermediate moves in the field test. See TR 33.01.

### TR 34.00 Requirements for Passing Pair Tests

**TR 34.01** In order to pass a pair test, a candidate must have received a passing total or a "pass" for the entire test from a majority of the judges.

**TR 34.02** In order for a pair test to pass, no serious errors as defined below may be present following reskated elements. See TR 37.01. If only one serious error is present after the test has been skated, judges have the option of using the second (presentation) mark to pass the test, if warranted, or of requesting a reskate.

A. Serious errors for pair tests are:

1. Lifts:
  - a. A fall;
  - b. Collapsed lift;
  - c. Lift does not go up;
  - d. No catch on twist lifts.
2. Death spirals:
  - a. A fall;
  - b. Man does not attain a pivot position;
  - c. Lady's foot collapses.

3. Pair or solo spins:
    - a. A fall;
    - b. Either partner does not perform the spin;
    - c. Fewer than the required revolutions.
  4. Single skating elements such as jumps, spins, footwork:
    - a. The same as for the single free skate tests in TR 27.02 (A)(1–8).
- B. Quality errors for pair tests not necessitating failure are:
1. The same as for the single free skate tests in TR 27.02 (B)(1–5).
- C. The serious errors outlined above require reskates by both partners.
- TR 34.03** In all pair tests, the pair will be judged and will “pass” or “retry” as a pair. A partner in such tests who has already passed the test being tried will not be affected if a subsequent attempt of the same test with a different partner has been marked “retry.”

### **TR 35.00 Pair Test Rules**

- TR 35.01** Each pair must consist of a lady and a man.
- TR 35.02** The candidate(s) in a pair test must have passed the preceding test with either the same or a different partner.
- TR 35.03** Prior to taking standard pair tests, candidates must have taken and passed at least the equivalent level standard moves in the field test. Prior to taking adult pair tests candidates must have taken and passed at least the equivalent level adult moves in the field test or standard moves in the field test per TR 33.02.
- TR 35.04** Pair tests must be skated in the order set forth in the Schedule of Pair Tests in section TR 39.00.
- TR 35.05** For pair tests, the entire ice surface must be available.
- TR 35.06** For pair tests, vocal music with lyrics is permitted.
- TR 35.07** In the event of a substantive change to any required pair technical element(s) by the ISU, the chair of the Pairs Committee will revise the affected pair test(s) to include such change(s) as soon as practical. The chair will notify the chairs of the Judges, Rules and Tests Committees, and U.S. Figure Skating will post the change on the official website, notify club test chairs and ensure that test forms are modified accordingly.

### **TR 36.00 Marking of Pair Tests**

- TR 36.01** The rules governing the manner of performance and the marking of figure skating and ice dancing will apply to all pair tests.
- TR 36.02** For all tests, the following information is listed:
- A. Passing total: the total points which must be obtained for the test from an individual judge in order to obtain a “pass” from that judge.
  - B. Passing average: the mark that, if obtained in each division of a test, would result in a passing total for the test.
- TR 36.03** Pair tests will be marked by each judge for technical merit and presentation each on a scale from 0 to 6 in accordance with TR 1.20.
- TR 36.04** If the skaters fail to finish a skating program within the range of time allowed under section TR 39.00, a 0.1 deduction should be taken in both marks for up to every 10 seconds lacking or in excess of the prescribed range.

### **TR 37.00 Reskating Any Element of a Pair Test**

- TR 37.01** At the completion of any test and before any other test is conducted, the judge-in-charge must ask the other two judges individually if they wish to see any element reskated before the judges turn in their judging sheets. Should the judges wish a reskate, they must indicate to the judge-in-charge what they wish to be reskated. This will be done privately without conference. If a majority of the panel requests a reskate, the judge-in-charge will direct the skater to reskate

the agreed-upon element. If the judges wish a reskate and do not agree on which element to reskate, the judge-in-charge will decide. A brief rest and warm-up is permitted before the reskate is performed.

- A. After a pair test, only two different elements may be reskated.
- B. Upon a request for a reskate, the pair may choose to complete any element that fulfills the stated requirement.
- C. A couple that omitted a required element or substituted for a required element in the test may use one of their reskates to fulfill the stated requirement.

## **TR 39.00 Schedule of Pair Tests**

### **TR 39.01 Pre-Juvenile Pair Test**

The pre-juvenile pair test will consist of a variety of skating moves and connecting steps skated to music. A pair must demonstrate good form with some degree of unison, especially in stroking and footwork. The following elements are required:

- A. One lift from Group 1 or the waist loop lift from Group 2
- B. One throw jump, single, optional
- C. One solo jump, single
- D. One jump combination or jump sequence, single jumps only
- E. One pair spin, minimum three revolutions, no change of foot or position
- F. One solo spin, minimum three revolutions, no change of foot or position
- G. One death or pivot spiral, no minimum requirements, optional
- H. Stroking forward and backward, clockwise and counterclockwise
- I. Footwork and connecting moves (spirals, spread eagles) utilizing one-half of the ice surface

Extra elements may be added without penalty.

Duration: 2:00 +/- 10 seconds to music of the skaters' choice.

Two different elements may be retried, if necessary.

Passing total: 5.4      Passing average: 2.7

Judging panel required: Three bronze or higher rank singles/pairs judges

### **TR 39.02 Juvenile Pair Test**

The juvenile pair test must consist of a program with a variety of moves and connecting steps skated to the music. The pair must utilize the ice surface with some degree of unison in good form while demonstrating the fundamentals of pair skating. The following elements are required:

- A. Two lifts from Group 1 or one lift may be the waist loop lift from Group 2, minimum one revolution of the man
- B. One throw jump, single
- C. One solo jump, single or double
- D. One jump combination or jump sequence, consisting of single or double jumps
- E. One pair spin, minimum four revolutions, optional change of position (minimum two revolutions in each position), no change of foot
- F. One solo spin or combination spin, minimum five revolutions, optional change of position (minimum two revolutions in each position), no change of foot
- G. One death or pivot spiral, minimum one-half revolution by the man in pivot position
- H. One straight line, circular or serpentine step sequence, fully utilizing the ice surface

Extra elements may be added without penalty.

Duration: 2:30 +/- 10 seconds to music of the skaters' choice.

Two different elements may be retried, if necessary.

Passing total: 6.0      Passing average: 3.0

Judging panel required: Three bronze or higher rank singles/pairs judges.

### TR 39.03 Intermediate Pair Test

The intermediate pair test must consist of a program skated rhythmically and in harmony with the music. The pair must show a moderate degree of pair unison, with good form and flow, while fully utilizing the ice surface. It is also expected that the pair will demonstrate some of the more advanced fundamentals of pair skating including intermediate-based moves in the field in mirror and/or shadow skating. The following elements are required:

- A. Two different lifts to be chosen from the following:
- Group 1 lifts
  - Waist loop lift
  - The forward press, two-handed star or platter lift (only one of these may be done)
- B. One twist lift, single
- C. One throw jump, single or double
- D. One solo jump, single or double
- E. One jump combination or jump sequence consisting of single or double jumps
- F. One pair spin, minimum five revolutions, at least one change of position by each partner, either together or separately (minimum two revolutions in each position) no change of foot
- G. One solo spin combination, minimum five revolutions, at least one change of position by each partner (minimum two revolutions in each position), no change of foot
- H. One death spiral, minimum one-half revolution by the man in pivot position
- I. One straight line, circular or serpentine step sequence, fully utilizing the ice surface

Extra elements may be added without penalty.

Duration: 3:00 +/- 10 seconds to music of the skaters' choice.

Two different elements may be retried, if necessary.

Passing total: 6.4      Passing average: 3.2

Judging panel required: Three silver or higher rank singles/pairs judges.

### TR 39.04 Novice Pair Test

The novice pair test must consist of a program with connecting moves and footwork. The pair must demonstrate basic pair unison and good form and flow. The program should utilize the full ice surface and be skated with expression in time to the music. The following elements are required:

- A. Two different lifts, at least one lift must be from Group 3 or Group 4, minimum one revolution of the man, full extension of the lifting arms
- B. One twist lift, single or double
- C. Two different throw jumps, single or double
- D. One solo jump, selected from single Axel or any double jump
- E. One jump combination or jump sequence, at least one jump must be double
- F. One pair spin combination, minimum six revolutions, each partner must change feet and position at least one time (either together or separately) minimum two revolutions in each position
- G. One solo spin combination, minimum six revolutions, at least one change of position by each partner (minimum two revolutions in each position), change of foot optional and, if performed, minimum three revolutions on each foot
- H. One death spiral, minimum one full revolution by the man in pivot position
- I. One sequence of spirals fully utilizing the ice surface, number of spirals optional but balanced between the partners, all spirals held a minimum of three seconds

Extra elements may be added without penalty.

Duration: 3:30 +/- 10 seconds to music of the skaters' choice.

Two different elements may be retried, if necessary.

Passing total: 7.0      Passing average: 3.5

Judging panel required: Three silver or higher rank singles/pairs judges.

### TR 39.05 Junior Pair Test

The junior pair test must consist of a program of good, harmonious composition skated to the music with rhythm and expression. The program should have a change of pace, utilize the full ice surface and be skated in good form with very good flow. The pair must demonstrate good partner relationship and show a good degree of pair unison. The following elements are required:

- A. Two different lifts, at least one lift must be from Group 3 or Group 4, minimum one revolution of the man, full extension of the lifting arms
- B. One twist lift, double
- C. Two different throw jumps, both double
- D. One solo jump, double
- E. One jump combination or jump sequence, at least one jump must be double and different from the solo jump
- F. One pair spin combination, minimum eight revolutions, each partner must change feet and position at least one time (either together or separately), minimum two revolutions in each position
- G. One solo spin combination, each partner must change feet and position at least one time (minimum two revolutions in each position), minimum four revolutions on each foot
- H. One death spiral performed on a forward edge, minimum one full revolution by the man in pivot position
- I. One straight line, circular or serpentine step sequence, fully utilizing the ice surface or one sequence of spirals fully utilizing the ice surface, number of spirals optional, but must be balanced between the partners; all spirals must be held for a minimum of three seconds

Extra elements may be added without penalty.

Duration: 4:00 +/- 10 seconds to music of the skaters' choice.

Two different elements may be retried, if necessary.

Passing total: 8.0      Passing average: 4.0

Judging panel required: Three gold singles/pairs judges.

### TR 39.06 Senior Pair Test

The senior/gold pair must give an excellent performance. Both partners should move together in complete harmony showing a marked degree of pair unison, good form and excellent flow. The program should fully utilize the ice surface, have a change of pace and superbly express the mood and rhythm of music. Harmonious steps and connecting movements in time to the music should be maintained throughout the program. The following elements are required:

- A. Three different lifts, at least one lift must be from Group 3 or Group 4, and at least one lift must be from Group 5, minimum one revolution of the man, full extension of the lifting arms
- B. One twist lift, double
- C. Two different throw jumps, both double
- D. One solo jump, selected from double flip, double Lutz or double Axel
- E. One jump combination or jump sequence, two jumps must be double of a like or different nature, both must be different from the solo jump
- F. One pair spin combination, minimum eight revolutions, each partner must change feet and position at least one time (either together or separately)



demonstrating all three basic positions, minimum two revolutions in each position

- G. One solo spin combination, each partner must change feet once and change position at least two times, demonstrating all three basic positions (minimum two revolutions in each position), minimum five revolutions on each foot
- H. One death spiral performed on a backward edge, minimum one full revolution by the man in pivot position
- I. One straight line, circular or serpentine step sequence, fully utilizing the ice surface or one sequence of spirals fully utilizing the ice surface, number of spirals optional but must be balanced between the partners; all spirals must be held for a minimum of three seconds

Extra elements may be added without penalty.

Duration: 4:30 +/- 10 seconds to music of the skaters' choice.

Two different elements may be retried, if necessary.

Passing total: 9.0      Passing average: 4.5

Judging panel required: Three gold singles/pairs judges.

### TR 39.07 Adult Bronze Pair Test

The adult bronze pair test must consist of a program with a variety of moves and connecting steps skated to music, in good form with some degree of pair unison.

The pair must utilize the ice surface while demonstrating the basic moves of pair skating. The following elements are required:

#### Jumps:

- 1. One jump (single)
- 2. One jump combination or sequence of jumps (half and single jumps)

#### Spins:

- 1. One pair spin with no changes of position or change of foot such as an upright pair spin or a pair camel spin (minimum three revolutions in position)
- 2. One solo spin (minimum three revolutions in position)

**Lifts:** One lift such as a waltz or half flip (no overhead lifts)

**Pivot spiral:** One pivot spiral in which the man attains the pivot position while the lady circles around him in a spiral position (hand hold and pivot positions are optional)

#### Steps:

- 1. Stroking in unison, both forward and backward, clockwise and counterclockwise
- 2. Footwork and connecting moves such as spirals, spread eagles, etc., utilizing at least one-half the ice surface

Extra elements may be added without penalty.

Duration: Not to exceed 2:00 to music of the skaters' choice.

Two different elements may be retried, if necessary.

Passing total: 5.0      Passing average: 2.5

Judging panel required: Three bronze or higher rank singles/pairs judges; or one silver or higher rank singles/pairs judge.

### TR 39.08 Adult Silver Pair Test

The adult silver pair test must consist of a program skated rhythmically and in harmony with the music. The pair should show a moderate degree of pair unison with good form and flow, while fully utilizing the ice surface. The pair is expected to demonstrate the fundamentals of pair skating including synchronized connecting movements, mirror and/or shadow skating. The following elements are required:

#### Jumps:

- 1. One jump (single)
  - 2. One jump combination or sequence (half and single jumps)
- No Axel or multi-rotation jumps

#### Spins:

- 1. One pair spin with no change of position or change of foot (minimum three revolutions in position)
- 2. One solo spin with one change of position (minimum four revolutions total)

**Lifts:** Two different lifts such as a waist loop, Lutz or waltz (no overhead lifts).

**Death or pivot spiral:** One death-type spiral (hand hold, pivot and lady's edge are optional), or pivot spiral in which the man attains a pivot position while the lady circles around him in spiral position.

#### Steps:

- 1. Stroking in unison illustrating mirror and/or shadow skating, footwork, connecting moves such as turns in the field, spirals, pivots and basic dance steps
- 2. One serpentine, circular or straight line step sequence or spiral sequence

Extra elements may be added without penalty.

Duration: Not to exceed 2:30 to music of the skaters' choice.

Two different elements may be retried, if necessary.

Passing total: 5.4      Passing average: 2.7

Judging panel required: Three bronze or higher rank singles/pairs judges.

### TR 39.09 Adult Gold Pair Test

The adult gold pair test must consist of a program with connecting moves and footwork to be skated rhythmically and in harmony to the music. The pair should demonstrate partner relationship, unison, good flow and form. The program should utilize the full ice surface and be skated with expression in time to the music. The following elements are required:

#### Jumps:

- 1. One single or double jump
- 2. One jump combination or sequence utilizing single or multi-rotation jumps

#### Spins:

- 1. One pair spin such as pair sit, pair camel or pair combination spin (minimum four revolutions in position)
- 2. One solo spin combination with change of foot and/or change of position (minimum five revolutions total)

**Lifts:** Three different lifts — all lifts may be selected from Group 1; or one lift may be selected from Groups 2–4, and/or one may be a single twist lift

**Death spiral:** One death-type spiral with the pivot position attained by the man (lady's edge optional). Hand hold should be a regular one-hand hold.

**Throw:** One single throw jump

#### Steps:

- 1. Connecting moves, moves-in-the-field, footwork, stroking in good unison and mirror and/or shadow skating
- 2. One serpentine, circular or straight-line step sequence or spiral sequence

Extra elements may be added without penalty.

Duration: Not to exceed 3:00 to music of the skaters' choice.

Two different elements may be retried, if necessary.

Passing total: 6.0      Passing average: 3.0

Judging panel required: Three silver or higher rank singles/pairs judges.

## **Pattern Dance Tests**

### **TR 40.00 Classification of Pattern Dance Tests**

**TR 40.01** The standard, adult and masters categories of partnered pattern dance tests are divided into eight classes to be taken in the following order, except as otherwise provided herein:

1. Standard preliminary (no separate category for adult or masters)
2. Standard, adult or masters pre-bronze
3. Standard, adult or masters bronze
4. Standard, adult or masters pre-silver
5. Standard, adult or masters silver
6. Standard, adult or masters pre-gold
7. Standard, adult or masters gold
8. Standard, adult or masters international

**TR 40.02** To qualify for any adult partnered pattern dance test, the candidate must be 21 years of age or older and must have passed the preceding adult or standard partnered pattern dance test. The passing of a lower level adult partnered pattern dance test does not qualify the candidate to take the next higher level standard partnered pattern dance test.

**TR 40.03** To qualify for any masters partnered pattern dance test, the candidate must be 50 years of age or older and must have passed the preceding masters, adult or standard partnered pattern dance test. The passing of a lower level masters partnered pattern dance test does not qualify the candidate to take the next higher level adult or standard partnered pattern dance test.

**TR 40.04** The standard, adult and masters categories of solo pattern dance track tests are divided into eight classes to be taken in the following order, except as otherwise provided herein:

1. Standard preliminary (no separate category for adult or masters)
2. Standard, adult or masters pre-bronze
3. Standard, adult or masters bronze
4. Standard, adult or masters pre-silver
5. Standard, adult or masters silver
6. Standard, adult or masters pre-gold
7. Standard, adult or masters gold
8. Standard, adult or masters international

**TR 40.05** Solo dance track tests (standard, adult and masters) are a separate series of tests and are not related to dance tests skated with a partner. Therefore, the passing of a lower level solo dance track test (standard, adult or masters) does not qualify the candidate to take the next higher level standard, adult or masters partnered pattern dance test. These tests do not meet the requirements for the dance competition levels of senior down through pre-juvenile per rules 6200-6250 and adult dance events per rules 6500-6600. However, these tests do meet the requirements for solo dance events at nonqualifying competitions and adult solo dance events per rules 6620-6640.

- A. To qualify for any adult solo dance track test, the candidate must be 21 years of age or older
- B. To qualify for any masters solo dance track test, the candidate must be 50 years of age or older.

### **TR 41.00 Qualification to Take Pattern Dance Tests**

**TR 41.01** Moves in the field tests are not required as a prerequisite for pattern dance tests; however, prior to entering dance competitions, competitors must have taken and passed at least the equivalent level moves in the field test. This rule does not apply to adult dance competitors.

**TR 41.02** All of the dances in a dance test need not be taken at the same test session. Those dances that are passed will be credited toward the completion of the test.

**TR 41.03** Candidates may not take any dances in a higher test level until they have passed all of the dances in the preceding test level. See exceptions below.

A. After passing the pre-gold pattern dance test, dancers may take the following pattern dance tests in any order: gold dance test or international dance test.

**Note:** The international dance test is not a requirement for any competitive level.

B. Standard, adult and masters dancers may take the international dance tests.

C. A candidate who completed the preliminary pattern dance test prior to Oct. 1, 1990, may bypass the Rhythm Blues but must take the Swing Dance again at the pre-bronze level.

D. A candidate who completed the pre-bronze pattern dance test prior to Oct. 1, 1990, may bypass the Fiesta Tango but must take the Hickory Hoedown again at the bronze level.

E. A candidate who completed the bronze pattern dance test prior to Oct. 1, 1990, may bypass the Hickory Hoedown and continue with the pre-silver pattern dance test.

F. A candidate who passed at least one bronze pattern dance test prior to Oct. 1, 1989, is not required to take and pass the pre-bronze pattern dance test.

G. A candidate who passed the pre-gold pattern dance test prior to Sept. 1, 2003 is not required to take and pass the Starlight Waltz.

### **TR 42.00 Requirements for Passing Pattern Dance Tests**

**TR 42.01** In order to pass a test, a candidate must have received a passing total or a “pass” for the entire test from a majority of the judges.

**TR 42.02** All international partnered pattern dance tests may be taken and judged as a couple or as a single test candidate. If the test is taken as a couple, both candidates must be paid and registered candidates for the test.

### **TR 43.00 Partnered Pattern Dance Requirements**

**TR 43.01** The preliminary, pre-bronze, bronze, pre-silver and international partnered pattern dance tests are danced with a partner only.

**TR 43.02** The standard silver, standard pre-gold and standard gold partnered pattern dance tests will be danced first with a partner and then solo.

**TR 43.03** For all partnered dance tests, legally blind or deaf dance candidates may apply for a waiver of the solo requirements. The candidate’s home club must make such application to the chair of the Tests Committee.

**TR 43.04** All adult partnered pattern dance tests and all masters partnered pattern dance tests must be danced only with a partner.

**TR 43.05** When taking a pattern dance test, the candidate will be required to dance the following number of patterns or rounds based on the Dance Diagrams. See Glossary.

A. With a partner:

1. Preliminary through silver dance tests: Two patterns of the Swing Dance (twice around the ice surface); Dutch Waltz, Canasta Tango, Rhythm Blues, Cha Cha, Fiesta Tango, Willow Waltz, Hickory Hoedown and Ten-Fox; European Waltz, American Waltz and Tango (once around the ice surface); all other dances (including the Fourteenstep): three dance patterns;
2. Pre-gold dance tests: Two patterns of the Paso Doble and Starlight Waltz, three patterns of the Blues, four patterns of the Kilian (twice around the ice surface);
3. Gold and international dance tests: Three patterns of the Quickstep and Rhumba; all other dances: Two patterns.

- B. Solo (when required as part of standard partnered dance tests): Two patterns.
- C. Where the ice surface measures less than 197 feet in length, the ISU European Waltz and American Waltz patterns may be shortened by deleting Steps 4 to 9 in both dances, and for the pattern starting on the short axis for the European Waltz, Steps 13 to 18, and for the American Waltz, Steps 11 to 16, respectively, may be deleted; thus, only one semicircular lobe is danced toward the longitudinal axis of the ice surface. In such instance, four dance patterns must be danced with a partner and, when required, three dance patterns must be danced solo.
- D. For pattern dance tests of the European Waltz and the American Waltz only, the skater may begin the dance on the short axis of the rink. For both the European Waltz and the American Waltz, the first step of the dance for both partners is Step 6 as diagrammed for IJS (see dance diagrams).

**TR 43.06** In all dances to be danced both with a partner and the required solo, the judge-in-charge may specify the side of the ice surface on which such dance will be started, both with a partner and solo.

**TR 43.07** Pattern dance music for all tests may be either vocal or orchestral and must conform with the type and tempo specified in the description of the dance. For pattern dance tests, the introductory period may be up to eight measures of music with an unlimited number of steps provided they do not exceed the length of the introduction specified for each dance.

#### **TR 44.00 Partners for Pattern Dance Tests**

**TR 44.01** Each candidate will select a partner where appropriate in accordance with the provisions of these rules, including the specific rules for each test. A different partner may, if the candidate so desires, be selected for each individual dance taken.

- A. It is preferred that a couple be composed of a lady and a man. However, pattern dance tests may be taken with a same gender partner, provided that the partner is the test skater's same gender coach.

**TR 44.02** Partners for all pattern dance tests may be selected from dancers without regard to dance test accomplishments or eligibility status.

#### **TR 45.00 Solo Pattern Dance Track Test Requirements**

**TR 45.01** Skaters may begin solo pattern dance track tests at the level at which they are currently qualified to test in the partnered series or they may go back to the beginning. For example, a skater who is qualified to test at the silver level of the partnered series may start at the silver level of the solo test track series.

- A. No partnered tests may count toward completing a level in the solo test track series.

**TR 45.02** Solo pattern dance track tests require the same number of patterns as TR 43.05.

#### **TR 46.00 Marking of Pattern Dance Tests**

**TR 46.01** The following must be observed during the skating of pattern dances:

- A. **Technique:**
  1. **Accuracy:** The steps, dance positions, timing and movement of the dances must be in accordance with the dance diagrams and descriptions. 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. Footwork must be neat and deep edges should be skated with speed and flow. Obvious two-footed skating must be avoided. On chassés and progressives the feet should be lifted as small a distance from the ice

as is consistent with the making of a clean stroke. The skater must carry the weight over the skating foot.

2. **Placement:** The steps of the dances must be skated in accordance with the dance diagrams and descriptions. Maximum utilization of the ice surface is desirable, which requires deep edges and good flow. There should be no apparent struggle for speed. Ice coverage must not be obtained by the use of flat or shallow edges. In a regulation-size arena (100 x 200 ft.) for pattern dances, the couples may not cross the center line of the rink. In arenas less than regulation size, the couple may cross the center line proportionally to the width of the ice surface.
3. **Style:** Carriage should be upright, but not stiff, with the head up. All actions should be easy and flowing. Speed should not be obtained at the expense of good style. The knee of the skating leg should be flexible with a rhythmic rise and fall. The free leg and foot should be turned out and extended with the knee slightly relaxed and the toe pointed downward.
4. **Unison:** The dance couple should skate as close together as possible, with their movements in unison without apparent effort. The dance holds should be firm and the fingers neither spread nor clenched. Dance positions must be in accordance with the dance descriptions. Arm and hand movements or positions 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. Should a couple be completely out of position, it should be reflected in the marks awarded. The man should show his ability to lead and the lady to follow. Body movements such as leg swings, knee bends and lean should be equal. All movements and changes of position of a couple must be well-coordinated. **Note:** The unison requirement does not apply to solo dance track tests.

#### **B. Timing/expression**

1. **Timing:** The dances must be skated in strict time to the music with the start of the dance commencing with a major accent. All movement must be coordinated with the rhythm of the music so that all steps are completed without any break in continuity.
2. **Expression:** The dance must be skated smoothly and rhythmically with the character of the music being correctly interpreted. Such interpretation must be shown by variations in the execution of the dance movements which reflect the patterns in the music. The overall effect should be such that each pattern dance has a distinct flavor.

**TR 46.02** For all tests except the preliminary partnered pattern dance and the preliminary solo pattern dance, the following information is listed:

- A. Passing total: the total points which must be obtained for the test from an individual judge in order to obtain a "pass" from that judge.
- B. Passing average: the mark that, if obtained in each division of a test, would result in a passing total for the test.

**TR 46.03** Dance tests will be marked as follows:

- A. Pattern dance tests must be marked by each judge for technique and timing/expression, each on a scale of 0 to 6 in accordance with TR 1.20 and TR 46.01. Each judge will record marks for the divisions in each test. However, the marking of the preliminary partnered and preliminary solo pattern dance tests by each judge will be on the basis of "pass" or "retry." A "pass" in each division is required to pass each preliminary partnered pattern and preliminary solo pattern dance track dance test.

**TR 46.04** When the candidate dances the required solo portion in the standard silver, pre-gold and gold partnered pattern dance tests, it is not necessary to record an additional set of marks. The purpose for the required solo at the silver level is to check the candidate's knowledge of the steps and ability to keep time with the music. For the required solo at the pre-gold and gold levels, the judges must note, in addition to those aspects of the silver solo, the ability to dance with such assurance as to give evidence of the dance expression and ability to keep an approximate pattern.

**TR 46.05** For adult tests, the candidate should show the same level of achievement in expression, carriage, unison, knowledge of the steps, correct edges, timing, rhythm and musical interpretation as expected from the standard candidate. A clear understanding of the correct pattern should be demonstrated, although a pattern that is slightly smaller than the one expected at the standard level is acceptable. Flow, speed, depth of edge, extension, and quality of turns should be at least equivalent to that of a standard candidate at one test level below.

**TR 46.06** For masters tests, knowledge of steps and basic timing must equal that required of standard candidates for the level being tested. Although a large pattern is not required, the shape of the lobes and their relation to each other should be approximately correct. Expression must at least meet the standard for the level below. Strong development of extension, carriage, unison, flow/speed and depth of edge will not be demanded. However, basic balance, form and skating skills must be adequate to achieve comfortable performance of the required steps and partner positions at every level.

**TR 47.00 Reskating a Pattern Dance Test**

**TR 47.01** The judge-in-charge or a majority of the panel may require candidates to reskate any dance for which they have just been judged with the same or another partner after a suitable rest period. The judge-in-charge may appoint a new partner without regard to test or eligibility status but subject to the provisions of TR 7.04. The reskate must be skated in the same session at which the test was given. See also TR 47.03. If the test in question is a solo pattern dance track test, the judge-in-charge or a majority of the panel may ask for a reskate of the solo pattern dance track test.

**TR 47.02** If a candidate is required to reskate a dance, either with the same or another partner (see TR 47.01) or on the required solo or on a solo pattern dance track test, the judge-in-charge will:

- A. Decide whether one or two sequences of the dance will be performed;
- B. Indicate the location of the start of the reskate;
- C. Determine the appropriate period of rest; and
- D. Inform the skater of these details.

**TR 47.03** When a solo is required in a partnered pattern dance test and the judge-in-charge requests the candidate to skate with the same or a different partner, the solo will take place immediately after the candidate has skated with the original partner.

**TR 49.00 Schedule of Pattern Dance Tests**

**TR 49.01 Preliminary Pattern Dance Test: Partnered and Solo (All Candidates)**

The purpose of this test is to encourage beginning dancers to learn the fundamentals of dancing. No great degree of technical ability, expression, carriage, unison or flow is expected. The candidate must show knowledge of the steps, fairly good edges, ability to keep time with the music and some evidence of good form. Unison does not apply to the solo dance track test. The test is marked only “pass” or “retry” in each division and in the final result. No numerical marks are awarded. If any one division is marked “retry” by a judge, the final result must also be marked “retry” by that judge. To pass the test, a majority of the judges must award a “pass” in the final result.

**DANCES: Dutch Waltz, Canasta Tango, Rhythm Blues**

Technique	Timing/Expression	Result
Pass or retry	Pass or retry	Pass or retry

Judging panel required: Partnered and solo dance track tests — One or three bronze or higher rank dance judges.

**TR 49.02 Pre-Bronze Pattern Dance Test: Partnered and Solo (All Candidates)**

The candidate must demonstrate knowledge of the steps and correct timing of the dance. Attention should be given to depth of edges and proper curvature of lobes, although complete accuracy is not expected. The dance should be skated with some degree of expression. For masters and adult categories, see TR 46.05 and TR 46.06.

**DANCES: Swing Dance, Cha Cha, Fiesta Tango**

Passing Average	Technique	Timing/Expression	Total
Standard	2.5	2.5	5.0
Adult	2.4	2.4	4.8
Masters	2.3	2.3	4.6

Judging panel required: Partnered standard, adult and masters tests — Three bronze or higher rank dance judges; or one silver or higher rank dance judge. Solo dance track tests — One or three bronze or higher rank dance judge(s).

**TR 49.03 Bronze Pattern Dance Test: Partnered and Solo (All Candidates)**

The fundamentals of dancing must be demonstrated but need not necessarily be mastered. Correct steps and turns, accurate basic timing, good edges and flow on at least the easy parts of the dances, erect carriage and a reasonably well placed pattern are required. Little expression, some difficulty with the hard parts of the dances and little attention to the details of unison are expected. Unison does not apply to the solo dance track test. For masters and adult categories see TR 46.05 and TR 46.06.

**DANCES: Hickory Hoedown, Willow Waltz, Ten-Fox**

Passing Average	Technique	Timing/Expression	Total
Standard	2.7	2.7	5.4
Adult	2.6	2.6	5.2
Masters	2.4	2.4	4.8

Judging panel required: Partnered standard, adult and masters tests — Three bronze or higher rank dance judges or one silver or higher rank dance judge. Solo dance track tests — One or three bronze or higher rank dance judge(s).

**TR 49.04 Pre-Silver Pattern Dance Test: Partnered and Solo (All Candidates)**

The candidate must dance the correct steps and turns on strong edges, in good form, in good rhythm and with some degree of expression and partner unison. It is not expected that all details will be well-done, but no consistent major errors should be evident. Unison does not apply to the solo dance track test. For masters and adult categories, see TR 46.05 and TR 46.06.

**DANCES: Fourteenstep, European Waltz, Foxtrot**

Passing Average	Technique	Timing/Expression	Total
Standard	3.0	3.0	6.0
Adult	2.8	2.8	5.6
Masters	2.6	2.6	5.2

Judging panel required: Partnered standard, adult and masters — Three bronze or higher rank dance judges. Solo dance track tests — One or three bronze or higher rank dance judge(s).

**TR 49.05 Silver Pattern Dance Test: Partnered and Solo (All Candidates)**

The candidate must give a performance that is, generally, good. Strong, true edges, good rhythm, smooth turns, correct carriage and effortless flow are expected. Musical interpretation and unison should be moderately good. The solo (not required in the adult test or masters test) at this level is required only to observe the candidate's knowledge of the steps and ability to keep time with the music. Unison does not apply to the solo dance track test. For masters and adult categories, see TR 46.05 and TR 46.06.

**DANCES: American Waltz, Tango, Rocker Foxtrot**

Passing Average	Technique	Timing/Expression	Total
Standard	3.5	3.5	7.0
Adult	3.2	3.2	6.4
Masters	2.8	2.8	5.6

Judging panel required: Partnered standard, adult and masters — Three silver or higher rank dance judges. Solo dance track tests — One or three silver or higher rank dance judge(s).

**TR 49.06 Pre-Gold Pattern Dance Test: Partnered and Solo (All Candidates)**

The candidate must give a performance that is, generally, very good. Basic timing must be nearly faultless, body motions well timed, flow, unison and musical interpretation very good. No major errors and no consistent error of any kind should be evidenced, but occasional faults may be expected. In the solo (not required in the adult test or masters test), the candidate must not only demonstrate knowledge of the steps and ability to keep time to the music, but also an ability to dance with such assurance as to give evidence of dance expression and the ability to keep to an approximate pattern. Unison does not apply to the solo dance track test. For masters and adult categories, see TR 46.05 and TR 46.06.

**DANCES: Kilian, Blues, Paso Doble, Starlight Waltz**

Passing Average	Technique	Timing/Expression	Total
Standard	4.0	4.0	8.0
Adult	3.7	3.7	7.4
Masters	3.2	3.2	6.4

Judging panel required: Partnered standard, adult and masters — Three silver or higher rank dance judges. Solo dance track tests — One or three silver or higher rank dance judge(s).

**TR 49.07 Gold Pattern Dance Test: Partnered and Solo (All Candidates)**

The candidate must give a performance that is excellent in all respects. Absolute perfection is not expected; however, only a very limited amount of error will be acceptable. In the solo (not required in the adult test or masters test), the candidate must demonstrate the same degree of skill when skating solo as with a partner. Unison does not apply to the solo dance track test. For masters and adult categories, see TR 46.05 and TR 46.06.

**DANCES: Viennese Waltz, Westminster Waltz, Quickstep, Argentine Tango**

Passing Average	Technique	Timing/Expression	Total
Standard	4.5	4.5	9.0
Adult	4.2	4.2	8.4
Masters	3.7	3.7	7.4

Judging panel required: Partnered standard, adult and masters — Three gold dance judges. Solo dance track tests — One or three gold dance judge(s).

**TR 49.08 International Pattern Dance Test: Partnered (All Candidates)**

The candidate must give a superior performance displaying accurate timing, appropriate style and expression, excellent unison and precise technique. While absolute perfection is not required, the candidate will be expected to give a performance of very high quality, and only a limited amount of error will be acceptable. For masters and adult categories, see TR 46.05 and TR 46.06.

**DANCES: Austrian Waltz, Cha Cha Congelado, Finstep, Golden Waltz, Midnight Blues, Ravensburger Waltz, Rhumba, Silver Samba, Tango Romantica, Yankee Polka**

Passing Average	Technique	Timing/Expression	Total
Standard	4.8	4.8	9.6
Adult	4.5	4.5	9.0
Masters	4.2	4.2	8.4

Judging panel required: Standard, adult and masters — Three gold dance test judges who are certified to judge international dance tests.

**TR 49.09 International Pattern Dance Test: Solo (All Candidates)**

The candidate must give a superior performance displaying accurate timing, appropriate style and expression, and precise technique. While absolute perfection is not required, the candidate will be expected to give a performance of very high quality, and only a limited amount of error will be acceptable. For masters and adult categories, see TR 46.05 and TR 46.06.

**DANCES: Cha Cha Congelado, Rhumba, Silver Samba, Tango Romantica, Yankee Polka**

Passing Average	Technique	Timing/Expression	Total
Standard	4.8	4.8	9.6
Adult	4.5	4.5	9.0
Masters	4.2	4.2	8.4

Judging panel required: Standard, adult and masters — One or three gold dance test judges who are certified to judge international dance tests.

## Free Dance Tests

### TR 50.00 Classification of Partnered Free Dance Tests

**TR 50.01** The standard partnered free dance tests are divided into five classes to be taken in the following order, except as provided in TR 50.01 (C), below:

Free dance test	Prerequisite
Juvenile free dance	Complete preliminary <u>partnered pattern</u> dance test
Intermediate free dance	Complete bronze <u>partnered pattern</u> dance and juvenile <u>partnered</u> free dance test
Novice free dance	Complete pre-silver <u>partnered pattern</u> dance test
Junior free dance	Complete silver <u>partnered pattern</u> dance test
Senior free dance	Complete gold <u>partnered pattern</u> dance test

- A. Any partnered free dance test may be taken only after the candidate has completed the required prerequisite partnered pattern dance test (standard or adult) and partnered free dance test as shown above. No free dance test is a prerequisite to any pattern dance test.
- B. A candidate who completed the preliminary partnered free dance test and no higher prior to Sept. 2, 2000, may bypass the juvenile partnered free dance test and continue with the intermediate partnered free dance test.

**TR 50.02** The adult and masters partnered free dance tests are divided into four classes each to be taken in the following order, except as otherwise provided herein.

Free dance test	Prerequisite
Adult pre-bronze free dance	Complete preliminary <u>partnered pattern</u> dance test
Adult bronze free dance	Adult pre-bronze free dance test plus one bronze <u>partnered pattern</u> dance (standard or adult)
Adult silver free dance	Adult bronze free dance test plus one pre-silver <u>partnered pattern</u> dance (standard or adult)
Adult gold free dance	Adult silver free dance test plus one pre-gold <u>partnered pattern</u> dance (standard or adult)
Masters pre-bronze free dance	Complete preliminary <u>partnered pattern</u> dance test
Masters bronze free dance	Masters or adult pre-bronze free dance test plus one bronze <u>partnered pattern</u> dance (standard, adult or masters)
Masters silver free dance	Masters or adult bronze free dance test plus one pre-silver <u>partnered pattern</u> dance (standard, adult or masters)
Masters gold free dance	Masters or adult silver free dance test plus one pre-gold <u>partnered pattern</u> dance (standard, adult or masters)

- A. Any adult or masters partnered free dance test may be taken only after the candidate has completed the required prerequisite partnered pattern dance test and partnered free dance test as shown above. No free dance test is a prerequisite to any pattern dance test.
- B. Adult/masters skaters who have passed a partnered free dance test at the standard passing average may enter the adult/masters free dance structure as indicated in the following chart without taking the lower level adult/masters

free dance tests. The skater is not relieved from any requirements related to the pattern dances tests.

Standard <u>partnered</u> free dance test passed	May test the adult/masters level
Juvenile free dance (or preliminary free dance prior to September 2, 2000)	Adult or masters silver free dance
Intermediate free dance or higher	Adult or masters gold free dance

- C. To qualify for any masters partnered free dance test, the candidate must be 50 years of age or older and must have passed the preceding partnered free dance test, masters or adult. To qualify for any adult partnered free dance test, the candidate must be 21 years of age or older and must have passed the preceding adult partnered free dance test. The passing of a lower level masters partnered free dance test does not qualify the candidate to take the next higher level adult partnered free dance test.

### TR 51.00 Requirements for Partnered Free Dance Tests

- TR 51.01** For free dance testing, a couple must be composed of a lady and a man.
- TR 51.02** All free dance tests will be danced as a couple and will “pass” or be marked “retry” as a couple. A partner in such tests who has already passed the test being tried will not be affected if a subsequent attempt of the same test with a different partner has been marked “retry.”
- TR 51.03** In order to pass a test, a candidate must have received a passing total or a “pass” for the entire test from a majority of the judges.
- TR 51.04** Partners for free dance tests may be selected from dancers without regard to their eligibility status or dance test accomplishments.
- TR 51.05** All free dance tests are governed by the following: Conduct of Ice Dance Events (rule 6010), Free Dance Description (rule 6095), Illegal Elements/Movements (rule 6098) and the Dance Glossary. Music rule 6095 (E) applies to all tests and rule 6095 (F) does not apply to any test.
- TR 51.06** The technical requirements for all free dance tests are described in section TR 54.00. In the event of a substantive change to any required technical element(s), by the ISU Ice Dance Technical Committee, the chair of the Dance Committee will revise the affected senior and junior free dance test(s) to include such change(s) as soon as practical. The chair also will issue notification of such change to U.S. Figure Skating and to the chairs of the Judges, Rules and Tests Committees. U.S. Figure Skating must post the change on [usfigureskating.org](http://usfigureskating.org) and ensure test forms are modified accordingly.

### TR 52.00 Marking of Partnered Free Dance Tests

- TR 52.01** Free dance tests must be marked by each judge for technical merit and presentation on a scale from 0 to 6 in accordance with TR 1.20.
- TR 52.02** For all free dance tests except the adult/masters pre-bronze free dance test, the following information is listed:
- A. Passing total: the total points which must be obtained for the test from an individual judge in order to obtain a “pass” from that judge.
- B. Passing average: the mark that, if obtained in each division of a test, would result in a passing total for the test.
- TR 52.03** In a free dance test, a fall or other error(s) in a required element does not indicate a mandatory retry of the test.

## TR 52.04 Requirements for Passing Partnered Free Dance Tests

In order for a free dance test to pass, no serious errors as defined below may be present following reskated elements. See TR 53.50. If only one serious error is present after the test has been skated, judges have the option of using the second mark to pass the test, if warranted, or of requesting a reskate.

### A. Serious errors for free dance tests are:

1. All required elements:
  - a. Omission of a required element
  - b. A fall or stumble entering into or during a required element causing any portion of the element to be missing or the element not to be completed
  - c. A touchdown of the free foot or hand needed to save the skater from falling
2. Lifts:
  - a. Collapse of a lift
  - b. Lift fails to go up
  - c. Incorrect type of lift
  - d. Same type of lift repeated
3. Spins:
  - a. Collapse of a spin
  - b. Execution on two feet by test candidate(s) upon entering the spin or after the commencement of the spin
  - c. Fewer than required rotations if short by one or more rotations
  - d. Unequal number of rotations (greater than one rotation)
  - e. Re-centers spin completely (combination spin)
4. Synchronized Twizzles:
  - a. Unequal number of rotations; greater than one rotation
  - b. Execution of turn incorrect (novice and above)  
**Note:** Item (4)(b) provides acknowledgement that twizzles are a developmental element. Juvenile and intermediate competitors are not always competent with these turns. It would be over penalizing a test skater to ask for proficiency of a turn that is probably too early in their development to master.
5. Step Sequences:
  - a. Pattern incomplete
6. A serious error by the testing and/or non-testing partner requires a reskate of the element by both partners

### B. Quality errors for free dance tests not necessitating failure are:

1. Awkward pose(s) within lift or spin
2. Speed lacking or diminishing within element(s)
3. Little variety in dance holds (taking into consideration test level)
4. More than three steps in between synchronized twizzles
5. Incidental touchdown of free foot during spin or twizzle
6. Fewer than required number of rotations in spin if less than one revolution
7. Unequal number of rotations within a spin if less than one revolution
8. Unequal number of rotations during a twizzle if less than one rotation
9. Execution of twizzle incorrect (intermediate and below)

### C. Illegal element(s): An illegal element is not grounds for a test to fail. However, if there is a predominance of illegal elements within a free dance test, the judge is required to determine if the program meets the definition of a free dance or is more closely aligned to a pair, adagio or exhibition program.

## TR 53.50 Reskating of Any Element of a Partnered Free Dance Test

- TR 53.51** At the completion of any partnered free dance test and before any other test is conducted, the judge-in-charge must ask the other two judges individually if they wish to see any required element reskated before the judges turn in their marking sheets. Should the judges wish a reskate, they will indicate to the judge-in-charge what they wish reskated. This must be done privately without conference. If a majority of the panel requests a reskate, the judge-in-charge will direct the skater to reskate the agreed-upon element. If the judges wish a reskate and do not agree on which element(s) to reskate, the judge-in-charge will decide. A brief rest and warm-up period is permitted before the reskate is performed.
- A. After a free dance test, up to two different elements may be reskated.
  - B. Upon a request for a reskate, the dance couple may choose to complete any element that fulfills the stated requirement.
  - C. A couple that omitted or substituted for a required element in the test may use one of their reskates to fulfill the stated requirement.

## TR 54.00 Schedule of Partnered Free Dance Tests

### TR 54.01 Juvenile Free Dance Test

The purpose of this test is to encourage beginning dancers to learn the fundamentals of free dance. General requirements outlined for the preliminary pattern dance test apply equally to the juvenile free dance test. The program presented must conform to the rules for free dance. The program should display fairly good edges and some evidence of good form. A juvenile free dance must include the following required elements:

**Lifts:** One to two different types of short lifts (not to exceed six seconds), but no more, from the following: stationary lift, straight line lift, curve lift or rotational lift. Long lifts (not to exceed 12 seconds) of the following types are not allowed: reverse rotational lift, serpentine lift or combination lift.

**Spins:** One dance spin, but no more, selected from the following types:

- a. **Spin:** Minimum three revolutions on one foot by each partner;
- b. **Spin Combination:** Minimum three revolutions on one foot by each partner for each part of the spin. There is allowed up to one-half rotation on two feet while changing to the other foot simultaneously by each partner.

**Step Sequence:** One sequence (in hold) from the following list: circular, midline and diagonal. The sequence must fully cover the ice. It should include a variety of steps and turns and must include three-turns and mohawks executed by both partners;

**Synchronized Twizzles:** One synchronized twizzle, minimum one revolution by both partners.

Duration: 2:15 +/- 10 seconds to music of the skaters' choice

Passing Average: 3.0      Passing total: 6.0

Judging panel required: Three bronze or higher rank dance judges; or one silver or higher rank dance judge.

#### TR 54.02 Intermediate Free Dance Test

General requirements outlined for the bronze pattern dance test apply equally to the intermediate free dance test. The program presented must conform to the rules for free dance. The program should display moderately good edges and moderately good form. An intermediate free dance program must include the following required elements:

**Lifts:** Two different types of short lifts (not to exceed six seconds), but no more, selected from the following: stationary lift, straight line lift, curve lift or rotational lift. Long lifts (not to exceed 12 seconds) are not allowed. They are reverse rotational lift, serpentine lift or combination lift.

**Spins:** One dance spin, but no more, selected from the following types:

- a. **Spin:** Minimum three revolutions on one foot by each partner;
- b. **Spin Combination:** Minimum three revolutions on one foot by each partner for each part of the spin. There is allowed up to one-half rotation on two feet while changing to the other foot simultaneously by each partner.

**Step Sequence:** One sequence (in hold) from the following list: circular, midline and diagonal. The sequence must fully cover the ice. It should include a variety of steps and turns and must include three-turns, mohawks and brackets executed by both partners;

**Synchronized Twizzles:** One synchronized twizzle, minimum one revolution by both partners.

Duration: 2:30 +/- 10 seconds to music of the skaters' choice

Passing Average: 3.2      Passing total: 6.4

Judging panel required: Three bronze or higher rank dance judges, or one silver or higher rank dance judge.

#### TR 54.03 Novice Free Dance Test

General requirements outlined for the pre-silver pattern dance test apply equally to the novice free dance test. The program presented must conform to the rules for free dance. While technically a basic program demonstrating fundamental dance moves, it should have good edges and flow, good timing, some expression and display good form and unison. A refined presentation is not expected. A novice free dance program must include the following required elements:

**Lifts:** Either one short lift and one long lift or three short lifts. If three short lifts are used, only one type of lift may be repeated. A long lift (not to exceed 12 seconds) can be chosen from reverse rotational lift, serpentine lift or combination lift. The short lifts (not to exceed six seconds) can be chosen from stationary lift, straight line lift, curve lift or rotational lift.

**Spins:** One dance spin, but no more, selected from the following types:

- a. **Spin:** Minimum three revolutions on one foot by each partner;
- b. **Spin Combination:** Minimum three revolutions on one foot by each partner for each part of the spin. There is allowed up to one-half rotation on two feet while changing to the other foot simultaneously by each partner.

**Step Sequence:** One sequence (in hold) from the following list: circular, midline, diagonal, or serpentine. The sequence must fully cover the ice. It should include a variety of steps and turns and must include three-turns, mohawks, brackets and counters executed by both partners;

**Synchronized Twizzles:** One set of synchronized twizzles, minimum two revolutions in each twizzle by both partners.

Duration: 3:00 +/- 10 seconds to music of the skaters' choice

Passing Average: 3.5      Passing total: 7.0

Judging panel required: Three bronze or higher rank dance judges.

#### TR 54.04 Junior Free Dance Test

General requirements outlined for the silver pattern dance test apply equally to the junior free dance test. The program presented must conform to the rules set forth for free dance. It must be moderately difficult, contain a good variety of movements, and be well composed and well placed on the ice surface. A junior free dance program must include the following required elements:

**Lifts:** Either one short lift and one long lift or three short lifts. Short lifts must be of a different type. A long lift (not to exceed 12 seconds) can be chosen from reverse rotational lift, serpentine lift or combination lift. The short lifts (not to exceed six seconds) are stationary lift, straight line lift, curve lift or rotational lift. One additional lift (up to six seconds) is permitted (provided it is not illegal).

**Spins:** One or two dance spins, but no more, selected from the following types:

- a. **Spin:** Minimum three revolutions on one foot by each partner;
- b. **Spin Combination:** Minimum three revolutions on one foot by each partner for each part of the spin. There is allowed up to one-half rotation on two feet while changing to the other foot simultaneously by each partner.

**Step Sequence:** Two different types of sequences (in hold). One step sequence selected from Group A and one selected from Group B:

**Group A: Straight line step sequences:** Midline or Diagonal

**Group B: Curved step sequence (counterclockwise or clockwise):** Circular or Serpentine

Both step sequences must fully utilize the ice surface and must be skated in dance holds or variations thereof except hand-in hand hold in the sustained position with fully extended arms. Any separation to change a hold must not exceed one measure of music. Lifts, jumps of more than one-half rotation, stops, dance spins, pirouettes, pattern regressions and loops must not be included in either step sequence. The sequences should include a variety of steps and turns and must include brackets, counters, rockers and choctaws executed by both partners;

**Synchronized Twizzles:** One set of synchronized twizzles, minimum two revolutions in each twizzle by both partners.

Duration: 3:30 +/- 10 seconds to music of the skaters' choice

Passing Average: 4.0      Passing total: 8.0

Judging panel required: Three silver or higher rank dance judges.

#### TR 54.05 Senior Free Dance Test

General requirements outlined for the gold pattern dance test apply equally to the senior free dance test. The program presented must conform to the rules set forth for free dance. It must be difficult, varied and display originality. Choreography, expression and utilization of space must be excellent. A senior free dance test must include the following required elements:

**Lifts:** Either two short lifts and one long lift or four short lifts. The long lift (not to exceed 12 seconds) can be chosen from reverse rotational lift, serpentine lift or combination lift. The short lifts (not to exceed six seconds) are stationary lift, straight line lift, curve lift or rotational lift. If the option with the long lift is used, each short lift must be of a different type. If the option with only short lifts is used, only one type of short lift may be repeated. Up to two additional lifts (up to six seconds each) are permitted, provided that they are not illegal.

**Spins:** One or two dance spins but no more selected from the following types:

- a. **Spin:** Minimum three revolutions on one foot by each partner;
- b. **Spin Combination:** Minimum three revolutions on one foot by each



partner for each part of the spin. There is allowed up to one-half rotation on two feet while changing to the other foot simultaneously by each partner. Combined dance spin and lift : Combined dance spin and lift are permitted but are to be counted as separate elements: e.g. as one of the permitted lifts and one dance spin.

**Step Sequence:** Two different types of sequences (in hold). One step sequence selected from Group A and one selected from Group B:

**Group A: Straight line step sequences:** Midline or Diagonal

**Group B: Curved step sequence (counterclockwise or clockwise):** Circular or Serpentine

Both step sequences must fully utilize the ice surface and must be skated in dance holds or variations thereof except hand-in hand hold in the sustained position with fully extended arms. Any separation to change a hold must not exceed one measure of music. Lifts, jumps of more than one-half rotation, stops, dance spins, pirouettes, pattern regressions and loops must not be included in either step sequence. The sequences should include a variety of steps and turns and must include brackets, counters, rockers, choctaws and twizzles executed by both partners;

**Synchronized Twizzles:** One or two sets of synchronized twizzles but no more. If more than one set is executed, the second set must be different than the first set. Minimum two revolutions in each twizzle by each partner.

Duration: 4:00 +/- 10 seconds to music of the skaters' choice

Passing Average: 4.5 Passing total: 9.0

Judging panel required: Three gold dance judges.

#### TR 54.06 Adult and Masters Pre-Bronze Free Dance Tests

The adult and masters pre-bronze free dance tests serve as an introduction to the fundamentals of free dance. The free dance should incorporate a variety of holds, steps and turns from the preliminary and pre-bronze pattern dance tests. Original dance holds and maneuvers are permitted. General requirements outlined for the preliminary pattern dance test apply equally to the adult and masters pre-bronze free dance tests. The couple must demonstrate a basic knowledge of the following two required elements:

**Spin:** One dance spin (hold and position optional) with a minimum of two revolutions. Either one or both partners may be on two feet.

**Step sequence:** A diagonal step sequence in dance hold covering at least one-half of the ice surface. The sequence should include a variety of steps and turns and must include three-turns and mohawks executed by both partners.

Extra elements may be added without penalty.

The test is marked only "pass" or "retry" in each division and in the final result. No numerical marks are awarded. If any one division is marked "retry" by a judge, the final result must also be marked "retry" by that judge. To pass the test a majority of the judges must award a "pass" in the final result.

Duration: Not to exceed 1:40. Vocals permitted.

Judging panel required: Three bronze or higher rank dance judges; or one silver or higher rank dance judge.

#### TR 54.07 Adult and Masters Bronze Free Dance Tests

General requirements outlined for the standard and masters bronze pattern dance test apply equally to the adult and masters bronze free dance test, respectively. The program presented must conform to the rules for free dance. The free dance should incorporate a variety of holds, steps and turns from the pre-bronze and bronze pattern dance tests. Very basic unison and dance timing will be expected.

Original dance holds and maneuvers are permitted. The couple must demonstrate fair knowledge of the following four required elements:

**Spin:** One dance spin (hold and position optional) with a minimum of two revolutions on one foot by each partner simultaneously.

**Step Sequence:** A diagonal step sequence in dance hold covering at least three-quarters of the ice surface. The sequence should include a variety of steps and turns and must include three-turns and mohawks executed by both partners.

Two additional required elements are to be chosen from the following three types:

- Lift:** One short lift (not to exceed six seconds) from the following: stationary lift, straight line lift, curve lift or rotational lift. The following long lifts (not to exceed 12 seconds) are not allowed: reverse rotational lift, serpentine lift or combination lift.
- Circular step sequence** in dance hold(s). The sequence must be a complete circle utilizing the full width of the ice surface (on the short axis of the rink). The circle must be complete and closed.
- Twizzles:** Either synchronized twizzles or a series of synchronized twizzles, minimum one revolution by both partners simultaneously.

Extra elements may be added without penalty.

Duration: Not to exceed 2:25. Vocals permitted.

	Passing Average	Passing Total
Adult	2.6	5.2
Masters	2.4	4.8

Judging panel required: Three bronze or higher rank dance judges; or one silver or higher rank dance judge.

#### TR 54.08 Adult and Masters Silver Free Dance Tests

General requirements outlined for the adult and masters silver pattern dance test apply equally to the adult and masters silver free dance test, respectively. The program presented must conform to the rules for free dance. The free dance should incorporate a variety of holds, steps and turns from the pre-silver and silver pattern dance tests. Original dance holds and maneuvers are encouraged. While demonstrating fundamentals of basic ice dance, it should have fair to good edges and flow, good timing, some dance expression and display moderately good form and unison. A refined presentation is not expected. The couple must demonstrate fair to good knowledge of the following five required elements:

**Spin:** One dance spin selected from the following types:

- Spin:** Minimum two revolutions on one foot by each partner;
- Spin Combination:** Minimum two revolutions on one foot by each partner for each part of the spin. There is allowed up to one-half rotation on two feet while changing to the other foot simultaneously by each partner.

**Step Sequence:** A diagonal step sequence in dance hold fully utilizing the ice surface from corner to corner. The sequence should include a variety of steps and turns and must include three-turns and mohawks executed by both partners.

Three additional required elements are to be chosen from the following three types:

- Lifts:** One or two different types of short lifts (not to exceed six seconds), but no more from the following: stationary lift, straight line lift, curve lift or rotational lift. The following long lifts (not to exceed 12 seconds) are not allowed: reverse rotational lift, serpentine lift or combination lift.
- Circular step sequence** in dance hold(s). The sequence must be a complete circle utilizing the full width of the ice surface (on the short axis of the rink). The circle must be closed and complete.

- c. **Twizzles:** One or two twizzle elements, either synchronized twizzles or a series of synchronized twizzles, minimum one revolution by both partners simultaneously. If two twizzle elements are chosen, they must differ either in the number or direction of rotations and/or in the entry edge.

Extra elements may be added without penalty.

Duration: Not to exceed 2:40. Vocal music permitted.

	Passing Average	Passing Total
Adult	3.2	6.4
Masters	2.8	5.6

Judging panel required: Three bronze or higher rank dance judges.

#### TR 54.09 Adult and Masters Gold Free Dance Tests

General requirements outlined for the adult and masters gold pattern dance test apply equally to the adult and masters gold free dance test, respectively. The program presented must conform to the rules for free dance. It must show difficulty with a variety of holds, steps and turns from the pre-gold and gold pattern dances executed with some sophistication and confidence. Original dance holds and maneuvers are encouraged. Good dance timing, expression and unison should be demonstrated. Full utilization of the ice is expected. The couple must demonstrate good to excellent knowledge of the following six required elements:

**Spin:** One dance spin selected from the following types:

- Spin:** Minimum three revolutions on one foot by each partner.
- Spin Combination:** Minimum three revolutions on one foot by each partner for each part of the spin. There is allowed up to one-half rotation on two feet while changing to the other foot simultaneously by each partner.

**Step Sequence:** Circular step sequence, in dance hold(s). The sequence must be a complete circle utilizing the full width of the ice surface (on the short axis of the rink). The sequence should include a variety of steps and turns and must include three-turns, mohawks and brackets executed by both partners;

**Synchronized Twizzles:** Either synchronized twizzles or a series of synchronized twizzles, minimum one revolution by both partners simultaneously for each twizzle.

Three additional required elements are to be chosen from the following four types:

- Lifts:** One to three different types of lifts, but no more. A maximum of one long lift (not to exceed 12 seconds) is allowed and can be chosen from reverse rotational lift, serpentine lift or combination lift. The remaining lifts are to be selected from the list of short lifts (not to exceed six seconds). They are stationary lift, straight line lift, curve lift or rotational lift. It is allowable to execute three short lifts only as long as they are of different types.
- Spin:** One additional dance spin, different type from the first performed, i.e., if the first was a spin combination, the second must not change feet or vice versa.
- Diagonal step sequence** in dance hold(s), fully utilizing the ice surface as much as possible from corner to corner.
- Twizzle:** One additional twizzle element, either synchronized twizzles or a series of synchronized twizzles, minimum one revolution by both partners simultaneously. Must differ either in the number or direction of rotations and/or in the entry edge from the required twizzle element performed.

Extra elements may be added without penalty.

Duration: Not to exceed 3:10. Vocal music permitted.

	Passing Average	Passing Total
Adult	4.2	8.4
Masters	3.7	7.4

Judging panel required: Three silver or higher rank dance judges.

#### TR 60.00 Classification of Solo Free Dance Tests

**TR 60.01** The standard solo free dance tests are divided into five classes to be taken in the following order:

Solo free dance test	Prerequisite
Juvenile solo free dance	Complete preliminary pattern dance test, (partnered or solo) or juvenile MIF test
Intermediate solo free dance	Complete bronze pattern dance test (partnered or solo) or intermediate MIF test and juvenile free dance test (partnered or solo)
Novice solo free dance	Complete pre-silver pattern dance test (partnered or solo) or novice MIF test and intermediate free dance test (partnered or solo)
Junior solo free dance	Complete silver pattern dance test (partnered or solo) or junior MIF test and novice free dance test (partnered or solo)
Senior solo free dance	Complete gold pattern dance test (partnered or solo) or senior MIF test and junior free dance test (partnered or solo)

- Any solo free dance test may be taken only after the candidate has completed the required prerequisite pattern dance test (standard or adult) or moves in the field test and free dance test as shown above. No solo free dance test is a prerequisite to any pattern dance test.
- A solo free dance test may not serve as a prerequisite for any partnered free dance test.
- Solo free dance tests may not serve as a test requirement for any partnered competition events.

#### TR 61.00 Requirements for Solo Free Dance Tests

##### TR 61.01 General Requirements:

- A solo free dance is the skating of a creative dance program blending dance steps and movements expressing the character/rhythm(s) of the dance music chosen by the skater.
- The solo free dance must contain combinations of new or known dance steps and movements including required elements composed into a well-balanced, whole unit displaying excellent skating technique and the personal creativity of the skater in concept, arrangement and expression.
- The choreography should clearly reflect the dance character, accents and nuances of the chosen dance music, distinct changes of mood and pace with variations in speed and tempo. The program must utilize the full ice surface.
- The time must be reckoned from the moment when the skater begins to move or skate until arriving at a complete stop.

- E. Music for the solo free dance may be vocal and must have an audible rhythmic beat and melody, or audible rhythmic beat alone, but not melody alone. A program that displays a change in tempo and a well-balanced use of melody, rhythmic beat and musical accents and not melody alone is considered to be of a higher quality because it shows a greater variety of dancing skills. The skater should skate primarily in time to the rhythmic beat and not to the melody alone. Skating out of time or out of phase with the music must be penalized. The music must be suitable for the skater's skating skills
- F. All steps and turns are permitted. Deep edges and intricate footwork displaying skating skill, difficulty, variety and originality that constitute the distinct technical content of the dance must be included in the program and performed by the skater.
- G. All elements and movements are allowed, provided that they are appropriate to the character of the music and are not otherwise prohibited within these rules.
- H. Full stops, with a maximum duration of five seconds, in which the skater remains stationary on the ice while performing body movements, twisting, posing and the like are allowed.
- I. The program must be developed through skating quality rather than through non-skating actions such as sliding on one knee or use of toe steps, which should be used only to reflect the character of the dance and underlining rhythm and nuances of the chosen music. Touching the ice with the hand(s) is not allowed. Kneeling or sliding on two knees, or sitting on the ice is not allowed, and it will be considered a fall. Lying on the ice is also not permitted.
- J. Jumps of more than one revolution are not permitted.

## **TR 61.02 Definitions and Descriptions**

### **A. Description of Edge Elements:**

1. **Short Edge Elements:** A short edge element is a movement where the skater must hold a continuous sustained edge in any selected position. A change of position is allowed within the element. A short edge element must be held for at least three seconds but not more than six seconds. Turns are not permitted except on the entry or exit of the element. The primary focus is on the quality of edge, and the secondary focus is on the position attained. Some examples include but are not limited to:
  - a. One foot glide in attitude position
  - b. Shoot the duck
  - c. Crouch with both knees bent
  - d. Crouch with one leg extended
  - e. Spiral with full split while holding boot
  - f. Spread eagle
  - g. Ina bauer
  - h. Spirals in varied positions
  - i. Hydroblade movements
  - j. Biellmann with boot above head gliding on a curve
  - k. Donut with blade of free foot within one-half blade length of head
  - l. Charlotte (a one foot glide in a full split position)
2. **Long Edge Elements:** A long edge element consists of two or more short edge elements performed consecutively with a change in direction between each to form a serpentine-like pattern. Each edge must be held for at least three seconds, but a long edge element may not exceed 12 seconds. A change of position is not required for each portion of the long edge element. A turn of no more than one-half revolution is allowed

between each short edge element. A change of foot is permitted between each short edge element. A turn on the entry or exit is permitted. The primary focus is on the quality of edge for each part, and the secondary focus is on the positions attained.

- B. **Definition of Twizzle Series:** At least two twizzles executed in succession with up to three steps between twizzles.

## **TR 62.00 Marking of Solo Free Dance Tests**

**TR 62.01** Free dance tests must be marked by each judge for technical merit and presentation on a scale from 0 to 6 in accordance with TR 1.20.

**TR 62.02** For all solo free dance tests, the following information is listed:

- A. Passing total: the total points which must be obtained for the test from an individual judge in order to obtain a "pass" from that judge.
- B. Passing average: the mark that, if obtained in each division of a test, would result in a passing total for the test.

**TR 62.03** In a solo free dance test, a fall or other error(s) in a required element does not indicate a mandatory retry of the test.

### **TR 62.04 Requirements for Passing Solo Free Dance Tests**

In order to pass a test, a candidate must have received a passing total or a "pass" for the entire test from a majority of the judges. If only one serious error is present after the test has been skated, judges can use the second mark to pass the test (if warranted) or request a reskate (see TR 63.00). No serious errors, as defined below, may be present following reskated elements.

A. Serious errors for free dance tests are:

1. All required elements:
  - a. Omission of a required element
  - b. A fall or stumble entering into or during a required element causing any portion of the element to be missing or the element not to be completed
  - c. A touchdown of the free foot or hand needed to save the skater from falling
2. Edge Elements:
  - a. No edge attained
  - b. Incorrect type of edge element
3. Spins:
  - a. Collapse of a spin
  - b. Execution on two feet by test candidate upon entering the spin or after the commencement of the spin
  - c. Fewer than required rotations if short by one or more rotations
  - d. Re-centers spin completely (combination spin)
4. Step Sequences:
  - a. Pattern incomplete
5. Twizzles/Twizzle Series:
  - a. Less than required rotations
  - b. Execution of turn incorrect (novice and above)

**Note:** Item (5)(b) provides acknowledgement that twizzles are a developmental element. Juvenile and intermediate skaters are not always competent with these turns. It would be over penalizing a test skater to ask for proficiency of a turn that is probably too early in their development to master.

B. Quality errors for free dance tests not necessitating failure are:

1. Awkward pose(s) within edge elements or spin
2. Speed lacking or diminishing within element(s)
3. Little variety in dance steps (taking into consideration test level)
4. More than three steps in between twizzles in the twizzle series
5. Incidental touchdown of free foot during spin or twizzle
6. Fewer than required number of rotations in spin if less than one rotation
7. Execution of twizzle incorrect (intermediate and below)

### **TR 63.00 Reskating of Any Element of a Solo Free Dance Test**

**TR 63.01** At the completion of any solo free dance test and before any other test is conducted, the judge-in-charge must ask the other two judges individually if they wish to see any required element reskated before the judges turn in their marking sheets. Should the judges wish a reskate, they will indicate to the judge-in-charge what they wish reskated. This must be done privately without conference. If a majority of the panel requests a reskate, the judge-in-charge will direct the skater to reskate the agreed-upon element. If the judges wish a reskate and do not agree on which element(s) to reskate, the judge-in-charge will decide. A brief rest and warm-up period is permitted before the reskate is performed.

- A. After a solo free dance test, up to two different elements may be reskated.
- B. Upon a request for a reskate, the skater may choose to complete any element that fulfills the stated requirement.
- C. A skater who omitted or substituted for a required element in the test may use one of the reskates to fulfill the stated requirement.

### **TR 64.00 Schedule of Solo Free Dance Tests**

#### **TR 64.01 Juvenile Solo Free Dance Test**

The purpose of this test is to encourage beginning dancers to learn the fundamentals of free dance. General requirements outlined for the preliminary pattern dance test apply equally to the juvenile solo free dance test. The program presented must conform to the rules for solo free dance. The program should display fairly good edges and some evidence of good form. A juvenile solo free dance must include the following required elements:

**Edge Elements:** One or two different short edge elements (not to exceed six seconds).

**Spin:** One dance spin but no more. Minimum three revolutions on one foot. Spin combination not permitted.

**Step Sequence:** One sequence from the following list: circular, midline or diagonal. The sequence must fully utilize the ice surface and should include a variety of steps and turns and must include three-turns and mohawks. Jumps of more than one-half rotation, stops, dance spins, pirouettes, pattern regressions and loops must not be included in any step sequence.

**Twizzle:** One twizzle. Minimum one revolution.

**Other:** One full stop, not exceeding five seconds, is permitted.

**Duration:** 1:40 +/- 10 seconds to music of the skaters' choice

**Passing Average:** 3.0 **Passing total:** 6.0

**Judging panel required:** Three bronze or higher rank dance judges; or one silver or higher rank dance judge.

#### **TR 64.02 Intermediate Solo Free Dance Test**

General requirements outlined for the bronze pattern dance test apply equally to the intermediate solo free dance test. The program presented must conform to the rules for solo free dance. The program should display moderately good edges and

moderately good form. An intermediate solo free dance program must include the following required elements:

**Edge Elements:** One or two different short edge elements (not to exceed six seconds)

**Spin:** One dance spin, but no more, selected from the following types:

a. **Spin:** Minimum three revolutions.

b. **Spin Combination:** Minimum three revolutions on one foot for each part of the spin. There is allowed up to one-half rotation on two feet while changing to the other foot.

**Step Sequence:** One sequence from the following list: circular, midline or diagonal. The sequence must fully utilize the ice surface. It should include a variety of steps and turns and must include three-turns, mohawks and brackets. Jumps of more than one-half rotation, stops, dance spins, pirouettes, pattern regressions and loops must not be included in any step sequence.

**Twizzle Series:** One twizzle series. Minimum one revolution on each foot. No more than three steps between twizzles.

**Other:** One full stop, not exceeding five seconds, is permitted.

**Duration:** 2:00 +/- 10 seconds to music of the skaters' choice

**Passing Average:** 3.2 **Passing total:** 6.4

**Judging panel required:** Three bronze or higher rank dance judges; or one silver or higher rank dance judge.

#### **TR 64.03 Novice Solo Free Dance Test**

General requirements outlined for the pre-silver pattern dance test apply equally to the novice solo free dance test. The program presented must conform to the rules for solo free dance. While technically a basic program demonstrating fundamental dance moves, it should have good edges and flow, good timing, some expression and display good form. A refined presentation is not expected but can be rewarded and reflected in the judges' second mark. A novice solo free dance program must include the following required elements:

**Edge Elements:** One long edge element (not to exceed 12 seconds) and one short edge element (not to exceed six seconds).

**Spin:** One dance spin, but no more, selected from the following types:

a. **Spin:** Minimum three revolutions on one foot.

b. **Spin Combination:** Minimum three revolutions on one foot for each part of the spin. There is allowed up to one-half rotation on two feet while changing to the other foot.

**Step Sequence:** One sequence from the following list: circular, midline, diagonal or serpentine. The sequence must fully utilize the ice surface. It should include a variety of steps and turns and must include three-turns, mohawks, brackets and counters. Jumps of more than one-half rotation, stops, dance spins, pirouettes, pattern regressions and loops must not be included in any step sequence.

**Twizzle Series:** One twizzle series. Minimum of two revolutions on each foot. No more than three steps between twizzles.

**Other:** One full stop, not exceeding five seconds, is permitted.

**Duration:** 2:20 +/- 10 seconds to music of the skaters' choice

**Passing Average:** 3.5 **Passing total:** 7.0

**Judging panel required:** Three bronze or higher rank dance judges.

#### **TR 64.04 Junior Solo Free Dance Test**

General requirements outlined for the silver pattern dance test apply equally to the junior solo free dance test. The program presented must conform to the rules set forth for solo free dance. It must be moderately difficult, contain a good variety of movements, and be well composed and well placed on the ice surface. A junior solo free dance program must include the following required elements:

**Edge Elements:** One long edge element (not to exceed 12 seconds) and two different short edge elements (not to exceed six seconds).

**Spins:** One or two dance spins, but no more, selected from the following types:

- a. **Spin:** Minimum three revolutions on one foot.
- b. **Spin Combination:** Minimum three revolutions on one foot for each part of the spin. There is allowed up to one-half rotation on two feet while changing to the other foot.

**Step Sequences:** Two different types of sequences, one selected from Group A and one selected from Group B:

**Group A: Straight Line Step Sequences:** Midline or Diagonal

**Group B: Curved Step Sequences (counterclockwise or clockwise):** Circular or Serpentine

Each sequence must fully utilize the ice surface. It should include a variety of steps and turns and must include brackets, counters, rockers and choctaws. Jumps of more than one-half rotation, stops, dance spins, pirouettes, pattern regressions and loops must not be included in either step sequence.

**Twizzle Series:** One or two twizzle series but no more. If more than one series is executed, the second series must be different than the first. Minimum two revolutions on each twizzle. No more than three steps between twizzles.

**Other:** Two full stops are permitted. Neither stop may exceed five seconds.

**Duration:** 2:50 +/- 10 seconds to music of the skaters' choice

**Passing Average:** 4.0 **Passing total:** 8.0

**Judging panel required:** Three silver or higher rank dance judges.

#### **TR 64.05 Senior Solo Free Dance Test**

General requirements outlined for the gold pattern dance test apply equally to the senior solo free dance test. The program presented must conform to the rules set forth for solo free dance. It must be difficult, varied and display originality. Choreography, expression and utilization of space must be excellent. A senior solo free dance test must include the following required elements:

**Edge Elements:** Two different long edge elements and two different short edge elements. (Short edge elements must not exceed six seconds and long edge elements must not exceed 12 seconds.)

**Spins:** One or two dance spins, but no more, selected from the following types:

- a. **Spin:** Minimum three revolutions on one foot
- b. **Spin Combination:** Minimum three revolutions on one foot for each part of the spin. There is allowed up to one-half rotation on two feet while changing to the other foot.

**Note:** If more than one spin is executed, it must be different than the first. So if the first spin is a spin combination, then the second spin must be a dance spin. The same logic follows with the spins being executed in the opposite order.

**Step Sequences:** Two different types of sequences, one selected from Group A and one selected from Group B:

**Group A: Straight Line Step Sequences:** Midline or Diagonal

**Group B: Curved Step Sequences (counterclockwise or clockwise):** Circular or Serpentine

Each sequence must fully utilize the ice surface. It should include a variety of steps and turns and must include brackets, counters, rockers, choctaws and twizzles. Jumps of more than one-half rotation, stops, dance spins, pirouettes, pattern regressions and loops must not be included in either step sequence.

**Twizzle Series:** Two twizzle series but no more. The second series must be different than the first. Minimum two revolutions on each twizzle. No more than three steps between twizzles.

**Other:** Two full stops are permitted. Neither stop may exceed five seconds.

**Duration:** 3:20 +/- 10 seconds to music of the skaters' choice

**Passing Average:** 4.5 **Passing total:** 9.0

**Judging panel required:** Three gold dance judges.

## Computer Codes for Tests

MOVES IN THE FIELD			
Test	Standard Code	Adult Code	Masters Code
Pre-Preliminary	PPM		
Preliminary	PM		
Pre-Juvenile	PJM		
Juvenile	JM		
Intermediate	IM	AIM	MIM
Novice	NM	ANM	MNM
Junior	JRM	AJRM	MJRM
Senior	SRM	ASRM	MSRM
Intermediate Supplemental	ISM	AISM	MISM
Senior Supplemental	SSM	ASSM	MSSM
Adult Pre-Bronze		APBM	
Adult Bronze		ABM	MABM
Adult Silver		ASM	MASM
Adult Gold		AGM	MAGM

FREE DANCE	
Test	Code
Juvenile	JFD
Intermediate	IFD
Novice	NFD
Junior	JRFD
Senior	SRFD
Adult Pre-Bronze	APBFD
Adult Bronze	ABFD
Adult Silver	ASFD
Adult Gold	AGFD
Masters Pre-Bronze	MPBFD
Masters Bronze	MBFD
Masters Silver	MSFD
Masters Gold	MGFD
Juvenile Solo	ZJFD
Intermediate Solo	ZIFD
Novice Solo	ZNFD
Junior Solo	ZJRFD
Senior Solo	ZSRFD

FREE SKATE	
Test	Code
Pre-Preliminary	PPF
Preliminary	PF
Pre-Juvenile	PJF
Juvenile	JF
Intermediate	IF
Novice	NF
Junior	JRF
Senior	SRF
Adult Pre-Bronze	PBF
Adult Bronze	BFR
Adult Silver	SFR
Adult Gold	GFR

FIGURES	
Test	Code
Preliminary	PRE
First	1
Second	2
Third	3
Fourth	4
Fifth	5
Fifth part A or B	5A – 5B
Sixth	6
Sixth part A or B	6A – 6B
Seventh	7
Seventh part A or B	7A – 7B
Eighth	8
Eighth part A or B	8A – 8B
Adult Bronze	BFI
Adult Silver	SFI
Adult Gold	GFI

PAIR	
Test	Code
Pre-Juvenile	PJVP
Juvenile	JVP
Intermediate	IPR
Novice	NPR
Junior	JPR
Senior	GPR
Adult Bronze	ABP
Adult Silver	ASP
Adult Gold	AGP

## Computer Codes for Dance Tests

Category	Dance	Standard Code	Solo Track Code	Adult Code	Adult Solo Track Code	Masters Code	Masters Solo Track Code
Preliminary	Dutch Waltz	DW	ZDW	Use standard or solo dance track code			
	Canasta Tango	CT	ZCT				
	Rhythm Blues	RB	ZRB				
Pre-Bronze	Swing Dance	SD	ZSD	ASD	AZSD	MSD	MZSD
	Cha Cha	CC	ZCC	ACC	AZCC	MCC	MZCC
	Fiesta Tango	FIT	ZFI	AFI	AZFI	MFI	MZFI
Bronze	Hickory Hoedown	HH	ZHH	AHH	AZHH	MHH	MZHH
	Willow Waltz	WIW	ZWI	AWI	AZWI	MWI	MZWI
	Ten-Fox	TF	ZTF	ATF	AZTF	MTF	MZTF
Pre-Silver	Fourteenstep	14S	Z14	A14	AZ14	M14	MZ14
	European Waltz	EW	ZEW	AEW	AZEW	MEW	MZEW
	Foxtrot	FT	ZFT	AFT	AZFT	MFT	MZFT
Silver	American Waltz	AW	ZAW	AAW	AZAW	MAW	MZAW
	Tango	T	ZT	AST	AZST	MST	MZST
	Rocker Foxtrot	RF	ZRF	ARF	AZRF	MRF	MZRF
Pre-Gold	Kilian	K	ZK	AK	AZK	MK	MZK
	Blues	BL	ZBL	ABL	AZBL	MBL	MZBL
	Paso Doble	PD	ZPD	APD	AZPD	MPD	MZPD
	Starlight Waltz	SW	ZSW	ASW	AZSW	MSW	MZSW
Gold	Viennese Waltz	VW	ZVW	AVW	AZVW	MVW	MZVW
	Westminster Waltz	WW	ZWW	AWW	AZWW	MWW	MZWW
	Quickstep	QS	ZQS	AQS	AZQS	MQS	MZQS
	Argentine Tango	AT	ZAT	AAT	AZAT	MAT	MZAT
International	Austrian Waltz	AUS		AAU		MAU	
	Cha Cha Congelado	CON	ZCON	ACO	AZCO	MCO	MZCO
	Golden Waltz	GW		AGW		MGW	
	Midnight Blues	MB		AMB		MMB	
	Ravensburger Waltz	RW		ARW		MRW	
	Rhumba	R	ZR	AR	AZR	MR	MZR
	Silver Samba	SAM	ZSAM	ASA	AZSA	MSA	MZSA
	Tango Romantica	TR	ZTR	ATR	AZTR	MTR	MZTR
	Yankee Polka	YP	ZYP	AYP	AZYP	MYP	MZYP
	Finnstep	FS		AFS		MFS	

## List of Jumps

### Definitions:

- Half revolution jump – any jump of one-half (180 degrees) revolution in the air
- Single jump – any jump of one or more, but less than two, revolutions in the air
- Double jump – any jump of two or more, but less than three, revolutions in the air
- Triple jump – any jump of three or more, but less than four, revolutions in the air
- Quadruple jump – any jump of four or more, but less than five, revolutions in the air

### Comment:

- f – forward                      T – rotation as in a three-turn (natural rotation)  
 b – backward                    C – rotation as in a counter (counter rotation)  
 o – outside                      ! – toe push  
 i – inside                         ^ – split position in air

Description	Name	Code
fo ½ Tbo	Three jump (waltz jump)	-
fo 1 ½ Tbo	Axel	1A
fo 2 ½ Tbo	Double Axel	2A
fo 3 ½ Tbo	Triple Axel	3A
fo 1 ½ Tbi	One-foot Axel	1A
fo 2 ½ Tbi	Double one-foot Axel	2A
fi 1 ½ Tbo	Inside Axel	-
fi 2 ½ Tbo	Double Inside Axel	-
bi 1 Tbo	Salchow	1S
bi 2 Tbo	Double Salchow	2S
bi 3 Tbo	Triple Salchow	3S
bi 4 Tbo	Quadruple Salchow	4S
bi! ½ T!fi	Half Flip (half toe Salchow)	-
bi! 1 Tbo	Flip (toe Salchow)	1F
bi! 2 Tbo	Double flip (double toe Salchow)	2F
bi! 3 Tbo	Triple flip (triple toe Salchow)	3F
bi! 4 Tbo	Quadruple flip	4F
bo 1 Tbi	Half loop (Thoren)	-
bo 1 Tbo	Loop (Rittberger)	1Lo
bo 2 Tbo	Double loop	2Lo
bo 3 Tbo	Triple loop	3Lo
bo 4 Tbo	Quadruple loop	4Lo
bo! 1 Tbo	Toe loop	1T
bo! 2 Tbo	Double toe loop	2T
bo! 3 Tbo	Triple toe loop	3T
bo! 4 Tbo	Quadruple toe loop	4T
bi! ½ ^ T!fi	Split	-
bi! 1 ^ Tbo	Split flip (split toe Salchow)	1F
bo! 1 Cbo	Lutz	1Lz
bo! 2 Cbo	Double Lutz	2Lz
bo! 3 Cbo	Triple Lutz	3Lz
bo! 4 Cbo	Quadruple Lutz	4Lz
bo! 1 ^ Cbo	Split Lutz	1Lz
bo! 2 ^ Cbo	Split double Lutz	2Lz
bi 1 Cbo	Walley	-
bi! 1 Cbo	Toe Walley	1T
bi! 2 Cbo	Double toe Walley	2T
bi! 3 Cbo	Triple toe Walley	3T
bi! 4 Cbo	Quadruple toe Walley	4T

## List of Pair Lifts

Pair lifts are organized into groups based on the hold at the moment the lady passes the man's shoulder. Lifts are typically named after the lady's solo jump takeoff and the hold position of the partners. Groups are listed in ascending order of difficulty; however Groups 3 and 4 are of the same difficulty. In Group 5 the Axel lasso (side by side lasso) and the reverse lasso lifts are considered as the most difficult. In Groups 3-5, full extension of the lifting arm(s) is mandatory. In any group, a one-hand hold may increase the difficulty of the lift.

Group	Hold Position	Description
<b>Group 1</b>	Armpit hold position	Lutz Lift Flip Lift Axel Lift
	1Li	The man places one hand under one arm in the armpit of the lady. The lady may place her hand on the man's shoulder. The man holds the lady's other hand with one hand to assume the hold. The man may also support the lady with both his hands placed under both her armpits. The lady is lifted from a Lutz, flip, loop, Axel or toe jump takeoff. During the lift the lady may assume a simple split or cross split position, and she may release the hand on the shoulder or release both hands when supported under both armpits. Both partners should exit the lift on one foot.
<b>Group 2</b>	Waist hold position	Waist Lift Twist Lift
	2Li	The waist loop lift begins with both partners skating backward. The man places both hands on the lady's waist and she places both hands on his wrists. The lady must take off in a loop jump position on one foot, but the lady's position in the air is free. Full extension of the man's lifting arms is not mandatory unless specified. Both partners should exit the lift on one foot. In the twist lift, the man places both hands on the lady's waist and she places both hands on his wrists. As the man lifts, the lady executes a flip/Lutz toe pick takeoff (twist lifts may also begin from an Axel or toe loop takeoff by the lady, but are less common). At the top of the lift, the lady completes a twist, rotating freely in air. While the lady is rotating, the man turns a half turn to catch the lady at the waist for an assisted landing. The lady's rotation may be preceded by a split and may include multiple revolutions. Both partners should exit the lift on one foot.
<b>Group 3</b>	Hand-to-hip position	Cartwheel lift Star/toe loop hip lift Platter/swan lift/ table top lift
	3Li	Both partners begin the star and cartwheel lifts skating backward. The man places one hand on the lady's hip and holds the lady's opposite hand with his free hand. The lady's other hand is on the man's shoulder. The lady picks as in a toe loop jump and the man turns together with the lady. The lady may assume a stag, split or closed leg position. Unlike the star lift, a cartwheel lift consists of only a half rotation by both partners. Both partners should exit the lift on one foot. The platter lift begins with both partners facing each other. The man places his hands on the lady's hips, and the lady may place her hands on the man's wrists or shoulders. The lady must take off on one foot, and her full extension position should be arched or parallel to the ice. Both partners should exit the lift on one foot.
<b>Group 4</b>	Hand-to-hand position Press lift type	Press lift Loop press/back press
	4Li	In the starting position the partners may face each other (press lift) or follow each other (loop press). Both hands of the man and lady are clasped. The lady must take off on one foot, but the lady's position in the air is free. There is no rotation on the part of the lady prior to the support position in hand-to-hand press type lifts. Both partners should exit the lift on one foot.
<b>Group 5</b>	Hand-to-hand position Lasso lift type	Lasso/Axel (edge) lift Step up lasso/step overhead lift Toe lasso/tap overhead lift Reverse lasso (backward edge) lift
	5Ali 5SLi 5TLi 5RLi	The difference between hand-to-hand press lifts and hand-to-hand lasso type lifts is that in the press lifts there is no rotation of the lady on her way to the top, while in the lasso lifts the lady does rotate on the way up. There are four different entries into lasso type lifts: toe entry, step entry, Axel edge entry and reverse entry. Both partners should exit the lift on one foot. The toe entry, the step entry and the reverse lasso backward edge entry require a half rotation turn by the lady on takeoff. The Axel or "true" lasso lift requires a full revolution by the lady on the takeoff. Both partners should exit the lift on one foot.

<b>List of Pair Lifts</b>		
<b>Carry Lift</b>	Allowed at junior and senior levels only	A carry lift consists of the simple carrying of one partner without rotation; only one-half a revolution of the man is allowed on the take-off and/or the exit. All holds in the carry lift are unrestricted. The carrying of one partner by the other on the back, shoulders or knees is allowed in these lifts. Carry lifts shall not be counted in the number of overhead lifts. These lifts will be considered in transitions. They do not have a value and are not limited in number in the levels where they are allowed.
<b>Carry Feature</b>	Allowed in the junior and senior free skate only	A carry in a lift element. The lift must have a legal hold and must rotate according to the rules (the lady must rotate at least two revolutions and the man must rotate at least one and no more than 3½ revolutions in total). One of the allowed overhead lifts in the junior and senior free skate may contain a carry, but no more. A carry feature may happen before the man rotates, in the middle of his rotation or at the end of his rotation. While the carry feature may occur at any point in the lift, to receive consideration for enhanced difficulty, the carry portion of the lift should occur once the lift has reached full extension.

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## Pre-Preliminary Moves in the Field Test Descriptions

### 1. Forward perimeter stroking

The skater will perform four to eight straight strokes depending on the length of the ice and the strength of the skater, with crossovers around the ends, using the full ice surface and for one full lap of the rink (in both directions). Introductory steps are optional.

Focus: Power and extension

### 2. Basic consecutive edges

- Forward outside edges
- Forward inside edges
- Backward outside edges
- Backward inside edges

Starting from a standing position the skater will perform four to six half circles, alternating feet, using an axis line such as a hockey line. The skater may start each set on either foot, but they must be skated in the order listed.

Focus: Edge quality

### 3. Forward right and left foot spirals

The skater will perform right foot and left foot spirals down the length of the rink maintaining a spiral position on each foot for approximately four seconds with extended leg held at the hip level or higher. The skater may be on flats and may start on either foot. Introductory steps are optional.

Focus: Extension

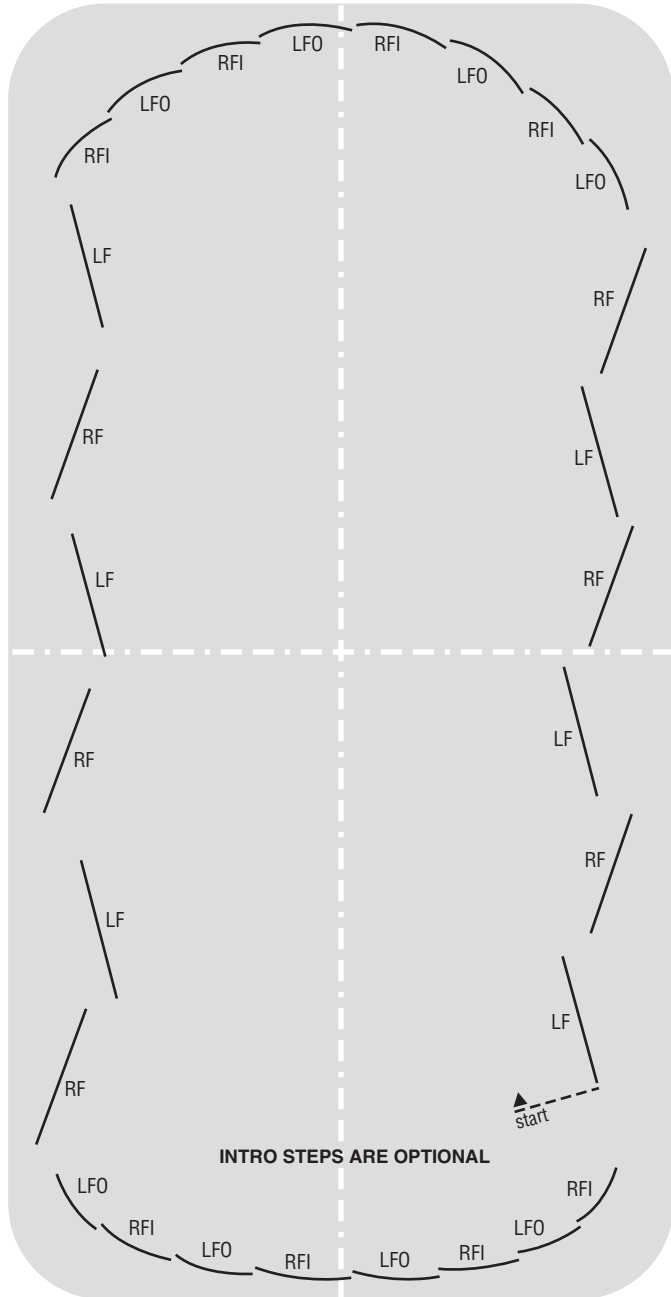
### 4. Waltz eight

The skater will perform the waltz eight, using large circumference circles, completing two patterns on each foot, performed with control. This move may start on either foot. Introductory steps are optional or may begin from a standing start. The skater may mark the center.

Focus: Edge quality

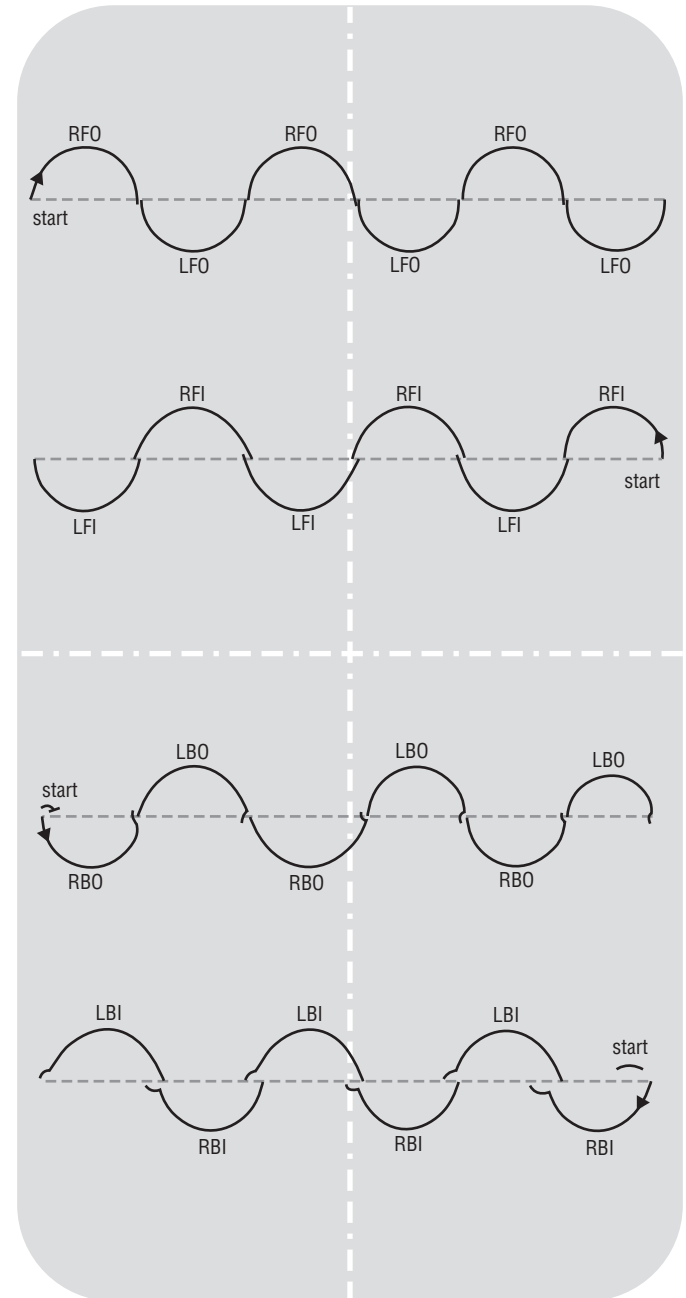
# Pre-Preliminary 1

## Forward Perimeter Stroking



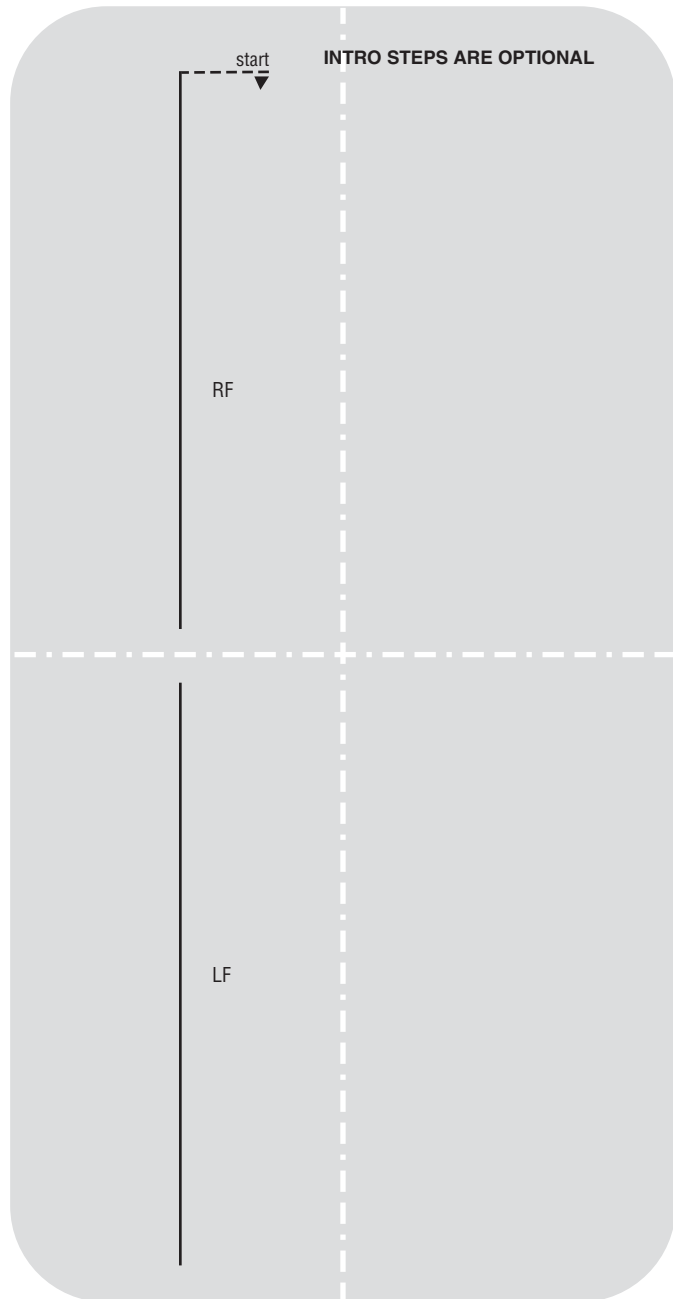
# Pre-Preliminary 2

## Basic Consecutive Edges



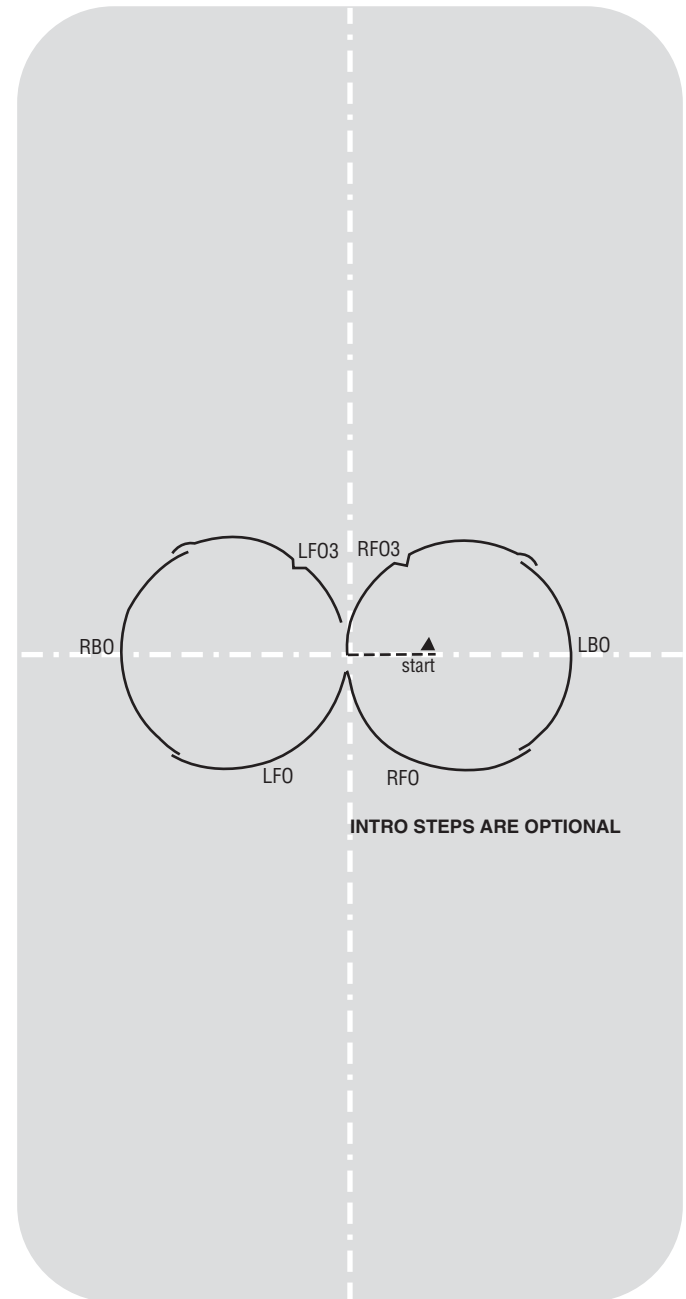
### Pre-Preliminary 3

Forward Right and Left Foot Spirals



### Pre-Preliminary 4

Waltz Eight



## Preliminary Moves in the Field Test Descriptions

### 1. Forward and backward crossovers

The skater will perform forward crossovers in a figure eight pattern. It is expected that the skater will perform the transition between circles on one foot. Four to six crossovers per circle are recommended. Upon completing the forward figure eight, the skater will perform a swing roll and change of edge to an open mohawk in order to turn from forward to backward and continue the figure eight pattern with four to six backward crossovers per circle. This move may start in either direction. Introductory steps are optional.

Focus: Power

### 2. Consecutive outside and inside spirals

The skater will perform right foot and left foot spirals. The outside edge spirals will be skated for the first length of the rink. Forward crossovers may be utilized (optional) around the end of the rink. Forward inside edge spirals will be skated for the second length of the rink. The exact number of spirals will depend on the size of the rink and the strength of the skater, however a minimum of four spirals down each length of the rink must be skated. The extended leg in the spiral should be held at hip level or higher. Introductory steps are optional.

Focus: Extension and edge quality

### 3. Forward power three-turns

The skater will perform forward outside three-turns to a balance position followed by a backward crossover. Three to six sets of three-turns will be skated depending on the length of the ice surface. Skaters may begin this move with either right or left foot three-turns. On the second length of the rink, the three-turns will be skated on the opposite foot. Introductory steps and backward crossovers around the end of the rink are optional.

Focus: Power

### 4. Alternating forward three-turns

Starting from a standing position the skater will perform alternating forward outside three-turns for the width of the rink. The skater will then perform forward inside alternating three-turns for the second width of the rink. The size of the rink and strength of the skater will determine the number of three-turns skated. This move may start on either foot.

Focus: Edge quality

### 5. Forward circle eight

The skater will push from a standing start onto a forward outside edge and complete one forward outside figure eight. Upon returning to center at the completion of the second circle, the skater will perform a forward inside figure eight by pushing onto a forward inside edge, thereby repeating the previously skated circle. The circles should be equal in size with each circle approximately three times the skater's height. The skater may mark the center. This move may start on either foot.

Focus: Edge quality and continuous flow

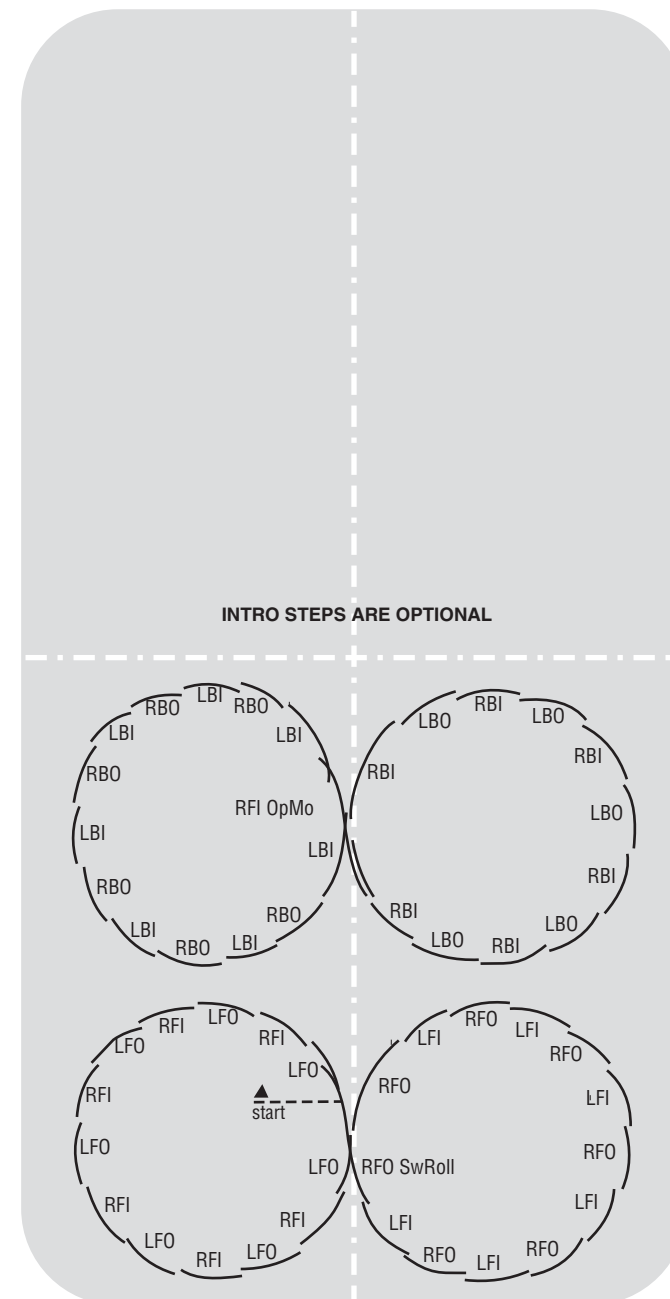
### 6. Alternating backward crossovers to backward outside edges

The skater will perform alternating backward crossovers to backward outside edges in consecutive half circles for one length of the rink. Four or five lobes should be skated. Introductory steps are optional.

Focus: Power and extension

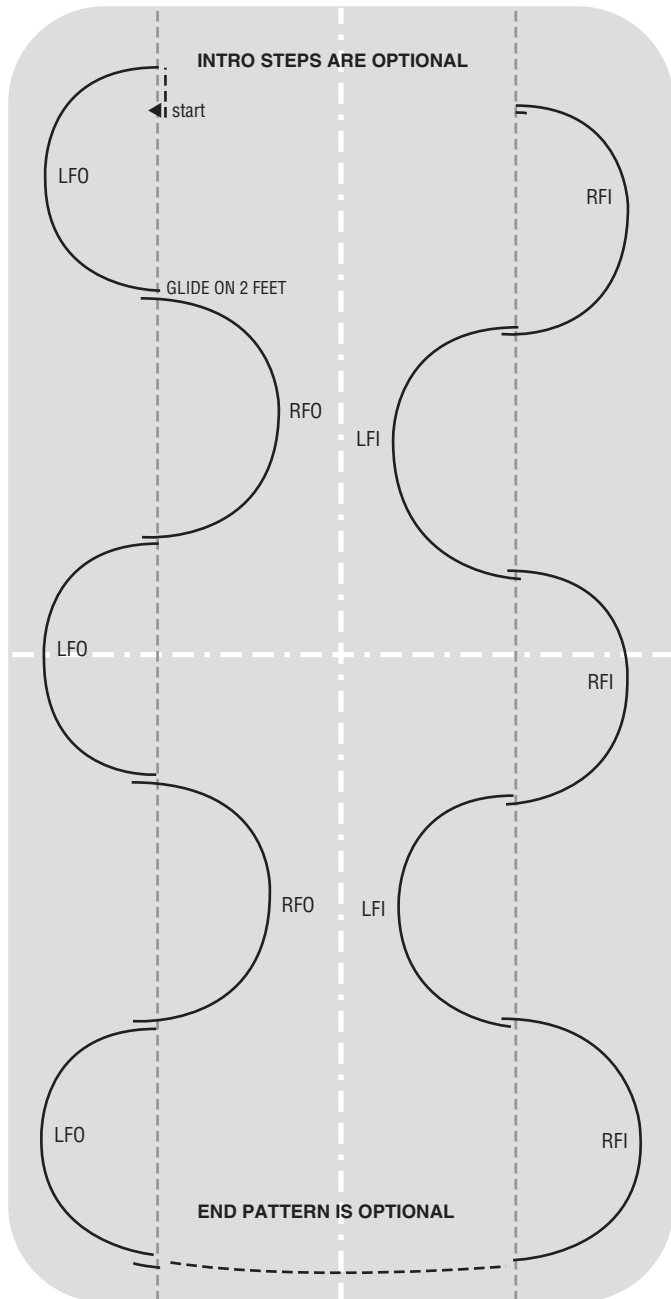
## Preliminary 1

### Forward and Backward Crossovers



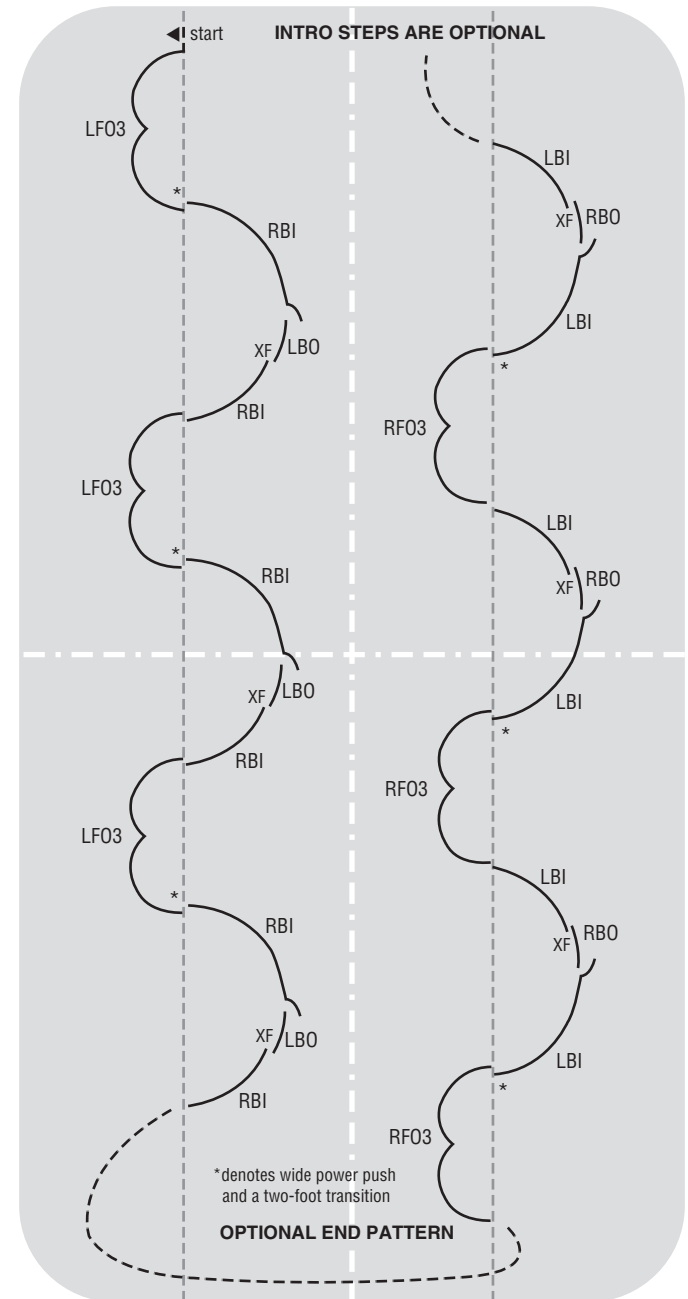
## Preliminary 2

### Consecutive Outside and Inside Spirals



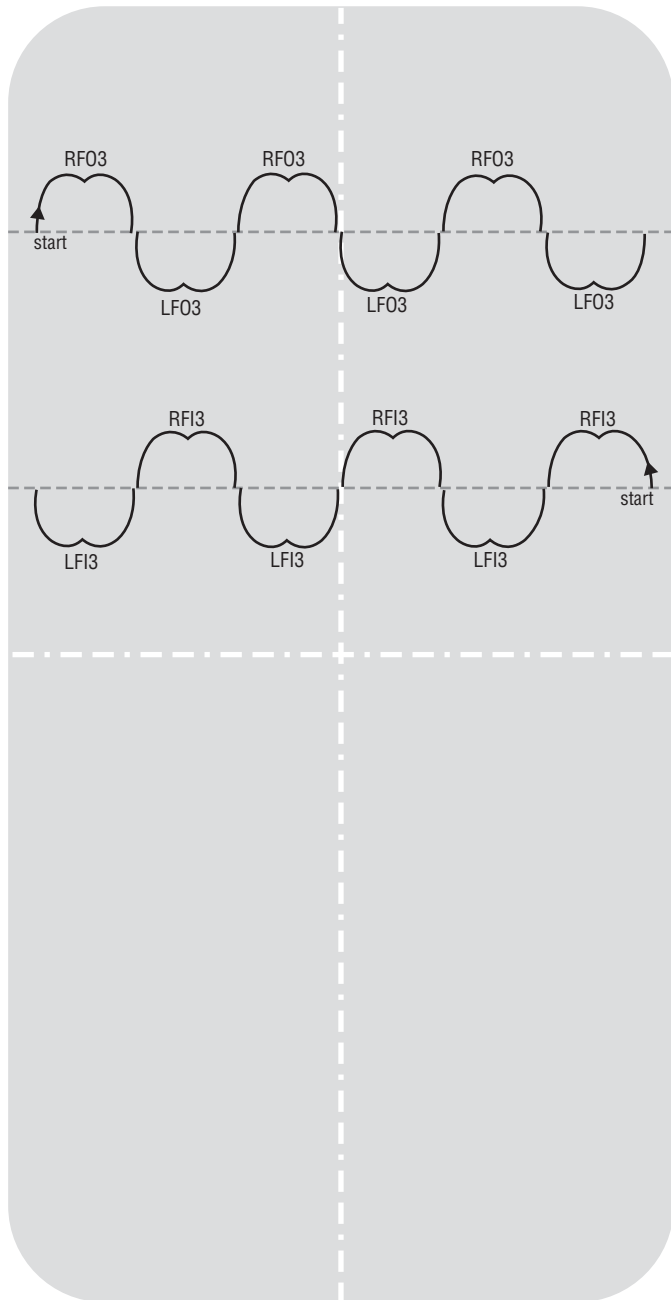
## Preliminary 3

### Forward Power Three-Turns



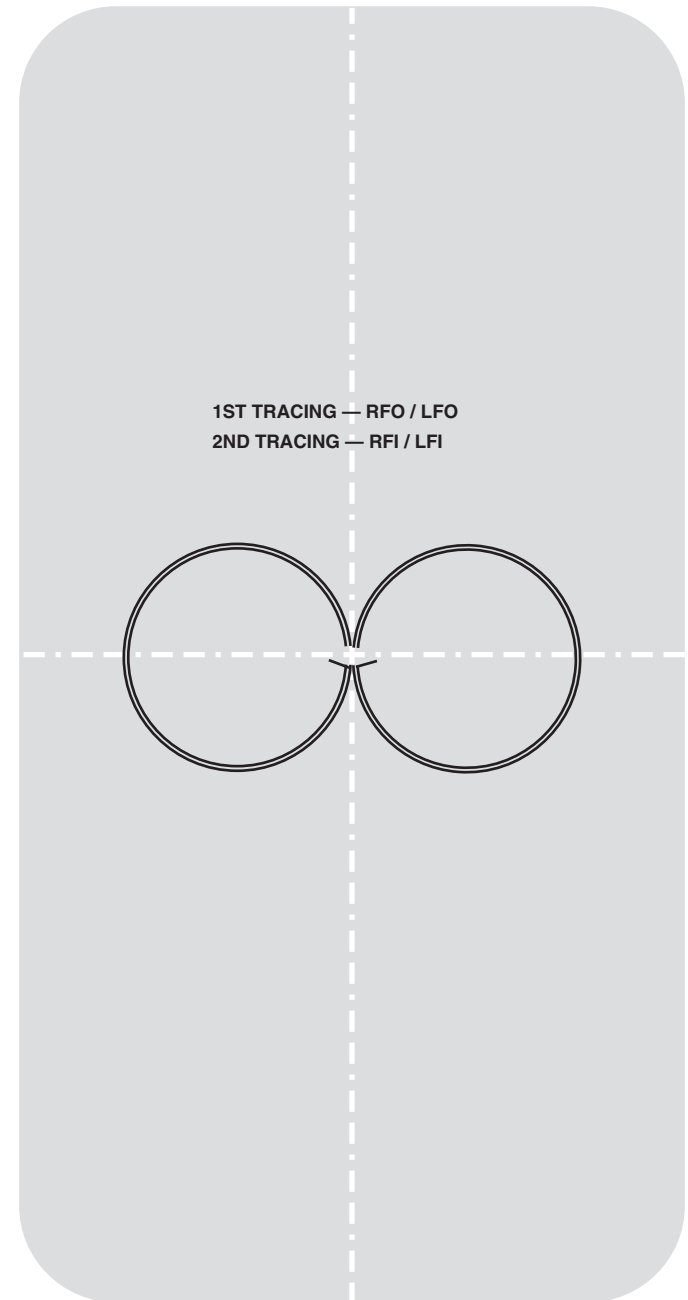
## Preliminary 4

### Alternating Forward Three-Turns



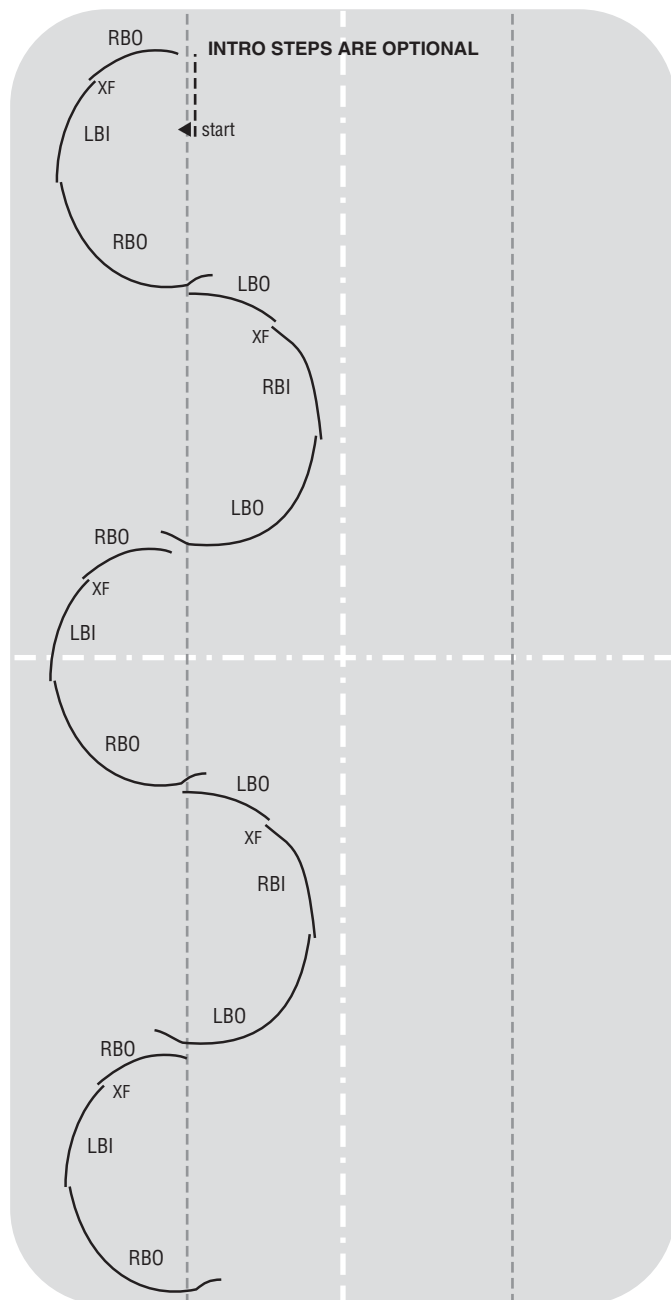
## Preliminary 5

### Forward Circle Eight



## Preliminary 6

### Alternating Backward Crossovers to Backward Outside Edges



### Pre-Juvenile Moves in the Field Test Descriptions

#### 1. Forward and backward perimeter power stroking

The skater will perform four alternating forward crossovers separated by strong forward inside edge transitions. The end pattern consists of two forward crossovers followed by a LFO open stroke; then a RFI open mohawk followed by one or two backward crossovers. All end pattern steps should be performed with an even cadence except the LFO open stroke, which should be held for two counts. The second side of the pattern resumes with four backward crossovers separated by two-foot transitions, also known as a power push. Skaters should take care to perform the transitions on two solid inside edges. The second end pattern consists of three to five backward crossovers. Introductory steps are optional.

Forward focus: Power and extension

Backward focus: Power and edge quality

#### 2. FO-BI three-turns in the field

The skater will perform forward three-turns alternating to backward three-turns covering the length of the rink. One length of the rink will start with RFO-LBI three-turns. The number of sets of three-turns will depend on the length of the rink and the strength of the skater. On the second length of the rink, the skater will perform LFO-RBI three-turns. The end sequence and the introductory steps are optional. This move may start on either foot.

Focus: Edge quality

#### 3. FI-BO three-turns in the field

On one length of the rink, the skater will perform RFI-LBO three-turns. On the other length of the rink, the skater will perform LFI-RBO three-turns. The number of sets of three-turns will depend on the length of the rink and the strength of the skater. The end sequence and the introductory steps are optional. This move may start on either foot.

Focus: Edge quality

#### 4. Forward and backward power change of edge pulls

The skater will perform power consecutive power change of edge pulls — FIO to FOI — for the full length of the rink followed by backward change of edge pulls — BOI to BIO — for the second full length of the rink. The skater will change feet at the center of the rink. The end sequence and the introductory steps are optional. This move may start on either foot.

Focus: Power

#### 5. Backward circle eight

The skater will push from a standing start onto a backward outside edge and complete one backward outside figure eight. Upon returning to center at the completion of the second circle, the skater will perform a backward inside figure eight by pushing onto a backward inside edge, thereby repeating the previously skated circle. The circles should be equal in size with each circle approximately three times the skater's height. The skater may mark the center. This move may start on either foot.

Focus: Edge quality and continuous flow

#### 6. Five-step mohawk sequence

The skater will perform alternating forward inside mohawks, skated in consecutive half circles. Each series consists of a five-step sequence. The skater will skate one length of the ice with four or five lobes. Introductory steps are optional.

Focus: Edge quality



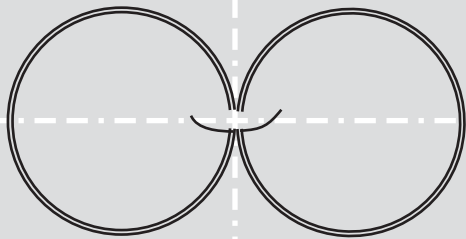




# Pre-Juvenile 5

## Backward Circle Eight

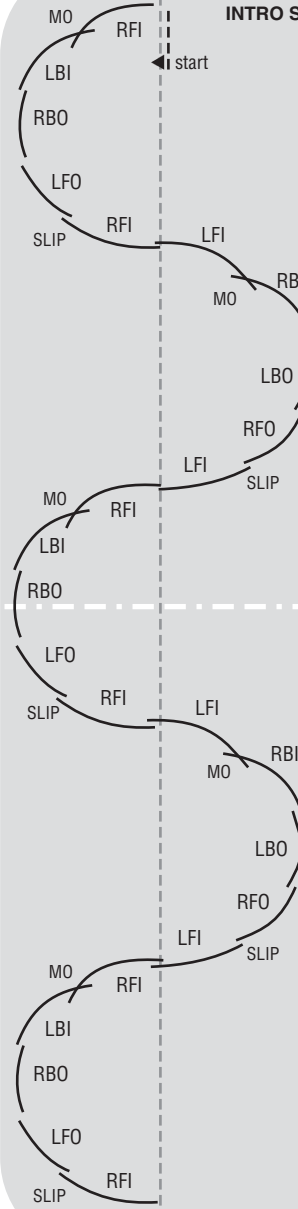
1ST TRACING -- RBO / LBO  
2ND TRACING -- RBI / LBI



# Pre-Juvenile 6

## Five-Step Mohawk Sequence

INTRO STEPS ARE OPTIONAL



## Juvenile Moves in the Field Test Descriptions

### 1. **Stroking: Forward power circle**

Starting from a standing position, the skater will perform forward crossovers progressively increasing in foot speed and acceleration throughout the entire move, from a slow, but gradually accelerating pace to fully accelerated crossovers. As the skater accelerates, the circle circumference increases. Power circles are performed in both counterclockwise and clockwise directions. It is recommended that no more than 15 crossovers be utilized in completing each portion of this move. This move may start in either direction.

Focus: Power

### 2. **Stroking: Backward power circle**

Starting from a standing position, the skater will perform backward crossovers progressively increasing in foot speed and acceleration throughout the entire move, from a slow, but gradually accelerating pace, to fully accelerated crossovers. As the skater accelerates, the circle circumference increases. Power circles are performed in both counterclockwise and clockwise directions. It is recommended that no more than 15 crossovers be utilized in completing each portion of this move. This move may start in either direction.

Focus: Power

### 3. **Eight-step mohawk sequence**

The skater will perform two eight-step mohawk sequences counterclockwise. The step order is: Forward crossover into a LFO mohawk, followed by LBI, RBO, LBI cross forward and RFI. The skater should maintain a march cadence (one beat per step). Between the circles is a two-beat left foot transition. The sequence is then repeated twice in the opposite direction. Introductory steps are optional. This move may start on either foot.

Focus: Quickness and power

### 4. **Forward and backward free skate cross strokes**

The skater will perform free skate cross strokes the length of the ice surface. Forward cross strokes will be skated for one length of the rink and backward cross strokes skated for the second length of the rink. Introductory steps and end patterns are optional. This move may start on either foot.

Focus: Power

### 5. **Backward power three-turns**

The skater will perform three to five backward power three-turns per circle in a figure eight pattern. One complete figure eight is required. A one or two-foot glide may be utilized when changing circles. Introductory steps are optional. This move may start in either direction.

Focus: Power

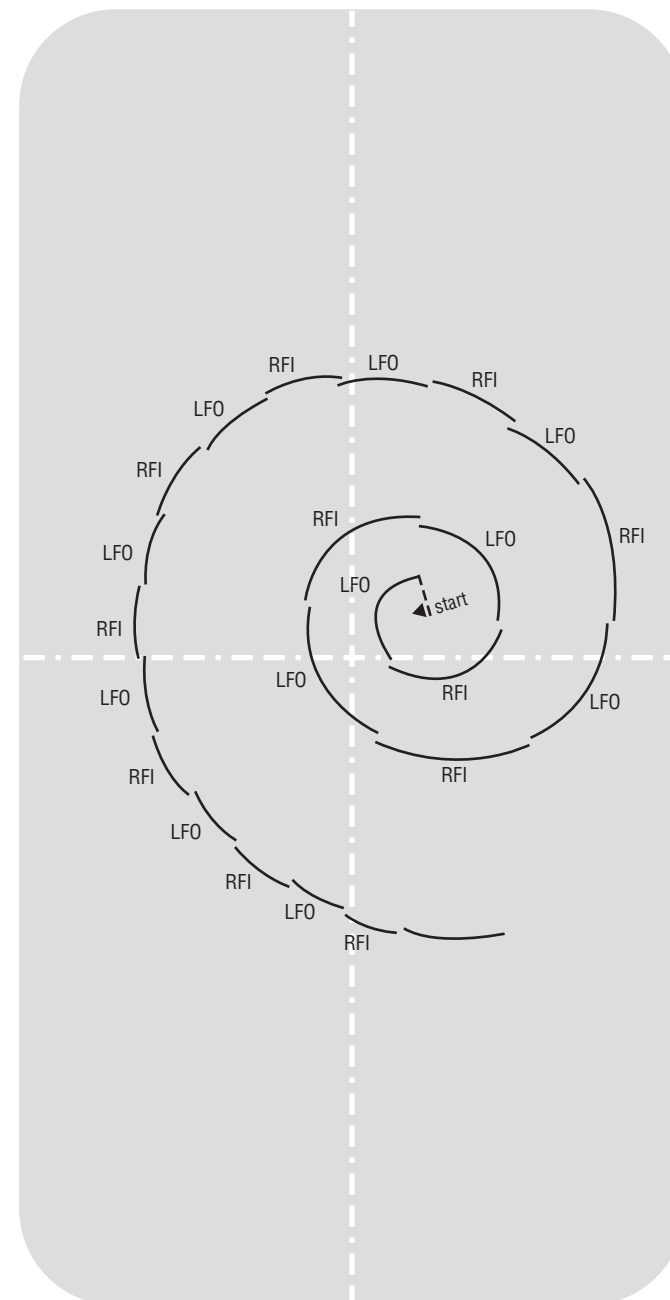
### 6. **Forward double three-turns**

The skater will perform consecutive forward double three-turns on half circles, with alternating of feet. Four to six half circles will be skated depending on the length of the rink and strength of the skater. The sequence begins with forward outside double three-turns covering the first length of the rink. The forward inside double three-turns will cover the second length of the rink. Introductory steps and end patterns are optional.

Focus: Edge quality

## Juvenile 1

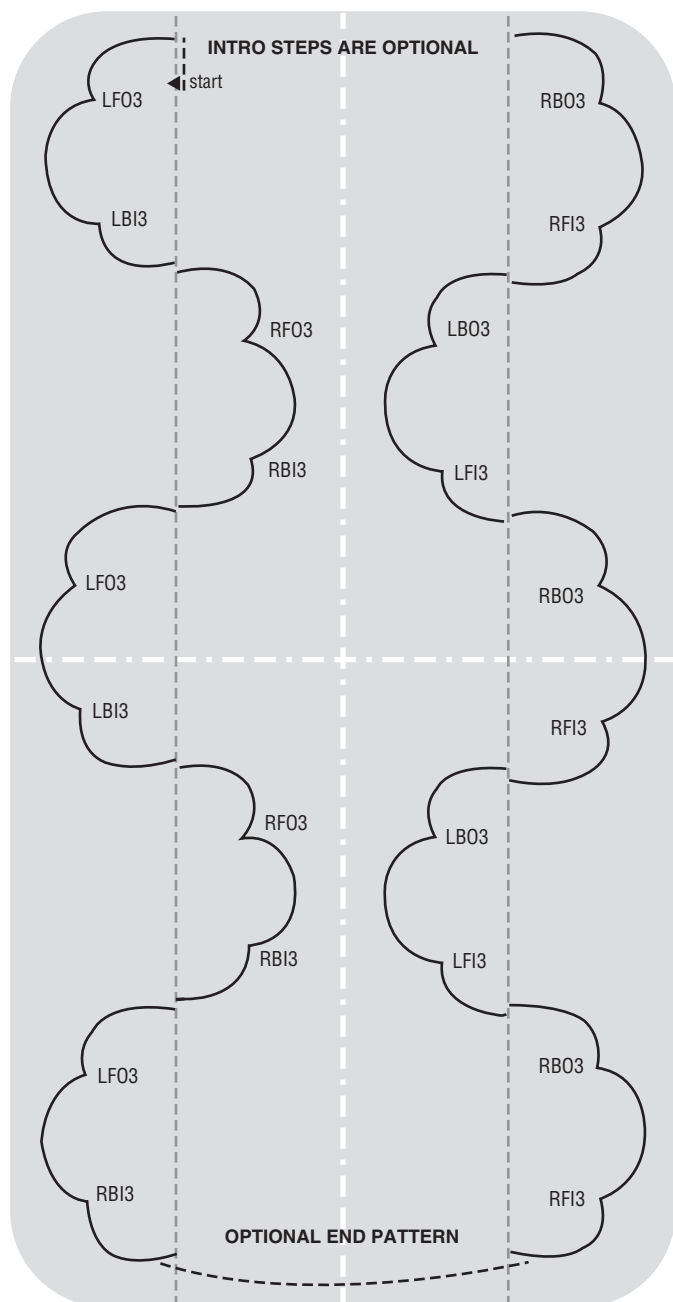
### Stroking: Forward Power Circle







Forward Double Three-Turns



Intermediate Moves in the Field Test Descriptions

1. Backward double three-turns

The skater will perform consecutive backward double three-turns on half circles with alternating feet. Four to six half circles will be skated depending on the length of the rink and strength of the skater. The sequence begins with backward outside double three-turns covering the first length of the rink. The backward inside double three-turns will cover the second length of the rink. Introductory steps and end patterns are optional.

Focus: Edge quality and extension

2. Spiral sequence

The skater will begin with a LFO spiral that should be held until the long axis of the rink. The skater then brings the free leg down into a RFI open mohawk and steps wide with a two-foot power push transition to a backward right over left crossover. The skater will then push into a LBO spiral to be held until the long axis of the rink. Skater must step immediately into a RFI spiral. The free leg will drop into a RFI mohawk and lift again into a LBI spiral, also to be held until the long axis. Optional steps to repeat pattern in opposite direction starting with RFO spiral. Note: all spirals should be sustained with an extended free leg to demonstrate the skater's form and flexibility. Introductory steps are optional. This move may start on either foot.

Focus: Extension and edge quality

3. Brackets in the field sequence

The skater will perform two sets of turns on half circles (RFO-LBI) down approximately half the length of the rink. Continuing down the remaining length of the rink the skater then will perform two sets of turns (LFO-RBI) with an optional step to transition to the LFO edge. Once completed, the entire sequence is repeated, performing two sets of turns (LFI-RBO) down approximately half the length of the rink. The skater then performs two sets of turns (RFI-LBO) down the remaining length of the rink with an optional step to transition to the RFI edge. Introductory steps are optional. This move may start in either foot; the FO/BI brackets will precede the FI/BO brackets.

Focus: Edge quality

4. Forward twizzles

Forward outside twizzles: The skater will begin from a standing start with a LFO roll, forward cross stroke to a RFO twizzle which ends on RBI after 1½ revolutions. The skater will then step LFO to complete the set. Three twizzle sets are to be repeated across the width or down the length of the rink, and they should be repeated on the opposite foot in the same manner.

Forward inside twizzles: For the second part of the move, the skater will begin from a standing start with a LFI roll to a RFI twizzle which ends on RBO after 1½ revolutions. The skater will then step LFI to complete the set. Three twizzle sets are to be repeated across the width or down the length of the rink, and they should be repeated on the opposite foot in the same manner. This move may start in either direction.

Focus: Turn execution and continuous flow

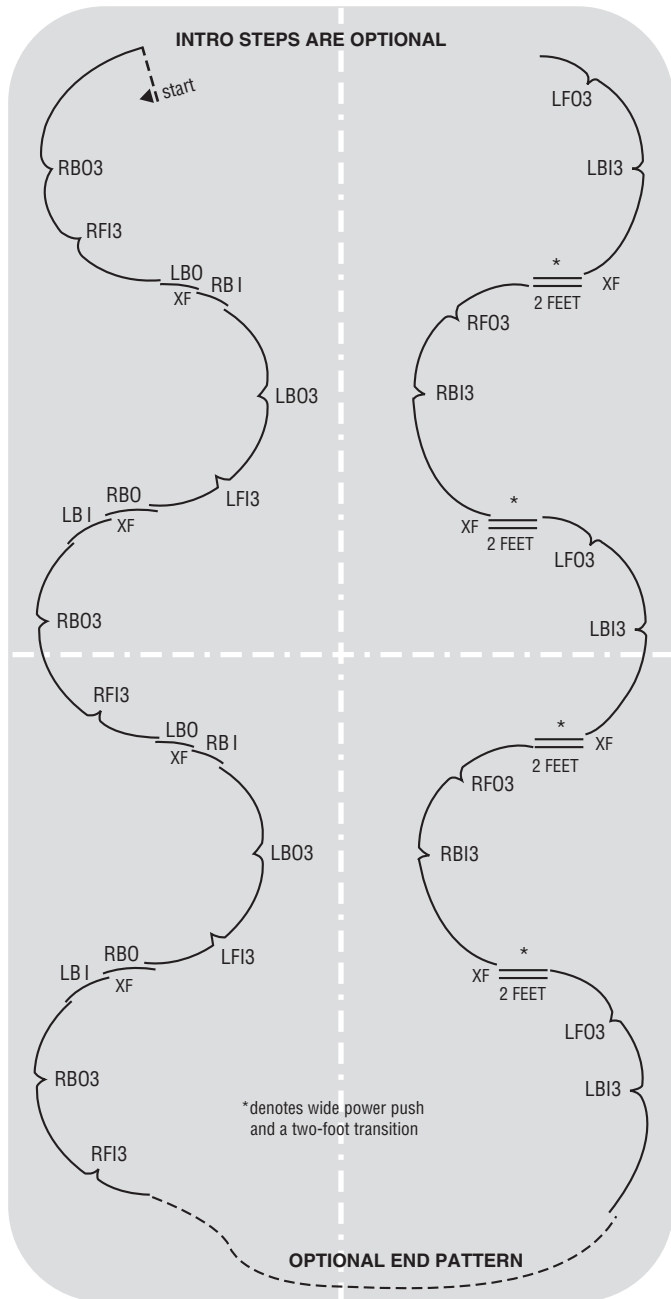
5. Inside slide chassé pattern

The skater will perform four alternating patterns of inside slide chassés preceded by backward power three-turns. The pattern should cover the entire length of the rink. Introductory steps are optional.

Focus: Edge quality and extension

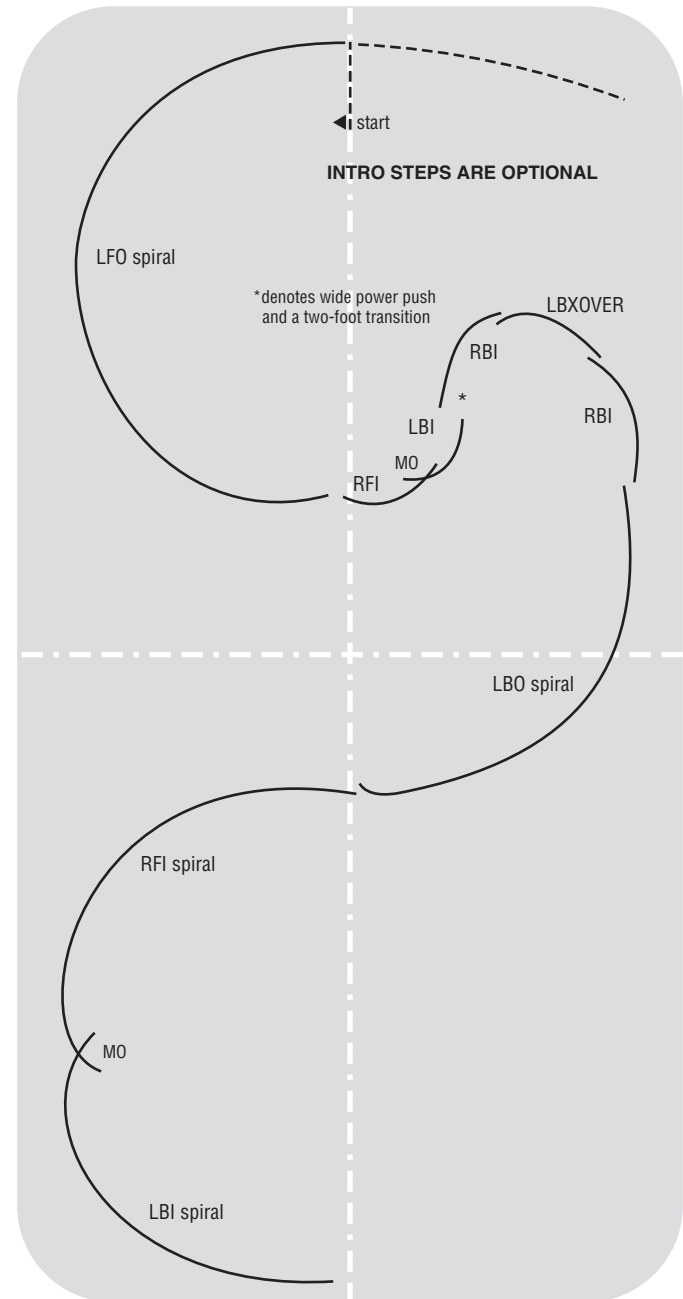
## Intermediate 1

### Backward Double Three-Turns



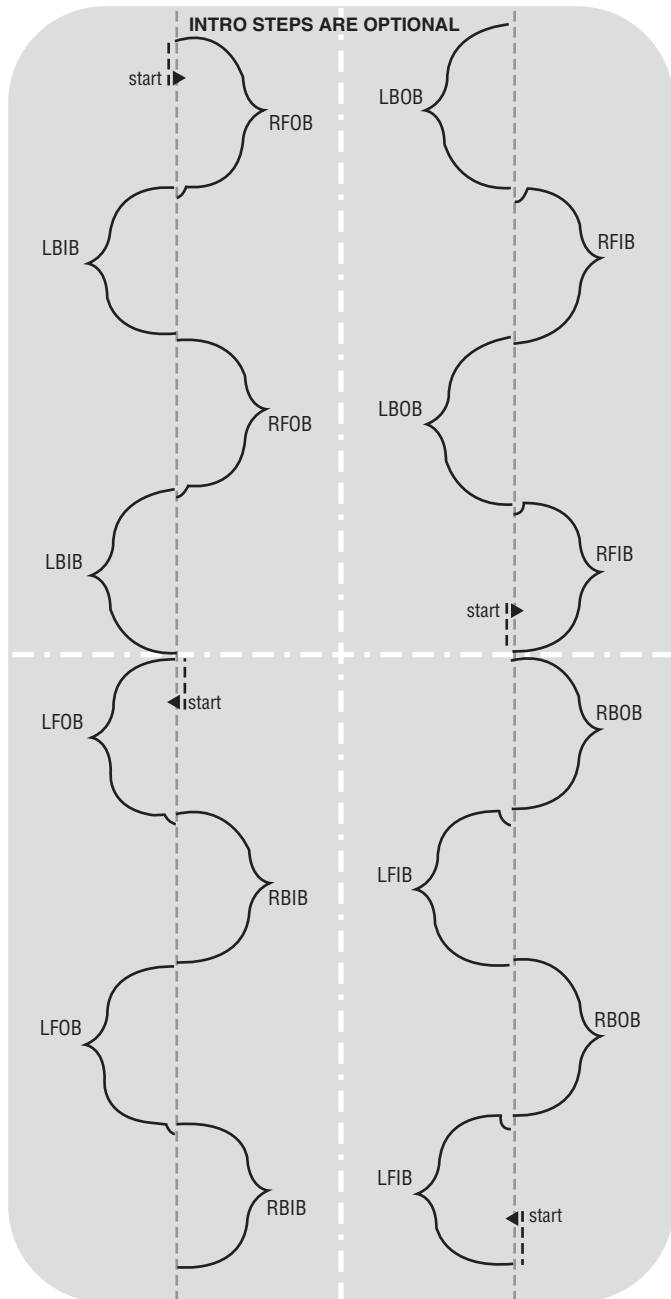
## Intermediate 2

### Spiral Sequence



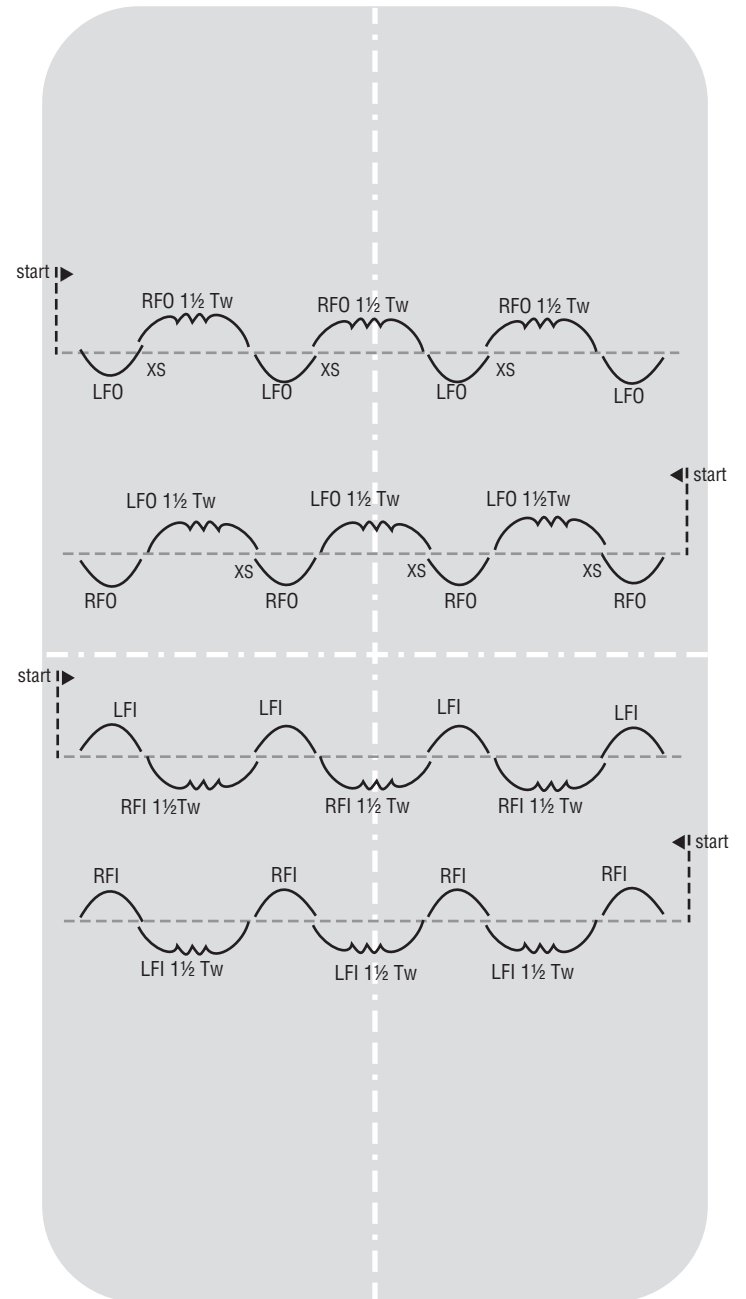
## Intermediate 3

### Brackets in the Field Sequence



## Intermediate 4

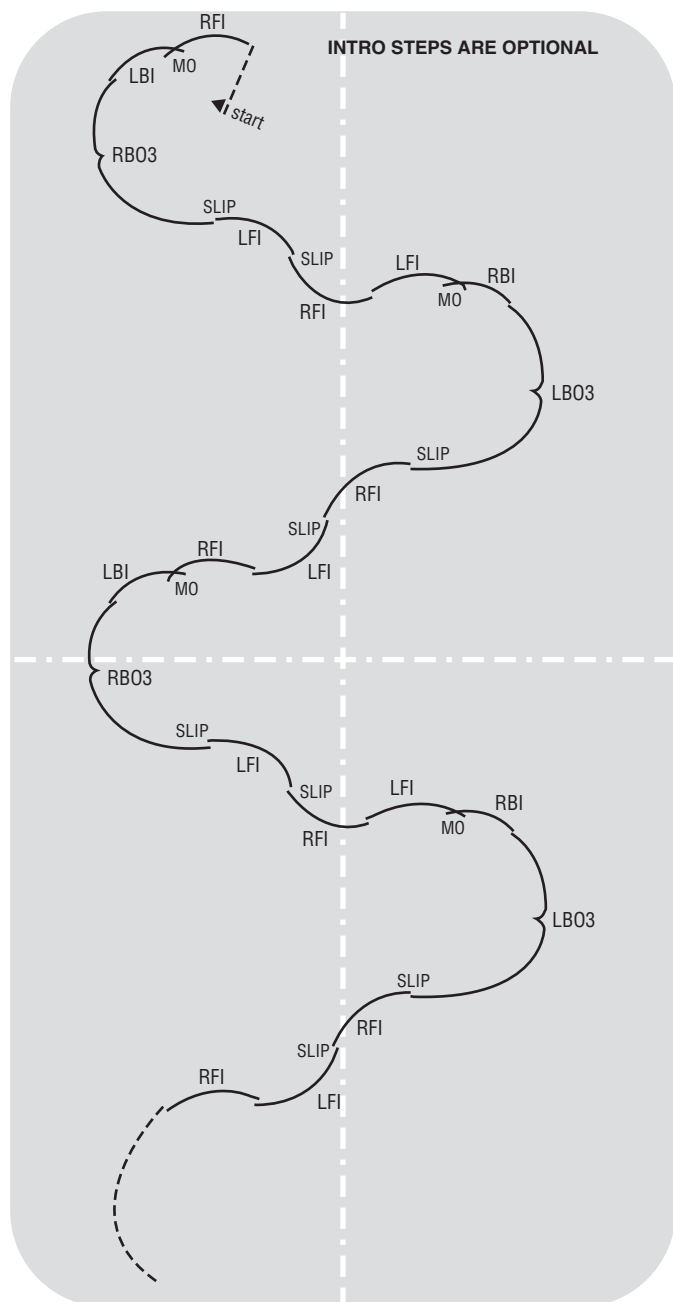
### Forward Twizzles





## Intermediate 5

### Inside Slide Chassé Pattern



### Novice Moves in the Field Test Descriptions

#### 1. Inside three-turns/rocker choctaws

The move should be skated across four semi-circles down the long axis of the rink. The first two lobes consist of forward inside and backward inside three-turns and the second half of the move will consist of rocker/choctaw sequences. Four to five 'sets' of each turn per lobe are recommended. The skater will begin with RFI3-LBI3 sets repeated four to five times (depending on rink size). After the last LBI3 the skater should step RFI and begin the second lobe with a LFI3-RBI3 set and repeat in the same manner. To transition to the rocker/choctaw sequences, the skater should perform LFI mohawk and change edge to RBO crossing in front. The third lobe begins with a LBI rocker/LFI closed choctaw set repeated four to five times (depending on rink size). After the last choctaw and cross front, the skater should step RFI and perform a RFI mohawk and change edge to LBO cross forward. The fourth lobe consists of RBI rocker/RFI closed choctaw sets repeated four to five times. Introductory steps are optional. This move may start in either direction.

Focus: Power and quickness

#### 2. Forward and backward outside counters

The skater will perform forward outside counters followed by two backward free skating cross strokes to a backward outside counter. Each backward counter is then followed by two forward free skating cross strokes to a forward outside counter. The skater has the option of starting the first length with either the right or left forward counter. The second length will be performed with forward and backward outside counters on the opposite foot. The introductory steps and complete loop are optional.

Focus: Edge quality and power

#### 3. Forward and backward inside counters

The skater will perform forward inside counters followed by two backward inside rolls to a backward inside counter. Each backward inside counter is then followed by two forward inside rolls to a forward inside counter. The skater has the option of starting the first length with either the right or left forward counter. The second length will be performed with forward and backward inside counters on the opposite foot. The introductory steps and the end patterns are optional.

Focus: Edge quality and power

#### 4. Forward loops

The move may be skated across the width or down the length of the rink and begins from a standing start. The skater will begin with a LFO swing roll to prepare for the first RFO loop. The skater then pushes into a LFO loop when returning to the axis. This is repeated twice. After the last LFO loop the skater should perform a RFI chassé to prepare for a LFI loop. This loop is followed by a push into a RFI loop. These loops are also repeated twice to complete the move. This move may start on either foot.

Focus: Edge quality and continuous flow

#### 5. Backward rocker choctaw sequence

The skater will perform a backward inside rocker-choctaw followed by a deep backward outside edge. This sequence is performed in six to eight consecutive half circles on alternating feet. The introductory steps are optional. This move may start on either foot.

Focus: Edge quality, extension and power

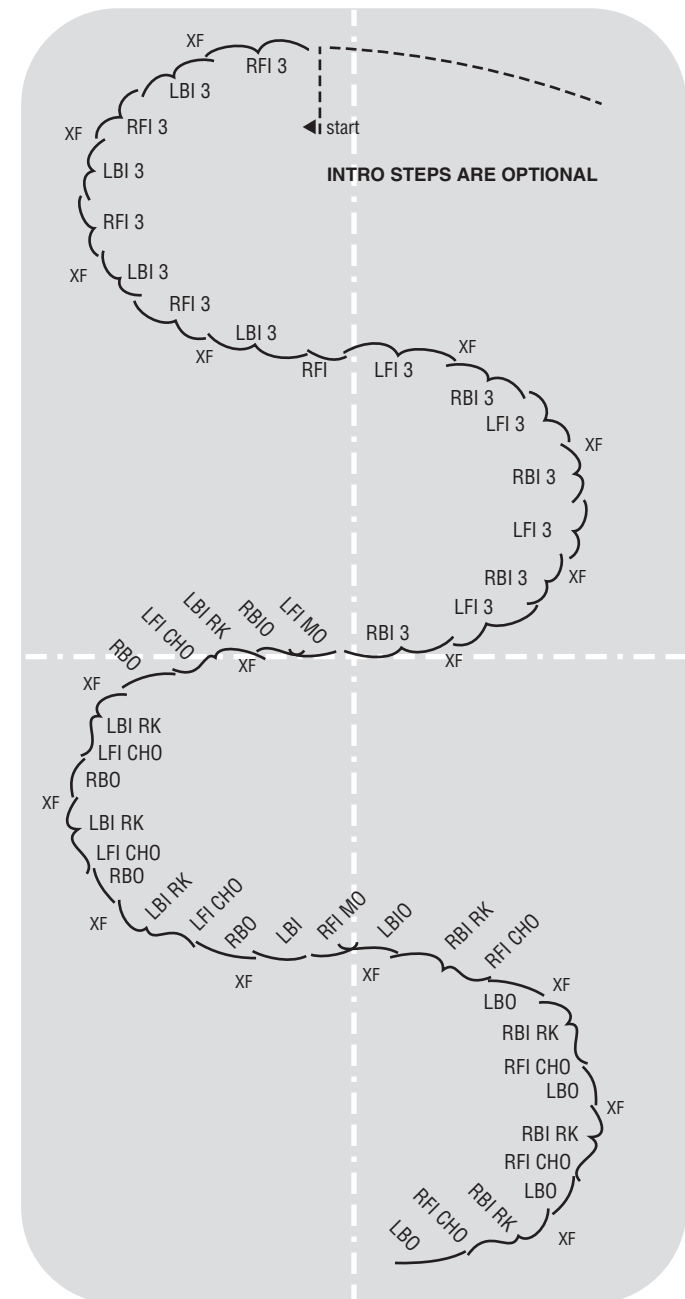
Inside Three-Turns/Rocker Choctaws

6. Backward twizzles

Backward outside twizzles: The skater will begin with a LFO three-turn changing edge into a LBO double twizzle with a two-foot push to assist the twizzle rotation. The skater then steps forward into a RFO three-turn, changing edge into a RBO double twizzle, completing a 'twizzle set'. Each 'twizzle set' is performed three times down the length of the rink.

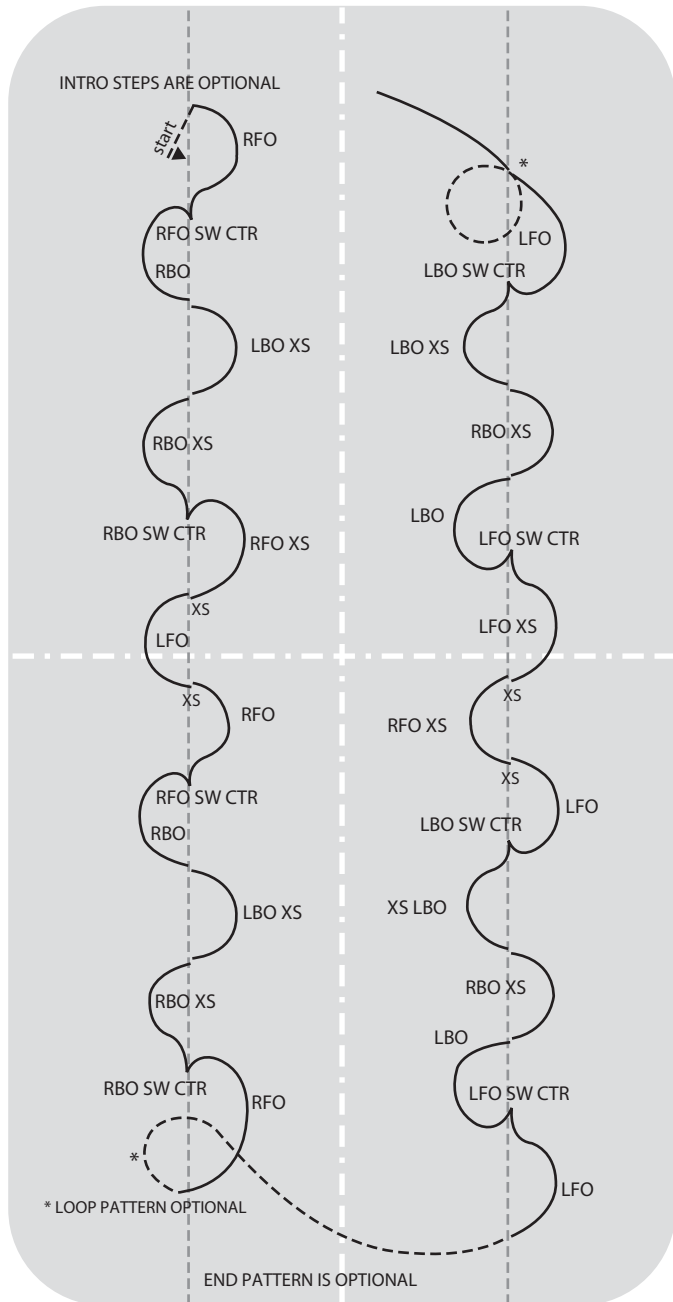
Backward inside twizzles: The second part of the move begins with a RFI mohawk whose exit edge is the entry for a LBI double twizzle. The skater then steps on a RFI edge into a LFI mohawk whose exit edge is the entry for a RBI double twizzle, completing a 'twizzle set'. Each set is performed three times down the length of the rink. This move may start in either direction. Introductory steps and end pattern are optional

Focus: Turn execution and continuous flow



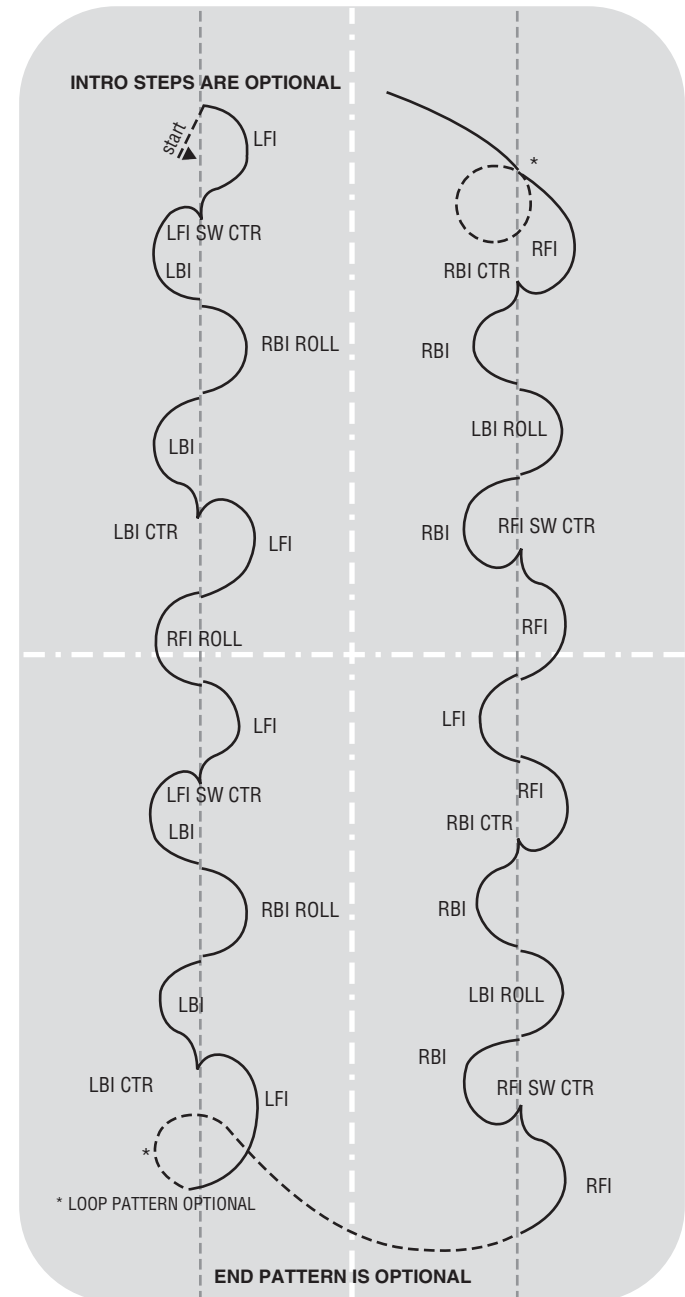
## Novice 2

### Forward and Backward Outside Counters



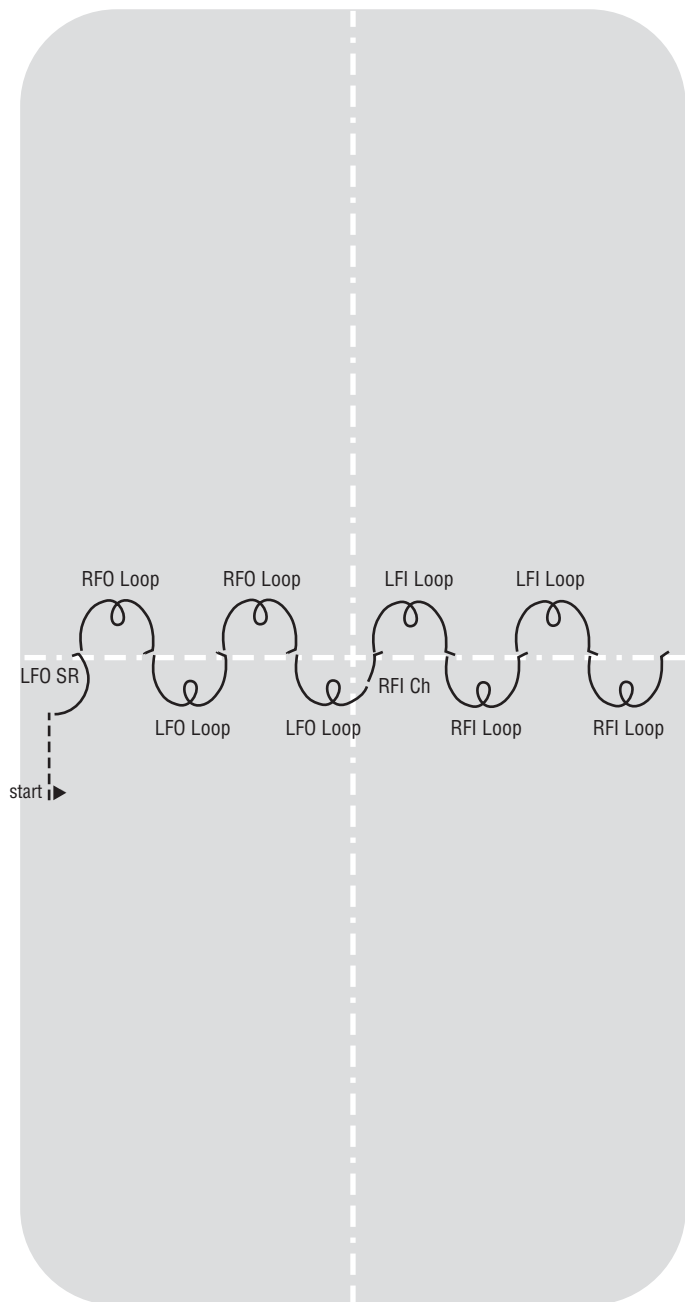
## Novice 3

### Forward and Backward Inside Counters



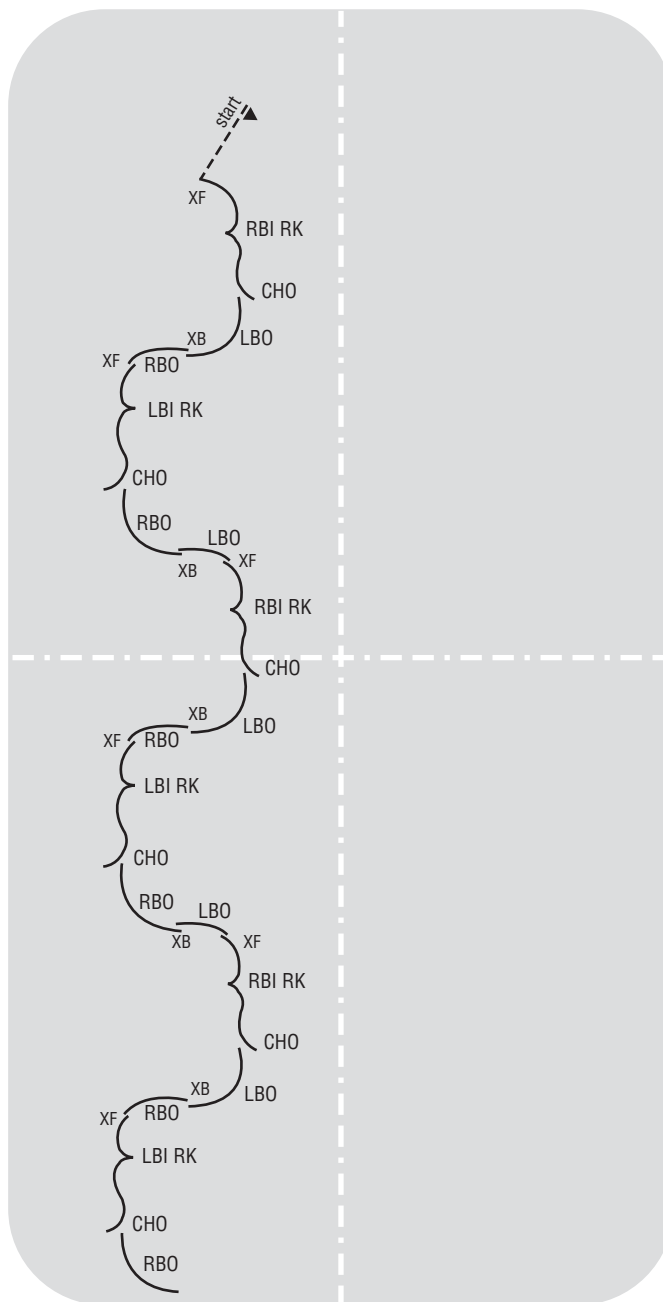
## Novice 4

### Forward Loops



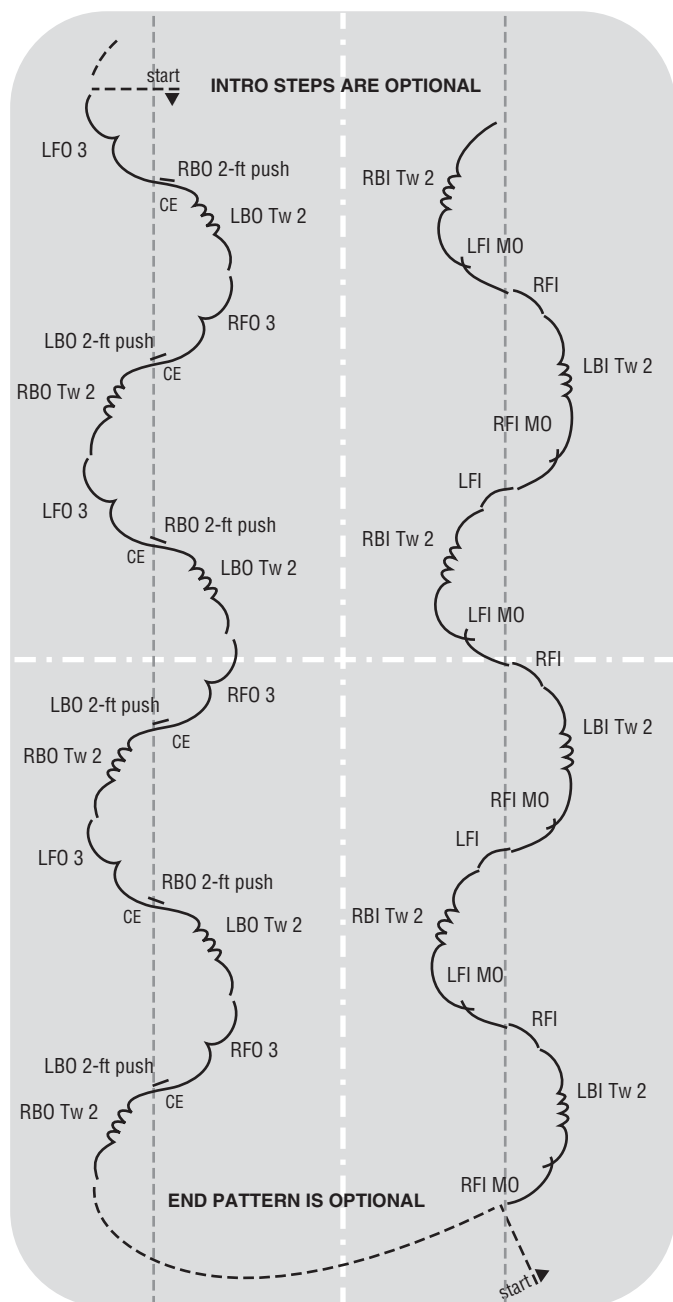
## Novice 5

### Backward Rocker Choctaw Sequence



## Novice 6

### Backward Twizzles



### Junior Moves in the Field Test Descriptions

#### 1. Forward and backward outside rockers

The skater will perform forward outside rockers followed by two backward cross strokes to a backward outside rocker. This backward outside rocker is followed by two forward outside cross strokes to a forward outside rocker. The skater has the option of starting the first length with either the right or left forward rockers. The second length will be performed with the FO BO rockers on the opposite foot. There should be two forward and two backward rockers. Note: This move may start in either direction. The introductory steps and end sequence of steps are optional.

Focus: Edge quality and power

#### 2. Forward and backward inside rockers

The skater will perform forward inside rockers followed by backward inside rolls to a backward inside rocker. This backward inside rocker is followed by forward inside rolls to a forward inside rocker for the length of the rink. The skater has the option of starting the first length with either the right or left forward rockers. The second length will be performed with the forward and backward inside rockers on the opposite foot. There should be two forward and two backward rockers. The introductory steps and end sequence of steps are optional.

Focus: Edge quality and power

#### 3. Power pulls

The skater will perform a sequence of three power pulls followed by two quick twisting rockers. This sequence is then repeated consecutively down the entire diagonal of the rink. It is then performed on the opposite diagonal of the rink on the other foot. There should be a total of three to four sequences per foot. The introductory and end steps are optional. This move may start on either foot.

Focus: Power and quickness

#### 4. Choctaw sequence

The skater will perform a choctaw sequence that covers the entire diagonal length of the rink and which is then repeated on the second diagonal. This sequence is performed with two consecutive choctaws that are then performed in the opposite direction. Introductory steps are optional. This move may start in either direction.

Focus: Edge quality and power

#### 5. Backward loop pattern

**Backward outside loops:** The skater begins from a standing start with a LFO3 into three backward inside rolls. The last backward inside roll is followed by a RBIO change of edge into a RBO loop. The skater then performs a change of edge to push LBI into three more backward inside rolls followed by a LBIO change of edge into a LBO loop. This sequence should be repeated twice down the length of the rink.

**Backward inside loops:** For this side of the move the skater begins from a standing start with a RFI3 into three backward outside cross strokes. The third cross stroke is immediately connected to a LBOI change of edge into a LBI loop. The skater then performs a change of edge to push into three more backward outside cross strokes, beginning with RBO. The third cross stroke is immediately connected to a RBOI change of edge into a RBI loop. This sequence should be repeated twice down the length of the arena. This move may start in either direction

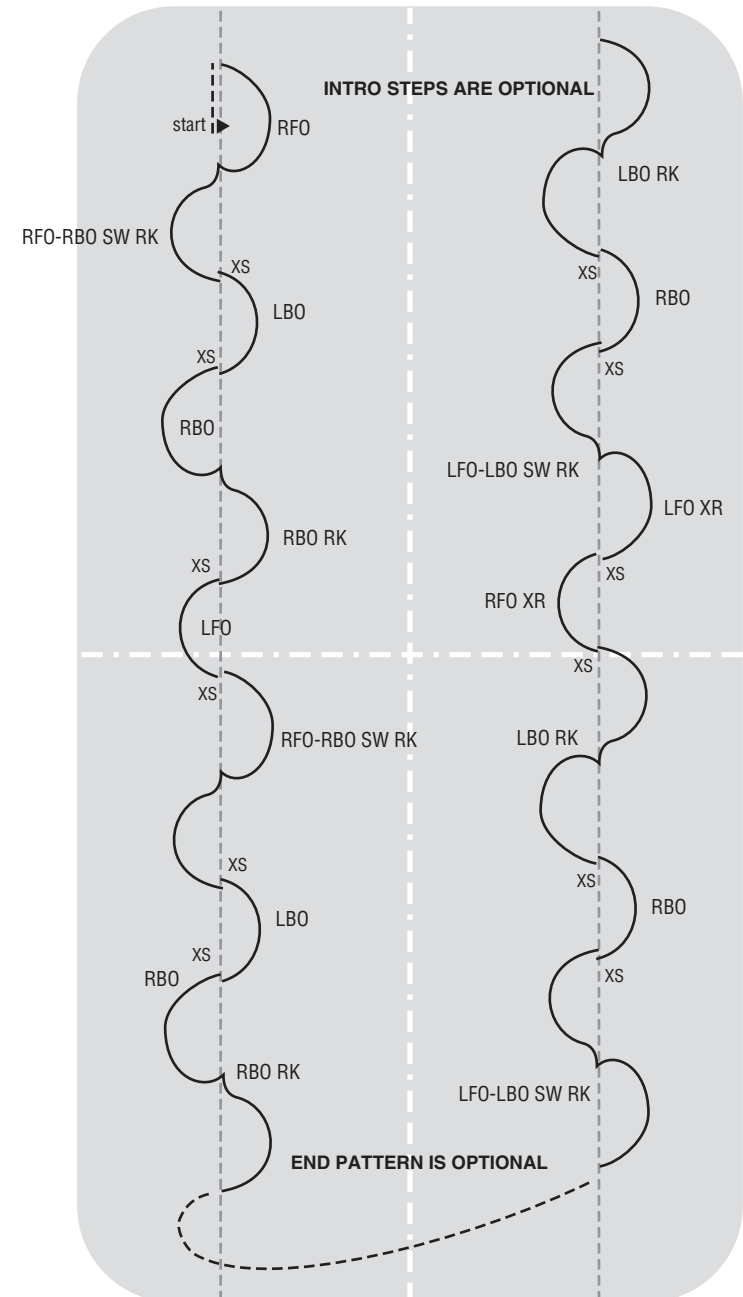
Focus: Edge quality and continuous flow

Forward and Backward Outside Rockers

6. Straight line step sequence

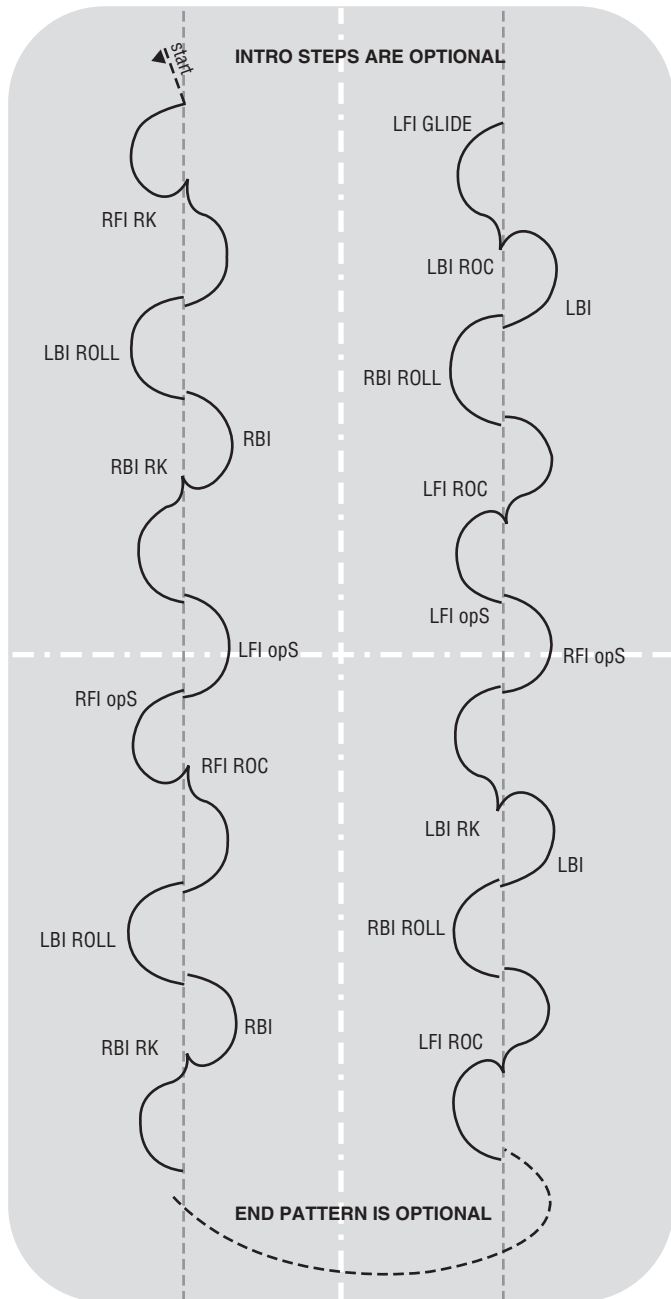
The skater begins from a standing start with two open strokes R and L. The skater will perform a RFO rocker and cross forward to LBI rocker, which enters immediately into a LFI counter. Next is a RBO double twizzle, stepping forward into a LFO chassé to LFO swing counter. The counter is immediately followed by a cross in front to RBI, followed by three clockwise toe steps and another cross in front RBI. The skater then steps forward onto LFI and changes lobe with a 1½ revolution RFI twizzle followed immediately by an edge pull to change edge into a RBI rocker, and then a RBI loop. **Sequence is to be repeated starting on the other foot.** This move may start in either direction.

Focus: Edge quality and continuous flow



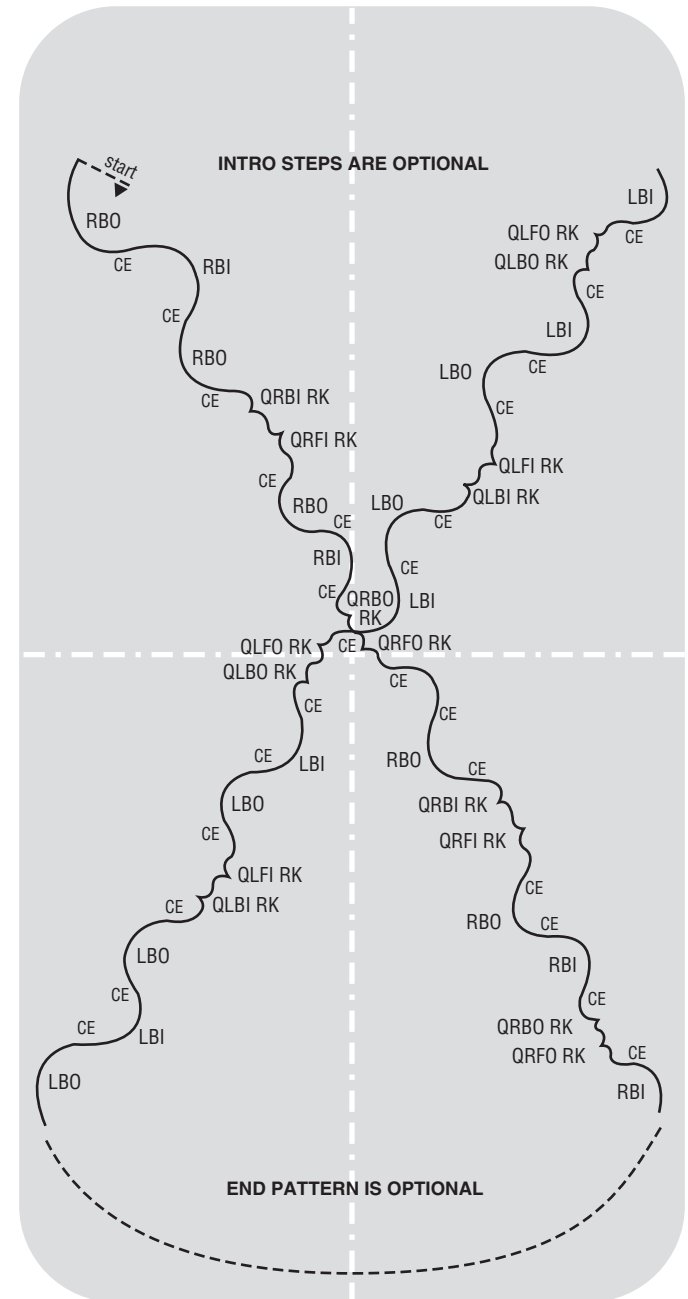
## Junior 2

### Forward and Backward Inside Rockers



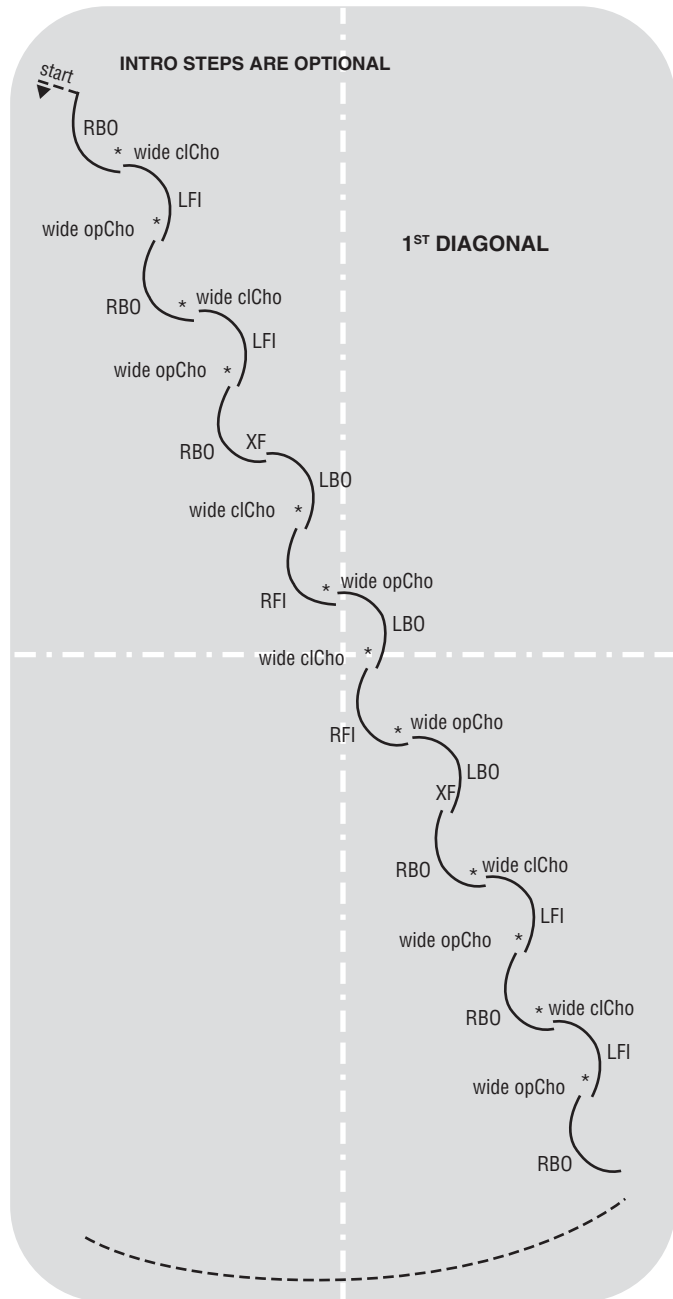
## Junior 3

### Power Pulls



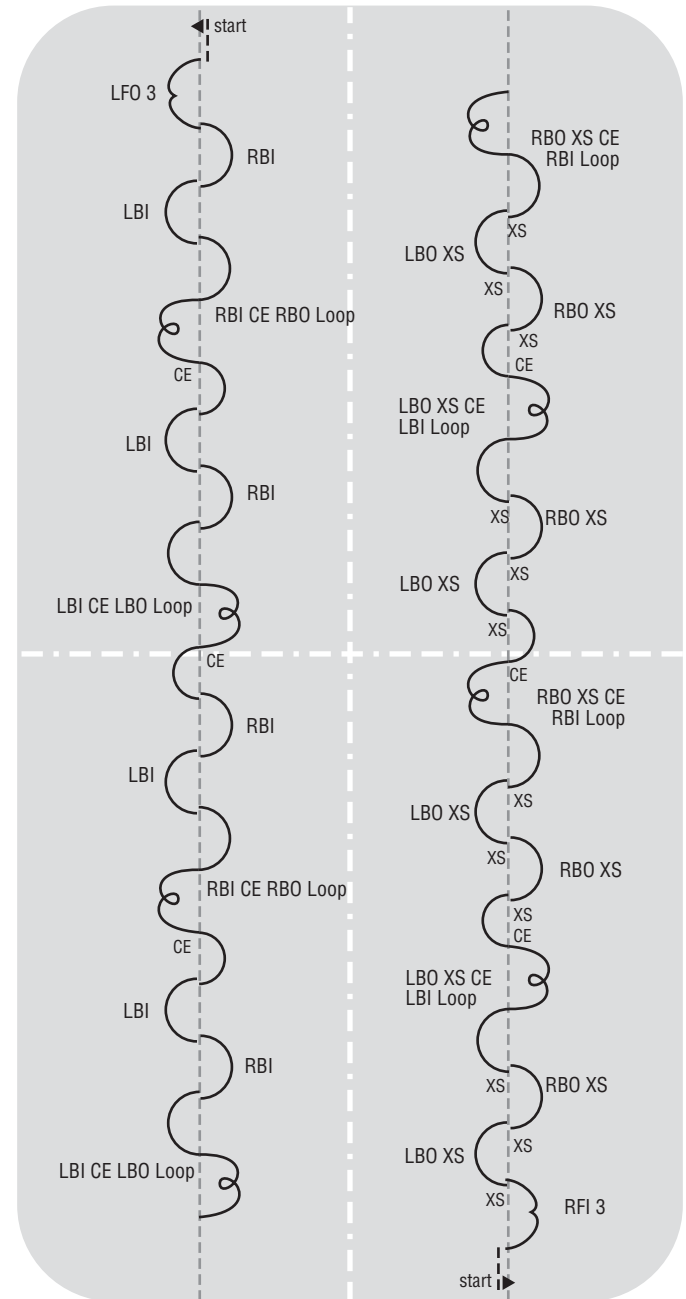
# Junior 4

## Choctaw Sequence



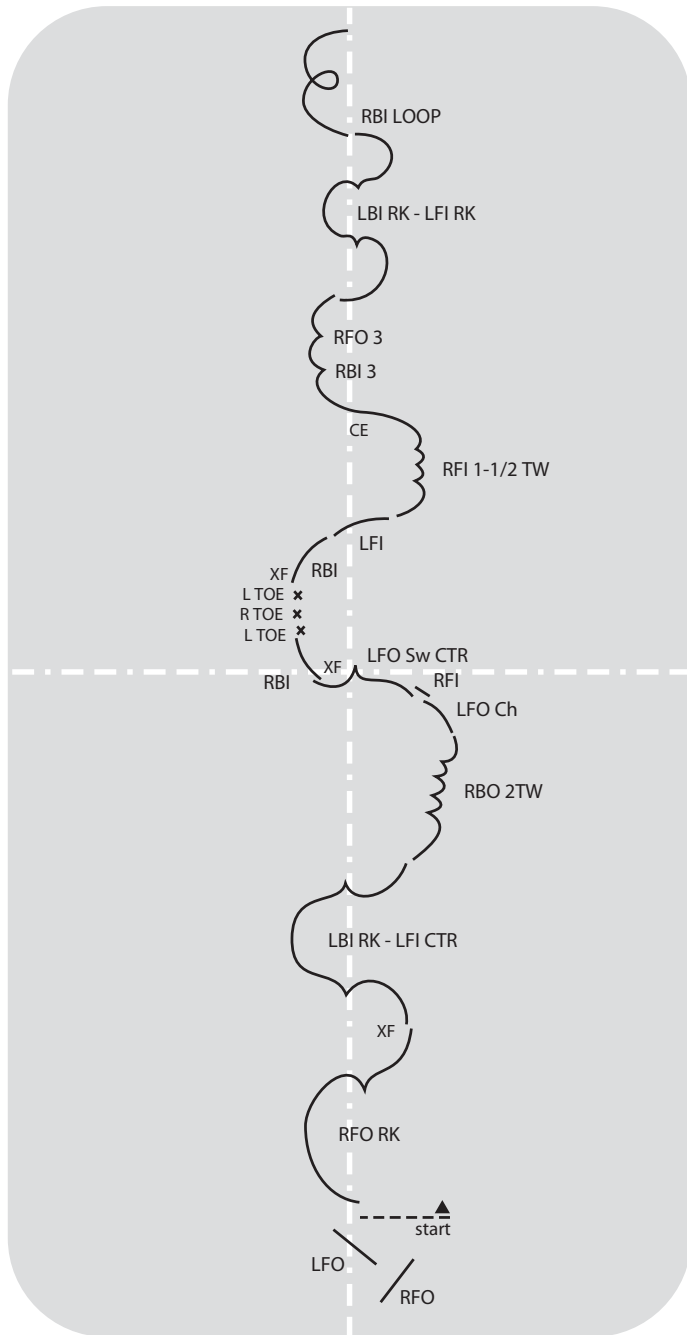
# Junior 5

## Backward Loop Pattern

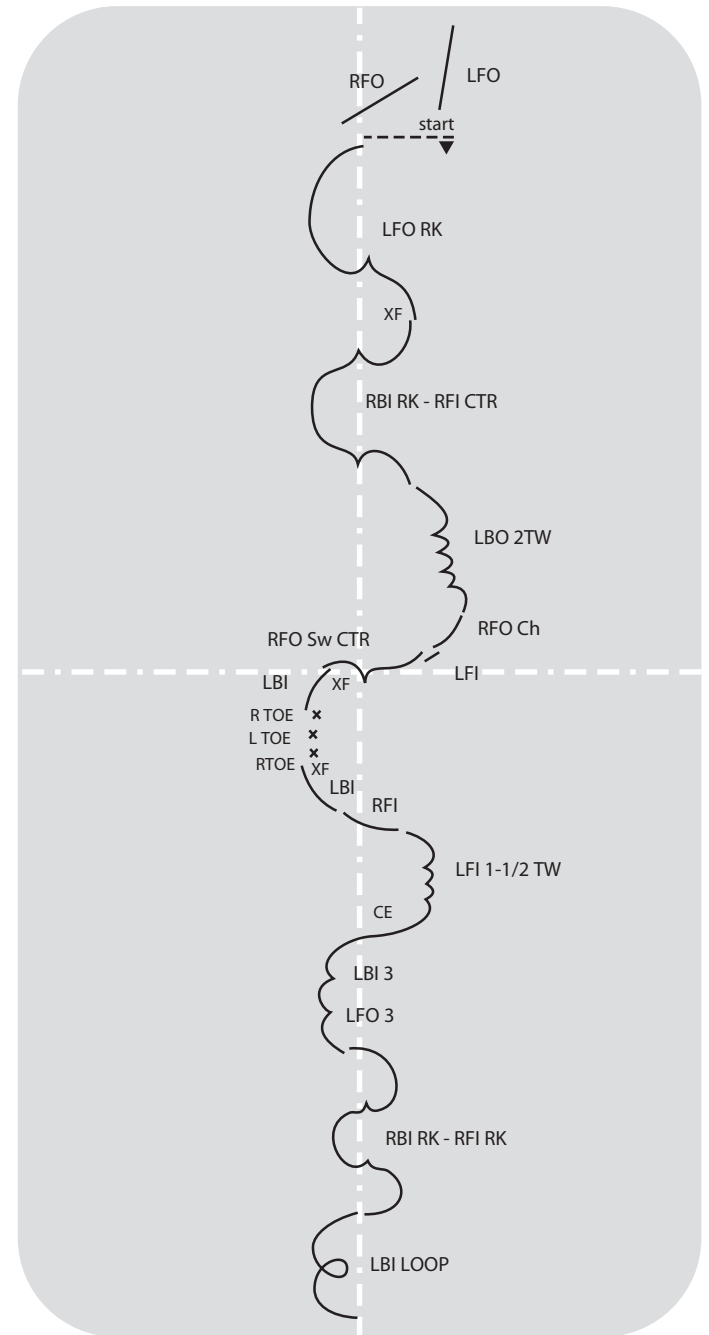




Straight Line Step Sequence



Straight Line Step Sequence (Repeat)



## Senior Moves in the Field Test Descriptions

### 1. Sustained edge step

The skater will powerfully perform a backward inside three-turn to a sustained swing change of edge followed by a forward inside rocker, stepping to a backward inside double three-turn. Backward crossover steps follow this sequence. This pattern is then repeated to cover the entire surface of the rink. The skater will then repeat this step in the opposite direction. Introductory steps are optional. This move may start in either direction.

Focus: Edge quality and power

### 2. Spiral sequence

The skater begins with a series of spirals, transitioning from a RBO spiral to a RFI spiral through the use of a RBO3 that is parallel to the long barrier of the rink. The free leg is then lowered into a RFI open mohawk and steps wide with a two-foot power push transition into two backward right over left crossovers. The skater steps onto a LFI and then immediately onto a RFI-RBO spiral sequence, again transitioning between spirals with a RFI3. The skater then does a cross stroke behind LBO swing roll followed by a RFO triple three-turn. Then step LFI into a RFI3, followed by a step forward into a LFO crossover and finally a LFO spiral. The pattern is repeated in the opposite direction, and transition steps are optional. (**Note:** All spirals should be sustained with an extended free leg to demonstrate the skater's form and flexibility). This move may start in either direction. Introductory steps are optional.

Focus: Extension and edge quality

### 3. BO power double three-turns to power double inside rockers

The skater will perform backward outside power double three-turns, then complete a power pull to backward inside double rockers. These rockers are immediately followed by another power pull. This sequence is repeated consecutively down the entire diagonal of the rink. The skater will then perform the same step using the opposite foot down the opposite diagonal of the rink. Introductory steps are optional. This move may start on either foot.

Focus: Power and quickness

### 4. BI power double three-turns to power double outside rockers

The skater will perform backward inside power double three-turns, then complete a power pull to backward outside double rockers. These rockers are immediately followed by another power pull and the sequence is then repeated consecutively down the entire diagonal of the rink. The skater will then perform the same step using the opposite foot down the opposite diagonal of the rink. Introductory steps are optional. This move may start on either foot.

Focus: Power and quickness

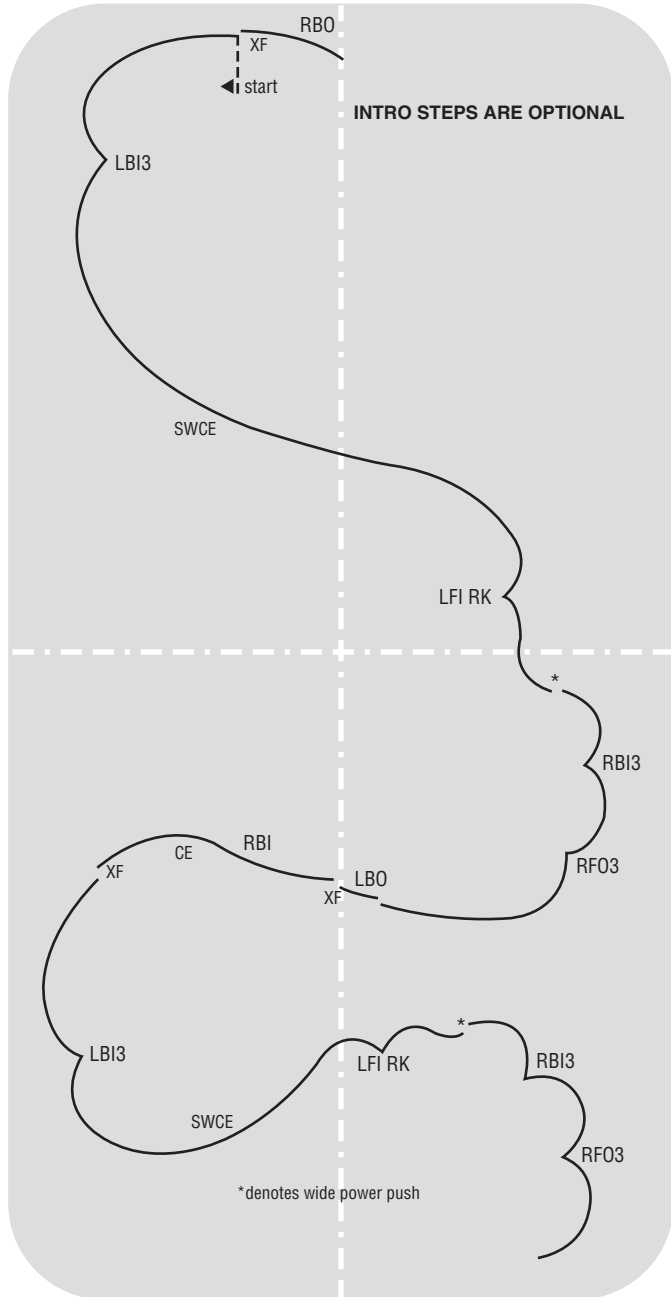
### 5. Serpentine step sequence

The skater begins with a RFO3 followed by a LBO double three-turn. The free leg then crosses in front for a RBI. This edge is followed by three clockwise toe steps and another cross in front RBI. Next the skater will step forward onto a LFO edge and perform a 2½ revolution RFI twizzle, ending with a LBO cross stroke behind three-turn. This turn will initiate a series of quick mohawk turns followed by a quick LBI. Next is a RBI counter into a RFI rocker. The skater steps LBI then a step-wide into RBI rocker, RFI mohawk, LBI bracket sequence. The skater should then simultaneously cross behind and reverse arm position to do RFI bracket into RBO counter, followed by a LFO cross front, RFI cross behind. The final part of the sequence is an open RFI/closed LBO choctaw sequence followed immediately by a RFI counter, then push to LBI double twizzle, and finishes with a RBI loop. **Optional steps take the skater to the repeat of the sequence in the opposite direction without stopping.** The skater has the option of starting in either direction. Introductory steps are optional.

Focus: Edge quality and continuous flow

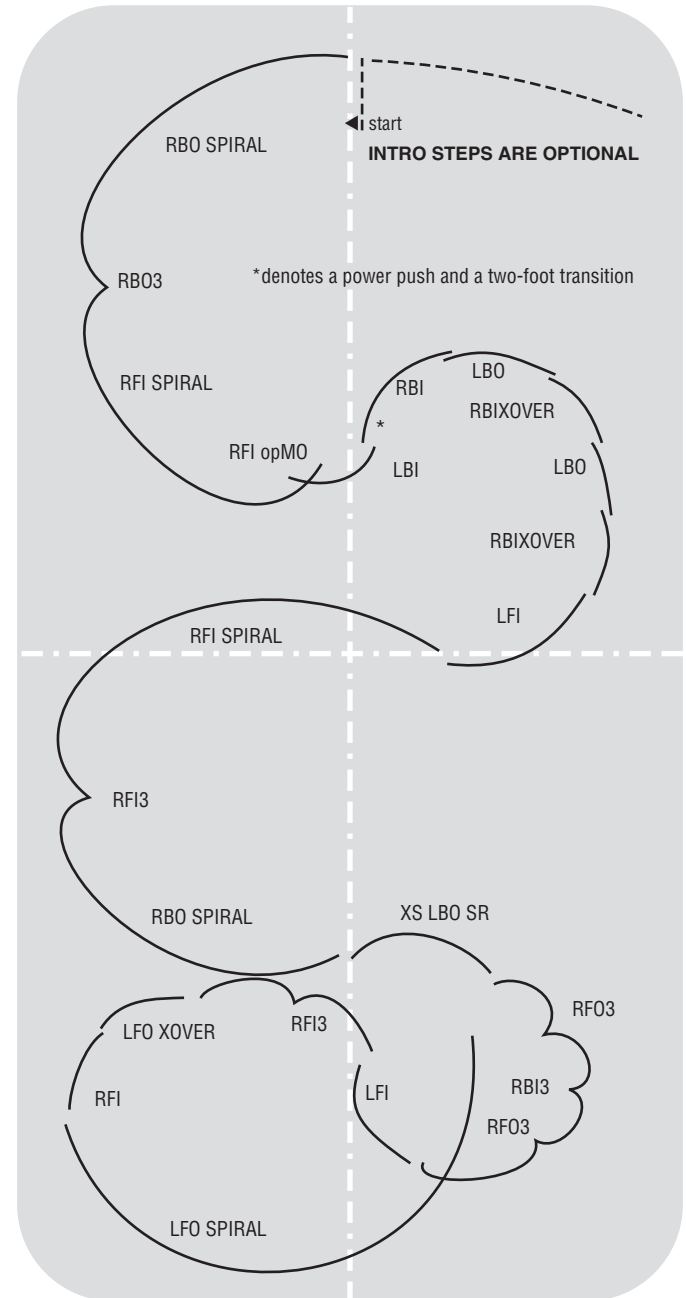
# Senior 1

## Sustained Edge Step



# Senior 2

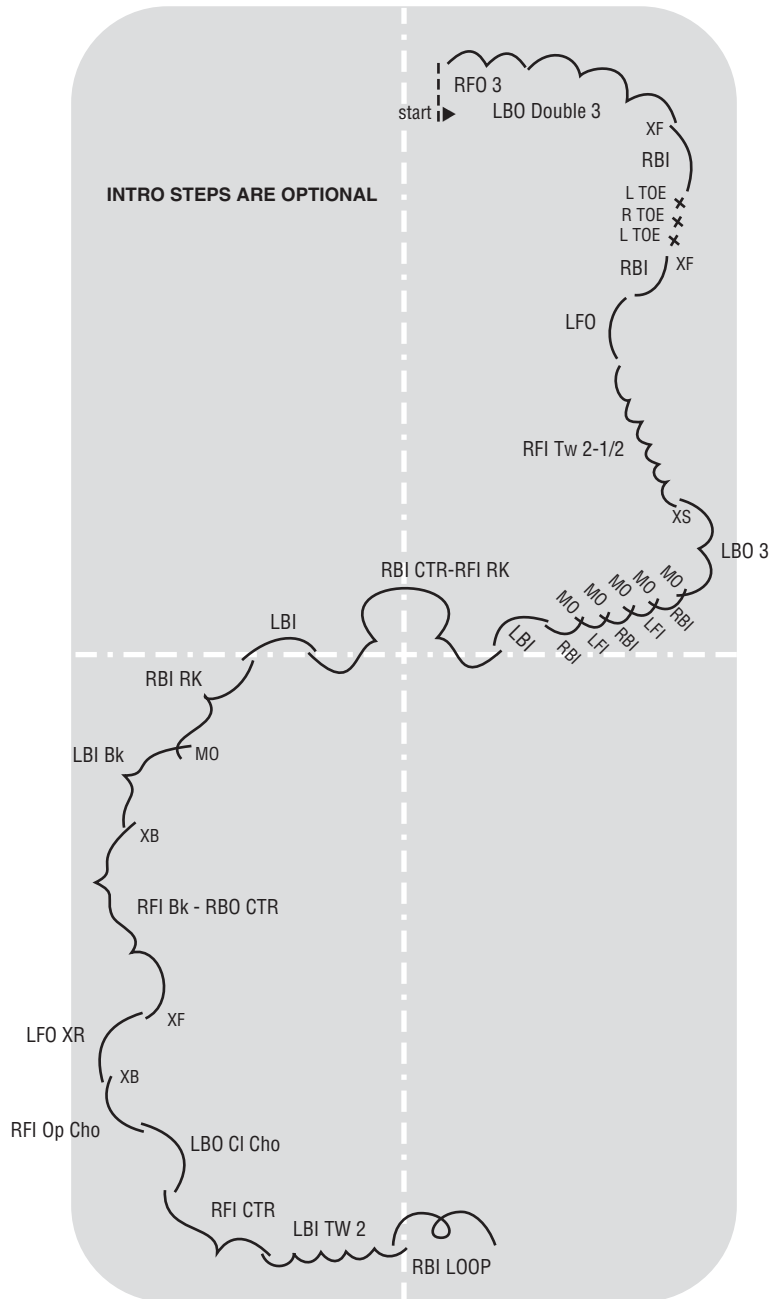
## Spiral Sequence





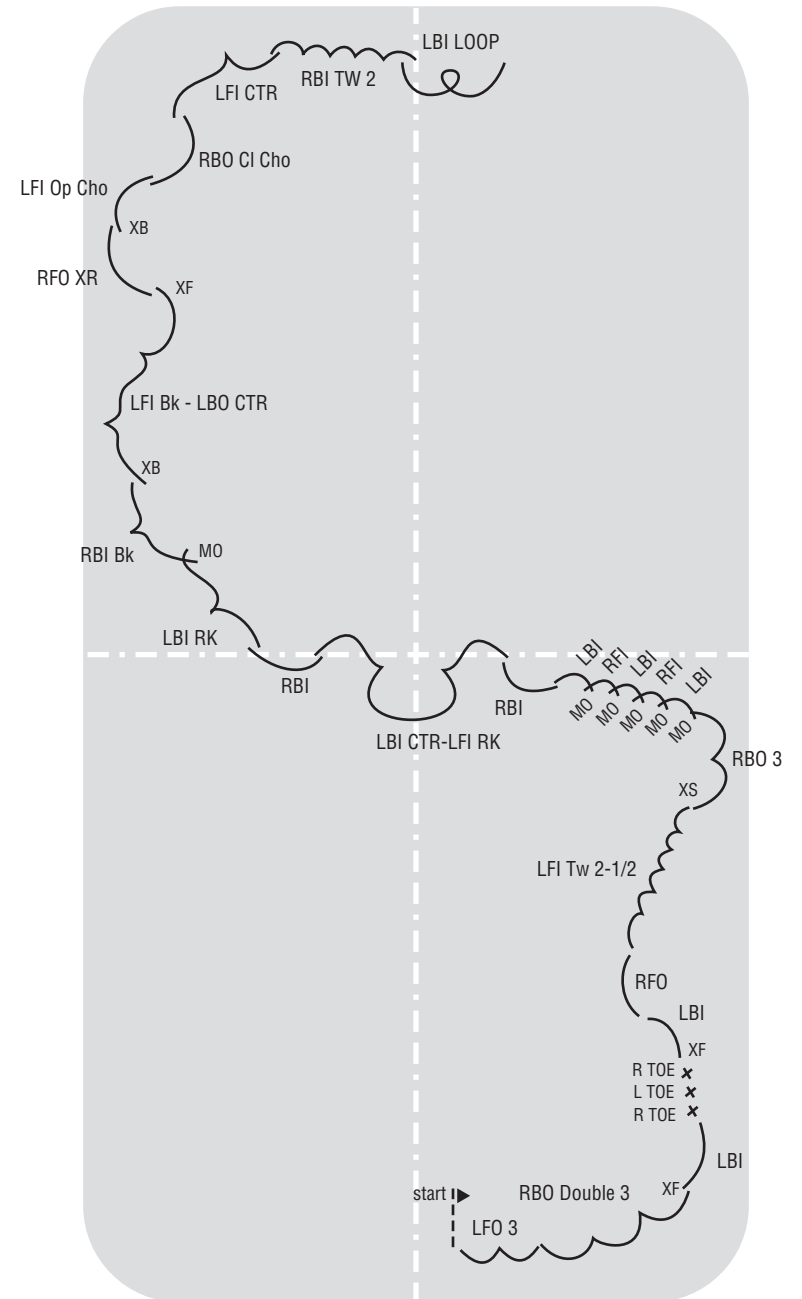
# Senior 5

## Serpentine Step Sequence



# Senior 5

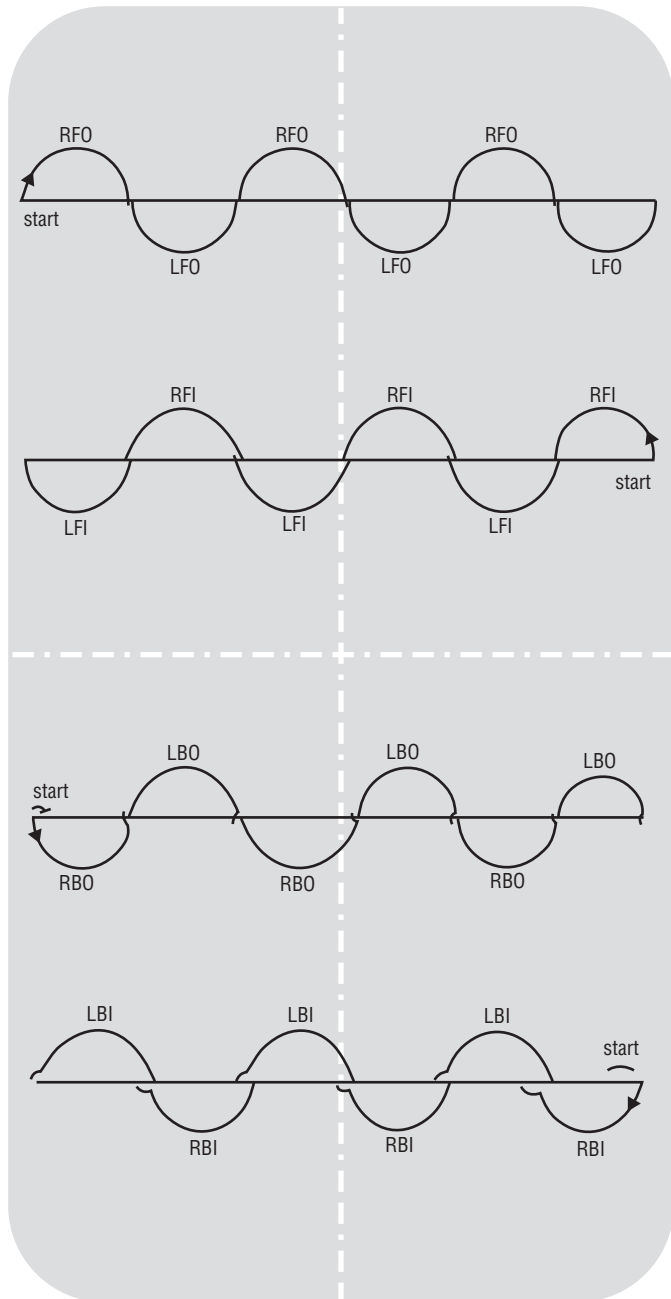
## Serpentine Step Sequence (Repeat)





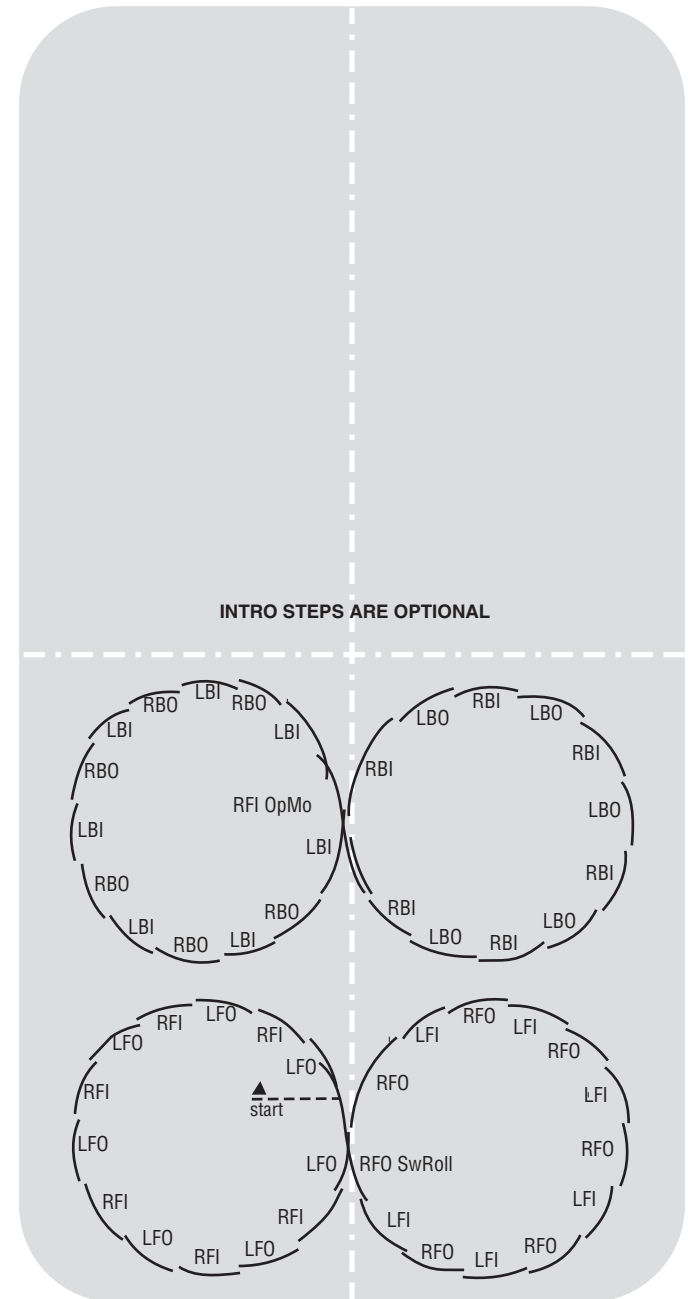
## Adult Pre-Bronze 2

### Basic Consecutive Edges



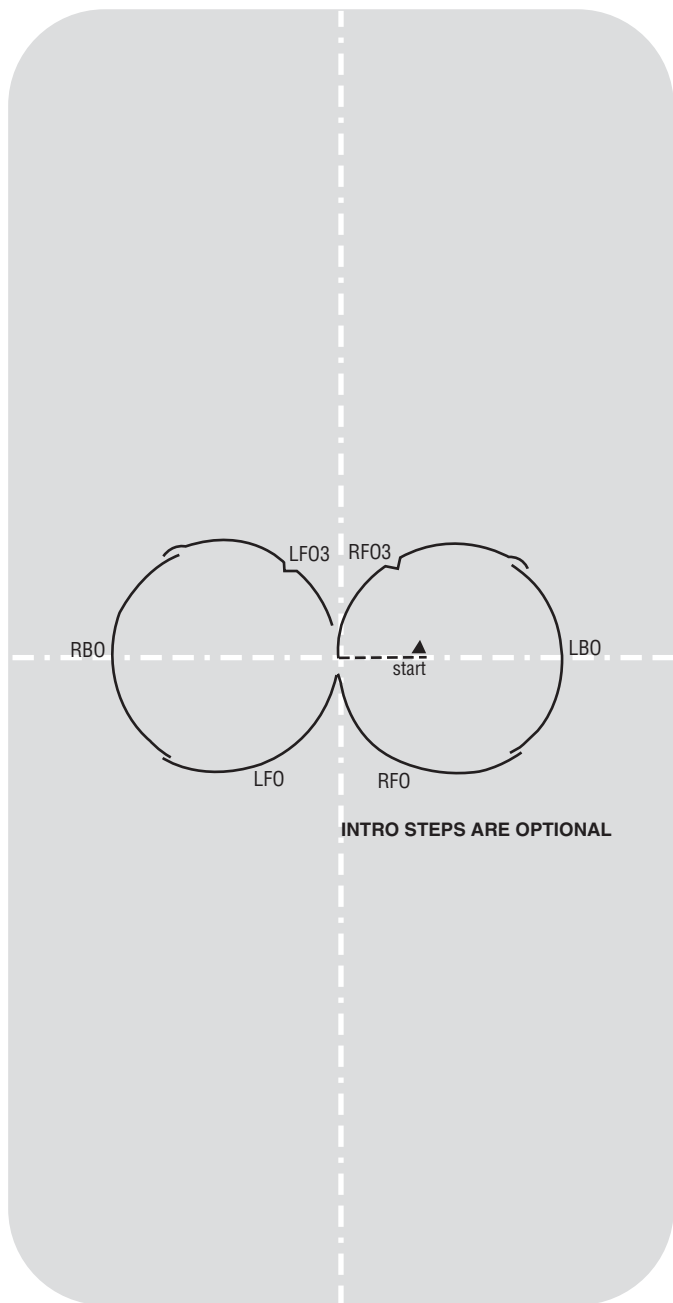
## Adult Pre-Bronze 3

### Forward and Backward Crossovers



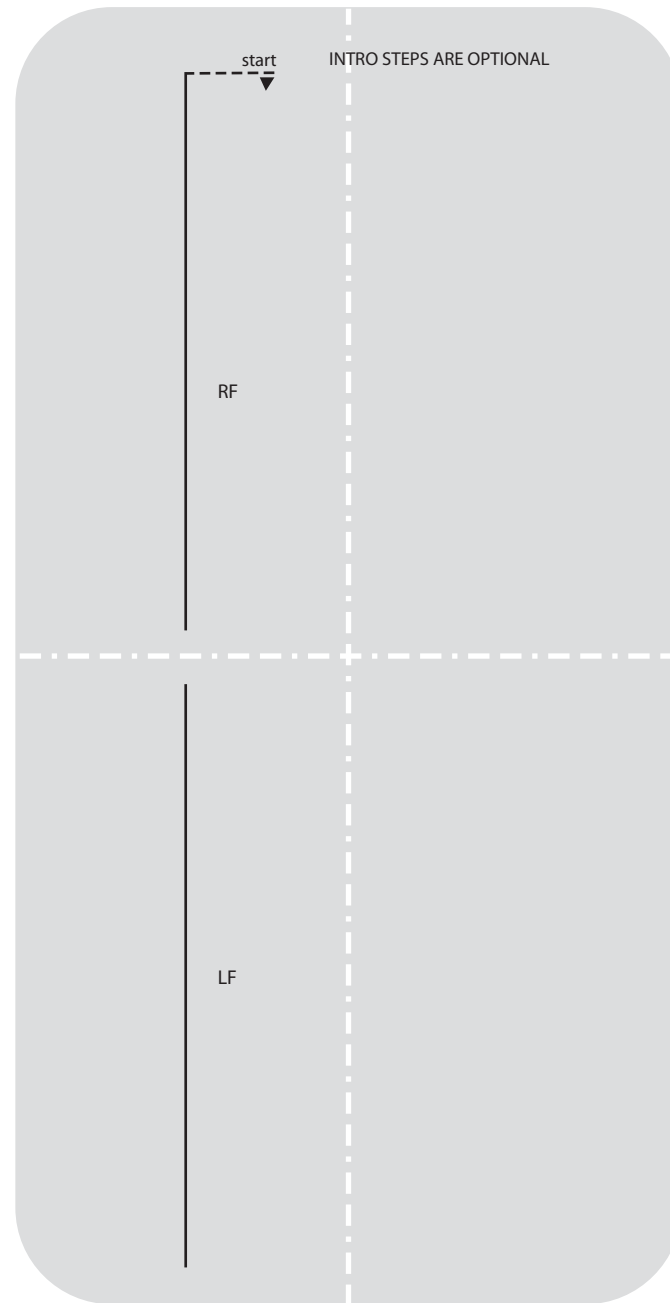
# Adult Pre-Bronze 4

## Waltz Eight



# Adult Pre-Bronze 5

## Forward Right and Left Foot Spirals

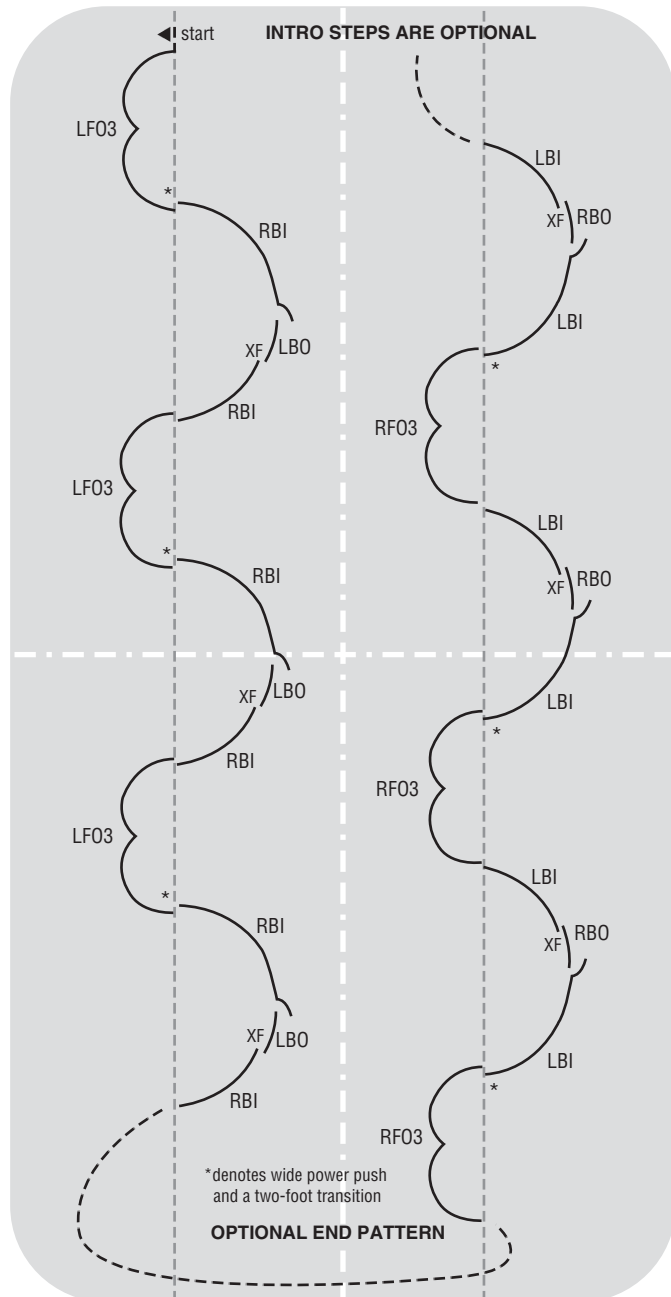






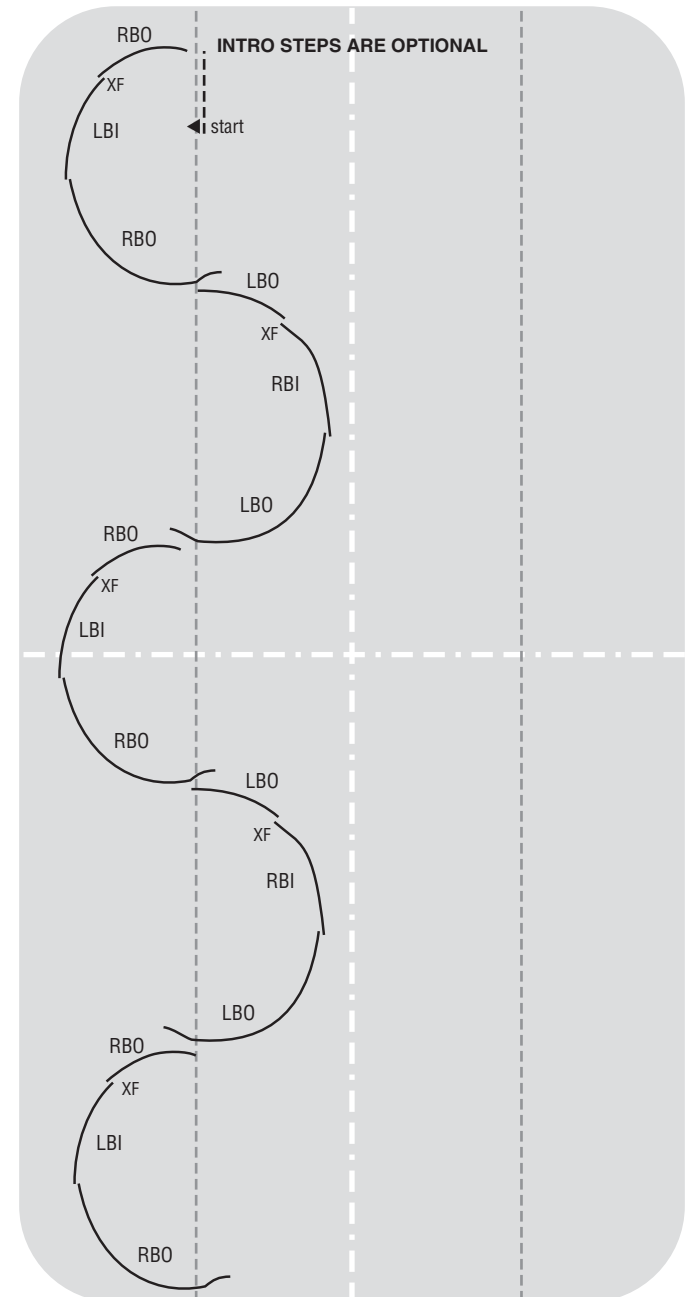
## Adult Bronze 2

### Forward Power Three-Turns



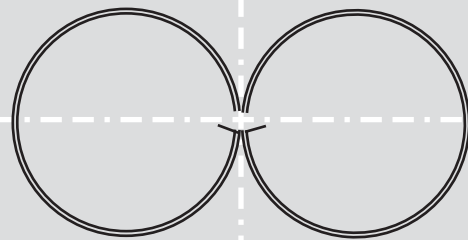
## Adult Bronze 3

### Alternating Backward Crossovers to Backward Outside Edges



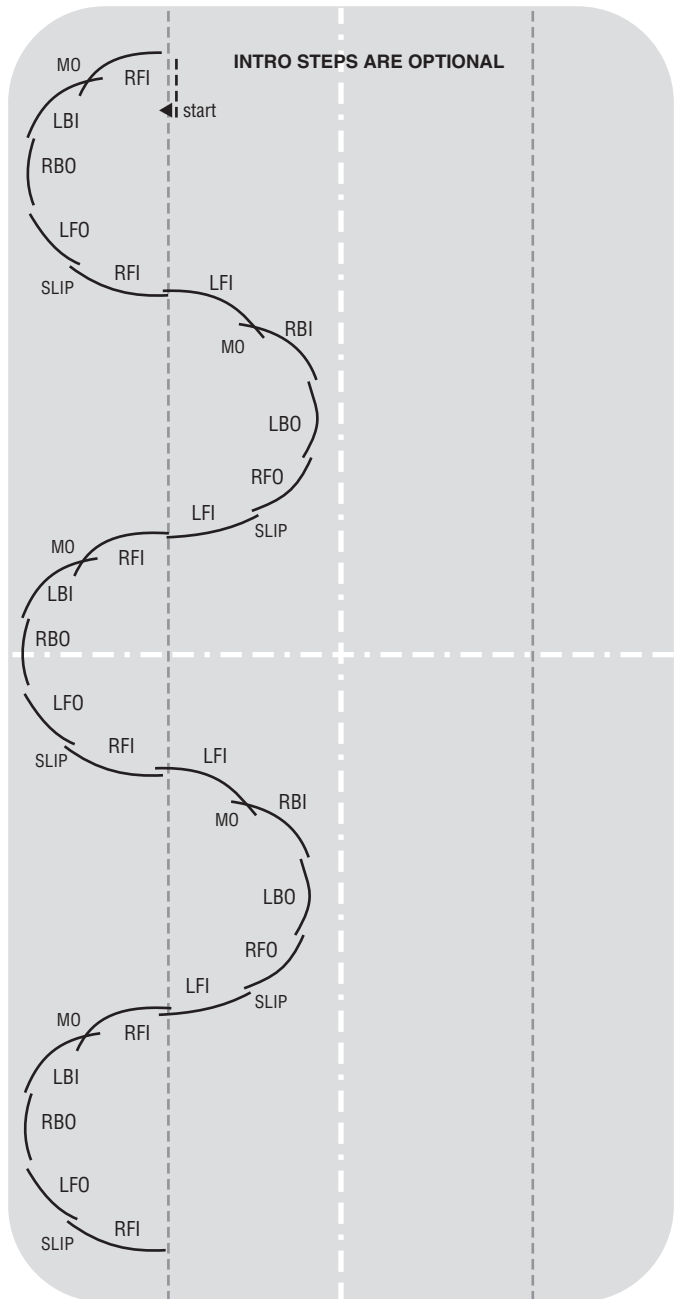
# Adult Bronze 4

## Forward Circle Eight



# Adult Bronze 5

## Five-Step Mohawk Sequence



## Adult Silver Moves in the Field Descriptions

### 1. Eight-step mohawk sequence

The skater will perform two eight-step mohawk sequences counterclockwise. The step order is: Forward crossover into a LFO mohawk, followed by LBI, RBO, LBI cross forward and RFI. The skater should maintain a march cadence (one beat per step). Between the circles is a two-beat left foot transition. The sequence is then repeated twice in the opposite direction. Introductory steps are optional. This move may start in either direction.

Focus: Quickness, continuous flow and strength

### 2. Forward and backward free skate cross strokes

The skater will perform free skate cross strokes the length of the ice surface. Forward cross strokes will be skated for one length of the rink and backward cross strokes skated for the second length of the rink. Introductory steps and end patterns are optional. This move may start on either foot.

Focus: Continuous flow and strength

### 3. FO-BI three-turns in the field

The skater will perform forward three-turns alternating to backward three-turns covering the length of the rink. One length of the rink will start with RFO-LBI three-turns. On the second length of the rink, the skater will perform LFO-RBI three-turns. The end sequence and the choice of introductory steps are optional. This move may start on either foot.

Focus: Edge quality

### 4. FI-BO three-turns in the field

On the first length of the rink the skater will perform RFI-LBO three-turns. On the second length of the rink the skater will perform LFI RBO three-turns. Introductory steps and end sequence are optional. This move may start on either foot.

Focus: Edge quality

### 5. Consecutive outside and inside spirals

The skater will perform right foot and left foot spirals. The outside edge spirals will be skated for the first length of the rink. Forward crossovers may be utilized (optional) around the end of the rink. Forward inside edge spirals will be skated for the second length of the rink. The exact number of spirals will depend on the size of the rink and the strength of the skater, however a minimum of four spirals down each length of the rink must be skated. The extended leg in the spiral should be held at hip level or higher. Introductory steps are optional.

Focus: Extension and edge quality

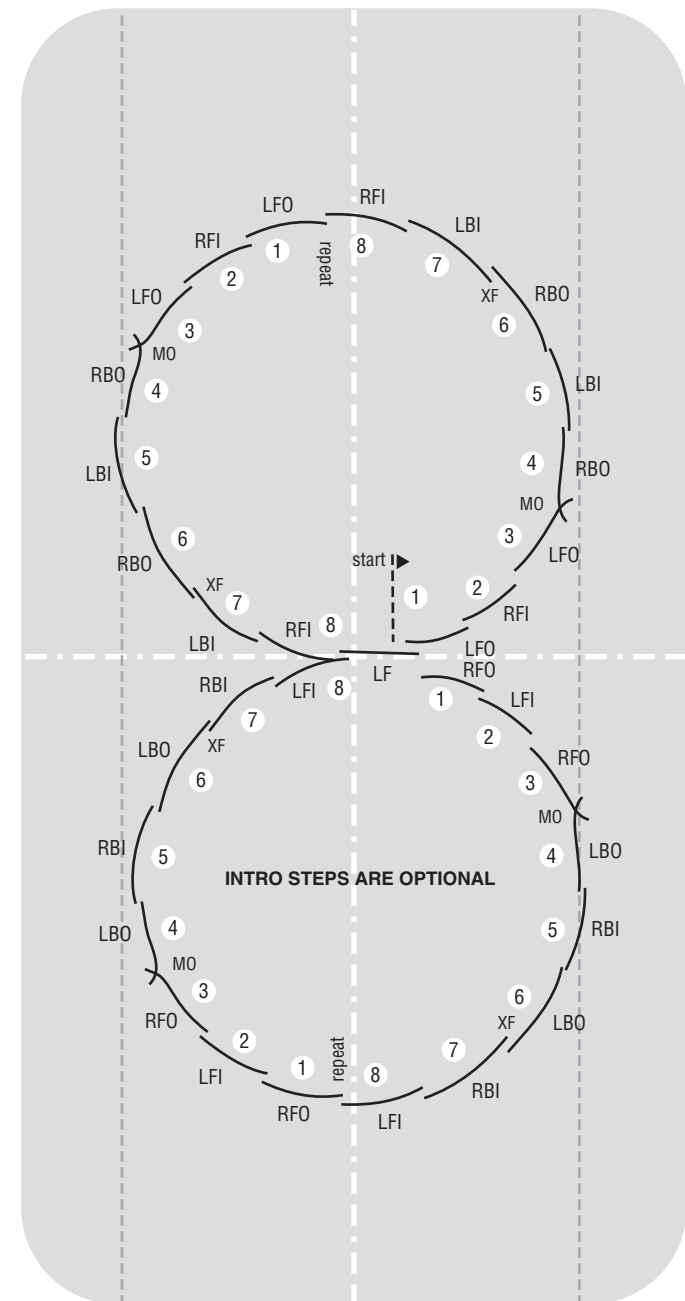
### 6. Forward and backward power change of edge pulls

The skater will perform consecutive power change of edge pulls — FIO to FOI — for the full length of the rink followed by backward change of edge pulls — BOI to BIO — for the second full length of the rink. The skater will change feet at the center of the rink. Introductory steps and end sequence are optional. This move may start on either foot.

Focus: Continuous flow and strength

## Adult Silver 1

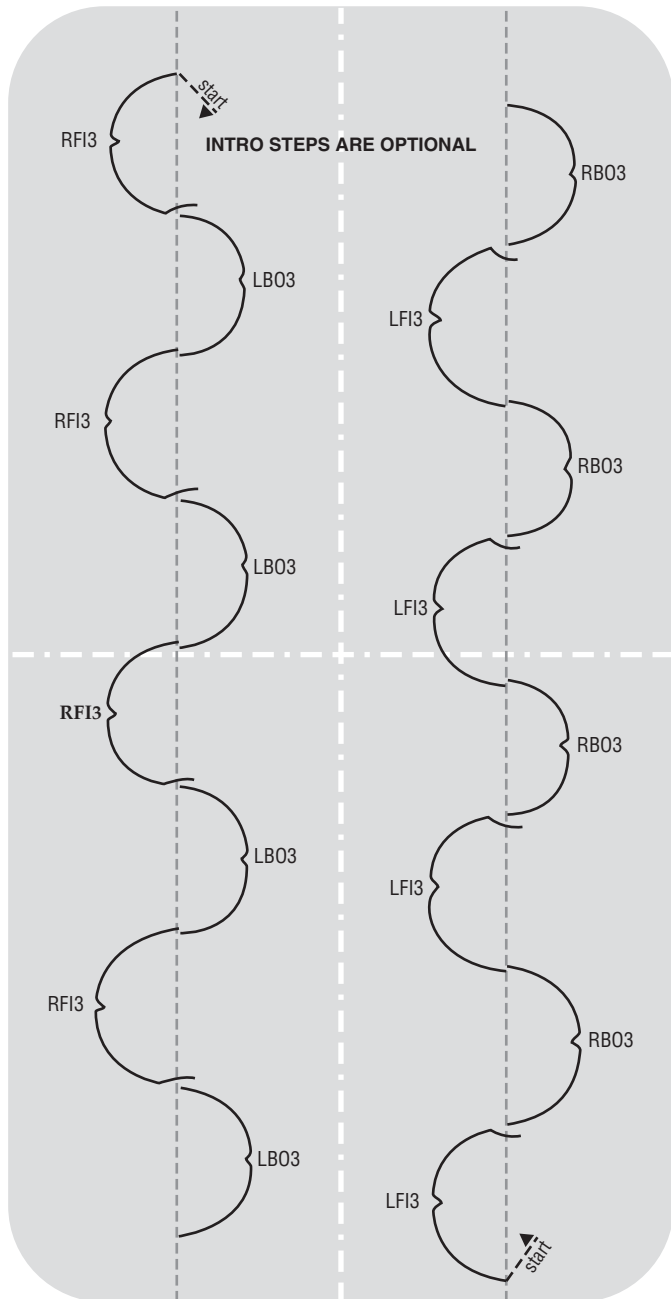
### Eight-Step Mohawk Sequence





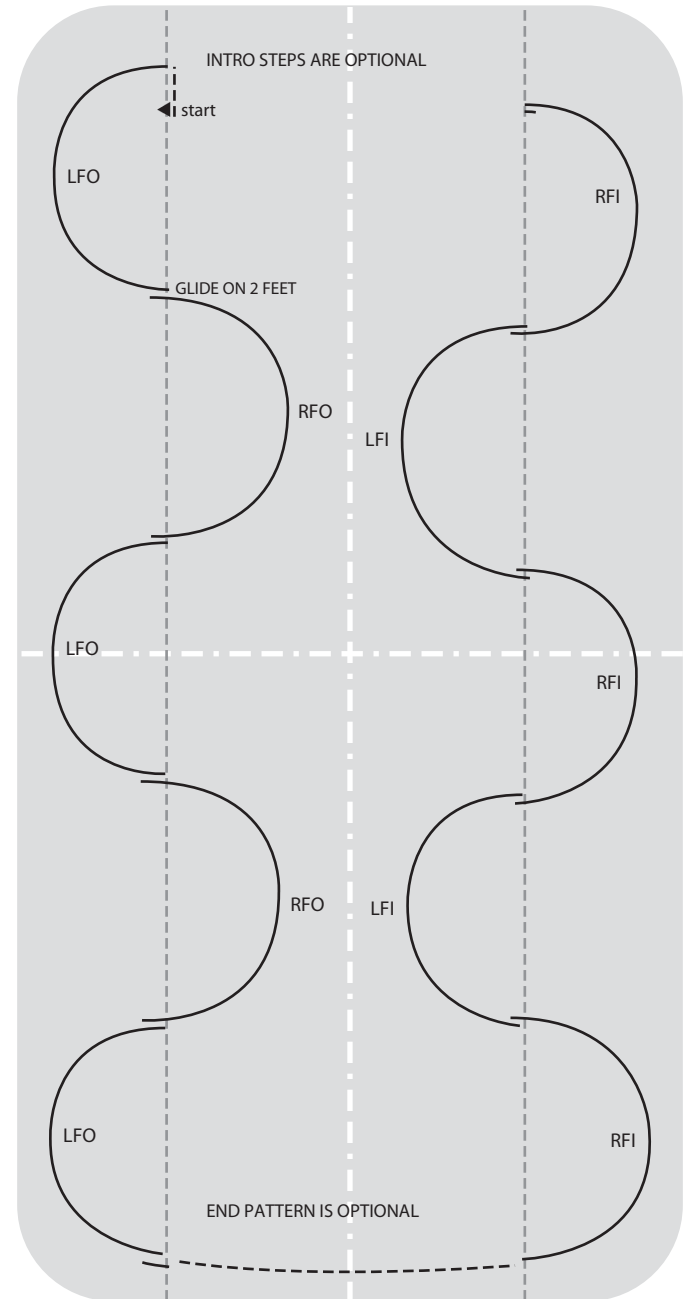
## Adult Silver 4

### FI-BO Three-Turns in the Field

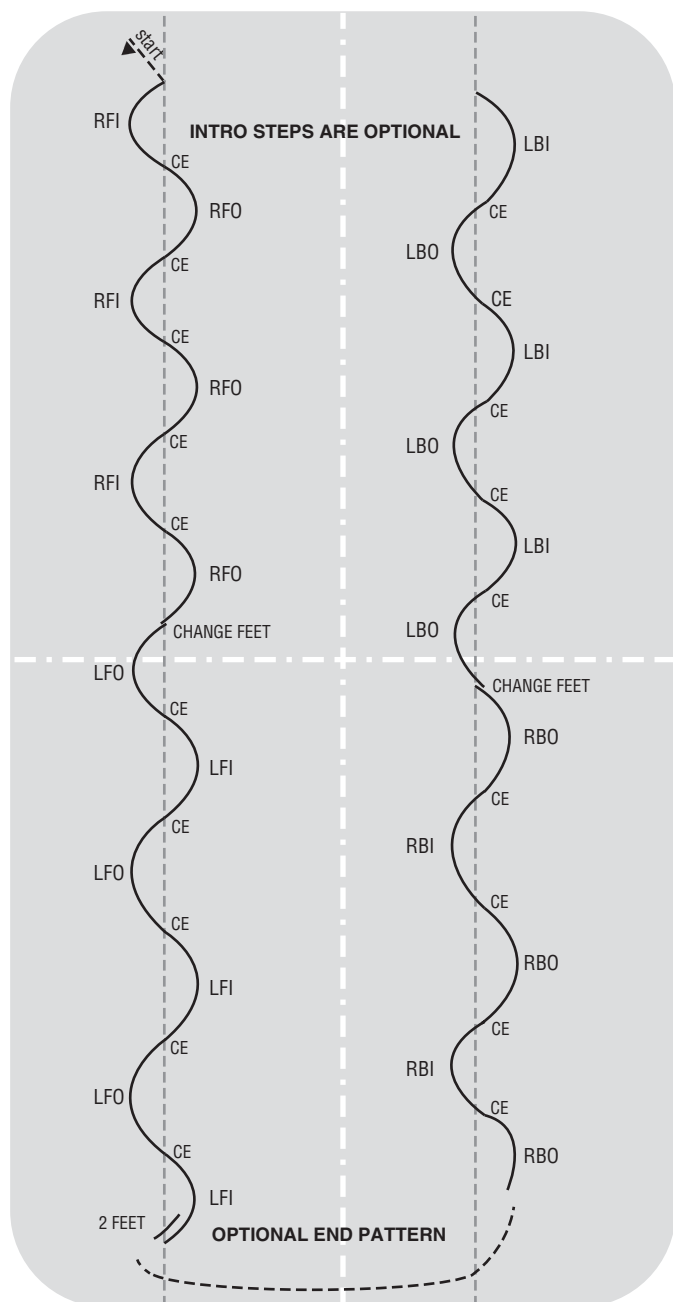


## Adult Silver 5

### Consecutive Outside and Inside Spirals



## Forward and Backward Power Change of Edge Pulls



## Adult Gold Moves in the Field Descriptions

### 1. **Stroking: Forward power circle**

Starting from a standing position, the skater will perform forward crossovers progressively increasing in foot speed and acceleration throughout the entire move, from a slow, but gradually accelerating pace to fully accelerated crossovers. As the skater accelerates, the circle circumference increases. Power circles are performed both in counterclockwise and clockwise directions. It is recommended that no more than 15 crossovers be utilized in completing each portion of this move. This move may start in either direction.

Focus: Continuous flow and strength

### 2. **Stroking: Backward power circle**

Starting from a standing position, the skater will perform backward crossovers progressively increasing in foot speed and acceleration throughout the entire move, from a slow, but gradually accelerating pace to fully accelerated crossovers. As the skater accelerates, the circle circumference increases. Power circles are performed both in counterclockwise and clockwise directions. It is recommended that no more than 15 crossovers be utilized in completing each portion of this move. This move may start in either direction.

Focus: Continuous flow and strength

### 3. **Forward double three-turns**

The skater will perform consecutive forward double three-turns on half circles, with alternating feet. Four to six half circles will be skated depending on the length of the rink and strength of the skater. The sequence begins with forward outside double three-turns covering the first length of the rink. The forward inside double three-turns will cover the second length of the rink. Introductory steps and end patterns are optional.

Focus: Edge quality

### 4. **Backward double three-turns**

The skater will perform consecutive backward double three-turns on half circles, with alternating feet. Four to six half circles will be skated depending on the length of the rink and strength of the skater. The sequence begins with backward outside double three-turns covering the first length of the rink. The backward inside double three-turns will cover the second length of the rink. Introductory steps and end patterns are optional.

Focus: Edge quality and extension

### 5. **Backward circle eight**

The skater will push from a standing start onto a backward outside edge and complete one backward outside figure eight. Upon returning to center at the completion of the second circle, the skater will perform a backward inside figure eight by pushing onto a backward inside edge, thereby repeating the previously skated circle. The circles should be equal in size with each circle approximately three times the skater's height. The skater may mark the center. This move may start on either foot.

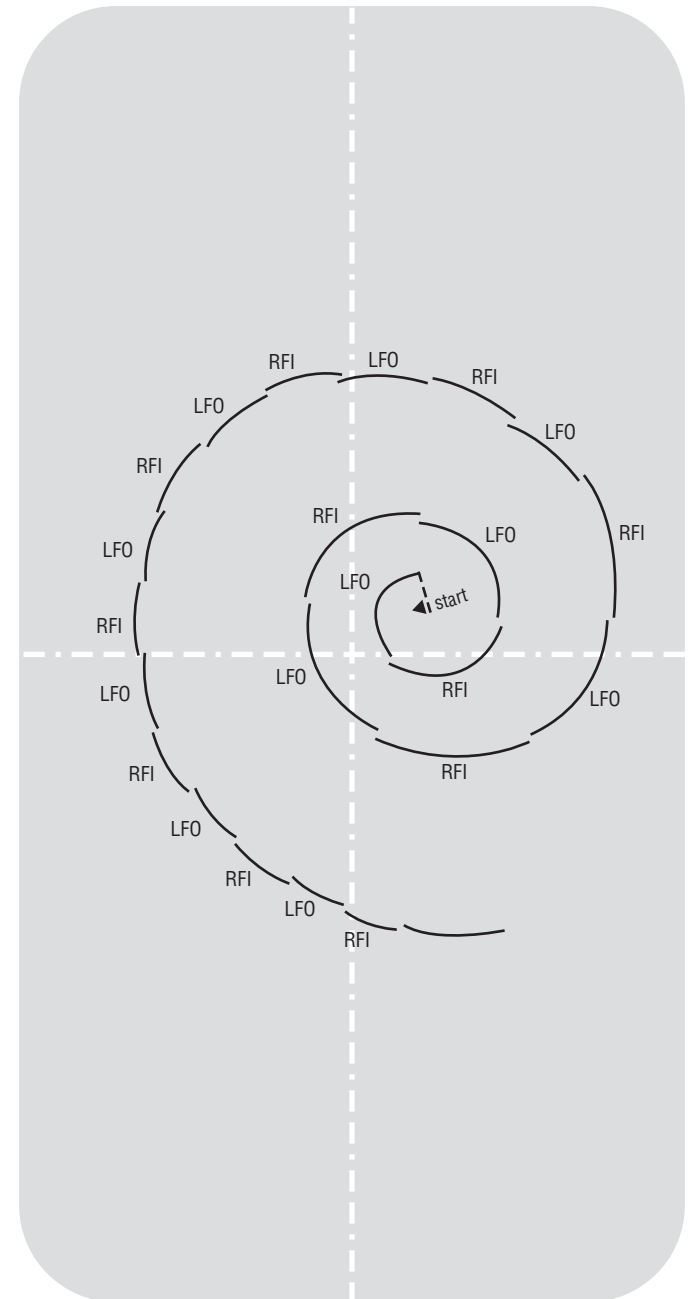
Focus: Edge quality and continuous flow

**Stroking: Forward Power Circle**

**6. Brackets in the field**

The skater will perform two sets of turns on half circles (RFO-LBI) down approximately half the length of the rink. Continuing down the remaining length of the rink the skater then will perform two sets of turns (LFO-RBI) with an optional step to transition to the LFO edge. Once completed, the entire sequence is repeated, performing two sets of turns (LFI-RBO) down approximately half the length of the rink. The skater then performs two sets of turns (RFI-LBO) down the remaining length of the rink with an optional step to transition to the RFI edge. Introductory steps are optional. This move may start on either foot; the FO/BI brackets will precede the FI/BO brackets.

Focus: Edge quality

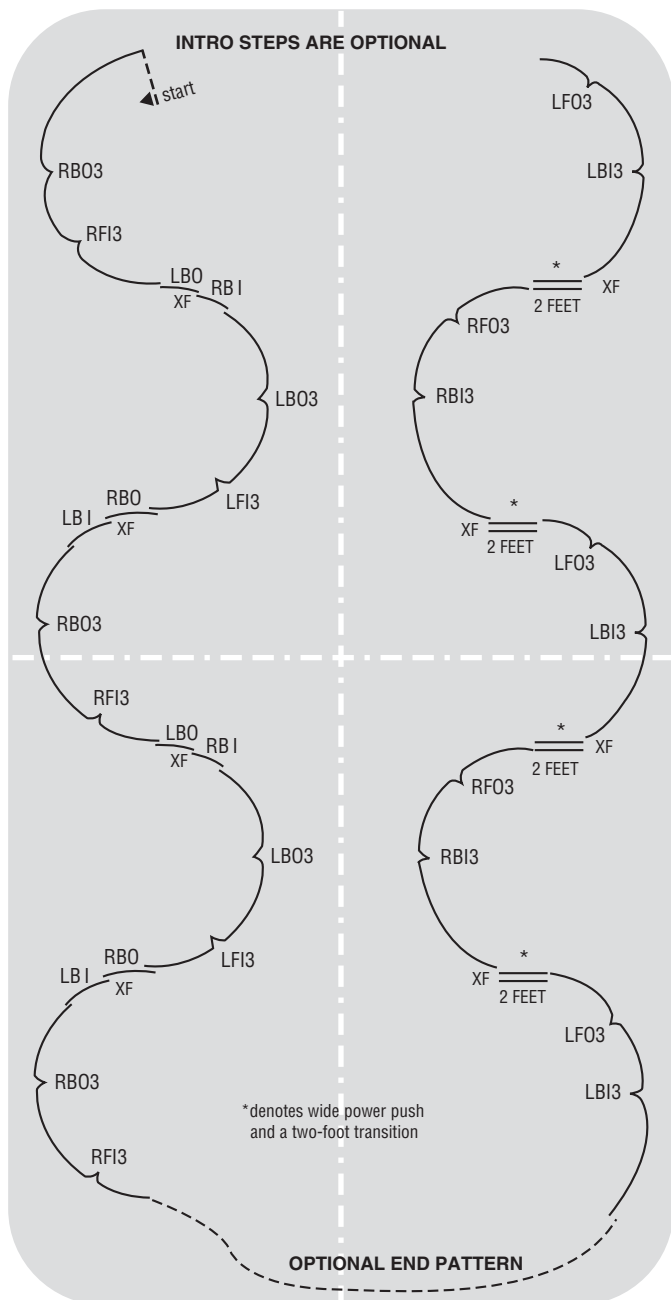






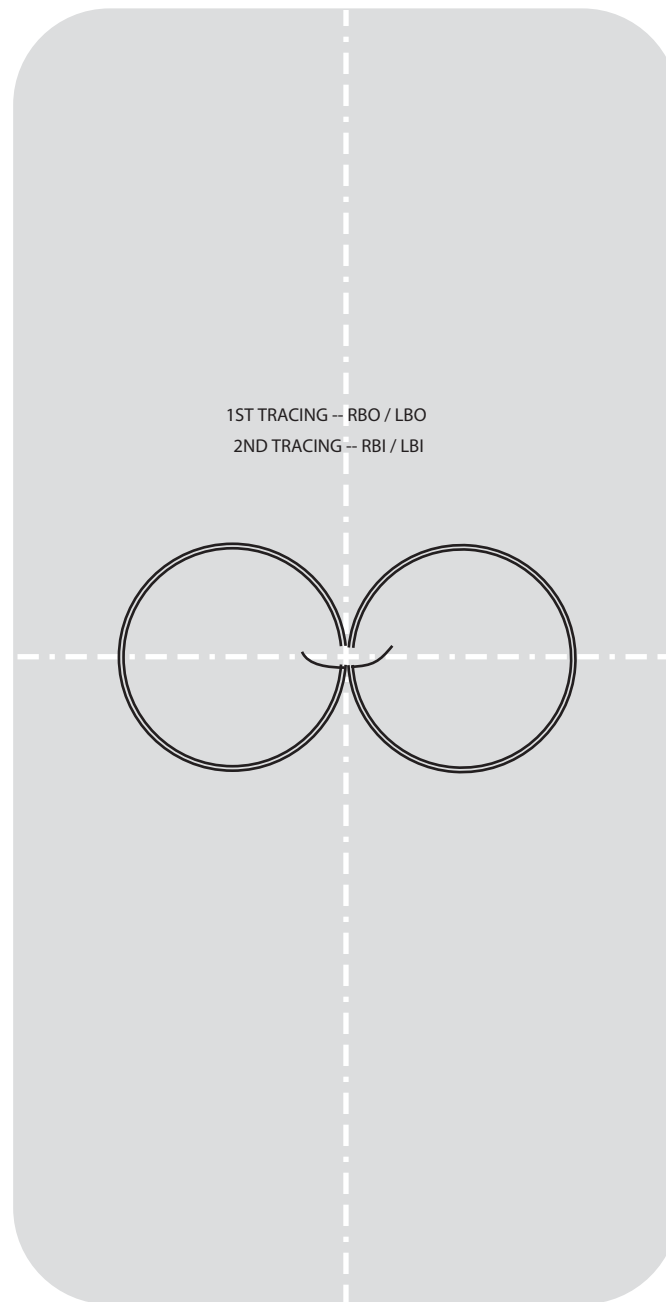
# Adult Gold 4

## Backward Double Three-Turns

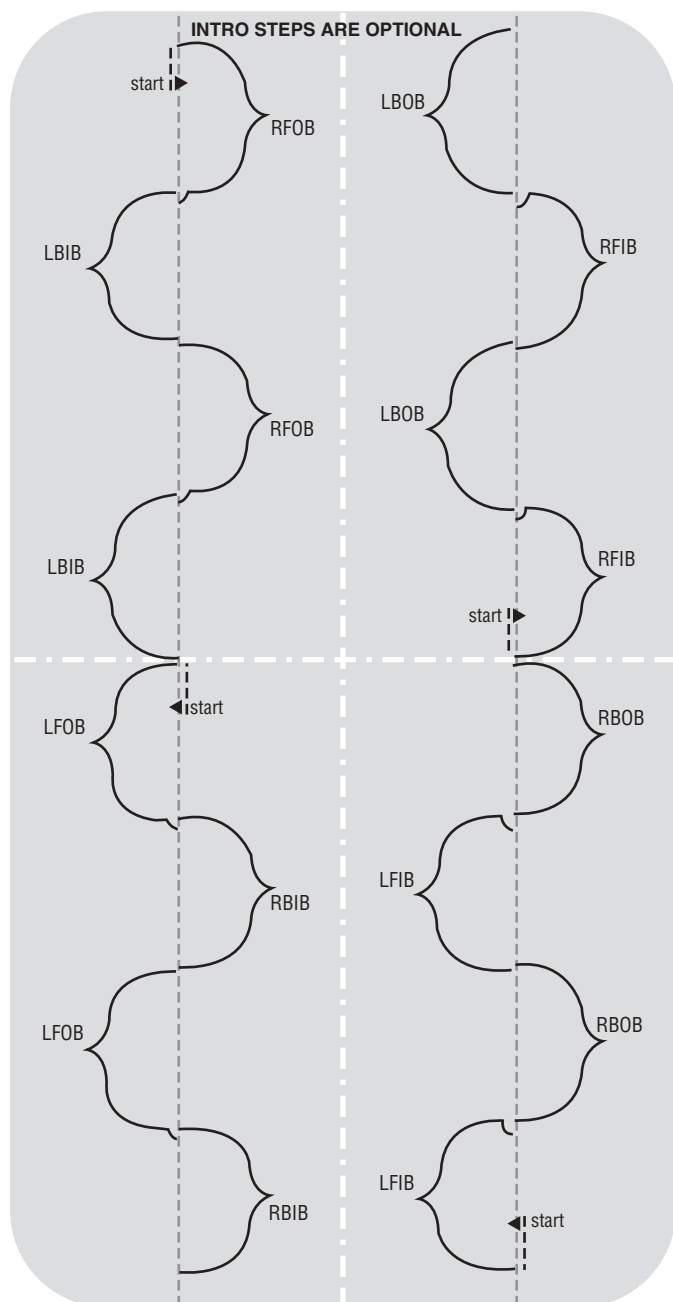


# Adult Gold 5

## Backward Circle Eight



Brackets in the Field



**NOTE:** Notwithstanding reference to gender within these dance terms, a candidate's same gender coach may take the candidate through pattern dance tests.

**DG 1.00 Axes**

**DG 1.01 Long Axis/Longitudinal Axis:** A straight line that divides the ice surface into two halves lengthwise (midline).

**DG 1.02 Continuous Axis:** An imaginary line running around the ice surface that serves as the basis for the dance pattern. Usually the continuous axis consists of two lines running parallel to the long axis of the ice surface, approximately halfway between long axis and the sides. These lines are joined at each end of the ice surface by a semi-circle. These semi-circles are flattened in some dances so that they run parallel to the ends of the ice surface. In circular dances, such as the Kilian, the continuous axis approximates a circle. The continuous axis of the Paso Doble is an oval.

**DG 1.03 Transverse Axis:** An imaginary line intersecting the continuous axis of a dance at right angles.

**DG 1.04 Short Axis:** A straight line that divides the ice surface into two halves crosswise.

**DG 2.00 Lobe**

**DG 2.01 Lobe:** Any sequence of steps on one side of the continuous axis that is approximately semi-circular in shape.

**DG 3.00 Pattern**

**DG 3.01** The pattern of a dance is the design of the dance on the ice.

**DG 3.02 Set Pattern Dance:** A dance for which the location, direction and curvature of all edges to be skated are designated in the diagram. This diagram must be followed as closely as possible.

**DG 3.03 Optional Pattern Dance:** A dance for which the pattern may be altered by a couple provided that the original step sequences, positions and timing are maintained. Each repetition of the altered pattern must be executed in the same manner, and the restart must be commenced from the same place.

**DG 3.04 Rim/Edge/Border Dance:** A dance with a step sequence that requires a shorter or longer distance than is available in one circuit of the rink. The second sequence, therefore, will not begin at the original starting point of the dance.

**DG 4.00 Dance Positions**

**DG 4.01 Hand-in-Hand:**

- A. Facing in the same direction: The partners face in the same direction and are skating side by side or one behind the other with their arms extended and their hands clasped. Use of this position in short dance and/or free dance is not encouraged. A variation of this is the arm-in-arm side-by-side position, which is acceptable.
- B. Facing in the opposite direction: The partners usually face each other while one skates backward and the other skates forward with the arms extended to the side, but sometimes the position can be skated back to back (e.g., Cha Cha Congelado). Use of this position in the short dance and/or free dance with arms fully extended toward each other is usually not permitted.

**DG 4.02 Closed (or Waltz):** The partners are directly opposite each other. One partner faces forward while the other partner faces backward. The man's right hand is placed firmly on his partner's back at her shoulder blade with the elbow raised and the arm bent sufficiently to hold the lady close to him. The left hand of the lady is placed at/on the shoulder of the man so that her arm rests comfortably, elbow to elbow, on his upper arm. The left arm of the man and the right arm of the lady are extended comfortably at shoulder height. Their shoulders remain parallel.

**DG 4.03 Open (or Foxtrot):** The hand and arm positions are similar to those of the closed or waltz position. The partners simply turn slightly away from each other so that they both face in the same direction.

A. **Crossed Foxtrot Position:** The partners are in the same position as above except that the man's right arm passes behind the lady with his right hand on her right hip, and the lady's left arm passes behind the man with her left hand on his left hip.

**DG 4.04 Outside (or Tango) (O.S.):** The partners face in opposite directions, one partner skating forward, the other partner skating backward. However, unlike the closed hold, the partners are offset with the man to the right or left of the lady so that the front of his hip is in line with the front of her corresponding hip. Tight hip-to-hip position is undesirable since it impedes flow.

**DG 4.05 Partial Outside (Part O.S.):** Similar to outside position except that the bodies of both partners are rotated toward each other so that the hips are not perpendicular to, but are at an angle to the tracing and the partner skating backward is slightly ahead of the partner skating forward.

**DG 4.06 Reversed Outside (or Reversed Tango) (Rev. O.S.):** Partners skate hip to hip perpendicular to the tracing in opposite directions (as in normal outside position) with the man to the left of the lady.

**DG 4.07 Alternating Outside (Alt. O.S.):** Partners alternate from outside position to reversed outside, or vice versa, during the same step.

**DG 4.08 Kilian:** Partners face in the same direction, lady at right of man, man's right shoulder behind lady's left. Lady's left arm is extended in front across man's body to his left hand, while his right arm is behind her back, both right hands clasped and resting at her waist over her hip bone.

**DG 4.09 Reversed Kilian:** Basic position same as Kilian position except that the lady is at the man's left.

**DG 4.10 Open Kilian:** Basic position as in Kilian position. The man's left hand holds the lady's left hand with his right hand resting over the lady's left hip or behind her back. The lady's right arm is extended. This hold may also be reversed.

**DG 4.11 Crossed Kilian:** Basic position as in Kilian position. Lady's left arm is extended in front across man's body to his left hand, while his right arm is extended in front across her body, both right hands clasped and resting over her right hip bone. This crossed position may also be skated in reverse.

**DG 4.12 High Kilian Hold:** A Kilian hold in which one part of the joined hands are elevated to slightly above shoulder height with the elbows slightly bent.

**DG 4.13 Leading Hand:** The leading hand of the man is the right hand except in the case of "reversed" position when it is the left hand.

**DG 4.14 Promenade:** A type of progressive skated in open hold by a couple on the same or opposite feet, derived from a similar forward walking movement in some ballroom dances.

## DG 5.00 Steps

**DG 5.01 Step:** The visible tracing on the ice that is executed on one foot. It may consist of an edge, change of edge, a turn such as a three-turn or counter, or a flat (which usually is not acceptable).

A. **Edge:** The visible tracing on the ice produced by a skater skating on one foot that is on a distinct curve.

B. **Change of edge:** The visible tracing on the ice that changes from one distinct curve to another distinct curve with no change of foot.

C. **Flat:** The visible double tracing on the ice that is straight (imprinted by the skater skating on one foot on both edges of the blade).

**DG 5.02 Introductory Steps:** All pattern dances may be started with optional introductory steps. They must not exceed the introductory phrasing.

**DG 5.03 Start:** The first step of the dance pattern after the introductory steps.

**DG 5.04 Step Sequence:** The prescribed order of the steps that compose one pattern of a pattern dance or any portion thereof, or a series of prescribed or unprescribed steps, turns and movements in short dance and free dance.

The following are different types of step sequences for short dances and free dances:

1. **Circular:** utilizing the full width of the ice surface on the short axis of the rink.
2. **Diagonal:** extending fully corner to corner, as much as is practicable.
3. **Midline:** extending along the full length of the long axis of the ice surface.
4. **Serpentine:** commences in either direction at the center (long) axis at one end of the rink and progresses in three bold curves or in two bold curves (S-shaped) and ends at the center (long) axis of the opposite end of the rink; pattern utilizing the full width of the ice surface.
5. **Midline Not Touching:** skated along the full length of the center (long) axis of the ice surface. This step sequence must incorporate mirror and/or matching footwork. Both partners may cross each other's tracing(s) and may switch from matching footwork to mirror and vice versa. The partners should remain as close together as possible, but they must not touch. The distance between the skaters should generally not be more than two arms lengths apart, except for short distances when the skaters are performing required edges and turns in opposite directions.
6. **Circular Not Touching:** utilizing the full width of the ice surface on the short axis of the rink. This step sequence must incorporate mirror and/or matching footwork. Both partners may cross each other's tracing(s) and may switch from matching footwork to mirror and vice versa. The partners should remain as close together as possible, but they must not touch. The distance between the skaters should generally not be more than two arms lengths apart, except for short distances when the skaters are performing required edges and turns in opposite directions.

**DG 5.05 Cross Step Forward (XF):** A step in which the free foot is placed on the ice along the outer edge side of the skating foot with the calf of the free leg crossed in front of the shin of the skating leg. No impetus is gained from this stroke.

**DG 5.06 Cross Step Behind (XB):** A step in which the free foot is placed on the ice along the outer edge side of the skating foot with the shin of the free leg crossed behind the calf of the skating leg. No impetus is gained from this stroke.

**DG 5.07 Open Stroke (opS):** A step started beside the skating foot and not crossed forward or behind.

- DG 5.08 Cross Stroke (XS):** A forward or backward step started with the feet crossed so that the impetus or power is gained from the outside edge of the foot that is becoming the free foot. (**Note:** the legs cross above the knees.)
- DG 5.09 Simple Chassé (Ch):** A series of two edges (usually outside, inside) in which, on the second edge, the free foot is placed on the ice beside the skating foot, but not ahead of it, and the free foot is lifted with the blade parallel to the ice.
- DG 5.10 Crossed Chassé (XCh):** The same as the simple chassé, except that on the second step, the free foot crosses the skating foot (crossing behind if the skater is skating forward, and crossing in front if the skater is skating backward).
- DG 5.11 Slide Chassé (slCh):** The same as the simple chassé, except that on the second step, the free foot slides off the ice in front of the skating foot when the skater is skating forward and to the back if the skater is skating backward. (e.g. man's Step 32 of the Starlight Waltz)
- DG 5.12 Progressive or Run (Pr or Run):** A step or sequence of steps on the same lobe and in the same direction, in which the free foot, during the period of becoming the skating foot, strikes the ice beside and travels past the skating foot, thus bringing the new free foot off the ice trailing the new skating foot, and in such a manner that some impetus is gained from the edge of the foot which is becoming the free foot.
- DG 5.13 Roll (R):** A short or long forward or backward edge.
- DG 5.14 Cross Roll (CR):** A roll started with the action of the free foot approaching the skating foot from the side, so as to strike the ice almost at right angles to the skating foot, started forward with the feet crossed in front or backward with the feet crossed behind. The impetus is gained from the outside edge of the skating foot as it becomes the new foot. In this case, the change to the curve in the opposite direction creates a "rolling movement".
- DG 5.15 Swing Roll (SwR):** 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 besides to skate the next step. The swing of the leg gives the sense of a rolling movement.
- DG 5.16 Swing (sw):** An edge held for several beats of music during which the free foot moves past the skating foot before it is placed on the ice beside the skating foot. Unlike the swing roll, the edge is skated on the same lobe as the previous edge.
- DG 5.17 Scissors (Siz):** A step skated in a straight line with the blades of both skates held flat on the ice, the weight placed on the skating leg having a well-bent knee, and the free foot slid forward on the ice to full extension.
- DG 5.18 Wide Step (\*):** A wide step between two edges.
- DG 5.19 Slip Step:** A step skated in a straight line with the blades of both skates being held flat on the ice. The weight is over the skating leg, which may be well bent or straight, while the free foot slides forward on the ice to full extension.
- DG 5.20 Toe Step:** A step where the skater steps from one toe to the other without jumping.

## DG 6.00 Turns

- DG 6.01 Mohawk (Mo):** 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.
- DG 6.02 Open Mohawk (opMo):** 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 (e.g. the man's Steps 8 and 9 and the lady's Steps 12 and 13 of the Fourteenstep).
- DG 6.03 Closed Mohawk (clMo):** A mohawk in which the instep of the free foot is held at 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 (e.g. Steps 11 and 12 of the Rocker Foxtrot).
- DG 6.04 Swing Mohawk (swMo):** 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 (e.g. Steps 20 and 21 of the Tango).
- DG 6.05 Choctaw (Cho):** 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.
- DG 6.06 Open Choctaw (opCho):** A choctaw in which the free foot is placed on the ice on the inner side of the skating foot. Following the weight transfer the immediate position of the new free foot is behind the heel of the new skating foot.
- DG 6.07 Crossed Open Choctaw (XopCho):** A choctaw in which the outside of the 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 (e.g. Steps 11 and 12 of the Rhumba).
- DG 6.08 Closed Choctaw (clCho):** A choctaw in which the instep of the free foot is held at 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 (e.g. Steps 12 and 13 of the Blues).
- DG 6.09 Swing Choctaw (swCho):** An open or closed choctaw in which the free leg swings forward closely past the skating leg and then back to the skating foot to execute the turn (e.g. Steps 5 and 6 [first part] of the Quickstep).
- DG 6.10 Cusp:** The V-shaped portion of the tracing which occurs at the mid-point of a turn skated on one foot.
- DG 6.11 Three:** 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.
- DG 6.12 American Waltz Type Three:** 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.
- DG 6.13 European Waltz Type Three:** A three-turn which begins as in DG 6.12. After the turn, the back inside edge is held for one beat before the weight is transferred to the free foot as it becomes the skating foot.

**DG 6.14 Ravensburger Waltz Type Three:** An inside three-turn which begins as in DG 6.12 with the free leg extended over the tracing and left behind during the turn, and swings through after its completion in front of the tracing, before being brought back beside the skating foot in time for the next step.

**DG 6.15 Touchdown Three:** A three-turn in which the weight is almost immediately transferred to the free foot as it becomes the skating foot for the next step. The turn is made from a forward outside three to the backward outside edge of the opposite foot without full weight transfer, then the skater immediately steps forward onto the original foot. Such a sequence may be skated with forward or backward, inside or outside three-turns. May be skated alone or as a couple side by side.

**DG 6.16 Walk-around Threes:** Threes turned by a couple at the same time around a common axis. The partners skate these turns in waltz hold or offset in partial tango hold.

**DG 6.17 Bracket (Br):** A turn made on one foot from forward to backward (or backward to forward) from one edge of one character to an edge of another character, i.e., outside to inside or inside to outside, where the body rotation is counter to the natural direction of progress causing the cusp to print outward from the center of the lobe curvature. The edge before and after the turn is on the same lobe.

**DG 6.18 Rocker (Rk/Roc):** A turn made on one foot from a forward to backward (or backward to forward) edge maintaining the same character, i.e., inside to inside or outside to outside, where the body rotation is in the same direction as the natural progress causing the cusp to point toward the center of curvature of the first lobe. The edge before and after the turn is on different lobes having opposite directional curvature.

**DG 6.19 Counter (Ctr):** A turn made on one foot from a forward to backward (or backward to forward) edge maintaining the same character, i.e., inside to inside or outside to outside, where the body rotation is counter to the natural direction of progress causing the cusp to point outward from the center of curvature of the first lobe. The edge before and after the turn is on different lobes having opposite directional curvature.

**DG 6.20 Swing Rocker and Swing Counter (swRk/Roc/swCtr):** A rocker or counter in which the free leg is swung past the skating foot before the turn is executed, and after the turn, is either swung forward past the skating foot and held over the tracing or is held behind the skating foot in line with the tracing.

**DG 6.21 Twizzle (Twz):** A traveling turn on one foot with one or more rotations, which is quickly rotated with a continuous (uninterrupted) action. The weight remains on the skating foot with the free foot in any position during the turn, and then placed beside the skating foot to skate the next step. A series of checked three-turns is not acceptable, as this does not constitute a continuous action. If the traveling action stops during the execution, the twizzle becomes a solo spin (pirouette). The four different types of entry edges for twizzles are: (1) forward inside (FI); (2) forward outside (FO); (3) backward inside (BI); (4) backward outside (BO).

A. **Series of Synchronized Twizzles:** At least two twizzles by each partner with up to three small steps between twizzles;

B. **Series of Sequential Twizzles:** At least two twizzles by each partner with up to one step between twizzles.

For both A and B: Each twizzle must be at least one full rotation on one foot performed simultaneously (at the same time) by both partners. For example:

1. Side by side in the same direction (matching)
2. Side by side in opposite directions (mirror)
3. Following one another (one skating forward and/or backward and the other skating forward and/or backward)

**DG 6.22 Synchronized Twizzle(s):** Twizzles performed simultaneously by both partners. Partners must skate the same number of rotations for each twizzle. They may be: side-by-side in the same direction (matching); side-by-side in opposite direction (mirror); following one another (one skating forward and/or backward and the other skating forward and/or backward).

**DG 6.23 A Twizzle-like Motion:** while the body performs one full continuous rotation the skating foot technically executes less than a full turn followed by a step forward.

**DG 6.24 Solo Spin/Pirouette:** A spinning movement performed on one foot on the spot by one partner alone (without the assistance of the other partner) or by both partners simultaneously (around separate centers).

## DG 7.00 Spins, Lifts, Jumps and Movements

### DG 7.01 Dance Spin

- A. **Spin:** A spin skated by the couple together in any hold. It should be performed on the spot around a common axis on one foot by each partner simultaneously.
- B. **Spin Combination:** A spin performed as above after which both partners make one change of foot simultaneously and further rotations occur.
- C. **Types of basic positions in dance spins:**
  - a. **Upright Position:** performed on one foot with skating leg straight or slightly bent and upper body upright (on a nearly vertical axis), arched back or bent to the side.
  - b. **Sit Position:** performed on one foot with skating leg bent in a one-legged crouch position and free leg forward, to the side or back.
  - c. **Camel Position:** performed on one foot with skating leg straight or slightly bent and body bent forward and free leg extended or bent upward on a horizontal line or higher.

**DG 7.02 Dance Lift:** A movement in which one of the partners is elevated with active and/or passive assistance of the other partner to any permitted height sustained there and set down on the ice. Any rotations and positions and changes of such positions during the lift are permitted. Lifts should enhance the music chosen and express its character and should be performed in an elegant manner without obvious feats of strength and awkward and/or undignified actions and poses.

A. Types of dance lifts are classified as follows:

1. **Short Lifts:** the duration of the lift should not exceed six seconds:
  - a. **Stationary Lift:** A lift that is executed on the spot (stationary location) by the lifting partner who may or may not be rotating.
  - b. **Straight Line Lift:** A lift in which the lifting partner travels in a straight line in any position on one foot or two feet.
  - c. **Curve Lift:** A lift in which the lifting partner travels on one curve (lobe) in any position on one foot or two feet.
  - d. **Rotational Lift:** A lift in which the lifting partner rotates in one direction (clockwise or counterclockwise) while traveling across the ice.

2. **Long Lifts:** the duration of the lift should not exceed 12 seconds:
  - a. **Reverse Rotational Lift:** A lift in which the lifting partner rotates in one direction and then in another direction while traveling across the ice.
  - b. **Serpentine Lift:** A lift in which the lifting partner travels on two different curves of approximately similar curvature and duration. The change of direction may incorporate a turn of not more than one-half rotation. The pattern must be serpentine shaped (“S”). After completion of the two curves, the couple may skate additional curves or rotate (less than one rotation), but this will not be counted.
  - c. **Combination Lift:** A lift combining two of the above types of lifts — 1. a, b, c, or d.
- B. The following movements and/or poses during the lift are not allowed and will be considered “illegal”:
  1. Lifting hand(s) of the lifting partner higher than his head\*
  2. Lying or sitting on the partner’s head
  3. Sitting or standing on partner’s shoulder, back
  4. Lifted partner in an upside-down split pose (with sustained angle between thighs more than 45 degrees)\*\*
  5. Lifting partner swinging the lifted partner around by holding the skate(s), boot(s) or leg(s) only with fully extended arms or by holding the hand(s) with full arm extension by both partners
  6. \*It is not considered an illegal lift if:
    - a. The point of contact of the lifting hand/arm of the lifting partner with any part of the body of the lifted partner is not sustained higher than the lifting partner’s head;
    - b. The lifting hand/arm which is used for support or balancing only or which touches any part of the body of the lifted partner is not sustained by the lifting partner higher than his head for more than two seconds.

\*\* A brief movement through an upside down split pose (with any angle between thighs) will be permitted if it is not established (sustained) or if it is used only to change pose.

#### DG 7.03 Jumps and Dance Jumps:

- A. **Jump:** A jump of not more than one revolution, which may be executed by only one partner at a time. This jump may be performed by either holding hand(s) or separated, but the distance between partners must not be more than two arm lengths apart.
- B. **Dance Jump:** A small jump of not more than one-half revolution used to change foot or direction. Such jumps must be executed in dance hold or at not more than two arm lengths apart. Both partners may jump at the same time.
- C. **Hops:** A small jump without revolution.

#### DG 7.04 Types of Movements

- A. **Crouch:** a two foot movement in which a skater travels along the ice with both legs bent at an angle (with at least 90 degrees between the thigh and shin of the skating legs).
- B. **Ina Bauer:** a two-footed movement in which the skater travels along the ice with one foot on a forward edge/tracing and the other on a matching backward edge on a different but parallel edge/tracing.
- C. **Lunge:** a movement in which a skater travels along the ice with one leg bent (with at least 90 degrees between the thigh and shin of the skating leg) and the other leg directed behind with the boot/blade touching the ice.
- D. **Pivot:** a two-footed movement in which the toe picks of one foot are inserted

into the ice by a skater as a central pivoting point while the other foot travels in a circular pattern around the pivot point.

- E. **Shoot the Duck:** a one foot movement in which a skater travels along the ice with one leg in a strongly bent position and the other leg directed forward parallel to the ice.
- F. **Spread Eagle:** a curving two-footed movement in which the skater skates with one foot on a forward edge and the other on a matching backward edge on the same curve (i.e. outside and inside).

### Dance Music

#### DM 1.00 Fundamentals of Music to Be Considered for Ice Dancing

**DM 1.01 Beat:** The regular recurring and periodic pulse or throb that constitutes the unit of measure in all measured music.

**DM 1.02 Accent:** The stress of one tone over others.

**DM 1.03 Measure:** A group of beats, the first of which (usually) is accented or the major beat. All measures in a given type of music contain the same number of beats.

**DM 1.04 Meter:** The number of major (strong) and minor (weak) beats in a measure of music.

**DM 1.05 Tempo:** The speed of the music; specifically for ice dancing, measures per minute and the number of beats per measure; beats per minute.

**DM 1.06 Rhythm:** Regularly repeated and short as well as strong and off-beat notes (regardless of the melody) which give the music its character; e.g. march rhythm, tango rhythm, waltz rhythm, etc. Meter and tempo combine to make rhythm.

**DM 1.07 Melody:** A succession of simple sounds so arranged as to produce a pleasing effect on the ear or the leading part of a harmonized composition. The melody line determines the phrasing of the musical composition and must be taken into consideration at all times.

**DM 1.08 Phrase:** Music used for ice dancing includes melodic phrases, according to the tempo, of 2, 4, 8, 12, or 16 measures. The first beat after the introduction usually begins the skating phrase. Note that the melody sometimes begins slightly before or after the first strong beat; that is, the melody does not always start on count 1. The notes of a melody which actually start slightly before the beginning of the musical phrase are termed a “pick-up.”

#### DM 2.00 Dance Music Interpretation

**DM 2.01 Music Interpretation:** A combination of correct timing in all its aspects as it pertains to ice dancing and the individual conception of expression which brings to life the character of the music.

**DM 2.02 Timing:** The proper relationship of the stroke and glide of the skate on the ice and other body movements to the correct beat(s) of the music. For test requirements, see TR 46.00.

**DM 2.03 Expression:** The quality of dancing which interprets the character of the music that designates the type of dance — waltz, tango, march, foxtrot, etc. For test requirements, see TR 46.00.

#### DM 3.00 Relationship of Music to Dance Diagrams

**DM 3.01** For the relationship of the music to the steps of the dances as shown on the diagrams, see DD 1.04

### Timing of Dance Patterns (DM 4.00) Revised 5/20/2008

Dance	Tempo		Competition Intro		Pattern Time					
	Beat/ Min	Meas/ Min	Beat	Secs	1	2	3	4	5	6
Dutch Waltz	138	46 (3/4)	24	10.4	:21	:42	1:03	1:23		
Canasta Tango	104	26 (4/4)	32	18.5	:16	:32	:48	1:05		
Rhythm Blues	88	22 (4/4)	16	10.9	:22	:44	1:05	1:27		
Swing Dance	96	24 (4/4)	16	10.0	:40	1:20	2:00	2:40		
Cha-Cha	100	25 (4/4)	32	19.2	:19	:38	:58	1:17		
Fiesta Tango	108	27 (4/4)	32	17.8	:18	:36	:53	1:11		
Hickory Hoedown	104	26 (4/4)	32	18.5	:23	:46	1:09	1:32		
Willow Waltz	138	46 (3/4)	24	10.4	:23	:47	1:10	1:34		
Ten-Fox	100	25 (4/4)	32	19.2	:19	:38	:58	1:17		
Fourteenstep*	112	28 (4/4) 56 (2/4)	32	17.1	:11	:21	:32	:43		
European Waltz*	135	45 (3/4)	24	10.7	:24	:48	1:12	1:36		
Foxtrot	100	25 (4/4)	32	19.2	:17	:34	:50	1:07		
American Waltz	198	33 (6/8)	48	14.6	:29	:58	1:27	1:56		
Tango	108	27 (4/4)	32	17.8	:29	:58	1:27	1:56		
Rocker Foxtrot	104	26 (4/4)	32	18.5	:16	:32	:48	1:05		
Kilian	116	29 (4/4) 58 (2/4)	32	16.5	:08	:17	:25	:33	:41	:50
Blues	88	22 (4/4)	32	21.8	:25	:49	1:14	1:38		
Paso Doble	112	28 (4/4) 56 (2/4)	32	17.1	:17	:34	:51	1:09		
Starlight Waltz	174	29 (6/8)	48	16.6	:35	1:10	1:46	2:21		
Viennese Waltz	156	26 (6/8)	48	18.4	:23	:46	1:09	1:32		
Westminster Waltz	162	27 (6/8)	48	17.8	:29	:58	1:27	1:56		
Quickstep	112	28 (4/4) 56 (2/4)	32	17.1	:15	:30	:45	1:00		
Argentine Tango	96	24 (4/4)	32	20.0	:35	1:10	1:45	2:20		
Rhumba	176	44 (4/4)	32	10.9	:15	:30	:45	1:00		
Austrian Waltz	180	30 (6/8)	48	16.0	:49	1:38	2:27	3:16		
Cha Cha Congelado	116	29 (4/4)	32	16.5	:33	1:07	1:40	2:13		
Yankee Polka	120	30 (4/4) 60 (2/4)	32	16.0	:32	1:04	1:36	2:08		
Ravensburger Waltz	198	33 (6/8)	48	14.6	:29	:58	1:27	1:56		
Tango Romantica	112	28 (4/4)	32	17.1	:51	1:43	2:34	3:26		
Silver Samba	108	27 (4/4)	32	17.8	:29	:59	1:28	1:57		
Golden Waltz	186	31 (6/8)	48	15.4	:59	1:58	2:57	3:56		
Midnight Blues	88	22 (4/4)	32	21.8	:49	1:38				
Finnstep	104	52 (2/4)	32	18.5	:38	1:16	1:54			

\* Standard Competition Pattern

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## Dance Diagrams and Descriptions

### DD 1.00 General

**DD 1.01** The dance diagrams show for each dance the description and sequence of steps, their relation to the music, their relation to the longitudinal, continuous and transverse axes (DG 1.00) and the partner positions. These relationships should be maintained as closely as possible for proper dance expression and execution.

**DD 1.02** The diagrams are drawn with constant radii for each individual lobe centerline and with the length of tracing for each step in constant proportion to the total length of pattern centerline, the total number of steps in the pattern and the number of beats of music designated for each step: e.g., the length of tracing for a four-beat step is shown twice as long as a two-beat step, four times as long as a one-beat step, etc. This latter relationship ideally assumes that the dancer travels along the pattern centerline at a constant speed.

**DD 1.03** The diagrams show as clearly as possible the direction and curvature of each edge as well as their relationship on the ice. Although the dances should be skated with strong edges and as much expression as possible, dancers should be careful to retain the prescribed relationship of edges to the axes. However, the curvature and the length of tracings are not to be taken too literally, and the actual skating of the dance in these respects may diverge somewhat from the printed diagram (e.g., the dancer in accelerating during power strokes and decelerating during other steps where no impetus is gained may thereby increase or decrease the length of tracing and the radii of the lobes respectively). The permissible divergence does not include skating the curvatures and length of steps in such a manner that the pattern and the lobes are distorted or that some edges become flats or nearly flats.

**DD 1.04** The duration of each step, in number of beats, is shown by the numbers placed alongside the inside of the tracing of each step. For steps containing one-foot turns, the number of beats before and after the turn are shown rather than the total number of beats of the step (e.g., Rocker Foxtrot, 1 + 3 for a four-beat step with a rocker on beat two).

**DD 1.05** The steps for each dance are numbered on the diagrams, for easy reference, beginning with the first step of the dance (e.g., 1-LFO, 2-RFI, etc.).

**DD 1.06** All steps are open strokes (DG 5.07) unless specifically indicated otherwise.

**DD 1.07** The notation “SC” indicates that a slight change of edge (or rock-over) should be made at the end of one edge to facilitate the takeoff of the following edge. This slight change of edge should not be confused with the definite change of edge called for in some of the dances (e.g., Step 8 of the Fiesta Tango), since it is merely a rock-over of the skate blade to an inside edge which is made after the free foot has been drawn down beside the skating foot for the takeoff of the next step.

**DD 1.08** The diagrams for the international dances correspond generally to those contained in the ISU regulations. However, since some slight differences may exist, dancers planning to take ISU tests or to compete in international competitions should refer to the current ISU regulations.

**DD 1.09** The Fourteenstep pattern, when skated in a dance session where more than four couples are dancing at the same time and the rink size permits, should be lengthened by including Steps 1 to 4 twice along the side of the rink; thus, the number of steps in the pattern is increased from 14 to 18. See also 6078 (B).

**DD 1.10** See Dance Glossary for definitions of axes, lobe, pattern, dance positions, steps, turns and requirements for introductory steps.

**DD 1.11** See Dance Music section for timing of dance patterns and definitions of music terms.

**DD 1.12** See DD 2.00 for lists of abbreviations and their meanings.

**DD 1.13** Dance descriptions specify for each dance: The music, tempo, pattern timing, pattern requirement, test category, if an international dance, the inventors, where first performed, the character of the dance and special details and requirements. The descriptions complement the diagrams and should be studied in conjunction with them to fully understand all requirements including those for interpretation and expression.

**DD 1.14** For the European Waltz and the American Waltz for tests only, the skater may begin the dance on the short axis of the rink. For competitions, the dance must begin with Step 1.

## DD 2.00 Abbreviations

### Code Meaning (refer also to Glossary of Dance Terms)

3..... Three-turn (DG 6.11)	QclMo ..... Quick closed Mohawk
Alt. O.S. .... Alternating Outside position	qcs ..... Quick Cross Over Slip
B ..... Back (Backward) — direction of travel	QopCho ..... Quick open Choctaw
B ..... Behind — relationship of one foot to the other	QopMo ..... Quick open Mohawk
BK ..... Bend Knee	R ..... Right (foot)
BKWD ..... Backward — direction of free leg/foot	R ..... Roll — used in combination of abbreviations designating Movements
Br ..... Bracket	Rev. Kilian . Reversed Kilian position
CE ..... Change Edge	Rev. O.S. .... Reversed Outside position
Ch ..... Chassé	Rk/Roc ..... Rocker
Cho ..... Choctaw	Run ..... see DG 5.12
cl ..... closed	S ..... Stroke
clCho ..... closed Choctaw	SC ..... Slight Change of edge
clMo ..... closed Mohawk	Seq ..... Sequence of steps
CR ..... cross Roll	Siz ..... Scissors
Ctr ..... Counter	sl ..... slide
Dbl ..... Double	slCh ..... slide Chassé
DD ..... Dance Diagram/Description	SR ..... Swing Roll
DG ..... Dance Glossary	sw ..... swing
DM ..... Dance Music	swCho ..... swing Choctaw
swMo ..... swing Mohawk	swclCho ..... swing closed Choctaw
F ..... Forward — direction of travel	swclMo ..... swing closed Mohawk
F ..... (in) Front — relationship of one foot to the other	swCtr ..... swing Counter
Ft ..... Foot	swopCho ..... swing open Choctaw
FWD ..... Forward — direction of free leg/foot	swopMo ..... swing open Mohawk
I ..... inside edge	swRk/Roc... swing Rocker
L ..... Left (foot)	Twz ..... Twizzle
Mo ..... Mohawk	Wtz 3 ..... Waltz Three-turn
O ..... Outside edge	X ..... cross
op ..... open	XB ..... cross step Behind
opCho ..... open Choctaw	XBCh ..... cross step Behind Chassé
opMo ..... open Mohawk	XCh ..... cross Chassé
opS ..... open stroke	XF ..... cross step in Front
Opt ..... Optional	XFCh ..... cross step in Front Chassé
ov ..... over	XopCho ..... crossed open Choctaw
Part. O.S. .... Partial Outside position	XS ..... cross Stroke
pr ..... Progressive	XslCh ..... cross slide Chassé
Q ..... Quick	XSR ..... cross Swing Roll
QclCho ..... Quick closed Choctaw	XswCho ..... cross swing Choctaw
	XswMo ..... cross swing Mohawk

### Combination Examples

RFO .....	Right Forward Outside edge
LBI .....	Left Back Inside edge
RFOI .....	Right Forward Outside edge change to inside edge
LFI-slCh .....	Left Forward Inside edge slide Chassé
RBO-XFCh .....	Right Back Outside edge cross step in Front Chassé
L Ft. Siz-R Ft. FWD.....	Left Foot Scissors with Right Foot Forward
Opt.-slCh.....	Optional — slide Chassé
Qsw opMO.....	Quick swing open Mohawk

## DUTCH WALTZ

MUSIC: Waltz 3/4

TEMPO: 46 measures of 3 beats per minute; 138 beats per minute

COMPETITION  
INTRODUCTION: 24 beats, 10.4 seconds

Pattern-Timing: 1 = :21; 2 = :42; 3 = 1:03; 4 = 1:23

DURATION: Test 2 = :42  
Comp 3 = 1:03

PATTERN: Set

TEST: Preliminary

The Dutch Waltz is skated in Kilian position, and both partners skate the same steps. The dance is skated to slow, deliberate waltz music and consists mostly of progressive sequences and long swing rolls. This is an easy dance for beginners consisting of forward edges only, and allows skaters to devote their attention to the dance steps in relation to the musical rhythm of the waltz.

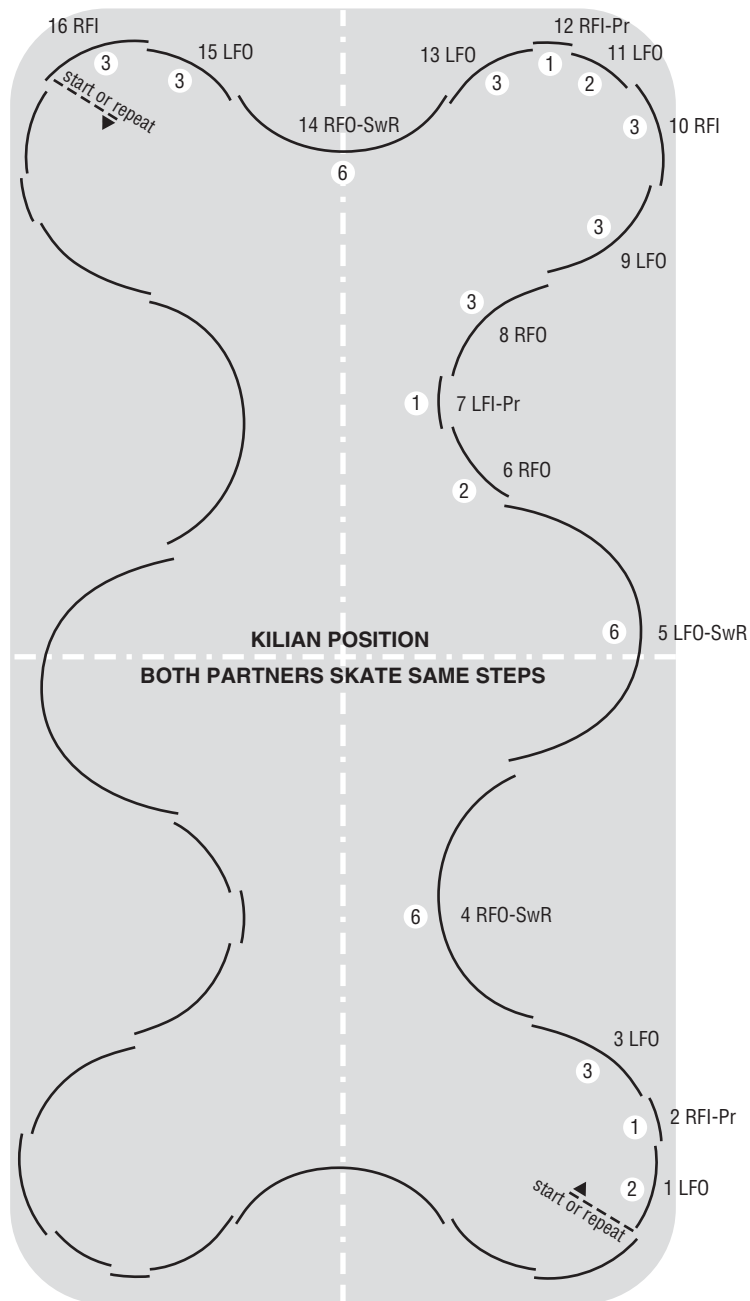
Special attention should be given to the number of beats for each step in the progressive sequences in order to express the waltz rhythm of 2-1-3.

Erect, natural body 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 for soft knee action in time with music.

INVENTOR: George Muller

FIRST PERFORMED: Broadmoor Ice Palace, Colorado Springs, Colo., 1948

## DUTCH WALTZ — SET PATTERN DANCE



## CANASTA TANGO

MUSIC: Tango 4/4  
TEMPO: 26 measures of 4 beats per minute; 104 beats per minute

COMPETITION  
INTRODUCTION: 32 beats, 18.5 seconds  
PATTERN-TIMING: 1 = :16; 2 = :32; 3 = :48; 4 = 1:05  
DURATION: Test 2 = :32  
Comp 3 = :48

PATTERN: Set

TEST: Preliminary

The Canasta Tango is skated in Reversed Kilian position, and both partners skate the same steps. It is a dance consisting of forward edges only and introduces the tango rhythm to skaters at the preliminary test level.

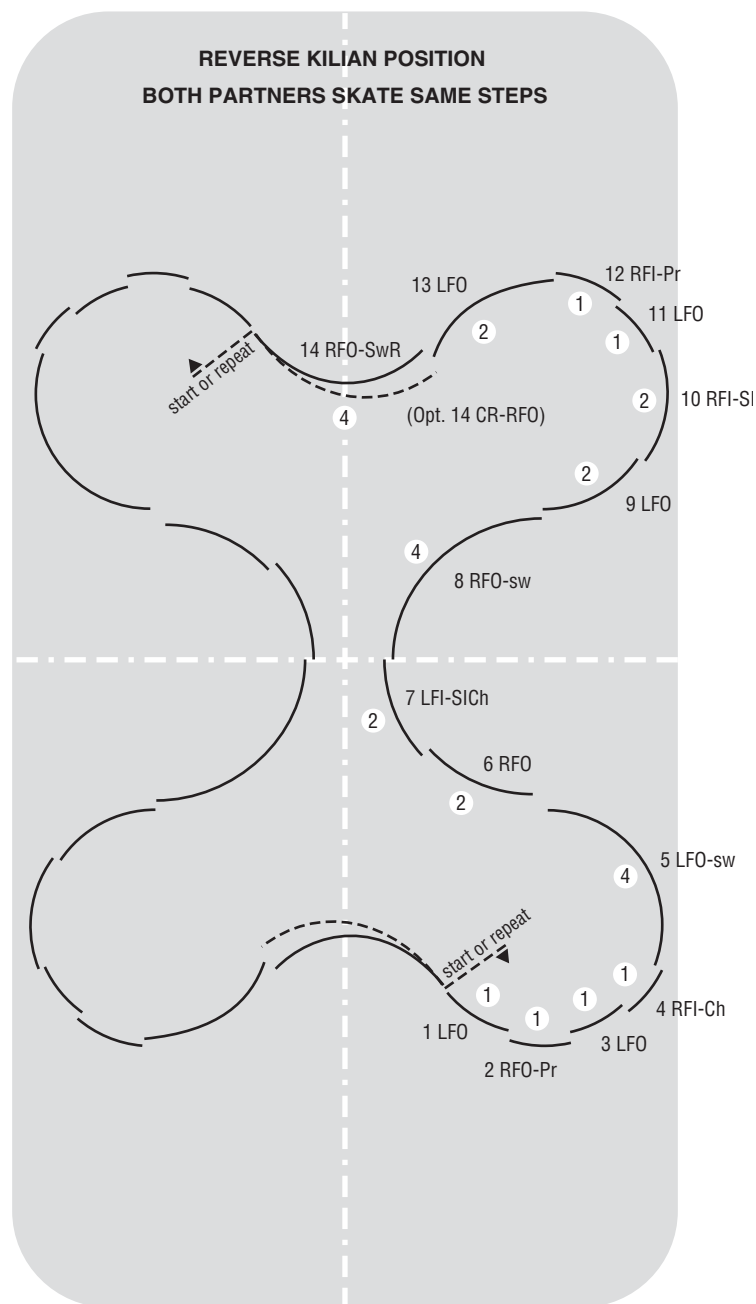
Particular attention should be given to the skating of the chassé at Step 4, and the two slide chassés at Steps 7 and 10. The use of appropriate knee action on the slide chassés can help in expressing the tango rhythm.

Note that Step 14 may be started, optionally, with a cross stroke. A stroking action by the left foot should be evident and a toe push is to be avoided.

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

INVENTOR: James B. Francis

FIRST PERFORMED: The University Skating Club, Toronto, Canada, 1951



MUSIC: Blues 4/4  
TEMPO: 22 measures of 4 beats per minute; 88 beats per minute

COMPETITION  
INTRODUCTION: 16 beats, 10.9 seconds

PATTERN-TIMING: 1 = :22; 2 = :44; 3 = 1:05; 4 = 1:27

DURATION: Test 2 = :44  
Comp 3 = 1:05

PATTERN: Set

TEST: Preliminary

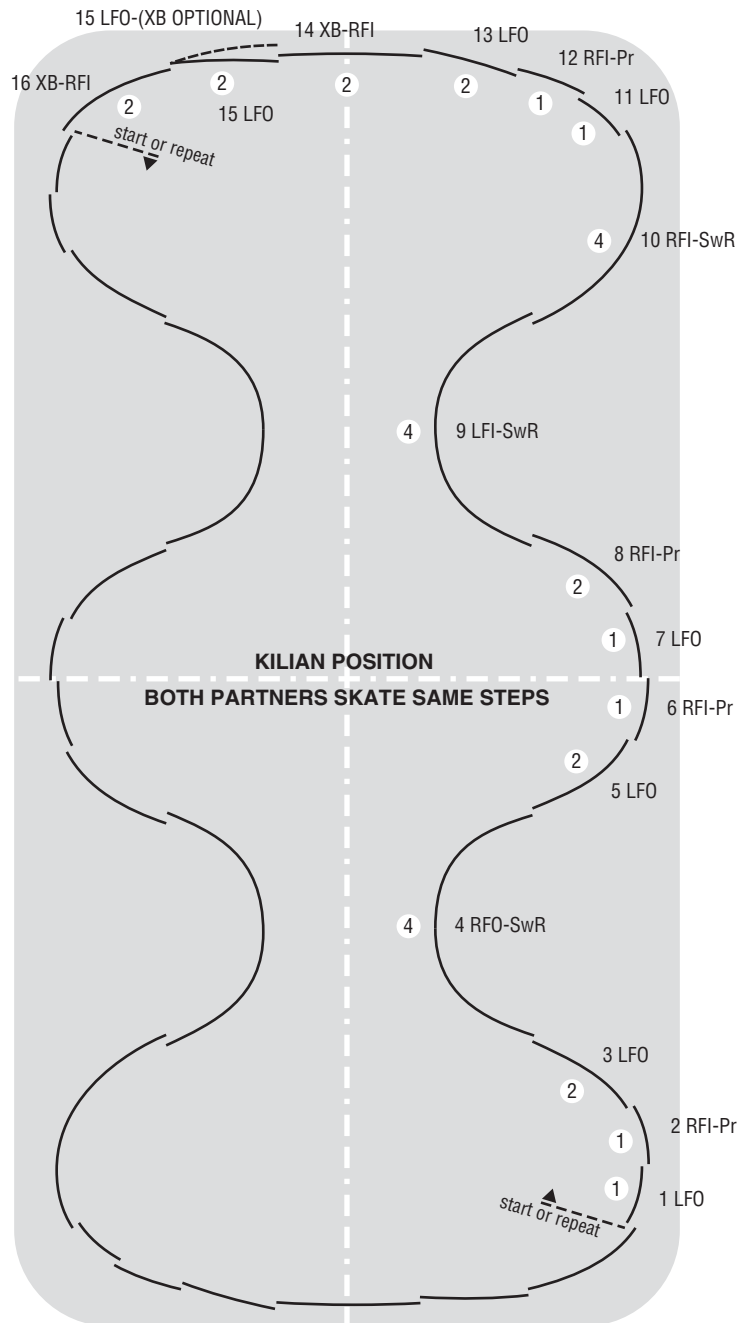
The Rhythm Blues is skated in Kilian position, and both partners skate the same steps. A slow tempo and forward skating make this dance appear deceptively simple. However, correct timing, pattern and proper expression are required to make the dance pleasing to watch. Attention to depth of edges and proper curvature of lobes is essential. Care must also be taken to fully complete lobes on the correct edge. Partners must utilize 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. Timing becomes more intricate with Steps 5 to 10. Step 5 must be held for two full beats as it begins a “promenade” sequence similar to that before the choctaw in the pre-gold Blues. Steps 6 and 7 are each one beat, Step 8 is two beats and Steps 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 to 13, are needed to maintain speed through the cross behinds, so there is no struggle to regain speed on the repeat. The XBs, which complete the dance, must be crisp and precise, accompanied 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.

INVENTOR: Robert Craigin

HISTORY: Originally a roller skating dance, the Rhythm Blues was originally selected for the pre-bronze dance test in 1988 after being suggested by Bette Wilson of the Utah FSC.

## RHYTHM BLUES — SET PATTERN DANCE



## SWING DANCE

MUSIC: Foxtrot 4/4 or Schottische 2/4  
 TEMPO: 24 measures of 4 beats per minute; 96 beats per minute

COMPETITION  
 INTRODUCTION: 16 beats, 10 seconds

PATTERN-TIMING: 1 = :40; 2 = 1:20; 3 = 2:00; 4 = 2:40

DURATION: Test 2 = 1:20  
 Comp 2 = 1:20

PATTERN: Set

TEST: Pre-bronze

This dance introduces beginning dancers to a fourth basic rhythm and presents a relaxed method of changing from forward to backward skating. It requires the man to learn to lead and the lady to follow while skating backward as well as forward.

While the dance diagram shows correct curvature of edges and lobes, such depth of curvature should not be expected from a skater at this level. It does, however, present a goal toward which the skater should aim.

It should be noted that Steps 1 to 8 and 16 to 23 are similar in pattern and character and are skated in closed position. These steps are skated both forward and backward by each partner to complete a pattern of the dance.

The hand-in-hand position as specified on the dance diagram for Steps 9 to 13 and 24–28 allows the skater traveling backward to step forward easily and to proceed in a relaxed manner, right hand in partner's left. While both partners skate forward, a separation of at least 24 inches is desirable. These steps should be skated with soft knee action and the appearance of arms during this part of the dance is left to the discretion of the skaters. Closed position is resumed in time for Step 14 or 29.

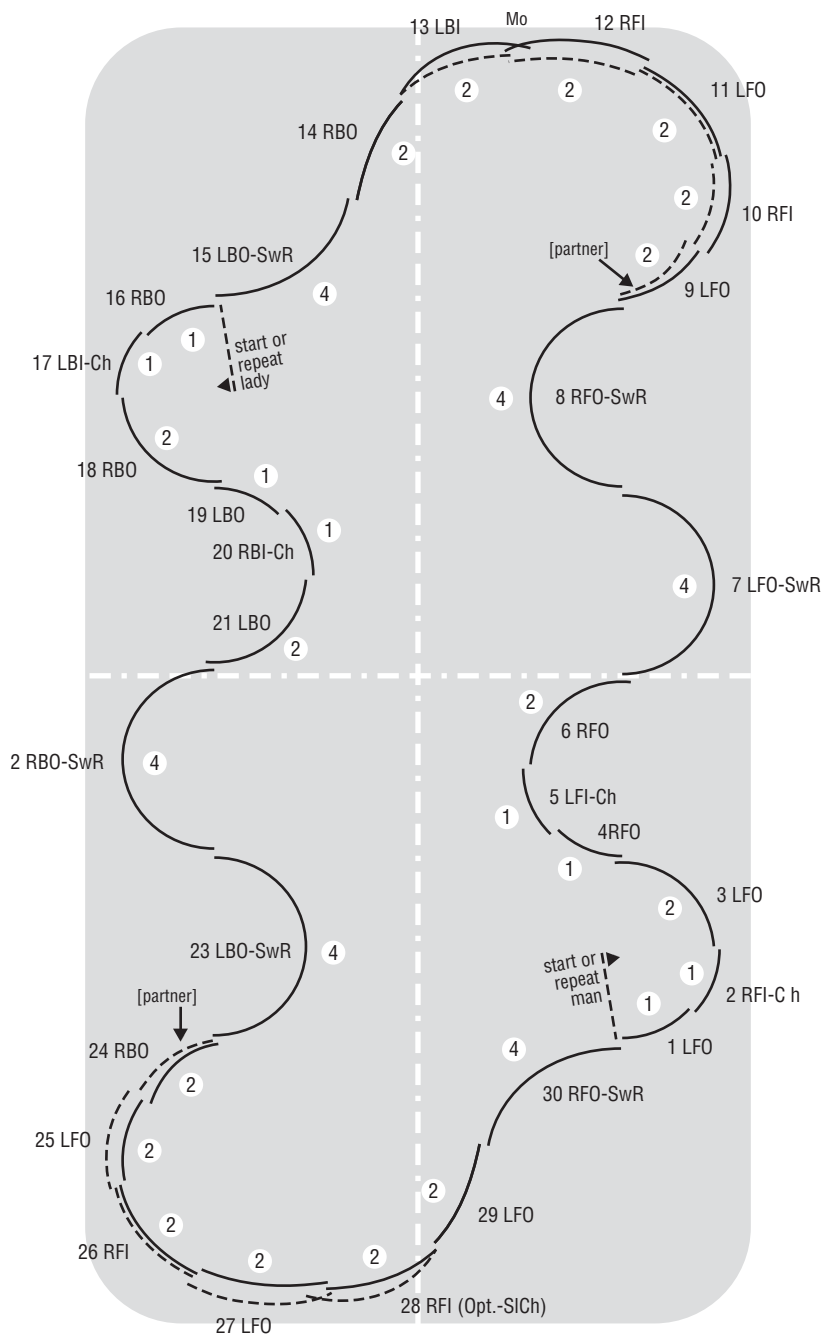
Any type of forward inside uncrossed mohawk is permissible as long as the balance and control are good and the execution is pleasing to watch.

Step 28 may be either an open stroke or a slide chassé.

INVENTOR: Hubert Sprott

FIRST PERFORMED: Broadmoor Ice Palace, Colorado Springs, Colo., 1948

## SWING DANCE — SET PATTERN DANCE



## CHA CHA

MUSIC: Cha Cha 4/4  
 TEMPO: 25 measures of 4 beats per minute; 100 beats per minute

COMPETITION INTRODUCTION: 32 beats, 19.2 seconds

PATTERN-TIMING: 1 = :19; 2 = :38; 3 = :58; 4 = 1:17

DURATION: Test 2 = :38  
 Comp 3 = :58

PATTERN: Set

TEST: Pre-bronze

The dance may be skated in open or Kilian position, and both partners skate the same steps. It is important that skaters reflect the unusual rhythm of this dance with free leg expression as well as appropriate upper body and head positions. Accurate timing is essential to the feeling of the dance as a whole. Maintaining the tempo while achieving some edge depth should be a priority.

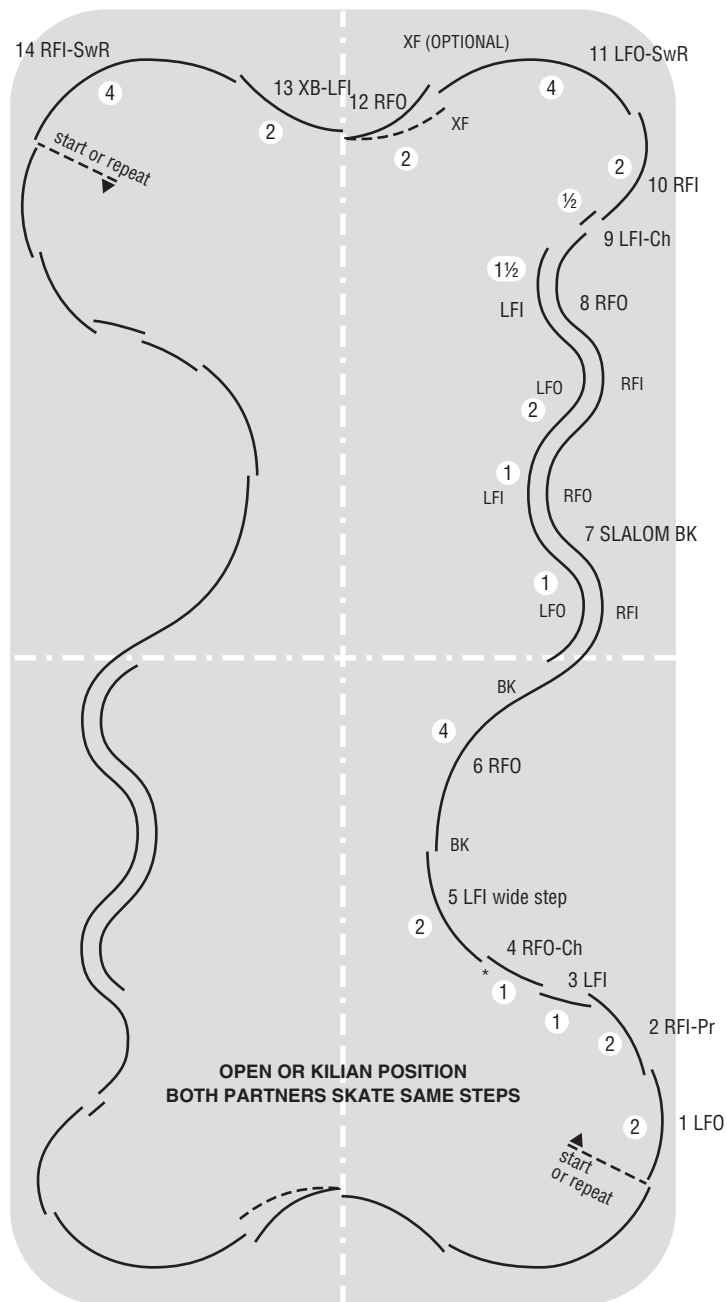
The dance begins with a two-beat LFO followed by a two-beat RFI progressive (Step 2). This is, in turn, followed by a quick chassé sequence commencing on a LFI edge (Step 3). The last step of the chassé sequence is a slight widestep to the top of the lobe.

Step 6 starts with a four-beat edge with the free leg expression free but consistent with the Cha Cha rhythm. Beat four begins the two-foot slalom (Step 7) with the knees bent. The knees should rise and fall at the transitions with the hips twisting underneath (independent of the shoulders) to create the slalom motion. The power is attained on the curves by pressure, first with the RFI edge, then LFI, and finally RFI. The last RFI should be slightly deeper to allow for a good transition and push to Step 8 on beats four and one. The two foot slalom remains on two feet until the push onto the RFO edge PRIOR to Step 9. Step 8 should end parallel to the longitudinal axis. Step 9 is a half-beat just before Step 10 — a two-beat RFI.

Step 11 is a rather deep LFO swing roll. Free leg action on Steps 11 and 14 is left to the discretion of the skater. The free leg may be brought forward and extended or brought only to the skating foot and extended back again. Step 12 is an optional XF. It may be skated as an open stroke or transition. Step 13 is an XB. Step 14 is a RFI swing roll which completes the dance.

INVENTOR: Helen Gage Moore. The dance was submitted by Sandy Lamb.

## CHA CHA — SET PATTERN DANCE



## FIESTA TANGO

MUSIC: Tango 4/4  
 TEMPO: 27 measures of 4 beats per minute; 108 beats per minute

COMPETITION  
 INTRODUCTION: 32 beats, 17.8 seconds

PATTERN-TIMING: 1 = :18; 2 = :36; 3 = :53; 4 = 1:11

DURATION: Test 2 = :36  
 Comp 3 = :53

PATTERN: Set

TEST: Pre-bronze

In the Fiesta Tango, both partners skate the same steps. The tempo of the Fiesta Tango is a slow tango rhythm, and partners should strive for upright carriage, soft knee action, easy flow and smooth, uniform leg swings.

The couple is in Reversed Kilian hold commencing with Step 1 through Step 10. The couple changes to Kilian hold at Step 11, and the hold is maintained until the restart of the dance.

Step 8 allows for very pleasing interpretation. It is begun with an open stroke followed by a swing at the third count of the step. For the remaining counts of the step, there are no restrictions as to the use of the free leg, and this can add a great deal to the interpretation of the tango expression. Note, however, the change of edge must be executed on the correct beat of music as shown on the dance diagram.

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

INVENTOR: George Muller

FIRST PERFORMED: Broadmoor Ice Palace, Colorado Springs, Colo., 1948

## FIESTA TANGO — SET PATTERN DANCE

## HICKORY HOEDOWN

MUSIC: Country-Western (Hoedown) 4/4  
 TEMPO: 26 measures of 4 beats per minute; 104 beats per minute

COMPETITION  
 INTRODUCTION: 32 beats, 18.5 seconds

PATTERN-TIMING: 1 = :23; 2 = :46; 3 = 1:09; 4 = 1:32

DURATION: Test 2 = :46  
 Comp 3 = 1:09

PATTERN: Set

TEST: Bronze

The music for the Hickory Hoedown should be derived from formal square dancing and convey the feeling of country-western style. The dance should reflect enjoyment and flair throughout. The prescribed free leg action, showing good control and supple knee action, will add crispness and accent the character of this dance.

The Hickory Hoedown is a symmetrical half-rink pattern dance, where position is optional, Steps 1 to 17. After Step 17, closed position is assumed. At the repeat of the dance, the skaters resume optional position.

Steps 1 to 3 and 4 to 6 are two chassés done simultaneously by both partners first toward the longitudinal axis then away but progressing generally up the ice at a fairly rapid pace. These are followed by a progressive sequence (Steps 7 to 9) that curves sharply toward center and a slide chassé begun with a RFO cross roll (Step 10), the slide (Step 11) and the exit edge (Step 12). Step 11 (and Step 16) are three beats in length.

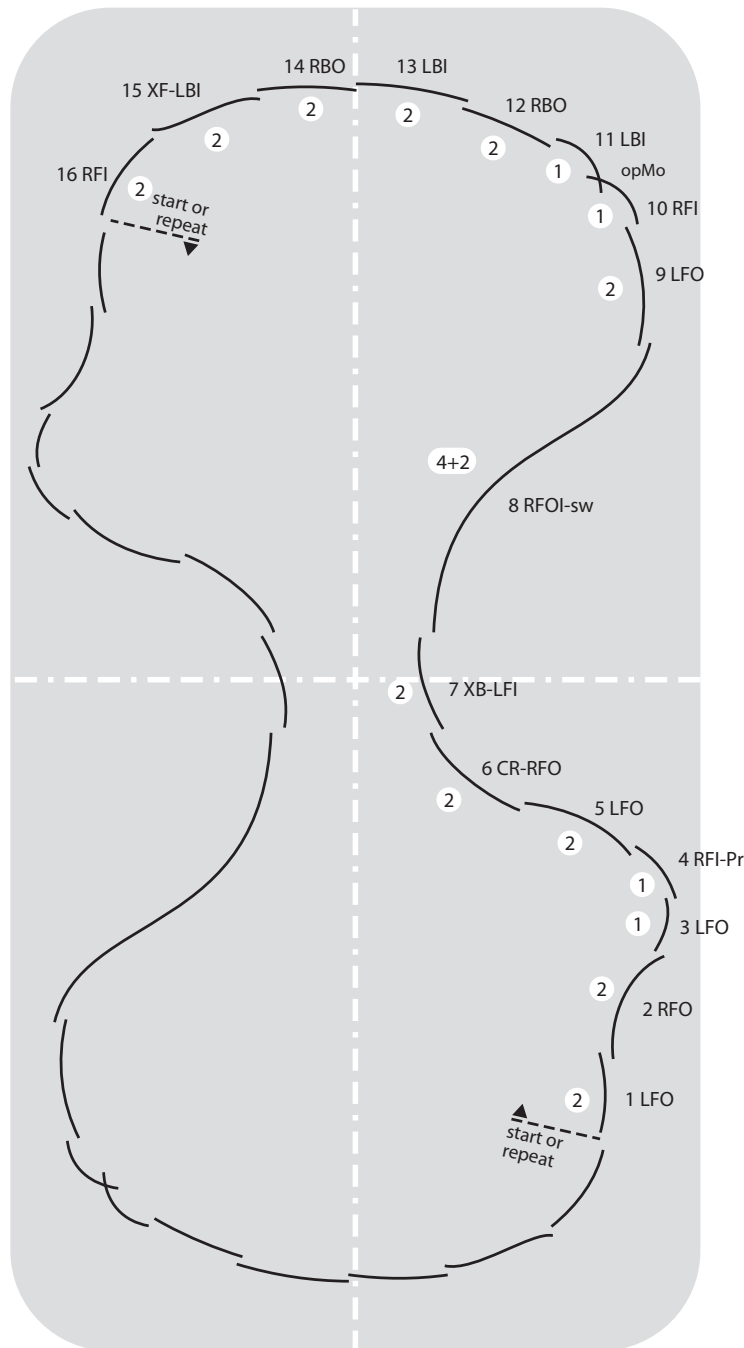
At Step 11 (and 16) a new type of free leg expression is introduced. The free leg should extend forward on the first part of the edge, then bend at the knee, causing the foot itself to travel back to the skating knee. Additional free leg expression at this point is permitted as long as it is appropriate for the dance.

Step 12 begins the identical sequence in the opposite direction with the progressive (Steps 12 to 14), a LFO cross roll (Step 15), the slide (Step 16), and the exit LFO for the man (Step 17a) with a LFO three for the lady executed on a fairly deep edge that curves around the corner. Step 18 is a four-beat swing of the free leg for both partners followed by a rapid three-turn for the man and two more four-beat swings in the opposite direction (Step 20). Steps 21 to 22 form a quick, somewhat difficult RBO-LFO back-forward transition for the man while the lady executes a forward chassé then progressive sequence to complete the dance in open position.

The Hickory Hoedown is a light, carefree and airy dance which must be skated with a square dance feeling. Because of identical sequences in both directions, the content of the dance is largely symmetrical. Therefore, well-controlled knee bends, deep and well controlled edges, and firm and exaggerated leg extensions are essential for appropriate expression in this dance.

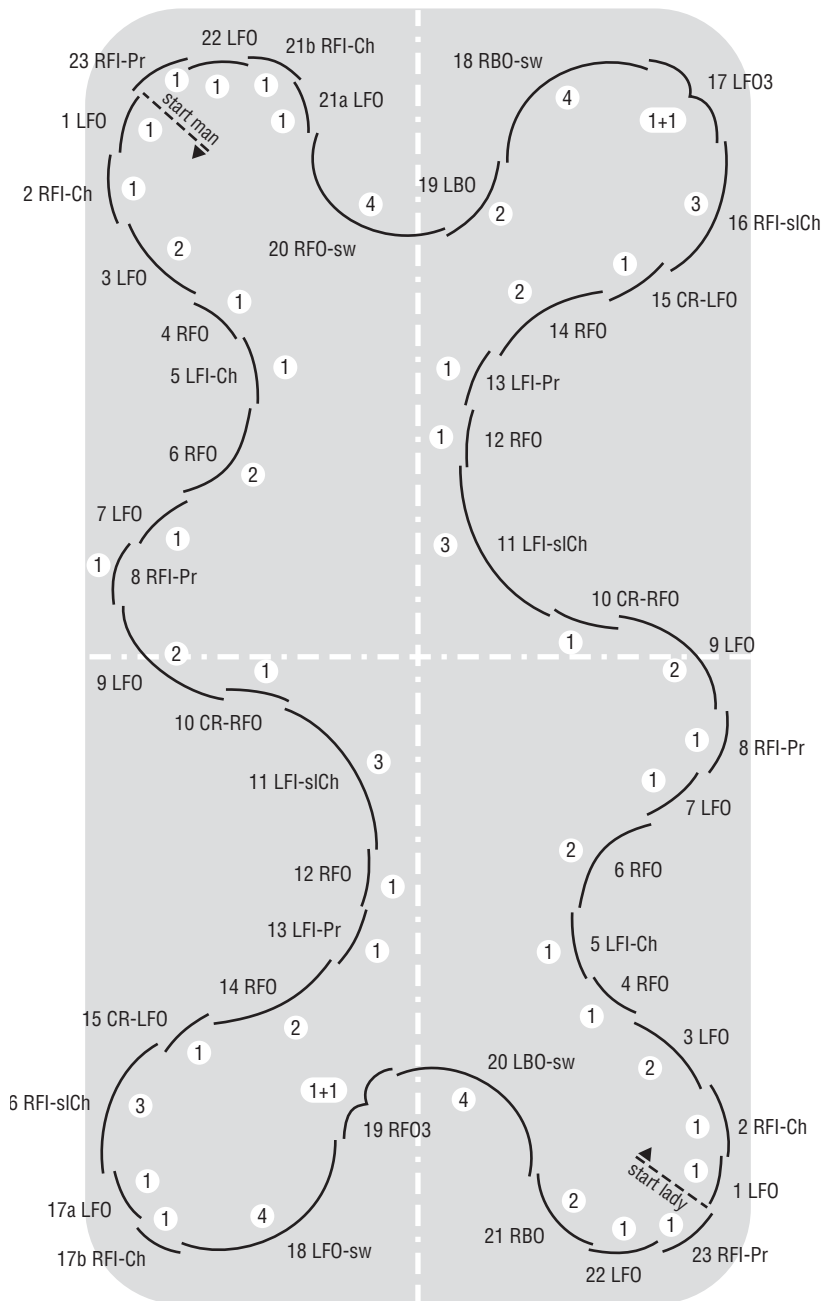
INVENTORS: Wendy Weinstock Mlinar, Holly Genola Cole and H. Theodore Graves

FIRST PERFORMED: Hickory Hill FSC, Harvey School Rink, Jan. 25, 1987





# HICKORY HOEDOWN — SET PATTERN DANCE



# WILLOW WALTZ

MUSIC: Waltz 3/4  
 TEMPO: 46 measures of 3 beats per minute; 138 beats per minute

COMPETITION INTRODUCTION: 24 beats, 10.4 seconds  
 PATTERN-TIMING: 1 = :23; 2 = :47; 3 = 1:10; 4 = 1:34  
 DURATION: Test 2 = :47  
 Comp 3 = 1:10  
 PATTERN: Set  
 TEST: Bronze

The Willow Waltz presents a variety of turns, steps, and sequence of steps for skaters at the bronze test level. Correct timing and execution throughout are necessary to express the rhythm and flow of this dance. Special attention of both partners should focus on clean, distinct (not slurred), rhythmic progressive and chassé sequences executed with soft knee action and gliding movement. The timing of these sequences must be in the definite waltz rhythm of 2-1-3 counts per step, respectively.

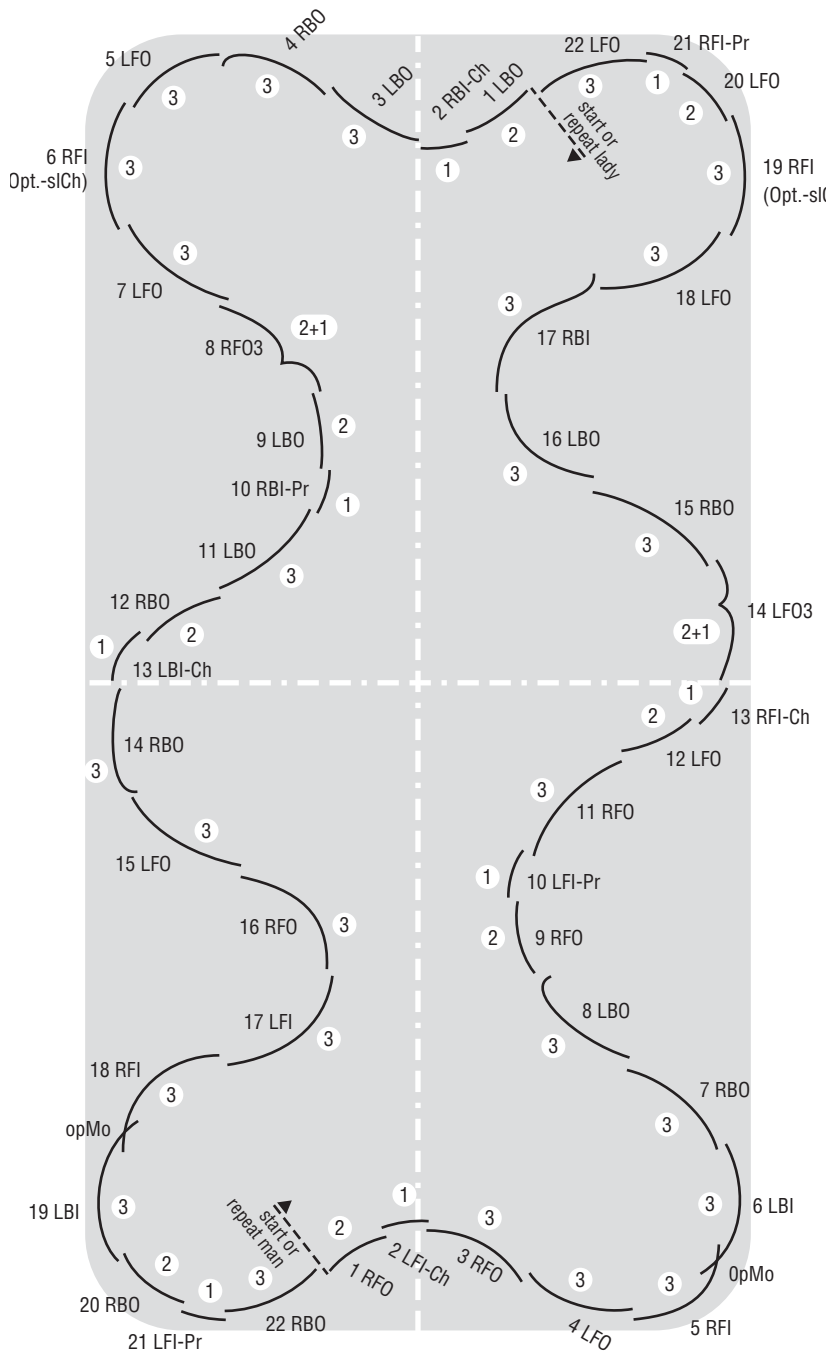
The lady's Step 6 and the man's Step 19 may be either open strokes with the free legs in counter-position or slide chassés with the free legs in matching position.

Erect carriage and unison should be maintained throughout. Partners should skate close together and strive for neat footwork without wide stepping. Good flow and pace are desirable and should be obtained without effort and visible pushing.

INVENTOR: George Muller

FIRST PERFORMED: Crystal Ice Palace, Willow Springs, Ill., 1953

## WILLOW WALTZ — SET PATTERN DANCE



## TEN-FOX

MUSIC: Foxtrot 4/4  
 TEMPO: 25 measures of 4 beats per minute; 100 beats per minute

COMPETITION INTRODUCTION: 32 beats, 19.2 seconds

PATTERN-TIMING: 1 = :19; 2 = :38; 3 = :58; 4 = 1:17

DURATION: Test 2 = :38  
 Comp 3 = :58

PATTERN: Set

TEST: Bronze

As denoted by the name, the Ten-Fox is a dance that was created by combining elements from the Foxtrot and an old social dance called the Tenstep (later replaced by the Fourteenstep).

The dance has several changes of hold and introduces the closed offset hold that is in the Fourteenstep and the similar changes of hold that are in the Foxtrot. The hold for the couples during Steps 1 to 4 are in waltz/closed position. Special attention should be given to a smooth transition at the turning point from lady's Step 4a (LBO-SwR) to Step 4b, and the man's proper execution of the two-beat change of edge (Step 4 RFOI-SwR) to coincide with the lady's step forward (Step 4b). The man must also synchronize his kneebend to coincide with the lady's step forward on Step 4b. The use and positions of the free legs during the lady's Step 4b and man's Step 4 during the two-beat change of edge are optional but must remain in unison. At Step 5 and through Step 7, the couple changes to foxtrot position.

Commencing with Step 8 and through Step 12 the couple is back in waltz position. It must be noted that Step 8 for the lady requires a rising and bending knee action to coincide with the man's Step 8a and 8b. Expression of dance rhythm in the timing of the body movements can do much to enhance the character of this dance.

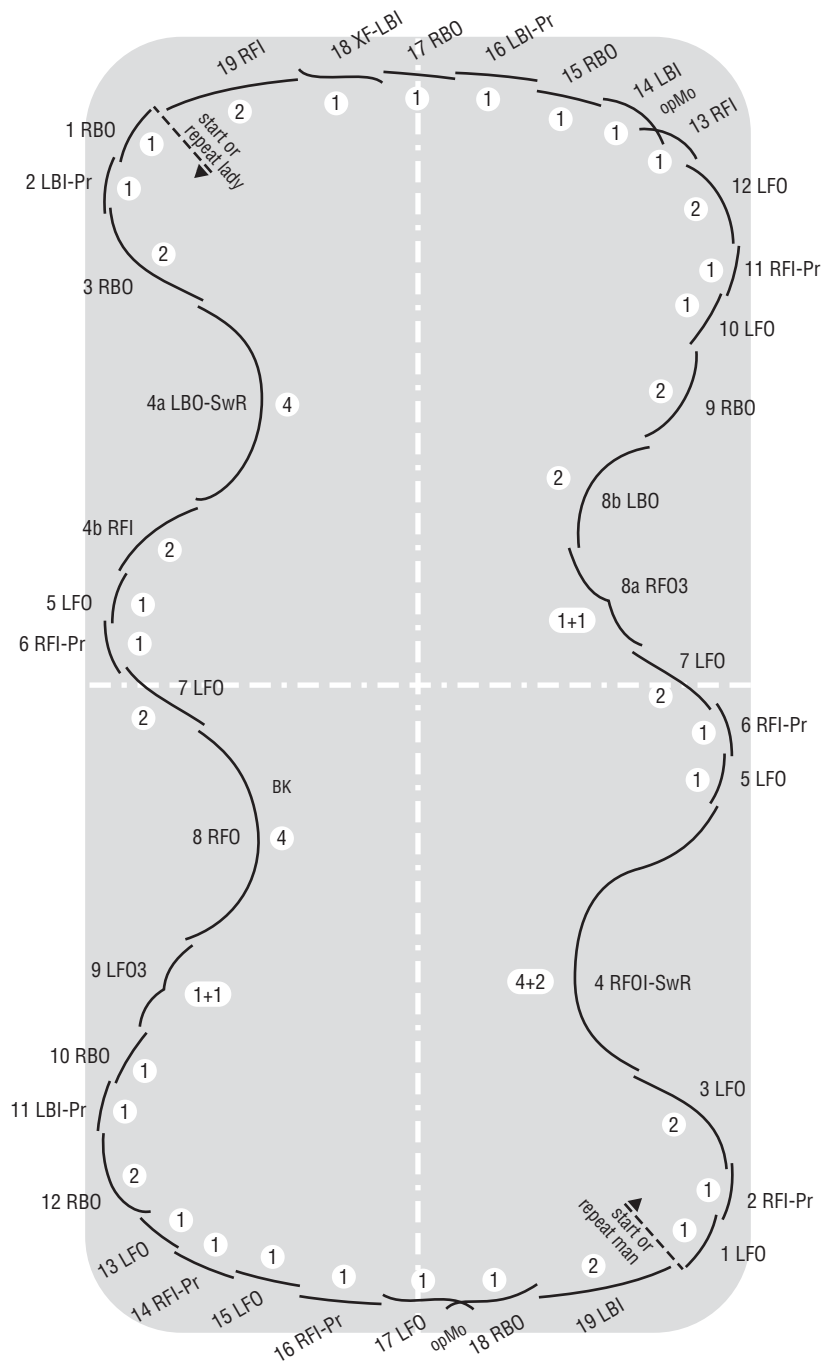
In skating the sequence of steps across the ends of the pattern (Steps 13 to 18), it is important that the partners be in an offset closed hold with the partners' shoulders parallel to each other and to the tracings, and that the man check his rotation with his shoulders after his mohawk, Step 14. Thus both partners' shoulders remain approximately flat to the tracings through Step 18.

In order to interpret the rhythm correctly, the skaters must demonstrate an effortless glide attained by soft knee action.

INVENTOR: George Muller

FIRST PERFORMED: Philadelphia SC & HS, 1939

## TEN-FOX — SET PATTERN DANCE



## FOURTEENSTEP

MUSIC: March 6/8 or 2/4  
 TEMPO: 56 measures of 2 beats per minute or 28 measures of 4 beats per minute: 112 beats per minute

COMPETITION INTRODUCTION: 32 beats, 17.1 seconds  
 PATTERN-TIMING: 1 = :11; 2 = :21; 3 = :32; 4 = :43  
 DURATION: Test 3 = :32  
 Comp 4 = :43  
 PATTERN: Set  
 TEST: Pre-silver

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 toward the midline. Step 4 is a four-beat swing roll curving toward 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, and 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.

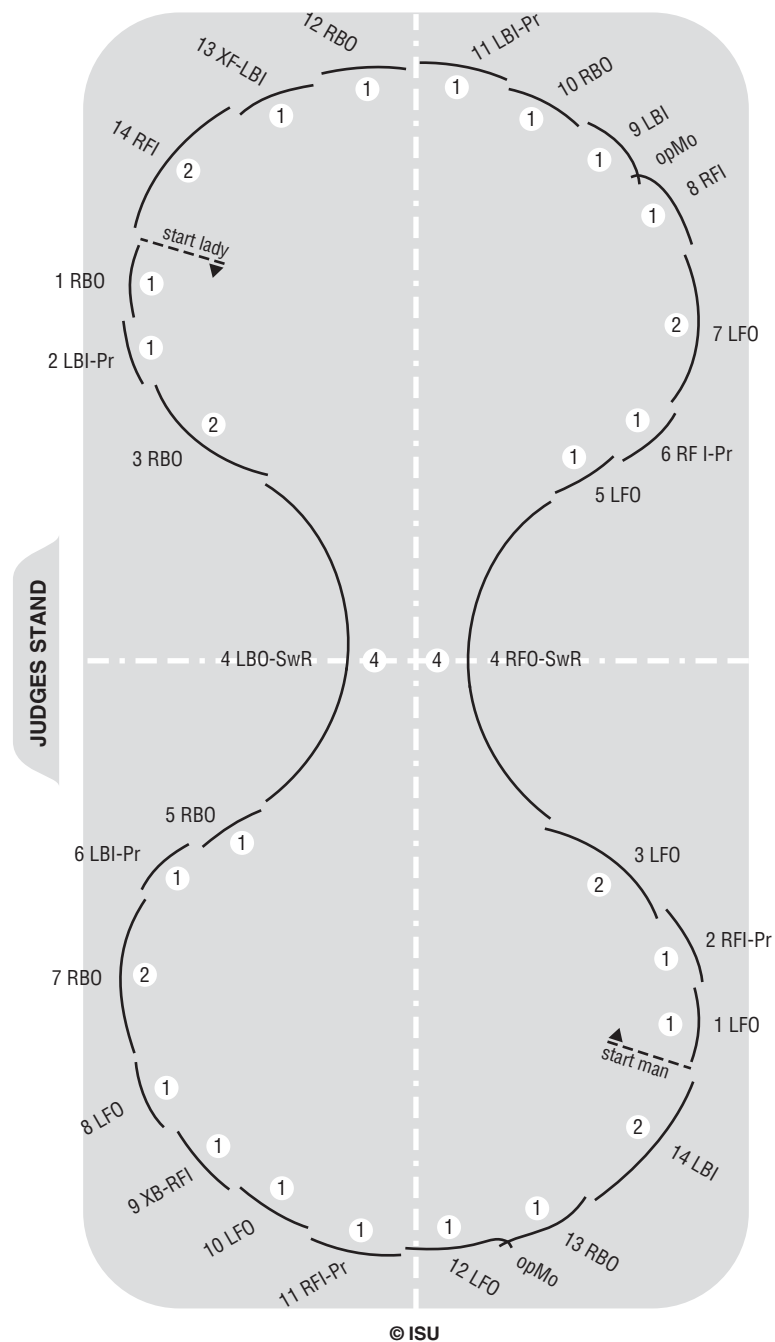
Soft knee action with the rhythm of the music and easy graceful flow are necessary so that the Fourteenstep will be danced rather than walked or raced. A strong lean is necessary to achieve the required edges at a good pace.

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 Scholler

FIRST PERFORMED: Vienna, Austria 1889, as the Tenstep or Scholler March

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 OpMo
Closed	13	XF-LBI	1	RBO
Closed	14	RFI	2	LBI



## EUROPEAN WALTZ

MUSIC: Waltz 3/4  
 TEMPO: 45 measures of 3 beats per minute; 135 beats per minute

COMPETITION  
 INTRODUCTION: 24 beats, 10.7 seconds

PATTERN-TIMING: 1 = :24; 2 = :48; 3 = 1:12; 4 = 1:36

DURATION: Test 2 = :48  
 Comp 2 = :48

PATTERN: Optional (ISU: Set)  
 See TR 43.05 (C) for pattern instructions for ice surface lengths less than 197 feet  
 See TR 43.05 (D) for optional test pattern start on the short axis

TEST: Pre-silver

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 toward 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 toward 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 international judging system the sections of the dance will remain the same, regardless of the number of three-turns skated on the end pattern). This is the only pattern option permitted.

The man's three-turn at the beginning of each lobe must be skated as a cross roll. The lady's back outside edge, however, is started as an open stroke. All threes are turned on the count of three. These types of turns are known as "European Waltz-type three-turns." All edges are three 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, continuous and reverse 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 flavor.

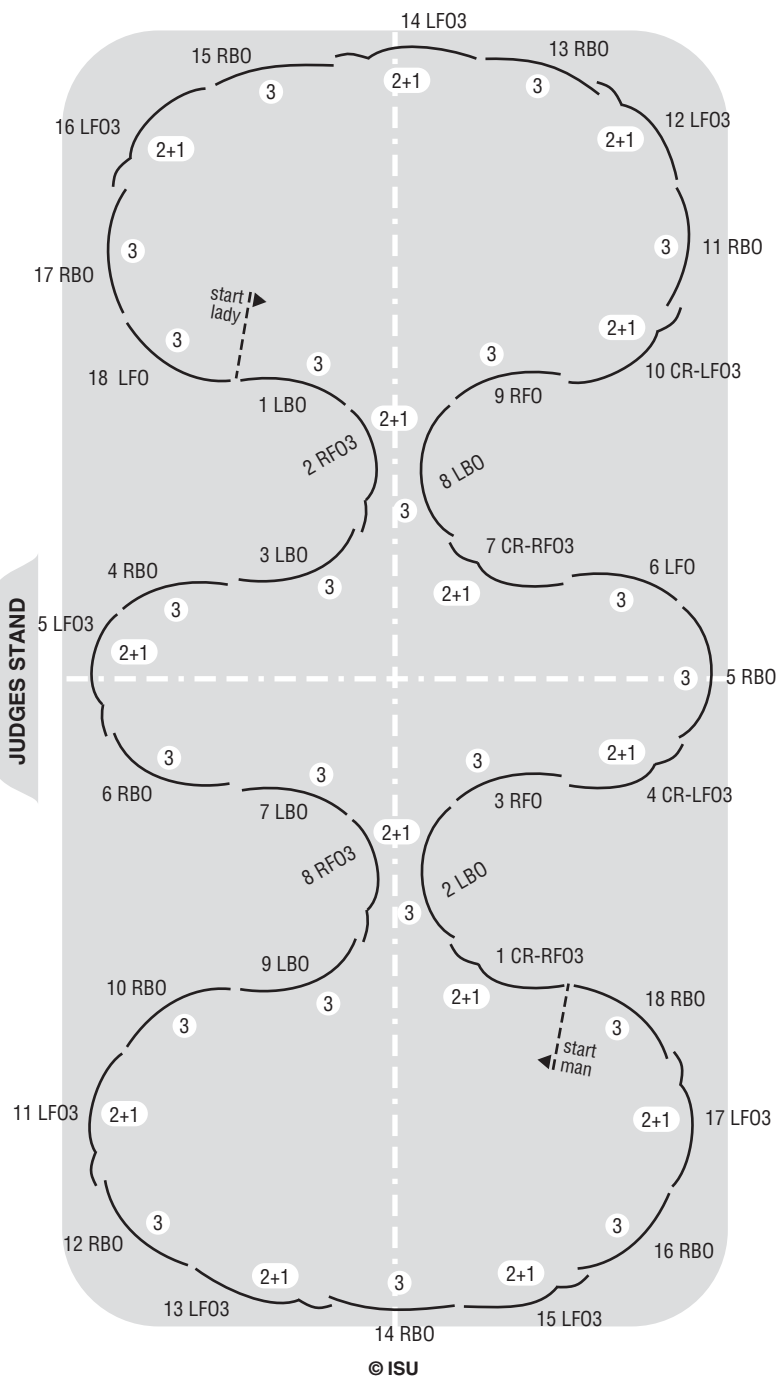
INVENTOR: Unknown

FIRST PERFORMANCE: Before 1900, but the date and location are unknown

## EUROPEAN WALTZ — STEP CHART

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

## EUROPEAN WALTZ — OPTIONAL PATTERN DANCE



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## FOXTROT

MUSIC: Foxtrot 4/4  
 TEMPO: 25 measures of 4 beats per minute; 100 beats per minute

COMPETITION  
 INTRODUCTION: 32 beats, 19.2 seconds

PATTERN-TIMING: 1 = :17; 2 = :34; 3 = :50; 4 = 1:07

DURATION: Test 3 = :50  
 Comp 4 = 1:07

PATTERN: Optional

TEST: Pre-silver

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. She then extends her free leg behind for the full four counts, accentuating count three 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 one. 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 four, 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.

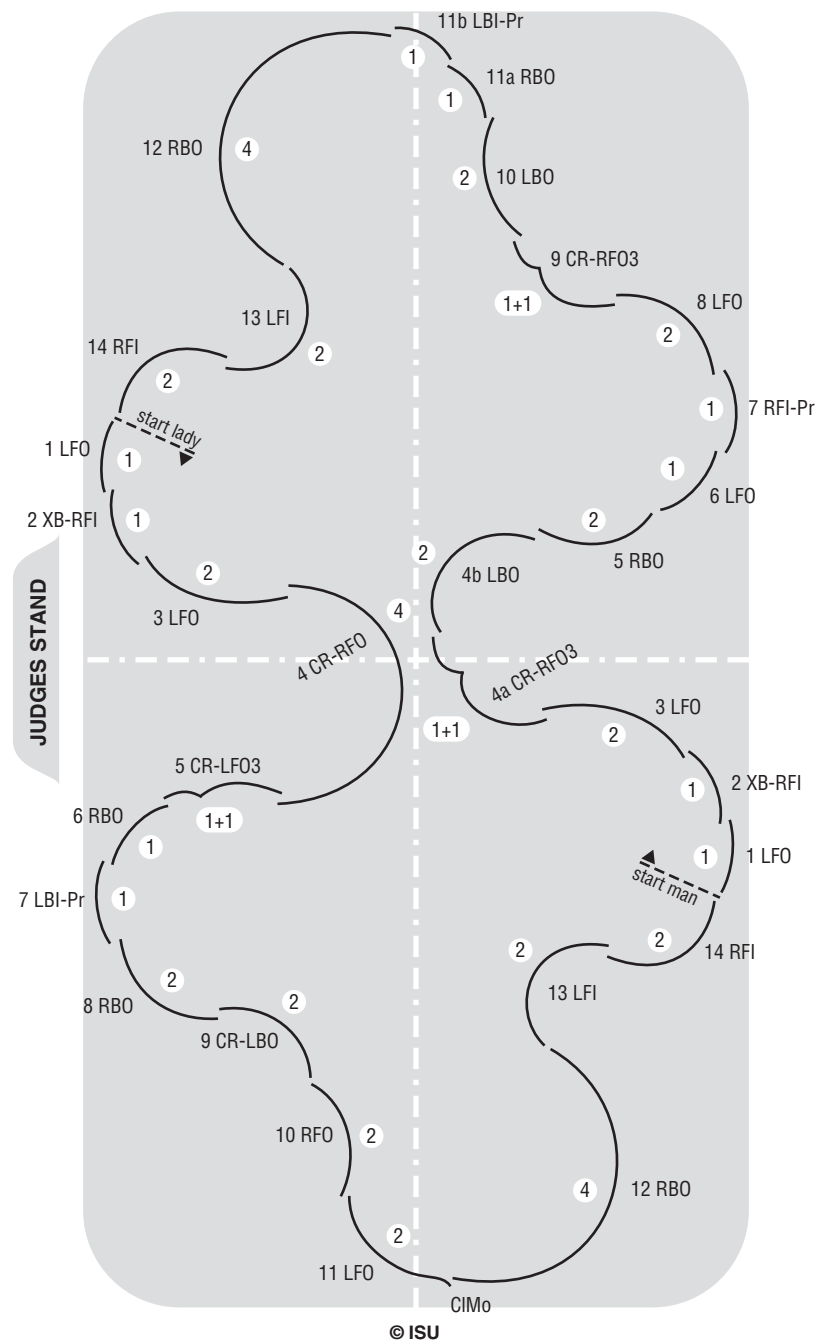
The Foxtrot must be danced, not stepped. There must be soft knee action and flow. The free foot must always be placed on the ice close beside the skating foot. The dance is designed to be skated on deep edges with semi-circular lobes.

INVENTORS: Eric van der Weyden and Eva Keats

FIRST PERFORMED: Westminster Ice Rink, London, England, 1933

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			CR-RFO
	4b	LBO	2		4	
	5	RBO	2		1+1	
	6	LFO		1		
	7	RFI-Pr		1		
*	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



## AMERICAN WALTZ

MUSIC: Waltz 3/4  
 TEMPO: 66 measures of 3 beats per minute; 198 beats per minute

COMPETITION  
 INTRODUCTION: 48 beats, 14.6 seconds

PATTERN-TIMING: 1 = :29; 2 = :58; 3 = 1:27; 4 = 1:56

DURATION: Test 2 = :58  
 Solo after partnering 2 = :58  
 Comp 2 = :58

PATTERN: Optional (ISU: Set)  
 See TR 43.05 (C) for pattern instructions for ice surface lengths less than 197 feet  
 See TR 43.05 (D) for optional test pattern start on the short axis

TEST: Silver

The American Waltz consists of a series of semi-circular lobes skated toward and away from the midline. These lobes are joined at the ends by six-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 six-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 toward 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 six beats (two 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 four. 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 one) 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 one, 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 four) are marked by turns but are not otherwise emphasized.

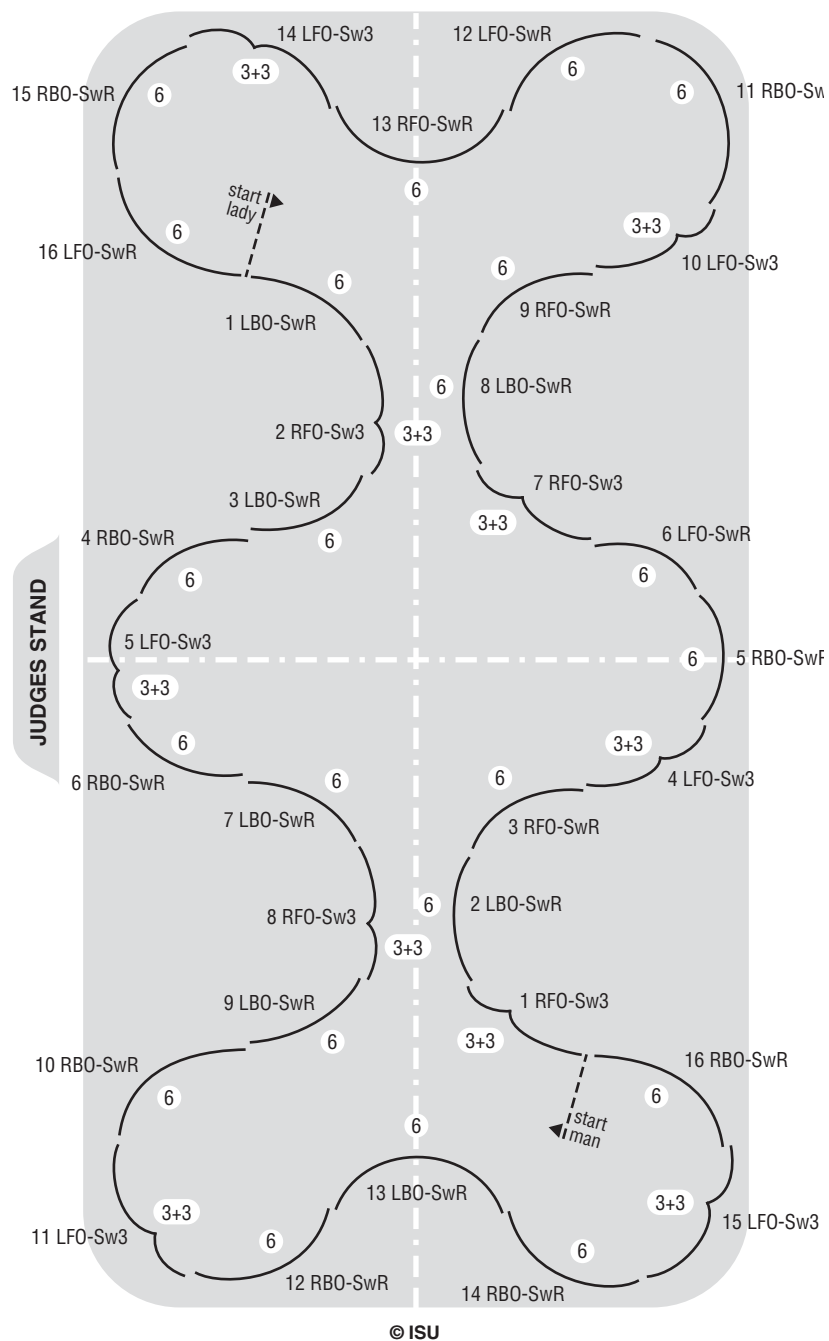
INVENTOR: Unknown FIRST PERFORMED: Unknown

### AMERICAN WALTZ — STEP CHART

Hold	Step No.	Man's Step	Number of beats of music			Lady's Step
Closed	1	RFOSw3	3+3		6	LBO-SwR
	2	LBO-SwR	6		3+3	RFOSw3
	3	RFO-SwR		6		LBO-SwR
	4	LFOSw3	3+3		6	RBO-SwR
	5	RBO-SwR	6		3+3	LFOSw3
	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



# AMERICAN WALTZ — OPTIONAL PATTERN DANCE



# TANGO

MUSIC: Tango 4/4 or 2/4  
 TEMPO: 27 measures of 4 beats per minute; 108 beats per minute

COMPETITION INTRODUCTION: 32 beats, 17.8 seconds  
 PATTERN-TIMING: 1 = :29; 2 = :58; 3 = 1:27; 4 = 1:56  
 DURATION: Test 2 = :58  
 Solo after partnering 2 = :58  
 Comp 2 = :58  
 PATTERN: Optional  
 TEST: Silver

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 and 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 four-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 and 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 assumes 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 four 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 and 21), inside for the man and outside for the lady, with each edge held for four beats. On Step 22 the lady steps forward to execute an

inside three-turn after one beat, holding the exit edge for five beats. The man skates a chassé sequence followed by a four-beat roll (Steps 22a, b and 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.

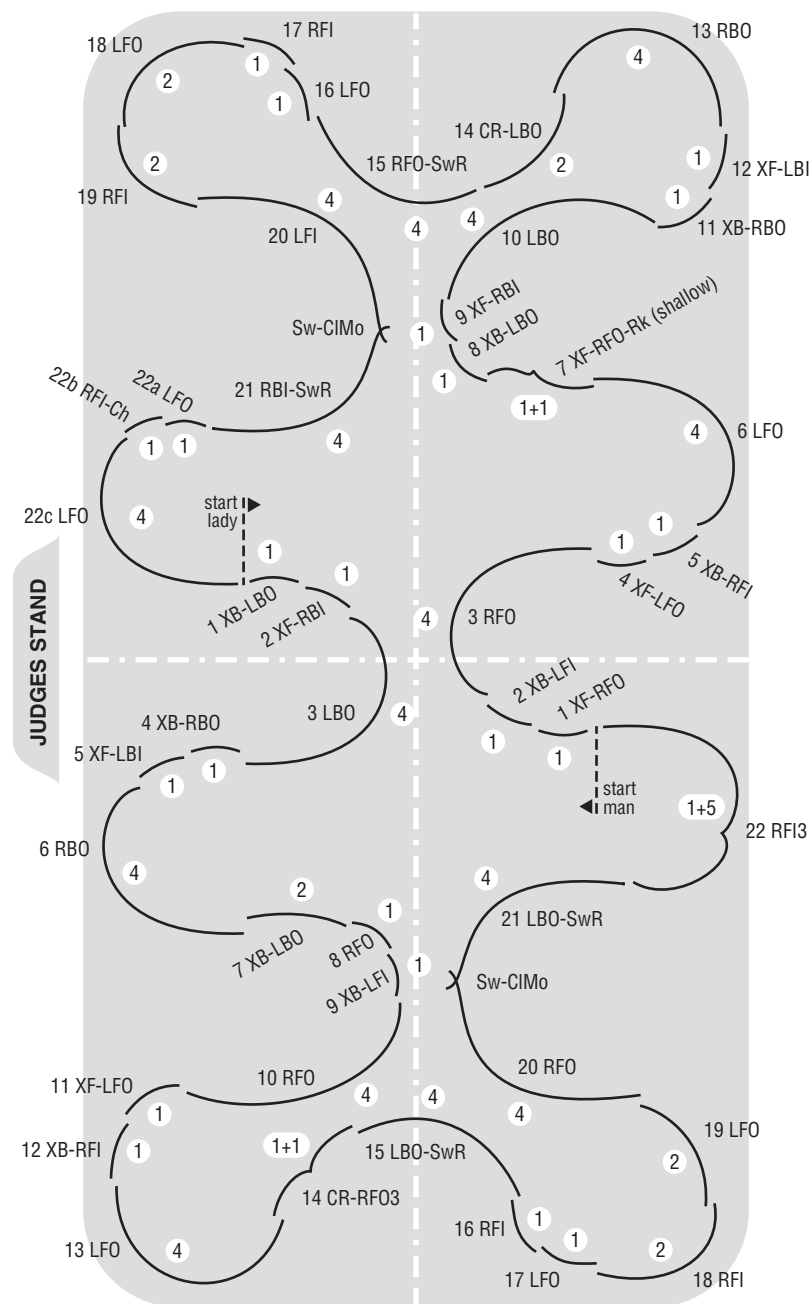
INVENTORS: Paul Kreckow and Trudy Harris

FIRST PERFORMED: Hammersmith Ice Rink, London, 1932

### TANGO — STEP CHART

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

### TANGO — OPTIONAL PATTERN DANCE



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## ROCKER FOXTROT

MUSIC: Foxtrot 4/4  
 TEMPO: 26 measures of 4 beats per minute; 104 beats per minute

COMPETITION  
 INTRODUCTION: 32 beats, 18.5 seconds

PATTERN-TIMING: 1 = :16; 2 = :32; 3 = :48; 4 = 1:05

DURATION: Test 3 = :48  
 Solo after partnering 2 = :32  
 Comp 4 = 1:05

PATTERN: Set

TEST: Silver

The Rocker Foxtrot starts at the midline at one end of the ice surface and makes three lobes toward the edge and two toward 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 four-beat LFO swing rocker skated while the man performs two 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 two of the step so that the lady's sinking onto a softly bent knee afterward will coincide exactly with the man's knee bend for his RFO edge on beat three. 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 toward 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.

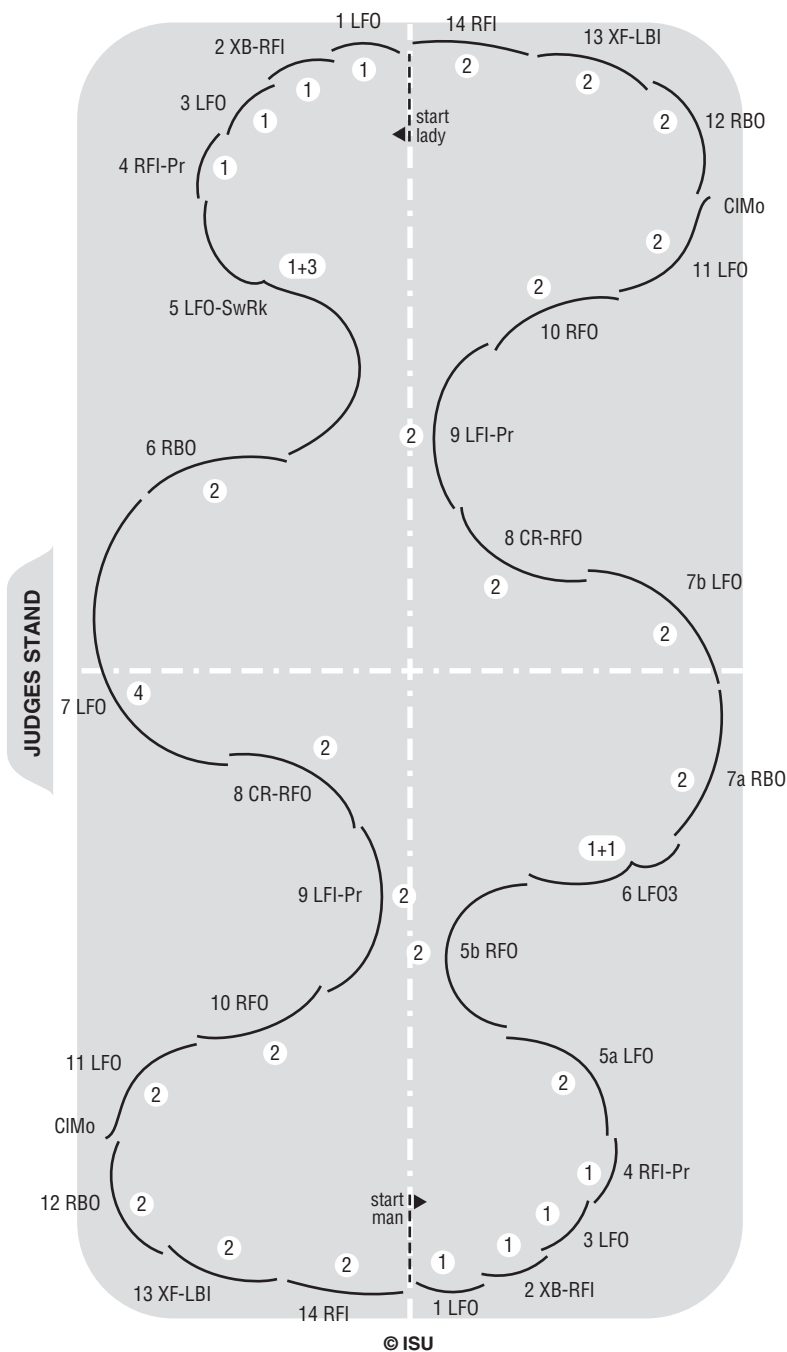
INVENTORS: Eric van der Weyden and Eva Keats

FIRST PERFORMED: Streatham Ice Rink, London, England, 1934

### ROCKER FOXTROT — STEP CHART

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

## ROCKER FOXTROT — SET PATTERN DANCE



## KILIAN

MUSIC: March 2/4 and 4/4  
 TEMPO: 58 measures of 2 beats per minute, or 29 measures of 4 beats per minute; 116 beats per minute

COMPETITION  
 INTRODUCTION: 32 beats, 16.5 seconds  
 PATTERN-TIMING: 1 = :08; 2 = :17; 3 = :25; 4 = :33, 5 = :41, 6 = :50  
 DURATION: Test 4 = :33  
 Solo after partnering 2 = :17  
 Comp 6 = :50  
 PATTERN: Optional  
 TEST: Pre-gold

The Kilian is a test of close and accurate footwork, unison of rotation and control. Upright posture is required throughout. The dance follows a counterclockwise 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 two-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.

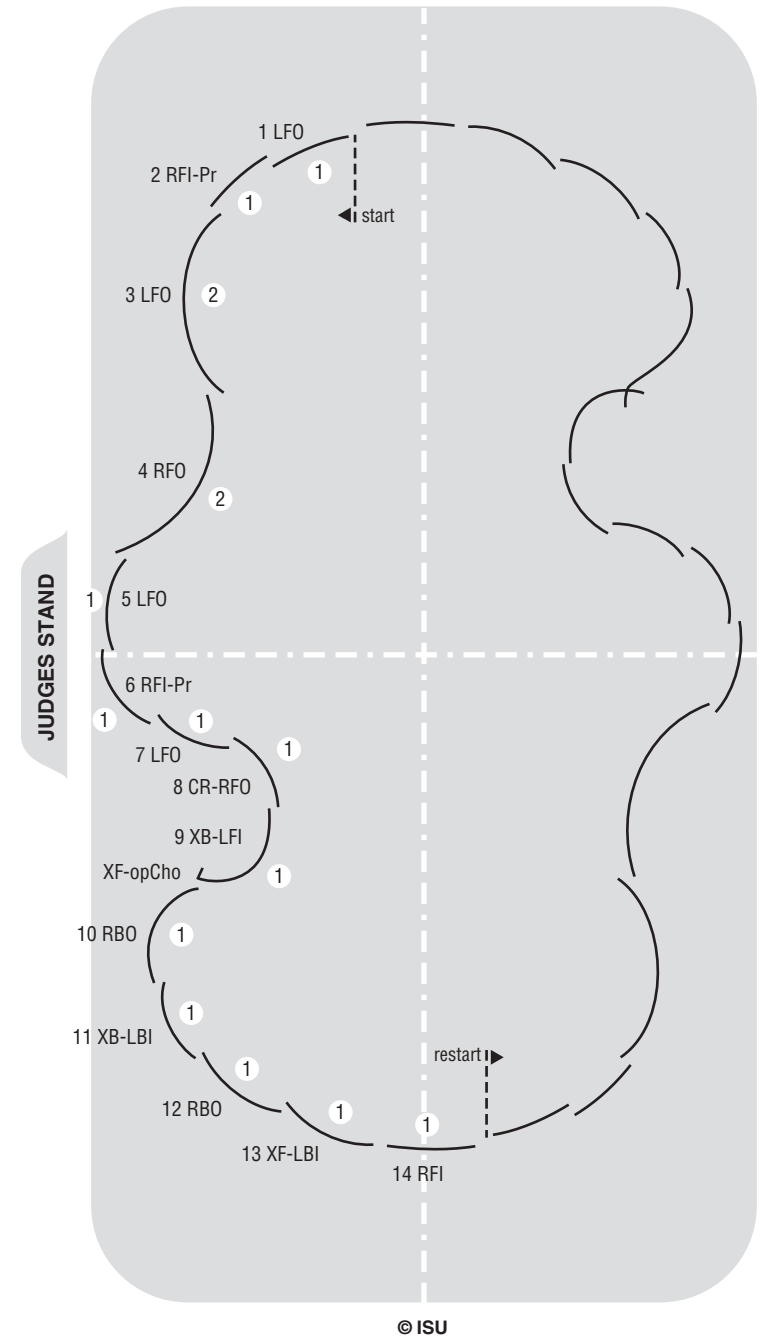
INVENTOR: Karl Schreiter

FIRST PERFORMED: Engelmann Ice Rink, Vienna, Austria, 1909

**KILIAN — OPTIONAL PATTERN DANCE**

**KILIAN — STEP CHART**

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 XF-OpCho	1
	10	RBO	1
	11	XB-LBI	1
	12	RBO	1
	13	XF-LBI	1
	14	RFI	1



## BLUES

MUSIC: Blues 4/4  
 TEMPO: 22 measures of 4 beats per minute; 88 beats per minute

COMPETITION  
 INTRODUCTION: 32 beats, 21.8 seconds

PATTERN-TIMING: 1 = :25; 2 = :49; 3 = 1:14; 4 = 1:38

DURATION: Test 3 = 1:14  
 Solo after partnering 2 = :49  
 Comp 3 = 1:14

PATTERN: Optional

TEST: Pre-gold

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 toward 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 four-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 beside 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 two beats each, the others are one 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 center 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.

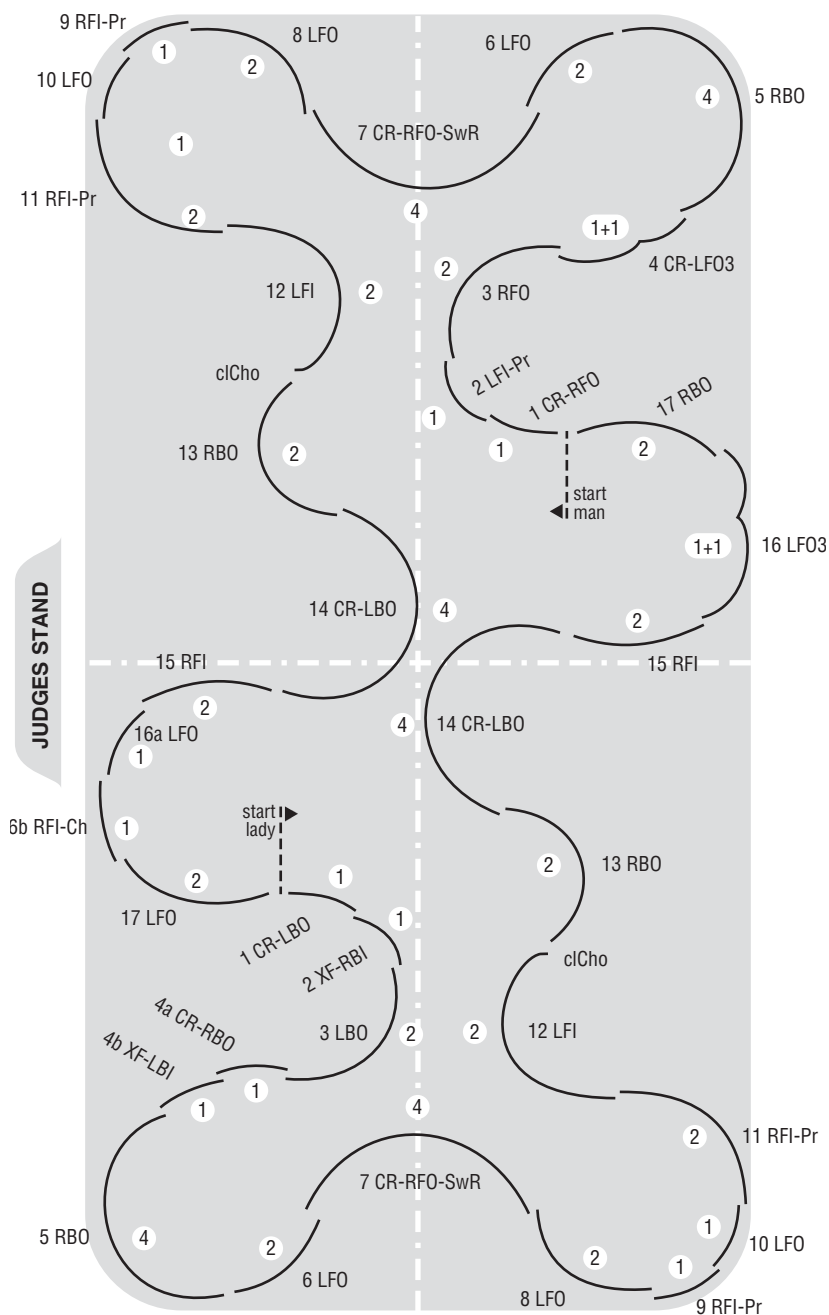
INVENTORS: Robert Dench and Lesley Turner

FIRST PERFORMED: Streatham Ice Rink, London, England, 1934

## BLUES — STEP CHART

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 ClCho		2		LFI ClCho
	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

## BLUES — OPTIONAL PATTERN DANCE



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## PASO DOBLE

MUSIC: Paso Doble 2/4  
 TEMPO: 56 measures of 2 beats per minute; 112 beats per minute

COMPETITION  
 INTRODUCTION: 32 beats, 17.1 seconds

PATTERN-TIMING: 1 = :17; 2 = :34; 3 = :51; 4 = 1:09

DURATION: Test 2 = :34  
 Solo after partnering 2 = :34  
 Comp 3 = :51

PATTERN: Optional

TEST: Pre-gold

The Paso Doble is a dramatic and powerful Spanish dance requiring good body control and precise footwork. It can be expressed in terms of its origins from the music of bull fighting or in Flamenco style.

Steps 1 to 15 are skated in outside hold with the lady to the man's right. The dance starts with a progressive sequence followed by two chassé sequences. Steps 8 and 9 are most unusual slip steps (sometimes called "slide steps") for both the lady (skating backward) and the man (skating forward). They are skated on the flat with both blades on the ice and with the free foot sliding closely past the skating foot to full extension. There are two optional ways to perform these steps: one option is to skate with the knee(s) of the weight bearing leg(s) bent as they slide across the ice, and the other option is to skate with the knee(s) of both of the weight bearing legs straight.

On Step 10, the free foot must be lifted distinctly from the ice. The following change of edge on Step 11 should be boldly skated to produce a pronounced outward bulge of the pattern. The man crosses in front on Step 12, then skates a progressive sequence leading into a cross behind open mohawk. The lady skates a series of cross steps to coordinate with his. After the man's mohawk, the partners assume closed hold.

Step 17 is the first two-beat edge of the dance. The man extends his free leg in front, and the lady extends her free leg behind. The man then skates a backward edge, a front cross step, then a two-beat back edge before stepping forward into open hold for chassé and progressive sequences. Meanwhile, his partner skates a cross behind chassé followed by two chassés and a progressive sequence. The first of her two chassés is skated while the man pauses two beats on Step 20. Steps 21 to 24 are performed together. Care must be taken to ensure that the partners remain in closed hold to the end of Step 20.

Probably the most difficult portion of the dance is the cross rolling movement on Steps 26 to 28. The deeper these outside edges are the better, which necessitates very supple knee action owing to the fast tempo of the dance. On the last cross roll the free legs are swung to the front, and both partners remain on the right forward outside edge. Then, only as they bring their free legs back to the heel (for the man to

prepare to push, and the lady to execute a quick open swing mohawk on the “and” between counts four and one), they change to a very short RFI edge. This places her in outside hold again for the restart of the dance.

The overall pattern of the Paso Doble is approximately elliptical, distorted here and there by outward bulges. The opening progressive is on a curve, but the next few steps are rather straight. The change of edge produces an outward bulge followed by Steps 12 to 25 that form a curve. The cross rolls cause a deviation in the pattern, and there is a final bulge before the restart of the dance.

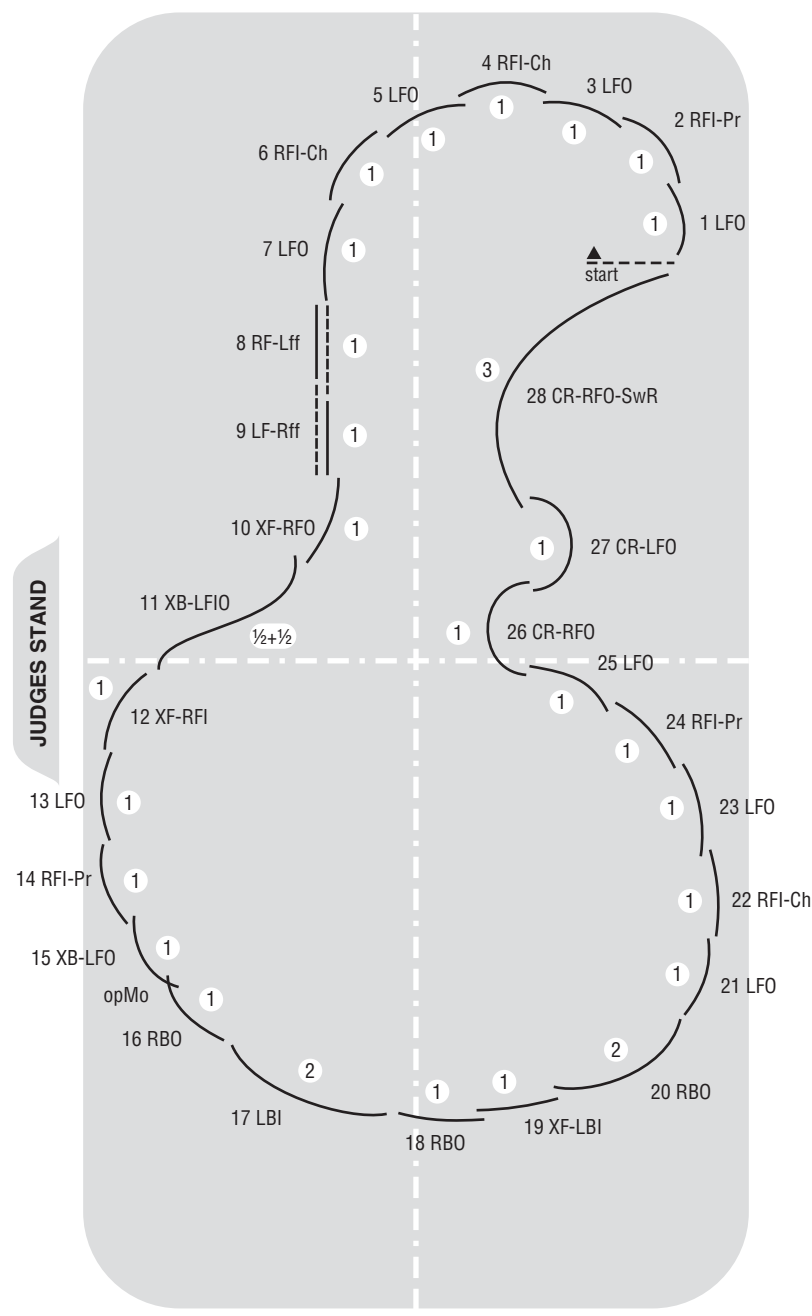
INVENTORS: Reginald J. Wilkie and Daphne B. Wallis

FIRST PERFORMED: Westminster Ice Rink, London, England, 1938

### PASO DOBLE — STEP CHART

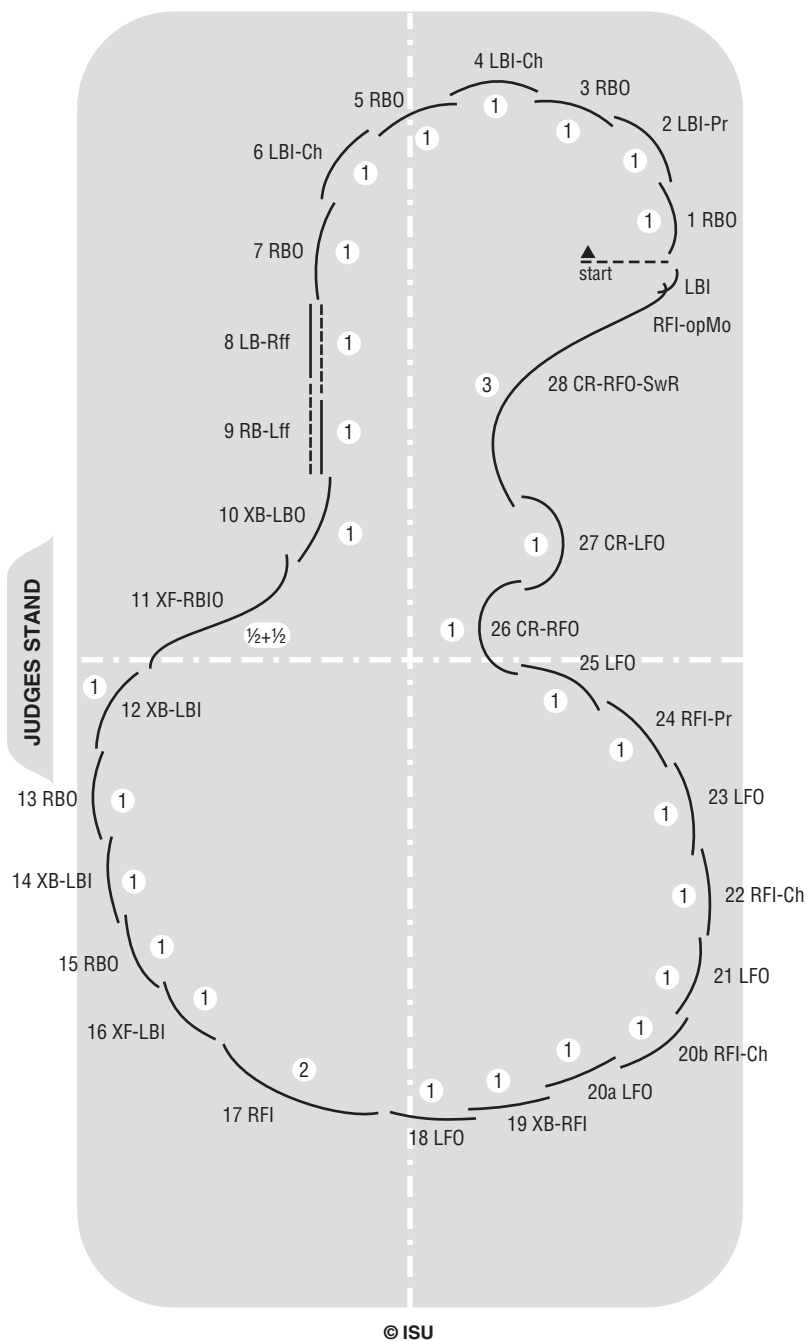
Hold	Step No.	Man's Step	Number of beats of music		Lady's Step
Outside	1	LFO	1		RBO
	2	RFI-Pr	1		LBI-Pr
	3	LFO	1		RBO
	4	RFI-Ch	1		LBI-Ch
	5	LFO	1		RBO
	6	RFI-Ch	1		LBI-Ch
	7	LFO	1		RBO
	8	RF-Lff Slip Step	1		LB-Rff Slip Step
	9	LF-Rff Slip Step	1		RB-Lff Slip Step
	10	XF-RFO	1		XB-LBO
	11	XB-LFIO	$\frac{1}{2}+\frac{1}{2}$		XF-RBIO
	12	XF-RFI	1		XB-LBI
	13	LFO	1		RBO
	14	RFI-Pr	1		XB-LBI
	15	XB-LFO OpMo	1		RBO
Closed	16	RBO	1		XF-LBI
	17	LBI	2		RFI
Outside	18	RBO	1		LFO
	19	XF-LBI	1		XB-RFI
	20a	RBO	2	1	LFO
20b	1			RFI-Ch	
Changing	20b				
Open	21	LFO	1		LFO
	22	RFI-Ch	1		RFI-Ch
	23	LFO	1		LFO
	24	RFI-Pr	1		RFI-Pr
	25	LFO	1		LFO
	26	CR-RFO	1		CR-RFO
	27	CR-LFO	1		CR-LFO
	28	CR-RFO-SwR	3	3 “and”	CR-RFO-SwR RFI OpMo to LBI (between counts 4 & 1)

### PASO DOBLE-MAN — OPTIONAL PATTERN DANCE





## PASO DOBLE-LADY — OPTIONAL PATTERN DANCE



## STARLIGHT WALTZ

MUSIC: Waltz 3/4  
 TEMPO: 58 measures of 3 beats per minute; 174 beats per minute

COMPETITION  
 INTRODUCTION: 48 beats, 16.6 seconds

PATTERN-TIMING: 1 = :35; 2 = 1:10; 3 = 1:45

DURATION: Test 2 = 1:10  
 Solo after partnering 2 = 1:10  
 Comp 2 = 1:10

PATTERN: Set

TEST: Pre-gold

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 six-beat change of edge on Step 9. The movement of the free leg during the second three beats of Step 9 may be interpreted as the skaters desire. Both partners skate a six-beat swing roll on Step 10. Continuing in closed hold during Steps 11 to 15, the man skates three three-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 and 16b). Both partners hold Step 17 for six beats, accenting count four with a lift of the free leg.

Step 18 is skated in open hold. The man holds Step 19 for three 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.

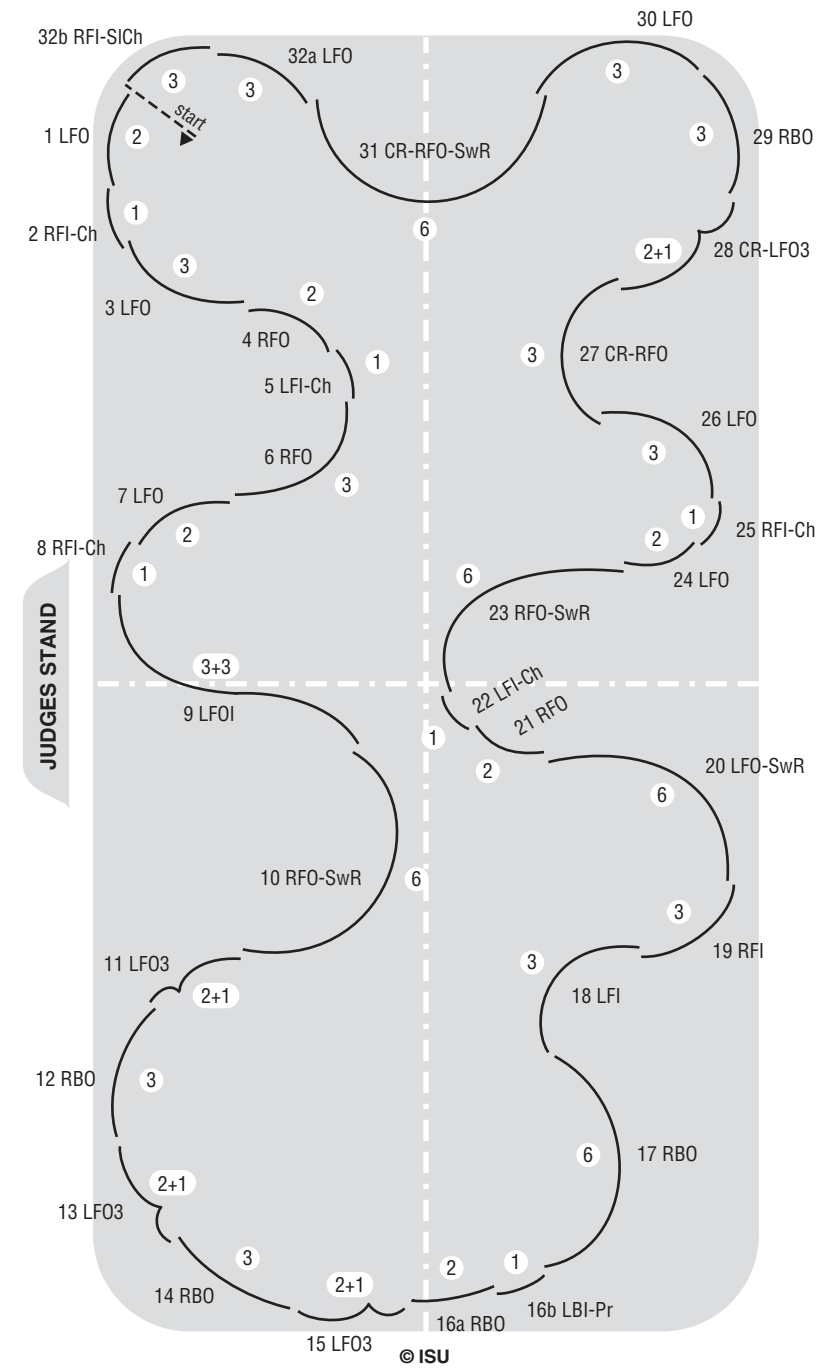
During Step 26, the man releases his left hand and places it across his back. The lady then clasps his left hand with her right hand. The man releases his right hand so that, on Step 28, he can turn his three behind the lady. During Steps 26 to 28, the man may bring his right arm forward or place it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

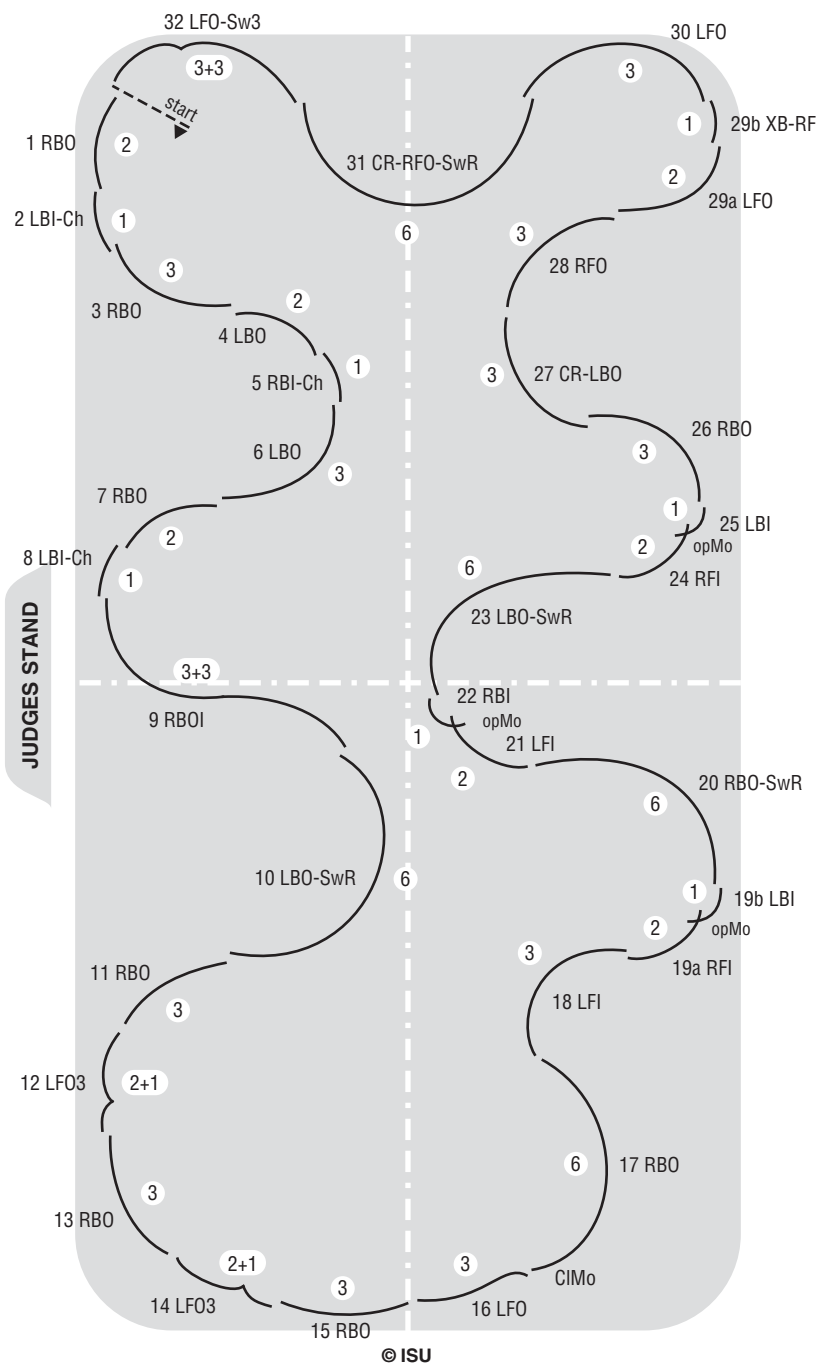
**STARLIGHT WALTZ — STEP CHART**

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 CIMo
16b	LBI-Pr	1				
Open	17	RBO		6	RBO	
	18	LFI		3	LFI	
	19a	RFI	3		2	RFI OpMo
Closed	19b				1	LBI
	20	LFO-SwR		6		RBO-SwR
	21	RFO		2		LFI OpMo
	22	LFI-Ch		1		RBI
	23	RFO-SwR		6		LBO-SwR
	24	LFO		2		RFI OpMo
	25	RFI-Ch		1		LBI
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			

**STARLIGHT WALTZ-MAN — SET PATTERN DANCE**



## STARLIGHT WALTZ-LADY — SET PATTERN DANCE



## VIENNESE WALTZ

MUSIC: Waltz 3/4  
 TEMPO: 52 measures of 3 beats per minute; 156 beats per minute

COMPETITION  
 INTRODUCTION: 48 beats, 18.4 seconds

PATTERN-TIMING: 1 = :23; 2 = :46; 3 = 1:09, 4 = 1:32

DURATION: Test 2 = :46  
 Solo after partnering 2 = :46  
 Comp 3 = 1:09

PATTERN: Optional

TEST: Gold

The Viennese Waltz is a light and lilting dance that must be skated with strongly curved edges. Soft knee action, neat footwork and elegant carriage are essential.

Steps 1 to 3 (also 16 to 18) form a progressive sequence. During these sequences the partners are not precisely opposite each other but slightly to one side in a partial outside hold skating an evenly round, continuous lobe. The timing of Steps 1 to 4 (and 16 to 19) is unusual for a waltz and, since it adds a pleasant and distinctive touch to the dance, must be closely followed. Steps 1 and 2 (also 16 and 17) are one-beat edges, followed by the three-beat edge Step 3 (also Step 18) and another one-beat cross roll Step 4 (also Step 19). Care should be taken to follow this timing that is a departure from the typical 1-2-3, 1-2-3 waltz rhythm pattern of the rest of the dance. Steps 4 and 19 start the new circle that curves toward the long barrier with an anticipated body weight change.

On Step 5 (also Step 20) a smoothly performed change of edge is taken with the free foot passing as closely as possible to the skating foot on deep, well-rounded, strong edges. During this change of edge, the partners change sides. After the changes of edge, Step 6 should continue the well-rounded lobe toward the side/long barrier rather than cutting prematurely toward the end/short barrier.

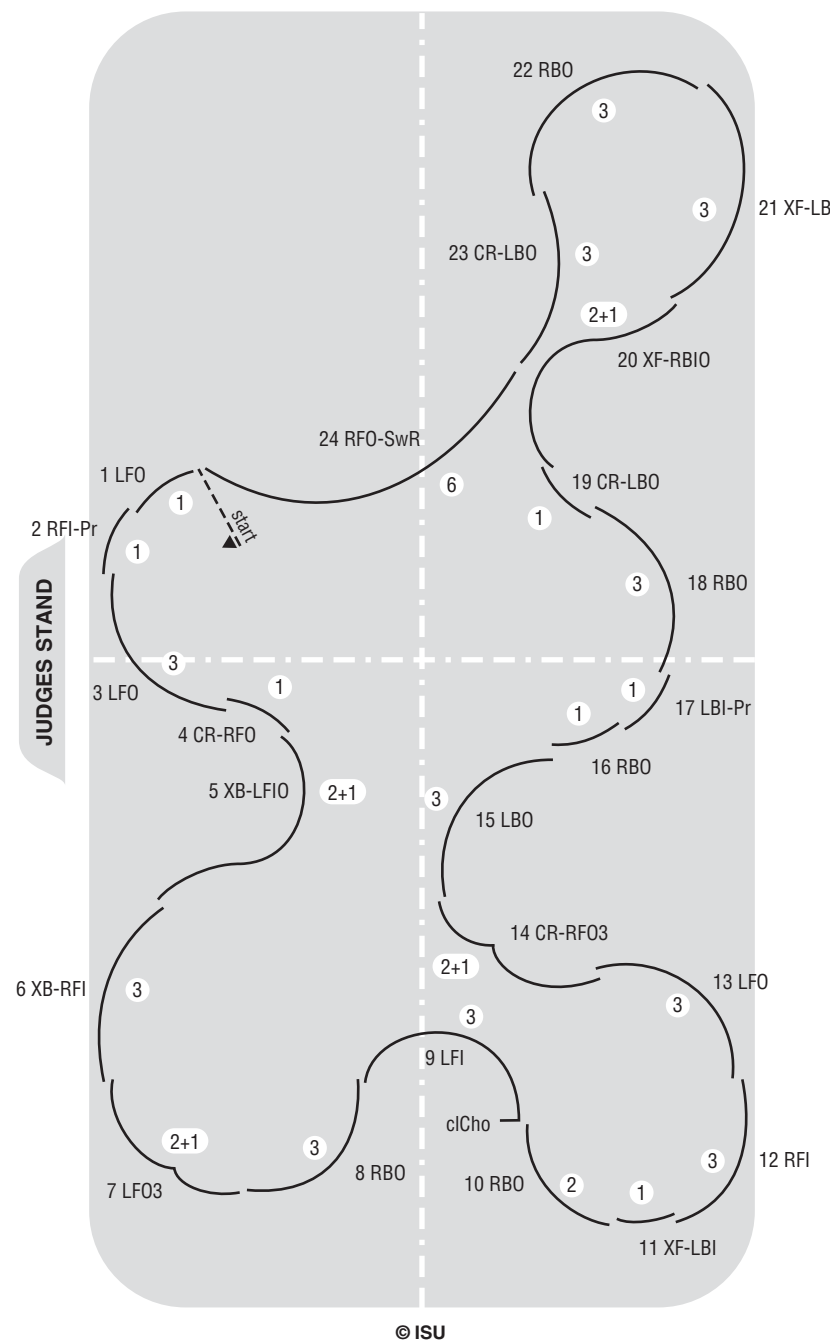
Care must be taken to direct Step 8 onto a true edge with the lady trailing the man. There must be a definite change of body weight at the end of Step 8 for Step 9 to be accomplished without difficulty. The man must skate ahead on Step 9 with the lady following and paralleling his tracing. During Step 9 they are momentarily in open hold with the shoulders parallel to the tracing. Steps 9 and 10 form a closed choctaw for the man, while Steps 10 and 11 form an open mohawk for the lady that must be performed with the correct timing (2 + 1) and correct edges. On Step 12, the lady places the left foot to the side and slightly behind the right foot that is held forward afterward.

On Step 13, the partners change from closed to outside hold for a proper takeoff for Step 14. Step 14 (also Step 23) is a cross roll. Step 24 should be skated in closed hold with strong edges, a rising knee action and free leg swing to emphasize the character of the dance.

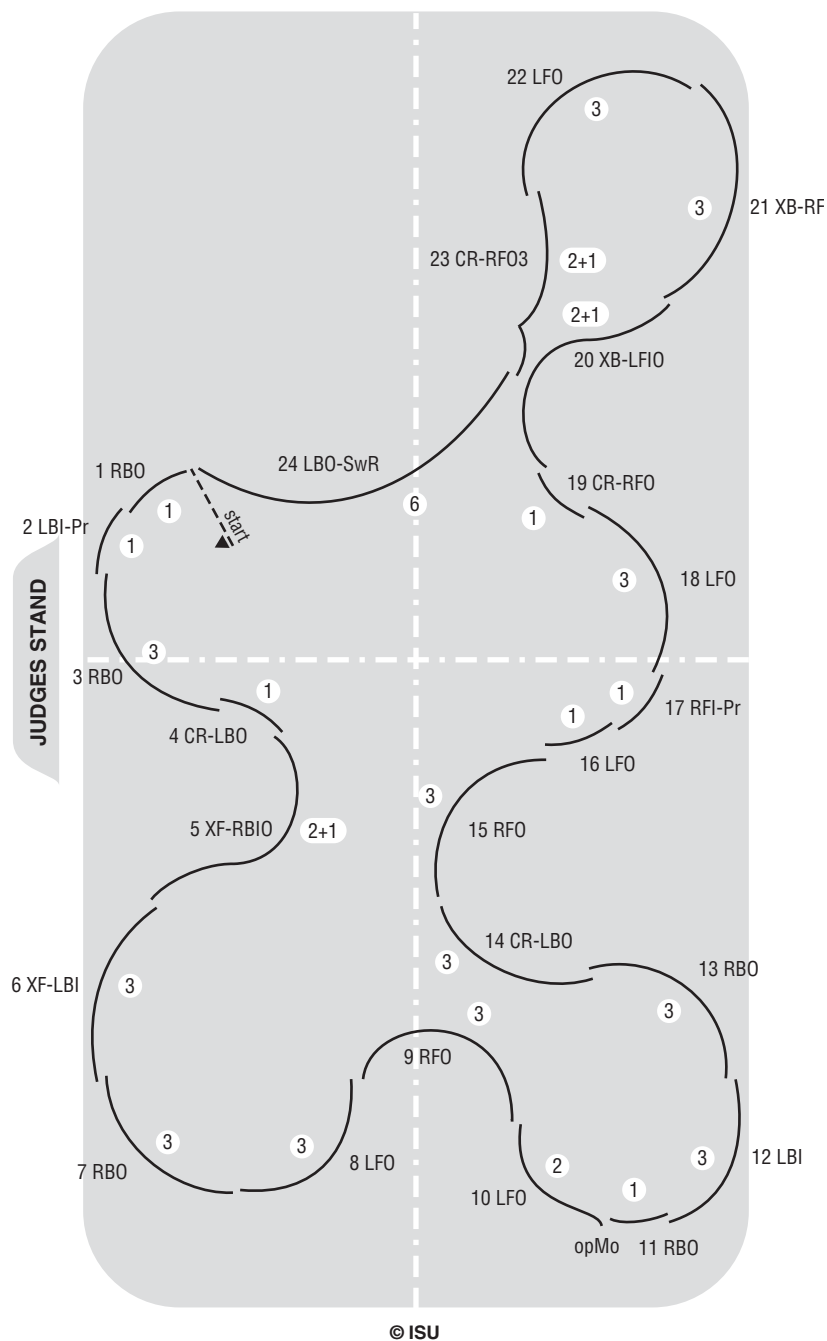
**VIENNESE WALTZ — STEP CHART**

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		3		RBO
	4	CR-RFO		1		CR-LBO
	5	XB-LFIO		2+1		XF-RBIO
	6	XB-RFI		3		XF-LBI
	7	LFO3	2+1		3	RBO
Closed	8	RBO		3		LFO
Open	9	LFI ClCho		3		RFO
	10	RBO		2		LFO OpMo
Closed	11	XF-LBI		1		RBO
	12	RFI		3		LBI
	13	LFO		3		RBO
Outside	14	CR-RFO3	2+1		3	CR-LBO
Closed	15	LBO		3		RFO
Closed*	16	RBO		1		LFO
	17	LBI-Pr		1		RFI-Pr
	18	RBO		3		LFO
	19	CR-LBO		1		CR-RFO
	20	XF-RBIO		2+1		XB-LFIO
	21	XF-LBI		3		XB-RFI
	22	RBO		3		LFO
	23	CR-LBO	3		2+1	CR-RFO3
Closed	24	RFO-SwR		6		LBO-SwR

\*Partners slightly to one side — in partial outside



## VIENNESE WALTZ-LADY — OPTIONAL PATTERN DANCE



## WESTMINSTER WALTZ

MUSIC: Waltz 3/4  
 TEMPO: 54 measures of 3 beats per minute; 162 beats per minute

COMPETITION  
 INTRODUCTION: 48 beats, 17.8 seconds

PATTERN-TIMING: 1 = :29; 2 = :58; 3 = 1:27, 4 = 1:56

DURATION: Test 2 = :58  
 Solo after partnering 2 = :58  
 Comp 2 = :58

PATTERN: Optional

TEST: Gold

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 Reversed Kilian hold between Steps 5 and 6. Steps 1 to 3 form a progressive sequence. Step 3, however, changes to an inside edge after two beats so that Step 4 may be directed with a lilt and quick body weight change toward 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, and 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 six beats before the turn on count one 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 four. 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 afterward both partners step wide for the start of Step 18. Step 20 begins as a cross roll for both partners.

On count three of Step 21, the lady turns a three aiming for the man's left shoulder. On count four, she steps onto a left backward outside edge and extends her right hand across to her partner's right hand to assume Reversed 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 a RFI is skated at the end of Step 22 to assist in changing the lean for the restart of the dance.

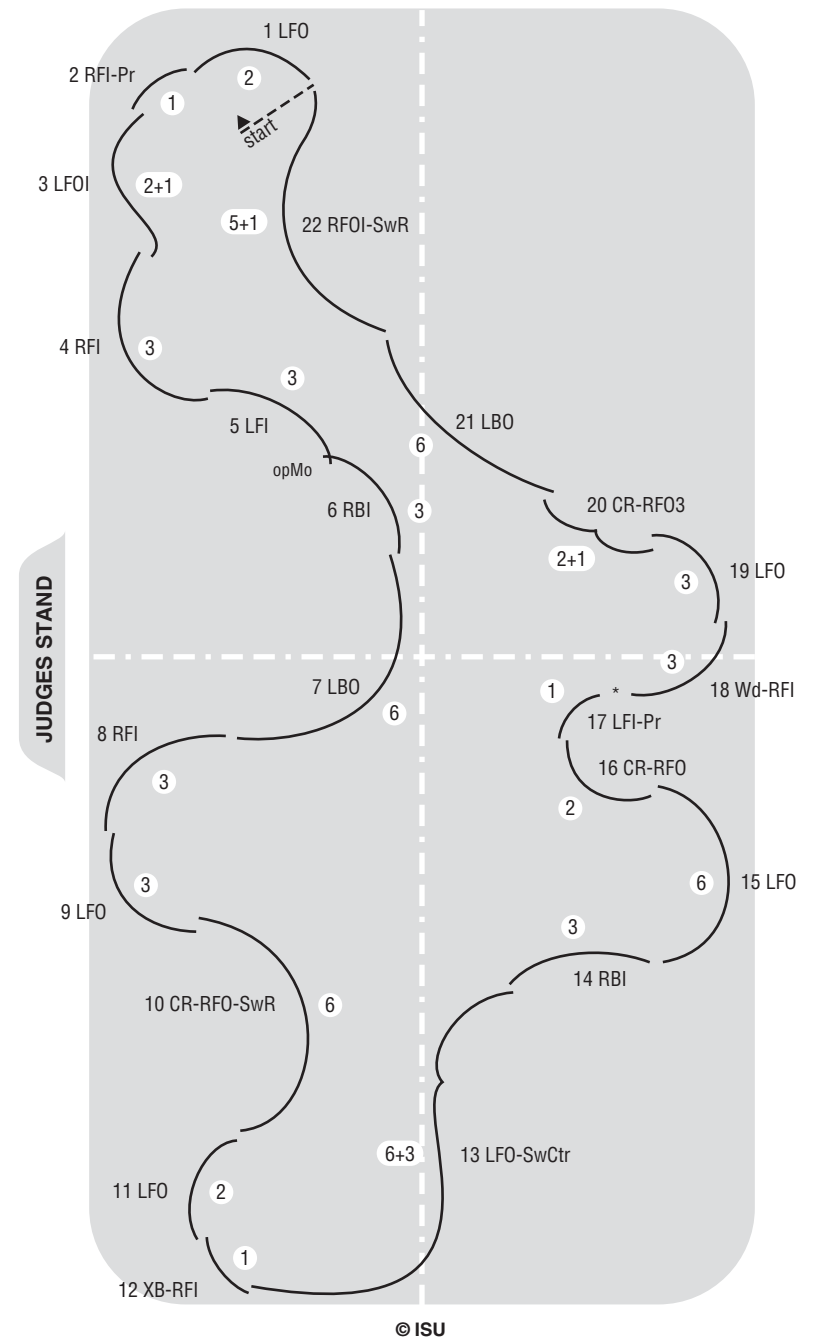
**WESTMINSTER WALTZ-MAN — OPTIONAL PATTERN DANCE**

INVENTORS: Eric van der Weyden and Eva Keats

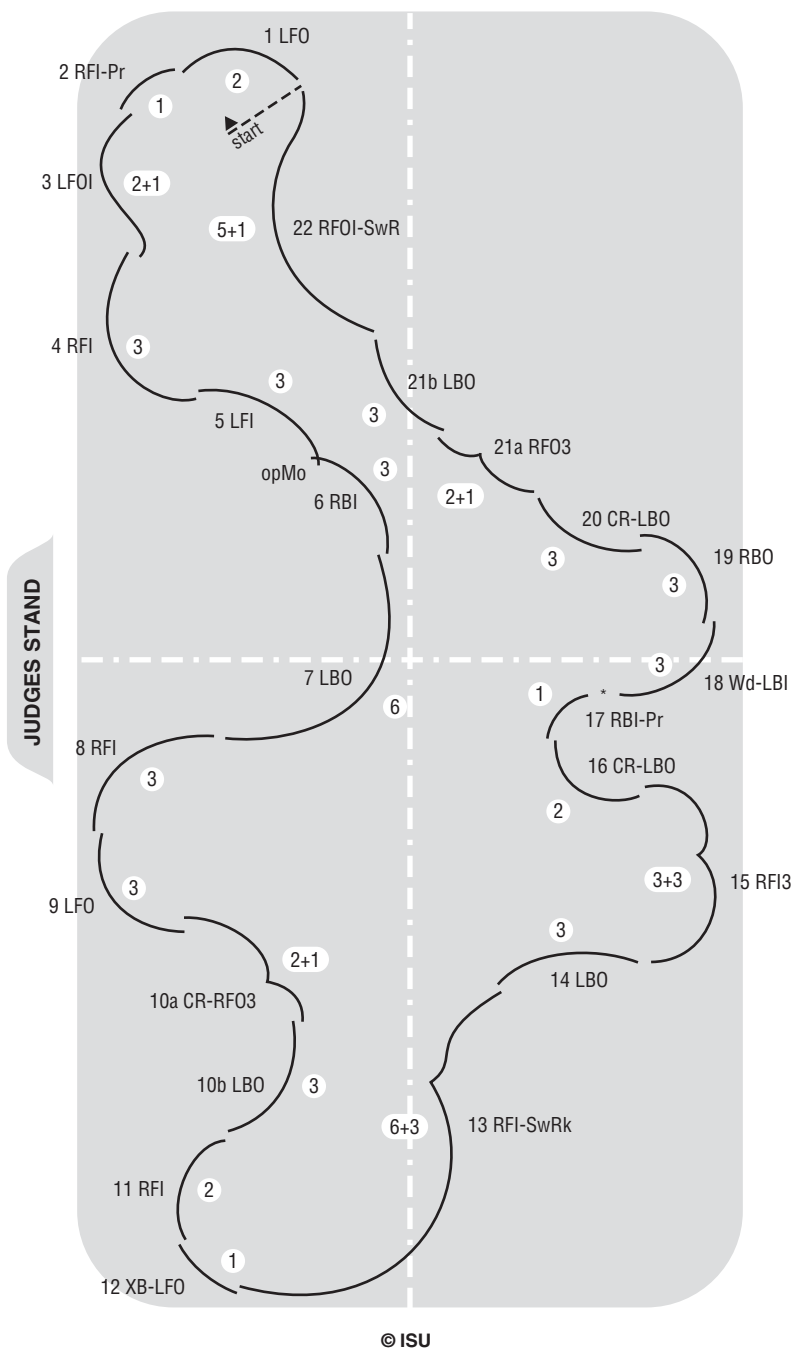
FIRST PERFORMED: Westminster Ice Rink, London, England, 1938

**WESTMINSTER WALTZ — STEP CHART**

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 OpMo	3		LFI OpMo
Reversed Kilian	6	RBI	3		RBI
	7	LBO	6		LBO
	8	RFI	3		RFI
	9	LFO	3		LFO
Closed	10a	CR-RFO-SwR	6	2+1	CR-RFO3
	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
Reversed Kilian	21a	LBO	6	2+1	RFO3
	21b			3	LBO
Change Sides	22	RFOI-SwR	5+1		RFOI-SwR



# WESTMINSTER WALTZ-LADY — OPTIONAL PATTERN DANCE



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# QUICKSTEP

MUSIC: Quickstep 2/4  
 TEMPO: 56 measures of 2 beats per minute; 112 beats per minute

COMPETITION  
 INTRODUCTION: 32 beats, 17.1 seconds

PATTERN-TIMING: 1 = :15; 2 = :30; 3 = :45, 4 = 1:00

DURATION: Test 3 = :45  
 Solo after partnering 2 = :30  
 Comp 4 = 1:00

PATTERN: Set

TEST: Gold

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.

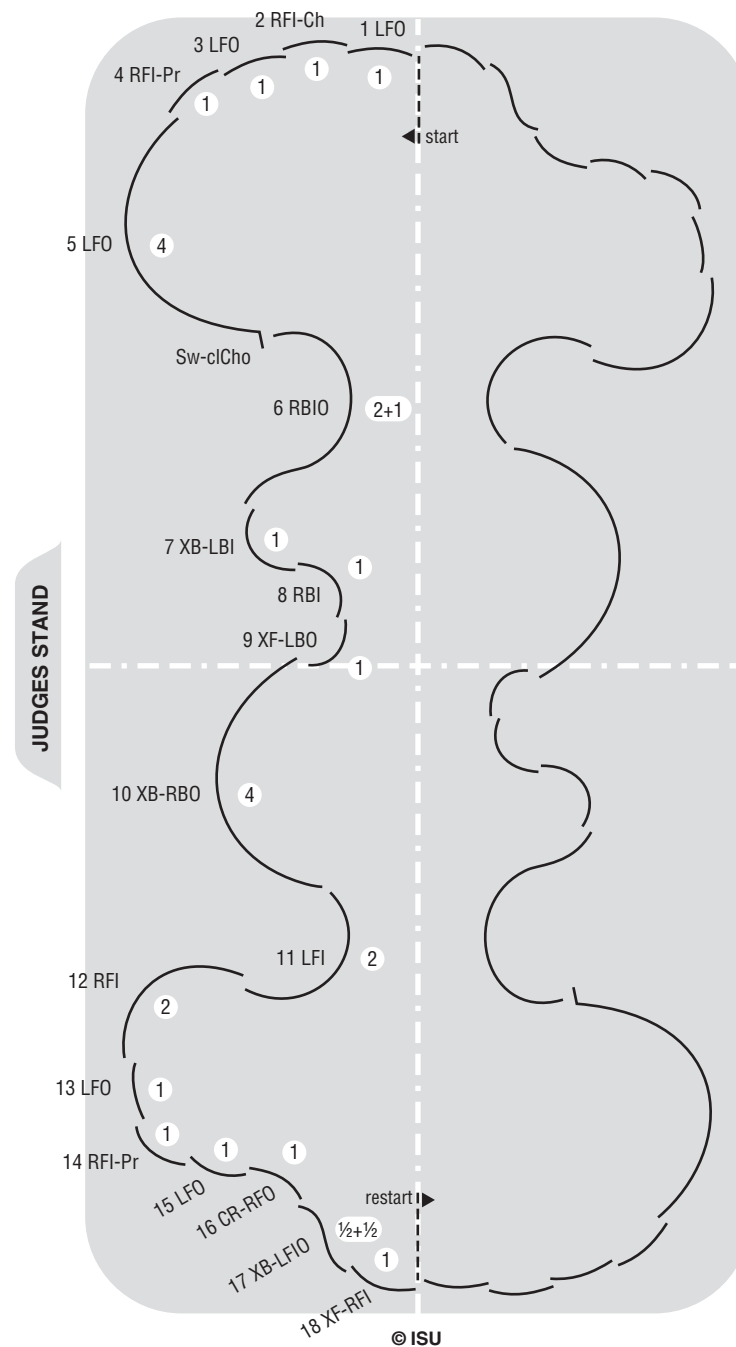
Steps 1 and 2 form a chassé sequence, while Steps 3 to 5 form a progressive sequence. Step 5 is a four-beat left forward outside edge forming the first part of a closed swing choctaw. The exit edge from the choctaw is held for three beats; the free foot first remains forward, then is drawn down beside 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 four beats and is a deep outside edge started with a cross behind toward 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 PERFORMED: Westminster Ice Rink, London, England, 1938

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
		Sw-CICho	
	6	RBIO	2+1
	7	XB-LBI	1
	8	RBI	1
	9	XF-LBO	1
	10	XB-RBO	4
	11	LFI	2
	12	RFI	2
	13	LFO	1
	14	RFI-Pr	1
	15	LFO	1
	16	CR-RFO	1
	17	XB-LFIO	1/2+1/2
18	XF-RFI	1	





## ARGENTINE TANGO

MUSIC: Tango 4/4  
 TEMPO: 24 measures of 2 beats per minute; 96 beats per minute

COMPETITION  
 INTRODUCTION: 32 beats, 20.0 seconds

PATTERN-TIMING: 1 = :35; 2 = 1:10; 3 = 1:45, 4 = 2:20

DURATION: Test 2 = 1:10  
 Solo after partnering 2 = 1:10  
 Comp 2 = 1:10

PATTERN: Set

TEST: Gold

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 roll on count one held for one beat. On Step 9, the couple crosses behind on count two, with a change of edge on count three as their free legs are drawn past the skating legs and held for count four to be in position to start the next step, crossed behind for count one. 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 toward the side of the ice surface. At the end of this step the lady momentarily steps onto the RFI on the “and” between counts four and one 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 toward 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 toward the side of the ice surface.

The man skates a two-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 four and count one 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.

On 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 two 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 three beats, and at its conclusion the lady steps briefly onto a RFI between counts four and one, which enables her to restart the dance.

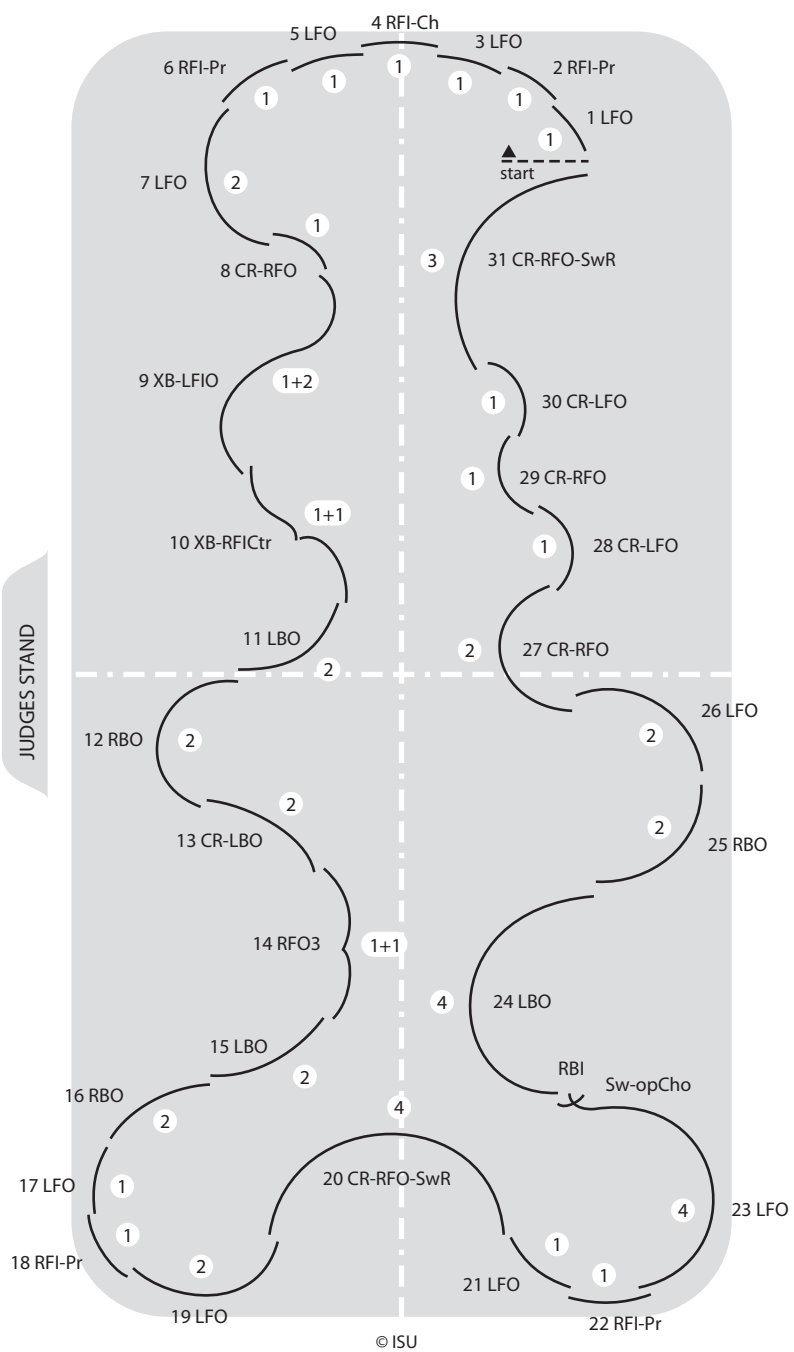
INVENTORS: Reginald J. Wilkie and Daphne B. Wallis

FIRST PERFORMED: Westminster Ice Rink, London, England, 1934

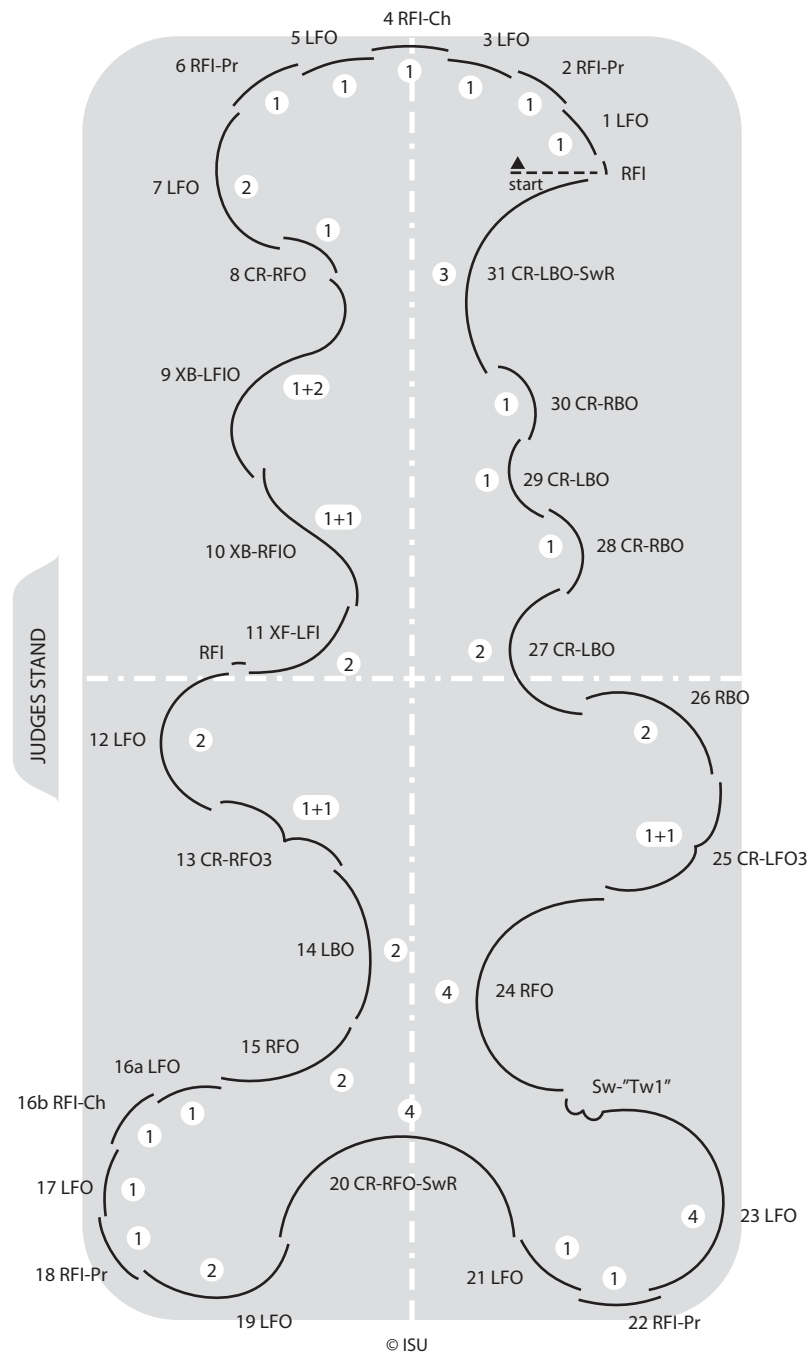
### ARGENTINE TANGO — STEP CHART

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	CR-RFO		1		CR-RFO
	9	XB-LFIO		1+2		XB-LFIO
	10	XB-RFI Ctr	1+1		1+1	XB-RFIO
Closed	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-OpCho 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)

**ARGENTINE TANGO-MAN — SET PATTERN DANCE**



**ARGENTINE TANGO-LADY — SET PATTERN DANCE**



## AUSTRIAN WALTZ

MUSIC: Waltz 3/4  
TEMPO: 60 measures of 3 beats per minute; 180 beats per minute

COMPETITION  
INTRODUCTION: 48 beats, 16 seconds

DURATION: The time required to skate two sequences is 1:38

PATTERN: Optional

TEST: International

The Austrian Waltz is characterized by elegance of line combined with the typical lightness of the Viennese Waltz. It should be skated with strongly curved edges, bending of the skating knee and wide extended movements of the arms and free legs while maintaining a soft flow throughout the waltz.

The three-turns in closed hold should be skated with the feet of the couple close together. The lady's twizzles should be skated well in front of the man. The leading hand of the man must support the lady during her turns so that there are no stops in the flow. During the execution of all of her twizzles, the free foot is crossed in front of the skating foot.

The dance is commenced in Kilian hold with a touchdown three-turn on the left foot for both partners (Step 1). Bending of the skating knee for two beats and rising on count three is essential in order to turn the three easily around the same axis, to keep the flow (in Kilian hold) and to accentuate the waltz character. The very short right back outside edge is skated on the "and" after beat three of Step 1. Steps 2 and 3 are followed by a left forward inside edge held for three beats.

On Step 5, the lady skates an inside three on count six of the measure changing into closed hold and finishes with a swing of her free leg starting on count one with the edge held until count three. Meanwhile, the man skates a crossed behind right forward outside stroke on the count of three and steps on count four on a crossed in front left forward outside edge, swinging his right free leg forward matching the lady's movement for the same beats.

On Step 6, the man turns a three on the right forward outside edge on count six. The lady's back outside edge is an open stroke with her free leg swinging behind to be closed on count six and both partners rising.

The long Step 7 for the lady starts with a right forward outside three on count three, followed by a right backward inside edge with the free leg stretched behind for three beats. Still on the right foot, she changes the edge to a right backward outside edge with her free leg moving in front for the next two beats. To finish the movement she closes her free leg on the next beat to turn her counterclockwise back outside twizzle under the left arm of the man. On Step 7a, the man skates a left backward outside edge for the first three beats. For the next three beats (his Step 7b) he skates a right forward outside edge with free leg stretched behind. His sequence is finished with a left forward cross roll for two beats (his Step 7c) and a three-turn on the last beat

matching the twizzle of the lady.

Step 8 is an outside edge for three beats duration with the free leg extended. Step 9a for the lady is an inside Ravensburger-type three turned on count three with a swing of her free leg starting on count four to be held until count six. After a short cross behind left backward outside on the "and" between counts six and one, the lady crosses in front to a right backward inside edge. Keeping her free foot close to the skating foot, she turns a backward inside three-turn on count three to finish with a swing of her free leg starting on count four to be held until count six (her Step 9b). The man's Steps 9a and 9b are a swing roll of six beats and a cross roll swing of again six beats duration. It is important that both partners match their free legs on the last three beats of that section. With the second three-turn of the lady, they change to Kilian hold.

Step 10 for both is a touchdown three turned in Kilian hold on the third beat, followed by a short right backward outside edge skated on the "and" after beat three. Both skaters skate Step 11 for counts four to six as an open stroke with the foot extended back.

The lady continues on her Step 12 with a cross roll and a three-turn on count three followed by a very short left backward outside edge to help to step forward for Step 13a (a touchdown three). During Steps 12a and 13, the man is slightly left of the lady. Step 13 is turned on the count of one (beat four of the step). The lady's Step 13a is a right forward outside edge for three beats and is followed by a crossed behind left forward inside edge on count one (Step 13b) with a forward extension to match the man's free leg and finished with a "twizzle-like" motion. Both partners change to a "waltz" hold with their right arms extended in "helicopter" style after Step 13b with the man skating backwards.

Steps 15 to 17 are European Waltz-type three-turns in closed hold. On Step 18 the lady steps her cross roll slightly to the left of the man to turn her three on count six followed by a very short left backward outside (a touchdown three) to step forward to turn their simultaneous three-turns on Step 19 in crossed foxtrot hold. (The partner's arms are crossed at their back with the man's right hand on the lady's right hip; the lady's left hand on the man's left hip).

On the left backward outside edge on Step 20 both partners release their hands in front to move them close to their hips with their other arms still crossed behind their backs. Out of this hold, the lady starts with a right forward outside rocker briefly touching down with the left foot to skate a right backward outside edge lifting the left free arm above the head (her Step 21a). The man steps forward from a crossed behind right backward outside edge (his Step 21a), while the lady turns the rocker behind his back (the Back to Back section), to skate a left forward outside (his Step 21b) holding the lady's right hand with his left hand and moving his right hand above his head matching the lady's movement. (For her 21a, the lady steps on one, turns her rocker on count two, briefly touches down to thrust her onto her RBO for counts three, four and five, then skates XB-LBO, her Step 21b, on count six.)

During Step 22, both partners change back to High Kilian hold with their right hands up above shoulder level. On Step 22, the lady skates a cross in front backward inside three turned on count two to skate the right forward outside swing in unison with the man's forward outside swing roll started with a cross roll. Both turn a left forward

**AUSTRIAN WALTZ — STEP CHART**

inside three (her Step 23a; his Step 23) on count two with the free foot crossed in front. The man finishes his edge still on his left foot with a back swing on counts four, five and six. The lady steps forward (Step 23b) and may match the man’s swing on her right forward outside edge. During the three-turn, the partners change into “closed” hold with the right arms extended in “helicopter” style. The three-turns (Steps 24 and 25) are three-turned on count three. Step 26 is a swing of six beats duration.

On Step 27 the lady turns a fast twizzle (1.5 rotations counterclockwise) on her right forward inside edge on count three, under the left arm of the man, while he skates a left forward outside edge for six beats with his free leg extended on the last three beats to match the lady’s leg action as she holds her RBO edge after her turn.

Step 28 for the lady is a left backward outside twizzle of one rotation turning in the opposite direction (clockwise), and still under the left arm of the man, finishing on a LBO with a swing matching the free leg movement of the man. The first three of the “walk-around threes” (Step 29 for the man; Step 30 for the lady) is turned on beat three of the step. The second three of this set (Step 31a for the man; Step 31b for the lady) is turned rapidly so that the timing for the man is two counts for his left forward outside edge with the three being turned on the “and” between counts two and three. The lady skates her right back outside edge for two counts and her left forward outside three-turn (her Step 31b) for one count.

During these fast turns (walk-around threes) a firm waltz hold, upright position and tight footwork are very important, and the couple must remain opposite skating around the same axis. Step 33 is a left backward outside edge for the lady and a cross roll three-turn for the man in closed hold. For the lady, Step 34 is a right forward outside double three, with the first three-turn being turned on count six and the right backward inside three turned on count three of the next measure. The man’s Step 34a is a left backward outside edge, and his Step 34b is a right forward outside edge changing into Kilian hold as the lady turns her first three-turn. Step 35 is a cross behind left forward inside edge for both skaters held for two counts, and Step 36 is a right forward inside edge in preparation for the restart.

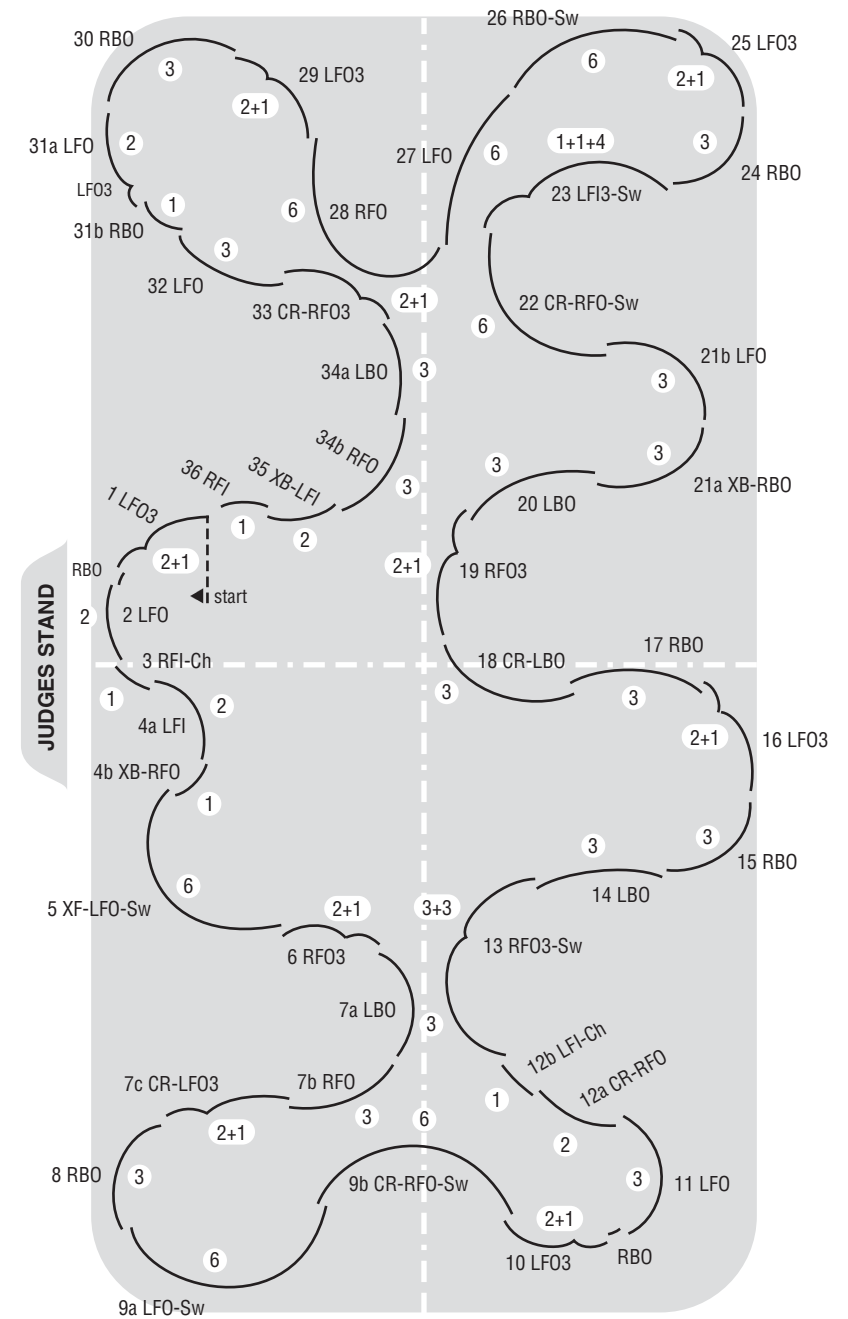
INVENTORS: Susi and Peter Handschmann

FIRST PERFORMANCE: Vienna, Austria, 1979

Hold	Step No.	Man’s Step	Number of beats of music			Lady’s Step
Kilian	1	LFO3 RBO between counts 3 & 4		2+1 “and”		LFO3 RBO between counts 3 & 4
	2	LFO		2		LFO
	3	RFI-Ch		1		RFI-Ch
	4a	LFI	2		3	LFI
	4b	XB-RFO	1			
Closed	5	XF-LFO-Sw	6		2+1+3	RFI3 -Sw
	6	RFO3	2+1		3	LBO
	7a	LBO	3		2+4+2+1	RFO3
	7b	RFO	3			RBIO Tw1
	7c	CR-LFO3	2+1			
	8	RBO		3		LFO
	9a	LFO-Sw	6		2+1+3 “and”	RFI3 Sw XB-LBO
	9b	CR-RFO-Sw	6		2+1+3	XF-RBI3 Sw
Kilian	10	LFO3 RBO between counts 3 & 4		2+1 “and”		LFO3 RBO between counts 3 & 4
	11	LFO		3		LFO
	12a	CR-RFO	2		2+1 “and”	CR-RFO3 LBO between counts 3 & 4
“Closed” Helicopter	12b	LFI-Ch	1			
“Closed” Helicopter	13a	RFO3-Sw	3+3		3	RFO
	13b				2+1	XB-LFI-“Tw”
	14	LBO		3		RFO
	15	RBO	3		2+1	CR-LFO3
	16	LFO3	2+1		3	RBO
	17	RBO		3		LFO
	Crossed Foxtrot	18	CR-LBO	3		2+1 “and”
19		RFO3		2+1		RFO3
20		LBO		3		LBO
Back-to- back	21a	XB-RBO	3		1+4	RFO-Rk & L Td/RBO
	21b	LFO	3		1	XB-LBO

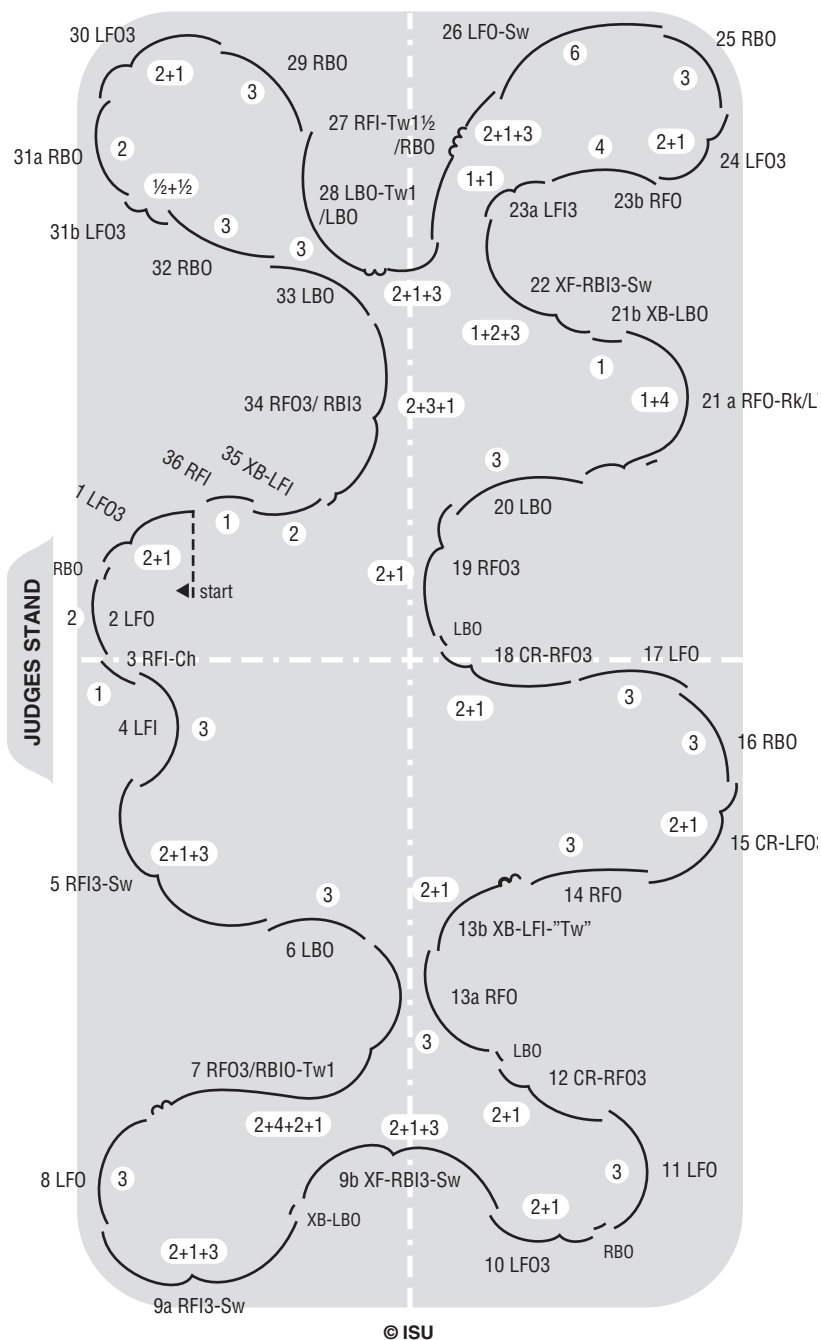
Hold	Step No.	Man's Step	Number of beats of music			Lady's Step
Closed to High Kilian	22	CR-RFO-Sw	6		1+2+3	XF-RBI3 -Sw
	23a	LFI3	1+1		1+1	LFI3
"Closed" Helicopter	23b	Sw	+4		4	RFO
	24	RBO	3		2+1	LFO3
	25	LFO3	2+1		3	RBO
	26	RBO-Sw		6		LFO-Sw
	27	LFO	6		2+1+3	RFI-Tw 1 ½ /RBO
	28	RFO	6		2+1+3	LBO-Tw 1 /LBO
	29	LFO3	2+1		3	RBO
	30	RBO	3		2+1	LFO3
	31a	LFO/LFO3 after ct 2	2 "and"		2	RBO
	31b	RBO	1		½+½	LFO3
	32	LFO		3		RBO
	33	CR-RFO3	2+1		3	LBO
	34a	LBO	3		2+3+1	RFO3/RBI3
	Kilian	34b	RFO	3		
35		XB-LFI		2		XB-LFI
36		RFI		1		RFI

## AUSTRIAN WALTZ-MAN — OPTIONAL PATTERN DANCE



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## AUSTRIAN WALTZ-LADY — OPTIONAL PATTERN DANCE



## CHA CHA CONGELADO

MUSIC: Cha Cha 4/4  
 TEMPO: 29 measures of 4 beats per minute; 116 beats per minute

COMPETITION  
 INTRODUCTION: 32 beats, 16.5 seconds

DURATION: The time required to skate two sequences is 1:07

PATTERN: Optional

TEST: International

This dance is designed to introduce dancers to a Latin American rhythm at an early stage of development and help them to appreciate rhythm not only with their feet but also with their bodies. The steps are structured in places so as to portray the feeling of "1, 2 cha-cha-cha." Individual interpretation by couples to add Cha Cha character is permitted provided that integrity of steps, free leg positions and dance holds are maintained. Retrogressions on pattern transitions are permitted.

Steps 1 and 2 are skated on a lobe toward, then away from the barrier. Steps 3 and 4 are slip steps. The man skates three slip steps (Steps 3, 4 and 5) of half-beat each, but on the last one, the man remains on his left foot for another half-count, and the right foot is lifted. The lady skates three slip steps also, but as she completes her third slip (Step 5a) she crosses the left foot behind on the second half-count for Step 5b. There is a tendency for ladies to omit Step 5b due to the difficulty of the weight transfer onto the step. Credit should be given by the judges to those ladies who can perform it properly. Steps 1 to 5 are skated in outside hold and give the timing of a "1, 2 cha-cha-cha." On Step 6 the dancers change to hand-in-hand hold (lady's right hand in the man's left, lady's left hand in the man's right) to skate a series of cross in front touch down steps.\* On Step 7, the man changes sides to the right of the lady's tracing as he turns his rocker and she her three-turn. After they make their turns on Step 8, the lady is on the left of the man's tracing, switching to his right side after Step 9.

On Step 10, the partners assume closed hold, and on Step 11, both partners extend the free leg to the back on the third beat (musical count one). On Step 14, the lady releases her left hand from the open hold and passes under the man's left arm as she does the mohawk.

On Step 23, the lady places her left hand in the man's right hand. Step 24 is a swing closed mohawk for both dancers but in opposite directions, so that they turn their back toward each other, releasing hands. On Step 25, the lady places her right hand in the man's left. (Note that Step 25 is a cross in front for both (XF-RBI for the man; XF-LBO for the lady).)

Steps 27 to 36a are skated in Kilian hold, and Steps 27 to 36 are the same for both partners. They skate a series of touch down steps\* in Kilian hold (Steps 27 to 29). Leading to the conclusion of the dance is an extremely deep left forward inside edge for both. It is permitted to retrogress on the pattern as long as this is reflected in a degree of control. The lady then executes an open mohawk (her Steps 37a and 37b) to be in position to restart the dance.

\* Note: Steps 6 to 9 and 27 to 29 should be skated with a brief but decisive weight transfer (touchdown) to the other foot on the “and” between counts returning to the original edges.

INVENTORS: Bernard Ford, Kelly Johnson, Laurie Palmer and Steven Belanger

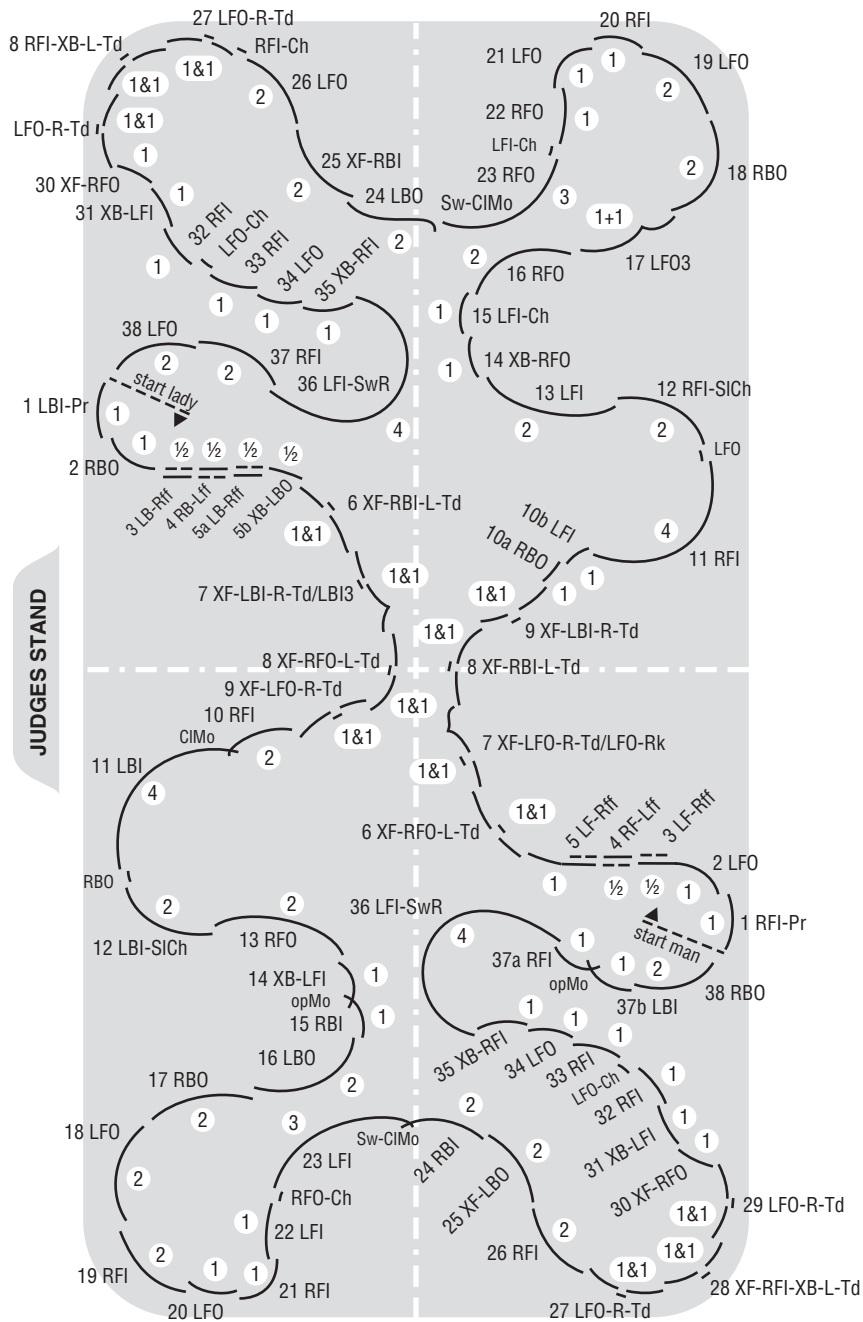
FIRST PERFORMANCE: Richmond Hill, Ontario, Canada, 1989

### CHA CHA CONGELADO — STEP CHART

Hold	Step No.	Man's Step	Number of beats of music		Lady's Step
Outside	1	RFI-Pr		1	LBI-Pr
	2	LFO		1	RBO
	3	LF-Rff Slip Step		½	LB-Rff Slip Step
	4	RF-Lff Slip Step		½	RB-Lff Slip Step
	5a	LF-Rff Slip Step (R foot lifted forward at end of step)	1	½	LB-Rff-Slip Step
	5b			½	XB-LBO (R foot lifted forward at end of step)
	Both hand-in-hand	6	XF-RFO with L-Td		1&1
7		XF-LFO with R-Td LFO-Rk		1&1 “and”	XF-LBI/R-Td /LBI3
8		XF-RBI with L-Td		1&1	XF-RFO with L-Td
9		XF-LBI with R-Td		1&1	XF-LFO with R-Td
Closed	10a	RBO	1	2	RFI
	10b	LFI	1		CIMo
	11	RFI LFO		4 “and”	LBI RBO
	12	RFI-SlCh		2	LBI-SlCh
Open	13	LFI		2	RFO
	14	XB-RFO		1	XB-LFI OpMo
	15	LFI-Ch		1	RBI
Closed	16	RFO		2	LBO
	17	LFO3	1+1	2	RBO
	18	RBO		2	LFO
Open	19	LFO		2	RFI
	20	RFI		1	LFO
	21	LFO		1	RFI

Hold	Step No.	Man's Step	Number of beats of music			Lady's Step
One hand-in hand	22	RFO LFI-Ch		1 “and”		LFI RFO-Ch
	23	RFO Sw-CIMo		3 Musical count 4 — 1 — 2		LFI Sw-CIMo
	24	LBO		2		RBI
	25	XF-RBI		2		XF-LBO
Kilian	26	LFO RFI-Ch	2 “and”		2	RFI
	27	LFO with R-Td		1&1		LFO with R-Td
	28	XF-RFI with XB-L-Td		1&1		XF-RFI with XB-L-Td
	29	LFO with R-Td		1&1		LFO with R-Td
	30	XF-RFO		1		XF-RFO
	31	XB-LFI		1		XB-LFI
	32	RFI LFO-Ch		1 “and”		RFI LFO-Ch
	33	RFI		1		RFI
	34	LFO		1		LFO
	35	XB-RFI		1		XB-RFI
Open	36	LFI SwR		4		LFI SwR
	37a	RFI	2		1	RFI OpMo
	37b				1	LBI
	38	LFO		2		RBO

# CHA CHA CONGELADO — OPTIONAL PATTERN DANCE



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# FINNSTEP

MUSIC: Quickstep 2/4  
 TEMPO: 52 measures of 2 beats per minute; 104 beats per minute  
 COMPETITION  
 INTRODUCTION: 32 beats, 18.5 seconds

The first step of the Finnstep may be started either immediately after the introductory music of eight beats (4 bars), which occurs approximately four seconds after the music starts, or the couple can start the dance when phrasing repeats after 8+32 beats (4+16 bars), which occurs approximately 23 seconds after the music starts. If the dance is started in other places, the phrasing of the music will be incorrect.

DURATION: The time required to skate two sequences is 1:16

PATTERN: Optional

TEST: International

The Finnstep is a fun, fast dance. The best way to describe it is that it resembles “sparkling champagne.” It is a ballroom-type Quickstep, and should be danced very lightly, so to speak “over-the-top.” This dance is not serious, so it can even be performed a bit comically. Polka/folklore character should be avoided.

It requires very crisp and tidy timing as well as footwork. The timing is the most important characteristic of the dance, and lack of crisp and clean timing and character should be penalized severely. The accent should always be at the beginning of the beat, not just on the beat. By skating the steps at the beginning of the beat, the couple achieves the required lightness. This dance measures the musicality of the couples.

The posture should be very upright, almost stiff throughout the dance. It is essential to skate the longer steps with strong, well rounded, deep edges to contrast with the crisp light steps, toe steps and hops (small jumps without rotation) found throughout the dance! Just skating the steps is not enough. It is how the steps are executed and what is “said and expressed” with the technique that is important, not the technique in itself. The technique is only a tool for expression which must be strong!

## 1. The Promenade Section

The Promenade Section sets up the character of the dance. Accurate and crisp timing with emphasis on the upbeats as well as the “and”-beats is crucial for a successful performance here. The first part of this section is skated in open hold on a straight line across the rink, with light hops and upright style to resemble a typical ballroom Quickstep. The lady’s twizzle of 1½ rotations (her Step 12) needs to be very fast. At the conclusion of her twizzle, the couple skates Steps 13 to 18 in partial outside hold (like the Viennese opening steps), before moving to outside hold on Step 19. Good, clean free-leg action is also to be valued throughout this part. The “hop-moves” need to be executed in complete unison using only the legs and knees, not the upper body. Holds and positions need to be elegant, upright, leveled, the upper body lifted erect and almost stiff.



**2. Turn, Twizzle and Stop Section**

This section needs to be skated with controlled, deep, nicely flowing edges without losing the character and the rhythm of the dance. After the simultaneous twizzles (Step 21), the partners are face-to-face, clasping left hands, with their right arms extended to the side and a little higher than shoulder level. The exit edge of Step 21 (RBI for man; RFO for lady) needs to be well-controlled with the free legs stretched behind. On Step 23, the partners move into open hold. During the leg swing, in preparation for the swing closed choctaw (Step 32), the lady moves ahead under the man's left arm to hand in hand with arms bent. On Step 33a, the man skates an open RBI mohawk, while the lady starts her Step 33 on a RBI followed by her change of edge in preparation for their second set of simultaneous twizzles (his Step 33c while she continues her Step 33). The couple passes through waltz hold, then the lady's left arm briefly touches the man's back. The man's left hand holds the lady's right during the twizzle. After turning their twizzles (one rotation for the man; 1½ for the lady), the couple slides into a stop in Kilian with both of their arms extended to the side and their hands clasped in a butterfly hold with their free legs extended to the side.

Steps 34 to 42 are performed on the spot (shown as stationary steps on the diagrams). These character toe steps should be executed with light feet and crisp timing. Good clean free leg action with the free legs held at at least 45-degree angles is essential. During the toe steps, the couple moves into partial outside hold. The pendular movement of the free leg moves slowly from side to back. On Steps 34, 35 and 36, there is pendular movement of the free leg as it moves slowly from side to back coupé. On Step 38, the free leg is extended to the front, in back coupé on Step 39, extended to the front on Step 40, and in back coupé again on Step 41. They conclude the stationary section on Step 42 on their toepicks with both feet close together.

**3. Crossing Paths (Changing Sides) Section**

To achieve the dynamics of performing this section of the dance, the couple needs to accelerate, creating a clear crescendo. The pattern is permitted to backtrack after the stop to enable the couple to have room to complete the pattern and achieve the correct restart. The section starts on Step 43 with a hop forward, landing on the left foot. Steps 46, 47 and 48 should be executed with the free leg bending back 90 degrees, knees parallel and steps lightly hopped. In the crossing paths section it is important that Steps 52 and 58 for the lady, and 51b and 58 for the man, are skated with a good edge across ice to enable the passing by of the couple (so that the couple "zig zags"). The changing of sides on Steps 54 and 61 should be done lightly with good, matching knee action; however polka/folk dance character should be avoided. The many hold and position changes throughout this section should be done effortlessly. The cross behind closed choctaw (Step 64) must be skated with clean and deep edges to enable tight, simultaneous twizzles just before the restart. A poor execution of the choctaw and twizzle will lead to difficulties for the restart and poor character of the first part of the dance.

**Summary**

Dance is a means of expression. If the execution of this dance does not evoke feelings in the audience, even if it were technically correct and clean, it would not be a successful performance. The dance must be as much fun to watch as it is to dance; otherwise, the performers should not be rewarded with good marks.

INVENTORS: Susanna Rahkamo and Petri Kokko with Martin Skotnický

FIRST PERFORMED: European Championships, 1995, Dortmund, Germany

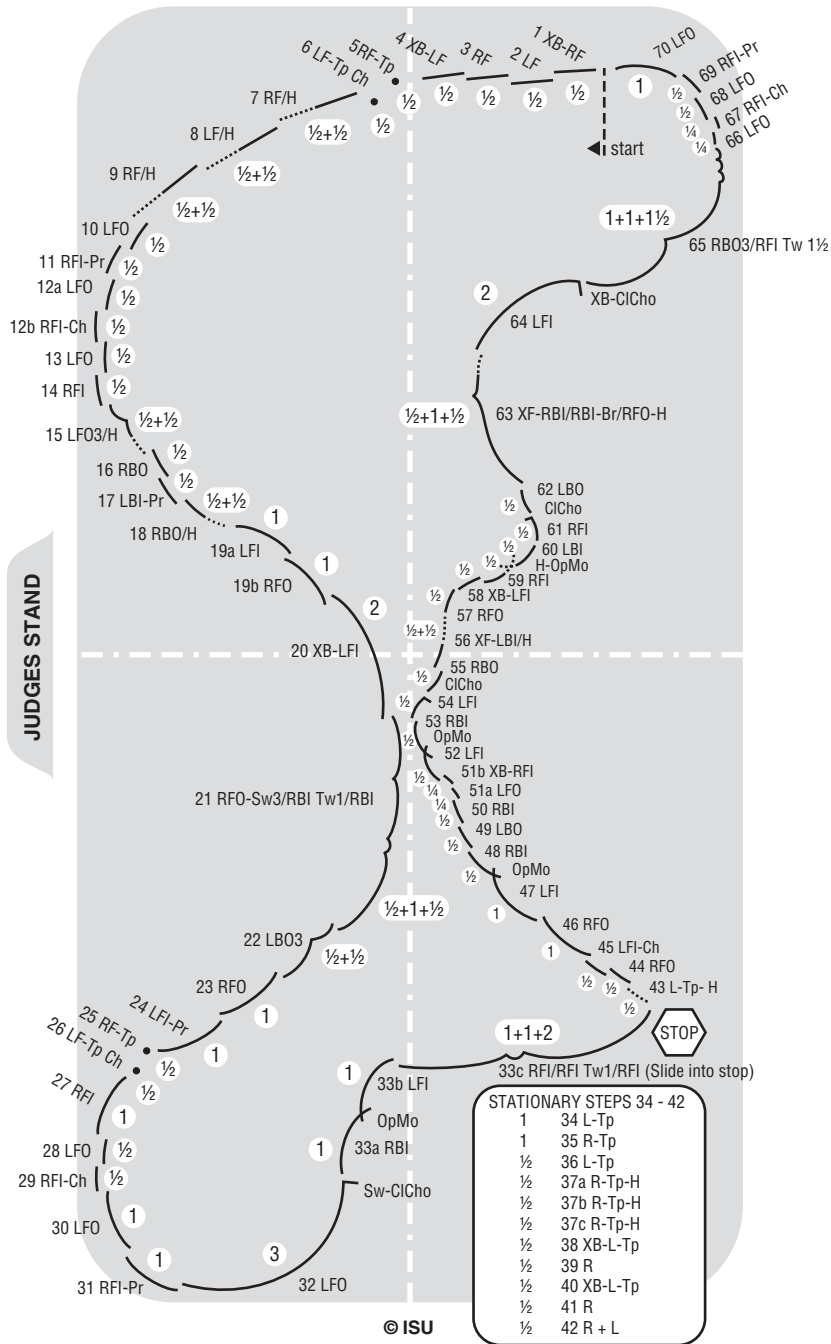
Hold	Step No.	Man's Step	Number of beats of music			Lady's Step
<b>1. Promenade Section</b>						
Open	1	XB-RF		½		XB-RF
	2	LF		½		LF
	3	RF		½		RF
	4	XB-LF		½		XB-LF
	5	RF-Tp		½		RF-Tp
	6	LF-Tp Ch		½		LF-Tp Ch
	7	RF/H		½+½		RF/H
	8	LF/H		½+½		LF/H
	9	RF/H		½+½		RF/H
	10	LFO		½		LFO
	11	RFI-Pr		½		RFI-Pr
	Partial Outside*	12a	LFO	½		½+½
12b		RFI-Ch	½			
13		LFO		½		RBO
14		RFI		½		LBI-Pr
15		LFO3/H		½+½		RBO/H
16		RBO		½		LFO
Outside	17	LBI-Pr		½		RFI-Pr
	18	RBO-H		½+½		LFO3/H
	19a	LFI	1		½+½ +1+1 "and"	Wd-RBI3/ RFO/RFOBr/ RBI/H
	19b	RFO	1			
	20	XB-LFI	2		1	XB-LBO
<b>2. Turn, Twizzle and Stop Section</b>						
Hand-in-hand after Tw (see text)	21	RFO-Sw3 /RBI Tw 1 /RBI	½ +1 + ½ +1		1+1 +1	XF-RBI/RBI Tw 1½ /RFO
No hold	22	LBO3	½+½		1	LFI
Open	23	RFO		1		RFO
	24	LFI-Pr		1		LFI-Pr
	25	RF-Tp		½		RF-Tp
	26	LF-Tp Ch		½		LF-Tp Ch
Open	27	RFI		1		RFI
	28	LFO		½		LFO
	29	RFI-Ch		½		RFI-Ch
	30	LFO		1		LFO
	31	RFI-Pr		1		RFI-Pr
	32	LFO Sw-CI Cho		3		LFO Sw-CI Cho

Hold	Step No.	Man's Step	Number of beats of music			Lady's Step
See text	33a	RBI OpMo	1		2+	RBI (left leg moves back)
See text	33b	LFI	1			
Stop in Butterfly (see text)	33c	RFI/RFI Tw 1 /RFI (Slide into Stop)	1+1 +2		1+1 +2	/RBO/RBO Tw 1 ½ /RFI (Slide into Stop)
"Kilian" (arms extended)	<b>Stationary Steps</b>					
	34	L-Tp-H		1		L-Tp-H
	35	R-Tp		1		R-Tp
Partial Outside*	36	Lp-Tp		½		Lp-Tp
	37a	R-Tp-H		½		R-Tp-H (lady turns on Tp to face man)
	37b	R-Tp-H		½		R-Tp-H
	37c	R-Tp-H		½		R-Tp-H
	38	XB-L-Tp		½		XB-L-Tp
	39	R (flat)		½		R (flat)
	40	XB-L-Tp		½		XB-L-Tp
	41	R (flat)		½		R (flat)
	42	R+L		½		R+L
	<b>End of Stationary Steps</b>					
<b>3. Crossing Paths Section</b>						
Open	43	L-Tp-H		½		L-Tp-H
	44	RFO		½		RFO
	45	LFI-Ch		½		LFI-Ch
	46	RFO		1		RFO
	47	LFI		1		LFI
Partial Outside	48	RBI		½		RFO
	49	LBO		½		LFI
	50	RBI		½		RFO
Open	51a	LFO	¼			XB-RFI
	51b	XB-RFI	¼			
	52	LFI HOpMo		½		RFI HOpMo
Hand in hand side by side	53	RBI (man's left hand up)		½		LBI

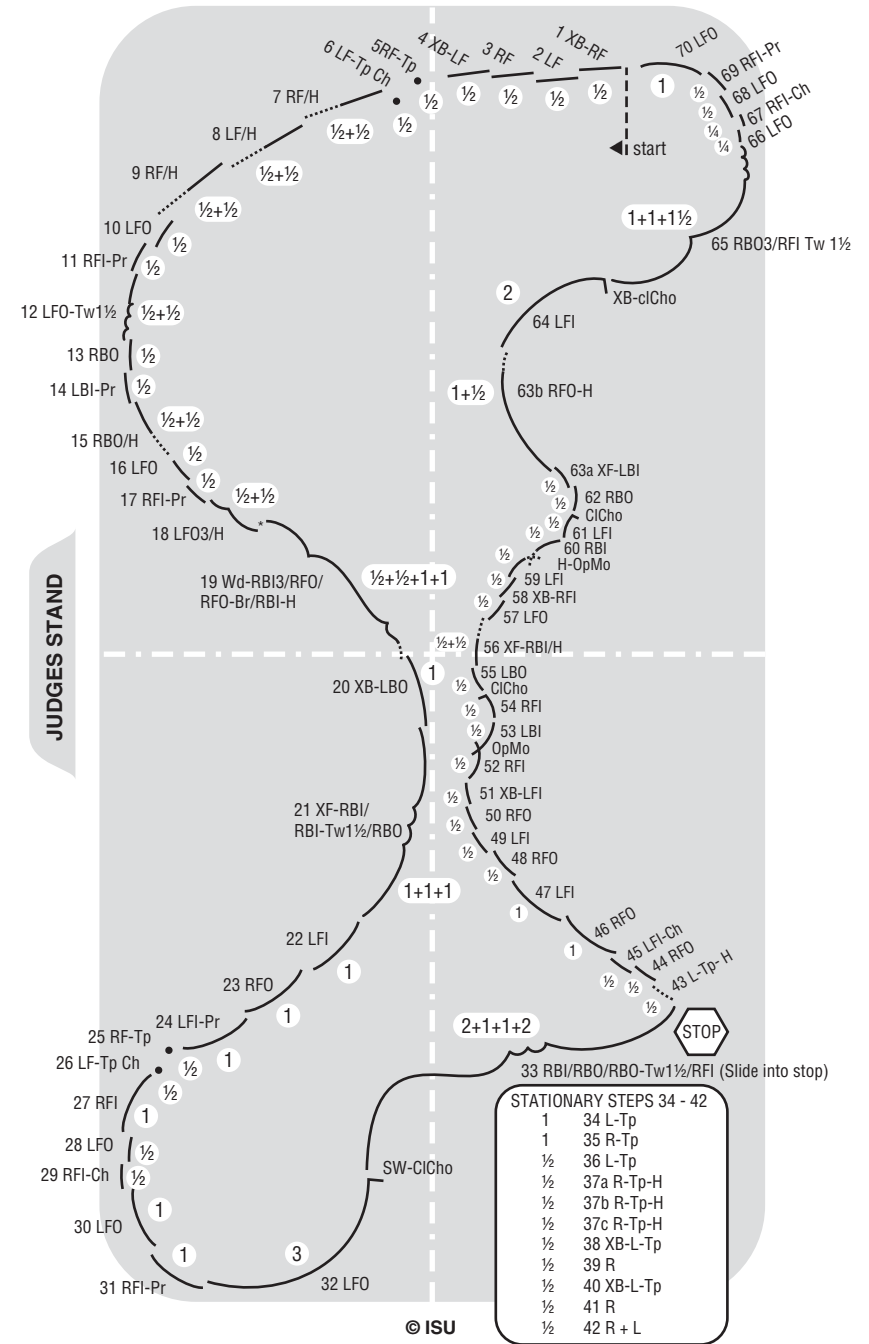
Hold	Step No.	Man's Step	Number of beats of music			Lady's Step
Change sides (stays hand in hand)	54	LFI ClCho		½		RFI ClCho
	55	RBO		½		LBO
	56	XF-LBI/H		½+½		XF-RBI/H
	57	RFO		½		LFO
	58	XB-LFI		½		XB-RFI
	59	RFI HOpMo		½		LFI HOpMo
Change sides	60	LBI		½		RBI
	61	RFI ClCho		½		LFI ClCho
	62	LBO		½		RBO
	63a	XF-RBI	1+½		½	XF-RBI
	63b	/RBI Br /RFO-H	+½		1+½	RFO/H
Kilian	64	LFI XB-ClCho		2		LFI XB-ClCho
	65	RBO3 /RFI Tw 1½		1+1+ 1½		RBO3 /RFI Tw 1½
Open	66	LFO		¼		LFO
	67	RFI-Ch		¼		RFI-Ch
	68	LFO		½		LFO
	69	RFI-Pr		½		RFI-Pr
	70	LFO		1		LFO

Tp Toepick  
H Hop  
HOpMo Hopped Open Mohawk

# FINNSTEP-MAN — SET PATTERN DANCE



# FINNSTEP-LADY — SET PATTERN DANCE



## GOLDEN WALTZ

MUSIC: Viennese Waltz 3/4  
TEMPO: 62 measures of 3 beats per minute; 186 beats per minute

COMPETITION  
INTRODUCTION: 48 beats, 15.4 seconds

DURATION: The time required to skate two sequences is 1:58

PATTERN: Optional

TEST: International

SIDE TO START: First steps started on side opposite the judge's stand

The Golden Waltz is a complex dance incorporating many new positions not previously used in pattern dances e.g. "spread eagle" etc.

It is danced with long edges, interspersed with three-turns and twizzles, and dancers require extra control because of the intricate nature of the steps, positions and changes of hold. The pattern of the dance, while optional, must be skated with well-rounded lobes. It is necessary to maintain consistent flow and a lilting waltz character throughout.

The dance starts in closed hold for the opening three-turns. On Steps 1 to 7, the man begins by traveling backwards starting on his RBO on beat one for the "walk-around" threes with the feet of the partners offset. The feet are placed on the ice between the feet of the partner. The couple remains in closed hold until Step 7, which is executed in reverse tango hold in which the lady, after the cross roll, executes a twizzle of one rotation skated to one beat of music and on the swing roll they pass through Reversed Kilian hold to hand-in-hand hold.

Steps 8 to 14 are the same for both partners. Step 8 is a RBO cross roll with the free legs in a front coupée position. At Step 9, the couple changes to Kilian hold where the lady's left hand is placed on the man's left shoulder with their free arms extended to skate side by side touch down threes-turns for Steps 9 to 12. On Step 13 there is a change of hold at an optional point to a "wrapped" Kilian in which the man's left and the lady's right hands are clasped in front of them while the lady's left hand is placed across the front of her body to hold his right hand to her right hip. His right arm crosses behind her back to hold her left hand. The free legs are raised behind, over the ice, at an angle of 40-50 degrees, while skating side-by-side double three-turns on a nine-beat long edge. On the second beat of Step 14, which begins from a cross roll, the knee of the skating leg is straightened.

Step 15 begins as a cross behind for both partners followed by a bracket for the lady and an open mohawk for the man (his Steps 15a and b). The partners remain in Kilian hold, but the left hand of the lady holds (or briefly touches) the man's right hand, and the lady's right hand holds the man's left hand over her head to skate these opposite turns for both partners. On Step 16, the partners assume standard Kilian hold, and the man skates a wide Step 17. On Step 18, the free legs are extended, and Step 19 is a left forward outside.

On Step 20, the partners are in Kilian hold while the lady's left hand rests behind the man's left shoulder (optional) and the lady's right hand and the man's left hand are freely open. On the fifth beat of her double three there is a change of hold to Reversed Kilian with the left foot in passé.

On Step 21, the free legs of both partners swing forward for three beats while the man lowers the lady into a semi-sitting position (where her free leg is extended forward, and her outstretched body is nearly parallel to the ice). The partner completes the movement by lifting the lady so they both can skate side-by-side threes ending with front coupées.

Step 22, which is a 12-beat series of three-turns on one foot, starts in Reversed Kilian hold. The lady performs her first two threes by wrapping around the man while both of their free legs are in attitude position with the lady's first three turned under the man's right hand. On beat seven, the hold is changed so that the lady takes the place of the man in Reversed Kilian hold. During their joint three-turns, performed on beat nine, the free legs are moved to back coupée. After these three-turns, on the last three beats, the free legs are extended and raised behind, and simultaneously the knee of the skating leg is straightened. Step 23 begins in Kilian hold with their left arm and free legs stretched out in front. On Step 24, the lady passes under the man's left arm with their right arms stretched in front.

On Step 26, the partners start in open hold. For the first three beats the man holds the extended position described above, and then on beat four he bends his skating knee and free leg into a pivot position while the lady skates her Steps 26(a), 26(b) and 26c. On Step 26c, the man skates a spread eagle into a rocker and then into a LBIO. The lady turns the first RFI3 on count two and a second RFO3 on count six, followed by a fast touch down on the left foot on the "and" between beats six and one to enable her to initiate the RFO3, which is turned on count three of the new measure. After the lady's first three-turn on Step 26c, there is a change of hold to "closed" with the lady's free leg stretched to the front and the man's free leg stretched behind. At the end of Step 27, the lady performs a one-beat clockwise twizzle of one rotation. On beat three of Step 28, the couple changes hold to Kilian. The lady makes a very quick XB-LBO to change feet before Step 29.

On Step 30, the left hands are raised, and on beat four the man makes a shallow drag (his Step 30a), while the lady skates Step 30(a). During her Step 30(b), which is very difficult as she must skate a 15-count step all on one foot, there is a change of hold. The lady performs an inside three-turn on beat one and holds the back outside exit edge from the three-turn for two beats and, afterward, completes a back outside twizzle of two rotations taking three beats. During her twizzle, the man performs a RFI3 with a strongly bent knee (his Step 30c). The lady continues Step 30b and, after the twizzle, remains on her right skating leg, assuming a position with the free leg stretched in front and the body nearly parallel to the ice (her layback position). In this position she executes a back outside three-turn and then, after drawing herself up on beats 13 and 14 of the step, completes a right forward inside "twizzle-like motion" on beat 15 of the step (count three of the measure), then pushes onto to her LFI (Step 31). Meanwhile, the man skates a two-footed three-turn (his Step 30d), lifts and extends his free leg on Step 30e and concludes with a series of cross steps (his Steps 30f and g) These steps are known as the "Cascade and Dip" section.

During the man's Step 30f, there is a change of hold to tango that is retained by the man until the lady's Step 32, with the man slightly ahead throughout his double three-turns (his Step 32).

During the man's second three-turn, on Step 32, the hold is reversed to Kilian with the lady's right hand behind and on the man's shoulder, and the man's right hand and the lady's left hand open. The free legs of both partners are stretched behind. On Step 33, after the man's second three-turn, the couple is in Kilian hold with the lady's left hand behind and on the left shoulder of the man, and the man's left hand and lady's left hand open.

Steps 34 to 45 are the same for both partners. On Step 34, the partners move into open hold with the man's right hand on the lady's waist to execute the open swing choctaws. They begin with a RFI progressive for three beats with the free legs stretched behind, followed by a forward swing. Steps 34 and 35 and 40 and 41 are open swing side-by-side choctaws — the first in open hold (Steps 34 and 35) and the second in Kilian hold (Steps 40 and 41). Step 44 is a wide step for both partners. Step 46 for the lady is an open mohawk, while the hold changes to closed. Step 47 is performed on both feet, the majority of the body weight for the lady mainly on her right foot and the man on his left foot. The man executes a quick three-turn after the third beat to be in position to restart the dance.

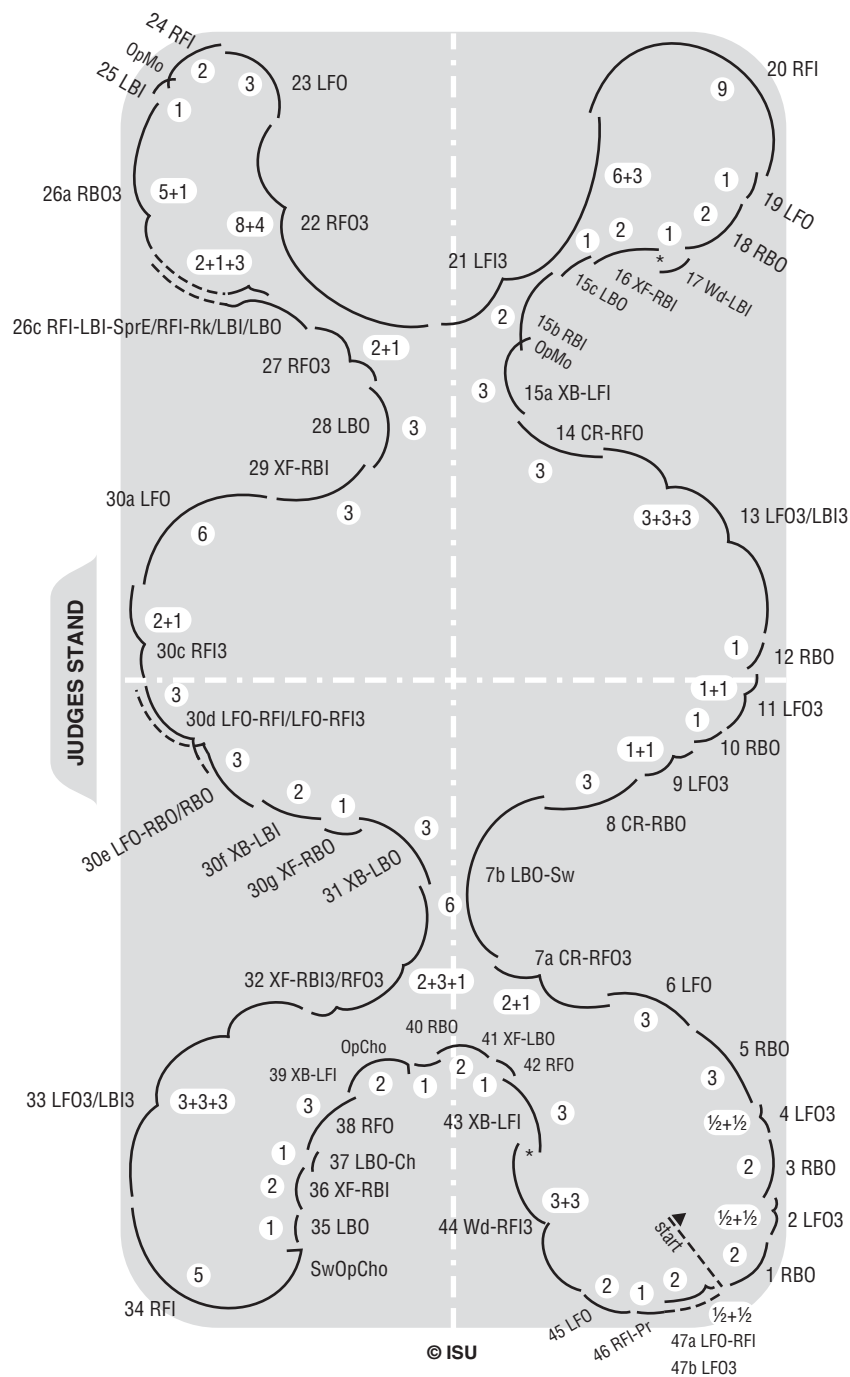
INVENTORS: Natalia Dubova, Marina Klimova and Sergei Ponomarenko

FIRST PERFORMANCE: Moscow Cup 1987, Moscow, USSR

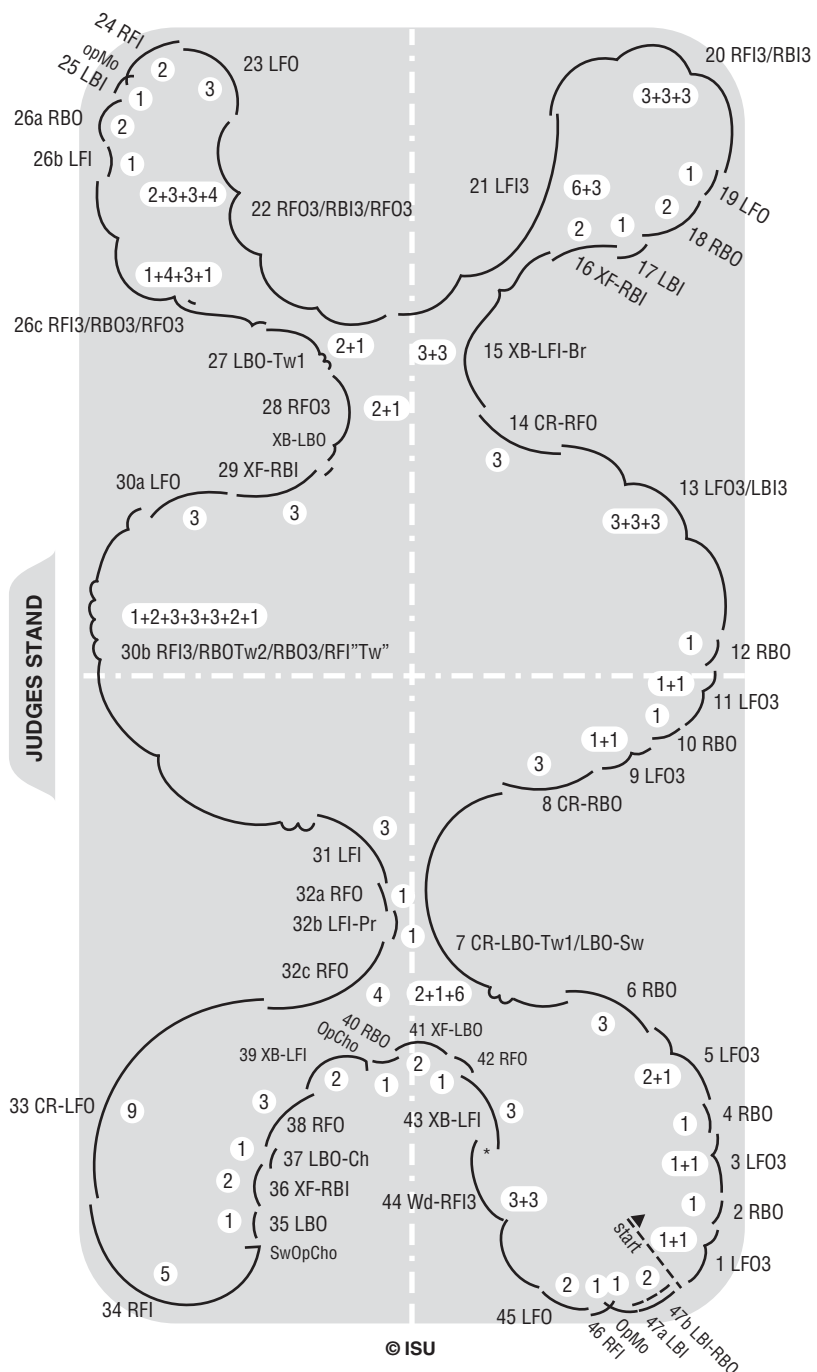
## GOLDEN WALTZ — STEP CHART

Hold	Step No.	Man's Step	Number of beats of music		Lady's Step	
Closed	1	RBO	2		1+1 LFO3	
	2	LFO3	½+½		1 RBO	
	3	RBO	2		1+1 LFO3	
	4	LFO3	½+½		1 RBO	
	5	RBO	3		2+1 LFO3	
	6	LFO		3		RBO
Tango	7a	CR-RFO3	2+1		2+1 CR-LBO Tw 1	
Reversed Kilian to hand-in-hand	7b	LBO-Sw	6		+6 /LBO-Sw	
	8	CR-RBO		3		CR-RBO
"Kilian" (arms extended)	9	LFO3		1+1		LFO3
	10	RBO		1		RBO
	11	LFO3		1+1		LFO3
	12	RBO		1		RBO
"Kilian" (arms wrapped)	13	LFO3/LBI3		3+3+3		LFO3/LBI3
	14	CR-RFO		3		CR-RFO
	15a	XB-LFI OpMo	3		3+3	XB-LFI-Br
	15b	RBI	2			
	15c	LBO	1			
Kilian	16	XF-RBI		2		XF-RBI
	17	Wd-LBI		1		LBI
	18	RBO		2		RBO
	19	LFO		1		LFO
	20	RFI	9		3+3+3	RFI3/RBI3
Reversed Kilian	21	LFI3		6+3		LFI3
	22	RFO3	8+4		2+3 3+4	RFO3/RBI3 /RFO3
"Kilian" (see text)	23	LFO		3		LFO
	24	RFI OpMo		2		RFI OpMo
	25	LBI		1		LBI
Open	26a	RBO3	5+1		2	RBO
	26b				1	LFI
Closed	26c	RFI-LBI SprE /RFI Rk- LBI /LBO	2 +1 +3		1+4 +3+1	RFI3 /RBO3/RFO3 (with slight Td of left foot before 3rd 3-turn)
	27	RFO3	2+1		2+1	LBO Tw 1
	28	LBO	3		2+1 "and"	RFO3 XB-LBO (between cts 6 & 1)

Hold	Step No.	Man's Step	Number of beats of music		Lady's Step
Kilian	29	XF-RBI	3		XF-RBI
	30a	LFO	6	3	LFO
Changing	30b			1+2	RFI3 /RBOtw2/ RBO3 /RFI"Tw"
Closed	30c	RFI3	2+1	+3	
	30d	LFO-RFI /LFO-RFI3 (between cts 3&4)	3 "and"	3+3+2 +1	
	30e	LFO-RBO (started briefly on 2 feet) /RBO	3		
Changing	30f	XF-LBI	2		
Changing	30g	XF-RBO	1		
Closed	31	XB-LBO	3		LFI
Reversed Kilian	32a	XF-RBI3 /RFO3	2+3 +1	1	RFO
	32b			1	LFI-Pr
	32c			4	RFO
Kilian	33	LFO3/LBI3	3+3+3	9	Cr-LFO
Open	34	RFI Sw OpCho		5	RFI Sw OpCho
	35	LBO		1	LBO
	36	XF-RBI		2	XF-RBI
	37	LBO-Ch		1	LBO-Ch
Kilian	38	RFO		3	RFO
	39	XB-LFI OpCho		2	XB-LFI OpCho
	40	RBO		1	RBO
	41	XF-LBO		2	XF-LBO
	42	RFO		1	RFO
	43	XB-LFI		3	XB-LFI
	44	Wd-RFI3		3+3	Wd-RFI3
	45	LFO		2	LFO
	46	RFI-Pr		1	RFI OpMo
	Closed	47a	LFO-RFI /LFO3	2+ ½+½	1
47b				2	LBI-RBO



## GOLDEN WALTZ-LADY — OPTIONAL PATTERN DANCE



## MIDNIGHT BLUES

MUSIC: Blues 4/4  
 TEMPO: 22 measures of 4 beats per minute; 88 beats per minute

COMPETITION INTRODUCTION: 32 beats, 21.8 seconds

DURATION: The time required to skate two sequences is 1:38, excluding the introduction

PATTERN: Set

TEST: International

The Midnight Blues should be skated with strong edges and deep knee action to achieve the desired slow, rhythmic, relaxed and easygoing expression. Individual interpretation by the couple to add blues character is permitted, provided that the steps, free leg positions and positions/holds are maintained. The dance must be skated with the full pattern and deep lobes as described in the diagram.

### “The Beginning Section” — Steps 1 to 4

The dance begins with the couple in an unusual open position (reverse Foxtrot hold) skating progressive Steps 1 and 2 (which mirror each other) and should be skated on an even lobe that starts toward the center of the rink. On Step 3, the lady skates two fast “behind cross foot” three-turns (Steps 3a and 3b), turning on the last half count of beat three and the last half count of beat four while the man joins her as he skates his RFO “behind cross foot” three-turn, turning on the last half count of beat four. On Step 4a, the man passes the lady (to track behind her) while they assume a brief “Kilian” hold (with both of his hands on her hips). On this step (Step 4 for the lady), they commence with the free foot remaining crossed behind and then skate with “fan” leg kicks, ending with back coupées (on count three), after which the lady skates a slight change of edge on count four while the man steps forward on a RFI (Step 4b) on count four of the same measure.

### “The Swing Change to the Tuck” — Steps 5 to 9

The couple skates two one-beat progressive/run steps (Steps 5 and 6) in closed hold before assuming outside hold during the swing before the change of edge for the beginning of Step 7. On Step 7, the man skates a LFO while swinging the free leg forward on count four of the measure, changes edge to LFI and swings his free leg back on count one of the next measure, turns his three on count two of the next measure (while resuming closed hold), concluding with a leg lift. The lady matches this step with a RBO with back free leg swing, changing to RBI with forward free leg swing before her back three-turn and leg lift. On count one of the next measure, the man skates a cross in front RBI (Step 8) while the lady performs a LFI progressive/run. He skates a wide LBI (Step 9a), then a RBO (Step 9b) concluding with a leg tuck on count four, while the lady steps wide onto her Step 9, turns her RFI three-turn on count two, and moves into a brief Kilian hold and concludes with a matching leg tuck.

### “The Swoop” — Steps 10 to 12

This section of the dance begins on count one with Step 10, a cross in front LBI for the man and a LFO for the lady in closed hold. The man commences his long nine-beat Step 11 on count two, turns a RBO three-turn on count three, executes a front coupée-RFI bracket on count four, a coupée behind on count one of the next measure; he then holds the RBO edge with his free foot extended back for three more counts whereupon he skates a change of edge (after which outside hold is assumed), extends his free leg forward (placing his left ankle under the lady’s left ankle while she is in “attitude” position) for two beats, and concludes with a RBI rocker on the “and” at the end of count two of the next measure. The lady, during the man’s Step 11, skates a right progressive (Step 11a), then a LFO front coupée three-turn (Step 11b) while he turns his bracket. For Step 11c, after a RBO three-turn turned under his left arm (turned on count two of the next measure), they resume closed hold. She extends her left leg backward, and as she changes edge to an outside, they assume outside “hand-to-hand” hold (so the lady is now facing the man with both hands extended) and places her extended bent left leg behind her (across her tracing) in her “attitude” position (where his left ankle touches hers) for two beats (counts one and two of the next measure). They conclude this step with her RFO rocker and his RBI rocker on the “and” between counts two and three. On count three, the man then thrusts strongly (in reverse outside hold) on to a LFO (Step 12) for his LFO three on count four, while she skates a cross in front LBI and then turns her counterclockwise twizzle of one revolution, on count four as well, followed by a very short RBO on “and.”

### “The Edge Section” — Steps 13 to 16

On Step 13, the lady skates a four-beat LFO. The man skates a two-beat RBO (Step 13a) in closed hold and a LFO (Step 13b) for two beats in open hold. The couple skates a RFO cross roll (Step 14) as the man turns his three-turn on count two and extends his free leg to match the lady’s four-beat swing roll. This is followed by a LFO three-turn for the lady turned on count two of the next measure (her Step 15), while he skates a LFO (Step 15a), cross behind RFI (Step 15b); concluding with a two-beat outside edge for both (Step 16 — a LFO for the man and a RBO for the lady).

### “The Ina Bauer” — Steps 17 to 21

The man commences with a cross roll onto a RFO (Step 17a) and on count two skates a cross behind LFI into an “Ina Bauer” for two counts. The lady skates a back cross roll LBO turning a three-turn on count two, joining the man in Kilian hold to match the “Ina Bauer” (both with body weight on the LFI and the right foot in reverse position on a RBI) followed by a fast three-turn on the count of “and” (without lifting the right foot off the ice). On count one, both skate a two-beat cross in front RBI (Step 18), followed by a very fast LBI (stepped wide by both) on the “and” between counts two and three. The section concludes (on Step 19) when the man skates a RBO for four counts while the lady steps onto a RBO and immediately turns a back twizzle of one revolution on count four, then holds the edge for two beats, extending her leg to match the man. Both conclude with a progressive/run, on beats three and four (Step 20 — LFO, and Step 21 — RFI)

### “The Layover /Layback” — Steps 22 and 23

This section begins in Kilian hold with a LFO (Step 22) for both skaters on count one. Step 23 commences on count two, then the lady skates a RFI rocker on count three and briefly tucks her leg, holding the back edge for count four and assuming a

“layback” position on count one of the next measure. The man skates his RFI change of edge at the same time as the lady skates her rocker on count three, changing to outside hold.

Continuing on his right foot, on count one the man assumes a “layover” position, skating on his RFO with his free leg extended backwards while supporting the lady in her “layback” position (on her RBI) with her left leg extended to parallel the line of the man’s free leg. Their body positions should also be parallel and they should be as horizontal to the ice as possible. These positions are held for two beats and are completed when they rise up to execute matching double three-turns on counts three and four. During the three-turns, the man moves his partner from his right side to his left side in preparation for the next step.

### “The Concluding Section” — Steps 24 to 26

The dance is concluded by the man skating Step 24 as cross roll LFO three-turn (outside hold) on count two, while the lady skates her LBI (Step 24) followed by the couple skating a RBO in Kilian position (Step 25) on count three. On count four, the lady skates a cross cut LBI (Step 26a) while the man commences his Step 26 with a cross cut. The lady then skates her Step 26b with a RBO swing roll as they mirror each other in reverse Foxtrot hold in preparation for the restart of the dance while the man matches her leg swing.

#### Definitions:

**Attitude:** The free leg is bent at a 90-degree angle and brought up, out and behind.

**Behind Cross-Foot Three:** A three-turn skated with the free foot crossed in behind the skating foot instead of at the heel.

**Coupée:** The free foot is held up in contact with the skating leg from an open hip position so that the free foot is at right angles to the skating foot.

**Cross Cuts:** Similar to cross roll as free leg crosses skating leg above the knee but skated wide onto same (not contrasting) curve.

**Fan Leg Kick:** The free leg swings in an arc (45-degree angle) to the skating leg at hip height or higher.

**Ina Bauer:** A movement on two feet in which the weight is on the front foot with the back foot extended in the opposite direction but behind the tracing of the leading (front) foot.

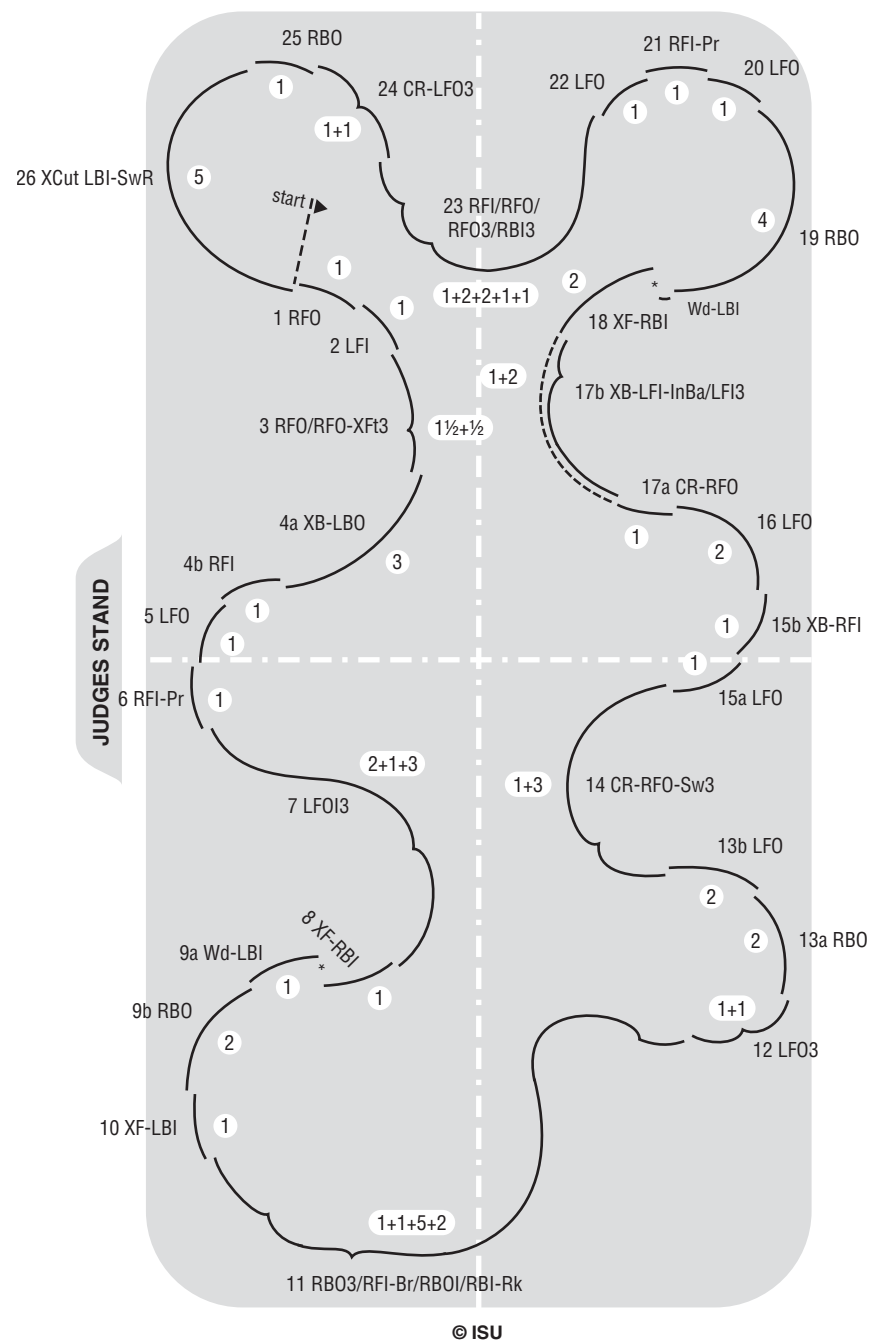
**Tuck:** The free foot is held up in contact with the skating leg from a closed hip position (just below the knee).

INVENTOR: Roy Bradshaw, Sue Bradshaw, Mark Bradshaw, and Julie MacDonald

FIRST PERFORMED: Vancouver, Canada, March 2001



Hold	Step No.	Man's Step	Number of beats of music		Lady's Step
Open	1	RFO	1		LFI
	2	LFI	1		RFO
	3a	RFO/ RFO XFt3	1 ½	½+½	LFI XFt3
	3b		+ ½	½+½	RFO XFt3
"Kilian" both man's hands on lady's hips	4a	XB-LBO 'fan' leg kick to back coupé on ct 3	3		3+1 XB-LBOI 'fan' leg kick to back coupé on ct 3 change on ct 4
	4b	RFI (on ct 4)	1		
Closed	5	LFO	1		RBO
	6	RFI-Pr	1		LBI-Pr
Outside/Closed	7	LFOI3	2+1+3		RBOI3
	8	XF-RBI	1		LFI-Pr
Kilian	9a	Wd-LBI	1	1+2	Wd-RFI (on count 1)/RFI3 followed by leg tuck
	9b	RBO concluded with leg tuck	2		
Closed	10	XF-LBI	1		LFO
	11a	RBO3/-front coupé-RFI Br/RBO	1+1+5		1 RFI-Pr
	11b	-coupé behind			1+1 front coupé LFO3
Closed at ch of edge to Outside hand-to hand with arms extended	11c	-extension for RBOI/RBI-Rk (between 2 & 3)	+2	1+3+2	RBO3/RFO/RFO-Rk (between 2 & 3)
			"and"	"and"	
Reverse Outside Hand-to hand with arms extended	12	LFO3	1+1	1+1	XF-LBI Twl RBO
	13a	RBO	2	4	LFO
Open	13b	LFO	2		
Closed	14	CR-RFOsw3	1+3	4	CR-RFO SwR
	15a	LFO	1	1+1	LFO3
	15b	XB-RFI	1		
	16	LFO	2		RBO
	17a	CR-RFO	1	1+1+2	CR-LBO3/LFI InBa /LFI3 (between counts 4 & 1)
Kilian	17b	XB-LFI InBa /LFI3 (between counts 4 & 1)	1+2	"and"	XF-RBI Wd-LBI (between 2 & 3)
	18	XF-RBI Wd-LBI (between 2 & 3)	2	"and"	XF-RBI Wd-LBI (between 2 & 3)
	19	RBO	4	1+3	RBOtwl/RBO
Open	20	LFO	1		LFO
	21	RFI-Pr	1		RFI-Pr
	22	LFO	1		LFO
	23	RFI/RFO With layover on count 1 /RFO3/RBI3	1+2+2		RFI-Rk/RBI With layback on count 1/ RBI3/RFO3
Outside	24	CR LFO3	1+1	2	LBI
	25	RBO	1		RBO
Open	26a	X-Cut LBI	5	1	X-Cut LBI
	26b	SwR		4	RBO SwR



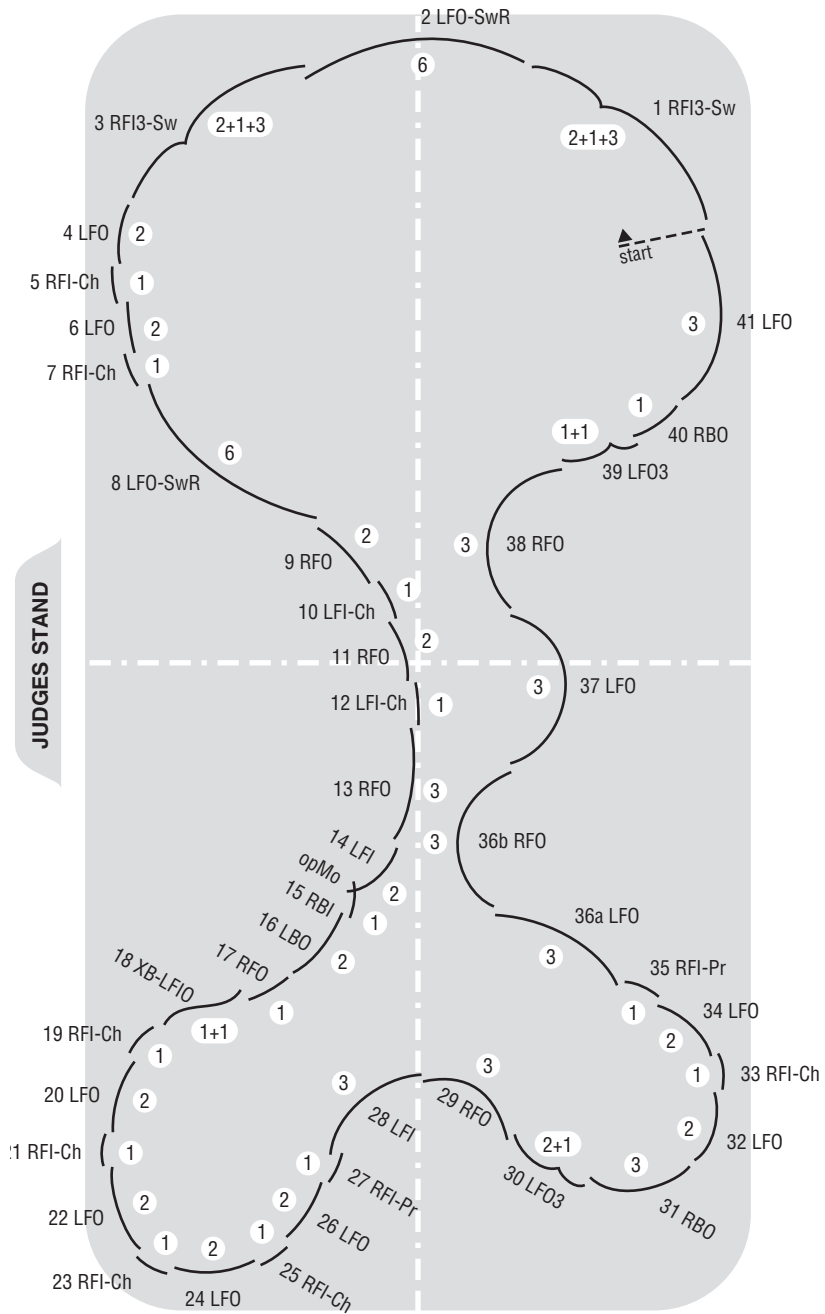


# RAVENSBURGER WALTZ — STEP CHART

Hold	Step No.	Man's Step	Number of beats of music			Lady's Step
Closed	1	RFI3 Sw	2+1+3		6	LFO-SwR
	2	LFO-SwR	6		2+1+3	RFI3 Sw
	3	RFI3 Sw	2+1+3		6	LFO-SwR
	4	LFO	2		1+1 "and"	RFI-Tw 1 /RFI OpMo (between 2 & 3)
	5	RFI-Ch		1		LBI (exit Mo)
	6	LFO		2		RBO
	7	RFI-Ch		1		LBI-Ch
	8	LFO-SwR		6		RBO-SwR
	9	RFO		2		LBO
	10	LFI-Ch		1		RFO
	11	RFO		2		LFI OpMo
	12	LFI-Ch		1		RBI
	13a	RFO	3		2	LBO
13b				1	RFO	
Kilian	14	LFI OpMo		2		LFI OpMo
	15	RBI		1		RBI
	16	LBO free leg behind		2		LBO free leg behind
	17	RFO		1		RFO
	18	XB-LFIO		1+1		XB-LFIO
	19	RFI-Ch		1		RFI-Ch
	20	LFO		2		LFO
	21	RFI-Ch		1		RFI-Ch
	22	LFO	2		2 "and"	LFO /LFOtw 1 (between 2 & 3)
	23	RFI-Ch		1		RFI
	24	LFO		2		LFO
	25	RFI-Ch		1		RFI-Ch
	26	LFO		2		LFO
	27	RFI-Pr		1		RFI-Pr
	Hold	Step No.	Man's Step	Number of beats of music		
Closed	28	LFI	3		2+1	LFI3
	29a	RFO	3		2	XF-RBI
	29b				1	LBI-Ch
	30	LFO3		2+1		RBO /RBOtw 1
	31a	RBO	3		2	LFO
	31b				1	RFI-Ch

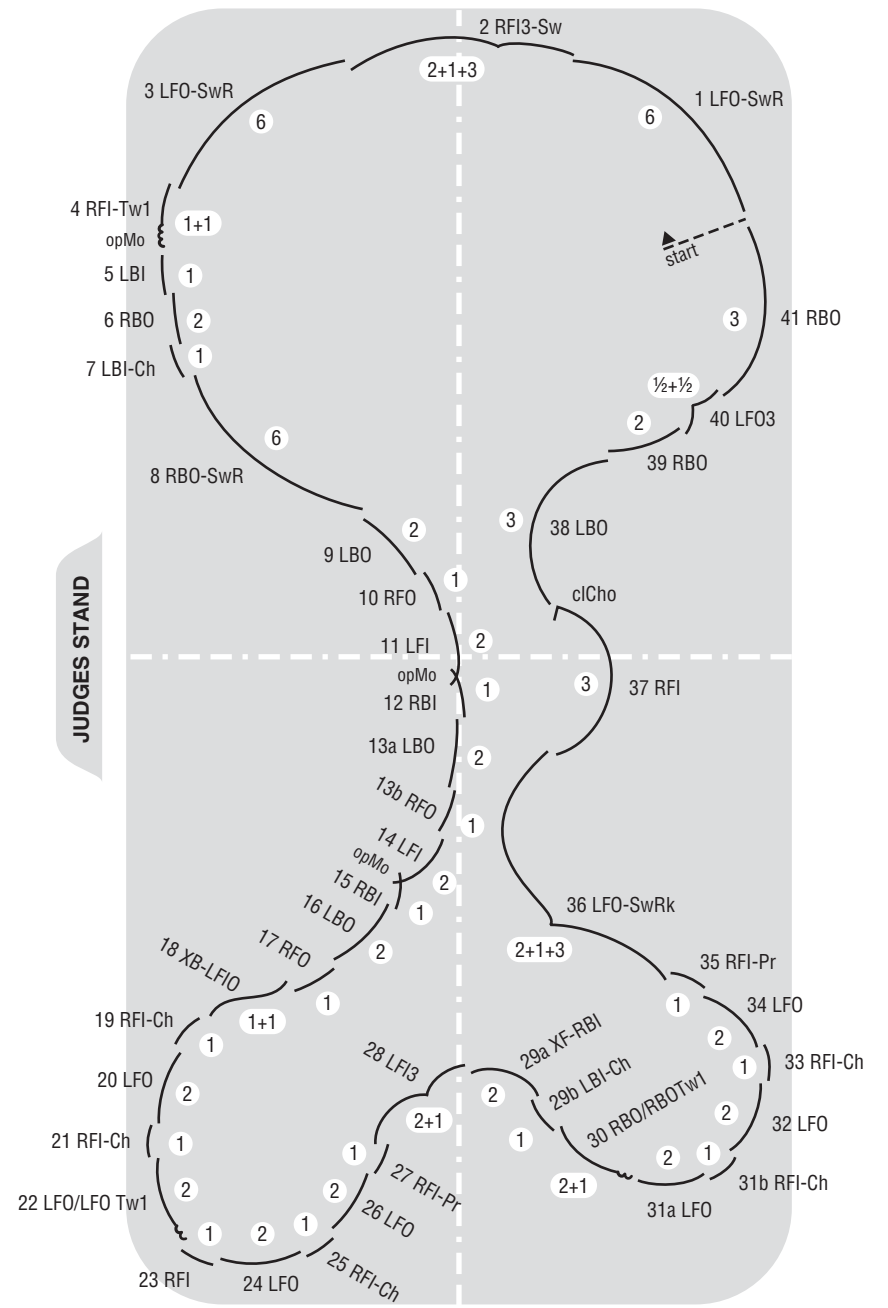
Hold	Step No.	Man's Step	Number of beats of music			Lady's Step
Open	32	LFO		2		LFO
	33	RFI-Ch		1		RFI-Ch
	34	LFO		2		LFO
	35	RFI-Pr		1		RFI-Pr
	36a	LFO	3		2+1 +3	LFO-sw Rk (turned on count 3, leg swing on count 4)
Closed	36b	RFO	3			
Open	37	LFO		3		RFI Cicho
Closed	38	RFO		3		LBO
	39	LFO3	1+1		2	RBO
	40	RBO	1		½+½	LFO3
	41	LFO		3		RBO

**RAVENSBURGER WALTZ-MAN — OPTIONAL PATTERN DANCE**



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**RAVENSBURGER WALTZ-LADY — OPTIONAL PATTERN DANCE**



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# RHUMBA

## RHUMBA — STEP CHART

MUSIC: Rhumba 4/4  
 TEMPO: 44 measures of 2 beats per minute; 176 beats per minute

COMPETITION  
 INTRODUCTION: 32 beats, 10.9 seconds

DURATION: The time required to skate four sequences is 1:00  
 The time required to skate three sequences is :45 (test)

PATTERN: Optional

TEST: International

The Rhumba is a lively but soft and subtle dance that must be skated with hidden power and control.

The Rhumba is skated in Kilian hold throughout with both partners executing the same steps. The dance starts with a chassé followed by a double change of edge on Step 3. The left forward outside edge is held for two beats while the free foot is brought to the side of the skating foot followed by a lift and a pronounced outward movement on beat three coinciding with a rise of the skating knee as the edge is changed to inside and then back to outside. Step 4, which is crossed in front, is followed by a bold outside edge on Step 5.

Step 6 is a cross roll, and Step 7 is a cross behind. The right foot is then extended wide (the man's right leg passes over his partner's left) for Step 8. Step 9 is placed at the side of the right foot, and then Step 10 is crossed behind. Steps 10 to 14 are held for four beats each with each step commencing on the third beat of the measure. A further wide step is made on Step 11 with the lady crossing her leg in front of the man's and, on this edge, the man takes the lead. Step 12 is a wide-stepped crossed in front open choctaw immediately followed by a back wide-stepped crossed behind closed choctaw on Step 13. On the latter the left foot is drawn back and placed inside the circle. The free leg must be well controlled after the turn so that it moves forward immediately to ensure that the second choctaw is a choctaw and not a mere step forward. Care must be taken to ensure that a full four-beat edge is skated after both choctaws.

In order to facilitate the simultaneous three-turns on Step 14, the lady must move slightly ahead of her partner. The free leg swings in front before the turn. The free leg position after the turn is optional. Step 15 is a cross roll, and Step 16 is crossed in front in order to facilitate stepping forward to restart the dance.

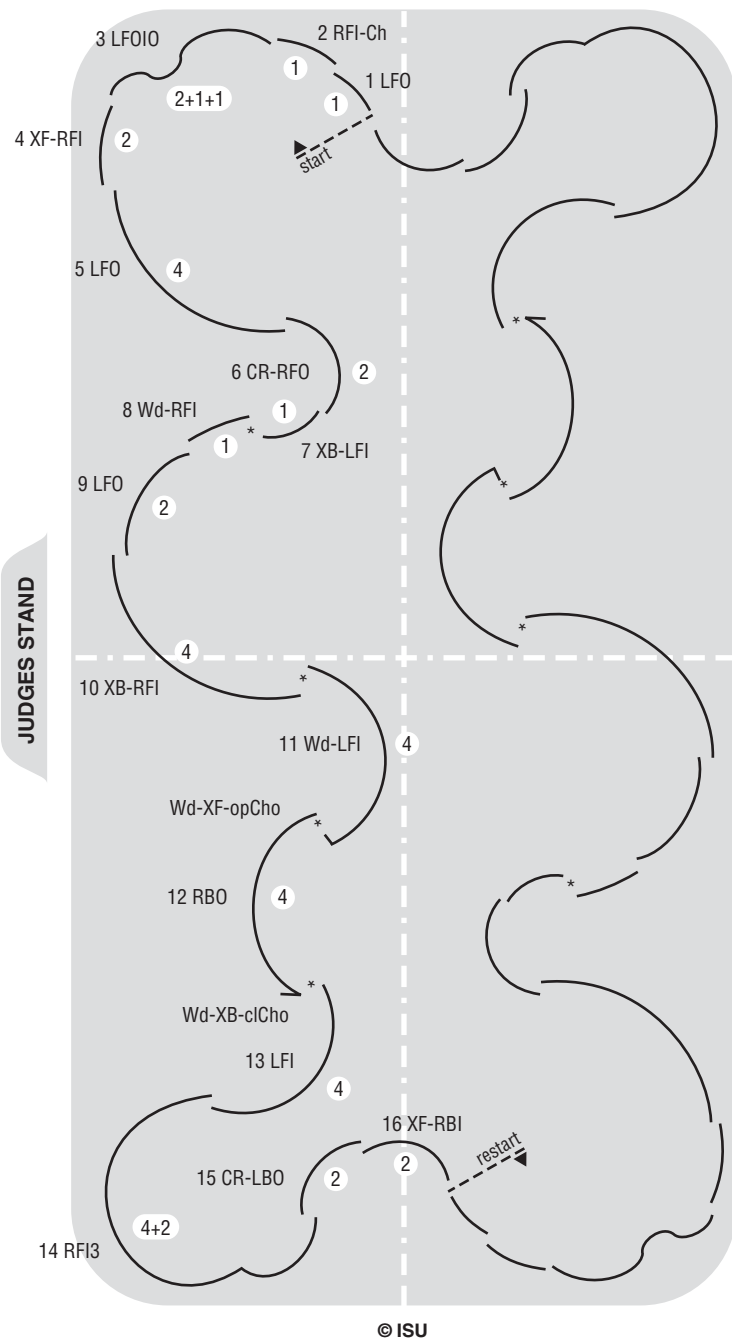
Care must be taken to preserve the smoothness of the Rhumba and to prevent the dance from becoming excessively bouncy or jerky. The tendency to jump Steps 8 and 11 must be avoided. If these steps and the choctaws are not stepped wide enough, the dance loses much of its strength.

INVENTOR: Walter Gregory

FIRST PERFORMED: Westminster Ice Rink, London, England, 1938

Hold	Step No.	Step (same for both)	Number of beats of music
Kilian	1	LFO	1
	2	RFI-Ch	1
	3	LFOIO	2+1+1
	4	XF-RFI	2
	5	LFO	4
	6	CR-RFO	2
	7	XB-LFI	1
	8	Wd-RFI	1
	9	LFO	2
	10	XB-RFI	4
	11	Wd-LFI Wd-XF Op Cho	4
	12	RBO Wd-XB-CI Cho	4
	13	LFI	4
	14	RFI3	4+2
	15	CR-LBO	2
	16	XF-RBI	2

## RHUMBA — OPTIONAL PATTERN DANCE



## SILVER SAMBA

MUSIC: Samba 2/4  
 TEMPO: 54 measures of 2 beats per minute; 108 beats per minute

COMPETITION  
 INTRODUCTION: 32 beats, 17.8 seconds

DURATION: The time required to skate two sequences is :59

PATTERN: Optional

TEST: International

The dance begins with the partners in Kilian hold as they skate two run sequences. Steps 4 and 8, after each run sequence, are skated as a “quick cross-over slip RFI.” This is a movement in which the right free foot during the third step (LFO) of the run is held at full extension, and as it takes the ice for Steps 4 and 8 (RFI cross), the left foot on becoming the free foot is quickly slipped behind and sideways across the tracing just clear of the ice, becoming fully extended and pointing downward to accentuate the rhythm.

The lady then skates an open swing three-turn into closed hold, with a brief lift of the free leg after the turn (Step 9) while the man skates a slide chassé with the free foot passing forward (Steps 9 a and 9 b). Then the partners dance a series of chassés in the character of the Samba (Steps 10 to 17) on a curved pattern. Steps 12 and 13 and 16 and 17 are skated as slide chassés with the man slipping his left free leg turned out and forward while the lady matches by extending her right free leg backward.

On Step 18 the partners skate a two-beat deep inside swing roll (man LFI, lady RBI). Then they skate a series of chassés away from the center of the rink toward the barrier on an evenly curved pattern (Steps 19 to 22). Step 23 is a two-beat swing.

After both partners skate a chassé (Steps 24 and 25), the man skates a three-turn into Kilian hold (Step 26), while the lady skates a RBO followed by a LBI cross in front to join the man in skating a RBO for three beats (Step 27). The timing of the man’s three (his Step 26) is unusual in that he steps on count four and turns on count one of the measure.

Both partners then skate a cross roll LBO (Step 28) and, on Step 29, a cross-in-front right back inside and change of edge to outside with a triple swing of the free leg (forward, back, forward to coincide with the music). The rest of the dance is skated in Kilian hold, and after Steps 30 and 31 the remaining steps consist of four step-chassé-step sequences (the so-called “inside chassés” as the second and third step of each are inside edges — Steps 33 and 34, 36 and 37, 39 and 40, and 42 and 43a), five slip/slide steps, and two inside edges with the free leg held behind, crossing the tracing. The timing of the slip steps is one, half, half, one (although for this last slip step — Step 47 — the foot remains on the ice for half a beat, before the half-beat leg lift). A tuck action of the foot is required on the two inside edges Steps 48 and 49.

Individual interpretation by couples to add Samba character is permitted provided that the integrity of steps, free leg positions and holds is maintained.

INVENTORS: Courtney J.L. Jones and Peri V. Horne

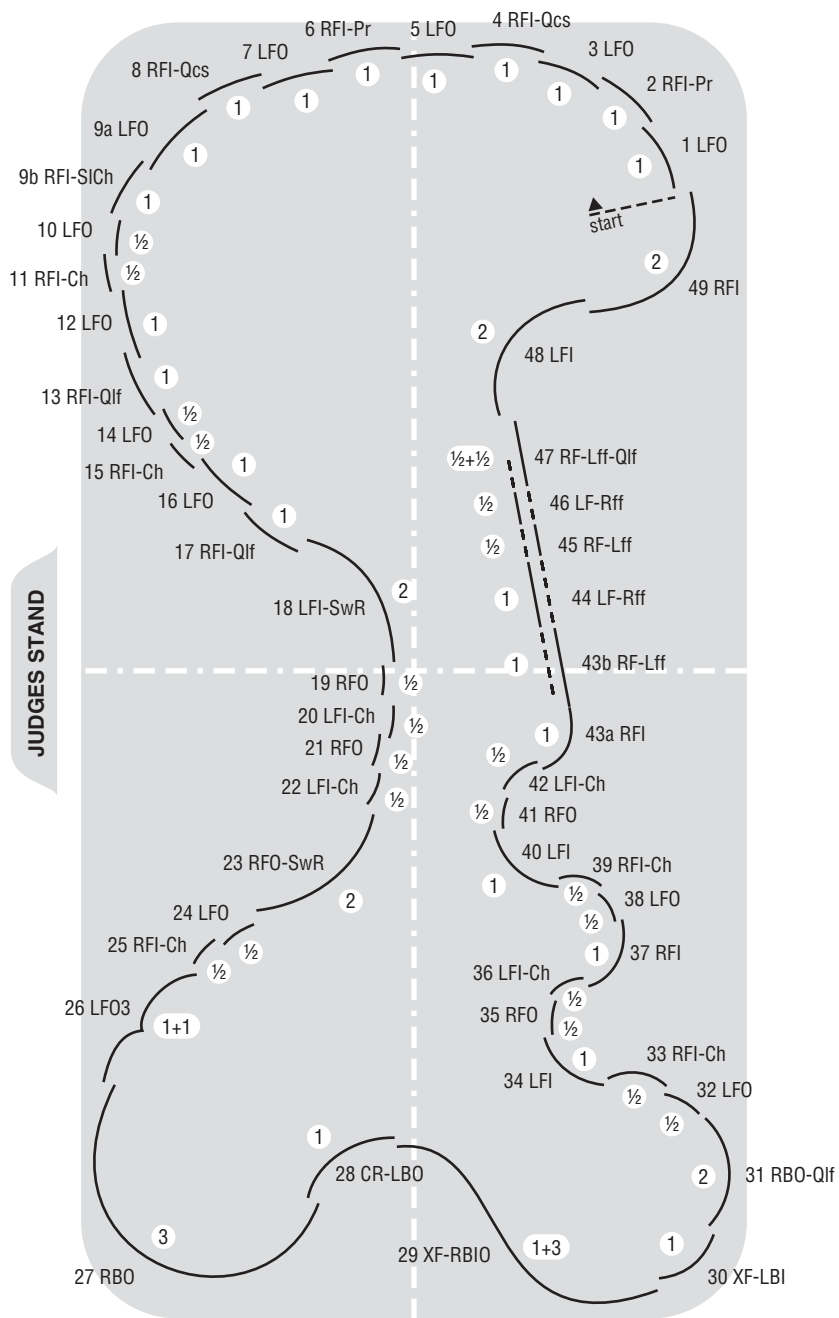
FIRST PERFORMANCE: Queen's Ice Rink, London, England, 1963

**SILVER SAMBA — STEP CHART**

Hold	Step No.	Man's Step	Number of beats of music		Lady's Step	
Kilian	1	LFO		1	LFO	
	2	RFI-Pr		1	RFI-Pr	
	3	LFO		1	LFO	
	4	RFI-Qcs		1	RFI-Qcs	
	5	LFO		1	LFO	
	6	RFI-Pr		1	RFI-Pr	
	7	LFO		1	LFO	
	8	RFI-Qcs		1	RFI-Qcs	
	9a	LFO	1		LFOsw3	
	9b	RFI-SI Ch	1			
Closed	10	LFO		½	RBO	
	11	RFI-Ch		½	LBI-Ch	
	12	LFO		1	RBO	
	13	RFI-Qlf		1	LBI-Qlb	
	14	LFO		½	RBO	
	15	RFI-Ch		½	LBI-Ch	
	16	LFO		1	RBO	
	17	RFI-Qlf		1	LBI-Qlb	
	18	LFI-SwR		2	RBI-SwR	
	19	RFO		½	LBO	
	20	LFI-Ch		½	RBI-Ch	
	21	RFO		½	LBO	
	22	LFI-Ch		½	RBI-Ch	
	23	RFO-SwR		2	LBO-SwR	
	24	LFO		½	RBO	
	25	RFI-Ch		½	LBI-Ch	
	26a	LFO3	1+1		1	RBO
	26b				1	XF-LBI

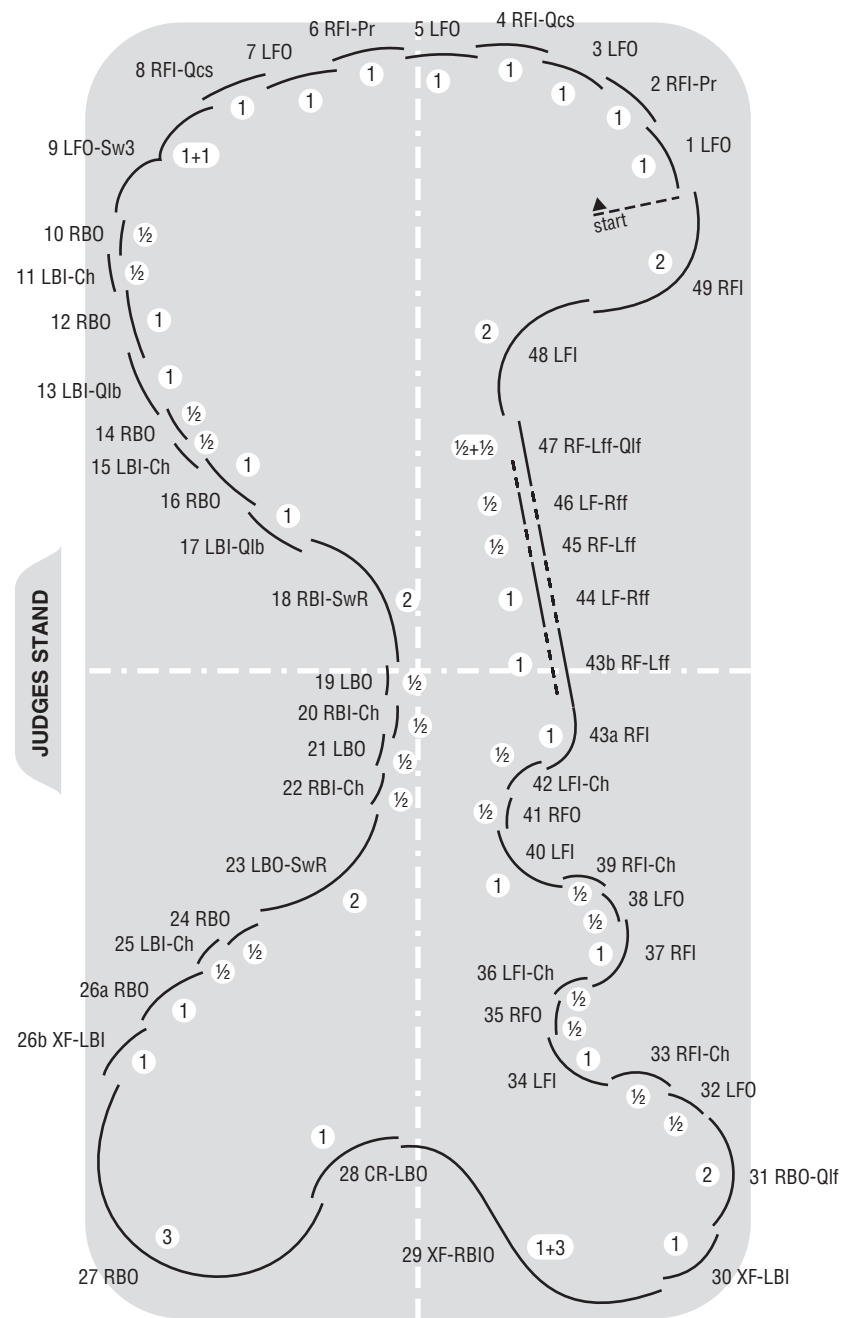
Hold	Step No.	Man's Step	Number of beats of music		Lady's Step
Kilian	27	RBO		3	RBO
	28	CR-LBO		1	CR-LBO
	29	XF-RBIO (swing free leg forward-back- forward)		1+3	XF-RBIO (swing free leg forward-back- forward)
	30	XF-LBI		1	XF-LBI
	31	RBO-Qlf		2	RBO-Qlf
	32	LFO		½	LFO
	33	RFI-Ch		½	RFI-Ch
	34	LFI		1	LFI
	35	RFO		½	RFO
	36	LFI-Ch		½	LFI-Ch
	37	RFI		1	RFI
	38	LFO		½	LFO
	39	RFI-Ch		½	RFI-Ch
Kilian	40	LFI		1	LFI
	41	RFO		½	RFO
	42	LFI-Ch		½	LFI-Ch
	43a	RFI		1	RFI
	43b	RF-Lff		1	RF-Lff
	44	LF-Rff		1	LF-Rff
	45	RF-Lff		½	RF-Lff
	46	LF-Rff		½	LF-Rff
	47	RF-Lff Qlf at end		½ +½	RF-Lff Qlf at end
	48	LFI		2	LFI
49	RFI		2	RFI	

**SILVER SAMBA-MAN — OPTIONAL PATTERN DANCE**



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**SILVER SAMBA-LADY — OPTIONAL PATTERN DANCE**



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## TANGO ROMANTICA

MUSIC: Tango 4/4  
TEMPO: 28 measures of 4 beats per minute; 112 beats per minute

COMPETITION  
INTRODUCTION: 32 beats, 17.1 seconds

DURATION: The time required to skate two sequences is 1:43

PATTERN: Optional

TEST: International

This a romantic dance which is skated in a soft, lyrical and sinuous manner with both a soft and strong character where appropriate; however, deep edges are necessary to convey its mood.

Steps 1 to 11 are skated in closed hold. The lady places her right hand on the man's left shoulder with their left arms extended. The introductory steps should finish with an open stroke to facilitate skating the first step of the dance that begins on the fourth beat of the measure. The man starts on a left forward outside edge with his right foot on the ice to the side; the lady starts on a right backward outside edge with her left foot on the ice to the side (both partners are on two feet during one beat). Both partners execute double three-turns with a side lift of the free leg for two beats (the "Helicopter"). Step 2 is crossed widely with both feet on the ice and the right knee bent. At the end of this step, the man skates a left forward inside edge and brings his feet together; the lady simply straightens her right knee on the first beat of the measure and brings her feet together.

On Step 5, the man executes a swing "twizzle-like" motion ("Tw 1" — his body turns one full, continuous rotation, but the skating foot does not technically execute a full turn), while his partner does a swing three completed with an open inside choctaw. During the swing, the man places his right hand on the lady's left hip on the first beat of the measure. She covers his hand with her left and they join their free hands overhead. They skate in this hold for one beat. The man's "twizzle-like" motion and the lady's choctaw are performed simultaneously on the "and" between counts two and three of the measure. On Step 7 the man skates a chassé while the lady skates an open mohawk, both on the "and" between counts four and one of the measure, followed by the one-beat LBI exit from her mohawk and his LFO.

During Step 8, the lady places her right hand on the man's right shoulder and places her left hand behind her back to clasp the man's right hand. Step 9 begins as a cross roll and finishes with a change of edge for both. At the end of this step, the lady performs an counterclockwise back inside twizzle of one rotation without releasing her left hand on "and" between counts two and three. On Step 10 the man's left hand is extended while the lady's right hand rests on his left shoulder with her left hand and his right hand joined on her left hip. The free legs cross on the first beat of the measure, and then on the second beat they close their free legs and take an outside hold. A progressive sequence leads to Step 14 when the man skates a closed mohawk and the lady skates a RFI three-turn in open hold.

The series of Steps 15 to 26 are skated very softly with bent knees and deep edges. Step 15 is skated in Reversed Kilian hold in syncopation with the rhythm of the music with the XF-LBI being held for two beats followed by a very short RBO on the "and" between beats four and one. Steps 16 to 19 are a series of cross steps skated in Kilian hold. Steps 20 to 22 are skated in Reversed Kilian hold and culminate in their matching crossed rocker turns. Steps 19 and 22 may be slightly wide stepped. Steps 23 to 25 are skated in Kilian hold. On Step 24 the partners execute a crossed inside three-turn together, then on Step 25 the man skates an open mohawk while his partner skates another inside three-turn, but not crossed this time.

Steps 26 and 27 are performed in closed hold on deeply bent knees. Step 28 is a four-beat cross roll of which the first two beats are performed in reversed outside hold. The lady takes the usual outside hold on the third beat (known as the "criss-cross" movement — the lady using the cross rolls to change side) and raises her right knee until the skate almost touches her left knee. At the same time, the man draws his free leg to his skating foot. The lady swings her right leg forward and crosses over the man's right leg on the fourth beat of the measure. On Step 29, she touches the ice with her right foot and the right knee bent, left leg extended, both blades on outside edges. At the same time the man skates a LBO and quickly extends his right leg to skate a wide RBI. There are several acceptable options in the manner in which the man performs this that are used for dramatic effect. Both partners skate close together on both feet for two beats. On the third beat, she turns a three-turn that places the partners in closed hold. The man then turns a three on Step 30.

Steps 31 and 32 are skated in closed hold. These are followed by the rapid running Steps 33 and 34 in open hold. On Step 35, both partners skate LFO on the third beat of the measure, and then on the fourth beat, the lady turns a rocker (her Step 35a). While performing the rocker, the lady places her left hand on the man's right shoulder and her right hand and his left hand join on her right hip. His right hand is extended. The man strikes his Step 35b in closed hold and during his swing moves to the side of the lady for his swing closed choctaw. On the first beat of the next measure (second beat of her LBO), the lady extends her right leg forward, returning it to the skating leg on the second beat of the same measure (third beat of her edge). On the third beat of this measure the lady skates a RBI (her Step 35b) and swings her free leg back while the man lifts his free leg. On the fourth beat of the measure, the lady turns a three (her Step 35c), waving her right hand overhead while the man skates a swing closed choctaw.

On Step 36, the partners skate backward in open hold with the lady's right hand on the man's left shoulder. They then simultaneously swing their left arms, the lady swings her left leg as she turns her RBO3 and the man his right. On the fourth beat of the measure, the partners place their left hand on each other's right elbows, moving their free legs first to the side, and then the lady crosses behind and the man in front. Step 37 is a left forward inside closed choctaw for the lady and a change of edge for the man. Step 38 is crossed in front.

Steps 38 to 44 are a chassé and progressive sequence skated in Reversed Kilian hold. On Step 44, which commences on the first beat of the measure, the partners extend their right arms forward parallel, then the lady takes the man's right hand with her left going into open hold to skate a left forward inside closed choctaw.

During Step 45, the free legs are drawn to the skating legs on the second beat of the measure, and on the third beat the lady extends her free leg forward. The exit from her choctaw is concluded by a RBO twizzle of one revolution. The man skates a three-turn on Step 45b. During this step, the partners are in reverse outside hold.

Steps 46 to 49 are a chassé sequence skated in open hold. Step 49 commences as a cross roll, and then at its end there is a very quick change of edge. The lady then skates a three-turn to finish in closed hold ready to restart the dance. The dance concludes on beat three of the measure.

INVENTORS: Ljudmila Pakhomova, Aleksandr Gorshkov and E. Tchaikovskaja

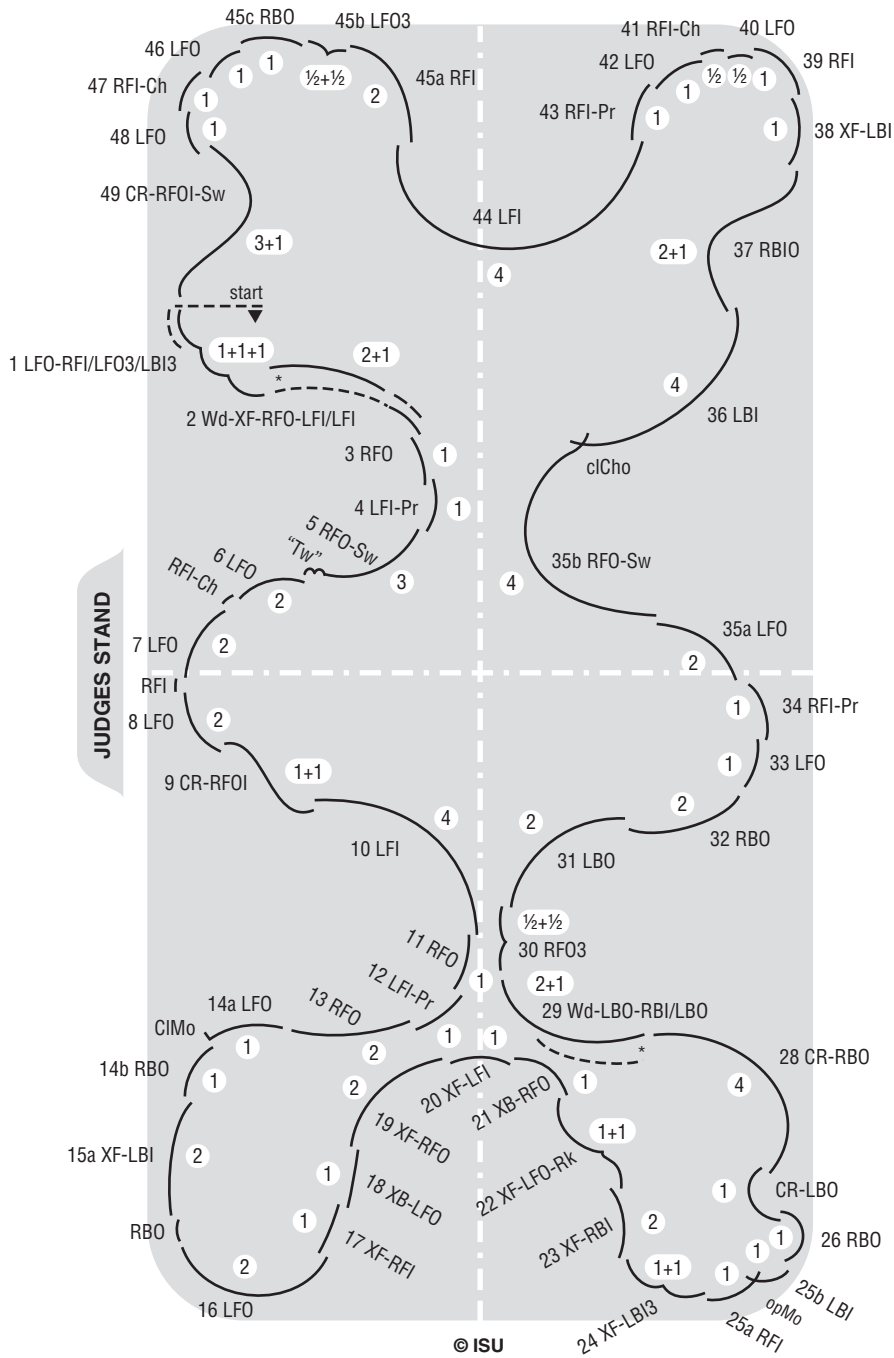
FIRST PERFORMED: Moscow, Russia, 1974

### TANGO ROMANTICA — STEP CHART

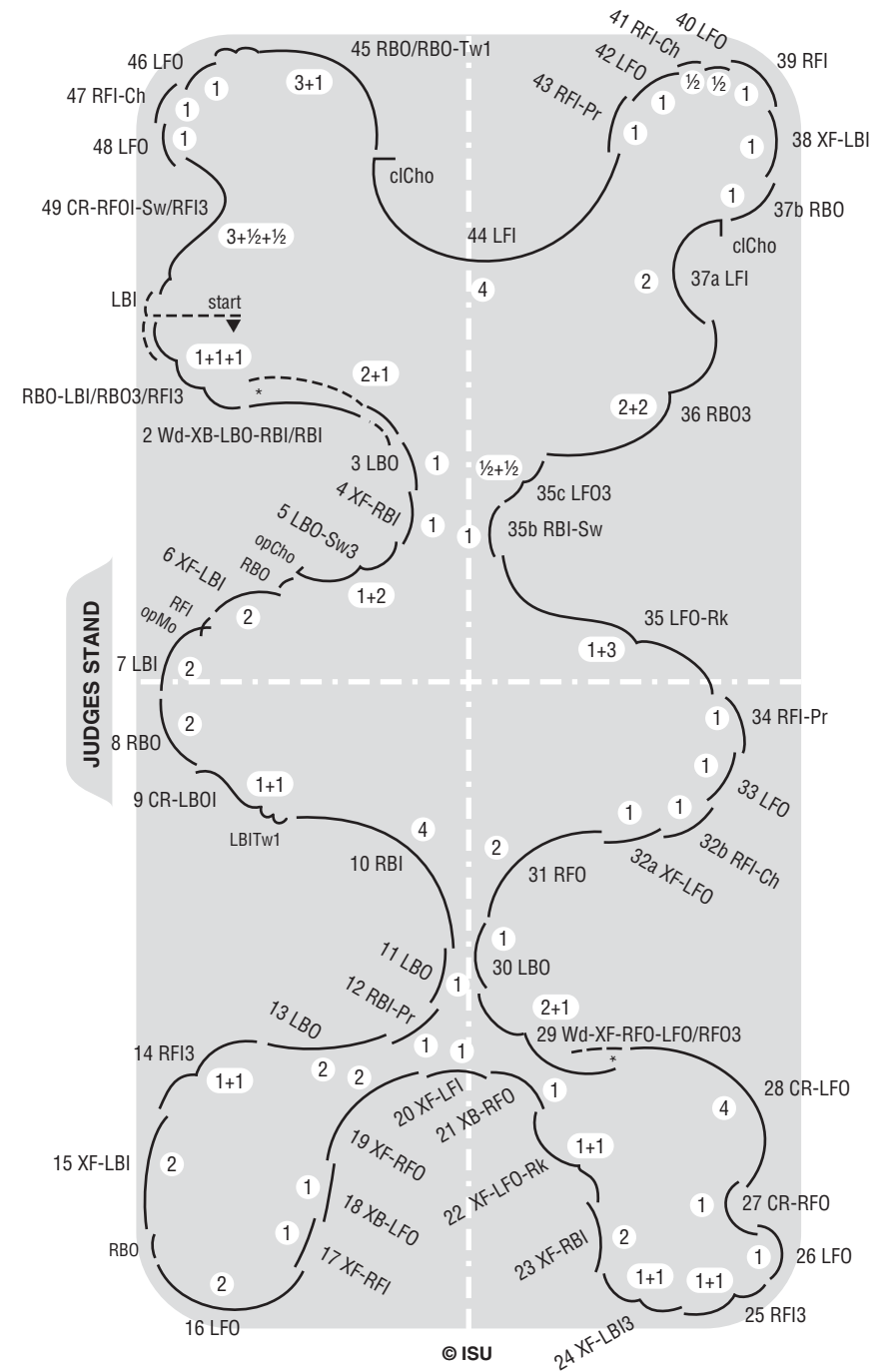
Hold	Step No.	Man's Step	Number of beats of music		Lady's Step
Closed	1	LFO-RFI foot to side /LFO3/LBI3	1+ (musical count 4) 1+1		RBO-LBI foot to side /RBO3/RFI3
	2	Wd-XF-RFO-LFI /LFI (feet together)	2 +1		Wd-XB-LBO-RBI /RBI (feet together)
	3	RFO	1		LBO
	4	LFI-Pr	1		XF-RBI
	5	RFO-Sw "Tw" between 2,3	3 "and"	1+2 "and"	LBO-Sw3 OpCho RBO between 2,3
	6	LFO	2		XF-LBI
	7	RFI-Ch between counts 4&1 /LFO /RFI between counts 2&3	2 "and"	2	RFI OpMo Between cts 4&1 /LBI (exit edge Mo)
	8	LFO	2		RBO
	9	CR-RFOI	1+1	1+1 "and"	CR-LBOI /LBI-Tw1 (between cts 2,3)
	10	LFI	4		RBI
Outside	11	RFO	1		LBO
	12	LFI-Pr	1		RBI-Pr
	13	RFO	2		LBO
	14a	LFO CI Mo	1	1+1	RFI3
	14b	RBO	1		
Reversed Kilian	15	XF-LBI /RBO (between cts 2 & 3)	2 "and"		XF-LBI /RBO (between cts 2&3)
Kilian	16	LFO	2		LFO
	17	XF-RFI	1		XF-RFI
	18	XB-LFO	1		XB-LFO
	19	XF-RFO	2		XF-RFO

Hold	Step No.	Man's Step	Number of beats of music		Lady's Step
Reversed Kilian	20	XF-LFI	1		XF-LFI
	21	XB-RFO	1		XB-RFO
	22	XF-LFO-Rk	1+1		XF-LFO-Rk
Kilian	23	XF-RBI	2		XF-RBI
	24	XF-LBI3	1+1		XF-LBI3
	25a	RFI OpMo	1	1+1	RFI3
	25b	LBI	1		
Closed	26	RBO	1		LFO
	27	CR-LBO	1		CR-RFO
Reverse Outside to Outside	28	CR-RBO	4		CR-LFO
	29	Wd-LBO-RBI /LBO	2 +1		Wd-XF-RFO-LFO /RFO3
Closed	30	RFO3	½+½	1	LBO
	31	LBO	2		RFO
	32a	RBO	2	1	XF-LFO
	32b			1	RFI-Ch
Open	33	LFO	1		LFO
	34	RFI-Pr	1		RFI-Pr
	35a	LFO	2	1+3	LFO-Rk
Closed	35b	RFO-Sw CI Cho	4	1	RBI-Sw
	35c			½+½	LFO3
Open	36	LBI	4	2+2	RBO3
	37a	RBIO	2+1	2	LFI CI Cho
	37b			1	RBO
Reversed Kilian	38	XF-LBI	1		XF-LBI
	39	RFI	1		RFI
	40	LFO	½		LFO
	41	RFI-Ch	½		RFI-Ch
	42	LFO	1		LFO
	43	RFI-Pr	1		RFI-Pr
	44	LFI	4		LFI CI Cho
	45a	RFI	2	3	RBO
Closed	45b	LFO3	½+½	+1	/RBO-Tw1
Outside	45c	RBO	1		
Open	46	LFO	1		LFO
	47	RFI-Ch	1		RFI-Ch
	48	LFO	1		LFO
	49	CR-RFOI-Sw	3+1	3+ ½+½ "and"	CR-RFOI-Sw /RFI3 (on ct 3) /LBI (between cts 3 & 4)

# TANGO ROMANTICA-MAN — OPTIONAL PATTERN DANCE



# TANGO ROMANTICA-LADY — OPTIONAL PATTERN DANCE



## YANKEE POLKA

MUSIC: Polka 2/4  
TEMPO: 60 measures of 2 beats per minute; 120 beats per minute

COMPETITION  
INTRODUCTION: 32 beats, 16.0 seconds

DURATION: The time required to skate two sequences is 1:04

PATTERN: Optional

TEST: International

Although the polka is a bouncy dance, the basic principle of stroking and effortless flow must be adhered to. The partners must remain close together to minimize the whipping action generated by the short precise steps and rapid turning movements.

Steps 1 and 2 are skated in open hold and constitute a chassé sequence skated almost in a straight line. Step 3 is an open inside three-turn skated by both partners on edges deep enough that they change sides with the man passing in front of the lady after the turn. The edges must not be so deep that the partners separate greatly, since Step 4 of the man adds to that separation before bringing the partners together again. A change of hold occurs during Steps 3 and 4 into a “high Kilian” hold in which the lady’s left arm is extended across in front of the man’s chest. The right hands are clasped and held sideways and upward. The man’s right arm passes behind the lady to grasp her right hand extended sideways and upward. At least one pair of hands is held slightly above shoulder level with the elbows slightly bent. This hold is maintained to Step 12. The lady may be slightly in front of the man’s right hip, rather than in tight side-by-side Kilian hold.

Step 6 is a two-beat swing for both partners and on count two the free legs are bent at the knee and raised past the horizontal. (Couples may touch the ice briefly with their toe-picks while executing the quick swing.) Care should be taken that Steps 7 to 12 are skated on very deep edges. Step 13 is a right backward outside three-turn for the man and a right forward inside open stroke for the lady, and on count two the free feet are raised beside the skating legs close to and just below the skating knee. As these steps are executed, the partners assume arm-in-arm hold with the man’s right and the lady’s left arms locked at the elbows. The free hands are held on the hips.

Step 16 is started on count three with a forward outside three-turn followed by a change of edge immediately after the turn on count four. Care should be taken that couples do not skate a rocker instead. The arm-in-arm hold must not be altered during these steps. Step 19 is performed with the same free leg action as on Step 6. Steps 22 and 23 form a cross behind closed toe to toe choctaw for both partners from a left forward inside edge. At the commencement of Step 23, the right foot is crossed behind. The free legs are extended in front during the concluding edge.

The next section (Steps 24 to 38) is skated in typical polka character, and the “closed” hold is really done in hand-to-hand manner with the arms of both partners extended to the side and their hands clasped. It starts with the lady backward and the man forward and then reverses after Steps 32 and 33. The “closed” dance hold is only broken for Steps 32 when the partners separate. Steps 26 and 27 are slightly wide stepped by both partners. Steps 28 to 31 are very short crossed behind steps that may be used as small power strokes to maintain the flow of the dance.

On Steps 31 and 37, the free legs are carried directly to the outside of the tracing and back.

Steps 32 and 33 (RFI3; LFO-Rk for the lady and LFI3; RFO3 for the man) are skated in opposite direction. Care should be taken that partners stay close together, “rolling on each other’s backs,” skating a nicely rounded lobe with clean footwork and no lunging.

It is preferable that the same hold be regained on beat two of Step 33 as the turns are skated. The very short step sequences before Steps 34, 35 and 36 are similar to those before Steps 28, 29 and 30. The holds for Step 13 and Step 38 are similar, except that the partners assume a semi-open hold upon completion of the man’s turn. The man’s left hand and lady’s right hand are not clasped. The hands are joined again as the lady skates her three-turn on Step 39, which places the partners in closed hold. The man’s free leg on Step 39 and the lady’s free leg on Step 40 are swung through to match the partner’s free leg position after the three-turns. Steps 41 to 44 form a typical ballroom polka sequence. The partners skate clockwise while skating a basically counterclockwise curve. Steps 45 to 48 are wide-stepped chassés skated almost in a straight line, the bodies leaning to the same side as each wide step is skated. Steps 49 to 52 are similar to Steps 41 to 44. The wide-stepped chassés may be skated in either of two ways: (1) wide, closed, closed or (2) wide, closed, wide.

The character of the dance is achieved through the interesting use of one beat edges and very short steps skated on the “and” between counts. The very short steps throughout the dance are executed between the beats and not given a step number on the diagram, and on the chart the time value is indicated as “and.”

INVENTORS: James Sladky, Judy Schwomeyer, and Ron Ludington

FIRST PERFORMED: Skating Club of Wilmington, Wilmington, Del., 1969

YANKEE POLKA — STEP CHART

Hold	Step No.	Man's Step	Number of beats of music			Lady's Step
Open	1	LFO RFI-Ch		1 "and"		RFI LFO-Ch
	2	LFO RFI-Ch		1 "and"		RFI LFO-Ch
High Kilian	3	LF13		1+1		RF13
	4	RFI LFO-Ch	1 "and"		1	LFI
	5	RFI OpMo LBI		1 "and"		RFI OpMo LBI
	6	RBO Sw		2		RBO-Sw
	7	LFI OpMo RBI		1 "and"		LFI OpMo RBI
	8	LBI		1		LBI
	9	RBI		1		RBI
	10	LBO RBI-Ch		1 "and"		LBO RBI-Ch
	11	LFI OpMo RBI		1 "and"		LFI OpMo RBI
	12	LBI		1		LBI
Arm-in-arm	13	RBO3 (see text)	1+1		2	RFI (see text)
	14	LFO RFI-Ch		1 "and"		LFO RFI-Ch
	15	LFO		1		LFO
	16	CR-RFO3 /RBO		1+ ½+½		CR-RFO3 /RBO
	17	XF-LBI XB-RBO		1 "and"		XF-LBI XB-RBO
	18	XF-LBI		1		XF-LBI
	19	RBO-Sw		2		RBO-Sw
	20	XB-LBO		1		XB-LBO
	21	XF-RBI		1		XF-RBI
	22	LFI XB-CICho		2		LFI XB-CICho
	23	RBO		2		RBO
"Closed" (Hand to hand)	24	XF-LBI	1		1 "and"	XF-LBI RBO-Ch
	25	RFI		1		LBI
	26	Wd-LFI		1		Wd-RBI
	27	Wd-RFI		1		Wd-LBI
"Closed" (Hand to hand)	28	LFO XF-RFI		"and" 1		RBO XF-LBI
	29	XB-LFO XF-RFI		"and" 1		XB-RBO XF-LBI
	30	XB-LFO XF-RFI		"and"1		XB-RBO XF-LBI
Separate	31	LFO		1		RBO
	32	RFI LF13		"and" 1+1		LBI RF13

Hold	Step No.	Man's Step	Number of beats of music			Lady's Step
"Closed" (Hand to hand)	33	RFO3 free leg extended in front		1+1		LFO-Rk free leg extended in front
	34	LBO XF-RBI		"and" 1		RFO XF-LFI
	35	XB-LBO XF-RBI		"and" 1		XB-RFI XF-LFI
	36	XB-LBO XF-RBI		"and" 1		XB-RFO XF-LFI
	37	LBO		1		RFO
Semi-Open	38	RBO3	1+1		"and" 2	LFI RFI
Closed	39	LFO-Sw	2		"and" 1+1	LFI RF13
	40	RF13	1+1		2	LFO-Sw
	41	LFI OpMo RBI		1 "and"		RFO LFO-Ch
	42	LBI		1		RFI
	43	RFI LFO-Ch		1 "and"		LFI OpMo RBI
	44	RFI		1		LBI
	45	Wd-LFI RFO-Ch		1 "and"		Wd-RBI LBO-Ch
	46	Wd-LFI		1		Wd-RBI
	47	Wd-RFI LFO-Ch		1 "and"		Wd-LBI RBO-Ch
	48	Wd-RFI		1		Wd-LBI
	49	LFI OpMo RBI		1 "and"		RFO LFO-Ch
	50	LBI		1		RFI
	51	RFI LFO-Ch		1 "and"		LFI OpMo RBI
	52	RFI		1		LBI

