

SKATE CANADA TECHNICAL HANDBOOK

FIGURE SKATING TERMS DEFINED

1.0 GENERAL

1.1 DEFINITION OF THE SKATE

Figure skating blades used during tests and competitions must be sharpened to produce a flat to concave cross section without change to the width of the blade as measured between the two edges. However, a slight tapering or narrowing of the blade is permitted.

2.0 FREE SKATING

2.1 JUMPS DESCRIBED

- (1) In the table on the following chart, all jumps are shown for the take-off edge on the right foot. In every case the left foot may be used, and the landing will be on the opposite foot to the one listed. The nature of the edges and other details will not change.
- (2) In some jumps the toe of the free foot is used to assist the take-off or landing.
- (3) “Normal” direction of rotation means that the body in the air rotates in the same direction as it does on the take-off edge. “Reverse” direction of rotation means that the body in the air rotates in the direction opposite to the way it does on the take-off edge.
- (4) The number of turns is given to the nearest half turn only, and is based on the direction of travel (forward or backward) of the take-off and landing edges.
- (5) Certain optional landings are possible in the case of jumps with toe landings. These are listed for the “half flip” and “half Lutz” but can be used with the others if desired.
- (6) This table does not include every possible jump; only the most common ones are given. New jumps, well performed, should be given special credit by the evaluators/judges, both in tests and in competitions. Several jumps have alternate names which are shown in the table.
- (7) A “jump combination” is a sequence of two or more jumps in which the landing edge of the first jump serves as the take-off edge for the second and so on. There is no change of foot or turn between the jumps, although the toe may be used to assist the take-off.
- ~~(8) A “jump sequence” consists of two or more jumps with continuous, rhythmic linkage performed in rapid succession with a clear beginning and ending. Jumps are connected with quick steps, or~~

(2.1 Jumps Described – (8) Jump Sequence continued)

jumps such as half loop, split jump, mazurka, hops and/or turns. Turns or a change of foot may occur between the jumps.

(8) (a) Jump Sequence (STARSkate test and competition)

A jump sequence may consist of any number of jumps of any number of revolutions which may be linked by non-listed jumps immediately following each other, while maintaining the jump rhythm (knee). There can be not more than two (2) three turns/Mohawks during the sequence; there can be no cross-overs or stroking during the sequence. A jump sequence, consisting of only one listed jump together with other non-listed jumps is not considered a jump-sequence but will count as a solo jump.

(b) Jump Sequence (Competitive test and competition)

A jump sequence may consist of any number of jumps of any number of revolutions that may be linked by non-listed jumps and/or hops immediately following each other while maintaining the jump rhythm (knee); there can be no turns/steps*, crossovers or stroking during the sequence.”

* Turns: three turns, twizzles, brackets, loops, counters, rockers.

Steps: running steps, toe steps, chasses, mohawks, choctaws, curves with change of edge, cross-rolls.

Any kinds of hops and unlisted jumps inside the Sequence are allowed.

From the moment the jump sequence does not fulfill the above requirements, the remainder of the jump sequence will be ignored and the element will be called “name of the first jump(s) plus sequence”.

(9) **TABLE OF JUMPS:**

NAME OF JUMP	TAKE-OFF		ROTATION		LANDING	
	EDGE	TOE	DIRECTION	TURNS	TOE	EDGE
Three	RFO	no	normal	1/2	no	RBI
One-Foot Axel Paulsen	RFO	no	normal	1-1/2	no	RBI
Double One-Foot Axel Paulsen	RFO	no	normal	2-1/2	no	RBI
Waltz	RFO	no	normal	1/2	no	LBO
Axel Paulsen	RFO	no	normal	1-1/2	no	LBO
Double Axel Paulsen	RFO	no	normal	2-1/2	no	LBO
Triple Axel Paulsen	RFO	no	normal	3-1/2	no	LBO
Inside Three	RFI	no	normal	1/2	no	RBO
Inside Axel Paulsen	RFI	no	normal	1-1/2	no	RBO
Double Inside Axel Paulsen	RFI	no	normal	2-1/2	no	RBO
Loop (Rittberger)	RBO	no	normal	1	no	RBO
Double Loop	RBO	no	normal	2	no	RBO
Triple Loop	RBO	no	normal	3	no	RBO
Toe Loop (Cherry Flip)	RBO	yes	normal	1	no	RBO
Double Toe Loop	RBO	yes	normal	2	no	RBO
Triple Toe Loop	RBO	yes	normal	3	no	RBO
Toe Split Loop*	RBO	yes	normal	1	no	RBO
Mazurka	RBO	yes	normal	1/2	yes	LFO
Half Loop (Euler)	RBO	no	normal	1	no	LBI

NAME OF JUMP	TAKE-OFF		ROTATION		LANDING	
	EDGE	TOE	DIRECTION	TURNS	EDGE	TOE
Double Half Loop	RBO	no	normal	2	no	LBI
Triple Half Loop	RBO	no	normal	3	no	LBI
Salchow	RBI	no	normal	1	no	LBO
Double Salchow	RBI	no	normal	2	no	LBO
Triple Salchow	RBI	no	normal	3	no	LBO
One-Foot Salchow	RBI	no	normal	1	no	RBI
Double One-Foot Salchow	RBI	no	normal	2	no	RBI
Half Flip	RBI	yes	normal	1/2	yes	LFI/RFO
Flip (Toe Salchow)	RBI	yes	normal	1	no	LBO
One-and-Half Flip	RBI	yes	normal	1-1/2	yes	RFO
Double Flip	RBI	yes	normal	2	no	LBO
Triple Flip	RBI	yes	normal	3	no	LBO
Split*	RBI	yes	normal	1/2	yes	LFI
Split Flip*	RBI	yes	normal	1	no	LBO
Stag**	RBI	yes	normal	1/2	yes	LFI
Half Lutz	RBO	yes	reverse	1/2	yes	LFI/RFO
Lutz	RBO	yes	reverse	1	no	LBO
Double Lutz	RBO	yes	reverse	2	no	LBO
Triple Lutz	RBO	yes	reverse	3	no	LBO
Toeless Lutz	RBO	no	reverse	1	no	LBO
Half Split Lutz*	RBO	yes	reverse	1/2	yes	LFI
Split Lutz*	RBO	yes	reverse	1	no	LBO
One-Foot Lutz	RBO	yes	reverse	1	no	RBI
Double One-Foot Lutz	RBO	yes	reverse	2	no	RBI
Walley (Pat Low)	RBI	no	reverse	1	no	RBO
Toe Walley	RBI	yes	reverse	1	no	RBO
Double Toe Walley	RBI	yes	reverse	2	no	RBO

* legs in split position during jump

** legs in stag position

Abbreviations:

R - right
L - left
F - forward
B - backward
O - outside edge
I - inside edge

2.2 SPINS DESCRIBED

(1) **ROTATION:** There are two main groups of spins according to the sense of rotation:

- **“forward” spins:** in the sense of a forward outside three turn or a backward inside three turn.
- **“back” spins:** in the sense of a forward inside three turn or a backward outside three turn.

- (2) **USE OF THE BLADE:** It should be noted that spins done on the “flat of the blade” may actually be done on tiny circles, usually inside edge. Where a “toe” spin is specified, the weight of the skater will generally be carried partly on the main part of the blade as well. The correct spinning edge for a back spin is backward outside.
- (3) The spins listed in (4) to (8) below do not give all possible spins or combinations. Many other possibilities exist or may be invented at some time. Evaluators/Judges should give special credit for originality with good performance.
- (4) **TWO-FOOT SPINS:** Spins in which the weight of the skater remains distributed on both feet:
- Simple two-foot spin: feet approximately parallel
 - Cross-foot spin: feet crossed toe-to-toe
- (5) **ONE-FOOT SPINS:** Spins executed on one foot only:
- Upright one-foot spin: on flat of blade or toe
 - Layback/sideways leaning spin: on flat of blade
 - Sit spin: in sitting position on flat of blade
 - Broken-leg spin: on flat of blade
 - Camel spin: free leg approximately horizontal – on flat of blade
- (6) **FLYING SPINS:** Spins that are entered from a jump and landed in the spinning position:
- Flying camel spin
 - Flying sit spin: forward outside edge, jump to forward sit spin
 - Flying spin changing foot of landing: forward outside edge jump to back sit spin
 - Axel sit spin: Axel jump, landing in back sit spin
- (7) **COMBINATION SPIN:**
- (a) A spin which consists of:
- change(s) of position only;
 - change(s) of foot only; or.
 - change(s) of position and foot.
- (b) For tests only, the minimum number of rotations in each position in a combination spin is two.
- (c) The spin combinations required in the Short Programs for Ladies, Men and Pairs have been further defined respectively in Section 5000 of Technical Handbook.

3.0 ICE DANCING

Following are the explanations for terms used in ice dancing:

3.1 AXES

- (1) **LONG AXIS:** A straight line that divides the ice surface into two halves lengthwise (midline).
- (2) **SHORT AXIS:** A straight line that divides the ice surface into two halves crosswise.
- (3) **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 the 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 almost 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.
- (4) **TRANSVERSE AXIS:** An imaginary line intersecting the continuous axis of a dance at right angles.

3.2 PATTERN

The pattern of a dance is the design of the dance on the ice. The diagram of a dance includes all the information needed to execute one complete pattern of the dance.

- (1) **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.
- (2) **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.
- (3) **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.
- (4) **LOBE:** Any sequence of steps on one side of the continuous axis that is approximately semi-circular in shape.
- (5) **CIRCUIT:** One full round of the ice surface.

3.3 START

- (1) **INTRODUCTORY STEPS:** All dances may be started with optional introductory steps. They shall not exceed the introductory phrasing. The first introductory step shall be considered to be the first foot movement of either partner. Theatrical poses are forbidden. Obvious pushing should

~~be avoided. Violations of this rule must be penalized by the evaluators/judges. See Technical Handbook Section 4000 Regulation D-4.3.~~

- (2) **START:** The first step after the introductory steps. The referee may announce the approximate location at which the dances must be started.
- (3) **SEQUENCE OF STEPS:** The prescribed order of the steps that compose one pattern of a Compulsory Dance or any portion thereof, or a series of prescribed or un-prescribed steps, turns and movements in an Original and Free Dance.

There are the following types of Step Sequences for Original and Free Dances and which may be skated either in hold or not-touching as is specified for the season.

Step Sequences in hold must be skated in any known dance hold or variation thereof (unless otherwise specified). Any separation to change a hold must not exceed one measure of music.

Not Touching 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 or 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 2 arms length apart, except for short distances when the skaters are performing required edges and turns in opposite directions.

All Step Sequences are divided into two (2) following groups A and B:

GROUP A. STRAIGHT LINE STEP SEQUENCE:

- a) Midline: skated along the full length of the center (long) axis of the ice surface.
- b) Diagonal: skated from one corner of the ice rink to the diagonally opposite other corner (as fully as possible from corner to corner).

GROUP B. CURVED STEP SEQUENCES (may be skated in clockwise or anti-clockwise direction):

- c) Circular: one complete circle utilizing the full width of the ice surface (on the short axis of the rink).
- d) Serpentine: commences 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 centre (long) axis of the opposite end of the rink; (pattern utilizing the full width of the ice surface).

3.4 STEPS

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 or counter (see 3.5), or a flat which is usually 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).
- (1) **OPEN STROKE:** A step started close beside the skating foot without crossing in front or behind. It should be noted that on all forward edges the free leg is held behind before coming to

the skating foot for the next step. On all backward edges the free leg is held forward before returning to the skating foot for the next step.

- (2) **CROSS STROKE:** A 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 - legs cross above the knees.)
- (3) **CROSSED STEP FORWARD:** A step in which the free foot is placed on the ice on the outer edge side of the skating foot with the free leg crossed in front of the skating leg. (Note - legs cross below the knees.)
- (4) **CROSSED STEP BEHIND:** A step in which the free foot is placed on the ice on the outer edge side of the skating foot with the free leg crossed behind the skating leg. (Note - the legs cross below the knees.)
- (5) **CHASSÉ:** ~~A step combination during which the free foot is placed beside the skating foot, but not ahead of it, with the new free foot leaving the ice beside the new skating foot.~~
 - (a) **SIMPLE CHASSÉ:** 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.
 - (b) **CROSSED CHASSÉ:** The same except that on the second step the free foot crosses the skating foot ~~A chasse in which the free foot is placed on the ice~~ (crossed behind the skating foot when skating forward or crossed in front when skating backward).
 - (c) **SLIDE CHASSÉ:** The same except that on the second step the free foot slides off the ice in front when the skater is skating forward and behind when the skater is skating backward (e.g. The man's step 32 in the Starlight Waltz).
- (6) **PROGRESSIVE (RUN):** A step or sequence of steps in which the free foot passes the skating foot before is it placed on the ice, thereby bringing the new free foot off the ice trailing the new skating foot.
- (7) **ROLL:** A short or long, forward or backward edge.
 - (a) **CROSS ROLL:** 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. ~~A roll 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 skating foot. In this case, the change of lean to the curve in the opposite direction creates a “rolling movement”.
 - (b) **SWING ROLL:** A roll held for several beats of music during which, when skating backward, the free leg lifts and then first swings forward, then backward past the skating foot, then back beside to skate the next step. When skating forward, the free leg first swings backward, then forward and then back beside to skate the next step. The swing of the leg gives the sense of a “rolling movement”.

- (8) **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 has a~~ that may be well bent or straight while the free foot slides forward on the ice to full extension.
- (9) **TOE STEP:** A step where the skater steps from one toe to the other without jumping.

3.5 TURNS (on One Foot)

A rotational movement in which the skater moves from forward to backward or backward to forward.

- (1) **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.
- (2) **TOUCHDOWN THREE TURN ~~DROPPED THREE~~:** A three turn in which the weight is almost immediately transferred (~~dropped~~) 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 (example Austrian Waltz steps 1-2). Such a sequence may be skated with the forward or backward, inside or outside three turns. May be skated alone or as a couple side by side.
- (3) **AMERICAN WALTZ TYPE THREE TURN:** A three turn from an outside edge in which the free leg is extended and the toe and hip are well turned out and held over the tracing. The instep of the free foot is drawn close to the heel of the skating foot as the turn is made. After the turn onto an inside edge, the free foot is extended back of the tracing before being brought back beside the skating foot in time for the next step.
- ~~**QUICK DROPPED THREE:** A rotational movement performed so rapidly that it takes place almost on the same spot or within one beat of music. The turn is made from a forward outside three to the backward outside edge of the opposite foot, 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.~~
- (4) **EUROPEAN WALTZ TYPE THREE TURN:** A three turn which begins as in (3). 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.
- ~~**WALTZ THREE:** A three turn skated with the free leg extended close to the ice, and the toe and hip well turned out and held over the tracing. The instep of the free foot is then drawn close to the heel of the skating foot as the turn is made. After the turn the free foot is extended and held ahead of the tracing before being brought back beside the skating foot in time for the next step.~~
- (5) **RAVENSBERGER WALTZ TYPE THREE TURN:** An inside three turn that begins as in (3) and (4) 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. (Example: Man's step 1, in Ravensberger Waltz).

- (6) **WALK-AROUND-THREES:** Threes turned by a Couple at the same time around the common axis. The partners skate these turns in Waltz hold (example Austrian Waltz step 31, Ravensberger Waltz steps 39-40) or offset Tango hold (Golden Waltz steps 1-5).
- (7) **BRACKET:** 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 opposite to the curve.
- (8) **ROCKER:** A turn executed on one foot from an outside edge to an outside edge or an inside edge to an inside edge, with the exit curve on a different lobe from the entry curve. The skater turns in the direction of the entry curve.
- (9) **COUNTER:** A turn executed on one foot from an outside edge to an outside edge or an inside edge to an inside edge, with the exit curve on a different lobe from the entry curve. The skater turns in the direction opposite to the entry curve (i.e. in the direction of the exit curve).
- (10) **SWING ROCKER OR COUNTER:** A type of rocker or counter in which the free foot swings smoothly past close to the skating foot before the turn and after the turn is either moved past the skating foot and held behind over the tracing or allowed to swing forward.

3.6 MOHAWKS

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.

- (1) **OPEN MOHAWK:** A mohawk in which the heel of the free foot is placed on the ice at the inner side of the skating foot, the angle between the two feet being optional. Following the weight transfer, the immediate position of the new free foot is behind the heel of the new skating foot (e.g. the man's steps 8 and 9 and the lady's steps 12 and 13 in the Fourteenstep).
- (2) **CLOSED MOHAWK:** 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).
- (3) **SWING MOHAWK:** An open or closed mohawk in which the free leg swings forward closely past the skating leg, and then back to the skating foot to execute the turn (e.g. steps 20 and 21 of the Harris Tango).

3.7 CHOCTAWS

A turn from one foot to the other in which the curve of the exit edge is in the opposite direction 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.

- (1) **OPEN CHOCTAW:** A choctaw in which the free foot is placed on the ice at 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. ~~(e.g. steps 9 and 10 of the Kilian).~~
- (2) **CLOSED CHOCTAW:** 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).
- (3) **SWING CHOCTAW:** 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).
- (4) **CROSSED OPEN CHOCTAW:** 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 11-12 of the Rhumba).

3.8 TWIZZLE

- (1) **TWIZZLE:** A traveling turn on one foot with one or more rotations which is quickly rotated with a continuous, uninterrupted action. ~~A twizzle is an unchecked multi-rotational turn performed on one foot, where the knee bend generally does not change once it has been established after the first rotation of the blade. The turn may rotate either clockwise or counter-clockwise.~~ The weight remains on the skating foot with the free foot in any position during the turn 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 single action. If the traveling action stops during the execution, the Twizzle, it becomes a Solo Spin (Pirouette):

The four (4) different types of entry edges for Twizzles are as follows:

- Forward Inside (FI)
- Forward Outside (FO)
- Backward Inside (BI)
- Backward Outside (BO)

- (2) **SYNCHRONIZED AND SEQUENTIAL TWIZZLES:**

- (i) **SERIES OF SYNCHRONIZED TWIZZLES:** At least two twizzles for each partner with up to three (3) small steps between twizzles.
- (ii) **SERIES OF SEQUENTIAL TWIZZLES:** At least two twizzles for each partner with up to one (1) step between twizzles.

Each twizzle (a) and (b) shall be at least one (1) full rotation on one foot performed simultaneously by both partners. For example:

- (a) side by side in the same direction (matching)
- (b) side by side in opposite direction (mirror)
- (c) following one another (one skating forward and/or backward and the other skating forward and/or backward)

- (3) **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.

3.9 SPINS

- (1) ~~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. A rotation on the toe point of one skate with the other tracing a circle.~~
- (1) **SOLO SPIN/PIROUETTE:** A spinning movement performed on one foot on the spot by one or both partners, with or without the assistance of the other partner alone (with or without the assistance of the other partner) or by both partners simultaneously (around separate centers).
- (2) **DANCE SPINS:**
- (i) **SPIN:** A spin skated by the couple together in any hold known dance hold or variation thereof. It should be performed on the spot around a common axis on one foot by each partner simultaneously. for the required number of revolutions before any change(s) of foot, hold or position is/are made. It may be started and/or completed on two feet.
- (ii) **COMBO SPIN:** A spin performed as above after which one change of foot is made by both partners simultaneously and further rotations occur.
- (iii) **BASIC POSITIONS IN THE DANCE SPINS:**
- *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 side
 - *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
 - *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

3.10 LEG AND FOOT POSITIONS

- (1) **COUPEE:** A movement in which the free foot is held up in contact with the skating leg from an open hip position so that the free foot is at a right angles to the leg of the skating foot.
- (2) **PASSE:** A movement in which the free foot is held up to the side of the skating leg from a closed hip position so that the free foot is parallel to the leg of the skating foot.
- (3) **ATTITUDE:** The free leg is bent, and brought up out and behind at a ninety degree angle to the leg of the skating foot.

3.11 DANCE LIFTS

- (1) **DANCE LIFT:** An action in which one partner is elevated to any height, sustained there and set down on the ice. Any rotations and/or positions and changes of such positions during the lift are permitted. ~~but the lifting partner must not raise the lifting hand(s) higher than the head. 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.

The following “aerobic” movements and/or poses during the lift ~~which are more appropriate for an exhibition rather than for sporting competitions~~ are not allowed and will be called as “illegal”:

- lifting hand(s) of the lifting partner higher than his head*
- lying or sitting on the partner’s head
- sitting or standing on the partner’s shoulders or back
- lifted partner in upside down split pose (with angle between thighs more than 45 degrees)**
- lifting partner swinging the lifted partner around by holding the skate(s)/boot(s) or leg(s) only with fully extended arms and/or by holding the hand(s) with full arm extension by both partners.

*It is not considered illegal if:

- the point of contact of 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;
- 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 2 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 of pose. sitting or standing on the partner’s head, shoulder, back, leg or boot; swinging the partner around by holding the partner by hand(s) and/or leg(s), boot(s) and/or skate(s). The duration of the lift should not exceed five (5) seconds unless otherwise permitted by the ISU Ice Dance Technical Committee.

(2) **TYPES OF DANCE LIFTS:**

SHORT LIFTS – the duration of the lift should not exceed six (6) 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 (clockwise or anticlockwise) direction while traveling across the ice. ~~The lifted partner may be stationary or mobile during this rotation.~~

LONG LIFTS – the duration of the lift should not exceed twelve (12) seconds:

- (e) **REVERSE ROTATIONAL LIFT:** A lift in which the lifting partner rotates in one direction and then in another direction while traveling across the ice.

- (f) ~~**SERPENTINE LIFT NON-ROTATIONAL LIFT WITH CURVES:** A lift in which the lifting partner skated on at least travels on two different curves of approximately similar curvature and duration. The change of direction of the pattern may incorporate a turn of not more than ½ rotation. The pattern must be serpentine shaped (“S”). After the completion of the 2 curves the Couple may skate additional curves or rotate (up to 1 rotation) but this will not be counted. The lifting partner may be: on one or two feet, skating forward or backward or both (if the partner skates a turn between the curves/lobes). The change of direction may incorporate a three turn, rocker, mohawk or similar turn (of not more than 1/2 rotation), but a turn is optional.~~
- (g) **COMBINATION LIFT:** A lift combining two of the above types of lifts (a), (b), (c) or (d).

3.12 DANCE JUMPS

- (1) **JUMP:** A jump of not more than one (1) revolution, which may be executed by only one (1) partner at a time. This jump may be performed either holding hand(s) or separated, but the distance between partners must not be more than two (2) arms-lengths apart.
- (2) **DANCE JUMP:** A small jump not more than 1/2 revolution used to change foot or direction. Such jumps must be executed in dance position or at not more than two (2) arms-lengths apart. Both partners may jump at the same time.
- (3) **HOPS:** Small jumps without revolution ~~are referred to as hops.~~

3.13 TYPES OF MOVEMENTS

- (1) **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).
- (2) **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.
- (3) **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
- (4) **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.
- (5) **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.
- (6) **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 (eg. outside and outside).

3.14 DANCE HOLDS

- (1) **LEADING HAND:** The leading hand of the man is the right hand except in the case of “reversed” hold when it is the left hand.
- (2) **HAND IN HAND HOLD:**
 - (a) Facing 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 the Original 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 opposite directions – 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 Original Dance and/or Free Dance with arms fully extended toward each other is usually not permitted.
- (3) **CLOSED OR WALTZ HOLD:** 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 the 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 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.
- (4) **OPEN OR FOXTROT HOLD:** 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 skate in the same direction.
- (5) **CROSSED FOXTROT HOLD:** The partners are in the same position as above except that the man's right arm passes behind the lady and his right hand is on her right hip, and the lady's left arm passes behind the man and her left hand is on his left hip.
- (6) **OUTSIDE OR TANGO HOLD:** The partners face in opposite directions - one partner skating forward; the other partner backward. However, unlike the closed position, 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.
- (7) **KILIAN HOLD:** The partners face in the same direction with the lady to the right of the man and his right shoulder behind her left. The left arm of the lady is extended across the front of the man's body to hold his left hand. His right arm crosses behind the lady's back to clasp her right hand. Both right hands rest over her hip bone.
 - (a) **REVERSED KILIAN HOLD:** This position is similar to the Kilian position but with the lady at the man's left.
 - (b) **OPEN KILIAN HOLD:** 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. The hold may also be reversed.

- (c) **CROSSED KILIAN HOLD:** The lady's left arm is extended across the front of the man's body to his left hand, while his right arm is extended across in front of her body with both partners' right hands resting clasped over her hip. This hold may also be reversed.
- (8) **SHADOW DANCE:** The partners face in the same direction and are skating side by side with no more than one arm's length distance between them.

3.15 MUSIC

- (1) **BEAT:** A note defining the regular recurring divisions of a piece of music.
- (2) **TEMPO:** The speed of the music in beats or measures per minute.
- (3) **RHYTHM:** The regularly repeated pattern of accented and unaccented beats, which gives the music its character.
- (4) **MEASURE (BAR):** A unit of music which is defined by the periodic recurrence of the accent. Such units are of equal duration.
- (5) **WEAK BEAT:** While it may be technically correct to skate to the minor accent (weak beat), the resulting interpretation and expression of the character of the dance is not correct and must be penalized by the evaluators/judges.

3.16 COMPULSORY DANCES

- (1) **LISTING OF COMPULSORY DANCES:** Compulsory Dances and corresponding dance level, dance test, ISU number if applicable and the Skate Canada number where the compulsory dance description and diagram can be located are listed below:

DANCE LEVEL	DANCE TEST	COMPULSORY DANCES	ISU NO.	SKATE CANADA NO.
Primary	Preliminary	Dutch Waltz	n/a	3651
		Canasta Tango	n/a	3652
		Baby Blues	n/a	3653
	Junior Bronze	Swing	n/a	3654
		Fiesta Tango	n/a	3655
		Willow Waltz	n/a	3656
Intermediate	Senior Bronze	Ten Fox	n/a	3657
		Fourteenstep	1	3658
		European Waltz	4	3659
	Junior Silver	Keats Foxtrot	2	3660
		Harris Tango	4 21	3661
		American Waltz	5	3662
Rocker Foxtrot	3	3663		

(3.16 Compulsory Dances – (1) Listing of Compulsory Dances continued)

DANCE LEVEL	DANCE TEST	COMPULSORY DANCES	ISU NO.	SKATE CANADA NO.
Senior	Senior Silver	Paso Doble	15 <u>16</u>	3664
		Starlight Waltz	9	3665
		Blues	22 <u>24</u>	3666
		Kilian	12	3667
		Cha Cha Congelado	17 <u>19</u>	3679
	Gold	Viennese Waltz	7	3668
		Westminster Waltz	6	3669
		Quickstep	14	3670
		Argentine Tango	20 <u>22</u>	3671
		Silver Samba	18 <u>20</u>	3677
	Diamond	Ravensburger Waltz	10	3672
		Tango Romantica	21 <u>23</u>	3673
		Yankee Polka	13	3674
		Rhumba	16 <u>17</u>	3675
		Austrian Waltz	8	3676
		Golden Waltz	11	3678

- (2) **DANCE SEQUENCES REQUIRED IN TESTS AND COMPETITIONS:** The following chart indicates the number of dance sequences (patterns) to be completed by skaters for tests and competitions:

Compulsory Dance	Evaluated Test (minimum)*	Competition and Competitive Test
Dutch Waltz	2	3
Canasta Tango	2	3
Baby Blues	2	3
Swing Dance	1	2
Fiesta Tango	2	4
Willow Waltz	2	3
Ten-Fox	2	4
Fourteenstep	3	4
European Waltz	2	<u>2</u>
Foxtrot	2	4
Harris Tango	2	2
American Waltz	2	<u>2</u>
Rocker Foxtrot	3	4
Paso Doble	2	3
Starlight Waltz	2	2
Blues	2	3
Kilian	4	6 (4 for Novice)
Cha Cha Congelado	2	2
Viennese Waltz	2	3
Westminster Waltz	2	2

Quickstep	3	4
Argentine Tango	2	2
Silver Samba	2	2
Ravensburger Waltz	2	2
Tango Romantica	2	2
Yankee Polka	2	2
Rhumba	3	4
Austrian Waltz	2	2
Golden Waltz	2	2

(3) **COMPULSORY DANCE DESCRIPTION AND DIAGRAMS:**

- (a) **RELATIONSHIP OF MUSIC TO THE STEPS:** The steps of the dances are numbered on the diagrams for easy reference. The relationship of the music to the steps of the dances is shown by the numbers placed beside each step. The diagrams show the rhythm patterns by numbers 1-4 for four-beat rhythms such as foxtrots and marches, and 1-6 for the six-beat and 1-3 for the three-beat rhythm patterns of the waltzes. A notation such as RFOI 4+2 beats means that the right forward outside edge is held for four beats, and the right forward inside edge for two beats. Similarly, LFO3 3+3, means that the left forward outside edge is held for three beats, then a three is turned on the count of four. ~~and the LBI is held for three beats.~~
- (b) **STEPS:** All steps are open strokes unless specifically stated otherwise. Refer to the chart of abbreviations in para d). ~~The notation Sc indicates that a slight change of edge should be made at the end of one edge to facilitate the take-off of the following edge. The slight change of edge should not be confused with the definite change of edge called for in some of the dances, since it is merely a roll over of the skate to an inside edge which is made after the free foot has been drawn down beside the skating foot for the take-off.~~
- (c) **SEQUENCE OF STEPS:** The sequence of the steps, their relation to the music and their relation to the continuous and transverse axes are shown in the dance diagrams. ~~The diagrams are intended to show as clearly as possible the direction and curvature of each edge, as well as their relative lengths on the ice. However, the directions, curvatures, and lengths of the strokes are not to be taken too literally, and the actual skating of the dance may diverge somewhat in these respects from the printed diagram.~~
- (d) **LIST OF ABBREVIATIONS USED IN ICE DANCING DIAGRAMS AND CHARTS OF STEPS:**

3	- three turn	R	- right foot
1 & 1	- one and one	Rff	- right foot forward
“and”	- between beats	Rk	- rocker
...	- music retard	Sc	- slight change
B	- backward	SlCh	- slide chasse
Br	- bracket	Spr E	- spread eagle
Ch	- chasse	Sw	- swing

Cho	- choctaw	SwCho	- swing choctaw
Cl	- closed	SwCtr	- swing counter
ClCho	-closed choctaw	SwMo	- swing mohawk
CR	- cross roll	SwR	- swing roll
Ct	- count	SwRk	- swing rocker
Ctr	- counter	Sw3	- swing three
F	- forward	SwTw	- swing twizzle
I	- inside edge	Td	- touchdown
InBa	- Ina Bauer	Tw	- twizzle
L	- left foot	“Tw”	-“twizzle-like” motion
Lff	- left foot forward	Wd	-wide step (or “*”)
Lu	- lunge	*	- wide step
Mo	- mohawk	XB	-cross step behind
O	- outside edge	XB-	-cross behind
Op	- open	XB-	-cross behind
OpCho	-open choctaw	Xcut	-cross cut
Qcs	- quick cross-over slip	XF	-cross step in front
Qlb	- quick lift backward	XF-	-cross in front
Qlf	- quick lift forward	XF-	-cross in front
Pr	- progressive (run)	XFt 3	-cross foot three
Pvt	- pivot	XFtTw	-cross foot twizzle

(e) **SEE APPENDIX A FOR REVISED DESCRIPTIONS, CHARTS AND DIAGRAMS OF COMPULSORY DANCES:** Diagrams and descriptions for the Preliminary to Diamond Dances are included in Appendix A of this section of the Technical Handbook.

(f) **Additional Notes re Revised Compulsory Dance Descriptions, Charts and Diagrams:**

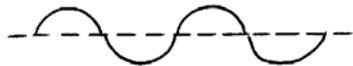
- Some turns formerly called twizzles are now described as “Twizzle-like motions (“Tw”) which means that while the body performs one full continuous rotation, the skating foot technically executes less than a full turn followed by a step forward (e.g. Austrian Waltz -lady’s step 13b; Argentine Tango - lady’s step 23; Tango Romantica -man’s step 5.) Other twizzles remain unchanged.
- The shapes of many of the diagrams have been modified to correspond with patterns being currently skated.
- All diagrams show the side to start the dance as indicated by a box showing the location of the judge’s stand.

- “Counts” refer to the “measure” of the music; “beats” refer to the musical count of the “step”.
- A hyphen (-) between steps on two feet (e.g. RBO-LBI) indicates “skated on two feet” or “both feet on ice”.
- A “slash” (/) between steps means “followed by another on the same step” (e.g. RFO3/RBI3)

4.0 SKATING SKILLS / STROKING EXERCISES

4.1 SKATING SKILLS AND STROKING EXERCISES TERMS DEFINED

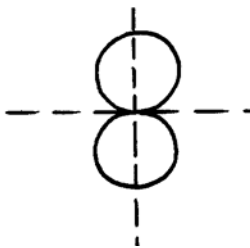
Following are the explanations for terms used in Skating Skills and Stroking Exercises:



- (1) **EDGES:** A blade has two edges: inside and outside. Edges are curves which may be half circles or parts of a circle. Because the skater leans into the curve, only one edge of the blade touches the ice.

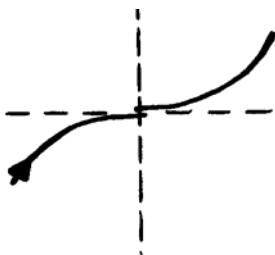
- (2) **INSIDE EDGE:** A curve performed using the inside edge of the blade. Because of lean into the curve, only the inside edge of the blade touches the ice. Inside edges may be performed forwards and backwards, starting on the left or right foot (LFI, RFI, LBI, RBI).

- (3) **OUTSIDE EDGE:** A curve performed on the outside edge of the blade. Because of lean into the curve, only the outside edge of the blade touches the ice. Outside edges may be performed forwards or backwards, starting on the left or right foot (LFO, RFO, LBO, RBO).



- (4) **LONG AXIS:** The long axis divides the circle longitudinally into symmetrical halves.

- (5) **TRANSVERSE (SHORT) AXIS:** The transverse axis divides the circle into symmetrical lobes and forms a right angle with the long axis where the circles join.



- (6) **CHANGE OF EDGE:** In a change of edge the skater intentionally changes from one edge to the opposite edge by changing the body lean, at the intersection of the long and short axes. The change should be as short as possible and should not be “S” shaped. A change of edge can be from outside-to-inside or from inside-to-outside and can be performed forwards or backwards, starting on the left or right foot (LFOI, RFOI, LFOI, RFOI, LBOI, RBOI, LBIO, RBIO).

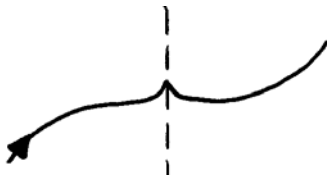
- (7) **THREE TURN:** A three turn is a turn on a curve from forward-to-backward or backward-to-forward on the same foot with the point of the turn facing into the curve. If the edge entering the three turn is an outside edge, the exit edge of the turn will be an inside and vice versa. The exit edge of the turn continues on the same curve as the entry edge. It is called a “three” turn because the tracing on the ice resembles the number “3”. Three turns can be from outside-to-inside or from inside-to-outside and can be performed forward-to-backward or backward-to-forward, starting on the left or right foot. (LFO-LBI, RFO-RBI, LFI-LBO, RFI-RBO, LBO-LFI, RBO-RFI, LBI-LFO, RBI-RFO)



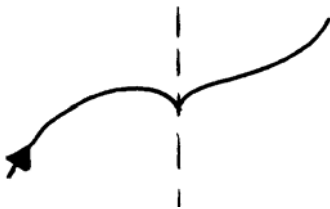
- (8) **BRACKET:** A bracket is a turn on a curve from forward-to-backward or backward to forward-on-the same foot with the point of the turn facing outside the curve. If the edge entering the bracket is an inside edge, the exit edge of the turn will be outside and vice versa. The exit edge of the turn continues on the same curve as the entry edge. Brackets can be from outside-to-inside or from inside-to-outside and can be performed forward-to-backward or backward-to-forward starting on the left or right foot. (LFO-LBI, RFO-RBI, LFI-LBO, RFI-RBO, LBO-LFI, RBO-RFI, LBI-LFO, RBI-RFO)



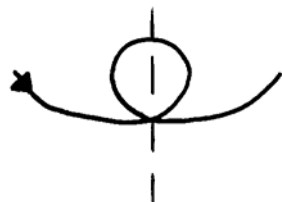
- (9) **COUNTER:** A counter is a turn from forward-to-backward or backward-to-forward on the same foot, with the point of the turn facing outside the curve. The skater changes to a new curve at the top of the turn (long axis). If the edge entering the counter is an inside edge, the exit edge of the turn will also be inside and vice versa. Counters can be from outside-to-outside or inside-to-inside and can be performed forward-to-backward or backward-to-forward, starting on the left or right foot. (LFO-LBO, RFO-RBO, LFI-LBI, RFI-RBI, LBO-LFO, RBO-RFO, LBI-LFI, RBI-RFI)



- (10) **ROCKER:** A rocker is a turn from forward-to-backward or backward-to-forward, on the same foot, with the point of the turn facing into the circle. The skater changes to a new curve at the top of the turn (long axis). If the edge entering the rocker is an outside edge, the exit edge of the turn will also be outside. Rockers can be from outside-to-outside or inside-to-inside and can be performed forward-to-backward or backward-to-forward, starting on the left or right foot. (LFO-LBO, RFO-RBO, LFI-LBI, RFI-RBI, LBO-LFO, RBO-RFO, LBI-LFI, RBI-RFI)



- (11) **LOOP:** A loop is a forward or backward rotational movement skated on a small circle approximately equal to the height of the skater. A “cross-roll” transition into forward outside loops and a “cross behind” start for back outside loops are permissible. The loops included in the Skating Skills exercises are more of a “rotational movement”, more round than tear shaped. Outside loops can be skated forwards or backwards, starting on the left or



right foot (LFO, RFO, LBO, RBO). Inside loops can be skated forwards or backwards, starting on the left or right foot (LFI, RFI, LBI, RBI).



- (12) **LUNGE:** A lunge is performed with both feet on the ice. The solid line of the diagram indicates where the body weight is (bent knee). The dotted line indicates that the skating foot of the preceding step does not come off of the ice. It is held in complete extension through the next step, resulting in a lunge.

Note: Diagrams for the Preliminary to Gold Skating Skills Tests are included in Appendix B of the STARSkate Section 4000 of the Official Rules and Regulations (Technical Handbook).