

INTERNATIONAL SKATING UNION

Communication No. 2019

ICE DANCE

I. VARIOUS CHANGES IN THE GENERAL REGULATIONS, SPECIAL REGULATIONS AND TECHNICAL RULES ACCEPTED BY THE 56TH ISU CONGRESS

The following are the most significant changes relating to Ice Dance. Changes and/or additions are underlined.

- 1. Remove the extra 30 seconds that is given to the first competitor in each group to reach the starting place.**

Rule 350, paragraph 2

Delete the second part of this paragraph:

~~The first Competitor/s in a warm up group will be granted an extra time of thirty (30) seconds after he/they is/are called to the start. The timing procedure as described above will start after that thirty (30) seconds extra time period.~~

- 2. Remove the number of GOE's that can be given by the Judge from the Rule to have a possibility to increase this number from 7 to 11 in the future.**

Rule 353, paragraph 1.b)

Delete as follows:

Each Judge identifies for each Section/Element one of the ~~seven~~ grades of execution. Each grade has its own positive or negative numerical value also indicated in the SOV chart.

504, sub-paragraph 1.c)

Insert as follows:

c) Each Judge will mark the quality of execution of every element depending on the positive features of the execution and errors on the seven Grades of Execution scale: +3, +2, +1, Base Value, -1, -2, -3.

Starting with the season 2018 – 2019 there will be 11 Grades of Execution.

As per Rule 353, paragraphs 1.h) (i) and (ii) and 1.i), jump combinations, jump sequences (in Single & Pair Skating) and Combination Lifts (in Ice Dance) are evaluated as "one unit".

- 3. Introduce the concept of a “Combination Step Sequence” (valid beginning with season 2018/19).**

Rule 353, new paragraph 1. ii)

Combination Step Sequences are evaluated as one unit by adding the Base Values of the One Foot Step Sequence and the Step Sequence and then applying the GOE. The GOE of the Combination Step Sequence is equal to the sum of the numerical values of the corresponding GOE of these two Groups of Step Sequences.

- 4. Cancel anonymity of Judges in publication of results.**

Rule 353, paragraph 4, Publication of results, c)

5. For a Judge who is already on the ISU List of International or ISU Judges /Referees for another ISU Figure Skating Discipline, the age limit of 50 does not apply.

Rule 413, paragraph 1.a)

1.a) Age:have reached the age of twenty-four (24) but not the age of fifty (50) (if a Judge is already on the ISU List of International or ISU Judges/Referees for another ISU Figure Skating Discipline, the age limit of 50 does not apply) in the calendar year of the nomination.

6. Allow that in extenuating circumstances one (1) national Technical Specialist or one (1) national Data or Replay Operator from the host Member may be used as Assistant Technical Specialist or Data or Replay Operator.

Rule 420, paragraph 5.b)

Revise the second and third sentences as follows:

As an exception in extenuating circumstances one (1) national Technical Specialist or one (1) national Data or Replay Operator from the host Member may be used as Assistant Technical Specialist or Data or Replay Operator. In this case this Assistant Technical Specialist or Data or Replay Operator must be designated as his ISU Member.

7. Allow for direct communication between the Referee and the Technical Controller, if possible.

Rule 430, paragraph 3 (new)

If possible, there should be direct communication between the Referee and the Technical Controller during the competition.

8. Allow IDTC to make exceptions to “Clothing” Rule.

Rule 501, paragraph 1.

Add the following sentence:

For Ice Dance, exceptions to the restrictions may be announced by the IDTC if appropriate to the Rhythms selected for the Short Dance.

9. The time allowance for the Short Dance remains at 2:50 plus or minus 10 seconds. Free Dance also remains unchanged at 4 minutes plus or minus 10 seconds.

10. Introduce a Basic Level for Step Sequences

Rule 504, paragraph 1. b)

Table – amend the Ice Dance part as follows:

Single & Pair Skating	Ice Dance
Lifts, twist lifts and death spirals (pairs), spins and steps (singles and pairs) are divided depending on their difficulty in five (5) Levels of Difficulty according to the number of features achieved: Basic Level – in case of no features, Level 1 – in case of one feature, Level 2 – in case of two features, Level 3 – in case of three features and Level 4 – in case of four or more features.	<u>All Required Elements except Step Sequences and Choreographic Elements are divided into Levels of Difficulty. For Lifts, Spins, Twizzles and Step Sequences, there are 4 Levels depending on Difficulty. For Step Sequences, there is an additional Basic Level in which the Element is completed, but the criteria for Level 1 have not been achieved. For Choreographic Elements, No Level is given, but the Element is confirmed if the minimum requirements defining the Element are met.</u>

11. Update the Components definitions and criteria in order to avoid possible overlapping and make the criteria more understandable and clear.

Rule 504, sub-paragraph 3

Revise as follows:

Skating Skills

Defined by overall cleanness and sureness, edge control and flow over the ice surface demonstrated by a command of the skating vocabulary (edges, steps, turns etc.), the clarity of technique and the use of effortless power to accelerate and vary speed.

In evaluating the Skating Skills, the following must be considered:

Use of deep edges, steps and turns;

Balance, rhythmic knee action and precision of foot placement;

Flow and glide;

Varied use of power, speed and acceleration;

Use of multi directional skating;

Use of one foot skating.

Transitions

The varied and purposeful use of intricate footwork, positions, movements and holds that link all elements.

In evaluating the Transitions, the following must be considered:

Continuity of movements from one element to another (all disciplines);

Variety (including variety of holds in Ice Dance);

Difficulty;

Quality.

Performance

Involvement of the Skater/Pair/Couple physically, emotionally and intellectually as they deliver the intent of the music and composition.

In evaluating the Performance, the following must be considered:

Physical, emotional, and intellectual involvement, projection;

Carriage & Clarity of movement;

Variety and contrast of movements and energy;

Projection

Individuality / personality;

Unison and “oneness” (Pair Skating, Ice Dance);

Spatial awareness between partners - management of the distance between skaters and management of changes of hold (Pair Skating, Ice Dance).

Composition

An intentionally developed and/or original arrangement of all types of movements according to the principles of musical phrase, space, pattern, and structure.

In evaluating the Composition, the following must be considered:

Purpose (idea, concept, vision, mood);

Pattern / ice coverage;

Multidimensional use of space and design of movements;

Phrase and form (movements and parts structured to match the musical phrase);

Originality of the composition;

Interpretation of the Music /Timing (for Ice Dance)

The personal, creative, and genuine translation of the rhythm, character and content of music to movement on ice.

In evaluating the Interpretation of the Music (/Timing), the following must be considered

Movement and steps in time to the music (Timing);

Expression of the music’s character / feeling and rhythm, when clearly identifiable;

Use of finesse (*) to reflect the details and nuances of the music;

Relationship between the skaters reflecting the character and rhythm of the music (Pair Skating, Ice Dance):

Skating primarily to the rhythmic beat for Short Dance and keeping a good balance between skating to the beat and melody in the Free Dance (Ice Dance).

12. Change the Draw for the starting order for the final 2 Groups in the Free Dance (Rule 513, paragraph 2 h))

A Separate Communication dealing with the above-mentioned subject matter will be published.

13. The duration of the warmup time for Short Dance and Free Dance remains at 5 minutes.

14. Define a procedure in the case where there is an interruption between the time the skater is called to the start and taking the starting position.

Rule 515

Insert a new paragraph 6 and renumber current paragraphs 6 and 7 accordingly:

6. If any Competitor/s between being called to the start and taking the starting position is/are injured or any other adverse condition related to him/them or his/their equipment impeding his/their skating occurs, Rule 350, paragraph 2 applies. If sixty (60) seconds are not enough to remedy the adverse condition, the Referee shall allow the Competitor up to three (3) additional minutes applying a deduction as per paragraph 3.b) above.

15. Change the date to enter Judges names from the drawn Members to 21 days before the first Initial Judges Meeting of the Championship in which they are drawn.

Rule 521, para 4.d)

The ISU Members will enter with their Judges' name(s) for the individual ISU Championships and disciplines including a substitute Judge, in which they have been drawn, twenty-one (21) days prior to the first Initial Judges Meeting of the ISU Championships concerned.

16. Define Types, Groups and Styles of Step Sequences.

Rule 703, paragraph 4

Replace entire paragraph with the following:

4. *Step Sequence* – A series of prescribed or un-prescribed steps, turns and movements in a Short (Rhythm) Dance or a Free Dance. Step Sequences are divided into Types, Groups and Styles.

a) There are the following *Types of Step Sequences*, which may be skated either in hold or not-touching.

i) Step Sequences in Hold must be skated in any Dance Holds or variation thereof (unless otherwise specified by the Ice Dance Technical Committee). Any separation to change a hold must not exceed one measure of music;

ii) Not Touching Step Sequences 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, unless otherwise specified by the Ice Dance Technical Committee. The partners should remain as close together as possible, but they must not touch. The distance between the partners should generally not be more than two (2) arm length apart, except for short distances when the partners are performing edges and turns in opposite directions.

b) *Types of Step Sequences* are divided into **Groups**:

i) Group A: Straight Line Step Sequences

Midline – skated along the full length of the ice surface on the Long Axis;

Diagonal – skated as fully corner to corner as possible.

ii) Group B: Curved Step Sequence

Circular (may be skated in anticlockwise or clockwise direction) – utilizing the full width of the ice surface on the Short Axis;

Serpentine – commences in either direction (clockwise or anticlockwise) at the 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 Long Axis of the opposite end of the rink, the pattern utilizing the full width of the ice surface.

iii) Group C: Partial Step Sequences

Pattern Dance Type Step Sequence– performed on the ice surface anywhere or as prescribed by the Ice Dance Technical Committee.

One Foot Step Sequence – performed on one foot by each partner simultaneously, in Hold or separately

iv) Group D: Combination Step Sequences consisting of a One Foot Step Sequence and a Step Sequence of Group A or B

c) *Style of Step Sequences*

Characteristics of Levels of Step Sequences, organized as *Styles*, are technical requirements with ongoing validity and are published in an ISU Communication

Any variation or combination of Groups, or other Groups of Step Sequences as decided upon by the Ice Dance Technical Committee are described and published in an ISU Communication.

17. Allow variations or combinations of Twizzles, Spins and Lifts.

Rule 704, paragraphs 12, 14 and 16

Add at the end of each para:

Any variations or combinations as decided upon by the Ice Dance Technical Committee are published in an ISU Communication.

18. Increase maximum duration of Short Lifts.

Rule 704, paragraph 16

Short Lifts – the duration of the Lift should not exceed ~~six (6)~~ seven (7) seconds

19. Eliminate sitting on the partner's shoulder or back as an illegal element.

Rule 704, paragraph 16

Illegal Lift Movement/Pose – The following movements and/or poses during the lift are illegal:

- a) lying or sitting on the partner's head;
- b) ~~sitting~~ or standing on the partner's shoulder or back;
- c) lifted partner in upside down split pose (with sustained angle between thighs more than 45 degrees);
- d) lifting partner swinging the lifted partner around;
 - i) by holding the skate(s)/boot(s) or leg(s) only with fully extended arm(s) or without the assistance of hand(s)/arm(s); or;
 - ii) by holding the hand(s) with full arm extension by both partners.
- e) 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;
- f) hand/arm which is used ~~for~~ as an additional 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 poses a) to e) will be permitted if it is not established (sustained) or if it is used only to change pose.

20. For Advanced Novice, Levels for Pattern Dances will be called by the Technical Panel.

Rule 708, paragraph 3. a) ii)

ii) Levels of Sections

For ~~I~~ Advanced Novice Competitions and for competitions having specified such procedure in their Announcement, Technical Specialists will determine the Level of every Section in the Pattern Dance (if a description of Levels of Sections and corresponding Scale of Value are available for that Pattern Dance in an ISU Communication);

The description of characteristics that give a Section a certain Level is published and updated in ISU Communications.

21. Ensure Short Dance music is suitable for Ice Dance as a sport discipline.

Rule 709, paragraph 1. c)

Add the second sentence:

Vocal music is permitted and must be suitable for Ice Dance as a sport discipline.

22. For the Short Dance, allow Touching of the ice with the Hand(s) depending on the rhythms chosen for the season.

Rule 709, paragraph 1. j)

Add to the end of the sentence:

Unless otherwise allowed by the IDTC and announced in a Communication.

23. Modify the Music Restrictions for the Free Dance to include change of tempo/rhythm and expression.

Rule 710, paragraph 1. c) ii)

The music must have at least one change of tempo/rhythm and expression.

There are cases where music will have very different rhythms with the same tempo. It is correct if the couple changes rhythm or tempo to show variation in their Free Dance.

24. For Free Dance, allow Choreographic Restrictions for number of Stops and Separations to be specified by the IDTC in a Communication each season.

Rule 710, paragraphs 1 f) and 1 h)

Add to the end of the sentences regarding Stops and Separations:

“unless otherwise specified in an ISU Communication”

25. Allow for more than one Choreographic Element to be included in the well balanced Free Dance program.

Rule 710, paragraph 2.

The list of Required Elements to be included in a Well Balanced Program for Novice, Junior and Senior Free Dances and the specific requirements for those Elements will be announced in an ISU Communication annually.

The following are options that may be included as Required Elements:

- Dance Lift(s) – see Rule 704 paragraph 16;
- Dance Spin(s) – see Rule 704 paragraph 14 e;
- Step Sequence(s) – see Rule 703 paragraph 4 (Groups A and B);
- Set(s) of Synchronized Twizzles– see Rule 704 paragraph 12.b);
- Choreographic Element (~~not more than one~~) – see Rule 704, paragraph 19.

II. CORRECTIONS TO ISU COMMUNICATIONS 1998 AND 2003

(REQUIREMENTS TO TECHNICAL RULES SEASON 2016/17 AND WITH ONGOING VALIDITY EFFECTIVE JULY 1ST, 2016)

Consequences of decisions of the 2016 ISU Congress

- All provisions of Communications 1998 and 2003 pending decision of the 2016 ISU Congress are confirmed with the exception of Rule 502 paragraph 3 (duration of the Short Dance) .

REQUIREMENTS FOR SHORT DANCE SEASON 2016/17

(Communication 1998, page 2)

3.1. Duration

Two (2) minutes and fifty (50) seconds, plus or minus 10 seconds

KEY POINTS AND KEY POINTS FEATURES FOR PATTERN DANCE ELEMENTS SEASON 2016/17 (Communication 1998, page 5)

Replace:

Note: A change of edge within the last beat of the step is permitted to prepare the push/transition to the next step.

Reason: typographical error

REQUIREMENTS FOR FREE DANCE SEASON 2016/17
(Communication 1998, page 7)

Replace:

Choreographic Twizzling Movement: twizzling movement performed after the required Set of Twizzles composed of 2 parts.

The following requirements apply:

- for both parts: on one foot or two feet or a combination of both,
- for the first part: at least 2 continuous rotations performed simultaneously and both partners must travel (cannot be on the spot) (Partners must be separate)
- for the second part: at least one of the partners has to perform at least 2 continuous rotations and one or both partners can be on the spot or traveling or a combination of both. (Partners may be in hold)

Reason: clarification

BASIC PRINCIPLES OF CALLING APPLICABLE TO ALL REQUIRED ELEMENTS
(Communication 2003, page 5, paragraph 2;3;6;7)

Replace:

1. The Technical Panel shall identify what is performed despite what is listed on the Program Content Sheet.
2. Adjustments to Levels shall apply to the Level determined according to the Characteristics of Levels fulfilled. They shall not result in giving No Level to a Required Element as long as the requirements for Level 1 are met (for Step Sequence requirements for Basic Level).
3. To be given any Level, a Required Element must meet all the requirements for Level 1 (for Step Sequence requirements for Basic Level).
4. If a program concludes with the partners performing an element, the element and its Level shall be identified until the movement stops completely.
5. Elements started after the required duration of the program (plus the 10 seconds allowed) shall not be identified.
6. If a Dance Lift is performed in a Step Sequence, whether in Short Dance or Free Dance, the Dance Lift is identified with its Type (if the Type is recognizable) and given No Level. This Lift occupies a box.
7. If a Dance Spin is performed in a Step Sequence in Short Dance, the Dance Spin is not identified (Dance Spin is not a required element and there is no provision to identify it as an extra element)
If a Dance Spin is performed in a Step Sequence in Free Dance, the Dance Spin is identified as a Dance Spin and given No Level. This Dance Spin occupies a box.
8. Set of Twizzles performed in required Step Sequences (including Partial Step Sequences) shall not be identified.
9. The Technical Panel shall decide whether any feature to fulfill the Characteristics of Levels is given credit, unless this feature is expressly designated as not eligible for Level in the present Communication or in the Handbook for Technical Panels (for example, in a Dance Spin, the Technical Panel can give credit for Level to a variation of Basic Position Camel which is not included in the list of examples, but cannot give credit to a simple camel by the lady).

Reason: consistency with the Characteristics of Levels and Requirements.

Dance Spin.

(Communication 2003, page 10)

Replace:

Options of Dance Spins:

- **Spin Option 1:** without change of spinning direction;
- **Spin Option 2:** with simultaneous change of spinning direction for both partners with at least two rotations in each direction;
- **Combination Spin Option 1:** with same spinning direction for both parts;
- **Combination Spin Option 2:** with simultaneous change of spinning direction for both partners.

To be performed at the same time as the Change of foot (with at least 3 rotations in each direction)

OR Performed during one of the parts (with at least 2 rotations in each direction during that part)

**Dance Lifts. Adjustments to Levels:
(Communication 2003, page 18)**

Replace:

1. In a Rotational Lift, if the lifting partner rotates for a while, stops rotation, and then continues to rotate some more, if the lifted partner is in a Difficult Pose given credit for Level or performs a Change of Pose given credit for Level or the lifting partner performs a One Hand/Arm Rotational Lift Extra Feature given credit for Level when the rotation stops, the Level shall be reduced by one Level per stop.

2. If a loss of control with additional support (touch down by free leg/foot by lifted partner and/or hand(s) by lifted partner or lifting partner) occurs after a Dance Lift has commenced and the Dance Lift continues after touchdown (without interruption), its Level shall be reduced by one Level per touchdown (in a Combination Lift only the Level of the Short Lift where the touchdown occurred shall be reduced by 1 Level).

Reason: consistency with the Adjustments to other Elements.

**Characteristics of Levels Step Sequence Style B:
(Communication 2003, page 23)**

Replace:

<u>Level Basic</u>	<u>Level 1</u> <i>(for each partner)</i>	<u>Level 2</u> <i>(for each partner)</i>	<u>Level 3</u> <i>(for each partner)</i>	<u>Level 4</u> <i>(for each partner)</i>
Step Sequence is not interrupted more than 50% of the pattern in total, either through Stumbles, Falls or any other reason. <u>At least one Hold must be established (for Step Sequence in Hold only)</u>	Step Sequence is not interrupted more than 50% of the pattern in total, either through Stumbles, Falls or any other reason AND Footwork includes at least 1 Types of Difficult Turns AND <u>(for Step Sequence in Hold only)</u> At least 1 Change of Hold is included	Step Sequence is not interrupted more than 25% of the pattern in total, either through Stumbles, Falls or any other reason AND Footwork includes at least 3 different Types of Difficult Turns (one of which being a Twizzle or Double Twizzle) AND <u>(for Step Sequence in Hold only)</u> At least 2 Change of Hold is included AND At least 2 different Dance Holds are included.	Step Sequence is not interrupted more than 10% of the pattern in total, either through Stumbles, Falls or any other reason AND Footwork includes at least 4 different Types of Difficult Turns (one of which being a Double Twizzle) AND Turns are multidirectional AND <u>(for Step Sequence in Hold only)</u> At least 2 Changes of Hold are included AND At least 3 different Dance Holds are included	Step Sequence is not interrupted at all, either through Stumbles, Falls or any other reason AND Footwork includes at least 5 different Types of Difficult Turns (one of which being a Double Twizzle) AND Turns are multidirectional AND All Steps/Turns are clean AND <u>(for Step Sequence in Hold only)</u> At least 3 Changes of Hold are included AND At least 3 different Dance Holds are included

Reason: consistency with the Requirements for Short Dance 2016-2017 (Not Touching Step Sequence Style B)

**STEP SEQUENCES (including PARTIAL STEP SEQUENCE)
(Communication 2003, page 21)**

ADDITIONAL PRINCIPLES OF CALLING

1. The first performed Step Sequence of a required Type shall be identified as the required Step Sequence of that Type and given a Level, or No Level if the requirements for Basic Level are not met. Subsequent Step Sequences of that Type and Step Sequences of a Type not according to the Required Elements for Short Dance or the Well Balanced Free Dance Program shall not be identified.
2. If a Fall or interruption occurs at the entrance to or during a Step Sequence and the element is immediately resumed, the element shall be identified and given a Level according to the requirements met before and after the Fall or interruption, or No Level if the requirements for Basic Level are not met.

**ADJUSTMENT TO LEVELS:
(Communication 2003, page 23)**

Replace:

Adjustment to Levels:

1. A Step Sequence that deserves different Levels for the two partners shall be given the lowest of the two Levels, or No Level if the requirements for Basic Level for one of the partners are not met.
2. In Partial Step Sequence, if partners do not remain in contact at all times, even during changes of Hold and allowed stops, the Level shall be reduced by one Level (per element). This provision does not apply to loss of contact due to a Fall.
3. A Hold to be considered for the Level must be established.

Reason: as a consequence of the Congress decision

**CHOREOGRAPHIC ELEMENTS
ADDITIONAL PRINCIPLES OF CALLING
(Communication 2003, page 24)**

1. If a Choreographic Element is required with Choreographic Spinning Movement, Choreographic Dance Lift or Choreographic Set of Twizzling Movements as options, the first Choreographic Spinning Movement performed after the required Dance Spin or the first Dance Lift performed after the required Dance Lifts, or the first Set of Twizzling Movements performed after the required Set of Synchronized Twizzles, whichever is performed as the first two, shall be identified as Choreographic Elements with its Type (Choreographic Spinning Movement, Choreographic Dance Lift or Choreographic Set of Twizzling Movements). Subsequent Choreographic Spinning Movements or Choreographic Twizzling Movements shall not be identified. Subsequent Dance Lifts shall be identified (see additional principles of calling Dance Lifts).
2. A Choreographic Dance Lift shall be identified at the entrance to the element and confirmed if a sustaining action by the lifting partner is identified.
3. A Choreographic Spinning Movement shall be identified at the entrance to the element and confirmed if two rotations are performed by both partners simultaneously.
4. A Choreographic Set of Twizzling Movements shall be identified at the entrance to the element and confirmed if in the first part both partners perform at least 2 continuous travelling rotations simultaneously and in the second part, at least one of the partners has to perform at least 2 continuous rotations.
5. In a Free Dance where the Dance Spin is not a Required Element, the first performed Dance Spin or Spinning Movement shall be identified as the Choreographic Spinning Movement, if no other Choreographic Element has been identified and confirmed.

Reason: Clarification

**Adjustment to Grades of Execution –DANCE LIFT: ADJUSTMENTS
(Communication 2003, page 26)**

Replace:

DANCE LIFT: ADJUSTMENTS	No higher than:	Reduce by:	Increase by:
Creative <u>entry/exit</u>			1 grade

Reason: consistency with all other Elements

REQUIREMENTS FOR FREE DANCE SEASON 2016/17

Basic Novice

(Communication 1998, page 6 para 4.1)

Replace:

*** Note**

Choreographic Twizzling Movement: twizzling movement performed after the required Set of Twizzles composed of 2 parts.

The following requirements apply:

- for both parts: on one foot or two feet or a combination of both,
- for the first part: at least 2 continuous rotations performed simultaneously and both partners must travel (cannot be on the spot) (partners must be separate),
- for the second part: at least one of the partners has to perform at least 2 continuous rotations and one or both partners can be on the spot or traveling or a combination of both. (partners may be in hold).

III. PART OF THE REQUIREMENTS FOR TECHNICAL RULES FOR SHORT DANCE SEASON 2017/18

Rule 709, paragraph 1.a) provides that rhythm(s) and/or theme(s) are selected by the Ice Dance Technical Committee annually for the season.

Rule 709, paragraph 2 provides that the list of Required Elements to be included into composition of the Short Dance and specific requirements for these elements are announced annually from the list of options provided in this Rule.

1. Rhythms

Rule 709, paragraph 1.a) provides that rhythm(s) and/or theme(s) are selected by the Ice Dance Technical Committee annually for the season. For the season 2017/18, the following Rhythms were selected.

Senior and Junior

Any number of following Latin American Rhythms: Cha Cha, Rhumba, Samba, Mambo, Meringue, Salsa, Bachata and any closely related Latin American or Caribbean Rhythms.

Senior

The Pattern Dance Element can be skated to any of the above mentioned Rhythms in the style of the chosen Latin American Rhythms, in the style of this Rhythm, with the following range of tempo: 172-180 beats per minute. The tempo of the music throughout the Pattern Dance Element must be constant.

Junior

The Pattern Dance Elements must be skated on the Cha Cha Rhythm, in the style of the Cha Cha, with the following range of tempo: 28 to 30 measures of four beats per minute (112-120 beats per minute). The tempo of music throughout the Pattern Dance Elements must be constant.

Latin American Rhythms are described in the ISU Ice Dance Music Rhythms Booklet 1995, pages 13 to 20 (Note: Tango and Paso Doble, which are not included in the description, are not allowed).

2. Required Elements:

Pattern Dance Elements

Senior:

One (1) Sequence of Rhumba comprised of Steps #1-16 plus #1-4

(one Sequence of the Rhumba plus the restart of the next Sequence up to Step 4)

The Step #1 of the Pattern Dance Element skated on the Judges' left side.

Junior:

Two (2) Sections of Cha Cha Congelado,

▪ Section 1: Steps # 1 -12

▪ Section 2: Steps # 13-38

skated one after the other, Section 1 followed by Section 2, with Step # 1 skated on the Judges' opposite side

The description, chart and diagrams of the Pattern Dances are included in the ISU Handbook Ice Dance 2003.

The other Required Elements to be published in a subsequent Communication.

3. Guidelines and alterations

To be published in a subsequent Communication

IV. NEW PATTERN DANCES SELECTED FROM THE PARTIAL STEP SEQUENCES PRESENTED BY SENIOR COUPLES IN THE SHORT DANCE IN THE SEASON 2015/16

Based on the very positive Referees' Reports and suggestions collected through-out the season 2015/16, the Ice Dance Technical Committee and the Sport Director Figure Skating Krisztina Regoczy has proposed to the ISU Council the inclusion to the already existing list two NEW Pattern Dances selected from the Partial Step Sequences presented at the Senior Ice Dance Events:

- **March** created by Piper GILLES and Paul POIRIER (Coaches: Carol Lane and Juris Razgulajevs)
- **Foxtrot** created by Natalia KALISZEK and Maksim SPODIREV (Coach: Sylwia Nowak-Trebacka).

We are happy to inform that the IDTC proposed to the Council also to resume work on the other new Pattern Dance Rhumba d'Amor, created by Jane Torvill and Christopher Dean in 1993 and presented for the first time at the European Championships in Helsinki in 1994. IDTC would like to introduce this dance as well as the other two new Pattern Dances selected from the Partial Steps Sequences in the new Olympic cycle 2018-2022.

The Council at their meeting in Dubrovnik accepted the project with these new Pattern Dances.

The IDTC hopes that this pool of new Pattern Dances can be increased in the future by other worthy dances to new Rhythms.

Tubbergen,
June 23, 2016
Lausanne,

Jan Dijkema, President

Fredi Schmid, Director General