

## KILIAN

MUSIC RHYTHM: March 2/4 or 4/4  
TEMPO: 58 two-beat measures per minute, or 29 four-beat measures per minute; 116 beats per minute

ISU MUSIC  
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  
Competition 6 = :50  
Adult Competition 4 = :33

SKATER'S  
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on the Members Only site

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 woman's right hand and keep it firmly pressed on her right hip to avoid separation. The man's left hand should clasp the woman'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.

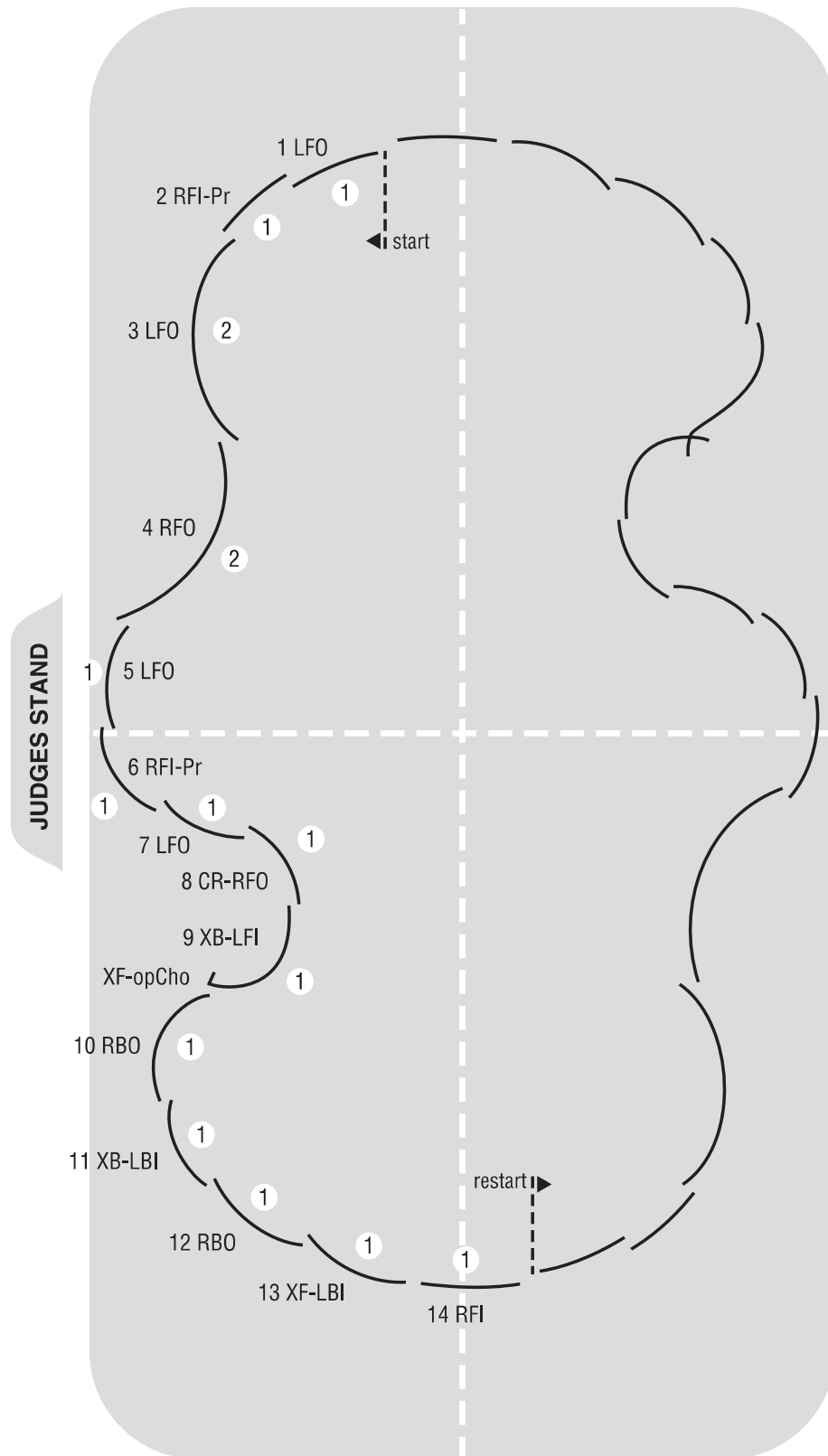
INVENTOR: Karl Schreiter

FIRST PERFORMED: Engelmann Ice Rink, Vienna, Austria, 1909

**KILIAN — STEP CHART**

<b>Hold</b>	<b>Step No.</b>	<b>Step (same for both)</b>	<b>Number of beats of music</b>
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

**KILIAN — OPTIONAL PATTERN DANCE**



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## BLUES

MUSIC RHYTHM: Blues 4/4  
TEMPO: 22 four-beat measures per minute; 88 beats per minute

ISU MUSIC  
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  
Competition 3 = 1:14  
Adult Competition 3 = 1:14

SKATER'S  
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on the Members Only site

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 woman with a back cross roll moving from partial outside to closed hold. The woman 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 woman 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 woman and four for the man. During the woman'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.

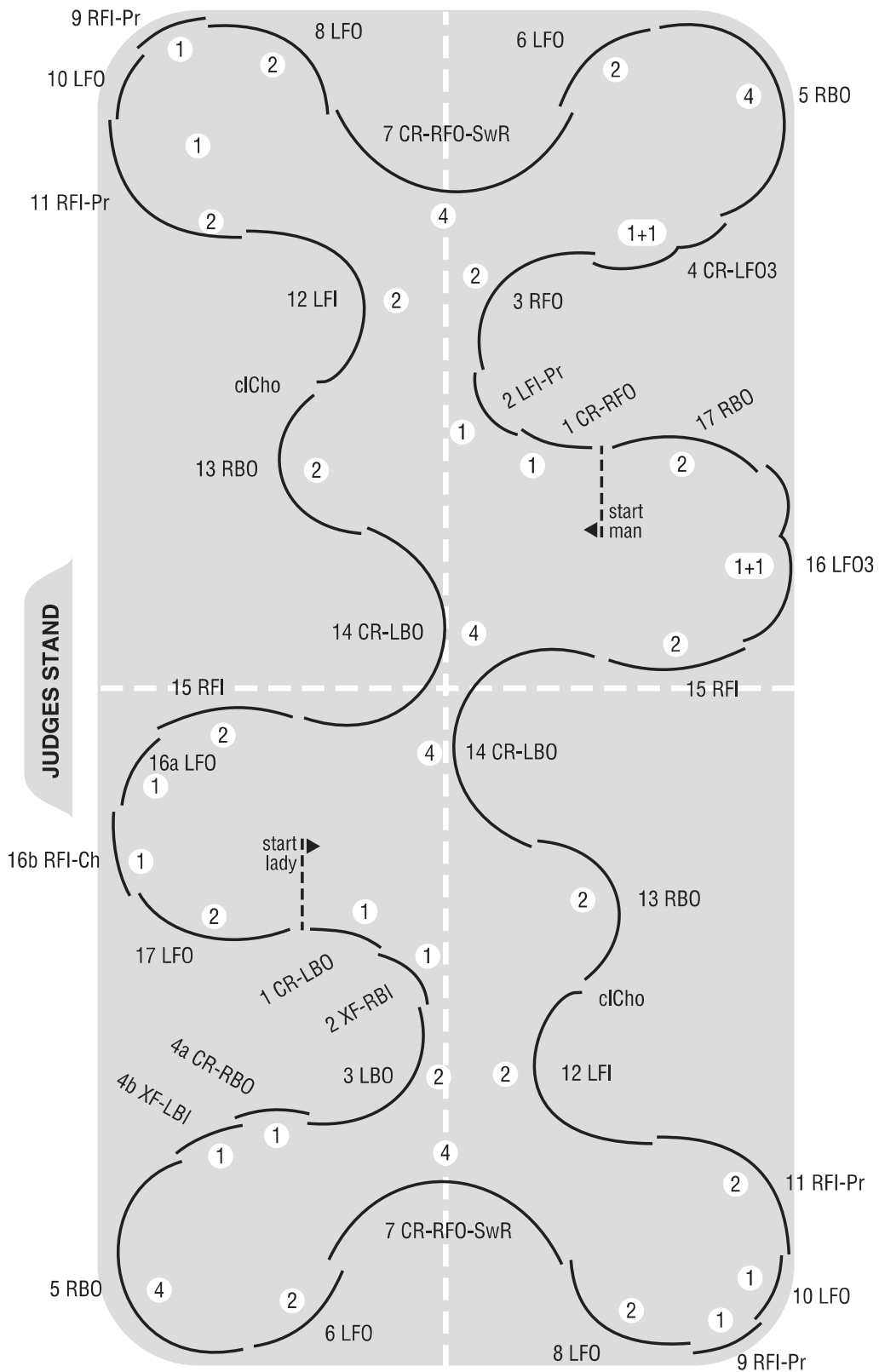
INVENTORS: Robert Dench and Lesley Turner

FIRST PERFORMED: Streatham Ice Rink, London, England, 1934

**BLUES — STEP CHART**

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

**BLUES — OPTIONAL PATTERN DANCE**



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## PASO DOBLE

MUSIC RHYTHM: Paso Doble 2/4  
TEMPO: 56 two-beat measures per minute; 112 beats per minute

ISU MUSIC  
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  
Competition 3 = :51  
Adult Competition 2 = :34

SKATER'S  
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on the Members Only site

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 woman 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 woman (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 woman 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 woman 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 woman 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

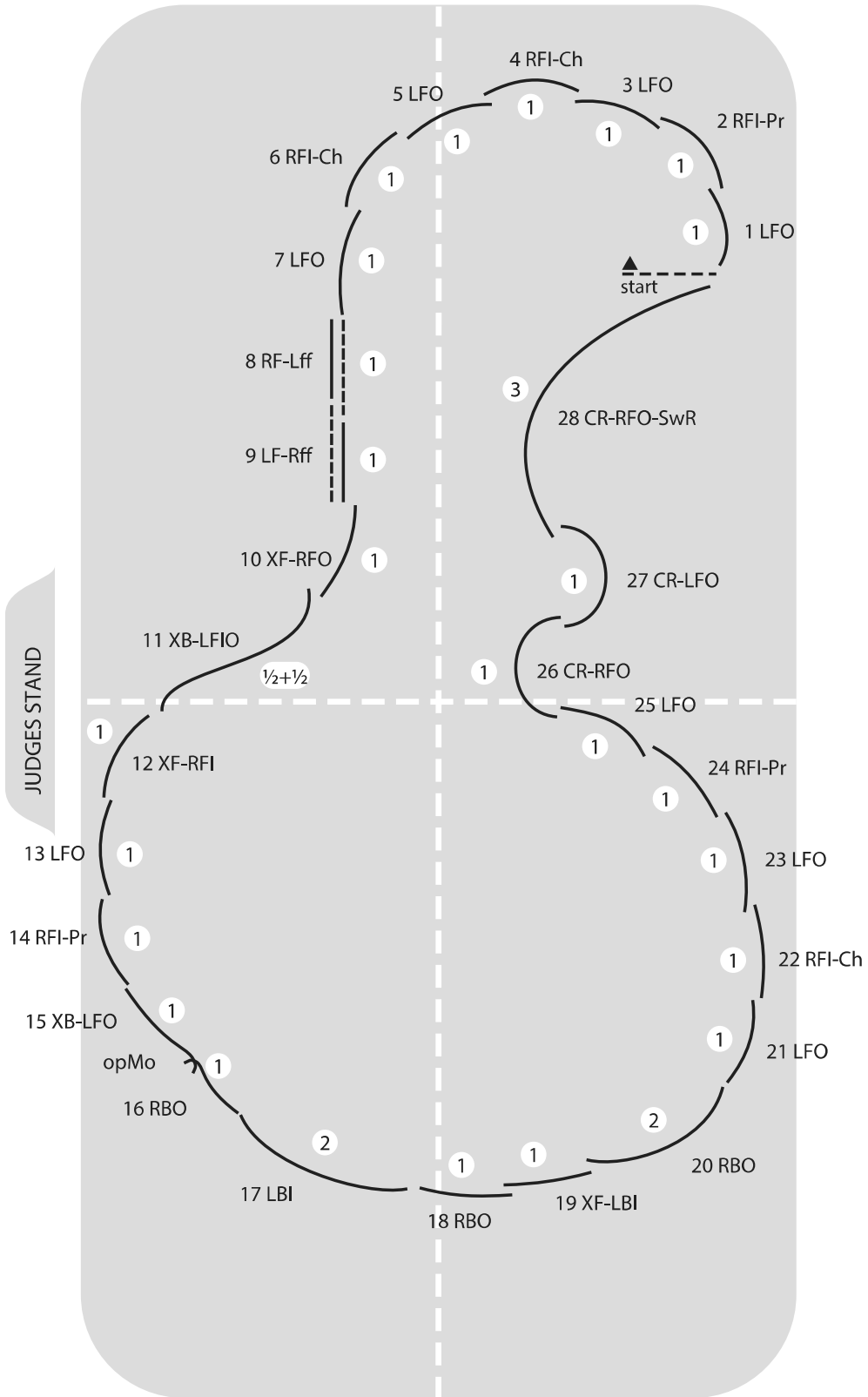
FIRST PERFORMED: Westminster Ice Rink, London, England, 1938

**PASO DOBLE — STEP CHART**

Hold	Step No.	Man's Step	Number of beats of music		Woman'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"

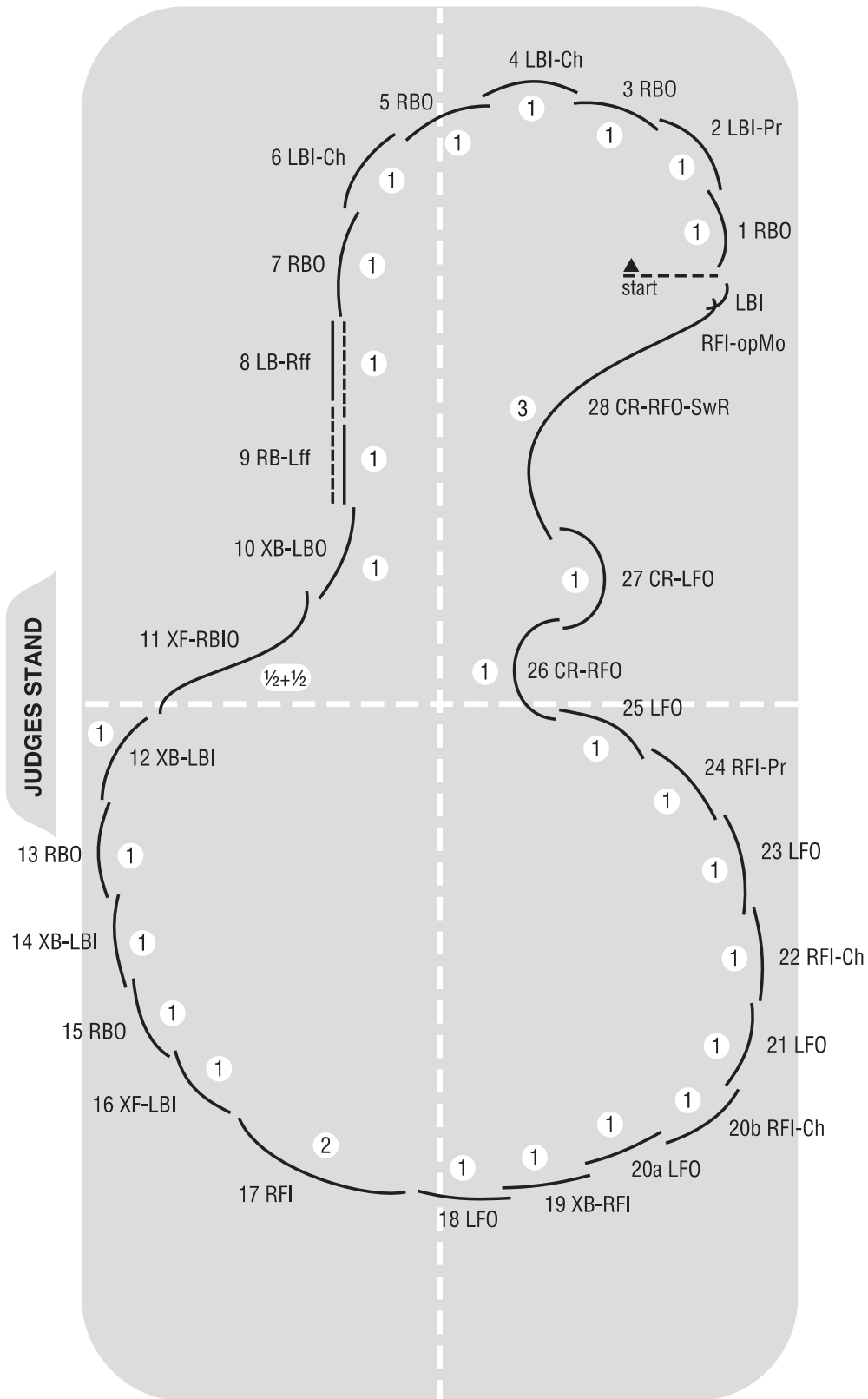


**PASO DOBLE-MAN — OPTIONAL PATTERN DANCE**



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**PASO DOBLE-WOMAN — OPTIONAL PATTERN DANCE**



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## STARLIGHT WALTZ

MUSIC RHYTHM: Waltz 3/4  
TEMPO: 58 three-beat measures per minute; 174 beats per minute

ISU MUSIC  
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  
Competition 2 = 1:10  
Adult Competition 2 = 1:10

SKATER'S  
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on the Members Only site

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 woman 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 woman 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 woman skates an open mohawk. The partners then resume closed hold for the swing roll on Step 20. The woman 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 woman 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 woman 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 woman. 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 woman. Step 29b for the woman 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 woman turns a swing three-turn, with a backward lift of the free leg in time with the music, into closed hold to restart the dance.

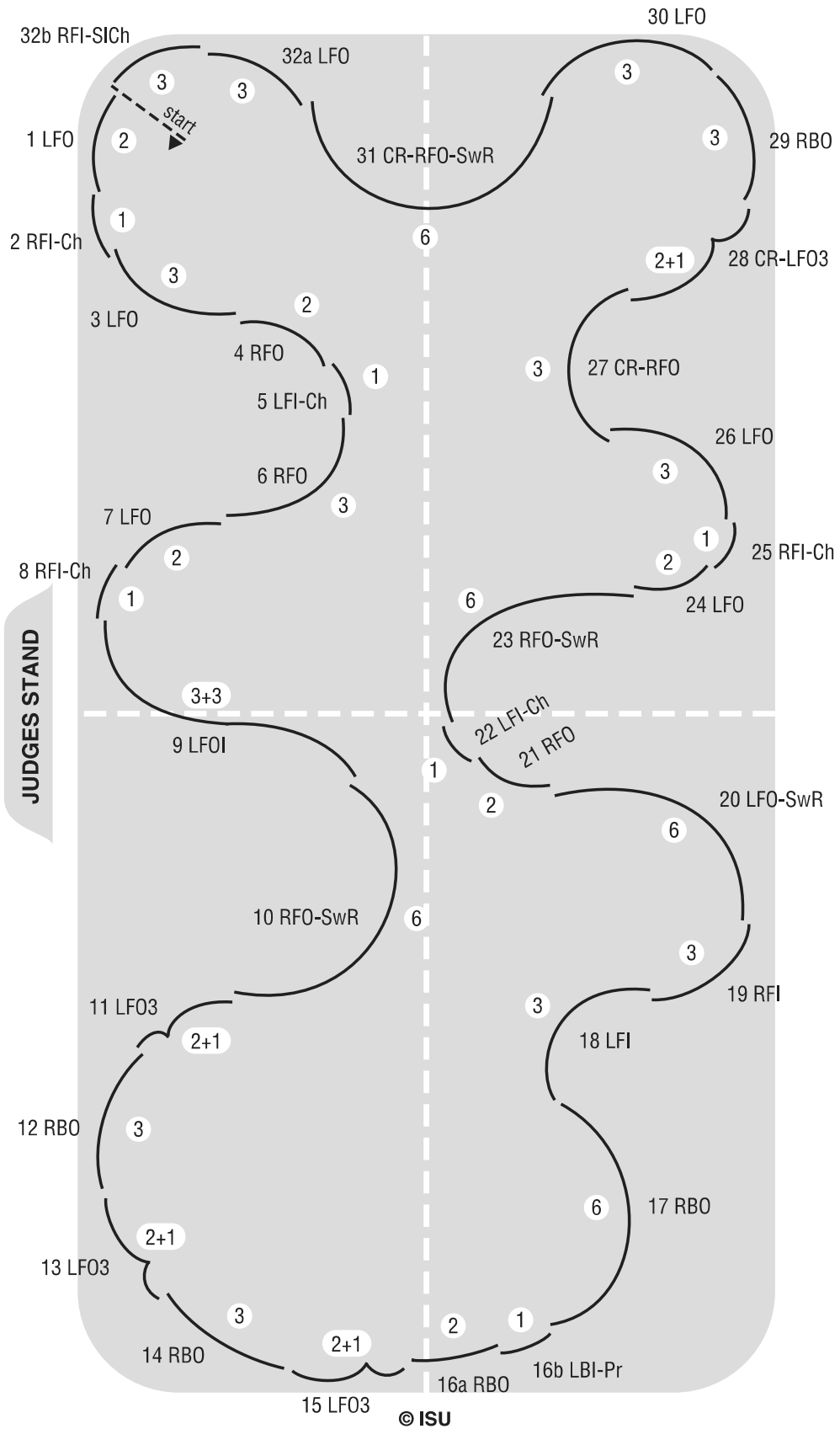
INVENTORS: Courtney J.L. Jones and Peri V. Horne

FIRST PERFORMED: Queens Ice Rink, London, England, 1963

**STARLIGHT WALTZ — STEP CHART**

<b>Hold</b>	<b>Step No.</b>	<b>Man's Step</b>	<b>Number of beats of music</b>			<b>Woman's Step</b>
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
19b				1	LBI	
Closed	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
	26	LFO		3		RBO
Changing (see text)	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	
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-WOMAN — SET PATTERN DANCE**

