

**MAJOR ERRORS AND KEY POINTS IN COMPULSORY DANCES – SEASON 2008/2009**  
**(As published in ISU Communication 1496)**

**JUNIOR COMPULSORY DANCE SEASON 2008-2009**

<b>STARLIGHT WALTZ</b>		<b>Base Value per Sequence</b>	
<b>MAJOR ERRORS GOE (other errors are minor)</b>			
<b>Sections 1 &amp; 4 (steps 1 –10)</b> <u>Steps 1 - 8</u> Outside and inside edges of chasses not finished on even, continues lobes <u>Step 9</u> Outside edges not clean and finished before the change of edge <u>Step 10</u> Outside edge not clean and finished Not held for 6 beats*		<b>1.8</b>	<b>2.5</b>
<b>Sections 2 &amp; 5 (steps 11 – 17)</b> <u>Steps 11-15</u> (LFO3-s for Man and Lady) Execution of turns - scraped or jumped; free foot not placed to heel; wide-stepping after turns, - position not controlled; partners not opposite each other on turns Not turned on count 3* <u>Steps 16 –17</u> (LFO-CIMo for Lady) Execution of turn: - not on clean outside to outside edges; - turn jumped or scraped - Lady-s LFO not held for 3 beats before the turn*    Man-s Pr not skated 2+1*		<b>2.4</b>	<b>3.2</b>
<b>Sections 3 &amp; 6 (steps 18 – 32)</b> <u>Steps 19a –19b; 21-22; 24-35</u> (inside OpMo-s for Lady) Execution of turns - not clean inside to inside edges, wide-stepped, jumped, scraped or turned as semi-threes Not turned on count 3* <u>Steps 27 –30</u> Not remaining close together during change of hold		<b>2.4</b>	<b>3.2</b>
<b>KEY POINTS OF COMPONENTS</b>			
<b>Skating Skills.</b>	Ice coverage; effortless maintenance of speed; controlled body weight changes; soft, flowing, strongly curved well rounded lobes; strong edges; lobe to lobe transitions well controlled		
<b>Performance</b>	Perfect vertical and horizontal unison; elegant carriage and style; continuous, lilting knee action to create a smooth waltz pulsation; controlled body action; nicely matched free legs; balance in performance between partners.		
<b>Interpretation</b>	Expression of the lilting character of the rhythm, relationship between partners reflecting the joyful nature of the Waltz.		
<b>Timing</b>	The Viennese Waltz like pulsation is achieved by a continuous lilting knee action, accenting counts 1 and 4.		

**\* Note: As Accuracy and Timing are inseparable in Compulsory Dances, timing mistakes shall be reflected in both, GOE and Component marks**

# MAJOR ERRORS AND KEY POINTS IN COMPULSORY DANCES – SEASON 2008/2009

## SENIOR AND JUNIOR COMPULSORY DANCE SEASON 2008-2009

<b>PASO DOBLE</b>		<b>Base Value per Sequence</b>
<b>MAJOR ERRORS GOE (other errors are minor)</b>		
<b>Sections 1, 3 &amp; 5 (steps 1 –17)</b> <u>Steps 1–6</u> Progressives and chasses not skated on a continuous lobe with even edges <u>Step 11</u> Not skated as a strong, bold curve towards the barrier with the distinct change of edge skated after half a beat Position and knee action not controlled (horizontal and vertical unison problem) <u>Steps 12–17</u> Execution of Man’s op Mo - not on clean, correct edges; turn is jumped, scraped, skidded or wide stepped - partners do not assume correct closed hold after Man’s op Mo		<b>1.8 2.4 2.8</b>
<b>Sections 2, 4 &amp; 6 (steps 18 – 28)</b> <u>Steps 18–24</u> Progressives and chasses not skated on a continuous lobe with even edges Unable to rotate together and maintain closed hold for Man’s step forward <u>Steps 25–28</u> Cross rolls not skated on distinct outside edges Position, even depth of edge and knee action not controlled (horizontal and vertical unison problem) <u>Step 28</u> Timing incorrect, Lady turns her op Mo before finishing the edge (must be held for 3 beats, turning on “and” between 4 and 1) *		<b>2.4 2.8 3.3</b>
<b>KEY POINTS OF COMPONENTS</b>		
<b>Skating Skills</b>	Ice coverage; effortless maintenance of speed; controlled body weight changes; strongly curved well rounded lobes; strong edges; lobe to lobe transitions well controlled.	
<b>Performance</b>	Perfect vertical and horizontal unison; elegant carriage and style; continuous knee action to create a strong pulsation; controlled body action; nicely matched free legs; balance in performance between partners.	
<b>Interpretation</b>	Expression of the character of the rhythm, relationship between partners reflecting the fiery nature of the dance.	
<b>Timing</b>	The strong, fiery pulsation is achieved by a continuous knee action, accenting counts 1. The dance requires very crisp and tidy timing as well as footwork and exact beat value for each step must be strictly observed.	

**\* Note: As Accuracy and Timing are inseparable in Compulsory Dances, timing mistakes shall be reflected in both, GOE and Component marks**

**MAJOR ERRORS AND KEY POINTS IN COMPULSORY DANCES – SEASON 2008/2009**

**SENIOR COMPULSORY DANCE SEASON 2008-2009**

<b>VIENNESE WALTZ</b>		<b>Base Value per Sequence</b>
<b>MAJOR ERRORS GOE (other errors are minor)</b>		
<b>Sections 1, 3 &amp; 5 (steps 1 – 12)</b> <u>Steps 1–3</u> Not skated as a Pr on a continuous lobe Timing incorrect (must be 1+1+3) * <u>Step 5 –6</u> Not on a deep, well rounded, strong inside edge, changing edge and sides after 2 beats, continuing Step 6 on a matching lobe towards the long barrier <u>Steps 10–12</u> Execution of turns (Lady: opMo; Man: clCho;) - not on clean, correct edges - turn is jumped, scraped or skidded - timing not precise or incorrect* (Lady’s mohawk should be 2 + 1 + 3) (Man’s choctaw should be 3 + 2 + 1)		<b>2.3 2.8 3.3</b>
<b>Sections 2, 4 &amp; 6 (steps 13 – 24)</b> <u>Steps 13–15</u> - unable to rotate around same axis (unison problem) - Man’s CR-RFO3 turned flat, wide stepped <u>Steps 16–18</u> - not skated as a Pr on a continuous lobe - timing incorrect (must be 1+1+3) * <u>Step 20-21</u> - Not on a deep, well rounded, strong inside edge, changing edge and sides after 2 beats, continuing Step 21 on a matching lobe towards the long barrier <u>Step 22-23</u> - unable to rotate together and maintain closed hold - Step 23 not started on outside edge (Man: CR-LBO; Lady: CR-RFO3) <u>Steps 24</u> Not started or held on outside edge for at least 5 beats		<b>1.7 2.2 2.7</b>
<b>KEY POINTS OF COMPONENTS</b>		
<b>Skating Skills</b>	Ice coverage; effortless maintenance of speed; controlled body weight changes; soft, flowing, strongly curved well rounded lobes; strong edges; lobe to lobe transitions well controlled.	
<b>Performance</b>	Perfect vertical and horizontal unison; elegant carriage and style; continuous, lilting knee action to create a smooth waltz pulsation; controlled body action; nicely matched free legs; balance in performance between partners.	
<b>Interpretation:</b>	Expression of the lilting character of the rhythm, relationship between partners reflecting the joyful nature of the Waltz.	
<b>Timing</b>	The Viennese Waltz like pulsation is achieved by a continuous lilting knee action, accenting counts 1 and 4.	

**\* Note: As Accuracy and Timing are inseparable in Compulsory Dances, timing mistakes shall be reflected in both, GOE and Component marks**

# MAJOR ERRORS AND KEY POINTS IN COMPULSORY DANCES – SEASON 2008/2009

## SENIOR COMPULSORY DANCE SEASON 2008-2009

<u><b>FINNSTEP</b></u>	<b>Base Value per Sequence</b>
<b>MAJOR ERRORS GOE (other errors are minor)</b>	
<p><b>Sections 1 &amp; 4 (steps 1 – 21)</b></p> <p><u>Steps 1–11</u></p> <ul style="list-style-type: none"> <li>- distance between partners not controlled, not remaining close together maintaining complete vertical and horizontal unison</li> <li>- incorrect timing * on steps and hops</li> </ul> <p><u>Step 12</u></p> <p>Lady's LFO-Tw 1½ not turned fully and very fast, maintaining their hold and closeness</p> <p><u>Step 21</u></p> <ul style="list-style-type: none"> <li>- partners unable to skate their simultaneous Tw-s fast on clean, not scraping edges, checking and controlling their exit edge (Man: RBI; Lady: RFO;) face-to- face, clasping left hands.</li> </ul>	<b>2.0 2.7</b>
<p><b>Sections 2 &amp; 5 (steps 22 – 42)</b></p> <p><u>Step 22–31</u></p> <ul style="list-style-type: none"> <li>- not skated lightly, close together on a well rounded lobe with precise tracking and timing * on steps and hops.</li> </ul> <p><u>Steps 32–33c</u></p> <ul style="list-style-type: none"> <li>- partners not maintaining their closeness, depth and direction of curve, during the hold and position change before turning clean, correct, well checked LFO Sw-CICho-s;</li> <li>- Tw-s not turned together, fast, maintaining control and their closeness while sliding into a stop.</li> </ul> <p><u>Steps 34–42</u></p> <ul style="list-style-type: none"> <li>- the character toe steps and hops not executed with light feet and crisp timing*</li> </ul>	<b>2.2 3.0</b>
<p><b>Sections 3 &amp; 6 (steps 43 – 70)</b></p> <p><u>Steps 43–62</u></p> <ul style="list-style-type: none"> <li>- steps 52 &amp; 58 for the Lady and 51b and 58 for the Man are not skated with good edges across ice to enable the passing by of the couple;</li> <li>- many hold and position changes throughout this section not done effortlessly, with ease.</li> </ul> <p><u>Steps 63 –65</u></p> <ul style="list-style-type: none"> <li>- Man-s RBI-Br and the LFI-XB- CICho-s not on clean, deep, correct, well checked edges of equal depth, - not maintaining the evenly rounded lobe staying close together while turning their RBO3-s;</li> <li>- the simultaneous RFI-Tw-s of 1½ revolution just before the re-start not controlled, not turned very fast together.</li> </ul>	<b>2.3 3.3</b>
<b>KEY POINTS OF COMPONENTS</b>	
<b>Skating Skills:</b>	Ice coverage; effortless maintenance of speed; controlled body weight changes; strongly curved, well rounded lobes and edges ( <i>except for steps 1 -9</i> ); lobe to lobe transitions well controlled. Well defined contrast between “character steps and hops” and strong, well rounded edges.
<b>Performance:</b>	Perfect vertical and horizontal unison; controlled body action; continuous, lively but soft knee action to enhance the elegant quickstep style; nicely matched free legs; balance in performance between partners.
<b>Interpretation:</b>	Happy, joyful presentation, lively yet elegant characterization; expression of the sparkling character of the rhythm; relationship between partners reflecting the joyful nature of the dance. The Finnstep must be as much fun to watch as it is to dance.
<b>Timing:</b>	The timing is the most important characteristic of the dance. It requires very crisp and tidy timing as well as footwork and exact beat value for each step. The accent should always be at the beginning of the beat – not just on the beat.

**\* Note: As Accuracy and Timing are inseparable in Compulsory Dances, timing mistakes shall be reflected in both, GOE and Component marks**