



Update to Solo Dance – Free Dance

At the 2013 ISA AGM, it was agreed that the current Solo Free Dance would be altered to be a Solo Short Dance, to add interest for the skaters and audience and allow the skaters to expand their knowledge of pattern dances.

Due to limitations in the current IJS computer application, the proposed Short Dance can't be implemented as a regular Short Dance, therefore it has been agreed to incorporate the short dance pattern sequence element of the Short Dance in the Free Dance until the computer application is updated.

The nominated pattern dance (pattern attached for reference) will be judged in the skating skills and transitions/linking footwork component mark in regards to their accuracy and edge work.

The following elements will be performed for the Solo Free Dance, effective 1st August 2013.

Elementary Solo Free Dance

Duration of Free Skate: 1:30 mins +/- 10 secs.

A well balanced Solo Free Dance must contain (elements can be performed in any order):

- a) Maximum of 1 spin (min 3 revs on 1 foot)
- b) Maximum of 1 Circular, Midline or Diagonal Step Sequence (must use full ice surface). Serpentine Sequence is not permitted.
- c) Jumps of more than ½ rotation, stops, dance spins, pirouettes, pattern regression and loops are not to be included in the step sequence
- d) Maximum of 1 set of Twizzles
- e) One sequence of the Rhythm Blues Pattern Dance

Illegal Elements

- Jumps of more than one revolution
- Kneeling on 2 knees on the ice
- Lying on the ice

Pre-Primary Solo Free Dance

Duration of Free Skate: 2:00 mins +/- 10 secs.

A well balanced Solo Free Dance must contain (elements can be performed in any order):

- a) Maximum of 1 spin (min 3 revs on 1 foot)
- b) Maximum of 1 Circular, Midline or Diagonal Step Sequence (must use full ice surface). Serpentine Sequence is not permitted.
- c) Jumps of more than ½ rotation, stops, dance spins, pirouettes, pattern regression and loops are not to be included in the step sequence
- d) Maximum of 1 set of Twizzles
- e) One sequence of the Willow Waltz Pattern Dance

Illegal Elements

- Jumps of more than one revolution
- Kneeling on 2 knees on the ice
- Lying on the ice

Primary Solo Free Dance

Duration of Free Skate: 2:30 mins +/- 10 secs.

A well balanced Solo Free Dance must contain (elements can be performed in any order):

- a) Maximum of 1 spin (min 3 revs on 1 foot)
- b) Maximum of 1 Circular, Midline or Diagonal Step Sequence (must use full ice surface). Serpentine Sequence is not permitted.
- c) Jumps of more than ½ rotation, stops, dance spins, pirouettes, pattern regression and loops are not to be included in the step sequence
- d) Maximum of 1 set of Twizzles
- e) One sequence of the Paso Doble Pattern Dance

Illegal Elements

- Jumps of more than one revolution
- Kneeling on 2 knees on the ice
- Lying on the ice

Open Solo Free Dance

Duration of Free Skate: 2:30 mins +/- 10 secs.

A well balanced Solo Free Dance must contain (elements can be performed in any order):

- a) Maximum of 1 spin (min 3 revs on 1 foot)
- b) Maximum of 1 Circular, Midline or Diagonal Step Sequence (must use full ice surface). Serpentine Sequence is not permitted.
- c) Jumps of more than ½ rotation, stops, dance spins, pirouettes, pattern regression and loops are not to be included in the step sequence
- d) Maximum of 1 set of Twizzles
- e) One sequence of the Argentine Tango Pattern Dance

Illegal Elements

- Jumps of more than one revolution
- Kneeling on 2 knees on the ice
- Lying on the ice

Adult Solo Free Dance

Duration of Free Skate: 2:30 mins +/- 10 secs.

A well balanced Solo Free Dance must contain (elements can be performed in any order):

- a) Maximum of 1 spin (min 3 revs on 1 foot)
- b) Maximum of 1 Circular, Midline or Diagonal Step Sequence (must use full ice surface). Serpentine Sequence is not permitted.
- c) Jumps of more than ½ rotation, stops, dance spins, pirouettes, pattern regression and loops are not to be included in the step sequence
- d) Maximum of 1 set of Twizzles
- e) One sequence of the Swing Dance Pattern Dance

Illegal Elements

- Jumps of more than one revolution
- Kneeling on 2 knees on the ice
- Lying on the ice

Authorised by:
Authorisation date:

Lisa Jelinek, Operational Director Technical Regulations
10th July 2013

RHYTHM BLUES

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

COMPETITION
INTRODUCTION: 16 beats, 10.9 seconds

PATTERN-TIMING: 1 = :22; 2 = :44; 3 = 1:05; 4 = 1:27

DURATION: Test 2 = :44
Competition 3 = 1:05
Adult Solo Dance Competition 2 = :44

PATTERN: Set

TEST: Preliminary

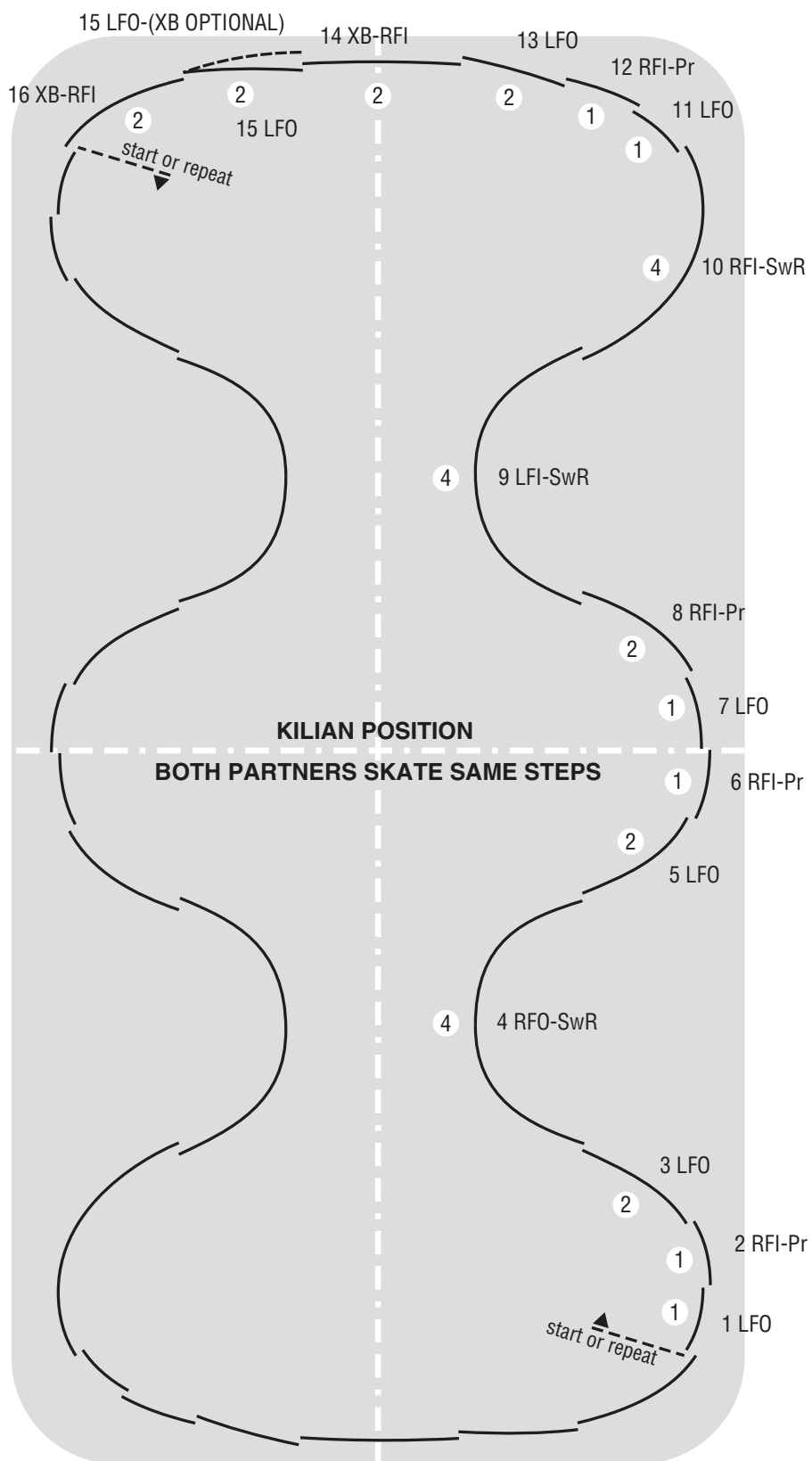
The Rhythm Blues is skated in Kilian position, and both partners skate the same steps. A slow tempo and forward skating make this dance appear deceptively simple. However, correct timing, pattern and proper expression are required to make the dance pleasing to watch. Attention to depth of edges and proper curvature of lobes is essential. Care must also be taken to fully complete lobes on the correct edge. Partners must utilize knee bends and free leg extensions for blues interpretation, as well as smooth, flowing movement.

Skated in Kilian position throughout, the dance begins with a progressive sequence and outside swing roll. Timing becomes more intricate with Steps 5 to 10. Step 5 must be held for two full beats as it begins a “promenade” sequence similar to that before the choctaw in the pre-gold Blues. Steps 6 and 7 are each one beat, Step 8 is two beats and Steps 9 and 10 are forward inside swing rolls each beginning on beat three of the bar. These swing rolls allow for blues expression and require well-timed free leg swings. Strong progressive strokes, Steps 11 to 13, are needed to maintain speed through the cross behinds, so there is no struggle to regain speed on the repeat. The XBs, which complete the dance, must be crisp and precise, accompanied by soft knee action and a rounded end pattern. Note that the XB-LFO on Step 15 is optional. Step 15 may be skated as an open stroke.

INVENTOR: Robert Craigin

HISTORY: Originally a roller skating dance, the Rhythm Blues was originally selected for the pre-bronze dance test in 1988 after being suggested by Bette Wilson of the Utah FSC.

RHYTHM BLUES — SET PATTERN DANCE



WILLOW WALTZ

MUSIC: Waltz 3/4
TEMPO: 46 three-beat measures per minute; 138 beats per minute

COMPETITION
INTRODUCTION: 24 beats, 10.4 seconds

PATTERN-TIMING: 1 = :23; 2 = :47; 3 = 1:10; 4 = 1:34

DURATION: Test 2 = :47
Competition 3 = 1:10
Adult Solo Dance Competition 2 = :47

PATTERN: Set

TEST: Bronze

The Willow Waltz presents a variety of turns, steps, and sequence of steps for skaters at the bronze test level. Correct timing and execution throughout are necessary to express the rhythm and flow of this dance. Special attention of both partners should focus on clean, distinct (not slurred), rhythmic progressive and chassé sequences executed with soft knee action and gliding movement. The timing of these sequences must be in the definite waltz rhythm of 2-1-3 counts per step, respectively.

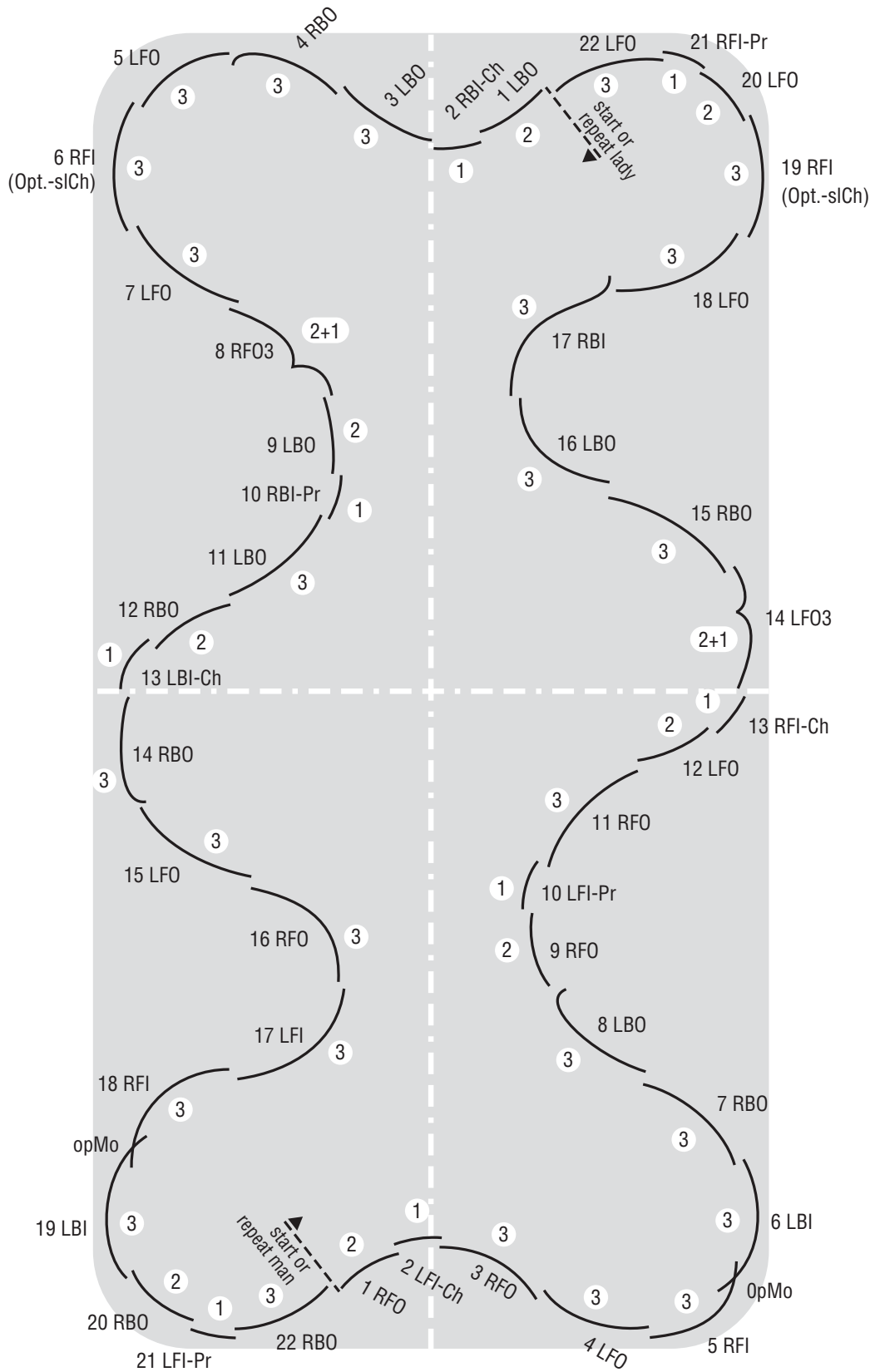
The lady's Step 6 and the man's Step 19 may be either open strokes with the free legs in counter-position or slide chassés with the free legs in matching position.

Erect carriage and unison should be maintained throughout. Partners should skate close together and strive for neat footwork without wide stepping. Good flow and pace are desirable and should be obtained without effort and visible pushing.

INVENTOR: George Muller

FIRST PERFORMED: Crystal Ice Palace, Willow Springs, Ill., 1953

WILLOW WALTZ — SET PATTERN DANCE



PASO DOBLE

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

COMPETITION
INTRODUCTION: 32 beats, 17.1 seconds
PATTERN-TIMING: 1 = :17; 2 = :34; 3 = :51; 4 = 1:09
DURATION: Test 2 = :34
Solo after partnering 2 = :34
Competition 3 = :51
Adult Solo Dance Competition 2 = :34
PATTERN: Optional
TEST: Pre-gold

The Paso Doble is a dramatic and powerful Spanish dance requiring good body control and precise footwork. It can be expressed in terms of its origins from the music of bull fighting or in Flamenco style.

Steps 1 to 15 are skated in outside hold with the lady to the man's right. The dance starts with a progressive sequence followed by two chassé sequences. Steps 8 and 9 are most unusual slip steps (sometimes called "slide steps") for both the lady (skating backward) and the man (skating forward). They are skated on the flat with both blades on the ice and with the free foot sliding closely past the skating foot to full extension. There are two optional ways to perform these steps: one option is to skate with the knee(s) of the weight bearing leg(s) bent as they slide across the ice, and the other option is to skate with the knee(s) of both of the weight bearing legs straight.

On Step 10, the free foot must be lifted distinctly from the ice. The following change of edge on Step 11 should be boldly skated to produce a pronounced outward bulge of the pattern. The man crosses in front on Step 12, then skates a progressive sequence leading into a cross behind open mohawk. The lady skates a series of cross steps to coordinate with his. After the man's mohawk, the partners assume closed hold.

Step 17 is the first two-beat edge of the dance. The man extends his free leg in front, and the lady extends her free leg behind. The man then skates a backward edge, a front cross step, then a two-beat back edge before stepping forward into open hold for chassé and progressive sequences. Meanwhile, his partner skates a cross behind chassé followed by two chassés and a progressive sequence. The first of her two chassés is skated while the man pauses two beats on Step 20. Steps 21 to 24 are performed together. Care must be taken to ensure that the partners remain in closed hold to the end of Step 20.

Probably the most difficult portion of the dance is the cross rolling movement on Steps 26 to 28. The deeper these outside edges are the better, which necessitates very supple knee action owing to the fast tempo of the dance. On the last cross roll the free legs are swung to the front, and both partners remain on the right forward outside edge. Then, only as they bring their free legs back to the heel (for the man to prepare to push, and the lady to execute a quick open swing mohawk on the "and" between counts four and one), they change to a very short RFI edge. This places her in outside hold again for the restart of the dance.

The overall pattern of the Paso Doble is approximately elliptical, distorted here and there by outward bulges. The opening progressive is on a curve, but the next few steps are rather straight. The change of edge produces an outward bulge followed by Steps 12 to 25 that form a curve. The cross rolls cause a deviation in the pattern, and there is a final bulge before the restart of the dance.

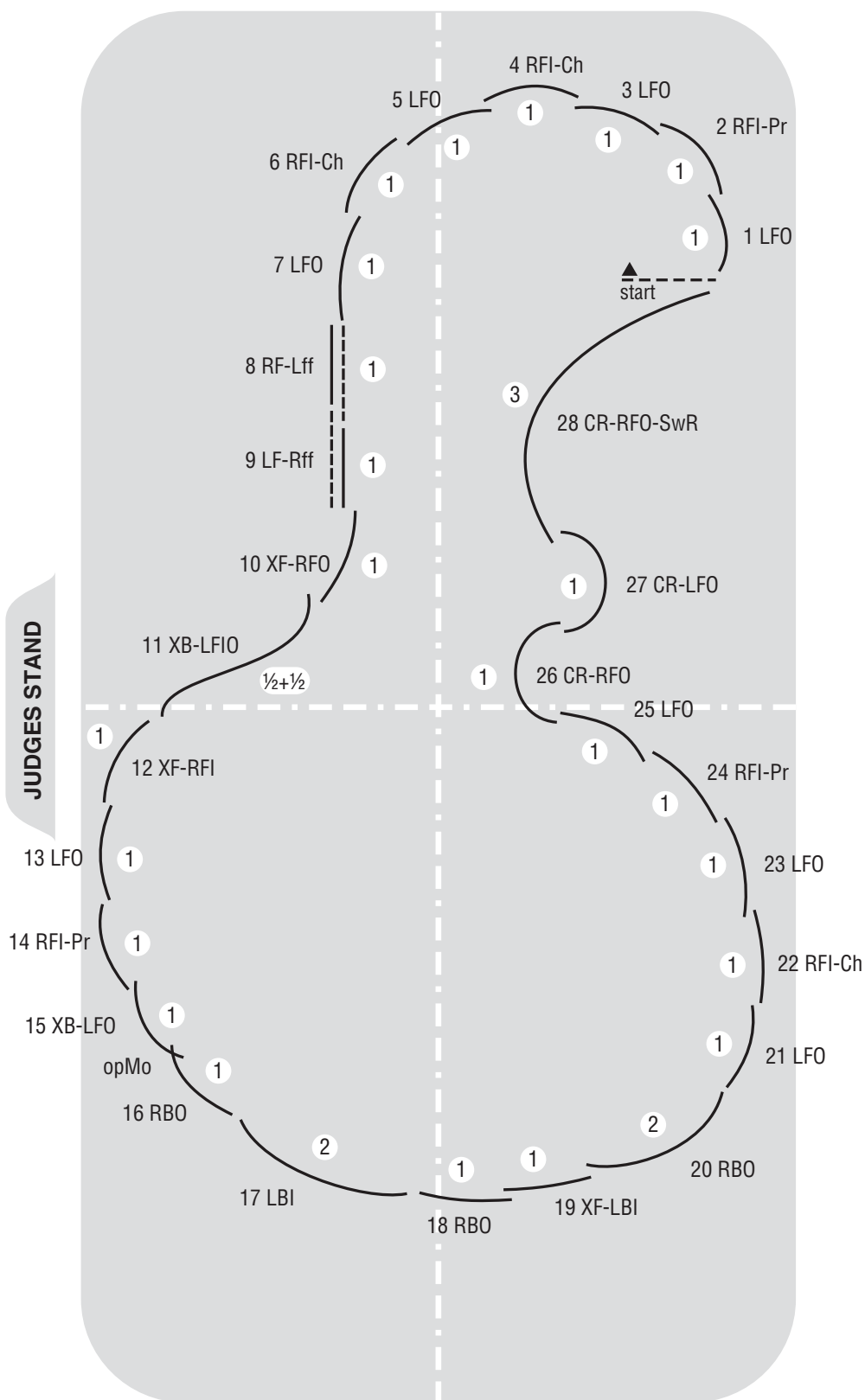
INVENTORS: Reginald J. Wilkie and Daphne B. Wallis

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

PASO DOBLE — STEP CHART

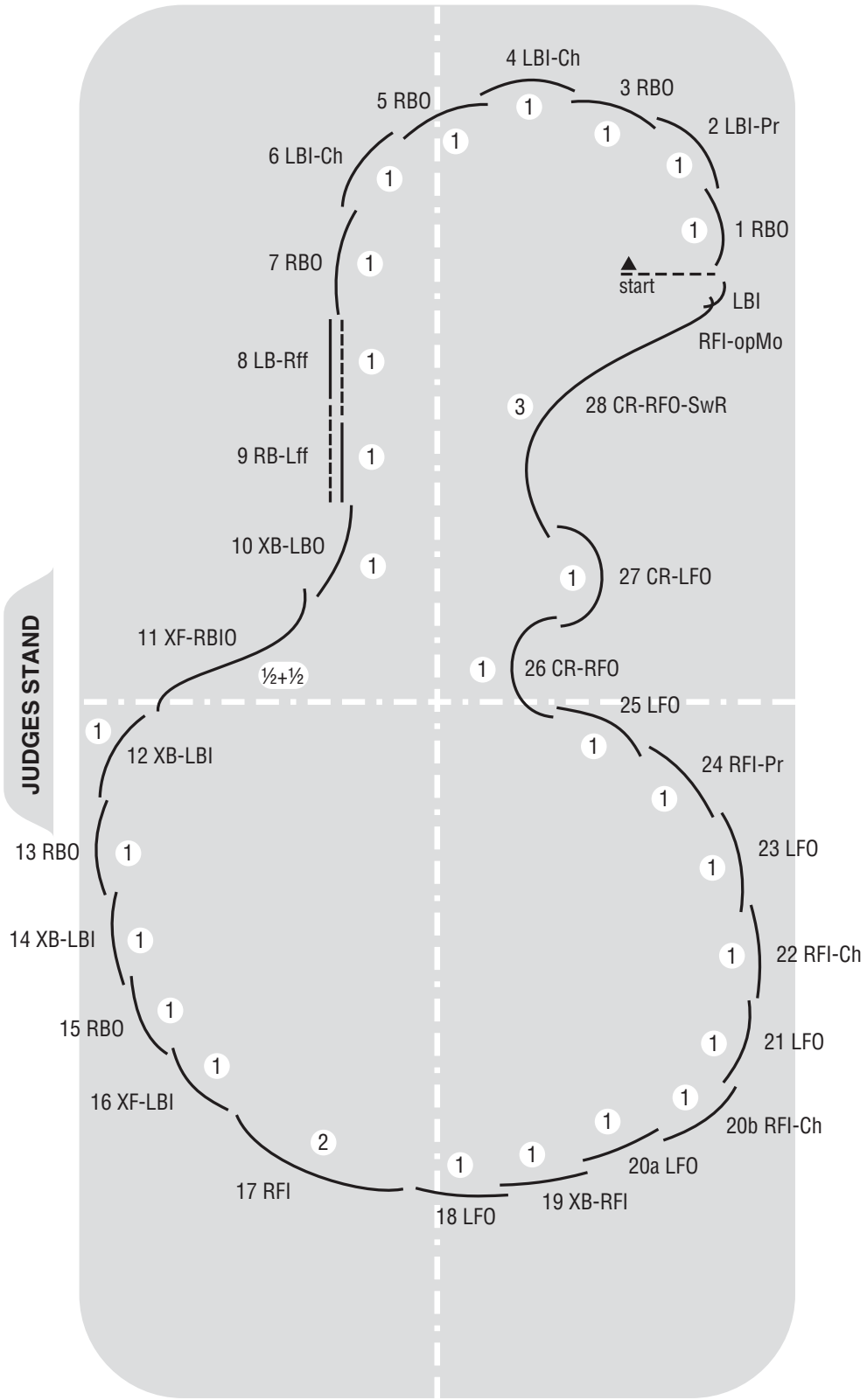
Hold	Step No.	Man's Step	Number of beats of music			Lady's Step
Outside	1	LFO		1		RBO
	2	RFI-Pr		1		LBI-Pr
	3	LFO		1		RBO
	4	RFI-Ch		1		LBI-Ch
	5	LFO		1		RBO
	6	RFI-Ch		1		LBI-Ch
	7	LFO		1		RBO
	8	RF-Lff Slip Step		1		LB-Rff Slip Step
	9	LF-Rff Slip Step		1		RB-Lff Slip Step
	10	XF-RFO		1		XB-LBO
	11	XB-LFIO		½+½		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						
Open	21	LFO		1		LFO
	22	RFI-Ch		1		RFI-Ch
	23	LFO		1		LFO
	24	RFI-Pr		1		RFI-Pr
	25	LFO		1		LFO
	26	CR-RFO		1		CR-RFO
	27	CR-LFO		1		CR-LFO
	28	CR-RFO-SwR	3		3 “and”	CR-RFO-SwR RFI OpMo to LBI (between counts 4 & 1)

PASO DOBLE-MAN — OPTIONAL PATTERN DANCE



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PASO DOBLE-LADY — OPTIONAL PATTERN DANCE



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ARGENTINE TANGO

MUSIC: Tango 4/4
TEMPO: 24 two-beat measures per minute; 96 beats per minute

COMPETITION
INTRODUCTION: 32 beats, 20.0 seconds
PATTERN-TIMING: 1 = :35; 2 = 1:10; 3 = 1:45; 4 = 2:20

DURATION: Test 2 = 1:10
Solo after partnering 2 = 1:10
Competition 2 = 1:10
Adult Solo Dance Competition 2 = 1:10

PATTERN: Set

TEST: Gold

The Argentine Tango should be skated with strong edges and considerable “élan.” Good flow and fast travel over the ice are essential and must be achieved without obvious effort or pushing.

The dance begins with partners in open hold for Steps 1 to 10. The initial progressive, chassé and progressive sequences of Steps 1 to 6 bring the partners on Step 7 to a bold LFO edge facing down the ice surface. On Step 8, both partners skate a right forward outside cross roll on count one held for one beat. On Step 9, the couple crosses behind on count two, with a change of edge on count three as their free legs are drawn past the skating legs and held for count four to be in position to start the next step, crossed behind for count one. On Step 10 the man turns a counter while the lady executes another cross behind then change of edge. This results in the partners being in closed hold as the lady directs her edge behind the man as he turns his counter.

Step 11 is strongly curved toward the side of the ice surface. At the end of this step the lady momentarily steps onto the RFI on the “and” between counts four and one before skating Step 12 that is first directed toward the side barrier. The lobe formed by Steps 13 to 15 starts with a cross roll toward the midline. The lady then turns a cross roll three (Step 13) toward the man, then he skates a three-turn for Step 14. These steps are strong edges followed by Step 15 that is an outside edge that directs the lobe toward the side of the ice surface.

The man skates a two-beat edge (Step 16) while the lady skates a chassé (Steps 16a and b), then he steps forward to place the couple in Kilian hold. Steps 17 to 19 form a progressive sequence that is followed by a swing cross roll (Step 20) across the end of the ice surface. Another progressive sequence leads to Step 23. This step is a left forward outside edge for both ending in a forward clockwise “twizzle-like motion” for the lady (“Tw1” — her body turns one full continuous rotation, the skating foot does not technically execute a full turn, followed by a step forward) and a swing open choctaw for the man turned between count four and count one of the next measure. During the twizzle, the lady has her weight on the left foot but carries the right foot close beside it. While executing Steps 21 to 23, the lady must skate hip to hip with the man, her tracing following his. After this move is completed, the couple moves into closed hold.

On the next lobe, the lady skates a cross roll onto Step 25, but the man does not. After the lady turns her three-turn aiming at the man (her Step 25), he steps forward (his Step 26) into outside hold with the lady on his right. Steps 27 to 31 are a series of five cross rolls directed down the ice surface. The first cross roll is held for two beats, while the next three cross rolls are one beat each. The partners should skate the cross rolls lightly on well-curved edges. The final step is a cross roll outside swing roll held for three beats, and at its conclusion the lady steps briefly onto a RFI between counts four and one, which enables her to restart the dance.

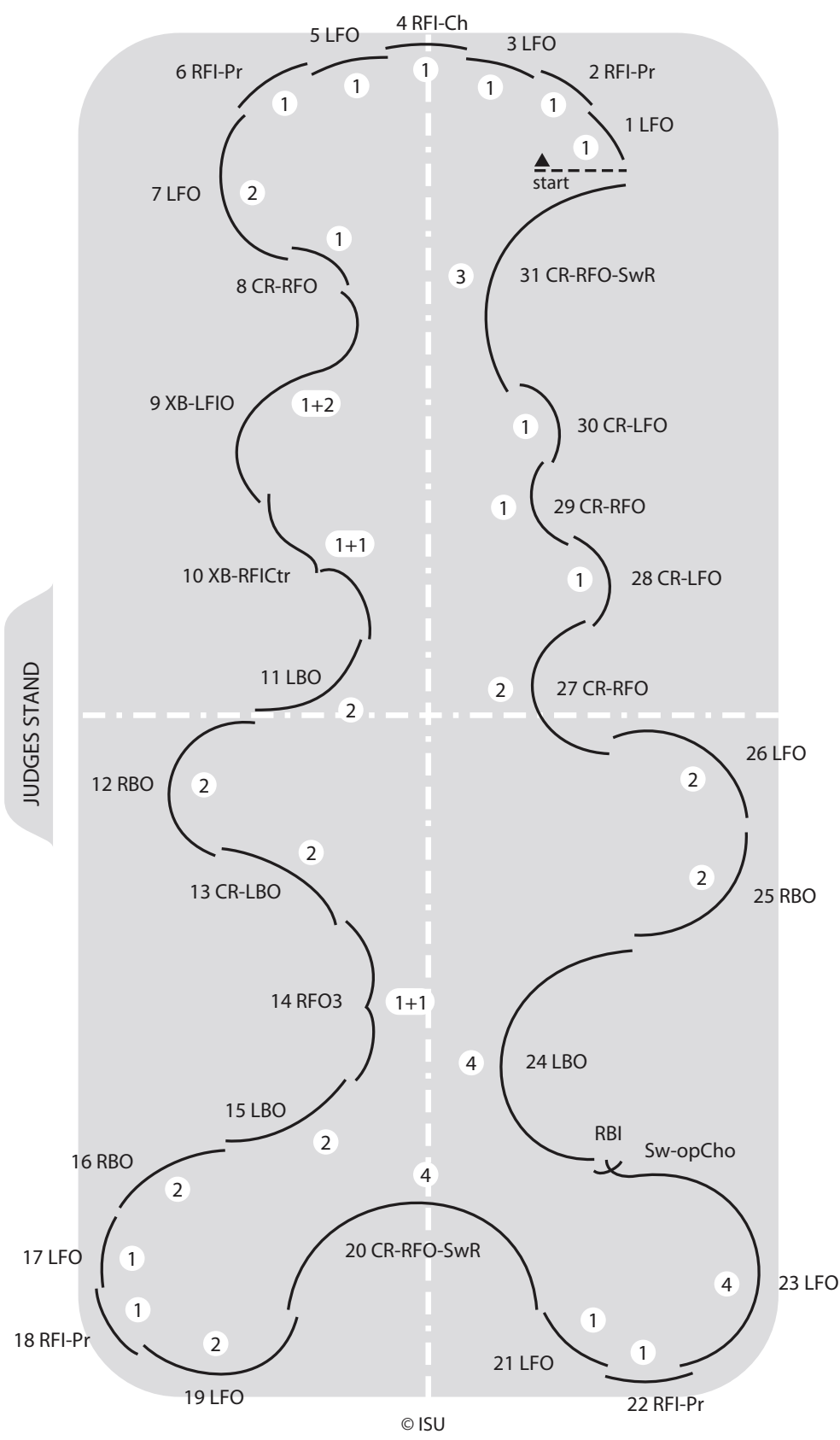
INVENTORS: Reginald J. Wilkie and Daphne B. Wallis

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

ARGENTINE TANGO — STEP CHART

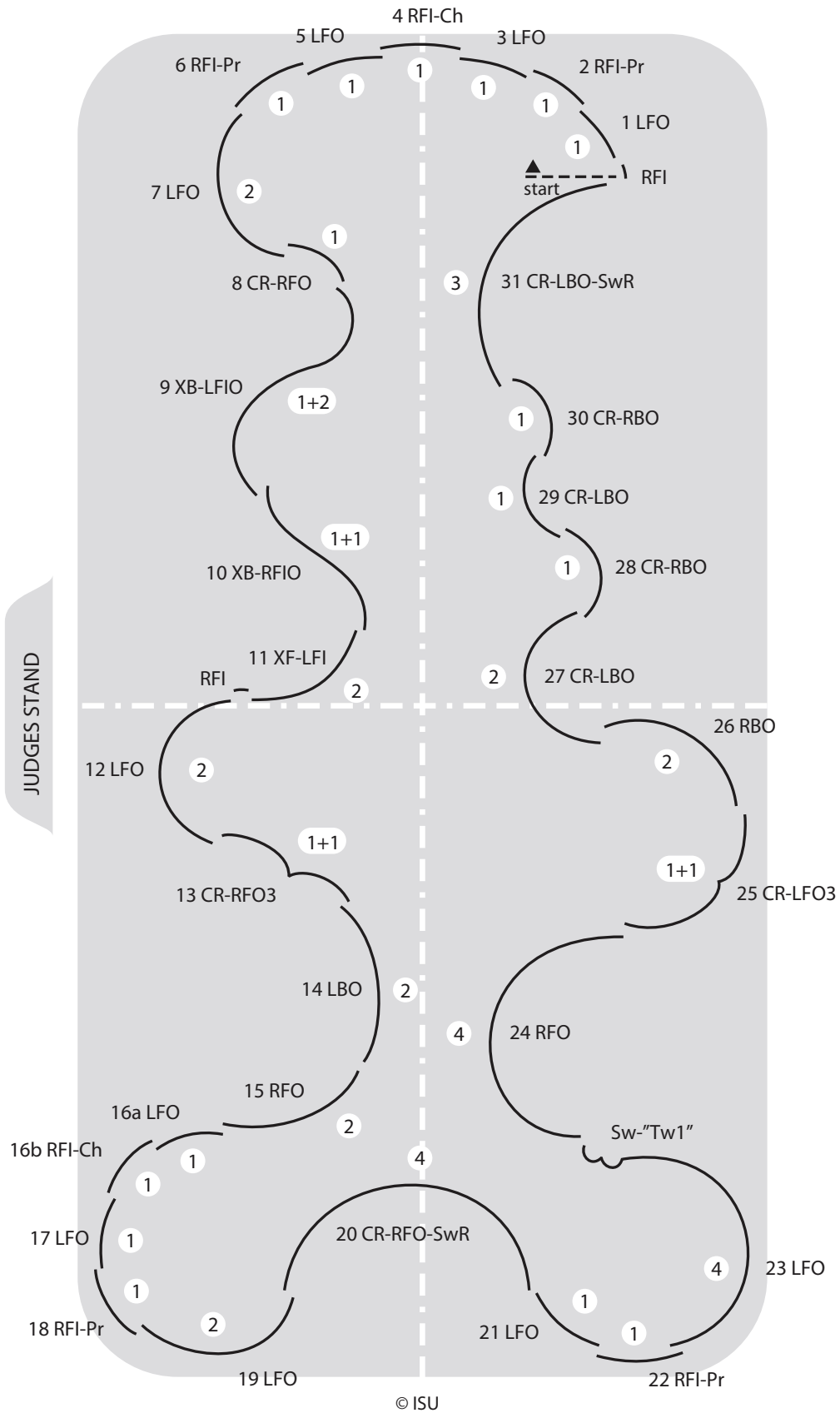
Hold	Step No.	Man's Step	Number of beats of music			Lady's Step
Open	1	LFO		1		LFO
	2	RFI-Pr		1		RFI-Pr
	3	LFO		1		LFO
	4	RFI-Ch		1		RFI-Ch
	5	LFO		1		LFO
	6	RFI-Pr		1		RFI-Pr
	7	LFO		2		LFO
	8	CR-RFO		1		CR-RFO
	9	XB-LFIO		1+2		XB-LFIO
	10	XB-RFI Ctr	1+1		1+1	XB-RFIO
Closed	11	LBO	2		2 "and"	XF-LFI RFI (between counts 4 & 1)
	12	RBO		2		LFO
	13	CR-LBO	2		1+1	CR-RFO3
	14	RFO3	1+1		2	LBO
	15	LBO		2		RFO
	16a	RBO	2		1	LFO
	16b				1	RFI-Ch
	Kilian	17	LFO		1	
18		RFI-Pr		1		RFI-Pr
19		LFO		2		LFO
20		CR-RFO-SwR		4		CR-RFO-SwR
21		LFO		1		LFO
22		RFI-Pr		1		RFI-Pr
	23	LFO Sw-OpCho RBI (between counts 4 & 1)		4 "and"		LFO Sw-"Tw1" (between counts 4 & 1)
Closed	24	LBO		4		RFO
	25	RBO	2		1+1	CR-LFO3
	26	LFO		2		RBO
Outside	27	CR-RFO		2		CR-LBO
	28	CR-LFO		1		CR-RBO
	29	CR-RFO		1		CR-LBO
	30	CR-LFO		1		CR-RBO
	31	CR-RFO-SwR	3		3 "and"	CR-LBO-SwR RFI (between counts 4 & 1)

ARGENTINE TANGO-MAN — SET PATTERN DANCE



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ARGENTINE TANGO-LADY — SET PATTERN DANCE



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SWING DANCE

MUSIC: Foxtrot 4/4 or Schottische 2/4
TEMPO: 24 four-beat measures per minute; 96 beats per minute

COMPETITION
INTRODUCTION: 16 beats, 10 seconds
PATTERN-TIMING: 1 = :40; 2 = 1:20; 3 = 2:00; 4 = 2:40

DURATION: Test 2 = 1:20
Competition 2 = 1:20
Adult Solo Dance Competition 2 = 1:20

PATTERN: Set

TEST: Pre-bronze

This dance introduces beginning dancers to a fourth basic rhythm and presents a relaxed method of changing from forward to backward skating. It requires the man to learn to lead and the lady to follow while skating backward as well as forward.

While the dance diagram shows correct curvature of edges and lobes, such depth of curvature should not be expected from a skater at this level. It does, however, present a goal toward which the skater should aim.

It should be noted that Steps 1 to 8 and 16 to 23 are similar in pattern and character and are skated in closed position. These steps are skated both forward and backward by each partner to complete a pattern of the dance.

The hand-in-hand position as specified on the dance diagram for Steps 9 to 13 and 24–28 allows the skater traveling backward to step forward easily and to proceed in a relaxed manner, right hand in partner's left. While both partners skate forward, a separation of at least 24 inches is desirable. These steps should be skated with soft knee action and the appearance of arms during this part of the dance is left to the discretion of the skaters. Closed position is resumed in time for Step 14 or 29.

Any type of forward inside uncrossed mohawk is permissible as long as the balance and control are good and the execution is pleasing to watch.

Step 28 may be either an open stroke or a slide chassé.

INVENTOR: Hubert Sprott

FIRST PERFORMED: Broadmoor Ice Palace, Colorado Springs, Colo., 1948

SWING DANCE — SET PATTERN DANCE

