

## 3664 PASO DOBLE (SENIOR SILVER DANCE TEST)

Music	- Paso Doble 2/4
Tempo	- 56 measures of 2 beats per minute - 112 beats per minute
<u>Pattern</u>	- <u>Optional</u>
Duration	- The time required to skate 3 sequences is 51 sec.

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 2 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 2 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 2 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 *step 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 4 and 1), 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.

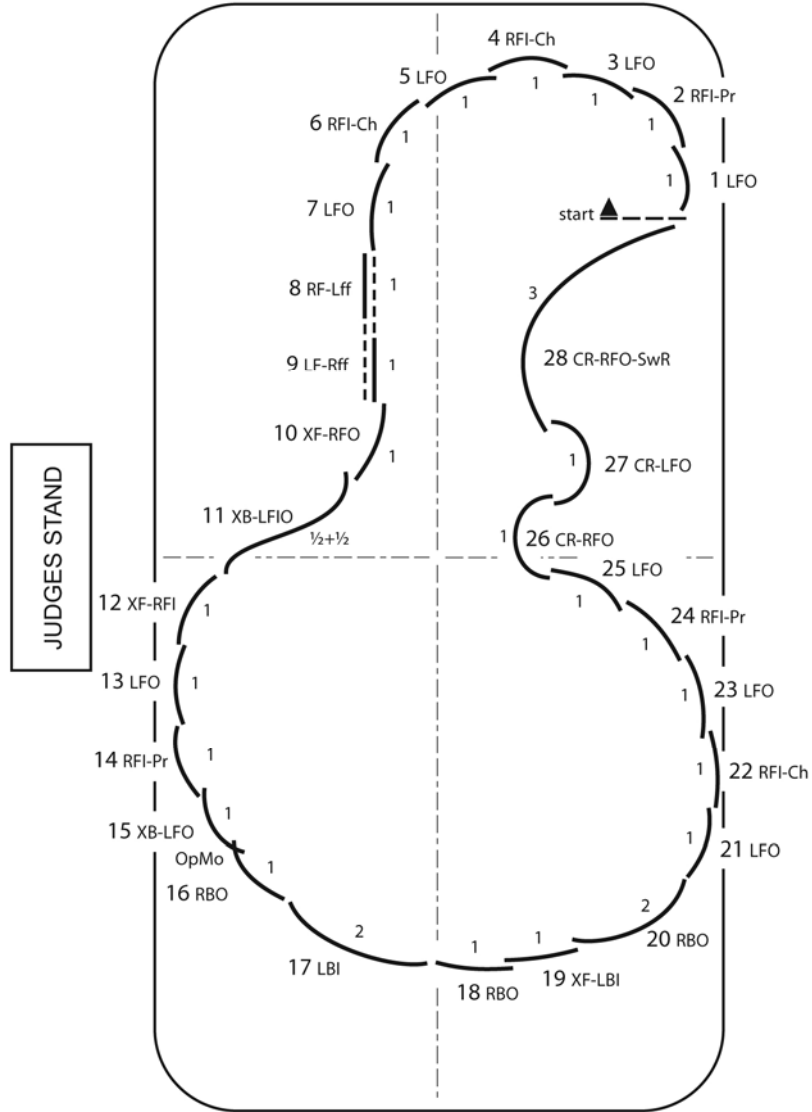
Inventors	- Reginald J. Wilkie and Daphne B. Wallis
First Performance	- London, Westminster Ice Rink, 1938

### 3664 PASO DOBLE

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- <u>Lff</u> Slip Step		1		LB- <u>Rff</u> Slip Step
	9	LF- <u>Rff</u> Slip Step		1		RB- <u>Lff</u> 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
Changing	20a	RBO	2	1		LFO
	20b			1		RFI-Ch
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- <u>SwR</u>	3		$\frac{3}{\text{"and"}}$	CR-RFO- <u>SwR</u> RFI OpMo to LBI (between counts 4 & 1)

**3664 PASO DOBLE**  
International Dance - Optional Pattern

Man

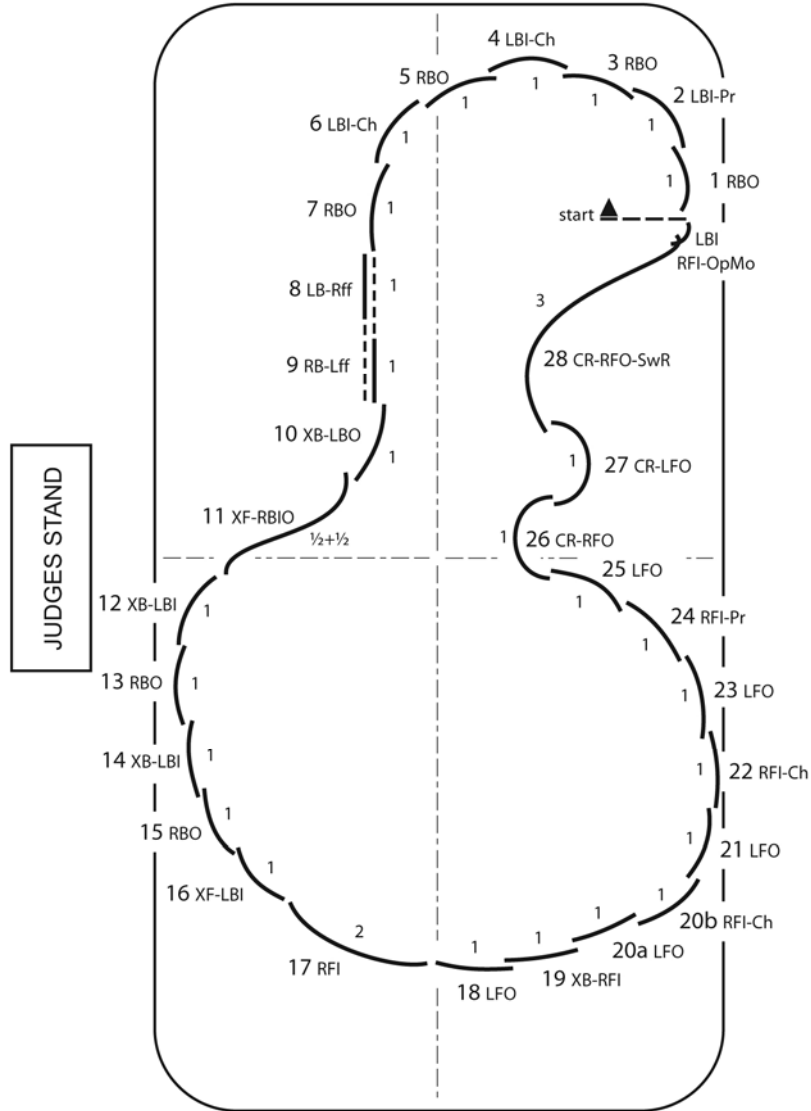


Music - Paso Doble 2/4  
Tempo - 56 measures of 2 beats per minute  
- 112 beats per minute

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**3664 PASO DOBLE**  
International Dance - Optional Pattern

Lady



Music - Paso Doble 2/4  
Tempo - 56 measures of 2 beats per minute  
- 112 beats per minute

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## 3665 STARLIGHT WALTZ (SENIOR SILVER DANCE TEST)

Music	- Waltz 3/4
Tempo	- 58 measures of 3 beats per minute - 174 beats per minute
<u>Pattern</u>	- <u>Set</u>
Duration	- The time required to skate 2 sequences is 1:10 min.

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 6 beat change of edge on *step 9*. The movement of the free leg during the second 3 beats of *step 9* may be interpreted as the skaters desire. Both partners skate a 6 beat swing roll on *step 10*. Continuing in closed hold during *steps 11 to 15*, the man skates three 3-turns while the lady 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 lady prepares for her outside closed mohawk (*steps 16a & 16b*). Both partners hold *step 17* for 6 beats, accenting count 4 with a lift of the free leg.

*Step 18* is skated in open hold. The man holds *step 19* for 3 beats while the lady skates an open mohawk. The partners then resume closed hold for the swing roll on *step 20*. The lady 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 lady 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 lady 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 lady. 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 lady. Step 29b for the lady 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 lady 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.

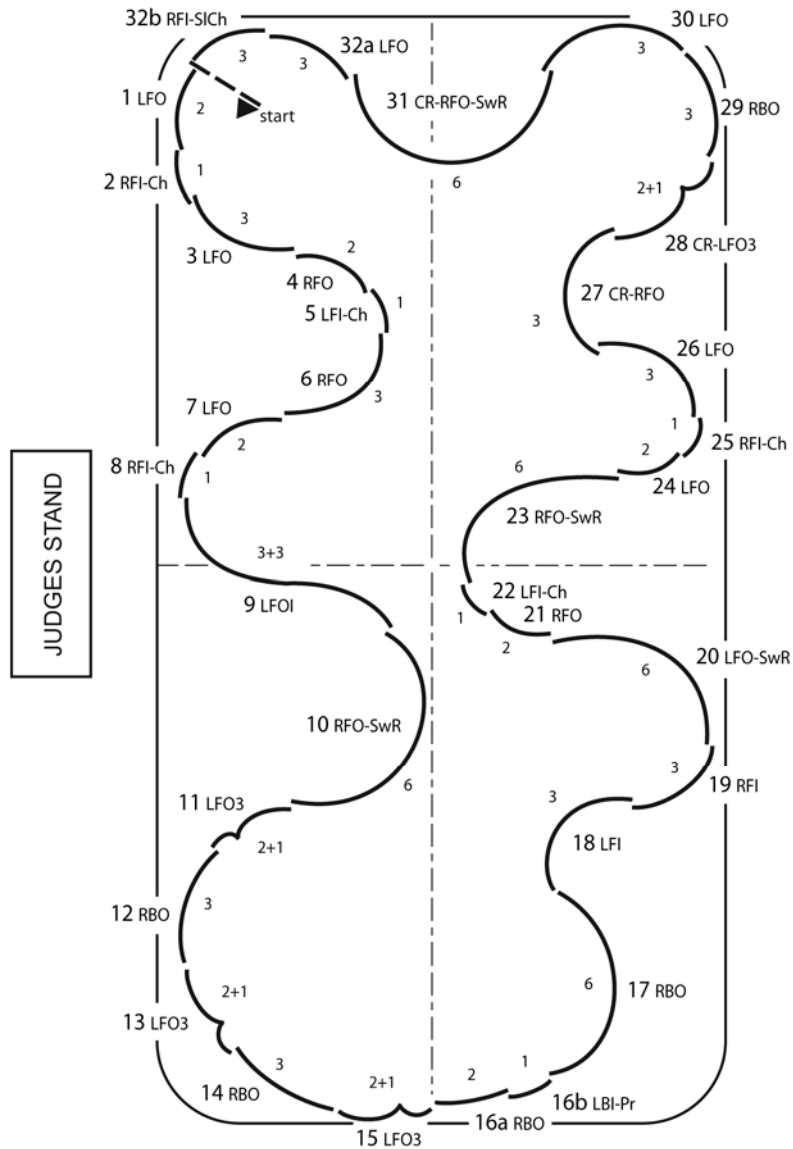
Inventors	- Courtney J. L. Jones and Peri V. Horne
First Performance	- London, Queens Ice Rink, 1963

### 3665 STARLIGHT WALTZ

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
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
16b	LBI-Pr	1		CI Mo		
Open	17	RBO		6		RBO
	18	LFI		3		LFI
	19a	RFI	3		2	RFI
Closed	19b				1	LBI
	20	LFO-SwR		6		RBO-SwR
	21	RFO		2		LFI
	22	LFI-Ch		1		RBI
	23	RFO-SwR		6		LBO-SwR
	24	LFO		2		RFI
	25	RFI-Ch		1		LBI
Changing (see text)	26	LFO		3		RBO
	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		LFO
	31	CR-RFO-SwR		6		CR-RFO-SwR
	32a	LFO	3		3+3	LFOSw3
Closed	32b	RFI-SICh	3			

**3665 STARLIGHT WALTZ**  
International Dance - Set Pattern

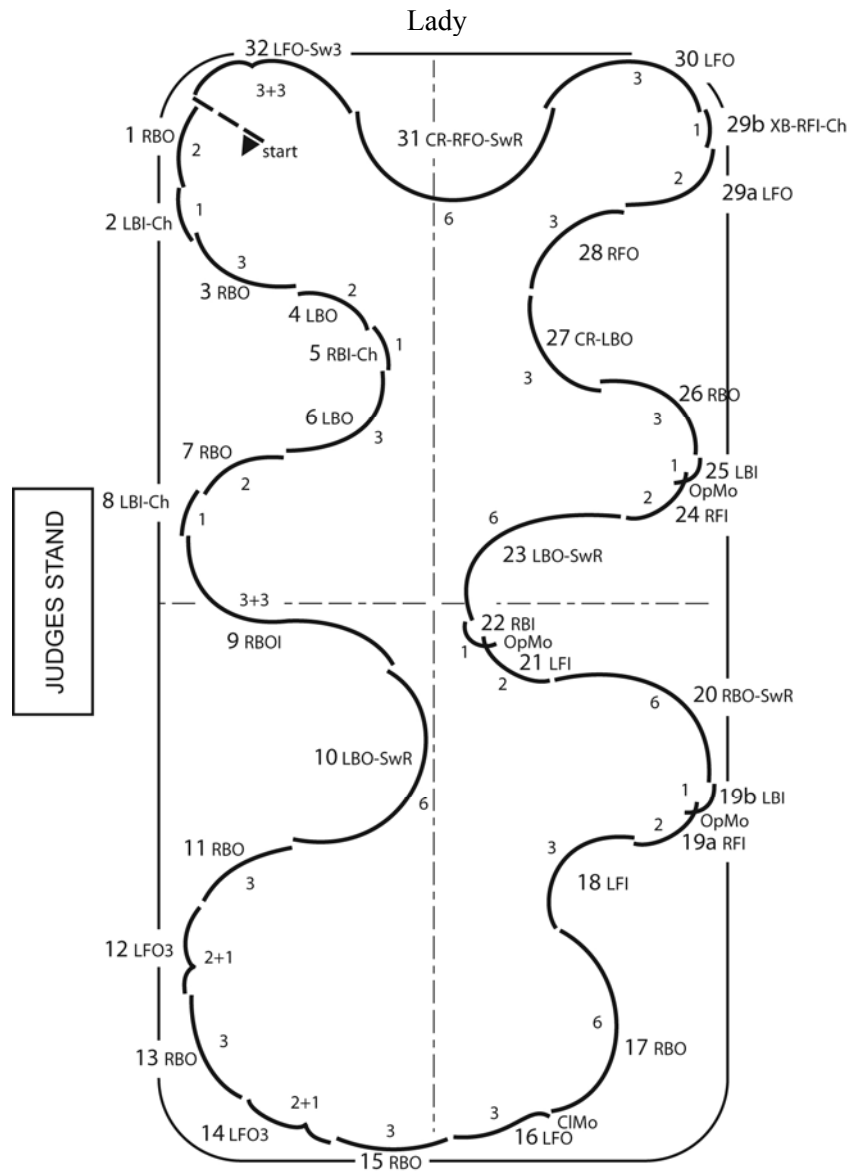
Man



Music - Waltz 3/4  
Tempo - 58 measures of 3 beats per minute  
- 174 beats per minute

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**3665 STARLIGHT WALTZ**  
International Dance - Set Pattern



Music - Waltz 3/4  
Tempo - 58 measures of 3 beats per minute  
- 174 beats per minute

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## 3666 BLUES (SENIOR SILVER DANCE TEST)

Music	- Blues 4/4
Tempo	- 22 measures of 4 beats per minute - 88 beats per minute
<u>Pattern</u>	- <u>Optional</u>
Duration	- The time required to skate 3 sequences is 1:14 min.

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 lady with a back cross roll moving from partial outside to closed hold ~~while the step for the lady is crossed behind~~. The lady 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 towards the side barrier. During this turn the lady 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 4 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 besides 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 2 beats each, the others are 1 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 centre 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 lady and four for the man. During the lady'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.

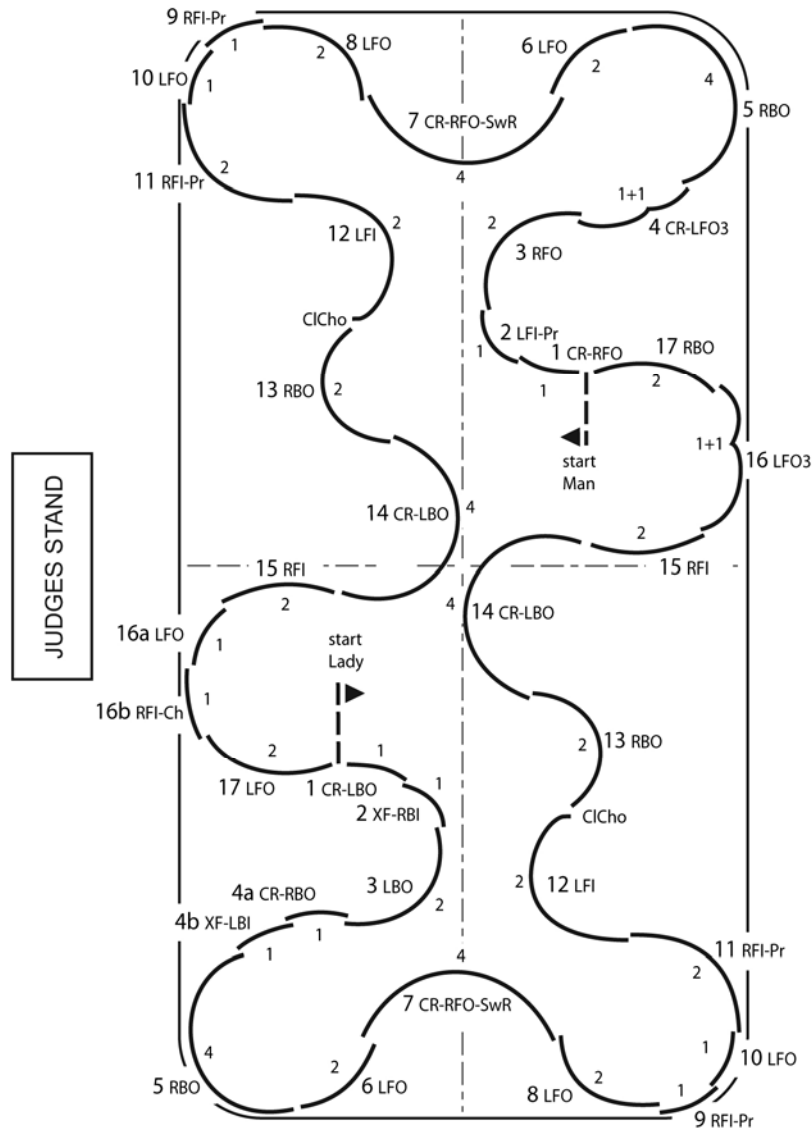
Inventors	- Robert Dench and Lesley Turner
First Performance	- London, Streatham Ice Rink, 1934

### 3666 BLUES

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Partial Outside	1	CR-RFO		1		<u>CR-LBO</u>
Closed	2	LFI-Pr		1		XF-RBI
	3	RFO		2		LBO
Outside	4a	CR-LFO3	1+1		1	<u>CR-RBO</u>
Open	4b				1	XF-LBI
	5	RBO		4		RBO
	6	LFO		2		LFO
	7	CR-RFO- <u>SwR</u>		4		CR-RFO- <u>SwR</u>
	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

# 3666 BLUES

## International Dance - Optional Pattern



Music - Blues 4/4  
 Tempo - 22 measures of 4 beats per minute  
 - 88 beats per minute

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## 3667 KILIAN (SENIOR SILVER DANCE TEST)

Music	- March 2/4 and 4/4
Tempo	- 58 measures of 2 beats per minute - 29 measures of 4 beats per minute - 116 beats per minute
Pattern	- Optional
Duration	- The time required to skate 6 sequences is 50 sec.

The Kilian is a test of close and accurate footwork, unison of rotation and control. Upright posture is required throughout. The dance follows a counter-clockwise 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 lady's right hand and keep it firmly pressed on her right hip to avoid separation. The man's left hand should clasp the lady'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 2 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. ~~The free foot must be placed on the ice slightly in front of the skating foot.~~ 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 Performance	- Vienna, Engelmann Ice Rink, 1909

### 3667 KILIAN

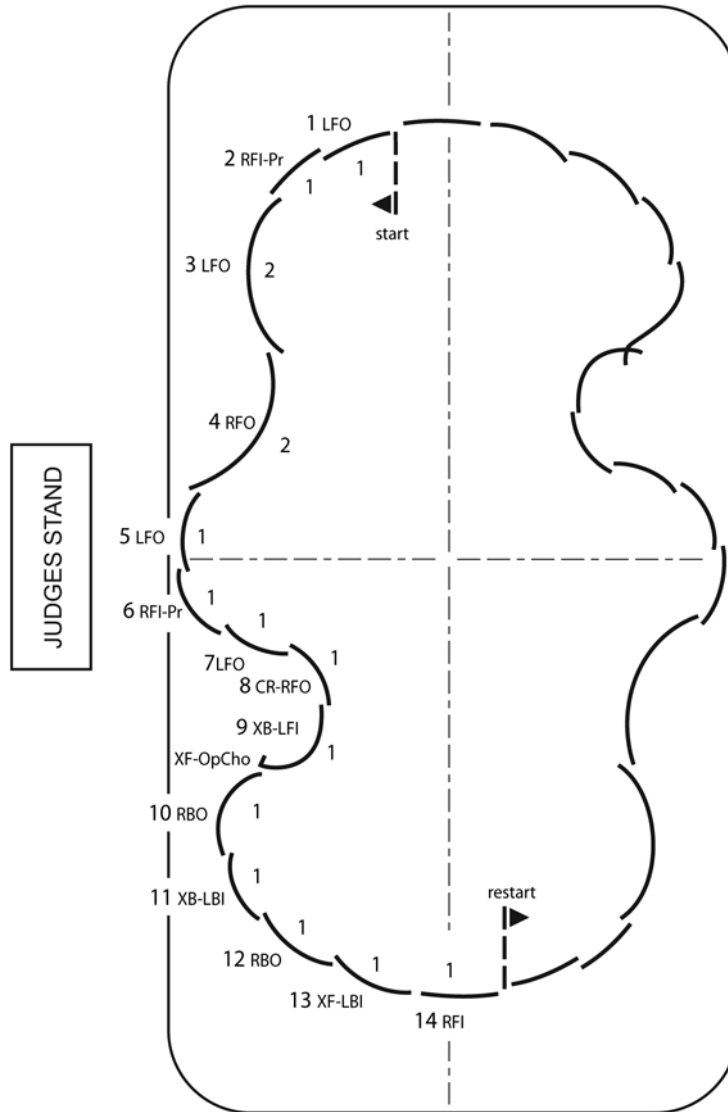
Both partners skate the same steps.

Hold	Step no.	Step (same for both)	Number of Beats of Music
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	1
		XF-OpCho	
	10	RBO	1
	11	XB-LBI	1
	12	RBO	1
	13	XF-LBI	1
	14	RFI	1

### 3667 KILIAN

International Dance - Optional Pattern

Both partners skate the same steps.



Music - March 2/4 and 4/4  
Tempo - 58 measures of 2 beats per minute  
- 29 measures of 4 beats per minute  
- 116 beats per minute

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## 3679 CHA CHA CONGELADO (SENIOR SILVER DANCE TEST)

Music	–Cha Cha 4/4
Tempo	–29 measures of 4 beats per minute –116 beats per minute
Pattern	–Optional
Duration	–The time required to skate 2 sequences is 1:07 min.

This dance is designed to introduce dancers to a Latin American rhythm at an early stage of development and help them to appreciate rhythm not only with their feet, but also with their bodies. The steps are structured in places so as to portray the feeling of “1, 2 cha-cha-cha”. Individual interpretation by couples to add Cha Cha character is permitted provided that integrity of steps, free leg positions and dance holds are maintained. Retrogressions on pattern transitions are permitted.

Steps 1 and 2 are skated on a lobe towards, then away from the barrier. Steps 3 and 4 are slip steps. The man skates three slip steps (steps 3, 4 and 5) of ½ beat each but on the last one the man remains on his left foot for another ½ count and the right foot is lifted. The lady skates three slip steps also but as she completes her third slip (step 5a) she crosses the left foot behind on the second ½ count for step 5b. There is a tendency for ladies to omit step 5b due to the difficulty of the weight transfer onto the step. Credit should be given by the judges to those ladies who can perform it properly. Steps 1–5 are skated in outside hold and give the timing of a “1, 2 cha-cha-cha”. On step 6 the dancers change to hand-in-hand hold (lady’s right hand in the man’s left, lady’s left hand in the man’s right) to skate a series of cross in front touch down steps\*. On step 7, the man changes sides to the right of the lady’s tracing as he turns his rocker and she does her three turn. After they make their turns on step 8, the lady is on the left of the man’s tracing, switching to his right side after step 9.

On step 10 the partners assume closed hold and on step 11, both partners extend the free leg to the back on the third beat (musical count 1). On step 14, the lady releases her left hand from the open hold and passes under the man’s left arm as she does the mohawk.

On step 23, the lady places her left hand in the man’s right hand. Step 24 is a swing closed mohawk for both dancers, but in opposite directions so that they turn their back towards each other releasing hands. On step 25 the lady places her right hand in the man’s left. Note that step 25 is a cross in front for both (XF-RBI for the man; XF –LBO for the lady).

Steps 27 to 36a are skated in Kilian hold and steps 27–36 are the same for both partners. They skate a series of touch down steps\* in Kilian hold (steps 27 –29.) Leading to the conclusion of the dance is an extremely deep left forward inside edge for both. It is permitted to retrogress on the pattern as long as this is reflected in a degree of control. The lady then executes an open mohawk (her steps 37a and 37 b) to be in position to restart the dance.

Note: Steps 6-9 and 27-29 should be skated with a brief but decisive weight transfer (touchdown) to the other foot on the “and” between counts returning to the original edges.

Inventors	– Bernard Ford, Kelly Johnson, Laurie Palmer and Steven Belanger
First Performance	– Richmond Hill, Ontario, 1989

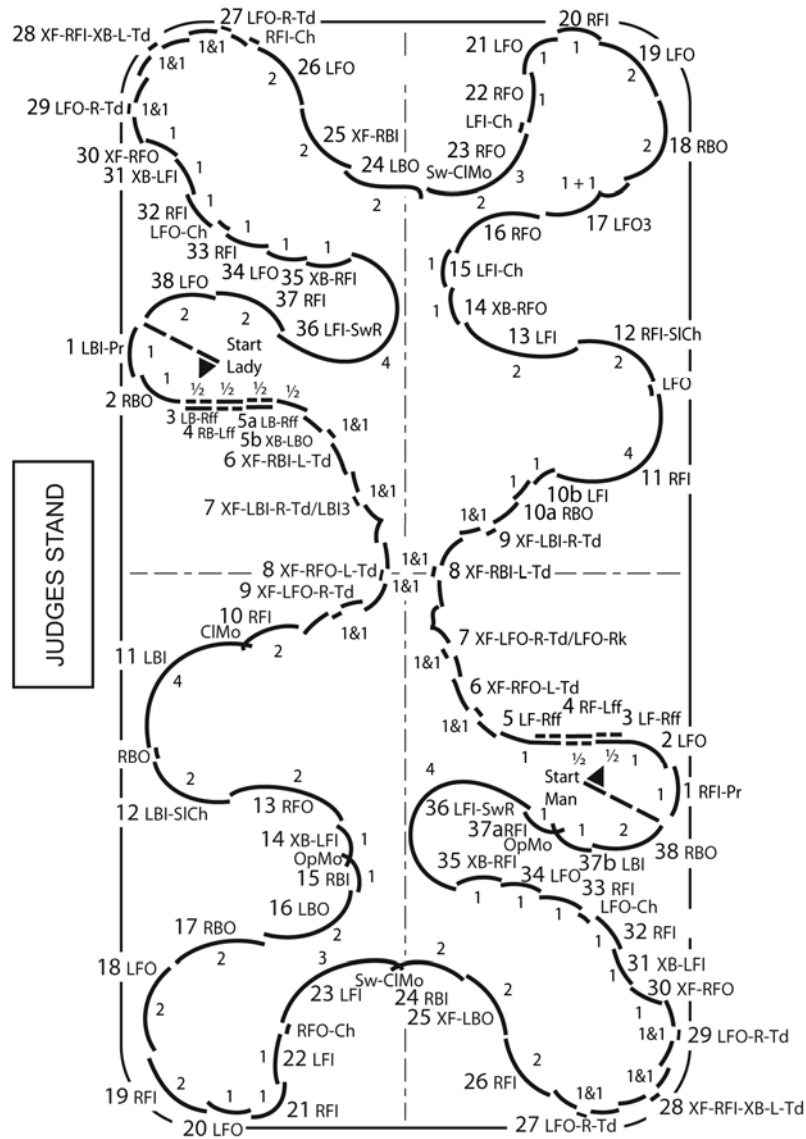
### 3679 CHA CHA CONGELADO

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Outside	1	RFI-Pr		1		LBI-Pr
	2	LFO		1		RBO
	3	LF-Rff Slip Step		½		LB-Rff Slip Step
	4	RF-Lff Slip Step		½		RB-Lff Slip Step
	5a	LF-Rff Slip Step	1		½	LB-Rff Slip Step
	5b	(R foot lifted forward at end of step)			½	XB-LBO (R foot lifted forward at end of step)
Both hand-in-hand	6	XF-RFO with L-Td		1 & 1		XF-RBI with L-Td
	7	XF-LFO with R-Td LFO-Rk		1 & 1 "and"		XF-LBI/ R-Td /LBI3
	8	XF-RBI with L-Td		1 & 1		XF-RFO with L-Td
	9	XF-LBI with R-Td		1 & 1		XF-LFO with R-Td
Closed	10a	RBO	1		2	RFI
	10b	LFI	1			CIMo
	11	RFI LFO		4 "and"		LBI RBO
	12	RFI-SlCh		2		LBI-SlCh
Open	13	LFI		2		RFO
	14	XB-RFO		1		XB-LFI OpMo
	15	LFI-Ch		1		RBI
Closed	16	RFO		2		LBO
	17	LFO3	1+1		2	RBO
	18	RBO		2		LFO
Open	19	LFO		2		RFI
	20	RFI		1		LFO
	21	LFO		1		RFI
One hand-in-hand	22	RFO LFI-Ch		1 "and"		LFI RFO-Ch
	23	RFO Sw-CIMo	3 musical count 4 - 1 - 2			LFI Sw-CIMo
	24	LBO		2		RBI
	25	XF-RBI		2		XF-LBO
Kilian	26	LFO RFI-Ch	2 "and"		2	RFI



<b>Cha Cha Congelato Continued</b>					
<b>Hold</b>	<b>Hold</b>	<b>Hold</b>	<b>Hold</b>	<b>Hold</b>	<b>Hold</b>
	27	LFO with R- <u>Td</u>		1 & 1	LFO with R- <u>Td</u>
	28	XF-RFI with XB-L- <u>Td</u>		1 & 1	XF-RFI with XB-L - <u>Td</u>
	29	LFO with R- <u>Td</u>		1 & 1	LFO with R - <u>Td</u>
	30	XF-RFO		1	XF-RFO
	31	XB-LFI		1	XB-LFI
	32	RFI LFO-Ch		1 “and”	RFI LFO-Ch
	33	RFI		1	RFI
	34	LFO		1	LFO
	35	XB-RFI		1	XB-RFI
	36	LFI SwR		4	LFI SwR
	37a	RFI	2		RFI OpMo
Open	37b			1	LBI
	38	LFO		2	RBO

### 3679 CHA CHA CONGELADO



Music –Cha Cha 4/4  
 Tempo –29 measures of 4 beats per minute  
 –116 beats per minute

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