

GUIDELINES FOR ORIGINAL DANCE FOR 2005-2006

For all ISU Championships and International Competitions, both Juniors and Senior, the rhythm of the Original Dance will be:

Latin Combination

Two or three rhythms from the following two groups:

- Any one (1) of Mambo, Merengue or Salsa
And / Or
- Any one, or, two or three or two (1, or 2 or 3) of Cha Cha, Rhumba, Samba.

The Rhythms are described in the "Ice Dance Music Rhythms Booklet and Compact Disc 1995" except of the Salsa which is described on page..... The Dances must reflect the ballroom and/or social dance character and style translated to the ice by flow and use of edges.

The required elements should be carefully chosen to reflect and enhance the character of the chosen rhythms and music.

Vocal music is permitted

Duration: 2 minutes and 30 seconds (plus or minus 10 seconds)

Required Elements

Required Elements should enhance and reflect the character of the chosen rhythm and the music.

The following required elements must be included:

- **Two different types of Lifts** (but no more) which are appropriate to the chosen music chosen from the Short Lifts (up to 5 seconds)

Short Lifts – Up to 5 seconds:

- a) *Stationary Lift*
- b) *Straight Line Lift*
- c) *Curve Lift*
- d) *Rotational Lift*

Only one lift in full split pose for lifted partner is permitted. Another lift in split pose will be demoted to level 1.

Lifts that are too long or not aesthetically pleasing will receive deductions for the judges.

The following are not permitted during the lifts:

- lying, sitting on the partner's head
- sitting or standing on the partner's shoulder, back or boot
- standing on the partner's leg
- swinging the partner around by holding the partner by hand(s) and/or leg(s), boot(s) and/or skate(s) only
- upside-down split pose

- **One type of the Dance Spin** (Spin or Combination Spin) but not more

Combined Spins and Lifts are not permitted.

- **Two Step Sequences**

One Diagonal Step Sequence executed as fully corner to corner as possible. Any dance hold is permitted, including "Hand-in-Hand".

AND

One Midline (not touching) Step Sequence along the centre axis (midline) of the ice surface extending as nearly as possible for the full length of the ice surface. This sequence must incorporate difficult mirror and/or matching footwork and two sequential twizzles (two twizzles on one foot for both skaters skated simultaneously with up to one step in between; no stop(s) are allowed before and/or between twizzles). During this step sequence the partners should remain as close together as possible, so that the distance between them is not more than 2 arm length, but they must not touch each other.

During both step sequences: No lifts, spins jumps, stops or pattern regressions are permitted. Small hops and a few steps are allowed.

Dance Requirements/Restrictions

Excerpts from Rule 509 are reprinted below and must be strictly observed with the following exception as underline:

- a) Vocal music is permitted. The incorrect selection of music for the rhythms chosen must be severely penalized by the judges.
- b) Only music with a rhythmic beat may be used and the couples must skate to it and not to the melody alone. Two or three selections of music may be used. *(If only two rhythms have been selected, one may be repeated even if it is a different tune). It is recommended that the duration of each selected rhythm be approximately balanced in order for couples to show their ability to interpret different rhythms/music.* Couples are required to list the rhythms chosen and the order in which they will be skated when registering their music for the information of the Referee and Judges of the event.
- c) The musical introduction to the original dance may be without beat or melody for a maximum of 10 seconds.
- d) The duration of the original dance shall be 2 minutes 30 seconds plus or minus 10 seconds. The time must be reckoned from the moment when one of the couple begins to move or to skate until arriving at a complete stop at the end of the program.
- e) Except during the required step sequences, the pattern of the dance must proceed in a generally constant direction (either clockwise or anti-clockwise) and must not cross the long axis of the ice surface except once at each end of the rink (not more than 20 meters from the barrier).
Loops in either direction are permitted provided that they do not cross the centre axis.
- f) All steps, turns, rotations and changes of hold are permitted provided that they are appropriate to the rhythms chosen. Difficult, original, varied and intricate footwork is required for both skaters. A program that relies heavily on the its of chasses and progressives (runs), posing and one directional skating is considered to be less difficult than one containing changes of edge, rockers, Choctaws and other such steps and turns, and multi-directional skating. Small hops, a few toe steps, and small jumps of not more than ½ rotations are permitted. Excessive skating on two feet, by either partner or both, is considered as showing the inability to skate or maintain balance. However, 1 highlight for which one or both partner(s) are on two feet may be included (maximum duration – 5 seconds). Repetition of any steps is permitted. Kneeling or sliding on two knees or performing full split position on the ice and/or touching the ice with hand(s) is permitted if it is not used excessively. A program which is choreographed so that its performance extends to all sides of arena is referable to one directed to only one side (judges side).
- g) Partner must not separate except to change dance hold, to perform the midline step sequence or the permitted stop(s) mentioned below. Any changes of dance hold must not exceed the duration of one measure of music. Separations at the beginning or end of the program are permitted but must not exceed 10 seconds duration.
- h) There are no restrictions on dance holds are movements, handclaps and the like that are interpretive of the music. Brief Hand-in-Hand holds or side by side skating to express the character of the chosen rhythms are permitted.
- i) After the clock is started with the first movement, the couple must not remain in one place (even if doing brief extra stops which are permitted) for longer than 10 seconds. After this, up to two full stops are permitted (maximum duration: 5 seconds each). Any choreography appropriate to the music selection (including a separation of not more than 2 arms length apart) may be included. Such stop(s) may not be included in the required step sequences.

SALSA

Origin

The history of Salsa dancing has Afro-Cuban roots (originating in Africa bell and drum rhythms), and many aficionados believe that it stemmed from Latin barrios in New York as combination of Cuban, Puerto Rican, and jazz rhythms. It is also comprised of Cuban dances. African slaves brought their rhythms to the Caribbean, and these became blended with Indian, European melodies, Spanish lyrics and gave birth to Latin music. The son's daughters then mixed in high energy, the influence of Jazz, added in some brass, and Salsa was born! It then travelled to New York to further evolve in the urban atmosphere of the 1950's and 1960's and adapted to the local dance styles especially at clubs. In addition, the variations Central/Latin American countries have their variants, but it's usually attributed to Colombia. In its traditional form it's a courtship dance: with men in white trousers and shirt, hat and red neckerchief; women in long full skirts which are swished about.

Salsa Music

Many forms of Cuban music, including salsa, are based on syncopated Clave rhythms but New York, Miami, and Los Angeles have developed their own unique Salsa styles. The clave is a wooden instrument with 2 cylindrical sticks that are struck together. In addition to Claves, Salsa dance rhythms may also include the beat of bongos, piano and timbales. Some say it is music with "flavour and spice". Salsa is Ritmo (rhythm)!

Salsa music is a term which covers many regional styles of "Latin Mambo music" from Columbian borderline Cumbria Salsa to Cuban Charanga, Puerto Rican Bomba, or New York Latin Jazz.

Rhythm Pattern

Salsa music is played in 4/4 time, and has 4 beats to the measure or bar, but is danced within two 4-beat measures (i.e. danced to an 8 beat measure), although technically it is two 4 beat measures.

Salsa is commonly danced in three phase relationships to the musical rhythm:

Music Counts: 1 2 3 4 / 1 2 3 4 / ...
Steps: / Q Q S - / Q Q S - / ...
Or: / - Q Q S / - Q Q S / ...
Or: / S - Q Q / S - Q Q / ...

General Characteristics of the Dance

Salsa is a street dance. It is not formalized! It tends to be side-to-side and circular in motion. There is no "fundamental" difference between Mambo and Salsa. It can look like a very smooth Mambo but Mambo is more linear and sharper and breaks on the 2 beat. They both feature a pattern of 6 steps danced to two measures of music. Step - wise, both dances are danced into a bent leg, with ball-flat footwork. Salsa, though, moves to the side, crossing behind on the two instead of stepping forward and backward. Mainly, there appears to be only one technical difference between Salsa and Mambo the "feel" - Salsa music has more of a "rolling" beat, compared to the Mambo which has a strong "distinct" beat which the Mambo dancer accentuates.

Thus, the "feel" of the Salsa becomes more sensual. There is no need for a definite step, rather more of a gliding through the steps.

Salsa thus loses some of the "technical" dance positions, allowing for a "closer, relaxed, and sexual" hold. In dancing a Mambo, you step-step-step-hold 1; in Salsa, you work through the 1. In other words, glide and don't necessarily worry about being somewhere on a count.

Salsa also has a lot of Merengue hand-wraps and turns. The basic step is mostly done with a tap. There are steps that are led by applying the lead on elbows, waist, neck (open posture). There are also some close posture moves. It can look like a very smooth Mambo: and can even use Cha-cha figures.

- **FOOT & HIP ACTION**

Salsa tends to be much more relaxed in the feet and hips. Movements are smooth and continuous rather than sharp & accented, as in the Mambo. On the Slow count, the Mambo dancer's feet stay in place until the last possible moment. A salsa dancer will move the free foot throughout the slow count, sometimes flicking it forward, but almost always in a smooth way. Salsa hip action can vary depending on the dancer, but most do a relaxed Cuban-motion, often with an element of swivel involved, and often with both knees slightly bent. (True Cuban motion doesn't have swivel in the standing foot, and always has one or both knees straight.

- **POSITION & CONNECTION**

For the most part, the Mambo dancer's position is fixed. This gives them more opportunity for quick connections and changes of direction. The arms are not stiff, but resistant for the purpose of the connection, Salsa dancers like to feel their movement in their arms as well as their bodies & feet, and so there is a looseness and softness to the connection. This limits the connection potential, but it's okay because the steps don't rely on it as much. The movement tends to follow a natural progression and rotation, and changes of direction can occur when partners move in opposition.

- **CHOREOGRAPHY / STEPS**

Basic movements are similar to the Mambo the time step, cross-body lead the basic types of underarm turns, spot turns, and swivels. Salsa moves will include lots more underarm turns, head loops, arm-intertwining type things, rotational ideas. Mambo dancers prefer ballroom-type-steps like crossovers, side breaks, promenade movements, etc. If you are a ballroom dancer who wants to fit into a Salsa crowd, stay away from these step patterns-Ballroom connections will usually be standard closed or one-or-two-hand connections. Salsueros will lead from whatever body part they can get a hold of well, almost any (e.g. shoulders, arms, midriff, neck, even legs are all fair game and very typical).