

4. MAJOR ERRORS AND KEY POINTS IN COMPULSORY DANCES – SEASON 2009/2010

JUNIOR COMPULSORY DANCE

WESTMINSTER WALTZ		Base Value per Sequence
MAJOR ERRORS GOE (other errors are minor)		
Sections 1, & 4 (steps 1-8) <u>Steps 1, 2, & 3</u> <ul style="list-style-type: none"> ❖ Not skated on a clean, continuous lobe with correct edges ❖ Incorrect timing (must be 2 + 1 + 2 +1) * ❖ Step 3 skated without distinct change of edge on beat 3 <u>Step 5 & 6 (Open Mohawk)</u> <ul style="list-style-type: none"> ❖ Execution incorrect: <ul style="list-style-type: none"> - skated as swing Mohawk - jumped, scraped or skidded - incorrect edges (must be inside to inside) 		<u>2.2</u> <u>2.9</u>
Sections 2 & 5 (steps 9 – 15) <u>Step 13 (SwRk for Lady and SwCtr for Man)</u> <ul style="list-style-type: none"> ❖ Execution incorrect <ul style="list-style-type: none"> - edges not inside to inside or outside to outside - rocker or counter is jumped, scraped or skidded ❖ Timing of turn incorrect (entry edge to turn(s) not held for 6 beats) * <u>Step 15 for Lady (Inside Three)</u> <ul style="list-style-type: none"> ❖ Not skated on clean, correct edges, - jumped, scraped or skidded ❖ not turned on count 4 * 		<u>2.8</u> <u>3.5</u>
Sections 3 & 6 (steps 16 – 22) <u>Step 16</u> <ul style="list-style-type: none"> ❖ Not skated as a Cross-Roll <u>Steps 21a, b & 22 Lady; 21 & 22 Man</u> <ul style="list-style-type: none"> ❖ inability to assume Reverse Kilian hold with lady's three, - and transfer to Kilian on step 22 correctly with ease. 		<u>1.8</u> <u>2.3</u>
KEY POINTS OF COMPONENTS		
Skating Skills	Depth and quality of edges and ice coverage; effortless maintenance of speed; cleanness and sureness of steps; soft, flowing, well rounded lobes, strong edges; lobe to lobe transitions well controlled.	
Performance	Perfect vertical and horizontal unison; elegant carriage and style; soft knee action; controlled body action; well matched free legs throughout dance; balance in performance between partners.	
Interpretation	Expression of the soft, stately and elegant character of this Waltz rhythm, continuous knee action to create a smooth waltz pulsation, relationship between partners expressing the elegant nature of this Waltz.	
Timing	Rhythmic and soft knee action accenting on 1 and 4 will portray the beauty of this stately Waltz rhythm.	

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

JUNIOR COMPULSORY DANCE

ARGENTINE TANGO		Base Value per Sequence
MAJOR ERRORS GOE (other errors are minor)		
Sections 1 & 4 (steps 1 –15) <u>Steps 1–7</u> <ul style="list-style-type: none"> ❖ Dance not started towards the short barrier and not skated on an evenly rounded lobe <u>Step 10</u> <ul style="list-style-type: none"> ❖ Man’s counter not on clean, correct, distinct edges, - jumped, scraped or skidded <u>Steps 12–15</u> <ul style="list-style-type: none"> ❖ Inability of couple to rotate together with axis between them 		<u>2.0</u> <u>2.3</u>
Sections 2 & 5 (steps 16 – 24) <u>Step 21– 23</u> <ul style="list-style-type: none"> ❖ Not skated on a strongly rounded, continuous lobe, finishing the edge (St.23) on outside edge for both partners before the Sw-“Tw1” and Sw-OpCho ❖ Incorrect timing of Sw-“Tw1” and Sw-OpCho (not turned on “and 1”) * <u>Step 24</u> <ul style="list-style-type: none"> ❖ Not continuous or matching curves for both partners in closed hold. 		<u>2.8</u> <u>3.6</u>
Sections 3 & 6 (steps 25 – 31) <u>Steps 27 – 31</u> <ul style="list-style-type: none"> ❖ Either partner not skating correct CR’s; Vertical and horizontal unison not maintained ❖ Step 31 not held for 3 full beats before the restart* 		<u>2.0</u> <u>2.8</u>
KEY POINTS OF COMPONENTS		
Skating Skills	Ice coverage without visible pushing; cleanness and sureness of steps; strongly curved well rounded lobes; lobe to lobe transitions well controlled; controlled body weight changes; light knee action; clean, tight, crisp footwork.	
Performance	Perfect vertical and horizontal unison; good carriage and style; controlled body action; nicely matched free legs; balance in performance between partners.	
Interpretation	Expression of the typical changes between the soft and strong character of the rhythm, relationship between partners reflecting the lyrical mood of this Tango. Well-defined and strong edges should be skated with a lot of character using good knee action, tight, clean footwork with matching free leg movements. For good presentation and interpretation the body style and movements should reflect Tango rhythm.	
Timing	Very precise and crisp timing, exact beat value for each step, sometimes syncopated to bring out the Tango character.	

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SENIOR COMPULSORY DANCE

GOLDEN WALTZ		Base Value per Sequence
❖ MAJOR ERRORS GOE (other errors are minor)		
Sections 1 & 4 (steps 1 –19) <u>Steps 1 – 6 Walk- around threes</u> <ul style="list-style-type: none"> ❖ Threes jumped; Axis between partners not maintained or hold not Closed ❖ Man does not start RBO on beat 1 * <u>Steps 9 – 13 Touchdown and double threes</u> <ul style="list-style-type: none"> ❖ Touchdown-threes not turned on count 2 & 5 maintaining tight “Kilian” hold * ❖ Double threes not clean <u>Steps 15 Lady & 15a) b) Man</u> <ul style="list-style-type: none"> ❖ not on clean correct edges (lady’s bracket; man’s open Mohawk). 		<u>1.7</u> <u>2.3</u>
Sections 2 & 5 (steps 20 – 31) <u>Step 22</u> <ul style="list-style-type: none"> ❖ Lady’s three turns not clean <u>Step 26c Man</u> <ul style="list-style-type: none"> ❖ unable to reach full spread eagle <u>Step 27 Lady</u> <ul style="list-style-type: none"> ❖ Tw not one full rotation, or skidded or scraped <u>Steps 30-31</u> <ul style="list-style-type: none"> ❖ Lady’s Tw-s not clean, body on “Cascade and Dip” section not nearly parallel to ice ❖ Timing not correct (Lady’s step 30b should be 1+2+3+3+3+2+1)* ❖ Man’s Step31 not crossed behind on count 3 * 		<u>2.8</u> <u>3.4</u>
Sections 3 & 6 (steps 32 – 47/b) <u>Steps 32-33</u> <ul style="list-style-type: none"> ❖ Man’s execution of double-threes not correct, - turns are jumped, scraped or skidded <u>Steps 34-35 and 39-40 Open Choctaws</u> <ul style="list-style-type: none"> ❖ execution of turns: not on clean correct edges, - turns are jumped, scraped or skidded ❖ Partners unable to control tight Kilian hold. 		<u>2.3</u> <u>3.0</u>
KEY POINTS OF COMPONENTS		
Skating Skills	Depth and quality of edges and ice coverage; effortless maintenance of speed; cleanness and sureness of steps; soft, flowing, well rounded lobes, strong edges; lobe to lobe transitions well controlled.	
Performance	Perfect vertical and horizontal unison; elegant carriage and style; soft knee action; controlled body action; nicely matched free legs; balance in performance between partners.	
Interpretation	Expression of the lilting character of the rhythm; continuous knee action to create a smooth waltz pulsation; relationship between partners reflecting the joyful nature of the Waltz.	
Timing	The general Viennese Waltz like pulsation is achieved by a continuous lilting knee action. Checkpoints for timing Steps 9, 16 and 23 skated on count 1.	

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SENIOR COMPULSORY DANCE

TANGO ROMANTICA		Base Value per Sequence
MAJOR ERRORS GOE (other errors are minor)		
Sections 1 & 4 (steps 1 –16) <u>Steps 1– 3</u> <ul style="list-style-type: none"> ❖ Dance not started on count four * Double-threes (“Helicopter”) not skated correctly and in unison, axis not maintained between couple ❖ the Step 3 not skated on count two * <u>Steps 5– 6</u> <ul style="list-style-type: none"> ❖ Lady’s LBO-sw3 and opCho and the Man’s “Tw” not on clean, distinct edges <u>Step 9</u> <ul style="list-style-type: none"> ❖ Not started as a CR followed by a visible change of edge for both partners ❖ Tw1 for Lady not turned fully, or scraped, skidded or jumped <u>Steps 14 Lady and 14a,b Man</u> <ul style="list-style-type: none"> ❖ Man’s ClMo and Lady’s RFI3 not on clean correct edges or scraped, skidded or jumped. 		<u>2.9</u> <u>3.2</u>
Sections 2 & 5 (steps 17 – 32) <u>Step 22</u> <ul style="list-style-type: none"> ❖ Either partner not skating Rk on correct edges on a well rounded lobe, or turn scraped, skidded or jumped <u>Steps 26– 27</u> <ul style="list-style-type: none"> ❖ Not continuous and deep curves for both partners in closed position during the cross rolls before the “step over” <u>Steps 28– 31</u> <ul style="list-style-type: none"> ❖ The “step over” not held on two feet for 2 beats * ❖ Lobe to lobe transition not clean, with the three turn (turned on count 3) not skated around the same axis staying in closed position. * 		<u>1.6</u> <u>2.3</u>
Sections 3 & 6 (steps 33 – 49) <u>Step 35a</u> <ul style="list-style-type: none"> ❖ Outside edges not clean, - scraped, skidded or jumped on Lady’s Rk turned on count 4 * <u>Steps 35b– 37b</u> <ul style="list-style-type: none"> ❖ Man’s SwclCho not skated on clean, correct edges, - or scraped, skidded or jumped ❖ clCho for Lady not turned on clean, correct edges on count 3* as Man changes edge <u>Steps 44– 45</u> <ul style="list-style-type: none"> ➤ Partners are not skating strong, deep, well rounded lobes controlling their own circles during the smooth change of hold ➤ Lady’s clCho not skated on clean and correct edges ➤ Lady’s Tw1 and Man’s three turn not skated tightly and quickly on count 4 * or scraped, skidded or jumped. 		<u>2.4</u> <u>3.1</u>
KEY POINTS OF COMPONENTS		
Skating Skills	Ice coverage without visible pushing; cleanness and sureness of steps; strongly curved well rounded lobes; lobe to lobe transitions well controlled; controlled body weight changes; light knee action; clean, tight, crisp footwork.	
Performance	Perfect vertical and horizontal unison; good carriage and style; controlled body action; nicely matched free legs; balance in performance between partners.	
Interpretation	Expression of the typical changes between the soft and strong character of the rhythm, relationship between partners reflecting the lyrical mood of this Tango. Well-defined and strong edges should be skated with a lot of character using good knee action, tight, clean footwork with matching free leg movements. For good presentation and interpretation the body style and movements should reflect Tango rhythm.	
Timing	Very precise and crisp timing, exact beat value for each step, sometimes syncopated to bring out the Tango character.	

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