

HICKORY HOEDOWN

MUSIC RHYTHM: Country-Western (Hoedown) 4/4
TEMPO: 26 four-beat measures per minute; 104 beats per minute

ISU MUSIC
INTRODUCTION: 32 beats, 18.5 seconds

PATTERN-TIMING: 1 = :23; 2 = :46; 3 = 1:09; 4 = 1:32

DURATION: Test 2 = :46
Competition 3 = 1:09
Adult Solo Dance Competition 2 = :46

SKATER'S
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on usfigureskating.org under the "Technical Info" link

PATTERN: Set

TEST: Bronze

The music for the Hickory Hoedown should be derived from formal square dancing and convey the feeling of country-western style. The dance should reflect enjoyment and flair throughout. The prescribed free leg action, showing good control and supple knee action, will add crispness and accent the character of this dance.

The Hickory Hoedown is a symmetrical half-rink pattern dance, where position is optional, Steps 1 to 17. After Step 17, closed position is assumed. At the repeat of the dance, the skaters resume optional position.

Steps 1 to 3 and 4 to 6 are two chassés done simultaneously by both partners first toward the longitudinal axis then away but progressing generally up the ice at a fairly rapid pace. These are followed by a progressive sequence (Steps 7 to 9) that curves sharply toward center and a slide chassé begun with a RFO cross roll (Step 10), the slide (Step 11) and the exit edge (Step 12). Step 11 (and Step 16) are three beats in length.

At Step 11 (and 16) a new type of free leg expression is introduced. The free leg should extend forward on the first part of the edge, then bend at the knee, causing the foot itself to travel back to the skating knee. Additional free leg expression at this point is permitted as long as it is appropriate for the dance.

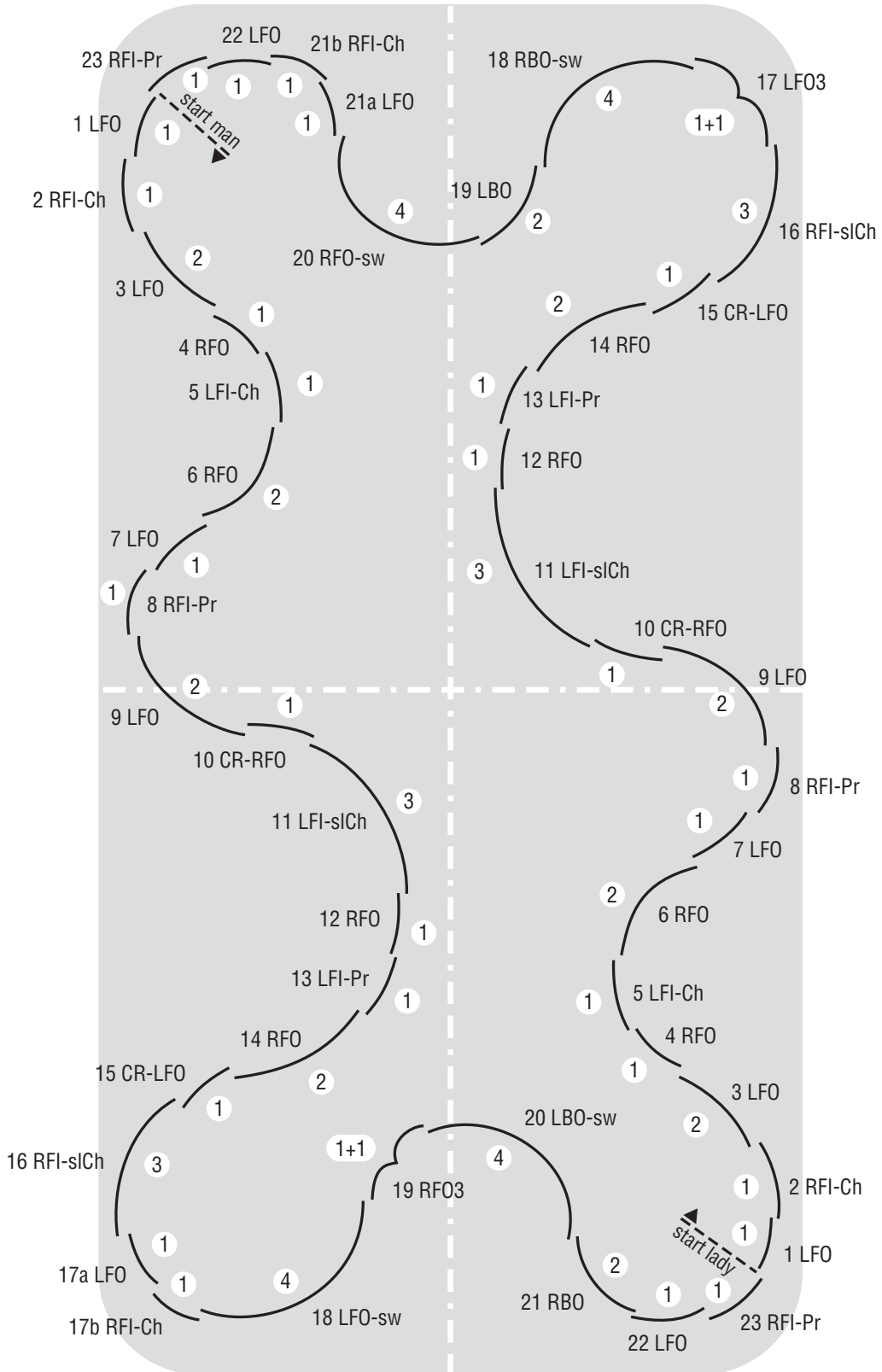
Step 12 begins the identical sequence in the opposite direction with the progressive (Steps 12 to 14), a LFO cross roll (Step 15), the slide (Step 16), and the exit LFO for the man (Step 17a) with a LFO three for the lady executed on a fairly deep edge that curves around the corner. Step 18 is a four-beat swing of the free leg for both partners followed by a rapid three-turn for the man and two more four-beat swings in the opposite direction (Step 20). Steps 21 to 22 form a quick, somewhat difficult RBO-LFO back-forward transition for the man while the lady executes a forward chassé then progressive sequence to complete the dance in open position.

The Hickory Hoedown is a light, carefree and airy dance which must be skated with a square dance feeling. Because of identical sequences in both directions, the content of the dance is largely symmetrical. Therefore, well-controlled knee bends, deep and well controlled edges, and firm and exaggerated leg extensions are essential for appropriate expression in this dance.

INVENTORS: Wendy Weinstock Mlinar, Holly Genola Cole and H. Theodore Graves

FIRST PERFORMED: Hickory Hill FSC, Harvey School Rink, Jan. 25, 1987

HICKORY HOEDOWN — SET PATTERN DANCE



WILLOW WALTZ

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

ISU MUSIC
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

SKATER'S
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on usfigureskating.org under the "Technical Info" link

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.

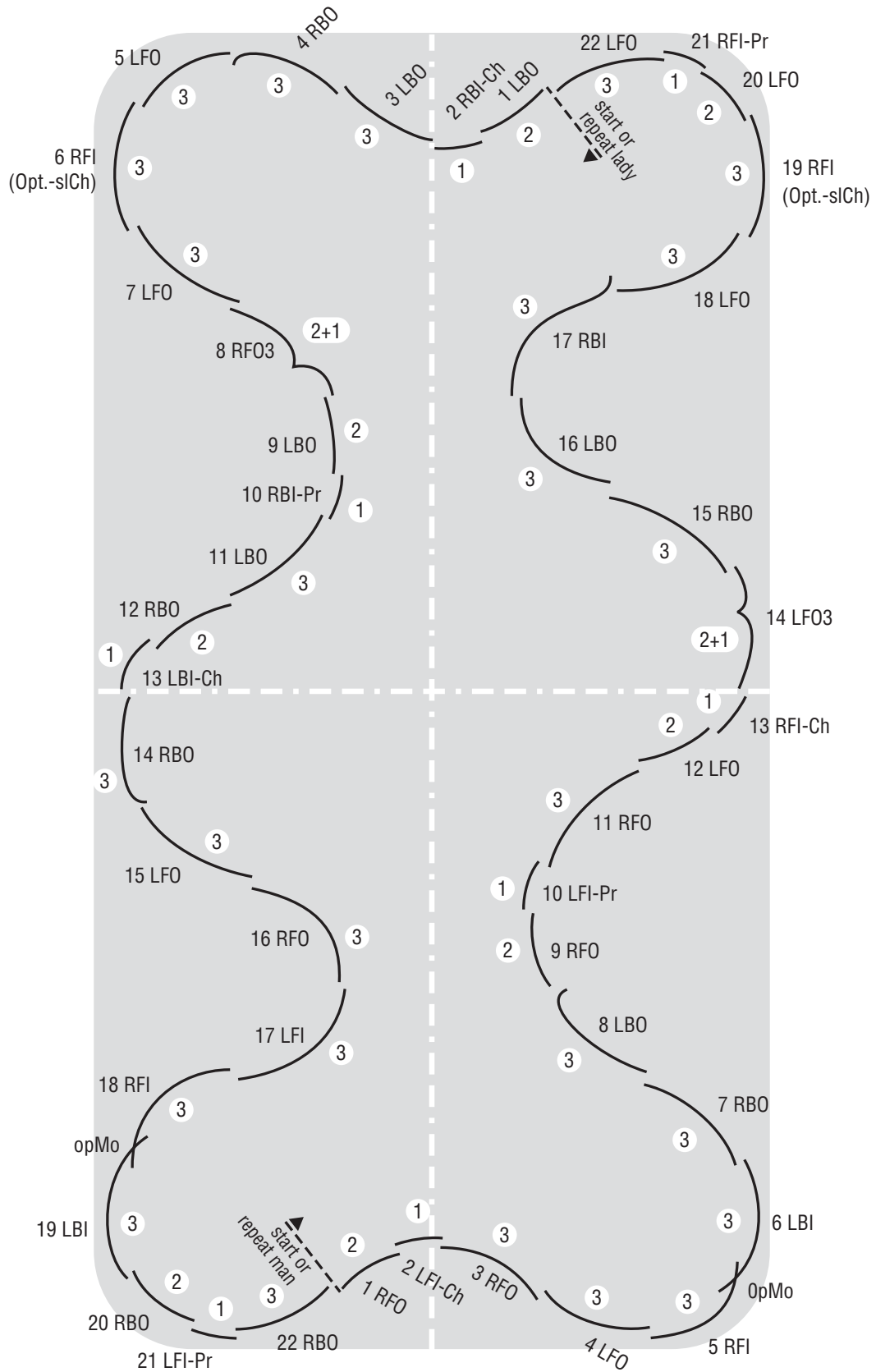
The lady's Step 6 and the man's Step 19 may be either open strokes with the free legs in counter-position or slide chassés with the free legs in matching position.

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



TEN-FOX

MUSIC RHYTHM: Foxtrot 4/4
TEMPO: 25 four-beat measures per minute; 100 beats per minute

ISU MUSIC
INTRODUCTION: 32 beats, 19.2 seconds

PATTERN-TIMING: 1 = :19; 2 = :38; 3 = :58; 4 = 1:17

DURATION: Test 2 = :38
Competition 3 = :58
Adult Solo Dance Competition 2 = :38

SKATER'S
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on usfigureskating.org under the "Technical Info" link

PATTERN: Set

TEST: Bronze

As denoted by the name, the Ten-Fox is a dance that was created by combining elements from the Foxtrot and an old social dance called the Tenstep (later replaced by the Fourteenstep).

The dance has several changes of hold and introduces the closed offset hold that is in the Fourteenstep and the similar changes of hold that are in the Foxtrot. The hold for the couples during Steps 1 to 4 are in waltz/closed position. Special attention should be given to a smooth transition at the turning point from lady's Step 4a (LBO-SwR) to Step 4b, and the man's proper execution of the two-beat change of edge (Step 4 RFOI-SwR) to coincide with the lady's step forward (Step 4b). The man must also synchronize his kneebend to coincide with the lady's step forward on Step 4b. The use and positions of the free legs during the lady's Step 4b and man's Step 4 during the two-beat change of edge are optional but must remain in unison. At Step 5 and through Step 7, the couple changes to foxtrot position.

Commencing with Step 8 and through Step 12 the couple is back in waltz position. It must be noted that Step 8 for the lady requires a rising and bending knee action to coincide with the man's Step 8a and 8b. Expression of dance rhythm in the timing of the body movements can do much to enhance the character of this dance.

In skating the sequence of steps across the ends of the pattern (Steps 13 to 18), it is important that the partners be in an offset closed hold with the partners' shoulders parallel to each other and to the tracings, and that the man check his rotation with his shoulders after his mohawk, Step 14. Thus both partners' shoulders remain approximately flat to the tracings through Step 18.

In order to interpret the rhythm correctly, the skaters must demonstrate an effortless glide attained by soft knee action.

INVENTOR: George Muller

FIRST PERFORMED: Philadelphia SC & HS, 1939

TEN-FOX — SET PATTERN DANCE

