

Standards For Line Dance 2019

Waltz 3/4 Time

- A progressive dance where stationary posing is reserved for phrase endings
- Rise & Fall is a primary characteristic
- Swing & Sway necessary to create movement
- Shaped inclination of movement
- Primary Core Patterns: Diagonals (Zigzags), Streamlines, Pairs Rotations
- Fluid changes of speed, no harsh movements
- Shaped turns (with soft spots), with collection, hover, use of diagonals
- Feeling of Elegance, Formality, and Propriety should be performed

Night Club 4/4 time

- A stationary smooth dance using a blocked space the size of a cozy 'bedroom'. Movement must be contained and without significant travel.
- Dances parallel across the audience edge of the floor. Uses geometric patterns with volume & depth.
- Sway & Counter Sway is the motion of the dance, not Over-Sway, which may not go past point of vertical.
- No Rise and Fall as Nightclub is a smooth dance. (Rise and fall defined as elevation in feet).
- Patterns: Promenade Passes, Diamonds, Carousels
- Rhythm is like surf breaking on sand between waves that are slows.
- Separation of the slows and quicks essential in creating dance
- Continuity of collection through a closing of the feet, no rock steps in the basic.
- Inclination of the body gives shaping through movement
- Sway causes Shaped turns (with soft spots), with pivot turns as primary.

West Coast Swing 4/4 Time

- A stationary dance that refrains from traveling too much, that dances in a slotted structure parallel to the audience edge of the floor.
- Backbeat rhythm pulsed in syncopated accent; tethered work with a long track and short cross track.
- Smooth gliding action on the travel pieces, with rhythmic check steps on stationary parts, settling on the anchor, hinging into the next pattern.
- Timing: steps walk and accelerate to the 2, 4, 6, & 8, with an accented groove or 'drift' on these slows.
- Straightening of legs on full counts of music or slows is required (based on context).
- Movement not equal between genders, gals longer in pattern concepts, guys more compact.
- Connection: male lead invites the female follow, working extension and compression, with use of elasticity and plasticity.
- Slotted pattern structure using narrow track and rails characterized by a grounded and sometimes drifted anchor step, finishing with leveraged extension; note that current patterns may dance diagonally in a box, and also use of forward "Paseo", or float sideways altering the line of the slot.
- Primary Core Patterns: Pushes, Passes, Whips
- Feeling is Flirtatious, Coy, and Inviting; filled with feminine provocation eliciting male response.

Standards For Line Dance 2019

Cha-Cha 4/4 Time

- A stationary dance that refrains from traveling too much, that dances in a 4-way intersection relative to the audience edge of the floor
- Motion in the body works ribcage and hip action in opposition, leads with positive side ribcage
- Cuban or Latin Motion is used in transference of weight. No heel leads.
- Forward Poise is used in this dance. Use of same side lead opposed to opposition.
- Energy in movement should match energy of music. Dynamic without overtly staccato
- Break-steps on 2 with hip release
- One leg bent, the other is straight in movement, more specifically on the 'slows'; don't have two bent legs at the same time, therefore at any time, one heel is on the ground. Predominately 5th position footwork.
- Connection: lead is more controlled, working with compression and extension. Lead is visually aggressive, even when done by invitation.
- Primary Core Patterns: Cross Body Basics, Crossover Basics, (Sliding/Rotational Patterns), relative to the audience edge of the floor.
- Strong energetic dance which is sexy and flirtatious.

Polka 2/4 Time

- A progressive dance where stationary patterns are reserved for phrase endings. Outside of phrase endings, shouldn't be danced in spot format for more than 4 counts.
- Travels aggressively down the floor, even with partner rotations.
- Motion is full pulse, going from compressed state of plié to collected relevé, leads with positive side ribcage. Shifting of positive side action happens in the state of relevé between the triples.
- Down on the numbered beats, up on the '&' counts, including '&' counts between triples.
- Body has pitch without hip release (no semi-Cuban), forward weighted, and fully weighted on the beat.
- Even though basic of left and right triples repeats after 4 counts, the patterns dance a full eight counts then shift concept, phrased and constructed in 8-count actions.
- Footwork predominately with collection on the '&' counts, done in 3rd position, with locks available to take up rotational momentum. Predominately 3rd position footwork.
- No heel leads, heel touch on compression
- Primary Core Patterns: Runs, Slip Weaves, Partner Rotations
- Energetic dance which emulates the excitement of the music.

East Coast Swing 4/4 Time

- A stationary dance that refrains from traveling too much, that dances in a rotary with 8-way intersection relative to the audience edge of the floor.
- No lilt, but pulsed rhythm, dancing compressed into the floor, with sympathetic rise back to standing height. Center at standing height or below, never above (based on context).
- Leads with positive side rib cage, forward weighted triple steps and rock steps.
- Shifting hip release from one side of the body to the other side on 'ah' count before each triple, and before each single step of the rock step.
- Rock-step (unlike Cha Cha Break-Step) stays forward compressed, no extension on rock-step. • Motion is semi-Cuban on triples (digging into the floor with inside ball of foot), double semi-Cuban release on rock steps.
- Connection: Use of compression and extension
- Primary Core Patterns: Rotary (Curved) Passes, Lindy Patterns (8-count), Partner Rotations.
- Feeling of Frantic Fun, Jovial, Feisty, high energy action

Standards For Line Dance 2019

Samba 2/4 Time

- Pulse dance
- Abdominal contraction and 'high hip' extension
- Timing 1a2 or 12& (SQQ) depending on pattern, accent 2
- Carnival, party dance, fiery, exuberant
- Voltas, botofogos, rolls
- Forward weighted
- Downward dropping action through use of bending/straightening knees and ankle action
- Movement: Zig-zag patterns, Parading and Circling, Spatial or on the Spot
- Dynamics: Heaviness, now and then Sudden, Flexible

International (English) Rumba 4/4 Time

- Cuban movement
- Use of two straight legs to create speed
- Break on 2, hold (accent) 4,1
- Sensual, fiery, sexy, dominating, passionate, erotic
- Forward weighted dance
- Fast spins, extended poses, pronounced hip movement
- Movement: Stationary, compact, Spatial, Sliding, Continuously with accents
- Dynamics: Heaviness, Timed motions, Walks are strong and direct

Jive 4/4 Time

- Compact lilted danced above the centre line
- 6 & 8 count patterns mixed to create phrases
- Triple & rock steps (flick or kick ball change)
- Fun, jovial, energetic,
- 1a2, 3a4 using balls of feet and ankles to create 'bounce'
- Lifted knees, jumps, flicking of feet, fast footwork
- Sudden, direct, light movements
- Accent 2 and 4
- Non-progressive going to and from the moving centre

Street (Funky) 4/4 Time

- Motion to describe various forms of dances such as break, pop, glide, freeze, lock, hip hop, street & funk.
- Hard sharp fast movements with attitude
- Non travelling
- Aggressive, challenging, posing
- Body and limb isolations, use of core
- Fast footwork, tricks
- Can be smooth, rhythmic or lyrical

Stage (Novelty) Normally 4/4 Time, but could be other timing

- Motion to encompass 'show dancing' including theatre, jazz, ballet, freestyle/disco, modern, lyrical, etc
- Can be a fad dance such as Charleston or Hustle, fun dances not motion specific.
- Characterisation of music
- Performance, show, 'over the top' including costuming
- Broadway style

Standards For Line Dance 2019

Foxtrot 4/4 Time

- Character: Pure and Graceful (English) jazzy Broadway (American)
- Movement: Continuously, Progressive and Spatial, Straight well Aligned patterns
- Accent: On beat 1 and 3
- Rise and Fall: Rise e/o 1, Up on 2, Up/Lower e/o 3,4
- Dynamics: Flow and Spatial motions

Quickstep 4/4 Time

- Character: Lively, Alert and Twinkling, Pleasure
- Movement: Speedy, 'Tricksteps', mixture of Flight and Grounded Spatial movements
- Accent: On beat 1 and 3
- Rise and Fall: Com to rise e/o 1, Continue for 2 and 3, Up/Lower e/o 4
- Dynamics: Flow, Flight and Grounded motions
- Scatter chasses, promenade runs, flicks, taps, jumps

Viennese Waltz 3/4 Time

- Character: Rotating and Swinging spatial movements
- Movement: Progressive
- Accent: On beat 1
- Rise and Fall: No foot rise on the inner turns
- Dynamics: Flow and Spatial motions
- Swing & sway on outer turns
- Elegance, propriety

Tango 2/4 Time

- Tango Character: Firm and convincing, Spatial no swing and flow, Staccato actions
- Movement: Snappy, Dynamic actions switching to superb Stillness. Cat like flexibility
- Accent: On beat 1 and 3
- Smooth motion
- Dynamics: Well balanced combinations of Weight, Time and Spatial motion

Paso Doble 2/4 Time

- Character: Pride and Dignity, Spanish, Flamenco flavoured
- Movement: Spatial and Progressive, Cape movements, Circling and Marching
- Accent: On the 1st beat of each bar a slight accent
- Rise and Fall: Elevations in some figures
- Dynamics: Walks (Marching) are strong and direct, bull fight, appel (stomp)

Mambo/Salsa 4/4 Time

- Cuban motion Mambo, smoother fluid motion for Salsa
- Break on 2 Mambo, Salsa usually breaks on 1 but can do Salsa on 2
- Fast footwork, isolations (shimmee, shake etc)
- Forward back and side movements, rock steps
- Points, kicks, flicks
- Exaggerated hip movements
- Raunchy, flirtatious