

TANGO DELANCHA SOLO

Originated as TANGO DELANCO by J. Dunlop, W. Graf, L. Residori (2011)
Adapted as TANGO DELANCHA for Solo Dance by H. Chapouto (2013)

Music: Tango 4/4
Pattern: Set

Tempo: 104 bpm

This tango has a lively, fluid character, and a style established throughout with deep flowing edges interspersed with rapid rotational moves, organized over a continuous baseline.

Upper body movements must be carefully coordinated to accent the footwork, being deliberate and sometimes stealthy, so that the action may become *staccato*. When correctly executed, this *staccato* action is brief and stops abruptly, creating an illusion of greater motion.

Deep, effortless edges and flow combined with superb carriage are necessary to express the dance.

All $\frac{1}{2}$ beat steps and turns are to be performed on the “and” count of the music.

Steps 1 (LFO), **2** (RFI-CH), **3** (LFO), and **4** (RFI run), each for one beat, are part of an arc that begins toward the long side barrier with step 1, becomes parallel to it on step 2, and finishes away from it on steps 3 and 4.

Step 5 is a two-beat LFO dropped chasse followed by a rocker turn to LBO. The rocker turn occurs on the second beat of the step. Upon executing the rocker turn, the free leg finishes in back. This step aims toward the long axis.

Step 6 (two-beat XS-RBI) is a cross stroke performed with the right skating foot crossing in front of the previous skating foot (the left foot), and momentum is imparted from the left foot, which becomes the free foot. This step begins aiming toward the long axis and finishes parallel to it.

Step 7 is a two-beat LBO beginning parallel to the long axis and finishing away from it.

Step 8 is a six-beat mohawk RFO-rocker-swing performed as follows:

- Beat 1: mohawk RFO for one beat;
- Beat 2: rocker turn to RBO with the free leg brought close to the skating leg for one beat;
- Beat 3: free leg is raised in front for two beats;
- Beat 5: the free leg is swung in back for two beats.

The aim of step 8 begins toward the long side barrier, becoming parallel to it on the fourth beat of the step, and finishing away from it.

Steps 9 (two-beat choctaw LFI), **10** (two-beat RFO), and **11** (one-beat LFI run) form a lobe that begins toward the long axis and becomes parallel to it on steps 9 and 10, and finishes away from it on step 11.

Step 12 (one-beat RFI) is aimed toward the long side barrier.

The arc of **steps 13** and **14** is approximately parallel to the long barrier, beginning toward it and finishing away from it.

Step 13 is an open mohawk (heel to heel) LBI-3t for $3\frac{1}{2}$ beats, and step 14 is a quick open mohawk RBO, placed to the inside of the skating foot, for $\frac{1}{2}$ beat. These steps (13 and 14) form a four-beat sequence and are performed as follows:

- Beat 1 (count 3 of the music): step 13, open mohawk LBI for two beats; this mohawk MUST be performed heel-to-heel;
- Beat 3 (count 1 of the music): three turn to LFO for $1\frac{1}{2}$ beats;
- Beat 4: after count 2 of the music, the skater performs a quick open mohawk RBO (step 14) for $\frac{1}{2}$ beat.

Steps 15 (mohawk LFO for 1 ½ beats), **16** (short RFI-CH for ½ beat), **17** (LFO for two beats), and **18** (XF-RFI for two beats) form an arc that begins toward the short side barrier on step 15, becomes parallel to it on steps 16 and 17, and finishes away from it on step 18.

Step 19 is a four-beat LFI swing twizzle skated toward the center of the rink. This step aims initially away from the long axis and finishes aiming toward it. The step begins with the free leg held in back for two beats, and then the free leg is swung in front on the third beat of the step and maintained in front on the fourth beat of the step; at the end of the swing, the skater, returning the free leg close to the skating leg, performs an inside twizzle on the “and” count. The inside twizzle is a continuous revolution one-foot turn comprising, in one movement, a quick inside three turn from LFI to LBO, followed by a half three turn returning to LFI before taking the next step. This movement must be completed in time to perform the next step (**step 20**, RFO for 1½ beat) on the next count on music (count 1), which follows fluidly from the inside twizzle (step 19).

Step 21 is a short LFI-Ch for ½ beat performed after count 2 of the music (the “and” count). Steps 20 and 19 are aimed toward the long axis. Step 21 should begin at the long axis.

Step 22 is a four-beat RFO swing twizzle. This step should begin after the long axis and aim away from it, then finish aiming toward it. The step begins with the free leg held in back for two beats, and then the free leg is swung in front on the third beat of the step and maintained in front on the fourth beat of the step. At the end of the swing, the skater performs a twizzle on the “and” count, before the following step which is accentuated on count one (1). The twizzle is a continuous revolution one-foot turn comprising, in one movement, a quick counter turn from RFO to RBO, followed by a half three turn to RFI before taking the next step. This movement must be completed in time to perform **step 23**, LFO for two beats, on the next count of music (count 3), which follows fluidly from the twizzle (step 22).

Step 24 is a four-beat XB-RFI/O/I.

This step initially aims toward the short side barrier and finishes almost parallel to it. The step is performed as follows:

- First beat: XB-RFI with the free leg extended in front;
- Second beat: change of edge from RFI to RFO, with the free leg brought close to the skating leg;
- Third beat: change of edge from RFO to RFI with free leg raised in front for one-beat.
- Fourth beat: return to “and-position” maintaining the inside edge.

Step 25 (two-beat LFO) is aimed parallel to the short side barrier. **Steps 26** (one-beat RFI run), **27** (one-beat LFO), and **28** (two-beat RFI dropped chasse) descend away from the short side barrier, with step 28 aiming parallel to the long side barrier.

Step 29 is an six-beat LFO-3t-3t-counter performed as follows:

- First beat: LFO for one beat;
- Second beat: three turn to LBI for one beat;
- Third beat: three turn to LFO (outside edge for two beats); the free leg must finish in front upon executing this three turn;
- Fifth beat: counter turn to LBO (for two beats); the free leg must finish backward upon executing this counter turn.

Step 29 begins parallel to the long side barrier; during the three turns and the counter turn it aims toward the long axis; after the counter the step becomes parallel to the long axis and finally finishes away from it.

Step 30 is a XB-RBO-rocker for 3 ½ beats. For the first two beats of the step the skater performs a XR-RBO aiming initially toward the long side barrier and then away from it; the skater performs a rocker turn on the third beat of the step, skating a RFO toward the long axis for 1 ½ beats. Upon executing this rocker turn, the free leg should finish in a trailing position.

Step 31 is a short LFI-Ch for ½ beat performed after count 4 of the music (the “and” count). Step 31 aims parallel to the long axis.

Step 32 (two-beat RFO) is performed on count 1 of the music, initially aims parallel to the long axis and finishes away from it, aiming toward the long side barrier.

Steps 33 (one-beat XR-LFO) and **34** (one-beat RFI run) are aimed toward the long side barrier.

Step 35 (for 5 ½ beats) begins parallel to the long side barrier, then away from it, and finishes toward the middle of the short side barrier. Is performed as follows:

- Beat 1 (count 1 of the music): step 35, LFO with the free leg extended in back and immediately returning close to the skating leg;
- Beat 2 (count 2 of the music): the free leg is lifted in back a second time for one beat;
- Beat 3 (count 3 of the music): the free leg is swung forward for one beat;
- Beat 4 (count 4 of the music): the free leg is brought close to the skating leg for one beat maintaining the outside edge;
- Beat 5 (count 1 of the music): change of edge from LFO to LFI, the free leg is again swung in front, for 1 ½ beats; after the swing in front on LFI and after count 2 of the music, the skater prepares to execute a quick inverted choctaw RBO (step 36) for ½ beat.

Step 36, executed after beat 5½ for ½ beat, is an inverted choctaw: a rotation which involves a change of direction and a change of edge, from a LFI to a RBO performed by bringing the toes of both skates together, and simultaneously separating the heels in order to facilitate the change of direction.

Step 37 is a two-beat XF-LBI performed on count 3 of the music. This step is split by the long axis.

Step 38, for four beats, consists of an inverted mohawk* RFI-3t-3t performed as follows:

- Beat 1: inverted mohawk to RFI for one beat; in preparation for the inverted mohawk, the toe of the right free foot (which becomes the skating foot) is brought to the toe of the left skating foot;
- Beat 2: three turn from RFI to RBO for one beat;
- Beat 3: three turn from RBO to RFI for two beat; the free leg is raised in front upon executing this final three turn.

(***Inverted Mohawk**: a rotation which involves a change of direction but not a change of edge, from LBI to RFI performed by bringing the toes of both skates together, and simultaneously separating the heels in order to facilitate the change of direction.)

During the evaluation of this dance particular attention should be paid to the following elements:

- Accuracy of timing, step technique, and the prescribed pattern.
- **Step 5**: correct execution of the LFO-DCh-rocker, without stroking with the free leg or changing the edge to inside before and/or after the rocker.
- **Step 8**: correct execution of the mohawk RFO-rocker-swing, without changing the edge to inside before and/or after the rocker, and raising the free leg forward on the third beat of the step and swinging in back on the fifth beat of the step.
- **Step 13**: correct execution of the mohawk LBI-3t, executing the mohawk heel-to-heel and keeping the correct edge before and after the three turn.
- **Steps 19 and 20**: correct execution of the LFI-swing-twizzle, raising the free leg forward on the third beat and maintaining the LFI until after the fourth beat, where with a clockwise rotation, an inside twizzle (LFI three turn followed by a half three turn) is performed after beat 4 of the step and before beat 1 of the following step (on the “and” count).
- **Step 22 and 23**: correct execution of the RFO-swing-twizzle, raising the free leg forward on the third beat and maintaining the RFO until after the fourth beat, where with a counterclockwise rotation, a twizzle (RFO counter followed by a half three turn) is performed after beat 4 of the step and before beat 1 of the following step (on the “and” count).
- **Step 24**: a defined RFI after the cross behind, and pronounced changes of edge to RFO and again to RFI.

- **Step 29:** LFO-3t-3t-counter, correct execution of the double three turn, finishing the second three turn with the free leg forward for two beats, and with a defined LFO with proper body alignment, without changing the edge to inside before and/or after the counter.
- **Step 30:** correct execution of the XB-RBO-rocker, without changing the edge to inside before and/or after the rocker.
- **Step 35:** (LFO-swing-l) execution of the double lift of the free leg on the second beat of the step, swing in front on the third beat, and bringing the free leg close to the skating leg on the fourth beat in order to swing in front again on the fifth beat, pronouncing the change of edge from outside to inside.
- **Step 36:** correct execution of the inverted choctaw, bringing the toes together in preparation, without jumping or performing a three turn instead of directly stepping to the RBO, followed by a XF-LBI (step 37)
- **Step 38:** correct execution of the inverted mohawk, bringing the toes together in preparation, without jumping or performing a three turn, in order to correctly execute the double three turns that follow, which finish with the free leg raised in front after the last three turn.

TANGO DELANCHA – KEY POINTS

Section 1

1. **STEP 5:** proper execution of the dropped-chasse and rocker, without pushing with the free leg around or changing the edge to inside before/after the turn.
2. **STEP 8:** proper execution of the mohawk and rocker-swing, without changing the edge to inside before/after the rocker and raising the free leg forward on beat 3 of the step and swing back on the beat 5 of the step.
3. **STEP 13:** proper execution of the mohawk and three turn, placing the foot heel to heel and keeping the correct edge before/after the turn.

Section 2

1. **STEP 19 - 20:** proper execution of the swing-twizzle, raising the free leg forward on beat 3 of the step and keeping the LFI edge until the end on the beat 4, where a quick clockwise rotation (consisting of a three turn followed by a half three turn) is performed. This rotation is executed after beat 4 of the step and before beat 1 of the following step (on the “and” count).
2. **STEP 22 - 23:** proper execution of the swing-twizzle, raising the free leg forward on beat 3 of the step and keeping the RFO edge until the end on the beat 4, where a quick counterclockwise rotation (made by a Counter followed by a half three turn) is performed. This rotation is executed after beat 4 of the step and before beat 1 of the following step (on the “and” count).
3. **STEP 24:** proper definition of the inside edge after the cross behind and pronounces the change of edge to outside/inside.

Section 3

1. **STEP 29:** proper execution of the double three turn finishing, the movement with the free leg forward, for two beats, with a defined LFO edge and matching body alignment, without changing the edge to inside before/after the counter.
2. **STEP 30:** proper execution of the cross behind, without changing the edge to inside before/after the rocker.

Section 4

1. **STEP 35:** double lift of the free leg in back on beat 2 of the step, swing forward on beat 3 and close together on beat 4 in order to swing forward again to pronounce the change of edge outside-inside on beat 5.
2. **STEP 36:** proper execution of the inverted choctaw, bringing the toes close together, without jumping or performing a three turn instead of defining the direct RBO edge, followed by a XF-LBI.
3. **STEP 38:** proper execution of the inverted mohawk, bringing the toes close together, deeply pronouncing the LBI edge before the step, without jumping or performing a three turn to change to RFI, in order to properly execute the following double tree turns, which finish with free leg raised in front after the last turn.

DELANCHA Tango (104bpm)

No.	SKATER's Step	Beats
1st SECTION		
1	LFO	1
2	Ch RFI	1
3	LFO	1
4	Run RFI	1
5	DpCh LFO-Rk	1+1
6	XS RBI	2
7	LBO	2
8	Mk RFO-Rk-Sw	1+1+2+2
9	Cw LFI	2
10	RFO	2
11	Run LFI	1
12	RFI	1
13	HhMk LBI-3	2+1 1/2
14	Quick Mk RBO	1/2
15	Mk LFO	1 1/2
16	Quick Ch RFI	1/2
17	LFO	2
18	XF RFI	2
2nd SECTION		
19	LFI SwTW	2+1 1/2+&
20	RFO	1 1/2
21	Quick Ch LFI	1/2
22	RFO SwTw	2+1 1/2+&
23	LFO	2
24	XB RFI/O/I	1+1+2
3rd SECTION		
25	LFO	2
26	Run RFI	1
27	LFO	1
28	DpCh RFI	2
29	LFO-3t-3t-Ct	1+1+2+2
30	XB RBO-Rk	2+1 1/2
31	Quick Ch LFI	1/2
32	RFO	2
4th SECTION		
33	XR LFO	1
34	Run RFI	1
35	LFO Sw/I	1+1+1+1+1 1/2
36	Quick IvCw RBO	1/2
37	XF LBI	2
38	IvMk RFI-3t-3t	1+1+2

