



SKILLS PROGRAMME

TEST THREE

**(No impromptu combinations will be requested by the Examiner.
However, an arm and a leg position can be requested together.)**

(REVISED: January 2016)

FREE EXERCISES

<p>1. Arm Positions: Attention Forward raise Side raise Hips firm Upward stretch Neck rest Front support <i>From prone kneeling Toes can be tucked or stretched</i></p>	<p>2. Leg and Foot Positions: Attention Side step Side toe point Forward toe point</p>
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TURNOUT DEVELOPMENT EXERCISES

Bends: Set Exercise for Small Knee Bends: MUSIC TRACK 1

1. **Small knee bends in attention position:** [Demi-pliés]
(Commence with HIPS FIRM.)
 - 1-2 BEND KNEES OUT OVER TOES, PRESSING HEELS TO THE FLOOR
 - 3-4 STRAIGHTEN LEGS, KEEPING KNEES TURNED OUT AND PRESSING THIGHS BACK
 - 5-16 REPEAT COUNTS 1-4.

Technical Note: Spine must be kept straight, knees must be pressed back in recovery from bend, abdominal muscles must be pulled in.

Set Exercise for Large Knee Bends: MUSIC TRACK 2

2. **Deep knee bends in side step:** [Grand Pliés]
(Commence with HIPS FIRM and side step.)
 - 1-2 BEND KNEES, PRESSING THE KNEES AND THIGHS BACK AND OVER TOES
 - 3-4 STRAIGHTEN LEGS, KEEPING KNEES AND THIGHS PRESSED BACK
 - 5-16 REPEAT COUNTS 1-4.

Technical Note: Knee Bends (Pliés) - never sit in the position. Once you have reached the down position start recovering. Movement must be executed slowly and smoothly, extending through body and legs, tightening gluteals. Aim to bend as far as possible and eventually thighs should be parallel to the floor but heels must remain on the floor at all times.

TURNOUT DEVELOPMENT EXERCISES (cont.)**Floorwork:** **Set Exercise:** MUSIC TRACK 3**1. Foot and Instep Stretches**

(Commence in long sit position with NO TURNOUT, feet flexed and arms extended to the side with **finger tips to the floor**.)

Slowly stretch feet out through insteps, then toes. Repeat by quickly flexing feet.)

- 1-2 STRETCHING INSTEPS TOWARDS FLOOR
- 3 STRETCH TOES LAST
- 4 FLEX FEET
- 5-16 REPEAT THE ABOVE ANOTHER THREE TIMES.

END OF TURNOUT DEVELOPMENT EXERCISES**ROD EXERCISES**

Undergrip Forward raise twist Upward stretch Vertical twist Side raise twist
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Set Exercise: MUSIC TRACK 6

- 1 - 2 **L** FORWARD RAISE TWIST, **L** FORWARD TOE POINT
- 3 - 4 ATTENTION
- 5 - 6 **R** SIDE RAISE TWIST, **R** SIDE TOE POINT
- 7 - 8 ATTENTION
- 9 - 10 RISE ON TOES, ARMS UPWARD STRETCH
- 11 - 12 DEMI-PLIÉ IN ATTENTION, ARMS FORWARD RAISE
- 13 - 14 **L** VERTICAL TWIST, WITH LEGS STRAIGHT AND FEET TO ATTENTION
- 15 - 16 UNTWIST TO ROD ACROSS LEGS AND FEET TO ATTENTION.

Technical note: Heels need not be together in rise on toes.

CLUB SWINGING

<p>1. Inward: Full circle Headswing Backswing</p>	<p>2. Outward: Full circle Headswing Backswing</p>
<p>2. Parallel (L&R directions): Full circle Headswing Legswing Overhead wrist swing</p>	

Set Exercise: MUSIC TRACK 7

Parallel: (L & R DIRECTIONS)

On the 4 bar introduction -

1 – 2 Wait standing at attention with the clubs along the arms

3 – 4 Side step to the left and swing the clubs inward to upward stretch

- 1 FULL CIRCLE - L SIDE
- 2 HEADSWING
- 3 FULL CIRCLE
- 4 OVERHEAD WRISTSWING BOTH HANDS
- 5-8 REPEAT COUNTS 1-4 TO R SIDE.

Repeat Exercise again

FIGURE MARCHING

<p>Mark time Forward March with arm swinging</p>
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Set Exercise: MUSIC TRACK 8

(Commence L upstage back corner facing R downstage front corner.)

- 1 - 8 MARK TIME
- 9 - 16 FORWARD MARCH WITH ARM SWINGING
- 1 - 8 FORWARD MARCH WITH ARM SWINGING (attention on count 8 by forward step)
- 9 - 16 MARK TIME.

AESTHETIC

<p>1. Arm Positions: Preparation position 1st position 2nd position Low 2nd position 5th position</p>	<p>2. Foot Positions: 1st position 2nd position 3rd position Curtsy Demi-plie in 3rd Toepoint to 2nd</p>
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Set Exercise: MUSIC TRACK 9

(Commence facing **R** downstage front corner, feet in 3rd position, **L** foot in front , arms in preparation.)

<p>1 - 2 DEMI-PLIE 3 - 4 RECOVER 5 ARMS 1ST 6 ARMS TO 2ND 7 - 8 DEMI-PLIE IN 3RD 9 TOE POINT FORWARD WITH THE L FOOT 10 STEP FORWARD FACING R FRONT CORNER 11 STEP TO R FACING THE FRONT 12 CURTSY.</p>	<p>Arms low 2nd, head & eye line to the front Arms preparation, eye line to hands, head inclined to the R Eye line remains to hands, head inclined to the R Head and eye line to the front Arms preparation Arms 5th, head and eye line to the front Arms through 2nd Arms low 2nd Slight undulation of lower arms and hands, forward tilt of the head</p>
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DANCE

<p>Identify in Set Exercise: 1. Galop forward 2. Galop sideways 3. Walking on demi-pointe 4. Skips forward</p>	<p>5. Polka forward 6. 1st on demi-pointe 7. Curtsy -<i>curtsy may be performed with foot behind on demi-pointe</i></p>
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Set Exercise: MUSIC TRACK 10

(Commence centre back facing **L** downstage front corner. Hands HIPS FIRM.)

<p>1 - 8 8 WALKS FORWARD ON DEMI-POINTE COMMENCING WITH THE R FOOT 9 - 12 3 SIDE GALOPS TO THE R DOWNSTAGE FRONT CORNER, ON THE 3RD GALOP JUMP, FEET TOGETHER IN 1ST 13 - 16 TRAVELLING TO L DOWNSTAGE FRONT CORNER 3 GALOPS FORWARD WITH L FOOT IN FRONT, ON THE 3RD GALOP JUMP FEET TOGETHER IN 1ST</p>	<p>Hands Hips Firm</p>
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Turn to the **R** and circle towards centre back

<p>1 - 8 COMMENCE WITH A HOP, 4 POLKAS FORWARD WITH LOW DÉVELOPPÉ COMMENCING WITH R FOOT 9 - 16 8 SKIPS FORWARD IN A CIRCLE COMMENCING WITH THE R FOOT [KNEES PARALLEL (FORWARD)]</p>
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Coda

<p>1 - 3 RUN FORWARD TO CENTRE STAGE & FINISH 1ST ON DEMI-POINTE, LOWER HEELS IN 1ST, SIDE STEP TO THE R AND PLACE THE TIP OF THE L FOOT BEHIND THE SUPPORTING R LEG IN CURTSY POSITION, CURTSY. 4 RECOVER FROM CURTSY EXTENDING SUPPORTING LEG.</p>	<p>Arms open through 1st/2nd to low 2nd, palms facing down Maintain arms in low 2nd</p>
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MUSICAL APPRECIATION

Rhythm Exercise: MUSIC TRACK 11 (see video)

- ◆ 16 bounces (small sautés) in 4/4 rhythm with a clap on the 1st beat of each bar (i.e. Clap on counts 1, 5, 9, 13). (Commence with arms in Preparation, heels and toes together with NO TURNOUT.)

Technical Notes:

1. Knees must face forward over toes, not rotate inwards. This is a free movement for rhythm.
2. This relaxed movement is an exercise for stretching knees and feet in the air, for rhythm and elevation.
3. **Ensure candidate is not using upper body for elevation - MUST come from Plié.**

Candidate is expected to have a working knowledge of ALL movements from previous syllabi.