



***Oceania Confederation of
Roller Sports***

**OCEANIA ARTISTIC
ROLLER SPORTS CHAMPIONSHIP
2016**

SOLO DANCE AND CSD NOTES

CADET, YOUTH, MASTERS and ADVANCED MASTERS

Revision 4.0 April 7th 2016

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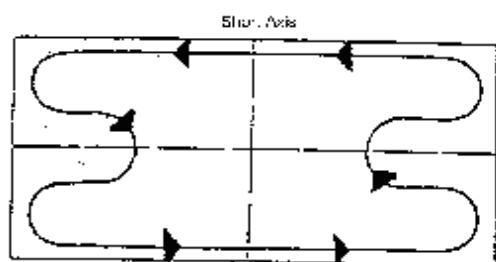
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1. CREATIVE SOLO DANCE

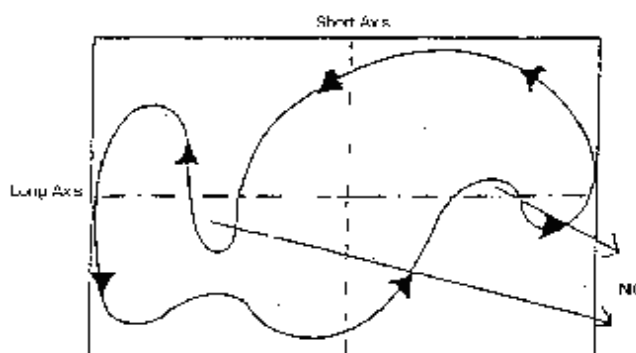
1.1 CREATIVE SOLO DANCE - GENERAL RULES:

The following rules must be observed:

1. The dance may not be a free dance.
2. Each skater must choose his or her own music, tempo and composition. There are no restrictions on the tempo of the music selected. Vocal music is permitted. Any offensive/obscene words in any music chosen will immediately be penalised by 2 (two marks) from the "B" mark. The incorrect selection of music for the rhythm chosen shall result in a mark of 0.0 by each judge. Orchestral music is preferred. This does not preclude background musical effects that are considered as being expressive of a particular type of folk or ethnic music.
3. A letter from a person with a recognised professional music qualification verifying the rhythm must be submitted prior to competition to the Chairman of CAOC or delegate, or other nominated person in accordance with the notice of competition.
4. The dance must be composed of 2 repetitive sequences, making up two circuits of the floor. Each sequence must cover one complete circuit of the floor. The dance may be no shorter than 1 minute 50 seconds and no longer than 2 minutes 40 seconds. Timing will start with the first movement and finish with the last.
5. A complete dance executed in reverse direction is not permitted. Take note of diagrams giving an indication of acceptance and non-acceptance of rules AND the following four (4) rules regarding patterns.
6. A dance sequence may not cross the long axis of the rink more than once at each end of the rink.



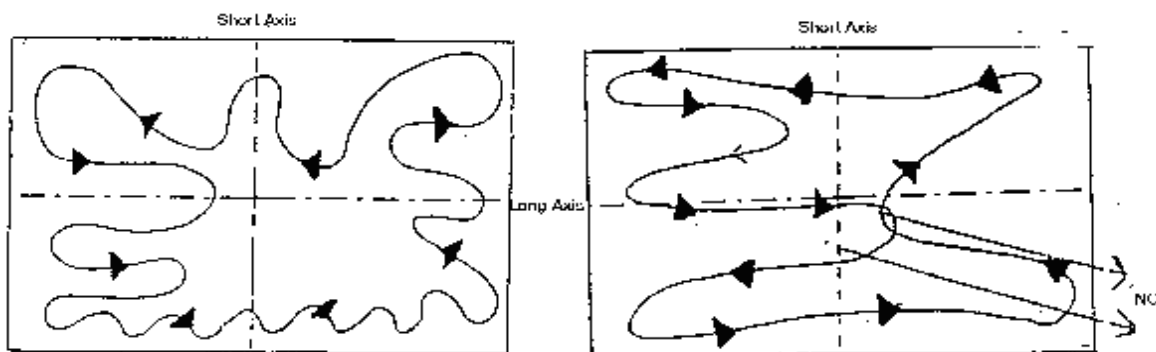
YES



NO

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7. A dance sequence may not cross the short axis of the rink more than once at each side of the rink.



YES

NO

8. The skating of loops (circular steps which cross the tracing) in any direction is not permitted. Loops as seen in figures are considered to be one foot turns and are permitted.
9. It is not permitted to cross the previous tracing at any time during the circuit of a dance unless specified in the dance notes for the rhythm .
10. The choice of steps, connecting steps, turns and rotations is of the skater's choice provided they conform to the rules. This does not exhaust all the possibilities of steps, turns and rotations. Any are permissible provided including toe steps and small hops of no more than $\frac{1}{2}$ a rotation.
11. Generally toe steps and hops will have little or no technical value in the assessment of the dance.
12. There are no restrictions on arm movements or handclaps etc., which are interpretative of the music.
13. The CSD may start anywhere on the floor
14. The dance must contain difficult movements and be expressive of the music.
15. Two (2) stops per sequence to a maximum of 12 beats of music are allowed during the CSD.
16. Costumes should be in character with the dance but not too extreme. Props of any nature may not be used.

1.2 MARKING CREATIVE SOLO DANCE:

(a) In marking the creative solo dance, 2 marks must be given on a scale of 0-10. Decimals to one place are permitted as further intermediate values. The first mark is for technical merit, which consists of

- Originality
- Difficulty
- Variety
- Position
- Pattern
- Speed of the dance

The second mark is for artistic impression, which consists of:

- Correct timing of the dance to music.
- The movements of the skater in rhythm with the music.
- The relationships of the skating movements to the character of the music.
- The cleanness, execution, sureness, and utilisation of the rink surface.
- The general carriage and line of the skater.

(b) Deductions for falls in Creative Solo Dance:

(i) An interrupted creative solo dance shall be resumed at the nearest technically practicable point in the step sequence and not necessarily at the exact point of interruption.

(ii) The judges in marking a performance marred by a fall or interruption shall apply the following deductions:

Small (brief - down and up) - deduct 0.0 to 0.2

Medium (up to ½ a sequence) - deduct 0.3 to 0.7

Large (more than ½ a sequence) - deduct 0.8 to 1.0

(iii) The above deductions are to be made only in the first mark. If the fall or interruption affects the further presentation of the dance then it must be reflected in the second mark as well. This second deduction is left to the discretion of the judge.

(c) Deductions for incorrect timing

A deduction for incorrect timing must be applied depending on the duration of the fault, that deduction being a minimum of 0.2 by the judges.

1.3 CREATIVE SOLO DANCE - GENERAL COMMENTS

- (a) Creative solo dance permits skaters to skate to the limit of their ability, thereby allowing judges to see the best skaters in a contest. The best skater should be that with the highest technical expertise coupled with the best artistic impression.
- (b) Creative solo dance should incorporate not only existing and recognisable steps but also new and original steps.
- (c) The pattern of the dance is very important in determining technical merit. A dance, which utilises the entire skating surface, is more difficult than a dance, which uses 90% of the surface. A dance of good technical merit will use the corners of the rink. Not only is it more difficult to get in and out of corners, but it also takes more skating time and more skating time means more steps. There should not be so many steps that the dance is walked rather than skated. It is important that the speed and flow of the dance is maintained throughout the performance.
- (d) The lobes of a creative solo dance should be deep with speed and flow maintained at all times.
- (e) Novelty items are perfectly acceptable provided they are not excessive and fit the character of the dance.
- (f) Speed should be constant. Difficult steps and novelties must not impair the speed of the dance.
- (g) The character of the dance should be obvious throughout the entire dance. There should be no lapse in any part of the dance. All steps should co-ordinate to the phrasing of the chosen rhythm.
- (h) Even the most difficult steps must be skated with ease. Difficult steps are of little importance if not performed with confidence. Clean execution of steps is a must for good artistic impression. Skaters should make the difficult steps look easy, with flow throughout the dance.

1.4 JUDGING CRITERIA FOR CREATIVE SOLO DANCE

Creative Solo Dance is an event designed to demonstrate a skater's ability to convey the feeling and tempo of a designated type of contemporary music through an original program of recognised dance steps. These steps are set in an original pattern covering a complete circuit of the floor and repeated once.

The judging of Creative Solo Dance should result in the skater who best conveys the feeling and rhythm of the music while using the more difficult steps and pattern, skated with superior edge quality and roll, speed and flow, winning the contest.

Creative Solo Dance is evaluated as a total of two scores: Technical Merit (content) and Artistic Impression (Manner of Performance). Technical Merit consists of the evaluation of pattern and use of the floor, difficulty and variety of steps, and the use of recognised dance steps. Artistic Impression consists of the evaluation of the skater's ability to convey the feeling and tempo of the music, which includes timing to the music and the ease and flow of the dance.

1.4.1 TECHNICAL MERIT

The pattern of the dance should both utilise the entire floor and enable the flow of the dance. Judges should, in particular, reward the use of the corners and the skater's ability to freely move and flow into and out of them.

Judges should reward those skaters using more difficult and varied steps. Turns should be rated, in descending difficulty, rockers, counters, brackets, three turns, choctaws and mohawks, with more credit going to the skaters showing turns both clockwise and counter clockwise. Footwork and edges should be skated both forward and backward. Depth, strength and consistency of edge should also be evaluated. . The difficulty and intricacy of the steps, however, should not detract from the flow of the dance. Toe steps and hops have little or no technical value

The dance should consist of recognised compulsory dance component movements. Use of the toe stops and stops are permitted within the rules of the event. Jumps and spins are not permitted. Creative Solo Dance should be evaluated as a dance event, and not as a freestyle singles routine without jumps and spins.

1.4.2 ARTISTIC IMPRESSION

The judging of Creative Solo Dance should place special emphasis on Artistic Impression. The skater must skate to the beat of the music. The skater's steps and movements must project the feeling and mood of the music.

Also evaluated as Artistic Impression, is the ease and flow with which the skater performs the dance. A judge should reward a skater who moves easily through the program. Speed, flow and effort should remain seamless from one item to the next, without noticeable transitions between steps, rockovers, turns, edges, etc. Body baselines should be maintained throughout the program.

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Most importantly, Creative Solo Dance should be judged as a dance event. Skaters must demonstrate the same abilities as in all Solo and Team Dance events. Creative Solo Dance skaters must demonstrate (1) timing to the music and ability to project the music, (2) ability to skate (ease and flow of the program), (3) correct body baselines.

1.4.3 JUDGING POINTS

Technical Merit

- Pattern
- Difficulty of Steps and Movements
- Variety of Steps
- Dance Steps
- Speed of dance

Artistic Impression

- Timing
- Convey Music
- Flow
- Body Baselines
- Use of Floor

1.5 C.S.D. – NOTES ON THEMES

Where themes are used for CSD the emphasis is on the skater presenting the style of dance indicated by the theme rather than the choice of rhythm. The skater's performance should reflect the theme in costume, execution and interpretation. Skaters who do not convey the theme in their performance will be marked lower than those who correctly portray the required theme.

Skaters have a choice of rhythms within the scope of each theme. The following guidelines apply to themes:

- Select one tune suitable for the theme
- Must be a single rhythm but does not need to be constant tempo.
- Music does not need be certified by a qualified musician
- No more than 2 stops per lap and no credit will be given on the technical mark to the use of toe stops and so these should be kept to a minimum
- The judging of Creative Solo Dance should result in the skater who best conveys the feeling and tempo of the music/theme while using quality turns, edges, flow and pattern and the ability to roller skate with in an entertaining package.
- Kneeling, laying or hands on the floor is only allowed at the beginning and/or end of the performance. This may be done for a maximum of 5 (five) seconds at the beginning or at the end. Please note there is a deduction of 0.3 each (from the "B" mark) for each error.

1.5.1 Middle Eastern

With angular limb lines (right through to the fingers), and neck and head isolation, this theme should represent eastern culture (not Asia). Movements should have a rhythmic lilt and an almost hypnotic flow in connections of steps.

Examples of rhythms are:

Arabic- The dance focuses on movements of the torso and is characterised by strong muscle isolation. More advanced dancers can 'layer' one or more moves so that they are performed simultaneously. It is a strongly improvisational dance, with an emphasis on communicating emotion.

Bollywood - (Indian film dance) Bollywood dancing is a commercial name for modern Indian dancing. It's a combination of classical Indian dance (which is the base), folk dancing such as Bhangra and sometimes has a Latino and Arabic influence.

Egyptian / Belly Dance -. Its most distinguishing feature is its isolated movements of the abdomen. These abdominal movements may be circular, rolling, angular, or vibrating, and are unique to this dance. Other distinguishing features are circular or wavelike moves of arms, hands, head, upper torso, and hips. Sharp, angular, and vibrating moves of these areas of the body are also a major component

1.5.2 Latin Fire

The rich history of the Latin American cultures is reflected in numerous sensual and intoxicating dances. These dances with their sexy hip movements along with the flashy turns and spins generally express the joy and abandon of tropical days and the sultry romantic evenings.

Examples of rhythms are:

Samba - Samba is a Latin dance with its origins in Brazilian carnival dances. It is danced to *lively upbeat* music. With a definite 1 & 2 beat the dance is recognized by Samba rolls, and a body “pop” on the “and” count.

Cha Cha - This famous Latin dance with its sexy hip movements is often danced to upbeat top 40 hits such as Santana's 'Smooth', Pink's 'Get This Party Started', and Christina Aguilera's 'Lady Marmalade'. Cha Cha accents should be on 4 & 1 as opposed to 3 & 4, and incorporates more steps facing the partner as opposed to side by side steps.

Mambo - As with most Latin dances, the hip-movements are the key to looking authentic. Salsa is the more contemporary name for Mambo and is danced on the *1 beat* while Mambo starts on the *2 beat*.

Salsa - Salsa with its sexy hip movements along with the flashy turns and spins is one of the most sensual, energetic Latin dances. The basic step takes 6 steps for every 8 beats of music, and is counted Quick, Quick, Slow, Quick, Quick, Slow. You step on beats 1, 2, and 3, holding 4, and step on 5, 6, 7, holding 8.

Merengue - Sometimes called the sister dance to Salsa, Merengue originated in the Caribbean around the 1850's. The Merengue basic is danced as a walking step with a step taken on every beat of music. While hip movement is a must for Merengue, the amount of hip movement varies with personal preference.

1.5.3 Latin Passion

Romance, sensuality and intimacy should come to mind when interpreting Latin Passion. With slower melodies and rhythms the dances for this category should not have the exuberance of Latin Fire, but still contain the dramatic passion evident in all the Latin styles.

Examples of rhythms are:

Slow Rumba - Many of the movements and actions of Rumba seem to have an erotic meaning with this slow, romantic Latin dance that emphasizes the hips in telling a tale of love. It has an infectious rhythm that has been used by many musicians.

Bolero - Bolero is one of the most beautiful, graceful, romantic dances ever created, danced to very slow Rumba music and counted Slow Quick Quick. The idea of Bolero is a little like a game of yes, no... come here, go away... I love you, I love you not.

Bachata is popular guitar music from the Dominican Republic. Bachata is based on the bolero rhythm, and is often referred to as “The dance of Bitterness” It is not as romantic as the Rumba, and should portray heartbreak and sorrow.

Cumbia - African percussion and rhythms, Spanish structure and Amerindian melodies and melancholy all combine to create cumbia. During the twilight hours, the African slaves and indigenous cultures would congregate on the moonlit

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beaches. The dancer's patterns mirrored the continuous flow and rhythm of the ocean waves. The dance should portray a story of flirtation.

1.5.4 Latin Intensity

Brooding, aggressive and sharp moves should be reflected in Latin Intensity. The drama of the bullfight, the arrogance of the tango or flamenco should be highlighted. Dancers should command the attention of an audience with subtle yet sharp movement, strong body positions and the drama of the Latin music.

Examples of rhythms are:

Tango - Tango is like a seduction, one must dance it with fire and passion. This dramatic dance with its lightning quick head movements should have a sultry motion, stylish look, and a haunting sense of passion.

Flamenco - exclusively danced to guitar music, with or without hand-claps, the dancer physically interprets the words and emotion of the song through his or her movements, which include percussive footwork and intricate hand, arm and body movements.

Paso Doble - The Spanish March or One Step is portrayed by the man styling his body movements to look like a bullfighter, as he leads the lady as his cape. Paso Doble has its roots in Flamenco and Matador movements.

1.5.5 Latin

This theme allows use of any of the “Latin Passion”, “Latin Fire” or “Latin Intensity” themes. This allows slow or fast Latin music, performance should display the typical Latin flavour of the music chosen in both performance and costume.

1.5.6 Slow Rhythm

Graceful fluid motion is the hallmark of the slow rhythms, this theme should represent the grace and smooth motions of classic ballroom dance.

Examples of rhythms are:

Slow Foxtrot – This should be a smooth dance bearing in mind the basic rhythm "slow, quick, quick". The slow foxtrot displays all the grace and charm of the 30's gentleman and lady.

Blues – Music of the blues is essentially soulful and melancholy, expressing despair and sadness. The dance is characterised by slow, syncopated rhythmic movements, executed with deep knee bends. Languid, undulating body movements should be used to give feeling and mood to the dance.

Slow waltz - Waltz music has a very distinctive one-two-three tempo. The dance is characterized by rise and fall which gives a smooth, graceful movement around the dance floor.

1.5.7 Lively Ballroom

Quick lively motion with the grace of the grand ballrooms the hallmark of lively ballroom.

Examples of rhythms are:

Viennese Waltz - The Viennese Waltz is a fast Waltz that originated in Austria with composers such as Johann Strauss. Its exhilarating swoops and whirls give this dance a look of flying across the floor. The Viennese Waltz is the fastest of the Waltz tempos.

Quickstep - Quickstep and Foxtrot share a similarity of music, yet dance-wise the quickstep should be light on the feet with a skipping quality and a vivacious nature.

Fast Foxtrot – This should be a smooth dance bearing in mind the basic rhythm "slow, quick, quick". The fast foxtrot is a lively dance which flows with great ease.

1.5.8 Ballroom

This theme option allows use of either of the "Lively Ballroom or "Slow rhythm" themes. This allows use of any traditional ballroom music, performance should display the Ballroom flavour of the music chosen in both performance and costume.

1.5.9 50's & 60's Rock

This theme encompasses the traditional rock and roll in the 1950s / 1960s style where bobby socks and cool dudes led the rebellion against staid older styles of dance and music.

Examples of rhythms are:

Rock n Roll – Rock 'n' Roll music came into being in the early 1950s and along with it Rock n Roll or freestyle dancing. A gyrating, twisting, free-style dance with lively actions. Movements as seen in the Boogie Woogie, Jitterbug, Swing, Rock'n'roll, Watusi and Twist can be used.

1.5.10 70's & 80's Disco

This theme encompasses the Disco dancing styles of the 70's and 80's when movies such as "Saturday night Fever" brought disco dancing to a wide audience.

Examples of rhythms are:

Disco – Nightclub dancing, mirror balls and pulsating lights are all hallmarks of the Disco era. This was a style of dancing designed for the small dance floors in the discothèque where being the center of attention is the aim of the game. Utilising many of the moves of Rock n Roll and adding elements of semi choreographed group movements. During this craze many forms of the Hustle came to be such as the "Rope Hustle, Sling Hustle, Tango Hustle, West Coast Hustle, Street Hustle and of course the Latin Hustles.

1.5.11 Roaring 20's

From the gaiety of the 20's, the faster rhythms should represent the fun, frivolity and decadence the era was known for.

Examples of rhythms are:

Charleston – The Charleston is a variation of Foxtrot, which achieved widespread, but short-lived popularity during the 1920's. The distinguishing rhythmic characteristic of the Charleston is the uneven division of the measure. The Charleston is a lively and exuberant dance. It should give the feeling of fun and gaiety and should keep moving at good pace across the floor.

Lindy – Lindy Hop, also known as Jitterbug, is the authentic Afro-Euro-American Swing dance. It is an unabashedly joyful dance, with a solid, flowing style that closely reflects its music -- from the late 20's hot Jazz to the early 40's Big Bands.

The Black bottom – The Black bottom was basically a solo challenge dance. Predominately danced on the "Off Beat" and was the prototype for modern Tap Dance phrasing. The Dance featured the slapping of the backside while hopping forward and backward, stamping the feet and gyrations of the torso and pelvis/Hips like the Grind, while occasionally making arm movements to music with an occasional 'Heel-Toe Scoop' which was very erotic in those days.

1.5.12 Big Band

A **big band** is a type of musical ensemble associated with playing jazz music and which became popular during the Swing Era from the early 1930s until the late 1940s. Big bands evolved with the times and continue to today. A big band typically consists of approximately 12 to 25 musicians and contains saxophones, trumpets, trombones, singers, and a rhythm section. The terms **jazz band**, **jazz ensemble**, **stage band**, **jazz orchestra**, **society band** and **dance band** may be used to describe a specific type of **big band**.

Examples of rhythms are:

East Coast Swing - Is also known as Single-Time Swing, Triple-Step Swing, 6-Count Swing, Rock-a-billy, or Jitterbug. East Coast Swing has very simple structure and footwork along with basic moves and styling. It is popular for its forgiving yet elegant nature, and it is often danced to slow, medium, or fast tempo Jazz, blues, or rock and roll.

West Coast Swing - is believed to have evolved from Lindy Hop, though both have evolved into different dances for different musical tastes since the fork. There is still a large amount of crossover between the two dances and between the various styles.

Military – With much of the big band era encompassing the second world war it is not surprising that there was a large military influence upon this era of dance.

1.5.13 FOLK

Folk dances are traditionally performed during social events by people with little or no professional training. Every ethnic group has its own folk dances. In the USA, square dance qualifies as folk dance. In England, English contras and sets (also known as English Country Dancing) qualify as folk dance. Kolos are particular to Balkan countries.

Examples of rhythms are:

Polka – With a definite “A one and two” rhythm, dancers toss their feet in the air while executing turns in close embrace, toe-heel steps, gallops along the floor and other movements.

Hornpipe - The lively hornpipe is a traditional English folk dance in 2/4 or 4/4 time. Hornpipe is really very characteristic of the English in nature and is a very old Celtic solo dance that is very much based on the sailor's abilities during the dancing with the sailors originally performing it with folded arms. The steps are clearly ship-wise such as hauling in the anchor, climbing or rigging ropes etc. The hornpipe is generally thought of as a sailors' dance, and perhaps the best known example is the sailors' hornpipe used as a theme for the Popeye cartoons.

Jig - The jig is a folk dance type as well as the accompanying dance tune type, popular in Ireland and Scotland, and particularly associated with the former. It is transcribed in a time which is a multiple of three, 12/8 time for a 'single jig' or 'slide', 6/8 time for a 'double jig', and 9/8 time for a 'slip jig'.

Square Dance - Schottische - Reel

2. SOLO FREEDANCE

(CIPA regulations)

SD 9.02 FREE DANCE LIMITATIONS

- 9.02.01 A maximum of one (1) spin, in addition to the required spin, with a minimum of two (2) revolutions (less than two (2) revolutions is not considered a spin).
- 9.02.02 Small dance jumps are permitted but must not exceed more than one revolution with the total number of jumps not exceeding three (3) including the set jump
- 9.02.03 A free dance programme which contains more than above number of spins or jumps will be penalized by the judges, for each violation 0.3 in the 'B' mark. (see table below)

SD 9.03 FREE DANCE SET ELEMENTS

- 9.03.01 Set Element that ***MUST BE INCLUDED*** in a Free Solo Dance programme are:
- One Dance Spin, minimum of two (2) revolutions (less than two (2) is not considered a spin).
 - One small jump [not more than one (1) revolution].
 - One diagonal step sequence – extending as near as possible to the diagonal of the skating surface.
 - One straight line step sequence commencing from a standing start – along the long axis of the rink extending as near as possible the full length of the skating surface.
- 9.03.02 Each set element not performed will be penalized by the judges, for each violation, 0.3 in the 'A' mark (see table below)

FREE DANCE – SOLO DANCE

1	Entrance & Exit longer than 15 seconds	0.1 for each extra second	Deduction by the Referee
2	Timing Fault	0.2 minimum	By the Judges – B Mark
3	Falls Small	0.1-0.2	By the Judges – B Mark
	Medium	0.3-0.7	By the Judges – B Mark
	Major	0.8-1.0	By the Judges – B Mark
4	Each set element not performed	0.5	By the Referee – A Mark
5	Excess jumps/spins and/or revolutions	0.2	By the Judge – A Mark

3. SOLO DANCE NOTES & PATTERNS

The following dance notes and others, which will be included in the manuals from time to time, are the required solo dance notes for Oceania Championships.

These notes and patterns must be utilised when competing in a solo dance event at the Oceania Championship.

CASINO MARCH (Advanced Masters)

Modified for solo dance ONLY

MUSIC: March 4/4
PATTERN: Set

TEMPO: 100 beats per minute
START: Step1, Count #1

DANCE NOTES.

- a. In the Casino March, 14 steps complete one sequence of the dance.
- b. This is a 28 beat pattern.
- c. Step 4 is commenced as a cross roll.
- d. Steps 3 and 4 should both be definite outside edges.
- e. Step 8 is a 6 beat forward outside change edge swing. The change of edge occurs on the 5th beat of the step, count #3 of the music. The timing of the swinging of the free leg shall be at the discretion of the skater. However it should be expressive of the rhythm.
- f. Steps 10 and 11 are an open held Mohawk, (RIF-LIB).
- g. Steps 12 and 13 are an open held Choctaw (ROB-LIF) and care should be taken not to hook the ROB edge.
- h. Steps 13 and 14 should be definite inside edges, step 13 creating an inverted corner lobe.
- i. Both sides of the corner sequence should be symmetrical.

COMMON ERRORS.

- 1. Steps 4 and 5, the crosses will aim shallow and the dance will begin to drift down the floor.
- 2. Step 8 (ROIF- Swing) will aim too deep and the dance will change the baseline.
- 3. Step 13 will aim deep and distort the corner barrier lobes.

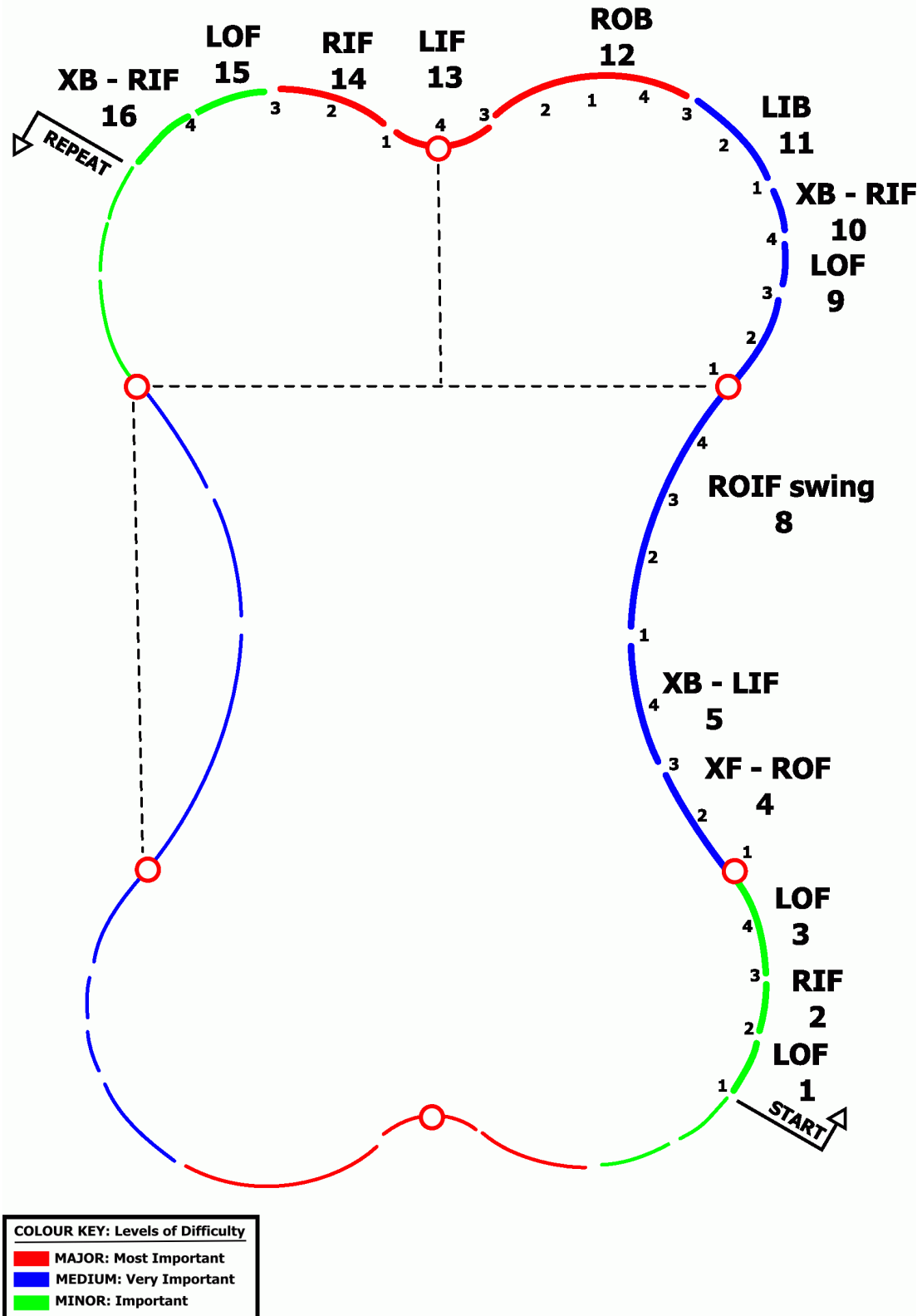
GENERAL.

When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skater who “skates” the dance and has mastered all components as opposed to the skater who simply steps through the dance and shows very poor skating skills.

CASINO MARCH

Modified for Solo Dance

Short Pattern



EUROPEAN WALTZ (Youth)

Modified for solo dance ONLY

MUSIC: Waltz $\frac{3}{4}$
PATTERN: Set

TEMPO: 120 beats per minute
START: Step 1 on count #1

DANCE NOTES

- a) The basic edges of the European Waltz consist of a back outside edge, a forward outside three turn, and a second back outside edge. Semi-circular lobes of these edges are skated along the sides of the rink, the first starting towards the centre, the second starting towards the barrier, etc.
- b) The back outside edge is started as an open stroke. All threes should be clean, not pulled. After the turn, the free foot should be placed on the floor (not dropped), close to and slightly behind the inside back edge of the tracing foot. All steps from backward to forward should be from behind the heel.
- c) The rotation of the skater is continuous throughout each lobe, and reverses its direction at the beginning of each new lobe. The rotation should be well controlled, and is best accomplished with the free foot kept close to the skating foot. Slight checking is necessary after the three turns in order to prevent over-rotation. Care should be taken to see that the lobes along the side of the rink are full semi-circles so that each of them starts directly towards or away from the barrier and long axis.
- d) A three (3) lobe pattern is skated at all times, regardless of floor size.

COMMON ERRORS

- 1 Difficulty with change of rotation when changing from one lobe to another.
- 2 Poor control of rotation after 3 turns.
- 3 Hooking of edges on OB.
- 4 Poor Timing.
- 5 Poor Posture baseline.

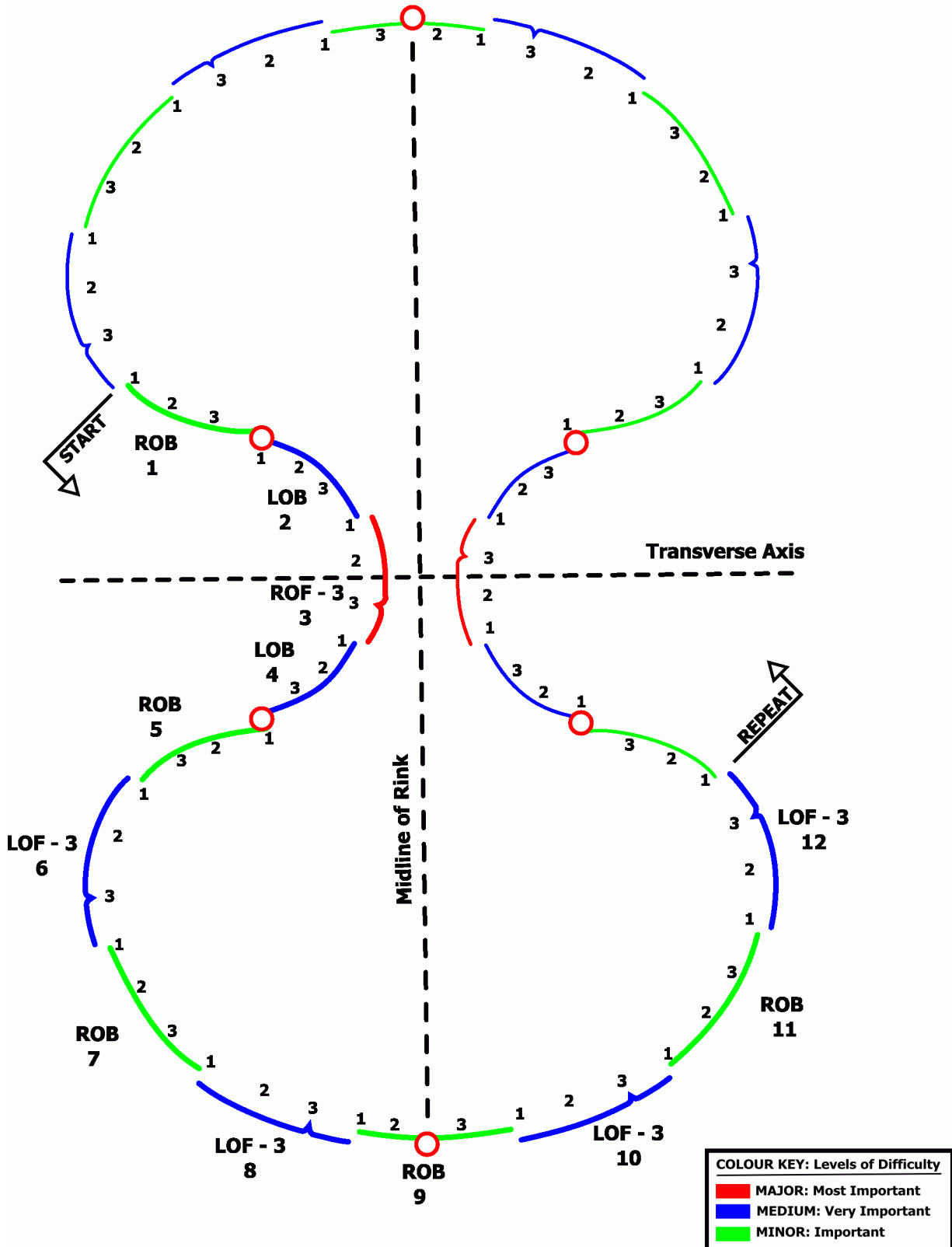
GENERAL

When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance.

Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skater who “skates” the dance and has mastered all components as opposed to the skater who simply steps through the dance and shows very poor skating skills.

EUROPEAN WALTZ

Modified for Solo Dance



FASCINATION FOXTROT (Advanced Masters)

Modified for solo dance ONLY

MUSIC:	Foxtrot 4/4	TEMPO:	92 beats per minute
PATTERN:	Set	START:	Step1, Count #1
AXIS:	45 degrees approx		

DANCE NOTES

- a. In the Fascination Foxtrot 15 steps complete one sequence of the dance.
- b. Steps 1 and 2 are aimed to the barrier.
- c. Step 2 is a raised chasse.
- d. Steps 7a and 7b (LOF to ROB) complete a dropped open mohawk turn.
- e. On step 8 (LIB) the free leg movement is optional.
- f. Step 10 is a LOF three turn and should be turned on the second count of the step.
- g. Step 12 is a crossed chasse step aimed towards the barrier.

COMMON ERRORS

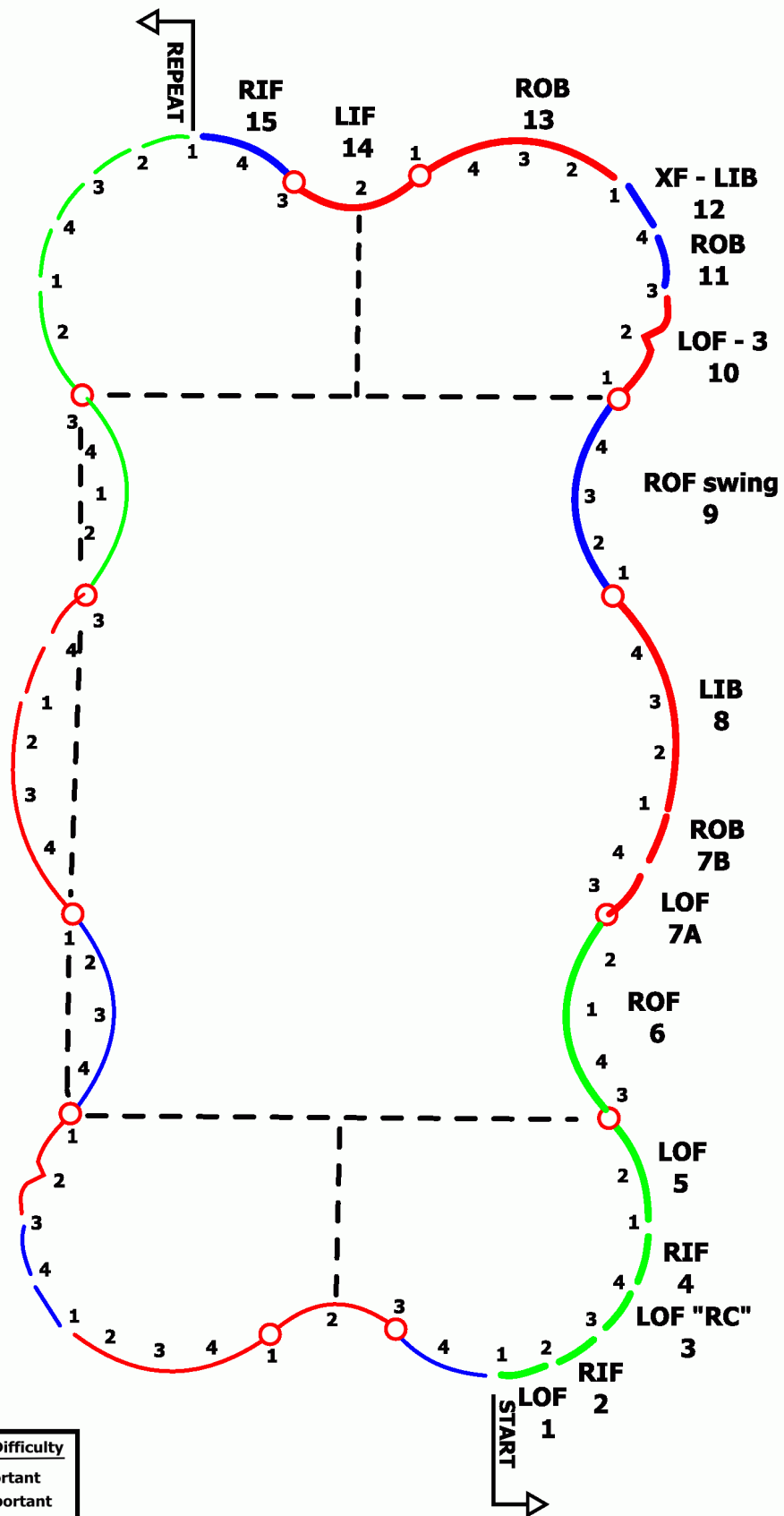
1. The three turn is kicked flat.
2. Step 8 (LIB) is flat or rocks over to an outside edge.
3. The dropped open Mohawk turn is flat or a Choctaw.
4. Poor body position on step 6.
5. Lunging going from step 13 to 14
6. Step 12 (XF-LIB) is not executed close and neat and skaters will often deviate from the arc.
7. Step 14 is not aimed to the centre.

GENERAL

When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skater who "skates" the dance and has mastered all components as opposed to the skater who simply steps through the dance and shows very poor skating skills.

FASCINATION FOXTROT

Modified for Solo Dance



COLOUR KEY: Levels of Difficulty	
	MAJOR: Most Important
	MEDIUM: Very Important
	MINOR: Important

FEDERATION FOXTROT (Cadet)

Modified for solo dance ONLY

MUSIC: Foxtrot 2/4
PATTERN: Set

TEMPO: 96 beats per minute
START: Step1, Count #1

DANCE NOTES

- a) The dance starts with (1) Right Back Outside edge, followed by (2). Crossed in Front Back Inside, with a Right Back Outside edge (3) and a run (4) followed by Right Back Outside edge (5) all going towards the Centre.
- b) Step (6) Left Back Outside is followed by step (7) Right Forward Outside 3 turn.
- c) Step (9) Hold Free Leg back for 2 beats, swing forward on 3rd beat and turn a Counter on the 5th beat. The Free Leg is held forward, in line with the tracing, after the Counter.
- d) Steps (10, 11 & 12) should be strong edges curving around the bottom of the rink, aimed toward the centre.
- e) Step (11) Hold the free leg still and out on this 4 beat edge.
- f) Step (15) Similar to step (9) but with a 3 turn after the Counter on the 6th beat Hold the free leg close to the tracing foot whilst making the 3 turn and raise the free leg on the 7th beat. **THIS 8 BEAT MOVEMENT IS THE HIGHLIGHT OF THE DANCE**
- g) Step (16) Left Forward Outside 3 Turn. Do not overturn otherwise you will impede restart edges.

GENERAL

When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skater who "skates" the dance and has mastered all components as opposed to the skater who simply steps through the dance and shows very poor skating skills.

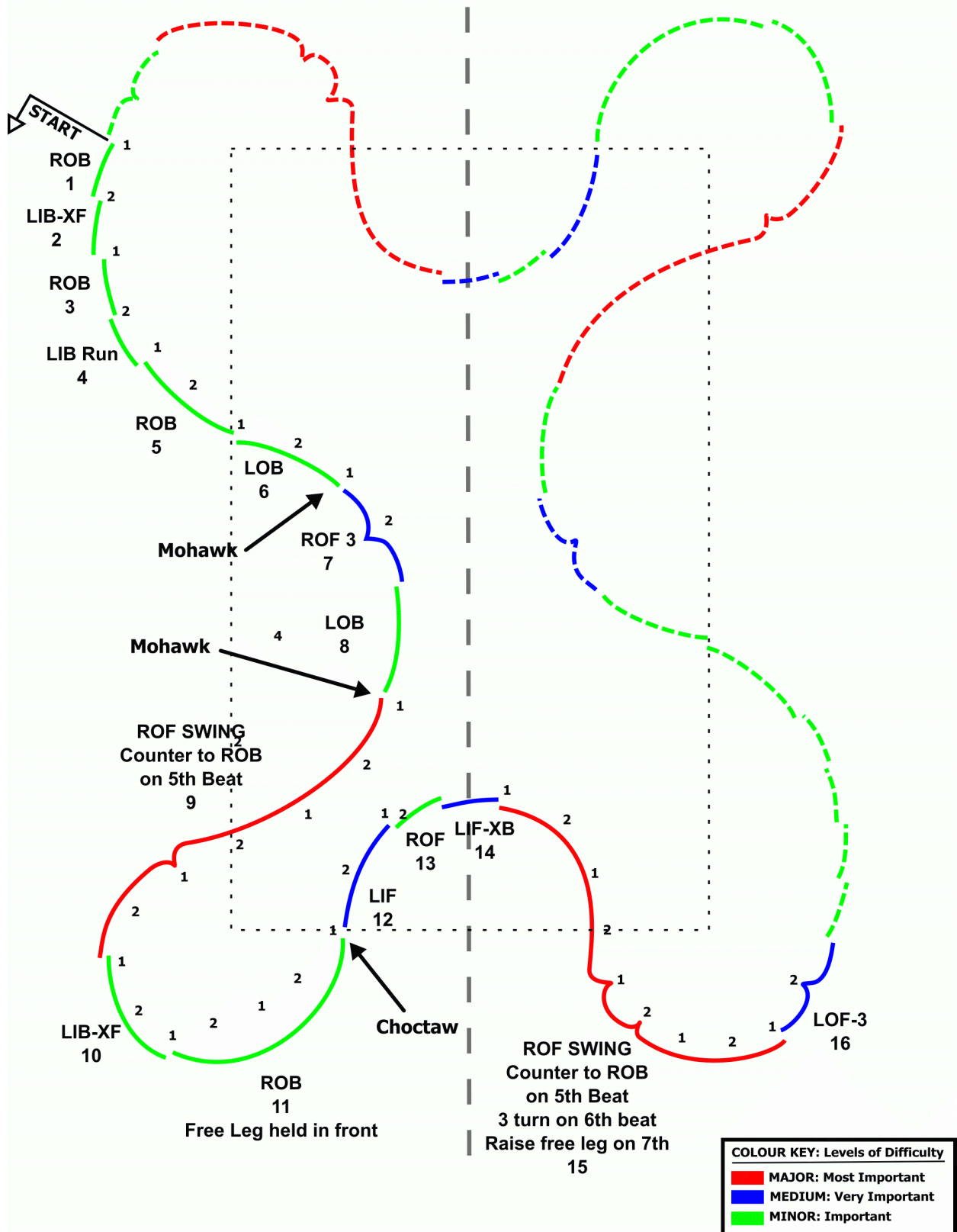
FEDERATION FOXTROT (Cadet)

List of Steps:

No	Description	Beats
1	ROB	1
2	LIB Crossed in Front	1
3	ROB	1
4	LIB Run	1
5	ROB	2
6	LOB	2
7	ROF 3 Turn to BI	2
8	LOB	2
9	ROF Swing Counter to RBO on 5 th Beat	6
10	LIB Crossed in Front	2
11	ROB Free Leg Held in Front	4
12	LFI	2
13	ROF	1
14	LIF Crossed Behind	1
15	ROF Swing Counter to ROB on 5 th Beat, 3 Turn to RIF on 6 th Beat Lift Free Leg on 7 th Beat	8
16	LOF 3 Turn to LIB	2

FEDERATION FOXTROT

For Solo Dance



IMPERIAL TANGO (Youth)

Modified for solo dance ONLY

MUSIC: Tango 4/4
PATTERN: Set

TEMPO: 104 beats per minute
START: Step 1 on count #1

DANCE NOTES

- a. In the Imperial Tango 16 steps complete one sequence of the dance.
- b. There are no optional steps for this dance. All skaters will skate the dance as diagrammed.
- c. Step 1 starts just past the midline of the skating surface, and is aimed toward the barrier. The next step (RIF) one beat, is a run step aimed around the lobe.
- d. Step 3 is a LOF (2 beats) to a flat (1 beat) to a LIF (1 beat) using 4 beats. This step aims down the floor and travels around so that the flat portion aims slightly towards this midline. The inner portion of the edge still comes to the midline.
- e. The inner-inner Mohawk steps 3 and 4 the RIB edge is to the instep of the left skate. The RIB step 4 then comes off the top of the centre lobe.
- f. Step 6 must end facing towards the barrier in order to allow step 7 to aim strongly toward the barrier to prevent the remainder of the very large lobe from moving around the corner which will distort the restart.
- g. Step 7 is a LOF-XR three turn. The skater then skates a ROB 1 beat edge, followed by a 1 beat LIB cross in front chasse. Step 10 ROB 2 beat edge to a LOF 1 beat edge, constitutes a back-to-forward dropped open Mohawk turn.
- h. Steps 13 and 14 LOF 2 beats and ROB 2 beats constitute a closed Mohawk turn. On step 14 the shoulders must be in line with the tracing.
- i. The start of step 16 must occur at the midline of the skating surface.

COMMON ERRORS

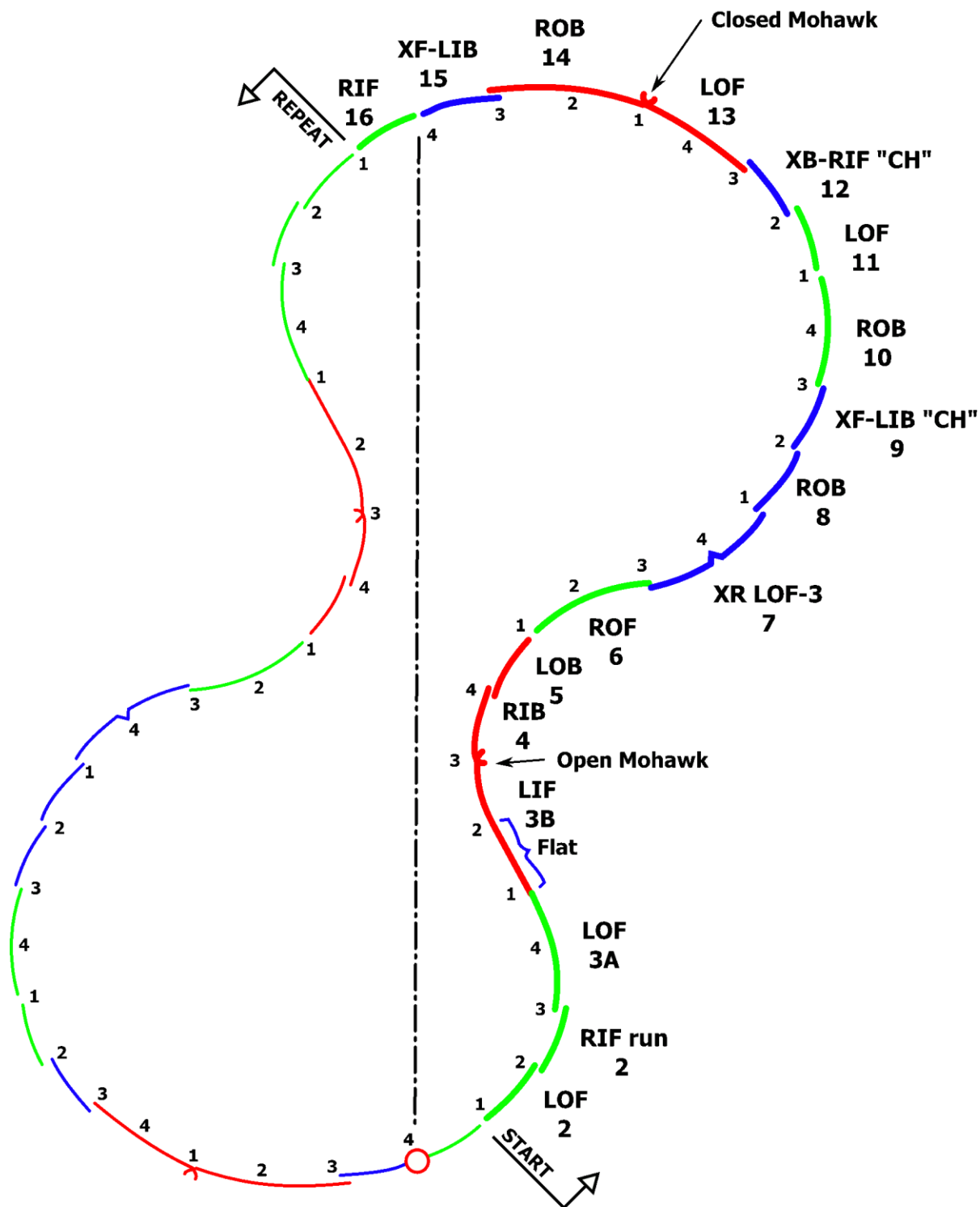
1. When Step 1 begins too far down the floor it will be too close to the barrier, thereby not leaving enough room for the very large barrier lobe.
2. Rotation on the closed Mohawk steps 13 and 14 will result in a poor cross in front and a poor aim and edge on the inner to inner Mohawk turn.

GENERAL

When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skater who “skates” the dance and has mastered all components as opposed to the skater who simply steps through the dance and shows very poor skating skills.

IMPERIAL TANGO

Modified for Solo Dance



COLOUR KEY: Levels of Difficulty	
MAJOR: Most Important	(Red)
MEDIUM: Very Important	(Blue)
MINOR: Important	(Green)

LA VISTA CHA-CHA (Masters)

Modified for solo dance ONLY

MUSIC: Cha-Cha 4/4 Counting 1-2-3-4 TEMPO: 100
PATTERN: Set START: Step1, Count #1

DANCE NOTES

- a. In La Vista Cha-Cha 18 steps complete one sequence of the dance.
- b. There are no optional steps for this solo dance. All skaters will skate the 32 beat pattern.
- c. Steps 1 and 6 are outer forward cross rolls. The take-offs are crossed-foot crossed tracing and close.
- d. Steps 2 and 7 are crossed chasse steps. The take-offs must be crossed foot, crossed tracing and close.
- e. Step 11 and 12 are outer forward cross rolls. The take-offs must be crossed-foot, crossed tracing and close.
- f. Steps 11 and 12 are a Cha-Cha tuck. The free leg extends to the rear on count #1 of the step, tucks in behind the employed leg on count #2, and then extends to the rear again on count #3.

COMMON ERRORS

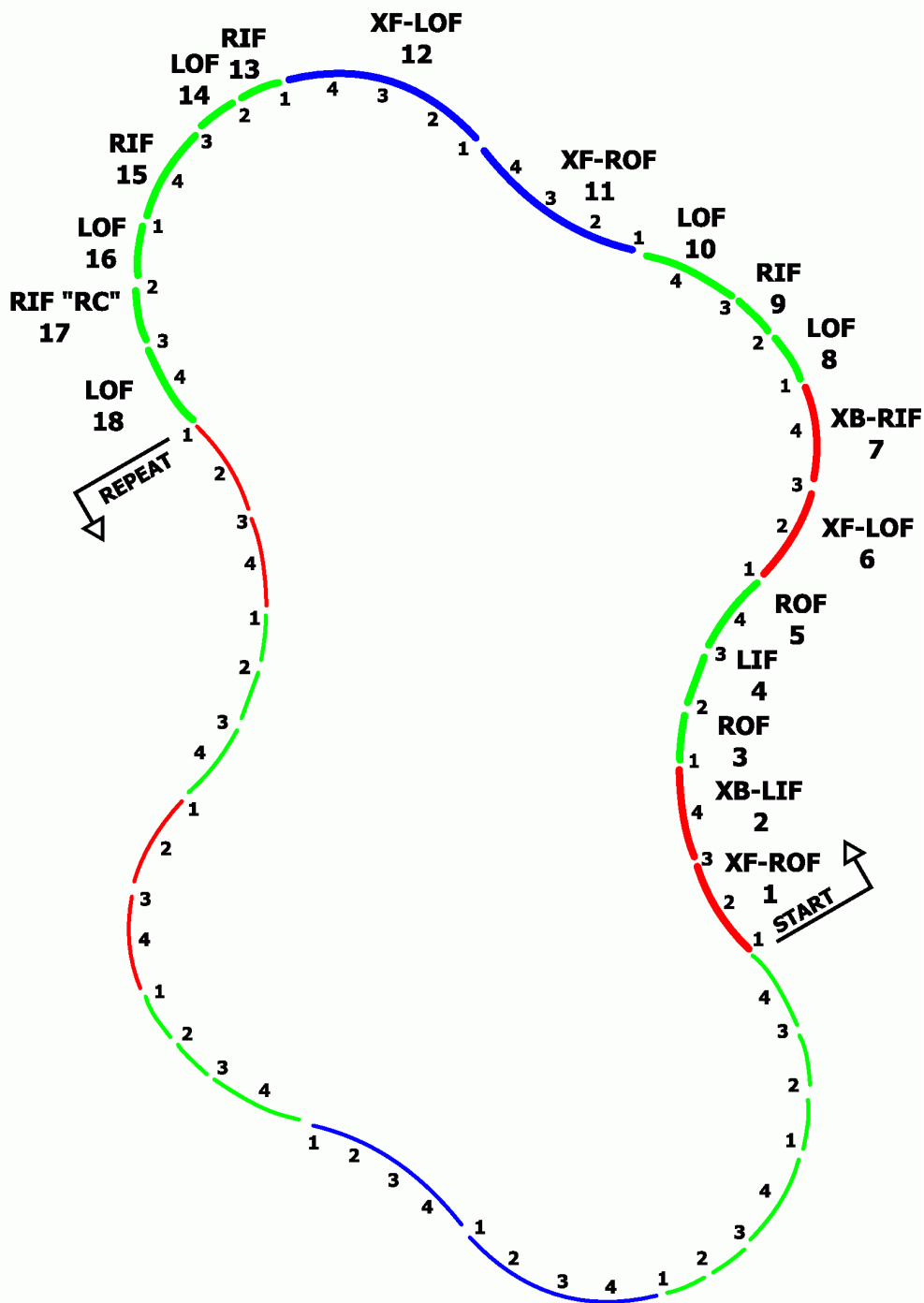
1. Poor timing
2. Back and forth rocking motion on cross-rolls and crossed chasses.
3. Step 11 will slow down causing the skater to lunge.

GENERAL

When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skater who “skates” the dance and has mastered all components as opposed to the skater who simply steps through the dance and shows very poor skating skills.

LA VISTA CHA CHA

Modified for Solo Dance Pattern 2



COLOUR KEY: Levels of Difficulty	
Red	MAJOR: Most Important
Blue	MEDIUM: Very Important
Green	MINOR: Important

MONTEREY TANGO (Masters)

Modified for solo dance ONLY

MUSIC: Tango 4/4
PATTERN: Set

TEMPO: 100 beats per minute
START: Step1, Count #1

DANCE NOTES

- a. In the Monterey Tango 16 steps complete one sequence of the dance.
- b. There are no optional steps for this solo dance. All skaters will skate the 28 beat pattern.
- c. Step 2 and step 6 are crossed progressive take-offs. These are crossed tracing-crossed foot progressive movements. There should be no noticeable forward-backward-forward movement of the right foot in this execution.
- d. Step 5 LIOF is a change of edge occurring on count #3, the third count of the step, thus making 2 beats on an inside edge and 2 beats on an outside edge. There should be no noticeable violent or exaggerated movements of shoulders or hips on this step. The movement of the free leg during this step is at the skaters discretion.
- e. In the drawing of this dance you will note a broken line across the pattern - this is from the beginning of the barrier lobe on one side of the pattern to the end of the barrier lobe on the other side of the pattern.
- f. The broken line in the centre of the pattern is to illustrate how “both parts” of the barrier edge pattern around the corner are symmetrical.

COMMON ERRORS

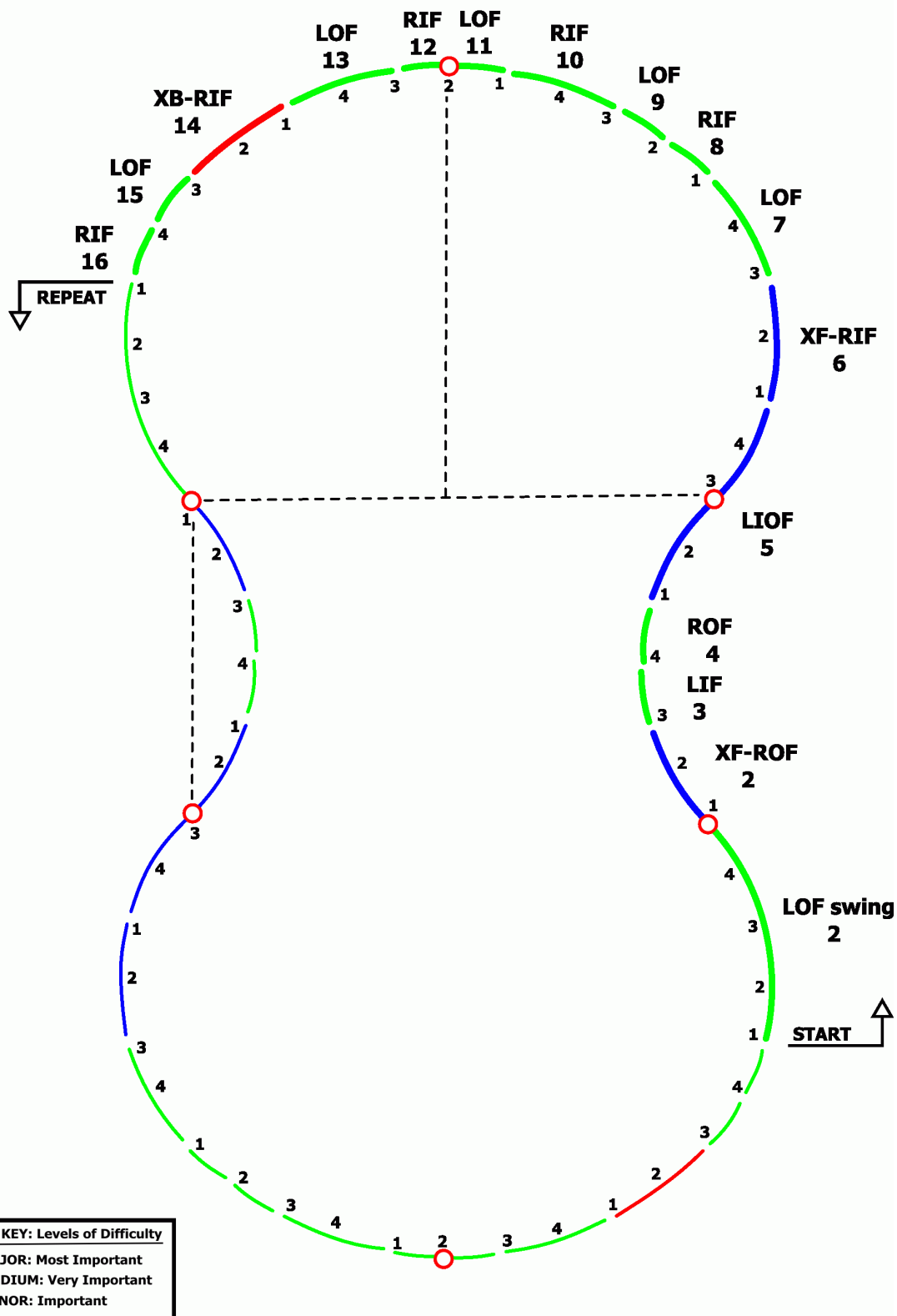
1. During the execution of step 2 and 6 the crosses are faked or inline.
2. Noticeable forward-backward-forward movement of the right foot during the execution of steps 2 and 6.
3. The change of edge on step 5 occurring too late.
4. Poor posture baseline with violent and exaggerated movements.

GENERAL

When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skater who “skates” the dance and has mastered all components as opposed to the skater who simply steps through the dance and shows very poor skating skills.

MONTEREY TANGO

Modified for Solo Dance



OCEANIA SOLO DANCES – CADET, YOUTH, MASTERS & ADVANCED MASTERS

SIESTA TANGO (Cadet)

Modified for solo dance ONLY

MUSIC	Tango 4/4	TEMPO	100 beats per minute
PATTERN	Set	START	Step 1, count #1

DANCE NOTES

- a. On step 8 swing forward on the third count and back on the fifth count. The change-of-edge occurs on the fifth count. A good upright body posture (hips and shoulders) square to the tracing should be maintained on this step.
- b. This is a "set-pattern" dance. Both parts of barrier lobe pattern going around the corner of rink should be symmetrical and the lobing proportioned to suit rink conditions.
- c. Step 2, XB-RIF and step 7, XB-LIF, and step 15, XF-LIB are crossed chasse take-offs. These should be crossed foot take-offs. Step 6 is commenced as a forward cross roll. There should be no noticeable forward-backward-forward- movement of the right foot for the cross take-off of step 6. The aim is out so that the arc of the pattern will not be disturbed.
- d. Step 12 following the dropped open Mohawk should be commenced from the parallel "AND" position.

GENERAL

When skating solo dance good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skater who "skates" the dance and has mastered all components as opposed to the skater who simply steps through the dance and shows very poor skating skills.

SIESTA TANGO

Modified for Solo Dance

