



# **SOLO DANCE SKATING MANUAL 2013**

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## **INTRODUCTION**

The committee wishes to thank the contributors to this NZFRS Official Roller Dance Manual. In doing so, special mention must be made of the help extended by Roller Sports Australia with some of the dance diagrams, associated notes and illustrations.

## **OPTIONAL STEPS**

Optional Steps are not used in New Zealand unless specifically directed by the NZFRS Artistic Committee.

## **EDGE DESCRIPTIONS**

As dance diagrams and notes have been collected from a number of sources, both the International as well as the Alternative American/Australian descriptions have been used. A listing of the International edge descriptions with their alternatives will be found later in this manual

## **GENERAL REGULATIONS**

Dances should be skated in the INTERNATIONAL STYLE with careful attention being given to the timing and the rhythm of the music. All edges and turns should be smooth and clean in order to preserve the symmetry of the dances. All raising and lowering of the body being effected by straightening and bending the skating leg. All violent and angular movements to be avoided. The movement seeming to be executed with ease and grace.

Also refer to “General Tips on Skate Dancing below”.

## **AWARDING MARKS**

In awarding marks the out of the scale of ten the judges shall consider the following:

- The correct timing of the dance to the music;
- The placement of steps in relation to the required pattern;
- The accuracy with which the skaters follow the requirements of each dance;
- The movement of the dances in rhythm with the music and the relation of this movement to the character of the music;
- The style of the dancer as shown by their carriage, and form.

## **GENERAL TIPS ON SKATE DANCING**

- Upright body, not bent at the hips, but without being stiff. Eyes up, listen to the music don't watch the floor. Head held upright;
- Aim steps to the pattern of the dance;
- NEVER “sit” on the skate, stand up on it, stay on the middle part of the skate, keep off the heel, bend at the knee;
- Keep the head, shoulders and hips over the skate;
- Watch that all stroking is done close. There should not be a large gap as feet come together for the new step. This is the “AND” position.

## **DEFINITIONS**

### **TIMING:**

The proper relationship of the steps and other body movements to the music. The skater shall co-ordinate their body movements such as rotation, knee bending, free leg swings etc with the music so that each stroke is completed smoothly and the transfer to the new skating foot or turn is made without pause or rush.

### **EXPRESSION:**

The skater's movement and attitude which interprets the character of the music so that an audience is aware of the type of music by movement of the skater as well as the sound. The use of rapid or slow changes in dance motion is one way of expression. Free leg swings can be used to advantage. For example, in a tango, the skater may delay the movement of the free leg slightly. Expression makes the difference between a mechanical and an artistic performance.

### **FORM:**

The carriage of the dancer, in so far as it improves their appearance, is form. This includes relaxed, upright carriage, erect head (not looking down or up and in line with the body), free hip turned out, soft skating knee, extended and pointed toes, close take-offs with neat footwork and easy flowing body movements. Wide stepping is a common fault, which is judged in this category.

### **ACCURACY:**

The ability of the skater to demonstrate that they can skate the proper sequence and length of edges, change of edges, and turns. Such faults as flats, incorrect execution of Mohawks, lack of quality of edge (inconsistent or wobbly edges) and poor or jumpy turns are common mistakes in this category.

### **PLACEMENT:**

The correct skating of the prescribed pattern or, in optional pattern dance, the adherence to the plan of the dance. In both cases, placement covers the intelligent location of the steps within the skating area to use the available surface geometrically. Such areas as direction of take-offs, curvature of edges and ability to repeat the pattern skated on successive rounds are judged in this category. A pattern, as skated, is not the end in itself but rather the result of good accuracy. Patterns as drawn in rulebooks are guides, not photographic reproductions of actual skating.

### **INTRODUCTORY STEPS:**

Commonly called starting steps or opening steps. Introductory steps are optional except as noted and are not judged except that they cannot exceed 24 beats. The edges used for the 24 allowed beats are optional to the discretion of the skater. Theatrical poses and obvious pushing should be avoided since both are unattractive. Steps chosen must use a full number of bars of music so that step number one of the dance starts on the strong beat as well as on the correct beat.

NOTE: In some dances, a specific start is called for.

### **STARTING STEP:**

The actual starting step is -Step No. 1 or optional noted steps of the dance after the introductory steps.

### **RHYTHM:**

Rhythm is the regularly repeated long and short as well as strong and off beat notes which give the music its character.

## **TWO FOOT TURNS:**

### **MOHAWK:**

A turn from forward to backward (or vice versa) from one foot to another on edges of the same character, i.e. outside to outside or inside to inside. The following definitions are of forward Mohawks (those begun on a forward edge):

#### **CLOSED MOHAWK:**

A Mohawk in which the free foot is placed on the floor along the outer edge side of the skating foot at the heel. Following the weight transference, the position of the new free foot is in front of the toe of the skating foot. The final closed free hip position gives this Mohawk its name - tracings do not cross.

#### **OPEN MOHAWK:**

A Mohawk in which the free foot, during the skating of the forward edge is turned open, then brought to the floor so that it strikes on the inner edge side of the skating foot. The free foot, as it becomes the skating foot, maintains a continuous motion and sweeps the skating foot off the floor and this latter foot maintains an open hip position as it leaves the floor. Tracings cross.

#### **OPEN OR CLOSED SWING MOHAWK:**

A Mohawk in which the free leg is swung forward past the skating foot and is brought back close beside the skating foot before stepping down. It may be either an open or a closed swing Mohawk depending on where the new skating foot takes the floor and the position (open or closed) of the new free hip.

#### **DROPPED MOHAWK:**

A Mohawk, either open or closed, after which the second or turn edge is not to be held longer than one beat of music.

#### **HELD MOHAWK:**

A Mohawk, either open or closed, the second turn or stroke of which is held longer than one beat of music.

### **CHOCTAW:**

A turn from forward to backward (or vice versa) from one foot to another on edges of a different character, i.e. outside to inside or inside to outside. The following definitions are of forward Choctaws (those begun on a forward edge):

#### **CLOSED CHOCTAW:**

A Choctaw in which the free foot is placed on the floor along the outer edge side of the skating foot at the heel. Following the weight transference, the position of the new free foot is in front of the toe of the skating foot when executing a forward to back turn, whereas the position would be leading on a back to forward turn. The final closed free hip position gives this Choctaw its name. Back to forward turns should be struck from behind the heel.

#### **OPEN CHOCTAW:**

A Choctaw in which the execution is identical to the open Mohawk except for the different character of the edges.

#### **OPEN OR CLOSED SWING CHOCTAW:**

A Choctaw in which the free foot is swung forward past the skating foot and is brought back close behind the skating foot before stepping down. It may be either an Open or Closed Choctaw depending on where the new skating foot takes the floor and the position (Open or Closed) of the new free hip.

## **NOTES ON THE DANCE DIAGRAMS**

A dance diagram, if simple and concise, is of great assistance to all skaters. At a glance, these diagrams show sequences of steps, axes, edges, pattern layouts and the direction in which the steps should be aimed. The relationship of the dance diagram to the actual skating of the dance should be maintained as closely as possible for correct dance execution and musical expression.

## **PATTERNS**

The dances are diagrammed with constant curvature for each individual lobe along a reference baseline moving around the skating surface in a counter-clockwise direction. Each step is drawn so that its length represents a constant proportion to the total length of the dance pattern. Thus, a two beat edge is twice the length of a one beat edge and a four beat edge is twice that of the two beat edges. The diagrams show, as clearly as can be reproduced on paper, the skating direction and depth of arc for each edge of the dance, as well as its position on the overall pattern. While the actual skating of the dance in these respects may vary somewhat from the printed diagram, this variation should not be such that the pattern and the lobes are distorted, or that edges become flats or near flats, or that the flow of the dance along the skating surface is impaired.

**BORDER DANCE:** A border dance may be started at any point on the baseline

- A dance, the steps of which have no required or set location on the floor;
- A dance skated so that the movement of the skater changes the location of the steps on the surface on each circuit.

**SET PATTERN:** Each step of the dance has a fixed position on the rink. The dance should start at one certain spot and end at another certain spot. Each circuit of the dance should superimpose similar to a compulsory figure.

**PREFERRED PATTERN:** A dance that lends itself to different patterns. The skater may choose their own pattern but it must be the same for each repetition of the dance. For these dances a specific diagram is published but it is NOT obligatory to use this particular pattern and the use of any other layout which does not alter the edges nor place the skater in awkward positions on the floor, must not be penalised by the judges.

**CIRCULAR AND EIGHT FORM PATTERN:** These patterns should be skated on true circles of equal size with the long axis maintained along with superimposition

## **STEP IDENTIFICATION**

The steps for each dance are numbered on the diagrams for easy reference. Although most dances will begin at Step Number 1, many dances provide an optional position for starting which may be determined from the text of the dance. All dance steps are progressive unless otherwise indicated. The type of step used throughout the dance is indicated alongside the diagram by means of abbreviations e.g.

### ***International Term & Description***

LFO- Left Forward Outside edge.  
LFI - Left Forward Inside edge.  
RFO-Right Forward Outside edge.  
RFI - Right Forward Inside edge.  
LBO -Left Back Outside edge.  
LBI - Left Back Inside edge.  
RBO -Right Back Outside edge.  
RBI - Right Back Inside edge.

### ***Alternative Term & Description***

(LOF - Left Outside Forward edge)  
(LIF - Left Inside Forward edge)  
(ROF- Right Outside Forward edge)  
(RIF - Right Inside Forward edge)  
(LOB - Left Outside Back edge)  
(LIB - Left Inside Back edge)  
(ROB- Right Outside Back edge)  
(RIB – Right Inside Back edge)

## **MUSIC**

The numbers placed alongside the tracing of each step shows the relationship of the music to the steps of the dances on the diagrams. While the number does not show the duration of each step itself, this can be determined by counting the number of beats of music indicated by the number of digits shown alongside the tracing of each step.

The metronome tempo prescribed for the dances are official for all tests and competitions. No deviation will be permitted so that all parts of the country will skate and be tested at a uniform speed. The tempo of each dance has been set so that the utmost grace and beauty of the routine will be displayed.

## **LOBES**

<b><i>CENTRE LOBE EDGES</i></b>		<b><i>BARRIER LOBE EDGES</i></b>	
RFO	(ROF)	RFI	(RIF)
LFI	(LIF)	LFO	(LOF)
RBI	(RIB)	RBO	(ROB)
LBO	(LOB)	LBI	(LIB)

Lobes that travel into the centre of the dance pattern, being to the inside of the Baseline reference point, are called CENTRE LOBES and the rotation of their edges is in a clockwise direction. These lobes would make indentations on the overall dance pattern.

Lobes that travel outward, toward the rink barrier and return to the Baseline, are known as BARRIER LOBES and the rotation of their edges is in the same counter clockwise direction as the general pattern of the dance. A continuous, unbroken Barrier Lobe travelling completely around the rink would cause the dance pattern to be either round or oval.

A Barrier Lobe will always be followed by a Centre Lobe or vice-versa.

Dances are constructed with various sizes of lobes. In a particular dance, the size of the lobe will be determined by the number of musical beats allotted to it, thereby regulating the length of time that the employed skate will travel on the lobe.

When a lobe shall consist of more than a single edge, all the edges that make up this lobe will conform to a constant curvature of the lobe just as though the lobe were one continuous edge from baseline to baseline.

## **LOBE AIM**

The employed skate's angle or degree of departure from the baseline on each new lobe is referred to as the AXIS of the dance. Although dance axes may vary between dances, the axis of any particular dance should never change when once set on the first lobe of the dance.

The term AIM, as used in dance skating, is the starting direction of all edges. An edge, originating from the baseline, must have its Aim conform to the Axis of the dance. All subsequent steps on the lobe must be properly aimed to follow the general curvature of the whole lobe, maintaining a constant, even arc.

When any one of the possible eight skating edges shall originate the lobe from the baseline, it will have a fixed direction of aim. RFO - LFI - RBI - LBO edges are only used for Centre lobes. Barrier lobes make use of RFI - LFO - RBO - LBI edges only.

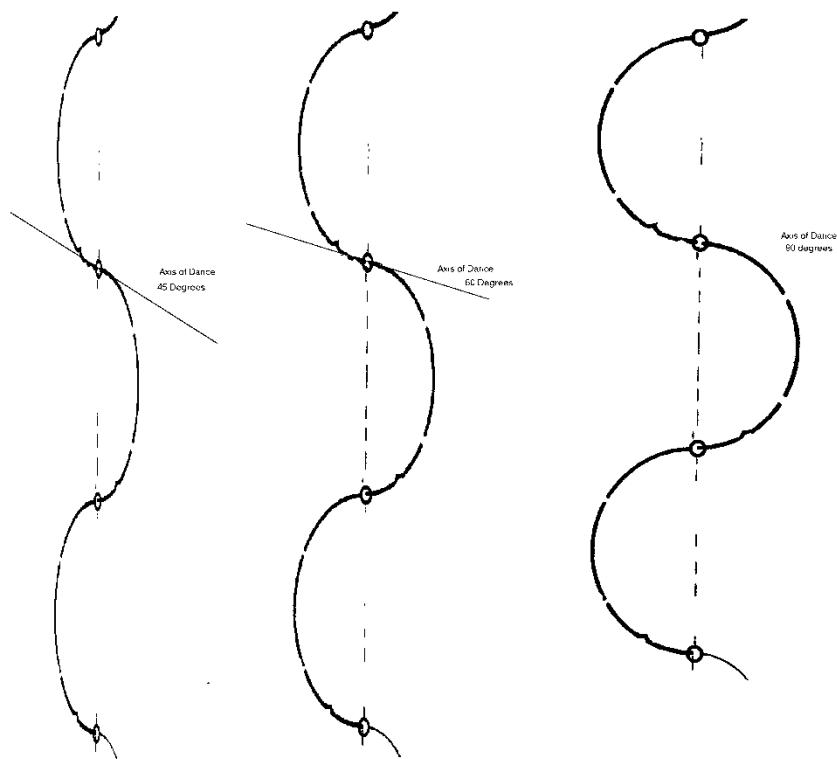
NOTE: In some time honoured dances, the normal location of steps Centre or Barrier Lobes is not followed. Such steps are exceptions to the above order and are not to be construed as to permit such variations not specifically allowed.

### **AXIS OF SKATE DANCING**

The skate dances cross and re-cross the baseline (lines of travel or "continuous axis") at certain varying angles. These angles are expressed in degrees of arc. Three different angles cover all of the present day dances - 45° 60 and 90°. For example, the Fourteen Step is skated at 45 deg, the foxtrot at 45 to 60 deg and the European Waltz at 90° (each approximately).

Called AXIS for short, the axis of a skate dance is the angle at which the lobes of the straightaway steps of the dance cross and re-cross the baseline.

The actual axis of a dance must necessarily vary from rink to rink in order to adjust the pattern as diagrammed to suit the differences in rink sizes and shapes.



The three diagrams above show the same lobes of the Glide Waltz skated at the three angles mentioned previously. It is well to know and skate the correct "axis" in executing a dance for the character of the dance may be considerably altered by deepening or reducing the edge.

### **LIMITATIONS**

Factors that cannot be diagrammed include style, carriage, rhythm, footwork and interpretation.

## **DANCE DIAGRAM ABBREVIATIONS**

R	=	right foot	X-ROLL	=	cross roll
L	=	left foot	XF	=	crossed in front
F	=	forward	XB	=	crossed behind
B	=	backward	-S-	=	swing of free leg
O	=	outside edge	Ch	=	chasse
I	=	inside edge	"RC"	=	raised chasse
C-E	=	change of edge	Br	=	bracket
-3	=	three turn	Co	=	counter
Rk	=	rocker			

## **BRIEF GLOSSARY:**

**RAISED CHASSE:** The lifting of the foot should be clearly defined (approximately 1 inch or 2.5cm height) and should be parallel to the floor and the feet side by side, finishing in “and” position.

**CROSSED CHASSE:** The free leg must cross the employed skate and take the floor alongside and close in towards the employed skate.

**CROSSED ROLL:** A stroke from one edge to a similar edge with the free leg moved across the employed leg before the stroke.

A definite roll movement with a truly progressive step. It is a strike from an outside edge to another pure outside edge. The body should stay over the employed skate with lean transference occurring from one edge to another.

**CROSS PROGRESSIVES:** Must be a close position of the feet. Wide cross takeoffs are reason for marking down.

**EDGES:** Edges of the dance must be pure with no sub curves or flats.

**TURNS:** Must be skated without any violent or angular body movements. Body rotation should occur before any one foot or two foot turn of the skates.

**ROCKOVERS:** A change of edge on the same foot without violent movements. Where there is a rockover between lobes the number one beat of the following lobe occurs slightly past the baseline and the flat of the change is on the baseline.

**SIDE PUSH:** To propel the employed skate over the surface side push is applied to the edge of the old employed skate as it leaves the surface. Good quality power skating is obtained through this side push, utilising a good bent position of the knees as the weight of the body is transferred from one skate to the other.

**SWING:** Must be smooth with no kicking of the foot from the free knee. The height of the swing should generally be the same back and front.

## **SOLO DANCE**

### **GUIDELINES FOR SOLO DANCE EVENTS:**

Solo dance events are not gender specific, that is both male and female skaters compete against each other in the one event except where specified.

When judging solo dance the following criteria will be taken into consideration.

1. Timing to the music
2. Level of skating skill and flow of the dance
3. Execution of the basic fundamentals and technical requirements of the dance
4. Pattern of the dance
5. Correct body posture and carriage
6. Artistic Impression of the dance.

### **MARKING SOLO DANCE:**

- (a) In marking the solo dance, 1 mark must be given on a scale of 0-10 for each dance skated. Decimals to one place are permitted as further intermediate values.
- (b) Deductions for falls in Solo Dance:
- (i) An interrupted 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 following deductions, shall be applied by the judges in marking a performance marred by a fall or interruption:
    - Small (brief - down and up) - deduct 0.1 to 0.2
    - Medium ( $\frac{1}{2}$  a sequence) - deduct 0.3 to 0.7
    - Large (more than  $\frac{1}{2}$  a sequence) - deduct 0.8 to 1.0
    - Each compulsory dance sequence not skated 1.0
- (c) Deductions for incorrect timing
- A deduction for incorrect timing 0.2 minimum must be applied depending on the duration of the fault.
- (d) Compulsory dance deductions
- (i) Opening steps using more than 24 beats 0.1 for each extra beat deductions by the Referee
  - (ii) Entrance & exit longer than 15 seconds 0.1 for each extra second deductions by the Referee.

## **SOLO DANCE REGULATIONS**

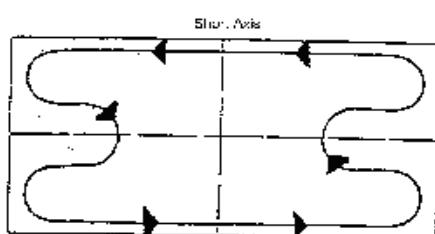
Steps	All skaters in solo dance will skate the same steps and pattern. Please refer to the dance notes and diagrams for the exact steps and pattern to be skated. No other dance notes or diagrams are to be used for solo dance.
Pattern	All skaters will skate the same pattern. There are no optional steps or patterns in solo dance. Please refer to the dance notes and diagrams.
Circuits	All skaters are required to start from the same position on the floor and this must always begin towards the judges. This could be 2 or 4 sequences depending on the dance being skated.
Start	Starts should be kept to an absolute minimum with skaters taking off without delay. Please keep in mind the true simple purpose of starting steps – in brief – to place the skater in the correct position on the floor for step 1 of the dance with good speed and aim and on the correct beat of music.
Exit	On completion of the last step of the dance you are required to exit the floor as quickly as possible with no additional steps so that the next skater can commence. The referee will blow the whistle after the skater has completed two circuits of the floor.
Rotation	The usual rotation for order of skaters for second and subsequent dances will apply.
Marks	The event will have modified closed scoring. After all skaters have skated the first dance, the referee will hold up the competitors number starting from number 1 and the judges will hold up their marks for that skater. This will be repeated for every skater in the event in order of competitor number. The skaters will then skate the second dance and the same procedure will apply. Display of marks for the second and subsequent dances will always start with skater number 1 regardless of which skater starts the dance in the rotational order.

## CREATIVE SOLO DANCE

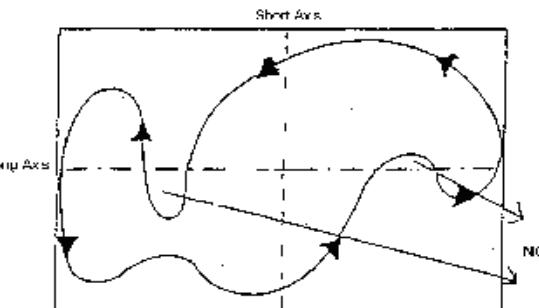
### ***CREATIVE SOLO DANCE - GENERAL RULES:***

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 obtained for those grades not using Themes.
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.

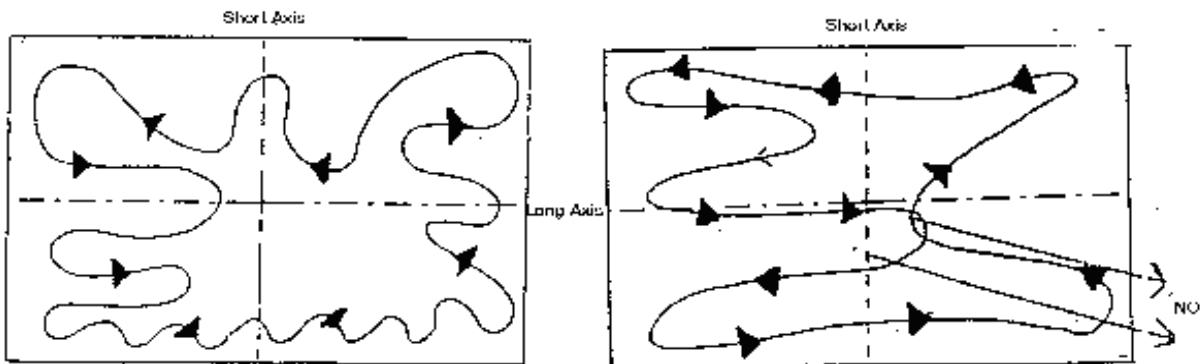


**YES**



**NO**

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.

***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 cleanliness, 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 0.1 to 0.2 |
| Medium (up to $\frac{1}{2}$ a sequence) -    | deduct 0.3 to 0.7 |
| Large (more than $\frac{1}{2}$ 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.

***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.

### ***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.

#### **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.

## 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.

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.

## JUDGING POINTS

<u>Technical Merit</u>	<u>Artistic Impression</u>
<input type="checkbox"/> Pattern	<input type="checkbox"/> Timing
<input type="checkbox"/> Difficulty of Steps and Movements	<input type="checkbox"/> Convey Music
<input type="checkbox"/> Variety of Steps	<input type="checkbox"/> Flow
<input type="checkbox"/> Dance Steps	<input type="checkbox"/> Body Baselines
<input type="checkbox"/> Speed of dance	<input type="checkbox"/> Use of Floor

### 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.

#### 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.

## 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 recognised 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.

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

## **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 lightening 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.

## **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.*

## **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.

### Lively Ballroom

*Quick lively motion with the grace of the grand ballrooms is 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 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.

### 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.*

### 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.

### 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 centre 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.

## 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 1920s. 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 a 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.

## 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 'n' 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.

## 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 sailor's 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**

## ACADEMY BLUES

(Modified For Solo Dance ONLY)

MUSIC:	Blues	TEMPO:	92 beats per minute
PATTERN:	Set	START:	Step 1, Count #1
AXIS:	45 degrees		

### OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1. Opening steps 24 beats maximum.

### DANCE NOTES

Steps 1 through 6 make up the straightaway sequences of this dance.

Steps 7 through 10 comprise one corner sequence. There are two of the 6-beat corner sequences in this dance.

Blues music is slow and earthy and this dance should not be rushed. To remain in character with the music, the swing dropped chasses should be executed with expression and a moderate rise and fall. Avoid kicked swings or violent footwork on the chasses, keeping the length of the swing confined to remain musically expressive in the two beats allotted.

A firm change of lean must be performed between steps 4 and 5 so that the centre lobe is entered accurately as to aim and edge. A slightly angular aim on step 5 is required for correct edge placement.

An essential factor in producing a balanced dance pattern is correct aiming of step 1 and the subsequent control of the first barrier lobe of the dance. Ensure that the initial barrier lobe is brought around continuously to avoid the necessity of hooking step 4 in order to obtain the proper aim into the centre lobe.

### JUDGING POINTS

- 1 General timing
- 2 Execution
  - A All steps other than step 5 (LIF) take the floor from the “and” position and with a parallel take-off. Step 5 should have an angular take-off.
- 3 Pattern
  - A 6 beat centre lobe begins and ends on the baseline;
  - B Rockovers between step 4 (RIF) and step 5 (LIF) and between steps 6 (ROF swing) and 7 (LOF) occur on the baseline;
  - C The first beat of step 6 (ROF swing) is skated to the top of the centre lobe and to the midline of the rink. The final 3 beats of step 6 (ROF swing) are skated off the top of the lobe, away from the midline and towards the baseline;
  - D The first beat of step 9 (LOF swing) is skated to the top of the barrier lobe and to the centreline of the rink. The final beat of step 9 (LOF swing) is skated off the top of the lobe and away from the centre line.
- 4 Body Posture Baseline
- 5 Quality of edge
- 6 Presentation and Flow

## **COMMON ERRORS**

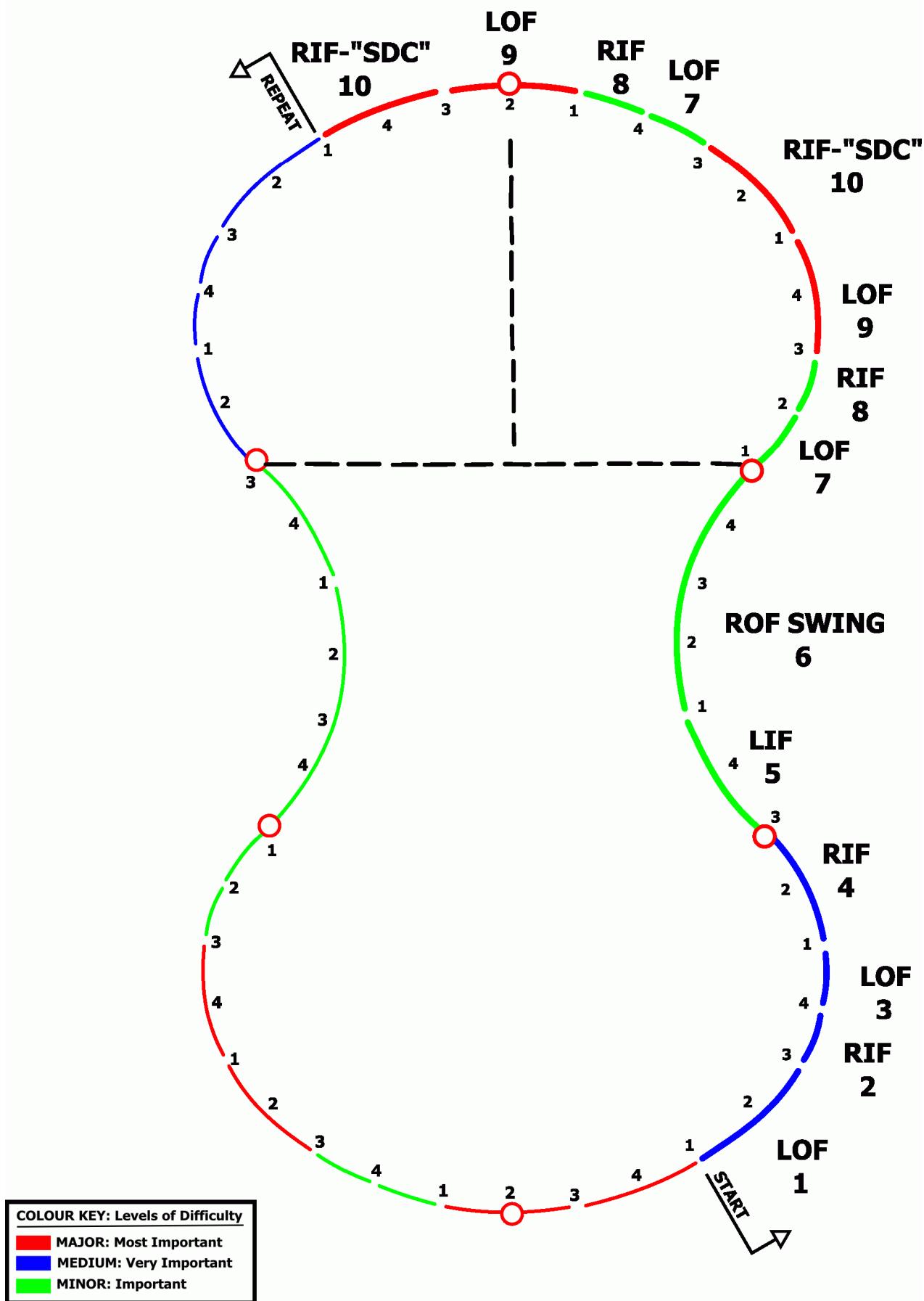
- 1 Skating “out of time”, particularly steps 1 (LOF) and 4 (RIF). Skaters tend to rush these steps, almost making them a series of runs.
- 2 The swing dropped chasse (steps 9 and 10 LOF swing RIF “DC” leaves the continuous arc of the barrier lobe. Step 10 (RIF “DC”) is skated flat or on an outside edge.
- 3
  - A The sequence of steps 1 through 4 is skated too deeply into the corner, while step 6 is taken immediately towards the barrier, creating two baselines;
  - B Step 4 (RIF) is rocked to an outside edge and step 5 (LIF) is then skated from a parallel take-off;
  - C Step 6 (ROF swing) is not skated towards the top of the corner lobe before going back towards the baseline. (Should be one beat to the top then three going out);
  - D The second corner sequence is often skated ahead of pattern with step 9 (LOF swing) past the centreline of the rink.

## **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# ACADEMY BLUES

Modified for Solo Dance



## ADAMS POLKA

Modified for Solo Dance ONLY

MUSIC: Polka 2/4

PATTERN: Set

AXIS: 45 degrees approximately

TEMPO: 100 beats per minute

START: Step 1, Count #1

### **DANCE NOTES:**

- a. In the Adams Polka 24 steps complete one sequence of the dance;
- b. There are no optional steps for this solo dance. All skaters will skate the 40 beat pattern only;
- c. All Three Turns are turned on the second count of the step, and free leg NOT brought forward before the turn;
- d. XF-LIB (Step 11) is a Crossed Chasse, the only chasse step in the dance. LOF-ROB (steps 7 & 8) constitute a closed held Mohawk turn;;
- e. In rounding the corner of the rink skater's shoulders should remain approximately parallel to the ends of the rink.

### **LIST OF STEPS:**

#### **Straightaway**

The following 4 steps make up a straightaway sequence:

Step No.	Step	Beats
1	LOF	1
2	RIF	1
3	LOF	2
4	ROF	4

#### **First Corner**

Step No.	Step	Beats
5	LOF	1
6	RIF	1
7	LOF	2
8	ROB	2
9	LIB	1
10	ROB	1
11	XF-LIB	2
12	RIF	2

### **Second Corner**

Step No.	Step	Beats
5	LOF	1
6	RIF	1
7	LOF-3	2
8	ROB	2
9	LIB	1
10	ROB	1
11	XF-LIB	2
12	RIF	2

### **COMMON ERRORS - ADAMS POLKA**

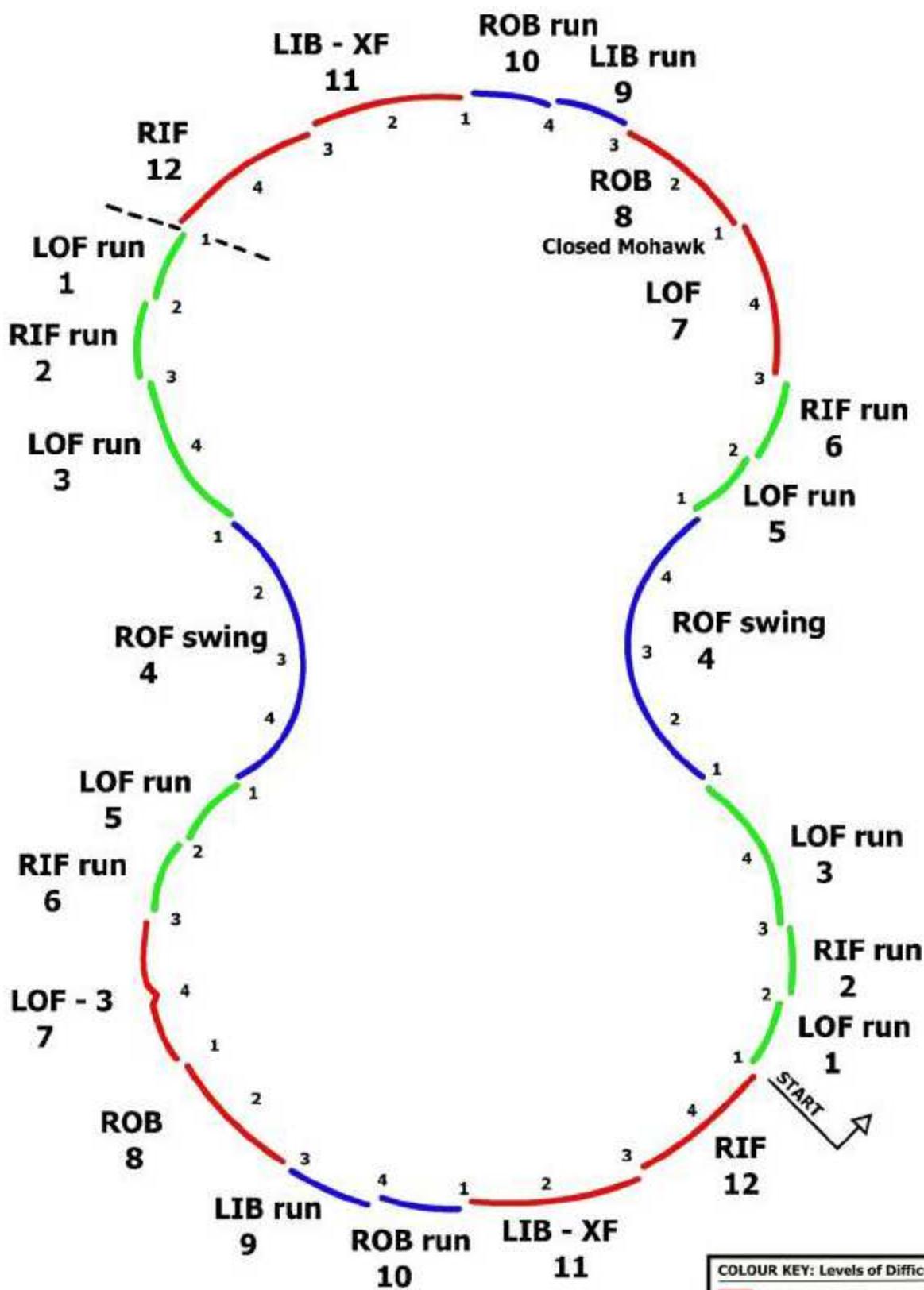
- a. Lack of power and flow for straightaway;
- b. The pattern will become distorted, particularly the ends of the dance;
- c. Poor timing and body position during 3 turn.

### **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.

# ADAMS POLKA

Modified for Solo Dance



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

## “AND” FOXTROT

(Modified For Solo Dance ONLY)

By: Mário Lago (Portugal)

MUSIC	Foxtrot	TEMPO	104 beats per minute
PATTERN	Set		
OPENING	Maximum 24 beats	START	Step 1, Count #1

### OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1.

### DANCE NOTES

- a In the ‘AND’ Foxtrot, 18 steps complete one sequence of the dance;
- b There are no optional steps for this solo dance;
- c Steps 2, 5 and 14 are raised chasses;
- d Steps 8,11 and 17 are progressive runs;
- e Steps 3,6,9,12,15 and 18 require parallel AND position;
- f Most difficult part of the dance is to produce correct lobes that cross the long axis at end of the rink.  
The skater will need to learn to assign weight to outside and inside of the skating foot to get the shape of the lobe correct;
- g The runs must not be crossed.

### COMMON ERRORS

- 1 Steps 2, 5 and 14 are progressed;
- 2 Steps 8, 11 and 17 has the striking foot crossing the skating foot, at the point of the strike;
- 3 “AND” positions are not parallel;
- 4 Poor posture body baseline;
- 5 Lobes poorly aimed thereby overshooting the baseline.

### GENERAL

Design considerations for this dance were to keep the dance simple, so that the skater can concentrate on each step and be relaxed and in control of their mind and body. Training focus is to achieve accuracy of the technique for the basic steps of chasses, runs and doing the perfect “and” position.

In this dance the skater also learns to understand the transfer of weight from one foot to the other foot, without crossing the feet, working the correct wheels and understanding the weight of the upper body. The skater must understand the respect of the end of every step.

To perform the end sequence correctly, the skater will learn how to put weight on the exterior of the progressive and interior of the chasse to achieve correct lobes. It is important that the weight on the skating foot does not over-deepen the end of the lobe. There must be no obvious or forced effort to achieve well skated lobes.

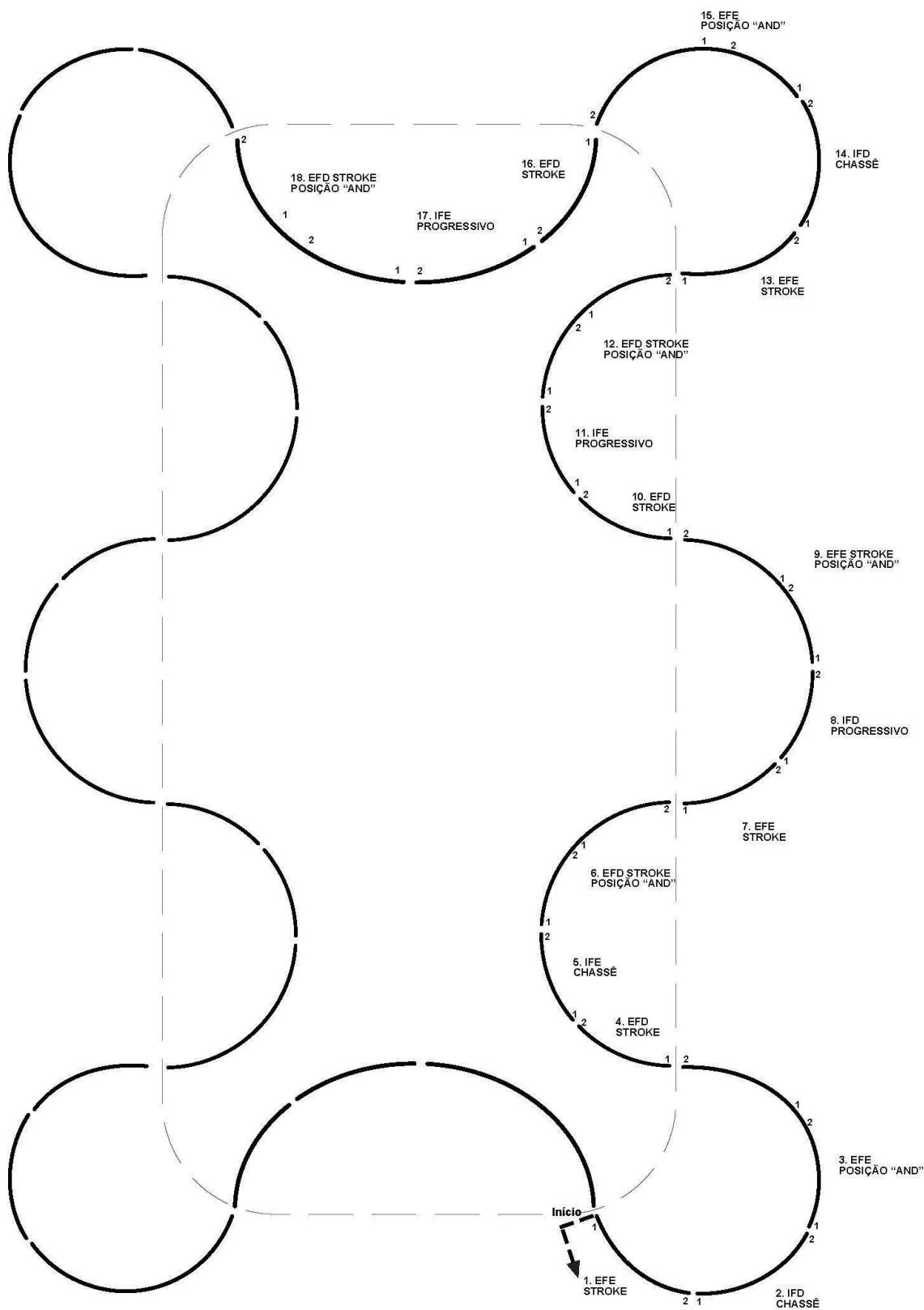
When skating SOLO DANCE good timing is expected. Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skater who has mastered all components as opposed to the skater who simply steps through the dance and displays poor skating skills.

RITMO: Foxtrot  
TEMPO: 104 bpm

# “And” Foxtrot

Criado por: Mário Lago

POSIÇÃO PAR:  
Killian cruzado à frente



# **ARGENTINE TANGO**

(Modified For Solo Dance Only)

Music: Tango 4/4 Tempo: 96 beats per min  
Pattern: Set Start: Step 1, Count #1

## JUDGING POINTS

## 1 Timing

2 Execution

- a. Steps 1 through 9 consist of step, run, step, chasse, step, run, step, XF, XB change of edge;
  - b. Step 10 is a XB-RIOF change of edge;
  - c. Step 11 is 2 beats stepping down on a RIF momentarily before step 12 LOF;
  - d. Step 12 is 2 beat beginning towards the barrier and ending towards the midline. A very deep 2 beat lobe;
  - e. Steps 16 through 19 must start towards the barrier and end before the midline aiming up the floor;
  - f. Step 20 XF-ROF aims to the centre and ends aiming strongly towards the corner barrier;
  - g. Step 23 is a twizzle;
  - h. Steps 27 through 31 make up a series of 5 cross rolls, counted 2 beats, 1, 1, 1, beats and 3 beats. Step 31 ends with a change of edge, finishing by putting the RIF foot on the floor for less than a beat.

3 Pattern

- a. The dance is skated with a series of small non-symmetrical lobes skated with strong edges and good body positions;
  - b. The first three lobes of the dance are skated rather shallow, but with quick timing and good aim;
  - c. Step 4 should occur on the midline;
  - d. The fourth lobe must end directly towards the barrier. The next lobe, 1 step, must begin aiming to the barrier and end aiming to the midline;
  - e. The two corner barrier lobes are fairly symmetrical and are connected by a 4 beat ROF connecting step;
  - f. The end of the second corner lobe must end aiming towards the midline. The next lobe begins aiming towards the midline but ends aiming to the barrier;
  - g. Step 25 begins aiming to the barrier and step 26 ends aiming to the midline;
  - h. The remaining cross roll steps either start towards the barrier and end towards the midline or reversed.

## 4 Body Posture Baseline

## 5 Presentation and Flow

## COMMON ERRORS

- 1 The dance will not be skated with deep edges and good flow;
  - 2 The free leg will not be kept straight during 3 and 4 beat edges;
  - 3 Step 11 will not aim to the barrier and will have a weak or sloppy cross in front;
  - 4 The twizzle will not be completed after the fourth beat and before count # 1;
  - 5 The twizzle will be turned early on two feet;
  - 6 The twizzle will be turned on two feet;
  - 7 The cross rolls on steps 27 through 30 will not be definite crosses, they will be flat and rushed.
  - 8 On step 31 the RIF will be put down early. The restart of the dance will aim towards barrier rather than around the corner.

## GENERAL

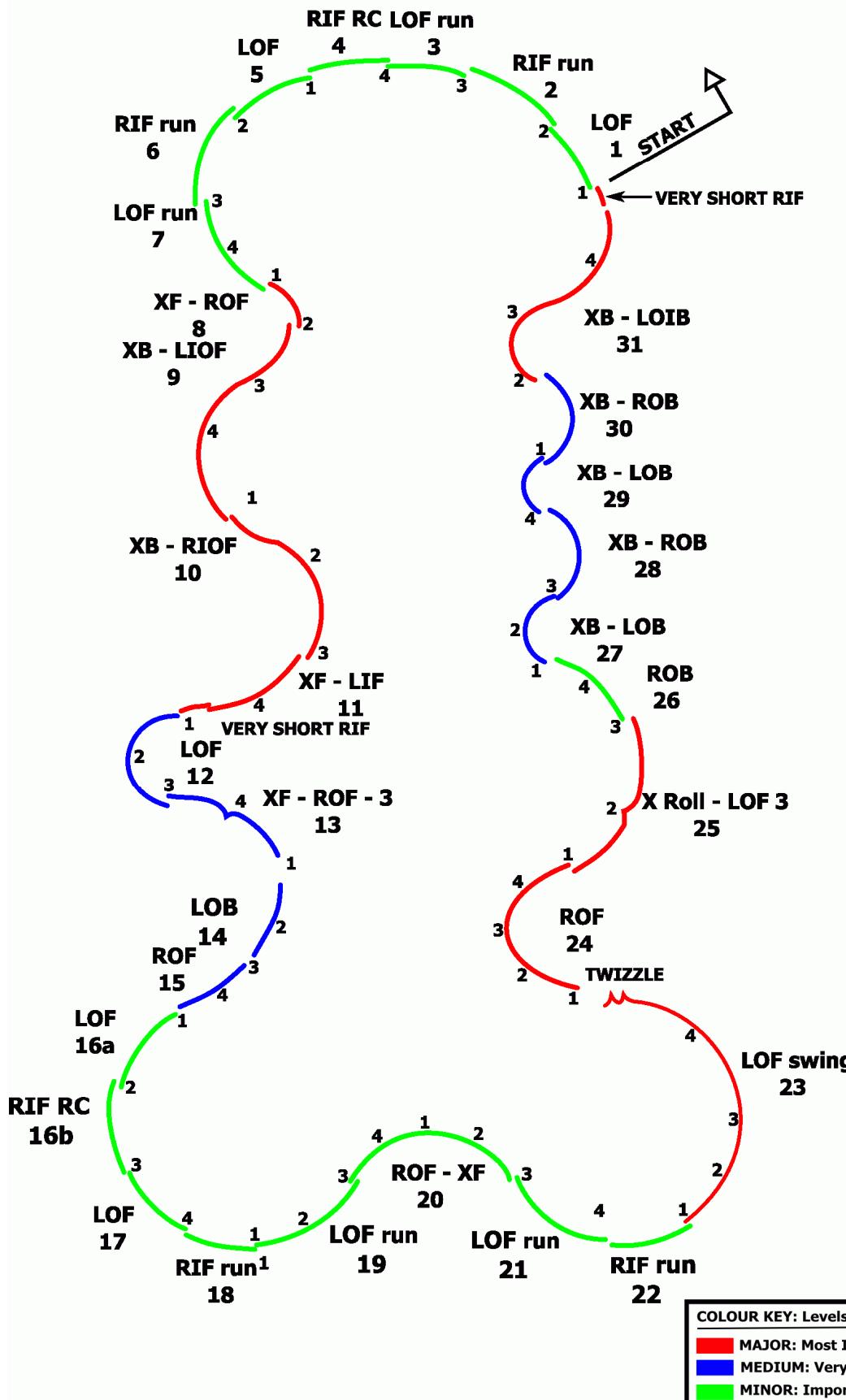
When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times. 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 skill.

## LIST OF STEPS – ARGENTINE TANGO

Step	Beats	Description
1	1	LOF
2	1	RIF run
3	1	LOF
4	1	RIF Chasse
5	1	LOF
6	1	RIF run
7	2	LOF
8	1	Cross-in-front ROF
9	3	Cross behind LIF change-of-edge to LOF
10	2	Cross behind RIF Change-of-edge to ROF
11	2	Cross-in-front LIF and very short RIF
12	2	LOF
13	1	Cross Roll Three Turn RIB
	1	
14	2	LOB
15	2	ROF
16	1	LOF
	1	RIF Chasse
17	1	LOF
18	1	RIF
19a	2	LOF
20	4	Cross Roll ROF
21	1	LOF
22	1	RIF run
23	4	LOF twizzle
24	4	ROF
25	1	Cross Roll LOF Three Turn
	1	
26	2	ROB
27	2	Cross Roll LOB
28	1	Cross Roll ROB
29a	1	Cross Roll LOB
30	1	Cross Roll ROB
31	3	Cross Roll LOB change-of-edge to LIB and very short RIF at the end of 3 <sup>rd</sup> beat of edge

# ARGENTINE TANGO

## Modified for Solo Dance



## ASSOCIATION WALTZ

Originated by: Adapted from Imperial Waltz of L.Gowing by Ronald E.Gibbs  
CERS Artistic - Version – 28.08.2016

MUSIC:	Waltz 3/4	TEMPO: 132
POSITION:	Waltz, Promenade, Foxtrot	PATTERN: Set
COMPETITIVE REQUIREMENTS:	2 Sequences	

The dance consists of two symmetrical parts that form a whole lap of the skating surface and are skated mutually by both partners.

Steps 1 to 8, 14 to 21 and 10, 11, 13 and 23, 24, 26 are skated in Waltz position.

Steps 1 and 14, LFO and RBO respectively for the man and woman (step 1) and vice versa (step 14), aim towards the long side barrier, followed by a chasse Ch RFI and Ch LBI (step 2) and vice versa (step 15).

On steps 3 and 16 (6 beats), the partners perform a LFO (man) and RBO (woman) with a swing on the fourth beat, from in back to front for the partner skating forward and vice versa for the partner skating backwards. The direction is towards the long side of the barrier becoming parallel to it, and finally aiming towards the long axis.

Step 4 (3 beats) is a RFO 3t for the man, with the three turn on the third beat, in the directionn of the long axis, while the woman skates a LBO. The steps are reversed on step 17.

Step 5 (6 beats), LBO Sw for man and Mk RFO Sw for the woman, intersects the short axis and descends toward the long side barrier. This step is executed with a swing of the free legs on the fourth beat (from back to front for the partner skating forward and vice versa for the partner skating backwards). This also occurs on step 18 but with opposite roles.

Steps 6, 7, 8, and 19, 20, 21, are all steps that are performed for one beat each on the musical counts "1- 2 - 3".

Steps 9, Mk LFO for the man and RFI (open stroke) for the woman, and 22 RFI (open stroke) for the man and Mk LFO for the woman, are 2 beats each and are skated parallel to the long side barrier in Foxtrot position (Step 9) and Promenade position (Step 22).

Step 10 Ch RFI for the man and HhMk LBI (heel to heel) for the woman (1 beat), curves away from the long side barrier; on this step the couple assumes Waltz position.

Step 11, LFO for man and RBO for the woman (3 beats each), is skated in the direction of the long axis.

On Step 12, the man skates a RFI for three beats (open stroke) with the free foot angled laterally to the skating foot, while the woman performs a Mk LFO 3t (three turn on the 3rd beat) in front of the man, passing under the link of the partners' left arms. The movement of the right hand / arm of both partners is optional. The partners reassume Waltz position, after the woman's three turn on step 13, during which the man performs a LFO 3t (the three turn on the 3rd beat) and the woman a RBO. With step 14, RBO for the man and Mk LFO for the woman (3 beats), the dance is repeated, but with the woman forward and the man backwards.

The same steps are performed on the opposite side of the floor during the sequence of steps 24, 25, and 26, with the roles of the skaters reversed (with respect to steps 12-13-14). The exception is on step 25, during which the man moves in front of the woman to perform a Mk LFO 3t, releasing his hold with the woman while she performs a RFI (open stroke). The movement of the hands / arms of both partners is optional.

On step 26 the woman skates LFO 3t and the man skates a RBO followed by a Mk, to perform the restart of the dance.

Step 1 is repeated twice.

## **KEY POINTS - ASSOCIATION WALTZ**

### **SECTION 1:**

1. Steps 3 (RBO Sw for the woman / LFO Sw for the man), 5 (Mk RFO Sw for the woman / LBO Sw for the man): swings on the 4th beat, kept on outside edges without deviation of the edge of the skating foot, and with good unison / symmetry of the free legs;
2. Steps 4: RFO 3t: correct execution of the three turn with feet together (on the 3rd beat), properly maintaining the correct edge of the skating foot before and after the turn;
3. Steps 6, 7, 8 (run sequences for each partner): correct timing of the steps that must be one beat each. Step 9 RFI (two beats): attention to correct timing, especially between steps 8 and 9, where the skaters often tend to slow down the sequencing of the steps, skating them out of time;
4. Steps 10 for the woman: HhMk LBI (heel to heel): correct execution of the heel to heel mohawk from inside edge to inside edge and not a Choctaw;
5. Steps 12, 13 for both skaters: during this series of steps pay attention to the special hold described above; correct execution of the three turns (on the 3rd beat) with no deviation from the correct edge of the skating foot before and after the turn.

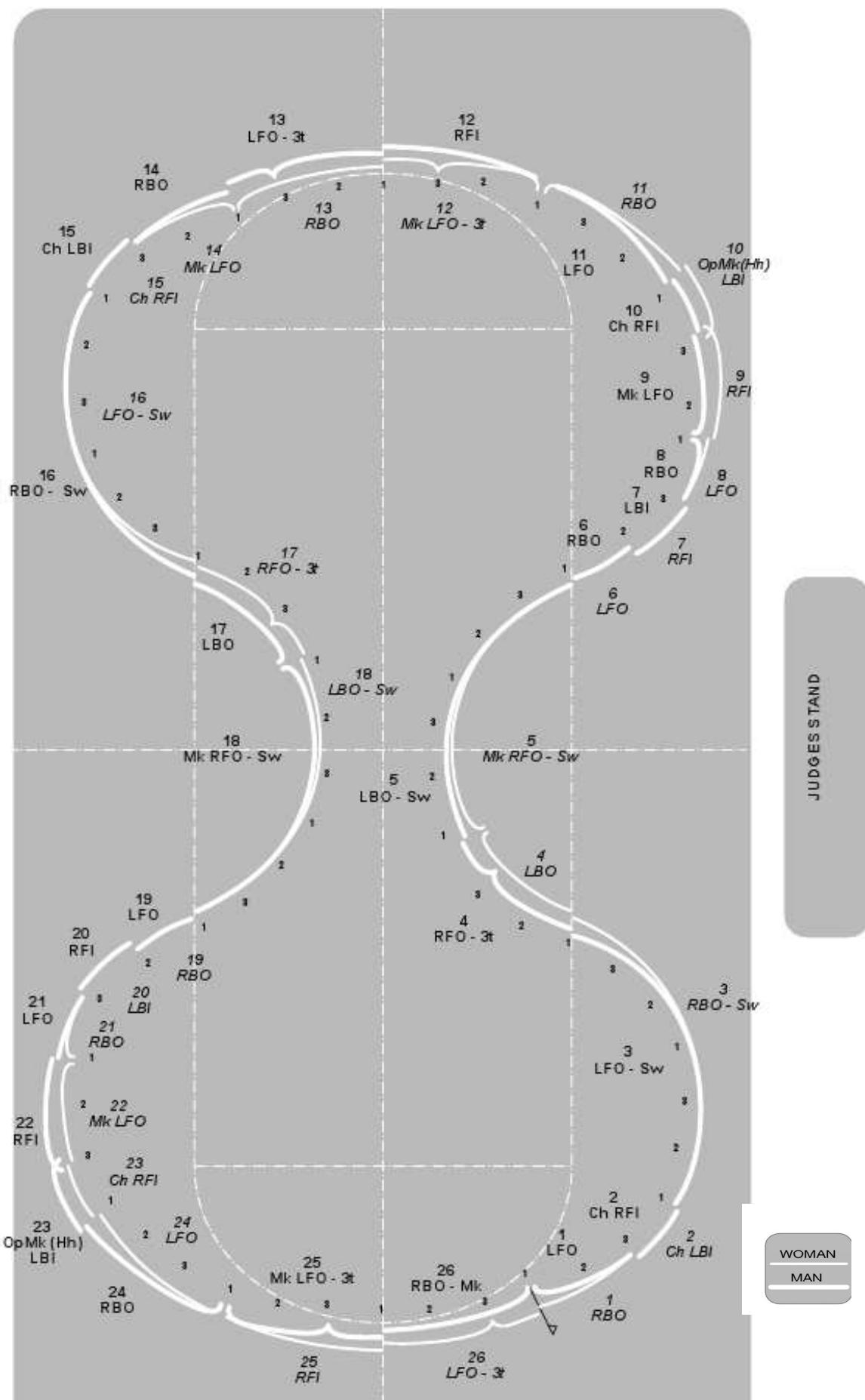
### **SECTION 2:**

1. Steps 16 (LFO Sw for the woman / RBO Sw for the man), 18 (LBO Sw for the woman / Mk RFO Sw for the man): swings on the 4th beat, kept on outside edges without deviation of the edge of the skating foot, and with good unison / symmetry of the free legs;
2. Steps 17: RFO 3t: correct execution of the three turn with feet together (on the 3rd beat), properly maintain the correct edge of the skating foot before and after the turn;
3. Steps 19, 20, 21 (run sequences for each partner): correct timing of the steps that must be one beat each. Step 22 RFI (two beats): attention to correct timing, especially between steps 21 and 22, where the skaters often tend to slow down the sequencing of the steps, skating them out of time;
4. Steps 23 for the man: HhMk LBI (heel to heel): correct execution of the heel to heel Mohawk from inside edge to inside edge and not a Choctaw;
5. Steps 25, 26 for both skaters: during this series of steps pay attention to the special hold described above; correct execution of the three turns (on the 3rd beat) with no deviation from the correct edge of the skating foot before and after the turn.

## LIST OF THE STEPS - ASSOCIATION WALTZ

Hold	Step No.	MAN'S STEPS	Musical Beats		WOMAN'S STEPS
			M	W	
Waltz	1	LFO	2		RBO
	2	Ch RFI	1		Ch LBI
	3	LFO Sw	3+ 3		RBO Sw
	4	RFO 3t	2+1	3	LBO
	5	LBO Sw	3+3	3+3	Mk RFO Sw
	6	RBO	1		LFO
	7	Run LBI	1		Run RFI
	8	Run RBO	1		Run LFO
Foxtrot	9	Mk LFO	2		RFI
Waltz	10	Ch RFI	1		HhMk LBI
	11	LFO	3		RBO
See Notes (hold released)	12	RFI	3	2+ 1	LFO 3t
Waltz	13	LFO 3t	2+ 1	3	RBO
	14	RBO	2		Mk LFO
	15	Ch LBI	1		Ch RFI
	16	RBO Sw	3+ 3		LFO Sw
	17	LBO	3	2+ 1	RFO 3t
	18	Mk RFO Sw	3+3	3+3	LBO Sw
	19	LFO	1		RBO
	20	Run RFI	1		Run LBI
	21	Run LFO	1		Run RBO
Promenade	22	RFI	2		Mk LFO
Waltz	23	HhMk LBI	1		Ch RFI
	24	RBO	3		LFO
See Notes (hold released)	25	Mk LFO 3t	2+ 1	3	RFI
Waltz	26	RBO	3	2+ 1	LFO 3t

## **ASSOCIATION WALTZ**



## **BALANCIAGA**

Irwin and Snyder  
(Modified For Solo Dance ONLY)

MUSIC:        4/4 Schottische  
PATTERN:      Set

TEMPO:      100 Beats per minute

### **OPENING**

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1. Opening 24 beats maximum.

### **DANCE NOTES**

The IF to IF edges (steps 4-5 and 9-10). Steps 5 and 10 are to be stroked ANGULAR AND CLOSE (but not past) to the heel of the employed foot.

Step 14 (XB-RIF) is a crossed chasse and is a definite crossed tracing crossed foot and in line and faked crosses should not be accepted.

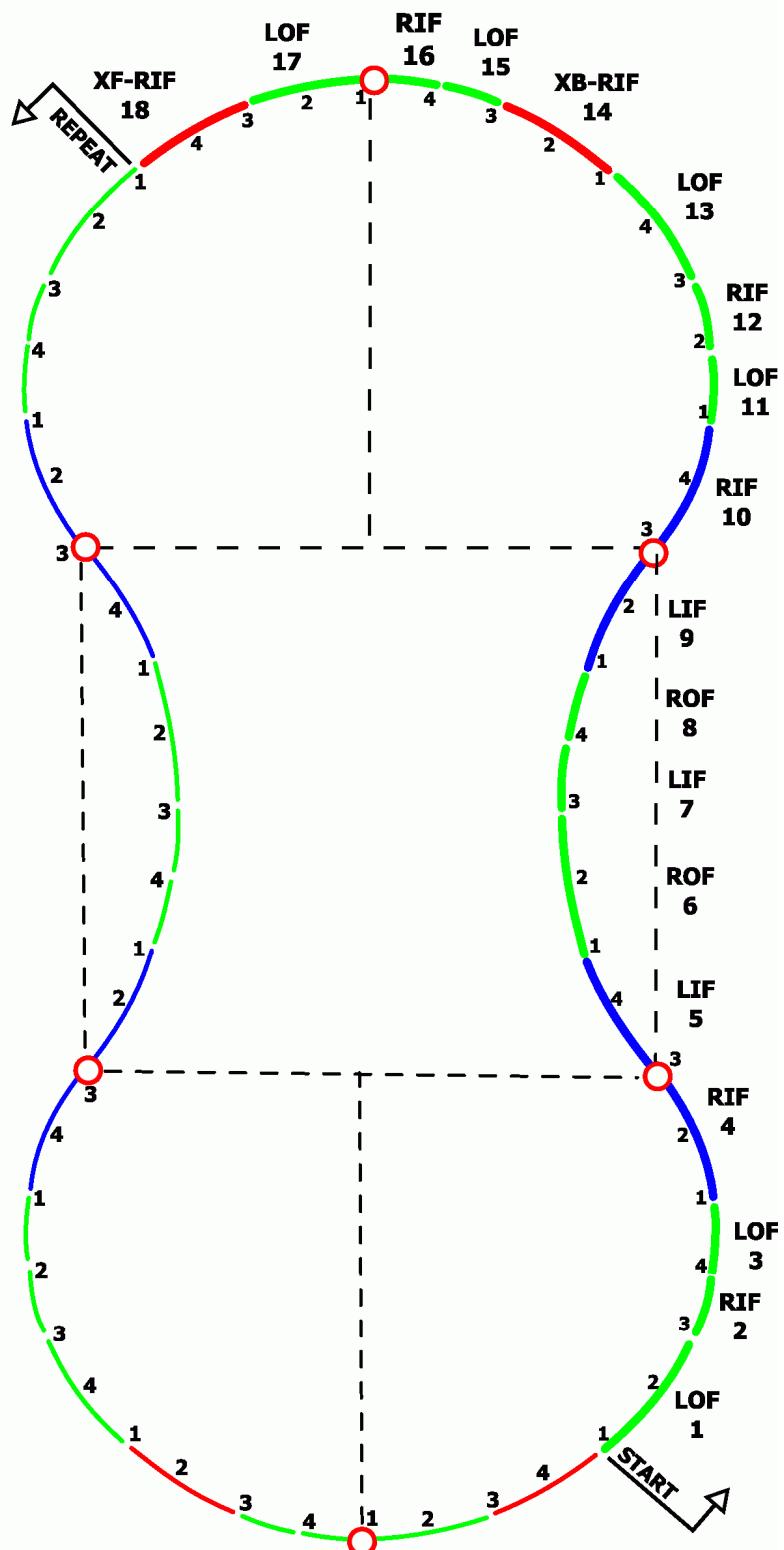
Step 18 (XF-RIF) is a crossed progressive. Should be a crossed tracing crossed foot progressive movement with no noticeable forward backward forward movement of the right foot in this execution. In line and faked crosses should not be accepted.

### **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.

# BALANCIAGA

## Modified for Solo Dance



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

**BEVERLEY BLUES**  
**Beverley J. Cooper MNZM**

Music:	Blues	Tempo:	88 beats per minute
Pattern:	Set	Opening:	Step 1, Count #1

**DANCE NOTES**

Steps 1 – 12 make up the straightaway sequence. These are progressive runs and a forward outside 4 beat swing. Starting at the baseline with the first progressive run and finishing at the baseline with the swing.

Steps 13-16 make up the corner sequence of the dance. It consists of progressive runs, then a LFO two beat edge followed by a RFI four beat edge which incorporates a free leg movement from the trailing position to the “and” position (or heel) on beat 3 and extending out to the back on beat 4.

**JUDGING POINTS**

1. Timing
2. Execution
  - a. The corner sequence is skated on a well formed lobe. The progressive runs must be executed as a “run” (not a walk or a shuffle) without body movement. The two beat edges must be executed as edges not flats.
  - b. The straightaway sequence must be executed to demonstrate even lobes with swings executed on edges and free legs the same height behind and forward.  
The progressive runs must start on the baseline
3. Steps 13 and 16 are the major judging points in this dance. When skated well, the end sequence lobe will be skated strongly and maintaining speed, so that the straightaway baselines will be far enough apart to use the whole skating surface.

**RUN DEFINITION**

A movement in which the free foot, during the period of becoming the skating foot, passes the original skating foot, thus bringing the new free foot off the skating surface, trailing the new skating foot. It should be noted that the **striking foot is not crossed at the point of strike**. Also called a PROGRESSIVE.

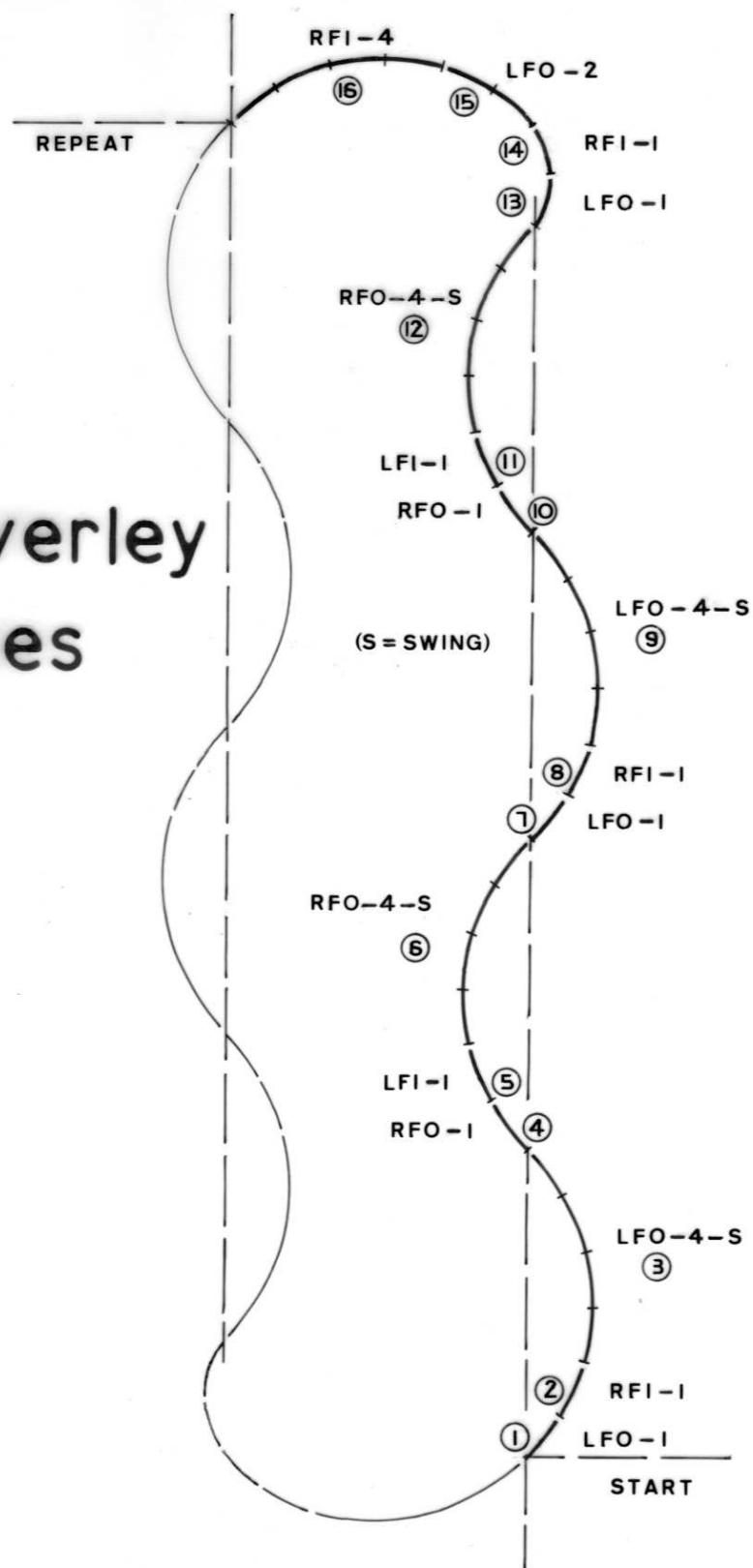
**SWING DEFINITION**

In dance skating, a stroke in which the free foot leaves the floor trailing, is swung in the direction of travel to an extended position and then returned to the skating foot in preparation for the next step. A controlled movement of the free leg from trailing to leading position or vice versa. Strictly defined for skating purposes, a swing of the free leg should be from a trailing position to the leading position (or vice versa) with both positions matched as to height from the skating surface, relation to the body, and relation to the employed skate.

**COMMON ERRORS**

1. Timing.
2. Progressive runs are stepped or crossed.
3. Swings and 2 beat outside edges are flat.
4. Lobes are uneven.
5. Lobes are not commencing on the baseline
6. Swing is not swung and free leg heights are not matched as to height from the skating surface.
7. On straightaway the runs are not aimed to the barrier which results in swings being flat and lobes nonexistent.
8. Straightaway baselines are close together.

# Beverley Blues



## BORDER BLUES

Modified For Solo Dance ONLY

Music: Blues  
Opening: Maximum 24 beats for either partner  
Pattern: Border Dance ONLY

Tempo: 92 beats per minute  
Start: Step 1, Count #1

### **OPENING**

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1.

### **DANCE NOTES**

- a In the Border Blues 18 steps complete one sequence of the dance;
- b There are no optional steps to this dance. All skaters will skate the 32 beat border pattern only. A set pattern is NOT PERMITTED;
- c Particular attention should be given to the aiming and execution of the steps in the eight beat barrier lobe, steps 7 through 11;
- d Step 7 starts at the baseline, step 9 ends at the peak and step 10 and 11 return to the baseline maintaining the arc of the lobe;
- e Care should be taken not to deepen step 16, the four beat ROB edge, to cause it to be hooked or brought beyond the baseline. A natural movement should be used during the rotation of this edge in preparation for step 17, LIF, which completes a held open Choctaw;
- f Upright dance position is required during this dance and all free leg movements are to be of a natural free-flowing type.

### **COMMON ERRORS**

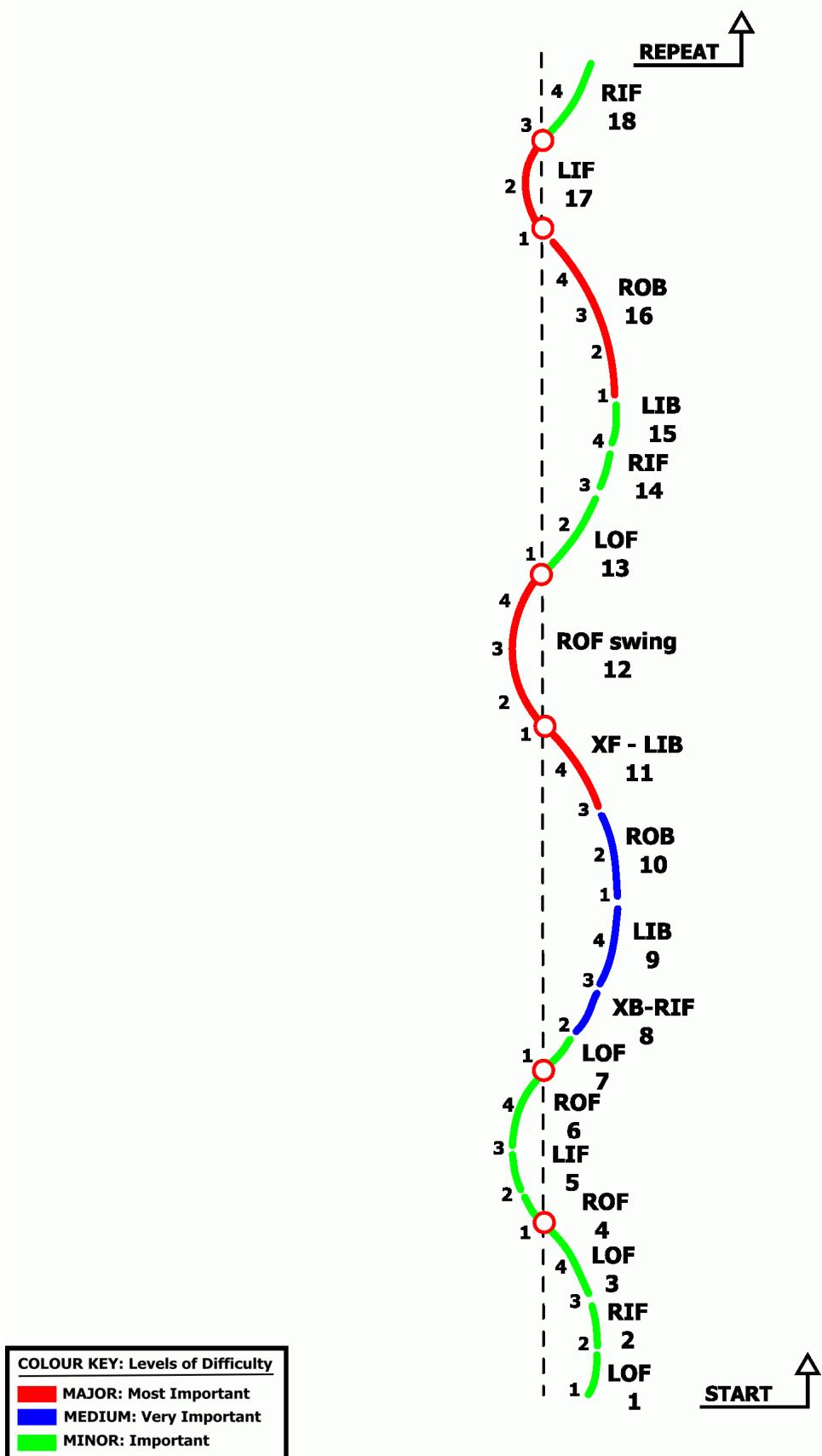
1. Poor timing;
2. Poor aiming and execution of steps 7 through 11;
3. Step 16 hooked back beyond the baseline;
4. Wide stepping particularly after Mohawks, Chocktaws and Crosses;
5. Poor Carriage.

### **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.

# BORDER BLUES

## Modified for Solo Dance



## **BOUNCE BOOGIE**

(Modified For Solo Dance ONLY)

MUSIC:	Boogie	TEMPO:	100 per minute
PATTERN:	Set	START:	Step 1, Count #1
AXIS:	45 – 90 degrees		

### **DANCE NOTES**

- a. In the Bounce Boogie 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. The takeoff for steps 1 through 4 must be from the “parallel and” position;
- d. Step 4, a four beat RIOF swing with the change of edge and the swing occurring on the baseline on musical count #3, the third count of the step;
- e. The take-offs for step 6 through 9 and 11 through 15 must be from the “parallel and” position;
- f. Step 9 is a four beat LIOF swing with the change of edge and the swing occurring on the baseline on musical count #1, the third count of the step;
- g. Steps 16 through 18 are done with a definite rise and fall movement causing a “bounce” effect. The second beat of step 16 XF-RIF, must occur at the centre of the corner lobe.

### **COMMON ERRORS**

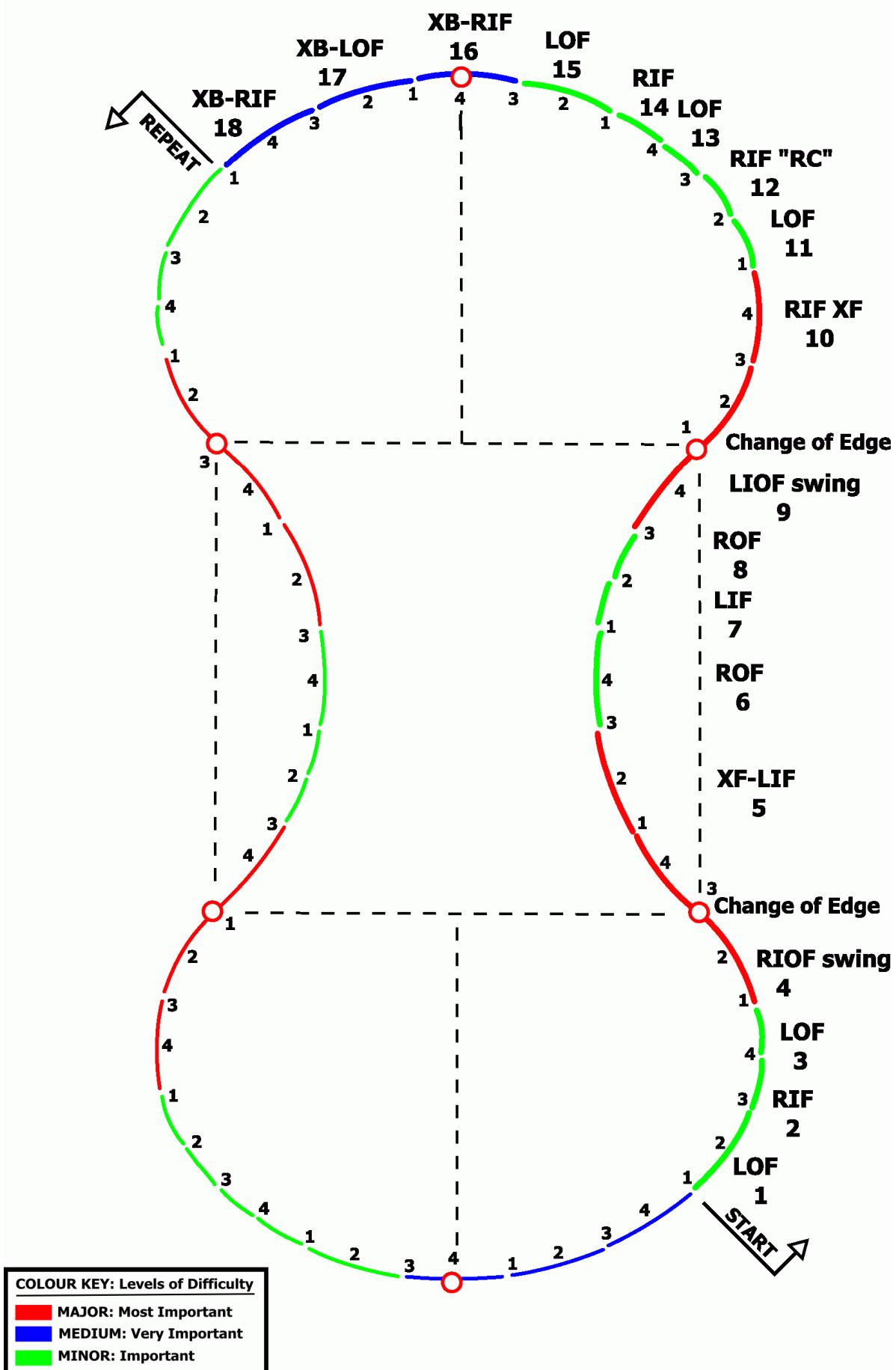
1. Poor timing;
2. Pattern moving the baseline because of the aiming of the change of edge swings;
3. The crosses on steps 16, 17 and 18 not being aimed around the lobe and not using the rise and fall to produce the bounce.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# BOUNCE BOOGIE

Modified for Solo Dance



## **CANASTA TANGO**

(Modified For Solo Dance ONLY)

Music:	Tango 4/4	Tempo:	100 beats per minute
Pattern:	Set	Start:	Step 1, Count #1

### **DANCE NOTES**

- a. In the Canasta Tango 14 steps completes one sequence of the dance;
- b. There are no optional steps for this dance. All skaters will skate the 28 beat pattern as diagrammed;
- c. Steps 2,12 and 14 are the only steps that do not take the floor in the parallel “AND” position;
- d. Step 4 is a raised chasse and is only 1 beat long;
- e. Steps 5 (LOF) and 8 (ROF) are 4 beat swings and they must be skated square to the tracing;
- f. Steps 7 (LIF) and step 10 (RIF) of the straightaway are cut steps (dropped chasse). After the free leg extends to the front, it returns close beside the skating foot to accommodate a smooth transition for step 8 and step 11.
- g. Step 9, LOF for 2 beats is followed by a dropped chasse, step 10;
- h. Steps 11, 12, and 13 are a progressive run sequence, and must be skated deep, on very strong edges and square to the tracing to allow the correct aiming of step 14;
- i. Step 6 must be aimed strongly to the centre to allow the 8 beat centre lobe to be symmetrical. The start of step 8 must come off the top of the centre lobe;
- j. The aim of step 9 must be strongly towards the barrier in order for the corner to be symmetrical;
- k. Step 14 ROF – X swing is a connecting step and sets the baseline for the corner.

### **COMMON ERRORS**

- 1 The aim of step 6 will not be angular enough to allow the centre lobe to be even and return to the baseline;
- 2 Step 8 will aim to the barrier and cause the lobe to overshoot the baseline;
- 3 The take-off for step 14 will not be angular and will flatten the connecting step, moving the second corner lobe around the corner.

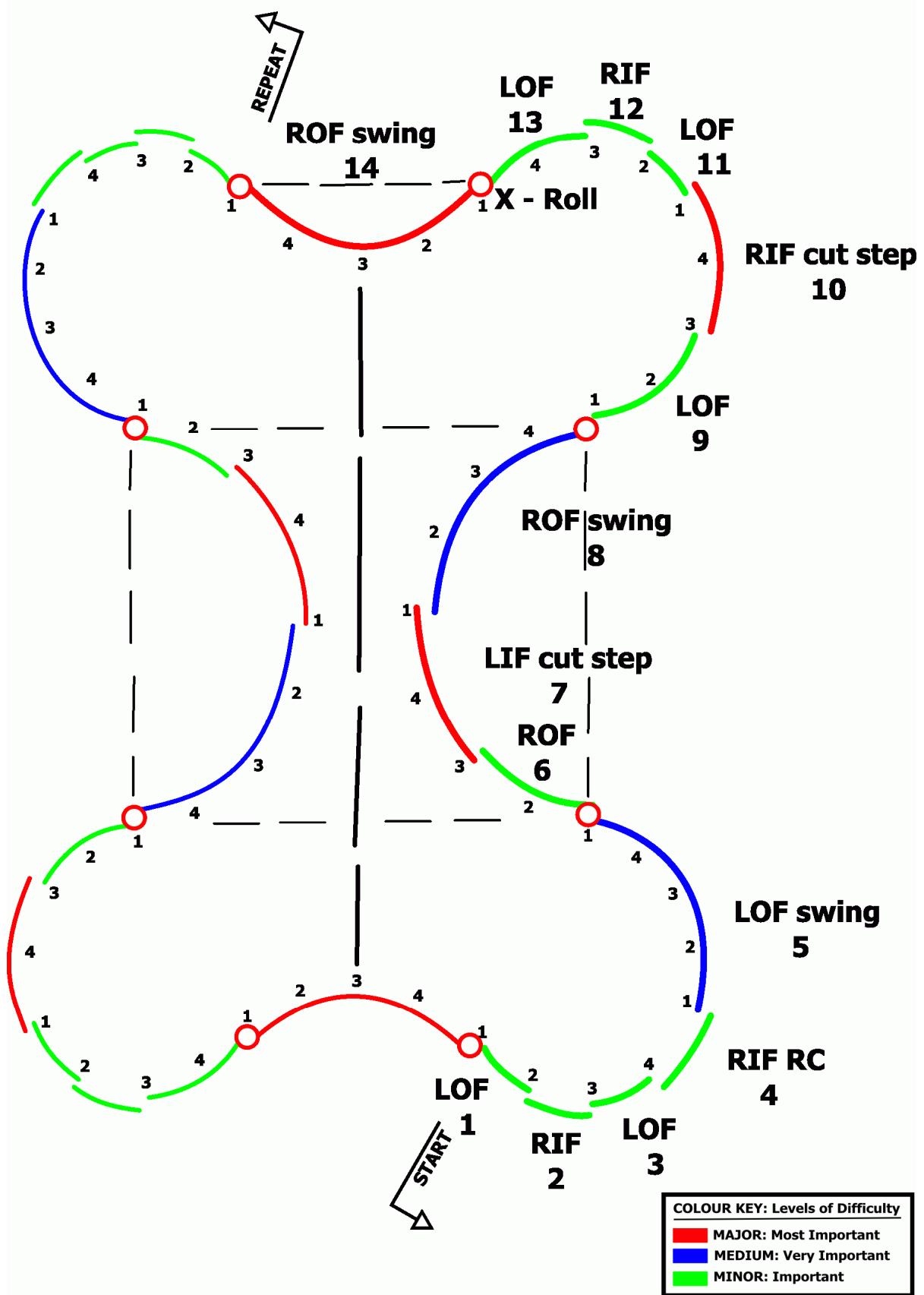
Neat close footwork, tango expression and good carriage should be maintained throughout the dance.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# CANASTA TANGO

Modified for Solo Dance



## **CARLOS TANGO**

(Modified For Solo Dance ONLY)

Music: Tango 4/4  
Pattern: Set

Tempo: 100 beats per minute  
Start: Step 1, Count #1

### **OPENING**

The dance must begin on Count #1 of a correct measure of music.

### **DANCE NOTES**

- a All the steps in this dance are progressive except steps 4 and 6 of the corner;
- b On step 3 the right free leg moves to the back, full reach. Touch the right inner toe roller on the surface directly behind the left on the 3rd beat, count #5 of the music;
- c On step 4 the right foot is placed on the surface alongside the left foot on the 1st beat, count #7 of the music. The resulting left free foot moves to the extended forward position (full reach). The left outer toe roller touches the surface directly in front of the right foot on the 3rd beat, count #1 of the music;
- d The touch of the toe wheels is effected by a soft bend of the engaged knee, free leg extended (full reach) to its normal length, toe pointed down and out.

### **JUDGING POINTS**

- 1 Timing
- 2 Execution
  - a All steps must take the floor from the parallel “and” position.
- 3 Pattern
  - a The six beat centre lobe begins and ends on the baseline. (Steps 10, 11 and 12). The second beat of step 12 is skated off the top of the centre lobe;
  - b Step 4 (RIF – DC) crosses the midline of the rink, with the last beat of the four beat step (count #2) placed off the top of the corner barrier lobe.
- 4 Body Posture Baseline.
- 5 Presentation and Flow.

### **COMMON ERRORS**

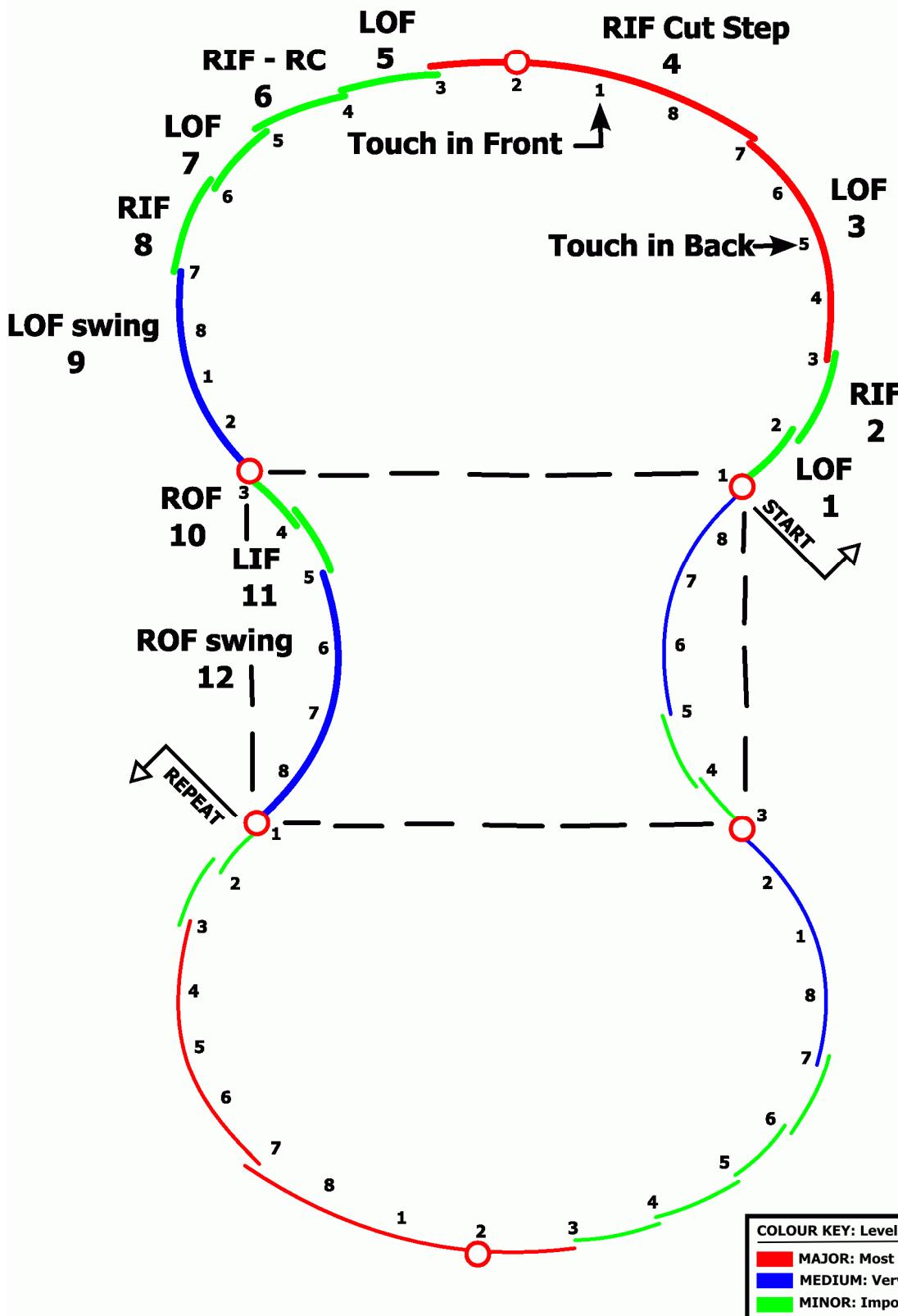
- 1 The swings on step 9 and 12 will not end on the baseline;
- 2 The back toe point on step 3 will not touch the floor and will tend to be late not on count #5 of the music and count #3 of the step;
- 3 The front toe point on step 4 will not touch the floor and will not occur on count #3 of the step which is count #1 of the music.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# CARLOS TANGO

Modified for Solo Dance



## **CARROLL SWING**

(Modified For Solo Dance ONLY)

Music:	Boogie 4/4	Tempo:	100 beats per minute
Pattern:	Border	Axis:	45 degrees
Opening:	Maximum 24 beats	Start:	Step 1, Count #1

### **OPENING**

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1.

### **DANCE NOTES**

- a In the Carroll Swing 18 steps complete one sequence of the dance;
- b There are no optional steps for this solo dance. All skaters will skate the 40 beat pattern;
- c Steps 5, 12 and 14 are crossed progressive take-offs;
- d Steps 6, 7, 13 and 17 are crossed chasse take-offs. All these take-offs are to be definite and distinct crossed tracing-crossed foot take-offs. IN-LINE take-offs are not to be accepted;
- e On step 6 (XF-RIOB) the change of edge is on count 3, which is the third count of the step. The movement of the free leg during this step is at the discretion of the skaters, providing no violent movements are noticeable;
- f The same notes apply to step 13, which is a 4-beat XB-LOIF. It should be noted, however, that the rockover will not be as pronounced as the rockover on step 6. This is due to the fact that the last two beats of step 13 are the first two beats of an 8-beat lobe, while the last two beats of step 6 constitute a two-beat lobe;
- g This is a border dance with four barrier lobes and four centre lobes. All regular rolls between lobes and changes of edge (step 6 and 13) occur on the skating baseline.

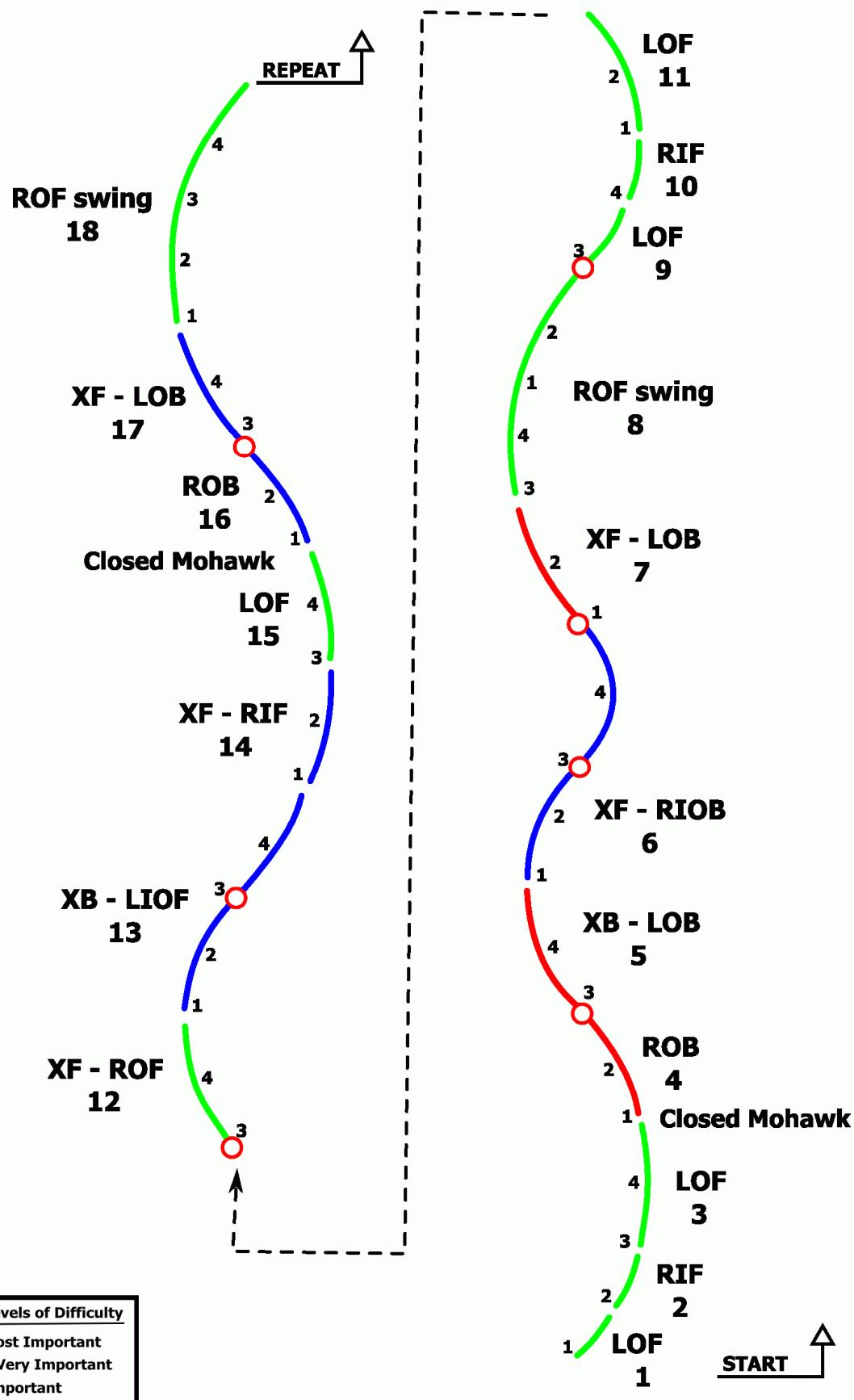
### **COMMON ERRORS**

- 1 Steps 6, 7, 13 and 17 are not crossed chasse take offs;
- 2 Poor posture body baseline;
- 3 Lack of strong and definite change of edge on step 6 (XF-RIOB);
- 4 Swings being poorly aimed thereby overshooting the baseline;
- 5 Poor aiming of back to forward open held Mohawks.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# CARROLL SWING



## **CASINO MARCH**

Modified For Solo Dance ONLY

MUSIC: March 4/4

PATTERN: Set

TEMPO: 100 beats per minute

START: Step 1, Count #1

### **DANCE NOTES**

- a. In the Casino March, 16 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.

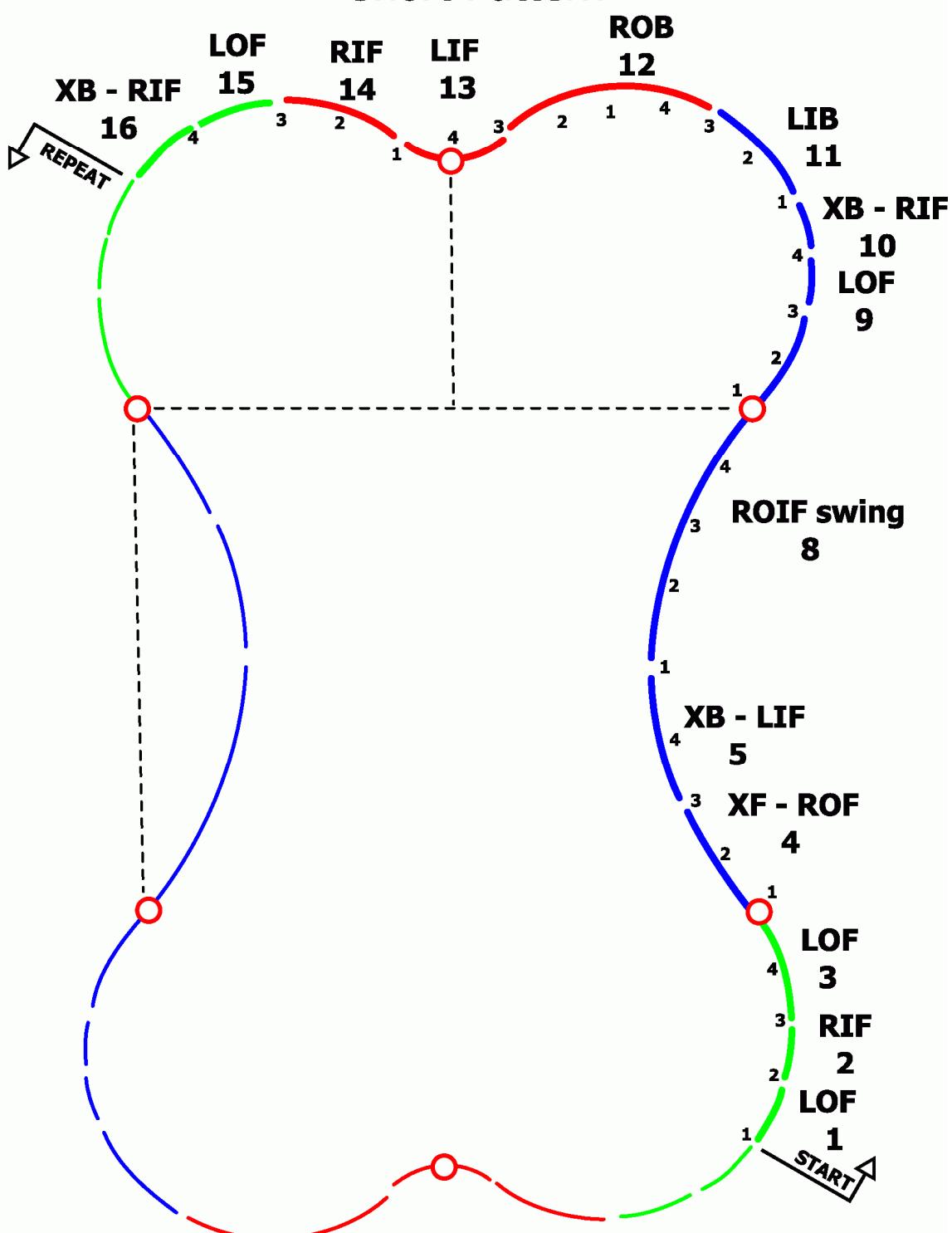
### **GENERAL.**

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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# CASINO MARCH

Modified for Solo Dance

Short Pattern



COLOUR KEY: Levels of Difficulty

- MAJOR: Most Important
- MEDIUM: Very Important
- MINOR: Important

## **CASINO TANGO**

Modified For Solo Dance ONLY

MUSIC: Tango 4/4, Count #1-2-3-4  
PATTERN: Set  
AXIS: Approximately 45-90 degrees

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

### **JUDGING POINTS**

1. Timing
2. Execution
  - a. Step 4 is a crossed progressive (XF-ROF) skated with an angular takeoff, where back wheels of to be employed skate (right) take the floor at least in line with front wheel of to be free skate (left);
  - b. Steps 5 (XB-LIF), 10 and 16 (both XB-RIF) are crossed chasses skated with a parallel takeoff, where front wheels of to be employed skate take the floor at least in line with back wheels to be free skate.
3. Pattern
  - a. The 10 beat centre lobe begins and ends on the baseline. (Steps 4 through the first four beats of step 8);
  - b. Step 6 is skated to the top of the centre lobe, toward the centreline of the rink. Step 7 is skated off the top of the centre lobe, away from the centre line of the rink;
  - c. The first beat of step 14 is skated to the top of the corner barrier lobe. The second beat of step 14 is skated off the top of the lobe;
  - d. The rockover of the swing (step 8) should occur on the baseline, on the fifth beat of the step.
4. Body Posture Baseline
5. Presentation and flow

### **COMMON ERRORS**

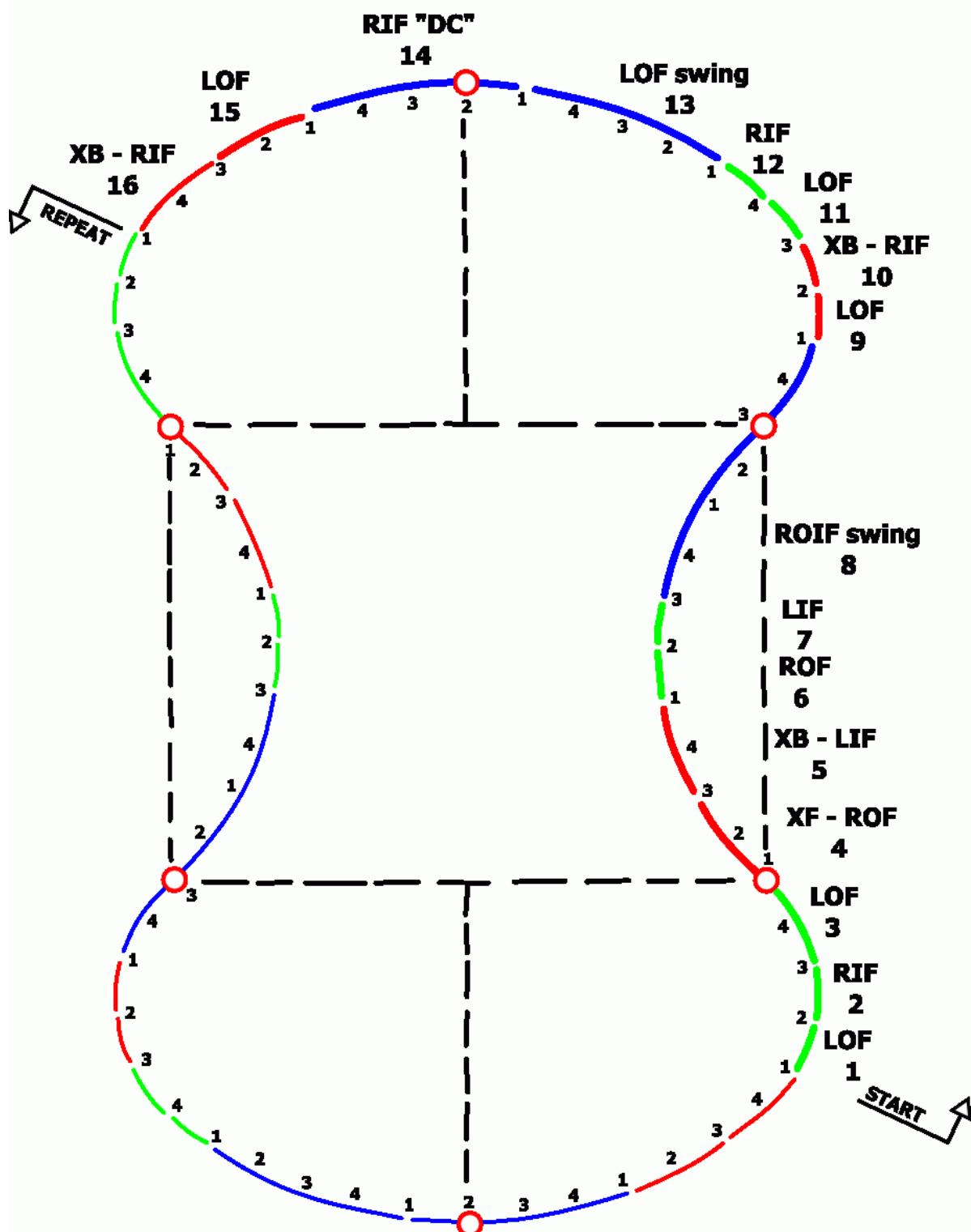
1. Poor control of angular takeoff on step 4 and the parallel takeoff of step 5 will result in the long centre lobe being distorted;
2. Step 8 change edge swing will not occur on the proper musical counts and baseline will move out toward the barrier;
3. The aim for the swing on step 13 will be aimed improperly to the barrier;
4. Step 14 is a dropped chasse, the tango movement will become a swing or a kick if the movement is not done with a soft knee

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# CASINO TANGO

Modified for Solo Dance



COLOUR KEY: Levels of Difficulty

- MAJOR: Most Important
- MEDIUM: Very Important
- MINOR: Important

## **CHA CHA**

Modified For Solo Dance ONLY

MUSIC:        Cha Cha  
PATTERN:     Set

TEMPO:       100  
START:       Step 1, Count #1

### **DANCE NOTES**

- a.        In the 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 28 beat pattern;
- c.        Step 1 (LOB) is aimed to the centre;
- d.        Step 3 should aim towards the barrier and end at the baseline to allow the Cha Cha movement (RIF – LIF) one beat edges to continue in that direction;
- e.        Step 6a is aimed down the floor;
- f.        Steps 6a, 6b and 13, 14 are open dropped Mohawks;
- g.        Step 17 ROB swing is aimed to the barrier.

### **COMMON ERRORS**

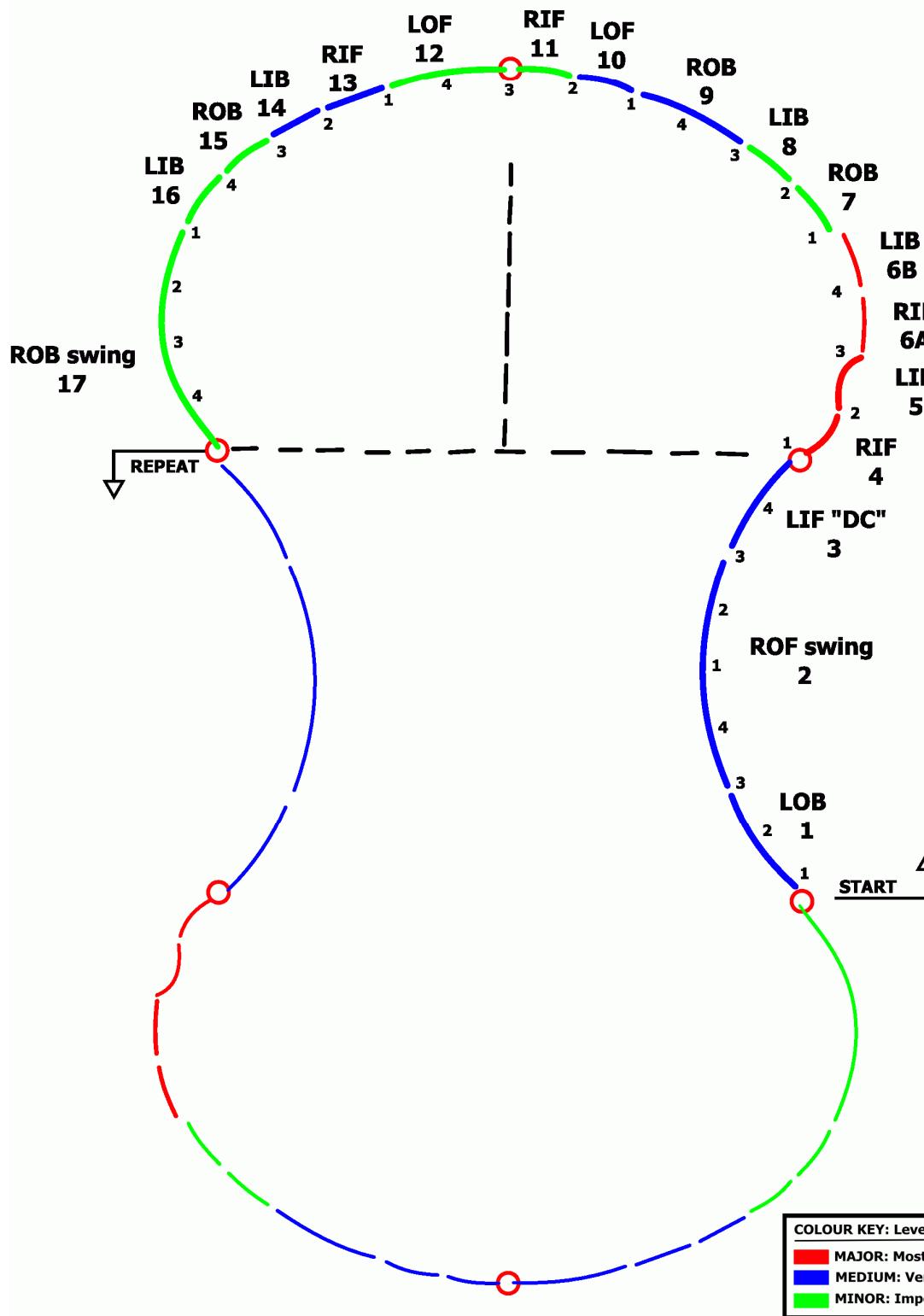
1.        Poor timing particularly on the “Cha Cha” movement;
2.        Poor posture baseline during execution of backward steps;
3.        Steps 7 through 16 skated flat across the top of the floor;
4.        Wide stepping when executing 2 foot turns and backward runs.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# CHA CHA

## Modified for Solo Dance



## CHA CHA PATIN

Created by Hugo Chapouto (2016)  
CERS Artistic - Version – 28.08.2016

**MUSIC:** Cha Cha 4/4  
**POSITION:** Kilian Reverse, Tandem, Kilian  
**COMPETITIVE REQUIREMENTS:** 4 Sequences

**TEMPO:** 112 Metronome  
**PATTERN:** Set

### DANCE DESCRIPTION

This dance was designed to introduce skaters to a Latin American rhythm at an early stage of development and help them to appreciate rhythm, not only with their feet, but also with their bodies. Therefore, individual interpretation to add Cha Cha character is permitted provided that the integrity of steps, free leg positions and dance holds are maintained.

The dance should start near the left corner close to the judge stand in Reverse Kilian position with a LFO (step #1) and a raised chasse RFI (step #2), both of one beat, aiming toward the long side barrier. Step #3 is a LFO of two beats, aiming toward the centre of the floor, followed by a dropped chasse RFI (step #4) of one and a half beats and a quick raised chasse LFO (step #5) of a half beat.

Step #6 is a RFO of two beats, with a knee action to accent the second beat of the step, aiming toward the centre of the floor, followed by a Run LFI (step #7) and RFO (step #8), both of one beat. Closing the lobe is a cross behind LFI (step #9) with a change of edge to LFO on the second beat of the step, aiming towards the long side barrier, in order to allow step #10, a cross behind RFI of one and a half beats. Step #11 is a quick Open Mohawk RBI of a half beat, to allow step #12 a RBO swing of four beats, starting near the short axis, parallel to the long side barrier, swinging the free leg backward on the third beat of the step, finishing aiming toward the centre of the floor. On step #11, the couple should change from Reverse Kilian position to Tandem position keeping the man's right hand on the woman's right hip.

Step #13 is a Choctaw to a LFI of two beats, aiming towards the centre of the floor, where the couple should assume Kilian position. Step #14 is a cross behind RFO of one beat followed by a cross in front LFI (step #15) of two and a half beats, swinging the free leg in front on the second beat of the step, finishing aiming towards the long side barrier, with a quick raised chasse RFO (step #16) of a half beat. Step #17 is a LFO of two beats, with a knee action to accent the second beat of the step, aiming towards the long side barrier, followed by a run RFI (step #18) of one beat and a LFO (step #19) of three beats, skated around the corner. On this step, the free leg should return close to the left leg after stroking on the first beat, in order to accent the second beat of the step returning to a backward position.

Step #20 is a Cross in Front RFI of two beats, aiming towards the centre of the floor, with a change of edge to outside on the second beat of the step, in order to allow Step #21, a cross behind LFI of one and a half beats. Step #22 is a quick Open Mohawk RBI of a half beat, to allow step #23 a LBO swing of four beats, starting near the long axis, swinging the free leg backward on the third beat of the step, finishing aiming towards the short side barrier. On step #22, the couple should change from Kilian position to Tandem position, keeping the man's left hand on the woman's left hip. The last step of the dance is a Choctaw to RFI (step #24), of two beats, finishing parallel to the short side barrier, allowing restarting of the dance.

## DANCE KEY POINTS

### Section 1:

- **Steps 4, 5 & 6**, correct execution of Dropped Chasse RFI, Chasse LFO, RFO, respecting the correct timing and edges;
- **Steps 9 & 10**, correct execution of crosses behind, change of edge (step #9), respecting the correct timing and edges with feet close together;
- **Step 11**, correct execution of the Open Mohawk, respecting the correct timing and placing the left foot on the inner part of the right foot.

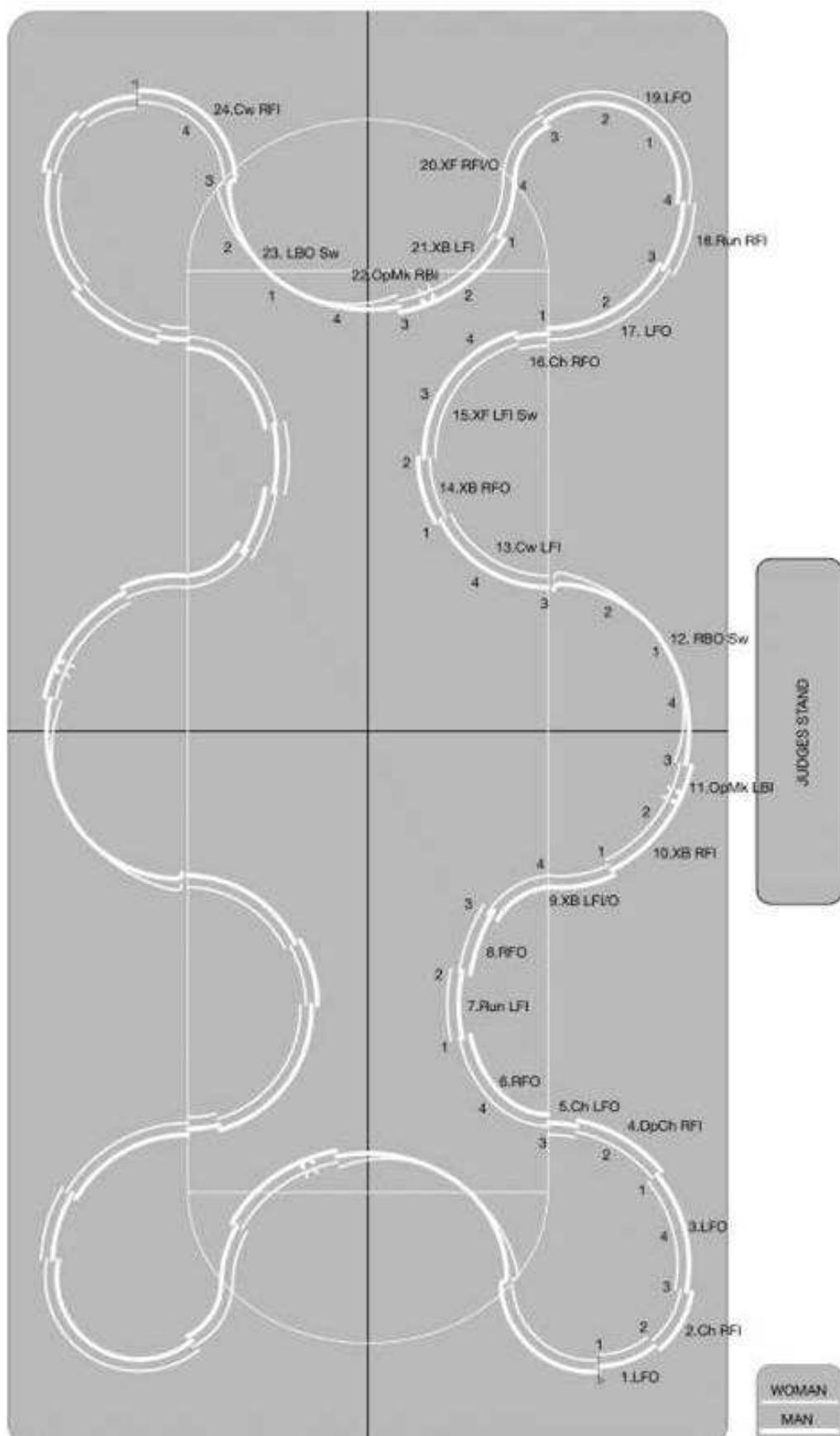
### Section 2:

- **Steps 13 & 24**, correct execution of the Choctaw, keeping the correct edge before / after the step;
- **Steps 14 & 15, 20 & 21**, correct execution of crosses (in front & behind), respecting the correct timing and edges, with feet close together;
- **Step 22**, correct execution of the Open Mohawk, respecting the correct timing and placing the right foot on the inner part of the left foot.

### LIST OF THE STEPS

HOLD	No.	WOMAN Steps	BEATS	MAN Steps
<b>1st SECTION</b>				
Kilian Reverse	1	LFO	1	LFO
	2	Ch RFI	1	Ch RFI
	3	LFO	2	LFO
	4	DCh RFI	1 1/2	DCh RFI
	5	Quick Ch LFO	1/2	Quick Ch LFO
	6	RFO	2	RFO
	7	Run LFI	1	Run LFI
	8	RFO	1	RFO
	9	XB LFI/O	1+1	XB LFI/O
	10	XB RFI	1 1/2	XB RFI
Tandem	11	Quick OpMk LBI	1/2	Quick OpMk LBI
	12	RBO Sw	2+2	RBO Sw
<b>2nd SECTION</b>				
Kilian	13	Cw LFI	2	Cw LFI
	14	XB RFO	1	XB RFO
	15	XF LFI Sw	1+1 1/2	XF LFI Sw
	16	Quick Ch RFO	1/2	Quick Ch RFO
	17	LFO	2	LFO
	18	Run RFI	1	Run RFI
	19	LFO	3	LFO
	20	XF RFI/O	1+1	XF RFI/O
	21	XB LFI	1 1/2	XB LFI
	22	Quick OpMk RBI	1/2	Quick OpMk RBI
Tandem	23	LBO Sw	2+2	LBO Sw
Kilian Reverse	24	Cw RFI	2	Cw RFI

## CHA CHA PATIN



## **CHASE WALTZ**

Modified For Solo Dance ONLY

MUSIC: Waltz 3/4  
PATTERN: Set

TEMPO: 120 beats per minute  
START: Step 1, Count #1

### **DANCE NOTES**

- a. In the Chase Waltz 30 steps complete one sequence of the dance;
- b. There are no optional steps for this Solo dance. All skaters will skate the (30 beat pattern for the "A" edges ) and the (30 beat pattern for The "B" edges) as diagrammed;
- c. The skater will skate the "A" edges first and then complete their sequence by skating the "B" edges. One sequence will equal one circuit of the floor;
- d. Steps 1 through 6 make up one straightaway sequence of the dance;
- e. Steps 7 through 15 comprise the corner sequence of the dance;
- f. All one beat "IF" and one beat "IB" edges are raised chasses throughout all step execution;
- g. All "IF" and "IB" Mohawk turns in this dance are dropped open Mohawk turns;
- h. The Chase Waltz uses a regular timing pattern of 2-1-3 throughout all step execution;
- i. Attention paid to maintaining the rhythm particularly on the forward to backward turns.

### **COMMON ERRORS**

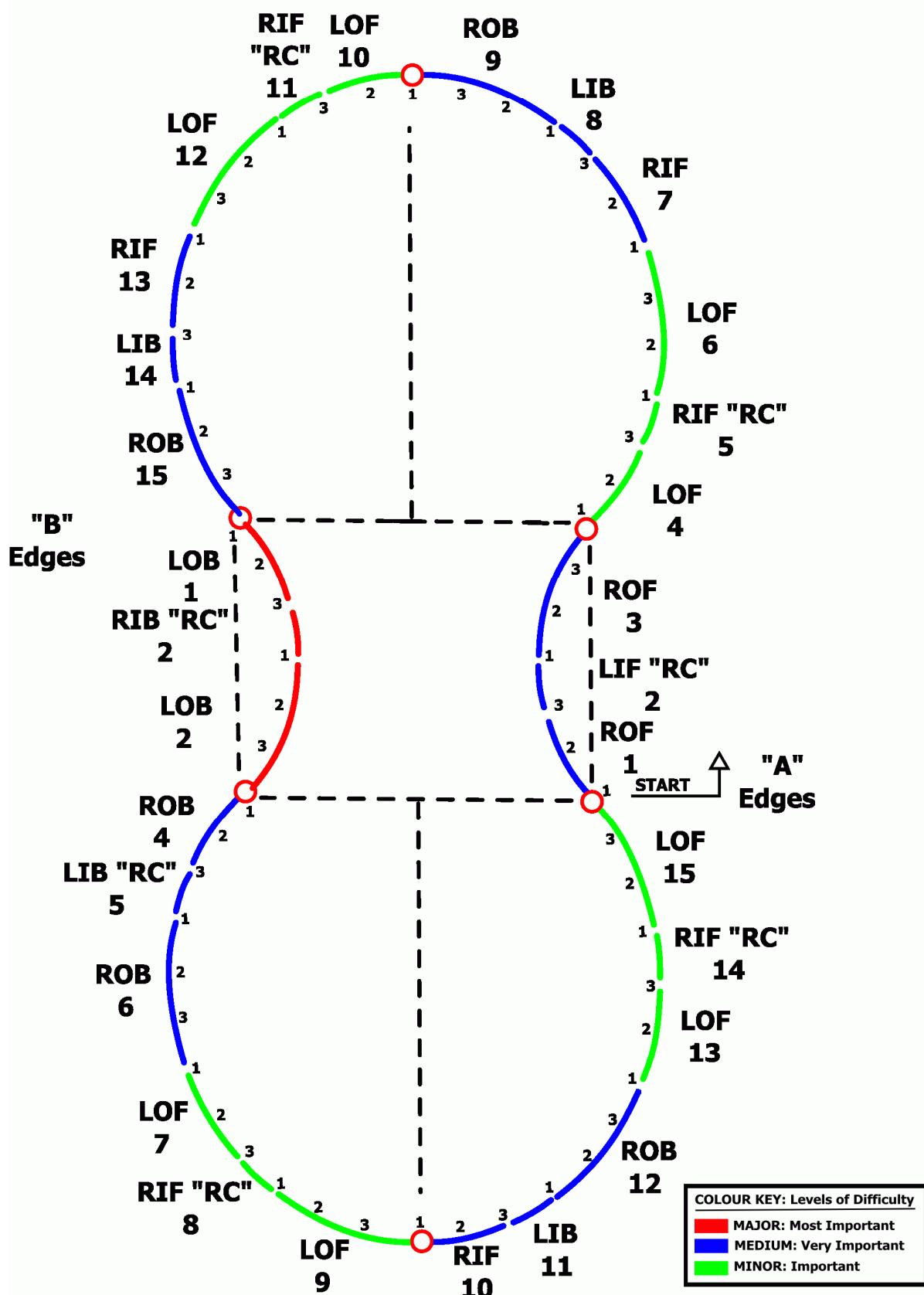
- 1. Poor timing;
- 2. Poor execution;
- 3. Chasses stepped ahead by either (a) placing the skate ahead of the "AND" position prior to the chasse or (b) by not returning the foot to the "AND" position before raising it;
- 4. The pattern is not symmetrical due to the skater skating the "A" edges with more power and strength than the "B" edges;
- 5. The skater divides the timing of the Mohawk turns into equal musical values instead of keeping the regular timing of 2-1-3;
- 6. After turning Mohawk turns the free foot is not brought back to the "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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# CHASE WALTZ

Modified for Solo Dance



COLOUR KEY: Levels of Difficulty

MAJOR: Most Important
MEDIUM: Very Important
MINOR: Important

## **CITY BLUES**

Modified For Solo Dance ONLY

MUSIC: Blues 4/4 Counting 1-2-3-4  
PATTERN: Set  
AXIS: 45 degrees

Tempo: 88 beats per minute  
START: Step 1, Count #1

### **DANCE NOTES**

- a. Step 10 is a crossed progressive skated with a parallel take-off where the back wheels of the toe be employed skate (right) are at least in line with the front wheels of the toe be free skate (left);
- b. Dropped chasses are placed in the “parallel and” position. The free leg is extended to a leading position then replaced in the “parallel and” position. Steps 5 and 14;
- c. The 8 beat centre lobe begins and ends on the baseline. (Steps 4, 5, 6, 7 and 8). The second beat of step 5 is skated off the top of the centre lobe;
- d. Step 14 RIF is skated off the top of the corner barrier lobe, away from the mid-line of the rink.

### **COMMON ERRORS**

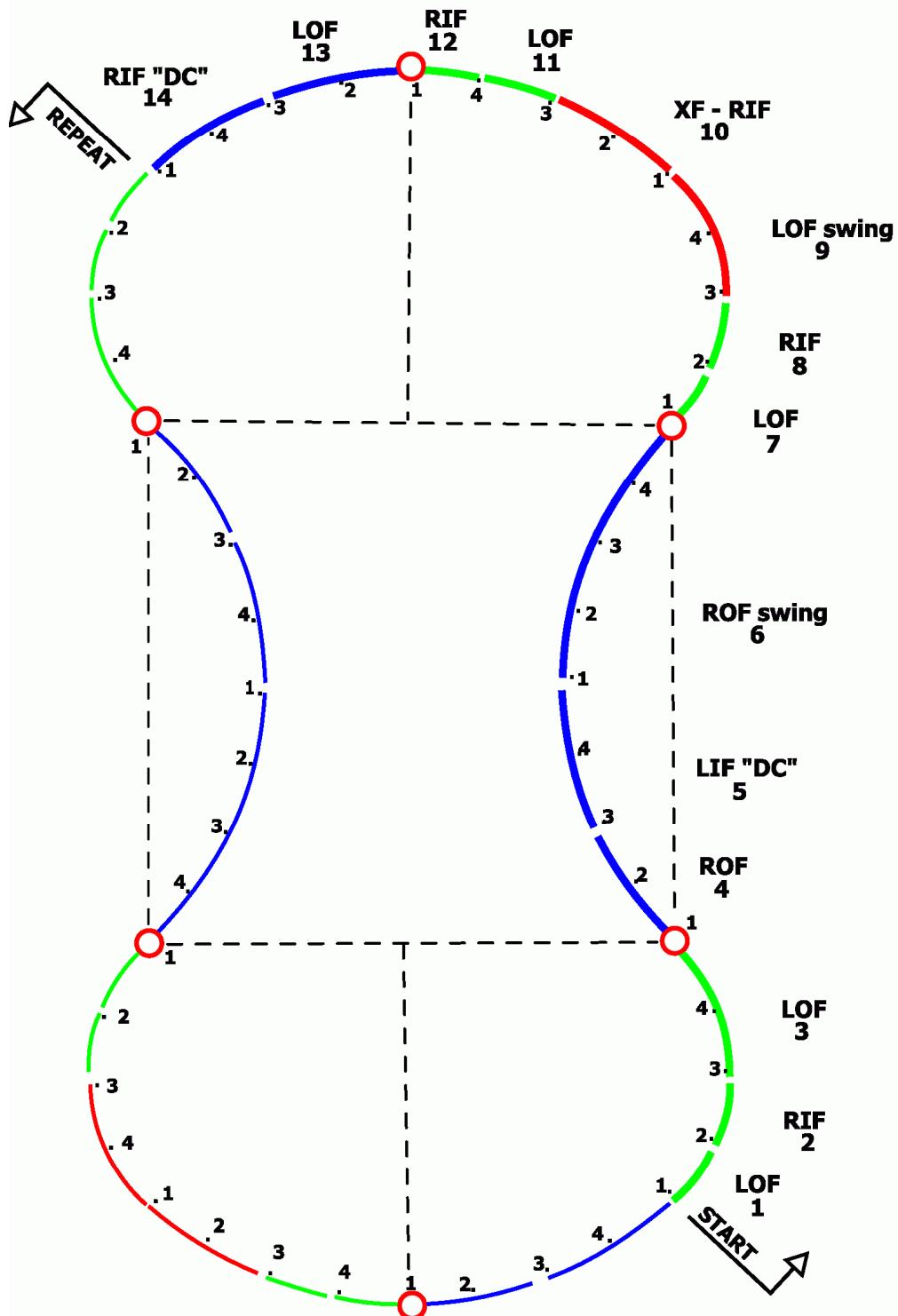
1. Poor timing;
2. The aim of step 5 will not be towards the top of the lobe;
3. The aim of step 6, the ROF swing tends to be towards the barrier, resulting in the baseline moving to the barrier;
4. Step 9 is a quick 2 beat full swing. The timing of the swing should be on the second beat but will frequently be late and poorly aimed. The return of the free leg skate from the full swing should be placed in the XF position required for commencement of step 10. Think of it as a swing/cross;
5. Step 10 will not be crossed progressive nor aimed around the corner.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# CITY BLUES

## Modified for Solo Dance



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

## **COLLEGE SWING**

Modified For Solo Dance ONLY

MUSIC: Schottische  
PATTERN: Set

TEMPO: 100  
START: Step 1 on Count #3

### **DANCE NOTES**

- a) In the College Swing 12 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) Steps 1 through 3 make up the centre lobe of this dance. Step 3 is the returning edge to the baseline and skaters should not noticeably over-skate it or exaggerate the axis;
- d) The remaining steps in this dance are barrier lobe edges and both parts of the lobing should be symmetrical and arranged proportionately to suit rink and skating conditions;
- e) Steps 1 (XF-ROF) and 4 (XF-LOF) are crossed tracing and crossed foot progressive movements and there should be no noticeable forward-backward-forward movements of the “to be” employed foot;
- f) Close footwork is desired;
- g) Steps 7 and 9 are open Mohawk turns.

### **COMMON ERRORS**

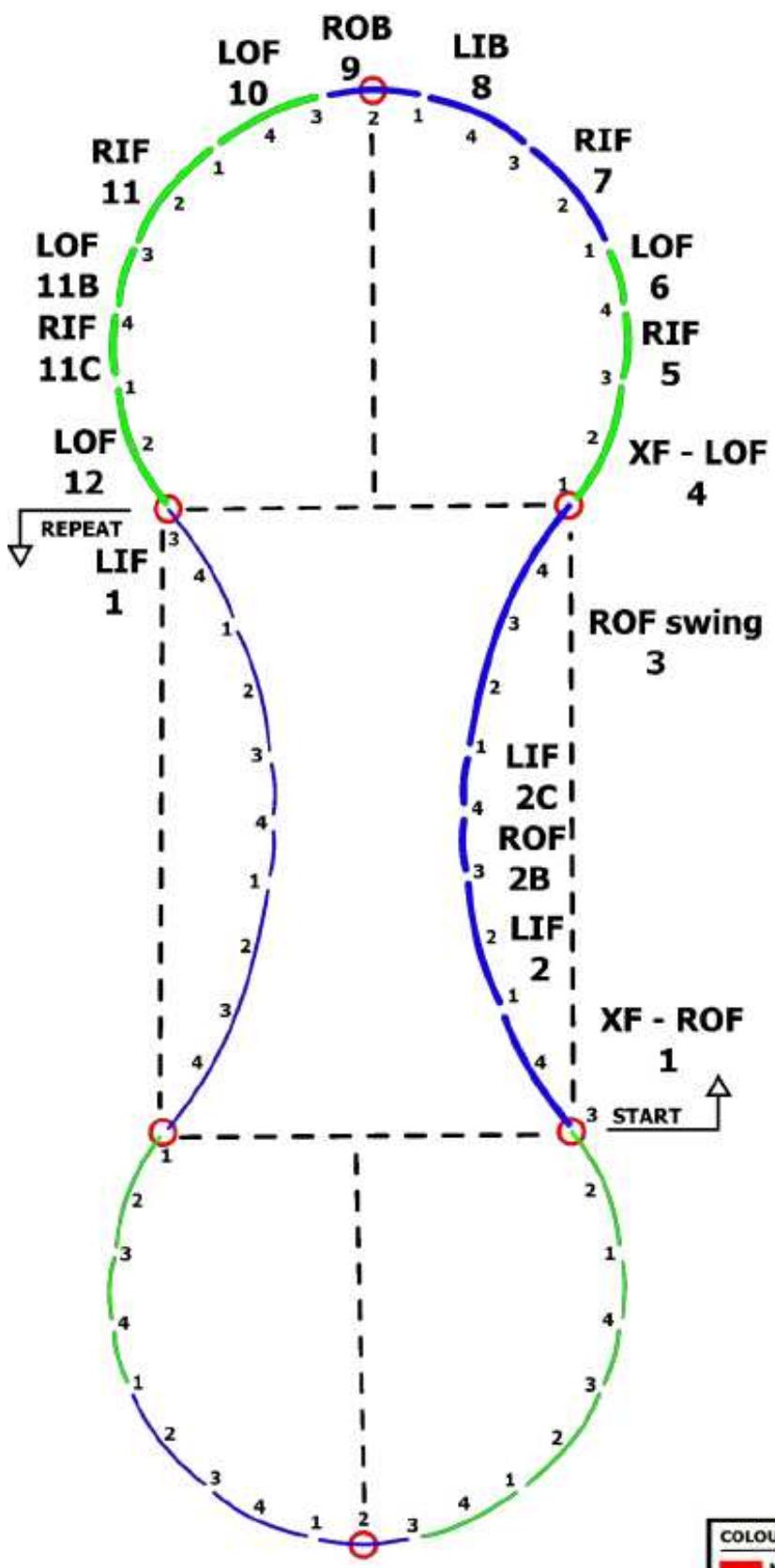
1. Poor timing;
2. Exaggerated axis on step 3;
3. No symmetry;
4. Footwork not close and neat;
5. Noticeable “forward-backward” movement of the free leg on steps 1 and 4.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# COLLEGE SWING

Modified for Solo Dance



COLOUR KEY: Levels of Difficulty

- MAJOR: Most Important
- MEDIUM: Very Important
- MINOR: Important

## **COLLEGIATE**

Modified For Solo Dance ONLY

MUSIC: Foxtrot 2/4  
PATTERN: Set

TEMPO: 92 beats per minute  
START: Step 1, Count #1

### **DANCE NOTES**

- a. In the Collegiate 12 steps complete one sequence of the dance;
- b. There are no optional steps for this solo dance. All skaters will skate the 24 beat pattern only. Two sequences of the dance make up one circuit of the floor, 48 beats;
- c. On the straightway the skater skates alternating cross rolls (steps 7 and 8) beginning with the right foot crossed over the left, with aim to the centre. The power is obtained from the outer toe wheel of the foot that is about to leave the floor;
- d. Steps 7 & 8 are repeated 3 times for each straightaway;
- e. The last cross roll of the straightaway (LOF) is a shallow edge with travel to the side barrier at the extreme end of this edge;
- f. Corner lobing should be symmetrical, to join up the straightaway sequences down each side.

### **COMMON ERRORS**

1. Unbalanced strength of crossed rolls;
2. Stroking ahead or crossing on step 1;
3. Poor timing and poor execution on the Mohawk turns;
4. Heel – toe action on the crossed rolls.

### **CORNER STEPS - COLLEGIATE**

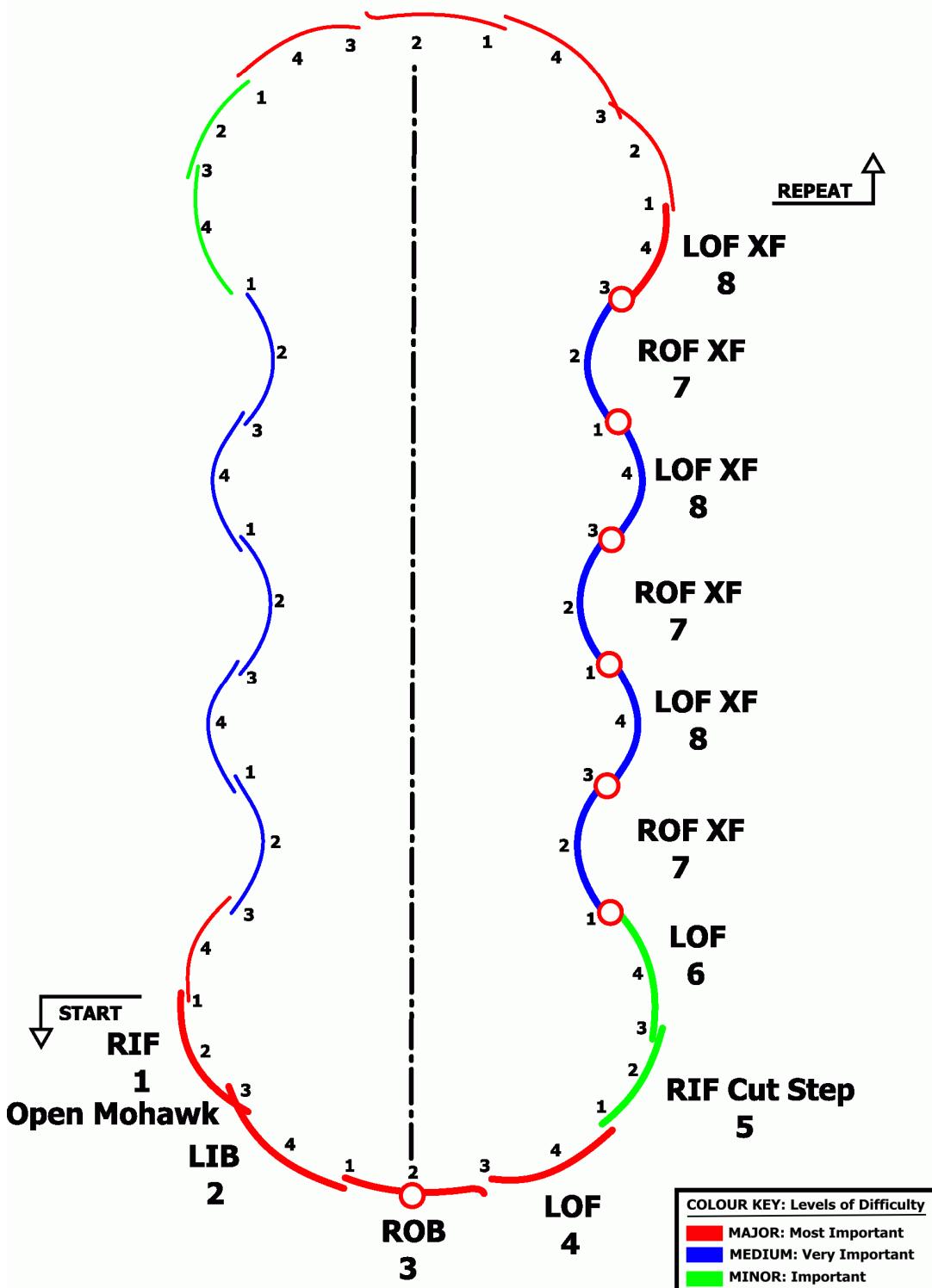
Step No	Edge	Beats	Description
1	RIF	2	Take-off is parallel and alongside. Aim is toward the side barrier with care taken not to cross;
2	LIB	2	Open Mohawk with free foot held to back after stroking;
3	ROB	2	
4	LOF	2	
5	RIF	2	Cut step – Right foot is placed alongside left with resulting free foot moving to the forward extended position.
6	LOF	2	

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# COLLEGIATE

## Modified for Solo Dance



## **CORONATION WALTZ**

Modified For Solo Dance ONLY

MUSIC:	Waltz 3/4 count 1-2-3	TEMPO:	120 beats per minute
PATTERN:	Set	START:	Step 1, Count #1

### **DANCE NOTES**

- a. In the Coronation Waltz 14 steps complete one sequence of the dance;
- b. There are no optional steps for this solo dance. All skaters will skate the 36 beat pattern as diagrammed;
- c. Steps 3, 9 and 13 are raised chasses;
- d. All three turns in this dance are to be turned on count #3 of the step;
- e. The OB edge following the three turns should be stroked from the parallel “AND” position;
- f. Steps 5 and 6 make up a dropped open Mohawk (LOF-ROB).

### **COMMON ERRORS**

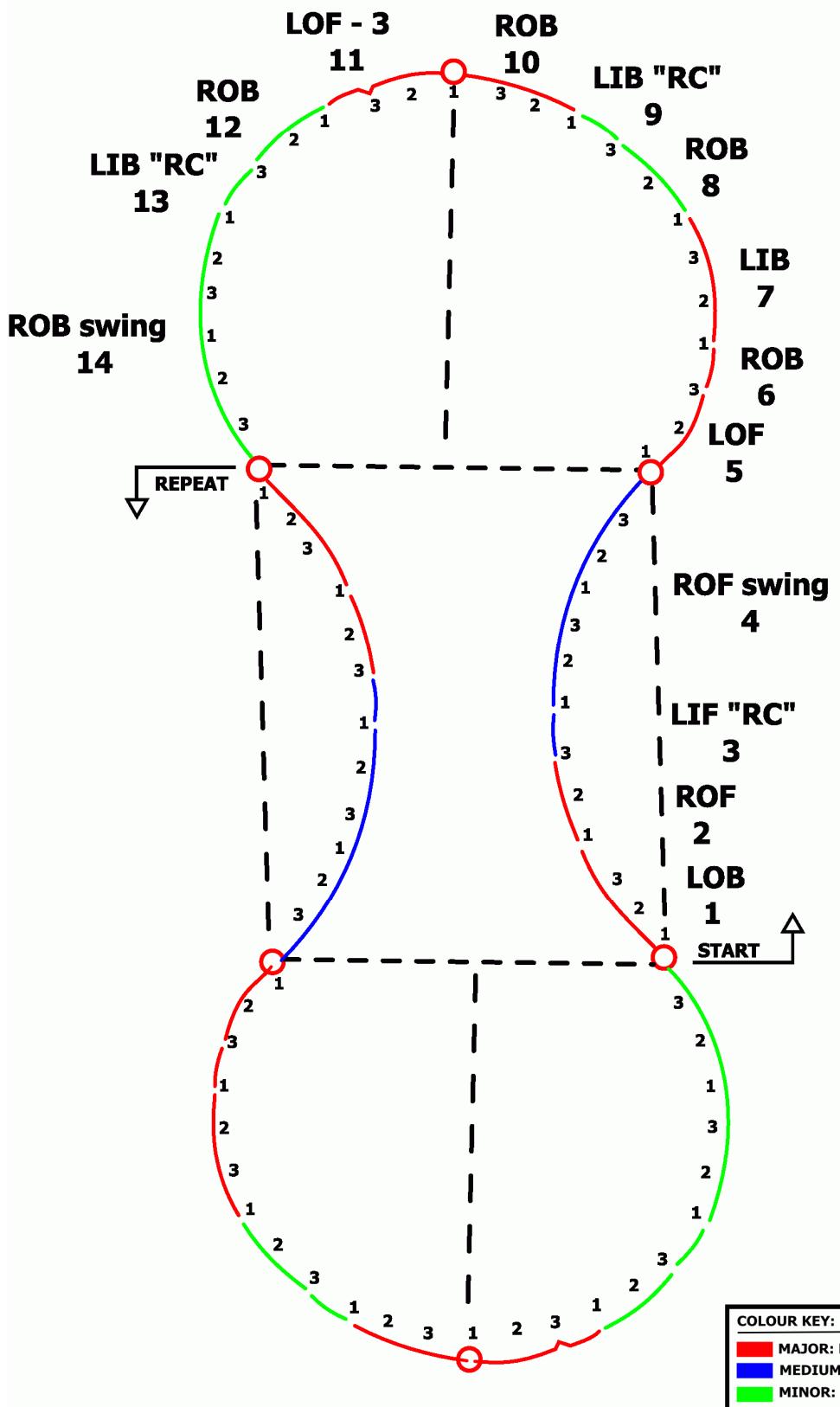
1. Three turns turned on count #2 instead of count #3 of the step;
2. The open dropped Mohawk not skated on strong outside to outside edges with neat and close footwork. The ROB edge rotating around and becoming an inside edge;
3. No parallel “AND” position after the three turns;
4. Swings uneven and kicked.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# CORONATION WALTZ

# Modified for Solo Dance



## **DELICADO**

Modified For Solo Dance ONLY

MUSIC:	Schottische 4/4 count #1-2-3-4	TEMPO:	100 beats per minute
PATTERN:	Set	START:	Step 1, Count #1
AXIS:	45 degrees approximately		

### **DANCE NOTES**

- a. In the Delicado 30 steps complete one sequence of the dance;
- b. There are no optional steps for this solo dance. All skaters will skate the 56 beat pattern (28 beats for the "A" edges and 28 beats for the "B" edges) as diagrammed;
- c. The skater will skate the "A" edges first and then complete their sequence by then skating the "B" edges. One sequence will equal one circuit of the floor;
- d. All forward to backward Mohawks must be skated heel to heel or heel to instep with the emphasis on closeness and neatness of skates;
- e. All backward to forward Mohawks must be skated heel to heel or from behind the heel with the emphasis on closeness and neatness of skates;
- f. Steps 1, 2, 3 and 4 make up the 8 beat centre lobe;
- g. Rockovers between steps 15 and 1 and between 4 and 5 should occur on the baseline;
- h. Step 3 (RIB / LIF) should be skated to the top of the centre lobe, to the midline of the rink;
- i. Step 4 (LOB swing / ROF swing) should be skated off the top of the centre lobe, away from the midline of the rink;
- j. Step 10 (LOF / ROB) is skated to the top of the barrier lobe, to the centreline of the rink;
- k. Step 11 (RIF / LOF) is skated off the top of the barrier lobe, away from the centreline of the rink.

### **COMMON ERRORS**

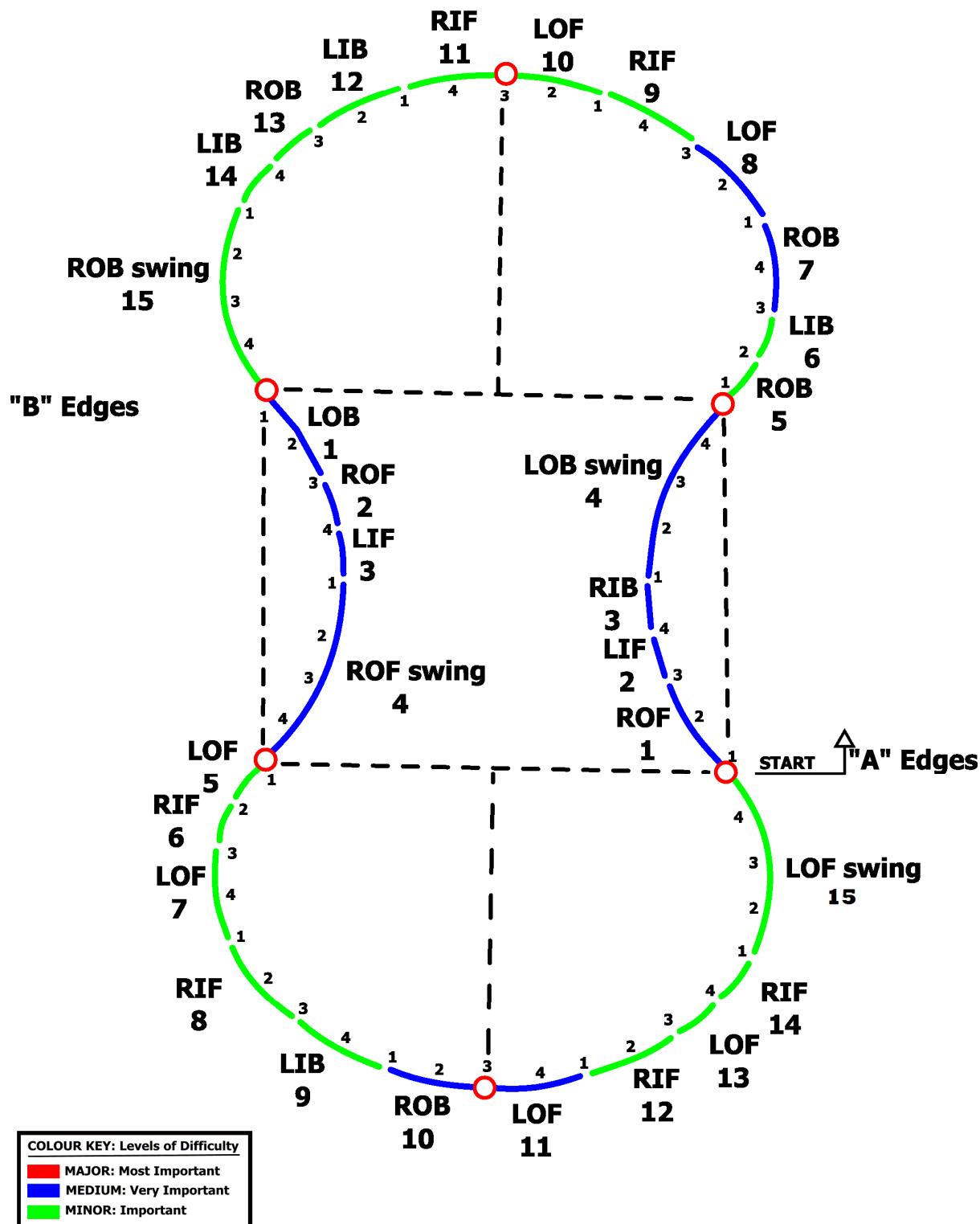
1. Skaters tend to lag behind the timing on steps 2, 3 and 4 of the centre lobe;
2. The movement of the free leg on the swing affects the edge and posture of the skater. The skater will twist the shoulder on the free side forward into the swing;
3. Forward to back Mohawks are not skated heel to heel and the back to forward Mohawks are not skated from behind the heel;
4. Steps 13, 14 and 15 are not taken to the wall before going into the centre. This will make the baseline too far into the centre, causing the skater to overshoot the baseline coming out of the centre lobe;
5. Skaters tend to break into the middle of the forward swings and will also tend to lean forward with the back swing as the leg moves into the leading 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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# DELICADO

## Modified for Solo Dance



## THE DENCH BLUES - SOLO

By Robert Dench and Leslie Turner

Music: Blues 4/4

Tempo: 88

Pattern: Set (as stated by CIPA)

Competitive Requirements --- 2 sequences (for one circuit pattern)

### **CHANGES:**

- Step 1 is a XR---LBO --- before it was a XB.
- Step 8 is a XR---RFO---Sw --- before it was only a XR.
- Clarification: Step 17 LFO---3t begins on the long axis.

### **THE DANCE:**

- Step 1 of the dance is a XR LBO followed by a XF RBI. Step 1 is directed towards the long axis, beginning a lobe that points to the centre of the rink and ends (with step 3) in the direction of the long side barrier;
- Step 4 is a XR RBO aiming towards the long side barrier and Step 5 a Xch LBI. When skated in team dance, Steps 4 and 5 are Steps 4a and 4b for the woman;
- Step 6 is a RBO stroke step that begins aiming slightly toward the long side barrier, then parallel to it and finishes aimed toward the centre of the short side barrier. The movement of the free leg on this step is optional;
- Step 7 (Mohawk LFO) should be skated on a deep edge that must finish aiming towards the middle of the long side barrier;
- Step 8 (XR---RFO---Sw) intersects the long axis at the third beat and finish aiming towards the short side barrier. On beat 3 of this step, the free leg swings in front;
- Step 9, LFO, is held for 2 beats and begins a large lobe that finishes with a direct aim to the long axis in preparation for the closed Choctaw;
- Steps 10, 11, 12 form a progressive run sequence and must be skated with smoothness and careful attention to timing;
- Step 13 is aimed to the centre of the rink and skated on deep edge to finish with a long side barrier aim. The following turn, a closed Choctaw to a RBO, Step 14, must be placed to the outside of the left foot, aimed to the long side barrier and finishing to the long axis;
- Step 15 is a XR---LBO aimed to the long axis and gently curved to finish to the long side barrier. The movement of the free leg on this step is optional;
- The aim of step 16, Choctaw RFI, must be to the long side barrier and skated on a deep curve, finishing parallel to the short axis;
- Step 17 (LFO---3) must be skated strongly to take the pattern around the top of the corner lobe so that step 18 can begin towards the long side barrier and finish towards the long axis in preparation for the correct aim for the restart of the dance.

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 6 must be a strong RBO edge;
- Step 8 (XR---RFO---Sw) must maintain a strong outside edge for all four beats of the step, without changing the edge at the end;
- Attention to the timing during steps 9, 10, 11, and 12;
- Steps 13 and 14 (which comprise the closed Choctaw) must be lobes of approximately equal size;
- Step 13 (LFI for two beats) must be maintained on a strong inside edge, without changing the edge before the Choctaw (step 14);
- Step 14 (closed Choctaw RBO) must begin aiming toward the long side barrier, not parallel to it;
- Step 15 (XR---LBO) must maintain a strong outside edge for all four beats of the step, without changing the edge before the Choctaw (step 16);
- Step 16 is a Choctaw RFI for two beats;
- Step 17 (LFO---3 for two beats) is aimed toward the long side barrier, and step 18 must finish toward the long axis to correctly aim the restart of the dance.

### **THE DENCH BLUES SOLO --- KEY POINTS**

#### **Section 1: Attention points**

1. Steps 1 (XR---LBO) & 4 (XR---RBO): proper execution of Cross---Rolls, on outside edges with matching body posture baseline, (Step 1 aimed toward the long axis and Step 4 aimed toward the long side barrier);
2. Steps 2 (XF RBI) & 5 (Xch---LBI): proper execution of the steps, performed with feet parallel and close together. (Note: Step 5, the free leg must return immediately to the “and” position);
3. Steps 6 (RBO) & 7 (Mk LFO): proper execution of Step 6 RBO for 4 beats, aiming initially toward the long side barrier, without deviation from the outside edge during the entire step, allowing for the correct execution of the Mohawk (Step 7), with feet close together and with the correct lean, beginning toward the short side barrier and ending toward the long axis;
4. Step 8 (XR---RFO---Sw): proper execution of the Cross---Roll Swing, skating on an outside edge for all 4 beats (without changing the edge at the end of the step), skated with flow on a deep edge. On beat 3 of this step, the free leg swings in front.

#### **Section 2: Attention points**

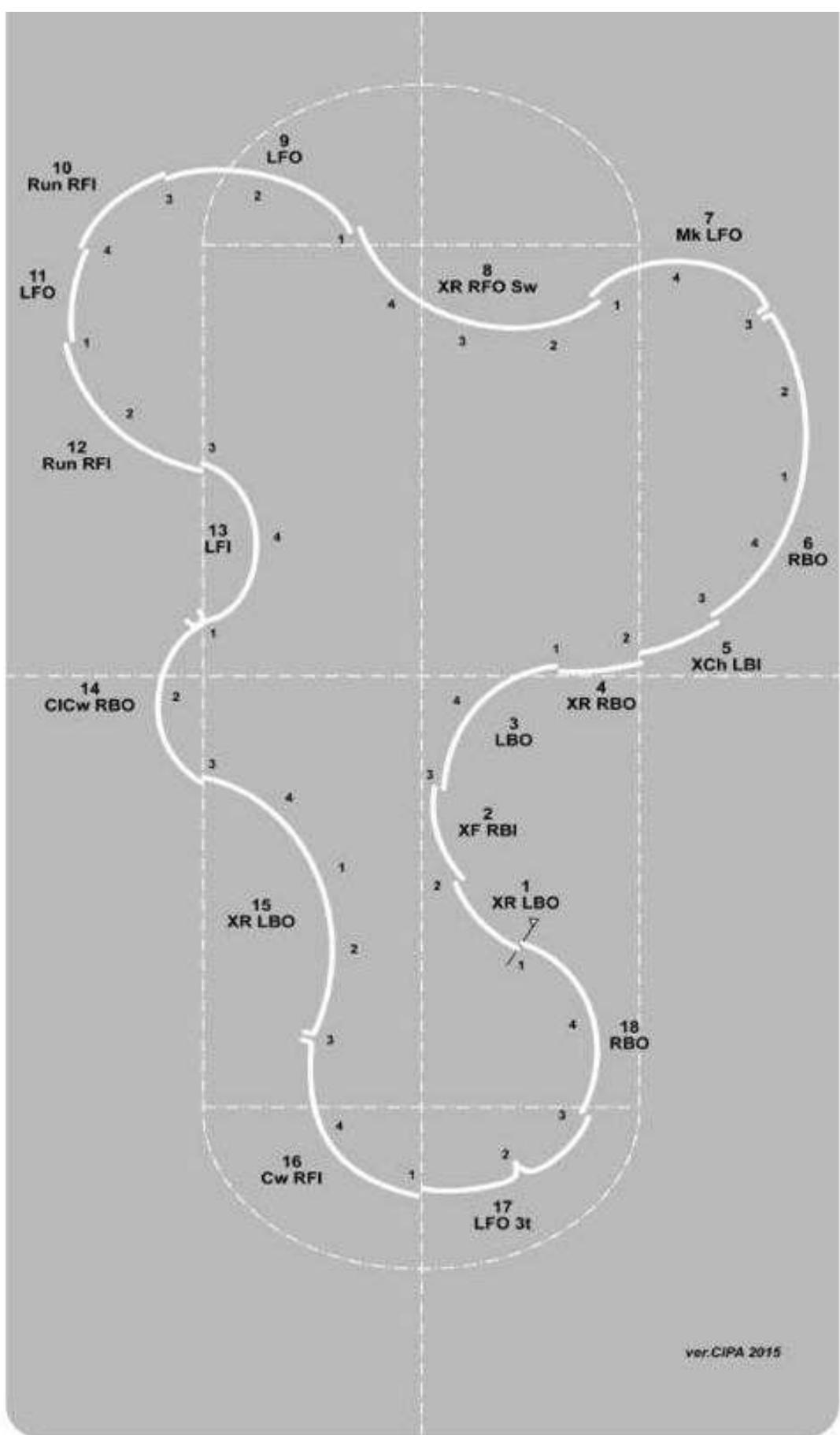
1. Step 9---10---11---12: proper execution and correct timing of steps 9 (two beats), 10 (one beat), 11 (one beat) and 12 (two beats), without deviation from the prescribed edges;
2. Step 13 (LFI) & 14 (CICw RBO): proper execution of these steps. Step 13 (LFI for two beats) must be maintained on a strong inside edge, without deviation from the edge prior to the Choctaw (Step 14), which should be placed behind the heel and to the outside of the left foot, aiming toward the long side barrier on a strong outside edge (of approximately equal size to Step 13);
3. Step 15 (XR LBO) must maintain an outside edge for four beats, without changing the edge before the Choctaw RFI (step 16);
4. Step 16 (Cw RFI) 17 (LFO---3t) & 18 (RBO): proper execution of the Choctaw, with feet close together and keeping the correct edges before/after the turn, allowing a powerful stroke on Step 17, followed by a three turn performed at the top of the lobe. Step 18 is aimed toward the long side barrier must finish toward the long axis to correctly aim the restart of the dance.

**THE DENCH BLUES - SOLO (88 bpm)**

No.	SKATER's Step	BEATS of Music
<b>1st SECTION</b>		
1	XR LBO	1
2	XF RBI	1
3	LBO	2
4	XR RBO	1
5	XCh LBI	1
6	RBO *	4
7	Mk LFO	2
8	XR RFO Sw	2+2
<b>2nd SECTION</b>		
9	LFO	2
10	Run RFI	1
11	LFO	1
12	Run RFI	2
13	LFI	2
14	CICw RBO	2
15	XR LBO *	4
16	Cw RFI	2
17	LFO---3t	1+1
18	RBO	

\* free leg free movement

## THE DENCH BLUES - SOLO



Ver.CIPA 2015

## DENVER SHUFFLE

Modified For Solo Dance ONLY

MUSIC:	Polka	TEMPO:	100 beats per minute
PATTERN:	Set	START:	Step 1, Count #1

### **DANCE NOTES**

- a. In the Denver Shuffle, 18 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. Steps 2 and 8 are crossed progressive strokes. Step 14 is commenced as a cross roll;
- d. Steps 4, 10 and 17 are raised chasse steps;
- e. This dance features a “slide” movement on steps 6 and 7. During the preparation for step 6, the right skate is brought up parallel to and alongside the left skate, with both skates in contact with the surface, the body weight is transferred to the right skate, with the left skate sliding forward into a leading position, all eight wheels being on the skating surface;
- f. In preparation for step 7, the left skate slides back beside and parallel to the right skate. During step 7, the body weight is transferred to the left skate and the right skate now slides forward into a leading position, again all eight wheels are to remain on the skating surface;
- g. The slide movement is not a dance split with the body weight equally distributed between the two skates. There should be no noticeable hesitation between the execution of the two slides;
- h. All four wheels of the right skate are to be lifted from the skating surface in preparation for the execution of step 8, the two beat XF-RIF;
- i. The dance should be skated lively, with a bold approach to step execution;
- j. It is essential that the dance be controlled during the skating of the centre lobe edges to not distort the pattern at the corners of the rink.

### **COMMON ERRORS**

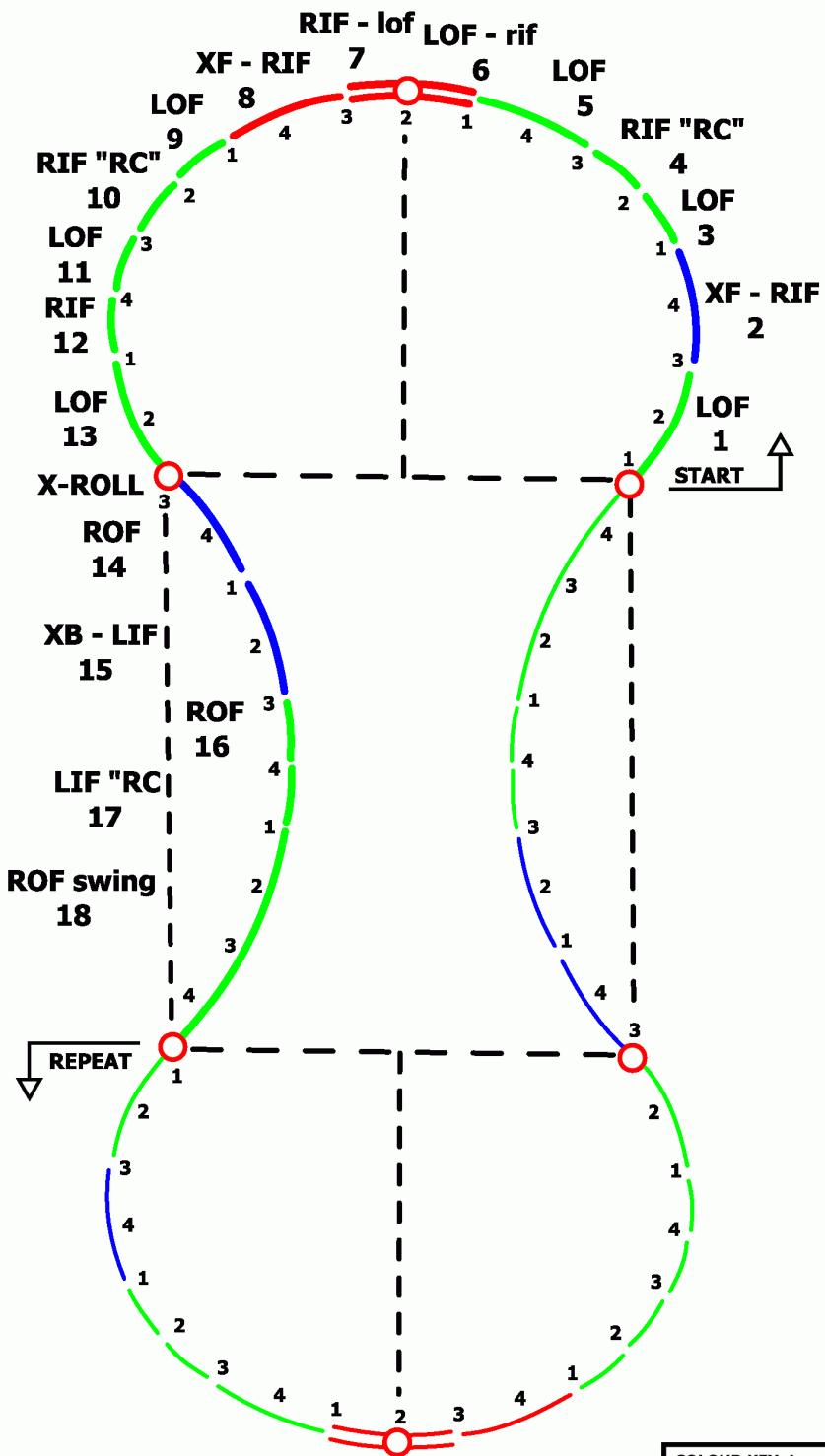
1. Skating out of time;
2. Slides are skated as scissors. The right foot does not take the floor in the “parallel and” position but from ahead or behind. The left skate is not returned to the “parallel and” position before the right skate moves forward;
3. Poor chasse steps “stepped ahead”, plate not parallel to the floor;
4. Step 4 is placed on an inside edge and rocked over to outside;
5. Skaters will often take step 16 (ROF) back toward the baseline without continuing to the top of the lobe.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# DENVER SHUFFLE

Modified for Solo Dance



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

## **DOUBLE CROSS WALTZ**

Modified For Solo Dance ONLY

MUSIC:	Waltz	TEMPO:	138 beats per minute
PATTERN:	Set	START:	Step 1, Count #1

### **DANCE NOTES**

- a. In the Double Cross Waltz, 18 steps complete one sequence of the dance;
- b. There are no optional steps for this Solo dance. All skaters will skate the 42 beat pattern as diagrammed;
- c. Steps 2, 7, 12 and 16 are raised chasse steps;
- d. Steps 5, 10 and 18 are all inside forward cross in front steps (crossed progressive steps), held for 3 beats each;
- e. Step 14 is the only cross behind (forward crossed chasse) step in the dance. This step should finish at the centre of the corner;
- f. Take care on steps 4 and 5 and steps 9 and 10 – the “double cross movements” to keep both steps on the same arc with no change of lean between the steps;
- g. The dance axis can range from a shallow angle up to a 90 degree angle as long as the lobe symmetry is maintained. The midpoint of the centre lobe occurs between steps 5 and 6.

### **COMMON ERRORS**

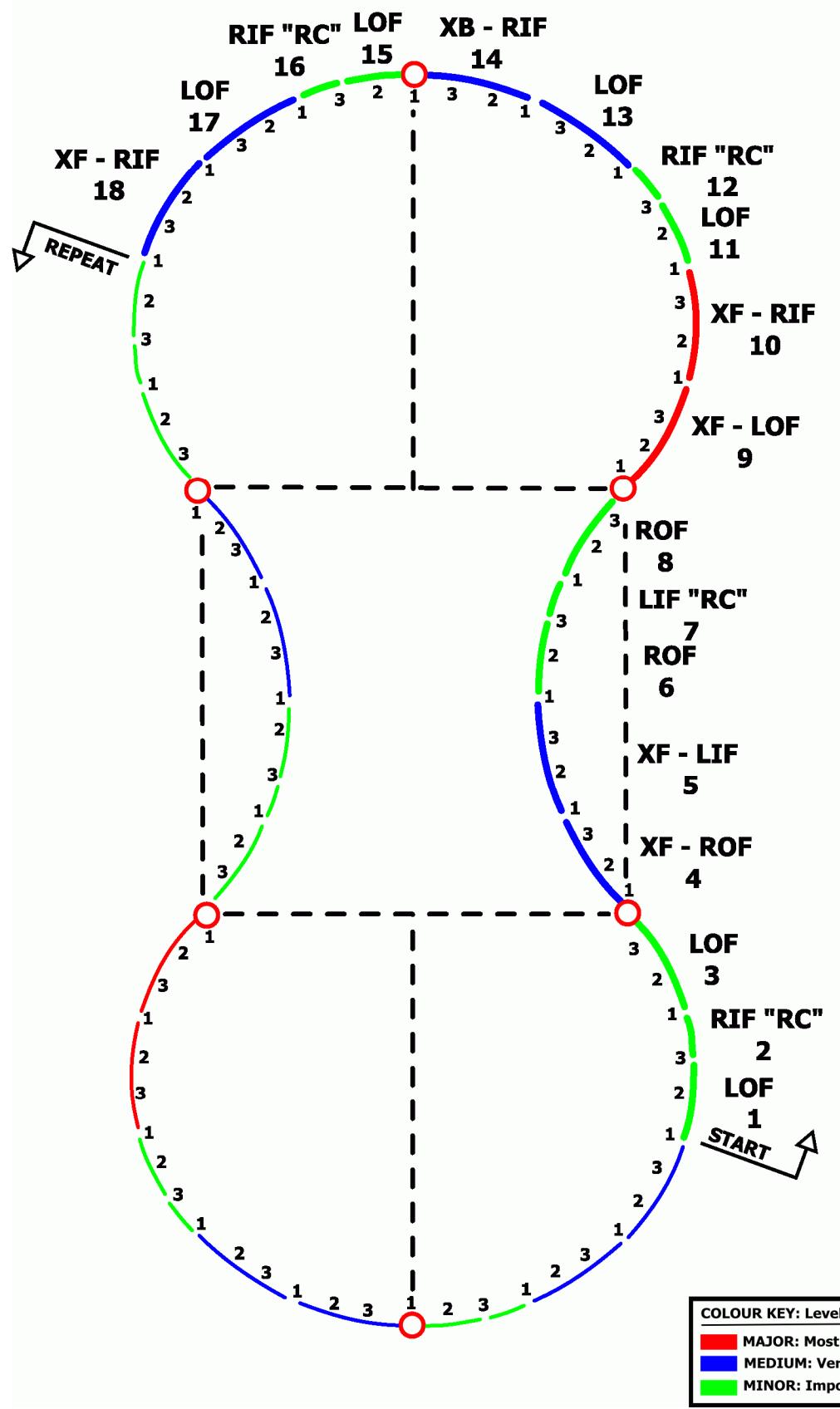
- 1 Steps 4, and 9 will not be crossed foot crossed tracing, close and angular;
- 2 Steps 5, 10 and 18 will not be crossed foot, crossed tracing, close and parallel progressives;
- 3 The aim of step 8 will tend to be increased, resulting in the baseline moving towards the barrier;
- 4 The aim of Step 9 and step 10 will be too much to the barrier and will result in the pattern backing up;
- 5 Poor timing;
- 6 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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# DOUBLE CROSS WALTZ

## Modified for Solo Dance



## **DUTCH WALTZ**

Modified For Solo Dance ONLY

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

TEMPO: 138 beats per minute  
START: Step 1, Count #1

### **DANCE NOTES**

- a. Step 1 of the dance begins with a 2 beat LOF edge aimed to the barrier on count #1 of a measure of music. The straightaway is skated first, followed by the corner steps. All steps in this dance are progressive;
- b. Steps 4 and 5 of the straightaway and step 14 of the corner are 6 beat swings. The skater must stroke strong edges, going into the corner, in order to have a smooth rock over and proper aim for step 14, an inverted corner lobe;
- c. Upright position and easy flow should be striven for, as well as even swings and a soft knee action throughout the dance.

### **JUDGING POINTS**

- 1 Timing
- 2 Execution
  - a All steps except steps 10 and 16 are progressive steps;
  - b Steps 4, 5 and 14 are six beat swings that begin and end on the baseline. The fourth count of each step starts at the top of the lobe;
  - c Step 8 begins at the top of the third lobe;
  - d Steps 10 and 16 are parallel take-offs stroked from the “parallel and” position.
- 3 Pattern
  - a Step 4 ROF swing establishes the baseline start of steps 5 and 9;
  - b Step 14 ROF swing is a connecting step and begins and ends on the corner lobe baseline;
  - c The lobes created by step 9 through 13 and 15 and through step 3 must be even and not vary.
- 4 Body postural baseline
- 5 Presentation and flow

### **COMMON ERRORS**

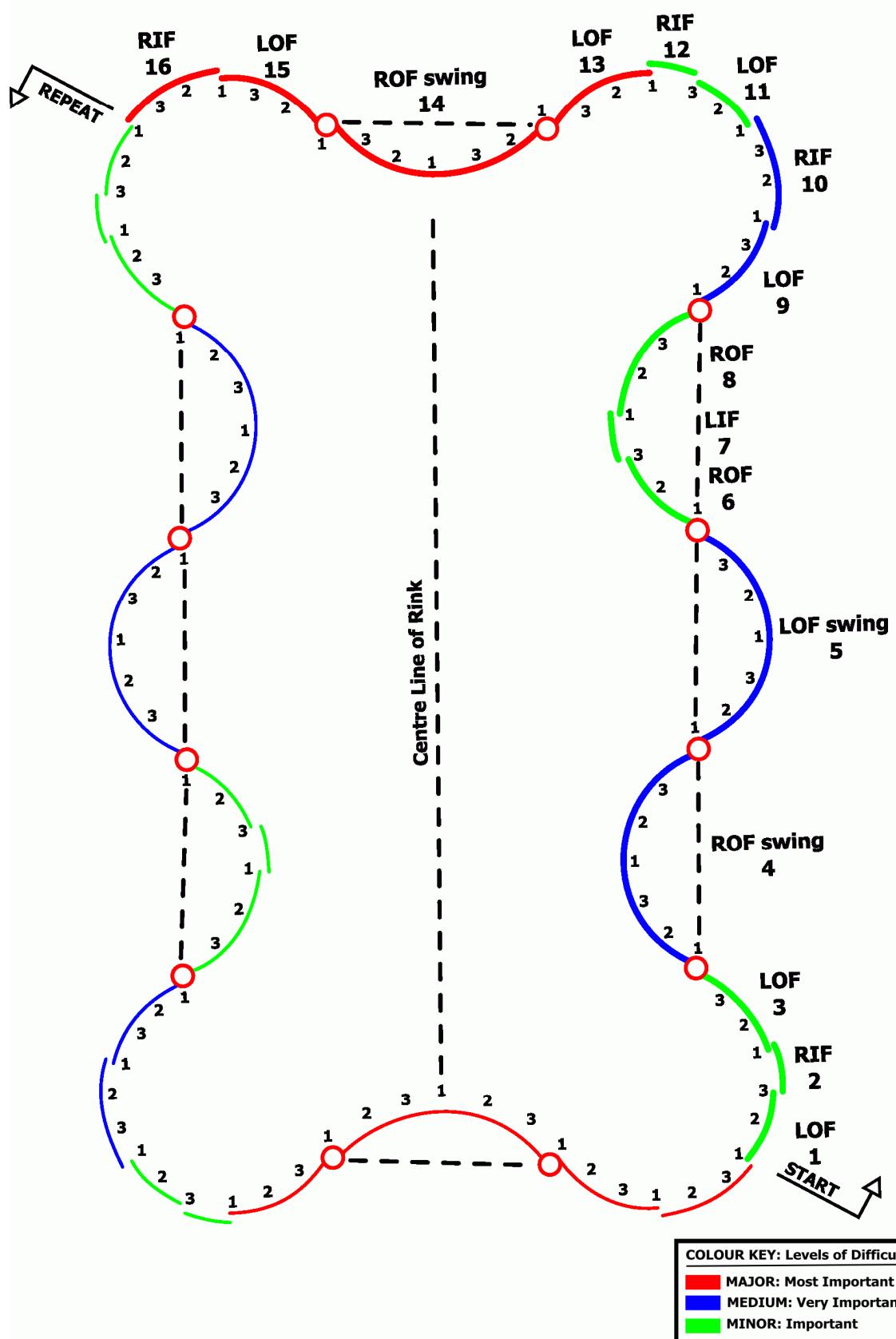
- 1 The corner lobes will not be even;
- 2 The axis of the swings will vary causing the baseline to move constantly;
- 3 Step 10 will be flat causing the corner to distort;
- 4 Step 14 will be started shallow causing the next lobe to move towards the barrier.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# DUTCH WALTZ

Modified for Solo Dance



## EASY PASO (For Solo Dance)

By: Fabio Sampo'

CERS Artistic - Version - 28.08.2016

<b>MUSIC:</b>	Paso Doble 2/4 or 4/4	<b>TEMPO:</b>	104 Metronome
<b>COMPETITIVE REQUIREMENTS:</b>	4 Sequences	<b>PATTERN:</b>	Set

Step 1 (LFO) is a stroke aimed parallel to the long axis;

Step 2 (RFI) is a progressive for one beat aimed toward the long axis;

Step 3 (LFO) is a stroke in the direction of the long axis for 2 beats with the right skate brought close to the left foot in "and" position on the 2nd beat in preparation for the next step;

Step 4 (RF Flat) for one beat is performed with the bending of the right knee and the extension of the left leg forward, aimed toward the long axis. On the end of the 1st beat, the left leg is brought back, parallel to the right foot while keeping the foot on the floor. During step 4 all eight wheels must remain in contact with the floor;

Step 5 (LFI Slide) for 1/2 beat (the skating foot is LFI and the extended leg is RFO) performed on the inside edge of the left foot with an obvious knee bend and a simultaneous extension of the right leg forward on an outside edge. This step approaches the long axis and begins the descent toward the short axis. During the execution of step 5, all eight wheels must remain in contact with the floor;

Step 6, (RFO) for 1/2 beat, is performed with a transfer of body weight onto the right foot in the direction of the short axis, while the left is raised from the floor and held crossed behind the right foot;

Step 7 is a XB LFI for two beats, crossed behind with a forward extension of the free leg, initially aimed toward the long axis and finishing towards the long side barrier. At the end of the second beat, the skater brings the free leg into "and" position to perform step 8 (RFO) a stroke for two beats, which moves away from the long axis and moves toward the short axis;

Step 9 (XR LFO) is a one beat cross roll skated initially towards the short axis, followed by a chasse, Step 10 (Ch RFI) for one beat, on which skater moves away from the short axis and back towards the long side barrier;

Step 11 (LFO) is a one beat stroke skated toward the long side barrier;

Step 12 (lvmk RBO 3t) is a 3 beat step, distributed as follows:

- On the 1st beat an inverted Mohawk RBO skated towards the long side barrier;
- On the 2nd beat a RBO three turn (to RFI) continuing towards the long side barrier with the extension of the free leg forward and stretching at the end of the three turn;

Step 13 is an open Mohawk LBI for 2 beats, aimed towards the short side barrier;

Step 14 is a 2 beat RBO stroke still aimed towards the short side barrier;

Step 15 (XF LBI 3t), begins towards the short side barrier and ends almost parallel to it. It is a 3 beat and a half step, distributed as follows:

- On the 1st beat XF with the simultaneous backward extension of the right free leg;
- On the 2nd beat a three turn is performed (from LBI to LFO);
- On the 3rd beat a swing in front is performed or the free leg extends behind the supporting foot (optional);

Step 16 is a half beat Quick Ch RFI that is just after the long axis;

Step 17 (LFO) for 2 beats is a stroke which moves away from the long axis and towards the long side barrier;

Step 18, the last step of the dance, is a DCh RFI for 2 beats continuing towards the long side barrier and ends near parallel to long axis.

## **DANCE KEY POINTS (Easy Paso SOLO)**

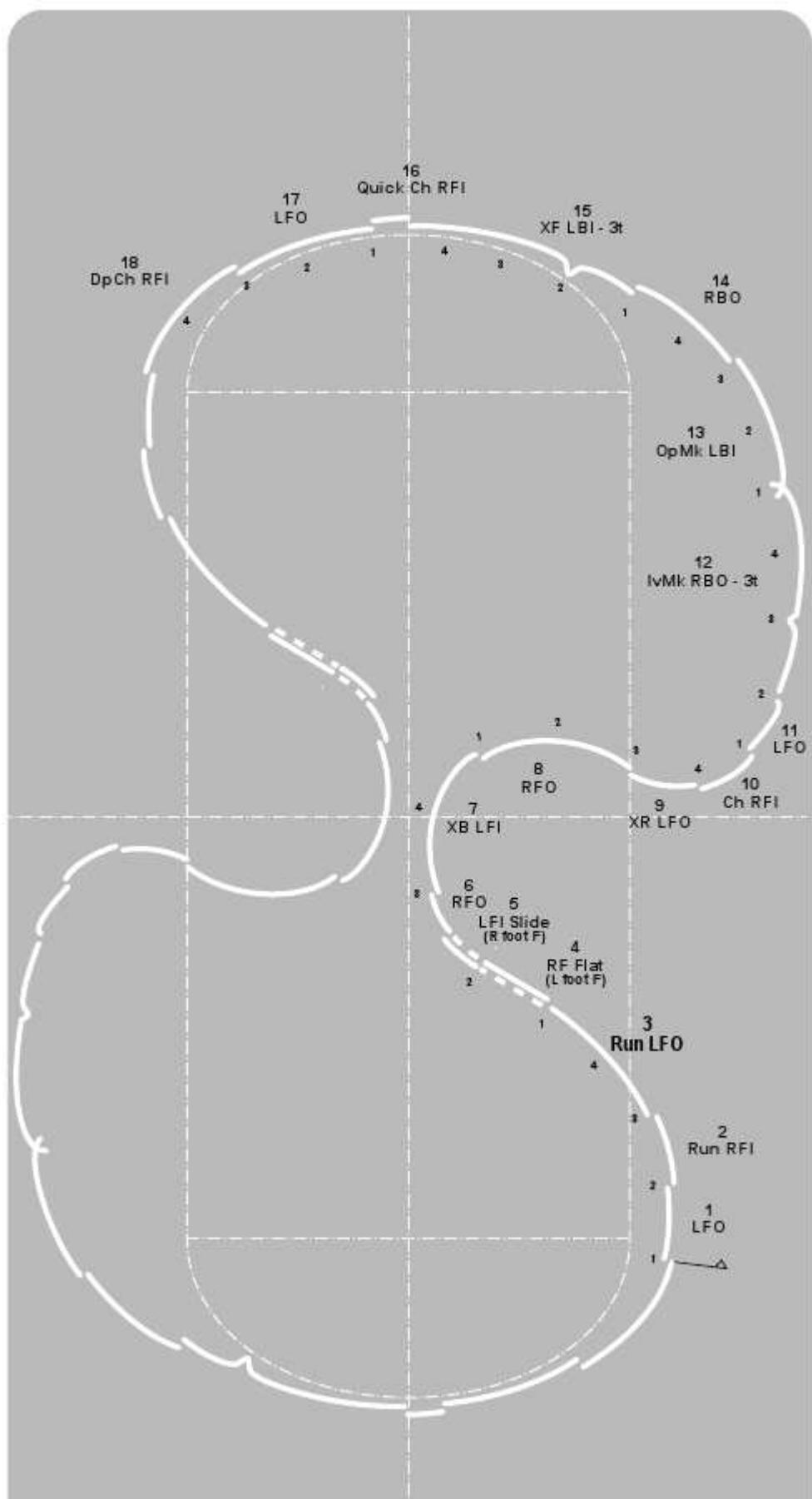
### **SECTION 1:**

1. Step 4 is a RF-FLAT executed with an obvious bend of the right knee and extension of the left leg, aiming towards the long axis. All eight wheels must remain in contact with the floor;
2. Step 5 is a LFI-Slide performed on the inside edge of the left foot and with a simultaneous forward extension of the right leg on an outside edge, advancing towards the long axis to begin the descent towards the short axis. All eight wheels must remain in contact with the floor. The inside edge of the skating foot should be deep and evident;
3. Step 12 is an inverted Mohawk (RBO) - 3. Correct execution of the IvMk RBO - 3 and correct distribution of the beats:
  - on the 1st beat an IvMk RBO is performed;
  - on the 2nd beat a three turn (RBO to RFI) is performed, extending the left free leg in front;
4. Step 15 (XF LBI-3-Sw): Correct execution of the step and correct distribution of the beats:
  - on the 1st beat a cross in front with a backward extension of the right free leg;
  - on the 2nd beat a three turn is performed (LBI to LFO);
  - on the 3rd beat a swing in front is performed or the free leg extends behind the supporting foot (optional).

### **LIST OF STEPS**

No.	STEP	BEATS
1	LFO	1
2	RFI	1
3	LFO	2
4	RF (FLAT)	1
5	LFI (SLIDE)	1/2
6	RFO	1/2
7	XB LFI	2
8	RFO	2
9	XR-LFO	1
10	Ch RFI	1
11	LFO	1
12	IvMk RBO (on beat 1) 3t (on beat 2)	1+ 2
13	OpMk LBI	2
14	RBO	2
15	XF LBI (on beat 1) LBI-3t to LFO (on beat 2) Swing (on beat 3, optional)	1+ 1+ 1 1/2
16	Quick Ch RFI	1/2
17	LFO	2
18	DCh-RFI	2

## EASY Paso (SOLO)



## **EUROPEAN WALTZ**

Modified For Solo Dance ONLY

MUSIC:	Waltz $\frac{3}{4}$	TEMPO:	120 beats per minute
PATTERN:	Set	START:	Step 1, 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 three turns 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 three turns;
- 3 Hooking of edges on OB;
- 4 Poor timing;
- 5 Poor posture baseline.

### **GENERAL**

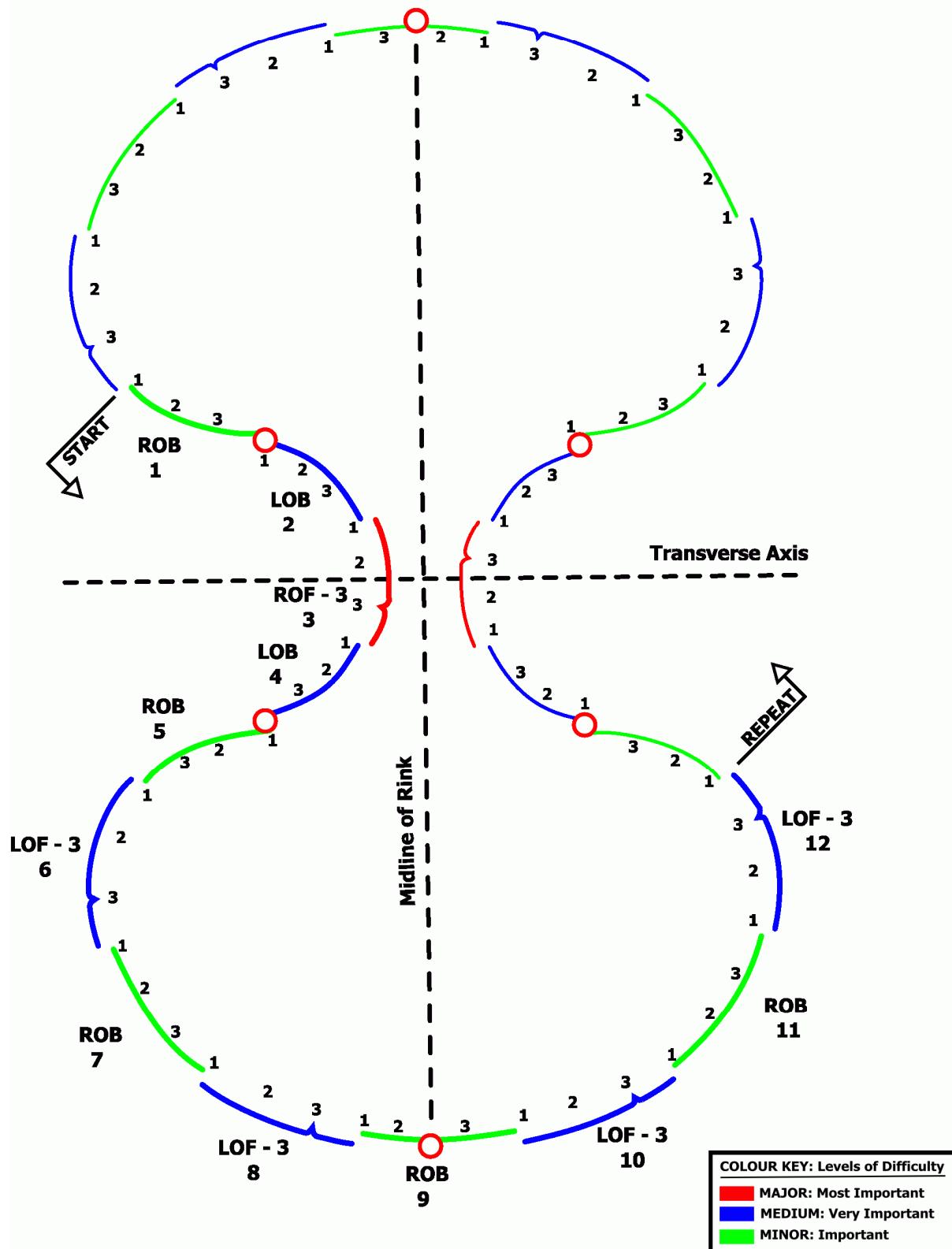
When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times.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

**LIST OF STEPS**

<b>Hold</b>	<b>Steps</b>	<b>Lady</b>	<b>Beats</b>
Waltz	1	RBO	3
	2	LBO	3
	3	RFO Three to RBI	3
	4	LBO	3
	5	RBO	3
	6	LFO Three to LBI	3
	7	RBO	3
	8	LFO Three to LBI	3
	9	RBO	3
	10	LFO Three to LBI	3
	11	RBO	3
	12	LFO Three to LBI	3

# EUROPEAN WALTZ

## Modified for Solo Dance



## **FASCINATION FOXTROT**

Modified For Solo Dance ONLY

MUSIC:	Foxtrot 4/4	TEMPO:	92 beats per minute
PATTERN:	Set	START:	Step 1, 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**

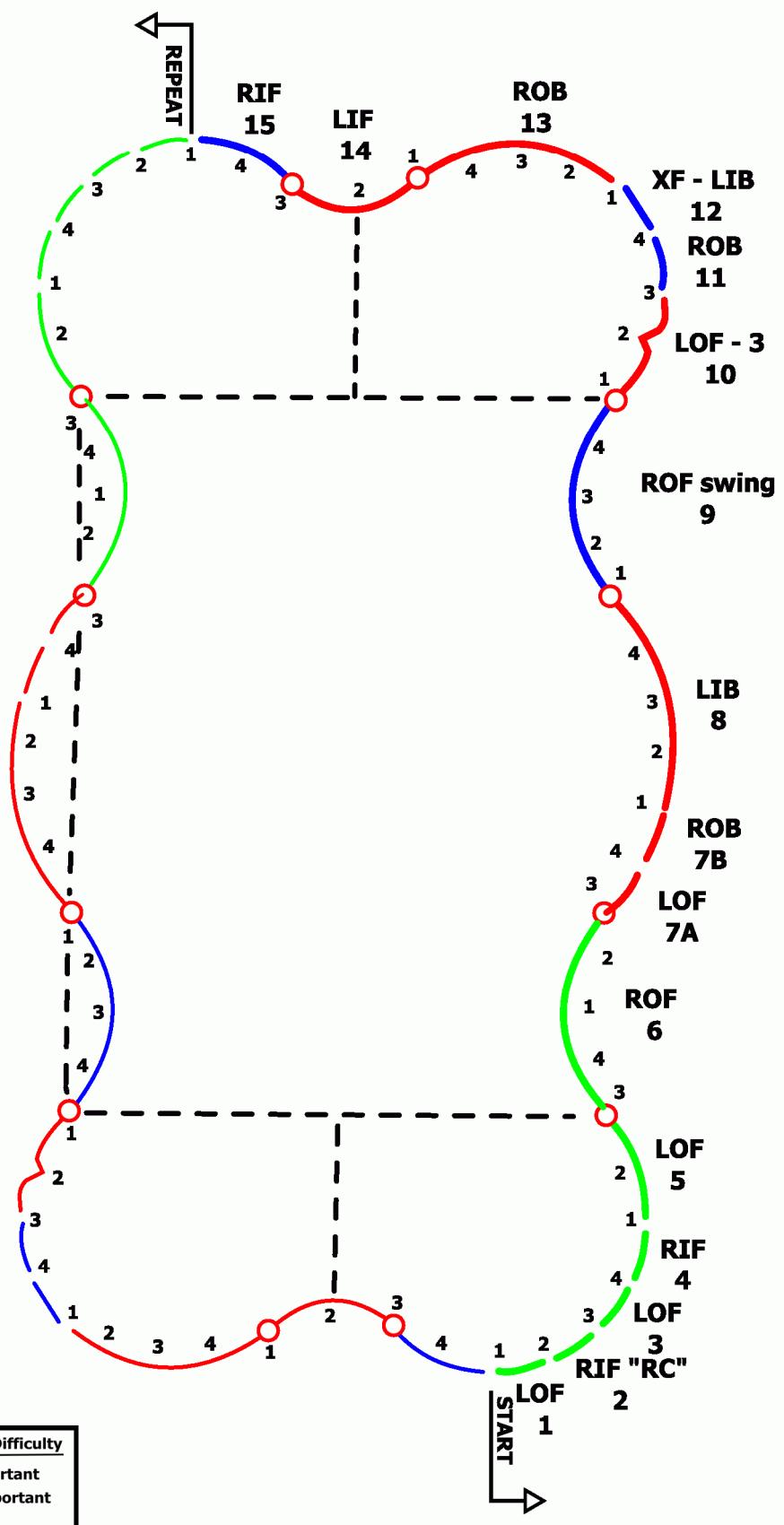
- 1. The three turn is kicked flat;
- 2. Step 8 (LIB) is flat or rocks over to an outside edge;
- 3. The dropped open Mohawk turn is flat or a Choctaw;
- 4. Poor body position on step 6;
- 5. Lunging going from step 13 to 14;
- 6. Step 12 (XF-LIB) is not executed close and neat and skaters will often 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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# FASCINATION FOXTROT

Modified for Solo Dance



## **FEDERATION FOXTROT**

Modified For Solo Dance ONLY

MUSIC: Foxtrot 2/4  
PATTERN: Set

TEMPO: 96 beats per minute  
START: Step 1, 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 towards 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**

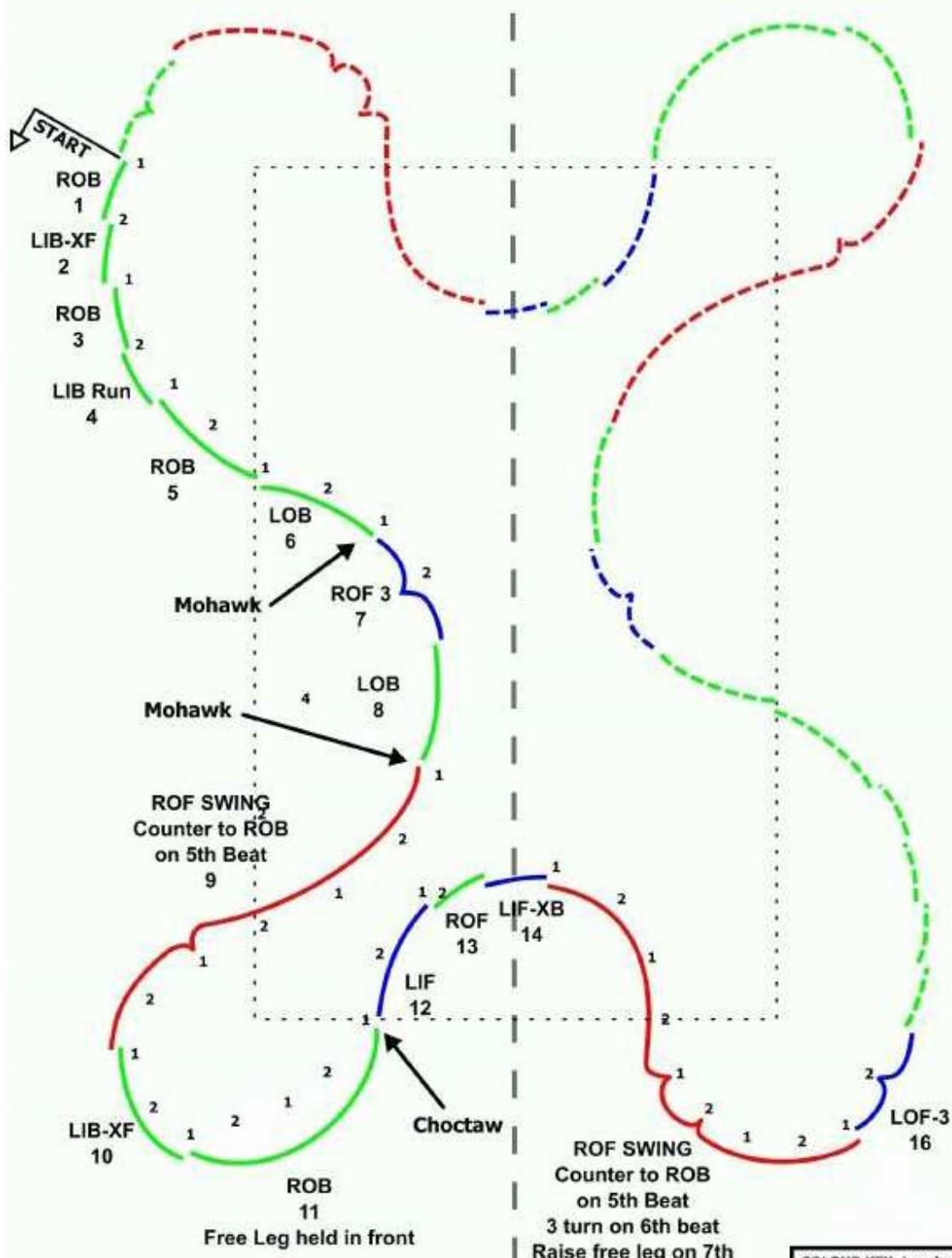
When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times.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

### **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 5th 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 5th Beat, 3 Turn to RIF on 6th Beat Lift Free Leg on 7th Beat	8
16	LOF 3 turn to LIB	2

# FEDERATION FOXTROT

## For Solo Dance



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

## **FIESTA TANGO**

Modified For Solo Dance ONLY

Music: Tango 4/4  
Pattern: Set

Tempo: 100 Metronome

### **DANCE NOTES**

1. In the Fiesta Tango 16 steps complete one sequence of the dance;
2. There are no optional steps for this solo dance. If skaters will skate the 32 beat pattern;
3. Steps 1 (LOF) and 2 (ROF) are 2 beat open strokes which should be skated strongly, followed by a progressive sequence for steps 3, 4 and 5;
4. Step 6 is a ROF-X roll aimed to the centre;
5. Step 7 (LIF-XB) and step 15 (LIB-XF) are crossed chasse steps;
6. Step 8 is a 6 beat ROIF change edge swing and allows for a pleasing tango expression. It is to be stroked on count #1 of a measure of music with a well-bent knee. On the count of 3, the free leg swings forward to a leading position. The change of edge occurs on count #1 of the next measure of music and the free leg may swing to a back position. As an optional movement, the free leg may remain in front after the change of edge. This option allows for added interpretation of the dance;
7. Steps 15 (LIB-XF) and 16 (RIF) comprise a held open Mohawk.

### **COMMONS ERRORS**

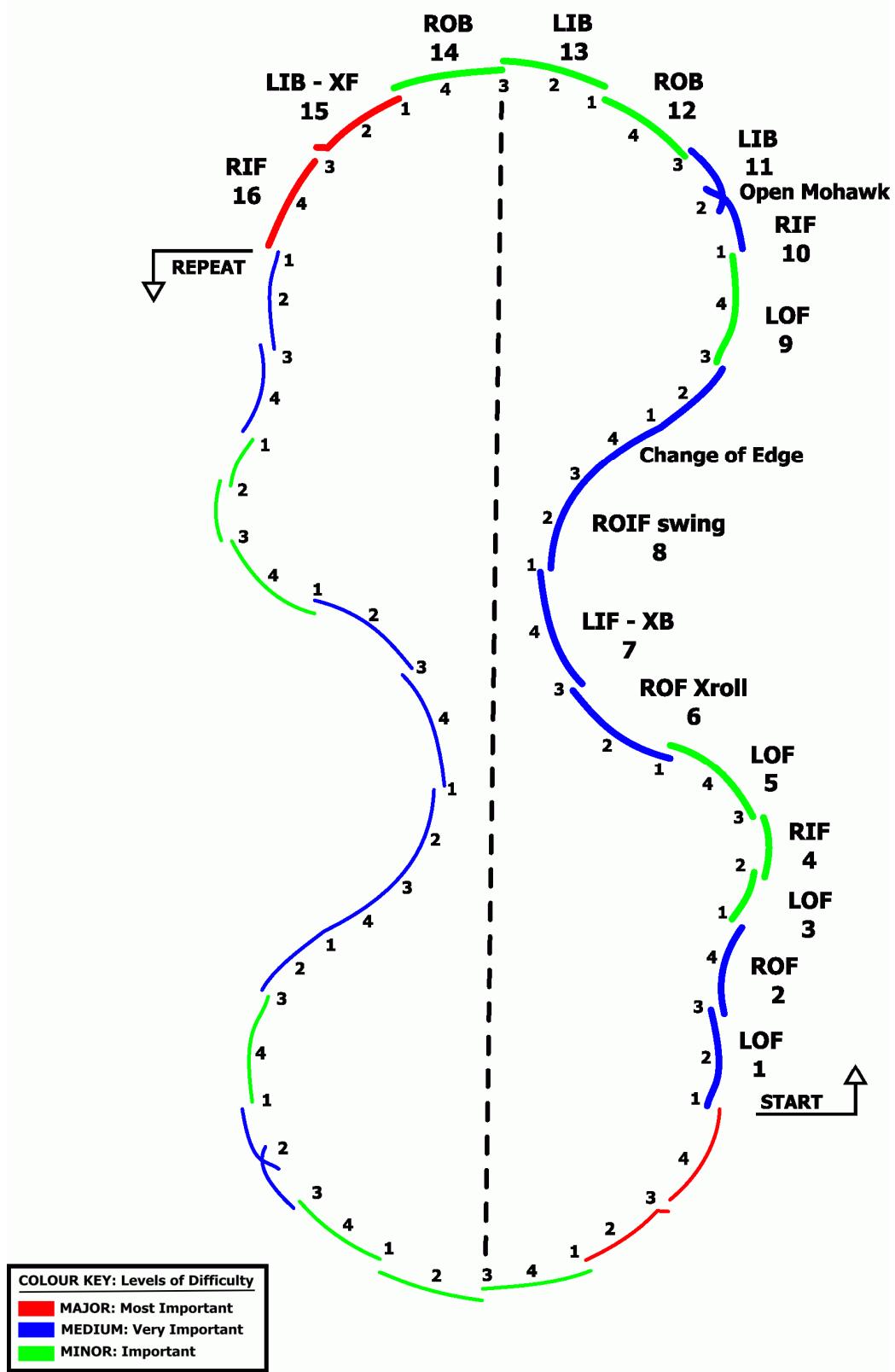
- 1 Poor timing;
- 2 Steps 1 and 2 skated flat and uneven;
- 3 Step 8 will be aimed to barrier;
- 4 Skaters will not execute steps 13,14,15 and 16 neat and close and will often deviate from the arc.

### **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.

# FIESTA TANGO

Modified for Solo Dance



## **FLIRTATION WALTZ**

Modified For Solo Dance ONLY

Music:	Waltz	Tempo:	120 beats per minute
Pattern:	Set	Start:	Step 1, Count #1

Please note that, for all compulsory dances, for skating surfaces smaller than 25m X 50m, crossing the long and short axes is allowed in order to increase speed, depth of lobes and edges, and use of space, without changing the symmetry of the pattern. In this dance, crossing the axes is permitted on the following steps:

- Steps 3 – 4 and 19 - 20 may cross the long axis;

The dance begins with two strokes on outside edges for three beats each: LFO and RFO. Steps 2 through 6 form a lobe that uses the continuous axis of the rink as its baseline, beginning with step 2 toward the long axis and finishing with step 6 away from the long axis.

Step 3 (LFI) is a two-beat stroke aimed toward the long axis.

Step 4, a one-beat open Mohawk RBI (with the heel of the free foot placed at the instep of the skating foot), begins toward the long axis and becomes parallel to it. Step 5, a three beat LBO, begins parallel to the long axis and finishes away from it.

Step 6, a three-beat Mohawk RFO, crosses the short axis on the second beat of the step. Step 7 is a two-beat LFO aimed toward the long side barrier; step 8 is a one-beat RFI progressive (run) aimed toward the long side barrier and finishing parallel to it.

Step 9 is a six-beat LFOI-swing in which the skater performs a change of edge on the fourth beat while simultaneously performing a swing in front with the free leg passing close to the skating foot. The beats of step 9 are distributed as follows:

- the first three beats of step 9 are performed on an outside edge beginning parallel to the long side barrier and aiming toward the long axis;
- the fourth beat, which with the change of edge to inside must show a change of lean, begins at the baseline and continues toward the long axis;
- the fifth beat, still on the inside edge, is parallel to the long axis;
- the sixth beat, inside edge aimed toward the corner of the rink, returns to the baseline.

Step 10 is a two-beat RFI aimed toward the corner, curving to become parallel to the long side barrier in preparation for a one-beat open Mohawk LBI (step 11), which finishes toward the short side barrier.

Step 12 is a three-beat RBO aimed toward the middle of the short side of the rink.

Step 13 (three beats) represents the top of the curve distributed along the short side of the rink. It begins with a Mohawk LFO followed by a three turn on the third beat performed on the long axis.

Step 14 (two beats) is a RBO stroke, which moves away from the long axis, followed by step 15 (XF-LBI), a one-beat crossed chasse. These steps are aimed toward the long side barrier and represent the descent of the arc that began with step 11.

During step 16 (six beats), the skater performs a stroke RBO-swing, moving the free leg into the direction of travel on the fourth beat. The aim of step 16 begins toward the long side barrier on the first three beats, then moves away from the barrier and toward the long axis on the final three beats.

Steps 17-18-19-20-21 form a rotation composed of a sequence of five steps:

- step 17 is a LBO stroke for one beat
- step 18 is a Mohawk RFO for one beat
- step 19 is LFI stroke for one beat
- step 20 is an open Mohawk for one beat
- step 21 is a LBO stroke for two beats.

The aim of the first three steps (17-18-19) is toward the centre of the rink; the aim of the fourth (step 20, open Mohawk) is parallel to the long axis, and the aim of the fifth (step 21) is toward the long side barrier.

During step 22, the skater performs a RBO-swing from in front to in back, which begins toward the long side barrier and finishes toward the long axis.

Step 23 (three beats) is a very pronounced LBO in preparation for step 24, a closed Choctaw RFI that begins toward the long side barrier and finishes parallel to it after three beats. This Choctaw should be executed on the baseline.

Step 25 (two-beat LFO), step 26 (one-beat RFI), and step 27 (three-beat LFO) are progressives that begin parallel to the long side barrier and aim toward the middle of the short side of the rink.

Step 28 (two-beat RFI stroke), which begins at the long axis, begins the descending phase of the final curve on the short side of the rink.

Step 29 is a one-beat open Mohawk LBI.

Step 30 (RBO stroke), performed with the free leg in front with respect to the skating foot, aims toward the long side barrier and finishes parallel to it in preparation for the Mohawk LFO that concludes the dance.

This Mohawk must be repeated at the end of the final required sequence of the dance.

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

- Accuracy of timing, step technique, and the prescribed pattern and edges;
- Correct technical execution of the open Mohawks (steps 4, 11, 20, and 29);
- Correct execution of all required Mohawks in the dance;
- The change of edge on step 9 should be well pronounced on beat 4 of the step;
- Steps 13–16 must be executed fluidly and well cadenced to better create the character of a waltz;
- Pay attention to the timing during the execution of steps 17-18-19-20-21;
- Step 24, closed Choctaw: correct technical execution of the feet (toe of the free foot placed to the outside of the skating foot) without deviation from the prescribed edges;
- Concluding Mohawk that connects step 30 (RBO) with step 1 (LFO) performed with the correct control of the torso, edges, and posture.

## FLIRTATION WALTZ SOLO – KEY POINTS

### SECTION 1:

1. **Steps 3-4:** steps aimed toward the long axis on strong and clear edges; from a two-beat LFI (step 3) to a one-beat **open Mohawk RBI** (step 4): correct technical execution of the open Mohawk. The open Mohawk must be executed with the right free foot, which becomes the skating foot, placed at the instep of the left skating foot. This is the technical execution of all open Mohawks required in this dance.
2. **Step 6 (RFO):** correctness of the required position and outside edge maintained to the end of the third beat with no deviation from the edge.
3. **Steps 7-8-9:** accuracy of timing of the steps:
  - step 7: LFO for two beats;
  - step 8: RFI for one beat;
  - step 9: LFOI-swing for six beats; 3 beats on an outside edge and 3 beats on an inside edge, with the change of edge and swing of the free leg performed on the fourth beat. Pronounced and clear edges.
4. **Steps 10-11:** from a two-beat RFI (step 10) to a one-beat **open Mohawk LBI** (step 11), on clear edges. Correct technical execution of the open Mohawk.

### SECTION 2:

1. **Step 13:** Mohawk LFO-3t, correct execution of the three turn on the third beat (not on the second beat); the three turn is performed on the long axis.
2. **Steps 17-18-19-20-21:** correctness of timing / technique / prescribed direction and fluidity of rotation. The aim of the first three steps (17-18-19, for one beat each) is toward the centre of the rink; the aim of the fourth step (20, open Mohawk for one beat) is parallel to the long axis; the aim of the fifth step (21, for two beats) is toward the middle of the long side of the rink.
3. **Steps 23-24:** step 23 LBO is a strong outside edge for three beats aiming first toward the long axis and finishing away from it, followed by a closed Choctaw RFI (step 24), which begins toward the long side barrier and finishes parallel to it.
4. **Steps 28-29:** step 28 is a two-beat RFI followed by step 29, a one-beat **open Mohawk LBI** on clear edges with correct technical execution of the open Mohawk.
5. **Step 30 (RBO – Mohawk LFO):** stroke performed with the free leg in front with respect to the skating foot, aimed toward the long side barrier. Step 30 finishes parallel to the long side barrier in preparation for the Mohawk LFO that concludes the dance. This Mohawk must be repeated at the end of the final required sequence of the dance.

**FLIRTATION WALTZ SOLO 120 bpm**

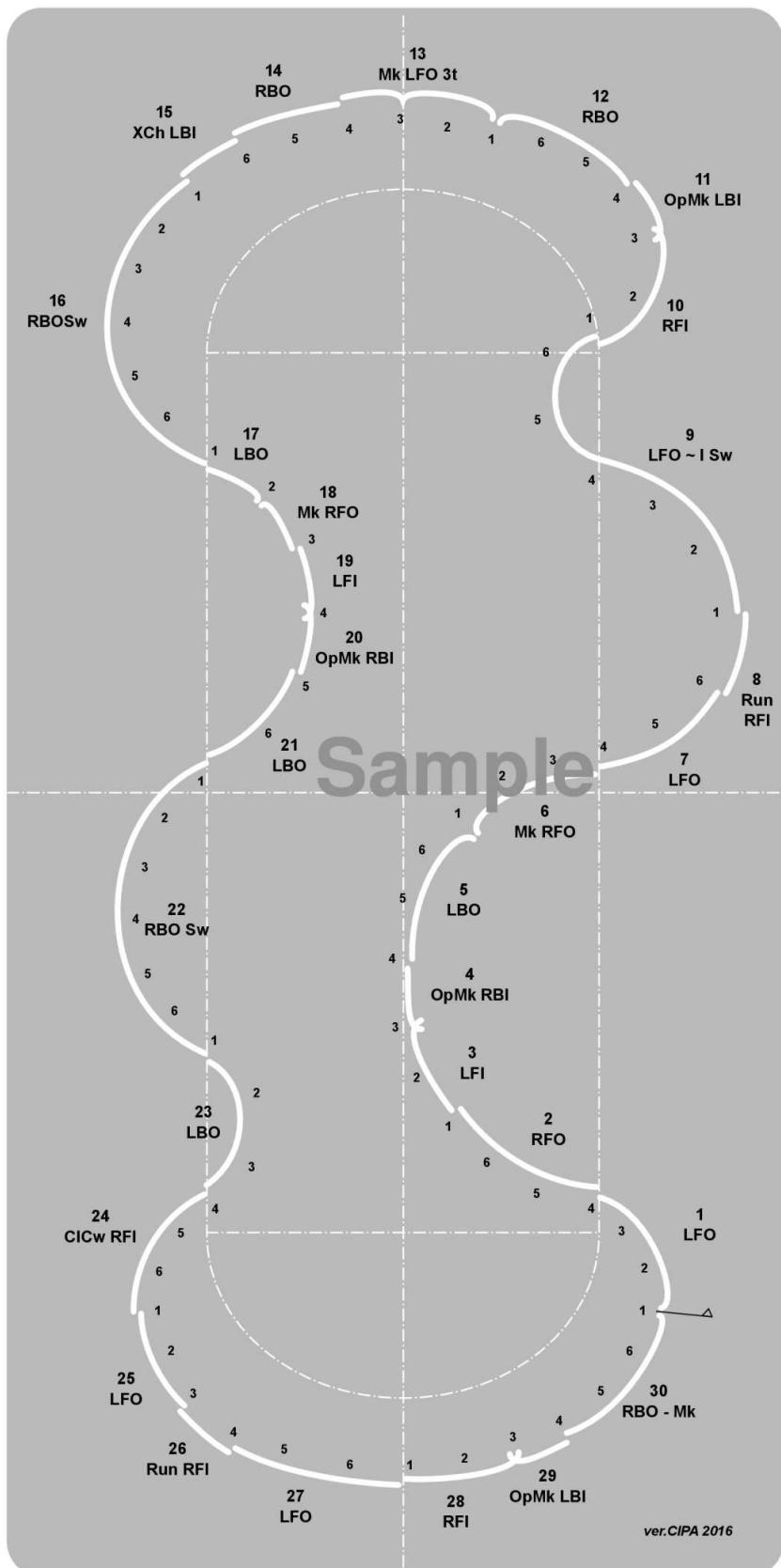
No	Steps	BEATS of Music
<b>SECTION 1</b>		
1	LFO	3
2	RFO	3
3	LFI	2
4	OpenMk RBI	1
5	LBO	3
6	Mk RFO	3
7	LFO	2
8	Run RFI	1
9	LFO/I Sw	3+3
10	RFI	2
11	Open Mk LBI	1
12	RBO	3
<b>SECTION 2</b>		
13	Mk LFO 3t	2+1
14	RBO	2
15	XCh LBI	1
16	RBO Sw	3+3
17	LBO	1
18	Mk RFO	1
19	LFI	1
20	Open Mk RBI	1
21	LBO	2
22	RBO Sw	3+3
23	LBO	3
24	CICw RFI	3
25	LFO	2
26	Run RFI	1
27	LFO	3
28	RFI	2
29	Open Mk LBI	1
30	RBO	3
	Mk to...	

**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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

## FLIRTATION WALTZ



## **FOURTEEN STEP**

Modified For Solo Dance ONLY

MUSIC: March 2/4 or 4/4  
PATTERN: Set

TEMPO: 108 beats per minute  
START: Step 1, Count #1

### **DANCE NOTES**

- a. In the Fourteen Step 14 steps complete one sequence of the dance;
- b. There are no optional steps in this Solo dance. All skaters must skate the 20 beat pattern as diagrammed;
- c. The dance begins with a progressive sequence of three steps forming a lobe curving towards, then away from the barrier, followed by a four beat swing roll curving the opposite way. This is followed by another progressive sequence to which the skater turns forward on step 8;
- d. On Step 9 (RIF) the skater crosses the foot behind for a crossed chasse;
- e. Steps 10, 11 and 12 are progressive and should be skated with the shoulders parallel with the tracing;
1. Steps 12 and 13 are an open dropped Mohawk.

### **COMMON ERRORS**

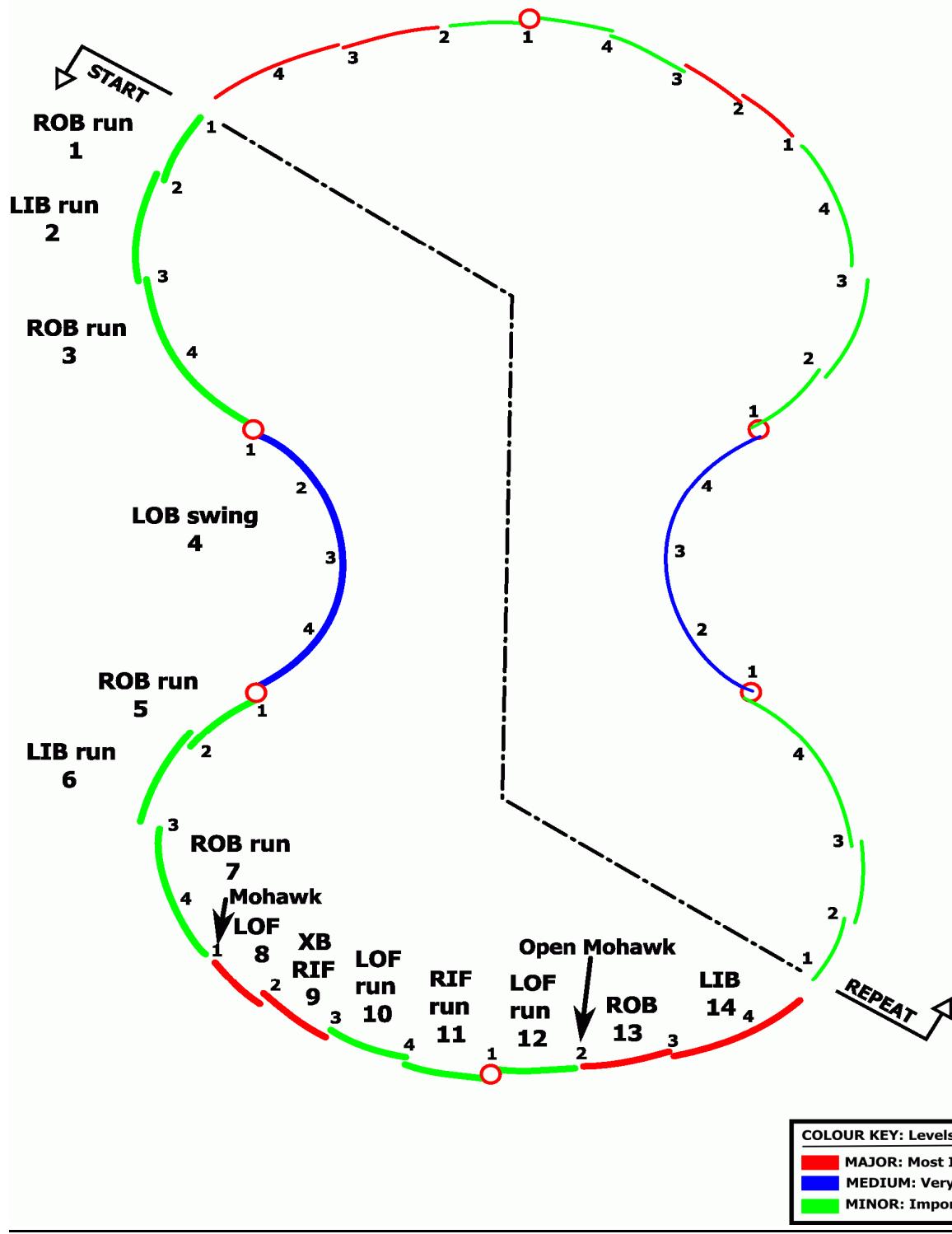
1. Poor timing;
2. Rocking over the edge on Step 3;
3. Stepping ahead on Step 10 and not returning the free foot back to the parallel "AND" position after step 9;
4. Incorrect edges or untidy footwork on the (LOF-ROB) open Mohawk;
5. Step 14 skated wide, causing the edge to deviate from the arc.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# FOURTEEN STEP

## Modified for Solo Dance



## **THE 14 STEP PLUS For Solo Dance**

Originated As 14 Step By Franz Scholler

Adapted To 14 Step Plus For Solo Dance By Ron Gibbs

Music: March 6/8 or 4/4

Tempo: 108

Pattern: Set (as stated by CIPA)

Competitive Requirements --- 2 sequences (for one circuit pattern)

### **THE DANCE**

- This dance has been adapted from the 14 Step (for couples), incorporating both the Ladies' and Men's Steps.
- Steps 1, 2 (RFI run), 3, and 14, 15 (LBI run), 16 form barrier lobes and must be skated with good edges and deep curves first aiming to the long side barrier and finishing toward the long axis.
- Step 3 and Step 16 are strong outside edges toward the centre of the rink and must not change edge in preparation for Step 4 and Step 17.
- Steps 4 (RFO swing) and 17 (LBO swing) are aimed toward the long axis, become parallel to it, and finish toward the long side barrier. These outside swing steps must be skated on strong outside edges for 4 beats each, with the free leg swinging on beat 3 of the steps and finishing in line with the tracing of the skating leg.
- Steps 5 and 18 must be aimed initially toward the long side barrier and begin a perfect circular arc that travels around the short side of the rink.
- Steps 7 and 20 are outside edges for two beats which begin parallel to the long side barrier and finish away from it.
- Step 8 (RFI) and 9 (Mohawk LBI) are each for one beat. In executing the open Mohawk (Step 9) the left foot must be placed at the instep of the right foot.
- Care must be taken to aim the next three steps up toward the peak of the arc, with Step 12 (RBO) beginning at the long axis.
- Step 13 (XF---LBI---3t---3t) is a three beat step consisting of:
  - on the first beat: a cross front to a LBI (XF---LBI);
  - on the second beat: a three turn from LBI to LFO;
  - on the third beat: a three turn from LFO to LBI.
- The position of the free leg during these turns is free to interpretation. The rotation of the upper body must be controlled to enable the proper execution of the turns while remaining on the prescribed arc.
- Step 14 (RBO) must be stepped in time with the music and not late due to a loss of control on the double three turns.
- Step 21 is a Mohawk to a LFO which, along with steps 22 (Xch---RFI), 23 (LFO) and 24 RFI (run), aim up toward the peak of the arc of the corner.
- Step 25 is LFO and step 26 is an open Mohawk RBO, each for one beat. Step 25 begins at the long axis, with the open Mohawk (step 26) executed just after the long axis. These edges must be outside edges without any flattening or deviation of the arc. At the finish of this open Mohawk, the toe of the free foot must be brought behind the heel of the right (skating) foot and placed on the outside of it for step 27, a closed Mohawk LFO for one beat.
- Step 27 must be a closed Mohawk with the free leg extended in front at the finish of the turn.
- Step 28 is a RFI run for one beat (not a chasse) and must not be crossed. Timing of this step is very important, as is also the timing on the entire sequence of steps 25, 26, 27, 28.

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

- Accuracy of timing, step technique, and the prescribed pattern.
- Steps 3 and 16 must be skated on outside edges, without deviation from the edge in preparation for the next step.
- Steps 4 (RFO swing) and 17 (LBO swing) are aimed toward the long axis and must be skated on a strong outside edge, finishing aiming toward the long side barrier.
- Steps 5 and 18 must be aimed initially toward the long side barrier.
- Step 9 (open Mohawk LBI) should be executed correctly, with the heel of the left foot placed at the instep of the right foot at the end of Step 8 (RFI).
- Step 9 (open Mohawk LBI) should be executed correctly, with the heel of the left foot placed at the instep of the right foot at the end of step 8 (RFI).
- Proper timing and accuracy of Step 13 (XF---LBI---3t---3t), a three beat step, XF on beat 1,3t---LFO on beat 2 and 3t---LBI on beat 3.
- Outside edges must be performed on Step 25 (LFO for one beat) and 26 (Mohawk RBO for one beat), with Step 26 (open Mohawk) being placed at the instep of the left foot. At the completion of Step 26, the free leg must be placed to the outside of the heel of the right foot in preparation for Step 27 (closed Mohawk LFO, not heel--- to---heel).
- Step 27 must be a closed Mohawk and not a step forward. The free leg must finish in a forward position in preparation for Step 28 (RFI run).
- Step 28 (RFI run for one beat) is not a chasse and must not be crossed.
- Accurate timing of Steps 25, 26, 27 and 28 is important.

## **14 STEP PLUS – KEY POINTS**

### **Section 1: Attention Points**

1. STEP 4 (RFO swing): proper execution of Roll (outside forward edge to outside forward edge) aimed toward the centre of the rink and ending toward the long side barrier, drawing a symmetrical edge of 4 beats, with the free leg swing on beat 3 of the step (at the top of the lobe), without deviation from the outside edge during the step.
2. Proper execution of STEPS 8 (RFI) and 9 (Open Mohawk LBI), with the left foot placed at the instep of the right and close to it, keeping the inside edge before/after the turn.
3. STEP 13 (XF LBI---3t---3t): proper execution of the XF and three turns, crossing with feet parallel and close together and keeping the correct edge before/after the turns, and with correct timing.

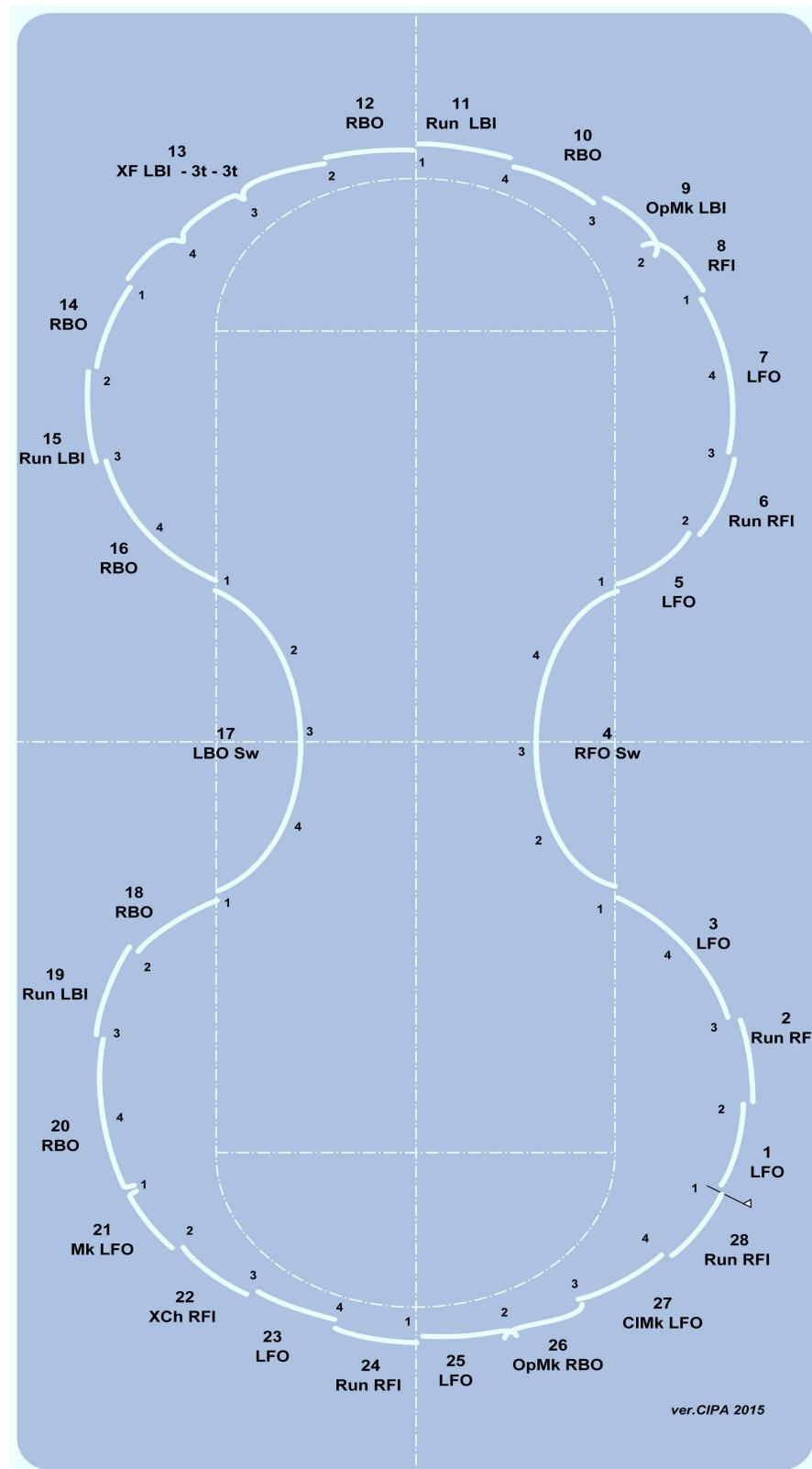
### **Section 2: Attention Points**

1. STEP 17 (LBO swing): proper execution of Roll (outside backward edge to outside backward edge) aimed toward the centre of the rink and ending toward the long side barrier, drawing a symmetrical edge of 4 beats, with the free leg swing on beat 3 of the step (at the top of the lobe), without deviation from the outside edge during the step.
2. STEP 21 (LFO) & 22 (Xch RFI): proper execution of the Mohawk and Xch, keeping the correct edge on each step, crossing with feet parallel and close together and immediately returning to the “and” position after the Xch.
3. STEPS 25 (LFO) and 26 (open Mohawk RBO): proper execution of the Mohawk, each step for one beat and must be done on clear outside edges with Step 26 being placed at the instep of the left foot.
4. STEP 27: at the finish of STEP 26, the toe of the free foot must be brought behind the heel of the right foot and placed on the outside of it for STEP 27, a closed Mohawk for one beat. The free leg must be extended in the forward position at the finish of STEP 27.
5. STEP 28: is a RFI run for one beat. This is not a chasse and should not be crossed.
6. Attention must be paid to the timing of STEPS 25, 26, 27, 28.

## THE 14 STEP PLUS (108 bpm)

No.	SKATER'S STEP	BEATS
<b>1st SECTION</b>		
1	LFO	1
2	Run RFI	1
3	LFO	2
4	RFO Sw	2+2
5	LFO	1
6	Run RFI	1
7	LFO	2
8	RFI	1
9	OpMk LBI	1
10	RBO	1
11	Run LBI	1
12	RBO	1
13	XF LBI---3t---3t	1+1+1
<b>2nd SECTION</b>		
14	RBO	1
15	Run LBI	1
16	RBO	2
17	LBO Sw	2+2
18	RBO	1
19	Run LBI	1
20	RBO	2
21	Mk LFO	1
22	XCh RFI	1
23	LFO	1
24	Run RFI	1
25	LFO	1
26	OpMk RBO	1
27	CIMk LFO	1
28	Run RFI	1

## THE FOURTEEN STEP PLUS



## **GLIDE WALTZ**

Modified For Solo Dance ONLY

MUSIC: Waltz ¾  
PATTERN: Set  
AXIS: Approximately 45 degrees

TEMPO: 120 beats per minute  
START: Step 1, Count #1

### **DANCE NOTES**

- a. Step 1 through 4 make up a corner sequence. The dance has two corner sequences;

Step No	Edge	Beats
1	LOF	2
2	RIF – RC	1
3	LOF	3
4	RIF	3

- b. Step 5 through 10 make up a barrier lobe and centre lobe for the straightaway sequence of this dance;

Step No	Edge	Beats
5	LOF	2
6	RIF – RC	1
7	LOF	3
8	ROF	2
9	LIF - RC	1
10	ROF	3

- c. The take-off for the three beat RIF stroke of the corner is not an angular take-off, but is stroked parallel and conforms to the general curve of the corner;  
d. All steps take the floor from the “and” position with a parallel take-off;  
e. Raised chasses are placed in the “parallel and” position, raised vertically and replaced in the “parallel and” position;  
f. 6 beat centre lobe must begin and end on the baseline;  
g. Rockover between steps 7 and 8 and steps 10 and 1 occur on the baseline.

## **COMMON ERRORS**

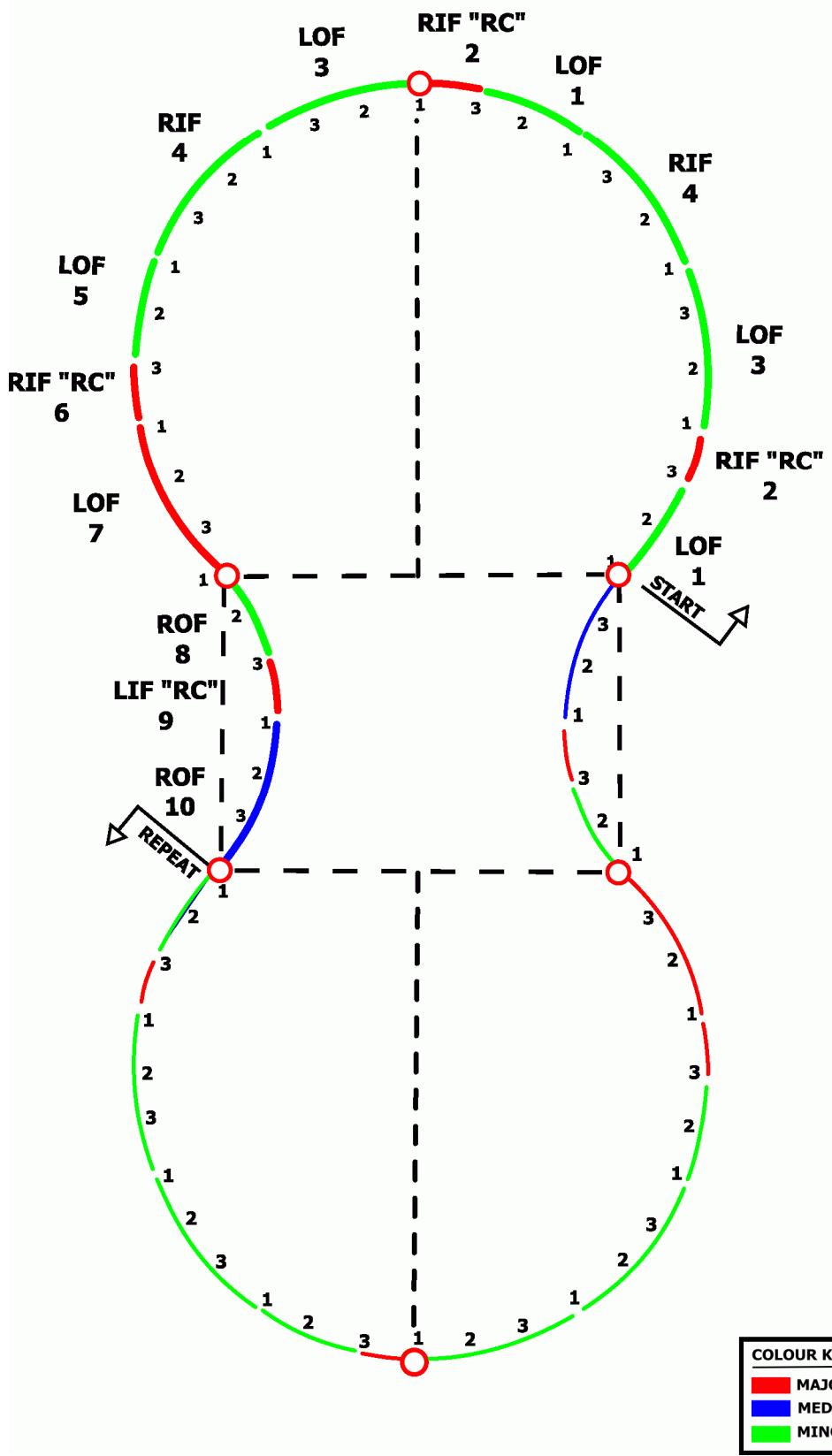
- 1 Skating out of time;
- 2 Poor chasses. Foot to be employed is placed ahead of the “parallel and” position. Free foot is raised but without keeping the foot parallel to the skating surface. (Foot raised by bending the knee, not lifting the toe). Skate replaced ahead of the “parallel and” position – “stepped ahead”;
- 3 Young skaters tend to skate ahead of pattern Step 7 (LOF) is rocked over to an inside edge and skated to the top of the centre lobe, while Step 10 (ROF) is then also rocked to an inside edge and skated past the baseline;
- 4 Step 4 tends to bulge out and skater leans out of circle on this step.

## **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.

# GLIDE WALTZ

## Modified for Solo Dance



## HARRIS TANGO

Modified For Solo Dance ONLY

MUSIC: 4/4 Tango

TEMPO: 100 beats per minute

PATTERN: Set

START: Step 1, Count #1

### DANCE NOTES

- a In the Harris Tango 22 steps complete one sequence of the dance;
- b There are no optional steps for this solo dance. All skaters will skate the 52 beat pattern;
- c Step one must aim toward the midline of the floor. This is very important for the restart. The one beat crosses are followed by a 4 beat deliberate edge;
- d The second lobe of the dance is the same as the first but on opposite feet aiming towards the barrier. The edges of this lobe must be deeper to bring the dance around the corner;
- e Step 14 is a 2 beat x-roll aimed to the midline of the floor;
- f Although the lobes must be skated very deep the dance must never regress;
- g Steps 20 & 21 ROF to LOB is a large centre lobe made up of a swing closed Mohawk, both entry and exit edges are 4 beats;
- h Step 22 is a RIF 3 turn turned on count #4 of the step and the deep back edge is held for 5 beats;
- i Good flow is very important and the pace must be constant without obvious effort or lunging. The skater should remain erect.

### LIST OF STEPS

	<b>Step No</b>	<b>Steps</b>	<b>Beats of Music</b>
	1	XB-LBO	1
	2	XF-RBI-CHASSE	1
	3	LBO	4
	4	XB-RBO	1
	5	XF-LBI CHASSE	1
	6	RBO	4
	7	XB – LBO Mohawk to	2
	8	RFO	1
	9	XB – LFI- CHASSE	1
	10	RFO	4
	11	XF-LFO-CHASSE	1

	<b>Step No</b>	<b>Steps</b>	<b>Beats of Music</b>
	12	XB-RFI-CHASSE	1
	13	LFO	4
	14	XF-RFO 3	2
	15	LBO Choctaw to	4
	16	RFI	1
	17	LFO	1
	18	RFI	2
	19	LFO	2
	20	RFO SWING closed Mohawk to	4
	21	LBO Choctaw to	4
	22	RFI 3	6

## **COMMON ERRORS**

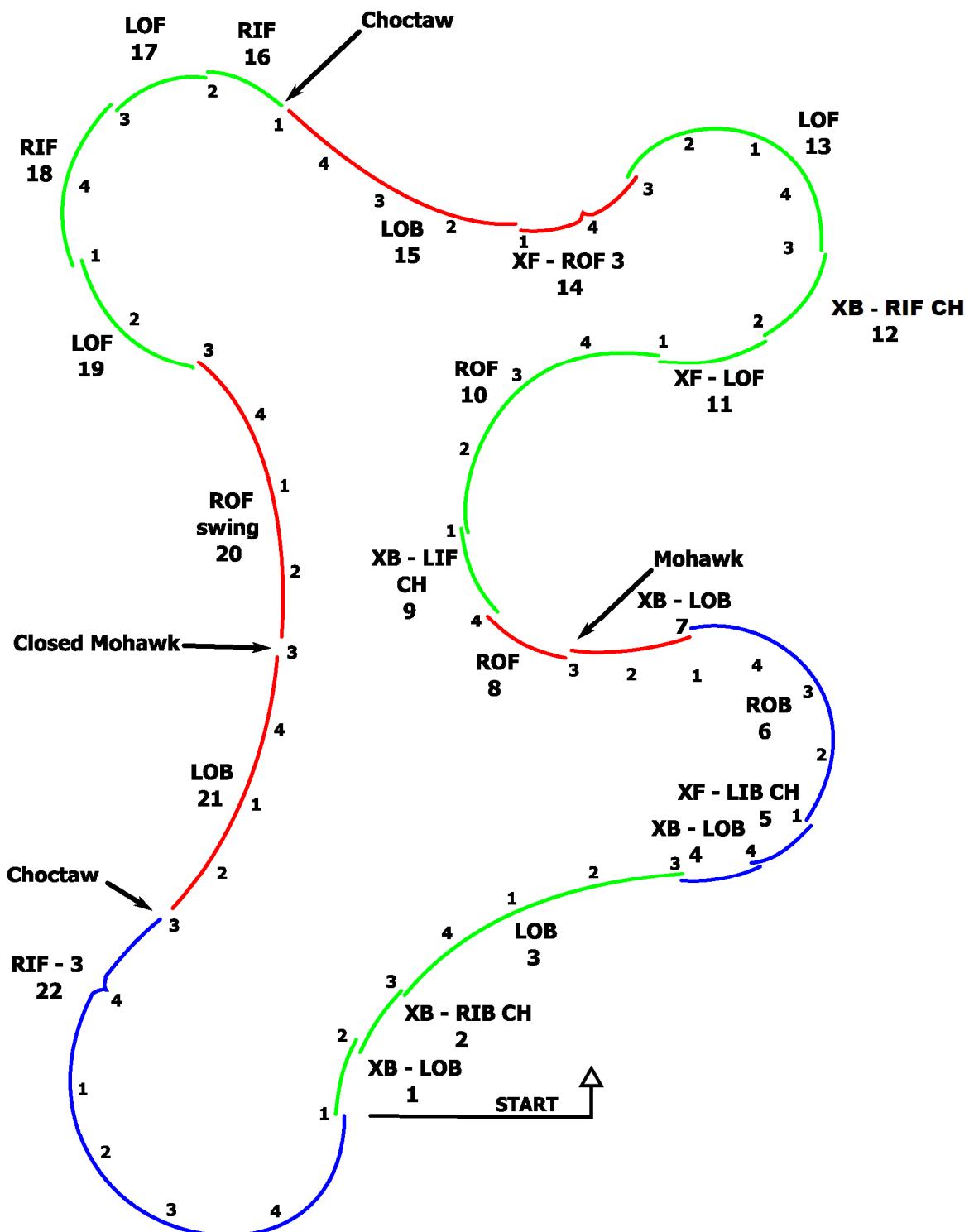
1. Incorrect aim of step 1. Sloppy cross chasses with stepping ahead after chasse;
2. Weak or shallow skating of step 13 causing skater to step onto a RIF 3 instead of a ROF 3 turn;
3. Lack of momentum causing lunging and obvious effort;
4. Steps 20 and 21 flat across the top of the lobe particularly at point of turn;.
5. Skating step 21 shallow causing poor aim on step 22 RIF 3 turn;
6. Sitting or squatting on edges throughout the dance.

## **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# HARRIS TANGO

## Modified for Solo Dance



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

## **HIGHLAND SCHOTTISCHE**

Modified For Solo Dance ONLY

MUSIC: 4/4 Schottische  
PATTERN: Set

TEMPO: 100 beats per minute  
Start: Step 1, Count #3

### **DANCE NOTES**

- a. In the Highland Schottische, 14 steps complete one sequence of the dance;
- b. There are no optional steps for this Solo dance. All skaters will skate the 24 beat pattern as diagrammed;
- c. The beginning of step 3 aims towards the barrier;
- d. The take off for step 6 must be crossed-foot, crossed tracing, close and angular;
- e. Step 6 must aim to the barrier and not down the floor;
- f. Step 7 must be in the “parallel and” position.

### **COMMON ERRORS**

1. Dance will be started on count #1 instead of count #3;
2. Step 3 will be aimed deep and will set up a baseline that is too far into the centre;
3. Step 5 will aim shallow and the skater will not return to the baseline without hooking the edge;
4. Step 6 to step 7 will have a tendency to cross step 7.

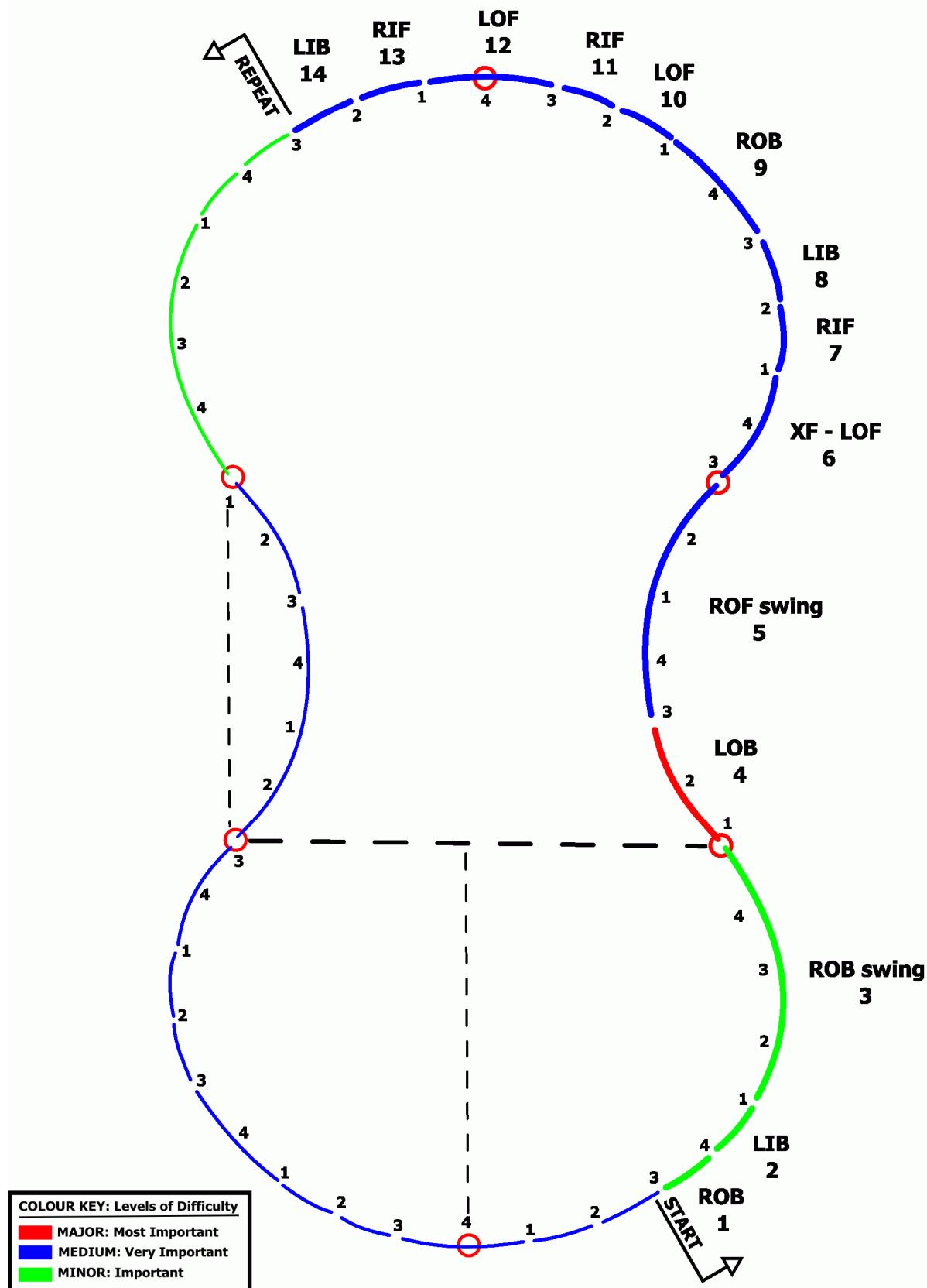
### **GENERAL**

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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# HIGHLAND SCHOTTISCHE

## Modified for Solo Dance



## ICELAND TANGO

Modified For Solo Dance ONLY

MUSIC: Tango  
PATTERN: Set

TEMPO: 100  
START: Step 1, Count #1

### DANCE NOTES

- a) In the Iceland Tango 18 steps complete one sequence of the dance;
- b) There are no optional steps for this solo dance. All skaters will skate the 48 beat pattern;
- c) Step 4 is a closed Choctaw;
- d) Step 8 the change of edge 3-turn for 6 beats is counted 3-4-1-2-3-4 with the change of edge on count #1 and the 3-turn on count #3. The free leg action is optional;
- e) The end of step 9 the change of edge is very short, more like a strong rockover;
- f) Step 13 is a LOF Three;
- g) Step 14 is an open Choctaw swing;
- h) Step 15 is a closed Choctaw LIB swing;
- i) Step 16 is RFOI 4 beat swing with a slight change of edge on the last beat in preparation for step 17;
- j) Step 17 is LOF-3 2 beats;
- k) The last step of the dance is step 18 ROB (2 beats).

### LIST OF STEPS

Step No	Steps	Beats of Music
1	LFI	1
2	RFO	1
3	LFI	2
	Closed Choctaw to	
4	RBO	4
5	LBO	4
6	RBO	1
7	LBI	1
8	RBOI-3	6
9	XF-LFOI	4
	Slight change of edge	

Step No	Steps	Beats of Music
10	RFI	1
11	LFO	1
12	RFI	2
13	LFO 3	4
	Choctaw to	
14	RFO Swing closed Choctaw to	4
15	LBI Swing Closed Choctaw to	4
16	RFOI Swing	4
17	LFO-3 to	2
18	RBO Choctaw	2

## **COMMON ERRORS**

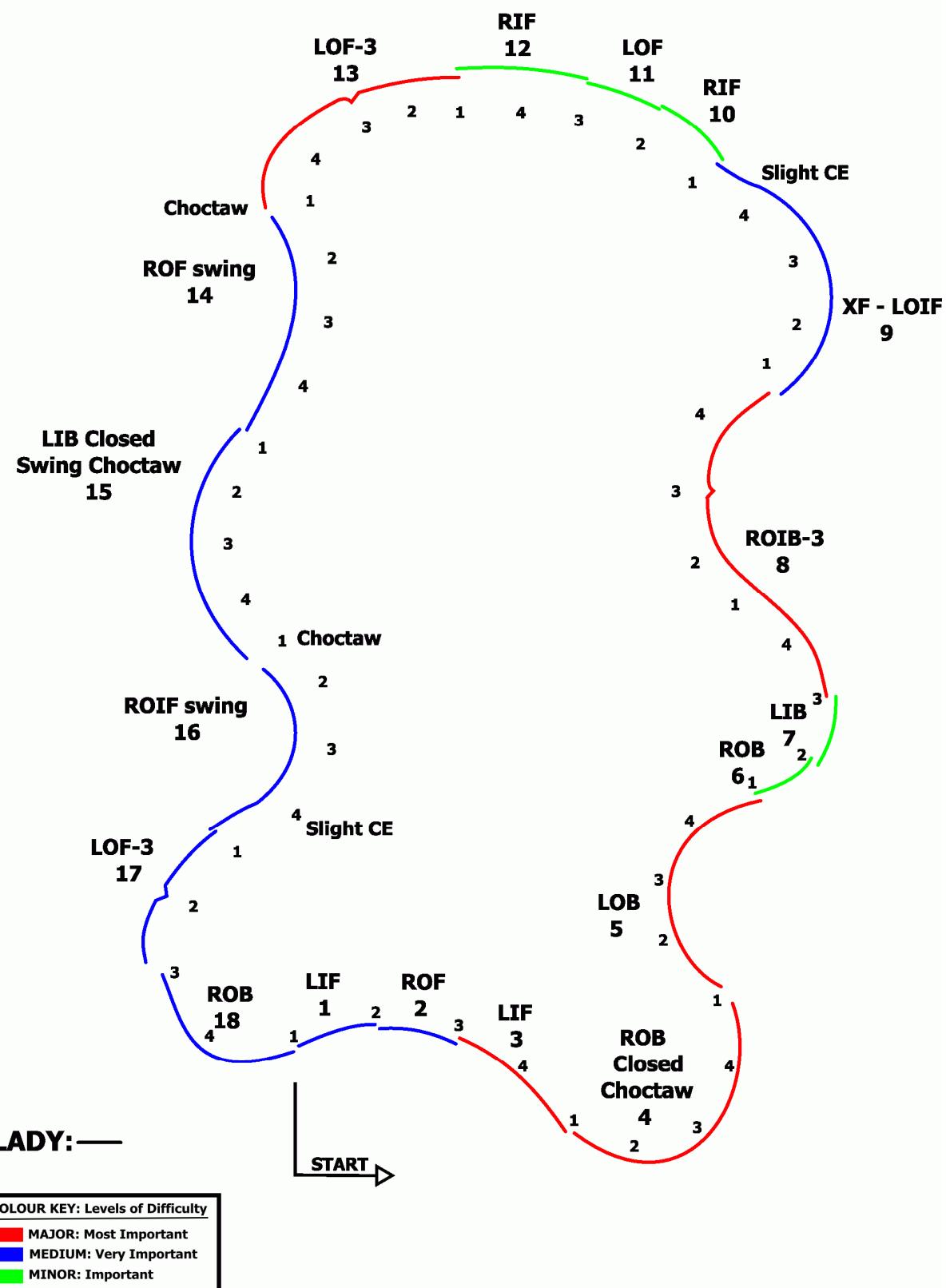
1. Poor timing;
2. Step 3 will be skated as a weak or shaky step. This is often skated flat or change of edge;
3. The change of edge and 3-turn on step 8 will tend to be skated early;
4. Rockover at end of step 13 such that the turn on step 14 will not be a Choctaw;
5. Lack of flow through the swing Choctaw sequence steps 14, 15 and 16;
6. Jumped 3 turn on step 17;
7. Trouble getting back to position for restart on step 18.

## **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.

# ICELAND TANGO

## Modified for Solo Dance



## **IMPERIAL TANGO**

Modified For Solo Dance ONLY

MUSIC: Tango 4/4  
PATTERN: Set

TEMPO: 104 beats per minute  
START: Step 1, 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 (RFI) one beat, is a run step aimed around the lobe;
- d. Step 3 is a LFO (2 beats) to a flat (1 beat) to a LFI (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 RBI step 4 then comes off the top of the centre lobe;
- f. Step 6 must end facing towards the barrier 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 LFO-XR three turn. The skater then skates a RBO 1 beat edge, followed by a 1 beat LBI cross in front chasse. Step 10 RBO 2 beat edge to a LFO 1 beat edge, constitutes a back-to-forward dropped open Mohawk turn;
- h. Steps 13 and 14 LFO 2 beats and RBO 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**

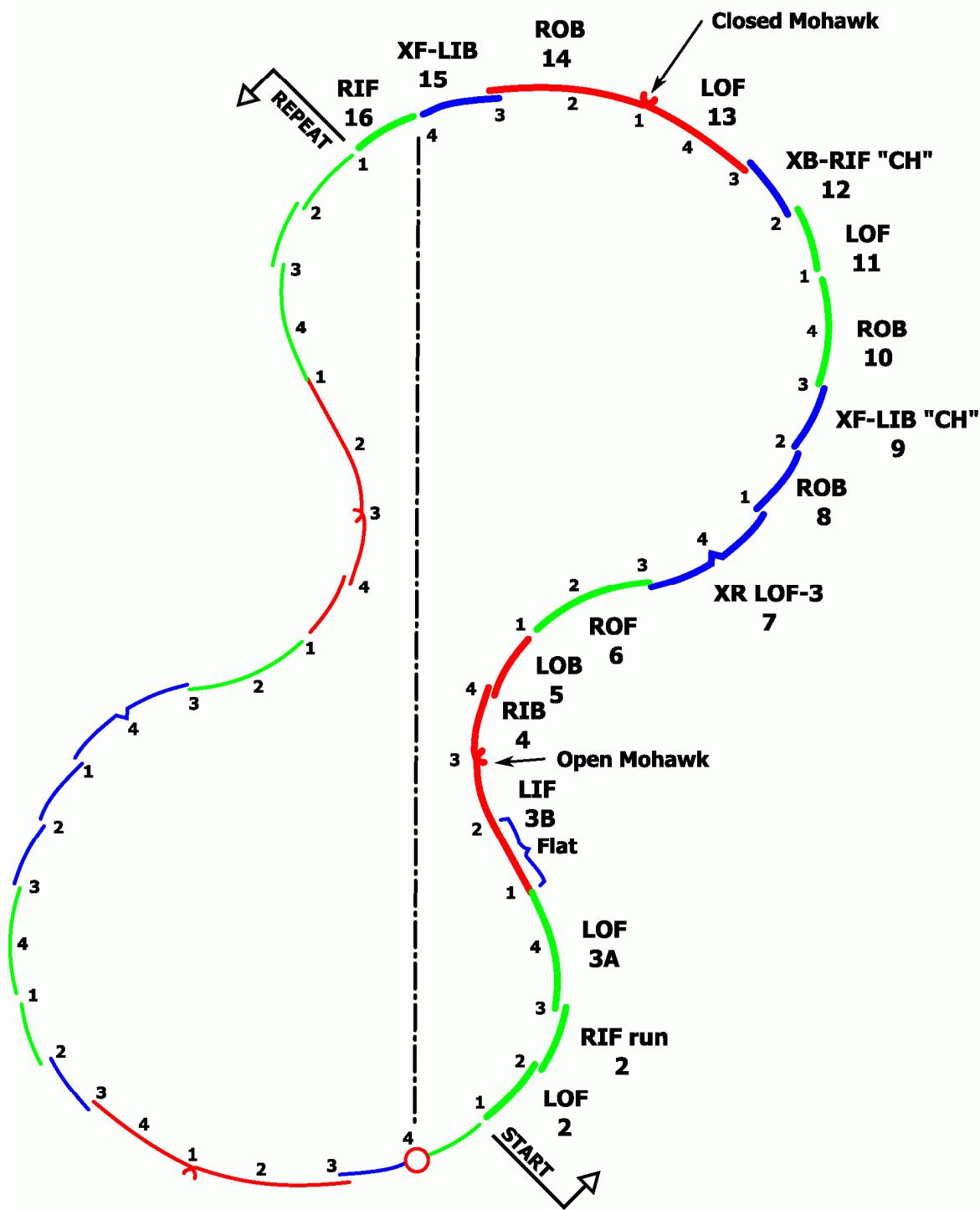
1. When Step 1 begins too far down the floor it will be too close to the barrier, thereby not leaving enough room for the very large barrier lobe;
2. Rotation on the closed Mohawk steps 13 and 14 will result in a poor cross in front and a poor aim and edge on the inner to inner Mohawk turn.

### **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, 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**

<b>MAJOR:</b> Most Important
<b>MEDIUM:</b> Very Important
<b>MINOR:</b> Important

## **IMPERIAL WALTZ**

Modified For Solo Dance ONLY

MUSIC:	Waltz	TEMPO:	120
PATTERN:	Set	START:	Step 1, Count #1
AXIS:	45 degrees		

### **DANCE NOTES**

- a) In the Imperial Waltz 12 steps complete one sequence of the dance;
- b) There are no optional steps for this solo dance. All skaters will skate the 30 beat pattern;
- c) All 3-turns in this dance are to be turned on the third count of the step;
- d) The first two steps of the dance make up a 9 beat centre lobe;
- e) The second step (six beat edges) should be aimed to the centre and travel up to the peak or top of the lobe before turning to the baseline;
- f) Steps 6 & 7 constitute a dropped open Mohawk;
- g) Step 11 is a raised chasse;
- h) Both parts of the consecutive barrier lobe edges going around each corner of the floor are to be symmetrical with lobing proportioned to suit rink conditions.

### **COMMON ERRORS**

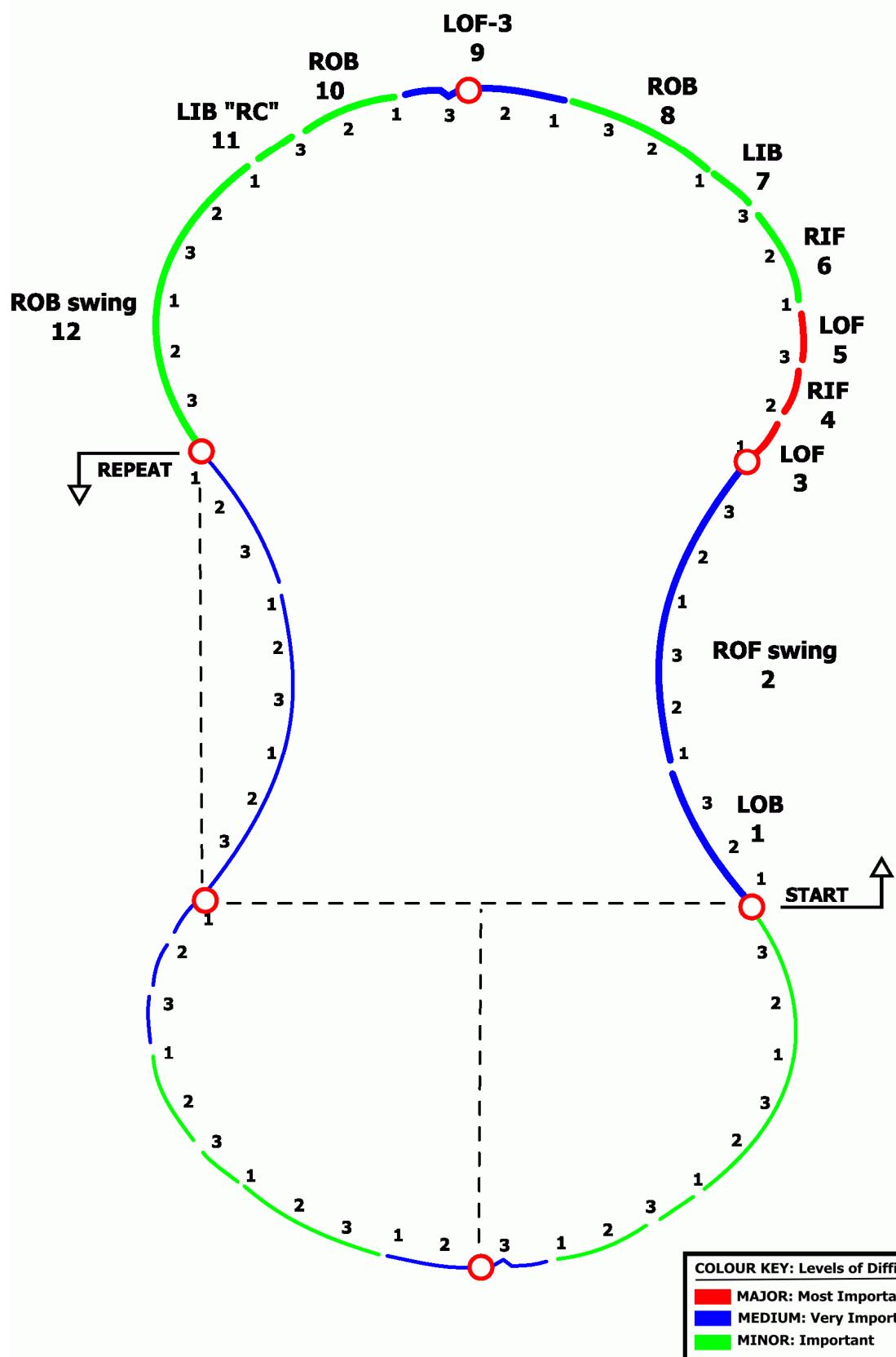
1. 3-turns not turned on count #3;
2. Exaggerated axis going “into” and coming “out” of the centre lobe and travelling to a noticeable point past the baseline;
3. Pattern symmetrical.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# IMPERIAL WALTZ

## Modified for Solo Dance



## **ITALIAN FOXTROT**

Modified For Solo Dance ONLY

MUSIC: Foxtro 4/4

TEMPO: 96 beats per minute

PATTERN:

START: Step 1, Count #1

### **DANCE NOTES**

- a. In the Italian Foxtrot 31 steps complete one sequence of the dance;
- b. There are no optional steps for this Solo dance. All skaters will skate the 48 beat pattern as diagrammed;
- c. Step 5, the skating foot changes edge with the second beat, therefore the inside edge is longer than the outside edge;
- d. Step 10: is a 2 beat change of edge with the free leg movement being pushed to the side on count 2 at the same time as the change of edge occurs. The free leg is stretched and the skating leg is bent. While the skating foot changes edge, the free foot comes back to the skating foot in preparation for the next step.;
- e. Step 14 is a LOF dropped three turn;
- f. The last step of the dance 31 ends with a very short change (rockover) in preparation for the restart.

### **JUDGING POINTS**

1 Timing

2 Pattern

- a. The dance is made up of a series of non-symmetrical lobes beginning with lobe 1 aiming into the corner. The change of edge occurs on the midline;
- b. Lobe 2 is a 6 beat lobe aiming towards the barrier and ending towards the midline. This is followed by a 6 beat lobe that ends aiming only slightly towards the barrier. The 4 beat lobe that follows is a tight arc ending aiming towards the midline;
- c. The next three steps are skated on an angle with the end of the second step occurring on the midline. The last corner barrier lobe is aimed towards the end barrier and is skated around the corner ending aiming strongly towards the midline;
- d. The last three lobes of this dance start and/or end towards either the barrier or the midline.

3 Body Posture Baseline

5 Presentation and Flow

### **COMMON ERRORS**

1. Lobes 3 and 8 will not occur opposite each other;
2. Poor timing;
3. The three turns will be rushed and/or hopped;
4. The pattern not symmetrical on the second repetition.

### **GENERAL**

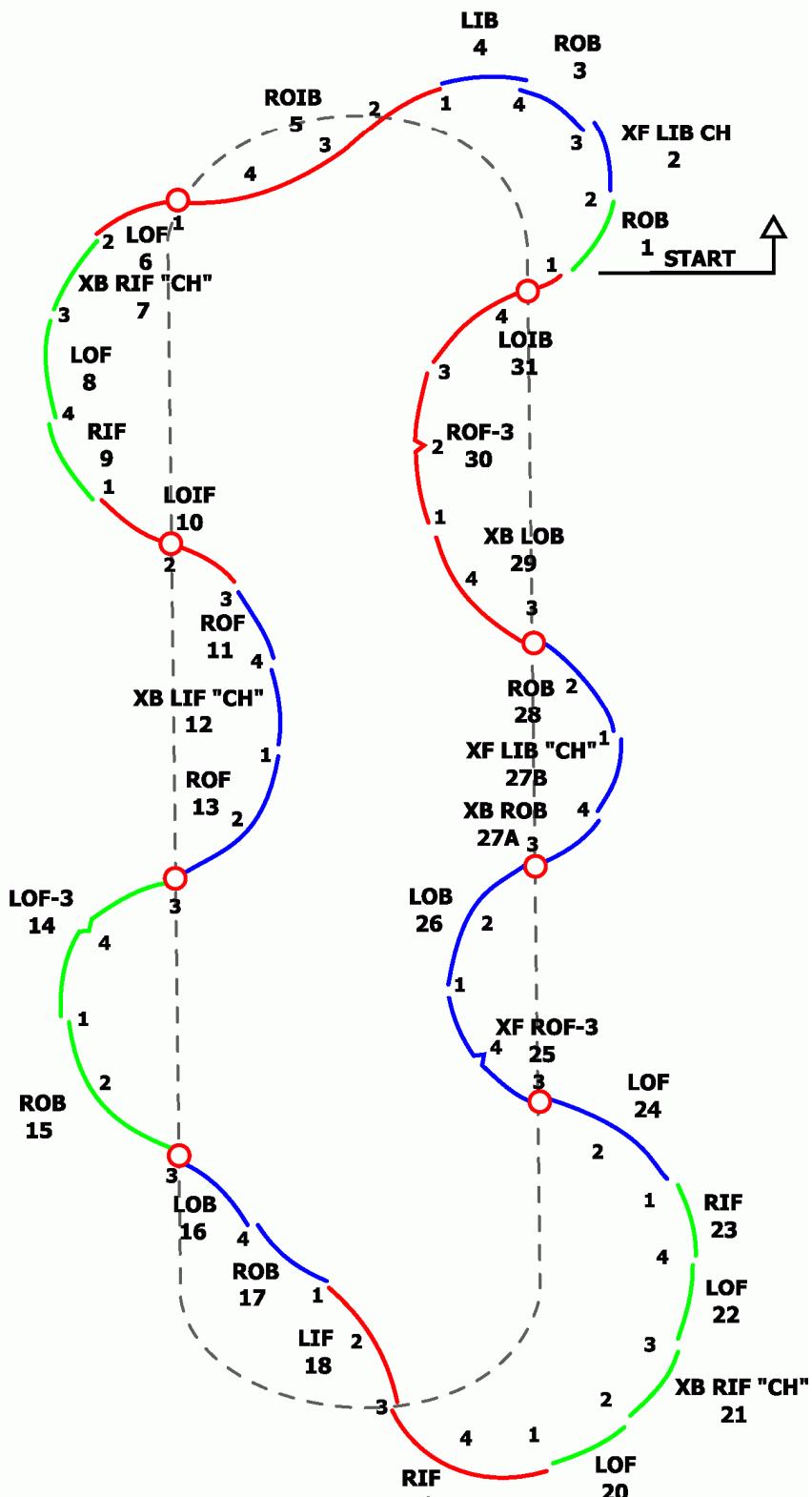
When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times.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

**LIST OF STEPS – ITALIAN FOXTROT**

Step	Woman's Steps	Beats Of Music
1	ROB	1
2	LIB-XF	1
3	ROB	1
4	LIB	1
5	ROIB-Swing	4
6	LOF	1
7	XB-RIF	1
8	LOF	1
9	RIF	1
10	LOIF	2
11	ROF	1
12	XB-LIF	1
13	ROF	2
14	LOF-3	2
15	ROB	2
16	LOB	1
17	ROB	1
18	LIF	2
19	RIF	2
20	LOF	1
21	XB-RIF	1
22	LOF	1
23	RIF	1
24	LOF	2
25	ROF (XR) 3	2
26	LOB	2
27a	XB-ROB	1
27b	XF-LIB	1
28	ROB	2
29	XB-LOB	2
30	ROF-3	2
31	LOIB	2

# ITALIAN FOXTROT

## Modified for Solo Dance



**COLOUR KEY: Levels of Difficulty**

<b>MAJOR:</b> Most Important
<b>MEDIUM:</b> Very Important
<b>MINOR:</b> Important

## **KEATS FOXTROT**

Modified For Solo Dance ONLY

MUSIC: Foxtrot 4/4  
PATTERN: Set

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

### **DANCE NOTES**

- a. In the Keats Foxtrot 14 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 as diagrammed;
- c. Steps 1, 2 and 3 are a cross chasses sequence;
- d. Steps 6, 7, and 8 are runs;
- e. Steps 4, 5, and 9 are started as cross rolls;
- f. On steps 11 and 12 (LOF-ROB) closed Mohawk, the skater does not swing the free leg, but after extending it behind, merely brings her foot down beside the skating heel (keeping it well turned out) during the count #4 and then on count #1 places it on the skating surface on the outer edge side of the skating foot;
- g. On step 12 the free leg is extended forward and then drawn evenly so that, by the end of the count #4 it is at the heel of the skating foot ready for the LIF takeoff;
- h. To facilitate the Mohawk, attention should be given to skating good edges on steps 10 and 11, with the free foot coming close to the skating foot before the take off on step 11, so that a slight rock over at the end of step 10 will give the skater a good curving edge on step 11;
- i. Step 13 should be stepped close to the heel of the skating foot.

### **COMMON ERRORS**

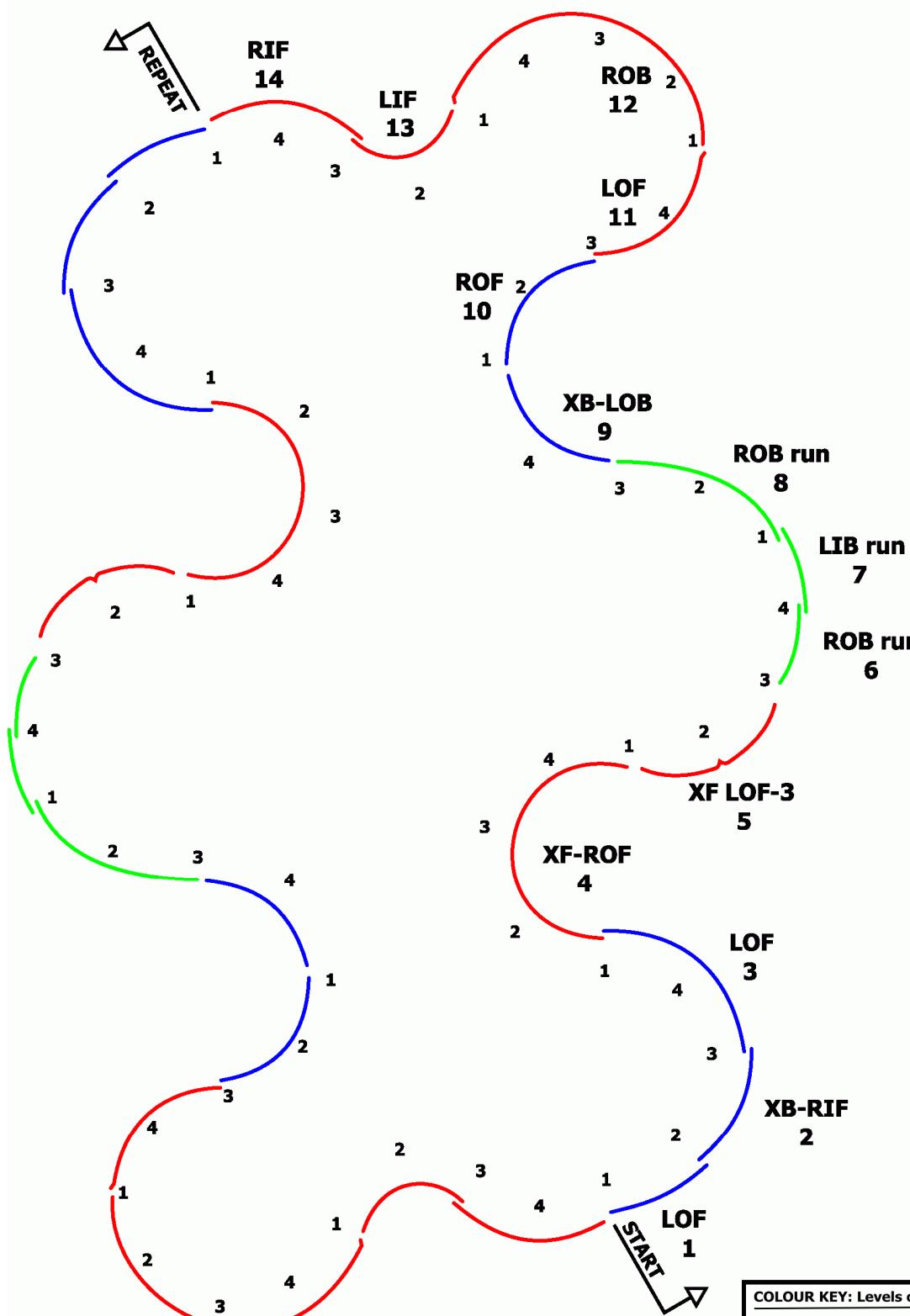
1. Wide stepping or lunging on steps 13 and 14;.
2. The three turns will be stepped on inside edges;
3. Shaky closed Mohawk or incorrect edges on the turn (steps 11 and 12);
4. Wide stepping or flats on two inner edges (steps 13 and 14);
5. Uncontrolled shallow edge on step 12 ROB;
6. Lack of speed at the restart of the dance.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# KEATS FOXTROT

## Modified for Solo Dance



COLOUR KEY: Levels of Difficulty

<b>MAJOR: Most Important</b>
<b>MEDIUM: Very Important</b>
<b>MINOR: Important</b>

## **KENT TANGO**

Modified For Solo Dance ONLY

MUSIC: Tango 4/4  
PATTERN: Set

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

### **DANCE NOTES**

- a. Steps 4, 8, 12 & 14. Free Leg is brought forward as Tango NOT swung as in Waltz;
- b. Steps 9, 10, 11 & 12 Count 1 2 3 4 Holding Step 12 for 3 beats;
- c. Steps 12, 13 & 14 Inside Edges: These should be strong edges;
- d. Should be skated with a “Stillness” of the Tango although being “crisp” at the same time;
- e. Should NOT be skated bobbing up and down.

<b>STEP</b>	<b>DESCRIPTION</b>	<b>BEATS</b>
1. LOF	3 Turn to IB	2
2. ROB		1
3. LIB	Chasse	1
4. ROB	Pass Free Leg on 3 <sup>rd</sup> Beat	4
5 LOB		2
6 ROF		1
7 LIF	Crossed Behind	1
8 ROF	Pass Free Leg on 3 <sup>rd</sup> Beat	4
9 LOF		1
10 ROB	Closed Mohawk	1
11 LIB	Crossed in Front	1
12 RIF	Pass Free Leg on 2 <sup>nd</sup> Beat	3
13 LIF		2
14 RIF	Pass Free Leg on 3 <sup>rd</sup> Beat	4

### **COMMON ERRORS**

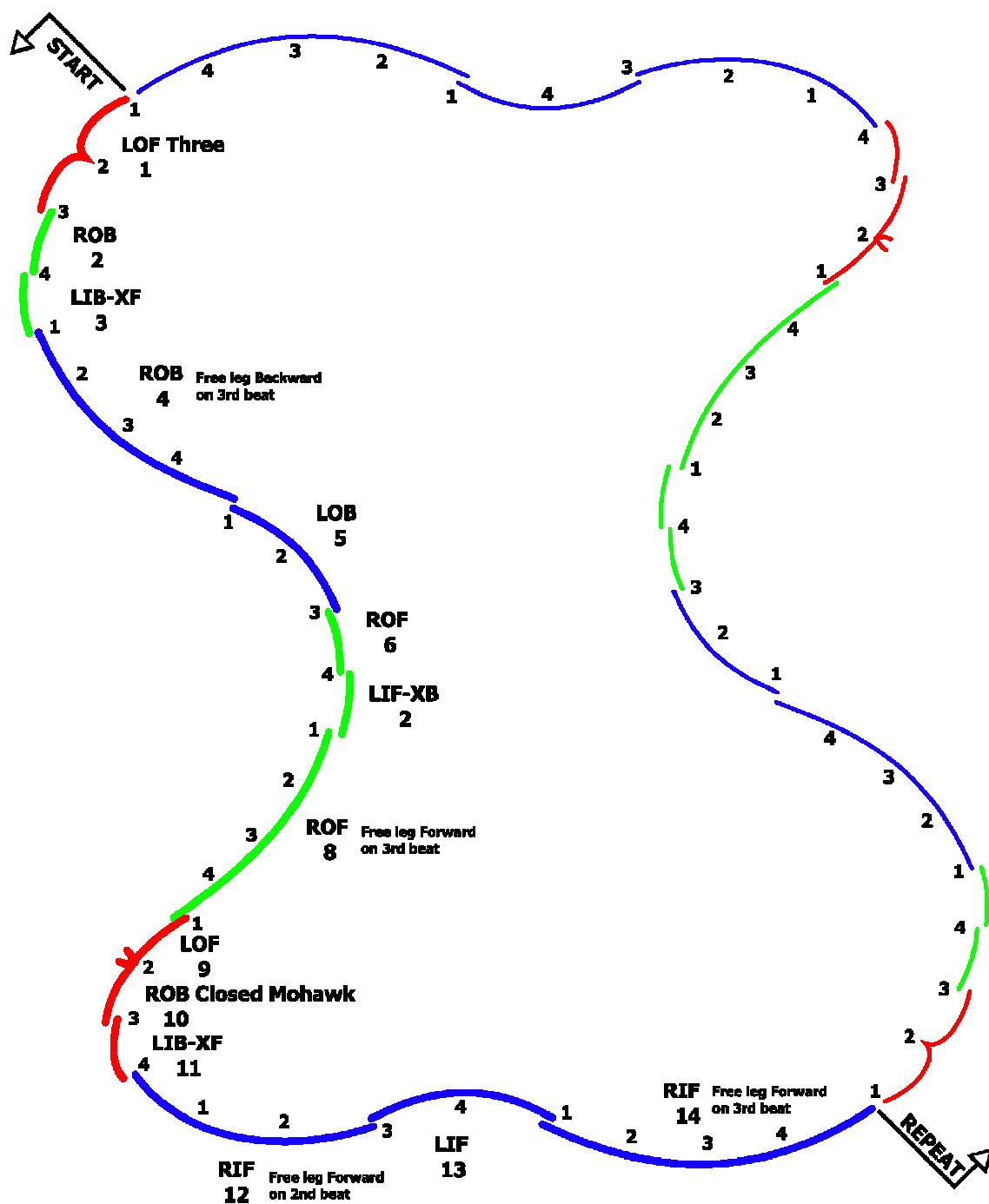
1. Steps 4, 8, 12 and 14 the edge changes as free leg lowers at end of beat;
2. Step 2 ROB is stepped ahead instead of side by side;
3. Steps 9, 10 and 11 poor timing. Mohawk not crossed;
4. Steps 12, 13 and 14 inside edges are weak.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# KENT TANGO

## Modified for Solo Dance



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

## **KILIAN**

Modified For Solo Dance ONLY

MUSIC: March 2/4 or 4/4  
PATTERN: Set

TEMPO: 108 beats per minute  
START: Step 1, Count #1

### **DANCE NOTES**

- a. In the Kilian 14 steps complete one sequence of the dance;
- b. There are no optional steps for this Solo dance. All skaters will skate the 16 beat pattern as diagrammed;
- c. Steps 3 and 4 are the only steps held for two beats, all other steps are one beat steps;
- d. Step 3 is held for 2 beats and should be aimed toward the barrier of the rink;
- e. Step 4 is a 2 beat edge (ROF) which should be aimed toward the midline. This should be a true outside edge, not a forced edge. Correct lean toward the barrier is most important on this edge;
- f. Step 5 begins a progressive run and during steps 5,6 and 7 the lean is toward the midline of the rink. A strong clockwise rotation of the shoulders begins on step 5 and continues through steps 6 , 7, 8 and 9;
- g. At the start of step 8 the lean changes toward the barrier and this lean is maintained through step 9. Step 8 (ROF) is a crossed forward step while step 9 (LIF) is a crossed behind.
- h. Steps 9 and 10 constitute an open Choctaw. Strong shoulder checking is needed at the start of step 10 in order to counteract the turning movement. The right skate takes the floor on the inner edge side of the instep of the old skating foot in a momentary open hip position. The new (left) free foot leaves the floor in an open hip position, but immediately closes and at step 11 crosses behind the skating foot to a (LIB) edge;
- i. Step 12 (LOB) is a close step;
- j. Step 13 (LIB) is a crossed in front;
- k. Step 14 (RIF) should be stepped close to the heel of the skating foot. This is a one beat edge. Correct clockwise shoulder rotation on steps 12 and 13 will facilitate close stepping on to step 14.

### **COMMON ERRORS**

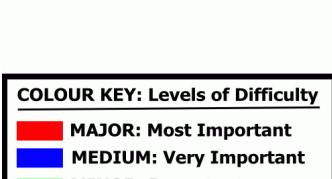
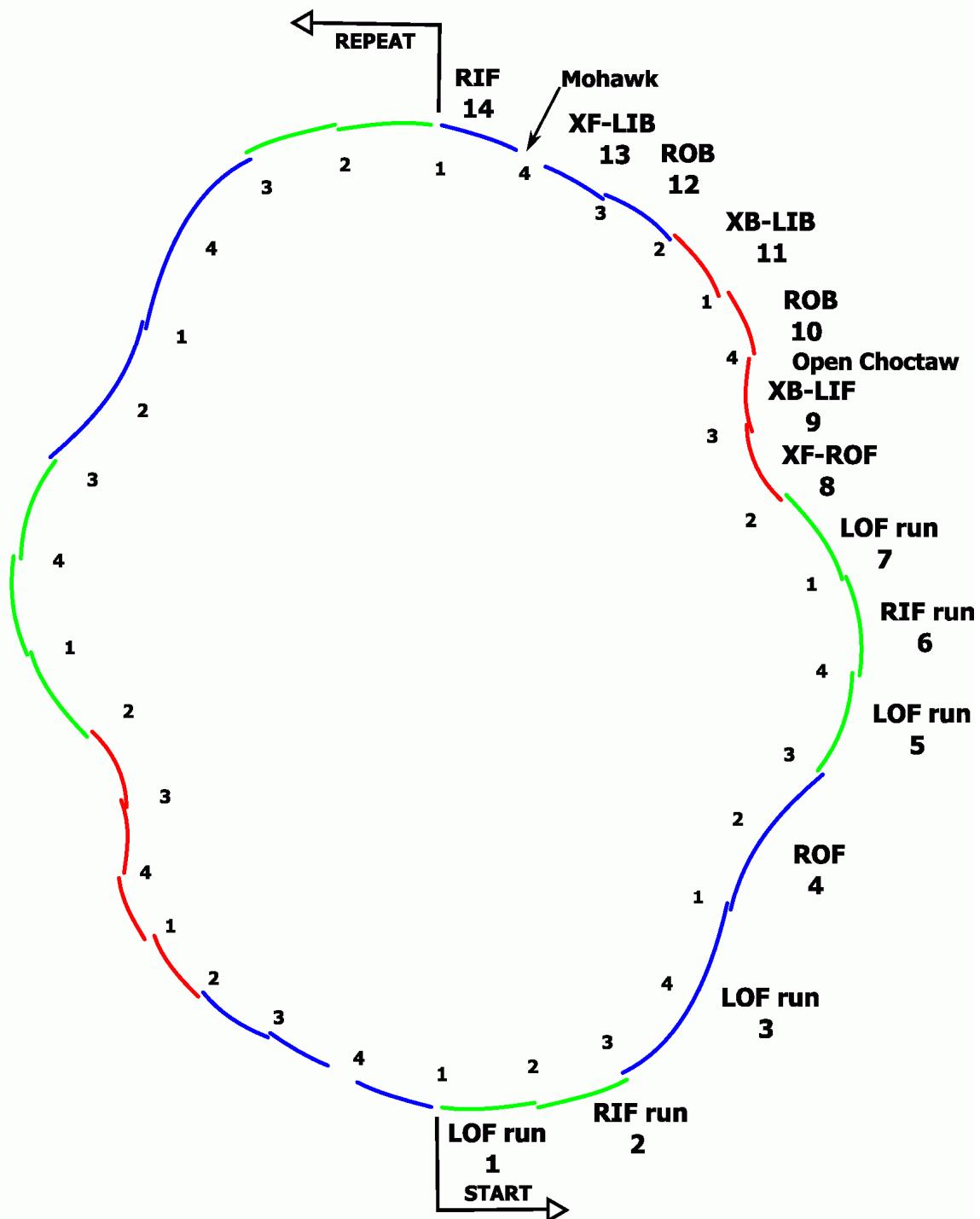
1. Poor timing;
2. Out of phrase with the music;
3. Very little or no Kilian expression;
4. Poor timing of progressive sequences and free leg movement;
5. Jumped Choctaw.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# KILIAN

## Modified for Solo Dance



## **KLEINER WALTZ**

Modified For Solo Dance ONLY

**MUSIC:** Waltz 3/4  
**PATTERN:** Set

**TEMPO:** 138 beats per minute  
**START:** Step 1, Count #1

### **DANCE NOTES**

- a) The waltz is a set pattern dance, and skated along the base line. 2 sequences of the dance make up 1 circuit of the rink;
- b) The dance consists of backward chasse step sequences along the length of the rink;
- c) The chasses, as in Glide Waltz, are broken by a three beat outside edge which must be taken from the side of the employed foot to obtain a good outside edge;
- d) Special attention must be paid to the quality of the chasses;
- e) The first step is a two beat edge with a good stretched free leg. On chasse steps 2, 5, 8, 11, 15 and 18 the free foot should be set down by the side of the employed foot with a slight knee bend. The former employed foot should be clearly lifted when skating a good chasse;
- f) Step 12 is a right outside back edge at the end of the rink, with the skater turning to forwards executing an open Mohawk turn to swing on step 13;
- g) Step 13 is a six beat left outside forward edge swing followed by two chasse step sequences;
- h) Step 19 is a left outside forward three turn with the turn executed on the third beat;
- i) After step 20 a six beat right outside back swing the repetition of the dance is started on the opposite side of the rink to the start.

### **COMMON ERRORS**

1. Poor timing;
2. Straightway not to baseline and lobes of varying sizes;
3. Poor shape on reverse end lobe;
4. Jumped three turn.

### **GENERAL**

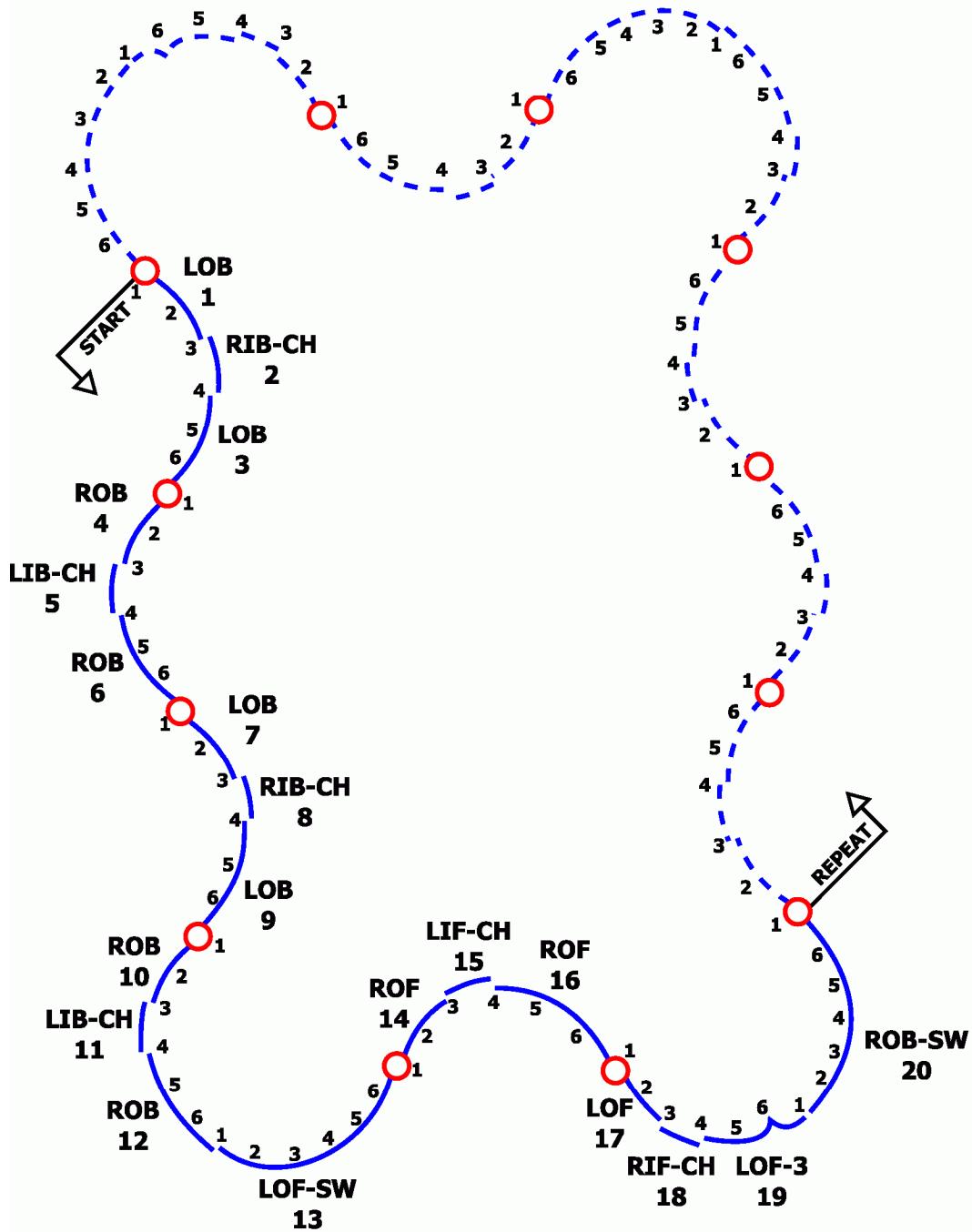
When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times.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

## THE KLEINER WALTZ

Step	Beats	Description
1	2	LOB
2	1	RIB CHASSE
3	3	LOB
4	2	ROB
5	1	LIB CHASSE
6	3	ROB
7	2	LOB
8	1	RIB CHASSE
9	3	LOB
10	2	ROB
11	1	LIB CHASSE
12	3	ROB
13	6	LOF SWING
14	2	ROF
15	1	LIF CHASSE
16	3	ROF
17	2	LOF
18	1	RIF CHASSE
19	3	LOF THREE (Turn on count 3)
20	6	ROB SWING

# KLEINER WALTZ

Modified for Solo Dance



COLOUR KEY: Levels of Difficulty

- MAJOR: Most Important
- MEDIUM: Very Important
- MINOR: Important

## LA VISTA CHA-CHA

Modified For Solo Dance ONLY

MUSIC: Cha-Cha 4/4 Counting 1-2-3-4

TEMPO: 100

PATTERN: Set

START: Step 1, 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

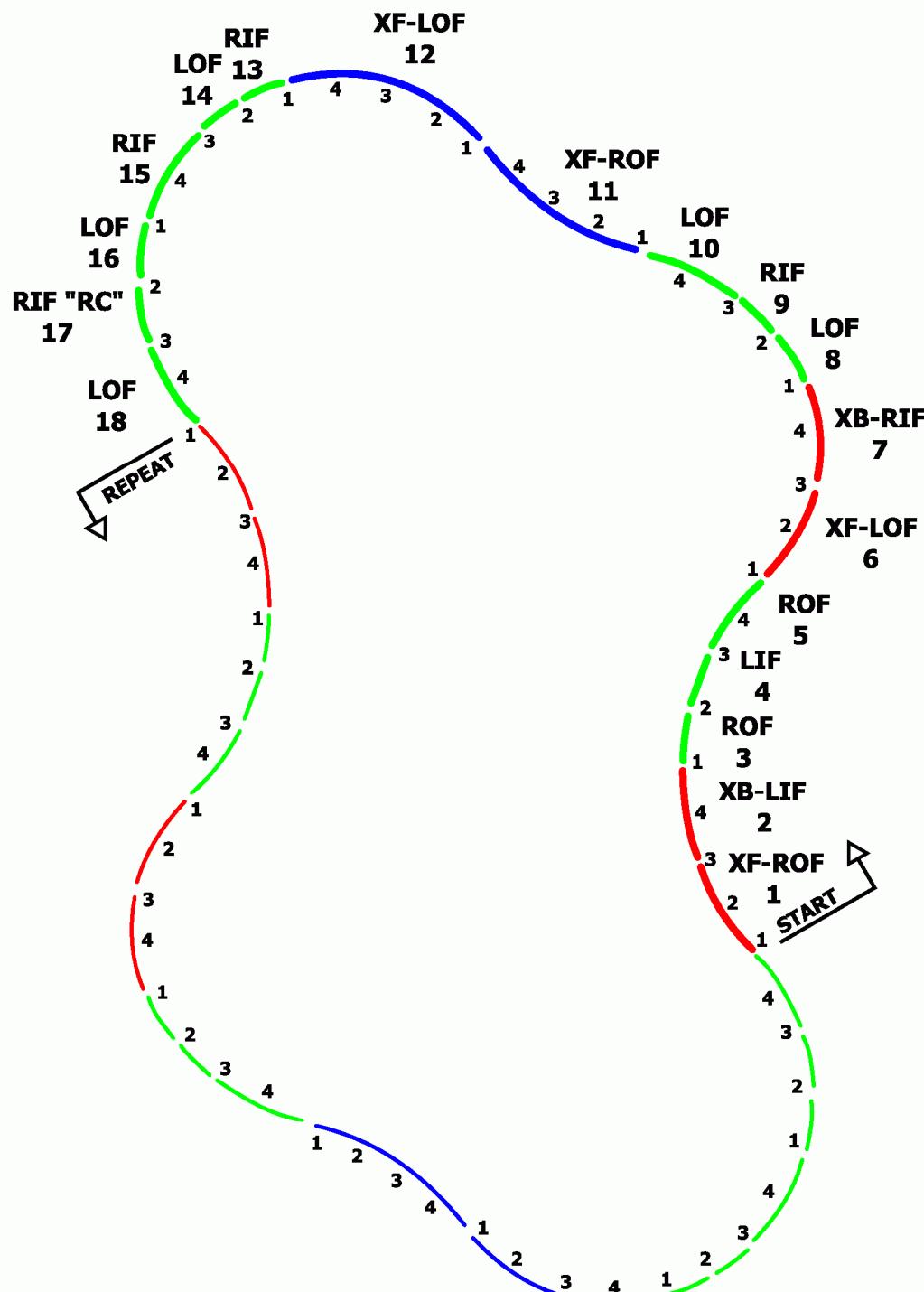
1. Poor timing;
2. Back and forth rocking motion on cross-rolls and crossed chasses;
3. Step 11 will slow down causing the skater to lunge.

### 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 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**

- MAJOR:** Most Important
- MEDIUM:** Very Important
- MINOR:** Important

## MANCHESTER FOXTROT

Modified for solo dance ONLY

MUSIC: Foxtrot 4/4  
PATTERN: Set

TEMPO: 92  
START: Step 1, Count #1

### DANCE NOTES

- a. In the Manchester Foxtrot 16 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 7, 8 & 9 are cross rolls;
- d. Steps 4, 7 & 9 are aimed to the centre with step 8 being aimed to the barrier;
- e. Step 5a takeoff is from the parallel “AND” position and aimed to the barrier.

### COMMON ERRORS

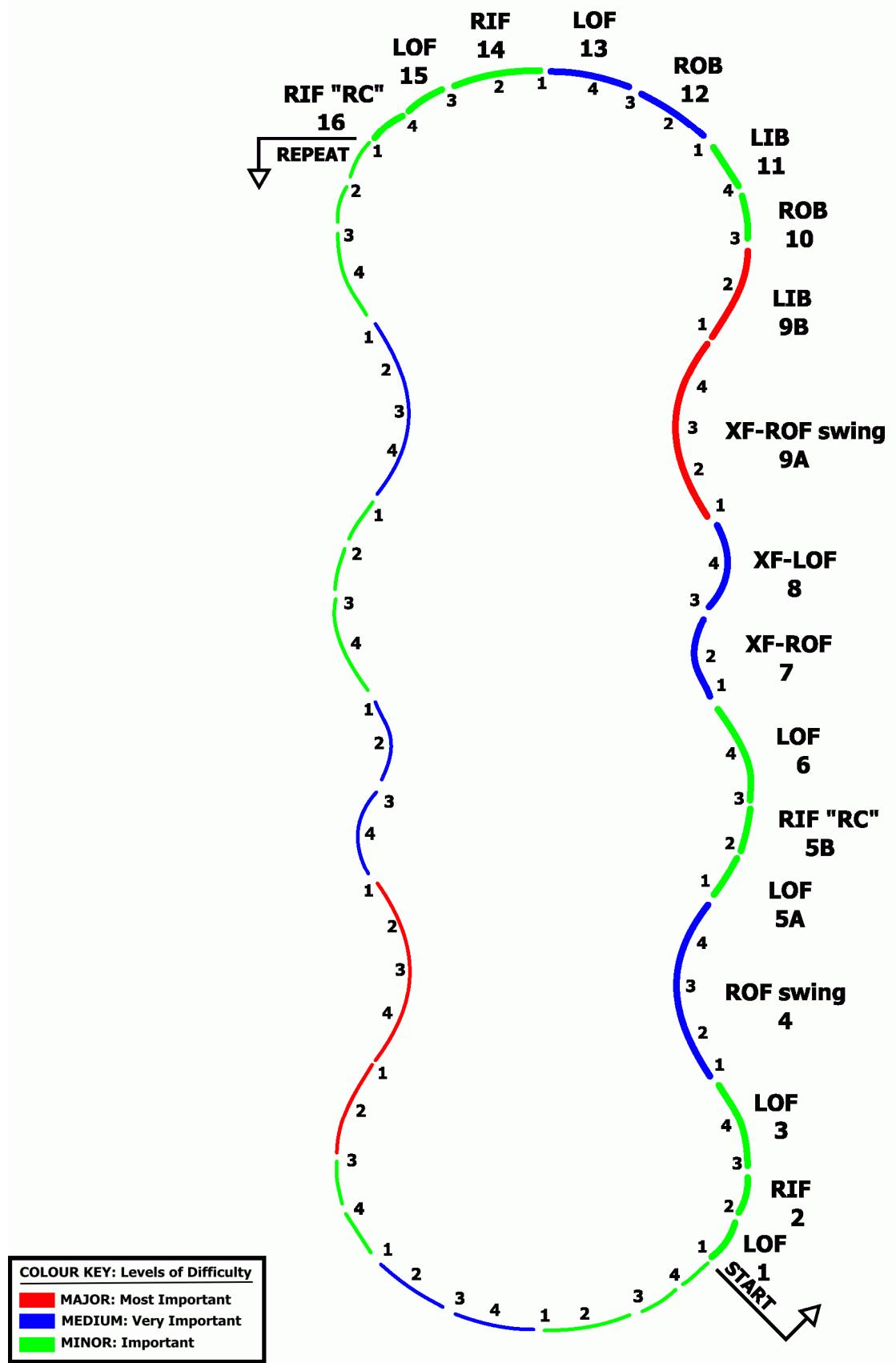
1. Poor timing;
2. Weak edges on steps 1 through 9 resulting in the corner lobe (steps 10 through 16) being skated flat across the top of the floor;
3. Poor carriage;
4. Uneven swings.

### 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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# MANCHESTER FOXTROT

## Modified for Solo Dance



## MARCH SEQUENCE

Music:	March 6/8	Tempo:	100 beats per minute
Pattern:	Set	Opening:	Step 1, Count #1
Axis:	45 degree		

### DANCE NOTES

- a. Steps 1 – 4 make up the straightaway sequence. These are 2 beat outside edges;
- b. Steps 5 – 12 make up the corner run sequence of the dance. The corner sequence is a series of progressive runs and must display correct technique;
- c. This dance can only be skated with the 16 beat pattern as shown in the diagram.

### JUDGING POINTS

- 1 Timing
- 2 Execution
  - a Runs are skated on a well formed lobe and must execute run sequence as a “run” (not a walk or a shuffle);
  - b The skater must show ability to run progressive steps without body movement above the hips;
  - c 2 beat outside edges are skated with edges not flats.

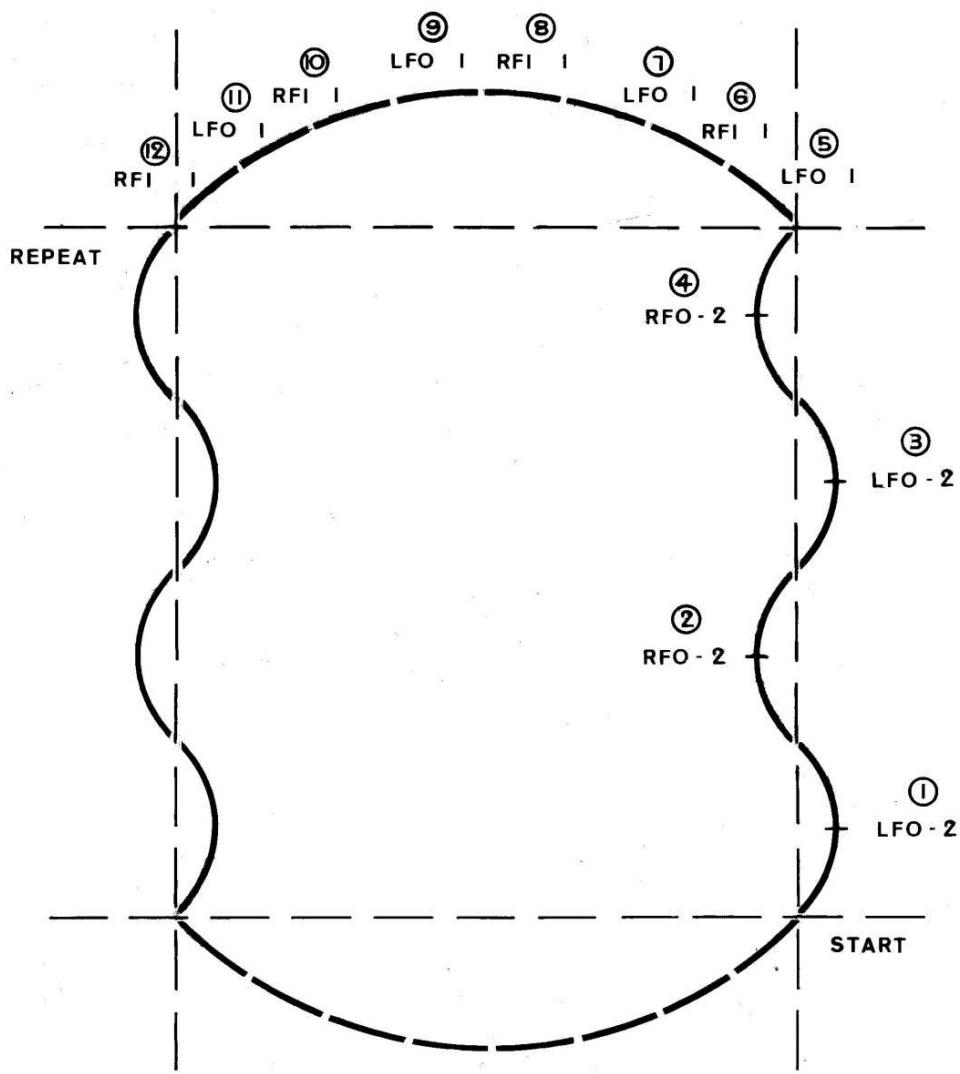
### RUN DEFINITION

A movement in which the free foot, during the period of becoming the skating foot, passes the original skating foot, thus bringing the new free foot off the floor to a trailing position. However it should be noted that the striking foot is not crossed at the point of strike. This is also known as a progressive.

### COMMON ERRORS

- 1 Timing;
- 2 Progressive runs are stepped or crossed;
- 3 2 beat outside edges are flats;
- 4 Step 4 RFO is rocked over to inside edge in anticipation of run sequence.

# March Sequence



march 2013

## **MARYLEE FOXTROT**

Modified For Solo Dance ONLY

MUSIC:	Foxtrot 4/4 Counting 1-2-3-4	TEMPO:	92 beats per minute
Pattern:	Set	START:	Step 1, Count #1
AXIS:	45 degree		

### **JUDGING POINTS**

- 1 Timing
- 2 Execution
  - a Steps 3 through 7 are cross rolls. The take-offs for these steps must be crossed-foot, crossed tracing, close and angular;
  - b Step 8 must be made in the “parallel and” position. Steps 8 and 9 and steps 24 and 25 are open held Mohawks;
  - c Steps 10 and 11 are a backward to forward open held Mohawk turn. Step 11 must originate from behind the heel of the tracing skate;
  - d Steps 26 and 1 constitute an open dropped Choctaw. Step 1 must originate from behind the heel;
  - e The straightaway steps 15 through 20 (LIF to RIF to LIF) must be stroked from behind the heel and must take the floor in the “angular” position.
- 3 Pattern
  - a Step 1 forms the start of the baseline, cross rolls, steps 3 through 6, must start and end on the baseline;
  - b The inner edges, steps 15 through 19, must start and end on the baseline;
  - c The corner of this dance has 14 beats, and will need to be symmetrically skated. Count #2 of Step 23 and count #2 of step 10 must fall in the centre.
- 4 Body Posture and Baseline
- 5 Presentation and Flow

### **COMMON ERRORS**

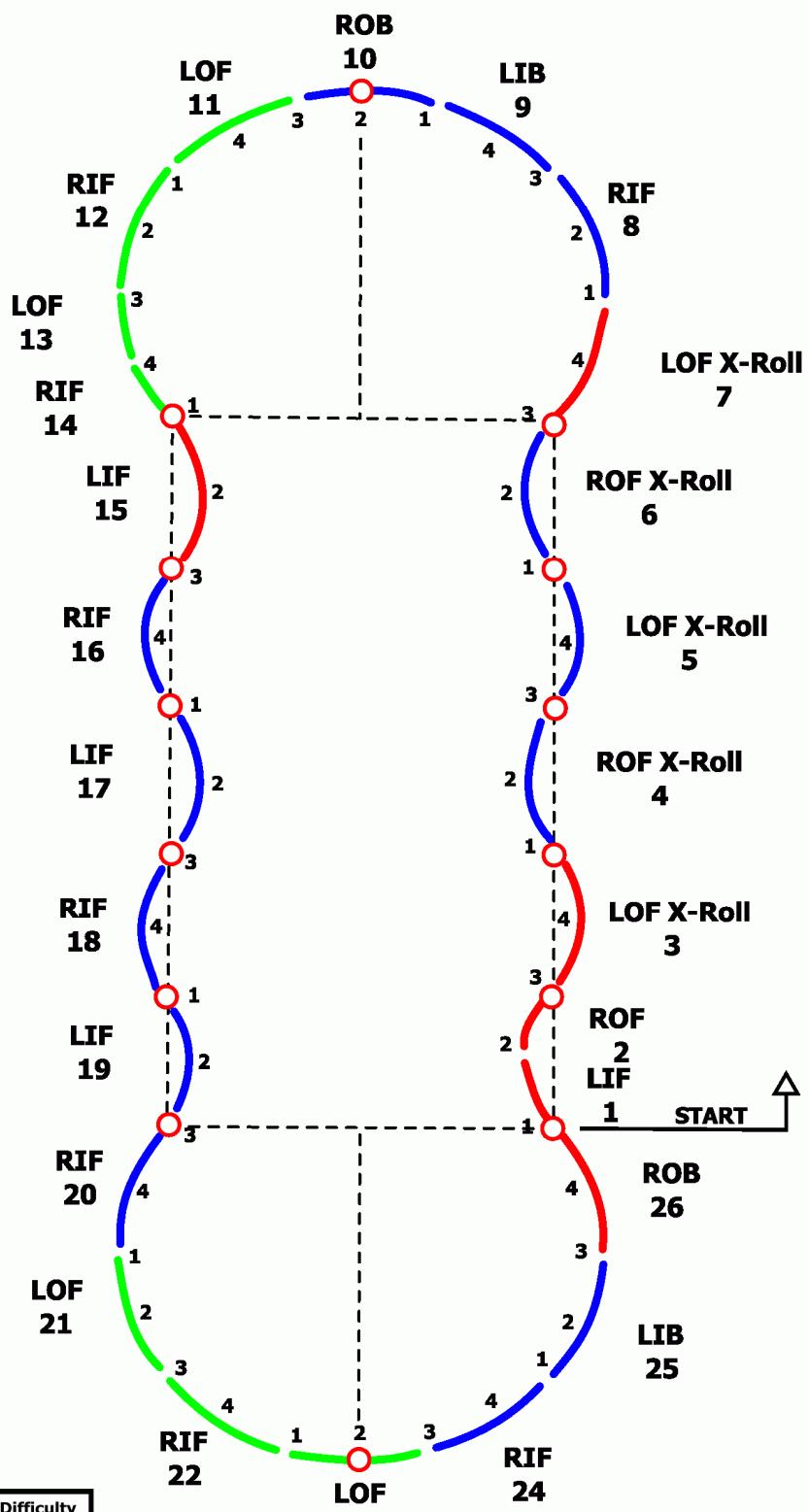
- 1 The aim of the steps 1 and 2 will improperly move the baseline for step 3;
- 2 Step 8 will incorrectly be skated as a cross;
- 3 The timing of the free leg on steps 15 through 19 will be late;
- 4 Step 26 to step 1 will not be an open dropped Choctaw.

### **GENERAL**

When skating solo dance good timing is expected while also 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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# MARYLEE FOXTROT

## Modified for Solo Dance



COLOUR KEY: Levels of Difficulty

RED	MAJOR: Most Important
BLUE	MEDIUM: Very Important
GREEN	MINOR: Important

## MASTERS TANGO

Modified For Solo Dance ONLY

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

### **NOTES**

- a. Steps 1, 2, 3 & 5, 6, 7 & 9, 10 are run sequences;
- b. Step 4 is a Cross in Front;
- c. Step 8 is a Cross Behind (Chasse);
- d. Step 13 is a Raised Chasse;
- e. Step 11 LOF Swing - Free leg must swing forward on the third beat (count #1);
- f. Step 14 ROF Swing - Free leg must swing forward on the third beat (count #3);
- g. Steps 1 through to 11 form the corner sequence (barrier lobe);
- h. Steps 12 through to 14 start and finish on the baseline, forming the reverse sequence (centre lobe).

### **COMMON ERRORS**

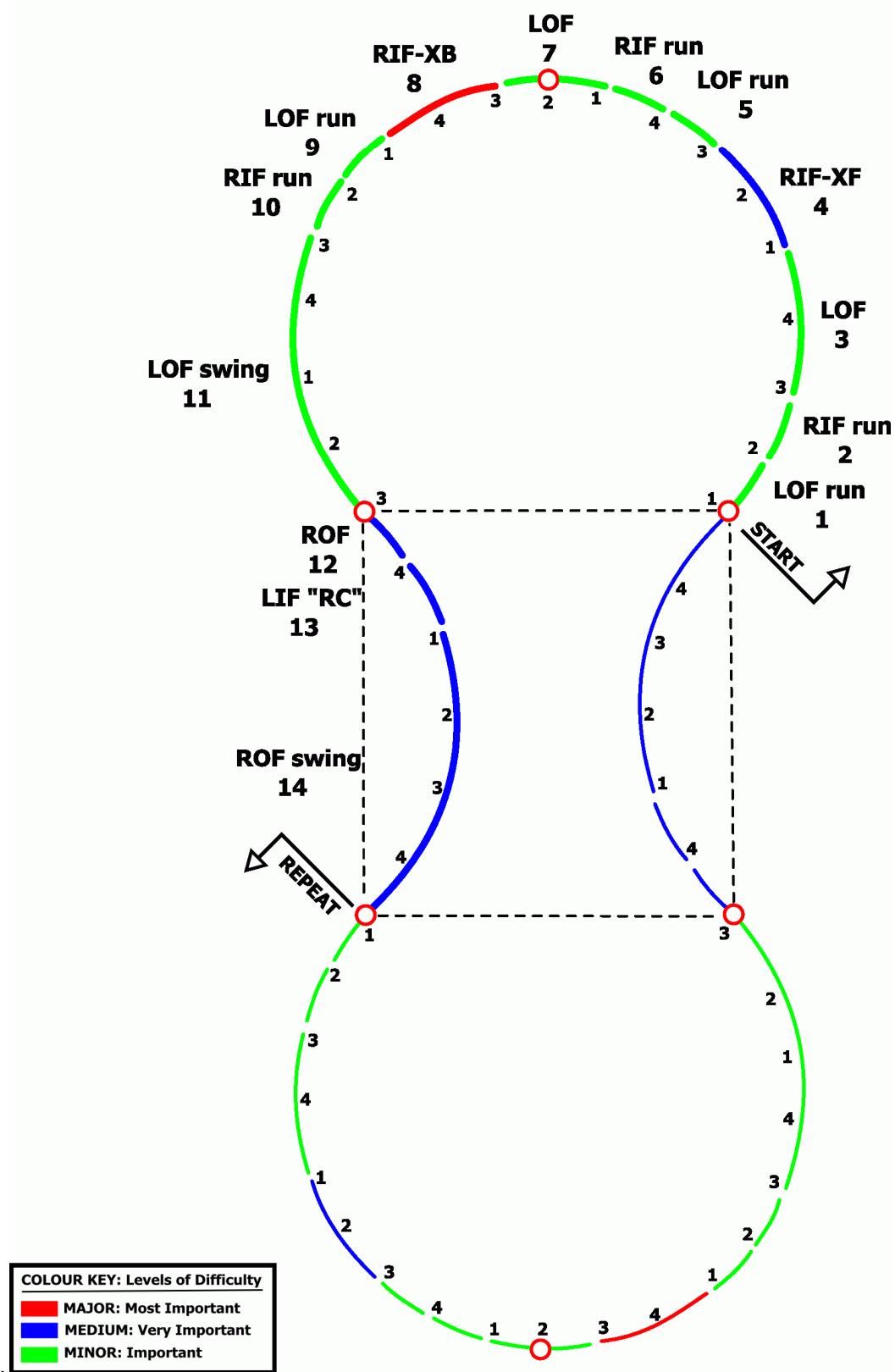
1. The Cross in Front (Step 4) will be kicked and not neat and tight;
2. Steps 11 and 14 Swing will not return to the “And” position quickly enough to be in time for the next step;
3. Step 11 will aim to the centre and cause the lobe to overshoot the baseline;
4. Step 14 will aim to the barrier and cause the lobe to overshoot the baseline.

### **GENERAL**

When skating solo dance good timing is expected while also 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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# MASTERS TANGO

## Modified for Solo Dance



## **METROPOLITAN TANGO**

Modified For Solo Dance ONLY

MUSIC:	Tango 4/4	TEMPO:	100 beats per minute
PATTERN:	Set	START:	Step 1 , Count #1
AXIS:	45 degrees approx.		

### **DANCE NOTES**

- a. In the Metropolitan Tango 16 steps complete one sequence of the dance;
- b. There are no optional steps for this Solo dance. All skaters must skate the 28 beat pattern as diagrammed;
- c. Step 1 (LOF - 3) is turned on the second count of the step;
- d. Steps 11 and 12 constitute a Choctaw turn;
- e. Care should be taken that all progressive steps are properly stroked.

### **COMMON ERRORS**

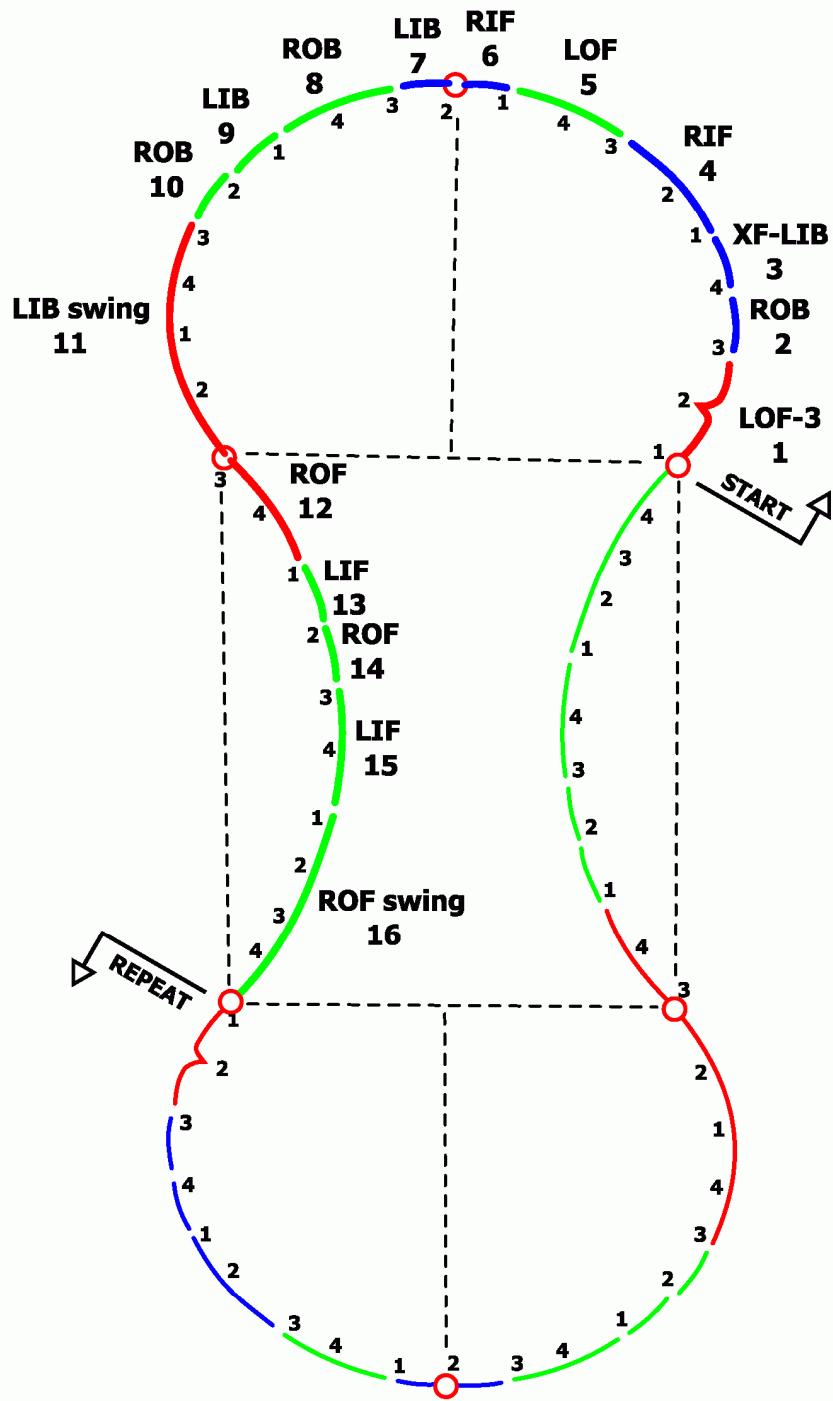
1. Rocking over to an outside edge on step 11 causing the Choctaw to become a Mohawk;
2. Incorrect edges on centre lobe run sequence;
3. Three turn late and not controlled.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# METROPOLITAN TANGO

## Modified for Solo Dance



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

## MIDNIGHT BLUES (SOLO)

By: Roy, Sue, and Mark Bradshaw and Julie MacDonald, 2001: couple)

(by: Lorenza Residori - Daniel Morandin - Marie Gaudy 2015: solo dance)

**Step 1:** Choctaw LFI aimed toward the long axis (for one beat), followed by a progressive, step 2.

**Step 2:** RFO-swing-bracket-bracket-counter (for 7 beats total), composed as follows:

- a RFO progressive on the first beat of the step aimed toward the long axis;
  - a forward swing of the free leg on the second beat of the step, and held in front for the third beat of the step, beginning toward the long axis and becoming parallel to it;
  - an outside bracket (from RFO to RBI) on the fourth beat of the step, beginning to move away from the long axis;
  - an inside bracket (from RBI to RFO) on the fifth beat of the step, which continues in the direction of the previous step;
  - an outside counter (from RFO to RBO) on the sixth beat of the step, which finishes almost parallel to the long axis on the seventh beat. With the end of the counter and the beginning of the following step, the skater crosses the long axis.

During step 2 the free leg movements are optional.

**Step 3:** XB-LBO for two beats with a lift of the free leg; this step begins parallel to the long axis and descends toward the long side barrier.

**Step 4:** XB-RBO (for one beat), parallel to the short axis, is followed by **step 5**, a cross stroke XS-LBI (for one beat) aimed toward the long side barrier.

**Step 6:** a progressive RBO (for one beat) and **step 7:** progressive LBI (for one beat).

The sequence of steps 4, 5, 6, 7 and the first two beats of step 8 form a lobe that aims initially toward the long side barrier, becomes parallel to it, and then moves away from it with step 7 and the first two beats of step 8.

**Step 8:** progressive RBOI-3t (for 6 beats total) consists of a change of edge on the third beat and a three turn on the fourth beat; this step is aimed initially toward the long axis, becoming parallel to it, and finishes toward the long side barrier of the rink. The movement of the free leg during the execution of step 8 is optional.

**Step 9:** a one-beat cross stroke XS-LFI parallel to the short side barrier, is followed by **step 10**, a wide step RFI-3t (for two beats total). During step 10, the wide step is performed aiming toward the long side barrier (on the first beat), the three turn from RFI to RBO continues to curve toward the long side barrier, with a return of the free leg bent and held beside the inside of the skating leg (tuck on the second beat).

**Step 11:** for one beat, is a cross stroke XS-LBI that curves to become parallel to the long side barrier.

**Step 12:** a dropped chasse RBO-3t for 4 beats total, distributed as follows:

- a dropped chasse on the first beat, beginning parallel to the long side barrier and moving away from it;
- a three turn (from RBO to RFI) on the second beat of the step with the free leg bent in front, close to the skating leg. The three turn begins parallel to the short side of the rink and finishes with a backward extension of the free leg for the following beats, curving toward the long axis and becoming almost parallel to it.

**Step 13:** is a two-beat LFO aimed toward the centre of the rink, parallel to the long axis, followed by a XR-RFO, **step 14** (for one beat), and **step 15**, for 5 beats total composed as follows:

- a progressive LFI, on the first beat, followed by a forward swing of the free leg on the second beat, and held in front on the third beat; the aim on the third beat is perpendicular to the long axis;
- an inside counter (from LFI to LBI) with the free leg in back at the end of the turn for two beats; the counter is near the long axis, and the exit edge begins parallel to the short axis, moves toward the long side barrier, and concludes toward the short axis.

**Step 16:** is a chasse RBI, on the “and” count, followed by **step 17** LBO (for two beats), parallel to the short axis.

**Step 18:** a two-beat RBO that begins toward the long side barrier and becomes parallel to it to prepare for the next step, **step 19**, a two-beat Mohawk LFO, which begins parallel to the long side barrier and moves toward the long axis.

**Step 20:** a XR-RFO-3t for four beats. The three turn is performed on the second beat of the step, at the short axis, with the free leg held close to the skating leg and then extending in back for the third and fourth beats. This step begins toward the long axis, then moves away from it to descend toward the barrier.

**Step 21:** a Choctaw LFO for one beat followed by a crossed chasse, XCh-RFI (**step 22**).

**Step 23:** a two-beat LFO on an outside edge beginning parallel to the long side barrier and finishing toward the long axis.

**Step 24:** the skater performs a XR-RFO for one beat and prepares for **step 25** (for three beats total), composed of a one-beat cross behind XB-LFI followed by an Ina Bauer and a three turn for two beats (Ina Bauer: the bodyweight is over both feet supported on the ground with the left foot/edge forward on a LFI with the corresponding leg bent; the other foot’s tracing is farther behind and closer to the long axis on a RBI aimed opposite from the left foot with the leg extended; the feet are on different tracings). At the end of step 25, a quick three turn is performed (from LFI to LBO) on the “and” count. The aim of steps 24–25 is initially toward the long axis, becoming parallel to it during the Ina Bauer, and moving away from it with the three turn.

**Step 26** (for two beats) is composed of a cross stroke XS-RBI followed by a quick wide step LBI (**step 27**) on the “and” count.

**Step 28** (for 4 beats total) is composed of a RBO (for two beats) followed by two quick three turns (from RBO to RFI, and from RFI to RBO, for  $\frac{1}{2}$  beat each) followed by a forward extension of the free leg for two beats. The quick three turns are performed parallel to the long side barrier, and on the last two beats the RBO edge curves away from it.

**Steps 29–30:** a Mohawk LFO (step 29) for one beat that moves away from the long side barrier, becoming parallel to the short side barrier with step 30, a one-beat progressive RFI aimed toward the long axis.

**Step 31** (for two beats) begins with a progressive LFO for one beat, parallel to the long axis, followed by a rocker on the second beat of the step that finishes to LBO and becomes parallel to the long axis.

**Step 32** (for 4 beats total) is a XB-RBI-3t in which the three turn is performed on the third beat of the step, and which begins aiming toward the centre of the rink and becomes parallel to the short axis.

**Step 33** is a closed Choctaw to LBI for two beats, which finishes with the free leg in front with respect to the skating leg, followed by a wide step RBI, **step 34**, on the “and” count, and **step 35**, a progressive for one beat that descends toward the short side barrier.

**Step 36** is a two-beat cross stroke XS-RBI that curves toward the long axis, followed by **step 37**, a lateral lunge (Thrust) LBI for two beats, performed with the left skating leg bent and the right leg extended outward, on a RBI, with the front inside wheel supported on the skating surface. Step 37 begins parallel to the long axis and curves toward the short side barrier.

**Step 38:** stroke RBO for one beat, beginning parallel to the short side of the rink and aimed toward the long side barrier, followed by **step 39**, a one-beat XS-LBI, which continues the aim of the previous step, toward the long side barrier, becoming almost parallel to it.

**Step 40:** RBO-swing for four beats with a backward swing of the free leg on the third beat of the step, which begins parallel to the long side barrier and finishes toward the long axis in preparation for the Choctaw LFI (step 1 of the dance).

NOTE: The Choctaw LFI (step 1), is necessary to be able to perform the restart of the dance, therefore it must be performed three times during the entire execution of the compulsory dance (at the beginning of the first repetition, at the beginning of the second repetition, and at the end of the second repetition).

## KEY POINTS

### MIDNIGHT BLUES (SOLO)

#### Section 1:

- **Step 1:** Choctaw LFI with correct technique and edges before and after the turn.
- **Step 2:** RFO bracket – RBI bracket – RFO outside counter with correct technique and edges before and after each turn; the required turns must form lobes pronounced by the depth of the edges.
- **Step 8:** RBOI-3t for six beats total with the change of edge on the third beat of the step and the three turn on the fourth beat.

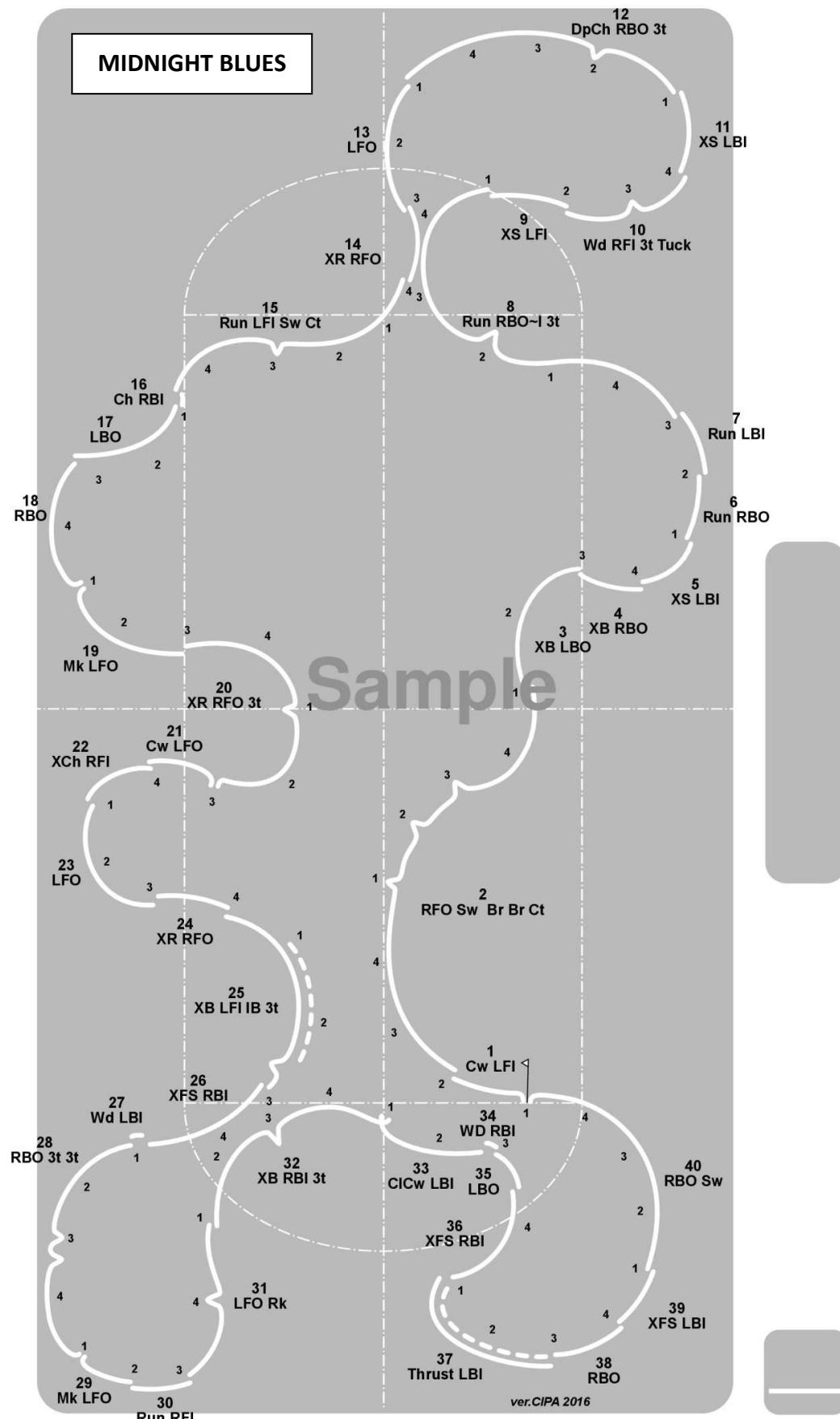
#### Section 2:

- **Step 15:** five beats total, composed as follows:
  - o a progressive LFI on the first beat, followed by a forward swing of the free leg on the second beat and held in front on the third beat;
  - o an inside counter (from LFI to LBI) with the free leg held in back at the end of the turn for two beats; the counter: correct technical execution, required timing, and edges before and after the turn.
- **Step 25:** XB-LFI-Ina Bauer-3t: correct technical execution of the Ina Bauer with the left leg bent, right leg in back, feet on separate tracks and in opposite directions (left foot on inside forward, and right foot on inside backward); the left foot is on a track that is more to the inside with respect to the right foot, which, while curving, is closer to the long axis.
- **Step 28:** RBO-3t-3t: correct technical execution of the two three turns, correct timing of the turns ( $\frac{1}{2}$  beat each), correct edge RBO at the end of the second three turn.

#### Section 3:

- **Steps 31–32–33:** correct technical execution of the LFO outside rocker (step 31, for two beats); XB-RBI-3t (step 32, for four beats) with well pronounced edges on the entrance and exit of the three turn; closed Choctaw LBI with the free leg in front at the end of the turn (step 33, for two beats).
- **Step 37: Lateral Lunge (Thrust):** pronounced inside edge with correct technique, maximum amplitude of movement, and front inside wheel of the right foot supported in back on the skating surface, and right leg extended.
- **Step 40:** RBO-swing-Choctaw: swing on the third beat of the step, maintaining an outside edge through the end of the fourth beat in preparation for step 1 (Choctaw LFI), with correct technique and edges before and after the Choctaw.

STEP NO.	MIDNIGHT BLUES (SOLO) - STEP	BEATS
1	Cw LFI	1
2	RFO-swing-bracket-bracket-counter	1+2+1+1+2
3	XB-LBO	2
4	XB-RBO	1
5	XS-LBI	1
6	RBO progressive	1
7	LBI progressive	1
8	RBO progressive/l-3t	2+1+3
9	XS-LFI	1
10	Wd step RFI-3t	1+1
11	XS-LBI	1
12	DCh RBO-3t-RFI	1+3
13	LFO	2
14	XR-RFO	1
15	LFI progressive-swing-counter-LBI	3+2
16	RBI-Ch	"and"
17	LBO	2
18	RBO	2
19	Mk LFO	2
20	XR-RFO-3t	1+1+2
21	Cw LFO	1
22	XCh-RFI	1
23	LFO	2
24	XR-RFO	1
25	XB-LFI-Ina bauer-LFI-3t (on "and")	1+2
26	XS-RBI	2
27	Wd step LBI	"and"
28	RBO-3t-3t-RBO	1 + 1/2 + 1/2 + 2
29	Mk LFO	1
30	RFI progressive	1
31	LFO progressive-rocker	1+1
32	XB-RBI-3t	2+2
33	CICw LBI	2
34	Wd step RBI	"and"
35	LBO	1
36	XS-RBI	2
37	Lateral Lunge (LBI-RBI Thrust)*	2
38	RBO	1
39	XS-LBI	1
40	RBO-swing	2+2
* see description		



## **MIRROR WALTZ**

Modified For Solo Dance ONLY

MUSIC:	Waltz	TEMPO:	108 beats per minute
PATTERN:	Set	START:	Step 1, Count #1
AXIS:	45 Degrees		

### **DANCE NOTES**

- a. In the Mirror Waltz 26 steps complete one sequence of the dance;
- b. There are no optional steps for this solo dance (please note that step 12 is LOB). All skaters must skate the 60 beat pattern (30 beats for the A edges first and then complete their sequence by skating the B edges. One sequence will equal one circuit of the floor;
- c. All one beat inside forward edges are raised chasses;
- d. All IF-IB Mohawks in this dance are dropped open Mohawks;
- e. Steps 11 & 13 must be symmetrical;
- f. Step 12 must have the middle of beat 2 fall on the centre of the corner.

### **COMMON ERRORS**

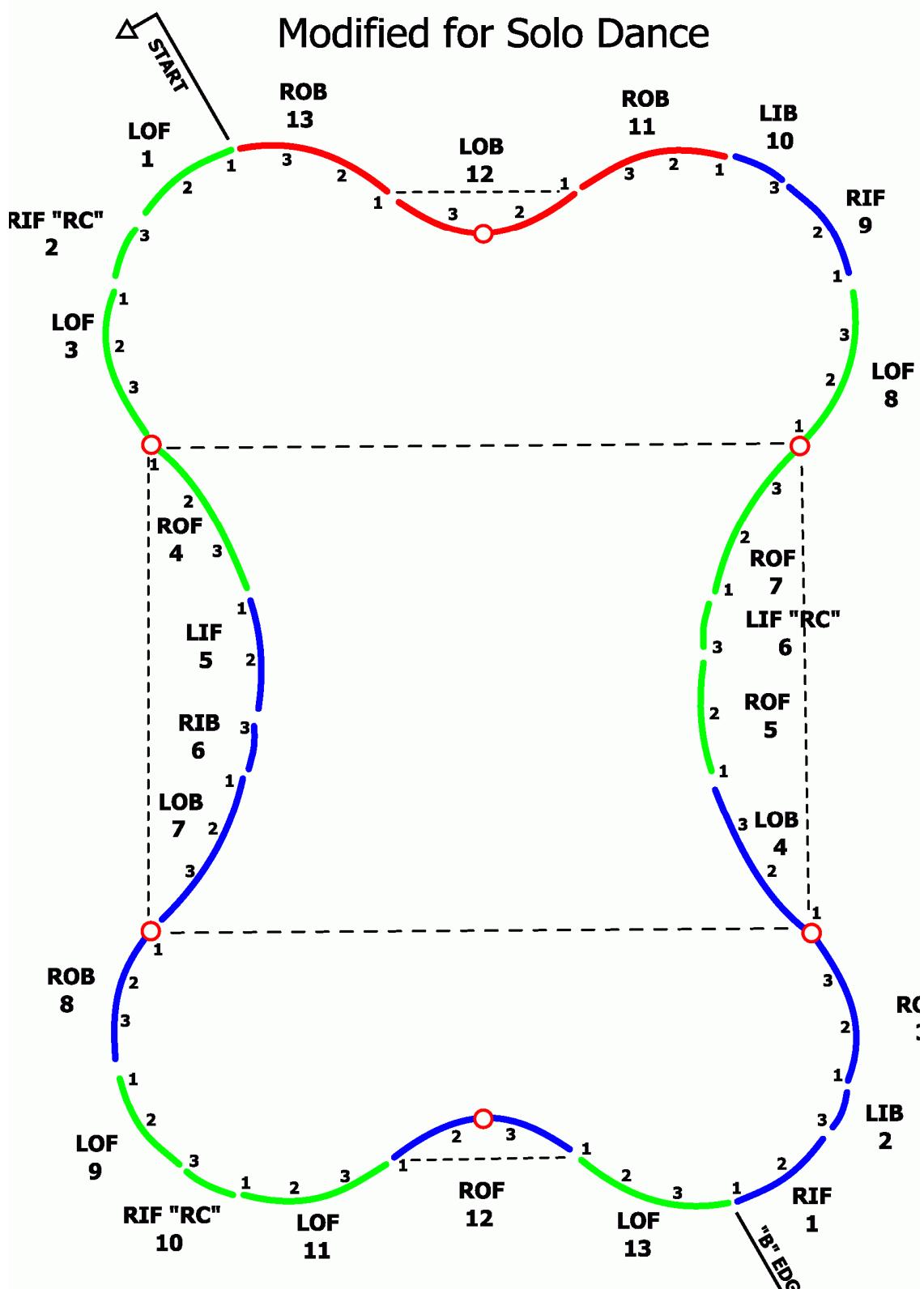
1. Timing;
2. The centre lobe will move out causing the base line to move towards the barrier;
3. Lobes 1 and 4 will not be symmetrical.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# MIRROR WALTZ

Modified for Solo Dance



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

"B" EDGES

## **MONTEREY TANGO**

Modified For Solo Dance ONLY

MUSIC: Tango 4/4  
PATTERN: Set

TEMPO: 100 beats per minute  
START: Step 1, 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**

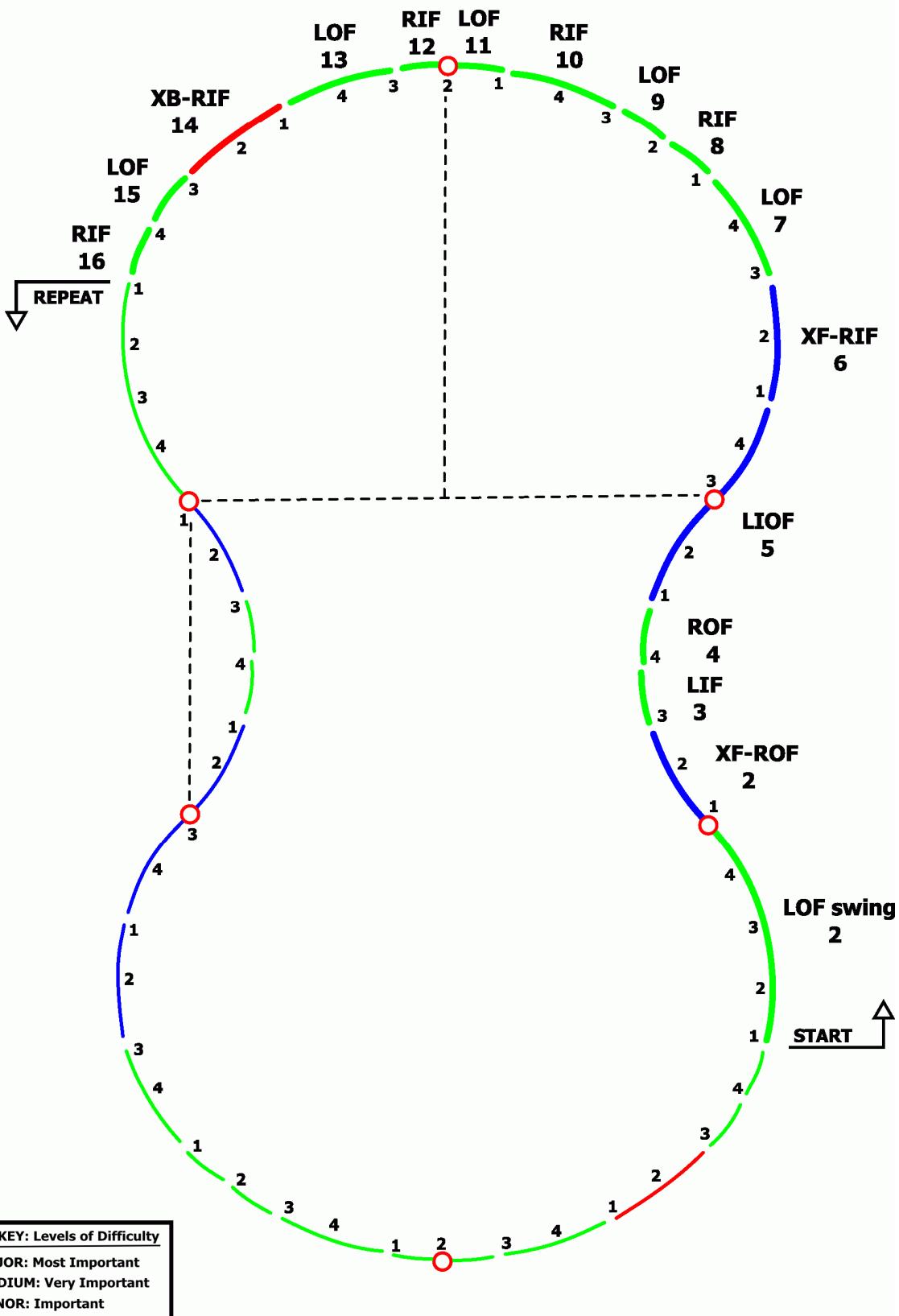
1. During the execution of step 2 and 6 the crosses are faked or inline;
2. Noticeable forward-backward-forward movement of the right foot during the execution of steps 2 and 6;
3. The change of edge on step 5 occurring too late;
4. Poor posture baseline with violent and exaggerated movements.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# MONTEREY TANGO

## Modified for Solo Dance



## **OLYMPIC FOXTROT**

Modified For Solo Dance ONLY

MUSIC:	Foxtrot 4/4	TEMPO:	96 beats per minute
PATTERN:	Set	START:	Step 1, Count #1

### **DANCE NOTES**

- a. In the Olympic Foxtrot 14 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 as diagrammed;
- c. Steps 1, 2 and 3 are a run sequence;
- d. Steps 4, 5, and 6 are cross rolled edges which should be skated boldly;
- e. Steps 7, 8 and 9 are a run sequence;
- f. Steps 10, 11 and 12 are inside edges and must be struck from the side.

### **COMMON ERRORS**

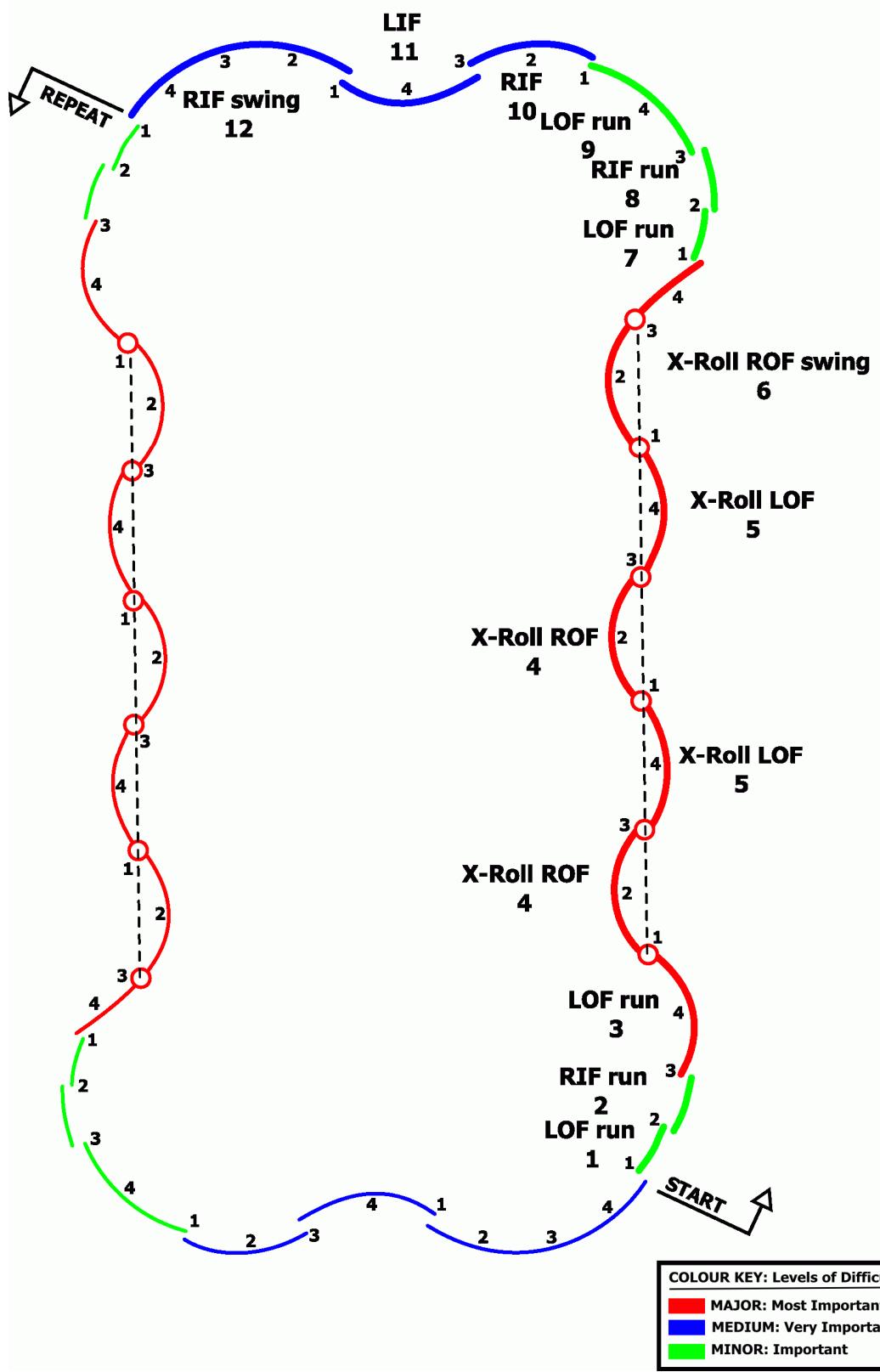
1. Cross rolls are not skated with even depth;
2. The free leg is hooked behind the skating foot to force the edges on step 10, 11 and 12;
3. Poor pattern control causing pattern to progress resulting in a change of edge on swings.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# OLYMPIC FOXTROT

## Modified for Solo Dance



## **120 WALTZ**

Modified For Solo Dance ONLY

MUSIC: Waltz 3/4 counting 1-2-3-4-5-6

TEMPO: 120 beats per minute

PATTERN: Set

START: Step 1, Count #1

AXIS: 60-90 degrees

### **DANCE NOTES**

- a. In the 120 Waltz 16 steps complete one sequence of the dance;
- b. There are no optional steps for this solo dance. All skaters will skate the 42 beat pattern as diagrammed;
- c. All steps except 7, 11, 12, 13 and 15 must take the floor in the “parallel and” position. The take-off for step 7 must be made in the “angular and” position. The change of lean must occur before the take-off for step 7;
- d. Steps 11 and 15 are crossed progressives made with an “angular take-off” and a definite cross;
- e. Steps 12 and 13 are crossed chasses made with a “parallel take-off” and a definite cross;
- f. Step 1 (ROF swing) aims toward the centre and if not brought off the top of the lobe correctly will result in the corner being flat;
- g. The aim of step 6 must be flat to allow for the corner baseline to set up the second lobe of the corner to end up far enough around to set up the baseline properly;
- h. Step 11 (XF ROF) establishes the baseline and must be aimed deep to allow the change of step 12 to occur on the baseline;
- i. Step 15 must begin on the baseline.

### **COMMON ERRORS**

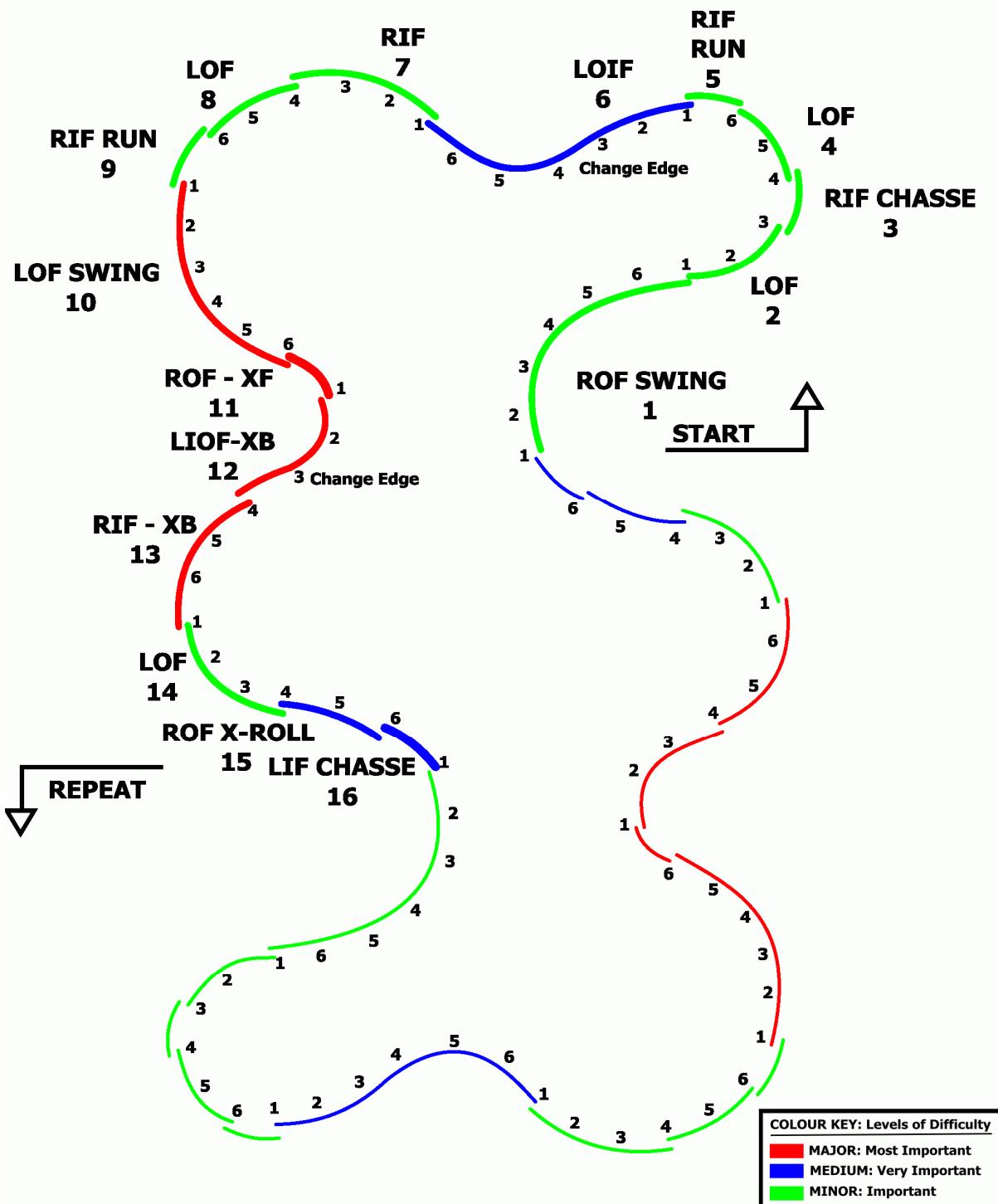
1. Step 1 will not be placed properly on the floor to set the corner correctly;
2. The timing of the change edge on step 6 will be incorrect and the rest of the corner will move too far around the corner;
3. The quickness of steps 11 and 12 make the baseline difficult to maintain and may have timing problems on steps 10, 11 & 12;
4. Steps 10 through 15 are often poorly skated and cause the restart of the dance to move too far into the corner.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# 120 WALTZ

## Modified for Solo Dance



COLOUR KEY: Levels of Difficulty

MAJOR: Most Important
MEDIUM: Very Important
MINOR: Important

## **PASO DOBLE**

Modified For Solo Dance ONLY

MUSIC: Paso Doble 2/4  
PATTERN Set

TEMPO: 112 beats per minute  
START: Step 1, Count #1

### **JUDGING POINTS**

1 Timing

2 Execution

- A In the Paso Doble 28 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 All edges are 1 beat except steps for a 2 beat edge on step 17 and a 3 beat edge on step 28;
- D Steps 8 and 9 are most unusual slides done on flats. During these steps the skating foot must be directly under the skater;
- E On step 8 the weight is transferred to the left foot (knee bent) as the right foot (rigidly held) shoots forward to the front without being lifted from the floor. All wheels on the floor during steps 8 and 9;
- F Step 10, the foot must be lifted directly from the floor, not slurred. The next step 11 should be skated boldly with a change of edge causing a definite outward bulge of the pattern;
- G Step 16 - 17 is an inner to inner open Mohawk turn;
- H Steps 18 through 20 must be quick and done with good body position;
- I At the end of step 28, the last step of the dance there is a short swing Mohawk turn in order to restart the dance.

3 Pattern

- A The dance begins 2 beats before the midline of the skating surface, aiming towards the end barrier;
- B Steps 8 and 9 are skated flat, slightly towards the barrier. Step 11 aims towards the barrier and ends down the floor;
- C The middle (beat 2) of step 17 occurs on the midline of the skating surface;
- D The remainder of the dance is all barrier lobe except for Steps 26 and the beginning of step 28;
- E The aim of the end of step 28 must start around the corner;
- F Steps 1 and 2 are a curve but the general direction of chasse steps 3-9 is straight. Steps 10 and 11 area sudden outward bulge, followed by step 12-25which are on a true circle. After this is the outward and inward deviation on the cross rolls, and finally an outward bulge at the end of step 28.

4 Body Posture Baseline

5 Presentation and Flow

## **COMMON ERRORS**

1. The free leg extension necessary in this dance will be weak or not extended at all;
2. All the wheels on steps 8 and 9 will not be on the floor as required;
3. The cross on step 10 will not occur by the skate coming off the floor but by simply sliding it across. Step 10 will be slurred;
4. Step 11 the change of edge will be late and will not aim towards the barrier;
5. The runs and cross-rolls will not be skated on strong deep edges as required of the Paso Doble music;
6. The last step 28 is often skated flat or as a change of edge.

## **LIST OF STEPS – PASO DOBLE**

Step No	Steps	Beats of Music	Step No	Steps	Beats of Music
1	ROB-run	1	16	XF-LIB Open Mohawk to	1
2	LIB-run	1	17	RIF	2
3	ROB-run	1	18	LOF	1
4	LIB-chasse	1	19	XB-RIF-Chasse	1
5	ROB	1	20a	LOF	1
6	LIB-chasse	1	20b	RIF-Chasse	1
7	ROB	1	21	LOF	1
8	LB (right foot forward)	1	22	RIF-Chasse	1
9	RB (left foot forward)	1	23	LOF-run	1
On steps 8 and 9, both skates remain on the floor					
10	XB-LOB	1	24	RIF-run	1
11	XF-RIOB	3	25	LOF-run	1
12	XB-LIB	1	26	XF-ROF	1
13	ROB	1	27	XF-LOF	1
14	XB-LIB	1	28a	XF-ROF	3
15	ROB	1	28b	LIB swing Mohawk	

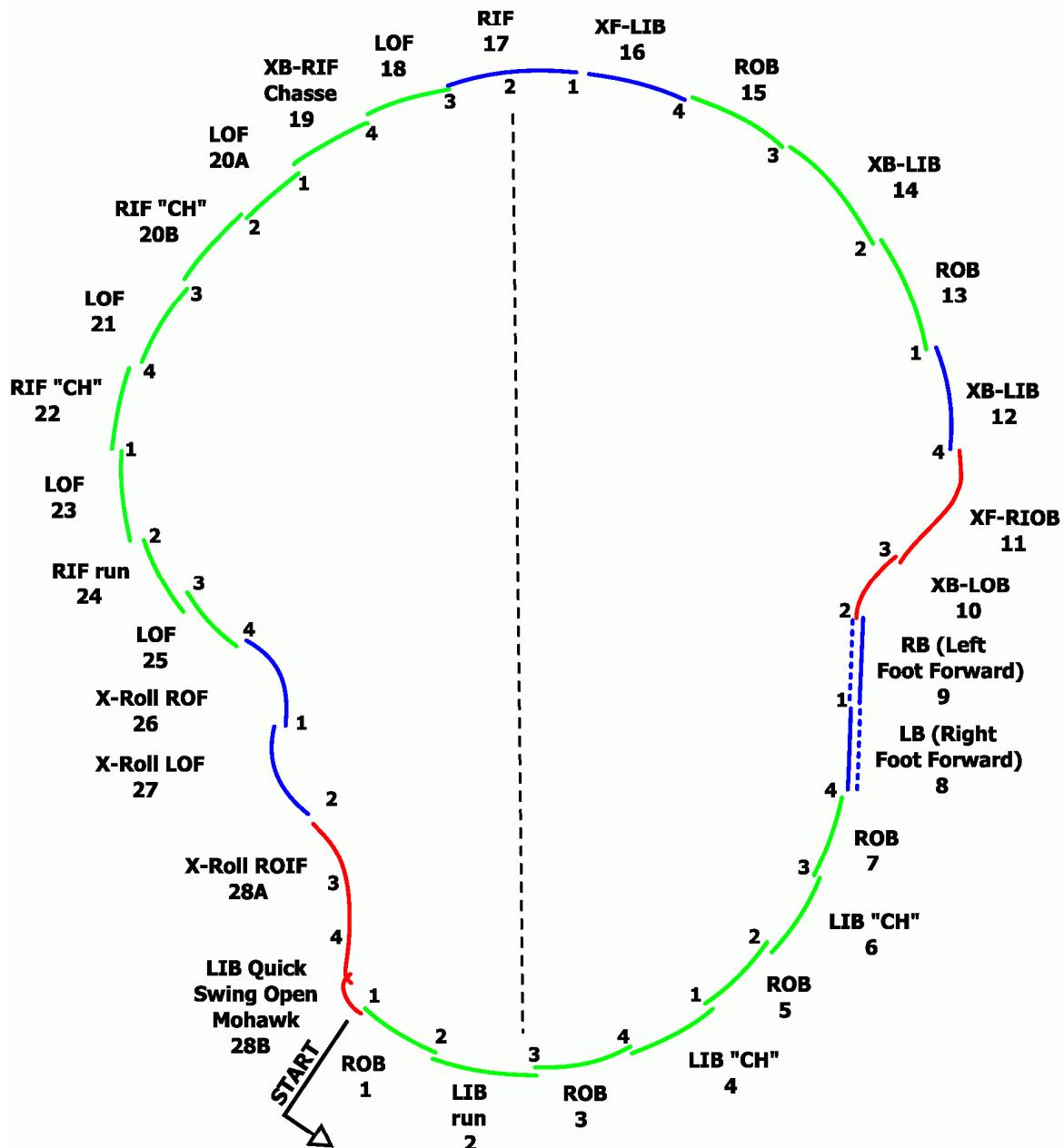
NOTE: 28b for the woman is a quick swing Mohawk at the end of the third beat.

## **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# PASO DOBLE

## Modified for Solo Dance



LADY: ——

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

## **PLAIN SKATING TO MUSIC**

### **Tempo 120 Waltz**

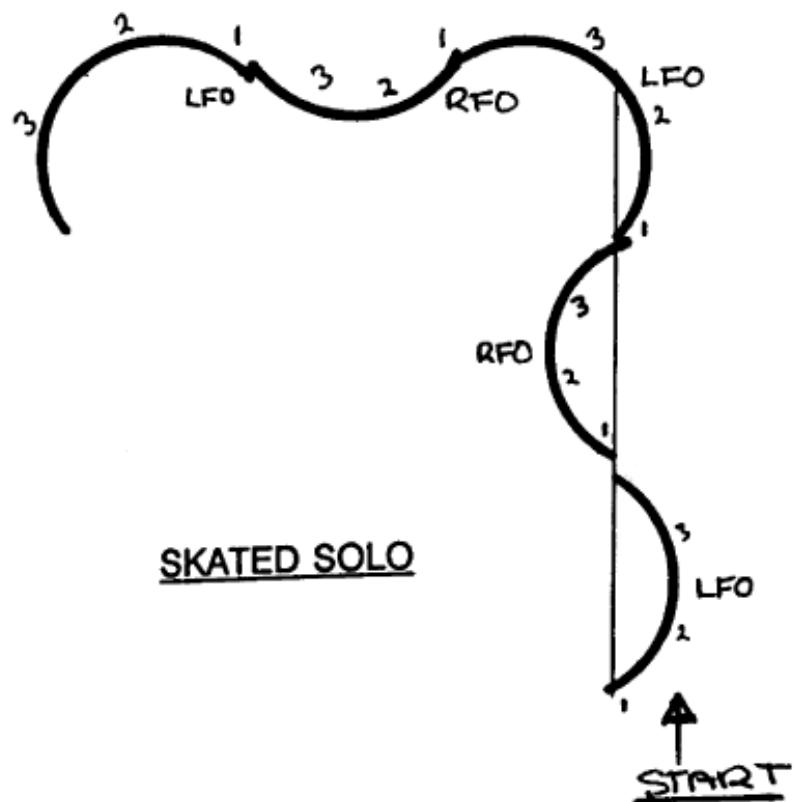
It is surprising how many people reach the stage of advanced dancing who have never mastered the art of Plain Skating, the elusive art of obtaining power by combining lean with side push. The late Perry B. Rawson who defined much of the basics of modern roller skating, paid great attention to this in his book *The Art of Plain Skating*. Once mastered it gives the dance skater that something extra in their movement that commands attention, this is the purpose behind the introduction of the No 1 Dance test skated solo.

The candidate must learn, at the outset, to control the torso, and especially the hips developing a rhythm based on waltz time. The feet are placed together on the surface, a slight shifting of the weight from one foot to the other which requires “a small” amount of lean. As the foot leaves the floor it is swung out in a small arc to the rear. While the “would be” free foot is leaving the surface SIDE PUSH is exerted to propel the skater along the aimed curve (the basic push in roller skating is towards the side, not straight back). As the side push is produced the skating knee is straightening and in keeping with the undulating rhythm of the waltz.

The movement of the free leg occupies two beats of music but returning to the “And Position” or side position (not ahead of the tracing employed foot), in time to take the transfer of weight from the tracing foot to start the new curve or edge.

Both knees are bent on the point of take off as the feet come together. A good bent knee position at this point means the pushing skate can gain more push or power due to being able to exert pressure for a longer time before it leaves the surface to become the fully extended free leg. Many people skate this movement “inside out”, a deplorable habit that produces walking or progressive takeoffs where none is called for. The old skating knee should be brought to a bent position *prior* to the soon to be employed foot being brought along side to obtain a bent knee to bent knee action. The judge should watch for the complete nullification of the arm and shoulder movement, all striking power coming from below the hips, through the bending and straightening of the employed skating knee. This is the hallmark of a good dancer in the making.

Teachers should insist that the candidate is well practised and fully aware of what is required before presenting candidates for this test (or in fact for any test). This is NOT an exercise in forward skating, as in the figure tests, but is a test of the candidate’s capabilities in the basic elements of dancing and judges should insist on these basic requirements



## **PRINCETON POLKA**

Modified For Solo Dance ONLY

MUSIC:	Polka	TEMPO:	100 beats per minute
PATTERN:	Set	START:	Step 1, Count #1
AXIS:	45 degrees approx.		

### **DANCE NOTES**

- a. In the Princeton Polka pattern 2, 18 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 as diagrammed;
- c. Steps 3 and 4 (2 beats each), constitute a held open Mohawk ROF-LOB;
- d. Steps 6 and 7 are LOF-ROB dropped open Mohawks;
- e. Steps 12 and 13 (2 beats each) constitute a held open Mohawk LOF-ROB.

### **COMMON ERRORS**

1. Skating out of time;
2. Poor posture body baselines;
3. Lack of strong outside to outside edges on steps 3 and 4 (ROF-LOB) and steps 12 and 13 (LOF-ROB).

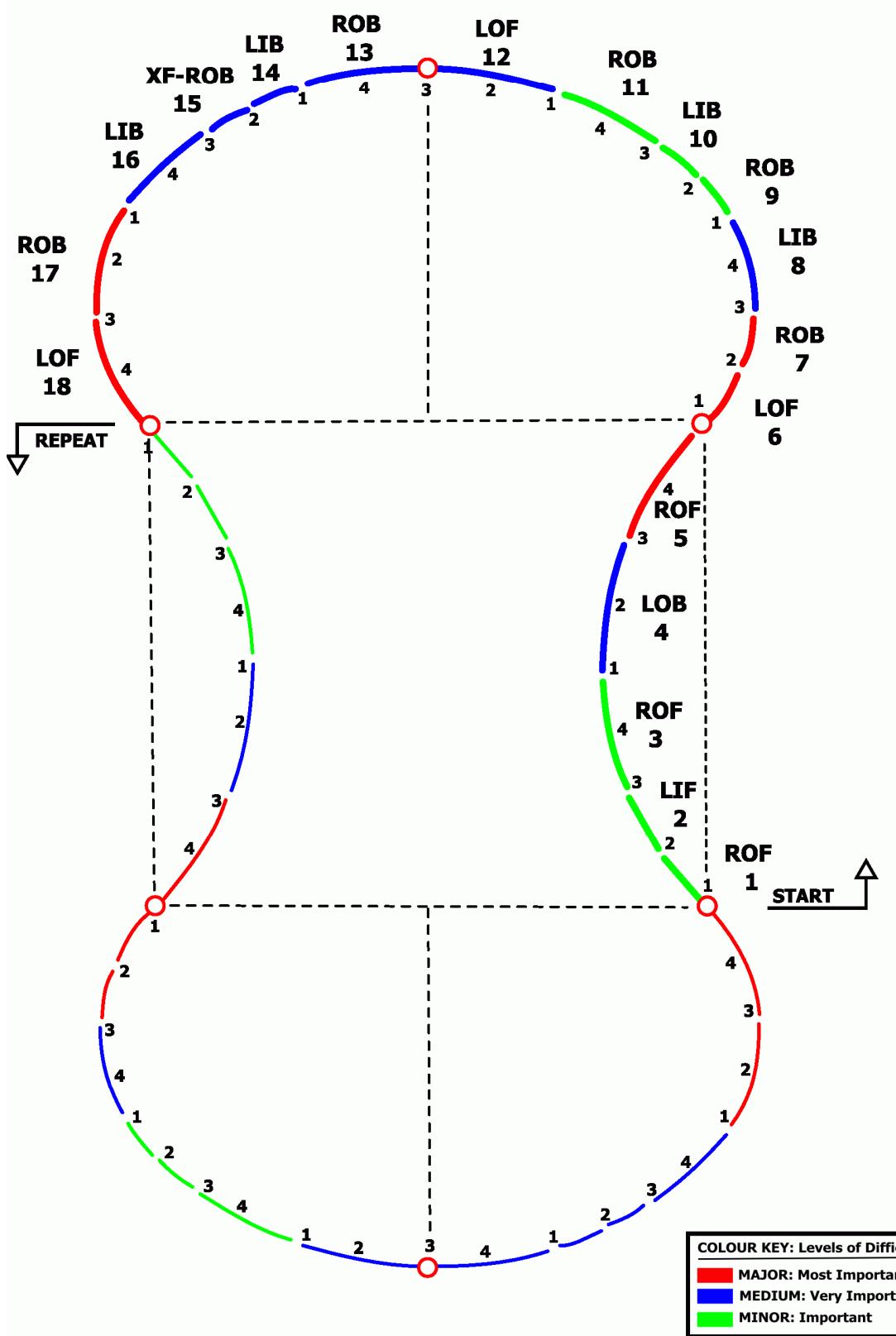
### **GENERAL**

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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# PRINCETON POLKA

## Modified for Solo Dance

### Pattern 2



## PROGRESSIVE TANGO

Modified For Solo Dance Only

Music: Tango 4/4  
Opening: Maximum 24 beats

Tempo: 100 beats per minute  
Axis: 45 degrees approx

### OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1 of the first corner sequence.

### DANCE NOTES

The following four steps make up a corner sequence of this dance:

STEP 1	LOF	1 beat
STEP 2	RIF	1 beat
STEP 3	LOF	2 beats
STEP 4	XF-RIF	2 beats

Two of the six beat corner sequences are used in this dance.

Steps 5 through 10 make up the straightaway sequence of this dance.

STEP 5	LOF	1 beat
STEP 6	RIF	1 beat
STEP 7	LFOI (FTP + BTP)	6 beats
STEP 8	ROF	1 beat
STEP 9	LIF	1 beat
STEP 10	RFOI	6 beats

There is a front (FTP) and back (BTP) leg extension on each of the six beat OIF edges of the straightaway. This movement is not to be exaggerated or kicked. There is a change-of-edge between the front and rear extensions.

Execution of the toe points are done by lowering the employed knee with the free leg held extended in the forward or backward position. It is NOT done by swinging the free leg forward or back whilst the employed leg(s) are kept stiff.

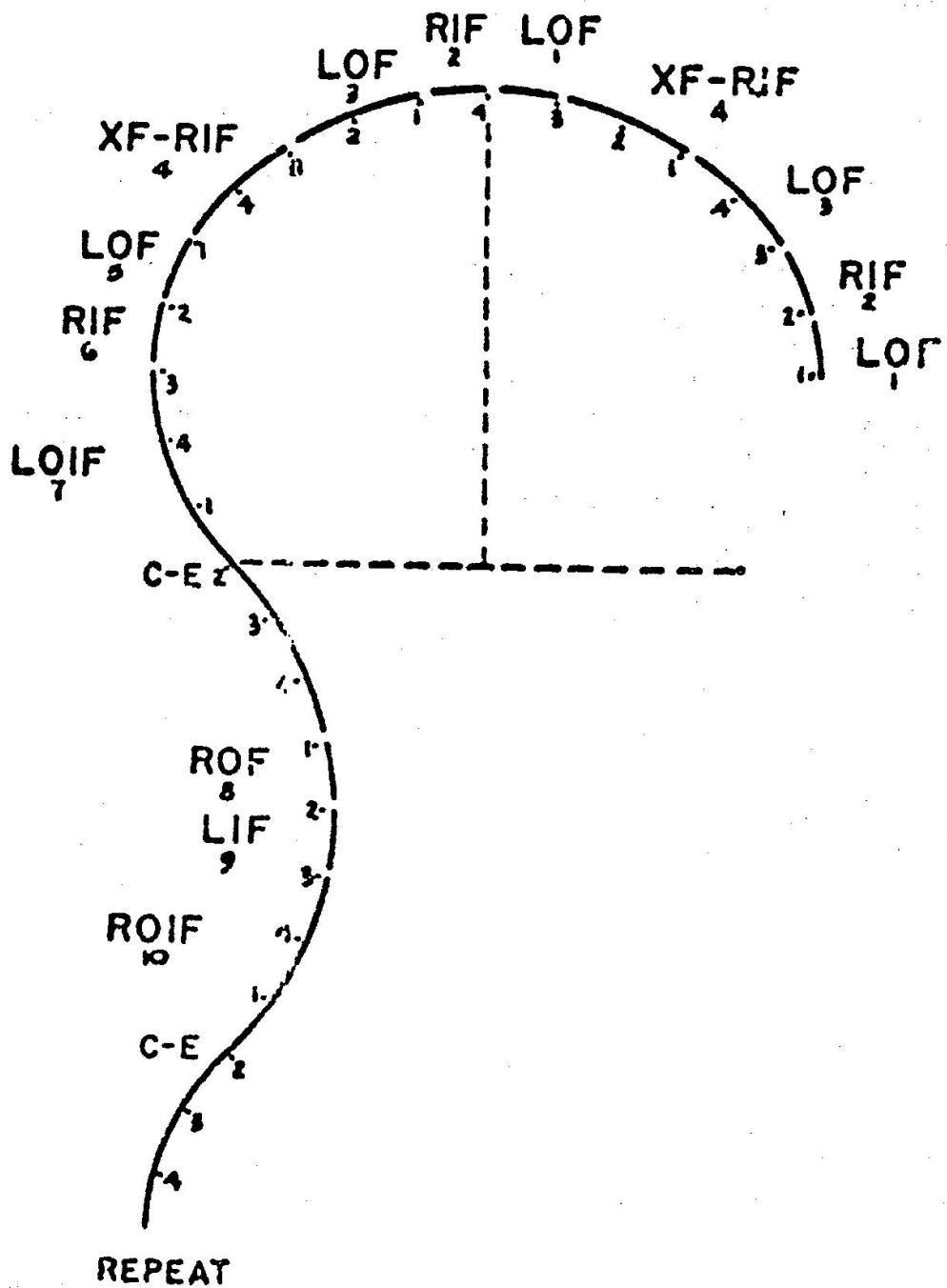
There should be no noticeable "lay back" position of the body during the front extensions nor any noticeable pitching forward during the back points. The body posture should remain upright and square to the tracing.

The XF-RIF (4th step of corner sequence) is a definite crossed tracing-crossed foot take-off. The "grinding the bar" or faked cross roll technique where the RIF takes the surface alongside or in-line in front while the LOF crosses in back is not acceptable for a crossed progressive take-off in any dance. There should be no noticeable forward-backward-forward movement of the right foot in making the cross and no violent, exaggerated knee bend or "fall" of the body. On the XF-RIF edge the arc of the pattern on the corner should not be disturbed.

### 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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

## Progressive Tango



## QUICKSTEP

Modified For Solo Dance ONLY

MUSIC: Two-step Schottische 2/4  
PATTERN: Set

TEMPO: 112 beats per minute  
START: Step 1, Count #1

### DANCE NOTES

- a. In the Quickstep 18 steps make up one sequence of the dance;
- b. There are no optional steps for this solo dance. All skaters will skate the 28 beat pattern as diagrammed;
- c. Steps 1, 2, 3 and 4 are 1 beat with step 2 being a chasse and step 4 being a run. Step 5 is a 4 beat LFO swing to a Choctaw turn;
- d. Step 6, the exit edge of the Choctaw turn, is a 3 beat change of edge with the change on count #3. The change must be sharp but cannot be so sharp that it causes step 7 XB-LBI to be skated flat;
- e. Steps 7, 8 and 9 must be skated deep and quickly. Step 9 must be angular and end toward the barrier;
- f. Step 10 XB-RBO must aim toward the barrier but must not be hooked to end too much toward the midline;
- g. In order to restart this dance step 16 XF-RFO must end aiming toward the barrier and step 17 must be skated toward the barrier before the change of edge. This then requires step 18 to aim toward the midline;
- h. This dance begins on the midline (long axis) with step 1 aiming toward the side barrier;
- i. The remaining part of the straightaway is made up of a series of small, quick lobes, but they are not required to be skated to a strict baseline. However, there is no freedom to ignore the timing or the depth of these lobes;
- j. Steps 12, 13 and 14 must be brought around the lobe to end aiming strongly toward the midline;
- k. Step 18, the last step, must end at the midline.

### LIST OF STEPS - QUICKSTEP

Step No	Man's Steps	Beats	Step No	Steps	Beats
1	LOF	1	10	XB-ROB	4
2	RIF Chasse	1		Choctaw to	
3	LOF	1	11	LIF	2
4	RIF-run	1	12	RIF	2
5	LOF Swing	4	13	LOF-run	1
	Choctaw to		14	RIF-run	1
6	RIOB	3	15	LOF-run	1
7	XB-LIB	1	16	XF-ROF	1
8	RIB	1	17	XB-LIOF	1
9	XF-LOB	1	18	XF-RIF	1

## **COMMON ERRORS**

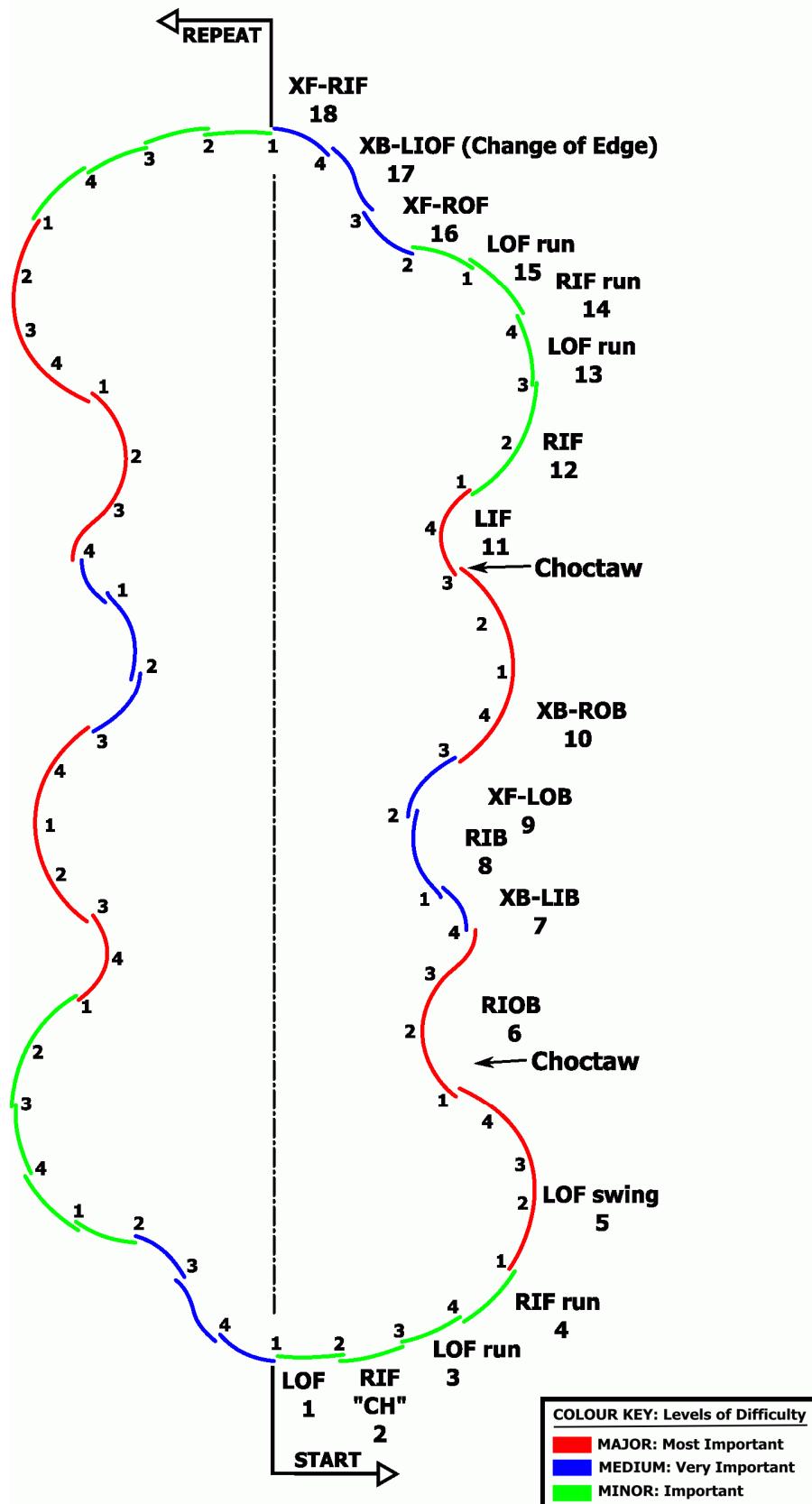
1. The dance will begin down the floor rather than at the side barrier;
2. Step 5 LFO-swing will aim down the floor and result in a Mohawk turn rather than a Choctaw turn;
3. The change of edge on step 6 will be flat and late;
4. Step 9 XF-LBO will not be angular nor crossed to an outside edge;
5. Steps 7 and 10 will not be definite crosses;
6. Poor serpentine movement in the back edges;
7. Poor aiming of the XF, XB steps 16 and 17 will cause the pattern to not restart in the proper place.

## **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# QUICKSTEP

## Modified for Solo Dance



## **RHYTHM BLUES**

Modified For Solo Dance ONLY

MUSIC:	Blues	TEMPO:	92 beats per minute
PATTERN:	Set	START:	Step 1, Count #1

### **DANCE NOTES**

- a. In the Rhythm Blues 16 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 as diagrammed;
- c. Steps 14, 15 and 16 are all crossed chasse steps;
- d. All other steps in this dance are progressive steps;
- e. Step 1 is aimed to the barrier;
- f. Step 4 is aimed to the centre of the rink;
- g. Steps 5, 6, 7 and 8 for a progressive sequence have an unusual timing sequence which should be carefully noted and followed;
- h. The take-offs for steps 9 and 10 are from the “angular and” position;
- i. Step 9 should be aimed to the centre of the rink;
- j. Step 10 should be aimed towards the barrier.

### **COMMON ERRORS**

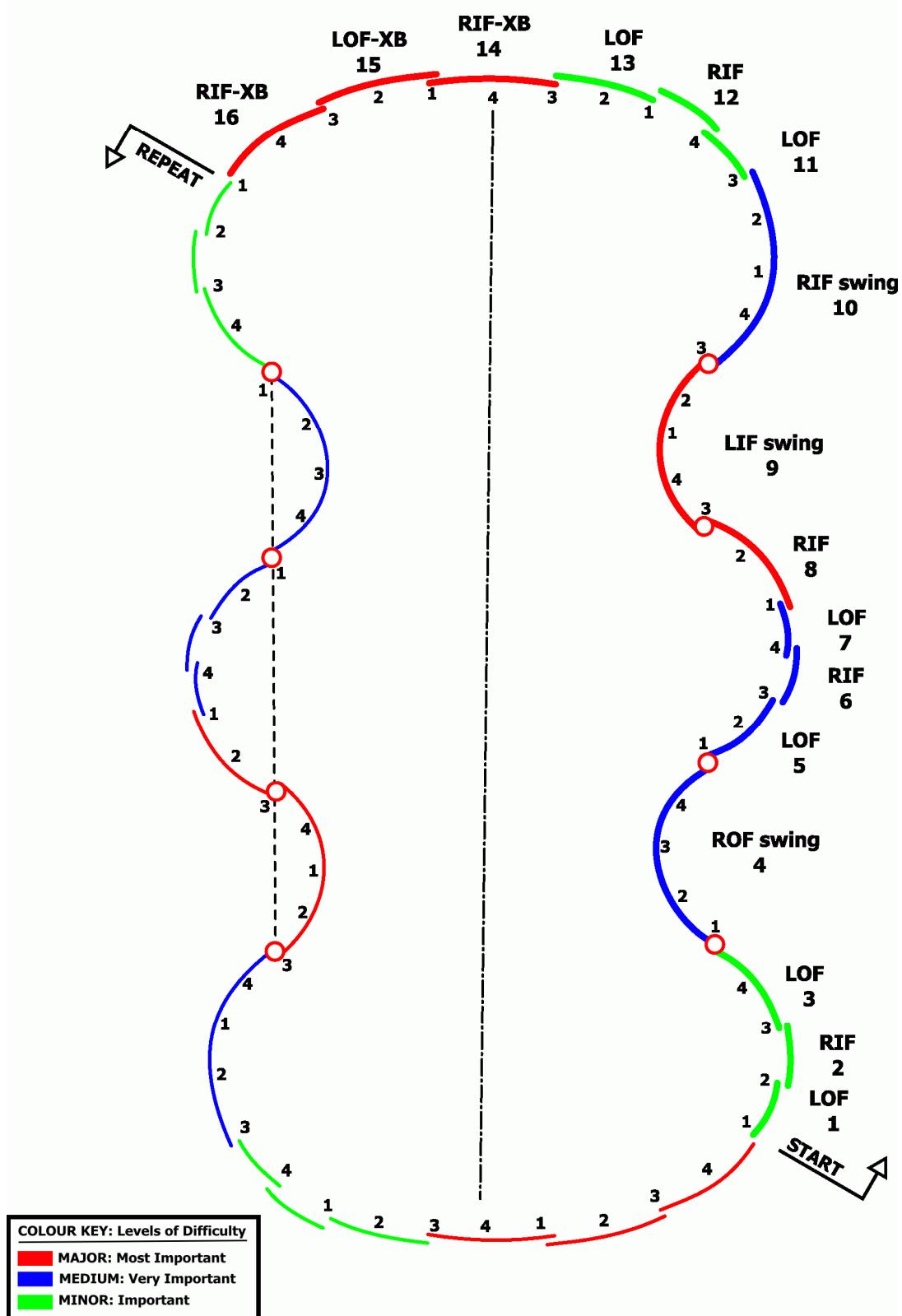
1. Step 4 is not aimed to the centre;
2. The unusual timed sequence is out of time;
3. The corner lobe tends to be flattened;
4. The take-offs for the inside to inside swings are not angular and the body twists and contorts to help in the execution.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# RHYTHM BLUES

## Modified for Solo Dance



**ROCKER FOXTROT (SOLO)**  
*By: Erik Van Der Weyden & Eva Keats*

Music: Foxtrot 4/4

Tempo: 104 beats per minute

Pattern: Set

The dance, which begins at the midline of the rink (half of the short side), forms three lobes toward the long side barrier and two toward the centre of the rink. The pattern of the dance covers half of the rink, therefore one time around the rink is composed of two sequences of the dance.

Steps 1 through 4 form a lobe that initially opens toward the long side barrier and successively becomes parallel to it. This lobe consists of a LFO (step 1) a crossed chasse XCh-RFI (step 2), a LFO progressive (run, step 3), followed by a RFI progressive (run, step 4).

Step 5 is a progressive LFO-swing-rocker for four beats total aimed initially toward the centre of the rink, then parallel to the long axis, and finally toward the long side barrier.

The rocker, performed on the second beat (of step 5), is preceded by a forward swing of the right free leg, which facilitates the execution of the turn, and is executed by the skater only after the free foot has passed the skating foot. At the end of the rocker, the skater performs a soft bend of the skating knee, and the movement of the skater's free leg on the third and fourth beats is free to interpretation.

On step 6 the skater performs a two-beat RBO aimed toward the long side barrier.

Step 7 is a Mohawk LFO for four beats that begins parallel to the long side barrier and then moves away from it, finishing toward the long axis; the movement of the free leg is free to interpretation during the third and fourth beats of this step.

Step 8 is a XR-RFO aimed toward the long axis where the skater should perform an evident change of lean of the body baseline and a change of trajectory from the previous step.

Step 9 is a LFI progressive (run) for two beats that begins toward the long axis and becomes parallel to it.

Step 10, a RFO progressive that is brought toward the long side barrier, completes the lobe begun by step 8.

With Step 11, a two-beat LFO executed with the free leg extended in back, the skater aims toward the long side barrier in preparation for the following step (step 12).

Step 12, closed Mohawk RBO (two beats), performed with the toe of the free foot placed to the outside of the heel of the skating foot, is executed parallel to the long side barrier and finishes away from it. After the closed Mohawk, the skater continues a slow clockwise rotation of the body combined with sufficient pressure on the outside edge in preparation for step 13.

Step 13 is XF-LBI, maintaining the curve on an inside edge for two beats.

Step 14 is a Mohawk RFI that concludes the dance, bringing the skater parallel to the short side of the rink.

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

- Accuracy of timing, step technique, and the prescribed pattern and positions;
- Execution of the crossed chasse (step 2) with feet close and parallel;
- Step 5: correct technical execution of the progressive-swing-rocker on beat two (2) with well-defined edges;
- Step 6, RBO, is aimed toward the long side barrier and not parallel to it; the step is a stroke;
- Step 11 must be an outside edge aimed initially toward the long side barrier, and successively parallel to it;
- Correct technical execution of the closed Mohawk (step 12).
- Step 13 is a XF-LBI maintaining the inside edge without changing to an outside edge;
- Step 14, Mohawk RFI: correct technical execution.

**ROCKER FOXTROT (SOLO) - KEY POINTS**

**SECTION 1:**

1. **STEP 5:** proper execution of the Run-Swing-Rocker, keeping the outside edge before/after the turn, aimed toward the centre of the rink. The rocker must be preceded by a forward swing of the free leg (not a dropped chasse), all on beat one (1) of the step. The execution of the rocker is on beat two (2) with well-defined edges;
2. **STEP 6:** proper execution of the RBO with a stroke;
3. **STEP 8:** XR-RFO: proper execution of the cross-roll with a clear change of lean.

**SECTION 2:**

1. **STEPS 11-12:** (LFO run and RBO): Proper execution of the closed Mohawk (the free foot becoming the employed foot placed to the outside of the skating foot and successive stroke of the left foot to a forward position);
2. **STEP 13:** proper execution of cross front, Step 13, for both partners a XF-LBI maintaining the inside edge throughout;
3. **STEP 14:** proper execution of Mohawk RFI. The edge must be an inside edge; it is often incorrectly skated on an outside edge or flat.

**GENERAL**

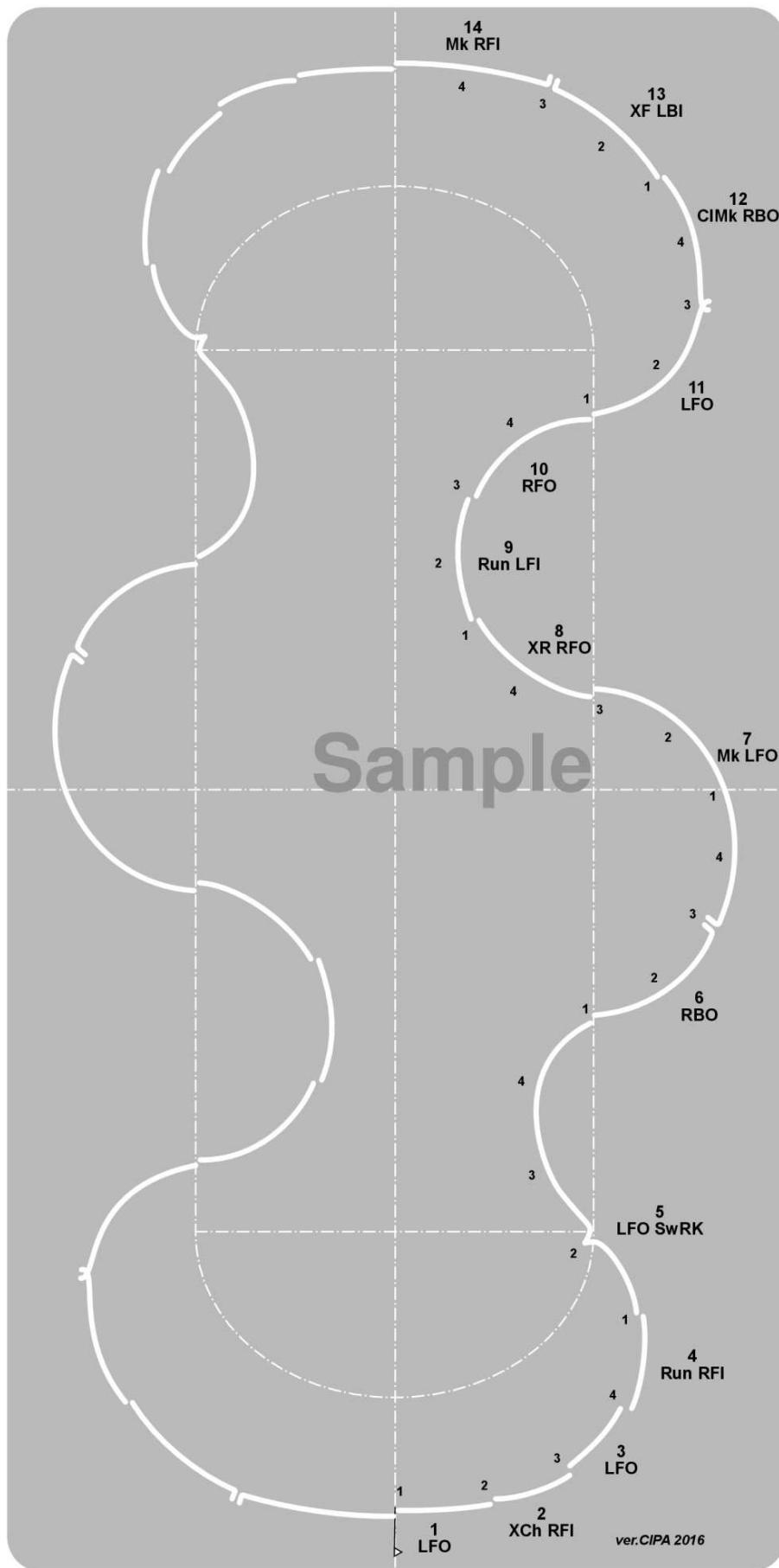
When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times.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

### ROCKER FOXTROT (Solo -104 BPM)

\* free leg free

No.	Step	Beats Of Music	
1	LFO		1
2	XCh RFI		1
3	LFO		1
4	Run RFI		1
5	LFO SwRk	(1+1+2)	4
6	RBO		2
7	Mk LFO *		4
8	XR RFO		2
9	Run LFI		2
10	RFO		2
11	LFO		2
12	CIMk RBO		2
13	XF LBI		2
14	Mk RFI		2

## ROCKER FOXTROT (SOLO)



## **SIESTA TANGO**

Modified For Solo Dance ONLY

MUSIC: Tango 4/4  
PATTERN: Set

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

### **DANCE NOTES**

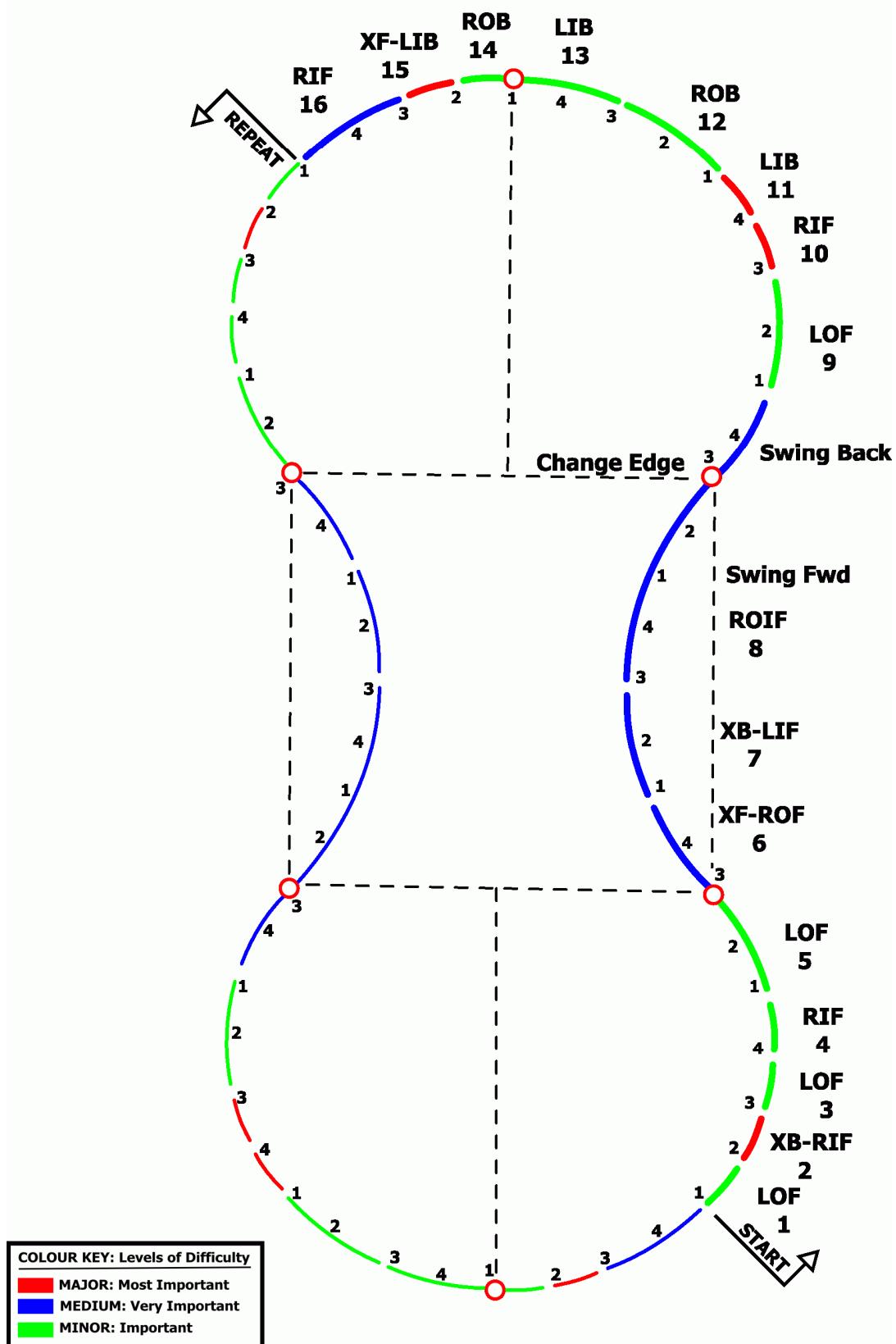
- a. On step 8 swing forward on the third count and back on the fifth count. The change-of-edge occurs on the fifth count. A good upright body posture (hips and shoulders) square to the tracing should be maintained on this step;
- b. This is a "set-pattern" dance. Both parts of barrier lobe pattern going 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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# SIESTA TANGO

## Modified for Solo Dance



## **SKATERS MARCH**

Modified For Solo Dance ONLY

MUSIC:	6/8 March, counting 1,2,3,4	TEMPO:	108 beats per minute
PATTERN:	Set	START:	Step 1, Count #1
AXIS	45 degrees approx.		

### **DANCE NOTES**

- a. In the Skaters March, 14 steps complete one sequence of the dance with steps 7, 8, 9 & 10 being repeated once;
- b. There are no optional steps for this Solo dance. All skaters will skate the 24 beat pattern as diagrammed;
- c. Steps 1 through 6 comprise the straightaway sequence of this dance;
- d. Steps 4, 5 and 6 make up an 8-beat centre lobe, with steps 4 & 5 completing the first half and the four beat ROF swing beginning at approximately the peak of the lobe and returning to the baseline;
- e. The baseline of this dance only covers the centre lobe edges. Both parts of the barrier edge lobing should be symmetrical and arranged proportionately to suit rink conditions;
- f. In-line progressives should not be accepted as correct technique for step 4, XF-ROF and step 10, XF-RIF. Step 10 is a crossed tracing-crossed foot progressive take-off. There should be no noticeable forward-backward-forward movement of the right foot in these steps. The aim is out so that the arc of the pattern will not be disturbed;
- g. The left foot is stroked into the crossed chasse position for step 5, XB-LIF and is a crossed tracing-crossed foot movement;
- h. The transition from step 3 to step 4 involves a cross roll movement wherein the right foot takes the floor crossed in front of the left foot. There is a change of body lean and both steps 3 and 4 should be definite outside edges.

### **COMMON ERRORS**

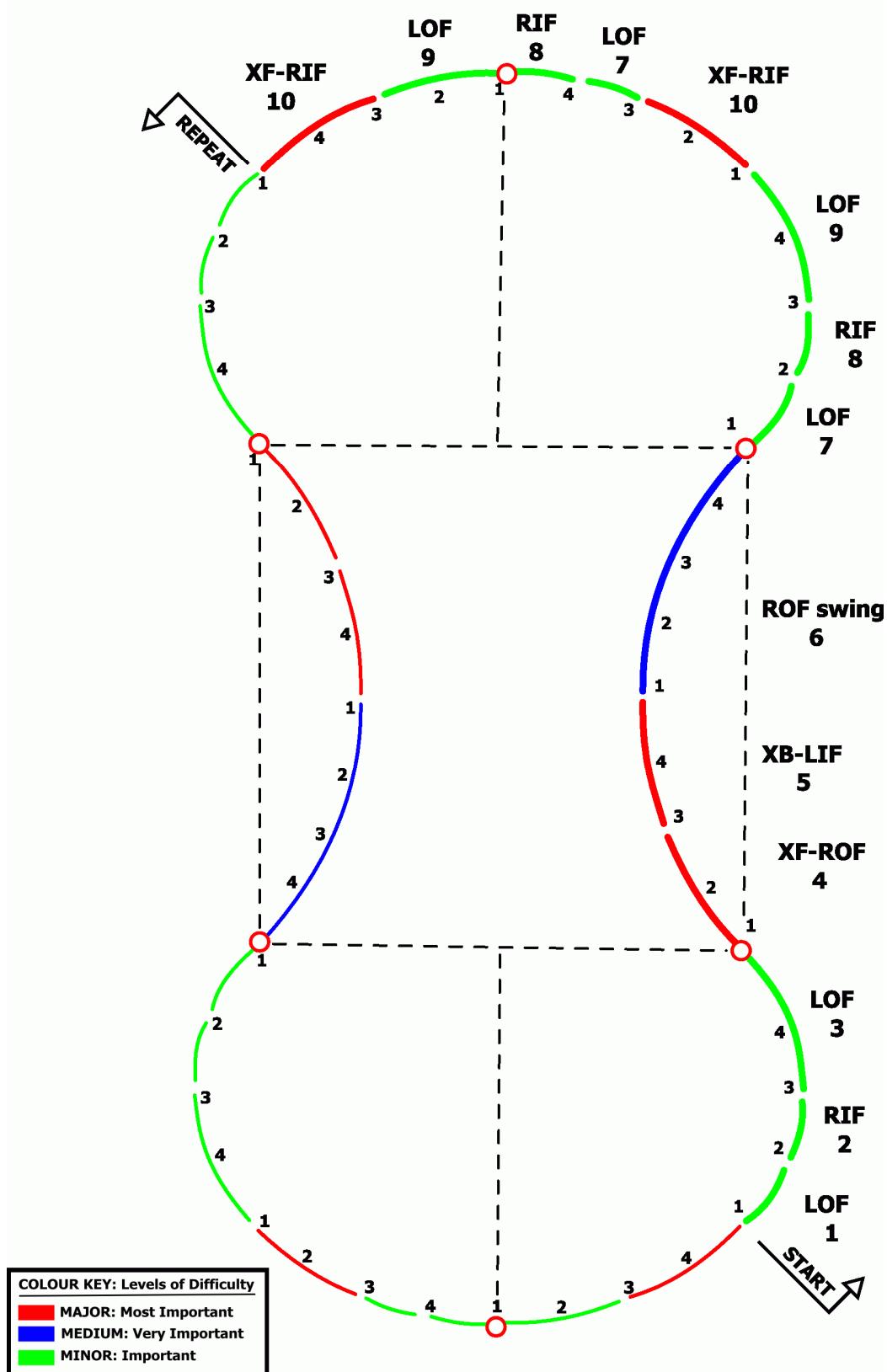
1. Skating out of time;
2. Steps 1, 2, 3 and 7, 8, 9 are skated as “crossed runs”;
3. Crossed steps are actually skated in-line or not adequately crossed;
4. Step 4 (XF-ROF) is often placed on a RIF edge and then rocked over;
5. Step 5 is skated past the centre line of the rink and top of the lobe.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# SKATERS MARCH

Modified for Solo Dance



## **SOCIETY BLUES**

Modified For Solo Dance ONLY

Music: Blues or Foxtrot  
Opening: Maximum 24 beats

Tempo: 88 beats per minute  
Pattern: Set

### **OPENING**

The dance is to start on count #1 of a measure of music. The first step to be skated must be Step 1 of the first corner sequence.

### **DANCE NOTES**

The following four steps make up one corner sequence of the dance:

Step 1	1 beat	LOF
Step 2	1 beat	RIF
Step 3	2 beats	LOF
Step 4	2 beats	XB-RIF

Two corner sequences are used.

Steps 5 through 8 make up a barrier and centre lobe for one straightaway sequence of this dance.

The XB-RIF is a crossed chasse, the only chasse step in the dance and is a definite crossed tracing crossed foot take-off.

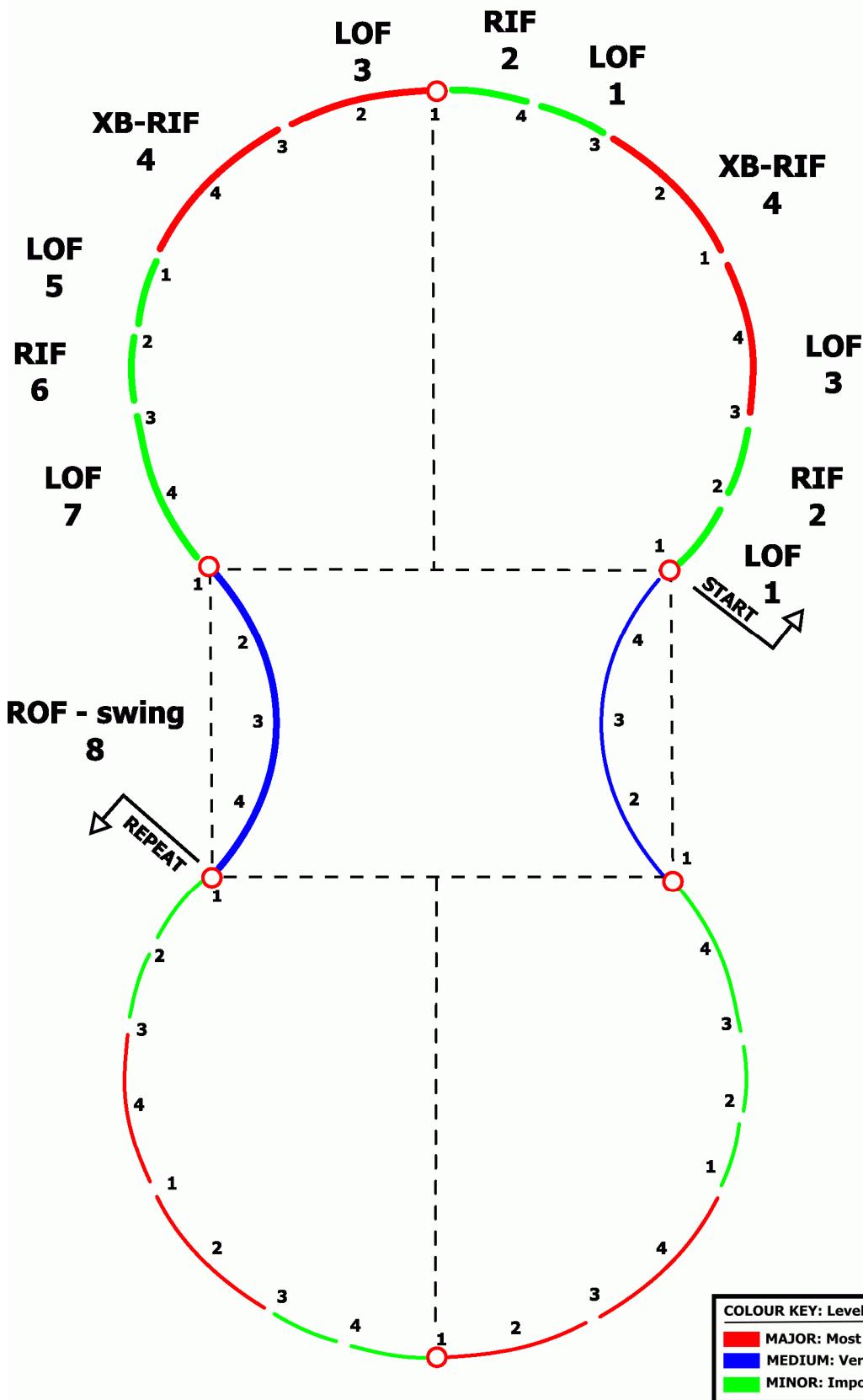
There should be no sit or lay back body positions in this dance. The strokes of this dance should be executed with good posture baseline. There should be no extreme height in the free leg for the swing.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# SOCIETY BLUES

Modified for Solo Dance



## **SOUTHLAND SWING**

Modified For Solo Dance ONLY

MUSIC:	Blues or Foxtrot	TEMPO:	92 beats per minute
PATTERN:	Set	START:	Step 1, Count #1
AXIS:	45 degrees approx.		

### **DANCE NOTES**

- a. In the Southland Swing, 14 steps complete one sequence of the dance;
- b. There are no optional steps for this Solo dance. All skaters will skate the 24 beat pattern;
- c. Steps 1 through 4 make up one straightaway sequence of this dance and step 1 should be aimed to the barrier;
- d. Steps 5 through 14 comprise the corner sequence;
- e. Steps 6 and 7 form a held open Mohawk turn;
- f. Step 6 (XB-RIF) and step 9 (XF-LIB) are crossed chasses. They are the only chasse steps in the dance and are definite crossed tracing crossed foot take-offs. The aim is out so that the arc of the pattern will not be disturbed;
- g. Steps 12 and 13 form a dropped open Mohawk turn;
- h. Step 14 requires an upright dance position and a natural movement of the free leg during the rotation and preparation for step 1 of the straightaway. The free leg should not be held too high from the floor;
- i. Do not deepen the ROB edge too much to cause a hooked edge;
- j. This is a set pattern dance, with 20 beats of consecutive barrier lobe edges around the corner of the rink. Both parts of this pattern are to be symmetrical and the lobing proportioned to suit rink conditions.

### **COMMON ERRORS**

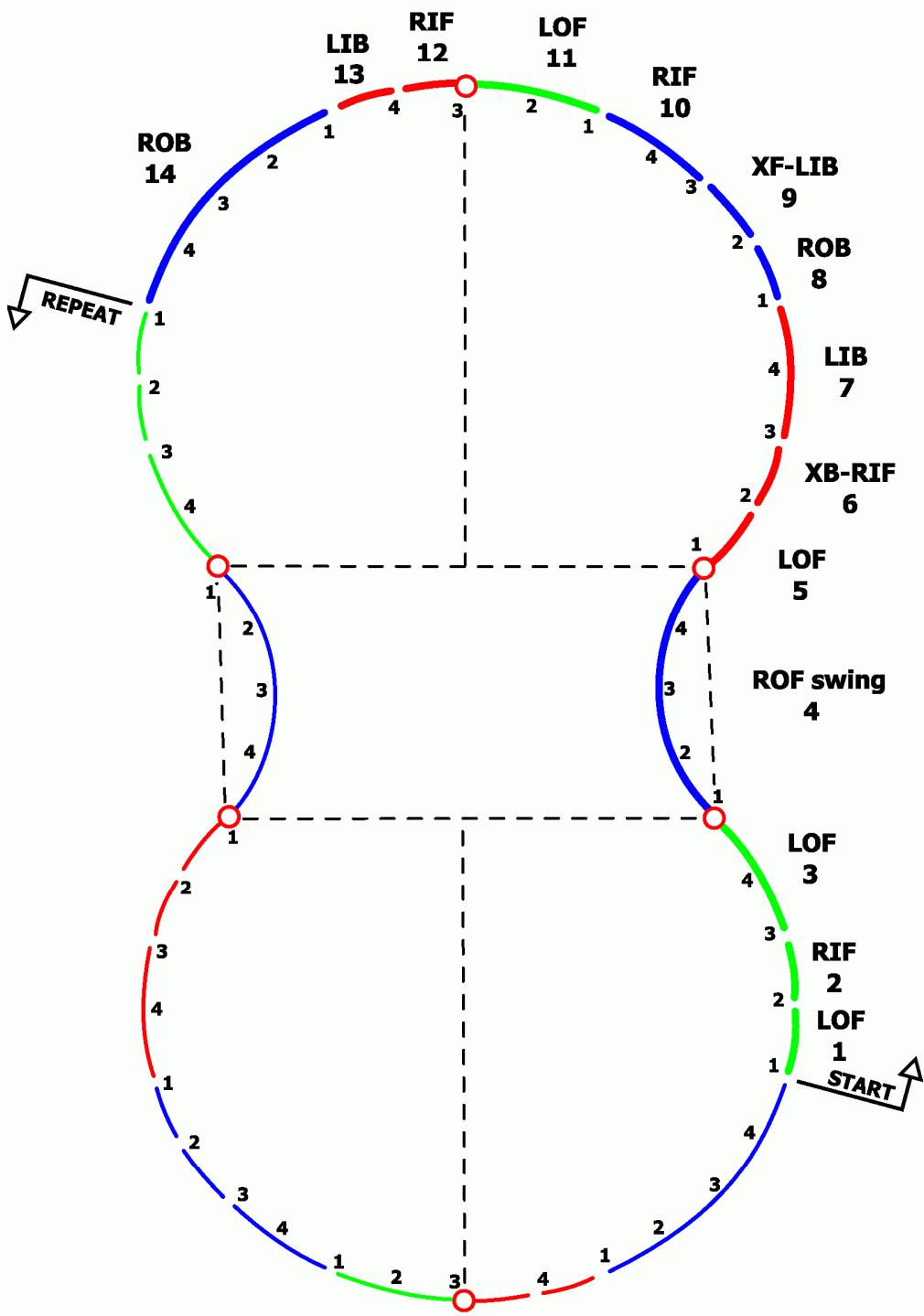
1. The corner steps (5-14) are more commonly skated ahead of pattern than behind;
2. Crossed chasses are not executed close and neat, and skaters will often deviate from the arc on the crossed chasse steps 6 & 9;
3. Step 12 is not executed at the centre line of the floor;
4. Step 14 is often hooked, or skated too deeply, tracing a scalloped pattern on the floor, or causing the runs to be taken too far into the centre;
5. Poor body 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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# SOUTHLAND SWING

## Modified for Solo Dance



COLOUR KEY: Levels of Difficulty

<b>MAJOR: Most Important</b>
<b>MEDIUM: Very Important</b>
<b>MINOR: Important</b>

## **SPRING BLUES**

Modified For Solo Dance ONLY

MUSIC: Blues  
PATTERN: Set

TEMPO: 92 beats per minute  
START: Step 1, Count #1

### **DANCE NOTES**

- a. Steps 4 and 5 comprise a held open Mohawk. The open position of shoulders, hips and free leg should be maintained through Step 5;
- b. Steps 8 and 9 comprise a dropped open Mohawk;
- c. Care should be taken not to hook Step 10. The general curve of the corner sequence should be maintained.

### **COMMON ERRORS**

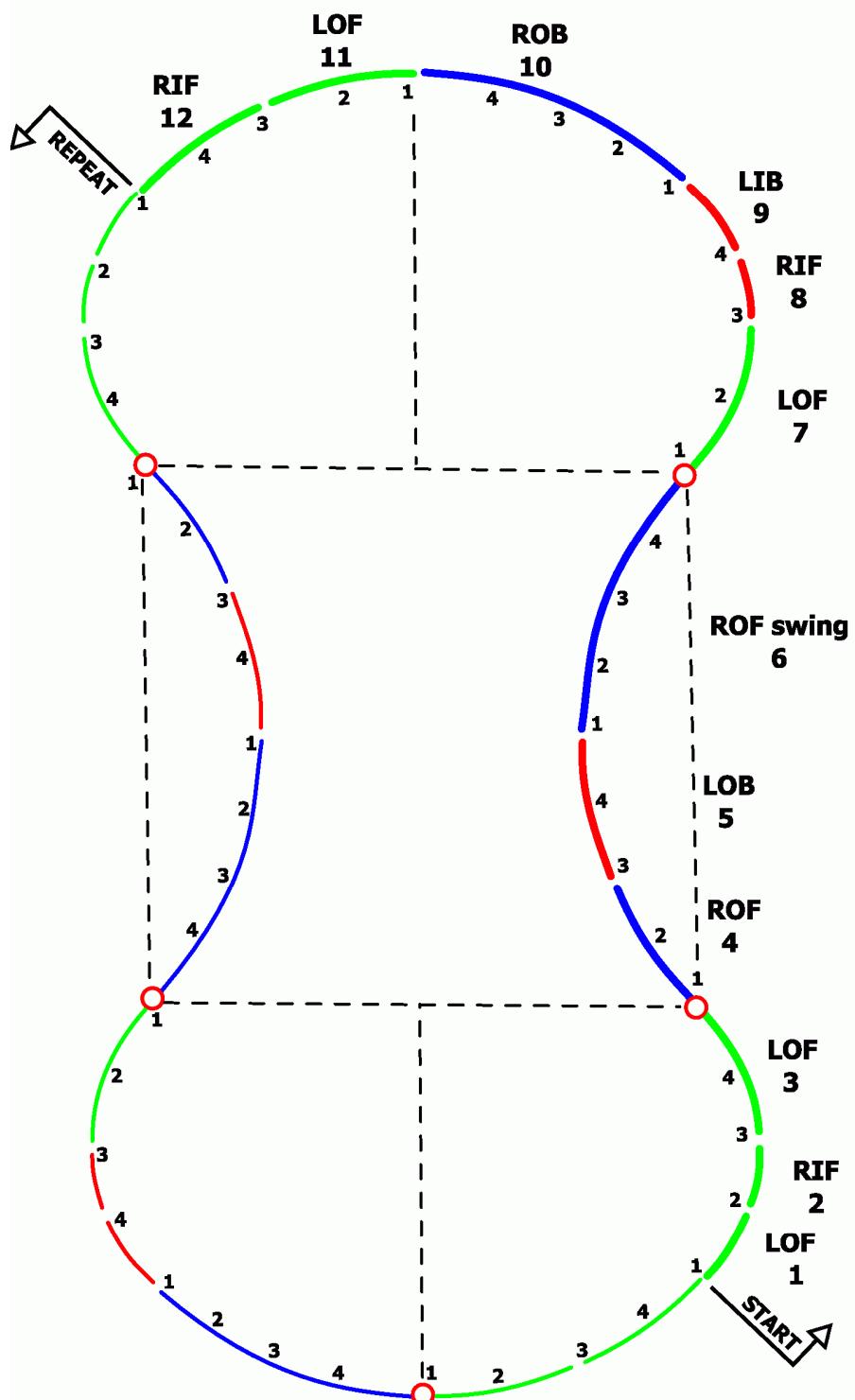
1. Poor body position on steps 4 & 5;
2. Stepping forward on Step 6;
3. Hooking step 10 causing the corner sequence not to be a constant curve;
4. Poor body posture baseline.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# SPRING BLUES

Modified for Solo Dance



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

## **STARLIGHT WALTZ**

Modified For Solo Dance ONLY

MUSIC: Waltz 3/4

PATTERN: Set

TEMPO: 168 beats per minute

START: Step 1, Count #1

### **DANCE NOTES**

- a. In the Starlight Waltz 32 steps complete one sequence of the dance;
- b. There are no optional steps for this Solo dance. All skaters will skate the 102 beat pattern as diagrammed;
- c. The dance opens with three chasse steps. After the third chasse the skater skates a change of edge for 6 beats (step 9). Skaters may interpret the movement of the free leg during the first three beats as they so desire, however during the final three beats, the skater extends strongly behind and across the tracing on the inside edge;
- d. Step 10 is a 6 beat swing and ends aiming towards the barrier;
- e. Step 16 and 17 (LOF-ROB) is a closed Mohawk followed by a 6 beat outside back edge (step 17) with a double leg lift of the free leg on the fourth beat;
- f. The end of step 17 ROB should end aiming midline to set up the Choctaw, which must end toward the barrier. The next 2 lobes must be skated with deep edges and good body control;
- g. Steps 19a, 19b, 21, 22, 24 and 25 are all open dropped Mohawks;
- h. Starting with step 26 until the end of the dance care should be given to keeping the lobes fairly shallow to prevent the skater from lunging.

### **COMMON ERRORS**

1. The quickness of this dance will not be skated with enough emphasis or power to properly interpret the characteristic rhythm of the 168 waltz;
2. The timing of the long three beat edges will be rushed resulting in the dance losing its waltz flavour;
3. The timing of the three turn sequence will be rushed and/or the turns will be hopped;
4. The next series of turns are quick with body changes and this will cause poor body control;
5. The RFO of step 28 is often rocked over to an RFI in preparation for step 29a.

### **GENERAL**

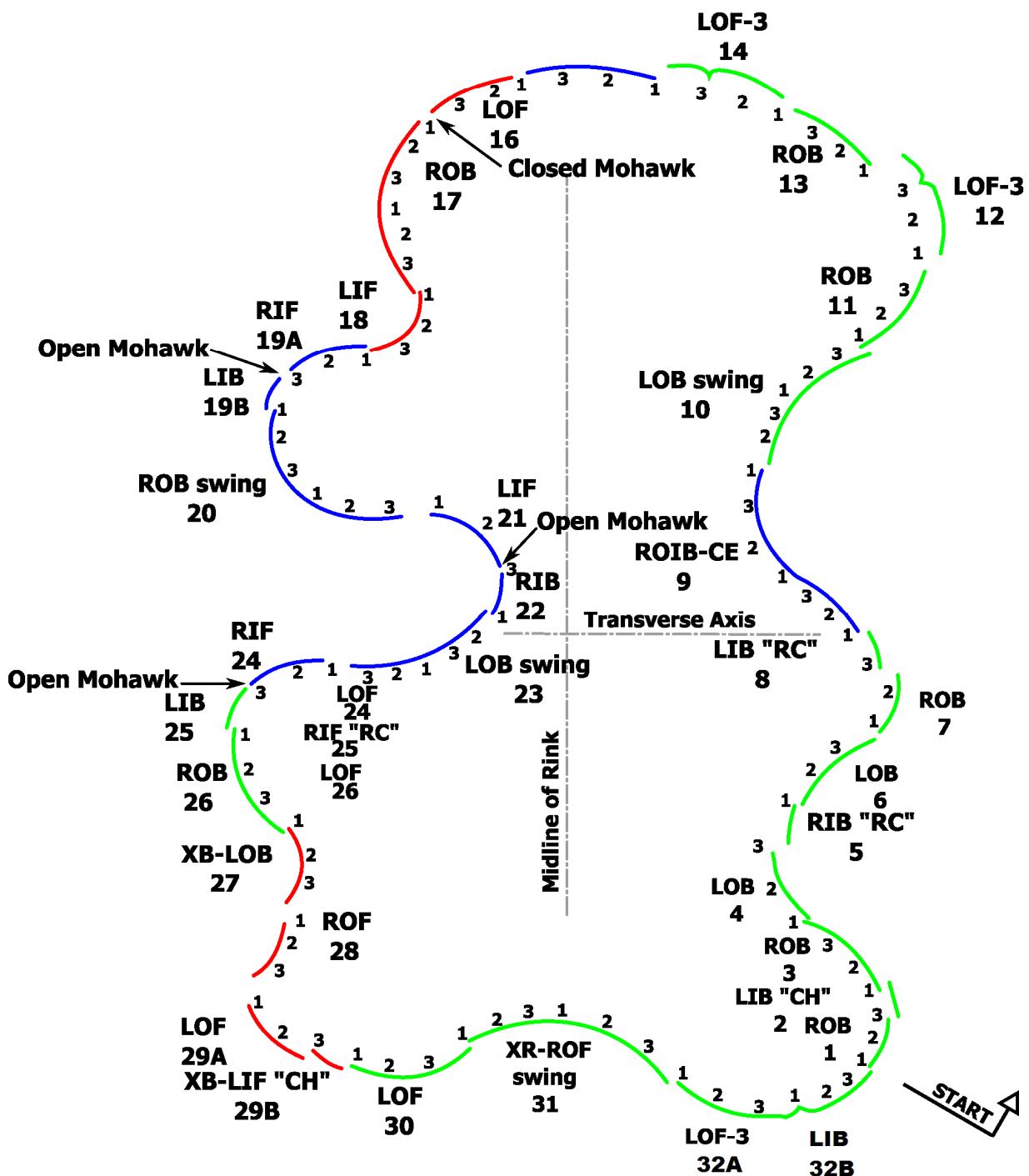
When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times.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

**LIST OF STEPS – STARLIGHT WALTZ**

<b>Step</b>	<b>Steps</b>	<b>Beats of Music</b>
1	ROB	2
2	Chasse LIB	1
3	ROB	3
4	LOB	2
5	Chasse RIB	1
6	LOB	3
7	ROB	2
8	Chasse LIB	1
9	ROIB change of edge	6
10	LOB Swing	6
11	ROB	3
12	LOF Three Turn to	2
	LIB	
13	ROB	3
14	LOF Three turn to	2
	LIB	1
15	ROB	3
16	Step forward to LOF	3
	Closed Mohawk to	
17	ROB	6
18	Step forward LIF	3
19a	RIF Open Mohawk to	2
19b	LIB	1
20	ROB Swing	6
21	Step forward LIF	2
	Open Mohawk to	
22	RIB	1
23	LOB Swing	6
24	Step forward RIF	2
	Open Mohawk to	
25	LIB	1
26	ROB	3
27	Cross Roll LOB	3
28	Step forward ROF	3
29a	LOF	2
29b	Cross Behind RIF Chasse	1
30	LOF	3
31	Cross Roll ROF with Swing	6
32a	LOF Three Turn to	3
32b	LIB	3

# STARLIGHT WALTZ

# Modified for Solo Dance



COLOUR KEY: Levels of Difficulty	
	<b>MAJOR:</b> Most Important
	<b>MEDIUM:</b> Very Important
	<b>MINOR:</b> Important

## SWING DANCE

Modified For Solo Dance ONLY

MUSIC: Foxtrot 4/4 Counting 1-2-3-4  
PATTERN: Set  
AXIS: 45 - 60 degrees

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

### **JUDGING POINTS**

- 1 Timing
- 2 Execution
  - a Steps 2 and 5 are raised chasses;
  - b Steps 7, 8 and 15 are 4 beat swings.
- 3 Pattern
  - a Step 4 establishes the baseline for this dance and steps 6, 7 and 8 must end on the baseline;
  - b Steps 9 through 14 make up a large non-symmetrical corner barrier lobe. The aim of step 15 must be skated up the floor in order to set up the first lobe of the dance.
- 4 Body Posture and Baseline
- 5 Presentation and Flow

### **COMMON ERRORS**

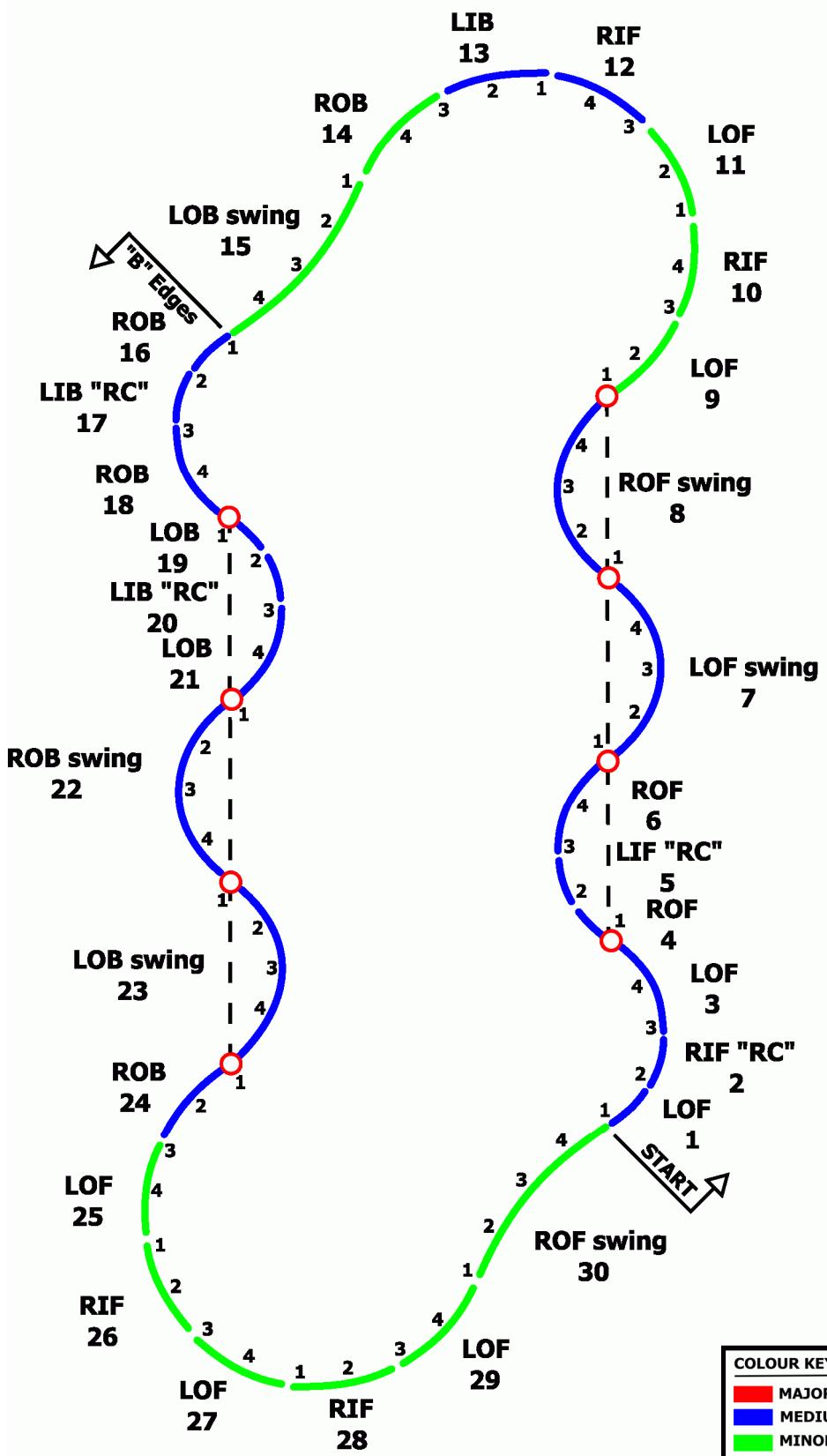
- 1 Setting up steps 1, 2 and 33 too close to the barrier and moving pattern toward the one barrier and too far away from the other barrier;
- 2 The axis will be skated shallow and move the dance down the floor, leaving no room to skate the large lobe;
- 3 The aim of step 14 and 15 will be deep and the straightaway will not be set up with a constant 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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# SWING DANCE

Modified for Solo Dance



COLOUR KEY: Levels of Difficulty

- MAJOR: Most Important
- MEDIUM: Very Important
- MINOR: Important

## SWING FOXTROT

Originated by: Hans Jurgen Schamberger

Music: Foxtrot 4/4  
Hold: Foxtrot

Tempo: 104 Beats  
Pattern: Set

### **NOTES**

It is danced throughout in Foxtrot position.

The dance starts at the end of the rink, with runs followed by two 2 beat cross rolls steps 4 and 5.

The cross rolls should be skated at a distance from the barrier to allow for the Cross Roll Swing (step 6) to be skated on a good outside edge towards the barrier.

This is followed by a run ( step 7 and 8), followed by a two beat edge on step 9.

Step 10 is a Cross Roll Swing, followed by run steps 11, 12 and 13.

Steps 14 and 15 are good two beat inside edges struck from the inside of the employed foot, followed by step 16 which is a RFO four beat outside edge to end the dance.

On small rinks steps 11 to 14 are to be skated with deep edges and a small radius, in order to keep the pattern in the correct position.

Attention should be paid to steps 6 and 10, the Cross Roll Swing, where the free leg is swung through with a good stretched leg.

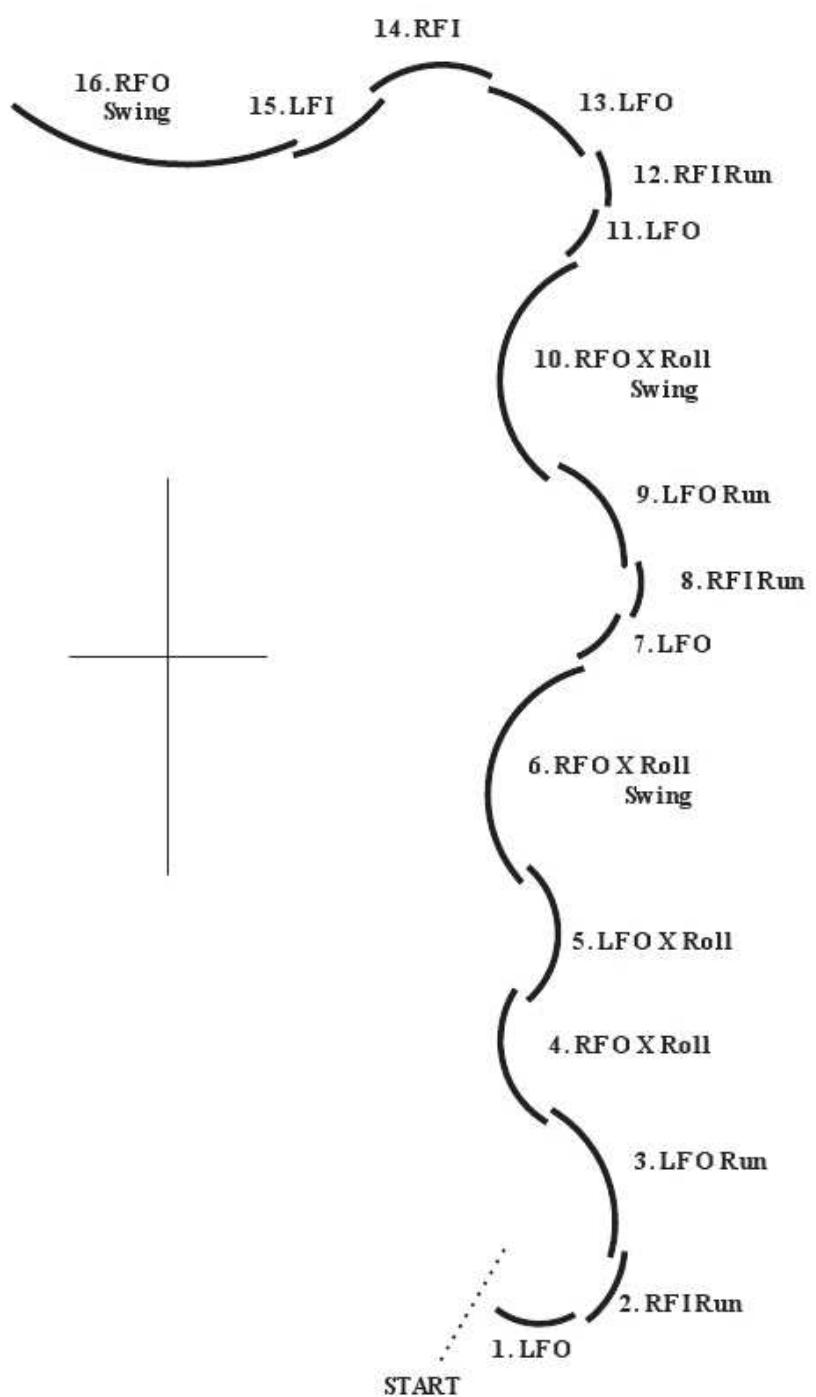
### **ATTENTION POINTS**

- The cross rolls, steps 4, 5, 6 & 10 must be done with good edges and inclination of the body;
- Steps 6, 10 & 15 FO swings with no changes of edge;
- Steps 1, 2 & 3 – 7, 8 & 9 – 11, 12 & 13 – runs – be careful of timing.

**LIST OF STEPS**

Hold	Steps	Man	Lady	Beats
Foxtrot	1	LFO Run	LFO Run	1
	2	RFI Run	RFI Run	1
	3	LFO Run	LFO Run	2
	4	Cross Roll –RFO	Cross Roll –RFO	2
	5	Cross Roll - LFO	Cross Roll - LFO	2
	6	Cross Roll – RFO – Swing	Cross Roll – RFO – Swing	4
	7	LFO Run	LFO Run	1
	8	RFI Run	RFI Run	1
	9	LFO Run	LFO Run	2
	10	Cross Roll – RFO Swing	Cross Roll – RFO Swing	4
	11	LFO	LFO	1
	12	RFI Run	RFI Run	1
	13	LFO	LFO	2
	14	RFI	RFI	2
	15	LFI	LFI	2
	16	RFO – Swing	RFO – Swing	4

## SWING FOXTROT



## **SWING WALTZ**

Modified For Solo Dance ONLY

Variation. : HOLLAN FABIO

MUSIC: Waltz 3/4  
PATTERN: Set

TEMPO: 138 beats per minute  
START: Step 1, Count #1

### **JUDGING POINTS**

Steps 1 and 6 are OF swings of six beats with the free leg passing ahead on beat 4.

Steps 3 and 8 are chasse steps (Raised Chasse).

Step 12 is an inside swing of 6 beats with the free leg passing ahead on the fourth beat. In order to maintain good posture it is necessary to slightly bend the free leg during the swing.

Steps 4 – 5, 9 – 10 - 11 and 13 – 14 are progressive runs.

The baseline of this dance begins at the start of step 2 and at the completion of step 6.

Step 6 starts at the top of the centre lobe.

The fourth beat of the step 12 (Swing) is on the long axis of the skating surface.

### **COMMON ERRORS**

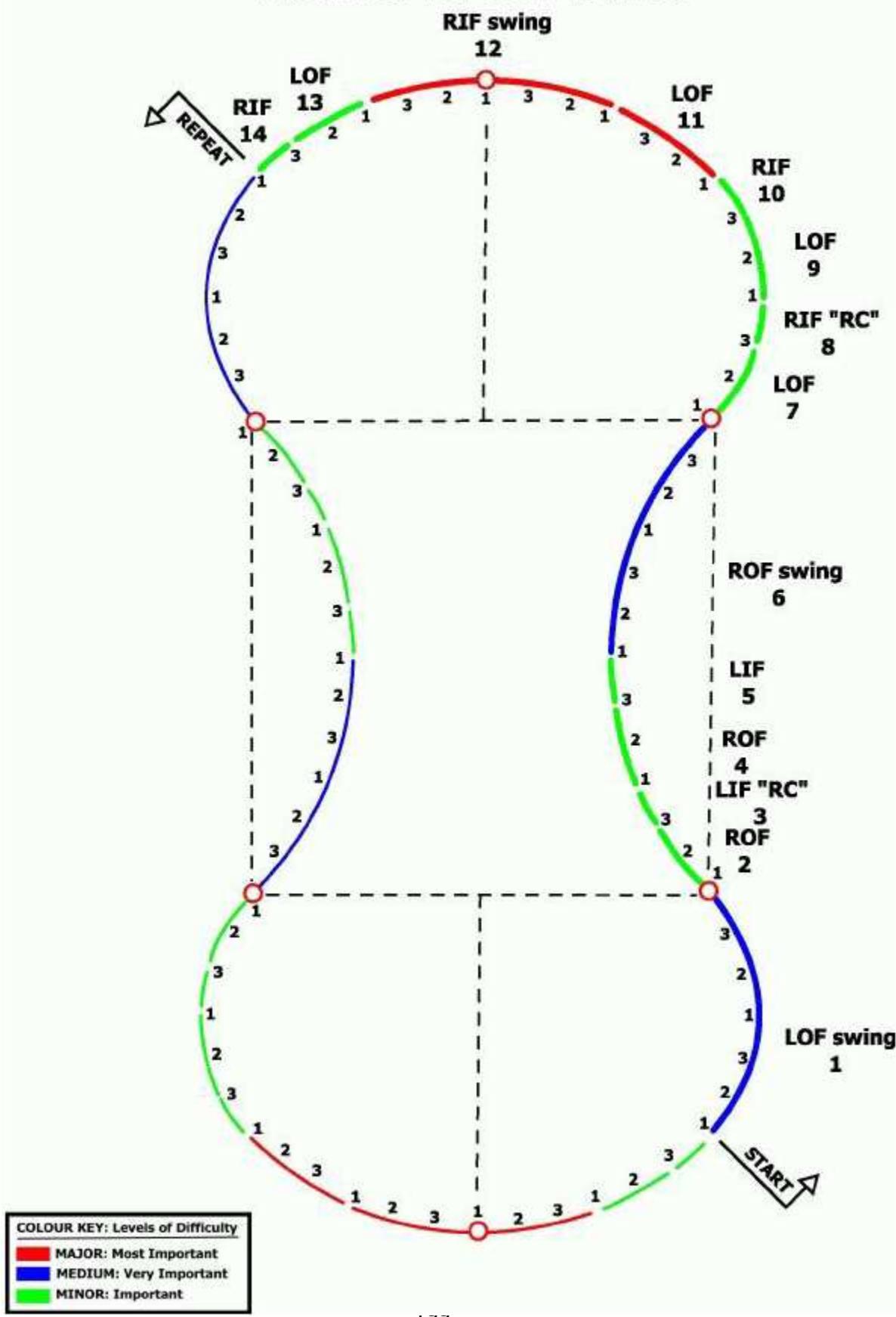
1. For body position on step 12.
2. Chasse steps step ahead instead of from AND position
3. The aim of step 14 and 15 will be deep and the straightway will not be set up with a constant baseline.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# SWING WALTZ

Modified for Solo Dance



## TANGO DELANCHA (Solo Dance)

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

### THE DANCE

- 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 ½ beats, and **step 14** is a quick open Mohawk RBO, placed to the inside of the skating foot, for ½ 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 ½ beats;
  - Beat 4: after count 2 of the music, the skater performs a quick open Mohawk RBO (step 14) for ½ 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 centre 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 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 counterturn;
- 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---!) 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.

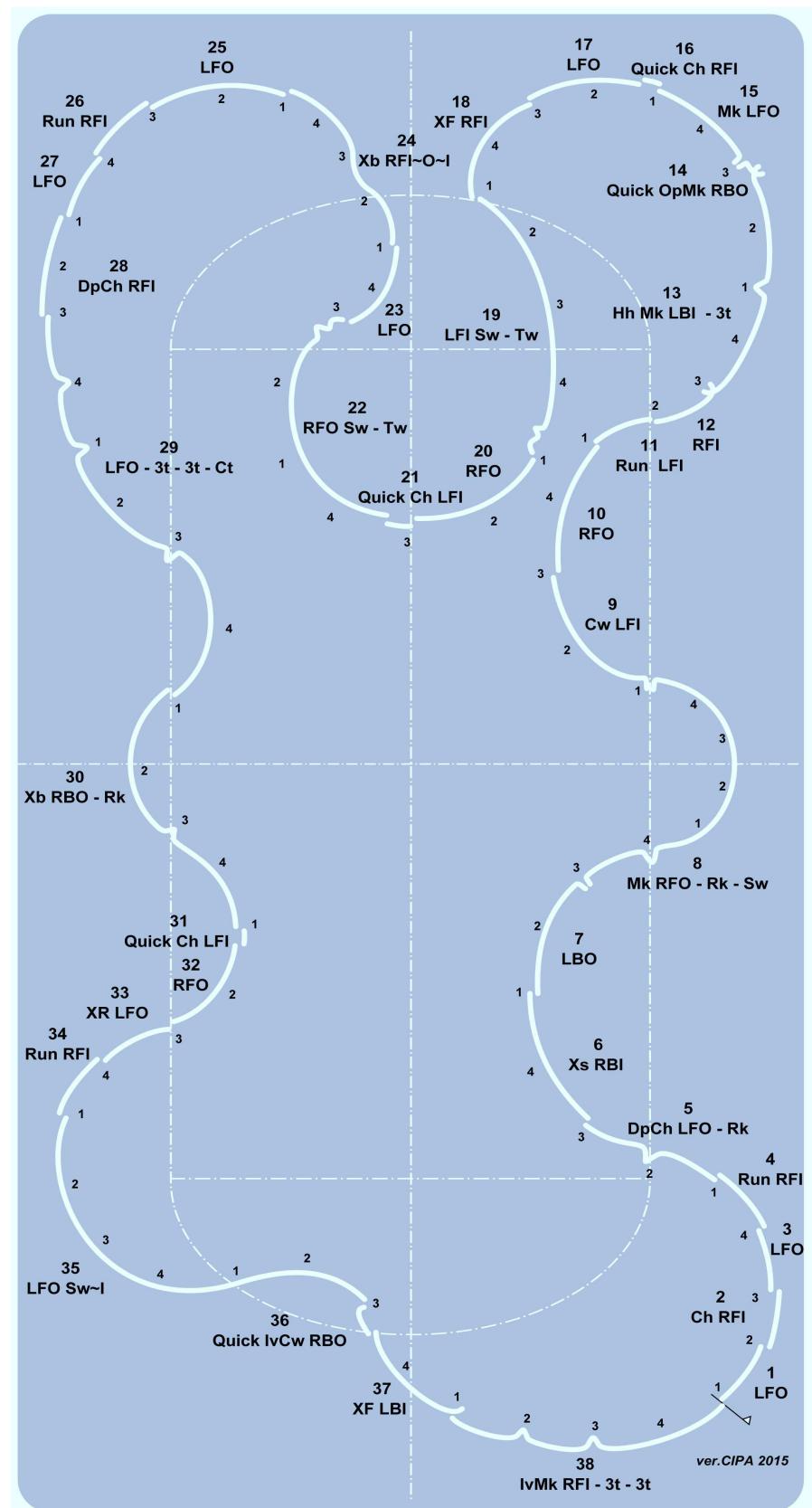
### **SECTION 4**

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.

**TANGO DELANCHА (104bpm)**

No.	SKATER's	BEATS of Music
<b>1st SECTION</b>		
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
<b>2nd SECTION</b>		
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
<b>3rd SECTION</b>		
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
<b>4th SECTION</b>		
33	XR LFO	1
34	Run RFI	1
35	LFO Sw/I	1+1+1+1+1
36	Quick IvCw RBO	1/2
37	XF LBI	2
38	IvMk RFI---3t---3t	1+1+2

## TANGO DELANCCHA



## **TARA TANGO**

Modified For Solo Dance ONLY

MUSIC:	Tango 4/4	TEMPO:	100 beats per minute
PATTERN:	Set	AXIS:	Approximately 45-90 degrees
		START:	Step #1 count # 1

### **JUDGING POINTS**

1. Timing
2. Execution
  - a) Step 4 is a crossed progressive (XF-ROF swing) skated with an angular takeoff, and step 5 (XF-LIF) is a crossed progressive, skated with a parallel takeoff, where back wheels of the employed skate take the floor at least in line with the front wheel of the to be free skate;
  - b) Steps 12 and 18 (XB-RIF) are crossed chasses skated with a parallel takeoff, where front wheels of the to be employed skate take the floor at least in line with back wheels of the to be free skate;
  - c) All raised chasses (steps 7 and 14) are placed in the “parallel and” position, raised vertically and replaced in the “parallel and” position.
3. Pattern
  - a) The 10 beat centre lobe begins and ends on the baseline. (Steps 4, 5, 6, 7 and 8). The second beat of step 5 is skated off the top of the centre lobe;
  - b) Step 16 (RIF) is skated off the top of the corner barrier lobe, away from the midline of the rink.
4. Body Posture Baseline
5. Presentation and flow

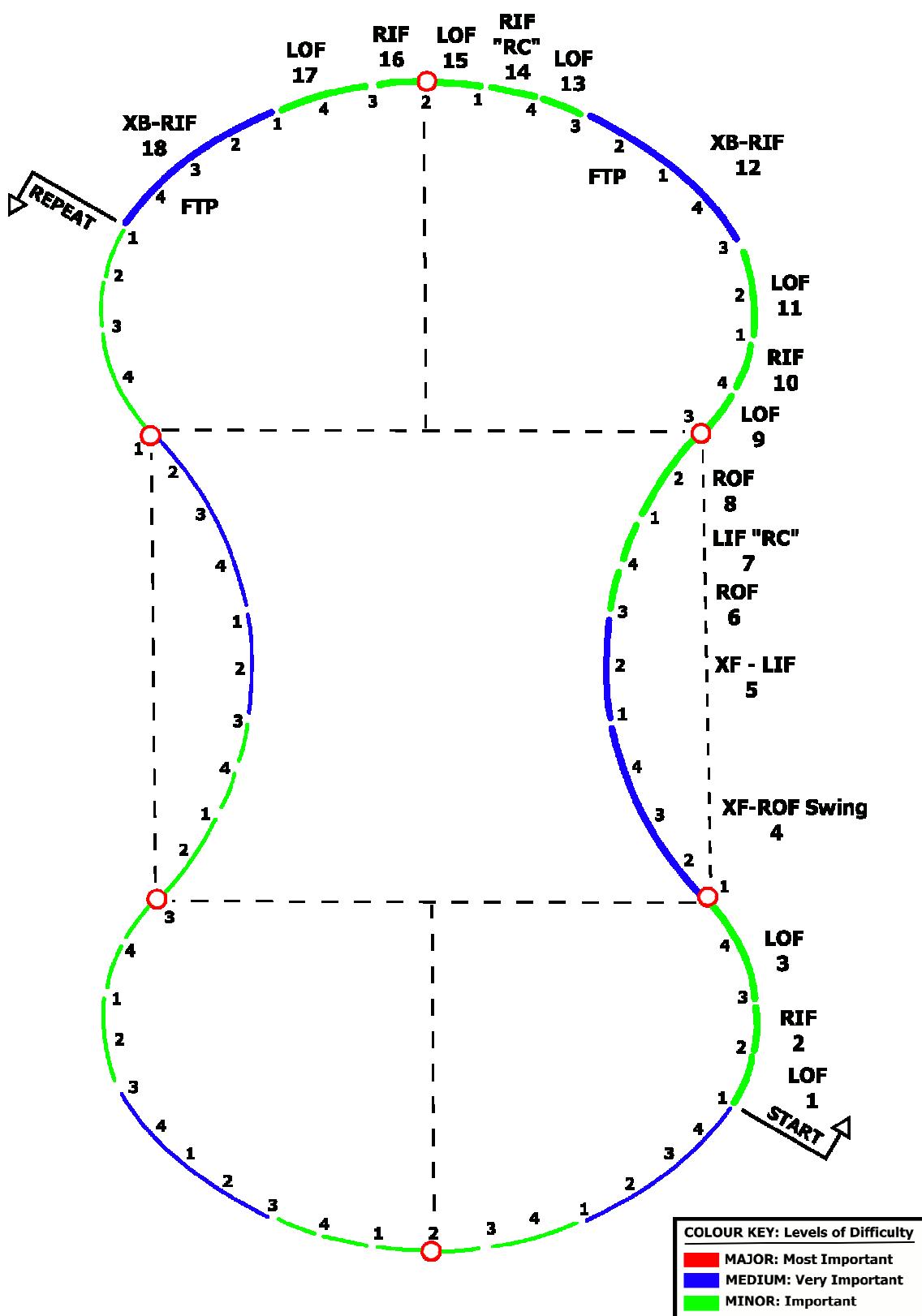
### **COMMON ERRORS**

1. Step 4 will tend to be aimed shallow and will then cause the long centre lobe to over shoot the baseline.
2. Step 5 a cross front inner edge will tend to not be crossed, and the aim will not carry past the top of the lobe and the baseline will move to the barrier.
3. The timing and the aim of step 12 will be too much toward the barrier.
4. The timing of the front toe point will not be on musical count 1 and step count 3.
5. Execution of the toe point is done by lowering the employed knee with the free leg held in the forward position. It is NOT done by swinging the free leg down with the employed leg kept stiff.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# TARA TANGO



## **TEN FOX**

Modified For Solo Dance ONLY

MUSIC:            Foxtrot 4/4  
PATTERN:        Set

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

### **DANCE NOTES**

- a.        In the Ten Fox 19 steps complete one sequence of the dance;
- b.        There are no optional steps in this Solo dance. All skaters will skate the 32 beat pattern as diagrammed;
- c.        The dance begins with a progressive sequence;
- d.        Step 4a (LOB) and step 4b (RIF) is a held open Choctaw;
- e.        Step 9 (LOF dropped three) is turned on count #4 of the music, the second beat of the step;
- f.        Steps 12-13 (ROB-LOF) and steps 17 and 18 (LOF-ROB) are all open dropped Mohawks;
- g.        It is necessary to skate with soft knee bends throughout the dance.

### **COMMON ERRORS**

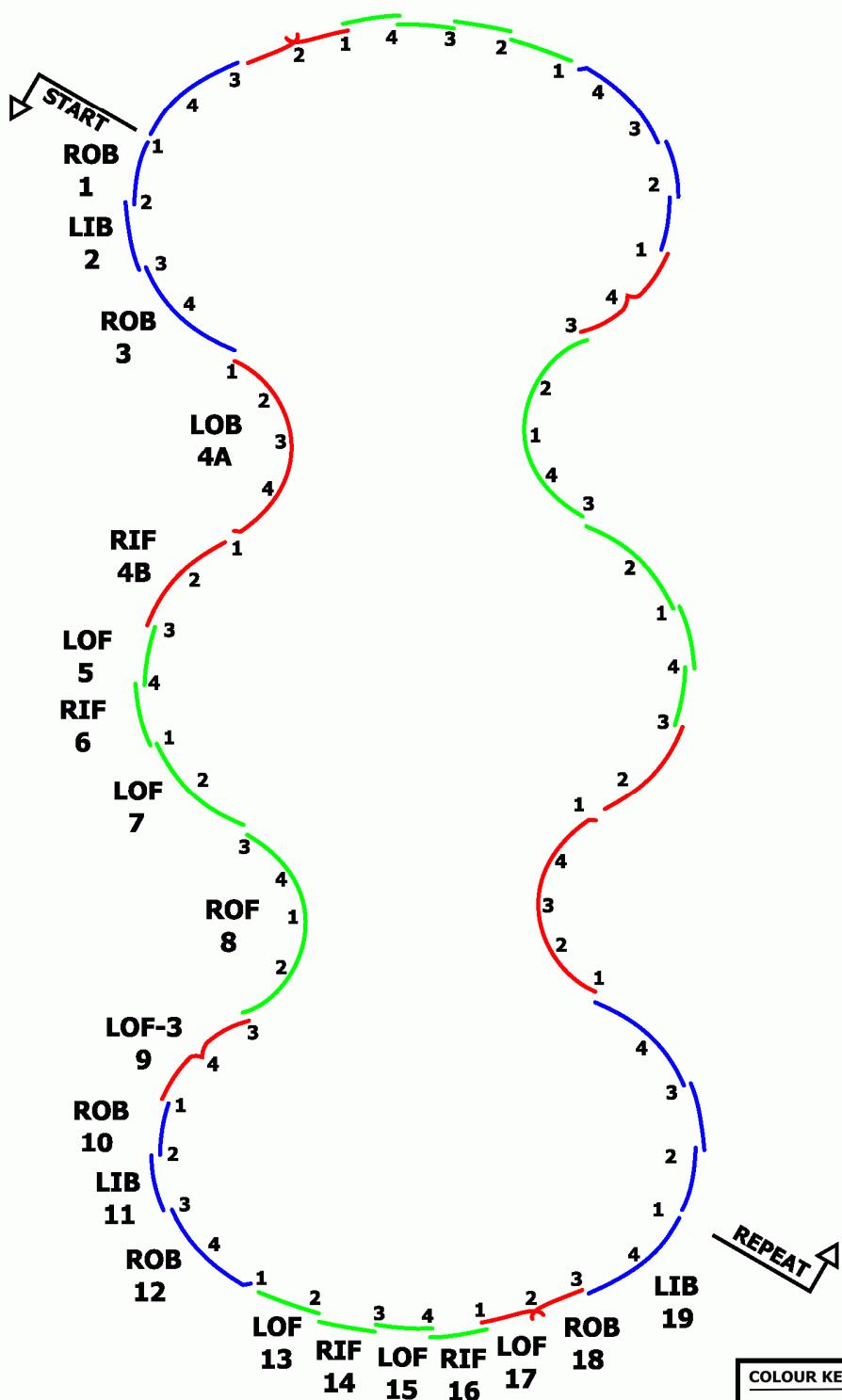
- 1.        Poor timing;
- 2.        The timing of the 1 beat corner edges will be late;
- 3.        The aim of step 9 will be shallow causing the corner to lose symmetry.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# TEN FOX

## Modified for Solo Dance



COLOUR KEY: Levels of Difficulty

- |                                    |                        |
|------------------------------------|------------------------|
| <span style="color:red">■</span>   | MAJOR: Most Important  |
| <span style="color:blue">■</span>  | MEDIUM: Very Important |
| <span style="color:green">■</span> | MINOR: Important       |

## **TERENZI WALTZ**

Modified For Solo Dance ONLY  
By Jackie Terenzi

MUSIC:	Viennese Waltz 3/4	TEMPO:	168 beats per minute
PATTERN:	Set	START:	Step 1, Count #1

### **DANCE NOTES**

- a. Step 1 LOF 3 turn to LIB on the 4<sup>th</sup> beat of the 6 beat edge, hold the LIB edge for 2 beats with a “soft knee action”;
- b. Steps 4, 8, 23 and 27: Outside edge swinging of the free leg on the 4<sup>th</sup> beat. This should be a pendulum movement. Free leg should first of all go back and then swing forward as a pendulum would, in time with the music;
- c. Step 11 and 26 Open Mohawks: Should be crossed and struck at the instep.

### **POINTS OF INTEREST**

1. Step 1 must be a good clean three turn, NOT swung;
2. Steps 11 and 26 must be Open Mohawks;
3. Make sure chasses are skated with feet side-by-side (Steps 3, 14, 22, 31 and 34).

### **GENERAL**

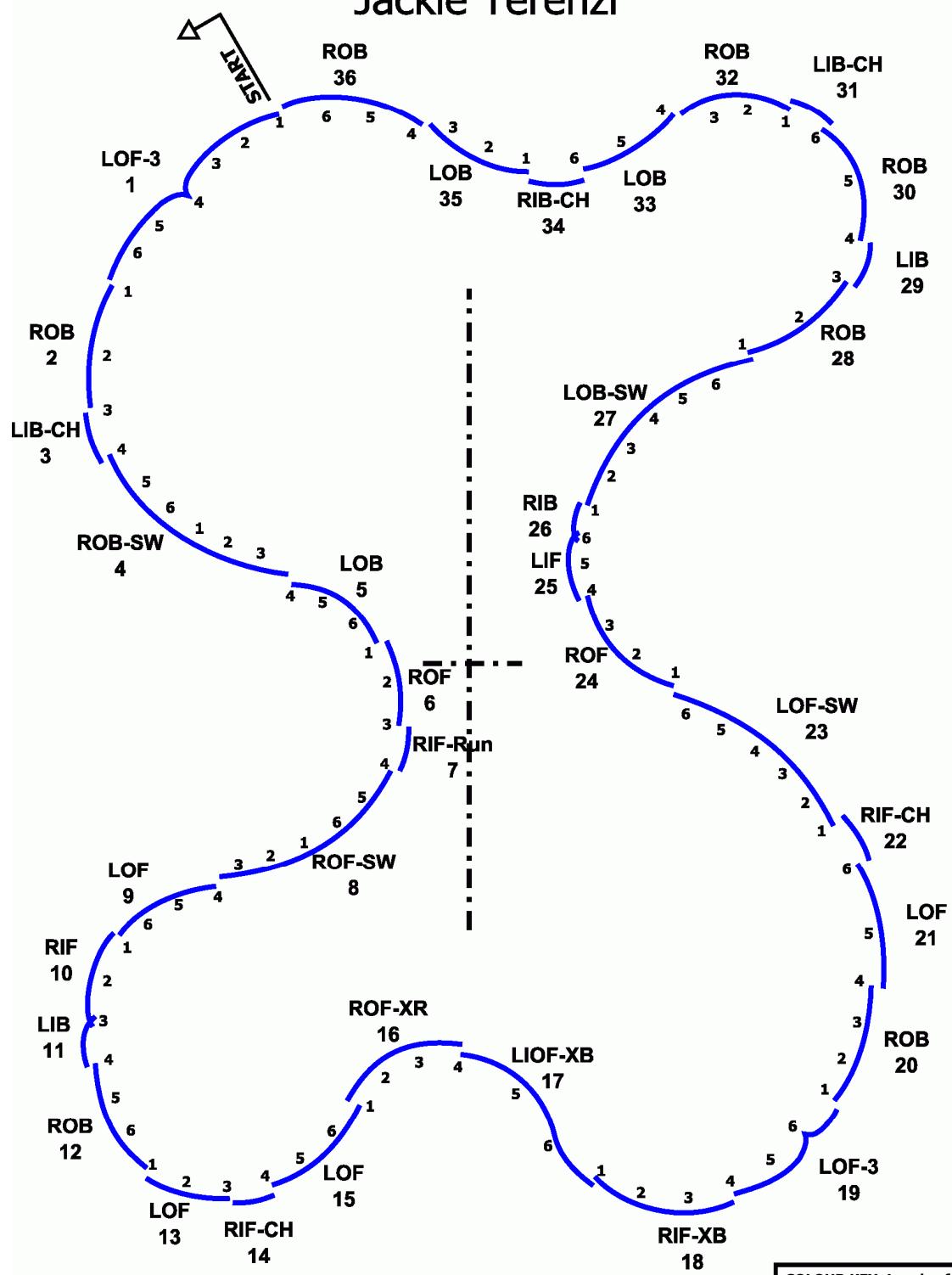
When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times.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

### THE TERENZI WALTZ

Step	Beats	Description
1	6	LOF Three turn to LIB on the 4 <sup>th</sup> beat, Hold IB for 2 beats
2	2	ROB
3	1	LIB Chasse – Side by Side
4	6	ROB Swing Free leg on 4 <sup>th</sup> beat
5	3	LOB
6	2	ROF
7	1	LIF Run
8	6	ROF Swing Free leg on 4 <sup>th</sup> beat
9	3	LOF
10	2	RIF
11	1	LIB Open Mohawk – struck at instep
12	3	ROB
13	2	LOF
14	1	RIF Chasse – Side by Side
15	3	LOF
16	3	ROF Cross Roll
17	3	LIOF Crossed Behind – change edge on beat 3
18	3	RIF Crossed Behind
19	3	LOF Three (Turn on count 3)
20	3	ROB
21	2	LOF
22	1	RIF Chasse – Side by Side
23	6	LOF Swing Free leg on 4 <sup>th</sup> beat
24	3	ROF
25	2	LIF
26	1	RIB Open Mohawk – struck at instep
27	6	LOB Swing Free leg on 4 <sup>th</sup> beat
28	2	ROB
29	1	LIB Run
30	2	ROB
31	1	LIB Chasse – Side by Side
32	3	ROB
33	2	LOB
34	1	RIB Chasse – Side by Side
35	3	LOB
36	3	ROB

# TERENZI WALTZ

For Solo Dance  
Jackie Terenzi



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

**TUDOR WALTZ**  
By Ronald Gibbs  
CERS Artistic - Version – 28.08.2016

<b>MUSIC:</b>	Waltz 3/4	<b>TEMPO:</b>	144
<b>POSITION:</b>	Kilian, Tandem	<b>PATTERN:</b>	Set
<b>COMPETITIVE REQUIREMENTS:</b>	4 Sequences		

The position is Kilian for steps 1 through 7 and steps 9 through 12. Step 8 is in Tandem position. Steps 1 LFO (2 beats), 2 Ch RFI (1 beat) and 3 LFO (3 beats) begin in the direction of the long side barrier and finish aiming towards the long axis; Steps 4 RFO (2 beats), 5 Ch LFI (1 beat) and 6 RFO (3 beats) begin towards the long axis and finish towards the long side barrier; On step 7, LFO (3 beats) aiming towards the long side barrier, the partners perform a twisting of the torso to the right with the shoulders in line with the tracing of the skating foot, in preparation for the next step, step 8; Step 8, CIMk RBO Sw (6 beats), is a closed Mohawk RBO for both partners, executing a swing in back on the fourth beat with the free legs in line with the tracing of the skating legs. The aim is initially towards the long side barrier and finishing parallel to it. On this step the couple assumes Tandem position; Steps 9 Mk LFO (2 beats), 10 Ch RFI (1 beat) and 11 LFO (3 beats) leave the barrier and curve towards the long axis at the end of the rink. The couple maintains Kilian position until the end of the dance; Step 12 XR RFO Sw Sw I (9 beats total) consists of a cross roll on a right outside edge, with the free leg held in back for the first 3 beats. On the fourth beat, the couple swings the free legs in front and then swings the free legs to the back on the seventh beat, simultaneously with the change to inside edge for the final 3 beats of the dance. The direction of the first three beats is towards the long axis, curving on the next three beats to become almost parallel to it, and on the last three beats, curving parallel to the short side barrier.

**KEY POINTS - TUDOR WALTZ**

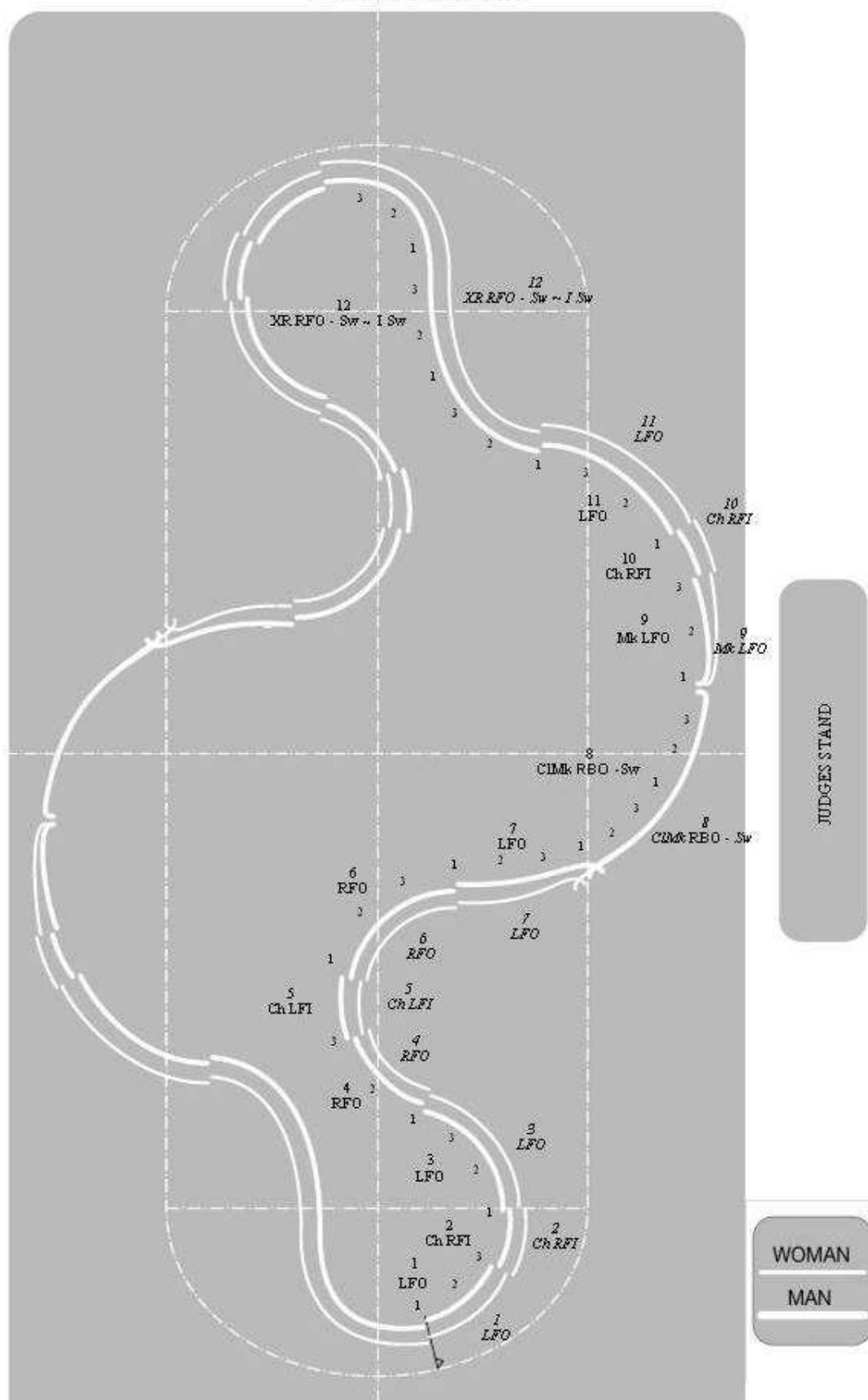
**SECTION 1:**

1. Step 1 LFO (2 beats), 2 Ch RFI (1 beat) and 3 LFO (3 beats), and steps 4 RFO (2 beats), 5 Ch LFI (1 beat) and 6 RFO (3 beats): proper execution of both sequences with well-defined edges and correct technique of edge, timing and required pattern;
2. Step 7 LFO (3 beats), followed by step 8 CIMk RBO Sw (6 beats): proper technical execution of the closed Mohawk on the correct edges (often flattened), in the direction of the long side barrier, without deviations from the outside edges, or loss of unison of the partners or symmetry of the free legs. Attention to the closeness of the partners during the execution of the Mohawk, avoiding separations;
3. Step 12 XR RFO Sw Sw I (9 beats total): proper execution of the edges and the timing of the change of edge; cross roll on a right outside edge with the free leg held back for the first 3 beats, swinging the free leg in front on the fourth beat and then swing in back on the seventh beat, simultaneously with the change of edge to inside, and held on an inside edge for the last three beats.

**LIST OF STEPS:**

<b>HOLD</b>	<b>STEP NO.</b>	<b>MAN'S STEPS</b>	<b>BEATS</b>	<b>WOMAN'S STEPS</b>
Kilian	1	LFO	2	LFO
	2	Ch RFI	1	Ch RFI
	3	LFO	3	LFO
	4	RFO	2	RFO
	5	Ch LFI	1	Ch LFI
	6	RFO	3	RFO
	7	LFO	3	LFO
Tandem	8	Cl Mk RBO Sw	3+3	Cl Mk RBO Sw
Kilian	9	Mk LFO	2	Mk LFO
	10	Ch RFI	1	Ch RFI
	11	LFO	3	LFO
	12	XR RFO Sw Sw I	3+3+3	XR RFO Sw Sw I

## TUDOR WALTZ



## **VIENNESE WALTZ**

Modified For Solo Dance ONLY

MUSIC: Waltz ¾  
PATTERN: Set

TEMPO: 138 beats per minute  
START: Step 1, Count #1

### **JUDGING POINTS**

- 1 Timing
- 2 Execution
  - a Steps 1, 2 and 3 and 16, 17, 18 form progressive run sequences. Steps 5 and 20 a change of edge is done sharply on the third beat;
  - b Step 8 must aim up the floor and must have a slight change of edge to allow step 9 to aim slightly towards the midline of the skating surface. Steps 10 and 11 constitute an open Mohawk turn;
  - c The timing of the run sequence is a deviation from the usual waltz timing 2, 1, 3. It is skated 1, 1, 3 and care should be taken to pay attention to the change.
- 3 Pattern
  - a The dance is made up of small lobes which cause major problems with the pattern and the re-starts;
  - b Lobe 1 is a 5 beat lobe followed by a 3 beat lobe and then a 10 beat lobe covering half the corner. Next is a one step, 3 beat lobe, followed by a 9 beat lobe. The remaining lobes are 6, 5, 3, 7 and 9 beat lobes. Since these are not all divisible by 3, the timing and shape of the pattern is difficult;
  - c The last lobe of the dance must end facing the barrier in order to re-start the dance toward the barrier.
- 4 Body Posture Baseline
- 5 Presentation and Flow

### **COMMON ERRORS**

1. The change of edge on step 5 will be late and will aim poorly down the floor;
2. The change of edge on step 8 will be early and will not finish aiming down the floor, causing the next step 9 not to finish aiming strongly towards the barrier;
3. Step 10 becomes a Choctaw;
4. The large barrier lobe, steps 10 through 13 will not be skated deep and the arc will not be brought back to aim to the midline;
5. Step 24 will not be held the full 6 beats and the lobe will not finish aiming towards the barrier for the re-start.

### **GENERAL**

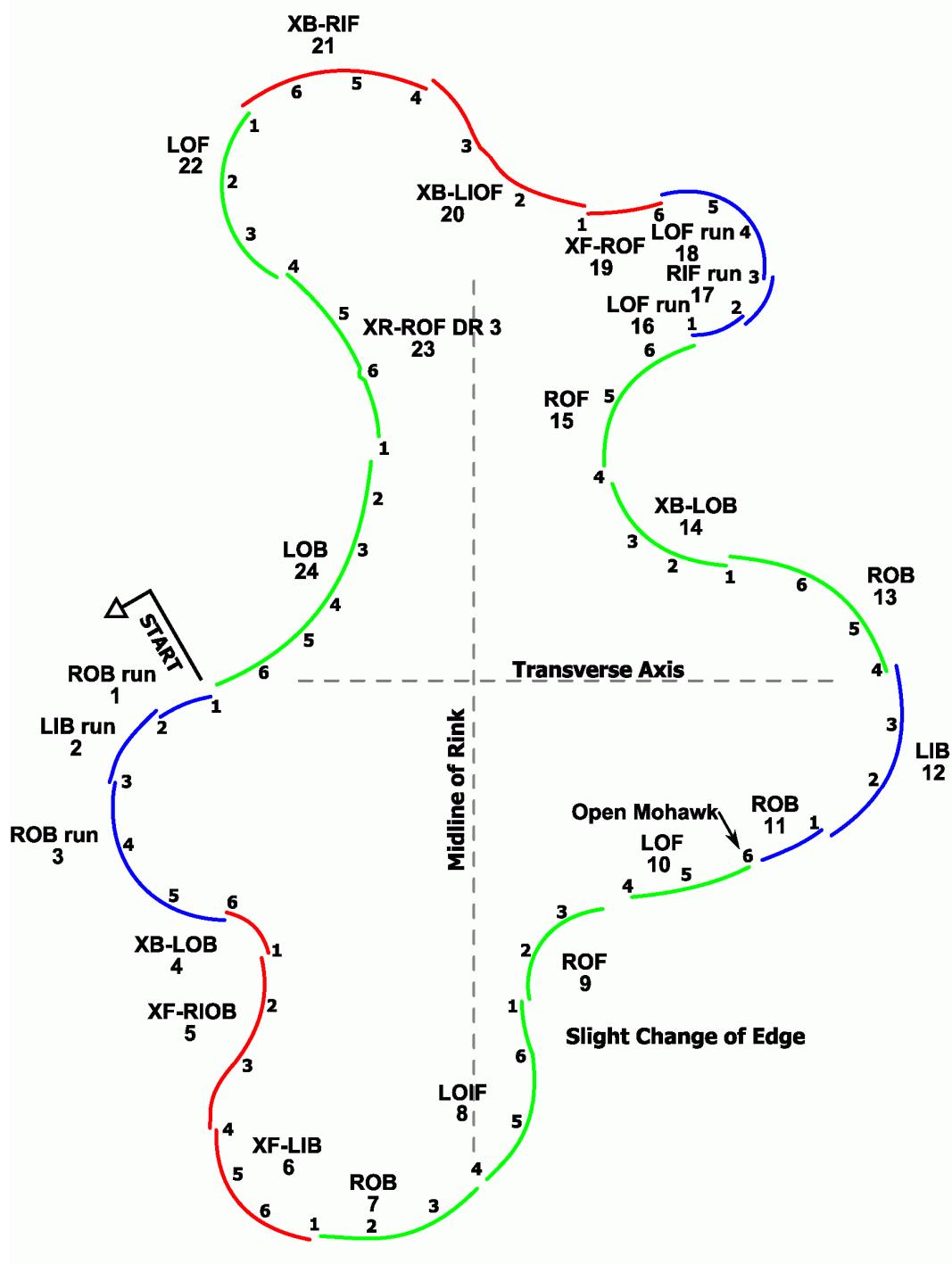
When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times.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

**LIST OF STEPS – VIENNESE WALTZ**

<b>Step</b>	<b>Beats</b>	<b>Description</b>
1	1	ROB run
2	1	LIB run
3	3	ROB run
4	1	XB-LOB
5	3	XF-RIOB
6	3	XF-LIB
7	3	ROB Mohawk to
8	3	LOIF
9	3	ROF
10	2	LOF Open Mohawk to
11	1	ROB
12	3	LIB
13	3	ROB
14	3	XB-LOB Mohawk to
15	3	ROF
16	1	LOF run
17	1	RIF run
18	3	LOF run
19	1	XF-ROF
20	3	XB-LIOF
21	3	XB-RIF
22	3	LOF
23	3	XF-ROF-3
24	6	LOB

# VIENNESE WALTZ

## Modified for Solo Dance



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

## **WERNER TANGO**

Modified For Solo Dance ONLY

MUSIC: Tango 4/4  
PATTERN: Set

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

### **DANCE NOTES**

- a. In the Werner Tango, 15 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 as diagrammed;
- c. Step 1 (LOF for 1 beat) is cleanly stroked during the initial start only;
- d. All the steps in this dance are progressive steps with the exception of those stated otherwise in these notes and diagram;
- e. Step 5 is a LIOF 6 beat swing. The right free leg swings from the extended back position forward, arriving at the extended forward position on the 3rd beat, count #1 of the music, then the free leg swings to the back, arriving at the extended back position on the 5th beat, count #3 of the music. The change of edge occurs on the 4th beat of this edge, count #2 of the music. All music counts referred to in this dance are indicated on the diagram;
- f. Steps 14, 15 and step 1: The skater strokes a LIOF edge for 2 beats;
- g. The skater then places their right skate alongside of the left (both feet on the surface) on count #7 of the music, changing from an outer to an inner edge on count #8 of the music, step 15. Then the right foot comes off the surface on count #1 of the music in preparation for step 2, a RIF 1 beat edge. The left foot remains on the surface during step 14 through step 1.

### **COMMON ERRORS**

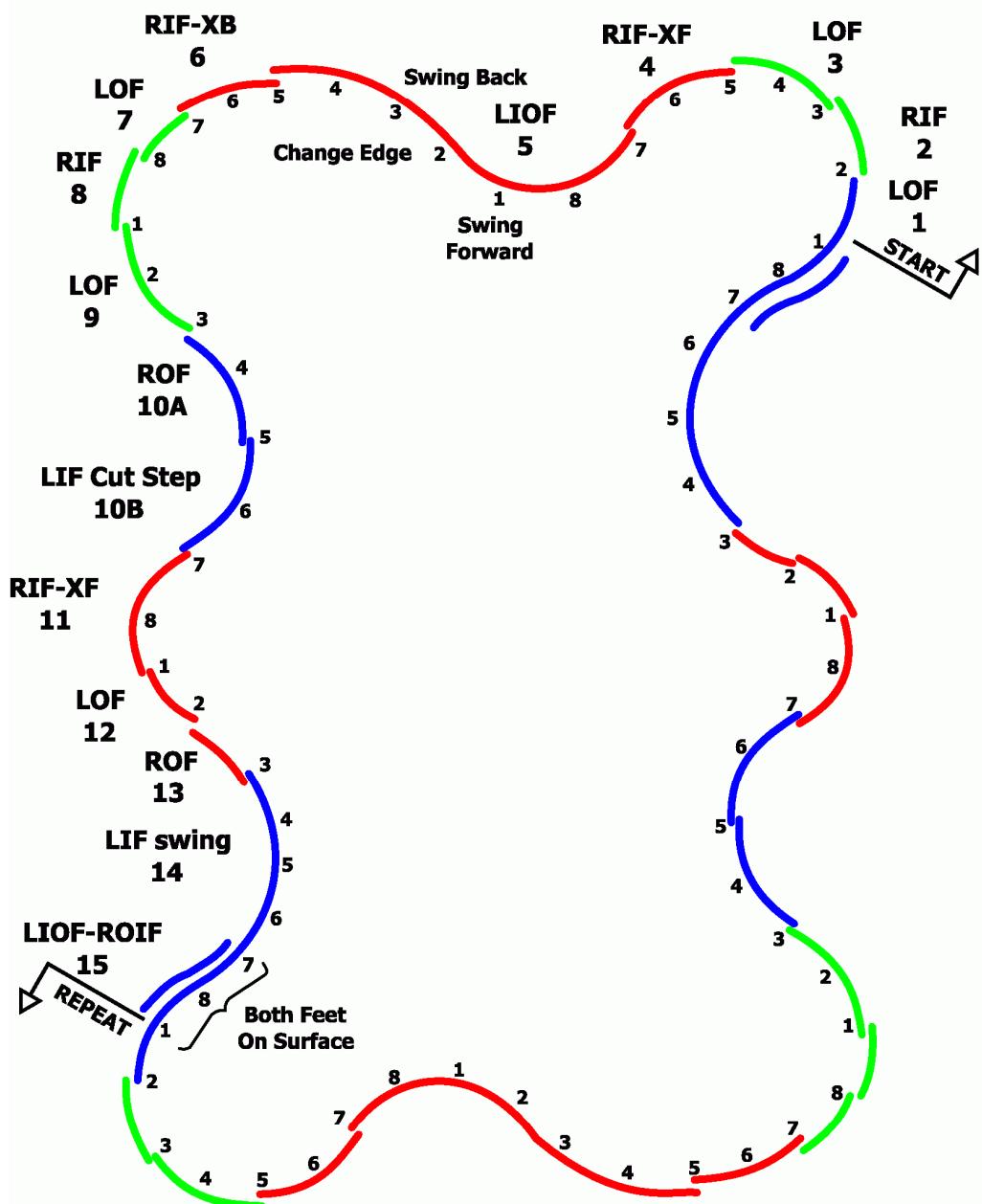
1. The timing of step 5 change of edge will be late;
2. The aiming of step 10 will be shallow and the baseline will move toward the barrier;
3. The pattern of this dance is difficult to maintain flow.

### **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 opposed to the skater who simply steps through the dance and shows very poor skating skills.

# WERNER TANGO

Modified for Solo Dance



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

## WESTMINSTERWALTZ

By Erik Van der Weyden and Eva Keats

MUSIC:	Waltz 3/4	TEMPO:	138
PATTERN:	Set	COMPETITIVE REQUIREMENTS:	2 Sequences

### CHANGES

- Step 11: LBO/ Step 15 LBO/ Step 23 LBO: can be skated as a dropped chasse or as a stroke, the execution of these steps are optional – before it was not specified;
- Step 14 (9 beats): RFI---swing---Rocker: starts as a progressive run – before it was not specified.

Clarification: step 3, LFO (2 beats outside edge) + change of edge to LFI (1 beat inside edge)

- before it was a change of edge performed at the end of the third.

### THE DANCE

- The Westminster Waltz is a dance skated with stately carriage and elegance of line;
- Steps 1, 2, and 3 form a lobe in which step 2 is a progressive (run). There is a change of edge on the third beat of step 3 from outside to inside. Step 3 is a change---edge step, with the first 2 beats on an outside edge and the third beat on an inside edge;
- Step 4 is a three beat RFI directed from the curve formed by steps 1, 2, and 3. It begins parallel to the long side barrier and finishes aiming toward the long axis Step 5 is a three---beat LFI aimed initially toward the long axis and finishes toward the centre of the floor, and step 6 is an open Mohawk RBI, which, during the three beats of the step, becomes parallel to the long axis;
- The movement of the free leg on step 7 (LBO) is optional;
- Step 8 (Choctaw RFI) must aim toward the long side barrier and finish parallel to it. Step 9 (LFO) begins parallel to the long side barrier and finishes toward the long axis, completing the lobe;.
- Steps 10 and 11\* form a lobe which gently curves toward the short side barrier and finishes parallel to the long axis. Step 10 is a three---beat XR---RFO with a three turn on the third beat. It is optional to perform step 11 (LBO for three beats) as a stroke or as a dropped chasse and is skated prior to crossing the long axis. \*In team dance, Steps 10 and 11 are 10a and 10b for the woman;
- Step 12 is a two---beat Choctaw RFI which begins toward the short side barrier and finishes toward the long side barrier. This step is performed before crossing the long axis. Step 13 is a one---beat crossed chasse XB---LFO which passes the long axis;
- Step 14 is a nine---beat run RFI swing rocker to a RBI. The swing is performed on the fourth beat of the step, and the rocker is performed on the seventh beat of the step. The position of the free leg after the execution of the rocker turn is optional. Step 14 aims initially toward the long side barrier, then parallel to it on the swing, and toward the long axis just before the rocker. After the rocker, the step curves away from the long axis and finishes toward the long side barrier;
- Step 15 (LBO for three beats) is skated parallel to the short axis. It is optional to perform this step as a stroke or as a dropped chasse;

- Step 16 is a six---beat Cw RFI---3; the first three beats of the step are performed on a RFI, and the last three beats are performed on a RBO; the three turn is performed on the fourth beat of the step. The step begins toward the long side barrier and finishes away from it;
- Step 17 (XR---LBO for two beats) begins a lobe that opens toward the long axis and returns toward the long side barrier with step 18 (RBI for one beat);
- Step 19, a LBI for three beats, is a wide step, i.e. with the left foot taking the floor about 18 inches (approximately 0.5 meters) from the right foot. This step aims initially toward the long side barrier and curves toward the middle of the short side barrier. Step 20 finishes toward the long axis at the centre of the rink;.
- Steps 21 (XR---LBO), 22 (Mohawk RFO---3), 23 (LBO), and 24 (RFO---swing) form a long lobe that opens toward the centre of the rink, then beginning with step 23 curves toward the short side barrier. It is optional to perform step 23 (LBO) either as a stroke or as a dropped chasse;
- Step 24 is a six---beat Mohawk RFO---swing. The step is performed as follows:
  - on the first beat: Mohawk RFO;
  - on the fourth beat: forward swing of the free leg.

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

- Accuracy of timing, step technique, and the prescribed pattern;
- Accuracy of timing of steps 1, 2 and 3;
- Timing of step 3: three beats total; two beats on an outside edge, one beat on an inside edge;
- Depth of edge on step 4 allowing the correct aim for the angular takeoff of step 5 towards the long axis;
- Proper execution of the open Mohawk, step 6 (RBI), placed next to the instep of step 5 (LFI);.
- Step 8 aimed towards the long side barrier;
- Step 10 and 11 descending directly towards the short side barrier and finishing parallel to the long axis;
- Correct timing of steps 12 (2 beats) RFI and 13 (one beat) Xch LFO;
- Edge quality and correct aim toward the long axis for step 14 run RFI Swing Rocker. Turn must be executed on deep inside edge before and after the turn, with no apparent flattening or change of edge;
- Step 15 aimed directly to the long side barrier;
- Step 16 (Choctaw RFI---3) aimed toward the long side barrier, with the three turn aiming parallel to it on beat 4 of the step. The step finishes away from the long side barrier;
- Step 19 is a wide step and should be placed approximately 18 inches from the previous step;
- Correct aim for step 21 towards the centre of the rink;
- Proper curvature and execution of steps 21, 22, and 23 with no obvious flattening of the arc.

## **WESTMINSTER WALTZ (SOLO) – KEY POINTS**

### **SECTION 1: Attention Points**

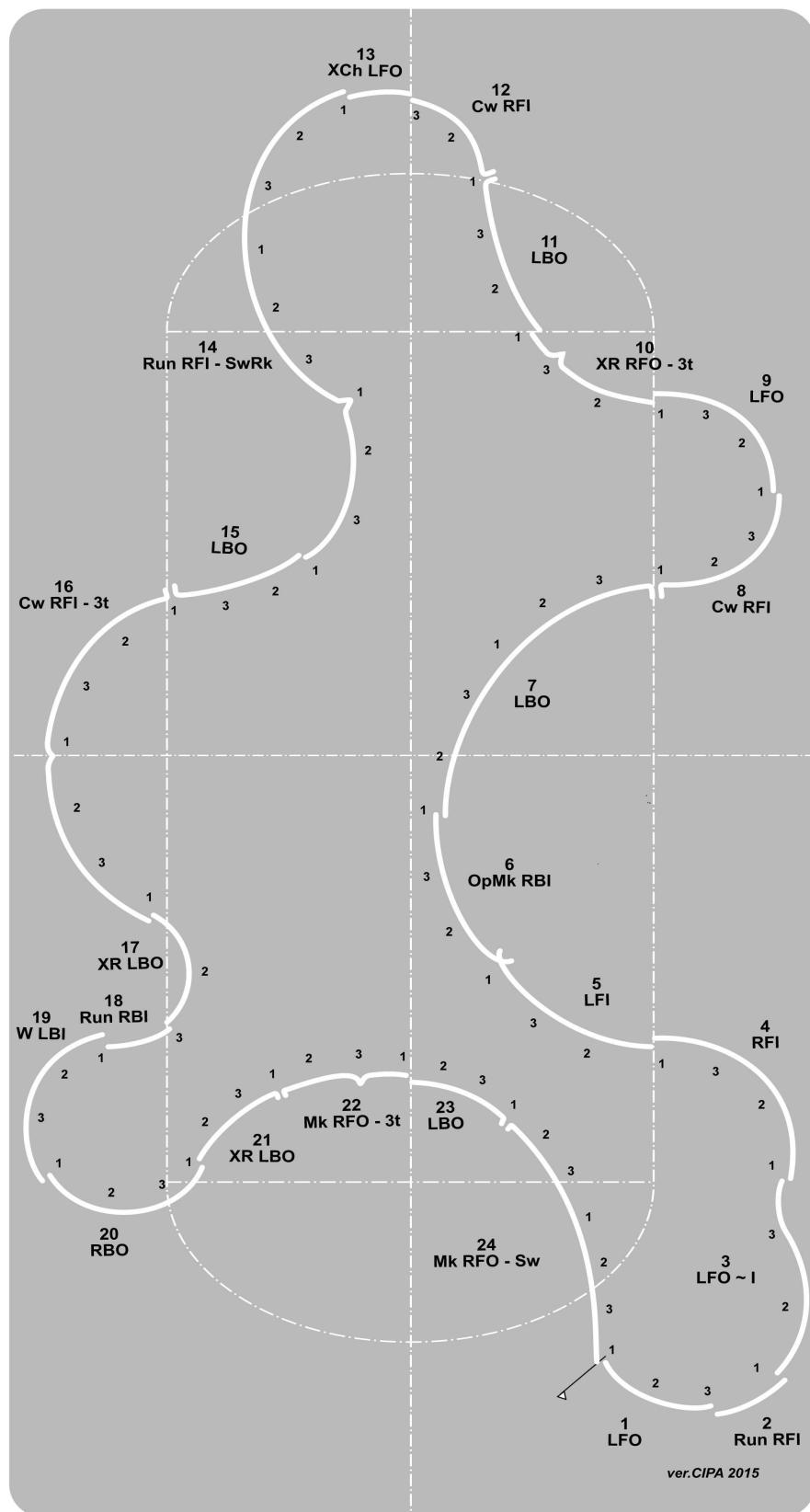
1. STEPS 1, 2 and 3: accuracy of timing of all three steps (step 1 is two beats, step 2 is one beat and step 3 is 3 beats). Step 3 is an outside edge for two beats with a change of edge to inside on beat 3 of the step;
2. STEP 4: RFI for three beats; must be stepped as a clear inside edge that is maintained throughout, and aimed toward the centre of the rink;
3. STEPS 5 (LFI) and 6 (Mk---RBI): proper execution of the Open Mohawk, aimed toward the long axis and done on strong edges, with Step 6 placed close to the instep of the left foot;
4. STEPS 7 (LBO) and 8 (Cw---RFI): proper execution of the Choctaw, keeping the correct edges before/after the turn, with no deviation from the LBO before executing the Choctaw
5. STEP 10 (XR---RFO---3): proper execution of the cross---roll and 3 turn, keeping the correct edge before/after the turn.

### **SECTION 2: Attention Points**

1. STEPS 12 (Cw---RFI) and 13 (Xch---LFO): proper execution of the Choctaw, keeping the correct edge before/after the turn, followed by a crossed---chasse done with feet parallel and close together, immediately returning to the “and” position, executed on the correct edge. Proper timing of step 12 Cw---RFI (two beats) and step 13 Xch LFO (1 beat);
2. STEP 14 (run RFI---Sw RK): proper execution of the Swing Rocker turn, skated on a strong edge throughout the turn, with no deviation from the inside edge before or after the turn. The aim of the cusp of the turn should be towards the long axis;
3. STEP 15 (LBO) and 16 (Cw---RFI---3): proper execution of the Choctaw and 3 turn, keeping correct edges before/after the turns. Pay attention to the proper timing of the three turn, which should be executed on beat 4 of the step;
4. STEP 19: should be stepped wide (approximately 18 inches or 0.5 meters from the previous step);
5. STEPS 21 (XR---LBO), 22 (Mk---RFO---3), 23 (LBO), 24 (Mk---RFO---Sw): proper execution of the Mohawks and 3 Turn. This lobe should be skated on a curve, with continuing, flowing waltz movement and no obvious flattening or sub curvature of the arc. Step 24 must be skated on an outside edge for 6 beats.

**WESTMINSTER WALTZ - SOLO (138 bpm)**

No.	SKATER's STEP	BEATS of MUSIC
<b>1st SECTION</b>		
1	LFO	2
2	Run RFI	1
3	LFO/I	2+1
4	RFI	3
5	LFI	3
6	OpMk RBI	3
7	LBO *	6
8	Cw RFI	3
9	LFO	3
10	XR RFO---3t	2+1
11	** LBO	3
<b>2nd SECTION</b>		
12	Cw RFI	2
13	XCh LFO	1
14	Run RFI---SwRk *	3+3+3
15	** LBO	3
16	Cw RFI---3t	3+3
17	XR LBO	2
18	Run RBI	1
19	W LBI	3
20	RBO	3
21	XR LBO	3
22	Mk RFO---3t	2+1
23	** LBO	3
24	Mk RFO---Sw	3+3
* free leg free movement		
** could be a Stroke or a Dropped Chasse		



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## **GLOSSARY OF SKATING TERMS**

**ACCENT:** A musical term, the emphasised beats of a musical rendition.

**ADVANCED MOVEMENT:** An edge involving a one foot turn.

**AIM:** The starting direction of a step or sequence of steps on the same lobe.

**AND POSITION:** A parallel relation of the free foot to the tracing foot through which or from which the free foot, passes while stroking.

**ANGULAR:** When the employed skate takes the floor on an arc or flat divergent to the arc or flat being skated.

**ARABESQUE:** A movement in which the body is arched strongly in a continuous line from the head through free foot, while gliding on any edge or flat.

**ARC:** The circumference or portion of the circumference of a circle.

**ARCH:** A position of the body in which the spine is tensed backwards.

**ARTISTIC IMPRESSION:** The way or style in which a skater executes the movements of a free skating, pairs, Original dance or free dance program. The grade given for the execution of a dance or free skating program.

**ASSISTED JUMP:** In dance skating, a jump in which the partner gives passive assistance in a non-supportive role. In this action, there is one continuous ascending and descending movement.

**AXIS:** In dance skating, the angle at which steps cross the baseline; also the baseline of rotation for turns. See also: Continuous axis. In figure skating, imaginary lines of symmetry. See also: Long axis, Transverse axis. In free skating, the baseline of rotation for a spin or jump.

**BACKWARD:** A direction of travel in which the tracing of the employed skate is led by the heel.

**BALLROOM STEPS:** Steps executed in Closed position (Tango Delanco) where partners rotate going from backward to forward and vice versa directly on the outside edge.

**BAR:** The apparent count of a single musical unit as employed by the skater in timing a dance. The bar is usually commenced with an accented beat.

**BARRIER:** The perimeter of the skating surface.

**BARRIER LOBE:** Any lobe belonging on the barrier side of a dance baseline.

**BASELINE:** A real or imaginary line of reference. A POSTURE baseline refers to the imaginary line from the centre of the skating foot through the hip and shoulder line. A TEAM baseline is an imaginary line forming the axis around which the members of a team skate. A DANCE baseline is an imaginary line on the skating surface, around which the steps of a dance are patterned, and which separates the centre and barrier lobes.

**BEAT:** A regular throb or pulse of the music.

**BORDER DANCE:** A dance whose steps have no required location on the skating surface, skated so that the movement of the team changes the location of the steps on the skating surface.

**BRACKET:** A one foot turn from a forward edge to an opposite backward edge (or vice versa) with rotation in a direction contrary to the initial edge.

**CARRIAGE:** The manner in which the body is held while skating.

**CARRIED LIFT:** In dance skating, a lift which exceeds the permitted number of measures of music (four (4) measures of Waltz music –  $\frac{3}{4}$ ; or two (2) measures of other music – 4/4, 6/8 etc.).

**CENTRE:** The centre line of the rink, or the centre of the circle of which the tracing curve is an arc.

**CENTRE LOBE:** In dance, any lobe belonging on the centre side of a dance baseline.

**CHANGE OF EDGE:** A change of curve from outside to inside (or vice versa) on the employed skate, done without a change of direction.

**CHASSE:** A step which does not pass the old tracing foot. The modern completed chasse does not involve or permit a trailing position of the unemployed foot. In previous times, the Chasse was originally intended to be distinguished from a progressive by the body action involved, the Chasse to correspond to the close or paused steps of ballroom dancing. The five types of chasse are:

- a) CROSSED – a Chasse during the execution of which the new tracing foot crosses the old;
- b) DROPPED – a Chasse during the execution of which the new free foot is moved against or into the line of travel.
- c) SWING DROPPED – A dropped Chasse where the free foot moves past the employed foot to the leading position before becoming the employed foot and at the AND position.
- d) IN LINE – a Chasse for the execution of which the new tracing foot takes the surface in line with the old.
- e) RAISED – a Chasse during the execution of which the new free foot is raised vertically from the skating surface.

**CLOSED:** apposition of the free leg in front of the body after a turn; hip rotation of the free leg inward; a face to face positioning of partners; a method of scoring in which the judges grades are tabulated by the scoring officials without prior public display or announcement of grades or placement ordinals: a competition requiring prior qualification.

**CONTINUOUS AXIS:** In dance skating, an imaginary continuous line running around the skating surface, in relation to which the correct lobes (or flats) of a border dance are placed. In patterns with straightaways, this portion of the continuous axis would have two straight longitudinal references parallel to each other, which are connected at the ends with a semi-circular reference.

**CORNER STEPS:** The steps of a dance which are to be skated only on the corners of the skating surface.

**COUNT:** In music, the numerical reference to the beats of each measure of music. In skating, the numerical reference to the employed beats as applied to a type of music which may involve one or more musical measures to provide a skating measure, and which may or may not agree with the musicians count.

**COUNTER:** A one- foot turn without a change of edge, with the rotation counter to the direction of the initial edge.

**CROSSED FOOT:** The foot to be employed moved across the old in such a manner that the next step will be made past the in-line position.

**CROSS PULL:** A primary source of momentum in which the free foot is pulled or forced across the tracing foot

**CUSP:** The point of the intersection of, and the two small curves, comprising the deviation from the arc. The point of any one foot turn.

**DIAGRAM:**

- a) a drawn or printed pattern
- b) the official print of a dance or figure

**DIRECTION:**

- a) OF EDGE – Clockwise or counter clockwise progression of a curve
- b) OF ROTATION – Turning of the body in a clockwise or counter clockwise direction
- c) OF SKATE – forward or backward progression of the skate
- d) OF TRAVEL – The general direction of a skater or team, either clockwise or counter clockwise around the skating surface.
- e) OF TURN – Clockwise or counter clockwise rotation during a turn.
- f) FORWARD – Attitude of the body facing toward the direction of travel
- g) BACKWARD – Attitude of the body facing away from the direction of travel.

**DRAW:** In dance skating, movement of the free leg in preparation for a turn or steps not permitting swings. Applies and is used only on steps or four beats or longer during which a rotation or preparation for a turn must be made.

**DRAWING PROCEDURE:** The method by which the skating order of the contestants is to be determined, as prescribed by rule.

**DROPPED**

- a) Not held longer than one beat of the music. (See Choctaw, Mohawk, Three and Three turn for specific classifications)
- b) Free leg moved against the line of travel into a leading position (See chasse)

**EDGE:** A curve traced by the employed skate. A hooked edge is an abruptly-deepened curve.

**EMPLOYED:** In use, the tracing skate:

- a) EMPLOYED FOOT – The foot over the employed skate, or to which the employed skate is attached.
- b) EMPLOYED LEG – The leg of the employed foot
- c) EMPLOYED SKATE – The skate in contact with the skating surface, or, if both feet are on the surface, the skate which carries the weight of the body.

**EVENT:** Any part of a contest; that is, elimination, semi-final, final or any subdivision in the skating of a contest, but not the performance of each individual entry.

**FALL:**

- a) The lowering of the body by tracing knee and ankle action, as applied in rise and fall.
- b) The complete loss of balance involving body contact with the skating surface or part of the body touching the skating surface in order to prevent complete loss of balance.

**FALSE LEAN:** A lean without a posture baseline (see Lean).

**FLAT:** A straight tracing, not on an edge or curve.

**FLIGHT:** In dance skating, the skating of two, three or four teams at the same time in an event. Groupings of contestant teams in a dance contest.

**FOOTWORK:** Specialised intricate steps used as interpretive ingredients in a programme.

- a) ADVANCED – Footwork using one foot turns as an ingredient
- b) SECANDARY – Footwork using two foot turns as an ingredient.
- c) PRIMARY – Footwork not using turns as an ingredient.

**FORCED EDGE:** Tracing made with the weight outside the arc, or with the ankle dropped.

**FORM:** posture, carriage and movement

**FORWARD:** The tracing foot moving in the direction of the toe.

**FREE:** Not in use. Not in contact with the skating surface, unemployed. The foot not employed or tracing on the skating surface. Term is also used to refer to parts of the body on the same side as the free foot.

**GLIDE:** An uninterrupted flowing motion.

**GRADE:** The numerical value assigned to an individual competition requirement by an individual judge.

**GRIP:** The method of hand contact in the various dance hold positions.

**HELD:** A step held for longer than one beat of music.

**HITCHING:** An incorrect movement of the employed skate which involves skidding the leading wheels in order to assist a take-off, execute a turn, or conform to a designated pattern.

**HOLD:** The relationship of man and woman to each other in partnership without regard to method of hand contact.

**INCOMPLETE:** A dance or a figure in which the skater or team does not complete all the prescribed elements.

**INDIVIDUAL SCORE:** The grade assigned by a judge to an individual requirement of the competition, i.e. to each dance, each figure, Technical Merit or Artistic Impression.

**INSIDE EDGE:** A curve where in the inside of the employed foot is toward the centre of the arc being skated.

**INTERNATIONAL STYLE:** Expression within the system prescribed and accepted as standard.

**INTERPRETATION:** A display of understanding of the music used by the skater.

**ITEM:** A single movement of a program.

**JUDGE:** An official commissioned to determine the value of a skater's performance, or to assign an order of placement to contestants in a contest.

**JUMP:** A movement which carries the entire body and skate off the skating surface.

**LEADING:**

- a) In the direction to be traced.
- b) In position to control or having control of the movement being executed. Applies only to team skating.
- c) The act of controlling the movement being executed.

**LEADING PARTNER:** The member of a team in position to control the movement skated.

**LEAN:** The inclination of the body to either side of the vertical.

- a) False – a lean without a proper baseline.
- b) True – a lean with a posture baseline

**LIFT:** In dance skating, an action whereby the woman is elevated to a higher level (her waist not higher than the man's shoulder), sustained, and set down, with the impetus of the lift provided mainly by the man remaining on the skating surface.

**LINK STEPS:** steps used to connect items of a program (see also footwork)

**LOBE:** In dance skating, any step or sequences of steps on one side of the continuous axis, approximating a semi-circle in shape. A curved portion of a dance pattern beginning and ending at the baseline. A) BARRIER – any lobe belonging to the barrier side of the baseline. B) CENTRE – any lobe belonging to the centre side of the baseline.

**LONG AXIS:** In figure skating, an imaginary straight line which passes through the centres of the figure circles. In dance skating, an imaginary line which bisects the length of the skating surface.

**LOOP:** An edge which spirals in, half circles around, and spirals out across itself. In figure skating, a consecutive pair of matched spirals centred on the long axis of a circle. In free skating, a jump starting and landing on the same edge, without toe assist on take off, with rotation in the direction of the edge.

**LUNGING:** An incorrect movement wherein the upper part of the body is thrown forward in an effort to increase momentum.

**MARK:** The total of grades given by a judge to a skater or team in an event.

**MAXIMUM:**

- a) GRADE – the highest grade or mark a skater may receive from any one judge
- b) TIME – the greatest amount of elapsed time which may be utilized by a skater in a performance of a program. The longest time a judge is allowed to observe a skater in the performance of a program.

**METRONOME:** A mechanical device employed by a musician which produces a regular pulse or beats to assist him in maintaining a constant rhythm. In skating, the setting of such a device indicating the number of beats per minute.

**MINIMUM:**

- a) GRADE – The lowest grade or mark a skater may receive from any one judge and still pass a test.
- b) TIME – The least amount of elapsed time which may be utilized by a skater or team to receive any credit for a program.

**OFFICIAL:** Bearing approval or authority. Any person commissioned to administer, execute, or apply rules and regulations.

**OPEN:** The carriage of the free leg behind the body with the knee and leg rotated outward.

**OPTIONAL:** Permitted but not required. Subject to choice.

**OPENING STEPS:** In dance skating, the preliminary edges or flats used to gain or build momentum for the execution of the required edges or flats of a dance.

**ORDINAL:** A number indicating an individual judge's placement of a contestant.

**OUTSIDE EDGE:** A curve wherein the outside of the employed foot is towards the centre of the curve being skated.

**PARALLEL:**

- a) POSITION – relationship of partners wherein hips and shoulders are parallel to each other.
- b) TAKE OFF – both feet directly alongside each other and on the same arc at the same instant of weight transfer.

**PATTERN:** A course of travel. In dance skating, the prescribed relationship of the steps of a dance to a dance baseline.

**PHRASE:** A short musical expression or group of measures. The number of measures to each phrase varies with the type of music.

**PIGEON TOE:** A skating movement in which the toe of the free foot is rotated inward toward the skating foot.

**PLACEMENT:**

- a) In competition, the rank achieved by a contestant or team.
- b) In figure skating, the location of turns and take-offs of a specific figure.

**PLACING:** Any step which takes the floor without a gliding motion. A chopped stroke.

**PLANING:** A system of body inclination employing horizontal and parallel alignment of the head, shoulders and hips.

**POSITION:**

- a) The relation of the members of the body to the torso.
- b) The relation of the partners to each other
- c) AND – a parallel relationships of the free foot to the employed foot through which or from which the free foot passes while stroking.

**POSTURE:** Body position used by a skater. Position which will create a vertical baseline through the body.

**PRIMARY MOVEMENT:** An edge or combination of edges not involving a turn.

**PROFICIENCY TEST:** A group of dances , school figures, or free skating items intended to classify the level of development of an individual skater.

**PROGRAM:** The presentation by a skater or team of any organised system of skating movements, either original or standardised.

**PROGRESSIVE:** A step which passes the old skating foot.

- a) CROSSED – A progressive in which the new skating foot crosses the old.
- b) IN LINE – A progressive for which the new tracing foot steps in line with the old. (see also RUN)

**PROGRESSION:** Movement of a skater or skates on the surface from one location to another in a continuous manner.

**PURE EDGE:** An arc of a given circle. An edge without variation in the degree of curvature.

**RECORDING:** In music, a musical composition reduced to some medium for reproduction over a sound system. In scoring, the act of reducing judge's grades to score sheets or cards, including tabulation and completion of records.

**REFEREE:** A commissioned official appointed by the director of a contest to discharge the duties as required and prescribed for the contests to be skated.

**RHYTHM:** In music, the regularly repeated long and short, as well as strong and offbeat notes which give a type of music its own individual character. In skating, the movement of the skaters body in harmony with the music, or in harmonious relation with the movement being skated.

**RISE:** The raising of the body by action of the employed leg or knee.

**RISE AND FALL:** An interpretive raising and lowering of the body to impart rhythm and flow to a dance or program.

**ROCK BACK:** The transference of body weight from the leading skate to the trailing skate without a change of speed.

**ROCKER:** A one foot turn from a forward edge to a similar backward edge, or vice versa, with the rotation continuous with the initial edge, and the cusp within the original circle.

**ROCKOVER:**

- a) A preparatory body weight shift from one side of the skate to the other to permit a parallel relationship of the skaters at the point of take off, necessary when moving from an edge on one foot to a similar edge on the other foot.
- b) A preparatory change of lean to permit a graceful transition from one lobe to the next lobe.

**ROLL:**

- a) REGULAR – a natural movement of the skates and the body from one edge to a similar edge.
- b) CROSS – a stroke from one edge to a similar edge with the free leg moved across the employed leg before the stroke.
- c) IRREGULAR – a change of edge at the beginning of a stroke wherein the initial edge is held for less than one beat of music.

**ROTATION:** A circular motion of the torso in a horizontal plane. A movement of the torso around the posture baseline.

- a) CONCENTRIC – rotation of partners at the same time around the same team posture baseline, rotation of partners at the same time on the same arc.
- b) NON-CONCENTRIC- rotation of one partner while the other continues in the initial direction. Rotation of both partners at the time when each member of the team turns on a diverging arc.

**RUN:** A movement in which the free foot, during the period of becoming the skating foot, passes the original skating foot, thus bringing the new free foot off of the skating surface, trailing the new skating foot. Also called a PROGRESSIVE.

**SCISSORS:** A primary source of momentum employing side pressure movement of both skates on the surface while skates are parting, and pull of both skates on the surface while skates are closing.

**SCORE:** The total of the grades given a skater by an individual judge for the requirements of a competition. Same as mark.

**SCORER:** An official who records the grades of the contestants as given by the judges onto official score sheets for tabulation.

**SECONDARY MOVEMENT:** A combination of edges involving a two foot turn.

**SEQUENCE:** A related series of steps or turns.

**SHORT AXIS:** See transverse axis.

**SIDE PRESSURE:** A primary source of momentum employing pressure against the side of the skate which is becoming unemployed, or, in the case of Scissors movements, employing pressure against the sides of both skates at the same time. The term "side push" is often used to mean side pressure.

**SKATING ORDER:** The sequence in which the contestants are to perform the required parts of the contest.

**SLIDE:** In dance skating, a step wherein the free foot (four wheels) is kept on the skating surface and moved to a leading position.

**SPIRAL:** A curve which constantly approaches or recedes from the centre around which it revolves.

**SPLIT:** In dance, a forward or backward movement with both employed skates on the surface. It can be accomplished in one of two ways: with all eight wheels on the surface, or with the leading wheels of the leading skate and trailing wheels of the trailing skate raised from the surface.

**STANCE:** A stationary position preceding a start.

**START:** In dance or figure skating, the beginning of a movement from a stationary position.

**STARTING STEPS:** See opening steps.

**STEERING:** An unnatural movement or positioning of any part of the body to control the direction or path of the employed skate.

**STEP:** The transference of body weight from one foot to another.

**STRAIGHTAWAY:** The area of the skating surface permitting the greatest linear dimension parallel to a barrier. The skating area of the greatest length.

**STROKE:** A step executed so as to impart momentum.

- a) CHOPPED – A stroke for which the new skating foot is placed on the skating surface without a gliding motion. A placed step.
- b) FULL – a stroke employing a gliding motion of the new tracing skate.

**STYLE:** The individual expression of the skater or team. The International style is an expression within the system prescribed and accepted as standard.

**SUB CURVE:** An unintentional deviation from the arc required.

**SUM:** The total of the individual scores given by a single judge to a contestant or team.

**SUPERIMPOSITION:** In dance and figure skating, successive, invisible tracings upon an original tracing.

**SWING:** In dance skating, a stroke in which the free foot leaves the floor trailing, is swung in the direction of travel to an extended position and then returned to the skating foot in preparation for the next step. A controlled movement of the free leg from trailing to leading position or vice versa. Strictly defined for skating purposes, a swing of the free leg should be from a trailing position to the leading position (or vice versa) with both positions matched as to height from the skating surface, relation to the body and relation to the employed skate.

**TABULATION:** The act or result of processing the judges marks in an event or contest, and thereby determining the order of placement of the contestants. Also called calculating.

**TABULATOR:** Also called calculator. An official whose duty it is to process the judges' marks in an event of a contest, and thereby determine the order of placement of the contestants or teams.

**TAKE OFF:** The beginning of a new edge or flat from another edge or flat.

- a) correct – a take-off employing a smooth transition from one foot to the other without placing, hitching, jumping or any other stiff, unnatural movement. A clean take-off.
- b) TWO FOOT – an incorrect movement during which the skater rides both skates for a noticeable distance.
- c) TOE STOP – an incorrect movement where the toe stop is used to help impart momentum
- d) INITIAL – a Strike off

**TECHNICAL MERIT:**

- a) The actual items or ingredients performed by a skater or team in a free skating, original set-pattern, or free dance programme.
- b) The actual grade given by a judge for the items which constitute such a program.

**TEMPO:** In music, the pace and speed of a musical composition. In skating, the number of counts per minute. Specifically for skate dancing measure or bars per minute and number of beats per measure or bar.

**THREE:** A one -foot turn from a forward edge to an opposite backward edge or vice versa, with the rotation in the direction of the initial edge, and with the cusp inside the circle.

- a) DROPPED – a three turn the concluding edge of which is held for less than one beat of music, with the next step stroked on the next succeeding beat of music.
- b) HELD – a three turn the concluding edge of which is held for more than one beat of music.

**THRUST:** A lunge with both feet together on the floor ; one knee is very bent and pushed forward ,the other leg is stretched back WITH THE TWO INSIDE WHEELS ON THE SKATING SURFACE.(Castel March - step No. 28b)

**THRUSTING FOOT:** The old tracing foot on which pressure is exerted to produce momentum during take-off.

**TIME:** The time indicated by the stop watches and recorded by the appropriate official. In dance and free skating, the elapsed time used by a skater or team. See Maximum and Minimum.

**TIMING:** The relationship between the accent of the music and the steps skated.

**TOE POINT:** In dance skating, a required contact with the skating surface of the toe roller or rollers of the unemployed skate. A FRONT TOE POINT is accomplished with the outside front roller in front of the body without regard to direction of travel. A BACK TOE POINT is accomplished with the inside front roller behind the body without any regard to the direction of travel.

**TRACE:** The real or imaginary mark showing the path of the employed skate.

**TRACING:** employed, in use a) FOOT – the employed foot. b) KNEE – the knee of the employed foot. c) SKATE – the skate on the surface. The employed skate.

**TRACKING:** The superimposition of tracings of partners.

**TRANSITION:** A change from one edge to another, a change from one circle to another, a take-off.

**TRANSVERSE AXIS:** In dance skating, an imaginary line which bisects the width of the skating surface.

**TURN:** A change of direction of skate or skates.

- a) ONE FOOT – A turn without a change of feet. See Bracket, Counter, Rocker and Three.
- b) TWO FOOT TURN – a turn produced with both feet by changing from one foot to another. See Choctaw and Mohawk.
- c) OPEN – a turn with the free leg behind the body after the turn. See Choctaw and Mohawk.
- d) CLOSED – a turn with the free leg in front of the body after the turn. See Choctaw and Mohawk.
- e) HELD – a turn of which the concluding edge is held longer than one beat of music. See Choctaw, Mohawk and Three.
- f) DROPPED – a turn of which the concluding edge is held less than one beat of music, with the next succeeding step occurring on the first beat of the music after the turn. See Choctaw , Mohawk and Three
- g) PULLED – An incorrect movement wherein the skater uses some part of his body to increase the momentum of the tracing skate during the execution of a one-foot turn.

**TWIZZLE:** A complete revolution one-foot turn comprising, in one movement, a short counter followed by a half back three turn.

**TWIZZLE - TANGO DELANCO:** A complete revolution one-foot turn comprising, in one movement, a short inside three turn followed by a half back three turn.

**UNITY:** The harmonious performance of identical or compatible skating movements by partners.

**WEAK BEAT:** See beat.

**VIGNA :** A particular Mohawk from an inside edge to a similar inside edge with a counter-rotation of the body. In the Castel March (step No. 10) the step begins from left inside backward to finish right inside forward, turning counter clockwise. The left foot begins a half three turn with the right foot close parallel then the right foot skates a right forward inside.

## GLOSSARY FOR DANCE - FIRS

STEPS	Edges	And---Position	Parallel	
			Angular	
		Wide (W)	Open	
		Stroke (S)	Open	
		Swing (Sw)	Forward (F)	
			Backward (B)	
	Change of Edge	Change of Edge (/)	Forward (F)	
			Backward (B)	
		X---Stroke (XS)	Forward (F)	
			Backward (B)	
		Cross (X)	Forward (F)	
			Backward (B)	
	Roll (R)	Roll (R)	Outside (O)	
			Inside (I)	
		X---Roll (XR)	Forward (F)	
			Backward (B)	
	Set of Steps	Chasse (Ch)	Raised	Forward (F)
			(Parallel)	Backward (B)
			Dropped (D)	Forward (F)
			(Cut---Step)	Backward (B)
			Cross (X)	Forward (F)
				Backward (B)
			"Change---edge" (/)	
		Run (R)	Forward (F)	
			Backward (B)	
			"Change---edge" (/)	
		Slip (Sl)	Slide (Sd)	(On Edge)
			Flat (Ft)	
			Thrust (Tt)	(Stroke on 8wheels)
TURNS	2feet	Mohawk (Mk)	Open (Op)	
			Closed (Cl)	
			Heel to Heel (Hh)	
			Inverted (Iv)	
		Choctaw (Cw)	Open (Op)	
			Closed (Cl)	
			Heel to Heel (Hh)	
			Inverted (Iv)	
	1foot	Ballroom	Hh Mohawk + Iv Mohawk	
		Three (3t)	Outside (O)	Forward (F)

				Backward (B)
		Inside (I)		Forward (F)
				Backward (B)
		Travelling		(Ice twizzles)
		European		Finish with feet in parallel And---Position
		American		Finish with a swing
	Bracket (Bk)	Outside (O)		Forward (F)
				Backward (B)
		Inside (I)		Forward (F)
				Backward (B)
	Counter (Ct)	Outside (O)		Forward (F)
				Backward (B)
		Inside (I)		Forward (F)
				Backward (B)
	Rocker (Rk)	Outside (O)		Forward (F)
				Backward (B)
		Inside (I)		Forward (F)
				Backward (B)
	Loop (Lp)	Outside (O)		Forward (F)
				Backward (B)
		Inside (I)		Forward (F)
				Backward (B)
	Twizzle (Tw)	Outside (O)		
		Inside (I)		
HOLDS	Dance Positions	Foxtrot (OPEN)	Regular	(Leading stretch arm)
		Hand---in---Hand	Side by Side	
			Face to Face	
		Kilian (SIDE)	Regular	(Man R to Woman L)
			Reverse	(Woman R to Man L)
			Cross	(Man R to Woman L)
			Cross Reverse	(Woman R to Man L)
		Tandem	Regular	(Tracings in---line)
		Tango (OUTSIDE)	Regular	(Man R to Woman R)
			Reverse	(Woman L to Man L)
			Partial	(Parallel hips & shoulders)
			Promenade	(Leading bent elbow)
		Waltz (CLOSED)	Regular	(Parallel hips & shoulders)

**The First Step Of The Compulsory Dances Must Always Be Repeated**

<b><u>GLOSSARY FOR DANCE - Updated - CIPA</u></b>		
<b>STEPS</b>	<b>Take-Off</b>	Parallel And-position
		Angular And-position
		Wide(W)
	<b>Stroke (S)</b>	Open
		Forward (F)
		Backward (B)
	<b>Change of Edge (/)</b>	Change of curvature without Changing direction
	<b>X-Stroke (XS)</b>	Forward (F)
		Backward (B)
	<b>Cross (X)</b>	Forward (F)
		Backward (B)
<b>Change of Edge</b>	<b>Roll (R)</b>	Outside (O)
		Inside (I)
		Forward (F)
		Backward (B)
	<b>X-Roll (XR)</b>	
<b>Set of Steps</b>	<b>Ballroom</b>	Hh Mohawk + Iv Mohawk
	<b>Chasse(Ch)</b>	Raised
		(Parallel)

			Dropped (D)
			(Cut-Step)
			Cross (X)
		<b>Run (R)</b>	Forward (F)
			Backward (B)
		<b>Slip (Sl)</b>	Slide(Sd)
			Flat(Ft)
			Thrust (Tt)
			Heel to Heel (Hh)
			Closed (Cl)
			Open (Op)
		<b>Mohawk (Mk)</b>	Inverted (Iv)
			Heel to Heel (Hh)
			Closed (Cl)
			Open (Op)
		<b>Choctaw (Cw)</b>	Inverted (Iv)
			Outside (O) Forward (F)
			Outside (O) Backward (B)
		<b>Three (3t)</b>	Inside (I) Forward (F)
<b>TURNS</b>	<b>1 foot</b>		

			Inside (I) Backward (B)
			Travelling
			European
			American
	<b>Bracket (Bk)</b>		Outside (O) Forward (F)
			Outside (O) Backward (B)
			Inside (I) Forward (F)
			Inside (I) Backward (B)
	<b>Counter (Ct)</b>		Outside (O) Forward (F)
			Outside (O) Backward (B)
			Inside (I) Forward (F)
			Inside (I) Backward (B)
	<b>Rocker (Rk)</b>		Outside (O) Forward (F)
			Outside (O) Backward (B)
			Inside (I) Forward (F)
			Inside (I) Backward (B)
	<b>Loop (Lp)</b>		Outside (O) Forward (F)
			Outside (O) Backward (B)
			Inside (I) Forward (F)
			Inside (I) Backward (B)

HOLDS	Dance	Twizzle (Tw)	Outside (O)
			Inside (I)
			Side by Side
			Face to Face
		Foxtrot (OPEN)	Regular
		Kilian (SIDE)	Regular
			Reverse
			Cross
			Cross Reverse
		Tandem	Regular
ELEMENTS	Dance	Tango (OUTSIDE)	Regular
			Reverse
			Partial
			Promenade
			Waltz (CLOSED)
		Lifts	DLf
			Dance Lift
			StaDLf
			Stationary position
		RtDLf	Rotational

		<b>CbDLf</b>	Combination	
<b>Dance Jumps</b>		<b>Jp</b>	Dance Jumps	
		<b>JpA</b>	Dance Assisted Jumps	
<b>Dance Spins</b>		<b>Sp</b>	Dance Spin	
		<b>HSp</b>	"In hold"Spin	
<b>Separation</b>		//	Maximum of 8seconds and 5 Meters distance (including at Beginning and end of the program, Stops or while skating during the program)	
<b>Step Sequences</b>		<b>PdSq</b>	Pattern Dance Sequence	
		<b>NhSq</b>	"No hold" Step Sequence	
		<b>DhSq</b>	"Dance Hold" Step Sequence	
		<b>StrSq</b>	"Straightline" Step Sequence	
<b>Stop</b>		<b>CcSq</b>	"Circular" Step Sequence	
		<b>RtSq</b>	"Rotational Turns" Sequence	
		<b>Stp</b>	Remaining stationary Movements from 3seconds to a Maximum of 8 seconds	
		<b>StpTd</b>	Touching down the floor (lying down, kneeling, rollover, etc.)	

