

# WALTZ SEQUENCE

SOLO MUSIC: Waltz TEMPO: 120 beats per minute

PATTERN: Set START: Step 1, Count #1  
*By Bill Stratford & Rachael Parkinson-Turner For NZ Artistic Roller Sports Committee 2018*

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 Solo Dance Test.

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 take-offs 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.

Coaches should insist that the candidate is well practiced and fully aware of what is required before presenting a candidate 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. NZ Artistic Roller Sports Committee - 15 April 2018

### **KEY POINTS**

- 1) Step 2 and 3: Correct technical execution of the steps with transitional roll action occurring on the baseline.
- 2) Step 4 and 5: Correct technical execution of the steps with the movement of the free leg occupying two beats of the music and returning to the “And” position on the third beat with correct lean and edges.
- 3) Step 6: RFI edge: Correct technical execution of the step with the skating foot on the inside edge from the beginning to the end of the step.
- 4) Step7: Correct Technical execution of the step on a continuous lobe. Attention to the correct lean, edges and timing

### **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.

# WALTZ SEQUENCE - SOLO

