



**SOLO DANCE
SKATING MANUAL
NZ DOMESTIC EDITION**

Updated December 2019

**Published by
NZ Artistic Roller Sports Committee**

DANCE DIAGRAMS – ALPHABETICAL INDEX

PLEASE REFER TO THE WORLD SKATE DANCE MANUAL FOR DANCES IN RED

<http://www.worldskate.org/artistic/about/regulations/category/262-rule-books.html>

“Official Regulations Artistic Dance and Solo Dance Book 2019”

ACADEMY BLUES	KEATS FOXTROT
ADAMS POLKA	KENT TANGO
"AND" FOXTROT	KILIAN
ARGENTINE TANGO	KINDER WALTZ
ASSOCIATION WALTZ	KLEINER WALTZ
BALANCIAGA	LA VISTA CHA CHA
BEVERLY BLUES	MANCHESTER FOXTROT
BORDER BLUES	MARCH SEQUENCE
BOUNCE BOOGIE	MARYLEE FOXTROT
CANASTA TANGO	MASTERS TANGO
CARLOS TANGO	METROPOLITAN TANGO
CARROLL SWING	MIDNIGHT BLUES
CASINO MARCH	MIRROR WALTZ
CASINO TANGO	MONTEREY TANGO
CHA CHA	OLYMPIC FOXTROT
CHA CHA PATIN	120 WALTZ
CHASE WALTZ	PASO DOBLE
CITY BLUES	PRINCETON POLKA
COLLEGE SWING	PROGRESSIVE TANGO
COLLEGIATE	QUICKSTEP
CORONATION WALTZ	RHYTHM BLUES
DELICADO	ROCKER FOXTROT
DENCH BLUES	SIESTA TANGO
DENVER SHUFFLE	SKATERS MARCH
DOUBLE CROSS WALTZ	SOCIETY BLUES
DUTCH WALTZ	SOUTHLAND SWING
EASY PASO	SPRING BLUES
EUROPEAN WALTZ	STARLIGHT WALTZ
FASCINATION FOXTROT	SWING DANCE
FEDERATION FOXTROT	SWING FOXTROT
FIESTA TANGO	SWING WALTZ
FLIRTATION WALTZ	TANGO DELANCHA
FOURTEEN STEP	TARA TANGO
FOURTEEN STEP PLUS	TEN FOX
GLIDE WALTZ	TERENZI WALTZ
HARRIS TANGO	TUDOR WALTZ
HIGHLAND SCHOTTISCHE	VIENNESE WALTZ
ICELAND TANGO	WALTZ SEQUENCE
IMPERIAL TANGO	WERNER TANGO
IMPERIAL WALTZ	WESTMINSTER WALTZ
ITALIAN FOXTROT	

INTRODUCTION

The committee wishes to thank the contributors to this NZFRS Official NZ Domestic Series Solo 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.

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.

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.

LIMITATIONS

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



GLOSSARY

A	In figure skating, alpha character is used to denote a right foot start.
ACCENT	A musical term, the emphasized beats of a musical rendition.
ADAGIO	A form of team skating incorporating acrobatics, carries, pivots, and other specialized movements not acceptable in competitive pairs skating. Note: Adagio type movements at the end of a lift are not allowed. This means that the man's shoulders or any other part of his body (with the exception of the arms) cannot be used to assist the lady in her landing. The lady's descent cannot be interrupted from the highest point of the lift to the final landing position.
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
ARTISTIC IMPRESSION	The way or style in which a skater executes any movements in a free skating, pairs, solo dance, couple dance and precision.
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.
AXEL	The only jump with a forward take off. Take off from LOF landing on ROB. Clockwise take off is on ROF landing on LOB
AXIS	In dance skating, the angle at which steps crosses 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.
B	In figure skating, a beta character denoting a left foot start.

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 center 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 center and barrier lobes.
BEAT	A regular throb or pulse of the music
BODY MOVEMENTS	The choreographic movements of the arms, bust, head, free leg, must clearly affect the balance of the skater/s.
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	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 (4 measures of Waltz music - 3/4; or two (2) measures of other music - 4/4, 6/8, etc.).
CENTER	The centerline of the rink, the center of the circle, which the tracing curve, is an arc
CENTER LOBE	In dance, any lobe belonging on the center 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 that does not pass the old tracing foot. Completed chasse does not involve or permit a trailing position of the unemployed foot. The Chasse is to correspond to the close or paused steps of ballroom dancing. The five type of Chasse are: a) CROSSED a Chasse for 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 at the AND position; d) INLINE 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

CHOCTAW	CHOCTAW A two-foot turn from a forward edge to the opposite backward edge (or vice versa). The four types of Choctaw are: a) CLOSED, executed with the free leg in front of the body after the turn. In this type of turn the free foot, upon becoming employed, strokes past the other foot, which moves the leg into a closed position. b) OPEN, a Choctaw with the free leg in front of the body turn. Both back to forward and forward to back turns of this type are in use. In the forward to back variety, the turn is executed heel to heel, with the new free foot moving into the line of travel as the old free foot takes the floor. In the back to forward variety, the turn is executed from behind the heel, with the free leg trailing after the turn. In either variety, the new free foot, knee, and leg are rotated outward as the turn is made, with the leg moving into the open position; c) DROPPED, executed either open or closed, where the second, or turn edge, is not held longer than one beat; d) HELD, executed either open or closed, where the second, or turn stroke, is held longer than one beat of music: (i.e. A turn where the feet are crossed in front or behind and the tracings do not cross each other.)
CHOREOGRAPHIC FOOTWORK SEQUENCE	The sequence is free. The skaters must demonstrate the ability to skate on the music and to interpret the music using technical elements such as: steps, turns, arabesque, pivot, Ina Bauer, spread eagles, (not declared) one rotation jumps, quick spins. It will have a set value of 2.0 (in free skating) or 3.0 (in solo dance). The technical panel will call the element and judges will give their QOE. The sequence must start from a standing position and must take the whole rink (depending on the rules set).
CLOSED	A position 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.
CLUSTER	Sequence of at least three (3) different turns executed on one foot. Change of edge is allowed after the 3rd turn if a skater chooses to perform a cluster with more than three (3) turns.
COMBINATION JUMP	In free skating, a series of two or more jumps where the landing edge of the first jump is the take-off edge for the second jump, etc.
COMPONENTS	Skating Skills, Transitions, Performance, Choreography CONTACT SKATING in pairs, movements executed while partners remain in contact with each other.
CONTACT SKATING	In pairs, movements executed while partners remain in contact with each other.
CONTENTS LIST	The list of items in a program, prepared in advance and provided by the skater.
CONTENTS OF PROGRAM	See Technical Merit
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 or international 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 type 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 musician's 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 two small curves comprising the deviation from the arc and the point of intersection of any one-foot turn. The point of any one-foot turn
DANCE HOLDS	<p>Method of body contact between man and woman partners of a dance team. Basic holds as listed for each dance must be adhered to, with changes made on the required step. The method of change will be left to the discretion of the skaters, provided one hand remains in contact throughout. Holds are firm but not stiff, and the man should have close hold and have control over his partner at all times (See Leading Partner). The hold is defined by the placement of the man's right arm/hand with respect to the woman (or by the man's left arm/hand for Reverse Kilian position).</p> <p>a) CLOSED or WALTZ (A) - Partners face each other directly, one skating forward while the other skates backwards. The man's right hand is placed firmly against his partner's back at her shoulder blade with elbow raised and bent sufficiently to hold her close. The woman's left hand is placed against the man's right shoulder with her arm resting comfortably on his, elbow on elbow. The man's left arm and woman's right arm are extended at average shoulder height, with the shoulders parallel.</p> <p>b) KILIAN or SIDE (B) - Partners face in the same direction, woman at the right of the man, man's right shoulder behind the woman's left. Woman's left arm is extended in front across the man's body to his left hand, while his right arm is behind her back. Both right hands are clasped and resting at her waist over the hipbone. This position may also be reversed, with the man at the right of the woman, both left hands clasped and resting at her waist over the left hipbone.</p> <p>c) TANDEM (C) - Skaters positioned directly behind each other, skating identical edges. Hold can be either both hands for both skaters, on woman's waist, or one hand on woman's waist (both skaters) with the other one outstretched.</p> <p>d) FOXTROT or OPEN (D) - Hand and arm positions are similar to those of the Closed position, but the partners turn slightly so that both may skate in the same direction. The man's left hand and woman's right hand lead. This position may also be reversed, with the man on the woman's right side</p> <p>e) REVERSE FOXTROT (E) - Same as the Foxtrot or Open (D), except that the clasped leading hands are reversed, following the couple rather than leading the couple.</p> <p>f) SIDE CLOSED or TANGO (F) - Partners face in the same direction, one skating forward while the other skates backwards. Unlike the Closed (A) position, partners skate hip to hip, the man being either to the right or left (REVERSED F)</p>

	<p>of the woman. g) HAND IN HAND (G) - Partners face in the same direction and are side by side with arms comfortably extended, the man's right hand in his partner's left. The woman is on the right unless otherwise noted.</p> <p>h) CROSSED ARMS (H) - Same as in the Kilian (B) position, except that rather than being on the woman's right hip, the man's right hand is placed in front of the woman and both partners clasp hands close to the woman's torso</p> <p>DIAGRAM a) a drawn or printed pattern. b) the official print of a dance or figure.</p>
DIAGRAM	<p>a) a drawn or printed pattern.</p> <p>b) the official print of a dance or figure.</p>
DIRECTION	<p>a) OF EDGE - clockwise or counterclockwise progression of a curve.</p> <p>b) OF ROTATION - turning of the body in a clockwise/counter clockwise direction.</p> <p>c) OF SKATE - forward or backward progression of the skate.</p> <p>d) OF TRAVEL - the general direction of a skater or team, either clockwise or counterclockwise around the skating surface.</p> <p>e) OF TURN - clockwise or counterclockwise rotation during a turn.</p> <p>f) FORWARD - attitude of the body facing toward the direction of travel.</p> <p>g) BACKWARD - attitude of the body facing away from the direction of travel.</p>
DOUBLE THREE	In figures, two three turns on the same circle on one foot, with the placement of the turns dividing the circles into thirds. Also, two consecutive three turns on the same foot and the same arc.
DOUBLE TRACING	In figures, two three turns on the same circle on one foot, with the placement of the turns dividing the circles into thirds. Also, two consecutive three turns on the same foot and the same arc.
DRAW	In dance skating, movement of the free leg in preparation for a turn or steps. 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	DROPPED a) Not held longer than one beat of 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	EDGE A curve traced by the employed skate. A hooked edge is an abruptly deepened curve. Change of edge is a change of curve from outside to inside or vice-versa on one foot without a change of direction of the skate.
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	The lowering of the body by tracing knee and ankle action as applied in rise and fall. The complete loss of balance involving body contact with the skating surface or any part of the body touching the skating surface in order to prevent a 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	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.
FLIP	Jump that takes off always from a backward inside edge. Skating counterclockwise take off is from the LIB and lands on the ROB. If skater jumps in the opposite direction (clockwise) the take-off will be on the RIB and landing on the LOB. FOOTWORK Specialized intricate steps and turns used as interpretive ingredients in a program.
FOOTWORK TYPES SEQUENCES	<ul style="list-style-type: none"> • Straight line - skated the full length of the floor surface on the long axis • Diagonal - skated as fully corner to corner as possible • Circular - may be skated anticlockwise or clockwise utilizing the full width of the floor surface on the short axis • Serpentine = commences in either direction (clockwise or anticlockwise at the long axis at one end of the floor and progress in three bold curves or in two bold curves S-shaped and ends at the long axis of the opposite end of the rink, the pattern should utilize the full length of the floor.
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. FREE SKATING Individual and original composition of movement and pattern without prescribed routine.

FREESKATING	Individual and original composition of movement and pattern without prescribed routine.
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	HITCHING An incorrect movement of the employed skate that 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 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 a competition, i.e. to each dance, each figure, Technical Merit or Manner of Performance.
INSIDE EDGE	EDGE A curve wherein the inside of the employed foot is toward the center of the arc being skated. INTERNATIONAL STYLE Expression within the system prescribed and accepted as standard.
INTERPRETATION OF THE MUSIC/TIMING	A display of understanding of the music used by the skater. The personal and creative translation of the music to movement. Criteria: effortless movement in time with music, expression of the music's style and character, feeling and rhythm, use of finesse to reflect the nuances of the music, relationship between the partners reflecting the character of the music (pairs, dance).
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	JUMP A movement involving a turn or turns that carries the entire body and skates off of the skating surface. Criteria: Momentum (the speed of the skater immediately before the jump), height (the elevation at the peak of the jump and travel (the distance between take-off and landing). a) HALF - a jump employing 180 degrees of rotation (one half turn in the air). b) SINGLE - a standard or named jump, a jump employing 360 degrees of rotation (a full turn in the air), except in the case of a single axel which rotates 420 degrees in the air c) ONE AND ONE HALF - A jump during which the skater executes one and one half turns in the air. d) DOUBLE - Any single jump with a full turn added. e) TWO AND ONE HALF - Any full jump with one and one a half turns added. f) TRIPLE - any single jump with two rotations added. g) STANDARD - any jump with a generally accepted name. h) SPLIT - any jump during the elevated part of which the legs are extended in a split position. i) STAG - Any jump during the elevated part of which the legs are extended in a split position, with the knee of one leg bent so as to tuck the foot under the

	body. LANDING The concluding and final segment of any jump, leap, or spin. a) EDGE - the edge traced by the landing foot. b) FOOT - the foot of the landing skate. c) POSITION - the form of the body during a landing. d) OUTSIDE - landing skate tracing an outside edge. e) INSIDE - landing skate tracing an inside edge.
LANDING	The concluding and final segment of any jump, leap, or spin . a) EDGE - the edge traced by the landing foot. b) FOOT - the foot of the landing skate. c) POSITION - the form of the body during a landing. d) OUTSIDE - landing skate tracing an outside edge e) INSIDE - landing skate tracing an inside edge
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.
LEAP	A free skating movement not involving a turn that carries the entire body and skate off the skating surface.
LIFT	In pair skating, a movement in which a partner is assisted aloft. In dance skating, an action whereby one partner is elevated to a higher level (the lifted partner's waist not higher than the lifting partner's shoulder), sustained, and set down, with the impetus of the lift provided mainly by the partner remaining on the skating surface.
LINK STEPS	Steps used to connect the items of a program (see also Footwork). LONG AXIS In figure skating, an imaginary straight line which passes through the centers 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 centered on the long axis of a circle. In free skating, a jump starting and landing on the same edge, without toe assist on takeoff, 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. LUTZ A toe-assisted jump with an entrance on a back outside edge (that rocks over to the inner edge on take-off) and lands on the back outside edge of the other foot. LOB(LIB)ROB anticlockwise or ROB(RIB)-LOB clockwise.

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) CENTER - any lobe belonging to the center side of the baseline.
LONG AXIS	In figure skating, an imaginary straight line which passes through the centers 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 centered on the long axis of a circle. In free skating, a jump starting and landing on the same edge, without toe assist on takeoff, 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.
LUTZ	A toe-assisted jump with an entrance on a back outside edge (that rocks over to the inner edge on take-off) and lands on the back outside edge of the other foot. LOB(LIB)ROB anticlockwise or ROB(RIB)-LOB clockwise.
MANNER OF PERFORMANCE	a) The way or style in which a skater executes the movement of a dance or free skating program. b) The grade given for the execution of a dance or free skating program. (See Artistic Impression)
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 that 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 that may be utilized by a skater or team to receive any credit for a program
MOHAWK	A two-foot turn from a forward edge to a similar backward edge, or vice versa. a) CLOSED - a mohawk with the free leg in front of the body after the turn completion. In this type of turn the free foot upon becoming employed strokes past the other foot, which moves with the leg into a closed position. Turns of this type are sometimes referred to as progressive mohawks. b) OPEN - an open mohawk is one in which the free foot is aimed approximately heel to instep (along the inner edge side of the skating foot). Following the weight transference, the position of the new free foot is trailing the heel of the new skating foot. The open free hip after the turn gives this mohawk its name. c) DROPPED - a mohawk, either open or closed, after which the second or turn edge is not to be held longer than one beat. d) HELD - a mohawk, either open or closed, the second turn or stroke of which is held longer than one beat of music.

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 choose.
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 center of the curve being skated.
OVERHEAD LIFT	A lift where the woman is held aloft (above the man's head) by using one or both arms extended above his head in a locked position.
PAIRS SKATING	A free skating event in which a team of a man and a woman perform a series of spins, lifts, jumps, and connecting footwork in unison with a musical selection.
PARAGRAPH FIGURE	A school figure using two circles, which requires the completion of both circles on each take-off. May or may not involve one-foot turns.
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
PATTERN	A course of travel. In dance skating, the prescribed relationship of the steps of a dance to a dance baseline. a) BORDER – Steps of a dance having a prescribed relationship as above without a prescribed location on the skating surface. B) SET – Steps of a dance having a prescribed relationship as above AND with certain steps that are required to be executed at the ends of the skating surface.
PERFORMANCE	The physical, emotional and intellectual involvement of the skater/couple/teams to the intent of the music and choreography. Execution is the quality of movement and precision in delivery. It includes harmony of movements in pairs and dance. Criteria: carriage, clarity of movement, style, personality and individuality, clarity of movements, variety and contrast, projection, unison (pairs, dance), balance in performance, spatial awareness between partners (pairs, dance).
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.
PIVOT	In figure skating: a movement during the change of feet at circle intersections to facilitate the thrust required for sufficient momentum, and still allows the required tight closure of the circle. The trailing wheels of the thrusting skate hold the weight while the skate holds the line into the strike zone. The leading wheels slide until the skate is in a position not quite parallel to the long axis,

	stop, and thrust sharply (but not violently) from the outside of the thrusting skate.
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.
PLANNING	A system of body inclination employing horizontal and parallel alignment of the head, shoulders, and hips to the center of the arc.
PLANNING POSITION	a) The relation of the members of the body to the torso. b) The relation of partners to each other. c) AND - a parallel relationship 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, which will create a vertical baseline through the body.
PROFICIENCY ACHIEVEMENT 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 organized system of skating movements, either original or standardized
PROGRESSIVE	A step that passes the old skating foot. a) CROSSED - a progressive in which the new tracing foot crosses the old. b) IN LINE, a progressive for which the new tracing footsteps 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	EDGE An arc of a given circle. An edge without variation in the degree of curvature. QOE (Quality of the element) Refer to Rollart, the System.
PURE 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 by rule 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 skater's 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 with the cusp inside the original circle.
ROCKOVER	a) A preparatory body weight shift from one side to a flat to the other to permit a parallel relationship of the skates 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 the skating surface, trailing the new skating foot. Also, called a PROGRESSIVE
SALCHOW	A jump that starts on the LIB and land on the ROB. Clockwise the take-off is on the RIB and landing on the LOB.
SCHOOL FIGURE	A prescribed movement symmetrically composed of at least two circles, but not more than three circles, involving primary, or primary and secondary movements, with or without turns. School figures are skated on circles, which have been inscribed on the skating surface in one of three official sizes (see Size).
SCISSORS	A Primary source of momentum employing side pressure movement of both skates on the surface while the skates are parting and pull of both skates on the surface while the skates are closing.
SCORE	The total of the grades given a skater by an individual judge for the requirements of a contest. Same as Mark.
SCORER	An official who records the marks of the contestants as given by the judges onto official score sheets for tabulation.
SEQUENCE	A related series of steps and/or turns.
SERPENTINE FIGURE	A school figure employing three circles, one and one-half circles being executed on each take-off with a change of edge after the first half circle, without turns.
SHADOW SKATING	Skating movements done simultaneously by all partners without contact. Shadow movements are allowed only in pairs skating.

SHOOT THE DUCK	In free skating, a forward or backward movement on any edge or flat with the body bent in sitting position.
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 SIZE In figure skating, the dimension of the circles, measured by diameter, inscribed on the skating surface for use in skating school figures. Official sizes permitted are: Loops - 2.4 meters; all other figures - five or six meters at the skater's option, with five meters being used only for Proficiency Achievement tests.
SKATE LENGTH	In figure skating, the measurement of the skate from axle to axle used to determine the depth of turns, strike zones, etc. Axles are used to determine skate length since it is at that point where the wheel makes contact with the skating surface
SKATING ORDER	The order in which the contestants perform in a contest.
SKATING SKILL	Cleanness, sureness, edge control and flow over the skating floor, the clarity of technique and effortless power to accelerate and vary speed. Use of deep edges, steps and turns; Balance, rhythmic knee action and precision of foot placement; Flow and glide: Multi directional skating; use of one foot skating.
SLIDE	In dance skating, a step wherein the free foot (four wheels) is kept on the surface and moved to a leading position.
SPIN	In free skating, a series of continuous rotations around an axis which passes through a portion of the body. For credit as an item in a free skating test program, a spin must have at least three rotations on each required edge and position. a) TRAVEL - a spin in which the axis moves. b) CENTERED - a spin in which the axis is stationary. c) UPRIGHT - A spin in which the body remains in a standing position. d) SIT - a spin in which the hip is as low as the tracing knee (or lower). e) CAMEL - a spin wherein the body is in a continuous line from head through free foot while remaining parallel to the skating surface. f) LAYBACK or INVERTED CAMEL-a spin in camel position with hips and shoulders front side up g) TOE - a spin on the toe rollers of one skate. h) HEEL - a spin on the heel rollers of one skate. i) CHANGE - a spin that involves a change of feet. j) COMBINATION - a spin wherein a change of edge, foot, position or jumps are executed. k) EDGE - a spin wherein the spinning foot traces an edge. l) TOE STOP - a spin executed on the front rollers and the toe stop of the employed skate. m) CROSS FOOT - A spin with both feet on the surface in crossed position, on outside edges, one backward and one forward. n) FAKED CROSS FOOT - a spin with both feet on the surface in crossed position, but with only one foot employed or with both skates on opposite edges, traveling in the same direction.

	o) TWO FOOT - a spin requiring both feet for execution. A version of this is the HEEL AND TOE, using the heel rollers of one skate and the toe rollers of the other
SPIRAL	a) A curve, which constantly approaches or recedes from the center around which it revolves. b) In free skating, an arabesque movement.
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. In free skating, a jump or leap in which the legs are extended front and back as far as possible. See also Jump.
STAG	Free skating movement. See Jump.
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 Maintaining or transferring body weight from one foot to another and by keeping or changing direction of the skate: mohawk, choctaw, cross rolls, runs, chasses, hops, shuffle, slalom, scissors, toe steps, change of edges. Note: Difficult steps must be executed on one foot. Half rotations or one rotation jumps on one or two feet are not considered a step/turn. Skating forward then turning backward is not a change of direction.
STRAIGHTAWAY	The area of the skating surface permitting the greatest linear dimension parallel to a barrier. The skating area of greatest length.
STRIKE OFF	The starting or initial edge of a school figure
STRIKING FOOT	The new tracing foot taking the floor during a take-off
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. In free skating, expression without requirement. 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	SWING In dance skating, a stroke in which the free foot leaves the floor in a trailing position and 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 judge's marks in an event of a contest, and thereby determining the order of placement of the contestants. Also called Calculating
TABULATOR	Also called a 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. The Chief Tabulator often has the additional duties of checking in the skaters, supervising the drawing of skating order or arrangement of flights and heats, and preparing the official forms for each event.
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. E) The leaving from the floor on any jump or lift.
TECHNICAL MERIT	a) The actual items performed by a skater or team. b) The actual grade given by a judge for the items, which constitute such a program.
TEMPO	TEMPO In music, the pace and speed of a musical composition. In skating, the number of skater's counts per minute.
THOREN	A full rotation jump that connects to others with no technical value. A clockwise rotation starts LOB and land RIB, whilst counterclockwise the take-off ROB and landing on LIB. 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 in which the concluding edge 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 in which the concluding edge is held for more than one beat of music.
THROW JUMP	In pair skating, a movement in which the woman performs a recognized jump, being assisted by her partner in the take-off.
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 n°28b).

THRUSTING FOOT	The old tracing foot on which pressure is exerted to produce momentum during takeoff.
TIME	The time indicated by the stop watches and recording of 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 LOOP	A loop jump with a toe plant. Clockwise rotation starts LOB to LOB and counterclockwise is from ROB to ROB,
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 regard to direction of travel. In free skating, the use of the toe stop of the unemployed skate to assist the take-off and/or landing of a jump as provided in the description and requirements of the jump executed.
TRACING	The real or imaginary mark showing the path of the employed skate. 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.
TRACKING TRANSITION	In Figures: A change from one edge to another; a change from one circle to another; a take-off. In Free skating, Pairs, Dance, Precision, and Show: One or more intricate steps, positions, movements and holds that link all technical elements (jumps and spins). Criteria: variety, difficulty, intricacy, quality including unison in pairs, dance and synchronized skating), balanced of workload between partners in pairs and dance, variation of speed and linking steps with synchronization and variation of changes of direction and hold
TRANSVERSE AXIS	In figure skating, also called a short axis. Imaginary straight lines which cross the long axis at right angles to the point of tangents of the circles. In dance skating, an imaginary line which bisects the width of the skating surface.

TURN	<p>A change of direction of skate or skates.</p> <p>a) ONE FOOT - a turn without a change of feet. Bracket, Counter, Rocker, Three.</p> <p>b) TWO FOOT TURN - a turn produced with both feet by changing from one foot to another. See Choctaw and Mohawk.</p> <p>c) OPEN - a turn with the free leg behind the body after the turn. See Choctaw and Mohawk.</p> <p>d) CLOSED - a turn with the free leg in front of the body after the turn. See Choctaw and Mohawk.</p> <p>e) HELD - a turn of which the concluding edge is held longer than one beat of music. See Choctaw, Mohawk, and Three.</p> <p>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.</p> <p>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.</p> <p>h) JUMPED - an incorrect movement during which more than one wheel of the employed skate leaves the skating surface during the execution of a one-foot turn.</p> <p>i) LOOP - refer to loop.</p> <p>NOTE: Turns must show clear edges before and after the change of direction. Cusps must be clear. Difficult steps and turns are twizzles, brackets, loops, counters, rockers, choctaws. Steps and turns must be executed on one foot. Half rotations or one rotation jumps on one foot or two feet are not considered a turn or a step. Skating forward then turning backward is not a change of direction. In addition, if a turn is jumped, it will not be counted as performed.</p>
TWIZZLE	A complete revolution one-foot turn comprising, in one movement, a short counter followed by a halfback three turn.
TWIZZLE-TANGO DELANCO	A complete revolution one-foot turns comprising, in one movement, a short inside three turn followed by a halfback three turn.
UNITY	The harmonious performance of identical or compatible skating movements by partners
WEAK BEAT	See Beat

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.

GLOSSARY FOR DANCE

STEPS	Edges	And-Position	Parallel	
			Angular	
		Wide (W)	Open	
		Stroke (S)	Open	
		Swing (Sw)	Forward (F)	
			Backward (B)	
	Change of Edge	Change of Edge (I)	Forward (F)	
			Backward (B)	
		X-Stroke (XS)	Forward (F)	
			Backward (B)	
		Cross (X)	Forward (F)	
			Backward (B)	
		Roll (R)	Outside (O)	
			Inside (I)	
		X-Roll (XR)	Forward (F)	
			Backward (B)	
			Raised	Forward (F)

	Set of Steps	Chasse (Ch)	(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 8 wheels
	TURNS	2feet	Mohawk (Mk)	Open (Op)	
				Closed (Cl)	
				Heel to Heel (Hh)	
Ballroom (lv)					
Choctaw (Cw)			Open (Op)		
			Closed (Cl)		
			Heel to Heel (Hh)		
			Inverted (lv)		
Ballroom			Hh Mohawk + lv Mohawk		
		Three (3t)	Outside (O)	Forward (F)	
				Backward (B)	
			Inside (I)	Forward (F)	
				Backward (B)	
			Travelling	(Ice twizzles)	
			European	Finish with feet in paralel And-Position	
	American		Finish with a swing		
	Outside (O)		Forward (F)		
	Backward (B)				

	1foot	Bracket (Bk)	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		
		<u>The first step of the compulsory dances must always be repeated</u>				

ACADEMY BLUES

(Modified For Solo Dance ONLY)

MUSIC: Blues TEMPO: 92 beats per minute

PATTERN: Set 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. Opening steps 24 beats maximum.

DANCE NOTES

- a. Steps 1 through 6 make up the straightaway sequences of this dance.
- b. Steps 7 through 10 comprise one corner sequence. There are two of the 6 beat corner sequences in this dance.
- c. 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.
- d. 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.
- e. A slightly angular aim on step 5 is required for correct edge placement.
- f. 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.
- G, 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 centerline 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

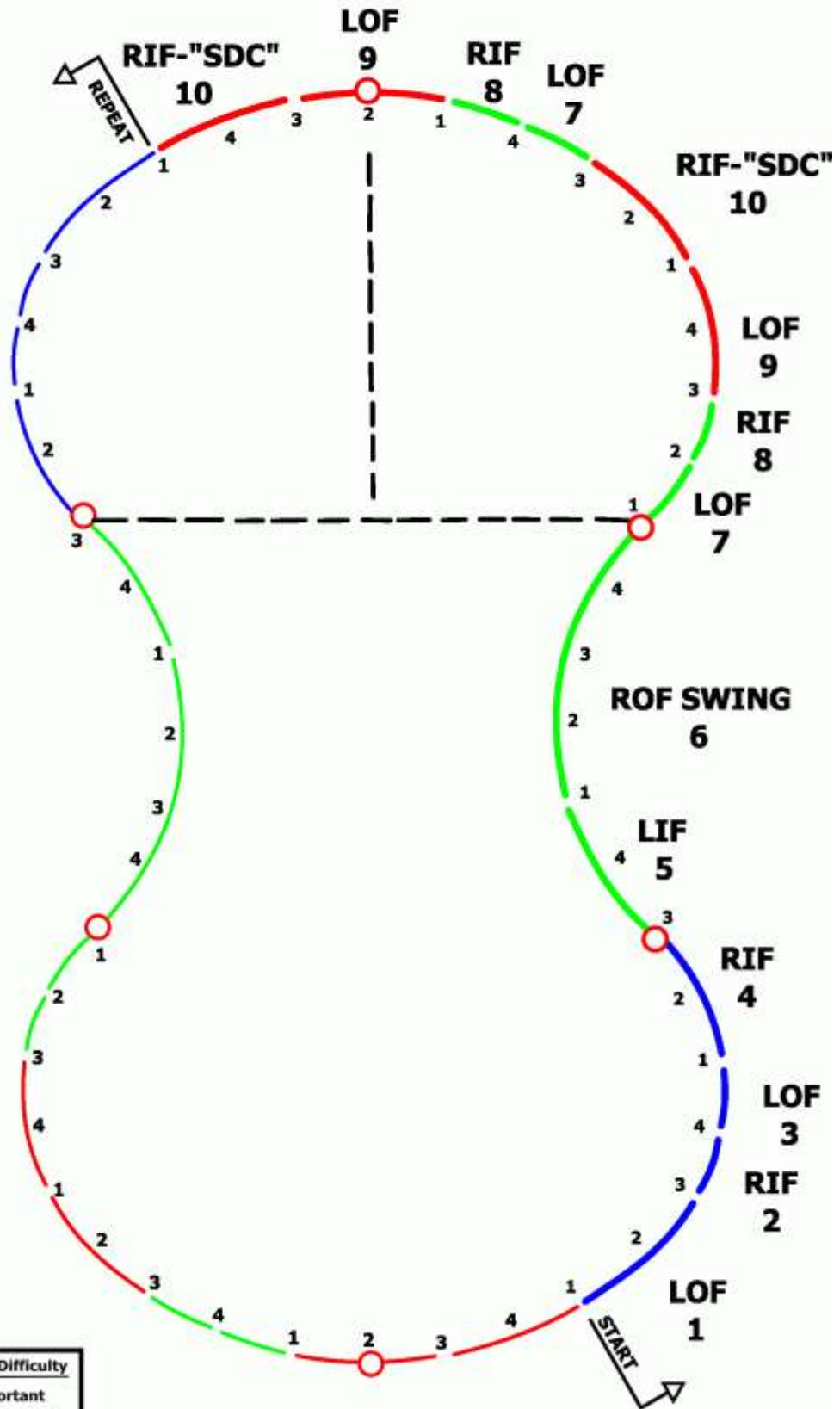
1. Skating “out of time”, particularly steps 1 (LOF) and 4 (RIF). Skaters tend to rush these steps, almost making them a series of runs.
2. The swing dropped chasse (steps 9 and 10 LOF swing RIF “DC” leaves the continuous arc of the barrier lobe. Step 10 (RIF “DC”) is skated flat or on an outside edge.
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
Set
PATTERN: 45 degrees approximately
AXIS:

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.
- c. All three turns are turned on the second count of the step, and free leg NOT brought forward before the turn.
- d. Step 11 (XF-LIB) is a Crossed Chasse, the only chasse step in the dance. LOF-ROB (steps 7 and 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

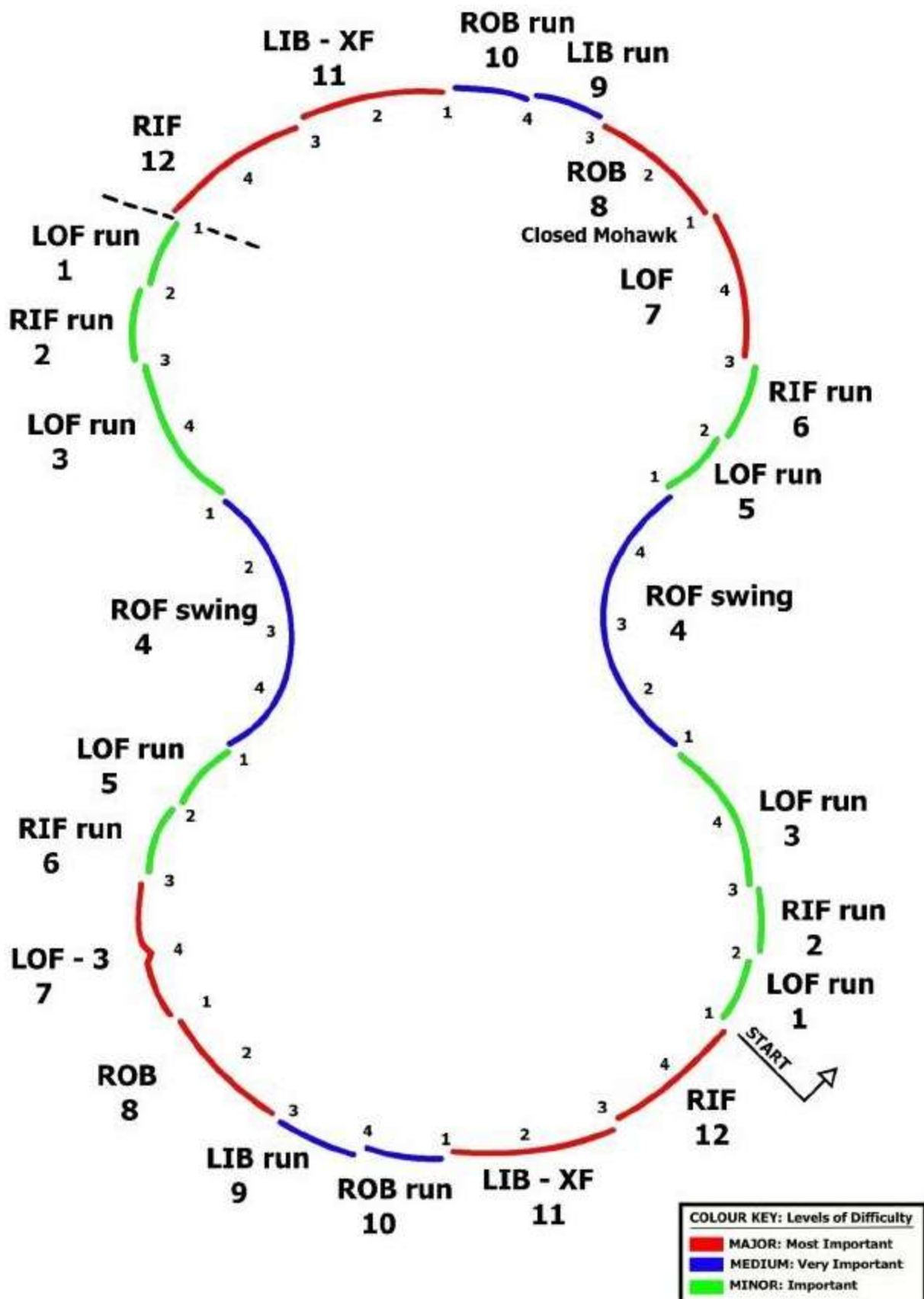
- a. Lack of power and flow for straightaway;
- b. The pattern will become distorted, particularly the ends of the dance;
- c. Poor timing and body position during 3 turn.

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



“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 the 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.

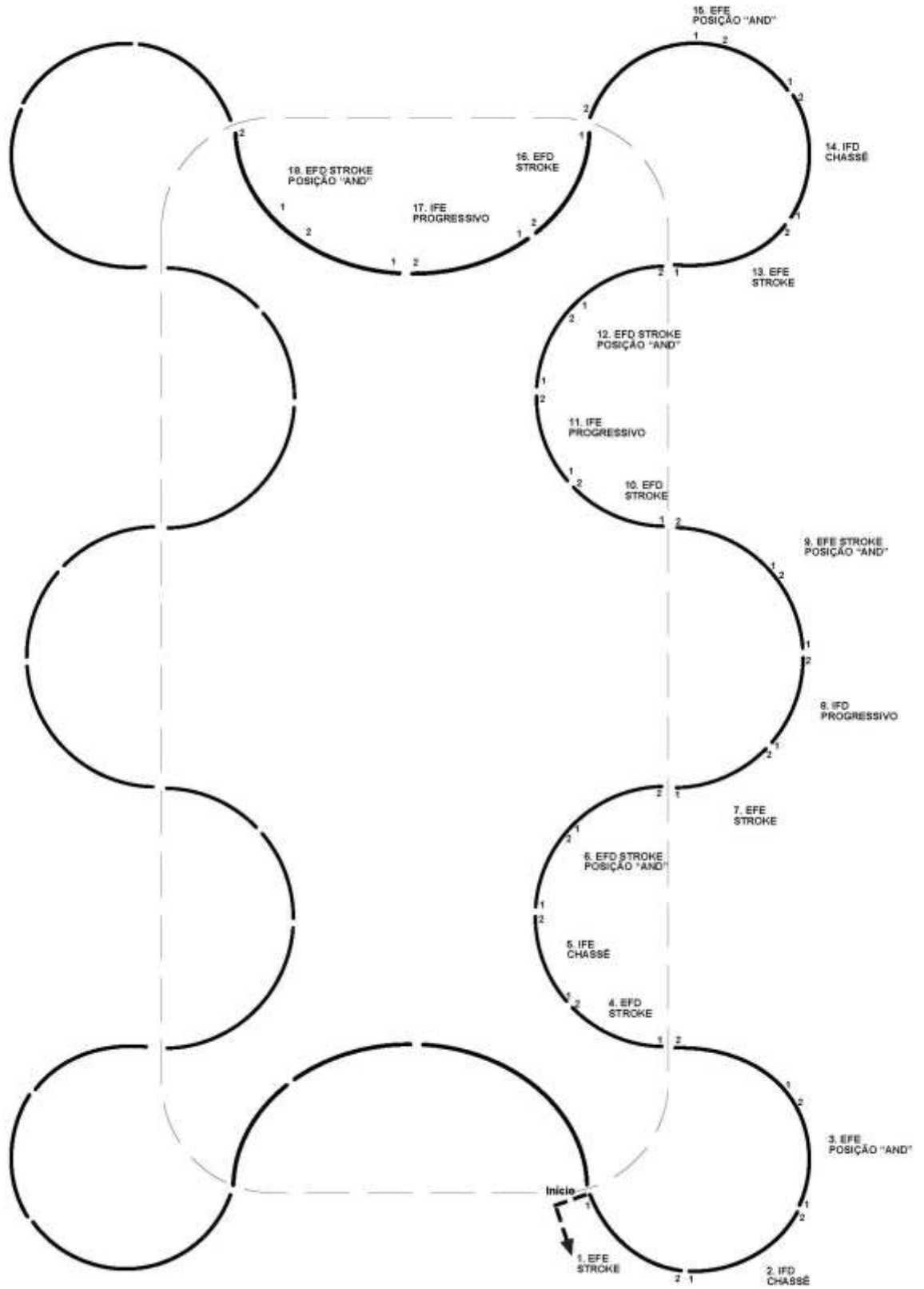
When skating SOLO DANCE good timing is expected. Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skater who has mastered all components as opposed to the skater who simply steps through the dance and displays poor skating skills.

RITMO: Foxtrot
TEMPO: 104 bpm

"And" Foxtrot

Criado por: Mário Lago

POSIÇÃO PAR: Killian cruzado à frente



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 45 and 910). 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.

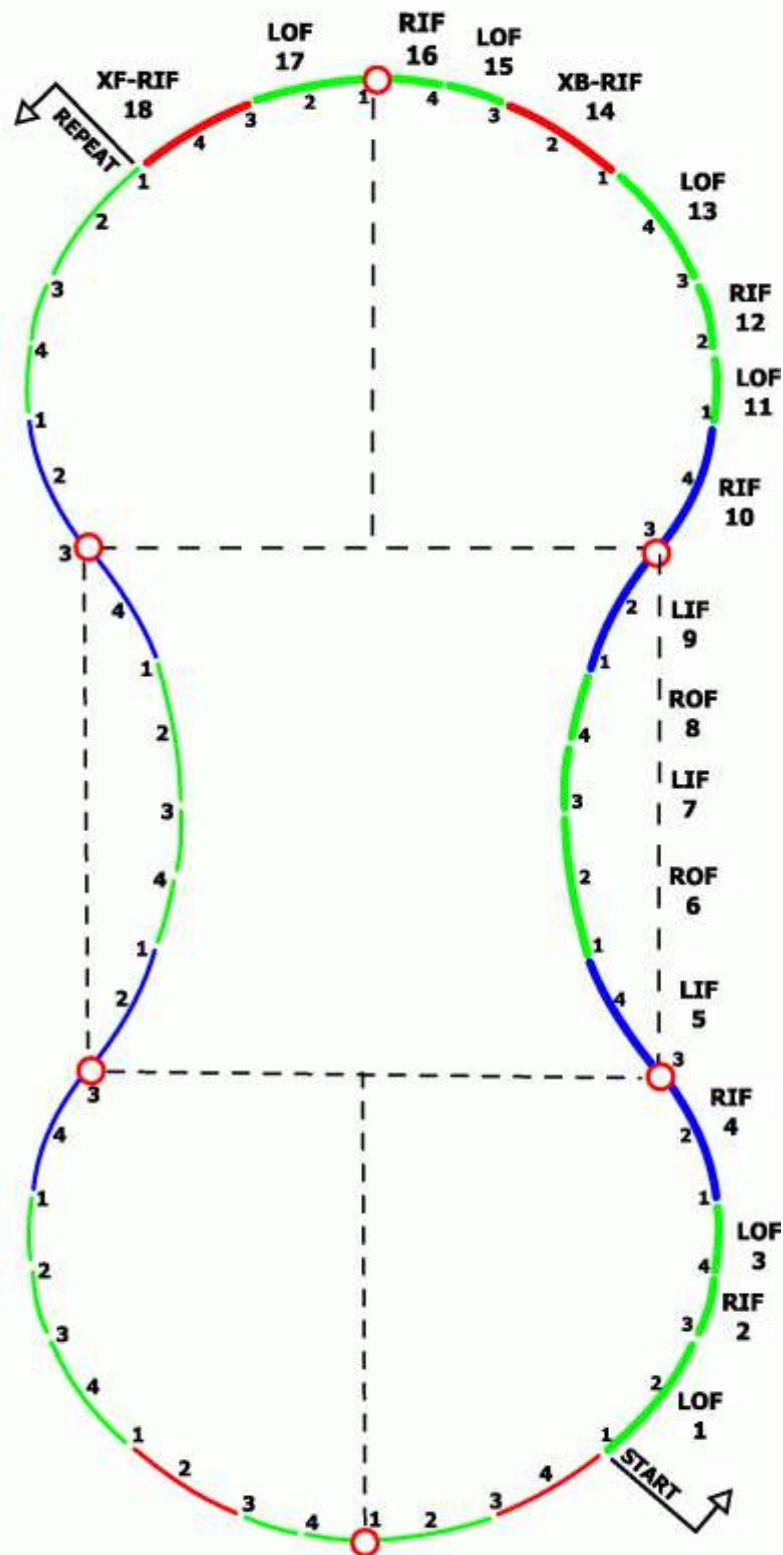
Step 18 (XF-RIF) is a crossed progressive. Should be a crossed tracing crossed foot progressive movement with no noticeable forward backward forward movement of the right foot in this execution

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.
 - c. The progressive runs must start on the baseline.
 - d. 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.

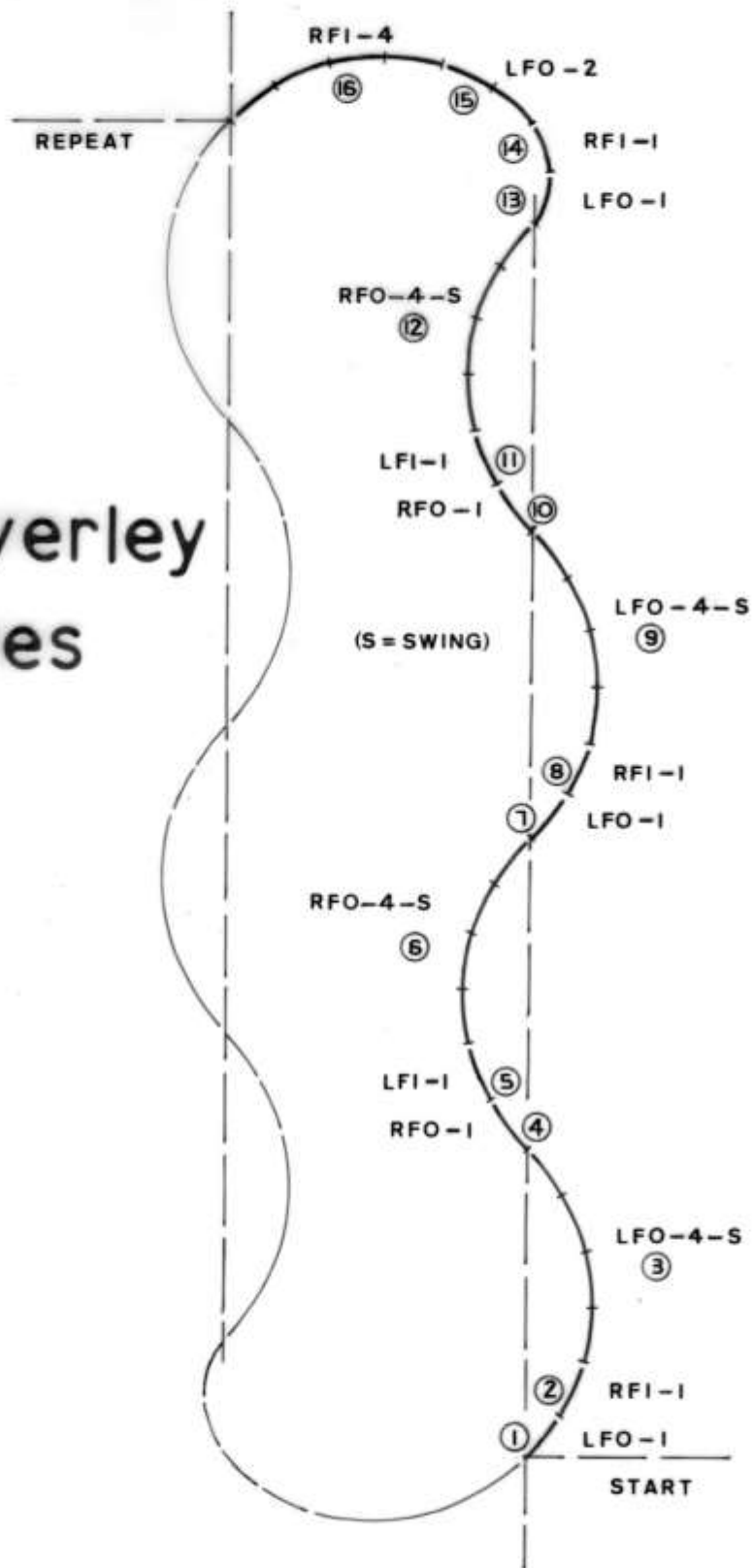
SWING DEFINITION

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	Tempo:	92 beats per minute
Opening:	Maximum 24 beats for either partner	Start:	Step 1, Count #1
Pattern:	Border Dance ONLY		

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

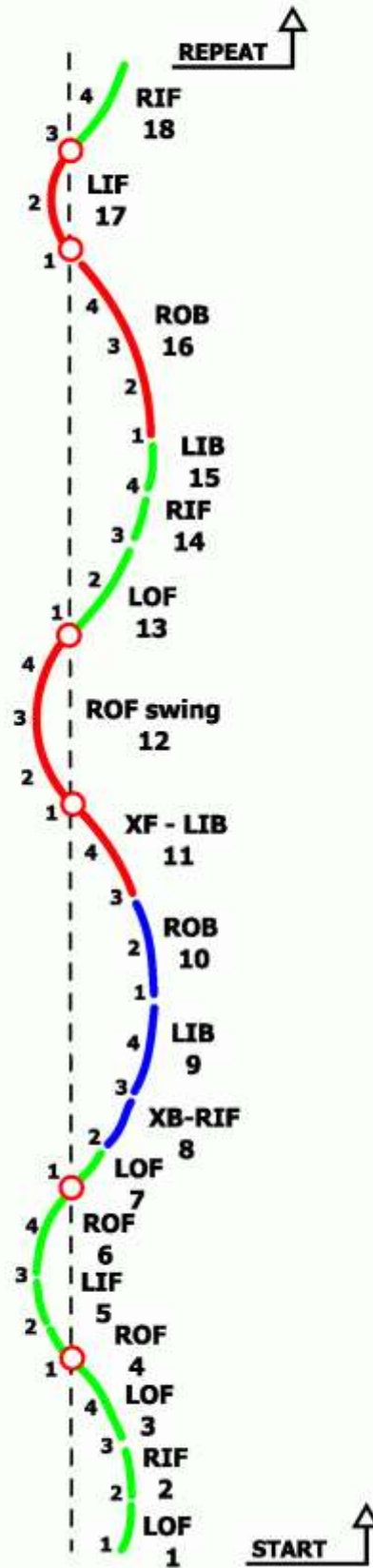
1. Poor timing;
2. Poor aiming and execution of steps 7 through 11;
3. Step 16 hooked back beyond the baseline;
4. Wide stepping particularly after Mohawks, Choctaws and Crosses;
5. Poor Carriage.

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



COLOUR KEY: Levels of Difficulty

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

BOUNCE BOOGIE

(Modified For Solo Dance ONLY)

MUSIC: Boogie
PATTERN: Set

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

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

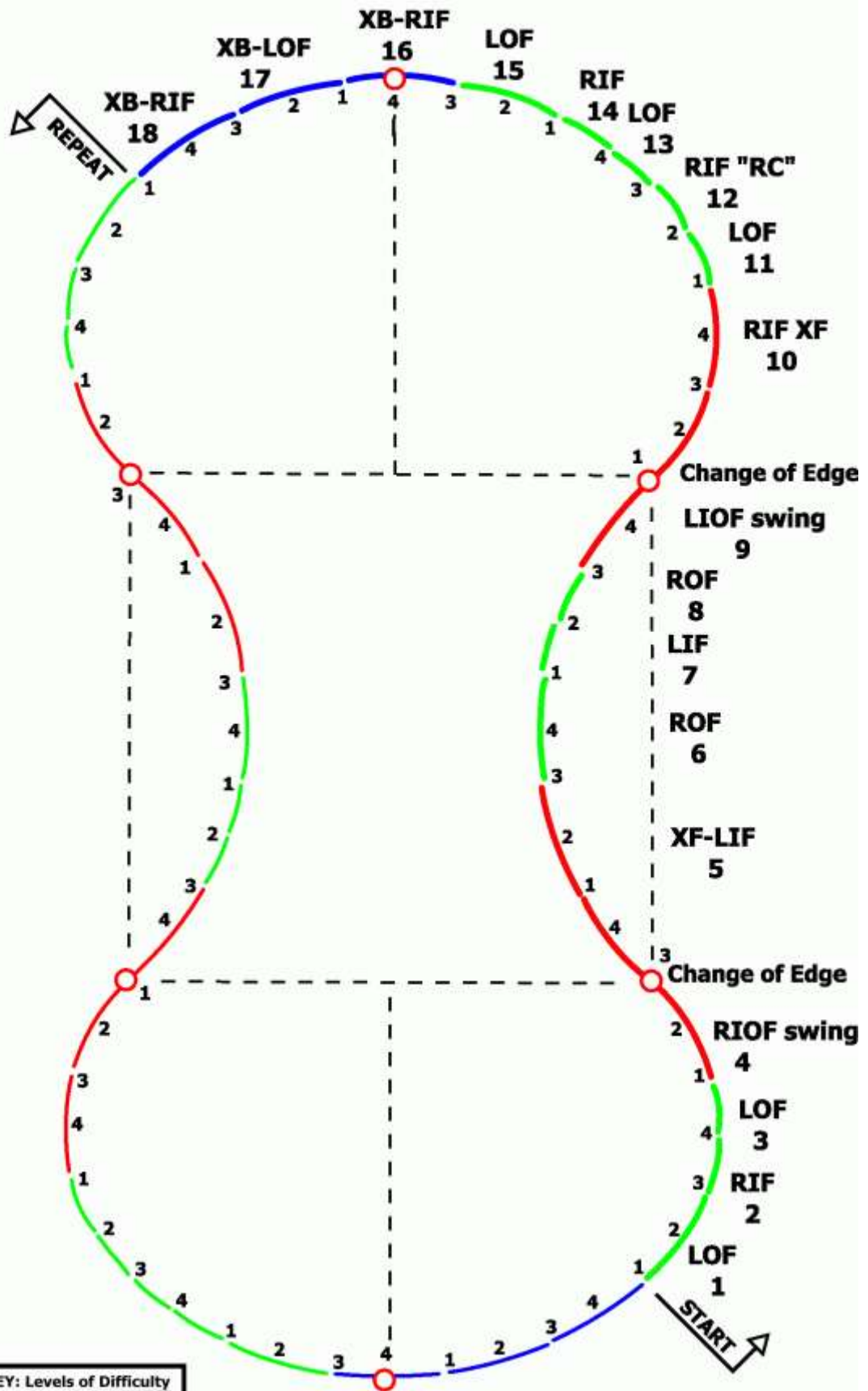
1. Poor timing.
2. Pattern moving the baseline because of the aiming of the change of edge swings.
3. The crosses on steps 16, 17 and 18 not being aimed around the lobe and not using the rise and fall to produce the bounce.

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



COLOUR KEY: Levels of Difficulty

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

CARROLL SWING

(Modified For Solo Dance ONLY)

Music:	Boogie 4/4	Tempo:	100 beats per minute
Pattern:	Border	Axis:	45 degrees approximately
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 takeoffs;
- 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 (XFRIOB) 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 4beat XBLOIF. 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 8beat 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.

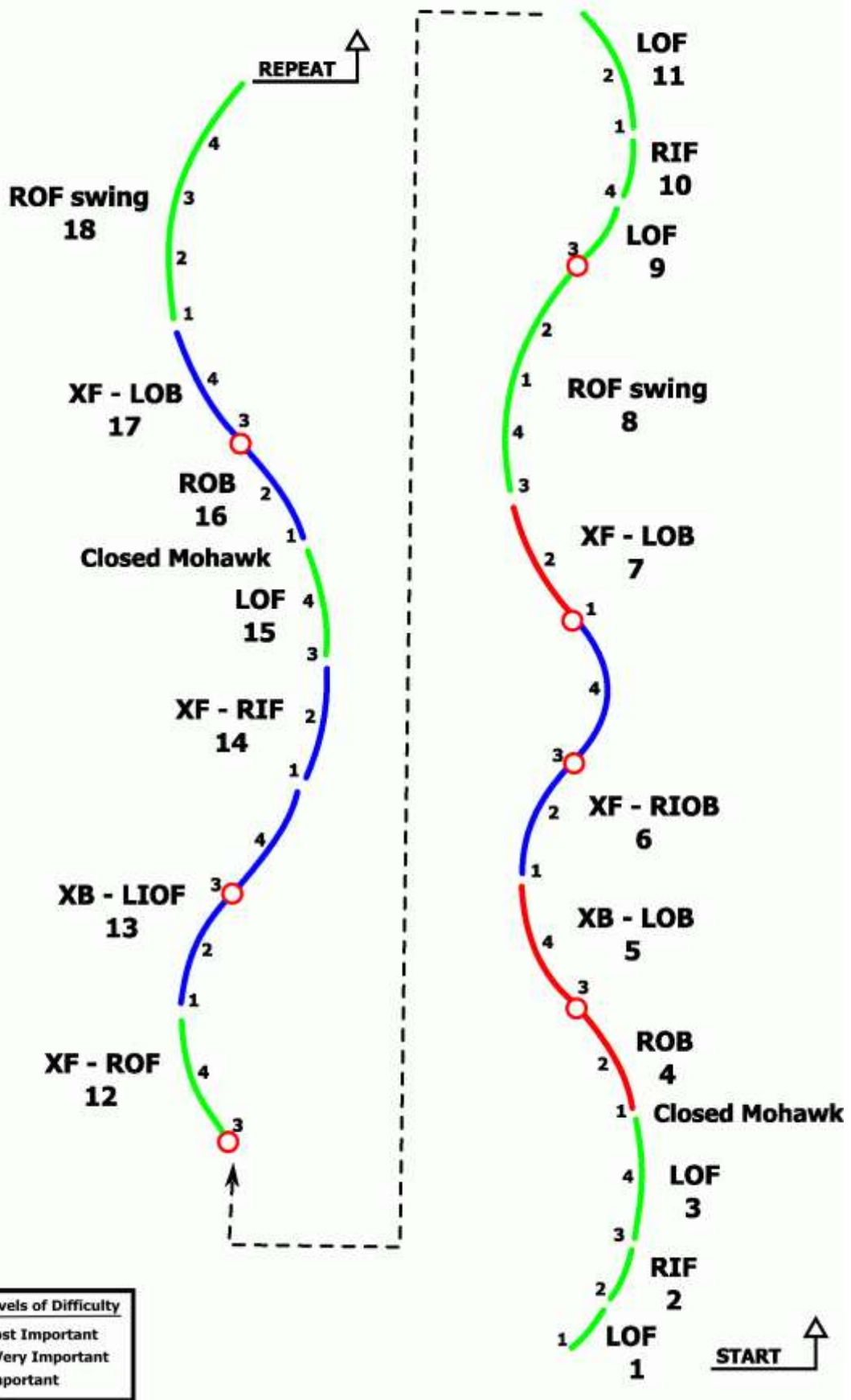
COMMON ERRORS

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

TEMPO: 100 beats per minute

PATTERN: Set

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

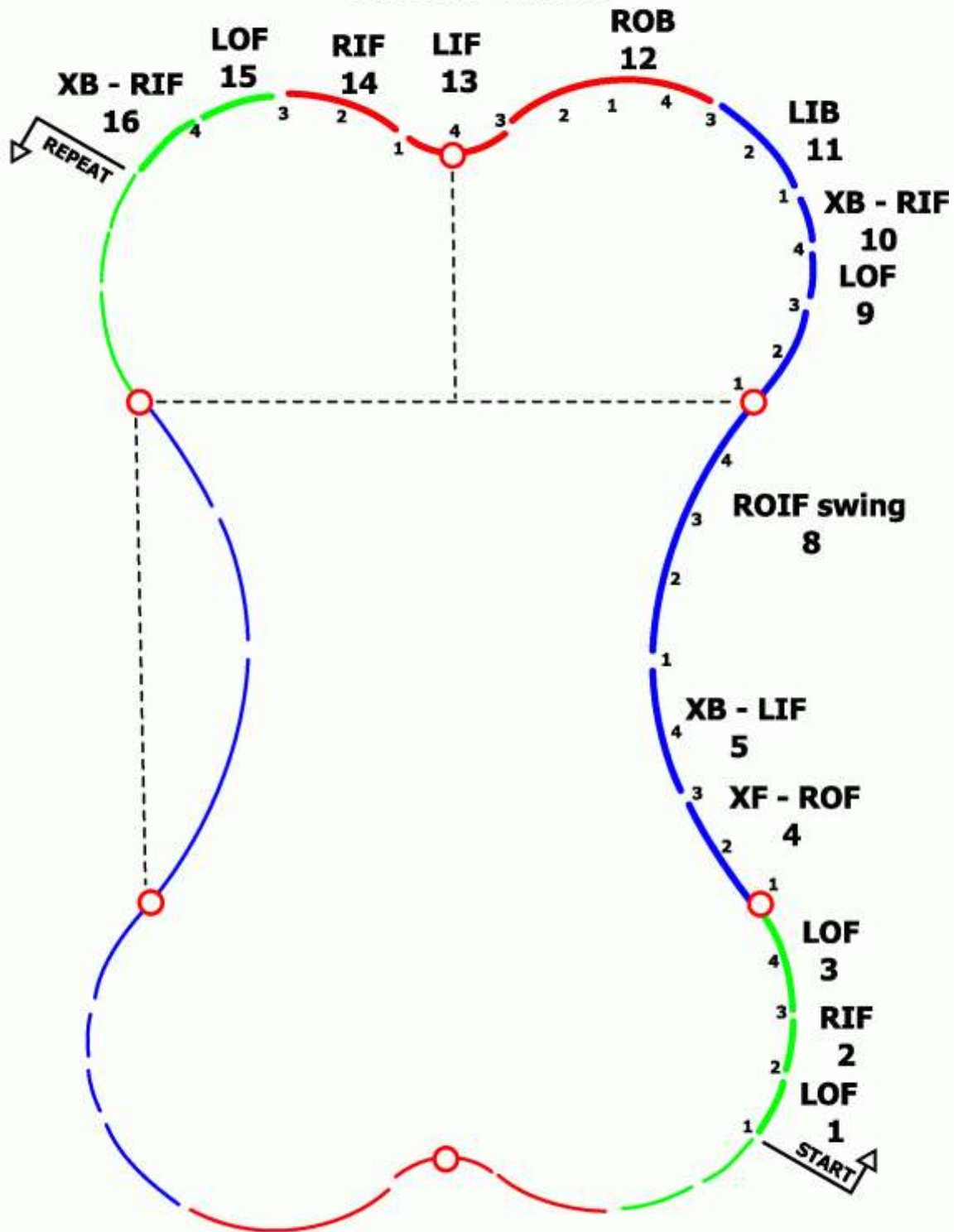
1. Steps 4 and 5, the crosses will aim shallow and the dance will begin to drift down the floor;
2. Step 8 (ROIF- Swing) will aim too deep and the dance will change the baseline;
3. Step 13 will aim deep and distort the corner barrier lobes.

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

TEMPO: 100 beats per minute

PATTERN: Set

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

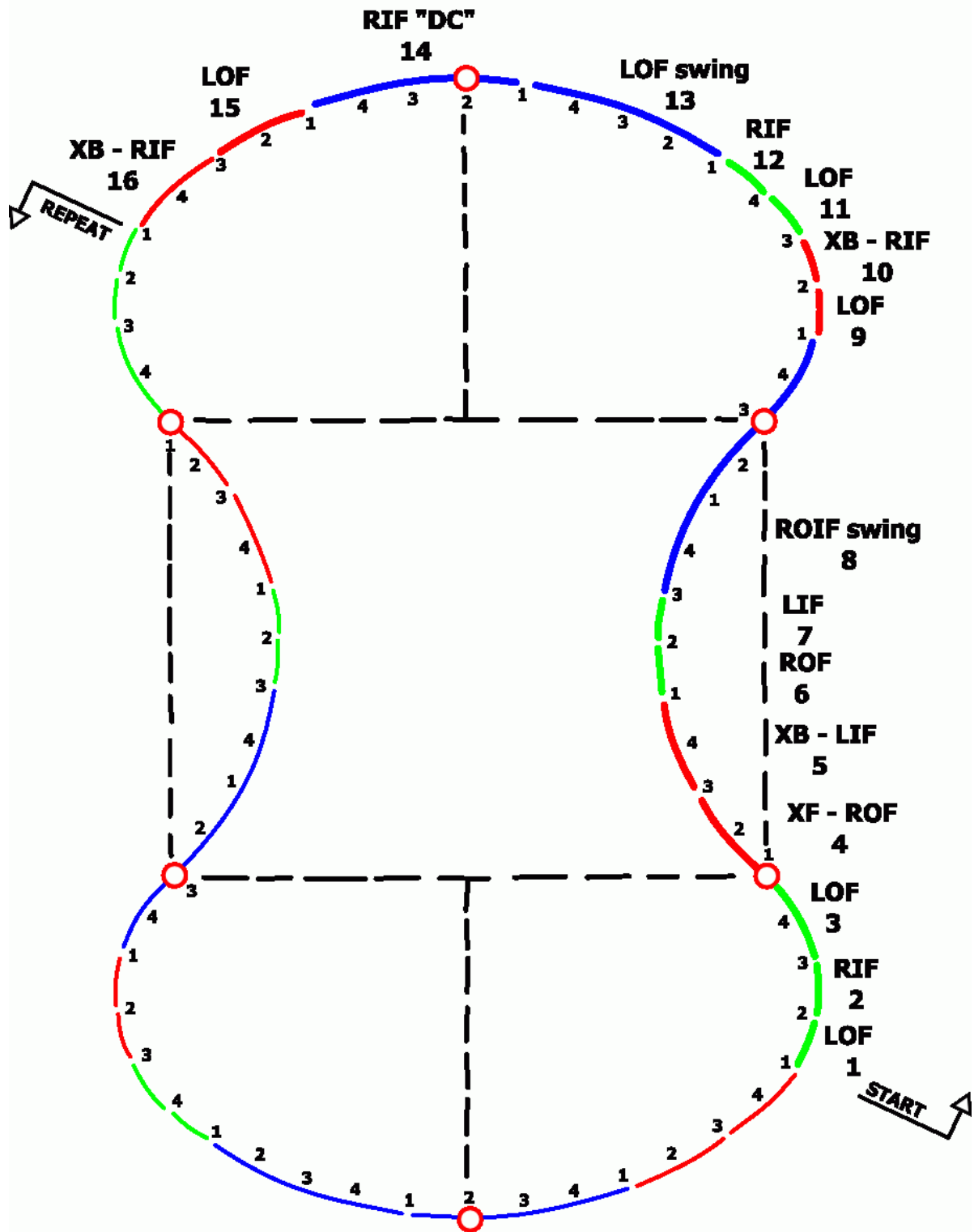
1. Poor control of angular takeoff on step 4 and the parallel takeoff of step 5 will result in the long centre lobe being distorted;
2. Step 8 change edge swing will not occur on the proper musical counts and baseline will move out toward the barrier;
3. The aim for the swing on step 13 will be aimed 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



CHA CHA

Modified For Solo Dance ONLY

MUSIC:	Cha Cha	TEMPO:	100
PATTERN:	Set	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

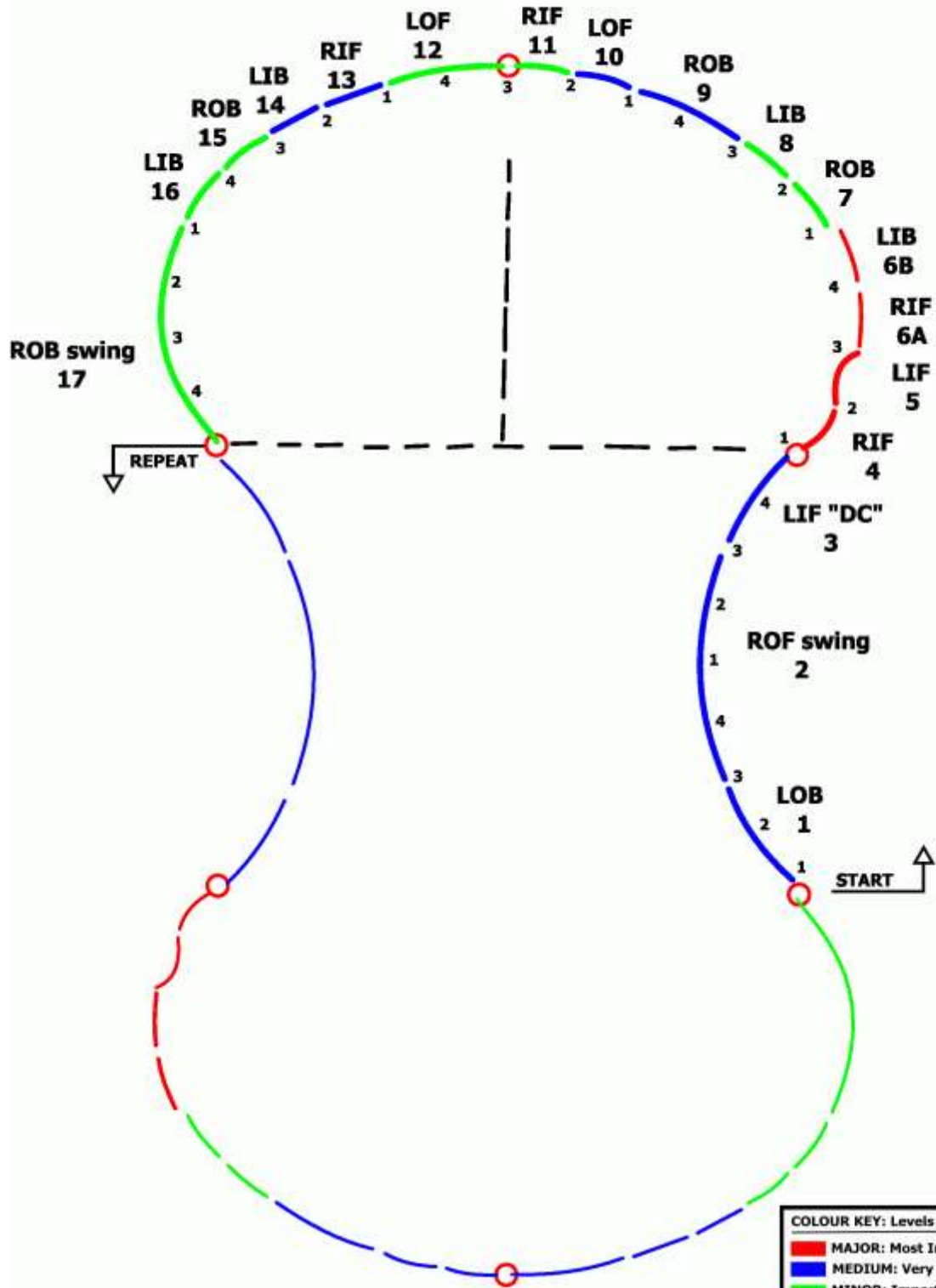
1. Poor timing particularly on the “Cha Cha” movement;
2. Poor posture baseline during execution of backward steps;
3. Steps 7 through 16 skated flat across the top of the floor;
4. Wide stepping when executing 2 foot turns and backward runs.

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



CHASE WALTZ

Modified For Solo Dance ONLY

MUSIC:	Waltz 3/4	TEMPO:	120 beats per minute
PATTERN:	Set	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.

KEY POINTS

Section 1:

1. Steps 3 RFO and step 4 LFO: Correct technical execution of the steps with a transitional roll action occurring on the baseline and attention to the timing (step 3 - 3 beats) and (step 4 – 2 beats) with correct lean and edges.
2. Step 5 Ch RFI: Correct technical execution of the chasse with the foot placed at the side of the foot, in parallel “and” position and raised parallel to the floor.
3. Step 10 Mk LFO: Correct technical execution of the mohawk on correct edges before and after the turn.
4. Steps 13 RFI and step 14 OpMk LBI: Correct technical execution of the RFI for 2 beats parallel to the long axis finishing with an open mohawk with feet close together and the foot placed at the instep of the right foot.

Section 2:

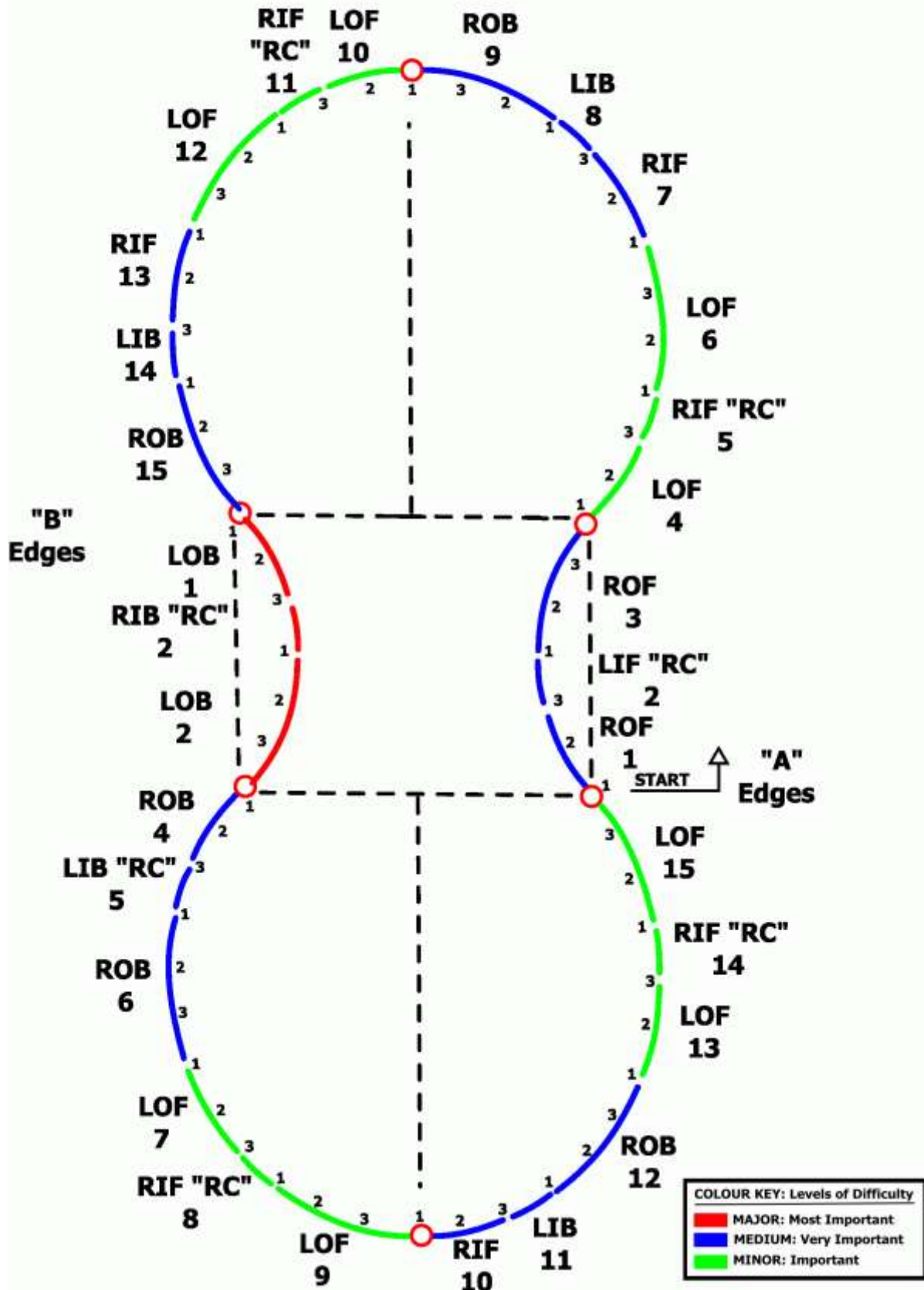
1. Steps 16 LBO and step 17 Ch RBI: Correct technical execution of the stroke and chasse with the foot placed at the side of the foot in parallel “and” position and raised parallel to the floor. Attention to the correct lean, edges and timing.
2. Steps 22 Mk LFO: Correct technical execution of the mohawk on correct edges before and after the turn. Attention to the correct lean, proper posture, edges and timing.
3. Step 25 RFI and step 26 OpMk LBI: Correct technical execution of the RFI for 2 beats parallel to the long axis finishing with an open mohawk with feet close together and the foot placed at the instep of the right foot.
4. Step 29 Ch RFI: Correct technical execution of the chasse with the foot placed at the side of the foot, in parallel “and” position and raised parallel to the floor.

CHASE WALTZ (SOLO)			
	No	Steps	Beats
1 ST SECTION			
	1	RFO	2
	2	Ch LFI	1
	3	RFO	3
	4	LFO	2
	5	Ch RFI	1
	6	LFO	3
	7	RFI	2
	8	OpMk LBI	1
	9	RBO	3
	10	Mk LFO	2
	11	Ch RFI	1
	12	LFO	3
	13	RFI	2
	14	OpMk LBI	1
	15	RBO	3

2 ND SECTION			
	16	LBO	2
	17	Ch RBI	1
	18	LBO	3
	19	RBO	2
	20	Ch LBI	1
	21	RBO	3
	22	Mk LFO	2
	23	Ch RFI	1
	24	LFO	3
	25	RFI	2
	26	OpMk LBI	1
	27	RBO	3
	28	LFO	2
	29	Ch RFI	1
	30	LFO	3

CHASE WALTZ

Modified for Solo Dance



COLLEGE SWING

Modified For Solo Dance ONLY

MUSIC:	Schottische	TEMPO:	100
PATTERN:	Set	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

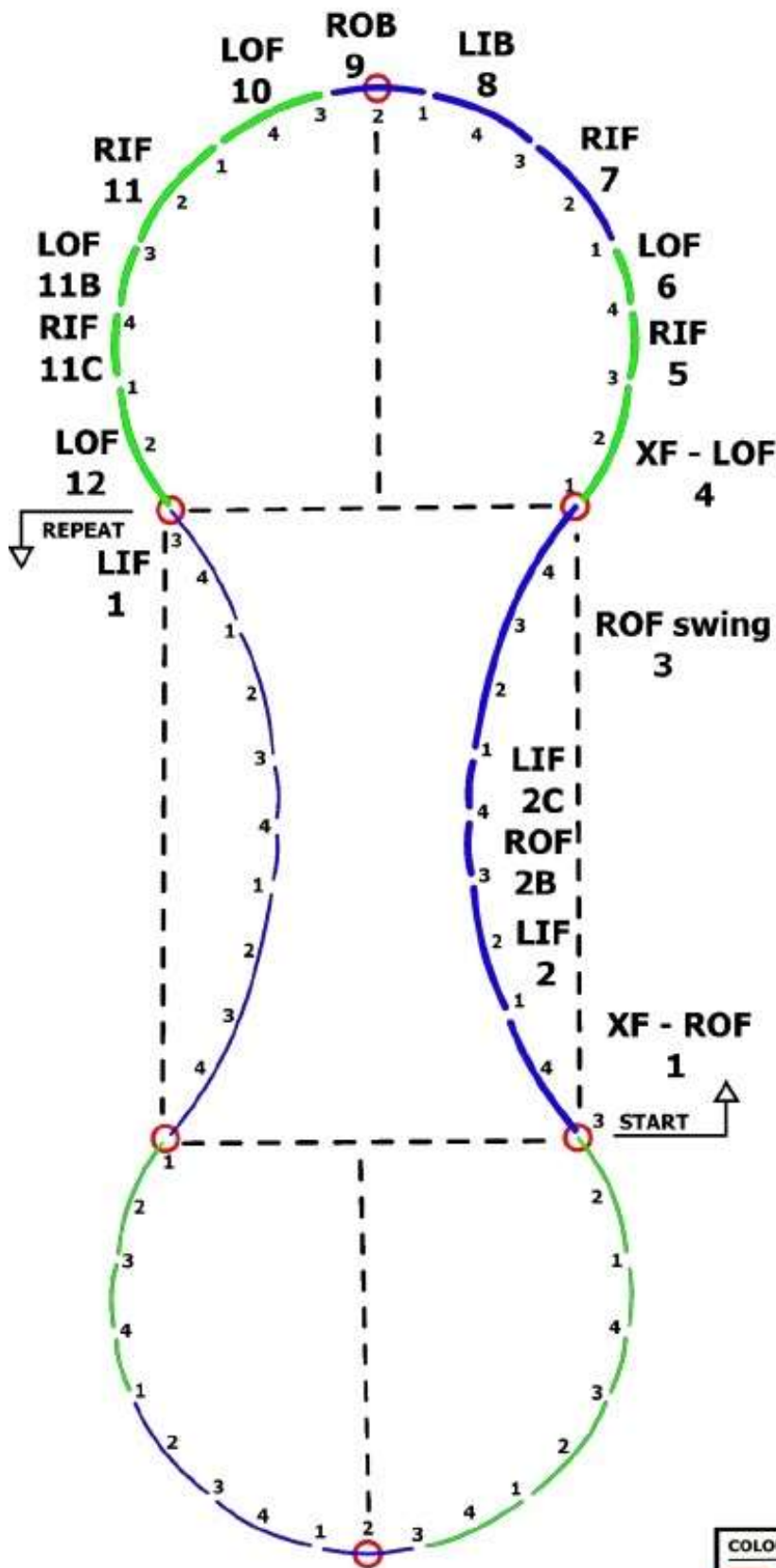
1. Poor timing;
2. Exaggerated axis on step 3;
3. No symmetry;
4. Footwork not close and neat;
5. Noticeable "forward-backward" movement of the free leg on steps 1 and 4.

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	(Red)
MEDIUM: Very Important	(Blue)
MINOR: Important	(Green)

COLLEGIATE

Modified For Solo Dance ONLY

MUSIC: Foxtrot 2/4

TEMPO: 92 beats per minute

PATTERN: Set

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

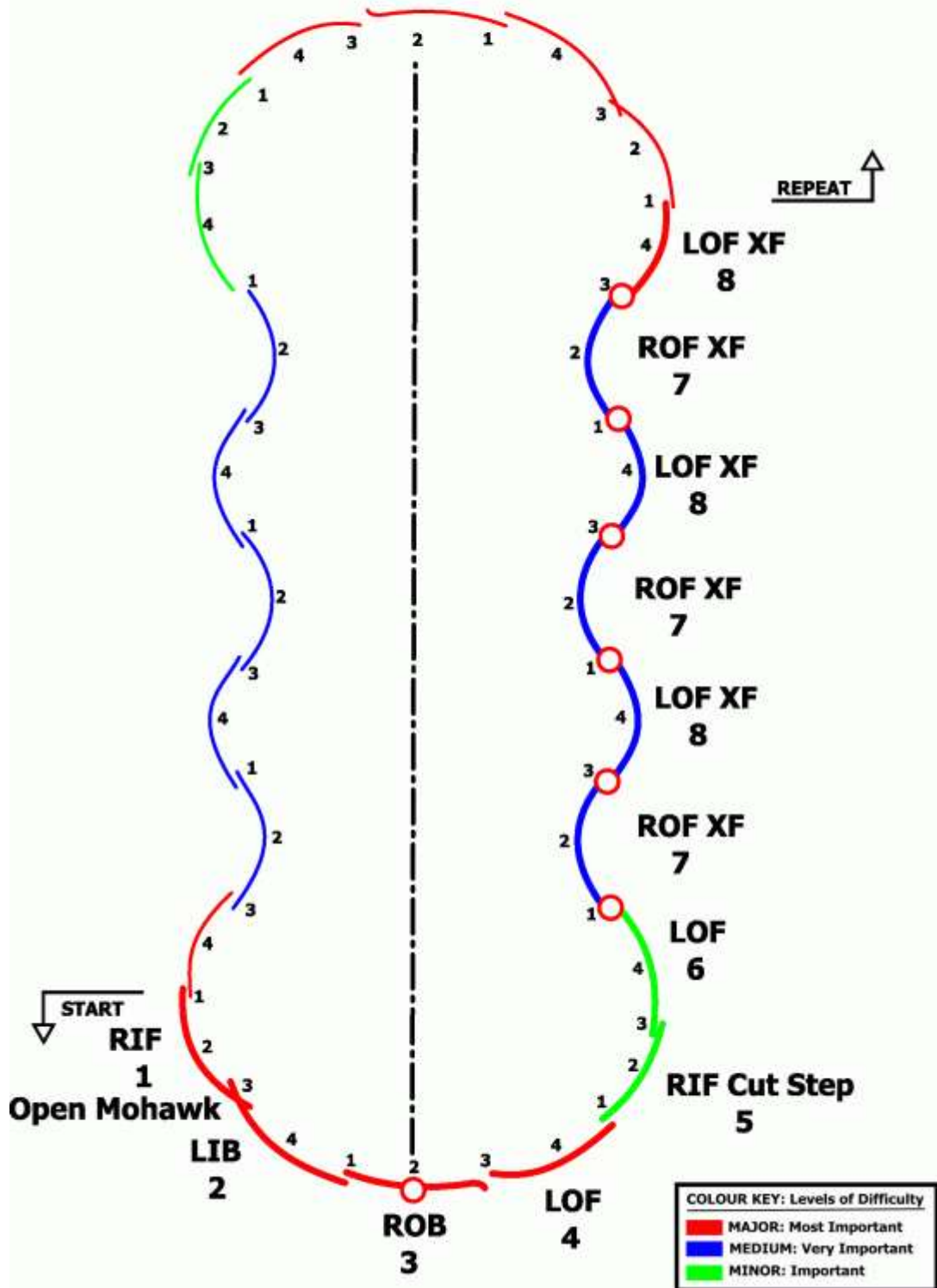
Step No	Edge	Beats	Description
1	RIF	2	Take-off is parallel and alongside. Aim is toward the side barrier with care taken not to cross;
2	LIB	2	Open Mohawk with free foot held to back after stroking;
3	ROB	2	
4	LOF	2	
5	RIF	2	Cut step – Right foot is placed alongside left with resulting free foot moving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

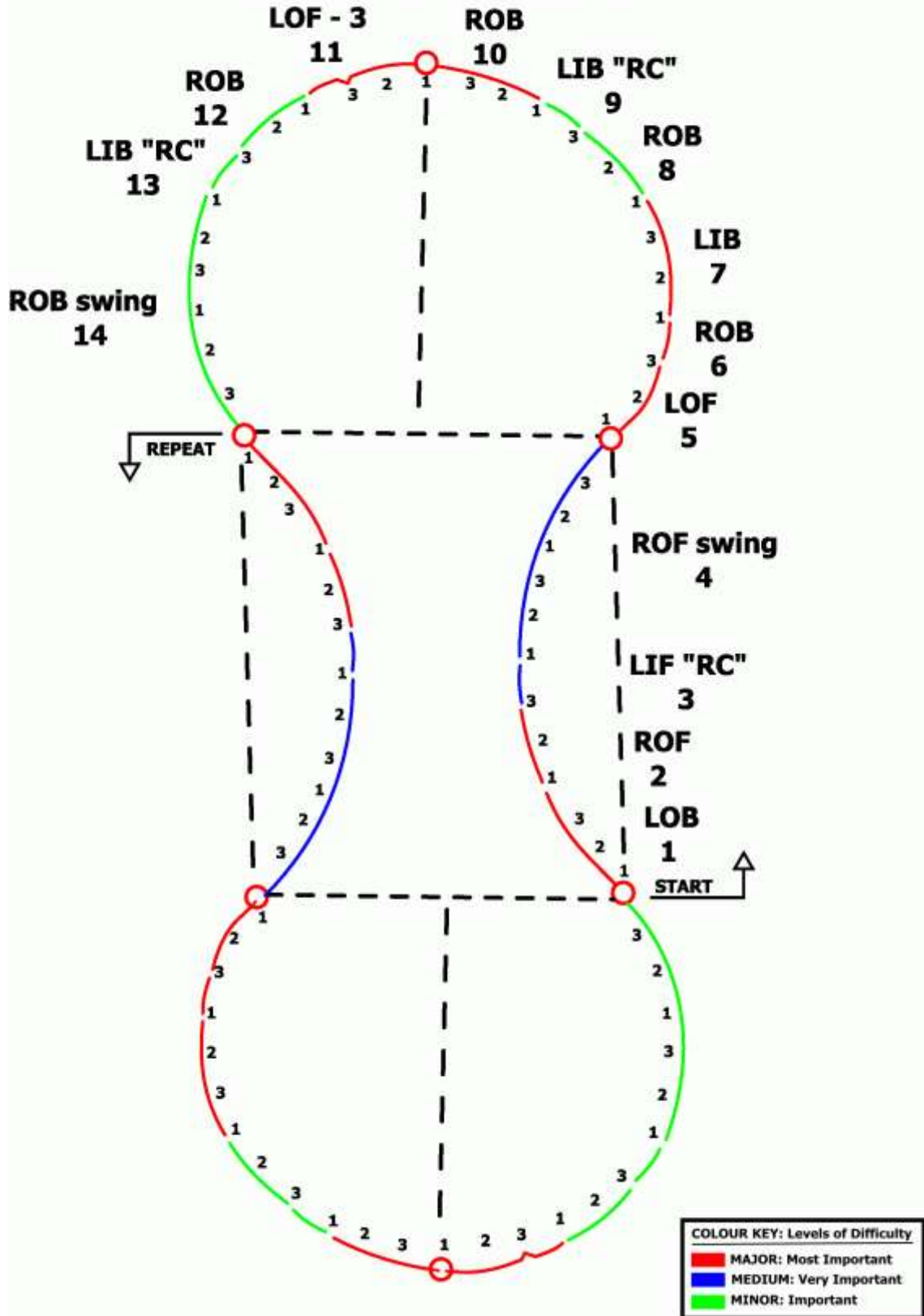
1. Three turns turned on count #2 instead of count #3 of the step.
2. The open dropped Mohawk not skated on strong outside to outside edges with neat and close footwork. The ROB edge rotating around and becoming an inside edge.
3. No parallel "AND" position after the three turns.
4. Swings uneven and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

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

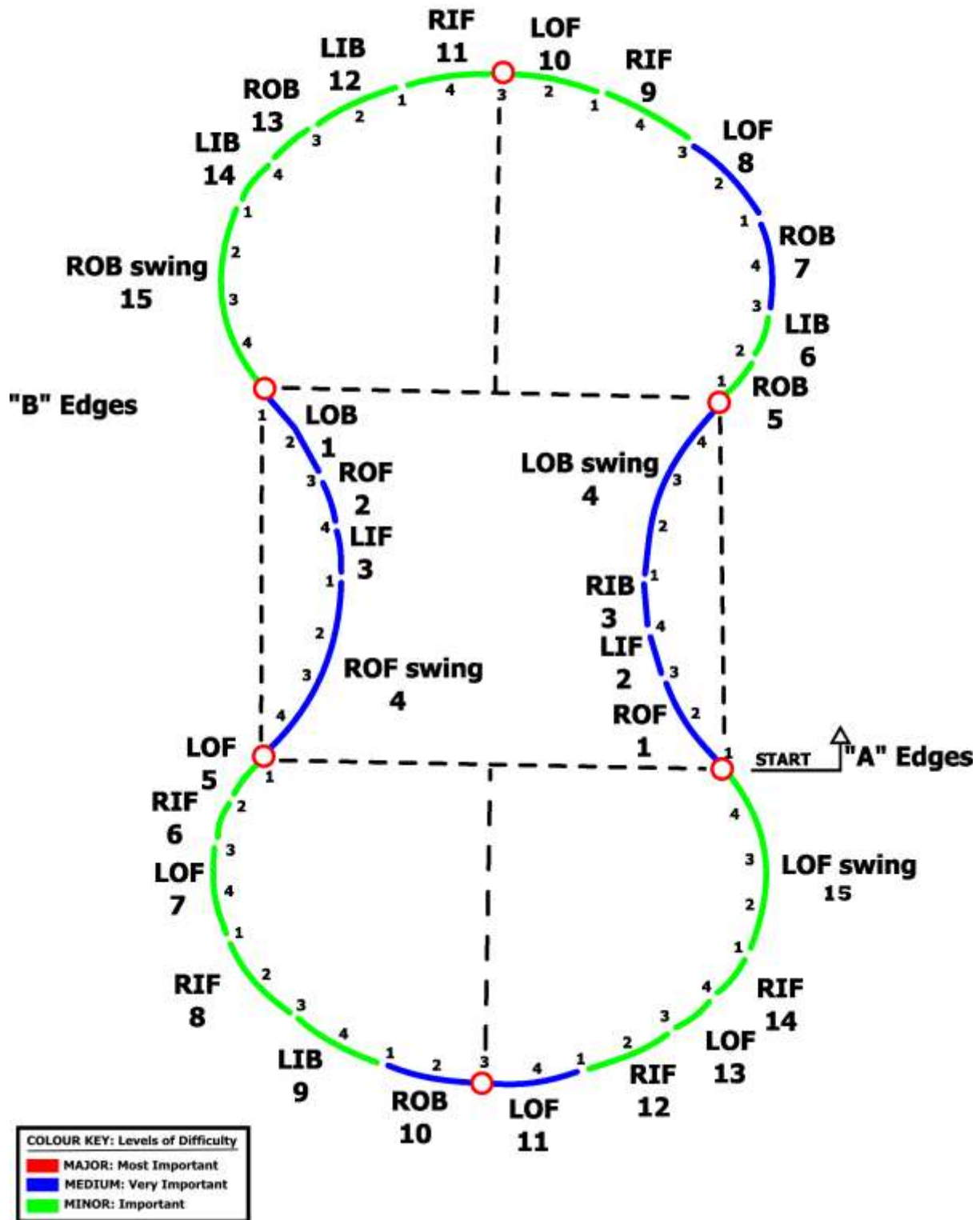
1. Skaters tend to lag behind the timing on steps 2, 3 and 4 of the centre lobe.
2. The movement of the free leg on the swing affects the edge and posture of the skater. The skater will twist the shoulder on the free side forward into the swing.
3. Forward to back Mohawks are not skated heel to heel 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



DOUBLE CROSS WALTZ

Modified For Solo Dance ONLY

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

There are no optional steps for this dance. All 18 Steps complete on sequence of the dance.

The dance must start in the corner with LFO (step #1) of two beats parallel to the long side barrier, followed by a RFI raised chasse (step #2) of one beat and a LFO (step #3) of three beats aiming towards the centre of the floor.

Step #4 is a Cross Roll to a RFO of 3 beats (crossed from above the knee), followed by a cross in front LFI of 3 beats (Step # 5), keeping the free leg close together. Care should be taken to ensure both steps are on the same arc with no change of lean between the steps. This constitutes the double cross movement and is the start of the centre lobe.

Steps #6, 7 & 8 begin with RFO of two beats (step #6), followed by a LFI raised chasse (step #7) of one beat and a RFO (step#8) of three beats, completing the centre lobe and bringing the dance back to the baseline.

Step #9 is the second of the double cross movements in the dance and begins with a Cross Roll to a LFO of 3 beats (crossed from above the knee), followed by a cross in front RFI of 3 beats (Step #10), keeping the free leg close together. Care should be taken to ensure both steps are on the same arc with no change of lean between the steps.

Step #11 is a LFO of two beats, followed by a RFI raised chasse (step #12) of one beat and a LFO (step#13) of three beats bringing the pattern around the corner of the floor. Step 14 is a XB RFI for 3 beats finishing on the long axis of the floor.

Step #15 is a LFO of two beats, followed by a RFI raised chasse (step #16) of one beat and a LFO (step #17) of three beats bringing the pattern around the corner of the floor. The final step is step 18, a XF RFI for 3 beats, finishing the sequence at the centre of the corner, ready to restart the dance.

DOUBLE CROSS WALTZ – KEY POINTS

1. **Step 5 XF LFI:** Correct technical execution of the cross front with feet close together. Attention to the correct lean, edges and timing.
2. **Step 7 Ch LFI:** Correct execution of the chasse with the foot placed at the side of the right foot in parallel “and” position and raised parallel to the floor. Attention to the correct lean, edges and timing.
3. **Step 10 XF RFI:** Correct technical execution of the cross front with feet close together. Attention to the correct lean, edges and timing.
4. **Step 14 XB RFI:** Correct technical execution of the cross behind with feet close together. Attention to the correct lean, edges and timing.

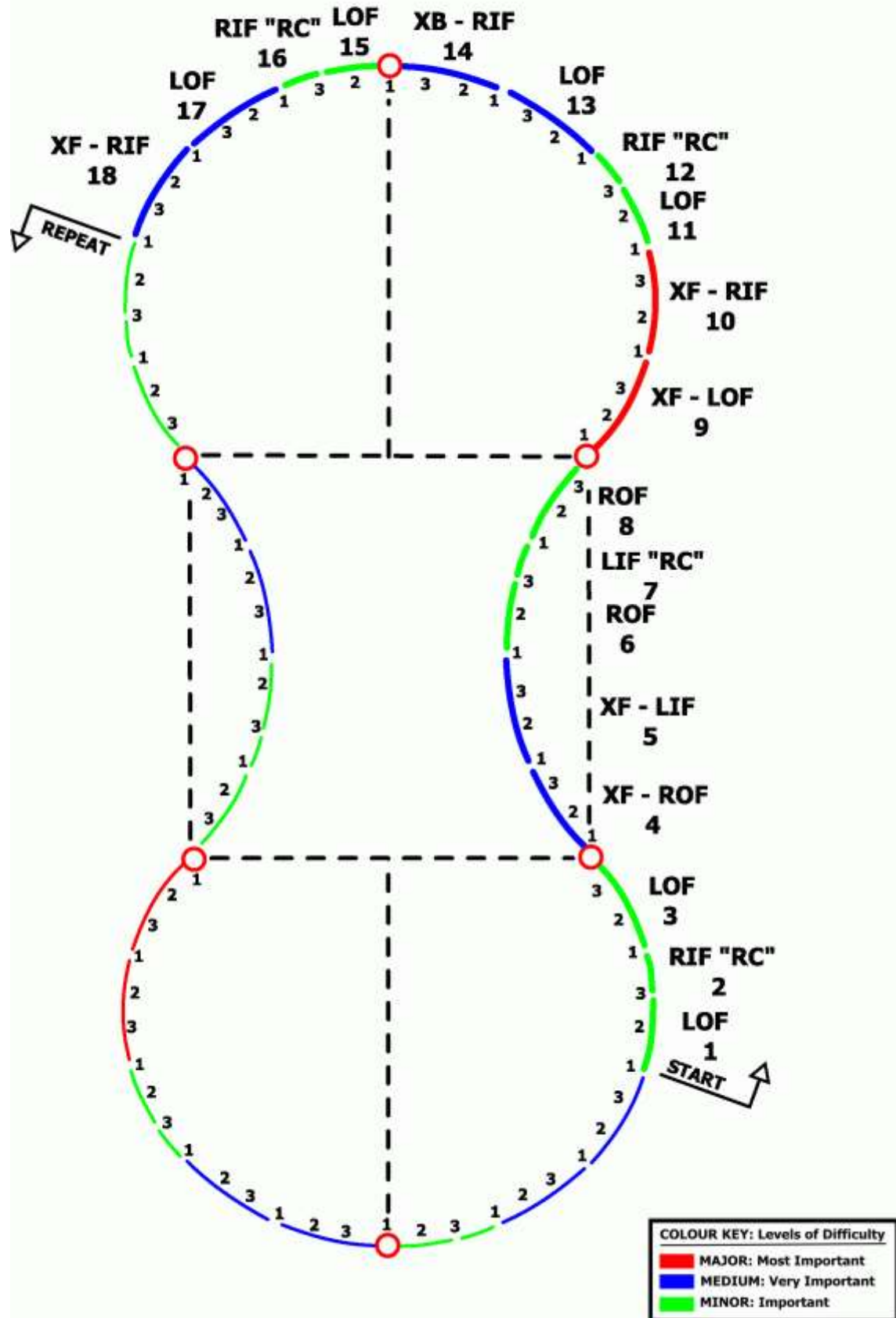
Steps		Beats
1	LFO	2
2	CH RFI	1
3	LFO	3
4	XR RFO	3
5	XF LFI	3
6	RFO	2
7	Ch LFI	1
8	RFO	3
9	XR LFO	3
10	XF RFI	3
11	LFO	2
12	Ch RFI	1
13	LFO	3
14	XB RFI	3
15	LFO	2
16	Ch RFI	1
17	LFO	3
18	XF RFI	3

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

MUSI : 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 14 and 15 and through step 3 must be even and not vary.
4. Body postural baseline.
5. Presentation and flow.

COMMON ERRORS

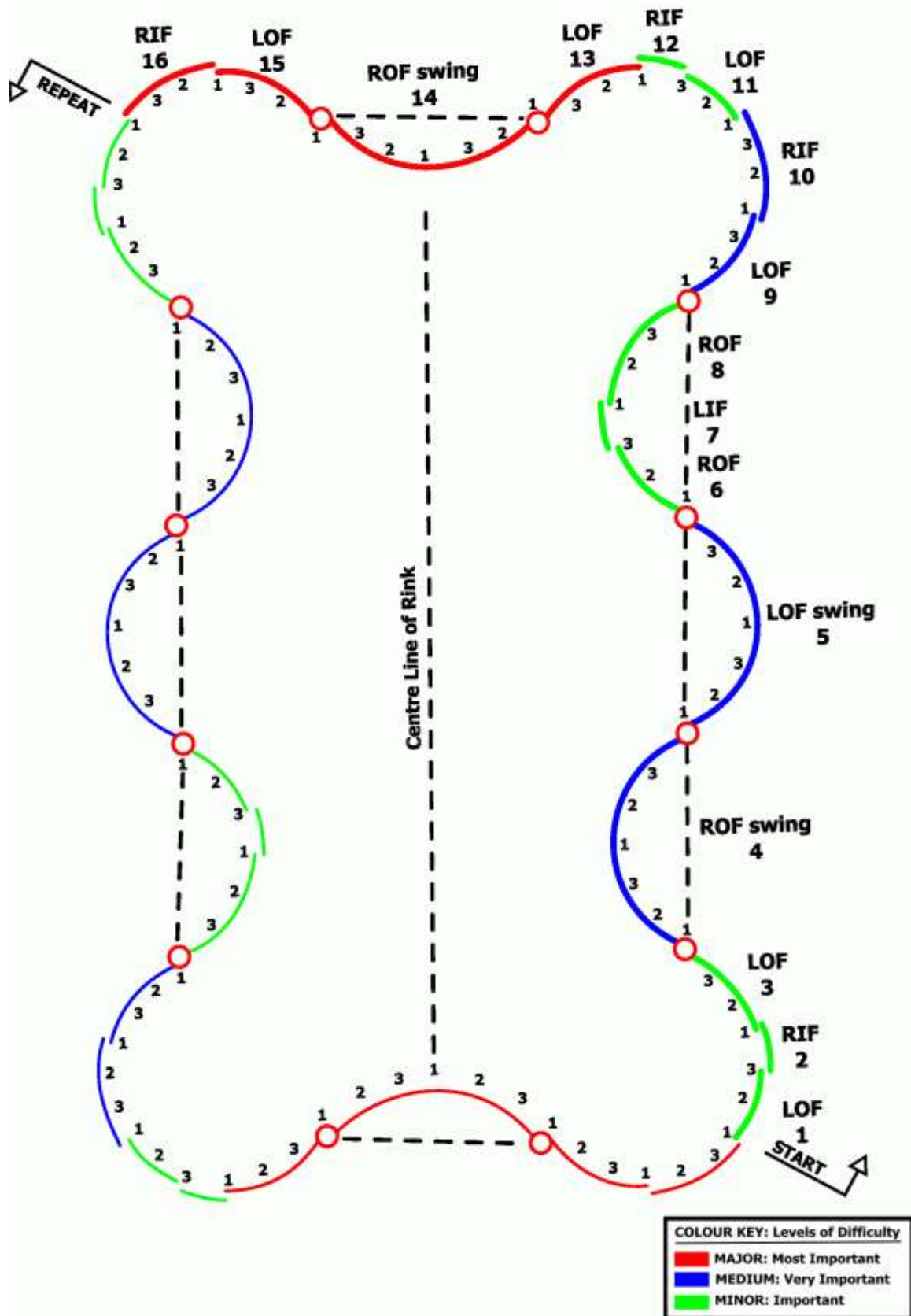
- 1 The corner lobes will not be even.
- 2 The axis of the swings will vary causing the baseline to move constantly.
- 3 Step 10 will be flat causing the corner to distort.
- 4 Step 14 will be started shallow causing the next lobe to move towards the barrier.

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



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. Semicircular 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 semicircles so that each of them starts directly towards or away from the barrier and long axis.

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

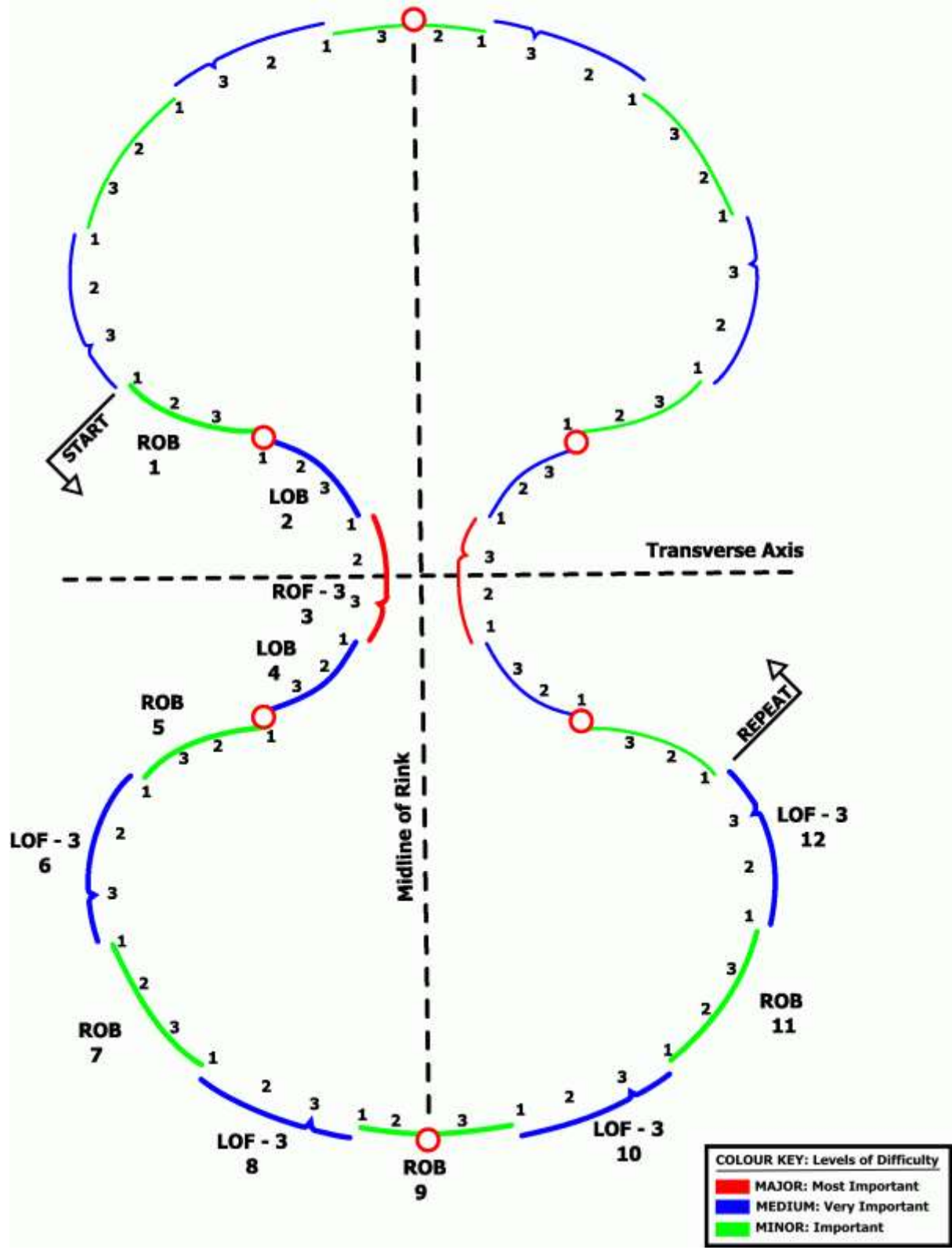
When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times.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

Hold	Steps	Lady	Beats
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
PATTERN: Set

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

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

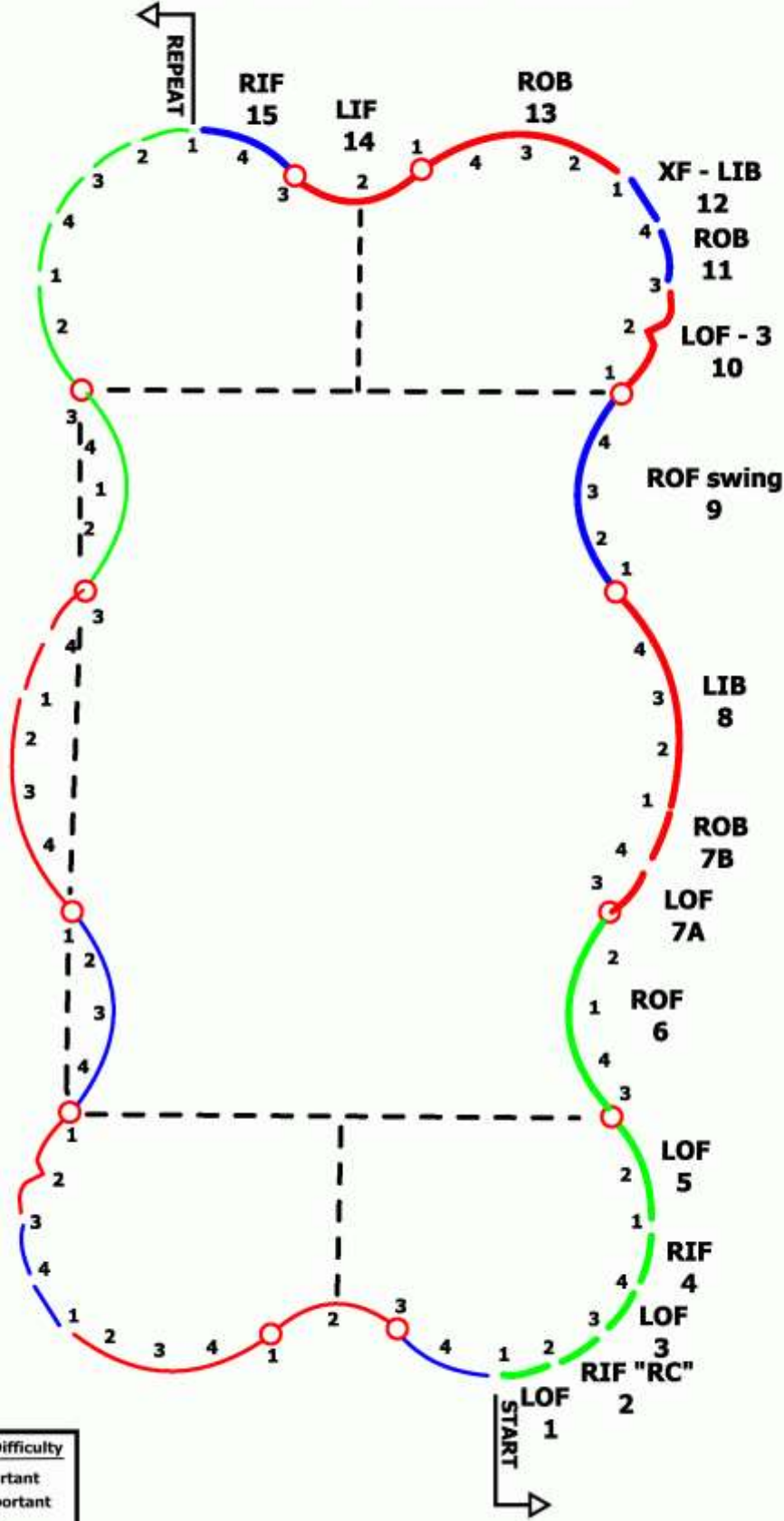
1. The three turn is kicked flat.
2. Step 8 (LIB) is flat or rocks over to an outside edge.
3. The dropped open Mohawk turn is flat or a Choctaw.
4. Poor body position on step 6.
5. Lunging going from step 13 to 14.
6. Step 12 (XF-LIB) is not executed close and neat and skaters will often deviate from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



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. All 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 XR ROF aimed to the centre.
5. Step 7 (XB LIF) and step 15 XF LIB are crossed chasse steps
6. Step 8 is a 6 beat ROIF change of 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

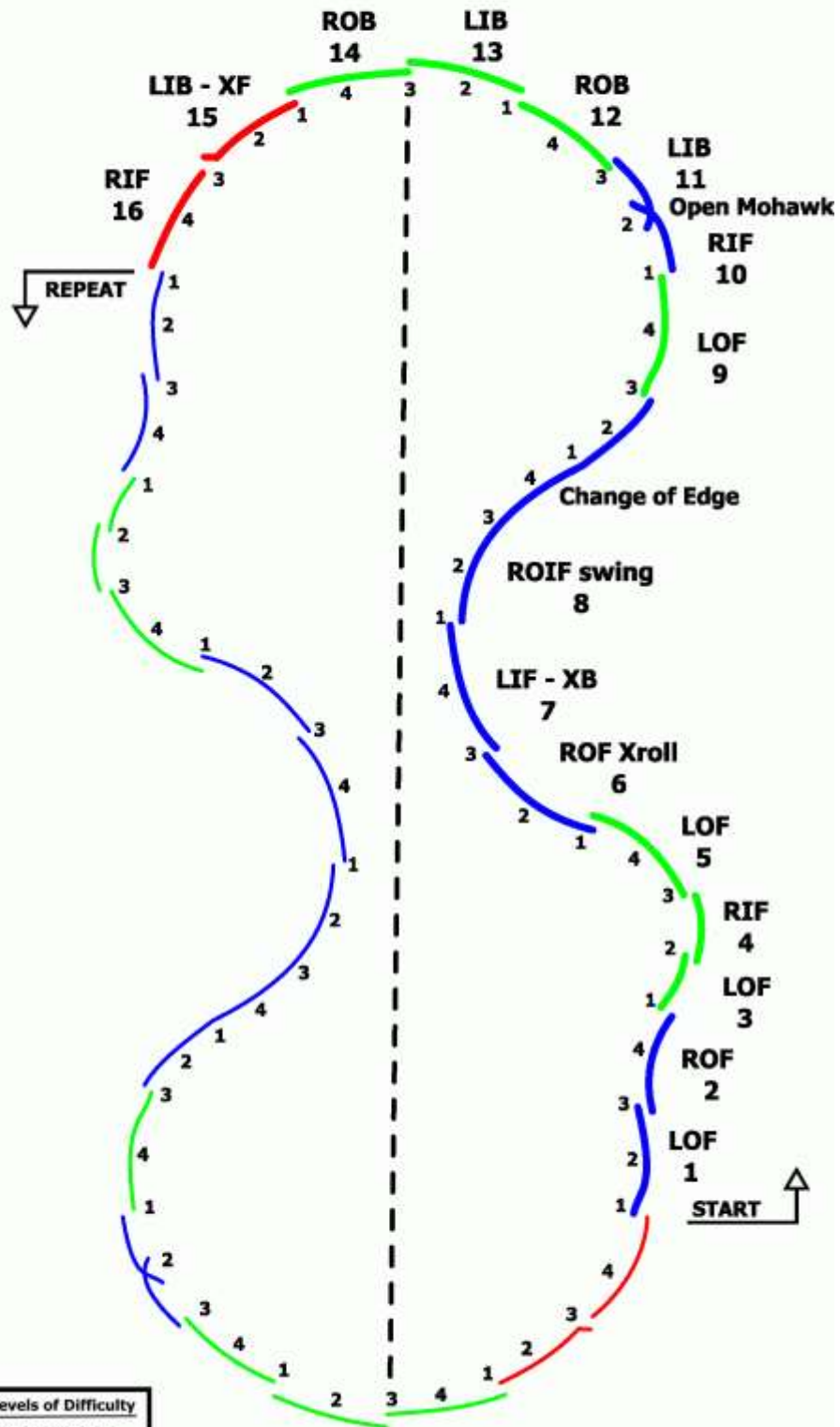
1. Poor timing.
2. Steps 1 and 2 skated flat and uneven.
3. Step 8 will be aimed to barrier.
4. Skaters will not execute steps 13, 14, 15 and 16 neat and close and will often deviate from the arc.

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



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

FOURTEEN STEP

Modified For Solo Dance ONLY

MUSIC:	March 2/4 or 4/4	TEMPO:	108 beats per minute
PATTERN:	Set	START:	Step 1, Count #1

There are no optional steps for this dance. 14 steps complete one sequence of the dance and all skaters must skate the ladies steps of the dance.

The dance begins with Steps 1, 2 (LBI run) and 3 which form the barrier lobe 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 (RBO) is a strong outside edge toward the centre of the rink and must not change edge in preparation for step 4.

Step 4 (LBO Swing) is aimed toward the long axis, becoming parallel to it and finishing toward the long side barrier. The outside swing step must be skated on a strong outside edge for 4 beats, with the free leg swinging on beat 3 of the step and finishing in line with the tracing of the skating leg.

Steps 5, 6 (LBO run) and 7 (RBO) must be aimed initially toward the long side barrier and begin a perfect circular arc that travels around the short side of the rink. Step 7 (RBO) is an outside edge for two beats which begin parallel to the long side barrier and finishes away from it.

Step 8 (MK LFO) is a Mohawk to a LFO which, along with steps 9 (XCh RFI), 10 (LFO), 11 (RFI run), aim up toward the peak of the arc of the corner.

Step 12 (LFO) and Step 13 (OpMk RBO), each for 1 beat. Step 12 begins at the long axis, with the open mohawk (step 13) executed just after the long axis and the foot must be placed at the instep of the left foot. These edges must be outside edges without any flattening or deviation of the arc.

The final step is step 14, a LBI stroke for 2 beats and finishing the sequence at the centre of the corner, ready to restart the dance.

KEY POINTS:

1. **Step 3 RBO:** Correct technical execution of the run with feet close together with attention to the correct lean, edges and timing. Must be skated on a strong outside edges, without deviation from the edge in preparation for the next step.
2. **Step 4 LBO Sw:** Correct execution of the Swing (outside backward edge to outside backward edge). It should be 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.
3. **Step 8 MklFO and Step 9 XCh RFI:** Correct technical execution of the mohawk and cross behind, keeping the correct edges, crossing with feet parallel and close together and immediately returning to the "and" position after the cross behind.

4. **Step 12 LFO and Step 13 OpMk RBO:** Correct technical execution of the mohawk, each step for one beat and must be done on clear outside edges with Step 13 being placed at the instep of the left foot.

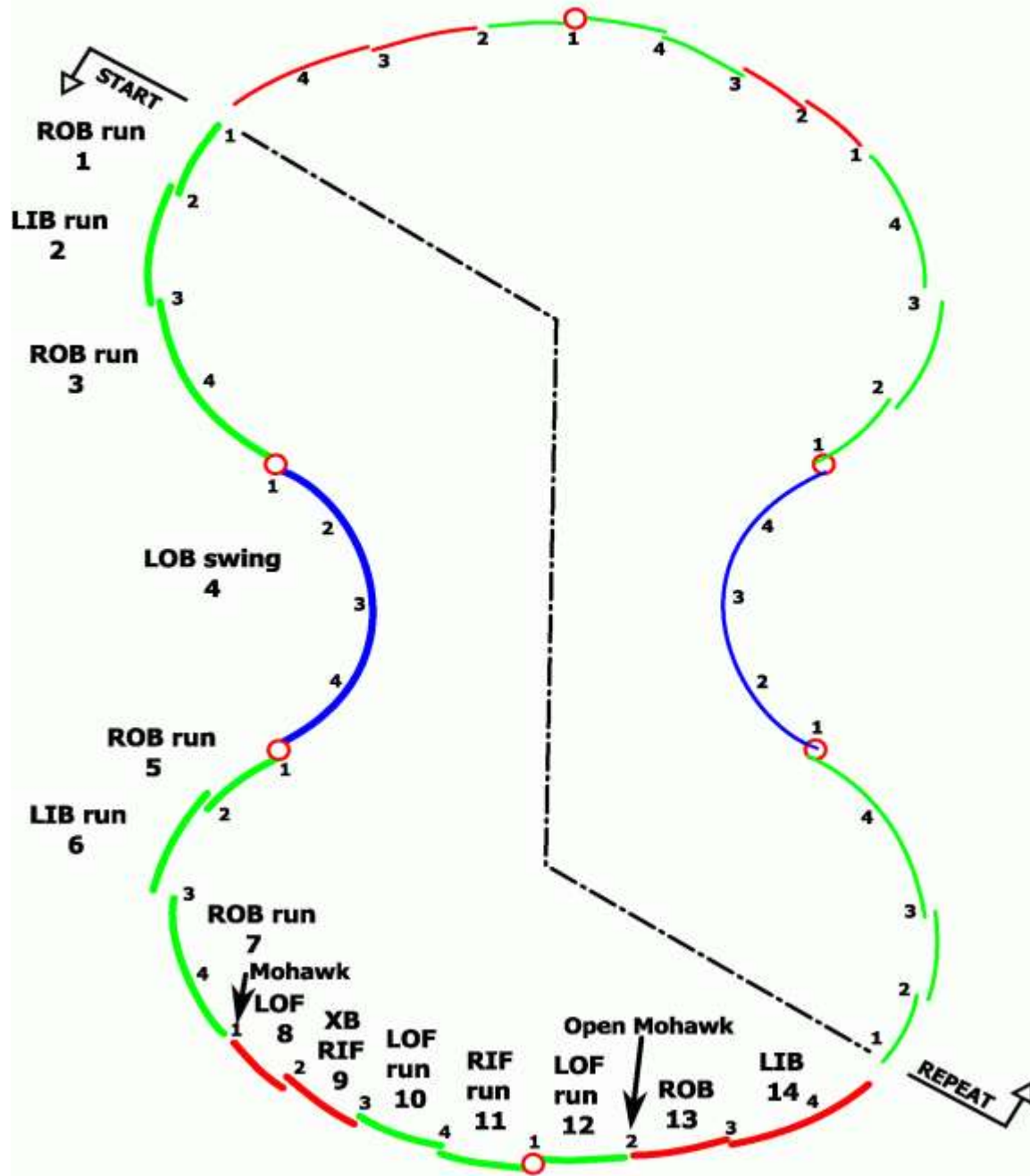
Steps		Beats
1	RBO	1
2	Run LBI	1
3	RBO	2
4	LBO Sw	4
5	RBO	1
6	Run LBI	1
7	RBO	2
8	Mk LFO	1
9	XCh RFI	1
10	LFO	1
11	Run RFI	1
12	LFO	1
13	OpMk RBO	1
14	LBI	2

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

FOURTEEN STEP

Modified for Solo Dance



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

GLIDE WALTZ

Modified For Solo Dance ONLY

Music: Waltz $\frac{3}{4}$

Tempo: 120 beats per minute

Pattern: Set

Start: Step 1, count

There are no optional steps for this dance. All 14 steps complete one sequence of the dance. Steps 1 to 8 make up the corner sequence and steps 9 to 14 make up a barrier lobe and centre lobe for the straightaway sequence of this dance.

The dance starts with the corner sequence with LFO (step #1) of two beats parallel to the long side barrier, followed by a RFI raised chasse (step #2) of one beat and a LFO (step #3) of three beats following the general curve of the corner lobe.

Step #4 is an RFI open stroke of three beats, which is stroked parallel and conforms to the general curve of the corner lobe. It is important to note that this step does not have an angular take off.

Steps #5, 6, & 7 begin with LFO of two beats (step #5), followed by a RFI raised chasse (step #6) of one beat, finishing on the long axis and a LFO (step #7) of three beats, commencing on the long axis and following the general curve of the corner lobe.

Step #8 is an RFI open stroke of three beats, which is stroked parallel and conforms to the general curve of the corner lobe. It is important to note that this step does not have an angular take off.

Steps #9, 10, & 11 begin with LFO of two beats (step #9), followed by a RFI raised chasse (step #10) of one beat, finishing on the long axis and a LFO (step #11) of three beats, following the general curve of and completing the corner lobe and bringing the dance back to the baseline.

The 6 beat centre lobe must start and finish on the baseline and is comprised of steps #12, 13 & 14, beginning with RFO of two beats (step #12), followed by a LFI raised chasse (step #13) of one beat. Both steps form the start of the centre lobe, aiming to the centre of the floor with step 13 finishing on the short axis of the floor. Step 14 is a RFO of three beats, completing the centre lobe and bringing the dance back to the baseline to complete the sequence.

KEY POINTS

- 1. Step 1 LFO and Step 2 Ch RFI:** Correct technical execution of the chasse with the foot placed at the side of the left foot in parallel "and" position and raised parallel to the floor. Attention to the correct lean, edges and timing.
- 2. Step 8 RFI (open stroke):** Correct technical execution with the skating foot on the inside edge from beginning to the end of the step. Attention to the correct lean, proper posture edges and timing.
- 3. Step 11 LFO and Step 12 RFO:** Correct technical execution of the steps with a transitional roll action occurring on the baseline and attention to the timing (step 11 – 3 beats) and (step 12 – 2 beats) with correct lean and edges.
- 4. Step 14 RFO and Step 1 LFO:** Correct technical execution of the steps with a transitional roll action occurring on the baseline and attention to the timing (step 14 – 3 beats) and (step 1 – 2 beats with correct lean and edges).

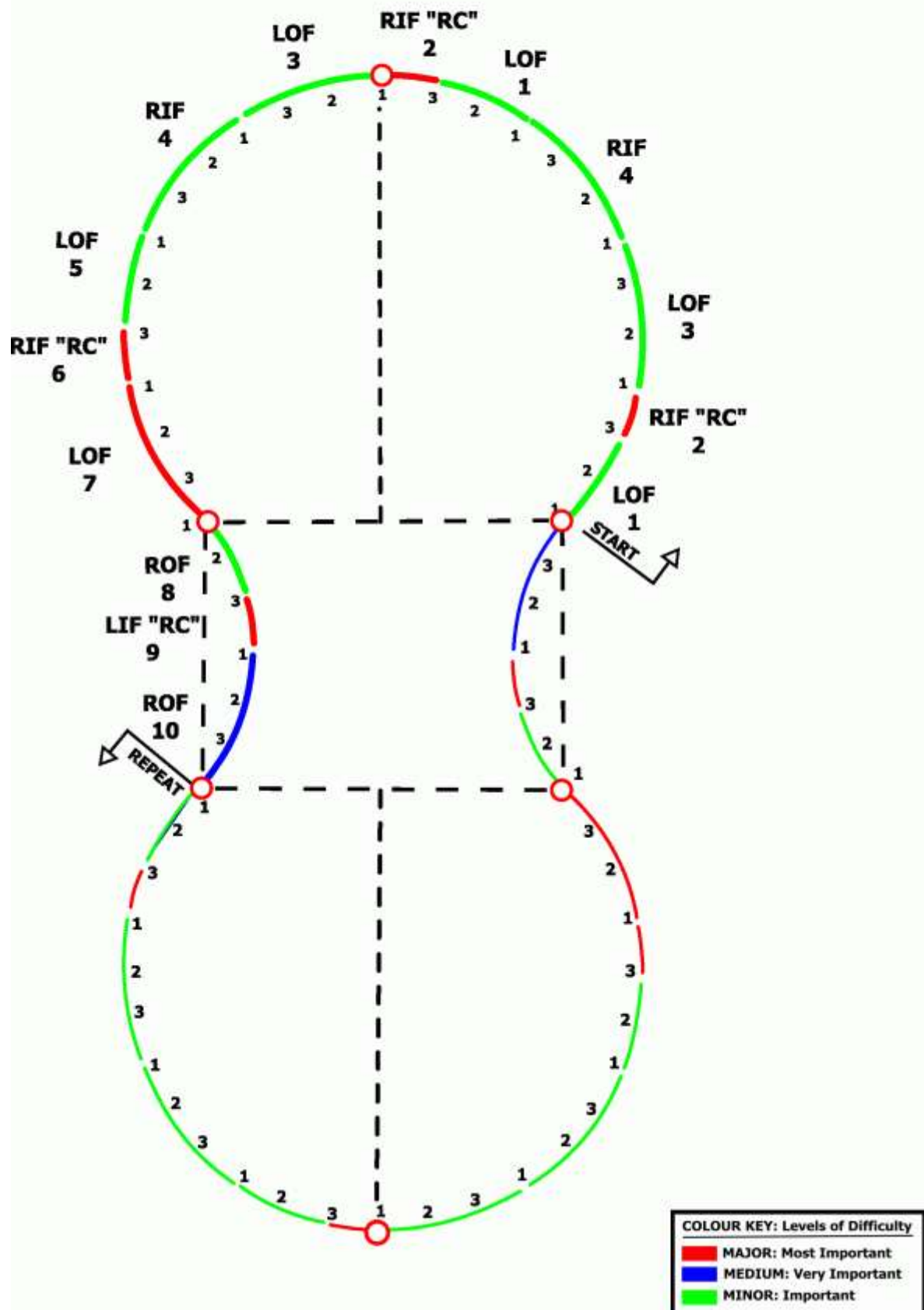
Step No	Edge	Beats
1	LOF	2
2	RIF – RC	1
3	LOF	3
4	RIF	3
5	LOF	2
6	RIF – RC	1
7	LOF	3
8	ROF	2
9	LIF - RC	1
10	ROF	3

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



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.

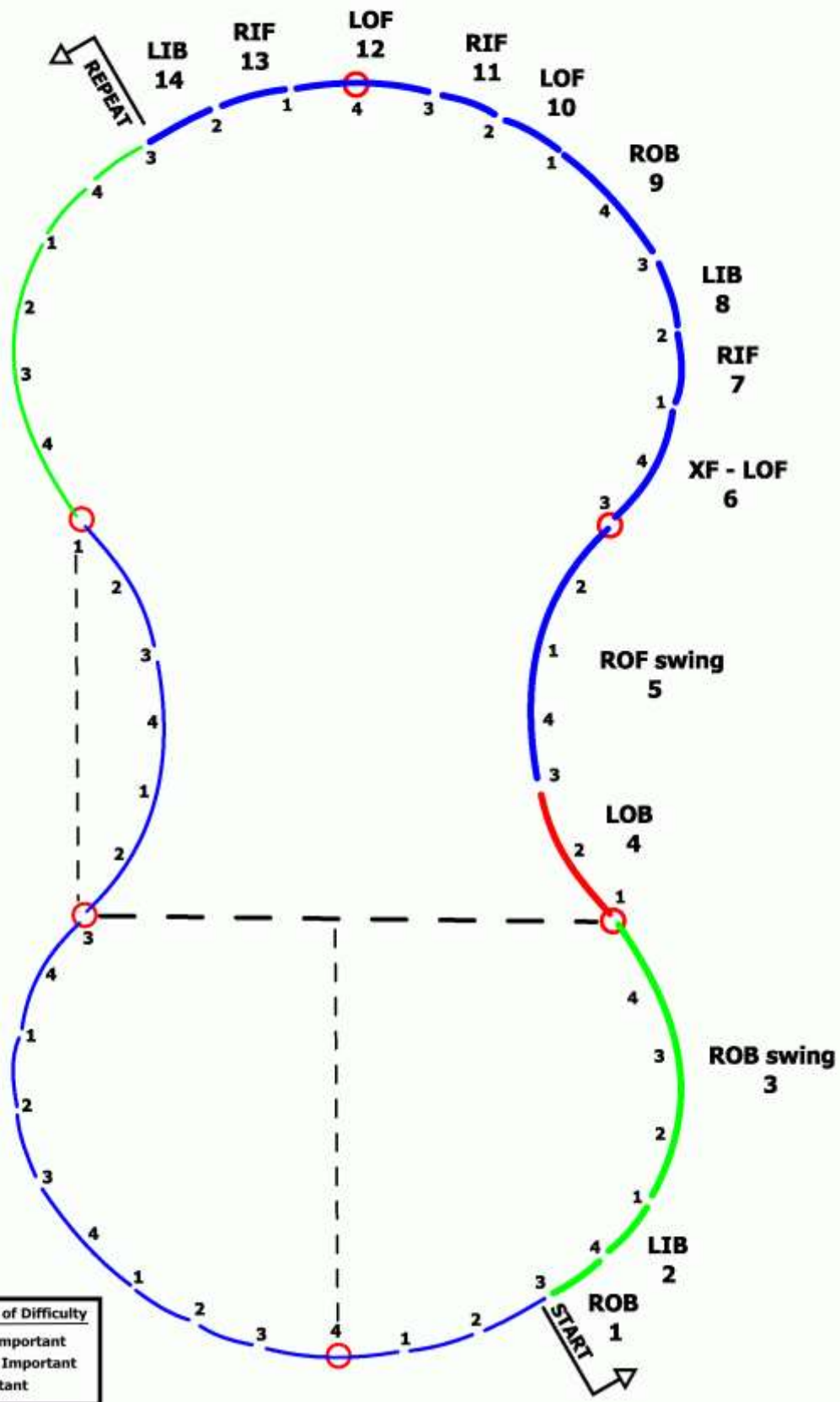
GENERAL

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

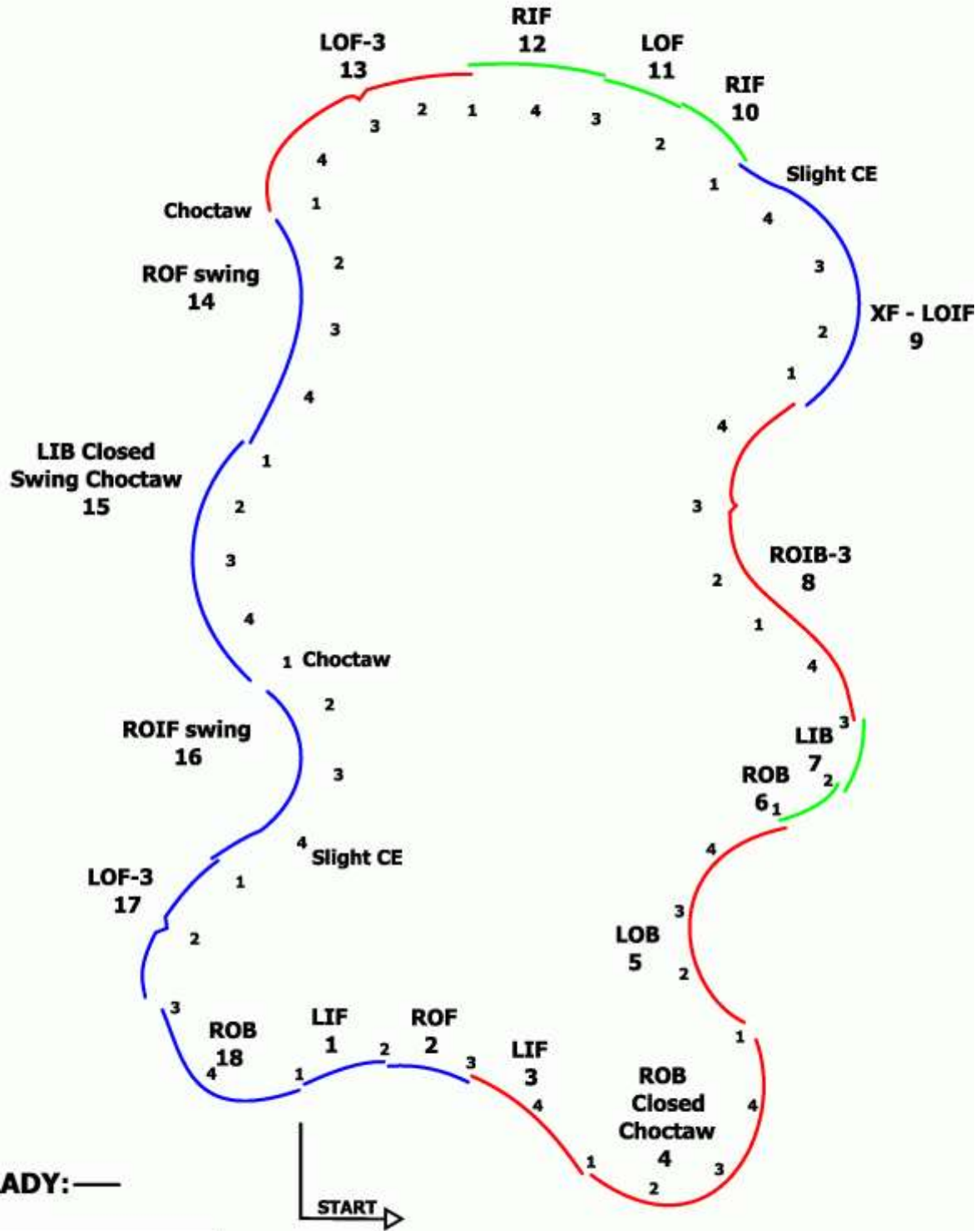
1. Poor timing.
2. Step 3 will be skated as a weak or shaky step. This is often skated flat or change of edge.
3. The change of edge and 3-turn on step 8 will tend to be skated early.
4. Rockover at end of step 13 such that the turn on step 14 will not be a Choctaw.
5. Lack of flow through the swing 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



COLOUR KEY: Levels of Difficulty

MAJOR: Most Important
MEDIUM: Very Important
MINOR: Important

IMPERIAL WALTZ

Modified For Solo Dance ONLY

MUSIC: Waltz
PATTERN: Set

TEMPO: 120
START: Step 1, Count #1

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

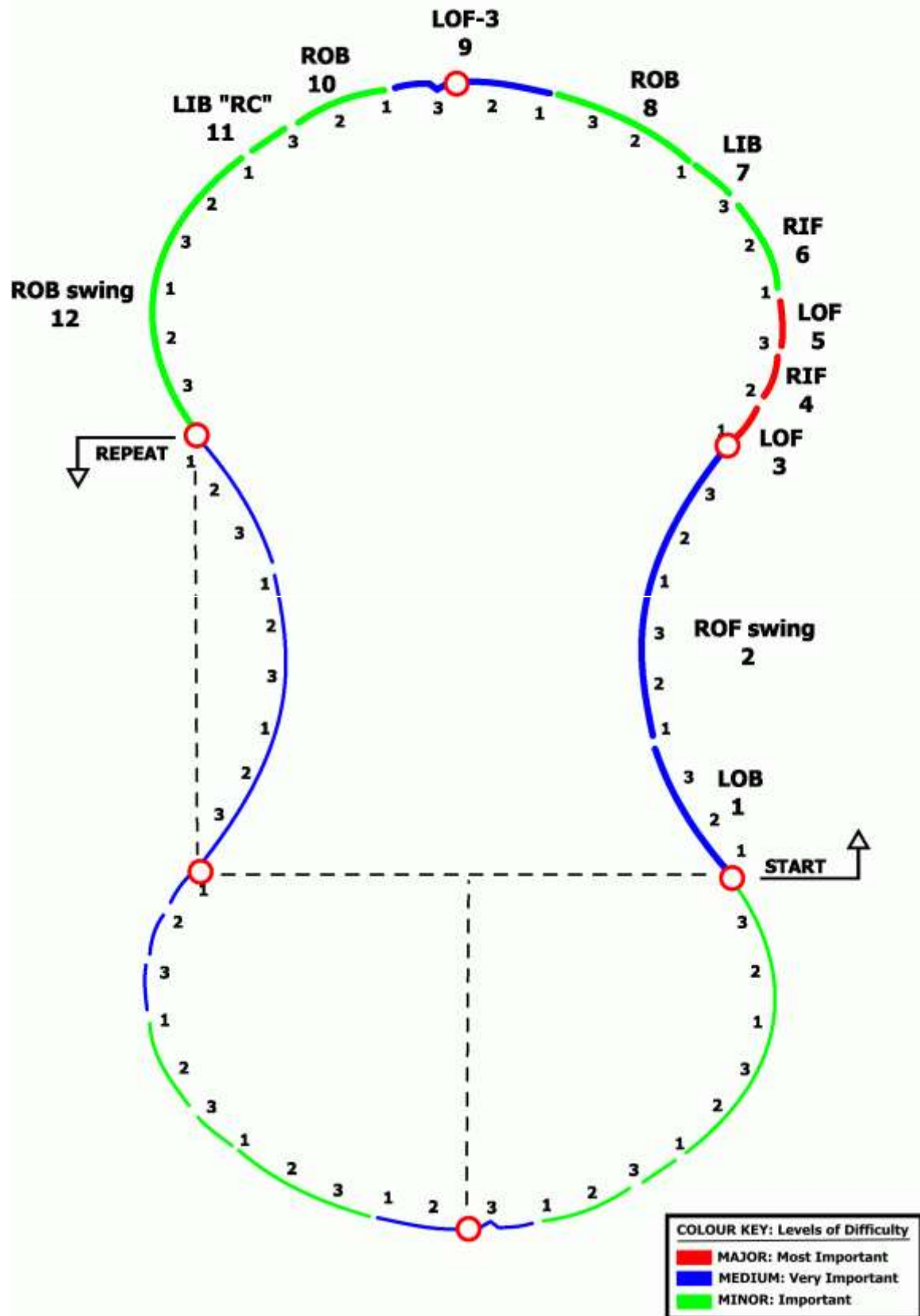
1. 3-turns not turned on count #3.
2. Exaggerated axis going “into” and coming “out” of the centre lobe and travelling to a noticeable point past the baseline.
3. Pattern symmetrical.

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



KLEINER WALTZ

Modified For Solo Dance ONLY

MUSIC: Waltz 3/4

TEMPO: 138 beats per minute

PATTERN: Set

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

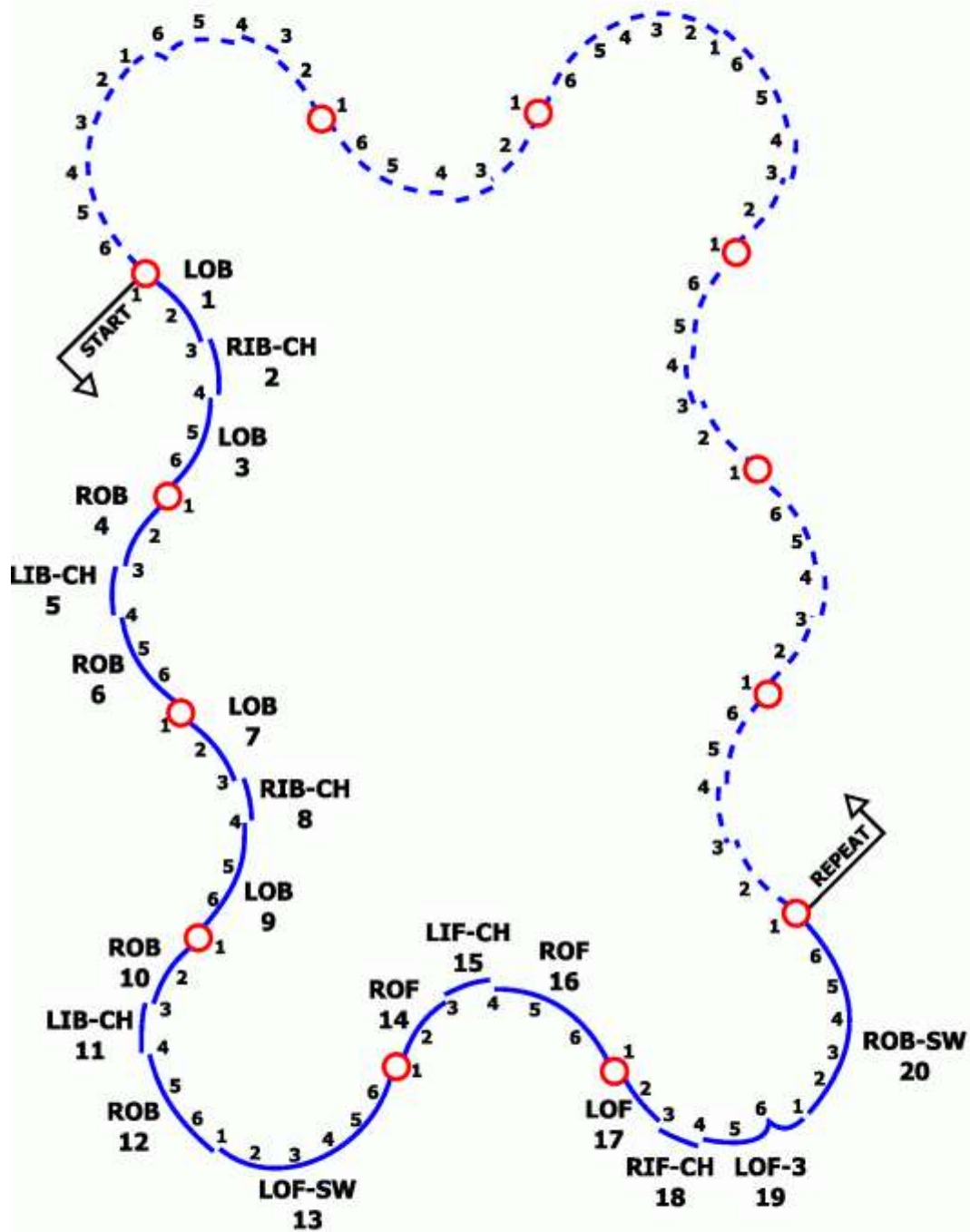
When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times.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

MANCHESTER FOXTROT

Modified for solo dance ONLY

MUSIC:	Foxtrot 4/4	TEMPO:	92
PATTERN:	Set	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

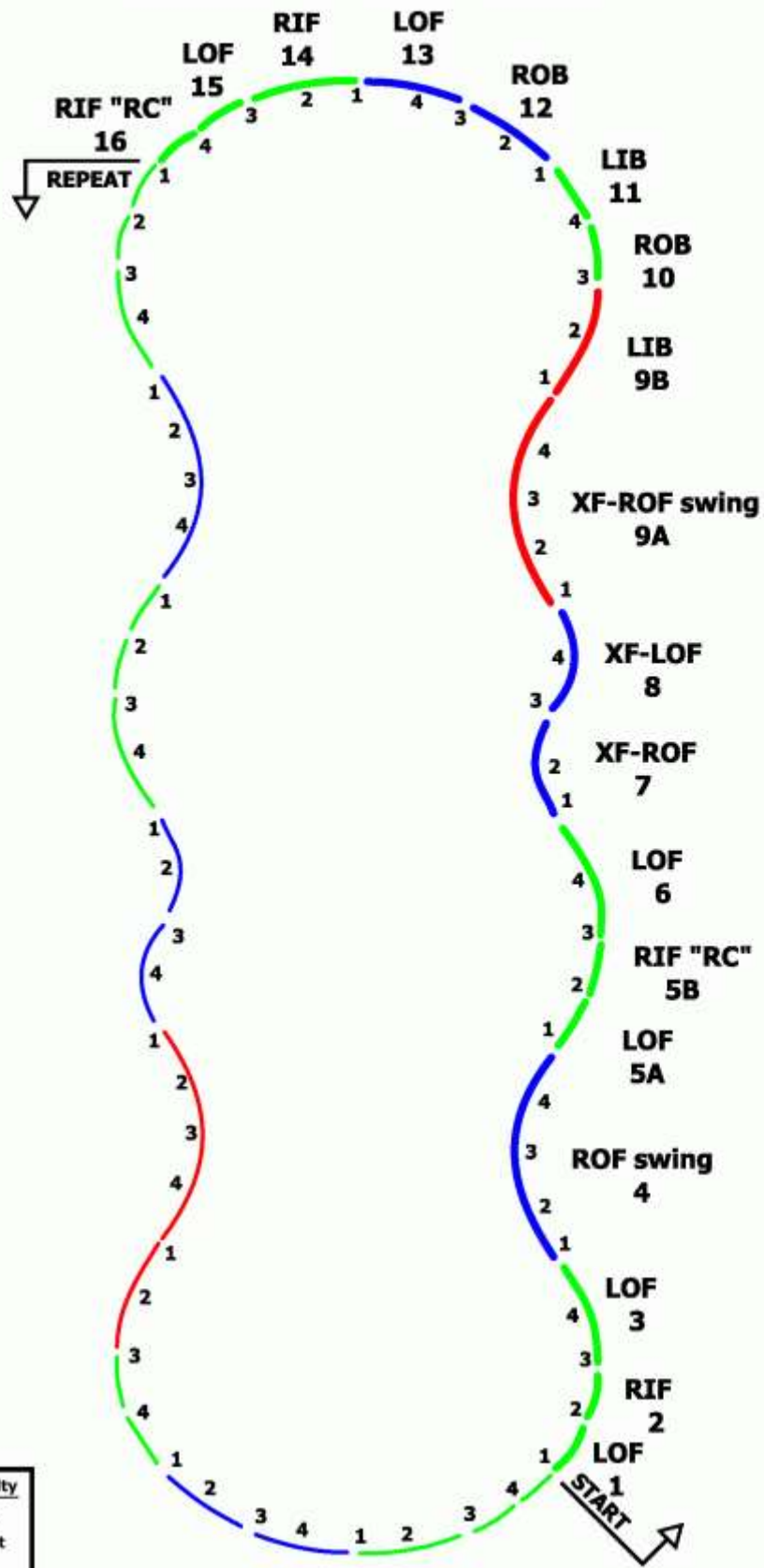
1. Poor timing.
2. Weak edges on steps 1 through 9 resulting in the corner lobe (steps 10 through 16) being skated flat across the top of the floor.
3. Poor carriage.
4. Uneven swings.

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



COLOUR KEY: Levels of Difficulty

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

MARCH SEQUENCE

Music: March 6/8

Tempo: 100 beats per minute

Pattern: Set

Opening Step1, Count#1

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.

KEY POINTS

1. **Steps 1 to 4:** Correct technical execution of the steps with a transitional roll action occurring on the baseline plus attention to the timing with correct lean and edges.
2. **Step 4 RFO:** Correct technical execution with the skating foot remaining on an outside edge from the beginning to the end of the step.
3. **Steps 5 to 12:** Correct technical execution of the runs with the skating foot, passing the original skating foot, thus bringing the new free foot off the skating surface, trailing the new skating foot.
4. **Steps 5 to 12:** Correct Technical execution of the steps on a continuous lobe. Attention to the correct lean, edges and timing.

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.

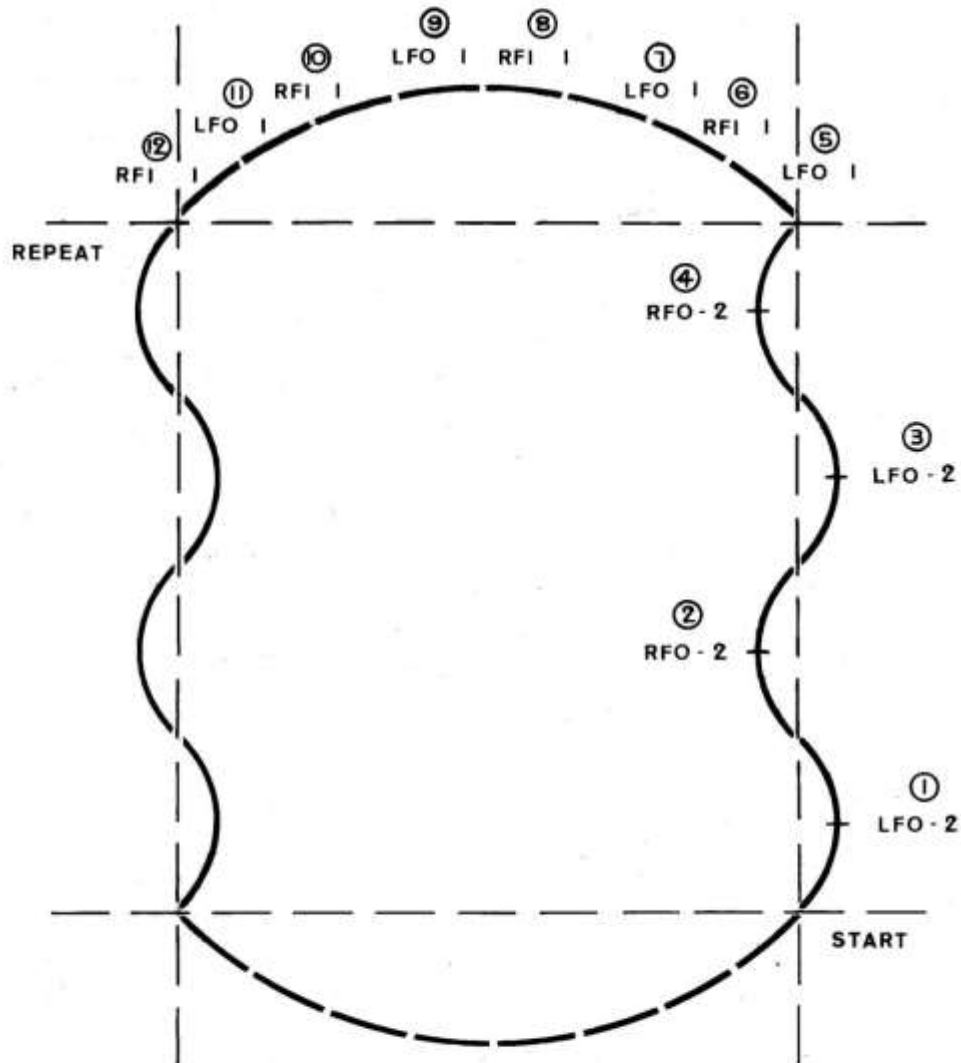
COMMON ERRORS

- 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.

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.

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

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

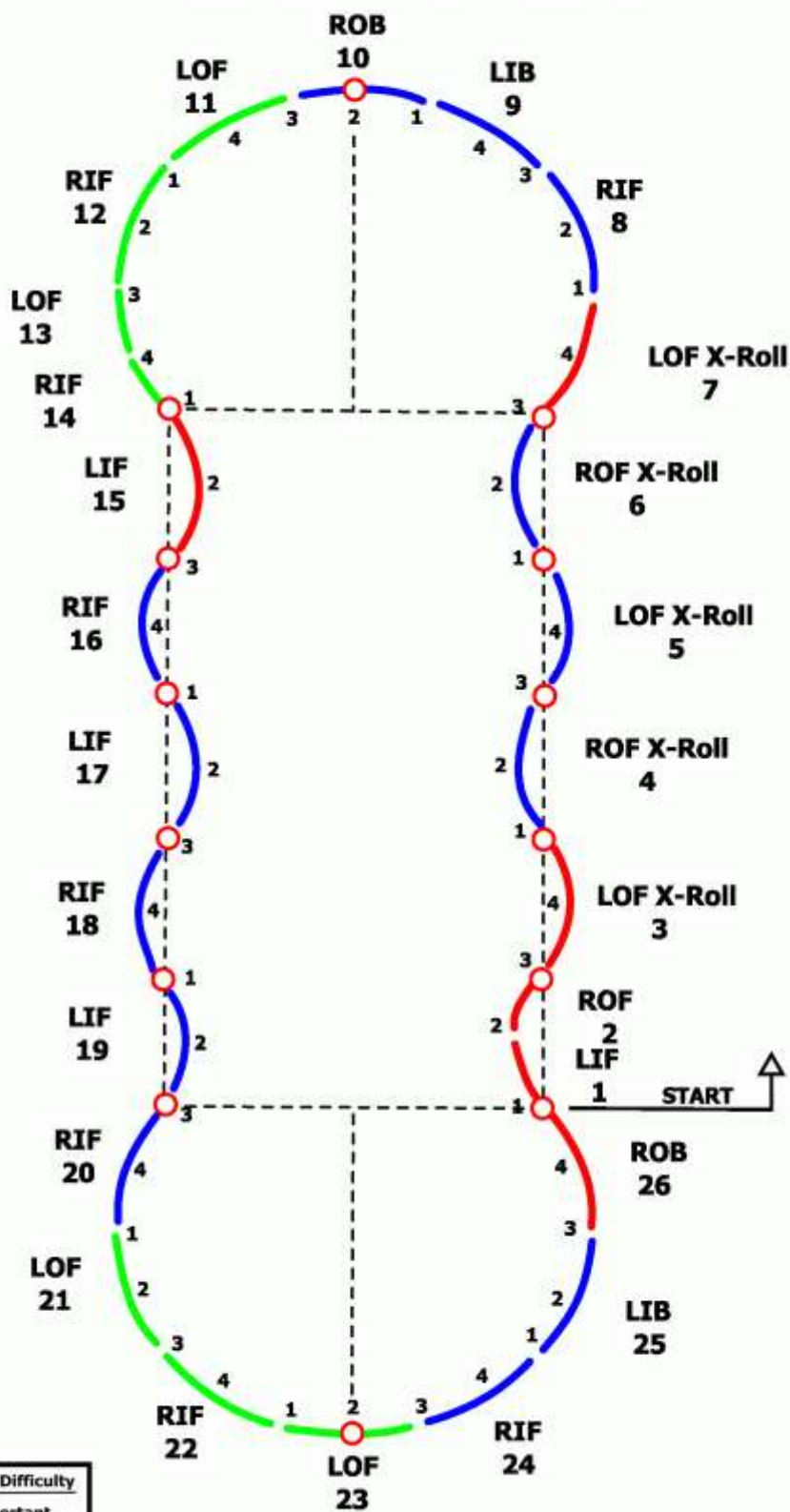
1. The aim of the steps 1 and 2 will improperly move the baseline for step 3;
2. Step 8 will incorrectly be skated as a cross;
3. The timing of the free leg on steps 15 through 19 will be late;
4. Step 26 to step 1 will not be an open dropped Choctaw.

GENERAL

When skating SOLO DANCE good timing is expected while 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

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

There are no optional steps for this dance. All 14 steps complete one sequence of the dance. Steps 1 to 11 make up the corner sequence and steps 12 to 14 make up a centre lobe for the straightaway sequence of this dance.

The dance begins with steps #1, 2 & 3 with LFO of one beat (step #1) aiming towards the long side barrier, followed by Run RFI of one beat (step #2) and a LFO (step #3) of two beats following the general curve of the corner lobe.

Step #4 is an XF RFI is a cross in front with extension of the left leg in back with the free toe slightly open, aimed in the direction of the short side barrier and following the general curve of the corner lobe.

Steps #5, 6, & 7 begin with LFO of one beat (step #5), followed by a Run RFI (step #6) of one beat and a LFO (step #7) of two beats, crossing the long axis on beat two and continuing the general curve of the corner lobe.

Step #8 is an XB RFI is a cross behind with extension of the left leg in front, aimed in the direction of the short side barrier and following the general curve of the corner lobe.

Steps #9 & 10 begin with LFO of one beat (step #9), followed by a Run RFI (step #10) of one beat. Step #11 LFO Sw is an outside edge of four beats and the free leg must swing forward on the third beat (count #1). It begins aiming toward the long side barrier, running parallel to it and then finishing away from the long side barrier in the direction of the long axis.

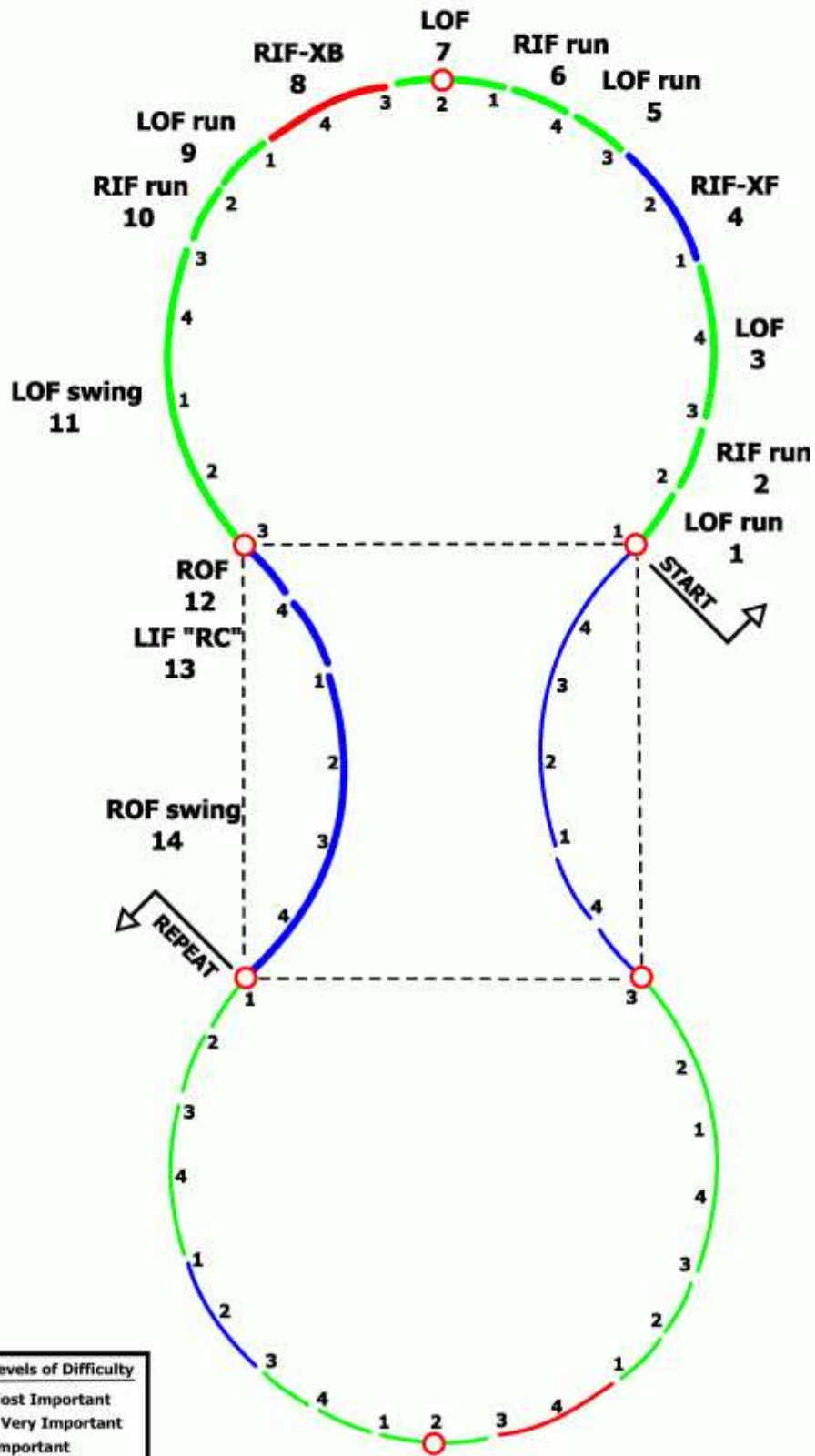
Steps #12 & 13 begin with RFO of one beat (step #12), followed by a LFI raised chasse (step #13) of one beat. Step #14 RFO Sw is an outside edge of four beats and the free leg must swing forward on the third beat (count #3). The step aims for one beat to the long axis of the rink where it then crosses the short axis on the second beat of the step and finishes in the direction of the long side barrier, completing the centre lobe and bringing the dance back to the baseline to complete the sequence.

MASTERS TANGO – KEY POINTS

1. **Step 3 LFO and Step 4 XF RFI:** Correct technical execution of the run with feet close together and the cross in front with the simultaneous extension of the left leg in back with the toe of the free leg slightly open. Attention to the correct lean, edges and timing. Kilian position is to be maintained throughout, without separation during the steps.
2. **Step 7 LFO and Step 8 XB RFI:** Correct technical execution of the run with feet close together and the cross in front with the extension of the left leg in front. Attention to the correct lean, proper posture, edges and timing. Kilian position is to be maintained throughout, without separation during the steps.
3. **Step 11 LFO Sw:** Correct technical execution of the swing with the swing of the free leg on the 3rd beat of the step without deviation from the edge. Attention to the timing with correct lean and edges. Kilian position is to be maintained throughout, without separation during the steps.
4. **Step 14 RFO Sw:** Correct technical execution of the swing with the swing of the free leg on the 3rd beat of the step without deviation from the edge. Attention to the timing with correct lean and edges. Kilian position is to be maintained throughout, without separation during the steps.

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

There are no optional steps for this dance. All 16 steps (28 beats) complete one sequence of the dance. Steps 1 to 11 make up the corner sequence and steps 12 to 16 make up a centre lobe for the straightaway sequence of this dance.

The dance begins with LFO 3t (Step #1) with the three turn on the second beat, in the direction of the long side barrier.

Step 2 is a RBO stroke and Step 3 XF LBI is a cross in front step with feet close and parallel on an inside edge with no deviation to an outside edge. They are completed with the steps parallel to the long side barrier and maintaining the general curve of the corner lobe. Step #4 Mk RFI should be stepped close to the heel of the skating foot, on an inside edge that continues the arc created by the preceding steps.

Step 5 LFO is an open stroking step for two beats.

Step 6 RFI and Step 7 Mk LBI form a mohawk aimed toward the long side barrier and must be executed by placing the heel of the left foot closely to the inside of the right foot. This step must cross the long axis on beat two.

Steps #8, 9, & 10 begin with RBO of two beats (step #8), followed by a Run LBI (step #9) of one beat and a Run RBO (step #10) of one beat, continuing the general curve of the corner lobe.

Step 11 LBI Sw of four beats must aim toward the long axis and be maintained on a strong inside edge, without deviation from the edge prior to the Choctaw, Step 12 RFO of two beats continues toward the long axis on a strong outside edge. Step 12 is the beginning of the centre lobe.

Steps #13, 14, & 15 begin with a Run LFI of one beat (step #13), followed by a Run RFO (step #14) of one beat and a LFI (step #15) of two beats, crossing the short axis on beat two and continuing the general curve of the centre lobe.

Step #16 RFO Sw is an outside edge of four beats and the free leg must swing forward on the third beat (count #3). The step aims to the long side barrier, completing the centre lobe and bringing the dance back to the baseline to complete the sequence.

METROPOLITAN TANGO – KEY POINTS

1. **Step 1 LFO 3t:** Correct technical execution of the three turns on the 2nd beat, with feet close together and the correct lean, timing and edges before and after the turn.
2. **Step 2 RBO, Step 3 XF LBI and Step 4 Mk RFI:** Correct technical execution of the stroke, cross in front and the mohawk performed with feet close together near the heel of the skating foot, on an inside edge. Attention to the correct lean, proper posture, edges and timing.

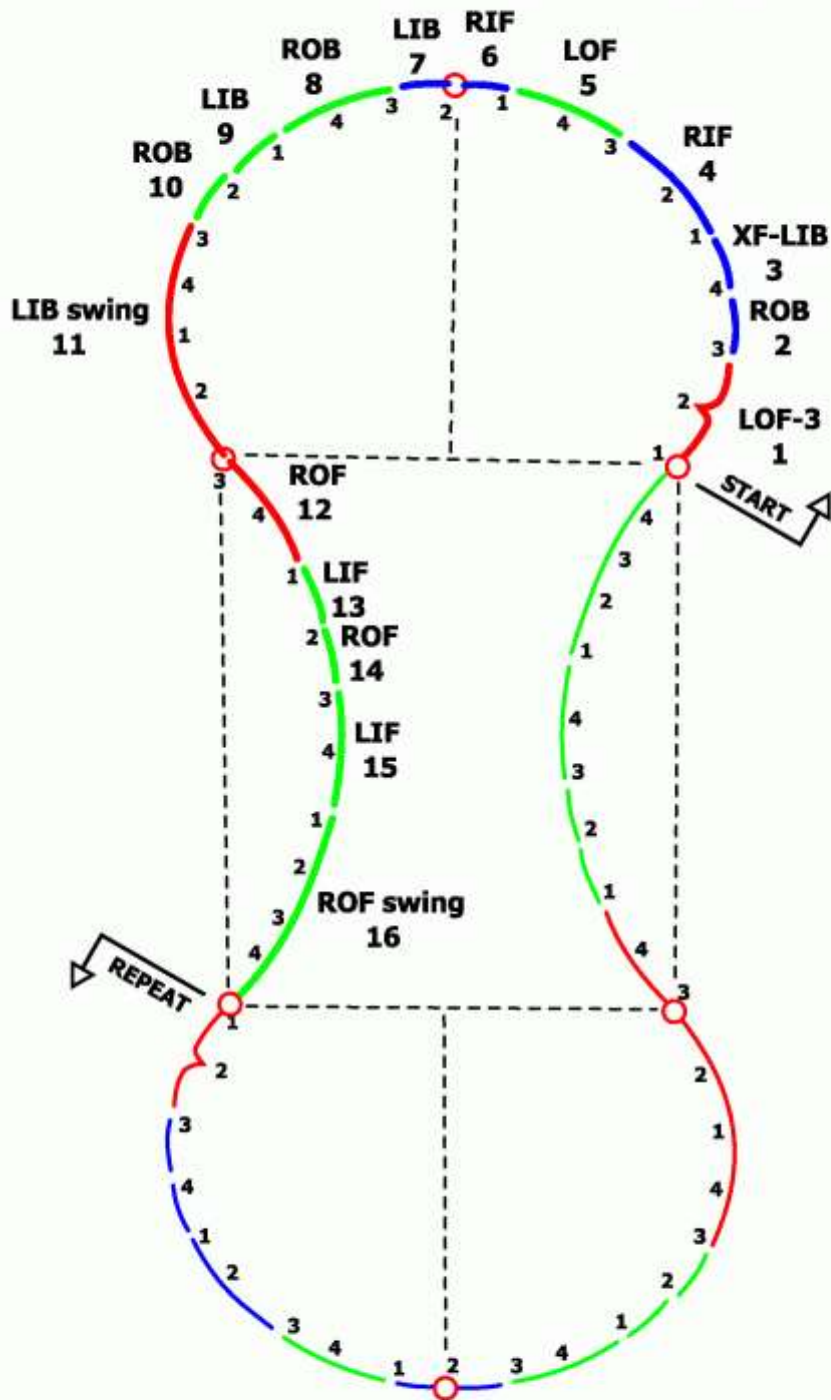
3. **Step 11 LBI Sw:** Correct technical execution of the swing with the swing of the free leg on the 3rd beat of the step without deviation from the edge. Attention to the timing with correct lean and edges
4. **Step 16 RFO Sw:** Correct technical execution of the swing with the swing of the free leg on the 3rd beat of the step without deviation from the edge. Attention to the timing with correct lean and edges.

GENERAL

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

METROPOLITAN TANGO

Modified for Solo Dance



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

MIRROR WALTZ

Modified For Solo Dance ONLY

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

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

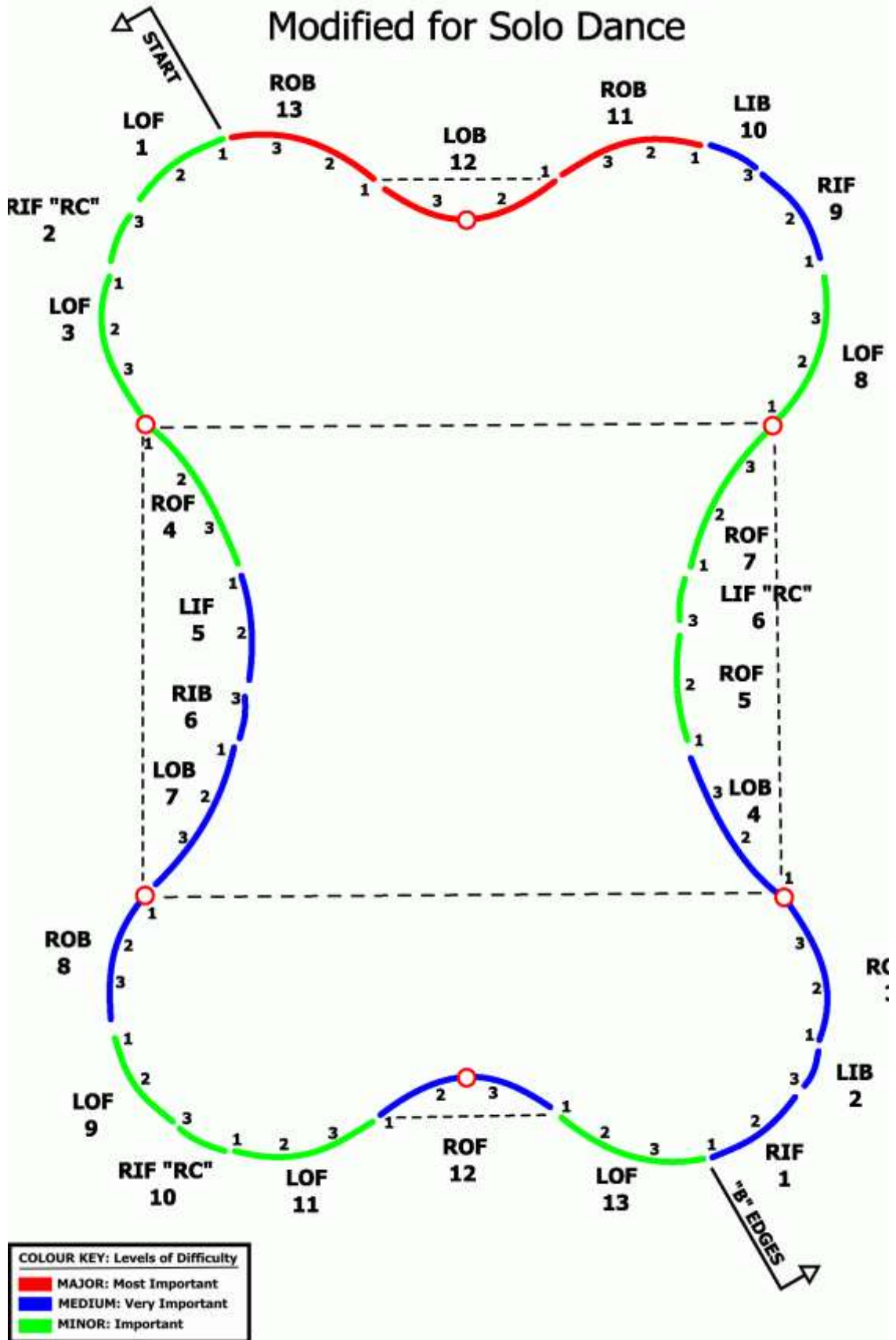
1. Timing.
2. The centre lobe will move out causing the base line to move towards the barrier.
3. Lobes 1 and 4 will not be symmetrical.

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



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

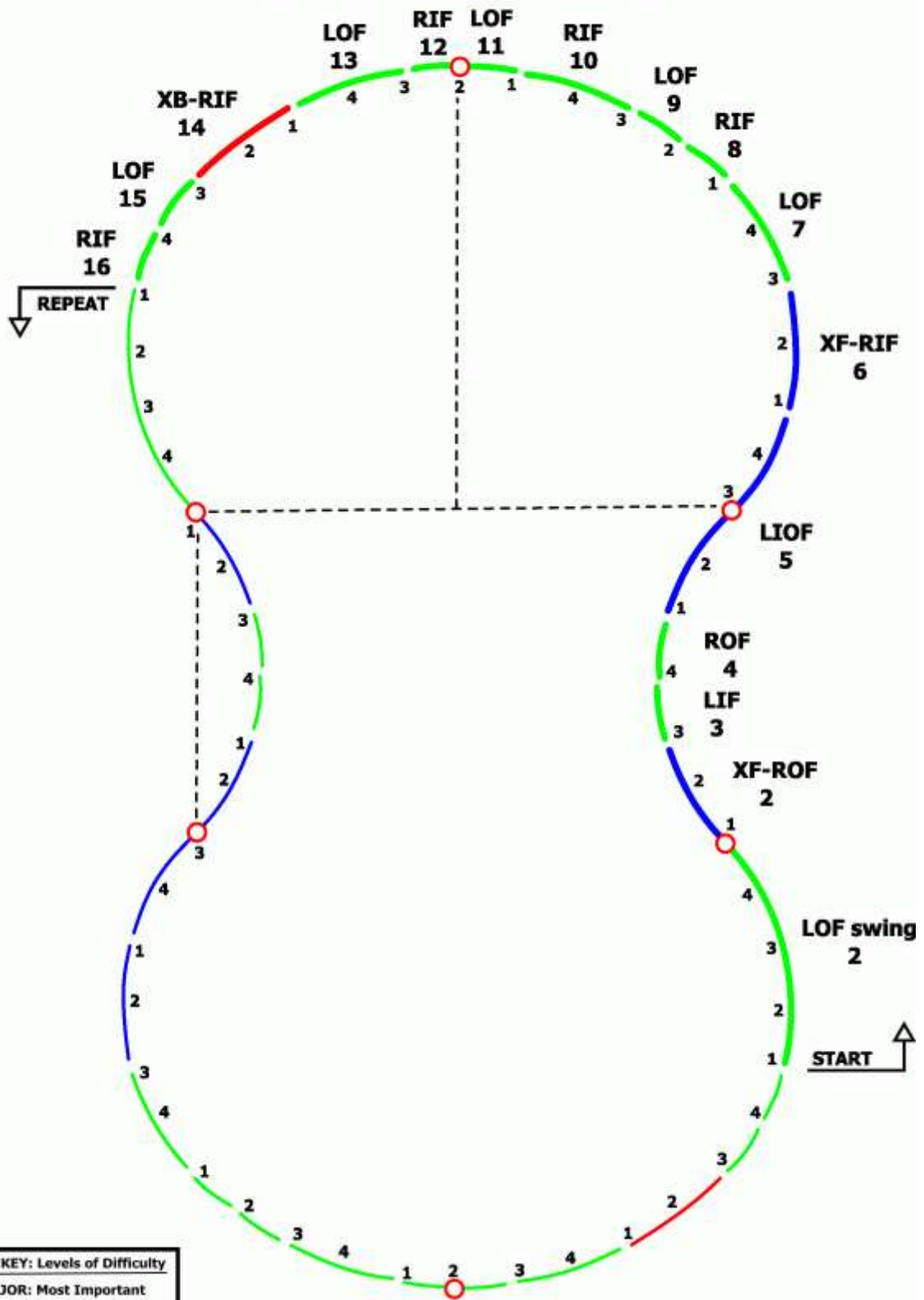
1. During the execution of step 2 and 6 the crosses are faked or inline.
2. Noticeable forward-backward-forward movement of the right foot during the execution of steps 2 and 6.
3. The change of edge on step 5 occurring too late.
4. Poor posture baseline with violent and exaggerated movements.

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

By: Joan Preston

Modified for Solo Dance

MUSIC: Foxtrot 4/4

TEMPO: 104 bpm

PATTERN: Set

The dance begins toward the long side barrier with a sequence of three steps:

Step 1 LFO (1 beat) aims toward the long side barrier.

Step 2 Run RFI (1 beat) parallel to it.

Step 3 LFO (2 beats) that curves away from the long side barrier and aims in the direction of the long axis.

Steps 4 and 5 XR RFO, XR LFO (2 beats each) form lobes curving to the left and the right of the Baseline. Step 4 begins toward the long axis and finishes toward the long side barrier and vice versa on step 5. Step 5 ends at the short axis.

Step 6 XR RFO Sw (2+2 beats) begins at the short axis and forms a larger lobe than the previous two lobes; it is aimed toward the long axis and ends toward the long side barrier. The forward swing of the free leg is on the 3rd beat.

The next sequence of steps,

Step 7 LFO,

Step 8 Run RFI

Step 9 LFO, repeat the same timing and direction of the initial sequence of steps 1-2-3.

The curves formed by Steps 10, 11 and 12 (step 12 is the largest) begin at the continuous baseline and are distributed to the right and left of a baseline that is set parallel to the short axis, in the vicinity of the short side barrier.

Steps 10 RFI and 11 LFI (open strokes) are inside edges (2 beats each).

Step 10 is parallel to the short side barrier and curves to aim toward the long axis.

Step 11 is executed with the toe of the free foot placed angular to the skating foot. This step ends at the long axis and curves in the direction of the short side barrier.

Step 12, RFI Sw (2+2 beats) is a RFI with a forward swing of the free leg on the 3rd beat, beginning at the long axis aiming toward the short side barrier, becoming parallel to it and ending toward the long side barrier.

KEY POINTS

1. Steps 1 LFO, 2 Run RFI, 3 LFO and 7 LFO, 8 Run RFI, 9 LFO

Correct technical execution with attention to the timing (steps 1, 2, 7 and 8 for 1 beat each and steps 3 and 9 for 2 beats each) and to the correct aim of the steps.

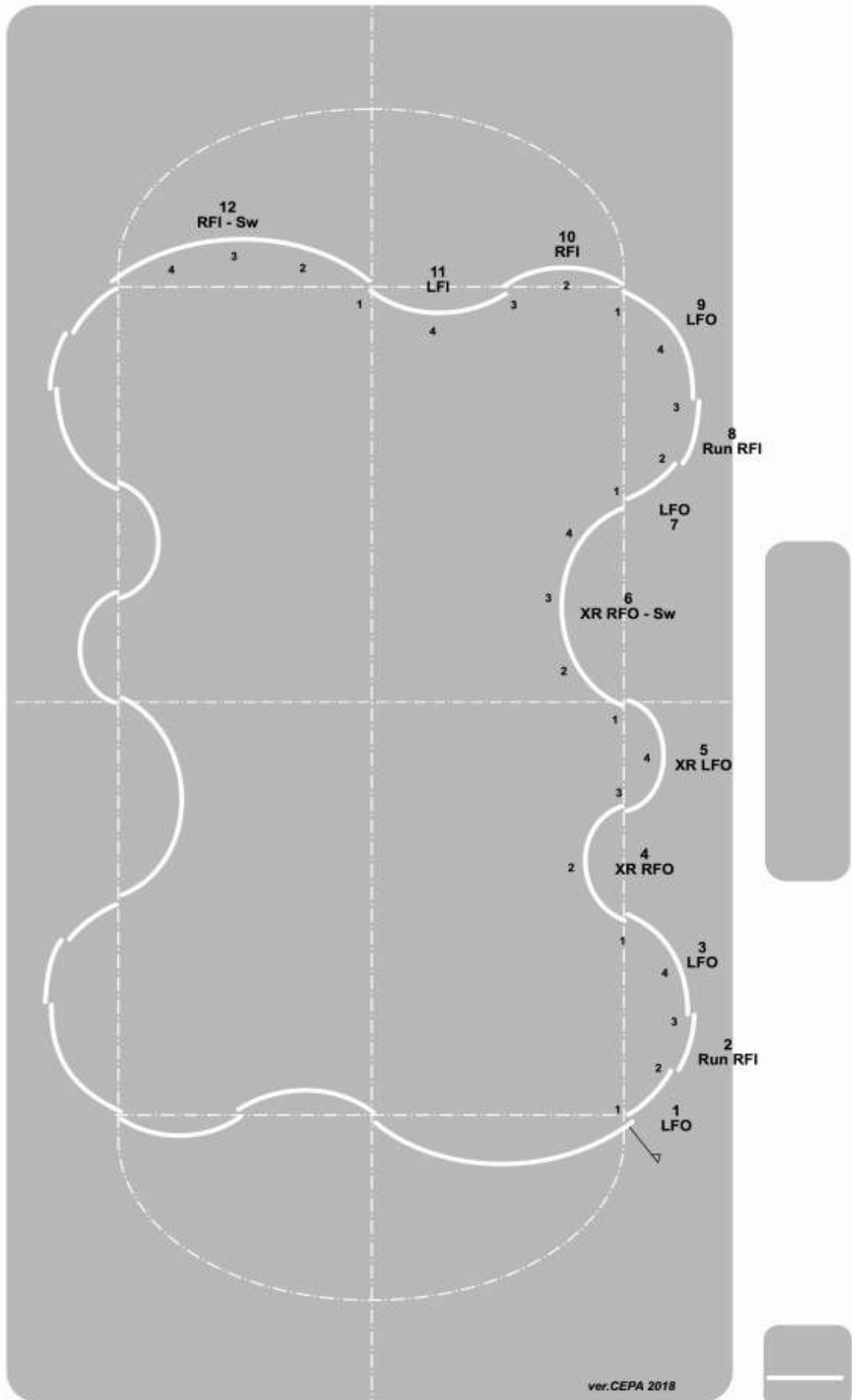
2. Step 4 XR RFO (2 beats), 5 XR LFO (2 beats) and 6 XR RFO Sw (2+2 beats): correct technical execution of the cross rolls with the correct crossing of the free foot that becomes the skating foot; attention to clear edges, defined lobes and correct leans of the body. Correct execution of step 6, without deviation from the outside edge during the forward swing on the 3rd beat.

3. Steps 10 RFI, 11 LFI (2 beats each) and step 12 RFI Sw (2+2 beats) are open strokes: Correct technical execution of the steps, with correct aim and lean of the body, on inside edges, with partners close together. Correct execution of step 12, without deviation from the inside edge, with unison of the free legs during the forward swing on the 3rd 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.

OLYMPIC FOXTROT



120 WALTZ

MUSIC: Waltz 3/4
PATTERN: Set

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

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

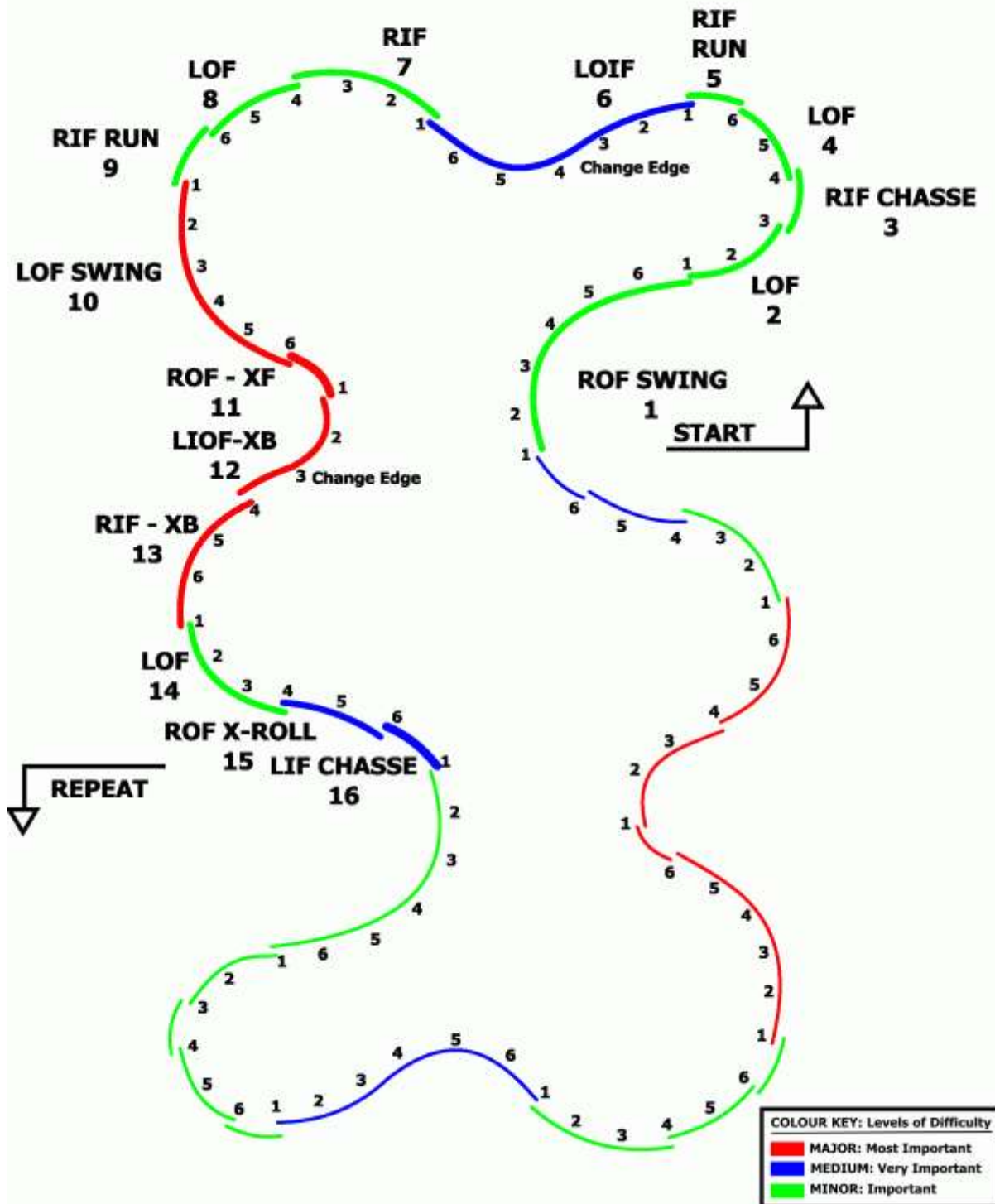
1. Step 1 will not be placed properly on the floor to set the corner correctly.
2. The timing of the change edge on step 6 will be incorrect and the rest of the corner will move too far around the corner.
3. The quickness of steps 11 and 12 make the baseline difficult to maintain and may have timing 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



PASO DOBLE

Modified For Solo Dance ONLY

MUSIC: Paso Doble 2/4

TEMPO: 112 beats per minute

PATTERN Set

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 chase steps 3-9 is straight. Steps 10 and 11 are a sudden outward bulge, followed by step 12 – 25 which are on a truce 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

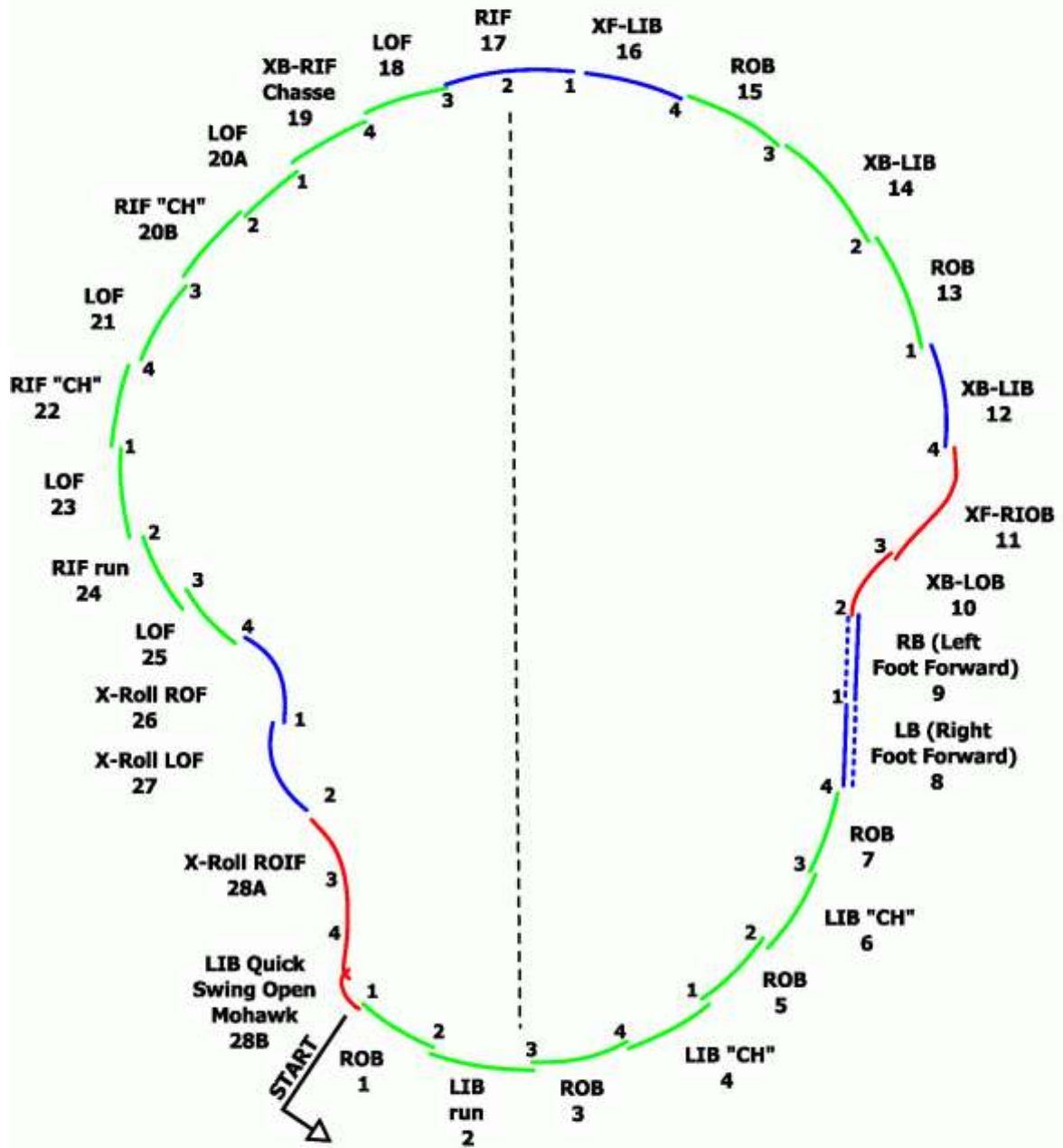
1. The free leg extension necessary in this dance will be weak or not extended at all.
2. All the wheels on steps 8 and 9 will not be on the floor as required.
3. The cross on step 10 will not occur by the skate coming off the floor but by simply sliding it across. Step 10 will be slurred.
4. Step 11 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.

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	MINOR: Important
MEDIUM: Very Important	

PRINCETON POLKA

Modified For Solo Dance ONLY

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

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.
- 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

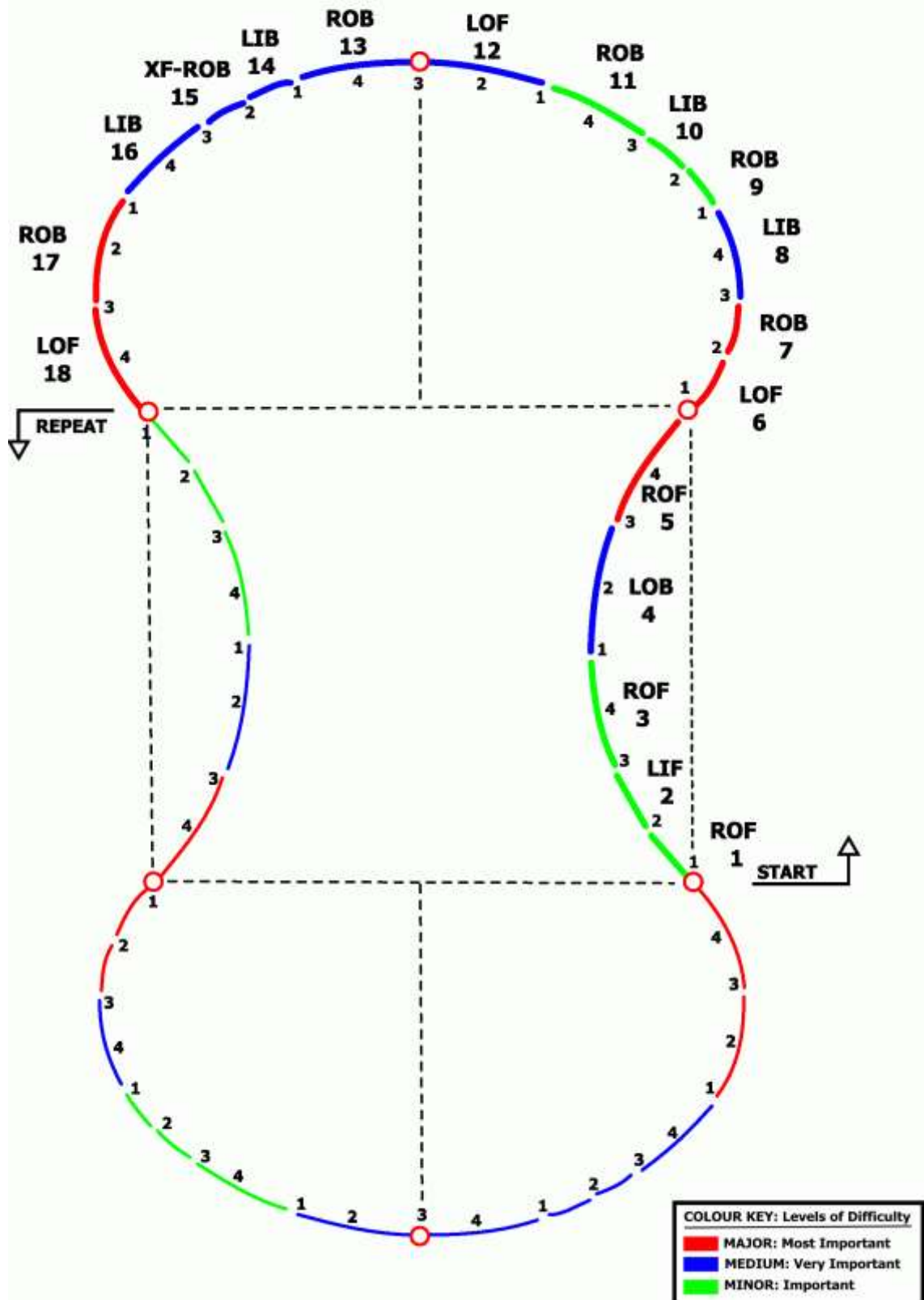
1. Skating out of time.
2. Poor posture body baselines.
3. Lack of strong outside to outside edges on steps 3 and 4 (ROF-LOB) and steps 12 and 13 (LOF-ROB).

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	Tempo:	100 beats per minute
Opening:	Maximum 24 beats	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

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.

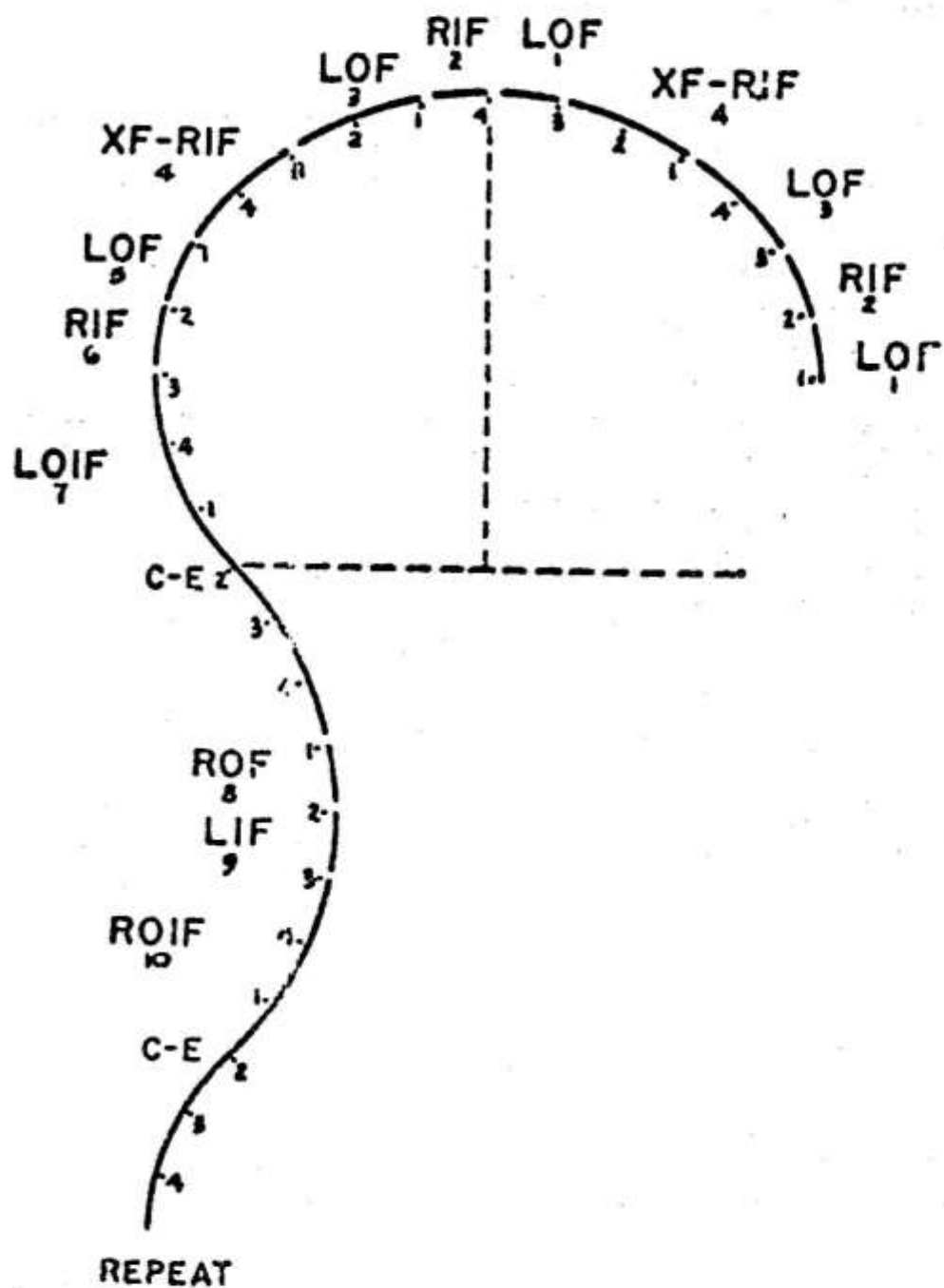
There should be no noticeable "lay back" position of the body during the front extensions nor any noticeable pitching forward during the back points. The body posture should remain upright and square to the tracing.

The XF RIF (4th step of corner sequence) is a definite crossed tracing crossed foot takeoff. The faked cross roll technique where the RIF takes the surface alongside or inline in front while the LOF crosses in back is not acceptable for a crossed progressive takeoff 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



RHYTHM BLUES

Modified For Solo Dance ONLY

MUSIC: Blues
PATTERN: Set

TEMPO: 92 beats per minute
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

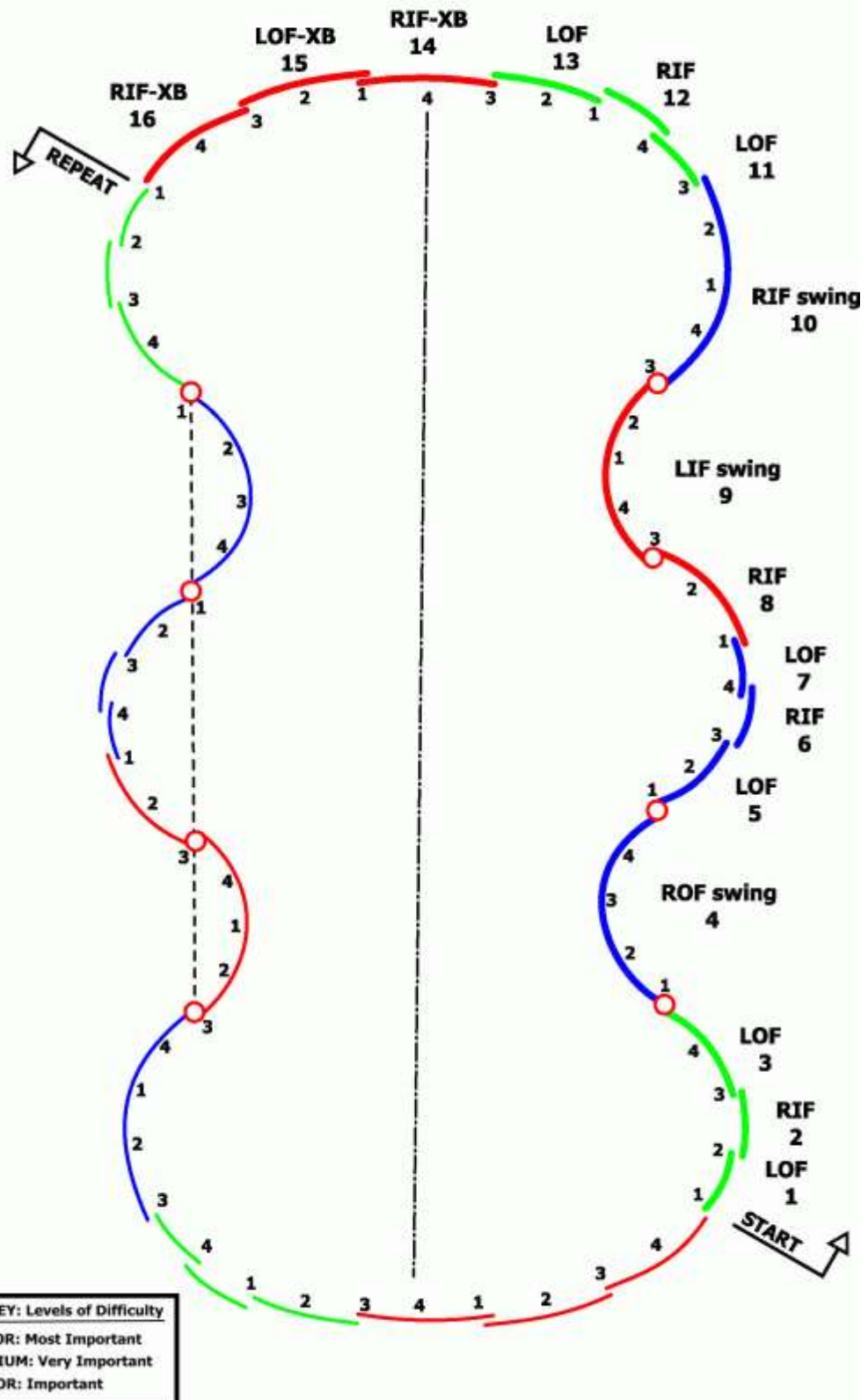
1. Step 4 is not aimed to the centre.
2. The unusual timed sequence is out of time.
3. The corner lobe tends to be flattened.
4. The take-offs for the inside to inside swings are not angular and the body twists and contorts to help in the execution.

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



SOCIETY BLUES

Modified For Solo Dance ONLY

Music: Blues or Foxtrot

Tempo: 88 beats per minute

Opening: Maximum 24 beats

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 NOTESThe 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 takeoff.

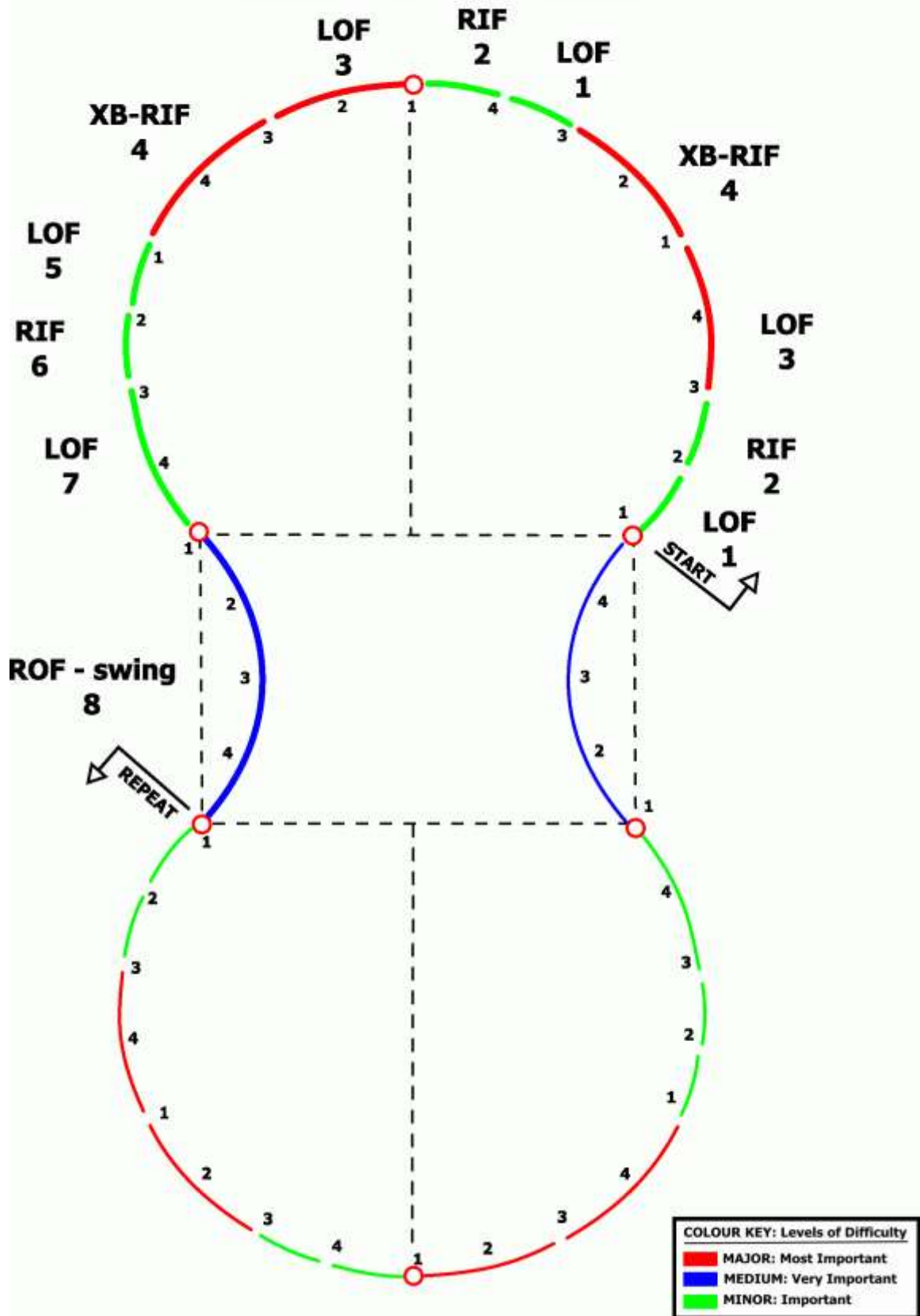
There should be no sit or lay back body positions in this dance. The strokes of this dance should be executed with good posture baseline. There should be no extreme height in the free leg for the swing.

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
PATTERN: Set

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

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.

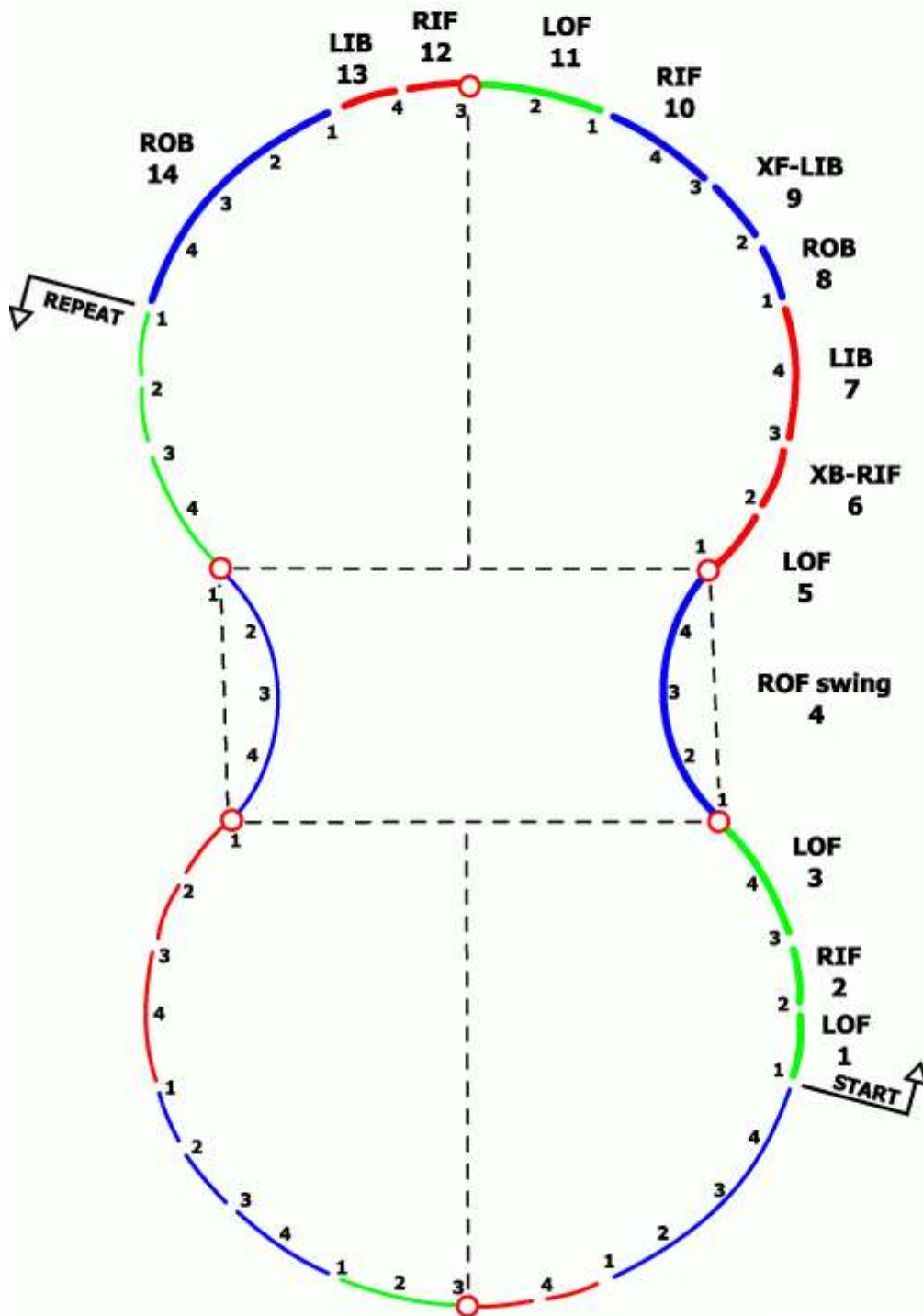
KEY POINTS

1. Step 4 RFO Sw (4 beats): Correct execution of the swing, 4 beats in total. It should be aimed toward the centre of the rink and ending toward the long side barrier, drawing a symmetrical edge, with the swing executed on beat 3 of the step (at the top of the lobe), without deviation from the outside edge during the step, and the simultaneous movement of the free leg.
2. Step 7 OpMk LBI (2 beats): Correct technical execution of the open held mohawk, with feet close together and the foot placed at the instep of the right foot. The mohawk must show correct timing and clear inside edges.
3. Step 10 Mk RFI (2 beats): Correct technical execution of the mohawk with feet close together, correct timing, and a clear inside edge that continues the arc created by the preceding steps.
4. Step 14 RBO – Step 1 Mk LFO (4 beats): Must maintain an outside edge for four beats, without changing the edge before the mohawk. Correct technical execution of the mohawk with feet close together and outside edges, first aimed toward the long side barrier on step 14 and finishing parallel to it for the mohawk (step 1) which concludes the dance. This mohawk **MUST** be repeated at the end of the final sequence of the dance.

SOUTHLAND SWING (SOLO)		
No	Steps	Beats
1	LFO	1
2	Run RFI	1
3	LFO	2
4	RFO Sw	4
5	LFO	1
6	XB RFI	1
7	OpMk LBI	2
8	RBO	1
9	XCh LBI	1
10	Mk RFI	2
11	LFO	2
12	RFI	1
13	OpMk LBI	1
14	RBO Mk	4

SOUTHLAND SWING

Modified for Solo Dance



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

SPRING BLUES

Modified For Solo Dance ONLY

MUSIC: Blues

TEMPO: 92 beats per minute

PATTERN: Set

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

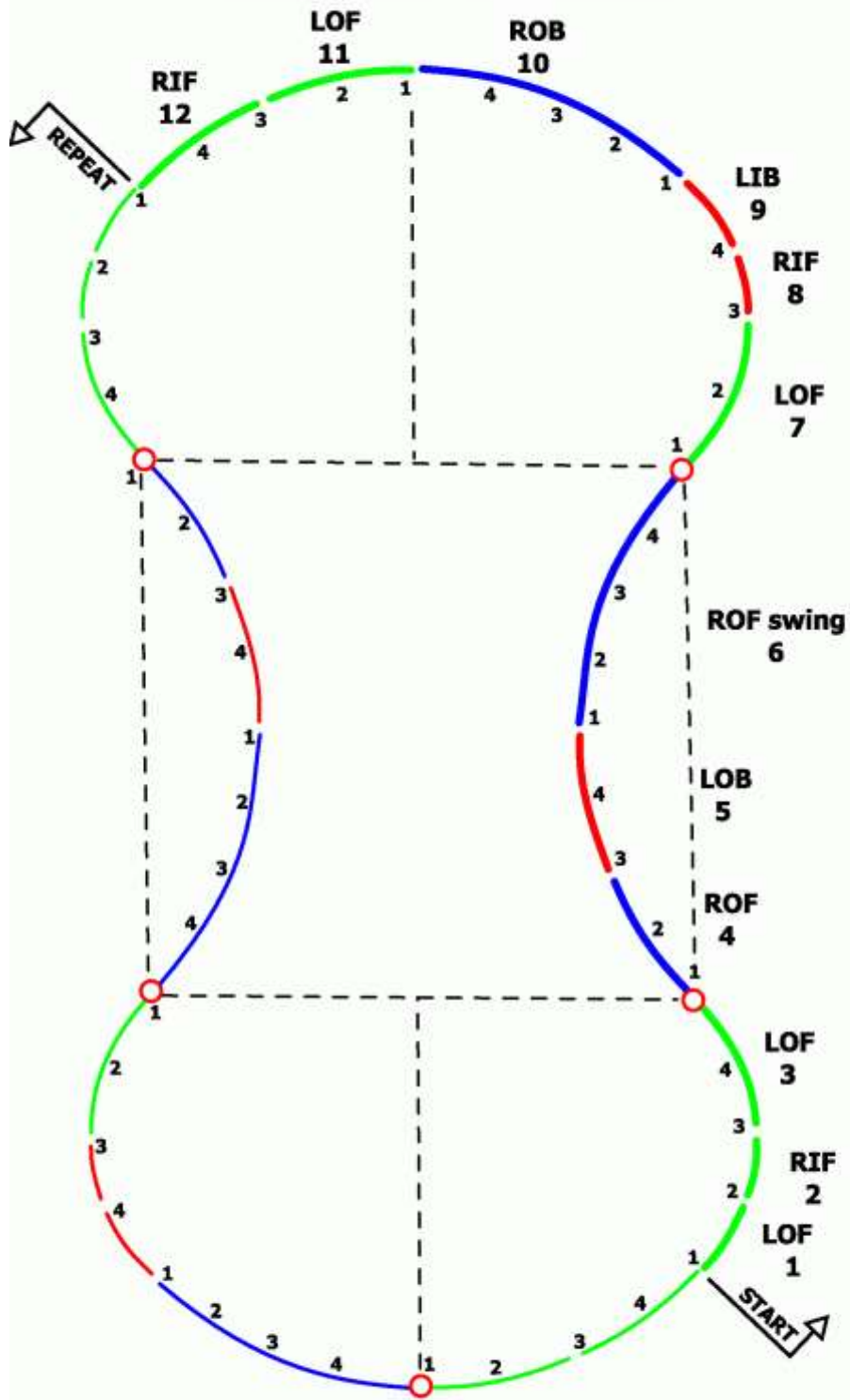
1. Poor body position on steps 4 & 5.
2. Stepping forward on Step 6.
3. Hooking step 10 causing the corner sequence not to be a constant curve.
4. Poor body posture baseline.

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



SWING DANCE

Modified For Solo Dance ONLY

MUSIC: Foxtrot 4/4

TEMPO: 96 beats per minute

PATTERN: Set

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 d and steps 6, 7 and 8 must end on the baseline.
 - b. Steps 9 through 14 make up a large non-symmetrical corner barrier. 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

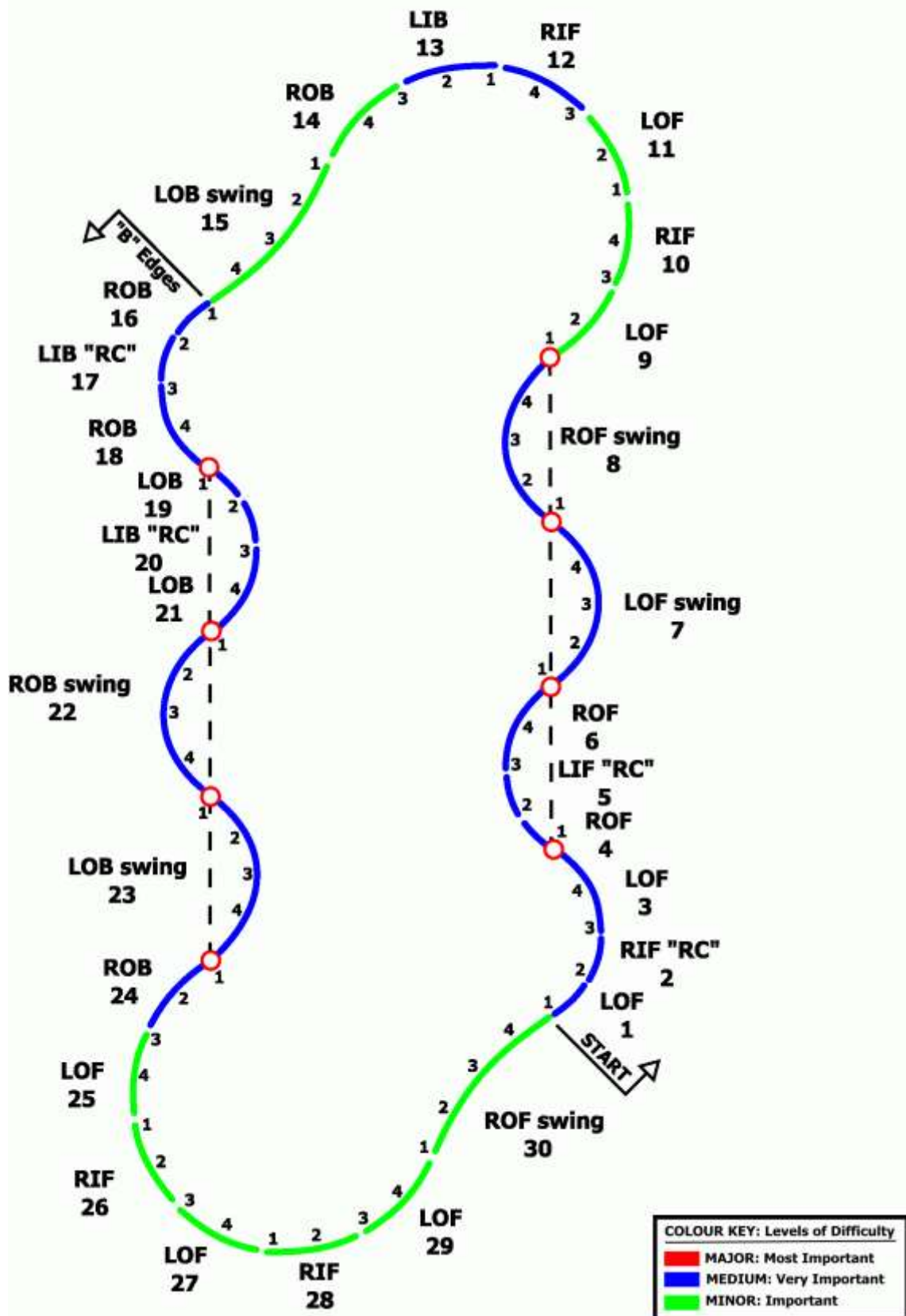
1. Setting up steps 1, 2, and 3 too close to the barrier and moving pattern toward the one barrier and too far away from the other barrier.
2. The axis will be skated shallow and move the dance down the floor, leaving no room to skate the large lobe.
3. The aim of step 14 and 15 will be deep and the 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



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

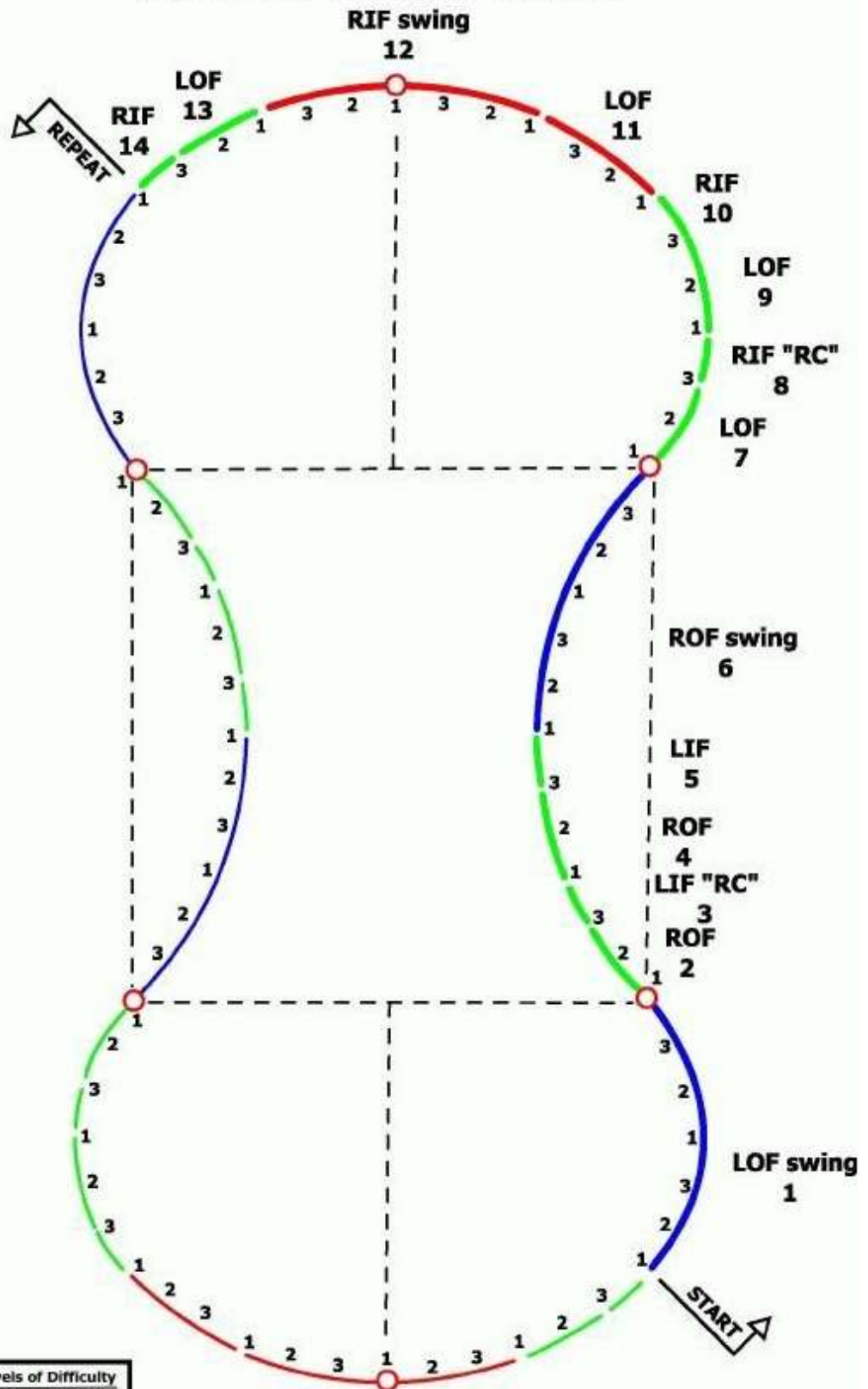
1. For body position on step 12.
2. Chasse steps step ahead instead of from "AND" position.
3. The aim of step 14 and 15 will be deep and the straightaway will not be set up with a constant baseline.

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 WALTZ

Modified for Solo Dance



COLOUR KEY: Levels of Difficulty

MAJOR: Most Important
MEDIUM: Very Important
MINOR: Important

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

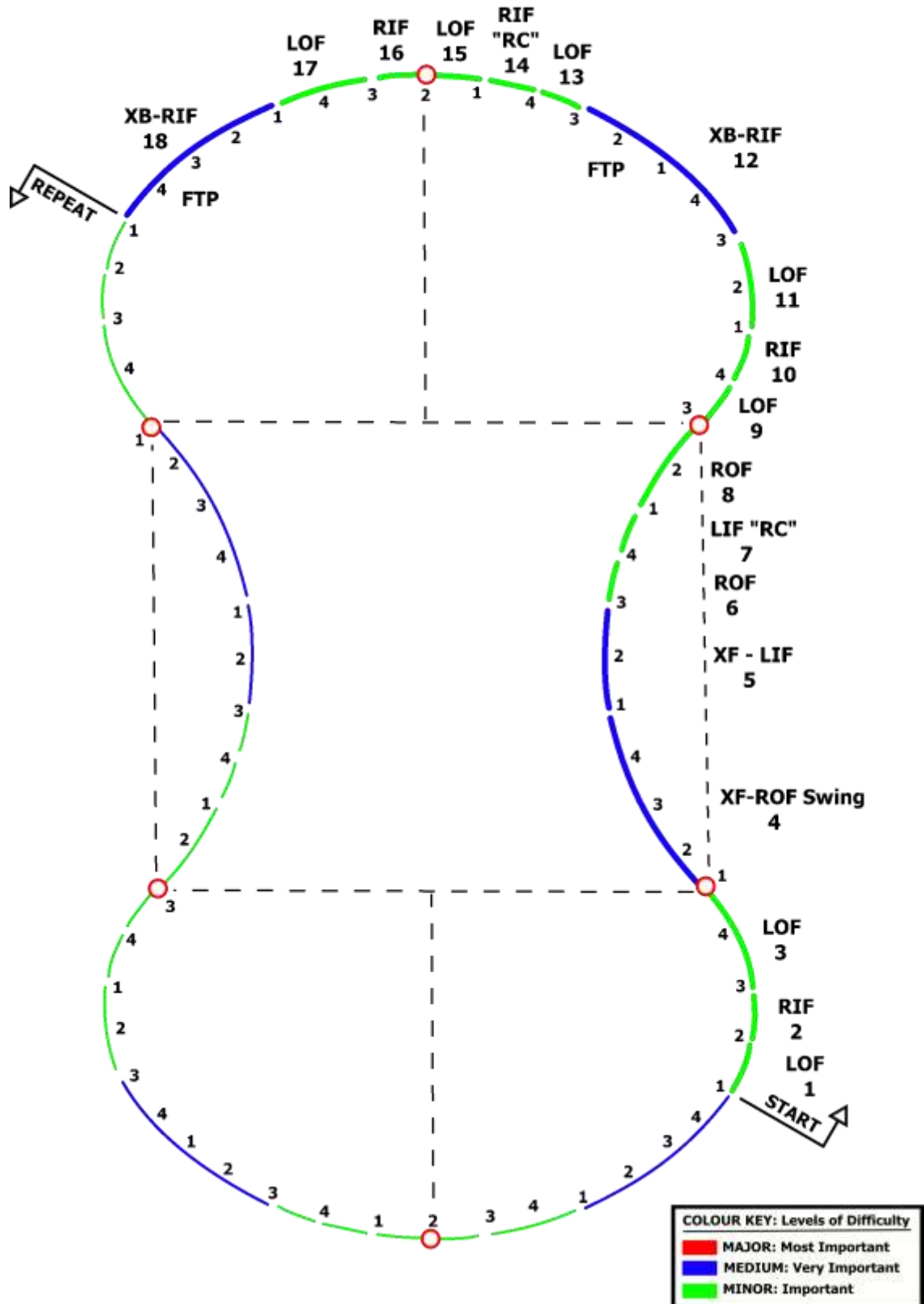
COMMON ERRORS

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

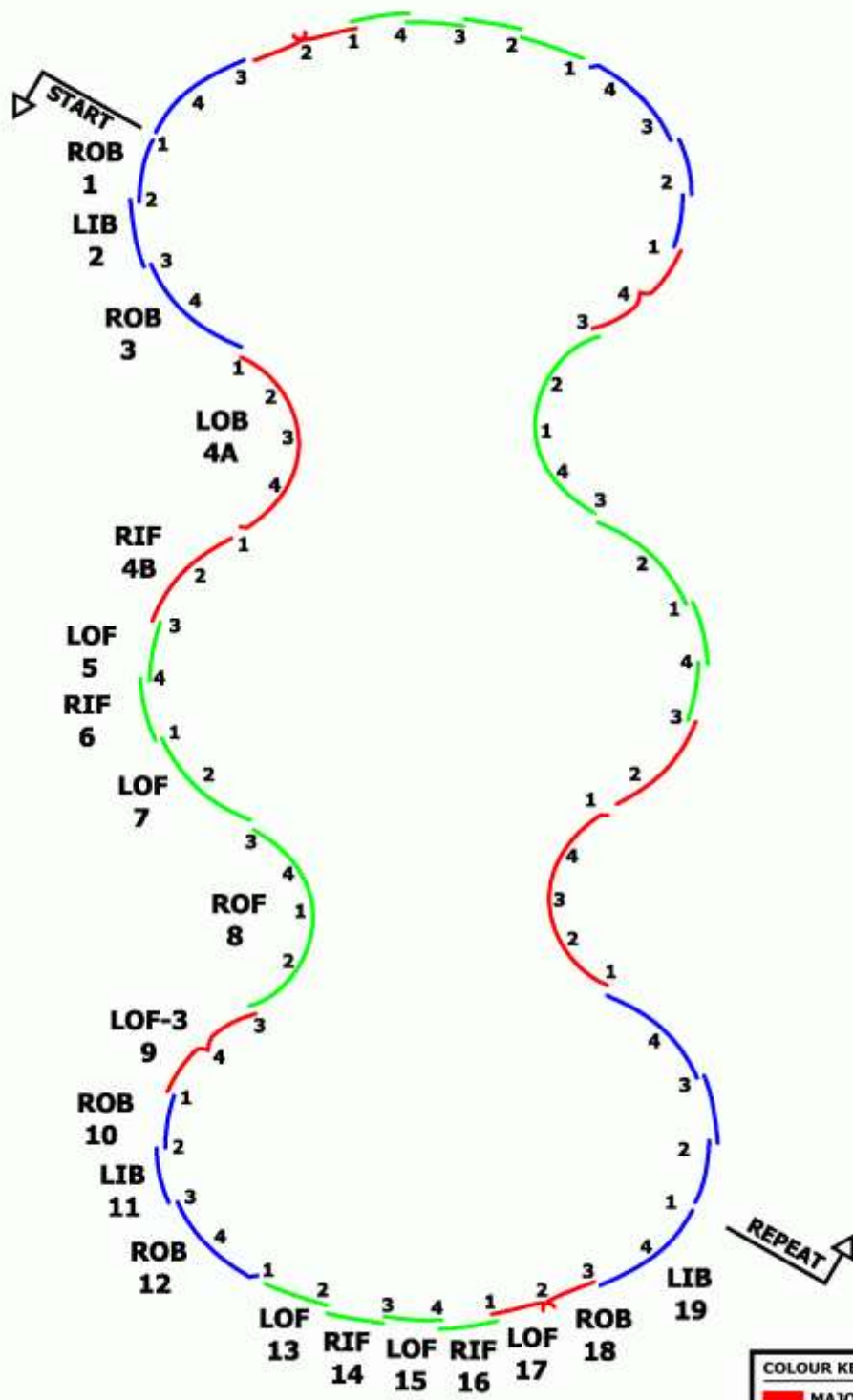
1. Poor timing.
2. The timing of the 1 beat corner edges will be late.
3. The aim of step 9 will be shallow causing the corner to lose symmetry.

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	
■	MAJOR: Most Important
■	MEDIUM: Very Important
■	MINOR: Important

VIENNESE WALTZ

Modified For Solo Dance ONLY

MUSIC: Waltz $\frac{3}{4}$ TEMPO: 138 beats per minute
PATTERN: Set 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

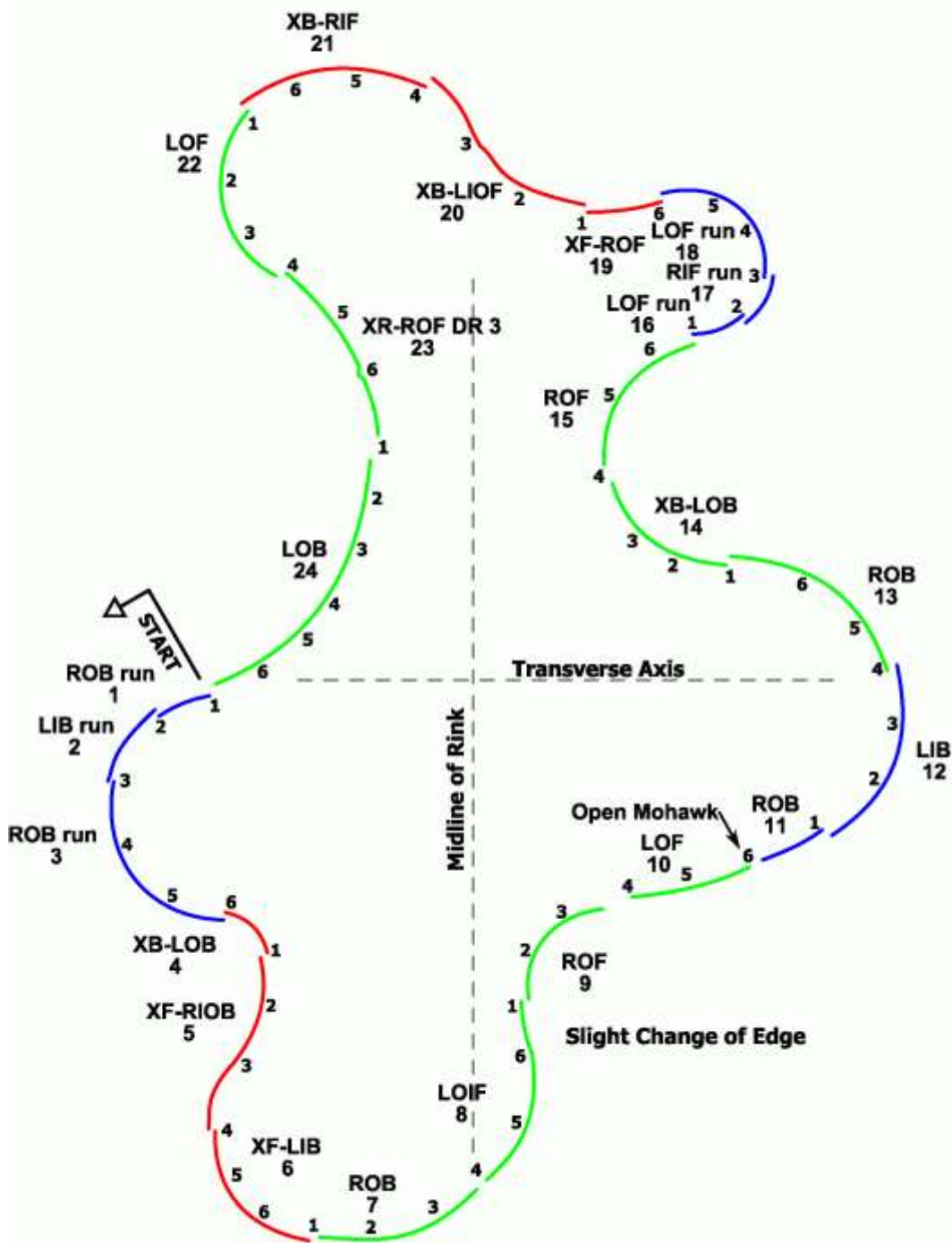
When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times.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

Step	Beats	Description
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

WALTZ SEQUENCE – SOLO

MUSIC: Waltz M

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

5. **Long Barrier Steps:** Correct technical execution of the steps with transitional roll action occurring on the baseline.
6. **Long Barrier Steps:** 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.
7. **Short Barrier Steps: RFI edges:** Correct technical execution of the steps with the skating foot on the inside edge from the beginning to the end of the step.
8. **Short Barrier Steps:** Correct Technical execution of the steps 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

