



**SKATE**  
AUSTRALIA

**AUSTRALIAN ARTISTIC COMMITTEE**

**DANCE MANUAL PART 3**

**SOLO DANCE,**

**CREATIVE SOLO DANCE,**

**SOLO FREEDANCE**

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# **1. SOLO DANCE**

## **1.1 GUIDELINES FOR SOLO DANCE EVENTS – AUSTRALIAN CHAMPIONSHIPS**

Solo dance events are not gender specific, that is both male and female skaters compete against each other in the one event, except for senior International event where there are separate men's and ladies events.

Dance notes and diagrams labelled "**SOLO DANCE**" will be provided for solo dance events. These are to be used for both male and female skaters. Please note that steps chosen will not always be the lady's steps and that optional steps will not be allowed unless specified in the notes for solo dance events.

Coaches and judges should use the specifically marked "Solo Dance Diagram & Notes" for reference during a solo dance event.

It is permissible for organisers of local competition to allow the use of recognised optional steps published in volumes 1 and 2 of the dance manual to suit the standard of skaters and rink conditions. However the permissible options must published in the sanction for the competition. It is usual but not obligatory to use the pattern for the Australian Championship for State Championship events.

Recognised optional steps published in volumes 1 and 2 of the dance manual are permissible for proficiency test skating.

## **1.2 JUDGING SOLO DANCE:**

When judging solo dance the following criteria should 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.

## **1.3 MARKING SOLO DANCE:**

- (a) In marking the solo dance, 1 mark must be given on a scale of 0-10 for each dance skated. Decimals to one place are permitted as further intermediate values.
- (b) Deductions for falls in Solo Dance:
  - (i) An interrupted solo dance shall be resumed at the nearest technically practicable point in the step sequence and not necessarily at the exact point of interruption.

- (ii) The following deductions, shall be applied by the judges in marking a performance marred by a fall or interruption:

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

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

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

- (c) Deductions for incorrect timing

A deduction for incorrect timing must be applied depending on the duration of the fault.

#### **1.4 SOLO DANCE REGULATIONS – AUSTRALIAN CHAMPIONSHIP**

Steps	All skaters in solo dance will skate the same steps and pattern. Please refer to the dance notes and diagrams for the exact steps and pattern to be skated. No other dance notes or diagrams are to be used for solo dance.
Pattern	All skaters will skate the same pattern. There are no optional steps or patterns in solo dance. Please refer to the dance notes and diagrams.
Circuits	All skaters are required to start from the same position on the floor and this must always begin towards the judges. This could be 2 or 4 sequences depending on the dance being skated.
Start	Starts should be kept to an absolute minimum with skaters taking off without delay. Please keep in mind the true simple purpose of starting steps – in brief – to place the skater in the correct position on the floor for step 1 of the dance with good speed and aim and on the correct beat of music. Introductory steps are of the skaters' choice and are not judged except that they cannot exceed 24 beats from the first movement.
Exit	On completion of the last step of the dance you are required to exit the floor as quickly as possible with no additional steps so that the next skater can commence. The referee will blow the whistle after the skater has completed two circuits of the floor.
Announcement	Once the event has been announced, the 1 <sup>st</sup> skater will be announced. The music will be started with the announcement, even though the skater is not in position. This will ensure that the 1 <sup>st</sup> skater will not be at an advantage. Each skater will be announced onto the floor.
Rotation	The usual rotation for order of skaters for second and subsequent dances will apply.
Marks	<p>The event, except for the Junior and Senior International events, will have modified closed scoring. After all skaters have skated the first dance, the referee will hold up the competitors number starting from number #1 and the judges will hold up their marks for that skater. This will be repeated for every skater in the event in order of competitor number. The skaters will then skate the second dance and the same procedure will apply. Display of marks for the second and subsequent dances will always start with skater number #1 regardless of which skater starts the dance in the rotational order.</p> <p>The marks for each requirement for each skater in the Junior and Senior International events will be shown at the completion of each requirement by each skater.</p>

## 2. CREATIVE SOLO DANCE

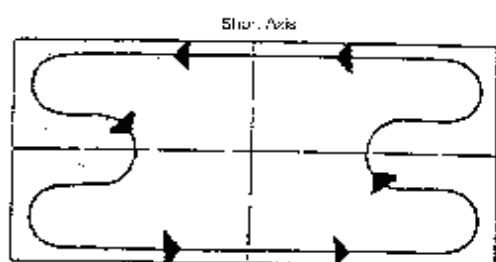
### 2.1 CREATIVE SOLO DANCE - GENERAL RULES:

The following rules must be observed:

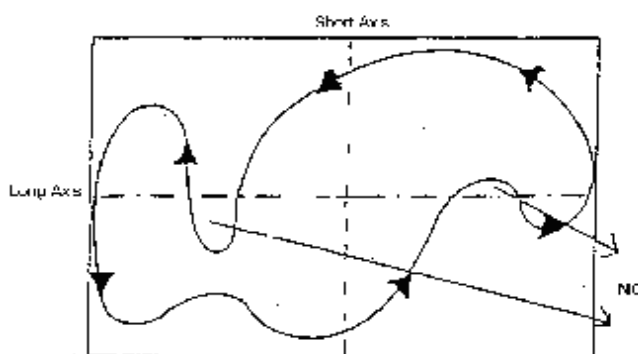
1. The dance may not be a free dance.
2. Each skater must choose his or her own music, tempo and composition. Vocal music is permitted for all grades of CSD. Any offensive/obscene words in any music chosen will immediately be penalised by 2 (two marks) from the "B" mark. Where a specific rhythm is specified as requirement for an event a letter from a person with a recognised professional music qualification verifying the rhythm must be submitted prior to competition to the Chairman of CAOC or delegate, or other nominated person in accordance with the notice of competition. Failure to produce such verification risks penalty according to the current competitive regulations pertaining to the event. The incorrect selection of music for the rhythm chosen shall result in a mark of 0.0 by each judge. Orchestral music is preferred. This does not preclude background musical effects that are considered as being expressive of a particular type of folk music.

Events using themes do NOT require any verification of the rhythm.

3. There are no restrictions on the tempo of the music selected. Vocal music is allowed for CSD. The rhythm of the music selected must be verified by a qualified person.
4. The dance must be composed of 2 repetitive sequences, making up two circuits of the floor. Each sequence must cover one complete circuit of the floor. The dance may be no shorter than 1 minute 50 seconds and no longer than 2 minutes 40 seconds. Timing will start with the first movement and finish with the last.
5. A complete dance executed in reverse direction is not permitted. Take note of diagrams giving an indication of acceptance and non-acceptance of rules AND the following four (4) rules regarding patterns.
6. A dance sequence may not cross the long axis of the rink more than once at each end of the rink. See also OSP diagrams.

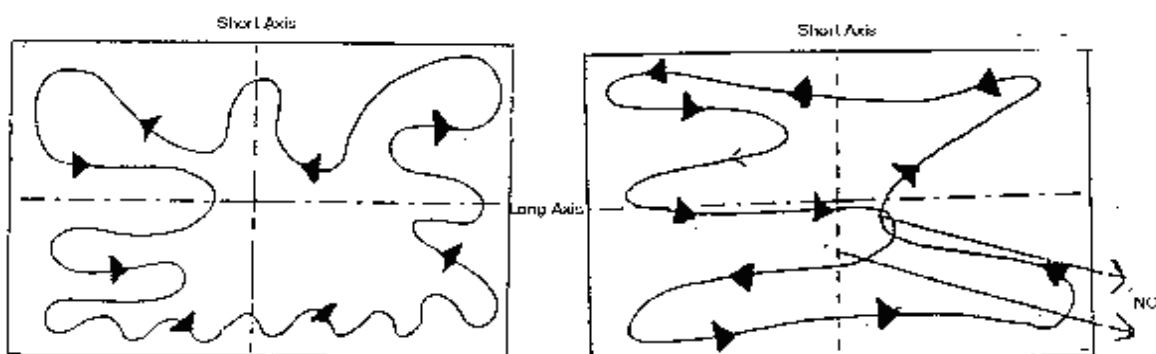


YES



NO

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



**YES**

**NO**

8. The skating of loops (circular steps which cross the tracing) in any direction is not permitted. Loops as seen in figures are considered to be one foot turns and are permitted. See OSP diagrams.
9. It is not permitted to cross the previous tracing at any time during the circuit of a dance. See OSP diagrams.
10. The choice of steps, connecting steps, turns and rotations is of the skater's choice provided they conform to the rules. This does not exhaust all the possibilities of steps, turns and rotations. Any are permissible provided including toe steps and small hops of no more than  $\frac{1}{2}$  a rotation. Athletes are reminded that toe steps, generally speaking add little or nothing to the technical merit of the performance.
11. There are no restrictions on arm movements or handclaps etc. which are interpretative of the music.
13. The dance must contain difficult movements and be expressive of the music.
14. Two (2) stops per sequence to a maximum of 12 beats of music are allowed during the CSD.
15. Costumes should be in character with the dance but not too extreme. Props of any nature may not be used.

## **2.2 MARKING CREATIVE SOLO DANCE:**

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

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

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

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

- (b) Deductions for falls in Creative Solo Dance:

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

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

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

Medium (up to  $\frac{1}{2}$  a sequence) - deduct 0.3 to 0.7

Large (more than  $\frac{1}{2}$  a sequence) - deduct 0.8 to 1.0

- (iii) The above deductions are to be made only in the "B" mark.

- (c) Deductions for incorrect timing

A deduction for incorrect timing must be applied depending on the duration of the fault.

### **2.3 CREATIVE SOLO DANCE - GENERAL COMMENTS**

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

## **2.4 JUDGING CRITERIA FOR CREATIVE SOLO DANCE**

Creative Solo Dance is an event designed to demonstrate a skater's ability to convey the feeling and tempo of a designated type of contemporary music through an original program of recognised dance steps. These steps are set in an original pattern either covering one-half of the rink, (one straightway and one corner) and repeated three times or covering a complete circuit of the floor and repeated once. The judging of Creative Solo Dance should result in the skater who best conveys the feeling and tempo of the music while using the more difficult steps and pattern winning the contest.

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

### **2.4.1 TECHNICAL MERIT**

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

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

The dance should consist of recognised compulsory dance component movements. Toe steps and small hops with no more than ½ turn rotation are allowed). Creative Solo Dance should be evaluated as a dance event, and not a free style singles routine without jumps and spins.

### **2.4.2 ARTISTIC IMPRESSION**

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

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



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

#### 2.4.3 Judging Points:

##### Technical Merit

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

##### Artistic Impression

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

## 2.5 C.S.D. – NOTES ON RHYTHMS

### **C.S.D. BLUES**

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

### **C.S.D CHA CHA**

Exciting music encourages quick explosive foot and body movements, making much use of short syncopated steps.

### **C.S.D. CHARLESTON**

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

### **C.S.D. FOXTROT**

This should be a smooth dance bearing in mind the basic rhythm "slow, quick, quick".

### **C.S.D. JIVE**

The Jive often consists of two parts performed alternately; a solemn procession and an energetic display of dance. This Jive falls within the general term of "Ragtime" or "Swing" music with the stress on beats 2 and 4 and syncopated rhythms. Movements as seen in the Boogie Woogie, Jitterbug, Rock'n'roll and Twist can be used. All steps turns, rotations and positions are permitted provided that they are appropriate to the designated rhythm and the music chosen. Little hops or jumps are allowed jumps are to be no more than one half revolution)

### **C.S.D. PASO DOBLE**

This is a Spanish dance and the movements danced should be symbolic of those made by the matador in the bullring. It can also be symbolic of the cape and the use of it by the matador during the bullfight. The Paso Doble can be characterised as being danced boldly, crisply and cleanly with very strong staccato and erect posture and a very good sense of balance.

### **C.S.D. POLKA**

Range of tempo: Not restricted. 2/4 or 6/8 time only.

Small Hops: The lifting of the skating foot a small distance off the floor is allowed to express the character of the dance.

General: The polka is a boisterous, rollicking dance. The basic ballroom step consists of a preparatory hop followed by a chasse done first to the left and then to the right. Skaters should perform the dance with exuberance and fun.

### **C.S.D. RUMBA**

During the execution of the Rumba, small circles will be allowed to show the character of the dance. No more than twice per circuit.

General: - The most seductive of the Latin dances.

### **C.S.D. SAMBA**

The Samba is a Brazilian circle dance and has an uneven rhythm with the basic two beats in each measure, strongly syncopated and written in a major key (many Latin-American dances are written in a minor key). The dance should be flirtatious, exuberant and lively. The body movement characteristic of the samba is the bouncing action created by the knee bends and the pendulum action of the body, forward, backward or side to side. Dancers are never still in a Samba.

### **C.S.D. TANGO**

Range of Tempo: Not restricted 4/4 time.

Stops: Brief stops to express the character of the music may be introduced, provided the flow of the dance is maintained through some type of body action. No more than two (2) stops per circuit of the rink. Duration of stop no more than two (2) bars of music eight (12 beats). Toe stops may be used to come to a stop.

General: It is to be noted that show posing during the "stop" mentioned above is allowed, provided the body movement is continuous.

The tango is a dramatic and exciting dance. Typical Latin flavour should be expressed through the use of characteristic steps, movements and position. The dance should be performed with deep, flowing edges, emphasised by good lean and carriage.

### **C.S.D. WALTZ**

The Waltz is the most universally popular of all dances. At first the waltzes were slow dances, but with the early 19<sup>th</sup> Century Viennese composers they assumed a faster tempo with the outstanding characteristic of playing the second beat slightly ahead of time, thus giving the rhythm a lift. The rise and fall of the body is unique and essential to portray the Waltz rhythm. The Waltz can sometimes be described as being danced with light shoes – it should consist of gliding and rotating movements.

## 2.6 C.S.D. – NOTES ON THEMES

Where themes are used for CSD events the emphasis is on the skater presenting the style of dance indicated by the theme. Skaters have a choice of rhythms within the scope of this theme. The following guidelines apply to themes:

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

### **Middle Eastern**

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

Choice of rhythms is:

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

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

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

## **Latin Fire**

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

Choice of rhythms is:

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

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

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

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

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

## **Latin Passion**

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

Choice of rhythms is:

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

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

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

**Cumbia** - African percussion and rhythms, Spanish structure and Amerindian melodies and melancholy all combine to create Cumbia. During the twilight hours, the African slaves and indigenous cultures would congregate on the moonlit beaches. The patterns of the dancers mirrored the continuous flow and rhythm of the ocean waves. The dance should portray a story of flirtation.

### **Latin Intensity**

*Brooding, aggressive and sharp moves should be reflected in Latin Intensity. Dancers should command the attention of an audience with subtle yet sharp movements.*

Choice of rhythms is:

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

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

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

### **Slow Rhythm**

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

Choice of rhythms is:

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

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

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

### **Lively Ballroom**

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

Choice of rhythms is:

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

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

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

### **50's & 60's Rock**

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

Choice of rhythms is:

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

### **70's & 80's Disco**

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

Choice of rhythms is:

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

### **Roaring 20's**

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

Choice of rhythms is:

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

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

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

## **Big Band**

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

Choice of rhythms is:

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

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

**Military** – With much of the big band era encompassing the Second World War it is not surprising that there was a large military influence upon this era of dance.

## **FOLK**

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

Choice of rhythms is:

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

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

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

**Square Dance** - **Schottische** - **Reel**

### 3. SOLO FREEDANCE

#### 3.1 SOLO FREEDANCE - GENERAL RULES:

2minutes 30 seconds plus/minus 10 seconds.

#### SET ELEMENTS THAT MUST BE INCLUDED IN THE SOLO FREE DANCE:

##### One Straight Line Step Sequence - Diagonal

Performed to high level of technical difficulty that demonstrates ability to express the tempo and rhythm of the music with fluidity and variety.

Must start from stationary position. If the skater stops for less than three (3) seconds at the start of this element, this is considered sufficient for stationary position.

Minimum of 2 different turns must be executed o Steps must cover at least 80% of the skating surface

Distance of the skater from the baseline must be no more than four (4) meters.

No stops allowed during this sequence

##### One Circular Step Sequence – Serpentine

Performed to high level of technical difficulty that demonstrates ability to express the tempo and rhythm of the music with fluidity and variety.

Minimum of 2 different turns must be executed.

No stops allowed during this sequence.

##### One (1) Dance Spin

Minimum of two (2) revolutions (less than two (2) is not considered a spin in which the skater achieves the vertical position on the edge, then and only then can he/she make any variations to the exit for example on the toe stop.

All spins are permitted except

- Heel camel
- Broken Ankle Camel
- Inverted Camel

##### One Rotational Turn Sequence.

A continuous rotational motion comprising of a minimum two (2) revolution sequence of successive three turns, on each foot, in a clockwise and / or counter clockwise direction, for a maximum duration of eight (8) seconds.

Clearness of entering and exiting edge (forward, backward, inside, outside).

Maximum of three (3) steps / turns to change foot.

Focus on linear and rotational speed of the element

#### Limitations:

##### Dance Spin:

A maximum of one (1) spin, in addition to the required spin, with a minimum of two (2) revolutions (less than two (2) revolutions is not considered a spin).

##### Dance Jumps:

A maximum of two (2) jumps, of one (1) revolution (no more than one revolution in the air. Jumps shall not be considered of technical value.

##### Stop:

A stop is considered when the skater is stopped for more than three (3) seconds up to a maximum of eight (8) seconds.

A maximum of two (2) stops from 3 to 8 seconds are allowed in the program excluding the beginning and the end



**Stationary Positions:**

Kneeling/lying down on the floor is permitted only two (2) times during the entire programme for a maximum of five (5) seconds each (including the beginning and the end).

Stationary positions are not considered of technical value.

**Beginning & End of Programme:**

The skaters may not exceed eight (8) seconds of being stopped.

**DEDUCTIONS:**

<b>DEDUCTIONS SOLO FREE DANCE</b>			
1	Entrance & Exit longer than 15 seconds	0.1 for each extra second	Deduction by the Referee
2	Timing Fault	0.2 minimum	By Referee – B Mark
3	Falls Small Medium Major	0.1-0.2 0.3-0.7 0.8-1.0	By Referee – B Mark By Referee – B Mark By Referee – B Mark
4	Each set element not performed	0.5	By the Referee – A Mark
5	Violation of Set Elements	0.2	By the Referee – A Mark
6	Excess jumps/spins and/or revolutions	0.2	By the Referee – A Mark
7	Timings / Number of Stops	0.2	By the Referee – A+B Marks

## 4. SOLO STYLE DANCE

### 4.1 SOLO STYLE DANCE - GENERAL RULES:

2minutes 20 seconds plus/minus 10 seconds.

#### SET ELEMENTS THAT MUST BE INCLUDED IN THE SOLO STYLE DANCE:

##### One Pattern Dance Sequence (Compulsory Dance)

This element consists of one (1) sequence of a complete compulsory dance selected by CIPA that covers the entire skating surface, or two (2) sequences of a complete compulsory dance with a pattern that covers half of the skating surface.

##### One Straight Step Sequence

The baseline will be selected each year by CIPA and may be performed either Straightway or Diagonal.

##### One Circular Step Sequence

The baseline will be selected each year by CIPA and may be performed either Circle Clockwise, Circle Antic Clockwise or Serpentine.

#### Limitations:

##### Dance Spin:

A maximum of one (1) spin, with a minimum of two (2) revolutions (less than two (2) revolutions is not considered a spin).

##### Dance Jumps:

A maximum of two (2) jumps, of one (1) revolution (no more than one revolution in the air. Jumps shall not be considered of technical value.

##### Stop:

A stop is considered when the skater is stopped for more than three (3) seconds up to a maximum of eight (8) seconds.

A maximum of two (2) stops from 3 to 8 seconds are allowed in the program excluding the beginning and the end

##### Stationary Positions:

Kneeling/lying down on the floor is permitted only two (2) times during the entire programme for a maximum of five (5) seconds each (including the beginning and the end).

Stationary positions are not considered of technical value.

##### Beginning & End of Programme:

The skaters may not exceed eight (8) seconds of being stopped.

**DEDUCTIONS:**

<b>DEDUCTIONS SOLO STYLE DANCE</b>			
1	Entrance & Exit longer than 15 seconds	0.1 for each extra second	Deduction by the Referee
2	Incorrect tempo or rhythm for compulsory sequence	1.0	By Referee – A Mark
2	Timing Fault	0.2 minimum	By Referee – B Mark
3	Falls Small	0.1-0.2	By Referee – B Mark
	Medium	0.3-0.7	By Referee – B Mark
	Major	0.8-1.0	By Referee – B Mark
4	Each set element not performed	0.5	By the Referee – A Mark
5	Violation of Set Elements	0.2	By the Referee – A Mark
6	Excess jumps/spins and/or revolutions	0.2	By the Referee – A Mark
7	Timings / Number of Stops	0.2	By the Referee – A+B Marks

## 5. REGULATIONS FOR SOLO DANCE PROFICIENCY TESTS

1. All candidates for a solo dance test must have completed all the lower tests in the solo dance schedule except under the following circumstances.
  - a) Skaters who have completed the Bronze medal couples dance test may start at the 1<sup>st</sup> Silver bar solo dance test.
  - b) Skaters who have completed the Silver medal couples dance test may start at the 1<sup>st</sup> Gold bar solo dance test.
2. Only one candidate may skate at a time
3. All dances in the test will be skated without a warm up between the dances in the order listed in the solo dance manual.
4. Each dance will be skated until judges have finished judging. The referee shall signal the finish with a whistle blast.
5. The referee shall select the music.
6. Opening steps for all compulsory solo dances will be limited to 24 beats of music from the first movement of the skater to the first beat of the first step of the dance. Opening steps are of the skater's own choice but they must fit the rhythm of the dance. Use of toe stops and obvious pushing should be avoided. Excessive theatrical poses are not allowed. Skaters who use more than 24 beats of music in their opening steps will be penalized 0.1 per extra beat by the referee. The referee will count the beats used for the opening steps and notify the judges of any violation and instruct them to reduce their marks accordingly.
7. The steps, timing, and movement of the each dance will be in accordance with the official descriptions and diagrams approved by SA Inc. Recognised optional steps as listed in the dance manual volumes 1 and 2 may be used for solo dance proficiency tests.
8. For each dance one mark will be awarded in accordance with the scale.
9. If one or more of the judges deems it necessary, a candidate may be required to repeat any part of the test.
10. Dances must be skated in International Style. The essentials are: -
  - a) Upright carriage without being stiff or bent at the hips
  - b) Head held upright with the eyes looking downwards as little as possible
  - c) All raising and lowering of the body is accomplished by straightening and bending of the skating knee
  - d) The tracing leg should be flexible at the knee. The knee should not be locked straight or stiff. The free leg must move freely from the hip, the knee slightly bent (i.e. soft and not locked straight), the toe turned downward and outward.
  - e) All movements of the body and limbs must be easy and natural with the direct object of assisting movement.

- f) All violent, angular or stiff movements are to be avoided, the dance being executed with ease.
- g) All dance steps are to be stroked progressive unless otherwise stated in the dance notes and / or diagram.
11. Careful attention must be paid to the time and rhythm of the music. Steps of the dances should be skated to the beat of the music as specified in the diagrams. All movement must be rhythmic. Rotation, knee bends, swing of the free leg etc should all be co-ordinated with the music. Strokes must be completed smoothly and transfer to the new skating foot must be made on the correct beat if music without pause or rush. The character of the music should be correctly expressed.
12. While speed is an advantage it should not be at the expense of good form and edge control.
13. To pass a dance test a candidate must receive a minimum mark of 5.0 for each dance and at least the minimum passing total for the test from a majority of the judges.

## 6. SOLO DANCE PROFICIENCY TEST

NOTE: Where solo dance notes in the manual give an option lady's step or man's steps solo dance proficiency test requirements are lady's step unless otherwise stated.

NOTE: Recognised optional steps as listed in the dance manual volumes 1 and 2 may be used for solo dance proficiency tests.

SOLO DANCE TESTS	REQUIREMENTS		
Test 1 – (Award - 1 <sup>st</sup> Bronze Bar)	Minimum Passing Total 12.0		
All of the 3 judges must hold a Bronze Dance commission. The referee must hold at least a Bronze Dance commission or a referees' commission. If no referee is available, then the highest qualified judge will referee the test	1	Glide Waltz	120
	2	Masters Tango	100
Test 2 – (Award – 2 <sup>nd</sup> Bronze Bar)	Minimum Passing Total 12.0		
Judges - As for No 1 test	1	Olympic Foxtrot	96
	2	Skater's March	108
Test 3 – (Award – 3 <sup>rd</sup> Bronze Bar)	Minimum Passing Total 12.0		
Judges - As for No 1 test	1	Canasta Tango	100
	2	La Vista Cha Cha	100
Test 4 (Award 4 <sup>th</sup> Bronze Bar)	Minimum Passing Total 12.0		
Judges - As for No 1 test	1	Rhythm Blues	92
	2	Dutch Waltz	138
Test 5 (Award Bronze Medal)	Minimum Passing Total 19.5		
Judges - As for No 1 test	1	Swing Foxtrot	104
	2	Denver Shuffle	100
	3	Monterey Tango	100

SOLO DANCE TESTS		REQUIREMENTS	
Bronze Star (optional test) – (Award Bronze Star) Skaters must have passed at least bronze medal in solo dance		Minimum Passing Total 21.0	
Judges - As for No 1 test			Draw three dances from the bronze solo dance test schedule on the day of the test
Test 6 (Award 1 <sup>st</sup> Silver Bar)		Minimum Passing Total 14.0	
Judges must have at least a silver dance commission. Referee must hold at least a silver dance commission or a referee's commission. If no referee is available, then the highest qualified judge will referee the test.	1	Siesta Tango	100
	2	Marylee Foxtrot	92
Test 7 (Award 2nd Silver Bar)		Minimum Passing Total 14.0	
Judges must have at least a silver dance commission	1	Spring Blues	92
	2	The Cha Cha	100
Test 8 (Award 3 <sup>rd</sup> Silver Bar)		Minimum Passing Total 14.0	
Judges must have at least a silver dance commission	1	Kleiner Waltz	138
	2	Casino March	100
Test 9 (Award 4 <sup>th</sup> Silver Bar)		Minimum Passing Total 14.0	
Judges must have at least a silver dance commission	1	Tudor Waltz	138
	2	Federation Foxtrot	96
Test 10 (Award Silver Medal)		Minimum Passing Total 21.0	
Judges must have at least silver dance commission. One must be from an outside club	1	Association Waltz	132
	2	Kent Tango	100
	3	Keats Foxtrot	96
Silver Star (Optional Test) – (Award Silver Star) Candidates must have passed at least the silver solo dance medal		Minimum passing Total 30.0	
Judges must have at least silver dance commission. One must be from an outside club			Draw four dances from the silver solo dance test schedule on the day of the test

SOLO DANCE TESTS		REQUIREMENTS	
Test 11 – (Award 1 <sup>st</sup> Gold Bar)		Minimum Passing Total 22.5	
Judges must have at least a gold dance commission. One should be from an outside club. Referee must have a gold dance commission or a referee's commission. If no referee is available, one of the judges will referee the test.	1	Dench Blues	88
	2	Imperial Tango	104
	3	European Waltz	120
Test 12 (Award 2nd Gold Bar)		Minimum Passing Total 22.5	
Judges must have at least a gold dance commission. <b>One must be from an outside club.</b>	1	Killian	108
	2	Harris Tango	100
	3	Terenzi Waltz	168
Test 13 (Award 3rd Gold Bar)		Minimum Passing Total 22.5	
Judges must have a gold dance commission. <b>One must be from an outside club.</b>	1	14 Step Plus	108
	2	Flirtation Waltz	120
	3	Rocker Foxtrot	104
Test 14 (Award 4th Gold Bar)		Minimum Passing Total 30.0	
Judges must have a gold dance commission. <b>One must be from an outside club.</b>	1	Italian Foxtrot	96
	2	Westminster Waltz	138
	3	Iceland Tango	100
	4	Starlight Waltz	168
Test 15 (Award Gold Medal)		Minimum Passing Total 37.5	
Judges must have a gold dance commission. <b>One must be from an outside club.</b>	1	Argentine Tango	96
	2	Tango Delancha	104
	3	Quickstep	112
	4	Viennese Waltz	96
	5	Paso Doble	112
Gold Star (Optional Test) – (Award Gold Star)		Minimum Passing Total 40.0	
Skaters must have passed gold medal in solo dance			
Judges must have a gold dance commission. <b>One must be from an outside club.</b>		Draw five dances from the gold solo dance test schedule on the day of the test	

## 7. SOLO FREEDANCE PROFICIENCY TEST

### **Bronze      Pass mark 13.0**

All of the 3 judges must hold at least a Bronze Dance commission. The referee must hold at least a Bronze Dance commission or a referees' commission. If no referee is available, then the highest qualified judge will referee the test.

2 minutes to 2 minutes 30 seconds

Compulsory diagonal step sequence – minimum of secondary level

Straight line step sequence optional

Minimum 1 jump Maximum 3 jumps 1 revolution

Minimum 1 spin Maximum 2 spins 3 revolutions

### **Silver      Pass mark 14.0**

Judges must have at least a silver dance commission. One must be from an outside club. The referee must hold at least a silver dance commission or a referees' commission. If no referee is available, then the highest qualified judge will referee the test.

**2 minutes 30 seconds**

Diagonal step sequence

Straight line step sequence from standing start

Full revolution jump – Minimum 1 Max 3

Spin 3 revolutions – Minimum 1 Maximum 2

### **Gold      Pass mark 15.0**

Judges must have at least a gold dance commission. One must be from an outside club. The referee must hold at least a gold dance commission or a referees' commission. If no referee is available, then the highest qualified judge will referee the test.

2 minutes 30 seconds

Diagonal step sequence

Straight line step sequence from standing start

Full revolution jump – Minimum 1 Max 3

Spin 3 revolutions – Minimum 1 Maximum 2

Level of performance to pass is commensurate with the test level.

**Freedance proficiency tests** will not be accepted to enter solo freedance competition at the Australian Championship. Skaters must have dance and/or solo dance proficiency tests at the required level for the grade being entered



## 8. SOLO DANCE NOTES

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

These notes and patterns **must** be utilised when competing in a solo dance event at the Australian Championship. For Oceania Championship refer to the Oceania and CIPA manuals as appropriate.

Recognised optional steps as listed in the dance manual volumes 1 and 2 may be used for local competition (If allowed by the rules of the specific competition) and for solo dance proficiency tests.

NOTE: Whilst all attempts are made to ensure patterns contained in this manual are accurate to the original dance design, it should be noted that the patterns are a guide only. The exact pattern skated will depend upon the size of the floor and the strength of the skaters. Edges and timing as specified in the notes and diagrams must be adhered to. It is very important that coaches and skaters refer not only to the diagrams but also to the dance notes.

## **ACADEMY BLUES**

Modified for solo dance ONLY

MUSIC: Blues  
PATTERN: Set  
AXIS: 45 degrees

TEMPO: 92 beats per minute  
START: Step 1 count #1

### **DANCE NOTES**

- a. Steps 1 through 6 make up the straightaway sequences of this dance.
- b. Steps 7 through 10 comprise one corner sequence. Two corner sequences are skated for the academy blues.
- 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. A slightly angular aim on step 5 is required for correct edge placement.
- e. An essential factor in producing a balanced dance pattern is correct aiming of step 1 and the subsequent control of the first barrier lobe of the dance. Ensure that the initial barrier lobe is brought around continuously so as 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 Rock over between step 4 (RIF) and step 5 (LIF) and between steps #6 (ROF swing) and #7 (LOF) occur on the baseline.
  - C The first beat of step 6 (ROF swing) is skated to the top of the centre lobe and to the midline of the rink. The final 3 beats of step 6 (ROF swing) are skated off the top of the lobe, away from the midline and towards the baseline.
  - D The first beat of step 9 (LOF swing) is skated to the top of the barrier lobe and to the centreline of the rink. The final beat of step 9 (LOF swing) is skated off the top of the lobe and away from the centre line.
- 4 Body Posture Baseline
- 5 Quality of edge
- 6 Presentation and Flow

## **COMMON ERRORS – ACADEMY BLUES**

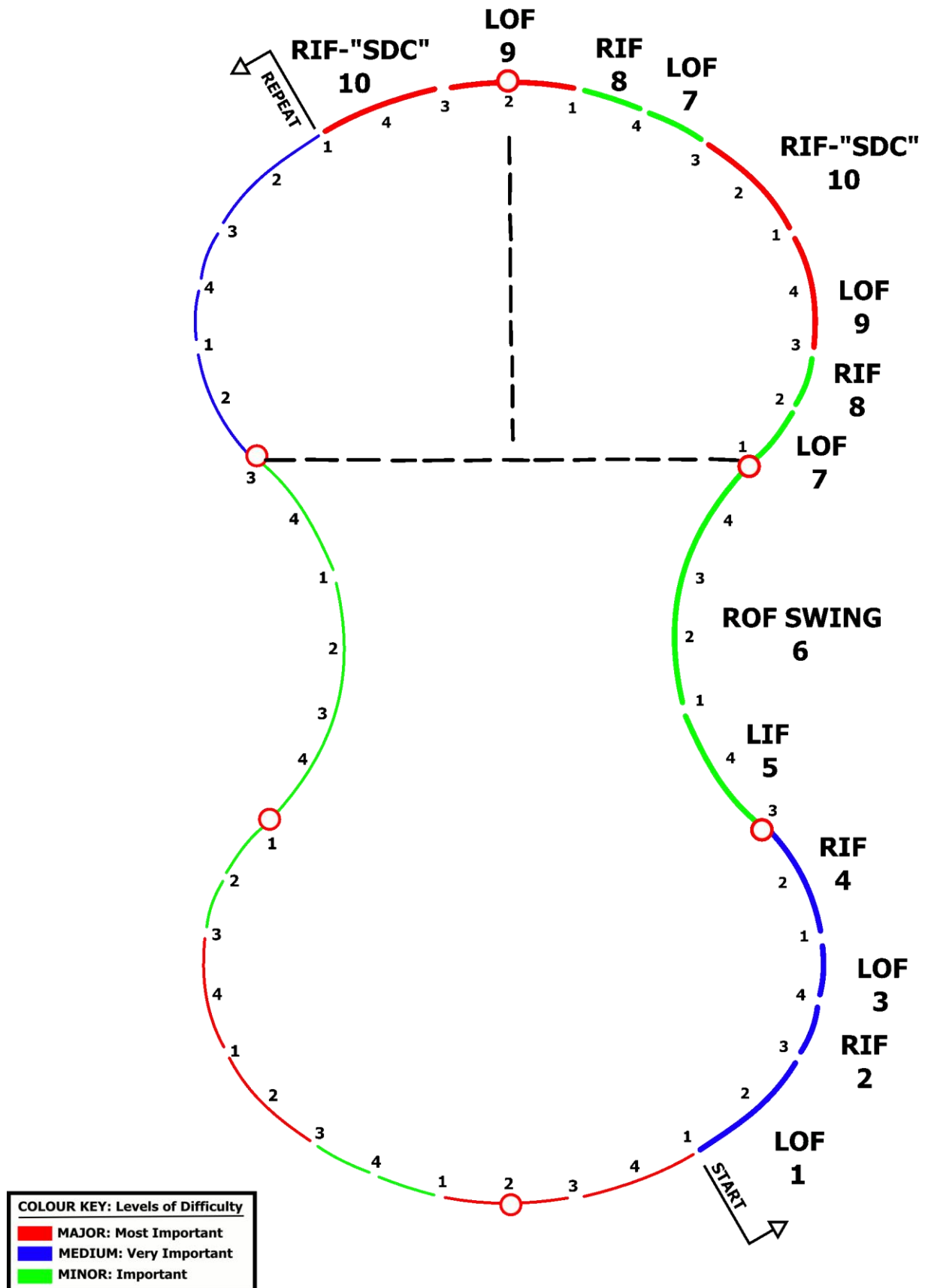
- 1 Skating “out of time”, particularly steps #1 (LOF) and #4 (RIF). Skaters tend to rush these steps, almost making them a series of runs
- 2 The swing dropped chasse (steps #9 and #10 LOF swing RIF “DC” leaves the continuous arc of the barrier lobe. Step 10 (RIF “DC”) is skated flat or on an outside edge.
- 3 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.
- 4 Step 4 (RIF) is rocked to an outside edge and step 5 (LIF) is then skated from a parallel take-off.
- 5 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 the three going out)
- 6 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 as opposed to the skater who simply steps through the dance and shows very poor skating skills.

# ACADEMY BLUES

Modified for Solo Dance



## **ADAMS POLKA**

Modified for solo dance ONLY

MUSIC: Polka 2/4

PATTERN: Set

AXIS: 45 degrees approximately

TEMPO: 100 beats per minute

START: Step 1 Count #1

### **DANCE NOTES:**

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

### **LIST OF STEPS:**

#### **Straightaway**

The following 4 steps make up on 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**

- 1 Lack of power and flow for straightway
- 2 The pattern will become distorted, particularly the ends of the dance.
- 3 Poor timing and body position during 3 turn.

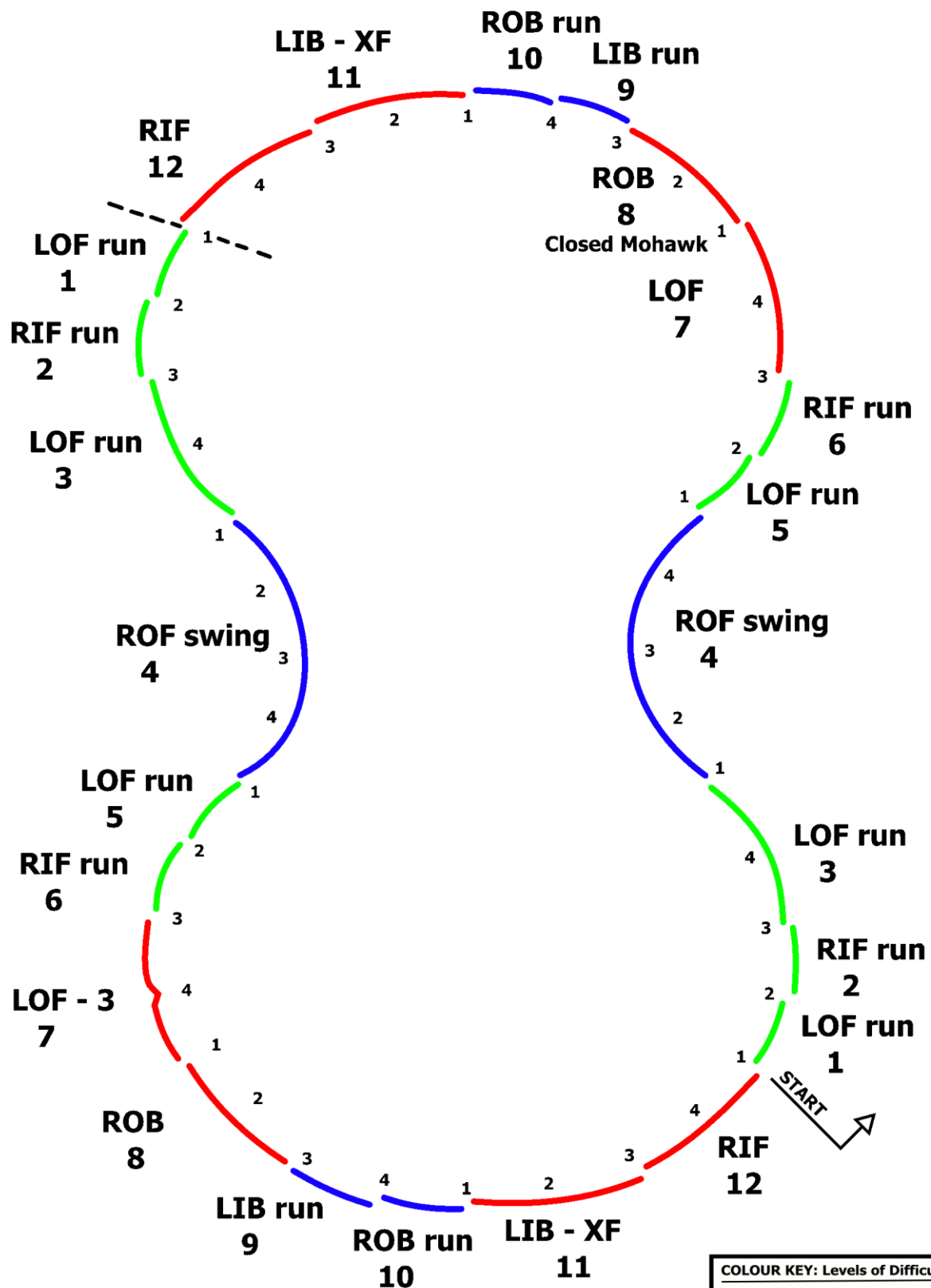
## **GENERAL**

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.

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# ADAMS POLKA

Modified for Solo Dance





## **AMERICAN WALTZ**

Modified for solo dance ONLY

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

TEMPO: 168 beats per minute  
START: Step 1 count #1

### **JUDGING POINTS**

1. Timing
2. Execution
3. Every step is six beats long. Every three turn is turned on count #4.
4. The six beat edges, steps 1, 4 and 8 have optional free leg action. Skaters may use a simple hold, double knee bend or swing through on count #4.
5. For all three turns, steps 2, 5 and 9 the free leg is extended back then passes closely by the skating foot on count #4 then swings forward.
6. The six beat swings, steps 3, 6, 7 and 10 must swing past the skating foot on count #4.
7. Pattern
8. The straightaway lobe is skated close to 90 degrees and is an 18 beat lobe. Count #4 of step 2 occurs on the short axis passing through the centre of the rink.
9. Count #4 of step 7 occurs on the long axis passing through the centre of the rink.
10. Body Posture Baseline should be watched very carefully.
11. Presentation and flow is very important, as the dance will start to lose rotation and control.

### **COMMON ERRORS**

1. It is very important that the patterns repeat themselves, in this dance it is common for the lobes to become distorted and the pattern will wander.
2. The free leg will pass through early and the turns will appear kicked.
3. The corner barrier lobes will be skated with poor aim and too large an arc thereby distorting the corner.

### **AMERICAN WALTZ**

<b>Step No.</b>	<b>Beats of Music</b>	<b>Step</b>
1	6	LOB
2	3+3	ROF 3-Turn
3	6	LOB Swing
4	6	ROB
5	3+3	LOF 3-Turn
6	6	ROB Swing
7	6	LOB Swing
8	6	ROB
9	3+3	LOF 3-Turn
10	6	ROB Swing

### **GENERAL**

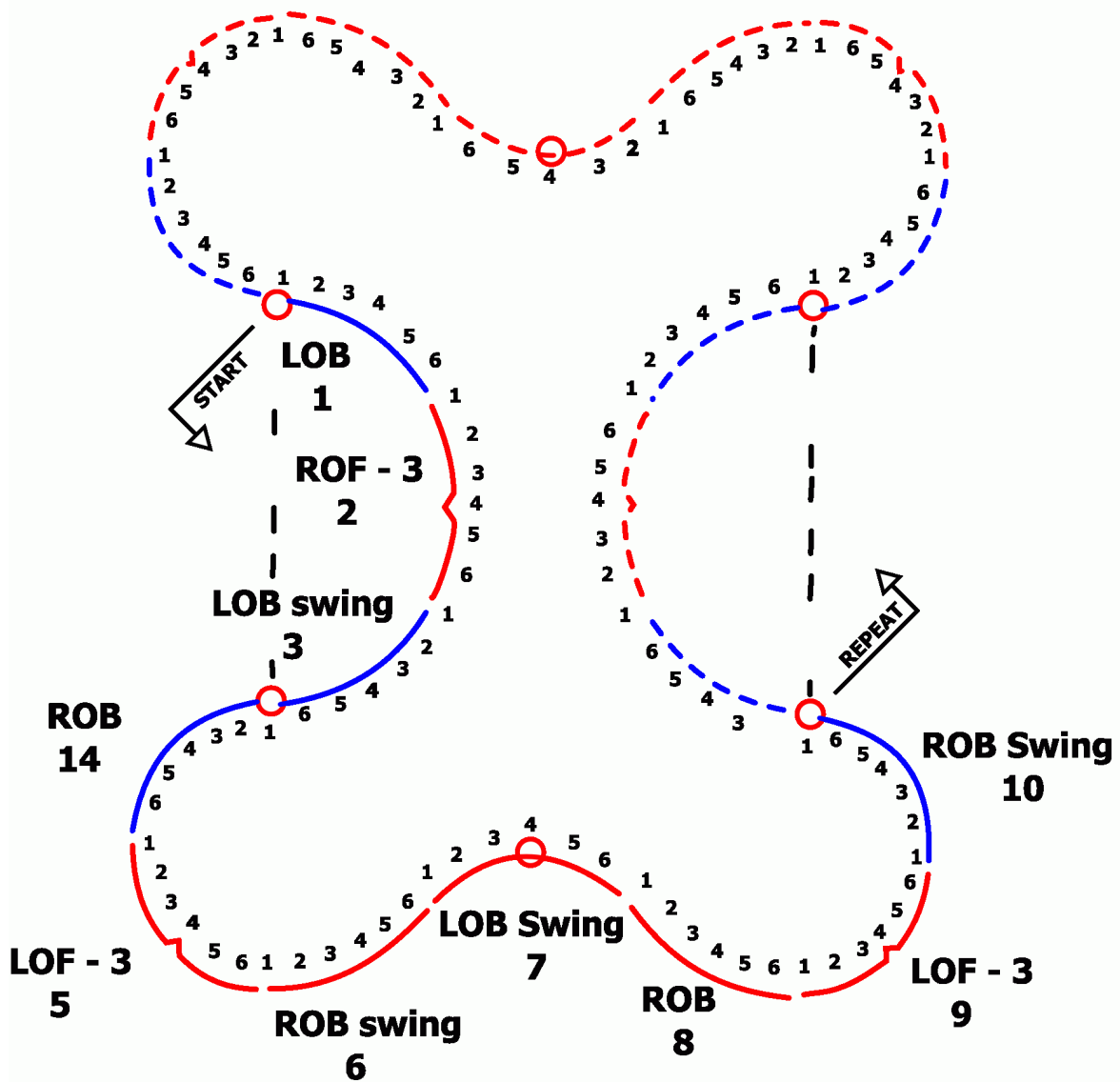
When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times.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

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# AMERICAN WALTZ

## Modified for Solo Dance

## SHORT PATTERN



**COLOUR KEY: Levels of Difficulty**

**MAJOR: Most Important**

**MEDIUM: Very Important**

**MINOR: Important**

## **ARGENTINE TANGO**

Modified for solo dance ONLY

MUSIC: Tango 4/4  
PATTERN: Set

TEMPO: 96 beats per minute  
START: Step 1 count # 1

### **JUDGING POINTS**

- 1 Timing
- 2 Execution
  - a Steps 1 through 9 consist of step, run, step, chasse, step, run, step, XF, XB change of edge
  - b Step 10 is a XB-RIOF change of edge.
  - c Step 11 is 2 beats stepping down on a RIF momentarily before step 12 LOF.
  - d Step 12 is 2 beat beginning towards the barrier and ending towards the midline. A very deep 2 beat lobe.
  - e Steps 16 through 19 must start towards the barrier and end before the midline aiming up the floor.
  - f Step 20 XF-ROF aims to the centre and ends aiming strongly towards the corner barrier.
  - g Step 23 is a twizzle.
  - h Steps 27 through 31 make up a series of 5 cross rolls, counted 2 beats, 1, 1, 1, beats and 3 beats. Step 31 ends with a change of edge, finishing by putting the RIF on the floor for less than a beat
- 3 Pattern
  - a The dance is skated with a series of small non-symmetrical lobes skated with strong edges and good body positions.
  - b The first three lobes of the dance are skated rather shallow, but with quick timing and good aim.
  - c Step 4 should occur on the midline.
  - d The fourth lobe must end directly towards the barrier. The next lobe, 1 step, must begin aiming to the barrier and end aiming to the midline.
  - e The two corner barrier lobes are fairly symmetrical and are connected by a 4 beat ROF connecting step.
  - f The end of the second corner lobe must end aiming towards the midline. The next lobe begins aiming towards the midline but ends aiming to the barrier.
  - g Step 25 begins aiming to the barrier and step 26 ends aiming to the midline.
  - h The remaining cross roll steps either start towards the barrier and end towards the midline or reversed
- 4 Body Posture Baseline
- 5 Presentation and Flow

## **COMMON ERRORS – ARGENTINE TANGO**

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

## **GENERAL**

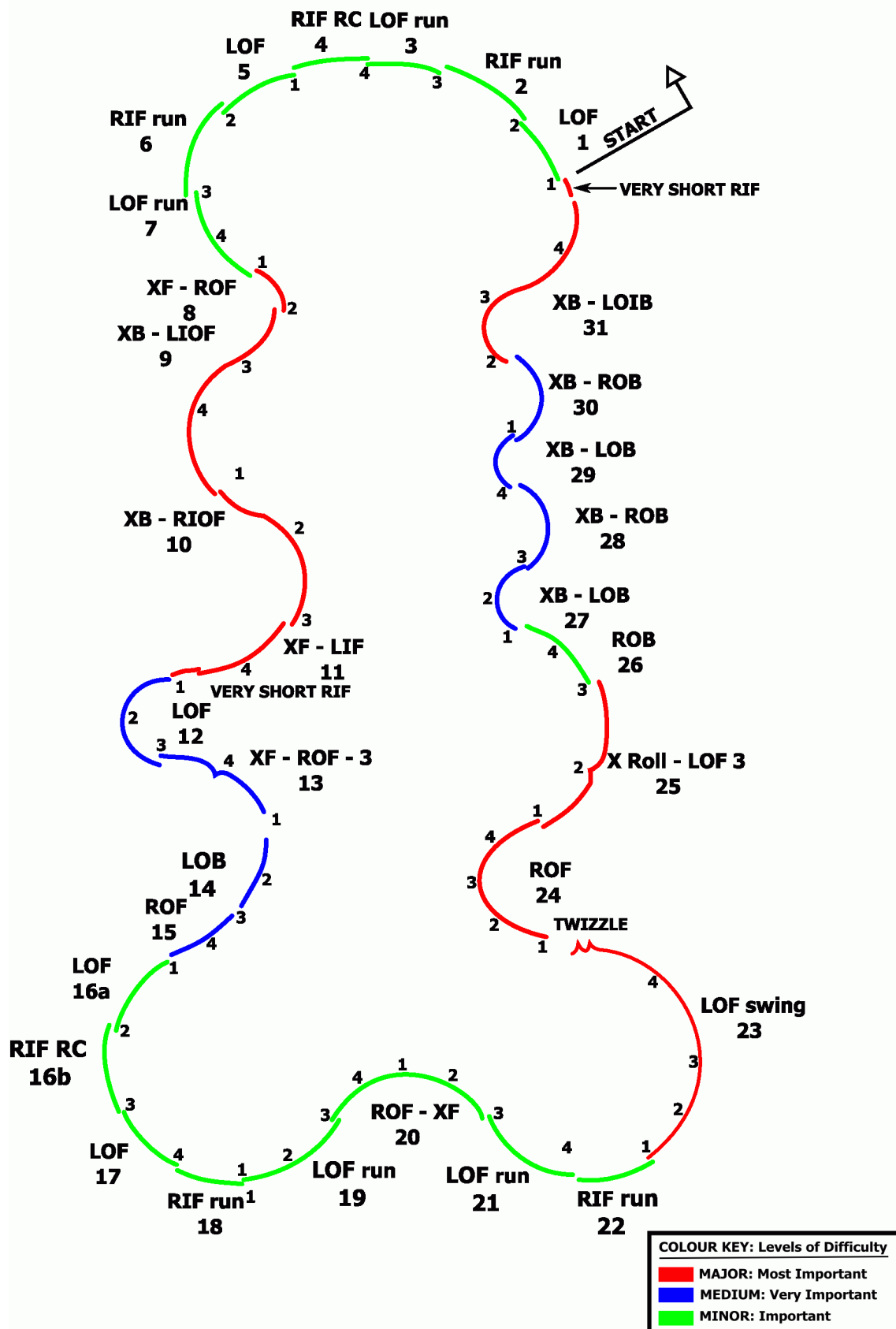
When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times.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

## **LIST OF STEPS – ARGENTINE TANGO**

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

# ARGENTINE TANGO

## Modified for Solo Dance





## **ASSOCIATION WALTZ**

Modified for solo dance ONLY

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

TEMPO: 132 beats per minute  
START: Step 1 count #1

### **DANCE NOTES:**

- a. Steps 1, 2, 3 & 14, 15, 16 are a chasse – swing sequence.
- b. Steps 3 & 18 free leg must swing back on the fourth beat.
- c. Steps 5 & 16 free leg must swing forward on the fourth beat.
- d. Steps 6, 7, 8, 9 & 19, 20, 21, 22 these are a run sequence with a timing of 1, 1, 1, 2.
- e. Step 9 & 25 RIF must be struck from the side.
- f. Steps 9 & 10 comprise a dropped open Mohawk which must be struck heel to instep.
- g. Steps 4 & 5, 11 & 12, 13 & 14 and 21 & 22 comprise an open Mohawk which should be struck from behind the heel.

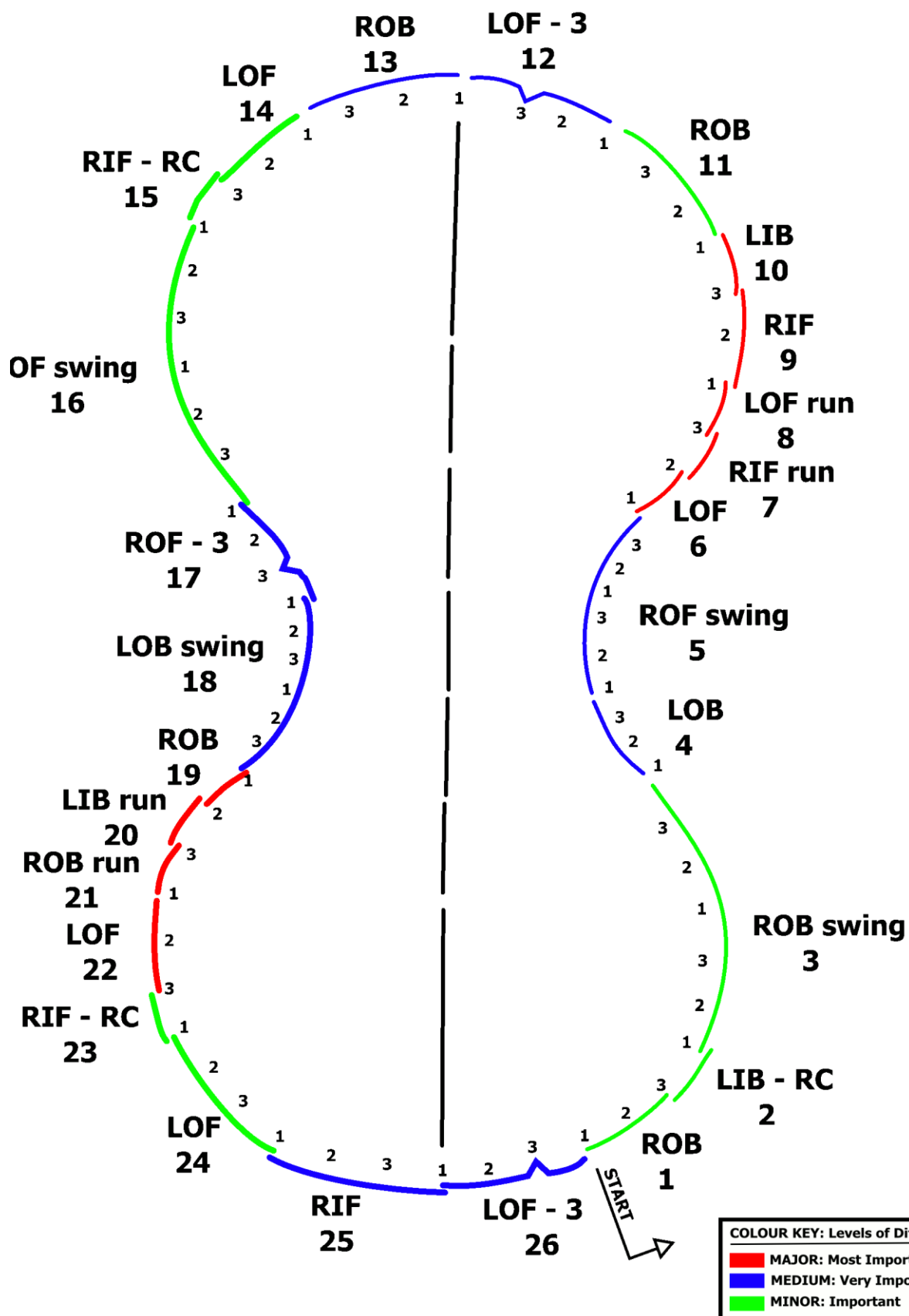
**LIST OF STEPS**

<b>Step</b>	<b>Description</b>	<b>BEATS</b>
1	ROB	2
2	LIB Chasse	1
3	ROB Swing	6
4	LOB	3
5	ROF Swing	6
6	LOF	1
7	RIF Run	1
8	LOF Run	1
9	RIF	2
10	LIB Open Mohawk	1
11	ROB	3
12	LOF Three	3
13	ROB	3
14	LOF	2
15	RIF Chasse	1
16	LOF Swing	6
17	ROF Three	3
18	LOB Swing	6
19	ROB	1
20	LIB Run	1
21	ROB Run	1
22	LOF	2
23	RIF Chasse	1
24	LOF	3
25	RIF	3
26	LOF Three	3

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# ASSOCIATION WALTZ

Modified for Solo Dance



## **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.

### **DANCE NOTES**

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

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

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

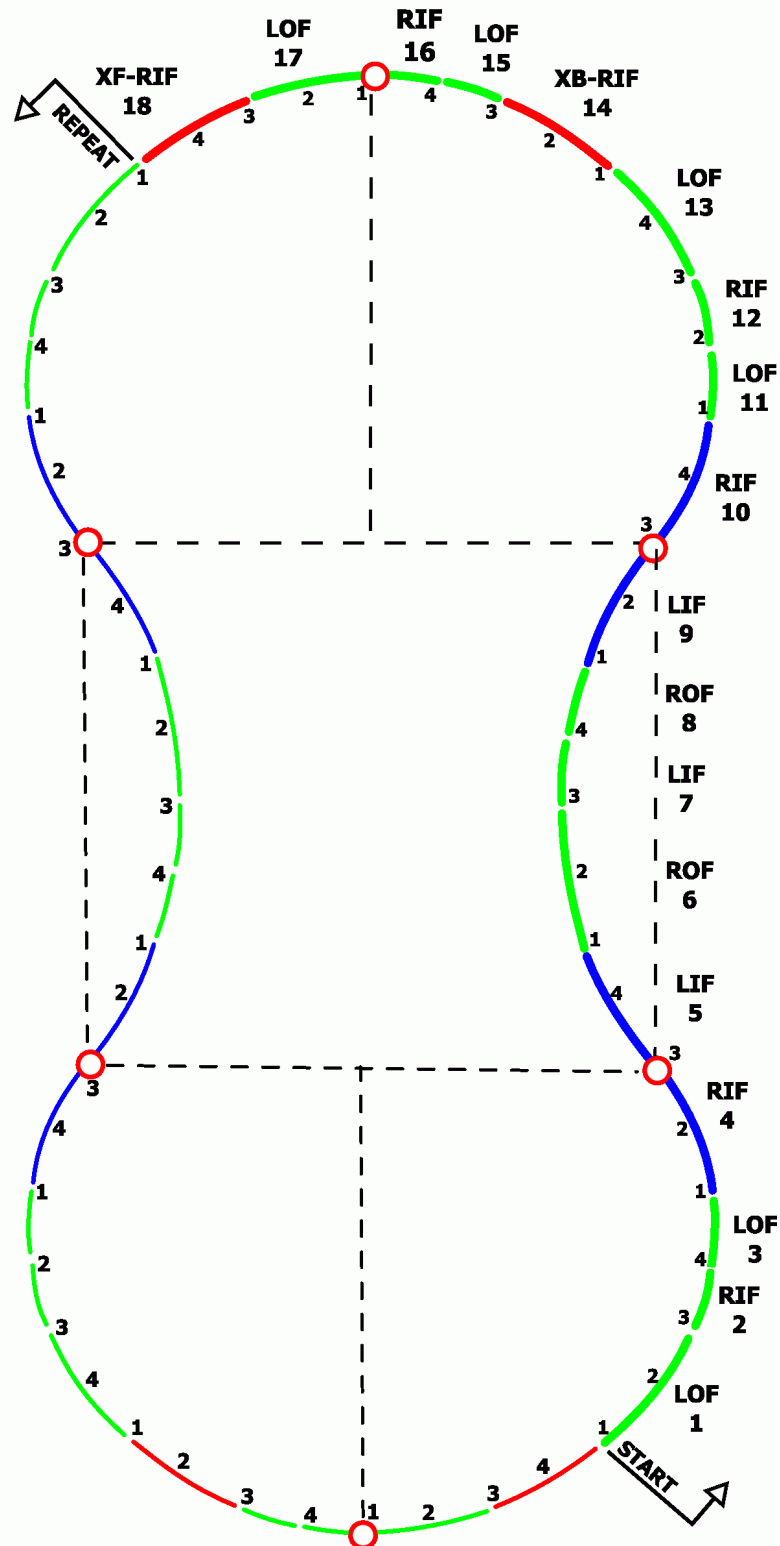
In-line and faked crosses should not be accepted.

### **GENERAL**

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

# BALANCIAGA

Modified for Solo Dance



COLOUR KEY: Levels of Difficulty

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

## **BORDER BLUES**

Modified for solo dance ONLY

MUSIC: Blues  
PATTERN: Border ONLY

TEMPO: 92  
START: Step 1 on count #1

### **DANCE NOTES**

- a. In the Border Blues 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 border pattern only. A set pattern is NOT PERMITTED.
- c. In competition 3 sequences of this border dance will be skated.
- d. Particular attention should be given to the aiming and execution of the steps in the 8 beat barrier lobe – steps 7 through 11.
- e. Step 7 starts at the baseline, step 9 ends at the peak and steps 10 and 11 return to the baseline maintaining the arc of the lobe.
- f. 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.
- g. Upright dance position is required during this dance and all free leg movements are to be of a natural free-flowing type.

### **COMMON ERRORS**

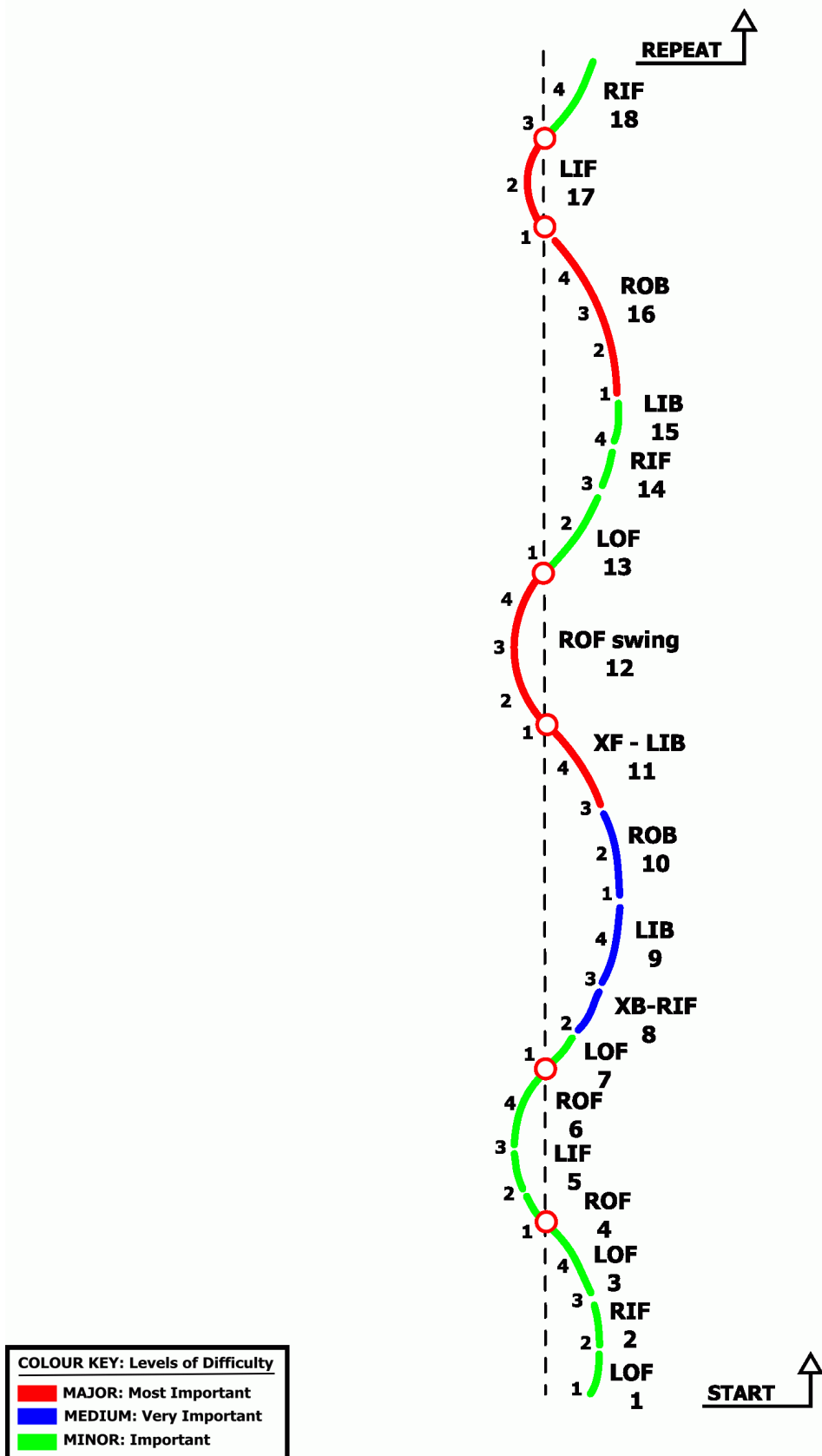
- 1. Poor timing.
- 2. Poor aiming and execution of steps 7 through 11
- 3. Step 16 hooked back beyond the baseline.
- 4. Wide stepping particularly after Mohawks, Choctaws and crosses.
- 5. Poor carriage.

### **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





## **BOUNCE BOOGIE**

Modified for solo dance ONLY

MUSIC: Boogie  
PATTERN: Set  
AXIS: 45 – 90 degrees

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
- c. 32 beat pattern.
- d. The takeoff for steps 1 through 4 must be from the parallel “AND” position.
- e. 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.
- f. The take-offs for step 6 through 9 and 11 through 15 must be from the parallel “AND” position.
- g. 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.
- h. Steps 16 through 18 are done with a definite rise and fall movement causing a “bounce” effect. The second beat of step 16 XB-RIF, must occur at the centre of the corner lobe.

### **COMMON ERRORS**

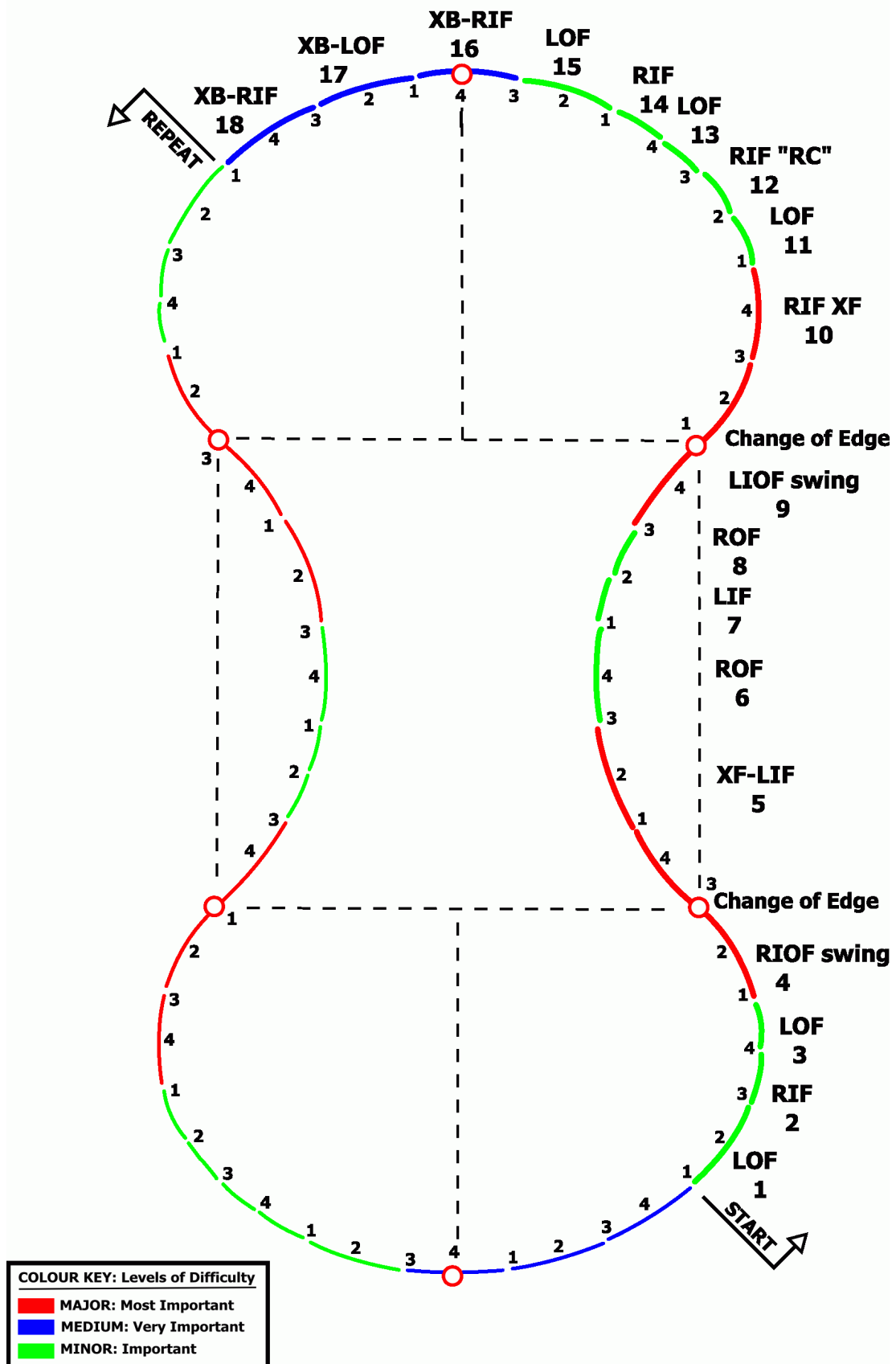
- (1) Poor timing
- (2) Pattern moving the baseline because of the aiming of the change of edge swings.
- (3) The crosses on steps 16, 17 and 18 not being aimed around the lobe, and not using the rise and fall to produce the bounce.

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

# BOUNCE BOOGIE

Modified for Solo Dance



## **CALIFORNIA SWING**

Modified for solo dance ONLY

MUSIC: Waltz 3/4 Counting 1-2-3  
PATTERN: Set  
AXIS: 60-90 degrees

TEMPO: 138 beats per minute  
START: Step 1 count #1

### **DANCE NOTES**

- a. All steps except Mohawk turns take the floor in the parallel "AND" position.
- b. The change of edge step 3 occurs on musical count #1, which is count #4 of the step. On Count #4 the free leg is brought forward.
- c. Steps 4 and 5 comprise an open dropped Mohawk turn, and must be done heel to instep.
- d. Steps 7 and 8 comprise an open held Mohawk turn, and must be done heel to instep.
- e. At the end of step 8 (ROF-S), the skater should be square to the tracing.
- f. Steps 10 and 11, (RIF-LIB), are an open dropped Mohawk turn, and must be done heel to instep.
- g. Steps 13 and 14 comprise an open held Choctaw turn.
- h. The change of edge, count #4, of step 3 establishes the baseline. Step 7 must start on the baseline and step 8 must end on the baseline.
- i. Steps 9 through 13 make up a large non-symmetrical barrier lobe.
- j. Step 14, (ROF-swing) must be skated shallow to allow the dance to move far enough around the corner to set up a good straightway.

### **COMMON ERRORS**

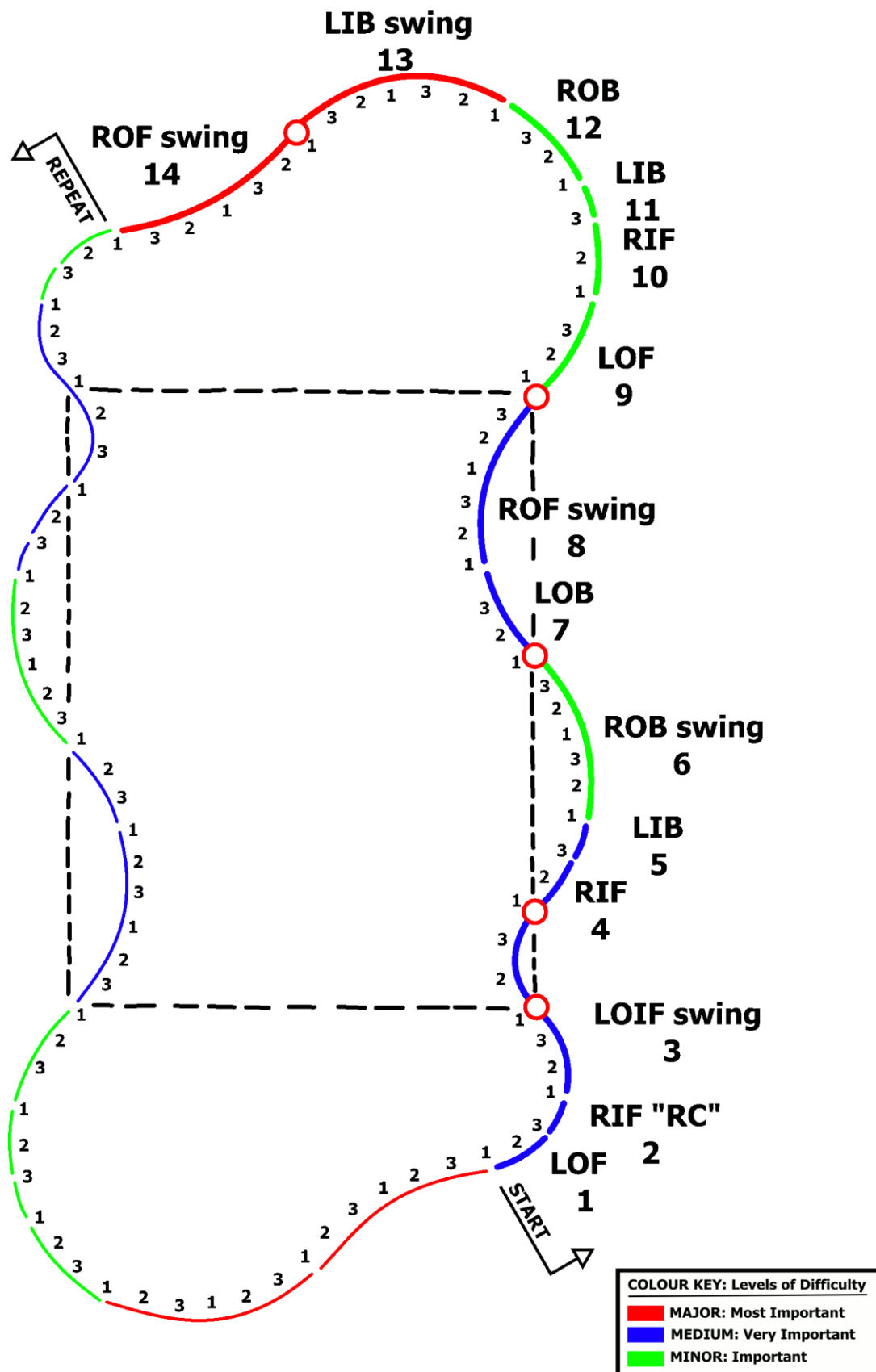
1. Shallow change of edge on step 3 establishing a baseline close to the barrier not leaving room for the nine beat barrier lobe.
2. The swing on step 6 will be hooked and will cause the baseline to move to the centre.
3. The aim of steps 8 and 9 will be shallow causing the corner to move too far around.
4. Step 13 (LIF swing) will be hooked and then step 14 will aim too far around the corner causing the next lobe to move 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 as opposed to the skater who simply steps through the dance and shows very poor skating skills.

# CALIFORNIA SWING

Modified for Solo Dance



## **CANASTA TANGO**

Modified for solo dance ONLY

MUSIC: Tango 4/4  
PATTERN: Set  
AXIS: 45-60 degrees

TEMPO: 100 beats per minute  
START: Step 1 on count #1

### **DANCE NOTES**

- a. In the Canasta Tango 14 steps complete one sequence of the dance.
- b. There are no optional steps for this solo dance. All skaters will skate the 28 beat pattern as diagrammed.
- c. Steps 2, 12 and 14 are the only steps that do not take the floor in the parallel "AND" position.
- d. Step 4 is a raised chasse and is only 1 beat long.
- e. Step 5 is a LOF swing for four beats and must be skated square to the tracing.
- f. Step 7 (LIF) and step 10 (RIF) of the straightaway are cut steps (dropped chasses)
- g. Step 9 LOF for 2 beats is followed by a dropped chasse step 10.
- h. Steps 11, 12 and 13 a progressive run sequence, must be skated square to the tracing and deep to allow proper aiming of step 14.
- i. Step 6 must be aimed strongly to the centre to allow the 8 beat centre lobe to be symmetrical. The start of step 8 must come off the top of the centre lobe.
- j. The aim of step 9 must be strongly toward the barrier in order for the corner to be symmetrical.
- k. Step 14 XF-ROF swing is a connecting step and sets the baseline for the corner.

### **COMMON ERRORS**

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

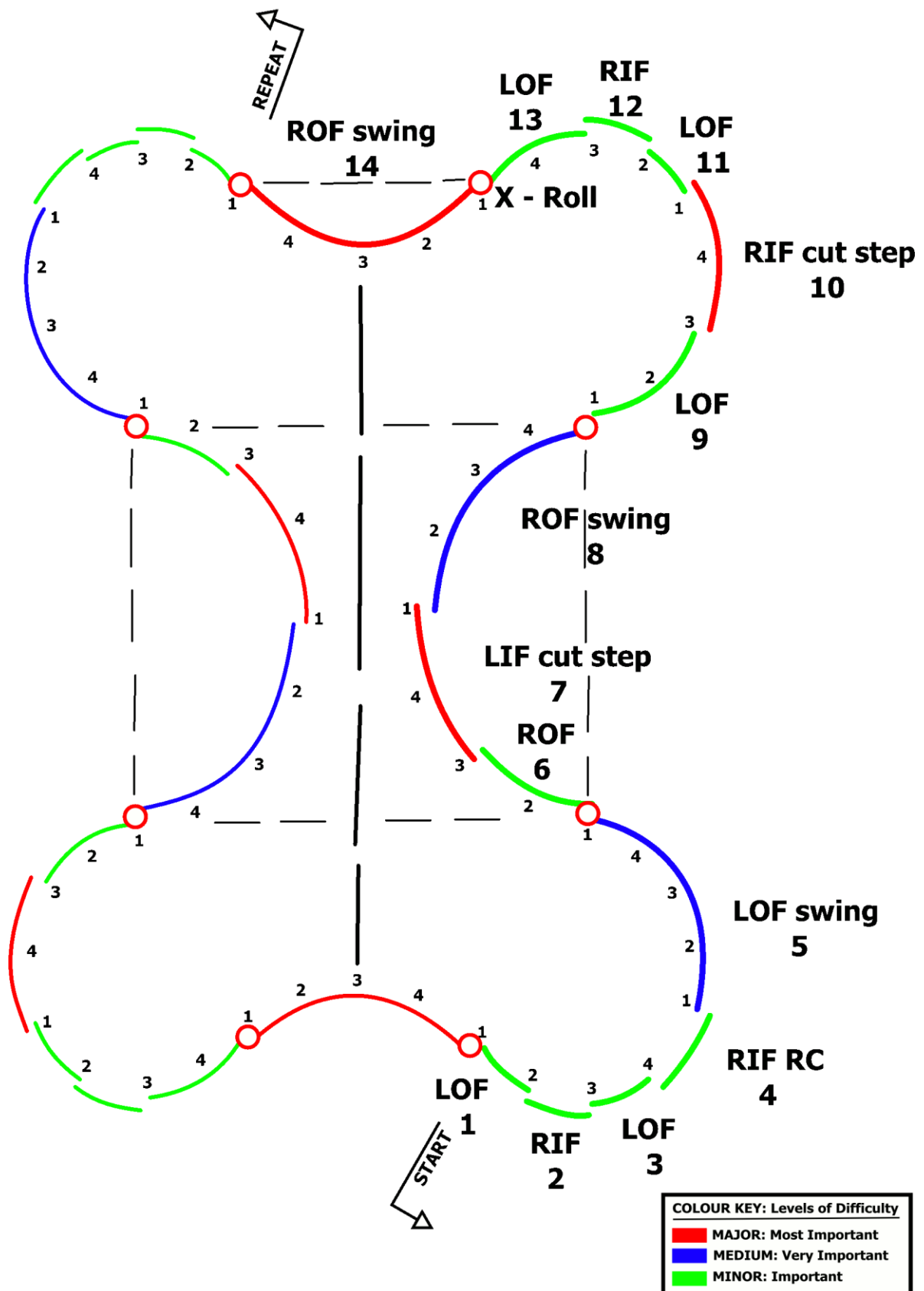
### **GENERAL**

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.

# CANASTA TANGO

Modified for Solo Dance



## **CARLOS TANGO**

Modified for solo dance ONLY

MUSIC: Tango 4/4  
PATTERN: Set

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

### **DANCE NOTES**

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

### **JUDGING POINTS**

1. All steps must take the floor from the parallel “AND” position except for step 6 RIF-RC, which is chasse step skated with a take-off from the parallel “AND” position, where the wheels of the free skate are raised approximately one wheel height from the floor and return to the “AND” position in preparation for the next step.
2. The six beat centre lobe begins and ends on the baseline. (Steps 10, 11 and 12). The second beat of step 12 is skated off the top of the centre lobe.
3. Step 4 (RIF – DC) crosses the midline of the rink, with the last beat of the four beat step (count #2) placed off the top of the corner barrier lobe.

### **COMMON ERRORS**

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

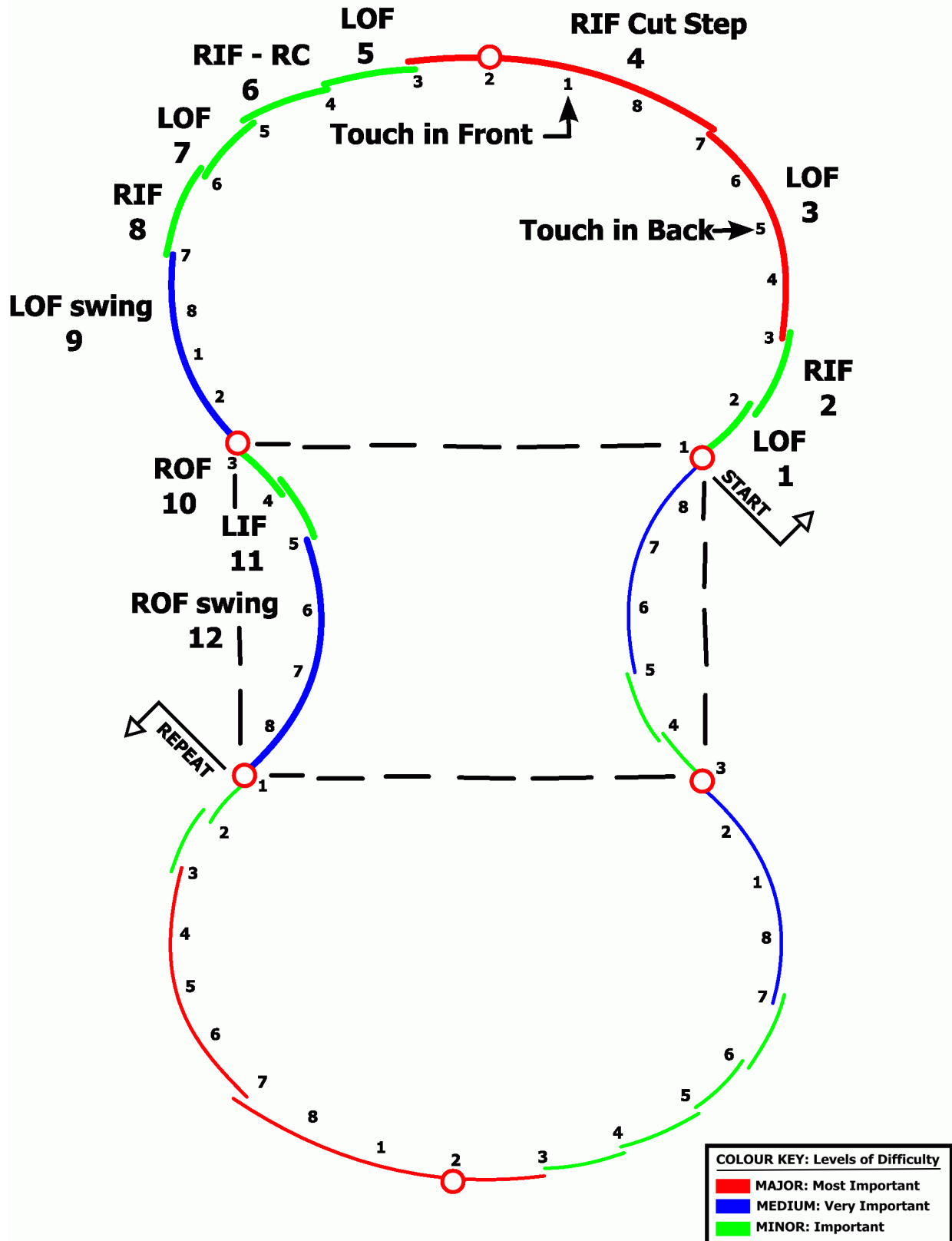
### **GENERAL**

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

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

# CARLOS TANGO

Modified for Solo Dance





## **CARROLL SWING**

Modified for solo dance ONLY

MUSIC: Boogie 4/4  
PATTERN: Set  
AXIS: 45 degrees approx.

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

### **DANCE NOTES**

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

### **COMMON ERRORS**

- 1. Steps 6, 7, 13 & 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.

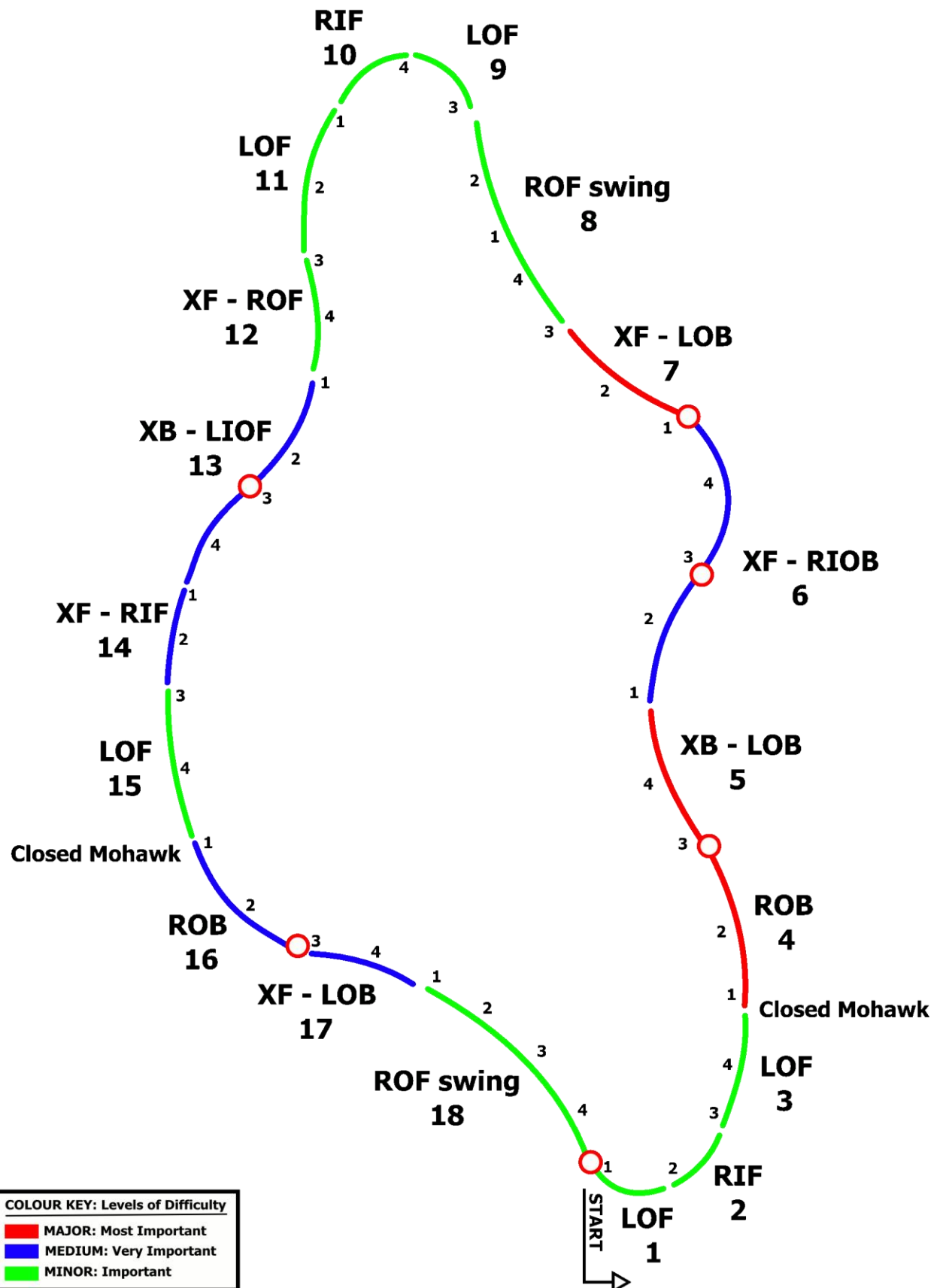
### **GENERAL**

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

# CARROL SWING

Modified for Solo Dance



## **CASINO MARCH – PATTERN 1 (Long)**

Modified for solo dance ONLY

MUSIC: March 4/4  
PATTERN: Set

TEMPO: 100 beats per minute  
START: Step 1 on count #1

### **DANCE NOTES.**

- a. In the Casino March pattern 1, 16 steps complete one sequence of the dance.
- b. This is a 32 beat pattern.
- c. Step 4 is commenced as a cross roll.
- d. Steps 3 and 4 should both be definite outside edges.
- e. Step 8 is a 6 beat forward outside change edge swing. The change of edge occurs on the 5th beat of the step, count #3 of the music. The timing of the swinging of the free leg shall be at the discretion of the skater. However it should be expressive of the rhythm.
- f. Steps 10 and 11 are an open held Mohawk, (RIF-LIB).
- g. Steps 12 and 13 are an open held Choctaw (ROB-LIF) and care should be taken not to hook the ROB edge.
- h. Steps 13 and 14 should be definite inside edges, step 13 creating an inverted corner lobe.
- i. Both sides of the corner sequence should be symmetrical.

### **COMMON ERRORS.**

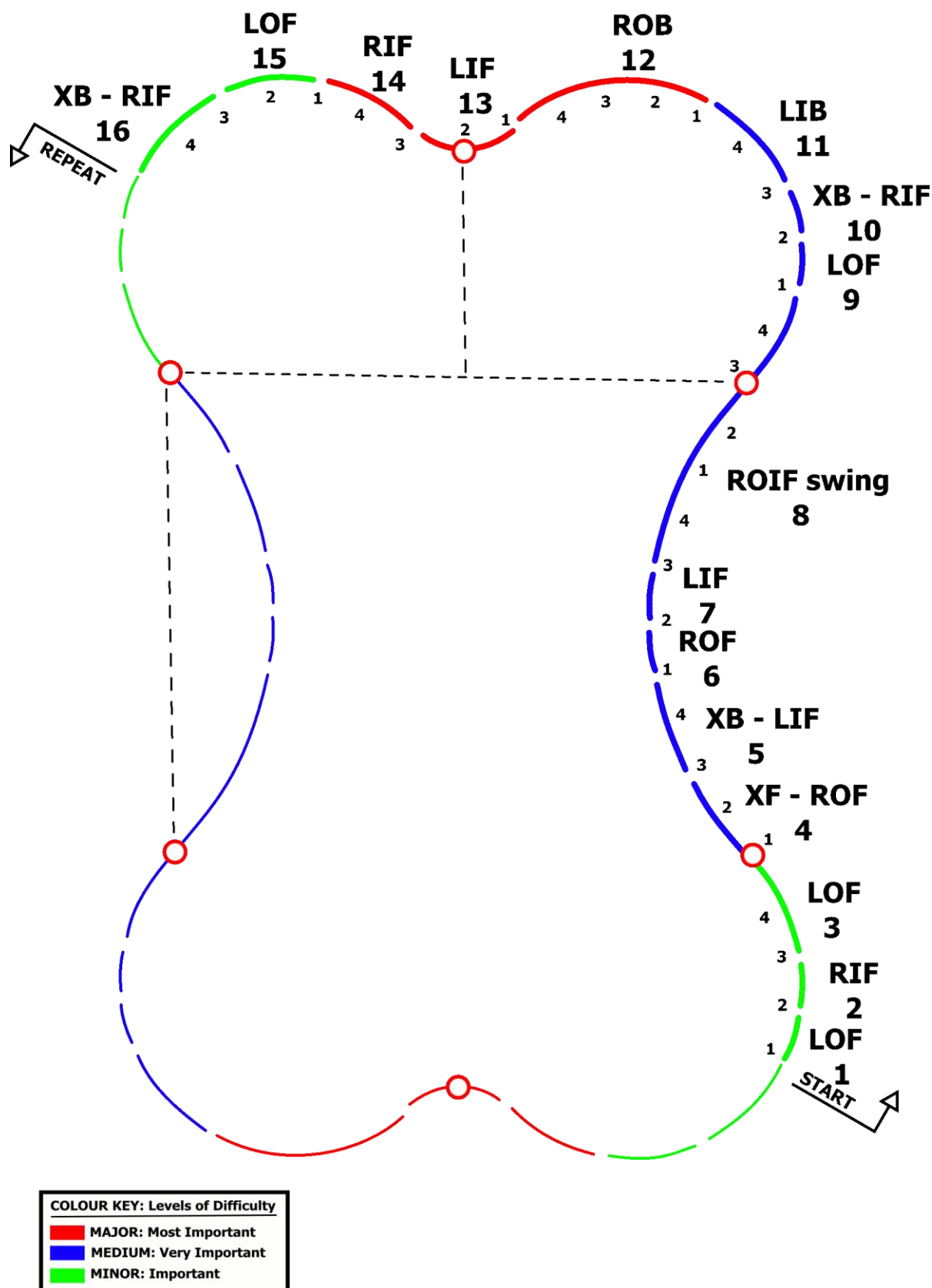
- 1. Steps 4 and 5, the crosses will aim shallow and the dance will begin to drift down the floor.
- 2. Step 8 (ROIF- Swing) will aim too deep and the dance will change the baseline.
- 3. Step 13 will aim deep and distort the corner barrier lobes.

### **GENERAL.**

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

# CASINO MARCH

Modified for Solo Dance



## **CASINO MARCH – PATTERN 2 (Short)**

Modified for solo dance ONLY

MUSIC: March 4/4  
PATTERN: Set

TEMPO: 100 beats per minute  
START: Step 1 on count #1

### **DANCE NOTES.**

- a. In the Casino March pattern 2, 14 steps complete one sequence of the dance (Steps 6 & 7 are removed).
- 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 5<sup>th</sup> 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.

### **COMMON ERRORS.**

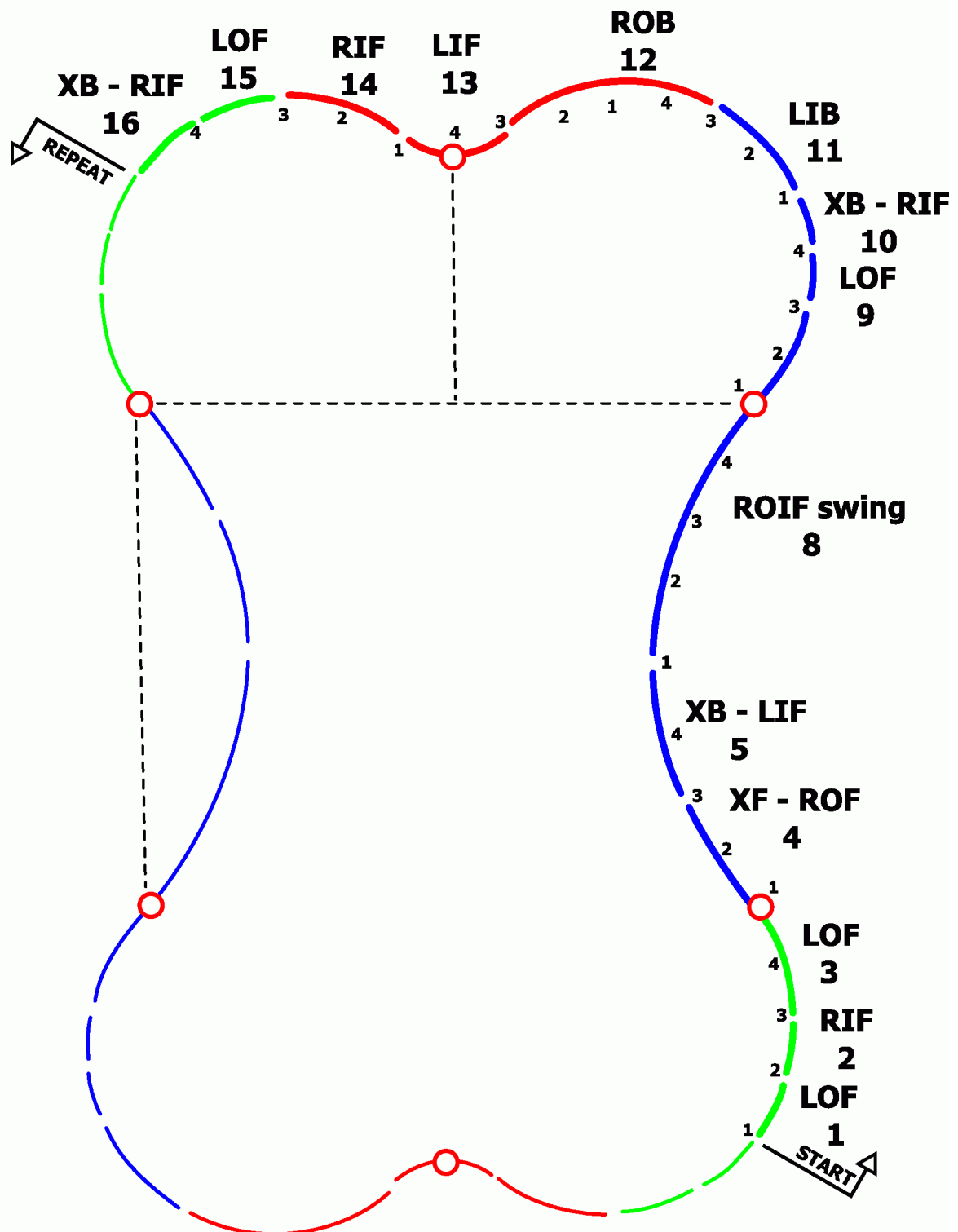
- 1. Steps 4 and 5, the crosses will aim shallow and the dance will begin to drift down the floor.
- 2. Step 8 (ROIF- Swing) will aim too deep and the dance will change the baseline.
- 3. Step 13 will aim deep and distort the corner barrier lobes.

### **GENERAL.**

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

# CASINO MARCH

Modified for Solo Dance  
Short Pattern



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 of music  
AXIS: Approximately 45-90 degrees

### **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 rock-over 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**

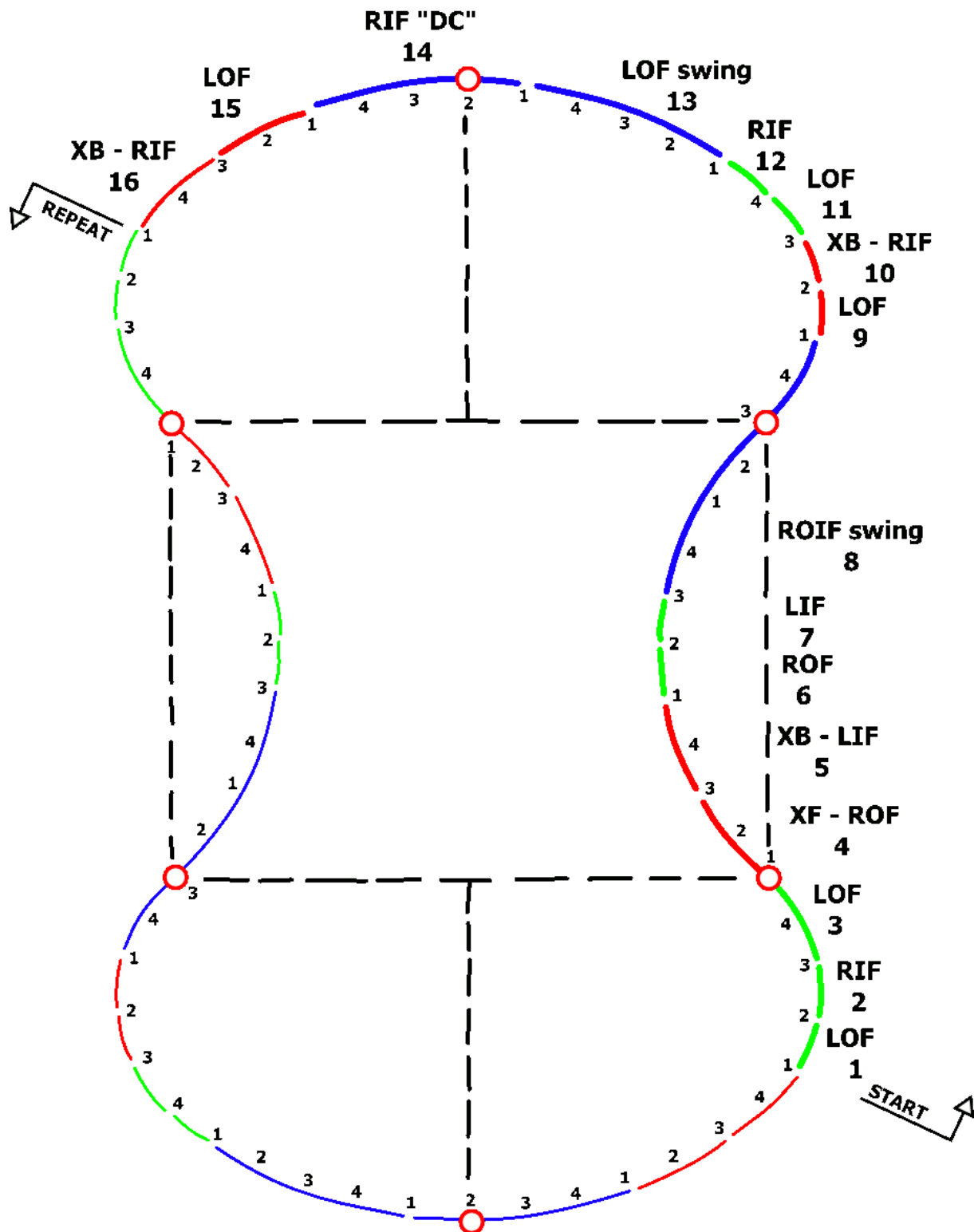
1. Poor control of angular takeoff on step 4 and the parallel takeoff of step 5 will result in the long centre lobe being distorted.
2. Step 8 change edge swing will not occur on the proper musical counts and baseline will move out toward the barrier.
3. The aim for the swing on step 13 will be aimed 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 as opposed to the skater who simply steps through the dance and shows very poor skating skills.

# CASINO TANGO

Modified for Solo Dance



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



## **CHA CHA**

Modified for solo dance ONLY

MUSIC: Cha-Cha  
PATTERN: Set

TEMPO: 100  
START: Step 1 on 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 Mohawk.
- g. Step 17 ROB swing is aimed to the barrier.

### **COMMON ERRORS**

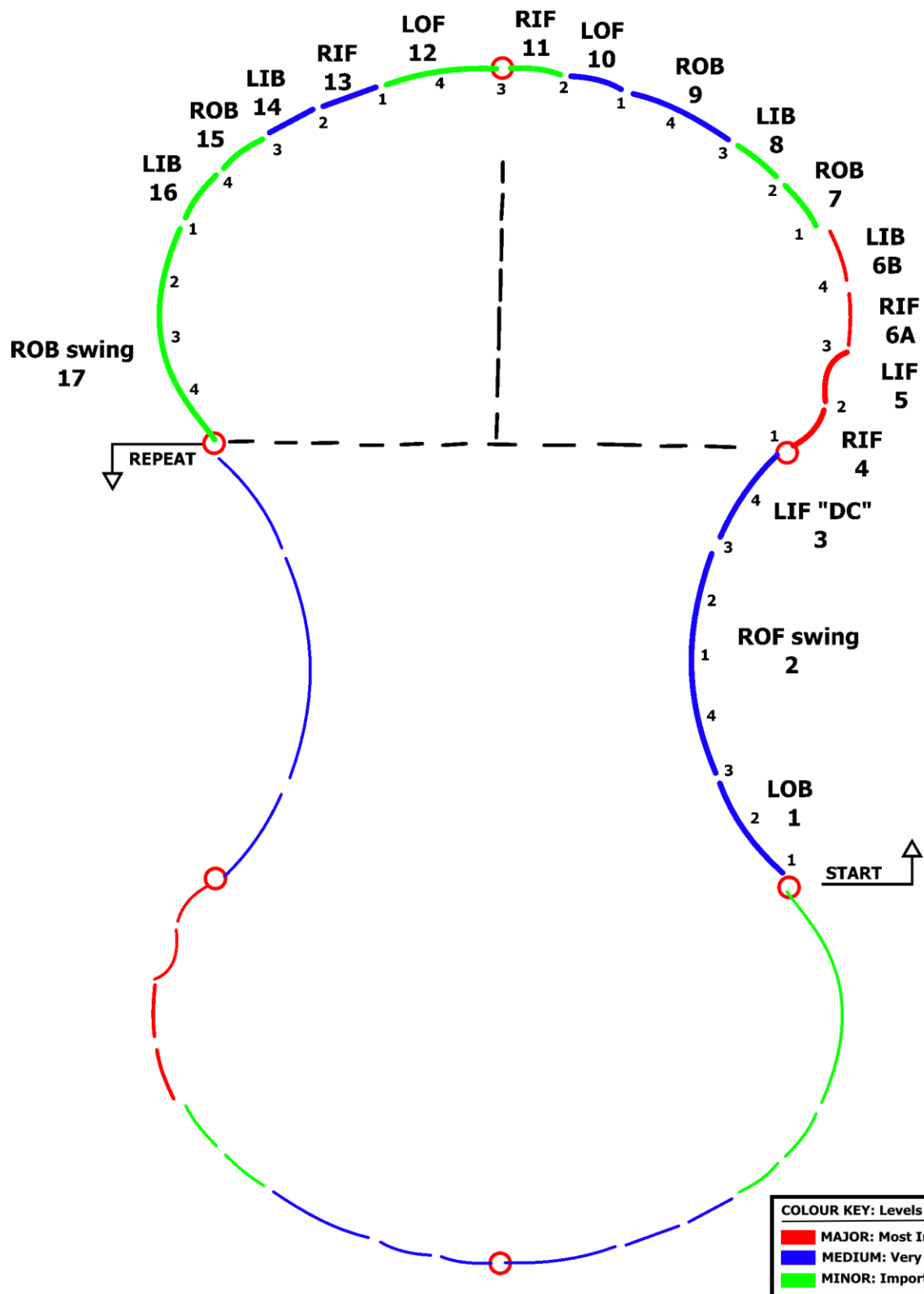
- 1. Poor timing particularly on the “cha cha” movement.
- 2. Poor posture baseline during execution of backward steps.
- 3. Steps 7 through 16 skated flat across the top of the floor.
- 4. Wide stepping when executing 2 foot turns and backward runs.

### **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 as 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  $\frac{3}{4}$   
PATTERN: Set

TEMPO: 120 beats per minute  
START: Step 1 on 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. The skater will skate the "A" edges first and then complete their sequence by the skating the "B" edges. One sequence will equal one circuit of the floor.
- c. Steps 1 through 6 make up one straightaway sequence of the dance.
- d. Steps 7 through 15 comprise the corner sequence of the dance.
- e. All one beat "IF" and one beat "IB" edges are raised chasses throughout all step execution.
- f. All "IF" and "IB" Mohawk turns in this dance are dropped open Mohawk turns.
- g. The chase waltz uses a regular timing pattern of 2-1-3 through out all step execution.
- h. Attention paid to maintaining the rhythm particularly on the forward to backward turns.

### **COMMON ERRORS.**

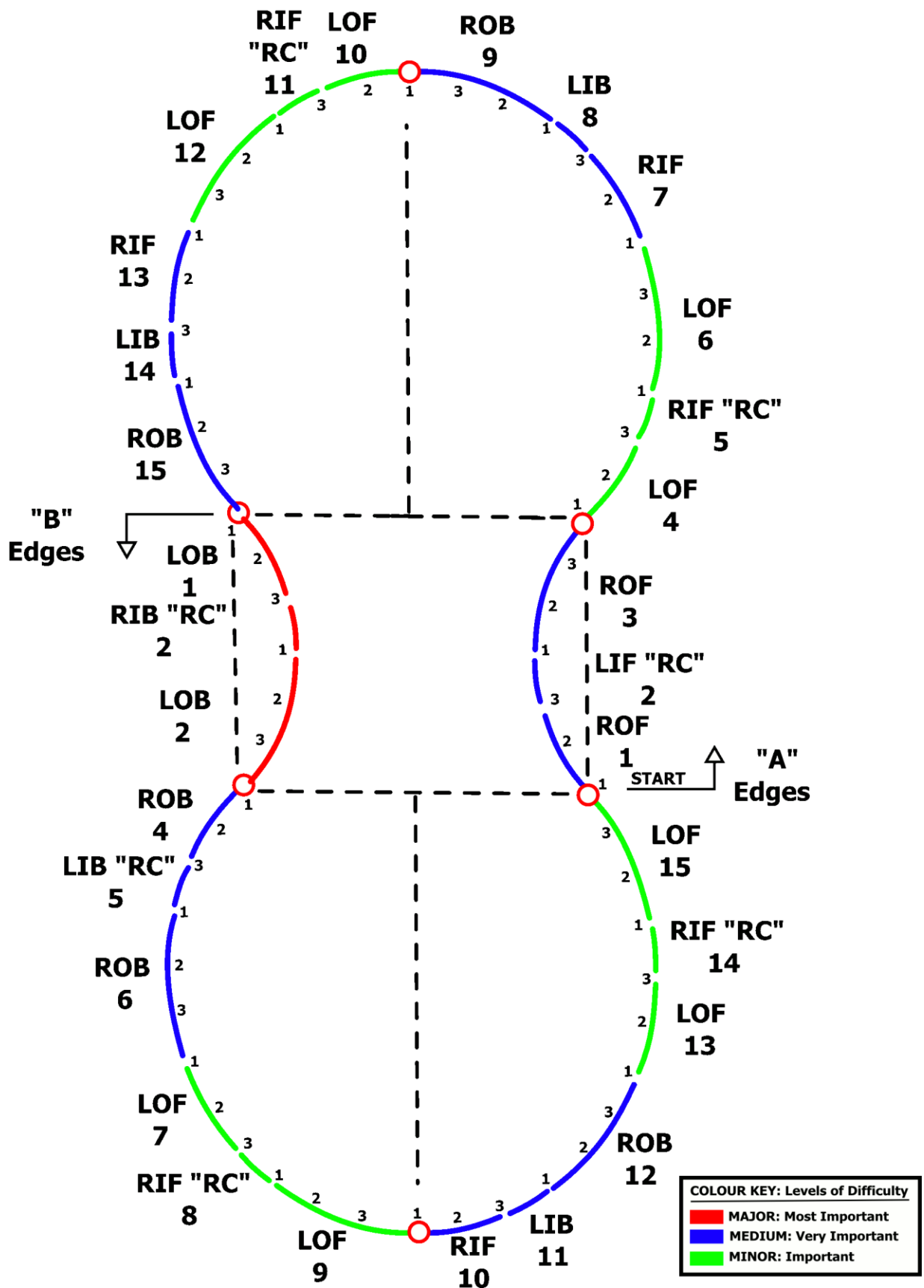
- 1. Poor timing
- 2. Poor execution
- 3. Chasses stepped ahead by either (a) placing the skate ahead of the "AND" position prior to the chasse or (b) by not returning the foot to the "AND" position before raising it.
- 4. The pattern is not symmetrical due to the skater skating the "A" edges with more 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 as opposed to the skater who simply steps through the dance and shows very poor skating skills.

# CHASE WALTZ

Modified for Solo Dance



## **CITY BLUES**

Modified for solo dance ONLY

MUSIC:	Blues 4/4 Counting 1-2-3-4	Tempo	88 beats per minute
PATTERN:	Set	START	Step 1 Count #1
AXIS:	45 degrees		

### **DANCE NOTES.**

- a. Step 10 is a crossed progressive skated with a parallel take-off where the back wheels of the to be employed skate (right) are at least in line with the front wheels of the to be free skate (left).
- b. Dropped chasses are placed in the parallel "AND" position. The free leg is extended to a leading position then replaced in the parallel "AND" position. Steps 5 and 14.
- c. The 8 beat centre lobe begins and ends on the baseline. (Steps 4, 5, 6, 7 and 8). The second beat of step 5 is skated off the top of the centre lobe.
- d. Step 16 RIF is skated off the top of the corner barrier lobe, away from the mid-line of the rink.

### **COMMON ERRORS.**

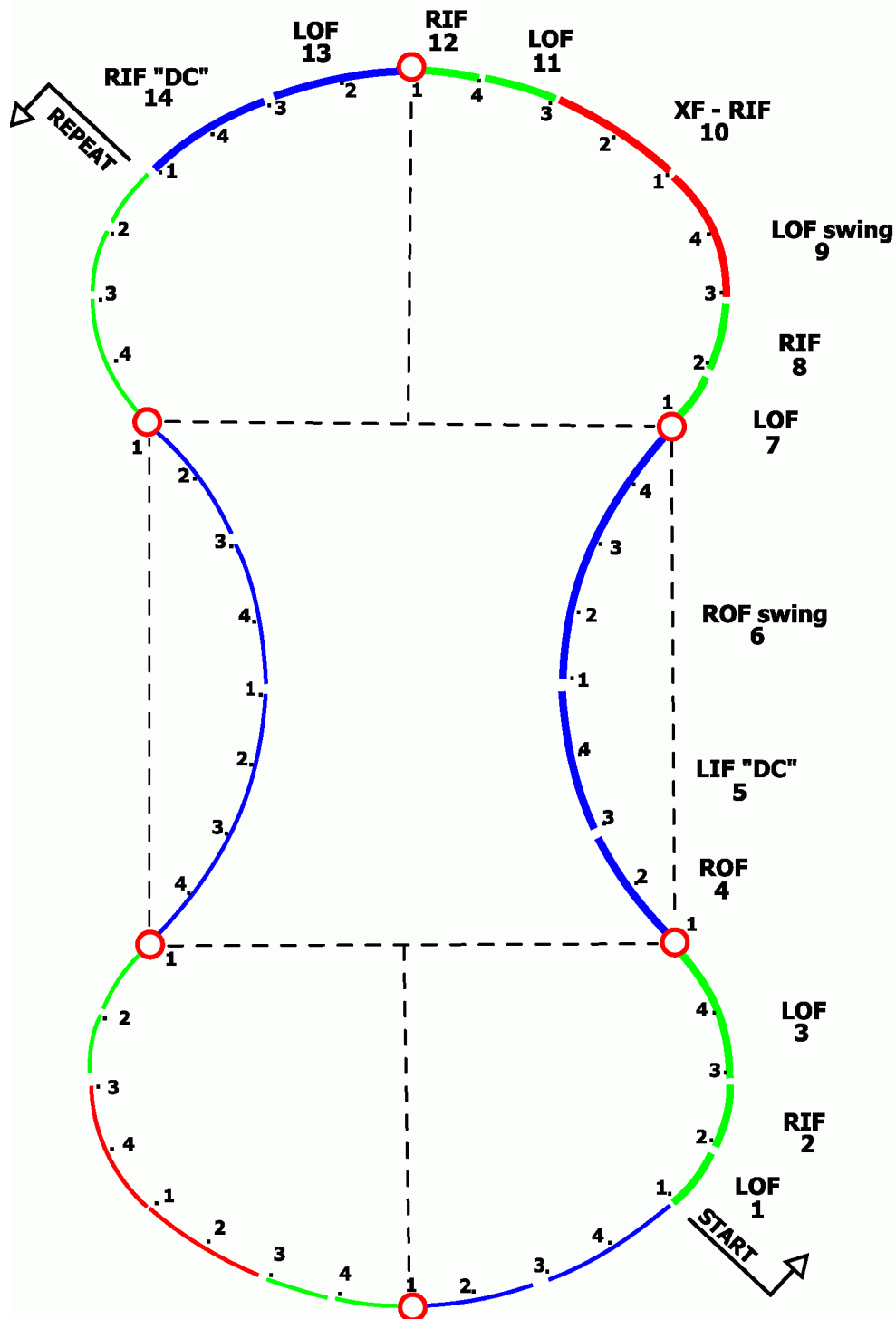
1. Poor timing.
2. The aim of step 5 will not be towards the top of the lobe.
3. The aim of step 6, the ROF swing tends to be towards the barrier, resulting in the baseline moving to the barrier.
4. Step 9 is a quick 2 beat swing. The timing of the swing should be on the second beat but will frequently be late and poorly aimed.
5. Step 10 will not be crossed progressive nor aimed around the corner.

### **GENERAL.**

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

# CITY BLUES

Modified for Solo Dance



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

## **COLLEGE SWING**

Modified for solo dance ONLY

MUSIC: Schottische  
PATTERN: Set

TEMPO: 100  
START: Step 1 on count #3

### **DANCE NOTES**

- a) In the College Swing 12 steps complete one sequence of the dance.
- b) There are no optional steps for this solo dance. All skaters will skate the 28 beat pattern.
- c) Steps 1 through 3 make up the centre lobe of this dance. Step 3 is the returning edge to the baseline and skaters should not noticeably over skate it or exaggerate the axis.
- d) The remaining steps in this dance are barrier lobe edges and both parts of the lobing should be symmetrical and arranged proportionately to suit rink and skating conditions.
- e) Steps 1 (XF-ROF) and 4 (XF-LOF) and 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**

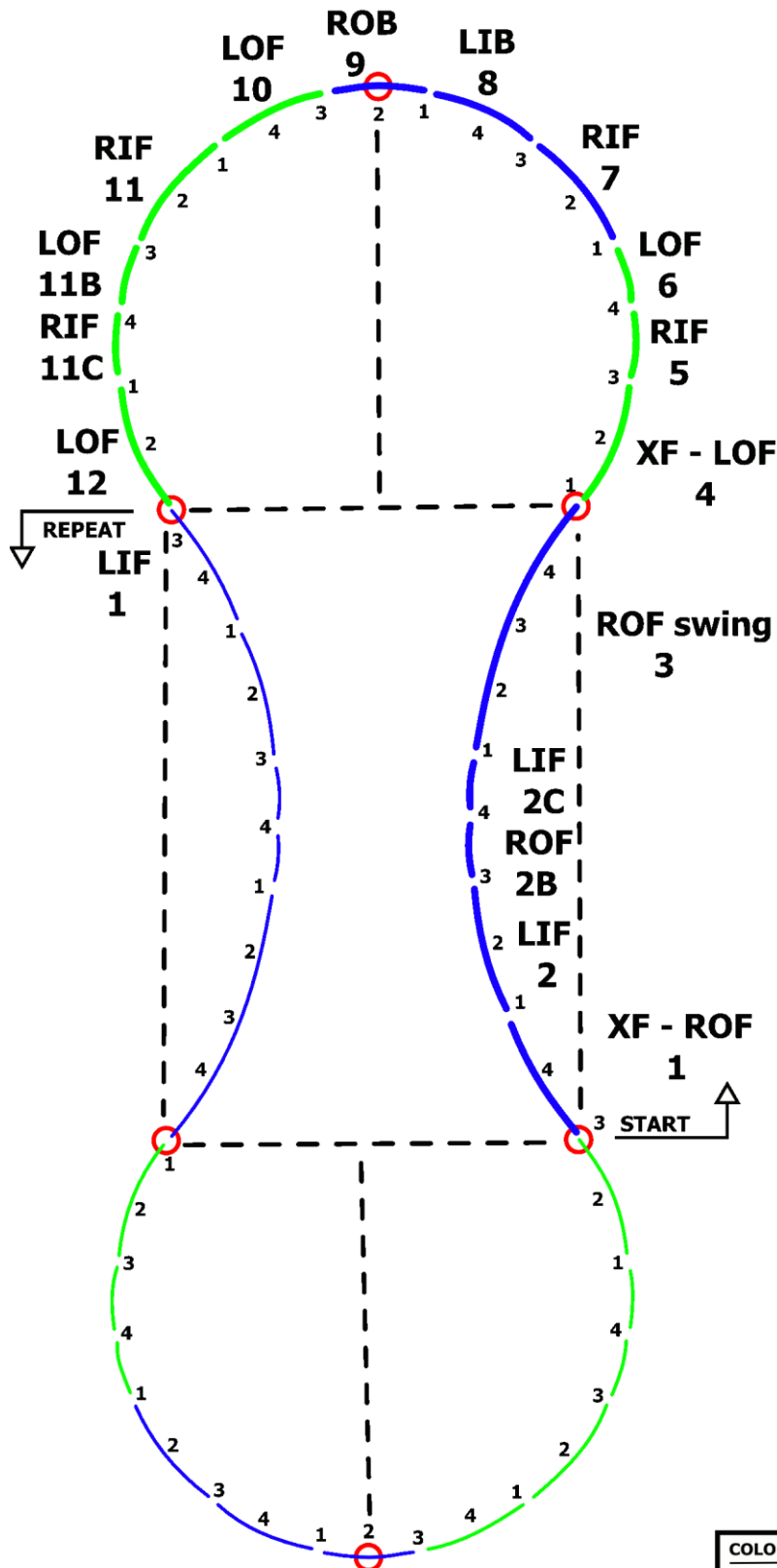
- 1. Poor timing
- 2. Exaggerated axis on step 3
- 3. No symmetry
- 4. Footwork not close and neat.
- 5. Noticeable "forward-backward" movement of the free leg on steps 1 and 4.

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

# COLLEGE SWING

Modified for Solo Dance





## **COLLEGIATE**

Modified for solo dance ONLY

MUSIC: Foxtrot 2/4  
PATTERN: Set

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

### **DANCE NOTES**

- a. In the collegiate 12 steps complete one sequence of the dance
- b. There are no optional steps for this solo dance. All skaters will skate the 24 beat pattern only. Two sequences of the dance make up one circuit of the floor, 48 beats.
- c. On the straightway the skater skates alternating cross rolls (steps 7 and 8) beginning with the right foot crossed over the left, with aim to the centre. The power is obtained from the outer toe wheel of the foot that is about to leave the floor.
- d. Steps 7 & 8 are repeated 3 times for each straightway.
- 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.

### **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.

### **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	

### **STRAIGHTWAY STEPS - COLLEGIATE**

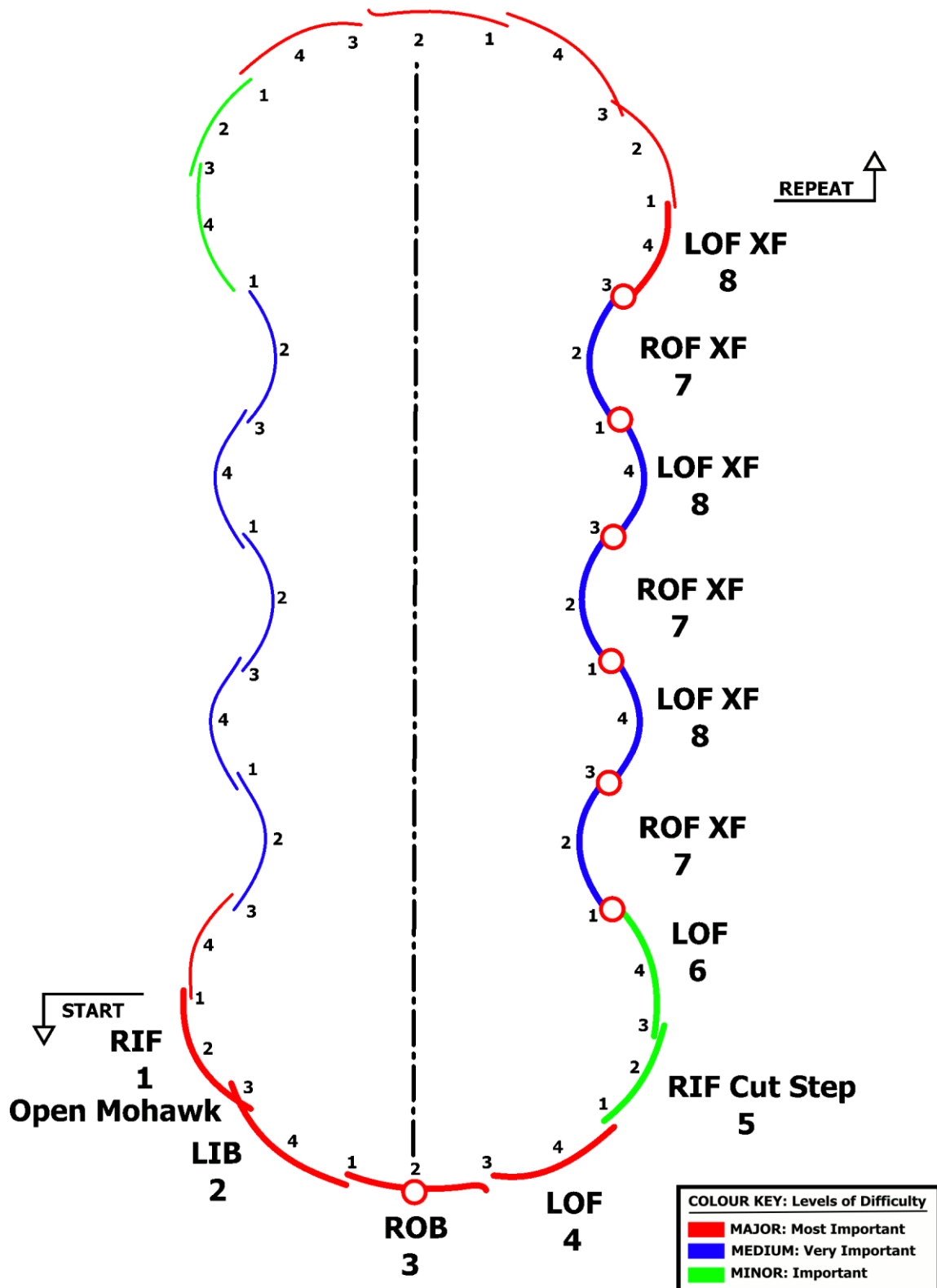
The following two steps make up the straightaway sequence of the dance.

Step No	Beats	Edge
7	2	XF-ROF
8	2	XF-LOF

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# COLLEGIATE

Modified for Solo Dance



## **CORONATION WALTZ**

Modified for solo dance ONLY

MUSIC: Waltz 3/4 count 1-2-3  
PATTERN: Set

TEMPO: 120 beats per minute  
START: Step 1 on 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**

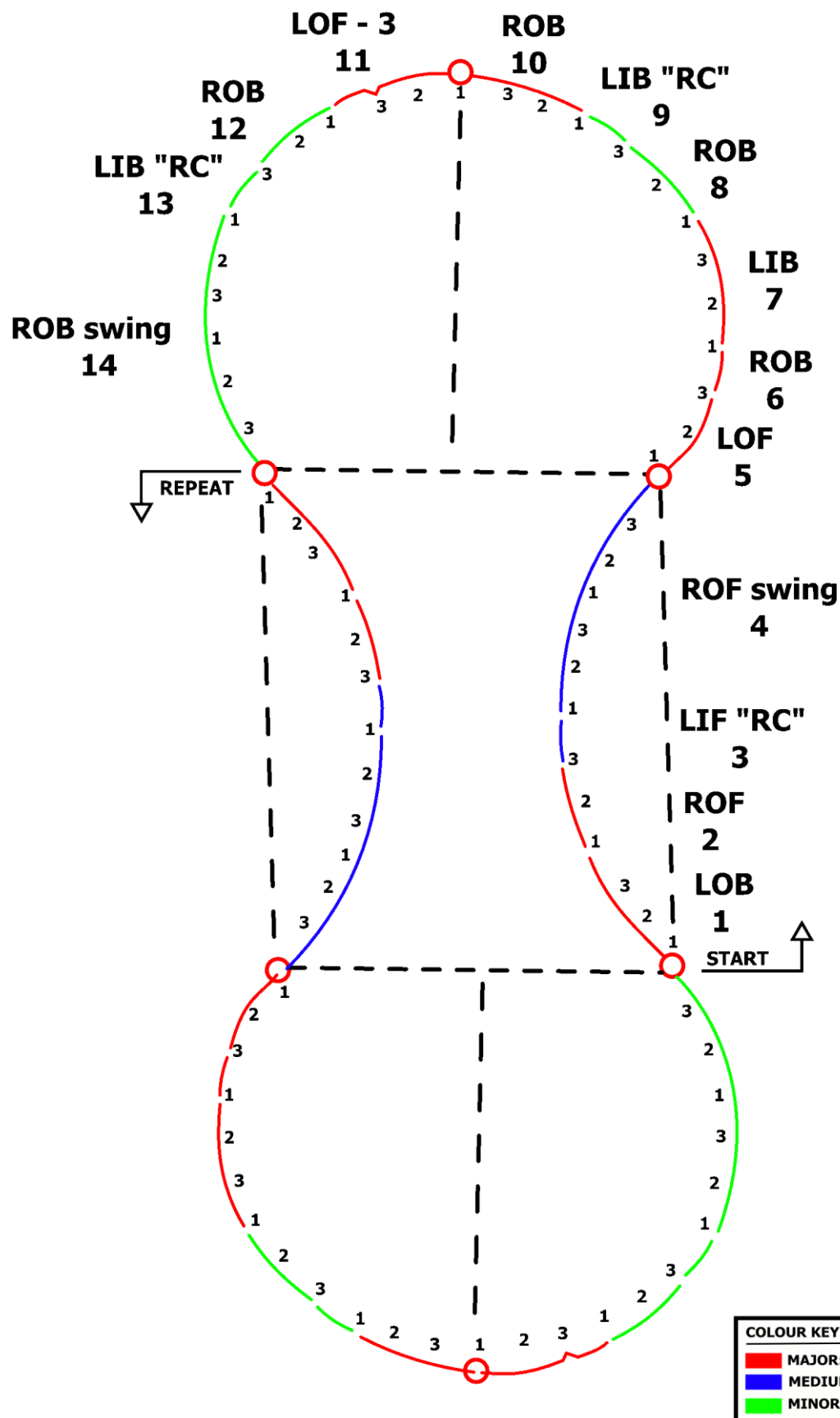
- 1. Three turns turned on count #2 instead of count #3 of the step.
- 2. The open dropped Mohawk not skated on strong outside to outside edges with neat and close footwork. The ROB edge rotating around and becoming an inside edge.
- 3. No parallel "AND" position after the three turns.
- 4. Swings uneven 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 as 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 on count #1  
AXIS: 45 degrees approximately

### **DANCE NOTES**

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

### **COMMON ERRORS**

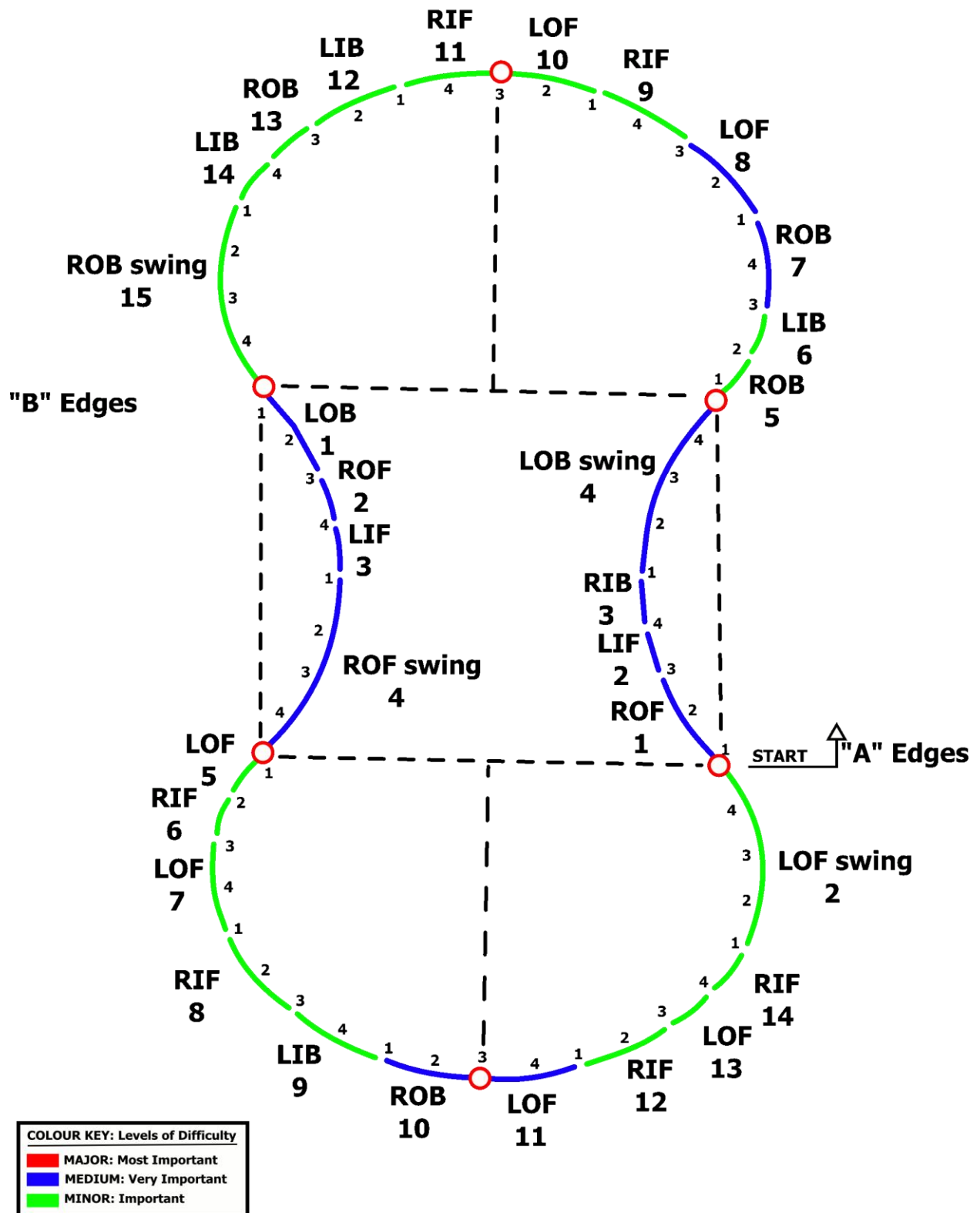
- 1. Skaters tend to lag behind the timing on steps 2, 3 and 4 of the centre lobe.
- 2. The movement of the free leg on the swing affects the edge and posture of the skater. The skater will twist the shoulder on the free side forward into the swing.
- 3. Forward to back Mohawks are not skated heel to instep 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 as opposed to the skater who simply steps through the dance and shows very poor skating skills.

# DELICADO

Modified for Solo Dance





## **DENCH BLUES**

Modified for solo dance ONLY

MUSIC: Blues 4/4  
PATTERN: Set

TEMPO: 88 beats per minute  
START: Step 1 on count #1

### **DANCE NOTES.**

- a. In the Dench Blues 17 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 of the ladies steps as diagrammed.
- c. Step 1 is a crossed behind (LOB) and a crossed in front (RIB) for step 2.
- d. Step 7 is a cross roll skated with a deep curve.
- e. Steps 9, 10 and 11 form a run sequence and have an unusual time sequence.
- f. Steps 12 and 13 constitute a closed Choctaw and the curvature of these edges should be of equal degree.
- g. Step 14 is a back cross roll (XB-LOB)

### **COMMON ERRORS.**

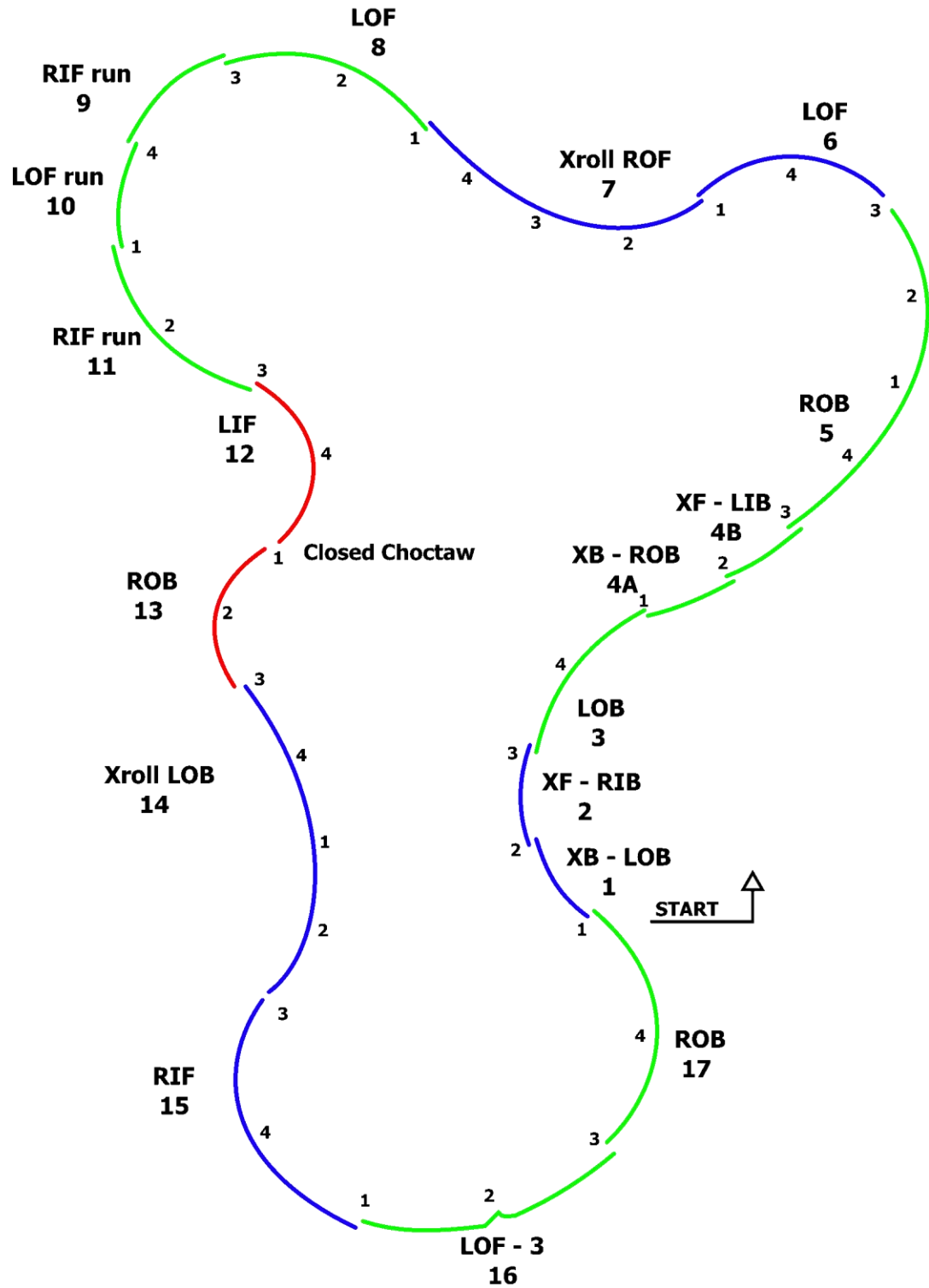
- 1. Poor timing.
- 2. Step 12 and 13 (LIF-ROB) Choctaw is too shallow.
- 3. Step 6 is aimed down the floor instead of across causing a distortion to the pattern.
- 4. Step 14 too shallow.

### **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.

# DENCH BLUES

## Modified for Solo Dance



COLOUR KEY: Levels of Difficulty	
<span style="color: red;">■</span>	MAJOR: Most Important
<span style="color: blue;">■</span>	MEDIUM: Very Important
<span style="color: green;">■</span>	MINOR: Important

## **DENVER SHUFFLE**

Modified for solo dance ONLY

MUSIC: Polka  
PATTERN: Set

TEMPO: 100 beats per minute  
START: Step 1 on count #1

### **DANCE NOTES**

- a. In the Denver Shuffle, 18 steps complete one sequence of the dance.
- b. There are no optional steps for this Solo dance. All skaters will skate the 28 beat pattern.
- c. Steps 2 and 8 are crossed progressive strokes. Step 14 is commenced as a cross roll.
- d. Steps 4, 10 and 17 are raised chasse steps.
- e. This dance features a "slide" movement on steps 6 and 7. During the preparation for step 6, the right skate is brought up parallel to and along side the left skate, with both skates in contact with the surface, the body weight is transferred to the right skate, with the left skate sliding forward into a leading position, all eight wheels being on the skating surface.
- f. In preparation for step 7, the left skate slides back beside and parallel to the right skate. During step 7, the body weight is transferred to the left skate and the right skate now slides forward into a leading position, again all eight wheels are to remain on the skating surface.
- g. The slide movement is not a dance split with the body weight equally distributed between the two skates. There should be no noticeable hesitation between the execution of the two slides.
- h. All four wheels of the right skate are to be lifted from the skating surface in preparation for the execution of step 8, the two beat XF-RIF.
- i. The dance should be skated lively, with a bold approach to step execution.
- j. It is essential that the dance be controlled during the skating of the centre lobe edges so as not to distort the pattern at the corners of the rink.

### **COMMON ERRORS**

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

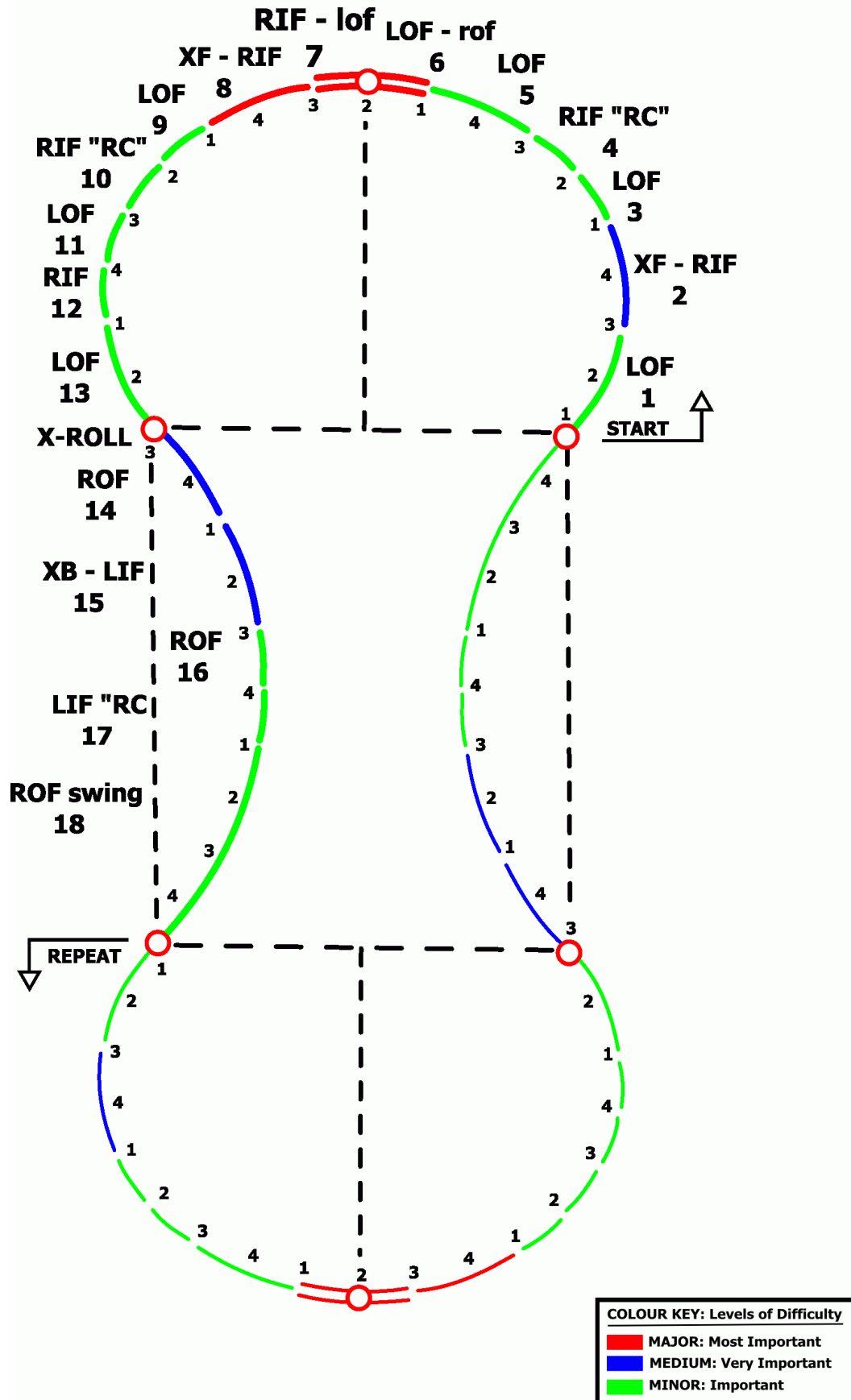
### **GENERAL**

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

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

# DENVER SHUFFLE

Modified for Solo Dance



## **DOUBLE CROSS WALTZ**

Modified for solo dance ONLY

MUSIC: Waltz  
PATTERN: Set

TEMPO: 138 beats per minute  
START: Step 1 on count #1

### **DANCE NOTES**

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

### **COMMON ERRORS**

- 1 Steps 4, and 9 will not be crossed foot crossed tracing, close and angular.
- 2 Steps 5, 10 and 18 will not be crossed foot, crossed tracing, close and parallel progressives
- 3 The aim of step 8 will tend to be increased, resulting in the baseline moving towards the barrier.
- 4 The aim of Step 9 and step 10 will be too much to the barrier and will result in the pattern backing up.
- 5 Poor Timing.
- 6 Poor Posture baseline.

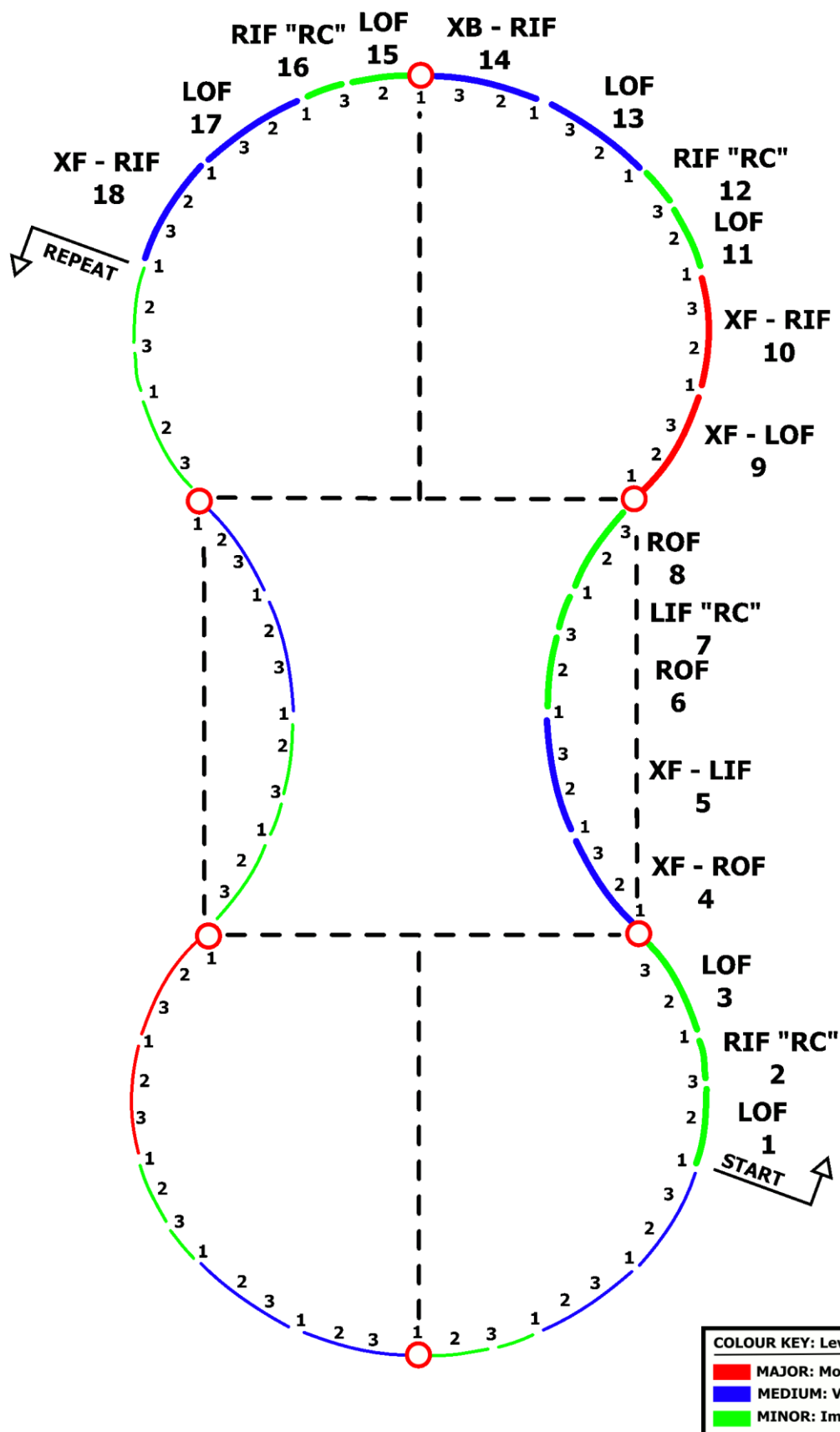
### **GENERAL**

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

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

# DOUBLE CROSS WALTZ

Modified for Solo Dance



## **DUTCH WALTZ**

Modified for solo dance ONLY

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

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

### **DANCE NOTES**

- a. Step 1 of the dance begins with a 2 beat LOF edge aimed to the barrier on count one of a measure of music. The straightaway is skated first, followed by the corner steps. All strokes 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 rock over and proper aim for step 14, an inverted corner lobe.
- c. Upright position and easy flow should be striven for, as well as even swings and a soft knee action throughout the dance.

### **JUDGING POINTS**

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

### **Common Errors**

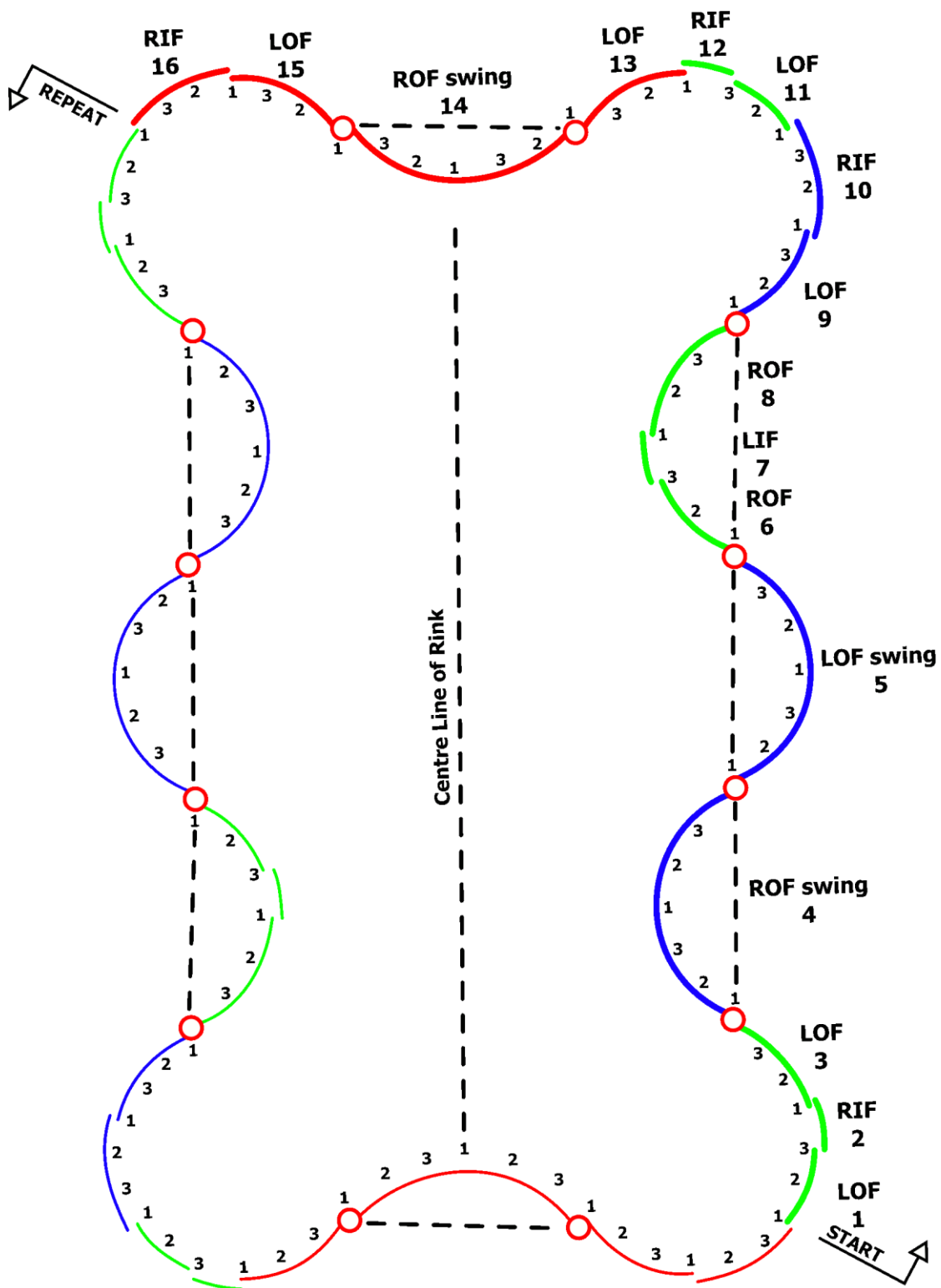
- 1 The corner lobes will not be even
- 2 The axis of the swings will vary causing the baseline to move constantly
- 3 Step 10 will be flat causing the corner to distort
- 4 Step 14 will be started shallow causing the next lobe to move towards the barrier.

### **GENERAL**

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

# DUTCH WALTZ

Modified for Solo Dance



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



## **EUROPEAN WALTZ**

Modified for solo dance ONLY

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

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

### **DANCE NOTES**

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

### **COMMON ERRORS**

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

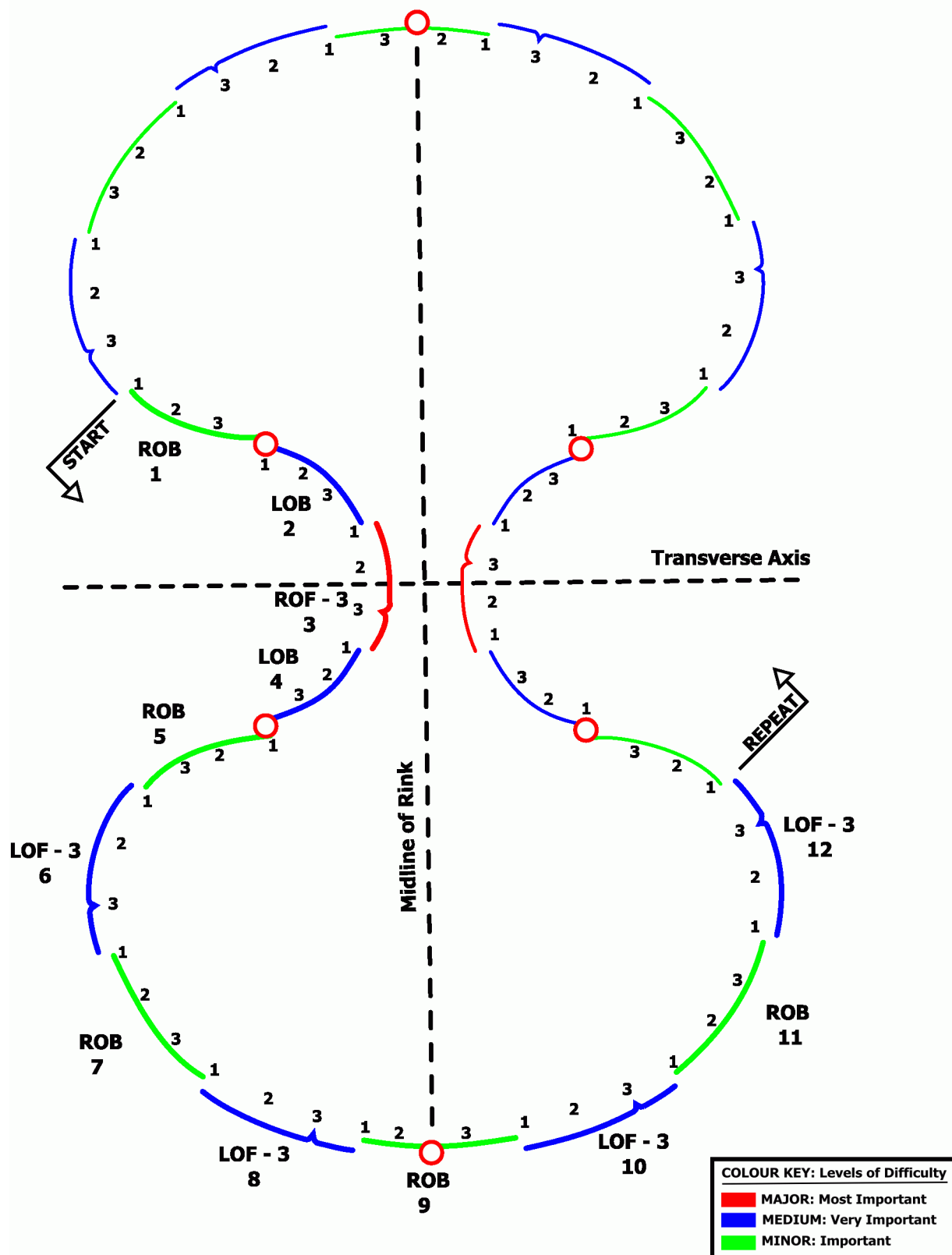
### **GENERAL**

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

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

# EUROPEAN WALTZ

Modified for Solo Dance



## **FASCINATION FOXTROT**

Modified for solo dance ONLY

MUSIC: Foxtrot 4/4  
PATTERN: Set  
AXIS: 45 degrees approx

TEMPO: 92 beats per minute  
START: Step 1 on 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**

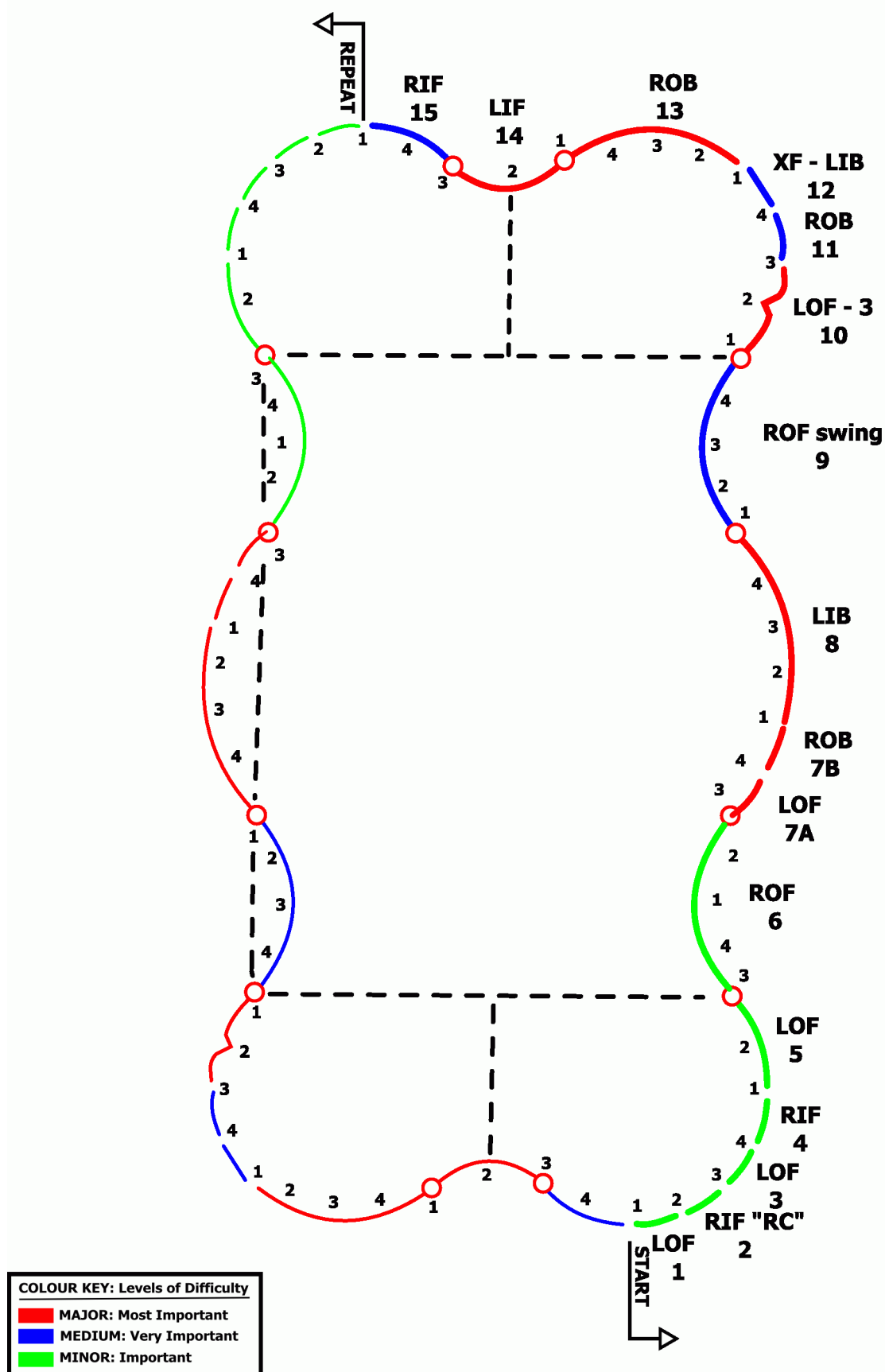
- 1. The three turn is kicked flat.
- 2. Step 8 (LIB) is flat or rocks over to an outside edge.
- 3. The dropped open Mohawk turn is flat or a Choctaw.
- 4. Poor body position on step 6.
- 5. Lunging going from step 13 to 14
- 6. Step 12 (XF-LIB) is not executed close and neat and skaters will often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

# FASCINATION FOXTROT

Modified for Solo Dance



## FEDERATION FOXTROT

Modified for solo dance ONLY

MUSIC: Foxtrot 2/4  
PATTERN: Set

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

### DANCE NOTES

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

### GENERAL

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

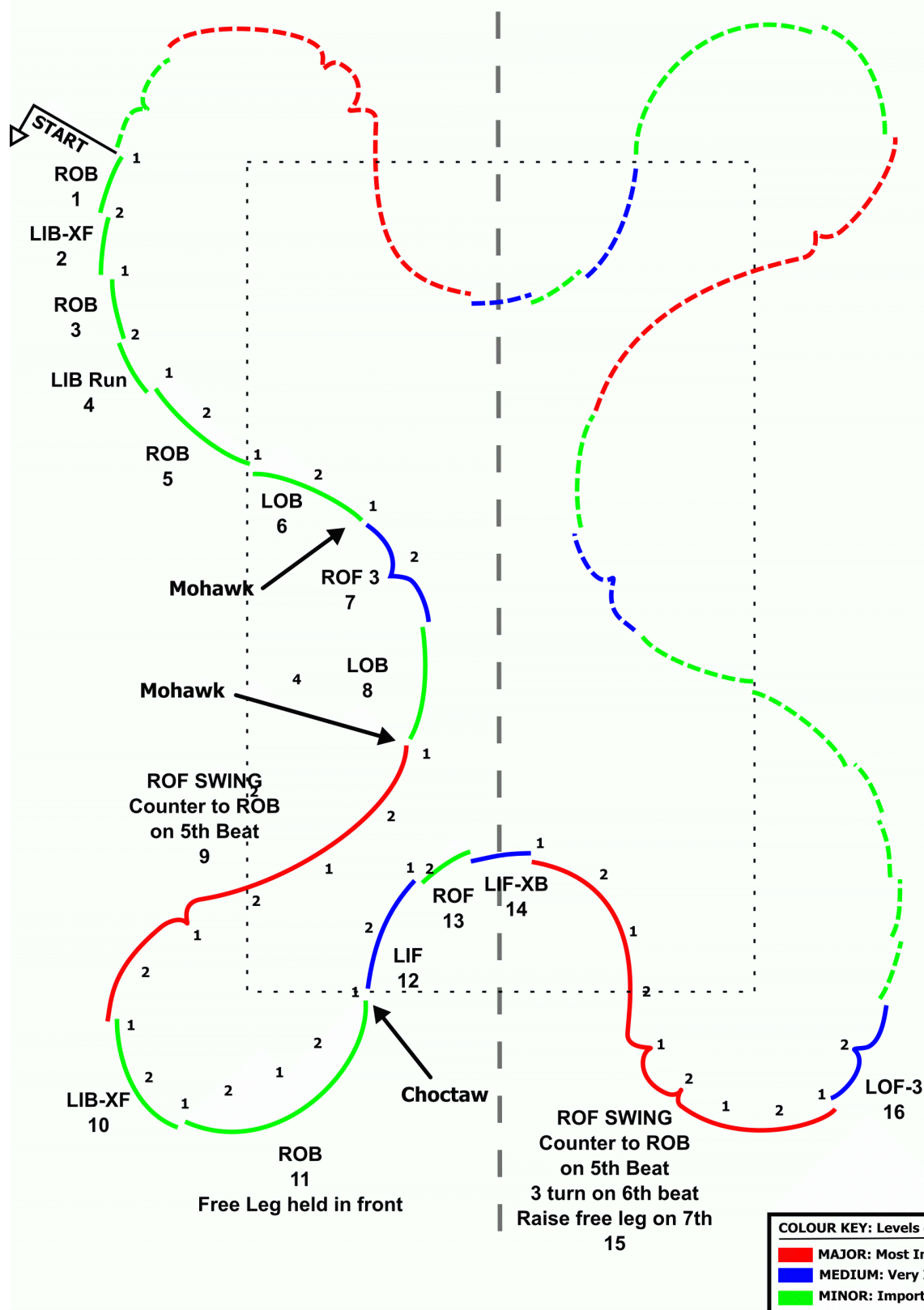
# FEDERATION FOXTROT (Cadet)

## List of Steps:

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

# FEDERATION FOXTROT

## For Solo Dance



## **FIESTA TANGO**

Modified for solo dance ONLY

MUSIC: Tango  
PATTERN: Set

TEMPO: 100 beats per minute  
START: Step 1 on count #1

### **DANCE NOTES**

- a. In the Fiesta Tango 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 1 (LOF) and 2 (ROF) are 2 beat open strokes which should be skated strong, followed by a progressive sequence for steps 3, 4 & 5.
- d. Step 6 is a ROF-X-roll aimed to the centre.
- e. Step 7 (LIF-XB) and step 15 (LIB-XF) are crossed chasse steps.
- f. Step 8 is a 6 beat ROIF change edge swing and allows for a pleasing tango expression. It is to be stroked on count one 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.
- g. Steps 15 (LIB-XF) and 16 (RIF) comprise an open held Mohawk.

### **COMMON ERRORS**

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

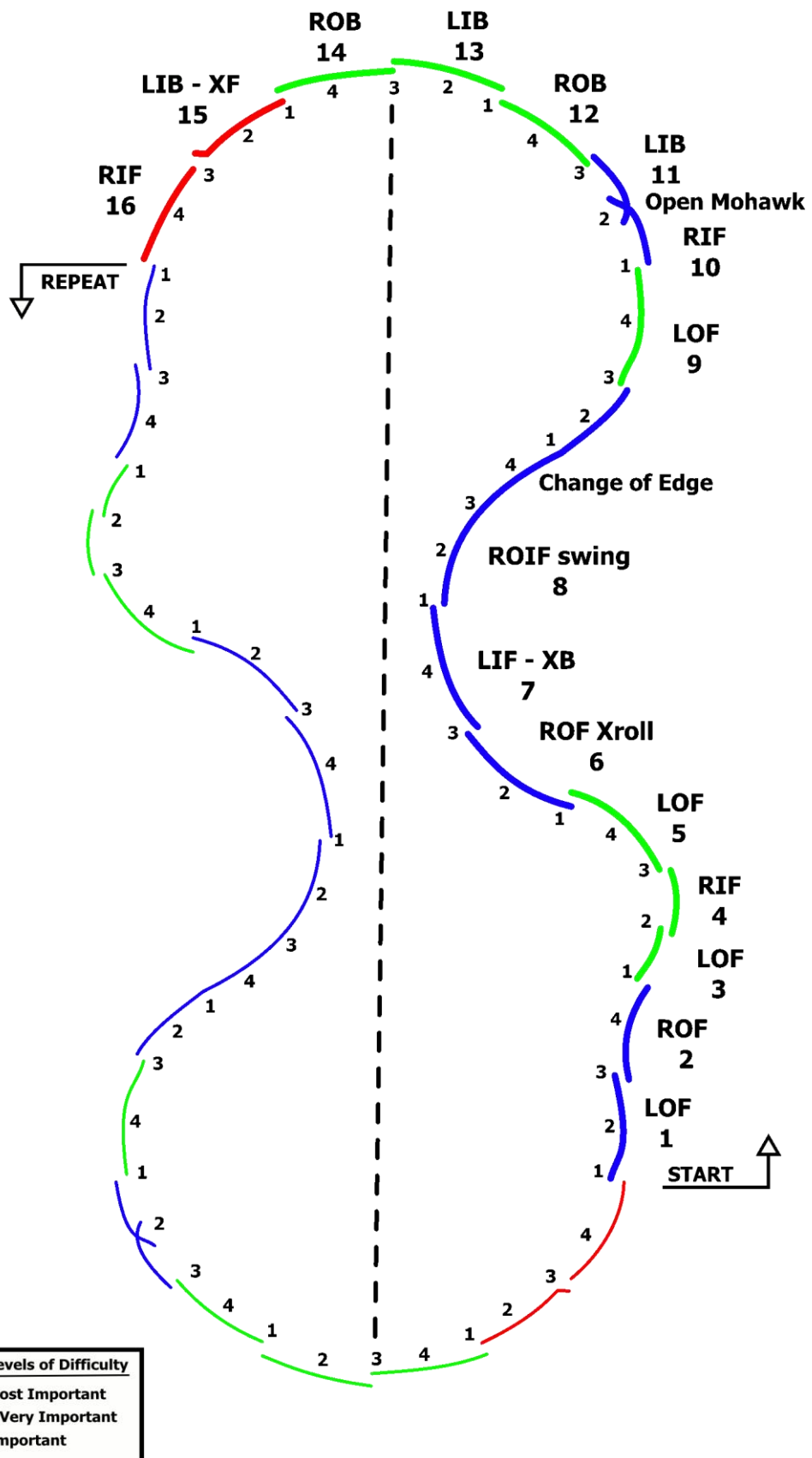
### **GENERAL**

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



# FIESTA TANGO

Modified for Solo Dance



## **FLIRTATION WALTZ**

Modified for solo dance ONLY

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

### **DANCE NOTES**

- a. In the Flirtation Waltz, 25 steps complete one sequence of the dance.
- b. There are no optional steps for this Solo dance. All skaters will skate the 72 beat pattern as diagrammed.
- c. Step 1, a LOF 3 beat, is aimed towards the barrier.
- d. Step 9 is a LOIF 6 beat edge. The change of edge occurs on count #4 of the music as free foot passes alongside (back to forward swing) of left and continues travel to the extended forward position.
- e. The three turn on step 13 should occur on the midline of the skating surface.
- f. Step 17 is a 5 step turn. You should exercise extreme caution during this 5 step turn, so that the first three steps, LOB, ROF and LIF are aimed toward the centre of the rink.
- g. Step 19a & 19b LOB 3 beat edge to a RIF 3 beat edge, is a closed Choctaw.
- h. The second beat of step 23 should occur on the midline of the skating surface.

### **COMMON ERRORS**

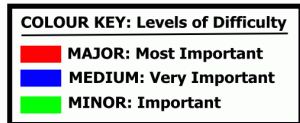
- 1. Shallow or weak edges on the centre lobe.
- 2. Early timing on the change of edge on step 9, sometimes caused by step 7 not aiming toward the barrier.
- 3. The Choctaw not closed or done flat.

### **GENERAL**

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

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

## Modified for Solo Dance



## **FOURTEEN STEP**

Modified for solo dance ONLY

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

TEMPO: 108 beats per minute  
START: Step 1 on count #1

### **DANCE NOTES**

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

### **COMMON ERRORS**

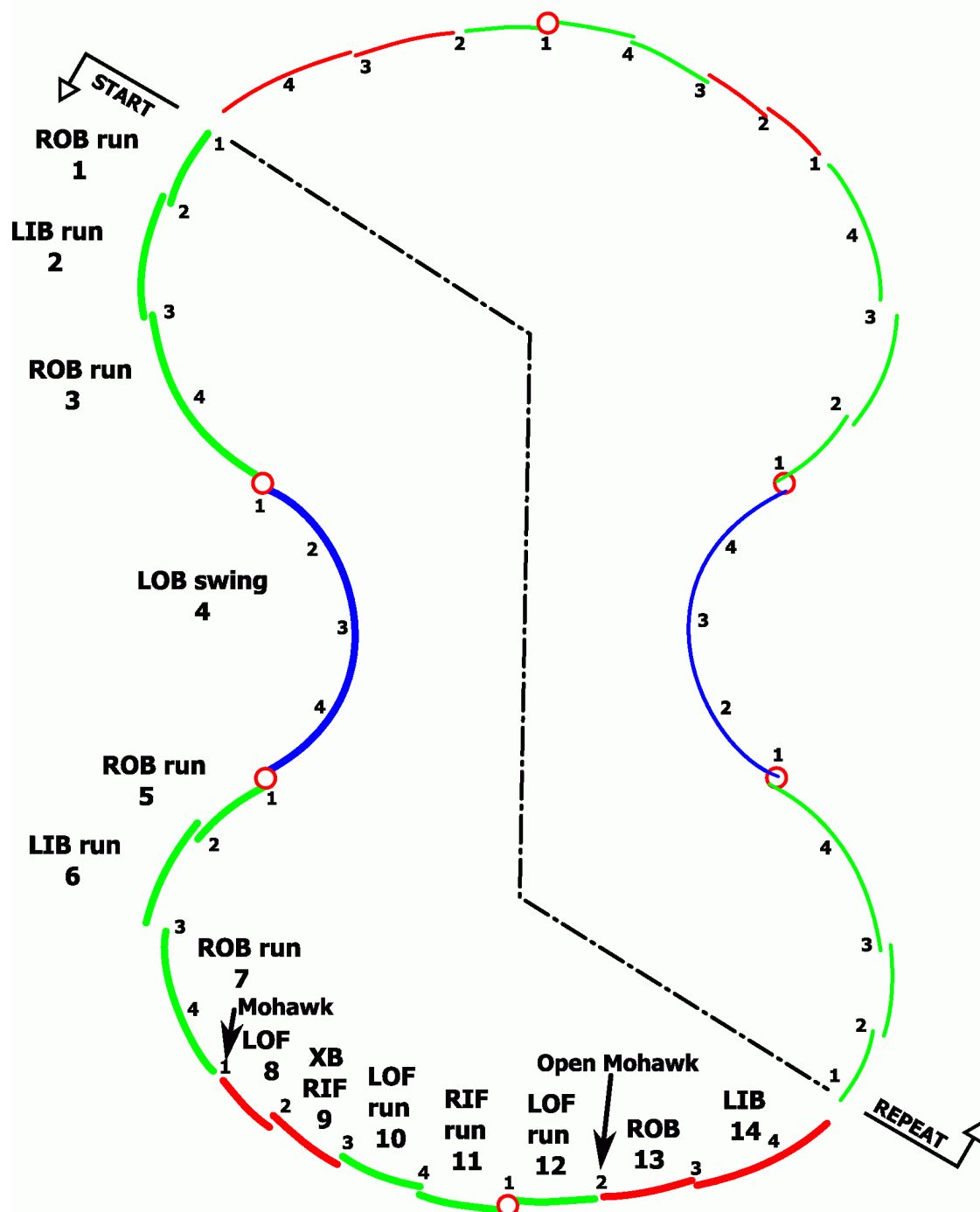
1. Poor timing
2. Rocking over the edge on step 3.
3. Stepping ahead on step 10 and not returning the free foot back to the parallel "AND" position after step 9.
4. Incorrect edges or untidy footwork on the (LOF-ROB) open Mohawk.
5. Step 14 skated wide, causing the edge to deviate from the arc.

### **GENERAL**

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

## **FOURTEEN STEP PLUS**

For solo dance ONLY

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

TEMPO: 108 beats per minute  
START: Step 1 on count #1

### **DANCE NOTES**

- This dance has been adapted from the 14 Step incorporating all the Ladies and Man's steps.
- **Steps 1, 2 & 3 and 14, 15 & 16** are run sequences finishing with a strong outside edge towards the centre of the rink.
- **Step 4: 4 beat outside swing** Free Leg should swing back for 2 beats and forward on the count 3, 4 in time with the music.
- **Steps 8 & 9: Open Mohawk** - Struck at Instep.
- **Step 13: XF LIB: 3-turn followed by a second 3-turn.** TIMING is important Turns must be on the beats of the music. Timing 1st beat XF 2nd beat 3-turn 3rd beat 3-turn.
- **Step 17 4 beat outside swing** Free Leg should swing forward for 2 beats and backward on the count 3, 4 in time with the music.
- **Step 25 & 26 Open Mohawk:** Crossed and struck at Instep.
- **Step 27 LOF XB Mohawk:** Must be crossed behind and not a step forward. Free Leg to be left in a forward position in preparation for Step 28 run – NOT A CHASSE.
- **Timing of these steps 25, 26 & 27 is important**
- **Step 28 RFI run** A forward progressive step – not crossed.
- All Mohawks must be crossed and **NOT** heel to heel.

### **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.

## THE 14 STEP PLUS

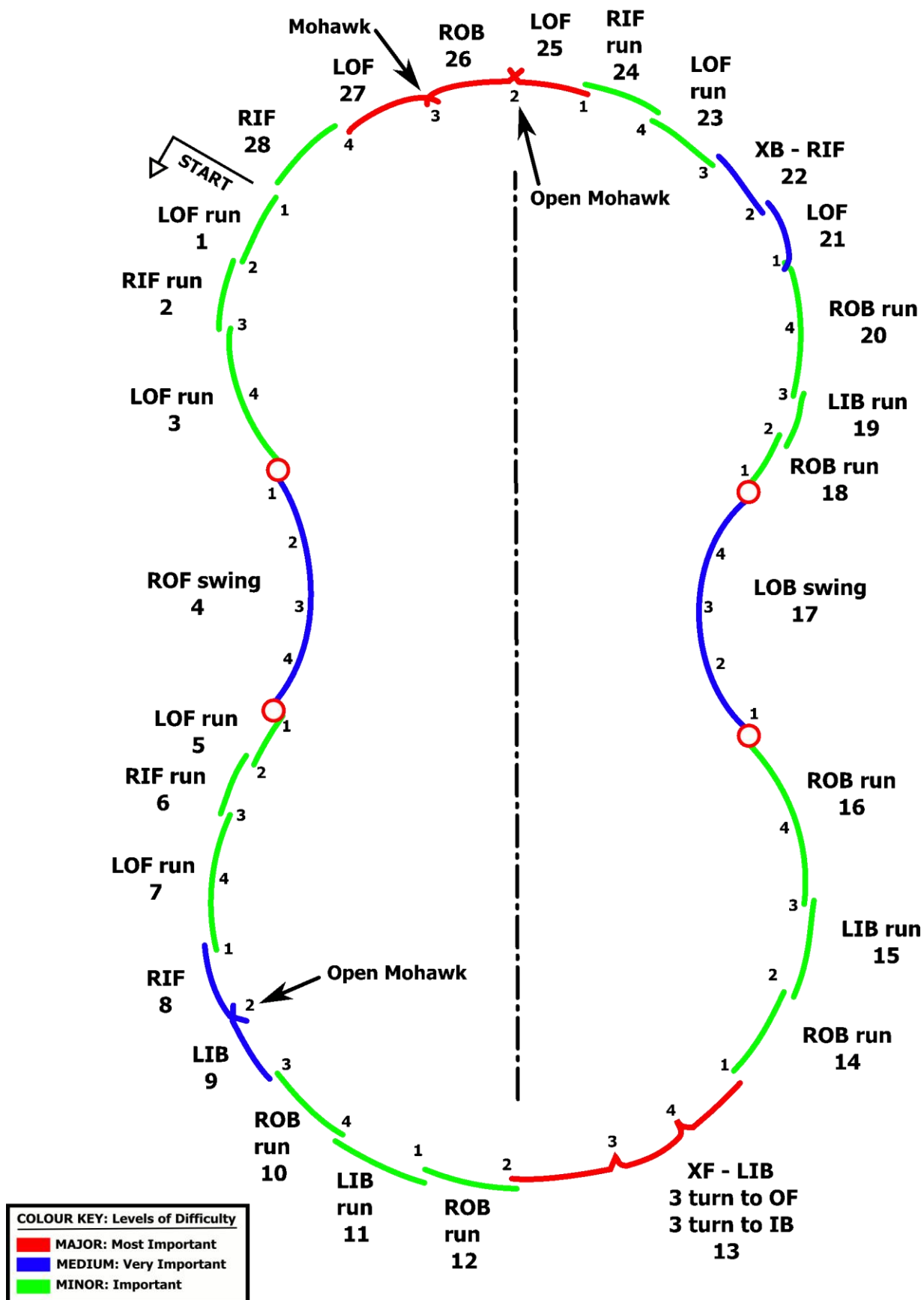
Step	Beats	Description
1	1	LOF
2	1	Run RFI
3	2	LOF
4	4	ROF Swing free leg forward on the 3 <sup>rd</sup> beat
5	1	LOF
6	1	Run RFI
7	2	LOF
8	1	RFI Open Mohawk (Heel to Instep) to step 9
9	1	LIB
10	1	ROB
11	1	Run LIB
12	1	ROB
13	3	LIB XF (Cross in front) LIB, Three Turn on 2 <sup>nd</sup> beat to LOF and Three Turn to LIB on the 3 <sup>rd</sup> beat.
14	1	ROB
15	1	Run LIB
16	2	ROB
17	4	LOB Swing free leg backward on 3 <sup>rd</sup> beat
18	1	ROB
19	1	Run LIB
20	2	ROB
21	1	LOF
22	1	RFI Crossed Behind
23	1	LOF
24	1	Run LIF
25	1	LOF Open Mohawk (Heel to Instep) to step 26
26	1	ROB
27	1	LOF Crossed Behind Mohawk
28	1	Run RFI

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# FOURTEEN STEP PLUS

Modified for Solo Dance



## **GLIDE WALTZ**

Modified for solo dance ONLY

MUSIC: Waltz  $\frac{3}{4}$   
PATTERN: Set  
AXIS: Approximately 45 degrees

TEMPO: 120 beats per minute  
START: Step 1, count #1 first seq

### **DANCE NOTES**

- a. Step 1 through 4 make up a corner sequence. The dance has two corner sequences.
- b. Step 5 through 10 make up a barrier lobe and centre lobe for the straightaway sequence of this dance.
- c. The take-off for the three beat RIF stroke of the corner is not an angular take-off, but is stroked parallel and conforms to the general curve of the corner.
- d. All steps take the floor from the "and" position with a parallel take-off.
- e. Raised chasses are placed in the parallel "AND" position, raised vertically and replaced in the parallel "AND" position.
- f. 6 beat centre lobe must begin and end on the baseline.
- g. Rock over between steps # 7 and #8 and steps #10 and #1 occur on the baseline

### **COMMON ERRORS**

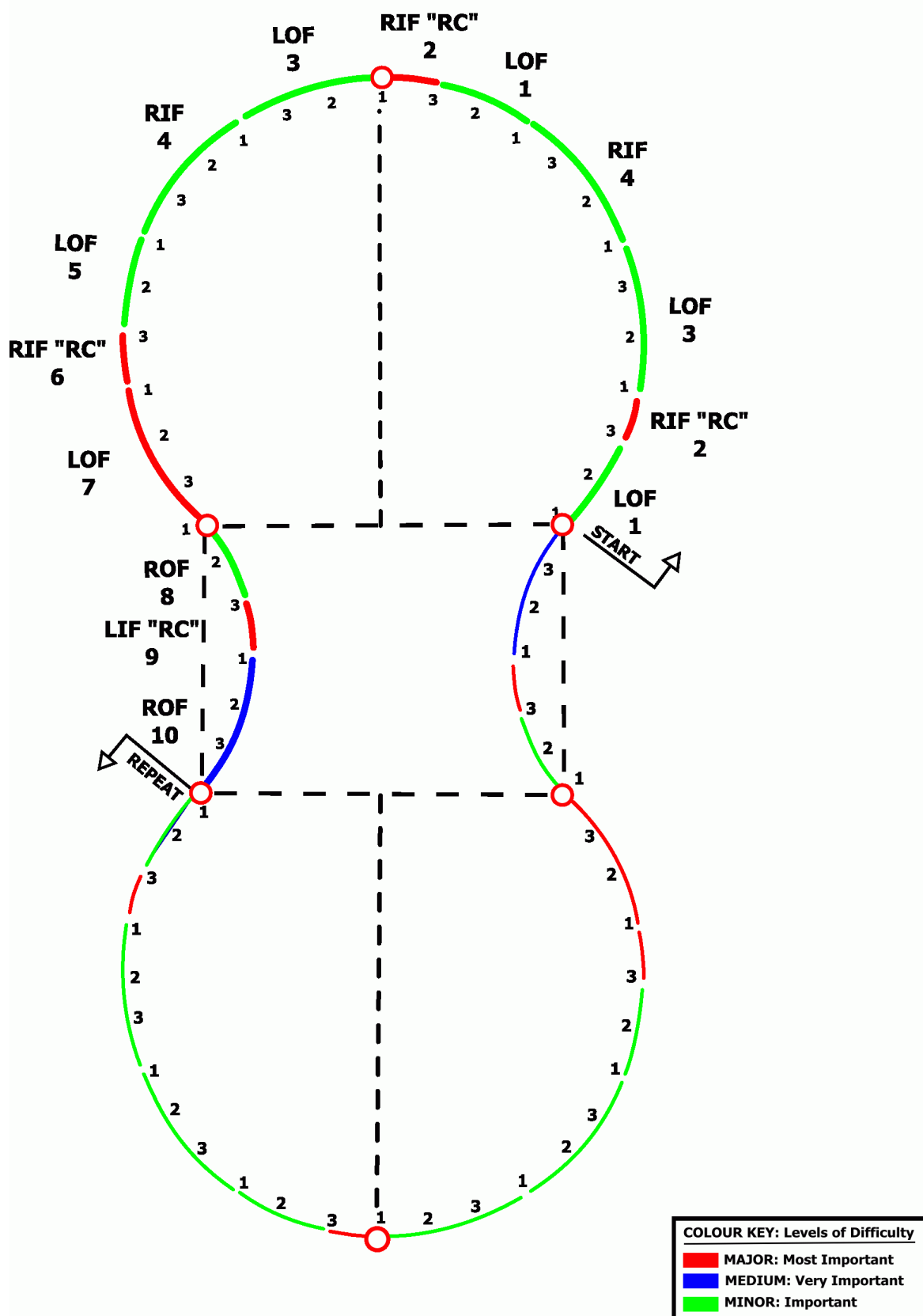
- 1 Skating out of time
- 2 Poor chasses. Foot to be employed is placed ahead of the parallel "AND" position. Free foot is raised but without keeping the foot parallel to the skating surface. (Foot raised by bending the knee, not lifting the toe). Skate replaced ahead of the parallel "AND" position –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

### **GENERAL**

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

# GLIDE WALTZ

Modified for Solo Dance



## **HARRIS TANGO**

Modified for solo dance ONLY

MUSIC: 4/4 Tango  
PATTERN: Set

TEMPO: 100 beats per minute  
START: Step 1 on count #1

### **DANCE NOTES**

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

### **COMMON ERRORS**

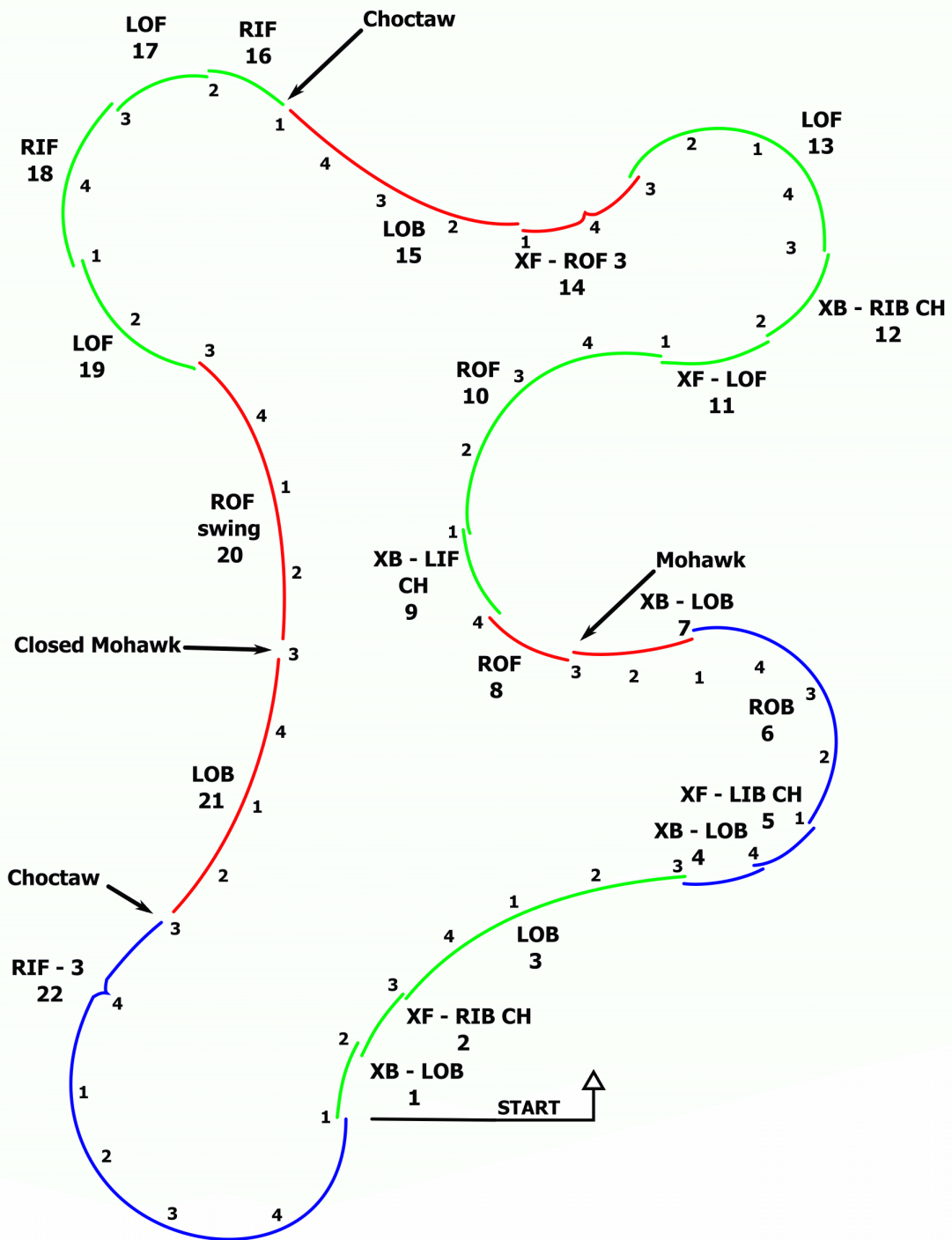
1. Incorrect aim of step 1. Sloppy cross chasses with stepping ahead after chasse.
2. Weak or shallow skating of step 13 causing skater to step onto a RIF 3 instead of a ROF 3 turn.
3. Lack of momentum causing lunging and obvious effort.
4. Steps 20 and 21 flat across the top of the lobe particularly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

### **GENERAL**

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

# HARRIS TANGO

## Modified for Solo Dance



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

## **HIGHLAND SCHOTTISCHE**

Modified for solo dance ONLY

MUSIC: 4/4 Schottische  
PATTERN: Set

TEMPO: 100 beats per minute  
Start: Step 1 on 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.

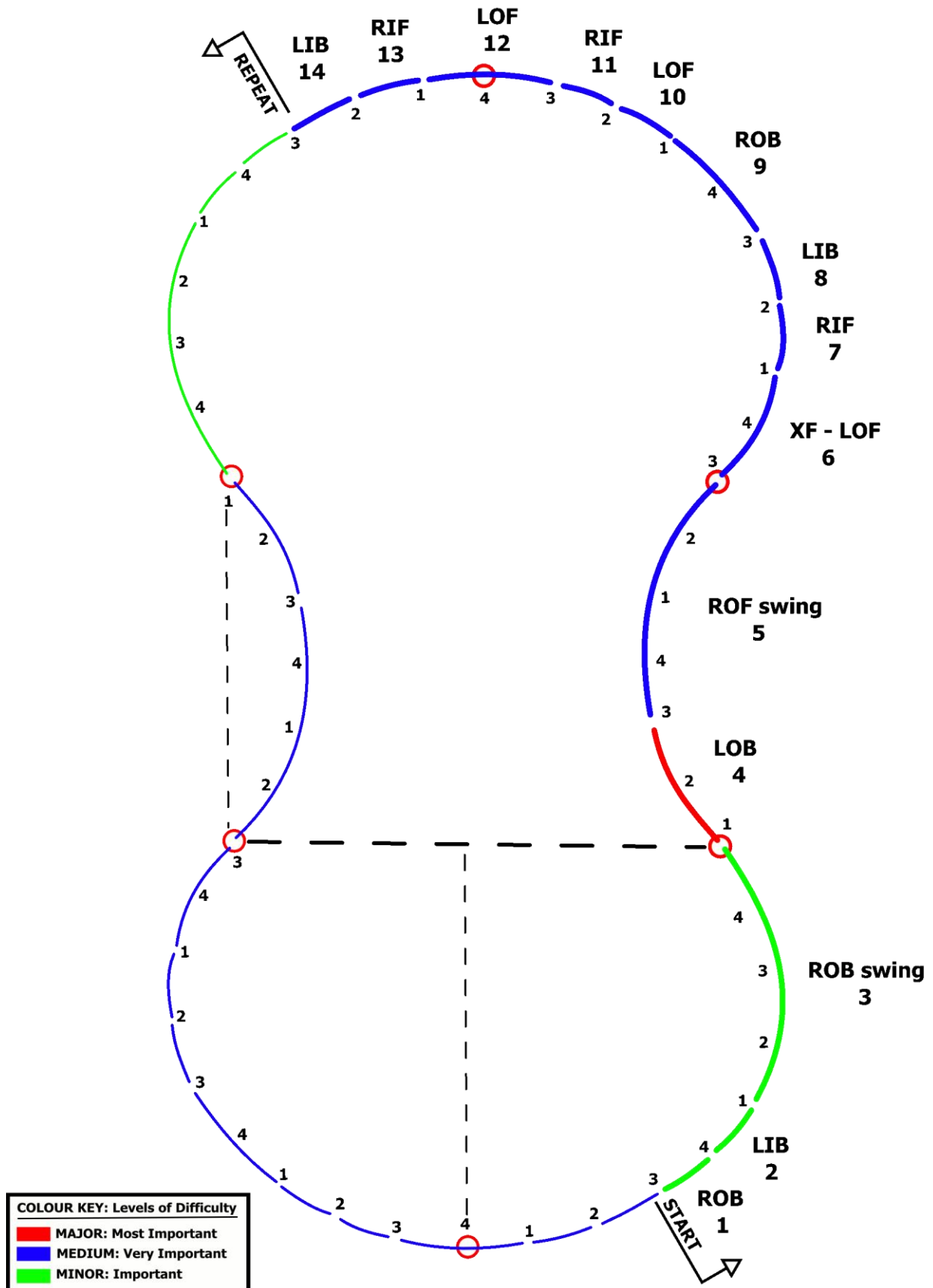
### **GENERAL**

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

# HIGHLAND SCHOTTISCHE

Modified for Solo Dance



## **ICELAND TANGO (LADY'S)**

Modified for solo dance ONLY

MUSIC: Tango  
PATTERN: Set

TEMPO: 100  
START: Step 1 on 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 rock over.
- 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 ROIF 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).

### **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. Rock-over 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.

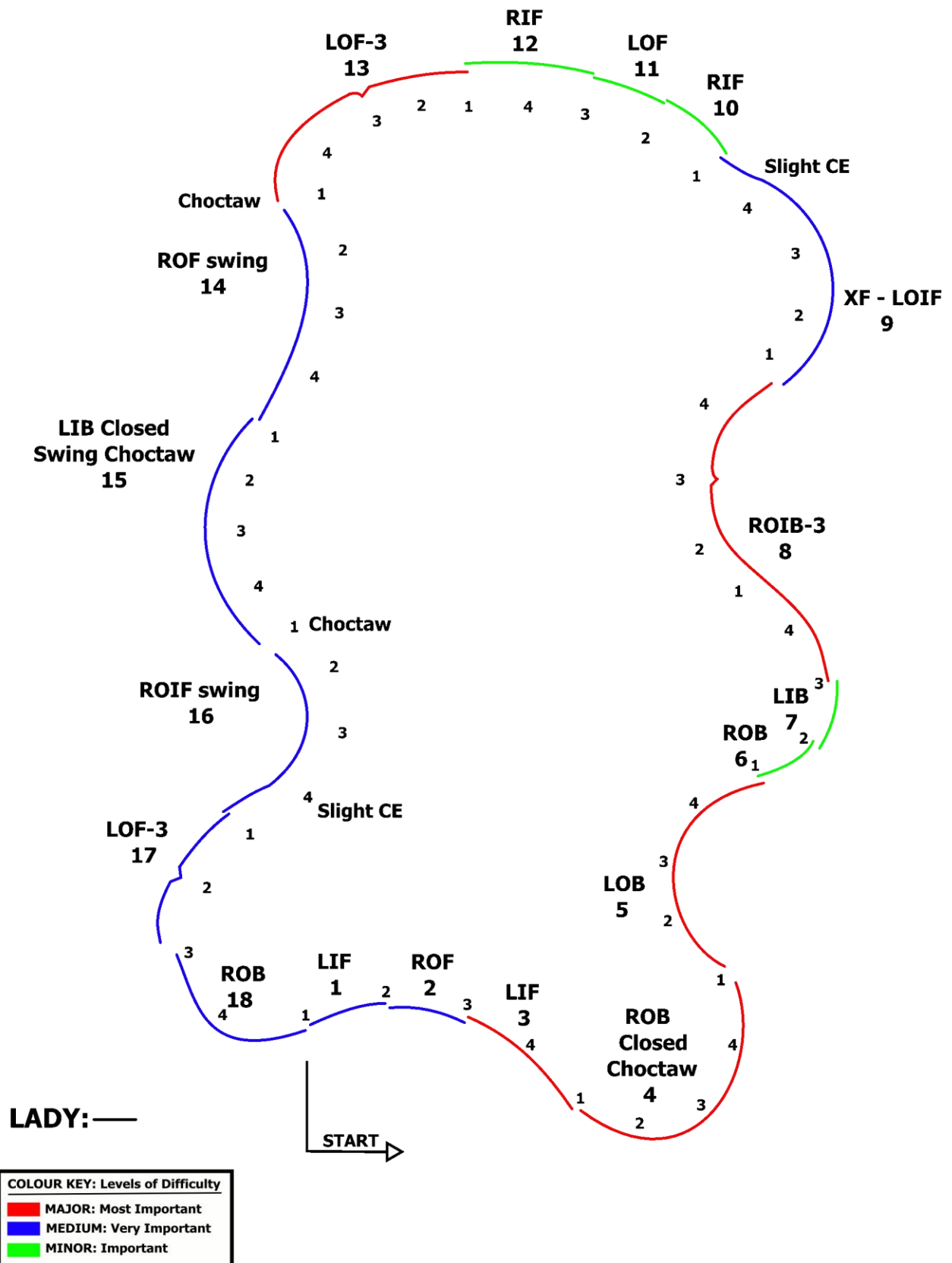
### **GENERAL**

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



## **ICELAND TANGO (MAN'S)**

Modified for solo dance ONLY

MUSIC: Tango  
PATTERN: Set

TEMPO: 100  
START: Step 1 on 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 5 is an open Choctaw.
- e. 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.
- f. The end of step 9 the change of edge is very short, more like a strong rock over.
- g. Step 13 is a RIF bracket.
- h. Step 16 is a closed Choctaw RIOB swing.
- i. The last step of the dance is step 18 LOF (2 beats).

### **COMMON ERRORS**

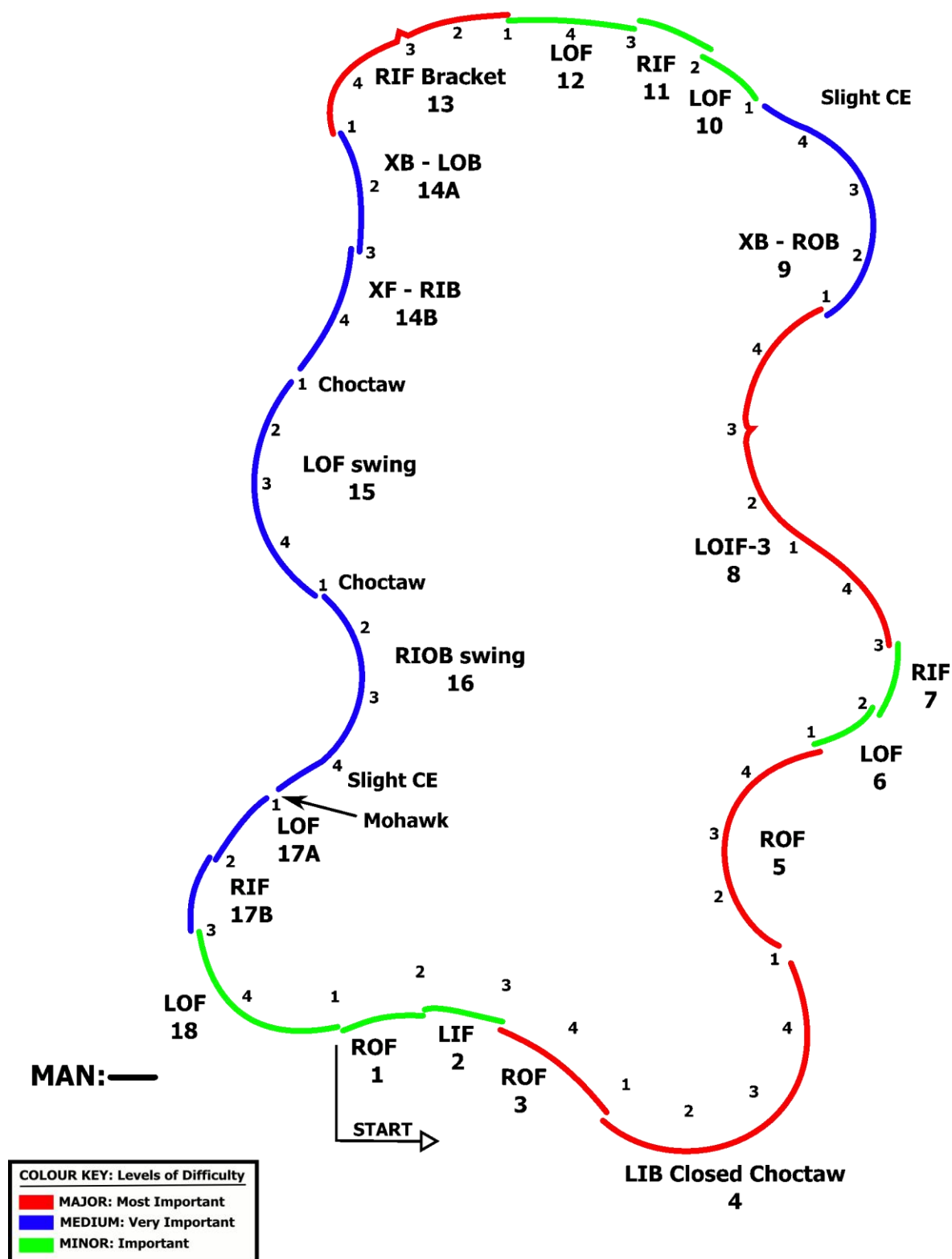
- 1. Poor timing
- 2. Step 3 will be skated as a weak or shaky step. This is often skated flat or change of edge.
- 3. The turn on step 4 will not be a Choctaw turn and there will be no swing at the end of the step.
- 4. The change of edge and 3-turn on step 8 will tend to be skated early.
- 5. The timing of the bracket turn on step 13 tends to be late.

### **GENERAL**

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

# ICELAND TANGO

Modified for Solo Dance



## **IMPERIAL TANGO**

Modified for solo dance ONLY

MUSIC: Tango 4/4  
PATTERN: Set

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

### **DANCE NOTES**

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

### **COMMON ERRORS**

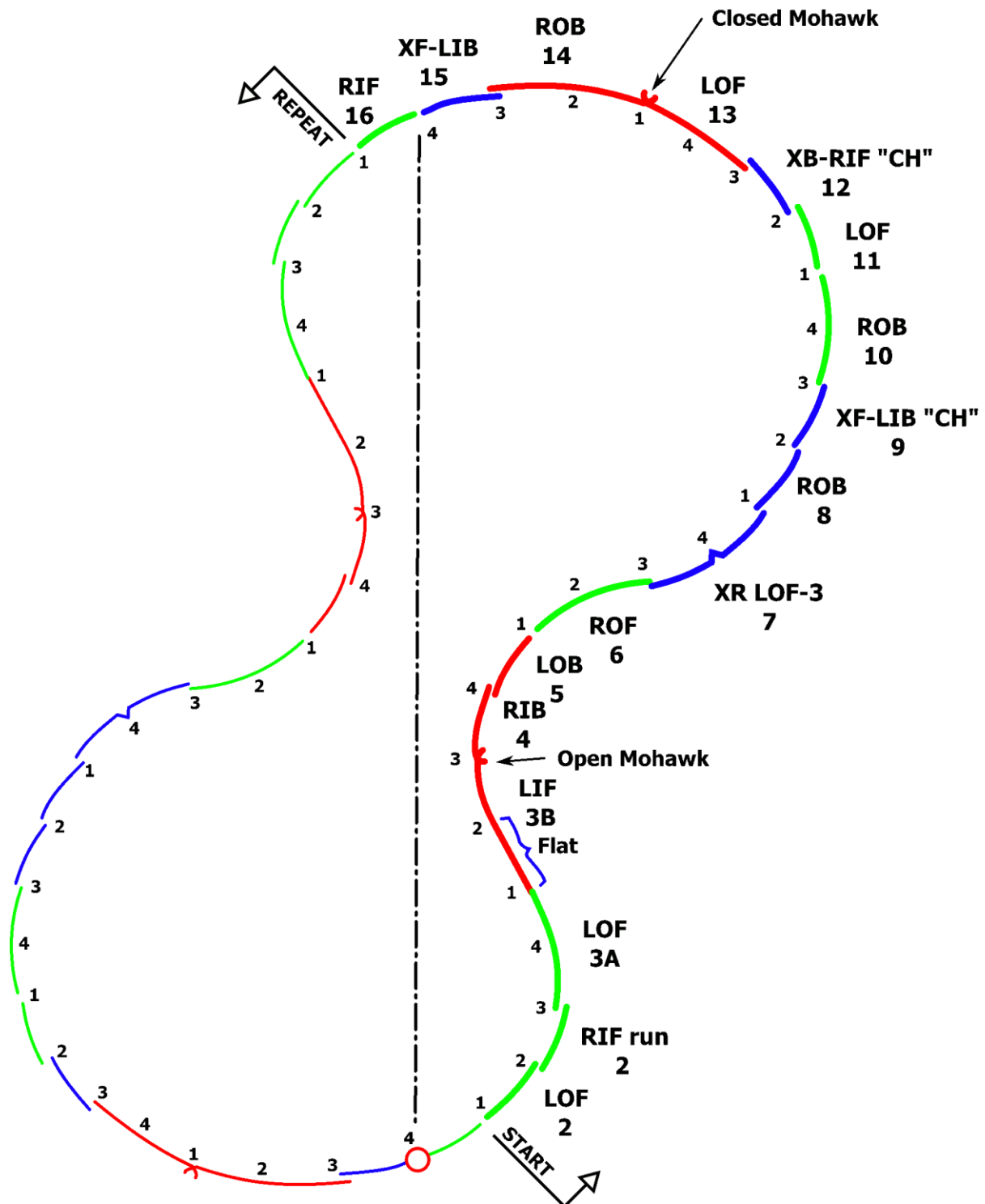
1. When Step 1 begins too far down the floor it will be too close to the barrier, thereby not leaving enough room for the very large barrier lobe.
2. Rotation on the closed Mohawk steps 13 and 14 will result in a poor cross in front and a poor aim and edge on the inner to inner Mohawk turn.

### **GENERAL**

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

# IMPERIAL TANGO

Modified for Solo Dance



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

## **IMPERIAL WALTZ**

Modified for solo dance ONLY

MUSIC:	Waltz	TEMPO:	120
PATTERN:	Set	START:	Step 1 on count #1
AXIS:	45 degrees		

### **DANCE NOTES**

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

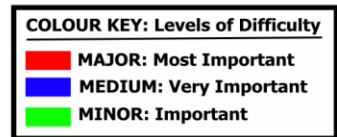
### **COMMON ERRORS**

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

## Modified for Solo Dance



## **INTERNATIONAL WALTZ**

Modified for solo dance ONLY

MUSIC:	Waltz (Viennese) counting 1-2-3-4-5-6	TEMPO:	168 beats per minute
PATTERN:	Set	START:	Step 1 on count #1
AXIS:	45 degrees approx.		

### **DANCE NOTES**

- a. In the International Waltz, 8 steps complete one sequence of the dance.
- b. There are no optional steps for this solo dance. All skaters will skate the 48 beat pattern as diagrammed.
- c. All three turns must be turned, not whipped or kicked.
- d. At the three turn the free leg must stay back until the turn - NOT brought forward before the body rotation for the turn.
- e. ALL three turns are to be turned on count #4, with the tail of the three turn edge held through counts #5 and #6.
- f. The free leg movement on step 6 shall be at the discretion of the skater.
- g. The swings in this dance should be graceful, natural movements and not forced. There should be no high exaggerated swings.
- h. The only change of lean in this dance is the flowing regular roll that should occur between outside to outside edge strokes.
- i. All take-offs in this dance must be stroked close and parallel to the employed foot.

### **COMMON ERRORS**

1. In an attempt to gain power and momentum a forward lurching motion of the body occurs at the beginning of the step.
2. After the three turn the exit edge rocks over to an outside, this usually occurs when the skater has exaggerated free leg movements and no control.
3. After the free leg swings through, the edge is hooked too deep thereby distorting the pattern and making the correct aim of the next step very difficult to achieve.

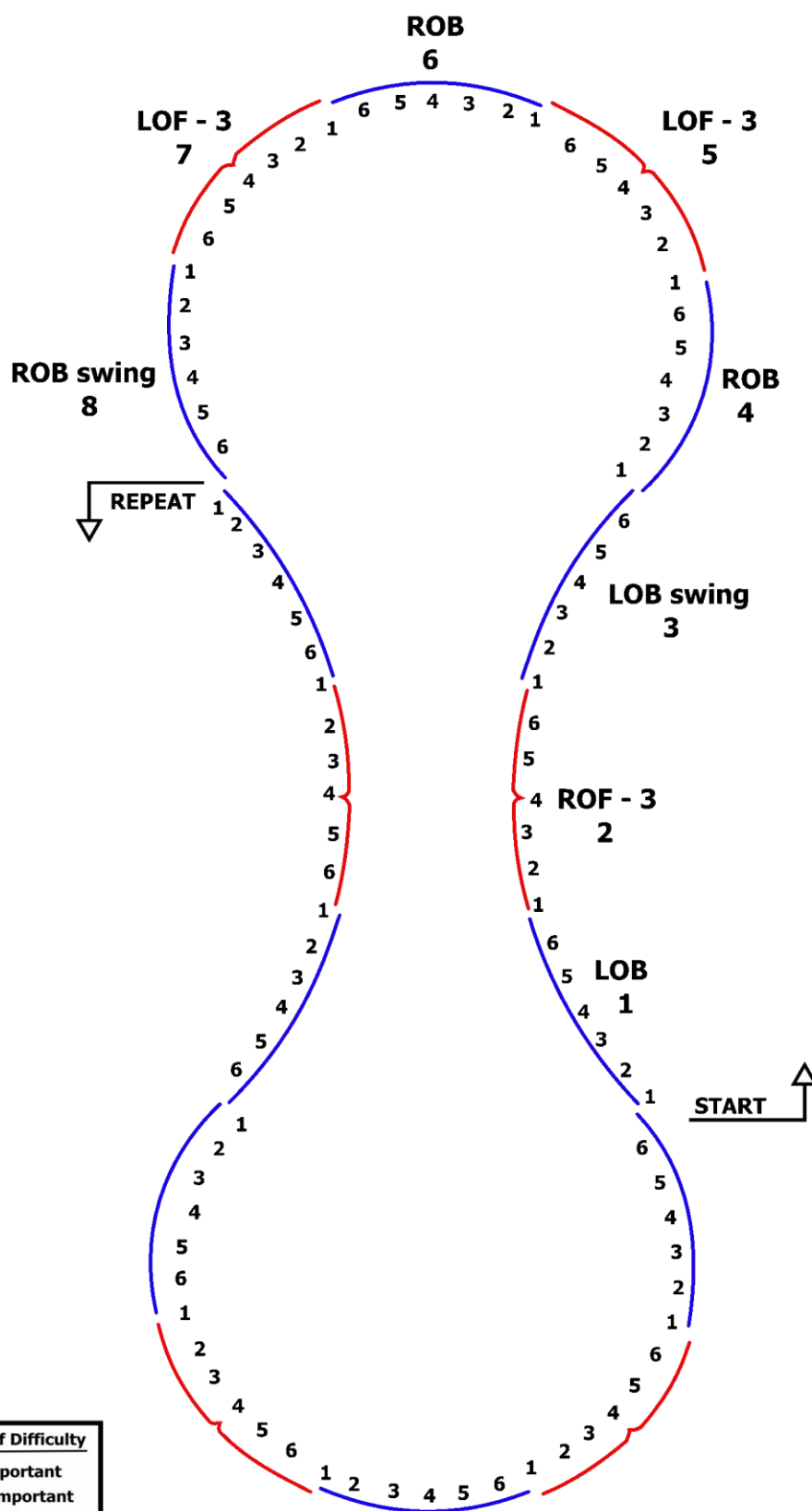
### **GENERAL**

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.



# INTERNATIONAL WALTZ

Modified for Solo Dance



## **ITALIAN FOXTROT**

Modified for solo dance ONLY

MUSIC: Foxtrot 4/4  
PATTERN:

TEMPO: 96 beats per minute  
START: Step 1 on count #1

### **DANCE NOTES.**

- a. In the Italian Foxtrot 31 steps complete one sequence of the dance.
- b. There are no optional steps for this Solo dance. All skaters will skate the 48 beat pattern as diagrammed.
- c. Step 5, the skating foot changes edge with the second beat, therefore the inside edge is longer than the outside edge.
- d. Step 10: beat 2 the skater pushes the free foot sideways from the skating foot and outwards. The free leg is stretched and the skating leg is bent. While the skating foot changes edge, the free foot comes back to the skating foot in preparation for the next step.

### **COMMON ERRORS.**

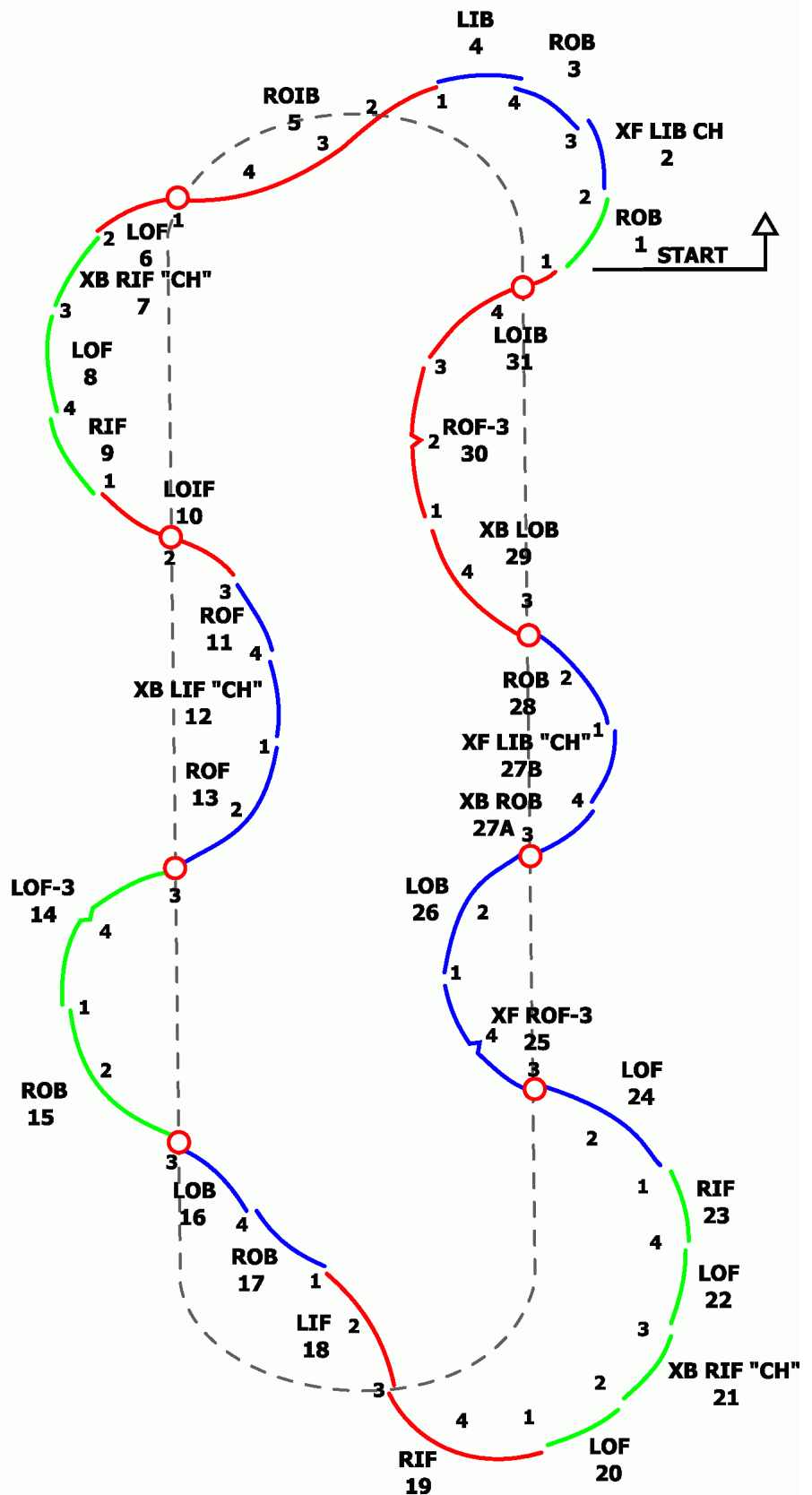
- 1. Lobe 3 and 8 will not occur opposite each other.
- 2. Poor timing.
- 3. The three turns will be rushed and or hopped.
- 4. The pattern not symmetrical on the second repetition.

### **GENERAL.**

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

# ITALIAN FOXTROT

Modified for Solo Dance



## **KEATS FOXTROT**

Modified for solo dance ONLY

MUSIC: Foxtrot 4/4  
PATTERN: Set

TEMPO: 96 beats per minute  
START: Step 1 on count #1

### **DANCE NOTES**

- a. In the Keats Foxtrot 14 steps complete one sequence of the dance.
- b. There are no optional steps for this Solo dance. All skaters will skate the 28 beat pattern as diagrammed.
- c. Steps 1, 2 and 3 are a cross chasses sequence.
- d. Steps 6, 7, and 8 are runs.
- e. Steps 4, 5, and 9 are started as cross rolls.
- f. On steps 11 and 12 (LOF-ROB) closed Mohawk, the skater does not swing the free leg, but after extending it behind, merely brings the foot down beside the skating heel (keeping it well turned out) during the count #4 and then on count #1 places it on the skating surface on the outer edge side of the skating foot.
- g. On step 12 the free leg is extended forward and then drawn evenly so that, by the end of the count #4 it is at the heel of the skating foot ready for the LIF takeoff.
- h. To facilitate the Mohawk, attention should be given to skating good edges on steps 10 and 11, with the free foot coming close to the skating foot before the take off on step 11, so that a slight rock over at the end of step 10 will give the skater a good curving edge on step 11.
- i. Step 13 should be stepped close to the heel of the skating foot.

### **COMMON ERRORS**

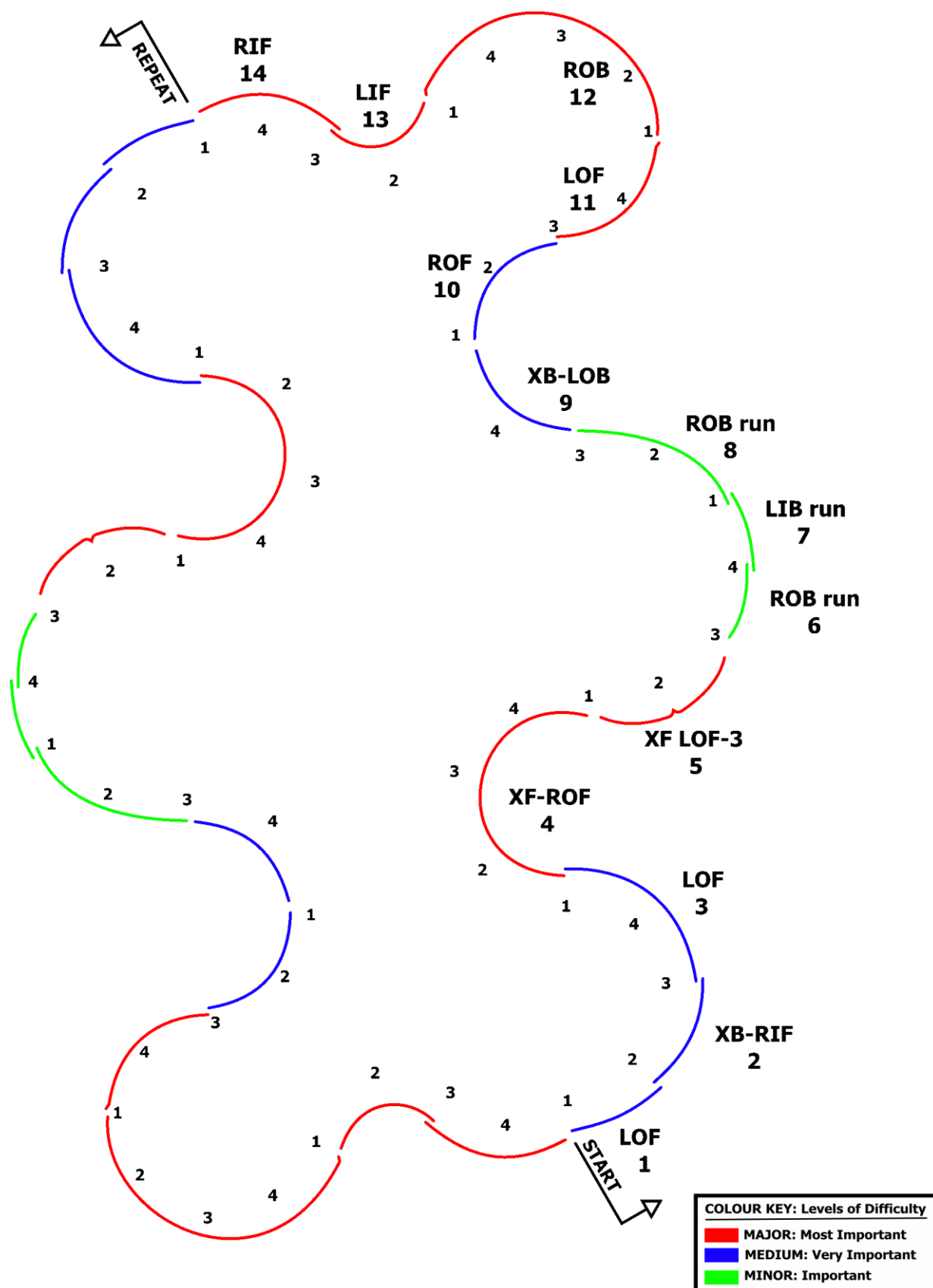
1. Wide stepping or lunging on steps 13 and 14.
2. The three turns will be stepped on inside edges.
3. Shaky closed Mohawk or incorrect edges on the turn (steps 11 and 12)
4. Wide stepping or flats on two inner edges (steps 13 and 14)
5. Uncontrolled shallow edge on step 12 ROB.
6. Lack of speed at the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

### **GENERAL.**

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

# KEATS FOXTROT

Modified for Solo Dance



## **KENT TANGO**

Modified for solo dance ONLY

MUSIC: Tango 4/4  
PATTERN: Set

TEMPO: 100 beats per minute  
START: Step 1 on count #1

### **DANCE NOTES**

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

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

### **COMMON ERRORS**

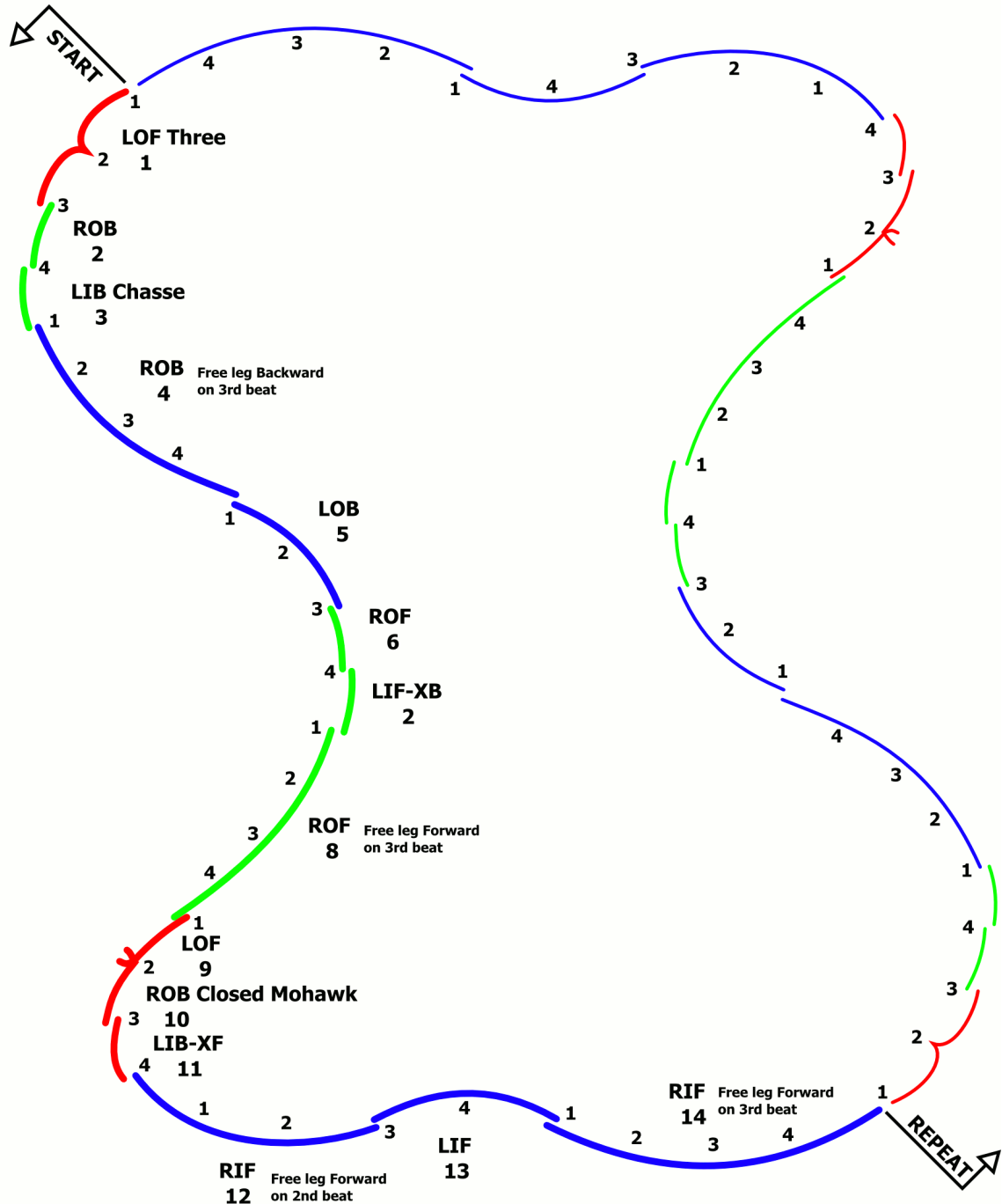
1. Steps 4, 8, 12 and 14 the edge changes as free leg lowers at end of beat.
2. Step 2 ROB is stepped ahead instead of side by side.
3. Steps 9, 10 and 11 poor timing, Mohawk not crossed.
4. Steps 12, 13 and 14 inside edges are weak.

### **GENERAL.**

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

# KENT TANGO

Modified for Solo Dance



## COLOUR KEY: Levels of Difficulty

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

## **KILIAN**

Modified for solo dance ONLY

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

TEMPO: 108 beats per minute  
START: Step 1 on count #1

### **DANCE NOTES.**

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

### **COMMON ERRORS.**

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

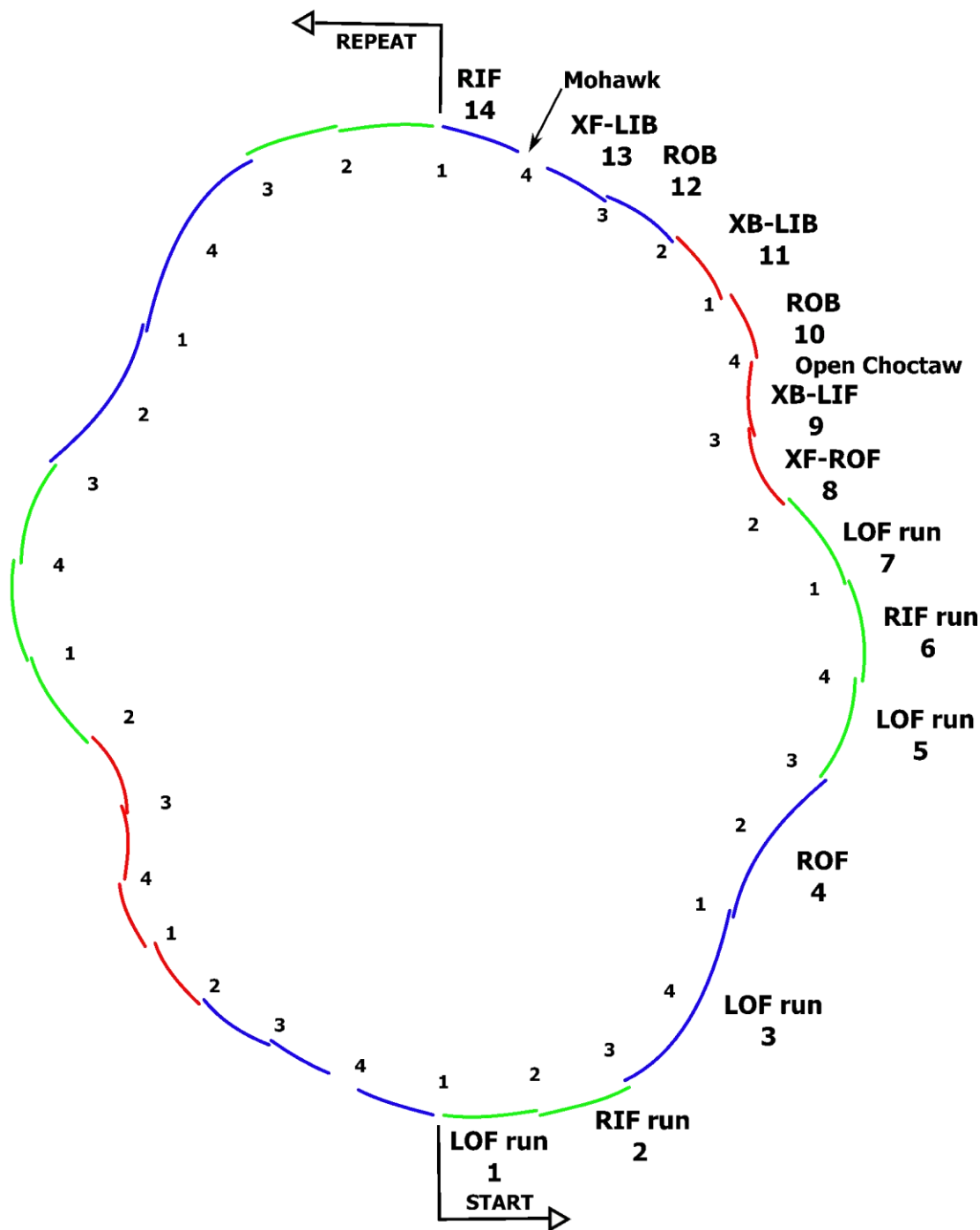
### **GENERAL.**

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



# KILIAN

## Modified for Solo Dance



## **KLEINER WALTZ**

Modified for solo dance ONLY

MUSIC: Waltz 3/4  
PATTERN: Set

TEMPO: 138 beats per minute  
START: Step 1 on 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 a 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 as opposed to the skater who simply steps through the dance and shows very poor skating skills.

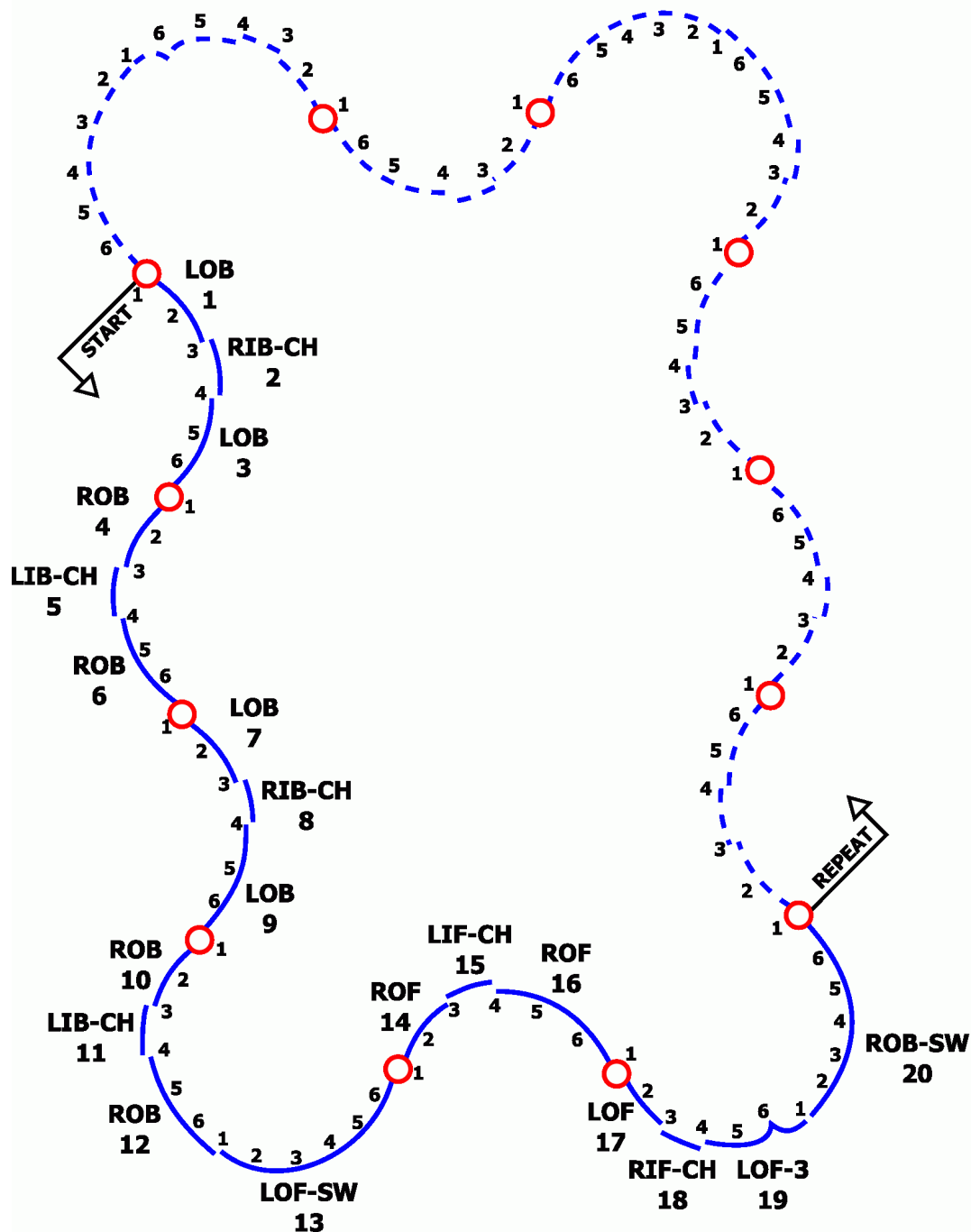
## THE KLEINER WALTZ

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

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# KLEINER WALTZ

Modified for Solo Dance



COLOUR KEY: Levels of Difficulty

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

## **LA VISTA CHA-CHA – PATTERN 1**

Modified for solo dance ONLY

MUSIC:	Cha-Cha 4/4 Counting 1-2-3-4	TEMPO:	100
PATTERN:	Set	START:	Step 1 on count #1

### **DANCE NOTES**

- a. In La Vista Cha-Cha Pattern 1, 18 steps complete one sequence of the dance.
- b. There are no optional steps for this solo dance. All skaters will skate the 32 beat pattern.
- c. Steps 4 and 9 are outer forward cross rolls. The take-offs are crossed-foot crossed tracing and close.
- d. Steps 5 and 10 are crossed chasse steps. The take-offs must be crossed foot, crossed tracing and close.
- e. Step 14 must be crossed-foot, crossed tracing and parallel.
- f. Steps 14 and 15 are a Cha-Cha tuck. The free leg extends to the rear on count #1 of the step, tucks in behind the employed leg on count #2, and then extends to the rear again on count #3.
- g. Steps 9 and 10 are aimed to the barrier.

### **COMMON ERRORS**

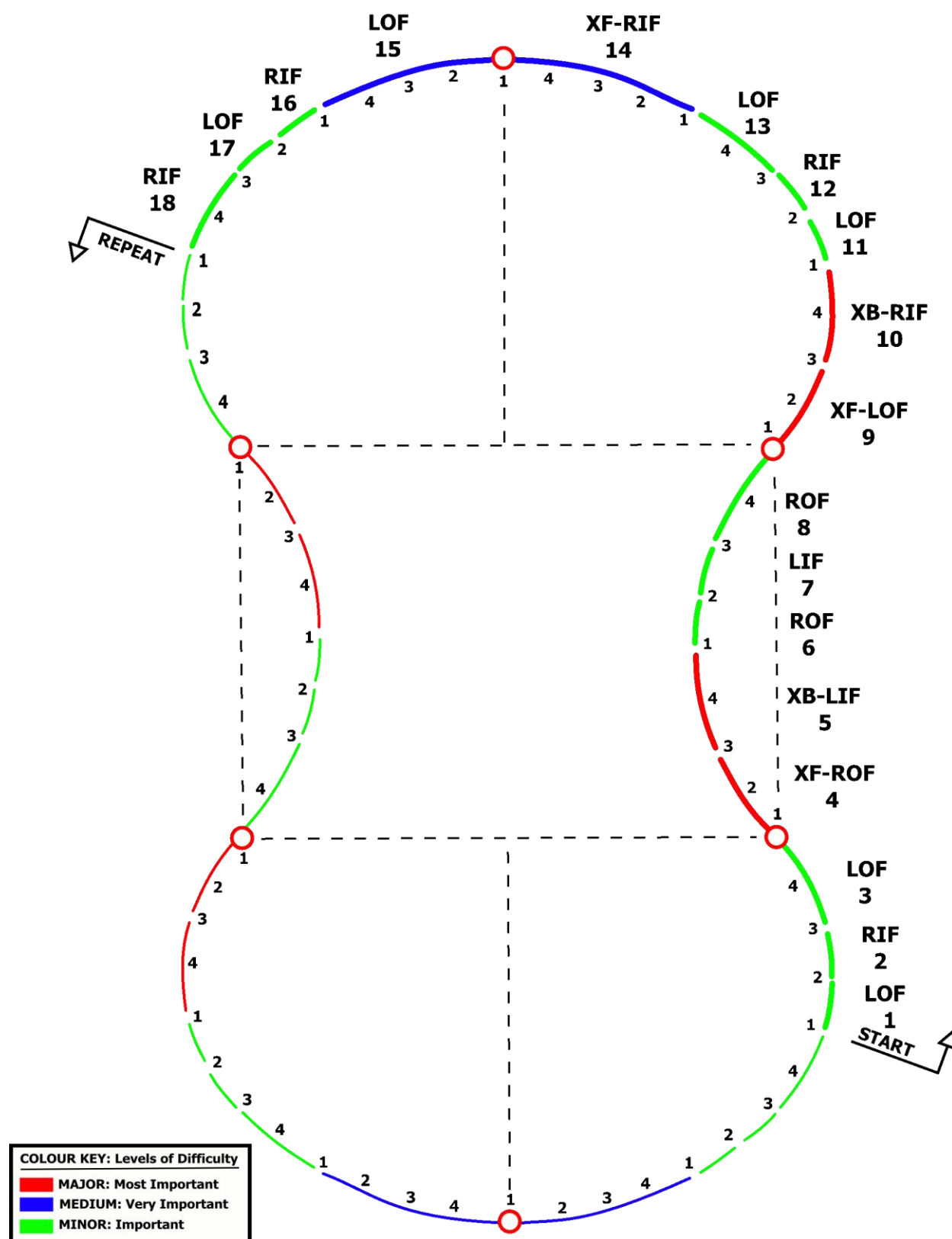
- 1. Poor timing
- 2. Back and forth rocking motion on cross-rolls and crossed chasses.
- 3. Step 11 will slow down causing the skater to lunge.

### **GENERAL**

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

# LA VISTA CHA CHA

## Modified for Solo Dance Pattern 1



## **LA VISTA CHA-CHA – PATTERN 2**

Modified for solo dance ONLY

MUSIC:	Cha-Cha 4/4 Counting 1-2-3-4	TEMPO:	100
PATTERN:	Set	START:	Step 1 on count #1

### **DANCE NOTES**

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

### **COMMON ERRORS**

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

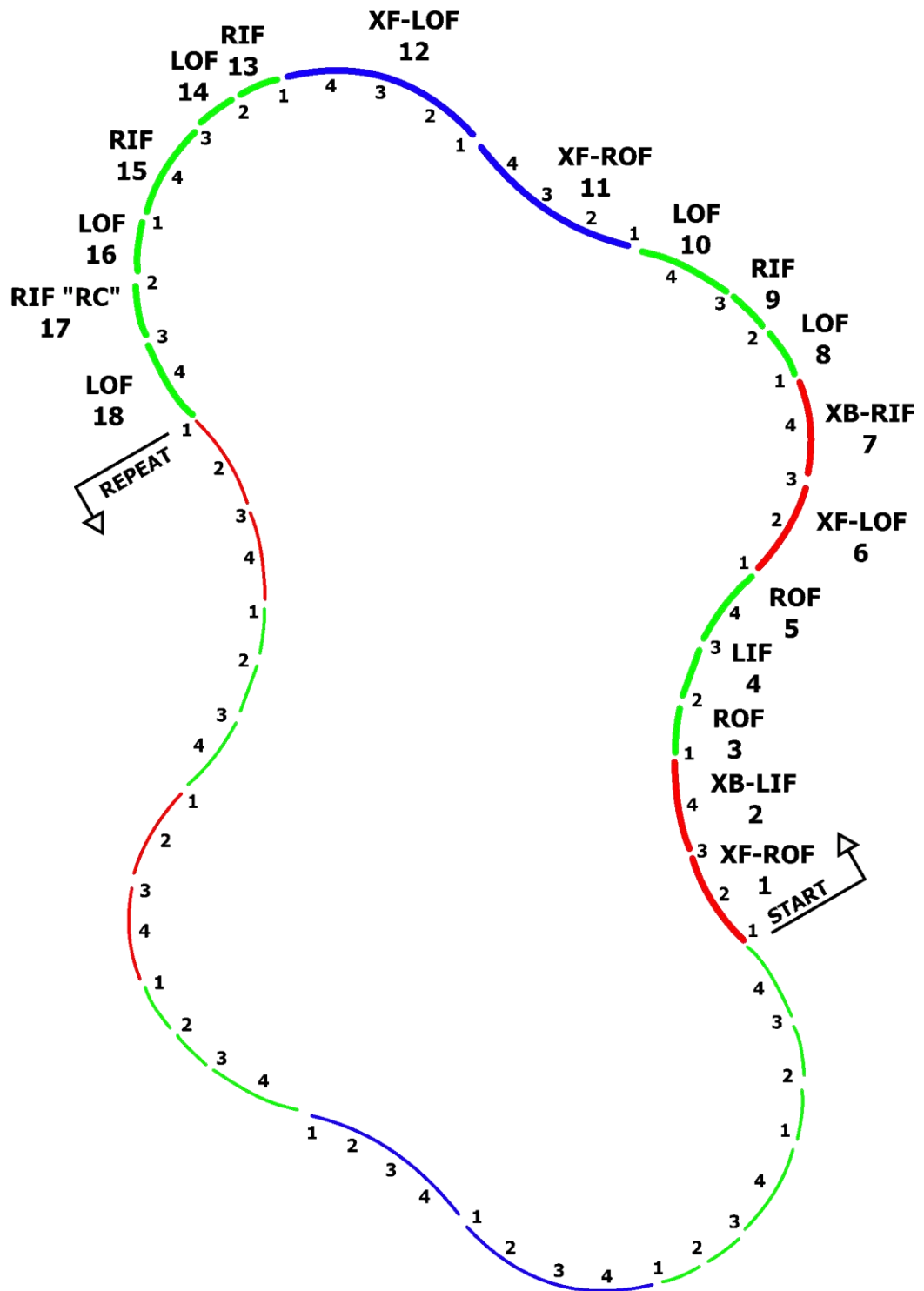
### **GENERAL**

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



# LA VISTA CHA CHA

## Modified for Solo Dance Pattern 2



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

## **MANCHESTER FOXTROT**

Modified for solo dance ONLY

MUSIC: Foxtrot 4/4  
PATTERN: Set

TEMPO: 92  
START: Step 1 on 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**

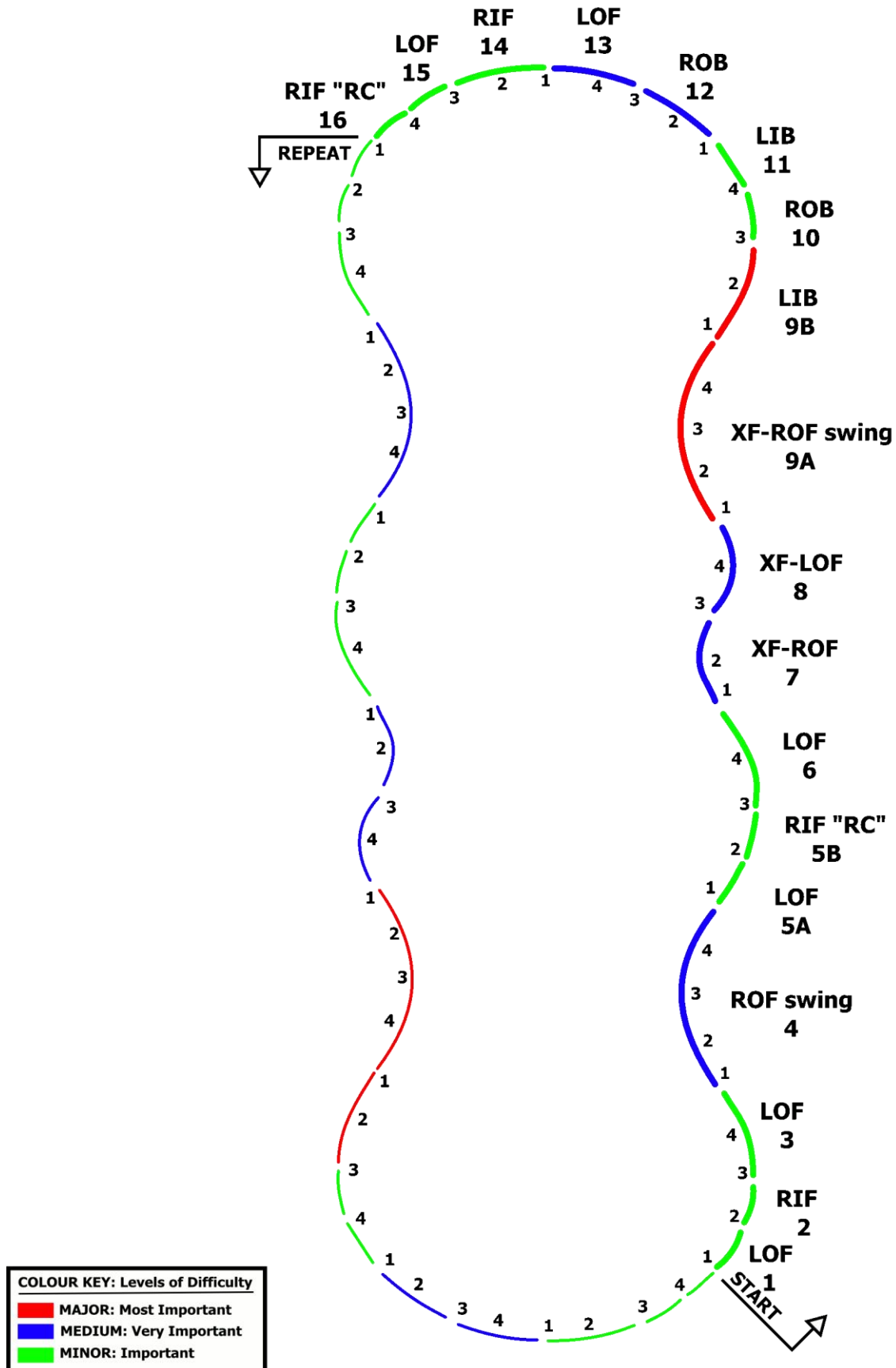
- 1. Poor timing
- 2. Weak edges on steps 1 through 9 resulting in the corner lobe (steps 10 through 16) being skated flat across the top of the floor.
- 3. Poor carriage.
- 4. Uneven swings.

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

# MANCHESTER FOXTROT

## Modified for Solo Dance



## **MARINE WALTZ**

Modified for solo dance ONLY

MUSIC: Waltz  
PATTERN: Set

TEMPO: 108 beats per minute  
START: Step 1 on count #1

### **DANCE NOTES**

- a. In the Marine Waltz, 14 steps complete one sequence of the dance.
- b. There are no optional steps for this Solo dance. All skaters will skate the 57 beat pattern as diagrammed.
- c. Step 4 (cut step), bring right foot beside left foot into parallel "AND" position, as the right foot takes the floor the left foot moves into the leading position on an IF edge.
- d. Step 6 (RIB) is a dropped open Mohawk.
- e. Step 10 (ROB) is a closed Mohawk.
- f. On step 12 (ROB) closed Choctaw, there is a double leg lift on this step - the free leg lifts for count #1 and #2, drops beside the right foot on count 3 and lifts again on count #4.

### **COMMON ERRORS**

- 1. Skating out of time.
- 2. Poor posture baseline.
- 3. Step 11 (LIF swing) rocks over to outside edge or is very flat.
- 4. Poor pattern control due to lack of momentum.

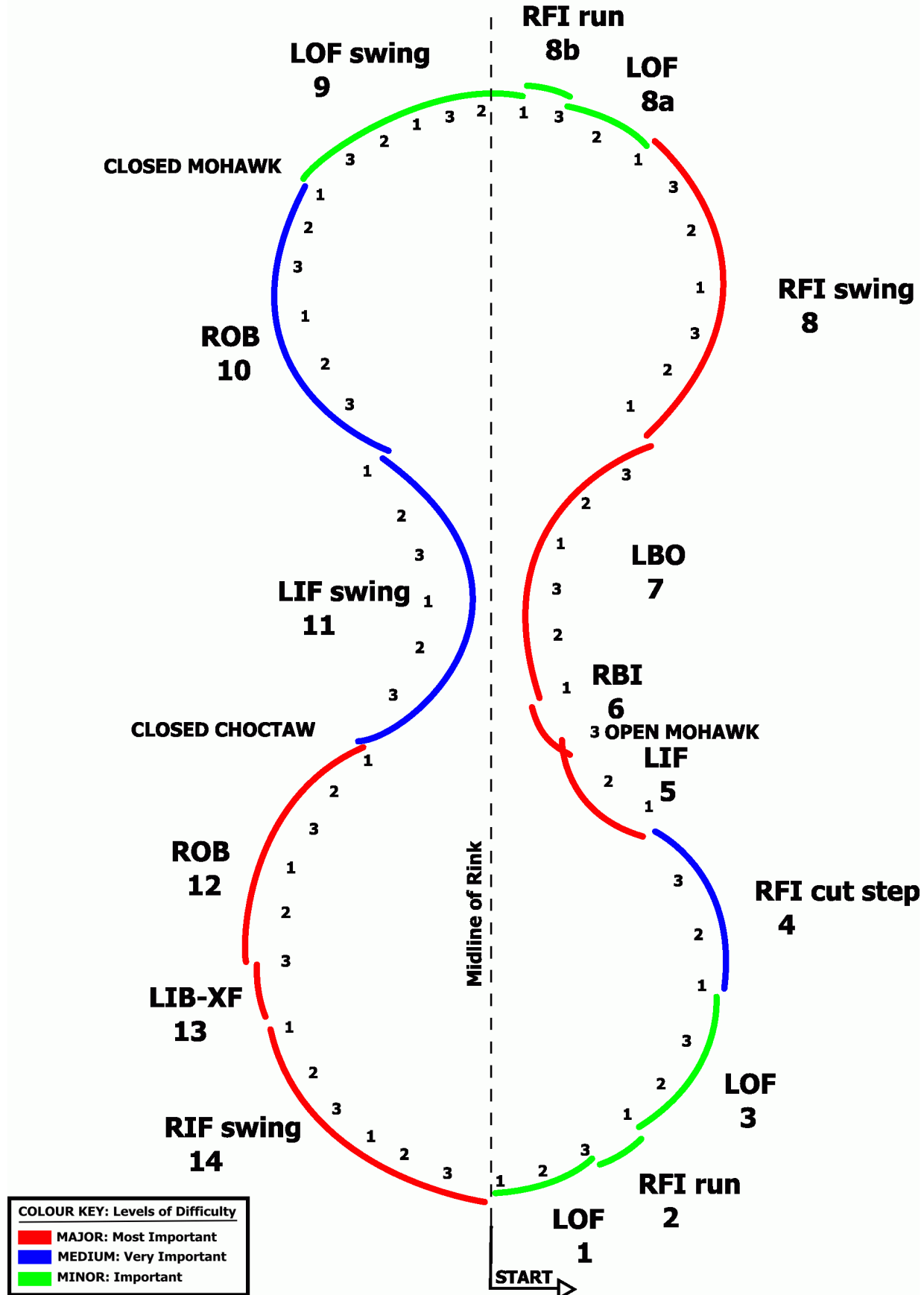
### **GENERAL**

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.

# MARINE WALTZ

Modified for Solo Dance



## **MARYLEE FOXTROT**

Modified for solo dance ONLY

MUSIC: Foxtrot 4/4 Counting 1-2-3-4  
Pattern: Set  
AXIS: 45 degree

TEMPO: 92 beats per minute  
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 straight-away 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**

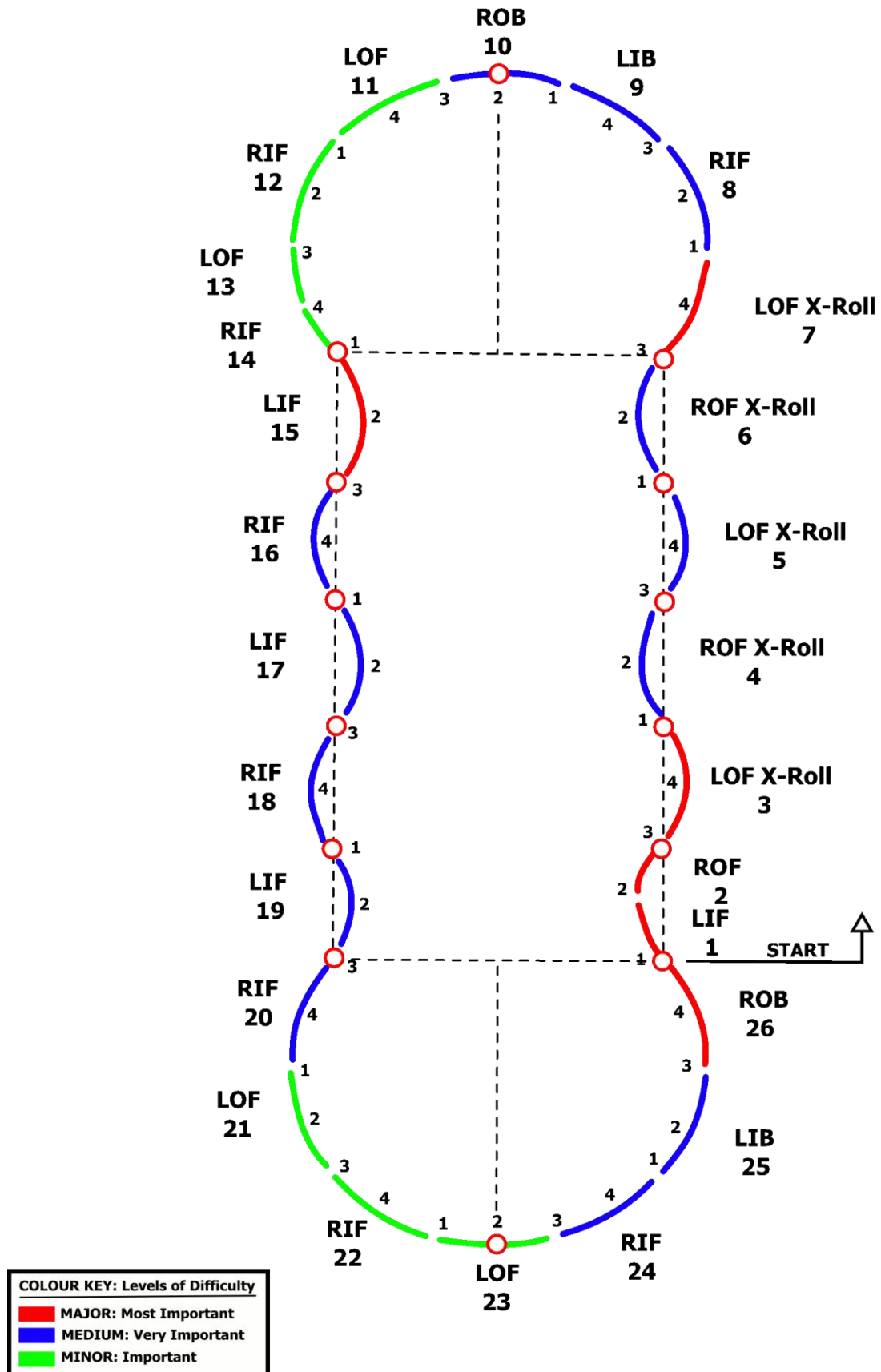
- 1 The aim of the steps #1 and #2 will improperly move the baseline for step 3.
- 2 Step 8 will incorrectly be skated as a cross.
- 3 The timing of the free leg on steps #15 through #19 will be late.
- 4 Step 26 to step 1 will not be an open dropped Choctaw.

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

# MARYLEE FOXTROT

Modified for Solo Dance



## **MASTERS TANGO**

Modified for solo dance ONLY

MUSIC: Tango 4/4  
PATTERN: Set

TEMPO: 100 beats per minute  
START: Step 1 count #1

### **NOTES:**

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

### **COMMON ERRORS**

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

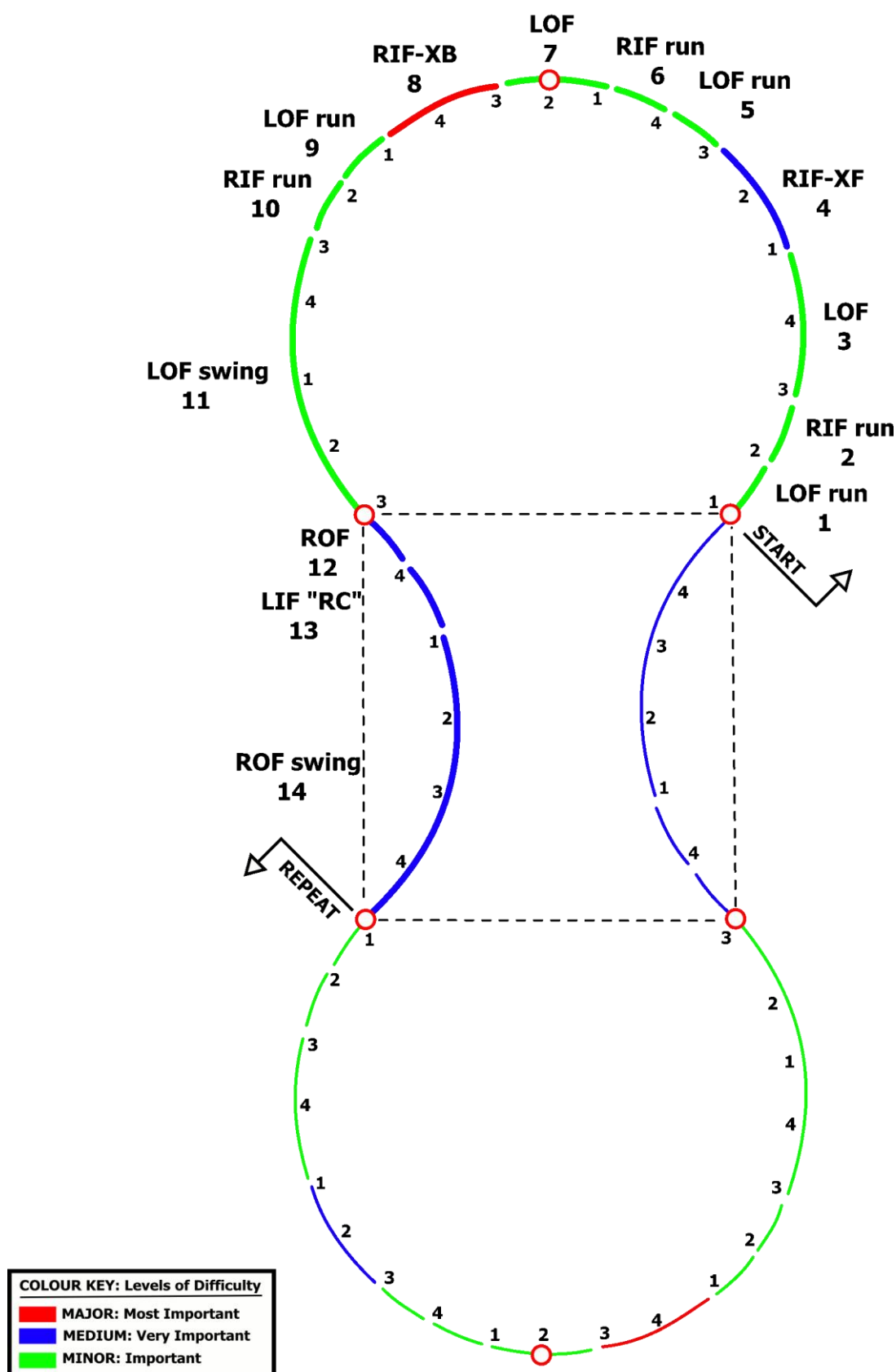
### **GENERAL**

When skating solo dance good timing is expected while 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.



# 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 on count #1
AXIS:	45 degrees approx.		

### **DANCE NOTES**

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

### **COMMON ERRORS**

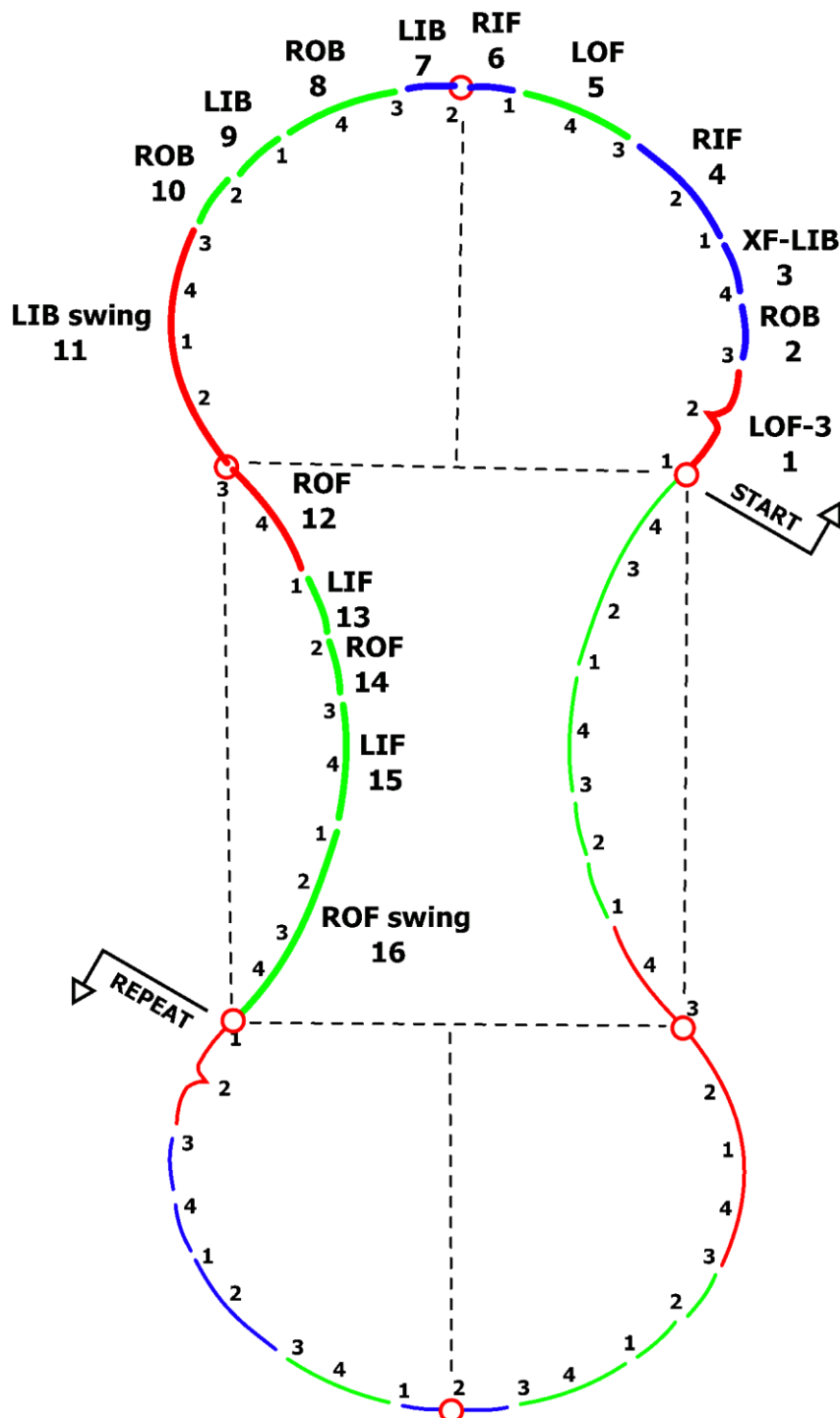
- 1. Rocking over to an outside edge on step 11 causing the Choctaw to become a Mohawk.
- 2. Incorrect edges on centre lobe run sequence.
- 3. Three turn late and not controlled.

### **GENERAL.**

When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skater who "skates" the dance and has mastered all components 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  
PATTERN: Set  
AXIS: 45 Degrees

TEMPO: 108 beats per minute  
START: Step 1 on count #1

### **DANCE NOTES**

- a. In the Mirror Waltz 26 steps complete on 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 then 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**

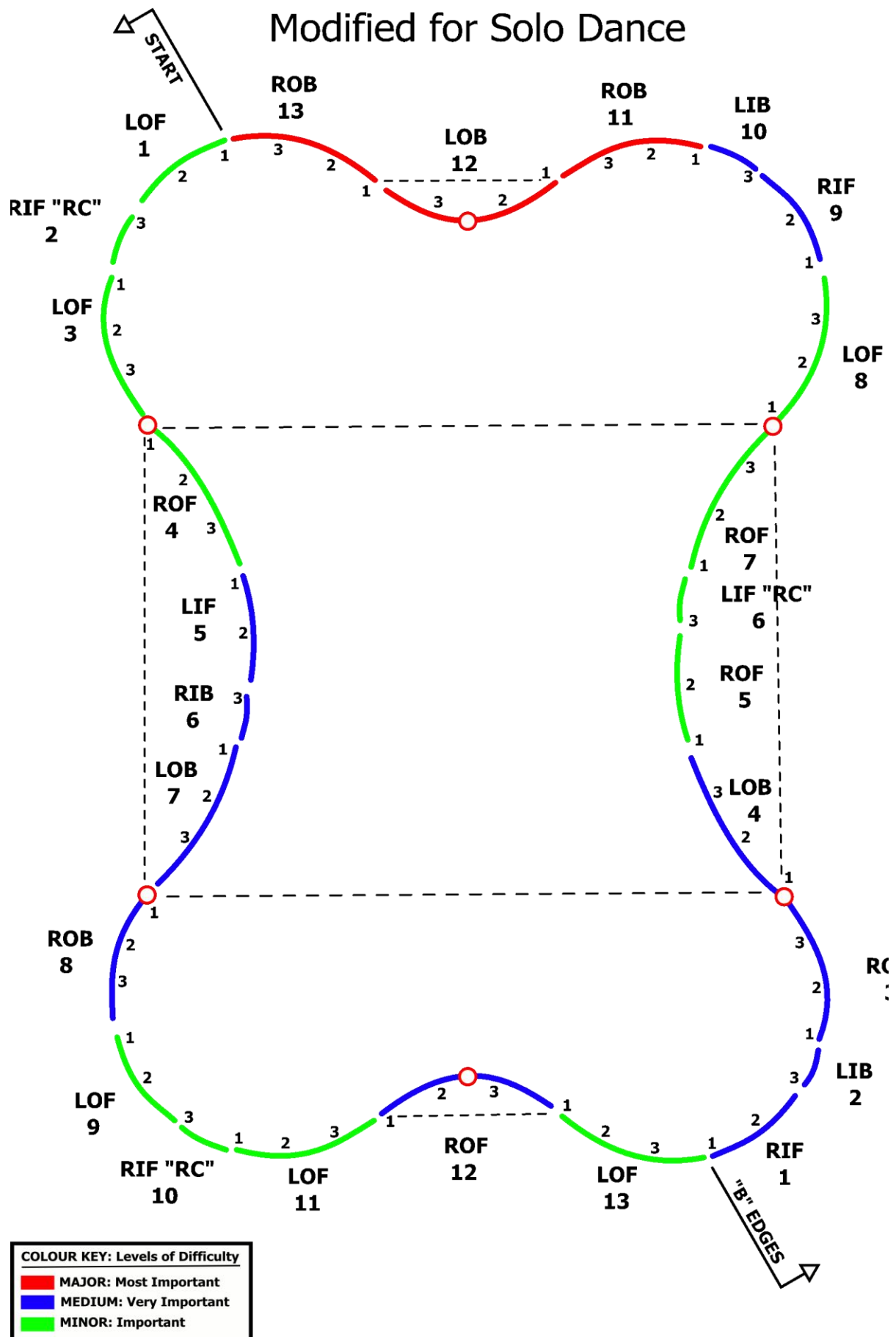
- 1. Timing.
- 2. The centre lobe will move out causing the base line to move towards the barrier.
- 3. Lobes 1 and 4 will not be symmetrical.

### **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 as 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 on count #1

### **DANCE NOTES**

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

### **COMMON ERRORS**

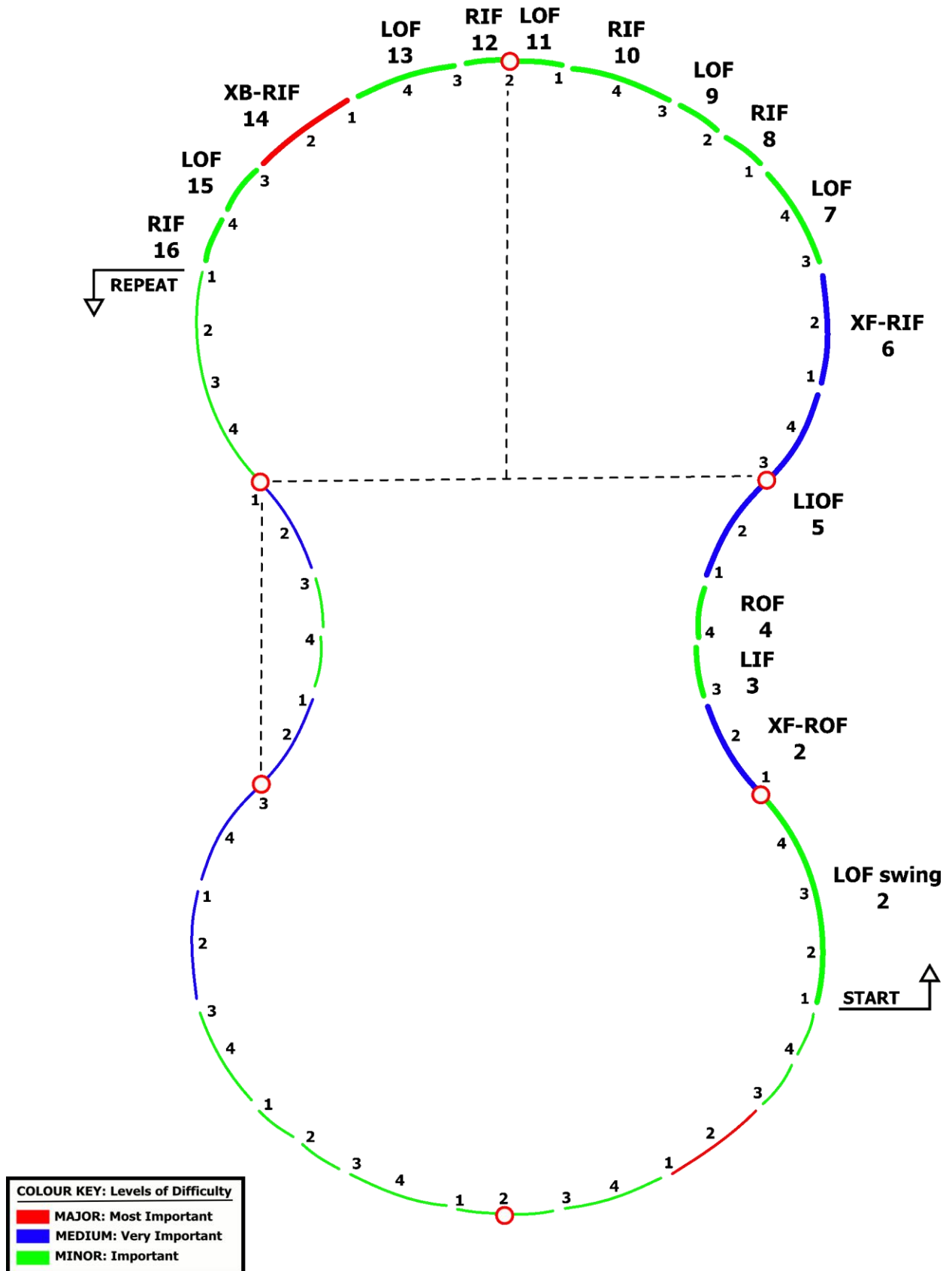
1. During the execution of step 2 and 6 the crosses are faked or inline.
2. Noticeable forward-backward-forward movement of the right foot during the execution of steps 2 and 6.
3. The change of edge on step 5 occurring too late.
4. Poor posture baseline with violent and exaggerated movements.

### **GENERAL**

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

# MONTEREY TANGO

Modified for Solo Dance



## **OLYMPIC FOXTROT**

Modified for solo dance ONLY

MUSIC:        Foxtrot 4/4  
PATTERN:     Set

TEMPO:       96 beats per minute  
START:        Step 1 on count #1

### **DANCE NOTES**

- a.        In the Olympic Foxtrot 14 steps complete one sequence of the dance.
- b.        There are no optional steps for this Solo dance. All skaters will skate the 28 beat pattern as diagrammed
- c.        Steps 1, 2 and 3 are a run sequence.
- d.        Steps 4, 5, and 6 are cross rolled edges which should be skated boldly.
- e.        Steps 7, 8 and 9 are a run sequence.
- f.        Steps 10, 11 and 12 are inside edges and must be struck from the side.

### **COMMON ERRORS**

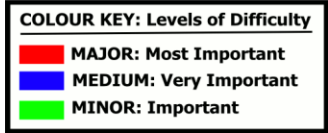
- 1.        Cross rolls are not skated with even depth.
- 2.        The free leg is hooked behind the skating foot to force the edges on step 10, 11 and 12.
- 3.        Poor pattern control causing pattern to progress resulting in a change of edge on swings.

### **GENERAL**

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



## Modified for Solo Dance



## **120 WALTZ**

Modified for solo dance ONLY

MUSIC:	Waltz 3/4 counting 1-2-3-4-5-6	TEMPO:	120 beats per minute
PATTERN:	Set	START:	Step 1 on count #1
AXIS:	60-90 degrees		

### **DANCE NOTES**

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

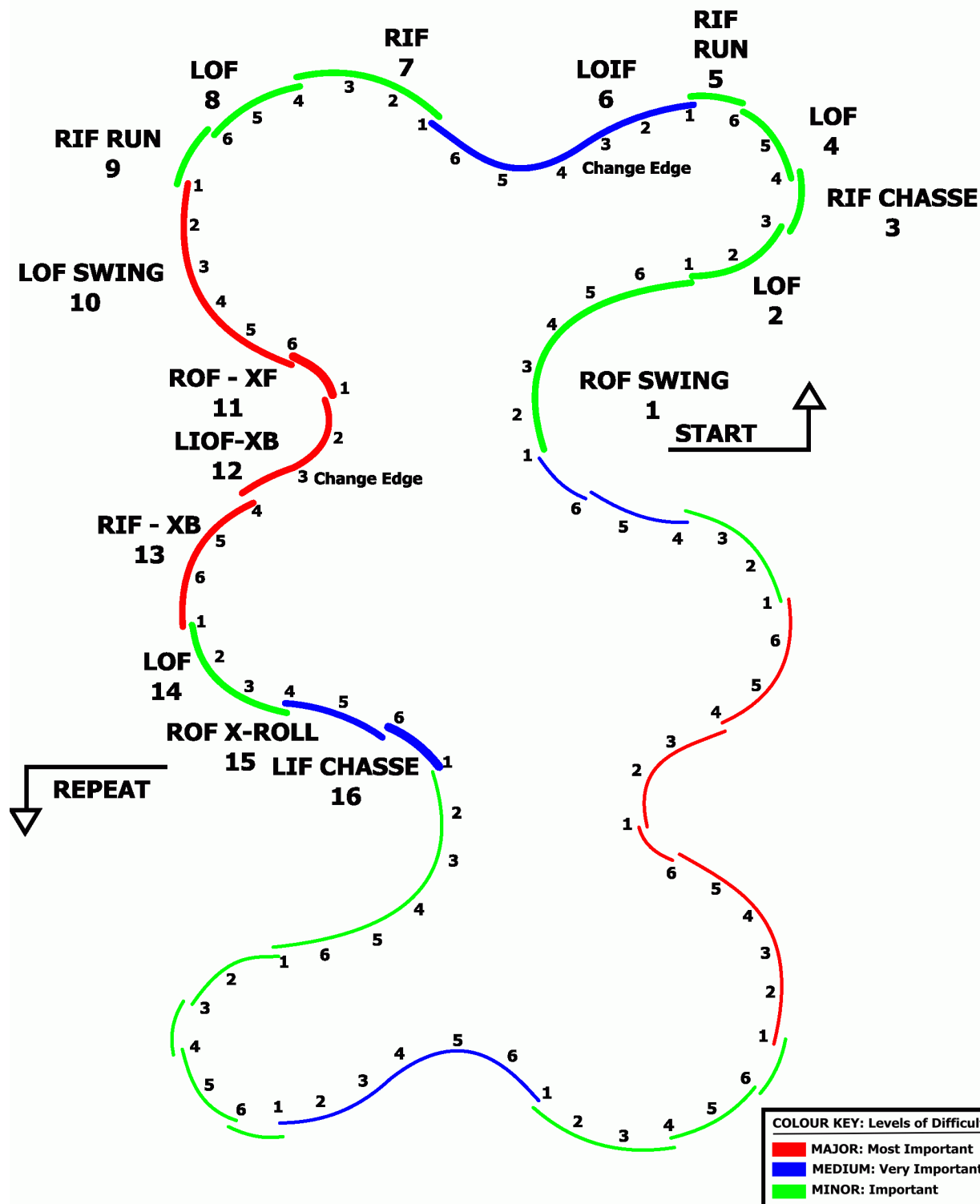
1. Step 1 will not be placed properly on the floor to set the corner correctly.
2. The timing of the change edge on step 6 will be incorrect and the rest of the corner will move too far around the corner.
3. The quickness of steps 11 and 12 make the baseline difficult to maintain and may have timing 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 as opposed to the skater who simply steps through the dance and shows very poor skating skills.

# 120 WALTZ

## Modified for Solo Dance



## **PACIFICA FOXTROT**

Modified for solo dance ONLY

MUSIC:	Foxtrot	TEMPO:	100 beats per minute
PATTERN:	Set	START:	Step 1, count #1
AXIS:	45 degrees approximately		

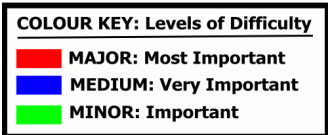
### **DANCE NOTES**

- a. Step 3, the ROB counter is to be turned on musical count one, which is the third count of the step. The free leg movement is optional.
- b. Step 4 is to be stroked through the parallel "AND" position. It must not be stepped ahead.
- c. The ROF Three turn and LOF Three turn are to be turned on musical count #2.
- d. Two sequences complete one circuit 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 as opposed to the skater who simply steps through the dance and shows very poor skating skills.

## Modified for Solo Dance



## **PASO DOBLE (LADY'S)**

Modified for solo dance ONLY

MUSIC: Paso Doble 2/4  
PATTERN Set

TEMPO: 112 beats per minute  
START: Step 1 count #1

### **JUDGING POINTS**

- 1 Timing
- 2 Execution
  - A In the Paso Doble 28 steps complete one sequence of the dance
  - B There are no optional steps for this solo dance. All skaters will skate the 32 beat pattern.
  - C All edges are 1 beat except steps for a 2 beat edge on step 17 and a 3 beat edge on step 28.
  - D Steps 8 and 9 are most unusual slides done on flats. During these steps the skating foot must be directly under the skater.
  - E On step 8 the weight is transferred to the left foot (knee bent) as the right foot (rigidly held) shoots forward to the front without being lifted from the floor. All wheels on the floor during steps 8 and 9.
  - F Step 10, the foot must be lifted directly from the floor, not slurred. The next step 11 should be skated boldly with a change of edge causing a definite outward bulge of the pattern.
  - G Step 16-17 is an inner to inner open Mohawk turn.
  - H Steps 18 through 20 must be quick and done with good body position.
  - I At the end of step 28, the last step of the dance there is a short swing Mohawk turn in order to restart the dance.
- 3 Pattern
  - A The dance begins 2 beats before the midline of the skating surface, aiming towards the end barrier.
  - B Steps 8 and 9 are skated flat, slightly towards the barrier. Step 11 aims towards the barrier and ends down the floor.
  - C The middle (beat 2) of step 17 occurs on the midline of the skating surface.
  - D The remainder of the dance is all barrier lobe except for Steps 26 and the beginning of step 28
  - E The aim of the end of step 28 must start around the corner.
  - F Steps 1 and 2 are a curve but the general direction of chasse steps 3-9 is straight. Steps 10 and 11 area sudden outward bulge, followed by step 12-25 which are on a true circle. After this is the outward and inward deviation on the cross rolls, and finally an outward bulge at the end of step 28
- 4 Body Posture Baseline
- 5 Presentation and Flow

## **COMMON ERRORS**

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

## **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.

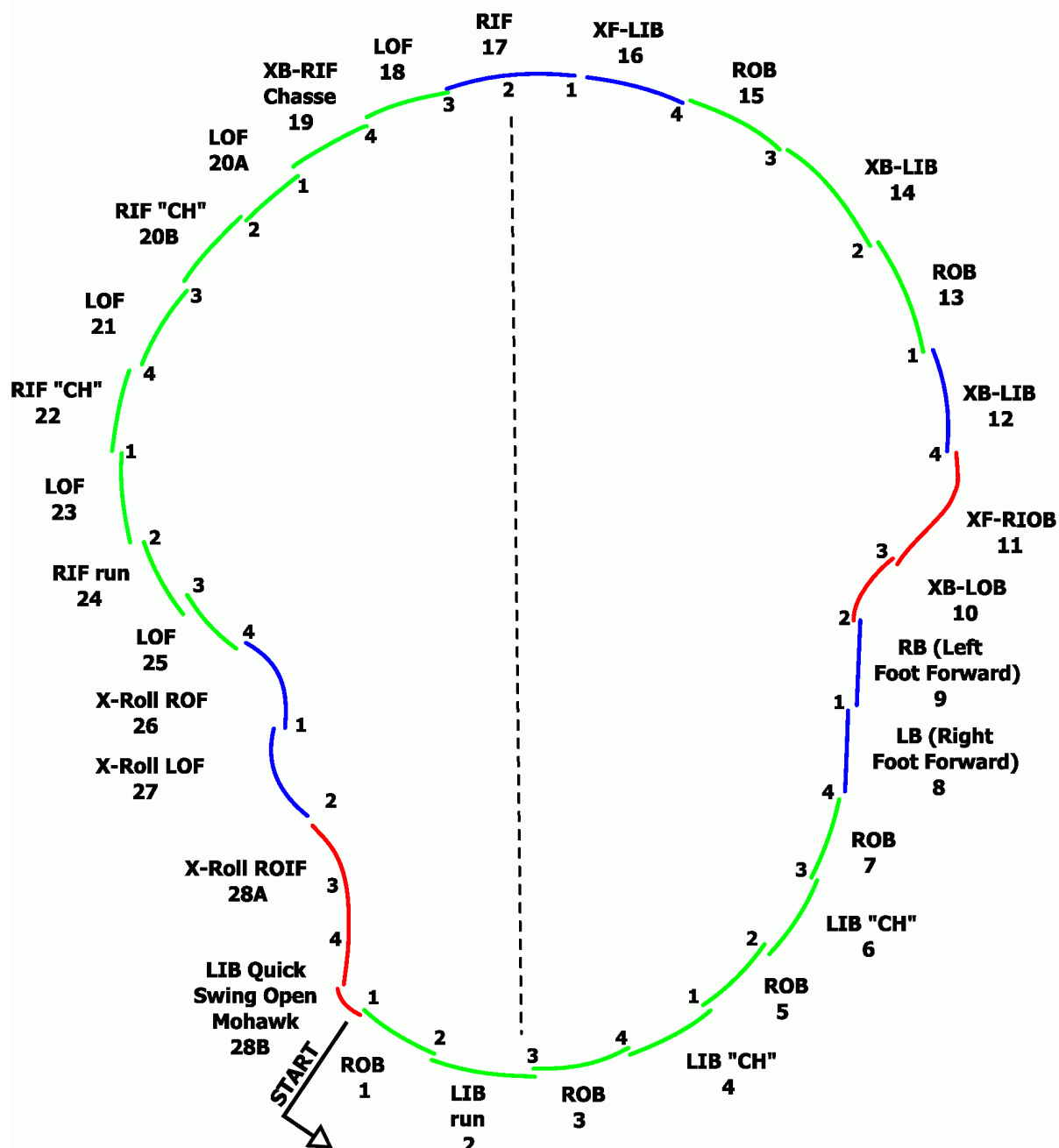
# **LIST OF STEPS – PASO DOBLE (LADY’S)**

Steps Number	Beats of music	Description of step
1	1	ROB-run
2	1	LIB-run
3	1	ROB-run
4	1	LIB-chasse
5	1	ROB
6	1	LIB-chasse
7	1	ROB
8	1	LB (right foot forward)
9	1	RB (left foot forward)
On steps 8 and 9 both skates remain on the floor		
10	1	XB-LOB
11	1	XF-RIOB
12	1	XB-LIB
13	1	ROB
14	1	XB-LIB
15	1	ROB
16	1	XF-LIB Open Mohawk to
17	2	RIF
18	1	LOF
19	1	XB-RIF-Chasse
20a		LOF
20b		RIF-Chasse
21	1	LOF
22	1	RIF-Chasse
23	1	LOF-run
24	1	RIF-run
25	1	LOF-run
26	1	XF-ROF
27	1	XF-LOF
28a	3	XF-ROF
28b		LIB swing Mohawk



# PASO DOBLE

Modified for Solo Dance



**LADY:** —

COLOUR KEY: Levels of Difficulty	
<span style="color: red;">■</span>	MAJOR: Most Important
<span style="color: blue;">■</span>	MEDIUM: Very Important
<span style="color: green;">■</span>	MINOR: Important

## **PASO DOBLE (MAN'S)**

Modified for solo dance ONLY

MUSIC: Paso Doble 2/4  
PATTERN Set

TEMPO: 112 beats per minute  
START: Step 1 count #1

### **JUDGING POINTS**

- 1 Timing
- 2 Execution
  - A In the Paso Doble 28 steps complete one sequence of the dance
  - B There are no optional steps for this solo dance. All skaters will skate the 32 beat pattern.
  - C All edges are 1 beat except steps 17, 20 (2 beats) and 28 (3 beats).
  - 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 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.
  - F Step 15-16 constitute an open Mohawk turn.
  - G Steps 18 through 20 must be quick and done with good body position.
- 3 Pattern
  - A The dance begins 2 beats before the midline of the skating surface, aiming towards the end barrier.
  - B Steps 8 and 9 are skated flat, slightly towards the barrier. Step 11 aims towards the barrier and ends down the floor.
  - C The middle (beat 2) of step 17 occurs on the midline of the skating surface.
  - D The remainder of the dance is all barrier lobe except for Steps 26 and the beginning of step 28
  - E The aim of the end of step 28 must start around the corner.
  - F Steps 1 and 2 are a curve but the general direction of chasse steps 3-9 is straight. Steps 10 and 11 area sudden outward bulge, followed by step 12-25 which are on a true circle. After this is the outward and inward deviation on the cross rolls, and finally an outward bulge at the end of step 28
- 4 Body Posture Baseline
- 5 Presentation and Flow

## **COMMON ERRORS**

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

## **GENERAL**

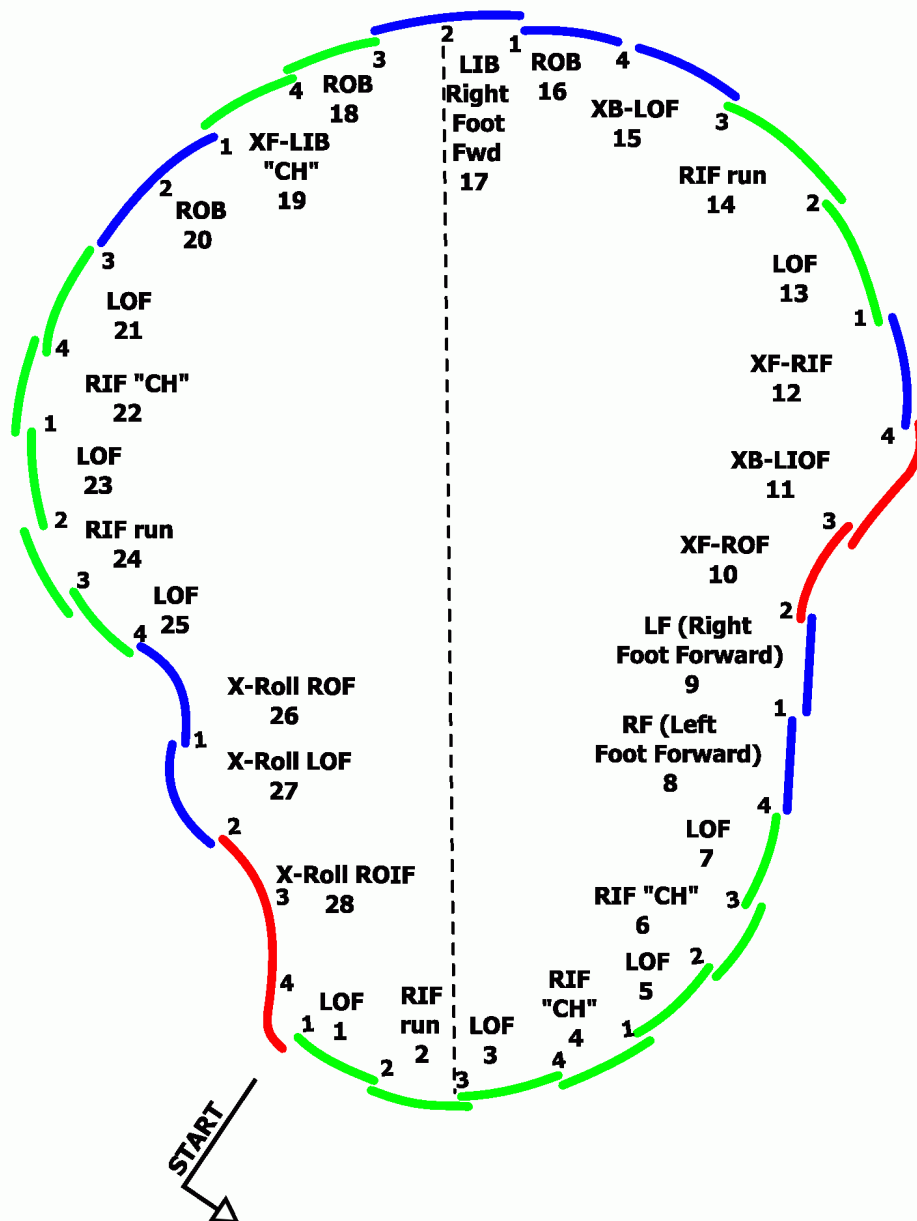
When skating solo dance good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times.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

**LIST OF STEPS – PASO DOBLE (MAN'S)**

Steps Number	Beats of music	Description of step
1	1	LOF-run
2	1	RIF-run
3	1	LOF-run
4	1	RIF-chasse
5	1	LOF
6	1	RIF-chasse
7	1	LOF
8	1	RF (left foot forward)
9	1	LF (right foot forward)
On steps 8 and 9 both skates remain on the floor		
10	1	XF-ROF
11	1	XB-LIOF
12	1	XF-RIF
13	1	LOF-run
14	1	RIF-run
15	1	XF-LOF Open Mohawk to
16	1	ROB
17	2	LIB (Closed)
18	1	ROB
19	1	XF-LIB-Chasse
20	2	ROB
21	1	LOF
22	1	RIF-Chasse
23	1	LOF-run
24	1	RIF-run
25	1	LOF-run
26	1	XF-ROF
27	1	XF-LOF
28	3	XF-ROIF

# PASO DOBLE

Modified for Solo Dance



MAN: —

## **PRINCETON POLKA – PATTERN 1**

Modified for solo dance ONLY

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

### **DANCE NOTES**

- a. In the Princeton Polka pattern 1, 22 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 3 and 4 (2 beats each), constitute a held open Mohawk ROF-LOB.
- d. Steps 8 and 9 are LOF-ROB dropped open Mohawks.
- e. Steps 14 and 15 (2 beats each) constitute a held open Mohawk LOF-ROB.
- f. Steps 21 and 22 are a held open Mohawk turn.

### **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 14 and 15 (LOF-ROB).

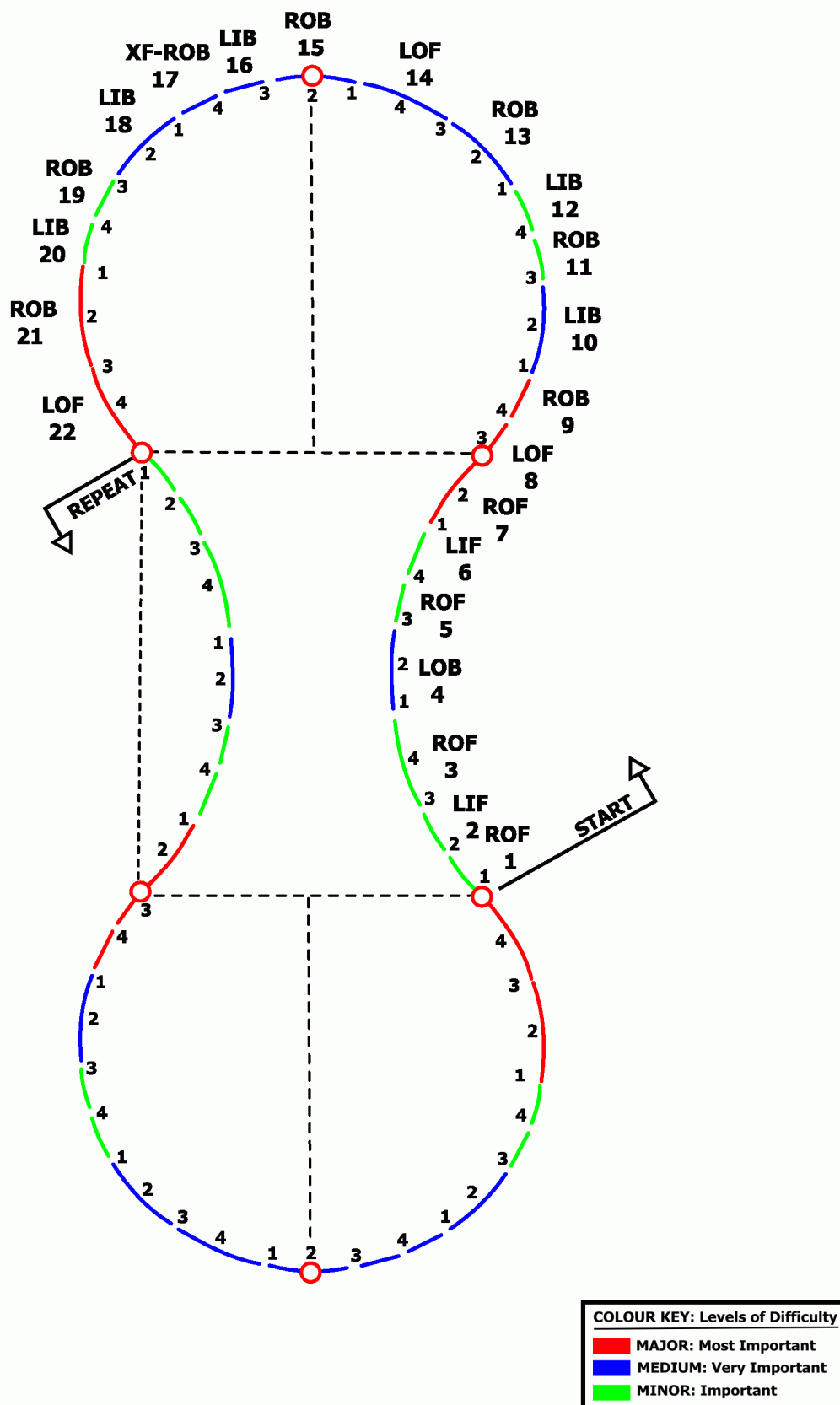
### **GENERAL**

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

# PRINCETON POLKA

## Modified for Solo Dance Pattern 1



## **PRINCETON POLKA – PATTERN 2**

Modified for solo dance ONLY

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

### **DANCE NOTES**

- a. In the Princeton Polka pattern 2, 18 steps complete one sequence of the dance.
- b. There are no optional steps for this Solo dance. All skaters will skate the 28 beat pattern as diagrammed.
- c. Steps 3 and 4 (2 beats each), constitute a held open Mohawk ROF-LOB.
- d. Steps 6 and 7 are LOF-ROB dropped open Mohawks.
- e. Steps 12 and 13 (2 beats each) constitute a held open Mohawk LOF-ROB.

### **COMMON ERRORS**

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

### **GENERAL**

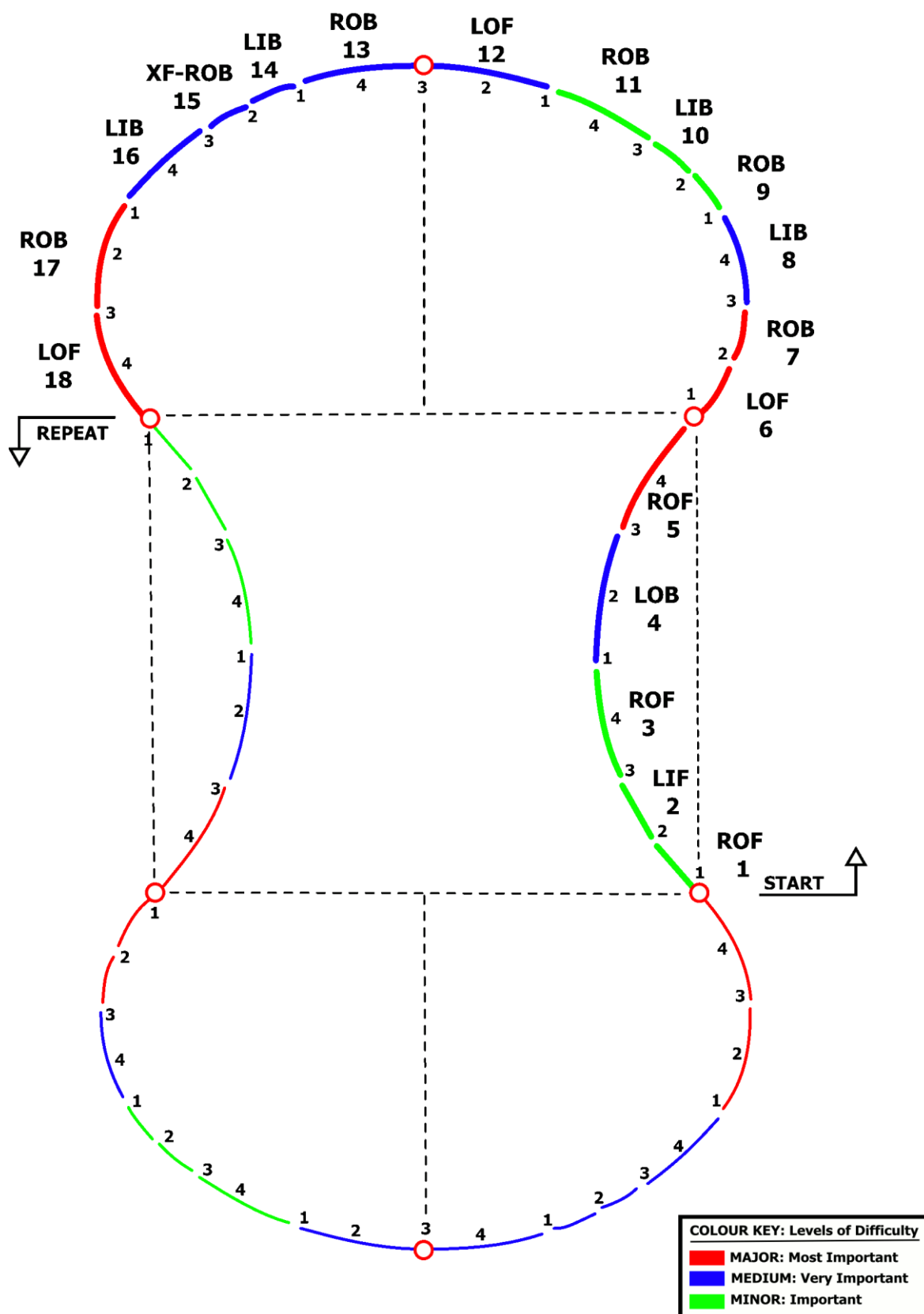
When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance.

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



# PRINCETON POLKA

## Modified for Solo Dance Pattern 2



## **QUICKSTEP**

Modified for solo dance ONLY

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

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

### **DANCE NOTES**

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

### **COMMON ERRORS**

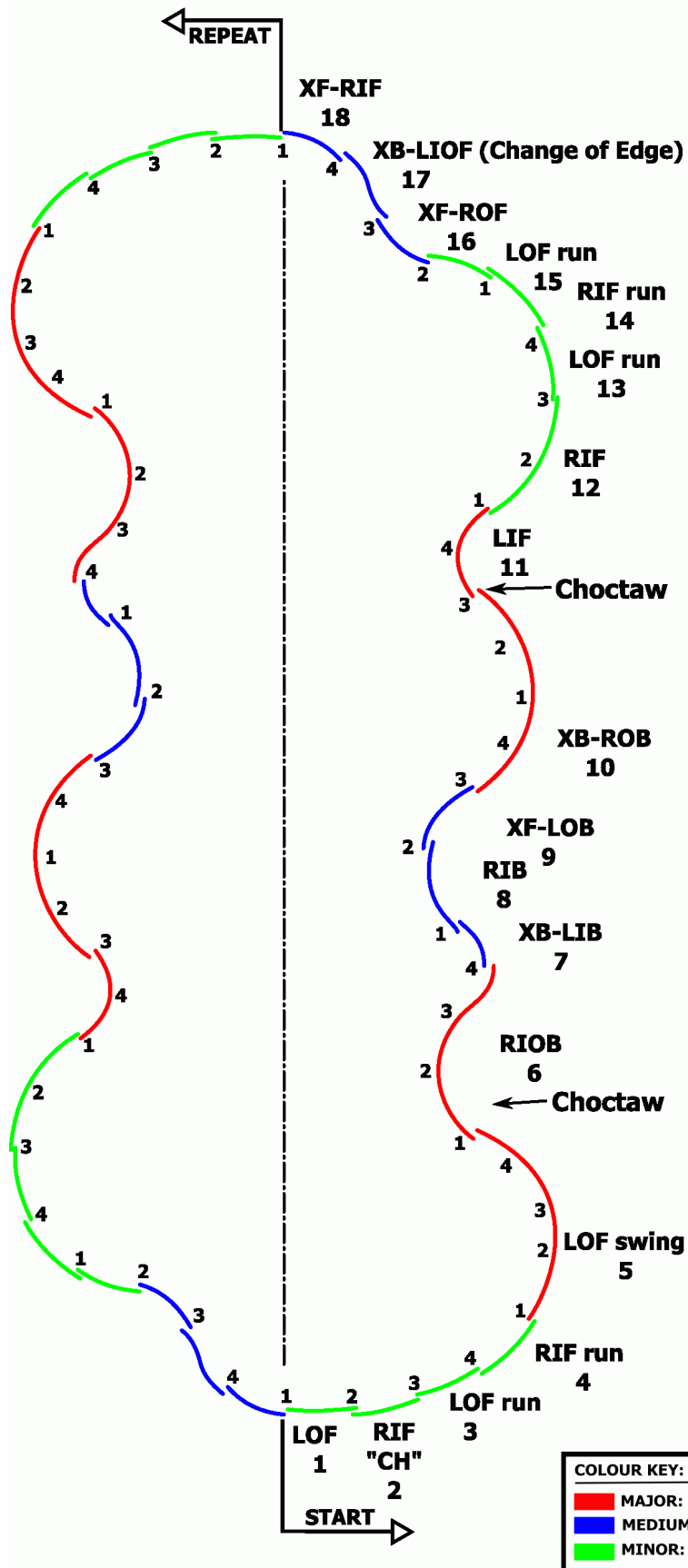
- 1. The dance will begin down the floor rather than at the side barrier.
- 2. Step 5 LOF-swing will aim down the floor and result in a Mohawk turn rather than a Choctaw turn.
- 3. The change of edge on step 6 will be flat and late.
- 4. Step 9 XF-LOB will not be angular nor crossed to an outside edge.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

### **GENERAL**

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

# QUICKSTEP

Modified for Solo Dance



## **RHYTHM BLUES**

Modified for solo dance ONLY

MUSIC: Blues  
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**

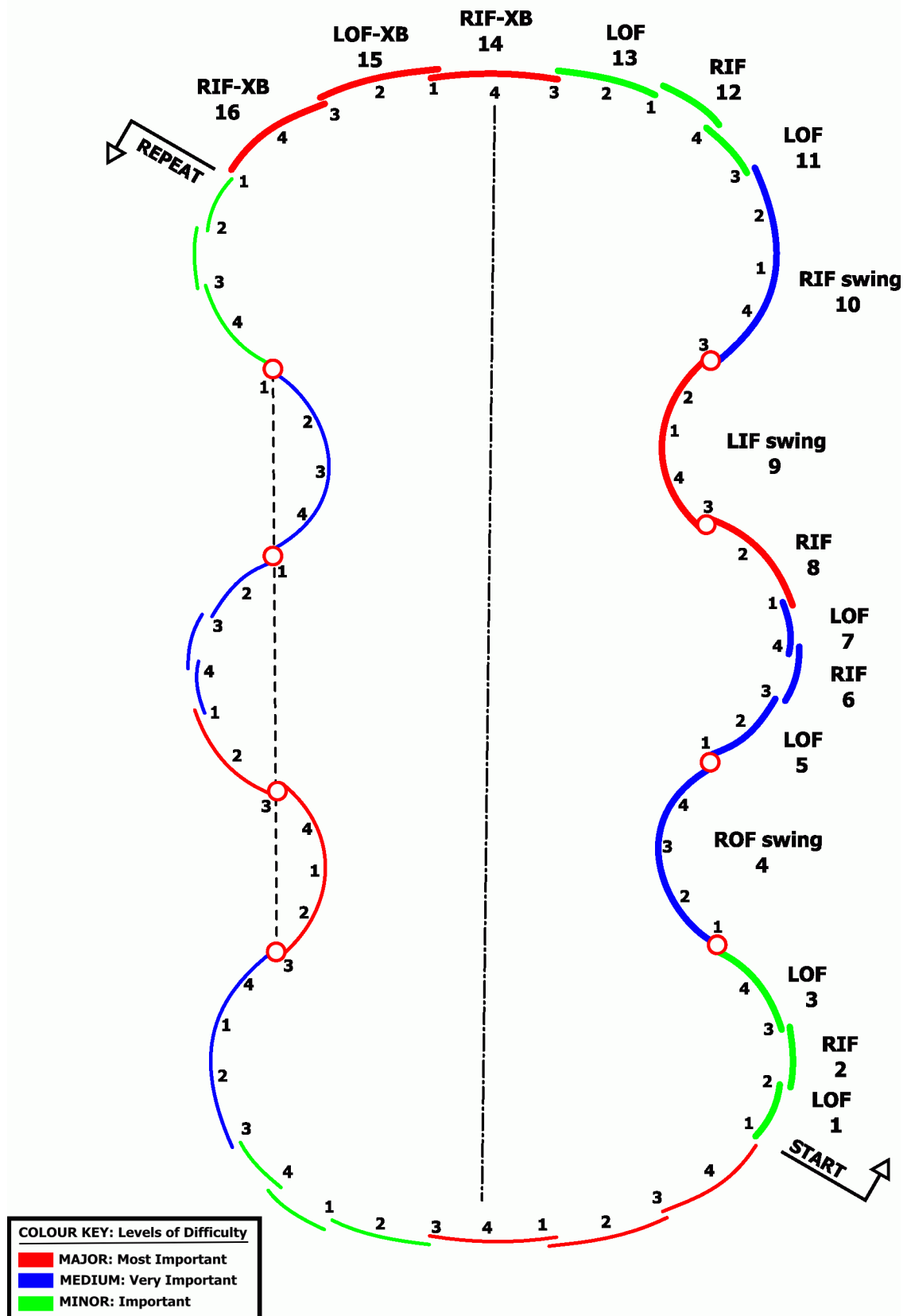
- 1. Step 4 is not aimed to the centre.
- 2. The unusual timed sequence is out of time.
- 3. The corner lobe tends to be flattened.
- 4. The take-offs for the inside to inside swings are not angular and the body twists and contorts to help in the execution.

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

# RHYTHM BLUES

Modified for Solo Dance



## **ROCKER FOXTROT**

Modified for solo dance ONLY

MUSIC: Foxtrot 4/4 counting 1-2-3-4  
PATTERN: Set

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

### **DANCE NOTES**

- a. In the Rocker Foxtrot 14 steps complete one sequence of the dance.
- b. There are no optional steps in this solo dance. All skaters will skate the 28 beat pattern as diagrammed.
- c. Step 1 must start at the midline of the rink, and the restarts must also start on the midline.
- d. Steps 1, 2, 3 and 4 are a cross chasse sequence followed by a progressive run sequence.
- e. Step 5 LOF swing rocker is skated with the turn being executed on count #2 after the free leg (swing) has passed the skating foot. It is very important that the turn is aimed to the midline of the skating surface.
- f. Step 9 is a slip step.
- g. Steps 11 and 12 make up an outside Mohawk. Step 12 ROB edge must aim to the barrier and then skated around the corner on a strong edge.
- h. Steps 13 and 14 constitute an open Mohawk turn and must be aimed to follow the arc of the corner in order to restart the dance at the midline.
- i. The first lobe of the dance is a shallow corner barrier lobe that must come far enough around to allow the rocker turn to aim to the midline.
- j. Steps 11 and 12 are skated down the floor so that the turn is done parallel to the barrier.
- k. The three straightaway barrier lobes will move closer to the barrier as the skater moves down the floor.

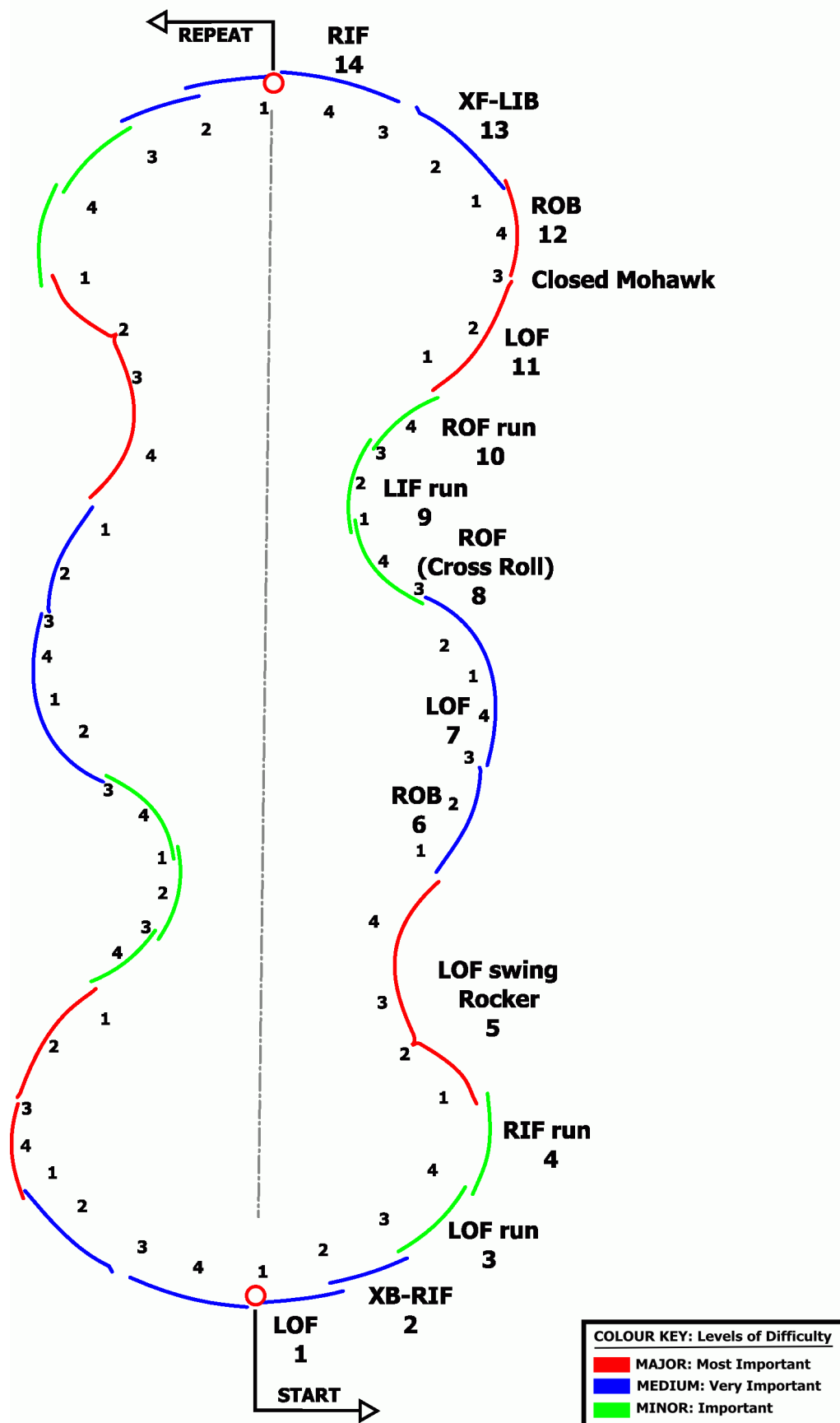
### **COMMON ERRORS**

- 1. Rocker turn will be rushed or not aimed to the centre.
- 2. The rocker turn will be skated as a three turn (inner edge after the turn).
- 3. Lack of body control after the rocker.
- 4. Lack of body rotation on the closed Mohawk turn resulting in a flat turn not aimed to the barrier.
- 5. Pattern not restarting at the midline either before or after.
- 6. Second barrier lobe closer to the barrier than the third barrier lobe due to poor aiming of the rocker turn.
- 7. Step 14 will tend to be stepped wide rather than stroked close.

### **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.

# ROCKER FOXTROT



## **ROTATION FOXTROT**

Modified for solo dance ONLY

MUSIC: Foxtrot 4/4  
PATTERN: Set

TEMPO: 92  
START: Step 1, count #1

### **DANCE NOTES**

- a. In the Rotation Foxtrot 30 steps complete one sequence of the dance (one circuit of the floor) Part 1 is skated first followed by Part 2.
- b. There are no optional steps. All skaters will skate the 56 beat pattern.
- c. Steps 3, 4, 9 and 10 and closed Mohawks with no swing preceding the turn, free leg going to the front (trailing) immediately upon stroking the back edge.
- d. During steps 4 and 23 (forward to back swing), the free leg is extended in front during the first beat of the music, then a rhythmic swing in time to the music on the second beat (count #4) from front (in line with travel) to back, arriving at the extended position in back on the 4<sup>th</sup> beat (count #2) of the music, then allowing the free foot to drop normally and close to the employed foot for the next step. The free knee and toe to be well turned out and the toe pointed downward during the swings.
- e. The swings during steps 8 and 19 are executed in the same manner as steps 4 and 23, however in this case; the swing is from back to front.
- f. Steps 5 and 6 constitute a closed Mohawk wherein the free leg goes to the front in preparation for step 7 (LOB-XF). Crisp movements must be shown here.
- g. Steps 11, 12, 13 and 29, 30, 1 are progressive sequences.
- h. Steps 14-15, 21-22 and 26-27 are dropped open Mohawks and should not be skated as closed Mohawks.

### **COMMON ERRORS**

1. Poor timing, carriage and wide stepping.
2. Rocking back and forth on Step 2 (RIF-XB) and step 17 (LIB-XF).
3. Weak edges and poor aim particularly during closed turns.

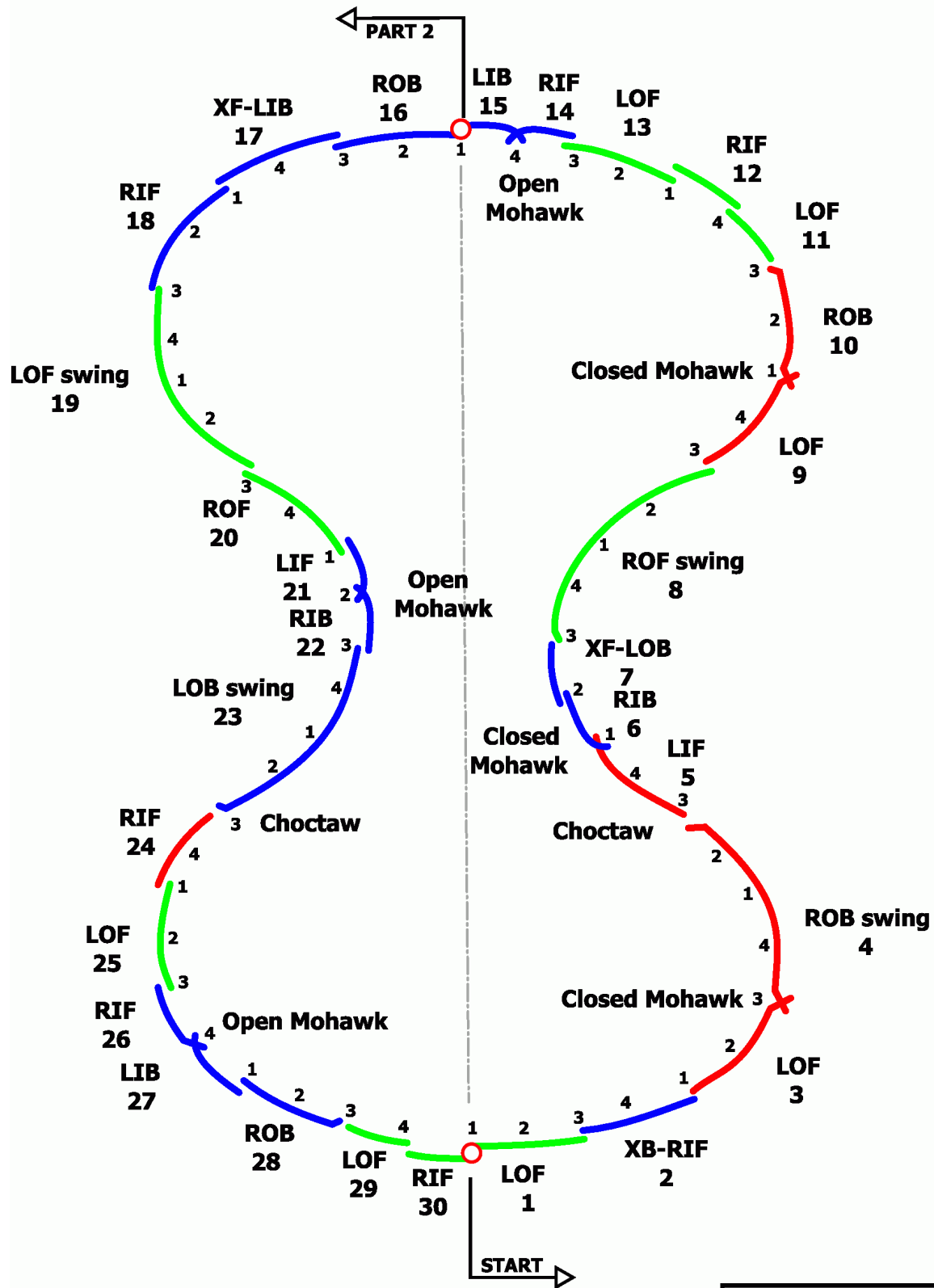
### **GENERAL**

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.



# ROTATION FOXTROT

Modified for Solo Dance



## **SIESTA TANGO**

Modified for solo dance ONLY

MUSIC           Tango 4/4  
PATTERN       Set

TEMPO           100 beats per minute  
START           Step 1, count #1

### **DANCE NOTES**

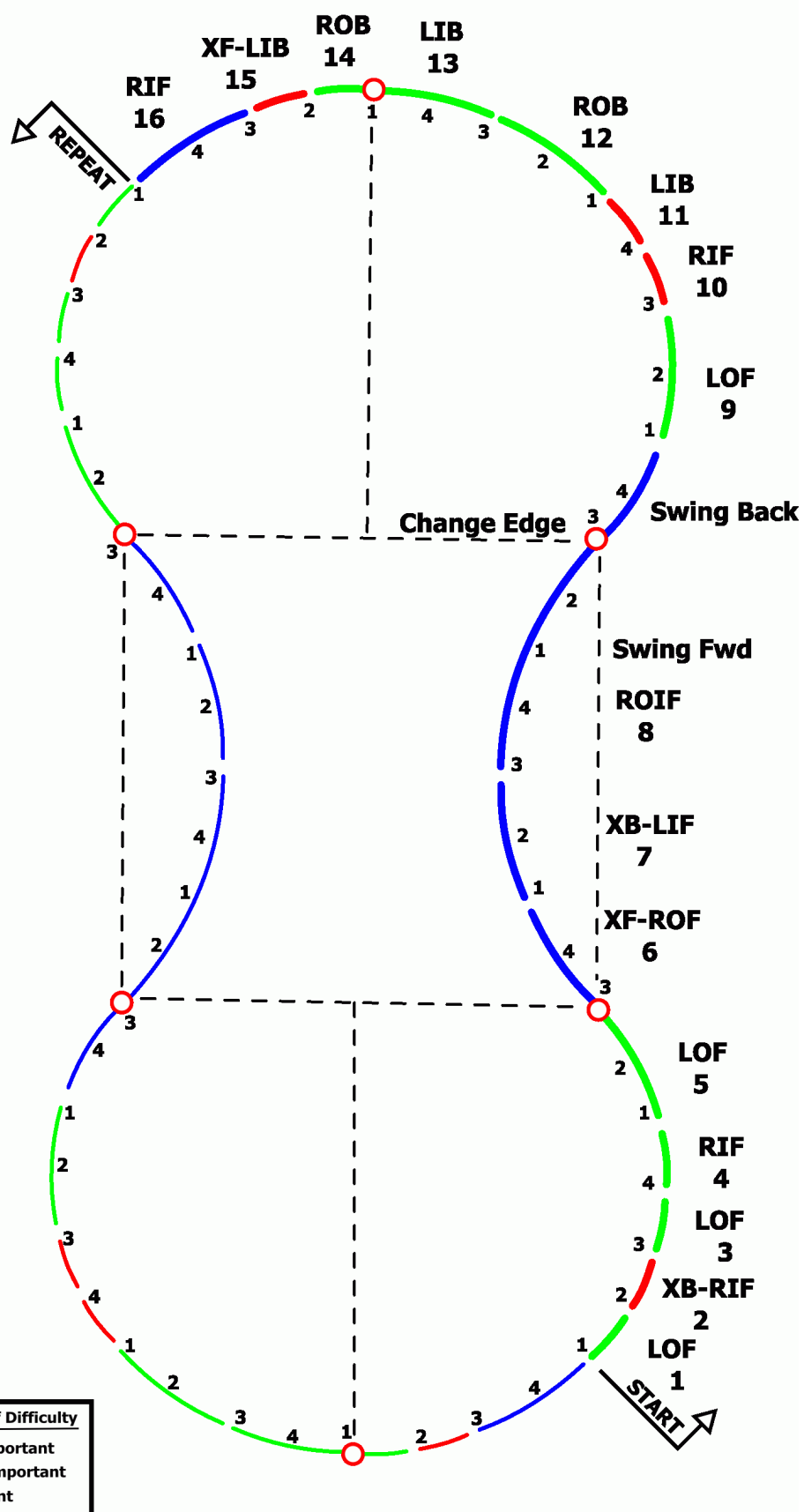
- a.       On step 8 swing forward on the third count and back on the fifth count. The change-of-edge occurs on the fifth count. A good upright body posture (hips and shoulders) square to the tracing should be maintained on this step.
- b.       This is a "set-pattern" dance. Both parts of barrier lobe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

### **GENERAL**

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

# SIESTA TANGO

Modified for Solo Dance



## **SKATERS MARCH**

Modified for solo dance ONLY

MUSIC: 6/8 March, counting 1,2,3,4  
PATTERN: Set  
AXIS 45 degrees approx.

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

### **DANCE NOTES**

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

### **COMMON ERRORS**

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

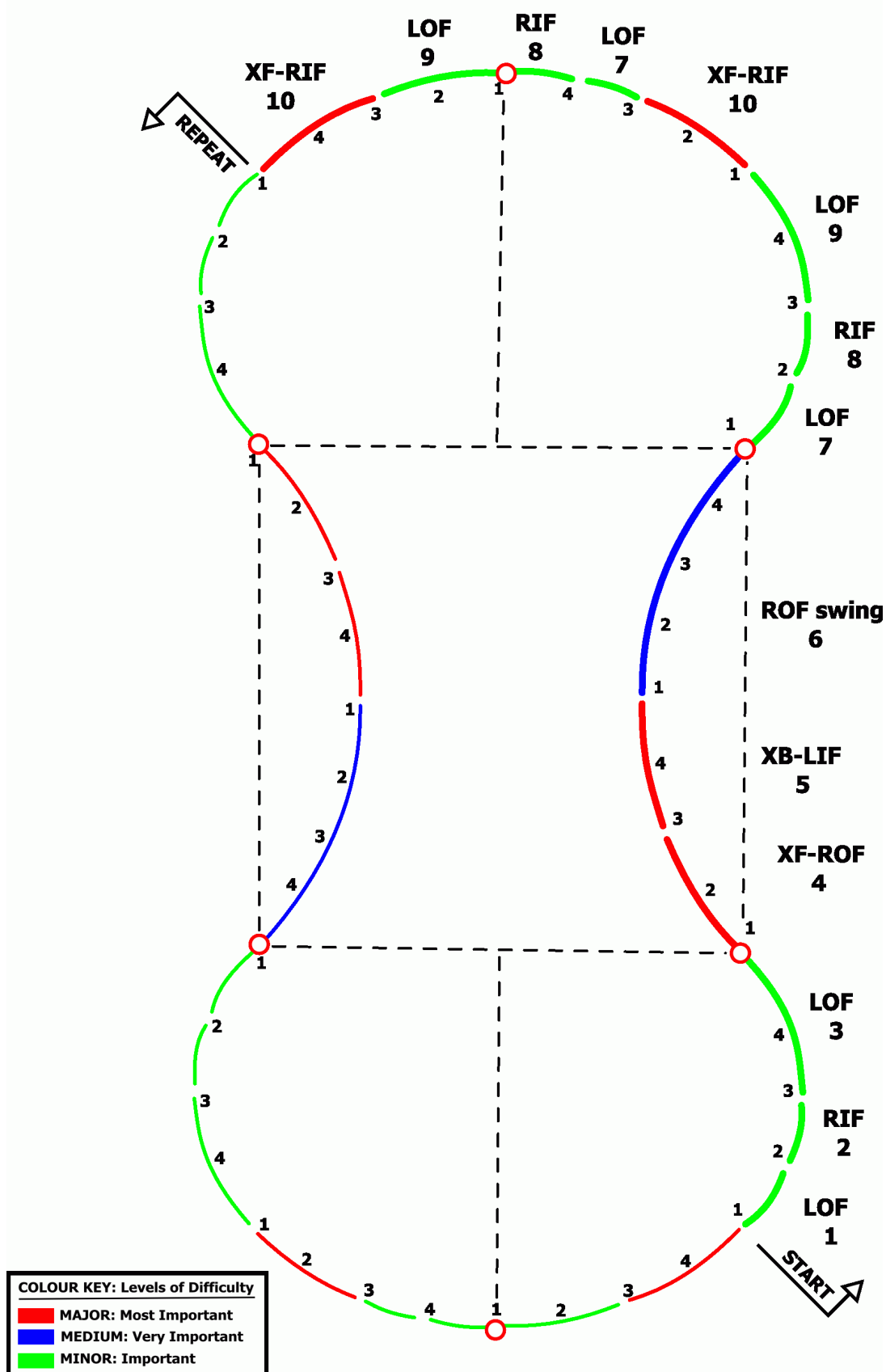
### **GENERAL**

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

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

# SKATERS MARCH

Modified for Solo Dance



## **SOCIETY BLUES**

Irwin & Rodger  
Modified for solo dance ONLY

MUSIC	Blues or Foxtrot	TEMPO	88 beats per minute
PATTERN	Set	START	Step 1 Count 1 first corner seq

### **OPENING**

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

### **DANCE NOTES**

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

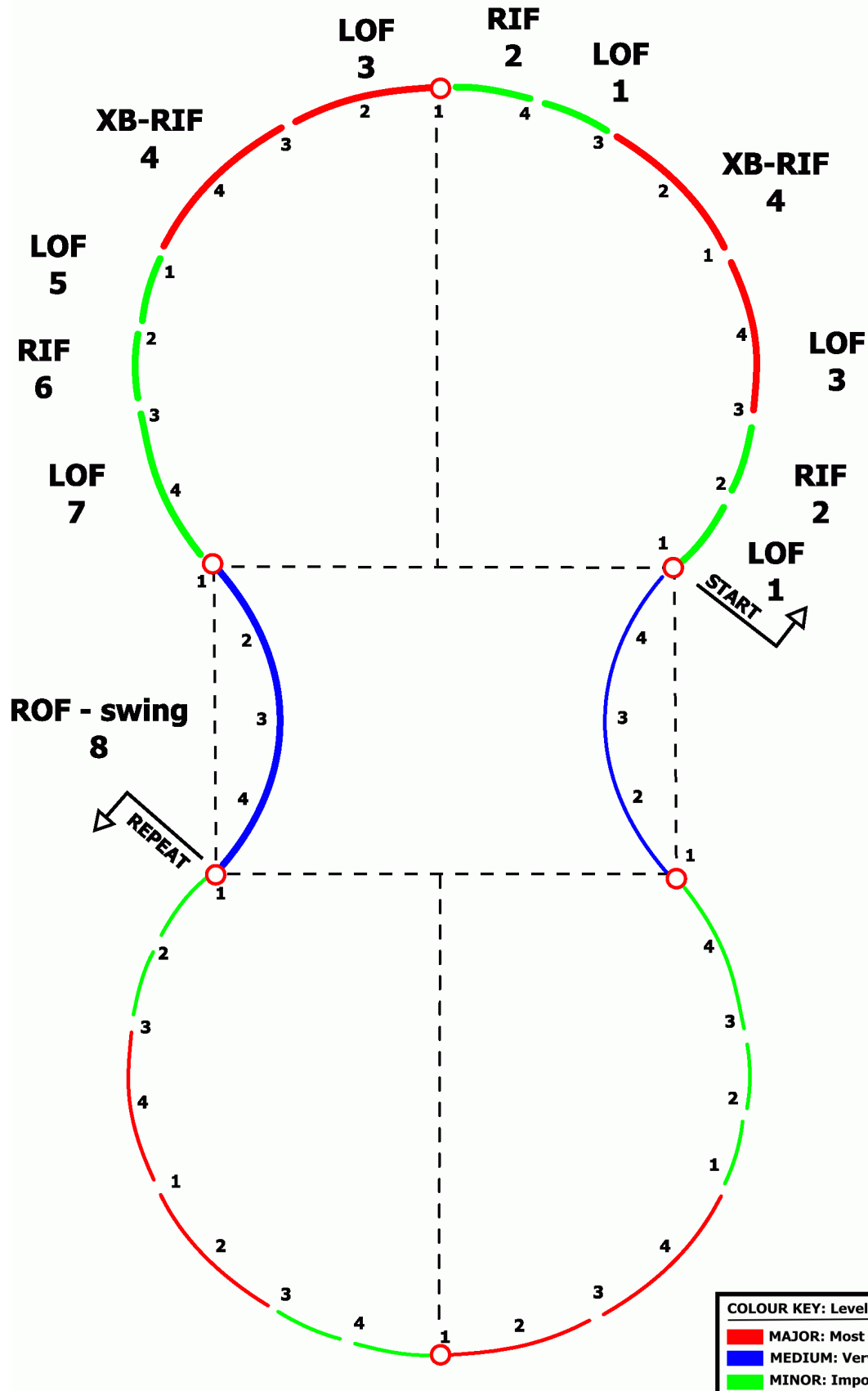
Step 1 - LOF	1 beat
Step 2 - RIF	1 beat
Step 3 - LOF	2 beats
Step 4 - XB-RIF	2 beats
- The pattern consists of two (2) of the six beat corner sequences.
- Steps 5 through 8 make up a barrier and centre lobe for one straightaway sequence of this dance.
- The XB-RIF is a crossed chasse, the only chasse step in the dance and is a definite crossed tracing-crossed foot take-off.
- There should be no sit or lay back body positions in this dance. The strokes of this dance should be executed with good posture baseline. There should be no extreme height in the free leg for the swing.

### **GENERAL**

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

AXIS: 45 degrees approx.

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**

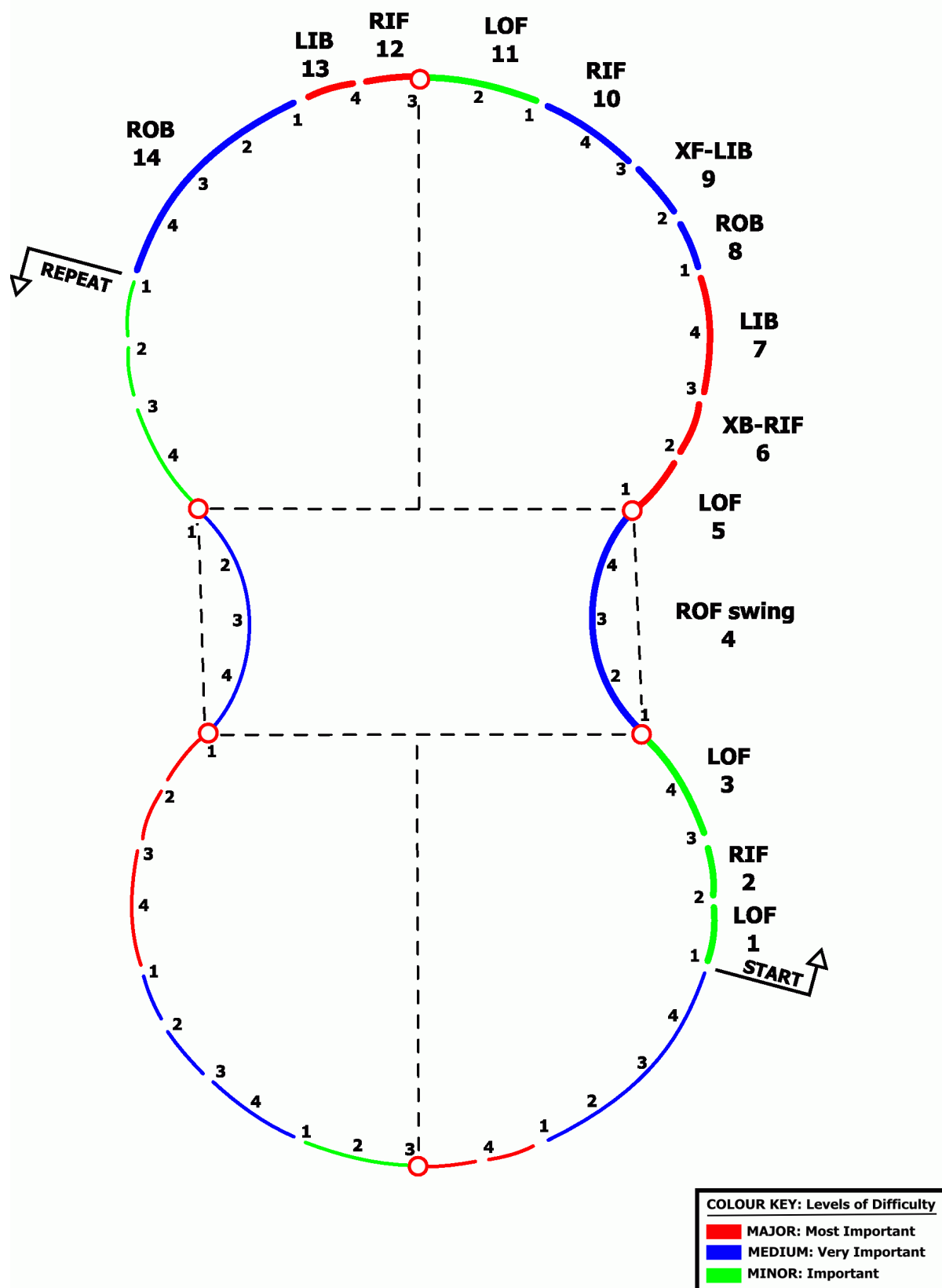
When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance.

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



# SOUTHLAND SWING

Modified for Solo Dance



## **SPRING BLUES**

Modified for solo dance ONLY

MUSIC	Blues	TEMPO	92 beats per minute
PATTERN:	Set	START	Step 1 on 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.

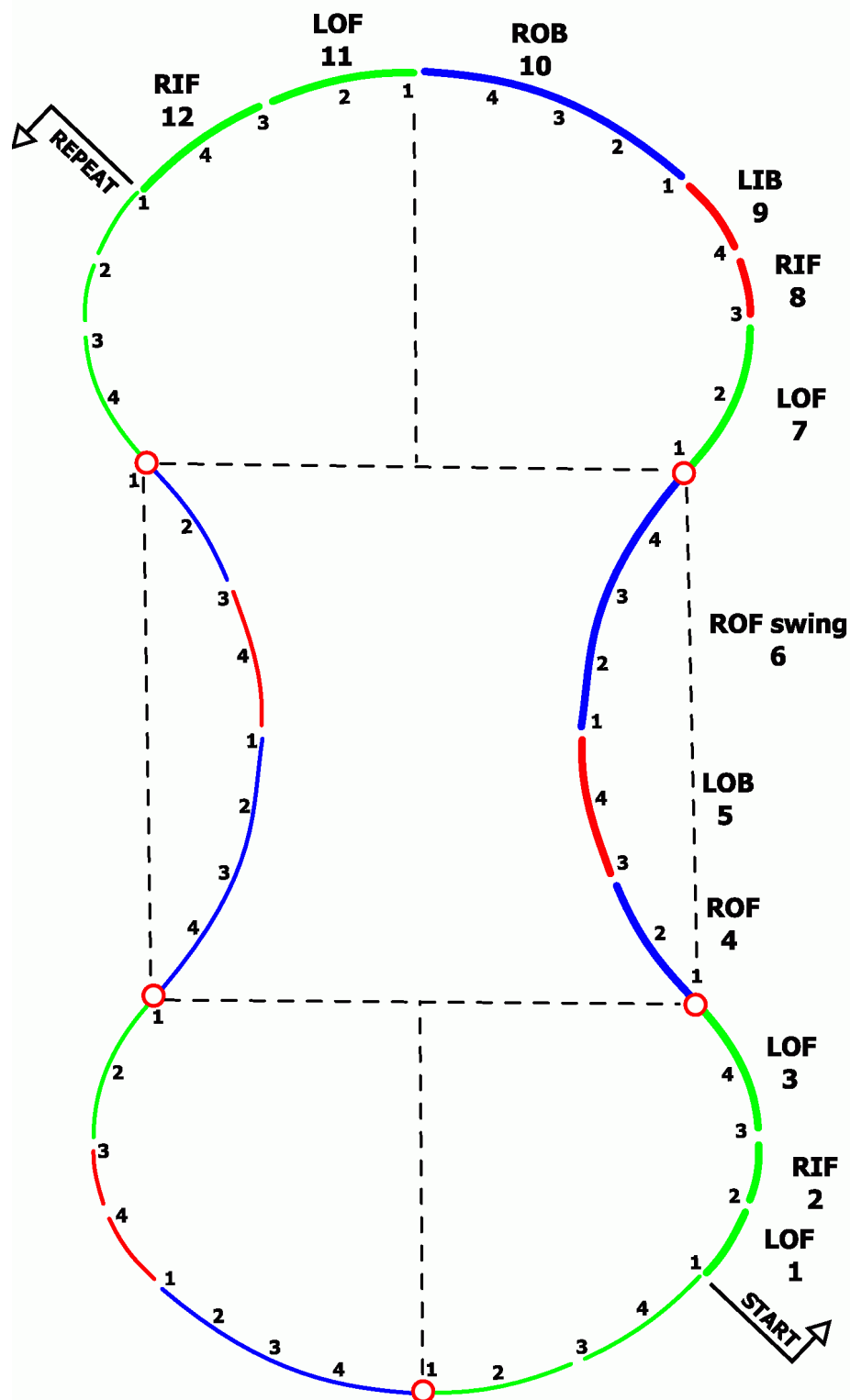
### **GENERAL**

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

# SPRING BLUES

Modified for Solo Dance



COLOUR KEY: Levels of Difficulty	
<span style="color: red;">■</span>	MAJOR: Most Important
<span style="color: blue;">■</span>	MEDIUM: Very Important
<span style="color: green;">■</span>	MINOR: Important

## **STARLIGHT WALTZ**

Modified for solo dance ONLY

MUSIC: Waltz 3/4  
PATTERN: Set

TEMPO: 168 beats per minute  
START: Step 1, count #1

### **DANCE NOTES**

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

### **COMMON ERRORS**

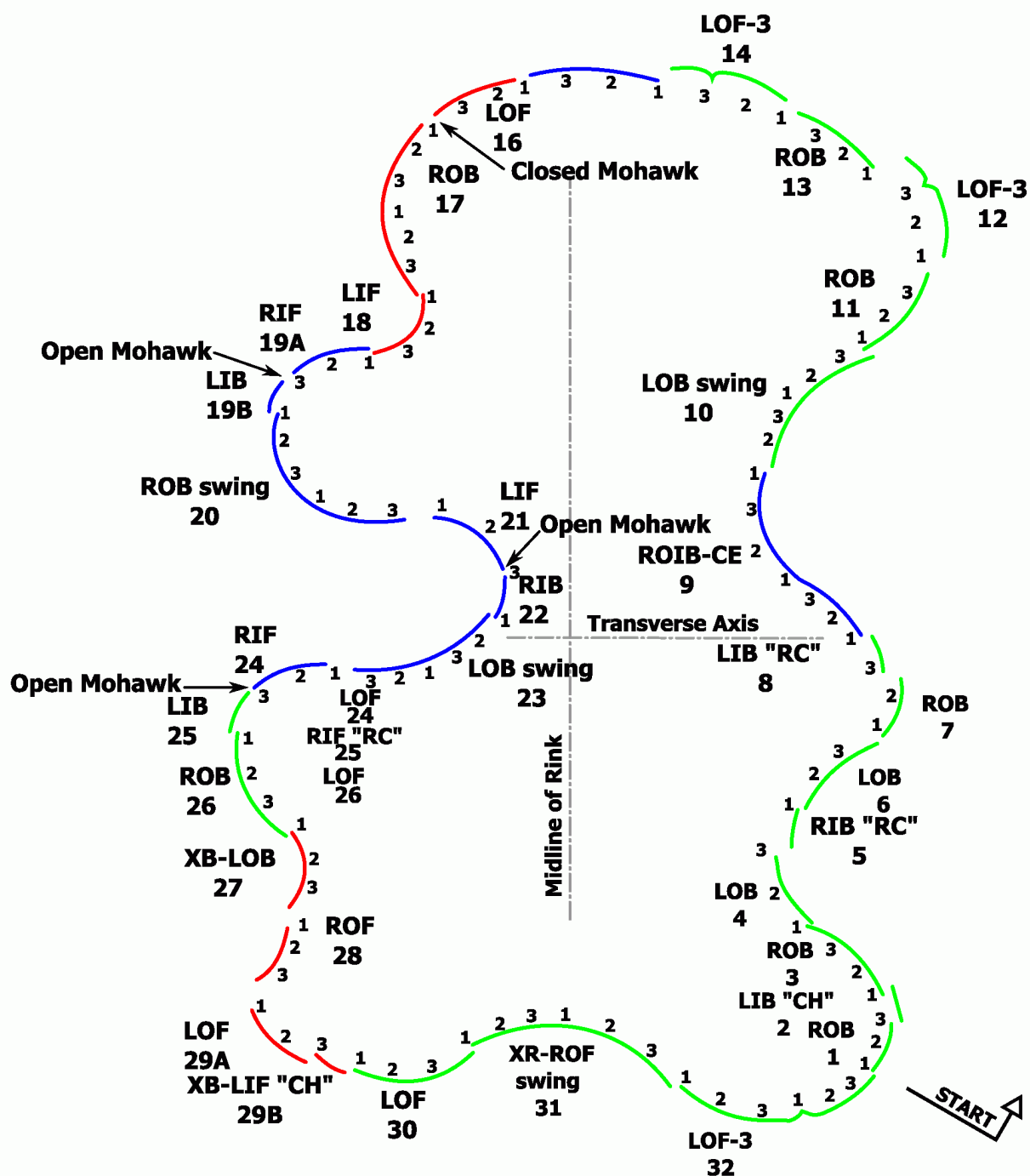
- 1. The quickness of this dance will not be skated with enough emphasis or power to properly interpret the characteristic rhythm of the 168 waltz.
- 2. The timing of the long three beat edges will be rushed resulting in the dance losing its waltz flavour.
- 3. The timing of the three turn sequence will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

### **GENERAL**

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

# STARLIGHT WALTZ

Modified for Solo Dance



## **SWING DANCE**

Modified for solo dance ONLY

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

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

### **JUDGING POINTS**

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

### **COMMON ERRORS**

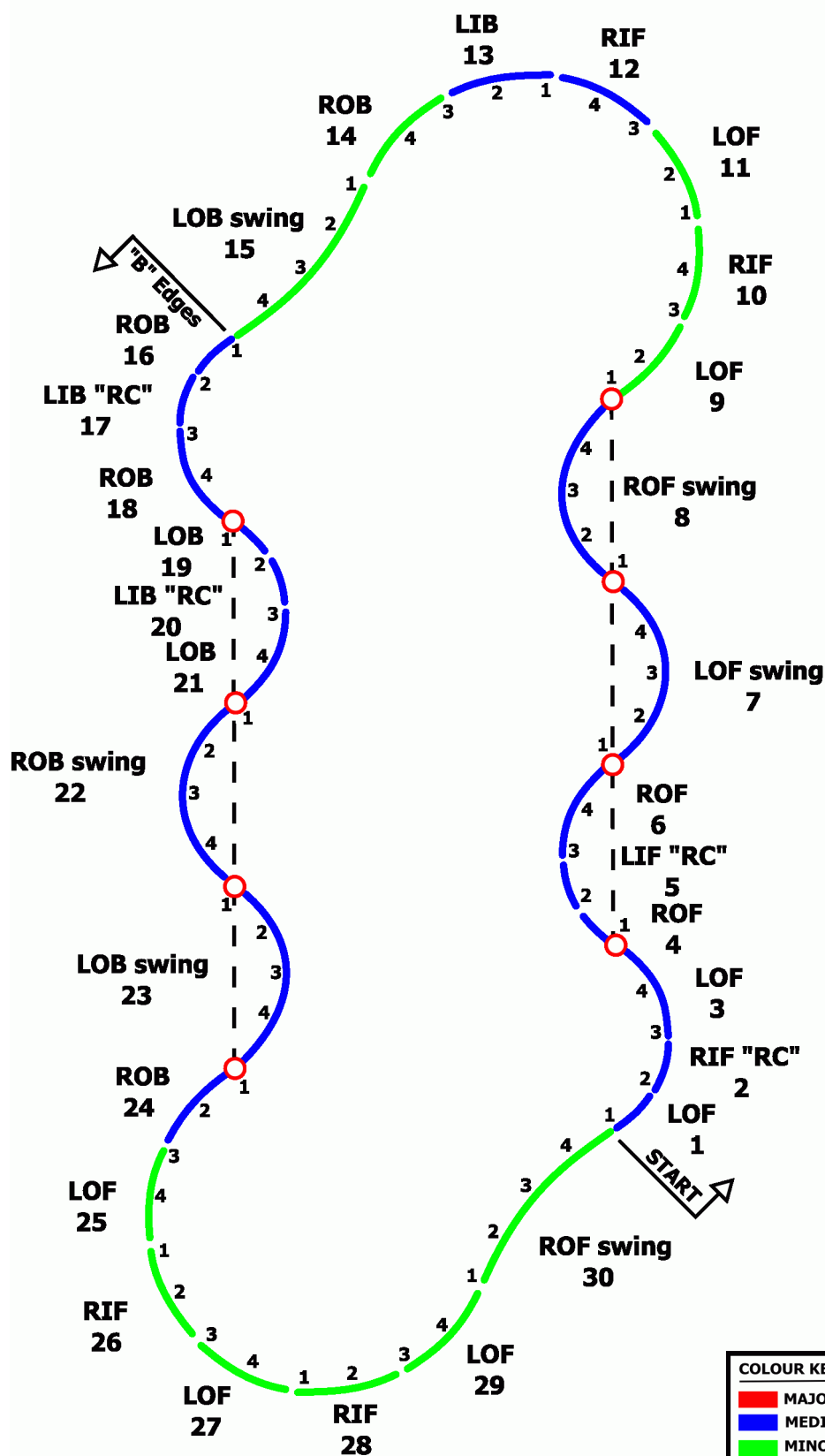
- 1 Setting up steps 1, 2 and 33 too close to the barrier and moving pattern toward the one barrier and too far away from the other barrier.
- 2 The axis will be skated shallow and move the dance down the floor, leaving no room to skate the large lobe.
- 3 The aim of step 14 and 15 will be deep and the straightway will not be set up with a constant baseline.

### **GENERAL**

When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skater who “skates” the dance and has mastered all components as 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 Poor body position on step 12.
- 2 Chasse steps step ahead instead of from AND position
- 3 The aim of step 14 and 15 will be deep and the straightway will not be set up with a constant baseline.

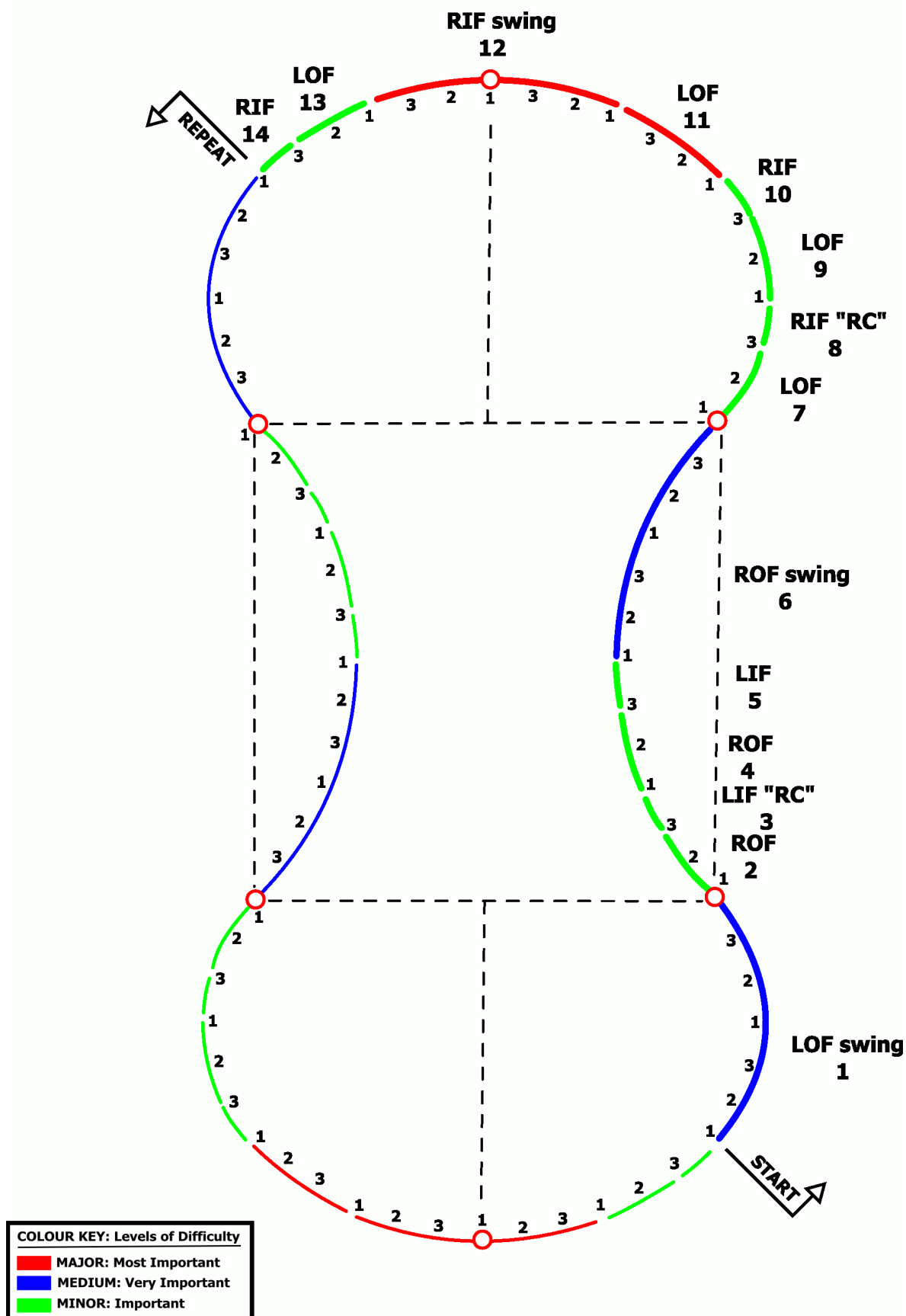
### **GENERAL**

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



# SWING WALTZ

Modified for Solo Dance



## **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 and 4b form a backward to forward open Choctaw. Step 4a may be an optional swing.
- e.        Step 9 (LOF dropped three) is turned on count #4 or 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**

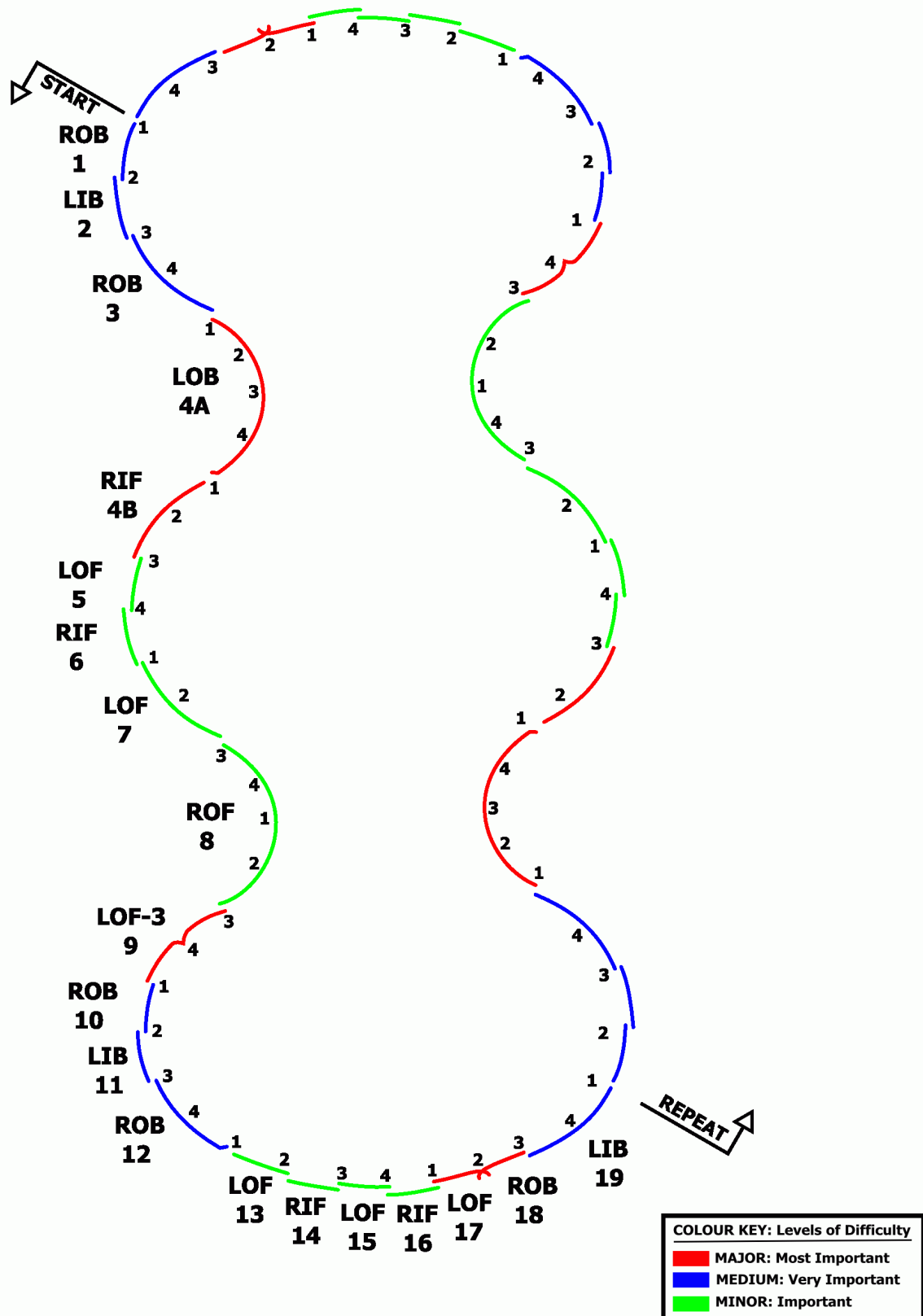
- 1.        Poor timing.
- 2.        The timing of the 1 beat corner edges will be late.
- 3.        The aim of step 9 will be shallow causing the corner to lose symmetry.

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

# TEN FOX

Modified for Solo Dance



## **TERENZI WALTZ**

Modified for solo dance ONLY  
By Jackie Terenzi

MUSIC: Viennese Waltz 3/4  
PATTERN: Set

TEMPO: 168 beats per minute  
START: Step 1, count #1

### **DANCE NOTES**

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

### **POINTS OF INTEREST**

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

### **GENERAL**

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

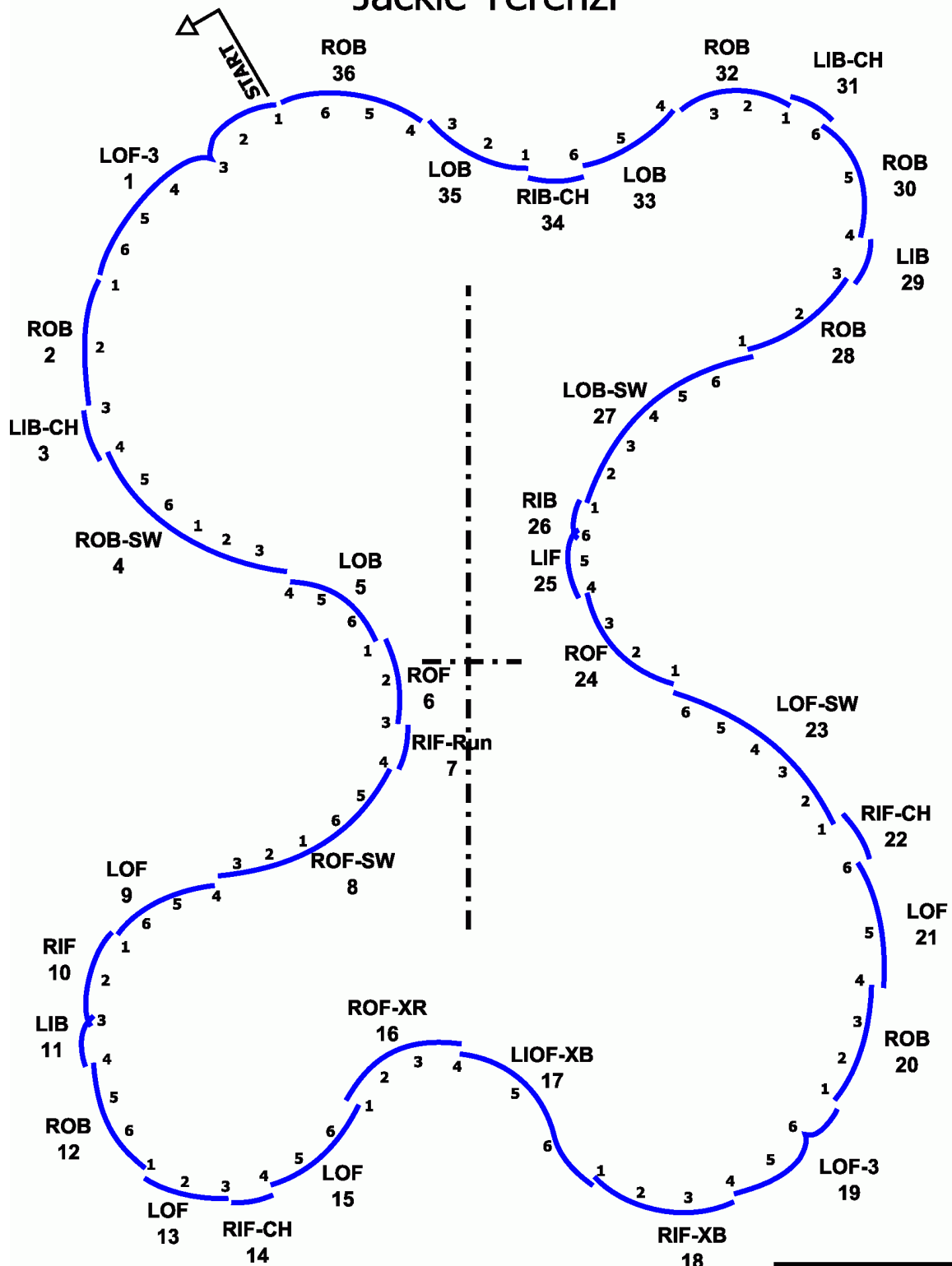
## THE TERENCE WALTZ

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

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# TERENZI WALTZ

For Solo Dance  
Jackie Terenzi



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

## **TUDOR WALTZ – PATTERN 1**

Modified for solo dance ONLY

MUSIC: Waltz 3/4  
PATTERN: Set

TEMPO: 138 Metronome  
START: Step 1, Count 1

### **DANCE NOTES**

- a. Steps 1, 2 and 3 aimed towards the centre of the rink, and steps 4, 5 and 6 directed towards the barrier.
- b. On step 7 (LOF) allow the right shoulders to turn back in line with the tracing ' - in readiness' for the ROB closed Mohawk on step 8. On the fourth beat of step 8, the free leg is swung back.
- c. Step forward for steps 9, 10 and 11 - a chasse aimed across the end of the rink.
- d. On step 12 (ROIF cross roll) the free leg is held back for three beats. On the fourth beat, the leg is swung forward - and on the seventh beat, the leg is swung back, changing to RIF.

### **LIST OF STEPS**

STEP No.	EDGE	BEATS
1	LOF	2
2	RIF chasse	1
3	LOF	3
4	ROF	2
5	LIB chasse	1
6	ROF	3
7	LOF	3
8	ROB closed Mohawk (swing free leg back on 4th beat)	6
9	LOF	2
10	RIF chasse	1
11	LOF	3
12	ROIF cross roll with swing	9

### **COMMON ERRORS**

1. Poor timing.
2. Shallow edges on first two lobes.
3. Lack of Control on Closed Mohawk.
4. Lunging when stepping forward from step 8 to step 9
5. Loss of speed on step 12

### **GENERAL**

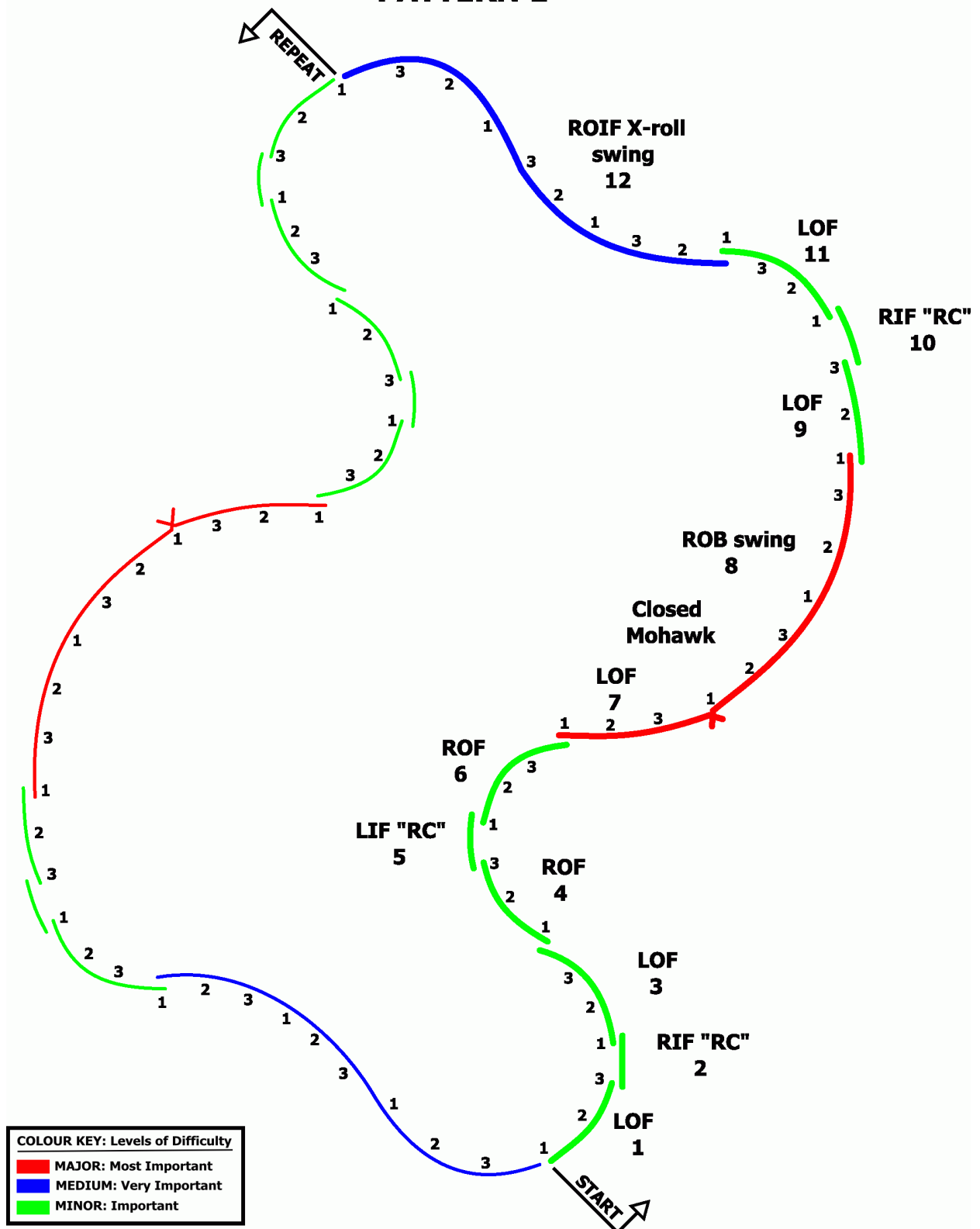
When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times.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



# TUDOR WALTZ

Modified for Solo Dance

## PATTERN 1



## **TUDOR WALTZ – PATTERN 2**

Modified for solo dance ONLY

MUSIC: Waltz 3/4  
PATTERN: Set

TEMPO: 138 Metronome  
START: Step 1, Count 1

### **DANCE NOTES**

- a. Steps 1, 2 and 3 aimed towards the centre of the rink, and steps 4, 5 and 6 directed towards the barrier.
- b. On step 7 (LOF) allow the right shoulders to turn back in line with the tracing ' - in readiness' for the ROB closed Mohawk on step 8. On the fourth beat of step 8, the free leg is swung back.
- c. Step forward for steps 9, 10 and 11 - a chasse aimed across the end of the rink.
- d. On step 12 (ROIF cross roll) the free leg is held back for three beats. On the fourth beat, the leg is swung forward - and on the seventh beat, the leg is swung back, changing to RIF.

### **LIST OF STEPS**

STEP No.	EDGE	BEATS
1	LOF	2
2	RIF chasse	1
3	LOF	3
4	ROF	2
5	LIB chasse	1
6	ROF	3
7	LOF	3
8	ROB closed Mohawk (swing free leg back on 4th beat)	6
9	LOF	2
10	RIF chasse	1
11	LOF	3
12	ROIF cross roll with swing	9

### **COMMON ERRORS**

6. Poor timing.
7. Shallow edges on first two lobes.
8. Lack of Control on Closed Mohawk.
9. Lunging when stepping forward from step 8 to step 9
10. Loss of speed on step 12

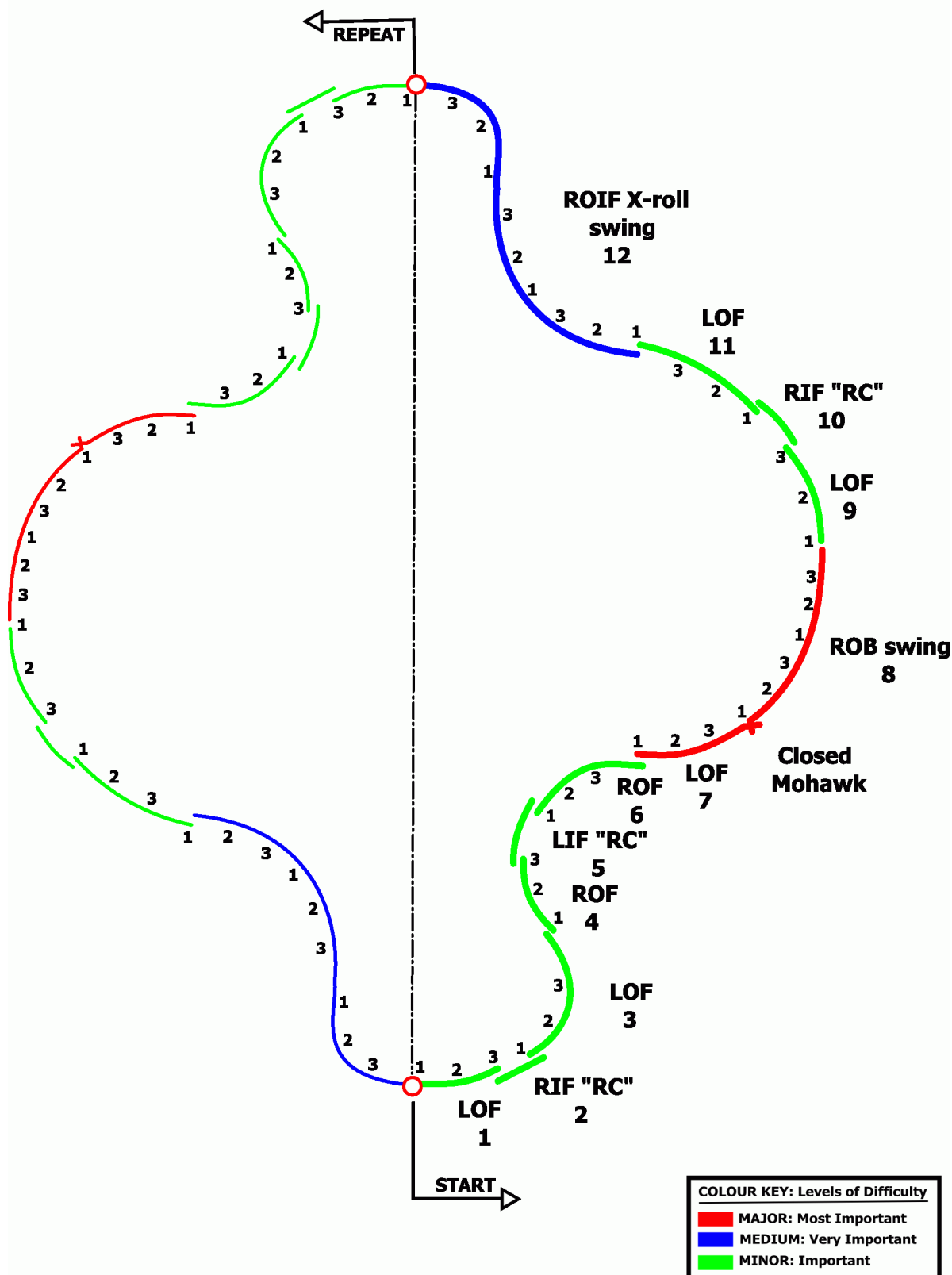
### **GENERAL**

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.

# TUDOR WALTZ

Modified for Solo Dance

## PATTERN 2



## **TUDOR WALTZ – PATTERN 3**

Modified for solo dance ONLY

MUSIC: Waltz 3/4  
PATTERN: Set

TEMPO: 138 Metronome  
START: Step 1, Count 1

### **DANCE NOTES**

- a. Steps 1, 2 and 3 aimed towards the centre of the rink, and steps 4, 5 and 6 directed towards the barrier.
- b. On step 7 (LOF) allow the right shoulders to turn back in line with the tracing ' - in readiness' for the ROB closed Mohawk on step 8. On the fourth beat of step 8, the free leg is swung back.
- c. Step forward for steps 9, 10 and 11 - a chasse aimed across the end of the rink.
- d. On step 12 (ROIF cross roll) the free leg is held back for three beats. On the fourth beat, the leg is swung forward - and on the seventh beat, the leg is swung back, changing to RIF.

### **LIST OF STEPS**

STEP No.	EDGE	BEATS
1	LOF	2
2	RIF chasse	1
3	LOF	3
4	ROF	2
5	LIB chasse	1
6	ROF	3
7	LOF	3
8	ROB closed Mohawk (swing free leg back on 4th beat)	6
9	LOF	2
10	RIF chasse	1
11	LOF	3
12	ROIF cross roll with swing	9

### **COMMON ERRORS**

11. Poor timing.
12. Shallow edges on first two lobes.
13. Lack of Control on Closed Mohawk.
14. Lunging when stepping forward from step 8 to step 9
15. Loss of speed on step 12

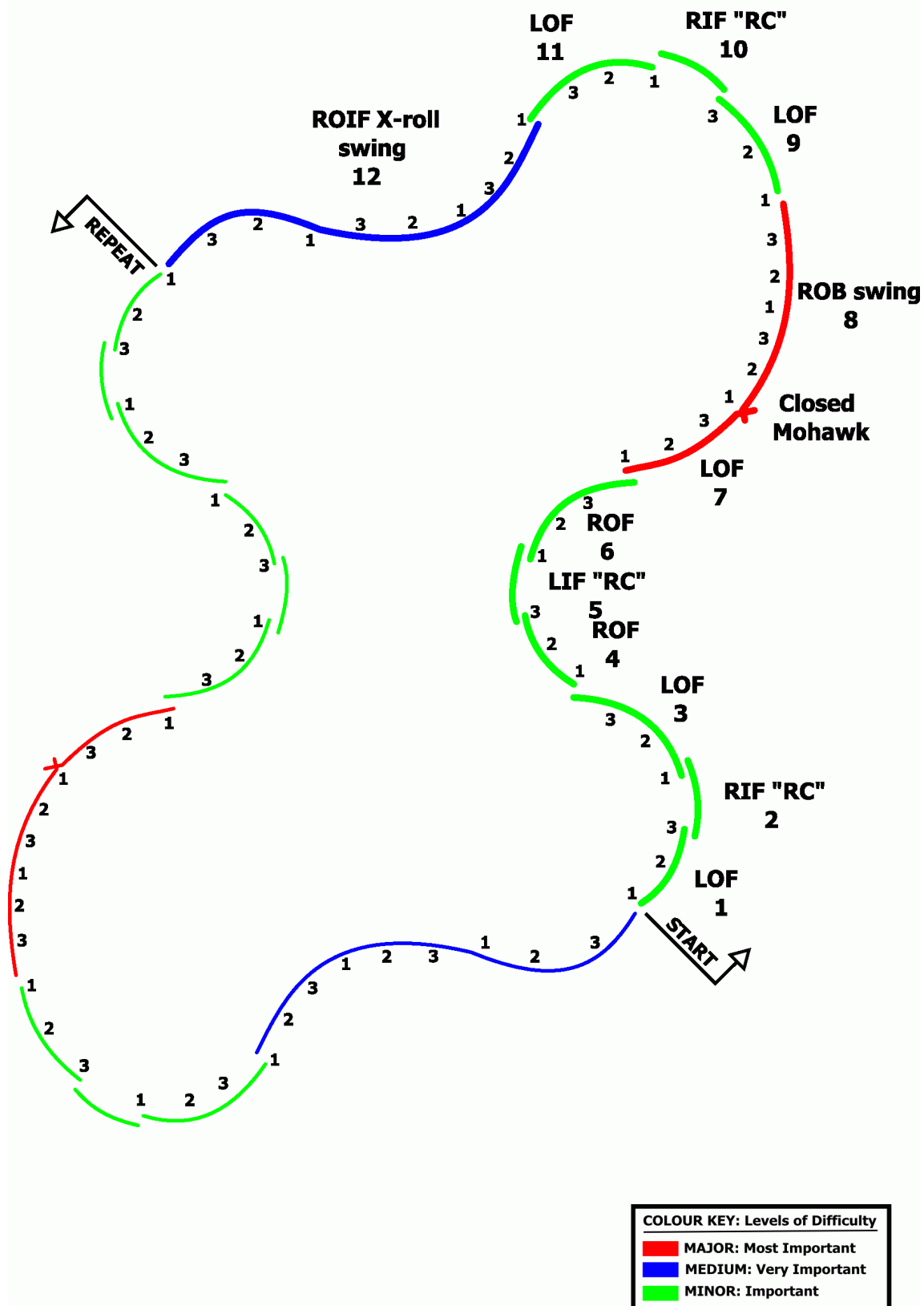
### **GENERAL**

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.

# TUDOR WALTZ

Modified for Solo Dance

## PATTERN 3



## **VIENNESE WALTZ**

Modified for solo dance ONLY

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

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

### **JUDGING POINTS**

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

### **COMMON ERRORS**

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

### **GENERAL**

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

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

### List of Steps – Viennese Waltz

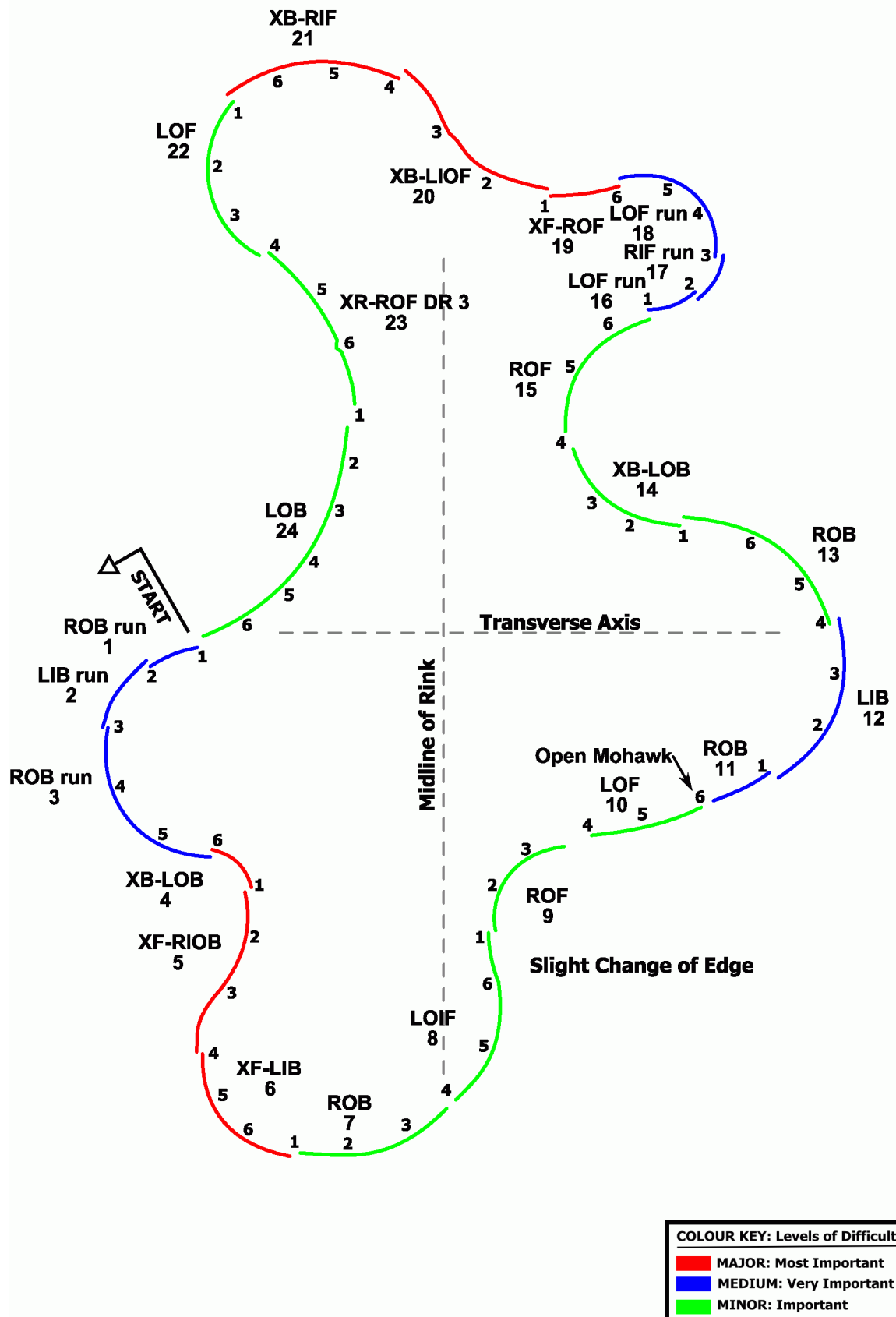
Step	Beats	Description
1	1	ROB run
2	1	LIB run
3	3	ROB run
4	1	XB-LOB
5	3	XF-RIOB
6	3	XF-LIB
7	3	ROB Mohawk to
8	3	LOIF
9	3	ROF
10	2	LOF Open Mohawk to
11	1	ROB
12	3	LIB
13	3	ROB
14	3	XB-LOB Mohawk to
15	3	ROF
16	1	LOF run
17	1	RIF run
18	3	LOF run
19	1	XF-ROF
20	3	XB-LIOF
21	3	XB-RIF
22	3	LOF
23	3	XF-ROF-3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

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# VIENNESE WALTZ

## Modified for Solo Dance



## **WERNER TANGO**

Modified for solo dance ONLY

MUSIC: Tango 4/4  
PATTERN: Set

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

### **DANCE NOTES**

- a. In the Werner Tango, 15 steps complete one sequence of the dance.
- b. There are no optional steps for this Solo dance. All skaters will skate the 32 beat pattern as diagrammed.
- c. Step 1 (LOF for 1 beat) is cleanly stroked during the initial start only.
- d. All the steps in this dance are progressive steps with the exception of those stated otherwise in these notes and diagram.
- e. Step 5 is a LIOF 6 beat swing. The right free leg swings from the extended back position forward, arriving at the extended forward position on the 3rd beat, count #1 of the music, then the free leg swings to the back, arriving at the extended back position on the 5th beat, count #3 of the music. The change of edge occurs on the 4th beat of this edge, count #2 of the music. All music counts referred to in this dance are indicated on the diagram.
- f. Steps 14, 15 and step 1: The skater strokes a LIOF edge for 2 beats.
- g. The skater then places their right skate alongside of the left (both feet on the surface) on count #7 of the music, changing from an outer to an inner edge on count #8 of the music, step 15. Then the right foot comes off the surface on count #1 of the music in preparation for step 2, a RIF 1 beat edge. The left foot remains on the surface during step 14 through step 1.

### **COMMON ERRORS**

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

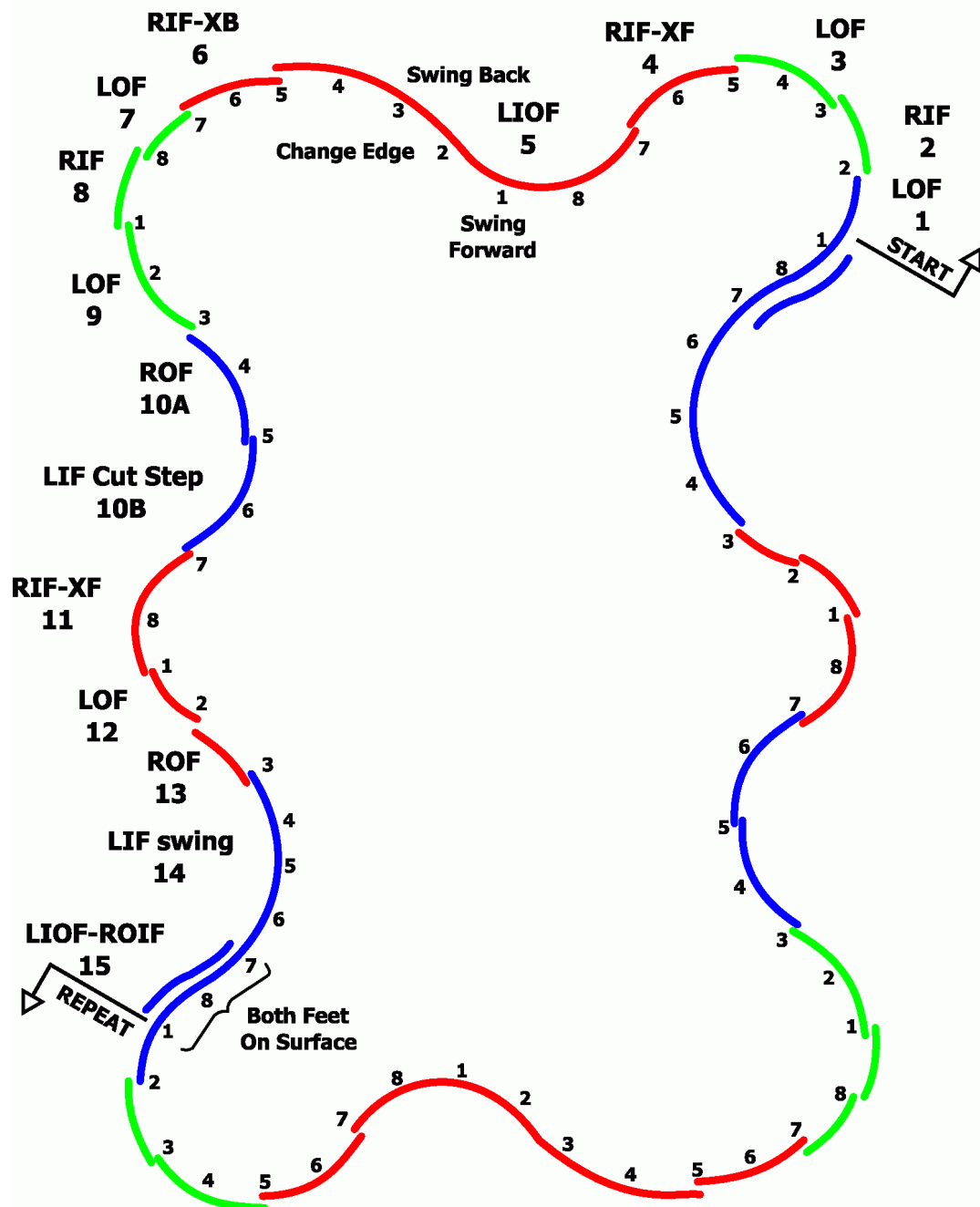
### **GENERAL**

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

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

# WERNER TANGO

Modified for Solo Dance



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

## **WESTMINSTER WALTZ**

Modified for solo dance ONLY

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

TEMPO: 138 beats per minute  
START: Step 1, count 1

### **JUDGING POINTS**

- 1 Timing
- 2 Execution
  - a 22 steps comprise one sequence of the dance
  - b There are no optional steps for this solo dance. All skaters will skate the 78 beat pattern
  - c Steps 1, 2 and 3 form a progressive run sequence. There is a change of edge at the end of step 3. Step 4 is an angular take-off directed from the curve, changing the arc being skated.
  - d Steps 5 and 6 are an open Mohawk turn.
  - e Step 8 is aimed towards the barrier with step 9 ending away from the barrier and finishing the lobe.
  - f Step 10 is a XB-ROF-3.
  - g Steps 11 and 12 form a crossed chasse
  - h Step 13 is a RIF swing rocker, a nine beat step with the turn on count #7 of the step, musical count #1. i.e. 6 beats before the turn and three beats after the turn
  - i Step 14 must be skated from the side of the preceding skating foot. Steps 14 and 15 are a Choctaw turn followed by an inside forward three turn, turned on count #4.
  - j Steps 16 and 17 is a progressive run sequence with very moderate progressive movement of the feet and then step 18 steps to the side about 18 inches.
  - k Step 20 is an LOB-XB.
  - l On step 21 the three turn turned on count #3. Step 22 is a six beat ROF swing to restart the dance.
- 3 Pattern
  - a The dance begins with step 1 aiming towards the corner barrier. After the change-of-edge on step 3, step 4 aims down the floor and is brought back past 90 degrees in order to allow the aiming of step 5 to the midline.
  - b Step 7 ends facing the barrier with step 8 aiming at the barrier. Step 10 ends aiming directly at the end of the skating surface.
  - c Step 13 aims towards the barrier, curves around to allow the rocker/counter turns to be turned down the floor, with the ending of the edge to face the barrier.
  - d The next lobe begins directly towards the barrier and ends down the floor very shallow.
  - e The last lobe of the dance steps 20 through steps 22 make up the largest lobe of this dance and must be skated deep with strong edges in order to travel across the corner.
- 4 Body Posture Baseline / Team Unison and Relationship
- 5 Presentation and Flow

### **COMMON ERRORS**

- 1 The inner to inner take-off from step 3 to 4 will not aim properly and the position will not be held tightly and will be stepped ahead.
- 2 The Choctaw will be done on outer edges resulting in Mohawks
- 3 The swing rocker will be flat or on wrong edges.
- 4 The free leg only swings on 6 beat edges or more.
- 5 The skater will lunge on the wide step 18 and there will be straining resulting from difficulty in maintaining the flow through this section (steps 13 to the end of the dance)
- 6 The timing of the three turns will tend to be late.
- 7 The restart of the dance will find the pattern moving back.
- 8 Poor timing on steps 1, 2, 3, 16, 17 and 18.
- 9 There should be a continuous flow on steps 20 through 22.
- 10 It is common for step 3 to be rushed and therefore step 4 will be early. Step 4 must start on count #1

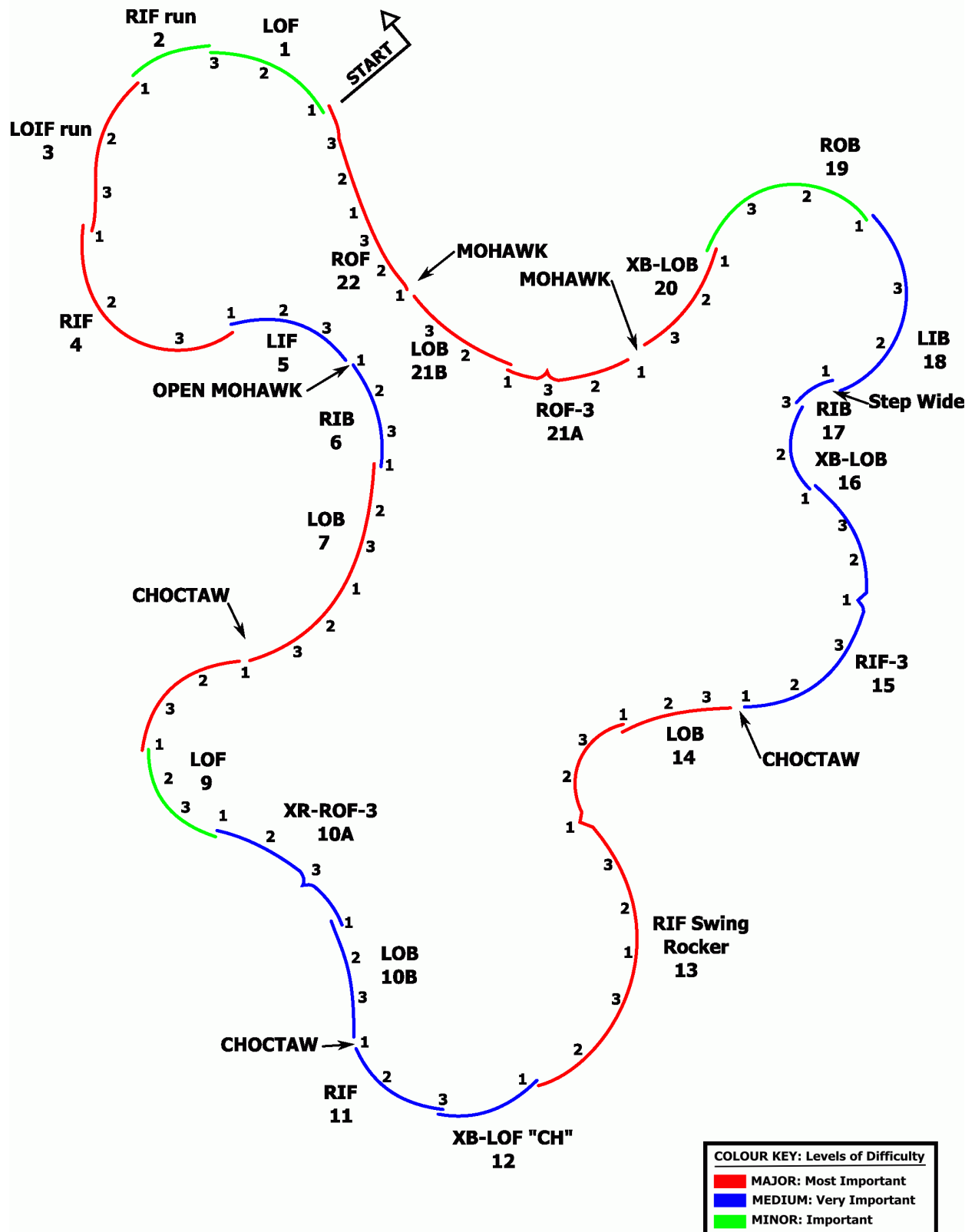
### **GENERAL**

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.

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# WESTMINSTER WALTZ

Modified for Solo Dance



## **WINDMILL WALTZ**

Modified for solo dance ONLY

MUSIC: Waltz 3/4  
PATTERN: Set

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

### **DANCE NOTES**

- a. In the Windmill Waltz 16 steps completes 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 one beat "IF" and "IB" steps are raised chasses.
- d. All three turns should be turned on the third count of the step and all take-offs should be stroked through the parallel "AND" position.
- e. Regular rolls occur between barrier and centre (and vice versa) lobes on the baseline.
- f. Both part of the pattern of the barrier lobe edges going around the corner of the rink should be symmetrical and lobing proportioned to suit the skating conditions.
- g. The skater must exercise great control during the three turns on steps 4, 8, 9 and 13.

### **COMMON ERRORS**

1. Poor posture baselines.
2. Skating out of time.
3. Poor pattern control due to lack of momentum.
4. Due to lack of control, Step 8 - Step 9 will not be stroked from the parallel "AND" position.

### **GENERAL**

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



# WINDMILL WALTZ

Modified for Solo Dance

