



SOLO DANCE

2016

FIRS ARTISTIC COMMITTEE



SOLO DANCE 2016

The competition will be divided into two days, and the STYLE DANCE will be introduced as substitution for the second compulsory dance. The competition will be divided as follows:

First Day

- One **COMPULSORY DANCE** drawn by CIPA.
- One **STYLE DANCE** drawn by CIPA.

Second Day

- One **FREE DANCE** (free program).

Value of each part of the competition:

- Compulsory Dance: 25% (1 score expected)
- Style Dance: 35% (2 scores)
- Free Dance: 40% (2 scores)

DAY 1		DAY 2
PART 1	PART 2	PART 3
Compulsory Dance	Style Dance	Free Dance
25% of the competition	35% of the competition	40% of the competition

STYLE DANCE - SOLO DANCE

- The duration of the style dance will be 2:20 minutes +/- 10 seconds.
- The selection of rhythms used is a minimum of two (2) and a maximum of three (3) different rhythms. The choice of two (2) rhythms may include the use of two (2) different music selections for the same rhythm; however this may only be done for one (1) of the selected rhythms. The choice of three (3) different rhythms may NOT include the use of two different music selections for the same rhythm.
- One of the selected rhythms must be the rhythm required for the Pattern Dance Sequence. During the Pattern Dance Sequence, a change of music selection is NOT permitted.

STYLE DANCE REQUIRED ELEMENTS

The first required element performed of each type will be the one evaluated by the judges as the required one for the current year.



1. ONE (1) PATTERN DANCE SEQUENCE (COMPULSORY DANCE)

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

General rules

- Must adhere to the diagram/pattern provided by CIPA
The BPM of the piece of music selected for the Pattern Dance Sequence inserted in the Style Dance may vary from that required, within a range of +2 / -2 BPM.
 - **For example: in compulsory dances with a required tempo of 100 BPM, the number of beats may be, for the duration of the pattern dance sequence, from a minimum of 98 to a maximum of 102 BPM.**

- **There can be an introduction before the beginning of the pattern dance sequence, and also after the end of the pattern dance sequence, during which the tempo of the piece of music is free, but whilst skating the actual pattern dance sequence the music must keep the same range +/- 2 from the required bpm. Once the bpm for the pattern dance sequence is decided it MUST remain constant for the entirety of the pattern dance sequence.**
 - **For example: A piece of waltz music has an introduction with a tempo of 148 BPM; but during the skating of the Starlight Waltz the tempo must be within the range of 166 to 170 BPM (168 BPM +/- 2), remaining constant throughout the sequence; and after the pattern dance sequence is completed the tempo changes to 128 BPM.**

It is mandatory to present, before the Dance competition, a certification from a teacher of music that confirms:

1. the rhythms used
2. the number of BPM of the Compulsory Dance Sequence(s)

In the event that these rules are not observed, CIPA shall give a deduction of 1.0 in the A mark.

- Must begin with step one (1) of the dance pattern placed to the left of the judges (or as required annually by request of CIPA) and finish with the first step of the dance (step 1) required by the rules.
- Must maintain the same steps of the dance, respecting the required timing of each step with the possibility of including choreographic movements of the lower/upper body to make the performance of the dance more relevant to the required rhythm while respecting the wording of the dance descriptions (see compulsory dance rules) and without changing the nature of the required steps.

2. ONE (1) STRAIGHT STEP SEQUENCE



The baseline will be selected each year by CIPA and may be performed either:

- Along the long axis.
- Diagonal.

General rules

- During the execution of this element, skaters should perform a high level of technical difficulty that demonstrates their ability and express it with fluidity and variety, to the tempo and rhythm of the selected music.
- It is mandatory to start this element from a stopped position. NOTE: if a skater stops before this element for duration of less than 3 seconds, it will satisfy the requirement of starting from a stopped position.
- Each skater must execute a minimum of two (2) different turns*.
- The steps must cover at least 80% of the length of the skating surface.
- The maximum allowed distance of the skater from the base line must be no greater than four (4) meters for the entire sequence.
- No stops are allowed during the execution of this element.

***Turn:** a turn is defined as all of the following technical difficulties which include a change of direction of travel: three turns, double three or twizzles, brackets, loops, rockers, counters, mohawks, inverted mohawks, etc.

3. ONE (1) CIRCULAR STEP SEQUENCE

The baseline will be selected each year by CIPA and may be performed either:

- Circular clockwise.
- Circular counterclockwise.
- Serpentine.

General rules

- During the execution of this element, skaters should perform a high level of technical difficulty that demonstrates their ability and express it with fluidity and variety, to the tempo and rhythm of the selected music.
- Each skater must execute a minimum of two (2) different turns.*
- No stops are allowed during the execution of this element.

LIMITATIONS

DANCE SPIN: a maximum of one (1) spin, with a minimum of two (2) revolutions (less than two 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). All the jumps shall not be considered as elements 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 executed during the entire program for a minimum of three (3) seconds to a maximum of eight (8) seconds each (excluding the beginning and the end).

Stationary positions: kneeling/lying down on the floor is permitted only two (2) times during the entire program for a maximum of five (5) seconds each (INCLUDING THE BEGINNING AND END).

Stationary positions shall not be considered as elements of technical value, but as artistic value.

Beginning and end of the program: the skaters may not exceed eight (8) seconds of being stopped.

MUSICAL THEMES

The compulsory dances to be inserted annually shall be decided by CIPA.

- **Swing Medley:** Foxtrot, Quickstep Swing, Charleston, Lindy Hop.
- **Latin Medley:** Mambo, Salsa, Merengue, Bachata, Samba, Rumba, Cha Cha, Bossa Nova, Batucada.
- **Spanish Medley:** Tango, Paso Doble, Flamenco, Spanish Waltz, Bolero, Gypsy Music, Fandango.
- **Classic Medley:** Waltz, March, Classic Polka, Galop.
- **Rock Medley:** Rock and Roll, Boogie Woogie, Blues, Jive, Old Jazz.
- **Folk Dance:** Ethnic Dance.
- **Modern Music Medley:** Disco Music, Pop, Dance, Hip Hop, Soul, Rap, Techno, House, Hard Rock.
- **Musical-Operettas Medley**



FREE DANCE FOR SOLO DANCE

- Duration: 2:30 +/- 10 seconds

FREE DANCE REQUIRED ELEMENTS

The first required element performed of each type will be the one evaluated by the judges as the required one for the current year.

1. ONE (1) STRAIGHT STEP SEQUENCE

The baseline shall be selected each year by CIPA and may be performed either:

- Along the long axis
- Diagonally

General rules

- During the execution of this element, skater should perform a high level of technical difficulty that demonstrates their ability and express it with fluidity and variety, to the tempo and rhythm of the selected music.
- It is mandatory to start this element from a stopped position. NOTE: if a skater stops before this element for duration of less than 3 seconds, it will satisfy the requirement of starting from a stopped position.
- A minimum of two (2) different turns* must be executed.
- The steps must cover at least 80% of the length of the skating surface
- The maximum allowed distance of the skater from the baseline must be no greater than four (4) meters for the entire sequence.
- No Stops are allowed during the execution of this element.

***Turn:** a turn is defined as all of the following technical difficulties which include a change of direction of travel: three turns, double three or twizzles, brackets, loops, rockers, counters, mohawks, inverted mohawks, etc.



2. ONE (1) CIRCULAR STEP SEQUENCE

The baseline will be selected each year by CIPA and may be performed either:

- Circular clockwise.
- Circular counterclockwise
- Serpentine.

General rules

- During the execution of this element, skater should perform a high level of technical difficulty that demonstrates their ability and express it with fluidity and variety, to the tempo and rhythm of the selected music.
- A minimum of two (2) different turns must be executed. *
- No stops are allowed during the execution of this element.

3. ONE (1) DANCE SPIN

One (1) spin, with a minimum of two (2) revolutions (less than two (2) revolutions will not be considered a spin), in which the skater must achieve a vertical position on an edge, then and only then can they make any variations to the exit (for example: on the toe stop).

All spins are permitted except:

- Heel camel.
- Broken ankle camel.
- inverted camel.

4. ONE (1) ROTATIONAL TURN SEQUENCE

- A continuous rotational motion comprising of a minimum of a two (2) revolution sequence of successive three turns, on each foot, in a clockwise and/or counterclockwise direction, for a maximum duration of eight (8) seconds.
- Clearness of the entering edge (forward, backward, outside, inside).
- 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 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; less than one revolution is not considered a jump). Jumps shall not be considered as elements 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 executed during the program for a minimum of three (3) seconds to a maximum of eight (8) seconds each (excluding the beginning and the end).

Stationary positions: kneeling/ lying down on the floor are permitted only two (2) times during the entire program for a maximum of five (5) seconds each (including the beginning and end). Stationary positions shall not be considered as elements of technical value, but as artistic value.

Beginning and end of the program: the skaters may not exceed eight (8) seconds of being stopped.



JUNIOR AND SENIOR DANCES FOR 2016

	Compulsory Dance	Style Dance Pattern Dance	Style Dance "No Hold" Step Sequence	Style Dance "Dance Hold" Step Sequence	Style Dance Lift	Style Dance Theme
Senior Couples	Starlight Waltz	Quickstep	Diagonal	Circular Counterclockwise	Rotational	Swing Medley (Foxtrot, Quickstep, Swing, Charleston, Lindy Hop)
Junior Couples	Flirtation Waltz	Rocker Foxtrot	Diagonal	Circular Counterclockwise	Rotational	Swing Medley (Foxtrot, Quickstep, Swing, Charleston, Lindy Hop)
	Compulsory Dance	Style Dance Pattern Dance	Straight Step Sequence	Circular Step Sequence		Style Dance Theme
Senior Solo	Quickstep	Starlight Waltz	Long Axis	Circular Clockwise		Classic Medley (Waltz, March, Classic Polka, Galop)
Junior Solo	Rocker Foxtrot	Flirtation Waltz	Long Axis	Circular Clockwise		Classic Medley (Waltz, March, Classic Polka, Galop)

JUNIOR AND SENIOR DANCES FOR 2017

	Compulsory Dance	Style Dance Pattern Dance	Style Dance "No Hold" Step Sequence	Style Dance "Dance Hold" Step Sequence	Style Dance Lift	Style Dance Theme
Senior Couples	Midnight Blues (modified for roller)	Tango Delanco	Long Axis	Serpentine	Combination	Spanish Medley
Junior Couples	Blues (single pattern)	Harris Tango	Long Axis	Serpentine	Combination	Spanish Medley
	Compulsory Dance	Style Dance Pattern Dance	Straight Step Sequence	Circular Step Sequence		Style Dance Theme
Senior Solo	Argentine Tango	Midnight Blues (modified for roller)	Diagonal	Serpentine		Rock Medley
Junior Solo	Terenzi Waltz	Blues (single pattern)	Diagonal	Serpentine		Rock Medley

FREE DANCE FOR 2016

	"No Hold" Step Sequence	"Dance Hold" Step Sequence
Senior Couples	Long Axis	Serpentine
Junior Couples	Long Axis	Serpentine
	Straight Step Sequence	Circular Step Sequence
Senior Solo	Diagonal	Serpentine
Junior Solo	Diagonal	Serpentine

FREE DANCE FOR 2017

	"No Hold" Step Sequence	"Dance Hold" Step Sequence
Senior Couples	Diagonal	Circular clockwise
Junior Couples	Diagonal	Circular clockwise
	Straight Step Sequence	Circular Step Sequence
Senior Solo	Long Axis	Circular counterclockwise
Junior Solo	Long Axis	Circular counterclockwise

CIPA Dance Commission - 2016 Couples event

Dance Couples		Elements	Min	Max	Discription	
Style Dance	Set Elements		2'30"	2'50"	Minimum 2 and Maximun 3 Rhythms from option "Musical Themes" by CIPA	
		PdSq	Pattern Dance Sequence	1	1	A Compulsory Dance selected by CIPA, performed as prescribed in the Rules Book (rhythm, beats per minute, steps and holds, set pattern)
		NhSq	"No hold" Step Sequence	1	-	Starting from a Stopped position, upon a Straight Line baseline (Diagonal or Long axis) with lobes no farther than 4 meters from baseline, and skaters no farther apart than 4 meters from each other. During, it is mandatory to perform two diferent types of turns by each skater. No Stops permitted.
		DhSq	"Dance Hold" Step Sequence	1	-	Upon a Circular/Straight Line baseline (Circular or Serpentine/ Diagonal) with skaters always in recognized "dance holds". During, it is mandatory to perform two diferent types of turns by each skater and a minimum of two different recognized "Dance positions". No Stops permitted.
		DLf	Dance Lift	1	1	Duration no longer than 10 seconds. From these typologies: Stationary, Rotational, Combination.
	Permitted Elements	HSp	Dance Spin	-	1	In hold, Minimum 2 Revolutions (no "lifted spins" are allowed)
		Jp	Dance Jumps	-	2	Maximum 2 for each skater, Maximum 1 Revolution
		JpA	Dance Assisted Jumps	-	2	Maximum 1 Revolution for who jumps and 1/2 revolution for who support
		Stp	Stop	-	2	Remaining stationary movements from 3 seconds to a Maximum of 8 seconds each for a maximum allowed distance of separation of four (4) meters (excluding the beginning and ending).
		StpTd	Touch down	-	2	Maximum of 5 seconds each (including all Stops and at the beginning and end of the program).
		//	Separation	-	1	While skating during the program, Maximum of 8 seconds and 4 meters distance (excluding all Stops and beginning and ending)
Free Dance	Set Elements		3'20"	3'40"	Free choice	
		NhSq	"No hold" Step Sequence	1	-	Starting from a Stopped position, upon a Straight Line baseline (Diagonal or Long axis) with lobes no farther than 4 meters from baseline, and skaters no farther apart than 4 meters from each other. During, it is mandatory to perform minumum of two different types of turns. No Stops permitted.
		DhSq	"Dance Hold" Step Sequence	1	-	Upon a Circular/Straight Line baseline (Circular or Serpentine/ Diagonal) with skaters always in recognized "dance holds". During, it is mandatory to perform two diferent types of turns by each skater and a minimum of two different recognized "Dance positions". No Stops permitted.
		DLf	Dance Lift	3	5	Duration no longer than 8 seconds. Minumim one of each of these typologies: Stationary, Rotational, Combination.
	Permitted Elements	HSp	Dance Spin	-	1	In hold, Minimum 2 Revolutions (no "lifted spins" are allowed)
		Jp	Dance Jumps	-	2	Maximum 2 for each skater, Maximum 1 Revolution
		JpA	Dance Assisted Jumps	-	2	Maximum 1 Revolution for who jumps and 1/2 revolution for who support
		Stp	Stop	-	2	Remaining stationary movements from 3 seconds to a Maximum of 8 seconds each for a maximum allowed distance of separation of four (4) meters (excluding the beginning and ending).
		StpTd	Touch down	-	2	Maximum of 5 seconds each (including all Stops and at the beginning and end of the program).
		//	Separation	-	2	While skating during the program, Maximum of 8 seconds and 4 meters distance (excluding all Stops and beginning and ending)

CIPA Dance Commission - 2016 Solo event

Solodance		Elements	Min	Max	Discription	
Style Dance	Set Elements	Duration	2'10"	2'30"	Minimum 2 and Maximun 3 Rhythms from option "Musical Themes" by CIPA	
		PdSq	Pattern Dance Sequence	1	1	A Compulsory Dance selected by CIPA, performed as prescribed in the Rules Book (rhythm, beats per minute, steps and holds, set pattern)
		StrSq	"Straight line" Step Sequence	1	-	Starting from a Stopped position, upon a Straight Line baseline (Diagonal or Long axis) with lobes no farther than 4 meters from baseline. During, it is mandatory to perform minumum of two different types of turns. No Stops permitted.
		CcSq	"Circular" Step Sequence	1	-	Upon a Circular baseline (Circular or Serpentine). During, it is mandatory to perform minumum of two different types of turns. No Stops permitted.
	Permitted Elements	Sp	Dance Spin	-	1	Minimum 2 revolutions (no heel, broken ankle or inverted camels allowed)
		Jp	Dance Jumps	-	2	Maximum 1 Revolution (1/2 revolution free)
		Stp	Stop	-	2	Remaining stationary movements from 3 seconds to a Maximum of 8 seconds each (excluding beginning and ending).
		StpTd	Touch down	-	2	Maximum of 5 seconds each (including all Stops and at the beginning and end of the program).
Free Dance	Set Elements	Duration	2'20"	2'40"	Free choice	
		StrSq	"Straight line" Step Sequence	1	-	Starting from a Stopped position, upon a Straight Line baseline (Diagonal or Long axis) with lobes no farther than 4 meters from baseline. During, it is mandatory to perform minumum of two different types of turns. No Stops permitted.
		CcSq	"Circular" Step Sequence	1	-	Upon a Circular baseline (Circular or Serpentine). During, it is mandatory to perform minumum of two different types of turns. No Stops permitted.
		Sp	Dance Spin	1	2	Minimum 2 revolutions (no heel, broken or inverted camels allowed) in which skater must achieve a vertical position on edge before exit.
		RtSq	Rotational Turns Sequence	1	-	A continuous rotational motion comprising a minimum of 2 revolutions sequence of successive three turns, on each foot, in a clockwise and/or counter clockwise, for Maximum 8 seconds
	Permitted Elements	Jp	Dance Jumps	-	2	Maximum 1 Revolution (1/2 revolution free)
		Stp	Stop (St)	-	2	Remaining stationary movements from 3 seconds to a Maximum of 8 seconds each (excluding beginning and ending).
		StpTd	Touch down	-	2	Maximum of 5 seconds each (including all Stops and at the beginning and end of the program).

Junior/Senior Categories

Clarifications on footwork to be inserted in the Style Dance/Free Dance 2016-2017 - Couples and Solo Dance

Categorías Junior/Senior

Clarificaciones en secuencias de pies a ser insertadas en la Style Dance/Danza Libre 2016-2017 – Parejas y Solo Danza

In addition to the rules regarding Style Dance/Free Dance for couples and solo dance 2016, the Dance Commission would like to clarify the rules regarding the footwork to be inserted in the Style Dance and Free Dance for 2016-2017.

Adicionalmente de las normas relativas a Style Dance/Danza Libre para parejas y solo de danza 2016, la Comisión de Danza desea aclarar las normas relativas al trabajo de pies a ser insertado para 2016-2017.

CIRCULAR SEQUENCE CLOCKWISE/COUNTERCLOCKWISE MUST:

SECUENCIA CIRCULAR SENTIDO HORARIO/ANTIHORARIO DEBE:

- **Begin** on one of the axes (short or long) and finish at the same point;
- *Empezar en uno de los ejes (corto o largo) y terminar en el mismo punto;*
- **Occupy** the maximum width of the skating surface;
- *Ocupar la máxima longitud de la pista;*
- **Have** as its center, the center of the rink;
- *Tener como centro, el centro de la pista;*
- **Include** technical difficulty as required by the CIPA Regulations* and a background of high difficulty that demonstrates the footwork/edge abilities of the skater(s) to the tempo/rhythm of the selected music with variety and fluidity;
- *Incluir dificultad técnica como es requerido por las reglas CIPA* y un contenido de alta calidad que demuestre el trabajo de pie, filo, habilidad del patinador(es) al tempo/ritmo de la música seleccionada con variedad y fluidez.*
- **Include** changes of position (for couples only) as required by the CIPA Regulations* and changes of “recognized and not recognized” positions in which the release of hold between the partners is allowed only for quick changes of hold/position

- *Incluir cambios de posición (para parejas únicamente) como requerido por las reglas CIPA* y cambios de posiciones “conocidas y no conocidas” en el que soltar el agarre entre patinadores es permitido para cambios rápidos de agarre/posición.*
- **Have** a defined “starting” position that identified the beginning of the sequence as listed below, such as:
 - Beginning with a movement/position in hold that accentuates the start of the sequence, while skating;
 - Beginning from a stop (from a minimum of 3 seconds to a maximum of 8 seconds);
 - Beginning from a stopped position (for less than 3 seconds).
- *Tener una posición de inicio definida como inicio de la secuencia como dice a continuación, como:*
 - *Empezar con un movimiento/posición en agarre que acentúe el inicio de la secuencia mientras patinan;*
 - *Empezar de una posición parada (de un mínimo de 3 segundos a un máximo de 8 segundos);*
 - *Empezando de una posición parada (por menos de 3 segundos).*

SERPENTINE DANCE HOLD STEP SEQUENCE MUST:

SECUENCIA DE PASOS CON AGARRE EN SERPENTINA DEBE:

- **Begin** at least from the middle of the short side of the rink and conclude at least at the middle of the short side at the opposite end of the rink;
- *Empezar al menos en la mitad del eje corto de la pista y termina al menos en la mitad del eje corto del lado opuesto de la pista;*
- **Cover** the maximum length/width of the skating surface;
- *Ocupar la máxima longitud/ancho de la pista;*
- **Pass** through the center of the rink;
- *Pasar por el centro de la pista;*
- **Include** at least two lobe;
- *Incluir al menos dos lóbulos;*
- **Include** technical difficulty as required by the CIPA Regulations* and a background of high difficulty that demonstrates the footwork/edge abilities of the skater(s) to the tempo/rhythm of the selected music with variety and fluidity;
- *Incluir dificultad técnica como es requerido por las reglas CIPA* y un contenido de alta calidad que demuestre el trabajo de pie, filo, habilidad*

del patinador(es) al tempo/ritmo de la música seleccionada con variedad y fluidez.

- **Include** changes of position (for couples only) as required by the CIPA Regulations* and changes of “recognized and not recognized” positions in which the release of hold between the partners is allowed only for “quick” changes of hold/position;
- *Incluir cambios de posición (para parejas únicamente) como requerido por las reglas CIPA* y cambios de posiciones “conocidas y no conocidas” en el que soltar el agarre entre patinadores es permitido para cambios rápidos de agarre/posición.*
- **Have** a defined “starting” position that identified the beginning of the sequence as listed below, such as:
 - Beginning with a movement/position in hold that accentuates the start of the sequence, while skating;
 - Beginning from a stop (from a minimum of 3 seconds to a maximum of 8 seconds);
 - Beginning from a stopped position (for less than 3 seconds).
- *Tener una posición de inicio definida como inicio de la secuencia como dice a continuación, como:*
 - *Empezar con un movimiento/posición en agarre que acentúe el inicio de la secuencia mientras patinan;*
 - *Empezar de una posición parada (de un mínimo de 3 segundos a un máximo de 8 segundos);*
 - *Empezando de una posición parada (por menos de 3 segundos).*

*NOTE: refer to the CIPA Regulations – *referirse a reglas CIPA.*

NOTE: stops (from 3 seconds to 8 seconds) are not permitted during the step sequence; one (1) stop for less than 3 seconds is permitted during the sequence.

NOTA: paradas (de 3 segundos a 8 segundos) no son permitidas durante la secuencia de pasos, una parada por menos de 3 segundos es permitido durante la secuencia.

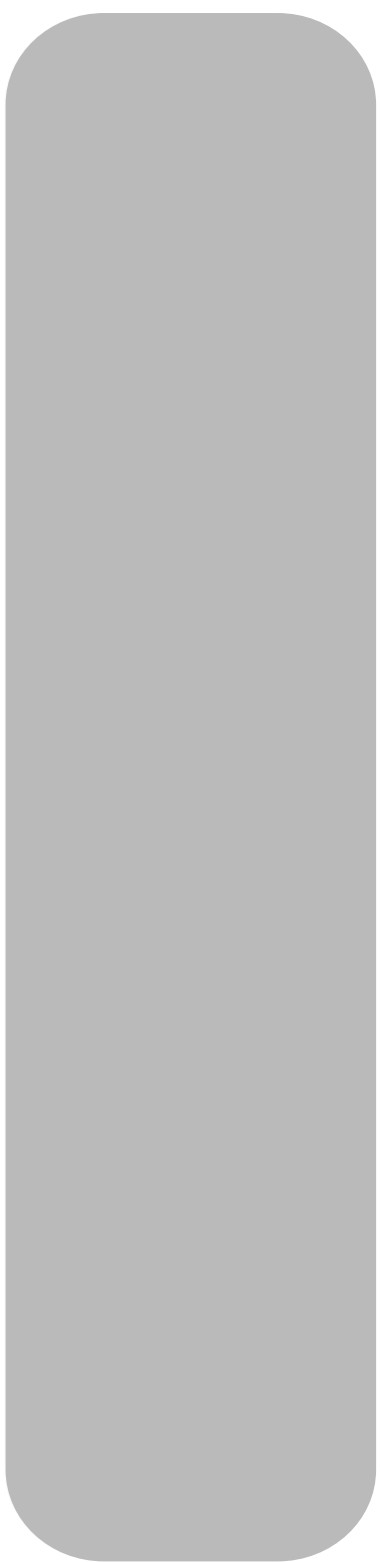
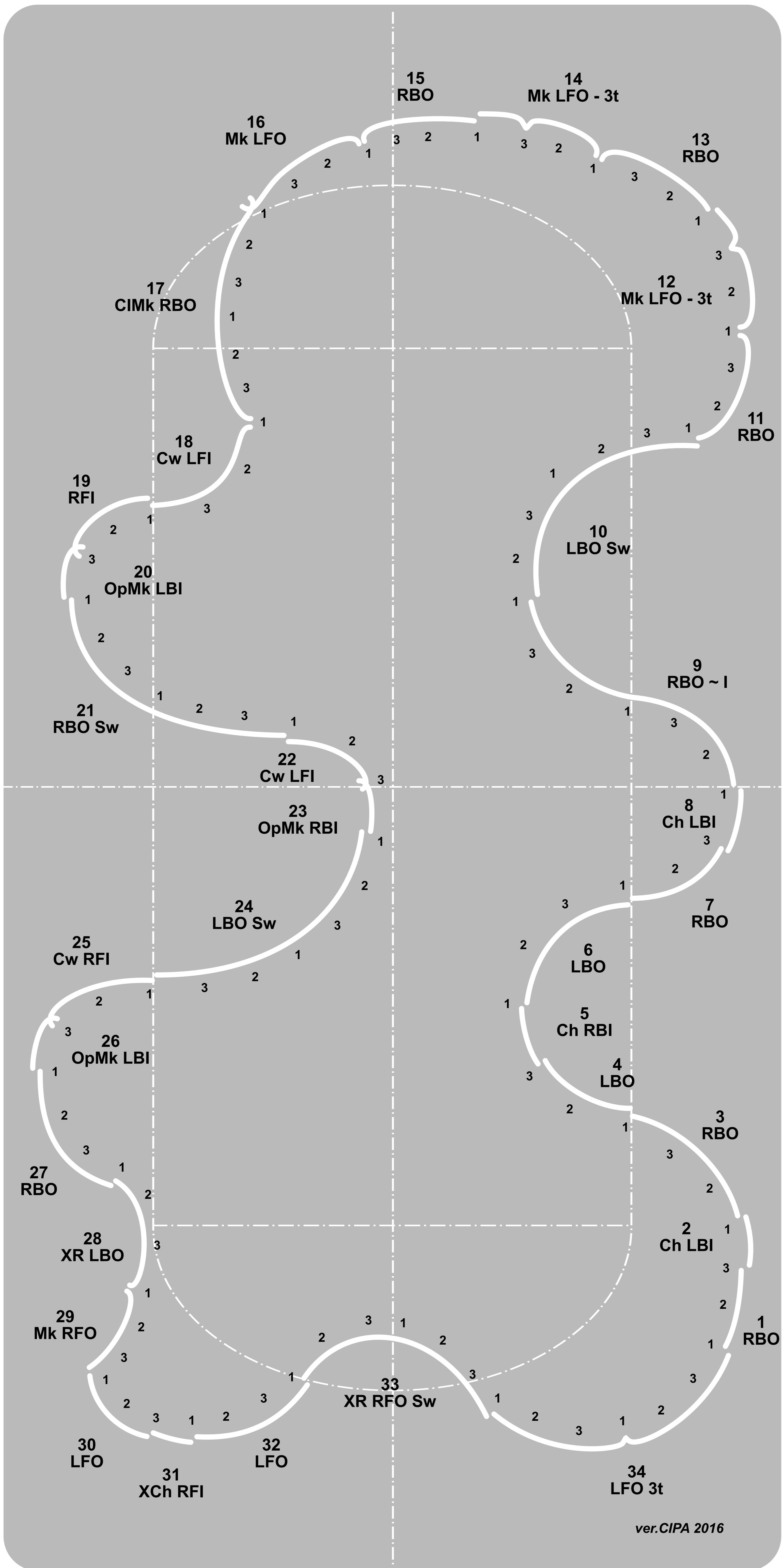
I Starlight Waltz (SOLO) (168 bpm)

No	Steps	Musical Beats	
1	RBO		2
2	Ch LBI		1
3	RBO		3
4	LBO		2
5	Ch RBI		1
6	LBO		3
7	RBO		2
8	Ch LBI		1
9	RBO/I Sw *	3+3	6
10	LBO-Sw		6
11	RBO		3
12	Mk LFO-3	2+1	3
13	RBO		3
14	Mk LFO-3	2+1	3
15	RBO		3
16	Mk LFO	3	3
17	Closed Mk RBO *		6
18	Cw LFI		3
19	RFI	2	3
20	Open Mk LBI	1	
21	RBO-Sw		6
22	Cw LFI		2
23	Open Mk RBI		1
24	LBO-Sw		6
25	Cw RFI		2
26	Open Mk LBI		1
27	RBO		3
28	Xroll LBO		3
29	Mk RFO	3	3
30	LFO	2	3
31	XCh RFI	1	
32	LFO run		3
33	Xroll RFO-Sw		6
34	LFO - 3	3+3	6

*Step 9: movement of the free leg is optional on the first three beats

* Step 17: elevation of the free leg on beat 4

*Step 34: execution of the three turn on beat 4 with elevation of the free leg on beat 4



STARLIGHT WALTZ (SOLO DANCE)

By: J.L. Jones & Peri V. Horne

Music: *Waltz 3/4*

Tempo: *168 beats per minute*

Schema: *Set*

The dance is a bright waltz, which must be executed with emphasis and power.

Steps 1 through 6, distributed to the right and left of a baseline placed parallel to the long axis, are made up of two consecutive lobes consisting of a sequence, for both partners, of a two-beat outside edge, a one-beat inside chasse, and a three-beat outside edge. These should be aimed initially toward the long side barrier, then toward the long axis, and once again toward the long side barrier; the changes of lean must be evident.

Steps 7 and 8: see steps 1 and 2.

Step 9 is a RBOI-swing, for six beats total, divided as follows:

- three beats on an outside edge that begins parallel to the long side barrier and finishes toward the long axis;
- three beats on an inside edge, from a change of edge on the fourth beat with a swing of the free leg, which crosses the tracing of the standing leg. The aim is first toward the long axis and finishes parallel to it at the end of the sixth beat of the step.

The skater may give a personal interpretation to the movement of the free leg.

Step 10, six-beat LBO-swing on an outside edge, which begins parallel to the long axis and finishes toward the long side barrier, is characterized by a swing of the free leg in line with the tracing of the skating leg.

Step 11, RBO (three beats), step 12, mohawk LFO-3t (the three-turn is performed on the third beat), step 13, RBO (three beats), step 14, LFO-3t (the three-turn is performed on the third beat), step 15, RBO (three beats).

Step 16 is a three-beat mohawk LFO that begins a curve that goes away from the long axis, then becomes parallel to it, and then finishes, with step 17, toward the center of the rink.

Step 17 begins with a closed mohawk RBO for a duration of six beats. This step includes a double lift of the free leg. The first lift comes from the raise of the free leg at the finish of the closed mohawk; the second lift of the free leg occurs on the fourth beat.

Step 18: a choctaw to a LFI, which, during three beats, begins parallel to the long axis and finishes toward the long side barrier.

Step 19 is a stroke RFI (for two beats) and step 20 is an open mohawk LFI (for one beat). The aim of these steps is initially toward the long side barrier and finishes parallel to it.

Step 21: a six-beat RBO-swing, with the swing on the fourth beat, initially parallel to the long side barrier and finishing toward the long axis.

Steps 22-23: a choctaw LFI (step 22, for two beats) followed by an open mohawk RBI (step 23, for one beat). The aim of these steps is, on step 22, toward the long axis, and, on step 23, parallel to it; step 23 crosses the short axis.

Step 24: a six-beat LBO-swing, with the swing on the fourth beat, initially parallel to the long axis and finishing toward the long side barrier.

Steps 25-26: a choctaw RFI (step 25, for two beats) followed by an open mohawk LBI (step 26, for one beat). The aim of these steps is, on step 25, toward the long side barrier, and, on step 26, parallel to it.

Step 27 is a three-beat RBO, beginning parallel to the long side barrier and finishing toward the long axis.

Step 28: a three-beat XR-LBO, aimed initially towards the long axis, then finishing parallel to it.

Step 29 is a three-beat mohawk RFO that begins parallel to the long axis and finishes toward the long side barrier.

Step 30 is a stroke LFO (for two beats) followed by step 31, a XCh-RFI (for one beat), and The step moves away from the long side barrier (step 30) and becomes parallel to the short side barrier on the crossed chasse (step 31).

Step 32 is a three-beat LFO progressive (run) that begins parallel to the short side barrier and goes toward the long axis.

Step 33: a six-beat XR-swing in which the first two beats are aimed toward the long axis, the third beat at the peak of the lobe and the last three beats descend toward the short side barrier. On the fourth beat a forward swing of the free leg is performed.

Step 34, LFO-3t: the skater performs a stroke LFO followed by a three-turn (on the fourth beat) with a backward lift of the free leg at the end of the turn.

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

- Accuracy of timing, step technique, and the prescribed pattern and positions.
- Chasses (steps 2-5-8) performed with well-pronounced edges, correct distribution of the lobes over the baseline of the dance.
- Step 9: change of edge on the fourth beat with the free leg crossing the tracing of the skating leg.
- The three-turns (from step 11 to step 15) must be performed with speed and fluidity, and well cadenced; pay attention to be exact with respect to the timing.

- Step 17: closed mohawk to a RBO with a duration of six beats and a double lift of the free leg. Pay particular attention to the technical execution of the closed mohawk, with the foot placed to the outside of the skating foot.
- Steps 18-19: choctaw LFI (step 18) and RFI (step 19), pronounced inside edges.
- Open mohawks (steps 20-23-26): pay particular attention to the technical execution with the foot placed to the inside of the skating foot and successively closing the feet, maintaining the inside edge before and after the turn.
- Steps 29 and 30 on outside edges.
- Step 33 (XRoll) must be skated on an outside edge for both skaters and an evident change of lean on the XRoll; swing on the fourth beat.
- Step 34: three-turn on the fourth beat and raise of the free leg in line with the skating foot.

STARLIGHT WALTZ (SOLO) – KEY POINTS

SECTION 1:

1. **Steps 2-5-8:** chasses (for one beat), and steps 3-6 (three beats) without deviating from the edge of the skating foot.
2. **Steps 9-10:** step 9 is a RBOI for six beats with a change of edge on the fourth beat and the free leg crossing behind the skating leg; step 10 is a LBO-swing, with the swing of the free leg on the fourth beat and in line with the skating leg.
3. **Steps 11 through 15:** correct technical execution of the three turns and mohawks executed with speed, fluidity, and cadence; pay attention to be exact with respect to the timing.
4. **Steps 16-17:** step 16, LFO, is an outside edge for three beats; step 17 is a closed mohawk RBO with correct technical execution of the placement of the free foot to the outside of the skating foot before becoming the new skating foot. On the RBO, for six beats, there is a double lift of the free leg.

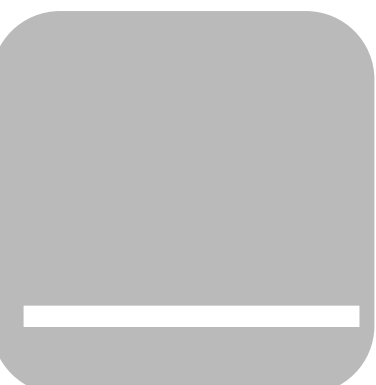
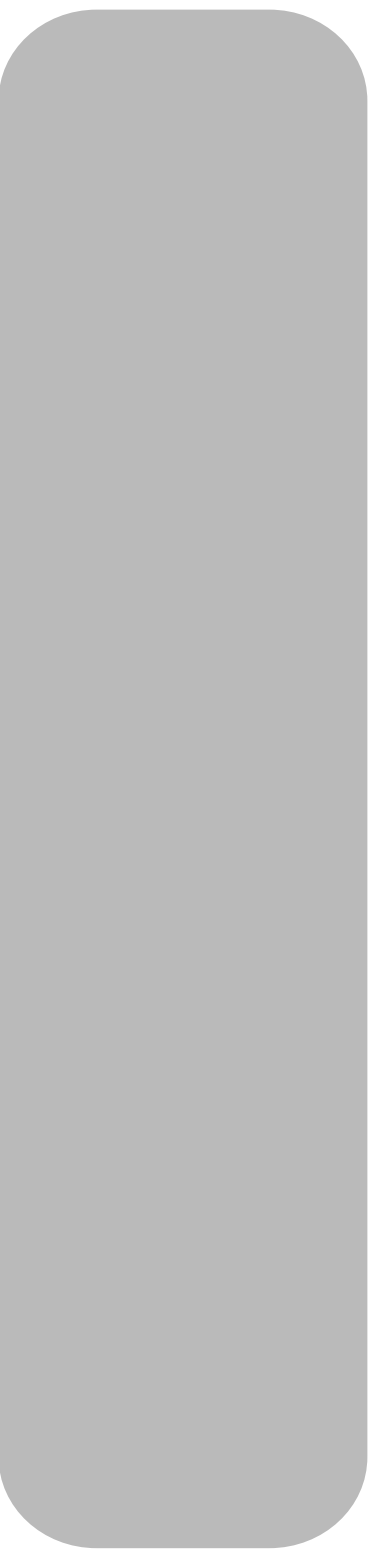
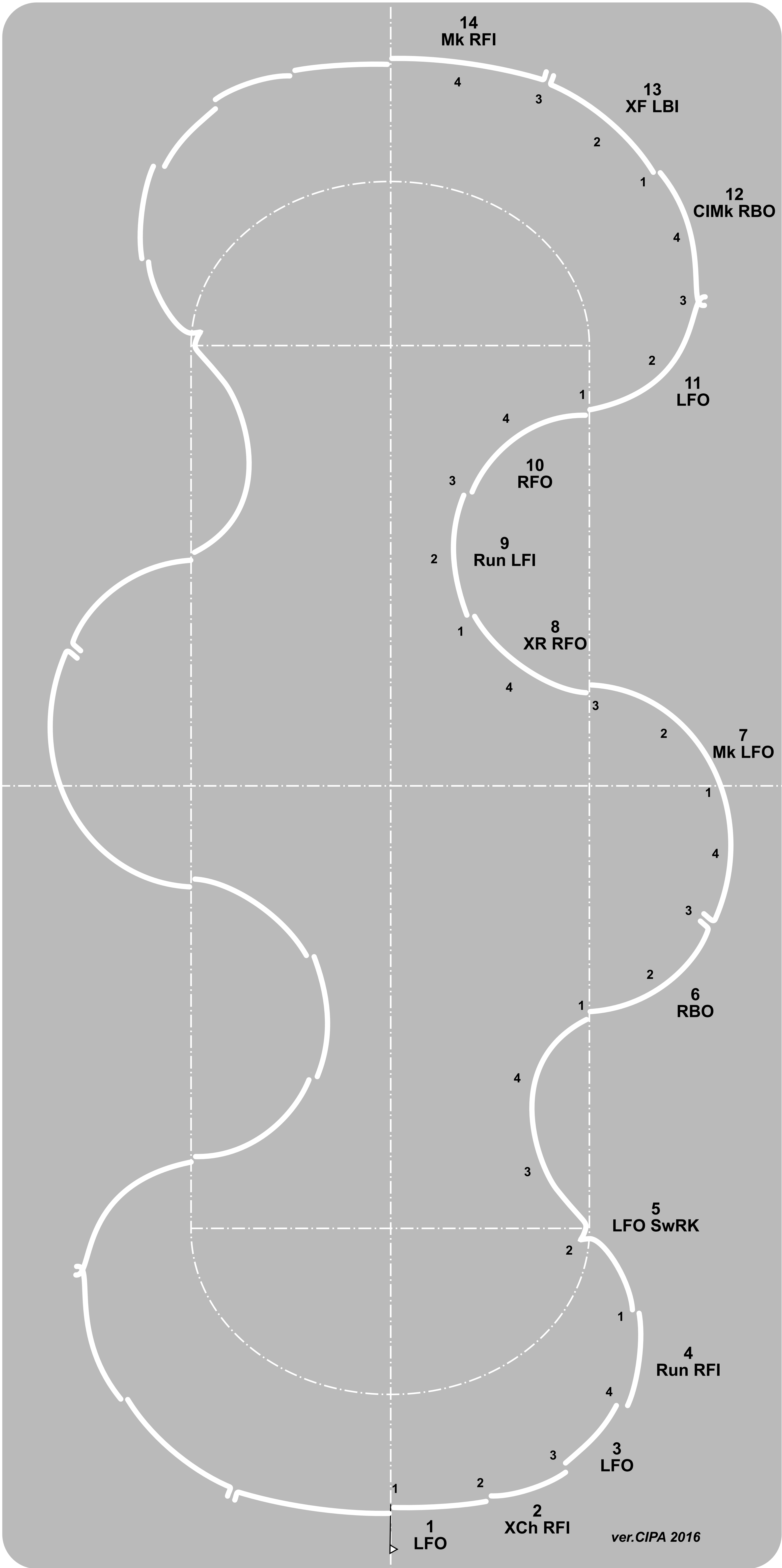
SECTION 2:

1. **Step 18, choctaw LFI for three beats:** begins parallel to the long axis and goes toward the long side barrier; technical execution of the choctaw and correctness of edges.
2. **Steps 20-23-26, open mohawks:** pay particular attention to the technical execution with the foot placed to the inside of the skating foot and successively closing the feet, maintaining the inside edge before and after the turn.
3. **Steps 22-25, choctaws:** two beats each, correct technical execution, with correct edges before and after the turn and correct placement of the free foot with respect to the skating foot.
4. **Step 29:** a three-beat mohawk RFO; step 30 is a stroke LFO (for two beats) followed by step 31, a XCh-RFI (for one beat).
5. **Steps 33-34:** step 33 is a six-beat XR-swing; on step 34 the three-turn is performed on the fourth beat of music.

ROCKER FOXTROT (solo -104bpm)

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

* free leg free



ROCKER FOXTROT (SOLO)

By: Erik Van Der Weyden & Eva Keats

Music: *Foxtrot 4/4*

Tempo: *104 beats per minute*

Pattern: *Set*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ROCKER FOXTROT (SOLO) - KEY POINTS

SECTION 1:

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

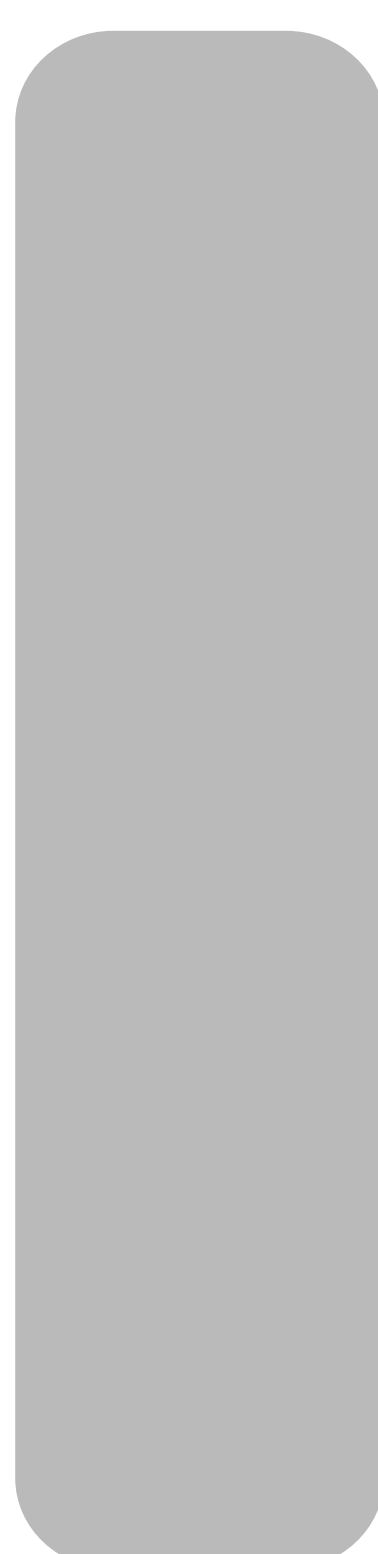
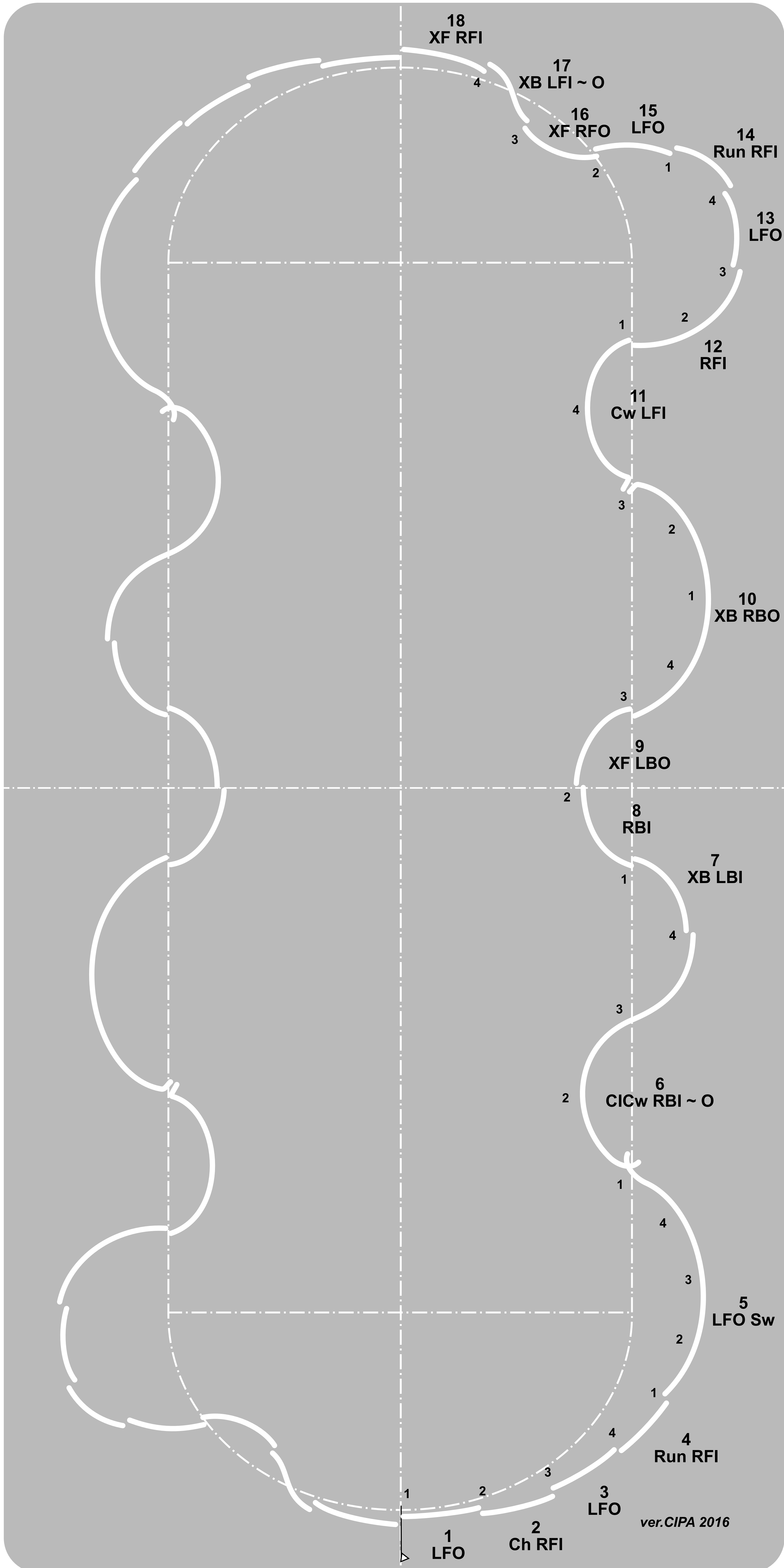
SECTION 2:

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

Solo QUICKSTEP (112 bpm)

No	Steps	Musical Beats
1^ sezione		
1	LFO	1
2	Ch RFI	1
3	run LFO	1
4	run RFI	1
5	run LFO Sw	2+2
6	Ch RBIO	2+1
7	XB LBI	1
8	RBI	1
9	XF LBO	1
10	XB RBO *	4
11	CW LFI	2
12	RFI	2
13	run LFO	1
14	run RFI	1
15	run LFO	1
16	XF RFO	1
17	XB LFIO	1/2+1/2
18	XF RFI	1

* movement of the free leg is optional



QUICKSTEP- SOLO

By: R.J. Wilkie & Daphne Wallis

Music: Quickstep 2/4
Tempo: 112 beats per minute
Pattern: Set

The dance begins at the long axis with a sequence of steps from 1 to 4 directed toward the long side barrier, of which step 2 is a chasse and step 3-4-5 are progressives (runs).

Steps 3 and 4 are one-beat steps.

Step 5 is a four-beat LFO characterized by a swing in which the skater begins parallel to the long side barrier and finishes toward the long axis, performing a swing with strong pressure on the outside edge combined with a slight twist of the torso.

Step 6 (RBIO), for three beats, forms a lobe that begins with a closed choctaw aimed toward the center of the rink on an inside edge (for two beats) followed by a change to an outside edge (on the third beat) at which point the skater crosses the baseline of the dance. During this step, the free skate is extended in front on the first beat, it is brought beside the employed skate to "and" position on the second beat, and on the third beat it moves outward to assist the execution of the change of edge. The aim of step 6 is initially toward the long axis, becoming parallel to it, and finally coming toward the long side barrier.

Step 7 is a cross behind (XB-LBI) which brings the skater from parallel to the long side barrier toward the center of the rink.

Steps 8 and 9 form a lobe that opens toward the center of the rink and concludes on the baseline at the short axis in which step 8 (RBI) should show a strong change of lean with respect to step 7, and step 9 (XF-LBO) should continue the arc of curvature with respect to the preceding step.

The above steps 7, 8, and 9 must be executed in a lively manner and the edges should be well defined.

Step 10 (XB-RBO), for four beats, which begins with a cross behind toward the long side barrier and finishes toward the long axis, must be on a prominent outside edge with an appropriate bend of the skating knee. During this step the movement of the free leg may be interpreted freely.

Step 11, for two beats, begins with a choctaw LFI. This step forms a lobe that begins on the baseline and returns to it.

Step 12 is a two-beat RFI, which brings the skater toward the long side barrier.

Steps 13 through 18 are each one-beat steps and must be well-cadenced and skated in a lively and confident manner.

Steps 13-14-15 are progressives (runs).

Step 16 is a XF-RFO executed with a change of lean and aimed toward the short side of the rink.

Step 17 (XB-LFIO), a cross behind and a change of edge from inside to outside, is executed in one beat of music ($\frac{1}{2}$ beat inside and $\frac{1}{2}$ beat outside) and aimed toward the short side of the rink.

Step 18 (XF-RFI), is a right inside cross front aimed toward the short side of the rink and finishing parallel to it.

The dance must be skated in perfect adherence to the tempo of the music, which is fast and lively.

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

- Correct distribution of the lobes with respect to the baseline of the dance.
- Accuracy of timing, step technique, and the prescribed pattern and positions.
- The dance must be skated in perfect adherence to the tempo of the music, which is fast and lively.
- Step 5 must be executed on a good outside edge maintained until the execution of the closed choctaw (step 6).
- The closed choctaw (step 6) must be executed with defined edges on the entrance and exit.
- The change of edge to outside (step 6) is executed on the third beat of the step.
- Step 7 XB-LBI must be crossed and on an inside edge.
- Step 8 RBI has an evident change of lean.
- Steps 9 and 10 must be crosses.
- Steps 11 and 12 must be pronounced inside edges.
- The change of edge on step 17 must be quick and pressed directly toward the short side barrier.
- The dance must show deep LOBES distributed equally to the left and right of the baseline of the dance.

QUICKSTEP (SOLO) - KEY POINTS

SECTION 1: Attention Points

1. **STEP 5 (LFO-swing):** pronounced outside edge, LFO swing for 4 beats, avoiding a change of edge before executing the choctaw.
2. **STEP 6 (choctaw RBIO):** correct technical execution of the closed choctaw, maintaining the outside edge on step 5 and skating a strong inside edge on step 6 (defining the baseline of the dance). During the choctaw, the right foot is brought behind the heel of the left foot and placed to the outside of the left foot, and the free

leg is extended in front at the end upon completing the choctaw. This step is three (3) beats total of which two (2) beats are on an inside edge and one (1) beat is on an outside edge.

3. **STEP 7 (XB-LBI):** correct execution of the left cross behind with evident definition of the inside edge from a proper crossed position with the feet close and parallel.
4. **STEP 8 (RBI):** correct execution of the inside edge (on the baseline of the dance) with an evident change of lean with respect to the preceding step.
5. **STEPS 9-10 (XF-LBO and XB-RBO):** correct execution of the front and back crosses; must be crosses performed with close feet and evident changes of lean. Step 10: must remain on an outside edge to be able to correctly execute the choctaw that follows.

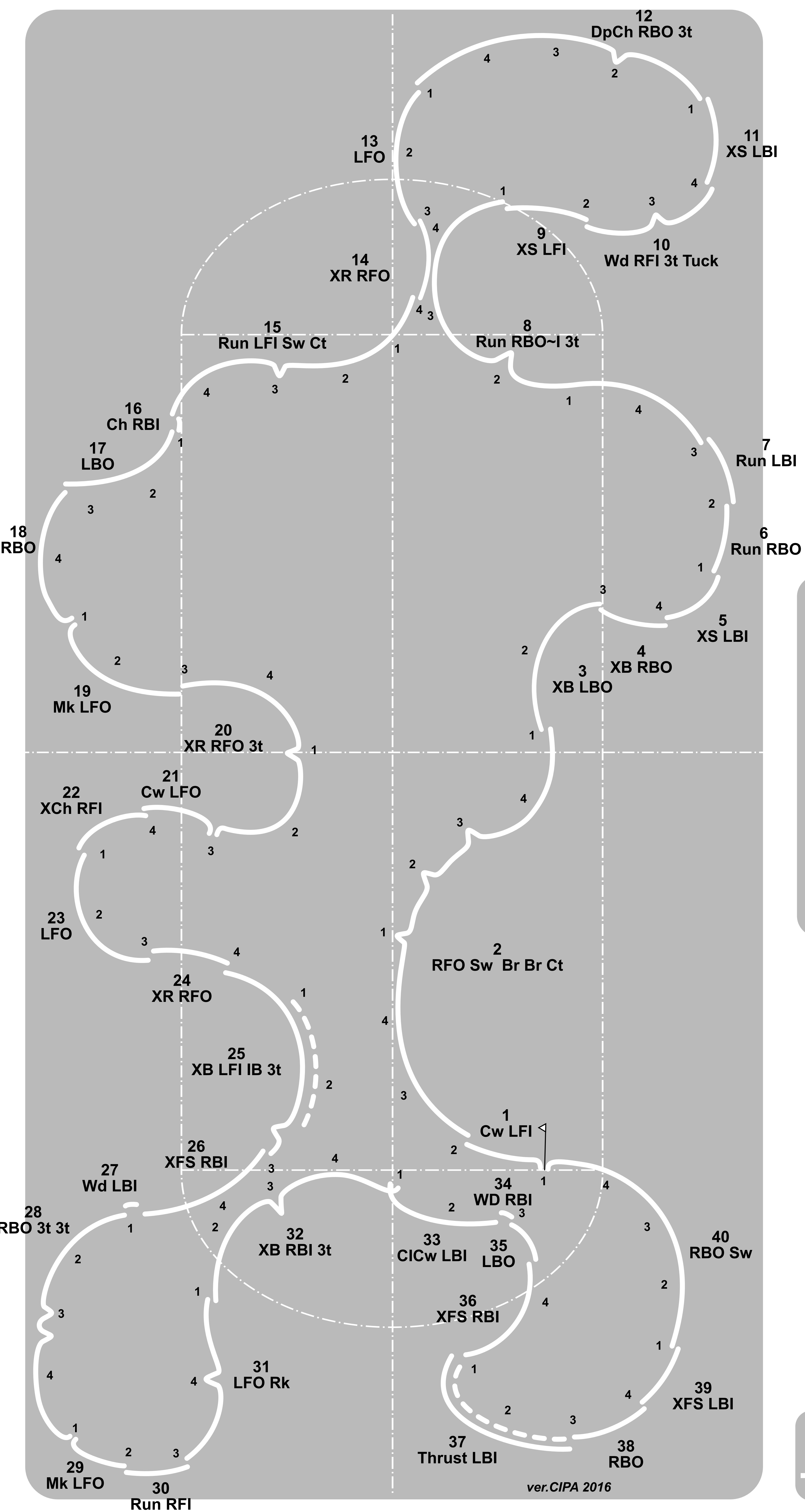
SECTION 2: Attention Points

1. **STEP 11 (choctaw LFI):** correct execution of the choctaw to LFI, performed on the baseline, held for two (2) beats.
2. **STEP 16 (XF-RFO):** correct execution of the cross front with close feet aimed toward the long axis and finishing toward the middle of the short side of the rink.
3. **STEP 17 (XB-LFIO):** correct execution of the cross behind and change of edge to outside, must be quick and aimed toward the short side barrier.
4. **STEP 18 (XF-RFI):** forward inside cross front parallel to the short side of the rink.

NOTE: THE DANCE MUST SHOW DEEP LOBES DISTRIBUTED EQUALLY TO THE LEFT AND RIGHT OF THE BASELINE OF THE DANCE.

MIDNIGHT BLUES (SOLO DANCE) 92BPM						
Step No.	Step					Beats
1	Cw LFI					1
2	RFO-swing-bracket-bracket-counter					1+2+1+1+2
3	XB-LBO					2
4	XB-RBO					1
5	XS-LBI					1
6	RBO progressive					1
7	LBI progressive					1
8	RBO progressive/l-3t					2+1+3
9	XS-LFI					1
10	Wd step RFI-3t					1+1
11	XS-LBI					1
12	DCh RBO-3t-RFI					1+3
13	LFO					2
14	XR-RFO					1
15	LFI progressive-swing-counter-LBI					3+2
16	RBI-Ch					"and"
17	LBO					2
18	RBO					2
19	Mk LFO					2
20	XR-RFO-3t					1+1+2
21	Cw LFO					1
22	XCh-RFI					1
23	LFO					2
24	XR-RFO					1
25	XB-LFI-Ina bauer-LFI-3t (on "and")					1+2
26	XS-RBI					2
27	Wd step LBI					"and"
28	RBO-3t-3t-RBO					1 + 1/2 + 1/2 + 2
29	Mk LFO					1
30	RFI progressive					1
31	LFO progressive-rocker					1+1
32	XB-RBI-3t					2+2
33	CICw LBI					2
34	Wd step RBI					"and"
35	LBO					1
36	XS-RBI					2
37	Lateral Lunge (LBI-RBI Thrust)*					2
38	RBO					1
39	XS-LBI					1

40	RBO-swing				2+2
* see description					



Midnight Blues Solo

By: Roy, Sue, and Mark Bradshaw and Julie MacDonald, 2001: couple)
(by: Lorenza Residori - Daniel Morandin - Marie Gaudy 2015: solo dance)

Music: - Blues 4/4

Tempo: - 92 beats per minute

Pattern: Set

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

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

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

During step 2 the free leg movements are optional.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Step 28 (for 4 beats total) is composed of a RBO (for two beats) followed by two quick three turns (from RBO to RFI, and from RFI to RBO, for ½ beat each) followed by a forward extension of the free leg for two beats. The quick three turns are performed parallel to the long side barrier, and on the last two beats the RBO edge curves away from it.

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

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

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

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

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

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

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

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

KEY POINTS MIDNIGHT BLUES SOLO

Section 1:

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

Section 2:

- **Step 15:** five beats total, composed as follows:
 - o a progressive LFI on the first beat, followed by a forward swing of the free leg on the second beat and held in front on the third beat;

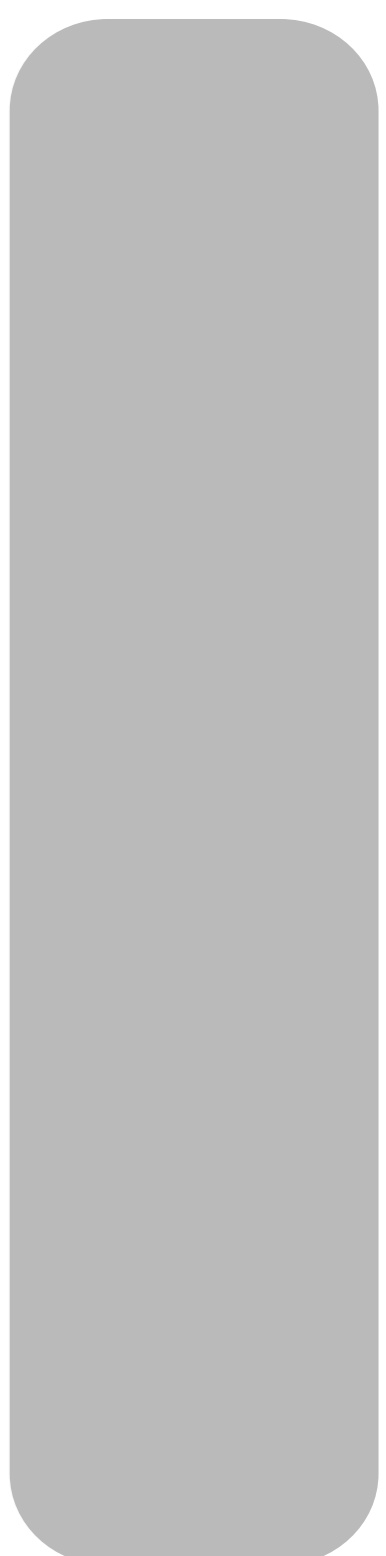
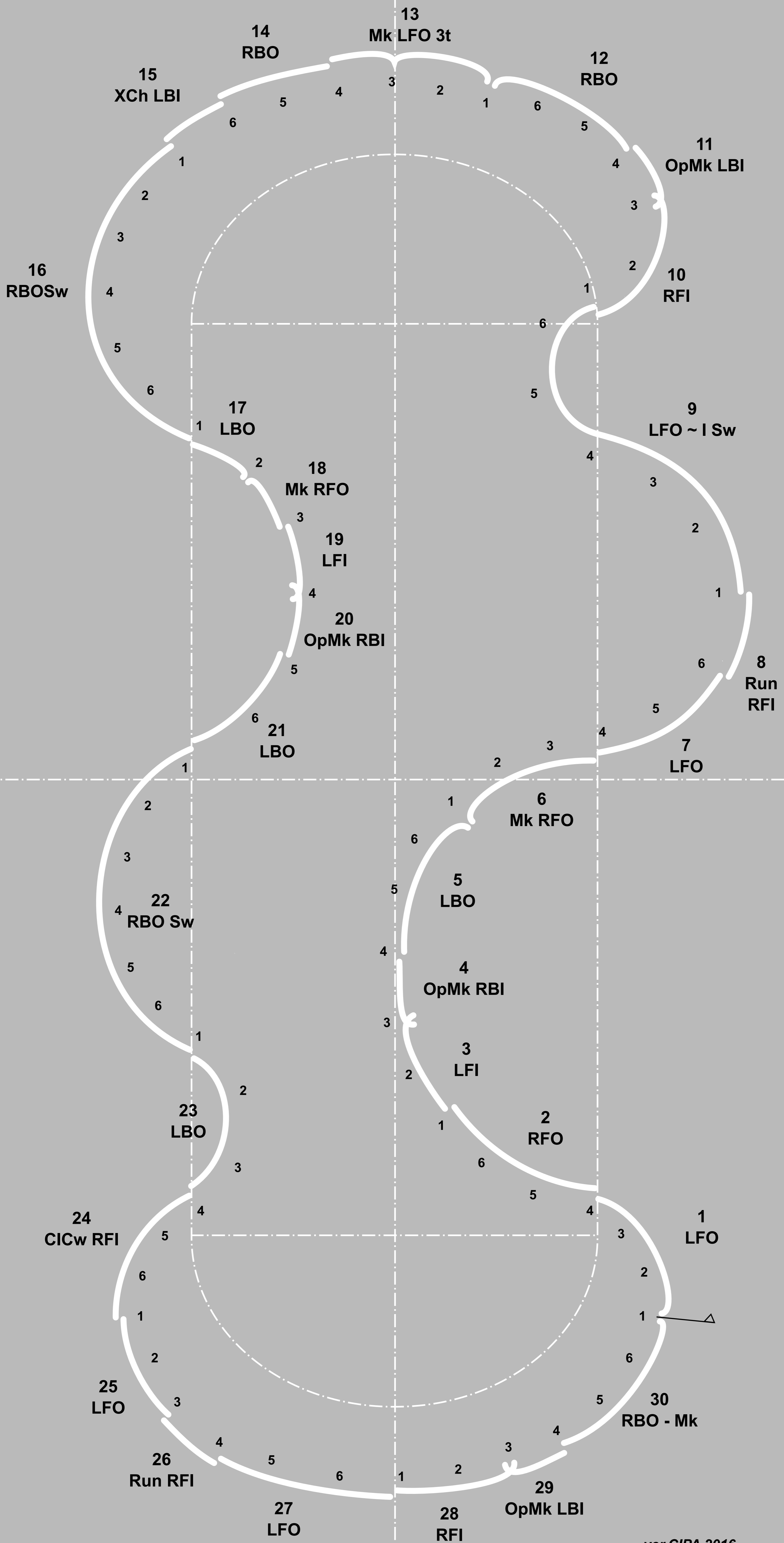
- an inside counter (from LFI to LBI) with the free leg held in back at the end of the turn for two beats; the counter: correct technical execution, required timing, and edges before and after the turn.
- **Step 25:** XB-LFI-Ina Bauer-3t: correct technical execution of the Ina Bauer with the left leg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

Section 3:

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

FLIRTATION WALTZ SOLO 120 bpm

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



FLIRTATION WALTZ (SOLO DANCE)

By: Freida Peterson

Music: *Waltz 3/4*

Tempo: *120 beats per minute*

Pattern: *Set*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Step 29 is a one-beat open mohawk LBI.

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

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

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

- Accuracy of timing, step technique, and the prescribed pattern and edges.
- Correct technical execution of the open mohawks (steps 4, 11, 20, and 29).
- Correct execution of all required mohawks in the dance.
- The change of edge on step 9 should be well pronounced on beat 4 of the step
- Steps 13–16 must be executed fluidly and well cadenced to better create the character of a waltz.
- Pay attention to the timing during the execution of steps 17-18-19-20-21.

- Step 24, closed choctaw: correct technical execution of the feet (toe of the free foot placed to the outside of the skating foot) without deviation from the prescribed edges.
- Concluding mohawk that connects step 30 (RBO) with step 1 (LFO) performed with the correct control of the torso, edges, and posture

FLIRTATION WALTZ SOLO – KEY POINTS

SECTION 1:

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

SECTION 2:

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

STYLE DANCE FOR 2016 “Classic Medley”

Choice of rhythms: Waltz, Polka, March, Galop
Grupo de ritmos: Vals, Polka, Marcha, Galope

WALTZ

Instruments – Orchestral, strings frequently play the melody while middle instruments play rhythm.

General Interpretation – The Waltz is the most universally popular of all dances. The Waltz started with slow music but with the 19th century Viennese composers, a faster tempo became popular. It should be skated with rise and fall of the knee and is essential to portray a Waltz Rhythm with elegance, back arched, smooth rhythmic lifting of the couple with rotational movements, change of lean and swaying. Neat feet are of importance.

Waltz positions and varied, romantic man/woman relationship to give unison is important.

POLKA

Instruments – Folk variety uses clarinets, horns and accordions, but orchestral will reflect the dance better.

General Interpretation – The Polka is a more relaxed style of dance with some wide stepping, and small hops. It is a boisterous, rollicking dance and should be skated with exuberance and fun but remember it is under the heading “Memories of a Grand Ball” so should be considered as suitable for the ballroom, and not for a country western style dance. Waltz position can also be used with variations such as holding at the elbows, or linking arms – making it more playful and joyful.

MARCH

Instruments – Often features brass, drums and woodwinds but orchestral will reflect the flavour better.

General Interpretation – Carriage should be very upright and can include additions of military and marching actions, with precise footwork.

Unison should be varied and may use various forms of Kilian or Waltz positions.

GALOP

The popularity of the Polka led to the introduction of the Galop (or Galoppade as it was known).

Instruments – usually orchestral.

General Interpretation – Less stylised due to tempo. Characterized by change of step or hop at the end of each musical phrase. The basic Galop has the lead moving forward and following backward, no turning in counter-counter-clockwise fashion around the floor. Basically the steps were “Slide, change, slide – Slide, change, slide etc. It is considered that there was no dance more exciting or easy to learn, but it required a good ear to mark the time of the music.

The Galop was often used in classic ballets. It is the forerunner of the Polka with Minuet usually following a Galop.

The original position was Waltz with couples doing a series of chasses around the room with occasional turns, and was particularly popular as the final dance of the event.

GENERAL REMEMBER - WE ARE AN ARTISTIC SPORT AND IT IS UNDER THE TITLE "CLASSIC MEDLEY".

GUIDELINES to judge

STYLE DANCE

Solo

A Mark (Min 2,0; Max 10,0)

- .Set Element **PdSQ** (Pattern Dance Step Sequence) **.0,5-3,0**
- .Set Element **StStSq** (Straight Line Step Sequence) **.0,5-2,5**
- .Set Element **CIStSq** (Circular Step Sequence) **.0,5-2,5**
- .Transitions **.0,5-2,0**

B Mark (Min 1,5; Max 10,0)

- . Choreography/Style **.0,5-3,5**
- . Interpretation/Execution **.0,5-3,5**
- . Musicality/Timing **.0,5-3,0**

Couples

A Mark (Min 2,5; Max 10,0)

- .Set Element **PdSQ** (Pattern Dance Step Sequence) **.0,5-3,0**
- .Set Element **NhStSq** (No Hold Step Sequence) **.0,5-2,0**
- .Set Element **DhStSq** (Dance Hold Step Sequence) **.0,5-2,0**
- .Set Element **DLf** (Dance Lift) **.0,5-1,0**
- .Transitions **.0,5-2,0**

B Mark (Min 2,0; Max 10,0)

- . Choreography/Style **.0,5-3,0**
- . Interpretation/Execution **.0,5-3,0**
- . Musicality/Timing **.0,5-2,0**
- . Unison/Synchronism **.0,5-2,0**

MODIFICATIONS FOR 2016 - MODIFICACIONES PARA EL 2016

GENERAL

• **Music – Música**

Each National Federation must hand the music of its own team in a USB (in mp3, mp4, etc.). The name of each file should be: Skater's Name_Skater's Last Name – Category (junior/senior) – Modality (free skating, pairs, dance) – short or long programme, style dance or free dance. For Show and Precision the name of the group.

Cada Federación Nacional debe entregar la música de su delegación en USB (en mp3, mp4, etc.). El nombre de cada archivo debe ser: Nombre_Apellido del patinador - Categoría (Junior / Senior) - Modalidad (patinaje libre, parejas, danza) - Programa corto o largo, style dance o danza libre. Por Show y Precisión el nombre del grupo.

- Falls will be deducted from the referee.

INTERNATIONAL SEMINARS – SEMINARIOS INTERNACIONALES

Future seminars to be discussed with FIRS.

Seminarios futuros a ser discutidos con FIRS.

FREE SKATING – LIBRE

- Allow vocal music.
- *Se permite música vocalizada.*
- It is allowed to do acrobatic movements (back flips, cartwheel, etc.) once in the short/long programme.
- *Se permite hacer movimientos acrobáticos (mortales, cartwheel, etc.) una vez en el programa corto y largo.*
- Doubles and triple jumps: if the skater presents one jump for three times one of these must be in combination.
- *Salto dobles y triples: si el patinador presenta un mismo salto tres veces, uno de ellos debe ser en una combinación.*

PAIRS – PAREJAS

Junior Long Programme:

- Maximum two (2) lifts: maximum one (1) combination (maximum twelve (12) revolutions).
- *Máximo dos (2) elevaciones: máximo una (1) combinación (máximo doce (12) revoluciones).*
- One (1) step sequence (diagonal, serpentine or circle).
- *Una (1) secuencia de pasos (diagonal, serpentina o círculo).*
- Maximum two (2) death spirals: one (1) mandatory on any edge (if they choose to do two (2), they have to be different).
- *Máximo dos (2) espirales de la muerte: uno (1) obligatorio en cualquier filo (si escogen hacer dos (2), deben ser diferentes).*
- Maximum one (1) twist throw jump.
- *Máximo un (1) salto twist.*
- Maximum two (2) throw jumps.
- *Máximo dos (2) saltos lanzados.*



- Maximum two (2) jump elements (single jumps or combination jump).
- *Máximo dos (2) elementos de salto (saltos sencillos o combinación).*
- Maximum two (2) contact spins.
- *Máximo dos (2) giros de contacto.*
- Maximum dos (2) single spins (single or combination spin).
- *Máximo dos (2) giros individuales (sencillo o combinación).*

Senior Long Programme:

- Maximum three (3) lifts: maximum two (2) combination lifts (maximum twelve (12) revolutions).
- *Máximo tres (3) elevaciones: máximo dos (2) combinaciones de elevaciones (máximo doce (12) revoluciones).*
- One (1) step sequence (diagonal, serpentine or circle).
- *Una (1) secuencia de pasos (diagonal, serpentina o círculo).*
- Two (2) death spirals on different edges.
- *Dos (2) espirales de la muerte en filos diferentes.*
- Maximum one (1) twist throw jump.
- *Máximo un (1) salto twist.*
- Maximum two (2) throw jumps.
- *Máximo dos (2) saltos lanzados.*
- Maximum two (2) jump elements (single jump or combination jump).
- *Máximo dos (2) elementos de salto (saltos sencillos o combinación).*
- Maximum two (2) contact spins.
- *Máximo dos (2) giros de contacto.*
- Maximum two (2) single spins (single or combination spin).
- *Máximo dos (2) giros individuales (sencillo o combinación).*

For both categories is asked to eliminate the spirals sequence.

Para ambas categorías se elimina la secuencia de espirales.

Use of vocal music for both short and long programme is allowed.

Música vocal es permitida en ambos programas.

SHOW

In all show categories the top five countries from the preceding year will be drawn in the last five to skate.

On the entry form the National Federation of these five must state clearly which are their National Champion who would draw for these last five places. The remainder of the teams will be draw in the usual way.

If the number of groups is less than 10, the national champion of each country will be drawn as the last group.

En todas las categorías de show, los cinco primeros países del año anterior se sortearán en los últimos cinco grupos.

En la inscripción de la Federación de estos cinco grupos, deben indicar claramente cuál es su campeón nacional para sortearlo en los últimos cinco lugares. El resto de los grupos serán sorteados de la forma habitual.



Si el número de grupos es menor a 10, el campeón nacional de cada país se sortea en el último grupo.

PRECISION – PRECISIÓN

The following modification listed are additions to the current regulations.

Las siguientes modificaciones son adicionales a las reglas actuales.

Skating programme of 4:30 minutes. *Programa de 4:30 minutos.*

Require at least 3 well defined variations of music and tempo.

Requerir al menos 3 variaciones bien definidas de música y tempo.

Required Elements – Elementos Requeridos:

- One multiple circle with minimum of one rotation.
- *Un círculo múltiple con mínimo una rotación.*
- Line manoeuvre: the line must be a single line along the long axis and move down de short axis for at least $\frac{3}{4}$ of the lenght of the rink.
- *Línea: la línea debe ser una línea simple a través del eje largo y moverse por el eje corto mínimo $\frac{3}{4}$ de la longitud de la pista.*
- One separated line in maximum 2 segments (parallel or adjacent) which moves along the diagonal axis.
- *Una línea separada en máximo 2 segmentos (paralelo o adyacente) con movimientos a lo largo del eje diagonal.*
- Open block – no hold (in any type of configuration) which moves along the longitudinal axis (straight line).
- *Bloque abierto – sin agarre (en cualquier tipo de configuración) que se mueve a través del eje longitudinal (línea recta).*
 - This block must begin from a stop position (maximum 3 seconds) and come to a stop (maximum 3 seconds).
 - *Este bloque debe empezar de una posición parada (máximo 3 segundos) y llegar a una posición parada (máximo 3 segundos).*
 - It must travel the entire lenght of the floor.
 - *Debe desplazarse en toda la longitud de la pista.*
 - Elements which MUST BE mandatory incorporated in the block:
 - A visible change of edge.
 - A choctaw or mohawk.
 - A double three.
 - A bracket.
 - *Elementos que DEBEN realizarse obligatoriamente en el bloque:*
 - *Un cambio visible de filo.*
 - *Un choctaw o mohawk.*
 - *Un doble tres.*
 - *Un bracket.*

These elements can be performed with additional steps.

Estos elementos pueden ser ejecutados con pasos adicionales.

- Parallel wheel made up of 2 or more extensions/spokes. Minimum one rotation.



- *Aspas paralelas conformada por dos o más extensiones/aspas. Mínimo una rotación.*
- Wheel with more than one pivot. Two or more wheels side by side. Minimum one rotation.
- *Aspa con más de un pivot. Dos o más aspas lado a lado. Mínimo una rotación.*
- Intersections: they must include at least 2 partial intersections where one part of the skaters intersect and the rest of the group performs another figure.
- *Intersecciones: deben ser incluidas mínimo dos intersecciones parciales donde una parte de los patinadores se intersectan y el resto del grupo ejecuta otra figura.*

Choreographic Stop – Parada Coreográfica

A clear visible choreographic stop (10 seconds max) must be incorporated within the programme (not at the beginning or end). This will characterize and reinforce the musical theme even more.

A lift can be implemented during the choreographic stop. This lift may be performed by the group and not by only 2 skaters.

Una parada coreográfica clara (10 segundos como máximo) debe ser incorporada dentro del programa (no al principio o al final). Esto caracterizará y reforzará el tema musical.

Una elevación puede ser implementada durante la parada coreográfica. Esta elevación puede ser realizada por el grupo pero no por sólo 2 patinadores.

DANCE – DANZA

All the 2016 changes and music will be on the USB. New dance for 2017: Midnight Blues (DVD).

Todos los cambios y músicas del 2016 están en la USB. Nueva danza 2017: Midnight Blues (DVD).

