

## **WALTZ SEQUENCE - COUPLES**

By Bill Stratford & Rachael Parkinson-Turner  
For NZ Artistic Roller Sports Committee 2018

**Music:**            **Waltz**

**Tempo:** 120 bpm

**Position:**        **Kilian**

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

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

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

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

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

