

Ice Dance Tips By Jimmy Young



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Starting Off - Taking the Ice for the First Time

(for the complete beginner)

As a first time skater it is important that your skating boots fit well. The boots should be a snug fit, like a well fitting glove and you should make sure that the heel of your foot is held tight by the boot. As a general rule I would suggest that you try a half size smaller than your general shoe size, this should avoid those awful blisters, which happen so easily when your boots are too large and can ruin your first skating experience.

You should also ensure that your boots are tightly laced. The lower lacing can be fairly loose but from half way up they should be as tight as possible without cutting off your blood supply, especially as the newer boots are not usually of good quality. Once you have your boots on, I would suggest that you walk around on the rubber at the side of the rink, to get used to the feel of the weight and restraint of the boots. When you are happy with this still off ice, turn your feet to a 'ten to two' position with your heels touching and slowly transfer your weight from one foot to the other in a slight rocking motion, with relaxed and slightly bent knees. Also try to ensure that your upper body is upright and relaxed. Your arms could be held to the side and slightly in front.

Now it is time to take to the ice.

Firstly hold the barrier with one hand and step onto the ice sideways, this ensures that your blades will not runaway with and cause you to fall, first one foot then the other. Once you are comfortable turn your feet out into the 'ten to two' position that you have already practiced off-ice and again slowly transfer your weight from one foot to the other with relaxed knees as described previously, picking each foot off the ice by about an inch or so and to the count of a slow 'one and two'. When you feel at ease with this movement it is time to try to move forward. Continue to do exactly the same but this time take each foot half a step forward so that you are placing the heel of one foot to the instep of the other, this should allow your body weight to progress and should carry you forward without having to push.

As you become comfortable with this try to stand longer each foot by doubling your count. That means that you count two for each step, this should allow you to glide longer and further. Once you have mastered this and you feel completely at ease then you should try to develop the correct knee action. This means that still with your feet in the 'ten to two' position you bend both knee then change feet if possible with a slight

push forward, then slowly rise on your skating knee to place the new skating foot down at the instep of the old skating foot and again before doing this you should bend both knees once more. The golden rule is always 'push' from a bent knee to a bent knee. Once more try to count slowly and with rhythm, I would suggest 'and one, two 'and' one, two. 'And' is the time to bend both knees, 'one' is to the time to change feet and 'two' is the time to rise slowly on your skating knee which should bring your free foot into the instep of the skating foot, ready to bend and push again. Remember like most sports rhythm and timing is very important and helps tremendously with your coordination. Try to make sure that you skate equally on both legs, it is a common mistake that beginners favour one foot or the other and skate unevenly on one foot or the other. As you gain in confidence try to check that your free leg, (the one on which you are not standing) is straight and turned out and that it is your skating knee that is active.

Expression

Improve the Character & Expression of Your Ice Dancing

Many skaters find it difficult to understand how to gain expression and character while skating compulsory dances. However with a little forethought and attention to your technique it should be easy to attain.

Firstly and most importantly every dance has a basic underlying rhythm and with this goes a natural rise and fall of the skating knee, this is what really gives a dance that feeling of dance. As I have stressed in many of my tips, it is always important that your skating knee is active while your free leg is passive and worked by the action of your skating knee, without this action your movement never really becomes musical and dance like as it is this action of the whole body being lifted and lowered that makes 'dance' it is not arm movements etc, they simply add to what is already there.

For instance if you take a Dutch or European Waltz the character is gain by the knee bending on 'and' then being down for the counts of one and two then rising softly for the count of three to return again on the count of 'and'. This knee action works on every step without exception and give the lilting 'rise and fall' which is so characteristic of a waltz. This together with a sway as you change from one hip to another as you change circles etc completes much of what is required for any waltz. The straight and elegant free leg lines and a gentle changing headline as you look first over one shoulder or the other should complete the picture. Therefore a good technique should really help you in gaining a character and feel for your dance.

In an American Waltz a 6/8 Waltz, the knee action that is down in the skating knee for 1,2 & 3 then up for 4,5 & 6, will automatically give you the correct character for this dance. You should also change your body weight and head position every time on the count of 4. For dances like the Viennese Waltz, Starlight Waltz, Golden Waltz and Ravensberger Waltz all are of a 'Viennese style' of the grand ballroom era and are 6/8 waltzes, however for these the underlying knee action is down in the skating knee for 1 & 2 a light rise for 3 down again for 4 & 5 and rise once more for 6.

In all of these dances, this knee action should never stop whatever the timing of a specific step and in fact the steps of the dance are designed to allow you to do exactly this.

For dances of a Foxtrot character, for example Rocker Foxtrot, or the Foxtrot itself, the predominate knee action is down in the skating knee for 1 with a soft rise for 2, then down for 3 and again softly rising for the count of 4. This should give a soft, romantic, strolling character of the dance, with effortless flow. Even on 4 count edges you should still maintain a rise and falling of the knee action you should never just stand on a static skating knee, for the second that you do this you stop dancing and lose instantly the character of your dance. The Blues would also fit into this knee action it should simply be even softer working the lower range of your knee action, but again your knee action must never stop for one moment, particularly on the long four beat edges.

For every dance and every style of dance you should be able to find an underlying and predominate knee action, and once you are aware of this you should be able to dance with character. All you need to add then is a style to your body movement. For instance when skating a Tango your body should feel like every muscle in your body is in tension and fighting with its opposite muscle group to help create that feeling of tension and frustration, that is part of the sexiness and passion of this style of dance. This together with great contrast between the 'ups' and 'downs' on the knee and particular use of the knee action on the count of 'and' should help gain drama and feeling.

Finally always remember that you should always try to give every step exactly it required and exact timing. A good dancer always manages to make it look as if they all the time in the world, even when a dance is fast.

I hope that this helps you to bring your dancing to life and to gain new insights into your interpretation of each dance.

Slip or Slide Chasse

The slip or slide chasse is a very basic movement, but like all basic movements it should be practiced regularly and correctly to gain the maximum proficiency and speed.

Firstly, we will take the left forward chasse. Starting on a left forward outside edge with your left hip, shoulder and arm in the lead and your hips at approximately 45 degrees to your skate and facing to the outside of the circle. You should have bent both knees before pushing onto this edge, so that the LFO starts on a bent knee. Your head should be looking forward along the circle over your left shoulder. Then you slowly rise on your skating knee drawing your free in towards your skating foot at exactly the same time so that when you feet touch both legs are straight but not stiff. Your left foot should still be half a foot in the lead as your hips are still off-set. You then simply change feet. There is no need to bend both feet before you push as you do not push on this movement. It is then up to you whether you bend the new skating knee on the RFI in order to extend your free leg (this is the most usual method) or simple lift your left leg forward. The method you use really depends on the character of the dance that you use the step in and the effect you wish to create. It is then possible to create extra speed by pulling yourself forward towards your free foot in order to bring your feet back together to start the next step. Again your left foot should remain half a step ahead and your left hip should also stay in the lead, this action I call 'drawing' the skate and every time that you raise on your skating knee it should be possible to gain speed by progressing your body weight forward in the direction that you are travelling. This step is completed by once again bending both knees before pushing to restart the step. It is particularly important in this exercise, that you make every effort to ensure that you achieve as much speed from the 'draw' as possible.

You obviously should also practice this on the right side, this time with you right hip and shoulder in the lead throughout the exercise.

This movement can also be done backwards, starting with your hips and shoulders facing inside of the circle you intend to skate. If you start on the RBO your right hip should be back and you right foot should be half a step behind the left. Again having bent both knees before you push, you start on a bent skating knee. Again slowly rise the draw the feet together still keeping the right foot half a step behind, simply change feet to be on

a LBI and then either bend the new skating knee to take the free foot away behind or simply lift the free foot up without knee action. Again the first method is the most common and useful method. To get the feet back together to complete the step again you should draw yourself back towards your free foot once more again speed as you draw, as the feet come together the right foot should still be half a foot behind the left, you then bend both knee to repeat the step. Once more you should train this on both feet, but simply keeping you left hip and shoulder in the lead on the other side.

I hope that some of this information will help you to improve your slide chasses.

Starting Off - Skating Backwards

Just as with forwards, you can start 'off ice', so that you can concentrate on what you want to do rather than simply trying to standing up. Firstly stand with you toes turned in and touching and your heels apart, at about '20minutes past eight'. Then simply change your body weight from one foot to the other in a slow rhythmical way. When you are comfortable doing this start to move the foot that you have lifted, half a step behind you, so that you place the toe of your free foot into the instep of the foot on the ground. Throughout this move both knees should be relax and your head held upright. Try to get used to the feeling of your weight changing behind and moving backwards as this is not a feeling or movement that we use in daily living, we don't walk backwards to the shops.

Once you feel OK with this, it is time to move onto the ice and try to do exactly the same.

As with forward do not initially try to push, simply allow the transfer of weight to carry you backwards. Once you start to move backwards, try to stand longer on each foot. Firstly starting with a slow count of ones, then increase it to two counts on each foot and finally three counts on each foot. At this stage you should try to get the correct knee action, which is to bend both knees on the count of 'and' before changing weight from a bent knee to a bent knee. Again as this gets easier you should then try to extend your free leg straight in front of you so that the heel of your extended leg is over the tracing (the line that your blade leaves behind on the ice). Then once you have changed feet you should slowly rise on the skating knee during the rest of you 3 counts until both feet are brought together, then bend both knees on the count of 'and' once more so that your new skating foot can be placed on the ice half a step behind the other foot, this should help you to transfer the direction that you wish to skate.

When you start it is usual for skaters to skate only on inside edges, however as soon as possible you should try to ensure that you skate on outside edges and simply let the edge change to inside as you commence your 'strike' or 'push'. As you improve then try to maintain your weight as long as possible on your pushing foot while you push from one foot to the other.

At first this backward skating seems very strange and often difficult to get the hang of, but eventually most skaters prefer backwards to forwards as it is much easier to keep good style. The final step is to try and face inside of each circle so that your weight transfers backwards from one hip to the other causing a rotation of the whole body from one edge to the other.

From this you can develop chasse and crossovers.

Outside 3 Turn

The Basic Outside Three Turn (As in the European Waltz)

This is a movement that is very often, badly performed and as with all turns it is important that there is a preparation followed by a checking action. This movement is performed with an open hip throughout.

Firstly, you start in a basic outside edge position, for instance, if you are on the left foot then your left hip, shoulder and arm in the lead with your hips and shoulders facing to the outside of the circle by about 45 degrees. Again as always you bend both knees before pushing and then strike onto your forward outside edge with your free leg well turned out and extended and your free foot pointed with your toe slightly down. Then as you rise gently on your skating knee your free leg is drawn in to the skating leg until they touch in a T position with your hips still open and turned out. At the same time as this rising movement your upper body rotates so that your right shoulder and arm are forward against your left hip causing the 'preparation'. Then just before the turn you stop the rotation so that you can check the turn by reversing your arms and hips, simply allowing only your skating foot to turn. You then lift lightly on the skating knee forward to the right side of your body, across the turn so that your weight moves over the ball of your foot and back onto the heel of your skating foot (the left). This allows your weight to move progressively in the direction that you are moving. I also think it is a big asset to make sure that your head continues to look in the direction that you are skating. This means that you start looking over your left shoulder and as you rise, your head slowly appears to look over your right shoulder as your body rotates under head.

In the checked position you should be looking inside of the circle with your hips and shoulders parallel to the tracing and your weight on the heel of your skate, your feet in a T position and on a backward inside edge, your head looking over your right shoulder and your left arm checked across your body towards your right hip. After this you can close the feet together so that the right foot closes into the instep of the left, you can then bend both knees to push in preparation for the next step.

The turn should be a very calm and easy movement with as little movement as possible, it takes place at the top and the rising knee action so it is light and lifted into the checked position, not pressed, scraped or forced.

It is also important to understand that at the point of the turn the body weight must progress by about two feet, which is caused by the action of the foot turning under the body. Many beginners have difficulty with this because while they obtain the prepared position easily, they do not progress their weight during the moment of the turn, this results in them finding that after the turn they are falling back from where they came and are out of balance and control. Weight progression is a very important part of good ice dancing.

I hope that this helps you to improve your Three Turns.

Forward Progressive Runs

This movement is sometimes incorrectly called 'crossovers', especially by free skaters. However what they do when they are good skaters are progressive runs because of the way their weight progresses and by the fact that they push on both steps. It is extremely important that dancers and skaters generally skate good 'runs' as this is where the power for the forward skating usually comes from.

To develop 'crossovers' into 'progressives' or 'runs' you must push equally on both steps of the movement and as the name suggests, the outside foot of the circle should be placed onto the ice ahead of the other by a foot or more in a progressive manner. At the same time it is vitally important that your body weight also progresses forward over your new skating foot. It is a common mistake that skaters simply put their foot ahead without actually progressing their body across that same distance.

It is normal that a 'progressive' is skated in what I call 'contra- body' position. This is where the leading hip, for instance if you are skating in an anti-clockwise direction, your left hip is forward (placing your hips at about 45 degrees to you skate and making your hips face to the outside of the circle) and your upper body and shoulders are rotated into the circle as much as is possible without causing you to lose your hip position. This causes a twist and slight tension or torque in your body and stomach that gives you a strong upper body position.

On the first step a left forward outside edge your free leg should be strongly turned out, with your thighs wide apart, then on the progressive step and second step (a right forward inside edge) your thighs should be naturally turned inward, causing the thighs to close together, this is the result of the hips facing outside of the circle, and as a result, the steps should always run to the outside of the circle. As always your hips and shoulders should remain parallel to the ice. The free leg should be straight but not stiff while the skating knee rises and falls in a continuous way on each step. You should bend both knees before pushing and rise slightly towards the next step, this way you once again maintain an active skating knee and passive free leg.

Try to make sure that you are not down on your skating knee on the first step and up on the second. This is a common error with skaters, giving a very lopsided look, almost as if the skater has a wooden leg, this stops a balanced look on both steps and also means that you are unable to push as strongly on the second step.

When you have the feeling for this rise and fall, this knee action can be altered from a direct rise to a level but progressive movement. This feels as if your knees are converting the rising action into a forward movement or momentum, giving you the sensation of skating in a low roofed corridor, so your skating knee stays active in the same way, but pushes your body forward instead of being able to rise.

This exercise should be practiced regularly and in both directions.

Weight in the circle

Weight in the Circle or Out of the Circle

Ever since I started skating there has always been a controversy over various methods and techniques of skating and as I have recently made a major change in my life by moving to the States perhaps this is a good time to discuss this matter

To my mind there is no question that your weight has to be in the circle in order to create a clean running edge, however there are a number of occasions when as a skater you feel that this is not the case.

This is particularly true when on a strong inside edge. In this situation it is true to say that almost the more you brace or resist against the circle the stronger the edge becomes. For instance, on a backward inside edge generally you face outside of the circle and your weight is to the back of your body and braced against the circle. Also on a forward inside edge at the beginning of the circle your weight starts in the circle, but as you start to rise to prepare for the new circle your weight feels that it again braces against the circle in order to prepare the weight for the new circle. In other words it is often possible to lean or brace against the circle and maintain an inside to great effect and this also allows you to keep your weight on your pushing foot, which in turn allows you to take a stronger strike or push from one foot to another.

I also think that when you are stroking backwards and your head is facing in the direction that you are skating, your weight is obviously in the circle, however if you simply change your head to look over their shoulder so that you are looking from where you came you immediately have the feeling that your weight is out of the circle and that you are braced against the circle. I have often tried to describe this as 'physical' and 'mental' weight. By this I mean that while your weight is obviously really always in the circle the simple act of turning your head does appear to make your weight feel as if it has changed sides of your body. This can be tried by simply standing 'off ice' with your hips facing in the circle and your weight equally balanced on both feet and with your head facing in

the direction that you think you would be skating, then turning your head to look over the other shoulder. At once you feel as if your weight is braced against the circle and on the other side of your body although in practice your weight has not changed at all.

I know that for years, coaches and skaters have often had heated debates over this controversial theory. I have given it much thought and have over the years tried both methods, but I must say that at the end of the day I feel the only answer is that the weight must always be in the circle that you are skating. However there are occasions when your body does feel as if you are braced or leaning against the circle. I would be very interested to hear from other skaters or coaches who might have other or similar ideas on this subject.

Thank you for taking the time to read this article, and may I wish you many happy hours trying to experiment on this subject.

The Basic Outside Three Turn (As in the European Waltz)

This is a movement that is very often, badly performed and as with all turns it is important that there is a preparation followed by a checking action. This movement is performed with an open hip throughout.

Firstly, you start in a basic outside edge position, for instance, if you are on the left foot then your left hip, shoulder and arm in the lead with your hips and shoulders facing to the outside of the circle by about 45 degrees. Again as always you bend both knees before pushing and then strike onto your forward outside edge with your free leg well turned out and extended and your free foot pointed with your toe slightly down. Then as you rise gently on your skating knee your free leg is drawn in to the skating leg until they touch in a T position with your hips still open and turned out. At the same time as this rising movement your upper body rotates so that your right shoulder and arm are forward against your left hip causing the 'preparation'. Then just before the turn you stop the rotation so that you can check the turn by reversing your arms and hips, simply allowing only your skating foot to turn. You then lift lightly on the skating knee forward to the right side of your body, across the turn so that your weight moves over the ball of your foot and back onto the heel of your skating foot (the left). This allows your weight to move progressively in the direction that you are moving. I also think it is a big asset to make sure that your head continues to look in the direction that you are skating. This means that you start looking over your left shoulder and as you rise, your head slowly appears to look over your right shoulder as your body rotates under head.

In the checked position you should be looking inside of the circle with your hips and shoulders parallel to the tracing and your weight on the heel of your skate, your feet in a T position and on a backward inside edge, your head looking over your right shoulder and your left arm checked across your body towards your right hip. After this you can close the feet together so that the right foot closes into the instep of the left, you can then bend both knees to push in preparation for the next step. The turn should be a very calm and easy movement with as little movement as possible, it takes place at the top and the rising knee action so that it is light and lifted into the checked position, not pressed, scraped or forced.

It is also important to understand that at the point of the turn the body weight must progress by about two feet, which is caused by the action of the foot turning under the body. Many beginners have difficulty with this because while they obtain the prepared position easily, they do not progress their weight during the moment of the turn, this results in them finding that after the turn they are falling back from where they came and are out of balance and control. Weight progression is a very important part of good ice dancing.

I hope that this helps you to improve your Three Turns.

Stepping From Backwards to Forwards

(Back Outside to Forward Outside)

Stepping from backwards to forwards appears to be extremely simple, but is in fact very difficult to perform correctly, as can be seen by the importance it is given by Freestylists when they try to attempt Axels. If they step incorrectly forward then the jump will be a disaster. It is very easy to over rotate this movement. And great care should be taken to ensure that this does not happen.

Firstly you should commence from your basic outside edge position, with your hips and shoulders facing the inside of the tracing. If we take a right back outside edge the right hip, shoulder and arm would be leading and both hips and shoulders should be level to the ice. You should be on a strongly bent skating knee with your weight over the center back of your blade with your free leg extended in front and over the tracing. You then start to rise gently on your skating knee and this action should draw your free leg in towards your skating foot. As the heel of your free foot brushes your skating toe you start to rotate to the outside of your circle with your hips, shoulders and arms staying as one.

It is important that at this point your weight moves still further back on you blade so that when you reach the heel to heel position your weight is on the very back of your skate and your axis is over the outside of your free hip (your left in this instance). You should also ensure that your arms have not over rotated. Your left arm should remain over your free leg also the left, throughout. This means that as you rise on your skating knee your left arm stays with your free leg not allowing the free side to open more than your hips, your head should also change from looking over your right shoulder to looking over your left at the same time that you rise on the skating knee. You should also make sure that your weight remains in the circle that you are skating. In this heel to heel position your feet should only be at 90 degrees and no more and you should feel perfectly balanced and comfortable, not twisted or forced. When you can maintain this position for as long as you wish then you are ready to step forward.

Your head now be looking over your left shoulder shows the direction you intend to skate. You should simply bend both knees and push to the outside of the circle into a basic outside edge position with your left side, hip and shoulder in the lead. Your left arm should also be directly over your left toe and your weight should be immediately over the left hip allowing you to skate a clean outside edge. There should be little or no movement of the body as you strike onto your forward edge. When you plie or bend before you push forward, as always you should ensure that your hips are forward and underneath you, it is a common mistake to allow the hips to fall back at this point.

This exercise should be practiced often and on both feet and in both directions. This is an extremely important step in ice dancing and in skating generally. Improve this and you will improve many areas of your skating skills.

Outside Mohawks (Open and Closed)

Firstly we will deal with the Closed Mohawk.

For this you should stand in your basic outside edge position. For instance if you are going to do a left forward outside closed Mohawk you should have your left hip and shoulder in the lead so that your right arm is across your body and your left arm would be held to the side. Your back would be facing to the centre of the circle that you intend to skate and as always you should bend both knees before you push and after your push your weight should be up and over your left hip. Again as always you skating knee should be active and your free leg straight and turned out.

Initially your free foot should be held in the basic heel to heel extension with the toe pointed and turned slightly down, but as you rise on the skating knee and draw your free leg in you should flex your foot and it should cross the tracing so that your feet touch in a toe to heel position (right toe to left skating heel.) As you do this your weight should be taken further into the circle by the weight of your free leg crossing the tracing and thereby increasing the depth of your outside edge. In this position both legs should be straight but not stiff. You should then bend both knees and allow your weight to fall further to the back of your left hip and shoulder and onto the heel of your right foot onto a back outside edge so that your left leg will naturally extend in front of you in a closed position hence its name. At the same time as you bend your knees to cut the Mohawk; your arms should reverse across your body so that you check the turn. Throughout this action the top of your legs and thighs should be held together as in a ballet fifth position and your shoulders should be almost parallel to your tracing.

It is common for people to feel that they need to change their weight to their right in order to stand on their right foot, but this is not correct because your feet and legs have crossed the tracing, your right foot is in fact under your left hip and therefore this is your point of axis and balance. It is perhaps simpler to say and for you to understand that as you are skating on the same circle both before and after the Mohawk that there is no need to change your weight but simply keep it over your leading side and in the circle. Thereby you achieve both weight progression and the correct body angle.

This movement can of course be repeated on the other foot and should be practiced just as much in order not to develop a preference for one side or the other. I would also recommend that the skater does not think of turning a Mohawk but of cutting a Mohawk. By this I mean that you should think of it as a 90 degree step or fall back into the circle, by doing this or thinking like this it tends to stop any tendency to over rotate which is one of the most common mistakes.

The Outside Open Mohawk is very much the same principle but this time the free foot does not cross the tracing. Once again you start the movement in your basic outside edge position, for instance on a left forward outside edge with your left hip and shoulder in the lead, your left arm across your body and the right arm held slightly to the side and on a bent skating knee. As you rise on your skating knee this time your free foot is drawn into the instep of your skating foot into a T position. You then simply change feet placing your weight onto the heel of your right foot but still with your weight over the back of your left hip and shoulder and once again you should check your arms across your body by reversing them as you cut the turn. If you wish to maintain the T position after this Mohawk it is not necessary to bend your knees before the turn but to simply step onto a relaxed knee. However if you have more than one count of music in this position it is normal to extend your free leg then you should bend your skating leg in order to achieve this and your free leg should move naturally behind you by the use of your skating knee. Again this movement should be practiced in both directions.

I would also recommend that in both the Open and Closed Mohawks that your head is carried looking in the direction that you are travelling, for instance if you are skating a left Mohawk you should look throughout the movement only over the left shoulder. This both helps the skater to stop the tendency to over rotate and also to maintain their weight over the same side of their body, most beginners tend to look forward on the entry and then back behind them where they have come from on the backward edge and this causes them to turn their body and hence over rotate.

Once again enjoy your skating and I hope that some of these tips help to enjoy your dancing even more. Remember good practice makes perfect. Bad practice simply reinforces bad mistakes.

Outside Swing Rocker

It was requested that I write an article on rockers and I will start describing a left forward outside swing rocker as skated in Rocker Foxtrot.

All rockers are similar or related to three turns in that they turn in the same direction which into the circle, but instead of changing edge at the point of the turn you remain on the same edge and this causes you to skate off into a new circle. Hence a rocker will always takes you from one circle to another and should be turned on the short axis.

For the left forward outside rocker you should start on a strongly bend knee on a deep outside edge with your left hip leading and forward, as well as pinch under you so that your weight is firmly above the skating hip, keeping you weight in the circle. The turn is prepared by rotating your ribcage to the left and hence into the circle, this would also bring your right arm forward until it is in front of you and opposite your left hip, thereby achieving a 'contra, body' position. Then as you rise softly on your skating knee, this should cause your free leg to come forward brushing the side of your skating foot and as the free foot passes the skating foot your weight should move forward towards the front of your right shoulder and the toe of your free foot should turn in so that your whole body is facing into the circle and parallel to the tracing. Then as you lift the turn itself, your weight should move over the ball of your foot and then onto the heel after the turn and hence taking your weight to the back of your right shoulder and hip, so that your weight is now in the new circle.

You should make sure that you don't allow your ankle to rock over onto the inside edge at any point during the turn. At this moment your hips should be as still as possible, the free foot that was turned in will then become turned out without actually moving, so that you have simply isolated the rotation to the skating leg. I would suggest that you keep your head looking over your right shoulder in the direction you are skating. You should find yourself checked and facing out of the circle on a straight but not stiff skating leg, with your weight over the back of your right hip, which keeps your weight to the back of your skating foot. You should then brush the free leg back passed the skating foot taking care not to start to bend your skating knee until the feet have touched, then you bend your skating knee in order to extend your free leg in front of you.

If you are skating this solo I would suggest that you continue to face outside of the circle, but when skated with a partner I would rotate my hips and shoulders as my free leg comes forward and thereby face inside of the circle to be opposite my partner in a basic waltz hold. As always your free leg should be straight throughout the movement and it should be your skating knee that is active to create the change of free leg position and weight change during the turn.