



ROLLER DANCE SKATING MANUAL *COUPLES* - 2013-

<p>Published by NZFRS Artistic Sports Body Committee</p>

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INTRODUCTION

The committee wishes to thank the contributors to this NZFRS Official Roller Dance Manual. In doing so special mention must be made of the help extended by Roller Sports Australia with some of the dance diagrams, associated notes and illustrations.

OPTIONAL STEPS

Optional Steps are not used in New Zealand unless specifically directed by the NZFRS Artistic Committee.

INTRODUCTORY STEPS

Commonly called starting steps or opening steps

CIPA international rule (8.02.01-03)

8.02.01 When a couple is announced for the compulsory dances, original dance and free dance the entrance must be no longer than fifteen (15) seconds. The exit of a compulsory dance or original dance must be no longer than fifteen (15) seconds. The penalty for each extra second will be 0.1 for compulsory dances and 0.1 from the "B" mark for OD / Free Dance.

8.02.02 Commonly called "starting" or "opening" steps, introductory steps for compulsory dances are optional as to the construction and are not judged except as outlined in DS 8.02.02.

8.02.03 The number of beats to be used for all compulsory dances must not exceed 24 beats of music. The timing will begin with the first movement of the skater/skaters. A movement is defined as any movement of the arm, head, leg or foot.

4 beats maximum is to be used for opening steps in compulsory dances. Timing starts with the first movement of the skater/s. A movement is defined as a movement of the arm, leg, head or foot.

The penalty for each extra beat will be 0.1

EDGE DESCRIPTIONS

As dance diagrams and notes have been collected from a number of sources, both the International as well as the Alternative American/Australian descriptions have been used. A listing of the International edge descriptions with their alternatives will be found later in this manual

GENERAL REGULATIONS

Dances should be skated in the INTERNATIONAL STYLE with careful attention being given to the timing and the rhythm of the music. Couples should skate close together and execute all movements in unison with the steps of the dances being accurately skated. All edges and turns should be smooth and clean in order to preserve the symmetry of the dances.

INTERNATIONAL STYLE

Upright carriage NOT bent at the HIPS but without being stiff.

Head held upright.

All raising and lowering of the body being affected by straightening and bending the skating knee.

All violent, angular or stiff movements to be avoided, the movement seeming to be executed with ease and grace.

Also refer to "General Tips on Skate Dancing" below

AWARDING MARKS

In awarding marks out of the scale of ten the judges shall consider the following:

- The correct timing of the dance to the music
- The accuracy with which the skaters follow the requirements of each dance.
- The placement of steps in relation to the required pattern.
- The style of the dance couples as shown by their carriage, form and unison.
- The movement of the dances in rhythm with the music and the relation of this movement to the character of the music

GENERAL TIPS ON SKATE DANCING

- Upright body, eyes up listen to the music don't watch the floor
- Track with partner where ever possible
- Aim steps to the pattern of the dance
- NEVER "sit" on the skate, stand up on it, stay on the middle part of the skate, and keep off the heel. Bend at the skating knee
- Remember that the balance is between partners; do nothing to upset this relationship and balance by unnecessarily moving the body above the waist. Keep the head, shoulders and hips over the skate.
- Leading arms must not go limp, not higher than the shoulders not lower than the waist, firm yet relaxed.
- Watch that takeoffs are close. There should not be a large gap as feet come together for the new step. This is the "AND" position.
- Wherever rotation is called for make sure that both partners are assisting. Basic rotation of the body should be completed prior to the actual turn. Get to the position you want the body to be after the turn, before you do the turn. Never block a partners' rotation.

DEFINITIONS

TIMING:

The proper relationship of the steps and other body movements, in keeping to the music. The skaters shall co-ordinate their body movements such as rotation, knee bending, free leg swings etc., with the music so that each stroke is completed smoothly and the transfer to the new skating foot or turn is made without pause or rush.

EXPRESSION:

The team's movement and presentation, interprets the character of the music so that an audience is aware of the type of music being portrayed by the team. Use of rapid or slow changes in dance motion is one way of expression. Free leg swings can be used to advantage. For example, in a Tango, the skaters may delay the movement of the free leg slightly. Expression makes the difference between a mechanical and an artistic performance.

UNISON:

With respect to dancers as a team, unison involves mutual co-ordination of body movements and position. For example, body movements such as leg swings and knee bends shall be equalised. Partners shall remain close without apparent effort and their shoulders shall be parallel in the closed positions. In order to remain close while bending knees in the closed position, partners should track one another at the instant of starting the step. The ability of a man to lead without obvious movement and the lady to follow smoothly is an important part of unison.

FORM:

The carriage of the dancers in so far as it improves their appearance is form. This includes relaxed, upright carriage, erect head (not looking down or up and in line with the body), free hip turned out, soft skating knee, extended and pointed toes, firm leading arm, close take-offs with neat footwork and easy flowing body movements. Wide stepping is a common fault, which is judged in this category.

ACCURACY:

The ability of the team to demonstrate that they can skate the correct sequence and length of edges, change of edges, and turns. Such faults as flats, incorrect execution of Mohawks, lack of quality of edge (inconsistent or wobbly edges) and poor or jumpy turns are common mistakes in this category.

PLACEMENT:

The correct skating of the prescribed pattern or, in optional pattern dance, the adherence to the plan of the dance. In both cases, placement covers the intelligent location of the steps within the skating area so as to use the available surface geometrically. Such areas as direction of take-offs, lobe construction and ability to repeat the pattern skated on successive rounds are judged in this category. A pattern, as skated, is not the end in itself but rather the result of good accuracy. Patterns as drawn in rulebooks are guides, not photographic reproductions of actual skating.

STARTING STEP:

The actual starting step is -Step No. 1 (or optional noted steps) of the dance after the introductory steps.

RHYTHM

Rhythm is the regularly repeated long and short as well as strong and off beat notes which give the music its character.

TEMPO

Tempo is the speed of the music - specifically for skate dancing - measure or bars per minute and number of beats per measure or bar.

TWO FOOT TURNS:**MOHAWK:**

A two foot turn from forward to backward (or vice versa) from one foot to another on edges of the same character, i.e. outside to outside or inside to inside, The following definitions are of forward Mohawks (those begun on a forward edge)

CLOSED MOHAWK:

A Mohawk where the freeleg is in front of the body after the turn completion. Following the weight transference, the position of the new free foot is in front of the toe of the skating foot. The free foot, upon becoming employed, strokes past the skating foot, which moves the leg into a closed position. The final closed free hip position gives this Mohawk its name - tracings do not cross.

OPEN MOHAWK:

A Mohawk, in which the free foot, during the skating of the forward edge is turned open, then brought to the floor so that its heel strikes on the inner edge side of the skating foot. (Approximately heel to instep). Following the weight transference, the position of new free foot is trailing the heel of the new skating foot. The open free hip after the turn gives this Mohawk its name - Tracings cross.

SWING MOHAWK:

A Mohawk in which the free leg is swung forward, past the skating foot, and is brought back close beside the skating foot before stepping down. It may be either an open or a closed swing Mohawk depending on where the new skating foot takes the floor and the position (open or closed) of the new free hip.

DROPPED MOHAWK:

A Mohawk, either open or closed, after which the second or turn edge is not to be held longer than one beat of music.

HELD MOHAWK:

A Mohawk, either open or closed, the second turn or stroke of which is held longer than one beat of music.

CHOCTAW:

A two foot turn from forward to backward (or vice versa) from one foot to another on edges of a different character, i.e. outside to inside or inside to outside. The following definitions are of forward Choctaws (those begun on a forward edge):

CLOSED CHOCTAW:

Executed with the free leg in front of the body after the turn. In this type of turn the free foot, upon becoming employed, strokes past the other foot, which moves the leg into a closed position. The free foot is placed on the floor along the outer edge side of the skating foot at the heel. Following the weight transference, the position of the new free foot is in front of the toe of the skating foot when executing a forward to back turn. The final closed free hip position gives this Choctaw its name. During a back to forward turn the hip position would be leading. Back to forward turns should be struck from behind the heel.

OPEN CHOCTAW:

A Choctaw with the free leg in front of the body turn. Both back to forward and forward to back turns of this type are in use.

In the forward to back variety, the turn is executed heel to heel, with the new free foot moving into the line of travel as the old free foot takes the floor.

In the back to forward variety, the turn is executed from behind the heel, with the free leg trailing after the turn.

In either variety, the new free foot, knee, and leg are rotated outward as the turn is made, with the leg moving into the open position.

A Choctaw in which the execution is identical to the open Mohawk except for the different character of the edges.

SWING CHOCTAW:

A Choctaw in which the free foot is swung forward past the skating foot and is brought back close behind the skating foot before stepping down. It may be either an Open or Closed Choctaw depending on where the new skating foot takes the floor and the position (Open or Closed) of the new free hip.

DROPPED CHOCTAW:

Executed either open or closed, where the second, or turn edge, is not held longer than one beat.

HELD CHOCTAW:

Executed either open or closed, where the second, or turn stroke, is held longer than one beat of music. (A turn where the feet are crossed in front or behind and the tracings do not cross each other).

CHASSE:

A step, that does not pass the old tracing foot. Completed Chasse does not involve or permit a trailing position of the unemployed foot. The Chasse is to correspond to the close or paused steps of ballroom dancing. The five types of Chasses are:

CROSSED:

A Chasse for the execution of which the new tracing foot crosses the old.

DROPPED (Cut Step):

A Chasse during the execution of which the new free foot is moved against or into the line of travel.

SWING DROPPED:

A dropped Chasse where the free foot moves past the employed foot to the leading position before becoming the employed foot at the AND position.

INLINE:

A Chasse for the execution of which the new tracing foot takes the surface inline with the old.

RAISED:

A Chasse during the execution of which the new free foot is raised vertically from the skating surface.

NOTES ON THE DANCE DIAGRAMS

A dance diagram, if simple and concise, is of great assistance to all skaters. At a glance, these diagrams show sequences of steps, axes, edges, pattern layouts and the direction in which the steps should be aimed. The relationship of the dance diagram to the actual skating of the dance should be maintained as closely as possible for correct dance execution and musical expression.

PATTERNS

The dances are diagrammed with constant curvature for each individual lobe along a reference baseline moving around the skating surface in a counter-clockwise direction. Each step is drawn so that its length represents a constant proportion to the total length of the dance pattern. Thus, a two beat edge is twice the length of a one beat edge and a four beat edge is twice that of the two beat edges. The diagrams show, as clearly as can be reproduced on paper, the skating direction and depth of arc for each edge of the dance, as well as its position on the overall pattern. While the actual skating of the dance in these respects may vary somewhat from the printed diagram, this variation should not be such that the pattern and the lobes are distorted, or that edges become flats or near flats, or that the flow of the dance along the skating surface is impaired.

BORDER DANCE: A border dance may be started at any point on the baseline

- A dance, where the steps of which have no required or set location on the floor.
- A dance skated so that the movement of the team changes the location of the steps on the surface on each circuit

SET PATTERN: Each step of the dance has a fixed position on the rink. The dance should start at one certain spot and end at another certain spot. Each circuit of the dance should superimpose similar to a compulsory figure.

PREFERRED PATTERN: A dance that lends itself to different patterns. The couple may choose their own pattern but it must be the same for each repetition of the dance. For these dances a specific diagram is published but it is NOT obligatory to use this particular pattern and the use of any other layout, which does not alter the edges, nor place the couple in awkward positions on the floor, must not be penalised by the judges.

CIRCULAR AND EIGHT FORM PATTERN: These patterns should be skated on true circles of equal size with the long axis maintained along with superimposition

STEP IDENTIFICATION

The steps for each dance are numbered on the diagrams for easy reference. Although most dances will begin at Step Number 1, many dances provide an optional position for starting which may be determined from the text of the dance. All dance steps are progressive unless otherwise indicated. The type of step used throughout the dance is indicated alongside the diagram by means of abbreviations e.g.

International Term & Description

LFO- Left Forward Outside edge.

LFI - Left Forward Inside edge.

RFO-Right Forward Outside edge.

RFI - Right Forward Inside edge.

LBO -Left Back Outside edge.

LBI - Left Back Inside edge.

RBO -Right Back Outside edge.

RBI - Right Back Inside edge.

Alternative Term & Description

(LOF - Left Outside Forward)

(LIF - Left Inside Forward)

(ROF- Right Outside Forward)

(RIF - Right Inside Forward edge)

(LOB - Left Outside Back edge)

(LIB - Left Inside Back edge)

(ROB- Right Outside Back edge)

(RIB – Right Inside Back edge)

MUSIC

The numbers placed alongside of the tracing of each step shows the relationship of the music to the steps of the dances on the diagrams. While the number does not show the duration of each step itself, this can be determined by counting the number of beats of music indicated by the number of digits shown alongside the tracing of each step.

The metronome tempo prescribed for the dances are official for all tests and competitions. No deviation will be permitted so that all parts of the country will skate and be tested at a uniform speed.

The tempo of each dance has been set so that the utmost grace and beauty of the dance will be displayed

LOBES

CENTRE LOBE EDGES

RFO	(ROF)
LFI	(LIF)
RBI	(RIB)
LBO	(LOB)

BARRIER LOBE EDGES

RFI	(RIF)
LFO	(LOF)
RBO	(ROB)
LBI	(LIB)

Lobes that travel into the centre of the dance, pattern, being to the inside of the Baseline reference point, are called CENTRE LOBES and the rotation of their edges is in a clock-wise direction. These lobes would make indentations on the over-all dance pattern.

Lobes that travel outward, toward the rink barrier and return to the Baseline, are known as BARRIER LOBES and the rotation of their edges is in the same counter-clockwise direction as the general pattern of the dance. A continuous, unbroken Barrier Lobe travelling completely around the rink would cause the dance pattern to be either round or oval.

A Barrier Lobe will always be followed by a Centre Lobe or vice-versa.

Dances are constructed with various sized lobes. In a particular dance, the size of the lobe will be determined by the number of musical beats allotted to it, thereby regulating the length of time that the employed skate will travel on the lobe.

When a lobe shall consist of more than a single edge, all the edges that make up this lobe will conform to a constant curvature of the lobe just as though the lobe were one continuous edge from baseline to baseline.

LOBE AIM

The employed skate's angle or degree of departure from the baseline on each new lobe is referred to as the AXIS of the dance. Although dance axes may vary between dances, the axis of any particular dance should never change when once set on the first lobe of the dance.

The term AIM, as used in dance skating, is the starting direction of all edges. An edge, originating from the baseline, must have its Aim conform to the Axis of the dance. All subsequent steps on the lobe must be properly aimed to follow the general curvature of the whole lobe, maintaining a constant, even arc.

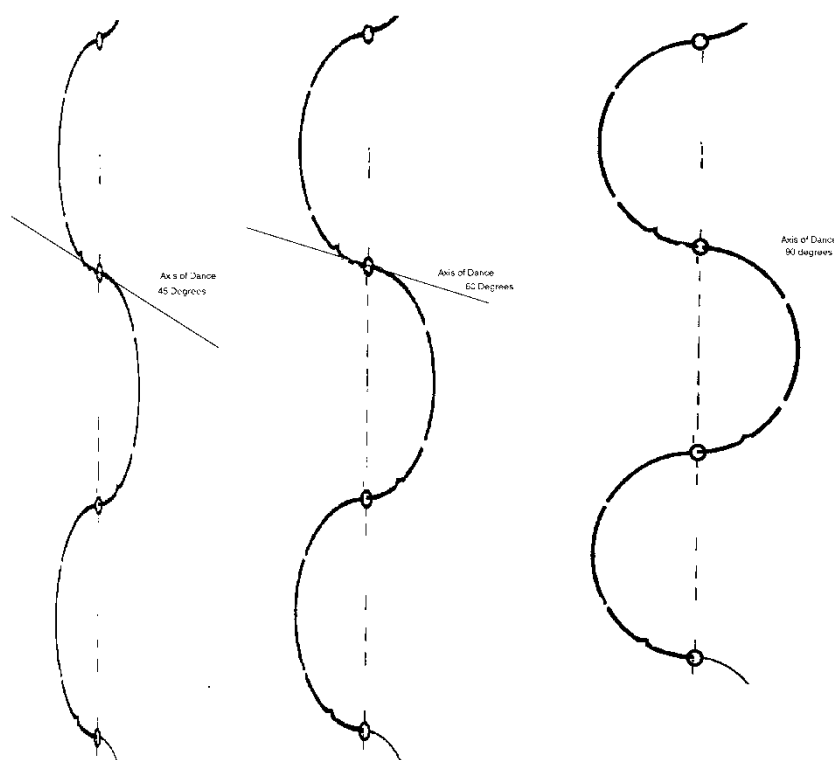
When any one of the possible eight skating edges shall originate the lobe from the baseline, it will have a fixed direction of aim. RFO - LFI - RBI - LBO edges are only used for Centre lobes. Barrier lobes make use of RFI - LFO - RBO - LBI edges only.

AXIS OF SKATE DANCING

The skate dances cross and recross the baseline (lines of travel or "continuous axis") at certain varying angles. These angles are expressed in degrees of arc. Three different angles cover all of the present day dances - 45° 60° and 90°. For example the fourteen Step is skated at 45 deg , the foxtrot at 45 to 60 deg and the European Waltz at 90° (each approx.).

Called AXIS for short, the axis of a skate dance is the angle at which the lobes of the straightaway steps of the dance cross and recross the baseline. Partners should step in unison at the same angle when dancing.

The actual axis of a dance must necessarily vary from rink to rink in order to adjust the pattern as diagrammed to suit the differences in rink sizes and shapes.



The three diagrams above show the same lobes of the Glide Waltz skated at the three angles mentioned previously. It is well to know and skate the correct "axis" in executing a dance for the character of the dance may be considerably altered by deepening or reducing the edge.

LIMITATIONS

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

Changes of side and positions, where one skater rotates around to the other side of the partner or to get ahead of the partner, are sometimes omitted. In the interest of clarity, the diagrams have been kept as simple as possible.

DANCE POSITIONS:

HAND IN HAND POSITION:

Partners face in the same direction and are side by side with arms comfortable extended, the man's right hand in his partner's left. The lady is on the right unless otherwise noted.

CLOSED OR WALTZ POSITION:

Partners face each other directly, one skating forward while the other skates backward. The man's right hand is placed firmly against his partner's back at her shoulder blade with the elbow raised and bent sufficiently to hold her close. The lady's left hand is placed against the man's right shoulder with her arm resting comfortably on his, elbow on elbow. The man's left arm and lady's right arm are extended at average shoulder height. Shoulders are parallel.

OPEN OR FOXTROT POSITION:

Hand and arm positions are similar to those of closed position, but partners turn slightly so that both may skate in the same direction.

OUTSIDE OR TANGO POSITION:

Partners face in opposite directions one skating forward while the other skates backward. Unlike the closed position, partners skate hip to hip, the man being either to the right or the left of the lady.

KILIAN POSITION:

Partners face in the same direction, lady at right of man, man's right shoulder behind lady's left. Lady's left arm is extended in front across man's body to his left hand, while his right arm is behind her back, both right hands clasped and resting at her waist over hip bone.

REVERSE KILIAN POSITION:

Basic position, same as Kilian position except that lady is at man's left.

OPEN KILIAN POSITION:

Basic position, same as Kilian position. Man's left hand holding lady's left hand, man's right hand on lady's left hip. Lady's right hand held out in front, no higher than waist. This hold is often used as a graceful exit after completing a dance.

CLOSED KILIAN POSITION:

Basic position as in Kilian position. Lady's left arm is extended in front across man's body to his left hand, while his right arm is extended in front of her body, both right hands clasped and resting over the lady's hip bone.

KILIAN THUMB PIVOT POSITION:

Basic position same as Kilian, except that man's right and left hand hold lady's thumb of same hand. This allows turns to be executed wherein partners change sides without change of handholds.

TANDEM POSITION:

A tandem relationship of partners (one behind the other) wherein both progress in the same direction, either forward or backward, with the man directly behind the lady. The trailing skater tracks the leading skater with compatible planning of head, shoulders and hips in line with the partner. The lady holds her right hand in a position directly in front of her right shoulder, with the palm parallel to the floor. The man's right hand is clasped beneath the lady's right hand with his forearm and wrist directly at the lady's right armpit.

REVERSE FOXTROT POSITION:

Basic position, same as Foxtrot position except that the extended arms are now trailing. In this position, the lady is closer to the centre of the rink and the man is closer to the barrier, which is the reverse of the normal Foxtrot position.

A CLOSED or WALTZ (A)

Partners face each other directly, one skating forward while the other skates backwards. The man's right hand is placed firmly against his partner's back at her shoulder blade with elbow raised and bent sufficiently to hold her close. The woman's left hand is placed against the man's right shoulder with her arm resting comfortably on his, elbow on elbow. The man's left arm and woman's right arm are extended at average shoulder height, with the shoulders parallel.

WALTZ POSITION – MAN FORWARD



(Closed A)

CORRECT:

Note man's right hand and ladies left hand positions, body positions. Free legs are matching in height and stretch, and skating foot of each partner are in track.

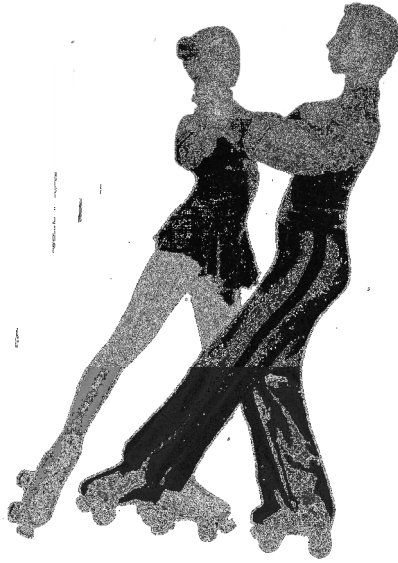
WALTZ POSITION – MAN FORWARD (Closed A)



INCORRECT:

Note mans right hand too low, separation of partners and ladies poor body position.

WALTZ POSITION – LADY FORWARD
(Closed A)



CORRECT

Note: Extended arm position. Matching free legs, skating foot in track

WALTZ POSITION – LADY FORWARD
(Closed A)



INCORRECT

Note: Distance between partners and Man's bad body position

KILIAN POSITION

(Side B)

KILIAN or SIDE (B)

Partners face in the same direction, woman at the right of the man, man's right shoulder behind the woman's left. Woman's left arm is extended in front across the man's body to his left hand, while his right arm is behind her back. Both right hands are clasped and resting at her waist over the hip bone



REVERSE KILIAN POSITION

(Reverse Side B)

REVERSE KILIAN or REVERSE SIDE (B)

Partners face in the same direction, woman at the left of the man, man's left shoulder behind the woman's right. Woman's right arm is extended in front across the man's body to his right hand, while his left arm is behind her back. Both left hands are clasped and resting at her waist over the hip bone.



OPEN KILIAN POSITION



TANDEM POSITION

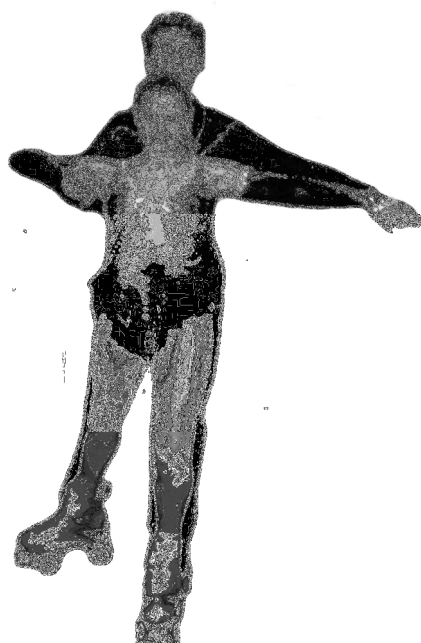
(C)

TANDEM or C

Skaters positioned directly behind each other, skating identical edges. Hold can be either a) Mans right hand under woman's armpit, left hand outstretched.

This is the normal position for Tandem.

- b) One hand on woman's waist (both skaters) with the other one outstretched. (May only be used if dance notes allow).
- c) Both hands for both skaters, on woman's waist. (May only be used if dance notes allow).



TANDEM POSITION

(C)

One hand on Hip – may only be used where dance notes allow.



OPEN FOXTROT POSITION

(D)

FOXTROT or OPEN (D)

Hand and arm positions are similar to those of the Closed position, but the partners turn slightly so that both may skate in the same direction. The man's left hand and woman's right hand lead. This position may also be reversed, with the man on the woman's right side.



REVERSE FOXTROT POSITION

(Scissors Position E)

TRAILING FOXTROT or TRAILING OPEN (E)

Same as the Foxtrot or Open (D), except that the clasped leading hands are reversed following the couple rather than leading the couple.



OUTSIDE TANGO POSITION

(F)

SIDE CLOSED or TANGO (F)

Partners face in the opposite direction, one skating forward while the other skates backwards. Unlike the Closed (A) position, partners skate hip to hip, the man being either to the right or left (REVERSED (F)) of the woman.

- (a) STANDARD - The man is to the right of the lady, with his right hip and shoulder directly alongside the lady's right hip and shoulder.
- (b) REVERSE - The man is to the left of the lady, with his left hip and shoulder directly alongside the lady's left hip and shoulder.
- (c) MODIFIED - The same as standard and reverse, except that the shoulders and hips are moved out of the direct side to side relationship. Most 'F' positions, either standard or reversed, are modified to some extent.

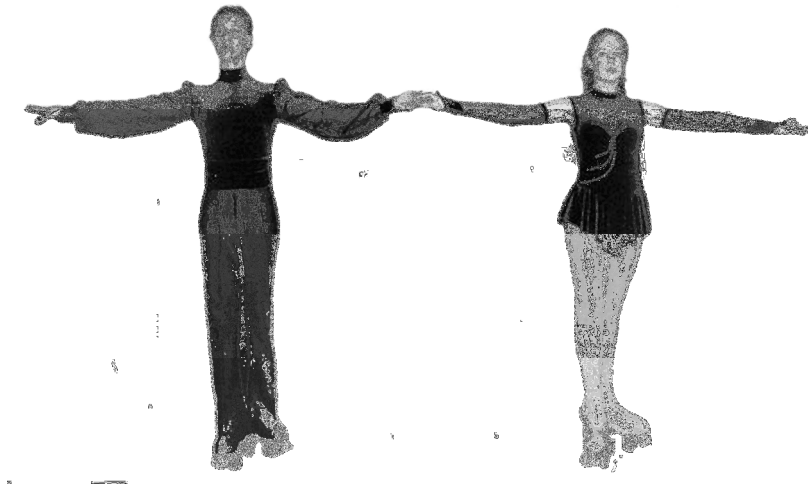


HAND IN HAND POSITION

(G)

HAND IN HAND (G)

Partners face in the same direction and are side by side with arms comfortably extended, the man's right hand in his partner's left. The woman is on the right unless otherwise noted.



CROSSED ARMS POSITION

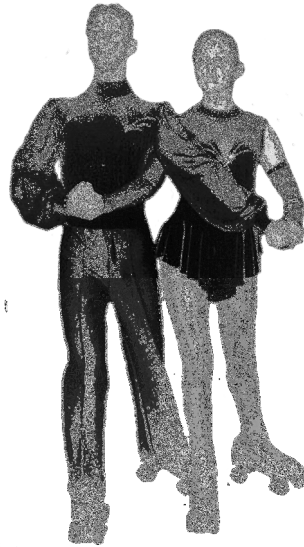
(H)

CROSSED ARMS (H)

Same as in the Kilian (B) position, except that rather than being on the woman's right hip, the man's right hand is placed in front of the woman and both partners clasp hands close to the woman's torso.



REVERSE CROSSED ARMS POSITION
(Reverse H)



DANCE DIAGRAM ABBREVIATIONS

R	=	right foot	X-ROLL	=	cross roll
L	=	left foot	XF	=	crossed in front
F	=	forward	XB	=	crossed behind
B	=	backward	-S-	=	swing of free leg
O	=	outside edge	Ch	=	chasse
I	=	inside edge	"RC"	=	raised chasse
C-E	=	change of edge	Br	=	bracket
-3	=	three turn	Co	=	counter
Rk	=	rocker			

BRIEF GLOSSARY

RAISED CHASSE: The lifting of the foot should be clearly defined (approximately 1 inch height) and should be parallel to the floor and the feet side by side.

CROSSED CHASSE: the free leg must cross the employed skate and take the floor alongside and close in towards the employed skate.

CROSSED ROLL: A definite roll movement with a truly progressive step. It is a strike from an outside edge to another pure outside edge. The body should stay over the employed skate with lean transference occurring from one edge to another.
A stroke from one edge to a similar edge with the free leg moves across the employed leg before the stroke.

CROSS PROGRESSIVES: Must be a close position of the feet. Wide cross takeoffs are reason for marking down.
A progressive cross, in which the new tracing foot crosses the old.

EDGES: Edges of the dance must be pure with no subcurves or flats.

URNS: Must be skated without any violent or angular body movements. Body rotation should occur before any one foot or two foot turn of the skates.

ROCKOVERS: A change of edge on the same foot without violent movements. Where there is a rockover between lobes the number one beat of the following lobe occurs slightly past the baseline and the flat of the change is on the baseline.

SIDE PUSH: To propel the employed skate over the surface side push is applied to the edge of the old employed skate as it leaves the surface. Good quality power skating is obtained through this side push, utilising a good bent position of the knees as the weight of the body is transferred from one skate to the other.

SWING: Must be smooth with no kicking of the foot from the free knee. Partner's free legs must be in unison through the swing. The height of the swing should generally be the same back and front.

ACADEMY BLUES

Lane - McLauchlen-Irwin

Music	Blues	Temp	92 beats per minute
Pattern	Set	Axis	45 degrees
Hold	Side "B"		

OPENING

The dance is start on count #1 of a measure of music. The first step to be skated must be step 1.
Opening steps 24 beats maximum

DANCE NOTES

Steps 1 through 6 make up the straightaway sequences of this dance.

Steps 7 through 10 comprise one corner sequence. There are two of the 6-beat corner sequences in this dance.

Blues music is slow and earthy and this dance should not be rushed. To remain in character with the music, the swing dropped chasses should be executed with expression and a moderate rise and fall. Avoid kicked swings or violent footwork on the chasses, keeping the length of the swing confined to remain musically expressive in the two beats allotted.

A firm change of lean must be performed between steps 4 and 5 so that the centre lobe is entered accurately as to aim and edge. A slightly angular aim on step 5 is required for correct edge placement.

An essential factor in producing a balanced dance pattern is correct aiming of step 1 and the subsequent control of the first barrier lobe of the dance. Ensure that the initial barrier lobe is brought around continuously so as to avoid the necessity of hooking step 4 in order to obtain the proper aim into the centre lobe.

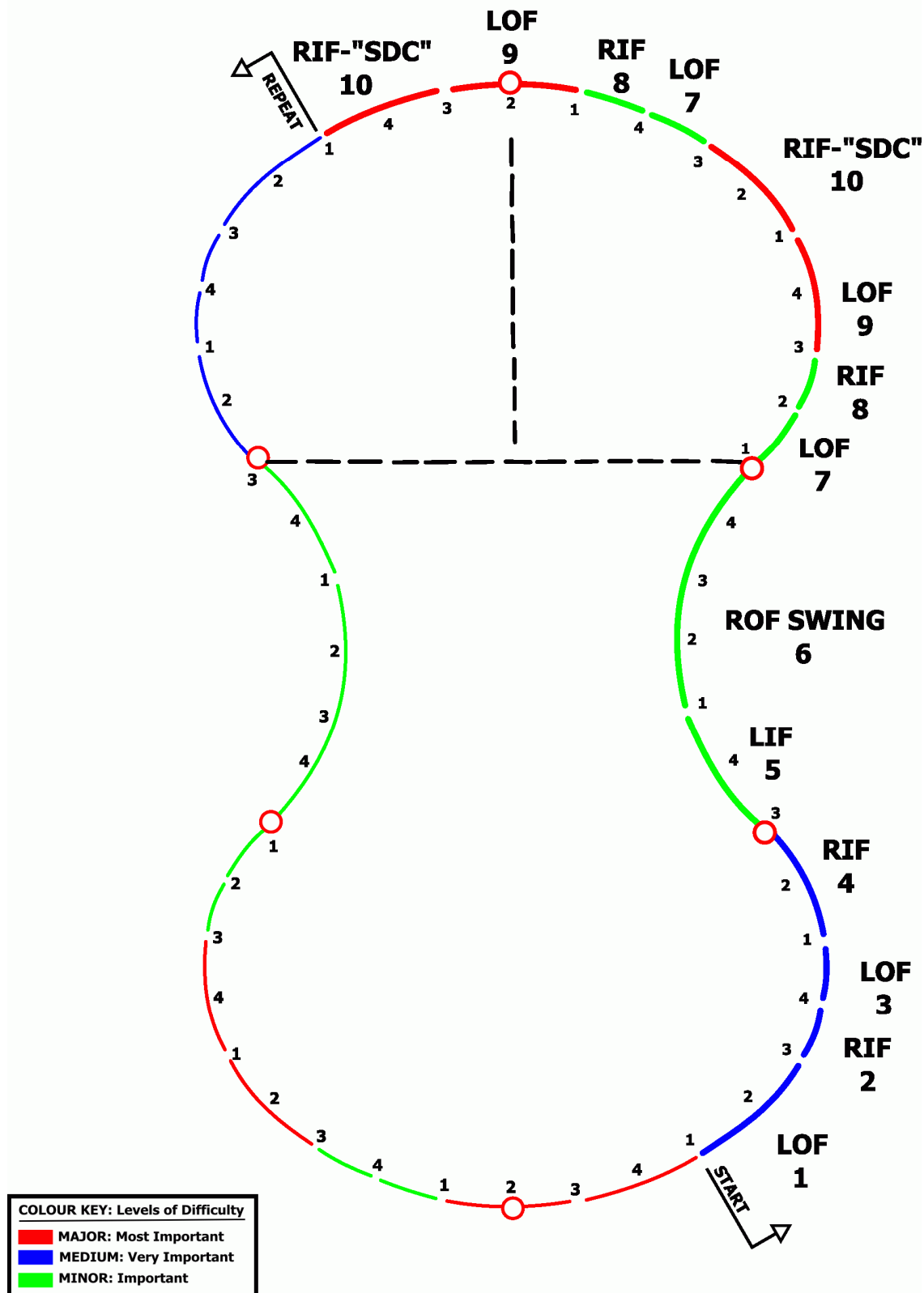
JUDGING POINTS

- 1 General timing
- 2 Execution
 - a All steps other than step 5 (LIF) take the floor from the "and" position and with a parallel take-off. Step 5 should have an angular take-off.
- 3 Pattern
 - a 6 beat centre lobe begins and ends on the baseline.
 - b Rockovers between step 4 (RIF) and step 5 (LIF) and between steps 6 (ROF swing) and 7 (LOF) occur on the baseline.
 - c The first beat of step 6 (ROF swing) is skated to the top of the centre lobe and to the midline of the rink. The final 3 beats of step 6 (ROF swing) are skated off the top of the lobe, away from the midline and towards the baseline.
 - d The first beat of step 9 (LOF swing) is skated to the top of the barrier lobe and to the centreline of the rink. The final beat of step 9 (LOF swing) is skated off the top of the lobe and away from the centre line.
- 4 Body Posture Baseline
- 5 Quality of edge
- 6 Presentation and Flow

COMMON ERRORS

- 1 Skating “out of time”, particularly steps 1 (LOF) and 4 (RIF). Skaters tend to rush these steps, almost making them a series of runs
- 2 The swing dropped chasse (steps 9 and 10 LOF swing RIF “DC” leaves the continuous arc of the barrier lobe. Step 10 (RIF “DC”) is skated flat or on an outside edge.
- 3
 - a The sequence of steps 1 through 4 is skated too deeply into the corner, while step 6 is taken immediately towards the barrier, creating two baselines.
 - b Step 4 (RIF) is rocked to an outside edge and step 5 (LIF) is then skated from a parallel take-off.
 - c Step 6 (ROF swing) is not skated towards the top of the corner lobe before going back towards the baseline. (Should be one beat to the top the three going out)
 - d The second corner sequence is often skated ahead of pattern with step 9 (LOF swing) past the centreline of the rink.

ACADEMY BLUES



ADAMS

Music	March	Tempo	108 beats per minute
Pattern	Set	Axis	45 degrees approximately
Opening	Maximum 24 beats either partner	Start	Step 1
Hold	Crossed arms in front. Skaters side by side		

OPENING

After an optional opening not exceeding 24 beats for either partner the dance must start on step 1. The first step must be started on count #1 of a measure of music.

Straightaway

The following 4 steps make up on straightaway sequence for both skaters:

Step No.	Man	Beats	Lady
1	LOF	1	LOF
2	RIF	1	RIF
3	LOF	2	LOF
4	ROF	4	ROF

Corner

Step No.	Man	Beats	Lady
5	LOF	1	LOF
6	RIF	1	RIF
7	LOF	2	LOF-3
8	ROB	2	ROB
9	LIB	1	LIB
10	ROB	1	ROB
11	XF-LIB	2	XF-LI8
12	RIF	2	RIF

Opposite Corner

Step No.	Man	Beats	Lady
5	LOF	1	LOF
6	RIF	1	RIF
7	LOF- 3	2	LOF
8	ROB	2	ROB
9	LIB	1	LIB
10	ROB	1	ROB
11	XF-LIB	2	XF-LIB
12	RIF	2	RIF

DANCE NOTES:

In the Adams 24 steps complete one sequence of the dance.

There are no optional steps for this dance. All skaters will skate the 40 beat pattern only.

All Three turns are turned on the second count of the step, and free leg NOT brought forward before the turn.

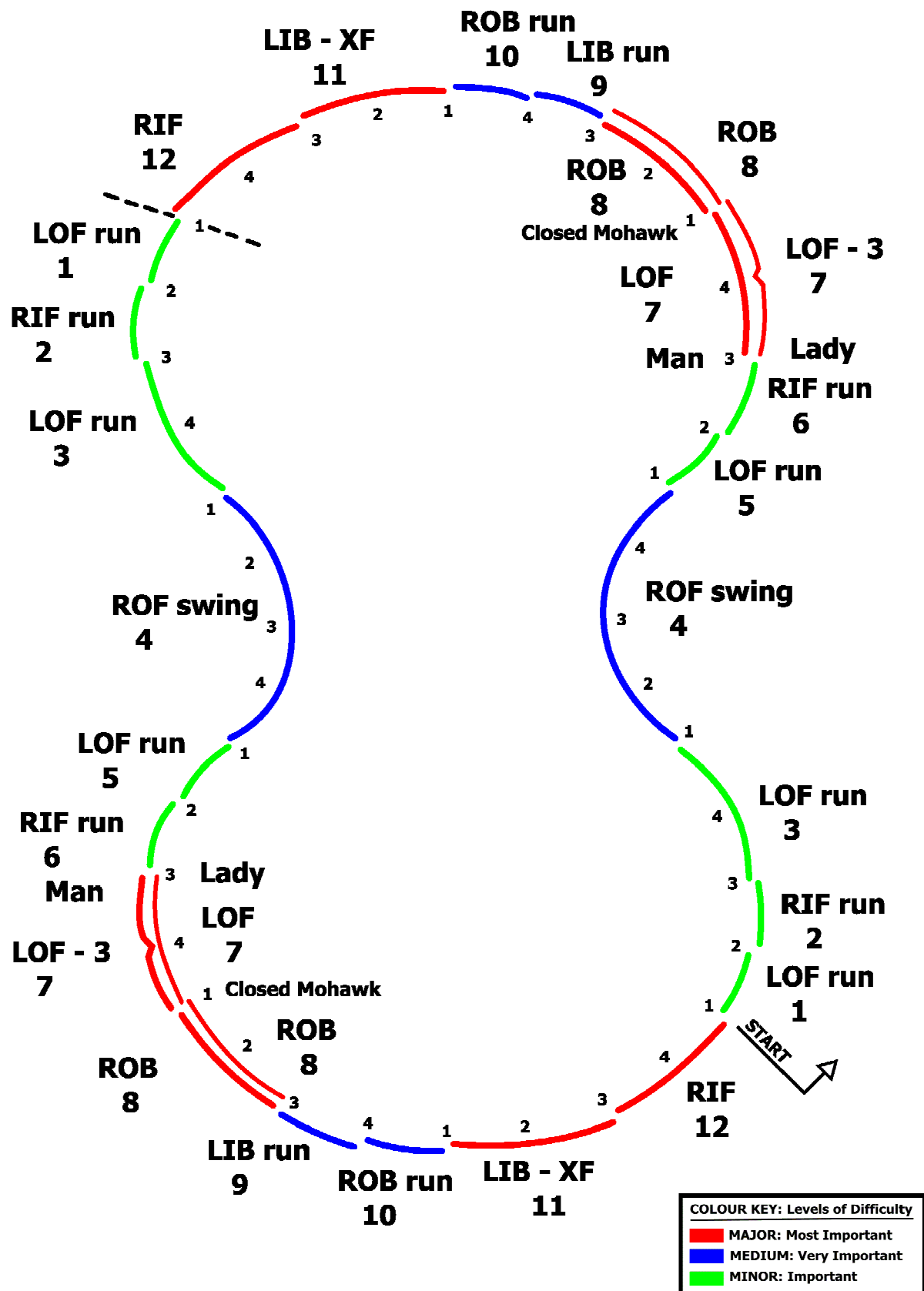
XF-LIB (Step 11) is a Crossed Chasse, the only chasse step in the dance. LOF-ROB (steps 7 & 8) constitute a closed held Mohawk turn.”

In this dance, partner's shoulders maintain the same attack position in relation to the skating surface at all times, so in rounding the corner of the rink. Partner’s shoulders would remain side-by-side and approximately parallel to the ends of the rink.

COMMON ERRORS

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

ADAMS



THE ARGENTINE TANGO

CIPA Senior International World Class Dance

Music	Tango 4/4	Tempo	96 beats per minute
Pattern	Set	Opening	24 beats maximum for either partner
Hold	Open, Closed, Kilian Side Closed	Start	Step 1 count #1

THE DANCE

The dance begins with the partners in foxtrot position for the first ten steps, changing to waltz position at the man's counter turn (step 10) until step 16. The initial runs (2 and 6) of the dance across the ends of the rink, broken by chasse (4), end with a deep LFO edge (7) which brings the partners facing down the length of the rink. Then the partners skate a short RFO edge crossed behind (step 9) and held for three beats. The change of edge is effected as the free foot swings back past the skating foot to be in position to start step 10 crossed behind. The man turns an RFI counter while the woman executes a change of edge (RFIO) step 10 dropping in behind the man in closed position. The change to closed position is accomplished by the woman directing her stroke somewhat behind the man before he turns his counter.

Step 11 for both partners is held for approximately two beats and ends with them travelling towards the barrier. At the very close of the step the woman momentarily steps down on RFI before starting her LFO (step 12) as the man skates RBO (12), both strongly curved to head them back to the centre of the rink. During the next lobe (steps 13, 14 and 15) which is started towards the centre of the rink, the couple revolves around each other, the woman turning a three on the first stroke and the man on the second with all edges well curved and the couple ending up travelling towards the barrier.

While the man skates a two beat RBO (step 16), the woman skates a forward chasse (16b). Then the man turns forward into a Kilian position and both skate a sequence LFO, RFI and LFO (steps 17, 18 and 19), step 18 being a run. Steps 17 to 23 are the same for both partners. After pausing on step 19 (LFO) for two beats, both partners skate strongly cross rolled, four beat RFO edges (step 20) which carry them across the end of the rink. Two steps of one beat each, LFO and RFI (21 and 22) – the latter a run – end with a long four beat LFO edge which takes them around the corner of the rink. During this edge the woman must skate hip-to-hip with the man (Kilian position), her tracing following along his and the shoulders strongly rotated. This long edge is terminated with a swing choctaw for the man and a twizzle for the woman. These right turns are executed immediately after the fourth beat and just before the next accentuated beat (beat 1). The woman's twizzle starts similarly to the man's choctaw but entails a complete revolution on her part rather than half the half revolution of the man. The weight (of the woman) is on the left foot during the revolution but the right foot is kept close beside it and on the completion of the turn takes the full weight for the next RFO (step 24) of four beats as the man skates LBO (step 24). Because of the man's choctaw, the partners change from Kilian position to waltz position, which is maintained for three steps only 24, 25 and 26.

During the next lobe (25 and 26) the man skates a fairly deep RBO (step 25) of two beats while the woman turns an LFO three, begun as a cross roll, around her partner. Because of this, the woman is on the right of the man and the couple takes up tango position, which is maintained from step 27 to 31, the end of the dance sequence. This is followed by a series of five cross rolls (steps 27-31), the man crossed in front, the woman remaining on her partner's right. The first roll (27) is maintained for two beats; the following three rolls (28-30) for one beat, and the fifth (31), with a slight change of edge is held for three beats. The partners should skate the cross rolls lightly on well curved edges

making a pronounced serpentine of the sequence. Immediately before the end of step 31, after the change of edge, the woman momentarily steps down RFI which turns her forward in order to be able to strike off LFO on the first step of the repeat of the dance.

JUDGING POINTS

- 1 Timing
- 2 Execution
 - a Steps 1 through 9 are the same for both partners. They consist of step, run, step, chasse, step, run, step, XF, XB change of edge
 - b Step 10 for the man is a XB-RIF counter aimed towards the midline and ending past the top of the lobe. The woman skates a XB-RIOF change of edge and must cross trace.
 - c Step 11 is 2 beats for both partners with the woman stepping down on a RIF momentarily before step 12 LOF.
 - d Step 12 is 2 beat beginning towards the barrier and ending towards the midline. A very deep 2 beat lobe.
 - e Steps 16 through 19 must start towards the barrier and end before the midline aiming up the floor.
 - f Step 20 XF-ROF aims to the centre and ends aiming strongly towards the corner barrier.
 - g The man skates a quick swing Choctaw turn on step 23 while the woman executes the twizzle. The partners change to the waltz position on the next step and remain there for three steps 24, 25 and 26.
 - h The tango position is maintained steps 27 through 31. These steps make up a series of 5 cross rolls, counted 2 beats, 1, 1, 1, beats and 3 beats. Step 31 ends with a change of edge for both partners, but the woman finishes by putting her RIF on the floor for less than a beat
- 3 Pattern
 - a The dance is skated with a series of small non-symmetrical lobes skated with strong edges and good body positions.
 - b The first three lobes of the dance are skated rather shallow, but with quick timing and good aim.
 - c Step 3 should occur on the midline.
 - d The fourth lobe, the man's counter, must end directly towards the barrier. The next lobe, 1 step, must begin aiming to the barrier and end aiming to the midline.
 - e The man's ROF-3 step 14, is turned just past the top of the lobe.
 - f The two corner barrier lobes are fairly symmetrical and are connected by a 4 beat ROF connecting step.
 - g The end of the second corner lobe must end aiming towards the midline. The next lobe begins aiming towards the midline but ends aiming to the barrier.
 - h Step 25 begins aiming to the barrier and step 26 ends aiming to the midline.
 - i The remaining cross roll steps either start towards the barrier and end towards the midline or reversed
- 4 Body Posture Baseline
- 5 Presentation and Flow

COMMON ERRORS

- 1 The dance will not be skated with deep edges and good flow
- 2 The free leg will not be kept straight during 3 and 4 beat edges.
- 3 The man's turn on step 10 will not aim to the barrier, and the woman will have a weak or sloppy cross in front.

- 4 The swing Choctaw turn for the man, and the twizzle for the woman will not be complete after the fourth beat and before count #1.
- 5 The woman's twizzle will be turned on two feet, and will be late.
- 6 The cross rolls on steps 27 through 30 will not be definite crosses; they will be flat and rushed.
- 7 The woman on step 31 will put her RIF down early. The restart of the dance will aim towards the barrier rather than around the corner.

LIST OF STEPS – ARGENTINE TANGO

Step	Hold	Man's Steps	Beats of Music			Woman's Steps
			M	Both	W	
1	Foxtrot	LOF		1		LOF
2		RIF run		1		RIF run
3		LOF		1		LOF
4		RIF Chasse		1		RIF Chasse
5		LOF		1		LOF
6		RIF run		1		RIF run
7		LOF		2		LOF
8		Cross-in-front ROF		1		Cross-in-front ROF
9		Cross behind LIF change-of-edge to LOF		3		Cross behind LIF change-of-edge to LOF
10	Waltz	Cross behind RIF Counter to RIB	1 1		2	Cross behind RIF Change-of-edge to ROF
11		LOB		2		Cross-in-front LIF and very short RIF
12		ROB		2		LOF
13		Cross roll to LOB	2		1 1	Cross Roll Three Turn LIB
14		ROF Three Turn to RIB	1 1			
15		LOB		2		ROF
16		ROB	2		1 1	LOF RIF Chasse
17	Kilian	LOF		1		LOF
18		RIF		1		RIF
19a		LOF		2		LOF
20		Cross Roll ROF		4		Cross Roll ROF
21		LOF		1		LOF
22		RIF run		1		RIF run
23		LOF quick swing Choctaw with very short RIB		4		LOF twizzle
24	Waltz	LOB		4		ROF
25		ROB	2		1	Cross Roll LOF Three Turn
26		LOF		2		ROB
27	Tango	Cross Roll ROF		2		Cross Roll LOB
28		Cross Roll LOF		1	3	Cross Roll ROB
29a		Cross Roll ROF		1		Cross Roll LOB
30		Cross Roll LOF		1		Cross Roll ROB
31		Cross Roll ROF change-of-edge to RIF		3		Cross Roll LOB change-of-edge to LIB and very short RIF at the end of 3 rd beat of edge

ARGENTINE TANGO

COLOUR KEY: Levels of Difficulty

- MAJOR: Most Important (Red)
- MEDIUM: Very Important (Blue)
- MINOR: Important (Green)

MAN: — (Blue line)
Lady: — (Red line)

ASSOCIATION WALTZ

Music	Waltz $\frac{3}{4}$	Tempo	132 beats per minute
Position	Waltz (except <i>Steps 12 & 25</i>)	Start	Step 1 count #1
Pattern	Set		

LIST OF STEPS

Hold	Steps	Mans	Ladies	BEATS
Waltz	1	LOF	ROB	2
	2	RIF Chasse	LIB Chasse	1
	3	LOF Swing	ROB Swing	6
	4	ROF three	LOB	3
	5	LOB Swing	ROF Swing	6
	6	ROB	LOF	1
	7	LIB Run	RIF Run	1
	8	ROB Run	LOF Run	1
	9	LOF	RIF	2
	10	RIF Chasse	LIB Open Mohawk	1
			(Heel to Instep)	
	11	LOF	ROB	3 see note
	12	RIF	LOF Three	3
	13	LOF Three	ROB	3
	14	ROB	LOF	2
	15	LIB Chasse	RIF Chasse	1
	16	ROB Swing	LOF Swing	6
	17	LOB	ROF Three	3
	18	ROF Swing	LOB Swing	6
	19	LOF	ROB	1
	20	RIF Run	LIB Run	1
	21	LOF Run	ROB Run	1
	22	RIF	LOF	2
	23	LIB Open Mohawk	RIF Chasse	1
		(Heel to Instep)		
	24	ROB	LOF	3 see note
	25	LOF Three	RIF	3
	26	ROB	LOF Three	3

NOTES:

- a) Steps 1, 2, 3 & 14, 15, 16 Are a chasse sequence.
- b) Steps 3 & 16 Free legs must swing back (for the partner going forward) and forward on the fourth beat.
- c) Step 4 A three turn for the man, lady steps forward, following man.
- d) Step 5 & 18 Free legs must swing back (for the partner going forward) and forward on the fourth beat.
- e) Step 6,7,8,9 & 19,20,21,22 these are a run sequence with a timing of 1, 2, 3, 1.
- f) Step 9 & 22 RIF must be struck from the side.
- g) Step 9, 10, 11 for the man is a chasse: The lady's step comprises a heel to instep open mohawk.

NOTE: Timing of 2 beats on Step 9 one beat on Step 10 to three beats on Step 11.

- h) Step 12 the man strikes from the side, a three beat RIF. The lady turns a three directly in front of the man under his left arm, whilst maintaining hold.

At this point the partners change position so the steps are reversed.

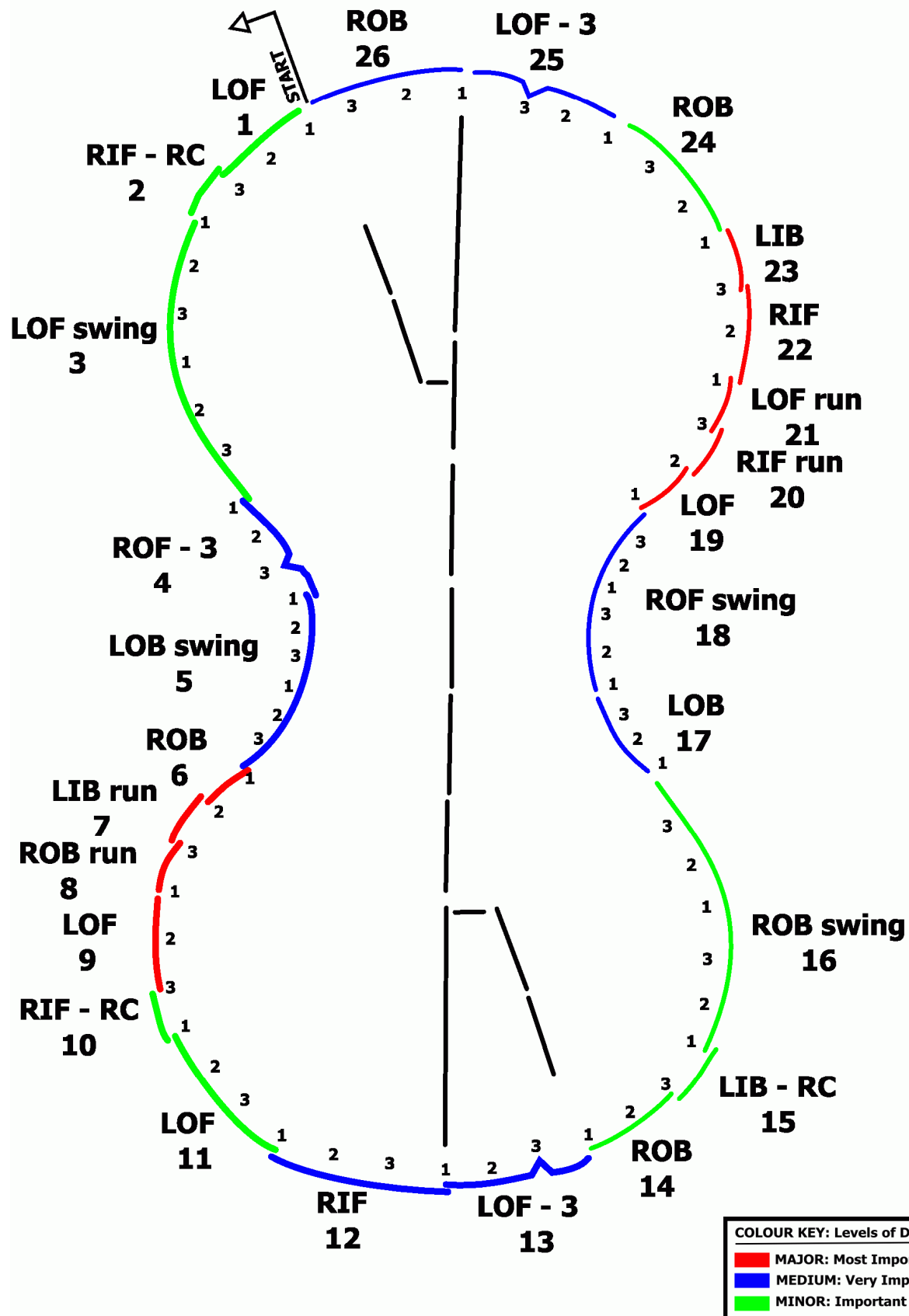
- i) Step 13 the man strikes his three turn to move past the lady.
 - i. The lady's steps must follow the mans.
- j) Step 17 a three turn for the lady Mans step to follow.
- k) Step 22, 23, 24 for the lady is a chasse man's step comprises a heel to instep open mohawk.

NOTE: Timing of 2 beats on Step 22 one beat on Step 23 to three beats on Step 24

- l) Step 25 Lady strikes a RIF struck from the side. Man turns in front of lady not holding hands.
- m) Step 26 Lady strikes her three turn to move past man.

NOTE: THE WALTZ POSITION MUST BE MAINTAINED THROUGHOUT AND THE FREE LEGS MUST MATCH AT ALL TIMES. SEMI SIDE BY SIDE POSITIONS **MUST** BE AVOIDED.

ASSOCIATION WALTZ



BALANCIAGA

Irwin and Snyder

MUSIC: 4/4 Schottische

TEMPO: 100 Beats per minute

HOLD: Side (B)

PATTERN: Set

OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1. Opening 24 beats maximum.

DANCE NOTES

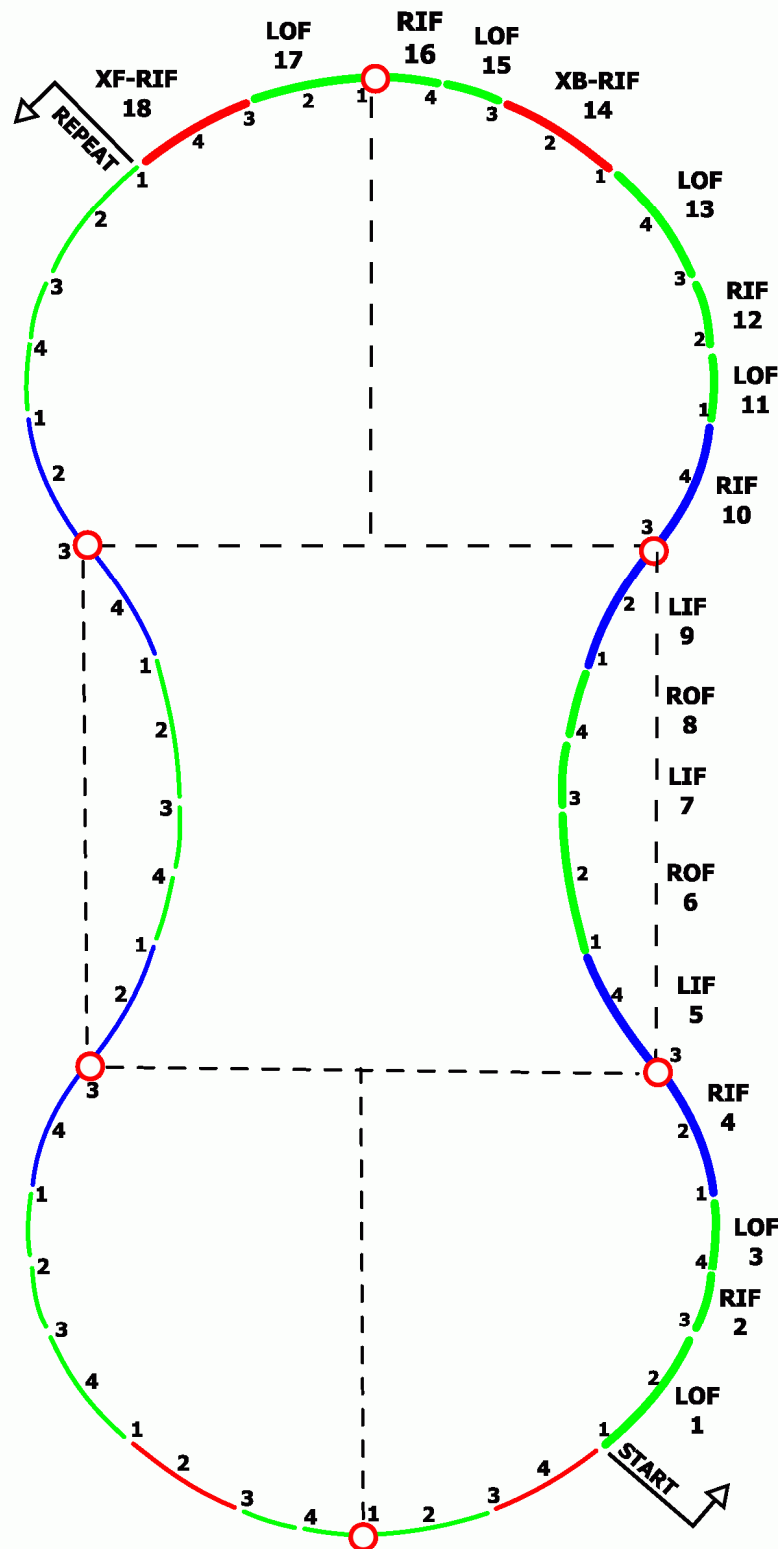
The IF to IF edges (steps 4-5 and 9-10). Steps 5 and 10 are to be stroked ANGULAR AND CLOSE (but not past) to the heel of the employed foot.

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

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

In-line and faked crosses should not be accepted.

BALANCIAGA



COLOUR KEY: Levels of Difficulty

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

BORDER BLUES

Irwin - McLaughlen - Kenny –Ringeisen

Music	Blues	Tempo	92 beats per minute
Opening	Maximum 24 beats for either partner	Start	Step 1, Count #1
Hold	Side (B) and Reverse Side (Rev. B)	Pattern	Border Dance ONLY

OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1.

DANCE NOTES

Skaters are in Side (B) position to start the dance and do not change to Reverse Side (Rev. B.) until step 12, the four beat ROF swing. Partners return to Side (B) position on step 15 for the remainder of the dance.

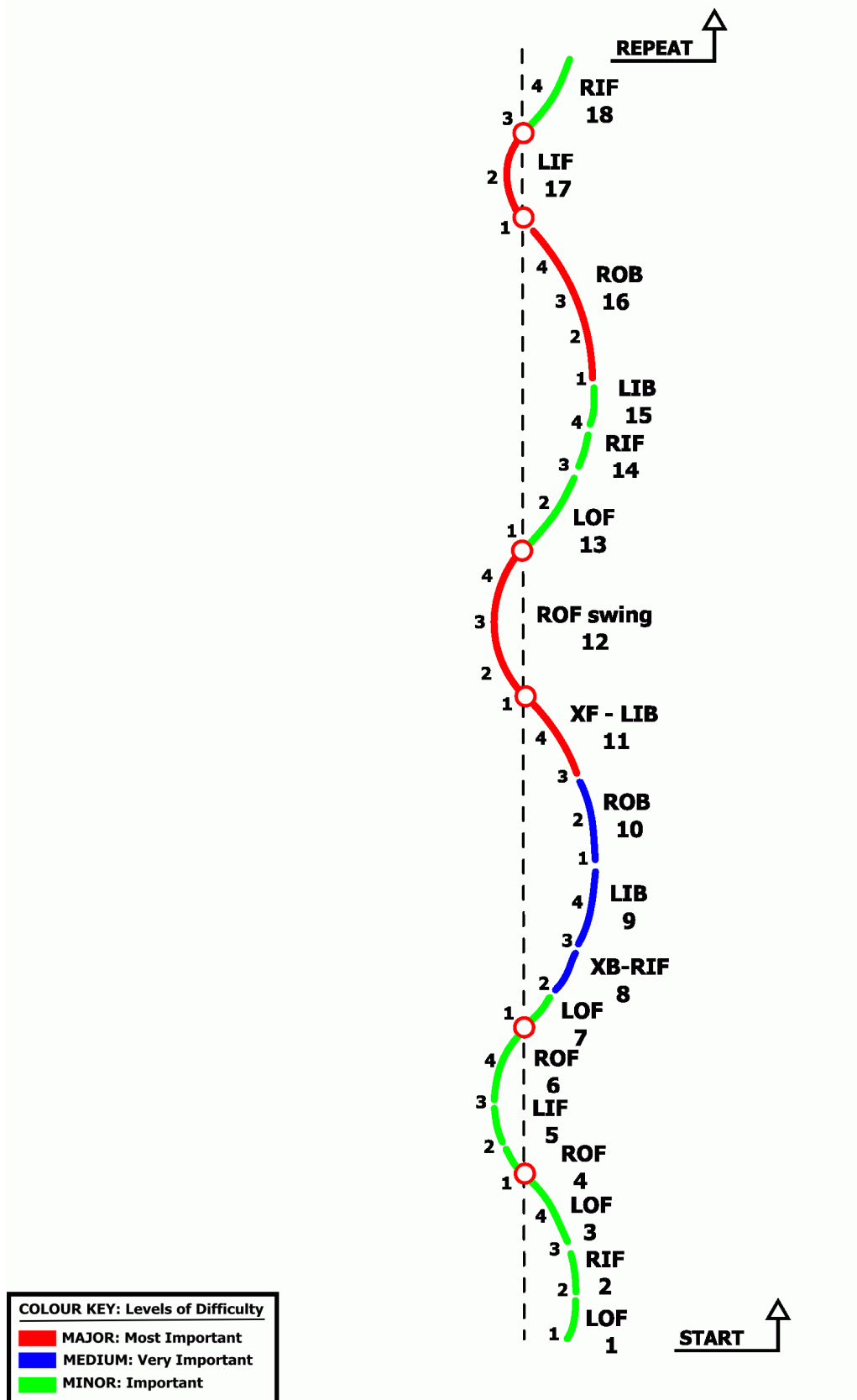
Particular attention should be given to the aiming and execution of the steps in the eight beat barrier lobe, steps 7 through 11. Step 7 starts at the baseline, step 9 ends at the peak and step 10 and 11 return to the baseline maintaining the arc of the lobe.

There is to be no tandem position during the Choctaw on steps 11 and 12. The partners merely pass through the tandem position during the change from Side to Reverse Side Position.

Care should be taken not to deepen step 16, the four beat ROB edge, to cause it to be hooked or brought beyond the baseline. A natural movement should be used during the rotation of this edge in preparation for step 17, LIF, which completes a held open Choctaw. Once again tandem position is not acceptable.

Upright dance position is required during this dance and all free leg movements are to be of a natural free-flowing type.

BORDER BLUES



BOUNCE BOOGIE

Music	Boogie	Tempo	100 beats per minute
Hold	Kilian Side "B"	Pattern	Set
Axis	Approximately 45 – 90 degrees	Start	Step 1, count #1
Opening	Maximum 24 beats for either partner		

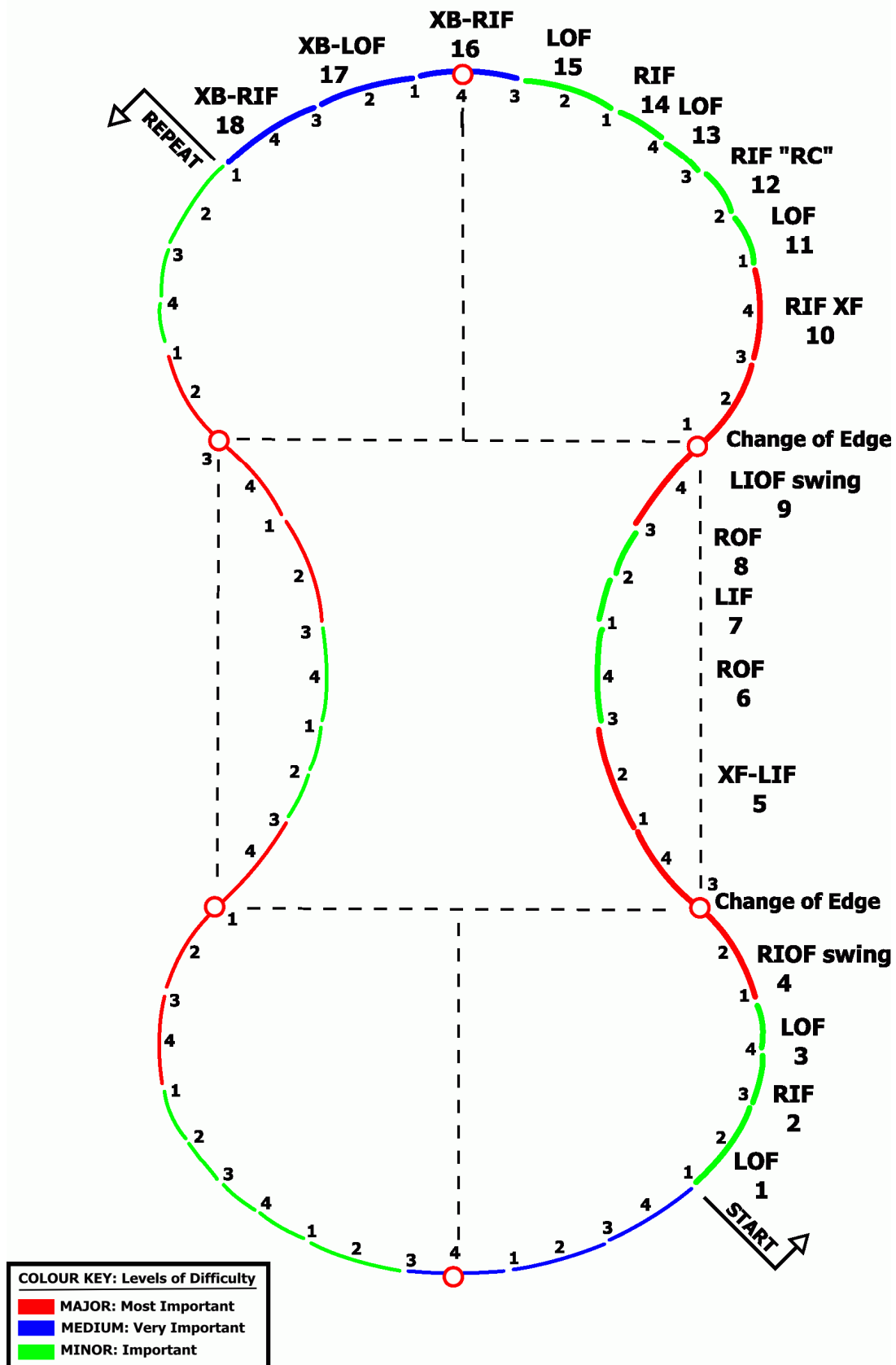
JUDGING POINTS

- 1 Timing
- 2 Execution
 - a The take-offs for step 1 through 4 must take the floor at the "parallel and" position.
 - b Steps 4, a four beat RIOF swing with the change of edge and the swing occurring on the baseline on musical count #3, the third count of the step.
 - c The take-offs for step 6 through 9 and 11 through step 15 must be from the "parallel and" position.
 - d Step 9 is a four beat LIOF swing with the change of edge and the swing occurring on the baseline on musical count #1, the third count of the step
 - e Steps 16 through 18 are done with a definite rise and fall movement causing a "bounce" effect.
- 3 Pattern
 - a Step 4, RIOF swing, must aim to the centre and change edge on the baseline.
 - b Step 7 must come off the top of the centre lobe.
 - c Step 9 must change edge on the baseline.
 - d The second beat of step 16 XF-RIF, must occur at the centre of the corner lobe
- 4 Body posture baseline / team relationship
- 5 Presentation and flow

COMMON ERRORS

- 1 Poor timing
- 2 Pattern moving the baseline because of the aiming of the change of edge swings 4 and 9.
- 3 The crosses on steps 16, 17 and 18 not being aimed around the lobe, and not using the rise and fall to produce the bounce.

BOUNCE BOOGIE



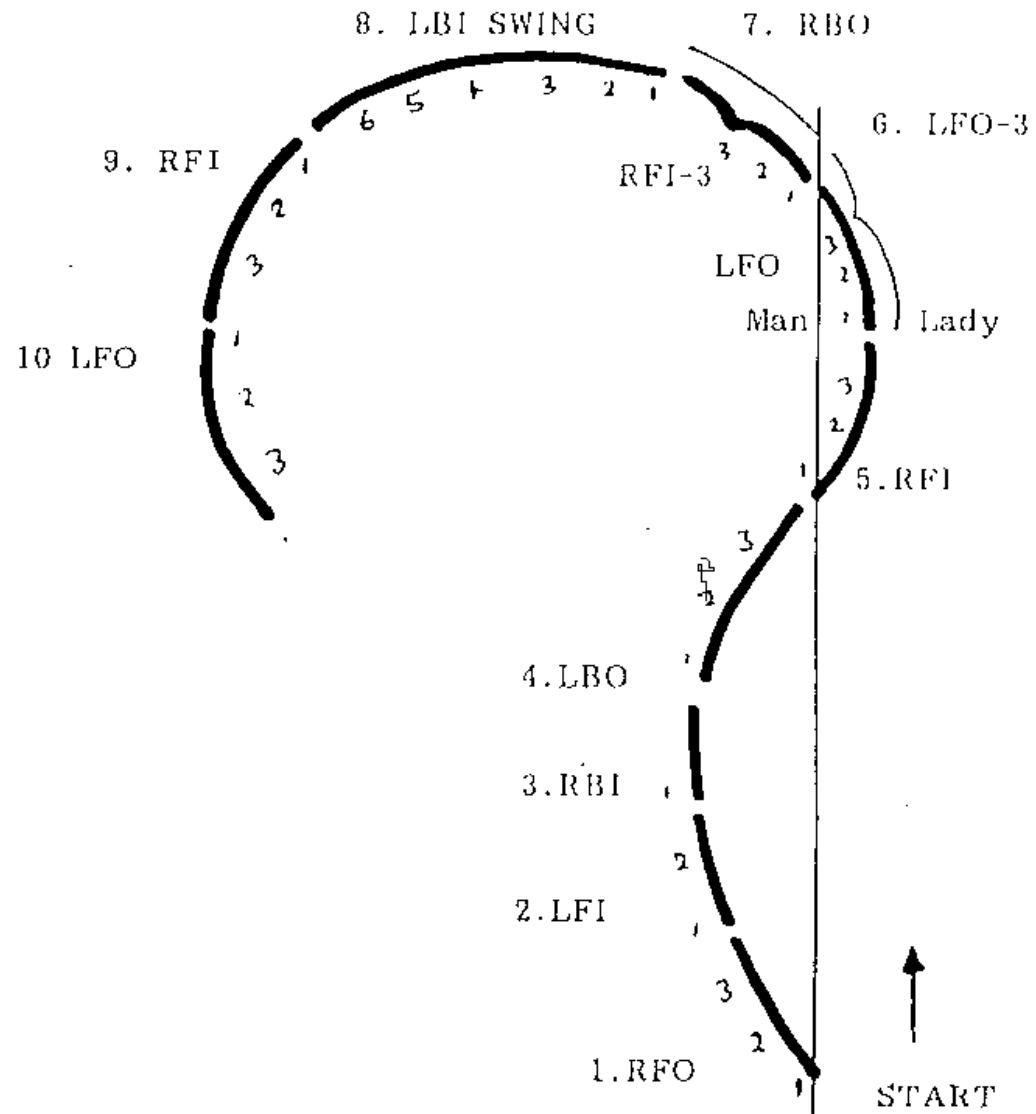
BRIGHT WALTZ

(Dedicated to Mr George S Bright)

MUSIC: Waltz $\frac{3}{4}$ TEMPO: 120
PATTERN: Preferred HOLD: Side and Reversed Side
OPENING: Maximum 24 beats

STEP NO.	BEATS	EDGES		
1	3	RFO		
2	2	LFI		
3	1	RBI		
4	3	LBO		
5	3	RFI		
		MAN	LADY	
6	3	LFO	LFO-3	
7	3	LFO-3	RBO	
8	6	LBI SWING		
9	3	RFI		
10	3	LFO		

BRIGHT WALTZ



CANASTA TANGO

By James B. Francis

Music	Tango 4/4	Tempo	100 beats per minute
Pattern	Set	Start	Step 1, Count #1
Hold	Reverse Kilian (reverse B)		

OPENING

The dance must begin on count #1 of a correct measure of music. Skaters are to be in required dance position for Step 1 of the dance.

DANCE NOTES

- a. Dance begins on Step 1, a LOF 1 beat edge on count #1 of a measure. This is the first step of an 8 beat barrier lobe.
- b. Step 4 is a raised chasse executed on count #4.
- c. Steps 5 (LOF) and 8 (ROF) are 4 beat swings and they must be skated square to the tracing.
- d. Steps 7 (LIF) and step 10 (RIF) of the straightaway are cut steps (dropped chasse). After the free leg extends to the front, it returns close beside the skating foot to accommodate a smooth transition for step 8 and step 11.
- e. Steps 9, 10 and Steps 11, 12, and 13 are a progressive run sequence, and must be skated deep, on very strong edges and square to the tracing to allow the correct aiming of step 14 (ROF – X roll swing) towards the centre for a 4 beat inverted corner lobe. The push for the ROF – X roll swing is made from the outside of the left foot.

PATTERN

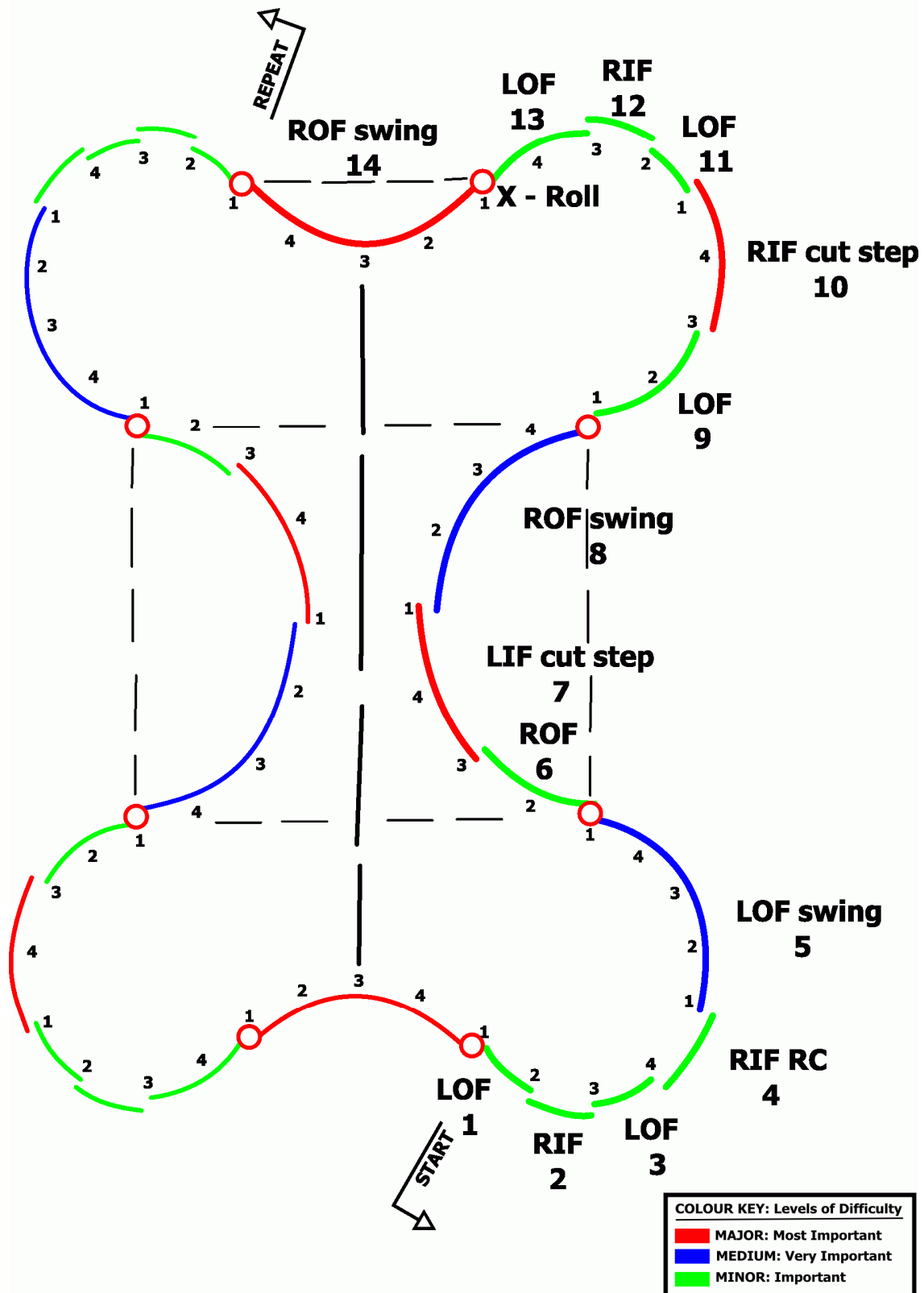
- a Step 6 must be aimed strongly to the centre to allow the 8 beat centre lobe to be symmetrical. The start of step 8 must come off the top of the centre lobe.
- b The aim of step 9 must be aimed strongly towards the barrier in order so that the corner will be symmetrical.
- c Step 14 XF-ROF swing, is a connecting step and sets the baseline for the corner.

COMMON ERRORS

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

Neat close footwork, tango expression and good carriage should be maintained throughout the dance.

CANASTA TANGO



CARLOS TANGO

by Carl Henderson

Music Tango 4/4
Pattern Set
Hold Kilian side (B)

Tempo 100 beats per minute
Start Step 1, Count #1

OPENING

The dance must begin on Count #1 of a correct measure of music. Skaters are to be in required dance position for Step 1 of the dance.

DANCE NOTES

All the steps in this dance are progressive except steps No. 4 and 6 of the corner.

Step No	Edge	Beats	Description
1	LOF	1	
2	RIF	1	
3	LOF	4	The right free leg moves to the back, full reach. Touch the right inner toe roller on the surface directly behind the left on the 3 rd beat, count #5 of the music.
4	RIF Cut Step	4	The right foot is placed on the surface alongside of the left foot on the 1 st beat, count #7 of the music. The resulting left free foot moves to the extended forward position (full reach). The left outer toe roller touches the surface directly in front of the right foot on the 3 rd beat, count #1 of the music.
5	LOF	1	
6	RIF-RC	1	Raised chasse
7	LOF	1	
8	RIF	1	
9	LOF Swing	4	As the left foot strokes the surface, the right leg moves to the extended back position with the toe turned down and out. It immediately begins its swing from back to the extended forward position, and then drops alongside of the left engaged foot in preparation for the next sequence of steps.
10	ROF	1	
11	LIF	1	
12	ROF Swing	4	Executed in the same way as step No 9 but on opposite feet aiming toward the centre of the rink

Note: The touch of the toe wheels is effected by a soft bend of the engaged knee, free leg extended (full reach) to its normal length, toe pointed down and out.

Carlos Tango (Continued)

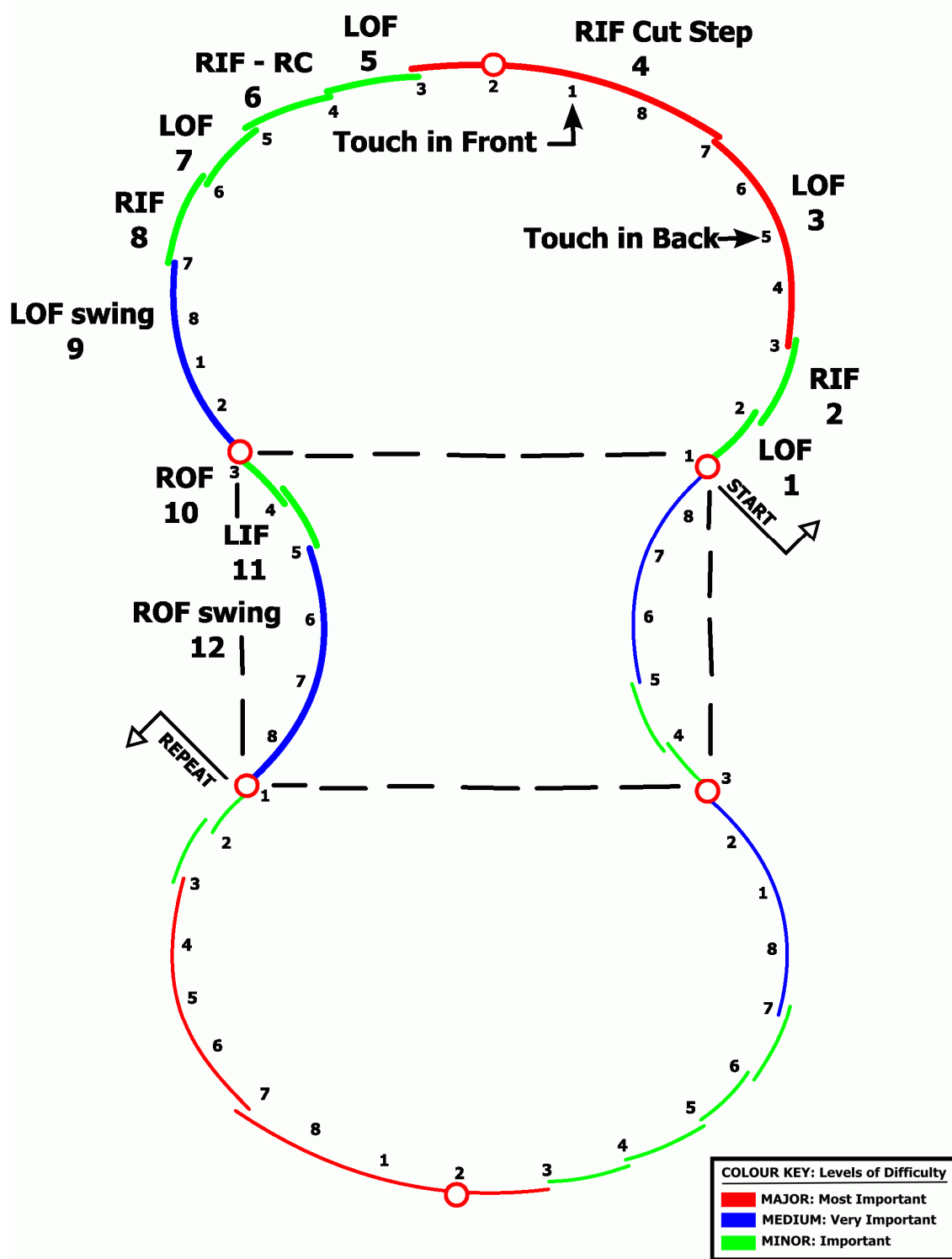
JUDGING POINTS

- 1 Timing
- 2 Execution
 - a All steps must take the floor from the parallel “and” position.
- 3 Pattern
 - a The six beat centre lobe begins and ends on the baseline. (Steps 10, 11 and 12). The second beat of step 12 is skated off the top of the centre lobe.
 - b Step 4 (RIF – DC) crosses the midline of the rink, with the last beat of the four beat step (count #2) placed off the top of the corner barrier lobe.
- 4 Body Posture Baseline / Team Relationship
- 5 Presentation and Flow

COMMON ERRORS

- 1 The swings on step 9 and 12 will not end on the baseline.
- 2 The back toe point on step 3 will not touch the floor and will tend to be late not on count #5 of the music and count #3 of the step.
- 3 The front toe point on step 4 will not touch the floor and will not occur on count #3 of the step which is count #1 of the music

CARLOS TANGO



CARROLL SWING

Music	Boogie 4/4	Tempo	100 beats per minute
Pattern	Border	Axis	45 degrees approximately
Hold	Kilian position throughout		
Opening	Maximum 24 beats either partner	Start	Step 1, Count #1

OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1.

DANCE NOTES

Steps 5, 12 and 14 are crossed progressive take-offs.

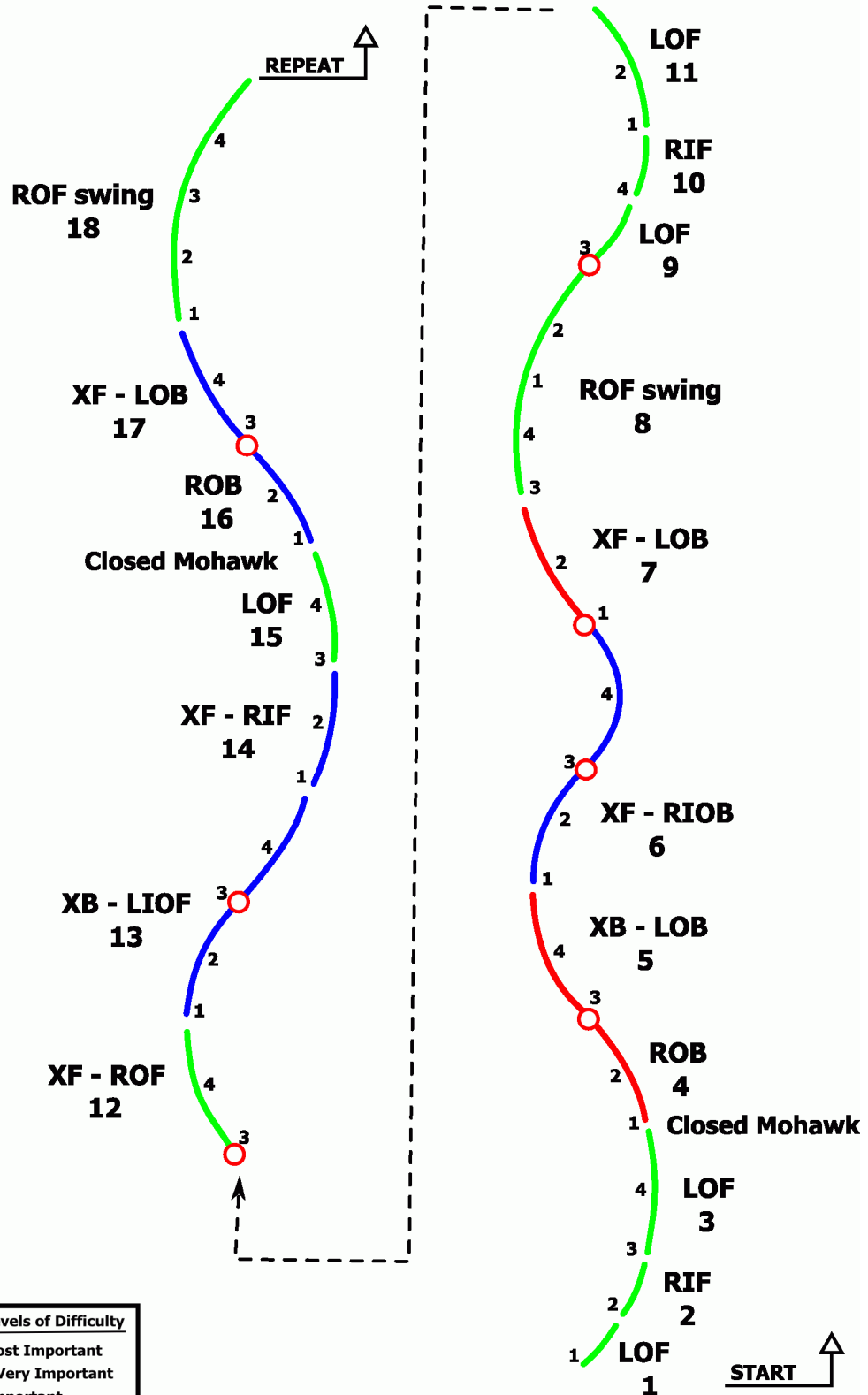
Steps 6, 7, 13 and 17 are crossed chasse take-offs. All these take-offs are to be definite and distinct crossed tracing-crossed foot take-offs. IN-LINE take-offs are not to be accepted.

On step 6 (XF-RIOB) the change of edge is on count 3, which is the third count of the step. The movement of the free leg during this step is at the discretion of the skaters, providing no violent movements are noticeable.

The same notes apply to step 13, which is a 4-beat XB-LOIF. It should be noted, however, that the rockover will not be as pronounced as the rockover on step 6. This is due to the fact that the last two beats of step 13 are the first two beats of an 8-beat lobe, while the last two beats of step 6 constitute a two-beat lobe.

This is a border dance with four barrier lobes and four centre lobes. All regular rolls between lobes and changes of edge (step 6 and 13) occur on the skating baseline. Partners are not to separate or deviate from the required dance hold position (Kilian). Tandem, semi-tandem or any dance position other than side is not to be accepted in any part of this dance.

CARROLL SWING



CASINO MARCH

MUSIC: March 4/4

TEMPO: 100 beats per minute

PATTERN: Set

HOLD: Side B

START: Step 1 on count #1

DANCE NOTES.

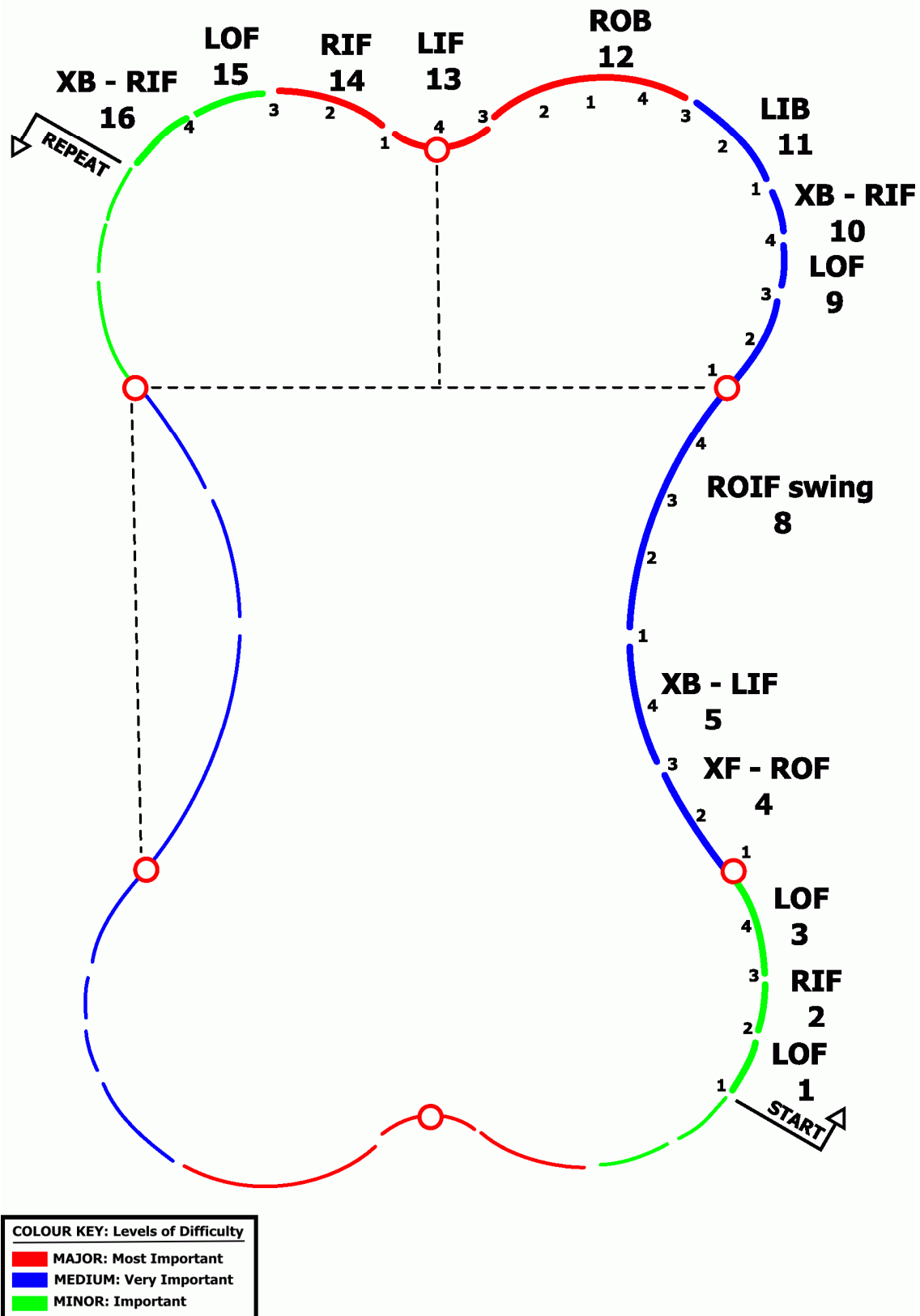
- a. In the Casino March 16 steps complete one sequence of the dance
- b. This is a 28 beat pattern
- c. Step 4 is commenced as a cross roll.
- d. Steps 3 and 4 should both be definite outside edges.
- e. Step 8 is a 6 beat forward outside change edge swing. The change of edge occurs on the 5th beat of the step, count 3 of the music. The timing of the swinging of the free leg shall be at the discretion of the skater, however it should be expressive of the rhythm.
- f. Steps 10 and 11 are an open held Mohawk, (RIF-LIB). At the end of step 10 the woman deepens her edge to cross tracing with the man before executing step 11. The take off for step 11 must be executed heel to heel.
- g. Steps 12 and 13 are an open held Choctaw (ROB-LIF) and care should be taken not to hook the ROB edge. At the end of step 12 the man deepens his edge to cross tracing with the woman before executing step 13.
- h. Steps 13 and 14 should be definite inside edges, step 13 creating an inverted corner lobe.
- i. Both side of the corner sequence should be symmetrical.

COMMON ERRORS.

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

CASINO MARCH

Short Pattern



CASINO TANGO

Music	Tango 4/4, Count 1-2-3-4	Tempo	100 beats per minute
Pattern	Set	Axis	Approximately 45-90 degrees
Position	Kilian Side B	Start	Step 1 count #1

OPENING

Optional providing it does not exceed 24 beats for either partner

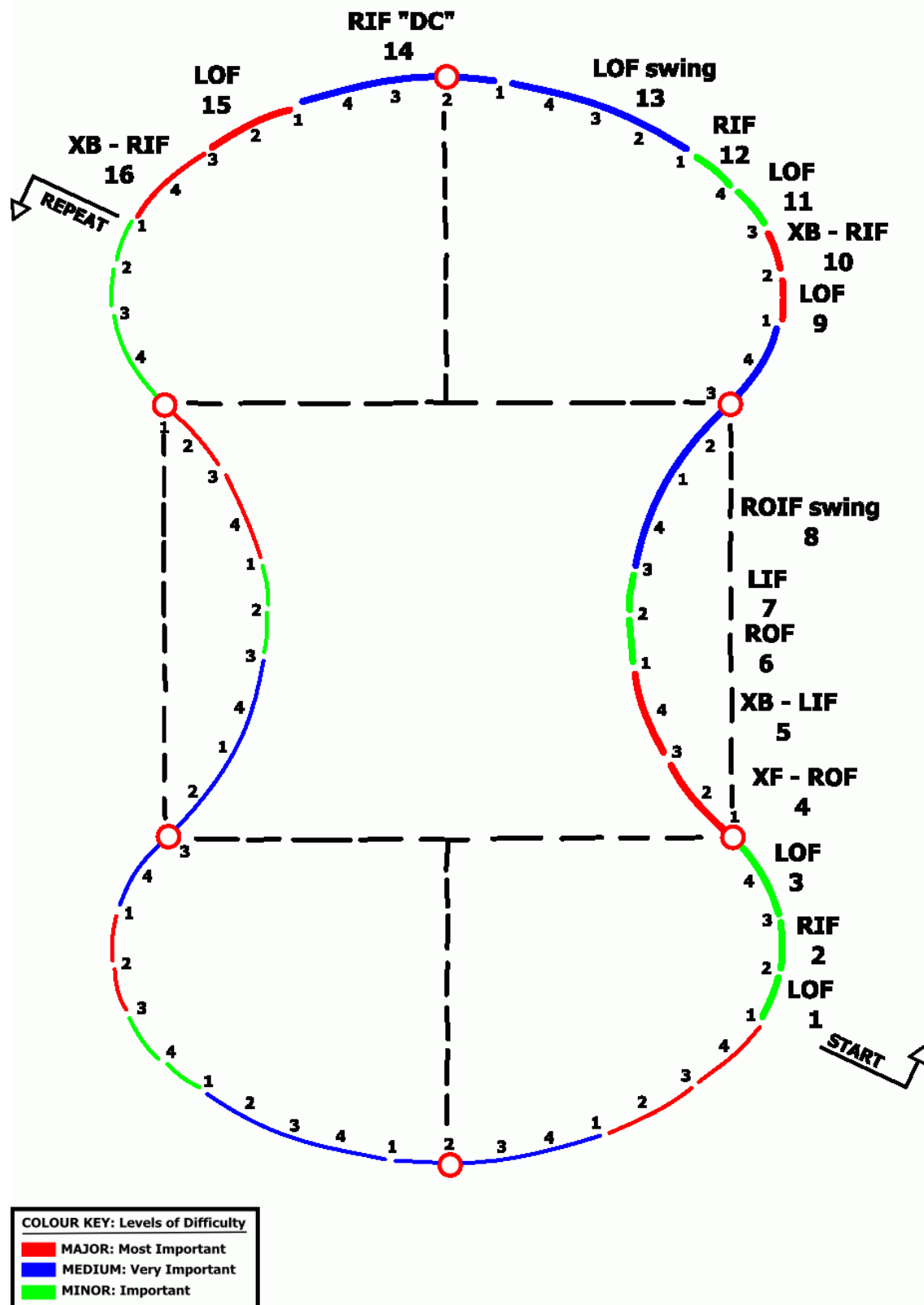
JUDGING POINTS

1. Timing
2. Execution
 - a Step 4 is a crossed progressive (XF-ROF) skated with an angular takeoff, where back wheels of the to be employed skate (right) take the floor at least in line with front wheel of to be free skate (left).
 - b Steps 5 (XB-LIF), 10 and 16 (both XB-RIF) are crossed chasses skated with a parallel takeoff, (where front wheels of the 'to be employed skate' take the floor at least in line with back wheels of the 'to-be-free skate')
3. Pattern
 - a The 10 beat center lobe begins and ends on the baseline. (Steps 4 through the first four beats of step 8)
 - b Step 6 is skated to the top of the center lobe, toward the centerline of the rink. Step 7 is skated off the top of the center lobe, away from the centre line of the rink.
 - c The first beat of step 14 is skated to the top of the corner barrier lobe. The second beat of step 14 is skated off the top of the lobe.
 - d The rockover of the swing (step 8) should occur on the baseline, on the fifth beat of the step.
4. Body Posture Baseline/Team relation
5. Presentation and flow

COMMON ERRORS

- 1 Poor control of angular takeoff on step 4 and the parallel takeoff of step 5 will result in the long centre lobe being distorted.
- 2 Step 8 change edge swing will not occur on the proper musical counts and baseline will move out toward the barrier.
- 3 The aim for the swing on step 13 will be aimed improperly to the barrier.
- 4 Step 14 is a dropped chasse; the tango movement will become a swing or a kick if the movement is not done with a soft knee

CASINO TANGO



CASTEL MARCH

Odoardo Castellari)

(Music	March 2/4 or 4/4	Tempo	100 beats per minute
Hold	Kilian-Reverse Kilian-Closed	Pattern	Set

DANCE NOTES

- All steps not otherwise described are runs.
- All steps that are the same for man and lady are shown only one time in the diagram.
- Steps 1 to 8 (inclusive) are in Kilian position.
- Step 6. The couple skate a closed Mohawk and remain in Kilian position.
- Steps 9 & 10. Step 9 is a cross front, then the partners separate to change from LIB to RIF (step 10). The left foot starts a half three turn with the right foot close parallel, then the right foot skates a right inside forward. At the end of the step the free leg crosses behind the skating foot. The partners skate separately, turning counter clockwise. The lady goes behind the man and the couple take up reverse kilian position
- Step 13 for the man – 13a/13b for the lady. The partners make a left outside forward cross roll; on the second beat the man skates a three turn while the lady skates a right inside forward chasse.
- Steps 14 and 15 are in closed position (waltz).
- Steps 16a/16b for the man – 16 for the lady. The man skates a right outside back edge and left chasse; the lady skates a left forward outside edge and then three turn.
- Steps 17 and 18 are in reverse kilian position.
- Step 19 begins with the couple in reverse kilian position on the right backward outside; the left leg which is forward, has to be taken backward (swing) with a strong movement to prepare for the next step.
- Step 20. With the execution of the closed Mohawk (left forward outside) the couple will be in kilian position, the right leg forward and stretched. The kilian position will remain until step 27.
- Steps 23 and 24 are two very short steps, made in only one beat of music; with step 23 (right forward outside) the partners cross in front and quickly skate a left inside edge cross behind.
- Step 25. Cut step; is a chasse where the free leg swings forward.
- Step 28a-b-c-d. Is a step of 5 beats of music which starts in kilian position:
- 28a – Left forward outside run (1 beat).
- 28b – the right foot is taken near and parallel to the left foot and immediately the couple goes into a thrust, during the 2nd beat (thrust: left and right foot together on the floor; the left knee is very bent and pushed forward; the right leg is stretched back);
- 28c – the couple remains in left outside edge and the right skates, gliding on the floor, swing forward; The couple changes to tandem position (lady in front, left skates in line), both legs are stretched.
- 28d – (4th and 5th beat) the right leg comes back (right foot is closed near left foot) so the couple changes from forward outside to left forward inside. The lady goes to the left side of the man; in this position the left hands of the couple are held and lifted over the lady's head, the right hands held on the lady's right hip. This hold is held during steps 29 and 30.
- Step 30, (this step begins in the same position as step 28d) cross roll left forward; the couple do a three turn on the 2nd beat.
- Step 31. Kilian position; this position is held until the end of the dance.
- Steps 35 to 37. Step 35 is a cross roll right forward, step 36 is skated on the flat with both skates on the floor (Flat, the skaters bring the left foot close to the right, throwing all their

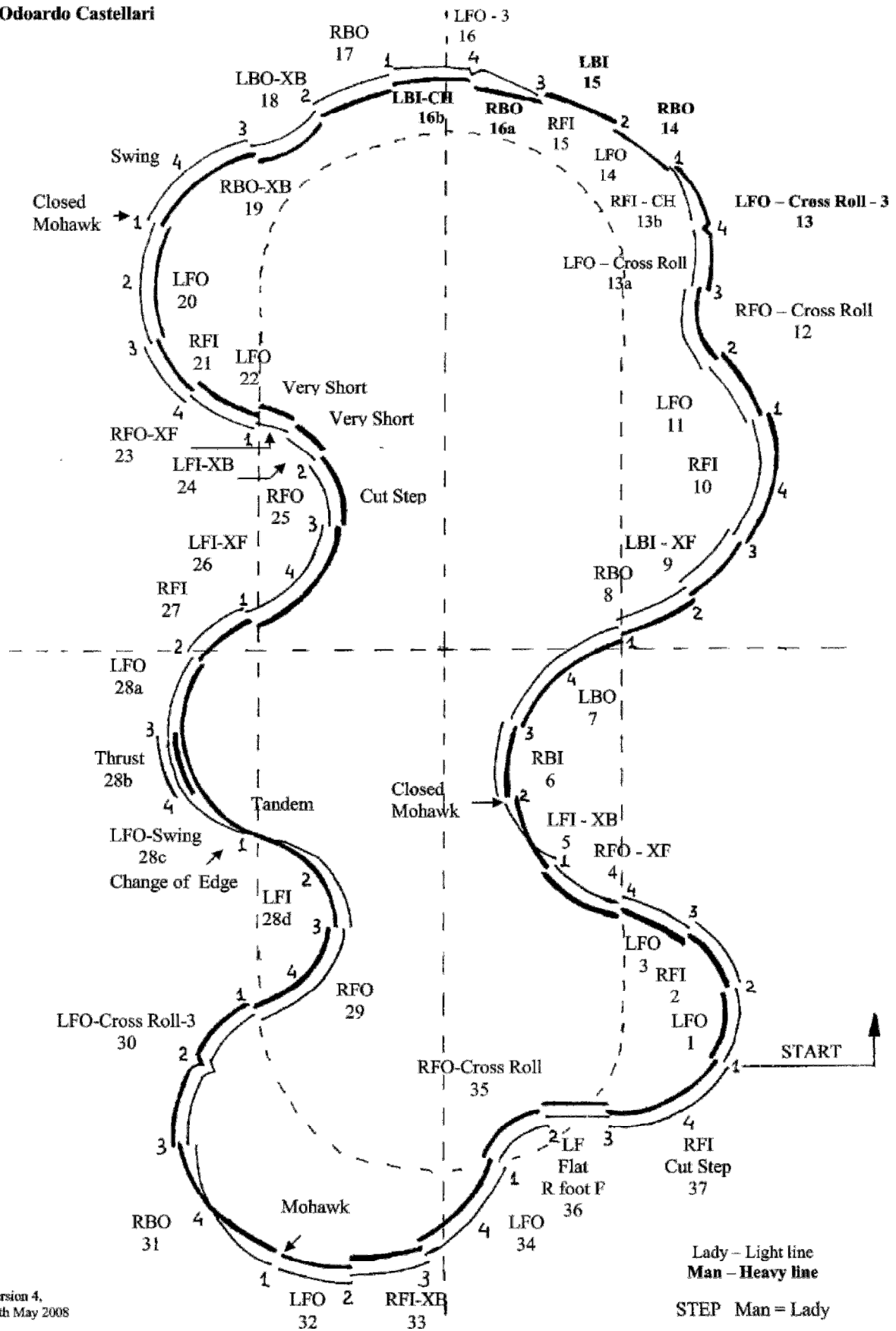
weight on the left and pushing the right leg forward); the right foot is then lifted from the floor, the couple skates a cut step right forward inside (step 37).

CASTEL MARCH – STEPS

Position	Step No	MAN	Beats	LADY	StepNo
Kilian	1	LOF	1	LOF	1
	2	RIF	1	RIF	2
	3	LOF	1	LOF	3
	4	ROF - XF	1	ROF – XF	4
	5	LIF - XB	1	LIF – XB	5
	6	RIB – Closed Mohawk	1	RIB – Closed Mohawk	6
	7	LOB	2	LOB	7
	8	ROB	1	ROB	8
Change position	9	LIB-XF	1	LIB – XF	9
Reverse Kilian	10	RIF	2	RIF	10
	11	LOF	1	LOF	11
	12	ROF – X roll	1	ROF – X roll	12
Change position	13	LOF – X roll - Three	2 1	LOF – X roll - Three	13a
			1	RIF – Chasse	13b
Closed	14	ROB	1	LOF	14
	15	LIB	1	RIF	15
Change position	16a	ROB	1 2	LOF – Three	16
	16b	LIB – Chasse	1		
Reverse Kilian	17	ROB	1	ROB	17
	18	LOB - XB	1	LOB – XB	18
Change position	19	ROB – XB - Swing	2	ROB – XB – Swing	19
Kilian	20	LOF – Closed Mohawk	2	LOF – Closed Mohawk	20
	21	RIF	1	RIF	21
	22	LOF	1	LOF	22
	23	ROF - XF very short	½	ROF - XF very short	23
	24	LIF - XF very short	½	LIF - XF very short	24
	25	ROF - Cut Step	1	ROF - Cut Step	25
	26	LIF-XF	2	LIF-XF	26
	27	RIF	1	RIF	27
See notes	28a	LOF	5	LOF	28a
	28b	THRUST		THRUST	28b
	28c	LOF – Swing		LOF – Swing	28c
	28d	LIF – Change of edge		LIF – Change of edge	28d
	29	ROF		ROF	29
	30	LOF – XF – Three		LOF – XF – Three	30
Kilian	31	ROB		ROB	
	32	LOF – Mohawk		LOF – Mohawk	32
	33	RIF – XB		RIF – XB	33
	34	LOF		LOF	34
	35	ROF – X roll		ROF – X roll	35
See notes	36	LF-Flat (R foot F)		LF – Flat (R foot F)	36
	37	RIF – Cut Step		RIF – Cut Step	37

CASTEL MARCH

By Odoardo Castellari



CHA CHA

Music	Cha-Cha	Tempo	100 beats per minute
Position	Closed A, Side B, Tandem (man's hands on woman's hips)	Pattern	Set

OPENING

Dance starts on count #1 of a measure of music. The first step to be skated must be step 1 and 1A. Opening steps maximum 24 beats

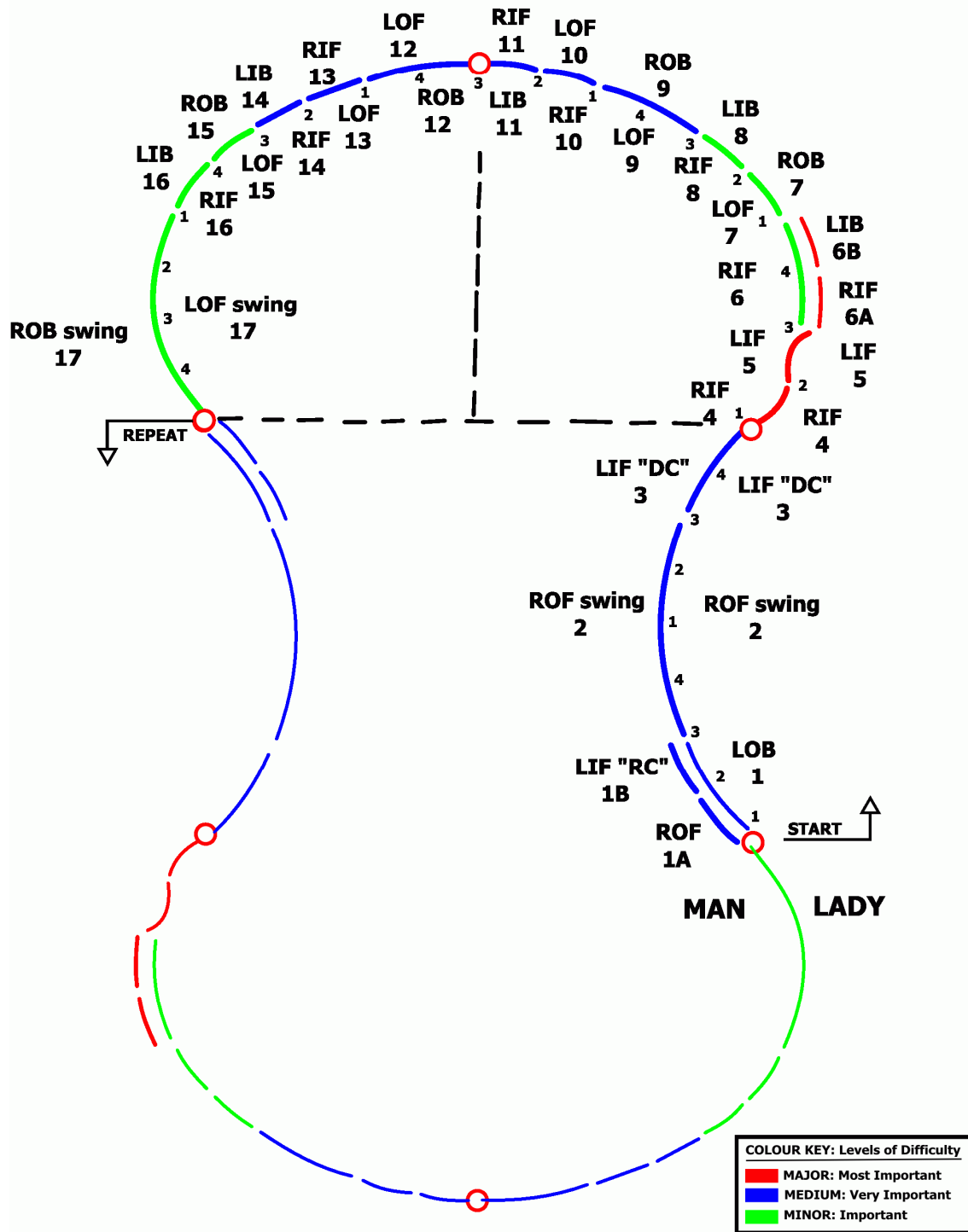
DANCE NOTES

- a. In the Cha Cha 18 steps complete one sequence of the dance.
- b. There are no optional steps.
- c. Partners begin the dance in Closed A position
- d. Step 1 (LOB) is aimed to the centre.
- e. On step 2, partners move to Side B position, in preparation for steps 4 and 5, the "Cha-Cha" tandem position. In the tandem position, the man is behind the woman, holding on to her hips with both hands, while woman's hands are holding the man's hands (left hands on left hip, right hands on right hip).
- f. Step 3 should aim towards the barrier and end at the baseline to allow the Cha Cha movement (RIF – LIF) one beat edges to continue in that direction.
- g. Partners return to Closed A position during step 6 and remain in this hold for the remainder of the dance.
- h. Step 6a is aimed down the floor.
- i. Steps 6a, 6b and 13, 14 are open dropped mohawks.
- j. Step 17 ROB swing is aimed to the barrier.

COMMON ERRORS

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

CHA CHA



CHASE WALTZ

Bergin, Umbach and Yarrington

Music	Waltz $\frac{3}{4}$	Tempo	120 beats per minute
Pattern	Set		
Hold	Closed (A)	Start	Step 1, count #1

OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1. The man skates the "A" edges first while the lady skates the "B" edges first, then the man skates the "B" edges while the lady skates the "A" edges.

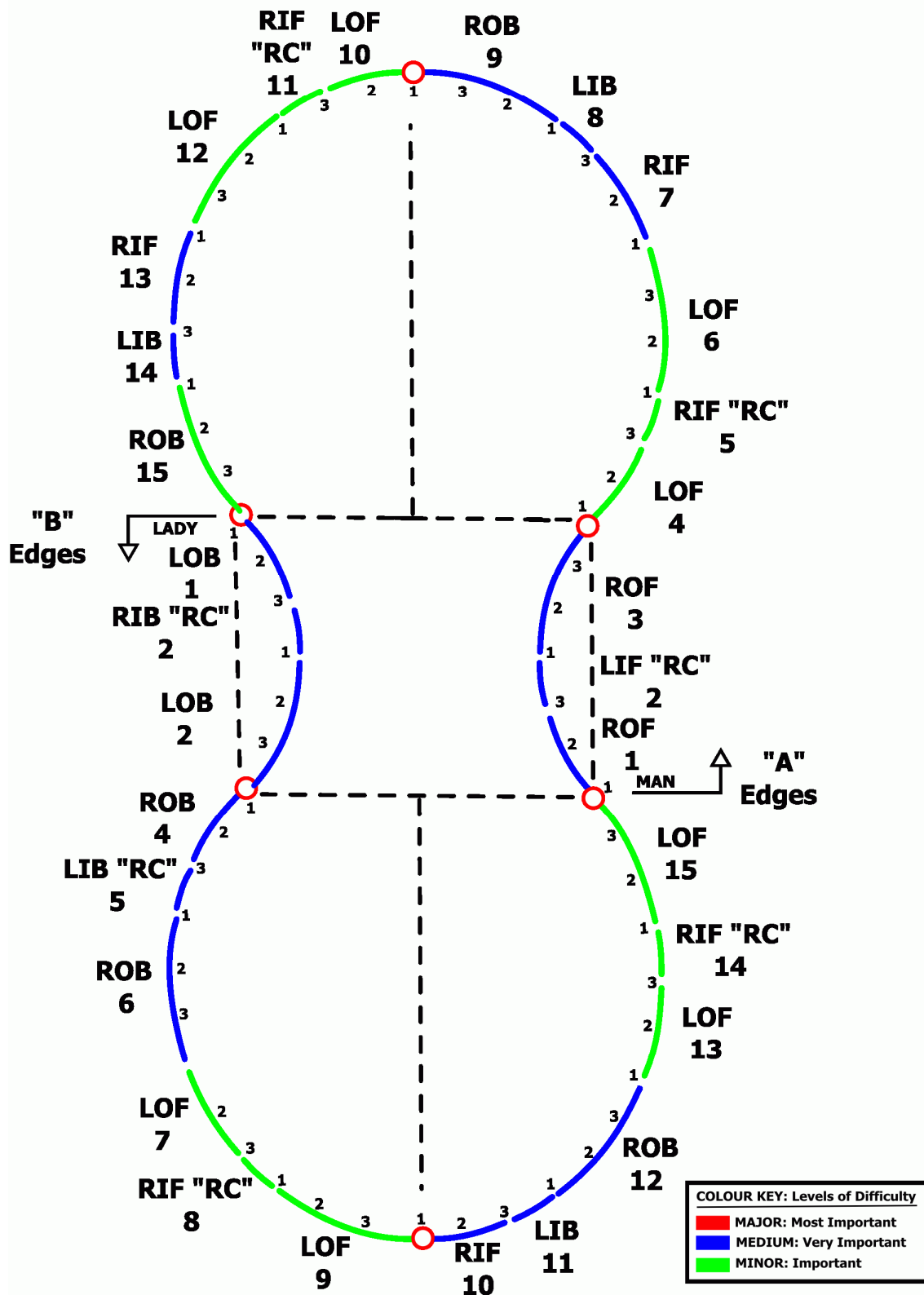
DANCE NOTES

- a. Steps 1 through 6 make up the straightaway sequence of this dance.
- b. Steps 7 through 15 comprise the corner sequence of the Chase Waltz.
- c. The lady and the man must skate BOTH the "A" and "B" edges to complete the dance.
- d. All one beat IF and one beat IB edges of the straightaway (steps 2 and 5 of both "A" and "B" edges) are raised chasse steps and only the one beat IF edges of the nine step corner (steps 11 "A" and 8 "B" and 14 "B") are raised chasse steps.
- e. The Chase Waltz uses a regular timing pattern of 2 - 1 - 3 throughout all step execution. Attention must be paid to maintaining this rhythm, particularly during the skating of the forward to backward turns. Skaters have a tendency to divide the timing of these turns into equal musical values.
- f. Even rotation, with torsos remaining continuously parallel during turns, is required of the dance partners. When properly performed, the dance has unity and waltz-like flow at the corners of the rink.
- g. All IF-IB Mohawk turns in this dance are dropped open Mohawk turns.

COMMON ERRORS.

1. Poor timing
2. Poor execution
3. Chasses stepped ahead by either (a) placing the skate ahead of the "AND" position prior to the chasse or (b) by not returning the foot to the "AND" position before raising it.
4. The pattern is not symmetrical due to the skater skating the "A" edges with more power and strength than the "B" edges.
5. The skater divides the timing of the mohawk turns into equal musical values instead of keeping the regular timing of 2-1-3.
6. After turning mohawk turns the free foot is not brought back to the "AND" position
7. Lack of unity and waltz-like flow on the corner sequences due to uneven rotation.

CHASE WALTZ



CITY BLUES

Music	Blues 4/4 Counting 1-2-3-4	Tempo	88 beats per minute
Position	Kilian side "B"	Pattern	Set
Axis	45 degrees	Start	Step 1 Count #1
Opening	Maximum of 24 beats for either partner		

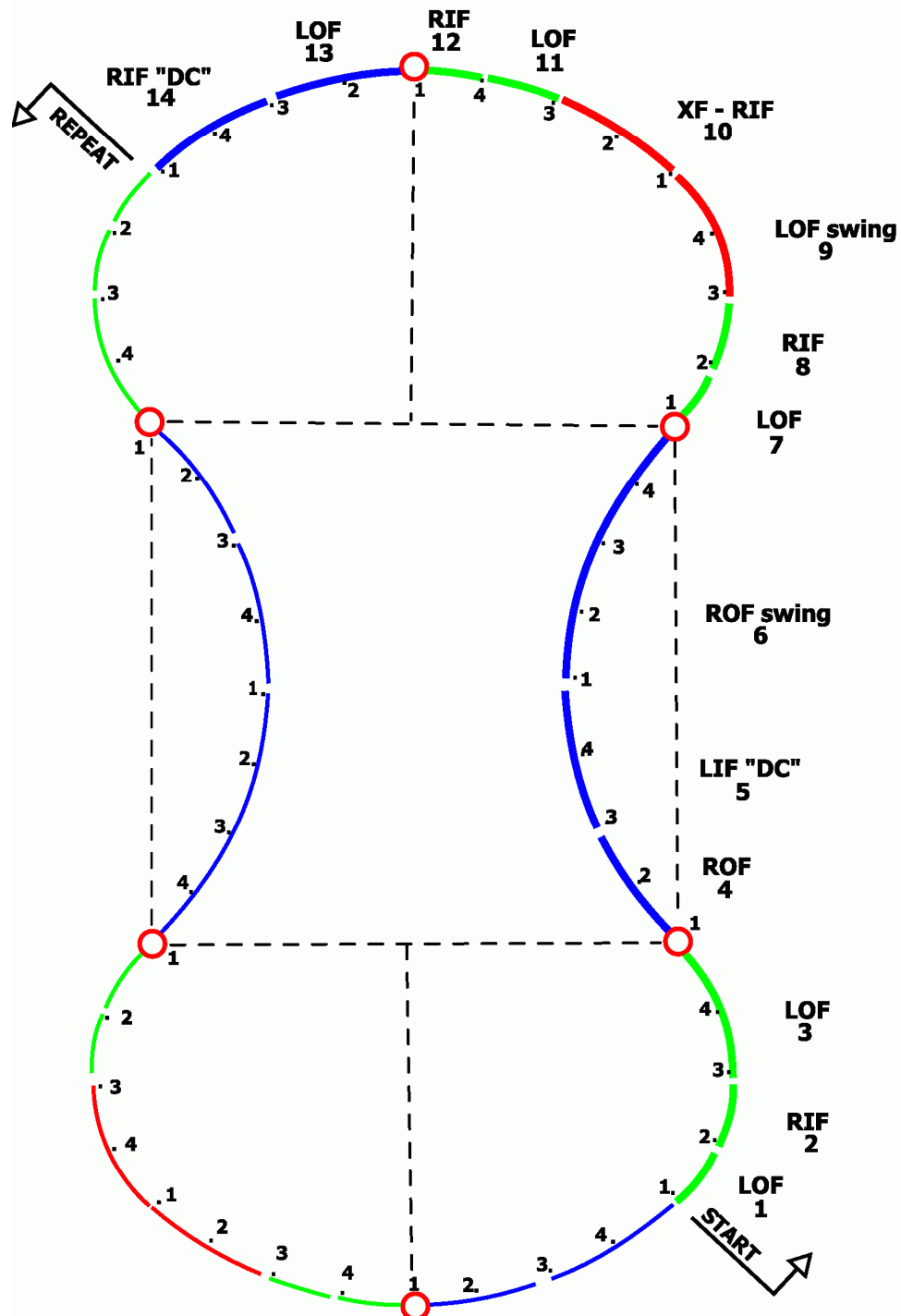
JUDGING POINTS

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

COMMON ERRORS

- 1 Poor timing
- 2 The aim of step 5 will not be towards the top of the lobe.
- 3 The aim of step 6, the ROF swing tends to be towards the barrier, resulting in the baseline moving to the barrier.
- 4 Step 9 is a quick 2 beat swing. The timing of the swing should be on the second beat but will frequently be late and poorly aimed.
- 5 Step 10 will not be crossed progressive or aimed around the corner.

CITY BLUES



COLLEGIATE

By Inez van Horn

Music	Foxtrot 2/4	Tempo	92 beats per minute
Pattern	Set		
Opening	Maximum 24 beats for either partner	Start	Step 1, Count #1
Hold	Waltz Closed (A) on corner Open Foxtrot (D) on straightaway		

OPENING

The dance must begin on count #1 of a correct measure of music. Skaters are to be in the required position for step 1 of the dance.

CORNER STEPS – LADY

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

STRAIGHTAWAY STEPS

The lady skates alternating cross rolls beginning with the right foot crossed over the left, with aim to the centre. The power is obtained from the outer toe wheel of the foot that is about to leave the floor.

The last cross roll of the straightaway (LOF) is a shallow edge with travel to the side barrier at the extreme end of this edge. Lady's position should be, so that at the extreme end, she is in front of her partner, to enable him to stroke Step 1.

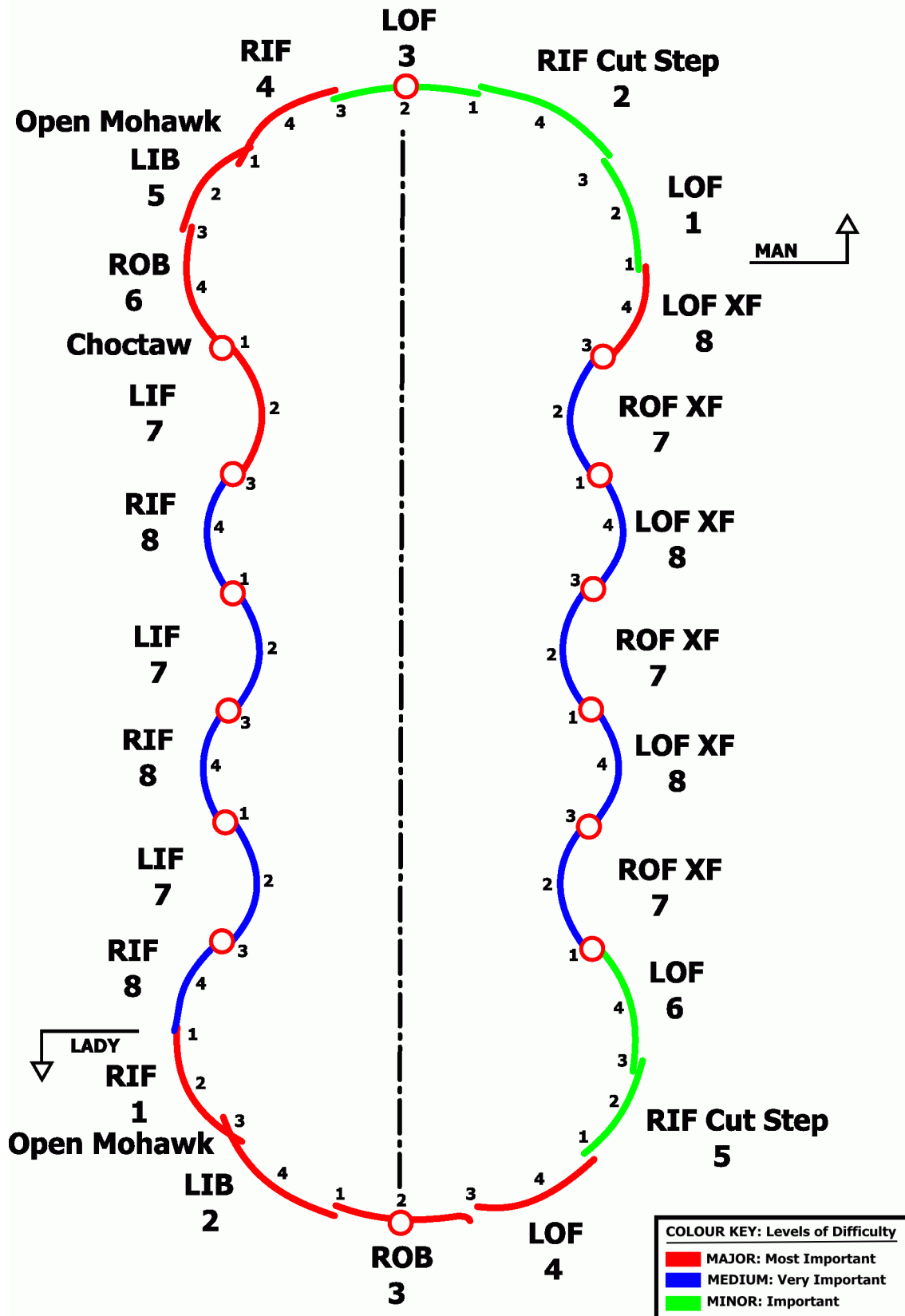
The following two steps for each partner make up one straightaway sequence of this dance. Three straightaway sequences will be used.

Step No	Man's Edge	Beats	Lady's Edge
7	LIF	2	XF-ROF
8	RIF	2	XF-LOF

CORNER STEPS – MAN

Step No	Edge	Beats	Description
1	LOF	2	
2	RIF	2	Cut step – right foot is placed alongside left with resultant free foot moving to the extended forward position.
3	LOF	2	
4	RIF	2	Open Mohawk with free foot held in back after stroking.
5	LIB	2	
6	ROB	2	The step should be aimed to the barrier (a fast 2 beat roll), rotating smoothly and with ease. During this edge, the man's left foot is brought around smoothly to the back of the heel of the skating foot, in preparation for the first step of the straightaway (LIF) aimed to the centre. Lunging should be avoided at this point by keeping the body directly over the left skate.

COLLEGIATE



CORONATION WALTZ

Music	Waltz	Tempo	120 beats per minute
Hold	Waltz (Closed "A")	Pattern	Set
Opening	Maximum 24 beats	Start	Step 1, Count #1

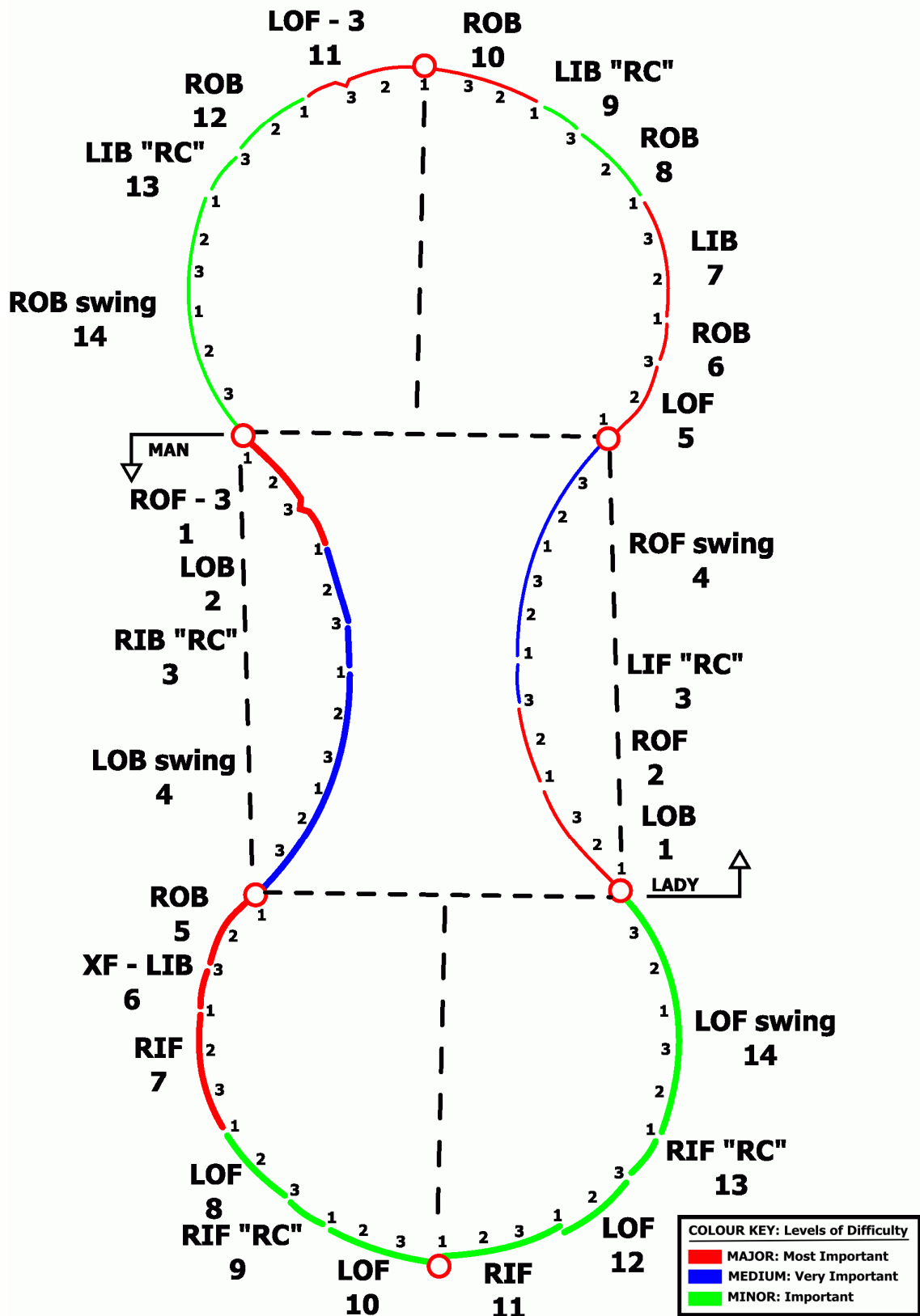
OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1.

DANCE NOTES

- a. 14 steps complete one sequence of the dance.
- b. There are no optional steps for this dance. All skaters will skate the 36 beat pattern as diagrammed.
- c. Steps 3, 9 and 13 are raised chasses for both partners.
- d. During the execution of step 11, the lady must turn under the man's left arm while maintaining hand contact with her right hand. All three turns in this dance are to be turned on the third count of the step. The OB edge following the three turns should be stroked from beside the employed foot.
- e. Care should be taken on steps 5, 6 and 7 to maintain good rotation and partner relationship. At no place in this dance are partners to assume a semi-side closed or side-closed partnership body position.
- f. Steps 5 and 6 for the lady comprise a dropped open Mohawk (LOF to ROB)

CORONATION WALTZ



COUNTRY POLKA

By Edward O'Neil

Music	Polka 2/4 or 4/4	Tempo	92 beats per minute
Pattern	Set	Hold	Kilian (Side B)

OPENING

The opening is optional providing it does not exceed 24 beats for either partner. The dance must begin on Count #1 of a correct measure of music. Skaters are to be in required dance position for Step 1 of the dance.

NOTE: All the steps in this dance are progressive steps with the exception of steps No. 4 and 8 of the corner.

DANCE NOTES

Steps 1 through 8 make up two corner sequences of this dance.

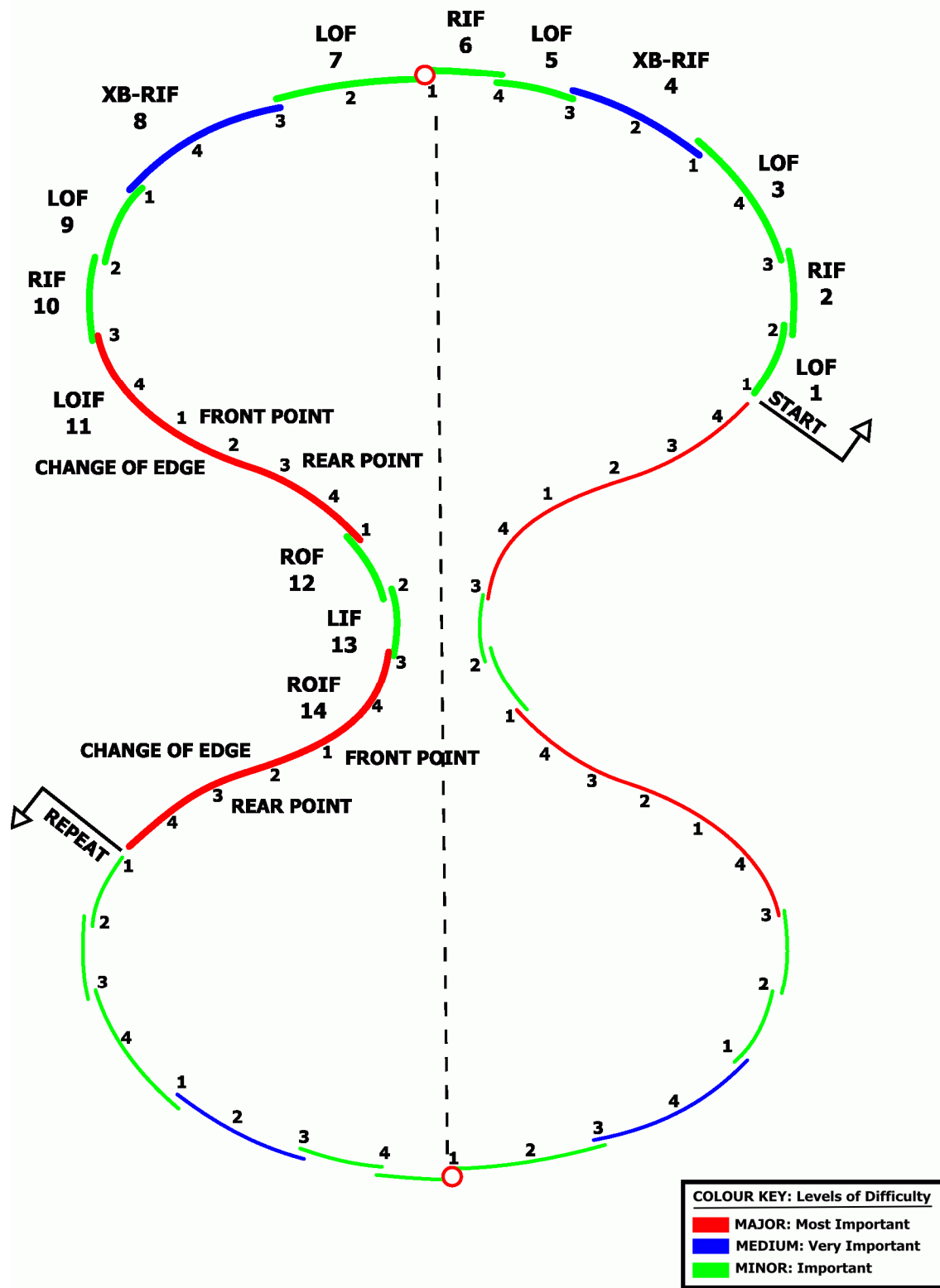
Steps 9 through 14 make up the straightaway sequence of this dance.

Steps No. 3 and 7 of the corner LOF - 2 beats - Cushion the stroke by executing a soft knee bend. This knee bend should be further emphasised on the 2nd beat (count #4) in preparation for the next step.

Steps No. 4 and 8 of the corner RIF-XB - 2 beats - immediately after crossing, rise by straightening the engaged knee (left foot is extended in front). The free foot then returns to the parallel position during the 2nd beat (count #2).

Steps No. 11 and 14 of the straightaway LOIF 6 beats and ROIF 6 beats. During count 4 the free leg is brought forward. The skating knee is then cushioned with free leg extended full reach, and the outer toe wheel touches the surface directly in front of the skating foot 3rd beat (count #1). Immediately after touching, the free foot begins to travel to the rear. When the free foot arrives beside the skating foot which should be 4th beat, count #2, the edge is changed from outside to inside. The free leg is then extended in back (full reach) and the inner toe wheel is touched on the surface directly in back of the skating foot 5th beat count #3.

COUNTRY POLKA



DELICADO

Irwin & McLaughlen

Music	Schottische	Tempo	100 beats per minute
Hold	Waltz position: Closed (A)	Pattern	Set
		Start	Step 1, count #1 of a measure of music

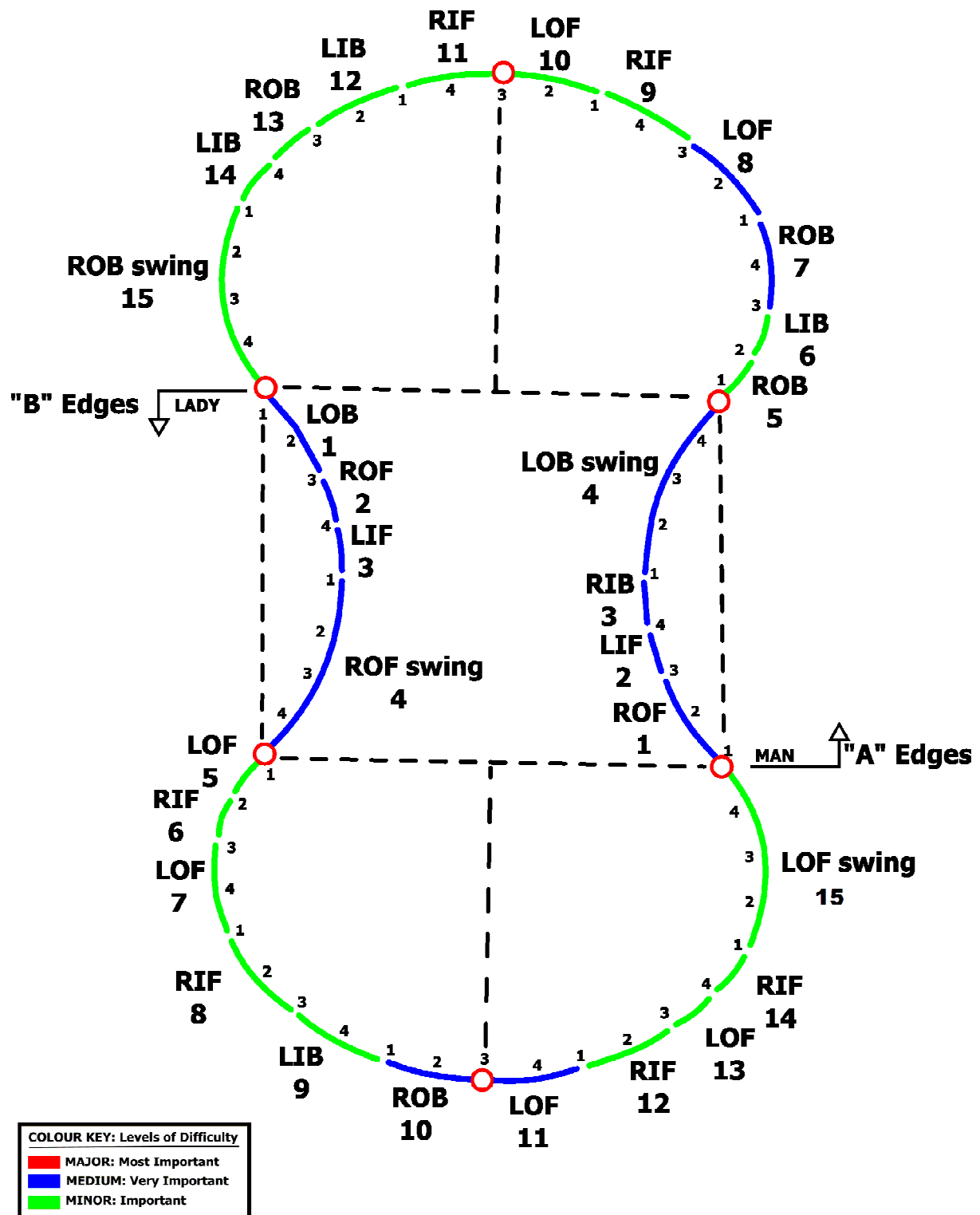
OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1. The man will skate "A" edges first while the lady skates the "B" edges, then the man skates the "B" edges and the lady will skate the "A" edges. Both parts "A" and "B" (or vice versa) must be skated in their entirety to complete the dance once.

DANCE NOTES

- a. Steps 2 and 3 of the "A" edges comprise a dropped open Mohawk, during which time the partner doing the "B" edges performs a progressive run sequence, having just turned forward from a LOB edge. Correct aim and step executions are most important to the balancing of the centre lobe and to the flow of the dance along the straightaway. The skater doing the "A" edges must be sure that Step 4 following the Mohawk be commenced from the parallel "AND" position. All centre lobe edges must be stroked firmly in order that the continuity of the dance pattern is maintained.
- b. Step 4 should be aimed down the floor and terminated at the baseline. Care should be exercised so that this step is not pulled around beyond the baseline and causes the corner to be skated flat because the swing ended too near the barrier.
- c. Steps 8 and 9 of the "B" edges and steps 11 and 12 of the "A" edges are held open Mohawks. Partners should skate these turns in a parallel relationship, free legs firmly extended.
- d. Step 9 of the "A" edges and Step 12 of the "B" edges may be executed as Cut Steps.

DELICADO



THE DENCH BLUES

C.I.P.A. WORLD CLASS DANCE

Music	Blues 4/4	Tempo	88 beats per minute
Pattern	Set	Opening	Maximum 24 beats either partner
Hold	Closed and Open	Start	Step 1 Count #1

DANCE NOTES

Step 1 for the man is a cross roll while the lady skates a crossed behind LBO for step 1 and a crossed in front RBI for step 2. However, the man's step 2 is not crossed, forming part of a progressive run sequence.

The man's three turn (step 4) should be taken without added speed since the lady is not adding speed at this point and too much speed on the man's part would swing the ensuing edges far around. Step 7 is a cross roll for both the man and the lady, skated with a deep curve. Step 9, 10, and 11 form a run sequence and have an unusual time sequence which should be carefully noted and followed.

Steps 12 and 13 constitute a closed Choctaw and the curvature of these edges should be of equal degree. Avoid swinging of the free leg before the Choctaw. The Choctaw is turned as neatly as possible with the new skating foot taking the floor directly under the centre of gravity of the body.

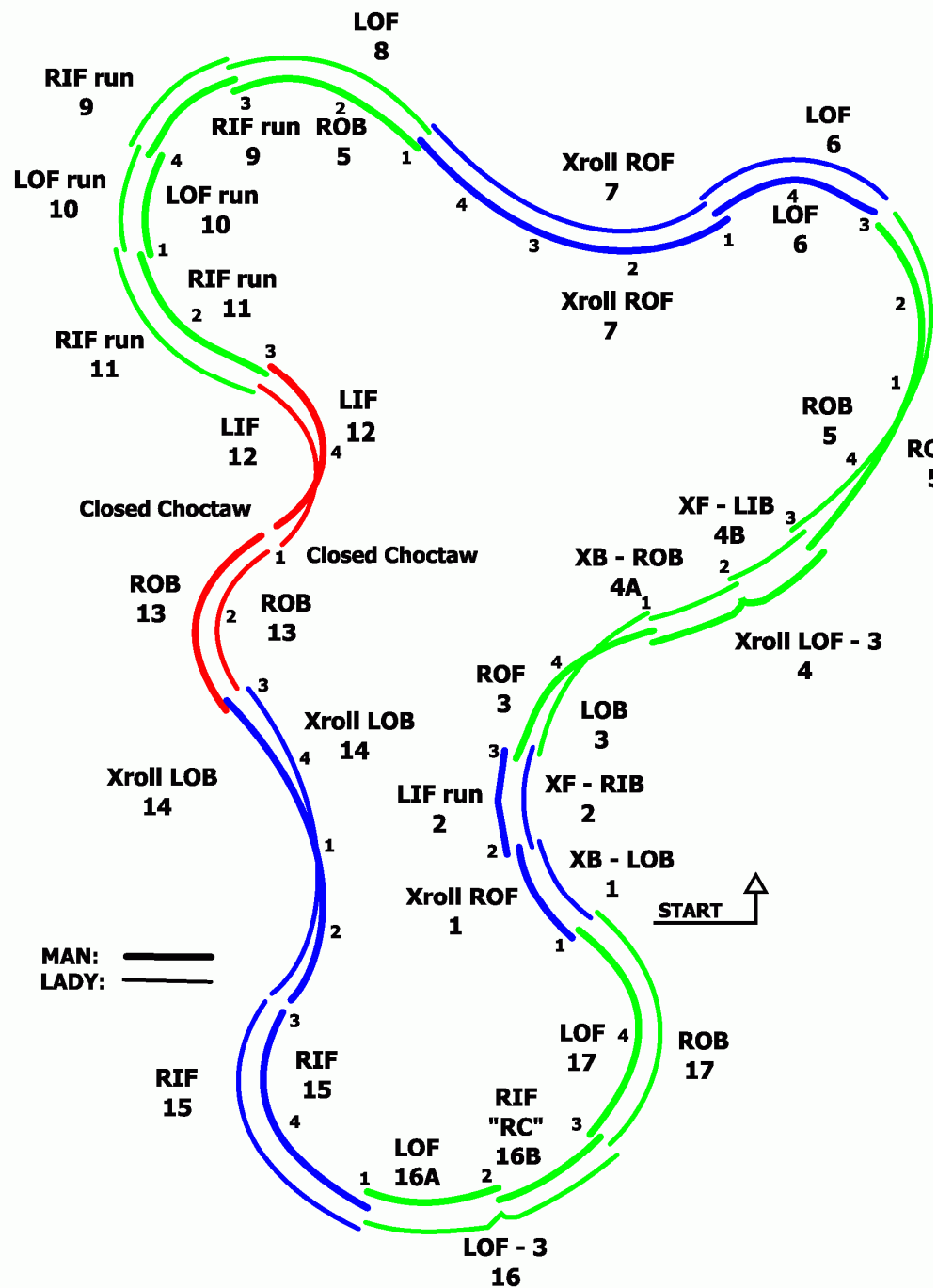
Step 14 is a back cross roll by both partners (XB-LBO). Steps 15, 16a, 16b and 17 form one lobe with three steps for the lady and four for the man.

During the lady's three turn step 16, the man skates an LFO-RFI chasse sequence and the partners drop into closed position.

LIST OF STEPS – DENCH BLUES

Hold	Step No	Man's Steps	Beats of Music Man	Beats of Music Lady	Step No	Lady's Steps
Closed	1	XF-RFO	1	1	1	XB-LBO
	2	LFI-Run	1	1	2	XF-RBI
	3	RFO-Run	2	2	3	LBO
	4	XF-LFO-3	2	1	4a	XB-RBO
Open				1	4b	XF-LBI
	5	RBO Mohawk to:	4	4	5	RBO Mohawk to:
	6	LFO	2	2	6	LFO
	7	XF-RFO	4	4	7	XF-RFO
	8	LFO	2	2	8	LFO
	9	RFI-Run	1	1	9	RFI-Run
	10	LFO-Run	1	1	10	LFO-Run
	11	RFI-Run	2	2	11	RFI-Run
	12	LFI Choctaw to:	2	2	12	LFI Choctaw to:
	13	RBO	2	2	13	RBO
	14	XB-LBO Choctaw to:	4	4	14	XB-LBO Choctaw to:
Closed	15	RFI	2	2	15	RFI
	16a	LFO	1	2	16	LFO-3
	16b	RFI-Chasse	1			
	17	LFO	2	2	17	RBO

DENCH BLUES



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

DENVER SHUFFLE

Briggs-Johnson

Music	Polka	Tempo	100 beats per minute
Pattern	Set		
Hold	Kilian Side (B)	Start	Step 1 Count #1

OPENING

The dance is to start on count # 1 of a measure of music. The dance must be started on step 1.

DANCE NOTES

- a In the Denver Shuffle, 18 steps complete one sequence of the dance.
- b. There are no optional steps for this dance. All skaters will skate the 28 beat pattern.
- c. Steps 2 and 8 are crossed progressive strokes. Step 14 is commenced as a cross roll.
- d Steps 4, 10 and 17 are raised chasse steps.
- e This dance features a "slide" movement on steps 6 and 7. During the preparation for step 6, the right skate is brought up parallel to and along side the left skate. With both skates in contact with the surface, the body weight is transferred to the right skate, with the left skate sliding forward into a leading position, all eight wheels being on the skating surface.
- f In preparation for step 7, the left skate slides back beside and parallel to the right skate. During step 7, the body weight is transferred to the left skate and the right skate now slides forward into a leading position. Again all eight wheels are to remain on the skating surface
- g The slide movement is not a dance split with the body weight equally distributed between the two skates. There should be no noticeable hesitation between the execution of the two slides.
- h All four wheels of the right skate are to be lifted from the skating surface in preparation for the execution of step 8, the two beat XF-RIF.
- i Steps 2 and 8 are crossed progressive strokes. Step 14 is commenced as a cross roll.
- j Step 15 is a crossed chasse step.
- k The dance should be skated with a good timing, lively bold approach to step execution, good edge quality, body posture baseline, partnership relationship, presentation and flow.
- l It is essential that the dance be controlled during the skating of the centre lobe edges so as not to distort the pattern at the corners of the rink.

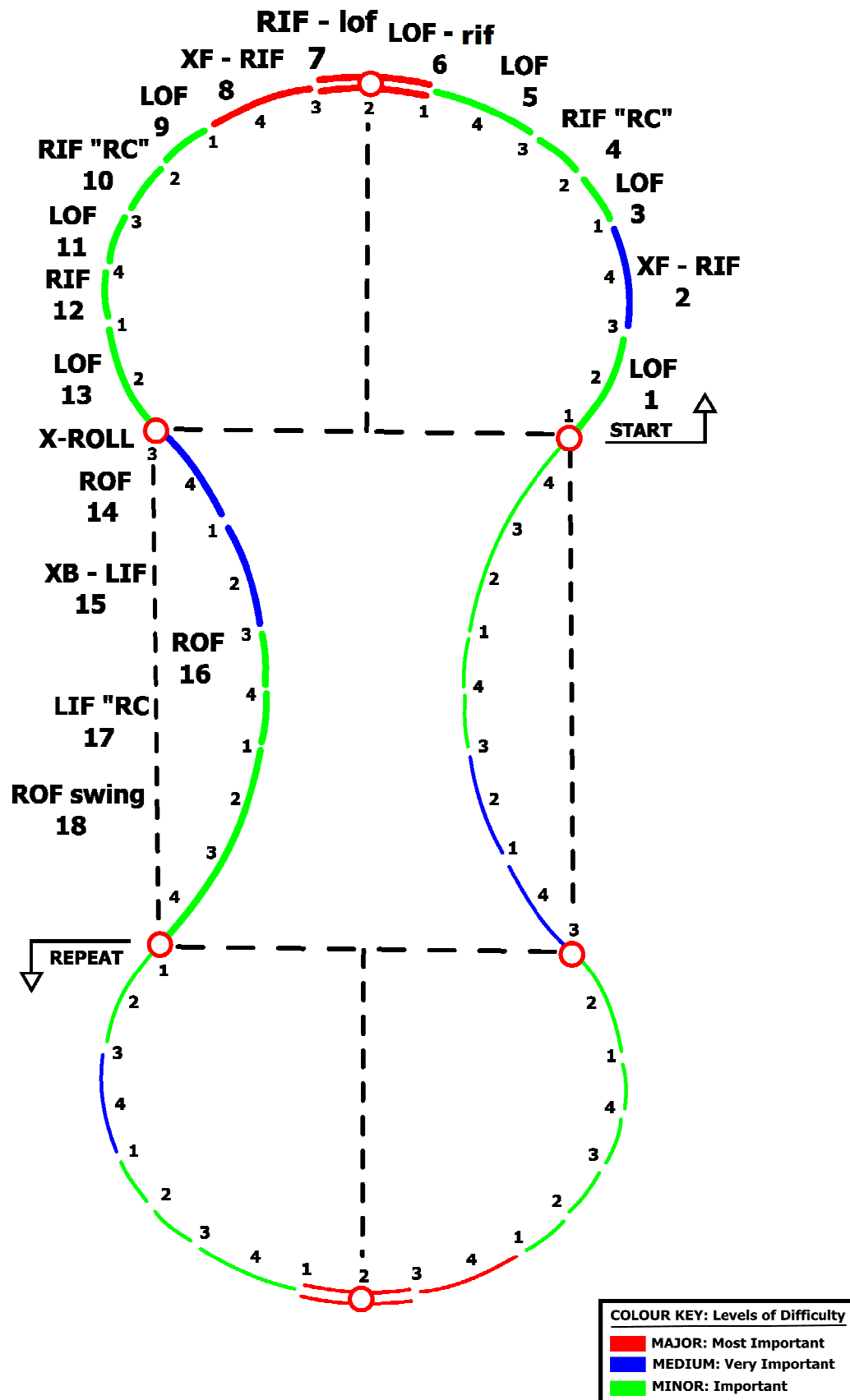
PATTERN

- 1 The ten beat centre lobe must begin and end on the baseline.
- 2 Rockovers occur on the baseline between steps 13 LOF and 14 XF-ROF and step 18 ROF swing and 1 LOF
- 3 Step 16 ROF is skated to the top of the centre lobe to the midline of the rink. Step 17 LIF RC is skated off the top of the centre lobe, away from the midline and back towards the baseline.
- 4 Step 6 RIF slide – left foot in front is skated to the top of the corner lobe and the centre line of the rink. Step 7 LOF slide – right foot in front is skated off the top of the corner lobe, away from the centre line. These steps should also be skated on the arc of the lobe.

COMMON ERRORS

- 1 Skating out of time. The slides are often skated slow. More than one beat a piece.
- 2 Steps
 - a Slides are skated as scissors where the weight is not transferred from one skate to the other but kept in the middle so that the left skate goes back when the right skate moves forward and vice versa. The right skate does not take the floor at the “parallel and” position but from ahead or behind. The left skate does not return to the “parallel and” position before the right skate moves forward.
 - b The slide movement is not separate from the next step 8 XF-RIF but continues forward, lifting the toe wheels and then the heel wheels from the floor.
 - c Steps 14, 15, and 8 are not adequately crossed.
 - d Poor chasses stepped ahead, plate not parallel to the floor etc.
- 3 Pattern Errors
 - a Two baselines are skated by taking the runs steps 11, 12 and 13 too deeply into the centre and overshooting the baseline with step 18 ROF swing
 - b Step 14 XF-ROF is placed on an inside edge and rocked over to an outside edge.
 - c Step 18 ROF swing is rocked to an inside edge especially when not making the centre lobe large and deep enough when skating on smaller floors.
 - d Skaters will often take step 16 ROF back towards the baseline without continuing to the top of the lobe.
 - e Step 6 and 7 (slides) are skated ahead of pattern off the top of the lobe instead of going to the top with step 6 and away with step 7. These steps are commonly skated on flats instead of maintaining the continuous arc of the lobe.

DENVER SHUFFLE



DOUBLE CROSS WALTZ

Music	Waltz $\frac{3}{4}$	Tempo	138 beats per minute
Hold	Kilian Side "B"	Pattern	Set
Axis	Approximately 45 – 90 degrees	Start	Step 1, Count #1

DANCE NOTES

- a. In the double cross waltz 18 steps complete one sequence of the dance. The first step of the dance must be step 1.
- b. Steps 2, 7, 12 and 16 are raised chasse steps.
- c. Steps 4 and 9 are cross rolls. Steps 5, 10 and 18 are all inside forward cross in front steps (crossed progressive steps), held for 3 beats each.
- d. Step 14 is the only cross behind (forward crossed chasse) step in the dance. This step should finish at the centre of the corner.
- e. Take care on steps 4 and 5 and steps 9 and 10– the "double cross movements" to keep both steps on the same arc with no change of lean between the steps.
- f. The dance axis can range from a shallow angle up to a 90 degree angle as long as the lobe symmetry is maintained. The mid-point of the centre lobe occurs between steps 5 and 6.

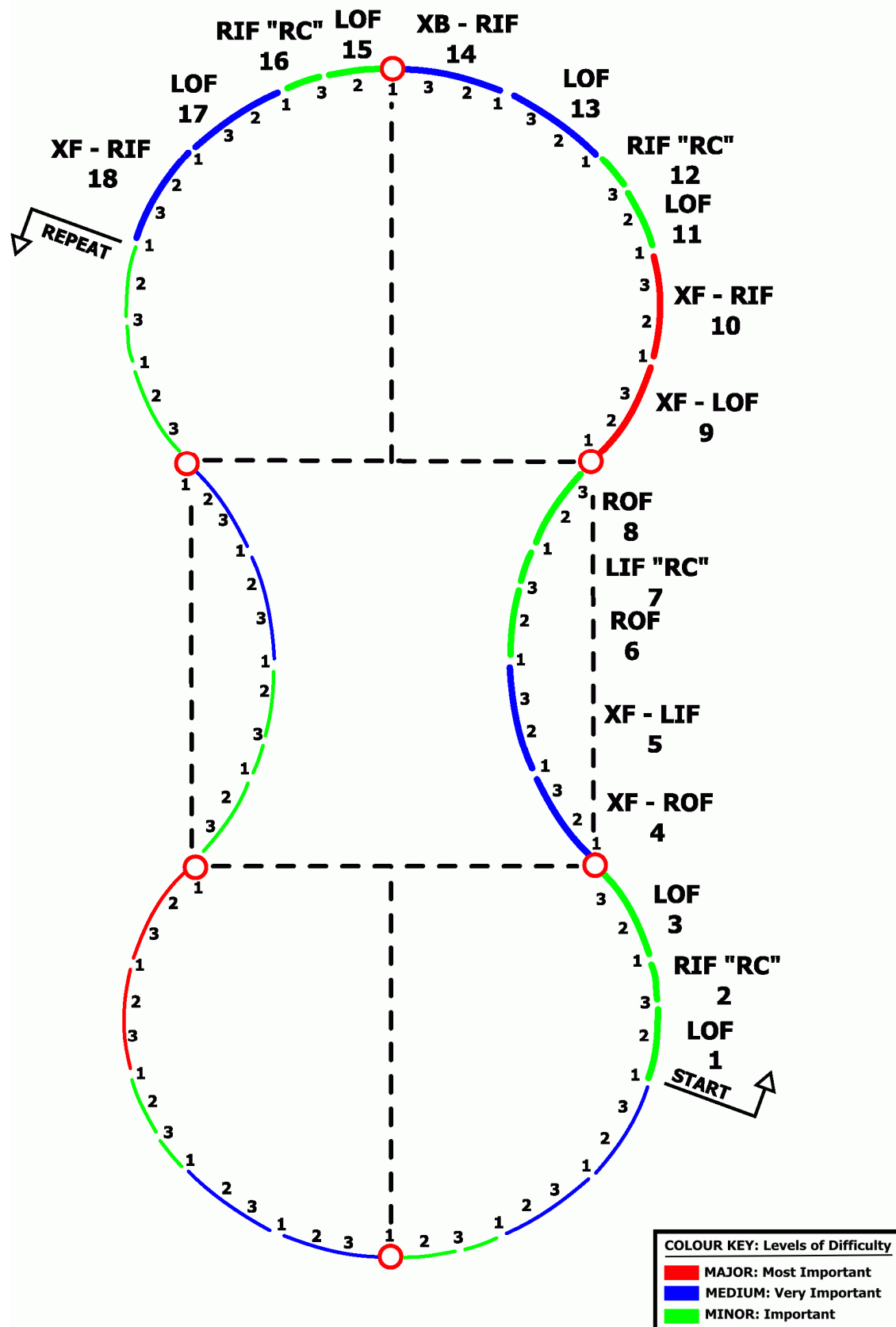
JUDGING POINTS

- 1 Timing
- 2 Execution
 - a Steps 2, 7, 12 and 16 are raised chasses and must
 - 1 Be placed in the "parallel and" position
 - 2 Change feet
 - 3 The free foot is raised vertically from the floor to approximately one wheel height
 - 4 The foot then takes the floor in the "parallel and " position
 - b Steps 4 and 9 are cross rolls
 - c Steps 5, 10 and 18 are crossed progressives
 - d Step 14 is a crossed chasse
- 3 Pattern
 - a The twelve beat centre lobe begins and ends on the baseline. (steps 4 through 8) Step 6 ROF is skated off the top of the centre lobe.
 - b Step 15 LOF begins at the centre of the corner.
- 4 Body posture baseline / team relationship
- 5 Presentation and flow

COMMON ERRORS

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

DOUBLE CROSS WALTZ



DUTCH WALTZ

By George Muller

Music	Waltz $\frac{3}{4}$	Tempo	138 beats per minute
Pattern	Set		
Hold	Kilian Side (B)		

OPENING

The opening is optional providing it does not exceed 24 beats for either partner. The dance must begin on Count # 1 of a correct measure of music. Skaters are to be in required dance position for Step 1 of the dance.

DANCE NOTES

Step 1 of the dance begins with a 2 beat LOF edge aimed to the barrier on count one of a measure of music. The straightaway is skated first, followed by the corner steps. All steps in this dance are progressive.

Steps 4 and 5 of the straightaway and step 14 of the corner are 6 beat swings. The skater must stroke strong edges, going into the corner, in order to have a smooth rock over and proper aim for step 14, an inverted corner lobe.

Upright position and easy flow should be achieved, as well as even swings and a soft knee action throughout the dance.

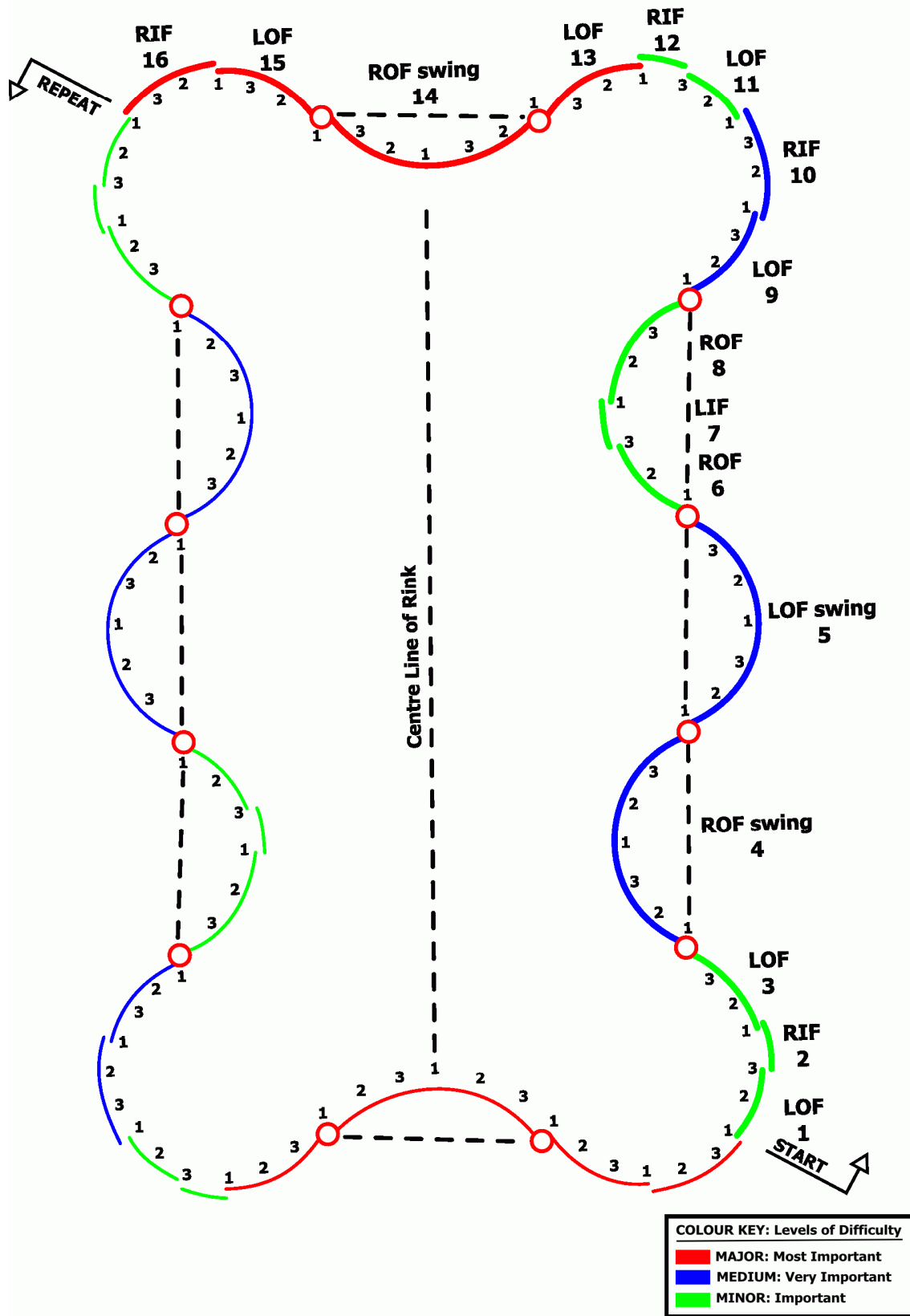
JUDGING POINTS

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

COMMON ERRORS

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

DUTCH WALTZ



EUROPEAN WALTZ

Music	Waltz $\frac{3}{4}$	Tempo	120 beats per minutes
Hold	Closed	Pattern	Set

DANCE NOTES

The basic edges of the European Waltz consist of a forward outside three turn, a back outside edge, and a forward outside edge for the man; while the lady skates a back outside edge, a forward outside three turn, and a second back outside edge. Semi-circular lobes of these edges are skated along the sides of the rink, the first starting towards the centre, the second starting towards the barrier, etc.

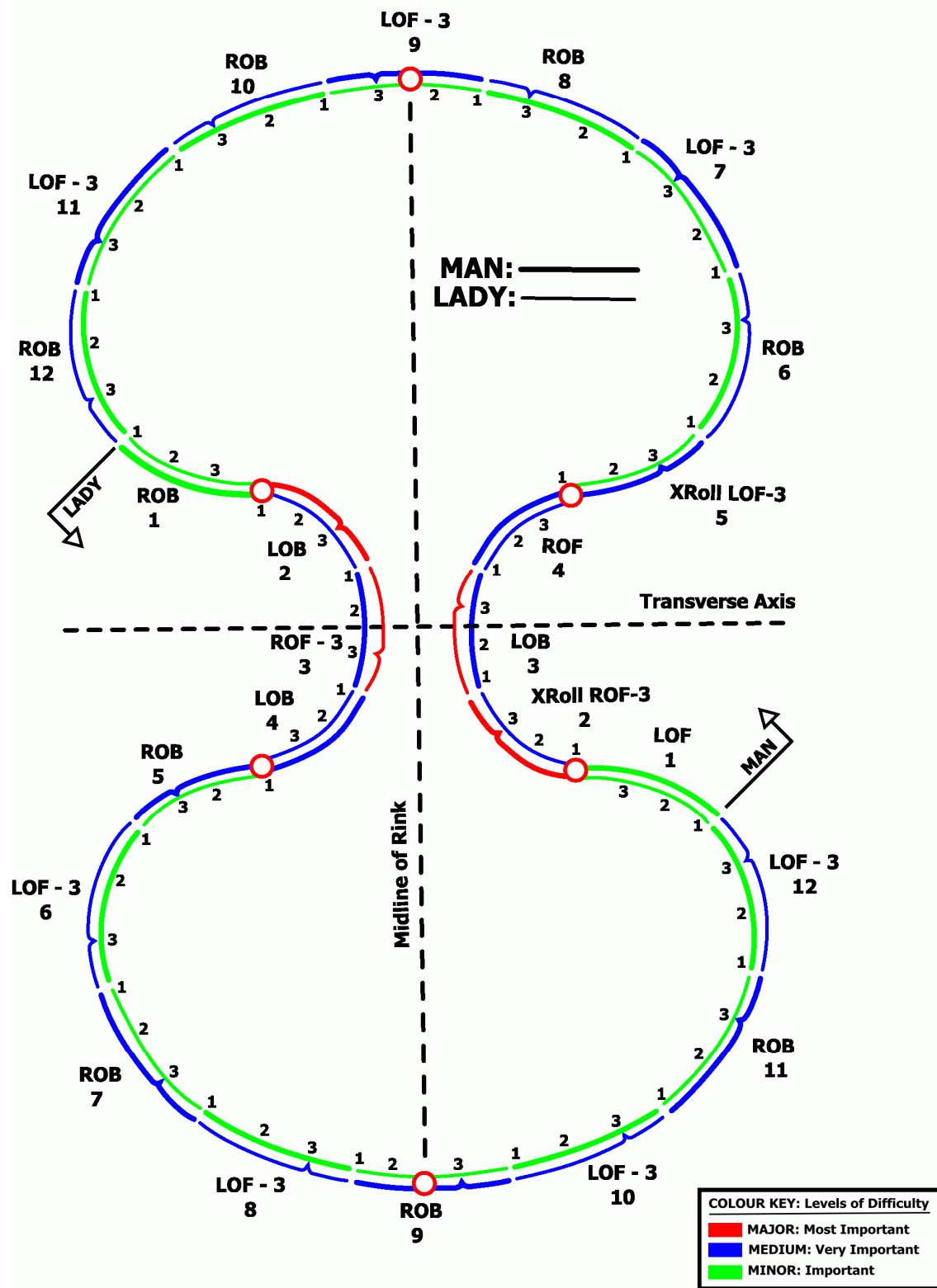
The man's three turn at the beginning of each lobe must be started as a cross roll. The lady's back outside edge is started as an open stroke. All threes must be turned at the instep of the partner's skating foot. The threes should be clean, not pulled. After the turn, the free foot should be placed on the floor (not dropped), close to and slightly behind the inside back edge of the tracing foot. All steps from backward to forward should be heel to heel.

The partners skate this dance in Closed or Waltz position and the man should remain directly facing his partner on all steps. The rotation of the partners around each other is continuous throughout each lobe, and reverses its direction at the beginning of each new lobe. The rotation should be well controlled, and is best accomplished with the free foot kept close to the skating foot. Slight checking is necessary after the three turns in order to prevent over-rotation. Care should be taken to see that the lobes along the side of the rink are full semi-circles so that each of them starts directly towards or away from the barrier and long axis.

LIST OF STEPS

Step No	Man's Edges	Beats	Lady's Edges
1	LOF	3	ROB
2	XF-ROF-3	3	LOB Mohawk to;
3	LOB Mohawk to;	3	ROF-3
4	ROF	3	LOB
5	XF-LOF-3	3	ROB Mohawk to;
6	ROB Mohawk to;	3	LOF-3
7	LOF-3	3	ROB Mohawk to;
8	ROB Mohawk to;	3	LOF-3
9	LOF-3	3	ROB Mohawk to;
10	ROB Mohawk to;	3	LOF-3
11	LOF-3	3	ROB Mohawk to
12	ROB Mohawk to;	3	LOF-3
	Step 1		

EUROPEAN WALTZ



FASCINATION FOXTROT

George Muller

Music	4/4 Foxtrot	Tempo	92 beats per minute
Axis	45 degrees approximately	Pattern	Set
Hold	"D" "A" "B" Rev. "B"	Start	Step 1, Count #1

Optional handhold as long as partners are in correct body position and one pair of hands maintains contact at all times.

OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1.

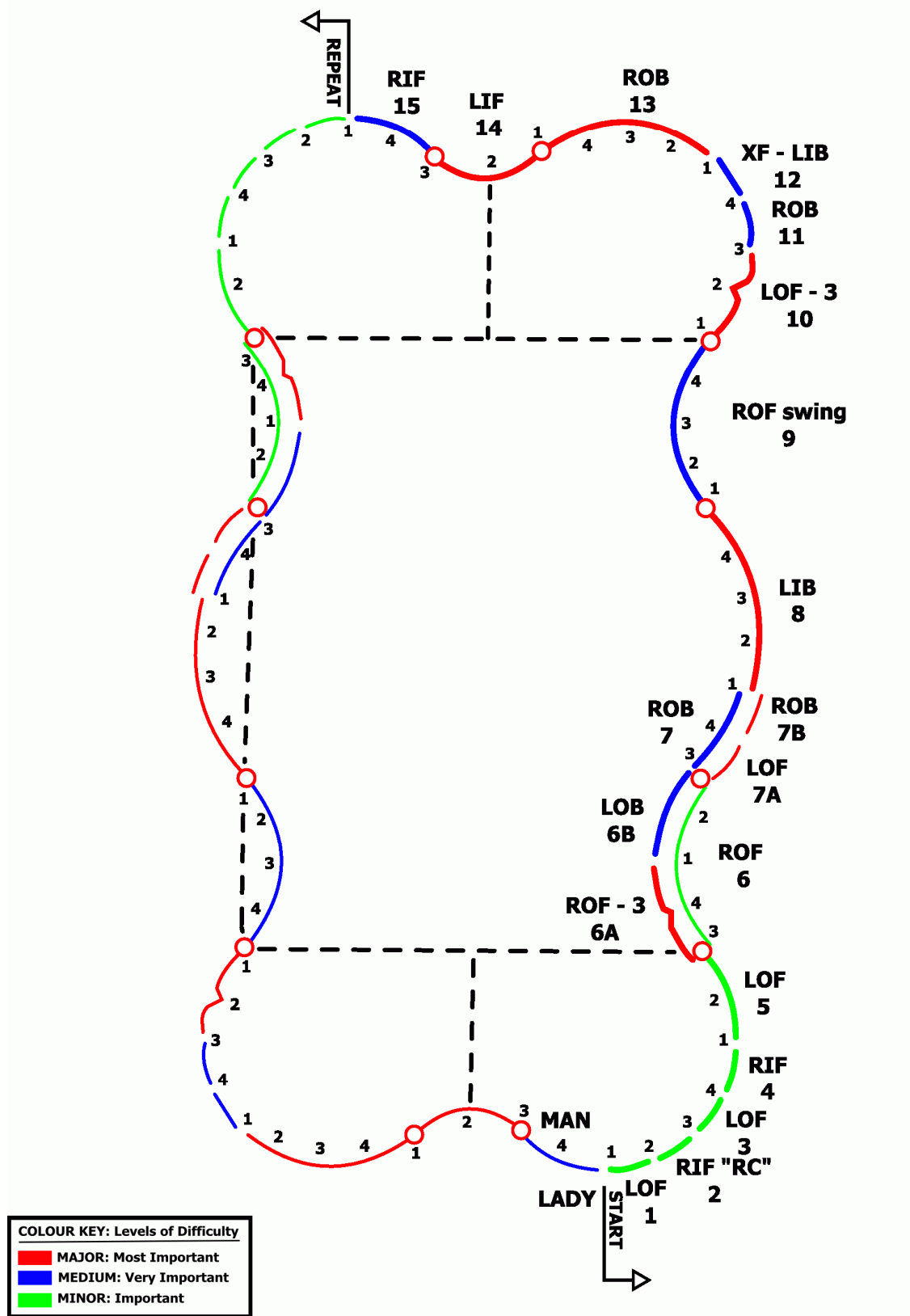
DANCE NOTES

- a Steps 1 and 2 must be aimed to the barrier.
- b All three turns in this dance should be turned on the second count of the step. These should be turned threes and not kicked flats. The free foot should stay back until the turn and not be brought forward.
- c The partners are in Side (B) position during step 8, tandem position shall not be accepted. The free leg movement on this step is optional.
- d Step 2 is a raised chasse. Step 12 is a crossed chasse and is a definite crossed tracing-crossed foot take-off, aiming toward the barrier.
- e Lady's steps 7a and 7b (LOF to ROB, edges not flats or a Choctaw) comprise a dropped open Mohawk turn.
- f On step 6 the lady should be in a good upright body position and square to the tracing.
- g Step 13 and step 14 should be in a good body position, without breaking or lunging forward.

COMMON ERRORS

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

FASCINATION FOXTROT



FIESTA TANGO

George Muller.

Music	Tango 4/4	Tempo	100 Metronome
Hold	Reverse Kilian and Kilian	Pattern	Set

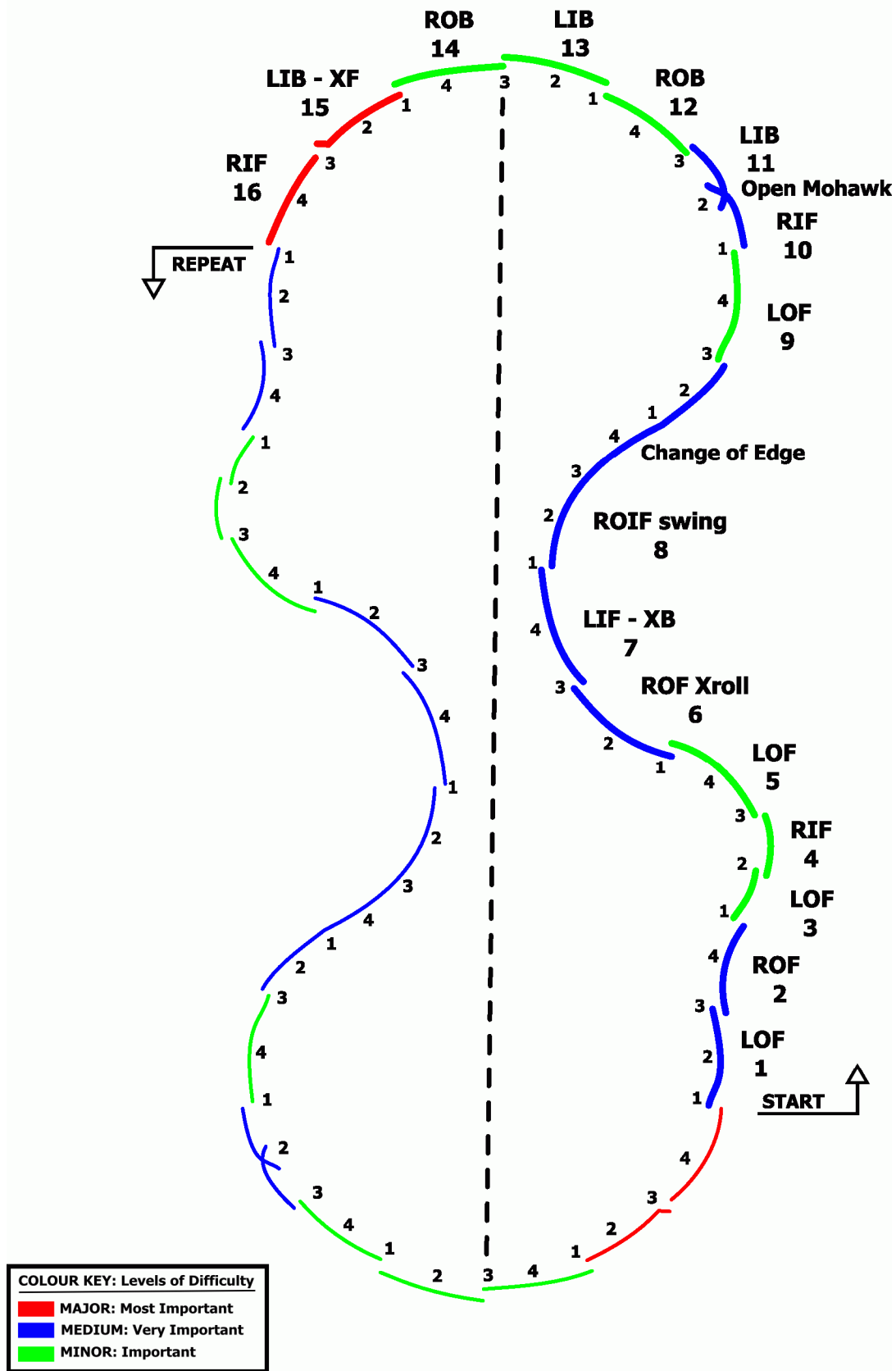
INTRODUCTORY STEPS

The dance must begin on Count 1 of a correct measure of music. Skaters are to be in required dance position for Step 1 of the dance.

THE DANCE

- a The dance starts in reverse Kilian position. During steps 10 and 11 (RIF - LIB dropped open Mohawks), partners change to and remain in Kilian position through step 15. Resume Reverse Kilian position for Step 16 (RIF 2 beat edge).
- b Steps 1 (LOF) and 2 (ROF) are 2 beat open strokes which should be skated strong, followed by a progressive sequence for steps 3, 4 and 5.
- c Step 6 is a ROF-X roll aimed to the centre.
- d Step 7 (LIF-XB) and step 15 (LIB-XF) are crossed chasse steps.
- e Step 8 is a 6 beat ROIF change edge swing and allows for a pleasing tango expression. It is to be stroked on count #1 of a measure of music with a well-bent knee. On the count of 3, the free leg swings forward to a leading position. The change of edge occurs on count #1 of the next measure of music and the free leg may swing to a back position. As an optional movement, the free leg may remain in front after the change of edge. This option allows for added interpretation of the dance.
- f Steps 15 (LIB-XF) and 16 (RIF) comprise a held open Mohawk.

FIESTA TANGO



FLIRTATION WALTZ

Music:	Waltz	Tempo:	120 beats per minute
Pattern:	Set	Start:	Step1, Count #1
Hold:	Kilian, Tandem, Reverse Kilian, Closed Waltz		

DANCE NOTES

- a. The dance begins, in Kilian position with Step 1, a LFO 3 beat, aimed towards the barrier.
- b. Steps 4 and 5 are skated in Tandem position
- c. Steps 6,7,8 and 9 are skated in Reverse Killian position.
- d. Step 9 is a LFOI 6 beat edge. The change of edge occurs on count #4 of the music as free foot passes alongside (back to forward swing) of left and continues travel to the extended forward position.
- e. The three turn on step 13 should occur on the midline of the skating surface.
- f. During step 16, man and lady swing their free legs in unison, man from back to forward, lady from forward to backward. On the extreme end of this 6 beat edge, the man raises lady's right hand with his left hand, holding it above her head in preparation for step 17
- g. Step 17 the lady executes a 5-step turn while the man strokes a RFO 6 beat edge. Man's right hand and lady's left hand are free until the lady's 5th step when Waltz position and hold is again resumed. Lady should exercise extreme caution during this 5 step turn, so that the first three steps, LBO, RFO and LFI are aimed toward the centre of the rink.
- h. During step 18, man swings his right free leg from back to forwards in unison with the lady's left leg swing from forward to backward
- i. Step 19 the man strokes a RFOI 6 beat edge, while the lady strokes 19a and 19b, a LBO 3 beat edge to a RFI 3 beat edge, a closed Choctaw. As the lady strokes step 19b, the man changes from outside to inside edge, both partners immediately swinging their left free legs forward. On the extreme end of lady's step 19a the man releases lady's right hand and she places her right hand on her right hip near her waist. As lady turns forward to stroke step 19b, a RFI 3 beat edge, partners resume Kilian position. During the back to forwards turn for the lady, man's and lady's hands are momentarily free.
- j. The second beat of step 23 should occur on the midline of the skating surface.

JUDGING POINTS

- 1 Timing
- 2 Execution
 - a Steps 1 is aimed toward the barrier and is curved around to allow step 2 to aim toward the midline. Those steps are skated in the Kilian position.
 - b Steps 3 and 4 constitute an Open Mohawk turn for both partners.
 - c Step 9, a 6 beat swing change edge swing, with change occurring on the fourth beat of the edge.
 - d Steps 10 and 11 constitute an Open Mohawk turn.
 - e Step 16 is a 6 beat swing for both partners skated on a shallow edge to set up the 5 step turn 17. Step 17 is a 5 step turn. The Lady should exercise extreme caution during this 5 step turn, so that the first three steps, LBO, RFO and LFI are aimed toward the centre of the rink.
 - f Step 19a and 19b, for the woman constitute a Closed Choctaw, while the man skates a 6 beat change of edge with change occurring on count 4, the same time as the

woman's Choctaw. As the woman turns forward on step 19b the partners resume Kilian position.

- 3 Pattern
 - a The second lobe of the dance must be skated rather deep in order to end facing the barrier for step 7 (LFO)
 - b The second, third and fourth lobes of this dance are made up of 12, 6 and 3 beats meaning that the aiming will become progressively shallower.
 - c The three turn on step 13 should occur on the midline of the skating surface
 - d The woman's Mohawk on step 17c and 17d should occur at the top of the lobe so as to set up the swing-roll step 18 to aim toward barrier
 - e The second beat of step 23, (RFI) Open Mohawk turn, should occur on the midline of the skating surface
- 4 Body Posture Baseline
- 5 Presentation and Flow

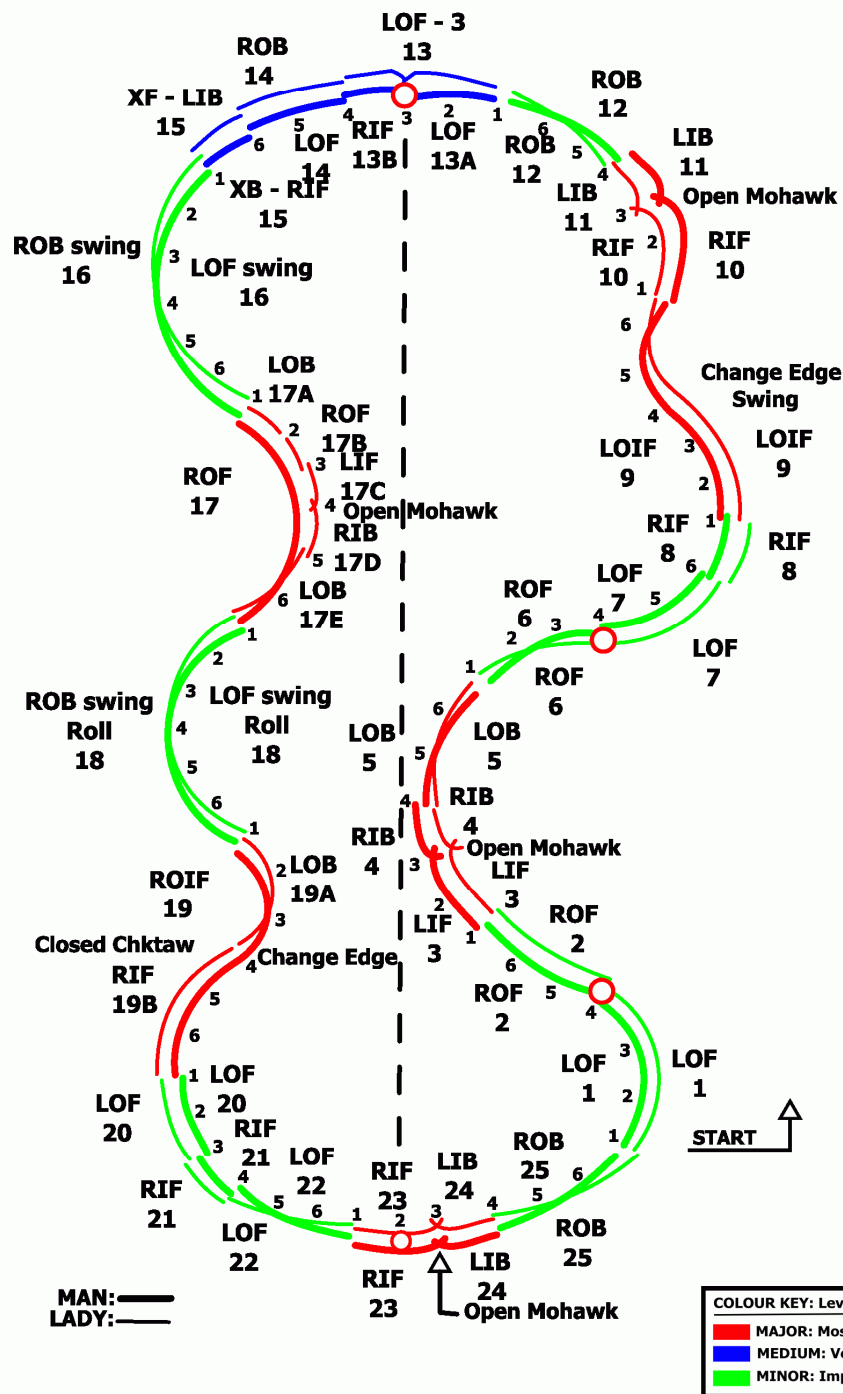
COMMON ERRORS

1. Shallow or weak edges on the centre lobe.
2. Early timing on the change of edge on step 9, sometimes caused by step 7 not aiming toward the barrier.
3. Woman obviously pulling the man for the RFI Mohawk turn steps 10 and 11.
4. Step 13 (LFO 3) rushed or hopped by the woman
5. Rushing or being late with the 5 step turn, or the turn not aiming toward the centre or stepping wide
6. Weak edges on the 5 step turn causing late stepping on step 18 or improper edge
7. The woman's Choctaw not closed or done flat.
8. Poor body control on the restart by the woman giving a "whipping effect".

List of Steps

Hold	Step No	Man's Steps	Beats of Music Man	Beats of Music Both	Beats of Music Lady	Lady's Steps
Kilian	1	LFO		3		LFO
	2	RFO		3		RFO
	3	LFI Open Mohawk		2		LFI Open Mohawk
Tandem	4	RBI		1		RBI
	5	LBO		3		LBO
Reverse	6	RFO		3		RFO
Kilian	7	LFO		2		LFO
	8	RFI		1		RFI
	9	LFOI Change of edge		6		LFOI Change of edge
Tandem	10	RFI Open Mohawk		2		RFI Open Mohawk
	11	LBI		1		LBI
	12	RBO		3		RBO
Optional hand hold	13a	LFO	2		3	LFO 3 turn
	13b	RFI	1			
	14	LFO		2		RBO
	15	RFI-XB		1		LBI-XB
Closed	16	LFO swing		6		RBO Swing
See text	17a	RFO	6		1	LBO
	17b				1	RFO
	17c				1	LFI
	17d				1	RBI
	17e				2	LBO
Closed	18	LFO Swing		6		RBO Swing
	19a	RFO Change of edge	6		3	LBO
Kilian	19b				3	RFI
	20	LFO		2		LFO
	21	RFI		1		RFI
	22	LFO		3		LFO
Tandem	23	RFI Open Mohawk		2		RFI Open Mohawk
Kilian	24	LBI		1		LBI
	25	RBO		3		RBO

FLIRTATION WALTZ



THE FOURTEEN STEP

Music March 4/4 or 2/4
 Hold Closed and Side Closed
 Opening 24 beats maximum

Tempo 108 Metronome
 Pattern Set

DANCE NOTES

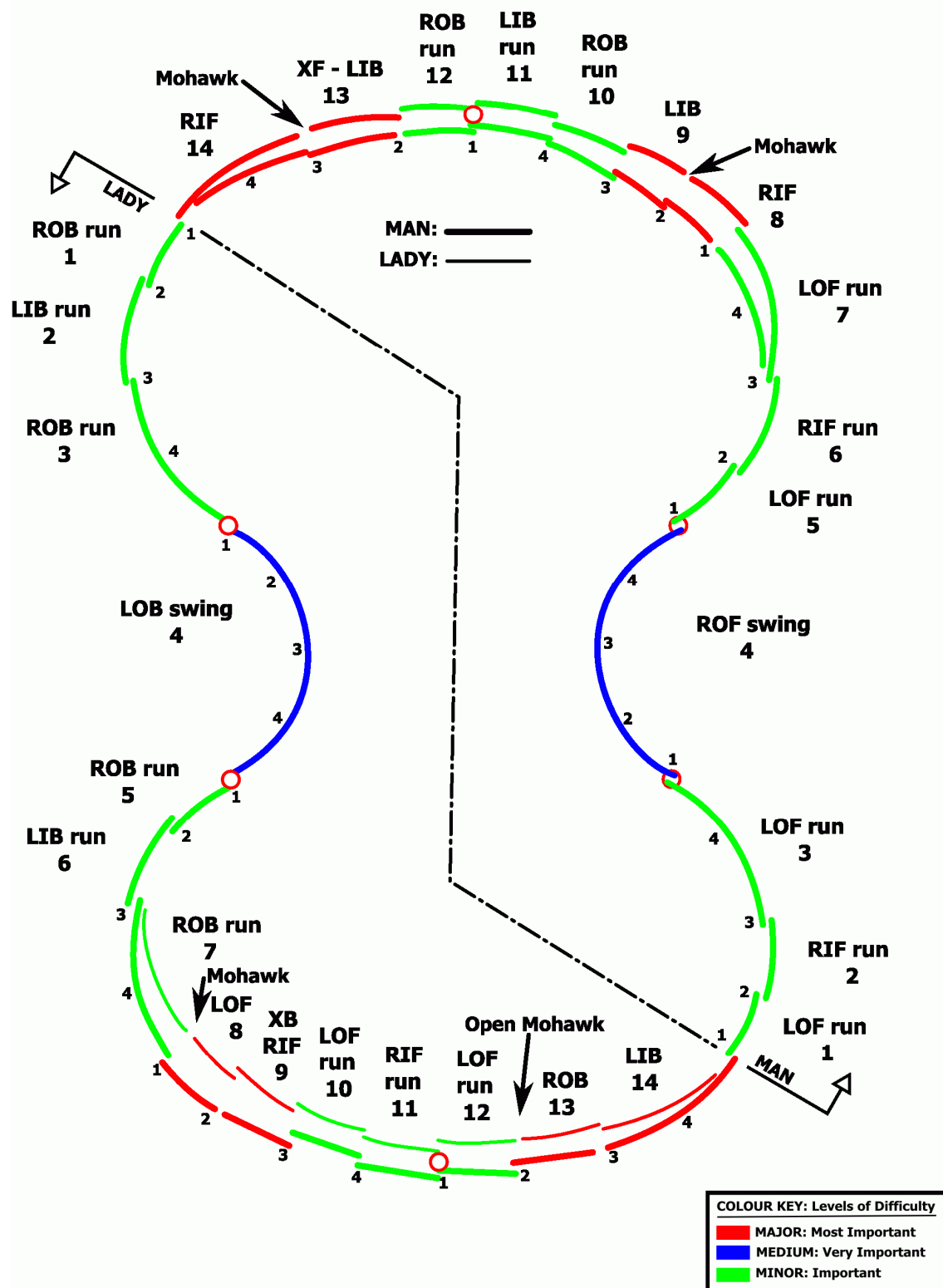
The dance begins with a progressive sequence of three steps forming a lobe curving towards, then away from the barrier followed by a four beat swing roll curving the opposite way. This is followed by another progressive sequence for both partners after which the lady turns forward on step 8 and skates close to the man. The partners' shoulders should be parallel to each other and parallel (in line) to the tracings. After the man's Mohawk on step 9 he should check his rotation with his shoulders and both partners should remain approximately flat to the tracings around the end of the rink. On step 9 (RFI) the lady crosses her foot behind for a crossed chasse, but step 10, 11 and 12 are progressive, but on step 13 he crosses in front.

On step 1 to 7 the man and the lady should be exactly facing each other; the shoulders should be parallel: the tracings of the skaters should follow each other.

LIST OF STEPS

Hold	Step No	Man's Steps	Beats of Music Man	Beats of Music Lady	Step No	Lady's Steps
Closed	1	LFO-Run	1	1	1	RBO-Run
	2	RFI-Run	1	1	2	LBI-Run
	3	LFO-Run	2	2	3	RBO-Run
	4	RFO-Swing	4	4	4	LBO-Swing
	5	LFO-Run	1	1	5	RBO-Run
	6	RFI-Run	1	1	6	LBI-Run
	7	LFO-Run	2	2	7	RBO-Run Mohawk to:
Outside	8	RFI Mohawk to:	1	1	8	LFO
	9	LBI	1	1	9	XB-RFI
	10	RBO-Run	1	1	10	LFO-Run
	11	LBI-Run	1	1	11	RFI-Run
	12	RBO-Run	1	1	12	LFO-Run Open Mohawk to:
	13	XF-LBI	1	1	13	RBO
	14	RFI	2	2	13	LBI

FOURTEEN STEP



GLIDE WALTZ

Music	Waltz $\frac{3}{4}$	Tempo	120 beats per minute
Pattern	Set	Axis	Approximately 45 degrees
Opening	Maximum 24 beats for either partner	Start	Step 1, Count #1
Hold	Kilian Side (B)		

OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated must be No. 1 of the corner sequence

DANCE NOTES

The following four steps make up a corner sequence of this dance:

Step No	Edge	Beats
1	LOF	2
2	RIF – RC	1
3	LOF	3
4	RIF	3

Two corner sequences are used.

Steps 5 through 10 make up a barrier lobe and centre lobe for one straightaway sequence of this dance.

The take-off for the three beat RFI stroke of the corner is not an angular take-off, but is stroked parallel and conforms to the general curve of the corner.

NOTE: All steps are close and placed alongside.

The following steps make up the straight away sequence of this dance

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

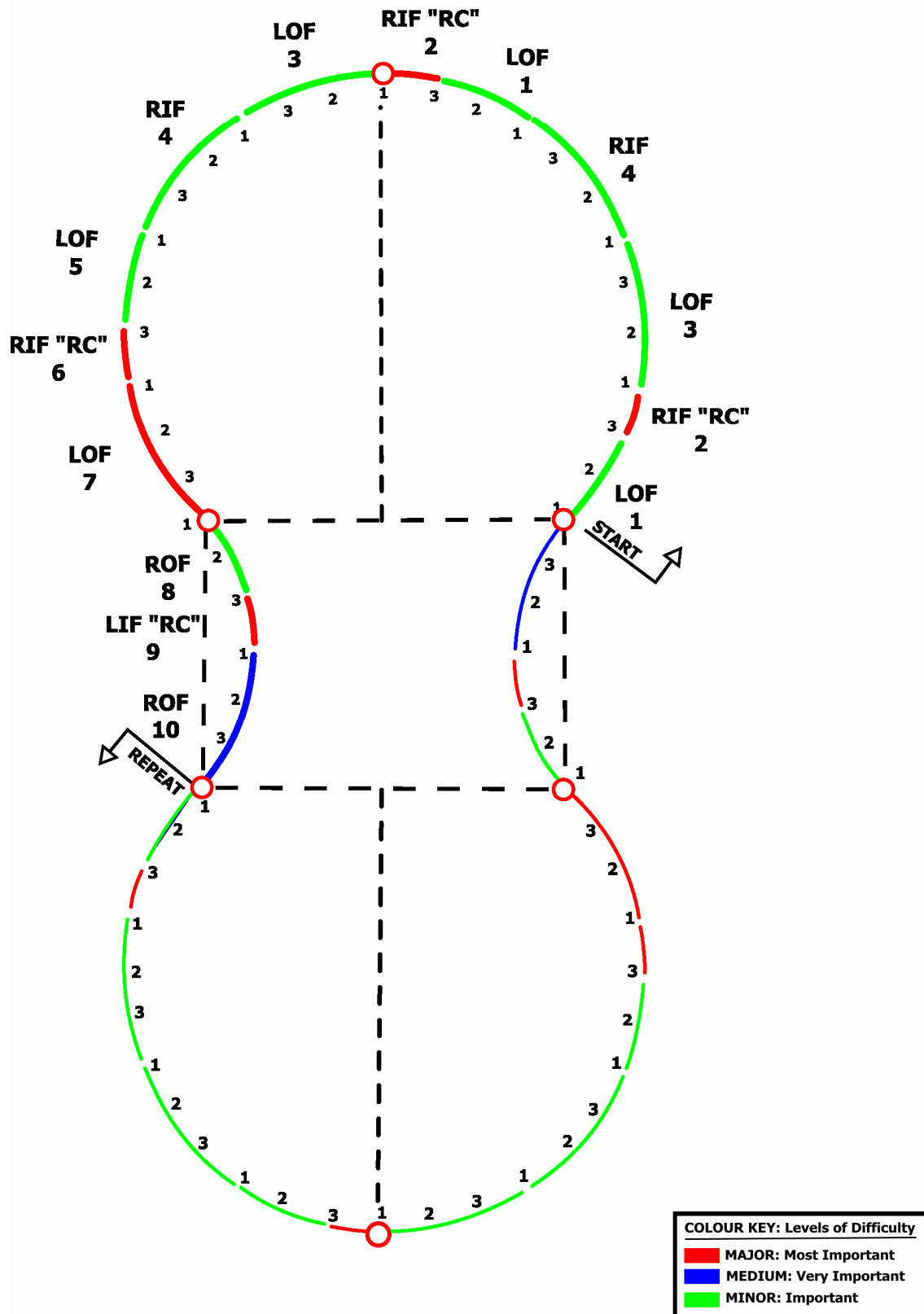
JUDGING POINTS

- 1 General Timing
- 2 Execution
 - a All steps take the floor from the “and” position with a parallel take-off
 - b Raised chasses are placed in the “parallel and” position, raised vertically and replaced in the “parallel and” position
- 3 Pattern
 - a 6 beat centre lobe must begin and end on the baseline
 - b Rockovers between steps 7 and 8 and steps 10 and 1 occur on the baseline
 - c Step 2 (RIF-RC) is skated to the top of the barrier lobe and the centreline of the rink.
Step 3 LOF is skated off the top of the lobe and away from the centre line
- 4 Body posture baseline
- 5 Quality of edge
- 6 Presentation and flow

COMMON ERRORS

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

GLIDE WALTZ



THE HARRIS TANGO

Music	Tango 4/4	Tempo:	100 beats per minute
Hold:	Outside and Open	Pattern:	Set
Opening	Maximum 24 beats either partner	Start	Step 1, Count #1

Great care must be taken to correctly interpret the unique characteristics of the tango rhythm.

The opening steps must be outside (Tango) position with the lady on the right of the man. The first step begins in the direction of the midline of the rink. The man skates a front cross ROF (1) as well as a crossed LIF chasse (2), each of one beat, while the lady skates a back crossed LOB as well as a crossed RIB chasse. The quick steps are followed by more deliberate four-beat edges, ROF for the man and LOB for the lady (3), during which the lady changes from the right side of the man to his left. The next lobe consists of the same sequences by each partner (steps 4, 5 and 6), but on the opposite feet and starting towards the barrier and ending moving away from it.

The third lobe starts with a front crossed two-beat shallow rocker turn for the man (step 7) followed by a crossed behind LOB step (8) and a RIB crossed chasse (9), each of one beat. The lady skates a two-beat back crossed LOB edge (7) followed by a ROF step (8), as well as a crossed LIF chasse (9) each of one beat. Both partners then skate a four-beat edge (step 10), the man LOB and the lady ROF starting with partner to right and finishing with partner on the left.

A crossed step as well as a crossed chasse, each of one beat (Steps 11 and 12) follows this, as well as a four-beat edge (13) towards the barrier. Step 14 for the lady begins as a ROF cross roll three turn of two beats in the direction of the midline of the rink, while the man skates a two-beat LOB shallow cross roll (step 14). He then turns forward to skate a four-beat ROF edge (15) corresponding to the lady's LOB (15).

On the four-beat edges, steps no 3, 6, and 10, the free foot, both man and lady must be brought to the side of the skating foot on the 3rd beat of the four beat edges. The cross and cross-chasse steps of the preceding shallow lobes should be skated on light curves and heading approximately towards or away from the barrier, while the long deep edges carry the dance down the side of the rink and covering distance. The cross and cross chasse steps may be angled somewhat from a line perpendicular to the barrier, but the couple must never retrogress during these steps.

The promenade follows next with the partners in open position and consists of two shallow fast, one-beat steps (16 and 17) followed by two slower two-beat steps (18 and 19) on a lobe starting towards the barrier and ending away from it. At the end of the rink these steps are followed by a closed swing Mohawk, the man skating LIF (20) to RIB (21) and the lady ROF (20) to ROB (21) each edge held for four beats of music. The lady, on the edge following her Mohawk, steps forward to RIF (22) to execute an RIF three turn after one beat of music and holds the ROB for five beats. During the execution of this three turn the man skates two one-beat edges forming a chasse (22a and 22b) followed by a four-beat LOF edge (22c). The first of these steps (22a and 22b) is started towards the barrier with shallow curves, but after the lady's three turn the curvature of the edges is deepened and the couple swing around heading towards the midline of the rink assuming outside tango position in readiness to repeat the dance sequence again.

The partners should skate close together and have neat footwork. Good flow and pace are necessary and should be maintained, without obvious effort or visible pushing. Very erect carriage and tango expression should be maintained throughout the dance.

LIST OF STEPS - THE HARRIS TANGO

Hold	Step No	Man's Steps	Beats of Music Man	Beats of Music Lady	Step No	Lady's Steps
Outside	1	XF-ROF	1	1	1	XB-LOF
	2	XB-LIF Chasse	1	1	2	XF-RIB-Chasse
	3	ROF	4	4	3	LOB
Reverse	4	XF-LOF	1	1	4	XB-ROB
	5	XB-RIF-Chasse	1	1	5	XF-LIB-Chasse
	6	LOF	4	4	6	ROB
Outside	7	XF-ROF-Shallow Rocker	2	2	7	XB-LOB Mohawk to:
	8	XB-LOB	1	1	8	ROF
	9	XF-RIB-Chasse	1	1	9	XB-LIF-Chasse
	10	LOB	4	4	10	ROF
Reverse	11	XB-ROB	1	1	11	XF-LOF
	12	XF-LIB-Chasse	1	1	12	XB-RIF-Chasse
	13	ROB	4	4	13	LOF
Outside	14	XF-LOB Mohawk to:	2	2	14	XF-ROF-3
Closed	15	ROF	4	4	15	LOB Choctaw to:
Open	16	LOF	1	1	16	RIF
	17	RIF	1	1	17	LOF
	18	LOF	2	2	18	RIF
	19	RIF	2	2	19	LOF
	20	LIF Swing Closed Mohawk to:	4	4	20	ROF Swing Closed Mohawk to
Reverse	21	RIB Choctaw to	4	4	21	LOB Choctaw to
Open	22a	LOF	1	6	22	RIF-3
	22b	RIF-Chasse	1			
Closed	22c	LOF	4			

JUDGING POINTS

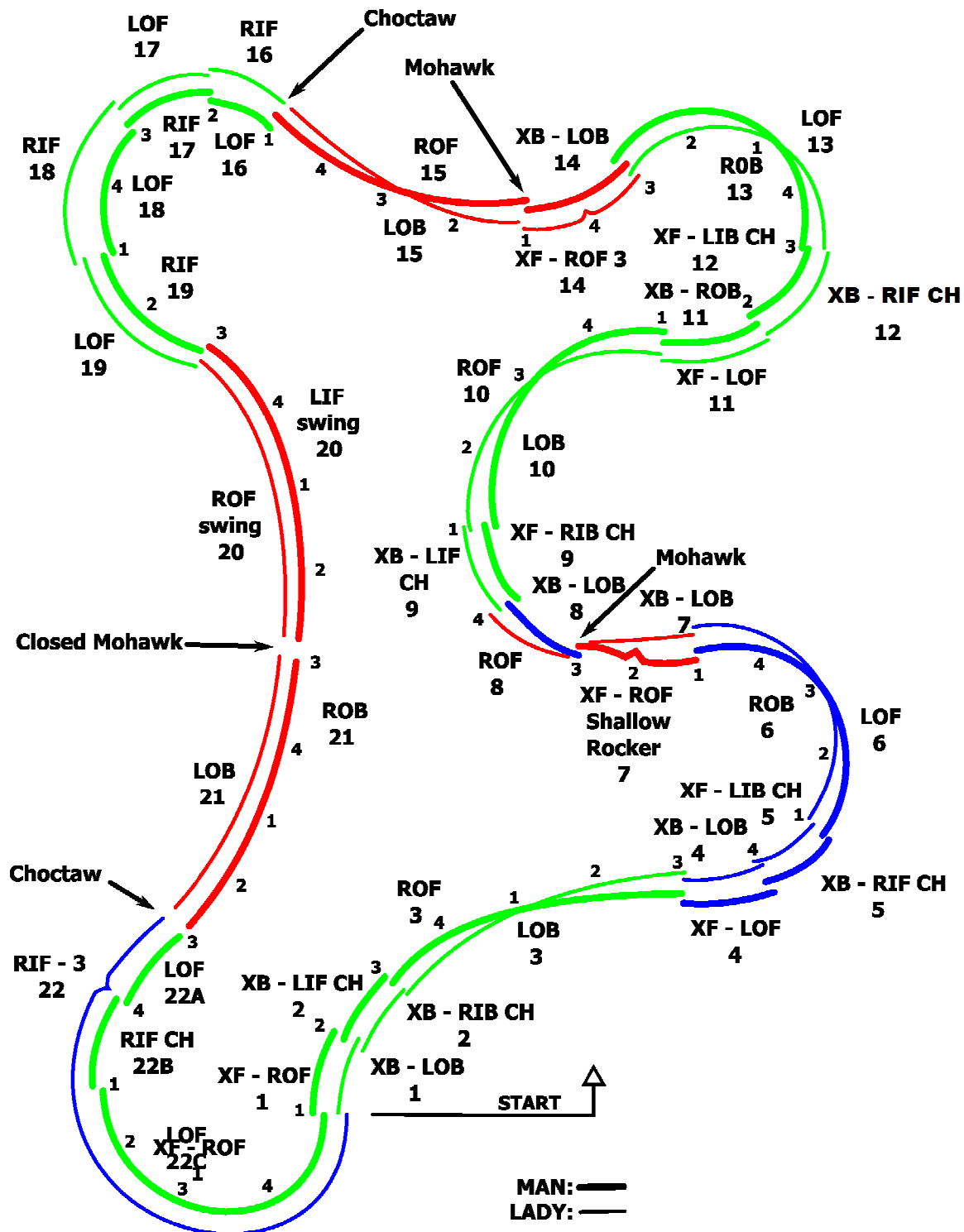
- 1 Timing
- 2 Execution
 - a Step 1 must aim toward the midline of the rink. This is very important on the restart
 - b The 1 beat crosses for the man and woman is followed by a four beat deliberate edge.
 - c The second lobe of the dance is the same as the first but on opposite feet aiming towards the barrier. The edges of this lobe must be deeper to bring the dance around the corner.
 - d The man's shallow rocker, step 7 is a two beat edge followed by 1 beat cross behind and a 1 beat crossed chasse. The woman does a 2 beat LOB-XB edge step 7 followed by a Mohawk, ROF stroked from the inside of the employed skate. Step 9 is a 1 beat crossed chasse step.

- e Step 1 and 12 and 13 comprise a barrier lobe. Step 14 for the woman is a 2 beat cross-roll three turn aimed to the midline of the rink. The man skates a shallow 2 beat cross roll before he steps forward for a four beat ROF step 15
 - f Although the lobes must be skated very deep the dance can never regress
 - g The next lobe, consisting of steps 20 and 21, is a large centre lobe made up of a swing closed Mohawk called a promenade. The man skates LIF swing to RIB Mohawk. The lady skates ROF swing to LOB Mohawk. Both the entry and exit edges of the Mohawk turn are 4 beats. The woman steps forward to RIF (step 22) three turn on count 4 of the step and holds the back edge for 5 beats. During this three turn the man skates 2, 1 beat edges (steps 22a and 22b), forming a chasse. This is followed by a 4 beat LOF edge (step 22c) skated very deep to set up the restart of the dance aiming towards the midline
- 3 Pattern
- a The dance is made up of six 6 beat lobes and two 8 beat lobes.
 - b Steps 4, 11, 16 and 22 for the partners must aim to the barrier. Steps 1, 7, 14 and 20 must aim to the centre of the floor
 - c The 8 beat centre lobe must be aimed deep and skated with strong edges on a constant arc
- 4 Body posture baseline / Team relationship. The partners should skate close together and maintain neat, tight footwork.
- 5 Presentation and flow. Good flow is very important. The pace must be constant without obvious effort or lunging. The skaters must remain erect.




COMMON ERRORS

- 1 Incorrect aim step 1. Sloppy cross chasses with stepping ahead after the chasse.
- 2 Poor body control of the partners on the changes from side to side
- 3 Weak or shallow skating of step 6 causing the man to skate RIF instead of ROF for the shallow rocker
- 4 Weak or shallow skating of step 13 causing the woman to step to a RIF three instead of ROF three turn
- 5 The man and the woman closing the closed swing Mohawk steps (20 and 21) or not taking step 20 past the top of the lobe, causing a flat at the point of the turn
- 6 Skating step 21 LOB for the woman shallow causing poor aim on her step 22 RIF three turn
- 7 Sitting or squatting on the edges throughout the dance, or skating too far apart.

HARRIS TANGO



COLOUR KEY: Levels of Difficulty

	MAJOR: Most Important
	MEDIUM: Very Important
	MINOR: Important

HIGHLAND SCHOTTISCHE

A Variation of the University Swing by Geo Muller

Music	Schottische 4/4	Tempo	100 beats per minute
Pattern	Set		
Opening	Maximum 24 beats either partner	Start	Step 1, Count #3
Hold	Closed (A) Open (D) during steps 5, 6, and 7		

OPENING

The dance is to start on count 3 of a measure of music. The first step to be skated must be step 1.

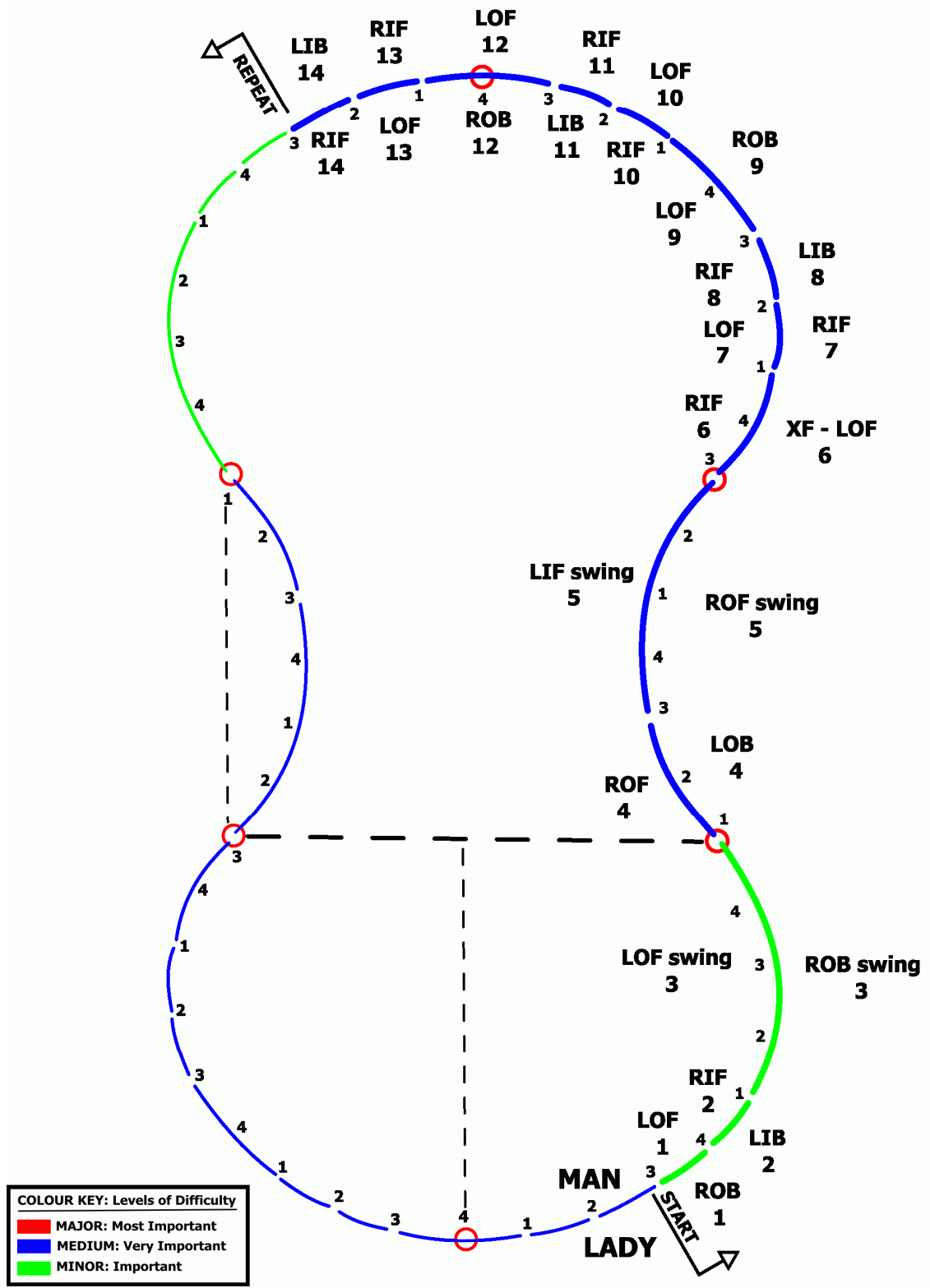
JUDGING POINTS

- 1 Timing
- 2 Execution
 - a The man tracks the woman on steps 1 through the start of step 4. After starting step 4 the woman deepens her edge prior to step 5. The beginning of step 5 aims towards the centre. Steps 5, 6 and 7 are done in open "D" position.
 - b The take-off on step 5 is parallel for the man and angular struck from behind the heel for the woman
 - c The take-off for Step 6 is angular for the man while for the woman it is a cross roll. This take-off for the woman must be crossed foot, crossed tracing, close and angular.
 - d The woman's step 7 must be in the "parallel and" and must not be a XF-RIF
 - e All forward to back Mohawks are dropped open Mohawks
 - f All back to forward Mohawks are executed from behind the heel of the tracing skate
 - g The man must track the woman at the beginning of step 9. The woman must track the man at the beginning of step 12
- 3 Pattern
 - a Step 4 starts the baseline. The second beat of step 5 comes off the top of the centre lobe. The second beat of step 12 occurs in the centre of the corner barrier lobe
 - b Step 6 must aim to the barrier and not down the floor
 - c Step 9 must be aimed around the corner
- 4 Body posture / team relationship
- 5 Presentation and flow

COMMON ERRORS

- 1 Step 3 for both partners will be aimed too deep and will set up a baseline that is too far to the centre
- 2 Step 5 for both partners will aim too shallow and the team will not return to the baseline without hooking the edge
- 3 Step 6 to Step 7 the woman will have a tendency to cross step 7
- 4 The teams will tend to start-stop the series of steps on the corner instead of maintaining a constant series of concentric rotations. This can best be noted by observing the hands.

HIGHLAND SCHOTTISCHE



ICELAND TANGO

Music	Tango 4/4	Tempo:	100 beats per minute
Hold:	Reverse Foxtrot, Open, closed, Outside, Open	Pattern:	Set
Opening	Maximum 24 beats either partner	Start	Step 1, Count #1

THE DANCE

Upon completing the opening steps, both partners are forward and in reverse Foxtrot position, the man's right shoulder and the woman's left shoulder leading. The extended arms are trailing.

Step 4 is a closed Choctaw i.e. with the resulting free leg trailing. Step 5 is done in a closed waltz position. Free leg swings are optional on 4 and 5.

Step 8, the change of edge three turn, (six beats) is counted 3-4-1-2-3-4. The man moves to the left so that the woman is on his right for the change of edge. The change of edge must be done on count 1 and the turn on count 3, not before. Free leg swings are optional.

Step 9 is skated with the woman on the man's left side. The free legs swing in unison and a quick change of edge has to be made at the end to permit correct aiming on step 10.

On step 13, the free leg should be in front on the second beat and the turn is made on the third beat, the skating knee well bent before the turn.

Step 14 the woman strokes an RFO four beat edge, swinging her leg forward on the third beat to coincide with the stroking of the man's free leg on step 14b. Her free leg is then brought to the heel for the LBI swing Choctaw.

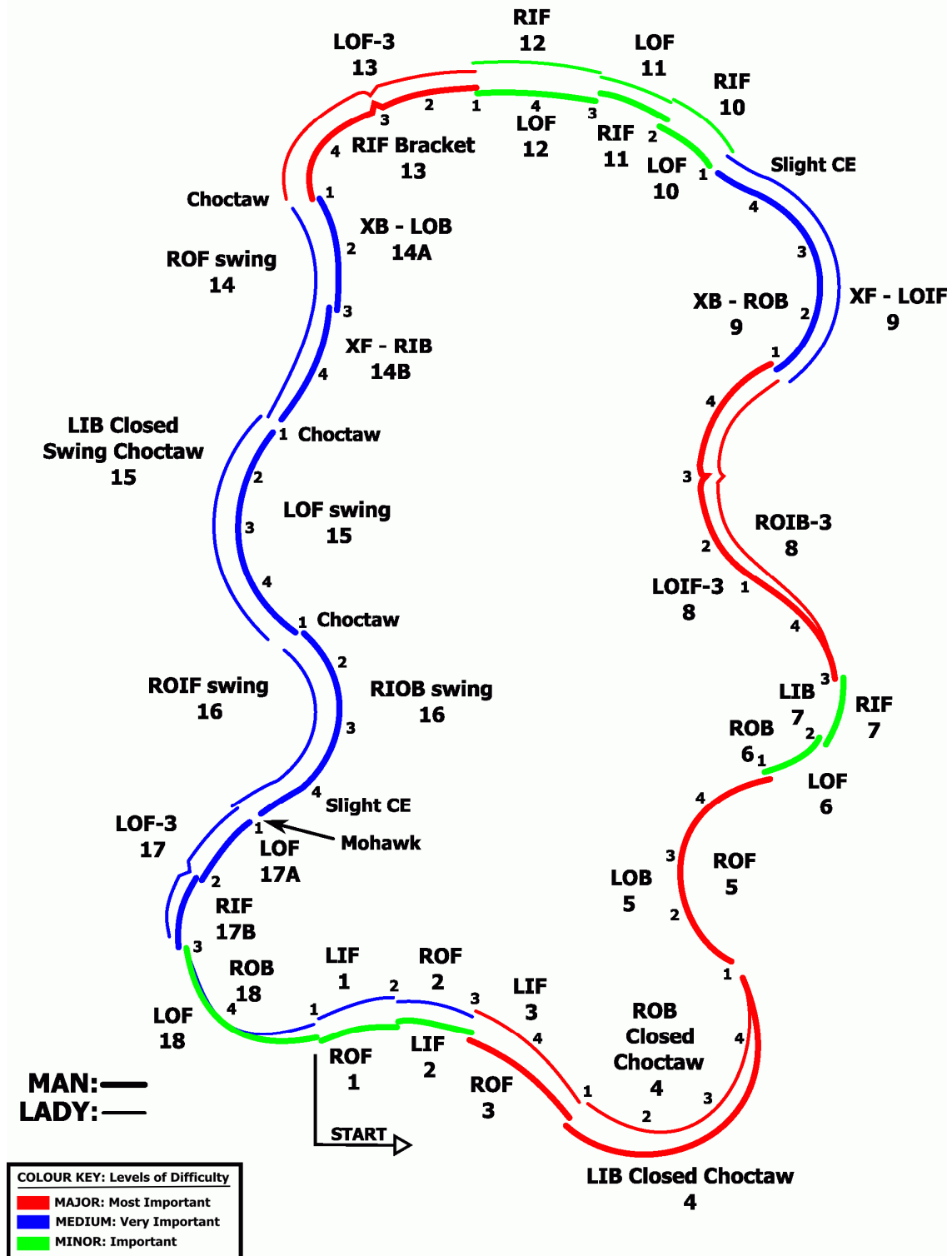
Step 15 and 16 commence with free legs trailing and again swing in unison. Unison of leg movement is an essential feature of the dance. A parallel shoulder position over the tracing aids in controlling the aim and flow of steps 14 through 16.

Steps 17 and 18. Shoulder position is in a parallel position.

LIST OF STEPS

Hold	Step No	Man's Steps	Beats of Music Man	Beats of Music Lady	Step No	Lady's Steps
Reverse	1	RFO	1	1	1	LFI
	2	LFI	1	1	2	RFO
	3	RFO	2	2	3	LFI
		Closed Choctaw to				Closed Choctaw to
	4	LBI	4	4	4	RBO
Closed	5	RFO	4	4	5	LBO
	6	LFO	1	1	6	RBO
	7	RFI	1	1	7	LBI
	8	LFOI-3	6	6	8	RBOI-3
	9	XB-RBOI	4	4	9	XF-LFOI
		Change of edge	Very	Slight		
		Choctaw to				
	10	LFO	1	1	10	RFI
	11	RFI	1	1	11	LFO
	12	LFO	2	2	12	RFI
	13	RFI Bracket	4	4	13	LFO 3
						Choctaw to
	14a	XB-LBO	2	4	14a	RFO Swing closed Choctaw to
	14b	XF-RBI	2			
		Choctaw to				
	15	LFO Swing Closed Choctaw to	4	4	15	LBI Swing Closed Choctaw to
	16	RBIO Swing	4	4	16	RFOI Swing
	17a	LFO	1	2	17a	LFO-3 to
	17b	RIF	1		17b	LBI
	18	LFO	2	2	18	RBO Choctaw

ICELAND TANGO



IMPERIAL TANGO

Music:	Tango 4/4	Tempo:	104 beats per minute
Position:	Foxtrot, Kilian	Pattern:	Set
Opening:	24 beats maximum	Start:	Step 1 count #1

THE DANCE

Steps 1,2 and 3a Run sequence curved toward the centre of the rink.

Steps 3 LFO for two beats with the free leg held back, a flat for one beat with the free leg held at the side of the tracing foot, followed by a LFI of one beat with the free leg forward.

Step 4 This is an open mohawk, turned independently, struck at the instep, followed by step 5 LBO.

Step 6 RFO two beats.

Step 7 LFO cross roll three turn. On this step the partners remain in the Kilian hold.

Step 8 RBO followed by step 9 LBI chasse crossed in front, the chasse movement being completed by step 10, a RBO of two beats.

Step 11 and 12 LFO, RFI chasse crossed behind.

Step 13 LFO is followed by a RBO closed mohawk, step 14, the shoulders should be in line with tracing. The sequence is completed with the final two steps of the dance (steps 15 and 16), LBI crossed in front, followed by RFI. At the completion of Step 16, the hold is changed in Foxtrot.

JUDGING POINTS

1. Timing

2. Execution

- a. Step 1 starts just past the midline of the skating surface and is aimed toward the barrier. The next step RFI, 1 beat, is a run step aimed around the lobe. Step 3 is a LFO (2 beats) to a flat (1 beat) to a LFI (1 beat) using 4 beats altogether. These three steps are done in the open-Foxtrot position.
- b. The inner-inner Mohawk steps 3 and 4 the aim of the RIB edge is to the instep of the left skate. During this turn and the next step LBO, 1 beat, the team drops their hands to their sides in preparation for step 6, RFO 2 beat edge, on this step the team must assume the Kilian position for the remainder of the dance.
- c. Step 7, LFO-XR three turn, the man must move the woman slightly forward to allow for the turn. The team then skates a RBO, 1 beat edge, followed by a 1 beat LBI cross in front chasse'. Step 10, RBO 2 beat edge to a LFO, 1 beat edge constitutes a back-to-forward dropped open Mohawk turn.
- d. Steps 13 and 14 LFO, 2 beats, RBO, 2 beats, constitutes a closed Mohawk turn. Step 14 the shoulders must be in line with the tracing. At the completion of step 16 the team must return to the Foxtrot position.

3. Pattern

- a. The first step of the dance starts aiming toward the barrier just passed the midline of the skating surface. The third step then aims down floor and travels around so that the flat

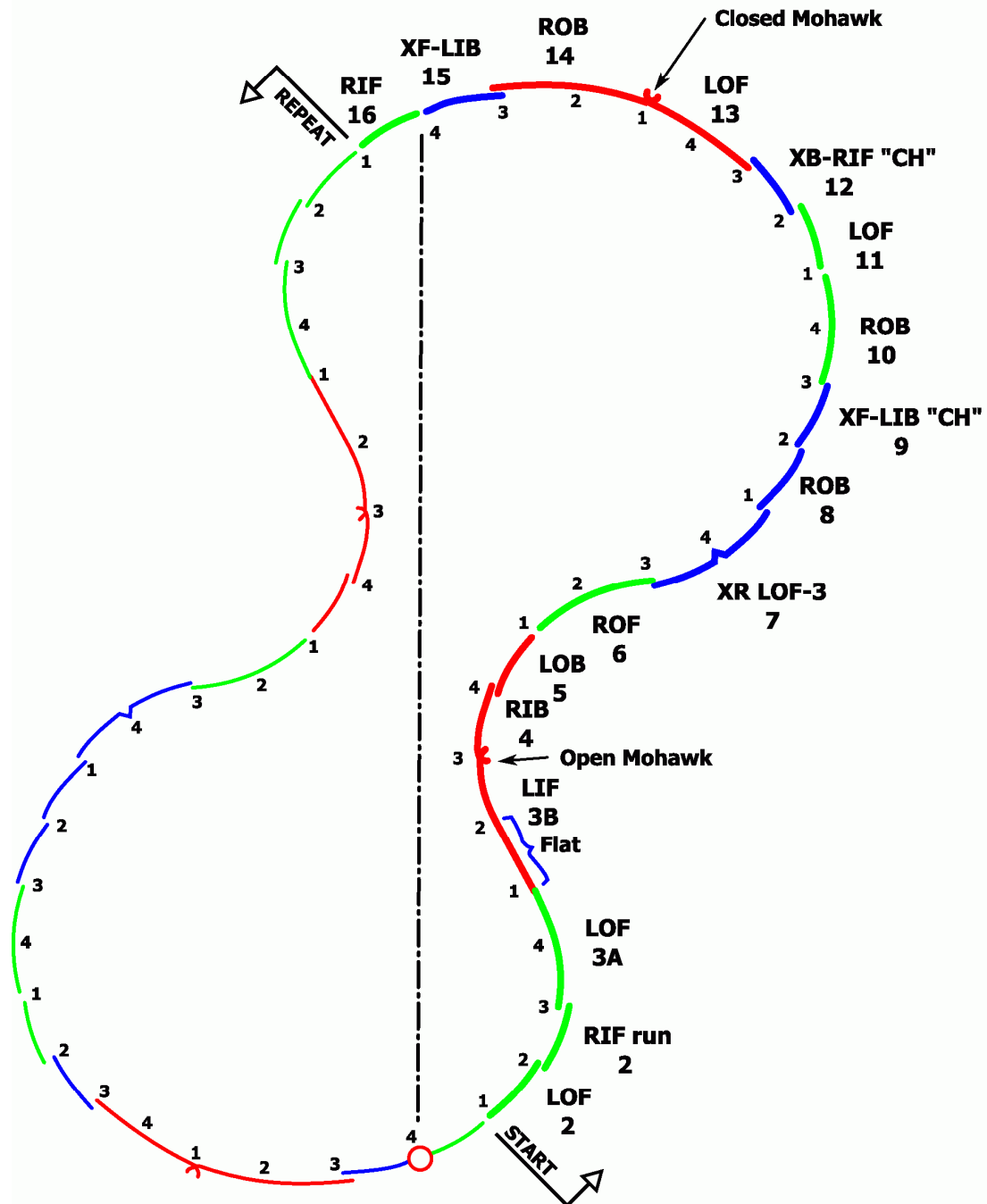
portion aims slightly toward the midline, the inner portion of the edge still aims to the midline. The RBI step 4 then comes off the top of the centre lobe.

- b. Step 5 must end to the barrier in order to allow step 7 to aim strongly toward the barrier to prevent the remainder of this very large lobe from moving around the corner, which will distort the restart.
- c. The second beat of step 16 must occur at the midline of the skating surface.
- 4. Body Posture Baseline/ Team relation
- 5. Presentation and Flow

COMMON ERRORS

- 1. Step 1 will begin too far down the floor and will be too close to the barrier, there by not leaving enough room for the very large barrier lobe.
- 2. The open Mohawk turn steps 3 and 4 will not aim properly and the team will separate too much to assume the Kilian position on step 6.
- 3. There will be a strong push-pull movement on steps 6 and 7 as the team struggles to get in position for the cross-roll three-turn step 7.
- 4. The back-to-forward mohawk turn steps 10 and 11 the team will not stay in a good Kilian position so that the woman can travel around the man to complete this turn.
- 5. The rotation after the closed Mohawk, steps 13 and 14 will result in a poor cross in front and a poor aim and edge on the inner-to-inner Mohawk turn steps 14 and 15.
- 6. The restart of the dance will move around the floor and be set up too close to the barrier.

IMPERIAL TANGO



IMPERIAL WALTZ

Music	Waltz	Tempo	120 beats per minute
Axis	45 degrees approximately	Hold	Closed (A)
Opening	Maximum 24 beats either partner	Start	Step 1, Count #1

OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1. Maximum 24 beats opening steps.

DANCE NOTES

Steps 7 and 11 for the man and Step 11 for the lady are raised chasses

All three turns in this dance are to be turned on the third count of the step. Lady turns her three under man's left arm while contact between her right hand and the man's left hand is maintained.

The first two steps of the dance make up a nine-beat centre lobe. The second step (six-beat edge) should be aimed to the CENTRE and travels up to the peak or top of the lobe before turning to the baseline. The only baseline in this dance covers the centre lobe.

The take-off for man's second step (LOB Swing) of the dance is stroked past and parallel to the employed foot.

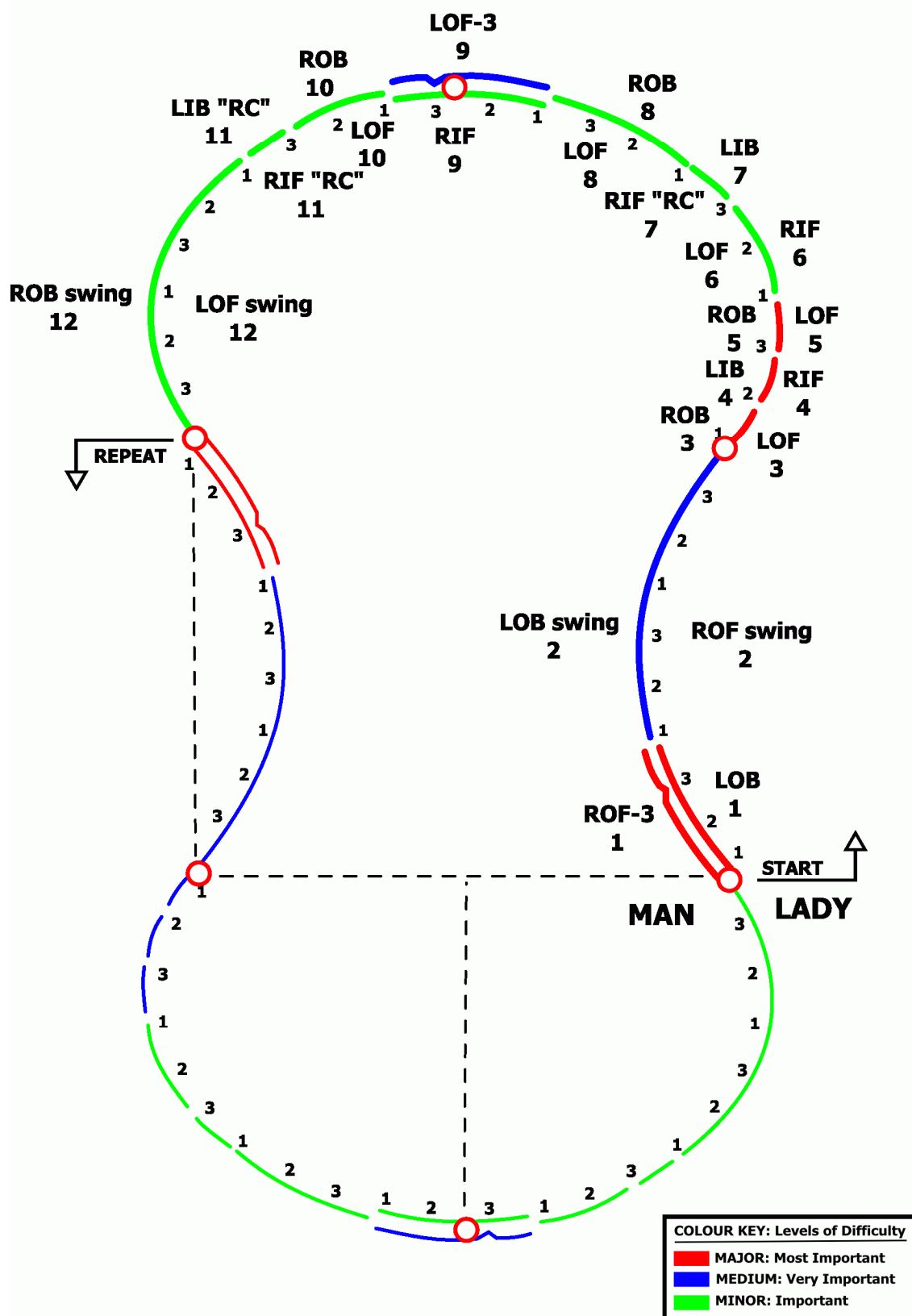
A very noticeable fault in this dance is the exaggerated axis going "into" and coming "out" of the centre lobe and travelling to a noticeable point past the baseline.

At no place in this dance are partners to assume a "semi-side closed" or "side-closed" partnership body position.

Lady's steps 6 and 7 constitute a dropped open Mohawk.

Both parts of the consecutive barrier lobe edges going around each corner of rink are to be symmetrical and lobeing proportioned to suit rink conditions.

IMPERIAL WALTZ



ITALIAN FOXTROT

CIPA Senior World Class Dance

Music	Foxtrot 4/4	Tempo	96 beats per minute
Pattern	Set	Opening	Maximum 24 beats either partner
Hold	Closed, Tandem, Kilian, Partial Outside	Start	Step 1 Count #1

JUDGING POINTS

NOTE: All steps are progressive strokes unless otherwise indicated.

A lively, lilting foxtrot with many intricate changes in positioning and intricate footwork

- 1 Timing
- 2 Execution
 - a Steps 1 and 2 begin the dance in partial outside position. Step 3 is then skated in the closed position.
 - b Step 5 (LOIF man, ROIB woman) begins in the closed position. On the third beat the woman moves to the left of the man.
 - c Steps 6 through 13 are done in the closed position.
 - d Step 10 is a 2 beat change of edge (ROIB man, LOIF woman) with the free leg movement being pushed to the side on count 2 at the same time as the change of edge occurs.
 - e Steps 11 and 12 are done in the partial outside position.
 - f Step 14 is a LOF dropped three turn for the woman while the man does a back raised chasse, steps 14a and 14b. The man is backward from step 7 through 17.
 - g Steps 15 through 17 must be skated in the Tandem position. These steps must be skated as outside edges.
 - h Steps 18 through 24 are skated in Kilian position.
 - i Steps 25a, XR-ROF for the man, the arm position is optional but steps 25b, 26 and 27 must be done in the closed position with step #28 in the Kilian position.
 - j Step 29 begins in Kilian position, after the man moves the woman forward and to his left. The left arms are raised over their heads so that the woman can step forward while going under the left arm.
 - k On the man's steps 30a and 30b the woman must step forward on the man's right side. They must break contact during the woman's three turn.
 - l The last step of the dance 31 is done in the closed position and ends with a very short change (rockover) in preparation for the re-start.
- 3 Pattern
 - a The dance is made up of a series of non-symmetrical lobes beginning with lobe 1 aiming into the corner. The change of edge occurs on the midline.
 - b Lobe 2 is a 6 beat lobe aiming towards the barrier and ending towards the midline. This is followed by a 6 beat lobe that ends, and aiming only slightly, towards the barrier. The 4 beat lobe that follows is a tight arc ending aiming towards the midline.
 - c The next three steps are skated on an angle with the end of the second step occurring on the midline. The last corner barrier lobe is aimed towards the end barrier and is skated around the corner ending aiming strongly towards the midline.
 - d The last three lobes of this dance start and/or end towards either the barrier or the midline.
- 4 Body Posture Baseline / Team Unison and Relationship
- 5 Presentation and Flow

COMMON ERRORS

- 1 The timing of this dance is important and there will be a tendency to be late caused by the quickness of the steps and the amount of the movement of the partners with all position changes.
- 2 The control of the pattern so that the placement of the proper steps in the proper location will be erratic on each repetition of the dance.
- 3 Lobe 3 and 8 will not occur opposite each other.
- 4 The aim of the lobes at approximately 90 degrees will tend to be less and the pattern will vary.
- 5 The three turns will be rushed and / or hopped.
- 6 The body positions will tend to be weak and push/pull to keep the dance moving.

LIST OF STEPS – ITALIAN FOXTROT

Step	Hold	Man's Steps	Beats of Music			Woman's Steps
			M	Both	W	
1		LOF		1		ROB
2		RIF-XB		1		LIB-XF
3		LOF		1		ROB
4		RIF		1		LIB
5		LOIF-Swing		4		ROIB-Swing
6		RIF (open Mohawk)		1		LOF
7		LIB		1		XB-RIF
8		ROB		1		LOF
9		LIB		1		RIF
10		ROIB		2		LOIF
11		LOB		1		ROF
12		XF-RIB		1		XB-LIF
13		LOB		2		ROF
14a		ROB	1		2	LOF-3
14b		LIB (RC)	1			
15		ROB		2		ROB
16		LOB		1		LOB
17		ROB		1		ROB
18		LIF		2		LIF
19		RIF		2		RIF
20		LOF		1		LOF
21		XB-RIF		1		XB-RIF
22		LOF		1		LOF
23		RIF		1		RIF
24		LOF		2		LOF
25a		XR-LOF	1		2	XR-ROF-3
25b		LIF(RC)	1			
26		ROF		2		LOB
27a		XR-LOF-3	2		1	XB-ROB
27b					1	XF-LIB
28		ROB		2		ROB
29		XB-LOB		2		XB-LOB
30a		ROF	1		2	ROF-3
30b		LIF (RC)	1			
31		ROIF		2		LOIB

ITALIAN FOXTROT

(by Odoardo Castellari)

Australian Notes

DANCE NOTES

All steps not otherwise described, are runs.

Steps 1 - 2 - 3 and 4: Walt, position. In steps 1 and 2, the lady is slightly on the right of the man.

Step 5: The skating foot changes, the edge with the second beat. Therefore the inside edge is longer than the outside edge.

Steps 8 - 9 - 10 - 11 - 12 and 13: Waltz position.

Step 10: Beat 2, the partners push the free foot sideways from the skating foot and outwards. The free leg is stretched and the skating leg is bent. While the skating foot changes edge, the free foot comes back to the skating foot in preparation for the next step.

Step 14A and 14B for the man, and 14 for the lady: The man guides the lady so that she makes her turn in front of the man. During this turn, the partners are separated.

Steps 15 - 16 and 17: Tandem position, one partner just behind the other. The right hand of the lady and the right hand of the man are on the lady's right hip. The left arms are outstretched, hand in hand.

Steps 25A and 25B for the man and 25 for the lady: Whilst changing from Kilian to Waltz position and the lady's turn, the left hands are held and lifted over the lady's head. The lady lowers her left hand on to the man's right shoulder as the partners take up the Waltz position.

Step 28: Kilian position.

Step 29: The lady, guided by the man, goes slightly in front and to his left. The left hands remain together and are taken up; right hands are on the lady's right hip. The lady whilst turning passes below the arch of the man's arm.

Steps 30A and 30B for the man and 30 for the lady: The lady's three and the man's chasses are skated separately, not hand in hand.

Step 31: Waltz position. To make this step, we advise to lean the free foot (R of the man - L of the lady) in closed position but slightly behind (as regards the direction of the step) the tracing foot. So it is possible to make the push of the foot easier (forward for the man and backward for the lady), which will be free. The step ends with a short change of edge to prepare the first step of the dance.

KEATS FOXTROT

Music	Foxtrot 4/4	Tempo	96 beats per minute
Pattern	Set		
Opening	Maximum 24 beats for either partner	Start	Step 1, Count #1
Hold	Open Foxtrot (D), Closed Waltz (A), Outside Tango (F)		

DANCE NOTES

In open position, the partners should skate with their shoulders and hips close together; steps 1, 2, and 3 are a cross chaise sequence for both partners, while steps 6, 7 and 8 are runs.

On step 4, the lady accentuates count 3 with a knee bend corresponding to the man's on his step 4b. On the man's steps 4b and 5, the free foot leaves the surface in front (trailing) and is then drawn down beside the skating foot in preparation for the next step allowing the edge to deepen slightly just prior to the rock over. This is especially important at the end of step 4b to assist in making the slight rock over called for at this position to facilitate starting the different curvature of the next lobe.

Steps 4a and 9 for the man, and steps 4 and 9 for the lady are started as cross rolls. Step 5 is started as a cross roll for the lady, but not for the man. The partners should be directly opposite at this point and remain in closed or Waltz position until the end of step 8, by which time the man should be at the side of the lady for his ROF-3 (almost tango position) with right shoulders touching and in line (parallel). Closed Position (Waltz Position) is resumed by step 10.

The man's steps 11a and 11b are run sequence. On the lady's Mohawk (steps 11 and 12) she does not swing the free leg, but after extending it behind, merely brings her foot down beside her skating heel (keeping it well turned out) during the count 4 and then on count 1 places it on the surface on the outer edge side of the skating foot.

On step 12, both free legs extend forward together and are then drawn evenly so that, by the end of count 4, they are at the heels of the skating feet ready for the LIF take-off. To facilitate the lady's Mohawk, attention should be given to skating good edges on steps 10 and 11, with the free feet coming close to the skating feet before the take-off on step 11, so that a slight rock over at the end of step 10 will give both partners a good curving edge on step 11.

Step 13 should be stepped close to the heel of the skating foot. Care should be taken to avoid wide stepping or lunging on steps 13 and 14.

Hold	Step No.	Man's Steps	Beats Man	Beats Lady	Lady's Steps
Open	1	LOF	1	1	LOF
	2	XB-RIF-CH	1	1	XB-RIF-CH
	3	LOF	2	2	LOF
	4a	XF-ROF-3	2	4	XF-ROF
Closed	4b	LOB	2		
	5	ROB	2	2	XF-LOF-3
		Mohawk to;			
	6	LOF-Run	1	1	ROB-Run
	7	RIF-Run	1	1	LIB-Run
	8	LOF-Run	2	2	ROB
Tango	9	XF-ROF-3	2	2	XB-LOB
					Mohawk to

Closed	10	LOB	2	2	ROF
	11a	ROB-Run	1	2	LOF
	11b	LIB-Run			Closed Mohawk to;
	12	ROB-run Choctaw to	4	4	ROB
	13	LIF	2	2	LIF
	14	RIF	2	2	RIF

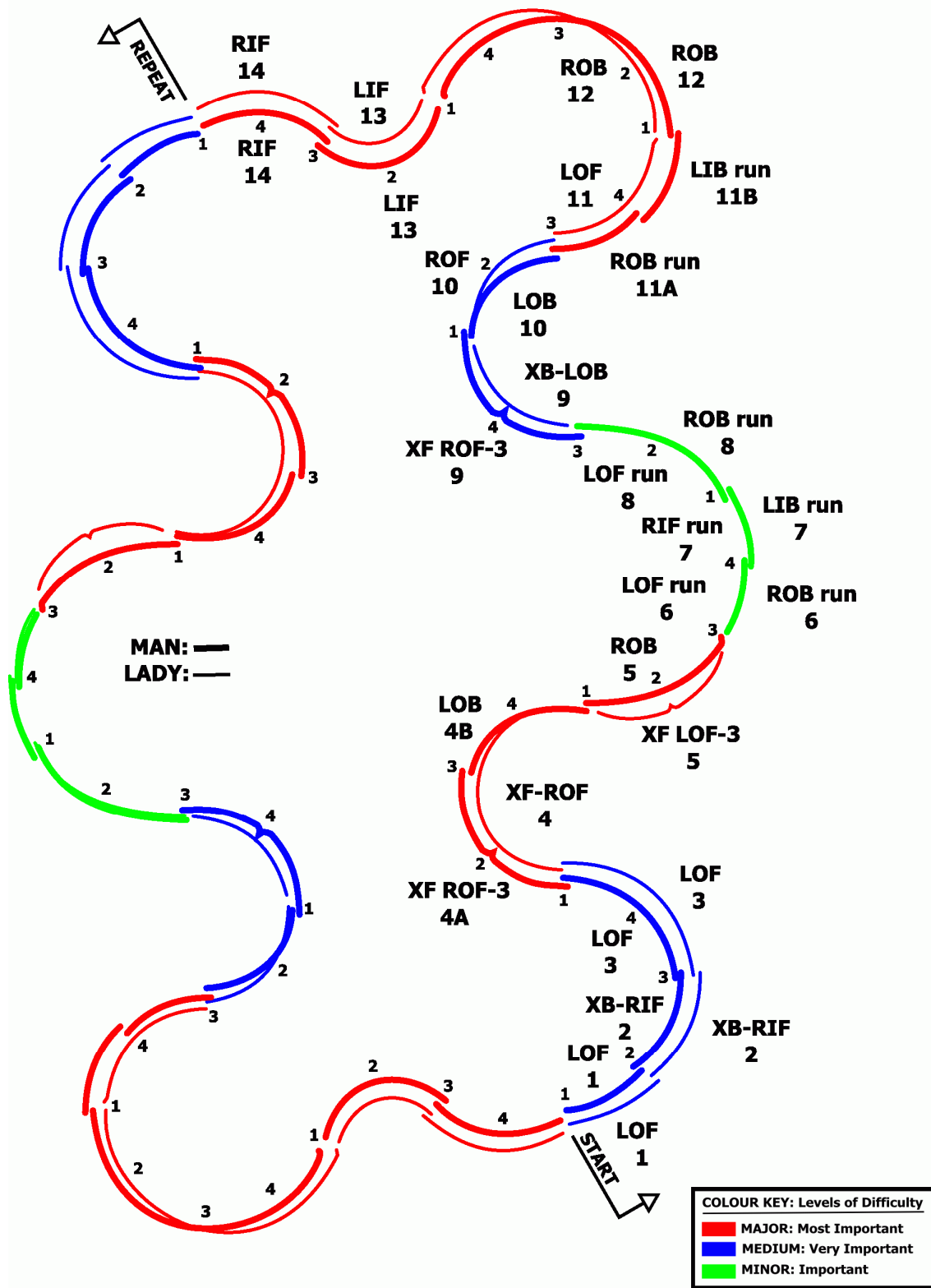
JUDGING POINTS

- 1 Timing
- 2 Execution
 - a In closed waltz position the trailing partner should not be more than a skate width inside or outside the leading partner.
 - b The dance begins in open "D". Step 2 is a crossed chasse.
 - c Steps 4a for the man and 4 for the woman are cross-rolls. The man on step 4b deepens the end of the step so that his skate is inside the trace of the woman. The man's three turn is turned on the second count of step 4a.
 - d Step 5 is stroked from the parallel "and" position. The man deepens his edge to allow the woman to move from inside his trace to outside his trace. She then does her LOF-3 at the man's instep on count 2 of the step.
 - e On step 6 the man strokes his Mohawk from behind the heel.
 - f Step 39 starts as a cross-roll for both partners. The man's ROF-3 is turned at the instep on count 2 of the step. The closed "A" position is resumed on step 10 with the woman stepping inside the man's tracing. The man deepens his edge to allow the woman to trace outside the man's tracing.
 - g Step 11 for the woman and step 11a and 11b for the man are skated in partial outside position.
 - h Steps 11 and 12 for the woman form a closed Mohawk turn.
 - i Steps 12 must cross trace. Step 11 and 12 form a back to forward Choctaw turn. The take-off for step 14 must be close and angular.
- 3 Pattern
 - a Must be arranged so that the correct edges are arranged on the floor so that the team can skate with good floor coverage and even flow and without obviously pushing and straining.
- 4 Body Posture baseline / Partnership Relationship
- 5 Presentation and Flow

COMMON ERRORS

- 1 The three turns will be stepped on inside edges.
- 2 The man's step 4a and 4b will lack control and allow separation of partners
- 3 Shaky closed Mohawk for the lady or incorrect edges on the turn (steps 11 and 12).
- 4 Uncontrolled shallow edge on step 12 ROB. Partner adopt tandem position inside of remaining in "D" position
- 5 Wide stepping or flats on two inner edges step 13 and 14.
- 6 Lack of speed at the restart of the dance.

KEATS FOXTROT



THE KILIAN

Music	March 2/4 or 4/4	Tempo	108 beats per minute
Pattern	Set		
Opening	Maximum 24 beats either partner	Start	Step 1, Count #1
Hold	Kilian Side (B)		

DANCE NOTES

Upright body position is required throughout the dance and the partners must look ahead - not down. The partners skate in Kilian position throughout the dance.

The man's right hand should clasp the lady's right and keep it firmly pressed on her right hip to avoid separation. The man's left hand should clasp her left so that her left arm is firmly extended across his body throughout the dance and the clockwise rotation well controlled.

Be sure to begin step 1 on the strong beat of music. There are 14 steps done to 16 beats of music. Steps 3 & 4 are the only ones held for two beats. All others are one-beat steps. Step 3 is held for two beats and should be aimed toward the barrier of the rink. Do not anticipate step 4 by leaning toward the barrier on step 3.

Step 4 is a 2 beat edge (RFO), which should be aimed toward the midline. This should be a true outside edge, not a forced edge. Correct lean toward the barrier is most important on this edge.

Step 5 begins a progressive run and during steps 5, 6 & 7 the lean is toward the midline of the rink. A strong clockwise rotation of the shoulders begins on step 5 and continues through steps 6, 7, 8 & 9. At the start of step 8 the lean changes toward the barrier and this lean is maintained through step 9. Step 8 (RFO) is a crossed forward step while step 9 (LFI) is crossed behind.

Steps 9 & 10 constitute an open Choctaw. Strong shoulder checking is needed at the start of step 10 in order to counteract the turning movement. The right skate takes the floor on the inner edge side of the instep of the old skating foot in momentary open hip position. The new (left) free foot leaves the floor in open hip position, but immediately closes and at step 11 crosses behind the skating foot to a LBI edge.

Step 12 (RBO) is a close step. Step 13 (LBI) is crossed in front. Step 14 (RFI) should be stepped close to the heel of the skating foot. This is a one-beat edge. Correct clockwise shoulder rotation of both partners on steps 12 and 13 will facilitate close stepping on to step 14 making it unnecessary for the man to step over the lady's left foot.

BASIC ELEMENTS

- 1 Execution
 - a Close accurate footwork, control and unison in rotation
 - b Good lean and fast running edges
 - c Sprightly rollicking dance expression
 - d Upright posture with soft knee action
 - e Clockwise shoulder rotation of partners on step 12 & 13 facilitating close stepping on to step 14 without the man stepping over the lady's left foot.

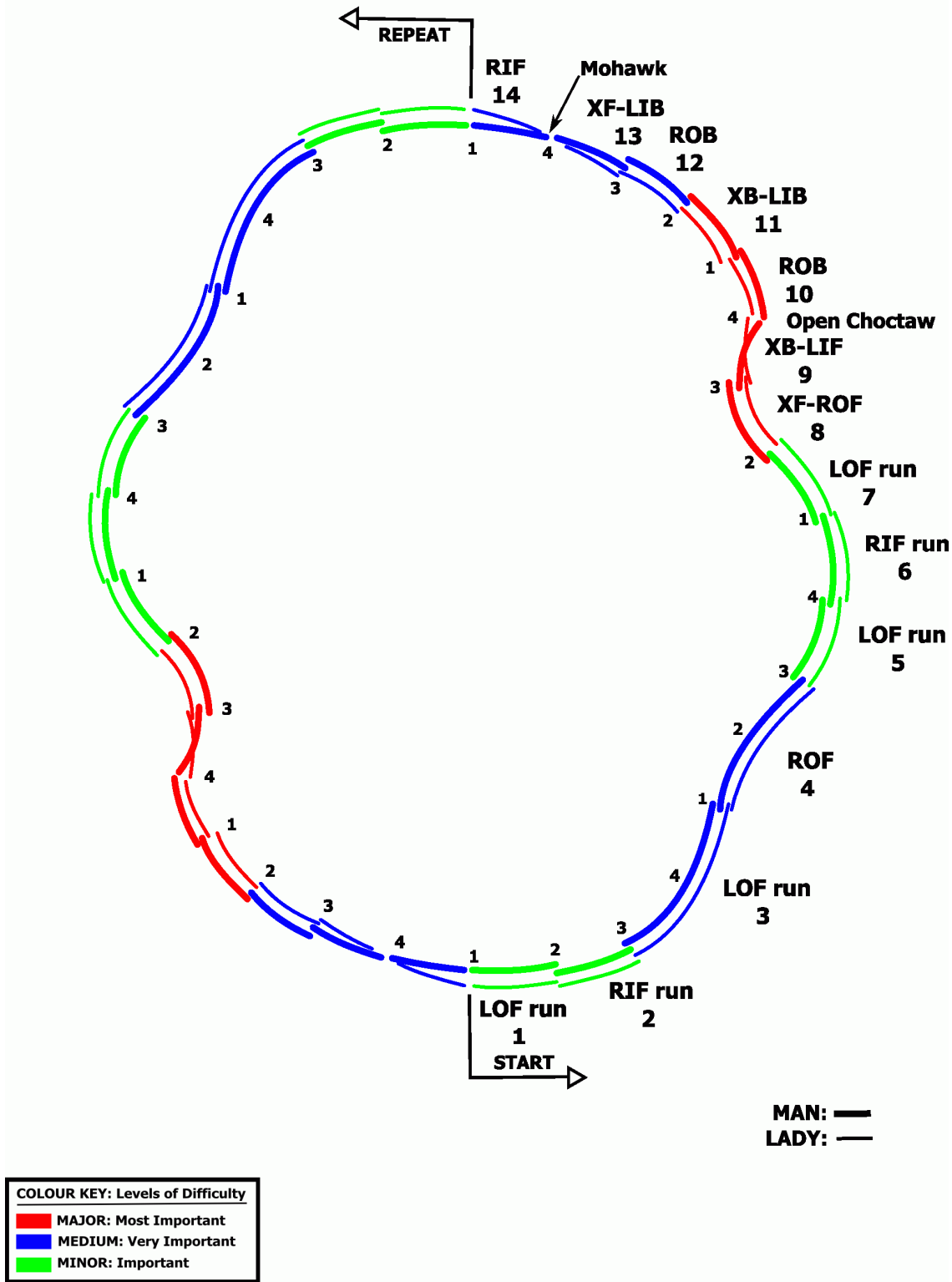
COMMON ERRORS

- 1 Poor timing.
- 2 Out of phrase with the music
- 3 Very little or no Kilian expression
- 4 Poor timing of progressive sequences and free leg movement
- 5 Accordion action between partners after Choctaw and awkward step forward with partner
- 6 Partners too far apart and not hip to hip
- 7 Steps 3 & 4 not true outside edges with change of lean from step 3 to 4 – instead they are flats or inner-outer edges
- 8 Jumped Choctaw
- 9 Obvious pushing and leaning forward from the waist.

LIST OF STEPS

Hold	Step No	Man's Steps	Beats	Lady's Steps
Kilian "B"	1	LOF run	1	Ladies steps are the same as the man's
	2	RIF run	1	
	3	LOF run	2	
	4	ROF	2	
	5	LOF run	1	
	6	RIF run	1	
	7	LOF run	1	
	8	ROF – XF	1	
	9	LIF – XB	1	
		Open Choctaw to		
	10	ROB	1	
	11	LIB – XB	1	
	12	ROB	1	
	13	LIF – XF	1	
		Open Mohawk to		
	14	RIF	1	

KILIAN



LA VISTA CHA-CHA

Music	Cha-Cha 4/4 Counting 1-2-3-4	Tempo	100 beats per minute
Position	Kilian Side "B"	Pattern	Set
Axis	45 degrees	Start	Step 1 Count #1
Opening	Maximum of 24 beats for either partner		

JUDGING POINTS

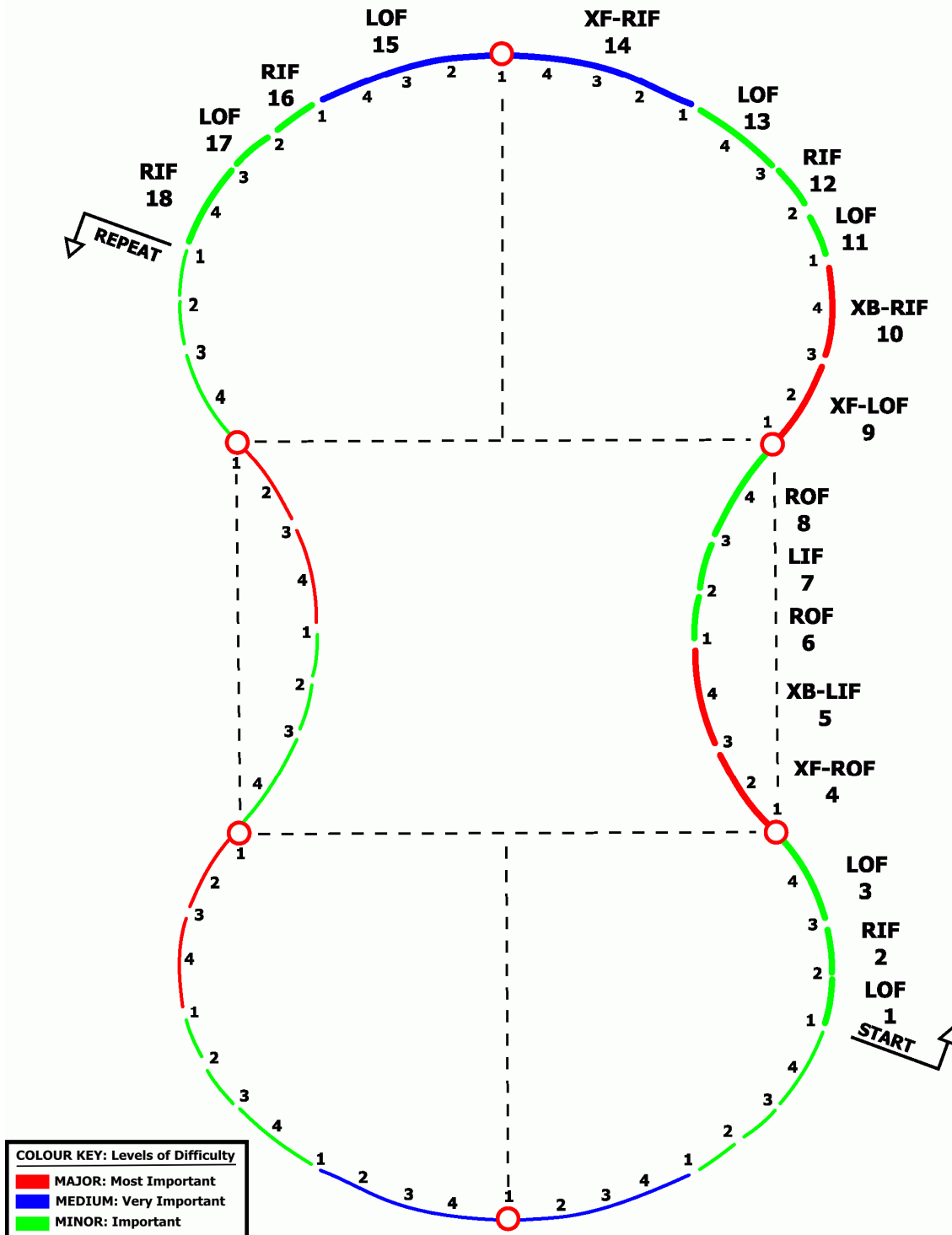
- 1 Timing
- 2 Execution
 - a Steps 4 and 9 are outer forward cross rolls. The take-offs are crossed – foot, crossed tracing, close and parallel
 - b Steps 5 and 10 are crossed chasse steps. The take-offs must be crossed foot, crossed tracing, close and parallel.
 - c Step 14 must be crossed – foot, crossed tracing close and parallel.
 - d Steps 14 and 15 are a Cha-Cha tuck. The free leg extends to the rear on count 1 of the step, tucks in behind the employed leg on count #2, and then extends to the rear again on count #3.
- 3 Pattern
 - a Step 4 XF-ROF begins the baseline and is aimed towards the centre of the lobe.
 - b Step 6 comes off the top of the centre lobe.
 - c Step 8 ends at the baseline. The start of step 15 is placed at the centre of the corner barrier lobe.
 - d Steps 9 and 10 are aimed to the barrier.
- 4 Body Posture baseline / Team Relationship
- 5 Presentation and flow

COMMON ERRORS

- 1 Poor timing
- 2 Step 4 is aimed too deep causing the centre lobe to move down the floor. Then step 8 will overshoot the baseline.
- 3 Steps 9 and 10 will aim down the floor, moving the pattern around the corner.
- 4 Step 14 will slow down causing the skaters to lunge to gain momentum for the remaining corner.

LA VISTA CHA CHA

Pattern 1



MARCH SEQUENCE

Music	March 6/8	Tempo	100 beats per minute
		Pattern	Set
Axis	45 degree	Opening	Step 1, count #1

DANCE NOTES

Steps 1 – 4 make up the straightaway sequence. These are 2 beat outside edges. The number of steps can be altered to suit rink size and/or skater ability. The number of steps must be an even number.

Steps 5 – 12 make up the corner run sequence of the dance. The number of steps can be altered to suit the rink size and/or skater ability. The number of steps must be an even number. The corner sequence is a series of progressive runs and must display correct technique.

The number of steps for both the corner sequence and the straightaway, once chosen must be maintained throughout the skating of the dance.

The dance diagram shows the typical number of steps often executed for this dance.

JUDGING POINTS

- 1 Timing
- 2 Execution
 - a Runs are skated on a well formed lobe and must execute run sequence as a “run” (not a walk or a shuffle)
 - b The skater must show ability to run progressive steps without body movement above the hips
 - c 2 beat outside edges are skating with edges not flats

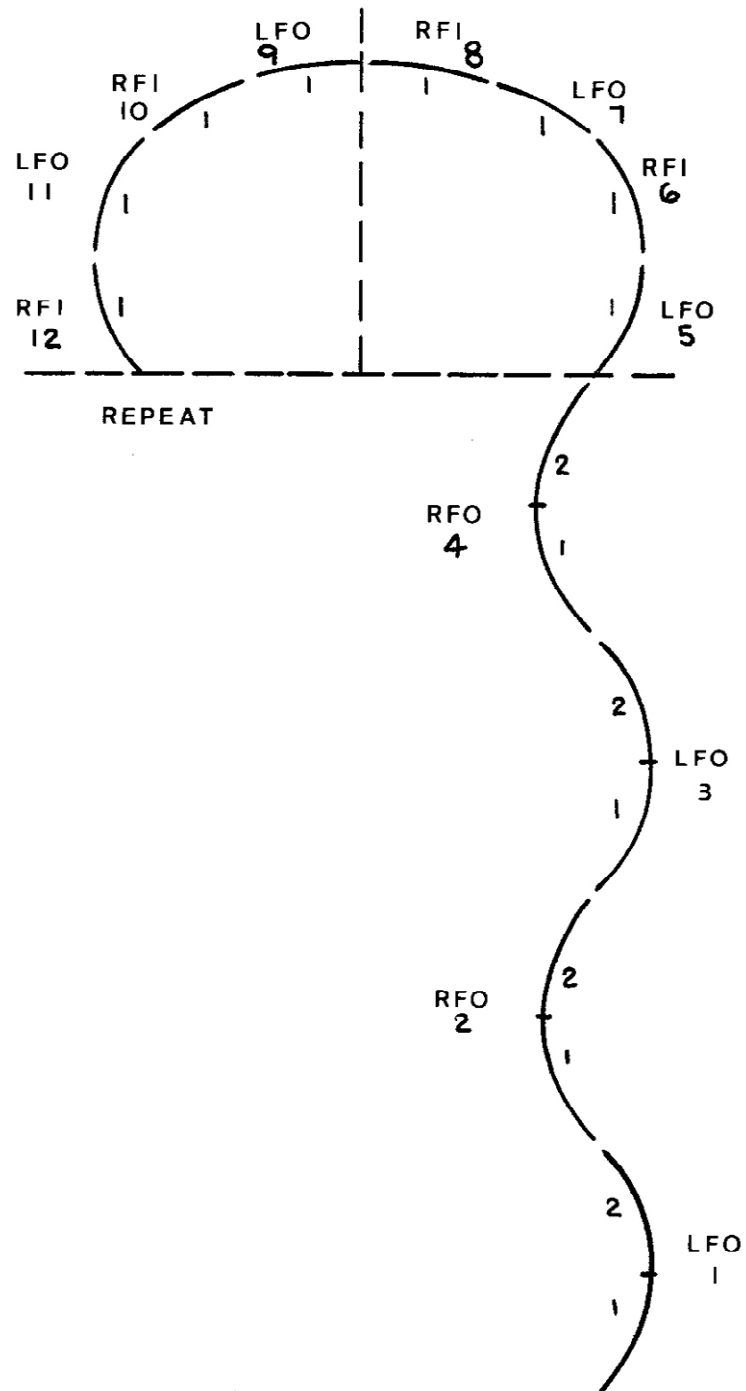
RUN DEFINITION

A movement in which the free foot, during the period of becoming the skating foot, passes the original skating foot, thus bringing the new free foot off the floor to a trailing position. However it should be noted that the **striking foot is not crossed at the point of strike**. This is also known as a progressive.

COMMON ERRORS

- 1 Timing
- 2 Progressive runs are stepped or crossed
- 3 Uneven number of steps per sequence and number of steps varies between sequences
- 4 2 beat outside edges are flats
- 5 Step 4 RFO is rocked over to inside edge in anticipation of run sequence

March Sequence



MIRROR WALTZ

Elisabeth Muller

Music	Waltz	Tempo	108 beats per minute
Hold	Closed (A)	Pattern	Set
Axis	45 degree		

OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated shall be step 1 with the man opening into Part "A" of the dance, while the lady starts into Part "B".

DANCE NOTES

- a The lady and the man must skate both "A" and "B" edges to complete the dance.
- b All one beat inside forward edges are raised chasses.
- c Partners shall be in a closed position, face to face at all times, during this dance.
- d All IF-IB Mohawks in this dance are dropped open Mohawk turns.
- e The only change of partnership lean in this dance is the regular roll that occurs between outside to outside edge strokes. This occurs only in this dance when skating from a barrier lobe to a centre lobe or vice versa.

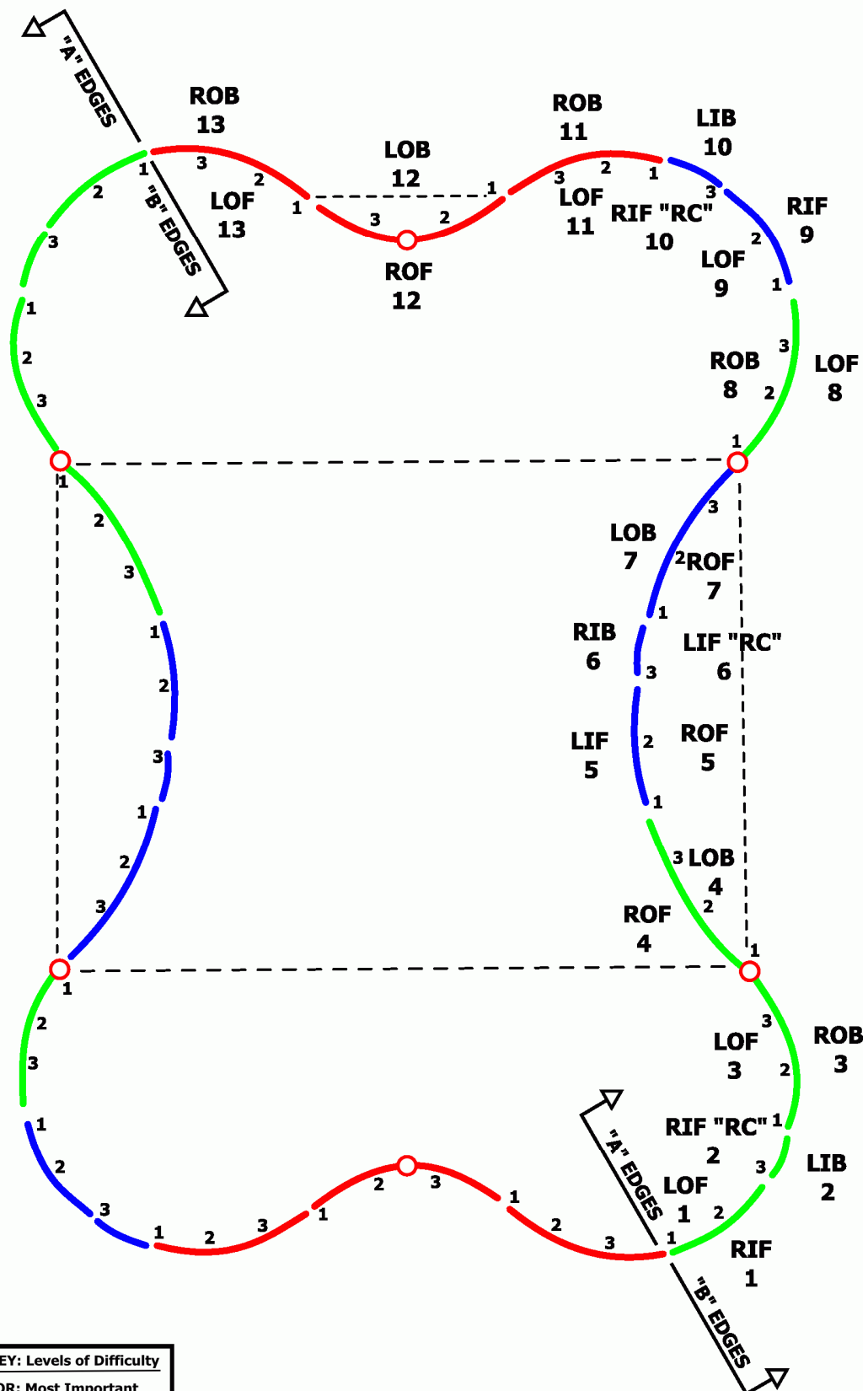
JUDGING POINTS

- 1 Timing
- 2 Execution
 - a Raised chasse must
 - 1 be placed in the "parallel and" position
 - 2 Change feet
 - 3 The free foot is then raised vertically from the floor
 - 4 The free foot then takes the floor in the "parallel and" position
 - b The forward-to-backward open dropped Mohawks are done from behind the heel of the tracing skate
 - c The partner skating the "A" edges must track the partner skating the "B" edges on steps 3, the beginning of step 4, step 11, step 12 and the beginning of step 13
 - d The partner skating the "B" edges must track the partner skating the "A" edges on step 7 and the beginning of step 8
 - e The partners maintain the "A" position throughout the skating of the dance
- 3 Pattern
 - a Steps 11 and 13 must be symmetrical and step 12 must have the middle of beat #2 fall on the centre of the corner
 - b Step 4 establishes the baseline and step 7 ends on the baseline
 - c The aiming of step 12 must be able to allow steps 11 and 13 to be symmetrical
- 4 Body Posture and Baseline / Team Relationship
- 5 Presentation and Flow

COMMON ERRORS

- 1 The partners will have trouble with tracking and maintaining "A" position
- 2 Timing
- 3 The centre lobe will move out causing the baseline to move towards the barrier
- 4 Lobes 3 and 4 will not be symmetrical (starting step 1)

MIRROR WALTZ



MONTEREY TANGO

Hentchel and Irwin

Music	Tango 4/4	Tempo	100 beats per minute
Pattern	Set	Hold	Kilian; Side (B)
Start	Step 1, count #1 of a measure of music		

DANCE NOTES

Sixteen steps complete the full 28-beat pattern of this dance.

The only baseline in this dance covers the centre lobe, which is made up of steps 2, 3, 4 and 2 beats of step 5. Both parts of the barrier edge lobing of the dance should be symmetrical and arranged proportionately to suit rink conditions.

NOTE: In the drawing of this dance you will note a broken line across the pattern. This is from the beginning of the barrier lobe on one side of pattern to the end of the barrier lobe on the other side of pattern; also a broken line in the centre of the pattern. This is to illustrate how "both parts" of the barrier edge pattern around the corner are symmetrical.

There are two crossed progressive take-offs in this dance; step 2, XF-ROF and step 6, XF-RIF. In-line or faked crosses should not be accepted as correct. These should be crossed tracing-crossed foot progressive movements. There should be no noticeable forward-backward-forward movement of the right foot in this execution.

The mastering of crossed progressive take-offs at this point will be needed in higher levels of dancing. Close footwork is required and the aim is out so that the arc of the pattern will not be disturbed.

Step 5, LIOF, is a change of edge occurring on count #3, the third count of the step, thus making 2 beats on an inside edge and 2 beats on an outside edge. There should be no noticeable violent or exaggerated movements of shoulders or hips on this step. The movement of the free or balance leg during this step is at the skater's discretion providing no violent movements are noticeable. The partnership movements should be in unison. Once a movement has been chosen, it should not vary from one to another.

Good upright body position is required, with no pitching or exaggerated or violent movements throughout this dance.

MONTEREY TANGO

The diagram illustrates the Monterey Tango, a circular dance pattern. It consists of 16 steps, each labeled with a number (1-16) and a difficulty level (Major, Medium, or Minor). The steps are arranged in a circular path, with a dashed line indicating the center. The steps are color-coded: Major (Red), Medium (Blue), and Minor (Green). The diagram includes a 'REPEAT' arrow pointing to the start of the sequence and a 'START' arrow pointing to the beginning of the sequence.

COLOUR KEY: Levels of Difficulty

- MAJOR: Most Important (Red)
- MEDIUM: Very Important (Blue)
- MINOR: Important (Green)

Steps and Difficulty Levels:

- 1. MAJOR (Red)
- 2. MINOR (Green)
- 3. MINOR (Green)
- 4. MINOR (Green)
- 5. MINOR (Green)
- 6. MEDIUM (Blue)
- 7. MINOR (Green)
- 8. MINOR (Green)
- 9. MINOR (Green)
- 10. MINOR (Green)
- 11. MINOR (Green)
- 12. MAJOR (Red)
- 13. MINOR (Green)
- 14. MAJOR (Red)
- 15. MINOR (Green)
- 16. MINOR (Green)

Additional Labels:

- XB-RIF 14
- LOF 15
- RIF 16
- LOF 13
- RIF 12
- LOF 11
- RIF 10
- LOF 9
- RIF 8
- LOF 7
- XF-RIF 6
- LIOF 5
- ROF 4
- LIF 3
- XF-ROF 2
- LOF swing 2

Arrows:

- REPEAT (downward arrow)
- START (upward arrow)

OLYMPIC FOXTROT

Joan Preston

MUSIC: Foxtrot 4/4

HOLD: Kilian

OPENING: Maximum 24 beats

TEMPO: 96 Metronome

PATTERN: Set

DANCE NOTES

In this dance, the steps are the same for lady and gentleman.

Partners must stay close together and not part at the hips.

Steps 1. 2 & 3 are a run sequence.

Steps 4. 5 & 6 are cross-rolled edges which should be skated boldly.

Steps 7, 8 & 9 are a run sequence.

Steps 10. 11 & 12 which are inside edges and must be struck from the side.

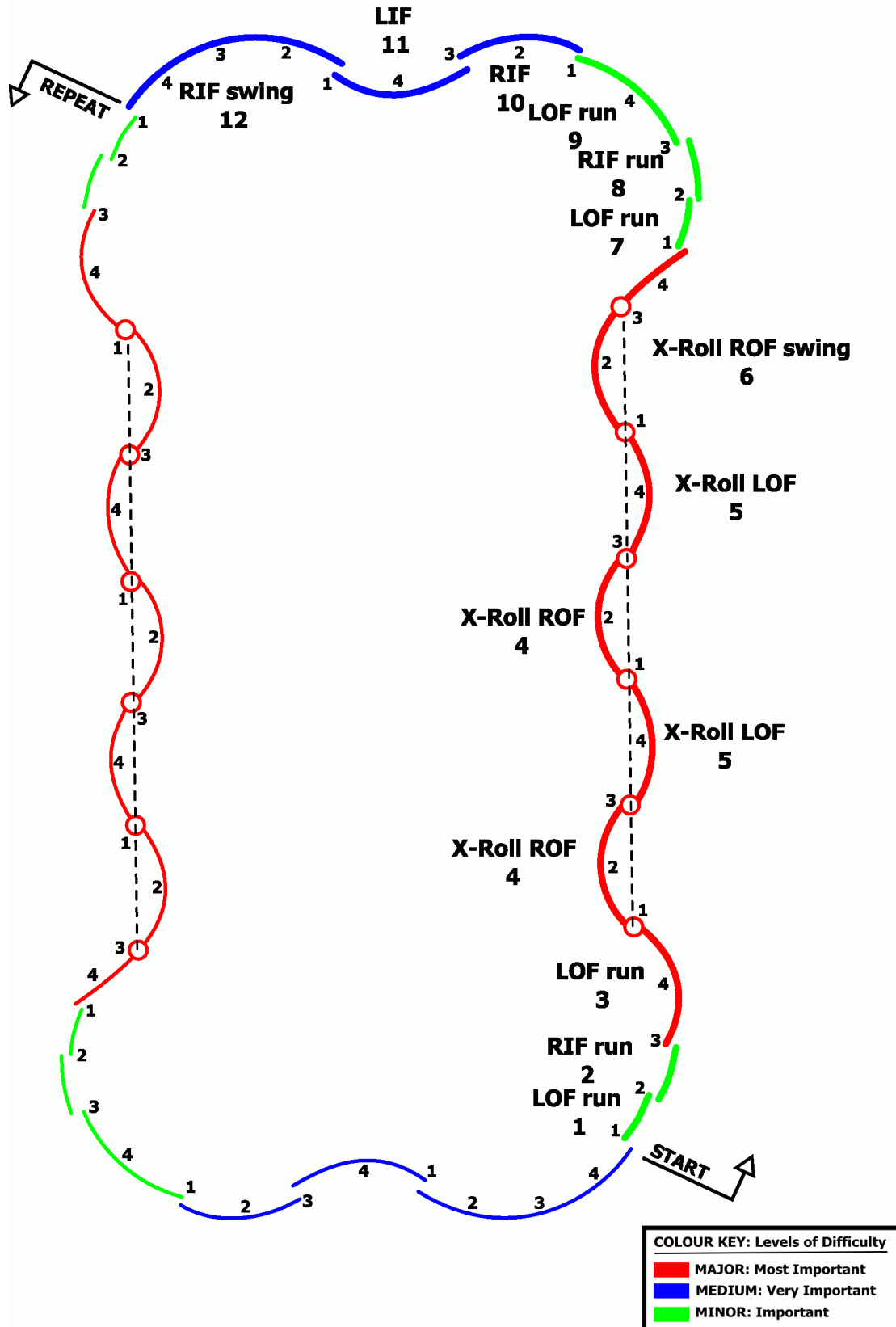
COMMON ERRORS

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

LIST OF STEPS

STEP NO.	EDGE	BEATS
1	LFO	1
2	RFI - run	1
3	LFO	2
4	RFO - Cross Roll	2
5	LFO - Cross Roll	2
6	RFO - Cross Roll - swing leg through on third beat.	4
7	LFO	1
8	RFI - run	1
9	LFO	2
10	RFI	2
11	LFI	2
12	RFI - swing leg through on third beat.	4

OLYMPIC FOXTROT



120 WALTZ

Jean van Horn

Music	Waltz $\frac{3}{4}$	Tempo	120 beats per minute
Pattern	Set	Start	Step 1, Count #1
Hold	Kilian side (B) Thumb pivot steps 1,2,3. Steps 13 through step 1 Reverse Kilian (Reverse B) thumb pivot last 3 beats steps 5 through step 12 Tandem step 4 through first three beats step 6		

In the tandem position for the 120 waltz the right hands of both partners will be clasped on the lady's right hip as in Kilian hold. Tandem position of the bodies is to be maintained.

OPENING

The dance must begin on Count #1 of a correct measure of music. Skaters are to be in required position for Step 1 of the dance.

Step No	Edge	Beats	Description
1	ROF	6	Swing
2	LOF	2	
3	RIF	1	Raised chasse
4	LOF	2	During this step, the man moves directly behind the lady into tandem position
5	RIF	1	Progressive step
6	LOIF	6	The man remains in tandem position for the first three beats, LOF, moving to the right of the lady during the change of edge LIF, 4 th beat. During this change of edge, the free leg swings to the front. The position at this point is reverse Kilian Thumb Pivot
7	RIF	3	
8	LOF	2	
9	RIF	1	Progressive step
10	LOF	5	Swing
11	ROF-XF	1	Crossed roll
12	LIOF-XB	3	The man draws the lady from his left to right side. At this point partners are back in Kilian Thumb Pivot Position. The change of edge occurs as the right free foot arrives in back in preparation for the next step (beat 3)
13	RIF-XB	3	
14	LOF	3	
15	ROF-XF	2	Crossed roll
16	LIF	1	Raised chasse

120 WALTZ CONTINUED

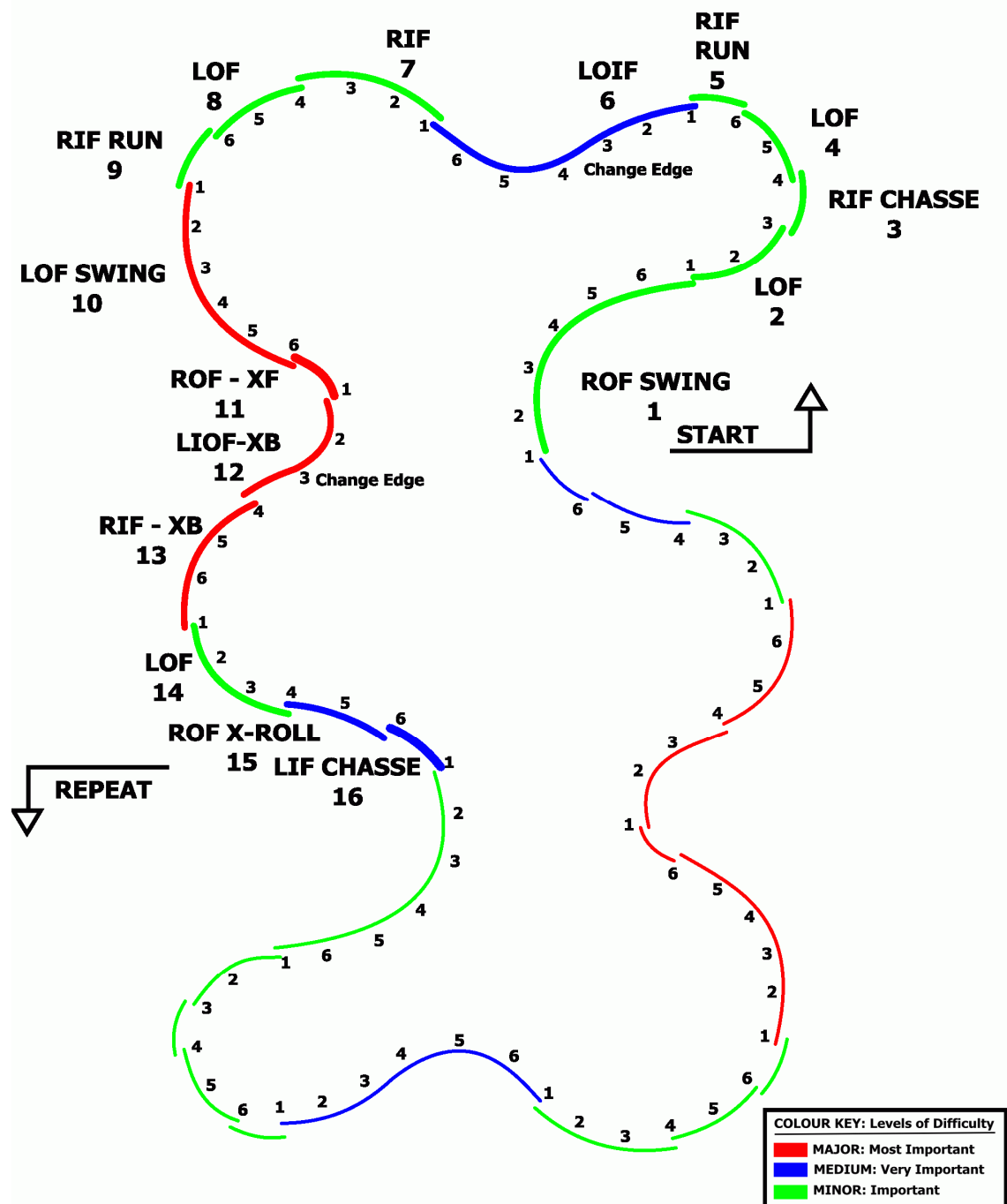
JUDGING POINTS

- 1 Timing
- 2 Execution
 - a All steps except steps 7, 11, 12, 13 and 15, must take the floor at the “parallel and” position. The change of lean must occur before the take-off for step 7.
 - b Steps 11 and 15 are crossed progressives made with an “angular take-off” and a definite cross.
 - c Steps 12 and 13 are crossed chasse steps made with a parallel take-off and a definite cross.
 - d Steps 1 through 3 are skated in Kilian side “B” position, Steps 4, 5 and the first 3 counts of step 6 are skated in tandem position. Count #4 of step 6 the position changes to Reverse “B” which is skated through to the beginning of step 12. Side “B” is resumed on step 13 through 16.
- 3 Pattern
 - a Step 1, ROF swing aims towards the centre and if not brought off the top of the lobe correctly will result in the corner being flat.
 - b The aim of step 6 must be flat to allow for the corner baseline to set up the second lobe of the corner to end up far enough around to set up the baseline properly.
 - c Step 11 XF-ROF establishes the baseline and must be aimed deep to allow the change of edge on step 12 to occur on the baseline.
 - d Step 16 must begin on the baseline
- 4 Body position baseline / partnership relationship
- 5 Presentation and flow

COMMON ERRORS

- 1 Step 1 will not be placed properly on the floor to set the corner correctly.
- 2 The timing of the change of edge on step 6 will be late and the rest of the corner will move too far around the corner.
- 3 The quickness of steps 11 and 12 make the baseline difficult to maintain.
- 4 Step 16 will aim shallow and cause the restart of the dance to move too far into the corner.

120 WALTZ



PASO DOBLE

CIPA Senior World Class Dance

Music	Paso Doble 2/4	Tempo	112 beats per minute
Pattern	Set	Opening	24 beats maximum for either partner
Hold	Outside, Closed, Open	Start	Step 1 count #1

The Dance

All edges are of one beat, except one two-beat (step 17) and one three-beat (step 28) for the woman, and two two-beat (steps 17 and 20) and one three-beat (step 28) for the man.

The partners' relative positions change during the dance. Steps 1 to 15 are skated in Outside position, steps 16 to 20 in Closed Waltz position and steps 21 and 28 in Open position.

The dance starts with a run followed by two chasses (steps 4 and 6), forward for the man and backward for the woman. The man keeps his partner to his right, hip to hip (Outside position), to step 15.

Steps 8 and 9 are, however, most unusual. They are skated on the flat with both skates on the floor and foot sliding past foot very closely. The man brings his right foot (step 8) close to the left with both knees straightened, throwing all his weight on his right and then bending his knee strongly, allowing the left leg, rigidly held, to shoot forward without being lifted from the floor. For step 9 his feet are reversed, the left foot being brought back to the right then the left knee is flexed, pushing the stiffened right leg forward on the floor. During steps 8 and 9 the skating foot must be directly under the skater.

The steps for the woman correspond, except that she is traveling backwards. On her step 8 the weight is transferred to the left foot, which is bent as her right foot slides to the front, followed by transferring the weight to the right foot as the left foot slides forward for step 9.

Step 10 must not be slurred but the feet lifted distinctly from the floor. The following change of edge (step 11) should be skated boldly by both and the effect to be attained is a pronounced outward bulge of the pattern. The man's steps 12-16 consist of a crossed in front RFI (12), and RFI run (14) as well as a mohawk begun crossed behind (15, 16) while his partner skates LBI crossed behind (step 12), RBO (13), LBI crossed behind (14), RBO (15) and a front crossed LBI (16).

The following two-beat edge on step 17, where the man extends his free leg in front to match the woman's which is held behind on her corresponding RFI edge, is the first two-beat edge in the dance, and the first of four consecutive edges skated in closed position. The man then makes a backward crossed chasse, LBI crossed in front (step 19), then a two-beat RBO (20) and, turning forward into open position, skates a chasse (22) and run (24). During this period the woman is skating a forward chasse (19) followed by two chasses in two steps (20a and 20b) of one beat each, during which the man does an RBO edge (20) of two beats.

The woman's steps 21-28 are identical to the man's with the exception of the end of step 28, when she skates a short swing mohawk to enable her to start the dance sequence again in tango position. This mohawk is skated between the last beat of music of the dance and the first step in the repeat of the dance.

On the last cross roll, step 28, both partners skate a bold RFO which changes to RFI. The free legs are swung a little to the front and then back to the heel, while the man remains on RFI and the woman makes a quick open mohawk to LBI and immediately places her right foot down close to the left on RBO, which is the opening step of the repetition of the dance sequence.

As to the contour of the dance, the opening steps (1 and 2) are a curve, but the general direction of chasse steps (3-9) is straight. Steps 10 and 11 are a sudden outward bulge, followed by steps 12 to 25 which are all on a true circle. After this, come outward and inward deviations on the cross rolls, steps 26-28, and finally an outward bulge at the end of step 28

JUDGING POINTS

- 1 Timing
- 2 Execution
 - a All edges are 1 beat except steps 17 and 28 for the woman, and 17, 20 and 28 for the man.
 - b Steps 1 through Step 15 are skated in outside position. Steps 16 through 20 are skated in closed position. Steps 21 through 26 are skated in open position.
 - c Steps 8 and 9 are slides done on flats, with the right hips very close. During these steps the skating foot must be directly under the skater.
 - d Step 10, the foot must be lifted directly from the floor, not slurred. The next step 11 must be a bold change of edge causing a definite bulge of the pattern.
 - e The man's steps 15-16 constitute an open Mohawk turn, and the woman's step 16-17 is an inner-to-inner open Mohawk turn.
 - f Steps 18 through 20 must be quick and done with good body position.
 - g Steps 21 through 28 are the same for both partners except for the end of step 28, the last step of the dance the woman does a short swing Mohawk turn in order to restart the dance.
- 3 Pattern
 - a The dance begins 2 beats before the midline of the skating surface, aiming towards the end barrier.
 - b Steps 8 and 9 are skated flat, slightly towards the barrier. Step 11 aims towards the barrier and ends down the floor.
 - c The middle (beat 2) of step 317 occurs on the midline of the skating surface.
 - d The remainder of the dance is all barrier lobe except for Steps 26 and the beginning of step 28
 - e The aim of the end of step 28 must start around the corner.
- 4 Body Posture Baseline
- 5 Presentation and Flow

COMMON ERRORS

- 1 The free leg extension necessary in this dance will be weak or not extended at all.
- 2 All the wheels on steps 8 and 9 will not be on the floor as required.

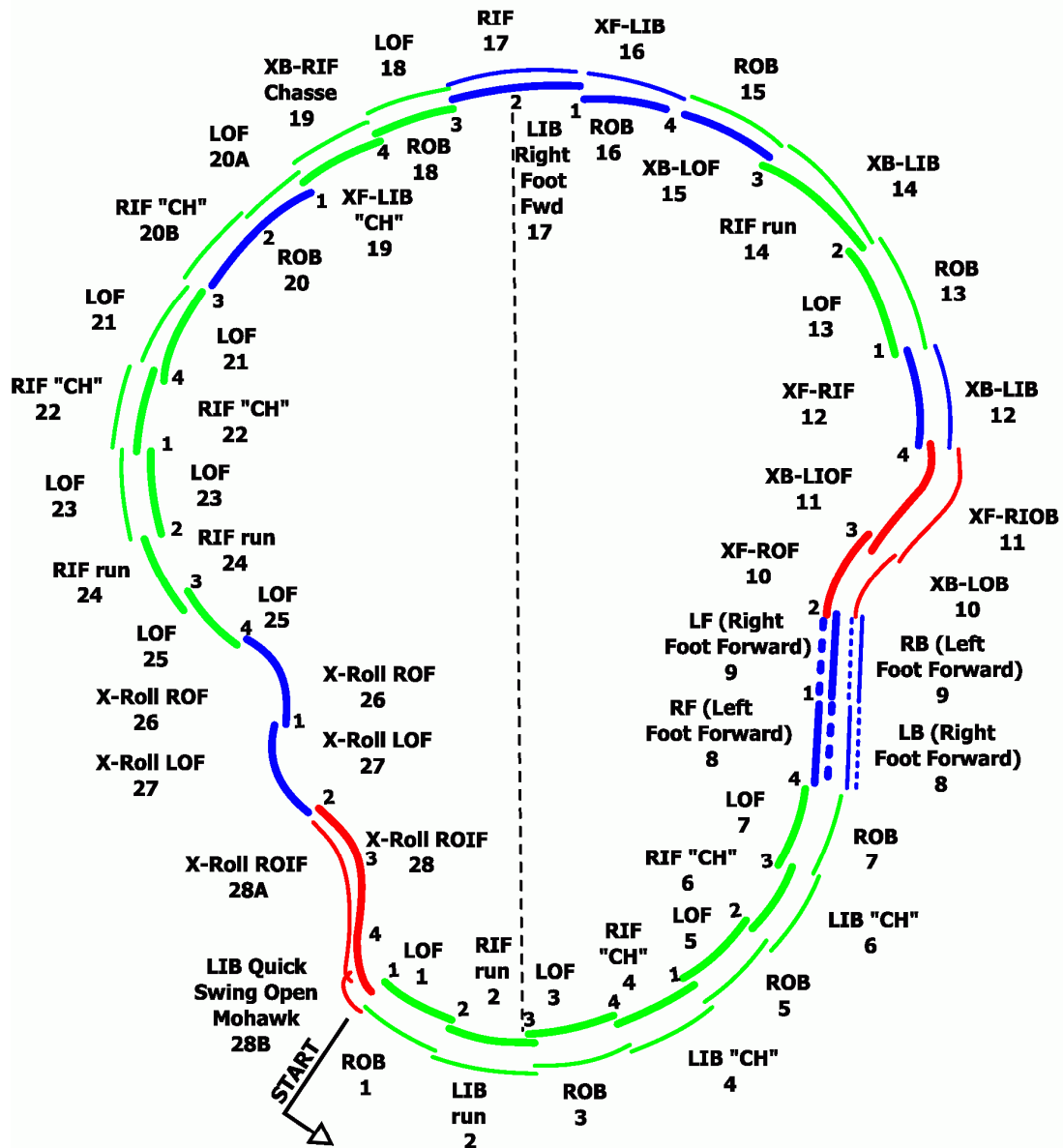
- 3 The cross on step 10 will not occur by the skate coming off the floor but by simply sliding it across
- 4 Step 11 the change of edge will be late and will not aim towards the barrier.
- 5 The partners will skate too far apart throughout the dance.
- 6 The runs and cross-rolls will not be skated on strong deep edges as required of the Paso Doble music
- 7 The last step 28, is often skated flat or as a change of edge.

LIST OF STEPS – PASO DOBLE

Step	Hold	Man's Steps	Beats of Music			Woman's Steps
			M	Both	W	
1	Outside	LOF-run		1		ROB-run
2		RIF-run		1		LIB-run
3		LOF-run		1		ROB-run
4		RIF-chasse		1		LIB-chasse
5		LOF		1		ROB
6		RIF-chasse		1		LIB-chasse
7		LOF		1		ROB
8		RF (left foot forward)		1		LB (right foot forward)
9		LF (right foot forward)		1		RB (left foot forward)
		On steps 8 and 9, both skates remain on the floor				
10		XF-ROF		1		XB-LOB
11		XB-LIOF		1	3	XF-RIOB
12		XF-RIF		1		XB-LIB
13		LOF-run		1		ROB
14		RIF-run		1		XB-LIB
15		XB-LOF Open Mohawk to		1		ROB
16		ROB		1		XF-LIB Open Mohawk to
17	Closed	LIB		2		RIF
18		ROB		1		LOF
19		XF-LIB-Chasse		1		XB-RIF-Chasse
20a		ROB	2		1	LOF
20b		Mohawk to			1	RIF-Chasse
21	Open	LOF		1		LOF
22		RIF-Chasse		1		RIF-Chasse
23		LOF-run		1		LOF-run
24		RIF-run		1		RIF-run
25		LOF-run		1		LOF-run
26		XF-ROF		1		XF-ROF
27		XF-LOF		1		XF-LOF
28a		XF-ROIF		3		XF-ROF
28b						LIB swing Mohawk

NOTE: 28b for the woman is a quick swing mohawk at the end of the third beat.

PASO DOBLE



MAN: —
LADY: —

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

PLAIN SKATING TO MUSIC

Tempo 120 Waltz

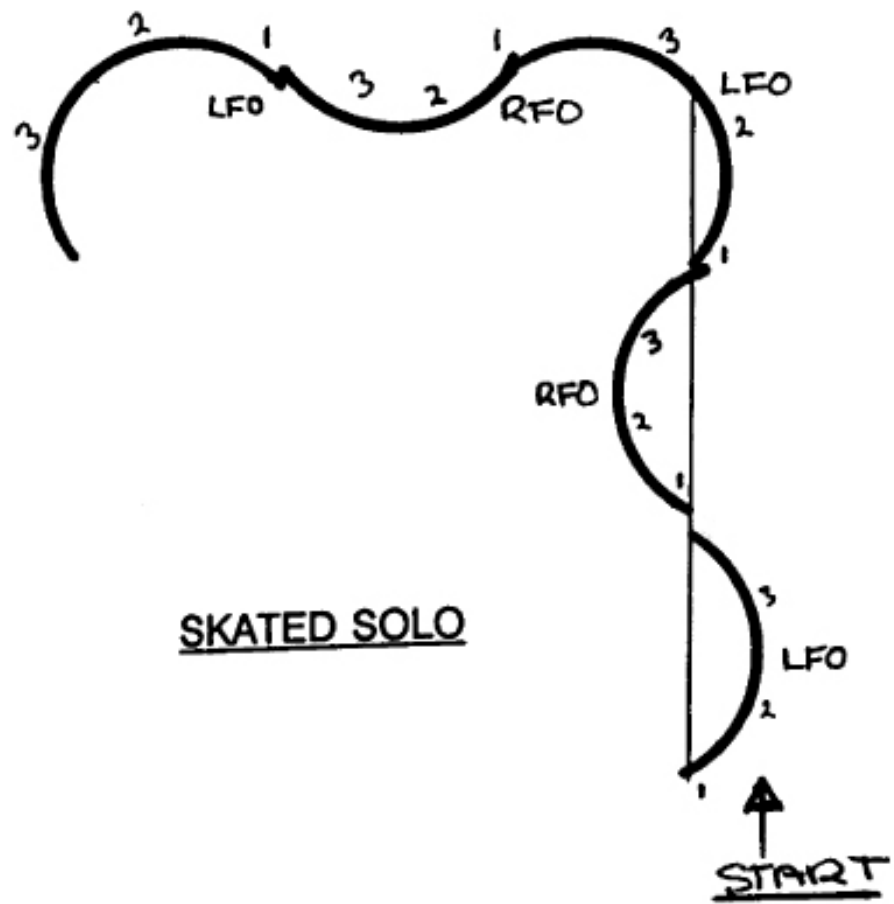
It is surprising how many people reach the stage of advanced dancing who have never mastered the art of Plain Skating, the elusive art of obtaining power by combining lean with side push. The late Perry B. Rawson who defined much of the basics of modern roller skating, paid great attention to this in 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 skated solo.

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

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

Teachers should insist that the candidate is well practised and fully aware of what is required before presenting candidates 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



PRINCETON POLKA

Irwin-Kenny-McLaughlen

Music	Polka	Tempo	100 beats per minute
Pattern	Set	Axis	45 degrees approximately
Opening	Maximum 24 beats for either partner	Start	Step 1, Count #1
Hold	Open Foxtrot (D) and Closed Waltz (A) and slight modifications where stated		

OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1.

DANCE NOTES

Skaters are to be in OPEN (D) position to start the dance.

Steps 3 and 4 (2 beats each), LIF-RIB for man ROF-LOB for lady, constitute a held open Mohawk for each.

During this Mohawk the partners are in a position that could be called a closed scissors position. Count #2 of step 4 is the peak of the lobe. On step 5 the skaters are to be in open position.

Steps 7 and 8 are a Choctaw turn for the man. Steps 8 and 9 are LOF-ROB dropped open Mohawk for the lady.

Partners should be in Closed (A) position and tracking on step 10.

Steps 14 and 15 (2 beats each) constitute a held open Mohawk for both partners, RIF-LIB for the man and LOF-ROB for the lady. Here again partners assume the closed scissors position for these two steps.

Steps 17 and 18 are a hold open Mohawk turn for the man.

Partners are to be in Closed (A) position and tracking on step 18.

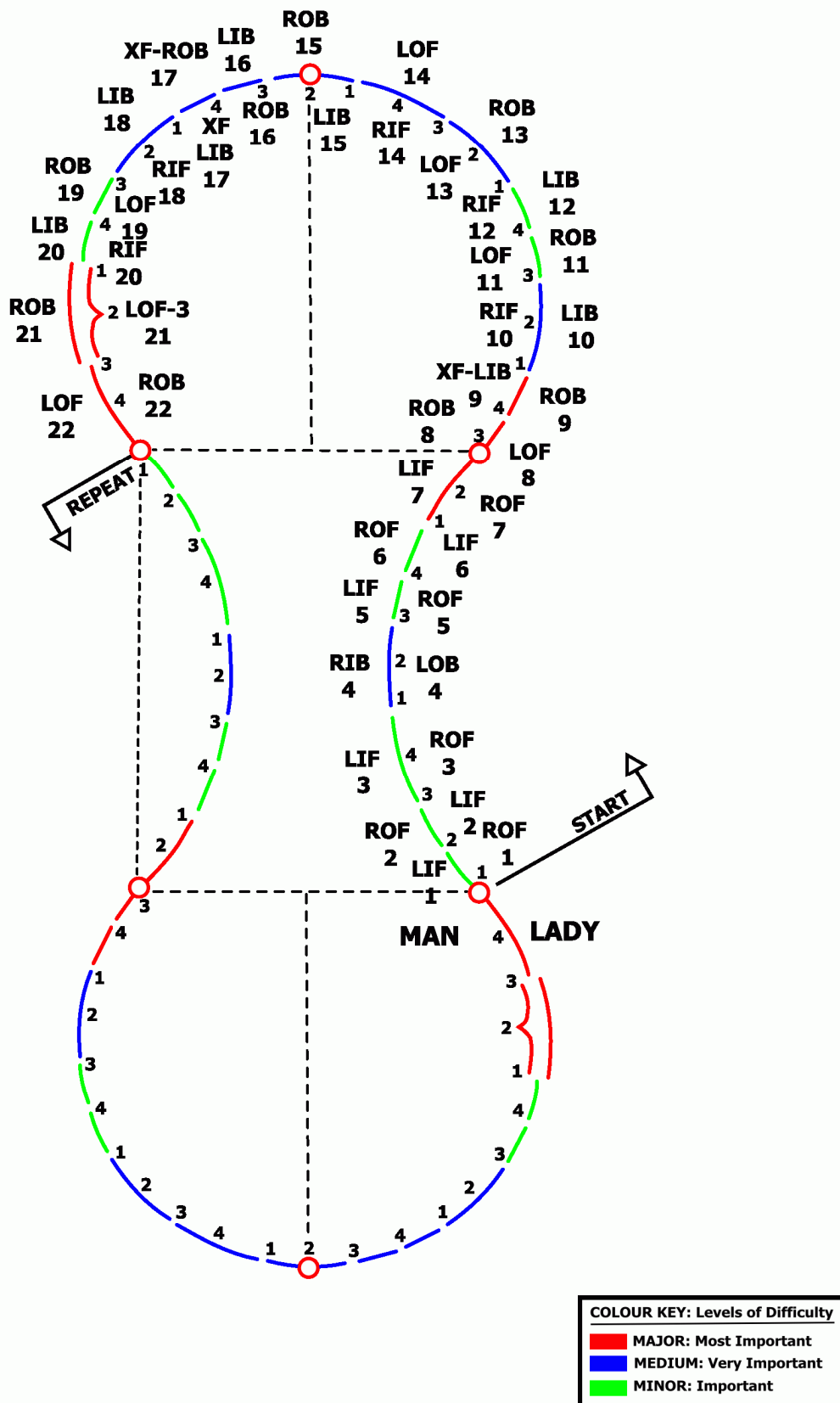
Steps 21 and 22 are a held open Mohawk turn for the lady.

Step 21 is an LOF-3 turn for the man, the turn being on count 2.

Steps 22 and 1 (ROB-LIF) constitute a Choctaw turn for the man.

PRINCETON POLKA

Pattern 1



PROGRESSIVE TANGO

Rodger & Irwin

Music	Tango 4/4	Tempo	100 beats per minute
Hold	Kilian Side (B)	Axis	45 deg.approx
Opening	Maximum 24 beats for each partner		

OPENING

Once a hold has been selected it must be used throughout the skating of the dance.

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

DANCE NOTES

The following four steps make up a corner sequence of this dance:

STEP 1	LOF	1 beat
STEP 2	RIF	1 beat
STEP 3	LOF	2 beats
STEP 4	XF-RIF	2 beats

Two of the six beat corner sequences are used in this dance.

Steps 5 through 10 make up the straightaway sequence of this dance.

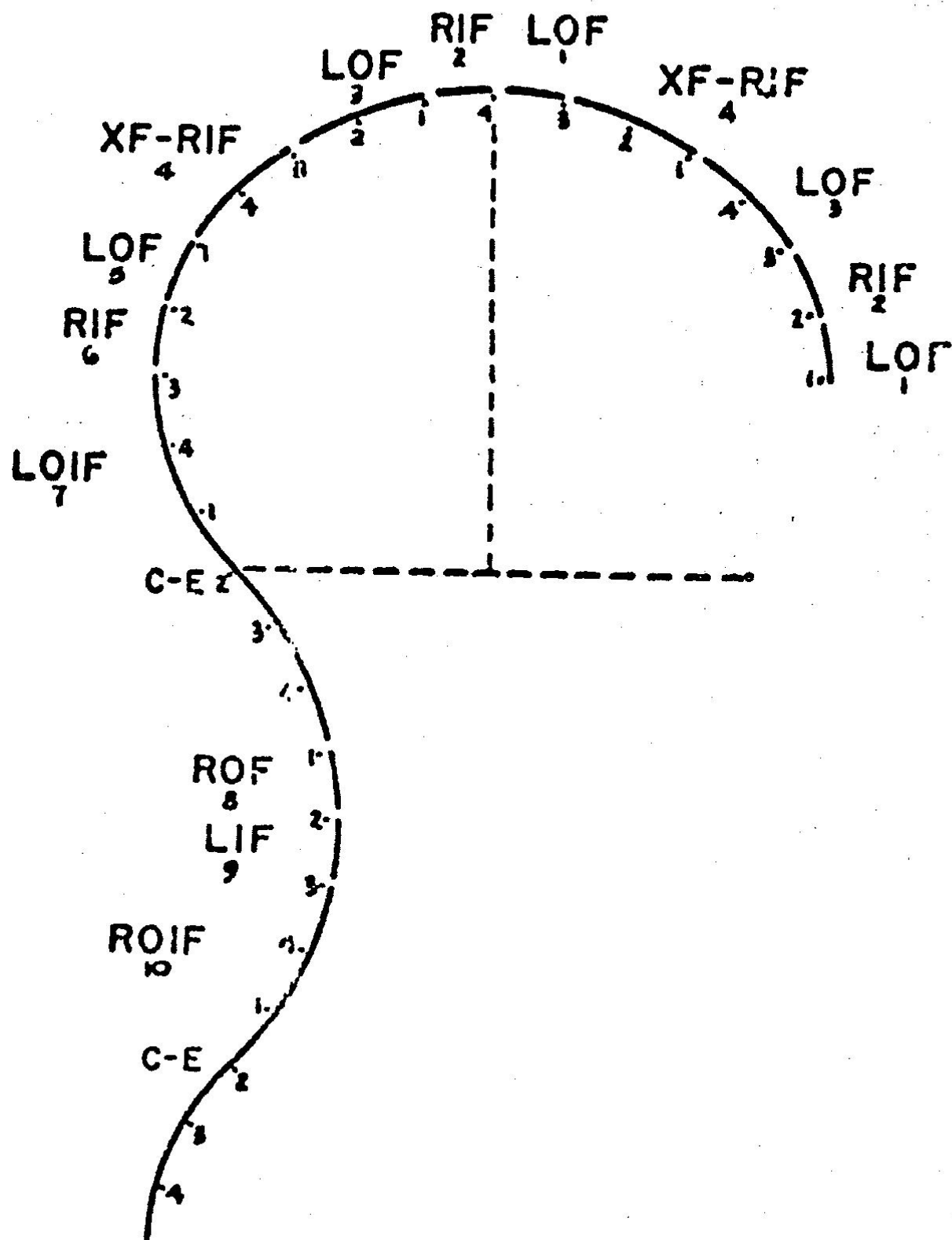
STEP 5	LOF	1 beat
STEP 6	RIF	1 beat
STEP 7	LFOI	6 beats
STEP 8	ROF	1 beat
STEP 9	LIF	1 beat
STEP 10	RFOI	6 beats

There is a front and back leg extension on each of the six beat OIF edges of the straightaway. This movement is not to be exaggerated or kicked. There is a change-of-edge between the front and rear extensions.

There should be no noticeable "lay back" position of the body during the front extensions or any noticeable pitching forward during the back points. The body posture should remain upright and square to the tracing.

The XF-RIF (4th step of corner sequence) is a definite crossed tracing-crossed foot take-off. The "grinding the bar" or faked cross roll technique where the RIF takes the surface alongside or in-line in front while the LOF crosses in back is not acceptable for a crossed progressive take-off in any dance. There should be no noticeable forward-backward-forward movement of the right foot in making the cross, and no violent, exaggerated knee bend or "fall" of the body. On the XF-RIF edge the arc of the pattern on the corner should not be disturbed.

Progressive Tango



THE QUICKSTEP

CIPA Senior World Class Dance

Music	Two step Schottische 2/4	Tempo	112 beats per minute
Hold	Kilian Side "B"	Pattern	Set
Opening	24 beats maximum for either partner	Start	Step 1, Count #1

JUDGING POINTS

- 1 Timing
- 2 Execution
 - A All steps of this dance are the same for the man and the woman. It is essential that the partners remain hip to hip throughout the dance.
 - b Steps 1, 2, 3 and 4 are 1 beat, with step 2 being a chasse and step 4 being a run. Step 5 is a 4 beat LOF swing to a Choctaw turn.
 - c Step 6, the exit edge of the Choctaw turn, is a 3 beat change of edge with the change of edge on count #3. The change of edge must be sharp but cannot be so sharp as to cause step 7 XB LIB to be skated flat.
 - d Steps 7, 8 and 9 must be skated deep and quickly. Step 9 must be angular and end towards the barrier.
 - e Step 10 XB-ROB must aim toward the barrier but must not be hooked to end too much towards the midline.
 - f In order to restart this dance step 16 XF-ROF must end towards the barrier, and step 17 must be skated towards the barrier before the change of edge. This then requires step 18 to aim towards the midline.
- 3 Pattern
 - A This dance begins on the midline (long axis) with step 1 aiming towards the side barrier.
 - b The remaining part of the straightaway is made up of a series of small quick lobes, but they are not required to be skated to a strict baseline. However, there is no freedom to ignore the timing or the depth of the three lobes.
 - c Steps 12, 13 and 14 must be brought around the lobe to end aiming strongly towards the midline.
 - d Step 18, the last step, must end at the midline.
- 4 Body Posture Baseline
- 5 Presentation and Flow

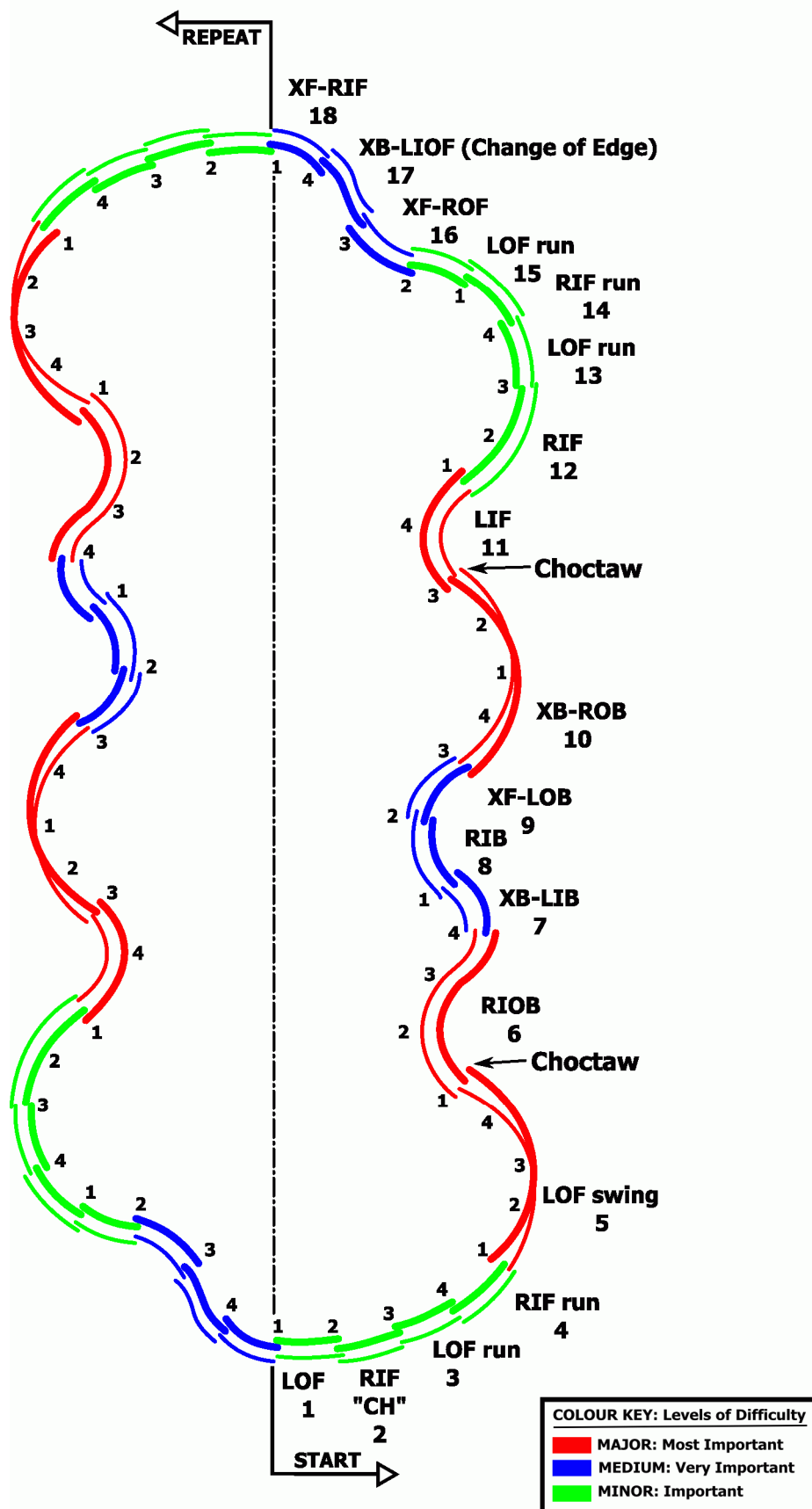
COMMON ERRORS

- 1 The dance will begin aiming down the floor rather than at the side barrier.
- 2 Step 5 LOF-Swing, will aim down the floor and result in a Mohawk turn rather than a Choctaw turn.
- 3 The change of edge on step 6 will be flat and late.
- 4 Step 9 XF-LOB will not be angular or crossed to an outside edge.
- 5 Step 7 and 10 will not be definite crosses.
- 6 Poor serpentine movement on the back edges.
- 7 Poor aiming of the XF, XB steps 16 and 17 will cause the pattern to not restart in the proper place.

LIST OF STEPS - QUICKSTEP

Step No	Hold	Man's Steps	Beats	Woman's Steps are the same as the man's steps
1	Kilian	LOF	1	
2		RIF Chasse	1	
3		LOF	1	
4		RIF-run	1	
5		LOF Swing	4	
		Choctaw to		
6		RIOB	3	
7		XB-LIB	1	
8		RIB	1	
9		XF-LOB	1	
10		XB-ROB	4	
		Choctaw to		
11		LIF	2	
12		RIF	2	
13		LOF-run	1	
14		RIF-run	1	
15		LOF-run	1	
16		XF-ROF	1	
17		XB-LIOF	1	
18		XF-RIF	1	

QUICKSTEP



THE RHYTHM BLUES

By Robert Craigin

Music	Blues	Tempo	92 beats per minute
Pattern	Set		
Opening	Maximum 24 beats either partner	Start	Step 1, Count #1
Hold	Kilian Side (B)		

OPENING

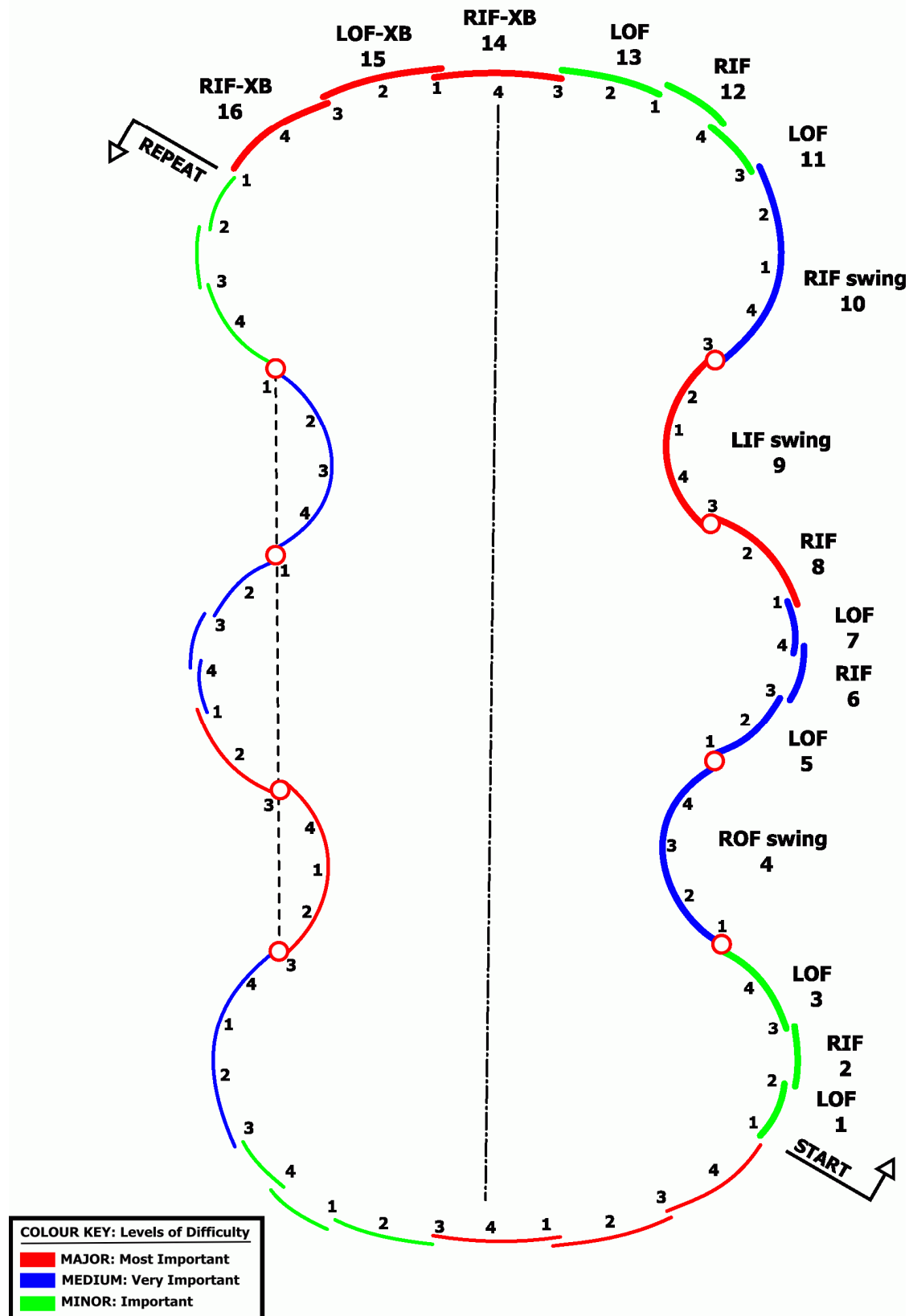
The opening is optional providing it does not exceed 24 beats for either partner. The dance must begin on Count #1 of a correct measure of music. Skaters are to be in required dance position for Step 1 of the dance.

NOTE: All the steps in this dance are progressive steps except No. 14, 15 and 16, which are all crossed chasse steps.

DANCE NOTES

Step No	Edge	Beats	Description
1	LOF	1	
2	RIF	1	
3	LOF	2	
4	ROF Swing	4	As the right skate strokes the surface, the left leg moves to the extended back position, (the toe pointed down and out) and immediately begins its swing from the extended back position to the extended forward position, then drops alongside of the right engaged foot in preparation for the next sequence of steps.
5	LOF	2	Steps No 5, 6, 7 and 8 form a progressive sequence and have an unusual time sequence which should be carefully noted and followed
6	RIF	1	
7	LOF	1	
8	RIF	2	
9	LIF Swing	4	Executed in the same manner as step No 4, but in this case skating on an inside edge and on the opposite foot.
10	RIF Swing	4	Executed in the same manner as step No 9, but in this case on a 4 beat RIF edge, aimed towards the barrier
11	LOF	1	
12	RIF	1	
13	LOF	2	
14	RIF-XB	2	Forward crossed chasse
15	LOF-XB	2	Forward crossed chasse
16	RIF-XB	2	Forward crossed chasse

RHYTHM BLUES



ROCKER FOXTROT

Music:	Foxtrot 4/4	Tempo:	104 Metronome
Hold:	Open (steps 1-5a, 7b-14) Closed (steps 5b-7a)	Pattern:	Set
Opening	Maximum 24 beats either partner	Start	Step 1, Count #1

DANCE NOTES

The Rocker Foxtrot is a set pattern dance starting at the midline of the rink. The dance derives its name from the lady's step number five (5), the rocker. This dance should be skated with strong edges, close body unison, continuous flow and musical interpretation.

Steps 1, 2, 3, and 4 are the same for the lady and the man and consist of a cross chasse sequence followed by a progressive run sequence skated in open position. Step 5 for the woman is a four beat LFO swing rocker skated while the man skates a two beat LFO followed by an RFO two beat edge.

The rocker is executed with a swing of the free leg. The rocker is turned after the free foot has passed the skating foot and is extended forward and the timing should be on the count of two, second beat, but should be such that the sinking onto a softly bent knee afterwards will coincide exactly with the man's knee bend for his step 5b RFO edge taken on the count of 3. After the rocker, the lady's free leg may be either held behind (leading) as in a free style rocker or may be swung forward to match the man's free leg.

It is most important that the lady cross to the outside of the man's tracing during her rocker and aim to the centre of the rink.

At the rocker turn, the initial open position changes to closed (Waltz) position which is maintained until step 7b when the couple resume open position for the remainder of the dance. The man's step 6 is not crossed but is an open stroke into LFO-3 and should be in a position exactly opposite his pattern at the beginning of the edge.

Step 9 is a slip step. A progressive with the right free leg held for two beats crossing the trace behind the skating foot.

Steps 11 and 12 are outside Mohawks for both partners. On step 11 the free legs are first extended and then drawn down beside the heels of the skating feet well turned out and arriving exactly in time for the Mohawks. The ROB edge of the closed Mohawk should be aimed to the barrier and then around the corner on its edge.

To achieve a correct Mohawk turn, the shoulders should be well checked entering the turn. The Mohawk must be directed down the long axis if the dance is to recommence at the proper place. After the Mohawk the partners continue a slow clockwise rotation through steps 12 and 13 so as to be travelling forward on step 14 and be ready for the repeat of the dance.

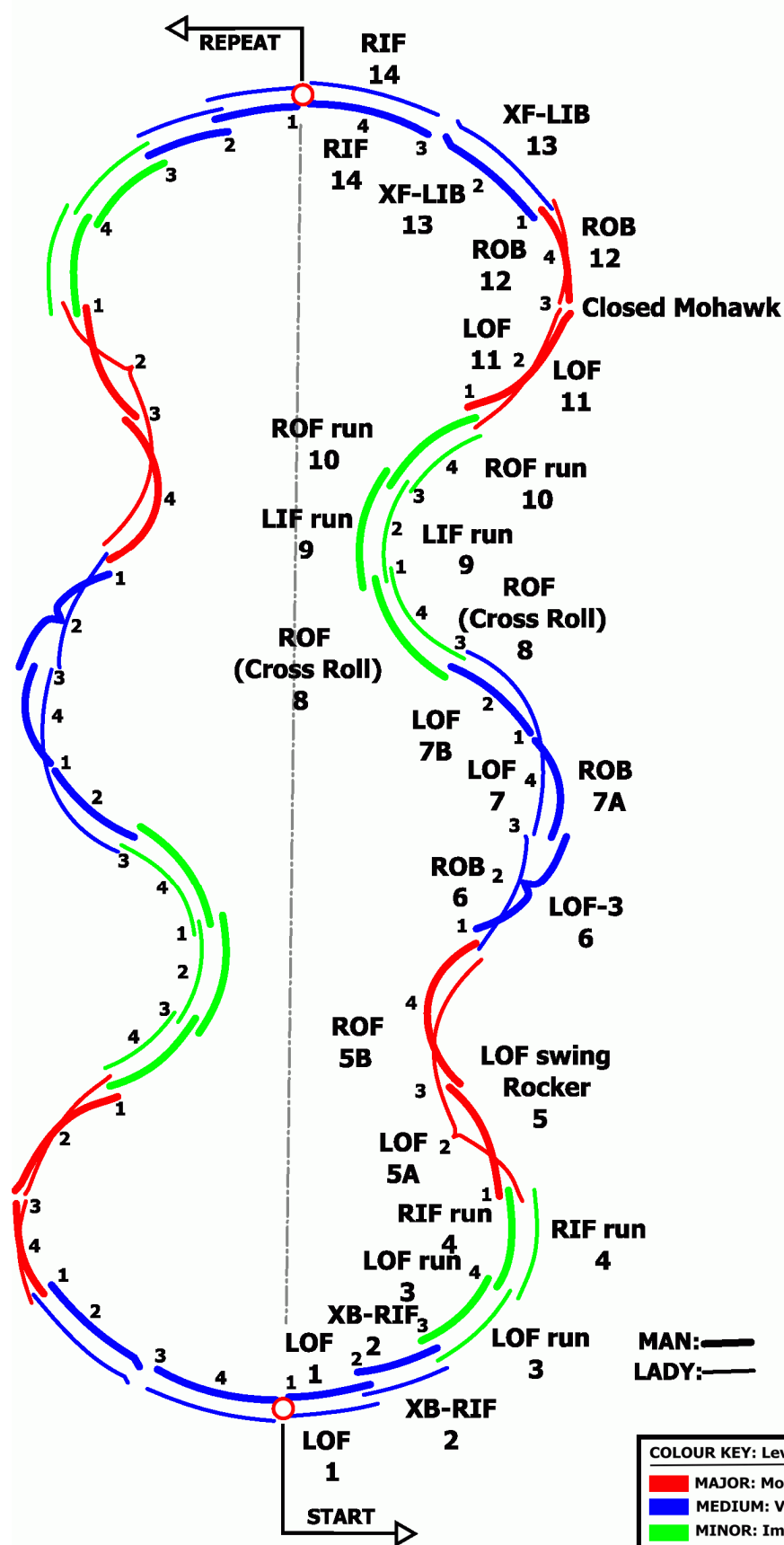
JUDGING POINTS

- 1 Timing
- 2 Execution
 - a Step 1 must start at the mid-line of the rink, and the restarts must also start on the midline.
 - b Steps 1, 2, 3 and 4 are the same for the man and the woman and consist of a cross chasse sequence followed by a progressive run sequence in open position.
 - c Step 5 (LOF-swing Rocker) for the woman is skated while the man does a LOF 2 beat edge followed by ROF 2 beat edge. The turn is executed on count 2 after the free leg swing has passed the skating foot. The movement of the free leg to match the man is optional. It is very important that the woman cross the tracing of the man during that the rocker turn is aimed to the midline of the skating surface.
 - d From the end of step 5 till Step 7b the team is in closed position. On step 7b the team resumes the Open position for the remainder of the dance.
 - e The man's step 6 does not cross but must be an open strike into the LOF-3
 - f Step 9 is a slip step.
 - g Steps 11 and 12 are closed Mohawk s for both partners. Step 12 ROB edge must aim to the barrier and is then skated around the corner on a strong edge. Steps 13 and 14 form an open Mohawk turn and must be aimed shallow in order to restart the dance at the midline.
- 3 Pattern
 - a The first lobe of the dance is a shallow corner lobe that must come far enough around to allow the rocker turn to aim to the midline.
 - b The second half of step 5 and step 5b are the only edges skated as a centre lobe on this part of the dance. This is followed by a 6 beat barrier lobe and a 6 beat centre lobe that are skated very deep with a constant arc.
 - c Steps 11 and 12 are skated down the floor so that the turn is done parallel to the barrier
 - d The ends of step 7a should be skated directly across from each other to be sure the pattern is properly placed on the skating surface
 - e The three straightaway barrier lobes will move closer to the barrier as the team move down the floor.
- 4 Body Posture baseline / Team Relationship
- 5 Presentation and Flow

COMMON ERRORS

- 1 The rocker turn will be rushed or not aim to the centre
- 2 The rocker turn will be skated as a three turn-inner edge after the turn
- 3 Lack of body control after the rocker turn by both partners
- 4 The man's LOF-3 step 6 will start on an inside edge or be hopped
- 5 Lack of body rotation on the closed Mohawk turn resulting in a flat turn not aimed to the barrier
- 6 Pattern not restarting at the midline.
- 7 Second barrier lobe closer to the barrier than the third barrier lobe due to poor aiming of the woman's rocker turn
- 8 Step 14 will tend to be stepped wide rather than stroked close.

ROCKER FOXTROT



SIESTA TANGO

A Variation of Fiesta by Geo Muller

Music	Tango 4/4	Tempo	100 beats per minute
Pattern	Set		
Hold	Reverse Kilian reverse side (B) and Kilian side (B), using thumb pivot grip	Start	Step 1, Count #1

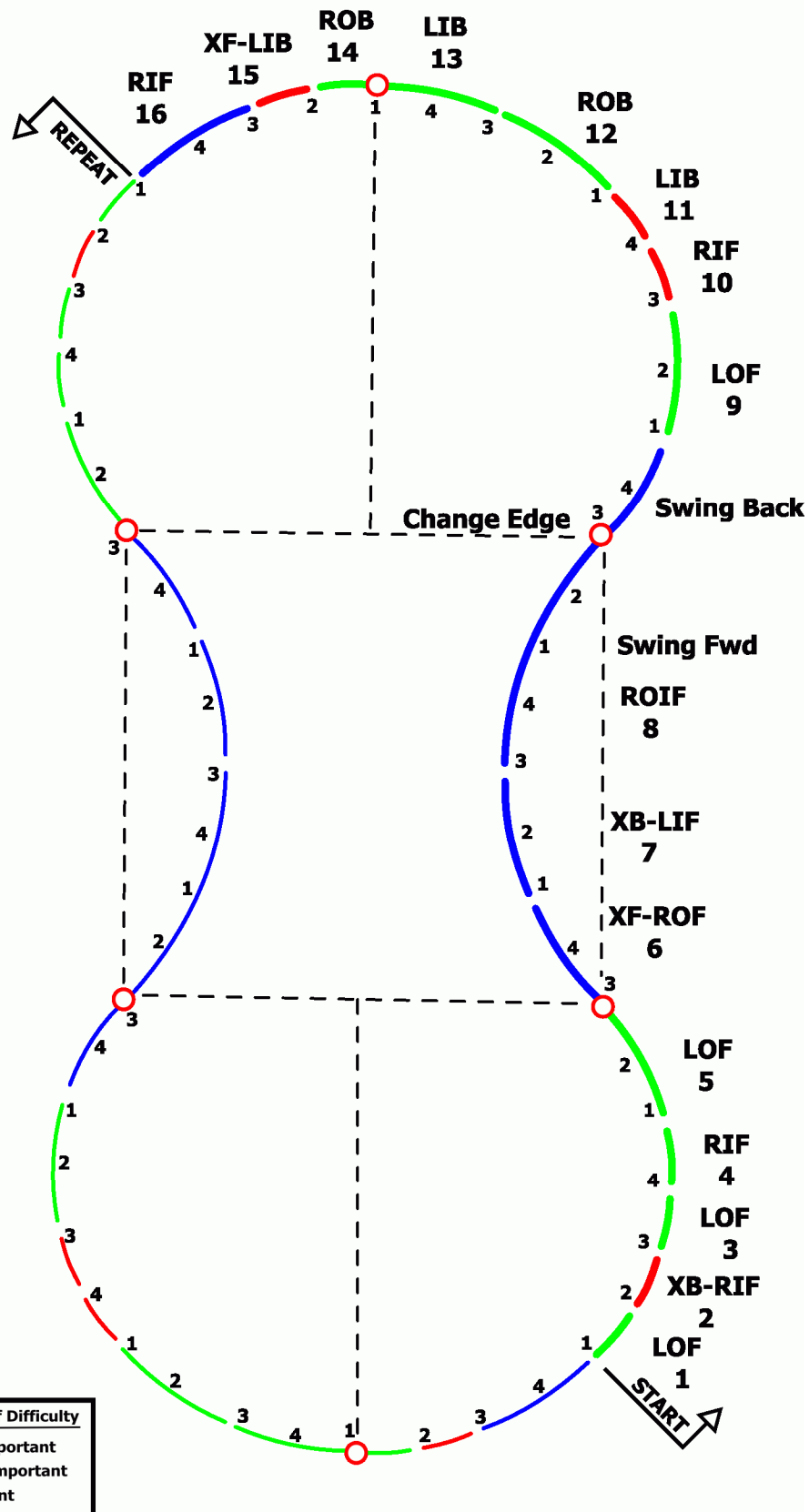
OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1.

DANCE NOTES

- a. On step 8, the swing forward is executed on the third count and back on the fifth count. The change-of-edge occurs on the fifth count. A good upright body posture (hips and shoulders) square to the tracing should be maintained on this step.
- b. Reverse B hold (man on lady's right) is required on steps 1 to 10. During steps 10 and 11, the RIF-LIB open Mohawk, the position changes to the conventional B hold with man on lady's left. This hold is retained to step 15, where the hold changes to reverse B during the XF-LIB to RIF Mohawk. Both variations of the hold should use the thumb pivot grip. Both sets of hands maintain contact all the time during this dance.
- c. This is a "set-pattern" dance. Both parts of the barrier lobe pattern going around the corner of rink should be symmetrical and the lobing proportioned to suit rink conditions.
- d. Step 2, XB-RIF and step 7, XB-LIF, and step 15, XF-LIB are crossed chasse take-offs. These should be crossed foot take-offs. Step 6 is commenced as a forward cross roll. There should be no noticeable forward-backward-forward- movement of the right foot for the cross take-off of step 6. The aim is out so that the arc of the pattern will not be disturbed.
- e. Step 12 following the dropped open Mohawk should be commenced from the parallel "AND" position.

SIESTA TANGO



SKATERS MARCH

Music	6/8 March, Counting 1,2,3,4	Tempo	108 beats per minute
Pattern	Set	Hold	Kilian side (B)
Start	Step 1, count #1 of a measure of music	Axis	45 degrees approximately

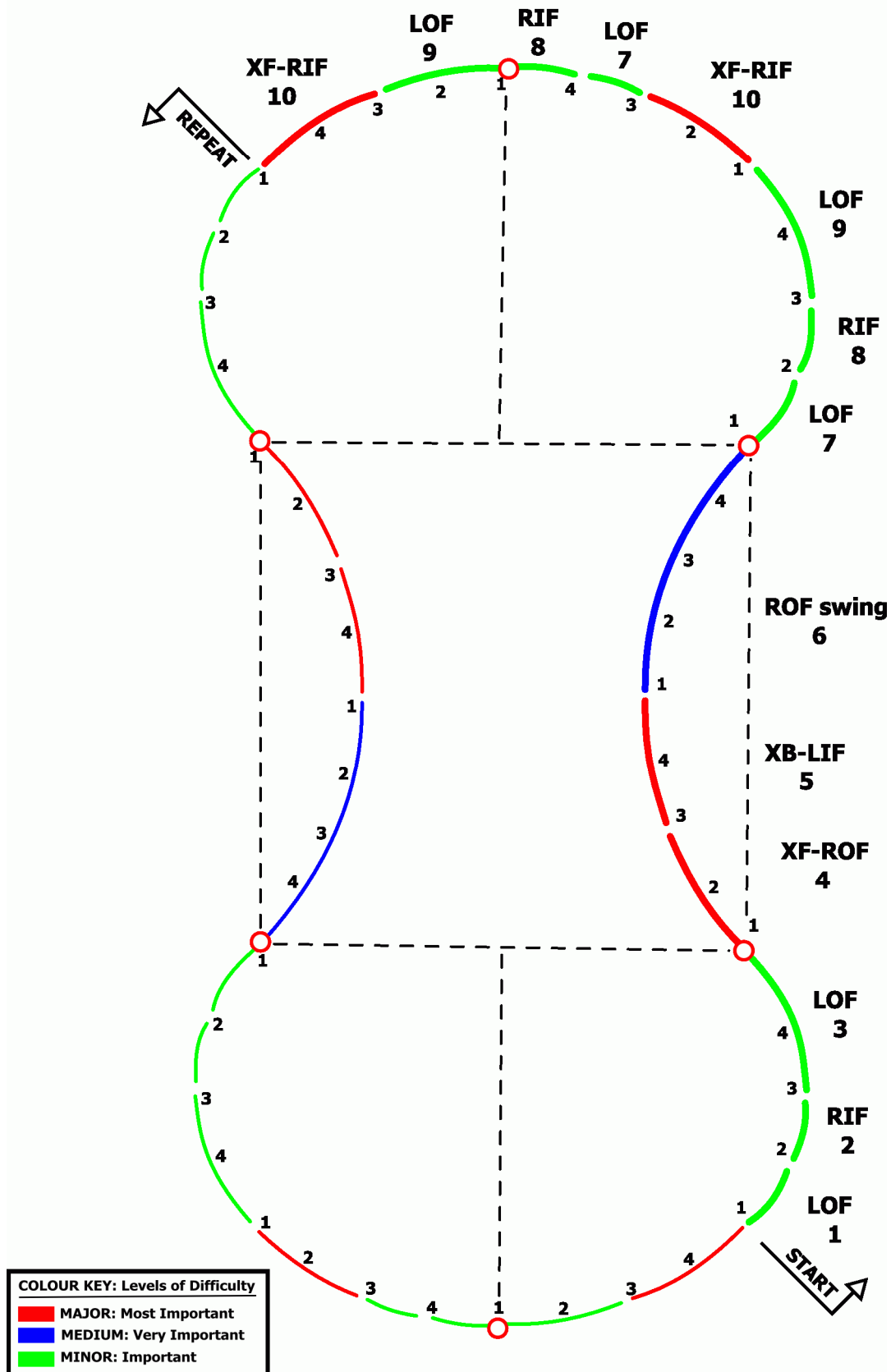
OPENING

The dance is to start on count #1 of a measure of music. The first step of the dance must be step 1

DANCE NOTES

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

SKATERS MARCH



SOCIETY BLUES

Irwin & Rodger

Music	Blues or Foxtrot	Tempo	88 beats per minute
Hold	Kilian side (B)	Pattern	Set
Start	Step 1, Count #1		

OPENING

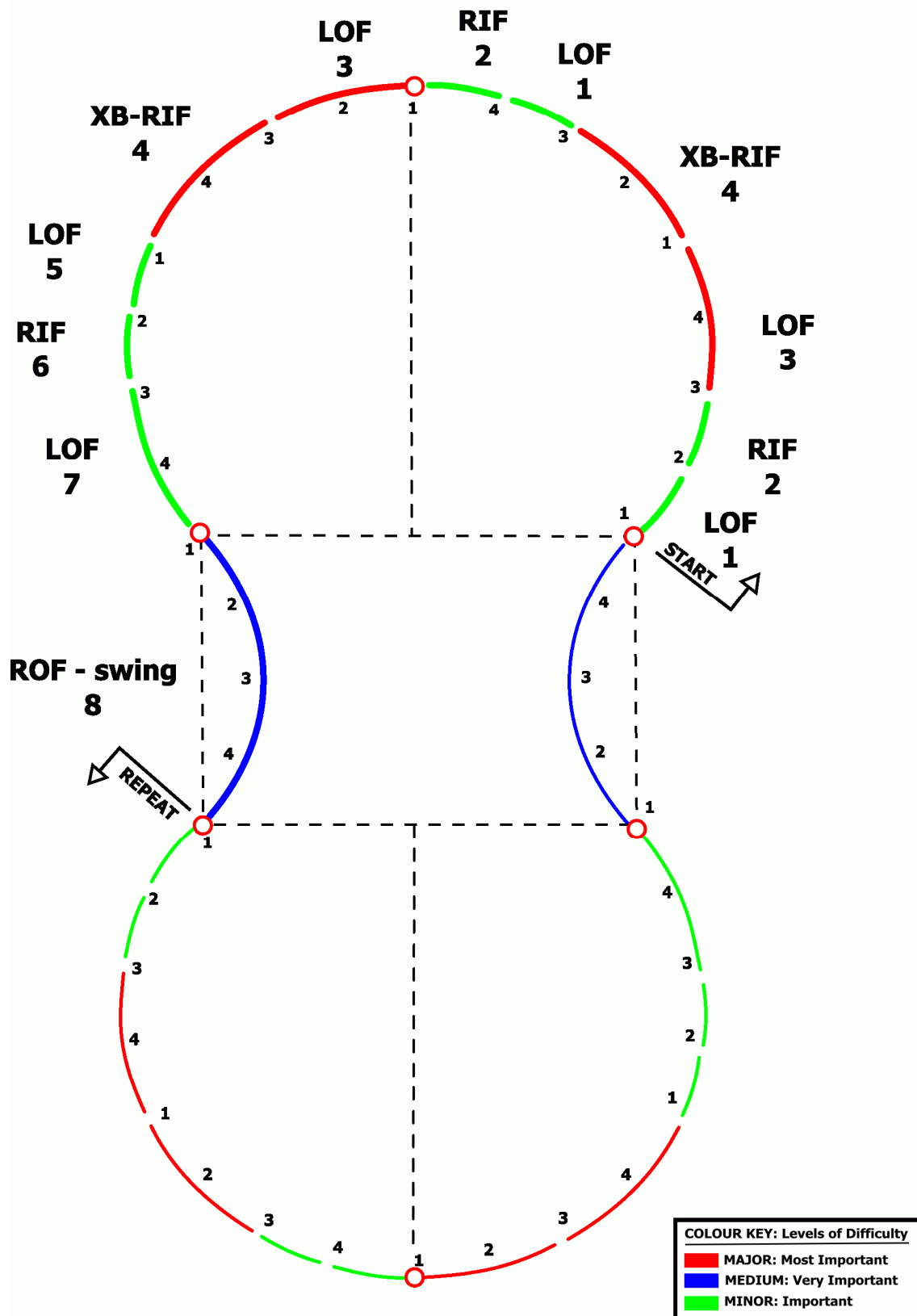
The dance is to start on count #1 of a measure of music. The first step to be skated must be Step 1 of the first corner sequence

DANCE NOTES

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

Step 1 - LOF	1 beat
Step 2 - RIF	1 beat
Step 3 - LOF	2 beats
Step 4 - XB-RIF	2 beats
- b. Two six beat corner sequences are used to keep the dance in phrase with the music.
- c. Steps 5 through 8 make up a barrier and centre lobe for the straightaway sequence of this dance.
- d. The XB-RIF is a crossed chasse, the only chasse step in the dance and is a definite crossed tracing-crossed foot take-off.
- e. There should be no sit or lay back body positions in this dance. The strokes of this dance should be executed with good posture baseline. There should be no extreme height in the free leg for the swing.

SOCIETY BLUES



SOUTHLAND SWING

Jack & Irene Boyer

Music	Blues or Foxtrot	Tempo	92 beats per minute
Pattern	Set	Axis	45 degrees approximately
Hold	Kilian side (B) and Reverse Kilian side (B) on steps 10 through 13. Use thumb pivot grip	Start	Step 1 Count #1

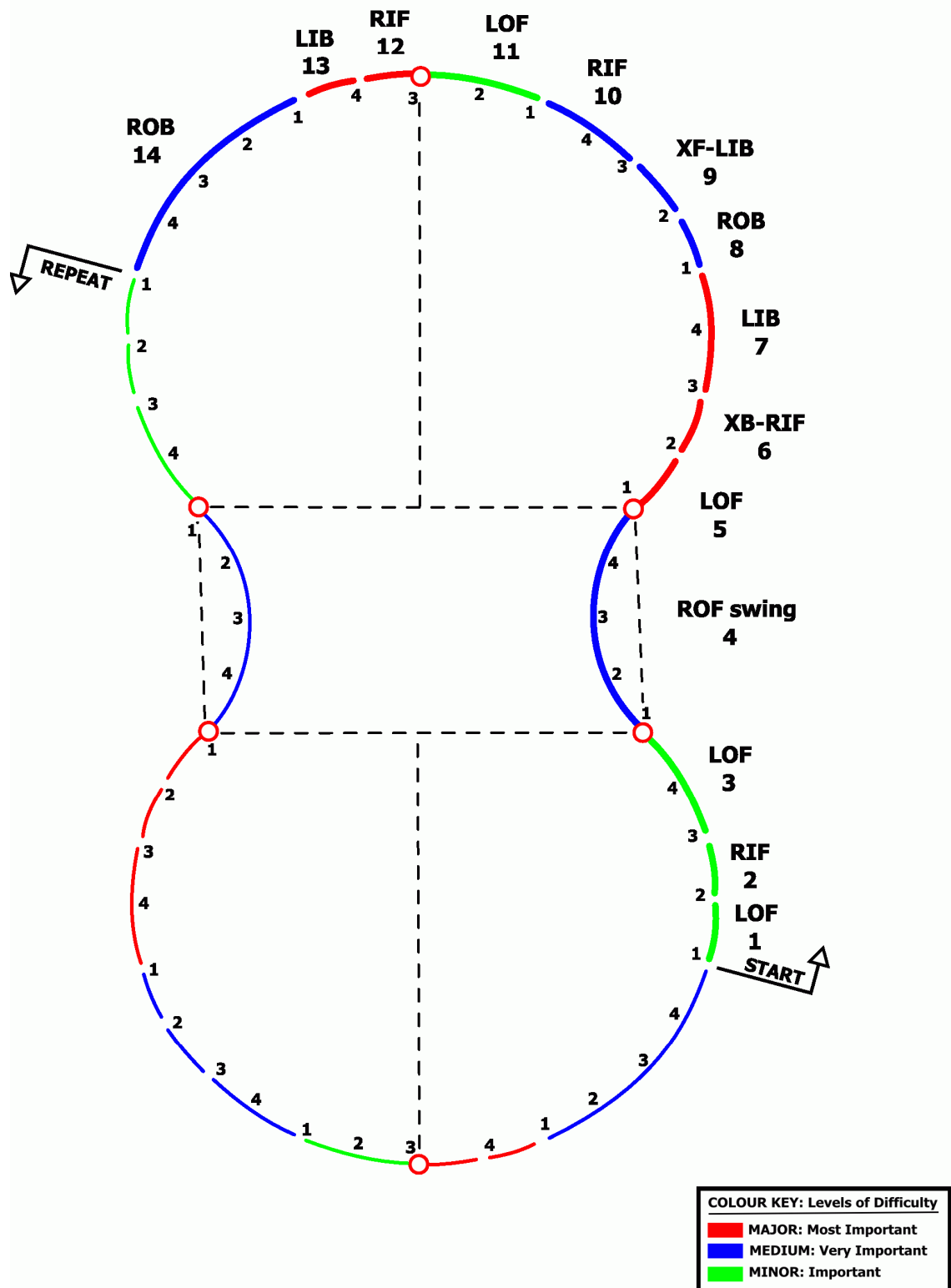
OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated is Step 1

DANCE NOTES

- a. Steps 1 through 4 make up the straightaway sequence of this dance.
- b. Steps 5 through 14 comprise the corner sequence.
- c. Step 14 requires an upright dance position and a natural movement of the free leg during the rotation and preparation for step 1 of the straightaway, with the free foot not too high off the floor. The edge and preparation for the following outside edge cause the partners to rotate so that the man is on the inside of the pattern for the first step of the straightaway. Step 14 is NOT in tandem position. Do not deepen the ROB edge too much to cause a hooked edge.
- d. Steps 12 and 13 form a dropped open Mohawk turn.
- e. Steps 6 and 7 form a held open Mohawk turn.
- f. Step 6 (XB-RIF) and step 9 (XF-LIB) are crossed chasses. They are the only chasse steps in the dance, and are definite crossed tracing crossed foot takeoffs. The aim is out so that the arc of the pattern will not be disturbed.
- g. This is a set pattern dance, with 20 beats of consecutive barrier lobe edges around the corner of the rink. Both parts of this pattern are to be symmetrical and the lobing proportioned to suit rink conditions.
- h. The above positions are the way the dance was originally written by the authors. The beauty and thrill intended by this turn can be truly experienced by the use of the 'B' position.

SOUTHLAND SWING



THE STARLIGHT WALTZ
(CIPA Senior International World Class Dance)

Music	Waltz $\frac{3}{4}$	Tempo	168 beats per minute
Pattern	Set, with small floor option	Opening	24 beats maximum for either partner
Hold	Open, Closed, Kilian	Start	Step 1 count #1

JUDGING POINTS

- 1 Timing
- 2 Execution
 - a Steps 2 and 5 are chasse steps, of one beat only. Steps 1 and 4 are 2 beat edges, with steps 3 and 6 being 3 beats each.
 - b Step 9 is a 6 beat change edge followed by a 6 beat swing. On the change of edge the free leg is brought back behind and across the tracing.
 - c On steps 11 through 15 the man does 3 three turns, while the woman does 2 three turns. They cross trace on each step so that the three turns are skated on the outside of the lobe.
 - d Step 17 has a double lift of the free leg on the fourth beat. A Choctaw turn stepping onto the LIF edge for 2 beats follows this step.
 - e Step 20 is a 6 beat swing for both partners. The woman then turns a Choctaw turn with 2 beats on the LIF, quickly followed by a 1 beat inner back Mohawk turn to a LOB swing for 6 beats. Step 24 RIF, is another Choctaw, 2 beats on the inner edge followed by a 1 beat inner back edge, the second step of a Mohawk turn.
 - f The man's step 29 XF-LOF-3 is turned behind the woman's back. On step 30 LOF, the partners assume Kilian position until step 32a when the woman turns an open three to be in position to restart the dance.
- 3 Pattern
 - a This dance is made up of several lobes none of which are symmetrical
 - b The end of step 3 and the beginning of the first centre lobe is skated shallow.
 - c The change step 9 LOIF ends at the top of the third lobe of the dance.
 - d The ROF swing step 10, ends aiming towards the barrier. The next step then aims shallow to the corner to begin the series of concentric three turns.
 - e The end of step 17 ROB, should end aiming midline to set up the Choctaw, which must end towards the barrier. The next two lobes must be skated with deep edges and good body control.
 - f Starting with step 26 until the end of the dance care should be given to keeping the lobes fairly shallow to prevent the team from starting to push-pull and lunge.
- 4 Body Posture Baseline
- 5 Presentation and Flow

COMMON ERRORS

- 1 The quickness of this dance will not be skated with enough emphasis or power to properly interpret the characteristic rhythm of the 168 waltz.
- 2 The timing of the long three beat edges will be rushed resulting in the dance losing its waltz flavour.
- 3 The free leg will not be used to enhance the interpretation of this music.
- 4 The timing of the three-turn sequence will be rushed and/or the turns will be hopped. The team will tend to lag behind during rotation and begin to lunge to catch up.

- 5 The next series of turns are quick with body position changes and this will cause poor body control and team unison.
- 6 The position of the partners and the hand changes step 27 through step 29 tend to cause larger than needed separations

LIST OF STEPS – STARLIGHT WALTZ

Step	Hold	Man's Steps	Beats of Music			Woman's Steps
			M	Both	W	
1	Closed	LOF		2		ROB
2		Chasse RIF		1		Chasse LIB
3		LOF		3		ROB
4		ROF		2		LOB
5		Chasse LIF		1		Chasse RIB
6		ROF		3		LOB
7		LOF		2		ROB
8		Chasse RIF		1		Chasse LIB
9		LOIF change of edge		6		ROIB change of edge
10		ROF Swing		6		LOB Swing
11		LOF Three turn to	2		3	ROB
		LIB	1			
12		ROB	3		2	LOF Three Turn to
						LIB
13		LOF Three Turn to	2		3	ROB
		LIB	1			
14		ROB	3		2	LOF Three turn to
					1	LIB
15		LOF Three Turn to	2		3	ROB
		LIB	1			
16a		ROB	2		3	Step forward to LOF
16b		Run LIB	1			Closed Mohawk to
17	Open	ROB		6		ROB
18		Step forward LIF		3		Step forward LIF
19a		RIF	3		2	RIF Open Mohawk to
19b	Closed				1	LIB
20		LOF Swing		6		ROB Swing
21		ROF		2		Step forward LIF
						Open Mohawk to
22		Chasse LIF		1		RIB
23		ROF Swing		6		LOB Swing
24		LOF		2		Step forward RIF
						Open Mohawk to
25		Chasse RIF		1		LIB
26	Changing	LOF		3		ROB
27	Hold See	Cross Roll ROF		3		Cross Roll LOB
28	Text	Cross Roll LOF Three Turn to	2		3	Step forward ROF
		LIB	1			
29a		ROB	3		2	LOF
29b					1	Cross Behind RIF Chasse

30	Kilian	Step Forward LOF		3		LOF
31		Cross Roll ROF with Swing		6		Cross Roll ROF with Swing
32a		LOF		3		LOF Three Turn to
32b		Slow Chasse RIF		3		LIB

Steps for Short Pattern

Only to be used on a very small floor and with the approval of CIPA

			Beats of Music			
Step	Hold	Man's Steps	M	Both	W	Woman's Steps
1	Closed	LOF		2		ROB
2		Chasse RIF		1		Chasse LIB
3		LOIF change of edge		6		ROIB change of edge
4		ROF Swing		6		LOB Swing
5		LOF Three turn to	2		3	ROB
		LIB	1			
6		ROB	3		2	LOF Three Turn to
						LIB
7		LOF Three Turn to	2		3	ROB
		LIB	1			
8		ROB	3		2	LOF Three turn to
					1	LIB
9		LOF Three Turn to	2		3	ROB
		LIB	1			
10a		ROB	2		3	Step forward to LOF
10b		Run LIB	1			Closed Mohawk to
11	Open	ROB		6		ROB
12		Step forward LIF		3		Step forward LIF
13a		RIF	3		2	RIF Open Mohawk to
13b	Closed				1	LIB
14	Changing	LOF		3		ROB
15	Hold See	Cross Roll ROF		3		Cross Roll LOB
16	Text	Cross Roll LOF Three Turn to	2		3	Step forward ROF
		LIB	1			
17a		ROB	3		2	LOF
17b					1	Cross Behind RIF Chasse
18	Kilian	Step Forward LOF		3		LOF
19		Cross Roll ROF with Swing		6		Cross Roll ROF with Swing
20a		LOF		3		LOF Three Turn to
20b		Slow Chasse RIF		3		LIB

THE STARLIGHT WALTZ

Australian Notes

The dance opens in Waltz hold with three chasses, the man skating a left forward outside chasse first.

After the third chasse, both partners skate a change of edge for six beats (Step 9). Both skaters may interpret the movement of the free leg during the first three beats as they so desire. However, during the final three beats, the man's free leg extends strongly backwards across the tracing on the inside edge. The lady's free leg also extends strongly behind her and across the tracing on the inside edge, to correspond with the man's movement. Then both partners swing for six beats (Step 10).

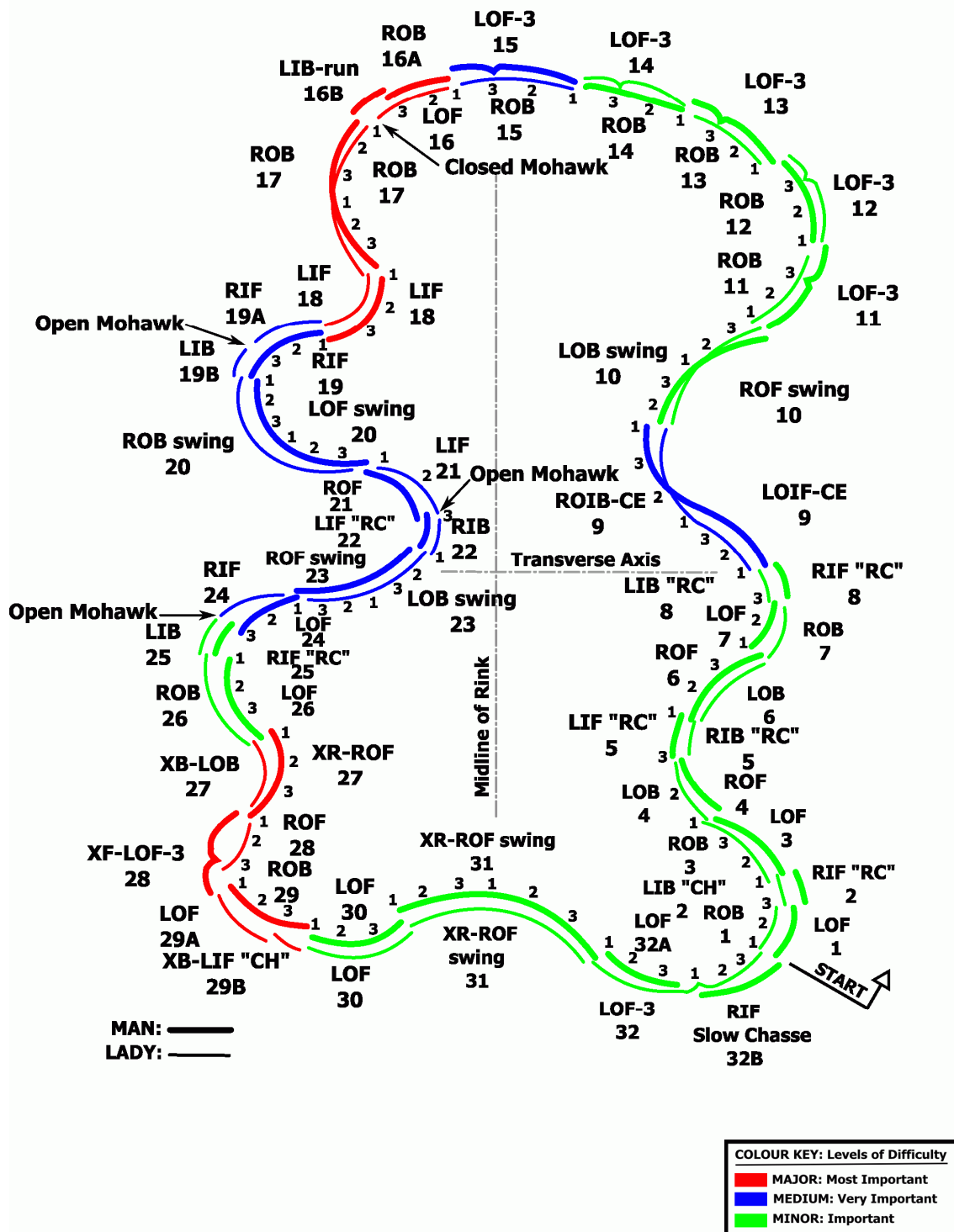
Continuing in Waltz hold, the man skates three three turns, the lady two three turns (Steps 11-15 inclusive being the three-turns). Freedom of movement and interpretation is left to the skaters, providing the steps are skated in a Waltz hold.

After the man's final three turn (Step 15), he skates a RBO-LBI run, whilst the lady skates a LFO to RBO Mohawk. Both partners then skate a right back outside for six beats (Step 17) with a double lift of the free leg on the fourth beat.

Partners skate a left forward inside edge (Step 18) in Promenade hold (D hold). The man skates a right forward inside edge for three beats whilst the lady moves back into Waltz hold with a Mohawk (Steps 19a and 19b). The lady's movement continues into a RBO swing (Step 20). She then turns into Promenade hold whilst she skates another Mohawk turning backwards into a swing (Step 23). The man matches with a right forward outside swing (Step 23). This chasse/ Mohawk is reversed once more until the partners coincide on Step 26 (LFO man, RBO lady). During this step the man releases the lady's right hand and places his left across his back, lowering it to hip height or lower as the change takes place, the lady clasping this hand with her right. The man drops his right hand to allow him to turn the LFO three behind the lady. During Steps 26-28 the man may bring the right arm forward or place it by his side. On Step 30 (LFO) the partners change to Kilian hold, which is maintained until Step 32a when the lady turns an open three, with a backward lift of the free leg in time to the music, into a Waltz hold to re-start the dance.

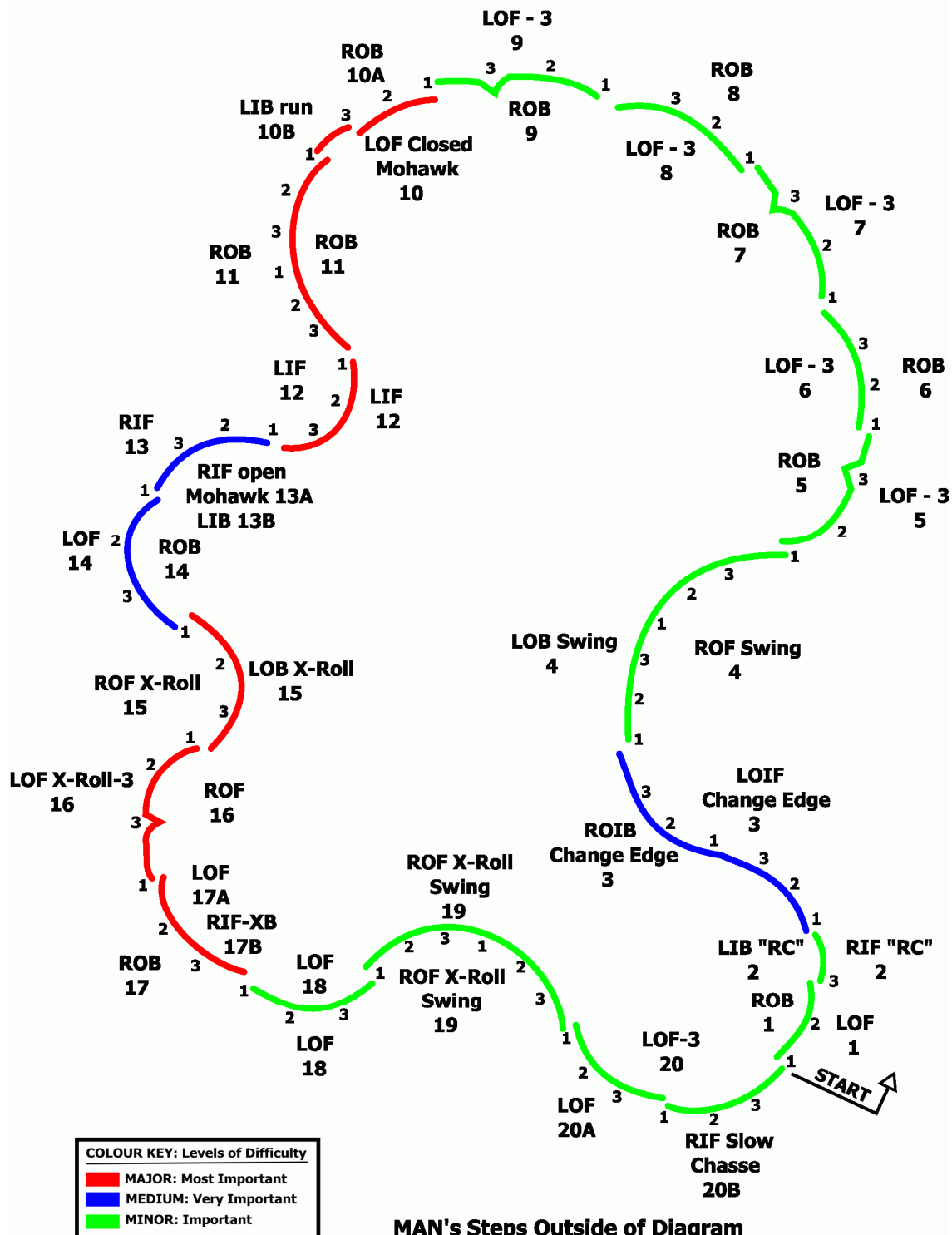
(Inventors: Courtney J. L. Jones and Peri V. Home. First performed in London, Queens Ice Club, 1963).

STARLIGHT WALTZ



STARLIGHT WALTZ

Short Pattern for Small Floors



SWING FOXTROT

Originated by: Hans Jurgen Schamberger

MUSIC: Foxtrot 4/4

TEMPO: 104

PATTERN: Set

HOLD: Foxtrot

START: Step 1 on count #1

DANCE NOTES

The dance is skated in Foxtrot position throughout.

The dance starts at the end of the rink, with runs followed by 2 beat cross rolls steps 4 and 5.

The cross rolls should be skated at a distance from the barrier to allow for the cross roll swing (step 6) to be skated on a good outside edge towards the barrier.

This is followed by a run (steps 7 and 8), followed by a two beat edge on step 9.

Step 10 is a cross roll swing, followed by run steps 11, 12 and 13.

Steps 14 and 15 are good two beat inside edges struck from the inside of the employed foot, followed by step 16 which is a RFO four beat outside edge to the end of the dance.

On small rinks steps 11 to 14 are to be skated with deep edges and a small radius, in order to keep the pattern in the correct position.

Attention should be paid to steps 6 and 10, the cross roll swing, where the free leg is swung through with a good stretched leg.

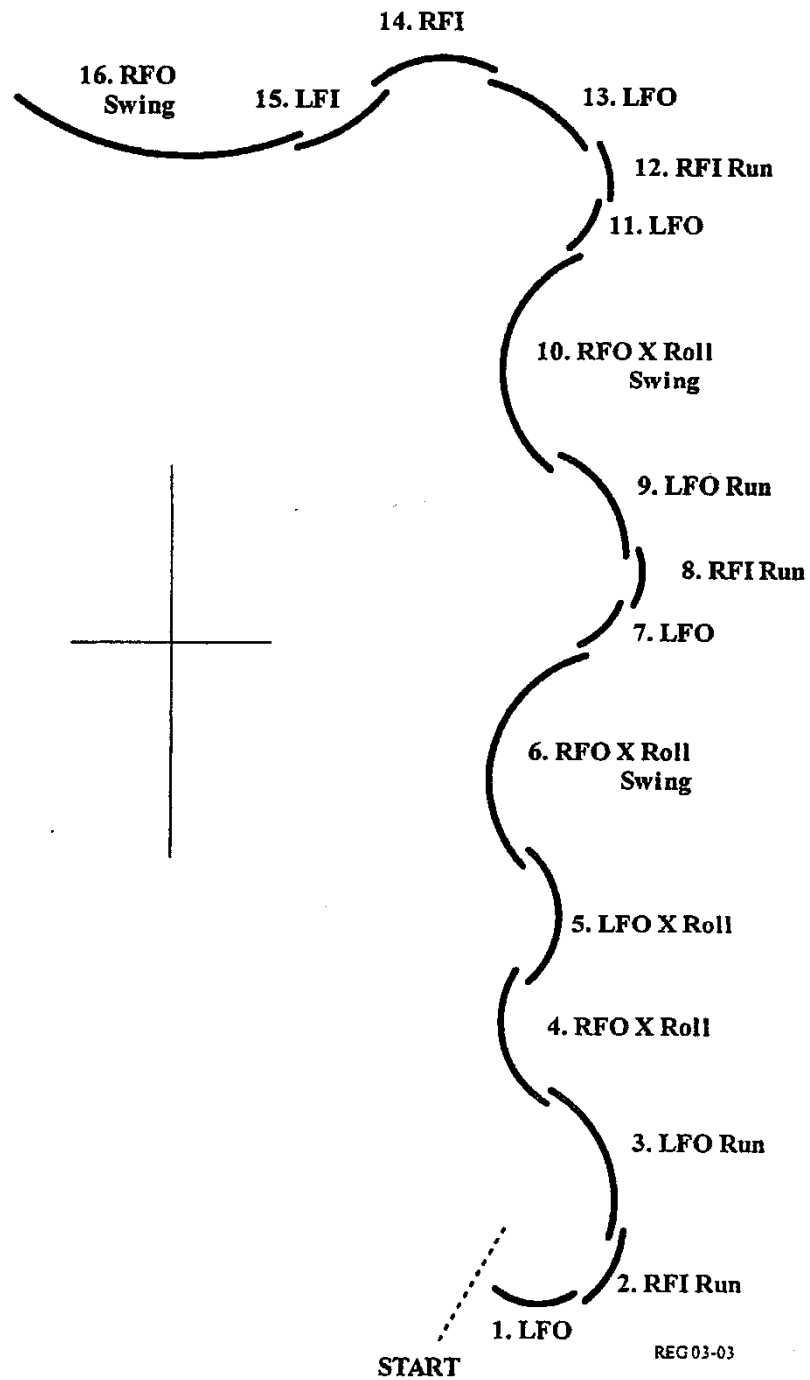
POINTS OF INTEREST

- (1) Correct placement of pattern on floor.
- (2) The cross roll, steps 4, 5, 6 and 10 must be done with good edges and correct inclination of the body.
- (3) Pay attention to correct execution of inside edges of steps 14 and 15.

LIST OF STEPS

Steps	Man	Lady	Beats
1	LFO Run	LFO Run	1
2	RFI Run	RFI Run	1
3	LFO Run	LFO Run	2
4	RFO Cross Roll	RFO Cross Roll	2
5	LFO Cross Roll	LFO Cross Roll	2
6	RFO Cross Roll - Swing	RFO Cross Roll - Swing	4
7	LFO Run	LFO Run	1
8	RFI Run	RFI Run	1
9	LFO Run	LFO Run	2
10	RFO Cross Roll - Swing	RFO Cross Roll - Swing	4
11	LFO	LFO	1
12	RFI Run	RFI Run	1
13	LFO	LFO	2
14	RFI	RFI	2
15	LFI	LFI	2
16	RFO Swing	RFO Swing	4

SWING FOXTROT



TANGO DELANCO

(Dunlop / W. GRAF with changes by L.RESIDORI)

Music	Tango 4/4; counting: 1,2,3,4	Tempo	104 beats per minute
Positions	Foxtrot, Closed, Tango, Partial Outside, Tandem, Kilian, Shade, Cross arm, hand in hand	Pattern	Set

DANCE NOTES

The couple are in Foxtrot position from step 1 until the first beat of step 4.

On the second beat of step 5, when the lady executes a rocker turn, the couple assumes a Partial Outside position with the man slightly to the lady's left. The team remains in this position through Steps 6a-6b (for a total of 4 beats), two beats where, while the man approaches the left free foot in an "and" position (with feet close) then extending the free leg behind (2 beats), the lady executes a RIB (2 beats) and LOB edge (2 beats that finishes in an "and" position then extending the free leg forward.

During Step 7a, the man's left arm and the lady's right arm are raised over the lady's head, allowing the lady to skate a ROF-rocker turned on the second beat; while the man skates a LOF cross-roll-three. The team skates Step 7b in Tandem position executing a swing on beat 3 of the step.

Step 8 is an open choctaw and is skated in Kilian position.

Steps 9 and 10 are called "Tango Walks" executed in a Shade - position: the man keeps the right hand on the lady's left shoulder and skates slightly to her left

The couple skate a RFI on step 11. During this step the man crosses the lady's pattern passing behind her and assuming a Tandem position

Steps 12a LIB (open mohawk - heel to heel) and 12b LOF-3 are in Kilian position.

Steps 12c, 12d, and 13a are skated in Partial Outside position

Step 12c of 2 beats, is skated in a Partial Outside position. The man executes a very fast open mohawk (heel to heel) followed by a LOF, while the lady skates a Three turn on the first beat of the step 12c changing edge from a LOF to a LIB stretching the free leg backwards on the second beat. Step 12d is a chasse for the man which is very fast while the lady brings her free foot close.

Passing from step 13a to 13b. the lady executes a ROB - Mohawk - LOF during which the man's left hand holds the lady's right hand above her head to allow the execution of her open Mohawk.

During step 13b the man, is on a LOF edge, with the feet in an "and" position.

Step 14 is performed in Kilian position and is a RIF - XF.

Step 15 is a LFI-swing of 4 beats in Kilian position for both skaters. At the end of it the lady performs a twizzle on an inside edge turning clockwise direction on the left foot. During the twizzle the man's left hand moves over the lady's head to prepare the twizzle. The couple finish in a Kilian position with arm crossed for step 17 (chasse for both) and ready for Step 18.

The crossed Kilian position is maintained up to step 18 at the end of which the man performs a ROF - twizzle turned counter clockwise. During the man's twizzle the skaters' right hands release, left hands keep joined over the man's head. On step 19 the team assumes the Kilian position.

Step 20 starts as a RIF cross behind on the first beat, the edge changes to outside on the second beat and back to the inside edge for beats 3 and 4. The couple are in Kilian position.

Step 21 LOF. is a step of two beats During this step the team is in a Foxtrot position until step 25.

Step 25 LOF prepares step 26: "Waltz step" This step is executed by the lady stepping a "slight - soft" ROB edge. turning clockwise and moving to the man's left side. During this step the partners left hands join over to lady's head; their right hands are joined below the waist.

During Step 27: LOF Swing Rocker. the free leg swings forward on the second beat and the turn is executed on beat 3. The LOB edge after the rocker is held for one (1) beat.

During steps 27 end 28a the right hands of the partners are joined.

In step 28a the team skates a ROB - cross roll on the first beat.

During the second beat of step 28a, the lady executes a three (ROB-Three to RIF) to the man's right side, finishing in Tango position while the man remains on the right leg and both bend forward knees of their free legs.

Step 28b for the man is a LOB (the movement his free leg is free) and for the lady is a change edge to ROF with her free leg backward for two beats. During steps 28b & 29 the team remains in Tango position.

Step 29 is a cross roll for the lady on the first beat, then she skates a three turn on the second beat (from LOF to LIB) while the man with a ROB prepares an Open Mohawk in Tango position.

From Step 30 (2 beats), the team remains in Waltz position for the execution of Ballroom steps

The "Ballroom steps" are executed by the partners stepping "slightly" around one another. On the last Ballroom step, Step 34, the man finishes in Tango (Outside Position), to the lady's right side.

They remain in Tango position until step 35b. After this step, the team assumes a Kilian position during the execution of step 36 ROF.

In steps 37a and 37b the man flows forward with a cross-roll-three passing under the lady's left hand. She skates a cross roll - chasse during which the skaters are in Hand in Hand position (left hands) while the right hands are free.

Steps 38a-38b are for the man two (2) cut steps :, one cut-step ROB with the free leg forward on the first beat and the second LIB with the free leg backward on the second beat while for the lady a LOF on the first beat and a swing with the free leg forward on the second beat

The Hand in hand position is maintained up to step 38b.

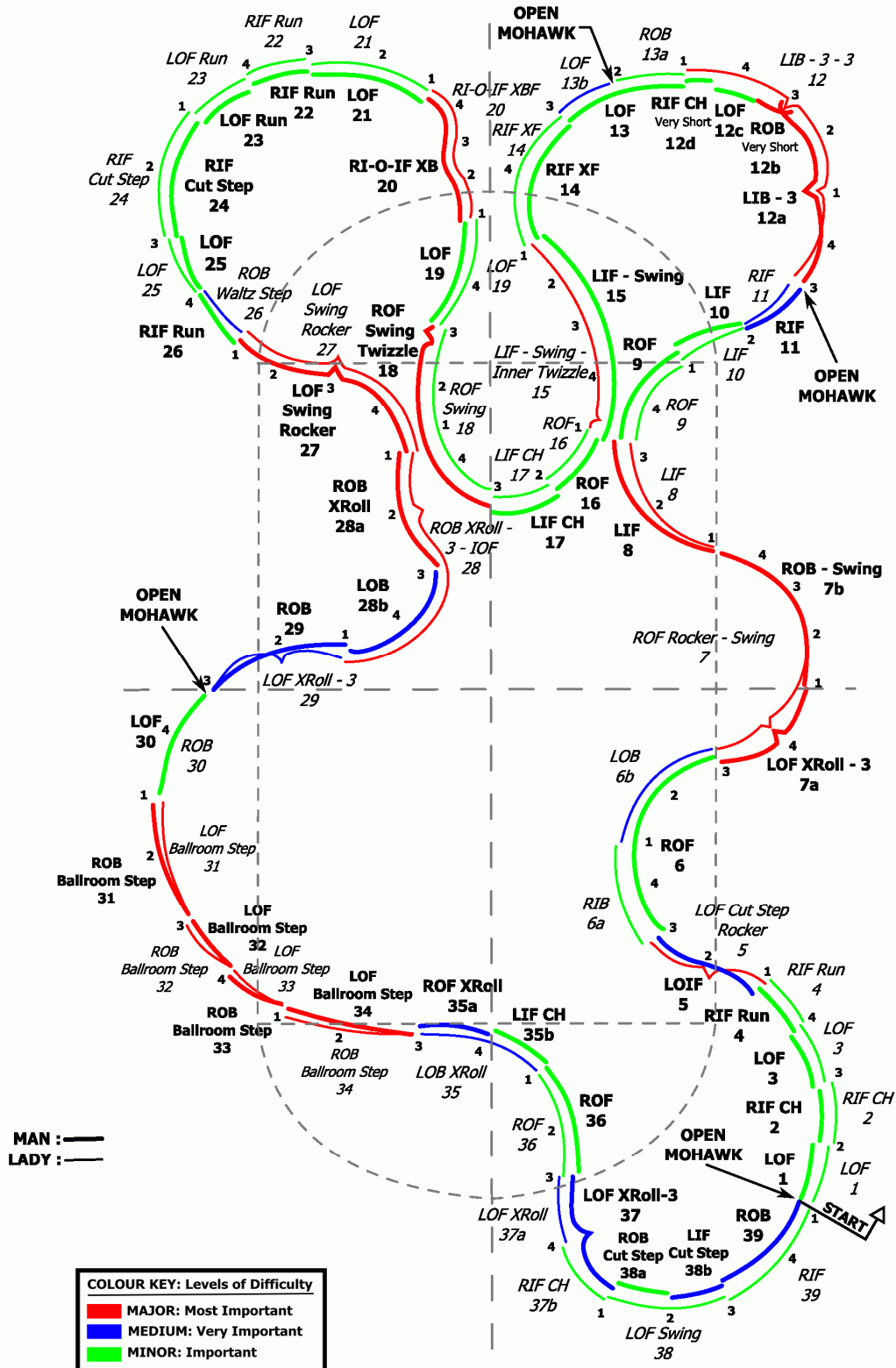
Step 39 is skated in a Partial Outside position with the lady slightly on the man's left.

Then the man executes an open Mohawk to restart the dance and the lady bring her free leg close for the restart.

Position	Step	MAN	Beats			LADY
			M	B	L	
Foxtrot	1	LOF		1		LOF
	2	RIF Chasse		1		RIF Chasse
	3	LOF		1		LOF
	4	RIF run		1		RIF run
Partial outside	5	LOIF		2		LOF – Cut step rocker
	6a	ROF	2	4	2	RIB
	6b	“and” position and stretch the left free leg behind for 2 beats	2		2	LOB with “and” position and stretch the right free leg forward for 2 beats
see notes	7a	LOF X Roll Three	2	6	2	ROF rocker
Tandem	7b	ROB swing (on beat 3)	4		4	ROB swing (on beat 3)
Kilian	8	LIF-Open Choctaw		2		LIF-Open Choctaw
Shade: With man’s right hand over lady’s left shoulder	9	ROF – Tango walks		2		ROF – Tango walks
	10	LIF		1		LIF
Tandem	11	RIF		1		RIF
Kilian	12a	LIB-Open Mohawk (heel to heel) to LOF Three	2	4	2	LIB-Open Mohawk (heel to heel) to LOF Three LIB Three
	12b		2		2	
Partial Outside	12c	ROB-open Mohawk (heel to heel) very short to LOF	2			LIB Three
	12d	RIF – chasse very short				
	13a	LOF progressive run		1		RIB- open mohawk
See notes	13b	LOF in “and” position with parallel feet		1		LOF
Kilian	14	RIF – XF		2		RIF - XF
See notes	15	LIF – swing		4		LIF swing – inner twizzle
Kilian (cross arm)	16	ROF		1		ROF
	17	LIF – chasse		1		LIF - chasses
See notes	18	ROF swing – twizzle		4		ROF - swing
Kilian	19	LOF		2		LOF
	20	RI-O-IF X behind		4		RI-O-IF X behind
	21	LOF		2		LOF
Foxtrot	22	RIF progressive run		1		RIF progressive run
	23	LOF progressive run		1		RIF progressive run
	24	RIF – cut step		1		RIF – cut step
	25	LOF progressive run		1		LOF progressive run
Waltz (see notes)	26	RIF				ROB-waltz step – Mohawk open to
see notes	27	LOF swing (beat 2) Rocker (beat 3) to LOB		4		LOF swing (beat 2) Rocker (beat 3) to LOB

See notes	28a	ROB – XI (cross roll)	1	4	1	ROB – XI (cross roll)
Tango		Bending the knee of the free leg	1		1	RIF – three Bending the knee of the free leg to ROF
	28b	LOB with free movement of free leg	2		2	ROF with extension of the free leg backward
	29	ROB to open Mohawk		2		LOF – Cross roll – Three to LIB
Waltz	30	LOF		2		ROB
	31	ROB Ballroom step		2		LOF Ballroom step
	32	LOF Ballroom step		1		ROB Ballroom step
	33	ROB Ballroom step		1		LOF Ballroom step
Tango	34	LOF Ballroom step		2		ROB Ballroom step
	35a	ROF – Cross Roll	1	2	2	LOB Cross Roll behind to Open Mohawk
	35b	LIF Chasse	1			
Kilian	36	ROF		2		ROF
Hand in Hand	37a	LOF – Cross Roll – Three to LIB	2	2	1	LOF – Cross roll
	37b				1	RIF chasse
	38a	ROB cut step	1	2	2	LOF swing
	38b	LIB cut step	1			
Partial Outside	39	ROB open mohawk to restart on LOF				RIF and progressive run to restart on

TANGO DELANCO



TARA TANGO

Music	Tango 4/4	Tempo	100 beats per minute
Pattern	Set	Axis	Approximately 45-90 degrees
Position	Side B	Start	Step 1, count # 1

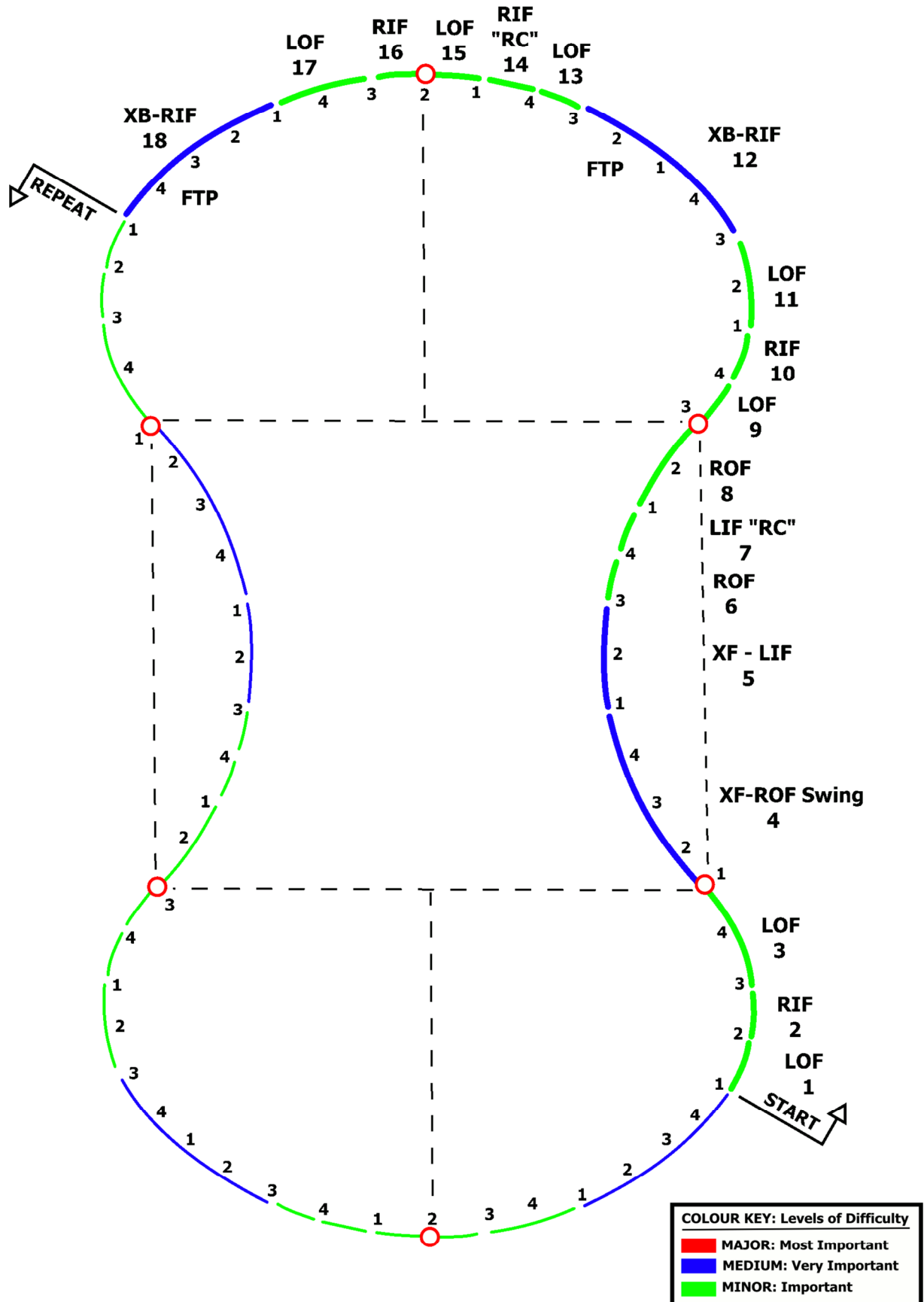
JUDGING POINTS

- a. Timing
- b. Execution
- c. Step 4 is a crossed progressive (XF-ROF swing) skated with an angular takeoff, and step 5 (XF-LIF) is a crossed progressive, skated with a parallel takeoff, where back wheels of the employed skate take the floor at least in line with the front wheel of to be free skate.
- d. Steps 12 and 18 (XB-RIF) are crossed chasses skated with a parallel takeoff, where front wheels of to be employed skate take the floor at least in line with back wheels of to be free skate.
- e. All raised chasses (steps 7 and 14) are placed in the "parallel and" position, raised vertically and replaced in the "parallel and" position.
- f. Pattern.
- g. The 10 beat center lobe begins and ends on the baseline. (Steps 4,5,6,7 and 8). The second beat of step 5 is skated off the top of the center lobe.
- h. Step 16 (RIF) is skated off the top of the corner barrier lobe, away from the midline of the rink.
- i. Body Posture Baseline/Team relation.
- j. Presentation and flow

COMMON ERRORS

- a. Step 4 will tend to be aimed shallow and will then cause the long centre lobe to over shoot the baseline.
- b. Step 5 a cross front inner edge will tend to not be crossed, and the aim will not carry past the top of the lobe and the baseline will move to the barrier.
- c. The timing and the aim of step 12 will be too much toward the barrier. The timing of the front toe point will not be on musical count 1 and step count 3.
- d. Execution of the toe point is done by lowering of the employed knee and free leg held in forward position. It is NOT done by swinging the free leg down, and the employed leg being kept stiff.

TARA TANGO



TEN-FOX

by George Muller

Music	Foxtrot 4/4	Tempo	100 beats per minute
Hold	Closed, Open, Side Closed (Waltz, Foxtrot, Tango)	Pattern	Set

OPENING

The opening is optional providing it does not exceed 24 beats for either partner. The dance must begin on Count #1 of a correct measure of music. Skaters are to be in required dance position for Step 1 of the dance.

DANCE NOTES

The dance begins with a progressive sequence in closed position. While the lady strokes step 4A (LBO) and 4B(RFI) a held open Choctaw, the man executes a 6 beat RFOI. Partners are to be in open position for lady's step 4B and the last 2 beats of the man's step 4. The change of edge for the man is made on count #1 of the music.

Step 8A (RFO dropped three) for the man and step 9 (LFO dropped three) for the lady is turned on count #4 of the music, the 2nd beat of the step. Partners resume closed position for man's step 8B (LBO)

Steps 14 through 18 are skated in side-closed position with the partners' shoulders parallel to each other and the tracing.

Steps 12-13 (RBO-LFO) and 17-18 (LFO-RBO) for the lady and steps 9-10 (RBO-LFO) and 13-14 (RFI-LBI) for the man are all dropped open Mohawks.

Step 18 (LBI-XF) for the man is a crossed chasse. Partners resume closed position for step 19, man's RFI and lady's LB I.

Note: It is necessary to skate with soft knee bends throughout the dance. Step 8 for the lady requires a rising and bending of the employed foot to coincide with man's steps 8A and 8B.

JUDGING POINTS

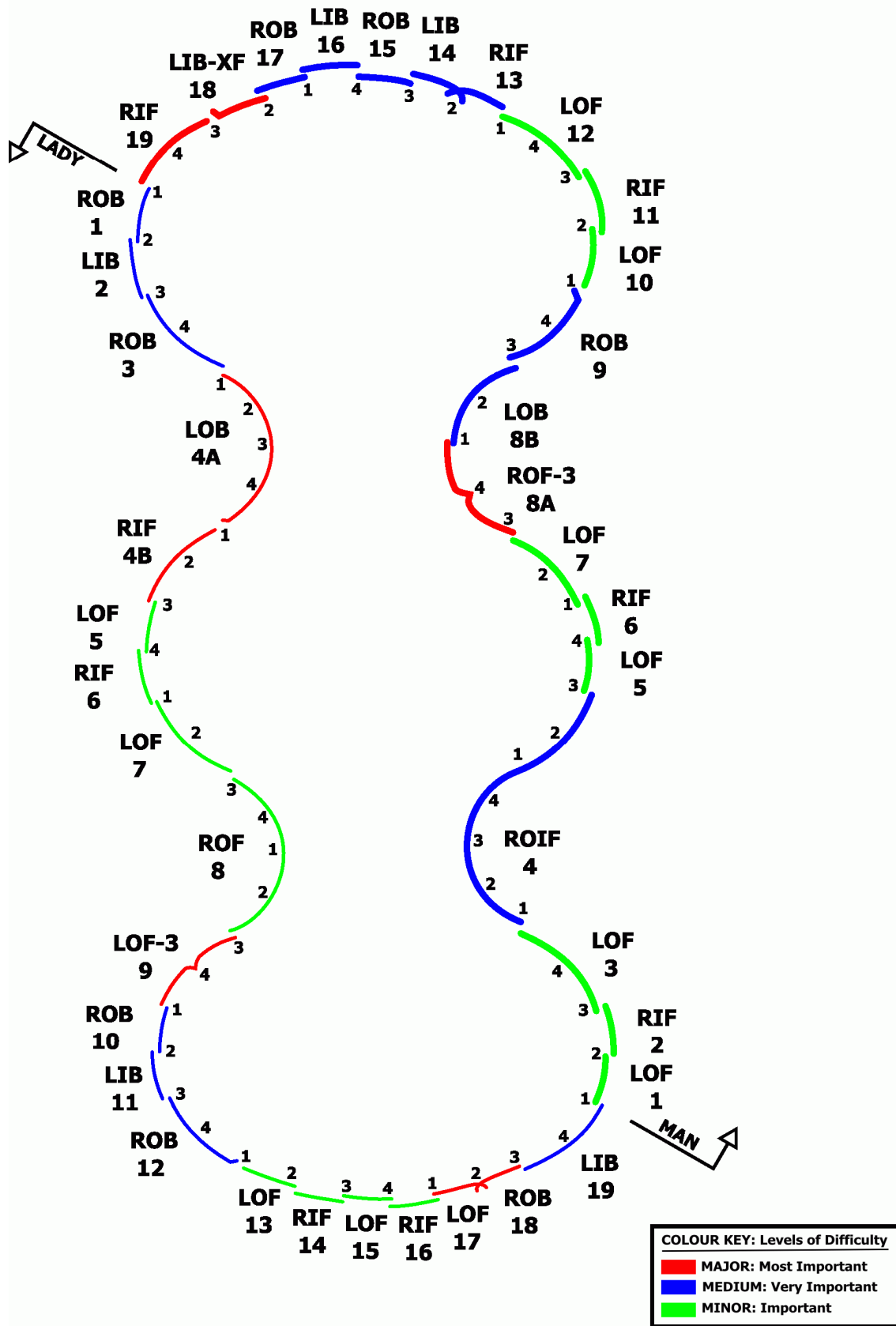
- 1 Timing
- 2 Execution
 - a Step 4a and 4b form a backward to forward open Choctaw. Step 4a may be an optional swing.
 - b Step 8 is a 4 beat (ROF) edge done baseline to baseline
 - c Every step except step 4b, 13 and 18 must take the floor in the "parallel and" position
 - d Step 9 (LOF-3) is a 2 beat edge aimed toward the barrier
- 3 Pattern
 - a Step 4b a 4 beat edge establishes the baseline and begins and ends on the baseline
 - b This shallow 4 beat lobe is followed by a 6 beat barrier lobe that comes back to the baseline
 - C Step 8 is also a 4 beat edge that begins and ends on the baseline

- d The aim of step 9 must be strongly to the barrier to allow for the small corner barrier lobe to have symmetry
- 4 Body Posture Baseline / Team Relationship
- 5 Presentation and Flow

COMMON ERRORS

- 1 The timing of the 1 beat corner edges will be late
- 2 The baseline for this dance is difficult to maintain due to the 4-6-4 lobe combination
- 3 The aim of step 9 will be shallow causing the corner to lose symmetry

TEN FOX



TUDOR WALTZ

by Ronald E. Gibbs

Music	Waltz 3/4	Tempo	138 Metronome
Hold	Kilian side "B"	Pattern	Preferred

DANCE NOTES

- a) Kilian hold to be maintained throughout. Partners should skate close together, without parting at the hips; and maintaining a parallel position of the shoulders.
- b) Steps 1, 2 and 3 aimed towards the centre of the rink, and steps 4, 5 and 6 directed towards the barrier. On step 7 (LOF) allow the right shoulders to turn back in line with the tracing ' - in readiness' for the ROB closed Mohawk on step 8.
- c) After the Mohawk on step 8, the position of the man's free leg is along the inside of the lady's skating foot. On the fourth beat of step 8, the free legs are swung back, with the lady's free leg along the inside of her partner's skating foot.
- d) Step forward for steps 9, 10 and 11 - a chasse aimed across the end of the rink.
- e) On step 12 (ROIF cross roll) the free legs are held back for three beats. On the fourth beat, the legs are swung forward - and on the seventh beat, the legs are swung back, changing to RIF.

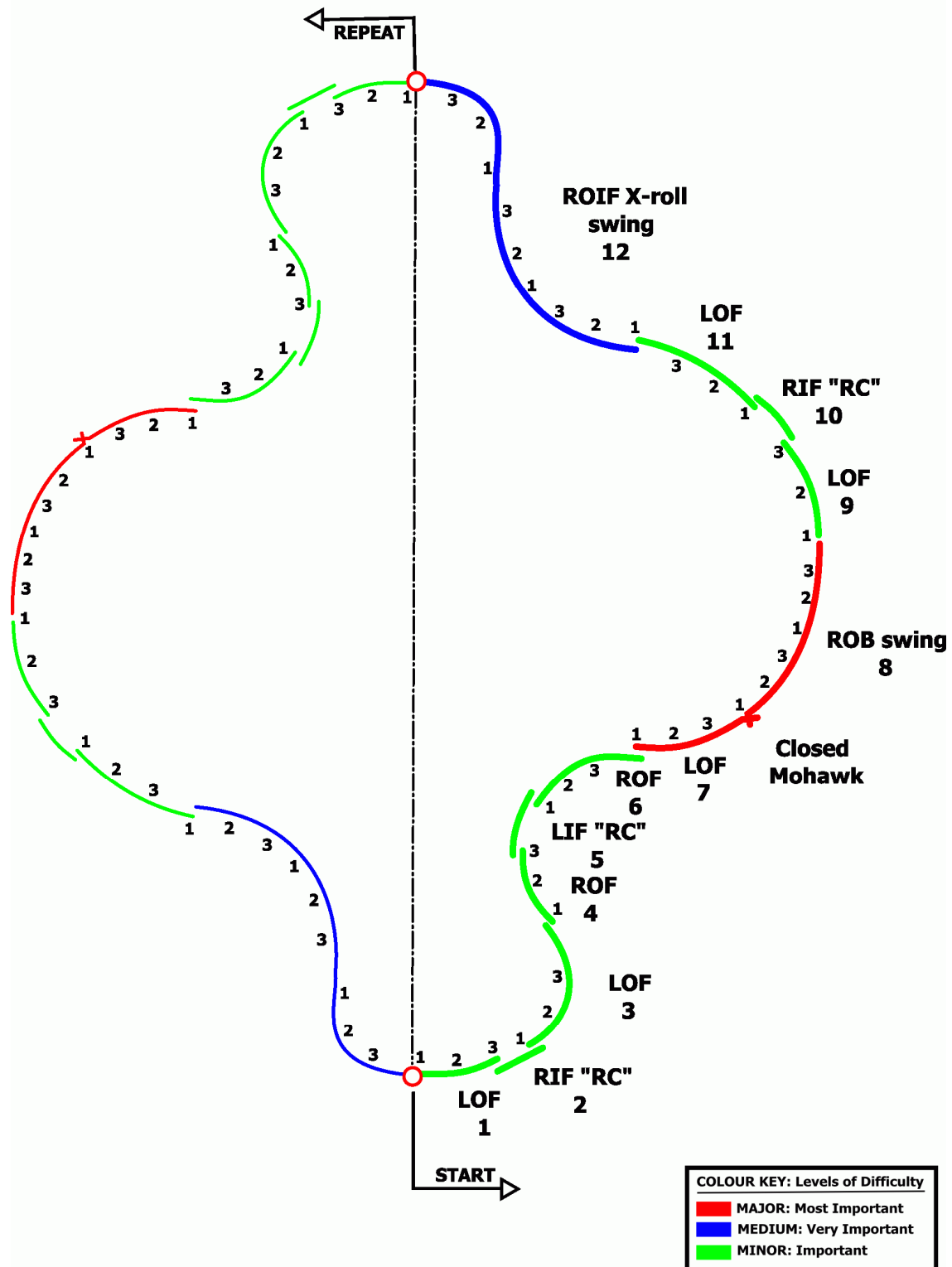
LIST OF STEPS

STEPS ARE THE SAME FOR LADY AND MAN.

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

TUDOR WALTZ

PATTERN 2



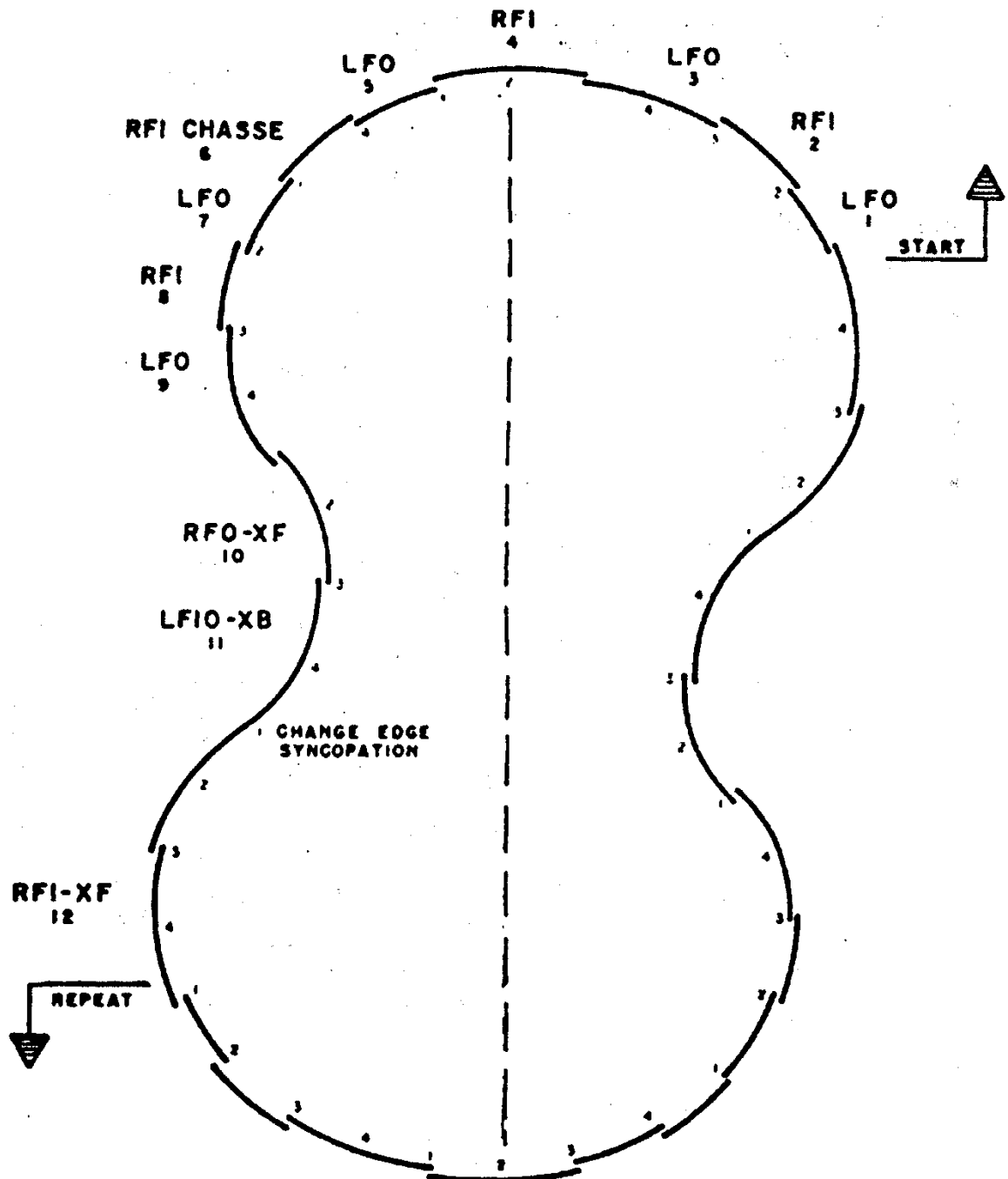
TWELVE STEP

MUSIC	4/4 March	TEMPO	92 beats per minute
HOLD	Kilian (Side B)	PATTERN	Set
Opening	Maximum 24 beats for either partner	Start	Step 1, count 1

DANCE NOTES

Step No	Edge	Beats
1	LFO –run	1
2	RFI- run	1
3	LFO run	2
4	RFI Note: Stroke parallel. Do not cross	2
5	LFO	1
6	RFI Raised Chasse	1
7	LFO	1
8	RFI Progressive Steps	1
9	LFO	2
10	RFO-X Roll Cross roll. Cushion the stroke by executing a soft knee bend. This knee bend is further emphasised on the 2nd beat (Count #2) in preparation for the next edge	2
11	LFIO-XB Crossed Chasse. Immediately after stroking, rise by straightening the engaged knee arriving at the extreme top of the rise at the end of the 2nd beat (Count #4). Syncopate by executing a soft knee bend on the 3rd beat (Count #1), at same instance changing from an inside to an outside edge, again rising by straightening the engaged knee during the 4th beat (count #2). The right free leg is held in front, toe pointed down, during the entire 4 beat edge	4
12	RFI-XF Crossed Progressive	2

Twelve Step



VIENNESE WALTZ

(CIPA Senior World Class Dance)

Music	Waltz $\frac{3}{4}$	Tempo	138 beats per minute
Pattern	Set	Opening	Maximum 24 beats either partner
Hold	Closed, Outside, Open, Reverse Outside	Start	Step 1 Count #1

JUDGING POINTS

- 1 Timing
- 2 Execution
 - a Steps 1, 2 and 3 and 16, 17, 18 form progressive run sequences. Steps 5 and 20 a change of edge is done sharply on the third beat. The partners may be directly opposite each other or slightly to the side on steps 1, 2, 3, 16, 17 and 18.
 - b On steps 4 and #19 the partners are in outside or tango position.
 - c On steps 6 and 21 the partners are in reverse outside position, with left hip to left hip.
 - d Step 8 must aim up the floor and must have a slight change of edge to allow step 9 to aim slightly towards the midline of the skating surface. Steps 9 and 10 for the man constitute a closed Choctaw turn. Step 10 and 11 for the woman constitute an open Mohawk turn.
 - e On step 13 the partners change from closed position to outside position, right hip to right hip.
 - f The timing of the run sequence is a deviation from the usual waltz timing 2,1,3. It is skated 1,1,3 and care should be taken to pay attention to the change.
- 3 Pattern
 - a The dance is made up of small lobes which cause major problems with the pattern and the re-starts
 - b Lobe 1 is a 5 beat lobe followed by a 3 beat lobe and then a 10 beat lobe covering half the corner. Next is a one step, 3 beat lobe, followed by a 9 beat lobe. The remaining lobes are 6,5,3,7 and 9 beat lobes. Since these are not all divisible by 3, the timing and shape of the pattern is difficult.
 - c The last lobe of the dance must end facing the barrier in order to re-start the dance toward the barrier.
- 4 Body Posture Baseline / Team Unison and Relationship
- 5 Presentation and Flow

COMMON ERRORS

- 1 The man on step 24 will tend to step ahead or lunge.
- 2 The change of edge on step 5 will be late and will aim poorly down the floor. Step 7 for the man will be late and will tend to bubble out.
- 3 The change of edge on step 8 will be early and will not finish aiming down the floor, causing the next step 9 not to finish aiming strongly towards the barrier.
- 4 Step 10 for the man becomes a Mohawk turn due to skating the incorrect edge. The woman will skate a Choctaw.
- 5 The large barrier lobe, step 10 through 13 will not be skated deep and the arc will not be brought back to aim to the midline
- 6 Step 24 for both partners will not be held the full 6 beats and the lobe will not finish aiming towards the barrier for the re-start.

List of steps – Viennese Waltz

Step	Hold	Man's Steps	Beats of Music			Woman's Steps
			M	Both	W	
1	Closed	LOF run		1		ROB run
2		RIF run		1		LIB run
3		LOF run		3		ROB run
4	Outside	XF-ROF		1		XB-LOB
5	Change to	XB-LIOF		3		XF-RIOB
6	Reverse	XB-RIF		3		XF-LIB
7		LOF-3		3		ROB Mohawk to
8		ROIB Mohawk to		3		LOIF
9		LIF		3		ROF
		Closed Choctaw to				
10		ROB		2		LOF Open Mohawk to
11		XF-LIB Mohawk to		1		ROB
12		RIF		3		LIB
13		LOF		3		ROB
14		XF-ROF-3		3		XB-LOB Mohawk to
15		LOB		3		ROF
16		ROB run		1		LOF run
17		LIB run		1		RIF run
18		ROB run		3		LOF run
19	Outside	XB-LOF		1		XF-ROF
20		XF-RIOB		3		XB-LIOF
21	Reverse	XF-LIB		3		XB-RIF
22	Reverse Kilian	ROB		3		LOF
23		XB-LOB Mohawk to		3		XF-ROF-3
24		ROF		6		LOB

THE VIENNESE WALTZ

Australian Notes

The Viennese Waltz is danced at a good pace and with strongly curved edges.

The forward steps 1, 2, and 16, 17, 18 are progressive run sequences. On steps 5 and 20, a change of edge is taken with the free foot passing very close to the skating foot during the change. The change of edge is not spread over the three beats of music, it comes on the third beat, in keeping with the unusual syncopation of the rhythm

Partner positions on steps 1, 2, 3 and 16, 17, 18 may be directly opposite each other, or slightly to one side for purposes of expression as long as the variations do not interfere with the correct edges and good skating.

On steps 4 and 19 partners are in outside or tango position.

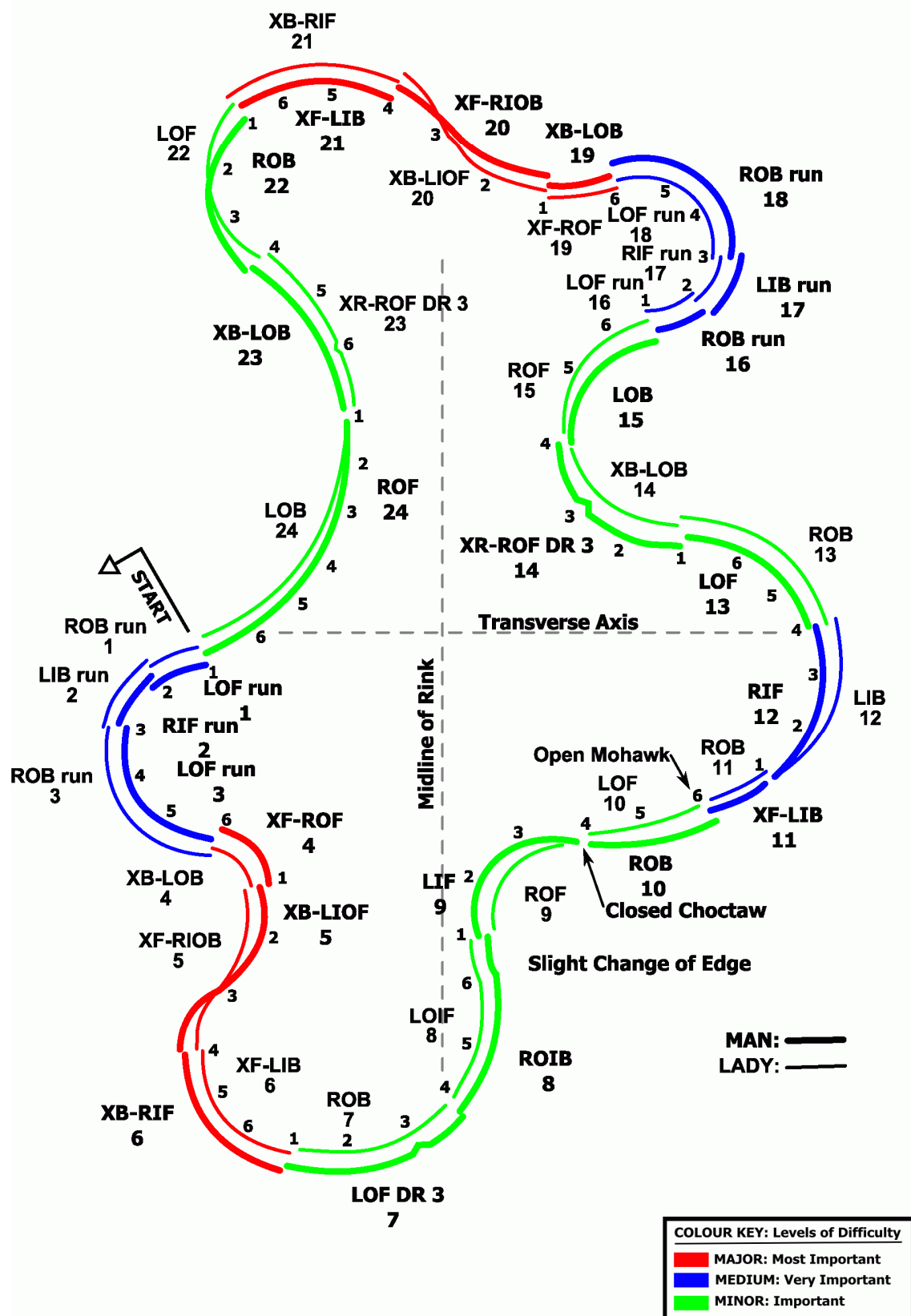
On steps 6 and 21 partners are in reverse outside or tango position, i.e. partners are hip to hip with left hip together.

On step 8, care should be taken that this step is directed properly and on a true edge. The lady should be careful to aim at the man and to trail him on his step. On the last beat of step 8 there should be a slight change of edge. There is a change of lean at the end of step 8 and the man skates ahead on step 9, while the lady follows and parallels his tracing on step 9 (RFO).

During step 9, the partners are momentarily in open position with the shoulders parallel to the tracing. After the Mohawks (steps 10 and 11), the lady's LBI (step 12) is placed at the side and slightly back of the right foot.

On step 13, the partners change from closed position to outside position (right hips together) for a proper take-off on step 14. The timing of steps 1,2,3,4 and 16,17,18,19 is unusual and, since it adds a distinctive touch to the dance, must be closely adhered to. NOTE that steps 1, 2 and 16, 17 are one-beat steps, followed by the three-beat steps 3 and 18. Care should be taken to follow this timing, which is a departure from the typical 1, 2, 3; 1, 2, 3 Waltz rhythm pattern of the rest of the dance.

VIENNESE WALTZ



WESTMINSTER WALTZ
(CIPA Senior World Class Dance)

Music	Waltz $\frac{3}{4}$	Tempo	138 beats per minute
Pattern	Set	Opening	Maximum 24 beats either partner
Hold	Kilian, Reverse Kilian, Closed, Open	Start	Step 1 Count #1

JUDGING POINTS

- 1 Timing
- 2 Execution
 - a Steps 1, 2 and 3 form a progressive run sequence. Step 4 is an angular take-off changing the arc being skated. Steps 5, and 6 are an open Mohawk turn with partners changing sides. Step 8 is aimed towards the barrier with step 9 ending away from the barrier.
 - b On step 10 XB-ROF-3, for the woman, she lets go of the man for this turn done in front of the man. The woman ends up in an open position for steps 11 and 12, which are crossed chasses.
 - c Step 13 is a RIF swing rocker for the woman, a nine beat step with the turn on count #7 of the step, musical count #1. The man does a LOF swing counter on step 13 using the same musical counting as the woman.
 - d On steps 14 and 15 both partners turn a Choctaw, but on opposite feet. This is followed by an inside forward three turn for the woman turned on count #4.
 - e The man's ROF-3 turn step 20 begins as a cross roll, while the woman does a LOB-XB.
 - f On step 21 the man skates a shallow 6 beat LOB edge. The woman does a three turn, turned on count #3. Step 22 starts with the woman on the man's left; she skates in front of the man in order to restart the dance.
- 3 Pattern
 - a The dance begins with step 1 aiming towards the corner barrier. After the change-of-edge on step 3, step 4 aims down the floor and is brought back past 90 degrees in order to allow the aiming of step 5 to the midline.
 - b Step 7 ends facing the barrier with step 8 aiming at the barrier. Step 10 ends aiming directly at the end of the skating surface.
 - c Step 13 aims towards the barrier, curves around to allow the rocker/counter turns to be turned down the floor, with the ending of the edge to face the barrier.
 - d The next lobe begins directly towards the barrier and ends down the floor very shallow.
 - e The last lobe of the dance steps 20 through steps 22 make up the largest lobe of this dance and must be skated deep with strong edges in order to travel across the corner.
- 4 Body Posture Baseline / Team Unison and Relationship
- 5 Presentation and Flow

COMMON ERRORS

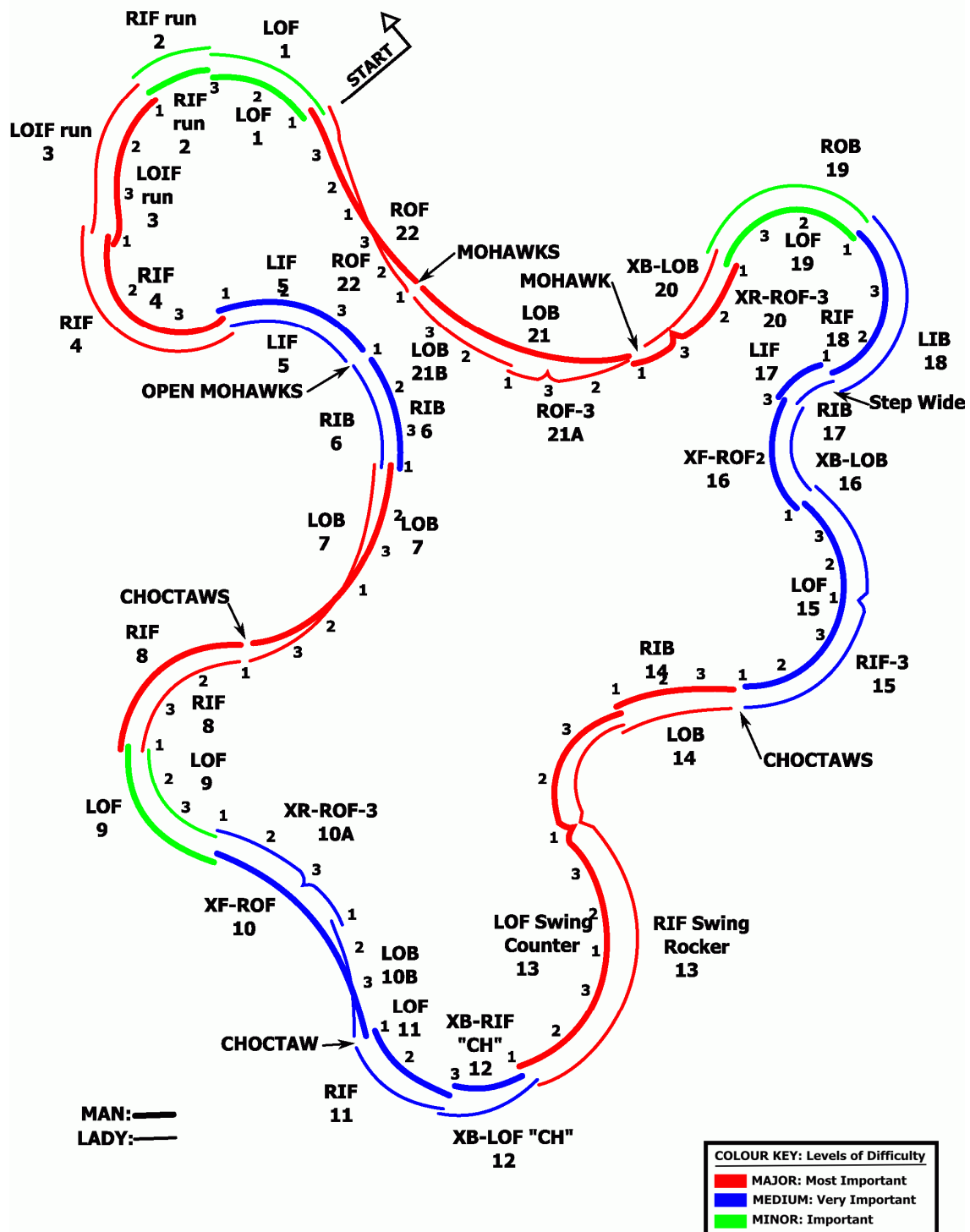
- 1 The inner-to-inner take-off from step 3 to 4 will not aim properly and the position will not be held tightly.
- 2 The Choctaws will be done on outer edges resulting in Mohawks
- 3 There will be pulling and pushing of the partners on the swing rocker / counters turns.
- 4 The free leg only swings on 6 beat edges or more.
- 5 The team will lunge on the wide step 16.
- 6 The timing of the three turns will tend to be late.
- 7 The restart of the dance will find the pattern moving back.

- 8 Poor timing on steps 1, 2, 3, 16, 17 and 18.
- 9 Lack of unison on the change of positions throughout the dance.
- 10 Step 22 where the woman steps in front of the man is poorly executed. There should be a continuous flow on steps 20 through 22.
- 11 It is common for step 3 to be rushed and therefore step 4 will be early. Step 4 must start on count #1

LIST OF STEPS – WESTMINSTER WALTZ

Step	Hold	Man's Steps	Beats of Music			Woman's Steps
			M	Both	W	
1	Kilian	LOF		2		LOF
2		RIF run		1		RIF run
3		LOIF run		3		LOIF run
4		RIF		3		RIF
5		LIF Open Mohawk to		3		LIF Open Mohawk to
6	Reverse Kilian	RIB		3		RIB
7		LOB		6		LOB
8		RIF		3		RIF
9		LOF		3		LOF
10a		XR-ROF	6		3	XR-ROF-3
10b	Closed				3	LOB
11	Open	LOF		2		RIF
12		XB-RIF Chasse		1		XB-LOF Chasse
13		LOF Swing Counter		9		RIF Swing Rocker
14		RIB		3		LOB
		Choctaw to				Choctaw to
15		LOF		6		RIF-3
16	Closed	XF-ROF		2		XB-LOB
17		LIF		1		RIB
18		Step wide RIF		3		Step wide LIB
19		LOF		3		ROB
20		XR-ROF-3		3		XB-LOB Mohawk to
21a		LOB	6		3	ROF-3
21b	Reverse Kilian				3	LOB
		Mohawk to				Mohawk to
22	Change Sides	ROF		6		ROF

WESTMINSTER WALTZ



FREE DANCE

CIPA rules as at January 2013

GENERAL GUIDELINES

- 8.27.01 The free dance, in contrast to the compulsory dances, has no required sequence of steps. It must contain non-repetitive combinations of new or known dance movements, composed into a program, which displays the personal ideas of the dancers in both concept and arrangement.
- 8.27.02 The free dance must be constructed so that the element of competitive dancing is predominant.
- 8.27.03 The free dance programme must not have the character of a pairs skating program.

DS 8.28 FREE DANCE TECHNICAL CONTENT

- 8.28.01 All steps, turns and changes of edge and position are permitted
- 8.28.02 Free skating movements, appropriate with the rhythm, music and character of the dance are permitted.
- 8.28.03 Intricate footwork must be included and must display both originality and difficulty
- 8.28.04 Feats of strength and skill inserted to demonstrate physical prowess are not permitted
- 8.28.05 The following movements are not permitted: standing, sitting or leaning on partner's boots; holding the partner's boots or skates; sitting or lying over a partner's leg without having at least one skate in contact with the skating surface; or lying on the skating surface. Kneeling or laying on the floor is only allowed at the beginning and/or end of the performance. This may be done for a maximum of five (5) seconds at the beginning or at the end.
- 8.28.06 In the composition of the free dance, excessive repetition of any movements i.e. toe stops; hand-in-hand positions; skating side by side, skating one after the other, or mirror skating should be avoided.

DS 8.29 FREE DANCE TECHNICAL LIMITATIONS

- 8.29.01 Free skating movements such as turns, arabesques, pivots, jumps, lifts, partner separations etc, are permitted in a free dance programme. All judges will make a deduction of marks if a free dance programme exceeds the rules. The movements are allowed with the following limitations:
- 8.29.02 Separations within the free dance to execute intricate footwork are permitted. No more than five (5) may be used, with duration of no

longer than five (5) seconds each. Separations at the beginning and at the end of the programme are permissible, provided the distance between the partners does not exceed five (5) metres and/or ten (10) seconds

- 8.29.03 Arabesques and pivots are permitted. No more than three (3) may be used, with a duration no longer than four (4) measures or waltz music (3/4) or two (2) measures of other music (i.e. 4/4, 6/8 etc)
- 8.29.04 Spins are permitted, provided the number of revolutions per spin does not exceed three (3)
- 8.29.05 Dance lifts are permitted (as outlined in DS 8.29) to enhance the performance of the programme (not to display feats of strength or acrobatics). A maximum of five (5) lifts in free dance will be allowed. The number of revolutions may not exceed one-and-a-half (1.5), with the man's hands no higher than his shoulders. Any choreographic movements in which the partner is assisted aloft, and has both feet off the floor shall be considered a lift. The change of position in a lift is permitted.
During a lift it is not allowed for the lady to assume an upside down position with the legs in a split or semi-split position in front of the man's face.
- 8.29.06 Dance jumps involving change of foot or direction are permitted, provided their total number does not exceed five (5). (The jumps may be accomplished separately or by holding hands and they must not be thrown or lifted. Toe jumps and assisted jumps are included in the total permitted of five (5)). Both partners may execute jumps not exceeding one-half a revolution at the same time. The partners must be in dance position at a distance of no more than two (2) arm-lengths. Only one partner may execute jumps of a greater magnitude with a maximum of one (1) revolution at a time.
- 8.29.07 Short, jerky movements are acceptable only when they serve to emphasise the character of the music.
- 8.29.08 Stops in which teams remain stationary on the skating surface while performing body movements (twisting or posing etc) are permitted. The duration of these stops may not exceed two (2) measures of music.

DS 8.30 FREE DANCE – SET ELEMENTS

8.30.01 Set elements that MUST BE INCLUDED in a free dance programme are:

- **One straight-line step sequence**, along the long axis of the rink (middle of the rink) extending as near as possible the full length of the skating surface. During this step sequence the partners MUST NOT touch but remain no more than one arms length apart.
NOTE: the closer the couple skate this sequence without touching the more credit it will be given. The same rule as OD (DS 8.26.24).
- **One step sequence** – one step sequence performed together in any dance hold, either Diagonal OR serpentine, extending as near as possible to full length of the skating surface.

- 8.30.02 Each of the elements outline in DS 8.30.01 not performed will carry a penalty of .5 from the A Mark.

DS 8.31 FREE DANCE TECHNICAL DEFINITIONS

- 8.31.01 A lift is an action whereby the woman is elevated to a higher level, sustained, then set down. The man must remain on the skating surface, mainly, provides the impetus of the lift. During a lift, the man's hands must be no higher than his shoulders at any time. The sustained position of the lift must be maintained through the support of the partner on the skating surface. In all lifts, the supporting partner may provide assistance with the hands or arms. Sitting or lying on the partner's shoulder is considered a feat of strength and is therefore not allowed.
REMEMBER: in any lift the lady must not assume an upside down position with the legs in a split or semi-split position in front of the man's face.
- 8.31.02 A carried lift is a lift which exceeds the permitted number of measures of music four (4) measures of waltz music – $\frac{3}{4}$; or two (2) measures of other music – $\frac{4}{4}$ $\frac{6}{8}$ etc
- 8.31.03 An assisted jump is a jump in which the partner gives passive assistance in a non-supportive role. In this action, there is one continuous ascending and descending movement.

DS 8.32 FREE DANCE TECHNICAL MERIT AND ARTISTIC IMPRESSION

- 8.32.01 Scores shall be assigned for the Free Dance as outlined in DS 8.08
- 8.32.02 The first score (Technical Merit – A) shall be assigned based on the following factors exhibited by the team:
- Difficulty of steps and movements
 - Variety and inventiveness
 - Sureness of edge
 - Clearness of movement
- 8.32.03 The mark for technical merit covers the elements of difficulty, variety, clearness and sureness. These might be considered the athletic components of a team's performance, the tangible part. Difficulty is evaluated as to the whole programme, not just individual moves. Smooth, harmonious transitions are difficult and variety itself is difficult. A well-planned programme skated to the music (essential in dance) rates higher than one, which does not relate so intimately with the musical phrasing and rhythm. A programme performed with firm edges which are well skated to their conclusion with good lean and steps which are skated with conviction and authority demonstrate clearness and sureness over one which looks as though only half learned or appears to be a walking rehearsal. The mark for technical merit is an estimate of the team's skating ability as demonstrated in the programme.
- 8.32.04 The second score (Artistic Impression – B) shall be assigned based on the following factors exhibited by the team:
- Expression of various rhythms
 - Neatness of footwork

- Timing of steps to music
- Body timing
- Unison of team
- Carriage
- Harmonious composition of the programme as a whole
- Utilisation of the skating surface.

8.32.05 The mark for artistic impression is designed to evaluate the aesthetic elements, the intangibles of the performance. These include the harmonious and artistic composition and arrangement of the programme and its relation to the music chosen; balanced utilisation of the skating surface; easy movements in time with the music; unison of the partners with each other and the rhythm; and the teams form and carriage.

8.32.06 The following areas should be considered by both contestants and judges during a free dance programme:

- Is the structure of the programme blended in harmony of sequence and design?
- Is there variety of difficulty and rhythm?
- Are the various sections of the free dance related?
- Does the free dance move in a connected and continuous manner?
- Does the programme demonstrate creative ability?
- Does the programme contain original and surprise moves?
- Has the team complied with the rules as to the number of separations, jumps, etc?
- Does the team demonstrate control, flow and glide?
- Does the team demonstrate good form, posture and unison?
- Is the performance rhythmic?
- Does it express the mood of the music?
- **IS THE TEAM REALLY DANCING?**

DS 8.36 DEDUCTION GUIDELINES FOR FREE DANCE

8.36.01 The severity of the deduction for a fall or interruption in the Free dance portion of the contest is left to the discretion of the judge. If a deduction is made, it must be reflected in the score for Artistic Impression (second mark).

8.36.02 In the Free dance programme, Technical Merit/Artistic Impression marks must be deducted for violation of the rules as follows:

8.36.03	Fault	Deduction	
	Lift violations	0.2 each	from A mark
	Carried Lifts	0.2 each	from A mark
	Arabesques, pivots, spins	0.2 each	from A mark
	Excess jumps and/or revolutions	0.2 each	from A mark
	Separations in excess of duration	0.1 each	from A mark
	Kneeling or laying on floor	0.3 each	from B mark
	Falls	0.3 each	from B mark

DS 8.37 TIMING VIOLATIONS

8.37.01 Any deduction made by a judge for incorrect timing to the music must be based on the duration of the fault. For a timing fault, there must be a minimum deduction of zero point two (0.2) points, from the 'B' mark.

FREE DANCE COSTUME

The costume for both man and woman should be in character with the music, but it should not cause embarrassment to the judges, audience or skaters. Costumes that are very low cut at the neck, or that show bare midriffs are considered show costumes and are not suitable for test or competitive skating.

Any beads or diamante trimmings used on costumes must be very securely stitched so that they don't cause obstruction to following competitors. See CIPA costume rules in the NZFRS Artistic rulebook.

FREE DANCE MUSIC

The music chosen for the free dance programme is left to the discretion of each team, but the music chosen must:

- Be dance music suitable for roller skating
- Have a tempo. Rhythm and character suitable for dance skating
- Not necessarily be constant in tempo, but may vary from fast to slow to fast etc.
- Have a beat
- Vocal music is permitted
- Not have one rhythm so short that it fails to create a change

Acceptable music is as follows:

- All types, including classical, ballet, folk and contemporary, provided that it is suitable for dance skating
- Classical music like symphonies, sonatas, or concertos only if transcribed to the rhythm of dance music
- Portions of ballet or opera only if transcribed or originally based on folk music, jazz or ballroom rhythms.

ORIGINAL DANCE (OD)

CIPA rules

DS 8.04

8.04.01 The Original Dance will consist of a dance constructed of two (2) rhythms of the skaters choice as listed below.
Note - a couple can repeat the first rhythm they have chosen as a third change, **but it must be the same melody and tune as the first.**

8.04.02 The duration of the Original dance is specified in SR 3.10

8.04.03 **Rhythms**

Rhythm Combination – Foxtrot, Quickstep, Charleston

Spanish Medley – Paso Doble, Flamenco, Tango, Spanish Waltz

Memories of a Grand Ball – Waltz, polka, March, Gallop

Latin Combination – Mambo, Cha Cha, Samba, Rumba

Swing Combination – Swing, Jive, Boogie Woogie, Jitterbug

Rock n Roll

8.04.04 Rules pertaining to skating the Original Dance can be found under DS 8.26

DS 8.26

8.26.01 An Original Dance (OD) dance allows the skaters to skate to the limits of their ability, thereby allowing the judges to see the best skaters in the contest. The best skaters should be those with the highest technical expertise, coupled with the best artistic impression.

8.26.02 An OD must incorporate not only existing and recognizable steps, but also new and original steps.

8.26.03 The pattern of the dance is very important in determining Technical Merit. A dance, which utilizes the entire skating surface, is more difficult than a dance, which uses ninety per cent of the surface. A dance possessing good Technical Merit will use the corners of the skating surface.

8.26.04 The lobes of an OD must be deep, with the flow of the dance maintained at all times.

8.26.05 The skaters should use as many positions as possible. A constantly changing relationship of the partners indicates a great degree of difficulty.

8.26.06 Novelty items are perfectly acceptable, provided they are not excessive and fit the character of the music.

8.26.07 Difficult steps, position, and novelties must not impair the speed of the dance.

- 8.26.08 The character of the dance should be obvious throughout the entire dance. There should be no lapses in any part of the dance. All steps should co-ordinate to the phrasing of the chosen rhythm.
- 8.26.09 Even the most difficult steps must be skated with ease; they are of little value if not performed with confidence. Clean execution of steps is a must for good artistic impression. The skaters should make the difficult steps look easy, with flow throughout the dance. (CIPA 8.26.10)
- 8.26.10 A team's unison and line are very important to the overall impression. The team should present a total look of togetherness, using bodies, legs, arms, heads, hands, etc., for a total performance. It is not necessary that the couple perform the same steps or the same movements at the same time, but remember, separate movements must co-ordinate to form a complete "picture"
- 8.26.11 **THE DANCE MUST NOT BE A FREE DANCE.**
- 8.26.12 Each couple must choose their own music, tempo, and composition. Orchestral music and vocal music is permitted. This does not preclude background musical effects, which are considered as being expressive of a particular type of folk music. The incorrect selection of music for the rhythm chosen shall result in a mark of point zero (.0) by each judge.
- 8.26.13 The rhythm is set each year by CIPA (see DS 8.04)
- 8.26.14 The OD can be started at any place on the floor.
- 8.26.15 The choice of steps, connecting steps, turns and rotations is left to the skaters, provided those choices conform to the OD rules. This does not exhaust all the possibilities of steps, turns and rotations. Any are permissible, providing that at least one skate of each skater remains on the skating surface at all times throughout the dance except for DS 8.24 and DS 8.25. Toe stop steps are permitted but remember whilst on the toe stop, there are no edges skated and therefore considered less difficult. Little hops (lifting of the skating foot a small distance from the floor) are allowed to express the character of the dance.
- 8.26.16 Two stops are allowed during the dance which must not exceed 10 (ten) seconds for each stop.
- 8.26.17 Pulling or pushing the partner by the boot or skate is not permitted.
- 8.26.18 Partners must not separate except to change dance holds, or to perform brief movements in character with the rhythm chosen, or during a permitted stop, provided that they are performed no more than 2 arms- length apart and no more than 10 (ten) seconds except for DS 8.24.24.
- 8.26.19 There are no restrictions on dance holds, arm movements, hand claps etc. which are interpretive of the music.
- 8.26.20 The dance must contain difficult movements and be expressive of the music.

- 8.26.21 During the first and the last 10 (ten) seconds of the OD stationary movements are allowed (but not obligatory):
 a) laying with hands, knees or other parts of the body on the skating surface
 b) stationary movements in character with the rhythm of the OD
 A deduction of 0.2 from both the A and B mark will be made for any violation of the above.
- 8.26.22 The dance **MUST INCLUDE** the following elements:
- 8.26.23 **One straight-line step sequence**, along the long axis of the rink, extending as near as possible the full length of the skating surface. During this step sequence the partners **MUST NOT** touch but remain no more than one arms length apart. ***This element must be included.***
 NOTE:- the closer the couple skate this sequence without touching, and the more difficult the steps/turns, will obviously receive more credit.
- 8.26.24 **One change of direction lift** – one small lift **MUST BE** executed with one change of direction – there must not be more than one half (1/2) revolution in the lift, only a change of direction, (either change of edge and/or forwards to backwards, or backwards to forwards), with the lady's waist no higher than the man's shoulder. **During the execution of this element it is not allowed for the lady to assume an upside position with the legs split or semi-split position in front of the man's face. This element must be included.**
- 8.26.25 **One diagonal step sequence** together in any dance hold. ***This element must be included.***
- 8.26.26 **One dance spin** (one position only) in any dance position/hold position, with a minimum two (2) and maximum five (5) revolutions. ***This element must be included.***
- 8.26.27 Each of the elements outlined in DS 8.26.25, 8.26.26, 8.26.27, 8.26.28 not performed will carry a penalty of .5 from the A mark.
- 8.26.28 Costumes for the Original Dance (OD) should be in character with the dance but not extreme. Props of any nature are forbidden. For the complete guidelines concerning costumes, consult SR 3.11
- 8.26.29 Scores are assigned for the Original Dance as outlined in DS 8.08
- 8.26.30 The first score (Technical Merit – A) shall be assigned based on the following factors exhibited by the team:
- Originality
 - Difficult
 - Variety
 - Position
 - Pattern
 - Speed of the Dance
- The second score (Artistic Impression – B) shall be assigned based on the following factors exhibited by the team:
- Correct timing of the dance

- Movements of the couple in rhythm
- Relationship of the skating movements to the character of the music.
- Cleanness, execution, and utilization of the skating surface
- General carriage and line of the couple.

For assignment of standard point deductions for compulsory dance, Original Dance, and Free Dance, refer DS 8.31 to DS 8.32

NOTES ON RHYTHMS

BLUES

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

CHA CHA

Exciting music encourages quick explosive foot and body movements, making much use of short syncopated steps. Cha Cha accents should be on beats 4 & 1, as opposed to 3 & 4.

CHARLESTON

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

FOXTROT

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

JIVE

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

RUMBA

The most seductive of the Latin dances. Emphasis on hip movement in telling a tale of love. When well done the rhythm is infectious.

SAMBA

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

INTERNATIONAL RHYTHMS

Spanish Medley – Paso Doble, Flamenco, Tango, Spanish Waltz

Flamenco

Tempo – not set can be very fast, sometimes increases in tempo but also may be pauses and slow movements.

Music – varied and complex. Some 12 beat phrases divided into 4 sets of 3 with accents on 4, 6, 8, 10, 12.

Instruments – guitar, banderilla (Spanish Mandolin)

General Interpretation – appearing confident, but not overemphasized. Actually danced as solos – but can be very “man/woman” as dance is performed for on another – courtship, flirtation and dance around each other.

Tango

Tempo – varies from slow to medium.

Music – Either 1, 2, 3, 4/ and one (Argentine music)

Or 1, 2, 3, and 4 (Habanera music)

General Interpretation – stay very close in Tango or Reverse Tango hold – some with fast changes of direction – very “man/woman” – though may pretend attack/ repel or ignore/pursue play “cat and mouse”.

Paso Doble

Tempo – Varies

Music - 2/4 time

General Interpretation – dance is also very “man/woman” with interplay of sexes and very close – she is strong, but he is stronger

Spanish Waltz

Tempo – slow or fast depending on type selected

Music 6/8 time

Instruments – Waltz music with strings or guitars and with Spanish flourishes such as sounds of castanets etc. If vocal music is used it may have Spanish words.

General – Waltz position and varied holds. A romantic “man/woman” relationship. Conforming the use of “Spanish” look but from Waltz – elegant, smooth, rhythmic, lilting with rotational movements and swaying.

Examples of Spanish Waltz music are: -

Kill Bill, Volume 2 (Malagena Salerosa)

Bizet, Volodos Fantasy of Carmen

Casadei, Valzer Spagnolo

Girasoli, Valzer Spagnolo

You can find information on above tracks on the Internet

MEMORIES OF A GRAND BALL

Waltz

Tempo not set – can be fast or slower

Music Musical count 123/123 – skating count 123456

Accent depends on the type of waltz, but a true Viennese has accent on the 1st with slight anticipation on 2nd beat of the measure – expect variety

Instruments – Orchestral, strings frequently play the melody while middle instruments play the 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 relationships to give unison is important.

Polka

Polka is defined as a vivacious couple dance of Bohemian origin in double time: it has a basic pattern of hop-step-close-step.

Tempo

2/4 – usually fast, lively and playful

Music

An insistent after-beat rhythm represented by an “and” after beat 1 “and” 2/1 “and” 2 (sometimes danced with a preliminary hop before the first beat. The name is Czech for “half-step”, referring to the rapid shift from one foot to the other.

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 and 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

Tempo

2/4 or 4/4 and 6/8 – not set

Music

Should be lively with a military feel

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 see various forms of Kilian or waltz position

Gallop

Tempo

2/4 – not set

Music

Very fast a lively – the word gallop has the usual significance of the most rapid pace of a horse and first appeared in Vienna and Berlin in 1822 at Balls and Carnivals. The popularity of the Polka led to the introduction of the Gallop (or galoppade as it was known)

Instruments

Usually orchestral

General Interpretation

Less stylised due to tempo

Characterised by a change of step or hop at the end of each musical phrase. The basic gallop 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 more exiting or easy dance to learn, but it required a good ear to mark the time of the music. The gallop was often used in classical ballets. It is the forerunner of the Polka with minuet usually following a Gallop. The original position was Waltz with couples doing a series of fast chasses around the room with occasional turns, and was particularly popular as the final dance of an event. Other International Rhythm Combinations as listed below will be expanded in detail when they become the chosen rhythm for that year of competition, and will be included in this manual at a later stage. (July 2008).

Swing Combination – Swing, Jive, Boogie Woogie, Jitterbug, Rock n Roll, Blues

Swing

Origin – this dates back to the 1920's, where the black community, while dancing to contemporary Jazz music, discovered the Charleston and the Lindy Hop. In the early 1940's the Arthur Murray studios looked at what was being done on the dance floors and directed their teachers to teach what was being danced in their respective cities. As a result, there were many different styles of undocumented Swing.

Tempo – 2/3 (cut time) or 4/4

Music – different types of Swing i.e. West Coast Swing, Ballroom Swing, East Coast Swing, Double or Triple Swing have rhythms and can be very fast. Some energetic.

Instruments – originally to “Big Band Sound” of orchestras of the 1930's and 1940's (modern versions of course, acceptable), Reed instruments and rhythm instruments.

General interpretation – Carriage and body style movements:- fluidity of arms and body should be seen – never “stiff” but in a relaxed style whilst making some close footwork and hand-in hand moves.

Jive

Origin – In the 1940's Jive was originally the European version of the American Jitterbug during World War 2. It is now taught by ballroom dance studios only in the Latin (Rhythm) section.

Modern Jive was introduced in the 1980's to make it easier to teach people to do swing in the clubs. It is taught with no footwork just patterns which can be many. Acrobatics are not allowed which some argue is wrong. This is an extension of Swing.

Tempo – 2/2 (cut time) or 4/4 (Ballroom Jive is 44 measures of 4 beats/minute)

Music – the same as the Swing above.

Instruments – also the same as Swing above.

General Interpretation – fast and bouncy with an “up and down” action accenting the 2 & 4. Modern Jive usually leads into a more structured form of a Swing dance, and is taught with patterns, lead and follow timing, rather than just doing it with no form, and there is some structure to it – more than one might think.

Tempo and intensity should be varied to reflect the nature of the chosen music, there will be eye contact with the man/woman relationship.

Boogie Woogie

Origin – originally called “Barrelhouse” and was more of a Piano musical style than a dance, the first Boogie Woogie song being written in 1928, but there were many parts of the music style as far back as 1900.

Tempo – 2/4 (cut time) or 4/4

Music – The same as Swing and Jive above, although it can vary from fast to slow

Instruments – same as Swing and Jive above, but also featured within a percussion band and piano.

General Interpretation – A form of Jive danced to a distinctive musical piano style (with distinctive “piano rolls”). Not all Boogie Woogies have to be fast some Boogie Woogie beats have an excellent feel for slower swing music with a Boogie beat. Movements sometimes consist of hops, jumps, the movements are not sloppy but tight and clean considering the speed at times. It has a distinctive 8 beat rhythm that makes you want to swing.

Jitterbug

Origin – comes from an early 20th century slang terms used to describe alcoholics who suffer from the jitters. The term became associated with Swing dancers who danced without any control or knowledge of the dance. It is very similar to Swing and Jive.

Tempo – 2/4 (cut time) or 4/4

Music – same as Swing, Jive or Boogie Woogie as above

Instruments – same as Swing, Jive and Boogie Woogie, with sometimes a base drum.

General interpretation – fast, energetic, very active dance with strenuous acrobatic movements. Originally it was described as having to sway forwards and backwards, with a controlled hip movement while your shoulders stay level and your feet slide along the floor, the right hand of the man held low on the girl’s back and his left hand down at the side enclosing the girl’s hand.

Rock N’ Roll

Origin – a new dance which emerged in Harlem New York from Swing and Lindy, and Jive, danced to Rock N’ Roll music and considered a social dance. This evolved from many different sources, in many regions, and at many different moments in the twentieth-century history. The music was shaped and continues to be moulded and transformed by countless different people.

Tempo – 2/4 (cut time) or 4/4

Music – the most popular being Bill Haley’s Rock around the Clock, then Elvis Presley, Jerry Lee Lewis and Chuck Berry.

Instruments – Many examples in current versions often with guitars and drums featured.

General Interpretation – considered an easier timing than Swing, Jive, Boogie, Jitterbug – very individual expressing the person’s own feelings. Some closed, some open holds, but often hand in hand (with a “tension” hold).

The man in all the above rhythms is mainly making the rhythm and issuing the lady to dance the shapes of turning under his arm and spinning or bringing her in close. The man casually leads the woman through the holds and steps.

Blues

Origin – A form of American music that originated with the slave who blended music of African origin with that founded in America. In modern times it became the parent to jazz music. Relentless rhythms repeat the chants of sorrow, and the pity of a lost soul many times over – This is the Blues.

Tempo – 4/4 time (original music often 12 measures rather than 8 or 16 measures which is the construction of some modern versions).

Music – is soulful, melancholy, achieved through the use of sometimes, the minor keys.

Instruments – bass, guitar, trombone and trumpets, clarinets, saxophone are just some of many used.

General Interpretation – In closed Waltz, Tango, very much a man/woman dance, slinky, sad, raunchy, saucy.

Latin Combination – Mambo, Cha-Cha, Samba, Rumba

MAMBO

Origin - This dance emerged in the 1930s from Cuban rhythms. It is a relative of the Cha Cha Cha, and the Cuban Rhumba. The tempo is faster than the Rhumba and there is a different musical emphasis with less hip motion.

Tempo – 4/4 – (4 beats to a bar of music) - time not set – a great variety can be used.

Music – in Mambo you don't move on the first beat but by not moving it is still counted as a step, the primary accent being on the 2nd count. Some count the movement as quick-quick-slow, but it is probably better to think of the Mambo movement as Step, Rock, Close, Pause. Staccato style music.

The beat count is:-

1	2	3	4
hold	step	step	step

Instruments – Features timbales (a drum played with sticks on the rim of the drum), which gives a “tinny” sound, and other percussive instruments such as claves and cowbells.

General Interpretation – Origin Cuban with a mixture of Swing and Cuban music and should give the impression of having fun together, saucy, staccato style, to an upbeat tempo. Steps should be kept small, with a slight hold on the first beat. sexy dance, skated close together with constant eye contact with the couple projecting as one.

CHA-CHA-CHA

Origin - The Cha Cha Cha is a dance rhythm that originated in Cuba with a type of “skipping step”, but has been “Americanised” to the version we know today.

Tempo – usually played in 4/4 time (may be played in 2/2 or “cut time”) time not set but is fairly fast.

Music – can be either Cuban music, Latin Pop, Latin Rock and is energetic with a steady beat. Usually the Cuban Cha-Cha-Cha is more sensual.

Instruments – varies depending on the tune chosen. Originally in Cuba, violins and flute were prominent, now great variety with brass and percussion featured (e.g. Bongo drums, maracas, cow bells, timbales etc.)

General Interpretation – Danced in a lively, playful, manner with actions of seduction and pursuit. The Lady is “hunted” and the Man “Hunts” There should be close connection with the Partner, a lot of forward and back or one side and back. Hip actions occur at the end of every step – for steps taking a single beat the first half of the beat constitutes the foot movement and the second half is taken up by the hip movement.

SAMBA

Origin – Originated in Africa, and was taken by slaves to Brazil plantations. Later, at carnival time was introduced to the Cities as a Carnival and street Festival Dance. It is the National Dance of Brazil – A Samba dancer is known in Brazil as a “Sambista”.

Tempo – 2/4 time of 2 beats per measure – may be written in 2/2 or “cut time”

Music – varies from medium to fast – beat count :-

1 “and” 2 2 “and” 2
step quick step step quick step

Instruments – Often accompanied by Latin instruments especially the cabaza (gourd with beads), conga drum.

General Interpretation - Flirtatious, animated, bouncy and exuberant dance performed together by a couple with rocking motions of the body, with variations of hold, travels across the floor a lot.

RHUMBA

Origin – It is an Americanised version of the Cuban Danzon and Spanish Bolero. It is an Afro-Cuban rhythm. The Rhumba rhythm is the spirit and soul of Latin music.

Tempo – 4/4 time with four beats to each measure. Two measures of music are required to complete one full basic step.

Music – usually slower than the other rhythms listed within this group.

Instruments - The basic Rhumba is brought out by the bass instruments. Features Latin percussion instruments such as maracas, conga drums and bongos.

General Interpretation - **Romantic, sultry, sensuous, smooth. Lady is the focus – and in particular the rhythmic body and hip action and the steamy tease in routines that can be close to X-rated. Unlike the Cha-Cha-Cha which effects a happy, carefree, party-time-like dance expression, the Rhumba effects a more serious and intense expression.**

Less travelling across the floor than Cha-Cha-Cha or Samba.

Rhythm Combination – Foxtrot, Quickstep, Charleston

Foxtrot

Origin – the exact origin is unclear although it was often said it took its name from its inventor, Harry Fox.

Was first seen in 1914 in the USA. It has been said that Handy’s Memphis Blues was the inspiration for the Foxtrot – the Memphis Blues played slowly during breaks from fast paced dances, this being called the “Bunny Hug”. The name was changed from this to the “Foxtrot” and it was later standardized by Arthur Murray, in whose version it began to imitate the position of the Tango

Over time Foxtrot split into slow and quick versions, referred to as “Foxtrot” and “Quickstep”

Tempo 2/2 or 4/4 time

Music - was originally danced to ragtime, but today the dance is usually accompanied by the same big band music to which swing is danced.

General Interpretation – *romantic, casual but controlled rhythmic motion, changes of speed, simple, graceful lines, with soft knees giving a “floating” action,*

Body Movement - movements tend to sway with the hold not broken but varied – there may be considerable back arch, synchronized head movements and little upper body motion.

Quickstep

Origin - This evolved in the 1920’s from a combination of the Foxtrot, Charleston, Peabody and One-Step. It is English in origin, and was standardised in 1927. While it evolved from the Foxtrot, the Quickstep is now quite separate. Unlike modern Foxtrot, the man often closes his feet and syncopated steps are regular occurrences. Three characteristic dance figures of the Quickstep are the chasses, where the feet are brought together, the quarter turns, and the lock step. Many advanced patterns today are cued with split beats, such as “quick-and-quick-and-quick, quick, slow” with there being further steps on the ‘ands’s.

Tempo – 4/4 time at about 50 bars per minute

Music – there are many Quicksteps suitable for the OD, the classic Quickstep song was said to be Louis Prima's "Sing, Sing, Sing" Music can be lyrical or with a driving beat.

General Interpretation – The Quickstep is elegant like the Foxtrot, and should be smooth and glamorous. The dancers should appear to be very light on their feet, but very energetic. The knee, essentially soft, builds speed and energy, joyful and carefree. Remember it is a travelling dance – using chasse, quick hopping steps, interspersed with smooth gliding steps. Steps tend to be small and neat, spinning turns, crossed steps, running steps....

The body has a swaying action with the lady's back arched and man erect with little upper body motion.

Charleston

Origin - Developed in African-American communities in the USA in 1920 and named after the city of Charleston, South Carolina. Originated in the Broadway Show "Running Wild" and became one of the most popular hits of the decade. Firstly done with a simple twisting of the feet to a lazy rhythm, but when it went to Harlem a new version was added and it became a fast kicking of the feet backward and forward, and many changes of movement have been performed over the years. Today it is an important dance in Lindy Hop culture, danced in many permutations; solo, as a couple or in groups.

Tempo – 2/4 time 55-66 measures/minute or 110-132 beats/minute. Can also be 2/2 jerky, staccato syncopated rhythm.

Music – Many pieces of Charleston music are available, and the music depends on the "style" chosen for this dance.

General Interpretation – lively, exuberant, with considerable vitality.

Very specialised steps tend to be on the spot, flexing and stretching the knees and twisting of the feet with the shifting of weight. Arms tend to contra swing in a crouching position. You can find Contemporary Charleston, Tap Charleston, Solo, Partner or Group Charleston, but we are talking of Partner Charleston, which involves a number of position, where closed position is opened out so that both partners may face forward without breaking apart. There are numerous variation on the footwork and on the holds, including "hand-to-hand" Charleston.

GLOSSARY OF SKATING TERMS

ACCENT: A musical term, the emphasised beats of a musical rendition.

ADVANCED MOVEMENT: An edge involving a one-foot turn.

AIM: The starting direction of a step or sequence of steps on the same lobe.

AND POSITION: A parallel relation of the free foot to the tracing foot through which or from which the free foot, Passes while stroking.

ANGULAR: When the employed skate takes the floor on an arc or flat divergent to the arc or flat being skated.

ARABESQUE: A movement in which the body is arched strongly in a continuous line from the head through free foot, while gliding on any edge or flat.

ARC: The circumference or portion of the circumference of a circle.

ARCH: A position of the body in which the spine is tensed backwards.

ARTISTIC IMPRESSION: The way or style in which a skater executes the movements of a free skating, pairs, Original Dance or free dance program. The mark given for the execution of a dance or free skating program, (B Mark)

ASSISTED JUMP: In dance skating, a jump in which the partner gives passive assistance in a non-supportive role. In this action, there is one continuous ascending and descending movement.

AXIS: In dance skating, the angle at which steps cross the baseline; also the baseline of rotation for turns. See also: Continuous axis. In figure skating, imaginary lines of symmetry. See also: Long axis, Transverse axis. In free skating, the baseline of rotation for a spin or jump.

BACKWARD: A direction of travel in which the tracing of the employed skate is led by the heel.

BALLROOM STEPS: Steps executed in Closed position (Tango Delanco) where partners rotate going from backward to forward and viceversa directly on the outside edge.

BAR: The apparent count of a single musical unit as employed by the skater in timing a dance. The bar is usually commenced with an accented beat.

BARRIER: The perimeter of the skating surface.

BARRIER LOBE: Any lobe belonging on the barrier side of a dance baseline.

BASELINE: A real or imaginary line of reference. A POSTURE baseline refers to the imaginary line from the centre of the skating foot through the hip and shoulder line. A TEAM baseline is an imaginary line forming the axis around which the members of a team skate. A DANCE baseline is an imaginary line on the skating surface, around which the steps of a dance are patterned, and which separates the centre and barrier lobes.

BEAT: A regular throb or pulse of the music.

BORDER DANCE: A dance whose steps have no required location on the skating surface, skated so that the movement of the team or skater changes the location of the steps on the skating surface.

BRACKET: A one-foot turn from a forward edge to an opposite backward edge (or vice versa) with rotation in a direction contrary to the initial edge.

CARRIAGE: The manner in which the body is held while skating.

CARRIED LIFT: In dance skating, a lift which exceeds the permitted number of measures of music (four (4) measures of Waltz music – $\frac{3}{4}$; or two (2) measures of other music – $\frac{4}{4}$, $\frac{6}{8}$ etc.).

CENTRE: The centre line of the rink, or the centre of the circle of which the tracing curve is an arc.

CENTRE LOBE: In dance, any lobe belonging on the centre side of a dance baseline.

CHANGE OF EDGE: A change of curve from outside to inside (or vice versa) on the employed skate, done without a change of direction.

CHASSE: A step, which does not pass the old tracing foot. The modern completed chasse does not involve or permit a trailing position of the unemployed foot. In previous times, the Chasse was originally intended to be distinguished from a progressive by the body action involved, the Chasse to correspond to the close or paused steps of ballroom dancing. The five types of chasse are:

- a) **CROSSED** – a Chasse during the execution of which the new tracing foot crosses the old;
- b) **DROPPED** – a Chasse during the execution of which the new free foot is moved against or into the line of travel.
- c) **SWING DROPPED** – A dropped Chasse where the free foot moves past the employed foot to the leading position before becoming the employed foot and at the AND position.
- d) **IN LINE** – a Chasse for the execution of which the new tracing foot takes the surface in line with the old.
- e) **RAISED** – a Chasse during the execution of which the new free foot is raised vertically from the skating surface.

CLOSED: apposition of the free leg in front of the body after a turn; hip rotation of the free leg inward; a face to face positioning of partners; a method of scoring in which the judges grades are tabulated by the scoring officials without prior public display or announcement of grades or placement ordinals; a competition requiring prior qualification.

CONTINUOUS AXIS: In dance skating, an imaginary continuous line running around the skating surface, in relation to which the correct lobes (or flats) of a border dance are placed. In patterns with straightaways, this portion of the continuous axis would have two straight longitudinal references parallel to each other, which are connected at the ends with a semi-circular reference.

CORNER STEPS: The steps of a dance, which are to be skated only on the corners of the skating surface.

COUNT: In music, the numerical reference to the beats of each measure of music. In skating, the numerical reference to the employed beats as applied to a type of music which may involve one or more musical measures to provide a skating measure, and which may or may not agree with the musicians count.

COUNTER: A one- foot turn without a change of edge, with the rotation counter to the direction of the initial edge.

CROSSED FOOT: The foot to be employed moved across the old in such a manner that the next step will be made past the in-line position.

CROSS PULL: A primary source of momentum in which the free foot is pulled or forced across the tracing foot

CUSP: The point of the intersection of, and the two small curves, comprising the deviation from the arc. The point of any one-foot turn.

DIAGRAM:

- a) a drawn or printed pattern
- b) the official print of a dance or figure

DIRECTION:

- a) OF EDGE – Clockwise or counter clockwise progression of a curve
- b) OF ROTATION – Turning of the body in a clockwise or counter clockwise direction
- c) OF SKATE – forward or backward progression of the skate
- d) OF TRAVEL – The general direction of a skater or team, either clockwise or counter clockwise around the skating surface.
- e) OF TURN – Clockwise or counter clockwise rotation during a turn.
- f) FORWARD – Attitude of the body facing toward the direction of travel
- g) BACKWARD – Attitude of the body facing away from the direction of travel.

DRAW: In dance skating, movement of the free leg in preparation for a turn or steps not permitting swings. Applies and is used only on steps or four beats or longer during which a rotation or preparation for a turn must be made.

DRAWING PROCEDURE: The method by which the skating order of the contestants is to be determined, as prescribed by rule.

DROPPED

- a) Not held longer than one beat of the music. (See Choctaw, Mohawk, Three and Three turn for specific classifications)
- b) Free leg moved against the line of travel into a leading position (See chasse)

EDGE: A curve traced by the employed skate. A hooked edge is an abruptly deepened curve.

EMPLOYED: In use, the tracing skate.

- a) EMPLOYED FOOT – The foot over the employed skate, or to which the employed skate is attached.
- b) EMPLOYED LEG – The leg of the employed foot
- c) EMPLOYED SKATE – The skate in contact with the skating surface, or, if both feet are on the surface, the skate which carries the weight of the body.

EVENT: Any part of a contest; that is, elimination, semi-final, final or any subdivision in the skating of a contest, but not the performance of each individual entry.

FALL:

- a) The lowering of the body by tracing knee and ankle action, as applied in rise and fall.
- b) The complete loss of balance involving body contact with the skating surface or part of the body touching the skating surface in order to prevent complete loss of balance.

FALSE LEAN: A lean without a posture baseline (see Lean)

FLAT: A straight tracing, not on an edge or curve.

FLIGHT: In dance skating, the skating of two, three or four teams at the same time in an event. Groupings of contestant teams in a dance contest.

FOOTWORK: Specialised intricate steps used as interpretive ingredients in a programme.

- a) ADVANCED – Footwork using one foot turns as an ingredient
- b) SECANDARY – Footwork using two foot turns as an ingredient.
- c) PRIMARY – Footwork not using turns as an ingredient.

FORCED EDGE: Tracing made with the weight outside the arc, or with the ankle dropped.

FORM: posture, carriage and movement

FORWARD: The tracing foot moving in the direction of the toe.

FREE: Not in use. Not in contact with the skating surface, unemployed. The foot not employed or tracing on the skating surface. Term is also used to refer to parts of the body on the same side as the free foot.

GLIDE: An uninterrupted flowing motion.

GRADE: The numerical value assigned to an individual competition requirement by an individual judge.

GRIP: The method of hand contact in the various dance hold positions.

HELD: A step held for longer than one beat of music.

HITCHING: An incorrect movement of the employed skate, which involves skidding the leading wheels in order to assist a take-off, execute a turn, or conform to a designated pattern.

HOLD: The relationship of man and woman to each other in partnership without regard to method of hand contact.

INCOMPLETE: A dance or a figure in which the skater or team does not complete all the prescribed elements.

INDIVIDUAL SCORE: The grade assigned by a judge to an individual requirement of the competition, i.e. to each dance, each figure, Technical Merit or Artistic Impression.

INSIDE EDGE: A curve where in the inside of the employed foot is toward the centre of the arc being skated.

INTERNATIONAL STYLE: Expression within the system prescribed and accepted as standard.

INTERPRETATION: A display of understanding of the music used by the skater.

ITEM: A single movement of a program.

JUDGE: An official commissioned to determine the value of a skater's performance, or to assign an order of placement to contestants in a contest.

JUMP: A movement, which carries the entire body and skate off the skating surface.

LEADING:

- a) In the direction to be traced.
- b) In position to control or having control of the movement being executed. Applies only to team skating.
- c) The act of controlling the movement being executed.

LEADING PARTNER: The member of a team in position to control the movement skated.

LEAN: The inclination of the body to either side of the vertical.

- a) False – a lean without a proper baseline.
- b) True – a lean with a posture baseline

LIFT: In dance skating, an action whereby the woman is elevated to a higher level (her waist not higher than the man's shoulder), sustained, and set down, with the impetus of the lift provided mainly by the man remaining on the skating surface.

LINK STEPS: steps used to connect items of a program (see also footwork)

LOBE: In dance skating, any step or sequences of steps on one side of the continuous axis, approximating a semi-circle in shape. A curved portion of a dance pattern beginning and ending at the baseline. A) BARRIER – any lobe belonging to the barrier side of the baseline. B) CENTRE – any lobe belonging to the centre side of the baseline.

LONG AXIS: In figure skating, an imaginary straight line which passes through the centres of the figure circles. In dance skating, an imaginary line which bisects the length of the skating surface.

LOOP: An edge, which spirals in, half circles around, and spirals out across itself. In figure skating, a consecutive pair of matched spirals centred on the long axis of a circle. In free skating, a jump starting and landing on the same edge, without toe assist on take off, with rotation in the direction of the edge.

LUNGING: An incorrect movement wherein the upper part of the body is thrown forward in an effort to increase momentum.

MARK: The total of grades given by a judge to a skater or team in an event.

MAXIMUM:

- a) GRADE – the highest grade or mark a skater may receive from any one judge

- b) **TIME** – the greatest amount of elapsed time, which may be utilized by a skater in a performance of a program. The longest time a judge is allowed to observe a skater in the performance of a program.

METRONOME: A mechanical device employed by a musician, which produces a regular pulse or beats to assist him in maintaining a constant rhythm. In skating, the setting of such a device indicating the number of beats per minute.

MINIMUM:

- a) **GRADE** – The lowest grade or mark a skater may receive from any one judge and still pass a test.
- b) **TIME** – The least amount of elapsed time, which may be utilized by a skater or team to receive any credit for a program.

OFFICIAL: Bearing approval or authority. Any person commissioned to administer, execute, or apply rules and regulations.

OPEN: The carriage of the free leg behind the body with the knee and leg rotated outward.

OPTIONAL: Permitted but not required. Subject to choice.

OPENING STEPS: In dance skating, the preliminary edges or flats used to gain or build momentum for the execution of the required edges or flats of a dance.

ORDINAL: A number indicating an individual judge's placement of a contestant.

OUTSIDE EDGE: A curve wherein the outside of the employed foot is towards the centre of the curve being skated.

PARALLEL:

- a) **POSITION** – relationship of partners wherein hips and shoulders are parallel to each other.
- b) **TAKE OFF** – both feet directly alongside each other and on the same arc at the same instant of weight transfer.

PATTERN: A course of travel. In dance skating, the prescribed relationship of the steps of a dance to a dance baseline.

PHRASE: A short musical expression or group of measures. The number of measures to each phrase varies with the type of music.

PIGEON TOE: A skating movement in which the toe of the free foot is rotated inward toward the skating foot.

PLACEMENT:

- a) In competition, the rank achieved by a contestant or team.
- b) In figure skating, the location of turns and take-offs of a specific figure.

PLACING: Any step, which takes the floor without a gliding motion. A chopped stroke.

PLANING: A system of body inclination employing horizontal and parallel alignment of the head, shoulders and hips.

POSITION:

- a) The relation of the members of the body to the torso.
- b) The relation of the partners to each other
- c) AND – a parallel relationships of the free foot to the employed foot through which or from which the free foot passes while stroking.

POSTURE: Body position used by a skater. Position, which will create a vertical baseline through the body.

PRIMARY MOVEMENT: An edge or combination of edges not involving a turn.

PROFICIENCY TEST: A group of dances, school figures, or free skating items intended to classify the level of development of an individual skater.

PROGRAM: The presentation by a skater or team of any organised system of skating movements, either original or standardised.

PROGRESSIVE: A step, which passes the old skating foot.

- a) **CROSSED** – A progressive in which the new skating foot crosses the old.
- b) **IN LINE** – A progressive for which the new tracing foot steps in line with the old. (see also RUN)

PROGRESSION: Movement of a skater or skates on the surface from one location to another in a continuous manner.

PURE EDGE: An arc of a given circle. An edge without variation in the degree of curvature.

RECORDING: In music, a musical composition reduced to some medium for reproduction over a sound system. In scoring, the act of reducing judge's grades to score sheets or cards, including tabulation and completion of records.

REFEREE: A commissioned official appointed by the director of a contest to discharge the duties as required and prescribed for the contests to be skated.

RHYTHM: In music, the regularly repeated long and short, as well as strong and offbeat notes which give a type of music its own individual character. In skating, the movement of the skaters body in harmony with the music, or in harmonious relation with the movement being skated.

RISE: The raising of the body by action of the employed leg or knee.

RISE AND FALL: An interpretive raising and lowering of the body to impart rhythm and flow to a dance or program.

ROCK BACK: The transference of body weight from the leading skate to the trailing skate without a change of speed.

ROCKER: A one-foot turn from a forward edge to a similar backward edge, or vice versa, with the rotation continuous with the initial edge, and the cusp within the original circle.

ROCKOVER:

- a) A preparatory body weight shift from one side of the skate to the other to permit a parallel relationship of the skaters at the point of take off, necessary when moving from an edge on one foot to a similar edge on the other foot.
- b) A preparatory change of lean to permit a graceful transition from one lobe to the next lobe.

ROLL:

- a) REGULAR – a natural movement of the skates and the body from one edge to a similar edge.
- b) CROSS – a stroke from one edge to a similar edge with the free leg moved across the employed leg before the stroke.
- c) IRREGULAR – a change of edge at the beginning of a stroke wherein the initial edge is held for less than one beat of music.

ROTATION: A circular motion of the torso in a horizontal plane. A movement of the torso around the posture baseline.

- a) CONCENTRIC – rotation of partners at the same time around the same team posture baseline, rotation of partners at the same time on the same arc.
- b) NON-CONCENTRIC- rotation of one partner while the other continues in the initial direction. Rotation of both partners at the time when each member of the team turns on a diverging arc.

RUN: A movement in which the free foot, during the period of becoming the skating foot, passes the original skating foot, thus bringing the new free foot off of the skating surface, trailing the new skating foot. Also called a PROGRESSIVE.

SCISSORS: A primary source of momentum employing side pressure movement of both skates on the surface while skates are parting, and pull of both skates on the surface while skates are closing.

SCORE: The total of the grades given a skater by an individual judge for the requirements of a competition. Same as mark.

SCORER: An official who records the grades of the contestants as given by the judges onto official score sheets for tabulation.

SECONDARY MOVEMENT: A combination of edges involving a two-foot turn.

SEQUENCE: A related series of steps or turns.

SHORT AXIS: See transverse axis.

SIDE PRESSURE: A primary source of momentum employing pressure against the side of the skate which is becoming unemployed, or, in the case of Scissors movements, employing pressure against the sides of both skates at the same time. The term “side push” is often used to mean side pressure.

SKATING ORDER: The sequence in which the contestants are to perform the required parts of the contest.

SLIDE: In dance skating, a step wherein the free foot (four wheels) is kept on the skating surface and moved to a leading position.

SPIRAL: A curve, which constantly approaches or recedes from the centre around which it revolves.

SPLIT: In dance, a forward or backward movement with both employed skates on the surface. It can be accomplished in one of two ways: with all eight wheels on the surface, or with the leading wheels of the leading skate and trailing wheels of the trailing skate raised from the surface.

STANCE: A stationary position preceding a start.

START: In dance or figure skating, the beginning of a movement from a stationary position.

STARTING STEPS: See opening steps.

STEERING: An unnatural movement or positioning of any part of the body to control the direction or path of the employed skate.

STEP: The transference of body weight from one foot to another.

STRAIGHTAWAY: The area of the skating surface permitting the greatest linear dimension parallel to a barrier. The skating area of the greatest length.

STROKE: A step executed so as to impart momentum.

- a) **CHOPPED** – A stroke for which the new skating foot is placed on the skating surface without a gliding motion. A placed step.
- b) **FULL** – a stroke employing a gliding motion of the new tracing skate.

STYLE: The individual expression of the skater or team. The International style is an expression within the system prescribed and accepted as standard.

SUB CURVE: An unintentional deviation from the arc required.

SUM: The total of the individual scores given by a single judge to a contestant or team.

SUPERIMPOSITION: In dance and figure skating, successive, invisible tracings upon an original tracing.

SWING: In dance skating, a stroke in which the free foot leaves the floor trailing, is swung in the direction of travel to an extended position and then returned to the skating foot in preparation for the next step. A controlled movement of the free leg from trailing to leading position or vice versa. Strictly defined for skating purposes, a swing of the free leg should be from a trailing position to the leading position (or vice versa) with both positions matched as to height from the skating surface, relation to the body and relation to the employed skate.

TABULATION: The act or result of processing the judges marks in an event or contest, and thereby determining the order of placement of the contestants. Also called calculating.

TABULATOR: Also called calculator. An official whose duty it is to process the judges' marks in an event of a contest, and thereby determine the order of placement of the contestants or teams.

TAKE OFF: The beginning of a new edge or flat from another edge or flat.

- a) correct – a take-off employing a smooth transition from one foot to the other without placing, hitching, jumping or any other stiff, unnatural movement. A clean take-off.
- b) TWO FOOT – an incorrect movement during which the skater rides both skates for a noticeable distance.
- c) TOE STOP – an incorrect movement where the toe stop is used to help impart momentum
- d) INITIAL – a Strike off

TECHNICAL MERIT:

- a) The actual items or ingredients performed by a skater or team in a free skating, original set-pattern, or free dance programme.
- b) The actual mark given by a judge for the items which constitute such a program, (A Mark)

TEMPO: In music, the pace and speed of a musical composition. In skating, the number of counts per minute. Specifically for skate dancing measure or bars per minute and number of beats per measure or bar,

THREE: A one -foot turn from a forward edge to an opposite backward edge or vice versa, with the rotation in the direction of the initial edge, and with the cusp inside the circle.

- a) DROPPED – a three turn the concluding edge of which is held for less than one beat of music, with the next step stroked on the next succeeding beat of music.
- b) HELD – a three turn the concluding edge of which is held for more than one beat of music.

THRUST: A lunge with both feet together on the floor ; one knee is very bent and pushed forward ,the other leg is stretched back WITH THE TWO INSIDE WHEELS ON THE SKATING SURFACE.(Castel March -step n°28b)

THRUSTING FOOT: The old tracing foot on which pressure is exerted to produce momentum during take-off.

TIME: The time indicated by the stopwatches and recorded by the appropriate official. In dance and free skating, the elapsed time used by a skater or team. See Maximum and Minimum.

TIMING: The relationship between the accent of the music and the steps skated.

TOE POINT: In dance skating, a required contact with the skating surface of the toe roller or rollers of the unemployed skate. A FRONT TOE POINT is accomplished with the outside front roller in front of the body without regard to direction of travel. A BACK TOE POINT is accomplished with the inside front roller behind the body without any regard to the direction of travel.

TRACE: The real or imaginary mark showing the path of the employed skate.

TRACING: employed, in use a) FOOT – the employed foot. b) KNEE – the knee of the employed foot. c) SKATE – the skate on the surface. The employed skate.

TRACKING: The superimposition of tracings of partners.

TRANSITION: A change from one edge to another, a change from one circle to another, a take-off.

TRANSVERSE AXIS: In dance skating, an imaginary line which bisects the width of the skating surface.

TURN: A change of direction of skate or skates.

- a) ONE FOOT – A turn without a change of feet. See Bracket, Counter, Rocker and Three.
- b) TWO FOOT TURN – a turn produced with both feet by changing from one foot to another. See Choctaw and Mohawk.
- c) OPEN – a turn with the free leg behind the body after the turn. See Choctaw and Mohawk.
- d) CLOSED – a turn with the free leg in front of the body after the turn. See Choctaw and Mohawk.
- e) HELD – a turn of which the concluding edge is held longer than one beat of music. See Choctaw, Mohawk and Three.
- f) DROPPED – a turn of which the concluding edge is held less than one beat of music, with the next succeeding step occurring on the first beat of the music after the turn. See Choctaw , Mohawk and Three
- g) PULLED – An incorrect movement wherein the skater uses some part of his body to increase the momentum of the tracing skate during the execution of a one-foot turn.

TWIZZLE: A complete revolution one-foot turn comprising, in one movement, a short counter followed by a half back three turn.

TWIZZLE - TANGO DELANCO: A complete revolution one-foot turn comprising, in one movement, a short inside three turn followed by a half back three turn.

UNITY: The harmonious performance of identical or compatible skating movements by partners.

WEAK BEAT: See beat.

VIGNA : A particular mohawk from an inside edge to a similar inside edge with a counter-rotation of the body. In the Castel March (step n°10) the step begins from left inside backward fo finish right inside forward,turning counter clockwise.The left foot begins a half three turn with the right foot close parallel then the right foot skates a right forward inside.