



***Oceania Confederation of
Roller Sports***

**OCEANIA ARTISTIC
ROLLER SPORTS CHAMPIONSHIP**

Couples Dance – Cadet, Youth and Masters

Revision 1.4 August 17th 2014

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ACADEMY BLUES (Masters)

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

DANCE NOTES

- a. Steps 1 through 6 make up the straightaway sequences of this dance.
- b. Steps 7 through 10 comprise one corner sequence. Two of the 6-beat corner sequences are used to keep the dance in phrase with the music.
- c. Blues music is slow and earthy and this dance should not be rushed. To remain in character with the music, the swing dropped chasses should be executed with expression and a moderate rise and fall. Avoid kicked swings or violent footwork on the chasses, keeping the length of the swing confined to remain musically expressive in the two beats allotted.
- d. A firm change of lean must be performed between steps 4 and 5 so that the centre lobe is entered accurately as to aim and edge. A slightly angular aim on step 5 is required for correct edge placement.
- e. An essential factor in producing a balanced dance pattern is correct aiming of step 1 and the subsequent control of the first barrier lobe of the dance. Ensure that the initial barrier lobe is brought around continuously so as to avoid the necessity of hooking step 4 in order to obtain the proper aim into the centre lobe.

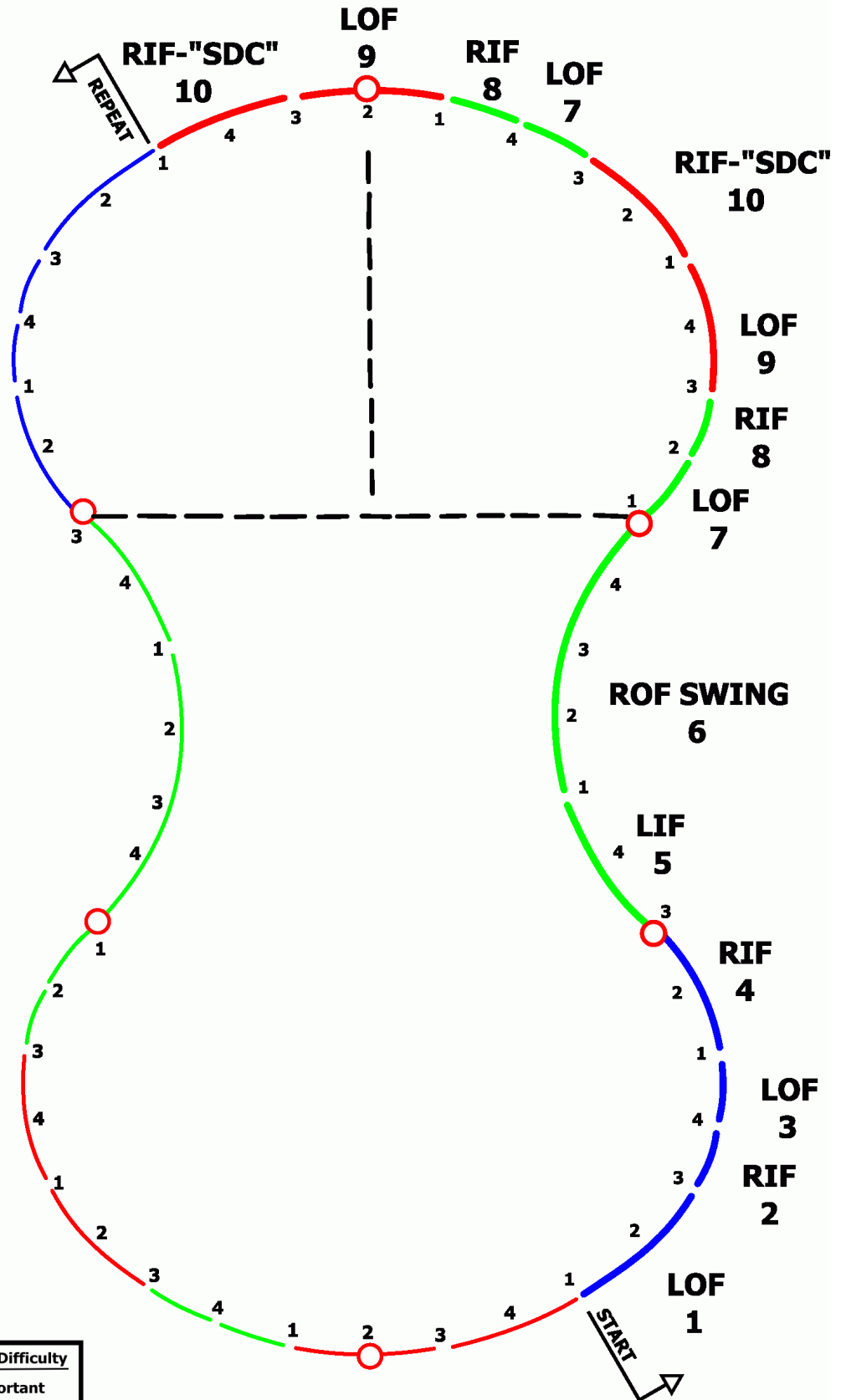
JUDGING POINTS

- 1 General timing
- 2 Execution
 - a All steps other than step 5 (LIF) take the floor from the "and" position and with a parallel take-off. Step 5 should have an angular take-off.
- 3 Pattern
 - a 6 beat centre lobe begins and ends on the baseline.
 - b Rock overs 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 then 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



ASSOCIATION WALTZ (Youth)

Music Waltz $\frac{3}{4}$ Tempo 132 beats per minute
 Position Waltz (except Steps 12 & 25) 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 (Heel to Instep)	1
	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	
	23	LIB Open Mohawk (Heel to Instep)	RIF Chasse	1
	24	ROB	LOF	3 see note
	25	LOF Three	RIF	3
	26	ROB	LOF Three	3

OCEANIA COUPLES DANCE CADET, YOUTH AND MASTERS

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 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.

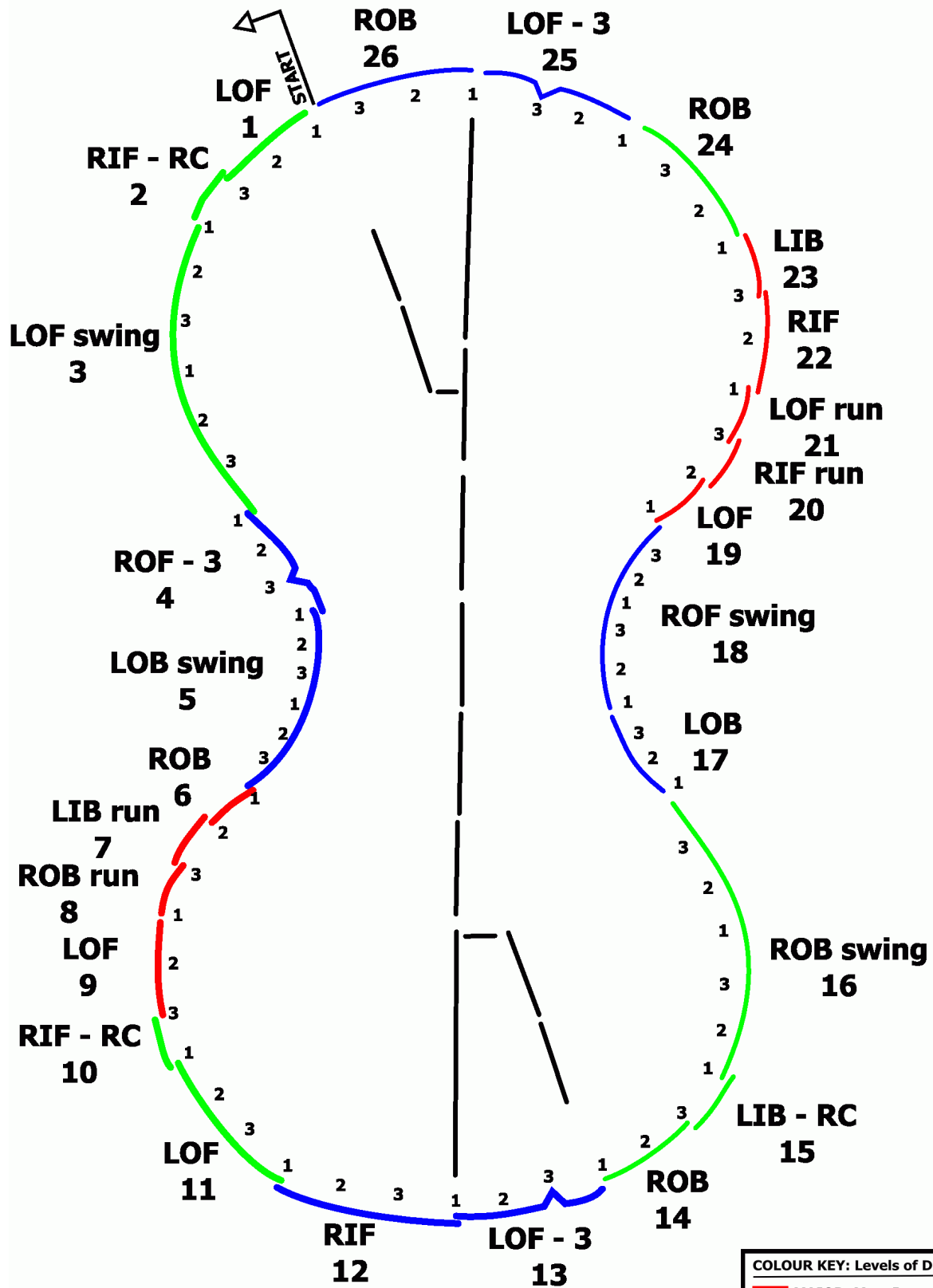
- i) Step 13 the man strikes his three turn to move past the lady.
 - i. The lady's steps must follow the mans.
- j) Step 17 a three turn for the lady Mans step to follow.
- k) Step 22, 23, 24 for the lady is a chasse man's step comprises a heel to instep open mohawk.

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



CANASTA TANGO (Masters)

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 swing roll) towards the centre for a 4 beat inverted corner lobe. The push for the ROF – X swing roll is made from the outside of the left foot.

PATTERN

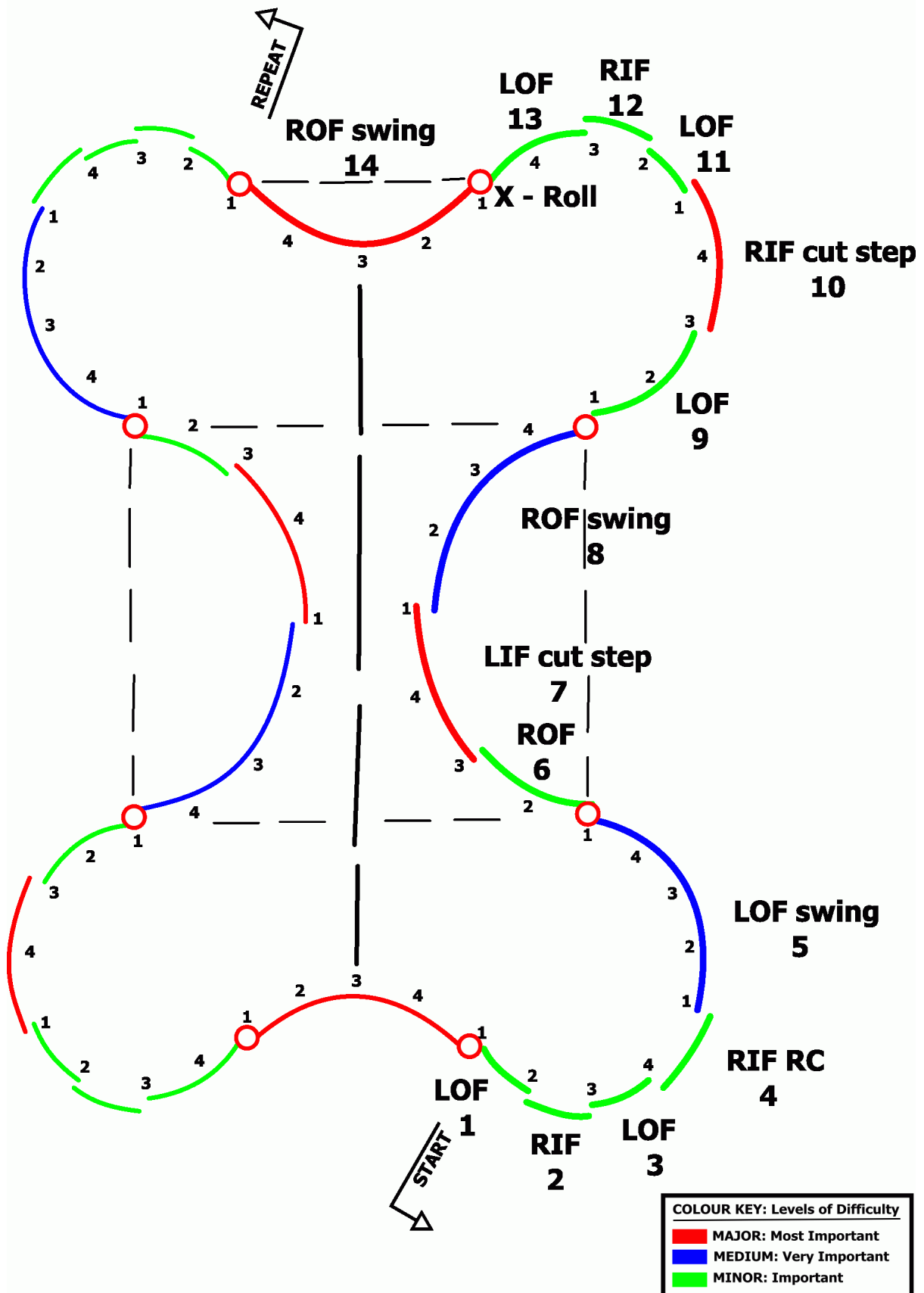
a	Step 6 must be aimed strongly to the centre to allow the 8 beat centre lobe to be symmetrical. The start of step 8 must come off the top of the centre lobe.
b	The aim of step 9 must be aimed strongly towards the barrier in order so that the corner will be symmetrical.
c	Step 14 XF-ROF swing, is a connecting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

by Carl Henderson

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

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-CH	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.

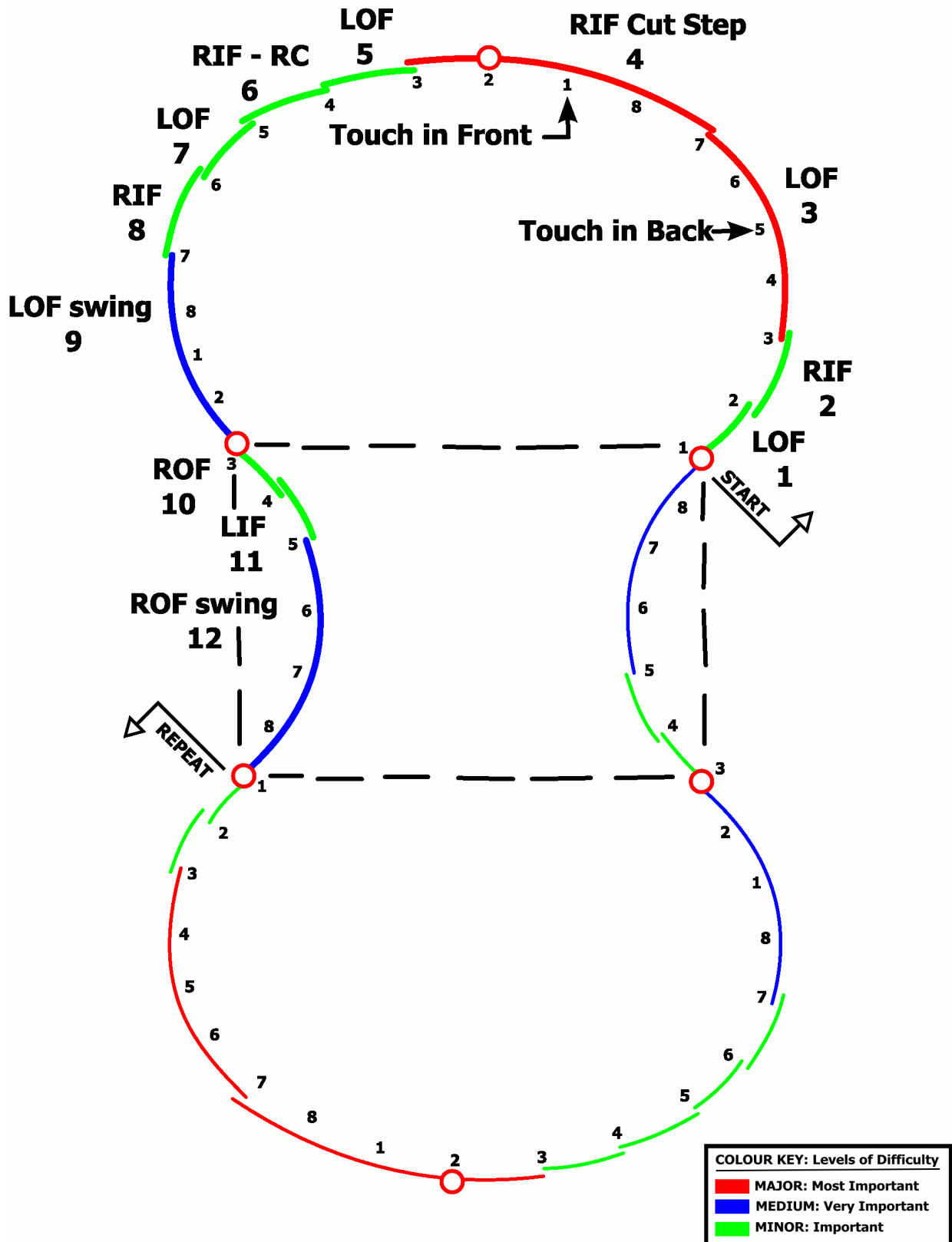
Carlos Tango (Continued)**JUDGING POINTS**

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 #1 of the music and count #3 of the step.
3	The front toe point on step 4 will not touch the floor and will not occur on count #3 of the step which is count #1 of the music

CARLOS TANGO



CHA CHA (Advanced Masters)

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

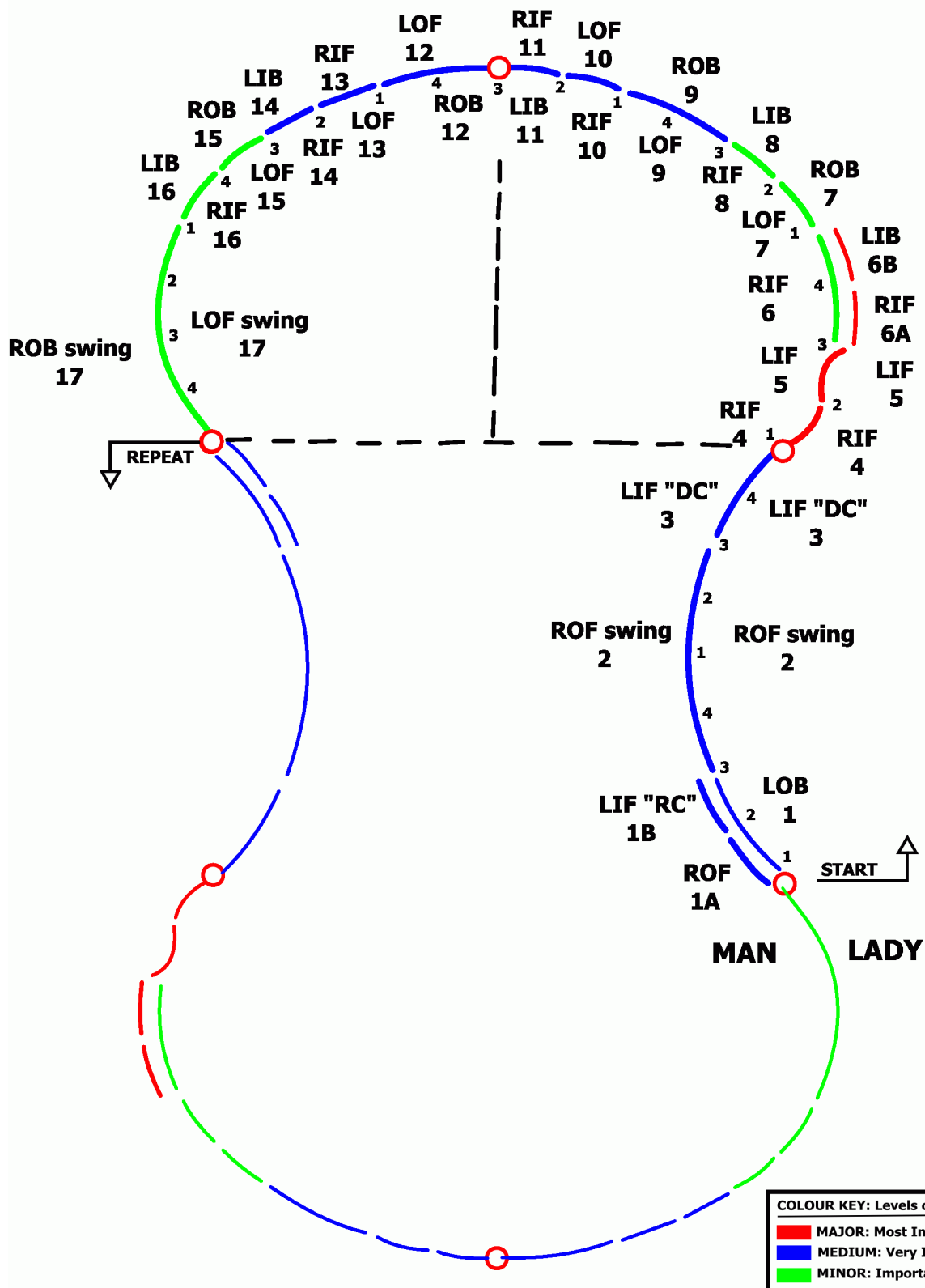
OPENING

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

DANCE NOTES

- a) Partners begin the dance in closed A position.
- b) 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 lady, holding on to her hips with both hands, while lady's hands are holding the man's hands (left hands on left hip, right hands on right hip).
- c) Partners return to closed A position during step 6 and remain in this hold for the remainder of the dance.

CHA CHA



CHASE WALTZ (Cadet)

Bergin, Umbach and Yarrington

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

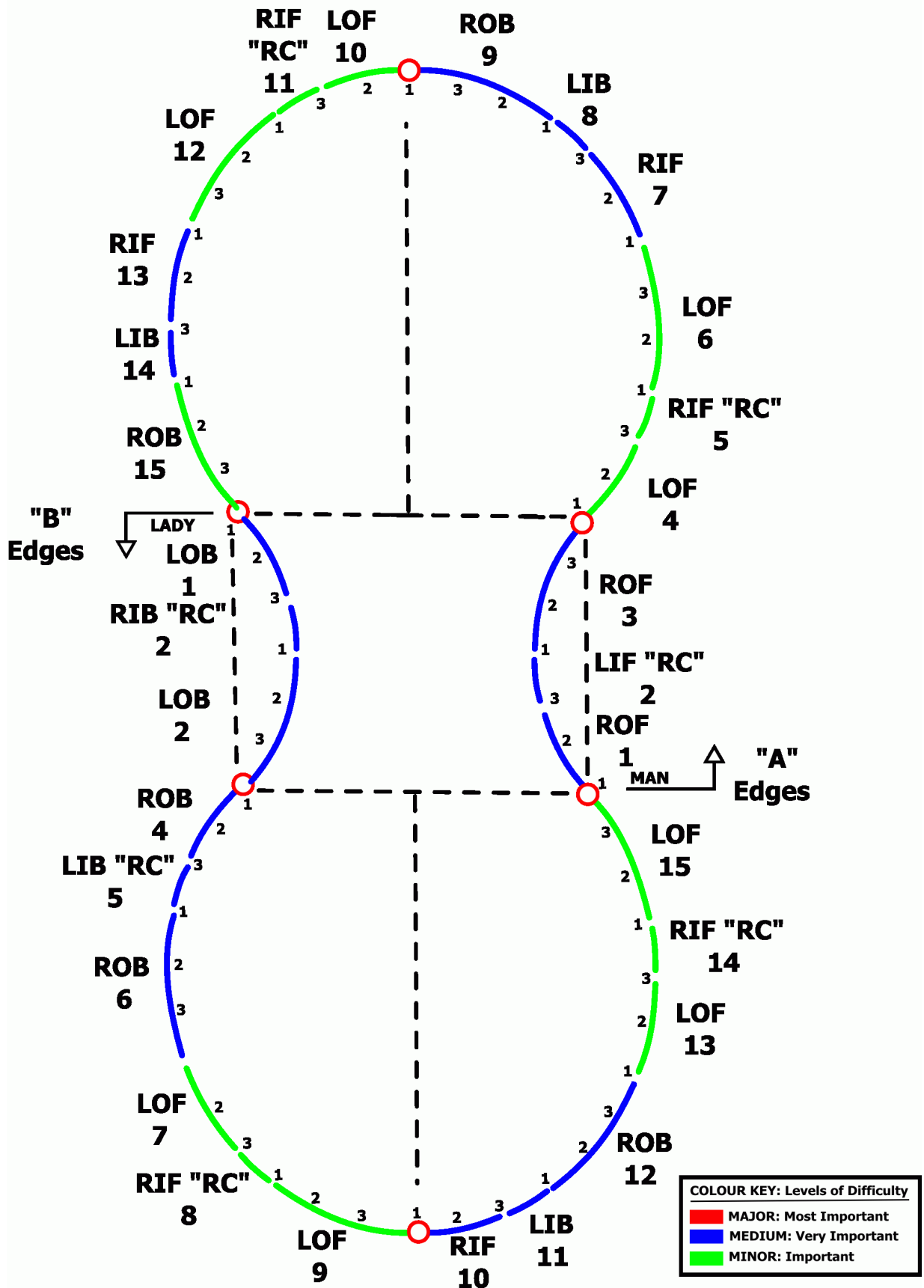
OPENING

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.

CHASE WALTZ



CITY BLUES (Masters)

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

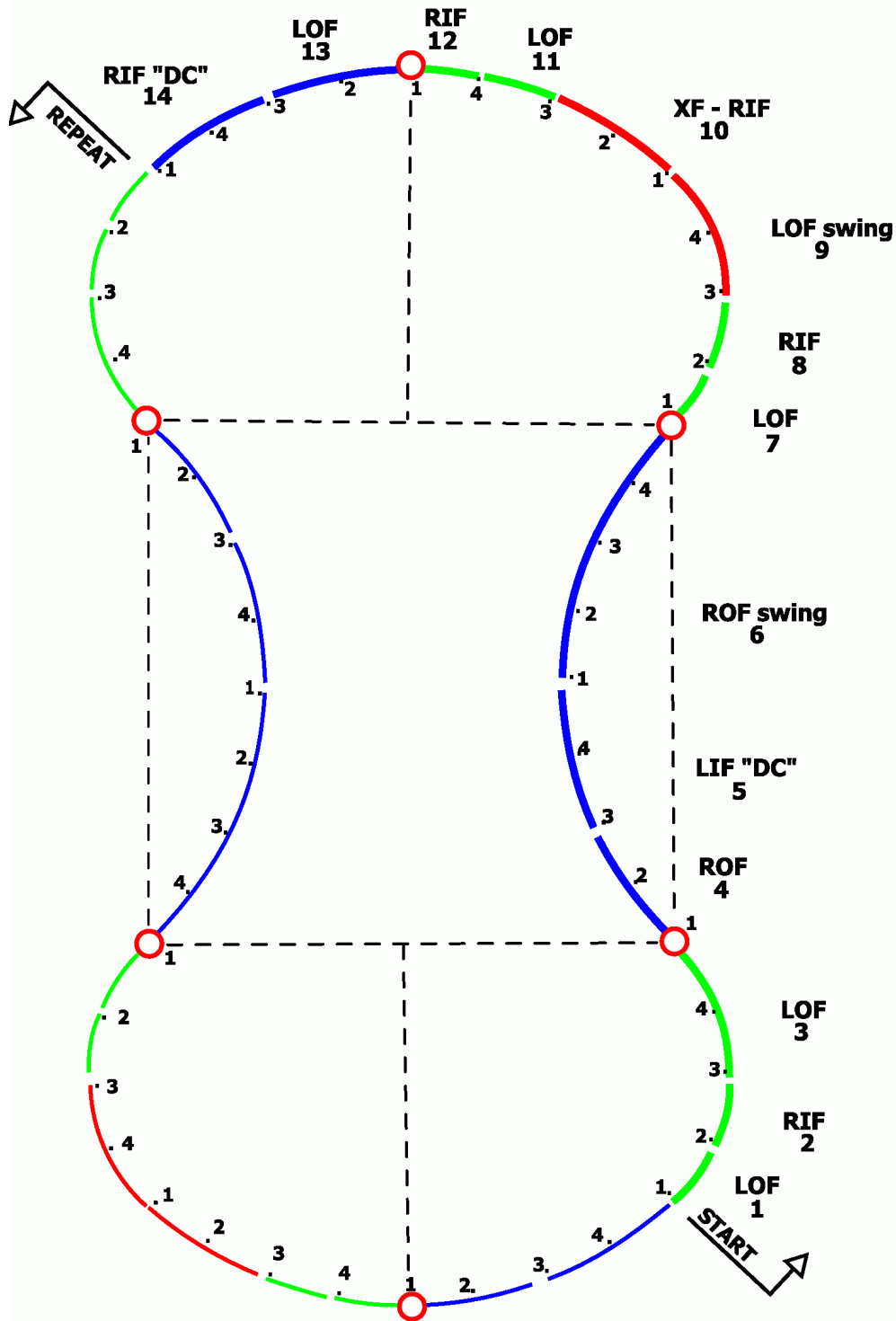
JUDGING POINTS

- 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 16 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 and/or aimed around the corner.

CITY BLUES



COLOUR KEY: Levels of Difficulty	
MAJOR: Most Important	(Red)
MEDIUM: Very Important	(Blue)
MINOR: Important	(Green)

COLLEGIATE (Cadet / Advanced Masters)

_by Inez van Horn

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

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 are used each side of the floor. Corner lobing should be symmetrical, to join up straightaway sequences down each side.

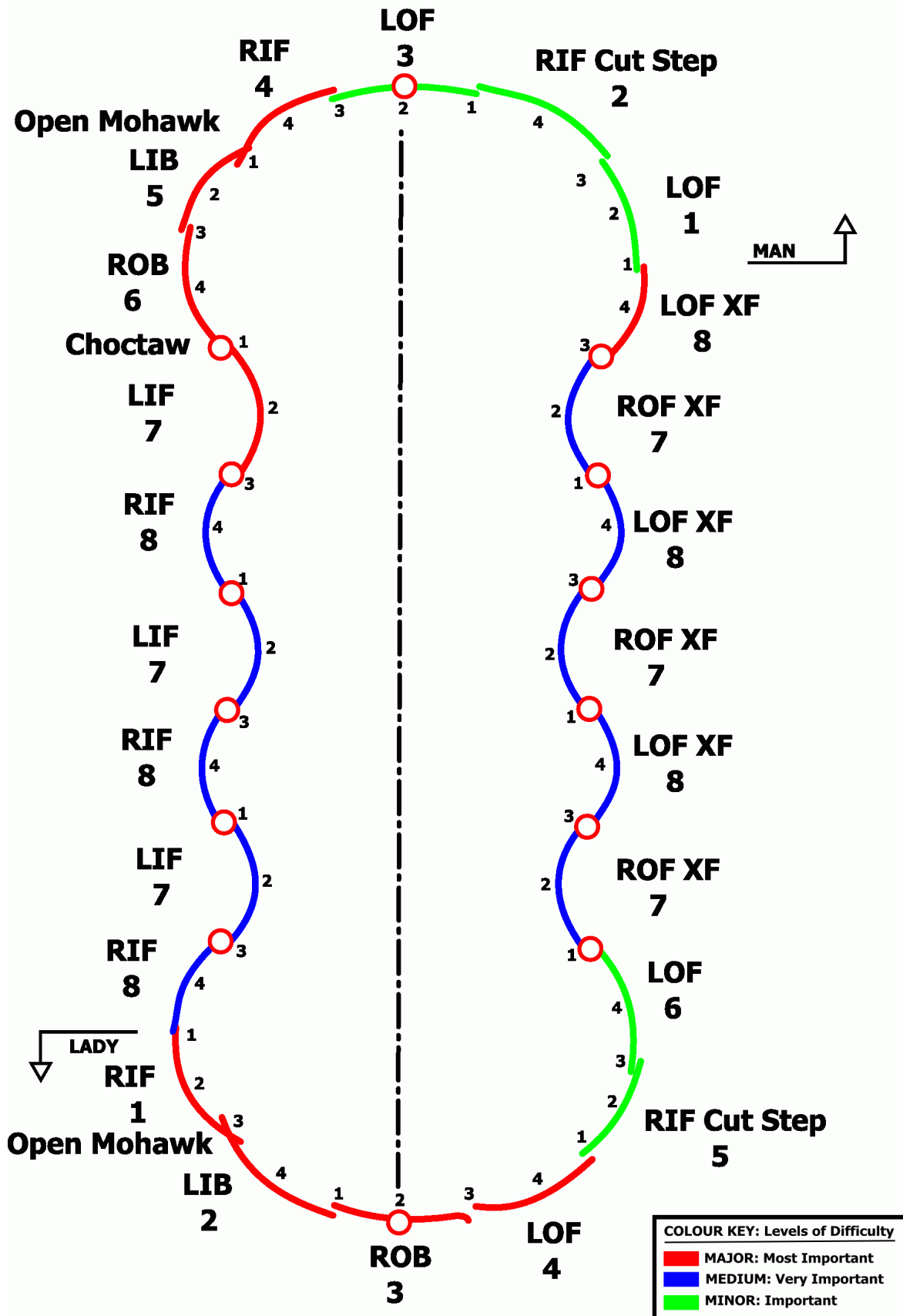
Step No	Man's Edge	Beats	Lady's Edge
7	LIF	2	XF-ROF
8	RIF	2	XF-LOF

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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 (Cadet / Advanced Masters)

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

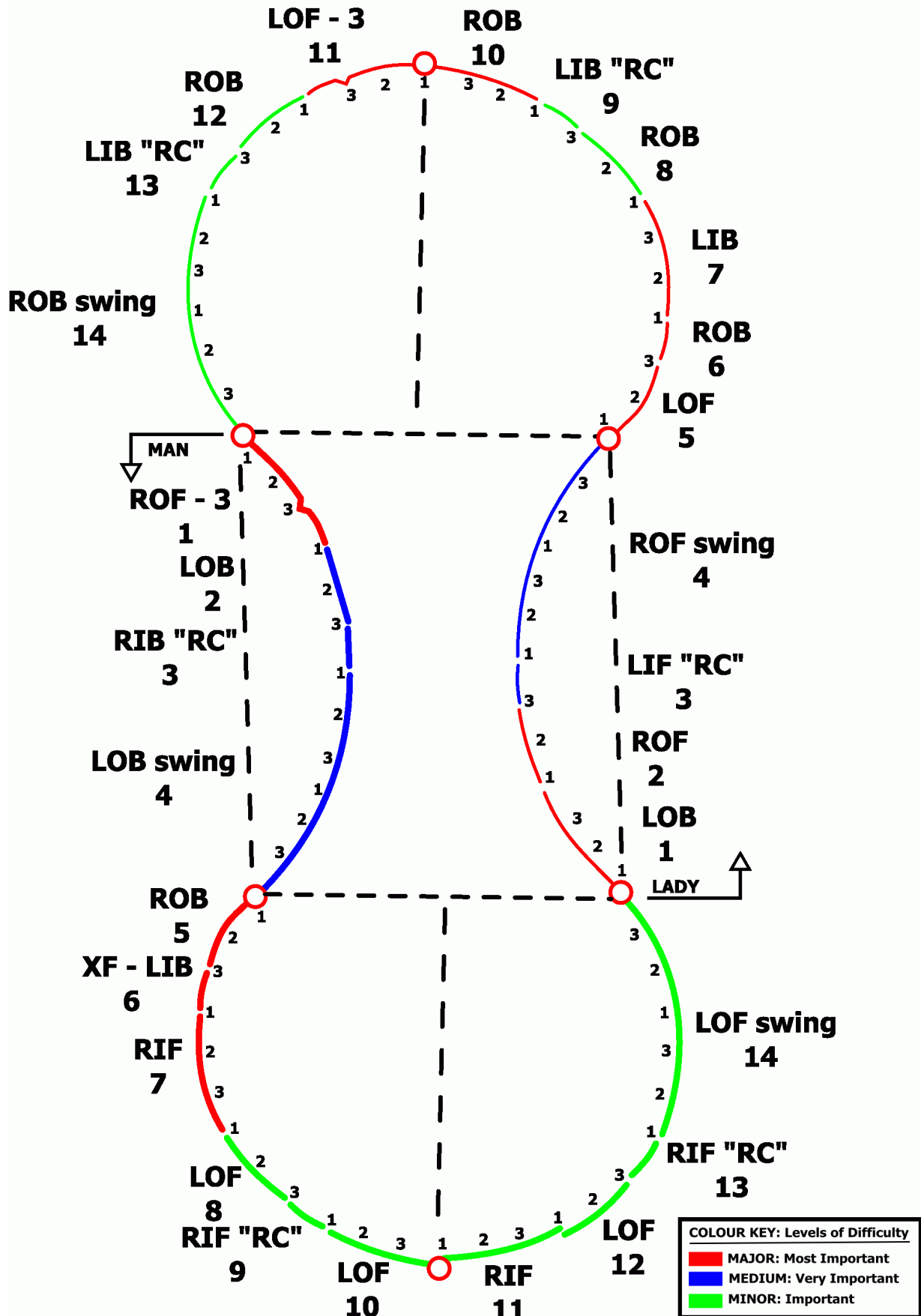
OPENING

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

- a. Steps 3, 9 and 13 are raised chasses for both partners.
- b. 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.
- c. 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.
- d. Steps 5 and 6 for the lady comprise a dropped open Mohawk (LOF to ROB)

CORONATION WALTZ



DELICADO (Cadet)

Irwin & McLaughlen

Music	Schottische	Tempo	100 beats per minute
Hold	Waltz position closed (A)	Pattern	Set
		Start	Step 1, Count #1

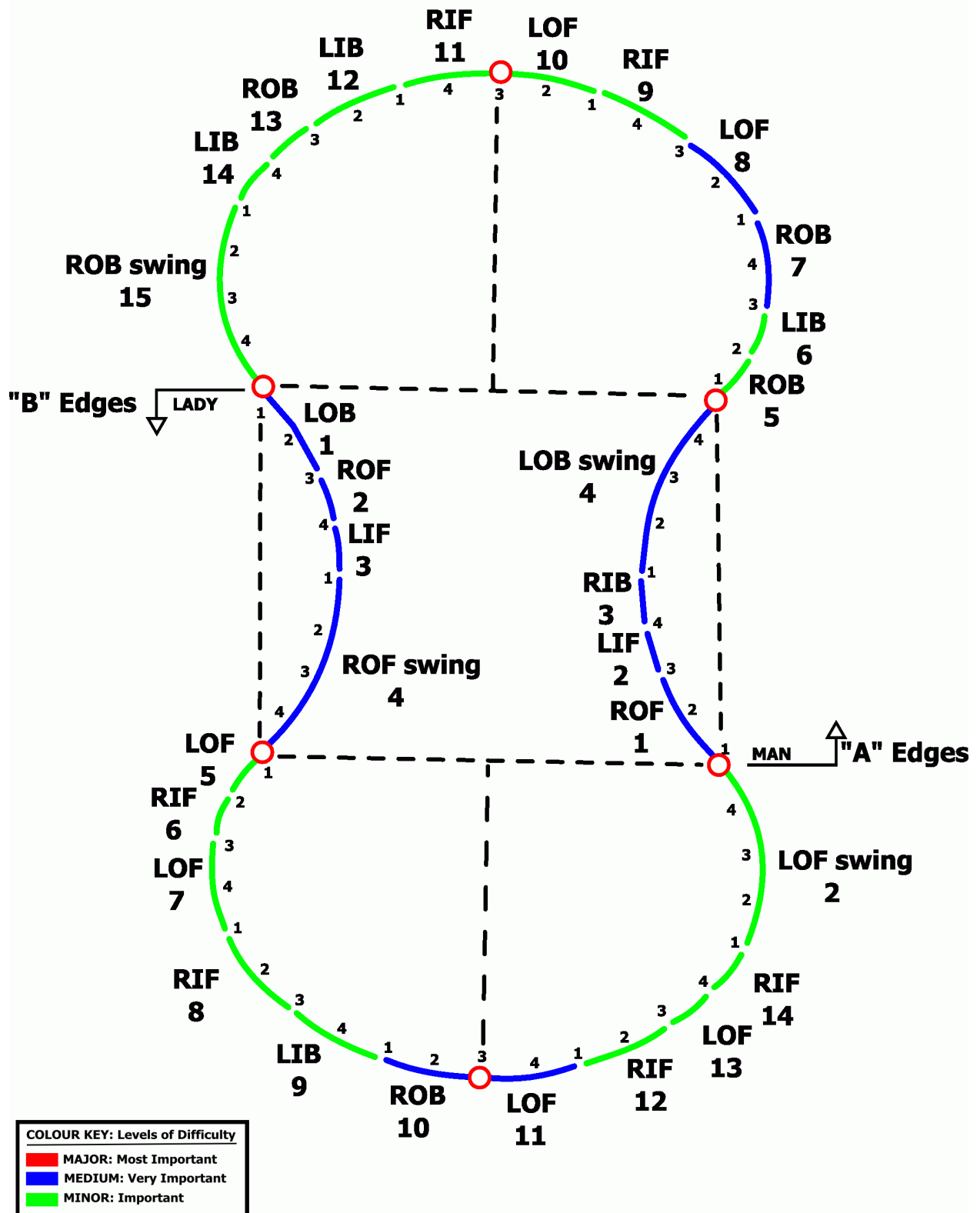
OPENING

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



DENVER SHUFFLE (Masters)

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.

DANCE NOTES

- a. Steps 4, 10 and 17 are raised chasse steps.
- b. 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.
- c. 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
- d. 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.
- e. 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.
- f. Steps 2 and 8 are crossed progressive strokes. Step 14 is commenced as a cross roll.
- g. Step 15 is a crossed chasse step.
- h. 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.
- i. 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.

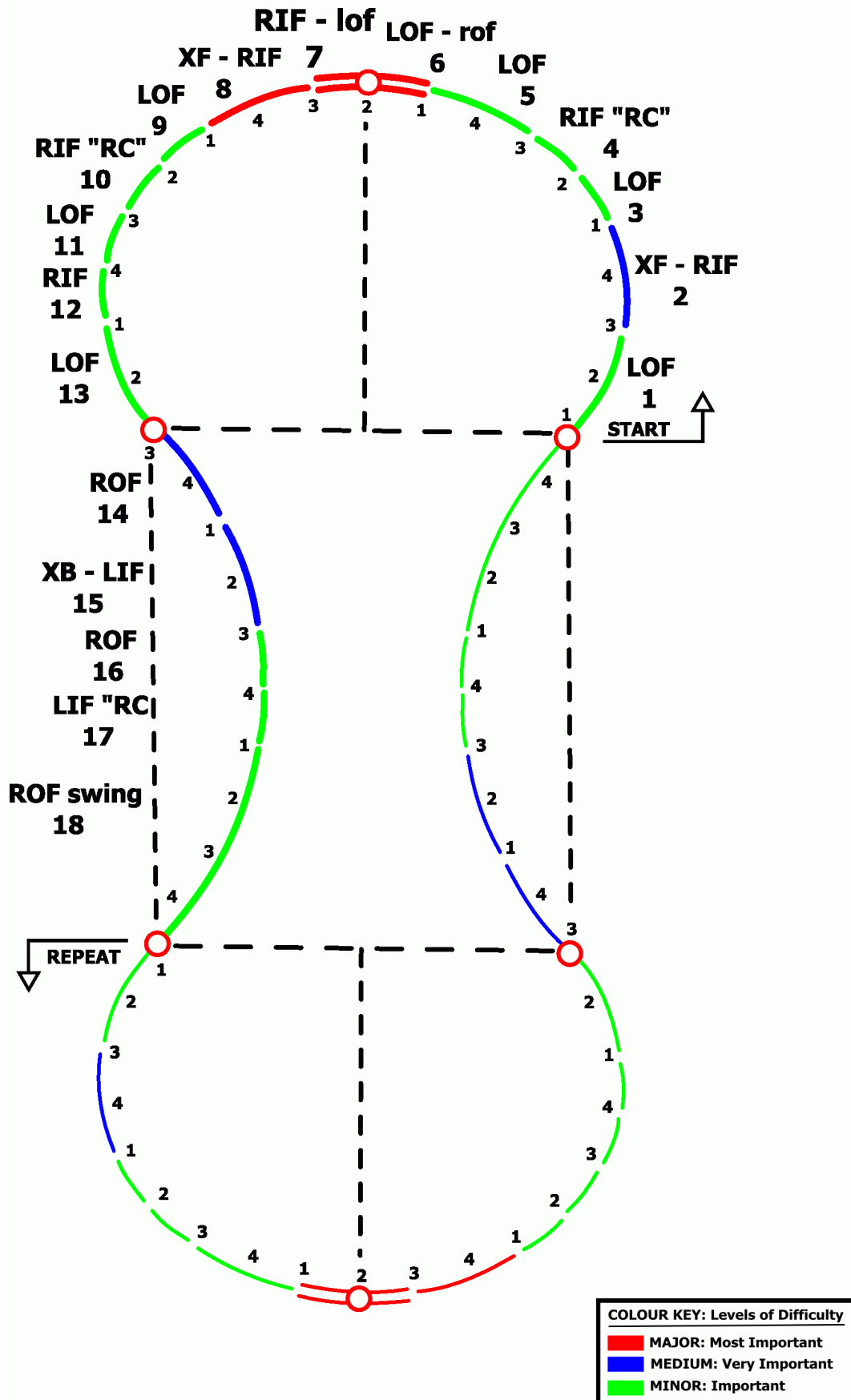
PATTERN

- a The ten beat centre lobe must begin and end on the baseline.
- b Rockovers occur on the baseline between steps 13 LOF and 14 XF-ROF and step 18 ROF swing and 1 LOF
- c 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.
- d 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
 - c 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. 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.
 - C Skaters will often take step 16 ROF back towards the baseline without continuing to the top of the lobe.
 - D 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 (Masters)

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.

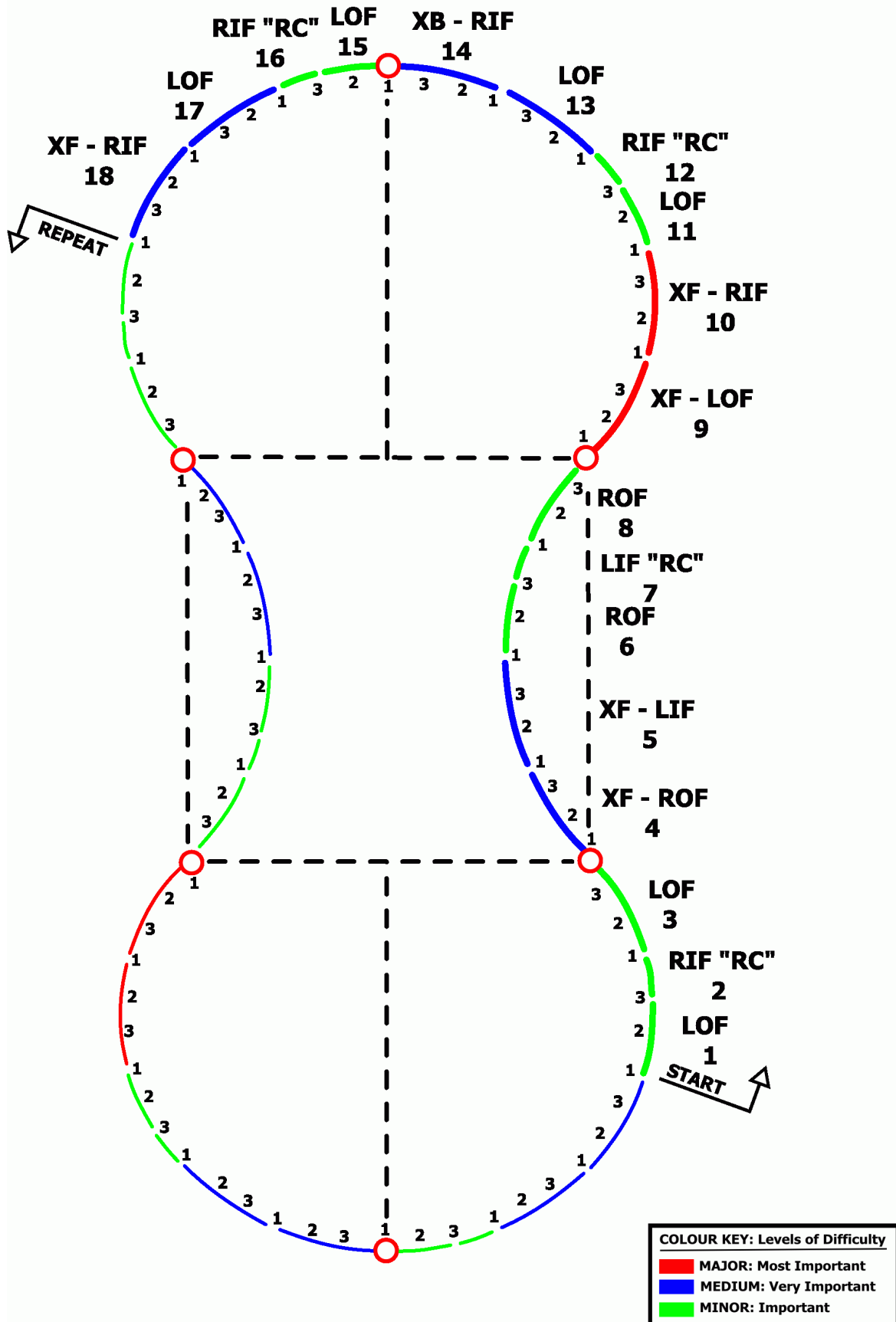
JUDGING POINTS

- 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 (Masters)

by George Muller

Music	Waltz $\frac{3}{4}$	Tempo	138 beats per minute
Pattern	Set	Start	Step 1, Count #1
Hold	Kilian side (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. Step 1 of the dance begins with a 2 beat LOF edge aimed to the barrier on count one of a measure of music. The straightaway is skated first, followed by the corner steps. All strokes in this dance are progressive.
- b. Steps 4 and 5 of the straightaway and step 14 of the corner are 6 beat swings. The skater must stroke strong edges, going into the corner, in order to have a smooth rock over ~~rock over~~ and proper aim for step 14, an inverted corner lobe.
- c. Upright position and easy flow should be striven for, as well as even swings and a soft knee action throughout the dance.

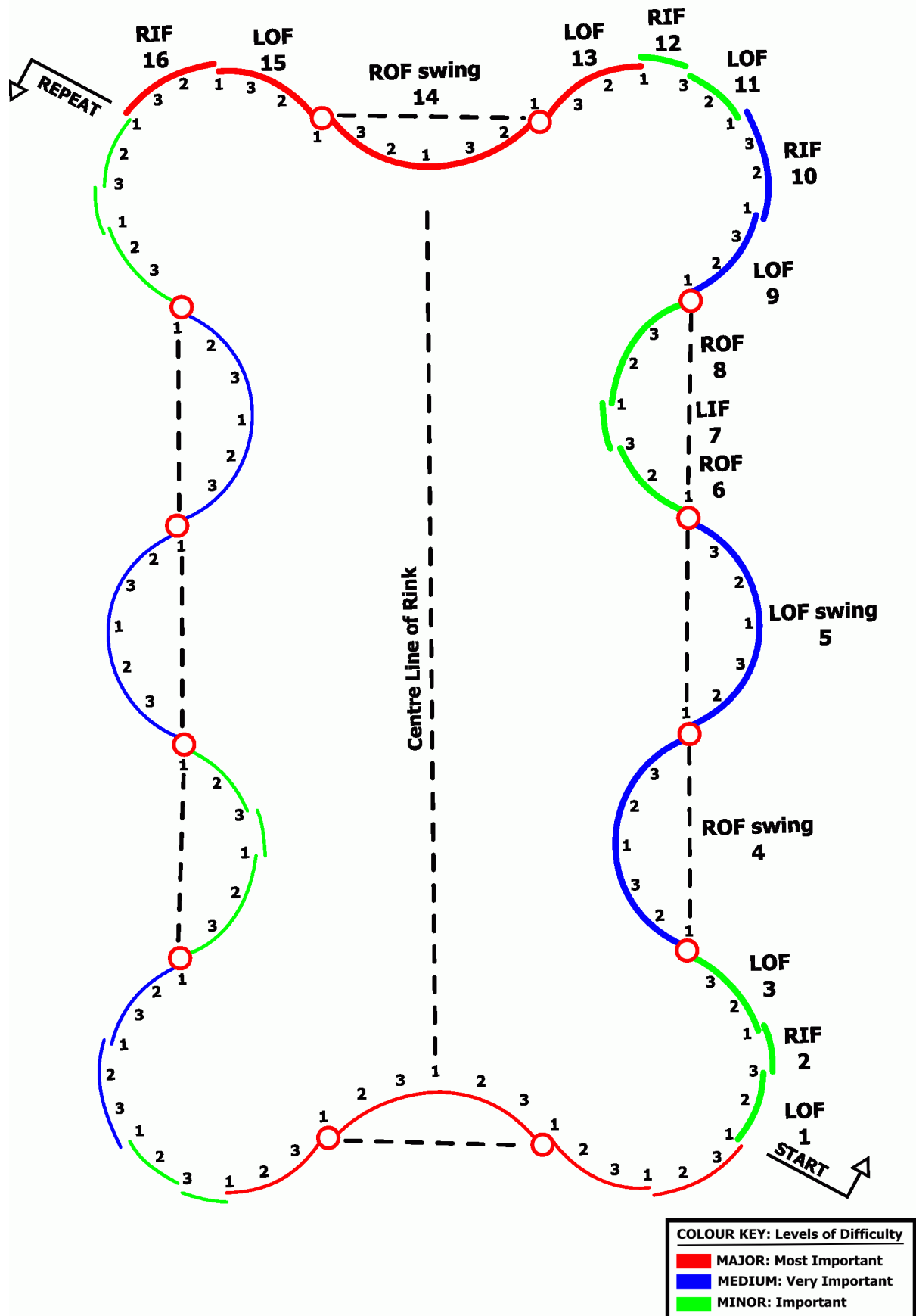
JUDGING POINTS

- 1 Timing
- 2 Execution
 - a All steps except 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



FASCINATION FOXTROT (Youth)

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.

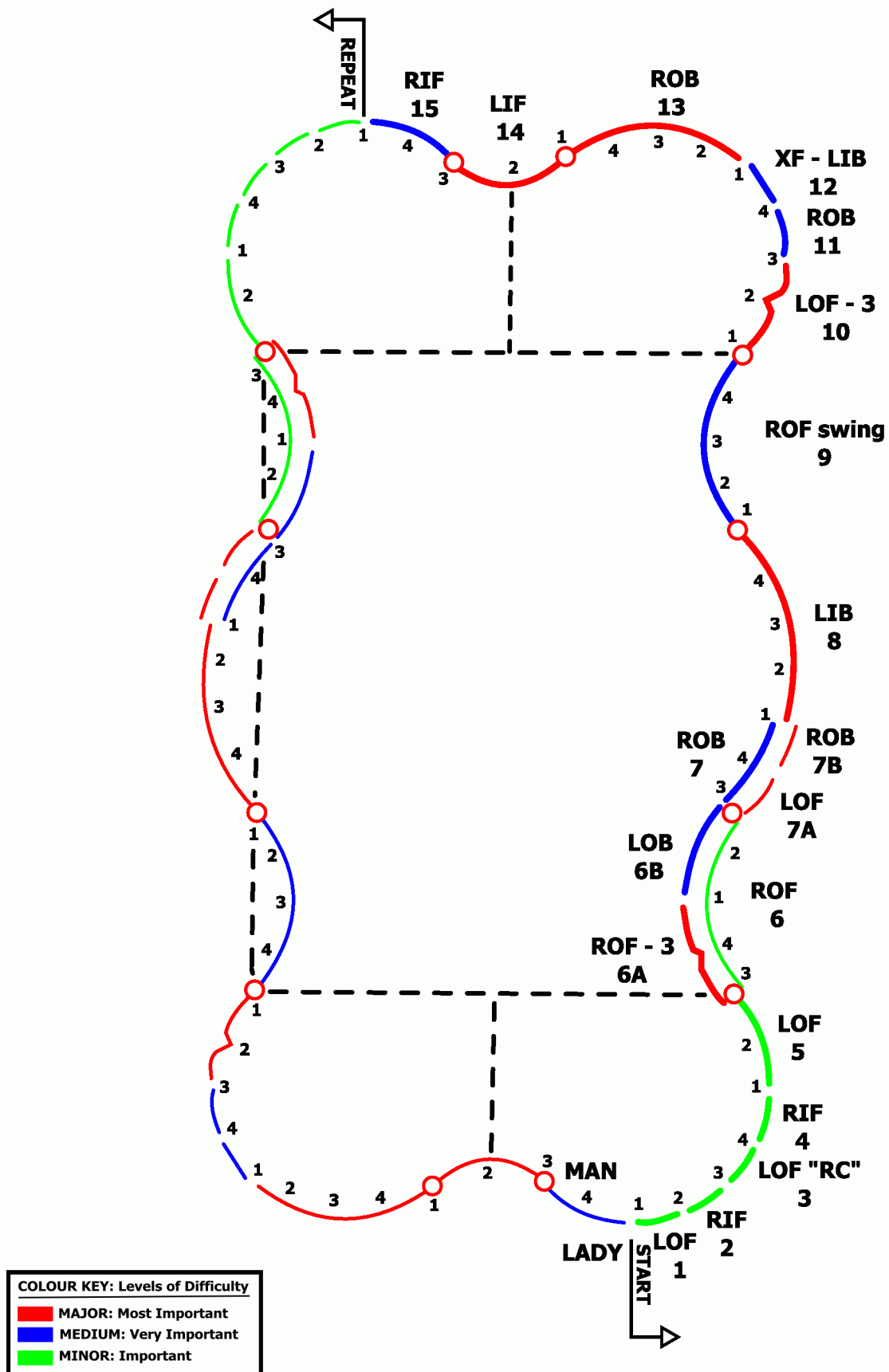
Opening

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.

FASCINATION FOXTROT



FIESTA TANGO (Advanced Masters)

George Muller.

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

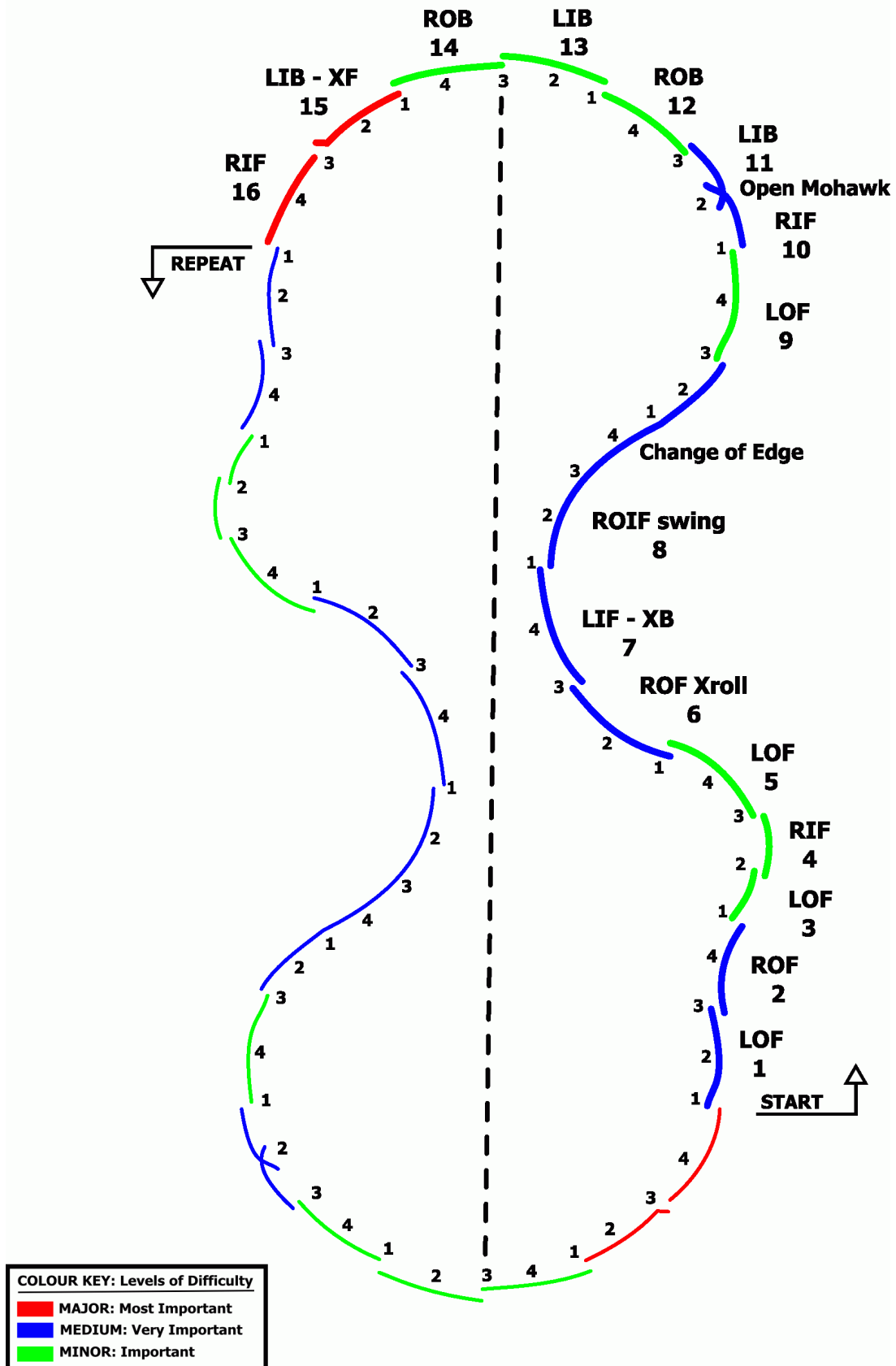
INTRODUCTORY STEPS

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



THE FOURTEEN STEP (Youth)

Music	March 4/4 or 2/4	Tempo	108 Metronome
Hold	Closed and Side Closed	Pattern	Set

THE DANCE

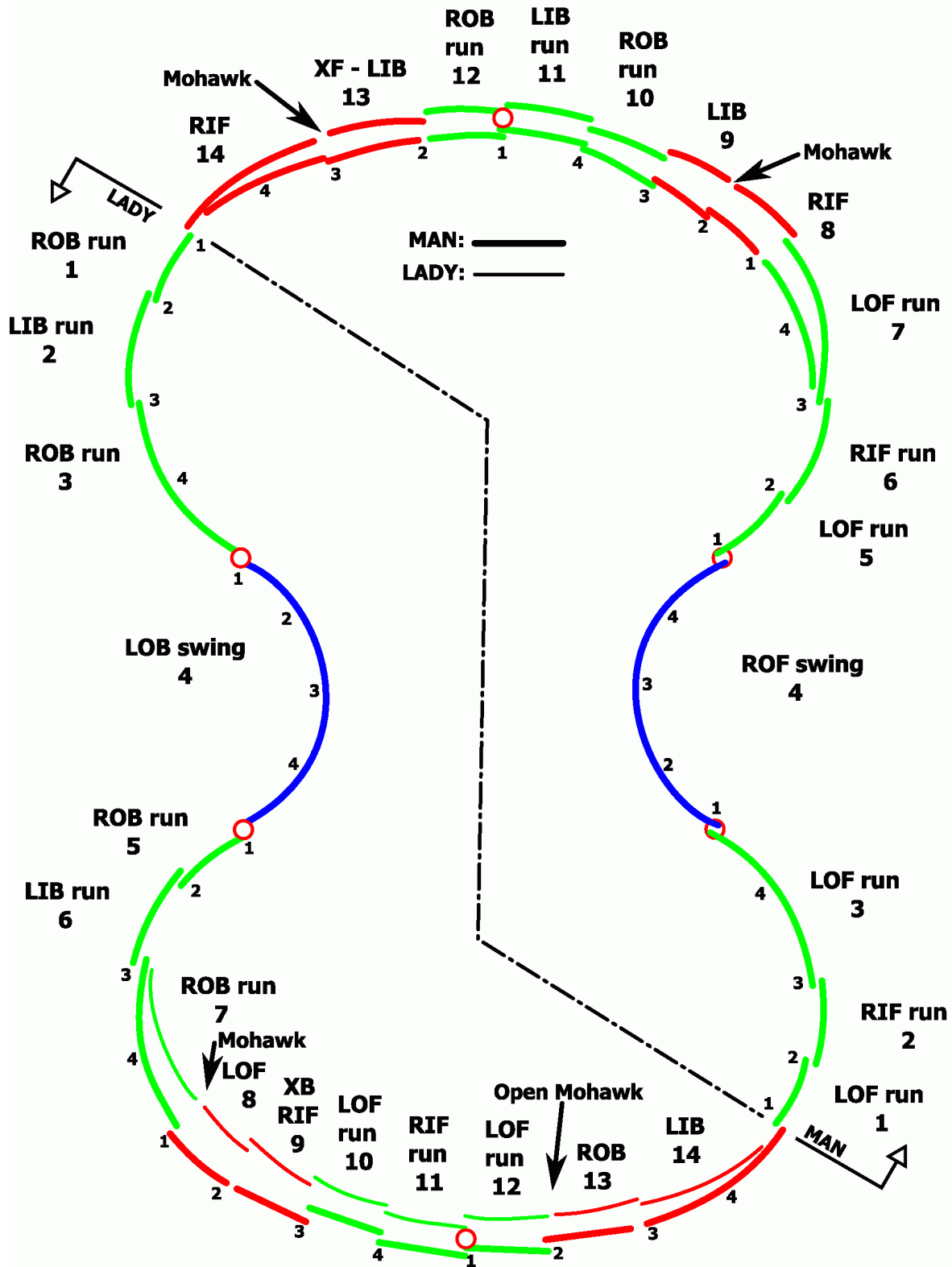
The dance begins with a progressive sequence of three steps forming a lobe curving towards, then away from the barrier followed by a four beat swing roll curving the opposite way. This is followed by another progressive sequence for both partners after which the lady turns forward on step 8 and skates 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 (RIF) 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	LOF-Run	1	1	1	ROB-Run
	2	RIF-Run	1	1	2	LIB-Run
	3	LOF-Run	2	2	3	ROB-Run
	4	ROF-Swing	4	4	4	LOB-Swing
	5	LOF-Run	1	1	5	ROB-Run
	6	RIF-Run	1	1	6	LIB-Run
	7	LOF-Run	2	2	7	ROB-Run
	8	RIF Mohawk to:	1	1	8	Mohawk to: LOF
Outside	9	LIB	1	1	9	XB-RIF
	10	ROB-Run	1	1	10	LOF-Run
	11	LIB-Run	1	1	11	RIF-Run
	12	ROB-Run	1	1	12	LOF-Run
	13	XF-LIB	1	1	13	Open Mohawk to: ROB
	14	RIF	2	2	13	LIB

FOURTEEN STEP



COLOUR KEY: Levels of Difficulty	
MAJOR: Most Important	(Red)
MEDIUM: Very Important	(Blue)
MINOR: Important	(Green)

HIGHLAND SCHOTTISCHE (Cadet / Youth)

A Variation of the University Swing by Geo Muller

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

OPENING

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

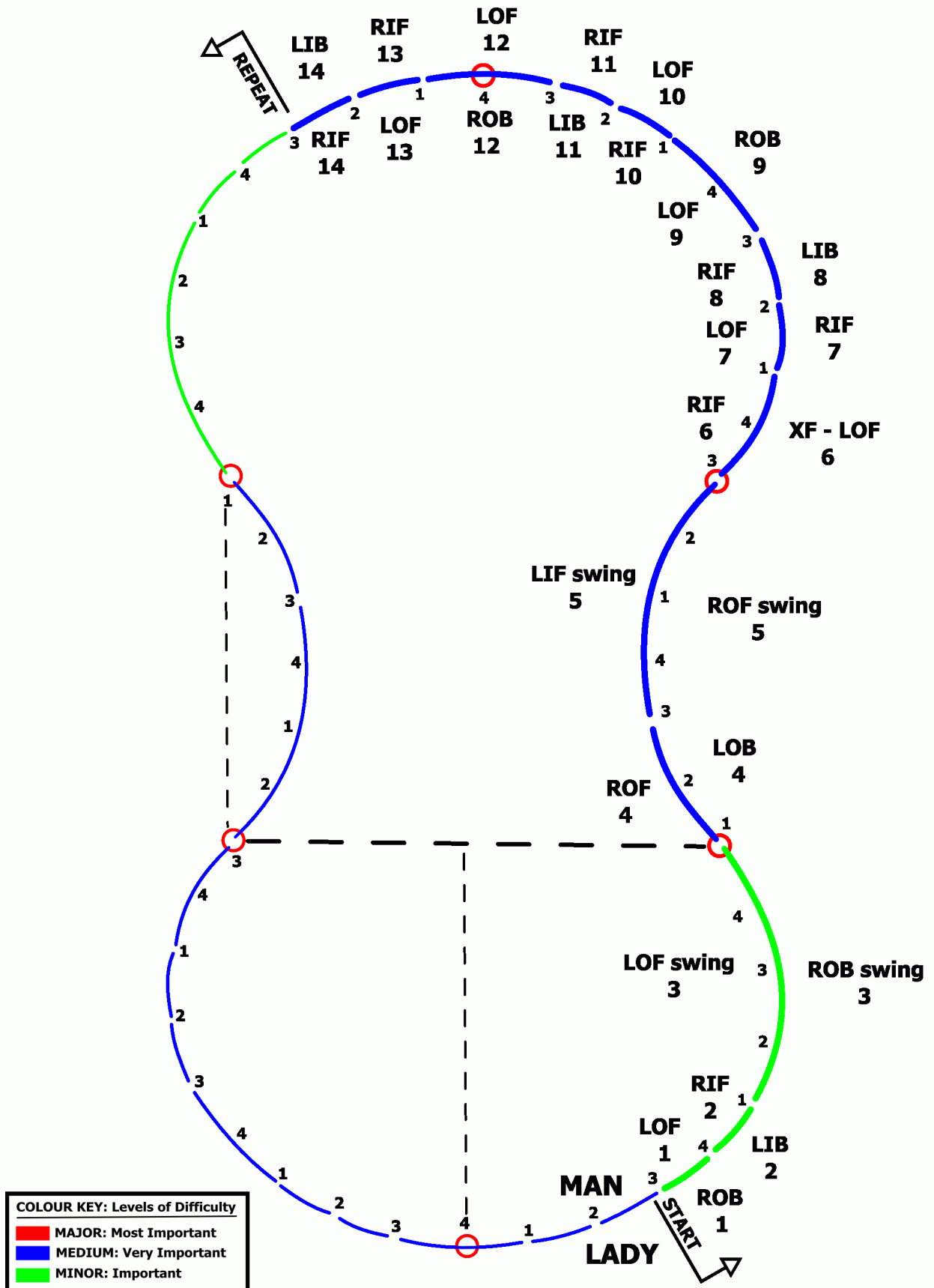
JUDGING POINTS

- 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 open dropped Mohawks done or heel to instep (CIPA definition says to aim Open Mohawks "approximately heel to instep" – so maybe reference of heel to heel be removed??)
 - 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



IMPERIAL TANGO (Youth)

Music: Tango 4/4

Tempo: 104 beats per minute

Position: Foxtrot, Kilian

Pattern: Set

Start: Step 1 count #1

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 RIF, 1 beat, is a run step aimed around the lobe. Step 3 is a LOF to a flat to a LIF using 4 beats. Its LOF 2 beats flat for 1 beat with the LIF being 1 beat. 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 LOB, 1 beat, the team drops their hands to their sides in preparation for step 6, ROF 2 beat edge, On this step the team must assume the Kilian position for the remainder of the dance.
- c. Step 7, LOF-XR three turn, the man must move the lady slightly forward to allow for the turn. The team then skates a ROB, 1 beat edge, followed by a 1 beat LIB cross in front chasse'. Step 10, ROB 2 beat edge to a LOF, 1 beat edge constitutes a back-to-forward dropped open Mohawk turn.
- d. Steps #13 and #14 LOF, 2 beats, ROB, 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 RIB 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.

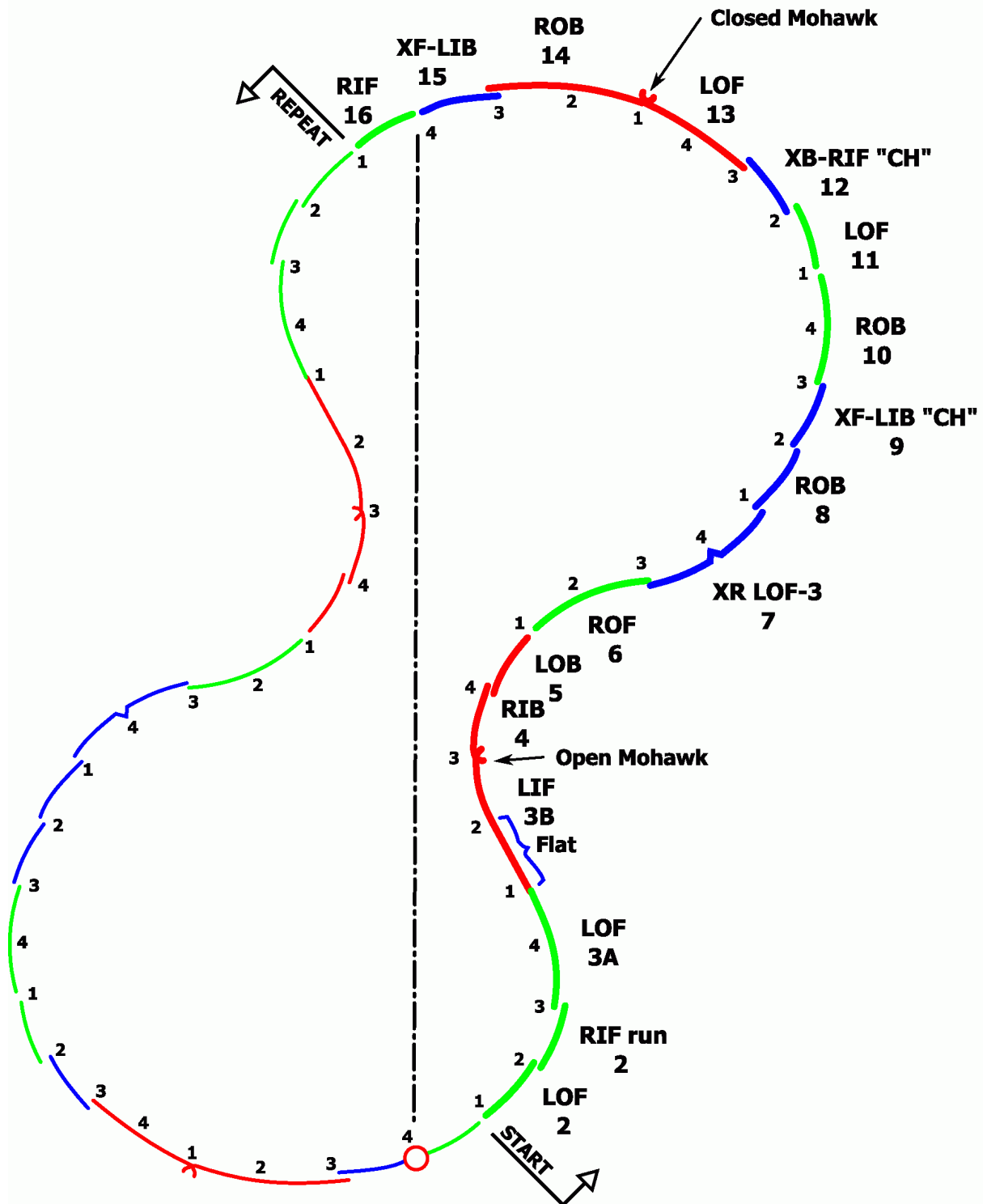
4. Body Posture Baseline/ Team relation

5. Presentation and Flow

Common Errors

1. Step 1 will begin too far down 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 lady 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



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

IMPERIAL WALTZ (Youth)

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

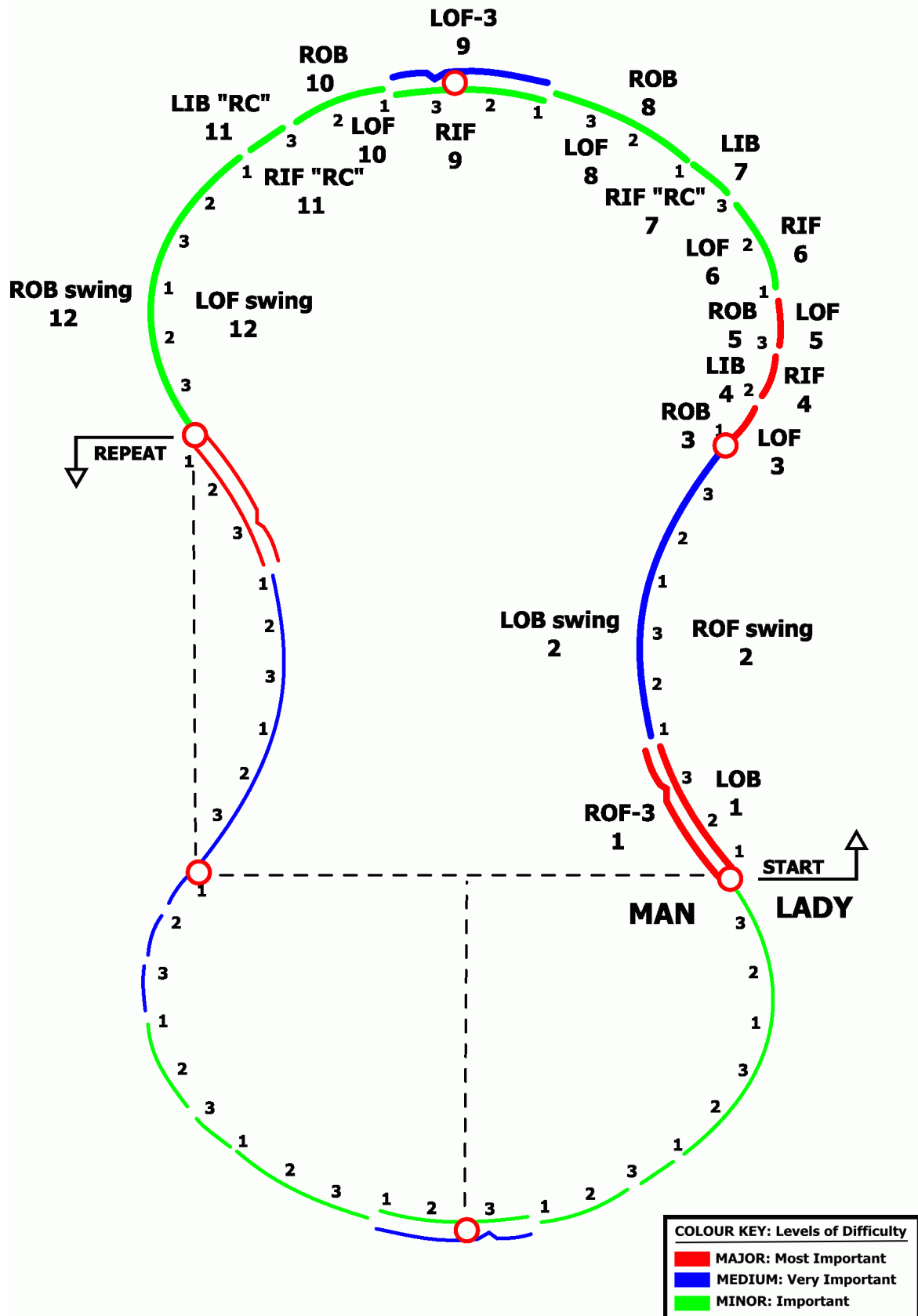
Opening

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

Dance Notes

- a) Steps 7 and 11 for the man and Step 11 for the lady are raised chasses
- b) 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.
- c) 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.
- d) The take-off for man's second step (LOB Swing) of the dance is stroked past and parallel to the employed foot.
- e) 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.
- f) At no place in this dance are partners to assume a "semi-side closed" or "side-closed" partnership body position.
- g) Lady's steps 6 and 7 constitute a dropped open Mohawk.
- h) Both parts of the consecutive barrier lobe edges going around each corner of rink are to be symmetrical and lobing proportioned to suit rink conditions.

IMPERIAL WALTZ



OCEANIA COUPLES DANCE CADET, YOUTH AND MASTERS

KEATS FOXTROT (Youth)

Music Foxtrot 4/4 Tempo 96 beats per minute
 Pattern Optional
 Start Step 1, Count #1
 Hold Open Foxtrot(D), Closed Waltz (A), Outside Tango (F)

In open position, the partners should skate with their shoulders and hips close together, steps 1, 2, and 3 are a cross chasse 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

OCEANIA COUPLES DANCE CADET, YOUTH AND MASTERS

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

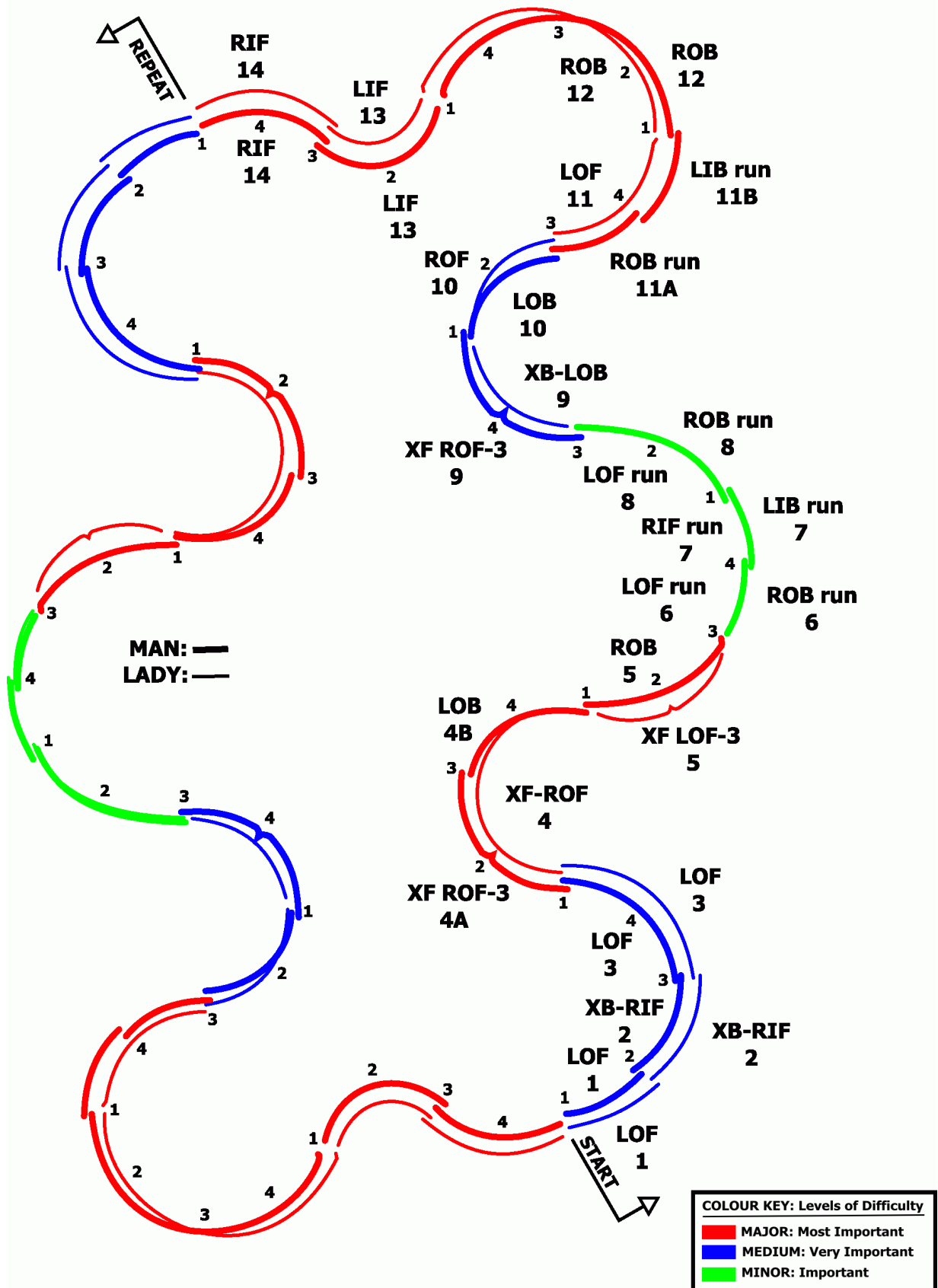
Judging Points

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 lady are cross-rolls. The man on step 4b deepens the end of the step so that his skate is inside the trace of the lady. 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 lady 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 lady stepping inside the man's tracing. The man deepens his edge to allow the lady to trace outside the man's tracing.
	G	Step 11 for the lady and step 11a and 11b for the man are skated in partial outside position.
	H	Steps 11 and 12 for the lady 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

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

KEATS FOXTROT



KLEINER WALTZ (Cadet)

MUSIC:	Waltz 3/4	TEMPO:	138 beats per minute
PATTERN:	Set	START:	Step 1 on count #1
HOLD:	Waltz		

DANCE NOTES.

- a) The waltz is a set pattern dance, and skated in waltz position along the base line. 2 sequences of the dance make up 1 circuit of the rink
- b) The dance consists of chasse step sequences along the length of the rink. Forward for the man, backward for the lady.
- c) The chasses, as in Glide Waltz, are broken by a three beat outside edge which must be taken from the side of the employed foot to obtain a good outside edge.
- d) Special attention must be paid to the quality of the chasses.
- e) The first step is a two beat edge with a good stretched free leg. On chasse steps 2, 5, 8, 11, 15 and 18 the free foot should be set down by the side of the employed foot with a slight knee bend. The former employed foot should be clearly lifted when skating a good chasse.
- f) Step 12 at the end of the rink the man skates a three turn while the lady turns to forwards.
- g) Step 13 is a six beat outside edge swing for both skaters followed by two chasse step sequences.
- h) At the end of the rink on step 19 the lady does a three turn whilst the man changes to forward.
- i) After step 20 a six beat outside swing the repetition of the dance is started on the opposite side of the rink to the start.

POINTS OF INTEREST.

- 1. Correct execution of Chasses.
- 2. Pay attention to steps 1-11. This is important in order to achieve a good pattern.
- 3. Attention to outside edges of steps 13 and 16, often you see a change of edge at the end of the step.
- 4. The Waltz position must be maintained in all parts of the dance.
- 5. Respect of the required pattern with even lopping throughout.

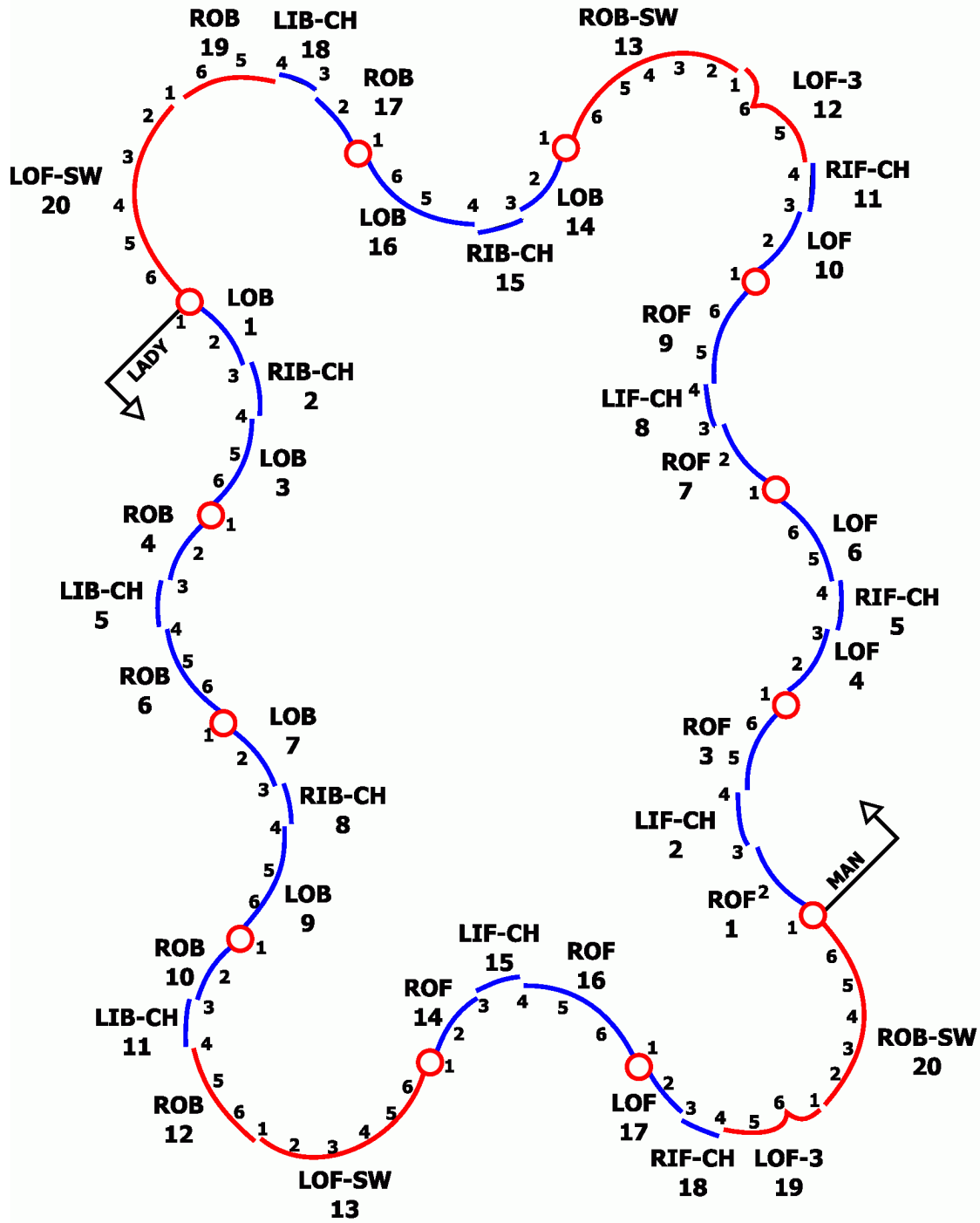
OCEANIA COUPLES DANCE CADET, YOUTH AND MASTERS

THE KLEINER WALTZ

Step	Beats	Ladies Steps	Mans Steps
1	2	LOB	ROF
2	1	RIB CHASSE	LIF CHASSE
3	3	LOB	ROF
4	2	ROB	LOF
5	1	LIB CHASSE	RIF CHASSE
6	3	ROB	LOF
7	2	LOB	ROF
8	1	RIB CHASSE	LIF CHASSE
9	3	LOB	ROF
10	2	ROB	LOF
11	1	LIB CHASSE	RIF CHASSE
12	3	ROB	LOF THREE (Turn on count 3)
13	6	LOF SWING	ROB SWING
14	2	ROF	LOB
15	1	LIF CHASSE	RIB CHASSE
16	3	ROF	LOB
17	2	LOF	ROB
18	1	RIF CHASSE	LIB CHASSE
19	3	LOF THREE (Turn on count 3)	ROB
20	6	ROB SWING	LOF SWING

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KLEINER WALTZ



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

LA VISTA CHA-CHA (Masters)

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

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

JUDGING POINTS

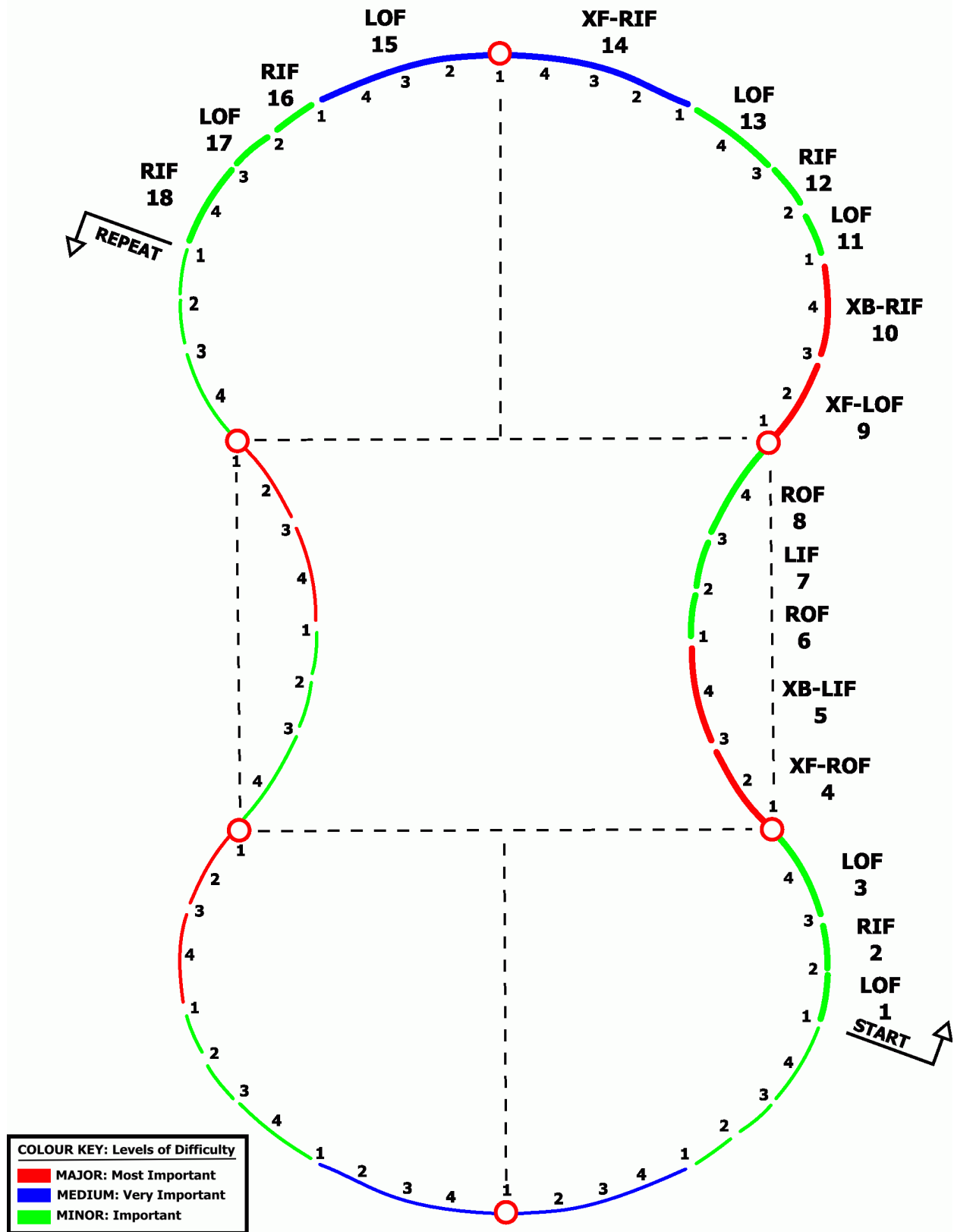
- 1 Timing
- 2 Execution
 - a Steps 4 and 9 are outer forward cross rolls.
 - b Steps 5 and 10 are crossed chasse steps. The take-offs must be crossed foot, crossed tracing, close and parallel.
 - c Step 14 must be crossed – foot, crossed tracing close and parallel.
 - d Steps 14 and 15 are a Cha-Cha 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



MIRROR WALTZ (Advanced Masters)

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.

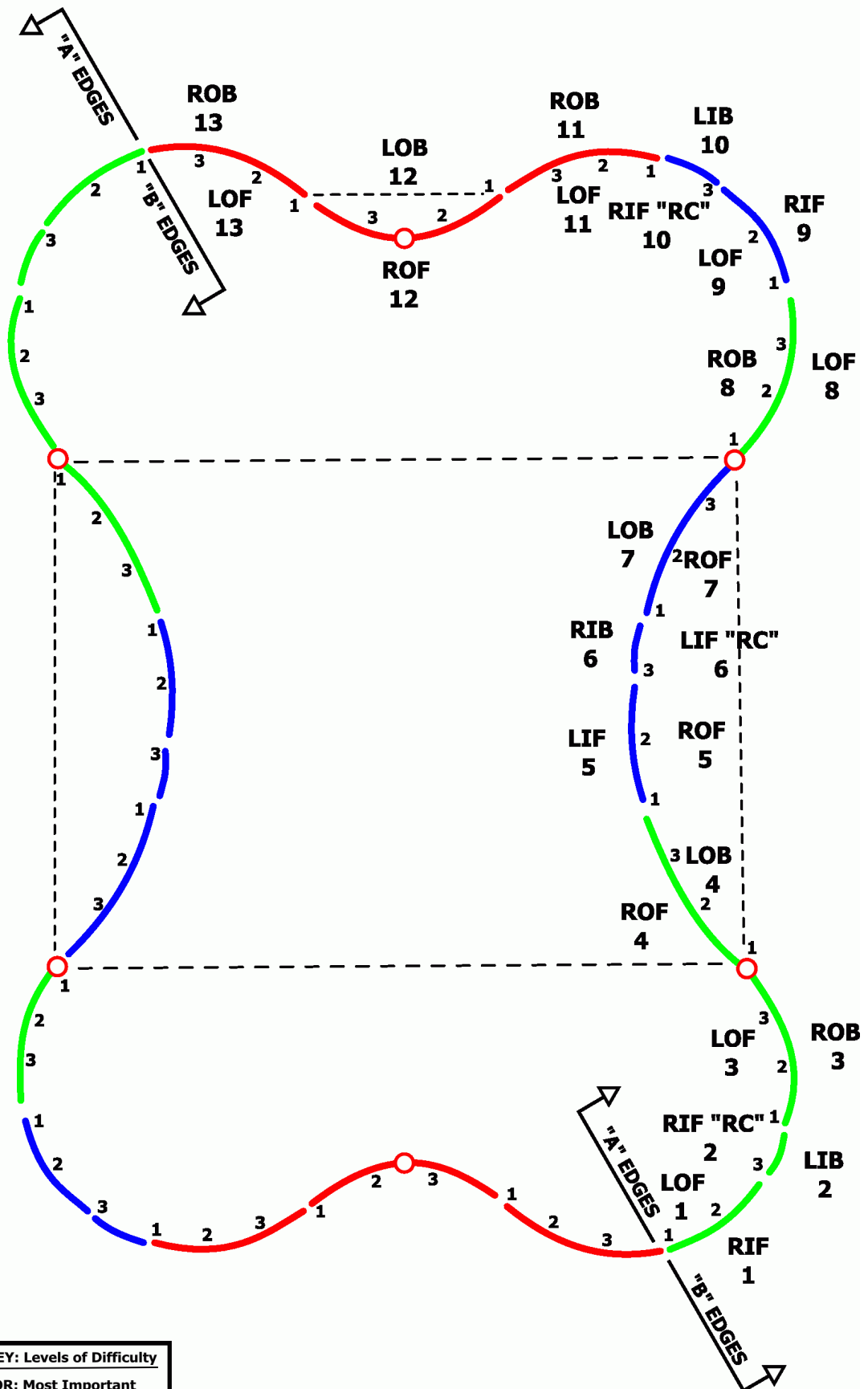
Judging Points

- 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



120 WALTZ (Cadet)

Jean van Horn

Music	Waltz ¾	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

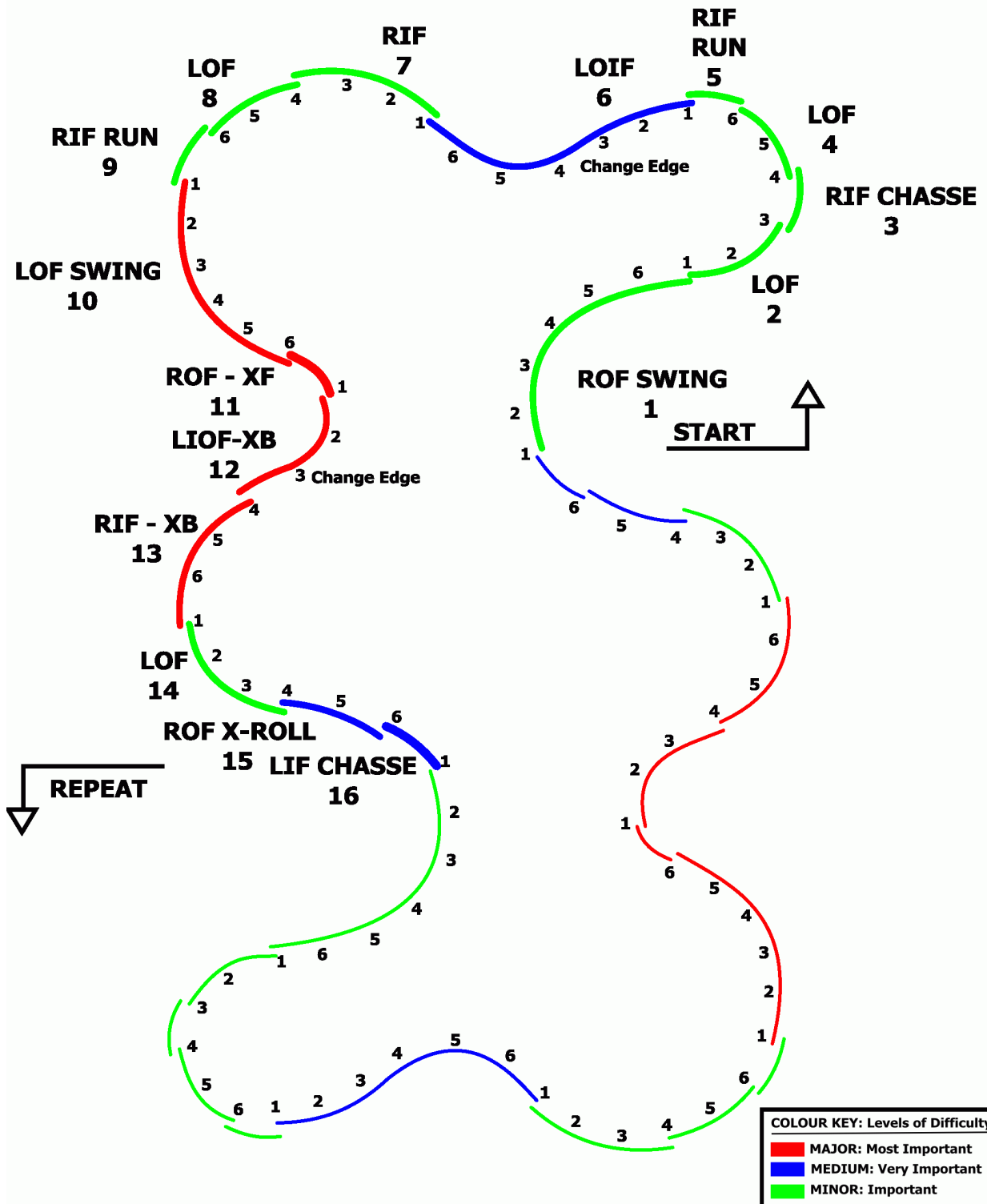
JUDGING POINTS

- 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



RHYTHM BLUES (Masters)

by Robert Craigin

Music	Blues	Tempo	92 beats per minute
Pattern	Set		
Hold	Kilian side (B)	Start	Step 1 Count #1

OPENING

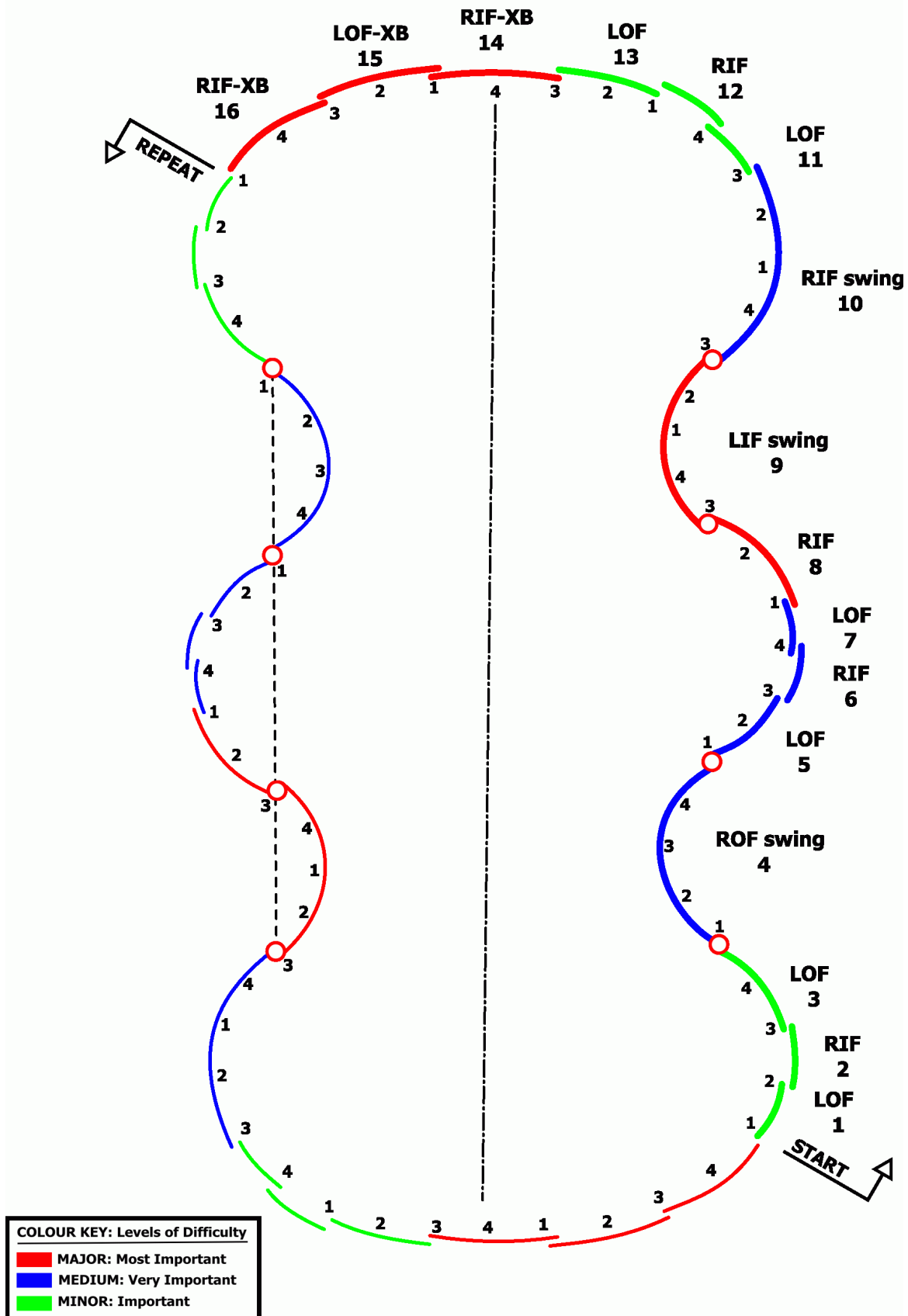
The dance must begin on Count #1 of a correct measure of music. Skaters are to be in required dance position for Step 1 of the dance.

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



SIESTA TANGO (Cadet)

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

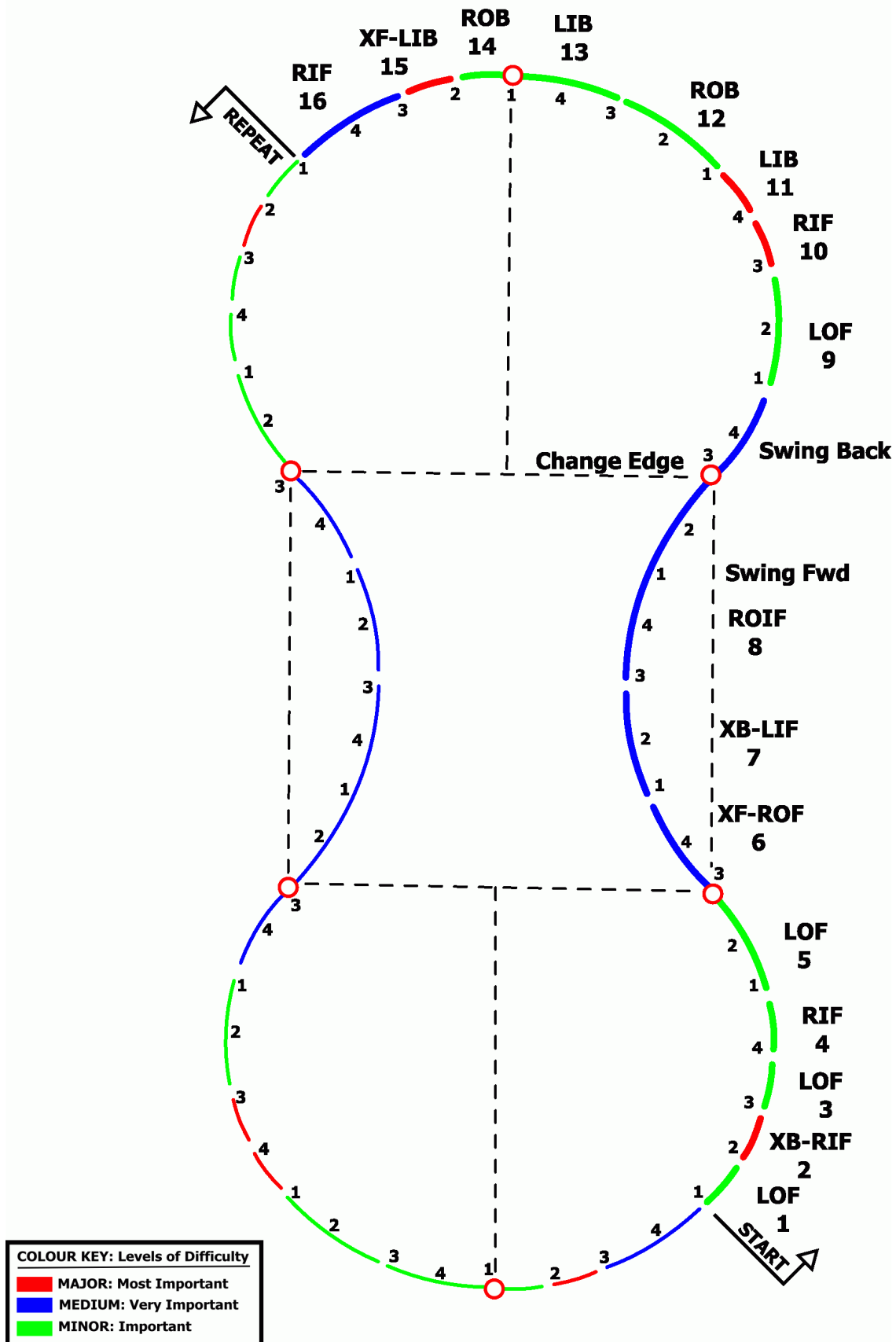
OPENING

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 (Masters)

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

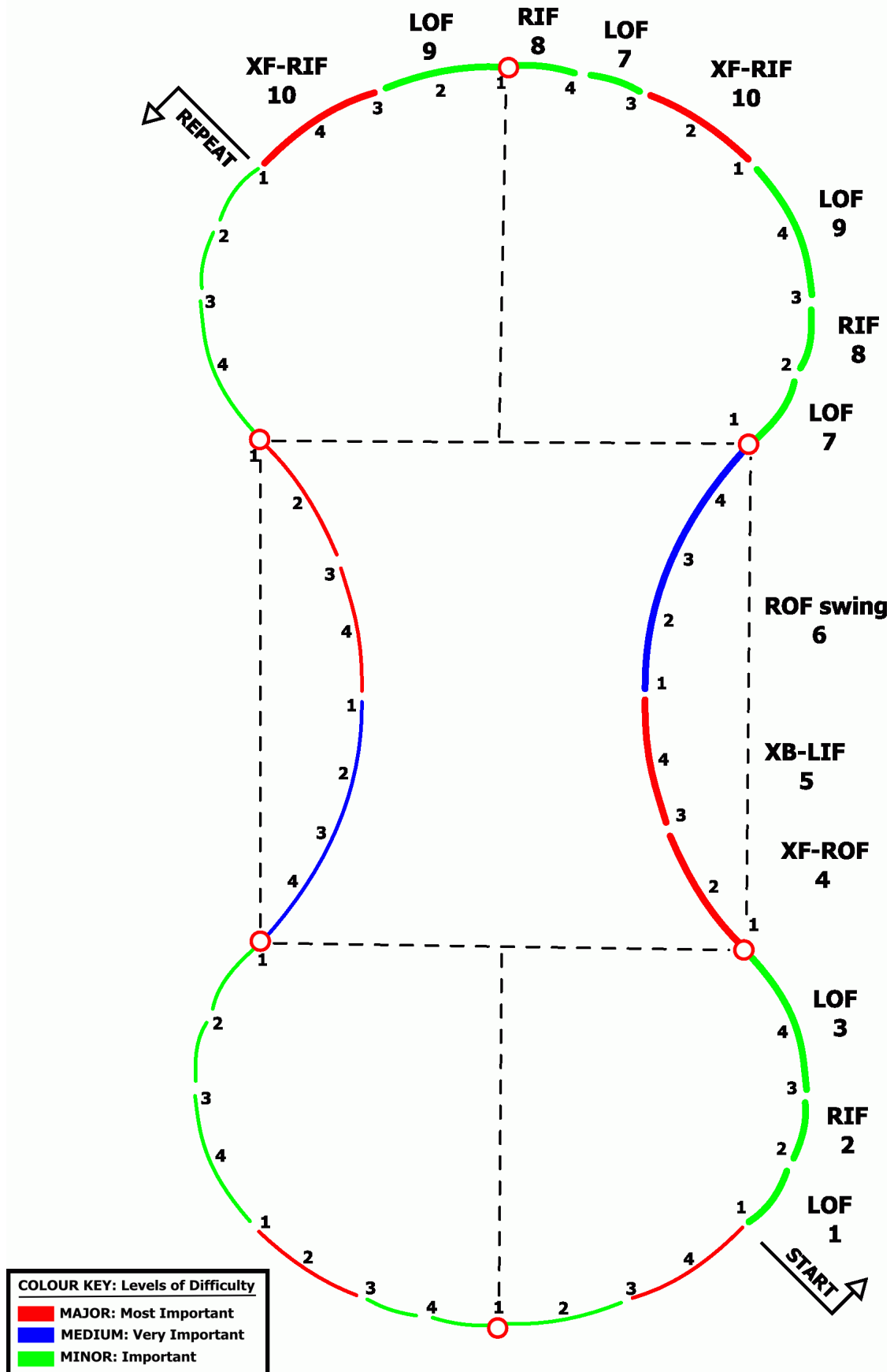
OPENING

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 S. 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 (Masters)

Irwin & Rodger

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

OPENING

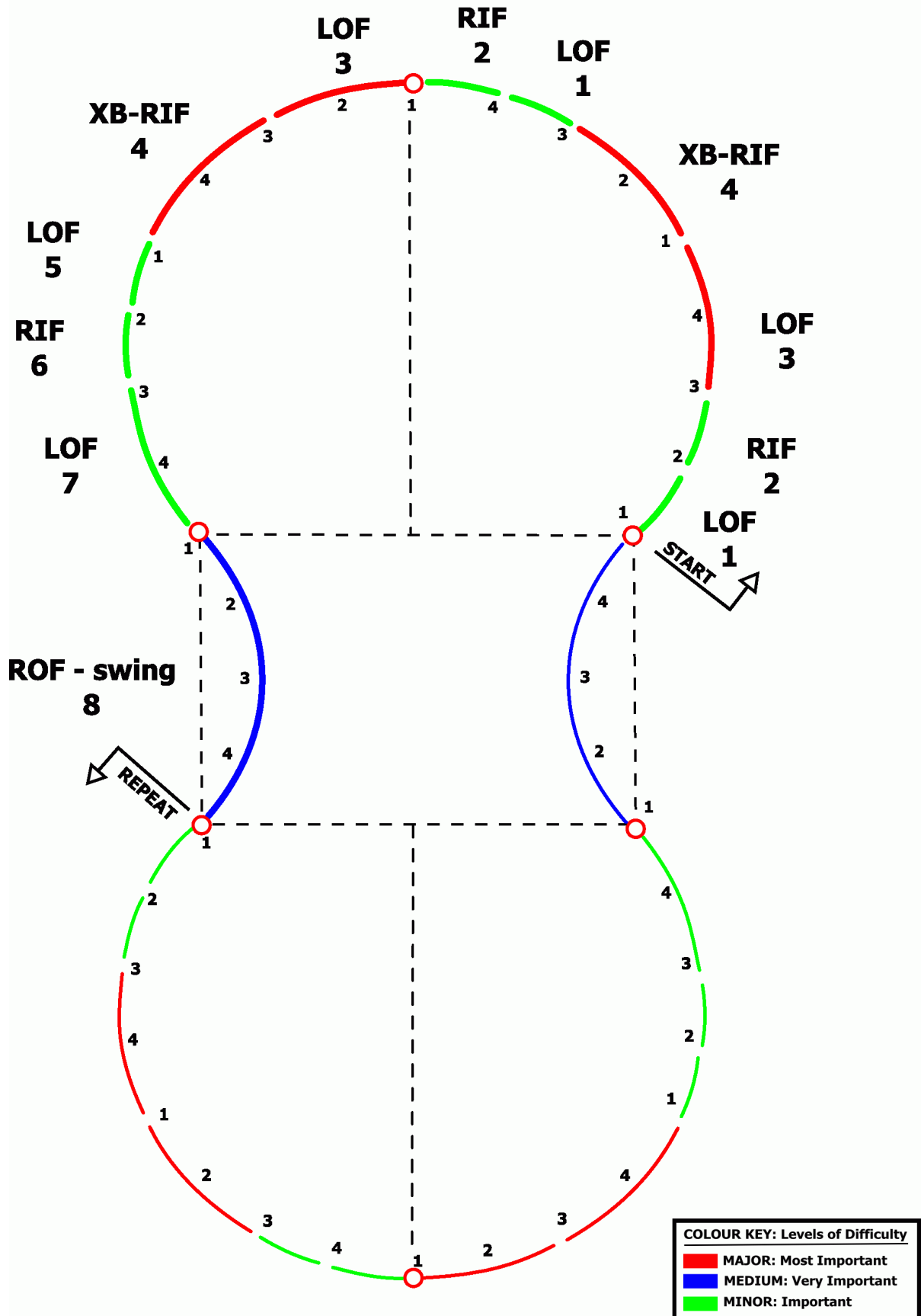
The dance is to start on count #1 of a measure of music. The first step to be skated must be Step 1 of the first corner sequence

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 (Cadet / Youth / Advanced Masters)

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

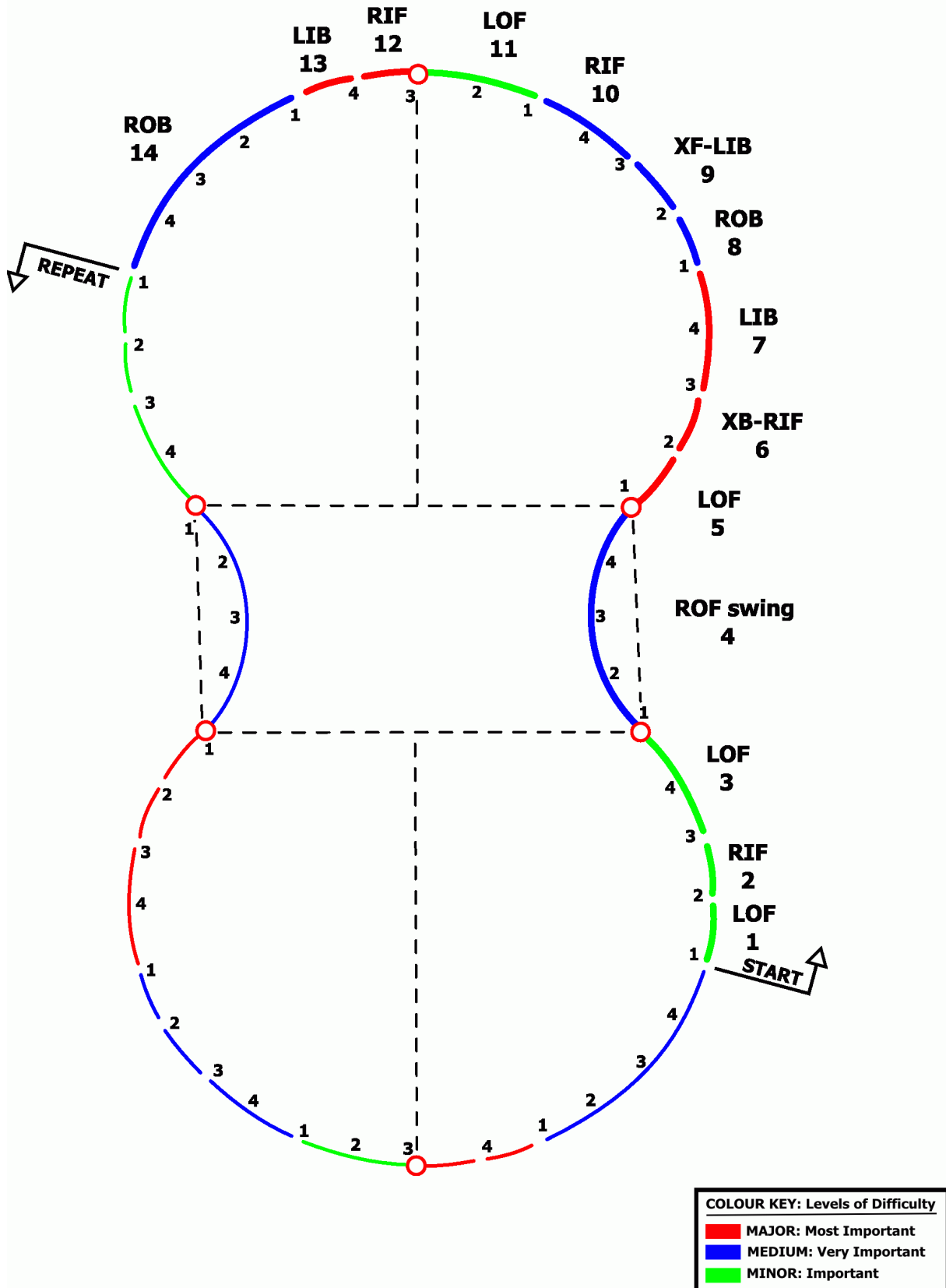
OPENING

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



TARA TANGO (Masters)

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

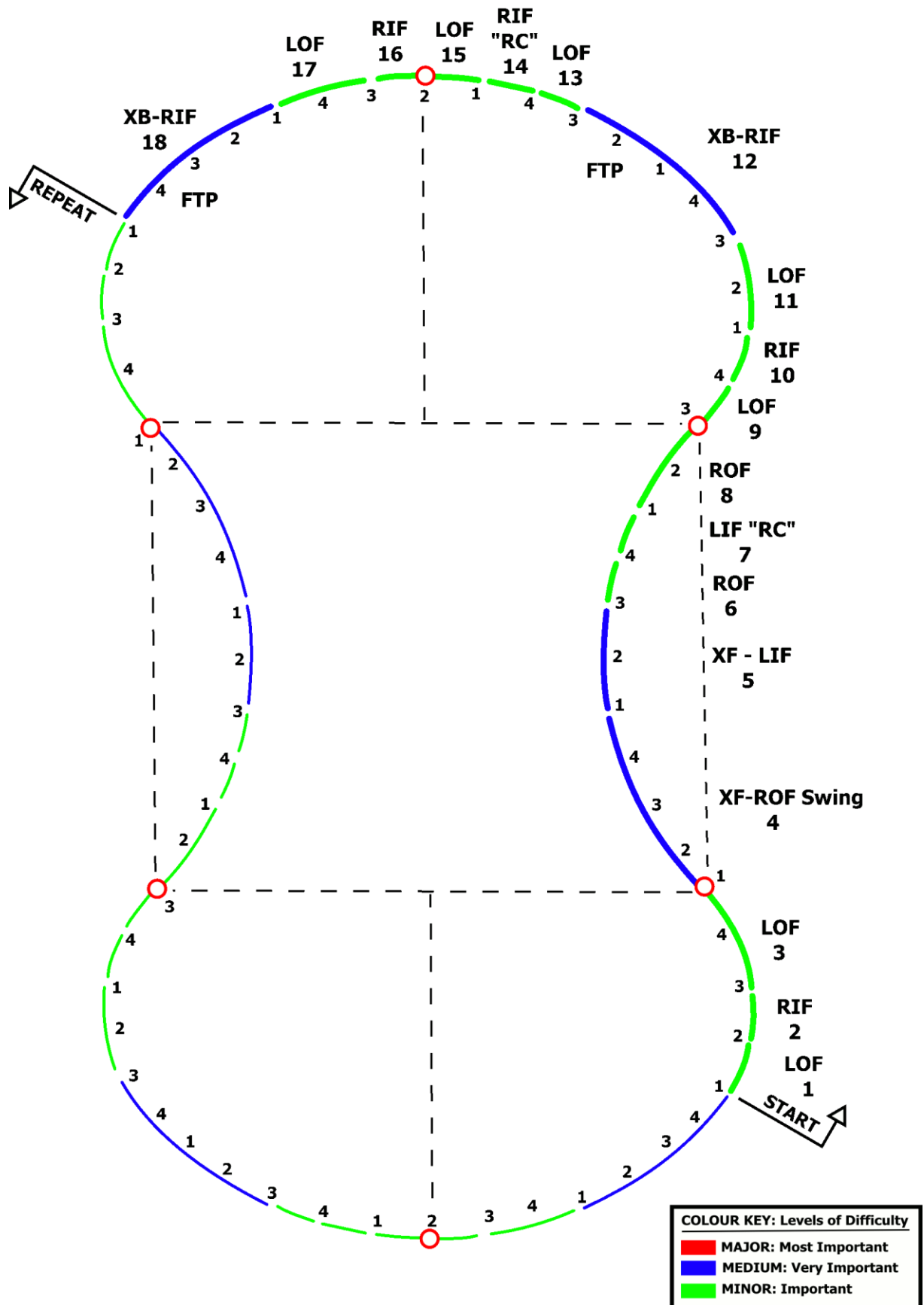
JUDGING POINTS

- 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



TUDOR WALTZ (Youth)

by Ronald E. Gibbs

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

DANCE NOTES

- Kilian hold to be maintained throughout. Partners should skate close together, without parting at the hips; and maintaining a parallel position of the shoulders.
- 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.
- 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.
- Step forward for steps 9, 10 and 11 - a chasse aimed across the end of the rink.
- 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

