



COUPLES DANCE SKATING MANUAL 2013

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CONTENTS

PAGE		PAGE	
3	DANCE DIAGRAMS – ALPHABETICAL INDEX	24-233	DANCE DIAGRAMS (See Page 3)
4	INTRODUCTION Optional Steps Edge Descriptions International Regulations	234-249	WORLD SKATE RULES AS AT 2018 Dance Skating
5	GENERAL REGULATIONS Awarding Marks General Tips on Skate Dancing	250	NOTES ON MUSICAL RHYTHMS Middle Eastern - Arabic Bollywood Egyptian / Belly Dance
	DEFINITIONS Timing Expression Unison		Latin Fire - Samba Cha Cha Mambo Salsa Merengue
6	Form Accuracy Placement Starting Steps Rhythm Tempo	251	Latin Passion - Slow Rumba Bolero Bachata Cumbia
7	TWO FOOT TURNS Mohawks		Latin Intensity - Tango Flamenco Paso Doble
8	Choctaws	252	Slow Rhythm - Slow Foxtrot Blues Slow Waltz
9	NOTES ON THE DANCE DIAGRAMS PATTERNS Border Dance Set Pattern Preferred Pattern Circular and Eight Form Pattern		Lively Ballroom - Viennese Waltz Quickstep Fast Foxtrot
10	STEP IDENTIFICATION MUSIC		50's & 60's - Rock 'N Roll
11	LOBES LOBE AIM COMPULSORY DANCE AND CSD CENTRELINES	253	70's & 80's - Disco
12	AXIS OF SKATE DANCING LIMITATIONS		Roaring 20s - Charleston Lindy The Black Bottom
13	DANCE POSITIONS Closed or Waltz (A)	254	Big Band - East Coast Swing West Coast Swing Military
15	Kilian or Side (B)		Folk - Polka Hornpipe Jig Square Dance Schottische Reel
16	Reverse Kilian or Reverse Side (B)	255-261	INTERNATIONAL RHYTHMS
17	Open Kilian Kilian Thumb Pivot	262-271	GLOSSARY OF SKATING TERMS
18	Tandem (C)	272-273	GLOSSARY FOR DANCE - FIRS
19	Open Foxtrot (D) Reverse Foxtrot Scissors (E)	274-278	GLOSSARY FOR DANCE - CIPA
20	Outside Tango (F)		
21	Hand in Hand (G)		
22	Crossed Arms (H) Reverse Arms (H)		
23	DANCE DIAGRAMS ABBREVIATIONS		

DANCE DIAGRAMS – ALPHABETICAL INDEX

24	ACADEMY BLUES	179	PROGRESSIVE TANGO
27	ADAMS POLKA	181	QUICKSTEP
30	“AND” FOXTROT	185	RHYTHM BLUES
33	ARGENTINE TANGO	187	ROCKER FOXTROT
36	ASSOCIATION WALTZ	191	SIESTA TANGO
40	BALANCIAGA	194	SKATERS MARCH
42	BORDER BLUES	197	SOCIETY BLUES
44	BOUNCE BOOGIE	199	SOUTHLAND SWING
46	BRIGHT WALTZ	201	STARLIGHT WALTZ
48	CANASTA TANGO	206	SWING FOXTROT
50	CARLOS TANGO	209	SWING WALTZ
53	CARROL SWING	211	TANGO DELANCO
55	CASINO MARCH	219	TARA TANGO
57	CASINO TANGO	220	TUDOR WALTZ
59	CASTEL MARCH	223	VIENNESE WALTZ
64	CHA CHA	226	WALTZ SEQUENCE
66	CHA CHA PATIN	228	WERNER TANGO
70	CHASE WALTZ	231	WESTMINSTER WALTZ
72	CITY BLUES		
74	COLLEGIATE		
77	CORONATION WALTZ		
79	COUNTRY POLKA		
81	DELICADO		
83	DENCH BLUES		
87	DENVER SHUFFLE		
90	DOUBLE CROSS WALTZ		
92	DUTCH WALTZ		
94	EASY PASO		
97	EUROPEAN WALTZ		
99	FASCINATION WALTZ		
101	FIESTA TANGO		
103	FLIRTATION WALTZ		
108	FOURTEEN STEP		
110	GLIDE WALTZ		
113	HARRIS TANGO		
118	HIGHLAND SCHOTTISCHE		
120	ICELAND TANGO		
126	IMPERIAL TANGO		
128	IMPERIAL WALTZ		
130	ITALIAN FOXTROT		
133	KEATS FOXTROT		
137	KILIAN		
140	KINDER WALTZ		
144	KLEINER WALTZ		
147	LA VISTA CHA CHA		
149	MANCHESTER FOXTROT		
151	MARCH SEQUENCE		
153	MIDNIGHT BLUES		
162	MIRROR WALTZ		
164	MONTEREY TANGO		
166	OLYMPIC FOXTROT		
169	120 WALTZ		
172	PASO DOBLE		
175	PLAIN SKATING TO MUSIC		
177	PRINCETON POLKA		

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.

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.

INTERNATIONAL STYLE

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.

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.

GENERAL REGULATIONS

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 dancers 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 wherever possible;
- Aim steps to the pattern of the dance;
- Bend at the skating knee;
- 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 partner's 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 by movement being portrayed by the team. The 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 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 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 in which 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. 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. The free foot, as it becomes the skating foot, maintains a continuous motion and sweeps the skating foot off the floor and this latter foot maintains an open hip position as it leaves the floor. Tracings cross.

OPEN OR CLOSED 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:

A Choctaw in which 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, whereas the position would be leading on a back to forward 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 in which the execution is identical to the open Mohawk except for the different character of the edges.

OPEN OR CLOSED 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:

A Choctaw, either Open or Closed, after which the second, or turn edge, is not to be held longer than one beat of music.

HELD CHOCTAW:

A Choctaw either Open or Closed, the second turn or stroke of which is held longer than one beat of music.

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 edge)
(LIF - Left Inside Forward edge)
(ROF - Right Outside Forward edge)
(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 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 routine 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 clockwise direction. These lobes would make indentations on the overall 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 sizes of 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.

COMPULSORY DANCE and CSD CENTRELINES

It is now permissible to cross the centreline if the reason to do so is due to:

1. The skater producing strong, good, clean edges;
2. The skater must use the whole floor, and this must include corners of the rink.

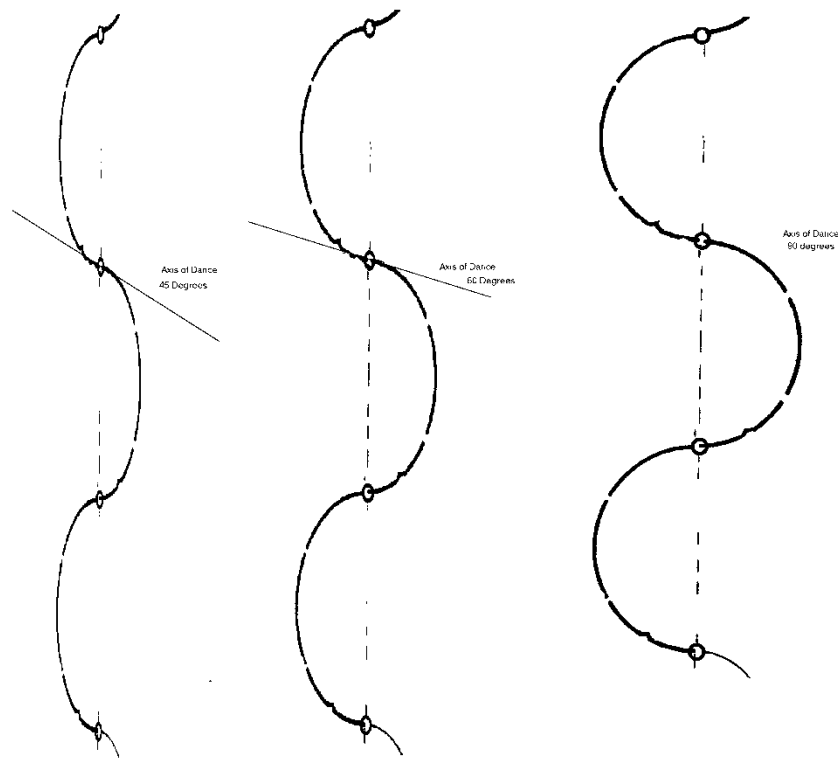
It is not the fact that the centreline has been crossed, but, it is the reason the centreline has been crossed that is important. Therefore, if poor quality skating achieves this outcome then it will result in an assessment of low merit.

AXIS OF SKATE DANCING

The skate dances cross and re-cross 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 degrees, the foxtrot at 45 to 60 degrees and the European Waltz at 90 degrees (each approximately).

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 re-cross 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:

CLOSED OR WALTZ (A)

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 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 lady's left hand positions, body positions. Free legs are matching in height and stretch, and skating foot of each partner is in track.



WALTZ POSITION - MAN FORWARD

(Closed A)

INCORRECT:

Note: Man's right hand too low, separation of partners and lady's 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



KILIAN THUMB PIVOT POSITION:

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

TANDEM POSITION

(C)

TANDEM (C)

Skaters positioned directly behind each other, skating identical edges. Hold can be either -

- a) Man's 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

(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			

ACADEMY BLUES

Lane - McLauchlen-Irwin

Music:	Blues	Tempo:	92 beats per minute
Pattern:	Set	Axis:	45 degrees
Hold:	Side "B"	Opening Steps:	Maximum 24 beats

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.

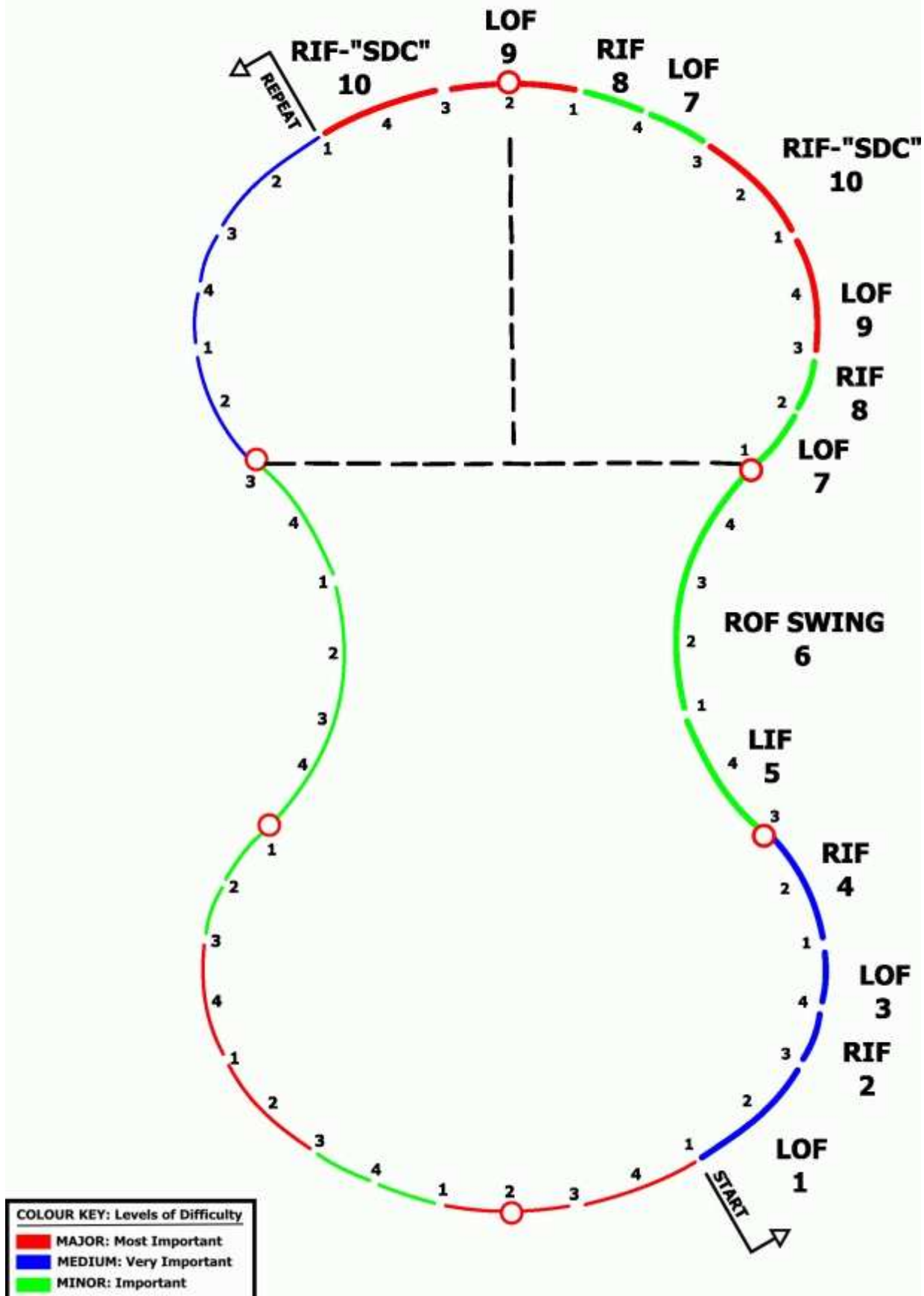
JUDGING POINTS

- 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



ADAMS POLKA

Music:	Polka 2/4	Tempo:	100 beats per minute
Pattern:	Set	Axis:	45 degrees approximately
Hold:	Crossed arms in front. Skaters side by side	Start:	Step 1 count # 1
Opening Steps:	Maximum 24 beats		

DANCE NOTES

In the Adams Polka 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.

LIST OF STEPS

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 - S	4	ROF - S

Corner

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

Opposite 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-LIB
12	RIF	2	RIF

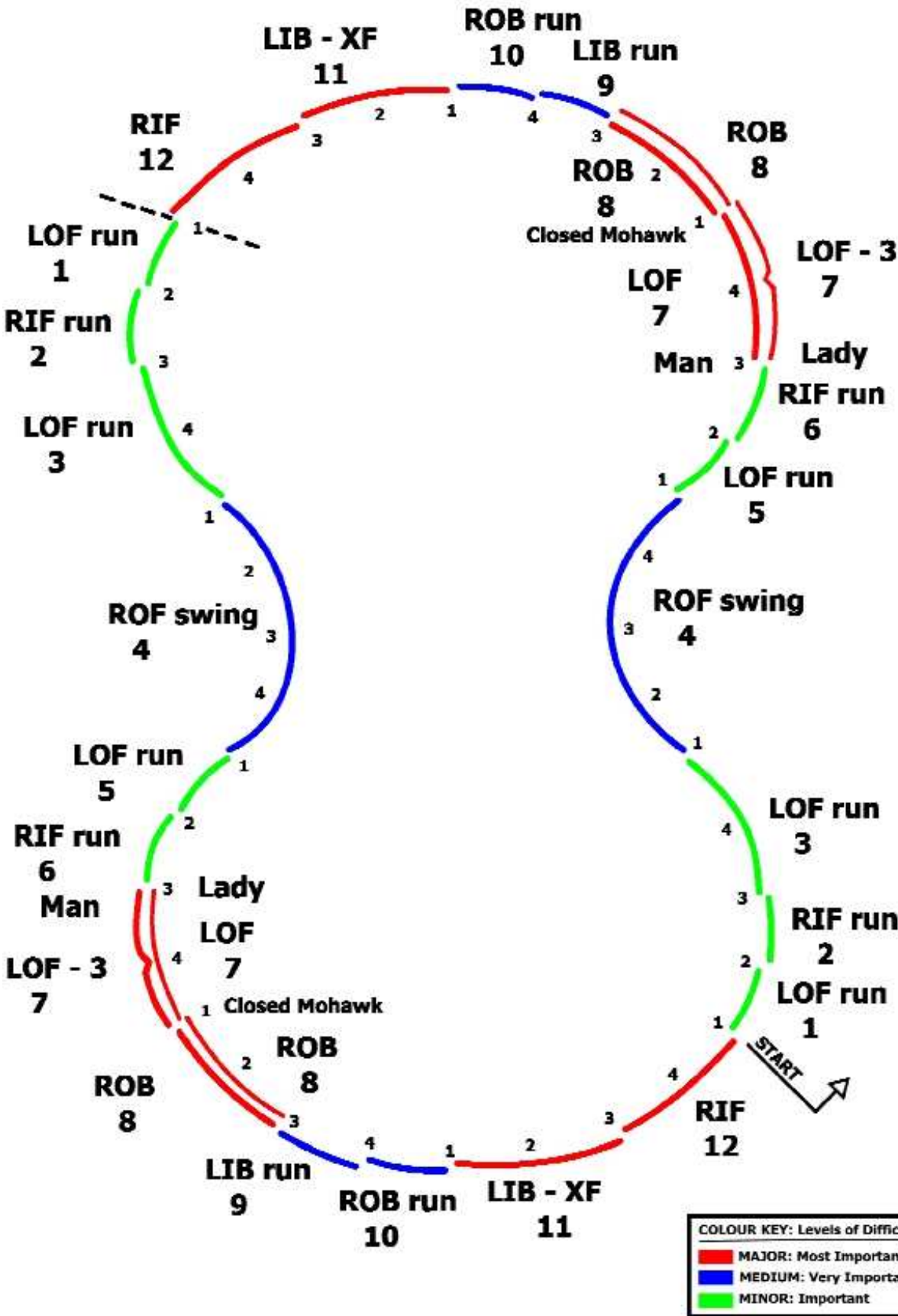
COMMON ERRORS

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.

GENERAL

Good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skaters who “skate” the dance and have mastered all components opposed to the skaters who simply step through the dance and show very poor skating skills.

ADAMS POLKA



“AND” FOXTROT

By: Mário Lago (Portugal)

Dedicated to the Memory of James (Jim) Taylor

MUSIC:	Foxtrot	TEMPO:	104 beats per minute
PATTERN:	Set	HOLD:	Crossed Arms
OPENING STEPS:	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 In the ‘AND’ Foxtrot, 18 steps complete one sequence of the dance;
- b There are no optional steps for this dance;
- c Steps 2, 5 and 14 are raised chasses;
- d Steps 8,11 and 17 are progressive runs;
- e Steps 3,6,9,12,15 and 18 require parallel AND position;
- f Most difficult part of the dance is to produce correct lobes that cross the long axis at end of the rink. The skaters will need to learn to assign weight to outside and inside of their skating foot to get the shape of the lobe correct;
- g The runs must not be crossed.

COMMON ERRORS

- 1 Steps 2, 5 and 14 are progressed;
- 2 Steps 8, 11 and 17 have their striking foot crossing the skating foot, at the point of the strike;
- 3 “AND” positions are not parallel;
- 4 Poor posture body baseline;
- 5 Lobes poorly aimed thereby overshooting the baseline.

GENERAL

Design considerations for this dance were to keep the dance simple, so that the skaters can concentrate on each step and be relaxed and in control of their mind and body. Training focus is to achieve accuracy of the technique for the basic steps of chasses, runs and doing the perfect “and” position.

In this dance the skaters also learn to understand the transfer of weight from one foot to the other foot, without crossing the feet, working the correct wheels and understanding the weight of the upper body. The skaters must understand the respect of the end of every step.

To perform the end sequence correctly, the skaters will learn how to put weight on the exterior of the progressive and interior of the chasse to achieve correct lobes. It is important that the weight on the skating foot does not over-deepen the end of the lobe. There must be no obvious or forced effort to achieve well skated lobes.

When skating COUPLES DANCE good timing is expected. Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skaters who have mastered all components opposed to the skaters who simply step through the dance and display poor skating skills.

"AND" FOXTROT

LIST OF STEPS

No	STEPS	BEATS	TECHNICAL REQUIREMENTS
1	LFO STROKE	2	
2	RFI CHASSE	2	The skaters must execute a correct chasse
3	LFO STROKE POSITION "AND"	2+2	Beat 1-2: free leg must be stretched back. At the 3rd beat the free leg must assume immediately the "and" position until the end of the 4th beat.
4	RFO STROKE	2	
5	LFI CHASSE	2	The skaters must execute a correct chasse
6	RFO STROKE POSITION "AND"	2+2	Beat 1-2: free leg must be stretched back. At the 3rd beat the free leg must assume immediately the "and" position until the end of the 4th beat.
7	LFO STROKE	2	
8	RFI PROGRESSIVE	2	The skaters must execute a correct progressive
9	LFO STROKE POSITION "AND"	2+2	Beat 1-2: free leg must be stretched back. At the 3rd beat the free leg must assume immediately the "and" position until the end of the 4th beat.
10	RFO STROKE	2	
11	LFI PROGRESSIVE	2	The skaters must execute a correct progressive
12	RFO STROKE POSITION "AND"	2+2	Beat 1-2: free leg must be stretched back. At the 3rd beat the free leg must assume immediately the "and" position until the end of the 4th beat.
13	LFO STROKE	2	
14	RFI CHASSE	2	The skaters must execute a correct chasse
15	LFO STROKE POSITION "AND"	2+2	Beat 1-2: free leg must be stretched back. At the 3rd beat the free leg must assume immediately the "and" position until the end of the 4th beat.
16	RFO STROKE	2	
17	LFI PROGRESSIVE	2	The skaters must execute a correct progressive
18	RFO STROKE POSITION "AND"	2+2	Beat 1-2: free leg must be stretched back. At the 3rd beat the free leg must assume immediately the "and" position until the end of the 4th beat.

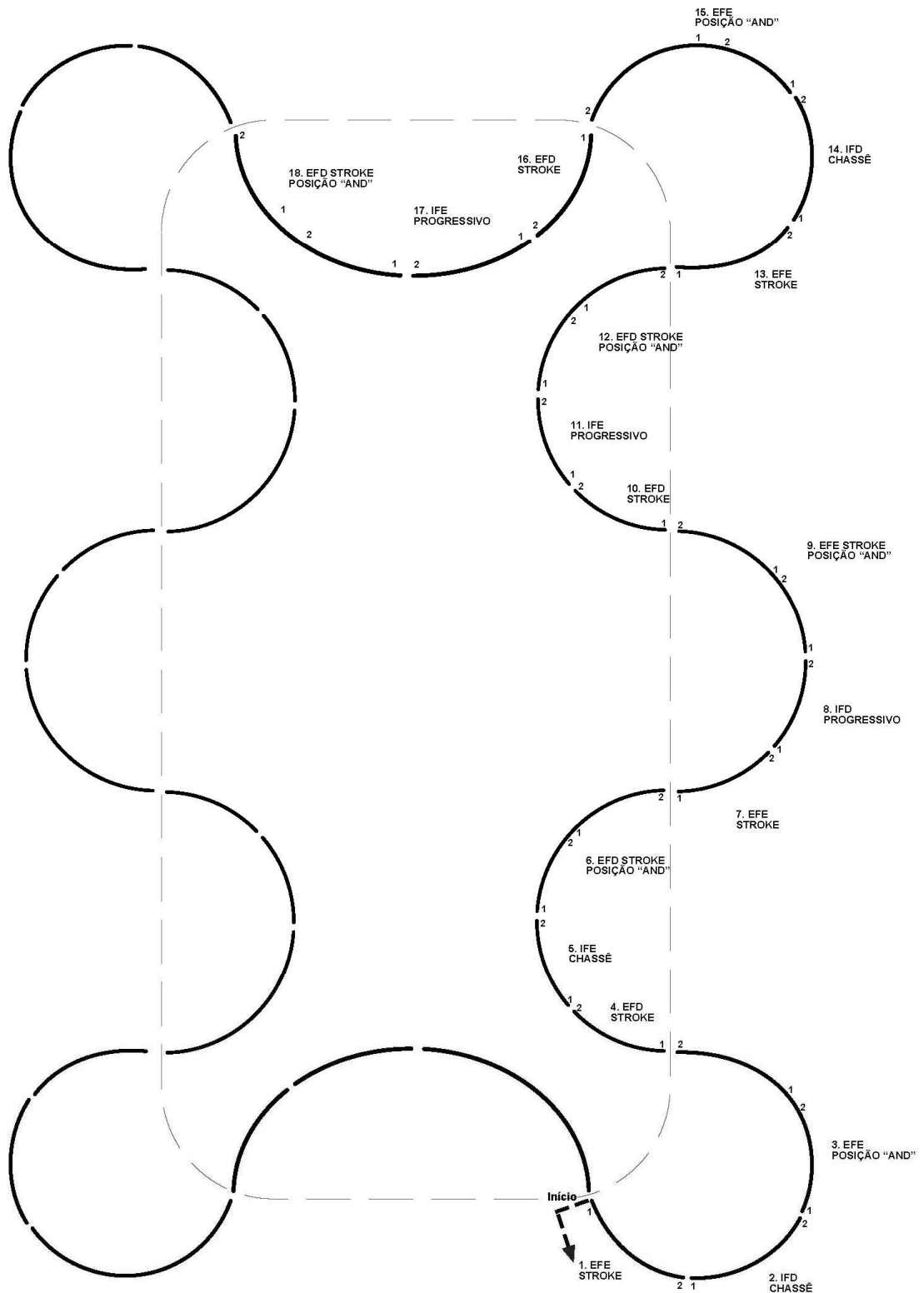
Received in NZ from Mario Lago - June 2015

RITMO: Foxtrot
TEMPO: 104 bpm

“And” Foxtrot

Criado por: Mário Lago

POSIÇÃO PAR:
Killian cruzado à frente



ARGENTINE TANGO

By Reginald Wilkie and Daphne Wallis

Music:	Tango 4/4	Tempo:	96 beats per minute
Pattern:	Set	Hold:	See list of steps
Opening Steps:	Maximum 24 beats	Start:	Step 1, count # 1
Competitive Requirements:	2 Sequences		

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.

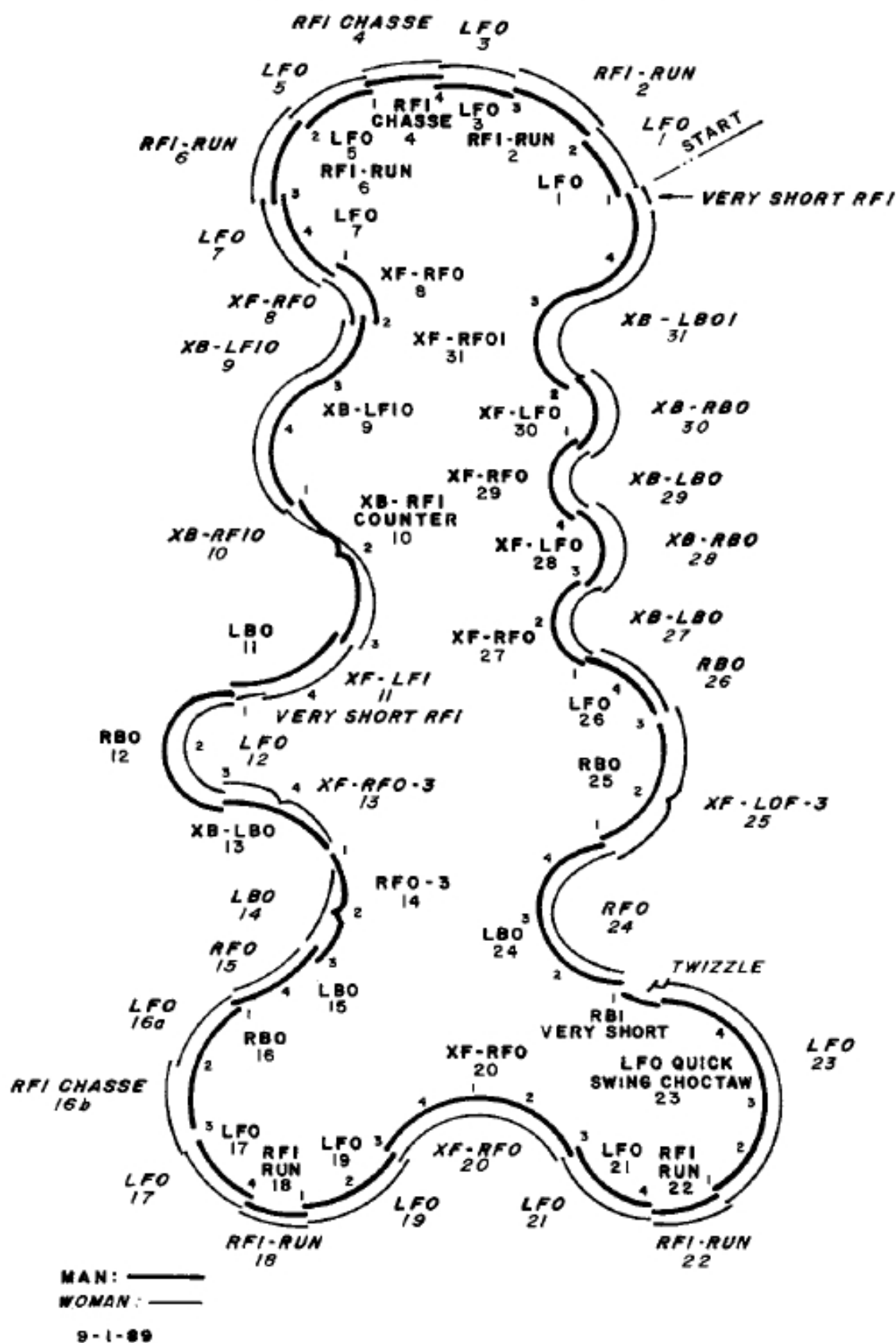
While the man skates a two beat RBO (step 16), the woman skates a forward chasse (16b). Then the man turns forward into a Kilian position and both skate a sequence LFO, RFI and LFO (steps 17, 18 and 19), step 18 being a run. Steps 17 to 23 are the same for both partners. After pausing on step 19 (LFO) 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.

THE ARGENTINE TANGO

Step	Hold	Man's Step	Beats			Woman's Steps
			M	Both	W	
1	Foxtrot	LFO		1		LFO
2		RFI-Run		1		RFI-Run
3		LFO		1		LFO
4		RFI Chasse		1		RFI-Run
5		LFO		1		LFO
6		RFI-Run		1		RFI-Run
7		LFO		2		LFO
8		Cross-in-front RFO		1		Cross-in-front RFO
9		Cross-behind LFI change-of-edge to LFO		3		Cross-behind LFI change-of-edge to LFO
10	Waltz	Cross-behind RFI	1		2	Cross-behind RFI
		Counter to RBI	1			change-of-edge to RFO
11		LBO		2		Cross-in-front LFI and very short RFI
12		RBO		2		LFO
13		Cross Roll LBO	2		1	Cross Roll RFO Three Turn
					1	RBI
14		RFO	1		2	LBO
		Three Turn to RBI	1			
15		LBO		2		RFO
16		RBO	2		1	LFO
					1	RFI Chasse
17	Kilian	LFO		1		LFO
18		RFI-Run		1		RFI-Run
19		LFO		2		LFO
20		Cross Roll RFO		4		Cross Roll RFO
21		LFO		1		LFO
22		RFI-Run		1		RFI-Run
23		LFO Quick Swing		4		LFO Twizzle
		Choctaw with very short RBI				
24	Waltz	LBO		4		RFO
25		RBO	2		2	Cross Roll LFO Three Turn
26		LFO		2		RBO
27	Tango	Cross Roll RFO		2		Cross Roll LBO
28		Cross Roll LFO		1		Cross Roll RBO
29		Cross RFO		1		Cross Roll LBO
30		Cross Roll LFO		1		Cross Roll RBO
31		Cross Roll RFO		3		Cross Roll LBO
		change-of-edge to RFI				change-of-edge to LBI and very short RFI

ARGENTINE TANGO



CIPA

ASSOCIATION WALTZ

Originated by: Adapted from Imperial Waltz of L.Gowing by Ronald E.Gibbs

Music:	Waltz $\frac{3}{4}$	Tempo:	132 beats per minute
Pattern:	Set	Competitive	
Hold:	Waltz, Promenade, Foxtrot	Requirements:	2 Sequences
Opening Steps:	Maximum 24 beats	Start:	Step 1, Count 1

The dance consists of two symmetrical parts that form a whole lap of the skating surface and are skated mutually by both partners.

Steps 1 to 8, 14 to 21 and 10, 11, 13 and 23, 24, 26 are skated in Waltz position.

Steps 1 and 14, LFO and RBO respectively for the man and woman (step 1) and vice versa (step 14), aim towards the long side barrier, followed by a chasse Ch RFI and Ch LBI (step 2) and vice versa (step 15).

On steps 3 and 16 (6 beats), the partners perform a LFO (man) and RBO (woman) with a swing on the fourth beat, from in back to front for the partner skating forward and vice versa for the partner skating backwards. The direction is towards the long side of the barrier becoming parallel to it, and finally aiming towards the long axis.

Step 4 (3 beats) is a RFO 3t for the man, with the three turn on the third beat, in the direction of the long axis, while the woman skates a LBO. The steps are reversed on step 17.

Step 5 (6 beats), LBO Sw for man and Mk RFO Sw for the woman, intersects the short axis and descends toward the long side barrier. This step is executed with a swing of the free legs on the fourth beat (from back to front for the partner skating forward and vice versa for the partner skating backwards). This also occurs on step 18 but with opposite roles.

Steps 6, 7, 8, and 19, 20, 21, are all steps that are performed for one beat each on the musical counts "1- 2 - 3".

Steps 9, Mk LFO for the man and RFI (open stroke) for the woman, and 22 RFI (open stroke) for the man and Mk LFO for the woman, are 2 beats each and are skated parallel to the long side barrier in Foxtrot position (Step 9) and Promenade position (Step 22).

Step 10 Ch RFI for the man and HhMk LBI (heel to heel) for the woman (1 beat), curves away from the long side barrier; on this step the couple assumes Waltz position.

Step 11, LFO for man and RBO for the woman (3 beats each), is skated in the direction of the long axis.

On Step 12, the man skates a RFI for three beats (open stroke) with the free foot angled laterally to the skating foot, while the woman performs a Mk LFO 3t (three turn on the 3rd beat) in front of the man, passing under the link of the partners' left arms. The movement of the right hand / arm of both partners is optional. The partners reassume Waltz position, after the woman's three turn on step 13, during which the man performs a LFO 3t (the three turn on the 3rd beat) and the woman a RBO. With step 14, RBO for the man and Mk LFO for the woman (3 beats), the dance is repeated, but with the woman forward and the man backwards.

The same steps are performed on the opposite side of the floor during the sequence of steps 24, 25, and 26, with the roles of the skaters reversed (with respect to steps 12-13-14). The exception is on step 25, during which the man moves in front of the woman to perform a Mk LFO 3t, releasing his hold with the woman while she performs a RFI (open stroke). The movement of the hands / arms of both partners is optional.

On step 26 the woman skates LFO 3t and the man skates a RBO followed by a Mk, to perform the restart of the dance.

Step 1 is repeated twice.

KEY POINTS - ASSOCIATION WALTZ

SECTION 1:

1. Steps 3 (RBO Sw for the woman / LFO Sw for the man), 5 (Mk RFO Sw for the woman / LBO Sw for the man): swings on the 4th beat, kept on outside edges without deviation of the edge of the skating foot, and with good unison / symmetry of the free legs;
2. Steps 4: RFO 3t: correct execution of the three turn with feet together (on the 3rd beat), properly maintaining the correct edge of the skating foot before and after the turn;
3. Steps 6, 7, 8 (run sequences for each partner): correct timing of the steps that must be one beat each. Step 9 RFI (two beats): attention to correct timing, especially between steps 8 and 9, where the skaters often tend to slow down the sequencing of the steps, skating them out of time;
4. Steps 10 for the woman: HhMk LBI (heel to heel): correct execution of the heel to heel mohawk from inside edge to inside edge and not a Choctaw;
5. Steps 12, 13 for both skaters: during this series of steps pay attention to the special hold described above; correct execution of the three turns (on the 3rd beat) with no deviation from the correct edge of the skating foot before and after the turn.

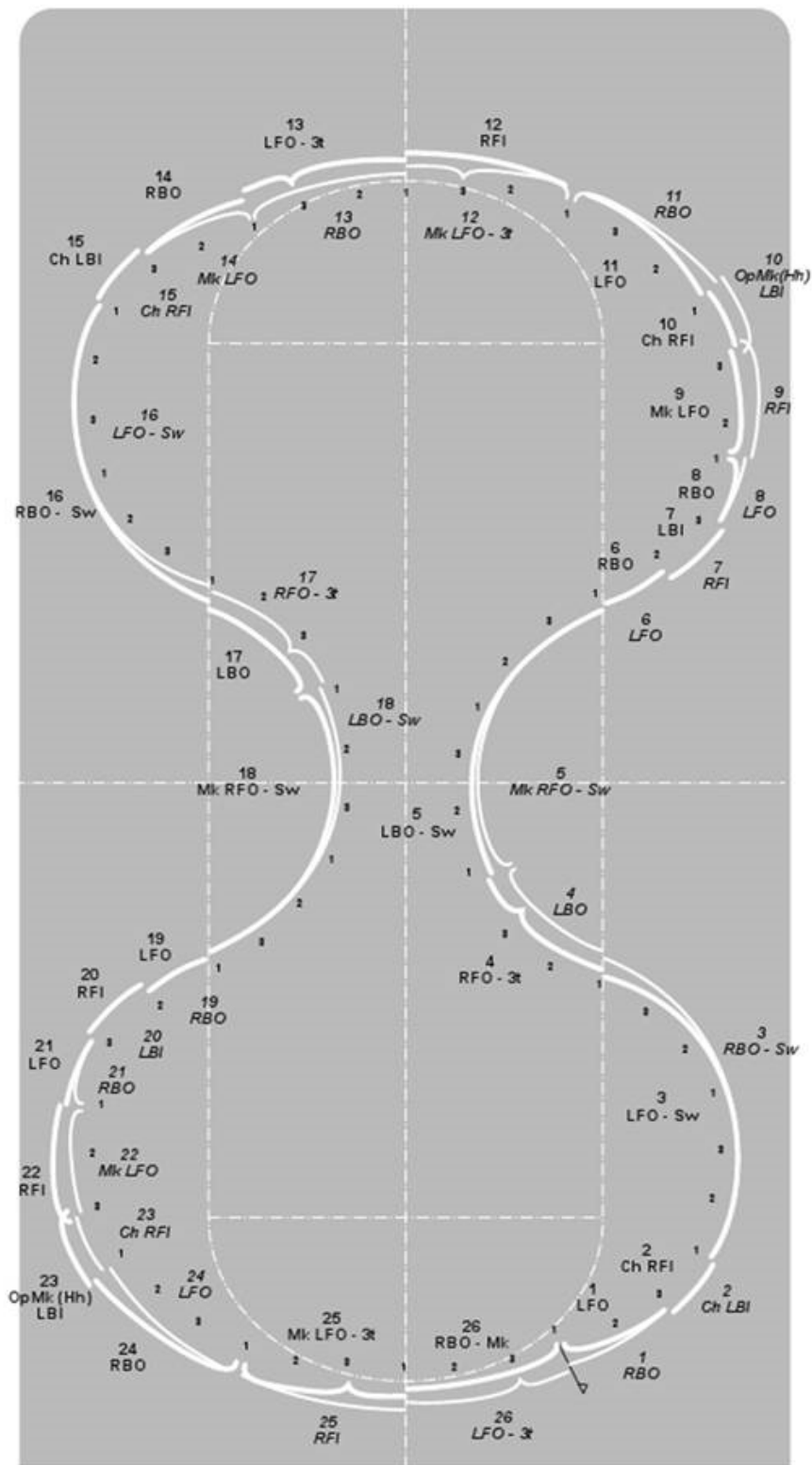
SECTION 2:

1. Steps 16 (LFO Sw for the woman / RBO Sw for the man), 18 (LBO Sw for the woman / Mk RFO Sw for the man): swings on the 4th beat, kept on outside edges without deviation of the edge of the skating foot, and with good unison / symmetry of the free legs;
2. Steps 17: RFO 3t: correct execution of the three turn with feet together (on the 3rd beat), properly maintain the correct edge of the skating foot before and after the turn;
3. Steps 19, 20, 21 (run sequences for each partner): correct timing of the steps that must be one beat each. Step 22 RFI (two beats): attention to correct timing, especially between steps 21 and 22, where the skaters often tend to slow down the sequencing of the steps, skating them out of time;
4. Steps 23 for the man: HhMk LBI (heel to heel): correct execution of the heel to heel Mohawk from inside edge to inside edge and not a Choctaw;
5. Steps 25, 26 for both skaters: during this series of steps pay attention to the special hold described above; correct execution of the three turns (on the 3rd beat) with no deviation from the correct edge of the skating foot before and after the turn.

LIST OF THE STEPS - ASSOCIATION WALTZ

Hold	Step No.	MAN'S STEPS	Musical Beats			WOMAN'S STEPS
			M		W	
Waltz	1	LFO		2		RBO
	2	Ch RFI		1		Ch LBI
	3	LFO Sw		3+		RBO Sw
				3		
	4	RFO 3t	2+1		3	LBO
	5	LBO Sw	3+3		3+3	Mk RFO Sw
	6	RBO		1		LFO
	7	Run LBI		1		Run RFI
	8	Run RBO		1		Run LFO
Foxtrot	9	Mk LFO		2		RFI
Waltz	10	Ch RFI		1		HhMk LBI
	11	LFO		3		RBO
See Notes (hold released)	12	RFI	3		2+1	LFO 3t
Waltz	13	LFO 3t	2+1		3	RBO
	14	RBO		2		Mk LFO
	15	Ch LBI		1		Ch RFI
	16	RBO Sw		3+		LFO Sw
				3		
	17	LBO	3		2+1	RFO 3t
	18	Mk RFO Sw	3+3		3+3	LBO Sw
	19	LFO		1		RBO
	20	Run RFI		1		Run LBI
	21	Run LFO		1		Run RBO
Promenade	22	RFI		2		Mk LFO
Waltz	23	HhMk LBI		1		Ch RFI
	24	RBO		3		LFO
See Notes (hold released)	25	Mk LFO 3t	2+1		3	RFI
Waltz	26	RBO	3		2+1	LFO 3t

ASSOCIATION WALTZ



JUDGES STAND

BALANCIAGA

Irwin and Snyder

Music:	4/4 Schottische	Tempo:	100 beats per minute
Hold:	Side (B) or Crossed Arms (H)	Pattern:	Set
Opening Steps:	Maximum 24 beats	Start:	Step 1 Count #1

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

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

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.

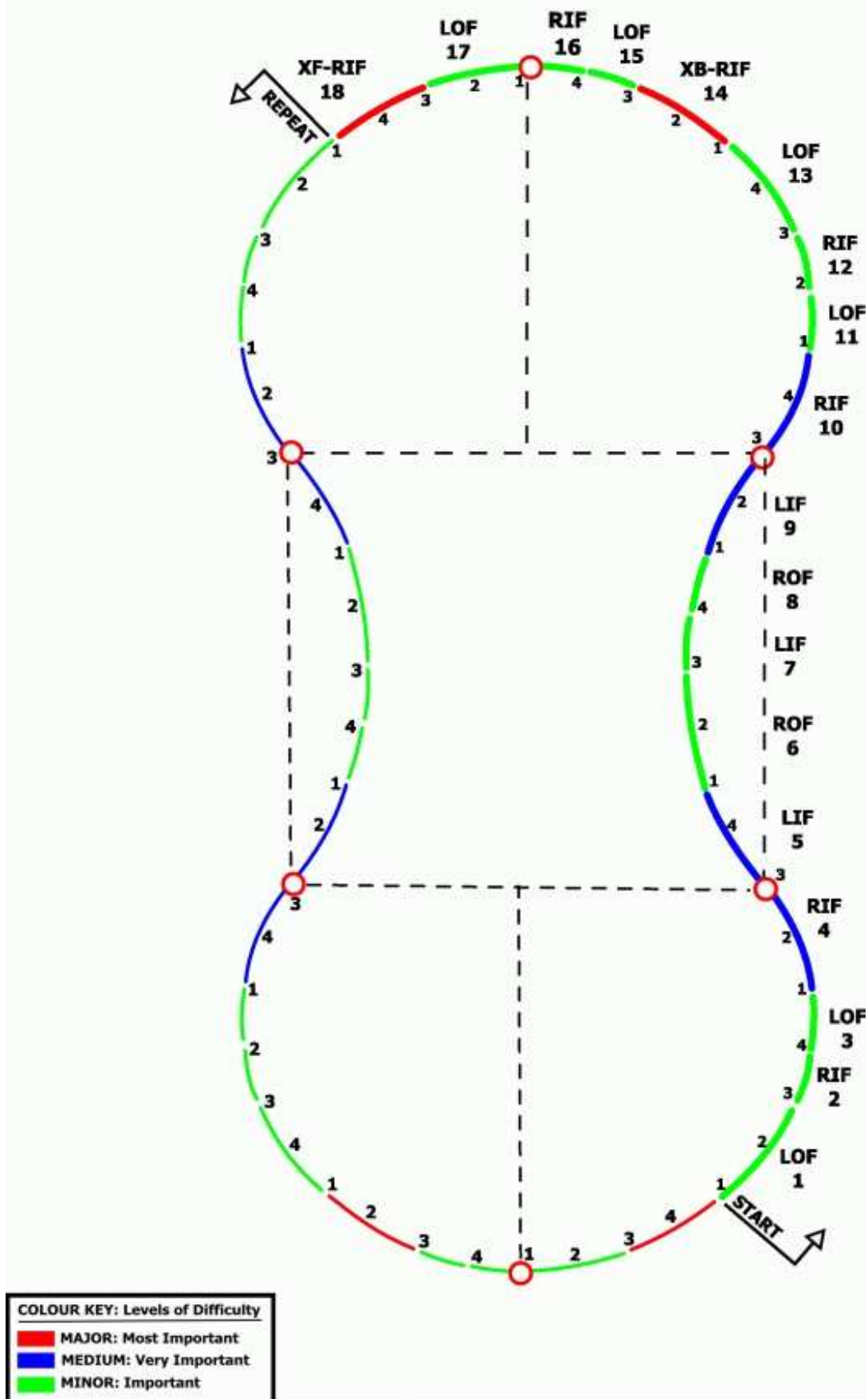
Step 14 (XB-RIF) is a crossed chasse and is a definite crossed tracing crossed foot and in-line and faked crosses should not be accepted.

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.

For a 24 beat pattern, skate step 1 through 16 and repeat.

BALANCIAGA



BORDER BLUES

Irwin - McLaughlen - Kenny –Ringeisen

Music:	Blues	Tempo:	92 beats per minute
Hold:	Side (B) and Reverse Side (Rev B)	Start:	Step 1, Count # 1
Opening Steps:	Maximum 24 Beats	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.

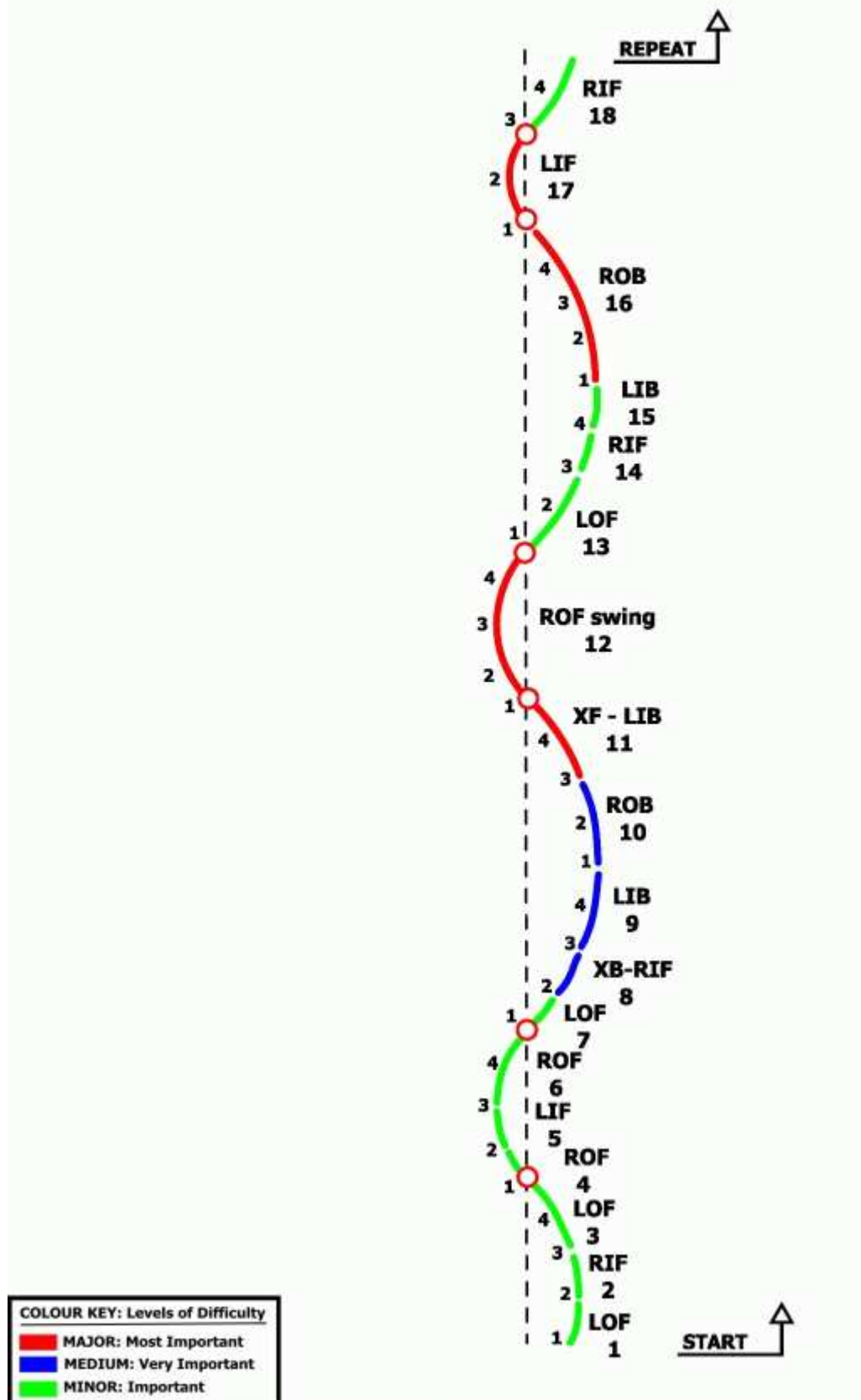
There is to be no tandem position during the Choctaw on steps 11 and 12. The partners merely pass through the tandem position during the change from Side to Reverse Side Position.

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.

The Border Blues will accommodate all sizes of skating surfaces as a border pattern dance. This dance shall not be permitted as a Set Pattern dance for either Tests or sanctioned competitions. Should this dance be skated as a Set Pattern, judges are required to assign a grade BELOW minimum in proficiency tests and to penalise the offending team and/or teams accordingly in competitions.

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 Steps:	Maximum 24 Beats		

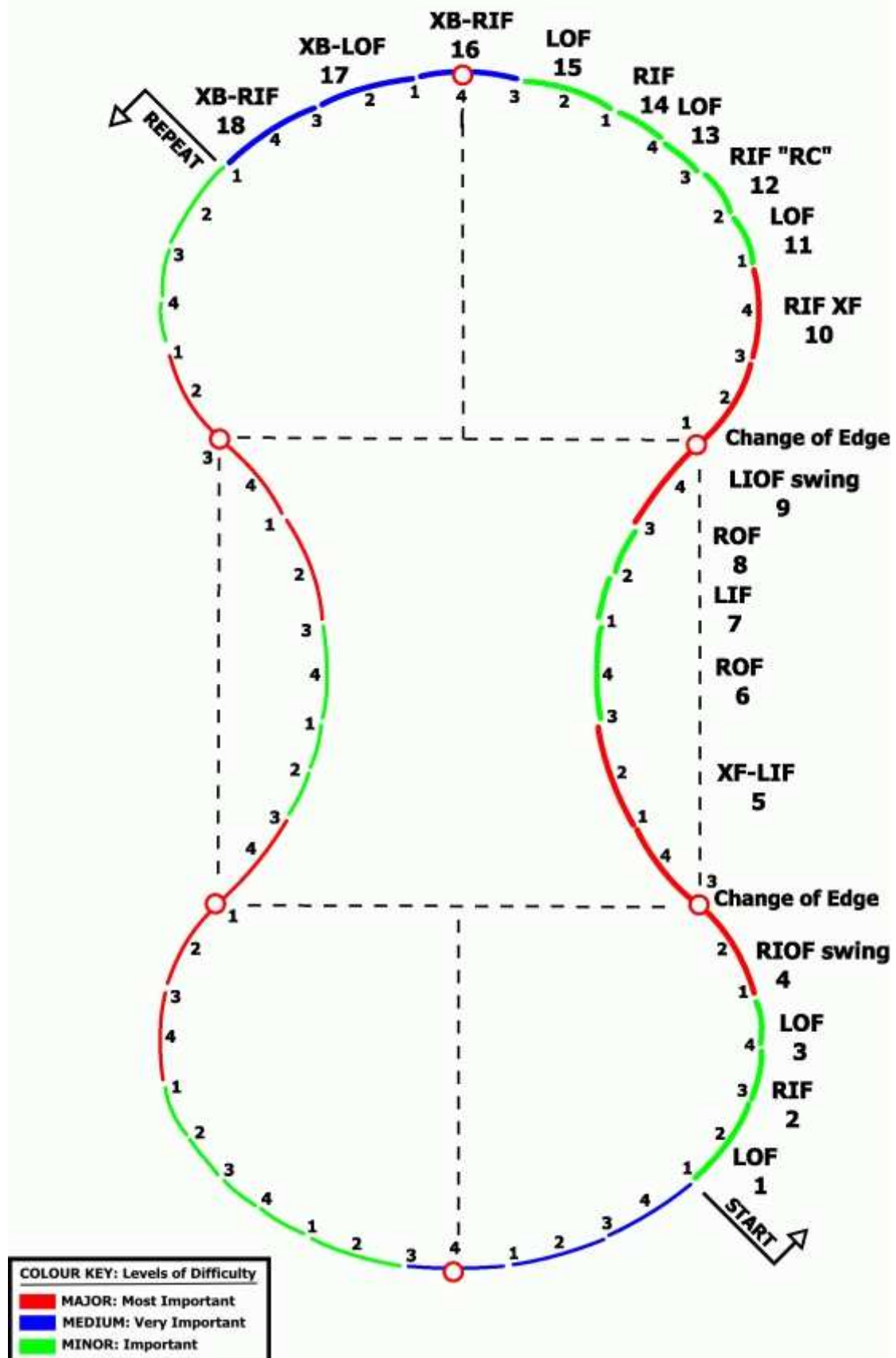
JUDGING POINTS

- 1 Timing
- 2 Execution
 - a The take-offs for step 1 through #4 must take the floor at the "parallel and" position.
 - b Step 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 XB-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

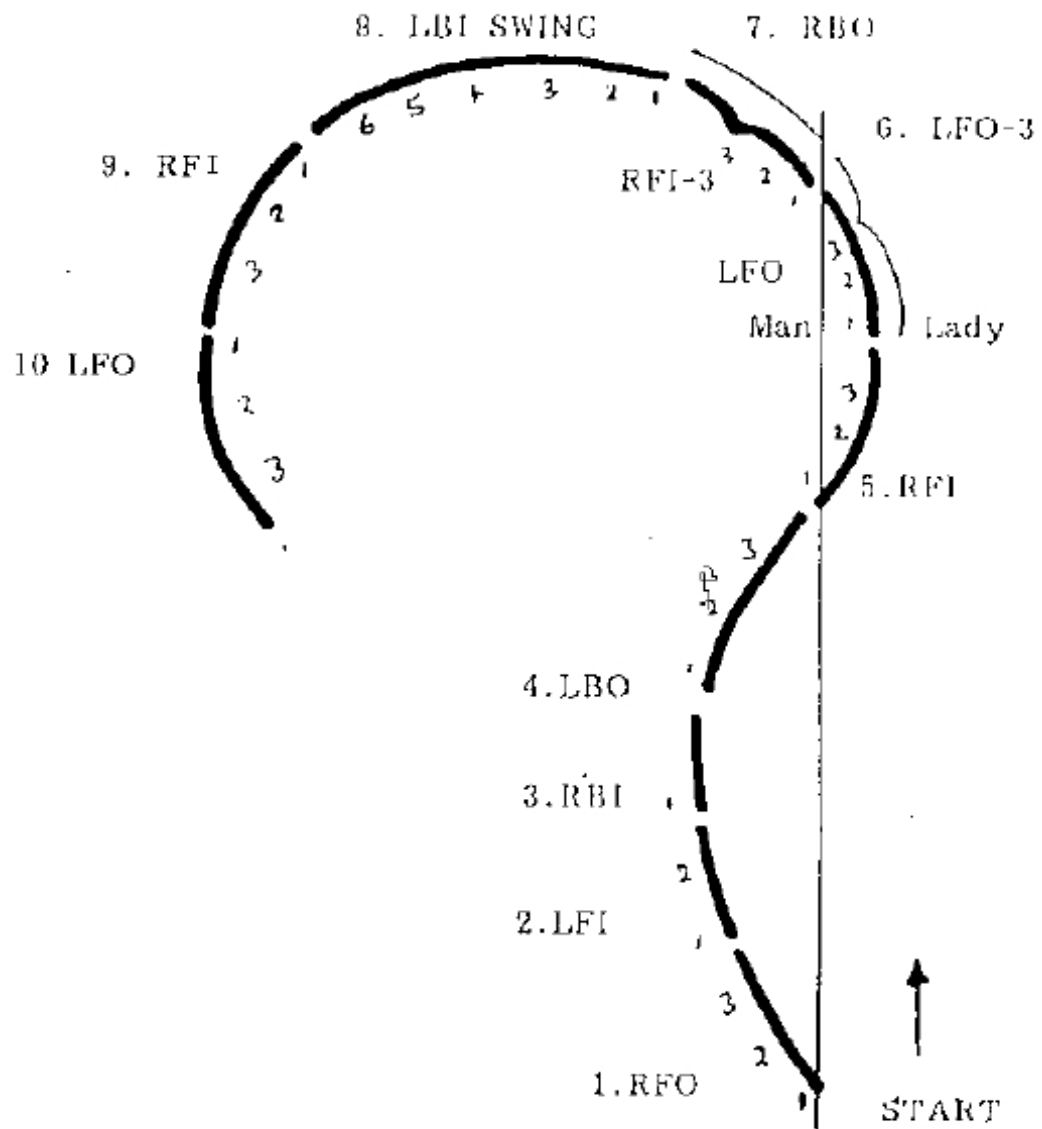
(Dedicated to Mr George S Bright)

Music: Waltz $\frac{3}{4}$
Pattern: Preferred
Opening: Maximum 24 beats

Tempo: 120
Hold: Side and Reversed Side

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
Hold:	Reverse Kilian (Reverse "B")	Pattern:	Set
Opening Steps:	Maximum 24 Beats	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. 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

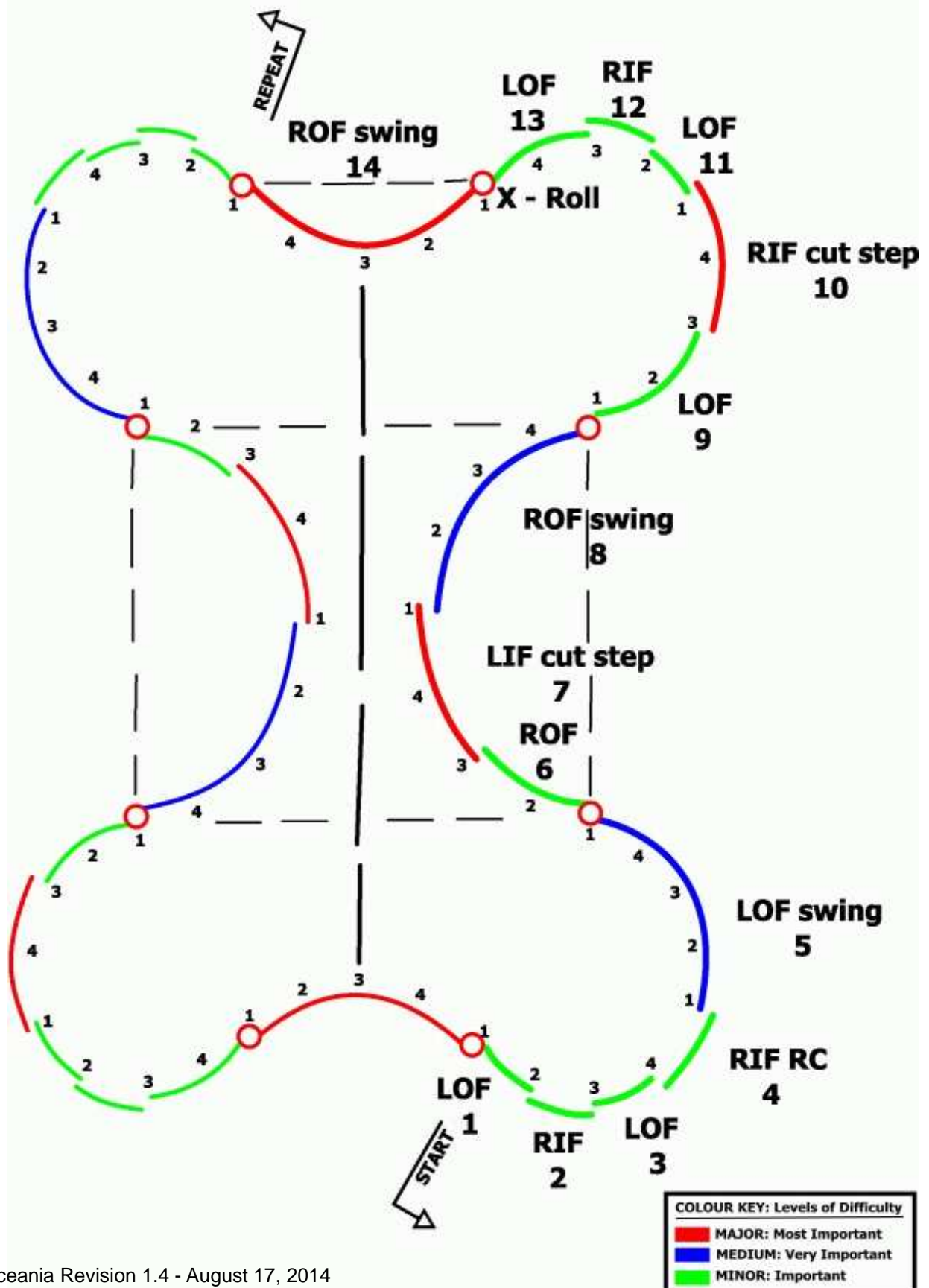
- a Step 6 must be aimed strongly to the centre to allow the 8 beat centre lobe to be symmetrical. The start of step 8 must come off the top of the centre lobe.
- b The aim of step 9 must be aimed strongly towards the barrier in order so that the corner will be symmetrical.
- c Step 14 XF-ROF swing,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

Please note that the Hold position is changed from Kilian (Crossed in front) **TO KILIAN**

CARLOS TANGO

By Carl Henderson

(Modified for Minis Couples from Cinzia Bernardi & from Dance Commision 2016)

Music:	Tango 4/4	Tempo:	96 beats per minute
Position:	Kilian	Pattern:	Set
Competitive Requirements:	4 Sequences	Opening Steps:	Maximum 24 Beats

Step 1 LFO (1 beat), aimed in the direction of the long side barrier followed by step 2 RFI (1 beat), parallel to the long side barrier.

Step 3 LFO + tap in back (total of 4 beats) is maintained on an outside edge for all four beats of which, the first three are characterized by an extension of the right free leg in back and by a light touch to the floor with the inside front wheel (on the 3rd beat), and on the fourth beat in "and" position in preparation for the next step. The direction is toward the short side barrier.

Step 4 DpCh RFI + tap in front (total of 4 beats) is a dropped chasse maintained on an inside edge for all four beats of which, the first three are characterized by an extension in front of the free leg and by a light touch to the floor with the outside front wheel of the left skate (on the 3rd beat), and on the fourth beat in "and" position in preparation for the next step.

Step 4 crosses the long axis on the 3rd beat and represents the top of the lobe that curves almost parallel to the short side barrier.

The Steps: 5 LFO (1 beat), step 6 Ch RFI (1 beat), step 7 LFO (1 beat) in the direction of the long side barrier, followed by step 8 run RFI (1 beat), which curving, is almost parallel to the long side barrier.

Step 9 LFO-Sw (4 beats) is a run followed by a swing on the 3rd beat that initially aims toward the long side barrier, becomes parallel to it and moves toward the baseline in the direction of the long axis.

Step 10 RFO (1 beat) aimed in the direction of the long axis, followed by step 11, run LFI (1 beat), which curving, becomes almost parallel to the long axis.

Step 12 RFO-Sw (4 beats) crosses the short axis on the 2nd beat, becoming parallel to the long axis, followed by a swing of the free leg in front on the 3rd beat and ends aiming toward the long side barrier, crossing the baseline on the 4th beat.

KEY POINTS - CARLOS TANGO

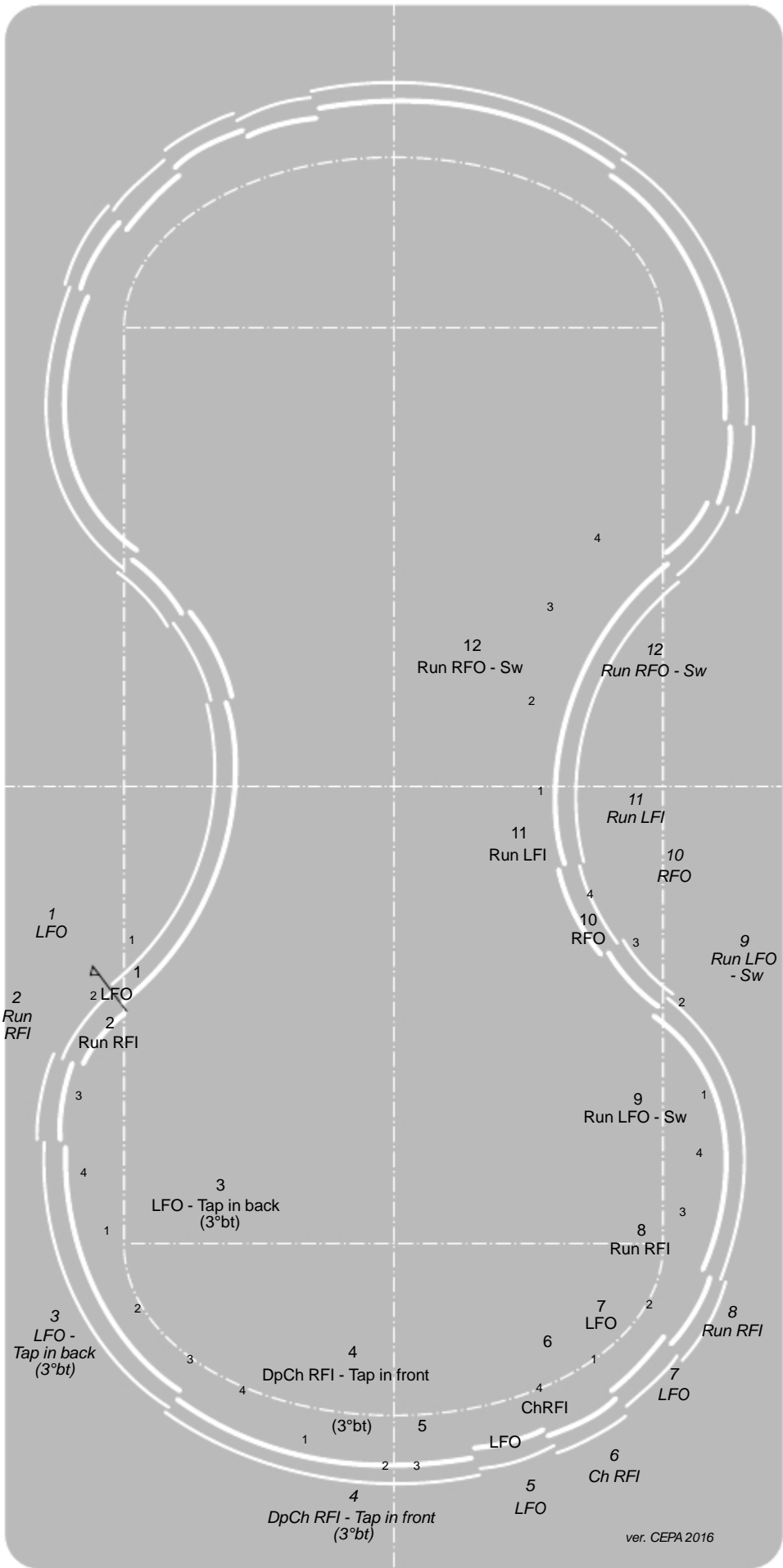
Section 1

1. Step 3 LFO & Step 4 DpCh RFI , tap down keeping the edge and touching down with the right wheel or the correct timing.
Step 6 Ch RFI, chasse with no deviation from the inside edge.
2. Step 9/10 & 12/1, roll without deviation from the outside edge during the swing of the free leg.
3. Step 2/8/11, run without making a cross stroke.

LIST OF THE STEPS

Carlos Tango Couples (96 bpm)				
Hold	No.	Man's Steps	Musical Beat	Woman's Steps
SECTION 1				
Kilian	1	LFO	1	LFO
	2	Run RFI	1	Run RFI
	3	LFO + tap in back	2+1+1	LFO + tap in back
	4	Dp Ch RFI + tap in front	2+1+1	Dp Ch RFI + tap in front
	5	LFO	1	LFO
	6	Ch RFI	1	Ch RFI
	7	LFO	1	LFO
	8	run RFI	1	run RFI
	9	run LFO Sw	2+2	run LFOSw
	10	RFO	1	RFO
	11	run LFI	1	run LFI
	12	run RFO Sw	2+2	run RFO Sw

CARLOS TANGO



JUDGESSTAND

CARROLL SWING

Music:	Boogie 4/4	Tempo:	100 beats per minute
Pattern:	Border	Axis:	45 degrees approximately
Hold:	Kilian Position Throughout	Start:	Step 1, Count # 1
Opening Steps:	Maximum 24 Beats		

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

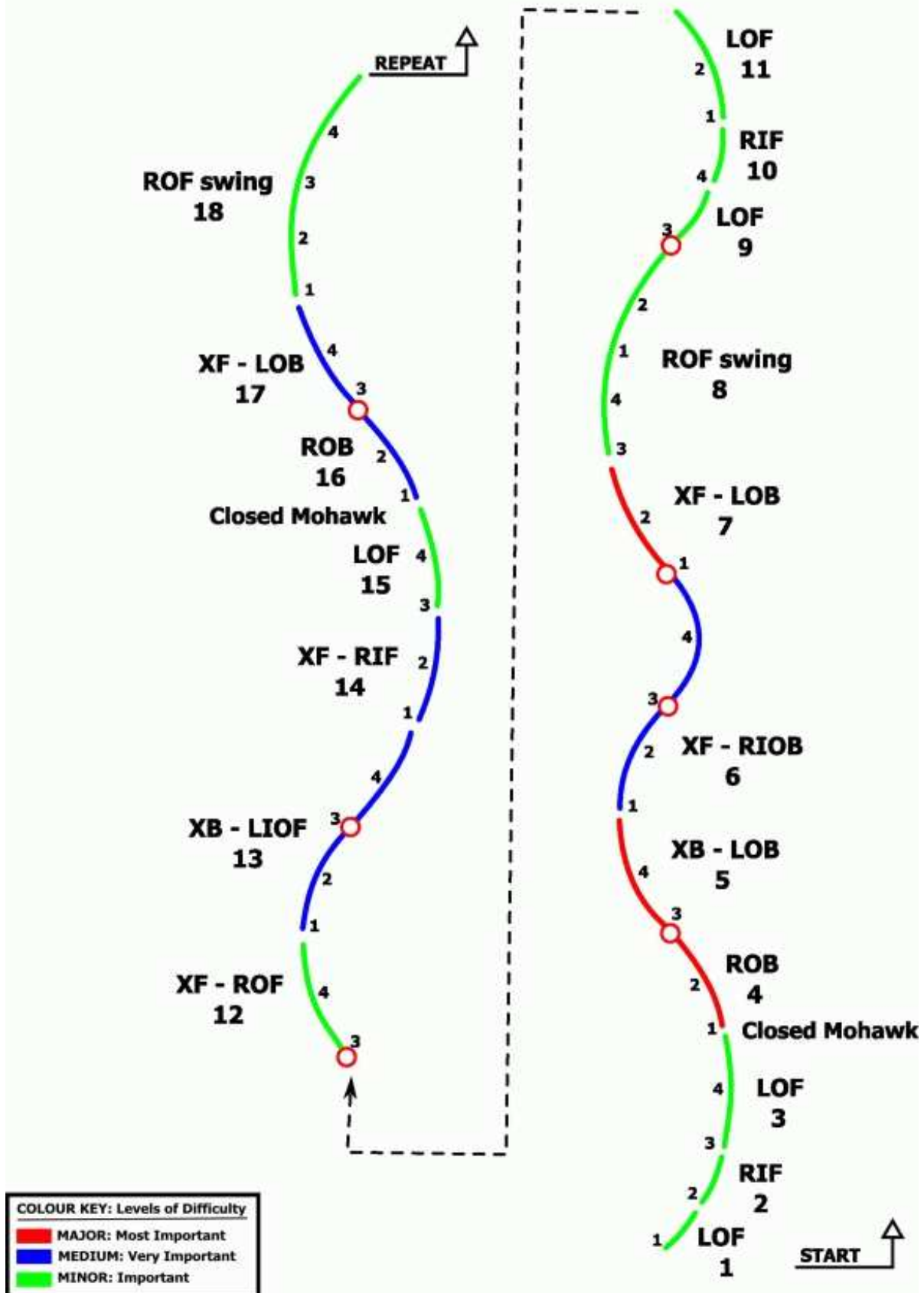
Steps 5, 12 and 14 are crossed progressive take-offs.

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 rock-over will not be as pronounced as the rock-over 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
Hold:	Kilian (Side "B")	Start:	Step 1, Count #1
Opening Steps:	Maximum 24 Beats		

OPENING

Couples must be in Side (B) for the commencement of this dance on step 1. The dance is to start on count #1 of a measure of music.

THE DANCE

Step 4 is commenced as a cross roll. Steps 3 and 4 should both be definite outside edges.

Steps 5, 10 and 16 are forward crossed chasses. These are crossed tracing crossed foot movements.

Step 8 is a 6-beat forward 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 skaters, however, it should be performed in unison and be expressive of the rhythm.

Side (B) position must be maintained through the held open Mohawk on Steps 10 and 11. The counter-clockwise rotation of partners should continue gradually in order to allow Side (B) position to be maintained through the held open Choctaw on Steps 12 and 13. Care should be taken not to hook the ROB edge on Step 12. Both sides of the corner sequence should be symmetrical.

Step 13 creates an inverted corner lobe.

Care should be taken on Step 13 to avoid lunging. Steps 13 and 14 should both be definite inside edges.

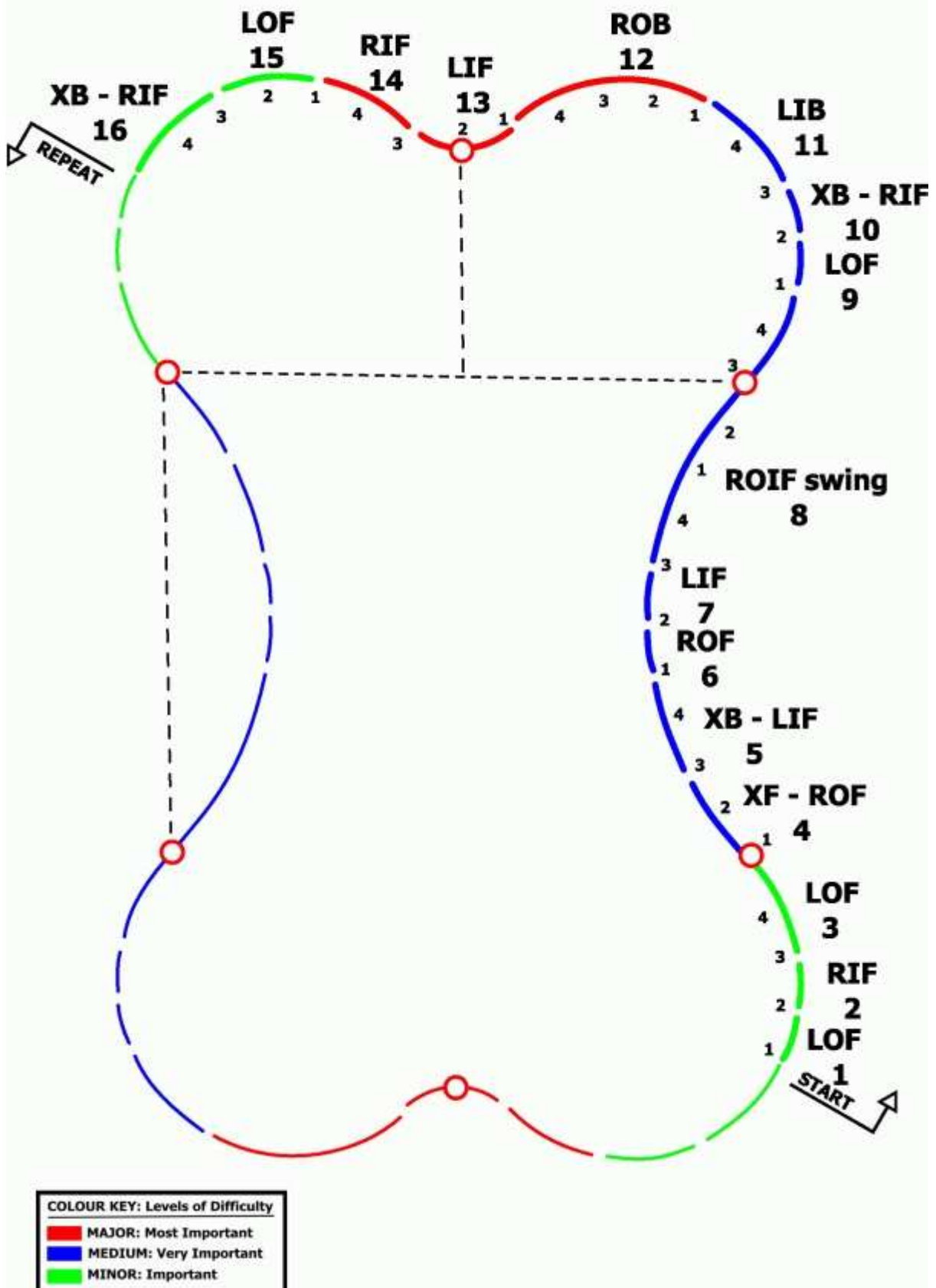
For smaller floors, it shall be optional to:-

Eliminate Steps 6 and 7, and change Steps 15 and 16 from 2-beat edges to 1-beat edges.

OR

Eliminate Steps 5 and 6, and change Step 4 from a 2-beat edge to a 1-beat edge.

CASINO MARCH



CASINO TANGO

Music: Tango 4/4, Count 1-2-3-4
Pattern: Set
Position: Kilian Side "B"
Opening Steps: Maximum 24 Beats

Tempo: 100 beats per minute
Axis: Approximately 45-90 degrees
Start: Step 1, Count #1

OPENING

Optional providing it does not exceed 24 beats for either partner.

JUDGING POINTS

Timing

Execution

Step 4 is a crossed progressive (XF-ROF) skated with an angular takeoff, where back wheels of to be employed skate (right) take the floor at least in line with front wheel of to be free skate (left).

Steps 5 (XB-LIF), 10 and 16 (both 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 to be free skate

Pattern

The 10 beat center lobe begins and ends on the baseline. (Steps 4 through the first four beats of step 8).

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.

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.

The rockover of the swing (step 8) should occur on the baseline, on the fifth beat of the step.

Body Posture Baseline/Team Relation

Presentation and flow

COMMON ERRORS

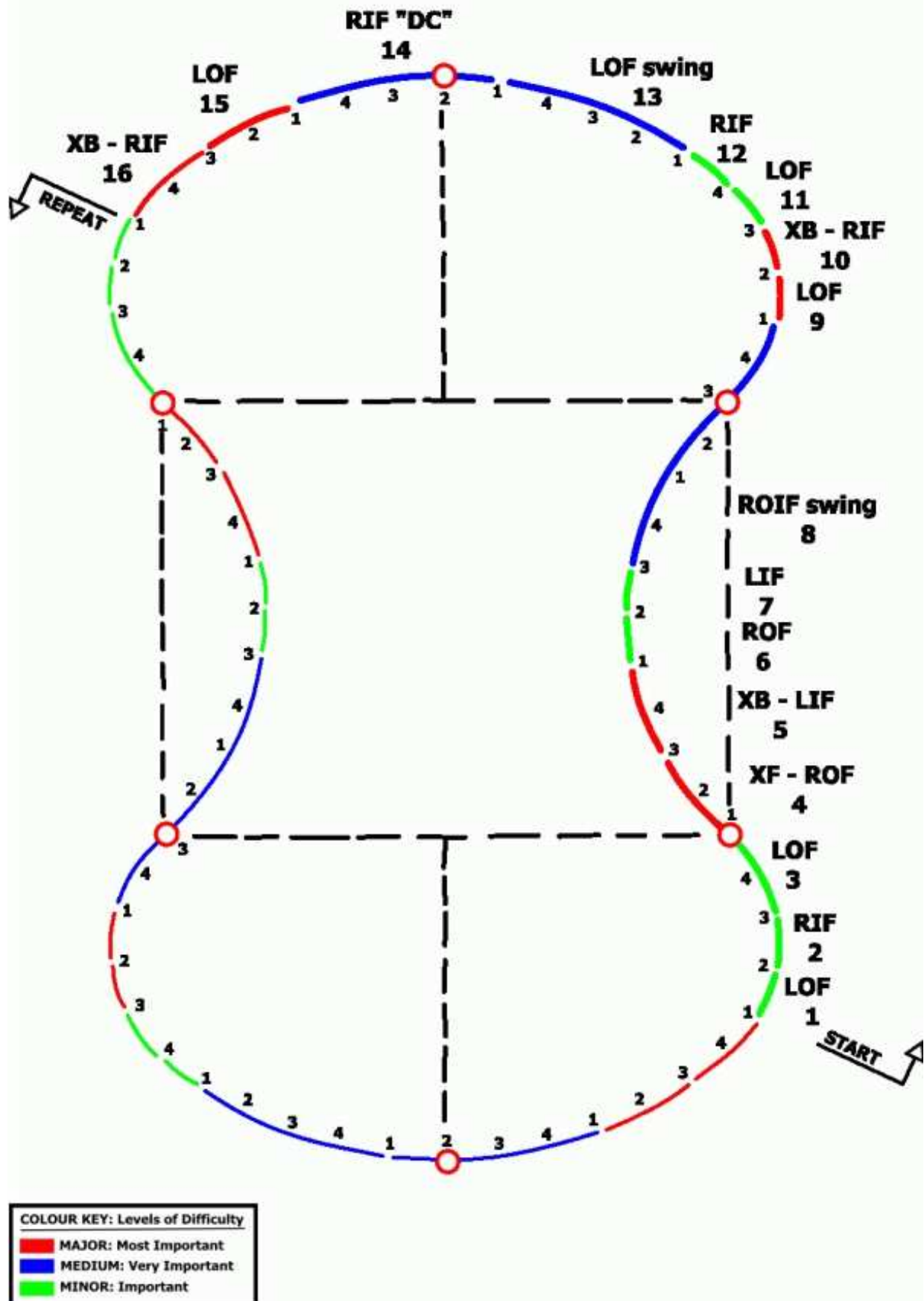
Poor control of angular takeoff on step 4 and the parallel takeoff of step 5 will result in the long centre lobe being distorted.

Step 8 change edge swing will not occur on the proper musical counts and baseline will move out toward the barrier.

The aim for the swing on step 13 will be aimed improperly to the barrier.

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 - COUPLES

By Odoardo Castellari

Music:	Tango 4/4 or 2/4	Tempo:	100 beats per minute
Hold:	Kilian, Reverse Killina, Waltz	Pattern:	Set
Competitive Requirements	- 2 sequences	Opening Steps:	Maximum 24 beats

Step 1 LFO aims in the direction of the long side barrier and becomes parallel to it; **Step 2** Run RFI starts parallel to the long side barrier and aims toward the center of the rink; **Step 3** LFO is in the direction of the long axis.

Step 4 XR RFO (1 beat) aims in the direction of the long axis and requires an obvious change of lean and the immediate recall of the left foot, close behind the skating foot in preparation of the next step.

Step 5 XB LFI (2 beats): feet should be close and parallel to each other in the direction of the long axis and the free leg extends in front.

Step 6 CIMk RBI (2 beats) is a closed mohawk parallel to the long axis.

Step 7 LBO (2 beats) skated with the free leg extended in front and in line with the skating leg, is initially skated toward the short axis and then toward the long side barrier. With **step 8** RBO (1 beat), the skater exceeds the short axis, aiming toward the barrier.

On **Step 9** XF LBI (1 beat), in the direction of the long side barrier, partners release Kilian position to separate their hold, turning counterclockwise to execute an inverted mohawk, **step 10** IvMk RFI (2 beats). The inverted mohawk ends with the free legs crossed behind the skating legs, aimed parallel to the long side barrier and the couple assumes Reverse Kilian position, which is maintained until step 12.

Step 12 XR RFO (1 beat) is a cross roll for both skaters.

On **steps 13** XR LFO 3t (2 beats, 1+1) for the man and **13a** XR LFO (1 beat) and **13b** Ch RFI (1 beat) for the woman, the partners both execute a cross roll, followed by a three turn for the man while the woman performs a chasse at the same time.

Step 14 is RBO for the man and LFO for the woman (1 beat for both). **Step 15** is Run LBI (1 beat) for the man and Run RFI (1 beat) for the woman. Steps 13b, 14 and 15 are skated in Waltz position.

On **steps 16a** RBO (1 beat) and **16b** Ch LBI (1 beat) for the man and **step 16** LFO 3t (2 beats, 1+1) for the woman, the couple switches from Waltz position to Reverse Kilian position. Step 16b crosses the long axis.

Steps 17 RBO (1 beat), **18** XB LBO (1 beat) and **19** XB RBO Sw (2 beats, 1+1) are cross rolls in Reverse Kilian position. Step 19 is a cross roll on the 1st beat followed by a swing of the free leg from front to back on the 2nd beat, finishing in line with the skating leg.

During the swing, the couple turns their torsos to the left while keeping the shoulders parallel to prepare for the next step.

On **step 20** CIMk LFO (2 beats), a closed mohawk for both skaters with the free leg extended in front, the couple assumes Kilian position which will be maintained until step 28b.

Step 21 Run RFI (1 beat) and **step 22** LFO (1 beat)

Step 23 XF RFO (1/2 beat) and **24** XB LFI (1/2 beat) are crosses which are performed with feet close and parallel.

Step 25 DCh RFO (1 beat) is a dropped chasse with the free leg sliding in front off the floor.

Step 26 XF LFI (2 beats) is a left inside cross in front, in the direction of the long side barrier, executed with the free leg, at the end of the step, crossed behind the skating leg.

Step 27 RFI (1 beat) is an open stroke.

Step 28 a-b-c-d, which intersects the short axis is comprised of 5 beats:

- **28a** LFO on the 1st beat: the right free foot is rapidly brought close and parallel to the skating foot, lifted from the floor into "and" position to prepare for the next step;
- **28b** LUNGE* (or Thrust) on the 2nd beat: the right foot is placed next to the left foot to perform a forward lunge, LFO (with skating leg bent) and simultaneously RFI (with leg extended in back).
- **28c** LFO Sw (on the 3rd beat): skaters remain with the weight of the body on the outside edge of the left foot while the right foot, sliding on the floor, is moved forward in contact with the floor (both feet remain resting on the floor until they are under the center of gravity and parallel to each other). The couple then executes a forward swing on the 3rd beat with the free legs lifted from the floor and in line with the skating legs.
During the forward swing, the couple moves out of Kilian position, to assume Tandem position (with woman in front of the man), left skates in line, free legs extended, with the man's right hand on the right side of the woman and the left hands of the couple joined together, at the height of the woman's hip (in Tandem position allowing for a slight shift of the woman to the man's left to avoid the man hitting the knee of his right leg against the woman's buttocks).
- **28d** LFI (4th and 5th beat on an inside edge): on the 4th beat the couple changes edge from LFO to LFI and on the 5th beat remains on the inside edge; during these two beats, the right leg is brought back to the left and the foot is placed next to the left in "and" position. On this change of edge, the woman moves to the man's left side and in this position the left hands of the skaters are raised above the woman's head while the right hands are joined on the right side of the woman.

Step 29 is a RFO (2 beats) that begins parallel to the long axis and aims toward the long side barrier, with the man's right hand on the right side of the woman while the left arms of both skaters are optional.

Step 30 XR LFO 3t (2 beats) is a cross roll on the 1st beat with the man's right hand on the right side of the woman, and on the 2nd beat a three turn, where the couple assumes Kilian position.

Step 31 RBO (2 beats) begins in Kilian position, and then there is a rapid passage of the couple into Tandem position to execute the next step.

Step 32 Mk LFO (1 beat) is followed by a crossed chasse, **step 33** XCh RFI (1 beat).

Step 34 is a LFO (2 beats) that intersects the long axis, followed by **step 35** XR RFO (2 beats).

Step 36 SI Sd LFI/RFO - LFO (2 beats total, 1+1) is distributed as follows:

- On the 1st beat (**step 36a**) the couple executes a SLIDE with both skates on the floor (LFI of the supporting leg and RFO of the extended leg).
- On this step the skaters will initially place the left foot next to the right, resting on the floor, then transfer their weight onto the left (LFI) by stretching the right leg forward simultaneously on an outside edge (RFO).
- The edges are pressed so as to form an arc that aims in the direction of the long side barrier.
- On the 2nd beat (**step 36b**) the skaters perform a change of edge with the left foot to LFO, while lifting the right leg off the floor. The direction is perpendicular to the long side barrier.

Step 37 DCh RFI (2 beats) is a dropped chasse that curves in preparation for the restart of the dance.

***Lunge or thrust:** both feet of the skaters are resting on the floor, the left knee is clearly bent in front while the right leg simultaneously slides in back, leg extended, on a RFI edge.

KEY POINTS - CASTEL MARCH

Section 1:

1. **Steps 5 – 6:** Correct technical execution of **step 5 XB LFI** (2 beats) and **step 6 CIMk RBI** (2 beats), a closed mohawk executed with feet close together. Attention to the proper placement of the free foot with respect to the skating foot during the closed mohawk with control of the position of the couple during the turn.
2. **Steps 8-9-10:** Correct technical execution of **step 9 XF LBI** and **step 10 IvMk RFI** with feet close together. Attention to the precise execution of the change of position as the partners release hold during the inverted mohawk and at the end of the transition, assume Reverse Kilian position.
3. **Steps 12 XR RFO** (1 beat) **for both skaters** and **13 XR LFO 3t** (2 beats, 1+1) **for the man** and **13a XR LFO** (1 beat) and **13b Ch RFI** (1 beat) **for the woman:** Correct technical execution of the Xrolls with deep edges and correct lean, with attention that the couple maintains Reverse Kilian position with no separation during these steps.
4. **Steps 18 XB LBO and 19 XB RBO Sw:** correct technical execution of these steps on required edges with feet close together, with attention that the couple maintains Reverse Kilian position with no separation during these steps.

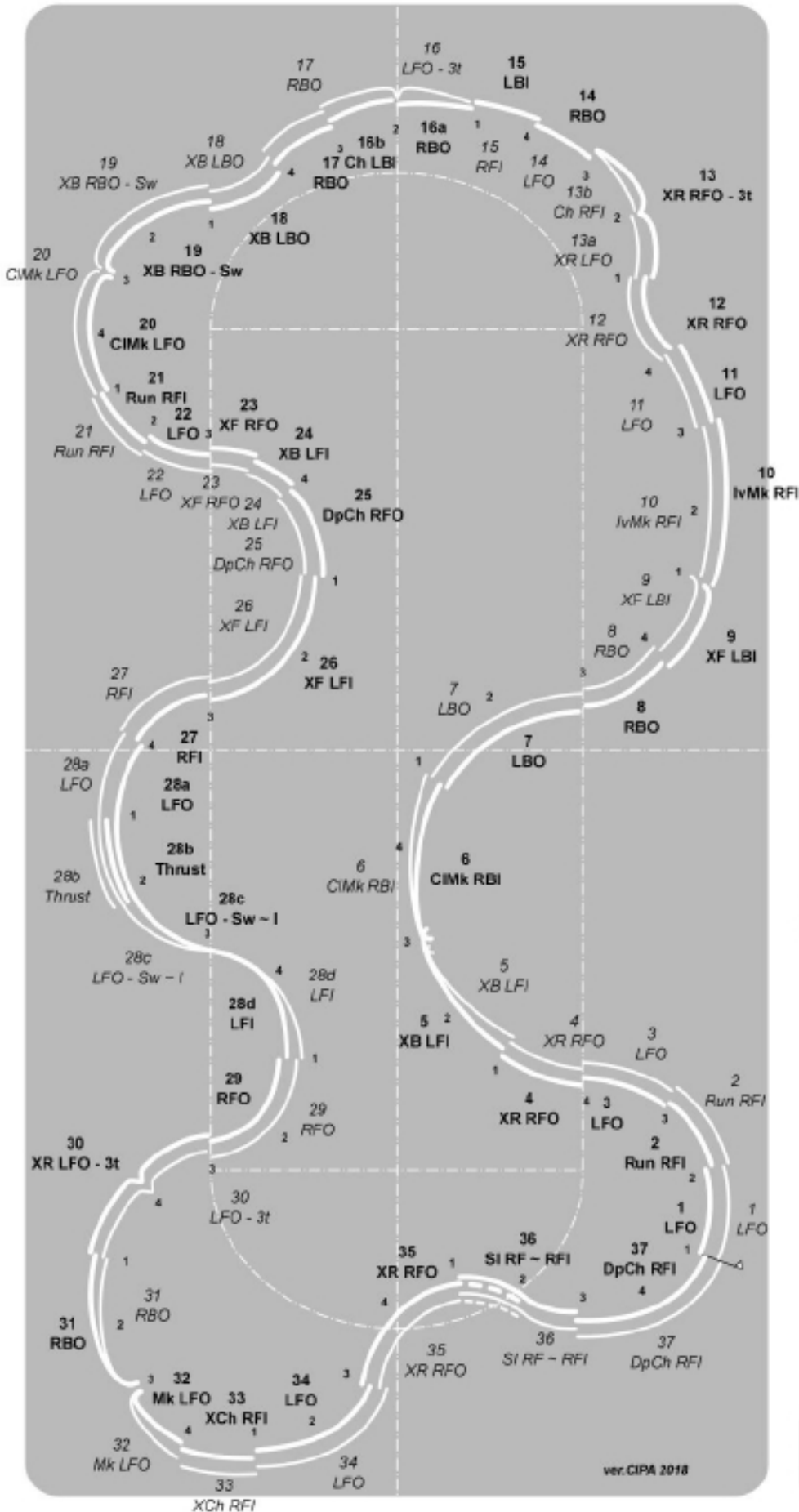
Section 2:

1. **Steps 20 and 21:** correct technical execution of **step 20 CIMk LFO** for both skaters, exiting with the free legs extended forward; attention to the proper foot placement and the required outside edge on the closed mohawk and Kilian position of the couple; correct execution of **step 21 Run RFI**, which must not be crossed.
2. **Steps 23-24-25:** Correct technical execution of **Step 23 XF RFO** (1/2 beat) and **24 XB LFI** (1/2 beat), cross steps performed with feet close together and **step 25 DCh RFO** (1 beat). Attention to the correct timing of each step.
3. **Step 28 Lunge (thrust):** correct technical execution of the lunge, in Kilian position; proper control of the timing required during the execution of the step and the required edges; attention to the outside edge in the swing, in Tandem position and the change of edge, with the movement of the woman to the man's left while the hands are brought over the head of the woman and the right hands are together on the right side of the woman.
4. **Step 36a/b LFI/RFO-Sd- LFO:** correct technical execution of the Slide on the 1st beat with the required edges (LFI of the supporting leg and RFO of the leg extended in front); attention to the evident change of edge to outside (LFO) on the 2nd beat with the right legs lifted in front.

CASTEL MARCH Couples (100 bpm) - LIST OF STEPS

Position	No	Woman's Steps	Musical Beats			Man's Steps
SECTION 1						
Kilian	1	LFO		1		LFO
	2	Run RFI		1		Run RFI
	3	LFO		1		LFO
	4	XR RFO		1		XR RFO
	5	XB LFI		2		XB LFI
	6	CIMk RBI		2		CIMk RBI
	7	LBO		2		LBO
	8	RBO		1		RBO
See notes	9	XF LBI		1		XF LBI
Reverse Kilian	10	IvMk RFI		2		IvMk RFI
	11	LFO		1		LFO
	12	XR RFO		1		XR RFO
	13a	XR LFO	1		1+1	XR LFO 3t
Waltz	13b	Ch RFO	1			(to LBI)
	14	LFO		1		RBO
	15	Run RFI		1		Run LBI
	16a	LFO 3t	1+1		1	RBO
Reverse Kilian	16b	(to LBI)			1	Ch LBI
	17	RBO		1		RBO
	18	XB LBO		1		XB LBO
See notes	19	XB RBO Sw		1+1		XB RBO Sw
Kilian	20	CIMk LFO		2		CIMk LFO
	21	Run RFI		1		Run RFI
	22	LFO		1		LFO
SECTION 2						
	23	XF RFO		½		XF RFO
	24	XB LFI		½		XB LFI
	25	DCh RFO		1		DCh RFO
	26	XF LFI		2		XF LFI
	27	RFI open stroke		1		RFI open stroke
	28a	LFO		1+		LFO
	28b	Thrust (LFO/RFI)		1+		Thrust (LFO/RFI)
Tandem	28c	LFO Sw		1+		LFO Sw
See notes	28d	LFI		2		LFI
	29	RFO		2		RFO
	30	XR LFO 3t		1+1		XR LFO 3t
Kilian to Tandem	31	RBO		2		RBO
Kilian	32	Mk LFO		1		Mk LFO
	33	XCh RFI		1		XCh RFI
	34	LFO		2		LFO
	35	XR RFO		2		XR RFO
	36a	SI Sd (LFI/RFO)		1+		SI Sd (LFI/RFO)
	36b	LFO		1		LFO
	37	DCh RFI		2		DCh RFI

CASTEL MARCH Couples



CHA CHA

Music:	Cha-Cha	Tempo:	100 beats per minute
Position:	Closed "A", Side "B", Tandem (mans hands on lady's hips)	Pattern:	Set
Opening Steps:	Maximum 24 Beats		

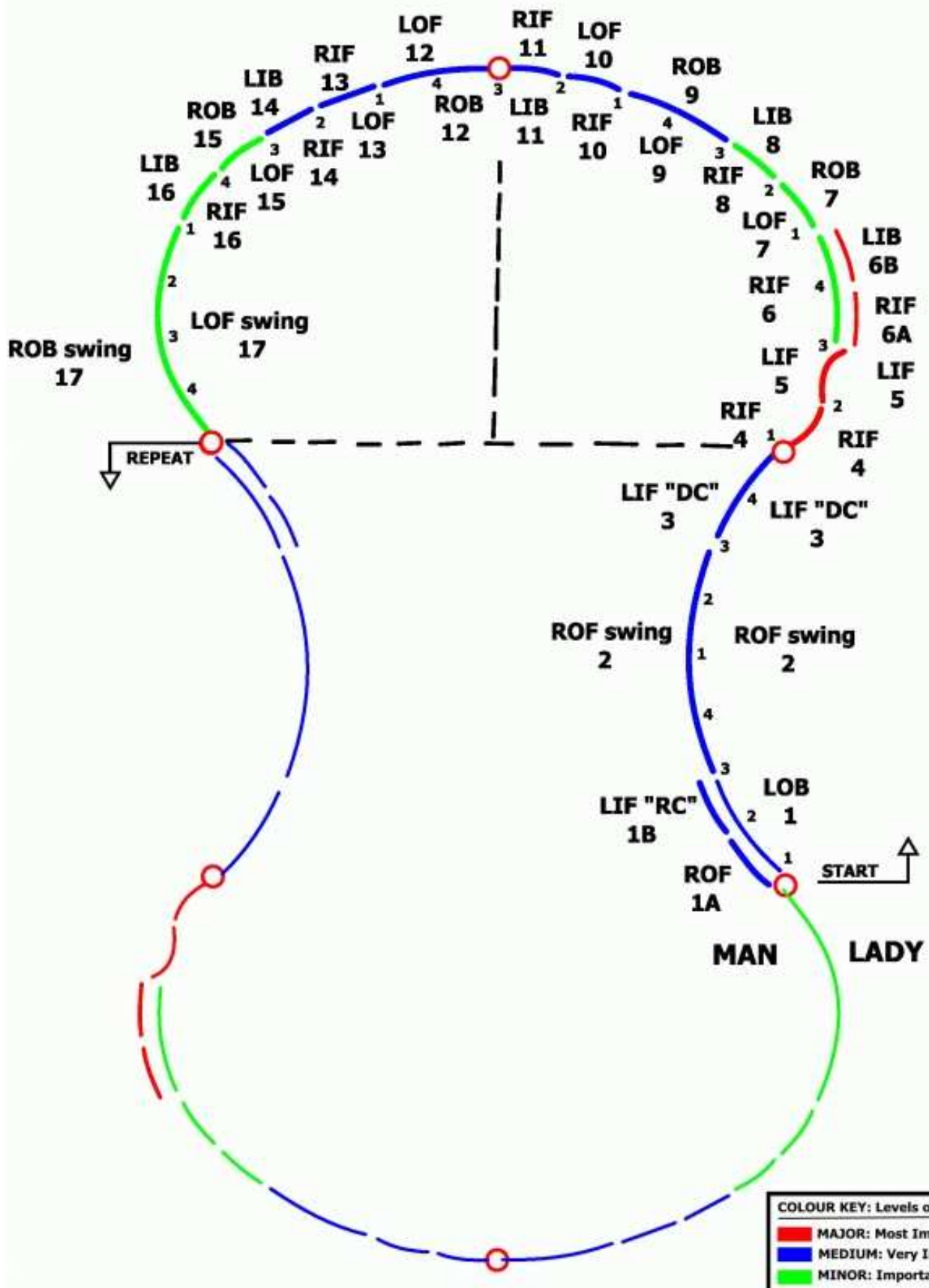
OPENING

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



CHA CHA PATIN

Created by Hugo Chapouto (2016)

Music:	Cha Cha 4/4	Tempo:	112 bpm
Position:	Kilian Reverse, Tandem, Kilian	Pattern:	Set
Competitive Requirements:	4 Sequences	Opening Steps:	Maximum 24 beats

DANCE DESCRIPTION

This dance was designed to introduce skaters to a Latin American rhythm at an early stage of development and help them to appreciate rhythm, not only with their feet, but also with their bodies. Therefore, individual interpretation to add Cha Cha character is permitted provided that the integrity of steps, free leg positions and dance holds are maintained.

The dance should start near the left corner close to the judge stand in Reverse Kilian position with a LFO (step #1) and a raised chasse RFI (step #2), both of one beat, aiming toward the long side barrier. Step #3 is a LFO of two beats, aiming toward the centre of the floor, followed by a dropped chasse RFI (step #4) of one and a half beats and a quick raised chasse LFO (step #5) of a half beat.

Step #6 is a RFO of two beats, with a knee action to accent the second beat of the step, aiming toward the centre of the floor, followed by a Run LFI (step #7) and RFO (step #8), both of one beat. Closing the lobe is a cross behind LFI (step #9) with a change of edge to LFO on the second beat of the step, aiming towards the long side barrier, in order to allow step #10, a cross behind RFI of one and a half beats. Step #11 is a quick Open Mohawk LBI of a half beat, to allow step #12 a RBO swing of four beats, starting near the short axis, parallel to the long side barrier, swinging the free leg backward on the third beat of the step, finishing aiming toward the centre of the floor. On step #11, the couple should change from Reverse Kilian position to Tandem position keeping the man's right hand on the woman's right hip.

Step #13 is a Choctaw to a LFI of two beats, aiming towards the centre of the floor, where the couple should assume Kilian position. Step #14 is a cross behind RFO of one beat followed by a cross in front LFI (step #15) of two and a half beats, swinging the free leg in front on the second beat of the step, finishing aiming towards the long side barrier, with a quick raised chasse RFO (step #16) of a half beat. Step #17 is a LFO of two beats, with a knee action to accent the second beat of the step, aiming towards the long side barrier, followed by a run RFI (step #18) of one beat and a LFO (step #19) of three beats, skated around the corner. On this step, the free leg should return close to the left leg after stroking on the first beat, in order to accent the second beat of the step returning to a backward position.

Step #20 is a Cross in Front RFI of two beats, aiming towards the centre of the floor, with a change of edge to outside on the second beat of the step, in order to allow Step #21, a cross behind LFI of one and a half beats. Step #22 is a quick Open Mohawk RBI of a half beat, to allow step #23 a LBO swing of four beats, starting near the long axis, swinging the free leg backward on the third beat of the step, finishing aiming towards the short side barrier. On step #22, the couple should change from Kilian position to Tandem position, keeping the man's left hand on the woman's left hip. The last step of the dance is a Choctaw to RFI (step #24), of two beats, finishing parallel to the short side barrier, allowing restarting of the dance.

DANCE KEY POINTS

Section 1:

- **Steps 4, 5 & 6**, correct execution of Dropped Chasse RFI, Chasse LFO, RFO, respecting the correct timing and edges;
- **Steps 9 & 10**, correct execution of crosses behind, change of edge (step #9), respecting the correct timing and edges with feet close together;
- **Step 11**, correct execution of the Open Mohawk, respecting the correct timing and placing the left foot on the inner part of the right foot.

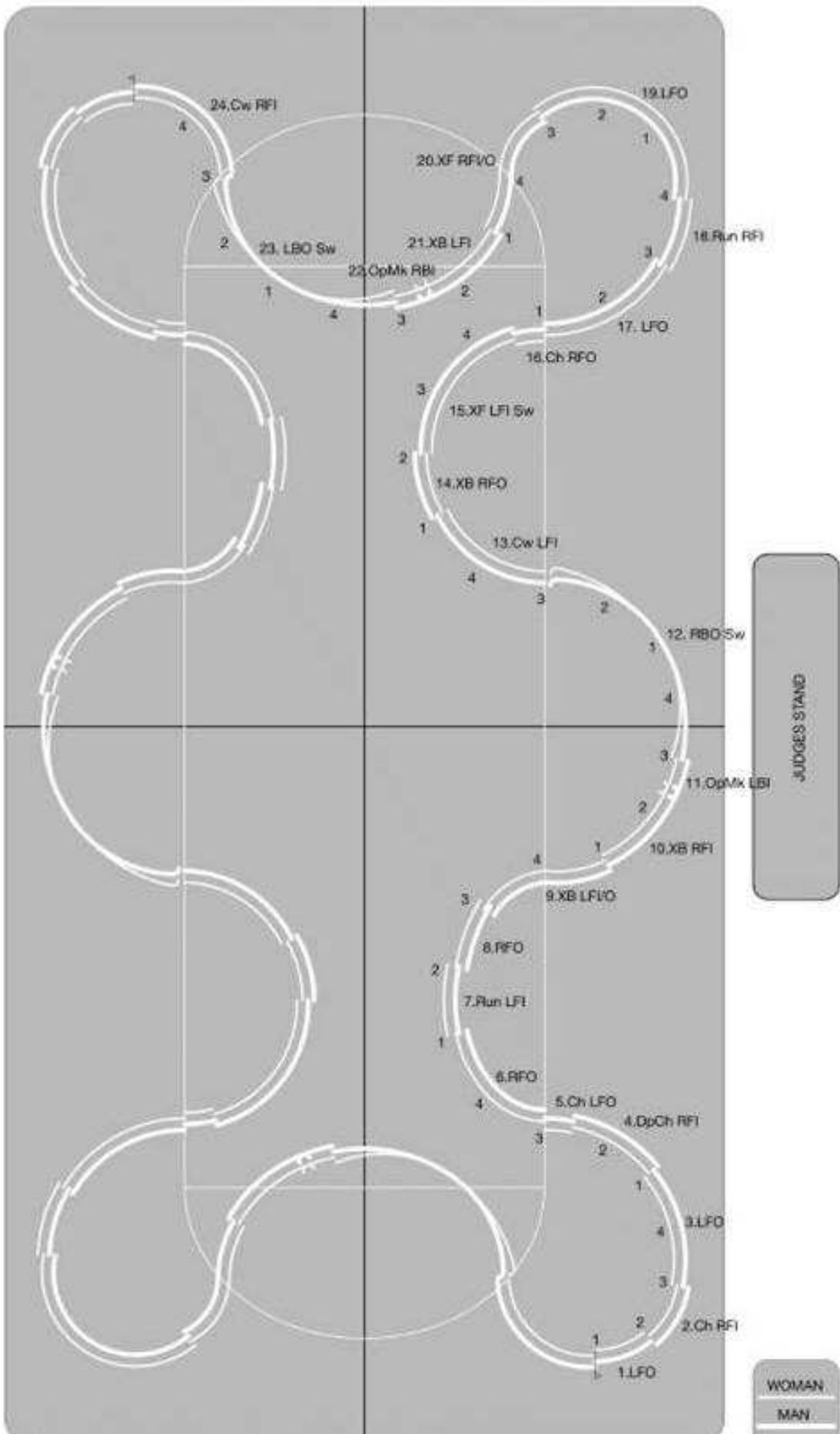
Section 2:

- **Steps 13 & 24**, correct execution of the Choctaw, keeping the correct edge before / after the step;
- **Steps 14 & 15, 20 & 21**, correct execution of crosses (in front & behind), respecting the correct timing and edges, with feet close together;
- **Step 22**, correct execution of the Open Mohawk, respecting the correct timing and placing the right foot on the inner part of the left foot.

LIST OF STEPS - CHA CHA PATIN

HOLD	No.	WOMAN Steps	BEATS	MAN Steps
1st SECTION				
Kilian Reverse	1	LFO	1	LFO
	2	Ch RFI	1	Ch RFI
	3	LFO	2	LFO
	4	DCh RFI	1 1/2	DCh RFI
	5	Quick Ch LFO	1/2	Quick Ch LFO
	6	RFO	2	RFO
	7	Run LFI	1	Run LFI
	8	RFO	1	RFO
	9	XB LFI/O	1+1	XB LFI/O
	10	XB RFI	1 1/2	XB RFI
Tandem	11	Quick OpMk LBI	1/2	Quick OpMk LBI
	12	RBO Sw	2+2	RBO Sw
2nd SECTION				
Kilian	13	Cw LFI	2	Cw LFI
	14	XB RFO	1	XB RFO
	15	XF LFI Sw	1+1 1/2	XF LFI Sw
	16	Quick Ch RFO	1/2	Quick Ch RFO
	17	LFO	2	LFO
	18	Run RFI	1	Run RFI
	19	LFO	3	LFO
	20	XF RFI/O	1+1	XF RFI/O
	21	XB LFI	1 1/2	XB LFI
Tandem	22	Quick OpMk RBI	1/2	Quick OpMk RBI
	23	LBO Sw	2+2	LBO Sw
Kilian Reverse	24	Cw RFI	2	Cw RFI

CHA CHA PATIN



CHASE WALTZ

Bergin, Umbach and Yarrington

Music:	Waltz $\frac{3}{4}$	Tempo:	120 beats per minute
Pattern:	Set	Start:	Step 1, count #1
Hold:	Closed (A)	Opening Steps:	Maximum 24 beats

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.

ERRORS

Poor timing

Poor execution

Chasses stepped ahead by either -

(a) placing the skate ahead of the "AND" position chasse, or

(b) by not returning the foot to the "AND" position before raising.

The pattern is not symmetrical due to the skater skating the "A" edges with more strength than the "B" edges.

The skater divides the timing of the mohawk turns into equal musical values instead.

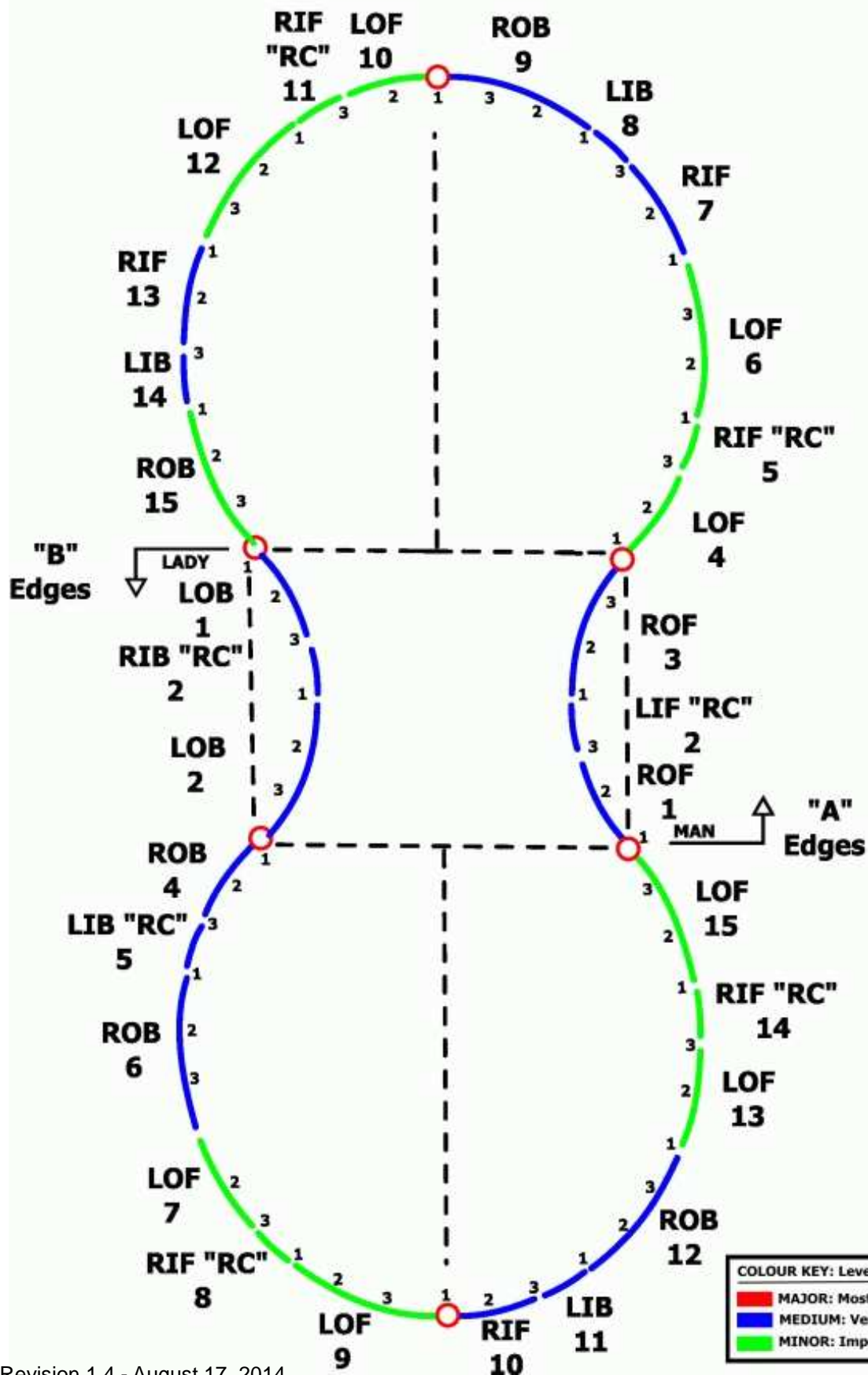
The pattern is not symmetrical due to the skaters skating the "A" edges with more power and strength than the "B" edges.

The skaters divide the timing of the mohawk turns into equal musical values instead of keeping the regular timing of 2-1-3.

After the turning mohawk turns the free foot is not brought back to the "AND" position.

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
Position: Kilian Side "B"
Axis: 45 degrees
Opening Steps: Maximum of 24 Beats

Tempo: 88 beats per minute
Pattern: Set
Start: Step 1, Count #1

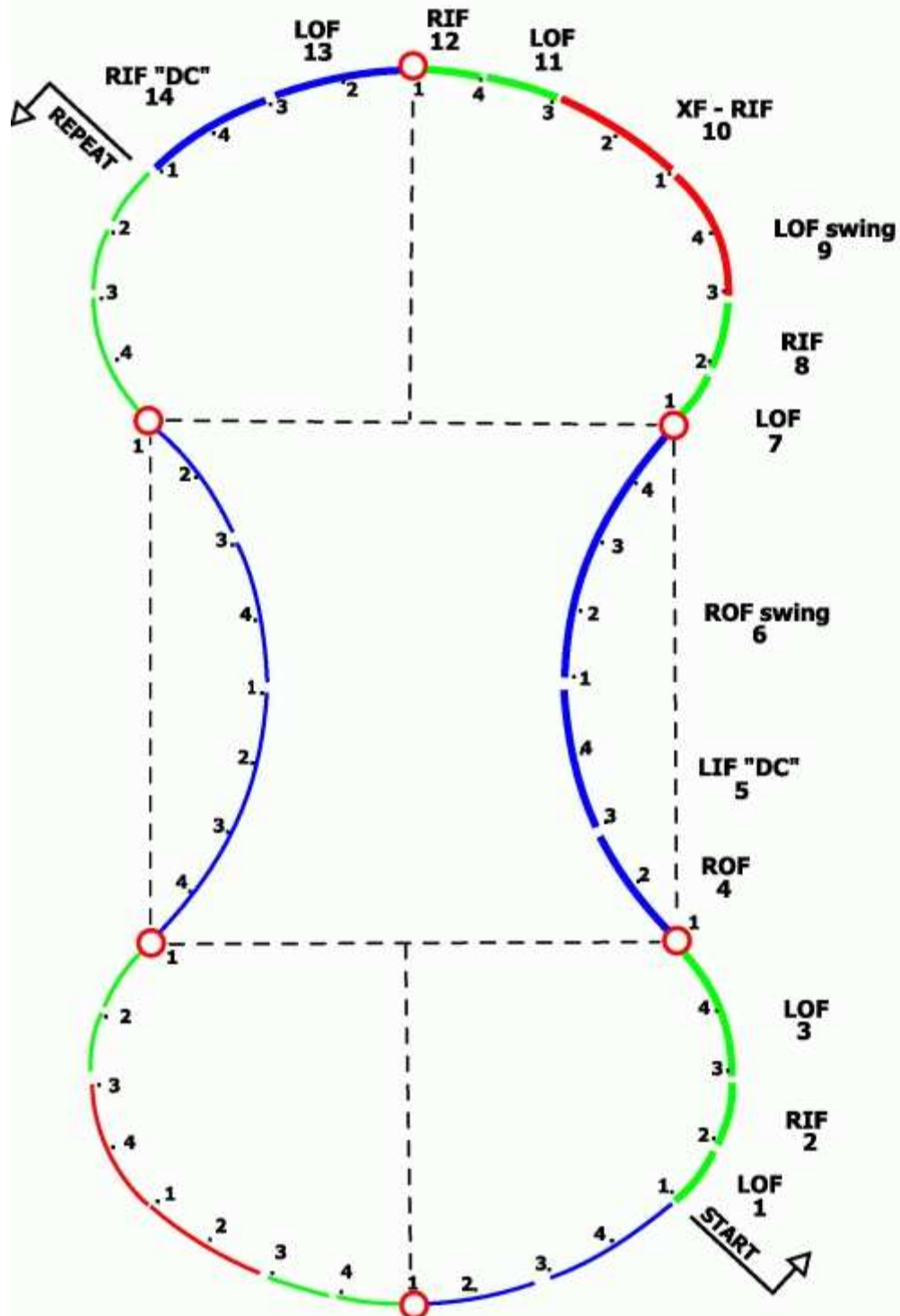
JUDGING POINTS

- 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 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 and/or aimed around the corner.

CITY BLUES



COLLEGIATE

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	Opening Steps:	Maximum 24 Beats

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.

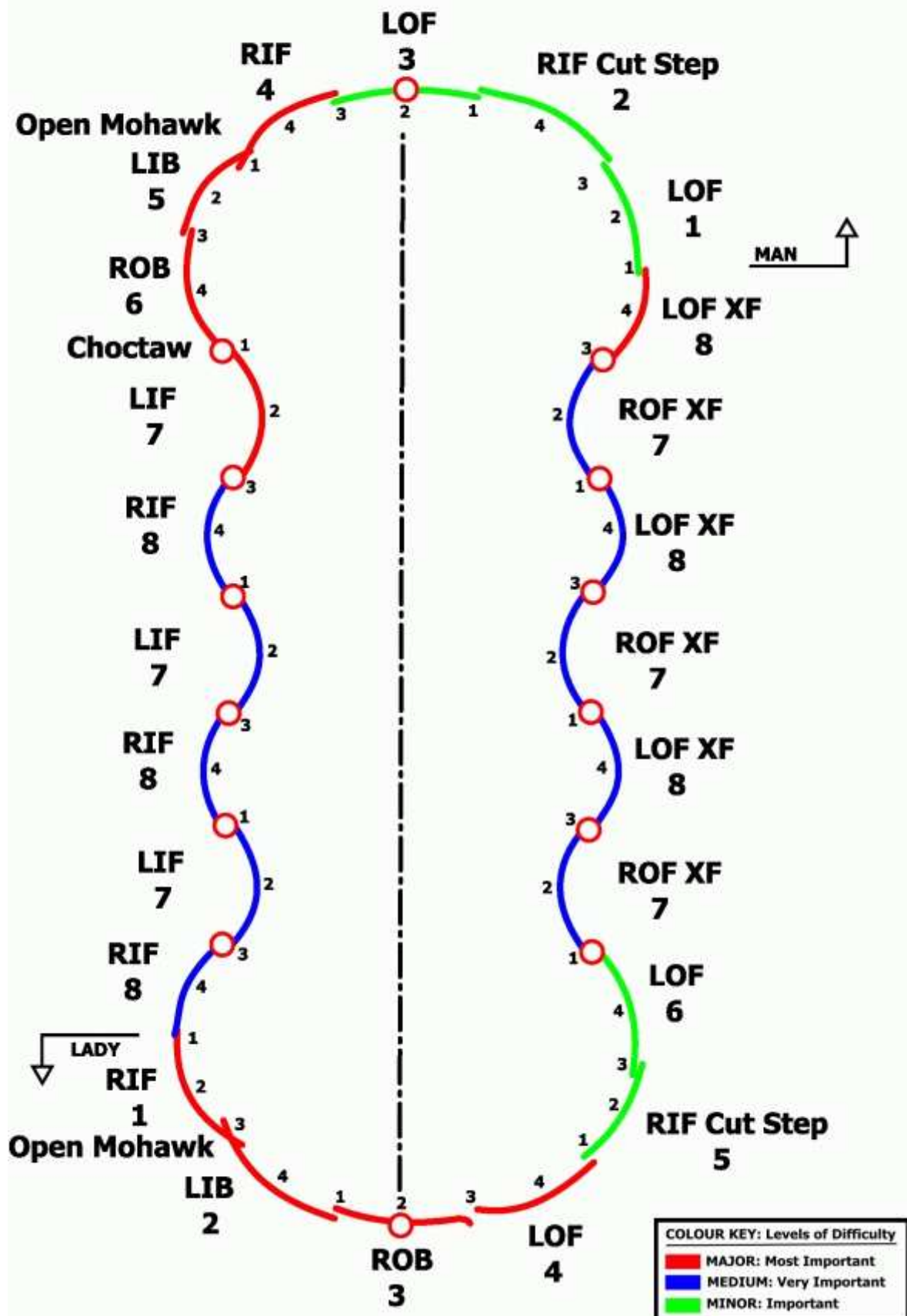
The following two steps for each partner make up one straightaway sequence of this dance. Three straightaway sequences are used each side of the floor. Corner lobing should be symmetrical, to join up straightaway sequences down each side.

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

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

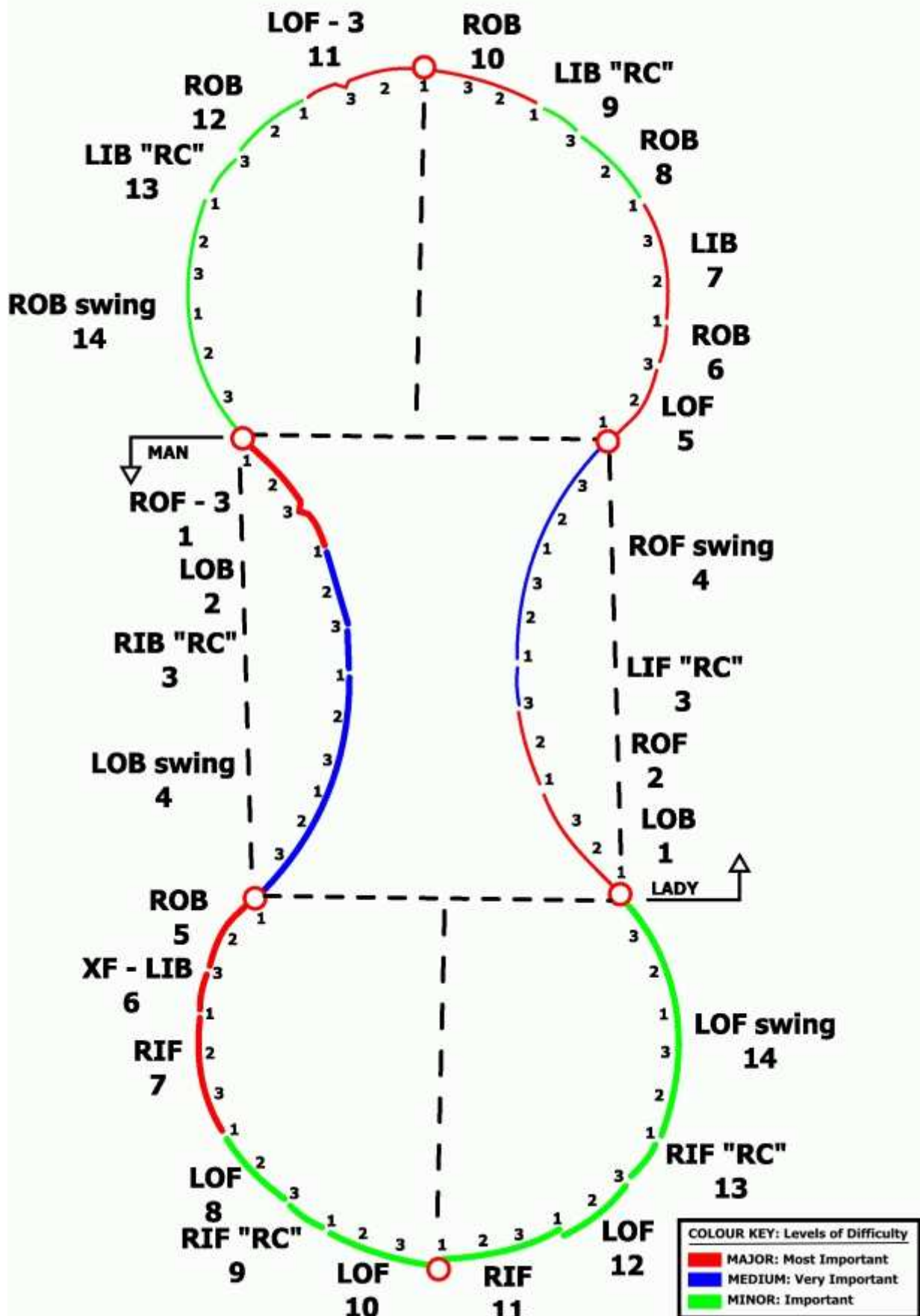
OPENING

The dance 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



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 Steps:	Maximum 24 Beats		

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.

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 straight away 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.

The diagram illustrates a four-lobed circular path, likely representing a track or a circuit. The path is divided into four quadrants by a vertical dashed line. The segments are numbered 1 through 4, and the lobes are labeled with various points and edges.

- Top Left Lobe:** Labeled with LOF 7, XB-RIF 8, LOF 9, RIF 10, and LOIF 11. The path starts at a red dot at the top and moves clockwise.
- Top Right Lobe:** Labeled with LOF 5, XB-RIF 4, LOF 3, RIF 2, and LOF 1. The path starts at a red dot at the top and moves clockwise.
- Bottom Left Lobe:** Labeled with ROF 12, LIF 13, ROIF 14, and FRONT POINT. The path starts at a red dot at the bottom and moves clockwise.
- Bottom Right Lobe:** Labeled with FRONT POINT, REAR POINT, and CHANGE OF EDGE. The path starts at a red dot at the bottom and moves clockwise.

The path is divided into four segments, each numbered 1 through 4. The segments are color-coded: green for segments 1 and 2, and blue for segments 3 and 4. The path is labeled with various points and edges, including LOF (Left of Front), XB-RIF (X-Bottom Right of Front), RIF (Right of Front), LOIF (Left of Front), ROF (Right of Front), LIF (Left of Front), ROIF (Right of Front), and FRONT POINT. The path is labeled with CHANGE OF EDGE and REAR POINT. The path is labeled with REPEAT and START.

 **MAJOR:** Most Important
 **MEDIUM:** Very Important
 **MINOR:** Important

DELICADO

Irwin & McLaughlen

Music:	Schottische	Tempo:	100 beats per minute
Hold:	Waltz Position Closed "A"	Pattern:	Set
Opening Steps:	Maximum 24 Beats	Start:	Step 1, Count #1

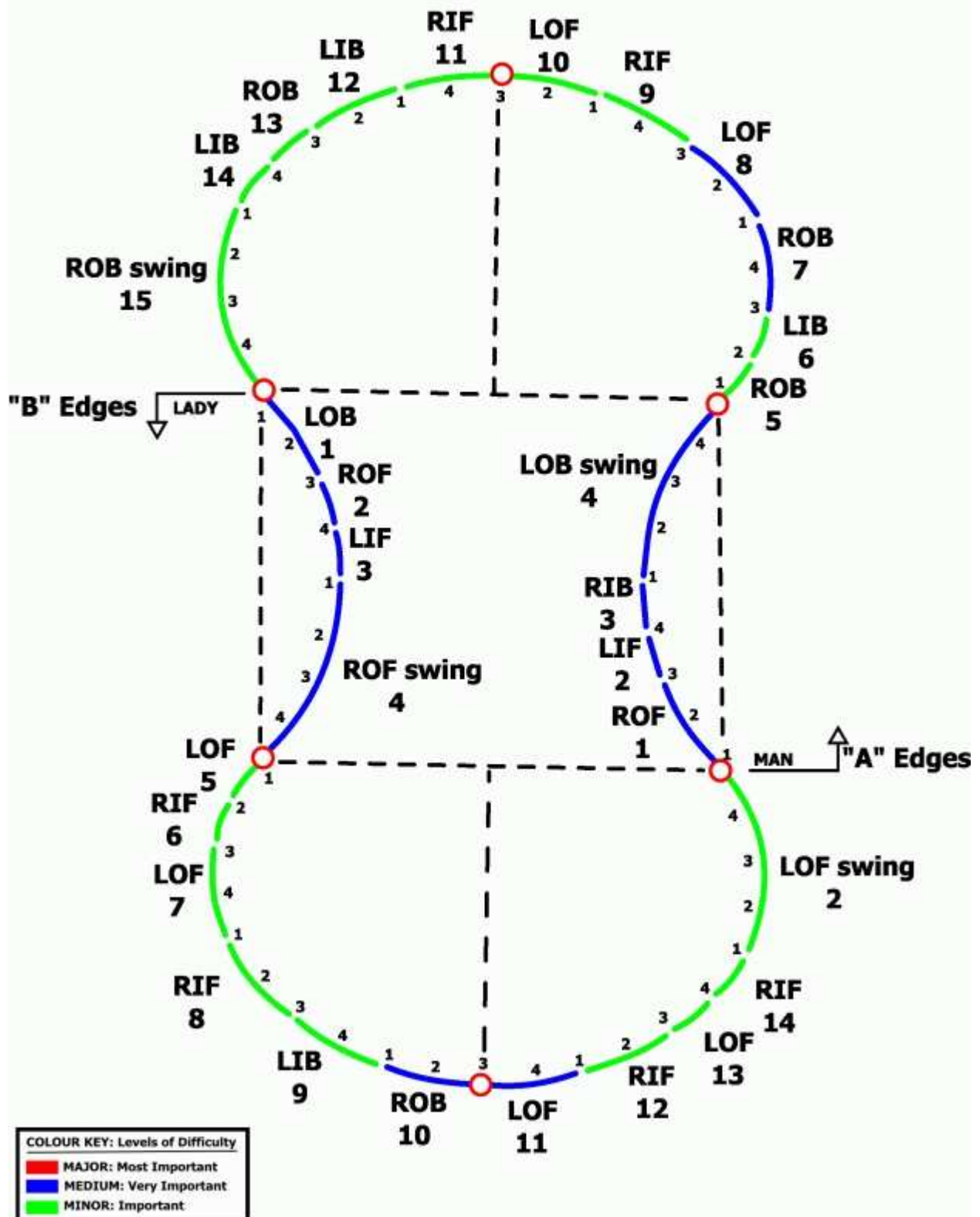
OPENING

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



DENCH BLUES

By Robert Dench and Leslie Turner

Music:	Blues 4/4	Tempo:	88 bpm
Dance Hold:	Partial Tango, Waltz, Reverse Partial Tango, Foxtrot	Pattern:	Set
Opening Steps:	Maximum 24 Beats		

Step 1 of the dance begins in Partial Tango position and is a XR RFO for the man for one beat, followed by step 2 a run LFI in Waltz position for one beat (not crossed) while the woman skates respectively on step 1 a XR LBO for one beat followed by a XF RBI, step 2.

Step 1 is aimed toward the long axis, beginning a lobe that initially aims to the center of the rink and finishes toward the long side barrier with step 3 (a RFO for the man and LBO for the woman) for two beats in Waltz position.

During step 4, for two beats, the man executes a XR LFO on the first beat, in Reverse Partial Tango position followed by a three turn on the second beat that brings the couple to assume Foxtrot position. The woman simultaneously skates a XR RBO followed by a Xch LBI (steps 4a and 4b) for one beat each, which aim toward the long side barrier.

Step 5, (RBO for 4 beats), begins aiming slightly toward the long side barrier, becomes parallel to it and finishes aiming toward the center of the short side barrier. The movement of the free leg on this step is optional.

Step 6 (Mk LFO) must be skated on a deep edge that finishes aiming toward the middle of the long side barrier.

Step 7 (XR RFO Sw) intersects the long axis at the third beat and finishes aiming toward the short side barrier. On beat 3 of the step, the free leg swings in front.

Step 8 (LFO), is held for 2 beats and begins a large lobe that finishes in the direction of the long axis in preparation for the closed choctaw.

Steps 9, 10 and 11 form a progressive run sequence and must be skated with fluidity and careful attention to the correct timing.

Step 12 (LFI) is aimed to the center of the rink and must be skated on a deep inside edge so as to finish aiming to the long side barrier.

Step 13, (CICw RBO) must be placed behind the heel and to the outside of the left foot, aimed to the long side barrier and finishing toward the long axis.

The curvature of these edges (LFI-RBO), steps 12 and 13, should be of equal degree.

Step 14 (XR LBO) for four beats, aimed toward the long axis and gently curves to finish to the long side barrier. The movement of the free leg on this step is optional.

Steps 15, 16 and 17 form a lobe of three steps for the woman and four for the man (steps 15, 16a, 16b and 17).

Step 15 (Cw RFI) must aim to the long side barrier and be skated on a deep curve, finishing parallel to the short axis.

Step 16a-b for the man (LFO for one beat, Ch RFI for one beat) and Step 16 for the woman (LFO 3) must be skated strongly to take the pattern around the top of the corner lobe so that Step 17 can begin towards the long side barrier and finish towards the long axis in preparation for the correct aim for the restart of the dance.

During step 17, which for the man is a LFO for two beats, the couple resumes Waltz position.

DENCH BLUES – KEY POINTS

Section 1:

1. **Steps 1 (XR RFO for the man) (XR LBO for the woman) and 4 (XR LFO 3 for the man) and (XR RBO for the woman):** Proper execution of the cross rolls, on outside edges with matching body posture baseline and correct positions. Step 1 is aimed toward the long axis and step 4 aimed toward the long side barrier.
2. **Steps 2 (XF RBI) and 4b (Xch LBI) for the woman :** proper execution of the steps, performed with feet parallel and close together. (Note: Step 4b, the free leg must return immediately to the “and” position. Correct correspondence and unison with the man’s steps.
3. **Steps 5 (RBO) and 6 (Mk LFO):** proper execution of Step 5, RBO for 4 beats, aiming initially toward the long side barrier, then parallel to it, without deviation from the outside edge during the entire step, allowing for the correct execution of the mohawk (Step 6), with feet close together and with the correct lean, beginning toward the short side barrier and ending toward the long axis.
4. **Step 7 (XR RFO Sw):** proper execution of the cross roll swing, skating on an outside edge for all 4 beats (without changing the edge at the end of the step), skated with flow on a deep edge, allowing for step 8 (LFO) to aim toward the corner of the rink. On beat 3 of this step, the free leg swings in front.

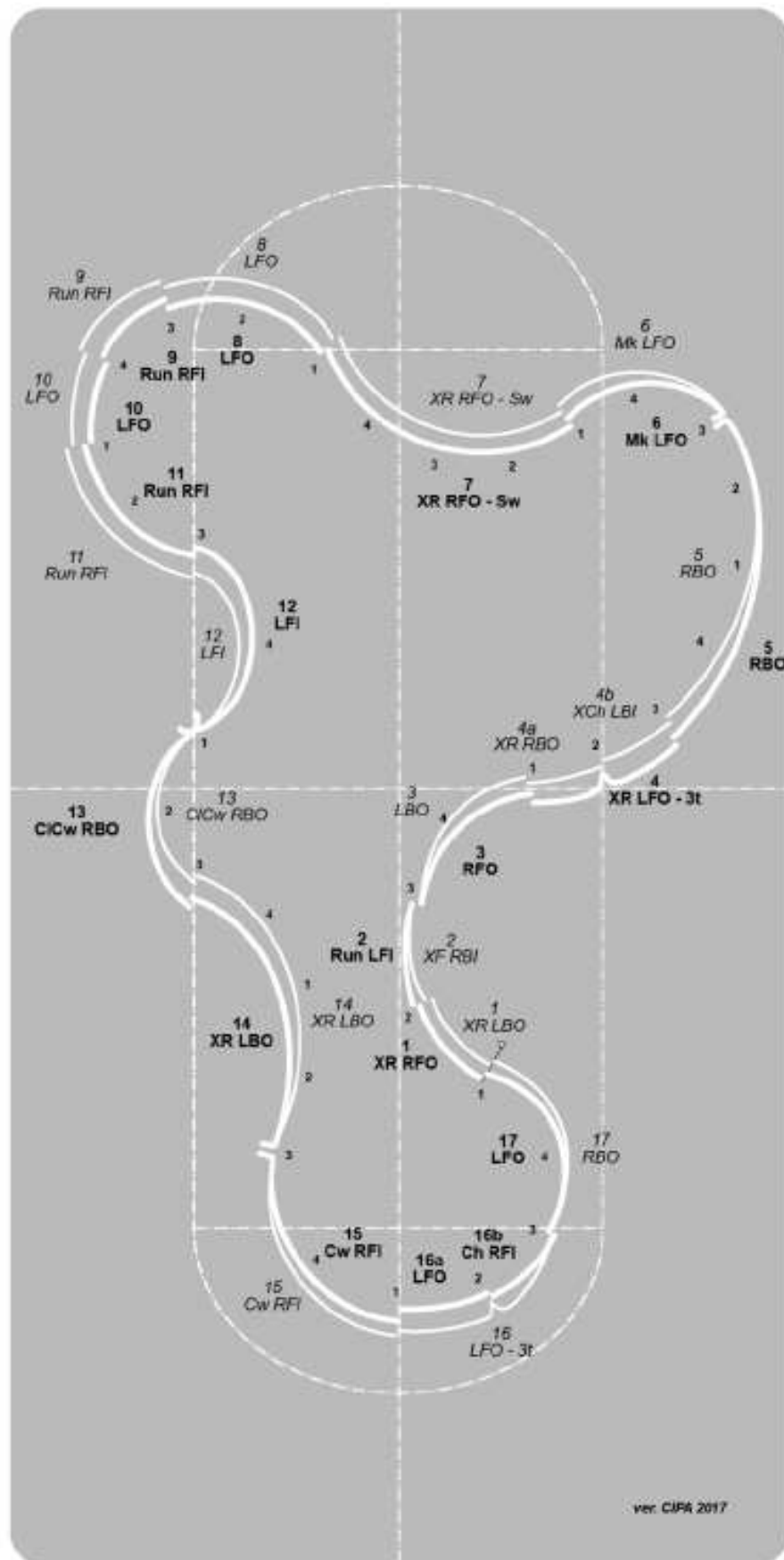
Section 2:

1. **Steps 8, 9, 10, 11:** proper execution and correct timing of steps 8 (two beats), 9 (one beat), 10 (one beat) and 11 (two beats), and without deviating from the required edges.
2. **Step 12 (LFI) and 13 (Cw RBO):** proper execution of these steps. Step 12 (LFI for two beats) must aim toward the long axis and be maintained on a strong inside edge, without deviation from the edge prior to the choctaw (Step 13), which should be placed behind the heel and to the outside of the left foot, aiming toward the long side barrier on a strong outside edge (of approximately equal size to Step 12).
3. **Step 14 (XR LBO)** must maintain an outside edge for four beats, without changing the edge before the choctaw RFI (Step 15).
4. **Step 15 (Cw RFI), 16a-b (LFO-ChRFI for man), 16 (LFO-3 for the woman) & 17 (LFO for man and RBO for woman):** proper execution of the choctaw, with feet close together and keeping the correct edges before/after the turn, allowing a powerful stroke on Step 16, followed by a three turn for the woman and a chasse for the man at the top of the lobe. Step 17 is aimed toward the long side barrier and must finish toward the long axis to correctly aim the restart of the dance.

DENCH BLUES COUPLES - 88 bpm

Hold	No.	WOMAN'S Step	Beats			MAN'S Step
1st SECTION						
Partial Tango	1	XR LBO		1		XR RFO
Waltz	2	XF RBI		1		run LFI
	3	LBO		2		RFO
Reverse Partial Tango	4a	XR RBO	1		1+1	XR LFO 3t
Foxtrot	4b	XCh LBI	1			
	5	RBO *		4		RBO *
	6	Mk LFO		2		Mk LFO
	7	XR RFO Sw		2+2		XR RFO Sw
2nd SECTION						
1+1		1	LFI	2		LFO
		1	Ch RFI	1		run RFI
	2		LFO	1		LFO
	11	run RFI		2		run RFI
	12	LFI		2		LFI
	13	CICw RBO		2		CICw RBO
	14	XR LBO *		4		XR LBO *
	15	Cw RFI		2		Cw RFI
	16a	LFO 3t				
	16b					
Waltz	17	RBO				
* free leg movement optional						

DENCH BLUES COUPLES 88 bpm



DENVER SHUFFLE

Originated by Briggs & Johnson

Music:	Polka 2/4	Tempo:	100 beats per minute
Position:	Kilian	Pattern:	Set
Competitive Requirements:	4 Sequences	Opening Steps:	Maximum 24 beats

The dance must be performed with liveliness and determination.

The position is Kilian and the steps are the same for both skaters.

Step 1 LFO (2 beats), aims in the direction of the long side barrier followed by step 2 XF RFI (2 beats), a cross in front right forward inside edge with simultaneous extension of the free leg, skated parallel to the long side barrier.

Step 3 LFO (1 beat) step 4 ChRFI (1 beat) and step 5 LFO (2 beats) are skated in the direction of the short side barrier; on step 5 the free leg, after finishing the push on the first beat, is brought into "and" position in preparation for the next step.

Steps: 6 and 7 Slip SLIDE in which the feet slide alternately with a forward extension, parallel to each other and on separate tracks with all eight wheels (for each skater) resting on the floor. The slides are executed at the top of the curve of the lobe of the short side barrier and intersect the long axis.

Step 6 Slip SLIDE, right forward inside edge remains as the center of gravity of the body while the left foot slides forward on an outside edge with extension of the left leg stretched forward.

Step 7 Slip SLIDE, left forward outside edge remains as the center of gravity of the body while the right foot slides forward on an inside edge with extension of the right leg stretched forward.

At the end of the second slide (step 7) the four wheels of the right foot should be lifted simultaneously from the floor in preparation for step 8 XF RFI (2 beats), a cross in front right forward inside edge with the left free leg extended in back; Step 8 begins the downward phase of the curve started with step 3 and ending with step 10, in the direction of the long side barrier.

Step 9 LFO (1 beat) aims in the direction of the long side barrier, followed by step 10 ChRFI (1 beat) and a sequence of runs, step 11 LFO (1 beat), 12 RFI (1 beat), and 13 LFO (2 beats), the latter moving away from the long side barrier, curving in the direction of the long axis to arrive at a baseline parallel to the long axis.

Step 14 XF RFO (2 beats) is a cross in front right forward outside edge in the direction of the long axis; Step 15 XB LFI (two beats) is a cross behind left forward inside edge with the right free leg stretched in front, which is aimed in the direction of the long axis.

Step 16 RFO (1 beat) begins before the short axis and is followed by step 17 Ch LFI (1 beat) skated after the short axis and 18 RFO Sw, (4 beats total), in which the free leg extends in back for two beats and swings in front on the 3rd beat; finishing on the baseline almost parallel to the short axis in the direction of the long side barrier.

It is essential to pay attention to the edges in the center lobe, so as not to deform the shape of the corners of the rink.

KEY POINTS - DENVER SHUFFLE

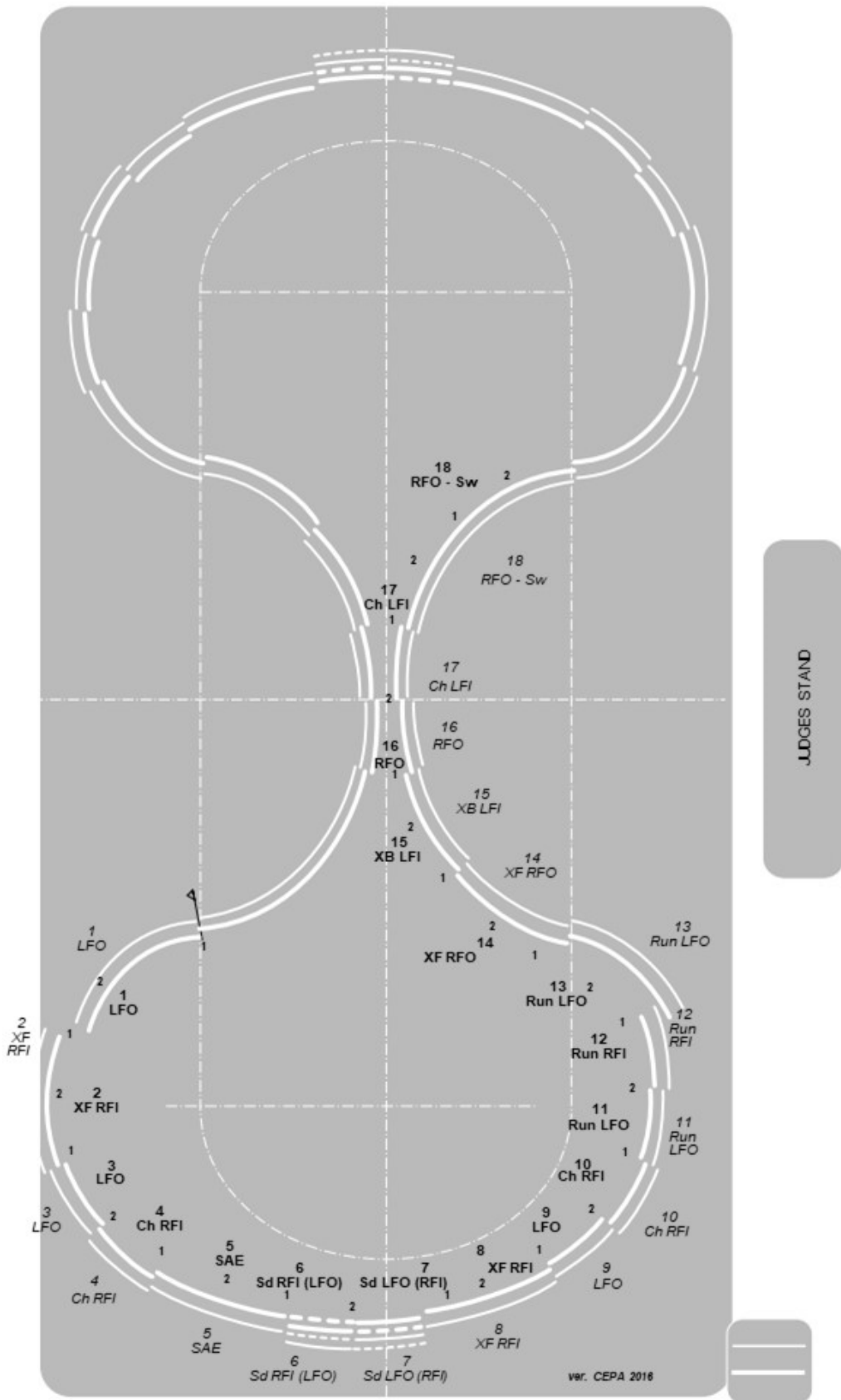
SECTION 1

1. Steps 2 XF-RFI, and 8 XF RFI, each lasting 2 beats: correct execution of the cross in front, performed with the feet close and parallel.
2. Steps 6 Sd-RFI (LFO) and 7 Sd-LFO (RFI):
 - NOT to be skated "flat", but should be performed on the required edges;After step 7:
 - the 4 wheels of the right skate are raised simultaneously (not the two front wheels before the two rear wheels). It must be an evident lifting of the entire foot from the floor and then skating step 8.
3. Step 14 XF RFO (2 beats) is a right cross in front, aimed toward the long axis with an evident change of lean; Step 15 XB LFI (2 beats) is a cross behind left forward inside edge: correct execution of the crosses.
4. Step 18 RFO Sw, (4 beats total) with a swing on the 3rd beat without deviation from the outside edge; unison of the free legs of the skaters.

LIST OF THE STEPS - DENVER SHUFFLE (100 bpm)

Hold	Step No.	Man's Steps	Musical Beats	Woman's Steps
SECTION 1				
Kilian	1	LFO	2	LFO
	2	XF RFI	2	XF RFI
	3	LFO	1	LFO
	4	Ch RFI	1	Ch RFI
	5	LFO	2	LFO
	6	SISd RFI (LFO)	1	SISd RFI (LFO)
	7	SISd LFO (RFI)	1	SISd LFO (RFI)
	8	XF RFI	2	XF RFI
	9	LFO	1	LFO
	10	Ch RFI	1	Ch RFI
	11	LFO	1	LFO
	12	Run RFI	1	Run RFI
	13	Run LFO	2	Run LFO
	14	XF RFO	2	XF RFO
	15	XB LFI	2	XB LFI
	16	RFO	1	RFO
	17	Ch LFI	1	Ch LFI
	18	RFO Sw (3rd beat)	2+2	RFO Sw (3rd beat)

DENVER SHUFFLE



CERS Artistic - Version – 28.08.2016

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
Opening Steps:	Maximum 24 Beats		

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.

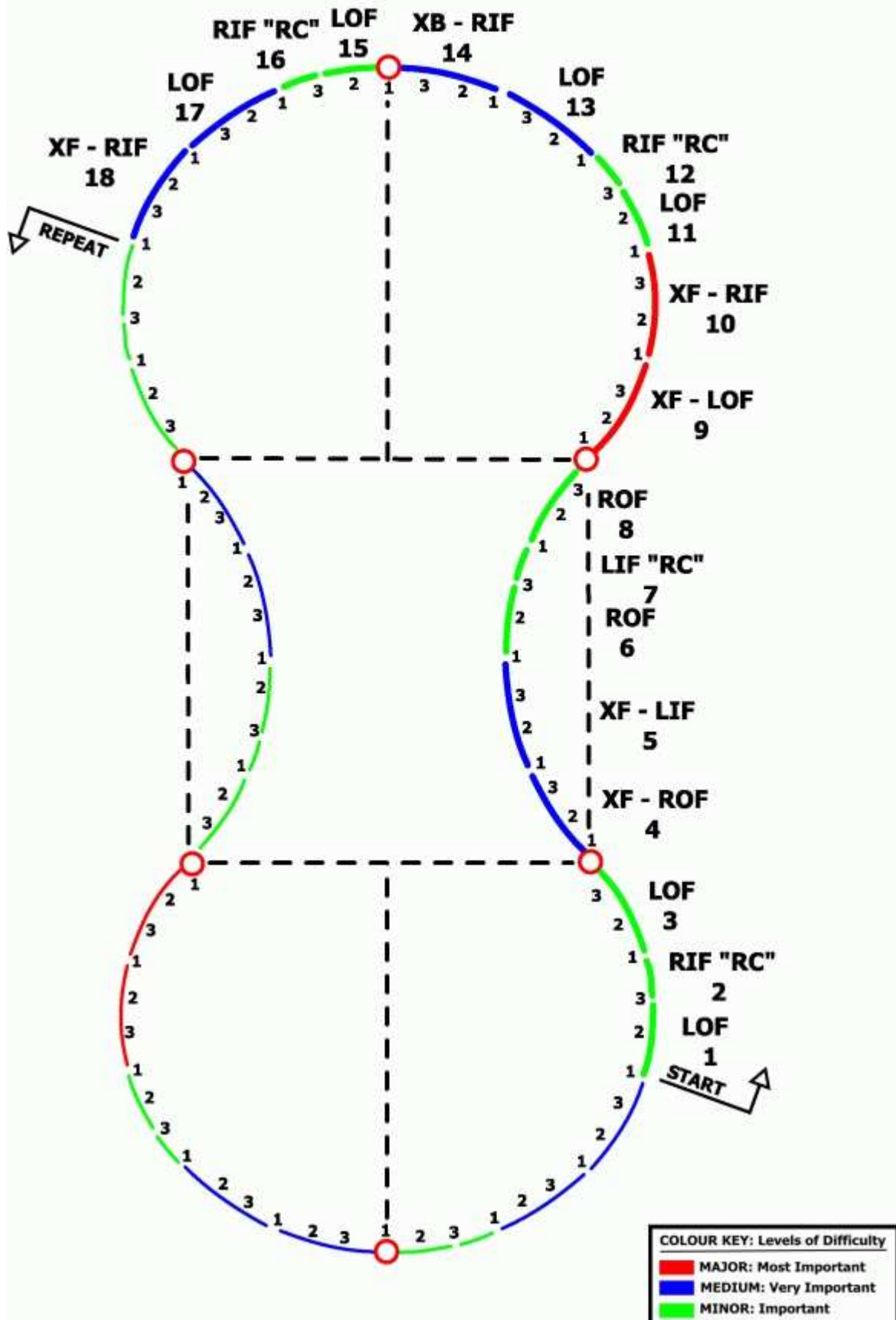
JUDGING POINTS

- 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	Start:	Step 1, Count #1
Hold:	Kilian Side "B"	Opening Steps:	Maximum 24 Beats

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 steps 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 and proper aim for step 14, an inverted corner lobe.
- c. Upright position and easy flow should be achieved, as well as even swings and a soft knee action throughout the dance.

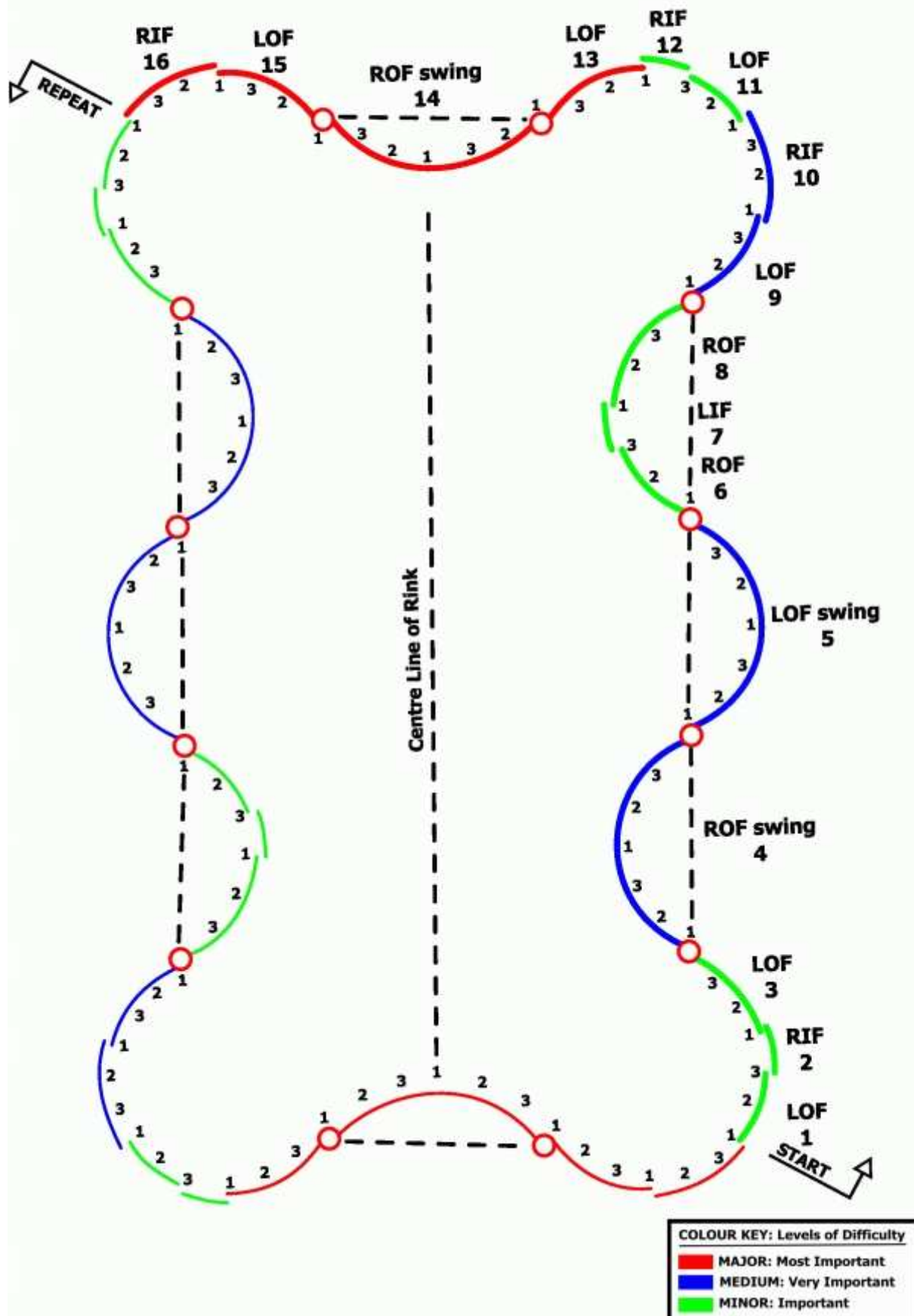
JUDGING POINTS

- 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



EASY PASO (Couples)

By: Fabio Sampo'

Music:	Paso Doble	Tempo:	104 beats per minute
Position	Kilian, Promenade, Foxtrot	Pattern:	Set
Competitive Requirements:	4 Sequences	Opening Steps:	Maximum 24 Beats

Step 1 (LFO) is a stroke aimed parallel to the long axis.

Step 2 (RFI) is a progressive for one beat aimed toward the long axis.

Step 3 (LFO) is a stroke in the direction of the long axis for 2 beats with the right skate brought close to the left foot in "and" position on the 2nd beat in preparation for the next step.

The initial position, Kilian, is maintained until step 9.

Step 4 (RF Slip Flat) for one beat is performed with the bending of the right knee and the extension of the left leg forward, aimed toward the long axis. On the end of the 1st beat, the left leg is brought back, parallel to the right foot while keeping the foot on the floor. During step 4 all eight wheels must remain in contact with the floor.

Step 5 (LFI Slip Slide) for ½ beat (the skating foot is LFI and the extended leg is RFO) performed on the inside edge of the left foot with obvious knee bend and a simultaneous extension of the right leg forward on an outside edge. This step comes close to the long axis and begins the descent toward the short axis. During the execution of step 5, all eight wheels must remain in contact with the floor.

Step 6, (RFO) for ½ beat, is performed with a transfer of the body weight onto the right foot in the direction of the short axis, while the left is raised from the floor and held crossed behind the right foot.

Step 7 is a XB LFI for two beats, crossed behind with a forward extension of the free leg, aimed perpendicular to and intersecting the short axis. At the end of the second beat, the skaters bring the free leg into "and" position to perform step 8 (RFO) a stroke for two beats, which moves away from the long axis and moves parallel to the short axis.

Step 9 (XR LFO) is a one beat cross roll skated toward the long side barrier, followed by a chasse, Step 10 (Ch RFI) for one beat, on which the skaters move away from the short axis and back toward the long side barrier. On Step 10, Kilian position switches to Foxtrot position. The change of position occurs on step 10, by sliding the man's right hand from the hip to the shoulder blade of the woman, while the man's left hand and the woman's right hand join in position.

During steps 11, 11a, 11b, 11b1, 11b2 skaters perform different steps.

Step 11 for man is a LFO stroke for 2 beats.

Step 11b1 for man is a DCh-RFI (Dropped Chasse) for 2 beats.

Step 11b2 for the man is a LFO stroke for 2 beats followed by a step 11b3 (CIMk RBO) for 2 beats, with free leg finishing in front of the skating foot. During execution of the closed mohawk for the man (step 11b3) and the RBO three turn for the woman (step 11b), the couple assumes Promenade position.

Step 11a for the woman (LFO) is a one beat stroke aimed to the long side barrier.

Step 11b for the woman is 7 beats, distributed as follows:

- On the 1st beat an inverted mohawk (RBO) continuing toward the long side barrier.
- On the 2nd beat a RBO three turn to a RFI parallel to the long axis, corresponding to the start of the man's step 11b1 (DCh RFI) followed by:
- A forward extension of the left free leg on the 3rd beat;
- On the 4th beat a swing bringing the free leg back (at the start of the man's step 11b2 LFO), aimed toward the short side barrier.
- On the 6th beat a RFI three turn (at the start of the man's step 11b3 RBO), performed in "and" position, aimed toward the long axis and finishing on RBO directly with the free leg in front with respect to the skating foot to match the man.

Starting from Step 11b3, RBO for both the man and the woman, the couple will return to perform the same steps until the end of the dance.

Step 12 XF LBI - three turn – Sw, is a cross in front LBI for 3 beats and a half that starts in Promenade position and ends in Kilian position at the end of three turn on the 2nd beat. Swinging or lengthening the right free leg in back on the 3rd beat is optional. The step ends parallel to the short axis.

During the 1st beat of step 12, the skaters perform a XF with the simultaneous backward extension of the free leg; on the 2nd beat the feet come together in "and" position to perform a three turn in unison (from a LBI edge three turn to a LFO edge). The change of position (from Promenade to Kilian) occurs at the 2nd beat with the man's right hand sliding from the woman's shoulder blade to the woman's side while the left hands of the skaters are brought to the height of hip of the man (Kilian position).

Step 13 is a Quick Ch RFI for half beat for both skaters that is just after the long axis.

Step 14, LFO for 2 beats is a stroke which moves away from the long axis and toward the long side barrier.

The step 15 is a DCh RFI (Dropped Chasse) for 2 beats, continuing toward the long side barrier and ends near parallel to long axis.

DANCE KEY POINTS (Easy Paso COUPLES)

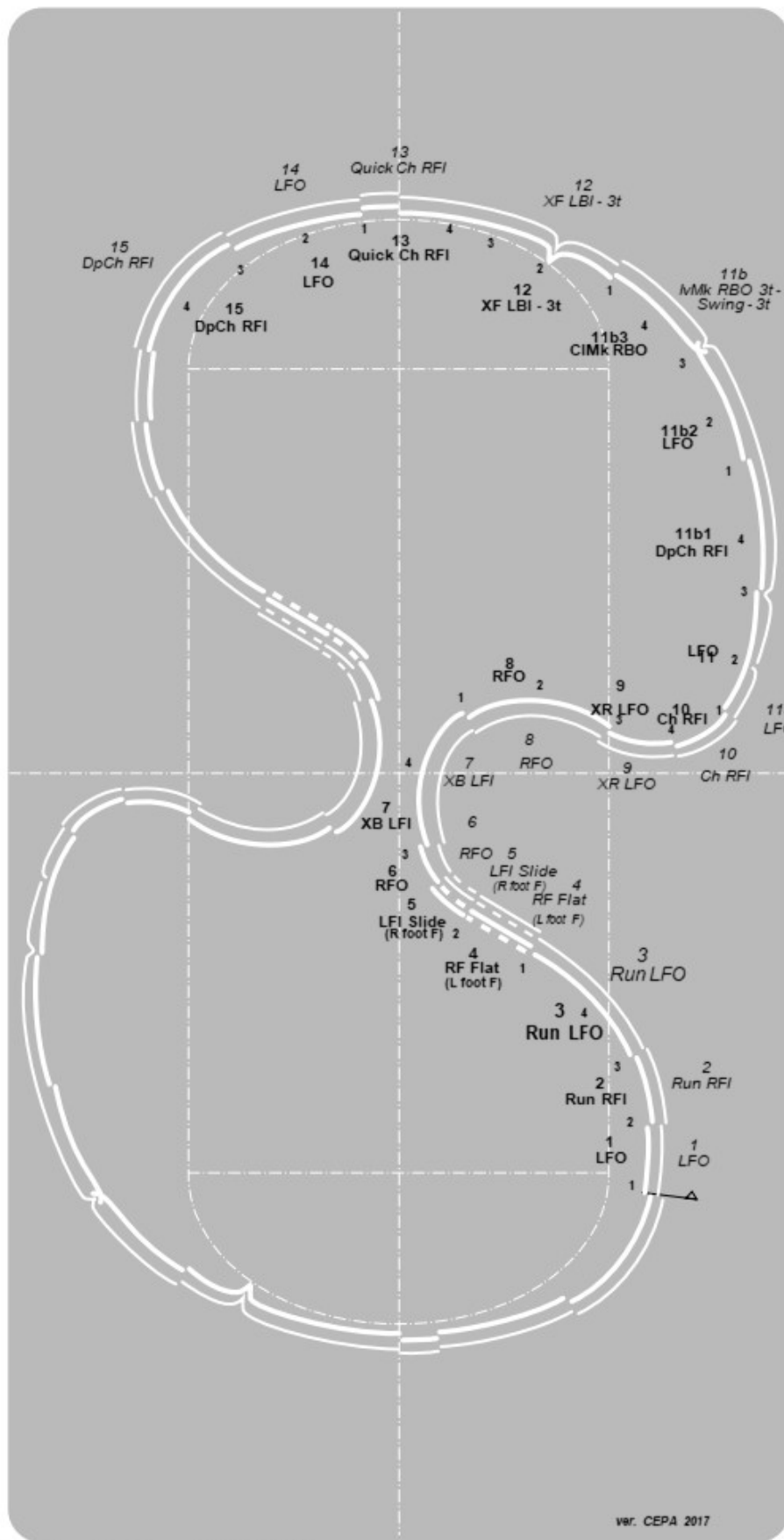
SECTION 1:

1. Step 4 is a RF-FLAT executed with an obvious bend of the right knee and extension of the left leg, aiming toward the long axis. All eight wheels must remain in contact with the floor.
2. Step 5 is a LFI-Slide performed on the inside edge of the left foot and the simultaneous forward extension of the right leg on an outside edge, advancing toward the long axis to begin the descent toward the short axis. All eight wheels must remain in contact with the floor. The inside edge of the skating foot should be deep and evident.
3. Step 9 (XR LFO) is an evident cross roll skated in Kilian position and aimed toward the short axis. The couple must demonstrate a clear change of lean.
4. Step 11b3 for the man is a closed mohawk RBO for 2 beats. Correct execution of the closed mohawk. During the execution of the closed mohawk for the man (step 11b3) and three turn for the woman on the 6th beat (step 11b): pay attention to the unison of the couple and the correct change of position (Promenade) which must be performed maintaining the correct lean.
5. Step 12 (XF LBI-3-Sw) is a 3 beat and a half step which begins in Promenade position and finishes with a three turn for both skaters in Kilian position on the 2nd beat. Swinging or lengthening the right free leg in back on the 3rd beat is optional. The couple must perform the three turn with fluidity, with respect to the prescribed timing and positions.

LIST OF THE STEPS

Hold	Step	Man's Steps	Beats			Woman's Steps
			M	B	W	
Kilian	1	LFO		1		LFO
	2	RUN RFI		1		RUN RFI
	3	LFO		2		LFO
	4	RF Flat L foot F		1		RF Flat L foot F
	5	LFI Slide R foot F		1/2		LFI Slide R foot F
	6	RFO		1/2		RFO
	7	XB LFI		2		XB LFI
	8	RFO		2		RFO
	9	XR LFO		1		XR LFO
Foxtrot (See the notes)	10	Ch RFI		1		Ch RFI
	11a	LFO	2		1	LFO
	11b					
	11b1	DCh RFI	2			
	11b2	LFO	2			
Promenade (See the notes)	11b3	CI Mk RBO	2			THREE TURN (on beat 1) THREE TURN (on beat 2) RFI SWING (on beat 4)
	12	XF LBI- THREE TURN LFO (on beat 2) Swing (on beat 3 optional)		1+ 1+ 1 ½		THREE TURN (on beat 6) RBO XF LBI-THREE TURN LFO (on beat 2) Swing (on beat 3 optional)
Kilian	13	Quick Ch RFI		1/2		
	14	LFO		2		Quick Ch RFI
	15	DCh RFI		2		LFO

EASY Paso (Couples)



EUROPEAN WALTZ

Music:	Waltz $\frac{3}{4}$	Tempo:	120 beats per minutes
Hold:	Closed	Pattern:	Set
Opening Steps:	Maximum 24 Beats		

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.

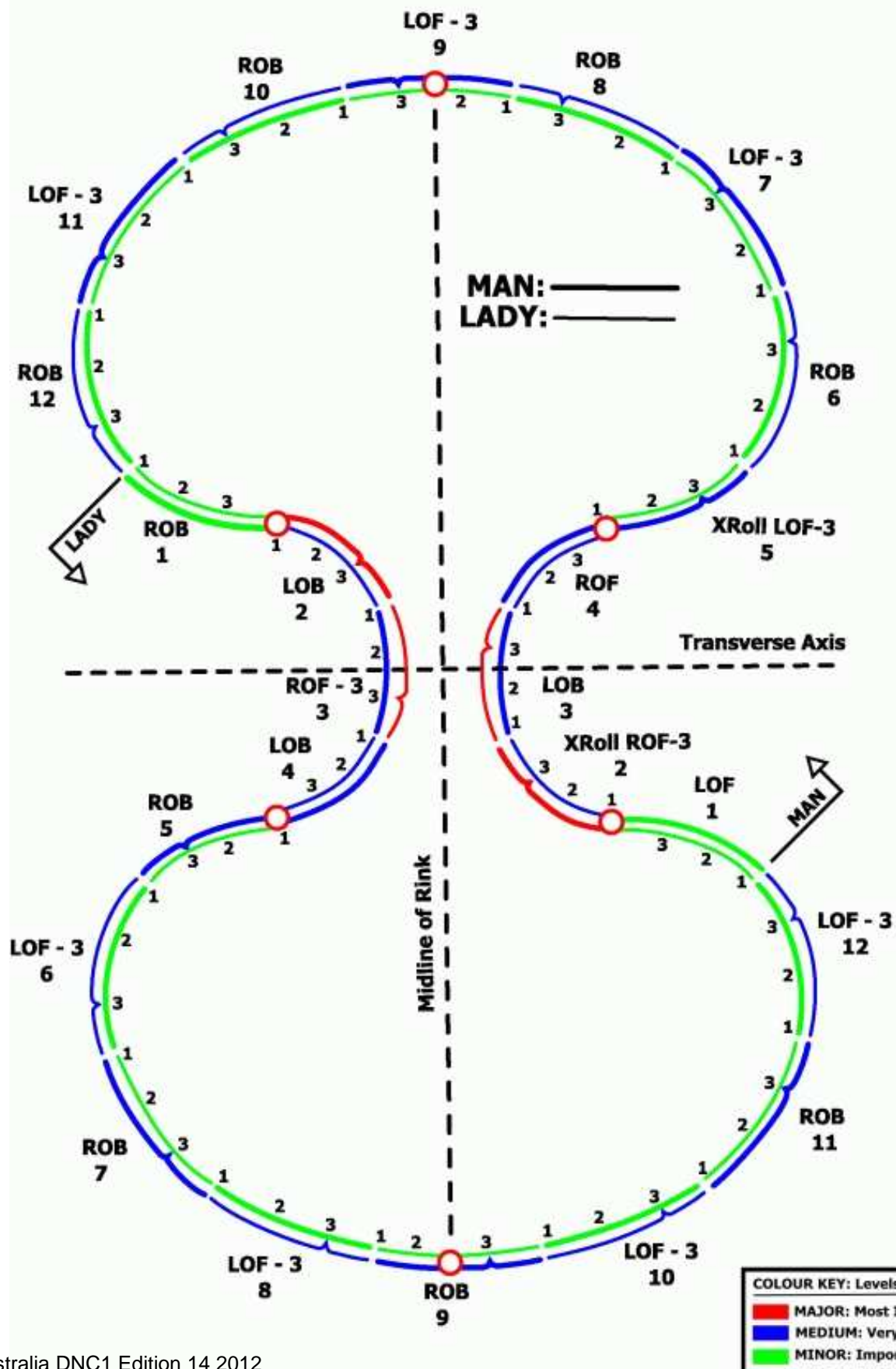
The man's three turn at the beginning of each lobe must be started as a cross roll. The lady's back outside edge is started as an open stroke. All threes must be turned at the instep of the partner's skating foot. The threes should be clean, not pulled. After the turn, the free foot should be placed 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 from behind the 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:	Foxtrot 4/4	Tempo:	92 beats per minute
Axis:	45 degrees approximately	Pattern:	Set
Hold:	"D", "A", "B", Reverse "B"	Start:	Step 1, Count #1
Opening Steps:	Maximum 24 Beats		

OPENING

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

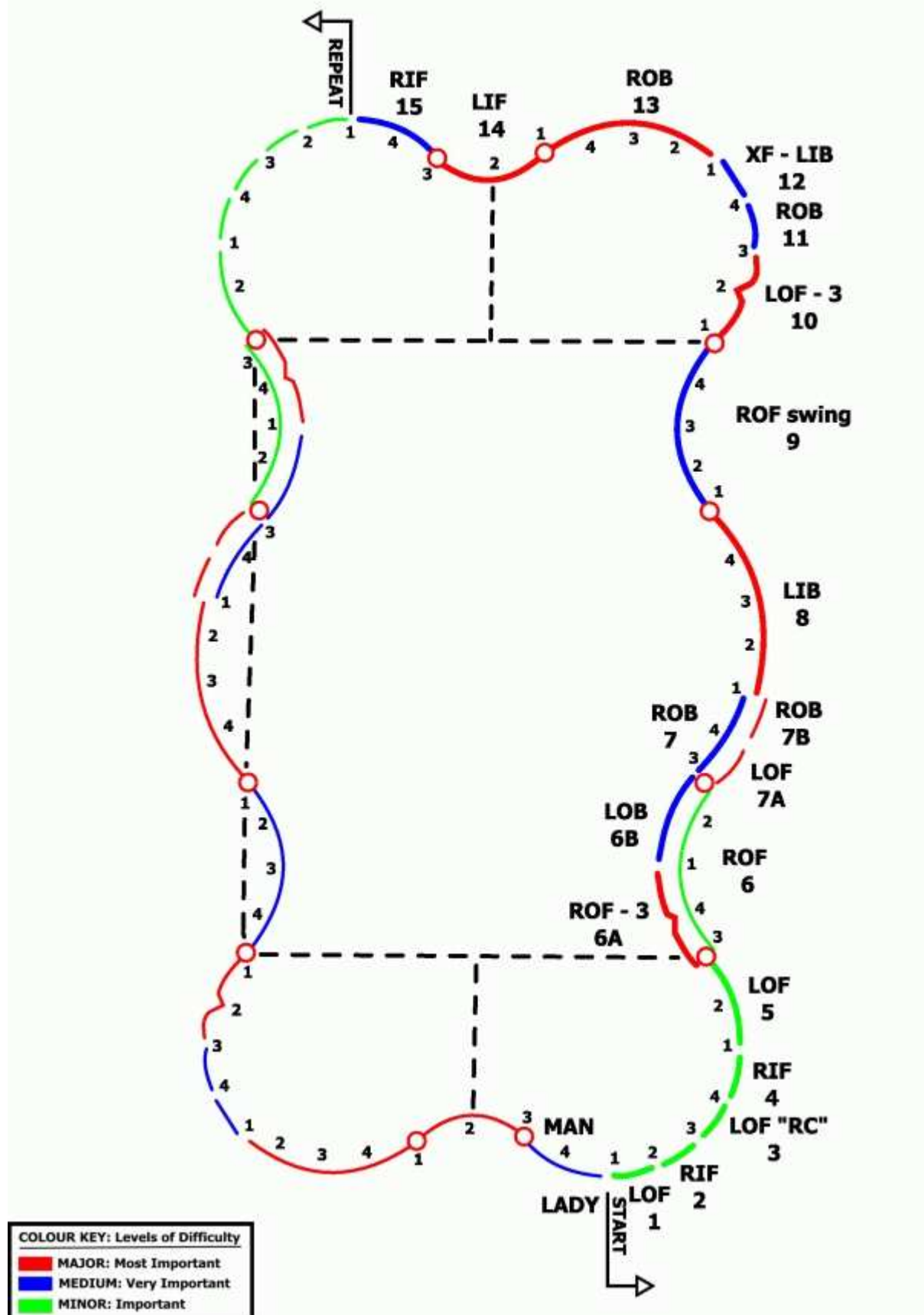
DANCE NOTES

- 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
Opening Steps:	Maximum 24 Beats		

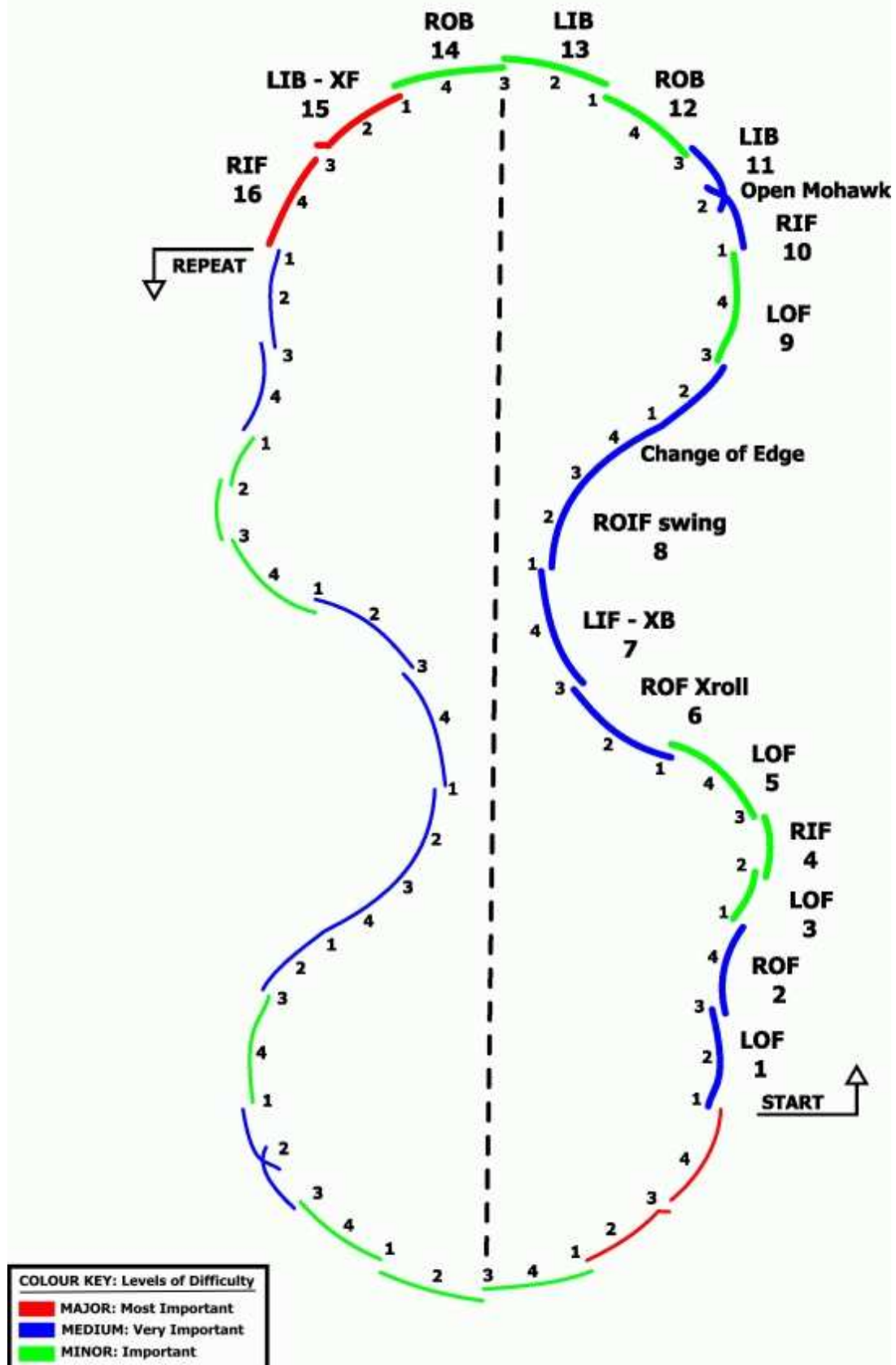
INTRODUCTORY STEPS

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 strongly, 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 $\frac{3}{4}$	Tempo:	120 beats per minute
Position:	Kilian, Tandem, Reverse Kilian, Closed	Pattern:	Set
Competitive Requirements:	2 sequences	Opening Steps:	Maximum 24 beats

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

- Steps 3–4 and 17c–17d may cross the long axis.

The dance begins in Kilian position with two strokes on outside edges for three beats each: LFO and RFO.

Steps 2 through 6 form a lobe that uses the continuous axis of the rink as its baseline, beginning with step 2 toward the long axis and finishing with step 6 away from the long axis.

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

Steps 4 and 5 are skated in Tandem position.

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

Steps 6 through 10 are skated in Reverse Kilian position.

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

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

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

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

Steps 11 and 12 are skated in Tandem position.

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

During the execution of steps 13-14-15 the couple is in Hand-in-Hand position performed by the skaters holding with their left hands while their right arms are free from hold; the movement of the right arms is optional.

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

Step 13a, for the man, is a two-beat mohawk LFO followed by step 13b, a one-beat progressive (run), performed simultaneously with the woman's three turn.

Step 14 (two beats) for the woman is a RBO that moves away from the long axis, and for the man is a LFO progressive (run), followed by step 15, a one-beat crossed chasse for both partners. These steps are aimed toward the long side barrier and represent the descent of the arc that began with step 11.

During step 16 (six beats), RBO stroke for the woman and LFO stroke for the man, the skaters perform a swing in Waltz position, moving the free leg into the direction of travel on the fourth beat. The aim of step 16 begins toward the long side barrier on the first three beats, then moves away from the barrier and toward the long axis on the final three beats.

At the end of the sixth beat, the man with his left hand raises the woman's right hand, and, keeping this hand over his partner's head, prepares for the execution of step 17.

Step 17 for the man is a RFO for 6 beats of music. The movement of the man's free leg is optional.

Step 17 for the woman is a rotation composed of a sequence of five steps (17a-17b-17c-17d-17e), of which the first four steps are for one beat (17a-17b-17c-17d), and the fifth and final step (17e) is for two beats. The aim of the first three steps (17a-17b-17c) is toward the center of the rink; the aim of the fourth step (17d, open mohawk) is parallel to the long axis; the aim of the fifth step (17e) is toward the middle of the long side of the rink.

The following steps, for the woman, are: 17b, mohawk RFO, and 17d, open mohawk.

The man's right hand and the woman's left hand are free until the end of the woman's step 17d, while on step 17e the couple resumes Waltz position.

During step 18, the skaters perform a swing simultaneously, from in back to in front for the man, and from in front to in back for the woman, which begins toward the long side barrier and finishes toward the long axis.

On step 19, the man skates a six-beat RFOI while the woman performs a very pronounced LBO (step 19a) in preparation for step 19b, a closed choctaw RFI that begins toward the long side barrier and finishes parallel to it after three beats. This choctaw should be executed on the baseline.

While the woman performs her closed choctaw (step 19b), the man, on the fourth beat, changes edge from outside to inside together with a swing of the free leg from in back to in front.

During the end of the woman's step 19, the man releases hold with his left hand together with the woman's right hand, assuming Kilian position on step 19b.

In this change from backward to forward for the woman, the partners' hands are momentarily free. The couple maintains Kilian position until step 22.

Step 20 (two-beat LFO), step 21 (one-beat RFI), and step 22 (three-beat LFO) are progressives that begin parallel to the long side barrier and aim toward the middle of the short side of the rink. At the end of step 22 the partners cross their tracings, and the man begins to move the woman into Tandem position in preparation for step 23.

Step 23 (two-beat RFI for both skaters), which begins at the long axis, begins the descending phase of the final curve on the short side of the rink. The step is performed in Tandem position.

Step 24 is a one-beat open mohawk LBI performed in Kilian position.

Step 25 (RBO stroke), performed in Kilian position with the free leg in front with respect to the skating foot, aims toward the long side barrier and finishes parallel to it in preparation for the mohawk LFO that concludes the dance.

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

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

- Accuracy of timing, step technique, and the prescribed pattern and edges.
- Correct technical execution of the open mohawks (steps 4, 11, 20, and 29).
- Correct execution of all required mohawks in the dance.
- Correct changes of position for the couple (step 3–4, 5–6, 10–11, 12–13, 15–16, 16–17, 17–18, 19a–20, 22–23).
- The change of edge on step 9 should be well pronounced on beat 4 of the step.
- Steps 13–16 must be executed fluidly and well cadenced to better create the character of a waltz.
- Pay attention to the timing during the execution of the woman's steps 17a-b-c-d-e.
- Step 19b, closed choctaw: correct technical execution of the feet (toe of the free foot placed to the outside of the skating foot) without deviation from the prescribed edges.
- Change of edge on the fourth beat of the man's step 19 with a simultaneous swing forward of his free leg..
- Concluding mohawk that connects step 25 (RBO) with step 1 (LFO) performed with the correct control of the torso, edges, and posture.

FLIRTATION WALTZ COUPLES – KEY POINTS

SECTION 1:

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

SECTION 2:

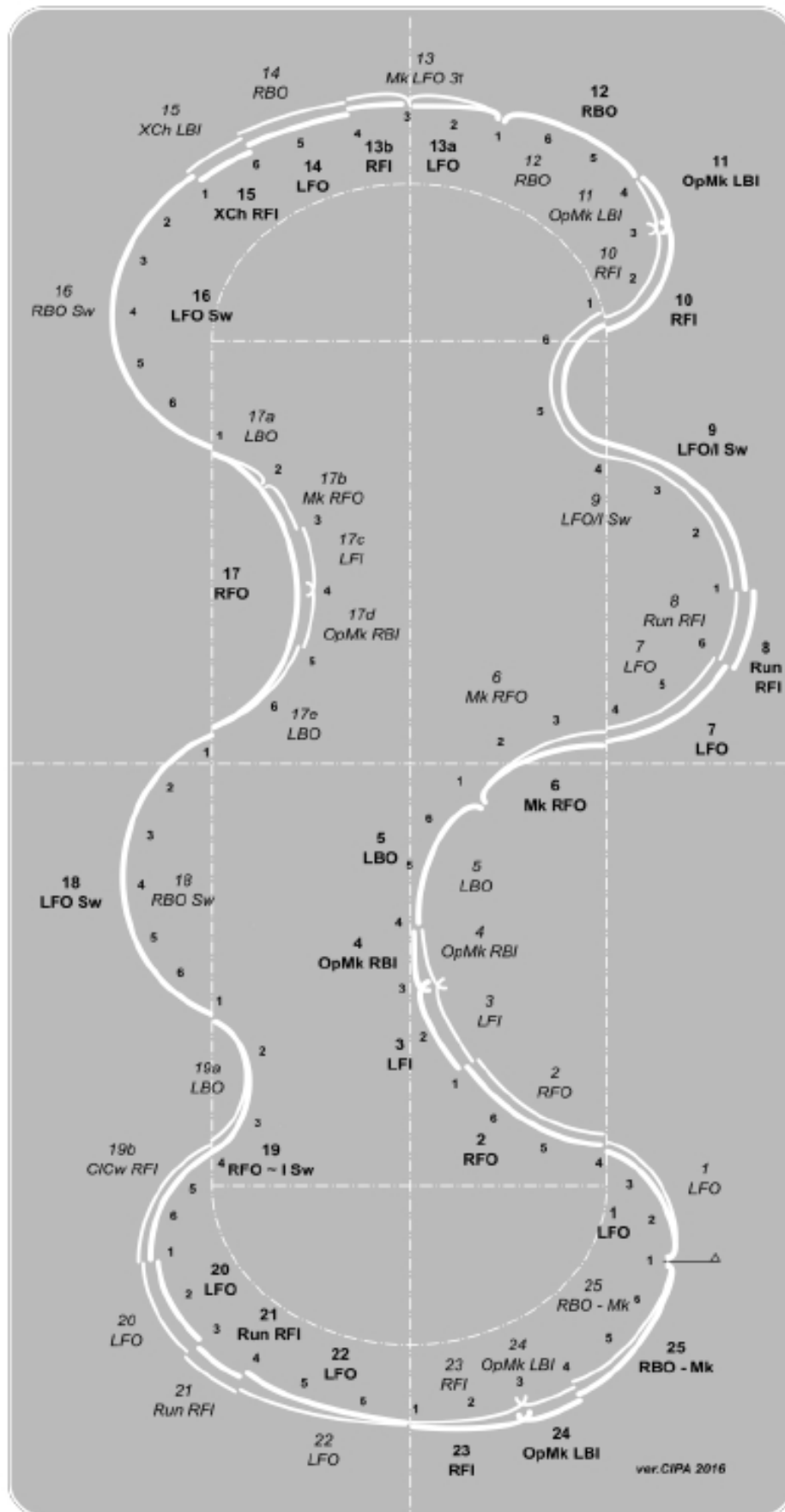
1. **Step 13:** for the woman a mohawk LFO-3t, correct execution of the three turn on the third beat (not on the second beat); the three turn is performed on the long axis. Step 13a for the man is a two-beat mohawk LFO followed by step 13b, a one-beat progressive (run) performed simultaneously with the woman's three turn.
2. **Step 17 for the woman:** correctness of timing / technique / prescribed direction and fluidity of rotation. The aim of the first three steps (17a-17b-17c, for one beat each) is toward the center of the rink; the aim of the fourth step (17d, open mohawk for one beat) is parallel to the long axis; the aim of the fifth step (17e, for two beats) is toward the middle of the long side of the rink.
3. **Steps 19a-19b for the woman:** step 19a LBO is a strong outside edge for three beats aiming first toward the long axis and finishing away from it, followed by a closed choctaw RFI (step 19b), which begins toward the long side barrier and finishes parallel to it.
4. **Steps 23-24:** step 23 is a two-beat RFI followed by step 24, a one-beat **open mohawk** LBI on clear edges with correct technical execution of the open mohawk.
5. **Step 25 (RBO – mohawk LFO):** stroke performed in Kilian position with the free leg in front with respect to the skating foot, aimed toward the long side barrier. Step 25 finishes parallel to the long side barrier in preparation for the mohawk LFO that concludes the dance. This mohawk must be repeated at the end of the final required sequence of the dance.

FLIRTATION WALTZ (120 bpm)

LIST OF STEPS

HOLD	No	WOMAN'S Steps	Beats			MAN's Steps
1st SECTION						
Kilian	1	LFO		3		LFO
	2	RFO		3		RFO
	3	LFI		2		LFI
Tandem	4	Open MkRBI		1		Open MkRBI
	5	LBO		3		LBO
Reverse Kilian	6	MkRFO		3		MkRFO
	7	LFO		2		LFO
	8	RunRFI		1		RunRFI
	9	LFO/I Sw		3+3		LFO/I Sw
Tandem	10	RFI		2		RFI
	11	Open Mk LBI		1		Open Mk LBI
	12	RBO		3		RBO
Hand in Hand (See Notes)	13	Mk LFO 3t	2+1		2	Mk LFO
	13b				1	RFI
	14	RBO		2		LFO
	15	XCh LBI		1		XCh RFI
Waltz	16	RBO Sw		3+3		LFO Sw
See Notes	17a	LBO	1		6	RFO
	17b	Mk RFO	1			
	17c	LFI	1			
	17d	Open Mk RBI	1			
	17e	LBO	2			
Waltz	18	RBO Sw		3+3		LFO Sw
	19a	LBO	3		3+3	RFO/I Sw
Kilian	19b	CICw RFI	3			
	20	LFO		2		LFO
	21	RFI		1		RFi
	22	LFO		3		LFO
Tandem	23	RFI		2		RFI
Kilian	24	Open Mk LBI		1		Open Mk LBI
	25	RBO		3		RBO
		Mk to...				Mk to...

FLIRTATION WALTZ



FOURTEEN STEP

By Franz Scholler

Music: March 4/4 or 2/4
Position: Closed, Side Closed
Competitive Requirements: 2 Sequences

Tempo: 108 beats per minute
Pattern: Set
Opening Steps: Maximum 24 Beats

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 woman turns forward on step 8 and skates close beside the man. The partner's shoulders should be parallel (in-line) to the tracings. After the man's mohawk on step 9, he should check his rotation with his shoulders and both partner's shoulders should remain approximately flat to the tracings around the end of the rink.

On step 9 (RFI) the woman crosses her foot behind for a cross chasse, but steps 10, 11 and 12 are progressives, but on step 13 he crosses front.

On steps 1 to 7, the man and woman should be exactly facing each other; the shoulders should be parallel. The tracings of the skaters should follow each other.

FOURTEEN STEP - LIST OF STEPS

Step	Hold	Man's Step	Beats Both	Woman's Steps
1	Closed	LFO-Run	1	RBO-Run
2		RFI-Run	1	LBI-Run
3		LFO-Run	2	RBO-Run
4		RFO-Swing	4	LBO-Swing
5		LFO-Run	1	RBO-Run
6		RFI-Run	1	LBI-Run
7		LFO-Run	2	RBO-Run Mohawk to
8		RFI Mohawk to	1	LFO
9	Outside	LBI	1	XB-RFI
10		RBO-Run	1	LFO-Run
11		LBI-Run	1	RFI-Run
12		RBO-Run	1	LFO-Run Mohawk to
13		XF-LBI Mohawk to	1	RBO
14		RFI	2	LBI

The diagram illustrates a figure-eight dance pattern with 14 numbered positions. The pattern is divided into four quadrants, each containing a circular loop. The steps and directions are labeled as follows:

- Top Left Loop:**
 - Position 1: RBO RUN
 - Position 2: LBI RUN
 - Position 3: RBO RUN
 - Position 4: LBO SWING
- Top Right Loop:**
 - Position 5: RFO SWING
 - Position 6: LFO RUN
 - Position 7: RFI RUN
 - Position 8: LFO RUN
- Bottom Left Loop:**
 - Position 9: RBO RUN
 - Position 10: LBI RUN
 - Position 11: RBO RUN
 - Position 12: LBO SWING
- Bottom Right Loop:**
 - Position 13: RFO SWING
 - Position 14: LFO RUN
 - Position 15: RFI RUN
 - Position 16: LFO RUN

Additional labels and directions include:

- MOHAWK:** Indicated at positions 1, 5, 9, and 13.
- WOMAN:** Indicated at position 1 (top left) and position 15 (bottom right).
- MAN:** Indicated at position 16 (bottom right).
- XF-LBI:** Indicated at position 13.
- OPEN MOHAWK:** Indicated at position 13.
- XB-RFI:** Indicated at position 9.

Legend:

- MAN: — (solid line)
- WOMAN: - - - (dashed line)

GLIDE WALTZ

Music	Waltz $\frac{3}{4}$	Tempo	120 beats per minute
Pattern	Set	Axis	Approximately 45 degrees
Hold	Kilian Side (B)	Start	Step 1 or Step 5, Count #1
Opening Steps:	Maximum 24 Beats		

OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated must be either No.1 of the first corner sequence (if more than one corner sequence is used) or No. 5 of the first straightaway sequence (if more than one straightaway sequence is used).

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

On some skating surfaces it may be advisable to use only one corner sequence, while on larger surfaces it may be advisable to use two or more corner sequences.

Step 5 through 10 make up a barrier lobe and centre lobe for one straightaway sequence of this dance. On some skating surfaces it may be necessary to use two or more straightaway sequences.

The take-off for the three beat RIF 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 four steps make up a straightaway 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

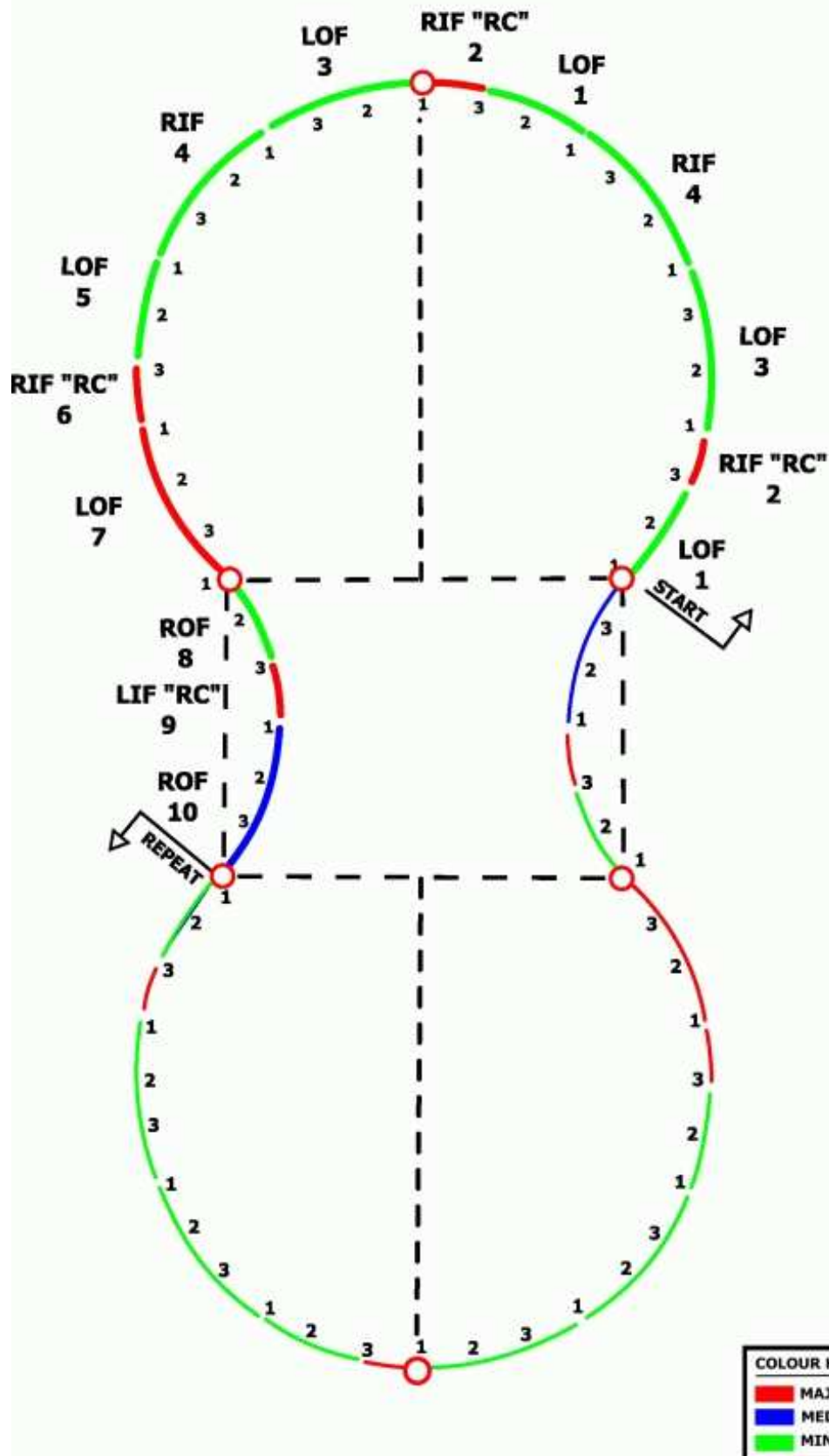
Assuming two corner sequences (steps 1, 2, 3, 4)

- 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 Rock-overs between steps 7 and 8, and steps 10 and 1 occur on the baseline.
 - c Step2 (RIF-RC) is skated to the top of the barrier lobe and the centre line 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 surfacing. (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



HARRIS TANGO

By Paul Krechow and Trudy Harris

Music:	Tango 4/4	Tempo: 100 bpm
Position:	Outside, Open, Outside Reverse, Closed, Promenade	Pattern: Set
Competitive Requirements:	2 Sequences	
Opening Steps:	Maximum 24 Beats	

CHANGES

Steps 1, 4, 7, 11 and 14 (for both skaters) and step 8 (for the man only) are X-ROLLS (XR). During these steps it is possible to "return" on the preceding tracing performed by increasing of the lobe in favor of the edge – before it was not possible to "return".

Clarification: *step 22 the three turn for the woman is on beat two (2).*

THE DANCE

The dance begins in Tango position, with the woman to the right of the man.

All cross rolls: steps 1, 4, 7, 8 (only for the man), 11, and 14, may show an increase of pressure on the outside edge, i.e. a "return" on the preceding tracing performed by increasing of the lobe in favor of the edge.

Steps 1-2, one beat each, are respectively for the man a front cross roll XR RFO (step 1) followed by a crossed chasse XB LFI (step 2) and for the woman a back cross roll XR LBO followed by a crossed chasse XF RBI. They are skated parallel to the long axis and must show clearly defined edges.

Step 3, a four-beat RFO for the man and LBO for the woman, crosses the long axis on the second beat of the step and finishes perpendicular to the long barrier. The partners, after completing the stroke with the free leg stretched in line with the tracing of the employed leg, return the free leg on the third beat (movement may be interpreted freely) and move into Reverse Tango position, the change of position beginning on the third beat and finishing on the fourth beat. The successive changes of position on steps 6, 10, and 13 are performed in the same way.

The next sequence of steps (4, 5, and 6) begins for the man with a XR LFO (step 4) followed by a crossed chasse XB RFI (step 5) and a four-beat LFO (step 6); for the woman with a XR RBO (step 4) followed by a crossed chasse XF LBI (step 5) and a four-beat RBO (step 6); this sequence begins toward the barrier on the long side of the rink and finishes toward the center of the rink, parallel to the short axis.

During steps 4 and 5 the couple is in Reverse Tango position and during the execution of step 6 they assume Tango position. On the last beat of step 6, the couple crosses the short axis and become parallel to it.

The lobe formed by steps 7, 8, 9, and 10 begins in Tango position and finishes in Reverse Tango position.

On step 7 (two beats), the man, moving to the side of the woman, executes a deep front cross roll XR RFO on the first beat toward the long axis followed by an outside rocker on the second beat that should show a pronounced outside edge on the exit. Following is a cross roll XR LBO (step 8) and a crossed chasse XF RBI (step 9), for one beat each. For the woman step 7 is a back cross roll XR LBO (for two beats), followed by a mohawk RFO (step 8) aimed toward the long axis and a crossed chasse XB LFI (step 9), both for one beat each.

Both partners then execute a four-beat edge, step 10, which begins parallel to the long axis and finishes perpendicular to the long barrier with a LBO for the man and a RFO for the woman, during which the woman is moved from the right to the left of the man in Reverse Tango position.

The next lobe consisting of a sequence of steps 11, 12, and 13 begins in Reverse Tango Position aimed perpendicular to the long barrier and concludes on step 13 (four beats) toward the long axis in Tango position.

Step 14 (two beats for both partners), is for the woman a cross roll XR RFO on the first beat, directed toward the midline of the rink, followed by a three turn on the second beat; for the man it is a cross roll XR LBO, directed toward the midline of the rink, followed by a return of the free leg to prepare for the next step.

Step 15 (four beats), in Waltz position, begins with a stroke LBO for the woman and for the man a mohawk RFO. Step 15 finishes with a swing for both partners that, on the second beat of said step, crosses the long axis and descends toward the short side of the rink.

Steps 16, 17, 18, and 19 form a larger and more accentuated arc compared to the arc formed by steps 12, 13, and 14 that begins close to the short side and becomes parallel to the long side of the rink with step 18 and finishes toward the long axis with step 19. During the sequence of steps from 16 through 20, the couple assumes and maintains Foxtrot position.

Step 16 for the woman is a choctaw RFI followed by step 17 LFO, for the man a LFO followed by a run RFI, both for one beat each.

Steps 18 and 19 are each for 2 beats.

Step 20 (four-beat stroke), which begins with a RFO from “parallel and” position for the woman and a LFI from “angular and” position for the man, is skated toward the long axis and finishes parallel to it with a swing-roll of the free leg in front on the third beat of the step.

Step 21, for four beats in Promenade position, begins with a closed mohawk (LBO for the woman and RBI for the man) that crosses the short axis of the rink parallel to the long axis and finishes toward the long side barrier.

Step 21 must be executed with good edges, and during the closed mohawk the couple must remain close and side-by-side.

Step 22 is six beats for the woman and is divided as follows:

- First beat: choctaw to RFI in Foxtrot position.
- Second beat: three turn from RFI to RBO in Foxtrot position.
- Second, third, fourth, fifth, and sixth beat of step 22: a RBO maintained for five (5) beats in Tango position.

The man, corresponding to the woman’s step 22, executes:

- An open choctaw (22a) on a LFO edge in Foxtrot position for one beat aimed parallel to the barrier (long side of the rink).
- A chasse RFI (22b) for one beat.
- A LFO (22c) for four beats in Tango position which aims parallel to the long axis before restarting the dance in Tango position.

During The Evaluation Of This Dance Particular Attention Should Be Paid To The Following Elements

- Accuracy of timing, step technique, and the prescribed pattern and positions.
- Accurate execution of the cross rolls, crosses, and crossed chasses
- Steps 3, 6, 10, and 13 are four-beat steps on outside edges, without changing edge on the fourth beat and not flat.
- The man’s step 7, XR RFO rocker, must be on an evident outside edge.
- Step 7 XR LBO for the woman is on a defined outside edge.
- Step 8 for the woman is a mohawk RFO toward the long axis.
- Unison of the couple and timing during steps 7 and 8.
- The cross roll on step 14 is on a deep outside edge.
- Step 15 for the man: mohawk RFO.
- Step 16 is a choctaw RFI for the woman.
- Step 20 RFO for the woman is a stroke, not a cross front.
- Step 21 is a closed mohawk and lasts for four beats, on defined edges, not flat, with a good side by side position and with shoulders parallel to each other.
- Step 22: the couple should return their direction toward the center of the rink and parallel to the long axis before performing the restart.

HARRIS TANGO – KEY POINTS

Section 1

1. **STEPS 1, 4, 7, 8 (for the man only), 11, and 14:** are cross-rolls (XR).
2. **STEPS 3, 6, 10, 13:** four beats on an outside edge, without changing the edge on the fourth beat.
3. **STEPS 7, 8:** step 7 for the man (XR-RFO-rocker) and step 8 for the man (XR-LBO) must be clear outside edges; step 7 for the woman (XR-LBO) and step 8 for the woman (mohawk RFO aimed toward the long axis) must be clear outside edges. During these steps it is important for the couple to have good unison.
4. **STEP 14:** XR for both skaters executed with a clear change of lean, followed by a three turn for the woman. The lobe must be deep.

Section 2

1. **STEP 16 (for the woman):** proper execution of Choctaw a RFI; the heel of the right foot is brought behind the heel of the left foot in preparation for this step, without stepping wide.
2. **STEP 20:** a stroke step for the woman taken from parallel “and” position, and NOT a progressive (run) or a cross roll; during the swing, both partners should maintain the correct edges for four beats (outside for the woman and inside for the man).
3. **STEP 21:** closed mohawk followed by a swing with unison of the free legs on beat 3 of the step.
4. **STEP 22:** correct execution of the choctaw and the correct edges before/after the turn and also correct timing of the Three Turn (for woman) and Chassé (for man) on beat 2 of the step; at the end of this step (22c) it is important that the couple aims parallel to the long axis to be able to perform a correct restart. Strong edge before and after 3t of woman.

LIST OF STEPS - HARRIS TANGO

			BEATS			
HOLD	No.	WOMAN	W	BOTH	M	MAN
1st SECTION						
Tango	1	XR LBO		1		XR RFO
	2	XCh RBI		1		XCh LFI
See Text	3	LBO *		2+2		RFO *
Tango Reverse	4	XR RBO		1		XR LFO
	5	XCh LBI		1		XCh RFI
See Text	6	RBO *		2+2		LFO *
	7	XR LBO	2		1+1	XR RFO Rk
Tango	8	Mk RFO		1		XR LBO
	9	XCh LFI		1		XCh RBI
See Text	10	RFO *		2+2		LBO *
Tango Reverse	11	XR LFO		1		XR RBO
	12	XCh RFI		1		XCh LBI
See Text	13	LFO *		2+2		RBO *
Tango	14	XR RFO-3t	1+1		2	XR LBO
2nd SECTION						
Waltz	15	LBO Sw		2+2		Mk RFO Sw
Foxtrot	16	Cw RFI		1		LFO
	17	LFO		1		Run RFI
	18	Run RFI		2		LFO
	19	LFO		2		Run RFI
	20	RFO Sw		2+2		LFI Sw
T. Promenade	21	CIMk LBO Sw		2+2		CIMk RBI Sw
Foxtrot	22a	Cw RFI-3t *	1+1+4		1	Cw LFO
Tango	22b				1	Ch RFI
	22c				4	LFO *
* Free Leg Movement						

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	Start:	Step 1, Count #3
Hold:	Closed (A)		
	Open D during Steps 5, 6, & 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.

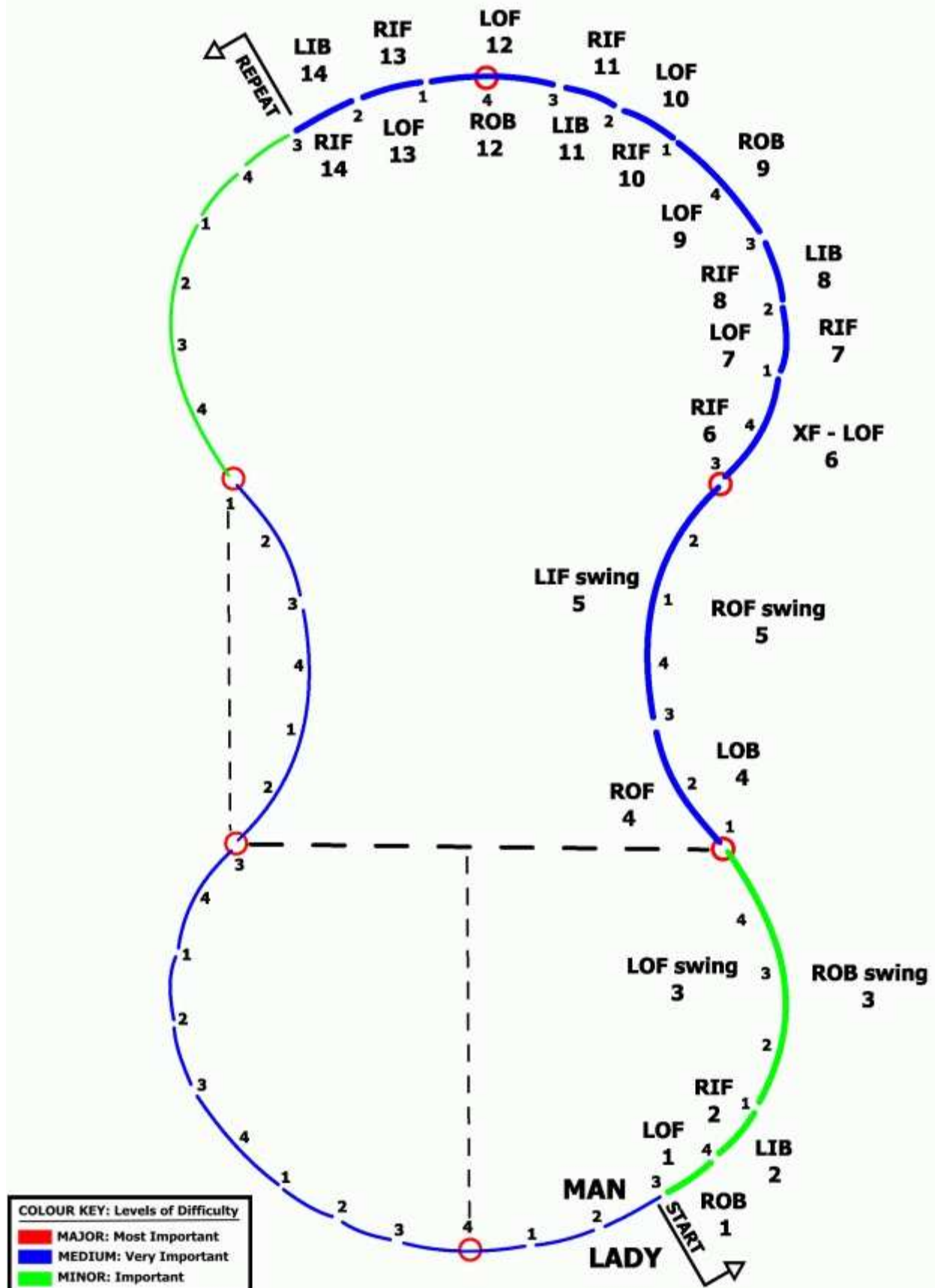
JUDGING POINTS

- 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 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??). Check this
 - 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

By Miss K.Schmidt

Music:	Tango 4/4	Tempo:	100 bpm
Position:	Reverse Foxtrot, Open, Closed, Outside, Open	Pattern:	Set
Competitive Requirements:	2 Sequences		
Opening Steps:	Maximum 24 Beats		

CHANGES

- *Step 9 (4 beats): is a X-roll (XR) for both skaters – previously a XF and XB.*

Clarifications

- *Step 9 (XR LFO-I-Sw for the woman, XR-RBO-I-Sw for the man): there are 4 beats in total, of which 3 are on the outside edge and 1 on an inside edge with a rockover (LFO-LFI for the woman, and RBO-RBI for the man) – before it was not specified.*
- *Step 16 (total 4 beats): for the woman, there are three beats on the outside edge and a change of edge to inside on the fourth beat of the step. For the man, there are three beats on the inside edge and a change of edge to outside on the fourth beat of the step – before it was not specified.*

THE DANCE

The first steps of the dance, steps 1 and 2 (a progressive run for the man) for one beat each, and step 3 (a progressive run for the woman) for two beats, form a lobe that intersects the continuous baseline of the rink and which opens initially towards the long axis and finishes, at the end of step 3, toward the corner of the rink.

During steps 1, 2, and 3 of the dance, the partners proceed in Promenade position on opposite edges, which is important to the mirror symmetry of the partners.

Step 4 (four beats) begins with a closed choctaw (for the woman RBO, for the man LBI) with the free leg stroking in front with respect to the skating foot. On step 4 the couple passes from Promenade position to Foxtrot position.

During the execution of the choctaw on step 4, the foot of the free leg which becomes employed, must be placed to the outside of the employed foot. The aim of this step is initially parallel to the short side and finishes toward the center of the rink. On step 4 swinging the free leg is optional.

Step 5, an outside edge for four beats performed in Waltz position, where swinging the free leg is optional, begins toward the center of the floor and finishes toward the long side barrier.

Steps 6 and 7 (run), for one beat each, are directed toward the barrier.

Step 8 (for six beats total) includes a change of edge on the third beat and a three turn on the fifth beat; this step is directed initially toward the long axis and then becomes parallel to it and finally toward the barrier on the long side of the rink. The swing of the free leg during the execution of step 8 is optional.

It is divided as follows:

- 2 beats on an outside edge (RBO for the woman, LFO for the man) where the couple is in Waltz position on the first beat and moves to Tango position on the second beat;
- 2 beats on an inside edge (RBI for the woman, LFI for the man), where on the first beat a change of edge occurs (corresponding to beat 3 of the step); the man, during the change of edge, is placed to the left of the woman (who remains to the right of the man);
- 2 beats on an outside edge: where on the first of these beats a three turn is performed, for the woman from inside backward to outside forward (RFO) and for the man from inside forward to outside backward (LBO); the three turn corresponds to beat 5 of the step and the couple assumes reverse Tango position.

Step 9, for four beats, is a cross roll (in front for the woman XR LFOI, and in back for the man XR RBOI), in Reverse Tango position, aimed initially toward the long side barrier and then toward the long axis, and skated with the free leg held in line with the skating leg for the first two beats, then on the third beat and outside swing for both partners (in front for the woman and in back for the man). On the fourth beat of step 9, the couple performs a change of edge (for one beat) from outside to inside with a rockover of the body baseline to facilitate the aiming of step 10.

Steps 10, 11, and 12 form a sequence of steps on a curve placed parallel to the short side of the rink performed in Foxtrot position.

Step 10, for one beat, is for the woman an open stroke and for the man a choctaw LFO aimed toward the short side barrier in Foxtrot position in which the couple skates on symmetrical opposite edges.

Step 11, for one beat, is a LFO for the woman and a progressive run RFI for the man.

Step 12, for two beats, a progressive run (RFI) for the woman and a LFO for the man, beginning at the long axis.

Step 13 (for four beats), which for the first two beats is in Foxtrot position and for the last two beats in Promenade position, is composed of:

- A LFO for the woman and a RFI for the man (on the first beat), aimed toward the long side barrier;
- A forward swing of the free leg for both partners, on the second beat, accentuated by a marked bend of the skating knee;
- A three turn for the woman which finishes on a LBI edge and a bracket for the man to a RBO towards the long axis. These turns are executed on the third beat of the step with the skating knees bent before and after the turns.

From step 14 through step 16 the couple assumes Partial Tango position where the parallel position of the shoulders should help control the direction and fluidity of these steps, and the free legs, swinging in unison, demonstrate the unison of the partners.

Step 14 for the woman, a four-beat RFO swing, begins with a choctaw during which the free leg, after performing the stroke and being held in back for two beats, is brought in front with a swing on the third beat. The aim of this step is initially toward the long axis and finishes, at the end of the swing, toward the long side barrier.

The man simultaneously performs step 14a (XB LBO) for two beats toward the long axis, stretching the free leg in front, and step 14b (XF RBI) for two beats with the free leg in back in line with the tracing of the skating foot, in unison with the movement of the woman's free leg, toward the long side barrier.

Step 15 for the woman, a four-beat LBI swing, begins toward the barrier with a closed choctaw with the free leg finishing stretched in front, and finishes toward the long axis with a swing in back of the free leg (on the third beat), and is split by the short axis; for the man (LFO swing) it is a choctaw followed by a swing in front of the free leg on the third beat toward the long axis.

Step 16 for the woman, a four-beat RFOI swing, is another choctaw toward the long axis followed by a swing on the third beat aimed toward the barrier that, unlike step 14, finishes with a change of edge on the fourth beat from outside to inside (from RFO to RFI) to prepare for the next step.

Step 16 for the man, a four-beat RBIO swing, is a closed choctaw with the free leg finishing stretched in front, and its aim finishes toward the barrier with a swing in back of the free leg (on the third beat) and a change of edge from inside to outside (from RBI to RBO) to prepare for the next step.

Step 17 for the woman (for two beats) begins on a LFO on the first beat aimed parallel to the long side barrier and finishes with a three turn to a LBI, on the second beat, toward the short side of the rink. For the man step 17a is a mohawk LFO for one beat followed by a progressive run RFI (step 17b) for one beat. Step 17 begins in Foxtrot position and, on the man's step 17b, changes to Waltz position.

Step 18, for two beats, in Waltz position, is a stroke on a deep outside edge (RBO for the woman, LFO for the man) which begins parallel to the short side and is brought toward the center of the rink.

The woman's choctaw, from RBO (step 18) to LFI (step 1), is necessary to be able to perform the restart of the dance, consequently it must be repeated two times.

During The Evaluation Of This Dance Particular Attention Should Be Paid To The Following Elements

- Accuracy of timing, step technique, and the prescribed pattern and positions.
- **Step 3** must be a well-defined edge and maintained for the required beats, taking care not to change the edge before the choctaw (step 4).
- **Step 4:** a choctaw, NOT a mohawk.
- **Step 8:** correct timing and execution (as required by the dance description, see notes).
- **Step 9:** the change of edge (rockover) at the end of the fourth beat should be evident.
- **Step 13:** must be executed fluidly, with the forward swing of the free leg and the three turn and bracket executed at the required times (see notes).
- **Steps 14-16:** the edges must be maintained with firmness, and the swings of the free legs executed fluidly and appropriately to the rhythm skated.
- **All forward to backward choctaws** must be executed with the free skate placed close to and to the outside of the heel of the skating foot.
- **Steps 14-18:** the edges must be executed well, the swings of the free legs performed with perfect unison and fluidity.
- **Steps 17 and 18** are pronounced edges that form a narrow lobe to allow the restart of the dance at the same point at which the previous sequence began.
- **The choctaw** for the woman, from RBO (18) to LFI (1) is a turn that is necessary to be able to perform the restart of the dance, consequently it must be repeated two times.
- **The unison of the free leg movement** is an essential requirement of this dance.

***NOTE – Promenade Position:** The partners face the same direction of travel with the woman to the left of the man. The man's right hand is on the woman's left shoulder blade while the woman's left hand holds the man's right shoulder; the two arms overlap and the elbows are placed one on top of the other. The man's left arm and the woman's right arm are stretched behind with respect to the chest with the hands held at shoulder height.

Promenade position is given by the forward aim of the chest with respect to the flexed arm of the skaters.

ICELAND TANGO – KEY POINTS

Section 1

1. **STEP 3:** for both skaters maintained for two (2) beats avoiding a change of edge before performing the next step (step 4).
2. **STEP 4:** closed choctaw with both skaters maintaining the edge for two (2) beats without changing the edge before/after the turn and correct technique of execution; the lobe must be well defined and the couple must finish aiming toward the center of the rink.
3. **STEP 5:** outside edge for four (4) beats aimed toward the center of the rink and finishing toward the long side barrier.
4. **STEP 8:** proper execution of the Change of Edge (on beat 3 of the step) and Three Turn (on beat 5 of the step); depth of lobes; correct timing; change of edge on the third beat, three turn on the fifth beat of the step.
5. **STEP 9:** cross roll on the first beat, swing of the free leg on the third beat, change of edge and simultaneous rockover of the body on the fourth beat.
6. **STEP 10:** choctaw for the man aimed toward the short side of the rink.

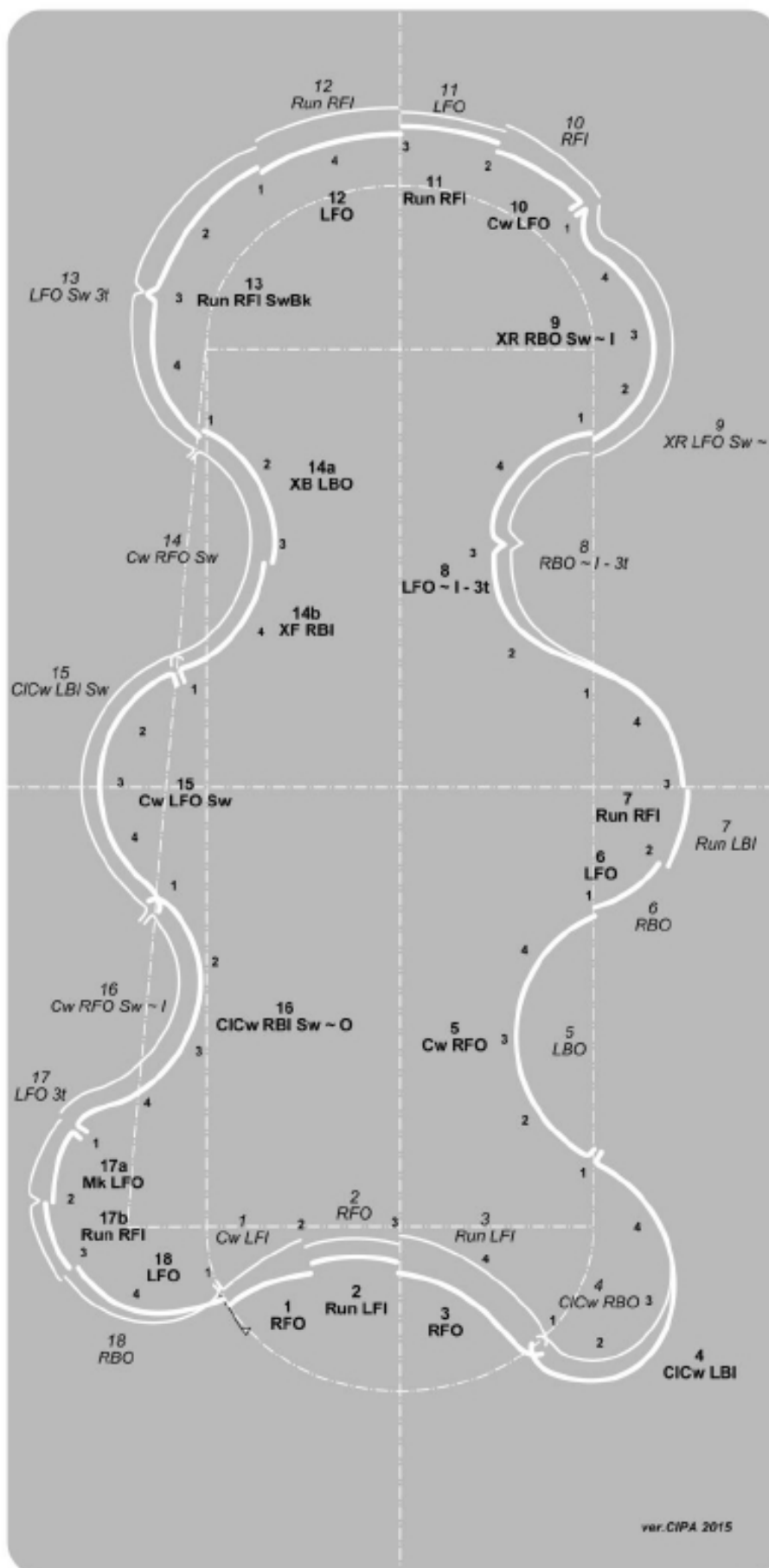
Section 2

1. **STEP 13:** proper execution of RFI bracket for the man and LFO three turn for the woman; correct execution with correct timing and pronounced edges on the entrance and exit; fluidity of execution, closeness of the skaters during the turns.
2. **STEP 14a-14b (for the man):** two crosses with close feet, the first is an outside edge and the second is an inside edge.
3. **STEP 14 (for the woman), 15 and 16 (for both skaters):**
 - Correct technical execution of the choctaws;
 - Depth of the lobes and edges maintained during the swings;
 - Synchronized movement of the free legs of the skaters during the swings.
4. **STEP 16:** proper execution of Choctaws and Swing movement, with a change of edge in the last beat of the step, toward the long side barrier.
5. **STEP 17:** the woman performs a three turn on the second beat of the step, for the man a Mk LFO (17a) followed by a progressive (run).
6. **STEP 18:** outside edge for both skaters that finishes toward the long axis at the center of the rink.

ICELAND TANGO (100 bpm) - LIST OF STEPS

HOLD	No.	WOMAN'S Step				MAN'S Step
1st SECTION						
Tango	1	Cw LFI		1		RFO
	2	RFO		1		Run LFI
Promenade	3	Run LFI		2		RFO
Foxtrot	4	CICw RBO *		4		CICw LBI *
Waltz	5	LBO *		4		Cw RFO *
	6	RBO		1		LFO
	7	Run LBI		1		Run RFI
See Text	8	RBO/I * 3t		2+2+2		LFO/I * 3t
Tango	9	XR LFO Sw/I		2+1+1		XR RBO Sw/I
Foxtrot	10	RFI		1		Cw LFO
	11	LFO		1		Run RFI
2nd SECTION						
Foxtrot	12	Run RFI		2		LFO
	13	LFO Sw3t		1+1+2		Run RFI SwBk
Tango Partial	14a	Cw RFO Sw	2+2		2	XB LBO
	14b				2	XF RBI
	15	CICw LBI Sw		2+2		Cw LFO Sw
	16	Cw RFO Sw/I		2+1+1		CICw RBI Sw/O
Foxtrot	17a	LFO 3t	1+1		1	Mk LFO
Waltz	17b				1	Run RFI
	18	RBO		2		LFO
* free leg free movement						

ICELAND TANGO



IMPERIAL TANGO

By R. E. Gibbs

Music: Tango 4/4
Position: See list of steps
Competitive Requirements: 4 Sequences
Opening Steps: Maximum 24 Beats

Tempo: 104 bpm
Pattern: Set

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.

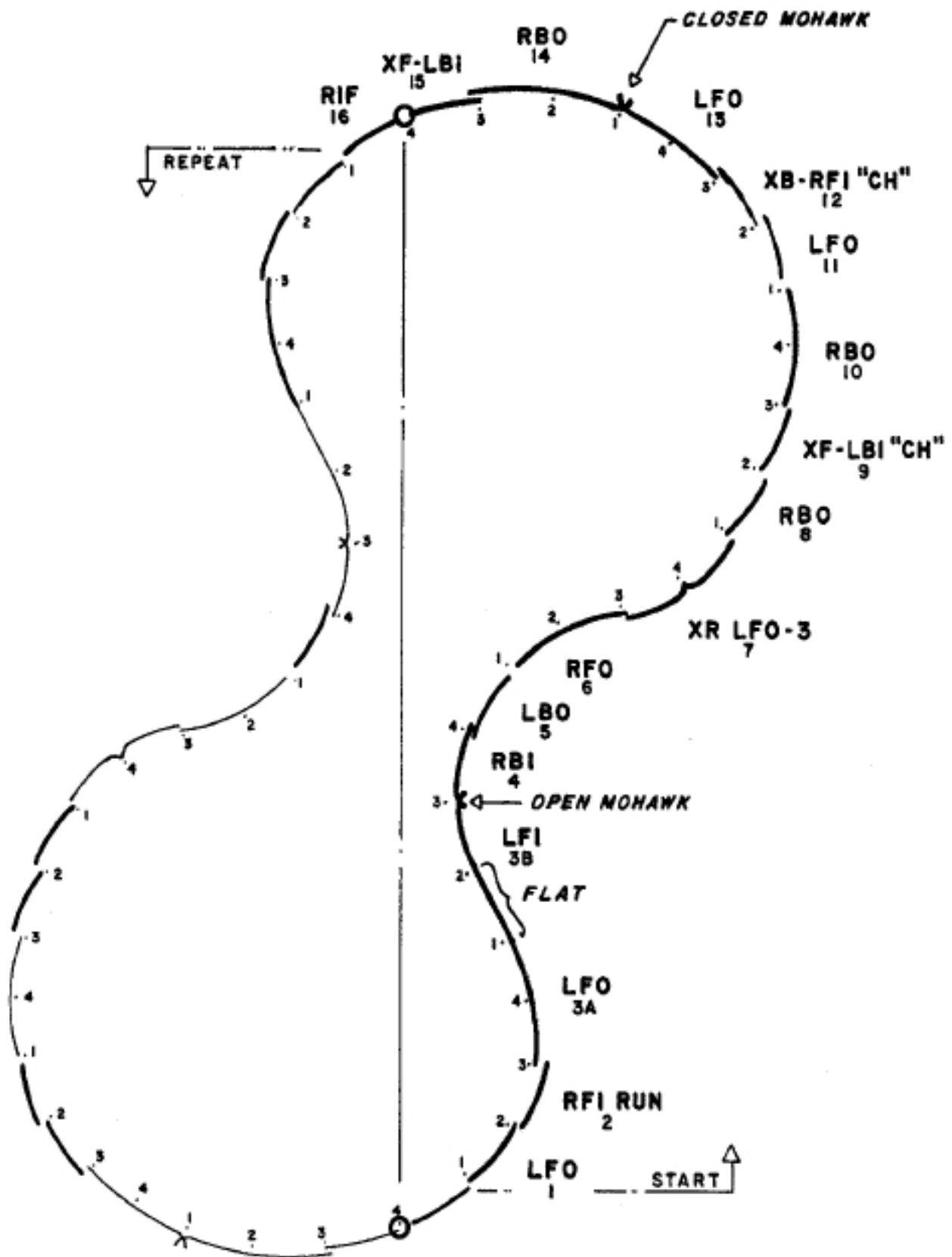
Step 11 and 12, LFO, RFI chasse crossed behind.

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.

IMPERIAL TANGO

Step	Hold	Man's Step	Beats			Woman's Steps
			M	Both	W	
1	Foxtrot	LFO		1		LFO
2		RFI-Run		1		RFI Run
3		LFO Flat LFI		4		LFO Flat LFI
4		RBI Open Mohawk		1		RBI Open Mohawk
5		LBO		1		LBO
6	Kilian	RFO		2		RFO
7		Cross Roll LFO Three		2		Cross Roll LFO Three
8		RBO		1		RBO
9		LBI X-F Chasse		1		LBI X-F Chasse
10		RBO		2		RBO
11		LFO		1		LFO
12		RFI X-B Chasse		1		RFI X-B Chasse
13		LFO		2		LFO
14		RBO Mohawk		2		RBO Mohawk
15		LBI X-F		1		LBI X-F
16		RFI		1		RFI

IMPERIAL TANGO



IMPERIAL WALTZ

Music: Waltz
Axis: 45 degrees approximately
Opening: Maximum 24 beats

Tempo: 120 beats per minute
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.

ITALIAN FOXTROT

by Odoardo Castellari

Music: Foxtrot 4/4
Position: Closed, Tandem, Kilian, Partial Outside
Competitive Requirements: 2 Sequences
Opening Steps: Maximum 24 Beats

Tempo: 96 bpm
Pattern: Set

NOTE: *All steps are progressive strokes unless otherwise indicated.*

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

THE DANCE

Steps 1 and 2 are in partial outside position, with the woman slightly to the right of the man. Step 3 is skated in close position.

Step 5 begins in closed position with the partners directly “in front”; the woman moves to the left of the man on third beat. The free leg swings (forward for the man, backward for the woman) on the third beat. The change of edge occurs on the second beat.

Steps 6 through 13 are done in closed position.

Step 10 is a special feature of this dance. It is a very lively step with a quick movement of the free leg. Immediately after stroking, the free foot is brought alongside the skating foot so the free foot is in the “and” position by the end of the first beat. On the second beat the partners push the free leg to the side, while changing the edge from outside to inside.

Steps 11 and 12 are done with the woman slightly to the left of the man.

Step 14 is an LFO dropped three for the woman, which is to be turning in front of the man as he does his raised chasse (steps 14a and 14b). The arm position used during this step is optional.

Steps 15 through 17 must be skated in tandem position.

Steps 16 and 17 must be skated as outside edges. They should have a light, bouncing character. The free leg should be pushed slightly forward on these steps.

Steps 18 through 24 are done in Kilian position.

In step 25a, the arm position used is optional. Steps 25b, 26 and 27 are done in closed position. Step 28 is done in Kilian position.

Step 29 begins in Kilian position with the woman to the right of the man. After stroking, the man guides the woman forward and to his left side so at the end of the step the woman is on the man’s left. At the end of this step the left arms are raised over the woman’s head so she can step forward while going under the left arms.

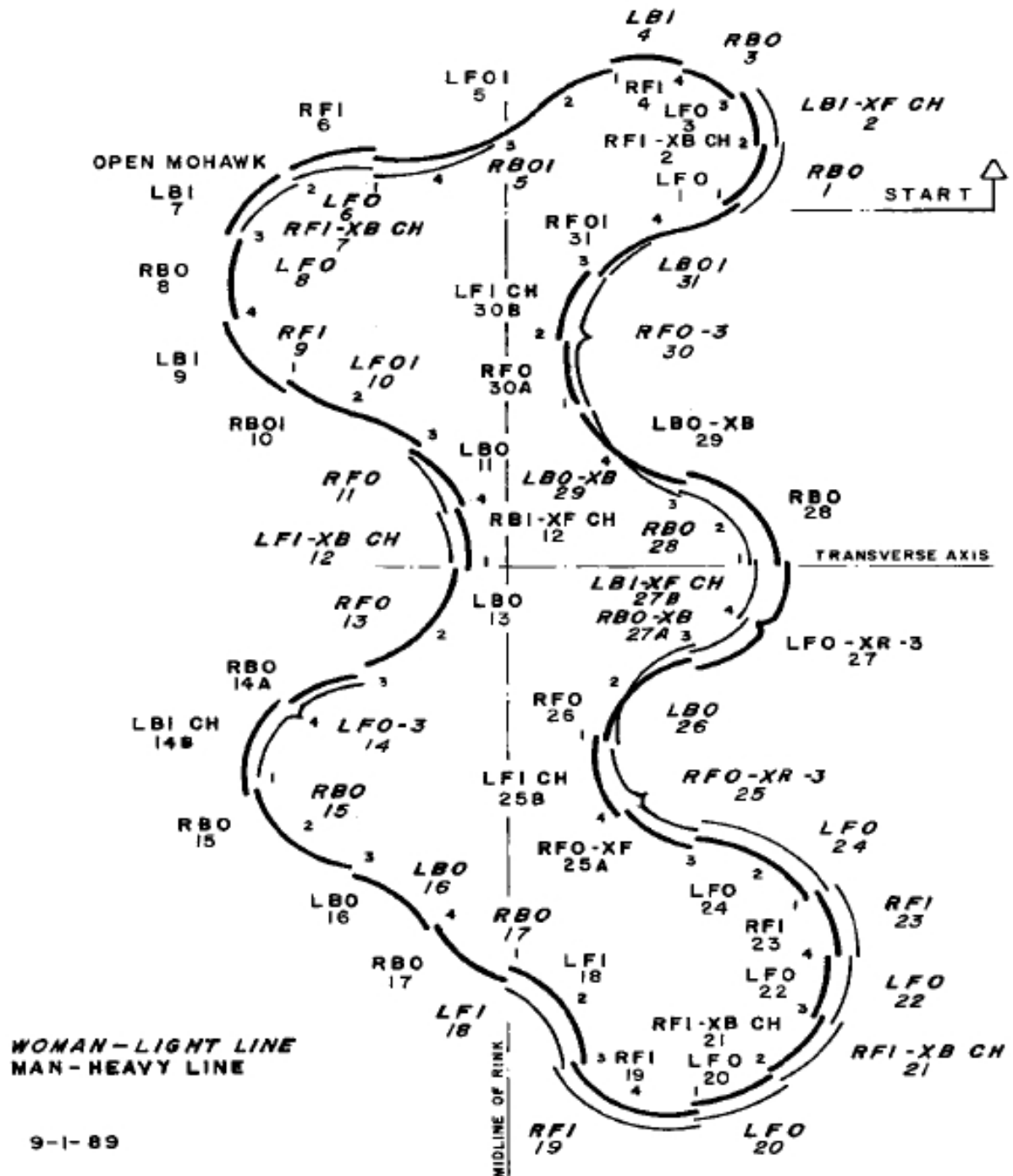
In steps 30a and 30b, the woman must step forward on the right side of the man. Partners must release all contact during the woman’s three turn.

Step 31 is done in closed waltz position. The free legs should be leading immediately after stroking. The step ends with a short change of edge to prepare for the first step of the dance.

ITALIAN FOXTROT

Step	Hold	Man's Step	Beats			Woman's Steps	Step
			M	Both	W		
1	Closed	LFO		1		RBO	1
2		RFI (XB-Chasse)		1		LBI (XF-Chasse)	2
3		LFO		1		RBO	3
4		RFI		1		LBI	4
5		LFOI (Swing)		4		RBOI (Swing)	5
6		RFI (Open Mohawk)		1		LFO	6
7		LBI		1		RFI (XB CH)	7
8		RBO		1		LFO	8
9		LBI		1		RFI	9
10		RBOI		2		LFOI	10
11		LBO		1		RFO	11
12		RBI (XF CH)		1		LFI (XB CH)	12
13		LBO		2		RFO	13
14a		RBO	1		2	LFO Three	14
14b	Tandem	LBI (CH)	1				
15		RBO		2		RBO	15
16		LBO		1		LBO	16
17		RBO		1		RBO	17
18	Kilian	LFI		2		LFI	18
19		RFI		2		RFI	19
20		LFO		1		LFO	20
21		RFI (XB CH)		1		RFI (XB CH)	21
22		LFO		1		LFO	22
23		RFI		1		RFI	23
24		LFO		2		LFO	24
25a		RFO (XR)	1		2	RFO (XR) Three	25
25b		LFI (CH)	1				
26	Closed	RFO		2		LBO	26
27		LFO (XR) Three	2		1	RBO (XB)	27a
					1	LBI (XF CH)	27b
28	Kilian	RBO		2		RBO	28
29	See description	LBO (XB)		2		LBO (XB)	29
30a		RFO	1		2	RFO Three	30
30b		LFI (CH)	1				
31	Closed	RFOI		2		LBOI	31

ITALIAN FOXTROT



CIPA

KEATS FOXTROT - COUPLES

By: Eva Keats & Erik Van Der Weyden

Music: Foxtrot 4/4
Positions: Foxtrot - Waltz - Partial Tango - Tango
Opening Steps: Maximum 24 Beats

Tempo: 96 bpm
Pattern: Set

THE DANCE

Step 1, LFO (1 beat), **2**, XCh RFI (1 beat) and **3**, LFO (2 beats), the same for both partners in Foxtrot position, form a sequence of steps which begins toward the long side barrier, becomes parallel to it and finishes aiming perpendicular to the long axis at the baseline.

Step 4a and 4b for the man and **step 4** XR RFO form a lobe that starts and ends on the baseline.

Step 4a XR RFO 3t (2 beats 1+1) for the man begins with a cross roll on the first beat, aiming initially toward the long axis, followed by a three turn on the second beat, which finishes parallel to it. **Step 4b** LBO for the man is a step (2 beats) that begins parallel to the long axis and curves in the direction of the long side barrier, finishing on the baseline.

The woman, on **step 4** XR RFO (4 beats total) is executed as follows:

- A cross roll, together with the man, on the first beat of the step;
- A return of the free leg to the skating foot in "and" position on the 2nd beat, simultaneously with the three turn of the man;
- A bending of the skating knee on the 3rd beat of the step with a stretch of the free leg in back for two beats simultaneously with step 4b of the man.

The couple assumes Waltz position with step 4b of the man, which will be maintained up to step 8.

Steps 5 to 8 form a lobe which begins on the baseline and aims toward the long side barrier, intersects the short axis with steps 6 and 7 and ends with step 8, perpendicular to the long axis and ending on the baseline

Step 5 RBO (2 beats) for the man, coincides with step 5 XR LFO 3t (2 beats 1+1) for the woman, who executes a forward cross roll on the 1st beat followed by a three turn on the 2nd.

Step 6 is a Mk LFO for the man and a RBO for the woman (both 1 beat), which ends at the short axis.

Step 7 Run RFI for the man and Run LBI for the woman (both 1 beat) begin at the short axis.

Step 8 LFO for the man and RBO for the woman (both 2 beats) are outside edges which finish at the baseline and almost perpendicular to the long axis.

At the end of step 8, the man moves next to the woman to prepare for **step 9** XR RFO 3t (2 beats), with the cross roll on the 1st beat and the three turn on the 2nd beat, as the woman executes a XR LBO (2 beats), with the couple in Tango position. The lobe begins on the baseline with step 9 and finishes almost perpendicular to the short side barrier with step 10.

On **Step 10** LBO for the man and RFO for the woman (2 beats), the skaters assume Waltz position, and during this step, must be careful to remain close and avoid separation between them.

The next lobe, formed by **steps 11a** RBO and **11b** Run LBI (1 beat each) for the man and step 11 LFO for the woman (2 beats), followed by Step 12 RBO for the man and CIMk RBO for the woman (4 beats) strongly curves to finish parallel to the long axis. Step 12 should be executed before the long axis and the couple intersects the long axis on the 2nd beat of the step.

During step 11, the woman moves to the right hip of the man, and the couple assumes partial Tango position. The movement of the woman's free leg on this step is optional.

Step 12, RBO for the man and **CIMk RBO** for the woman (4 beats total on outside edge): After the first beat, which ends with the free leg in front, the movement of the free leg during the remaining beats is optional. The couple assumes Foxtrot position on this step and remain in this position for the remainder of the dance.

At the end of step 12, the free foot is brought close to the heel of the skating foot to enable the skaters to correctly execute **step 13**, Cw LFI (2 beats), on a good inside forward edge aiming toward the long side barrier.

Step 14, RFI (2 beats) , is an open stroke and should be skated with angled feet. It should be skated in the direction of the long side barrier, curving to become parallel to it.

KEY POINTS

KEATS FOXTROT Couples

Section 1:

1. **Step 2** XCh RFI (1 beat): Correct technical execution of the XCh for both partners with feet close and parallel without lightening of the edge before or after the cross.
2. **Step 4a** XR RFO 3t (2 total beats) and **step 4b** LBO for the man: Attention to the correct technical execution of the cross roll and three turn, maintaining the correct edge after the three turn on the 2nd beat, with feet close together; step 4b LBO: executed on an outside edge with no variation from it. Attention to the proximity of the partners and the correctness of the Waltz position during this step.
3. **Step 5** XR LFO 3t (2 beats total 1+1) for women: a cross roll on the 1st beat followed by a three turn on the 2nd beat with feet close together. The cross roll is skated in Waltz position (not Reverse Tango) and the three turn of the woman close to the man (without separation of the couple).

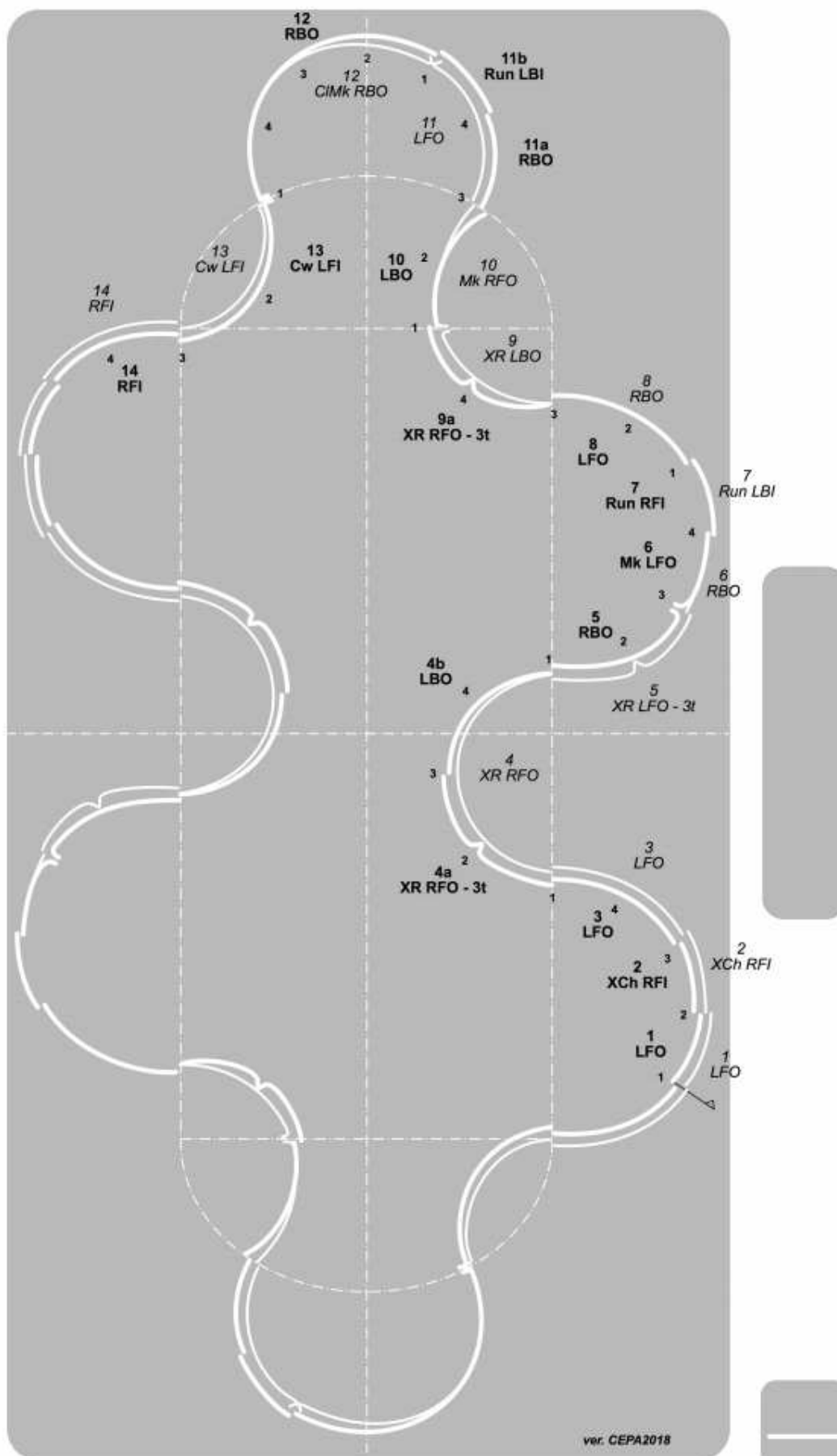
Section 2:

1. **Step 9** XR RFO 3t for the man (2 beats total, a cross roll on the 1st beat and a three turn on the 2nd beat) and XR LBO for the woman (2 beats) in Tango position: attention to of the man as well as the proximity of the skaters before and after the three turn.
Step 10 Mk RFO for woman: attention to the correct technical execution of the mohawk with heels close together (not wide), and the proximity of the skaters during this step (without separation of the partners during the mohawk).
2. **Step 12** (4 beats) Run RBO for the man and CIMk RBO for the woman: Attention to the correct technical execution of the closed mohawk with proper positioning of the free foot placed on the outside of the skating foot and the maintenance of the outside during all 4 beats, without deviation from the required edge.
3. **Step 13** Cw LFI (2 beats) to a left forward inside edge: Correct technical execution of the choctaw for both skaters with heels kept in contact before the turn (often the feet are wide) and maintaining the inside edge during the two beats, with no deviation from the edge.

KEATS FOXTROT - Couples (96 bpm)

Position	No.	Man's Steps	Musical Beats			Woman's Steps
SECTION 1						
Foxtrot	1	LFO		1		LFO
	2	XCh RFI		1		XCh RFI
	3	LFO		2		LFO
	4a	XR RFO 3t	1+1		4	XR RFO
Waltz	4b	LBO	2			
	5	RBO	2		1+1	XR LFO 3t
	6	Mk LFO		1		RBO
	7	Run RFI		1		Run LBI
	8	LFO		2		RBO
SECTION 2						
Tango	9	XR RFO 3t	1+1		2	XR LBO
Waltz	10	LBO		2		Mk RFO
	11a	RBO	1		2	LFO
	11b	Run LBI	1			
Foxtrot	12	RBO *		4		CIMk RBO*
	13	Cw LFI		2		Cw LFI
	14	RFI		2		RFI
*Movement of the free leg is optional.						

KEATS FOXTROT - Couples (96 bpm)



THE KILIAN

Music:	March 2/4 or 4/4	Tempo:	108 beats per minute
Pattern:	Preferred	Start:	Step 1, Count #1
Hold:	Kilian Side (B)	Opening Steps:	Maximum 24 Beats

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 (ROF) 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 (ROF) is a crossed forward step while step 9 (LIF) 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 LIB edge.

Step 12 (ROB) is a close step. Step 13 (LIB) is crossed in front. Step 14 (RIF) 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.

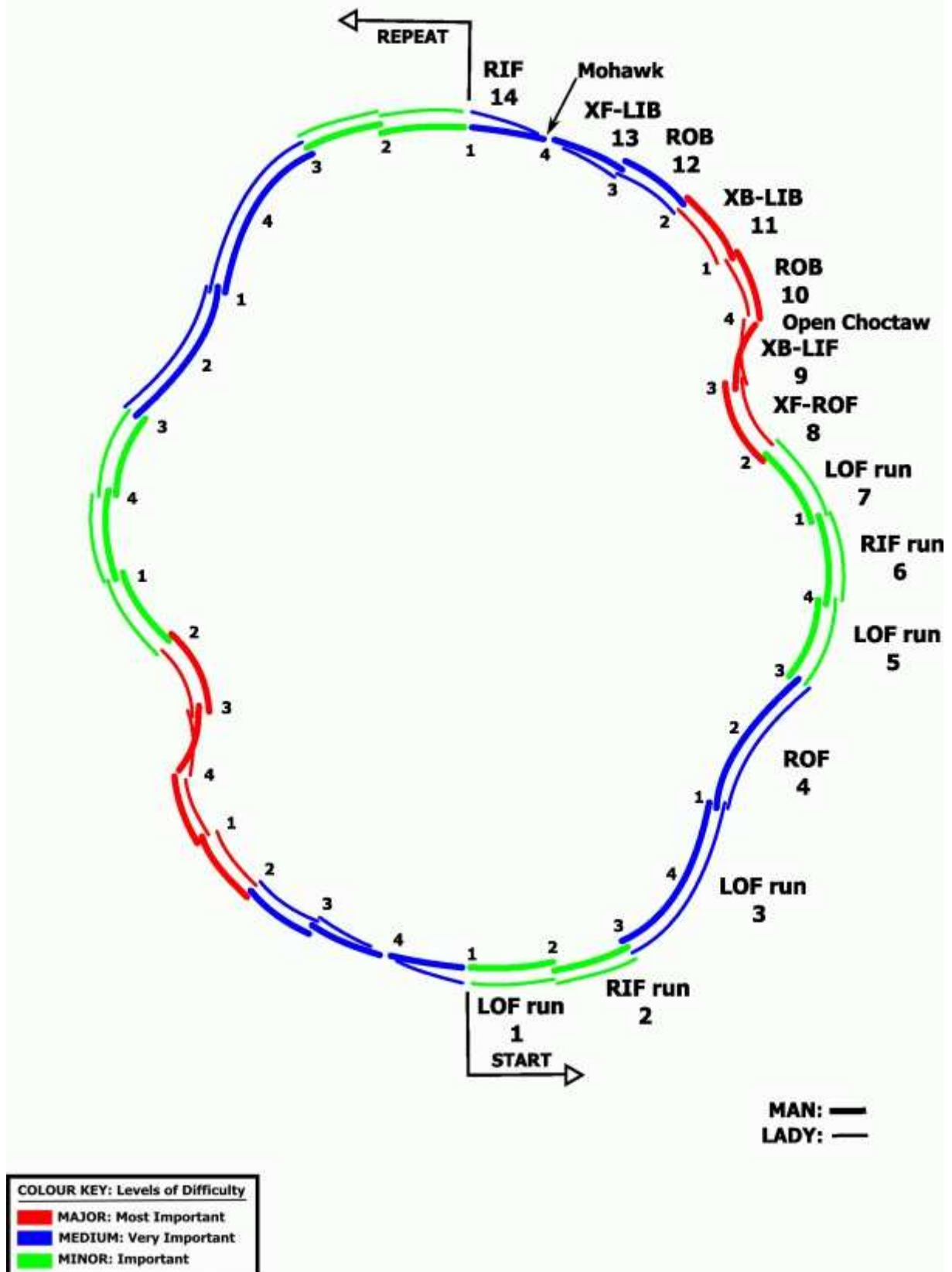
Common Errors

- 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.

THE KILIAN - 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



KINDER WALTZ

Originated as 120 WALTZ by Jean van Horn

Adapted as KINDER WALTZ by CIPA/CEPA Dance sub-Committee (2016)

Music: Waltz 3/4

Tempo: 120 Metronome

Position: Kilian

Pattern: set

Competitive Requirements: 4 Sequences

Opening Steps: Maximum 24 Beats

DANCE DESCRIPTION

This dance should be skated with deep edges, using the entire skating surface and respecting the baseline throughout, demonstrating flow and rhythmical movements in accordance with the music with correct timing. The dance must be skated in Kilian position and start near the short axis (starting to the left of the Judge stand) with a LFO (step #1) of two beats parallel to the long side barrier, followed by RFI raised chasse (step #2) of one beat and a LFO (step #3) of three beats aiming toward the center of the floor. Step #4 is a Cross Roll to a RFO, of two beats, follow by a run LFI of one beat (step #5) and then a Swing RFO (step #6) of six beats, still starting to the long axis, holding the free leg in back for three beats, and swinging the free leg forward on the 4th beat of the step, finishing aiming toward the long side barrier and closing the first lobe of the dance.

Steps #7 is a LFO of two beats, followed by a raised Chasse RFI (step #8) and a LFO (step #9) both of one beat each.

Step 10 is a run RFI which curves almost parallel to the short side of the rink. The closure of this lobe, placed at the right corner of the rink, takes place with step #11, a LFOI swing, which begins parallel to the short side barrier and moving away from it, forms a curve that crosses the long axis with the final two beats and finishes aiming toward the short side barrier. The free leg is held in back for the first three beats, and brought in front with a swing on the 4th beat, simultaneously with the execution of the change of edge to LFI (held for three beats).

Step #12 is RFI swing for 6 beats, swinging the free leg forward on the 4th beat of the step; the direction is toward the short side barrier, then becomes parallel to it and finishes aiming toward the long side barrier. To finish this second corner lobe there is a sequence of a stroke LFO (step #13) for two beats aiming toward the long side barrier, followed by a run RFI (step #14) for one beat, parallel to the long side barrier and a LFO Swing (step #15) for five beats total, starting parallel to the long side barrier, holding the free leg in back for three beats, and swinging the free leg forward on the 4th beat of the step finishing aiming toward the long axis.

Step #16 is a cross in front RFO of one beat, keeping the free leg close together, followed by a cross behind LFI (step #17) of three beats aiming to the long side barrier, changing the edge to LFO on the 3rd beat of the step in order to allow the next step, a cross behind RFI (step #18) of three beats, aiming the long side barrier.

KINDER WALTZ - KEY POINTS

Section 1

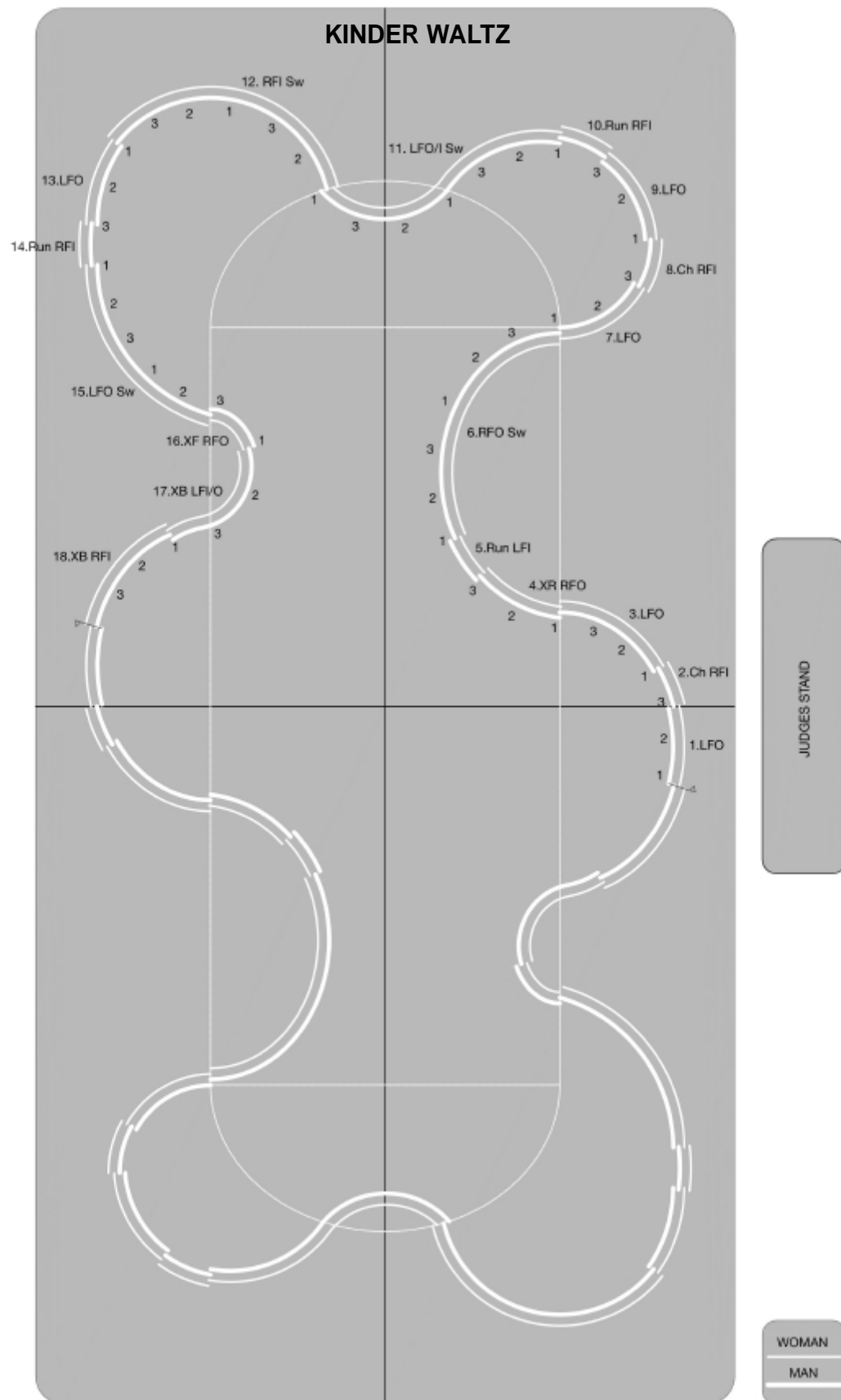
- **Step 4, XR RFO:** correct execution of the Cross Roll, without changing the edge to inside before/after the step.
- **Step 6, RFO Sw:** correct execution of the Swing, without changing to inside edge at the end of the step.
- **Step 11, LFOI Sw:** correct execution of the Swing Change of edge, keeping the outside edge for three beats, and changing to inside edge for the next three beats, finishing aiming toward the short side barrier.

Section 2

- **Step 12, RFI Sw,** correct execution of the Swing, keeping the inside edge from the beginning to the end of the step.
- **Step 15, LFO Sw & 16, XF RFO:** correct execution of Swing, swinging the leg on the 4th beat of the step, without changing to inside edge at the end of the step (beat 5), and the cross in front to outside edge of one beat, keeping the feet close together and a clear bodyline.
- **Step 17, XB LFIO & 18, XB RFI:** correct execution of the Crosses Behind, placing the feet close together and the clear inside edge (only changing to outside edge at the end of step #15 in order to allow step #16).

KINDER WALTZ - LIST OF STEPS

HOLD	No.	WOMAN Steps	BEATS	MAN Steps
1st SECTION				
Kilian	1	LFO	2	LFO
	2	Ch RFI	1	Ch RFI
	3	LFO	3	LFO
	4	XR RFO	2	XR RFO
	5	Run LFI	1	Run LFI
	6	RFO Sw	3+3	RFO Sw
	7	LFO	2	LFO
	8	Ch RFI	1	Ch RFI
2nd SECTION				
Kilian	9	LFO	2	LFO
	10	Run RFI	1	Run RFI
	11	LFOI Sw	3+3	LFOI Sw
	12	RFI Sw	3+3	RFI Sw
	13	LFO	2	LFO
	14	Run RFI	1	Run RFI
	15	LFO Sw	3+2	LFO Sw
	16	XF RFO	1	XF RFO
	17	XB LFI/O	2+1	XB LFI/O
	18	XB RFI	3	XB RFI



KLEINER WALTZ

Music:	Waltz $\frac{3}{4}$	Tempo:	138 beats per minute
Pattern:	Set	Start:	Step 1, Count #1
Hold:	Waltz	Opening Steps:	Maximum 24 Beats

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.

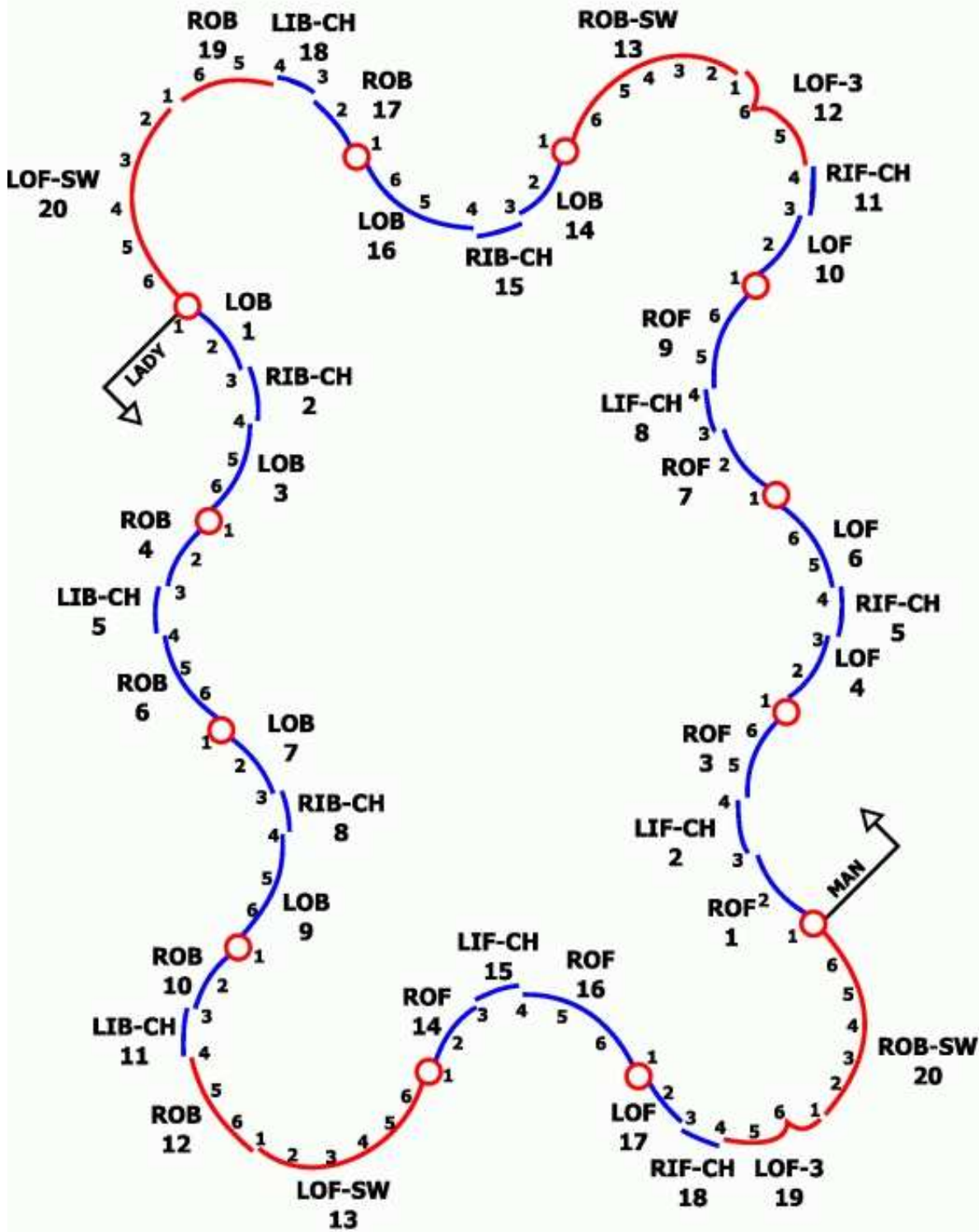
POINTS OF INTEREST

- 1. Correct execution of Chasses.
- 2. Pay attention to steps 1 - 11. This is important 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 lobing throughout.

THE KLEINER WALTZ

Step	Beats	Lady's Steps	Man's 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

KLEINER WALTZ



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

LA VISTA CHA-CHA (Pattern 1)

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 Steps:	Maximum 24 beats		

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

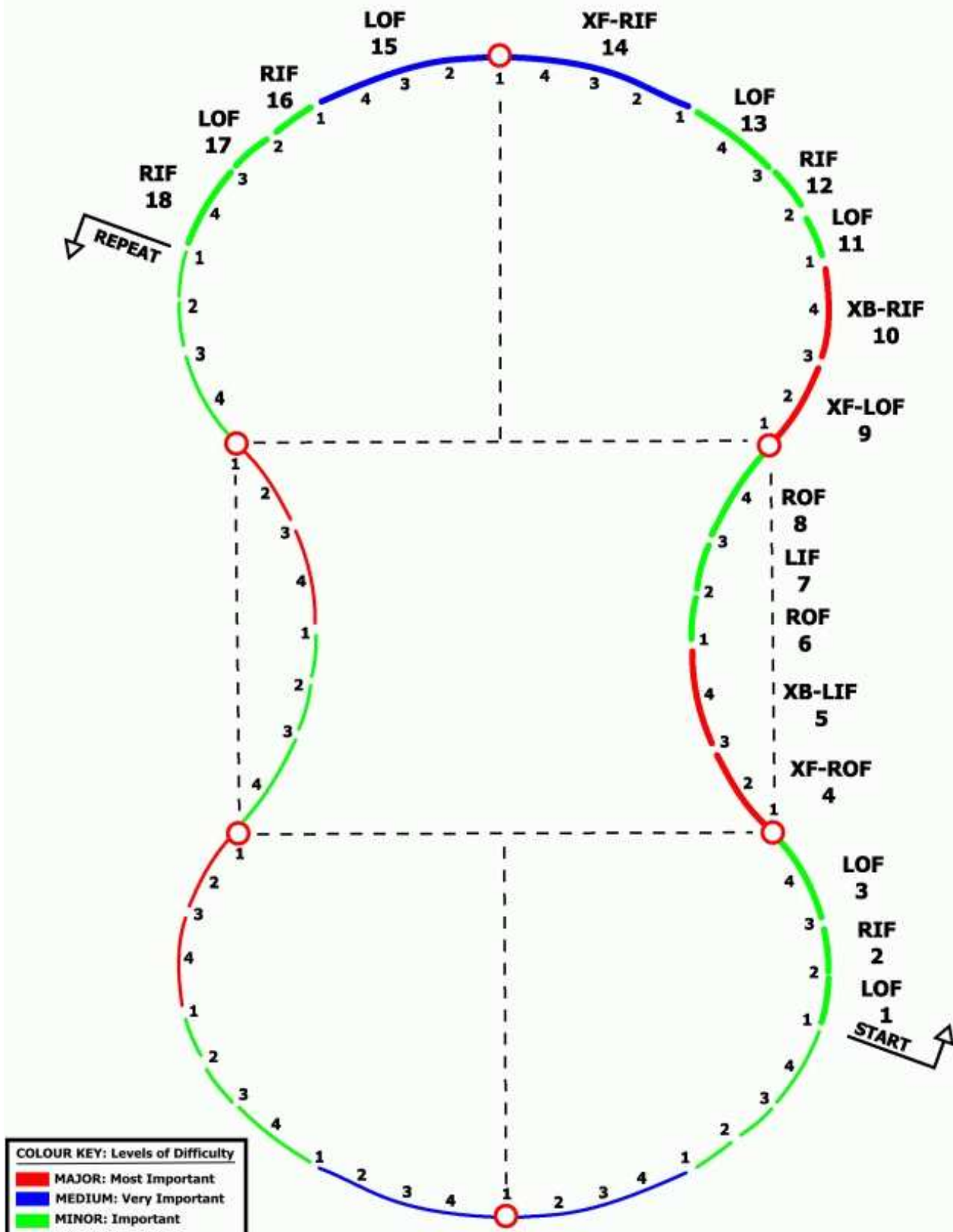
1. Timing
2. Execution
 - a Steps 4 and 9 are outer forward cross rolls.
 - b Steps 5 and 10 are crossed chasse steps. The take-offs must be crossed foot, crossed tracing, close and parallel.
 - c Step 14 must be crossed - foot, crossed tracing close and parallel.
 - d Steps 14 and 15 are a Cha-Cha tuck.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



MANCHESTER FOXTROT

Music:	Foxtrot 4/4	Tempo:	92 beats per minute
Hold:	Closed A and Open D	Pattern:	Set
Opening Steps:	Maximum 24 Beats		

OPENING

The dance starts on count one of the music (or count #3 if dance starts on step 10). The first step of the dance to be skated may be step one or step 10.

DANCE NOTES

Partners begin in closed A position and change to open D position on step 5A. On step 9B, partners resume closed A position for the remainder of the dance.

MANCHESTER FOXTROT

COLOUR KEY: Levels of Difficulty

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

The diagram illustrates the sequence of moves and spins for the Manchester Foxtrot, categorized by difficulty level (Major, Medium, Minor) and numbered 1 through 16. The sequence starts with a 'START' arrow pointing to move 1 (LOF 1) and ends with a 'REPEAT' arrow pointing to move 16 (RIF 'RC' 16). The moves are connected by lines, indicating the flow of the program. The diagram also includes a 'COLOUR KEY: Levels of Difficulty' section at the bottom, defining the color coding for the moves: Major (Red), Medium (Blue), and Minor (Green).

MARCH SEQUENCE

Music: March 6/8
Pattern: Set
Axis: 45 degrees

Tempo: 100 beats per minute
Opening: Step 1, Count #1
Opening Steps: Maximum 24 Beats

DANCE NOTES

- a. Steps 1 – 4 make up the straightaway sequence. These are 2 beat outside edges;
- b. Steps 5 – 12 make up the corner run sequence of the dance. The corner sequence is a series of progressive runs and must display correct technique;
- c. This dance can only be skated with the 16 beat pattern as shown in the diagram.

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 skaters must show ability to run progressive steps without body movement above the hips;
 - c 2 beat outside edges are skated 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.

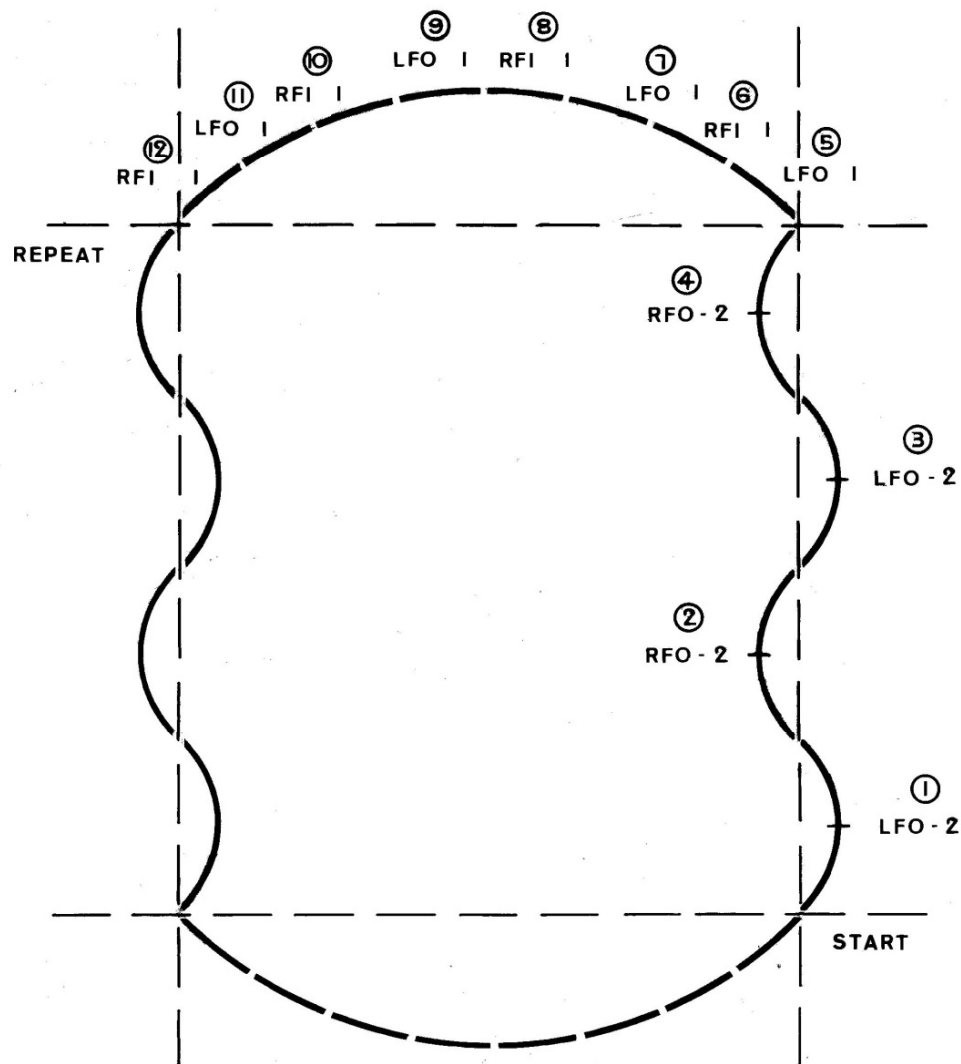
GENERAL

When skating COUPLES DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skaters who “skate” the dance and have mastered all components opposed to the skaters who simply step through the dance and show very poor skating skills.

COMMON ERRORS

- 1 Timing;
- 2 Progressive runs are stepped or crossed;
- 3 2 beat outside edges are flats;
- 4 Step 4 RFO is rocked over to inside edge in anticipation of run sequence.

March Sequence



march 2013

MIDNIGHT BLUES - *Couples*

By: Roy, Sue, and Mark Bradshaw and Julie MacDonald, 2001
(with changes Lorenza Residori - Marie Gaudy 2015)

Music: Blues 4/4
Pattern: Set

Tempo: 88 bpm
Opening Steps: Maximum 24 Beats

The Midnight Blues should be skated with strong edges and deep knee action to achieve the desired slow, rhythmic, relaxed and easygoing expression. Individual interpretation by the couple to add Blues character is permitted, provided that the steps, free leg positions and positions/holds are maintained, and they must be accentuated and emphasized. The dance must be skated with the full pattern and deep lobes as described in the diagram.

The dance begins with the couple in Promenade position, mirroring each other, skating **step 1** (Choctaw LFI for the woman and Choctaw RFO for the man) and **step 2**, a progressive for both skaters (RFO for the woman and LFI for the man), for one (1) beat each aimed toward the center of the rink.

On **step 3a** (for one beat): the woman skates a ½ beat LFI progressive followed by a three turn for ½ beat (on count "3" of the music) performed with the foot of the free leg held crossed over the skating leg (cross-foot-three). During the woman's three turn, the couple momentarily assumes Waltz position.

Step 3b (for one beat) for the woman is composed of a ½ beat Mohawk RFO followed by a three turn for ½ beat during which the foot of the free leg is kept crossed with respect to the skating leg (cross-foot-three). During the Mohawk, the woman maintains hold of the man's left hand with her right hand, which is lowered to hip level to assume, at the end of the three turn (step 3b), Reverse Kilian position.

The man, on **step 3**, performs a RFO for one and a half (1 ½) beats, returning the free leg in preparation for the successive ½ beat three turn (3b) during which the foot of the free leg is crossed behind with respect to the skating leg (cross-foot-three).

Steps 4a-4b for the man are as follows:

- Step 4a: XB LBO (for 3 ½ beats) is a cross behind LBO in which the man passes the woman and crosses her tracing to assume Reverse Kilian position. During the 3 ½ beats, where the position moves from Reverse Kilian to Tandem, he performs a lift of the free leg at the end of which he prepares for the following step (4b).
- Step 4b: Choctaw RFI (for ½ beat), the man performs a change of position causing the woman to move to his left to assume Waltz position.

On step 4b, the man, simultaneous to the change of edge of the woman on the last ½ beat (step 4), continues in the direction of the long side barrier and begins the next lobe.

On **step 4**, the woman skates a XB LBOI (for four beats total), a cross behind LBO, during which the first 3 ½ beats she performs a lift of the free leg coordinated with the man's leg lift, (where the position of the couple moves from Reverse Kilian to Tandem) while the other last half (½) beat she changes her edge to inside, recalling the free leg close to the skating leg in "and" position.

Steps 5 (RBO for the woman and LFO for the man) and **6** (run LBI for the woman and run RFI for the man), for one beat each, are aimed toward the barrier in Waltz position. Step 5 begins at the short axis.

Step 7 (RBOI 3t for the woman and LFOI 3t for the man) for six beats total, consists of a change of edge on the third beat and a three turn on the fourth beat of the step; this step is aimed initially toward the long axis, then becomes parallel to it, and finishes toward the long side barrier. Swinging the free legs during the execution of step 7 is optional.

Step 7 is for six beats total and is divided as follows:

- Two (2) beats on an outside edge (RBO for the woman, LFO for the man): this step begins with the partners in Waltz position on the first beat, and on the second beat they pass to Tango position.
- One (1) beat on an inside edge in Tango position: on this beat there is a change of edge from RBO-I for the woman and from LFO-I for the man (corresponding with beat 3 of the step).
- Three (3) beats on an outside edge (on the first of these three beats, a three turn from RBI to RFO for the woman, and a three turn from LFI to LBO for the man; (the three turn is executed on the fourth beat of step 7); at the end of this three turn, the couple assumes Waltz position.

On **step 8** the man skates a cross stroke (XS RBI) while the woman performs a LFI progressive (run) aimed toward the long side barrier.

Step 9a for the man is a one beat wide step LBI, followed by a two beat RBO (**9b**) concluding with the free leg bent and held beside the inside of the skating leg (tuck).

On **step 9** the woman skates a wide step RFI 3t (for three beats total). The wide step, for one beat, is performed aiming toward the long side barrier (coordinated with the man's wide step), the three turn on the second beat (of step 9) to a RBO, held for two beats, concluding with the free leg bent and the free foot held beside the inside of the skating leg (tuck) on the last beat.

At the end of the woman's three turn, the couple assumes Kilian position, and from aiming toward the long side barrier, they become parallel to it, during the execution of the tuck.

Step 10, for one beat, is a cross in front XS LBI for the man and Mk LFO for the woman, in Waltz position.

Step 11: the man begins his long step (for nine beats total), distributed as follows:

- A one beat dropped chasse, DCh RBO on the first beat of the step, beginning parallel to the long side barrier and moving away from it.
- A one beat three turn on the second beat of the step, with the free leg bent in front, finishing toward the short side barrier. At the end of the three turn, the couple assumes Foxtrot position.
- A bracket from RFI to RBO (for five beats total) performed on beat 3 of the step. This bracket is performed parallel to the short side, and concludes keeping the free leg extended in back for one beat. The free leg movement in subsequent beats is optional.
- At the end of the woman's three turn, the position of the skaters is face to face, Hand in Hand, (the woman's right hand holds the man's left hand and her left hand holds the man's right hand), with their shoulders parallel.
- A change of edge to RBI on beat 8, maintaining the inside edge for one and a half (1½) beats, performed with a forward swing of the free leg. During the change of edge to inside, the man supports the woman's left ankle with his left ankle, accentuating the edge with a suspension of the skating knee. The edge, which passes the long axis, curves and moves away from the long axis. On this step, the man is to the right of the woman and side by side, maintaining Hand in Hand position with the partner's shoulders parallel.
- On the last ½ beat of step 11, the man performs an inside Rocker turn (from RBI to RFI), aimed toward the long side barrier.

On **Step 11a**, the woman skates a Run RFI for one beat.

Step 11b is a dropped chasse, DCh LFI (for one beat), with a return of the free leg bent and in front (in Foxtrot position), followed by a three turn (for one beat) finishing with the free leg extended in back simultaneous to the man's bracket. Step 11b concludes on a LBI parallel to the short side barrier, and at the end of the woman's three turn and the man's bracket, the couple assumes Promenade position.

On **Step 11c** (for six beats total) the woman performs:

- On the first beat of the step, a dropped chasse, DCh RBO;
- On the second beat: a three turn (from RBO to RFI), finishing on an inside edge held for three beats. During the three turn, the free leg is brought close to the skating leg and successively extended in back. During the woman's RBO, the man's left arm and the woman's right arm (which are linked) are lifted to allow the woman to perform the three turn under the arms, then assuming face to face, Hand in Hand position at the end of the turn;
- On the fifth beat of step 11c (corresponding to the eighth beat of the man's step 11), the woman performs a change of edge from RFI to RFO, maintaining the outside edge for 1 ½ beats, with the free leg bent in back. During the change of edge to outside, with the free leg bent in back, the woman's left ankle is supported by the man's left ankle, accentuating the edge with a suspension of the skating knee. This edge curves and becomes parallel to the short axis. On this step, the woman is to the right of the man and side by side, maintaining Hand in Hand position.
- On the last ½ beat of step 11c, the woman performs a one half (½) beat RFO Rocker (Rocker from RFO to RBO) corresponding to the man's rocker, maintaining Hand in Hand position.

Step 12, for the man, is a stroke LFO 3t for two beats.

Step 12a, for the woman, (for 1 ½ beats total) is a one beat cross in front (XF LBI) followed by a double three (from LBI to LFO to LBI, ¼+¼) on the second beat of the step, followed by **step 12b**, a chasse RBO in "and" position (performed on the "and" count) between the end of the second beat and the beginning of the next step. During this step the woman turns her double three under her right hand holding the man's left hand (while the other arm remains linked with that of her partner at the level of the abdomen), and at the end of the three turn they momentarily assume Foxtrot position on RBO.

On **step 15**, the woman skates a XR RFO swing for four beats. Her free leg swings forward on the third beat of the step and is held in front on the fourth beat of the step. The man skates a four beat XR RFO 3t. His three turn is executed on the second beat of the step, with his free leg held close to his skating foot and then he extends his free leg back in line with his tracing on beat three, to match the woman's swing forward. The position of the couple at the end of the man's three turn is Reverse Partial Tango position. This step is aimed initially toward the long axis, then moving away from it to descend toward the barrier, near the short axis.

Step 16 is a LFO 3t for the woman (for two beats), passing from Foxtrot to Tango position on the three turn. The three turn is executed on the second beat of the step.

The man skates a choctaw LFO, **Step 16a**, in Foxtrot position and a crossed chasse XChRFI, **Step 16b**, in Tango position.

On **step 17** the woman performs a RBO and the man a LFO for two beats on an outside edge (for both). Step 17 begins parallel to the barrier and curves toward the long axis.

Step 18a (XR RFO) and **18b** (XB LFI Ina Bauer LFI 3t): the man skates a cross roll XR RFO (step 18a) for one beat, in Tango position, followed by step 18b, (two beats total), formed by:

- A cross behind, XB LFI, for one beat, with the forward extension of the free leg, where the couple assumes Foxtrot position.
- Ina Bauer* (for 1 ½ beats) in Tandem position;
- A three turn (for ½ beat) LFI 3t (to LBO) while keeping both feet on the floor, with the couple assuming Kilian position.

The woman on **Step 18** (XR LBO 3t Ina Bauer 3t, for four beats total) formed by:

- A backward Xroll XR LBO (corresponding to step 18a of the man), for one beat, in Tango position;
- A three turn, from LBO to LFI, for one beat, (corresponding to step 18b of the man) with a forward extension of the free leg in a momentary Foxtrot position;
- Ina Bauer* (for 1 ½ beats) in Tandem position, in which the direction of the Ina Bauer aims toward the long axis, becomes parallel to it and finishes toward the long side barrier.
- A three turn (for ½ beat) LFI 3t (to LBO) while keeping both feet on the floor, with the couple assuming Kilian position.

***Ina Bauer:** the weight of the body on both feet on the ground with the left foot on a LFI edge and the corresponding leg bent; the right foot is supported in back on a RBI edge with the leg extended in the opposite direction of the left foot. The feet have separate tracings.

Step 19 (for 1½ beats) is composed of a cross stroke XS RBI, concluding with the left foot crossed behind, followed by a quick wide step LBI, **step 20**, for ½ beat.

Step 21: the man skates a four beat RBO while the woman skates a one beat RBO followed by two quick three turns (from RBO to RFI to RBO for ½ beat each) followed by a forward extension of the free leg for two beats coordinated with that of the man, for a total of four beats. The woman performs a three turn under her left hand, which is linked to the man's left hand. At the end of the rotation of the woman's three turns, the couple resumes Kilian position, passing slightly to Tandem position in preparation for the next step.

Steps 22-23-24: a mohawk LFO (step 22), Run RFI (step 23), Run LFO (step 24), for one beat each, beginning toward the short side barrier then curving away from it. the couple is in Kilian position.

Step 25 Run RFIO 3t 3t (9 beats) for the man is composed as follows:

- A Run RFI for one beat in Kilian position
- A change of edge to outside (RFI to RFO) executed on beat 2 of the step where the couple assumes Waltz position.
- An outside edge RFO, maintained for a total of 4 beats, during which the man performs a forward lean of the chest on the fourth beat of the step, coordinated with the woman's "layback", in Tango position, (the movement of the free leg is optional). The posture of the partners must be side by side.
- A three turn (from RFO to RBI) for one beat, in Waltz position, (on the sixth beat of the step)
- A three turn (from RBI to RFO) for one beat in Reverse Tango position, (on the seventh beat of the step). The outside edge is maintained for the remainder of the step.
- During the two three turns, the man moves his partner from his right side, in front of him, and then to his left side in Reverse Tango position. On the last two beats of the man's step 25 (corresponding to the woman's step 25b), the couple assumes Waltz position.

Step 25a for the woman is composed of seven beats:

- A Run RFI for one beat.
- A RFI Rocker, (from RFI to RBI), on the second beat of the step, which crosses the tracing of the man's skating foot and ends in Waltz position.
- A "Layback" on the fourth beat of the step, in Tango position, with the woman's torso bending backward. The movement of the free leg is optional.
- A three turn (from RBI to RFO) for one beat (on the sixth beat of the step) in Waltz position.
- A three turn (from RFO to RBI) for one beat (on the seventh beat of the step) in Reverse Tango position.

Step 25b for the woman, a LBO for two beats in Waltz position, followed by a XR RBO (**step 26a**) for one beat in Reverse Tango position, aiming toward the long axis, and by a crossed chasse, XCh LBI, (**step 26b**) for one beat, coordinated with the man's three turn. The aim of the woman's crossed chasse is toward the short side barrier and with this step the couple begins a change of position to Kilian with step 27.

Step 26 for the man is a XR LFO 3t for two beats with the three turn on the second beat of the step. The cross roll is in Reverse Tango position.

Step 27: both skaters perform a RBO (for one beat) in Kilian position, that initially aims toward the short side barrier, becoming parallel to it with a cross stroke, **step 28**, XS LBI.

Step 29 is a one beat stroke RBO followed by a one beat chasse ChLBI (step 30) for both skaters.

Step 31 is a stroke RBO swing for the woman (for four beats), with a swing of the free leg on the third beat, where the couple assumes Foxtrot position. For the man, **step 31a** is two beat stroke RBO with a forward extension of the free leg, followed by **step 31b**, a XF LBI performed on the third beat (in unison with the woman's swing), with a backward extension of the free leg, held also for the fourth beat. On step 31b the couple assumes Foxtrot position.

The couple concludes the dance aiming toward the long axis and preparing for the first step of the dance; a choctaw RFO for the man and a choctaw LFI for the woman, in Promenade position.

- For the execution of the dance as a compulsory dance, this step must be repeated three times (at the beginning of the dance, at the beginning of the second repetition and repeated as the first step for the third time before the exit.
- For the execution of the dance as a required element of the Style Dance, this step must be repeated two times (at the beginning of the dance and at the end of the repetition, before performing the exit.

Glossary:

- **Tuck:** the free leg is bent and closed with the foot in contact with the skating leg.
- **Cross-Foot-Three:** a three turn performed with the free foot crossed behind the skating foot at the height of the heel.
- **Layback:** a backward bend of the torso.
- **Ina Bauer:** the weight of the body on both feet on the ground with the left foot on a LFI edge and the corresponding leg bent; the right foot is supported in back on a RBI edge with the leg extended in the opposite direction of the left foot. The feet have separate tracings.

KEY POINTS - MIDNIGHT BLUES (Couples)

Section 1:

1. **Step 1:** Choctaw LFI (for the woman) and Choctaw RFO (for the man) in the direction of the long axis; attention to the correct technical execution of the choctaws on correct edges with the correct Promenade position.
2. **Step 3a-3b** (for the woman) and **Step 3** (for the man): attention to the proper timing and the proper technical execution of the **steps 3a** (Run LFI cross foot 3t) and **3b** (Mk RFO cross foot 3t) of the woman, with the feet of the free legs crossed behind the skating feet. The second three turn (RFO) of the woman coordinated with the man's three turn (RFO cross foot 3t), **step 3**.
Step 4 XB LBO for both skaters: a close and parallel cross behind of the feet (not a stroke).
3. **Step 7** (RBOI 3t for the woman and LFOI 3t for the man) for six beats total: Proper timing and execution of the change of edge on the third beat and the three turn on the fourth beat. Movement of the free legs during the execution of step 7 is optional.
4. **Step 11** (9 beats total for the man) during which he executes a three turn (on the second beat), a bracket (on the third beat), a change of edge (on the eighth beat) with the RBI held for 1½ beats, supporting the ankle of the woman's free leg with the ankle of his free leg, and a rocker turn (RBI to RFI) on the last ½ beat of the step. Attention to the timing of the turns and change of edge and the inside edges before and after the rocker turn.
Step 11b-11c (for the woman): Correct technical execution and required timing corresponding to the man's steps, with a three turn LFO (coordinated with the man's bracket) with the free legs in unison, a three turn RBO, under the partners' adjoining arms, a change of edge with the ankle of the free leg supported by the man's ankle, while maintaining the outside edge for 1 ½ beats and an outside rocker (RFO) on the last ½ beat of step 11c.

KEY POINTS - MIDNIGHT BLUES (Couples) - Continued

Section 2:

1. **Step 12a** XF LBI 3t 3t and **12b** Ch RBO for the woman: Correct technical execution and proper timing of the XF LBI 3t 3t with feet close: the execution of the two three turns must be quick ($\frac{1}{2}$ beat) and the chasse RBO, counting "and" in preparation for the next mohawk LFO (**step 13a**).
2. **Step 18** Xroll LBO 3t Ina Bauer (for the woman) and **step 18a-18b** Xroll RFO, XB LFI Ina Bauer (for the man): Correct technical execution of the required steps and unison of the couple while executing the Ina Bauer with the left leg bent and the right leg extended.
3. **Steps 25a** for the woman composed of:
 - A Run RFI for one beat.
 - A RFI on the first beat of the step and a rocker (from RFI to RBI) on the second beat: attention to the inside edges before and after the turn where the woman crosses the tracing of the man's skating foot. The couple ends in Waltz position.
 - A "Layback" on the fourth beat of the step, in Tango position, with the woman's torso bending backward. The movement of the free leg is optional.

Step 25 (for the man) Run RFIO 3t 3t is composed of:

 - A Run RFI for one beat in Kilian position.
 - A change of edge to outside (RFI to RFO) executed on the second beat of the step in which the couple assumes Waltz position.
 - The outside edge maintained for a total of four beats in which the man performs a forward lean of the chest on the fourth beat of the step, coordinated with the "layback" of the woman, in Tango position. Movement of the free leg is optional. The posture of the partners must be side by side. Attention to the change of edge, the required positions and the fluidity of the movement.
4. **Step 25a** (for the woman): Run RFI Rocker Layback 3t 3t and **Step 25** (for the man) Run RFIO 3t 3t, for 9 beats total: Attention to the correct technical execution of the required three turns (not hopped), both of which must be close, as well as the position and the movements of the partners during the execution of the three turns.

Midnight Blues Couples (88bpm)						
Hold	No.	Man's Steps	Musical Beats			Woman's Steps
SECTION 1						
Promenade	1	Cw RFO		1		Cw LFI
	2	Run LFI		1		RFO
* see notes	3a	RFO	1½		½+½	Run LFI cross-foot-3t *
* see notes	3b	Cross-foot-3t *	½		½+½	Mk RFO cross-foot-3t *
Reverse Kilian	4a	XB LBO (+ free leg lift)	3½+		3½+	XB LBOI (+ free leg lift)
To Tandem	4b	Cw RFI	½		½	
To Waltz						
Waltz	5	LFO		1		RBO
	6	Run RFI		1		Run LBI
Tango to	7	LFOI 3t (on 4th beat)	2+1+3		2+1+3	RBOI 3t (on 4th beat)
Waltz	8	XS RBI		1		Run LFI
Kilian	9a	Wd LBI	1		1+2	Wd RFI 3t (tuck)
	9b	RBO (tuck)	2			
Waltz	10	XS LBI		1		Mk LFO
Promenade (* see notes)	11a	Dch RBO	1+		1	Run RFI
	11b	3t Bk to	1+5+		1+1	DCh LFO 3t
	11c	RBO (see notes)			1+3	Dch RBO 3t
		RBOI (on 8th beat)	1½ +		1½ +	RFIO
		RBI Rk	½		½	RFO Rk
SECTION 2						
	12a	LFO 3t	1+1		1+¼+¼	XF LBI 3t 3t
	12b				½	Ch RBO (see notes)
Waltz	13a	RBO	2		1	Mk LFO
	13b				1	Ch RFI
Foxtrot to	14	Mk LFO		2		LFO
Reverse Partial Tango	15	XR RFO 3t	1+3		2+2	XR RFO Sw
Foxtrot to Tango	16a	Cw LFO	1+		1+1	LFO 3t
	16b	Xch RFI	1			
Waltz	17	LFO		2		RBO
Tango to	18a	XR RFO	1		1	XR LBO
Foxtrot to Kilian	18b	XB LBI Ina Bauer LFI 3t	1+1½ ½		1+1	3t Ina Bauer LFI 3t
					½ ½	
	19	XS RBI		1½		XS RBI
	20	Wd LBI		½		Wd LBI
(* see notes) To Kilian	21	RBO	4		1 ½+ ½+2	RBO 3t 3t
	22	Mk LFO		1		Mk LFO
	23	Run RFI		1		Run RFI
	24	LFO		1		LFO

Continued Next Page

Kilian to Waltz to Tango (*see notes) Waltz	25a 25b	Run RFIO 3t 3t	1+4 1+3		1+4 1+1 2	Run RFI Rk 3t 3t LBO
Reverse Tango to Foxtrot to	26a 26b	XR LFO 3t	1+1		1 1	XR RBO XCh LBI
Kilian Foxtrot to Promenade (step 1)	27	RBO		1		RBO
	28	XS LBI		1		XS LBI
	29	RBO		1		RBO
	30	Ch LBI		1		Ch LBI
	31a 31b	RBO XF LBI	2+ 2		2+ 2	RBO Sw (on 3rd beat)
* cross-foot-3t: three turn performed with the free foot crossed behind the skating leg						

[illegible]

MIRROR WALTZ

Elisabeth Muller

Music:	Waltz	Tempo:	108 beats per minute
Hold:	Closed (A)	Pattern:	Set
Axis:	45 degrees	Opening Steps:	Maximum 24 Beats

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.

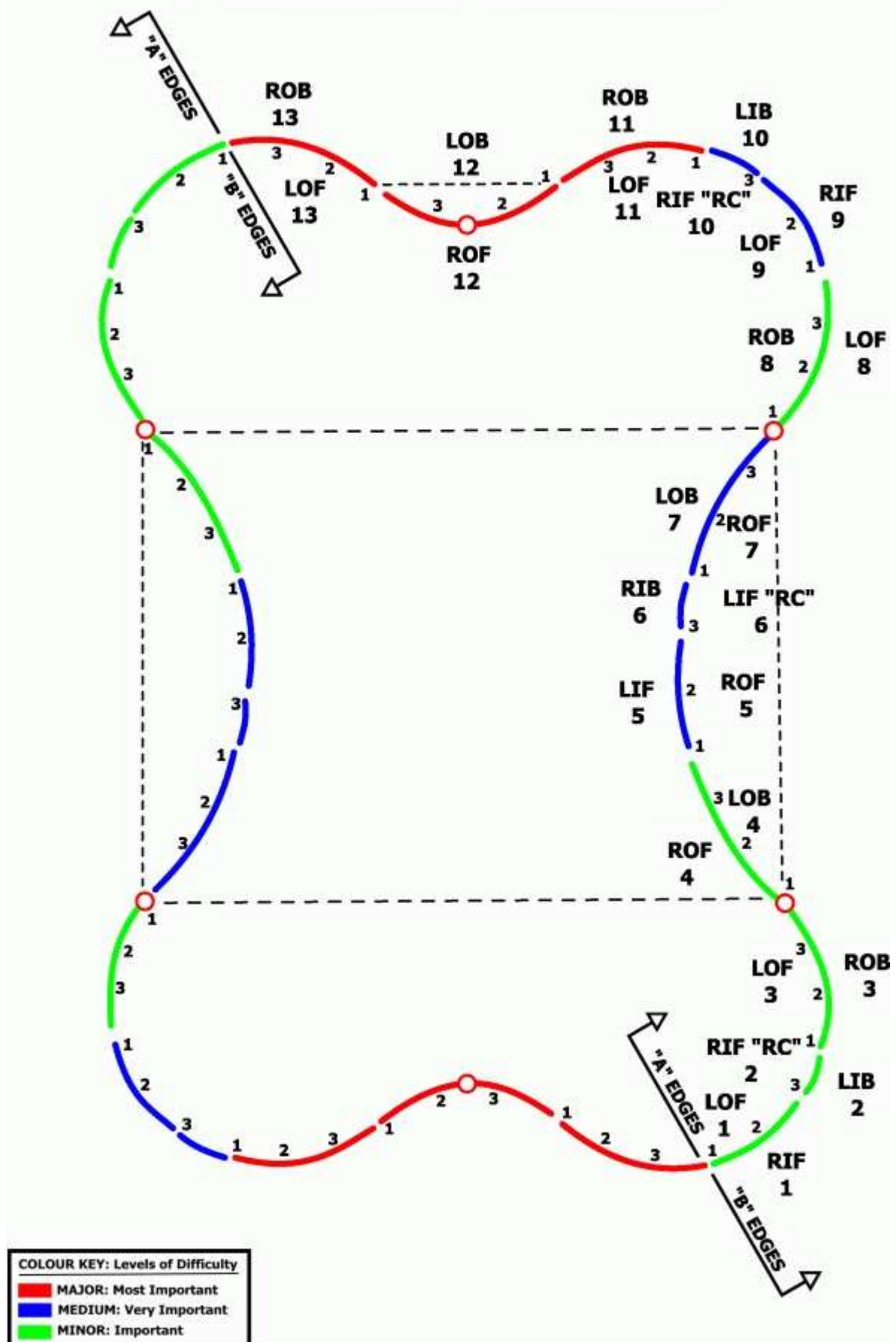
JUDGING POINTS

- 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
Hold:	Kilian side (B) or Crossed Arms (H) Once a hold has been selected it must be used throughout the skating of the dance	Pattern:	Set
Start:	Step 1 Count #1 of a measure of music		

DANCE NOTES

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

For skating conditions where the 28-beat pattern of the dance is not practical, then Steps No. 13 and 14 may be eliminated for a 24-beat pattern.

For skating conditions where both the 28 and 24-beat pattern are not practical, then the first ten steps of the dance will complete a 20-beat pattern.

Without penalty of pattern size a skater or team may choose to skate, either the 20-beat, 24-beat or 28-beat pattern, if the rink accommodates this pattern and allows the skater or team to flow.

Once a pattern is ' chosen the candidate may not vary from one to the other without penalty.

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. The 22 beats of barrier lobe edges going around the corner of the rink are drawn on a 6–10–6 beat proportioned lobing combination. Other proportioned lobing combinations for this pattern would be 5–12–5 beats and 7–8–7 beats, etc.

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.

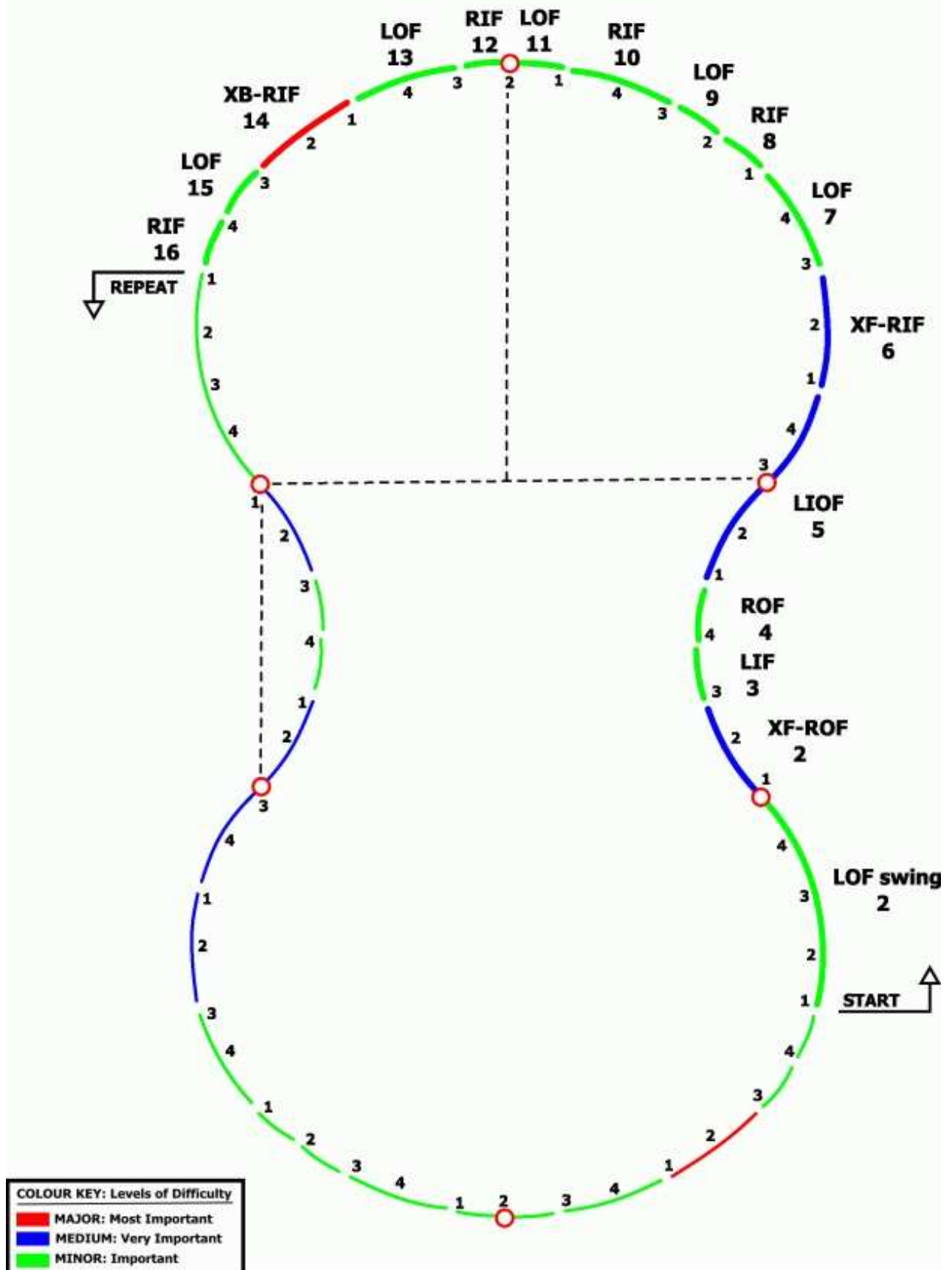
There should be no noticeable forward-backward-forward movement of the right foot in this execution.

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



OLYMPIC FOXTROT - COUPLES 2018

By Joan Preston

Music:	Foxtrot 4/4	Tempo:	104 beats per minute
Position:	Kilian	Pattern:	Set
Opening Steps:	Maximum 24 Beats		

The dance is skated in Kilian position and the steps are the same for both skaters.

The dance begins toward the long side barrier with a sequence of three steps: **Step 1** LFO (1 beat) aims toward the long side barrier, **step 2** Run RFI (1 beat) parallel to it, and **step 3** LFO (2 beats) that curves away from the long side barrier and aims in the direction of the long axis.

Steps 4 and 5 XR RFO, XR LFO (2 beats each) form lobes curving to the left and the right of the baseline; step 4 begins toward the long axis and finishes toward the long side barrier and vice versa on step 5. Step 5 ends at the short axis.

Step 6 XR RFO Sw (2+2 beats) begins at the short axis and forms a larger lobe than the previous two lobes; it is aimed toward the long axis and ends toward the long side barrier. The forward swing of the free leg is on the 3rd beat.

The next sequence of steps, **step 7** LFO, **8** Run RFI and **9** LFO, repeat the same timing and direction of the initial sequence of steps 1-2-3.

The curves formed by **steps 10, 11 and 12** (step 12 is the largest) begin at the continuous baseline and are distributed to the right and left of a baseline that is set parallel to the short axis, in the vicinity of the short side barrier.

Steps 10 RFI and 11 LFI (open strokes) are inside edges (2 beats each). Step 10 is parallel to the short side barrier and curves to aim toward the long axis. Step 11 is executed with the toe of the free foot placed angular to the skating foot. This step ends at the long axis and curves in the direction of the short side barrier. Step 12, RFI Sw (2+2 beats) is a RFI with a forward swing of the free leg on the 3rd beat, beginning at the long axis aiming toward the short side barrier, becoming parallel to it and ending toward the long side barrier.

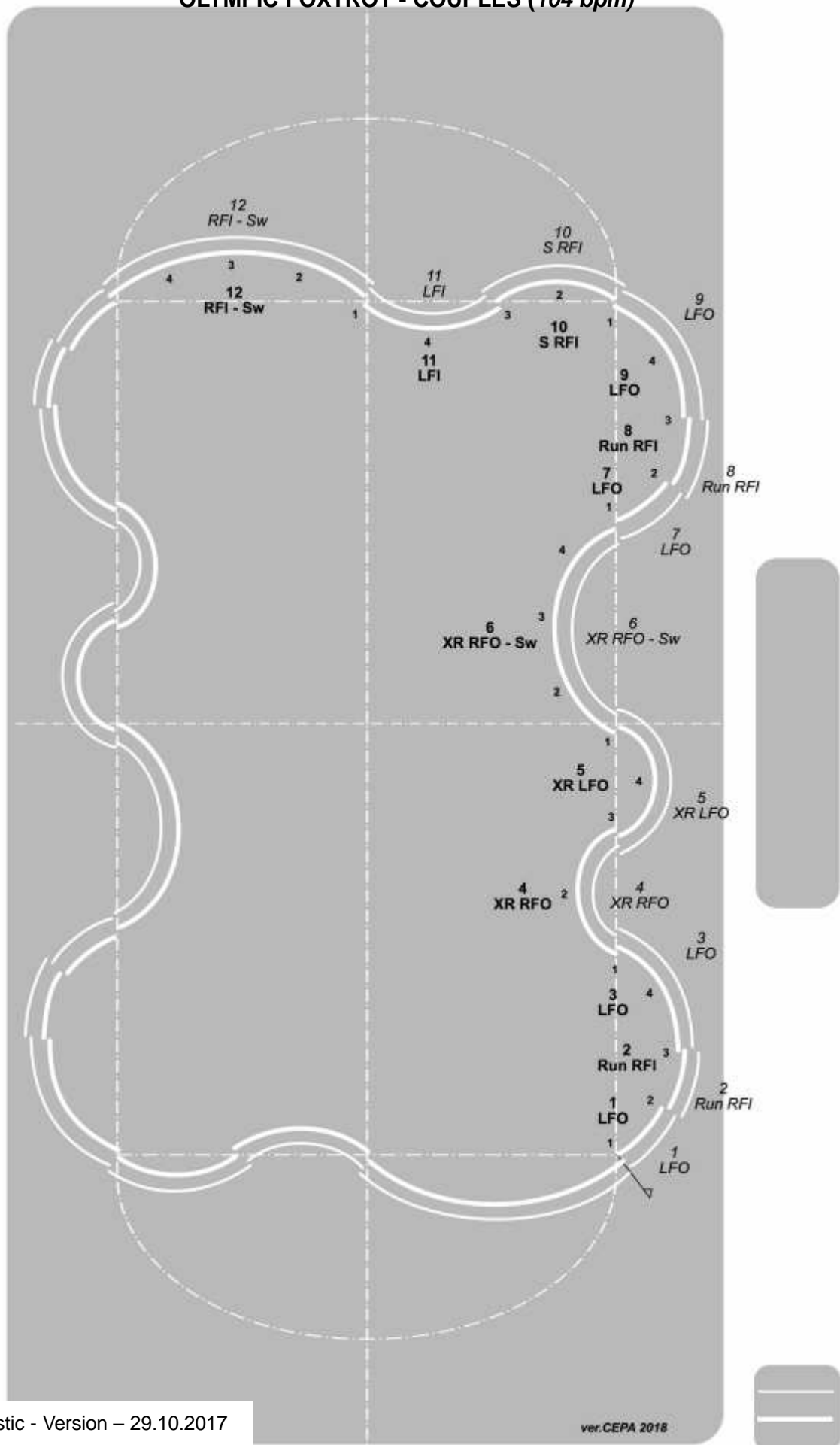
OLYMPIC FOXTROT - COUPLES - KEY POINTS

1. Correct technical execution of **steps 1** LFO, **2** Run RFI, **3** LFO and **7** LFO, **8** Run RFI, **9** LFO with attention to the timing (steps 1, 2, 7 and 8 for 1 beat each and steps 3 and 9 for 2 beats each) and to the correct aim of the steps.
2. **Step 4** XR RFO (2 beats), **5** XR LFO (2 beats) and **6** XR RFO Sw (2+2 beats): correct technical execution of the cross rolls with the correct crossing of the free foot that becomes the skating foot; attention to clear edges, defined lobes and correct leans of the body, avoiding excessive separation of the couple. Correct execution of step 6, without deviation from the outside edge with unison of the free legs during the forward swing on the 3rd beat.
3. **Steps 10** RFI, **11** LFI (2 beats each) and **step 12** RFI Sw (2+2 beats) are open strokes: Correct technical execution of the steps, with correct aim and lean of the body, on inside edges, with partners close together. Correct execution of step 12, without deviation from the inside edge, with unison of the free legs during the forward swing on the 3rd beat.

OLYMPIC FOXTROT - COUPLES (104 BPM) - LIST OF STEPS

<i>Position</i>	<i>No.</i>	<i>Man's Steps</i>	<i>Musical Beats</i>	<i>Woman's Steps</i>
SECTION 1				
Kilian	1	LFO	1	LFO
	2	Run RFI	1	Run RFI
	3	LFO	2	LFO
	4	XR RFO	2	XR RFO
	5	XR LFO	2	XR LFO
	6	XR RFO Sw	2+2	XR RFO Sw
	7	LFO	1	LFO
	8	Run RFI	1	Run RFI
	9	LFO	2	LFO
	10	RFI (open stroke)	2	RFI (open stroke)
	11	LFI (open stroke)	2	LFI (open stroke)
	12	RFI Sw (open stroke)	2+2	RFI Sw (open stroke)

OLYMPIC FOXTROT - COUPLES (104 bpm)



120 WALTZ Continued

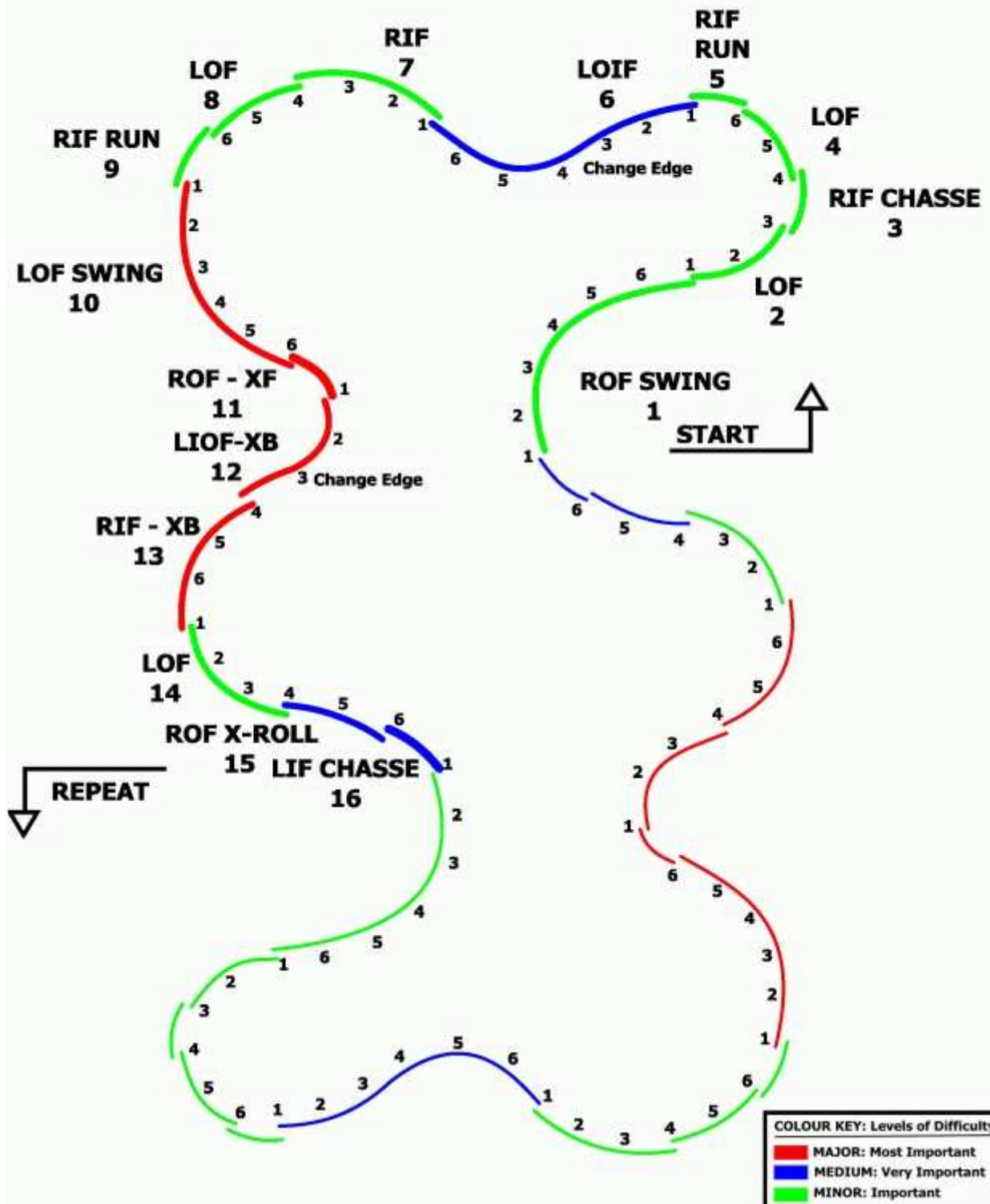
JUDGING POINTS

- 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 setup 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

By Reginald Wilkie and Daphne Wallis

Music:	Paso Doble 2/4	Tempo:	112 beats per minute
Hold:	Outside, Closed and Open	Pattern:	Set
Competitive Requirements	- 2 sequences	Opening Steps:	Maximum 24 Beats

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.

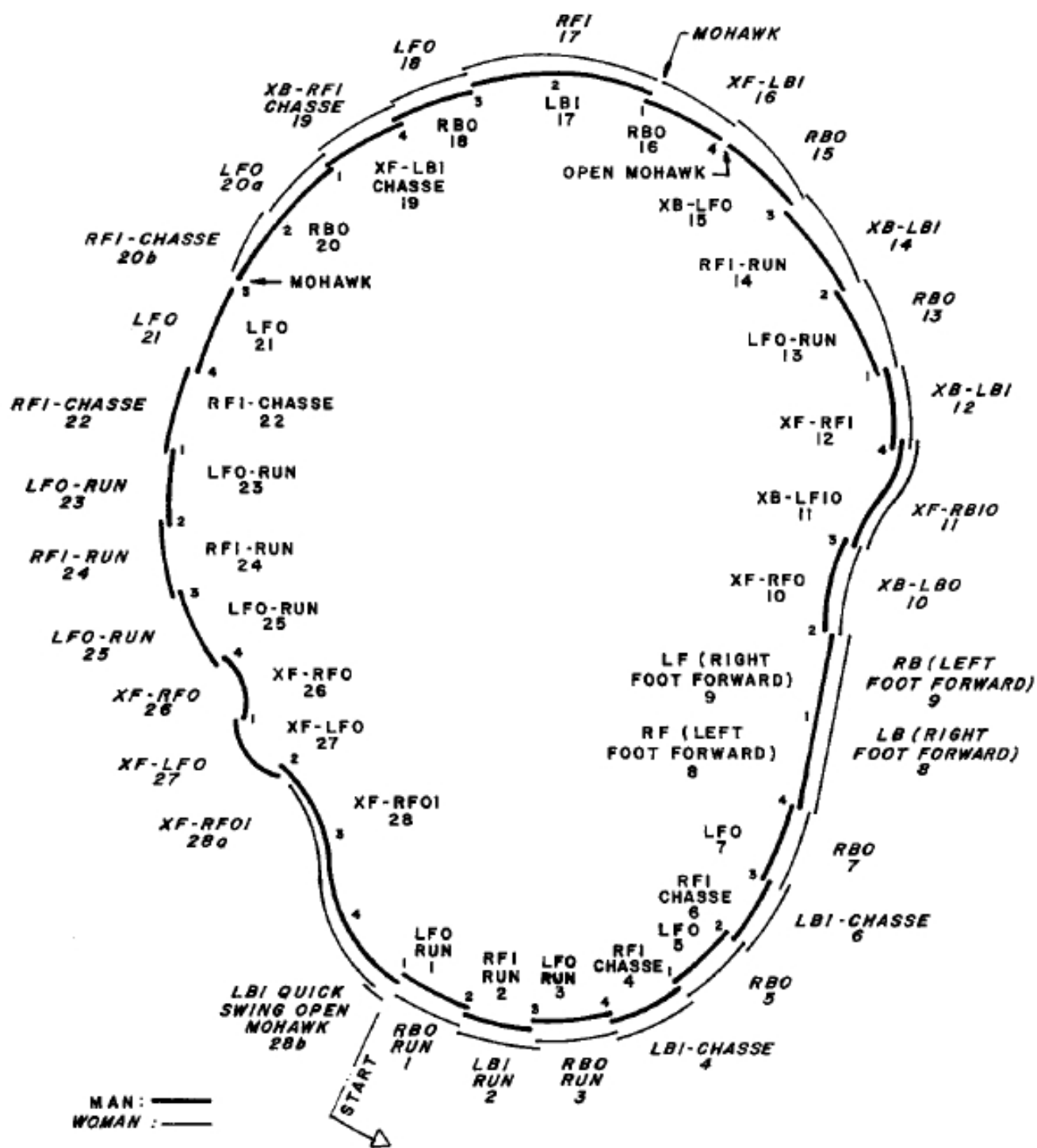
As to the contour of the dance, the opening steps (1 and 2) are a curve, but the general direction of chasse steps (3-9) is straight. Steps 10 and 11 are a sudden outward bulge, followed by steps 12 to 25 which are all on a true circle. After this, come outward and inward deviations on the cross rolls,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

PASO DOBLE - LIST OF STEPS

Step	Hold	Man's Step	Beats			Woman's Steps
			M	Both	W	
1	Outside	LFO-Run		1		RBO-Run
2		RFI-Run		1		LBI-Run
3		LFO-Run		1		RBO-Run
4		RFI-Chasse		1		LBI-Chasse
5		LFO		1		RBO
6		RFI-Chasse		1		LBI-Chasse
7		LFO		1		RBO
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 floor)						
10		XF-RFO		1		XB-LBO
11		XB-LFIO		1		XF-RBIO
12		XF-RFI		1		XB-LBI
13		LFO-Run		1		RBO
14		RFI-Run		1		XB-LBI
15		XB-LFO		1		RBO
		Open Mohawk to:				
16		RBO		1		XF-LBI
						Mohawk to:
17	Closed	LBI		2		RFI
18		RBO		1		LFO
19		XF-LBI-Chasse		1		XB-RFI-Chasse
20a		RBO	2		1	LFO
20b		Mohawk to:			1	RFI-Chasse
21	Open	LFO		1		LFO
22		RFI-Chasse		1		RFI-Chasse
23		LFO-Run		1		LFO-Run
24		RFI-Run		1		RFI-Run
25		LFO-Run		1		LFO-Run
26		XF-RFO		1		XF-RFO
27		XF-LFO		1		XF-LFO
28a		XF-RFOI		3		XF-RFOI
28b						LIB Swing Mohawk

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

PASO DOBLE



9-1-89

CIPA

PLAIN SKATING TO MUSIC

Tempo: 120 Waltz

Opening Steps: Maximum 24 Beats

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

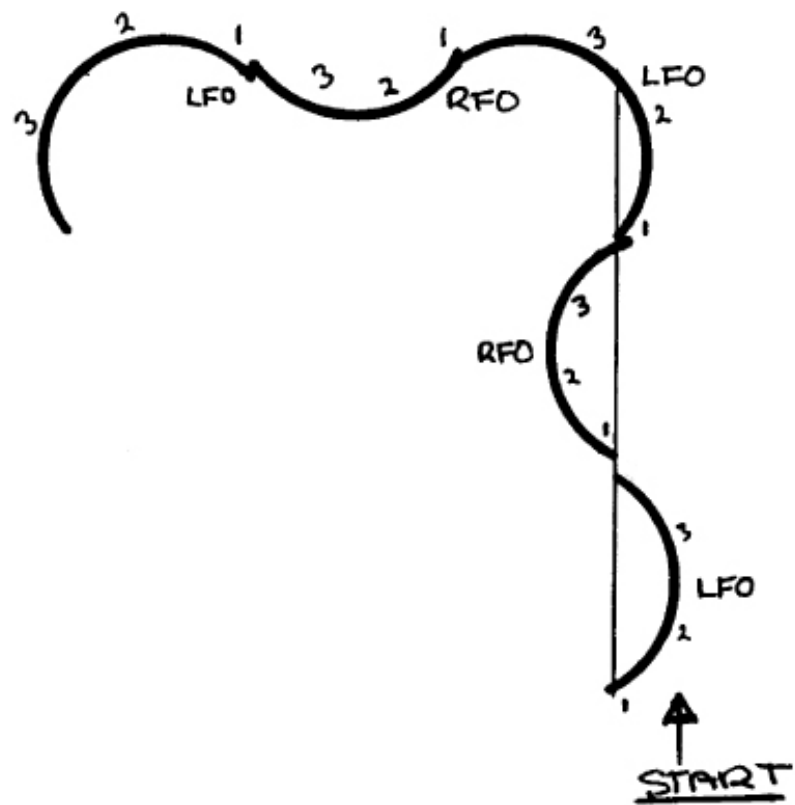
The candidates must learn, at the outset, to control the torso, and especially the hips developing a rhythm based on waltz time. The feet are placed together on the surface, a slight shifting of the weight from one foot to the other which requires "a small" amount of lean. As the foot leaves the floor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

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

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

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

PLAIN SKATING TO MUSIC



PRINCETON POLKA

Irwin-Kenny-McLaughlen

Music:	Polka	Tempo:	100 beats per minute
Pattern:	Set	Axis:	45 degrees approximately
Opening:	Maximum 24 beats	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.

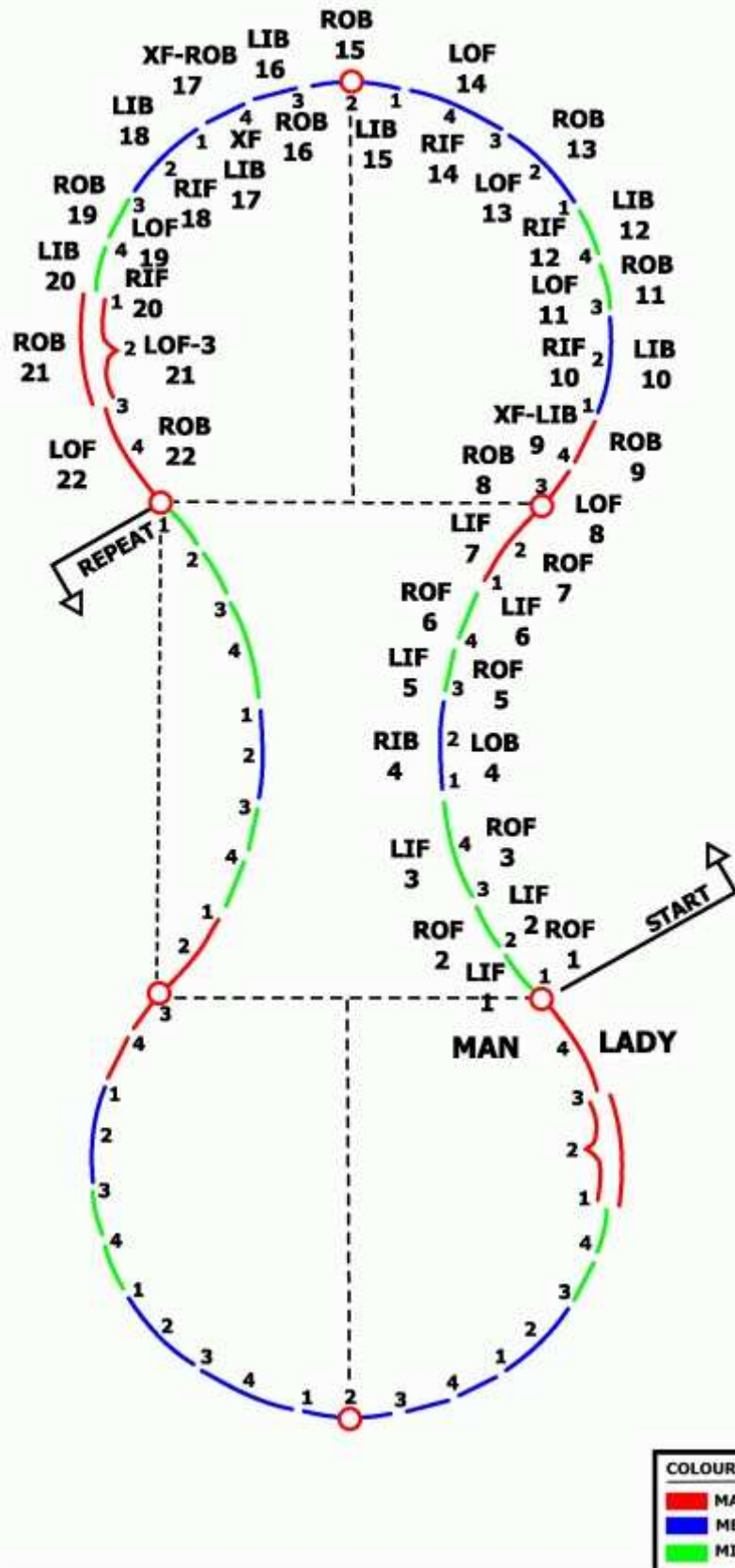
Steps 21 and 22 are a held open Mohawk turn for the lady.

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) or Crossed Arms (H)	Axis:	45 degrees approximately
Opening Steps:	Maximum 24 Beats		

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 either step 1 of the first corner sequence (if more than one corner sequence is used) or step 5.

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

It is advisable to use two or four of the six beat corner sequences to keep the dance in phrase with the music. However, in small rinks it is better to use one corner sequence and skate half of the dance 3-4-1-2 than to distort the pattern or change the speed or flow of skating too much.

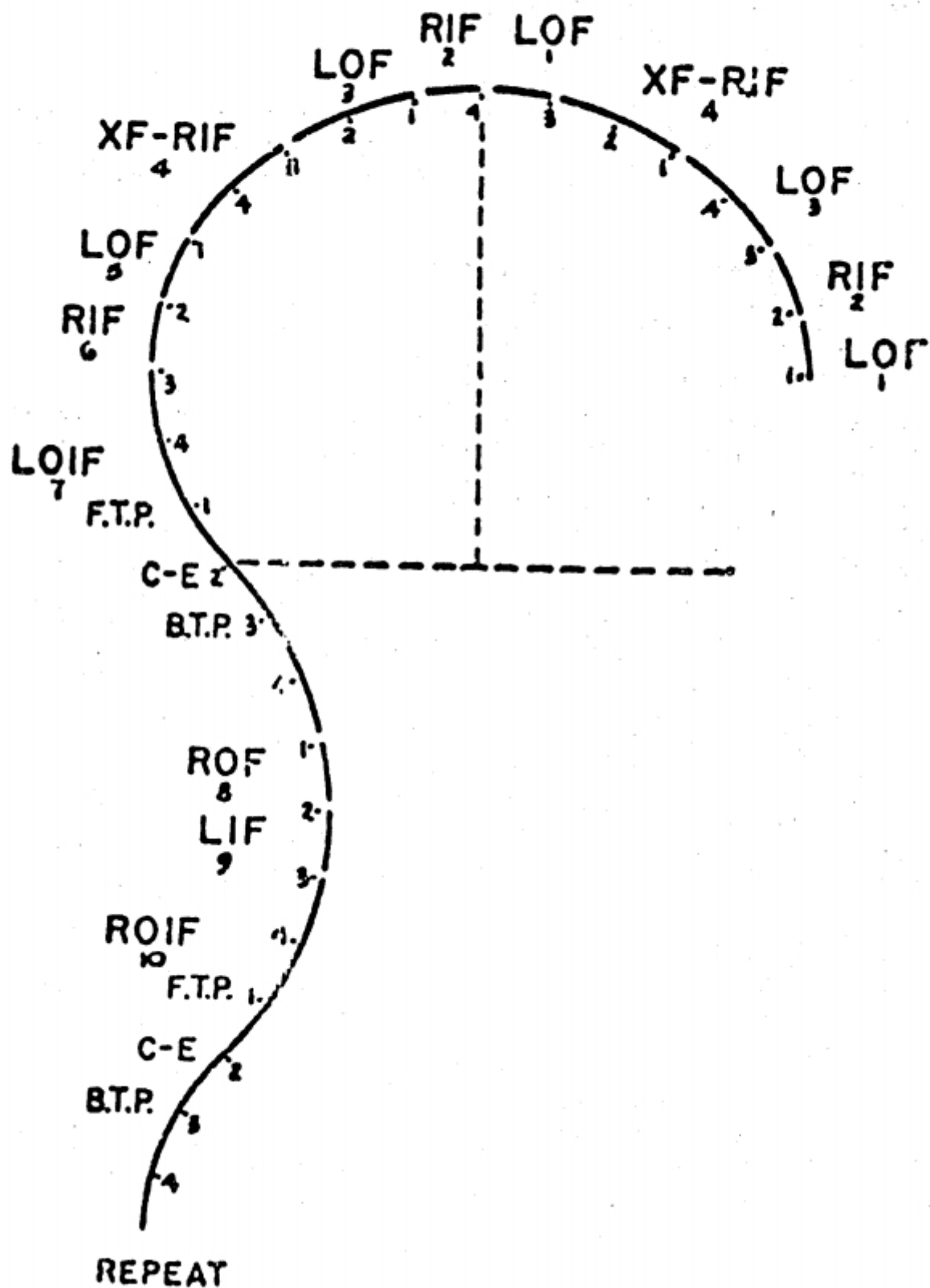
Steps 5 through 10 make up the straightaway sequence of this dance.

There is a front and back toe point on each of the six beat OIF edges of the straightaway. The points are alike in front and back, both being points and not kicks. The rise and fall used to produce this movement takes place in the skating knee. This is not to be interpreted to mean that the free foot is swung forward or back with the free foot held in the high position in the air and an exaggerated skating knee bend used until the free foot touches the floor. The distance of the points to the front and to the rear should be approximately equal. Whatever distance is reached by the front point (never exaggerated) should be equalised by a like reach to the rear for the back point. The outside toe roller touches the floor lightly on the specified beat in front and directly in-line with the skating (on outside edge) foot for the front toe point. Inside toe roller touches the floor lightly on the specified beat behind and directly in-line with the skating foot (on the inside edge) for the back toe point. There is a change-of-edge between the front and rear points.

There should be no noticeable "lay back" position of the body during the front points 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



QUICKSTEP

by R.J. Wilkie and Daphne Wallas

Music: Quickstep
Position: Kilian Position
Competitive Requirements – 4 Sequences

Tempo: 112 beats per minute
Pattern: Set
Opening Steps: Maximum 24 Beats

CHANGES

- *Step 9 (XF-LBO): in the new diagram, this step exceeds the short axis – previously step 10 exceeded the short axis.*

Clarification: *step 6 (LBI-O); the change of edge must be on beat 3 of the step – before it was not specified.*

THE DANCE

The steps are the same for both skaters.

The dance begins at the long axis with a sequence of steps from 1 to 4 directed toward the long side barrier, of which step 2 is a chasse and step 4 is a progressive (run).

Step 5 is a four-beat LFO characterized by a swing in which the skaters begin parallel to the long side barrier and finish toward the long axis. During the forward swing of the free leg, through the strong pressure of the outside edge combined with a slight twist of the torso, the woman moves slightly behind her partner and follows his tracing.

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

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

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

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

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

Step 11, for two beats, begins with a choctaw LFI in which the partners must maintain control with the woman remaining beside the man. This step forms a lobe that begins on the baseline and returns to it.

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

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

Step 14 is a progressive (run).

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

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

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

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

During The Evaluation Of This Dance Particular Attention Should Be Paid To The Following Elements (Key Points):

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

QUICKSTEP – KEY POINTS

Section 1

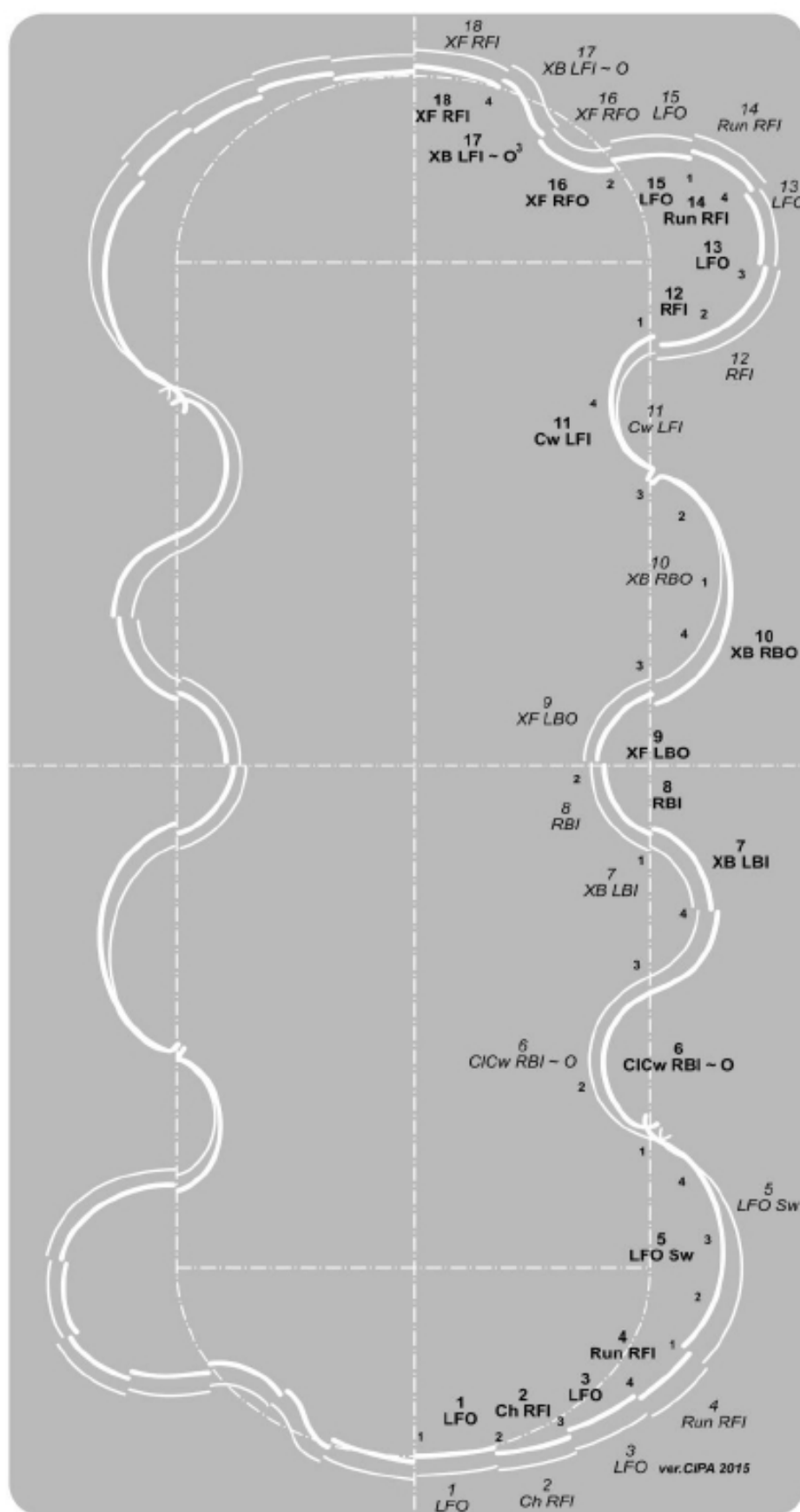
1. **STEP 5 (LFO-Sw):** pronounced outside edge, LFO swing for 4 beats, avoiding a change of edge before executing the choctaw.
2. **STEP 6 (Cw-RBI-O):** proper execution of the Closed choctaw, keeping the outside edge on Step 5 and skating on a strong inside edge for Step 6 (defining the baseline of the dance). During the choctaw, the right foot is brought behind the heel of the left foot and placed on the outside of it, finishing with the free leg extended in the forward position. This step has 3 beats total, of which two (2) beats are on an inside edge and one (1) beat with a change to an outside edge.
3. **STEP 7 (XB-LBI):** proper execution of cross behind with definition of the inside edge, crossing with feet parallel and close together on a strong inside edge.
4. **STEP 8 (RBI):** proper execution of the inside edge, (on the baseline of the dance) with an evident change of lean with respect to the preceding step.
5. **STEPS 9 (XF-LBO) & 10 (XB-RBO):** proper execution of the cross in front and cross behind, must be performed with close feet and evident changes of lean. Step 10 must remain on an outside edge in order to properly execute the choctaw.
6. **STEP 11 (Cw-LFI):** proper execution of the choctaw LFI, executed on the baseline, on a strong inside edge, for two (2) beats.
7. **STEP 16 (XF-RFO):** proper execution of cross front, with feet close together aimed toward the long axis and finishing toward the middle of the short side of the rink.
8. **STEP 17 (XB-LFIO):** proper execution of cross behind and change of edge to outside, which must be quick and aimed to the short side barrier.
9. **STEP 18 (XF-RFI):** forward inside cross front parallel to the short side of the rink.

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

QUICKSTEP (112 bpm) - LIST OF STEPS

HOLD	No.	WOMAN's Step	Beats	MAN's Step
1st SECTION				
Kilian	1	LFO	1	LFO
	2	Ch RFI	1	Ch RFI
	3	LFO	1	LFO
	4	Run RFI	1	Run RFI
	5	LFO Sw	2+2	LFO Sw
	6	CICw RBI/O	2+1	CICw RBI/O
	7	XB LBI	1	XB LBI
	8	RBI	1	RBI
	9	XF LBO	1	XF LBO
	10	XB RBO *	4	XB RBO *
	11	Cw LFI	2	Cw LFI
	12	RFI	2	RFI
	13	LFO	1	LFO
	14	Run RFI	1	Run RFI
	15	LFO	1	LFO
	16	XF RFO	1	XF RFO
	17	XB LFI/O	1/2+1/2	XB LFI/O
	18	XF RFI	1	XF RFI
* free leg free movement				

THE QUICKSTEP



THE RHYTHM BLUES

By Robert Craigin

Music:	Blues	Tempo:	92 beats per minute
Hold:	Kilian Side "B"	Pattern:	Set
Opening:	24 beats maximum	Start:	Step 1, Count #1

OPENING

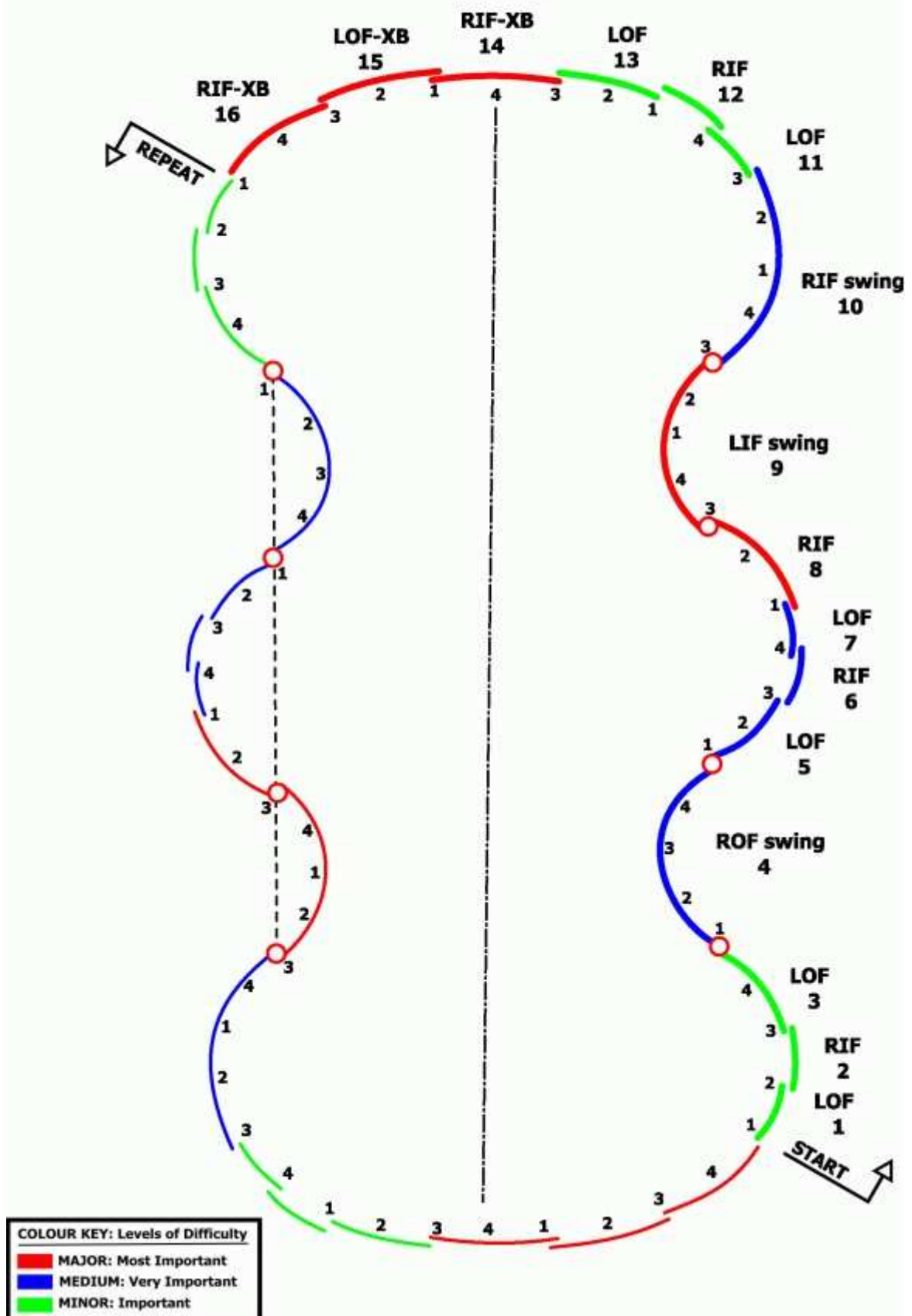
The dance must begin on Count #1 of a correct measure of music. Skaters are to be in required dance position for Step 1 of the dance.

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 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 skating on a 4 beat RIF edge, aimed towards the barrier..
1	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

By Eva Keats and Erik Van der Weyden

Music:	Foxtrot 4/4	Tempo:	104 beats per minute
Position:	Open, Closed	Pattern:	Set
Competitive Requirements	– 4 Sequences		
		Opening Steps:	Maximum 24 Beats

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

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

Step 5 for the woman is a LFO-swing-rocker for four beats total performed while the man skates a LFO (5a) and a RFO (5b) each for two beats; these steps are aimed initially toward the center of the rink, then parallel to the long axis, and finally toward the long side barrier.

The woman's rocker on the second beat (step 5), preceded by a forward swing of the right free leg, which facilitates the execution of the turn, is executed by the woman only after the free foot has passed the skating foot, and, at the same time, the woman crosses the tracing of the man's skating foot (step 5a).

The couple assumes Waltz position on step 5b.

At the end of the rocker, the woman performs a soft bend of the skating knee that coincided with the bend of the man's knee on step 5b (RFO). The movement of the woman's free leg on the third and fourth beats of step 5 is free to interpretation.

On step 6 the man performs a LFO aimed toward the long side barrier followed by a three turn (on the second beat) while the woman performs a RBO for two beats. The couple maintains Waltz position through step 7a, and on step 7b they resume Foxtrot position.

Step 7a for the man (two beats), composed of a RBO beginning toward the long side barrier and becoming parallel to it, is followed by a mohawk LFO, 7b (two beats), which moves away from the barrier and toward the long axis.

For the woman step 7 is a mohawk LFO for four beats in which the movement of the free leg is free to interpretation. With step 7b the couple returns to Foxtrot position.

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

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

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

With step 11, a two-beat LFO executed by the couple with the free leg extended in back, the man must maintain his partner close to his right hip to prepare for and facilitate the execution of the following step (closed mohawk), aimed toward the long side barrier and finishing parallel to it.

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

During step 13, XF-LBI, cross-tracing of the skating feet occurs due to the shift in the woman's position that, after being made to drift slightly behind the man, allows her to place her foot on a RFI (step 14).

Step 14, a mohawk RFI which concludes the dance bringing the couple parallel to the short side of the rink, must be skated by the man without stepping over the woman's foot.

During The Evaluation Of This Dance Particular Attention Should Be Paid To The Following Elements:

- Accuracy of timing, step technique, and the prescribed pattern and positions.
- Execution of the crossed chasse (step 2) with feet close and parallel.
- Step 5: execution of the woman's rocker on the second beat with well-defined edges; the woman's skating foot should cross the tracing of the man's skating foot.
- Steps 5a, 5b, and 6, for the man, must be clear outside edges.
- Step 6 for the man is a LFO (not a cross-roll); step 6 for the woman (RBO), is aimed toward the long side barrier and not parallel to it; step 6 for the woman is a stroke.
- Step 7 (for the woman) and 7a – 7b (for the man): the partners must remain close and maintain Foxtrot position without separating. The control of this position after the man's mohawk is important because on the rotation of this step, if not controlled with good posture, tends to make the woman move in front and far away from the man.
- Step 11 must be an outside edge aimed initially toward the long side barrier, and successively parallel to it.
- Correct technical execution of the closed mohawk (step 12).
- Step 13 is for both partners a XF-LBI maintaining the inside edge throughout the step; often the woman, because she moves behind the man, tends to change her edge to outside.
- On step 14, mohawk RFI, the man must avoid stepping over the woman's foot.

ROCKER FOXTROT – KEY POINTS

Section 1:

1. **STEP 5:** proper execution of the Swing-Rocker, keeping the outside edge before/after the turn, aimed toward the center of the rink. The woman's rocker must be preceded by a forward swing of the free leg (not a dropped chasse), all on beat 1 of the step. The execution of the woman's rocker is on beat two (2) with well-defined edges. The woman's skating foot should cross the tracing of the man's skating foot (step 5a).
2. **STEP 6:** proper execution of Roll (outside backward edge to a Stroke outside backward edge) in Waltz position (not Tango).

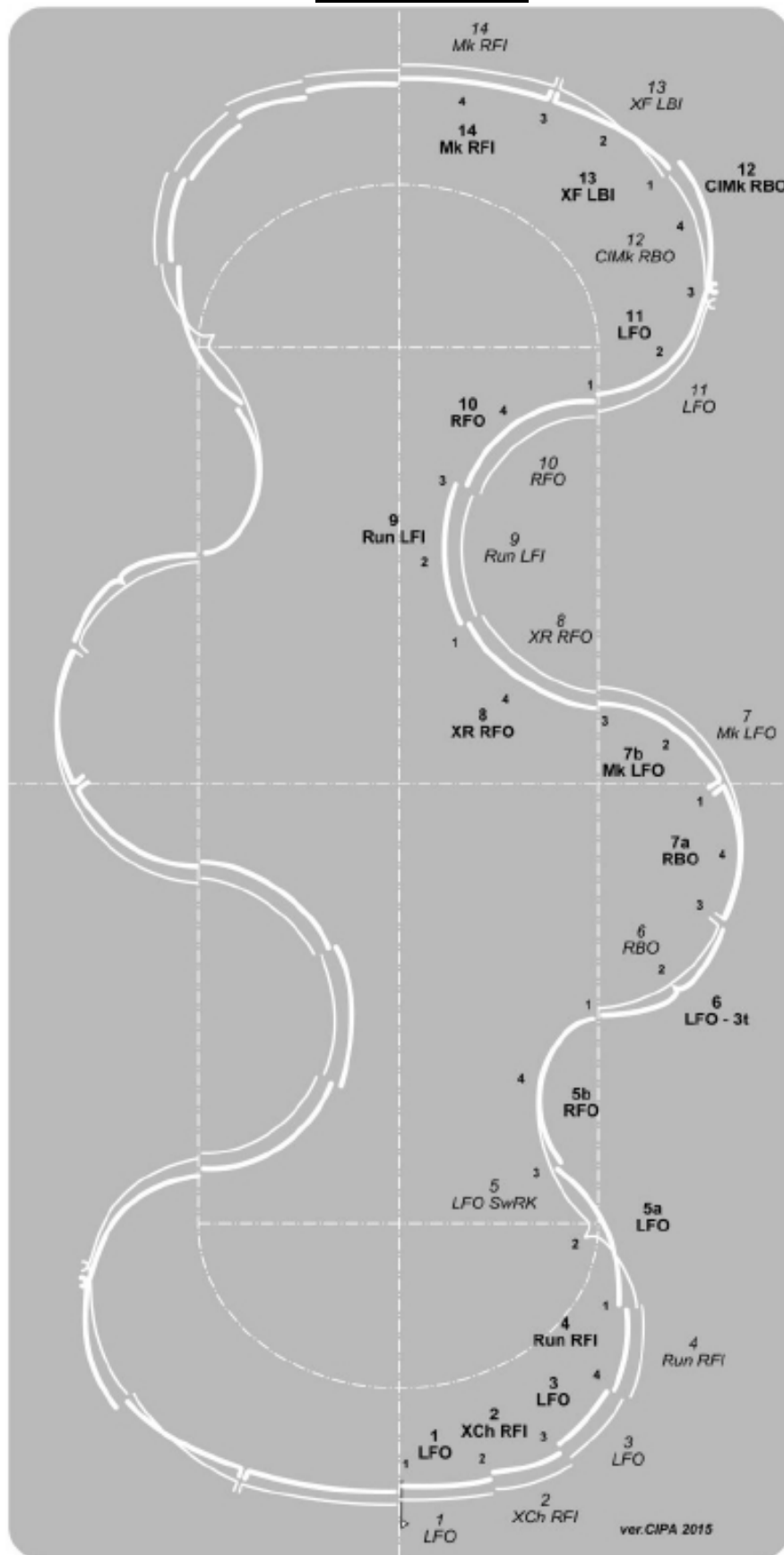
Section 2:

1. **STEPS 11-12:** (LFO and RBO): Proper execution of the closed mohawk (the free foot becoming the employed foot is placed to the outside of the skating foot and successive stroke of the left foot to a forward position); maintain control of Foxtrot position of the couple during the execution of the closed mohawk.
2. **STEP 13:** proper execution of Cross Front, Step 13, for both partners a XF-LBI maintaining the inside edge throughout; (often the woman, because she moves behind the man, tends to change her edge to outside.)
3. **STEP 14:** proper execution of Mohawk, maintaining control of Foxtrot position; the man must avoid stepping over the woman's foot. The edge must be an inside edge, but it is often incorrectly skated flat (often the woman, because she moves behind the man, tends to change her edge to outside, or the man, because he step over the woman's foot, tends to change his edge to flat or outside).

ROCKER FOXTROT (104 bpm) - LIST OF STEPS

HOLD	No.	WOMAN's Step	Beats			MAN's Step
1st SECTION						
Foxtrot	1	LFO		1		LFO
	2	XCh RFI		1		XCh RFI
	3	LFO		1		LFO
	4	Run RFI		1		Run RFI
	5a	LFO SwRk	1+1+2		2	LFO
5b				2	RFO	
Waltz	6	RBO	2		1+1	LFO-3t
	7a	Mk LFO *	4		2	RBO
	7b				2	Mk LFO
Foxtrot	8	XR RFO		2		XR RFO
	9	Run LFI		2		Run LFI
	10	RFO		2		RFO
	11	LFO		2		LFO
	12	CIMk RBO		2		CIMk RBO
	13	XF LBI		2		XF LBI
	14	Mk RFI		2		Mk RFI
* free leg free movement						

ROCKER FOXTROT



SIESTA TANGO (Couples & Solo)

By: George Muller

Music: Tango 4/4

Tempo: 100 beats per minute

Positions: Reverse Kilian – Kilian

Pattern: Set

Opening Steps: Maximum 24 Steps

The positions used in the dance are Reverse Kilian and Kilian.

We recommend the use of the "thumb pivot" hold where the woman's hands are held above those of the man with her thumb inserted in the fist of the man's hand.

The dance begins in the Reverse Kilian position, which is maintained from Step 1 to Step 10. From Steps 11 - 15 the position is Kilian and on Step 16 the couple assumes Reverse Kilian position.

Steps 1 LFO (1 beat), **2** XCh RFI (1 beat) and **3** LFO (1 beat) are a sequence of steps in the direction of the long side barrier.

Steps 4 Run RFI (1 beat) and **5** LFO (2 beats) curves away from the barrier to aim toward the long axis.

Steps 6 XF RFO (2 beats) is a cross in front in the direction of the long axis with the free leg held in back after the cross. **Step 7** XB LFI (2 beats) is a cross behind with the free leg extended in front of the skating foot, aimed toward the long axis on the 1st beat and becoming parallel to it on the 2nd beat.

Step 8 RFO Sw I Sw (6 beats total) is an outside edge for 4 beats, in which the free leg swings in front on the 3rd beat, followed, on the 5th beat, by a swing in back of the free leg, simultaneously with the change of edge to inside. This step begins parallel to the long axis, becoming almost perpendicular to the long side barrier on the 4th beat of the outside edge. On the 5th and 6th beat, the edge curves, highlighting change of edge to inside, pointing diagonally to the long side barrier.

Step 9 LFO (2 beats) is parallel to the long side barrier.

Step 10 RFI (1 beat) is an open stroke that begins at the long side barrier and curves toward the middle of the short side barrier.

Step 11 HhMk LBI (1 beat) is a heel to heel mohawk in which the heel of the free foot must be placed in contact with the heel of the skating foot. Following the mohawk, the free leg must finish in back and subsequently return to the skating foot to prepare for the following step 12. The hold during the execution of the mohawk passes from Reverse Kilian position to Kilian position. (The "thumb pivot" grip should facilitate the change of position.) The direction of this step is the same as the previous step.

Step 12 RBO (2 beats) and **step 13** Run LBI (2 beats) are skated before the long axis and **step 14** RBO (1 beat) begins on the long axis. Steps 13 and 14 are skated almost parallel to the short side barrier.

On step 15 XF LBI (1 beat) the partners, moving away from the short side barrier, preparing a change of position from Kilian to Reverse Kilian, followed by **step 16** Mk RFI (2 beats) in the direction of the long side barrier.

SIESTA TANGO - KEY POINTS

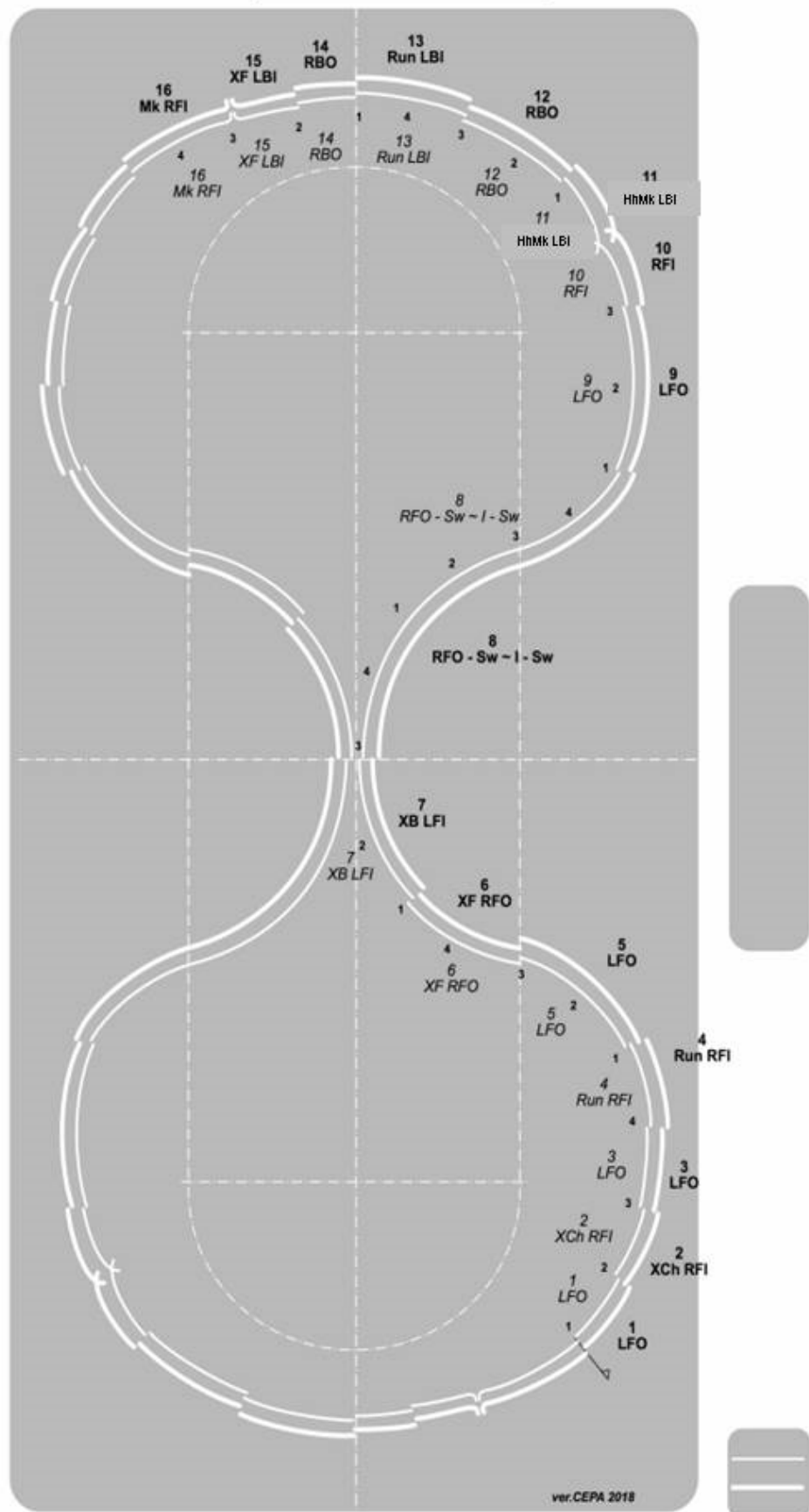
SECTION 1

1. **Step 6** XF RFO and step 7 XB RFI: Correct technical execution of the crosses,, correct edges and obvious change of lean on step 6.
2. **Step 8** RFO Sw I Sw (6 beats total) with the swings and change of edge at the prescribed times. (Swing in front on the 3rd beat; change of edge and swing in back on the 5th beat.)
3. **Step 11** HhMk LBI (heel to heel): Correct technical execution of the heel to heel mohawk in one beat with simultaneous lengthening of the free leg in line with the skating foot.
Attention to the closeness of the skaters during the mohawk.
The sequence of steps 12-14 should not be "flat", but performed on the required edges:
Correct technical execution of the Run LBI (not crossed).
4. **Steps 15** XF LBI (1 beat) and 16 Mk RFI (2 beats):
-Step 15 is a cross in front with feet close and parallel on an inside edge with no deviation to an outside edge.
-Step 16 Mk RFI: Correct technical execution of the step without separation of the partners which should remain close during the change of position from Kilian to Reverse Kilian.

SIESTA TANGO - 100 bpm

Position	No.	Man's Steps	Beats			Woman's Steps
SECTION1						
Reverse Kilian	1	LFO				LFO
	2	XCh RFI				XCh RFI
	3	LFO				LFO
	4	Run RFI				Run RFI
	5	LFO				LFO
	6	XF RFO				XF RFO
	7	XB LFI				XB LFI
	8	RFO Sw I Sw				RFO Sw I Sw
	9	LFO				LFO
	10	RFI				RFI
Kilian	11	HhMk LBI				HhMk LBI
	12	RBO				RBO
	13	Run LBI				Run LBI
	14	RBO				RBO
	15	XF LBI				XF LBI
Reverse Kilian	16	Mk RFI				Mk RFI

SIESTA TANGO - 100 bpm



SKATERS MARCH (Couples and Solo)

By Irwin & Nazzaro

Music:	March 4/4	Tempo:	100 beats per minute
Position:	Kilian	Pattern:	Set
Opening Steps:	Maximum 24 Beats		

The dance is performed in Kilian position and the steps are the same for both skaters.

The dance begins aiming toward the long side barrier with a sequence of three steps: **Step 1** LFO (1 beat) beginning toward the long side barrier, **step 2** Run RFI (1 beat) is parallel to it and **step 3** LFO (2 beats) curves away from the long side barrier and aims in the direction of the long axis.

Steps 4, 5 and 6 form the center lobe of the dance (8 beats total) with steps 4 and 5 forming the first half of the lobe and step 6 the second half.

Step 4 XF RFO (2 beats) is a right outside cross front in the direction of the long axis; **Step 5** XB LFI (2 beats) is a left inside cross behind with the free leg stretched in front with the 1st beat aiming toward the long axis and the 2nd beat parallel to it.

Step 6 RFO Sw (4 beats total 2+2) where the free leg swings in front on the 3rd beat, begins at the short axis and finishes on the baseline in the direction of the long side barrier.

Step 7 LFO (1 beat) aims toward the long side barrier, **step 8** Run RFI (1 beat) becomes parallel to it and **step 9** LFO (2 beats), begins parallel to the long side barrier and curves away from it.

Step 10 XF RFI (2 beats) is a cross front with extension of the left leg in back with the free toe slightly open, aimed in the direction of the short side barrier.

Steps 11, 12, 13 and 14, repeats the sequence of steps 7, 8, 9 and 10, with the same timing but with a direction toward and then parallel to the short side barrier with steps 11 and 12, finishing at the long axis, and steps 13 and 14 after the long axis in the direction of the long side barrier.

SKATERS MARCH - KEY POINTS

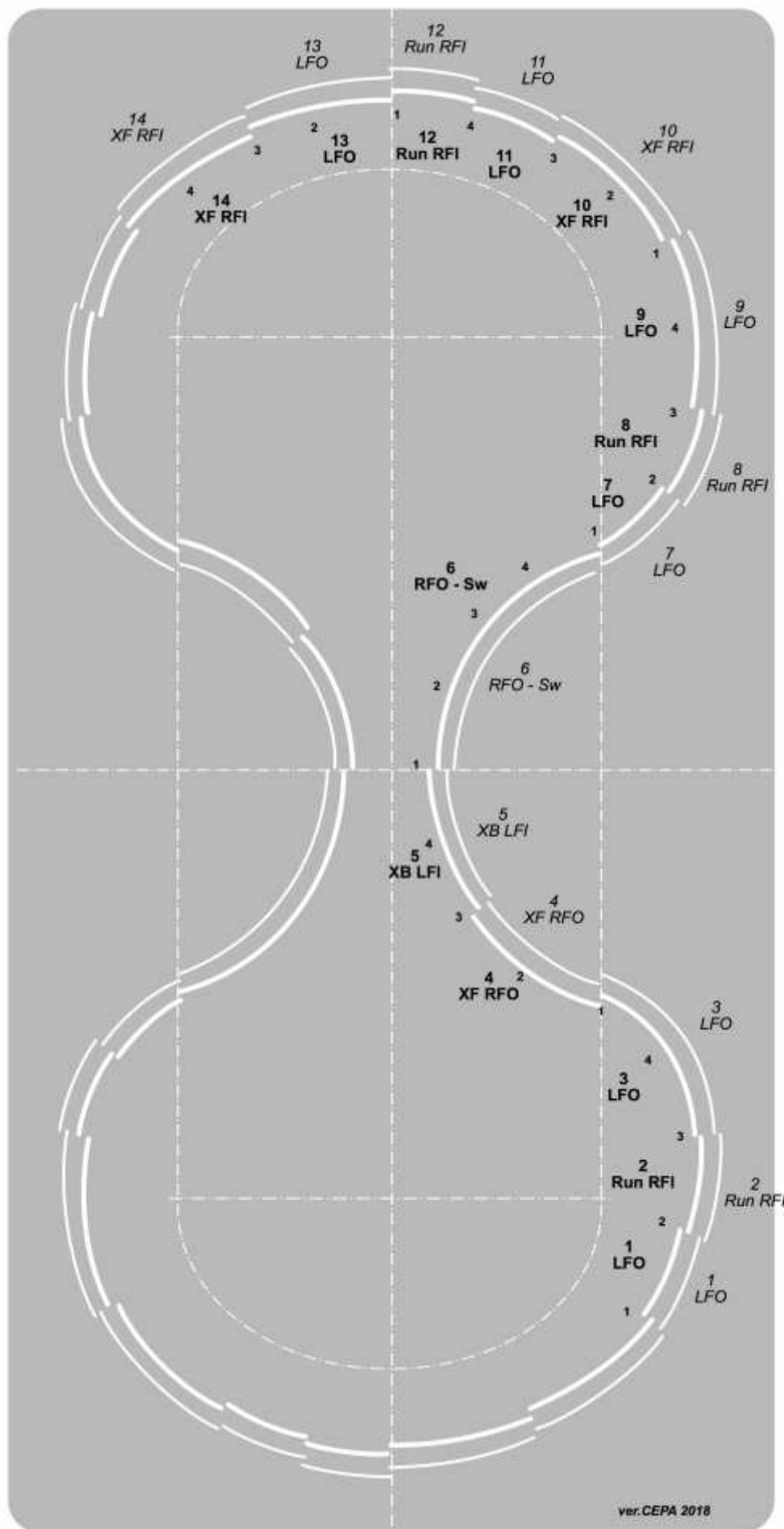
Section 1:

1. **Steps 4** XF RFO (2 beats) and **5** XB LFI (2 beats): Correct technical execution of the crosses, performed with close feet; Kilian position of the couple without separation during the steps, with correct lean and edges.
2. **Step 6** RFO Sw (4 beats) with a swing of the free leg on the 3rd beat of the step without deviation from the edge; attention to the unison of the free legs during the swing.
3. **Step 10 and 14** XF RFI (2 beats): Correct technical execution of the crosses with the simultaneous extension of the left leg in back with the toe of the free leg slightly open; Kilian position of the couple without separation during the steps with correct lean and edges.

SKATERS MARCH (100 bpm) - LIST OF STEPS

Position	No.	Man's Steps		Musical Beats		Woman's Steps
SECTION 1						
Kilian	1	LFO		1		LFO
	2	Run RFI		1		Run RFI
	3	LFO		2		LFO
	4	XF RFO		2		XF RFO
	5	XB LFI		2		XB LFI
	6	RFO Sw		2+2		RFO Sw
	7	LFO		1		LFO
	8	Run RFI		1		Run RFI
	9	LFO		2		LFO
	10	XF RFI		2		XF RFI
	11	LFO		1		LFO
	12	Run RFI		1		Run RFI
	13	LFO		2		LFO
	14	XF RFI		2		XF RFI

SKATERS MARCH



SOCIETY BLUES

Irwin & Rodger

Music: Blues or Foxtrot
Hold: Kilian side (B)
Opening Steps: Maximum 24 Beats

Tempo: 88 beats per minute
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.

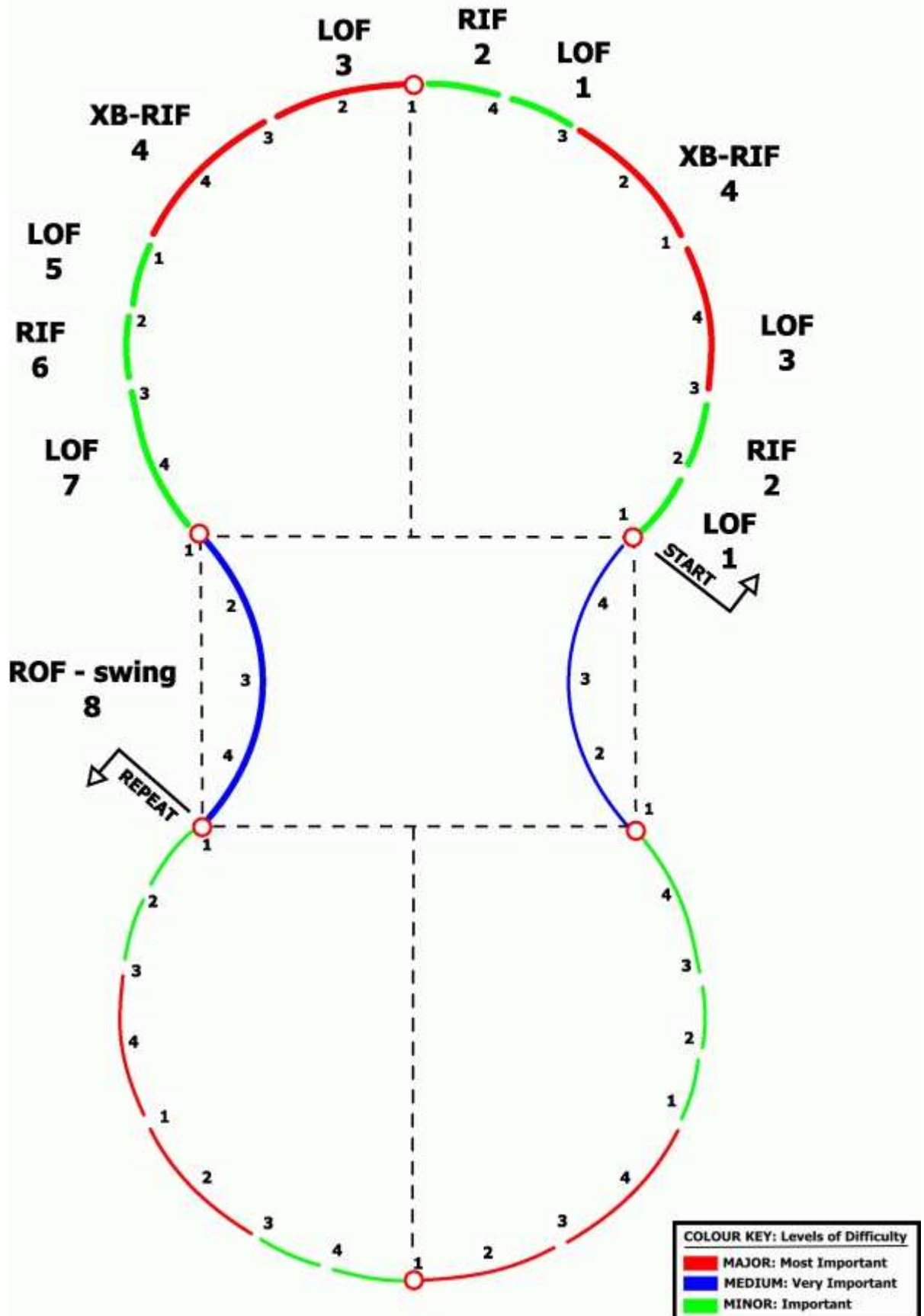
DANCE NOTES

- 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 Steps:	Maximum 24 Beats		

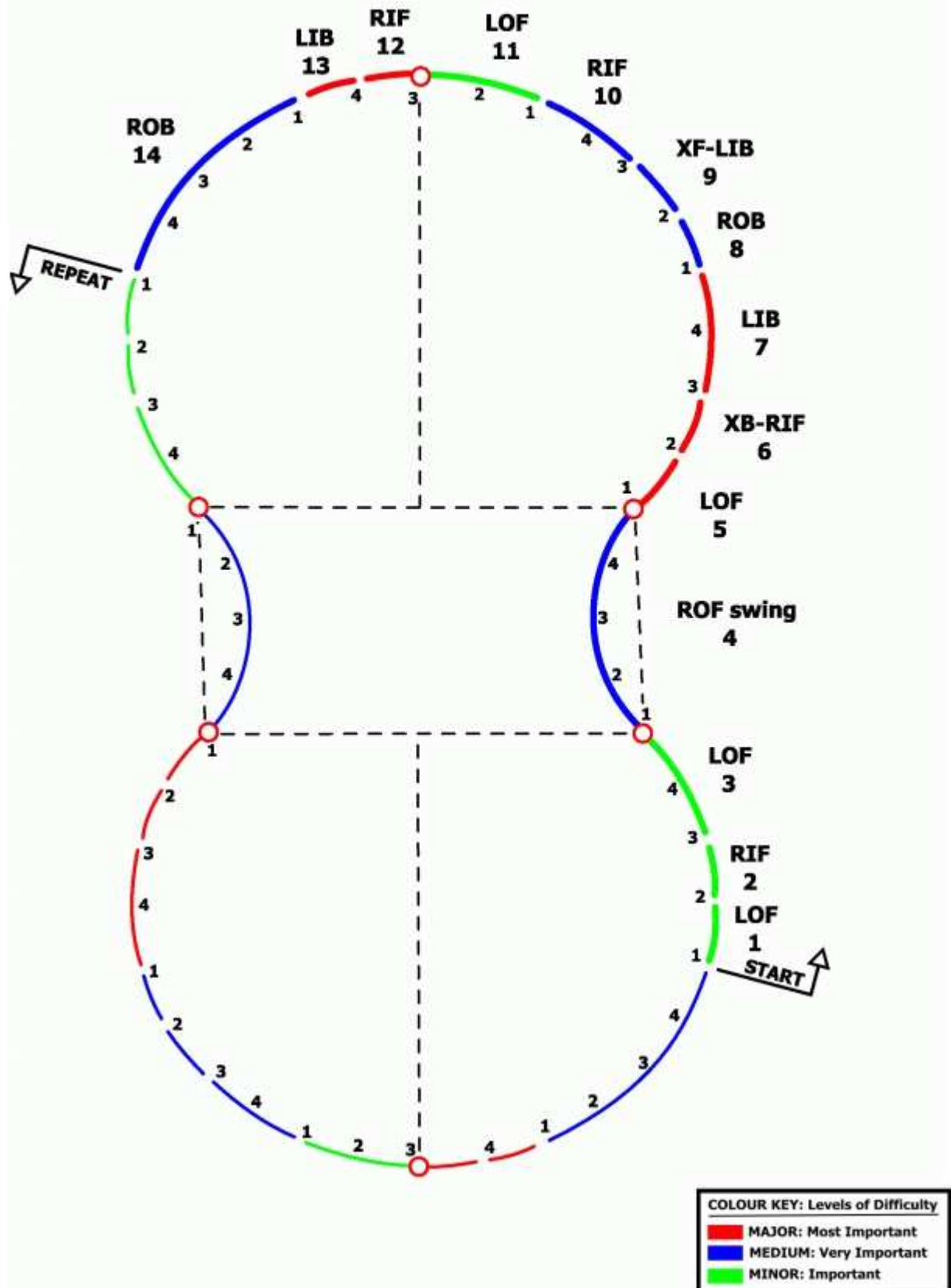
OPENING

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



STARLIGHT WALTZ

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

Music: Waltz $\frac{3}{4}$

Positions: Waltz, Foxtrot, Kilian, Promenade, Partial Tango

Opening Steps: Maximum 24 Beats

Tempo: 168 beats per minute

Pattern: Set

The dance is a bright waltz, which must be executed with emphasis and power. It begins in Waltz position, which is maintained until step 15.

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

Steps 7 and 8: see steps 1 and 2.

Step 9 is a six-beat LFOI for the man and a six-beat RBOI for the woman, divided as follows:

- Three beats on an outside edge that begins parallel to the long side barrier and finishes toward the long axis;
- Three beats on an inside edge, from a change of edge on the fourth beat at which time the free leg crosses the tracing of the standing leg. The aim is first toward the long axis and finishes parallel to it at the end of the sixth beat of the step. The skaters may give a personal interpretation to the movement of the free leg on beats 1 through 3.

Step 10, six beats on an outside edge (RFO for the man and LBO for the woman), which begins parallel to the long axis and finishes toward the long side barrier, is characterized by a swing of the free leg in line with the tracing of the skating leg.

During steps 11 through 15, the man executed three three-turns and the woman executes two three-turns. The three-turn is performed on the third beat for both partners.

Step 11 for the woman a RBO (three beats), for the man a LFO-3t (in which the three-turn is performed on the third beat of the step).

Step 12 for the woman is a mohawk LFO-3t (in which the three-turn is performed on the third beat of the step), for the man a RBO (three beats).

Step 13 for the woman a RBO (three beats), for the man a mohawk LFO-3t (in which the three-turn is performed on the third beat of the step). Step 14 for the woman is a mohawk LFO-3t (in which the three-turn is performed on the third beat of the step), for the man a RBO (three beats).

Step 15 for the woman a RBO (three beats), for the man a mohawk LFO-3t (in which the three-turn is performed on the third beat of the step).

Step 16, performed with the couple in Partial Tango position, is for the man a two-beat RBO (16a) followed by a one-beat progressive LBI (16b), and for the woman a three-beat mohawk LFO. These steps begin a curve that goes away from the long axis, then becomes parallel to it, and then finishes, with step 17, toward the center of the rink.

Step 17 begins with a closed mohawk RBO for the woman, and a progressive RBO for the man in Foxtrot position for a duration of six beats for both skaters. This step includes a double lift of the free leg. The first lift comes from the raise of the free leg at the finish of the woman's closed mohawk and the man's progressive; the second lift of the free leg occurs on the fourth beat.

Step 18: a choctaw, for both partners, on a LFI in Foxtrot position, which, during three beats, begins parallel to the long axis and finishes toward the long side barrier.

Step 19 is for the man a three-beat stroke RFI, while for the woman it consists of step 19a, a two-beat RFI, and step 19b, a one-beat open mohawk LBI. The aim of these steps is initially toward the long side barrier and finishes parallel to it. With the woman's open mohawk, the couple assumes Waltz position, which is maintained through the following step (step 20).

Step 20: a six-beat LFO for the man and a six-beat RBO for the woman with a swing in unison on the fourth beat, initially parallel to the long side barrier and finishing toward the long axis.

Steps 21-22: for the man a two-beat stroke RFO followed by a one-beat chasse LFI, while for the woman a choctaw LFI (step 21, for two beats) followed by an open mohawk RBI (step 22, for one beat). Step 21 is performed in Promenade position, and step 22 in Waltz position. The aim of these steps is, on step 21, toward the long axis, and, on step 22, parallel to it; step 22 crosses the short axis.

Step 23: a six-beat RFO for the man and a six-beat LBO for the woman with a swing in unison on the fourth beat, initially parallel to the long axis and finishing toward the long side barrier.

Steps 24-25: for the man a two-beat stroke LFO followed by a one-beat chasse RFI, while for the woman a choctaw RFI (step 24, for two beats) followed by an open mohawk LBI (step 25, for one beat). Step 24 is performed in Foxtrot position, and step 25 in Waltz position. The aim of these steps is, on step 24, toward the long side barrier, and, on step 25, parallel to it.

Step 26 is a three-beat LFO for the man and a three-beat RBO for the woman, beginning parallel to the long side barrier and finishing toward the long axis, in Waltz position.

Between the end of step 26 and the beginning of step 27 the skaters perform a change of hold: the man releases the woman's right hand and brings his own left arm behind his back at the height of his lower back (or even lower), while the woman, simultaneously, takes the man's left hand with her right hand. During the change of hold, the man comes beside the woman, and, keeping her to his right side, performs step 27, XR-RFO, for the woman XR-LBO. The aim of the XRoll, for three beats each, is initially parallel to the long axis and finishes toward the long side barrier. At the end of step 27 and with the execution of step 28, the skaters cross their tracings.

On step 28, XR-LFO-3t (three beats total), the man releases and lowers his right hand to be able to perform, behind the woman, a XR-LFO (for two beats) followed by a three-turn (on the third beat), in this way crossing the woman's tracing. The aim of this step is toward the long side barrier during the XRoll, and parallel to the long side barrier on the three-turn. The man's right arm from steps 27 to 29 is free to perform movements of personal interpretation.

Step 28 for the woman is a three-beat mohawk RFO that begins parallel to the long axis and finishes toward the long side barrier. The woman's left arm from steps 27 to 29 is free to perform movements of personal interpretation.

Step 29a for the woman is a stroke LFO (for two beats) followed by a XCh-RFI (step 29b, for one beat), and step 29 for the man is a stroke RBO (for three beats) in which the skaters are one in front of the other, hand in hand (the woman's right hand holds the man's left hand). The step moves away from the long side barrier and becomes parallel to the short side barrier.

From step 30 to step 32 the partners assume and maintain Kilian position. Step is for both skaters a three-beat LFO (run for the woman, mohawk for the man) that begins parallel to the short side barrier and finishes toward the long axis.

Step 31: a six-beat XR-swing in which the first two beats are aimed toward the long axis, the third beat at the peak of the lobe and the last three beats descend toward the short side barrier. On the fourth beat a forward swing of the free leg is performed.

Step 32 (LFO-3t): the woman performs a stroke LFO, in Kilian position, followed by a three-turn (on the fourth beat) and a backward lift of the free leg in line with the tracing of the skating leg, assuming Waltz position after the three-turn. The man simultaneously performs step 32a, LFO for three beats, followed by step 32b, dropped chasse RFI for three beats on an inside edge.

During The Evaluation Of This Dance Particular Attention Should Be Paid To The Following Elements:

- Accuracy of timing, step technique, and the prescribed pattern and positions.
- Chasses (steps 2-5-8) performed with well-pronounced edges, correct distribution of the lobes over the baseline of the dance and in Waltz position.
- Step 9: change of edge on the fourth beat with the free leg crossing the tracing of the skating leg.
- The three-turns in Waltz position (from step 11 to step 15) must be performed with speed and fluidity, and well cadenced; pay attention to be exact with respect to the timing.
- Step 17: closed mohawk RBO (for the woman), with a duration of six beats and a double lift of the free leg.
- Double lift of the free leg performed in unison.
- Steps 18-19: choctaw LFI (step 18) and RFI (step 19), pronounced inside edges.
- Open mohawks for the woman (steps 19b-22-25): pay particular attention to the technical execution with the foot placed to the inside of the skating foot and successively closing the feet, maintaining the inside edge before and after the turn.
- Steps 26 to 32: performed in a fluid manner and without hesitation during the changes of hold.
- Steps 28 and 29a for the woman on outside edges.
- Step 31 (XRoll) must be skated on an outside edge for both skaters and an evident change of lean on the XRoll; swing on the fourth beat.
- Step 32: woman's three-turn on the fourth beat and raise of the free leg in line with the skating foot.

STARLIGHT WALTZ COUPLES – KEY POINTS

Section 1:

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

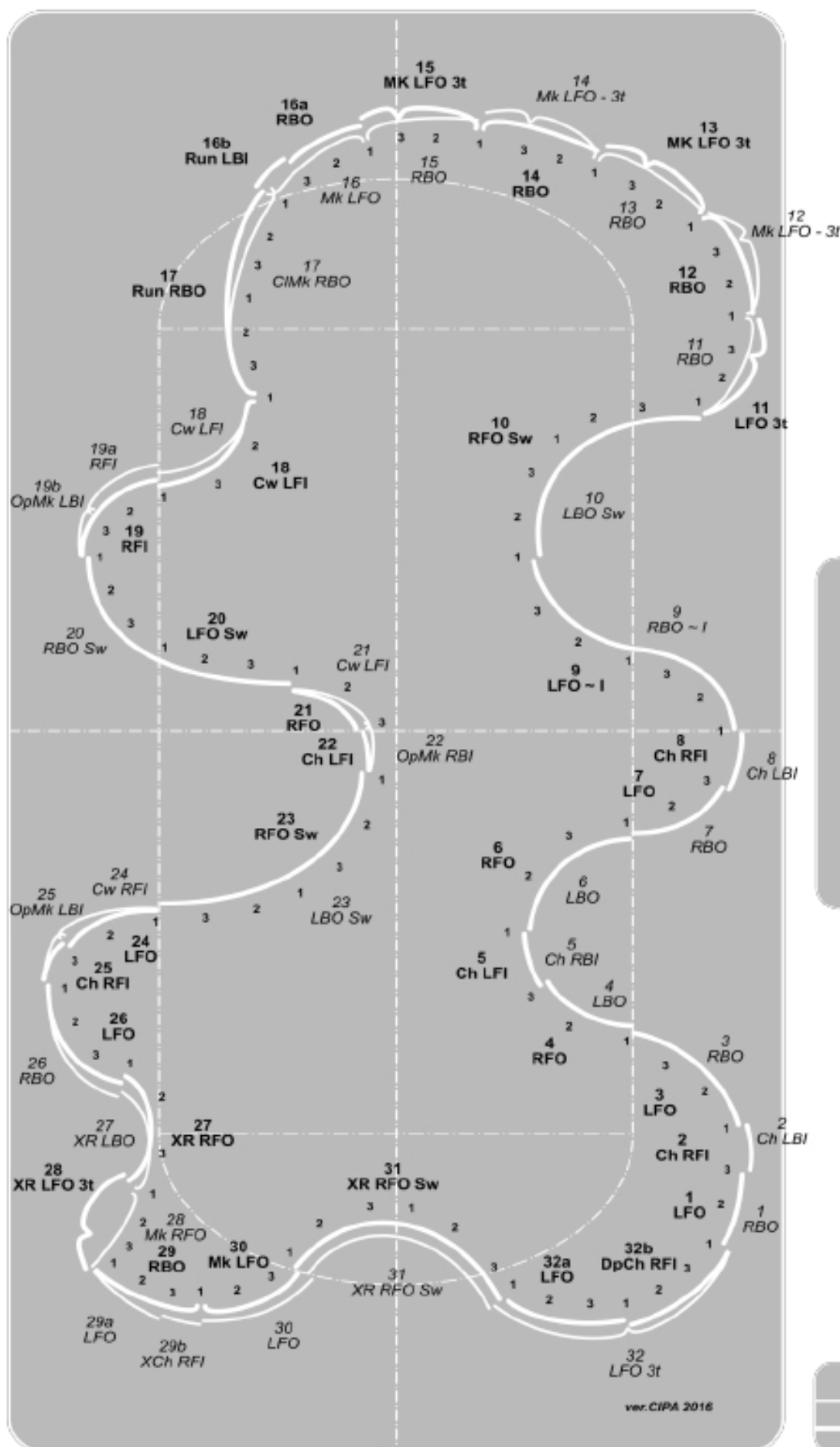
Section 2:

1. **Step 18, choctaw LFI for both skaters:** correctness of edge before and after the turn and correct placement of the free foot with respect to the skating foot.
2. **Woman's open mohawks (steps 19b-22-25):** pay particular attention to the technical execution with the foot placed to the inside of the skating foot and successively closing the feet, maintaining the inside edge before and after the turn.
3. **Step 27 (XR-RFO for the man and XR-LBO for the woman):** correctness of the XRolls and outside edges with a change of lean; step 28 (XR-LFO-3t for the man): correctness of the outside edge and change of lean followed by a three-turn on the third beat.
4. **Steps 28 and 29a for the woman:** on outside edges.
5. **Step 32:** woman's three-turn performed on the fourth beat of music, in sync with the man's dropped chasse.

STARLIGHT WALTZ - LIST OF STEPS

HOLD	No	WOMAN'S Steps				MAN's Steps
1st SECTION						
Waltz	1	RBO		2		LFO
	2	Ch LBI		1		Ch RFI
	3	RBO		3		LFO
	4	LBO		2		RFO
	5	Ch RBI		1		Ch LFI
	6	LBO		3		RFO
	7	RBO		2		LFO
	8	Ch LBI		1		Ch RFI
	9	RBO/I *	3+3	6	3+3	LFO/I *
	10	LBO-Sw		6		RFO-Sw
	11	RBO		3	2+1	LFO - 3
	12	Mk LFO - 3	2+1	3		RBO
	13	RBO		3	2+1	Mk LFO - 3
	14	Mk LFO - 3	2+1	3		RBO
	15	RBO		3	2+1	Mk LFO - 3
Partial Tango	16a	Mk LFO	3	3	2	RBO
	16b				1	Run LBI
	17	Closed Mk *			6	Run RBO *
Foxtrot	18	Cw LFI		3		Cw LFI
	19a	RFI	2	3		RFI
Waltz	19b	Open Mk LBI	1			
	20	RBO Sw		6		LFO Sw
Promenade	21	Cw LFI		2		RFO
Waltz	22	Open Mk RBI		1		Ch LFI
	23	LBO-Sw		6		RFO-Sw
Foxtrot	24	Cw RFI		2		LFO
Waltz	25	Open Mk LBI		1		Ch RFI
See notes	26	RBO		3		LFO
	27	Xroll LBO		3		Xroll RFO
	28	Mk RFO	3	3	2+1	Xroll LFO - 3
	29a	LFO	2	3		RBO
	29b	XCh RFI	1			
Kilan	30	LFO Run		3		Mk LFO
	31	Xroll RFO Sw		6		Xroll RFO Sw
Waltz	32a	LFO - 3	3+3	6	3	LFO
	32b				3	Dropped Ch
* Step 9: movement of the free leg is optional on the first three beats						
* Step 17: elevation of the free leg on beat 4						
*Step 32 for the woman: Three turn on beat 4 with elevation of the free leg on beat 4						
* Step 32B for the man: Dropped chasse with elevation of the free leg on beat 4						

STARLIGHT WALTZ



SWING FOXTROT Couples 2018

By: Hans Jurgen Schamberger

Music:	Foxtrot 4/4	Tempo:	104 beats per minute
Position:	Foxtrot	Pattern:	Set
Opening Steps:	Maximum 24 Beats		

The dance is skated in Foxtrot position and the steps are the same for both skaters.

The dance begins toward the short side barrier with a sequence of three steps: **step 1** LFO (1 beat) is skated toward the short side barrier becoming parallel to it; **step 2** Run RFI (1 beat); and **step 3** LFO (2 beats) which curves away from the long side barrier toward the direction of the long axis.

Steps 4 XR RFO and **5** XR LFO (2 beats each) are cross rolls skated on outside edges on the left and then the right side of the baseline; step 4 aims initially toward the long axis and curves back to the baseline and step 5 aims initially toward the long side barrier and curves back to the baseline.

The next cross roll, **step 6** XR RFO Sw (2+2 beats), forms a larger lobe than the previous ones, aimed initially toward the long axis and finishing toward the long side barrier. The free leg swings forward on the 3rd beat.

The next sequence of steps, **7** LFO, **8** Run RFI (1 beat each) and **9** LFO (2 beats) is skated with the same technique and timing of steps 1,2,3, beginning on the baseline, aiming toward the long side barrier and finishing on the baseline in the direction of the long axis with step 9.

Step 10 XR RFO Sw (2+2 beats) is a cross roll with a forward swing of the free leg on the 3rd beat. This step begins and ends on the baseline (see step 6).

The sequence of steps **11** LFO, **12** Run RFI (1 beat each) and **13** LFO (2 beats) must be performed with the same technical execution and timing of steps 7, 8 and 9.

Steps 14 RFI (2 beats) and **15** LFI (2 beats) are open strokes on inside edges. Step 15 is stroked from an angular position. Step 14 begins parallel to the short side barrier and curves to become perpendicular to the short axis; step 15 begins parallel to the long axis and becomes perpendicular to it.

Step 16 RFO Sw (2+2 beats) is a stroke with a forward swing of the free leg on the 3rd beat. The step begins before the long axis and finishes toward the short side barrier.

SWING FOXTROT (Couples) - KEY POINTS

Section 1

1. Proper timing and correct technical execution of the sequences of steps **1, 2, 3** which must be skated on strong edges; the restart of the dance in the following sequences, must form a lobe that ends on the baseline; .

2. **Steps 4** XR RFO (2 beats) and **5** XR LFO (2 beats): Correct technical execution of the cross rolls with evident lobes, correct edges and proper changes of lean of the body, avoiding excessive separations of the couple.

3. **Steps 6 and 10** XR RFO Sw (4 beats each. 2+2): deep cross roll followed by a forward swing of the free leg on the 3rd beat and pressure on the outside edge, without deviating from it. Attention to the unison of the free legs on the swing.

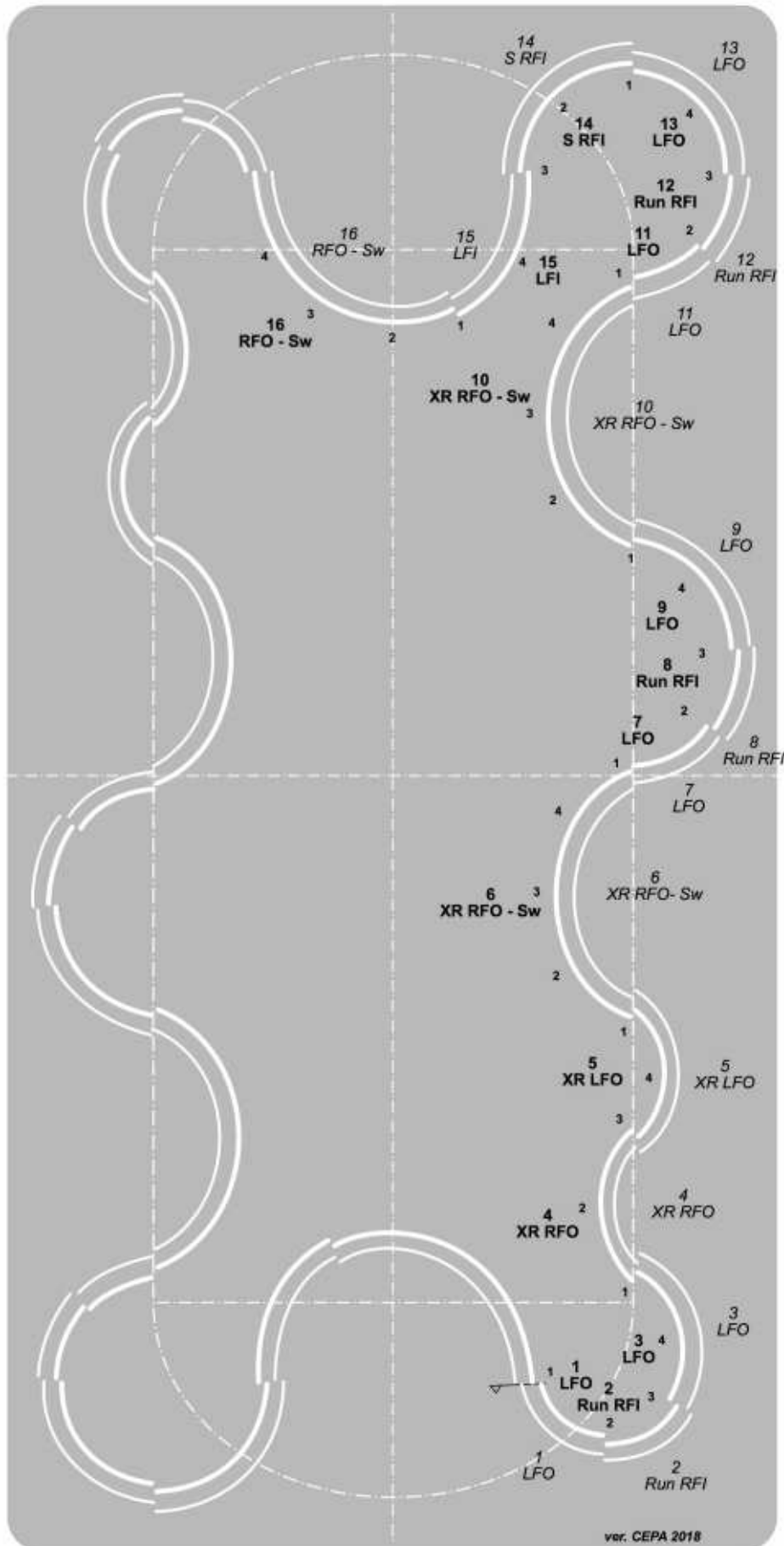
4. **Steps 14** RFI and **15** LFI are open strokes (2 beats each): correct technical execution with the skating foot on the inside edge from the beginning to the end of each step, with correct lean and proper posture. Attention to the closeness of the skaters during the execution of these steps and the simultaneous change of lean.

Step 16 RFO Sw (4 beats): strong pressure on the outside edge without deviation from the edge (often the skaters change to inside edge on the 4th beat of the step in preparation of the restart of the dance.)

SWING FOXTROT COUPLES (104 bpm) - LIST OF STEPS

No.	Steps	Musical Beats		
SECTION 1				
1	LFO		1	
2	Run RFI		1	
3	LFO		2	
4	XR RFO		2	
5	XR LFO		2	
6	XR RFO Sw		2+2	
7	LFO		1	
8	Run RFI		1	
9	LFO		2	
10	XR RFO Sw		2+2	
11	LFO		1	
12	Run RFI		1	
13	LFO		2	
14	RFI (open stroke)		2	
15	LFI (open stroke)		2	
16	RFO Sw		2+2	

SWING FOXTROT COUPLES (104 BPM)



SWING WALTZ

Music:	Waltz $\frac{3}{4}$	Tempo:	120 beats per minute
Hold:	Kilian Side (B)	Pattern:	Set
Axis:	45 degrees	Start:	Step 1 or 7, Count #1
Opening Steps:	Maximum 24 Beats		

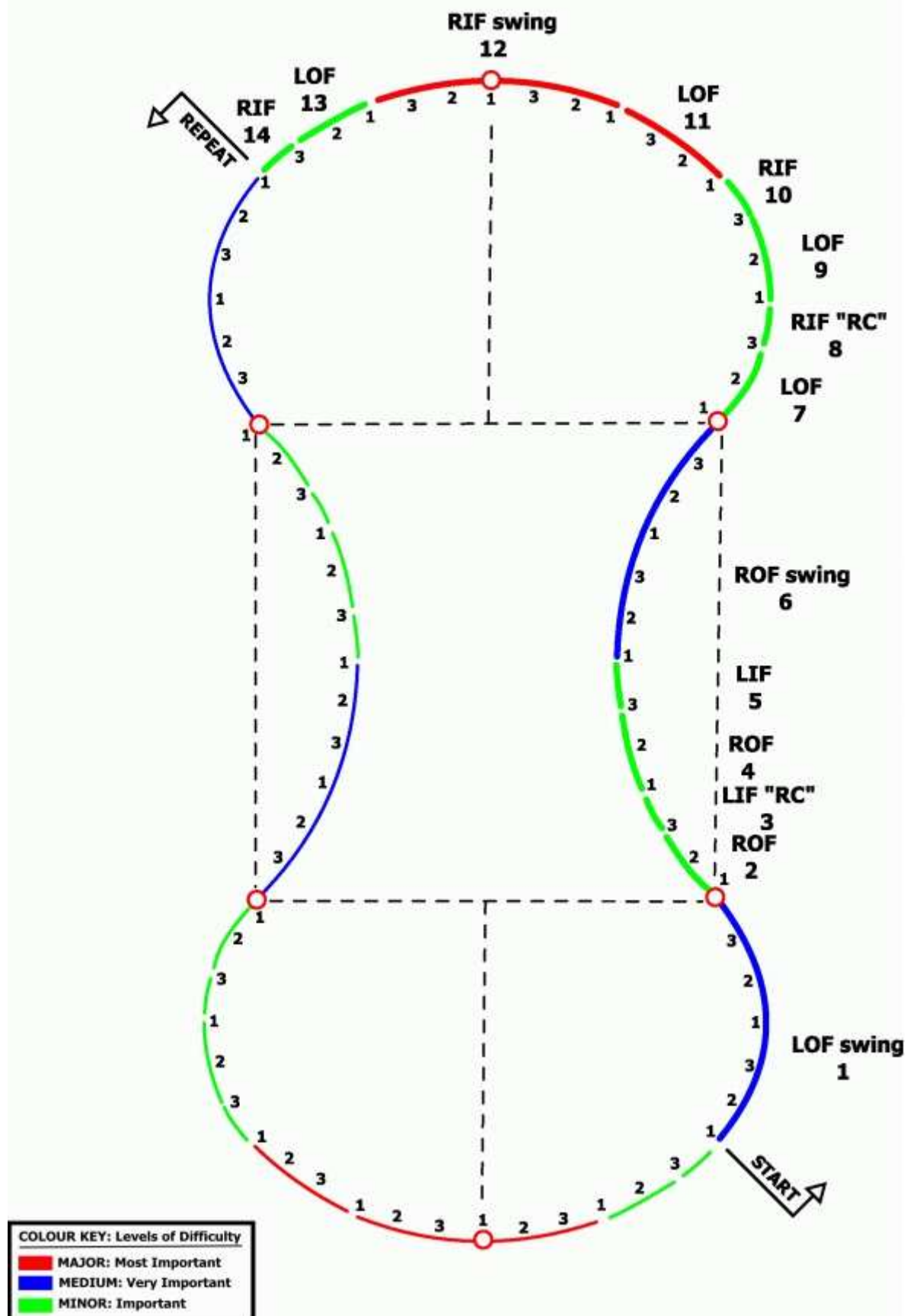
JUDGING POINTS

1. Timing
2. Execution
 - a Every step in this dance must take the floor in the "parallel and" position.
 - b Steps #1 and #6 are six beat OF swings with the free leg swinging forward on the fourth beat of the step, which is musical count #1.
 - c Steps #3 and #8 are raised chasse steps and must
 - 1 Be placed in the "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.
 - d Step 12 is a six-beat RIF swing with the free leg swinging forward on the fourth beat of the step which is musical count #1.
3. Pattern
 - a Step 1 LOF swing ends at the baseline.
 - b Step 2 ROF begins on the baseline and step 6 ROF swing ends on the baseline.
 - c The start of step 6 ROF swing starts off the top of the centre lobe.
 - d The fourth count of step 12 occurs on the centre of the corner of the floor.
4. Body Posture and Baseline / Team Relationship.
5. Presentation and Flow.

COMMON ERRORS

1. Step 1 will be brought too far around and cause the baseline to be set up too far from the barrier.
2. Step 5 will be aimed too deep causing the step 6 to aim down the floor resulting in the baseline moving to the barrier.
3. The execution of the swing on step 12 will lose posture baseline by being too stiff.

SWING WALTZ



TANGO DELANCO

J.DUNLOP / W. GRAF / L.RESIDORI

Music: Tango 4/4

Tempo: 104 bpm

Positions: Foxtrot, Waltz, Tango, Partial Tango, Reverse Partial Tango, Tandem, Kilian, Cross Arm Kilian, Hand in Hand, Shadow

Pattern: Set

Opening Steps: Maximum 24 Beats

This Tango is fluid and lively. These characteristics must be clear during the execution of the dance through good edges interspersed with quick rotation, which develop correctly around the baseline.

The footwork must be very quick and sudden so as to create an intense "staccato" (as a brief and sudden action that gives the idea of an abrupt stop before continuing with the next movement). Deep edges, executed effortlessly and with fluidly combined with carriage, are necessary elements to correctly express the dance.

Steps 1 through 4 are skated in Foxtrot position.

Steps 1 (LFO), **2** (Ch RFI), **3** (LFO) and **4** (Run RFI) each of one beat, are part of a lobe beginning toward the long side barrier with step 1, becomes parallel to it on step 2 and ends away from it on steps 3 and 4.

Step 5, aiming toward the long axis, is two beats for both partners. For the woman, (DpCh LFO Rk), with the Rocker turn executed on the second beat of the step finishing on a LBO with the right free leg extended in back, in line with the tracing of the skating leg. For the man, step 5 (run LFOI), is a run LFO on the 1st beat followed by a change of edge to inside on the 2nd beat with the right free leg extended in back and crossed behind the skating leg, to match the woman's rocker turn. On the second beat of step 5, the woman, executing the Rocker, must cross the man's tracing; the couple assumes Reverse Partial Tango position with the woman slightly to the left of the man. The couple remains in this position until step 6.

Step 6: The woman, on step 6a, skates a run RBI for 2 beats followed by step 6b, a DrCh LBO, for two beats performed with an optional free leg movement.

On step 6, the man skates a RFO for 4 beats: the first two with the free leg stretched in back (corresponding to step 6a of the woman) and the last two beats with optional movement of the free leg (corresponding to step 6b of the woman). Step 6 begins aiming toward the long axis then becomes parallel to it and finally ends away from it.

Step 7 which has a total of six beats, is for the woman a Mk RFO Rk Sw and for the man a Xroll LFO-3t for 2 beats (step 7a) and a RBO Sw for 4 beats (step 7b); During this step, the man's left arm and the woman's right arm are brought over the woman's head enabling her to skate the Mk RFO on the first beat and a Rocker on the second beat, while the man executes a XR LFO on first beat followed by a three turn on the second beat (step 7a). The man then, in tandem position, executes step 7b with a RBO while the woman, remaining on the same edge, extends her left leg (free leg), first in front and then in back with a Swing (on the third beat of step 7b of the man) simultaneously with the man. Step 7 begins toward the long side barrier, becomes parallel to it and finishes away from it.

Step 8, Cw LFI (2 beats) in Kilian position, **step 9** RFO (2 beats), and **step 10** run LFI (1 beat) form a lobe that starts toward the long axis, becomes parallel to it on steps 8 and 9 and finishes aiming away from it on step 10.

On steps 9, RFO (2 beats) and 10 run LFI (1 beat) the man keeps his right hand on the left shoulder of the woman, skating behind and slightly to the left of her.

On **step 11**, (1 beat) the couple performs an RFI aimed towards the long side barrier, where the man, crossing the trace of the women and passing behind her, assumes Tandem position. During the change of position, from step 10 to 11, the arm movement is optional.

The arc of **steps 12 and 13** is distributed parallel to the long side barrier, beginning toward it and finishing away from it. Step 12a is skated in Kilian position.

Steps 12b-12c-12d-13a are skated in Partial Tango position.

Step 12 for the man is divided into 12a-12b-12c-12d, an Open Mk (heel-heel) LBI 3t - Open Mk RBO - Mk LFO - Ch RFI for 6 beats total, that are distributed as follows:

- Beat 1: **Step 12a**, Open Mohawk (heel-heel, executed in 1 beat) on an LBI edge and maintained for 2 beats on an inside edge;
- Beat 3: a three turn from LBI to LFO with the right free leg in front, maintained for 1 ½ beats on an outside edge.

Step 12b (Open Mk RBO) a quick Open Mohawk, for ½ beat,

Step 12c is a Mohawk LFO for 1 ½ beats;

Step 12d is a very quick Ch RFI, for ½ beat, only for the man.

Step 12 for the woman is an Open Mk (heel-heel) LBI- 3t- 3t, which remains on the same foot for six beats.

At the same time as the man, the woman performs this mohawk LBI (heel-heel) and three turn (LBI to a LFO on the 3rd beat) with the free leg extended in front, followed by another three turn (from LFO to LBI) on 5th beat and maintained on the inside edge with the right free leg extended in back until the 6th beat.

The movement of the free leg (where not mentioned) is optional.

The execution of **step 13a** for the woman, (RBO), and **13b** (Mk LFO) (1 beat each) occurs with a passage of the man's left hand holding the woman's right hand over her head to allow her to perform the step in preparation for the change of position (to Kilian).

Step 13 for the man, a LFO (2 beats) which, on the 2nd beat, the free leg is brought into "and" position in preparation for the next step (step 14 XF RFI).

Step 14, for the couple is a XF RFI for 2 beats in Kilian position.

Step 15, for 4 beats for both, consists of a LFI swing- inside twizzle for the woman (2+1 ½+½) and a LFI swing (2+2) for the man skated toward the center of the rink. This step begins aiming away from long axis and finishes aiming toward it. This step for the woman is performed with the free leg held in back for the first 2 beats, swinging in front on the 3rd beat, and an inside twizzle on the last ½ beat.

The inside twizzle is a rotation on one foot which comprises, in a single movement, a quick three turn from LFI to LBO, followed by a half three turn to a LFI, before performing the next step.

The man, after the swing, matches the execution of woman's twizzle by bringing his feet together into "and" position.

During the twizzle the skaters' left hands move over the woman's head to take the next step, **Step 16**(RFO), in Cross Arm Kilian position with the left hands of the skaters joined at the height of the hips (with the left hands over and the right hands under). This movement should be completed in time to start Step 16, a RFO for 1 ½ beats for both skaters.

Step 17 (Ch LFI) is a quick chasse skated for ½ beat.

The steps 16 and 17 are aimed toward the long axis.

Step 18, for 4 beats, is a RFO swing followed by a twizzle (2+1 ½+½) for man and RFO swing (2+2) for the woman. Step 18 begins at the long axis and finishes toward the short side barrier.

Step 18 for the man is skated with the free leg held in back for 2 beats, swinging in front on the 3rd beat and an outside twizzle for ½beat.

The outside twizzle, turned counterclockwise, is a full rotation on one foot, which comprises, in a single movement, a quick counter turn (from RFO to RBO) followed by a half three turn to a RFI before performing the next step. During the twizzle, the right hands of the skaters are released to allow the execution of this turn of the man while the left hands remains joined above his head (it should be noted that the man's height may affect the execution of the twizzle under the left arm of the woman. For this reason it is permitted to release hold to facilitate this turn. The woman matches the execution of the man's twizzle by bringing her feet into "and" position.

Step 19, a LFO for 2 beats for both the man and woman, aims toward the long axis and finishes parallel to it.

On step 19 the couple assumes Kilian position, which is maintained until the end of step 20.

Step 20 XB RFI-O-I, for a total of 4 beats.

This step, begins parallel to the long axis and ends towards the short side barrier. The step is performed as follows:

- First beat: XB RFI with the free leg extended in front;
- Second beat: a change of edge from RFI to RFO with optional free leg movement;
- Third beat: change of edge from RFO to RFI with free leg lifted forward for a beat and returning to the "and" position; this inside edge must be held for 2 beats.

Step 21, for 2 beats, is a LFO skated parallel to the short side barrier.

With step 21, LFO, the couple assumes Foxtrot position, which is maintained until step 25, LFO.

Step 22 run RFI (1 beat), **23** LFO (1 beat), and **24**, DrCh RFI (2 beats) descend from the short side barrier; Step 24 is parallel to the long side barrier. **Step 25** is a LFO (1 beat).

On **step 26** for the woman, a RBO Ballroom * step (lv Mohawk): (toe to toe).

The woman, leaving her right hand with the man's left hand, performs a Ballroom (an inverted Mohawk), shifting her body weight from a LFO in a counterclockwise direction to a RBO, at the end of which she is in front of her partner on a RBO with her feet in "and" position. During the rotation, the man and woman join their hands, left hand to left hand and right hand to right hand, with the left hands on top and the right on bottom.

The man, while the woman executes the inverted mohawk, skates a run RFI for one beat.

The position of the skaters is momentarily face to face with arms crossed, successively with step 27, the woman crosses the man's tracing to finish on his left.

Step 27, (4 beats total) for the woman a Mk LFO Sw Rk and the man a quick LFO Sw Rk is initially performed (on the 1st beat) with a passage of the woman under the link formed by the partners' left hands that pass over the woman's head to be successively brought to the height of the hip. The right hands remain joined and the skaters side by side (the woman to the left of the man)

Step 27, (for 4 beats), is as follows:

- 1st beat: for the woman Mk LFO and for the man a quick LFO;
- 2nd beat: Forward swing of the right free leg, in line with the skating leg;
- 3rd and 4th beat: LFO Rk (on 3rd beat) that finishes on a LBO, held until the end of the step. During the rocker turn the couple assumes Kilian position.

Step 28: (for 4 beats) for the woman is a XR RBO 3t O, is as follows:

- 1st beat: a Xroll RBO in Kilian position.
- 2nd beat: a three turn (RBO to RFI), the couple assumes Tango position;
- 3rd and 4th beat: a change of edge, from RFI to RFO on the 3rd beat, held on an outside edge until the end of the step. The position assumed is Partial Tango position and the movement of the free leg on this step is optional

For man **Step 28a** is a XR RBO (2 beats) and **28b** a DrCh LBO (2 beats).

28a (2 beats): 1st and 2nd beat: a XR RBO (on the 1st beat) in Kilian position, held for 2 beats on an outside edge and on the 2nd beat, corresponding to the woman's three turn, the couple assumes Tango position.

28b (2 beats): 3rd and 4th beat: a DrCh LBO on the 3rd beat on an outside edge until the end of the step. The couple moves into Partial Tango position and the movement of the free leg on these steps is optional.

Step 29, aimed toward the long side barrier, is for the woman a XR LFO 3t, a cross roll on the 1st beat followed by a three turn on the 2nd beat, while for the man is a RBO for 2 beats; the position is Partial Tango on the cross roll and after the woman's three turn, the couple assumes (with step 30), Waltz position.

Step 30 (2 beats for both skaters), is a RBO for the woman and a Mk LFO for the man, aimed toward the long side of the barrier and becoming parallel to it.

Steps 31-32-33-34 are Ballroom * steps (lv Mohawk), performed in Waltz or Partial Tango position (optional choice) in which the skaters rotate lightly around each other, alternating with Ballroom * steps (lv Mohawks) from forward to backward and with mohawks from backward to forward on outside edges.

Step 31 (2 beats): Ballroom step for the man on a RBO with forward extension of the free leg while the woman performs a Mk LFO with backward extension of the free leg.

Step 32 (1 beat): Ballroom step for the woman on a RBO, with the foot of the free leg in "and" position, while the man performs a Mk LFO with immediate return of the foot of the free leg to "and" position, matching the woman.

Step 33 (1 beat): Ballroom step for the man on a RBO, with the foot of the free leg in "and" position, while the woman performs a Mk LFO with immediate return of the foot of the free leg to "and" position, matching the man.

Step 34 (2 beats): Ballroom step for the woman on a RBO with forward extension of the free leg while the man performs a Mk LFO with backward extension of the free leg.

The couple, on step 34, assumes Tango position, maintaining it through step 35b.

Step 35 is a XR LBO (2 beats) for the woman and a XR RFO (35a) followed by a Ch LFI (35b) (1 beat each) for the man. Step 35 intersects the long axis.

Step 36 is a Mk RFO for the woman and a RFO for the man, during which the couple assumes Kilian position, aimed toward the short side barrier.

Step 37: XR LFO 3t (2 beats), the man slides forward with respect to the woman passing under the link of the left hands while the woman with **step 37a** XR LFO (1 beat), remains on the outside of the man and with **step 37b** Ch RFI (1 beat) she is in front of him, after his three turn. The position on step 37 is Hand in Hand (her left hand in his left hand, with right hands free). This step is initially aimed toward the short side barrier and curves in preparation for the next step.

Steps 38a-38b respectively for the man: step 38a, a RBO (1 beat) with the free leg extended in front and a DrCh LBI (38b) (1 beat) with the free leg extended in back. For the woman, **step 38** LFO Sw (2 beats) in which the free leg swings in front on the 2nd beat.

Hand in Hand position is maintained until step 38b and the aim of the step is parallel to the short side barrier.

Step 39 is executed in Partial Tango position, with the woman on the man's left. On this step, the man performs a DrCh RBO with free leg in back, in line with the skating leg and the woman a RFI (Open Stroke).

At the end of step 39, the man prepares to execute a mohawk that connects this step with the first step of the dance, a LFO (step 1), to be able to perform the restart of the dance while the woman brings the left free leg into "and" position. The man's mohawk must be repeated at the end of the second sequence of the dance.

Note: Ballroom * (lv Mohawk): 180 ° rotation from forward to backward, with the toes close and angled (toe to toe) during the execution of the turn.

KEY POINTS – TANGO DELANCO (Couples)

Section 1

1. **Step 5** Dr Ch LFO Rk: correct execution of the Dr Ch LFO Rk, without changing to an inside edge before and/or after the Rocker for women, matching the change of edge of the man. The woman, during the Rocker must cross the trace of the man.
2. **Step 7** which has a total of six beats is for the woman Mk RFO-Rk Sw and for the man (7a) XR LFO-3t (2 beats) and (7b) RBO Sw (4 beats); proper execution of the Mohawk LFO rocker swing without changing the edge before and/or after the Rocker; the skater must lift the free leg in front on the 3rd beat and swing it in back on the 5th beat. Attention should be paid to the required change in position and the proximity of the skaters after the woman's Rocker turn.
3. **Step 12:** correct execution of the Mohawk (heel to heel) and correct edge before and after the three turn. Attention should be paid to the required change in position and the proximity of the skaters before and after the mohawk as well as during the three turn with the correct lean as well as the correct timing (see list of steps).

Section 2

1. **Step 15:** Proper execution of LFI Sw Tw (2+1 $\frac{1}{2}$ + $\frac{1}{2}$) for the woman; step on a LFI edge, bringing the free leg forward on the 3rd beat with a Swing and remaining on an inside edge for 3 $\frac{1}{2}$ beats after which she will quickly rotate clockwise (Inside Twizzle formed by a three turn + half a three turn) in $\frac{1}{2}$ beat.
2. **Step 18:** Proper execution of the RFO Sw Tw (2+1 $\frac{1}{2}$ + $\frac{1}{2}$) for the man; step on a RFO edge swinging the free leg in front on the 3rd beat of the step and remaining on an outside edge for 3 $\frac{1}{2}$ beats, after which he will quickly rotate counter-clockwise (Outside Twizzle formed by an outside counter turn + half three turn) in $\frac{1}{2}$ beat.
3. **Step 20:** RFIOI (4 beats) (1+1+2). The step should be skated with pronounced changes of edge with correct timing (1 beat RFI, 1 beat RFO and 2 beats RFI).

Section 3

1. **Step 26:** Correct execution of Ballroom step RBO * (lv Mohawk: toe to toe) for the woman, from LFO to RBO.
2. **Step 27** for the woman is a Mk LFO Sw Rk and for the man a LFO Sw Rk: Correct execution of the swing rockers on the correct edge and correct timing. Attention to the changes in position and proximity of the skaters before and after the rockers
3. **Step 28:** (4 beats) is for the woman a XR RBO 3t O: correct execution of the backward cross roll and lean relative to the woman. For man step 28a is XR RBO (2 beats) and 28b Dr Ch LBO (2 beats). Edges should be strong and defined as described.

Section 4

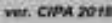
1. **Steps 31-32-33-34** for both: "Ballroom"/Mohawk: correct technical execution of the ballroom steps made lightly, on correct edges and with correct timing: steps 31 and 34 for 2 beats, steps 32 and 33 for 1 beat. Attention to the proximity of the partners during the ballroom steps and the correct position during rotations avoiding separations and variations in the space between them.
2. **Step 37:** XR LFO for both followed by a three turn for the man and Ch RFI for the woman; observe the changes of position and the correct edges and timing.
3. **Step 39** (2 beats): the man performs a Dr Ch RBO (2 beats) and the woman a RFI (open-Stroke) in Partial Tango position. Compliance with the prescribed timing and coordination of the free legs in unison.

TANGO DELANCO (Couples) - LIST OF STEPS

Position	Step	Man's Steps	Beats			Woman's Steps
			M		W	
SECTION 1						
Foxtrot	1	LFO		1		LFO
	2	Ch RFI		1		Ch RFI
	3	LFO		1		LFO
	4	Run RFI		1		Run RFI
Reverse Partial Tango	5	LFOI (free leg crossed in back on beat 2)		1+1		Dp Ch LFO Rk (Free leg extended in back after Rk)
	6a	RFO	2+2		2	Run RBI
	6b	(free leg movement optional on the last 2 beats)			2	Dp Ch LBO (free leg movement optional)
(see notes)	7a	XR LFO 3t	1+1		1+1+	Mk RFO Rk Sw
Tandem	7b	RBO Sw (swing on beat 3)	2+2		2+2	(Swing on beat 5)
Kilian	8	Cw LFI		2		Cw LFI
(see notes)	9	RFO (man's right hand on the shoulder of the woman)		2		RFO (man's right hand on the shoulder of the woman)
	10	run LFI (man's right hand on the shoulder of the woman)		1		run LFI (man's right hand on the shoulder of the woman)
Tandem	11	RFI		1		RFI
Kilian	12a	Op Mk LBI (heel to heel) Three turn (beat 3 of LBI) (free leg in front)	2+ 1½	2+ 2+ 2	2+ 2+	Op Mk LBI (heel to heel) Three turn (beat 3 with free leg in front)
	12b	Op Mk RBO	½			
Partial Tango	12c	Mk LFO	1½			
	12d	Ch RFI	½			
	13a	LFO	2	1	RBO	
(see notes)	13b			1		Mk LFO
SECTION 2						
Kilian	14	XF RFI		2		XF RFI
(see notes)	15	LFI -Sw –"and position"	2+2		2+1½ +½	LFI -Sw –Tw (½ count)
Cross Arm Kilian	16	RFO		1½		RFO
	17	Ch LFI		½		Ch LFI
(see notes)	18	RFO-Sw - Tw (½ count)	2+1 1/2+1/ 2		2+2	RFO-Sw–"and position"
Kilian	19	LFO		2		LFO
	20	XB RFIOI		1+1+ 2		XB RFIOI
Foxtrot	21	LFO		2		LFO
	22	run RFI		1		run RFI
	23	LFO		1		LFO

Continued Next Page

	24	Dp Ch RFI		2		Dp Ch RFI
	25	LFO		1		LFO
SECTION 3						
(see notes)	26	run RFI		1		Iv Mk RBO (Ballroom step)
(see notes) To Kilian	27	LFO Sw Rk		1+1 +2		Mk LFO Sw Rk
Kilian to Tango	28a	XR RBO	2		1+1	XR RBO- 3t (to RFI)~O
From Tango to Partial Tango	28b	Dp Ch LBO	2		+2	
	29	RBO		2		XR LFO 3t (to LBI)
SECTION 4						
Waltz	30	Mk LFO		2		RBO
	31	Iv Mk(Ballroom) RBO		2		Mk LFO
	32	Mk LFO		1		Iv Mk (Ballroom) RBO
	33	Iv Mk RBO(Ballroom)		1		Mk LFO
Tango	34	Mk LFO		2		Iv Mk(Ballroom) RBO
	35a	XR RFO	1		2	XR LBO
	35b	Ch LFI	1			
Kilian	36	RFO		2		Mk RFO
Hand in Hand	37a	XR LFO 3t (to LBI)	1+1		1	XR LFO
	37b				1	Ch RFI
	38a	RBO	1		1+1	LFO Sw (free leg in front on beat 2)
	38b	DpCh LBI (free leg in back)	1			
Partial Tango	39	Dp Ch RBO (free leg in back)		2		RFI (Open Stroke)
		Mk to...				



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
Opening Steps:	Maximum 24 Beats		

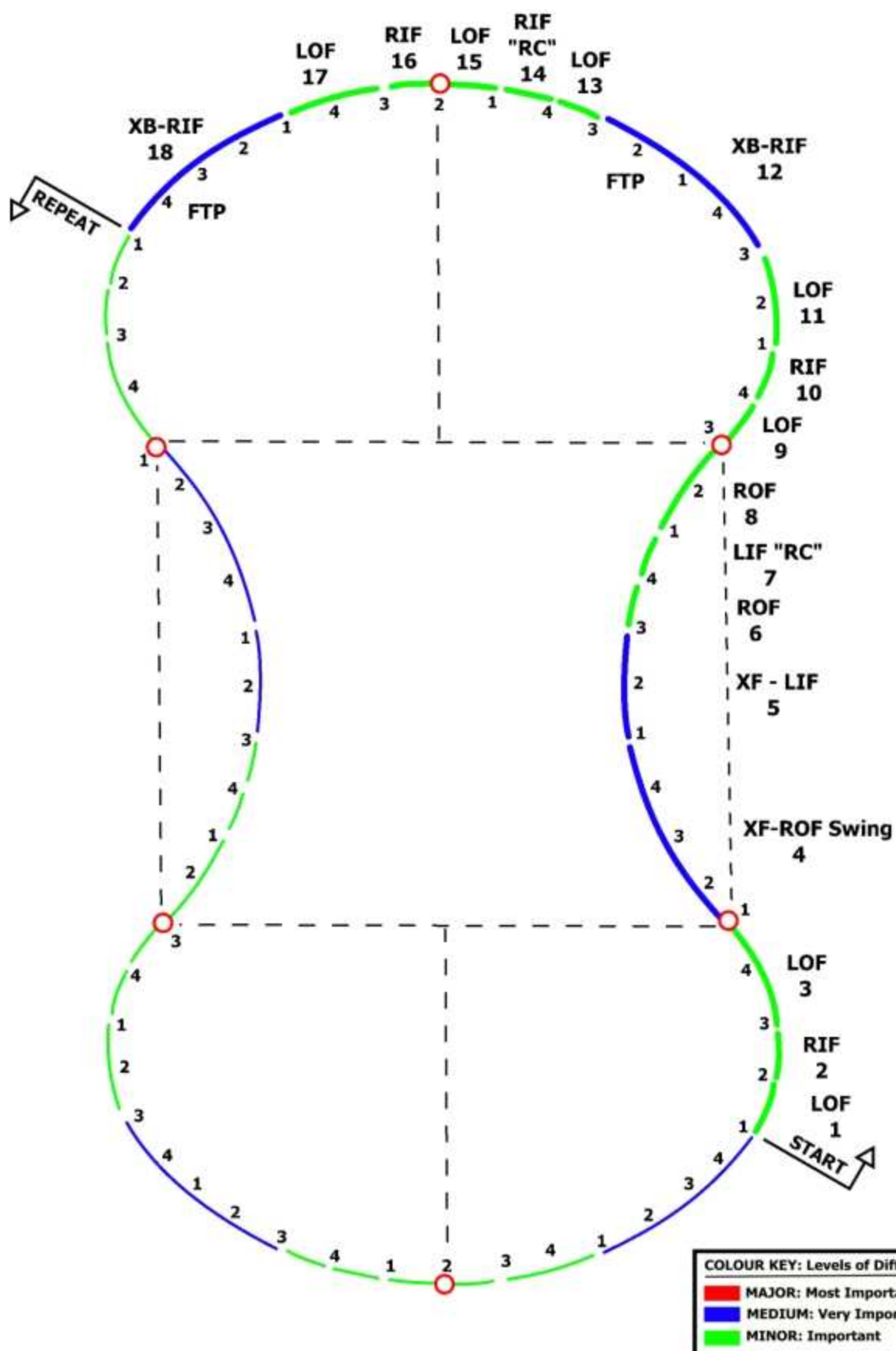
JUDGING POINTS

- 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

By Ronald Gibbs

Music: Waltz 3/4

Position: Kilian, Tandem

Competitive Requirements: 4 Sequences

Tempo: 144 beats per minute

Pattern: Set

Opening Steps: Maximum 24 Beats

The position is Kilian for steps 1 through 7 and steps 9 through 12. Step 8 is in Tandem position.

Steps 1 LFO (2 beats), 2 Ch RFI (1 beat) and 3 LFO (3 beats) begin in the direction of the long side barrier and finish aiming toward the long axis. Steps 4 RFO (2 beats), 5 Ch LFI (1 beat) and 6 RFO (3 beats) begin toward the long axis and finish toward the long side barrier.

On step 7, LFO (3 beats) aiming toward the long side barrier, the partners perform a twisting of the torso to the right with the shoulders in line with the tracing of the skating foot, in preparation for the next step, step 8.

Step 8, CIMk RBO Sw (6 beats), is a closed mohawk RBO for both partners, executing a swing in back on the fourth beat with the free legs in line with the tracing of the skating legs. The aim is initially toward the long side barrier and finishing parallel to it. On this step the couple assumes Tandem position.

Steps 9 Mk LFO (2 beats), 10 Ch RFI (1 beat) and 11 LFO (3 beats) leave the barrier and curve toward the long axis at the end of the rink. The couple maintains Kilian position until the end of the dance.

Step 12 XR RFO Sw Sw I (9 beats total) consists of a cross roll on a right outside edge, with the free leg held in back for the first 3 beats. On the fourth beat, the couple swings the free legs in front and then swings the free legs to the back on the seventh beat, simultaneously with the change to inside edge for the final 3 beats of the dance. The direction of the first three beats is toward the long axis, curving on the next three beats to become almost parallel to it, and on the last three beats, curving parallel to the short side barrier.

KEY POINTS - TUDOR WALTZ

Section 1

1. Step 1 LFO (2 beats), 2 Ch RFI (1 beat) and 3 LFO (3 beats), and steps 4 RFO (2 beats), 5 Ch LFI (1 beat) and 6 RFO (3 beats): proper execution of both sequences with well-defined edges and correct technique of edge, timing and required pattern.

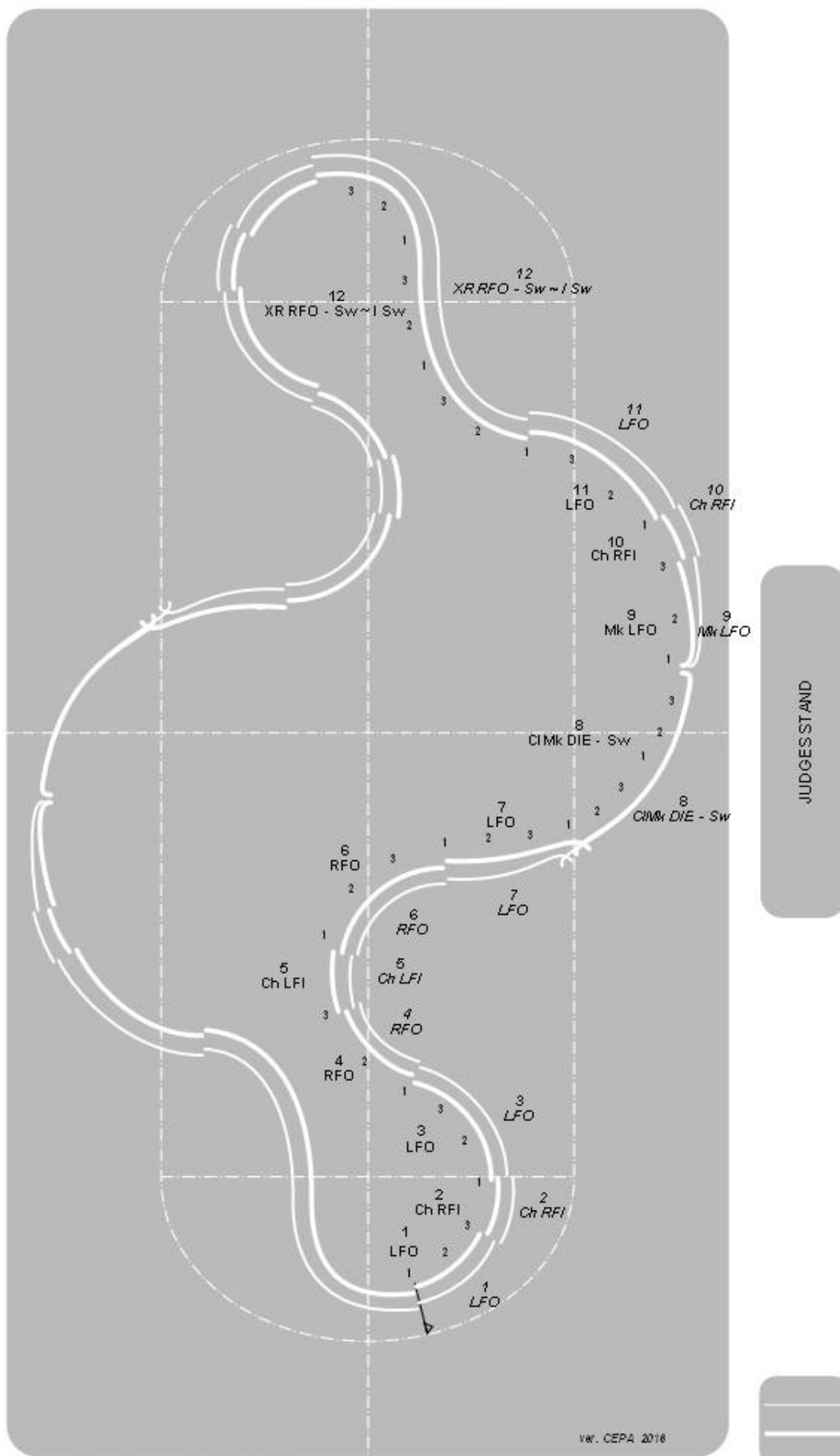
2. Step 7 LFO (3 beats), followed by step 8 CIMk RBO Sw (6 beats): proper technical execution of the closed mohawk on the correct edges (often flattened), in the direction of the long side barrier, without deviations from the outside edges, or loss of unison of the partners or symmetry of the free legs. Attention to the closeness of the partners during the execution of the mohawk, avoiding separations.

3. Step 12 XR RFO Sw Sw I (9 beats total): proper execution of the edges and the timing of the change of edge; cross roll on a right outside edge with the free leg held back for the first 3 beats, swinging the free leg in front on the fourth beat and then swing in back on the seventh beat, simultaneously with the change of edge to inside, and held on an inside edge for the last three beats.

LIST OF THE STEPS

Hold	Step No.	Man's Steps	Beats	Woman's Steps
Kilian	1	LFO	2	LFO
	2	Ch RFI	1	Ch RFI
	3	LFO	3	LFO
	4	RFO	2	RFO
	5	Ch LFI	1	Ch LFI
	6	RFO	3	RFO
	7	LFO	3	LFO
Tandem	8	CI Mk RBO Sw	3+3	CI Mk RBO Sw
Kilian	9	Mk LFO	2	Mk LFO
	10	Ch RFI	1	Ch RFI
	11	LFO	3	LFO
	12	XR RFO Sw Sw I	3+3+3	XR RFO Sw Sw I

TUDOR WALTZ



VIENNESE WALTZ

By Erik Van der Weyden and Eva Keats

Music: Waltz $\frac{3}{4}$

Position: Closed, Outside, Reverse Outside, Open

Competitive Requirements – 2 Sequences

Tempo: 138 bpm

Pattern: Set

Opening Steps: Maximum 24 Beats

The Viennese Waltz is danced at a good pace and with strongly curved edges. This is a lilting and graceful dance.

Good body unison with neat, clean footwork and smooth transition from one side to the other make this a beautiful waltz.

The forward steps 1, 2, 3 and 16, 17 and 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 purpose 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 hips together.

On step 8, care should be taken that this step is directed properly and on a true edge. The woman should be careful to aim 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 woman 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. Steps 9 and 10 form a closed choctaw for the man, while steps 10 and 11 form an open choctaw for the woman. After the mohawks (step 10 and 11), the woman's LBI (step 12) is placed at the side and slightly back of the right foot.

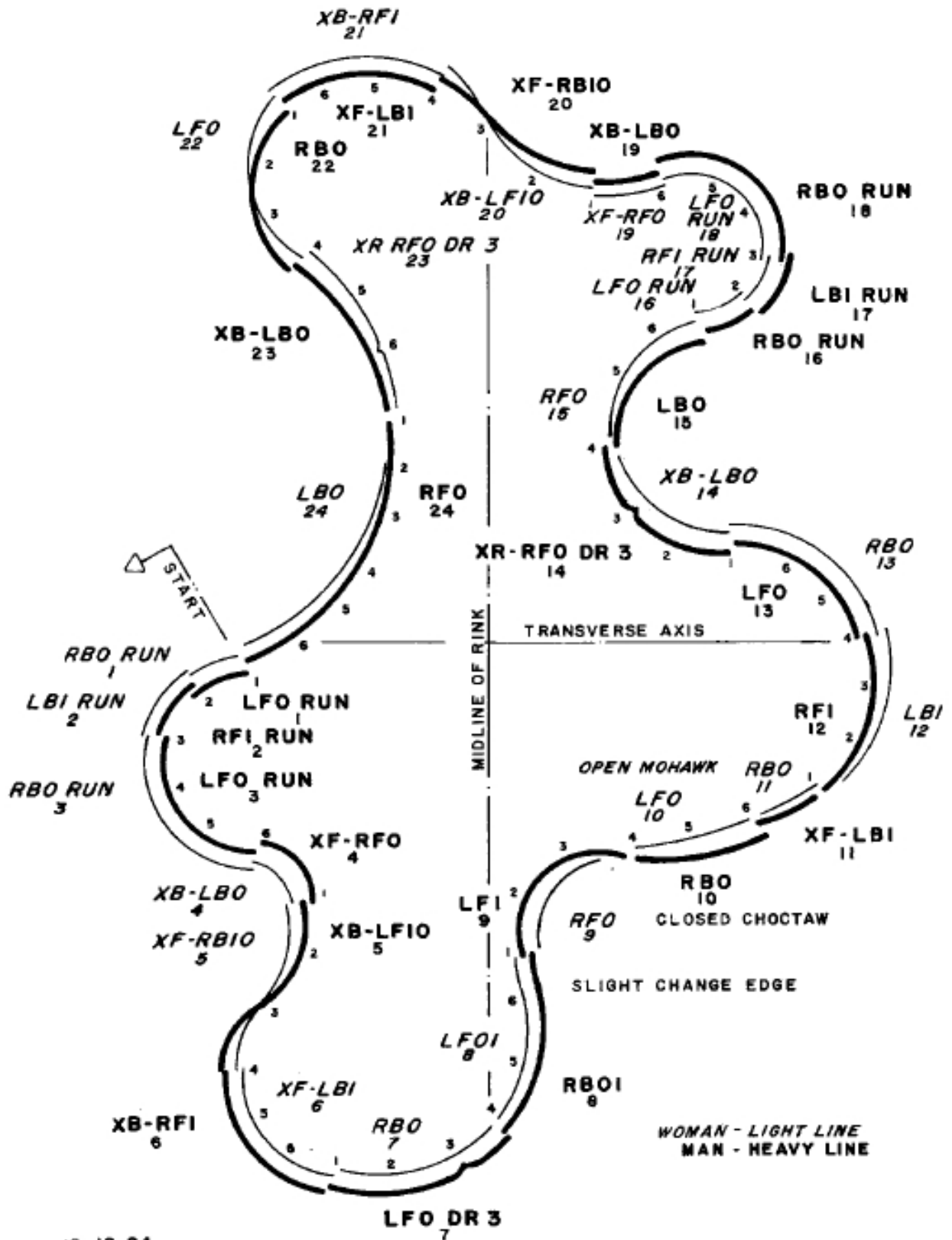
On step 13, the partners change from closed position to outside position (right hips together) for a proper take off on step 14. The timing of steps 1,2,3,4, and 16, 17, 18, 19 are unusual and, since it adds a distinctive touch to the dance, must be closely adhered to. Note that steps 1, 2 and 16, 17 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.

Step 24 is a closed position for the partners.

VIENNESE WALTZ - LIST OF STEPS

Step	Hold	Man's Step	Beats			Woman's Steps
			M	Both	W	
1	Closed	LFO Run	1		1	RBO Run
2		RFI Run	1		1	LBI Run
3		LFO Run	3		3	RBO Run
4	Outside	XF-RFO	1		1	XB-LBO
5	Change to:	XB-LFIO	3		3	XF-RBIO
6	Reverse	XB-RFI	3		3	XF-LBI
7		LFO-3	3		3	RBO Mohawk to:
8		RBOI Mohawk to:	3		3	LFOI
9		LFI	3		3	RFO
		Closed Choctaw to:				
10		RBO	2		2	LFO Open Mohawk to:
11		XF-LBI Mohawk to:	1		1	RBO
12		RFI	3		3	LBI
13		LFO	3		3	RBO
14		XR-RFO-3	3		3	XB-LBO Mohawk to:
15		LBO	3		3	RFO
16		RBO-Run	1		1	LFO-Run
17		LBI-Run	1		1	RFI-Run
18		RBO-Run	3		3	LFO-Run
19	Outside	XB-LBO	1		1	XF-RFO
20		XF-RBIO	3		3	XB-LFIO
21	Reverse	XF-LBI	3		3	XB-RFI
22		RBO	3		3	LFO
23		XB-LBO Mohawk to:	3		3	XR-RFO-3
24		RFO	6		6	LBO

VIENNESE WALTZ



10-10-94

CIPA

WALTZ SEQUENCE

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

Music:	Waltz	Tempo:	120 beats per minute
Position:	Kilian	Opening Steps:	Maximum 24 Beats

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

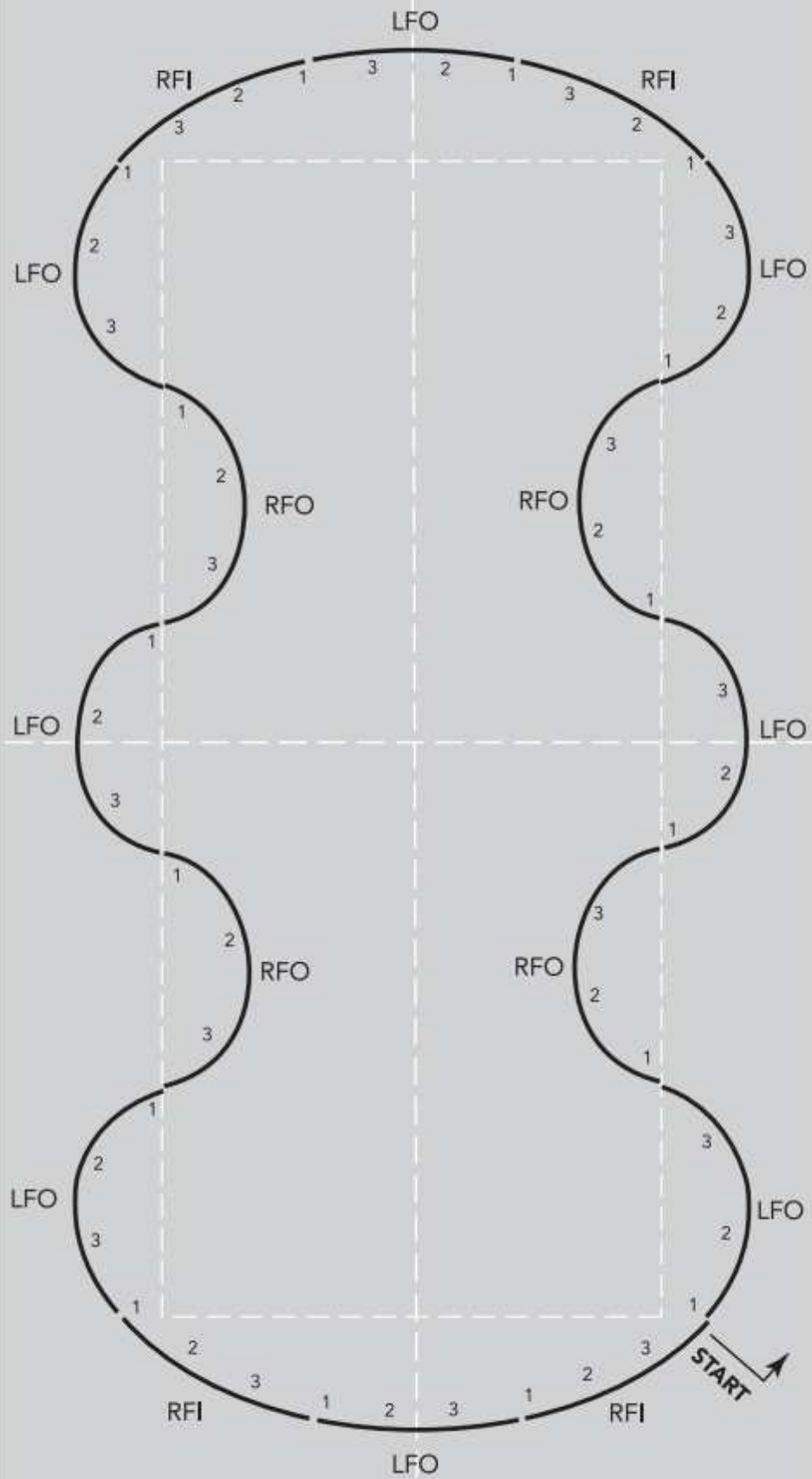
The candidates must learn, at the outset, to control the torso, and especially the hips developing a rhythm based on waltz time. The feet are placed together on the surface, a slight shifting of the weight from one foot to the other which requires "a small" amount of lean. As the foot leaves the floor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

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

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

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

WALTZ SEQUENCE



WERNER Tango - Couples

Originated Gladys & George Werner
Adapted by CIPA/CEPA Dance sub-Committee (2016)

Music: Tango 4/4

Position: Kilian Reverse

Competitive Requirements: 4 Sequences

Tempo: 100 beats per minute

Pattern: Set

Opening Steps: Maximum 24 Beats

DANCE DESCRIPTION

This dance should be skated in Reverse Kilian position, with strong edges and character. Good flow and fast travel across the floor are essential and must be achieved without obvious effort or pushing. Free leg and choreographed upper body movements should be added, as long as they respect the correct edges, timing and prescribed free leg positions.

The first step of the dance is a LFO of one beat aiming toward the long side barrier near the left corner away from the judge stand. Step #2 is a RFI raised chasse, of one beat, parallel to the long side barrier, followed by a LFO of two beats (step #3) aiming toward the short side barrier and then a cross in front to a RFI (step #4), of two beats, finishing aiming toward the center of the floor.

Step #5 is double swing change of edge LFI/O of 6 beats, starting toward the center of the floor, changing the edge aiming toward the short side barrier and finishing parallel to it. On this step, the free leg is swung forward on the third count of the step, the change of edge occurs on the fourth beat of the step, holding the free leg in front, and then the free leg is swung in back on the fifth beat of the step.

Step #6 is a cross behind to a RFI of two beats, aiming toward the long side barrier, followed by a LFO (step #7) and a run RFI (step #8), both of one beat, finishing with a LFO (step #9) of two beats aiming toward the center of the floor.

Step #10 is a deep RFO of two beats to allow a dropped chasse with a change of edge LFI/O (step #11) of two beats. On this step, the inside edge is held for one beat, and the change of edge to outside occurs on the second beat of the step, aiming toward the long side barrier. Next, there is a cross in front RFI (step #12) of two beats finishing parallel to the long side barrier.

Step #13 is a LFO of one beat starting near the short axis, followed by a raised chasse RFI (step #14) of one beat aiming toward the center of the floor.

Step 15 is a 6 beat step composed of:

- LFI swing of four beats starting toward the center of the floor and finishing aiming toward the long side barrier. On this step the free leg is swung in front on the third beat of the step.
- Slalom step, of two beats, with both feet on the floor in a parallel and close together position. On the first beat the previous LFI edge is maintained and the right skate is placed alongside the left foot on a RFO for one beat, and then the change of edge occurs to a LFO/RFI for one beat.

This last step should finish aiming toward the long side barrier to allow the restart the dance with the take off of the right skate from the skating surface.

DANCE KEY-POINTS

SECTION 1:

- **Step 4**, correct execution of Cross in front, with feet close together.
- **Step 5**, correct execution of Double Swing Change of edge, respecting the prescribed free leg position and the timing
- **Step 6**, correct execution of the Cross behind, with feet close together, without changing the edge before/after the step.

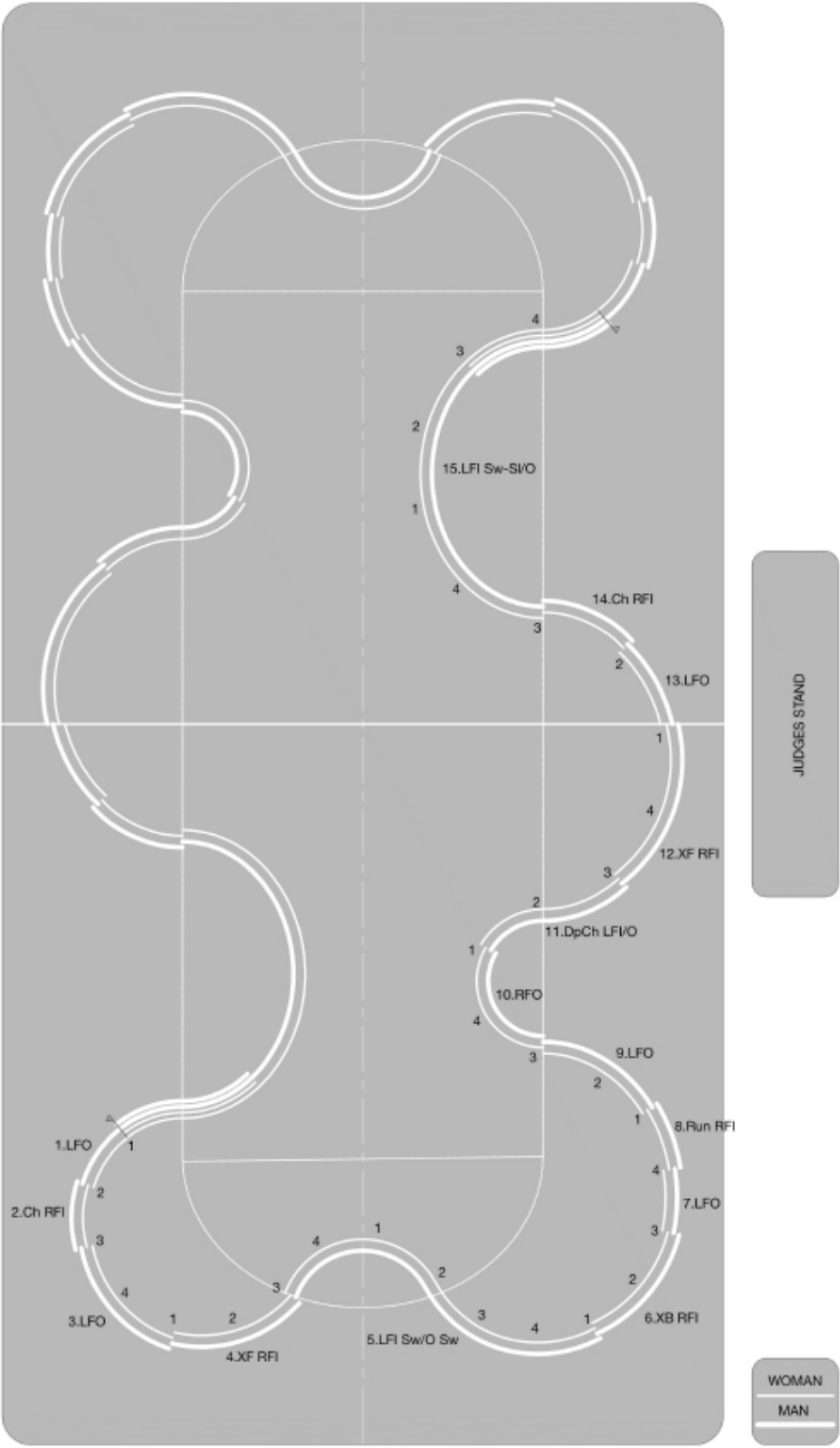
SECTION 2:

- **Step 11**, correct execution of Dropped Chasse Change of edge, respecting the correct timing.
- **Step 12**, correct execution of Cross in front, with feet close together.
- **Step 15**, correct execution of the Swing Slalom Change of edge, respecting the correct timing and the Slalom position (both feet on the floor in a parallel and close together position), with a pronounced change of edge.

WERNER TANGO - LIST OF THE STEPS

HOLD	No.	WOMAN Steps	BEATS	MAN Steps
1st SECTION				
Kilian Reverse	1	LFO	1	LFO
	2	Ch RFI	1	Ch RFI
	3	LFO	2	LFO
	4	XF RFI	2	XF RFI
	5	LFI Sw/O Sw	2+1+1+2	LFI Sw/O Sw
	6	XB RFI	2	XB RFI
	7	LFO	1	LFO
	8	Run RFI	1	Run RFI
	9	LFO	2	LFO
2nd SECTION				
Kilian Reverse	10	RFO	2	RFO
	11	DpCh LFI/O	1+1	DpCh LFI/O
	12	XF RFI	2	XF RFI
	11	LFO	1	LFO
	14	Ch RFI	1	Ch RFI
	15	LFI Sw/ SI/O (RFO/I)	2+2+1+1	LFI Sw/ SI/O (RFO/I)

WERNER Tango - Couples



WESTMINSTER WALTZ

By Erik Van der Weyden and Eva Keats

Music:	Waltz $\frac{3}{4}$	Tempo: 138 beats per minute
Position:	Kilian, Reverse Kilian, Closed, Open	Pattern: Set
Competitive Requirements:	2 Sequences	
Opening Steps:	Maximum 24 Beats	

The Westminster Waltz is a dance skated with stately carriage and elegance of line. Throughout the dance many changes of position occur and should appear effortless to enhance the refined character of the waltz.

Part of this dance is skated in Kilian position using the thumb pivot hold for the hands to facilitate the changing sides of the partners. The only free leg swings occur to the six-beat (or more) edges.

Steps 1, 2 and 3 form a progressive run sequence. There is a change of edge at the end of step 3 and step 4 is an RFI directed from the curve formed by steps 1, 2 and 3. Step 5 and 6 are opened mohawks; at the start the man is on the woman's left side, but during the turn both rotate individually and afterwards the man is on the woman's right. Step 8 should be aimed toward the barrier with step 9 finishing the lobe. On step 10, the woman momentarily releases her hold on the man while she turns her three in front of him after which the partners join in closed position which almost immediately changes to open position for steps 11 and 12 which are crossed chasses skated on a curve.

Step 13 for the woman is an inside forward swing rocker held for six beats before the turn and three beats afterwards. Step 13 for the man is an outside forward swing counter held similarly for six beats before the turn and three beats afterwards. At the moment of turning, partners must be in hip to hip position. Step 14 (RBI for the man and LBO for the woman) must be taken at the side of the preceding skating foot.

On step 15 man follows the woman's tracing as she turns an inside three on count 4 of this six-beat edge. Step 16 and 17 form a progressive sequence with very moderate progressive movement of the feet and afterwards both partners step to side (about 18 inches) for the start of step 18.

The man skates an LFO edge on step 19, and woman skates an RBO edge. The man's RFO three (step 20) begins as a cross roll while the woman goes into an LBO edge crossed behind.

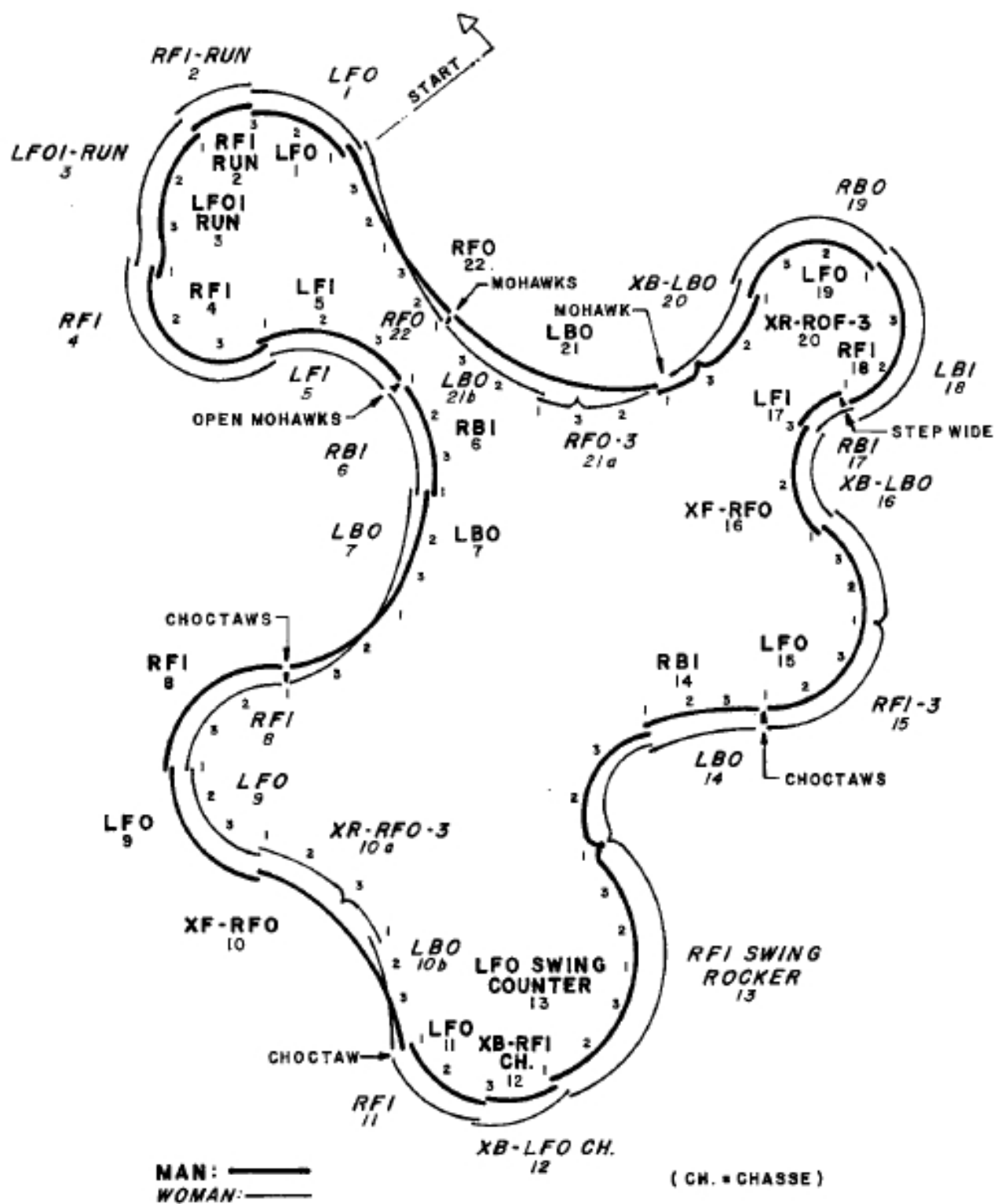
On step 21 the man skates a six-beat LBO – not too deep (if he cuts too sharp curve, the woman cannot complete her part). The woman, releasing her left hand, turns a three on count 3 heading for the man's left shoulder. She removes her right hand from his left and immediately gives him her left hand.

The woman steps onto her LBO on count 4 and extends her right arm across to her partner's right (reversed Kilian position). Starting step 22 with the woman on the man's left, she skates across in front to his right side in position to repeat the dance. Care must be taken in swinging the free legs on this edge so as not to interfere with the woman's crossing in front of the man.

WESTMINSTER WALTZ - LIST OF STEPS

Step	Hold	Man's Step	M	Both	W	Woman's Steps
1	Kilian	LFO	2		2	LFO
2		RFI-Run	1		1	RFI Run
3		LFOI-Run	3		3	LFOI-Run
4		RFI	3		3	RFI
5		LFI	3		3	LFI
		Open Mohawk to:				Open Mohawk to:
6	Reverse	RBI	3		3	RBI
7		LBO	6		6	LBO
		Choctaw to:				Choctaw to:
8		RFI	3		3	RFI
9		LFO	3		3	LFO
10a		XR-RFO	6		3	XR-RFO-3
10b	Closed				3	LBO
11	Open	LFO	2		2	RFI
12		XB-RFI Chasse	1		1	XB-LFO Chasse
13		LFO Swing Counter	9		9	RFI Swing Rocker
14		RBI	3		3	LBO
		Choctaw to:				Choctaw to:
15		LFO	6		6	RFI-3
16	Closed	XF-RFO	2		2	XB-LBO
17		LFI	1		1	RBI
18		Step Wide-RFI	3		3	Step Wide-LBI
19		LFO	3		3	RBO
20		XR-RFO-3	3		3	XB-LBO
						Mohawk to:
21a		LBO	6		3	RFO-3
21b	Reverse				3	LBO
	Kilian	Mohawk to:				Mohawk to:
22	Change Sides	RFO	6		6	RFO

WESTMINSTER WALTZ



9-1-89

CIPA

World Skate Rules as at 2018

8. DANCE SKATING

DS 8.00 General

- 8.00.01 This event shall be conducted for teams consisting of two contestants, one male, one female.
- 8.00.02 The dance skating event shall consist of two (2) parts: One (1) Style Dance (SD); and One (1) Free Dance program.
- 8.00.03 Value of each part of the competition:
- Style Dance: 2 scores. Factor 1.0.
 - Free Dance: 2 scores. Factor 1.5.
- 8.00.04 The same panel of judges shall judge style dance, and free dance.

DS 8.01 Entrance

- 8.01.01 When a couple is announced for the style dance and free dance the entrance must be no longer than fifteen (15) seconds. The exit of style dance must be no longer than fifteen (15) seconds. The penalty for each extra second will be 0.1 from the B mark for SD / Free Dance.

DS 8.02 Compulsory Dances for style dance

- 8.02.01 The group of compulsory dances for style dance are listed following.

Junior

Dance	Tempo	Music	Sec.
Dench Blues	88	Blues	1
Harris Tango	100	Tango	1
Rocker Foxtrot	104	Foxtrot	2
Castel March	100	March	1
Flirtation Waltz	120	Waltz	2
Fourteen Step	108	March	2
Argentine Tango	96	Tango	1

Senior

Dance	Tempo	Music	Sec.
Italian Foxtrot	96	Foxtrot	1
Iceland Tango	100	Tango	1
Tango Delanco	104	Tango	1
Starlight Waltz	168	Waltz	1
Viennese Waltz	138	Waltz	1
Westminster Waltz	138	Waltz	1
Quickstep	112	Quickstep	2
Paso Doble	112	Paso Doble	1
Midnight Blues	88	Blues	1

- 8.02.02 The diagrams and associated notes for the dances may be found in this chapter and Appendix 2 and 3, Compulsory Dances.
- 8.02.03 The positions listed for each dance must be strictly adhered to by both members of the team.
- 8.02.04 Separation of partners shall be penalized by the judges accordingly, except where the description of the dance requires it.

DS 8.03 Style Dance

- 8.03.01 The selection of rhythms used is a minimum of two (2) and a maximum of three (3) different rhythms. The choice of two (2) rhythms may include the use of two different music selections for the same rhythm; however this may only be done for one (1) of the selected rhythms. The choice of three (3) different rhythms may NOT include the use of two different music selections for the same rhythm.
- 8.03.02 One of the selected rhythms must be the rhythm required for the Pattern Dance Sequence. During the Pattern Dance Sequence, a change of music selection is NOT permitted.
- 8.03.03 The duration of the Style Dance is specified in SR 3.10.
- 8.03.04 Rhythms

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

8.03.05 Style Dance required elements:

Step Sequences: for the circular, serpentine, straight line, diagonal step sequences it is not allowed to cross the pattern just executed or to cross it.

Required elements in a style dance are four (4), the only elements that will be always used are the pattern dance sequence and the lift, the others will change each year and will be chosen in between:

1. One no hold step sequence.
2. One hold step sequence.
3. One no hold synchronized cluster sequence.
4. One hold cluster sequence.
5. No hold synchronized travelling sequence.

DS 8.04 Free Dance

8.04.01 The duration is specified in SR 3.10. Timing of the free dance shall begin with the first movement of either member of the team.

8.04.02 Free dance required elements

Step Sequences: for the circular, serpentine, straight line, diagonal step sequences it is not allowed to cross the pattern just executed or to cross it.

It will be required seven (7) elements chosen from the following nine (9):

1. Stationary lift.
2. Rotational lift.
3. Combo lift.
4. Choreographic lift.
5. No hold step sequence.
6. Hold step sequence.
7. No hold synchronized cluster sequence.
8. Hold cluster sequence.
9. Synchronized travelling sequence.

DS 8.05 Elements

PATTERN DANCE SEQUENCE (COMPULSORY DANCE)

This element consists on one (1) sequence of a complete compulsory dance selected by World Skate ATC, that covers the entire surface of the skating floor, or two (2) sequences of a complete compulsory dance with a pattern that covers half of the skating floor.

General rules

- ☐ Must adhere to the diagram/pattern provided by World Skate ATC.
- ☐ The BPM of the piece of music selected for the Compulsory Dance Sequence inserted in the Style Dance may vary from that required, within a range of +2 / -2 BPM.

For example: *in compulsory dances with a required tempo of 100 BPM, the number of beats may be, for the duration of the pattern dance sequence, from a minimum of 98 to a maximum of 102 BPM.*

There can be an introduction before the beginning of the pattern dance sequence, and also after the end of the pattern dance sequence, during which the tempo of the piece of music is free, but whilst skating the actual pattern dance sequence the music must keep the same range +/- 2 from the required bpm. Once the bpm for the pattern dance sequence is decided it **MUST** remain constant for the entirety of the pattern dance sequence.

For example: *A piece of waltz music has an introduction with a tempo of 148 BPM; but during the skating of the Starlight Waltz the tempo must be within the range of 166 to 170 BPM (168 BPM +/- 2); remaining constant throughout the sequence; and after the pattern dance sequence is completed the tempo changes to 128 BPM.*

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

- ☐ The rhythms used.
- ☐ The number of BPM of the Compulsory Dance Sequence(s).
- ☐ It should be specified when the music for compulsory dance starts and when it finishes.

If in the event that these rules are not observed, World Skate ATC shall give a deduction of 1.0 in the A mark.

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

* **A recognized position** is defined by the hold of the man's right arm/hand with respect to the woman (or by the man's left arm/hand for Reverse Kilian position), and by the position of the skaters with respect to each other. The recognized positions and holds required by the rules may include choreographic movements of the upper body (with the other arm free from hold) to make the performance of the dance more relevant to the required rhythm while respecting the wording of the dance descriptions (see compulsory dance rules) and without changing the nature of the required movements/steps/holds.

NO HOLD STEP SEQUENCE

The baseline will be selected each year by World Skate ATC and may be performed either:

- ❑ Along the long axis.
- ❑ Diagonal.

General Rules

- ❑ During the execution of this element, skaters should perform a high level of technical difficulty that demonstrates their ability and express it with fluidity and variety, to the tempo and rhythm of the selected music.
- ❑ It is mandatory to start this element from a stopped position. NOTE: if a skater stops before this element for duration of less than 3 seconds, it will satisfy the requirement of starting from a stopped position but it will not be counted as a STOP.
- ❑ A minimum of two (2) different turns** must be executed by each skater.
- ❑ The steps must cover at least 80% of the length of the skating surface.
- ❑ The distance between the skaters during the step sequence must be no greater than four (4) meters. The partner farthest from the baseline may go a maximum of 4 meters from the baseline and there may be no more than 4 meters between the partners.
- ❑ The maximum allowed distance of the skaters from the baseline must be no greater than four (4) meters for the entire sequence.
- ❑ No stops are allowed during the execution of this element.

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

DANCE HOLD STEP SEQUENCE

The baseline will be selected each year by World Skate ATC and may be performed either:

- ❑ Circle clockwise.
- ❑ Circle counterclockwise
- ❑ Serpentine.
- ❑ Diagonal

General rules

- During the execution of this element, skaters should perform a high level of technical difficulty that demonstrates their ability and express it with fluidity and variety, to the tempo and rhythm of the selected music.
- The couple must perform a minimum of two (2) different recognized dance positions*
- The release of contact is permitted only for quick changes of hold/position.
- A minimum of two (2) different turns** must be executed by each skater.
- No stops are allowed during the execution of this element.
- In the circular step sequence, circle clockwise or counterclockwise, the skaters must begin the sequence at one of the 4 axis points: from a clear position. The footwork must use the entire width of the skating floor and must begin and end on the same at the same axis point. The circle must be in the center of the skating floor.
- In Serpentine step sequence, the skaters must begin the sequence on the long axis, from a clear position, must cross through the center of the floor and must end at the long axis at the other end of the floor. The footwork must use the entire width of the skating surface and may only cross the long axis one (1) time.

* **Recognized dance positions:** all positions described on the WORLD SKATE Artistic Technical Committee rules book, except hand in hand (see recognized positions cited in required element 1).

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

DANCE LIFT

The typology of the lift will be selected annually by World Skate atc, and may be performed either:

- Stationary position – a lift with a maximum duration of 10 seconds where the sustaining partner must maintain the stationary position during the entire lift, being able to perform a maximum of ½ revolution entering and ½ revolution exiting the lift, and the position of the lifted partner is maintained stationary for at least three (3) seconds.
- Rotational – a lift with a maximum duration of 10 seconds with unlimited rotations, and with a minimum of 1 ½ revolutions. This lift the couple must rotate for at least three (3) revolutions
- Combination – stationary and rotational: a lift composed of a free combination of the two types, (Stationary and Rotational) executed during the same lift, with a maximum duration of twelve (12) seconds, of a stationary position, held for a minimum of three (3) seconds, and a rotational lift combined with each other.

General rules

- The lift will be evaluated based on the ability of one/both skater(s), the creativity and fluidity of the lift, and the technical difficulties of the entrance and exit.
- The sustaining partner's hands may go above their own head as long as the hips of the lifted partner remain below the sustaining partner's head.
- The lifted partner's hips may go above the sustaining partner's head as long as the sustaining partner's hands do not go above their own head.
- The sustaining partner may hold the lifted partner's skate and the lifted partner may be supported/sit/lie down on the skate of the sustaining partner.

Note: a dance lift occurs when the partner is lifted in the air for at least two (2) seconds (less than two (2) seconds is not considered a lift).

Difficult position for the lifted partner

- a. Full split: when the legs are spread, and extended on a same line; the corner is of 180°.
- b. Full biellmann: vertical position for the lifted partner, the heel of the skate (sustained by the hand) brought behind the bust (on the sagittal plane) and at the same level as the head or above the head.
- c. Transverse full ring: partner lifted body on the transverse plane, in horizontal position (parallel to the rink) where the upper body is arched backward with one or both heels close to the head (describing a complete circle).
- d. Head upside down: upside down vertical position for the lifted partner with the head close to the rink.
- e. From a vertical position lady is cantilevered out: lady's torso is extended away from the man and the only one additional point of support are the hands.
- f. Balancing in a horizontal position with only one additional point of support.
- g. Leaning out (forwards or backwards) with the only one additional point of support being the legs.
- h. Full layback with arched pose with no support from the lifting partner above the thigh.
- i. Extended out with the majority of body weight in a horizontal line with the only one additional point of support being shoulders and/or upper back.

When to consider a change of position of the lifted partner

- a. The lifted partner changes hold and position in a significant way.
- b. The change of hold and position are executed at the same time.
- c. Different positions must be clear and defined.
- d. In a rotational lift the change of position happens during the rotation itself with no interruptions.
- e. In a rotational lift the change of position will be considered if the position is hold for at least two revolutions of the lifted partner.

Difficult position of the lifting partner (examples)

- a. One foot.
- b. Outside, inside or flat spread eagles.
- c. In a bauer inside and outside.
- d. Bended (sit position) 90°.
- e. One contact arm/hand.
- f. Execution of a turn for the stationary or combination lift.

Creative/difficulty entry (examples)

- a. Unexpected entry.
- b. Entry from difficult transition like a turn, outside mohawk, choctaw (no from runs).
- c. Creative/difficult entry before the first position (as ½ or 1 rotation assisted jump of the lifted partner) or, always by the lifted partner, one rotation in the air (supported by the lifting partner) on the sagittal plane or on the horizontal one.

CHOREOGRAPHIC LIFT

- The choreographic lift will have a set value of two (2) not depending on levels.
- The choreographic lift will be inserted to enhance or underline a part of the choreography.
- It cannot last more than ten (10) seconds and can be used during a stop.

HOLD CLUSTERS SEQUENCES OR NO HOLD SYNCHRONIZED CLUSTER SEQUENCE

For the hold sequence

- ☐ The couple must introduce two (2) sequences of clusters separated by a change of foot (one step).
- ☐ The three turn will be counted as a turn for the cluster.
- ☐ The couple can never break the hold.
- ☐ Each sequence must contain at least three (3) different turns.
- ☐ The sequences for each partner can be different.
- ☐ No change of edge is allowed. Change of edge will be allowed after the 3rd turn if skaters choose to perform a more than three (3) turns cluster

For the no hold sequence

- ☐ The couple must introduce two (2) sequences of clusters separated by a change of foot (one step).
- ☐ The three turn will be counted as a turn for the cluster.
- ☐ The sequences **MUST** be the same for both partners.
- ☐ The skaters have not to be in hold but skating alone.
- ☐ They should be as close as possible one another and they are free to use whatever turn they want.
- ☐ Each sequence must contain at least three (3) different turns.
- ☐ No change of edge is allowed. Change of edge will be allowed after the 3rd turn if skaters choose to perform a more than three (3) turn cluster

SYNCHRONIZED NO HOLD TRAVELLING SEQUENCES

Set travelling: minimum two (2) rotations on each foot with a maximum of three (3) steps in between. It is mandatory that in each set the entry edge and foot of the turns must be different.

Type of travelling (starting edge)

- ☐ Forward inside.
- ☐ Forward outside.
- ☐ Backward inside.
- ☐ Backward outside.

The following additional features can increase the difficulty of the travelling (examples). To be considered, the features should be performed correctly by both skaters:

- ☐ At least one hand above the head or on its line.
- ☐ Crossed hands behind the back and far from it.
- ☐ Arms crossed in front of the body between shoulders and waist (can be also one behind and the other in front like a screw).
- ☐ Free leg crossed in front or crossed behind over the knee line.
- ☐ Free leg crossed in front or behind under the knee line (pirouettes).
- ☐ Free skate wheels hold by one hand.

DS 8.06 **Limitations**

8.06.01 Style dance

DANCE LIFTS: none additional lifts are not permitted apart from the required one.

DANCE SPIN: a maximum of one (1) dance spin, done in hold with a minimum of two (2) revolutions, less than two (2) revolutions is not considered a spin. Lifted spins are not permitted.

STOP: a stop is considered when at least one of the skaters is stopped for more than three (3) seconds up to maximum of eight (8) seconds.

A maximum of two (2) stops executed during the program for a minimum of three (3) seconds to a maximum of eight (8) seconds each for a maximum allowed distance of separation of four (4) meters (excluding the beginning and the end).

Stationary positions: kneeling/lying down on the floor is permitted only two (2) times during the entire program for a maximum of five (5) seconds each (including the beginning and end).

If both partners are on the floor at the same time, it shall be considered as once. Hands on the floor (i.e. a cartwheel) shall not be considered as a laydown.

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

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

DANCE JUMPS: a maximum of two (2) jumps, each skater, of one (1) revolution each (no more than one revolution in the air). Jumps shall not be considered as elements of technical value.

SEPARATIONS:

- Are permitted at the beginning and the end of the program for a maximum time of eight (8) seconds.
- During the stop where the separation is for a maximum of eight (8) seconds and for a maximum distance of four (4) meters between the partners
- For only one (1) time during the program, while skating, for characteristic steps/technical difficulties for a maximum of eight (8) seconds and for a maximum distance of four (4) meters between the partners (except where prohibited by the rules).
- For quick changes of position/hold between the partners during the entire program.

8.06.02 Free dance

DANCE LIFTS: no additional lift is allowed.

DANCE SPINS: a maximum of one (1) dance spin, done in hold, with a minimum of two (2) revolutions, (less than two (2) revolutions is not considered a spin). Lifted spins are not permitted.

STOPS: a stop is considered when at least one of the skaters is stopped for more than three (3) seconds up to maximum of eight (8) seconds.

A maximum of two (2) stops may be executed during the program for a minimum of three (3) seconds to a maximum of eight (8) seconds each for a maximum allowed distance of separation of four (4) meters (excluding the beginning and the end).

Stationary positions: kneeling/lying down on the floor is permitted only two (2) times during the entire program for a maximum of five (5) seconds each (Including the beginning and end). If both partners are on the floor at the same time, it shall be considered as once.

Hands on the floor (i.e. a cartwheel) shall not be considered as a laydown.

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

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

DANCE JUMPS: a maximum of two (2) jumps, each skater, of one (1) revolution each (no more than one revolution in the air). Jumps shall not be considered as elements of technical value.

SEPARATIONS:

- Are permitted at the beginning and the end of the program for a maximum time of eight (8) seconds.
- During the Stop where the separation is for a maximum of eight (8) seconds and for a maximum distance of four (4) meters between the partners.
- For only two (2) times during the program, while skating, for characteristic steps/technical difficulties for a maximum of eight (8) seconds and for a maximum distance of four (4) meters between them.
- For quick changes of position/hold between the partners (during the entire program).

DS 8.07 *Judging guidelines for levels of difficulties*

8.07.01 In general, the following guidelines are applicable when also the quality of what presented is good, otherwise the value **MUST** decrease.

Note: the three turn will be counted as a turn for the cluster.

One no hold step sequence (straight line or diagonal) levels

- Level 1 – must include at least four (4) turns.
- Level 2 – must include at least six (6) turns.
- Level 3 – must include at least three (3) turns all executed at least once in both directions (six (6) turns in total). Skaters must add one (1) choctaw in both directions (1 clockwise and 1 anti clockwise or vice versa).
- Level 4 – must include at least four (4) turns all executed at least once in both directions (eight (8) turns in total). Skaters must add one (1) choctaw in both directions (1 clockwise and 1 anti clockwise or vice versa)
- Level 5 – must include at least five (5) turns all executed at least once in both directions (ten (10) turns in total). Skaters must add one (1) cluster and one (1) choctaw in both directions (1 clockwise and 1 anti clockwise or vice versa).

One dance hold step sequence levels

- Level 1 – two (2) different holds and must include at least four (4) turns.
- Level 2 – two (2) different holds and must include at least six (6) turns.
- Level 3 – three (3) different holds and must include at least three (3) turns, in both directions (six (6) turns in total). In addition, the skaters must include one (1) choctaw in both directions (1 clockwise and 1 anti-clockwise or vice versa).
- Level 4 – three (3) different holds and must include at least four (4) turns, all executed at least once in both directions (eight (8) turns in total). In addition, the skaters must include one (1) choctaw in both directions (1 clockwise and 1 anti-clockwise or vice versa)
- Level 5 – minimum four (4) different holds and must include at least five (5) turns, all executed at least once in both directions (ten (10) in total). In addition, the skaters must include one (1) choctaw in both directions (1 clockwise and 1 anti –clockwise or vice versa) and one (1) cluster.

Dance lifts

Levels for stationary lifts

- Level 1 – the lifted partner is lifted for at least three (3) seconds.
- Level 2 –
 - One (1) change of position (two (2) positions) for the lifted partner (each position kept for at least three (3) seconds), or;
 - The lifting partner keeps a difficult position for at least three (3) seconds, or;
 - The lifted partner holds a difficult position for at least three (3) seconds.
- Level 3 – one (1) change of position (two (2) positions held at least for three (3) seconds each) + a difficult position for the lifting partner or a difficult position of the lifted partner kept for at least three (3) seconds.
- Level 4 – same as level 3 but with a creative/difficult entry.
- Level 5 –
 - The lifted partner holds a difficult position for at least three (3) seconds + one (1) change of position (hold for at least three (3) seconds) + difficult position for the lifting partner for at least three (3) seconds + creative/difficult entry, or;
 - Three (3) different difficult positions (two (2) difficult positions as well as level 3 + a difficult position chosen between e-i) + creative/difficult entry.

Levels for rotational lifts

- Level 1 – at least three (3) rotations of the lifting partner
- Level 2 – at least four (4) rotations of the lifting partner + a difficult position of the lifted partner held for at least two (2) rotations.
- Level 3 – at least five (5) rotations of the lifting partner + the lifted partner in a difficult position held for at least three (3) rotations.
- Level 4 –
 - At least six (6) rotations of the lifting partner + the lifted partner in a difficult position held for four (4) rotations, or;
 - Executing a change of position (two (2) positions) + a difficult position in one of the positions held for at least two (2) rotations.
- Level 5 –
 - Same as level 4 + a creative/difficult entry, or;
 - Executing a change of position (two (2) positions) + a difficult position in both of the positions held for at least three (3) rotations.

Levels for combination lifts

The difficult positions requested can be performed in the stationary part or in the rotational.

- Level 1 – the lifted partner is lifted for at least two (2) seconds in a static position and the lifting partner executes two (2) revolutions before or after the static position.
- Level 2 –
 - The lifted partner executes one (1) change of position (two (2) positions, each kept for two (2) seconds), or;
 - One (1) difficult position for at least two (2) seconds.
- Level 3 – one (1) change of position (two (2) positions) kept for at least two (2) seconds each + the lifting partner holds a difficult position for at least two (2) seconds + at least four (4) rotations of the lifting partner before or after to the stationary position of the lifted partner.
- Level 4 – same as level 3 + creative/difficult entry.
- Level 5 – the lifted partner holds a difficult position for at least two (2) seconds and executes one (1) change of position. The two (2) positions must be kept for at least two (2) seconds each, with the lifting partner that holds a difficult position for at least two (2) seconds and executes at least five (5) rotations and the lift must start with a creative/difficult entry.

One pattern dance sequence (compulsory dance) – for style dance

There will be four (4) levels depending how the key points have been executed. If the compulsory dance requests two (2) sequences, the levels will be applied twice, once for each sequence.

- Level 1 – 75% of sequence/section is completed by both partners.
- Level 2 – sequence/section is not interrupted more than four (4) beats in total, either through stumbles, falls or any other reason AND one (1) or two (2) key points is correctly executed.
- Level 3 – sequence/section is not interrupted more than four (4) beats in total, either through stumbles, falls or any other reason AND three (3) key points are correctly executed.
- Level 4 – sequence/section is not interrupted at all, either through stumbles, falls or any other reason AND four (4) key points are correctly executed.

Timing faults will bring level down of a minimum of one and will be marked down in the components.

Clusters sequences levels

- Level 1 – the two (2) clusters are correctly executed with no interruption.
- Level 2 – one of the two (2) clusters contains four (4) turns, three (3) of them must be different.
- Level 3 –
 - o One of the two (2) clusters contains five (5) turns, three (3) of them must be different, or;
 - o The two sets contain four (4) turns, three (3) of them, for each cluster, must be different.
- Level 4 – the two sets contain five (5) turns, three (3) of them, for each cluster, must be different.

Travelling sequences levels

- Level 1 – execution of the two (2) sets of travelling with two (2) revolutions each.
- Level 2 – different rotations for the two (2) travelling and at least three (3) revolutions each.
- Level 3 – different rotations for the two (2) travelling and at least three (3) revolutions each + one (1) feature.
- Level 4 – different rotation for the two (2) travelling and at least four (4) revolutions each + two (2) different features.

DS 8.08 *Order of Skating the Free Dance*

- 8.08.01 Before the draw (the day before the commencement of the championship) and depending upon the size of entry, the World Skate Artistic Technical Committee shall determine and announce the number of entries in each free dance group.
- 8.08.02 The order of skating the free dance will be determined from the results of the style dance.
- 8.08.03 The order of skating will be established by reversing the placements obtained by the style dances, dividing the couples (teams) into groups as established in DS 8.06.01, and re-drawing for skating position within each group, that shall be composed of no more than six (6) couples and no less than four (4). If the total number of couples cannot be evenly divided into groups, the first group, or if necessary, the first groups, shall contain an extra team. In any case, the group containing the highest placed couples shall constitute the final group to compete.

DS 8.09 *Music for Free Dance*

- 8.09.01 The music and content of the free dance program shall be at the discretion of the team, provided that the content does not exceed the rules for free dance. The music 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; or slow to fast, etc.
 - ☐ Have a beat.
 - ☐ Vocal music is permitted.
 - ☐ Not have one rhythm so short that it fails to create a change.
- 8.09.02 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 a ballet or opera only if transcribed or originally based on folk music, jazz or ballroom rhythms.

DS 8.10 *Scoring Dance Skating*

- 8.10.01 Judges shall award marks to each contestant team based on the scoring procedures outlined in OR 4.06.
- 8.10.02 Each judge shall assign two (2) marks (A and B) for the style dance presented by each contestant team.
- 8.10.03 Judges shall award two (2) marks for a free dance program. The first shall be for A which is Technical Merit; the second shall be for B which is Artistic Impression.
- 8.10.04 Technical Merit shall be interpreted as the difficulty, originality, and variety and intricacy of the footwork exhibited by the team.
- 8.10.05 Artistic Impression shall be interpreted as the presentation and overall artistic quality of the Technical Merit exhibited by the contestant. As well as the execution of the footwork and original moves, Artistic Impression also consists of the harmonious display of those original movements, as well as the artistic quality of the overall program and the musical interpretation of the team. Just as important is the ability of the team to skate as a couple rather than two individual contestants.
- 8.10.06 The sum of A and B scores for the free dance portion of the contest will then be added to the total points for style dance portions.
- 8.10.07 The World Skate Artistic system of calculating as outlined in OR 4.08 shall be used to determine the placements of all contestant teams.

DS 8.11 *Judging the Style Dance*

- 8.11.01 A Style Dance 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.
- 8.11.02 A SD must incorporate not only existing and recognizable steps, but also new and original steps.
- 8.11.03 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.

- 8.11.04 The lobes of a SD must be deep, with the flow of the dance maintained at all times.
- 8.11.05 The skaters must use as many positions as possible. A constantly changing relationship of the partners indicates a great degree of difficulty.
- 8.11.06 Novelty items are perfectly acceptable, provided they are not excessive and fit the character of the music.
- 8.11.07 Difficult steps, position, and novelties must not impair the speed of the dance.
- 8.11.08 The character of the dance must 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.
- 8.11.09 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.)
- 8.11.10 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 performs the same steps or the same movements at the same time, but remember, separate movements must co-ordinate to form a complete "picture".
- 8.11.11 The dance must not be a free dance.
- 8.11.12 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.
- 8.11.13 The rhythm is set each year by World Skate Artistic Technical Committee (see DS 8 .04)
- 8.11.14 The Style Dance can be started at any place on the floor.
- 8.11.15 The choice of steps, connecting steps, turns and rotations is left to the skaters, provided those choices conform to the SD 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 8.10.24. 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.
- 8.11.16 There are no restrictions on dance holds, arm movements, hand claps etc. which are interpretive of the music.
- 8.11.17 The dance must contain difficult movements and be expressive of the music.
- 8.11.18 Costumes for the Style Dance (SD) should be in character with the dance but not extreme. Props of any nature are forbidden. For the complete guidelines concerning costumes, consult SR 3.12.
- 8.11.19 Scores are assigned for the Style Dance as outlined in DS 8.08
- 8.11.20 The first score shall be assigned based on the following factors exhibited by the team:
- Originality.
 - Difficult.
 - Variety.
 - Position.
 - Pattern.
 - Speed of the dance.

The second score 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 Style Dance and Free Dance, please consult DS 8.17.

DS 8.12 Free Dance – general guidelines

- 8.12.01 The free dance 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.
- 8.12.02 The free dance must be constructed so that the element of competitive dancing is predominant.
- 8.12.03 The free dance program must not have the character of a pairs skating program.

DS 8.13 Free Dance technical content

- 8.13.01 All steps, turns and changes of edge and position are permitted.
- 8.13.02 Free skating movements, appropriate with the rhythm, music and character of the dance are permitted.
- 8.13.03 Intricate footwork must be included and must display both originality and difficulty.
- 8.13.04 Feats of strength and skill inserted to demonstrate physical prowess are not permitted.
- 8.13.05 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 8.14 Free Dance technical merit and artistic impression

- 8.14.01 Scores shall be assigned for the Free Dance as outlined in DS 8.08.
- 8.14.02 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.
- 8.14.03 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 program, not just individual moves. Smooth, harmonious transitions are difficult, and variety in itself is difficult. A well-planned program skated to the music (an essential in dance) rates higher than one, which does not relate so intimately with the musical phrasing and rhythm. A program performed with firm edges which are well skated to their conclusion and with good lean, and steps which are skated with conviction and authority demonstrate clearness and sureness over one which looks as though it is 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 program.

- 8.14.04 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 program as a whole.
 - ☐ Utilization of the skating surface.
- 8.14.05 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 program and its relation to the music chosen; balanced utilization of the skating surface; easy movements in time with the music; unison of the partners with each other and the rhythm; and the team's form and carriage.
- 8.14.06 The following areas should be considered by both contestants and judges during a free dance program:
- ☐ Is the structure of the program blended in harmony of sequence and design?
 - ☐ Is there a 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 program demonstrate creative ability?
 - ☐ Does the program contain original and surprise moves?
 - ☐ Has the team complied with the rules, 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 8.15 *Deduction Guideline for the Dance Event*

- 8.15.01 The following guidelines are intended to provide a basis of Evaluation for common areas of fault found in the various phases of the Dance event. Please consult individual sections of this text for further explanations concerning additional point deductions.

DS 8.16 *Style Dance*

- 8.16.01 An interrupted Style Dance shall be resumed at the nearest technically practical point in the step sequence and not necessarily at the actual point of interruption.
- 8.16.02 The following deductions shall be applied by the judges in scoring Style Dance performance marred by a fall or interruption:

FAULT	DEDUCTION
Small	0.1 - 0.2
Medium	0.3 - 0.7
Major	0.8 - 1.0

A small fault refers to a brief (down and up) interruption. A medium fault refers to interruptions involving up to half a sequence. A major fault refers to interruptions involving more than half a sequence.

- 8.16.03 The deductions outlined in DS 8.18 shall be used as applicable, with the actual deduction reflected in the second score (B Mark) for Artistic Impression. The severity of this deduction is left to the discretion of the judge.

DS 8.17 Free Dance

8.17.01 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 referee. If a deduction is made, it must be reflected in the score for Artistic Impression (second mark).

DS 8.18 Timing Violations - style dance and free dance

8.18.01 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 for SD/Free Dance.

DS 8.19 Next year's set elements***Couples Style Dance***

2018	Pattern	No hold Element	Hold step Sequence	Lift	Theme
Junior	Castel March	Travelling Sequence	Circle (clockwise)	Rotational	Classic Medley (waltz, classic polka, march, galop)
Senior	Midnight Blues	Travelling Sequence	Circle (clockwise)	Rotational	Rock Medley (jive, boogie woogie, rock & roll, blues, old jazz)

Couples Free Dance

2018	No Hold Element	Hold step Sequence	No Hold Element	Choreo Element	Lifts
Junior	Cluster Sequence	Serpentine	Travelling Sequence	Lift	1S, 1R, 1C
Senior	Cluster Sequence	Serpentine	Travelling Sequence	Lift	1S, 1R, 1C

NOTES ON MUSICAL RHYTHMS

Middle Eastern

With angular limb lines (right through to the fingers), and neck and head isolation, this theme should represent eastern culture (not Asia). Movements should have a rhythmic lilt and an almost hypnotic flow in connections of steps.

Examples of rhythms are:

Arabic - The dance focuses on movements of the torso and is characterised by strong muscle isolation. More advanced dancers can 'layer' one or more moves so that they are performed simultaneously. It is a strongly improvisational dance, with an emphasis on communicating emotion.

Bollywood - (Indian film dance) Bollywood dancing is a commercial name for modern Indian dancing. It's a combination of classical Indian dance (which is the base), folk dancing such as Bhangra and sometimes has a Latino and Arabic influence.

Egyptian / Belly Dance - Its most distinguishing feature is its isolated movements of the abdomen. These abdominal movements may be circular, rolling, angular, or vibrating, and are unique to this dance. Other distinguishing features are circular or wavelike moves of arms, hands, head, upper torso, and hips. Sharp, angular and vibrating moves of these areas of the body are also a major component.

Latin Fire

The rich history of the Latin American cultures is reflected in numerous sensual and intoxicating dances. These dances with their sexy hip movements along with the flashy turns and spins generally express the joy and abandon of tropical days and the sultry romantic evenings.

Examples of rhythms are:

Samba - Samba is a Latin dance with its origins in Brazilian carnival dances. It is danced to lively upbeat music. With a definite 1 & 2 beat the dance is recognised by Samba rolls, and a body "pop" on the "and" count.

Cha Cha - This famous Latin dance with its sexy hip movements is often danced to upbeat top 40 hits such as Santana's 'Smooth', Pink's 'Get This Party Started' and Christina Aguilera's 'Lady Marmalade'. Cha Cha accents should be on 4 & 1 as opposed to 3 & 4, and incorporates more steps facing the partner as opposed to side by side steps.

Mambo - As with most Latin dances, the hip-movements are the key to looking authentic. Salsa is the more contemporary name for Mambo and is danced on the 1 beat while Mambo starts on the 2 beat.

Salsa - Salsa with its sexy hip movements along with the flashy turns and spins is one of the most sensual, energetic Latin dances. The basic step takes 6 steps for every 8 beats of music, and is counted Quick, Quick, Slow, Quick, Quick, Slow. You step on beats 1, 2, and 3, holding 4, and step on 5, 6, 7, holding 8.

Merengue - Sometimes called the sister dance to Salsa, Merengue originated in the Caribbean around the 1850's. The Merengue basic is danced as a walking step with a step taken on every beat of music. While hip movement is a must for Merengue, the amount of hip movement varies with personal preference.

Latin Passion

Romance, sensuality and intimacy should come to mind when interpreting Latin Passion. With slower melodies and rhythms, the dances for this category should not have the exuberance of Latin Fire, but still contain the dramatic passion evident in all the Latin styles.

Examples of rhythms are:

Slow Rumba - Many of the movements and actions of Rumba seem to have an erotic meaning with this slow, romantic Latin dance that emphasises the hips in telling a tale of love. It has an infectious rhythm that has been used by many musicians.

Bolero - Bolero is one of the most beautiful, graceful, romantic dances ever created, danced to very slow Rumba music and counted Slow Quick Quick. The idea of Bolero is a little like a game of yes, no... come here, go away... I love you, I love you not.

Bachata - is popular guitar music from the Dominican Republic. Bachata is based on the Bolero rhythm and is often referred to as "The dance of Bitterness". It is not as romantic as the Rumba and should portray heartbreak and sorrow.

Cumbia - African percussion and rhythms, Spanish structure and Amerindian melodies and melancholy all combine to create Cumbia. During the twilight hours, the African slaves and indigenous cultures would congregate on the moonlit beaches. The dancer's patterns mirrored the continuous flow and rhythm of the ocean waves. The dance should portray a story of flirtation.

Latin Intensity

Brooding, aggressive and sharp moves should be reflected in Latin Intensity. The drama of the bullfight, the arrogance of the tango or flamenco should be highlighted. Dancers should command the attention of an audience with subtle yet sharp movement, strong body positions and the drama of the Latin music.

Examples of rhythms are:

Tango - Tango is like a seduction, one must dance it with fire and passion. This dramatic dance with its lightening quick head movements should have a sultry motion, stylish look and a haunting sense of passion.

Flamenco - exclusively danced to guitar music, with or without hand-claps, the dancer physically interprets the words and emotion of the song through his or her movements, which include percussive footwork and intricate hand, arm and body movements.

Paso Doble - The Spanish March or One Step is portrayed by the man styling his body movements to look like a bullfighter, as he leads the lady as his cape. Paso Doble has its roots in Flamenco and Matador movements.

Latin

This theme allows use of any of the "Latin Passion", "Latin Fire" or "Latin Intensity" themes. This allows slow or fast Latin music. Performance should display the typical Latin flavour of the music chosen in both performance and costume.

Slow Rhythm

Graceful fluid motion is the hallmark of the slow rhythms. This theme should represent the grace and smooth motions of classic ballroom dance.

Examples of rhythms are:

Slow Foxtrot - This should be a smooth dance bearing in mind the basic rhythm "slow, quick, quick". The slow foxtrot displays all the grace and charm of the 30's gentleman and lady.

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.

Slow Waltz - Waltz music has a very distinctive one-two-three tempo. The dance is characterized by rise and fall which gives a smooth, graceful movement around the dance floor.

Lively Ballroom

Quick lively motion with the grace of the grand ballrooms is the hallmark of lively ballroom.

Examples of rhythms are:

Viennese Waltz - The Viennese Waltz is a fast Waltz that originated in Austria with composers such as Johann Strauss. Its exhilarating swoops and whirls give this dance a look of flying across the floor. The Viennese Waltz is the fastest of the Waltz tempos.

Quickstep - Quickstep and Foxtrot share a similarity of music, yet dance-wise the quickstep should be light on the feet with a skipping quality and a vivacious nature.

Fast 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.

Ballroom

This theme option allows use of either of the "Lively Ballroom or "Slow rhythm" themes. This allows use of any traditional ballroom music. Performance should display the Ballroom flavour of the music chosen in both performance and costume.

50's & 60's Rock

This theme encompasses the traditional rock and roll in the 1950s / 1960s style where bobby socks and cool dudes led the rebellion against staid older styles of dance and music.

Examples of rhythms are:

Rock 'n' Roll - Rock 'n' Roll music came into being in the early 1950s and along with it Rock 'n' Roll or freestyle dancing. A gyrating, twisting, free-style dance with lively actions. Movements as seen in the Boogie Woogie, Jitterbug, Swing, Rock 'n' Roll, Watusi and Twist can be used.

70's & 80's Disco

This theme encompasses the Disco dancing styles of the 70's and 80's when movies such as "Saturday Night Fever" brought disco dancing to a wide audience.

Examples of rhythms are:

Disco - Nightclub dancing, mirror balls and pulsating lights are all hallmarks of the Disco era. This was a style of dancing designed for the small dance floors in the discothèque where being the centre of attention is the aim of the game. Utilising many of the moves of Rock 'n' Roll and adding elements of semi choreographed group movements. During this craze many forms of the Hustle came to be such as the "Rope Hustle, Sling Hustle, Tango Hustle, West Coast Hustle, Street Hustle and of course the Latin Hustles.

Roaring 20's

From the gaiety of the 20's, the faster rhythms should represent the fun, frivolity and decadence the era was known for.

Examples of rhythms are:

Charleston - The Charleston is a variation of Foxtrot, which achieved widespread, but short-lived popularity during the 1920s. 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 a good pace across the floor.

Lindy - Lindy Hop, also known as Jitterbug, is the authentic Afro-Euro-American Swing dance. It is an unabashedly joyful dance, with a solid, flowing style that closely reflects its music - from the late 20's Hot Jazz to the early 40's Big Bands.

The Black Bottom – The Black Bottom was basically a solo challenge dance. Predominately danced on the "Off Beat" and was the prototype for modern Tap Dance phrasing. The Dance featured the slapping of the backside while hopping forward and backward, stamping the feet and gyrations of the torso and pelvis/hips like the Grind, while occasionally making arm movements to music with an occasional 'Heel-Toe Scoop' which was very erotic in those days.

Big Band

A **Big Band** is a type of musical ensemble associated with playing jazz music and which became popular during the Swing Era from the early 1930s until the late 1940s. Big bands evolved with the times and continue to today. A Big Band typically consists of approximately 12 to 25 musicians and contains saxophones, trumpets, trombones, singers and a rhythm section. The terms **jazz band**, **jazz ensemble**, **stage band**, **jazz orchestra**, **society band** and **dance band** may be used to describe a specific type of **Big Band**.

Examples of rhythms are:

East Coast Swing - Is also known as Single-Time Swing, Triple-Step Swing, 6-Count Swing, Rock-a-Billy, or Jitterbug. East Coast Swing has very simple structure and footwork along with basic moves and styling. It is popular for its forgiving yet elegant nature, and it is often danced to slow, medium, or fast tempo Jazz, Blues, or Rock 'n' Roll.

West Coast Swing - Is believed to have evolved from Lindy Hop, though both have evolved into different dances for different musical tastes since the fork. There is still a large amount of crossover between the two dances and between the various styles.

Military - With much of the Big Band era encompassing the second world war, it is not surprising that there was a large military influence upon this era of dance.

Folk

Folk dances are traditionally performed during social events by people with little or no professional training. Every ethnic group has its own folk dances. In the USA, square dance qualifies as folk dance. In England, English contras and sets (also known as English Country Dancing) qualify as folk dance. Kolos are particular to Balkan countries.

Examples of rhythms are:

Polka - With a definite "A one and two" rhythm, dancers toss their feet in the air while executing turns in close embrace, toe-heel steps, gallops along the floor and other movements.

Hornpipe - The lively hornpipe is a traditional English folk dance in 2/4 or 4/4 time. Hornpipe is really very characteristic of the English in nature and is a very old Celtic solo dance that is very much based on the sailor's abilities during the dancing with the sailors originally performing it with folded arms. The steps are clearly ship-wise such as hauling in the anchor, climbing or rigging ropes etc. The hornpipe is generally thought of as a sailors' dance and perhaps the best known example is the sailor's hornpipe used as a theme for the Popeye cartoons.

Jig - The jig is a folk dance type as well as the accompanying dance tune type, popular in Ireland and Scotland, and particularly associated with the former. It is transcribed in a time which is a multiple of three, 12/8 time for a 'single jig' or 'slide', 6/8 time for a 'double jig', and 9/8 time for a 'slip jig'.

Square Dance - Schottische - Reel

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 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-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.

FINAL – 2/4/2013

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 term 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 persons 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 'and'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

A	In figure skating, alpha character used to denote a right foot start.
ACCENT	A musical term, the emphasized beats of a musical rendition.
ADAGIO	A form of team skating incorporating acrobatics, carries, pivots, and other specialized movements not acceptable in competitive pairs skating. <i>Note:</i> Adagio type movements at the end of a lift are not allowed. This means that the man's shoulders or any other part of his body with the exception of the arms cannot be used to assist the lady in her landing. The lady's descent cannot be interrupted from the highest point of the lift to the final landing position.
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, Style Dance or free dance program.
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 crosses 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.
B	In figure skating, a beta character denoting a left foot start.
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 center 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 center 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 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 - 3/4; or two (2) measures of other music - 4/4, 6/8, etc.).
CENTER	The center line of the rink, the center of the circle which the tracing curve is an arc.
CENTER LOBE	In dance, any lobe belonging on the center 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	<p>A step which 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 type of Chasse are:</p> <p>a) CROSSED a Chasse for the execution of which the new tracing foot crosses the old;</p> <p>b) DROPPED (Cut Step) a Chasse during the execution of which the new free foot is moved against or into the line of travel;</p> <p>c) 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;</p> <p>d) INLINE a Chasse for the execution of which the new tracing foot takes the surface in line with the old;</p> <p>e) RAISED a chasse during the execution of which the new free foot is raised vertically from the skating surface.</p>
CHOCTAW	<p>A two-foot turn from a forward edge to the opposite backward edge (or vice versa). The four types of Choctaw are:</p> <p>a) CLOSED, 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.</p> <p>b) OPEN, 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;</p> <p>c) DROPPED, executed either open or closed, where the second, or turn edge, is not held longer than one beat;</p> <p>d) HELD, executed either open or closed, where the second, or turn stroke, is held longer than one beat of music: (i.e., A turn where the feet are crossed in front or behind and the tracings do not cross each other.)</p>
CLOSED	A position 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.
COMBINATION JUMP	In free skating, a series of two or more jumps where the landing edge of the first jump is the take-off edge for the second jump, etc.
CONTACT SKATING	In pairs, movements executed while partners remain in contact with each other.
CONTENTS LIST	The list of items in a free skating program, prepared in advance and provided by the skater.
CONTENTS OF PROGRAM	See Technical Merit.
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 or international 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 type 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 musician's 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 intersection of, and the two small curves, comprising the deviation from the arc. The point of any one-foot turn.

DANCE HOLDS	<p>Method of body contact between man and woman partners of a dance team. Basic holds as listed for each dance must be adhered to, with changes made on the required step. The method of change will be left to the discretion of the skaters, provided one hand remains in contact throughout. Holds are firm but not stiff, and the man should have close hold and have control over his partner at all times. (See Leading Partner)</p> <p>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.</p> <p>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. This position may also be reversed, with the man at the right of the woman, both left hands clasped and resting at her waist over the left hip bone.</p> <p>c) TANDEM (C) - Skaters positioned directly behind each other, skating identical edges. Hold can be either both hands for both skaters, on woman's waist, or one hand on woman's waist (both skaters) with the other one outstretched.</p> <p>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.</p> <p>e) REVERSE FOXTROT (E) - Same as the Foxtrot or Open (D), except that the clasped leading hands are reversed, following the couple rather than leading the couple.</p> <p>f) SIDE CLOSED or TANGO (F) - Partners face in the same 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.</p> <p>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.</p> <p>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.</p>
DIAGRAM	<p>a) a drawn or printed pattern.</p> <p>b) the official print of a dance or figure.</p>
DIRECTION	<p>a) OF EDGE - clockwise or counterclockwise progression of a curve.</p> <p>b) OF ROTATION - turning of the body in a clockwise or counter clock wise direction.</p> <p>c) OF SKATE - forward or backward progression of the skate.</p> <p>d) OF TRAVEL - the general direction of a skater or team, either clockwise or counterclockwise around the skating surface.</p> <p>e) OF TURN - clockwise or counterclockwise rotation during a turn.</p> <p>f) FORWARD - attitude of the body facing toward the direction of travel.</p> <p>g) BACKWARD - attitude of the body facing away from the direction of travel.</p>
DOUBLE THREE	In figures, two three turns on the same circle on one foot, with the placement of the turns dividing the circles into thirds. Also, two consecutive three turns on the same foot and the same arc.
DOUBLE TRACING	The skating of a figure two consecutive times without pause, completed by a stroke into the third repetition or by rolling off the circle at the short axis after completing two tracings.
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	<p>a) Not held longer than one beat of music. (See Choctaw, Mohawk, Three and Three Turn for specific classifications)</p> <p>b) Free leg moved against the line of travel into a leading position (see chasse').</p>
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	The lowering of the body by tracing knee and ankle action as applied in rise and fall. The complete loss of balance involving body contact with the skating surface or any part of the body touching the skating surface in order to prevent a 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	Specialized intricate steps used as interpretive ingredients in a program. a) ADVANCED - footwork using one foot turns as an ingredient. b) SECONDARY - 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.
FREE SKATING	Individual and original composition of movement and pattern without prescribed routine.
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 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 a competition, i.e. to each dance, each figure, Technical Merit or Manner of Performance.
INSIDE EDGE	A curve wherein the inside of the employed foot is toward the center 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 skates off of the skating surface. a) HALF - a jump employing 180 degrees of rotation (one half turn in the air). b) SINGLE - a standard or named jump, a jump employing 360 degrees of rotation (a full turn in the air). c) ONE AND ONE HALF - A jump during which the skater executes one and one half turns in the air. d) DOUBLE - Any single jump with a full turn added. e) TWO AND ONE HALF - Any full jump with one and one half turns added. f) TRIPLE - any single jump with two rotations added. g) STANDARD - any jump with a generally accepted name. h) SPLIT - any jump during the elevated part of which the legs are extended in a split position. i) STAG - Any jump during the elevated part of which the legs are extended in a split position, with the knee of one leg bent so as to tuck the foot under the body.

LANDING	The concluding and final segment of any jump, leap, or spin. a) EDGE - the edge traced by the landing foot. b) FOOT - the foot of the landing skate. c) POSITION - the form of the body during a landing. d) OUTSIDE - landing skate tracing an outside edge. e) INSIDE - landing skate tracing an inside edge.
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.
LEAP	A free skating movement not involving a turn which carries the entire body and skate off the skating surface.
LIFT	In pair skating, a movement in which a partner is assisted aloft. 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 the 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) CENTER - any lobe belonging to the center side of the baseline.
LONG AXIS	In figure skating, an imaginary straight line which passes through the centers 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, consecutive pair of matched spirals centered 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.
MANNER OF PERFORMANCE	a) The way or style in which a skater executes the movement of a dance or free skating program. b) The grade given for the execution of a dance or free skating program. (See Artistic Impression)
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.

MOHAWK	<p>A two foot turn from a forward edge to a similar backward edge, or vice versa.</p> <p>a) CLOSED - a mohawk with the free leg in front of the body after the turn completion. In this type of turn the free foot upon becoming employed strokes past the other foot which moves with the leg into a closed position. Turns of this type are sometimes referred to as progressive mohawks.</p> <p>b) OPEN - an open mohawk is one in which the free foot is aimed approximately heel to instep (along the inner edge side of the skating foot). Following the weight transference the position of the new free foot is trailing the heel of the new skating foot. The open free hip after the turn gives this mohawk its name.</p> <p>c) DROPPED - a mohawk, either open or closed, after which the second or turn edge is not to be held longer than one beat.</p> <p>d) HELD - a mohawk, either open or closed, the second turn or stroke of which is held longer than one beat of music.</p>
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 center of the curve being skated.
OVERHEAD LIFT	A lift where the woman is held aloft (above the man's head) by using one or both arms extended above his head in a locked position.
PAIRS SKATING	A free skating event in which a team of a man and a woman perform a series of spins, lifts, jumps, and connecting footwork in unison with a musical selection.
PARAGRAPH FIGURE	A school figure using two circles which requires the completion of both circles on each take-off. May or may not involve one-foot turns.
PARALLEL	<p>a) POSITION - relationship of partners wherein hips and shoulders are parallel to each other.</p> <p>b) TAKE OFF - both feet directly alongside each other and on the same arc at the same instant of weight transfer.</p>
PATTERN	<p>A course of travel. In dance skating, the prescribed relationship of the steps of a dance to a dance baseline.</p> <p>a) BORDER - Steps of a dance having a prescribed relationship as above without a prescribed location on the skating surface.</p> <p>b) SET - Steps of a dance having a prescribed relationship as above AND with certain steps required to be executed at the ends of the skating surface.</p>
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.
PIVOT	In figure skating, a movement during the change of feet at circle intersections; to facilitate the thrust required for sufficient momentum, and still allows the required tight closure of the circle. The trailing wheels of the thrusting skate hold the weight while the skate holds the line into the strike zone. The leading wheels slide until the skate is in a position not quite parallel to the long axis, stop, and thrust sharply (but not violently) from the outside of the thrusting skate.
PLACEMENT	<p>a) In competition, the rank achieved by a contestant or team.</p> <p>b) In figure skating, the location of turns and take-offs of a specific figure.</p>
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 to the center of the arc.

POSITION	<ul style="list-style-type: none"> a) The relation of the members of the body to the torso. b) The relation of 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, which will create a vertical baseline through the body
PRIMARY FOOTWORK	See Footwork.
PRIMARY MOVEMENT	An edge or combination of edges not involving a turn.
PROFICIENCY ACHIEVEMENT 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 organized system of skating movements, either original or standardized.
PROGRESSIVE	<p>A step which passes the old skating foot.</p> <ul style="list-style-type: none"> a) CROSSED - a progressive in which the new tracing foot crosses the old. b) IN LINE, a progressive for which the new tracing footsteps 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 by rule 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 skater's 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 with the cusp inside the original circle.
ROCKOVER	<ul style="list-style-type: none"> a) A preparatory body weight shift from one side to a flat of the skate to the other to permit a parallel relationship of the skates 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	<ul style="list-style-type: none"> 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	<p>A circular motion of the torso in a horizontal plane. A movement of the torso around the posture baseline.</p> <ul style="list-style-type: none"> 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.
SCHOOL FIGURE	A prescribed movement symmetrically composed of at least two circles, but not more than three circles, involving primary, or primary and secondary movements, with or without turns. School figures are skated on circles, which have been inscribed on the skating surface in one of three official sizes (see Size).

SCISSORS	A Primary source of momentum employing side pressure movement of both skates on the surface while the skates are parting, and pull of both skates on the surface while the skates are closing.
SCORE	The total of the grades given a skater by an individual judge for the requirements of a contest. 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 FOOTWORK	See Footwork.
SECONDARY MOVEMENT	A combination of edges involving a two-foot turn.
SEQUENCE	A related series of steps or turns.
SERPENTINE FIGURE	A school figure employing three circles, one and one half circles being executed on each take-off with a change of edge after the first half circle, without turns.
SHADOW SKATING	Skating movements done simultaneously by all partners without contact. Shadow movements are allowed only in pairs skating.
SHOOT THE DUCK	In free skating, a forward or backward movement on any edge or flat with the body bent in sitting position.
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
SIZE	In figure skating, the dimension of the circles, measured by diameter, inscribed on the skating surface for use in skating school figures. Official sizes permitted are: Loops - 2.4 meters; all other figures - five or six meters at the skater's option, with five meters being used only for Proficiency Achievement tests.
SKATE LENGTH	In figure skating, the measurement of the skate from axle to axle used to determine the depth of turns, strike zones, etc. Axles are used to determine skate length since it is at that point where the wheel makes contact with the skating surface.
SKATING ORDER	The sequence in which the contestants are to perform the required arts of the contest.
SLIDE	In dance skating, a step wherein the free foot (four wheels) is kept on the surface and moved to a leading position.
SPIN	<p>In free skating, a series of continuous rotations around an axis which passes through a portion of the body. For credit as an item in a free skating test program, a spin must have at least three rotations on each required edge and position.</p> <ul style="list-style-type: none"> a) TRAVEL - a spin in which the axis moves. b) CENTERED - a spin in which the axis is stationary. c) UPRIGHT - A spin in which the body remains in a standing position. d) SIT - a spin in which the hip is as low as the tracing knee (or lower). e) CAMEL - a spin wherein the body is in a continuous line from head through free foot while remaining parallel to the skating surface. f) LAYBACK or INVERTED CAMEL-a spin in camel position with hips and shoulders front side up g) TOE - a spin on the toe rollers of one skate. h) HEEL - a spin on the heel rollers of one skate. i) CHANGE - a spin which involves a change of feet. j) COMBINATION - a spin wherein the position is changed, or the spinning edge is changed or both, without involving a change of feet. k) EDGE - a spin wherein the spinning foot traces an edge. l) TOE STOP - a spin executed on the front rollers and the toe stop of the employed skate. m) CROSS FOOT - A spin with both feet on the surface in crossed position, on outside edges, one backward and one forward. n) FAKED CROSS FOOT - a spin with both feet on the surface in crossed position, but with only one foot employed or with both skates on opposite edges, traveling in the same direction. o) TWO FOOT - a spin requiring both feet for execution. A version of this is the HEEL AND TOE, using the heel rollers of one skate and the toe rollers of the other.
SPIRAL	<ul style="list-style-type: none"> a) A curve which constantly approaches or recedes from the center around which it revolves. b) In free skating, an arabesque movement.

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. In free skating, a jump or leap in which the legs are extended front and back as far as possible. See also Jump.
STAG	Free skating movement. See Jump.
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 greatest length.
STRIKE OFF	The starting or initial edge of a school figure.
STRIKING FOOT	The new tracing foot taking the floor during a take-off.
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. In free skating, expression without requirement. 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 judge's marks in an event of a contest, and thereby determining the order of placement of the contestants. Also called Calculating.
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. e) The leaving from the floor on any jump or lift.
TECHNICAL MERIT	a) The actual items or ingredients performed by a skater or team in a free skating, style dance or free dance program. b) The actual grade given by a judge for the items which constitute such a program.
TEMPO	In music, the pace and speed of a musical composition. In skating, the number of skater's counts per minute.
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.
THROW JUMP	In pair skating, a movement in which the woman performs a recognized jump, being assisted by her partner in the take-off.

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 stop watches and recording of 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 regard to direction of travel. In free skating, the use of the toe stop of the unemployed skate to assist the take-off and/or landing of a jump as provided in the description and requirements of the jump executed.
TRACE	The real or imaginary mark showing the path of the employed skate. 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.
TRACING	
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 figure skating, also called a short axis. Imaginary straight lines which cross the long axis at right angles to the point of tangents of the circles. 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. h) JUMPED - an incorrect movement during which more than one wheel of the employed skate leaves the skating surface 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 of 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.

GLOSSARY FOR DANCE - FIRS

STEPS	Edges	And---Position	Parallel	
			Angular	
		Wide (W)	Open	
		Stroke (S)	Open	
		Swing (Sw)	Forward (F)	
			Backward (B)	
	Change of Edge	Change of Edge (/)	Forward (F)	
			Backward (B)	
		X---Stroke (XS)	Forward (F)	
			Backward (B)	
		Cross (X)	Forward (F)	
			Backward (B)	
		Roll (R)	Outside (O)	
			Inside (I)	
		X---Roll (XR)	Forward (F)	
			Backward (B)	
	Set of Steps	Chasse (Ch)	Raised	Forward (F)
			(Parallel)	Backward (B)
			Dropped (D)	Forward (F)
			(Cut---Step)	Backward (B)
			Cross (X)	Forward (F)
				Backward (B)
			"Change---edge" (/)	
		Run (R)	Forward (F)	
			Backward (B)	
			"Change---edge" (/)	
		Slip (Sl)	Slide (Sd)	(On Edge)
			Flat (Ft)	
			Thrust (Tt)	(Stroke on 8wheels)
TURNS	2feet	Mohawk (Mk)	Open (Op)	
			Closed (Cl)	
			Heel to Heel (Hh)	
			Inverted (Iv)	
		Choctaw (Cw)	Open (Op)	
			Closed (Cl)	
			Heel to Heel (Hh)	
			Inverted (Iv)	
		Ballroom	Hh Mohawk + Iv Mohawk	
	1foot	Three (3t)	Outside (O)	Forward (F)

				Backward (B)
			Inside (I)	Forward (F)
				Backward (B)
			Travelling	(Ice twizzles)
			European	Finish with feet in parallel And---Position
			American	Finish with a swing
		Bracket (Bk)	Outside (O)	Forward (F)
				Backward (B)
			Inside (I)	Forward (F)
				Backward (B)
		Counter (Ct)	Outside (O)	Forward (F)
				Backward (B)
			Inside (I)	Forward (F)
				Backward (B)
		Rocker (Rk)	Outside (O)	Forward (F)
				Backward (B)
			Inside (I)	Forward (F)
				Backward (B)
		Loop (Lp)	Outside (O)	Forward (F)
				Backward (B)
			Inside (I)	Forward (F)
				Backward (B)
		Twizzle (Tw)	Outside (O)	
			Inside (I)	
HOLDS	Dance Positions	Foxtrot (OPEN)	Regular	(Leading stretch arm)
		Hand---in---Hand	Side by Side	
			Face to Face	
		Kilian (SIDE)	Regular	(Man R to Woman L)
			Reverse	(Woman R to Man L)
			Cross	(Man R to Woman L)
			Cross Reverse	(Woman R to Man L)
		Tandem	Regular	(Tracings in---line)
		Tango (OUTSIDE)	Regular	(Man R to Woman R)
			Reverse	(Woman L to Man L)
			Partial	(Parallel hips & shoulders)
			Promenade	(Leading bent elbow)
		Waltz (CLOSED)	Regular	(Parallel hips & shoulders)

The First Step Of The Compulsory Dances Must Always Be Repeated

GLOSSARY FOR DANCE - Updated - CIPA

	STEPS	Take-Off	Parallel And-position
			Angular And-position
			Wide(W)
		Stroke (S)	Open
		Swing (Sw)	Forward (F)
			Backward (B)
	Change of Edge	Change of Edge (/)	Change of curvature without Changing direction
		X-Stroke (XS)	Forward (F)
			Backward (B)
		Cross (X)	Forward (F)
			Backward (B)
		Roll (R)	Outside (O)
			Inside (I)
		X-Roll (XR)	Forward (F)
			Backward (B)
	Set of Steps	Ballroom	Hh Mohawk + Iv Mohawk
			Raised
		Chasse(Ch)	(Parallel)

TURNS	2 feet		Dropped (D)
			(Cut-Step)
			Cross (X)
		Run (R)	Forward (F)
			Backward (B)
		Slip (Sl)	Slide(Sd)
			Flat(Ft)
			Thrust (Tt)
	Mohawk (Mk)	Heel to Heel (Hh)	
		Closed (Cl)	
		Open (Op)	
		Inverted (Iv)	
	Choctaw (Cw)	Heel to Heel (Hh)	
		Closed (Cl)	
		Open (Op)	
		Inverted (Iv)	
		Outside (O) Forward (F)	
		Outside (O) Backward (B)	
Three (3t)	Inside (I) Forward (F)		
	Inside (I) Backward (B)		

		Bracket (Bk)	Travelling
			European
			American
			Outside (O) Forward (F)
			Outside (O) Backward (B)
			Inside (I) Forward (F)
			Inside (I) Backward (B)
		Counter (Ct)	Outside (O) Forward (F)
			Outside (O) Backward (B)
			Inside (I) Forward (F)
			Inside (I) Backward (B)
		Rocker (Rk)	Outside (O) Forward (F)
			Outside (O) Backward (B)
			Inside (I) Forward (F)
			Inside (I) Backward (B)
			Outside (O) Forward (F)
			Outside (O) Backward (B)
			Inside (I) Forward (F)
		Loop (Lp)	Inside (I) Backward (B)

		Twizzle (Tw)	Outside (O)
			Inside (I)
HOLDS	Dance Positions	Hand-in-Hand	Side by Side
			Face to Face
		Foxtrot (OPEN)	Regular
			Regular
		Kilian (SIDE)	Reverse
			Cross
			Cross Reverse
			Regular
		Tango (OUTSIDE)	Regular
			Reverse
			Partial
			Promenade
		Waltz (CLOSED)	Regular
			Dance Lift
	Dance Lifts	StaDLf	Stationary position
		RtDLf	Rotational

		CbDLf	Combination
	Dance Jumps	Jp	Dance Jumps
		JpA	Dance Assisted Jumps
	Dance Spins	Sp	Dance Spin
		HSp	"In hold" Spin
	Separation Step Sequences Stop	//	Maximum of 8 seconds and 5 Meters distance (including at Beginning and end of the program, Stops or while skating during the program)
		PdSq	Pattern Dance Sequence
		NhSq	"No hold" Step Sequence
		DhSq	"Dance Hold" Step Sequence
		StrSq	"Straightline" Step Sequence
		CcSq	"Circular" Step Sequence
		RtSq	"Rotational Turns" Sequence
		Stp	Remaining stationary Movements from 3seconds to a Maximum of 8 seconds
		StpTd	Touching down the floor (lying down, kneeling, rollover, etc.)

