



COUPLES DANCE SKATING MANUAL NZ DOMESTIC EDITION

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Committee**

DANCE DIAGRAMS – ALPHABETICAL INDEX

PLEASE REFER TO THE WORLD SKATE DANCE MANUAL FOR DANCES IN RED

<http://www.worldskate.org/artistic/about/regulations/category/262-rule-books.html>

“Official Regulations Artistic Dance and Solo Dance Book 2019”

Dances in red are available in the World Skate Dance Manual

ACADEMY BLUES	KEATS FOXTROT
ADAMS POLKA	KENT TANGO
“AND” FOXTROT	KILIAN
ARGENTINE TANGO	KINDER WALTZ
ASSOCIATION WALTZ	KLEINER WALTZ
BALANCIAGA	LA VISTA CHA CHA
BORDER BLUES	LITTLE WALTZ
BOUNCE BOOGIE	MANCHESTER FOXTROT
BRIGHT WALTZ	MARCH SEQUENCE
CANASTA TANGO	MASTERS TANGO
CARLOS TANGO	METROPOLITAN TANGO
CARROL SWING	MIDNIGHT BLUES
CASINO MARCH	MIRROR WALTZ
CASINO TANGO	MONTEREY TANGO
CASTEL MARCH	OLYMPIC FOXTROT
CHA CHA	120 WALTZ
CHA CHA PATIN	PASO DOBLE
CHASE WALTZ	PRINCETON POLKA
CITY BLUES	PROGRESSIVE TANGO
COLLEGIATE	QUICKSTEP
CORONATION WALTZ	RHYTHM BLUES
COUNTRY POLKA	ROCKER FOXTROT
DELICADO	ROLLER SAMBA
DENCH BLUES	SIESTA TANGO
DENVER SHUFFLE	SKATERS MARCH
DOUBLE CROSS WALTZ	SOCIETY BLUES
DUTCH WALTZ	SOUTHLAND SWING
EASY PASO	STARLIGHT WALTZ
EUROPEAN WALTZ	SWING FOXTROT
FASCINATION FOXTROT	SWING WALTZ
FASCINATION WALTZ	TANGO DELANCO
FIESTA TANGO	TARA TANGO
FLIRTATION WALTZ	TUDOR WALTZ
FOURTEEN STEP	VIENNESE WALTZ
GLIDE WALTZ	WALTZ SEQUENCE
GOLDEN SAMBA	WERNER TANGO
HARRIS TANGO	WESTMINSTER WALTZ
HIGHLAND SCHOTTISCHE	
ICELAND TANGO	
IMPERIAL TANGO	
IMPERIAL WALTZ	
ITALIAN FOXTROT	

INTRODUCTION

The Committee wishes to thank the contributors to this NZFRS Official NZ Domestic Edition Couples 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.

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.

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.

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

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 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.

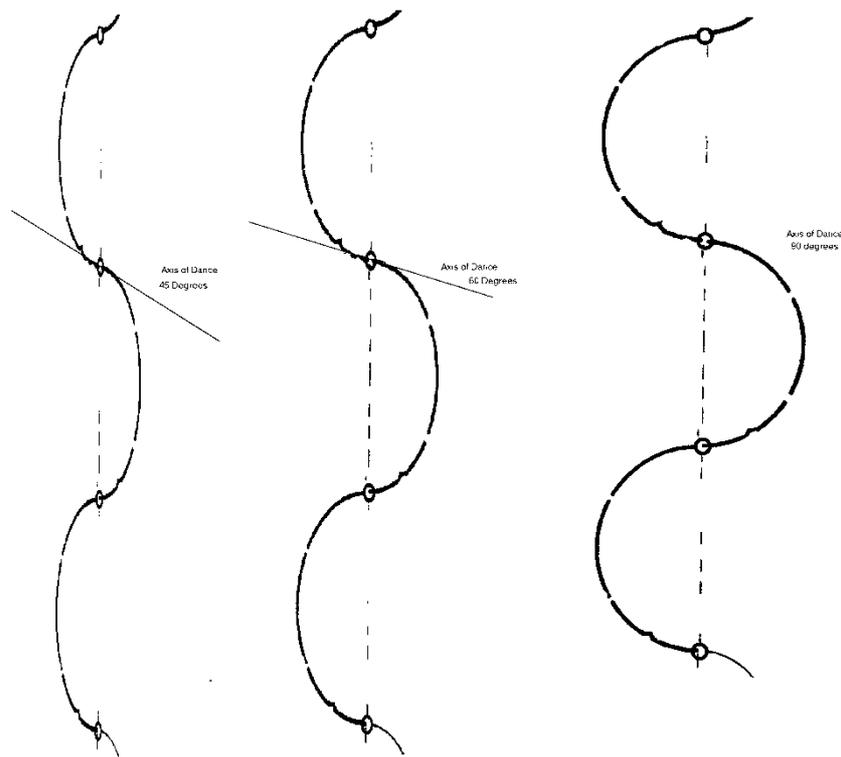
It is not the fact that the centreline has been crossed, but, it is the reason the centreline has been crossed that is important. Therefore, if poor quality skating achieves this outcome then it will result in an assessment of low merit.

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.

GLOSSARY FOR DANCE

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 8 wheels
		Mohawk (Mk)	Open (Op)	
			Closed (Cl)	
			Heel to Heel (Hh)	

URNS	2feet	Choctaw (Cw)	Ballroom (lv)	
			Open (Op)	
			Closed (Cl)	
			Heel to Heel (Hh)	
			Inverted (lv)	
	Ballroom	Hh Mohawk + lv Mohawk		
	1foot	Three (3t)	Outside (O)	Forward (F)
				Backward (B)
			Inside (I)	Forward (F)
				Backward (B)
			Travelling	(Ice twizzles)
			European	Finish with feet in paralel 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)			
Foxtrot (OPEN)	Regular	Leading stretch arm		
	Side by Side			

HOLDS	Dance Positions	Hand-in-Hand	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

FULL GLOSSARY	
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. Note: 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
ARTISTIC IMPRESSION	The way or style in which a skater executes any movements in a free skating, pairs, solo dance, couple dance and precision.
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.
AXEL	The only jump with a forward take off. Take off from LOF landing on ROB. Clockwise take off is on ROF landing on LOB
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 vice versa 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
BODY MOVEMENTS	The choreographic movements of the arms, bust, head, free leg, must clearly affect the balance of the skater/s.
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	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 (4 measures of Waltz music - 3/4; or two (2) measures of other music - 4/4, 6/8, etc.).
CENTER	The centerline 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	A step that does not pass the old tracing foot. Completed chasse does not involve or permit a trailing position of the unemployed foot. The Chasse is to correspond to the close or paused steps of ballroom dancing. The five type of Chasse are: a) CROSSED a Chasse for the execution of which the new tracing foot crosses the old; b) DROPPED a Chasse during the execution of which the new free foot is moved against or into the line of travel; c) SWING DROPPED a dropped Chasse where the free foot moves past the employed foot to the leading position before becoming the employed foot at the AND position; d) INLINE a Chasse for the execution of which the new tracing foots takes the surface in line with the old; e) RAISED a chasse during the execution of which the new free foot is raised vertically from the skating surface
CHOCTAW	CHOCTAW A two-foot turn from a forward edge to the opposite backward edge (or vice versa). The four types of Choctaw are: 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. 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; c) DROPPED , executed either open or closed, where the second, or turn edge, is not held longer than one beat; 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.)
CHOREOGRAPHIC FOOTWORK SEQUENCE	The sequence is free. The skaters must demonstrate the ability to skate on the music and to interpret the music using technical elements such as: steps, turns, arabesque, pivot, Ina Bauer, spread eagles, (not declared) one rotation jumps, quick spins. It will have a set value of 2.0 (in free skating) or 3.0 (in solo dance). The technical panel will call the element and judges will give their QOE. The sequence must start from a standing position and must take the whole rink (depending on the rules set).
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.
CLUSTER	Sequence of at least three (3) different turns executed on one foot. Change of edge is allowed after the 3rd turn if a skater chooses to perform a cluster with more than three (3) turns.
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.
COMPONENTS	Skating Skills, Transitions, Performance, Choreography CONTACT SKATING in pairs, movements executed while partners remain in contact with each other.
CONTACT SKATING	In pairs, movements executed while partners remain in contact with each other.
CONTENTS LIST	The list of items in a 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 two small curves comprising the deviation from the arc and the point of intersection 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). The hold is defined by the placement of the man's right arm/hand with respect to the woman (or by the man's left arm/hand for Reverse Kilian position).</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 hipbone. 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 hipbone.</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</p>

	<p>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> <p>DIAGRAM a) a drawn or printed pattern. b) the official print of a dance or figure.</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/counter clockwise 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	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.
DRAW	In dance skating, movement of the free leg in preparation for a turn or steps. 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	DROPPED a) Not held longer than one beat of music. (see Choctaw, Mohawk, Three and Three Turn for specific

	classifications). b) Free leg moved against the line of travel into a leading position (see chasse).
EDGE	EDGE A curve traced by the employed skate. A hooked edge is an abruptly deepened curve. Change of edge is a change of curve from outside to inside or vice-versa on one foot without a change of direction of the skate.
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	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.
FLIP	Jump that takes off always from a backward inside edge. Skating counterclockwise take off is from the LIB and lands on the ROB. If skater jumps in the opposite direction (clockwise) the take-off will be on the RIB and landing on the LOB. FOOTWORK Specialized intricate steps and turns used as interpretive ingredients in a program.
FOOTWORK TYPES SEQUENCES	<ul style="list-style-type: none"> • Straight line - skated the full length of the floor surface on the long axis • Diagonal - skated as fully corner to corner as possible • Circular - may be skated anticlockwise or clockwise utilizing the full width of the floor surface on the short axis • Serpentine = commences in either direction (clockwise or anticlockwise) at the long axis at one end of the floor and progress in three bold curves or in two bold curves S-shaped and ends at the long axis of the opposite end of the rink, the pattern should utilize the full length of the floor.
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.
FREESKATING	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	HITCHING An incorrect movement of the employed skate that 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	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 OF THE MUSIC/TIMING	A display of understanding of the music used by the skater. The personal and creative translation of the music to movement. Criteria: effortless movement in time with music, expression of the music's style and character, feeling and rhythm, use of finesse to reflect the nuances of the music, relationship between the partners reflecting the character of the music (pairs, dance).
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	JUMP A movement involving a turn or turns that carries the entire body and skates off of the skating surface. Criteria: Momentum (the speed of the skater immediately before the jump), height (the elevation at the peak of the jump and travel (the distance between take-off and landing). 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), except in the case of a single axel which rotates 420 degrees 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 a 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.
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 that 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 one partner is elevated to a higher level (the lifted partner's waist not higher than the lifting partner's shoulder), sustained, and set down, with the impetus of the lift provided mainly by the partner remaining on the skating surface.
LINK STEPS	Steps used to connect the items of a program (see also Footwork). 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, a 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 takeoff, 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. LUTZ A toe-assisted jump with an entrance on a back outside edge (that rocks over to the inner edge on take-off) and lands on the back outside edge of the other foot. LOB(LIB)ROB anticlockwise or ROB(RIB)-LOB clockwise.
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, a 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 takeoff, 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.

LUTZ	A toe-assisted jump with an entrance on a back outside edge (that rocks over to the inner edge on take-off) and lands on the back outside edge of the other foot. LOB(LIB)ROB anticlockwise or ROB(RIB)-LOB clockwise.
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 that 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 that may be utilized by a skater or team to receive any credit for a program
MOHAWK	A two-foot turn from a forward edge to a similar backward edge, or vice versa. 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. 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. c) DROPPED - a mohawk, either open or closed, after which the second or turn edge is not to be held longer than one beat. d) HELD - a mohawk, either open or closed, the second turn or stroke of which is held longer than one beat of music.
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 choose.
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	a) POSITION - relationship of partners wherein hips and shoulders are parallel to each other. b) TAKE OFF - both feet directly alongside each other and on the same arc at the same instant of weight transfer.
PATTERN	A course of travel. In dance skating, the prescribed relationship of the steps of a dance to a dance baseline. a) BORDER – Steps of a dance having a prescribed relationship as above without a prescribed location on the skating surface. b) SET – Steps of a dance having a prescribed relationship as above AND with certain steps that are required to be executed at the ends of the skating surface.
PERFORMANCE	The physical, emotional and intellectual involvement of the skater/couple/teams to the intent of the music and choreography. Execution is the quality of movement and precision in delivery. It includes harmony of movements in pairs and dance. Criteria: carriage, clarity of movement, style, personality and individuality, clarity of movements, variety and contrast, projection, unison (pairs, dance), balance in performance, spatial awareness between partners (pairs, dance).
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	a) In competition, the rank achieved by a contestant or team b) In figure skating, the location of turns and take-offs of a specific figure.
PLACING	Any step, which takes the floor without a gliding motion. A chopped stroke.
PLANNING	A system of body inclination employing horizontal and parallel alignment of the head, shoulders, and hips to the center of the arc.
PLANNING POSITION	a) The relation of the members of the body to the torso. b) The relation of partners to each other. c) AND - a parallel relationship 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.
PROFICIENCY ACHIVEMENT 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	A step that passes the old skating foot. 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	EDGE An arc of a given circle. An edge without variation in the degree of curvature. QOE (Quality of the element) Refer to Rollart, the System.
PURE 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	a) A preparatory body weight shift from one side to a flat 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	a) REGULAR - a natural movement of the skates and the body from one edge to a similar edge. b) CROSS - a stroke from one edge to a similar edge with the free leg moved across the employed leg before the stroke. c) IRREGULAR - a change of edge at the beginning of a stroke wherein the initial edge is held for less than one beat of music
ROTATION	A circular motion of the torso in a horizontal plane. A movement of the torso around the posture baseline. a) CONCENTRIC - rotation of partners at the same time around the same team posture baseline. Rotation of partners at the same time on the same arc. b) NON-CONCENTRIC - rotation of one partner while the other continues in the initial direction. Rotation of both partners at the time when each member of the team turns on a diverging arc.

RUN	A movement in which the free foot, during the period of becoming the skating foot, passes the original skating foot, thus bringing the new free foot off the skating surface, trailing the new skating foot. Also, called a PROGRESSIVE
SALCHOW	A jump that starts on the LIB and land on the ROB. Clockwise the take-off is on the RIB and landing on the LOB.
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 marks of the contestants as given by the judges onto official score sheets for tabulation.
SEQUENCE	A related series of steps and/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 order in which the contestants perform in a contest.
SKATING SKILL	Cleanness, sureness, edge control and flow over the skating floor, the clarity of technique and effortless power to accelerate and vary speed. Use of deep edges, steps and turns; Balance, rhythmic knee action and precision of foot placement; Flow and glide: Multi directional skating; use of one foot skating.
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> <p>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 that involves a change of feet. j) COMBINATION - a spin wherein a change of edge, foot, position or jumps are executed. 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</p>
SPIRAL	<p>a) A curve, which constantly approaches or recedes from the center around which it revolves. b) In free skating, an arabesque movement.</p>
SPLIT	<p>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.</p>
STAG	<p>Free skating movement. See Jump.</p>
STANCE	<p>A stationary position preceding a start.</p>
START	<p>In dance or figure skating, the beginning of a movement from a stationary position.</p>
STARTING STEPS	<p>See Opening Steps</p>
STEERING	<p>An unnatural movement or positioning of any part of the body to control the direction or path of the employed skate. STEP Maintaining or transferring body weight from one foot to another and by keeping or changing direction of the skate: mohawk, choctaw, cross rolls, runs, chasses, hops, shuffle, slalom, scissors, toe steps, change of edges. Note: Difficult steps must be executed on one foot. Half rotations or one rotation jumps on one or two feet are not considered a step/turn. Skating forward then turning backward is not a change of direction.</p>
STRAIGHTAWAY	<p>The area of the skating surface permitting the greatest linear dimension parallel to a barrier. The skating area of greatest length.</p>

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	SWING In dance skating, a stroke in which the free foot leaves the floor in a trailing position and 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
TABULATOR	Also called a Calculator. An official whose duty it is to process the judges' marks in an event of a contest, and thereby determine the order of placement of the contestants or teams. The Chief Tabulator often has the additional duties of checking in the skaters, supervising the drawing of skating order or arrangement of flights and heats, and preparing the official forms for each event.
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 performed by a skater or team. b) The actual grade given by a judge for the items, which constitute such a program.
TEMPO	TEMPO In music, the pace and speed of a musical composition. In skating, the number of skater's counts per minute.
THOREN	A full rotation jump that connects to others with no technical value. A clockwise rotation starts LOB and land RIB , whilst counterclockwise the take-off ROB and landing on LIB . 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.

	<p>a) DROPPED - a three turn in which the concluding edge is held for less than one beat of music, with the next step stroked on the next succeeding beat of music.</p> <p>b) HELD - a three turn in which the concluding edge is held for more than one beat of music.</p>
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 takeoff.
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 LOOP	A loop jump with a toe plant. Clockwise rotation starts LOB to LOB and counterclockwise is from ROB to ROB,
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.
TRACING	<p>The real or imaginary mark showing the path of the employed skate. Employed, in use.</p> <p>a) FOOT - the employed foot.</p> <p>b) KNEE - the knee of the employed foot.</p> <p>c) SKATE - the skate on the surface. The employed skate.</p>
TRACKING	The superimposition of tracings of partners.
TRACKING TRANSITION	In Figures: A change from one edge to another; a change from one circle to another; a take-off. In Free skating, Pairs, Dance, Precision, and Show: One or more intricate steps, positions, movements and holds that link all technical elements (jumps and spins). Criteria: variety, difficulty, intricacy, quality including unison in pairs, dance and synchronized skating), balanced of workload between partners in pairs and dance, variation of speed and linking steps with synchronization and variation of changes of direction and hold
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	<p>A change of direction of skate or skates.</p> <p>a) ONE FOOT - a turn without a change of feet. Bracket, Counter, Rocker, Three.</p> <p>b) TWO FOOT TURN - a turn produced with both feet by changing from one foot to another. See Choctaw and Mohawk.</p> <p>c) OPEN - a turn with the free leg behind the body after the turn. See Choctaw and Mohawk.</p> <p>d) CLOSED - a turn with the free leg in front of the body after the turn. See Choctaw and Mohawk.</p> <p>e) HELD -a turn of which the concluding edge is held longer than one beat of music. See Choctaw, Mohawk, and Three.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>i) LOOP - refer to loop.</p> <p>NOTE: Turns must show clear edges before and after the change of direction. Cusps must be clear. Difficult steps and turns are twizzles, brackets, loops, counters, rockers, choctaws. Steps and turns must be executed on one foot. Half rotations or one rotation jumps on one foot or two feet are not considered a turn or a step. Skating forward then turning backward is not a change of direction. In addition, if a turn is jumped, it will not be counted as performed.</p>
TWIZZLE	A complete revolution one-foot turn comprising, in one movement, a short counter followed by a halfback three turn.
TWIZZLE-TANGO DELANCO	A complete revolution one-foot turns comprising, in one movement, a short inside three turn followed by a halfback three turn.
UNITY	The harmonious performance of identical or compatible skating movements by partners
WEAK BEAT	See Beat

DANCE DIAGRAM ABBREVIATIONS

R	=	Right foot	X-ROLL	=	Cross roll
L	=	Left foot	XF	=	Crossed in front
F	=	Forward	XB	=	Crossed behind
B	=	Backward	Sw	=	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.

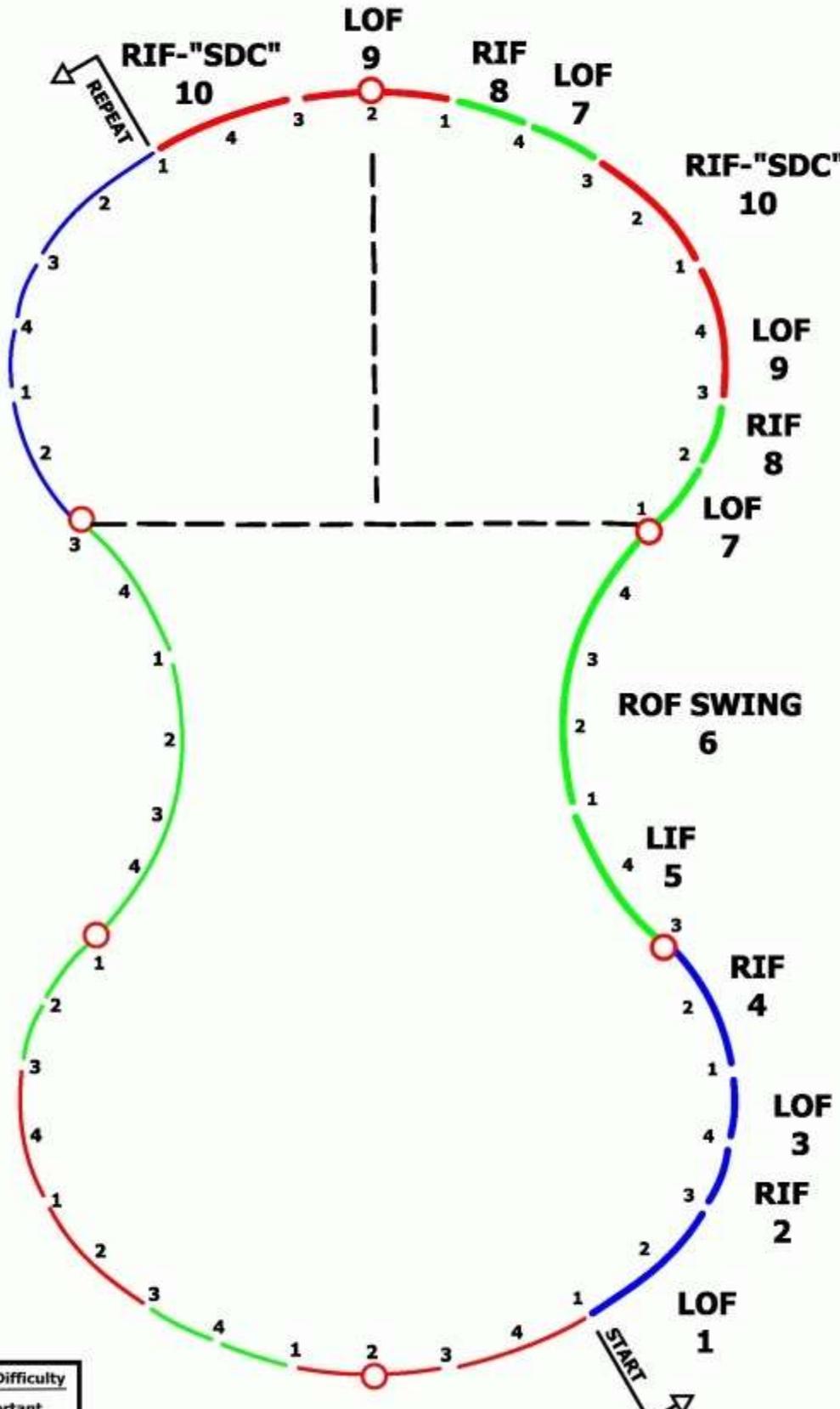
JUDGING POINTS

- 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



COLOUR KEY: Levels of Difficulty

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

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.

“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.

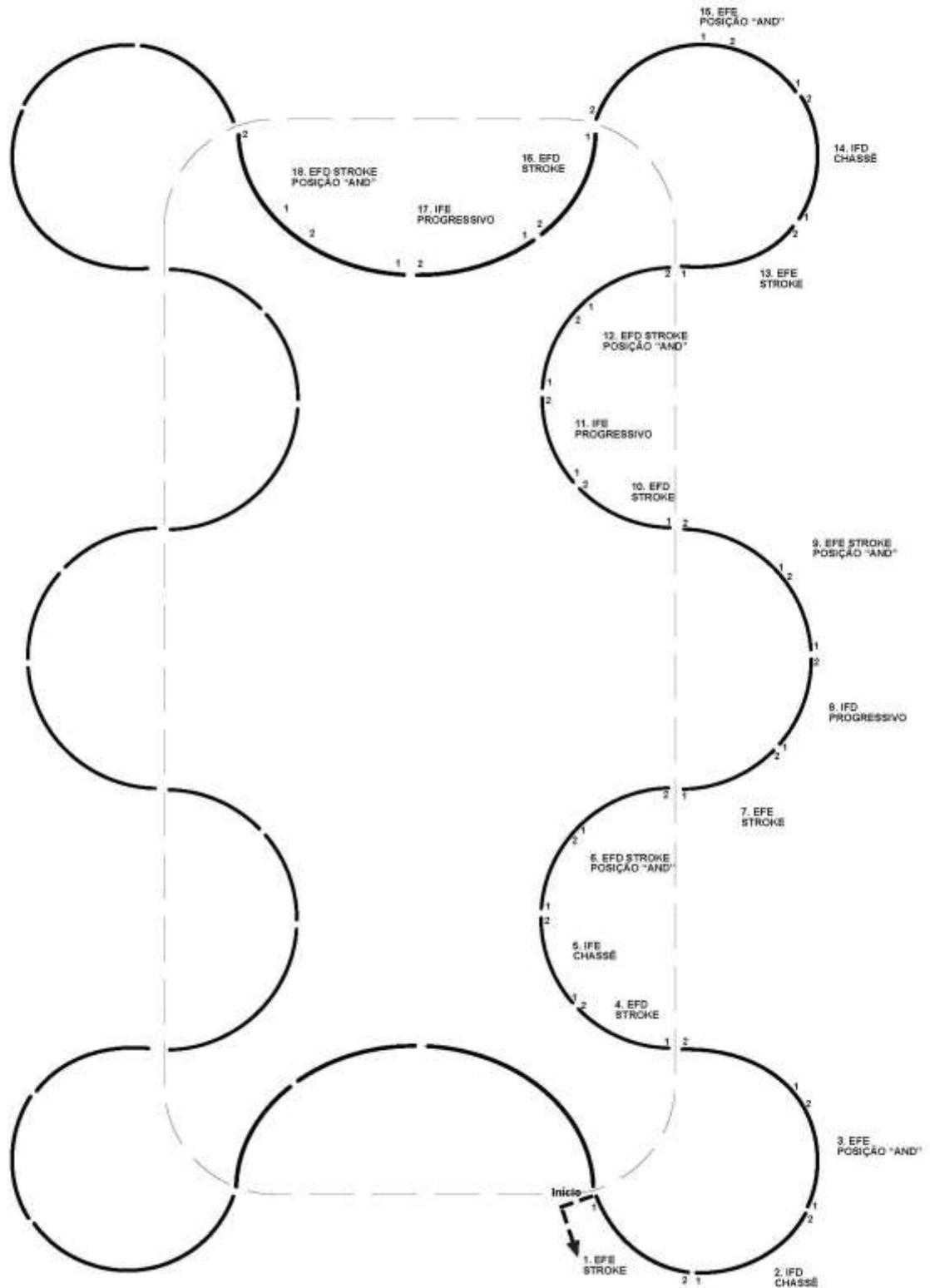
16	RFO STROKE	2	
17	LFI PROGRESSIVE	2	The skaters must execute a correct progressive
18	RFO STROKE POSITION "AND"	2+2	Beat 1-2: free leg must be stretched back. At the 3rd beat the free leg must assume immediately the "and" position until the end of the 4th beat.

RITMO: Foxtrot
TEMPO: 104 bpm

“And” Foxtrot

Criado por: Mário Lego

POSIÇÃO PAR: Killian cruzado à frente



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.

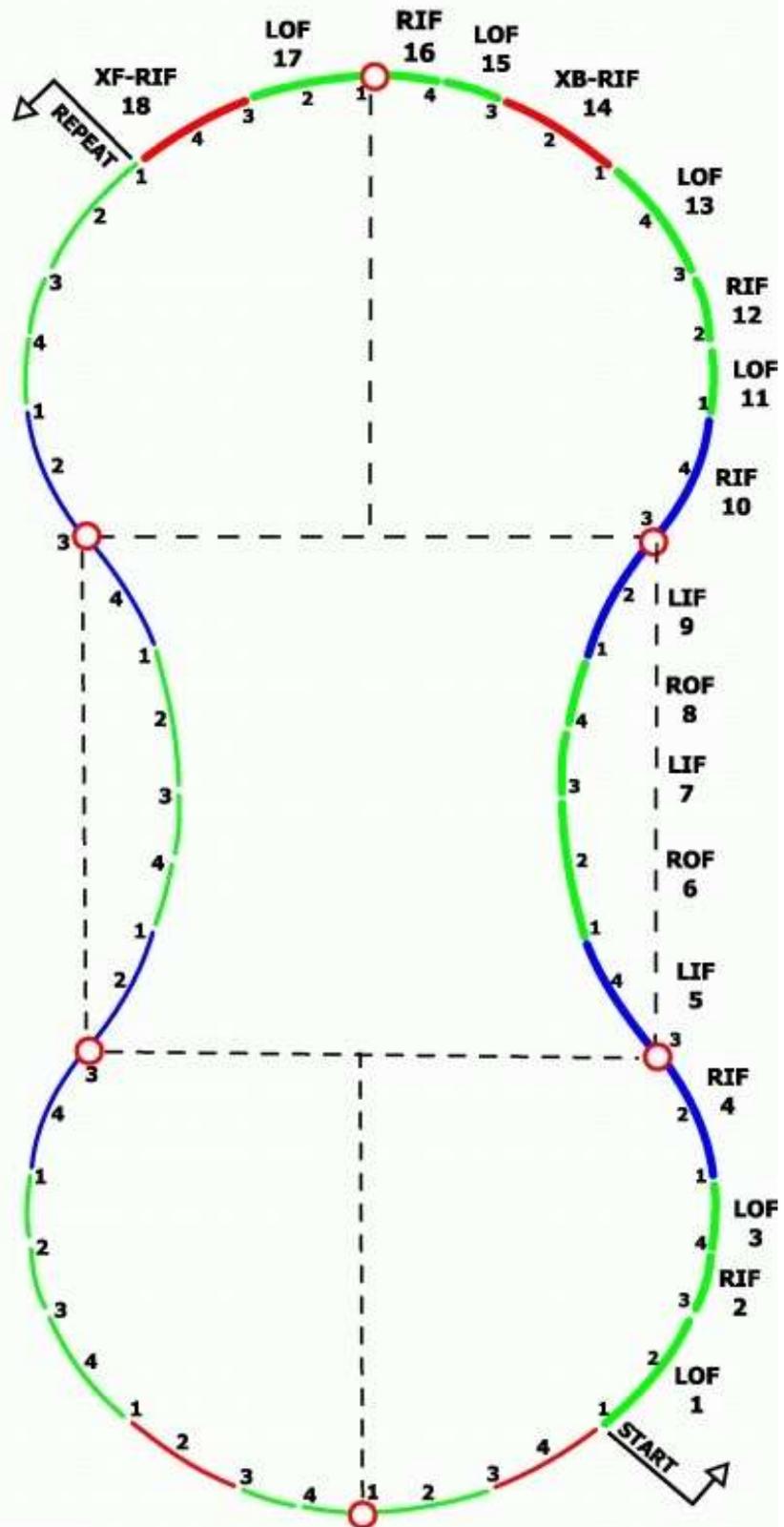
Step 14 (XB-RIF) is a crossed chasse and is a definite crossed tracing crossed foot and in-line and faked crosses should not be accepted.

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



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

BORDER BLUES

Irwin - McLaughlen - Kenny –Ringeisen

Music:	Blues	Tempo:	92 beats per minute
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.

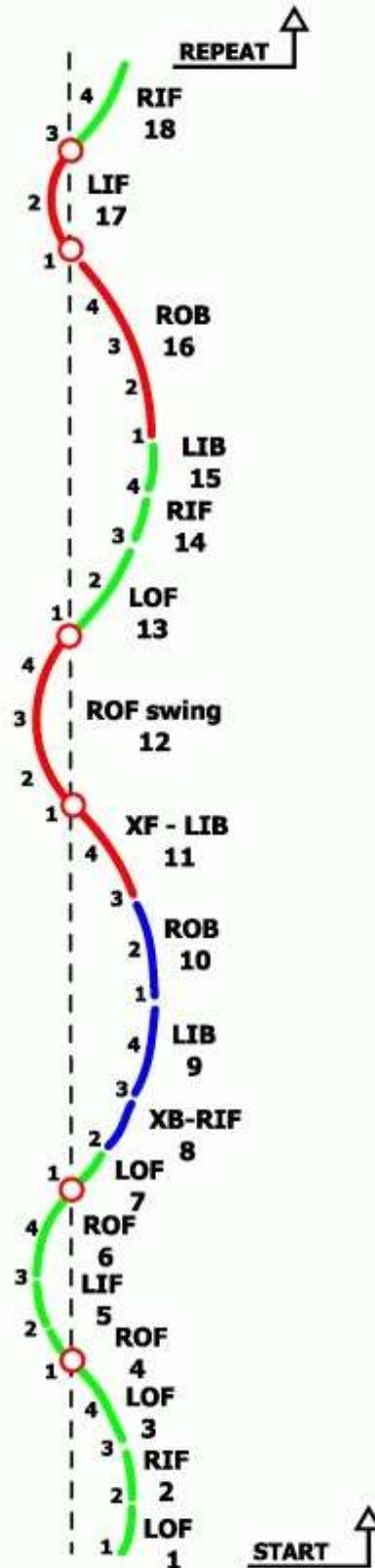
There is to be no tandem position during the Choctaw on steps 11 and 12. The partners merely pass through the tandem position during the change from Side to Reverse Side Position.

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



COLOUR KEY: Levels of Difficulty

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

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		

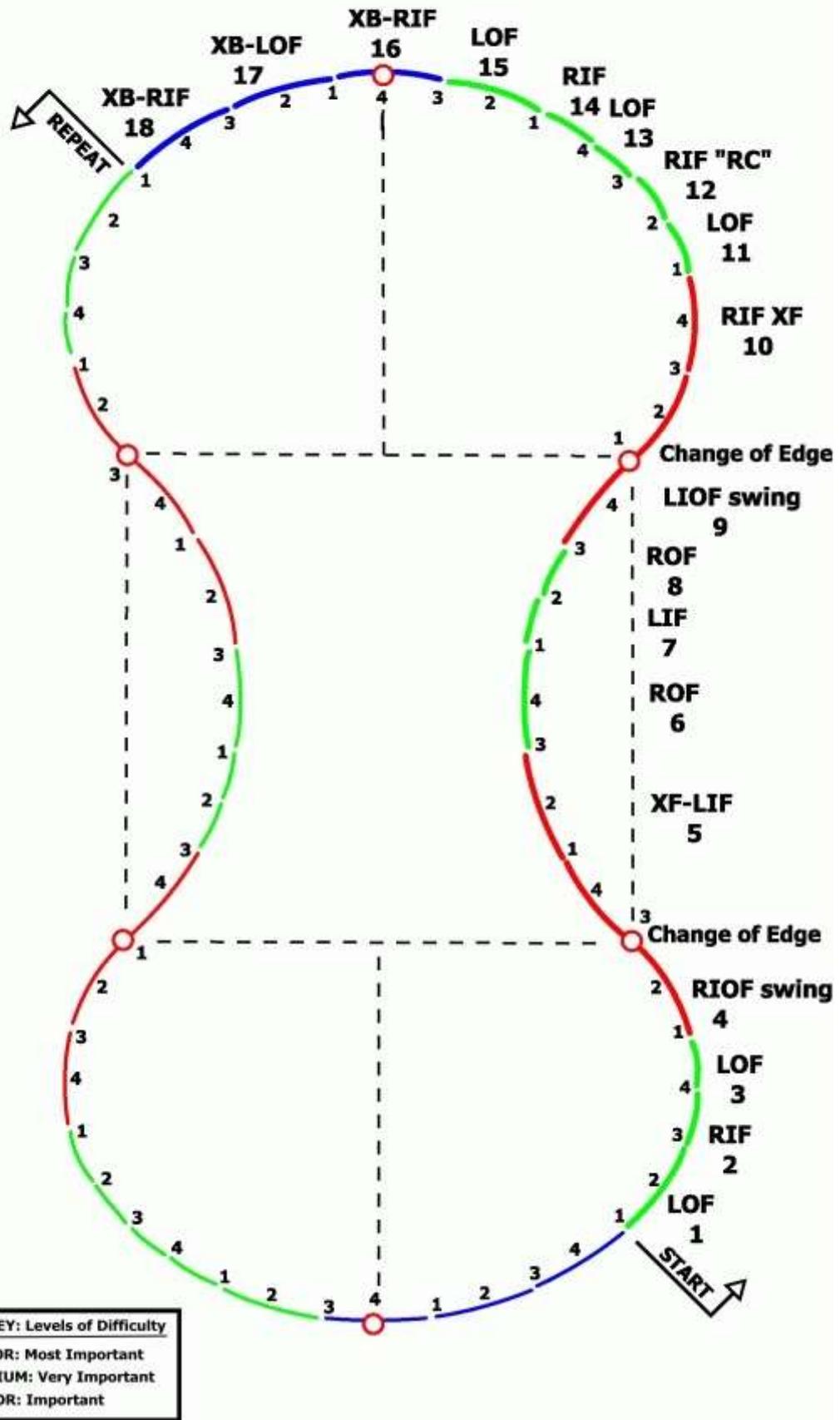
JUDGING POINTS

- 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

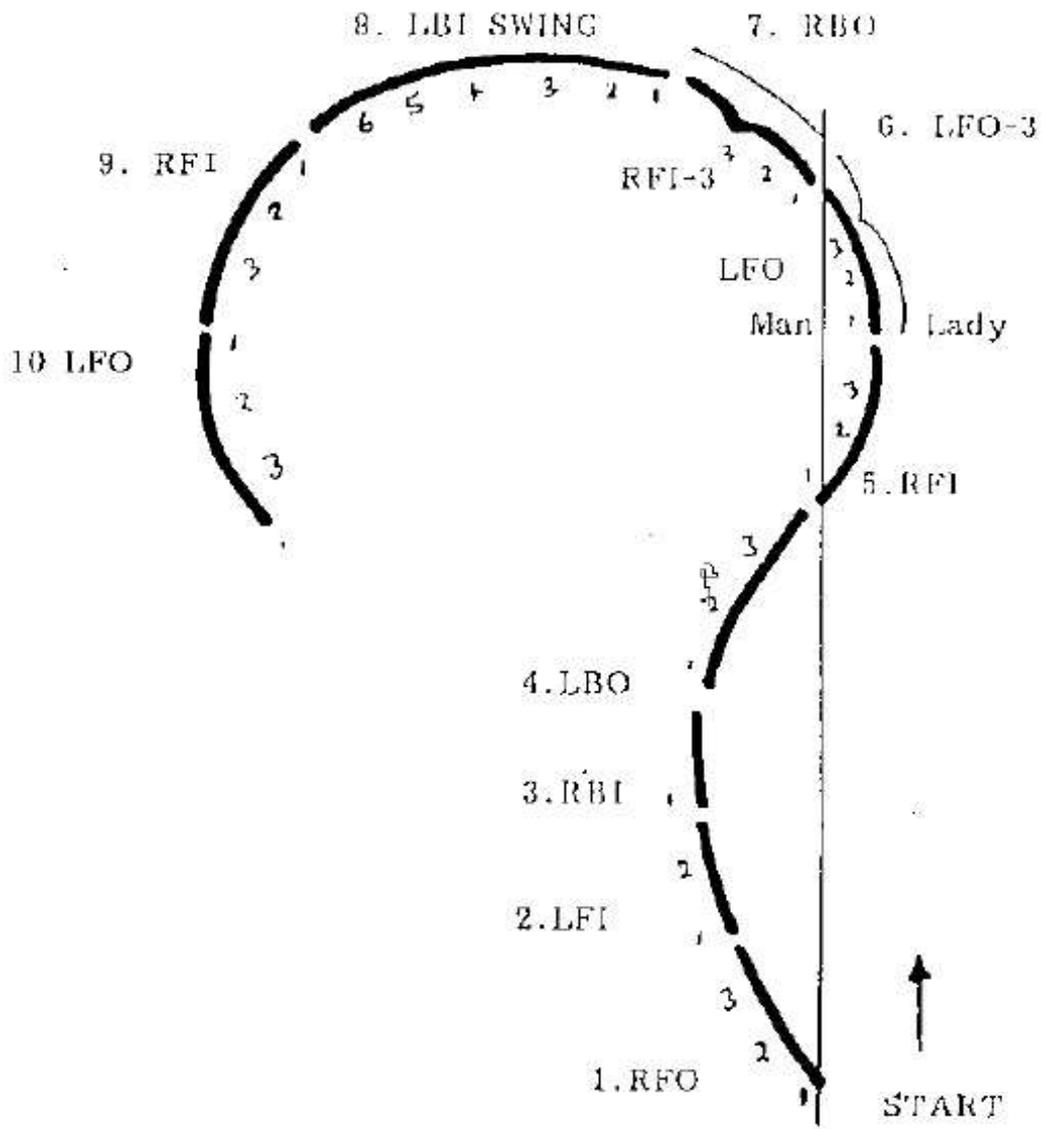
COMMON ERRORS

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



NZ Final

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.

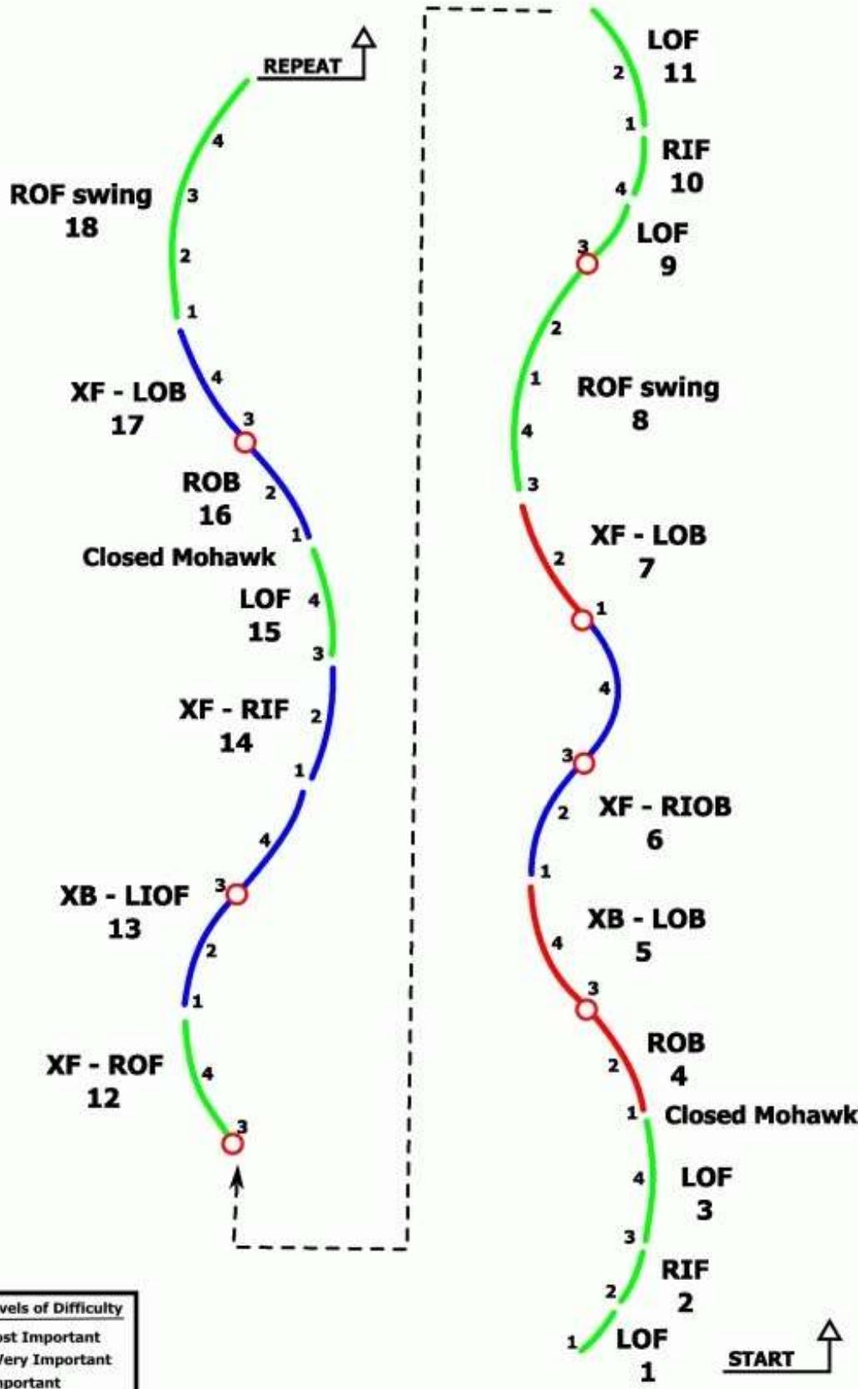
Steps 5, 12 and 14 are crossed progressive take-offs.

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.

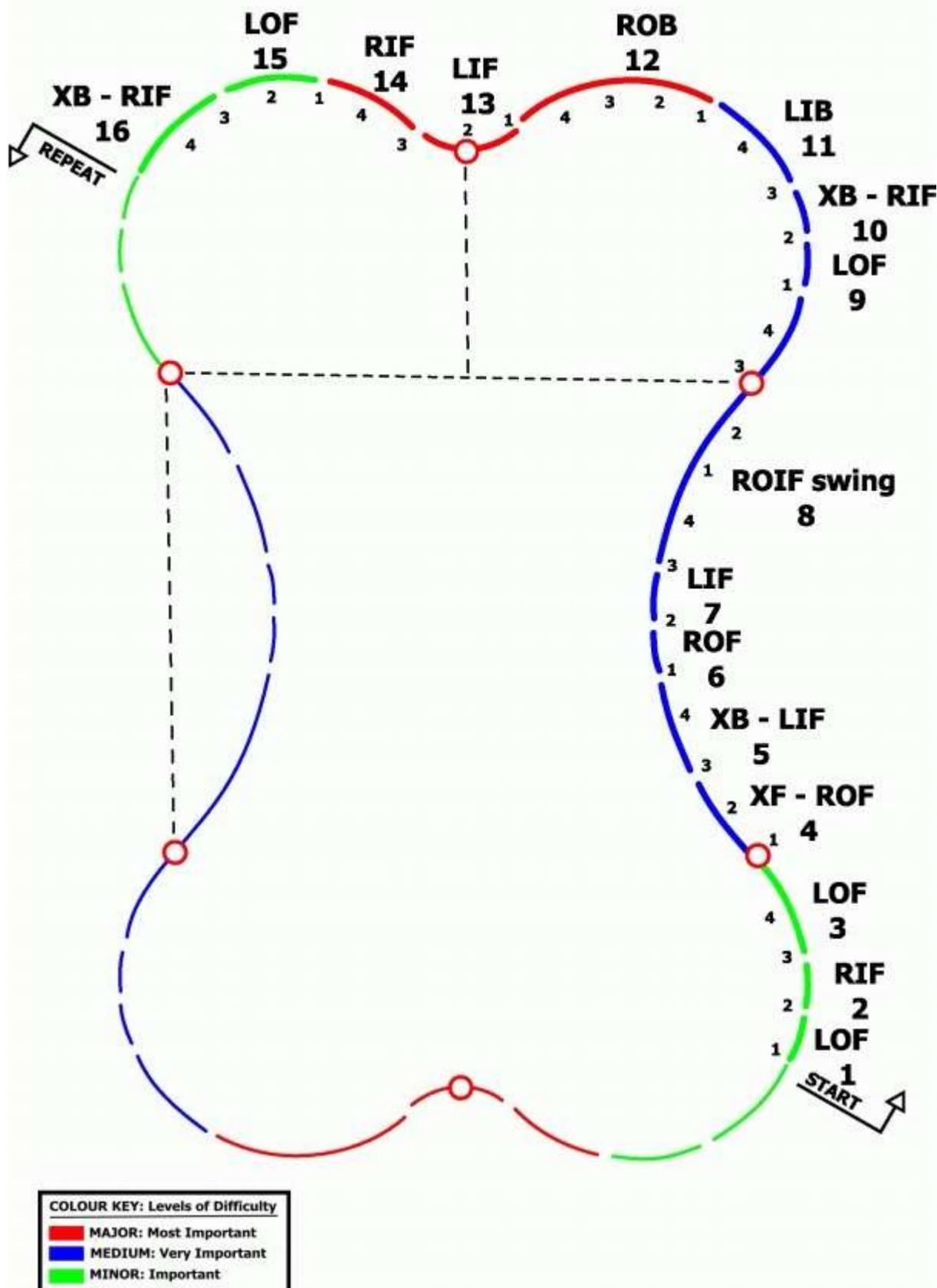
Step 8 is a 6-beat forward change-edge swing. The change of edge occurs on the 5th beat of the step, count #3 of the music. The timing of the swinging of the free leg shall be at the discretion of the skaters, however, it should be performed in unison and be expressive of the rhythm.

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.

CASINO MARCH



CASINO TANGO

Music:	Tango 4/4, Count 1-2-3-4	Tempo:	100 beats per minute
Pattern:	Set	Axis:	Approximately 45-90 degrees
Position:	Kilian Side "B"	Start:	Step 1, Count #1
Opening Steps:	Maximum 24 Beats		

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

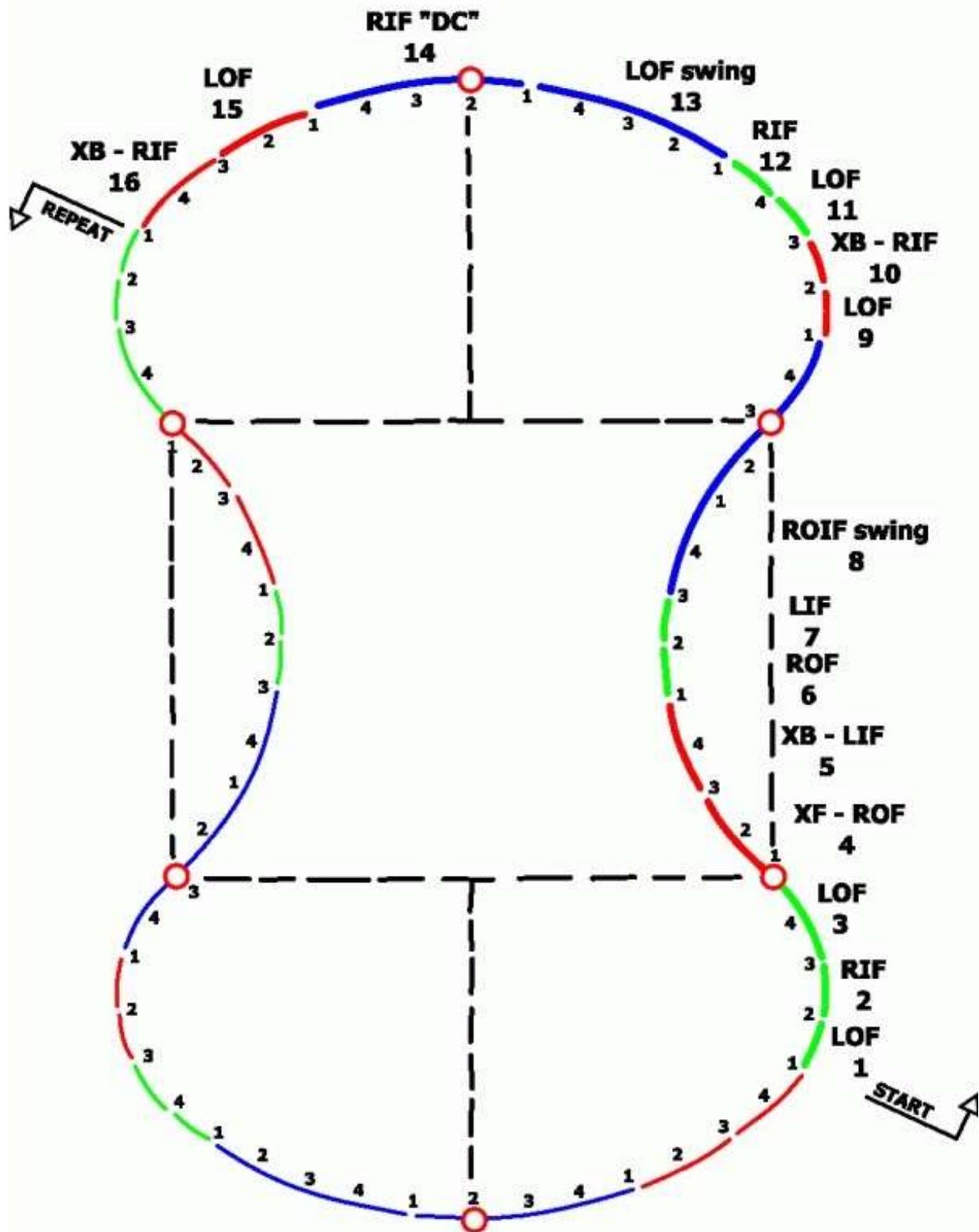
Poor control of angular takeoff on step 4 and the parallel takeoff of step 5 will result in the long centre lobe being distorted.

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



COLOUR KEY: Levels of Difficulty

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

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		

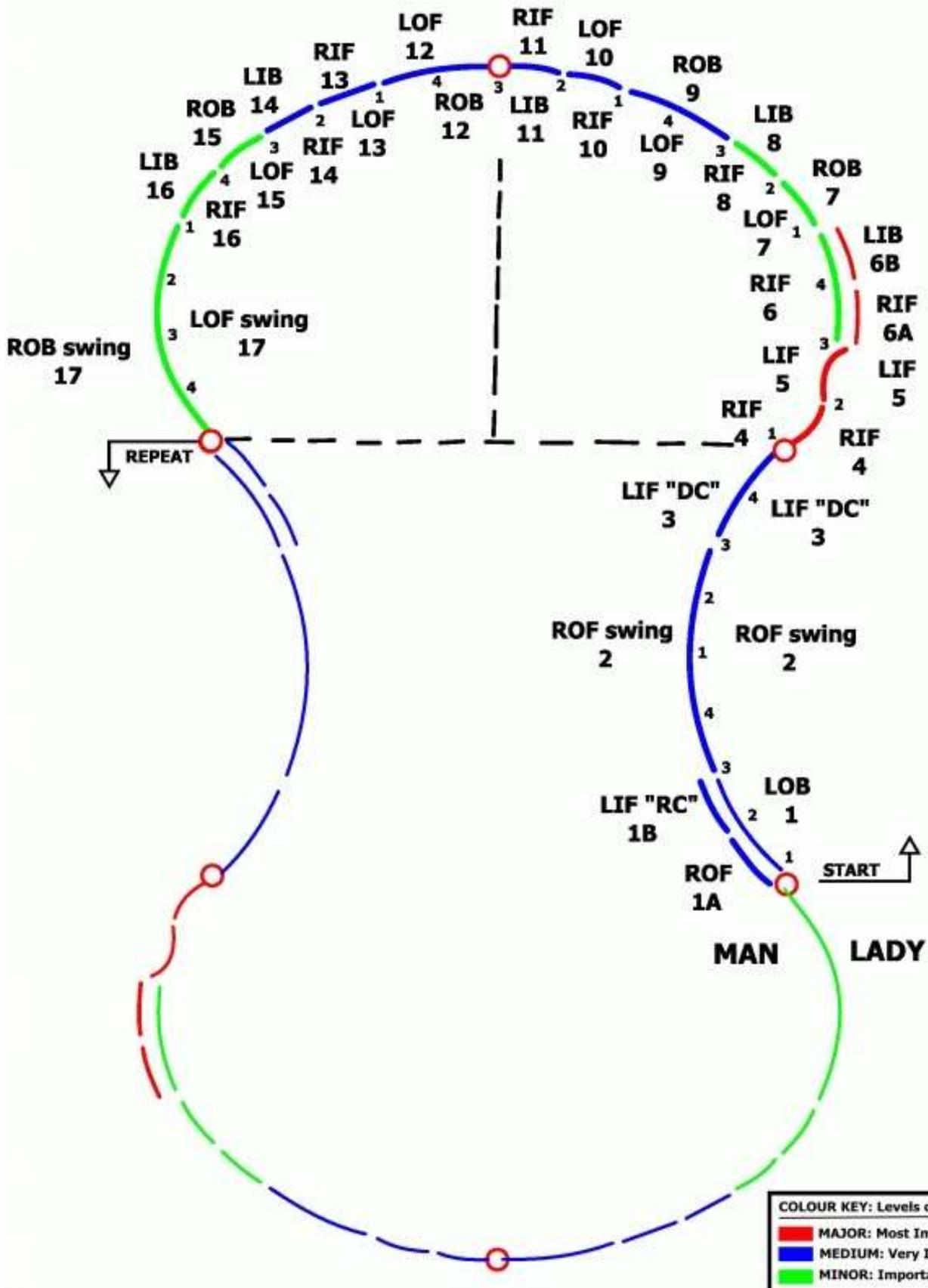
OPENING

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



CHASE WALTZ

MUSIC: Waltz
PATTERN: Set

TEMPO: 120 beats per minute
START: Step 1 on 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 in Waltz position. There are no optional steps for this dance with all 30 steps completing one sequence of the dance. It is expected to 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 and correct timing.

Step 1 (RFO for the man and LBO for the lady) of two beats parallel to the long side barrier begins the centre lobe, followed by a LFI raised chasse for the man and RBI raised chasse for the lady (step 2) for one beat and RFO for the man and LBO for the lady (step 3) for three beats following the general curve of the centre lobe finishing on the baseline.

The corner sequence begins with steps 4, 5 & 6 with LFO for the man and RBO for the lady for two beats (step 4), followed by RFI raised chasse for the man and LBI raised chasse for the lady (step 5) for one beat, finishing with LFO for the man and RBO for the lady (step 6) for three beats aiming towards the short side barrier and following the general curve of the sequence.

Steps 7, 8 and 9 begin with RFI (step 7), an open stroke for the man and mohawk LFO (step 7) for the lady for two beats, followed by an open mohawk LBI (step 8) for the man and RFI raised chasse (step 8) for the lady for one beat and finishing with RBO (step 9) for the man and LFO (step 9) for the lady for three beats, finishing on the long axis while maintaining the general curve of the corner sequence.

Beginning on the long axis at the top of the corner sequence are steps 10, 11 and 12, mohawk LFO (step 10) for the man and RFI (step 10) for the lady for two beats, followed by RFI raised chasse (step 11) for the man and an open mohawk LBI (step 11) for the lady for one beat, finishing with LFO (step 12) for the man and RBO (step 12) for the lady for three beats, aiming towards the long side barrier while maintaining the general curve of the sequence.

To complete the corner sequence, steps 13, 14 & 15 begin parallel to the long side barrier with an RFI open stroke for the man and mohawk LFO (step 13) for the lady for two beats, followed by an open mohawk LBI for the man and RFI raised chasse (step 14) for the lady for one beat, finishing with RBO for the man and LFO (step 15) for the lady for three beats, bringing the dance back to the baseline.

Section 2 begins with the centre lobe, step 16 LBO for the man and RFO for the lady for two beats parallel to the long side barrier, followed by RBI raised chasse for the man and LFI raised chasse for the lady (step 17) of one beat and finishing with LBO for the man and RFO for the lady (step 18) of three beats following the general curve of the centre lobe finishing back on the baseline.

The second corner sequence begins with steps 19, 20 & 21, RBO for the man and LFO for the lady for two beats (step 19), followed by LBI raised chasse for the man and RFI raised chasse for the lady (step 20) for one beat, finishing with RBO for the man and LFO for the lady (step 21) for three beats aiming towards the short side barrier maintaining the general curve of the sequence.

Steps 22, 23 and 24 begin with mohawk LFO for the man and RFI, an open stroke, (step 7) for the lady for two beats, followed by a RFI raised chasse for the man and open mohawk LBI (step 8) for the lady for one beat and finishing with LFO for the man and RBO (step 9) for the lady for three beats, finishing on the long axis while maintaining the general curve of the corner sequence.

Beginning on the long axis at the top of the corner sequence are steps 25, 26 and 27, RFI for the man and mohawk LFO (step 25) for the lady for two beats, followed by open mohawk LBI for the man and RFI raised chasse (step 26) for the lady for one beat, finishing with RBO for the man and LFO (step 27) for the lady for three beats, aiming towards the long side barrier while maintaining the general curve of the sequence.

To complete the corner sequence, steps 28, 29 & 30 begin parallel to the long side barrier with a mohawk LFO for the man and an RFI open stroke (step 28) for the lady for two beats, followed by RFI raised chasse for the man and an open mohawk LBI (step 29) for the lady for one beat, finishing with LFO for the man and RBO (step 30) for the lady for three beats, bringing the dance back to the baseline.

In executing the open mohawks (steps 8, 14 & 26 for the man and steps 11, 23 & 29 for the lady), the foot must be placed at the inside of the skating foot and successfully closing the feet, maintaining the inside edge before and after the turn.

Attention must be paid to maintaining the waltz rhythm, particularly during the skating of the forward to backward turns. It is common for skaters to divide the timing of these turns into equal musical values. Even rotation, with torsos remaining continuously parallel during turns, is required of the dance partners.

KEY POINTS

Section 1:

1. Steps 3 and 4, RFO and LFO (man), LBO and RBO (lady): Correct technical execution of the steps with a transitional roll action occurring on the baseline. Attention to the timing (step 3 - 3 beats) and (step 4 – 2 beats) with correct lean and edges.
2. Step 5 Ch RFI (man), Ch LBI (lady): Correct technical execution of the chasse with the foot placed at the side of the foot, in parallel “and” position and raised parallel to the floor.
3. Step 10 Mk LFO (man), RFI (lady): Correct technical execution of the mohawk for the man on correct edges before and after the turn. Correct technical execution of the RFI open stroke for the lady with the skating foot on the inside edge from the beginning to the end of the step. Attention to the rotation of the couple, with torsos remaining parallel during the turns.
4. Steps 13 and 14 RFI and OpMk LBI (man), Mk LFO and Ch RFI (lady): For the man, correct technical execution of the RFI for 2 beats parallel to the long axis finishing with an open mohawk with feet close together and the foot placed at the instep of the right foot. For the lady, correct technical execution of the mohawk on correct edges before and after the turn and the chasse with the foot placed at the side of the foot, in parallel “and” position and raised parallel to the floor.

Section 2:

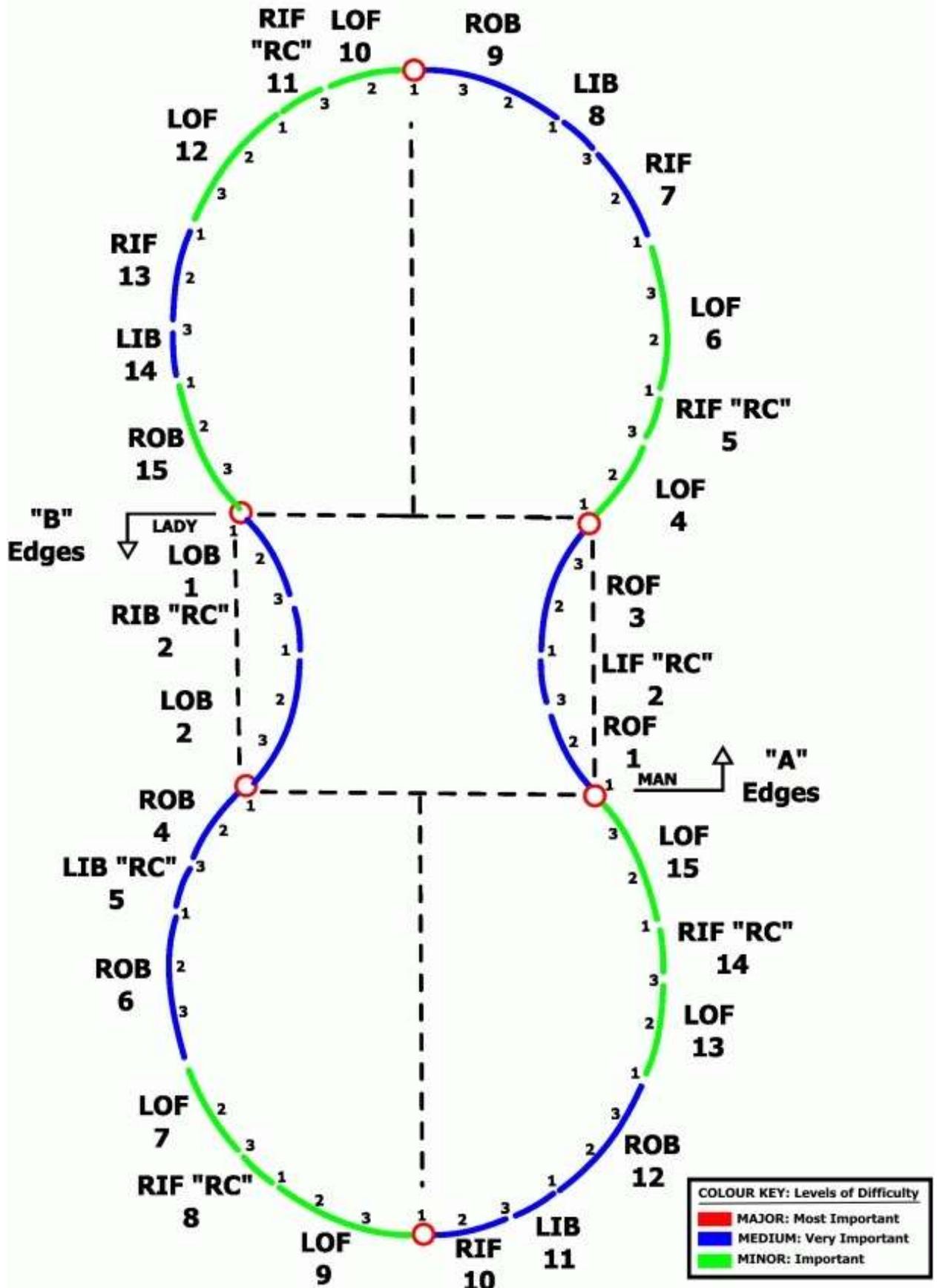
1. Steps 16 and 17 LBO and Ch RBI (man), RFO and Ch LFI (lady): Correct technical execution of the stroke and chasse with the foot placed at the side of the foot in parallel

- “and” position and raised parallel to the floor. Waltz position is to be maintained throughout, without separation during the steps and attention to the correct lean, edges and timing.
2. Step 20 Ch LBI (man) and Ch RFI (lady): Correct technical execution of the chasse with the foot placed at the side of the foot, in parallel “and” position and raised parallel to the floor.
 3. Steps 22 and 23 Mk LFO and Ch RFI (man), RFI and OpMk LBI (lady): For the man, correct technical execution of the mohawk on correct edges before and after the turn and of the chasse with the foot placed at the side of the foot, in parallel “and” position and raised parallel to the floor. For the lady, the correct technical execution of the RFI for 2 beats parallel to the long axis finishing with an open mohawk with feet close together and the foot placed at the instep of the right foot.
 4. Step 25 RFI (man), Mk LFO (lady): Correct technical execution of the mohawk for the lady on correct edges before and after the turn and the RFI open stroke for the man with the skating foot on the inside edge from the beginning to the end of the step. Attention to the rotation of the couple, with torsos remaining parallel during the turns

Hold	St	Ma	Lad	Beats
1ST SECTION				
Waltz position (closed)	1	RF	LB	2
	2	Ch LFI	Ch RBI	1
	3	RF	LB	3
	4	LF	RB	2
	5	Ch RFI	Ch LBI	1
	6	LF	RB	3
	7	RF	Mk LFO	2
	8	OpMk LBI	Ch RFI	1
	9	RB	LF	3
	1	Mk LFO	RF	2
	1	Ch RFI	OpMk LBI	1
	1	LF	RB	3
	1	RF	Mk LFO	2
	1	OpMk LBI	Ch RFI	1
	1	RB	LF	3
	2ND SECTION			
Waltz position	1	LB	RF	2
	1	Ch RBI	Ch LFI	1
	1	LB	RF	3
	1	RB	LF	2
	2	Ch LBI	Ch RFI	1
	2	RB	LF	3
	2	Mk LFO	RF	2
	2	Ch RFI	OpMk LBI	1
	2	LF	RB	3

(closed)	2	RF	Mk LFO	2
	2	OpMk LBI	Ch RFI	1
	2	RB	LF	3
	2	Mk LFO	RF	2
	2	Ch RFI	OpMk LBI	1
	3	LF	RB	3

CHASE WALTZ



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.

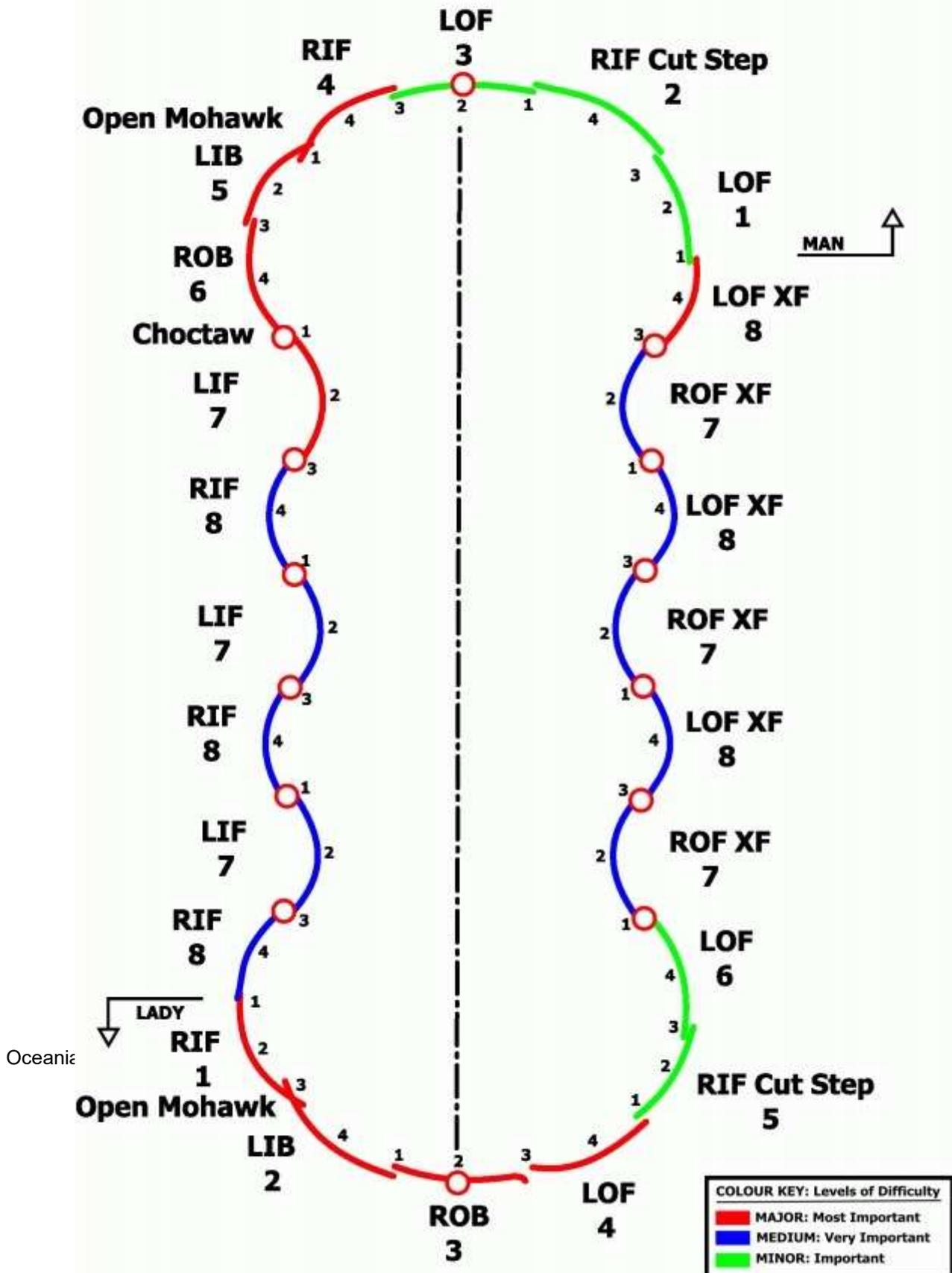
The following two steps for each partner make up one straightaway sequences down each side.

Step #	Man's Edge	Beats	Lady's Edge
7	LIF	2	XF-ROF
8	RIF	2	XL-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:

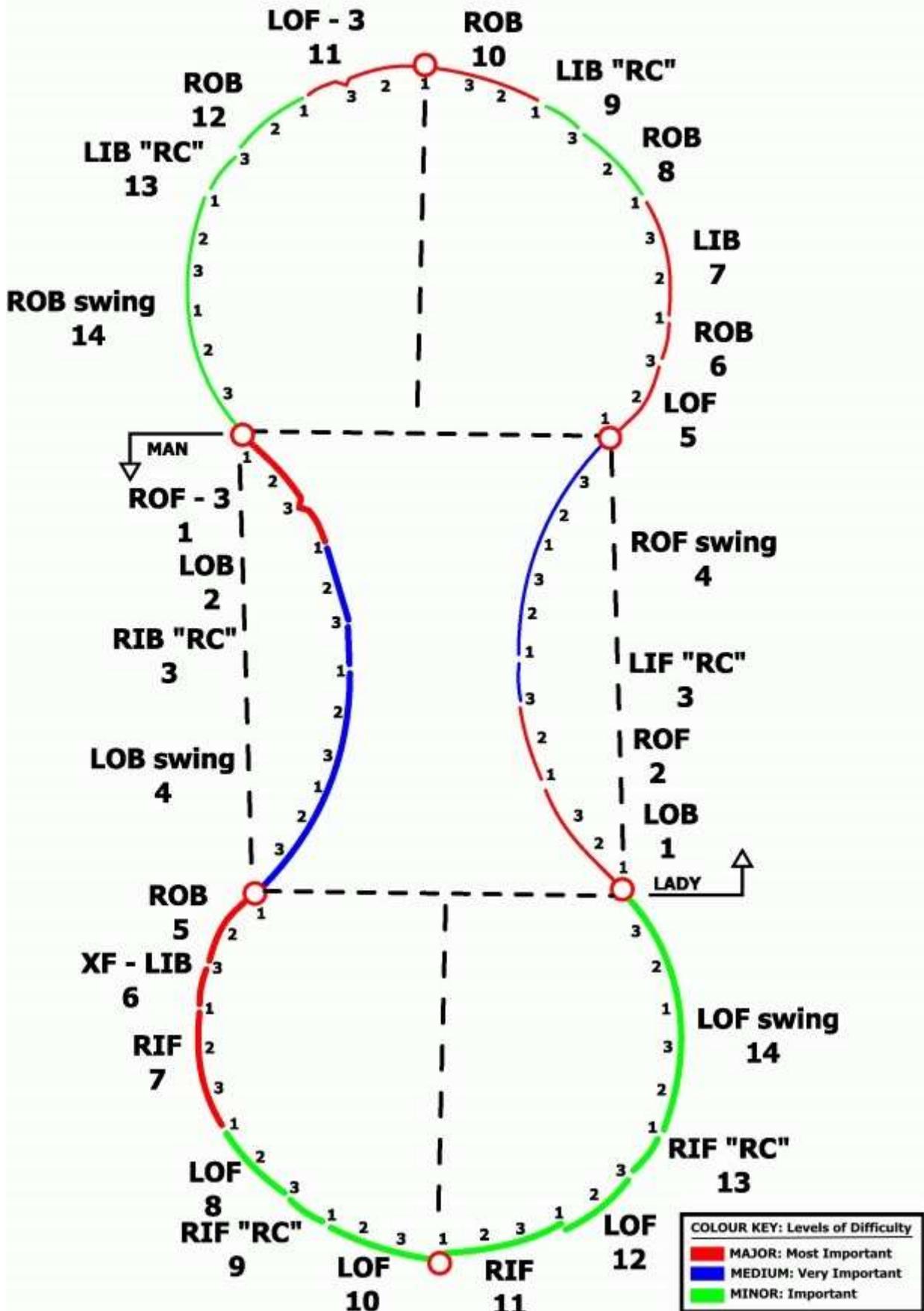
The dance must begin on count #1 of a correct measure of music. Skaters are to be in required Dance position for Step 1 of the dance.

DANCE NOTES:

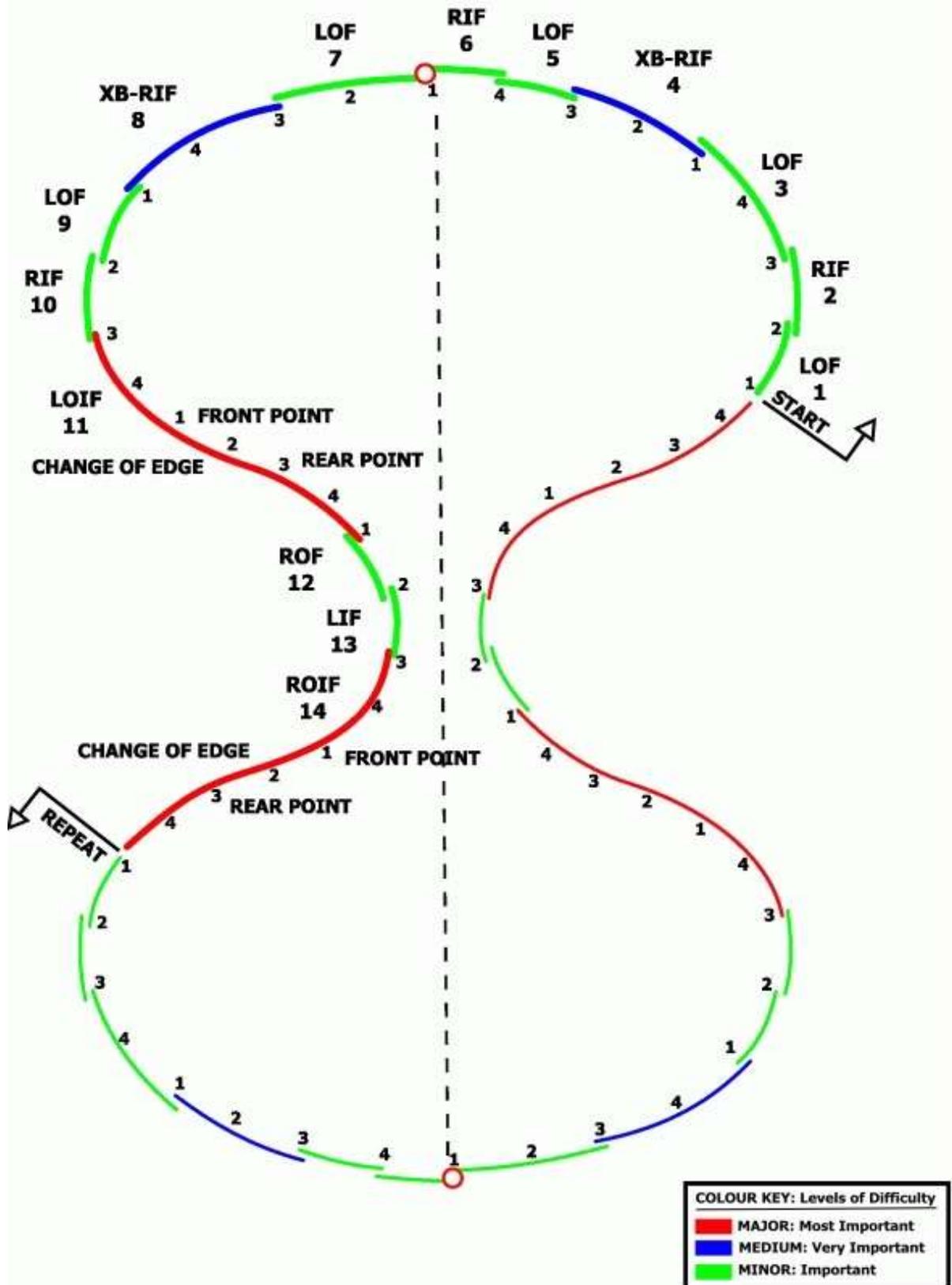
- a. Step 3, 9 and 13 are raised chasses for both partners.
- b. During the execution of step 11, the lady must turn under the man's left arm while maintaining hand contact with her right hand. All three turns in this dance are to be turned on the third count of the step. The OB edge following the three 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).

Step No.	Man	Beats	Lady
1	ROF-3	3	LOB
2	LOB	2	ROF
3	RIB RC	1	LIF RC
4	LOB Sw	6	ROF
5	ROB	2	LOF
6	XF-LIB	1	ROB
7	RIF	3	LIB
8	LOF	2	ROB
9	RIF RC	1	LIB RC
10	LOF	3	ROB
11	RIF	3	LOF-3
12	LOF	2	ROB
13	RIF RC	1	LIB RC
14	LOF Sw	6	ROB Sw

CORONATION WALTZ



COUNTRY POLKA



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

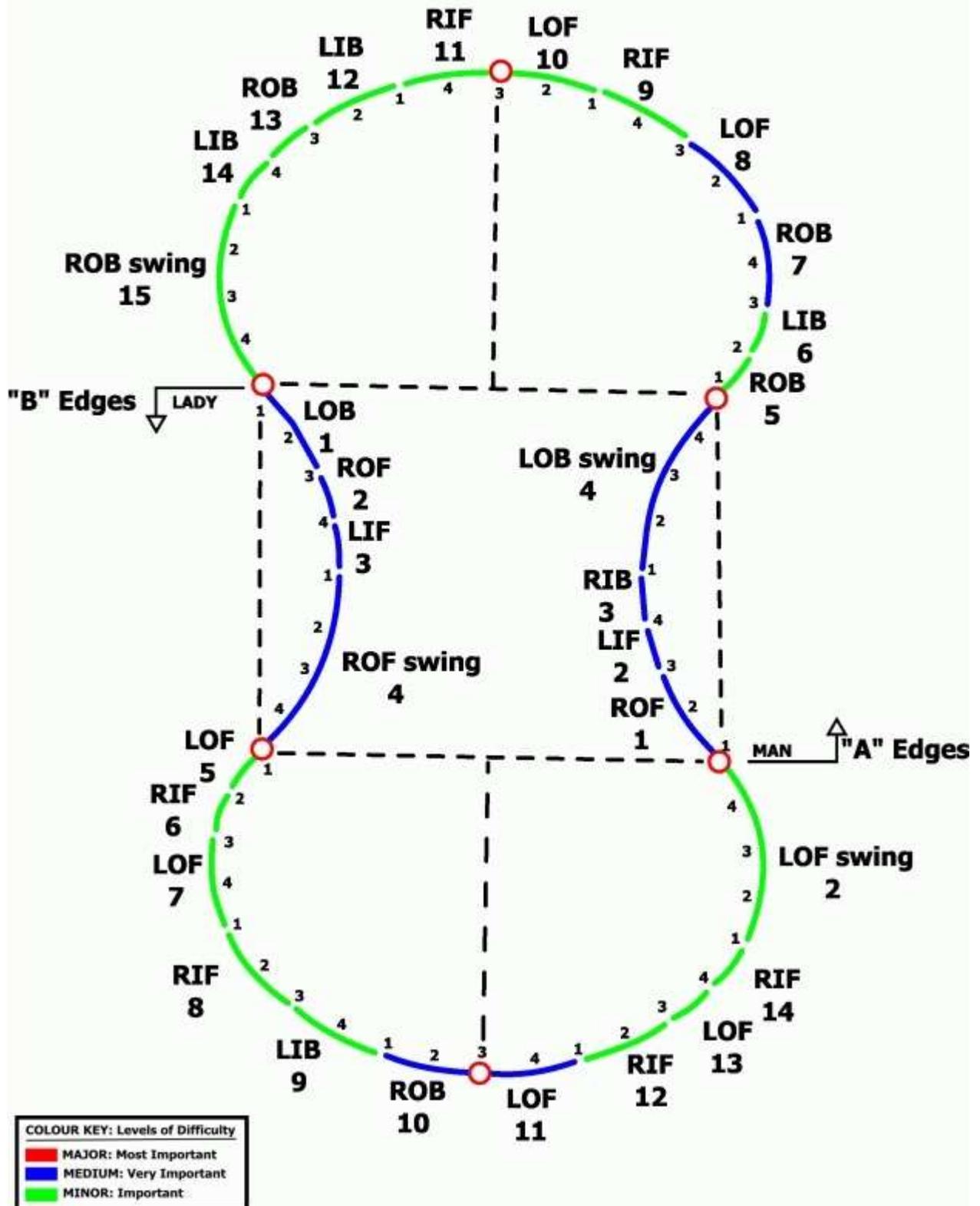
OPENING

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 the 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



DOUBLE CROSS WALTZ

MUSIC: Waltz
PATTERN: Set

TEMPO: 138 beats
START: Step 1 on count 1

There are no optional steps for this dance. All 18 steps complete one sequence of the dance. There are no optional steps for this dance. All 18 steps complete one sequence of the dance.

The dance must be skated in Kilian position and start in the corner with LFO (step #1) of two beats parallel to the long side barrier, followed by a RFI raised chasse (step #2) of one beat and a LFO (step #3) of three beats aiming towards the centre of the floor.

Step #4 is a Cross Roll to a RFO of 3 beats (crossed from above the knee), followed by a cross in front LFI of 3 beats (Step #5), keeping the free leg close together. Care should be taken to ensure both steps are on the same arc with no change of lean between the steps. This constitutes the double cross movement and is the start of the centre lobe.

Steps #6, 7 & 8 begin with RFO of two beats (step #6), followed by a LFI raised chasse (step #7) of one beat and a RFO (step #8) of three beats, completing the centre lobe and bringing the dance back to the baseline.

Step #9 is the second of the double cross movements in the dance and begins with a Cross Roll to a LFO of 3 beats (crossed from above the knee), followed by a cross in front RFI of 3 beats (Step #10), keeping the free leg close together. Care should be taken to ensure both steps are on the same arc with no change of lean between the steps.

Step #11 is a LFO of two beats, followed by a RFI raised chasse (step #12) of one beat and a LFO (step #13) of three beats bringing the pattern around the corner of the floor. Step 14 is a XB RFI for 3 beats finishing on the long axis of the floor.

Step #15 is a LFO of two beats, followed by a RFI raised chasse (step #16) of one beat and a LFO (step #17) of three beats bringing the pattern around the corner of the floor. The final step is step 18, a XF RFI for 3 beats, finishing the sequence at the centre of the corner, ready to restart the dance.

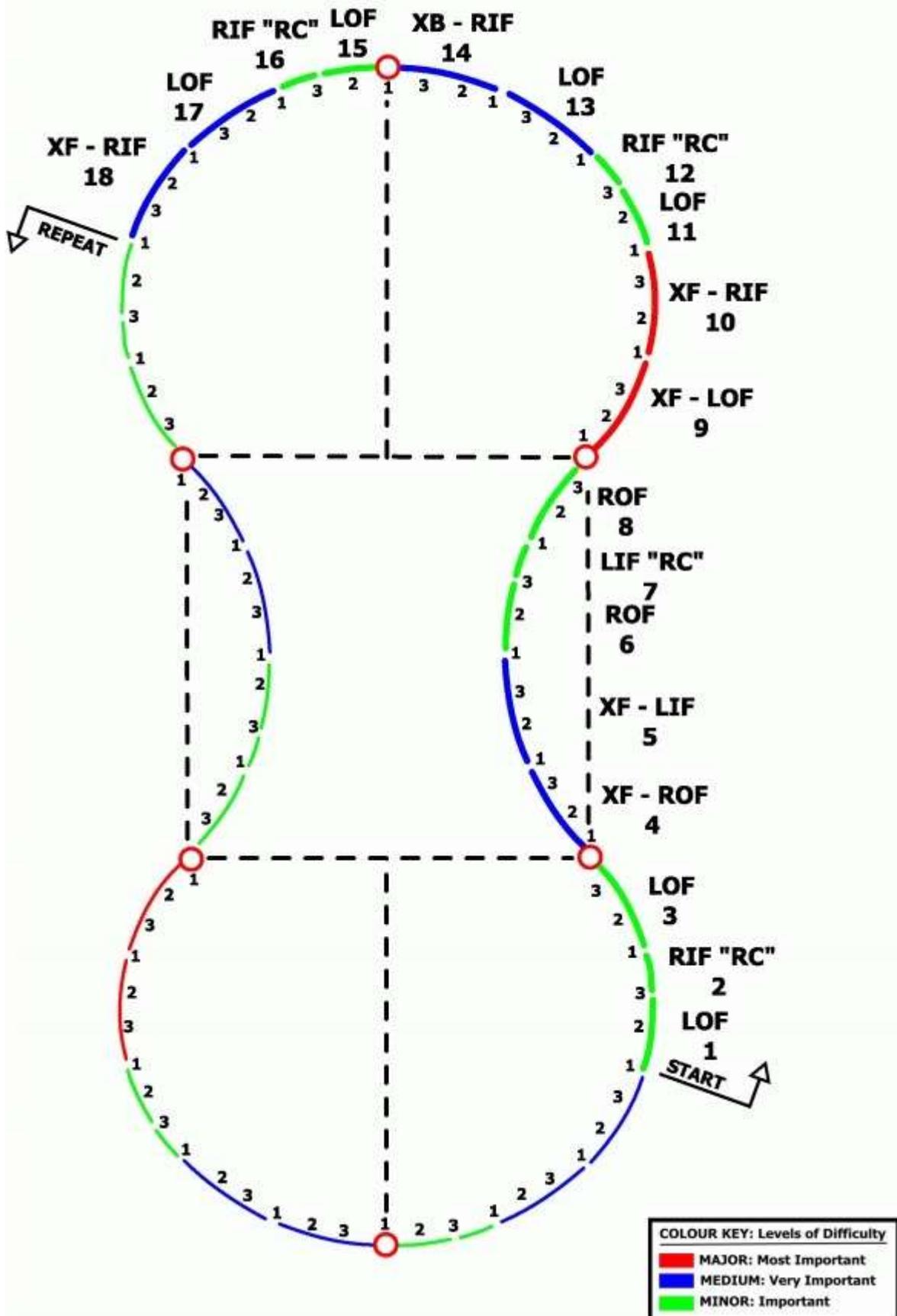
KEY POINTS

1. Step 5 XF LFI: Correct technical execution of the cross front with feet close together. Attention to the correct lean, edges and timing. Kilian position is to be maintained throughout, without separation during the steps.
2. Step 7 Ch LFI: Correct execution of the chasse with the foot placed at the side of the right foot in parallel "and" position and raised parallel to the floor. Attention to the correct lean, edges and timing. Kilian position is to be maintained throughout, without separation during the steps.
3. Step 10 XF RFI: Correct technical execution of the cross front with feet close together. Attention to the correct lean, edges and timing. Kilian position is to be maintained throughout, without separation during the steps.
4. Step 14 XB RFI: Correct technical execution of the cross behind with feet close together. Attention to the correct lean, edges and timing. Kilian position is to be maintained throughout, without separation during the steps.

Hol	Step	Ma	Lad	Beat
	1	LFO	LFO	2
	2	Ch RFI	Ch RFI	1
	3	LFO	LFO	3
	4	XR RFO	XR RFO	3
	5	XF LFI	XF LFI	3
	6	RFO	RFO	2

Kilian Side B	7	Ch LFI	Ch LFI	1
	8	RFO	RFO	3
	9	XR LFO	XR LFO	3
	10	XF RFI	XF RFI	3
	11	LFO	LFO	2
	12	Ch RFI	Ch RFI	1
	13	LFO	LFO	3
	14	XB RFI	XB RFI	3
	15	LFO	LFO	2
	16	Ch RFI	Ch RFI	1
	17	LFO	LFO	3
	18	XF RFI	XF RFI	3

DOUBLE CROSS WALTZ



DUTCH WALTZ

by George Muller

Music: Waltz $\frac{3}{4}$
Pattern: Set
Hold: Killian Side "B"

Tempo: 138 beats per minute
Start: Step 1, Count #1

OPENING

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

DANCE NOTES

- 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.

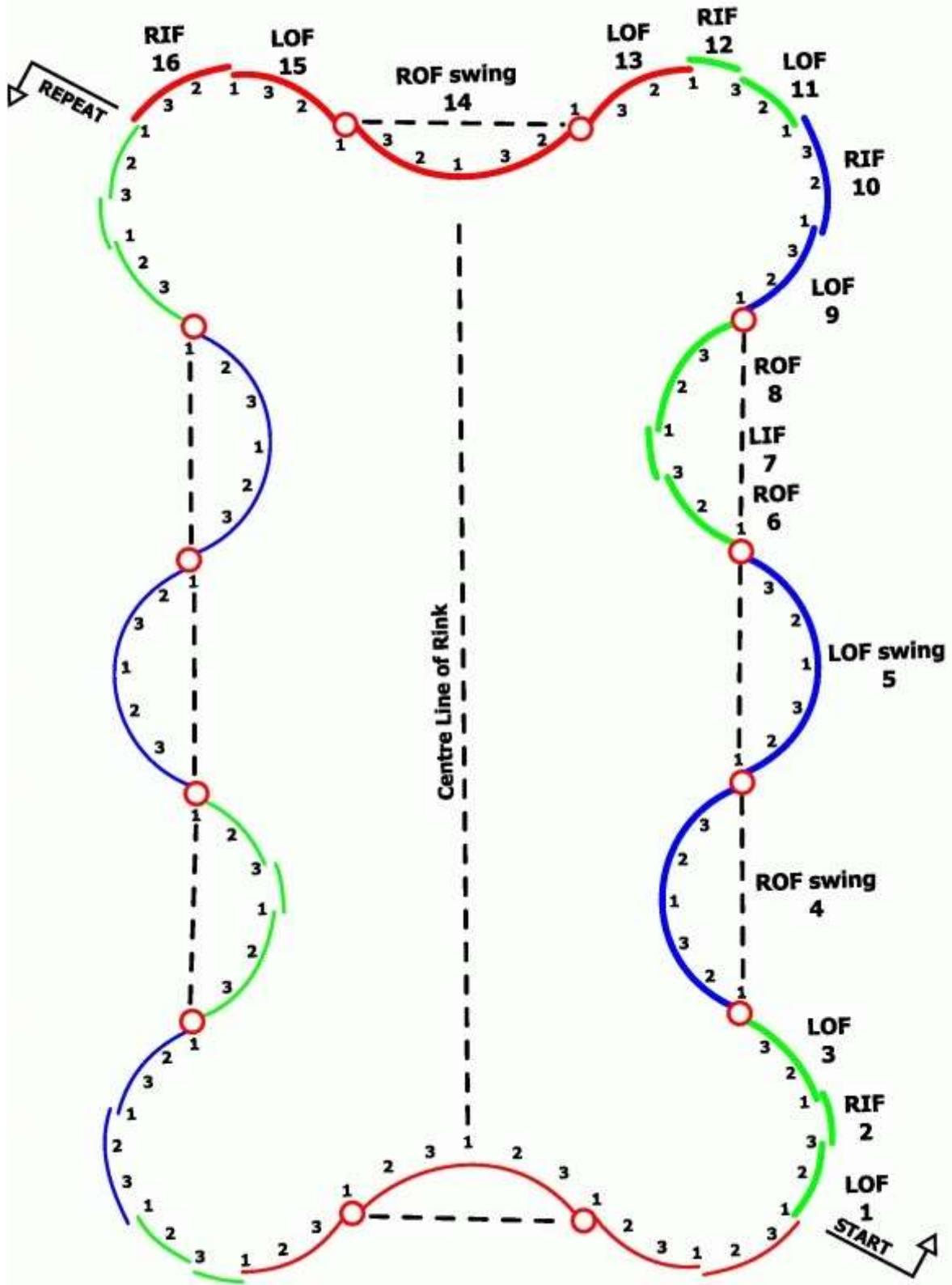
JUDGING POINTS

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 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

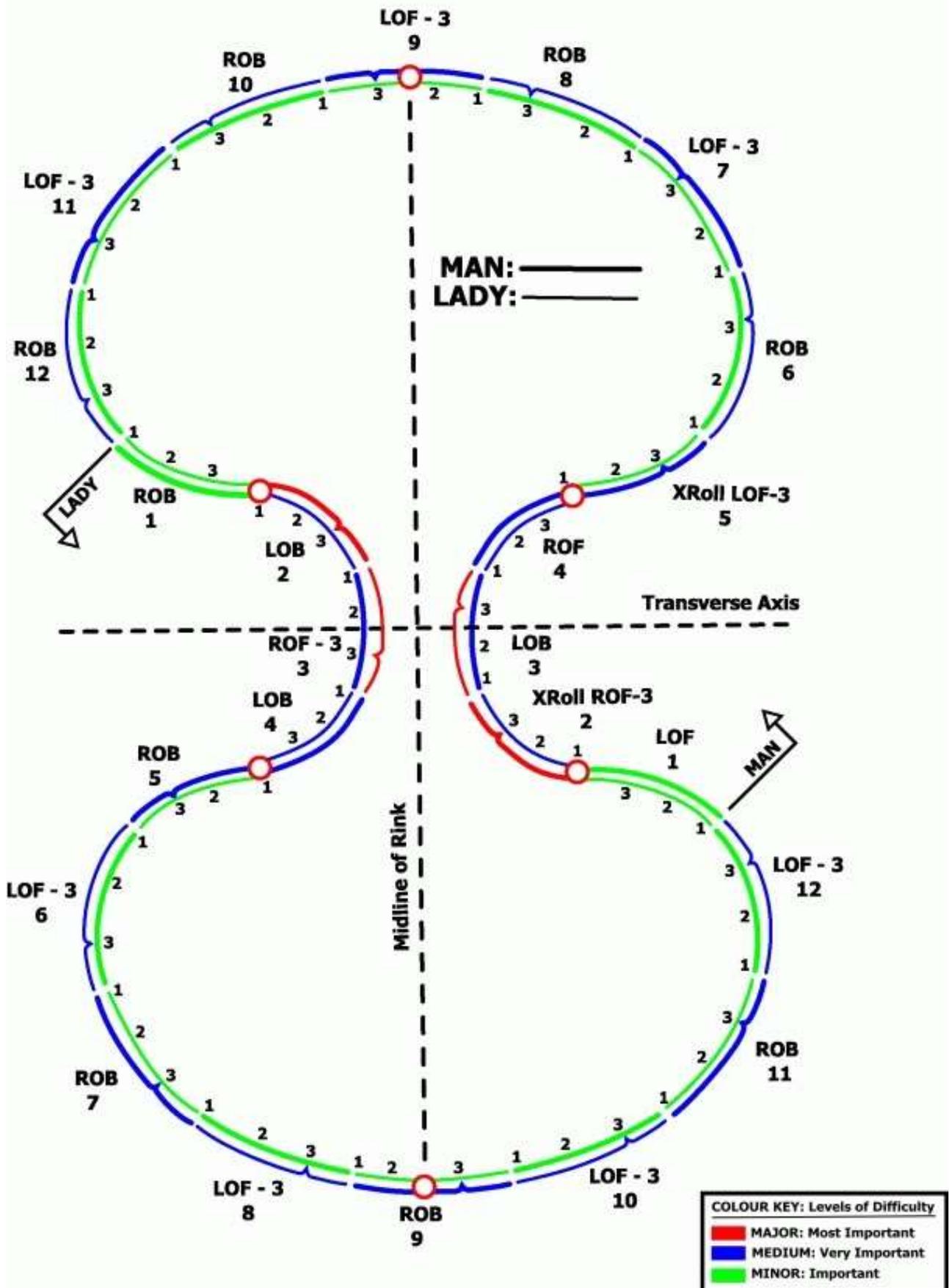
- 1 The corner lobes will not be even.
- 2 The axis of the swings will vary causing the baseline to move constantly.
- 3 Step 10 will be flat causing the corner to distort.
- 4 Step 14 will be started shallow causing the next lobe to move towards the barrier.

DUTCH WALTZ



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

EUROPEAN WALTZ



FASCINATION FOXTROT

George Muller

Music:	Foxtrot 4/4	Tempo	92 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.

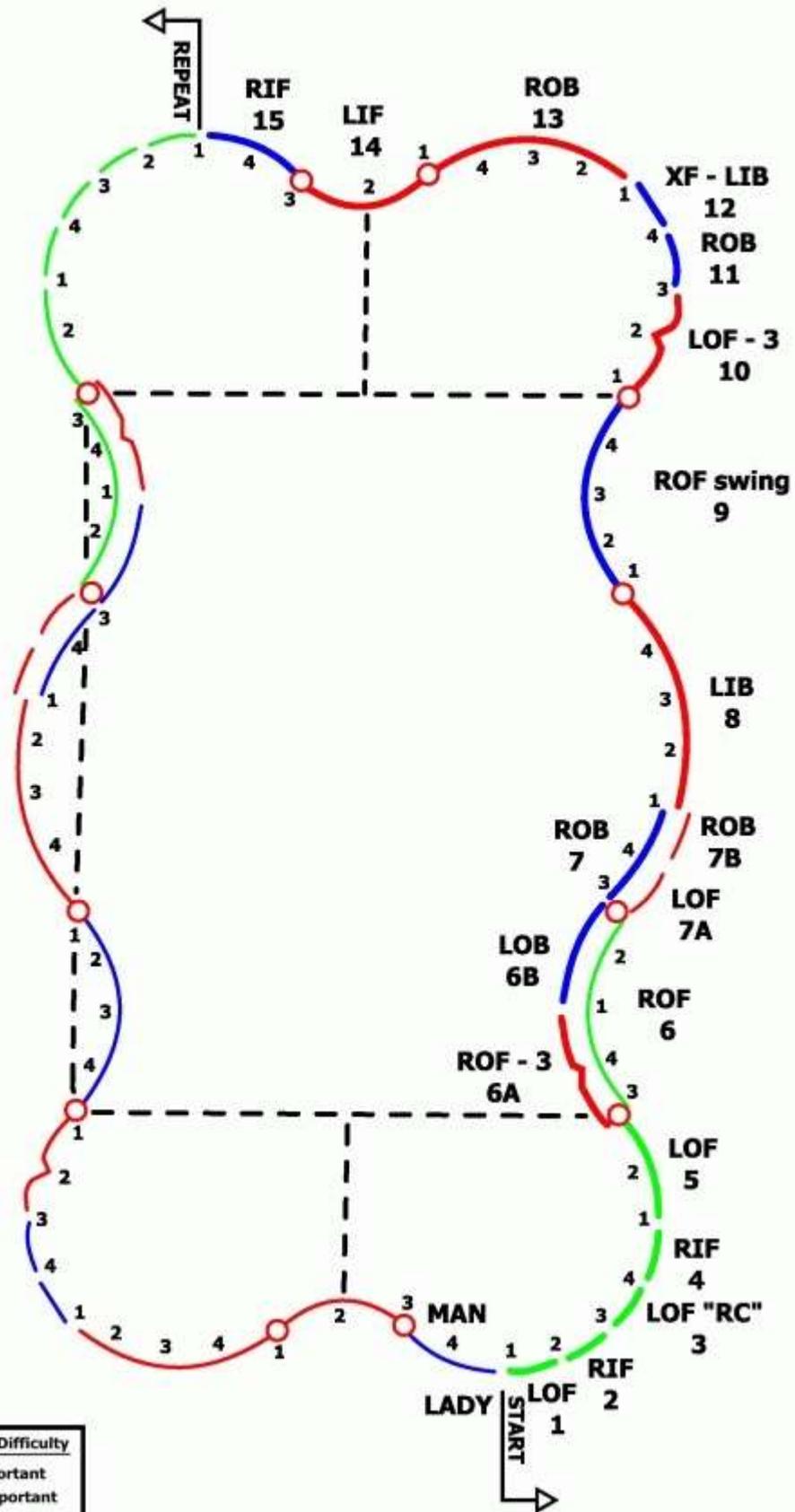
DANCE NOTES

- 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



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

FIESTA TANGO

George Muller

Music:	Tango 4/4	Tempo:	100 Metronome
Hold:	Reverse Kilian and Kilian	Pattern:	Set
Opening Steps:	Maximum 24 Beats		

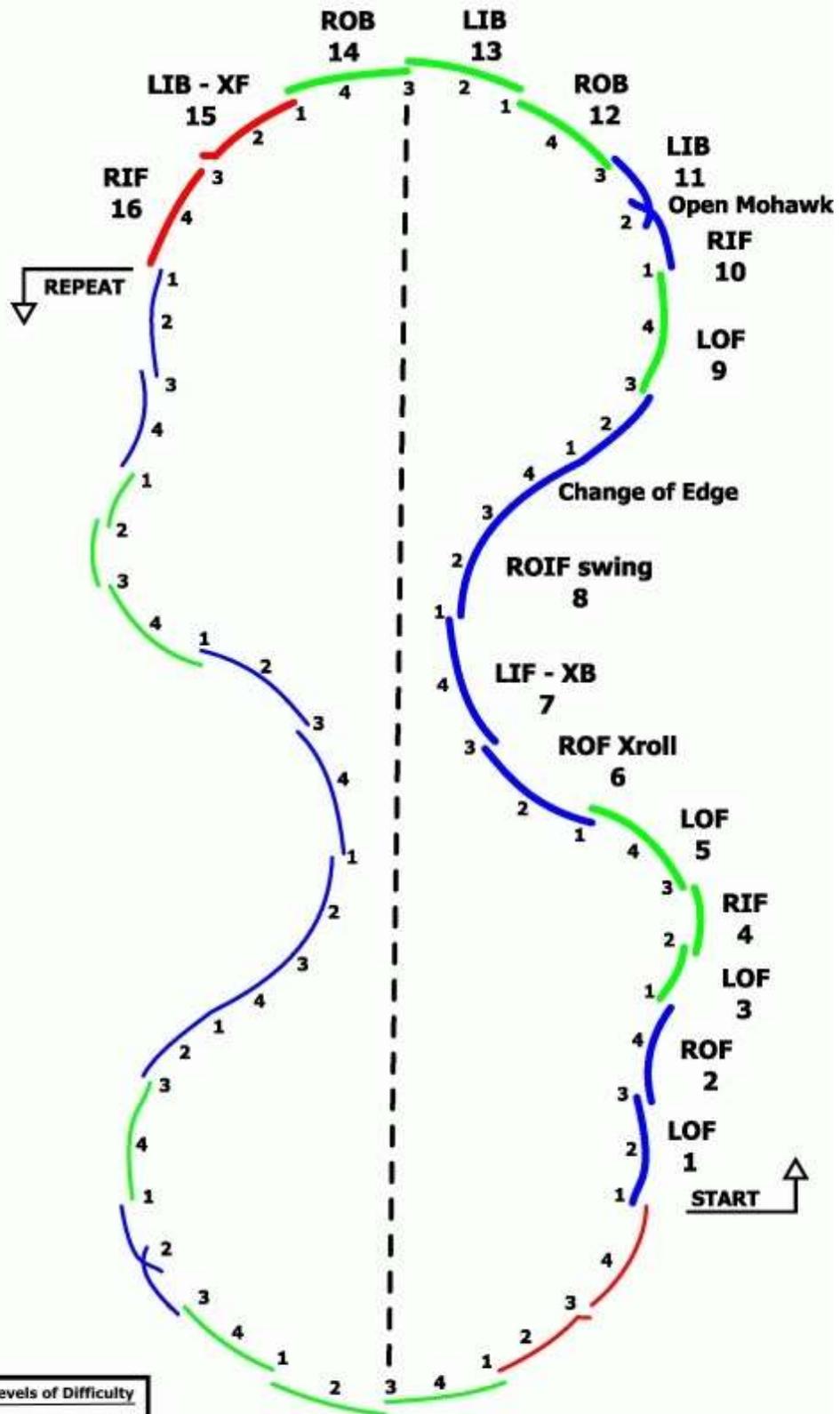
INTRODUCTORY STEPS

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



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

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 (if more than one straightaway sequence is used).

DANCE NOTES

The following four steps repeated 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

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 six steps make up a straight away sequence of this dance:

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

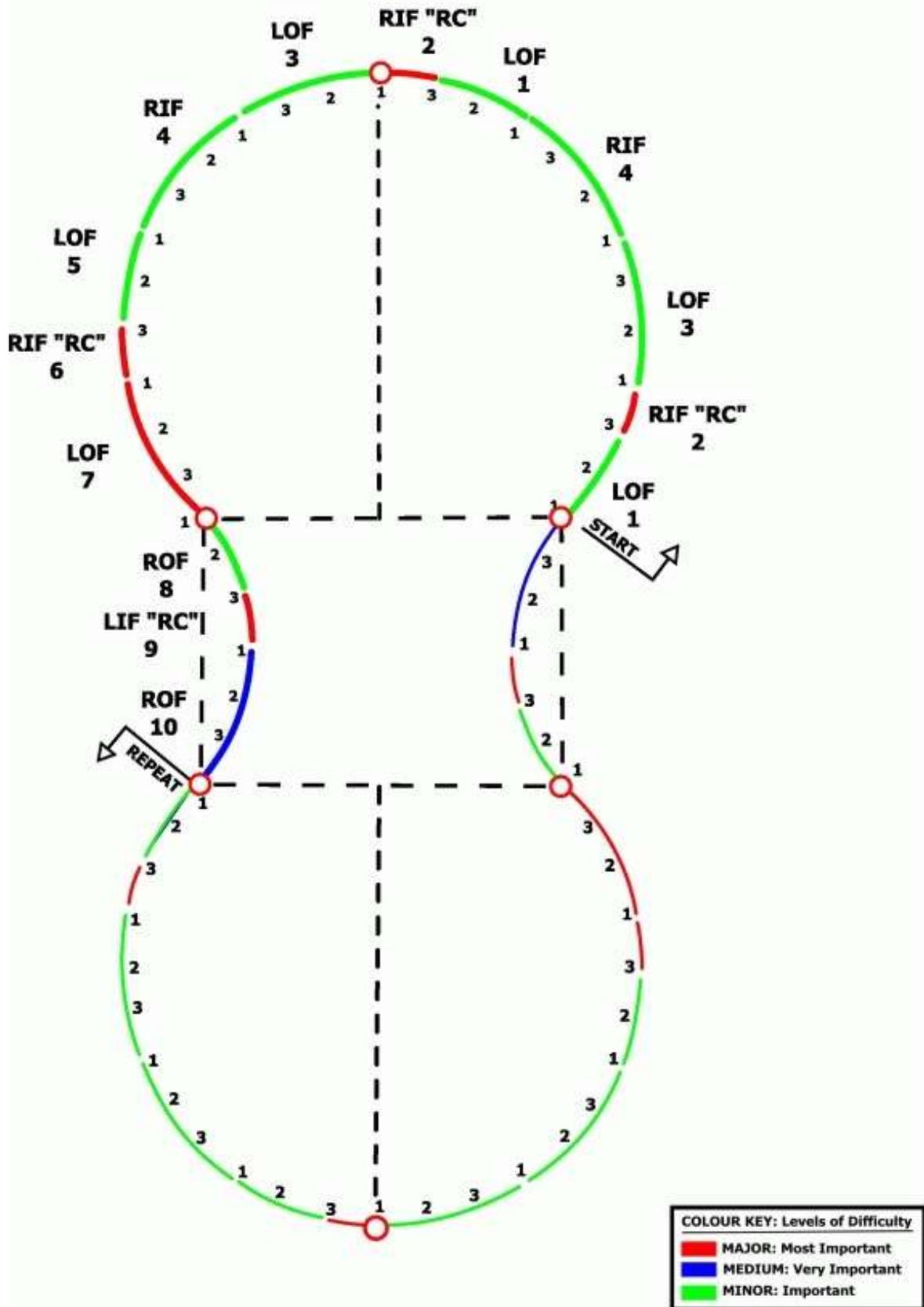
JUDGING POINTS

- 1 General Timing
- 2 Execution
 - a All steps take the floor from the "and" position with a parallel take-off.
 - b Raised chasses are placed in the "parallel and" position, raised vertically and replaced in the "parallel and" position.
- 3 Pattern
 - a 6 beat centre lobe must begin and end on the baseline.
 - b 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



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

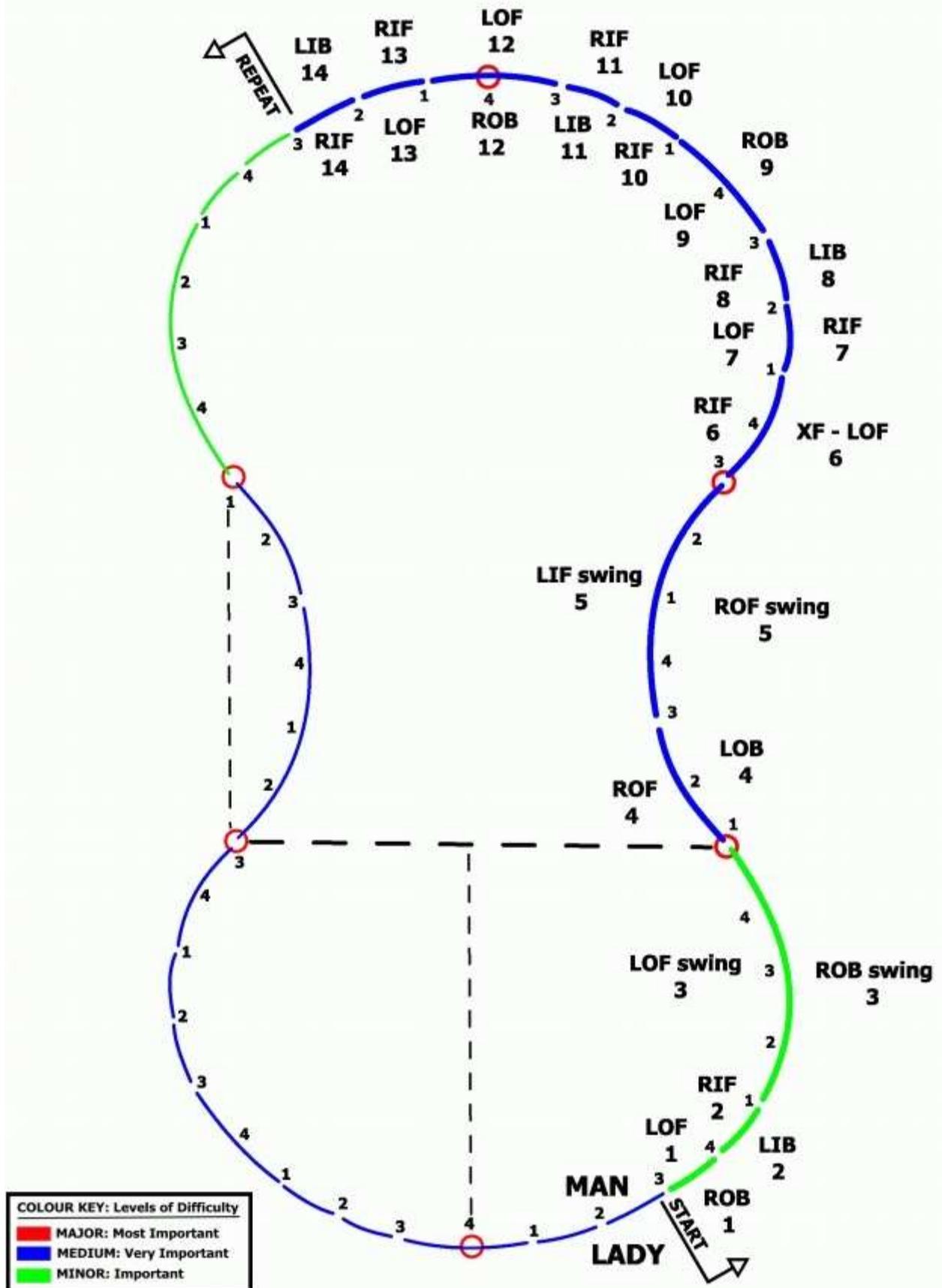
- 1 Timing
- 2 Execution
 - a The man tracks the woman on steps 1 through the start of step 4. After starting step 4 the woman deepens her edge prior to step 5. The beginning of step 5 aims towards the centre. Steps 5, 6 and 7 are done in open "D" position.
 - b The take-off on step 5 is parallel for 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

Step 3 for both partners will be aimed too deep and will set up a baseline that is too far to the centre.

Step 5 for both partners will aim too shallow and the team will not return to the baseline without hooking the edge.

HIGHLAND SCHOTTISCHE



IMPERIAL WALTZ

Music: Waltz
Opening: Maximum 24 beats

Tempo: 120 beats per minute
Hold: Closed (A)
Start: Step 1, Count #1

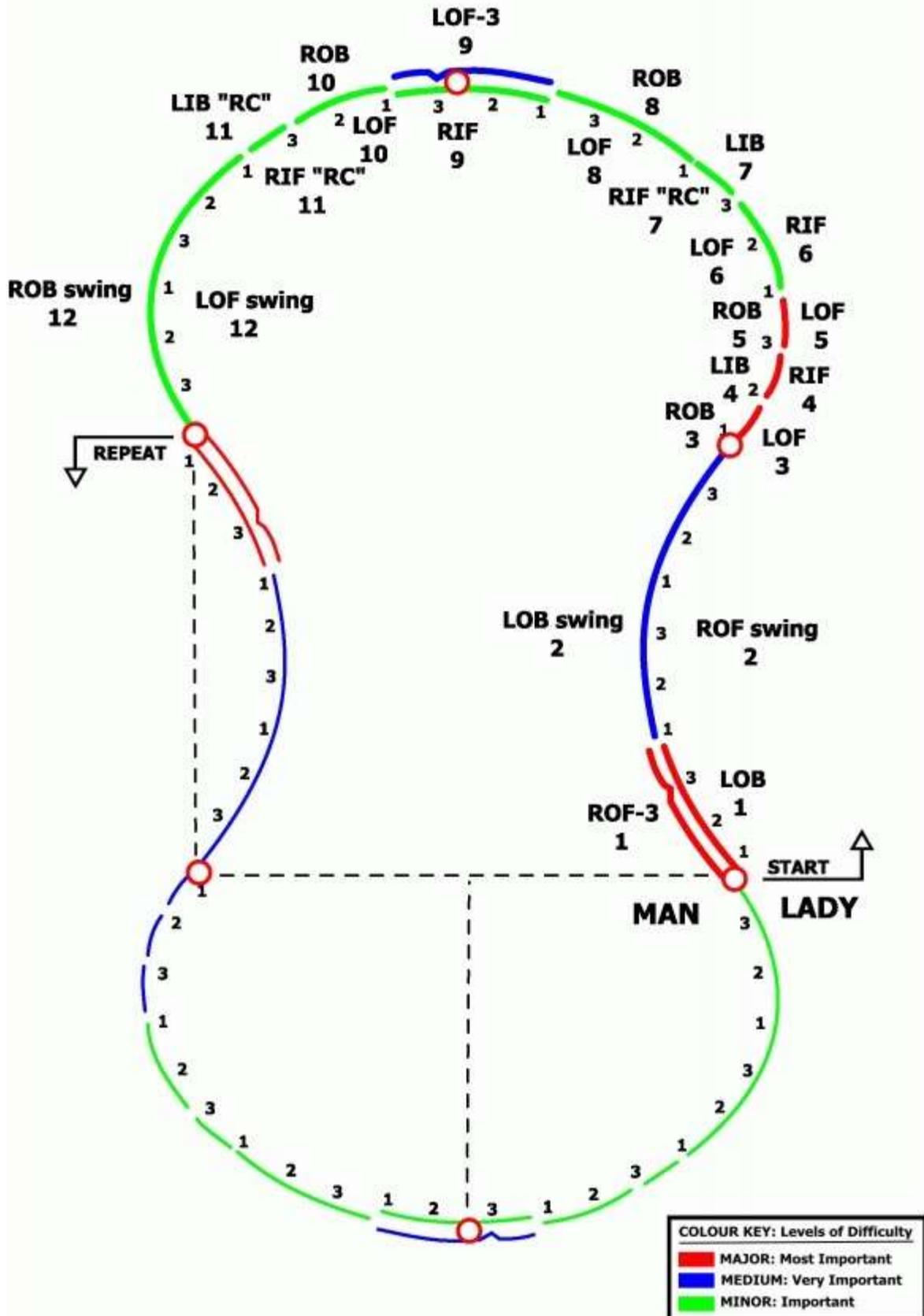
OPENING

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.

IMPERIAL WALTZ



KLEINER WALTZ

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

TEMPO: 138 beats per minute

PATTERN: Set

START: Step 1, Count #1

DANCE NOTES.

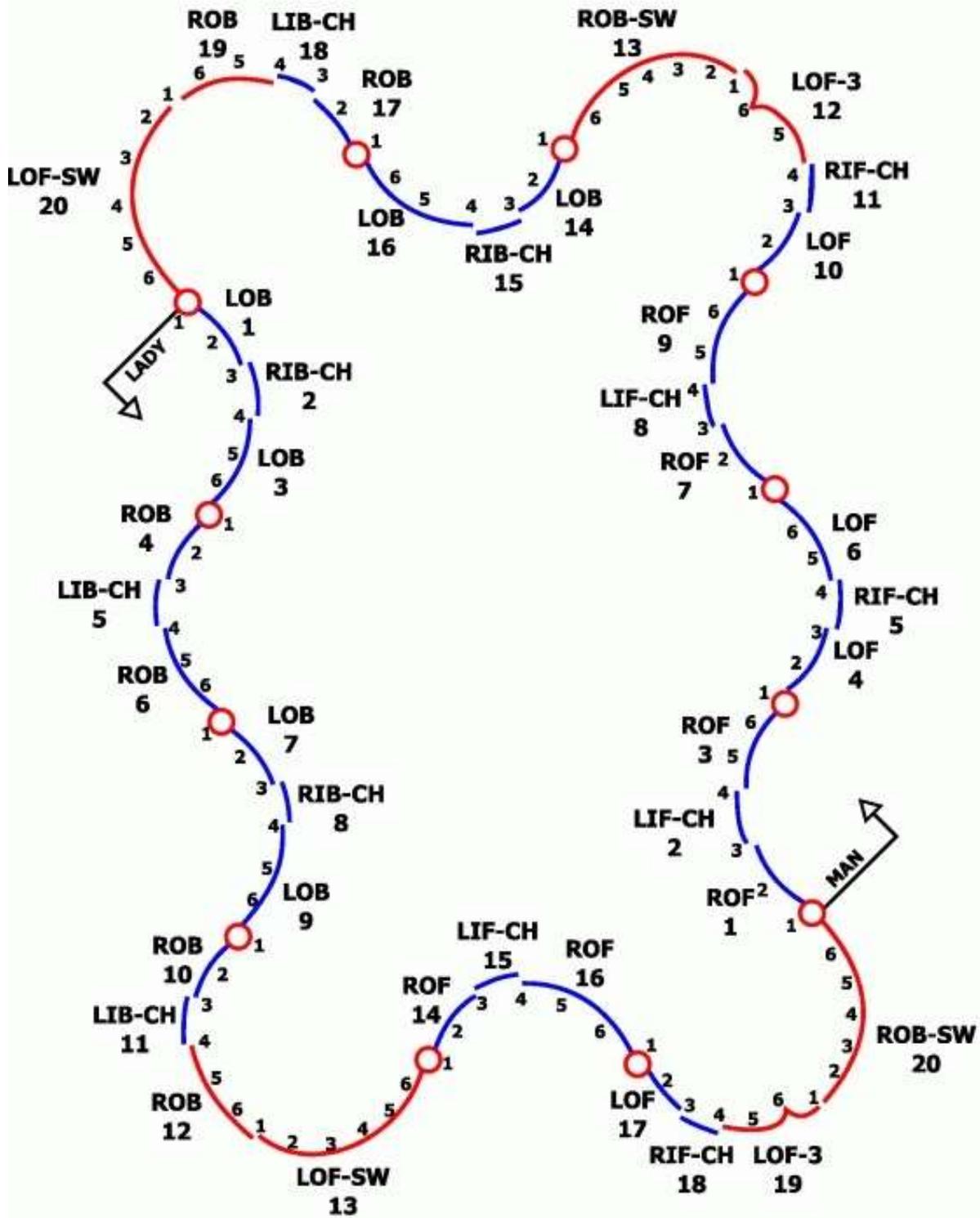
- a) The waltz is a set pattern dance, and skated in waltz position along the base line. 2 sequences of the dance make up 1 circuit of the rink
- b) The dance consists of chasse step sequences along the length of the rink. Forward for the man, backward for the lady.
- c) The chasses, as in Glide Waltz, 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.

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	(Red)
MEDIUM: Very Important	(Blue)
MINOR: Important	(Green)

MANCHESTER FOXTROT

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

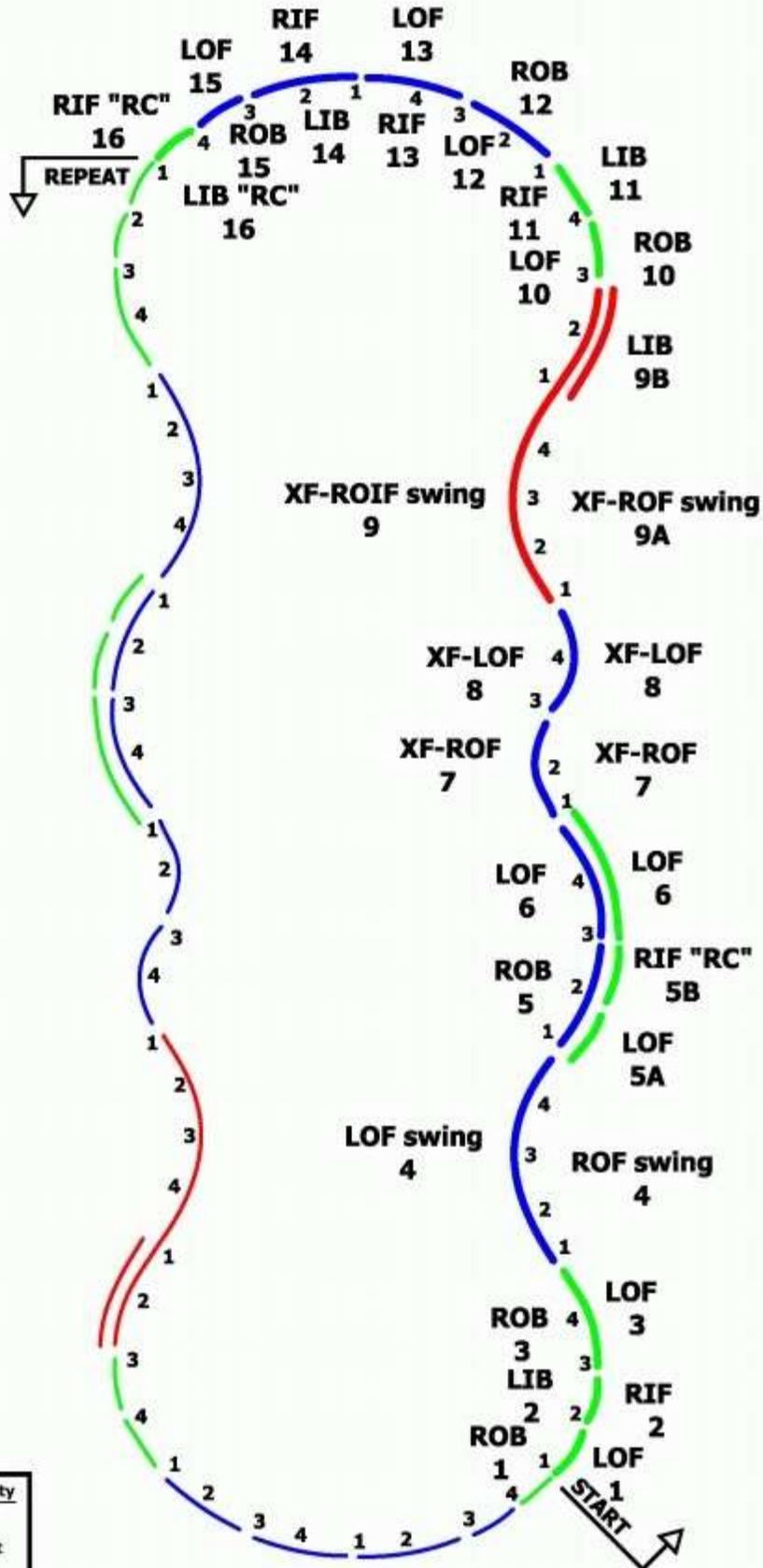
OPENING

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



MARCH SEQUENCE

Music:	March 6/8	Tempo:	100 beats per minute
Pattern:	Set	Opening:	Step 1, Count #1
Axis:	45 degrees	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.

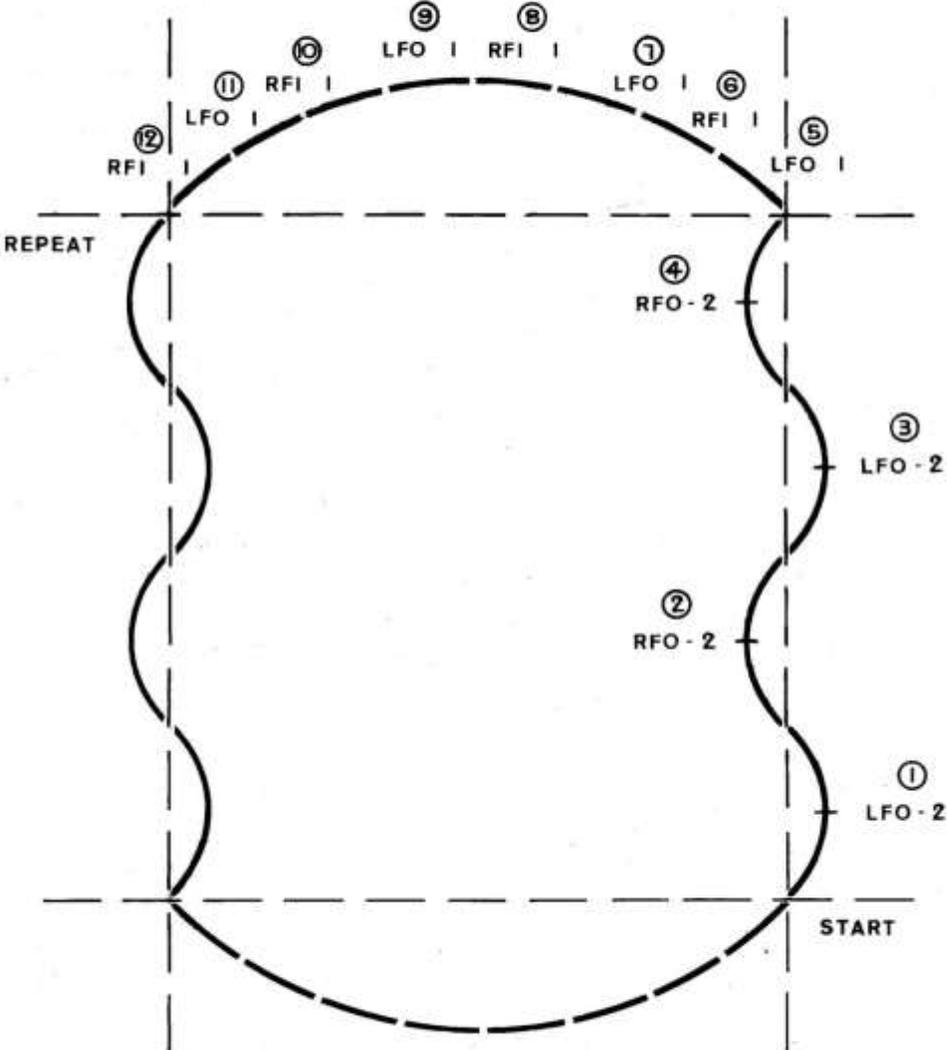
GENERAL

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

MASTERS TANGO

MUSIC: Tango 4/4

TEMPO: 100 beats per minute

PATTERN: Set

START: Step 1 count #1

The dance must be skated in Kilian position B and there is no optional steps for this dance. All 14 steps complete on sequence of the dance. Steps 1 to 11 make up the corner sequence and Steps 12 to 14 make up a centre lobe for the straightaway sequence of this dance.

The dance begins with steps #1, 2 & 3 with LFO of one beat (step #1) aiming towards the long side barrier, followed by Run RFI of one beat (step #2) and a LFO (step #3) of two beats following the general curve of the corner lobe.

Step #4 is an XF RFI is a cross in front with extension of the left leg in back with the free toe slightly open, aimed in the direction of the short side barrier and following the general curve of the corner lobe.

Step #5, 6 & 7 begin with LFO of one beat (step #5), followed by a Run RFI (step #6) of one beat and a LFO (step #7) of two beats, crossing the long axis on beat two and continuing the general curve of the corner lobe.

Step #8 is an XB RFI is a cross behind with extension of the left leg in front, aimed in the direction of the short side barrier and following the general curve of the corner lobe.

Step #9 & 10 begin with LFO of one beat (step #9), followed by a Run RFI (step #10) of one beat.

Step #11 LFO Sw is an outside edge of four beats and the free leg must swing forward on the third beat (count #1). It begins aiming toward the long side barrier, running parallel to it and then finishing away from the long side barrier in the direction of the long axis.

Step #12 & 13 begin with RFO of one beat (step #12), followed by a LFI raised chasse (step #13)

of one beat. Step #14 RFO Sw is an outside edge of four beats and the free leg must swing forward on the third beat (count #3). The step aims for one beat to the long axis of the rink where it then crosses the short axis on the second beat of the step and finishes in the direction of the long side barrier, completing the centre lobe and bringing the dance back to the baseline to complete the sequence.

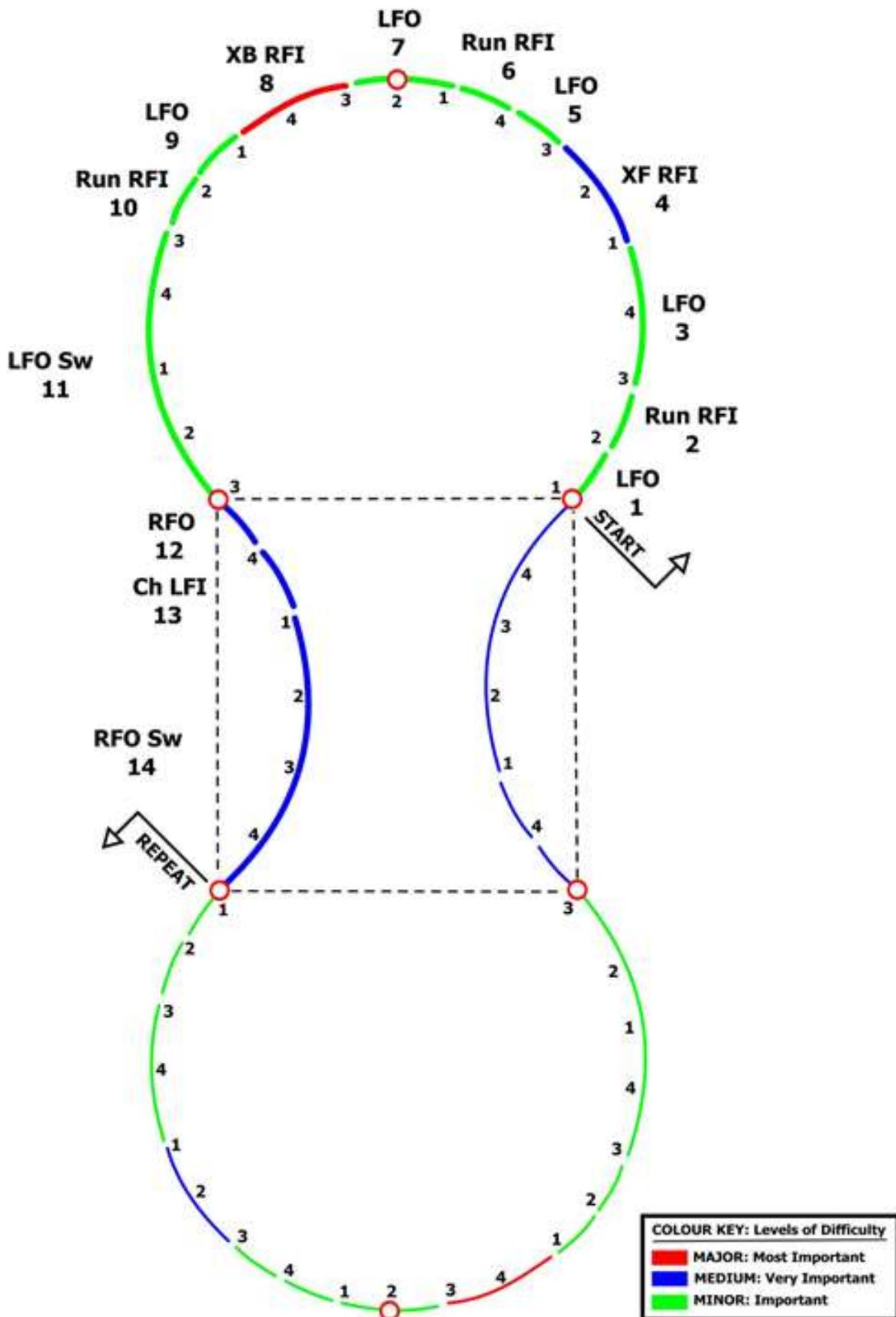
KEY POINTS

1. **Step 3 LFO** and **Step 4 XF RFI:** Correct technical execution of the run with feet close together and the cross in front with the simultaneous extension of the left leg in back with

- the toe of the free leg slightly open. Attention to the correct lean, edges and timing. Kilian position is to be maintained throughout, without separation during the steps.
2. **Step 7 LFO** and **Step 8 XB RFI**: Correct technical execution of the run with feet close together and the cross in front with the extension of the left leg in front. Attention to the correct lean, proper posture, edges and timing. Kilian position is to be maintained throughout, without separation during the steps.
 3. **Step 11 LFO Sw**: Correct technical execution of the swing of the free leg on the 3rd beat of the step without deviation from the edge. Attention to the timing with correct lean and edges. Kilian position is to be maintained throughout, without separation during the steps.
 4. **Step 14 RFO Sw**: Correct technical execution of the swing of the free leg on the 3rd beat of the step without deviation from the edge. Attention to the timing with correct lean and edges. Kilian position is to be maintained throughout, without separation during the steps.

MASTERS TANGO

Couples and Solo Dance



METROPOLITAN TANGO

MUSIC: Tango 4/4

PATTERN: Set

AXIS: 45 degrees approx.

TEMPO: 100 beats per minute

START: Step 1 on count #1

There are no optional steps for this dance. All 16 steps (28 beats) complete one sequence of the dance. Steps 1 to 11 make up the corner sequence and steps 12 to 16 make up a centre lobe for the straightaway sequence of this dance.

The dance begins with LFO 3t (Step #1) for both partners, with the three turn on the second beat, in the direction of the long side barrier. During the three turn, the partners change from Reverse Kilian B position to Kilian B position.

Step 2 is a RBO stroke and Step 3 XF LBI is a cross in front step with feet close and parallel on an inside edge with no deviation to an outside edge. They are completed in Kilian B position with the steps parallel to the long side barrier and maintaining the general curve of the corner lobe. Step #4 Mk RFI should be stepped close to the heel of the skating foot, on an inside edge that continues the arc created by the preceding steps and requires a change of position to Reverse Kilian B position.

Step 5 LFO is an open stroking step for two beats.

Step 6 RFI and Step 7 Mk LBI form a mohawk aimed toward the long side barrier and must be executed by placing the heel of the left foot closely to the inside of the right foot. This step must cross the long axis on beat two.

Steps #8, 9, & 10 begin with RBO of two beats (step #8), followed by a Run LBI (step #9) of one beat and a Run RBO (step #10) of one beat, continuing the general curve of the corner lobe.

Step 11 LBI Sw of four 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 12 RFO of two beats continues toward the long axis on a strong outside edge. Step 12 is the beginning of the centre lobe. Attention to the position of the couple, which should be close during the change to Reverse Kilian B position without any separation. It is important to note that Tandem position will not be accepted for this step.

Steps #13, 14, & 15 begin with a Run LFI of one beat (step #13), followed by a Run RFO (step #14) of one beat and a LFI (step #15) of two beats, crossing the short axis on beat two and continuing the general curve of the centre lobe.

Step #16 RFO Sw is an outside edge of four beats and the free leg must swing forward on the third beat (count #3). The step aims to the long side barrier, completing the centre lobe and bringing the dance back to the baseline to complete the sequence.

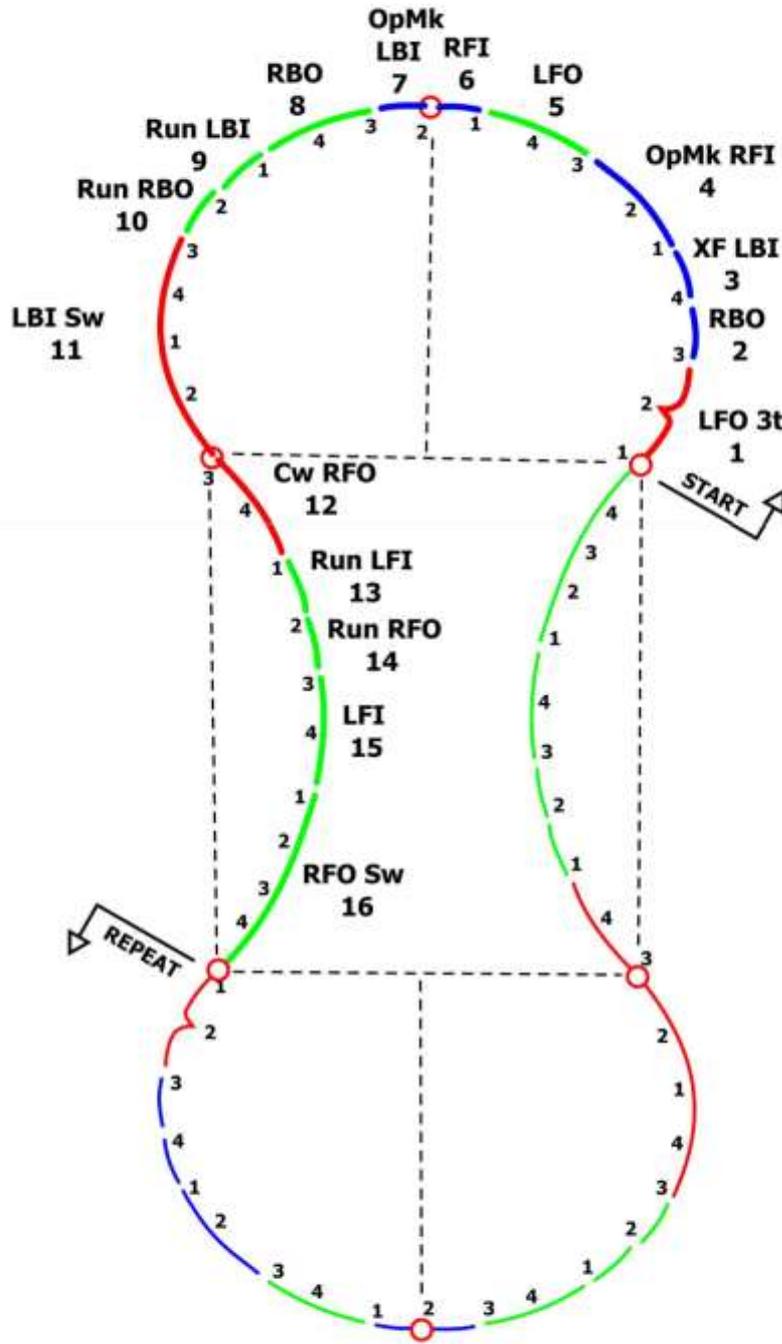
KEY POINTS

1. Step 1 LFO 3t: Correct technical execution of the three turns on the 2nd beat, with feet close together and the correct lean, timing and edges before and after the turn.
2. Step 2 RBO, Step 3 XF LBI and Step 4 Mk RFI: Correct technical execution of the stroke, cross in front and the mohawk performed with feet close together near the heel of the skating foot, on an inside edge. Attention to the correct lean, proper posture, edges and timing.
3. Step 11 LBI Sw: Correct technical execution of the swing with the swing of the free leg on the 3rd beat of the step without deviation from the edge. Attention to the timing with correct lean and edges. Kilian B position is to be maintained throughout, without separation during the Steps.
4. Step 16 RFO Sw: Correct technical execution of the swing with the swing of the free leg on the 3rd beat of the step without deviation from the edge. Attention to the timing with correct lean and edges. Reverse Kilian B position is to be maintained throughout, without separation during the steps.

Hold	S	Ma	Lad	Beat
Reverse Kilian B position	1	LFO 3t	LFO 3t	2
Kilian B position	2	RBO	RBO	1
	3	XF LBI	XF LBI	1
Reverse Kilian B position	4	Mk RFI	Mk RFI	2
	5	LFO	LFO	2
	6	RFI	RFI	1
Kilian B position	7	Mk LBI	Mk LBI	1
	8	RBO	RBO	2
	9	Run LBI	Run LBI	1
	10	Run RBO	Run RBO	1
	11	LBI Sw	LBI Sw	4
Reverse Kilian B position	12	Cw RFO	Cw RFO	2
	13	Run LFI	Run LFI	1
	14	Run RFO	Run RFO	1
	15	LFI	LFI	2
	16	RFO Sw	RFO Sw	4

METROPOLITAN TANGO

Couples and Solo Dance



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

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.

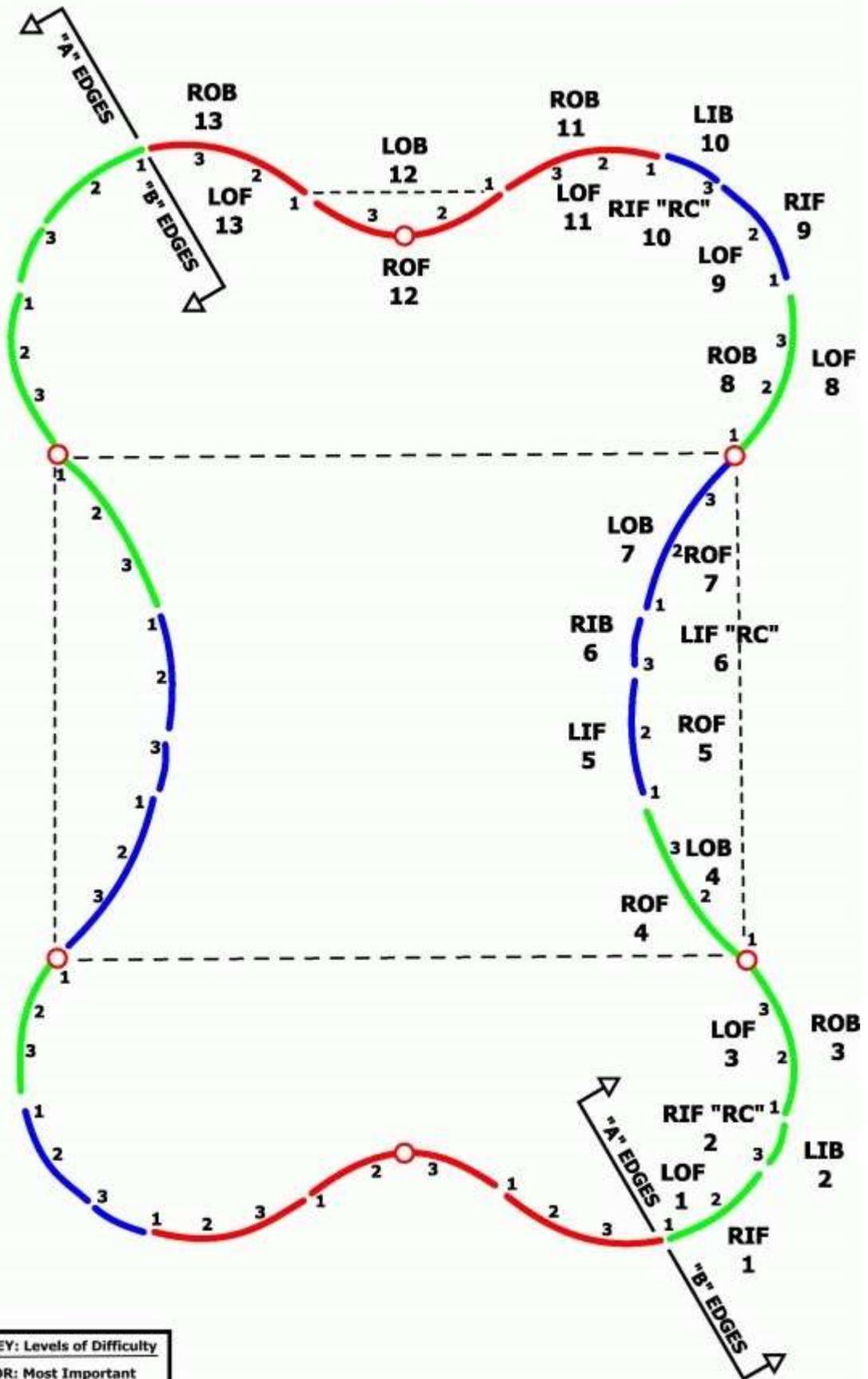
JUDGING POINTS

- 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.

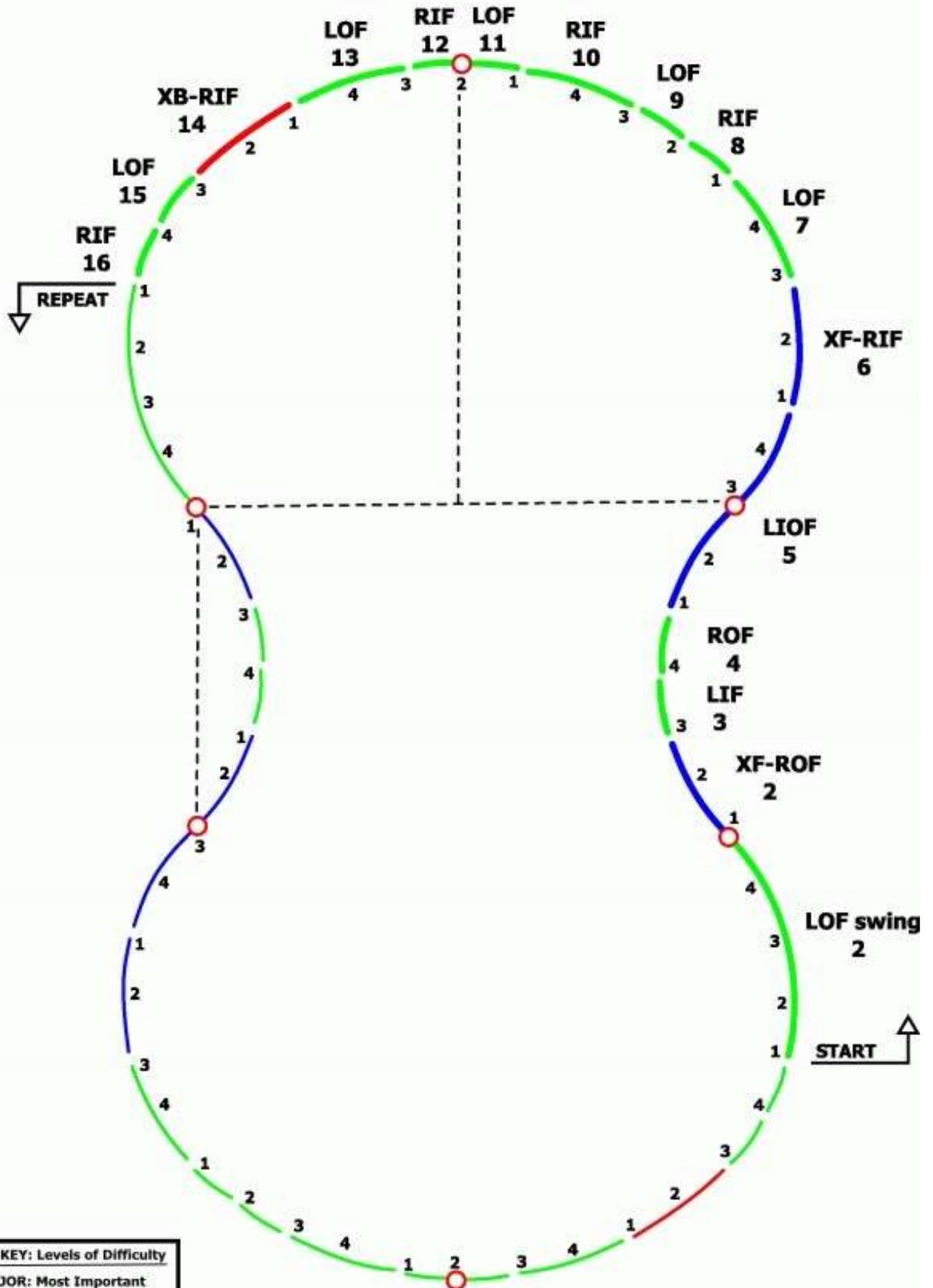
There should be no noticeable forward-backward-forward movement of the right foot in this execution.

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



COLOUR KEY: Levels of Difficulty

MAJOR: Most Important
MEDIUM: Very Important
MINOR: Important

120 WALTZ

Jean van Horn

Music: Waltz 3/4 **Tempo:** 120 beats per minute

Pattern: Set **Start:** Step 1, Count #1

Hold: Kilian Side (B) Thumb pivot steps 1,2,3. Steps 13 through step 1
Reverse Kilian (Reverse B) thumb pivot last 3 beats steps through
step 12 Tandem step 4 through first three beats step 6

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

Opening Steps: Maximum 24 Beats

OPENING

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

LIST OF STEPS

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

15	ROF-XF	2	Crossed roll
16	LIF	1	Raised chasse

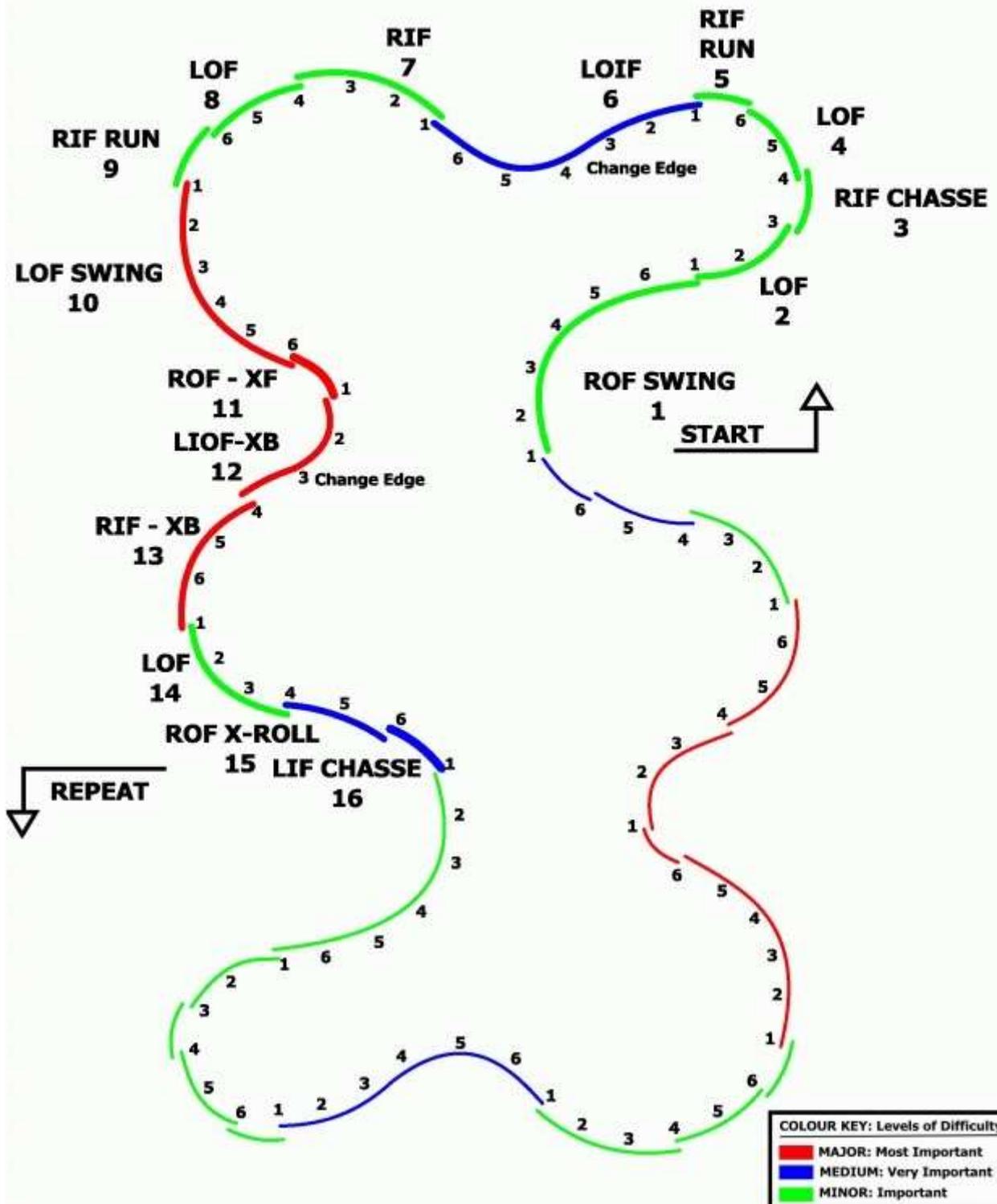
JUDGING POINTS

- 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 Step1, 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



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.

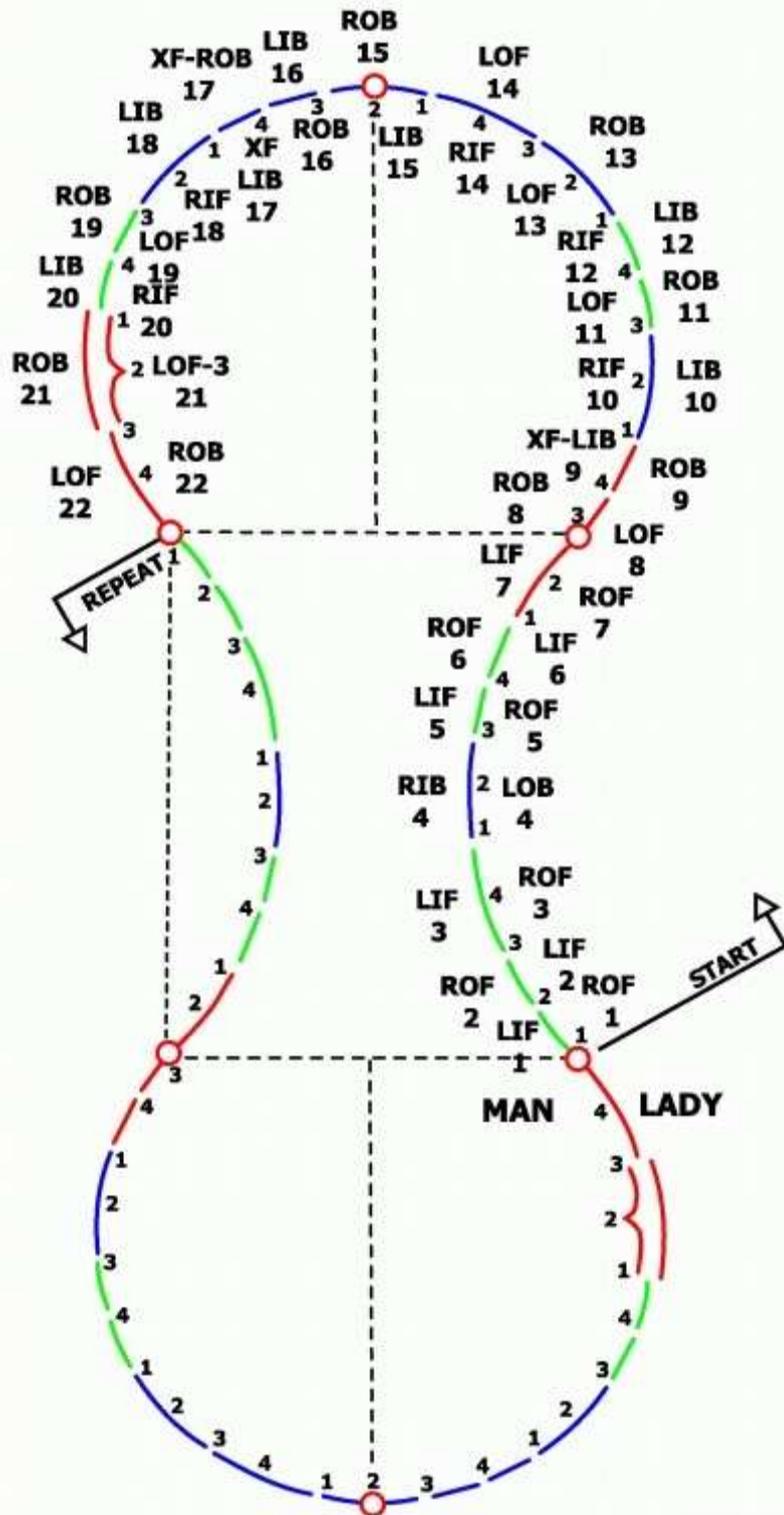
Steps 21 and 22 are a held open Mohawk turn for the lady.

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



COLOUR KEY: Levels of Difficulty

MAJOR: Most Important
MEDIUM: Very Important
MINOR: Important

THE RHYTHM BLUES

By Robert Craigin

OPENING : Blues

TEMPO: 92 beats per minute

HOLD: Kilian Side B

PATTERN: Set

OPENING: 24 Beats Maximum

START: Start 1, Count 1

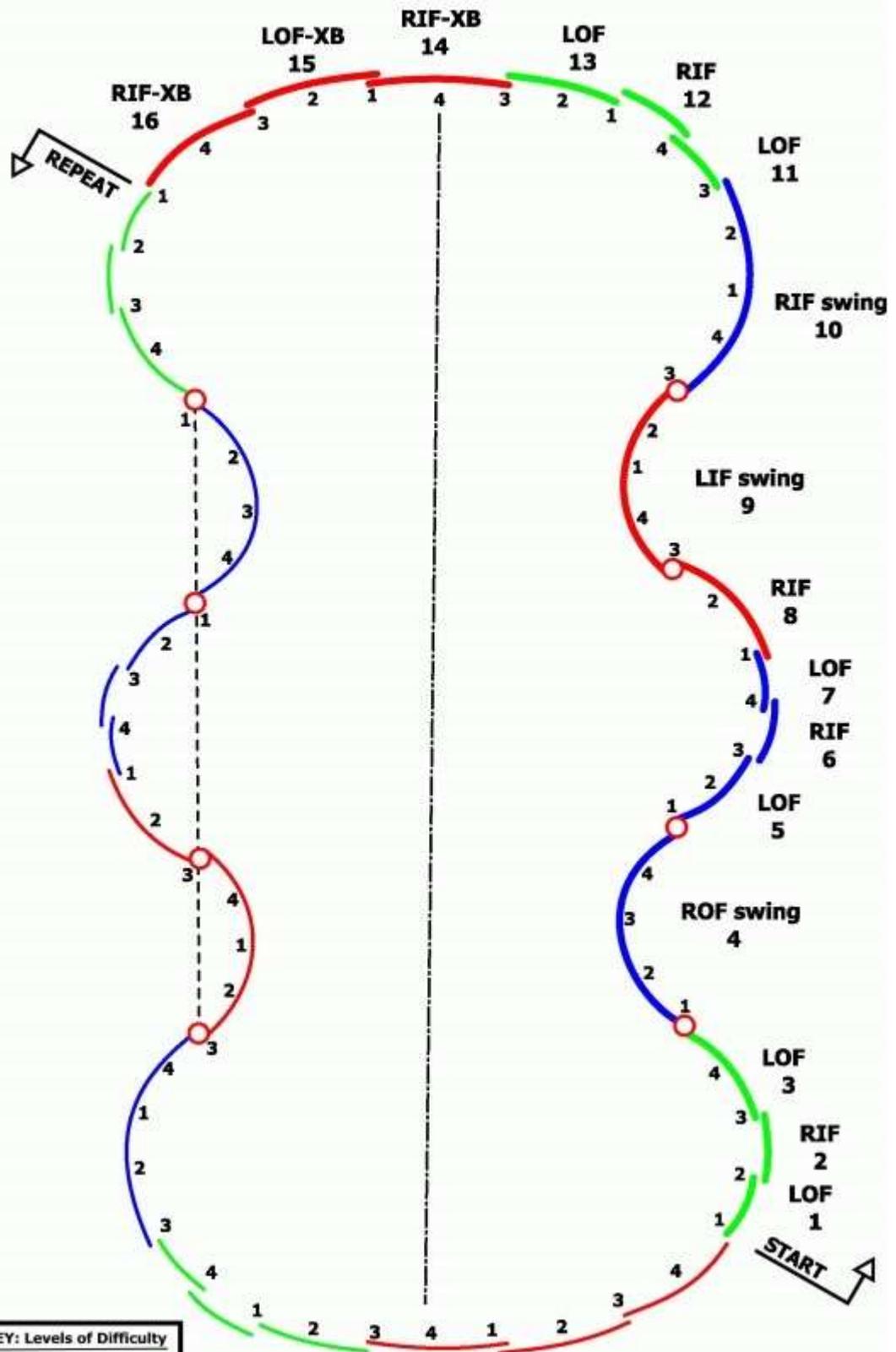
The dance must begin on Count #1 of a correct measure of music. Skaters are to be in required dance position for Step 1 of the dance.

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..
11	LOF	1	
12	RIF	1	
13	LOF	2	
14	RIF-XB	2	Forward crossed chasse
15	LOF-XB	2	Forward crossed chasse
16	RIF-XB	2	Forward crossed chasse

RHYTHM BLUES



SOCIETY BLUES

Irwin & Rodger

Music:	Blues or Foxtrot	Tempo:	88 beats per minute
Hold:	Kilian side (B)	Pattern:	Set
Opening Steps:	Maximum 24 Beats	Start:	Step 1, Count #1

OPENING

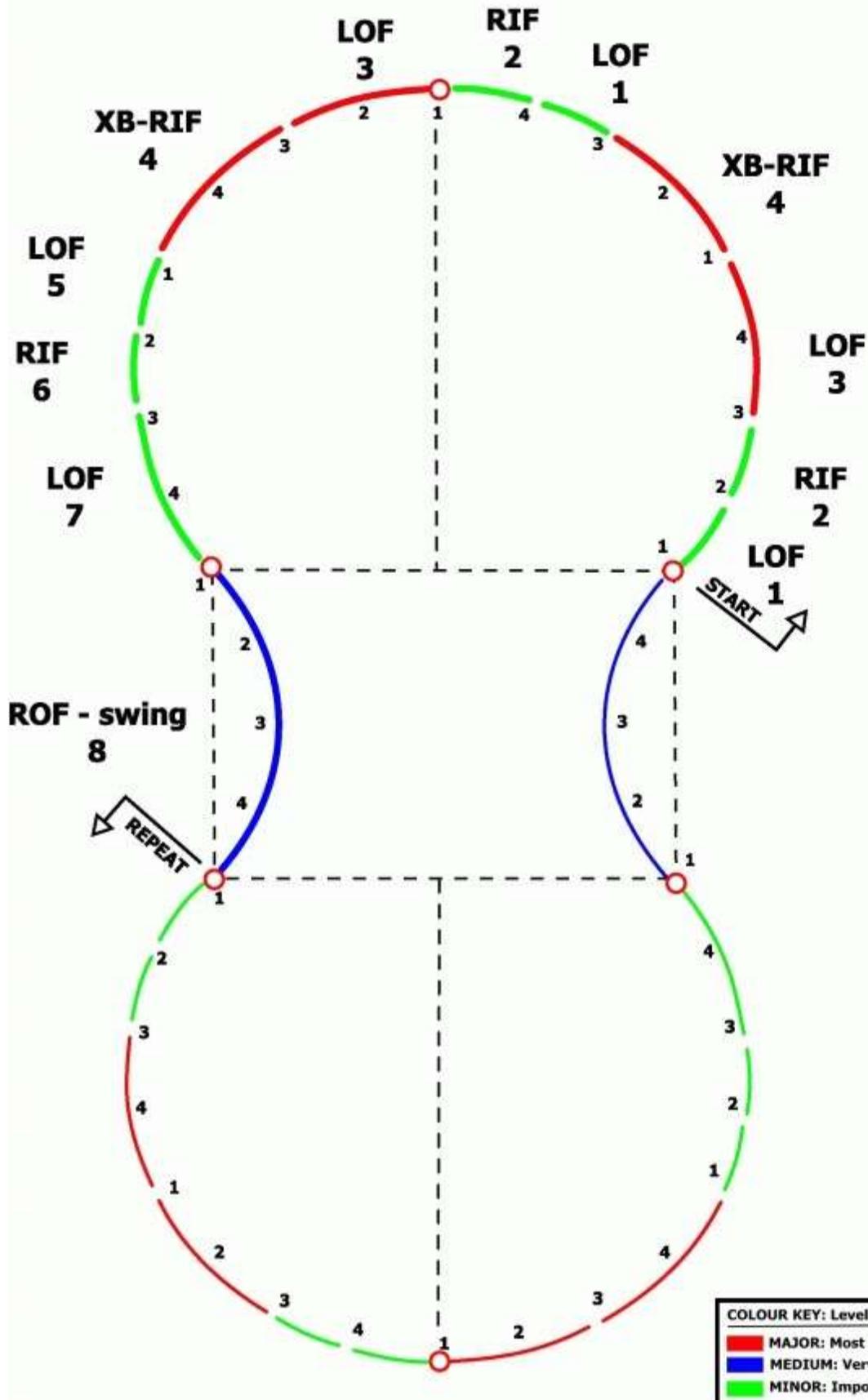
The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1 of the first corner sequence.

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

MUSIC: Blues TEMPO: 92 beats per minute
PATTE Set START: Step 1 on count #1
AXIS: Approximately 45 degrees
HOLD: Kilian and Reverse Kilian on steps 10 through 13 OR Reverse Kilian throughout

There are no optional steps for this dance with all 14 steps completing one sequence of the dance. Steps 1 to 4 make up the straightaway and steps 5 to 14 make up the corner sequence. The dance MUST start with step 1.

The dance begins with Steps 1 (LFO), 2 (Run RFI) and 3 which form the barrier lobe and must be skated with good edges and deep curves first aiming to the long side barrier and finishing toward the long axis. Step 3 (LFO) is a strong outside edge toward the centre of the rink and must not change edge in preparation for step 4.

Step 4 (RFO Swing) is aimed toward the long axis, becoming parallel to it and finishing toward the long side barrier. The outside swing step must be skated on a strong outside edge for 4 beats, with the freeleg swinging on beat 3 of the step and finishing in line with the tracing of the skating leg.

OPTIONAL POSITION: During Step 4 RFO Swing, partners may slide from Kilian to Reverse Kilian position, or they may make this position change during Step 3 LFO edge prior to the center lobe of the straightaway. If partners use this position change, they will be in Reverse Kilian on steps 5 and 6. Once a position is chosen it should not be changed throughout the skating of the dance.

Step 5 is an LFO for two beats, followed by XB RFI (step 6) for one beat with the freeleg extended forward in line of travel, then an open held mohawk LBI (step 7) for two beats. Step 8 RBO for one beat, XCh LBI (step 9), followed by mohawk RFI (step 10). Both mohawks (steps 7 & 10) must be executed with feet close together and on clear inside edges. The cross chasse step (step 9), is the only chasse step in the dance and must show a definite crossed tracing crossed foot takeoff.

Step 11 is LFO for two beats and finishes on the long axis which is the peak of the corner sequence arc. Steps 5 to 11 are the first half of the corner sequence and should follow the general curve of the sequence.

Step 12 (RFI) and step 13 (OpMk LBI), each for one beat. Step 12 begins at the long axis, with the open mohawk (step 13) executed just after the long axis and the foot must be place at the instep of the right foot. These edges must be strong inside edges without any flattening or deviation of the arc.

The final step is step 14, RBO held stroke for four beats and finishing the sequence at the centre of the corner, in preparation for the mohawk LFO that concludes the dance. It is important to not deepen the RBO edge too much to cause a hooked edge. This mohawk must be repeated at the end of the final required sequence of the dance.

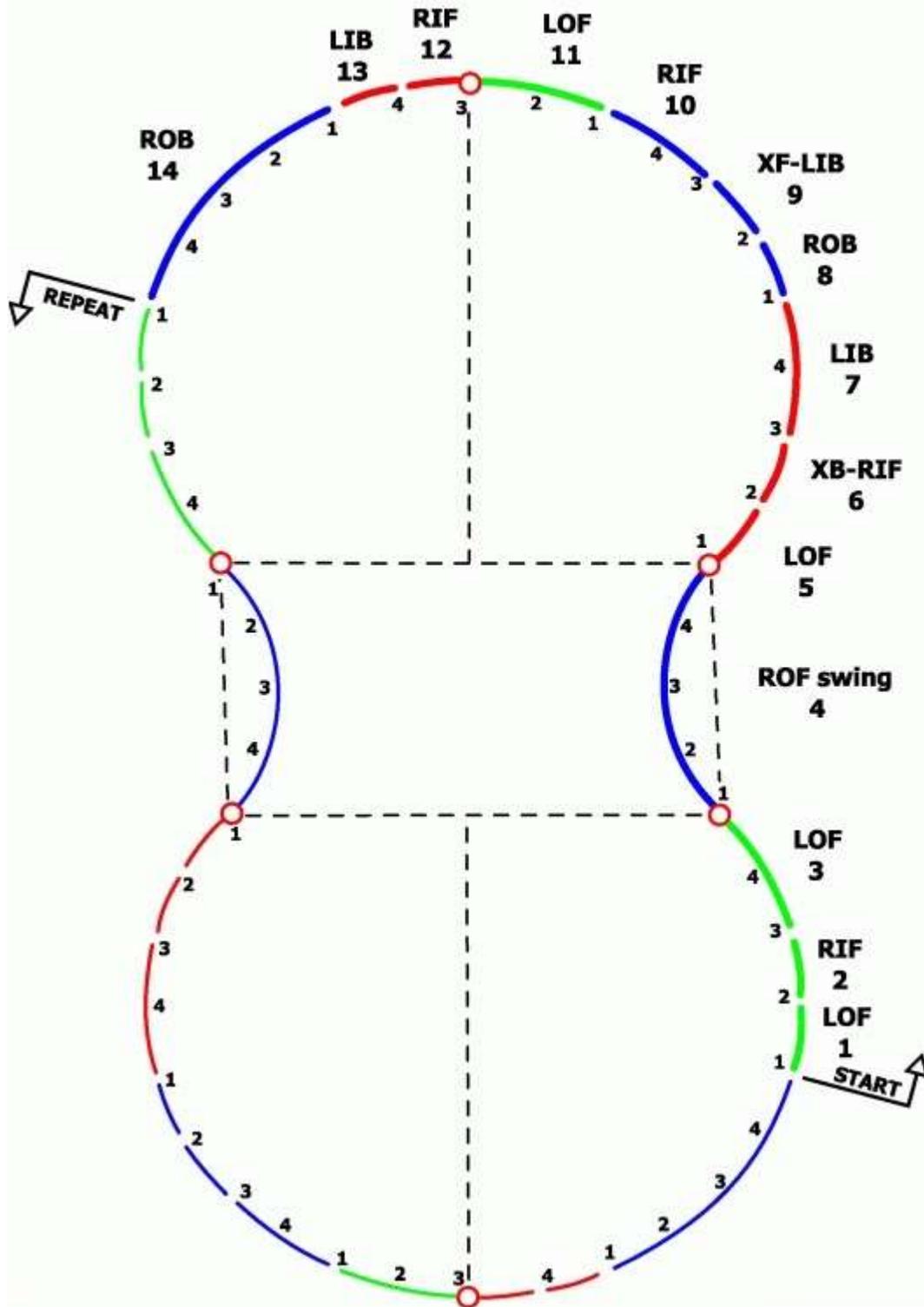
Step 14 requires an upright dance position (NOT tandem position) and a natural movement of the free leg during the rotation and preparation for step 1 of the straightaway, with the free foot not too high off the floor. The edge and preparation for the following outside edge cause the partners to rotate so that the man is on the inside of the pattern for the first step of the straightaway.

KEY POINTS

1. Step 4 RFO Sw (4 beats): Correct execution of the swing, 4 beats in total. It should be aimed toward the centre of the rink and ending toward the long side barrier, drawing a symmetrical edge, with the swing executed on beat 3 of the step (at the top of the lobe), without deviation from the outside edge during the step, and the simultaneous movement of the free legs of the couple.
2. Step 7 OpMk LBI (2 beats): Correct technical execution of the open held mohawk, with feet close together and the foot placed at the instep of the right foot. The mohawk must show correct timing and clear inside edges.
3. Step 10 Mk RFI (2 beats): Correct technical execution of the mohawk with feet close together, correct timing, and a clear inside edge that continues the arc created by the preceding steps.
4. Step 14 RBO – Step 1 Mk LFO (4 beats): Must maintain an outside edge for four beats, without changing the edge before the mohawk. Correct technical execution of the mohawk with feet close together and outside edges, first aimed toward the long side barrier on step 14 and finishing parallel to it for the mohawk (step 1) which concludes the dance. This mohawk **MUST** be repeated at the end of the final sequence of the dance.

Hold	Step	Man	Lady	Beats
Kilian (see notes for optional hold position)	1	LF	LF	1
	2	Run RFI	Run RFI	1
	3	LF	LF	2
	4	RFO Sw	RFO Sw	4
	5	LF	LF	1
	6	XB RFI	XB RFI	1
	7	OpMk LBI	OpMk LBI	2
	8	RB	RB	1
	9	XCh LBI	XCh LBI	1
	1	Mk RFI	Mk RFI	2
	1	LF	LF	2
	1	RF	RF	1
	1	OpMk LBI	OpMk LBI	1
	1	RBO Mk	RBO Mk	4

SOUTHLAND SWING



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

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		

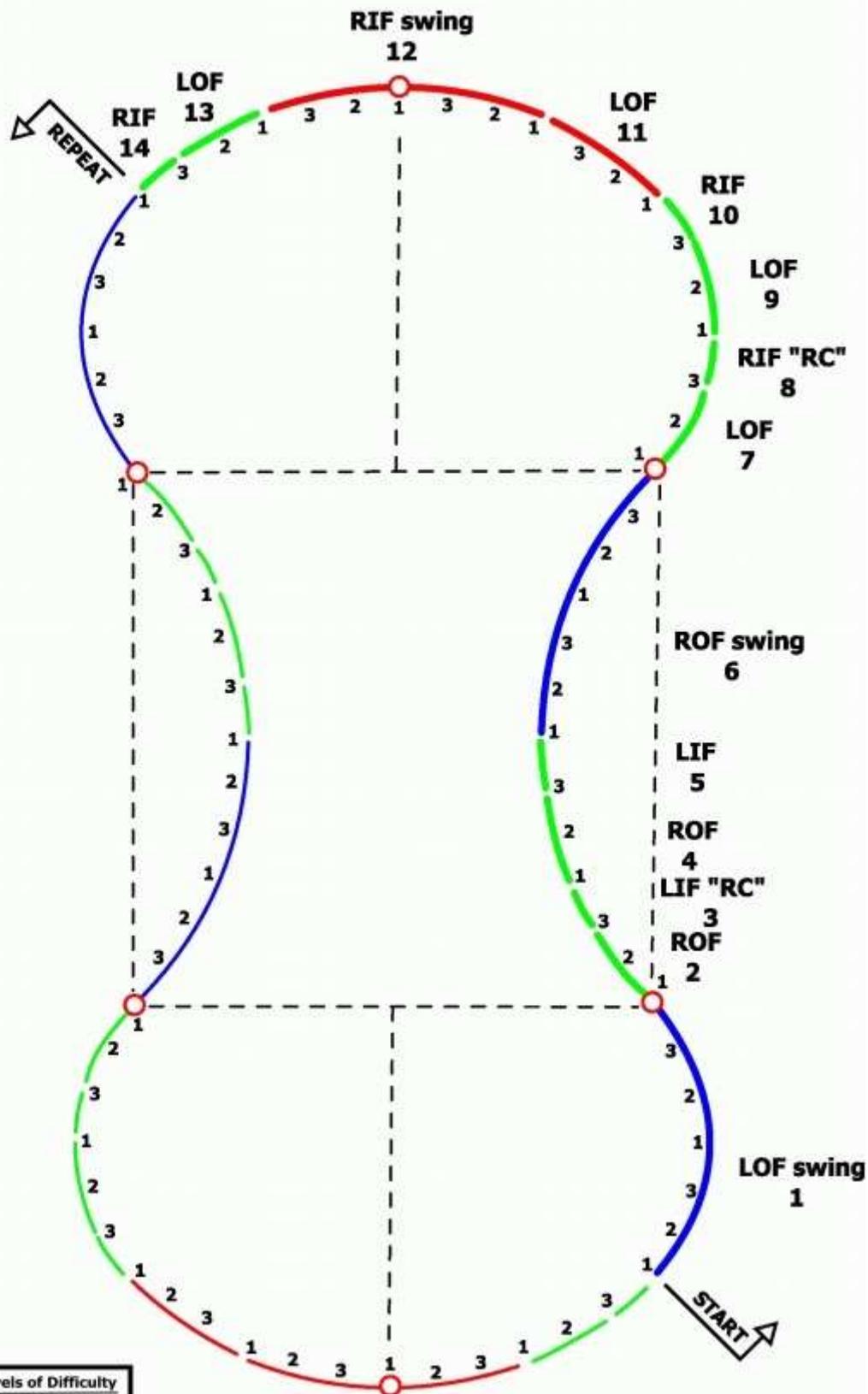
JUDGING POINTS

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



COLOUR KEY: Levels of Difficulty

■	MAJOR: Most Important
■	MEDIUM: Very Important
■	MINOR: Important

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		

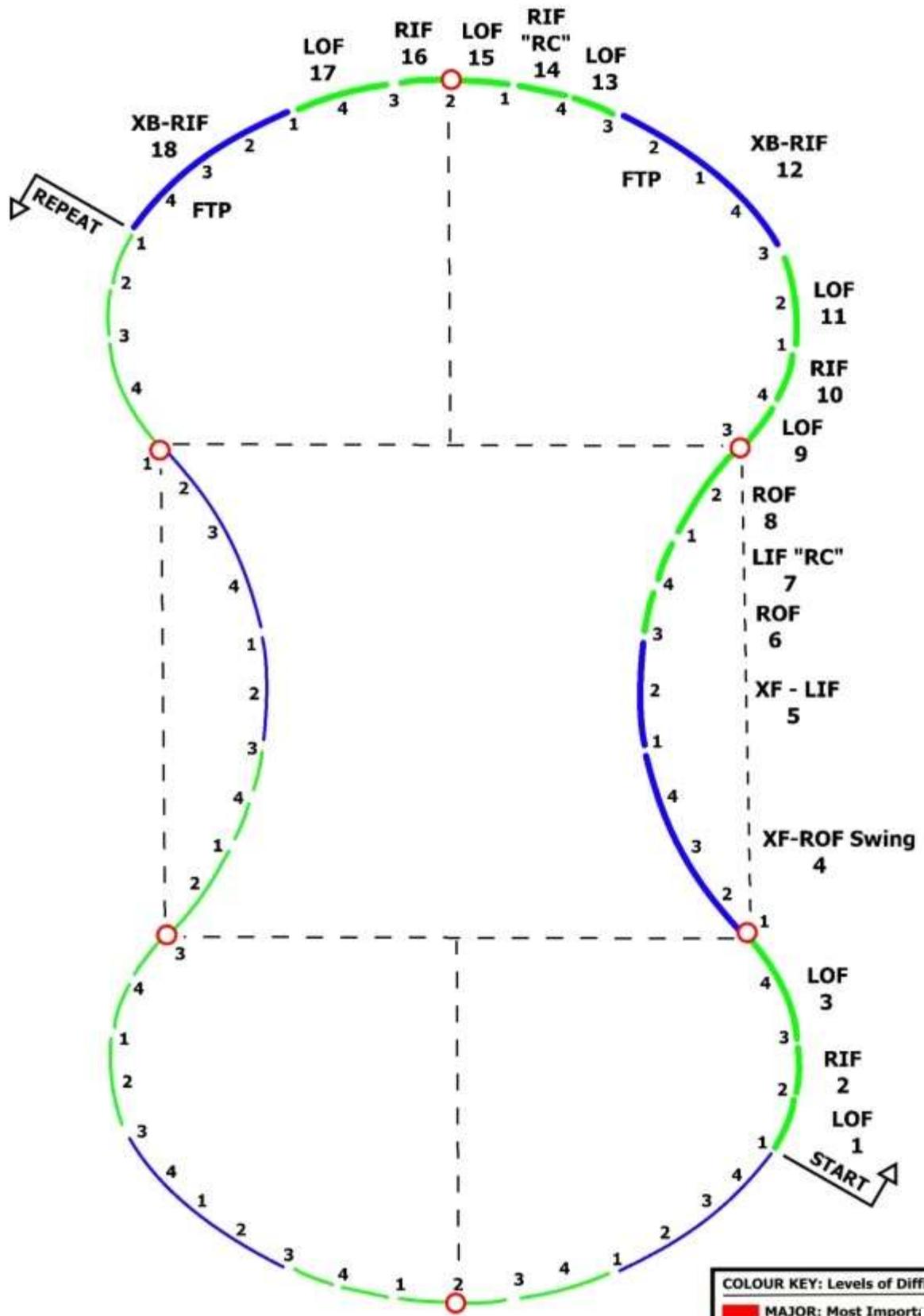
JUDGING POINTS

- 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



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.

KEY POINTS

1. **Long Barrier Steps:** Correct technical execution of the steps with transitional roll action occurring on the baseline.
2. **Long Barrier Steps:** Correct technical execution of the steps with the movement of the free leg occupying two beats of the music and returning to the "And" position on the third beat with correct lean and edges.
3. **Short Barrier Steps: RFI edges:** Correct technical execution of the steps with the skating foot on the inside edge from the beginning to the end of the step.
4. **Short Barrier Steps:** Correct Technical execution of the steps on a continuous lobe. Attention to the correct lean, edges and timing.

For a full list of regulations and specifications regarding the technical elements and associated levels for each grade, please refer to the World Skate website and check the regulations and rule books. <http://www.worldskate.org/artistic/about/regulations/category/262-rule-books.html>

4 DANCE POSITIONS

HAND IN HAND POSITION: 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.



CLOSED OR WALTZ POSITION: 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 are extended at average shoulder height. The shoulders are parallel.



OPEN OR FOXTROT POSITION: hand and arm positions are similar to those of closed position, but the partners turn slightly so that both may skate in the same direction.



OUTSIDE OR TANGO POSITION: partners face, one skating forward while the other skater backwards. Unlike the closed position, partners skate hip to hip, the man being either to the right or left of the woman.



TANGO:

TANGO REVERSE

KILIAN POSITION: 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 clasped and resting at her waist over hip bone.



KILIAN

KILIAN REVERSE

TANDEM POSITION: partners 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.



PROMENADE: 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.

