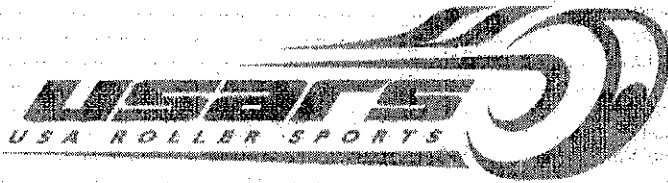


# DANCE DESCRIPTIONS & DIAGRAMS

# ROLLER DANCE SKATING DANCE DESCRIPTIONS & DIAGRAMS



**An Official Publication of  
USA ROLLER SPORTS**

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### APPRECIATION

This Dance Roller Skating book was developed by USA Roller Sports which provides special thanks to individuals and committees of USA Roller Sports who donated their time and energy for the benefit and advancement of the sport. Special recognition for this book goes to Robert LaBriola, Jane Wojnarowsky and John Viola. Thanks also go to Gene Cox for provided the new diagrams.



**Table of Contents Addendum**  
**March 3, 2006**

**International Youth Solo Events**

- **Dutch Waltz** CIPA International Youth Solo **Inserted after Domestic Dutch Waltz**
- **Fiesta Tango** CIPA International Youth Solo **Inserted after Modified Fiesta Tango**

**Premier Division Dance Descriptions and Diagrams**

- **Boston Boogie** **Inserted after Border Blues**
- **Century Blues** **Inserted after Casino Tango**
- **Fiesta Modified** **Inserted after Fascination Foxtrot**
- **Jo-Ann Foxtrot** **Inserted after Italian Foxtrot**
- **Marionette Waltz** **Inserted after la Vista Cha Cha**
- **Split Polka** **Inserted after Southland Swing**

**All dances have been inserted into the existing alphabetical order.**



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**Table of Contents Addendum**  
**November 5, 2012**

Abbreviations, Definitions, Judging Criteria and Other Useful Information has been inserted after the original Skate Dance Positions page.

The following dances have been added, alphabetically.

- Association Waltz
- Castel March
- Crisscross March
- Do'blay
- Far Away Waltz
- 14 Step Plus (located after Fourteen Step CIPA)
- Kent Tango
- Kleiner Waltz
- Luna Blues
- Memorial Waltz
- Parade March
- Paso Doble (CIPA, Women's Steps)
- Princeton Polka (Men's Step and Team)
- Quickstep Boogie
- Tango Delanco
- Terenzi Waltz
- Valse Adante

# SKATE DANCE POSITIONS

## 1. Closed or Waltz Position 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 to elbow. The man's left arm and woman's right arm are extended at average shoulder height. The shoulders are parallel.

## 2. Killian or Side B Position:

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

## 3. Tandem Position 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.

## 4. Foxtrot or Open D Position:

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 the woman's right hand lead. This position may also be reversed, with the man on the woman's right side.

## 5. Trailing Foxtrot or Trailing Open E:

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

## 6. 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 either to the right or left (Reversed F) of the woman.

## 7. Hand-In-Hand Position 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 side unless otherwise noted.

## 8. Crossed Arms H:

Same as the Killian 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.

# SKATE DANCE POSITIONS



A

Closed



B

Side



B

Reversed—Side



C

Tandem



D

Open



E

Scissors



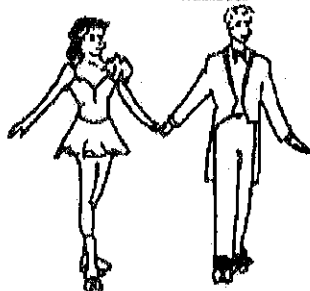
F

Side Closed



F

Reversed—Side Closed



G

Hand in Hand



H

Cross Arm Position



# American Dance

## A. DICTIONARY

### ABBREVIATIONS

3	Three Turn
B	Backward
Bar	Barrier
Br	Bracket
BTP	Back Toe Point
C-E	Change of Edge
C	Center
Cho	Choctaw
Cw	Clockwise
CCw	Counterclockwise
Co	Counter
DC	Dropped Chasse'
F	Forward
Fl	Flat
FTP	Front Toe Point
I	Inside Edge
ILC	In Line Chasse'
ILDC	In Line Dropped Chasse'
ILP	In Line Progressive
L	Left Foot
Moh	Mohawk
O	Outside Edge
R	Right Foot
RC	Raised Chasse'
Rk	Rocker
SDC	Swing Dropped Chasse'
-S->	Swing of Free Leg
X-Roll	Cross Roll
XB	Crossed in Back
XF	Crossed in Front

### DEFINITIONS

**A Position** - A closed face to face relationship of partners where one partner progresses in a forward direction and the other partner progresses in a backward direction. The forward skating partner tracks the backward skating partner with hips in line and with compatible planing of head and shoulders. Transitional steps such as occur during face-to-face turns where both partners briefly progress in the same direction are not deviations from this position. When it is specified that a step be executed out of track while in A position it is referred to as Modified A position.

**Accent** - The emphasized beats in dance music. See the music section of the Dance Book for more details.

**Advanced Movement** - An edge involving a one-foot turn.

**Aim** - The starting direction of a step, or sequence of steps on the same lobe. (See remarks on lobe aim.)

**AND Position** - See Position.

**Angular** - The skate to be employed taking the floor on an arc or flat divergent to the arc or flat being skated.

**Arc** - The circumference or portion of the circumference of a circle.

**Arch** - A position of the body in which the spine is tensed backward.

**Axis** - The angle created by the intersection of a lobe and the dance baseline. The baseline of rotation for turns.

**B Position** - An open side by side relationship of partners wherein both progress in the same direction, either forward or backward, while remaining square to their tracings. B Position is distinguished from Crossed Hands Position and D Position by the manner in which partners hands are held.

a. Standard - The man skates on the left side of the team. The man's right arm is extended across the woman's back, partners clasping right hands at or near the woman's right hip. The woman's left arm is extended across man's chest, partners clasping left hands in a location between the man's waistline and shoulder line.

b. Reverse - The man skates on the right side of the team. The man's left arm is extended across the woman's back, partners clasping left hands at or near the woman's left hip. The woman's right arm is extended across the man's chest, partners clasping right hands in a location between the man's waistline and shoulder line.

**Backward (B)** - The tracing foot moving in the direction of its heel.

**Barrier** - The outside wall, railing, or traffic line forming the boundaries of the skating surface.

**Baseline** - A real or imaginary reference line.

a. Posture - An imaginary line from the center of the skating foot through the hip and shoulder lines.

b. Team - An imaginary line forming the axis around which the members of a team rotate.

c. Dance - The imaginary line on the skating surface around which the steps of a dance are patterned, and which separates center and barrier lobes. The pattern line of a dance.

**Beat** - A regular, recurring and periodic pulse or throb which constitutes the unit of measurement in all measured music.

a. Strong Beat - A beat with heavy accent, often called the "down beat."

b. Weak Beat - A beat with light accent.

c. Off Beat - A beat without accent.

**Border Dance** - A dance whose steps have no required location on the skating surface. A dance skated so that the movement of the team changes the location of the steps on the surface.

**Bracket (Br)** - A one foot turn involving a change of edge with the rotation counter to the direction of the initial edge.

**C Position** - A tandem relationship of partners (one behind the other) wherein both progress in the same direction either forward or backward with the man directly behind the woman. The trailing skater tracks the leading skater with hips in line and with compatible planing of head and shoulders.

**Carriage** - The manner in which the body is held while skating.

**Center** - The center line of a rink, either real or imaginary.

**Center Lobe** - Any lobe belonging on the center side of a dance baseline.

**Championship** - A group of contests qualifying skaters to or toward the United States Championships.

**Change of Edge (C-E)** - A change of curve from outside to inside, or vice versa, on one foot without a change of direction of the skate.

**Chasse'** - A step that does not pass the old tracing foot. A step, the completion of which does not involve or permit a trailing position of the foot which becomes unemployed.

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. **In Line** - A Chasse' for the execution of which the new tracing foot takes the surface in line with the old.

e. **Raised** - A Chasse' during the execution of which the new free foot is raised vertically from the floor.

**Choctaw (Cho)** - A two-foot turn from a forward edge to the opposite backward edge or vice versa.

a. **Closed** - A Choctaw with the free leg in front of the body after the turn. In this type of turn the free foot upon becoming employed progresses past the tracing foot. This type of turn is referred to as a progressive type turn.

b. **Open** - A Choctaw with the free leg in front of the body after the turn. 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. This type of turn is referred to as a chasse' type turn.

c. **Dropped** - A Choctaw, either open or closed, where the second or turn edge is not held longer than one beat.

d. **Held** - A Choctaw, either open or closed, the second, or turn edge, of which is held longer than one beat of music.

**Closed** - The free leg in front of the body.

**Concentric Rotation** - See Rotation.

**Contest** - The complete skating of all events of a division of a championship. The skating of a specifically designated dance of dances before judges for placement of the contestant teams in order of skill.

**Contestant** - Any skater who participates in one or more events of a contest.

**Contestant Team** - Any two skaters who participate in one or more events of a contest as a unit, as required by the specific rules for the given contest.

**Continuous Baseline** - A real or imaginary line which is continuous around the skating surface, in relation to which the correct lobes (and/or flats) of a Border Dance are placed. In patterns with straightaways, this portion of the continuous baseline would have two straight longitudinal references parallel to each other, which are connected at the ends with semi-circular type reference.

**Corner** - The area of a skating surface permitting the shortest linear dimension parallel to the barrier, or at right angles to the straightaway. The area of a skating surface of least length. That part of a dance which is to be skated only in the area of a skating surface of least length. That part of a dance specifically designed to connect one straightaway with the other.

**Corner Steps** - Steps of a dance which are to be skated only on the corners of the rink.

**Count—**

a. Music - The numerical reference to the beats of each measure of music.

b. Skating - The numerical reference to the beats of a step which may or may not agree with the musician's count.

**Counter (Co)** - 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 moving across the old in such a manner that the next step will be made past the in-line position.

**Crossed Arms Position** - See H Position.

**Crossed Tracing** - Tracing of succeeding steps on overlapping arcs, either convergent or concentric.

**Cross Roll** - See Roll.

**Curtsy** - A two foot movement where the two front wheels of the trailing skate are touched to the floor directly behind and tracking the heel of the leading skate.

**Cusp** - The point of any one foot turn.

**D Position** - An open side by side open relationship of partners wherein both progress in the same direction, forward or backward as square as possible to the tracing. D Position is distinguished from B Position and Crossed Arms Position by the hand hold, and from E Position by the requirement that both partners face toward their clasped hands. The man is to the left of the team and holds the woman's right hand in his left hand in a leading position. The man's right hand is on the woman's back and the woman's left hand is on the man's back with her left arm outside his right arm.

**Diagram** - A drawn or printed pattern. The official print of a dance.

**Direction—**

a. Direction of edge - clockwise or counterclockwise progression of a curve.

- b. Direction of rotation - turning of the body in a clockwise or counterclockwise direction.
- c. Direction of skate - forward or backward progression of a skate.
- d. Direction of travel - the general direction of a skater or team of skaters, either clockwise or counterclockwise around the rink.
- e. Direction of turn - clockwise or counterclockwise rotation during a turn.
- f. Forward - The body facing toward the direction of travel.
- g. Backward - The body facing away from the direction of travel.

**Division of Competition** - The class and branch of the sport for a contest.

**Draw** - Movement of the free leg in preparation for a turn on steps not permitting swings. Draw is used only on steps of four beats or longer during which rotation or preparation for a turn must be made.

**Drawing Procedure** - The method by which the skating order of the contestants or contestant teams is to be and is determined, as prescribed by rule.

**Dropped** - Not held longer than one beat of music. See Choctaw, Mohawk, Three, Turn, and Chasse' for specific classifications.

**E Position** - A closed side by side relationship of partners wherein both progress in the same direction, forward or backward. E Position is distinguished from D Position by the requirement that partners face away from their clasped hands. Man is to the right of team, with hand clasp and position of contact identical to D Position. The clasped hands may be held in either a trailing or leading position.

**Edge** - A curve traced by the employed skate.

**Employed** - Tracing.

- 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. The tracing skate.

**Event** - Any one part of a contest; elimination, semi-final, or final or any subdivision in the skating of a contest.

**F Position** - A closed side by side relationship of partners where one progresses in a forward direction while the other progresses in a backward direction, with the bodies carried out of direction alignment and not tracking.

- a. Standard - The man is to woman's right, his right shoulder and hip alongside and as close as practical to the woman's right shoulder and hip.
- b. Reverse - The man is to woman's left, his left shoulder and hip alongside and as close as practical to the woman's left shoulder and hip.

**Fall** - The lowering of the body by action of the tracing knee and ankle.

**False Lean** - See Lean.

**Flat** - A straight line.

**Flight** - The skating of two, three, or four teams at the same time in an event of a dance contest. Groupings of the contestant teams in a dance contest.

**Flow** - An unimpeded motion that proceeds smoothly and evenly without apparent effort.

**Following** - In the direction which has been traced. The next step in a sequence. Acceptance by one partner of the harmonious relationship with the lead partner.

**Forced Edge** - Tracing made with the weight outside the arc, or with the ankle dropped.

**Form** - Posture, carriage, and movement.

**Forward (F)** - The tracing foot moving in the direction of its toes.

**Free** - Not in contact with the skating surface, or not carrying the weight of the body.

**Full Stroke** - See Stroke.

**G Position** - A side by side relationship of partners used as a starting position and continued only for the opening steps of a dance. Man may be either to the right or left of the team. If to the left, man clasps woman's left hand in his right hand, with unclasped hands held to the side; if to the right, man clasps woman's right hand in his left hand. Also referred to as the hand in hand position.

**Glide** - An uninterrupted flowing motion.

**Grade** - The numerical value assigned to a competitive requirement by an individual judge. See Integer System.

**Grip** - The method of hand contact in the various Dance Hold Positions.

a. Standard - The established or prescribed method of hand contact for any given position.

b. Thumb Pivot Grip - A method of hand contact wherein the woman's thumbs are clasped by the man to permit a change from B Position to Reverse B Position without a change of grip and without releasing contact. Identical side by side turns may be executed in this position without changing relation of partners to the pattern.

c. Cross Arms - A method of hand contact which permits oppositely rotated but compatible turns to be executed without changing the relation of partners to the pattern of a dance. See H Position.

d. Tandem - The modification of standard B hold permitting the man to skate directly behind the woman. The woman brings her right hand up to a position directly in front of her right shoulder. The man's right hand clasps the woman's right hand with his forearm and wrist directly at the woman's right armpit.

**H Position** - A side by side relationship of partners wherein both progress in the same direction, forward and backward. H Position is distinguished from B and D Positions only by the hand hold. The man may be on either side of the team without the position being considered reversed. Arms of both partners are crossed in front of the bodies, right hands and left hands clasped palm to palm with fingers holding wrists, not in hand shaking grip.

**Held** - Employed for longer than one beat of music. See Choctaw, Mohawk, Three, and Turn.

**Hold** - The relationship of man and woman to each other in partnership without regard to method of hand contact. For definitions of each hold, see A Position, B Position, C Position, D Position, E Position, F Position, G Position, and H Position.

**Hooked Edge** - An abruptly deepened curve.

**Integer** - A whole number.

**Integer System** - The official grading system for competition utilizing whole numbers from 0 to 100 without the use of any fractions or factors.

**Interpretation** - A display of understanding of the music used by the skater.

**Interpretive Movement** - A movement which imparts feeling or character to a dance.

**Judge** - An official commissioned to determine the value of a skater's performance, or to assign an order of placement to contestants or contestant teams in a contest.

**Leading** - In the direction to be traced. In position to control or the act of controlling the execution of a team movement.

**Leading Partner** - The member of the team in position to control the movement skated.

**Lean** - The inclination of the body to either side of the vertical.

- a. True Lean - Lean with a posture baseline.
- b. False Lean - Lean without a posture baseline.

**Line of Travel** - Same Direction of Travel.

**Lobe** - A curved portion of a pattern beginning and ending at the baseline. See Baseline.

**Lunging** - An incorrect movement wherein the upper part of the body is thrust forward.

**Mark** - See score.

**Meet** - A competition where more than one contest is scheduled to be conducted.

**Mohawk (Moh)** - 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. In this type of turn the free foot, upon becoming employed, progresses past the tracing foot. Turns of this type are referred to as progressive type Mohawks.
- b. Open - A Mohawk with the free leg behind the body after the turn. In the forward to backward variety the turn is executed heel to heel. In the backward to forward variety the turn is executed from behind the heel, with the free leg trailing after the turn with the leg moving into open position. Turns of this type are referred to as Chasse' type Mohawks.
- 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 or turn stroke of which is held longer than one beat of music.

**Off Beat** - See Beat.

**Official** - Bearing approval or authority. Any person commissioned to administer, execute or apply rules and regulations.

- a. Contest - A contest which is part of or leads to or toward the United States Championships.
- b. Rule - A published regulation limiting, controlling, or affecting the entry, participation, conduct, or procedure of a test, contest, membership, or associate membership.
- c. Ruling - An interpretation or directive by an authorized official or official body made in accordance with published rules.

**One Foot Turn** - See Turn.

**Open** - The free leg behind the body.

**Opening Steps** - Preliminary edges or flats used to gain or build momentum for the execution of the required edges or flats of a dance.

**Optional** - Permitted but not required. Subject to choice.

- a. Hold - Selective or discretionary use of hand contact, but with required body position.
- b. Pattern - Arrangement of lobes and/or steps of a dance subject to the skater's choice within the limits prescribed for each specific case.
- c. Opening - Preliminary steps permitting skater's choice of edge or edges within prescribed musical limits.

**Outside Edge (O)** - A curve wherein the outside of the foot (small toe side) is toward the center of the curve being skated.

**Parallel—**

- a. Position - Relationship of partners wherein hips and shoulders are parallel to each other.
- b. Take-Off - Both feet directly alongside each other and on the same arc at the instant of weight transfer.

**Pattern** - The prescribed relationship of the steps of a dance to a dance baseline.

- a. Border - Steps of a dance having a prescribed relationship to a baseline but without a prescribed location on the floor.
- b. Set - Steps of a dance having a prescribed relationship to a baseline as above and with certain steps required to be executed at the corners of the rink.

**Placement** - The rank achieved by a contestant or contestant team.

**Placed Step** - Any step which takes the floor without a gliding motion.

**Planing** - A system of body inclination employing horizontal and parallel alignment of the head, shoulders, and hips.

**Position—**

- a. Body - The relation of members of the body to the torso.



b. Team - The relation of partners to each other.

c. Parallel AND Position - Immediately alongside and parallel to the tracing skate.

d. Angular AND Position - Immediately alongside and angular to the tracing skate.

**Primary Movement** - An edge or combination of edges not involving a turn.

**Print** - The trace left by the employed skate.

**Progressive** - A step which moves ahead of the old tracing foot in the direction of travel.

a. Crossed - A progressive in which the new tracing foot crosses the old.

b. In Line - A progressive for which the new tracing foot steps in line with the old.

**Progressive Running Steps** - A series of progressive steps executed on successive beats of music, not involving cross steps or changes of direction.

**Progression** - Movement of a skater or skates on the surface from one location to another in a continuous manner.

**Pure Edge** - An edge without variation in the degree of curvature.

**Qualification** - The act of meeting the requirements for entry into a contest. The act of advancing from one event to the next in a contest.

**Qualify** - To meet the requirements for participation in any category in a function of USAC/RS.

#### **Qualifying Placement**

a. A place in an event which is high enough to permit advancement to the next event of the same contest.

b. Placing in any contest in a position which permits advancement to the same contest in the next higher ranking championship.

**Raised Chasse'** - See Chasse'.

**Referee** - A commissioned official appointed by the director or a contest to discharge the duties as required by rule and prescribed for contests to be skated.

**Regular Roll** - See Roll.

**Requirement** - An individual dance which the skater must execute or perform in a contest or proficiency test. Any rule or regulation which must be met by a member or associate member for any function of the respective organization.

#### **Rhythm—**

a. Music - A pattern of strong, weak, and off beats which give a type of music its own individual character.

b. 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 tracing knee and ankle.

**Rise and Fall** - An interpretive raising and lowering of the body to impart rhythm and flow to a dance.

**Rock Back** - The transference of body weight from the leading skate to the trailing skate without a change of speed.

**Rocker (Rk)** - 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 preparatory body weight shift from one side of the skate to the other to permit a parallel relationship of the skates at the point of take-off; necessary when moving from an outside edge on one foot to a similar edge on the other foot. 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 body from edge to similar edge.

b. Cross - A step from one edge to a similar edge with the free leg moved across the employed leg before the step.

**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.

**Score** - The total of grades given by an individual judge to a skating team for the requirements of an event of a contest. Same as Mark.

**Scoring** - The act of recording and tabulating the marks of the judges in a contest or event of a contest and determining the results of such contest or event. The assigning by the judge of individual grades to the various contestants or contestant teams in an event of a contest.

**Secondary Movement** - A combination of edges involving a two-foot turn.

**Sequence** - A related series of steps or turns.

**Side Pressure** - A primary source of momentum employing pressure against the side of the skate which is becoming unemployed. The term "Side Push" often is used to mean Side Pressure.

**Skating Order** - The sequence in which contestants are to perform the required parts of a contest.

**Slide** - A step where the free foot (4 wheels) is kept on the surface and moved to a leading position and the employed foot remains directly beneath the body.

**Split** - A two foot step where one foot (4 wheels) is kept on the surface and moved to a leading position and the other foot (4 wheels) is moved to a trailing position.

**Stance** - A stationary position preceding a start.

**Start** - The beginning of a movement from a stationary position.

**Starting Steps** - See opening steps.

**Steering** - An unnatural movement or positioning of any part of the body to control the direction or path of the employed skate.

**Step** - The transference of body weight from one foot to the other.

**Steward** - A competition official with direct charge over the progression of a portion of an event.

a. Record Steward - An official charged with the supervision of play of the recordings used in a free skating event.

b. Competitor's Steward - An official charged with the undelayed succession of competitors in their proper order.

**Straightaway**—

a. The area of the skating surface permitting the greatest linear dimension parallel to a barrier. The area of a skating surface of greatest length.

b. That part of a dance that is to be skated only in the area of a skating surface of greatest length.

**Stroke** - A step executed so as to impart momentum.

a. Placed Stroke - A stroke for which the new tracing foot is placed on the skating surface without a gliding motion.

b. Full Stroke - A stroke employing a gliding motion of the new tracing skate.

**Strong Beat** - See Beat.

**Sub Curve** - An unintentional deviation from the arc required.

**Sum** - The total of the individual scores given by a single judge for a single contestant or contestant team.

**Superimposition** - Successive tracings upon an original tracing.

**Swing** - A controlled movement of the free leg from trailing to leading position or vice versa, with both positions matched as to height from the floor, relation to the body, and relation to the employed skate.

**Take Off** - The beginning of a new edge or flat from another edge or flat.

a. Two Foot - An incorrect movement during which the skater rides both skates for a noticeable distance.

b. Toe Stop - An incorrect movement where the toe stop is used to help impart momentum.

c. Clean - A correct take off. A take off employing a smooth transition from one foot to the other without placing, hitching, jumping, or any other stiff, unnatural movement.

**Tandem** - See C Position.

**Tempo** - The pace and speed of a musical composition. The number of beats per minute.

**Three (3)** - A one-foot turn from a forward edge to an opposite backward edge or vice versa, with the rotation in the direction of the initial edge, and with the cusp inside the circle.

- a. Dropped - A three turn, the concluding edge of which is held for no more than one beat of music.
- b. Held - A three turn, the concluding edge of which is held for more than one beat of music.

**Timer** - An official whose duty is to determine the elapsed time of any event or part of an event in accordance with the established rules for the contest in which he serves.

**Timing for Skate Dancing** - Timing for Skate Dancing is the harmonious relationship between the "Team" movements in executing the correct fundamentals of skating and the specified requirements of the dance to support the musical accompaniment. As a primary fundamental, harmonious relationship would require that the proper steps are skated on the proper count and are sustained for the proper number of beats.

**Toe Point** - A required contact with the skating surface of the toe roller or rollers of the unemployed skate.

- a. Front Toe Point (FTP) - A toe point with the outside front roller in front of the body.
- b. Back Toe Point (BTP) - A toe point with the inside front roller behind the body.

**Tracing or Trace** - The real or imaginary mark showing the path of the employed skate.

**Tracing** - Employed. In use.

- a. Tracing Foot - The employed foot.
- b. Tracing Knee - The knee of the employed foot.
- c. Tracing Skate - The skate on the surface. The employed skate.

**Tracking** - The superimposition of tracings of partners.

**Transition** - A change from one edge to another; a change from one circle to another; a take off.

**Tuck** - A movement wherein the knee of the free leg is bent and brought close to the employed knee before being extended to the rear. The free foot does not touch the floor during this movement.

**Turn** - A change of direction of skate or skates.

- a. One foot turn - A turn without the change of feet. See Bracket, Counter, Rocker, and Three.
- b. Two foot turn - A turn produced with both feet by changing from one foot to the other. See Choctaw and Mohawk.
- c. Open - A turn with the free leg behind the body after the turn. See Choctaw and Mohawk. A chasse' type turn.
- d. Closed - A turn with the free leg in front of the body after the turn. See Choctaw and Mohawk. A progressive type turn.
- e. Held - A turn the concluding edge of which is held longer than one beat of music. See Choctaw, Mohawk, and Three.

f. **Dropped** - A turn the concluding edge is held not longer than one beat of music. See Choctaw, Mohawk, and Three.

g. **Pulled** - An incorrect movement wherein the skater uses some part of his body to increase the momentum of the tracing skate during the execution of a one foot turn.

h. **Jumped** - An incorrect movement during which more than one wheel of the employed skate leaves the floor during the execution of a one foot turn.

**Time** - The time indicated by the stop watches and recording by the appropriate official.

**Timing** - The relationship between the accent of the music and the steps skated.

**Unity** - The harmonious performance of identical or compatible skating movements by partners.

**Weak Beat** - See Beat.

## **B. PRINCIPLES OF AMERICAN DANCE**

American Dance is a discipline of Roller Skating which involves two people skating together doing prescribed steps.

American Dance is a discipline of Roller Skating which develops and refines the fundamentals of correct skating.

In American Dance, the measure of excellence is shared by the harmonious performance of skating movements by the partners, and the accuracy of executing the prescribed requirement of each movement and dance.

In summary, the team that skates together and executes the more precise movements is the better team.

### **JUDGING CRITERIA**

The judging and skating of American Dance is predicated upon the following requirements, listed in their order of importance:

1. Timing to the music.
2. Execution of basic fundamentals and technical requirements.
3. Pattern of the dance.
4. Correct body positions, including team unison.

Only after all four of these requirements have been satisfied will consideration and credit be given to the:

5. Artistic impression of the dance.

#### **Planing**

By definition, planing is a system of body inclination employing horizontal and parallel alignment of the head, shoulders, and hips.

#### **Posture Baseline**

By definition, a posture baseline is an imaginary line from the center of the skating foot through the hip line and shoulder line.

#### **Body Position**

When skating American Dance, it is absolutely mandatory that your body be perpendicular to your tracing, except during the execution of one-foot and two-foot turns. This perpendicular relationship is commonly referred to as being "square to your tracing".

#### **Take-offs**

By definition, a take-off is the beginning of a new edge, or flat, from another edge, or flat.

There are two (2) types of take-offs: parallel take-offs and angular take-offs.

A parallel take-off is one in which both feet are directly alongside each other and on the same arc at the instant of weight transfer.

Parallel take-offs are used when going from:

1. an outside edge to another outside edge
2. an outside edge to an inside edge
3. an inside edge to an outside edge
4. a flat to another flat

An angular take-off is one in which the skate to be employed takes the floor on an arc or flat divergent to the arc or flat being skated.

Angular take-offs are used when going from:

1. an inside edge to another inside edge
2. an outside edge to another outside edge that is crossed behind or crossed in front

### **"Parallel And" Position**

The "parallel and" position is a position immediately alongside and parallel to the tracing skate.

### **"Angular And" Position**

The "angular and" position is a position immediately alongside and angular to the tracing skate.

### **Steps**

Every step must take the floor in either the "parallel and" position or the "angular and" position, except those that are:

1. crossed in front
2. crossed in back
3. in-line
4. the second half of an open 2-foot turn

Failure to do so is a serious error in American Dance skating and must be severely punished by the judge.

### **Crossed Steps**

Crossed Steps must take the floor with the heel wheels of one skate at least alongside the toe wheels of the other skate. The tracings of the two skates must overlap. The tighter the cross, meaning the closer the skates are to each other, the better the movement.

Failure to do so is a serious error in American Dance skating and must be severely punished by the judge.

### **Step**

By definition, a step is the transference of body weight from one foot to the other.

### **Progressive Step**

A progressive step is a step which moves ahead of the old tracing foot in the direction of travel. The most important element involved is the passing of the old tracing foot.

### **Progressive Running Steps**

Progressive running steps are a series of progressive steps on successive beats of music not involving cross steps or changes of direction.

### **Progressive Stroke versus Place Stroke**

When your free foot is in a leading position and the next step is required to take the floor in the "and" position it is equally correct for:

1. the free foot to be brought back to the "and" position (in the air) before stepping into the "and" position

or

2. the free foot to be brought back past the "and" position (in the air) before stepping into the "and" position.

### **Chasse'**

A chasse' is a step that does not pass the old tracing foot; a step, the completion of which, does not involve or permit a trailing position of the foot which becomes unemployed.

The essence of a chasse' step is that the new step does not pass the old step.

**Stroke**

By definition, a stroke is a step executed so as to impart momentum, which is synonymous with saying, a step executed so as to provide thrust or power.

Therefore, chasse' steps are not strokes and some, but not all progressive steps are strokes.

**Baseline**

By definition, a dance baseline is a real or imaginary reference line around which the lobes of a dance are built. It separates the barrier lobes from center lobes.

Every rockover in a dance must occur on the baseline.

Adherence to the baseline must be absolute. There is no allowable deviation from it. The team that misses the baseline by even a small amount is in error. However, they are better than a team that misses the baseline by a greater amount.

**Rockover**

By definition, a rockover is a preparatory change of lean to permit a graceful transition from one lobe to the next lobe.

Every rockover must occur on the baseline.

The rockover should occur as late as possible before the next lobe yet it should be as early as necessary for the skater to effect a graceful transition to the next lobe.

**Swing**

By definition, a swing is a controlled movement of the free leg from a trailing position to a leading position, or vice versa, with both positions matched as to height from the skating floor, relation to the body, and relation to the employed skate.

**Timing**

Timing for Skate Dancing is the harmonious relationship between the "team" movements in executing the correct fundamentals of skating and the specified requirements of the dance to support the musical accompaniment. As a primary fundamental, harmonious relationship would require that the proper steps be skated on the proper count and are sustained for the proper number of beats.

Timing is of paramount importance. It is the single most important factor in the dance.

To be "out of phrase" with the music, e.g. to skate a step on beats 3-4-1-2 when it is listed as 1-2-3-4 is an error. However, it is not as bad as being out of time with the music but it is not as good as being "in phrase" with the music.

**Pattern**

By definition, a pattern is the prescribed relationship of the steps of a dance to a dance baseline. There are two types of patterns, set patterns and border patterns.

In a set pattern, the steps of a dance have a prescribed relationship to the dance baseline and have certain steps required to be executed at the corners of the rink.

In a border pattern, the steps of a dance have a prescribed relationship to the dance baseline without having a prescribed location on the floor.

**Slide**

By definition, a slide is a step wherein the free foot ( all four wheels) is kept on the surface of the skating floor and is moved to a leading position.



## **Curtsy**

By definition, a curtsy is a two-foot movement wherein the two front wheels of the trailing skate are touched to the floor directly behind and tracking the heel of the leading skate.

## **Two-Foot Turns**

The forward-to-backward variety of an open two-foot turn must be executed with the second step of the turn being placed heel to heel with the first step. The skates must be on a single tracing with the heels touching at the moment the second step begins.

The backward-to-forward variety of an open two-foot turn must begin with the free skate starting with a progressive motion from behind the tracing skate and then taking the floor in an approximate heel to heel position.

## **Rotation**

By definition rotation is a circular motion of the torso in a horizontal plane. Implicit in this definition is that the rotation must be continuous and constant.

Concentric rotation is the rotation of partners at the same time around the same team posture baseline, e.g. the rotation of partners on the continuous barrier lobe of the Chase Waltz.

## **Border Pattern Dances**

A border pattern dance is a dance whose steps have a prescribed relationship to a dance baseline without a prescribed location on the floor.

Since all border pattern dances are drawn to an endless "straight line baseline," the beauty and challenge of these dances is to place the steps of the dance within the confines of a skating floor without changing any edges or lobes or altering the axis of the dance.

There are five rules regarding border pattern dances. These rules are absolutely mandatory.

### **1. May Be Skated as a Set Pattern**

Border Pattern Dances may be skated as Set Pattern Dances without penalty, provided that in the pattern used all of the listed edges (or flats) are skated as shown in the diagram and the flow of the dance is not impaired.

### **2. Same Steps Must Cross the Baseline**

Every step that crosses the baseline on the diagram of a straight line baseline must also cross the baseline of the type that is selected. Naturally all flats must be executed on the baseline.

### **3. Straightaway Baselines Must Not Change**

Once a baseline has been established on the straightaway of the floor, that chosen baseline must be adhered to every time around. It should be initially established far enough from the barrier to allow the largest barrier lobe to be executed correctly. Thereafter, the location of that baseline must be adhered to.

### **4. Changing an Edge on the Corner is Wrong**

Changing an edge, or flat, on the corner is not allowed unless it is necessary to do so to prevent a collision with the barrier wall. Violation of this rule is a serious error and must be graded accordingly by the judges.

### **5. The Full Floor Must be Used**

Teams are mandated to cover the entire floor when skating a Border Pattern Dance. It is a serious error if a team cuts across the width of the floor while executing a barrier lobe when there is still sufficient room to do another center lobe that would start on the straightaway baseline. It is mandatory that the full skating floor be used. This is the essence of a well skated and well planned Border Pattern Dance.

**IB to OF Choctaw Turn**

During a LIB to ROF-Swing Choctaw turn both partners must rotate to an open position prior to stepping forward. The lean must change from leaning to the center to leaning towards the barrier before stepping forward on the ROF edge. If either partner is leaning in the opposite direction it is wrong and must be penalized by the judges.

**Closed Mohawk Turn**

During the execution of an outside forward to outside backward closed mohawk turn the second step of the turn must take the floor in the "parallel and" position.

**Three-Turns**

By definition, a 3-turn is 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 of the turn inside the circle. There are two types of 3-turns, Dropped and Held.

A Dropped 3-turn is one in which the concluding edge is held for no more than one beat of music, with the next step executed on the next succeeding beat of music.

A Held 3-turn is one in which the concluding edge is held for more than one beat of music.

**Starting and Restarting**

In all USAC/RS competitions, dance teams must start from a stationary position. The opening steps must adhere to the specific requirements of each dance. The counting of musical beats for the opening steps begins with the first recognizable body movement.

If it is necessary for a team to restart a dance, they are not required to do so from a stationary position. However after restarting, the steps of the dance must be skated to the beat of the music specified in the diagram.

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For further information concerning dance contest eligibility rules, the rules governing the operation of a dance contest, etc., refer to the current USAC/RS General Rules Book.

# C. SKATE DANCE POSITIONS



A

Closed



B

Side



B

Reversed—Side



C

Tandem



D

Open



E

Scissors



F

Side Closed



F

Reversed—Side Closed



G

Hand in Hand



H

Cross Arm Position

## **D. GENERAL STANDARDS FOR DANCE SKATING**

1. Standard techniques for roller skate dancing:
  - a. Carriage should be upright with a correct posture baseline.
  - b. The head should be held upright.
  - c. The rise and fall of the body should be obtained by the bending of the tracing knee.
  - d. The toe of the free leg should be turned downward and outward on all steps that are stroked. (See the definition of 'stroke'.) For those non-stroked steps the position of the toe of the free leg is optional.
  - e. Avoid all violent or stiff movements.
2. Careful attention must be paid to the timing and rhythm of the music. Steps of the dances must be skated to the beat of the music specified in the diagrams.
3. All steps should be accurately skated. Neatness of footwork is essential.
4. All edges and turns must be skated smoothly and effortlessly.
5. The dance must be skated using the designated skate dancing position. Where there is a change from one position to another, the change must be made on the step called for. The method of changing positions is left up to the skaters, provided that the skaters maintain hand contact during the change.
6. Where there is a rockover between the lobes of the dance, the number one beat of the new lobe should occur slightly beyond the baseline with the point of inflection of the rockover occurring on the baseline. The end of the last edge of the old lobe may be sacrificed so that the start of the new lobe may begin on a true and accurate edge.
7. The relationship of the edges being skated to the prescribed dance pattern must be maintained. However, even though definite edges and flats are called for in border pattern dances, they are sometimes not practical on the ends of the rink. Judges will make exceptions for changing edges from outside to inside and vice versa or changing sequences or parts of sequences of flats to edges when necessary to traverse the ends of the rink. Skaters who plan their dance well will not have to make extreme or repetitious changes.
8. Certain border pattern dances may be skated as set pattern dances without penalty, provided that, in the pattern used, all the listed edges or flats are skated as shown in the diagram and the flow of the dance is not impaired.
9. The pattern of the barrier lobes of any dance at the corners of the rink may be arranged proportionately to suit rink conditions. Both parts of the pattern at the corner must be symmetrical.

## E. NOTES ON 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 directions 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.

### Pattern

The dances are diagrammed with constant curvature for each individual lobe along a reference baseline, moving around the skating surface in a counterclockwise direction. Each step is drawn so that its length represents a constant proportion to the total length of the dance pattern. Thus, a two-beat edge is twice the length of a one-beat edge and a four-beat edge is twice that of a two-beat edge.

The diagrams show, as clearly as can be reduced to paper, the skating direction and depth of arc for each edge of the dance, as well as its position on the overall pattern. While the actual skating of the dance in these respects may vary somewhat from the printed diagram, this variation should not be such that the pattern and the lobes are distorted, or that edges become flats or near flats, or that the flow of the dance along the skating surface is impaired.

### Step Identification

The steps for each dance are numbered on the diagrams of 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.

The type of steps used throughout the dance is indicated alongside the diagram by means of abbreviations which appear in the dictionary section.

### Music

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

The metronome tempos prescribed for the dances are official for all tests and competitions. No deviation will be permitted, so that all will skate and be judged with a uniform speed. The tempo of each dance has been set so that the utmost grace and beauty of the routine will be displayed.

### Lobes

Center Lobe Edges

ROF

LIF

RIB

LOB

Barrier Lobe Edges

RIF

LOF

ROB

LIB

Lobes which travel into the center of the dance pattern, to the inside of the baseline reference point, are called center lobes and the rotation of their edges is in a clockwise direction. These lobes would make indentations on the overall dance pattern.

Lobes which travel outward, toward the rink barrier, and return to the baseline are known as barrier lobes. The rotation of their edges is in the same counterclockwise direction as the general pattern of the dance. A continuous, unbroken barrier lobe traveling completely around the rink would cause the dance pattern to be either round or oval.

A barrier lobe will always be followed by a center lobe, or vice-versa, unless a flat sequence is inserted which would travel along the baseline. Flats are frequently used in the more advanced dances to lend greater variety to the lobe combinations.

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

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

### Lobe Aim

The employed skate's angle, or degree of departure from the baseline, on each new lobe is referred to as the axis of the dance. Although dance axes may vary between dances, the axis of any particular dance should not change when once established on the first lobe of the dance.

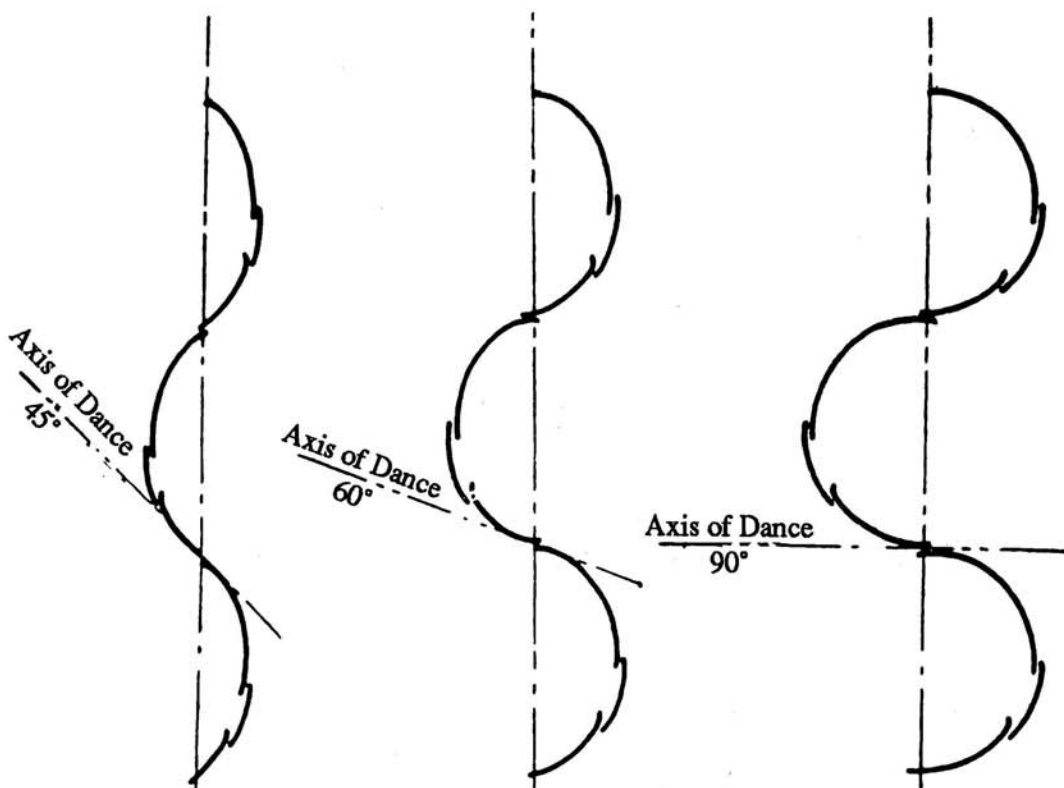
The term "aim," as used in dance skating, is the starting direction of all edges. An edge, originating from the baseline, must have its aim conform to the axis of the dance. All subsequent strokes on the lobe must be properly aimed to follow the general curvature of the whole lobe, maintaining a constant,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

When one of the eight possible skating edges originate the lobe from the baseline, it should have a fixed direction of aim. ROF, LIF, RIB, and LOB edges are only used for center lobes. Barrier lobes make use of RIF, LOF, ROB, and LIB edges only.

*Note:* In some time-honored dances, the normal location of steps on center or barrier lobes is not followed. Such steps are exceptions to the above general guidelines.

### Axis of Skate Dancing

The skate dances cross and re-cross the baseline (line 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 degrees, 60 degrees, and 90 degrees. For example, the Fourteen Step is skated at approximately 45 degrees, the Fascination Foxtrot between 45 and 60 degrees, and the Continental Waltz at approximately 90 degrees. The axis for many of the forward skating dances can range from 45 degrees up to 90 degrees.



The axis of a skate dance is the angle at which the lobes of the straightaway cross and re-cross the baseline. Partners should step in unison at the same angle when dancing.

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

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

### **Limitations**

Mathematically, the second half of the lobe starts at the top or high point of the lobe, as indicated by the diagram of the dance. This is based on the assumption that the number of beats in the first half of the lobe will cover the same amount of floor as a like number of beats in the second half of the lobe. Should this assumption not be true, as in the center lobe of the Balanciaga, the distribution of the number of beats on each half of the lobe must be modified. It is more correct to adhere to the baseline than it is to have the lobe mathematically divided in halves by the number of beats and fail to return to the baseline.

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

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

# International Dance

## A. DICTIONARY

### Abbreviations

3	Three Turn
B	Backward
Bar	Barrier
Br	Bracket
C	Center
CE	Change of Edge
CH	Chasse
Cho	Choctaw
Co	Counter
DC	Dropped Chasse
F	Forward
I	Inside
L	Left
Moh	Mohawk
O	Outside
R	Right
RC	Raised Chasse
Rk	Rocker
-S->	Swing of Free Leg
SC	Slight Change of Edge
X-Roll (or XR)	Cross Roll
X-Behind (or XB)	Cross step backward
X-In Front (or XF)	Cross step forward
XS = cross stroke	

### Definitions

**Aim** - The starting direction of a step or sequence of steps on the same lobe.

**Axis** -

- Midline of Rink: An imaginary line bisecting the rink longitudinally.
- Continuous Axis: An imaginary continuous line running around the rink, in relation to which a dance pattern is placed.
- Dance Axis: An imaginary line that intersects the continuous axis at various angles.

**Barrier** - The outside wall, railing or traffic line forming the boundaries of the skating surface.

**Bracket** - A one-foot turn involving a change of edge with the rotation counter to the direction of the initial edge.

**Carriage** - The manner in which the body is held while skating.

**Pattern** - The pattern of a dance is the design of the dance on the floor.

- Set Pattern Dance: A dance which lends itself easily to being so placed that certain steps are always taken at specific places on the floor. Although skaters must follow closely the pattern diagrammed in the book, it must be realized that these are not photographs of actual tracings. Thus the diagrams are to be taken as guides so long as the written text steps are executed and baseline geometry is maintained.
- Optional Pattern Dance: A dance which lends itself to more than one set-pattern or the number and shape of the steps are such that they cannot be accommodated on certain rink floors. For these dances an optional pattern will be published but it is not obligatory to



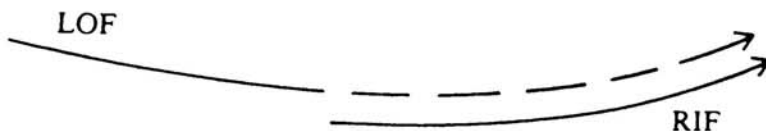
skate this pattern and the use of any other pattern which does not alter the edges or their relationships to the continuous axis or place the team in awkward positions is entirely legal. It is mandatory that the chosen pattern be the same at every repetition.

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

**Steps** -

- a. Open Stroke: A step started close alongside the skating foot and not crossed forward or behind.
- b. "And" Position: A position used in the preparation for an open stroke, during which the free foot is placed alongside the skating foot.
- c. Cross Step Forward (X-F): A step in which the free foot is placed on the floor along the outer edge side of the skating foot with the calf of the free leg crossed in front of the shin of the skating leg.
- d. Cross Step Behind (X-B): A step in which the free foot is placed on the floor along the outer edge side of the skating foot with the shin of the free leg crossed behind the calf of the skating leg.
- e. Cross Stroke: A step started with the feet crossed when the impetus is gained from the outside edge of the foot which is becoming the free foot.
- f. General Chasse: A movement in which the free foot, during the period of becoming the skating foot, does not pass the original skating foot.
- g. Raised Chasse: A movement in which the free foot, during the period of becoming the skating foot, does not pass the original skating foot but is placed on the floor beside the skating foot with the new free foot remaining alongside the new skating foot. In most cases, chasses are not more than one beat in length. The purpose of the chasse is to offset the forward motion of the body created by progressive runs. Thus the body is held erect with no forward or backward motion during the chasse.
- h. Cross Chasse: A chasse in which the free foot is placed on the floor crossed behind the skates when skating forward or crossed in front when skating backward. The skate leaving the floor should not be lifted over the skating foot, but passed closely around the toe (or heel when backward) to the "and" position.
- i. Cut Step (Dropped Chasse): A chasse in which the free foot is moved into the line of travel as soon as the chasse is executed rather than remain alongside the skating foot as in a raised chasse.
- j. Progressive or 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 floor trailing the new skating foot. However, it should be noted that the striking foot is not crossed at the point of strike, yet the resulting free leg may cross the trace as it creates the impetus of the stroke.

Diagram of Progressive:



- k. Slip Step: A progressive with the leg held for two beats. The free leg crosses the trace behind the skating foot.
- l. Lobe: In skating dancing, any step or sequence of steps on one side of the continuous axis, approximating a semi-circle in shape.
- m. Partial Outside: Similar to the Outside (or Tango) position except that the hips of both partners are at an angle to the tracing and the partner skating backward is slightly ahead of the partner skating forward.

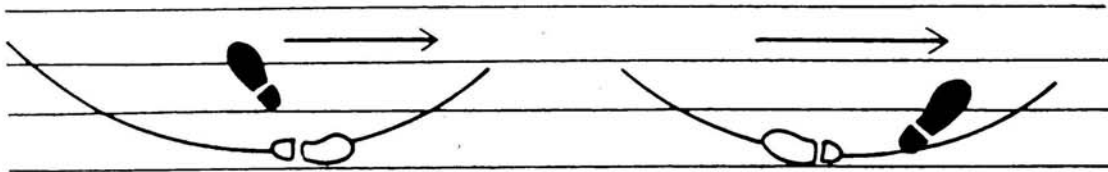
- n. Kilian Thumb Pivot: Same basic position as Kilian except that man's right and left hand hold woman's thumb of the same hand. This allows turns to be executed wherein partners change sides without change of hand holds.
- o. Tandem: A tandem relationship of partners (one behind the other) wherein both progress in the same direction either forward or backward with the man directly behind the woman.
- p. Roll: A simple long or short forward or backward outside edge which is in the form of a lobe with the curve in the opposite direction to the preceding edge or lobe. A rolling movement is thus achieved, which gives the step its name.
- q. Cross Roll: A roll, started forward with the free foot crossed in front, and backward with the free foot crossed behind. Power is created from the outer edge of the skating foot which is becoming the free foot.
- r. Swing Roll: A roll held for several beats of music during which the free leg swings past the skating foot before returning to the floor at the "and" position.
- s. Swing: A stroke in which the free leg leaves the floor trailing, is swing in the direction of travel to an extended position and then returned to the skating foot in preparation for the next step. The primary difference between a swing and swing roll is that the swing is executed from a preceding edge in the same direction whereas a swing roll is executed from a preceding edge in the opposite direction.
- t. Introductory Steps: Commonly called opening steps, introductory steps are optional except as noted and are not judged except that they cannot exceed seven steps for either partner. The edges used for the seven allowed steps are optional at the discretion of the skaters. Be sure that the steps chosen use a full number of bars of music so that step number one of the dance starts on the strong beat, otherwise known as count one of a measure of music.
- u. Starting Step: The actual starting step is the first step of the dance after the introduction.

**Tempo** - The speed of the music, specifically for skate dancing the number of beats per minute of music.

#### **Turns** -

- a. Three Turn: A turn made on one foot from forward to backward (or backward to forward) from an edge of one character to an edge of a different character, i.e. outside to inside or inside to outside, the edges before and after the turn both being on the same lobe.
- b. Dropped Three: A three turn is executed on the last beat of the stroke. The tail or edge after the turn is held for less than one beat. After the turn, the weight is almost immediately transferred to the free foot as it becomes the skating foot for the next stroke.
- c. Rocker Turn: A turn made on one foot from forward to backward (or backward to forward) from an edge of one character to an edge of the same character, i.e. outside to outside or inside to inside, the edges before and after the turn being on opposite lobes and the direction of rotation of the turn being the same as the beginning edge.
- d. Counter Turn: A turn made on one foot from forward to backward (or backward to forward) from an edge of one character to an edge of the same character, i.e. outside to outside or inside to inside, the edges before and after the turn being on opposite lobes and the direction of rotation of the turn being opposite to the beginning edge.
- e. Bracket Turn: A turn made on one foot from forward to backward (or backward to forward) from an edge of one character to an edge of a different character, i.e. outside to inside or inside to outside, the edges before and after the turn being on the same lobe and the direction of rotation of the turn opposite to the beginning edge.
- f. Swing Rocker or Counter: A type of rocker or counter in which the free leg is swung forward past the skating foot before the turn is executed. After the turn, the free leg is either swung forward past the skating foot and held over the tracing line or is swung behind the skating foot and held over the tracing line.
- g. Twizzle Turn: A turn of one revolution executed in less than one beat of music. The approach to the turn is a LFO edge during which the free leg is advanced forward and the right shoulder pressed back. To execute the turn, the free foot is brought to the heel of the tracing foot. Then a very short counter turn followed by a BO half-three turn is executed. The right foot should be turned outward at right angles to help create a semi-spin and to be in position for a right angle push to the RFO when the turn has been completed.

- h. Mohawk: A turn from forward to backward (or backward to forward) from one foot to another on edges of the same character, i.e. outside to outside or inside to inside. The following definitions are of forward mohawks (those begun on a forward edge).
- i. Closed Mohawk: A mohawk in which the free foot is placed on the floor along the outer edge side of the skating foot at the heel. Following the weight transference, the position of the new free foot is in front of the toe of the skating foot. The final closed free hip position give this mohawk its name.
- j. Open Mohawk: A mohawk in which the free foot, during the skating of the forward edge is turned open, then brought to the floor so that it strikes on the inner edge side of the skating foot. The free foot, as it becomes the skating foot, maintains a continuous motion and sweeps the skating foot off the floor and this latter foot maintains an open hip position as it leaves the floor.



- k. Open or Closed Swing Mohawk: A mohawk in which the free leg is swung forward past the skating foot and is brought back close beside the skating foot before stepping down. It may be either an open or a closed swing mohawk depending on where the new skating foot takes the floor and the position (open or closed) of the new free hip.
- l. Choctaw: A turn from forward to backward (or backward to forward) from one foot to another on edges of different character, i.e., outside to inside or inside to outside. The following definitions are of forward choctaws (those begun on a forward edge).
- m. Closed Choctaw: A choctaw in which the free foot is placed on the floor along the outer edge side of the skating foot at the heel. Following the weight transference, the position of the new free foot is in front of the toe of the skating foot. The final closed free hip position gives this choctaw its name.
- n. Open Choctaw: A choctaw in which the execution is identical to the open mohawk except for the different character of the edges.
- o. Open or Closed Swing Choctaw: A choctaw in which the free foot is swung forward past the skating foot and is brought back close behind the skating foot before stepping down. It may be either an open or closed choctaw depending on where the new skating foot takes the floor and the position (open or closed) of the new free hip.

## **B. SKATE DANCE POSITIONS**

1. **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 the woman's left hand. The woman is on the right unless otherwise noted.
2. **Closed or Waltz Position:** Partners face each other directly, one skating forward while the other skates backward. The man's right hand is placed firmly against the woman's back at her shoulder blade with the elbow raised and bent sufficiently to hold her close. The woman's left hand is placed against the man's right shoulder with her arm resting comfortably on his, elbow to elbow. The man's left arm and woman's right arm are extended at average shoulder height. The shoulders are parallel.
3. **Open or Foxtrot Position:** Hand and arm positions are similar to those in the closed position, but partners turn slightly so that both may skate in the same direction.
4. **Outside or Tango Position:** Partners face in opposite directions, one skating forward while the other skates backward. Unlike the closed position, partners skate hip to hip, the man being either to the right or left of the woman.
5. **Kilian Position:** Partners face in the same direction, woman at right of man, man's right shoulder behind woman's left. Woman's left arm is extended in front across man's body to his left hand, while his right arm is behind her back, both right hands clasped and resting at her waist over hip bone.
6. **Reverse Kilian Position:** Basic position same as Kilian Position except that woman is at man's left.
7. **Kilian Thumb Pivot:** Basic position same as Kilian except that man's right and left hands hold woman's thumb of the same hand. This allows turns to be executed wherein partners change sides without change of hand holds.
8. **Open Tango Position:** Using the basic Tango hand holds, the skaters turn slightly so they both skate in the same direction.
9. **Tandem Position:** A tandem relationship of partners (one behind the other) wherein both progress in the same direction either forward or backward with the man directly behind the woman.
10. **Partial Outside:** Similar to the Outside (or Tango) Position except that the bodies of both partners are rotated toward each other so that the hips are not perpendicular to, but are at an angle to the tracing and the partner skating backward is slightly ahead of the partner skating forward.

## **PHILOSOPHY OF INTERNATIONAL DANCING**

The dictionary definition of dancing is - to perform a rhythmic and patterned succession of steps to music.

In International dancing on skates, the emphasis is on the rhythmic portion of this definition. The prime objective is to interpret the rhythm of the music. This objective is realized in compulsory dancing by performing a prescribed set of steps in such a way that a dance couple can convey to an audience a particular rhythm even if the audience cannot hear the music.

It should be remembered, when skating, teaching, or judging an International dance that the prescribed steps were created because the author felt they would allow a team to interpret the music. Although accuracy of the steps is required, expression should be encouraged. Further, it should be noted that diagrams of dances are shown as guides. Although changes from prescribed edges are never permitted, angles to baselines may vary from team to team as each expresses the dance differently.

Because each skater is different from all others in such areas as height, strength, and build, and because dances are skated on many different size floors, patterns for many dances are specified as "Optional." This means an exact pattern, but one which the skaters create according to the floor space available, their power, and the expression they wish to create.

# SKATE DANCE POSITIONS



A

Closed



B

Side



B

Reversed—Side



C

Tandem



D

Open



E

Scissors



F

Side Closed



F

Reversed—Side Closed



G

Hand in Hand



H

Cross Arm Position

**ACADEMY BLUES**

Lane, McLaughlin & Irwin

Music: Blues 4/4; Counting 1-2-3-4  
 Tempo: 88 beats per minute  
 Position: Side "B" or Solo  
 Pattern: Set  
 Axis: 45-90 degrees

**OPENING**

The dance starts on count 1 of a measure of music. The first step skated must be either step #1 or step #7 of the first corner sequence (if more than one corner sequence is used). The opening steps must be either 8 or 16 beats of music in duration.

**DANCE NOTES**

Steps #1 through #6 make up the straightaway steps of this dance. The take-off for step #5 (LIF) must be made in the "angular and" position. A definite change of lean should accompany this angular take-off. This change of lean takes place simultaneously with the take-off for step #5.

Step #6 (ROF-S) is aimed towards the center and proceeds around the lobe.

Steps #7 through #10 make up one corner sequence. Skaters should use two of the six-beat corner sequences to keep the dance in phrase with the music. However, on small skating surfaces it is better to use one corner sequence and skate half of the dance 3-4-1-2 than to distort the pattern or change the speed or flow of the skating too much.

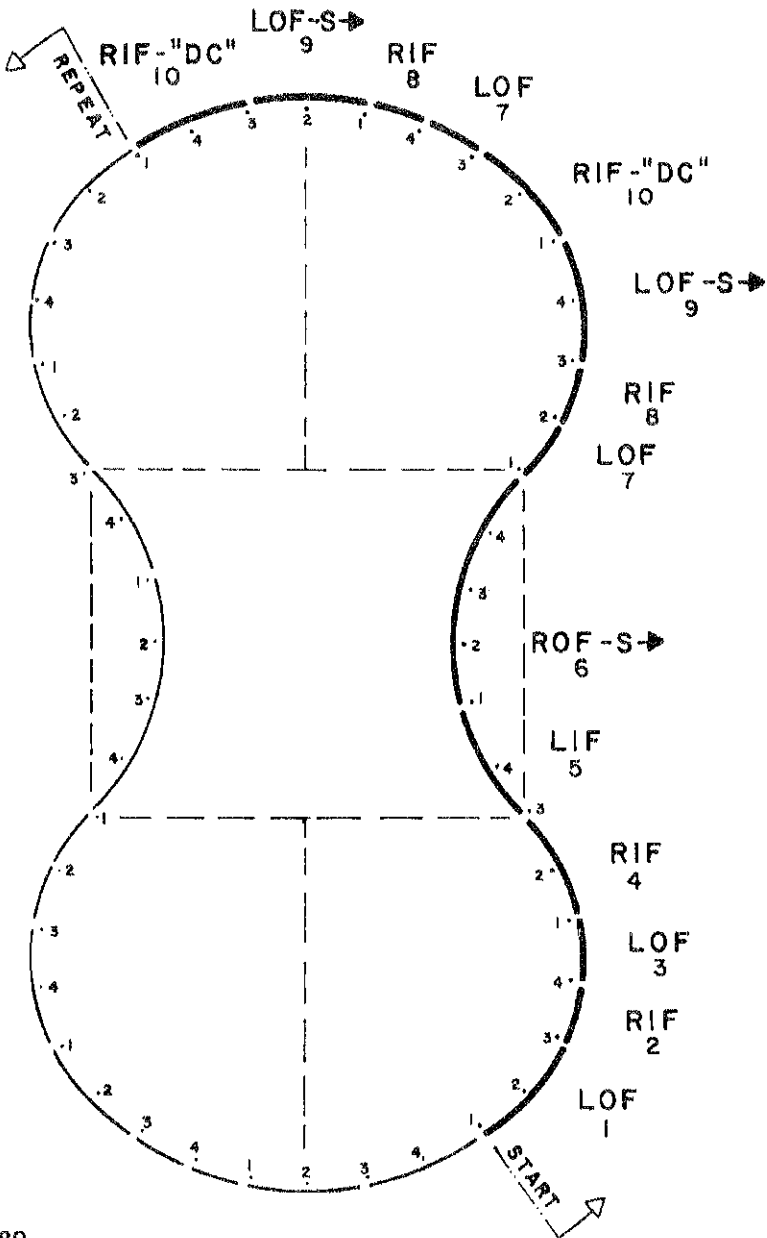
Every step of this dance must take the floor in the "parallel and" position except step #5 (LIF).

The swing dropped chassé is accomplished by:

- 1) swinging the right leg to a leading position in the air
- 2) then placing the right skate in the "parallel and" position
- 3) then extending the left leg to a leading position in the air

The baseline of this dance only applies to the center lobe edges. The second count of step #6 begins at the top of the center lobe. When two corner sequences are used, the second count of step #9 of the second corner sequence begins at the top of the continuous barrier lobe.

# ACADEMY BLUES



**A  
C  
A  
D  
E  
M  
Y  
B  
L  
U  
E  
S**

9-1-89



## AMERICAN WALTZ

### Modified Junior Dance version for domestic competition.

Music: Waltz 3/4  
 Tempo: 168 beats per minute  
 Position: Closed  
 Pattern: Set (5 lobes)

#### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

#### DANCE NOTES

The dance expression of this waltz is characterized by the free leg motions, both man's and woman's, during the 3-turns and the swings. Careful attention should be given to the unison of the free legs. Abrupt motions are out of place in this dance.

This dance is executed in Closed A position. At the beginning of every step in the dance, the partner who is skating forward is inside the tracing of the partner who is skating backward. The partner who is skating backward then deepens his or her edge so that the tracing of the forward skating partner crosses the tracing of the backward skating partner.

When skating in the Closed position, the trailing partner (if not in a tracking relationship) should be no more than one (1) skate's width either inside or outside the tracing of the leading partner.

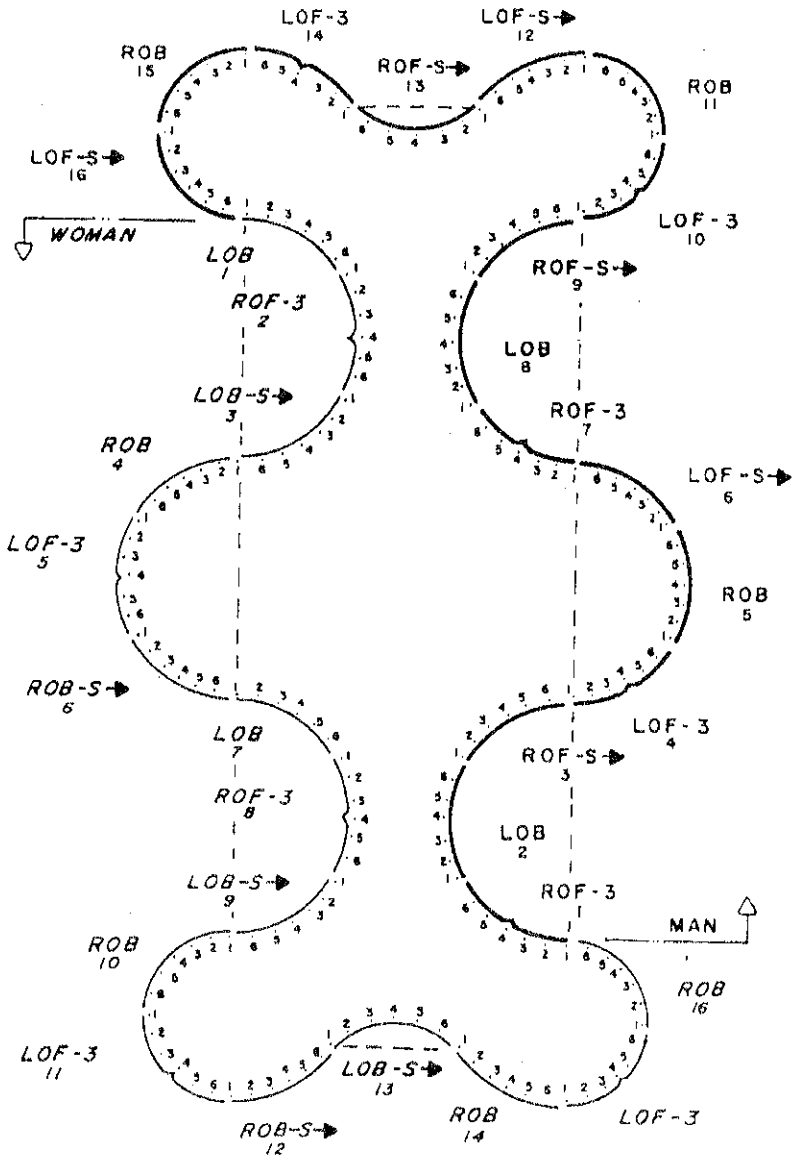
Every step is six (6) beats in duration. Every 3-turn must be turned at the instep of the partner and must be turned on count four. During the 3-turn, the free leg must not pass the skating foot before the skate actually turns.

Both partners must synchronize their free leg motions, not only with the music, but also with each other. The 3-turn is executed on the weak beat (count 4). The partners' free leg motion must not interfere with the execution of the 3-turn, and it must be timed to pass the skating foot exactly at the turn.

Steps #3, #6, #9, #12 and #13 are six (6) beat swings for both partners. At the beginning of these steps, the man's skate is inside the woman's tracing. The woman then deepens her edge so the tracings cross, leaving the man's tracing on the outside of the woman's tracing.

A 5-lobe pattern will be skated at all times. The straightaway baseline is crossed at the beginnings of and the ends of the center lobes. The two (2) barrier lobes skated at the corners of the pattern are of a smaller radius, and tighter arcs, than the three (3) straightaway lobes.

# AMERICAN WALTZ



**A  
M  
E  
R  
I  
C  
A  
N  
  
W  
A  
L  
T  
Z**

10-15-94

## AMERICAN WALTZ

CIPA-approved Junior World Class dance.

Music: Waltz 3/4  
Tempo: 168 Metronome  
Hold: Closed  
Pattern: Set

### The Dance

Two sequences.

The dance expression of this waltz is characterized by the free leg motion of the three turns and the flow of the swings. Careful attention should be given to the free leg unison of the partners in this dance.

The American Waltz is a set-pattern dance in that a series of semi-circular lobes skated alternately towards and away from the midline are skated along each side of the rink and are joined at the ends by six-count outside edges (step 8). A five-lobe pattern will be skated at all times.

The steps of each lobe are the same except that, depending on whether the lobe is toward the barrier or the midline, they are started on one foot or the other, and the lobes at each of the four corners are on a smaller radius with a greater arc than a semi-circle to make it possible for a single six-beat edge to connect the pattern across the ends. The straightaway lobes are skated on large radius curves and all three steps of each lobe should be of equal curvature and together form a semi-circle.

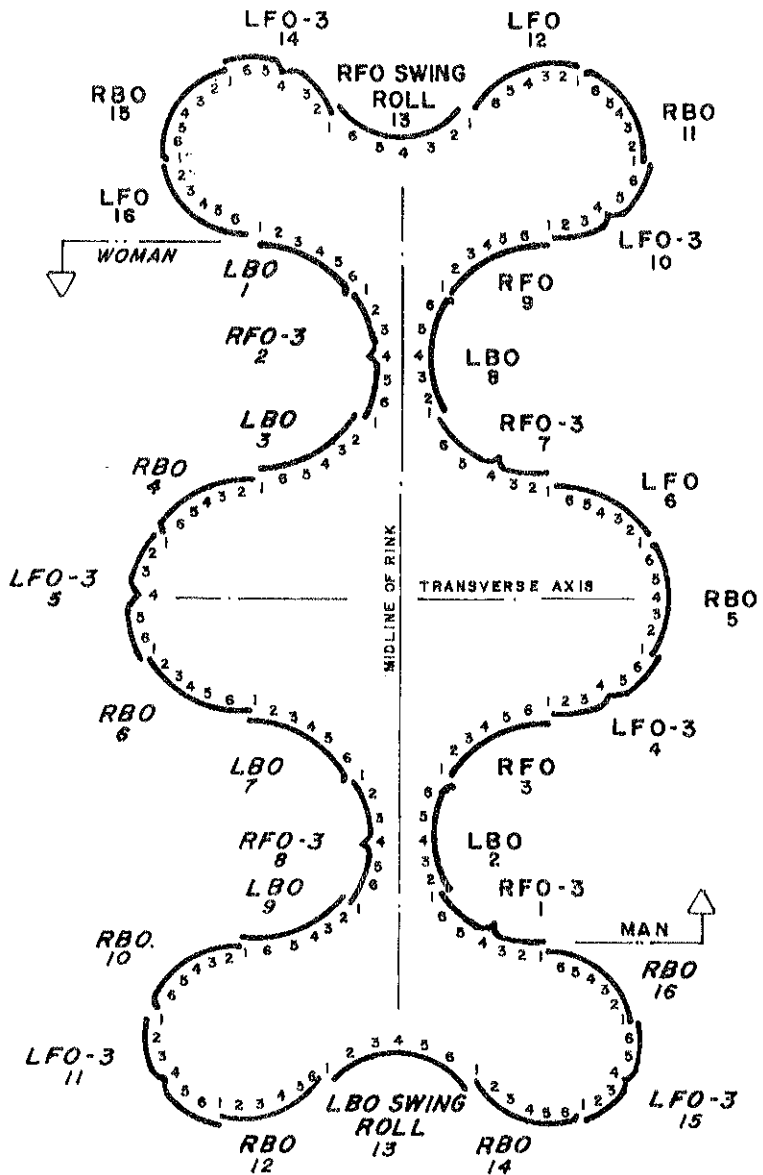
Each step of the dance is held for six (6) beats of music (2 measures). The points of major emphasis, i.e., the strong beats (count 1), are marked by change of skating foot and the bending of the skating knee.

Both partners must synchronize their free leg motions not only with the music but also with each other. The three turn is done on the weak beat (count 4). The swing must not be so strong or wide that it interferes with making a clean turn, and it must be timed to pass the skating foot exactly with the turn. If the free foot passes before the turn, it produces a kicked three, or in extreme cases, a forced rocker turn.

At the beginning of each stroke in the dance, the partner who is skating a forward edge is inside the tracing of the other partner who is skating a back edge. All the forward edges, therefore, must be started in such a direction that they cross the partner's tracing. The partner executing the three turn should do so at the instep of his partner. Not only is this necessary in order to be in position to make the three turns, but also it will greatly aid in keeping the partners together in easy unison.

Any abrupt motions are out of place in this dance.

**AMERICAN WALTZ**



3-15-95

CIPA (JUNIOR)

## ARGENTINE TANGO

Music: Tango 4/4; Counting 1-2-3-4-5-6-7-8  
Tempo: 96 beats per minute  
Position: Open "D", Closed "A", Side "B" or Solo  
Pattern: Border  
Axis: 45-60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Skaters begin the dance in the Open "D" position. Steps #1 through #9 are the same for both partners. The take-offs for steps #1 through #7 must be made in the "parallel and" position.

Step #9 is a three-beat XB-LIOF. The change of edge is on count 4 which is the last count of the step.

Step #10 is a two-beat XB-RIF counter for the man. The counter is executed on the second count of the step. This step should start at the top of the two-beat barrier lobe. The counter turn is performed on the baseline and the step ends at the top of the two-beat center lobe. Step #11 for the man is a LOIB two-beat edge and must take the floor in the "parallel and" position. Partners should be in Closed "A" position with single in-line tracking after the counter turn. The woman's step #11B takes the floor in the "angular and" position.

Step #12, a two-beat ROB for the man and a two-beat LOF for the woman is executed in Closed "A" position and not in Modified "A" position. This step is two beats of a three-beat barrier lobe and the step should travel past the top of the lobe and return to the baseline.

Step #13 is executed in a Modified Closed "A" position, not Closed "F". Steps #14 and #15 are executed in Closed "A" position. Both the woman's and man's 3-turns are executed on the second count of the step. The beginning of step #14, all of #15, and the beginning #16 are executed in a tracking relationship.

During step #16 partners change position for step #17. Side "B" position or Open "D" position must be used during steps #17 through #25. Once a position is selected, it must be used consistently.

Step #25 for the woman is a LOF swing counter. The step should travel past the top of the lobe and return to the baseline where the counter is performed. This is a six-beat step with the counter turning on the fifth count of the step. The corresponding part for the man is a four-beat LOF edge with a free leg swing in unison with the woman's to a two-beat RIB edge. Steps #25A and #25B constitute an open choctaw turn for the man. After her counter turn, the woman's free leg should be extended back to match the man's free leg.

Step #26 should be executed in a Closed "A" position. The movement of the free leg is optional. Step #27, XB-ROB, a two-beat edge for the man and a two-beat XF-LOF 3-turn for the woman is performed in Modified Closed "A" position. The 3-turn is executed on the second count of the step.

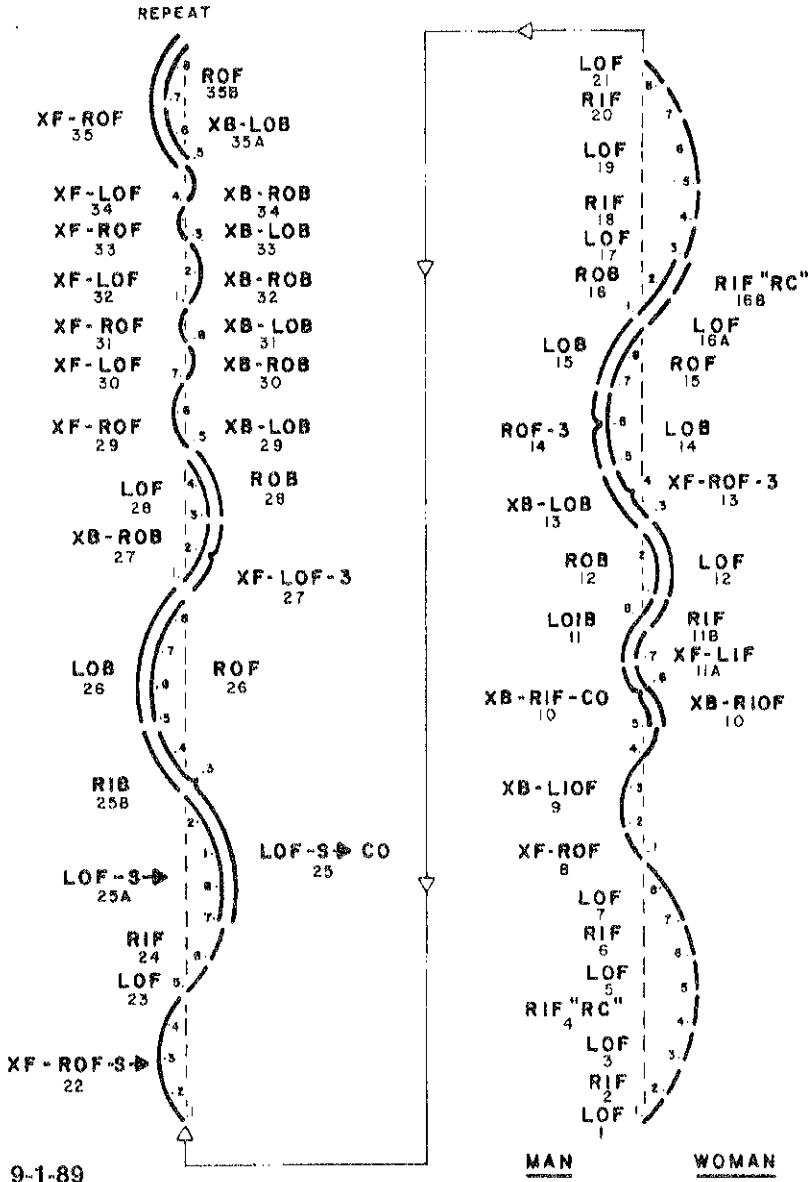
Step #28 must be aimed down-rink with the man tracking the woman. The end of step #28 must return to the baseline. Steps #28 through #34 are in Modified Closed "A" position. Steps #29 through 34 should be distinct edge cross rolls, with good partnership rockovers to correspond. The take-offs for these steps must be crossed-foot, crossed-tracing, close and angular. During these cross rolls, the man must cross the tracing of the woman before the crossing of the feet occurs.

Steps #8, #13, #22, #27 and #29 through #35 are cross rolls.

On step #35B the woman turns forward, stepping from behind the heel of her tracing skate, and the partners are in the Open "D" position. The end of step #35 must end on the baseline.

A continuous baseline is the type used in this dance.

## ARGENTINE TANGO

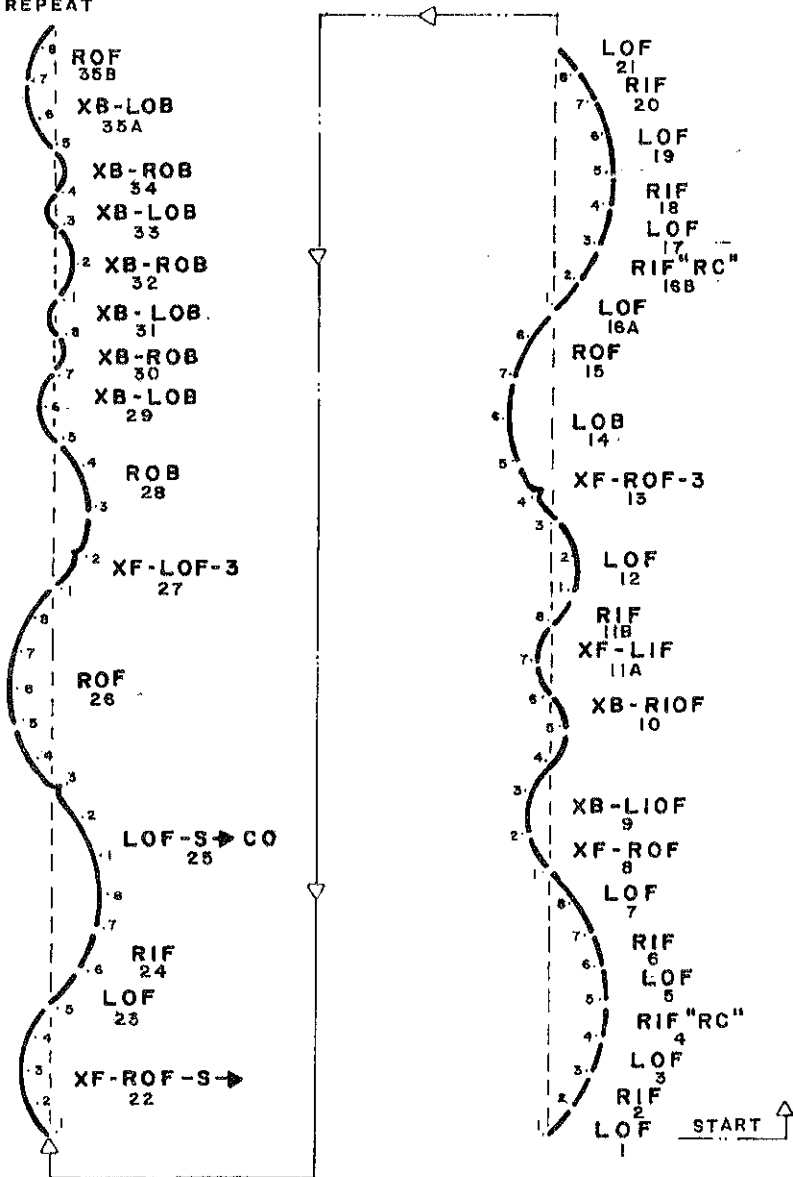


ARGENTINE TANGO

# ARGENTINE TANGO • SOLO

## ARGENTINE TANGO (SOLO)

REPEAT



2-1-96

## ARGENTINE TANGO

CIPA-approved World Class dance.

Music: Tango 4/4  
Tempo: Metronome 96  
Hold: See list of steps  
Pattern: Set

### The Dance

Two sequences.

This dance has all the characteristics of a flamenco. From the quick steps for the woman on the first straightaway to her twizzle turn, it typifies the flamenco.

The dance begins with the partners in foxtrot position for the first ten steps, changing to Waltz position at the man's counter turn (step 10) until step 16. The initial progressive, chasse, progressive sequence of steps 1-6, bring the partners on step 7 to a bold LFO edge. Then the partners skate a short RFO edge crossed in front (step 8), which is followed by a long change of edge (LFIO) started crossed behind (step 9) and held for three beats. The change of edge occurs on count 3. The change of edge is effected as the free foot moves back past the skating foot to be in position to start step 10 crossed behind. The man turns an RFI counter on count 2 while the woman executes a change of edge (RFIO) step 10 dropping in behind the man in closed position. The change to closed position is accomplished by the woman directing her stroke somewhat behind the man before he turns his counter.

Step 11 for both partners is held for approximately two beats and ends with them traveling towards the barrier. At the very close of the step the woman momentarily steps down on the "and" count in between counts 4 and 1 (RFI) before starting her LFO (step 12) as the man skates an RBO (step 12), both strongly curved to head them back to the center of the rink. During the next lobe (steps 13, 14 and 15) which is started towards the center of the rink, the couple revolves around each other, the woman turning a three on the first stroke and the man on the second with all edges well curved and the couple ending up traveling towards the barrier.

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

During the next lobe (steps 25-26), the man skates a fairly deep RBO (step 25) of two beats while the woman turns an LFO three, begun as a cross roll, around her partner. Because of this, the woman is on the right of the man and the couples takes up tango position which is maintained from step 27 to 31, the end of the dance sequence. This is followed by a series of five cross rolls (steps 27-31), the man crossed in front, the woman remaining on her partner's right crossing in back. The first roll (step 27) is maintained for

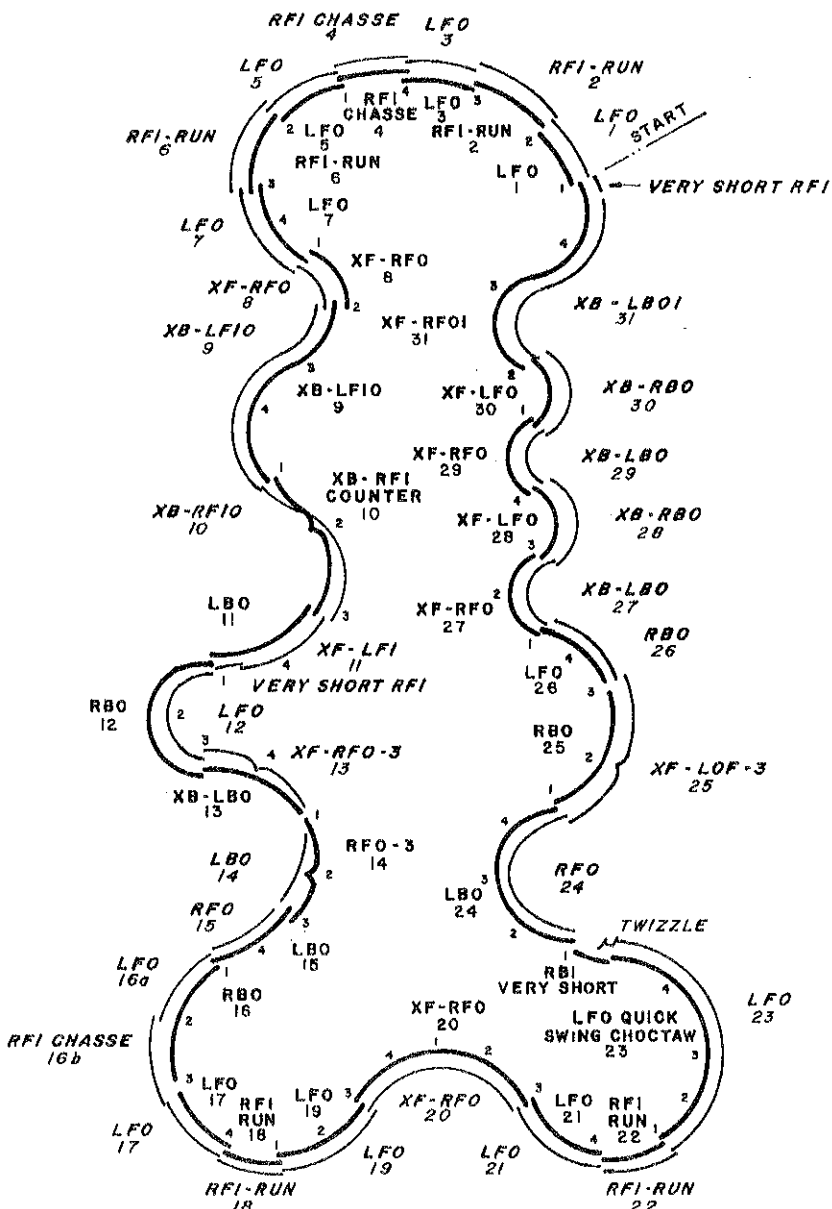


two beats; the following three rolls (steps 28-30) for one beat, and the fifth (step 31) is held on an outer edge for three beats with a slight change of edge at the end of count 4. The partners should skate the cross rolls lightly on well curved edges making a pronounced serpentine of the sequence. Immediately before the end of step 31, after the change of edge, the woman momentarily steps down RFI on the "and" count between counts 4 and 1 which turns her forward in order to be able to strike the LFO on the first step of the repeat of the dance.

**ARGENTINETANGO**

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

ARGENTINE TANGO



MAN : .....  
 WOMAN : -----

9-1-89  
 CIPA

# ASSOCIATION WALTZ

Adapted from the Imperial Waltz (L. Gowling) by R. E. Gibbs

Music: Waltz 3/4; Counting 1,2,3,4  
 Tempo: 120 beats per minute  
 Position: Closed "A"  
 Pattern: Set  
 Axis: 45-60 degrees

### OPENING:

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

### DANCE NOTES:

The Waltz (Closed "A") position must be maintained throughout and the free legs must match at all times. Semi side positions must be avoided.

All 3-turns in this dance must be executed on the third count of the step. The free foot should not be brought forward before the turn.

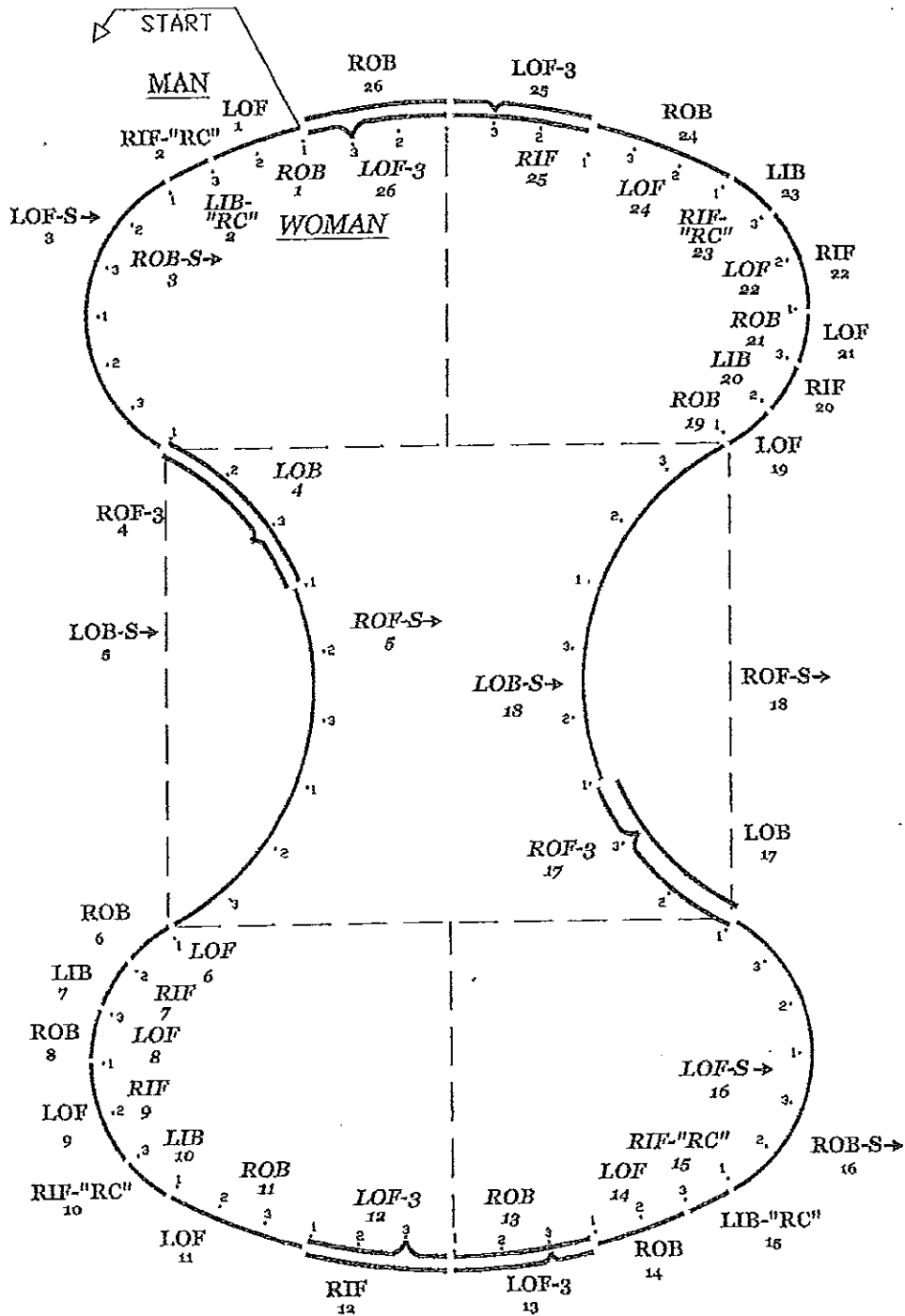
Steps #9 (RIF) and #10 (LIB) comprise an open dropped mohawk turn for the woman. Steps #22 (RIF) and #23 (LIB) comprise an open dropped mohawk turn for the man.

The woman's step #12 (LOF-3) is turned under the man's arm. The woman's right hand and the man's left hand must maintain contact.

The man's step #25 (LOF-3) is turned in front of the woman not holding hands.

Step#	Man's Edge	Beats	Woman's Edge
1	LOF	2	ROB
2	RIF-RC'	1	LIB-RC'
3	LOF-Swing	6	ROB-Swing
4	ROF-3	3	LOB
5	LOB-Swing	6	ROF-Swing
6	ROB	1	LOF
7	LIB	1	RIF
8	ROB	1	LOF
9	LOF	2	RIF
10	RIF-RC'	1	LIB-Open Mohawk
11	LOF	3	ROB
12	RIF	3	LOF-3
13	LOF-3	3	ROB
14	ROB	2	LOF
15	LIB-RC'	1	RIF-RC'
16	ROB-Swing	6	LOF-Swing
17	LOB	3	ROF-3
18	ROF-Swing	6	LOB-Swing
19	LOF	1	ROB
20	RIF	1	LIB
21	LOF	1	ROB
22	RIF	2	LOF
23	LIB Open Mohawk	1	RIF-RC'
24	ROB	3	LOF
25	LOF-3	3	RIF
26	ROB	3	LOF-3

# ASSOCIATION WALTZ



## BALANCIAGA

Irwin & Snyder

Music: Schottische 4/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1 or step #11. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Steps #1 through #10 make up the straightaway steps of the dance.

Steps #11 through #18 make up the corner steps of the dance.

Every step must take the floor in the "parallel and" position except for steps #5, #10, #14, and #18.

The take-offs for step #5 (LIF) and step #10 (RIF) must be made in the "angular and" position. A definite change of lean should accompany each angular take-off. This change of lean takes place simultaneously with the take-off for step #5 (LIF) and the take-off for step #10 (RIF).

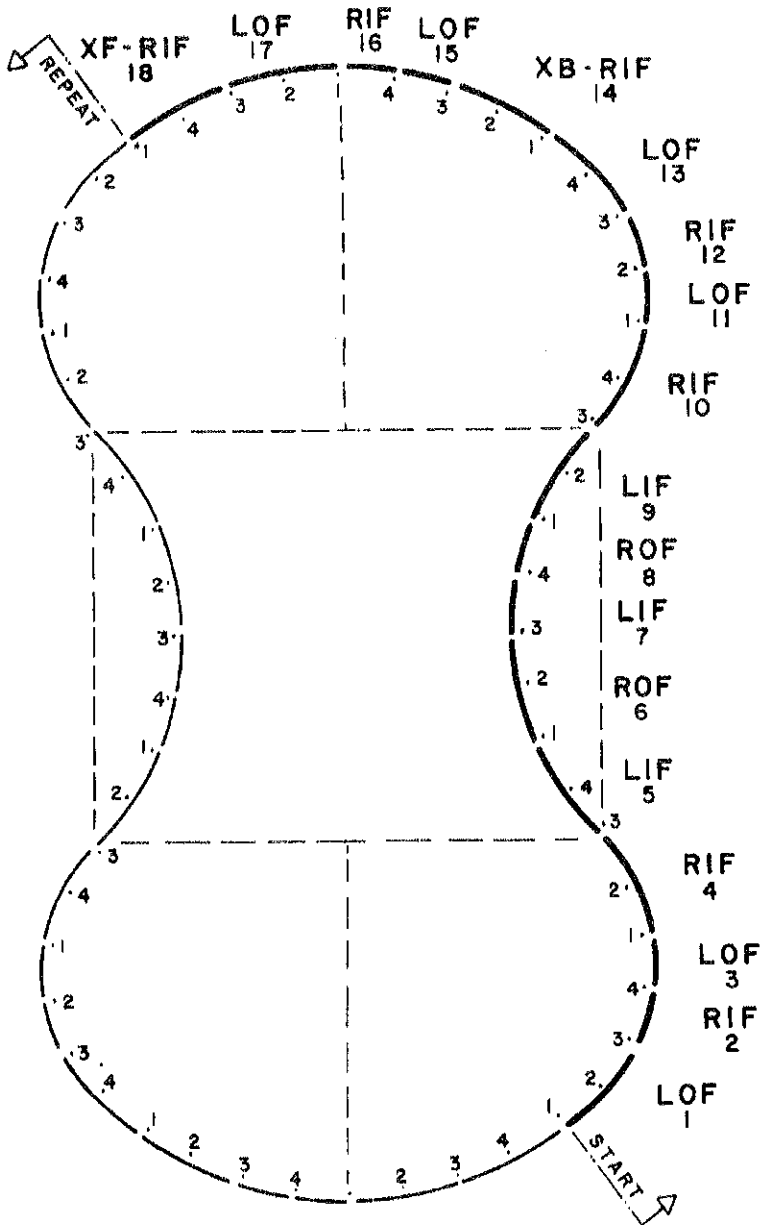
Step #14 (XB-RIF), a crossed chasse, is made with a parallel take-off and crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

Step #18 (XF-RIF), a crossed progressive, is made with a parallel take-off and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

The baseline of this dance only applies to the center lobe edges. Step #7 begins at the top of the center lobe. Step #17 begins at the top of the continuous barrier lobe.

B  
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# BALANCIAGA



**B  
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A**

9-1-89

## BORDER BLUES

Irwin, McLaughlen, Kenny & Ringeisen

Music: Blues 4/4; Counting 1-2-3-4  
Tempo: 88 beats per minute  
Position: Side "B" and Reverse Side "B" or Solo  
Pattern: Border Dance Only  
Axis: 45-90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either #8 or #16 beats of music in duration.

### DANCE NOTES

This dance will accommodate all sizes of skating surfaces as a border pattern dance. This dance shall not be permitted as a set pattern dance for USARS competitions. Standard number 8 of the General Standards for Dance Skating does not apply to the Border Blues. If this dance is skated as a set pattern dance, judges are required to severely penalize the offending team.

Skaters are in Side "B" position to start the dance and do not change to Reverse "B" until step #12, the four-beat ROF swing. Partners return to Side "B" position on step #16 for the remainder of the dance.

The take-offs for the progressive running steps (steps #1, #2 and #3 and #4, #5, and #6) must take the floor in the "parallel and" position.

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. Steps #8 and #9 continue towards the top of the lobe. Step #9 ends at the top of the lobe. Steps #10 and #11 return to the baseline, maintaining the arc of the lobe.

During the execution of step #8 the woman must move up and deepen her edge slightly in order to cross tracing before the beginning of step #9.

There is no tandem position during the choctaw turn on steps #11 and #12. The partners merely pass through the tandem position during the change from Side "B" to Reverse Side "B" positions.

A change of body lean from the center to the barrier must occur between steps #11 and #12. The body lean must be towards the barrier as step #12 takes the floor.

During the execution of step #16 the man must move up and deepen his edge slightly in order to cross tracing before the beginning of step #17.

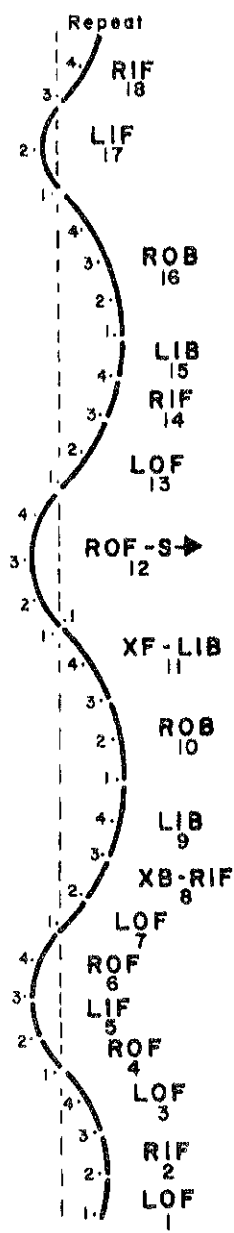
Care should be taken not to deepen step #16, the four-beat ROB edge, to cause it to be hooked or brought beyond the baseline. Tandem position is not acceptable during this step. A natural movement should be used during the rotation of this edge in preparation for step #17, LIF, which completes a held open choctaw. The take-off for step #17 must be executed from behind the heel of the tracing skate.

The take-off for step #18 must be made in the "angular and" position.

Steps #8 and #11, both crossed chassé steps, must be crossed-foot, crossed-tracing, close and parallel.

A continuous baseline is the type used in this dance.

# BORDER BLUES



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# BOSTON BOOGIE

Don Homans and David Tassinari

Music: Boogie 4/4, Counting 1-2-3-4  
 Tempo: 100 Beats Per Minute  
 Position: Open "D"  
 Pattern: Set  
 Axis: 45-60 Degrees

## OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

## DANCE NOTES

The takeoff for every step in this dance must be made in the "parallel and" position unless otherwise noted.

Steps #2 (XB-RIF), #7 (XB-LIF) and step #12 (XB-RIF) are one beat crossed chassé steps. Step #16 (XB-RIF) is a two-beat crossed chassé step. The takeoffs for all these steps must be crossed-foot, crossed-tracing, close and parallel.

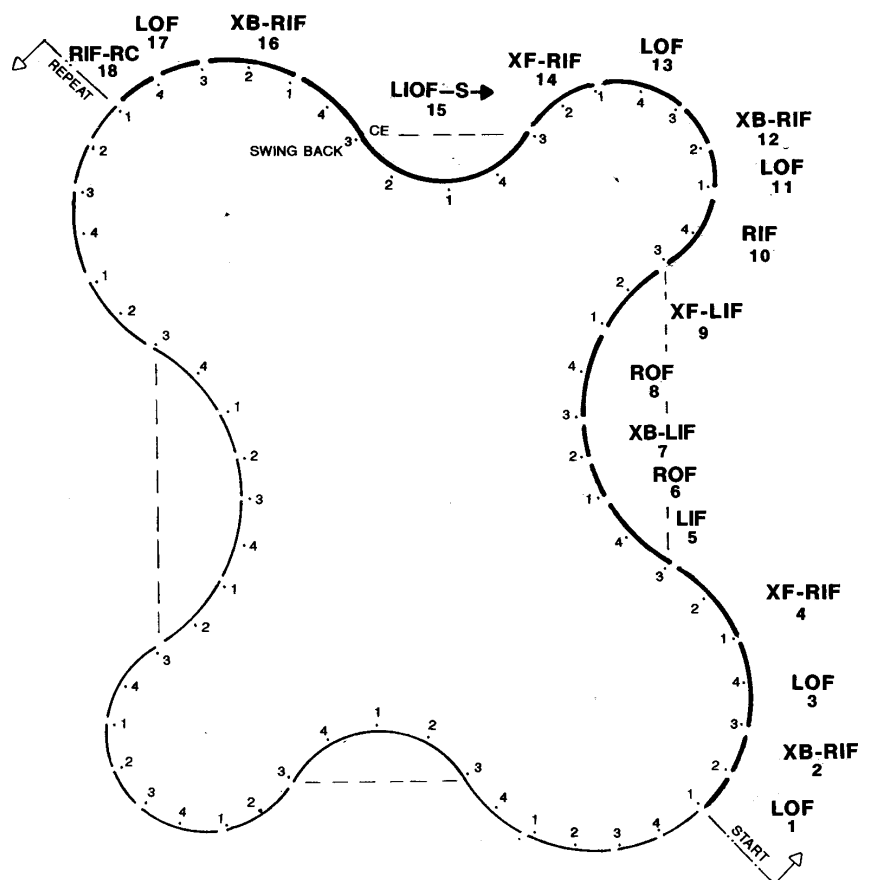
Steps #4 (XF-RIF), step #9 (XF-LIF) and step #14 (XF-RIF) are crossed progressive steps. The takeoffs for all these steps must be crossed-foot, crossed-tracing, close and parallel.

Step #8 (ROF) begins at the top of the center lobe of the straightaway.

During step #5 (LIOF-Swing), the free leg is swung in front on the third count of the step (musical count #1); the change of edge and the backward swing occur on the fifth count of the step (musical count #3). The swing in front should occur at the top of the corner center lobe.

The straightaway baseline for this dance starts with the beginning of step #5 (LIF) and ends with the completion of step #9 (XF-LIF). The corner baseline starts with the beginning of step #15 (LIOF-Swing) and ends with the change of edge during that step.

## BOSTON BOOGIE



## BOUNCE BOOGIE

Music: Boogie 4/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

The take-offs for steps #1 through #4 must take the floor in the "parallel and" position.

Step #4 is a four-beat RIOF swing with the change of edge and swing occurring at the baseline on musical count 3 which is the third count of the step.

Step #5 is a crossed progressive. The take-off for this step is crossed-foot crossed-tracing, close and parallel.

The take-offs for steps #6 through #9 and #11 through #15 must be made in the "parallel and" position.

Step #9 is a four-beat LIOF swing with the change of edge and swing occurring at the baseline on musical count 1, which is the third count of the step. Step #10 is a crossed progressive. The take-off for this step is crossed-foot crossed-tracing, close and parallel.

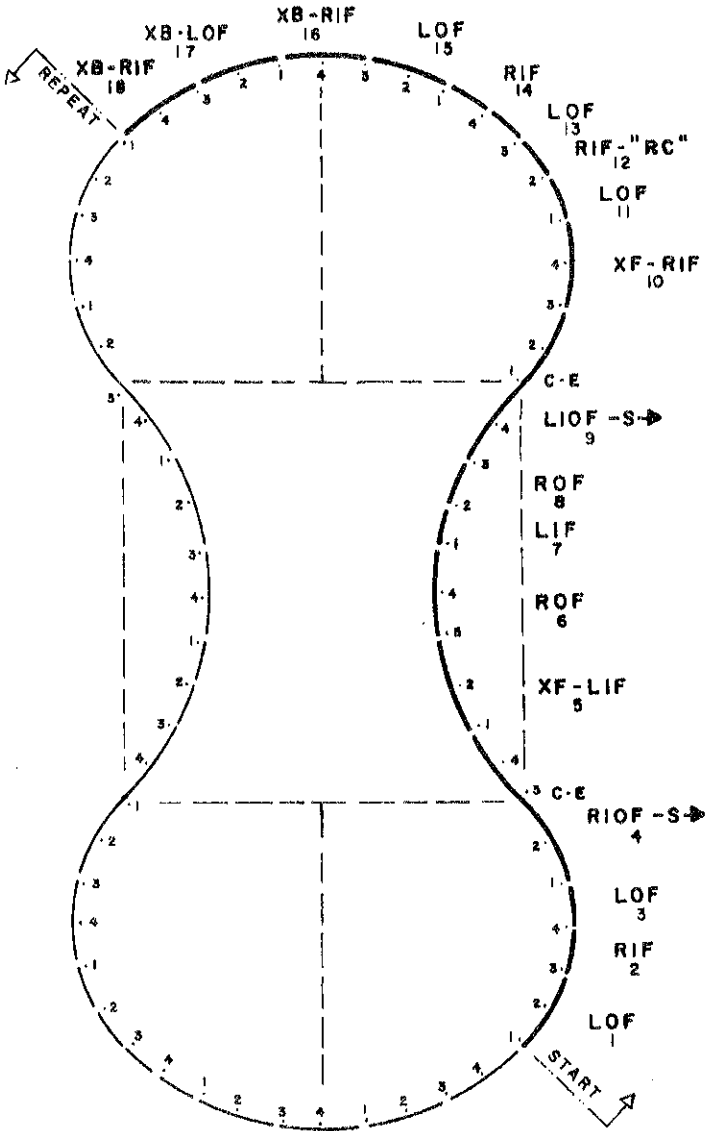
Step #12 is a raised chassé step. The Raised Chassé must:

- 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 and proceeds in the direction of travel

Steps #16 through #18 are each two-beat crossed chassé steps. The take-offs for these steps are crossed-foot crossed-tracing, close and parallel. There should be a definite rise and fall movement on each of these steps causing a "bounce" effect.

The baseline of this dance only applies to the center lobe edges. The baseline starts at the third beat of step #4 and ends at the third beat of step #9. The second count of step #6 begins at the top of the center lobe. The second count of step #16 begins at the top of the continuous barrier lobe.

# BOUNCE BOOGIE



**BOUNCE BOOGIE**

9-1-89

## CALIFORNIA SWING

Music: Waltz 3/4; Counting 1-2-3-4  
Tempo: 138 beats per minute  
Pattern: Set or Border  
Axis: 45-90 degrees  
Position: Reverse Side B, Side B or Solo

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

### DANCE NOTES

Every step of this dance takes the floor in the "parallel and" position unless otherwise stated.

The dance starts in Reverse Side "B" position. The change of edge on step #3 is made on the 4th count of the step (musical count #1). On the same count the free leg is brought forward to a leading position.

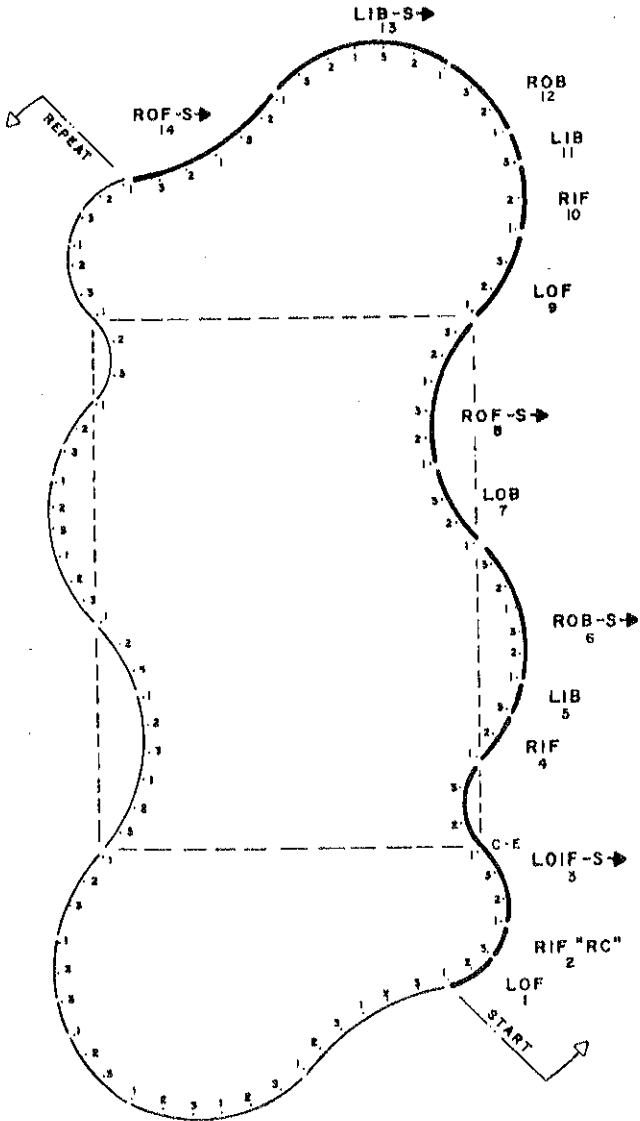
Steps #4 and #5 comprise an open dropped mohawk turn. The take-off for step #4 must be made from the "angular and" position. This turn is executed heel to heel. During this turn the position changes from Reverse Side "B" to Side "B".

Steps #7 and #8 comprise an open held mohawk turn. The forward step of this backward-to-forward turn must originate from behind the heel of the tracing skate. During this turn the position changes from Side "B" to Reverse Side "B". At the conclusion of step #8 (ROF-S), the team should be "square to the tracing".

Steps #10 and #11, a RIF-LIB open dropped mohawk turn, must be executed heel to heel. During this turn the position changes from Reverse Side "B" to Side "B".

Steps #13 and #14 comprise an open held choctaw turn. The forward step of this backward-to-forward turn must originate from behind the heel of the tracing skate. There is no tandem position during this choctaw turn. The partners merely pass through the tandem position during the change from Side "B" to Reverse Side "B" position.

# CALIFORNIA SWING



**CALIFORNIA SWING**

10-21-94

## CANASTA TANGO

Music: Tango 4/4  
Tempo: 96 beats per minute  
Pattern: Set  
Axis: 45-90 degrees  
Position: Side B or Solo

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Every step in this dance must take the floor in the "parallel and" position with the exception of step #14.

The dance starts with a series of progressive runs (steps #1, #2, and #3) followed by a raised chassé on step #4. Each of these steps are one beat in duration.

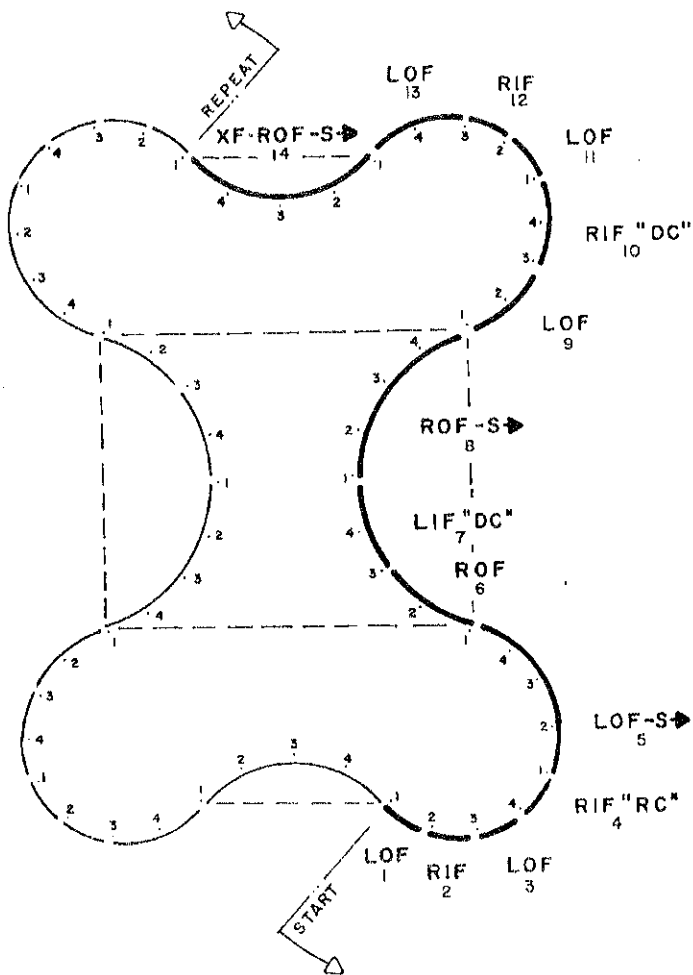
The fifth step of the dance is a 4-beat LOF swing. This step must be skated "square to the tracing" to insure proper aiming of the center lobe. The first step of the center lobe, step #6, starts at the straightaway baseline. Step #7, a 2-beat dropped chassé, continues to aim to the center. Step #8, the ROF swing, starts at the top of the center lobe and ends at the straightaway baseline.

Step #9 is a LOF 2-beat step followed by a dropped chassé on step #10. The progressive run sequence that follows (steps #11, #12, and #13) complete this barrier lobe. This lobe must be skated deeply and "square to the tracing" to insure proper aiming of step #14.

The take-off for step #14, a cross roll (XF-ROF swing) is close and angular and must be aimed to the center to allow the third beat of this step to begin at the top of the center lobe.

The straightaway baseline starts at the beginning of step #6 and ends at the conclusion of step #8. Step #14 begins and ends on the corner baseline.

# CANASTA TANGO



**CANASTA TANGO**

11-1-94

## THE CAREY FOXTROT

Carey Elder

Music: Foxtrot 4/4 – Counting 1-2-3-4  
Tempo: 92 beats per minute  
Position: Side “B”  
Pattern: Set  
Axis: 45 to 60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Every step must take the floor in the “parallel and” position except steps #5, #7 and #18.

The straightaway baseline starts with the beginning of steps #4 and ends with the completion of step #10.

Step #5 is a cross roll; therefore, the take-off must be crossed foot, crossed tracing, close and angular. There should be no rockover before this step. A change of lean should occur as the step is taken, not before. The take-off for step #7 must be close and angular. There should be no rockover before this step. A change of lean should occur as the step is taken, not before.

Step #6 begins at the top of the first barrier lobe, while step #10 starts at the top of the second center lobe.

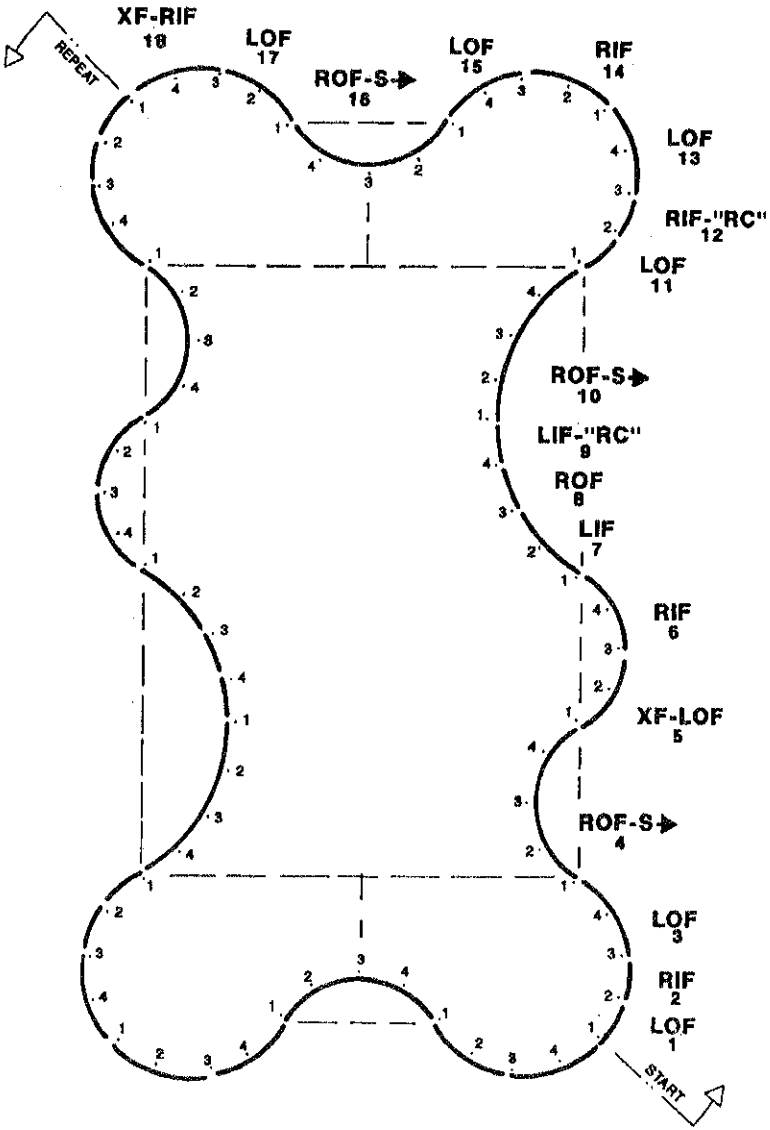
The first corner barrier lobe should be symmetrical with the second corner barrier lobe. Step #16 starts and ends on the corner baseline. The third count of this step should begin at the top of this lobe.

The free leg should be swung forward on the third beat of step #4 (ROF swing), step #10 (ROF swing) and step #16 (ROF swing).



# THE CAREY FOXTROT

# CAREY FOXTROT



11-1-98

## **CARLOS TANGO**

Carl Henderson

Music: Tango 4/4; Counting 1-2-3-4  
Tempo: 96 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 degrees

### **OPENING**

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### **DANCE NOTES**

The dance starts with progressive running steps followed by a four-beat LOF swing (steps #1, #2 and #3). Steps #4, #5 and #6 are progressive running steps followed by a four-beat ROF swing. Both of these four-beat OF swings must end at the baseline.

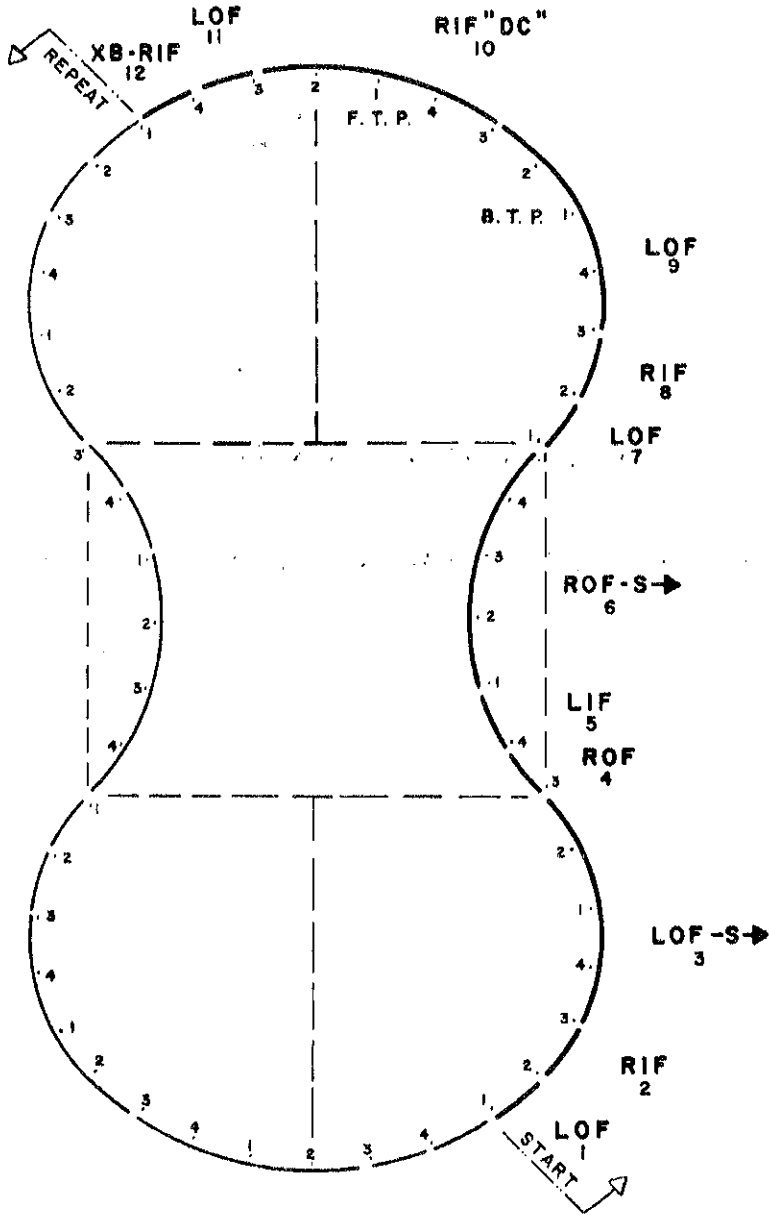
On step #9 (LOF), the right free leg moves to the back lightly touching the right inner toe wheel on the skating surface in back of the left skate on the third beat, count 1 of the music.

On step #10 (RIF-DC), dropped chassé, the right foot is placed on the skating surface in the "parallel and" position. The resulting left free foot moves to a leading position touching the left outer toe wheel on the skating surface in front of the right skate on the third beat, count 1 of the music.

Every step must take the floor in the "parallel and" position except step #12 (XB-RIF). Step #12, a crossed chassé, is crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

The baseline of this dance only applies to the center lobe edges. The second count of step #6 begins at the top of the center lobe. The fourth count of step #10 begins at the top of the continuous barrier lobe.

# CARLOS TANGO



**CARLOS TANGO**

## CARROLL SWING

Joseph Carroll

Music: Boogie 4/4; Counting 1-2-3-4  
 Tempo: 100 beats per minute  
 Position: Side "B" or Solo  
 Pattern: Border  
 Axis: 45-60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

This is a border dance with four harder and four center lobes. All rockovers between lobes and changes-of-edge (steps #6 and #13) occur on the skating baseline. Partners should not separate or deviate from the Side "B" dance position. Tandem, semi-tandem, or any other dance position is not acceptable in any part of this dance.

Steps #3 and #4 (LOF-ROB) and steps #15 and #16 (LOF-ROB) constitute closed mohawk turns. During these turns partners must cross tracing before steps #4 and #16. The take-off for these steps must be in the "parallel and" position.

Steps #7 and #8 (XF-LOB to ROF-S) and steps #17 and #18 (XF-LOB to ROF-S) constitute open held mohawk turns. During these turns partners must cross tracing before steps #8 and #18. The take-offs for these forward steps must originate from behind the heel of the tracing skates.

Steps #5, #12 and #14 are crossed progressive steps. The take-offs for steps #5 and #12 are made crossed-foot, crossed-tracing, close and angular. The take-off for step #14 is made crossed-foot, crossed-tracing, close and parallel.

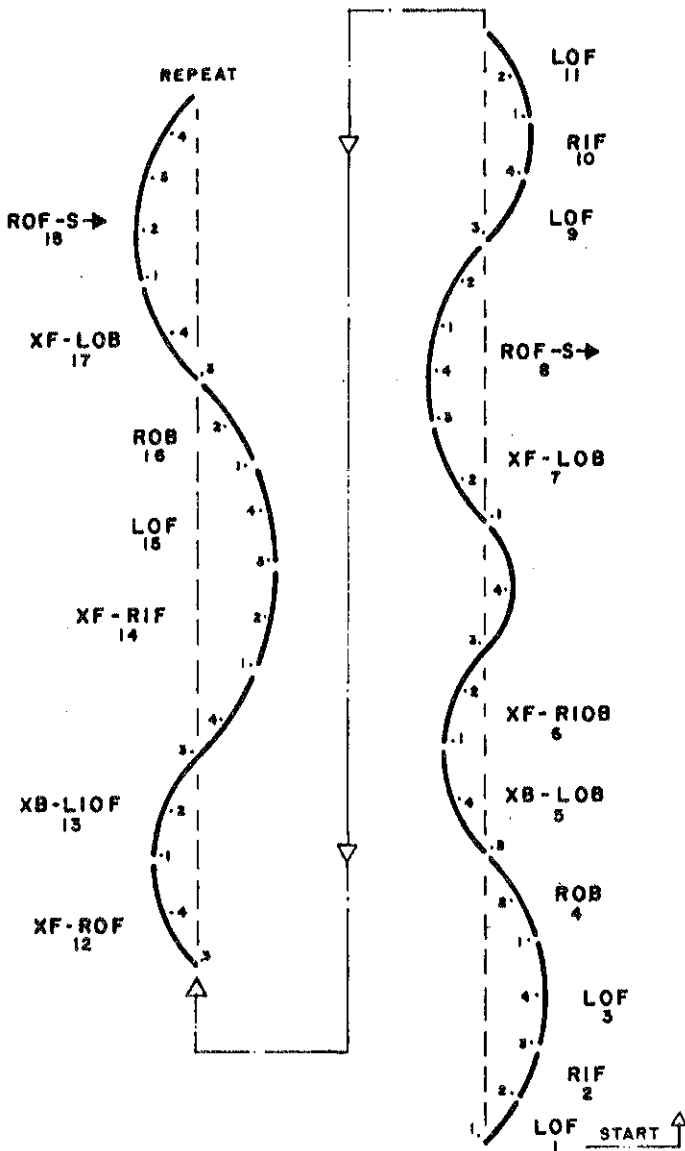
Steps #6, #7, #13 and #17 are crossed chassé steps. The take-offs for steps #6 and #13 are made crossed-foot, crossed-tracing, close and parallel. The take-offs for steps #7 and #17 are made crossed-foot, crossed-tracing, close and angular.

The take-offs for steps #1, #2, #3 and #9, #10, #11 and #15 must be made in the "parallel and" position.

On step #6 (XF-RIOB) the change of edge is on count 3 which is also 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. On step #13 (XB-LIOF) the change of edge is on count 3 which is also the third count of the step. However, this rockover should not be as pronounced as the rockover on step #6. This is due to the fact that the last two beats of step #3 are the first two beats of an eight-beat lobe, while the last two beats of step #6 constitute a two-beat lobe.

A continuous baseline is the type used in this dance.

# CARROLL SWING



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9-1-89

## CARROLL TANGO

Joseph Carroll

Music: Tango 4/4; Counting 1-2-3-4-5-6-7-8  
 Tempo: 100 beats per minute  
 Position: Open "D", Scissors "E" and Closed "A"  
 Pattern: Border  
 Axis: 45-60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Skaters start the dance in a back-to-back position with the woman facing the barrier with the couple's leading hands joined (the man's right and the woman's left). The partners then assume the Open "D" position for steps #2 through #4. The man's right and the woman's left arms may be extended, if desired. By step #5 the team should assume the Scissors "E" position,

Steps #1 through #4 should be flat steps. Steps #4 and #5 constitute an open flat two-foot turn, the end of which rocks to an outside edge for the man and an inside edge for the woman in preparation for step #6.

Steps #6 and #7 constitute a swing choctaw. The free foot travels forward during step #6 and returns for a smooth take-off for step #7. During step #7 skaters have the option to move the free foot to an open position or to keep it in the closed position. Both partners must rock to a flat before step #8.

Step #8 is a one-foot forward-to-backward-to-forward flat turn. The free foot movement is optional for this step. Turns, without changes of flats to edges and without sub-curves before or after, are required. The forward-to-backward turn is executed on count 5. The backward-to-forward turn is executed on count 7. Step #9 is a one-foot forward-to-backward flat turn executed on count 3.

The take-offs for the cross rolls should be executed crossed-foot, crossed-tracing, close and angular. The partners should be in a Modified Closed "A" position. The partners must alternate sides on each cross roll. The forward-skating partner must cross the tracing of the backward-skating partner before the crossing of the foot occurs.

Step #13, the man's XF-ROF 3-turn, is executed on count 6. The team must be in Modified Closed "A" position at this time. When the woman steps forward on step #14, she must track the man.

Step #18, the woman's XF-ROF 3-turn, is executed on count 2. The team must be in Modified Closed "A" position at this time. When the man steps forward on step #19, he must track the woman.

Step #20, the woman's RIF 3-turn is executed on count 7 and step #21. Her LIF 3-turn is executed on count 3. The free leg movement is optional during these steps. The take-offs for steps #20 and #21 for the woman complete backward-to-forward choctaw turns. These take-offs must be made from behind the heel of the tracing skate.

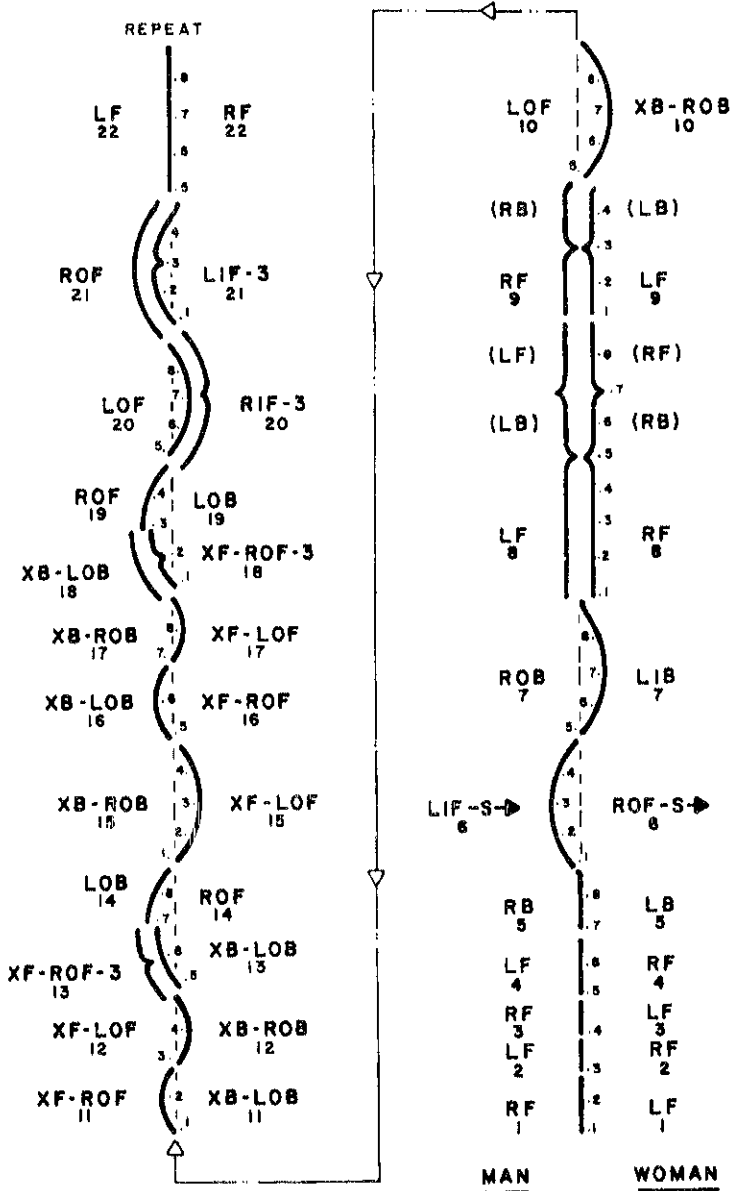
When the woman steps forward for step #20, the man's tracing must be inside and parallel to hers, not tracking. At the point of her turn she crosses from the right side of the man to his left side.

When the woman steps forward for step #21, the man's tracing must be inside and parallel to hers, not tracking. At the point of her turn she crosses from the left side of the man to his right side.

On step #22 partners should be in an Open "D" position on opposite feet. Free leg movement is optional during this step.

A continuous baseline is the type used in this dance.

## CARROLL TANGO



# CARROLL TANGO

## CASINO MARCH

Music: March 6/8; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Pattern: Set  
Axis: 45-90 degrees  
Position: Side B or Solo

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

The take-offs for steps #1 through #3 are made in the "parallel and" position.

Step #4 (XF-ROF), a cross roll, is made with an angular take-off and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

Step #5 (XB-LIF), a crossed chassé, is made with a parallel take-off and crossed so that the toe wheels of the left skate are at least alongside the heel wheels of the right skate.

On step #8 (ROIF-S), swing forward on the third count of the step (musical count 1) and backward on the fifth count of the step (musical count 3). The change of edge occurs at the same time as the backward swing. A good upright body posture (hips and shoulders square to the tracing) must be maintained on this step.

Steps #10 and #11 (XB-RIF and LIB) are an open held mohawk turn. The take-off for step #10, a crossed chassé, must be crossed-foot, crossed-tracing, close and parallel. At the end of step #10 the woman deepens her edge to cross tracing with the man before executing step #11. The take-off for step #11 must be executed heel-to-heel.

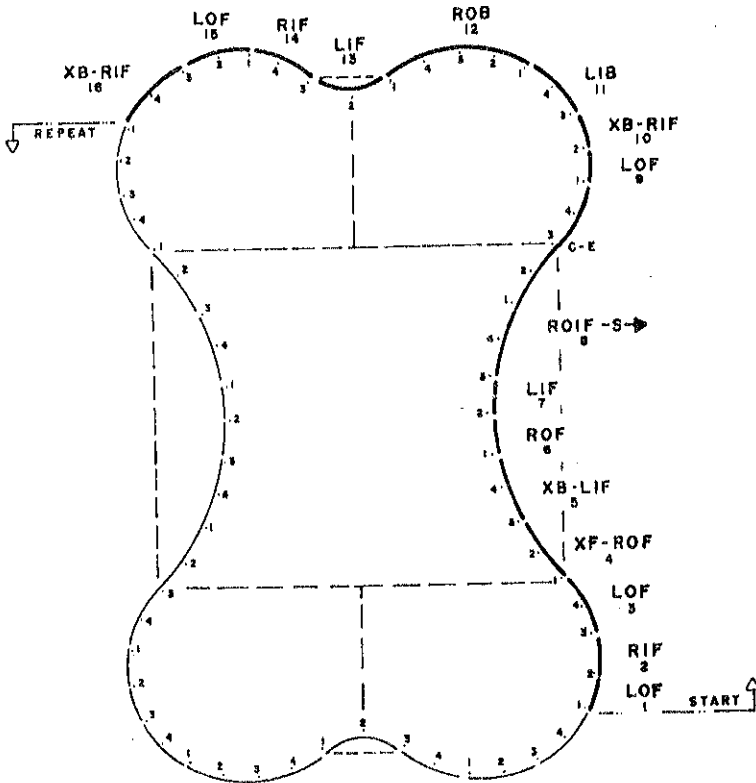
Steps #12 and #13 (ROB-LIF) comprise an open held choctaw turn. At the end of step #12 the man deepens his edge to cross tracing with the woman before executing step #13. The take-off for step #13 must originate from behind the heel of the tracing skate.

Step #16 is a crossed chassé. The take-off must be crossed-foot, crossed-tracing, close and parallel.

The baseline for this dance applies to the center lobe edges and to step #13.



# CASINO MARCH



7-21-94

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## CASINO TANGO

A variation of the Casino Tango by Cox, Irwin, Nazzaro

Music: Tango 4/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Every step must take the floor in the "parallel and" position except steps #4, #5, #10, and #16.

Step #4 (XF-ROF), a cross roll made with an angular take-off, is crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

Step #5 (XB-LIF), a crossed chassé made with a parallel take-off, is crossed so that the toe wheels of the left skate are at least alongside the heel wheels of the right skate.

On step #8 the swing forward is on the third count of the music; the swing backward is on the fifth count. The change of edge occurs on the fifth count. A good upright body posture with hips and shoulders square to the tracing must be maintained on this step.

Steps #10 and #16 (XB-RIF), crossed chassé steps, are crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate. The take-off for step #11 must be made in the "parallel and" position.

Step #13 is a four-beat LOF swing. The movement of the free leg during this step is optional.

Step #14, a four-beat dropped chassé, is made with the free leg moving forward into the direction of travel and then utilizing a tango swing to the rear, including a slight dip as the free leg moves past the "parallel and" position. This movement should be executed with a soft rise and fall befitting tango music.

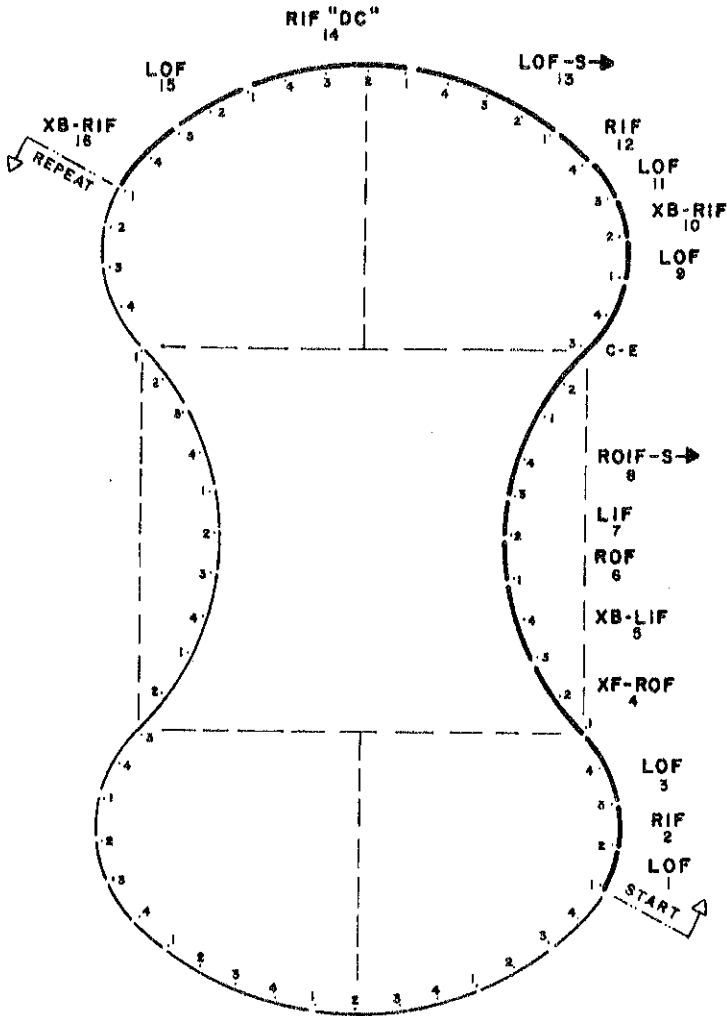
The dropped chassé is accomplished by:

- 1) placing the right skate in the "parallel and" position
- 2) extending the left leg to a leading position in the air.

The dance axis can range from 45 degrees up to 90 degrees as long as the lobe symmetry is maintained.

The baseline of this dance only applies to the center lobe edges. Step #7 begins at the top of the center lobe. The second count of step #14 begins at the top of the continuous barrier lobe.

# CASINO TANGO



**CASINO TANGO**

9-1-89

# CASTEL MARCH

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By Odoardo Castellari (Italy)

Music: March 4/4 or 2/4

Holds: Kilian

Reverse Kilian

Closed

Tempo: 100 Metronome

Set Pattern

## The Dance

- All steps, not otherwise described, are runs.
- All steps that are the same for man and lady are showed only one time in the diagram.
- Steps from 1 to 8 (included) are in Kilian position.
- Step 6. The Couple skate a closed Mohawk and remain in Kilian position.
- Step 9-10. Step 9 is a cross forward, then the partners get divided to be from left inside backward to right inside forward (step 10). The left foot begins a half three turn with the right foot close parallel, then the right foot skate a right inside forward. At the end of the step the free leg crossed behind the skating foot. The partners skate separately, turning counter clockwise. The lady goes at man's back and the couple take up reverse Kilian position.
- <sup>1</sup>Step 13 for the Man – 13a/13b for the Lady. The partners make a left outside forward cross roll; on the second beat the man skates a three turn instead the woman makes a right inside forward chasse.
- Steps 14 and 15 are in Closed position (Waltz).
- Steps 16a/16b for the Man – 16 for the Lady. The Man makes a right outside backward and the left chasse; the Lady makes the left forward outside and then the three turn.
- Steps 7 and 18 are in Reverse Kilian position
- Step 19. It begins with the couple in Reverse Kilian position right backward outside; the left leg, which is forward, have to taken backward (swing) with a strong movement, to prepare the next step.
- Step 20. With the execution of the closed Mohawk (left forward outside) the couple will be in Kilian position, the right leg forward and stretched. The Kilian position will stay until step 27.
- Steps 23 and 24: they are two very short steps, made only in one beat of the music; with the step 23 (right forward outside) the partners cross forward and quickly skate a left inside edge crossed backward.
- Step 25. Cut step; it's a chasse in where the free foot swing forward.
- Step 28a-b-c-d. It's a particular step of five beat of music, which starts in Kilian position:  
28a – left forward outside run (1° beat);  
28b – the right foot is taken near, parallel to the left foot and immediately the couple goes in a thrust, during the 2° beat (thrust: left and right foot together on the floor; the left knee is very bended and pushed forward; the right leg is back stretched);  
28c – the couple remains in left outside edge and the right skate, gliding on the floor, swing forward; the couple changes in tandem position (lady in front, left skates in the same line), both legs are stretched;  
28d – (4° and 5° beat) the right leg comes back (right foot is closed near left foot) so the couple changes from forward outside to left forward inside, the lady goes to the left side of the man; in this position the left hands of the partners are held and lifted over the lady's head, the right hands held on the lady's right hip. This hold remains during step 29 and 30.
- Step 30. (this step begins in the same position of the 28d) cross roll left forward; the couple makes three turn on the 2° beat.
- Step 31. Kilian position; this position remains until the end of the dance.
- Steps from 35 to 37. Step 35 is a cross roll right forward, step 36 is skated on the flat with both skates on the floor (Flat, the skaters bring their left foot close to the right, throwing all their weight on the left and pushing the right leg forward); then lifted from the floor the right foot the couple skates a cut-step right forward inside (step 37).

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<sup>1</sup> Castel March – Version 3, 15th October 2007

## STEPS

Position	Step N°	MAN	BEATS	LADY	Step N°
Kilian	1	LFO	1	LFO	1
	2	RFI	1	RFI	2
	3	LFO	1	LFO	3
	4	RFO – XF	1	RFO – XF	4
	5	LFI – XB	1	LFI – XB	5
	6	RBI – Closed Mohawk	1	RBI – Closed Mohawk	6
	7	LBO	2	LBO	7
	8	RBO	1	RBO	8
Change position	9	LBI – XF	1	LBI – XF	9
Kilian Reverse	10	RFI	2	RFI	10
	11	LFO	1	LFO	11
	12	RFO – Cross Roll	1	RFO – Cross Roll	12
Change pos.	13	LFO – Cross Roll – 3	2 1	LFO – Cross Roll - 3	13a
			1	RFI – Chasse	13b
Closed	14	RBO	1	LFO	14
	15	LBI	1	RFI	15
Change position	16a	RBO	1 2	LFO – Three	16
	16b	LBI – Chasse	1		
Kilian Reverse	17	RBO	1	RBO	17
	18	LBO – XB	1	LBO – XB	18
Change position	19	RBO – XB – Swing	2	RBO – XB – Swing	19
Kilian	20	LFO – Closed Mohawk	2	LFO – Closed Mohawk	20
	21	RFI	1	RFI	21
	22	LFO	1	LFO	22
	23	RFO – XF very short	½	RFO – XF very short	23
	24	LFI – XB very short	½	LFI – XB very short	24
	25	RFO – Cut Step	1	RFO – Cut Step	25
	26	LFI – XF	2	LFI – XF	26
	27	RFI	1	RFI	27
See notes	28a	LFO	5	LFO	28a
	28b	THRUST		THRUST	28b
	28c	LFO – Swing		LFO – Swing	28c
	28d	LFI – Change of edge		LFI – Change of edge	28d
	29	RFO	2	RFO	29
	30	LFO – XF – Three	2	LFO – XF – Three	30
Kilian	31	RBO	2	RBO	31
	32	LFO – Mohawk	1	LFO – Mohawk	32
	33	RFI – XB	1	RFI – XB	33
	34	LFO	2	LFO	34
	35	RFO – Cross Roll	1	RFO – Cross Roll	35
See notes	36	LF – Flat (R foot F)	1	LF – Flat (R foot F)	36
	37	RFI – Cut Step	2	RFI – Cut Step	37

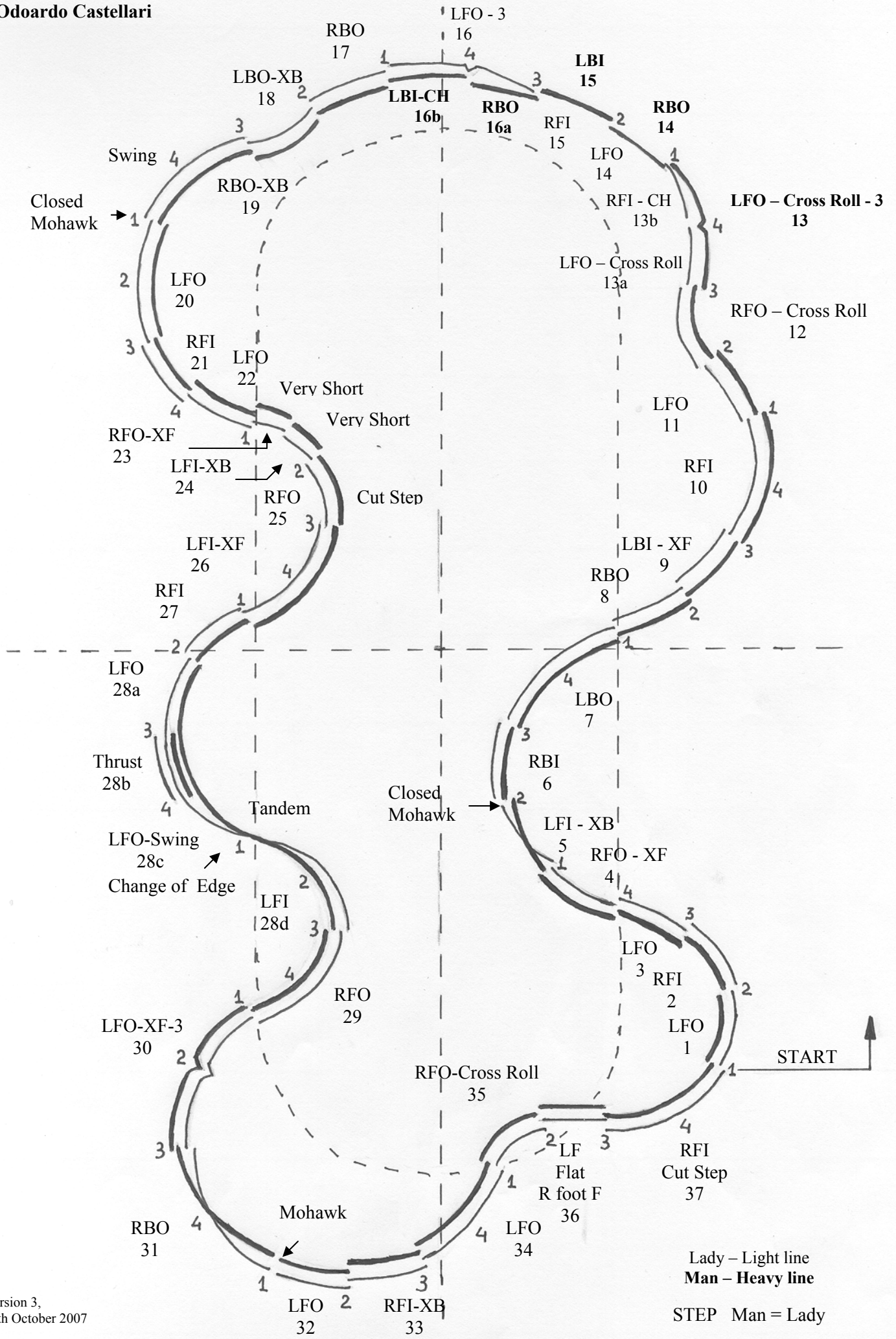
<sup>1</sup> Castel March – Version 3, 15th October 2007

## Dance Diagram Abbreviations

R	= Right	O	= Outside
L	= Left	I	= Inside
F	= Forward	XF	= Crossed front
B	= backward	XB	= Crossed behind
		CH	= Chasse

# CASTEL MARCH

By Odoardo Castellari



# CENTURY BLUES

Music: Blues 4/4, Counting 1-2-3-4  
 Tempo: 88 Beats Per Minute  
 Position: Side "B"  
 Pattern: Set  
 Axis: 45-60 Degrees

## OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

## DANCE NOTES

Every step must take the floor in the "parallel and" position unless otherwise noted.

The third beat of step #4 (ROF Swing) is at the top of the first center lobe.

The takeoff for step #5 (XF-LOF), a cross roll, must be crossed-foot, crossed tracing, close and angular. There should be no rockover preceding this step.

Step #6 (RIF-RC) begins at the top of the first straightaway barrier lobe.

The takeoff for step #8 (XF-ROF), a cross roll, must be crossed-foot, crossed-tracing, close and angular. There should be no rockover preceding this step.

The second beat of step #10 (ROF Swing) is at the top of the second center lobe.

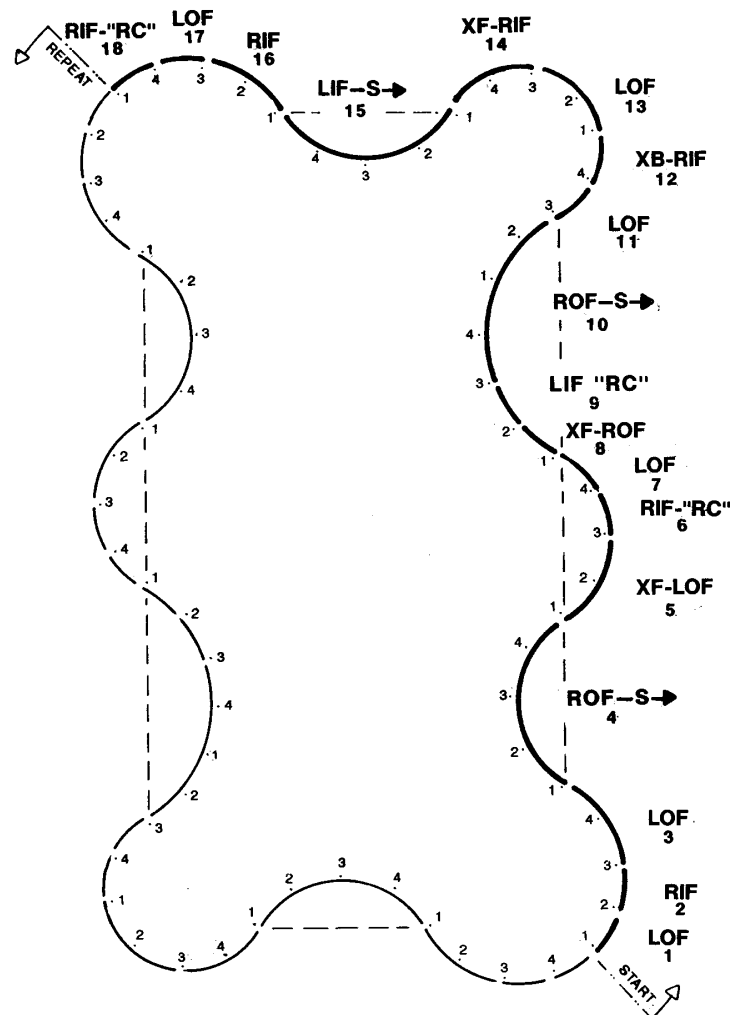
Step #12 (XB-RIF) is a crossed chassé. The takeoff for this step must be crossed-foot, crossed tracing, close and parallel.

Step #14 (XF-RIF) is a crossed progressive. The takeoff for this step must be crossed-foot, crossed-tracing, close and parallel.

The takeoffs for step #15 (LIF Swing) and step #16 (RIF) must be made in the "angular and" position. There should be no rockover preceding these steps.

The straightaway baseline for this dance starts with the beginning of step #4. Step #5 and step #8 also start on this baseline. This baseline ends with the completion of step #10. The corner baseline begins and ends with step #15.

## CENTURY BLUES





# CHASE WALTZ

Bergin, Umback & Yarrington

Music: Waltz 3/4; Counting 1-2-3  
Tempo: 108 beats per minute  
Position: Closed "A" or Solo  
Pattern: Set  
Axis: 45-90 degrees

## OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The man skates the "A" edges first while the woman skates the "B" edges first. The man skates the "B" edges while the woman skates the "A" edges. The woman and man must skate both the "A" and "B" edges to complete the dance. The opening steps must be either 12 or 24 beats of music in duration.

## DANCE NOTES

A regular timing pattern of 2 beats - 1 beat - 3 beats of music is used throughout the entire dance.

Steps #1 through #6 make up the straightaway sequence of this dance. During these steps the forward skating partner must track the backward skating partner.

All one-beat IF and one-beat IB edges of the straightaway (steps #2 and #5 of both "A" and "B" edges) are raised chassé steps.

Steps #11 "A", #8 "B" and #14 "B" of the corner steps are raised chassé steps.

The Raised Chassé step 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 and proceeds in the direction of travel

Steps #7 through #15 make up the corner sequence of this dance.

The forward-to-backward turns are open dropped mohawk turns executed heel-to-heel. The backward-to-forward turns are open held mohawk turns the forward part of which originates from behind the heel of the right foot. During these turns the backward skating partner will deviate into the circle to allow the forward skating partner to proceed forward.

The take-offs for every step in this dance, except the second half of the two-foot turns, must be made in the "parallel and" position.

During the continuous barrier lobe, steps #4 through #15, the following tracking requirements must be met:

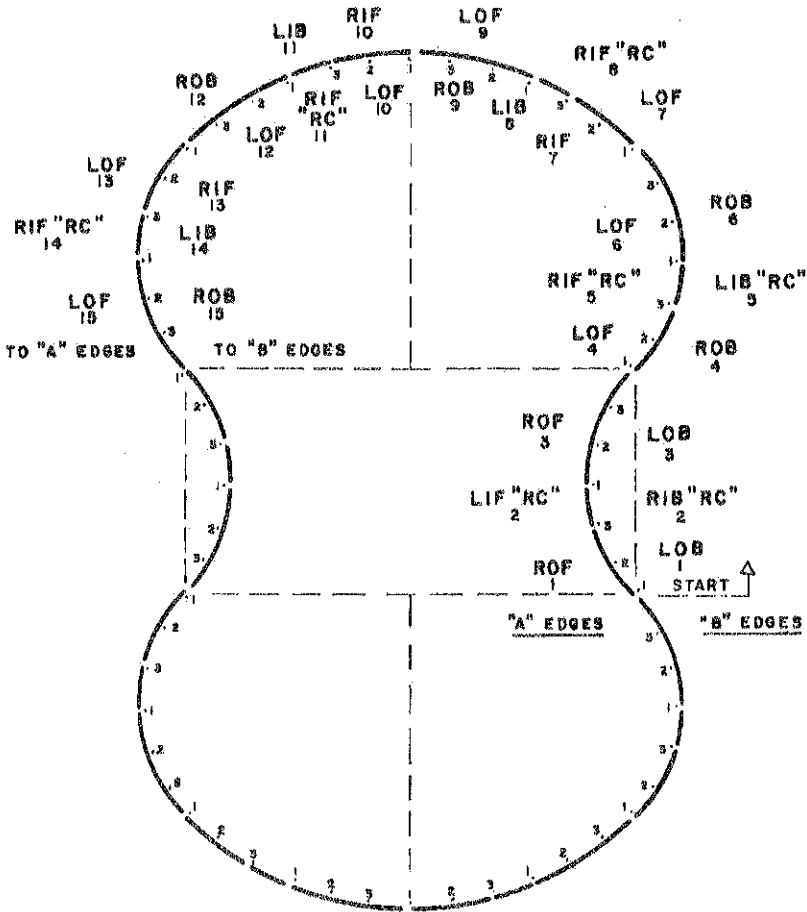
Step—

- #4 executed in a tracking relationship
- #5 executed in a tracking relationship
- #6 begins in a tracking relationship immediately thereafter the constant and continuous rotating process begins
- #7 executed in a non-tracking relationship
- #8 executed in a non-tracking relationship
- #9 begins in a tracking relationship immediately thereafter the constant and continuous rotating process begins

- #10 executed in a non-tracking relationship
- #11 executed in a non-tracking relationship
- #12 begins in a tracking relationship immediately thereafter the constant and continuous rotating process begins
- #13 executed in a non-tracking relationship
- #14 executed in a non-tracking relationship
- #15 executed in a tracking relationship

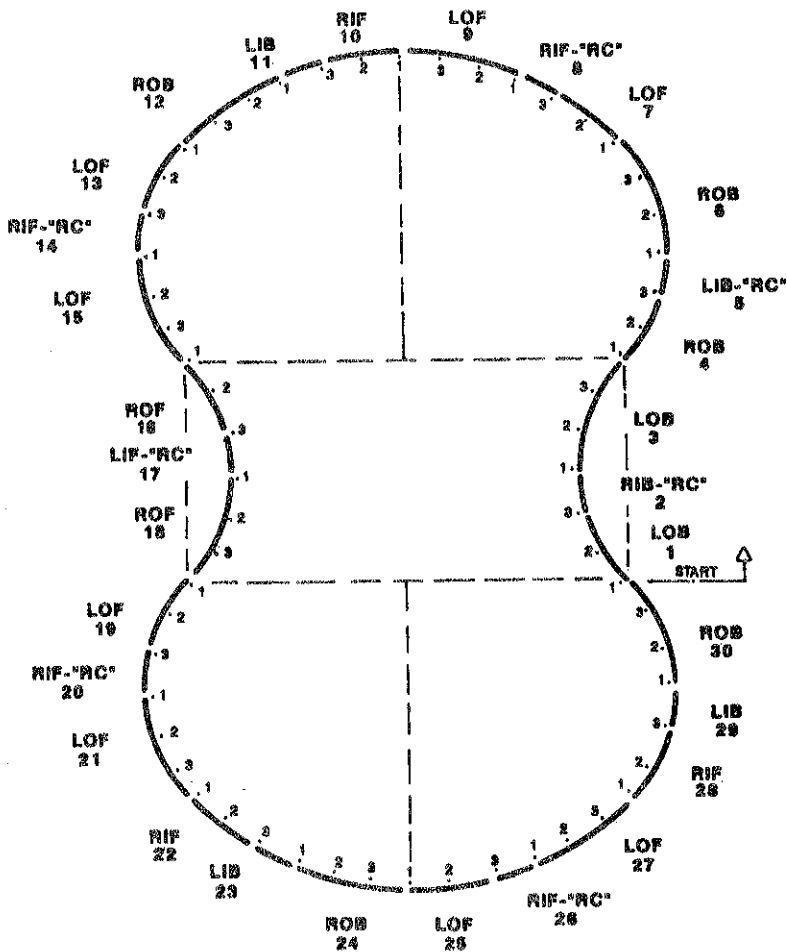
The baseline of this dance only applies to the center lobe edges. Step #3 begins at the top of the center lobe. Step #10 begins at the top of the continuous barrier lobe.

## CHASE WALTZ



CHASE WALTZ

# CHASE WALTZ SOLO



8-1-98

CHASE WALTZ • SOLO

## CITY BLUES

Robert LaBriola

Music: Blues 4/4; Counting 1-2-3-4  
Tempo: 88 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1 or step #7. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Every step must take the floor in the "parallel and" position, except for step #10.

Steps #1, #2, #3 and #7, #8, #9 and #11, #12, #13 are series of progressive runs.

Step #9 is a two-beat LOF Swing, with the swing being executed on the second beat of the step.

Step #10 is a crossed progressive step. The take-off must be crossed-foot crossed-tracing, close and parallel.

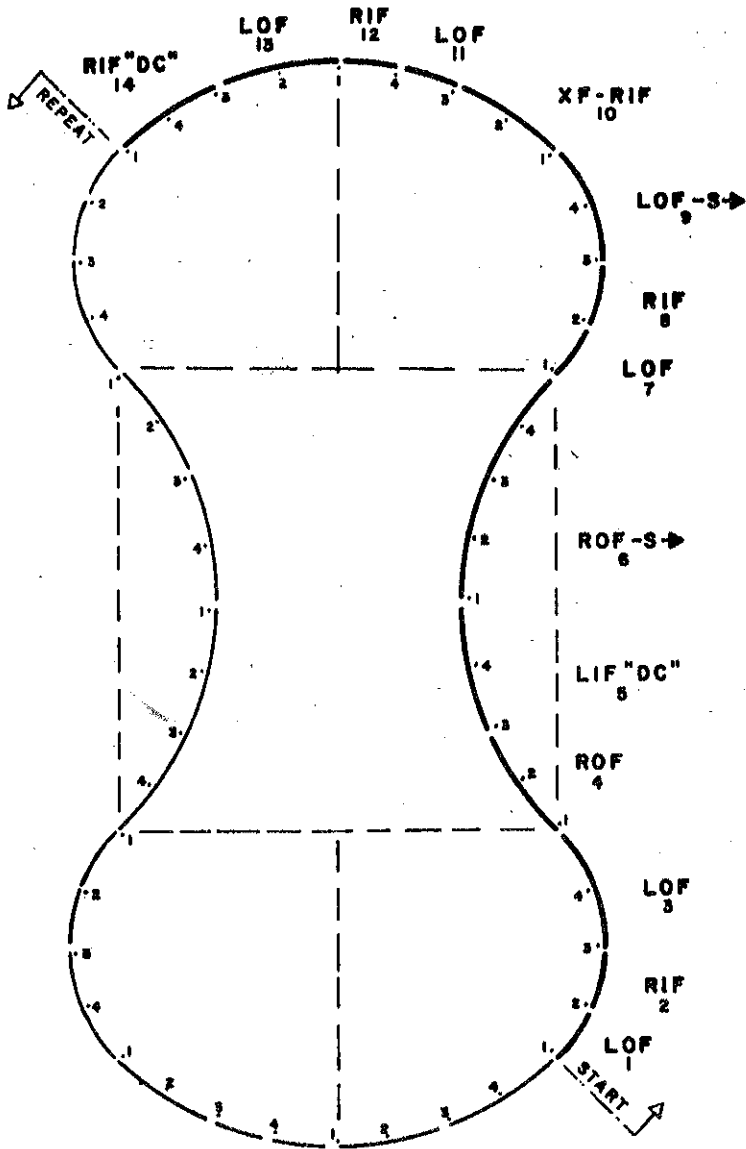
Steps #5 and #14 are dropped chassé steps. A dropped chassé is accomplished by:

- 1) placing the free skate in the "parallel and" position
- 2) changing feet
- 3) then extending the free leg to a leading position in the air

Step #6 is a ROF-Swing. The free leg must be swung forward on the third beat of the step.

The baseline of this dance only applies to the center lobe edges. Step #6 begins at the top of the center lobe. Step #13 begins at the top of the continuous barrier lobe.

# CITY BLUES



**CITY BLUES**

9-1-89

## COLLEGIATE

Music: Foxtrot 4/4; Counting 1-2-3-4  
Tempo: 92 beats per minute  
Position: Closed "A" on the corner and Side "B" on the straightaway or Solo  
Pattern: Set  
Axis: 45-90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be either step #1 or step #3. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

The man's left skate and woman's right skate must always take the floor on count 1 of a measure of music. The man's right skate and woman's left skate must always take the floor on count 3 of a measure of music.

Steps #1 and #2 make up one straightaway sequence. As many straightaway sequences as necessary may be used. However, once chosen the same number of sequences must be used on every straightaway.

The man's steps straightaway steps (LIF to RIF, to LIF) must take the floor in the "angular and" position.

The woman's straightaway steps are cross rolls. The take-offs for these steps must be crossed-foot crossed-tracing, close and angular.

Steps #3 through #8 comprise the corner sequence of this dance. The take-off for step #3 must be made in the "parallel and" position. The corner steps constitute a six-step turn, with partners rotating around each other in a counterclockwise direction. These forward-to-backward turns must be executed heel-to-heel. The forward step of the backward-to-forward turn must originate from behind the heel of the tracing skate.

Steps #5 and #8 must begin in a tracking relationship. Immediately thereafter the backward skating partner deepens his/her edge to allow the forward skating partner to proceed forward.

Particular attention must be paid to the location of corner step #3 with reference to the pattern. Both parts of the barrier edge pattern must be symmetrical and the lobing proportional to suit rink conditions.

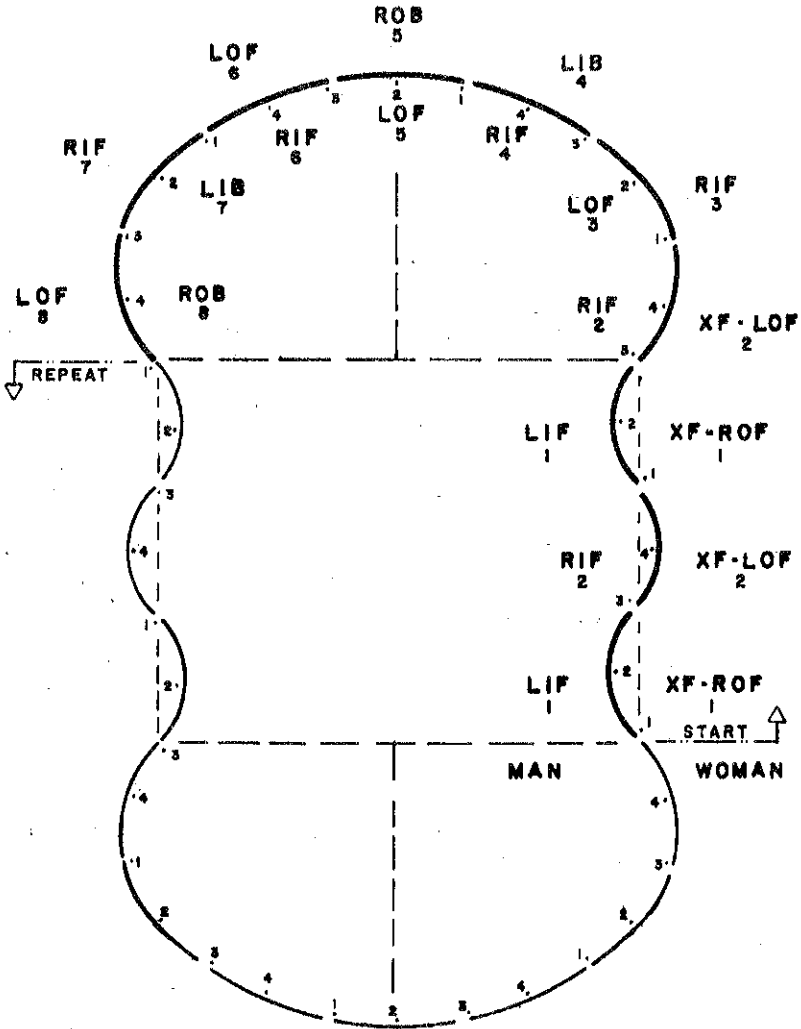
The man's backward-to-forward turn, steps #8 and #1, is an open held choctaw turn. Step #1 for both partners must be aimed to the center at a 45 degree angle.

The baseline on this dance starts with the beginning of the first step #1 and ends with the end of the last step #1 of the straightaway.

During the corner the man's steps #3, #4, #5, #6 and #8 and the woman's steps #3, #5, #7 and #8 must be made in the "parallel and" position.

The baseline of this dance only applies to the straightaway steps. The baseline on this dance starts with the beginning of the first step #1 and ends with the end of the last step #1 of the straightaway. The second count of step #5 begins at the top of the continuous barrier lobe.

# COLLEGIATE



9-1-89

**COLLEGIATE**

## CONTINENTAL WALTZ

Music: Waltz 3/4; Counting 1-2-3-4-5-6  
Tempo: 168 beats per minute  
Position: Closed "A" or Solo  
Pattern: Set  
Axis: 90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

### DANCE NOTES

A straightaway sequence of this dance consists of a center lobe (steps #1, #2 and #3) and a barrier lobe (steps #4, #5 and #6). The corner sequence consists of one connecting step (step #7) followed by a barrier lobe (steps #4, #5 and #6). The connecting step is a six-beat ROF swing for the man and a six-beat LOB swing for the woman. The connecting step is skated on a corner baseline of between 45 and 60 degrees.

Two bars of waltz music are phrased together for this dance, thus counting 1-2-3-4-5-6. All steps are on count 1. All 3-turns are to be executed on count 4 and then held through count 5 and 6. During these counts both skaters are travelling backwards.

The 3-turns must be executed in a smooth, controlled manner, not whipped or kicked. The free leg must not be brought past the tracing skate before the 3-turn.

The man must track the woman at the beginning of step #1 and the beginning of step #4. Immediately thereafter the woman deepens her outer back edge to allow the man to proceed forward.

The woman must track the man at the beginning of step #2 and the beginning of step #5. Immediately thereafter the man deepens his outer back edge to allow the woman to proceed forward.

The man must track the woman on steps #3, #6, and #7.

During the center lobe the woman's 3-turn must be executed at the top of the lobe.

The swing should be a natural, controlled movement of the free leg with no high or exaggerated motions.

All backward-to-forward mohawk turns must originate from behind the heel of the tracing skate. All other steps must take the floor in the "parallel and" position.

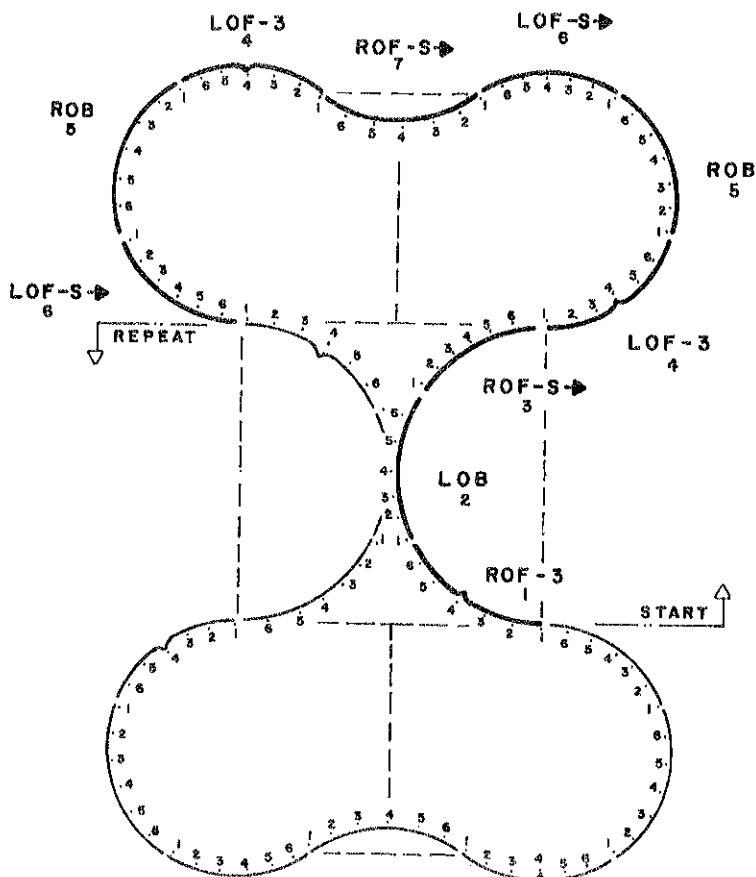
During every step partners bodies must remain facing each other in Closed "A" position.

The baseline of this dance applies to the center lobe edges and also to step #7 of the corner. The fourth count of step #2 begins at the top of the center lobe. The fourth count of step #7 begins at the top of the corner lobe.





# CONTINENTAL WALTZ (SOLO)



2-1-96

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# CRISSCROSS MARCH

Music: March 6/8; Counting 1,2,3,4  
 Tempo: 100 beats per minute  
 Position: Side "B" or Solo  
 Pattern: Set

Axis: 45-60 degrees  
 First Step: Step 1  
 Count 1 of a measure  
 Opening: 8 or 16 beats

Step #	Edge	Beats
1	LDF	1
2	RIF	1
3	LDF	2
4	XF-ROF	2
5	XF-LOF	2
6	XF-ROF	1
7	LIF-"RC"	1
8	ROF	2
9	XF-LOF	1
10	RIF-"RC"	1
11	LDF	1
12	RIF	1
13	LDF	2
14	XB-RIF	2
15	LDF	2
16	XF-RIF	2
17	LDF	2
18	RIF-"RC"	2

## DANCE NOTES:

The takeoff for every step in this dance is made in the "parallel and" position, except steps #4, #5, #6 and #9. These steps originate in the "angular and" position.

Step #4 (XF-ROF) is a 2 beat cross roll that begins and ends at the baseline. There is no rockover preceding this step. The change of lean takes place as the right skate comes in contact with the skating floor.

Step #5 (XF-LOF) is a 2 beat cross roll that begins and ends at the baseline. There is no rockover preceding this step. The change of lean takes place as the left skate comes in contact with the skating floor.

Step #6 (XF-ROF) is a 1 beat cross roll that begins at the baseline. There is no rockover preceding this step. The change of lean takes place as the right skate comes in contact with the skating floor.

Step #7 (LIF-"RC") is a raised chasse'. During the execution of this step, the left skate is placed alongside and parallel to the right skate (the "parallel and" position). The right skate is then raised vertically from the floor, and then returned to the "parallel and" position alongside the left skate.

Step #9 (XF-LOF) is a 1 beat cross roll that begins at the baseline. There is no rockover preceding this step. The change of lean takes place as the left skate comes in contact with the skating floor.

Step #10 (RIF-"RC") is a raised chasse'. During the execution of this step, the right skate is placed alongside and parallel to the left skate (the "parallel and" position). The left skate is then raised vertically from the floor, and then returned to the "parallel and" position.

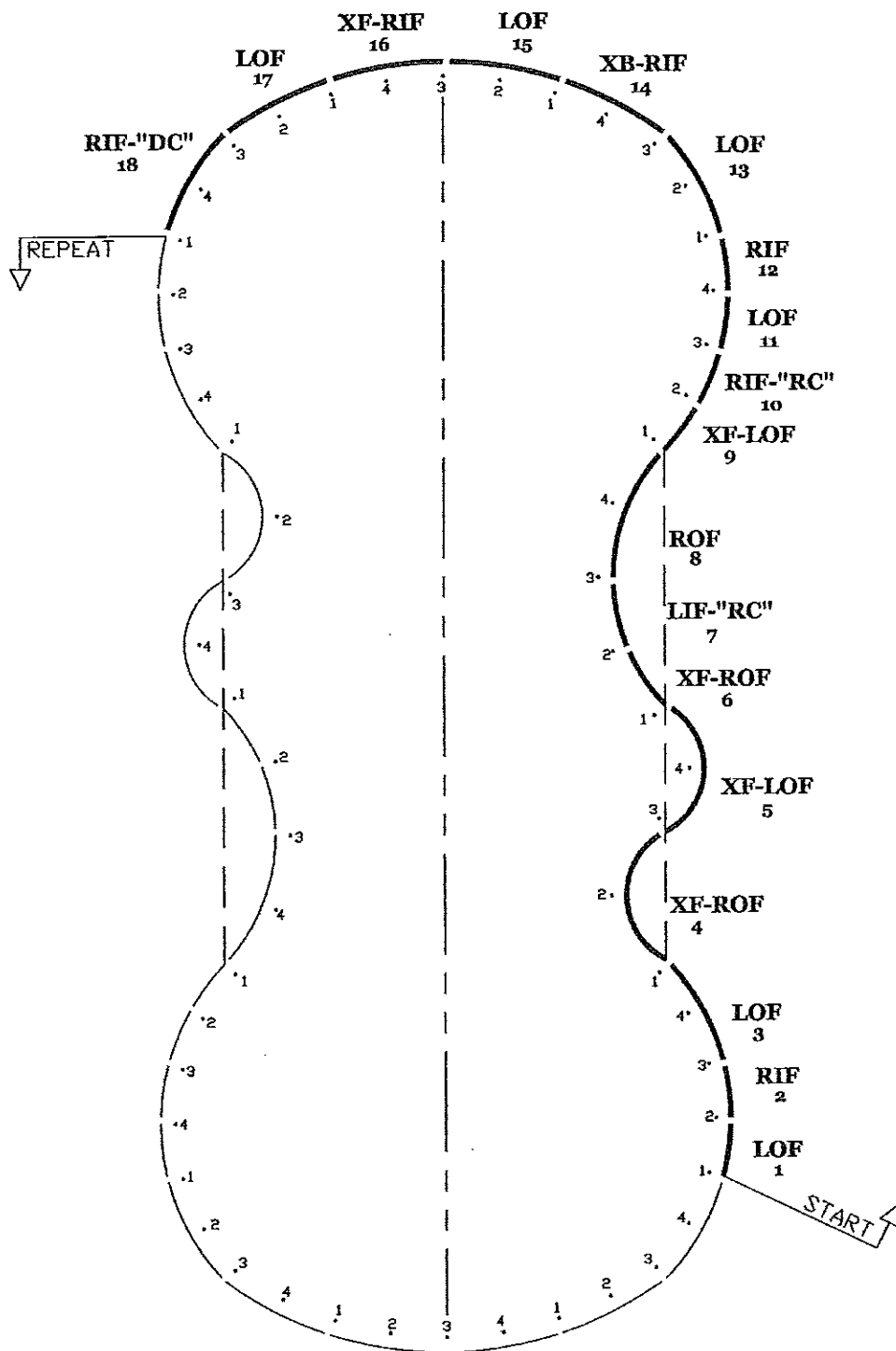
Step #14 (XB-RIF) is a crossed chasse'. The required takeoff is close and parallel to the left skate. The tracings of the skates should over-lap.

Step #16 (XF-RIF) is a crossed progressive. The required takeoff is close and parallel to the left skate. The tracing of the skates should over-lap.

Step #18 (RIF-"DC") is a dropped chasse'. The right skate must be placed in the "parallel and" position alongside the left skate. The free leg is then extended to the leading position.

# CRISSCROSS MARCH

DAVID TASSINARI



## DELICADO

Irwin & McLaughlen

Music: Schottische 4/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Closed "A" or Solo  
Pattern: Set  
Axis: 45-90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The man skates the "A" edges first while the woman skates the "B" edges first. The man skates the "B" edges while the woman skates the "A" edges. The woman and man must skate both the "A" and "B" edges to complete the dance. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Steps #2 and #3 of the "A" edges comprise a dropped open mohawk, during which time the partner skating the "B" edges performs a progressive run sequence, having just stepped forward from a LOB edge. Correct aim is most important to the execution of the center lobe and flow of the dance along the straightaway.

Steps #2 and #3 of the "A" edges, an open dropped mohawk turn, steps #11 and #12 of the "A" edges and steps #8 and #9 of the "B" edges, both open held mohawk turns, must be executed heel-to-heel.

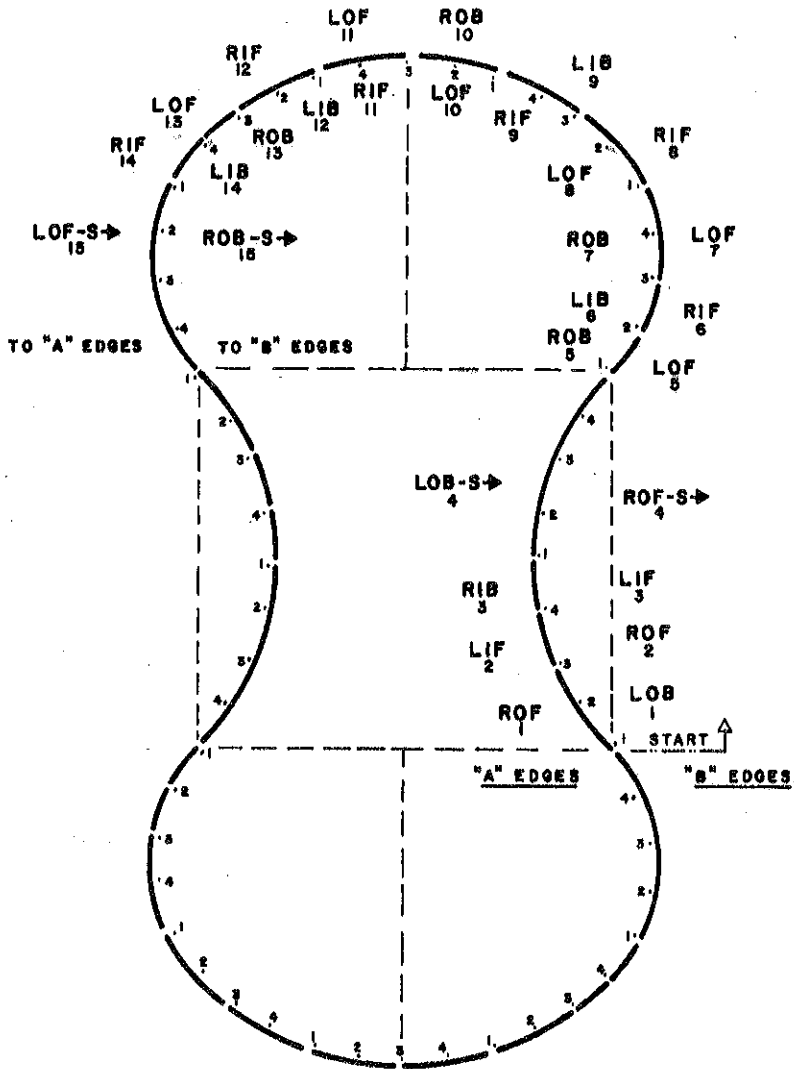
The partner skating the "B" edges must track the other skater on step #4 (ROF-S). This tracking relationship continues through steps #5, #6 and the beginning of step #7. Immediately thereafter the backward skating partner deepens his/her ROB edge to allow the partner to proceed forward. The tracking relationship resumes at the beginning of step #10 and then on steps #13 through #15 and the beginning of step #1.

The forward step of every backward-to-forward turn must originate from behind the heel of the tracing skate.

The take-offs for every step in this dance, except the forward step of every backward-to-forward turn and the backward steps of every forward-to-backward turn, must take the floor in the "parallel and" position.

The baseline of this dance only applies to the center lobe edges. Step #4 begins at the top of the center lobe. Step #11 begins at the top of the continuous barrier lobe.

# DELICADO

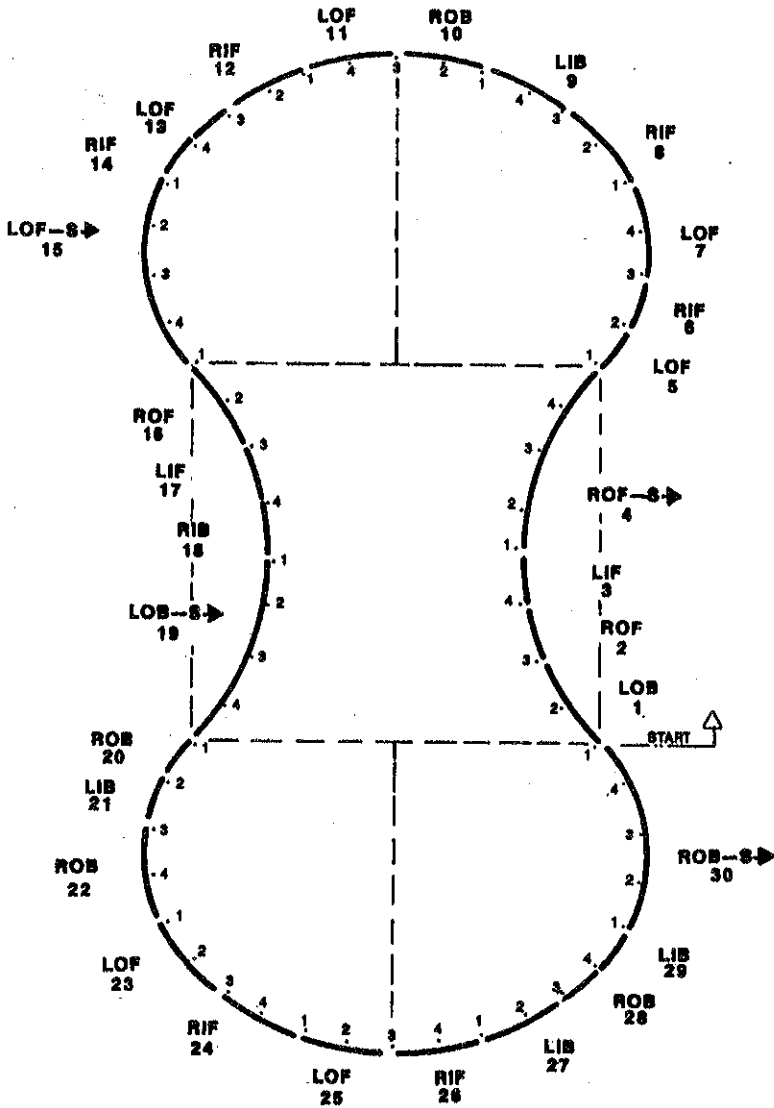


**DELICADO**

9-1-89

# DELICADO SOLO

DELICADO • SOLO



8-1-98

## DENCH BLUES

Music: Blues 4/4; Counting 1-2-3-4  
Tempo: 88 beats per minute  
Position: Closed "F", Reverse Side "F" and Open "D" or Solo  
Pattern: Border  
Axis: 45 to 60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Steps #1, #2 and the beginning of Step #3 are in a Closed "F" position. The man slides over during step #3 to a Reverse "F" position. The take-off for step #4 is crossed-foot, crossed-tracing and close. After the man's step #4 (XF-LOF 3-turn) partners assume the Open "D" position until the last step of the dance.

On step #5, the four-beat ROB, partners are to be close together with free legs moving in unison in preparation for step #6. Prior to stepping forward, the man should deepen his edge to allow the woman to cross his tracing. This backward-to-forward mohawk turn originates from behind the heels of the tracing skates.

The take-off for step #7 is crossed-foot, crossed-tracing, close and angular. The take-offs for steps #8 through #11 are all made in the "parallel and" position.

There should be no twisting of the body on step #11, nor should there be any exaggerated rise and fall movements of the body during steps #8 through #11.

Steps #12 and #13 constitute a closed choctaw turn. The take-off for step #12 is made in the "angular and" position. It begins and ends at the baseline. The man must deepen his edge slightly in order to allow the woman to cross his tracing before step #13. Step #13 takes the floor in the "parallel and" position and progresses past the left skate beginning and ending at the baseline. In skating this closed choctaw, there should be no pause in the movement of the free leg in executing step #13. The upper bodies should be facing approximately 45-60 degrees to the barrier throughout step #13.

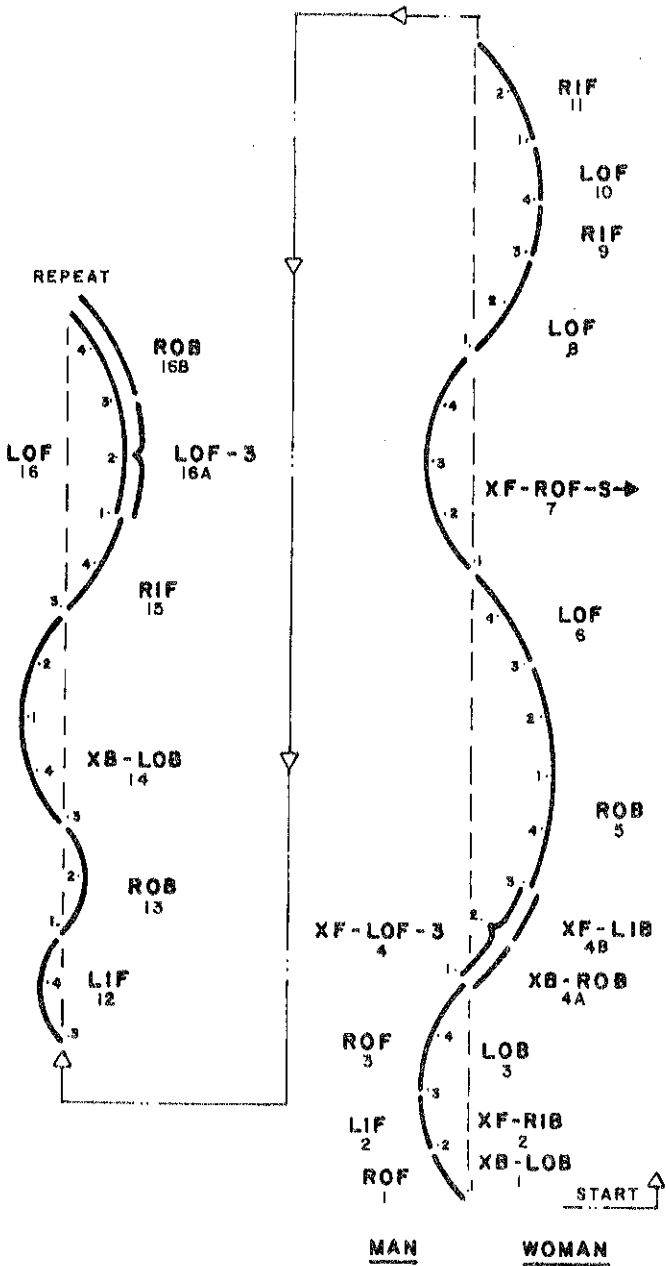
The take-off for step #14 is crossed-foot, crossed-tracing, close and angular.

Step #15 completes the backward-to-forward choctaw turn. The woman must deepen her outer back edge slightly in order to allow the man to cross her tracing before stepping forward. The take-off for this step originates from behind the heel of the tracing skate. Maintaining good posture baseline is necessary at this time.

A continuous baseline is the type used in this dance.



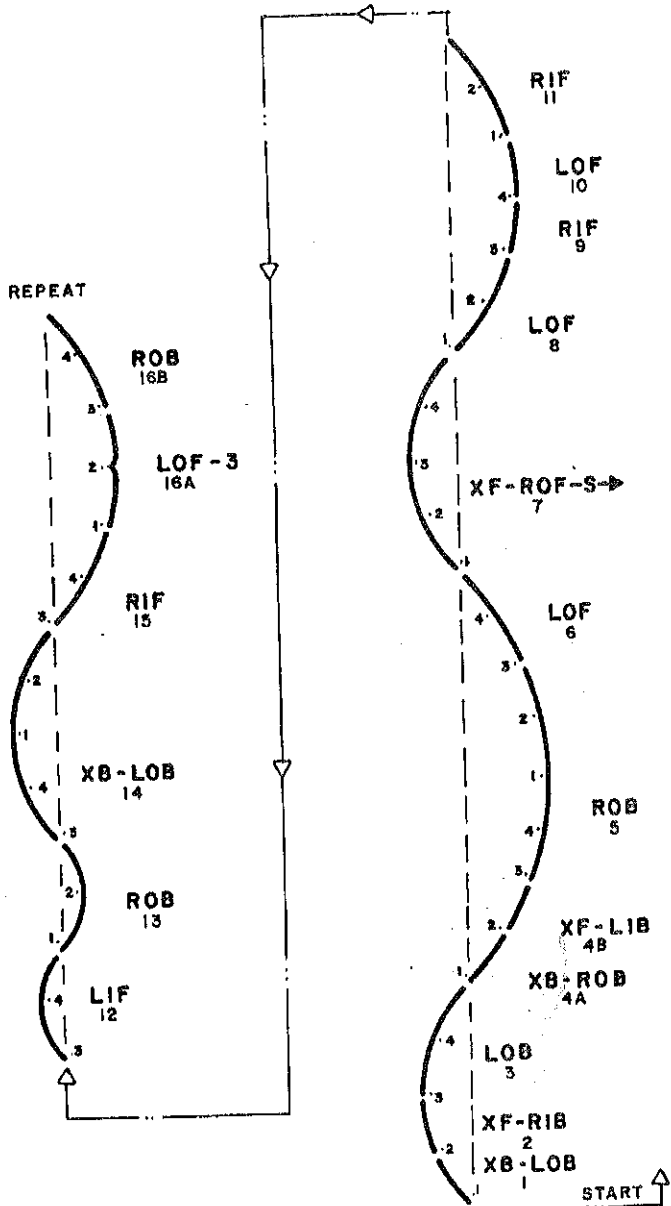
# DENCH BLUES



9-1-89

**DENCH BLUES**

# DENCH BLUES (SOLO)



9-14-95

# DENCH BLUES

## Modified Junior Dance Version for Domestic Competition.

Music: Blues 4/4  
Tempo: 88 beats per minute  
Position: Outside and Open  
Pattern: Set

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

The flexibility of Blues music allows the skating of this dance to reflect various deep emotions.

This dance begins in Outside position with the man's tracing outside the woman's tracing. Step #1 is a ROF cross-roll for the man and a XB-LOB crossed progressive for the woman. Step #2 is a XF-RIB crossed chassé for the woman, while step #3 starts in the "parallel and" position for both partners. The first three steps for the man form a progressive run sequence. During step #1 the man's tracing is outside the woman's tracing. Step #2 is concluded in a tracking position. Step #3 begins in tracking then the man deepens his edge to allow his tracing to be inside the tracing of the woman. Step #4 is a XF-LOF (not a cross-roll) dropped 3-turn for the man. During this 3-turn the woman does a XB-ROB crossed progressive and a XF-LIB crossed chassé. Upon completion of the man's XF-LOF 3-turn, the team is in Open (D) position.

Steps #5 and #6 comprise a backward-to-forward mohawk turn. Step #6 must begin from behind the heel of the right skate. Step #7 is a ROF cross-roll swing, skated with a deep curve, beginning and ending on the corner baseline. Steps #9 through #11 form a progressive run sequence.

Steps #12 and #13 constitute a closed choctaw turn, with the curvature of both steps being of equal degree. These steps do not conform to the straightaway baseline listed for steps #14 through #3, but do conform to a baseline of their own which is at an angle to the aforementioned straightaway baseline.

Step #14 is a LOB cross-roll for both partners, beginning and ending on the listed straightaway baseline.

At the end of the first half of the forward-to-backward choctaw turn (step #12), the man's tracing must move ahead of the woman's to effect a change of sides for step #13. Likewise, at the end of the first half of the backward-to-forward choctaw turn (step #14) the woman's tracing must move ahead of the man's to effect a change of sides for step #15.

During the woman's LOF dropped 3-turn (step #16) the man does a LOF-RIF raised chassé, and the team resumes Open position with the man's tracing inside that of the woman.

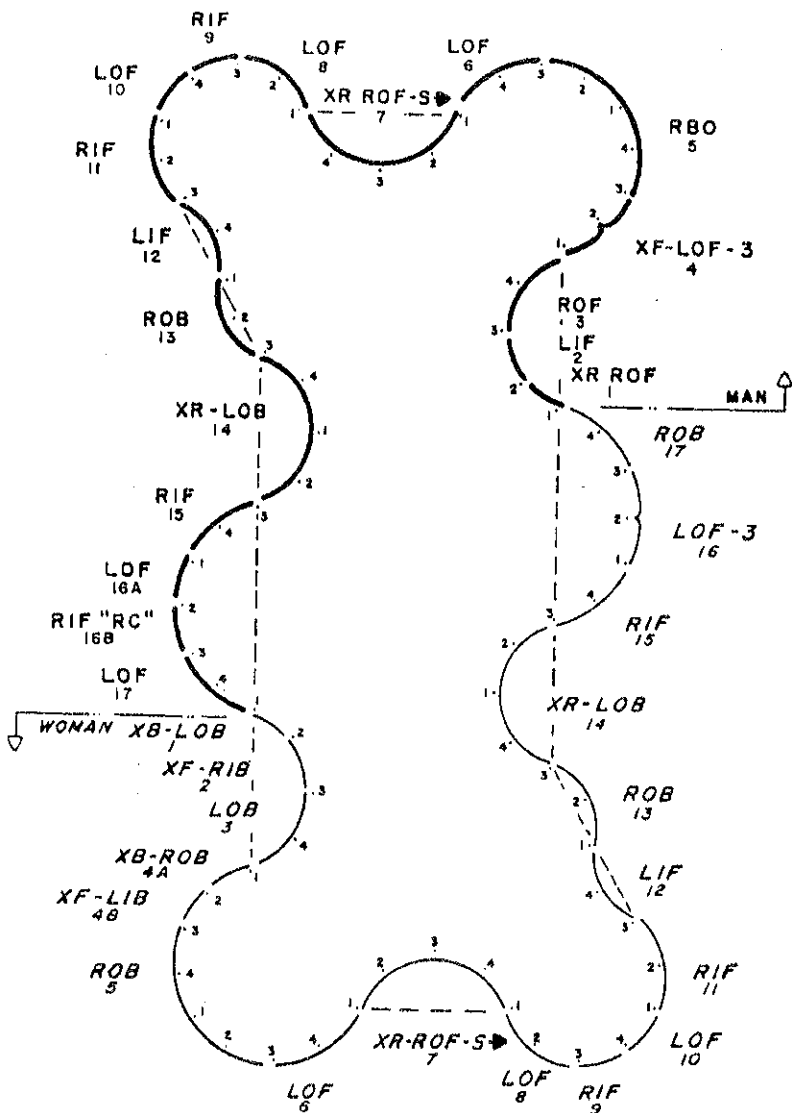
DENCH BLUES • J R DANCE

Dench Blues

Position	Step No.	Man's Step	Number of Beats of Music	Woman's Step
Outside	1	ROF Cross Roll	1	LOB Cross Back
	2	LIF	1	RIB Cross Front
	3	ROF	2	LOB
Open	4a	LOF Cross Front 3-Turn 2	1	ROB Cross Back
	4b		1	LIB Cross Front
	5	ROB	4	ROB
	6	LOF	2	LOF
	7	ROF Cross Roll Swing	4	ROF Cross Roll Swing
	8	LOF	2	LOF
	9	RIF	1	RIF
	10	LOF	1	LOF
	11	RIF	2	RIF
	12	LIF	2	LIF
Outside	13	ROB	2	ROB
	14	LOB Cross Roll	4	LOF Cross Roll
	15	RIF	2	RIF
	16a	LOF	1	LOF 3-Turn
	16b	RIF Chasse	1	
	17	LOF	2	ROB

# DENCH BLUES

DENCH BLUES • J R DANCE



10-15-94

## DENCH BLUES

CIPA-approved for Senior and Junior World Class Dance.

Music: Blues 4/4  
 Tempo: 88 Metronome  
 Hold: Closed and Open  
 Pattern: Optional

### THE DANCE

Two sequences.

The free flowing edges, deep lobes, swings and choctaw turn enable the dancers to interpret the blues.

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

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

Steps #12 and #13 constitute a closed choctaw and the curvature of these edges should be of equal degree. The choctaw is turned as neatly as possible with the new skating foot taking the floor directly under the center of gravity of the body.

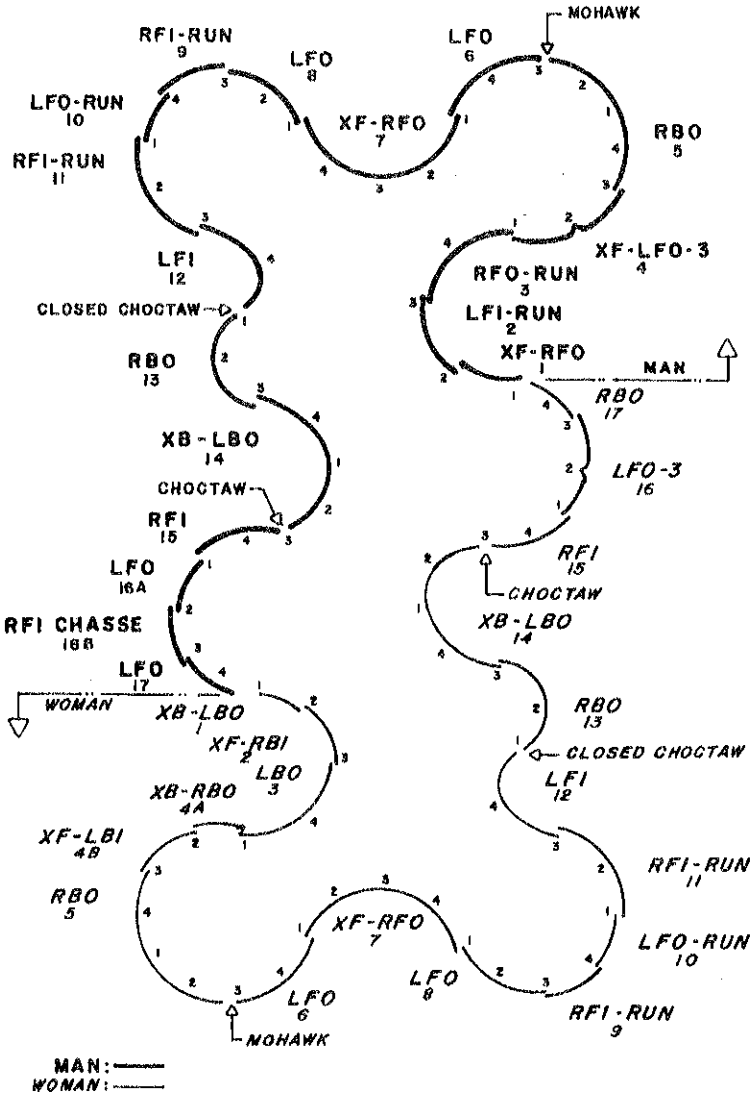
Step 14 is a back cross roll by both partners (XB-LBO). Steps #15, #16a, #16b and #17 form one lobe with three steps for the woman and four for the man.

During the woman's three turn (step #16), the man skates an LFO-RFI chassé sequence and the partners drop into closed position.

Step	Hold	Man's Step	Beats of Music		Woman's Steps
			(M)	(W)	
1	Closed	XF-RFO	1	1	XB-LBO
2		LFI-Run	1	1	XF-RBI
3		RFO-Run	2	2	LBO
4a	Open	XR-LFO-3	2	1	XB-RBO
4b				1	XF-LBI
5		RBO	4	4	RBO
		Mohawk to:			Mohawk to:
6		LFO	2	2	LFO
7		XF-RFO	4	4	XF-RFO
8		LFO	2	2	LFO
9		RFI-Run	1	1	RFI-Run
10		LFO-Run	1	1	LFO-Run
11		RFI-Run	2	2	RFI-Run
12		LFI	2	2	LFI
		Choctaw to:			Choctaw to:
13		RBO	2	2	RBO
14		XB-LBO	4	4	XB-LBO
		Choctaw to:			Choctaw to:
15		RFI	2	2	RFI
16a		LFO	1	2	LFO-3
16b	Closed	RFI-Chassé	1		
17		LFO	2	2	RBO

Note: Although the pattern is classified as optional, any deviation from the published pattern will be severely penalized internationally.

## DENCH BLUES



3-15-95

CIPA (Junior)





# DENVER SHUFFLE

Briggs & Johnson

Music: Polka 2/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 degrees

## OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

## DANCE NOTES

Step #4 (XF-ROF), a cross roll, is made with an angular take-off, and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

Step #5 (XB-LIF), a crossed chassé, is made with a parallel take-off and crossed so that the toe wheels of the left skate are at least alongside the heel wheels of the right skate.

Steps #7, #12, and #18 are raised chassé steps.

The Raised Chassé' 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 and proceeds in the direction of travel

The dance features a "slide" movement on steps #14 and #15.

In preparation for step #14, the right skate is placed in the "parallel and" position with both skates in contact with the skating surface. The body weight is transferred to the right skate, with the left skate sliding forward into a leading position. During this move, all eight wheels are in contact with the skating surface.

In preparation for step #15, the left skate slides back into the "parallel and" position with both skates in contact with the skating surface. During step #15, the body weight is transferred to the left skate, with the right skate sliding forward into a leading position. During this move, all eight wheels are in contact with the skating surface.

It is essential that the left skate remain on a constant outside edge and the right skate remain on a constant inside edge during steps #14 and #15. The right skate must not cross the trace of the left skate during step #15.

The slide movement is not a split, with the body weight equally distributed between the two skates. There should be no noticeable hesitation between the execution of the two slides.

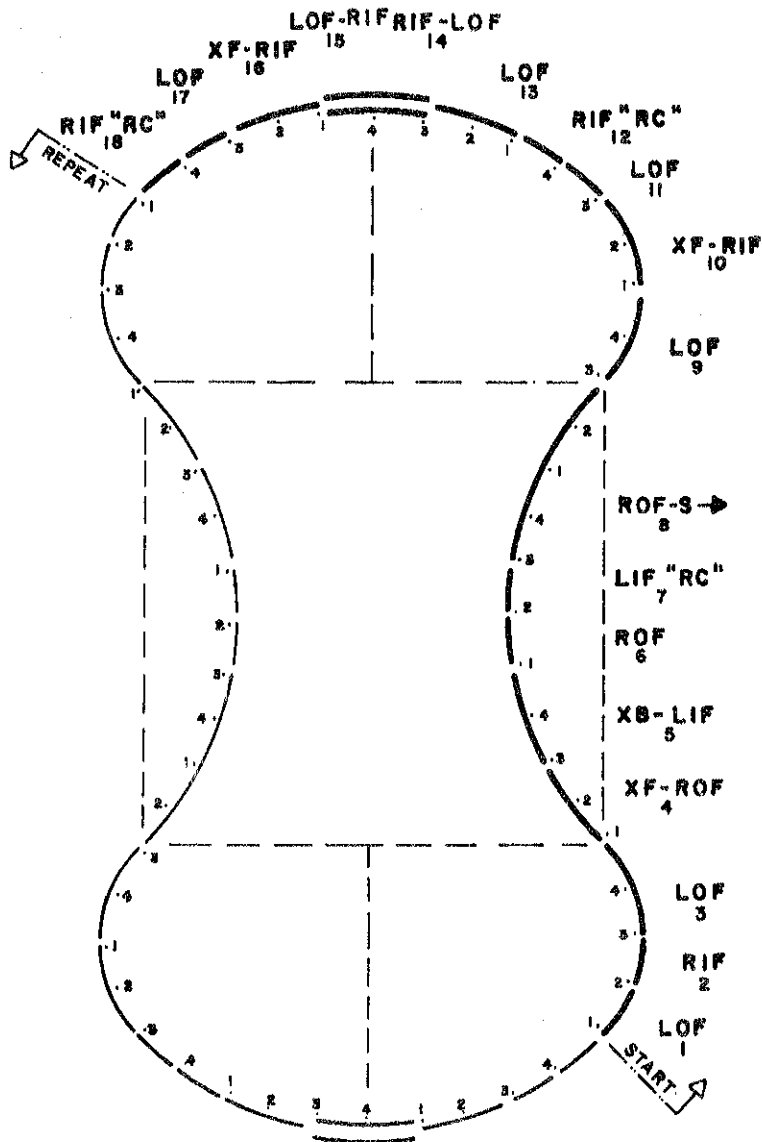
All four wheels of the right skate must be lifted from the floor in preparation for the execution of step #16 (XF-RIF).

Every step must take the floor in the "parallel and" position except steps #4, #5, #10, and #16.

Steps #10 and #16 (XF-RIF), crossed progressives, are made with a parallel take-off and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

The dance axis can range from 45 degrees up to 90 degrees as long as the lobe symmetry is maintained. The baseline of this dance only applies to the center lobe edges. Step #7 begins at the top of the center lobe. Step #15 begins at the top of the continuous barrier lobe.

## DENVER SHUFFLE



DENVER SHUFFLE

## The Do'Blay

Music: Paso Doble

Tempo: 100

Pattern: Set

Hold: Side B

### Opening:

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music.

### Dance Notes:

The take-off for every step, except steps #10, #26, #27 and #28, must be made in the "parallel and" position. The take-offs for steps #10, #26, #27 and #28 must be made in the "angular and" position.

Steps #8 and #9 are flat slide steps. Step #8 begins in the "parallel and" position, the left skate is then slid forward with a straight knee, while the right skate remains directly beneath the body on a bent knee, with 8 wheels in contact with the skating floor. Step #9 begins in the "parallel and" position, the right skate is then slid forward with a straight knee, while the left skate remains directly beneath the body on a bent knee, with 8 wheels in contact with the skating floor.

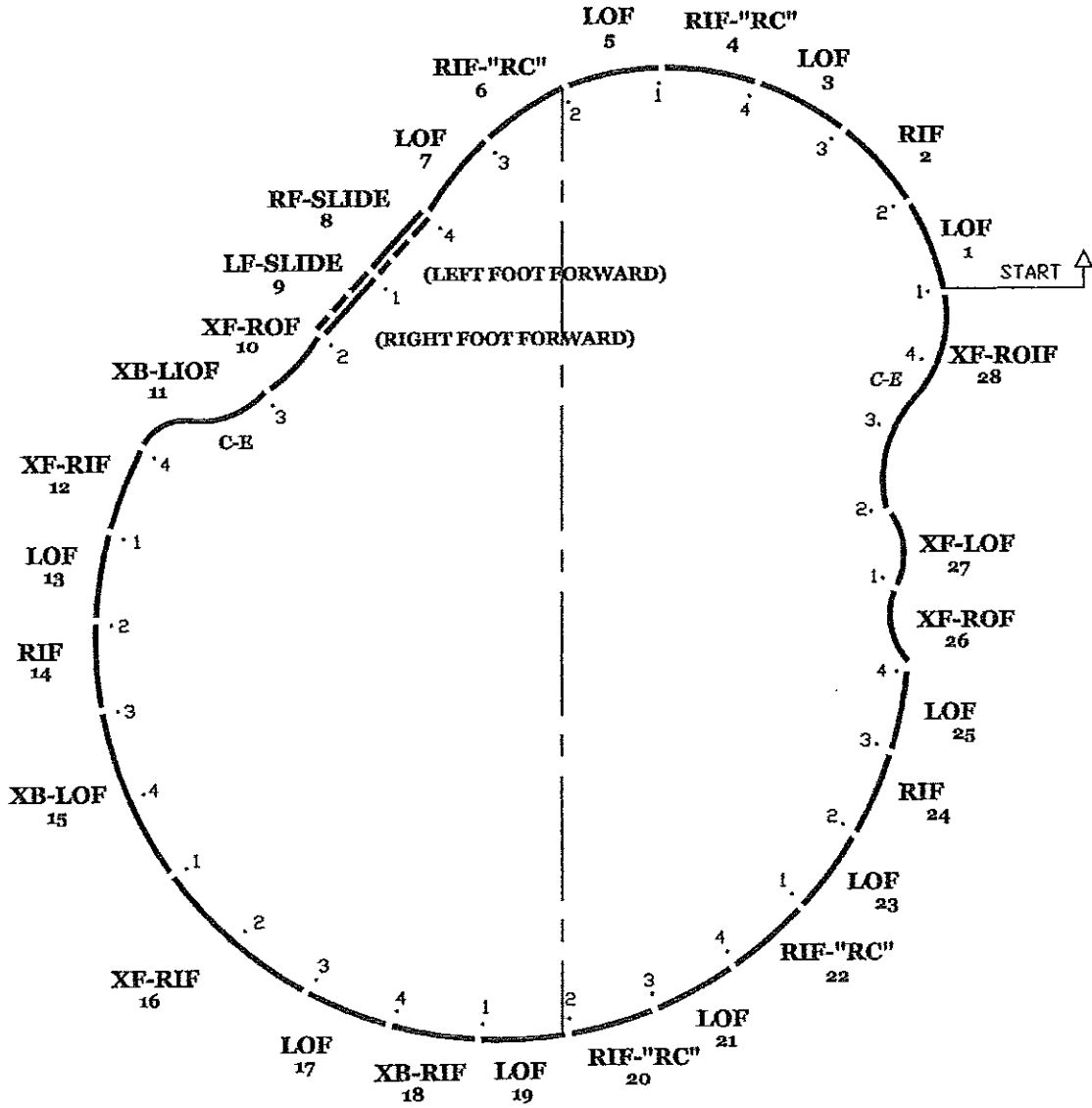
Step #11 (XB-LIOF) is a crossed chasse' step with a one beat change of edge, followed by a one beat crossed progressive.

Steps #26, #27 and #28 are cross rolls and therefore must take the floor close and angular to their preceding step.

Step #28 (XF-ROIF) is a 3 beat cross roll with the change of edge occurring on the 3<sup>rd</sup> beat of the step.

# DO'BLAY

## BEN FERRANTE



## DORÉ FOXTROT

Ray Comella

Music: Foxtrot 4/4; Counting 1-2-3-4  
Tempo: 92 beats per minute  
Position: Side "B"  
Pattern: Set  
Axis: 45-60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Step #6 must be made in the "angular and" position. The change of lean between step #5 and #6 must be completed before step #6 takes the floor.

Steps #8 and #11 are cross rolls. The take-offs for these steps must be crossed-foot crossed tracing, close and angular.

Step #9 is a raised chassé step. The Raised Chassé must:

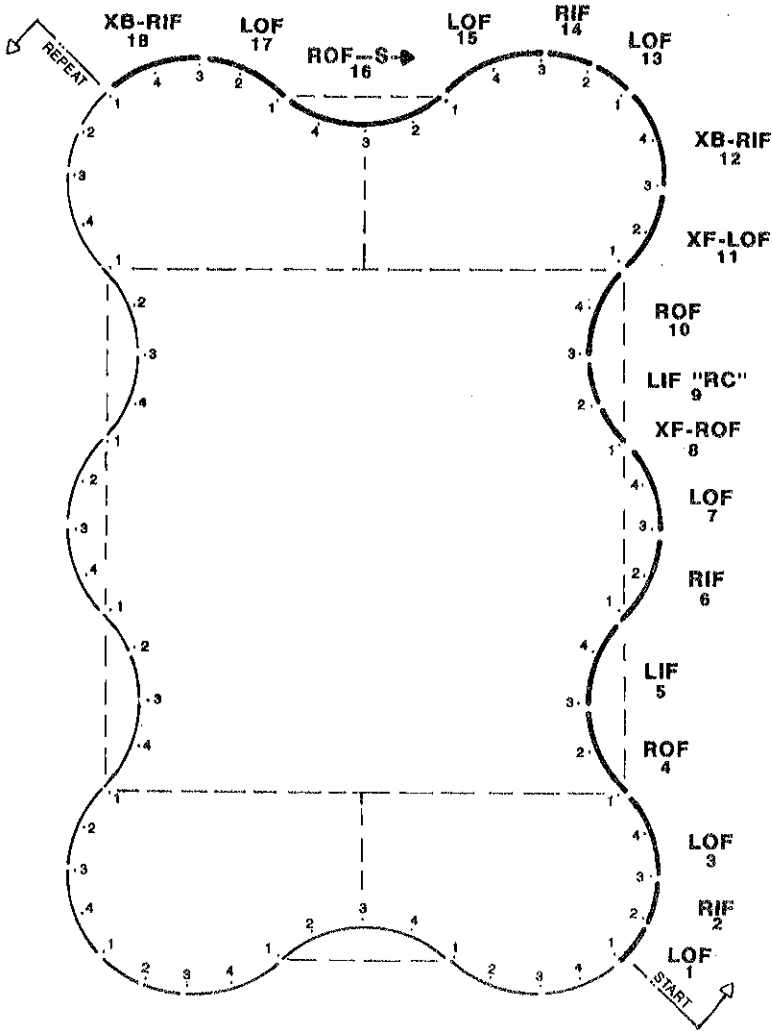
- 1) be placed in the "parallel and" position
- 2) change feet
- 3) the free foot is then raised vertically from the floor
- 4) the free foot then takes the floor in the "parallel and" position and proceeds in the direction of travel

Steps #12 and #18 (XB-RIF), crossed chassé steps made with parallel take-offs, are crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

The straight-away baseline for this dance starts with the beginning of step #4 and concludes with the end of step #10.

The corner baseline begins and ends with step #16.

# DORÉ FOXTROT



**DORÉ FOXTROT**

2-1-00

# DOUBLE CROSS WALTZ

David Tassinari

Music: Waltz 3/4; Counting 1-2-3  
Tempo: 138 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 degrees

## OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either be 12 or 24 beats of music in duration.

## DANCE NOTES

Steps #2, #7, #12, and #16 are raised chassé steps. The Raised Chassé 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 and proceeds in the direction of travel

Steps #4 and #9 are cross rolls. The take-offs for these steps must be crossed-foot crossed-tracing, close and angular.

Steps #5, #10, and #18 are crossed progressive steps. The take-offs for these steps must be crossed-foot, crossed-tracing, close and parallel.

Step #14 is a crossed chassé. The take-off for this step must be crossed-foot crossed-tracing, close and parallel.

There is no change of body lean between steps #4 and #5 or between steps #9 and #10.

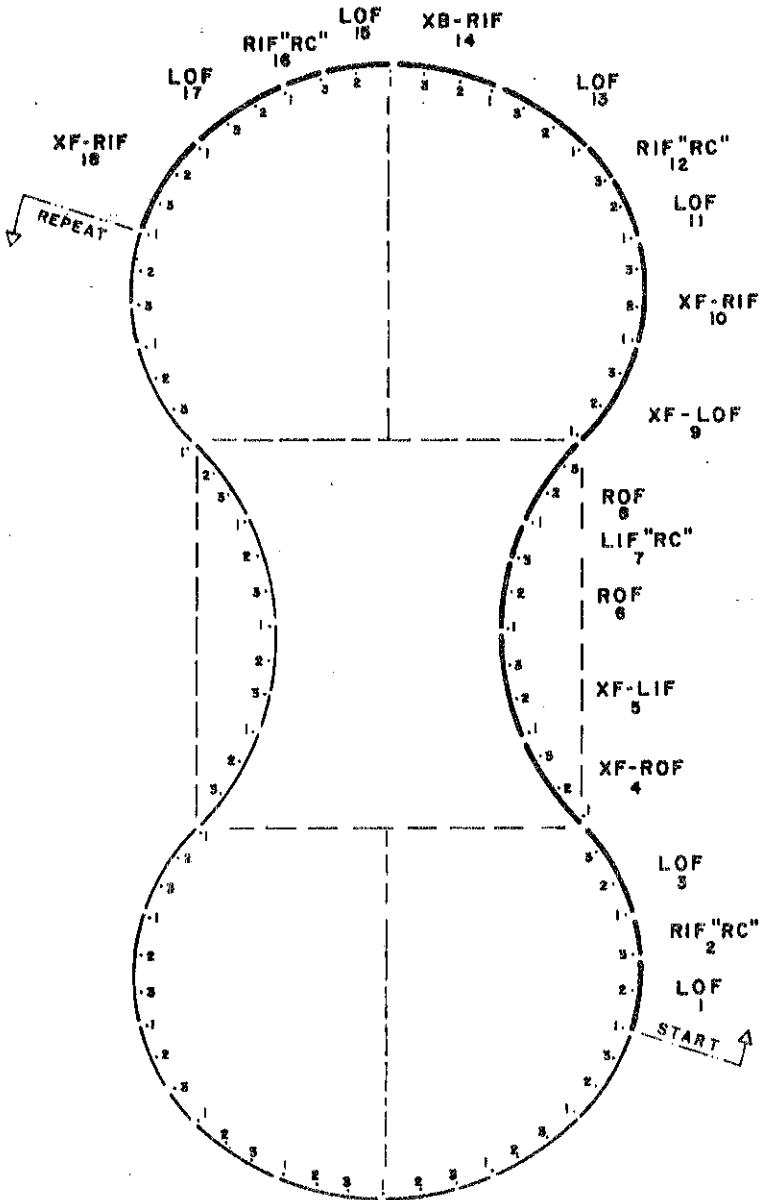
The dance axis can range from 45 degrees up to 90 degrees as long as the lobe symmetry is maintained.

The baseline of this dance only applies to the center lobe edges. Step #6 begins at the top of the center lobe. Step #15 begins at the top of the continuous barrier lobe.

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# DOUBLE CROSS WALTZ

# DOUBLE CROSS WALTZ



9-1-89



## DUTCH WALTZ

Music: Waltz 3/4; Counting 1-2-3  
Tempo: 120 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

### DANCE NOTES

Every step of this dance, except steps #10 and #16, is a progressive step. The take-offs for every progressive step must be made in the "parallel and" position.

The straightaway baseline for this dance starts with the beginning of step #4 and concludes with the end of step #8.

Step #10 is a dropped chassé. A dropped chassé is accomplished by:

- 1) placing the free skate in the "parallel and" position
- 2) changing feet
- 3) then extending the free leg to a leading position in the air

The corner baseline begins and ends with step #14, a cross roll. The take-off for this step must be crossed foot, crossed tracing, close and angular.

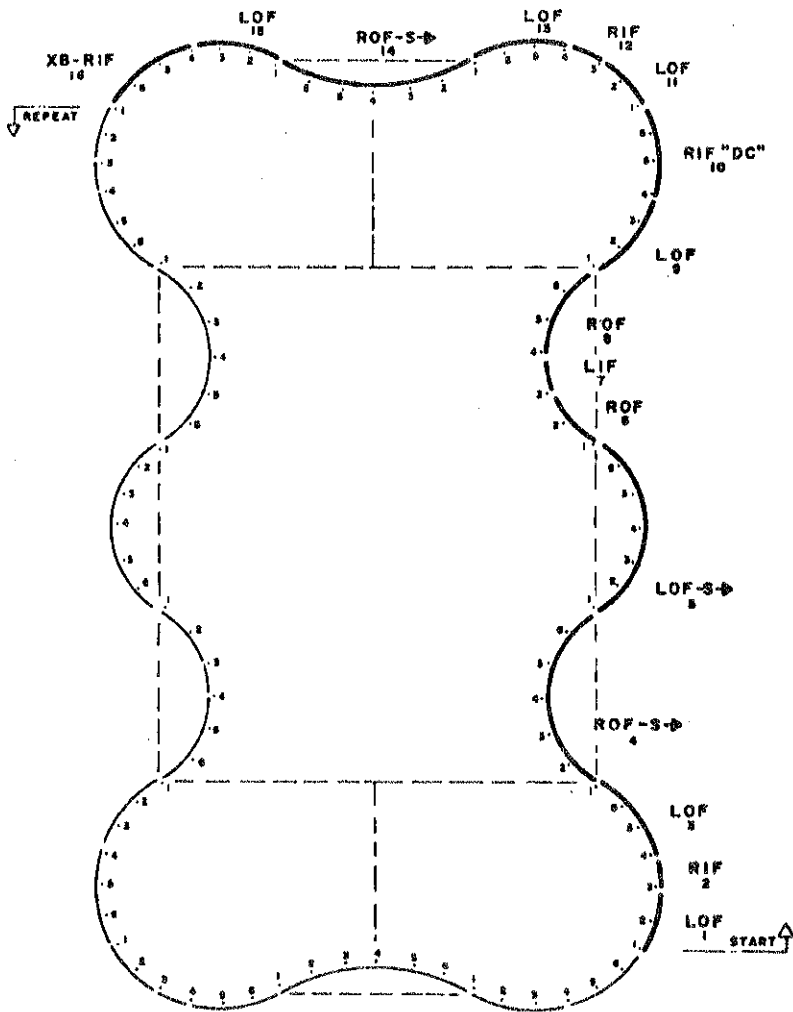
Step #16 (XB-RIF), a crossed chassé, is made with a parallel take-off and crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

All 6-beat swings (steps #4, #5, and #14) begin and end on the baseline with the fourth count of each step beginning at the top of the lobe.

Step #8 begins at the top of the lobe.

The lobes created by steps #9 through #13 and steps #15 through #3 must be constant and equal. In other words, no step of either of these lobes should be any deeper or shallower than any other step of the lobe, unless it is necessary to suit rink conditions at the corner.

# DUTCH WALTZ



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10-21-94

CIPA Approved for International Youth Solo

# DUTCH WALTZ

by **George Muller**

Music: Waltz 3/4

Hold: Kilian

Tempo: 138 Metronome

Pattern: Set

## The Dance

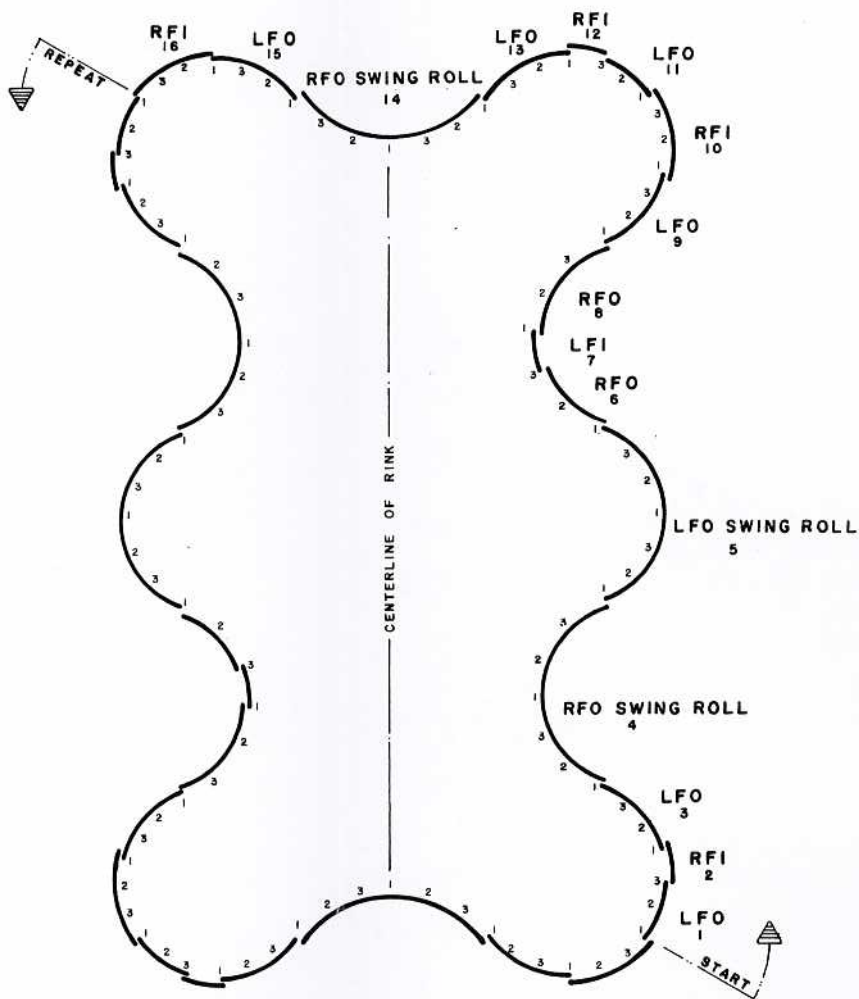
Step 1 of the dance begins with a 2 beat LFO edge aimed to the barrier on count one of a measure of music. The straightaway is skated first, followed by the corner steps. All strokes in this dance are progressive.

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

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

NOTE: For skating conditions where the 48 beat pattern is not practical, steps 9, 10, 15 and 16 may be deleted for a 36 beat pattern.

# Dutch Waltz



## EUROPEAN WALTZ

### CIPA-approved Junior World Class dance

Music: Waltz 3/4  
 Tempo: Metronome  
 Hold: Closed  
 Pattern: Set

#### THE DANCE

Two sequences.

The basic edges of the European Waltz consist of a forward outside dropped three, a back outside edge, and a forward outside edge for the man; while the woman skates a back outside edge, a forward outside dropped three, and a second back outside edge.

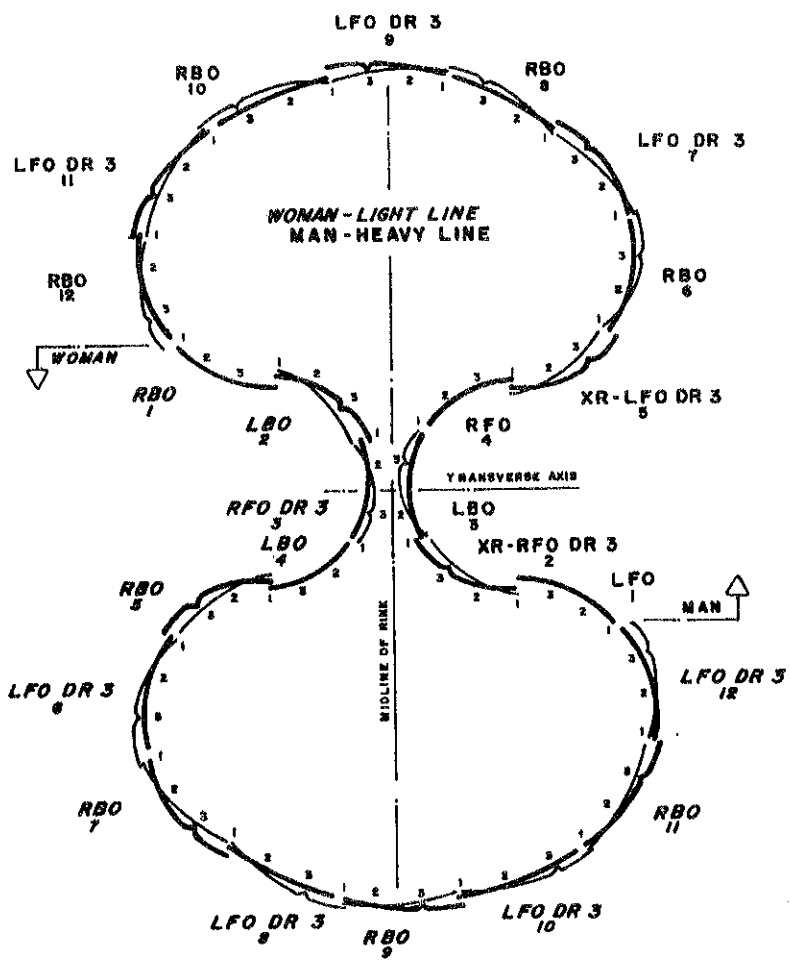
The man's three turn at the beginning of each lobe must be started as a cross roll. The woman's back outside edge is started as an open stroke. All threes must be turned at the instep of the partner's skating foot.

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

A three-lobe pattern is skated at all times regardless of the size of the rink. However, 3, 4 or 5 turns are acceptable for each partner on the corner sequence.

Careful attention should be paid to the direction of the lobe aiming so that the axis is equal into and out of the center lobe.

**EUROPEAN WALTZ**



3-15-95  
 CIPA (JUNIOR)

# FAR AWAY WALTZ

Music: Waltz 3/4; Counting 1,2,3  
Tempo: 108 beats per minute  
Position: Side "B"  
Pattern: Set  
Axis: 45-90 degrees

## OPENING:

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

## DANCE NOTES:

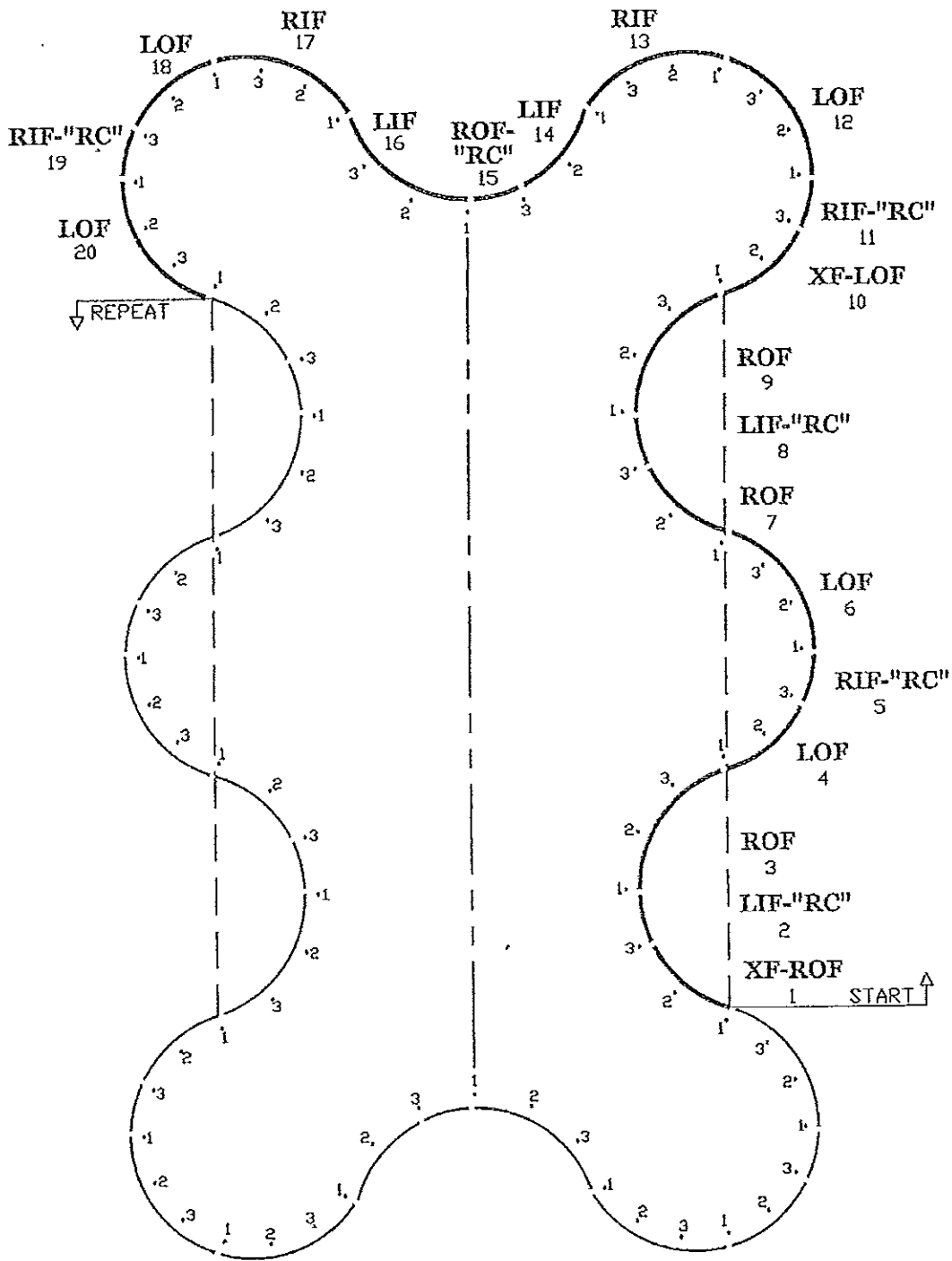
This is a unique 108 waltz requiring strong changes of lean and very deep edges. The center lobe in the corner is different from the usual series for a step chasse, step sequence and takes some getting use to. The edges are LIF, ROF-Raised Chasse, LIF.

Steps #1 and #10 are crossed fronts followed by a 1 beat chasse step.

Step#	Edge	Beats
1	XF-ROF	2
2	LIF-'RC'	1
3	ROF	3
4	LDF	2
5	RIF-'RC'	1
6	LGF	3
7	ROF	2
8	LIF-'RC'	1
9	ROF	3
10	XF-LDF	2
11	RIF-'RC'	1
12	LGF	3
13	RIF	3
14	LIF	2
15	ROF-'RC'	1
16	LIF	3
17	RIF	3
18	LGF	2
19	RIF-'RC'	1
20	LDF	3

# FAR AWAY WALTZ

RICHARD SCHLEIDT





# FASCINATION FOXTROT

George Muller

Music: Foxtrot 4/4; Counting 1-2-3-4  
Tempo: 92 beats per minute  
Position: Solo or Open "D", Closed "A", Side "B" or Reverse Side "B" are options as long as partners are in correct body position and one pair of hands maintains contact at all times  
Pattern: Border  
Axis: 45-60 degrees

## OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

## DANCE NOTES

If this dance is skated as a border pattern, any of the following combinations of two-beat edges may be selected for steps #14 and #15 EACH time the dance is repeated: LOF to ROF, LIF to ROF, LIF to RIF, or LOF to RIF. The position on the floor shall determine which combination is chosen.

If this dance is skated as a set pattern, the combination of steps #14 and #15 first chosen must be adhered to consistently. Both parts of the pattern must be symmetrical and lobed proportionately to suit rink conditions.

Step #2 is a raised chassé step. The Raised Chassé 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 and proceeds in the direction of travel

On step #6 the woman should be in a good upright body position and square to the tracing. The tracing for the mans step #6A, ROF dropped 3-turn, begins parallel to the woman's step #6. During this step (#6a) the edge gradually deepens so that when "A" position is achieved on step #6B, the woman is tracking the man. The ROF 3-turn is executed on the second count of the step.

During the ROF 3-turn the free leg should be brought in close and alongside the skating foot, but not ahead of it.

The woman's steps #7A and #7B, LOF to ROB, comprise a dropped open mohawk turn, which is executed at the man's right side. This turn must be executed heel-to-heel.

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.

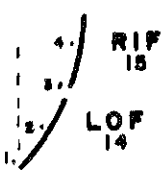
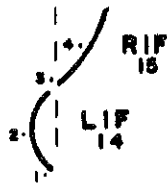
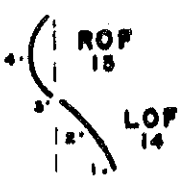
A change of body lean from the center to the barrier must occur between steps #8 and #9. The body lean must be towards the barrier as step #9 takes the floor.

Step #10, a LOF 3-turn, begins in Reverse Side "B" position. The 3-turn is executed on the second count of the step and finishes with the team in Side "B" position. During the LOF 3-turn the free leg should be brought in close and alongside the skating foot, but not ahead of it.

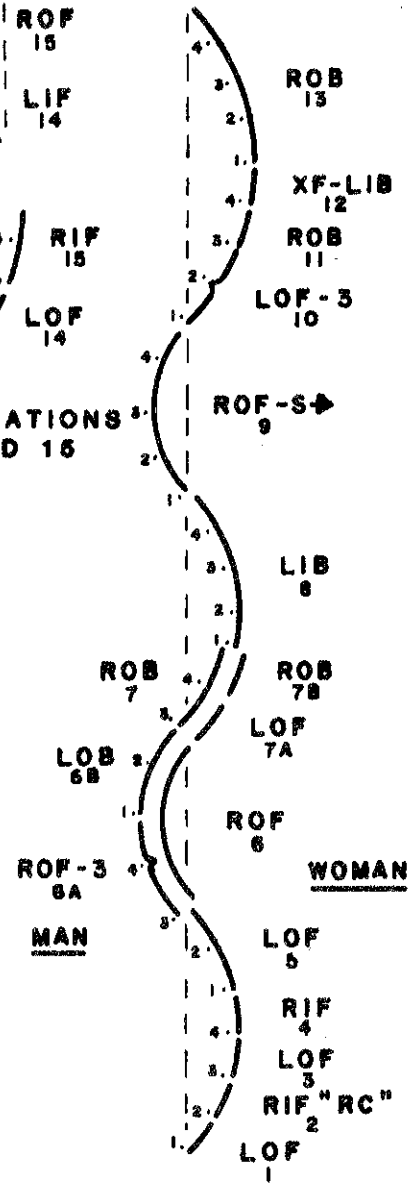
Step #12 is a crossed chassé step. The take-off for this step must be crossed-foot, crossed-tracing and close.

A continuous baseline is the type used in this dance.

# FASCINATION FOXTROT

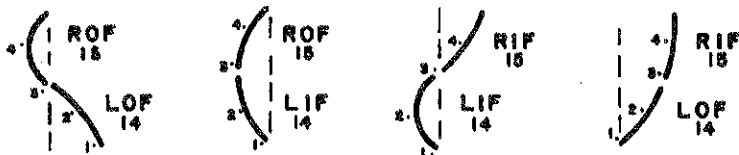


OPTIONAL COMBINATIONS FOR STEPS 14 AND 15

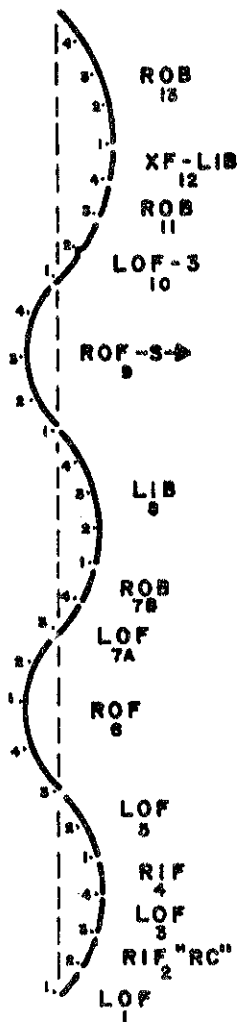


**FASCINATION FOXTROT**

# FASCINATION FOXTROT (SOLO)



OPTIONAL COMBINATIONS FOR STEPS 14 AND 15



# FIESTA TANGO

(Modified)

Music: Tango 4/4, Counting 1-2-3-4  
Tempo: 100 Beats Per Minute  
Position: Reverse Side "B" and Side "B", using thumb pivot grip  
Pattern: Set  
Axis: 45-90 Degrees

## OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

## DANCE NOTES

Reverse "B" position is required on steps #1 through #9. During steps #10 and #11 (RIF-LIB open dropped mohawk turn), the position changes to Side "B". This position is retained through step #14 (ROB). The position changes to Reverse "B" during steps #15 and #16 (XF-LIB - RIF open held mohawk turn). Both variations of the position should use the thumb pivot grip.

Every step of this dance, except the cross steps (steps #6, #7 and #15) and the second half of both mohawk turns (steps #11 and #16) must take the floor in the "parallel and" position.

Steps #7 and #15 are crossed chassés. The takeoffs for these steps must be crossed-foot, crossed-tracing, close and parallel.

Step #6 (XF-ROF) is a cross roll. The takeoff for this step must be crossed-foot, crossed-tracing, close and angular. There should be no rockover preceding this step. The free leg movement during this step is optional.

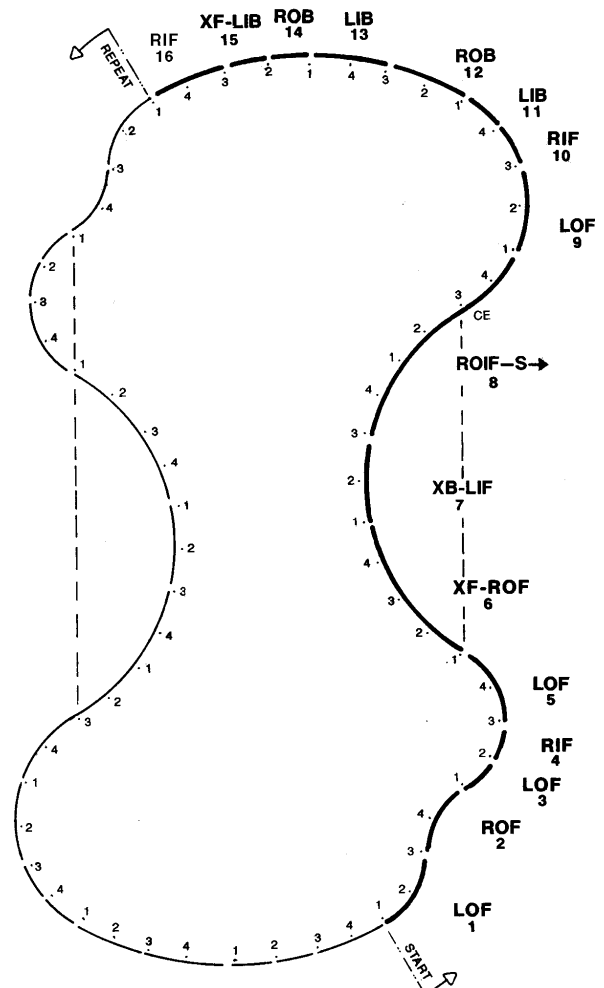
During step #8 (ROIF Swing) the free leg is swung forward on the third count of the step (musical count 1), returned to a position alongside the tracing skate on the fourth count of the step (musical count 2). The change of edge and extension of the free leg to the front both occur on the fifth count of the step (musical count 3).

Steps #10 and #11 (RIF-LIB open dropped mohawk turn) must be executed "heel-to-heel".

The takeoff for step #16 must originate from behind the heel of the tracing skate.

The baseline for this dance starts with step #6 (XF-ROF) and ends with the change of edge on step #8 (ROIF Swing).

## FIESTA TANGO



CIPA Approved for International Youth Solo

# FIESTA TANGO

by George Muller

Music: Tango 4/4

Hold: Reverse Kilian and Kilian

Tempo: 100 Metronome

Pattern: Set

## The Dance

The dance starts in Reverse Kilian position. During steps 10 and 11, RFI to LBI dropped open mohawk, partners change to and remain in Kilian position through step 15. Resume Reverse Kilian position for step 16, RFI 2 beat edge.

Steps 1 (LFO) and 2 (RFO) and 2 beat open strokes which should be skated strong, followed by a progressive sequence for steps 3, 4 and 5.

Step 6 is a RFO-X roll aimed to the center.

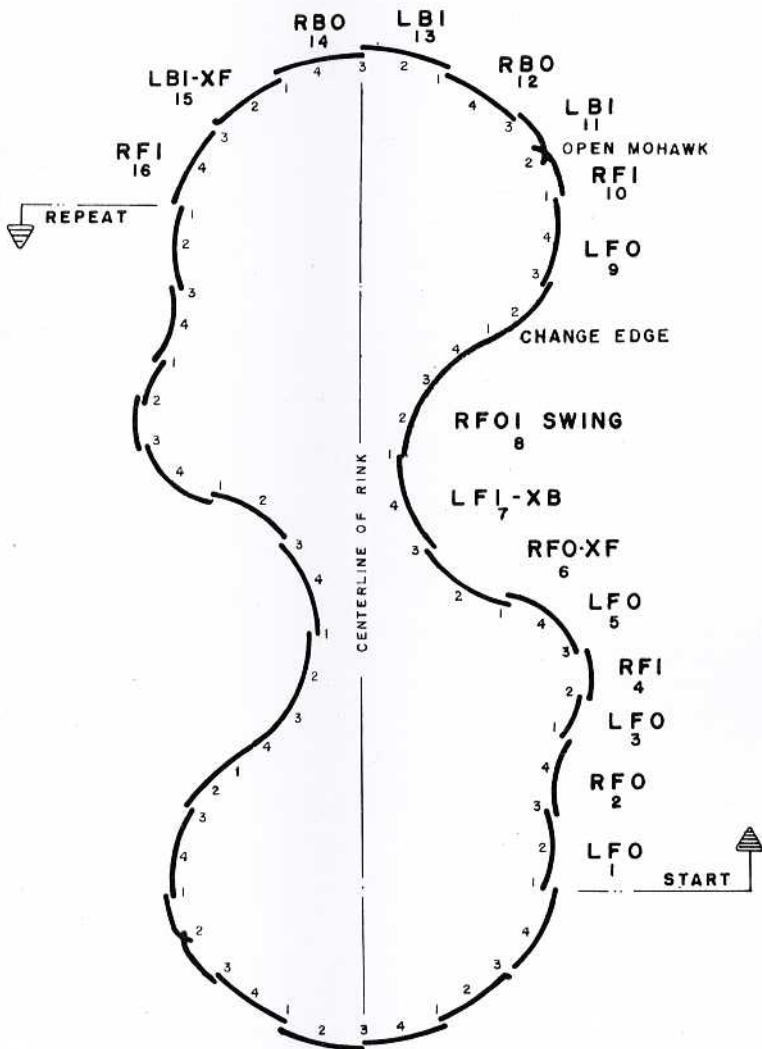
Step 7, LFI-XB and step 15, LBI-XF are crossed chasses.

Step 8 is a 6 beat RFOI 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.

Steps 15 (LBI-XF) and step 16 (RFI) comprise a held open mohawk.

NOTE: For skating conditions where the 32 beat pattern is not practical, steps 1, 2, 14 and 15 may be skated as 1 beat edges for a 28 beat pattern.

# Fiesta Tango



## FLIRTATION WALTZ

A variation of the dance by Frieda Peterson

Music: Waltz 3/4; Counting 1-2-3  
Tempo: 108 beats per minute  
Position: Tandem "C", Side "B" and Closed "A" or Solo  
Pattern: Set  
Axis: 45-60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music.

### DANCE NOTES

This dance starts in Tandem "C" position with the man tracking the woman. Partners will get out of tracking during steps #3 and #4, the LIF to RIB mohawk turn, and resume tracking at the beginning of step #5. Partners should still be in Tandem "C" position and tracking during steps #6 through #8 and the beginning of Step #9. They will assume a Side "B" position at the change of edge on the fourth count of the step at which time the free leg is swung forward.

Partners will get out of tracking during steps #10 and #11, the RIF to LIB mohawk turn, and resume tracking at the beginning of step #12. Step #13, the woman's LOF 3-turn, is executed on count 3. Hand contact is optional during this step provided that one pair of hands maintains contact.

Partners should be in Closed "A" position and tracking during steps #14 through #16. One pair of hands must maintain contact during these steps. Step #15, the crossed chassé, occurs on count 3.

Hand contact is also optional, providing one pair of hands remain in contact during step #17, the five step turn for the woman and the six-beat ROF edge for the man. The execution of the timing is extremely important and difficult for the woman during steps #17A-B-C-D-E. During these steps the woman performs a backward-to-forward and a forward-to-backward mohawk turn. There should be no deviation from the arc being skated. The man should follow the woman during these steps.

Free leg swings on steps #16 and #18 are optional. During these steps the man must track the woman.

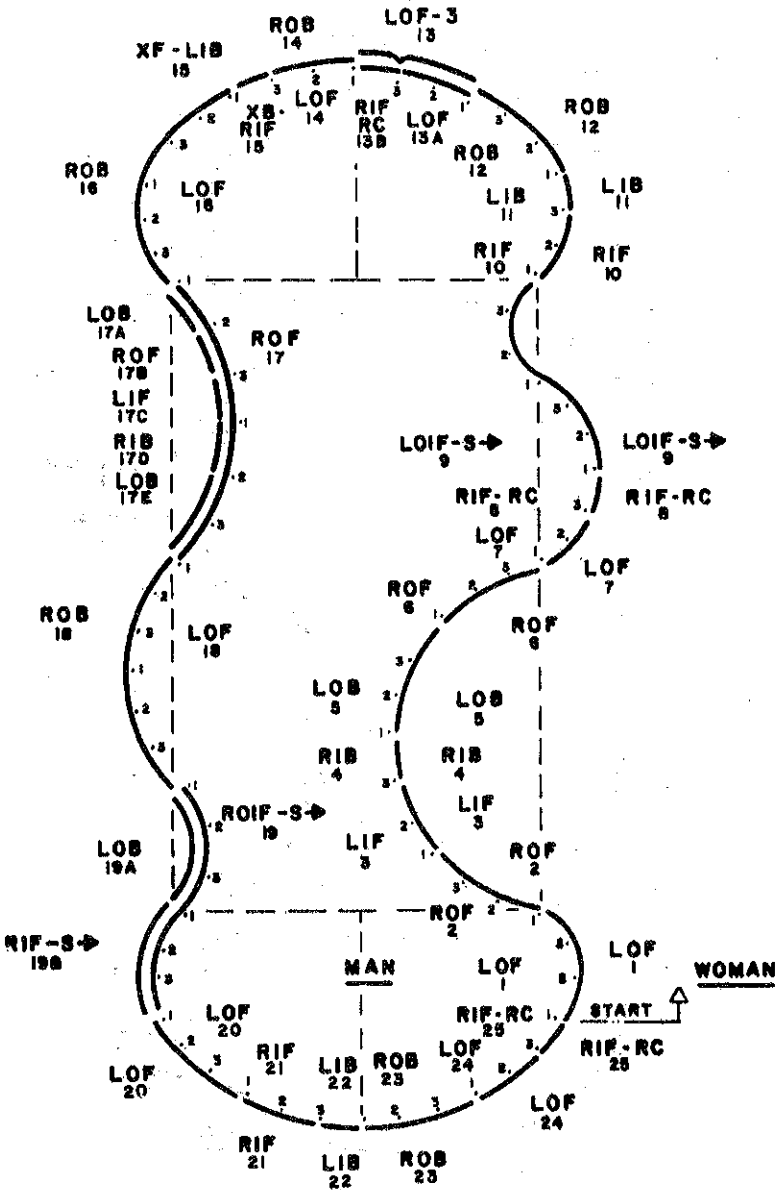
On step #19, the man's six-beat ROIF step, the change of edge is on the fourth count. Step #19B, the woman's three-beat RIF, must be executed from behind the heel on the fourth count. Partners must be in Side "B" position on the fourth count and must swing the free leg forward on the fifth count.

Partners must be in Tandem "C" position at the end of step #20. Partners will get out of tracking during steps #21 and #22, the RIF to LIB mohawk turn, and resume tracking at the beginning of step #23.

Steps #3 and #4, #10 and #11, #21 and #22 are open dropped mohawk turns. These turns must be executed heel-to-heel on count three.

The woman's steps #8 and #25 and the man's steps #8, #13B, and #25 are raised chassé steps. These must be executed on count 3.

# FLIRTATION WALTZ

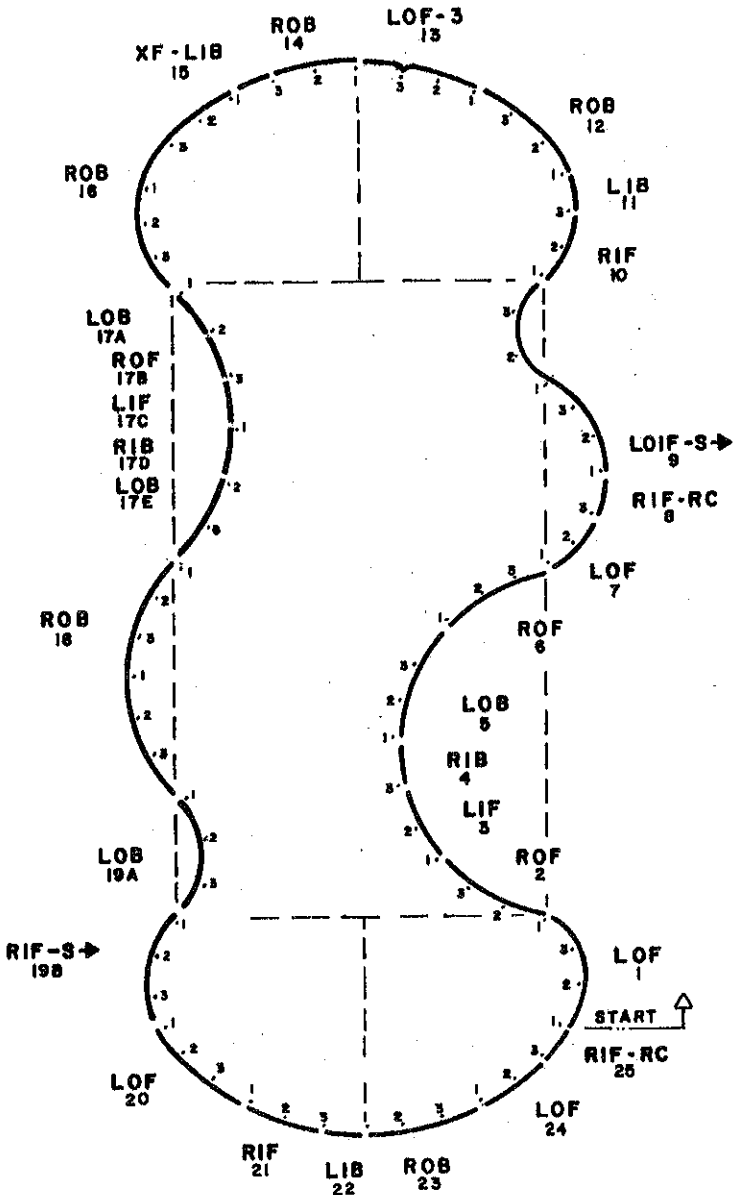


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# FLIRTATION WALTZ • SOLO

## FLIRTATION WALTZ (SOLO)



12-15-95

# FLIRTATION WALTZ

Modified Junior Dance version for domestic competition

Music: Waltz  
Tempo: 108 beats per minute  
Position: Side (B), Tandem, Closed  
Pattern: Set

## OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

## DANCE NOTES

This dance is characterized by soft flowing movements. Great attention should be paid to the smoothness of this dance.

This dance starts in Side B position with a 3-beat LOF edge. The center lobe that follows, steps #2 through #6, begins and ends on the straightaway baseline. Steps #3 and #4 constitute an open dropped mohawk turn with the right skate being placed at the inside heel of the left skate.

At the end of step #4 and the beginning of step #5, the team is in Tandem position with the woman tracking the man. The man then deepens his LOB edge so that tracing is inside the woman's tracing. Step #6, a ROF, is begun with the man's tracing inside that of the woman. The woman then deepens her edge so the man's tracing crosses her trace. The team is now in Side (B) position.

Steps #7 through #9 are a progressive run sequence with a 6-beat change of edge swing on step #9. The change of edge occurs on the fourth beat of this step. The free leg swing, which starts in a trailing position, should be brought alongside the tracing foot for the change of edge and then brought to a leading position by the completion of the fourth count.

Steps #10 and #11 constitute an open dropped mohawk turn with the left skate being placed at the inside heel of the right skate. Step #10 starts in the Tandem position with the man tracking the woman. During step #11, and the beginning of step #12, the man is outside the woman's tracing. The man then deepens his ROB edge so that his tracing is inside the woman's tracing. He remains to the inside of her tracing until the middle of step #16.

The woman's LOF 3-turn (step #13) is executed on the third count of the step. During this step, hand contact is optional providing one pair of hands maintain contact. Step #14 begins at the top of the corner barrier lobe. The partners resume Closed (A) position for step #16.

During this step, the woman deepens her ROB swing causing the man's tracing to cross her tracing.

All crossed-tracing movements while in Closed (A) position require the trailing partner to be outside or inside the leading partner's tracing no more than one (1) skate's width.

While the man does his step #17, a ROF 6-beat edge, the woman executes a 5-step turn, with the man's left hand and the woman's right hand in contact. Woman's step #17B is stepped in-line, while step #17D is executed with the right skate being placed at the inside heel of the left skate. These five (5) steps for the woman are executed outside the man's trace. However, during the woman's 5th step (step #17E), a 2-beat LOB, she deepens her edge causing the man to cross her trace. Step #18 is executed in the same manner as step #16.

Steps #19A and #19B for the woman comprise a backward-to-forward closed choctaw turn which should be turned on the fourth count of man's step #19. During these steps, the man does a 6-beat ROIF change of edge with the change of edge occurring as the woman steps forward on her RIF. The instep of the woman's right foot should be placed at the heel of her left foot for this closed choctaw turn. The free legs of both partners should be brought forward as the woman begins step #19B.

Partners should resume Side (B) position for step #19B. During the woman's backward-to-forward choctaw turn, her left hand is brought to the man's left hand while both right hands are brought to the woman's right hip.

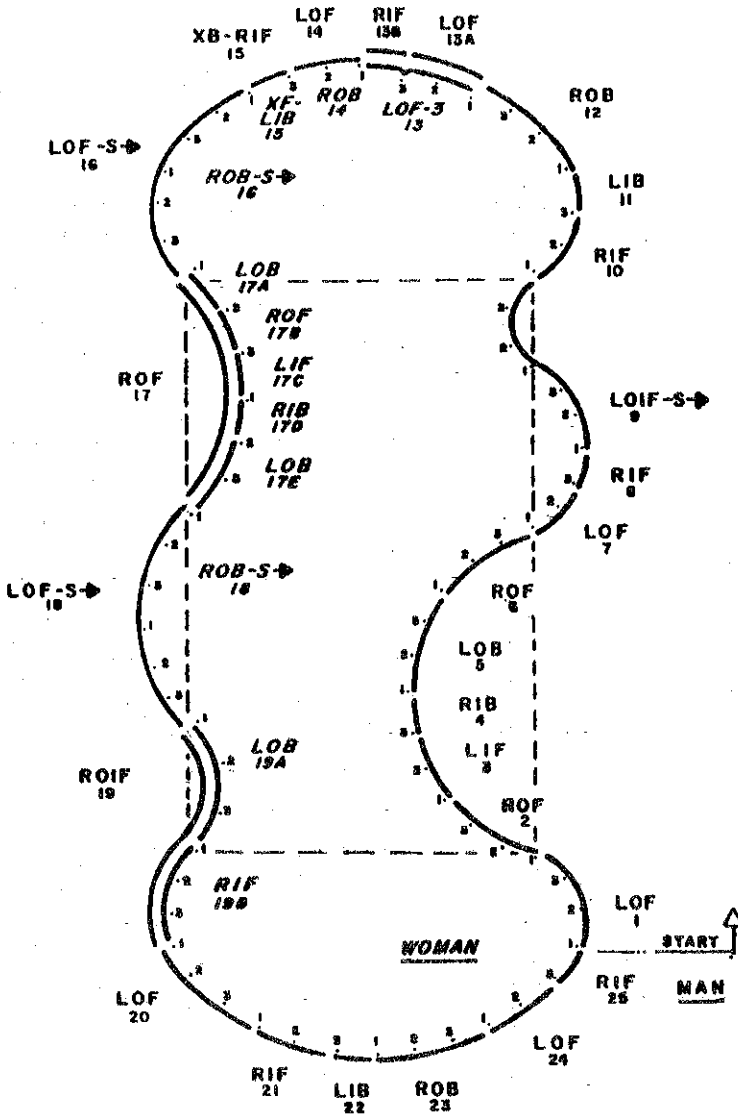
Steps #21 through #23 are executed in a similar manner to steps #10 through #12. Steps #24 and #25 are progressive running steps executed in Side B position.

The first straightaway baseline starts with the beginning of step #2, is crossed at the beginning of step #7, is crossed again at the change of edge of step #9 and finally at the beginning of step #10. The second straightaway baseline starts at the beginning of step #17, is crossed at the beginning of step #18, is crossed again at the beginning of step #19 and finally at the beginning of step #19B (man's change of edge on step #19).

**Flirtation Waltz**

Position	Step No.	Man's Step	No. of Beats of			Woman's Step
			M	Music	W	
Side B	1	LOF		3		LOF
	2	ROF		3		ROF
	3	LIF		2		LIF
Side B/ Tandem	4	RIB		1		RIB
Tandem/ Side B	5	LOB		3		LOB
Reverse Side B/Side B	6	ROF		3		ROF
Side B	7	LOF		2		LOF
	8	RIF		1		RIF
	9	LOIF		6		LOIF
Tandem	10	RIF		2		RIF
Side B	11	LIB		1		LIB
	12	ROB		3		ROB
Optional Hand Hold	13a	LOF	2		2+1	LOF 3-Turn
	13b	RIF	1			
	14	LOF		2		ROB
	15	RIF Cross Back		1		LIB Cross Front
Closed	16	LOF Swing		6		ROB Swing
See Text	17a	ROF	6		1	LOB
	17b			1		ROF
	17c			1		LIF
	17d			1		RIB
	17e			2		LOB
Closed	18	LOF Swing		6		ROB Swing
	19a	ROIF	6		3	LOB
Side B	19b			3		RIF
	20	LOF		3		LOF
Tandem	21	RIF		2		RIF
Side B	22	LIB		1		LIB
	23	ROB		3		ROB
	24	LOF		2		LOF
	25	RIF		1		RIF

# FLIRTATION WALTZ



10-15-94

**FLIRTATION WALTZ**

**CIPA-Approved for Junior World Class Dance**

Music: Waltz 3/4  
 Tempo: 120 Metronome  
 Hold: Killian, Tandem, Reverse Killian, Tandem, Closed Waltz, Killian, Tandem  
 Pattern: Set

**THE DANCE**

The dance begins, in the Killian position with Step #1, a LFO 3 beat aimed toward the barrier.

Step nos. 4 and 5 are skated in Tandem position.

**Steps #6, #7, #8, #9 are skated in Reverse Killian position.** Step #9 is a LFOI 6 beat edge. The change of edge occurs on count 4 of the music as the free foot passes alongside (back to forward swing) of the left and continues travel to the extended forward position.

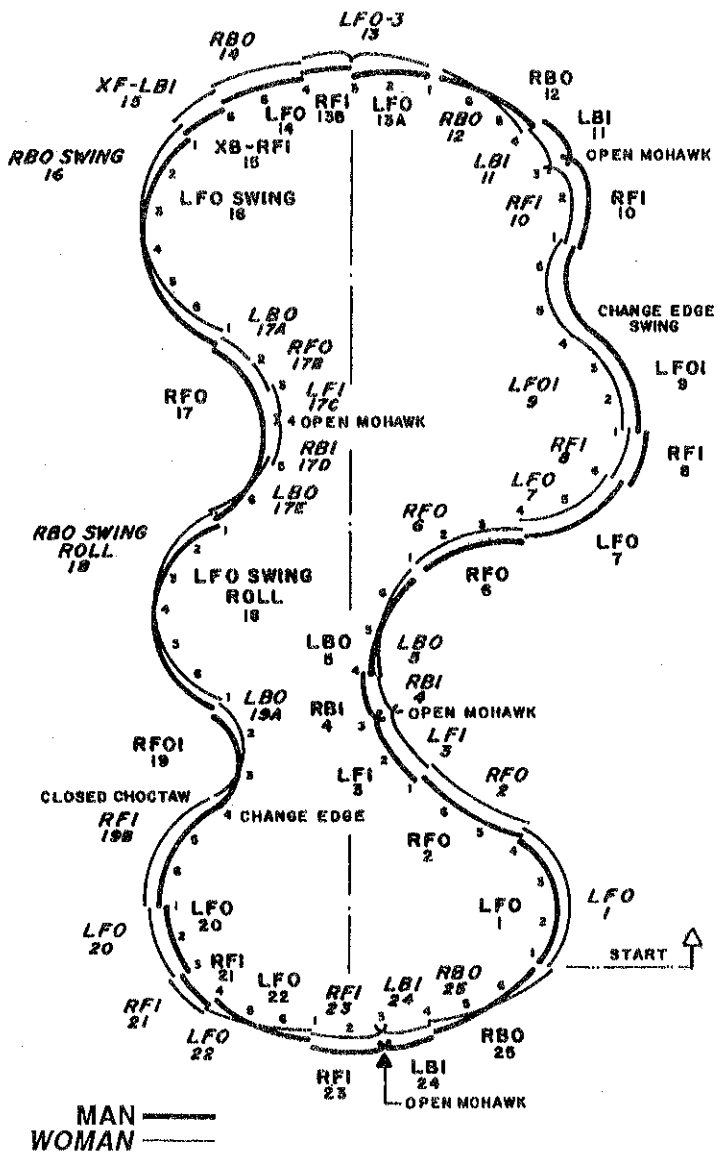
During Step #16, man and lady swing their free legs in unison, man from back to forward, lady from forward to backward. On the extreme end of this 6 beat edge, the man raises lady's right hand with his left hand, holding it above her head in preparation for Step #17.

Step #17: Lady executes a 5 step turn while man strokes a RFO 6 beat edge. Man's right hand and lady's left hand are free until lady's 5th step when Waltz position and hold is again resumed. Lady should exercise extreme caution during this 5 step turn, so that the first three steps, LBO, RFO and LFI are aimed towards the center of the rink.

During Step #18, man swings his right free leg from back to forward in unison with lady's left leg swing from forward to backward.

Step #19: Man strokes a RFOI 6 beat edge, while lady strokes 19a and 19b, a LBO 3 beat edge to a RFI 3 beat edge, a closed choctaw. As lady strokes Step #19b, man changes from outside to inside edge, both partners immediately swinging their left free legs forward. On the extreme end of lady's Step #19a, a LBO 3 beat edge, man releases lady's right hand and she places her right hand on her right hip near her waist. As lady turns forward to stroke Step #19b, a RFI 3 beat edge, partners resume Killian position. During the back to forward turn for the lady, man's and lady's hands are momentarily free.

# FLIRTATION WALTZ



3-7-97  
CIPA (JUNIOR)

## FOURTEEN STEP

Music: March 6/8; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Closed "A" and Side Closed "F" on steps #5 through #7  
Pattern: Set  
Axis: 45 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1 or step #11. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Steps #1 through #10 comprise the corner of this dance.

The man tracks the woman on steps #1, #2 and the beginning of step #3. The woman deepens the end of step #3 prior to stepping forward. No change of body lean should occur for the woman during this turn. Step #4 for the woman is executed from behind the heel of the tracing skate.

Man's steps #4 and #5, RIF and LIB, constitute an open dropped mohawk. This turn is executed heel-to-heel.

The woman should be in Closed "F" position on steps #5 through #7.

Woman's steps #8 and #9, LOF and ROB, constitute an open dropped mohawk turn. This turn is executed heel-to-heel. It is of extreme importance that the woman maintains constant outside edges on this turn. The woman should move up past the man on steps #8 and #9.

Man's step #9, XF-LIB, is a crossed chassé Step #10 is executed from behind the left heel. It is imperative that the man tracks the woman on step #10.

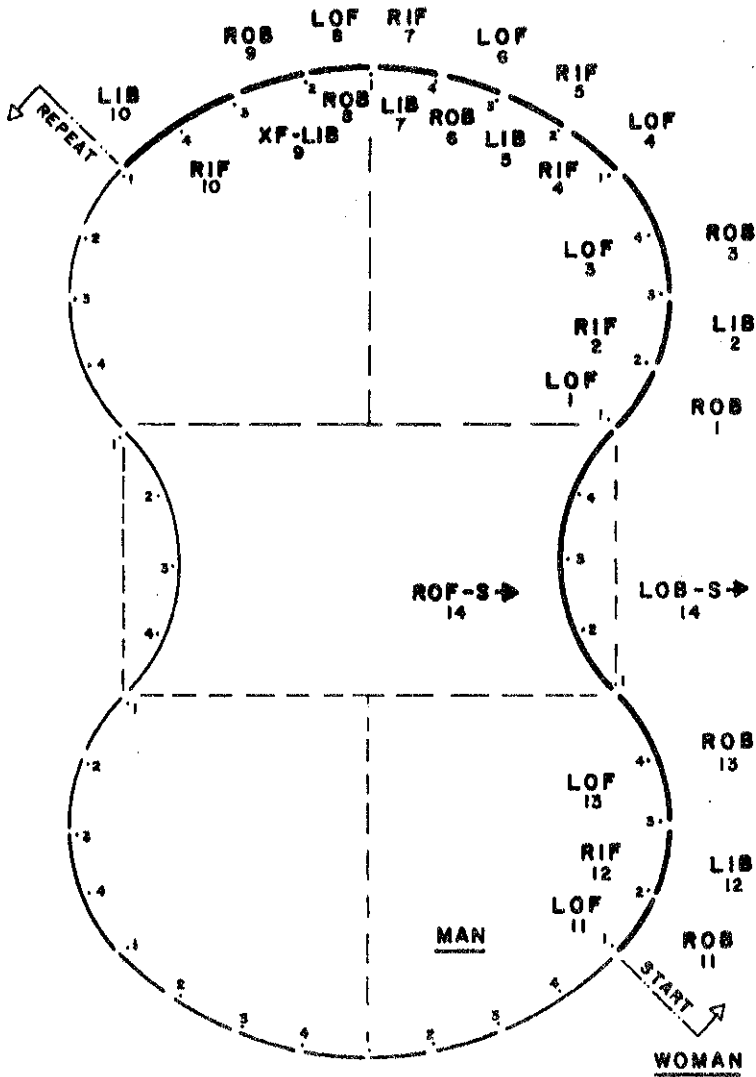
Steps #11 through #14 make up one straightaway sequence of this dance. The man must track the woman during all of the straightaway steps.

Step #14 is a four-beat ROF-S which forms the center lobe of this dance. The aim is to the center and the step travels from baseline to baseline.

Every step, except the woman's steps #4 and #9 and the man's steps #5, #9 and #10, must take the floor in the "parallel and" position.

The baseline of this dance applies only to the center lobe edges. The third count of step #14 begins at the top of the center lobe. Step #8 begins at the top of the continuous barrier lobe.

# FOURTEEN STEP



9-1-89

FOURTEEN STEP



## FOURTEEN STEP

Modified Junior Dance Version for Domestic Competition

Music: March 6/8  
 Tempo: 104 beats per minute  
 Position: Closed and "Partial Outside"  
 Pattern: Set

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

This march is a highly rhythmical dance with movements synonymous with marching bands.

The dance starts in Closed position with a series of progressive runs, with the man's tracing outside the woman's tracing.

When skating in the Closed position, the trailing partner (if not in a tracking relationship) should be no more than one (1) skate's width either inside or outside the tracing of the leading partner.

Step #4 is a four (4) beat swing for both partners. This step starts with the man's tracing inside the woman's tracing. The woman then deepens her edge to cause the tracings to cross on the third (3rd) count of the step. During this swing, the partners' shoulders must remain parallel to one another (as required by Closed position).

Another series of progressive runs follows the swing. Step #5 begins with the man's skate to the inside of the woman's tracing. Step #6 is executed in a tracking position. Step #7 begins in a tracking position. The woman then deepens her edge to cause her tracing to go to the inside of the man's tracing.

Woman's steps #7 and #8 constitute a backward-to-forward mohawk turn, which is stroked from behind the heel of the employed skate. Man's steps #8 and #9 constitute an open dropped mohawk turn. On this type of a turn, the heel of the to-be-employed skate must be placed at the inside heel of the tracing foot. At the conclusion of man's step #9 the partners assume partial outside position. Woman's step #9 (XB-RIF) is a crossed chassé.

Step #12 begins at the top of the continuous barrier lobe. Woman's steps #12 and #13 constitute an open dropped mohawk turn. Again, on this type of a turn, the heel of the to-be-employed skate must be placed at the inside heel of the tracing foot. Man's step #13 (XF-LIB), a crossed chassé, and step #14 constitute a backward-to-forward open held mohawk turn, which is stroked from behind the heel of the employed skate.

While skating in partial outside position, the man's tracing is outside the woman's tracing.

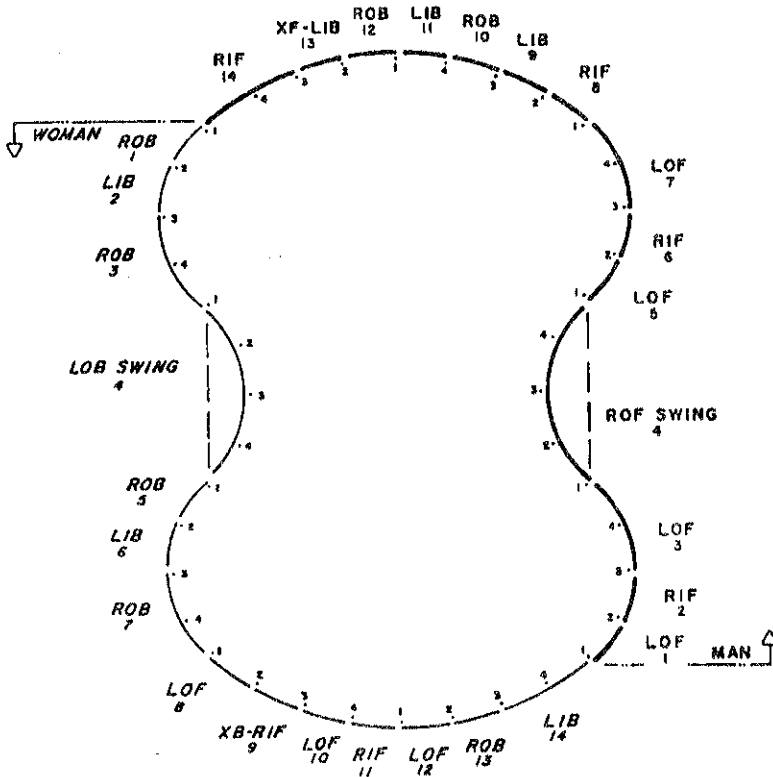
Closed position is resumed at the beginning of step #14, with the man's tracing outside of the woman's tracing. Woman's step #14 must take the floor in the "parallel and" position.

The baseline is crossed at the beginning and at the end of step #4.

## Fourteen Step

Position	Step No.	Man's Step	No. of Beats of Music	Woman's Step
Closed	1	LOF	1	ROB
	2	RIF	1	LIB
	3	LOF	2	ROB
	4	ROF Swing	4	LOB Swing
	5	LOF	1	ROB
	6	RIF	1	LIB
	7	LOF	2	ROB
	8	RIF	1	LOF
Partial Outside	9	LIB	1	RIF Cross Back
	10	ROB	1	LOF
	11	LIB	1	RIF
	12	ROB	1	LOF
	13	LIB Cross Front	1	ROB
Closed	14	RIF	2	LIB

## FOURTEEN STEP



10-15-94

## Fourteen Step

CIPA-Approved Junior World Class Dance

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

### The Dance

The dance begins with a progressive sequence of three steps forming a lobe curving towards, then away from, the barrier followed by a four-beat swing roll curving the opposite way.

This is followed by another progressive sequence for both partners after which the woman turns forward on step 8 and skates close beside the man. The partners' shoulders should be parallel to each other and parallel (in-line) to the tracings. After the man's mohawk on step 9, he should check his rotation with his shoulders and both partners' shoulders should remain approximately flat to the tracings around the end of the rink.

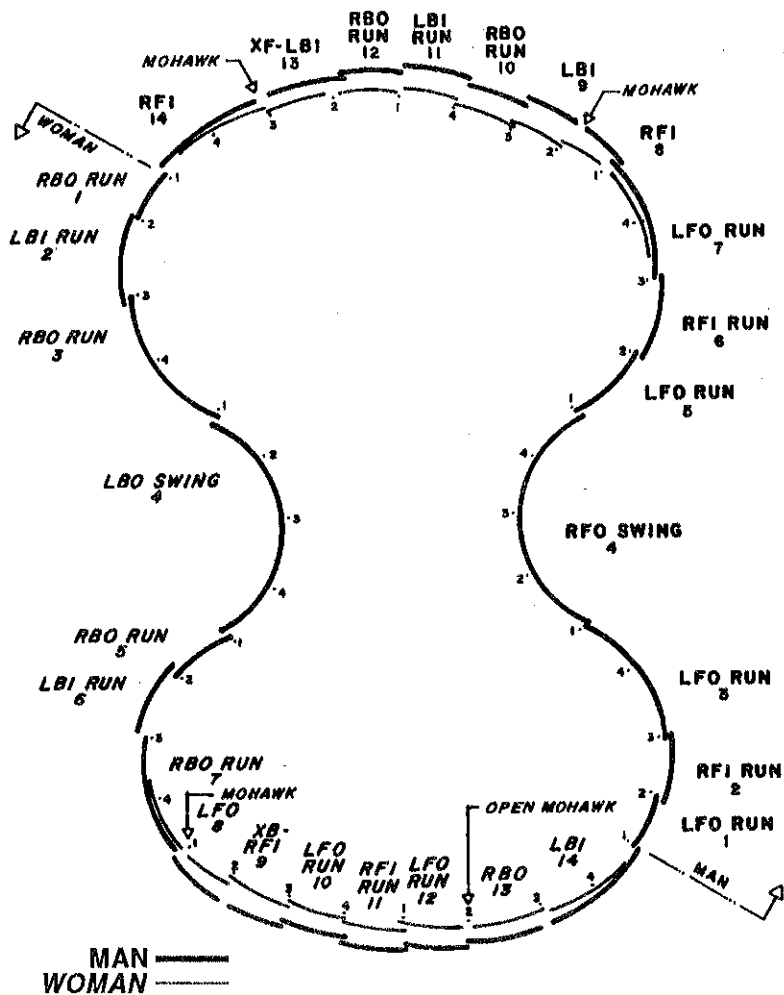
On step 9 (RFI) the woman crosses her foot behind for a cross chassé, but steps 10, 11 and 12 are progressives, but on step 13 he crosses in front.

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

### Fourteen Step

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

# FOURTEEN STEP



FOURTEEN STEP • C I P A J R W C

3-15-95  
CIPA (JUNIOR)

# THE 14 STEP PLUS

## NOTES ON THE DANCE

This dance has been adapted from the 14 Step incorporating all the Ladies and Men's steps

**Steps 1, 2 & 3 and 14, 15 & 16** are run sequences finishing with a strong outside edge towards the centre of the rink

**Step 4: 4 beat outside swing**

Free Leg should swing back for 2 beats and forward on the count 3, 4 in time with the music

**Steps 8 & 9: Open Mohawk - Struck at Instep**

**Step 13: XF LBI: 3 Turn followed by a second 3 Turn.**

TIMING is important

Turns must be on the beats of the music.

Timing 1<sup>st</sup> beat XF 2<sup>nd</sup> beat 3 turn 3<sup>rd</sup> beat 3 turn

**Step 17 4 beat outside swing**

Free Leg should swing forward for 2 beats and backward on the count 3, 4 in time with the music

**Step 25 & 26 Open Mohawk: Crossed and struck at Instep**

**Step 27 LFO XB Mohawk:**

Must be crossed behind and not a step forward

Free Leg to be left in a forward position in preparation for Step 28 run – NOT A CHASSE

**Timing of these steps 25, 26 & 27 is important**

**Step 28 RFI run**

A forward progressive step – not crossed

All Mohawks must be crossed and **NOT** heel to heel

# Solo Dance

# 14 Step - PLUS

Originated as 14 Step by Franz Scholler

Adapted to 14 Step Plus for Solo Dance by Ron Gibbs

Music: March: 6/8 or 4/4

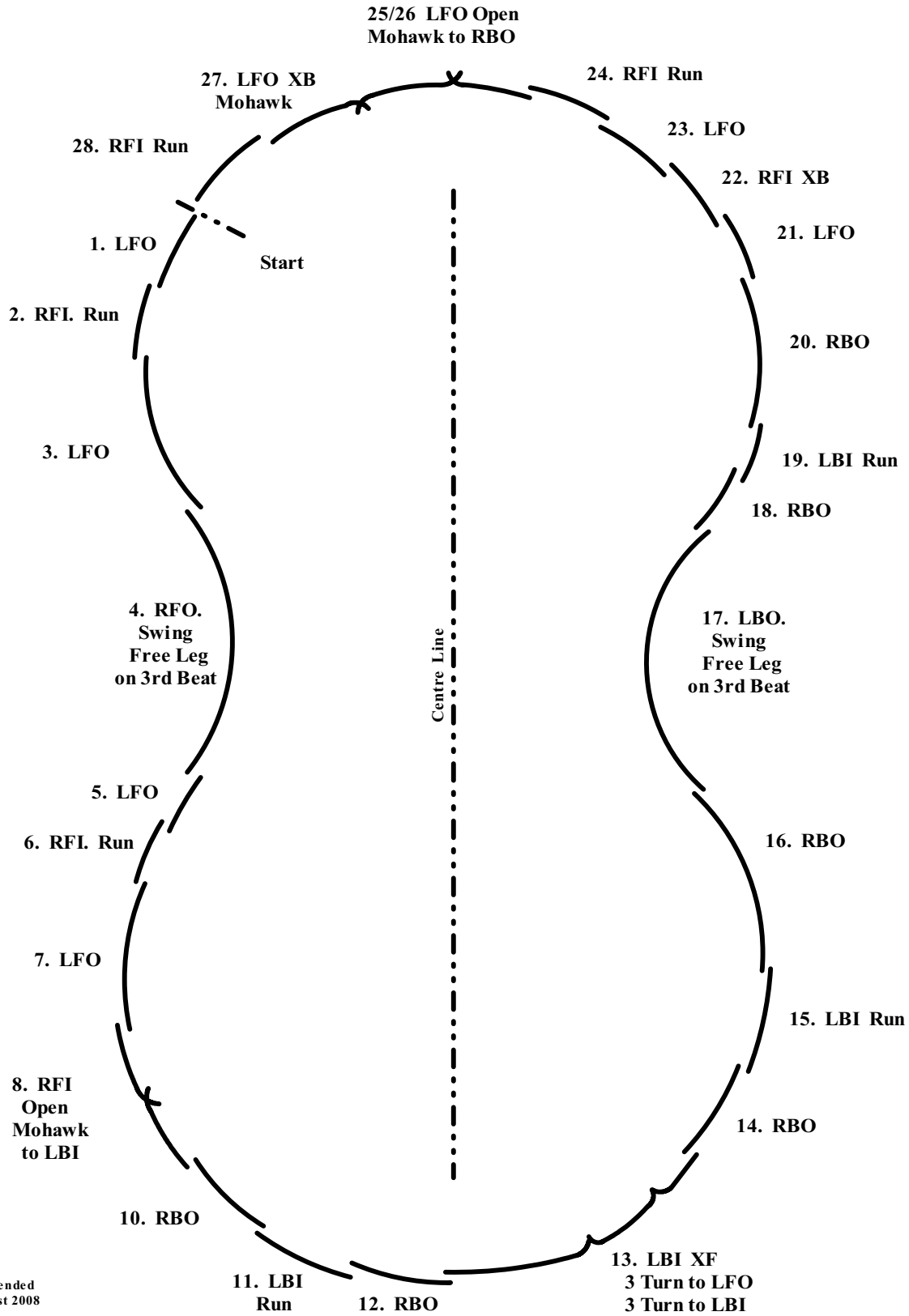
Tempo: 108

Pattern: Set

	<b>Steps</b>	<b>Beats</b>
1	LFO	1
2	Run RFI	1
3	LFO	2
4	RFO Swing free leg forward on 3 <sup>rd</sup> Beat	4
5	LFO	1
6	Run RFI	1
7	LFO	2
8	RFI Open Mohawk (Heel to Instep to step 9	1
9	LBI	1
10	RBO	1
11	Run LBI	1
12	RBO	1
13	LBI XF (Crossed in Front) LBI Three Turn on 2 <sup>nd</sup> Beat to LFO and Three Turn to LBI on 3 <sup>rd</sup> Beat	3
14	RBO	1
15	Run LBI	1
16	RBO	2
17	LBO Swing free leg backward on 3 <sup>rd</sup> Beat	4
18	RBO	1
19	Run LBI	1
20	RBO	2
21	LFO	1
22	RFI Crossed Behind	1
23	LFO	1
24	Run RFI	1
25	LFO Open Mohawk (Heel to Instep) to step 26	1
26	RBO	1
27	LFO Crossed Behind Mohawk	1
28	RFI run	1

Total 40 Beats

# Solo Dance 14 Step Plus



Amended  
August 2008

## GLIDE WALTZ

Music: Waltz 3/4; Counting 1-2-3  
Tempo: 108 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step must be either step 1, or step 7 of the first corner sequence (if more than one corner sequence is used). The opening steps must be either 12 or 24 beats of music in duration.

### DANCE NOTES

Steps #1 through #6 make up a barrier lobe and center lobe for one straightaway sequence of this dance. The rockover between steps #3 and #4 occurs at the baseline as does the rockover between steps #6 and #7.

Steps #7 through #10 make up one corner sequence of this dance.

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

The take-off for step #10 is made in the "parallel and" position. It should conform to the general curve of the corner.

Every step must take the floor in the "parallel and" position.

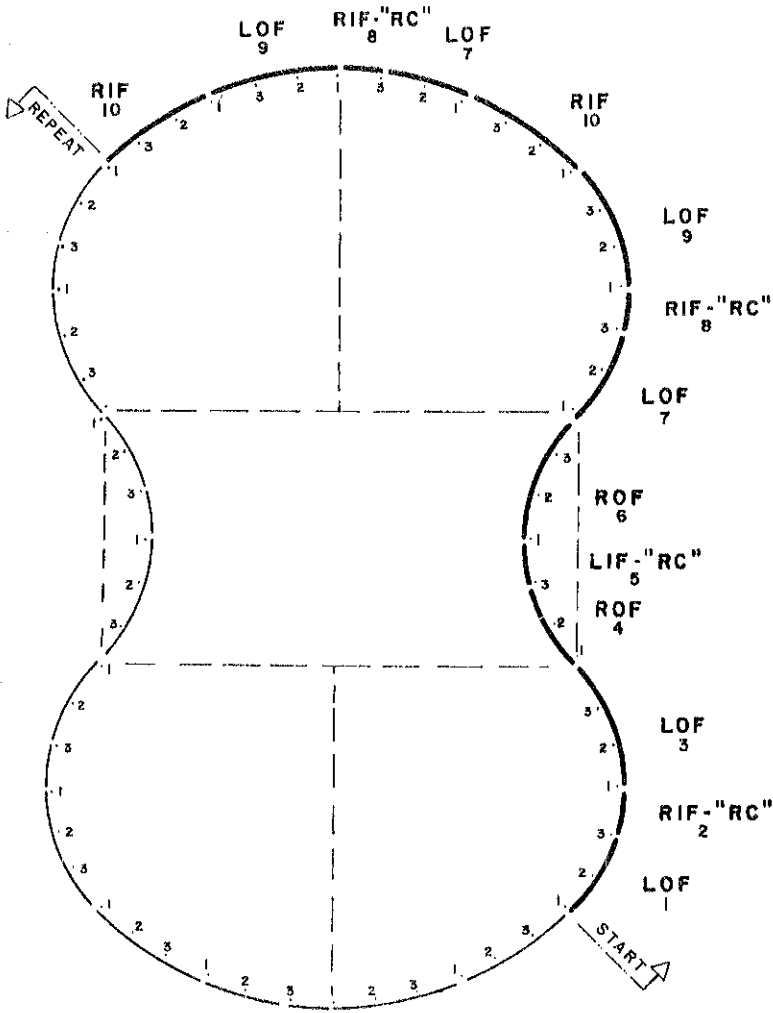
The Raised Chassé must:

- 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 and proceeds in the direction of travel

The baseline of this dance applies to the center lobe edges. Step #6 begins at the top of the center lobe. When two corner sequences are used, step #9 of the second corner sequence begins at the top of the continuous barrier lobe.



# GLIDE WALTZ



9-1-89

**GLIDE WALTZ**

## HARRIS TANGO

Harris & Krechow (modified)

Music: Tango 4/4; Counting 1-2-3-4-5-6-7-8  
 Tempo: 100 beats per minute  
 Position: Side Closed "F" and Side Closed Reverse "F", Scissors "E", Closed "A", and Open "D"  
 Pattern: Set  
 Axis: 60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

The partners are in Side Closed "F" position to start the dance. By the end of step #3 they will have completed sliding to a Reverse Side Closed "F" position before beginning step #4.

During step #6 there is a return slide to the Side Closed "F" position. The partners are again in the Reverse Side Closed "F" position for step #8 and slide back to the Side Closed "F" position during step #11.

There should be no violent or exaggerated shoulder motions. Elbow action during the change of sides should be one extended, the other bent - then the extended arm bends and the bent arm extends. The transition from side to side can be done almost entirely with the proper use of arms and elbows.

The swing past the skating foot should be slow and close to the skating surface.

The partners are in a Side Closed "F" position for the man's ROF 3-turn on step #7. The man executes his ROF 3-turn alongside the woman. Step #8 is skated in the Reverse Side "F" position. The free leg movement during this step is optional.

Steps #2, #5, and #10 are crossed chassé steps. The take-offs for these steps must be crossed-foot crossed-tracing and close. Steps #3, #6 and #11 must take the floor in the "parallel and" position.

The partners are in Side Closed "F" position for the woman's ROF 3-turn on step #12, moving to Closed "A" position for step #13. The man must track the woman at the beginning of step #13. The free leg movement during step #13 is optional.

The dance position is Open "D" on steps #14 through #18 and Scissors "E" on step #19. Steps #14 through #19 flat steps. There must be no deviation from the flat on these steps. The exception is that step #18 must begin as a flat, after which the flat must be changed to an edge (outside for the man, inside for the woman). Step #19 must begin as a flat. A slight rock off at the end of step #19 precedes the beginning of step #20.

On step #17 the free leg movement is optional. When a method is chosen, it must be maintained throughout the dance. Step #18 must take the floor in the "parallel and" position.

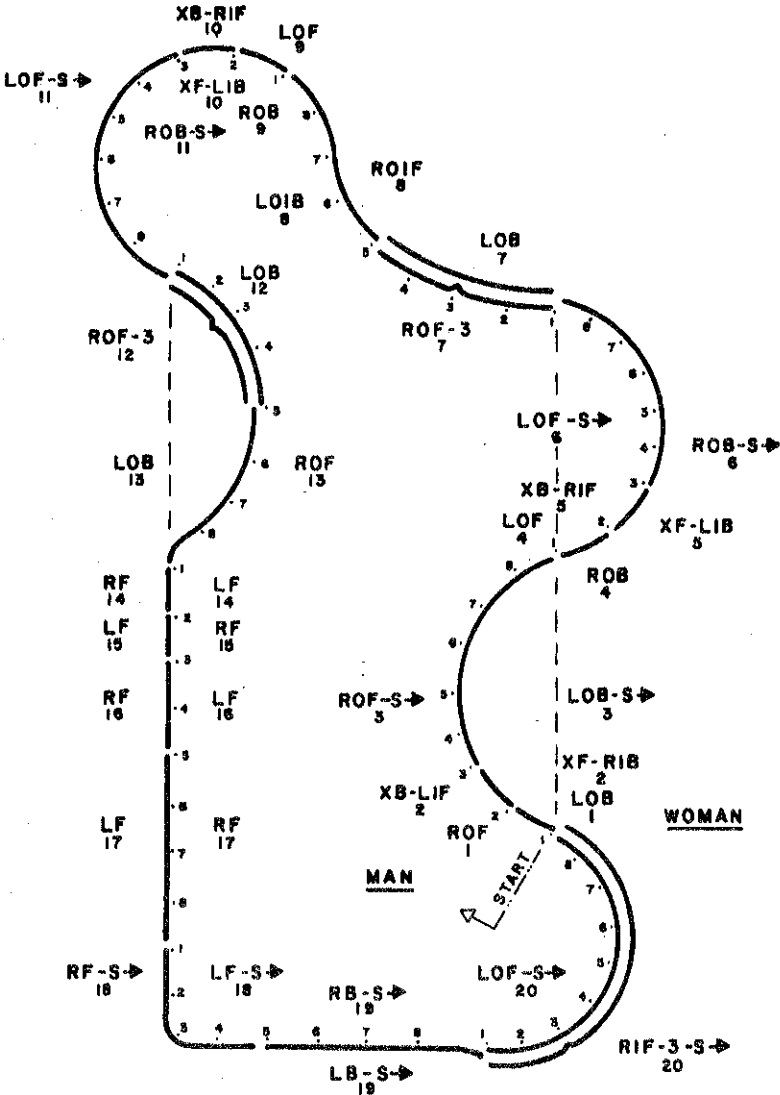
On steps #18 and #19, the flat closed two-foot turn, move the free foot as follows: backwards for two counts, then forward for two counts, execute the turn on count 5 moving the free leg from the trailing position (counts 5 and 6) in the direction of travel to a leading position (counts 7 and 8) and bring the free foot behind the heel in preparation for step #20.

On step #20, the last step of the dance, the woman's free foot is in front of her body after the RIF 3-turn and moves to the rear on counts 5 to 8. During the man's last step (LOF for

eight counts), the free foot is in a trailing position, then matches the movement of the woman's free leg after her RIF 3-turn. Partners move to a right shoulder Side Closed "F" position to repeat the dance. The take-off for step #20 is executed from behind the heel of the tracing skate.

All 3-turns must be executed on the third count of the step, which is count three of the music.

## HARRIS TANGO



**HARRIS TANGO**

## HARRIS TANGO

Modified Junior Dance version for domestic competition.

Music: Tango 4/4  
 Tempo: 100 beats per minute  
 Position: Outside (1-14), Closed (15), Open (16-21), Partial Outside (22)  
 Pattern: Set

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

The team starts in the Outside position with the woman skating backward on the right side of the man. The woman's first step is a 1-beat XB-LOB crossed progressive, followed by a 1-beat XF-RIB crossed chassé, followed by a 4-beat LOB edge. The man's first step is a 1-beat XF-ROF crossed progressive followed by a 1-beat XB-LIF crossed chassé, followed by a 4-beat ROF edge. During this 4-beat ROF step the man deepens his edge to cross the woman's tracing. The next lobe (steps #4, #5, and #6) consists of the same sequence of steps by each partner, but on the opposite feet and skating in the reverse direction.

The third lobe starts with step #7, a XF-ROF cross-roll 3-turn for the man (turned on the second count of this step), and a XB-LOB cross-roll for the woman. When the woman executes her backward-to-forward mohawk turn (steps #7 and #8), she should step forward from behind the heel of her left skate. Man's step #8 takes the floor in the "parallel and" position. Step #9 for both partners is a crossed chassé. All four steps of this lobe are executed with the man's tracing outside the woman's tracing.

Steps #11, #12, and #13 comprise a barrier lobe sequence similar to steps #4, #5, and #6, except that the man is now skating backwards and to the left of the woman, who is now skating forward. During step #13, the woman deepens her edge to cross the man's tracing.

Step #14 is a LOB cross-roll for the man and a ROF cross-roll 3-turn for the woman, turned on the second count of the step. When the man steps forward on step #15, from behind the heel of his left skate, he steps inside the woman's tracing. The woman then deepens her LOB edge (step #15) so that the man's tracing crosses hers. During this step, the team is in Closed A position. The crossed tracing movement should coincide with the free leg swing of both partners.

The team assumes an Open position for the progressive running steps that follow. Step #20, the first half of a closed swing mohawk turn is a ROF cross-roll for the woman, and a LIF angular take-off for the man. The second half of this turn (step #21) starts at the top of the lobe with the free legs in a trailing position. The free legs are then swung to a leading position.

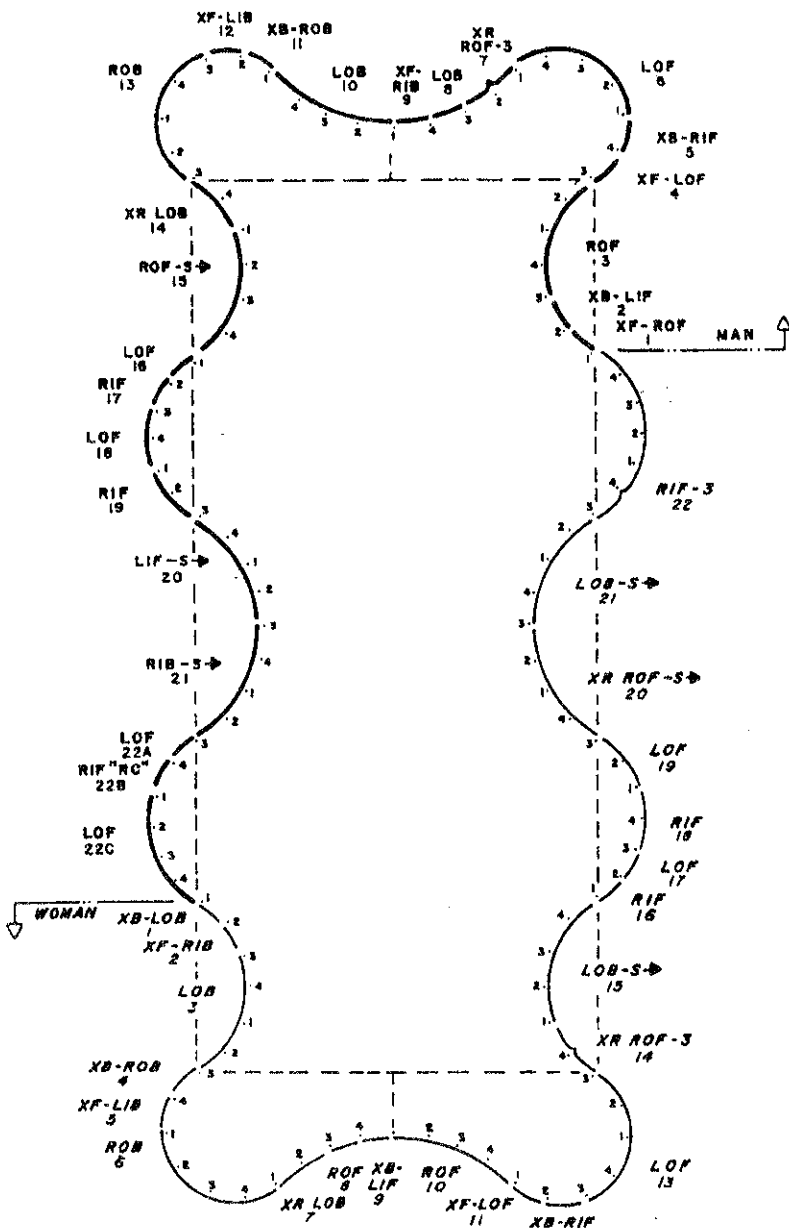
On step #22 the woman steps forward to execute a RIF 3-turn on the second count of this 6-beat step. On step #22A the man steps forward for a LOF 1-beat step. Step #22B is a 1-beat RIF raised chassé, while step #22C is a 4-beat LOF edge. The partners assume the Outside position for step #22B.

## Harris Tango

Position	Step No.	Man's Step	No. of Beats of			Woman's Step
			M	Music	W	
Outside	1	ROF Cross Front		1		LOB Cross Back
	2	LIB Cross Back		1		RIB Cross Front
	3	ROF		4		LOB
	4	LOF Cross Front		1		ROB Cross Back
	5	RIF Cross Back		1		LIB Cross Front
	6	LOF		4		ROB
	7	ROF Cross Roll 3-Turn	1+1		2	LOB Cross Roll
	8	LOB		1		ROF
	9	RIB Cross Front		1		LIF Cross Back
	10	LOB		4		ROF
	11	ROB Cross Back		1		LOF Cross Front
	12	LIB Cross Front		1		RIF Cross Back
	13	ROB		4		LOF
	14	LOB Cross Roll	2		1+1	ROF Cross Roll 3-Turn
Closed	15	ROF Swing		4		LOB Swing
Open	16	LOF		1		RIF
	17	RIF		1		LOF
	18	LOF		2		RIF
	19	RIF		2		LOF
	20	LIF Swing		4		ROF Cross Roll Swing
	21	RIB Swing		4		LOB Swing
	22a	LOF	1		1+5	RIF 3-Turn
	22b	RIF Chassé	1			
	22c	LOF	4			

# HARRIS TANGO

# HARRIS TANGO • J R DANCE



10-15-94

# HARRIS TANGO

CIPA-approved Junior World Class Dance.

Music: Tango 4/4  
Tempo: 100 Metronome  
Hold: Outside (1-14), Open (16-21), Closed (15), Partial Outside (22)  
Pattern: Optional

## THE DANCE

The various quick steps in this dance lend themselves to the tango rhythm. Dancers have the opportunity to create their own expression of musical interpretation in this dance. Great care must be taken to correctly interpret the unique characteristic of the tango rhythm.

The opening steps must be in outside (Tango) position with the woman on the right of the man. Step #1 begins in the direction of the midline of the rink. The man skates an RFO-XF (1 beat) followed by an LFI-XB (1 beat) while the woman skates an LBO-XB (1 beat) and an RBI-XF. These quick steps are followed by more deliberate four-beat edges, RFO for the man and LBO for the woman, during which the man changes from the right side of the woman to her left. The next lobe consists of the same sequences by each partner (steps 4, 5 and 6), but on the opposite feet and starting towards the barrier and ending moving away from it.

The third lobe starts with a two-beat RFO-XR shallow rocker turn for the man (step #7) followed by an LBO-XB (step #8) and a RBI crossed chassé (step #9), each of one beat. The woman skates a two-beat LBO-XB edge (step #7) followed by an RFO (step #8) stroked from the inside of the employed foot, and then a LFI crossed chassé (step #9) each of one beat. Both partners then skate a four-beat edge (step #10), the man LBO and the woman RFO with the partner to right and finishing with the partner on the left.

Steps #11-#13 comprise a barrier lobe sequence similar to steps #1-#3, #4-#6 and #8-#10, except the man is now skating backwards and to the left of the woman who is skating forward. Step #14 for the woman begins as an RFO cross roll three turn of two beats in the direction of the midline of the rink, while the man skates a two-beat LBO shallow cross roll (step #14). He then turns forward to skate a four-beat RFO edge (step #15) corresponding to the woman's LBO (step #15).

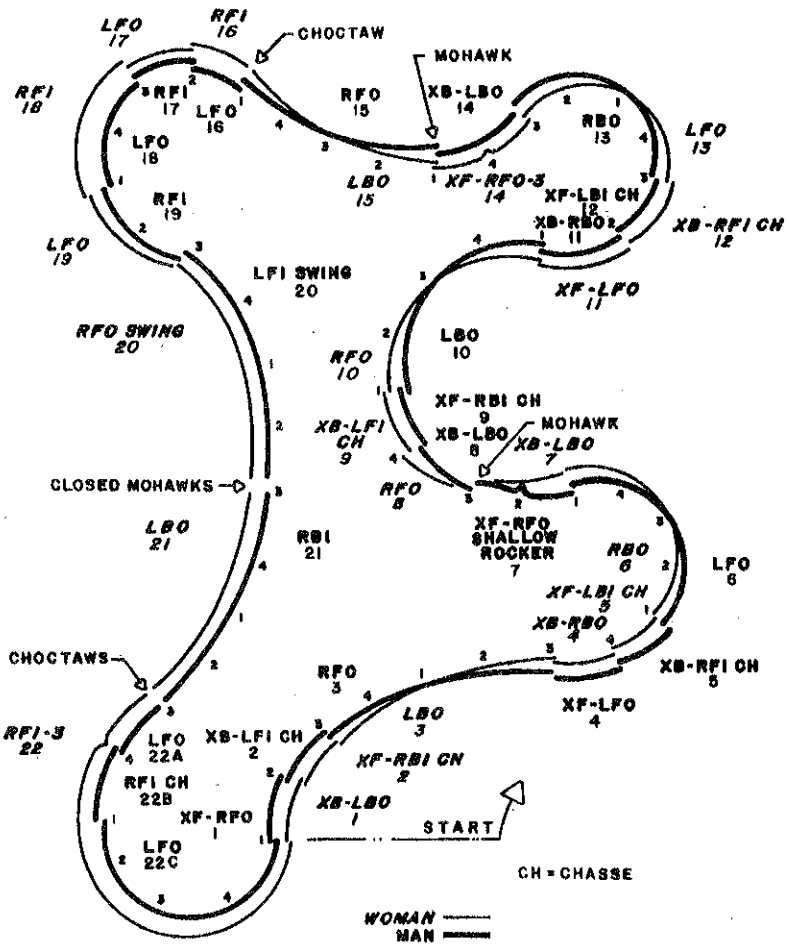
On the four-beat edges, steps #3, #6 and #10, the free foot move is optional. The cross and cross chassé steps of the preceding shallow lobes should be skated on light curves and heading approximately towards or away from the barrier, while the long, deep edges carry the dancers down the side of the rink. Depending on the length of the rink and distance to be covered, the cross and cross chassé steps may be angled somewhat from a line perpendicular to the barrier, but the couple must never retrogress during these steps.

The promenade follows next with the partners in open position and consists of two shallow fast (one-beat) steps (#16-#17) followed by two slower (two-beat) steps (#18-#19) on a lobe starting towards the barrier and ending away from it. These steps are followed by a closed swing mohawk, the man skating LFI (step #20) to RBI (step #21) and the woman RFO (step #20) to LBO (step #21) each edge held for 4 beats of music. The woman at the end of the edge following her mohawk steps forward to RFI (step #22) to execute an RFI three turn after 1 beat of music and holds the RBO for 5 beats. During the execution of this three turn, the man skates two one-beat edges forming a chassé (steps #22a and #22b) followed by a four-beat LFO edge (step #22c). The first of these steps (#22a and #22b) are started towards the barrier with shallow curves, but after the woman's three turn the curvature of the edges is deepened and the couple swings around heading

towards the midline of the rink and assuming outside (Tango) position in readiness to repeat the dance sequence again.

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

### HARRIS TANGO

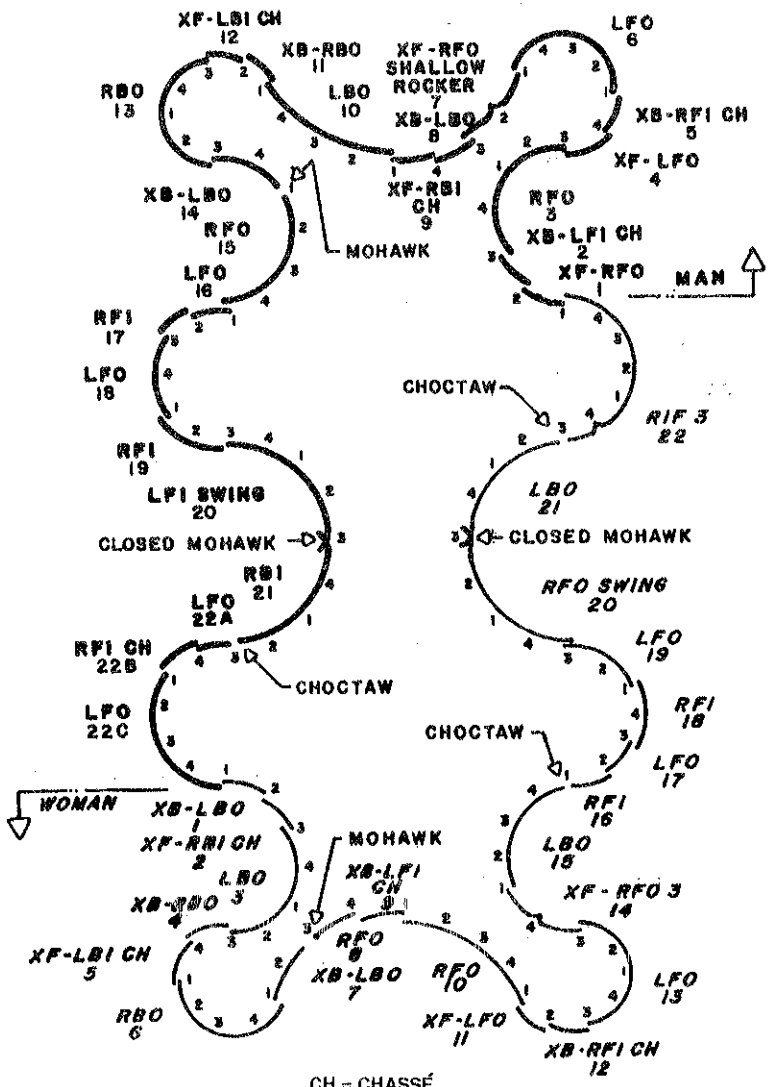


3-15-95

CIPA (JUNIOR)



# HARRIS TANGO



CH = CHASSÉ

3-15-95

CIPA (JUNIOR)

HARRIS TANGO • CIPA JRW C

## HIGHLAND SCHOTTISCHE

A variation of University Swing by George Muller

Music: Schottische 4/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Closed "A" and Open "D" during steps #5, #6, and #7  
Pattern: Set  
Axis: 45-90 degrees

### OPENING

The dance starts on count 3 of a measure of music. The first step skated must be step #1. The opening steps must be either 10 or 18 beats of music in duration.

### DANCE NOTES

Closed "A" position is required on steps #1 through the beginning of step #4 with the man tracking the woman. After starting step #4 the woman deepens her edge prior to stepping forward on step #5, the beginning of which aims towards the center. During steps #5, #6 and #7 the Open "D" position is required.

The take-off for the man's step #5 must be made in the "parallel and" position while the take-off for the woman's step #5 must originate from behind the heel of the tracing skate. A parallel relationship of tracings must exist during step #5.

The take-off for the man's step #6 (RIF) must be made in the "angular and" position. The corresponding step for the woman is a cross roll. Therefore, the take-off must be crossed-foot, crossed-tracing, close and angular. The woman's step #7 must take the floor in the "parallel and" position. It is not a XF-RIF.

The forward-to-backward and backward-to-forward turns on the barrier lobe are open dropped mohawk turns. All forward-to-backward mohawk turns are executed heel-to-heel. The forward step of all backward-to-forward mohawk turns is executed from behind the heel of the tracing skate.

The concentric rotation on the corner of this dance is of extreme importance.

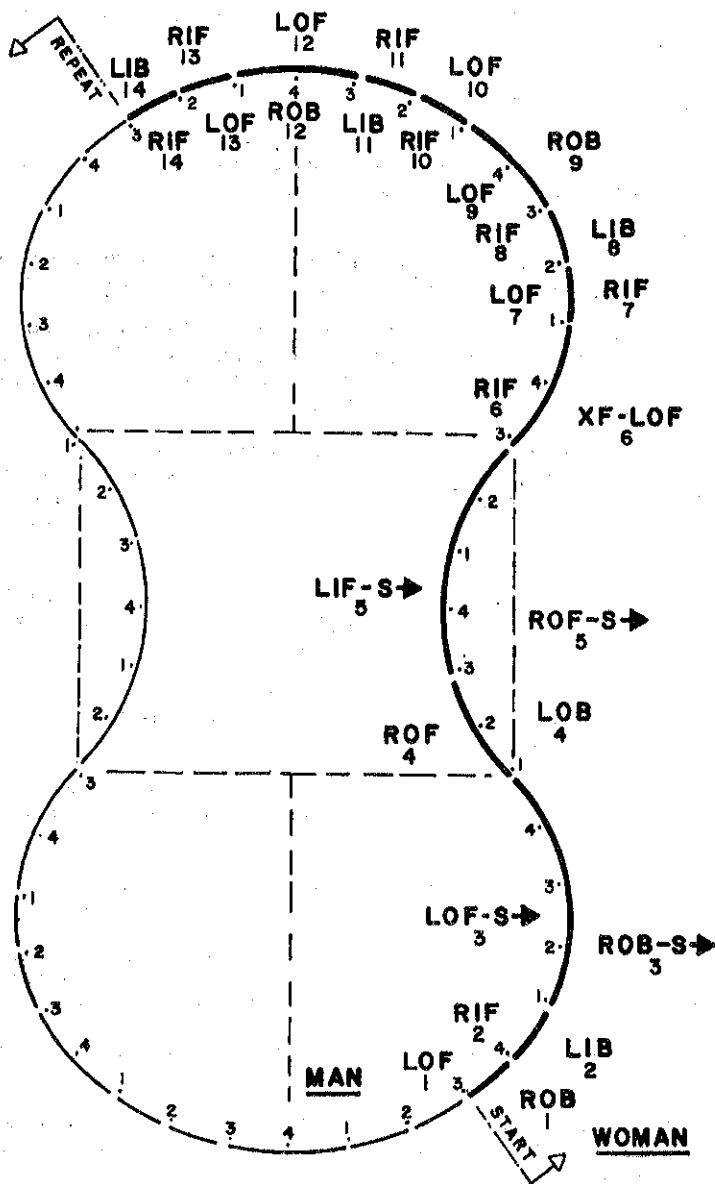
The man must track the woman at the beginning of step #9. Immediately thereafter the backward skating partner deepens her ROB edge to allow the partner to proceed forward. The woman must track the man at the beginning of step #12. Immediately thereafter the backward skating partner deepens his ROB edge to allow the partner to proceed forward.

All progressive running steps must take the floor in the "parallel and" position.

The baseline of this dance only applies to the center lobe edges. The second count of step #5 begins at the top of the center lobe. The second count of step #12 begins at the top of the continuous barrier lobe.

# HIGHLAND SCHOTTISCHE

# HIGHLAND SCHOTTISCHE



9-1-89

## ICELAND TANGO

Katie Schmidt

Music: Tangò 4/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Scissors "E", Closed "A", Closed "F", Reverse Closed "F", and Open "D"  
Pattern: Border  
Axis: 45-60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

This is a border dance and begins with flat progressive steps; partners in Scissors "E" position with outstretched arms trailing. Partners assume Closed "A" position on step #5.

There is a free leg swing on step #4 after the closed flat two-foot turn. When skating from a flat to an edge, skaters should rock to an edge at the end of the old step to allow proper aiming of the new step. This flat should be held as long as possible before rocking to an edge. The man should track the woman on step #5.

The beginning of step #8 is executed in a Closed "A" position and remains in this position until the 3-turn. The free leg movement is optional. The serpentine 3-turn is skated closely, the change of edge occurs on the third beat of the step and the 3-turn occurs on the fifth beat of the step. The cusp of the 3-turns must be at the top of the lobe. The woman should not track the man after the turn.

When skating from an edge to a flat, skaters should rock to a flat at the end of the old step to allow proper aiming of the new step. The edge should be held as long as possible before rocking to a flat, (e.g. step #9 to step #10).

Steps #10 through #12 and the beginning of step #13 are flat progressive steps. These steps are executed in the Open "D" position. After turning the one-foot flat turn the team is in the Scissors "E" position.

The take-off for step #13 must take the floor in the "parallel and" position with the movement of the free legs to be at the discretion of the skaters provided no violent movements are noticeable. The turn is on count 3.

Step #14 is skated in Reverse "F" position. Step #15 is skated in Closed "F" position. Step #16 is skated in Reverse "F" position.

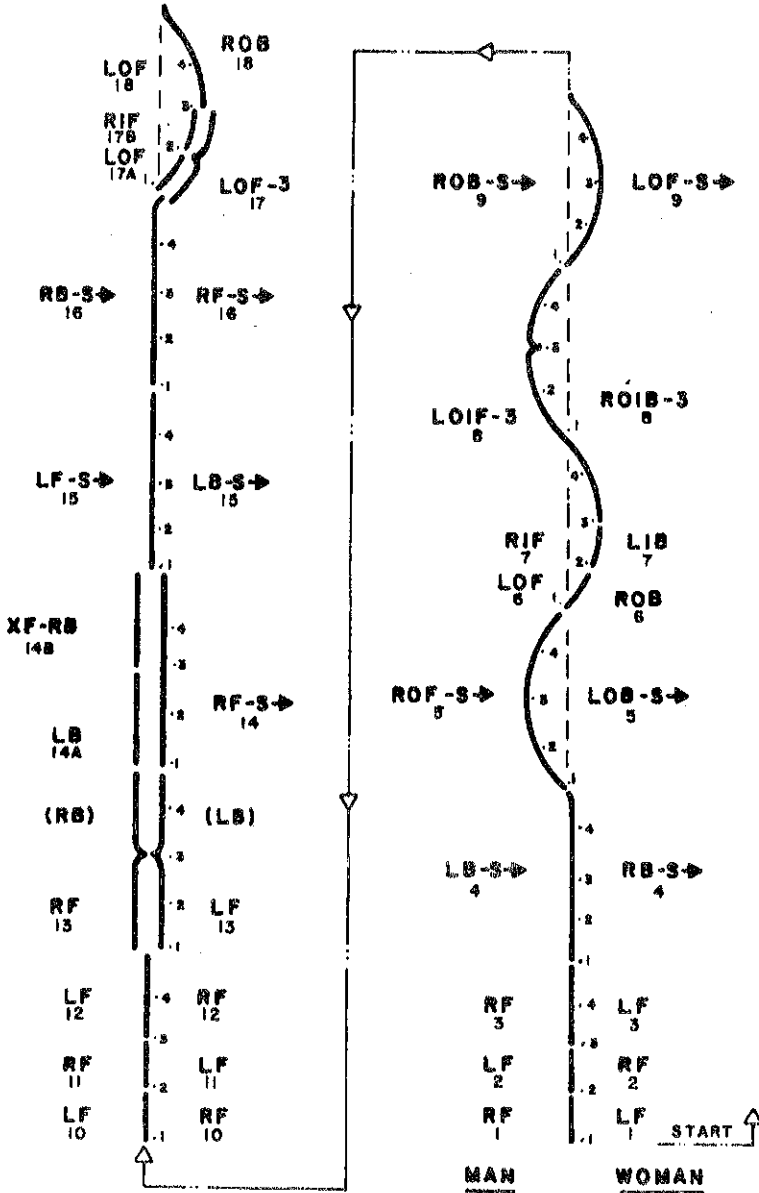
All of the two-foot turns involved in these steps must be pure flats. No deviations are acceptable. The backward-to-forward turns are executed from behind the heel of the tracing skate. The forward-to-backward turns are executed in the "parallel and" position.

Step #16 should be held flat as long as possible before rocking off in preparation for step #17.

The woman should rotate around the man so that during step #18 the man and woman cross tracing. At the conclusion of step #18 both partners should rock to a flat before restarting the dance.

A continuous baseline is the type used in this dance.

# ICELAND TANGO



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# ICELAND TANGO

## CIPA-Approved World Class Dance

Music: Tango 4/4  
 Tempo: 100 Metronome  
 Hold: Reverse Open, Closed Outside, Open  
 Pattern: Optional

### THE DANCE

Two sequences.

The first three steps set the mood of this tango with a typical tango position.

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

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

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

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

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

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

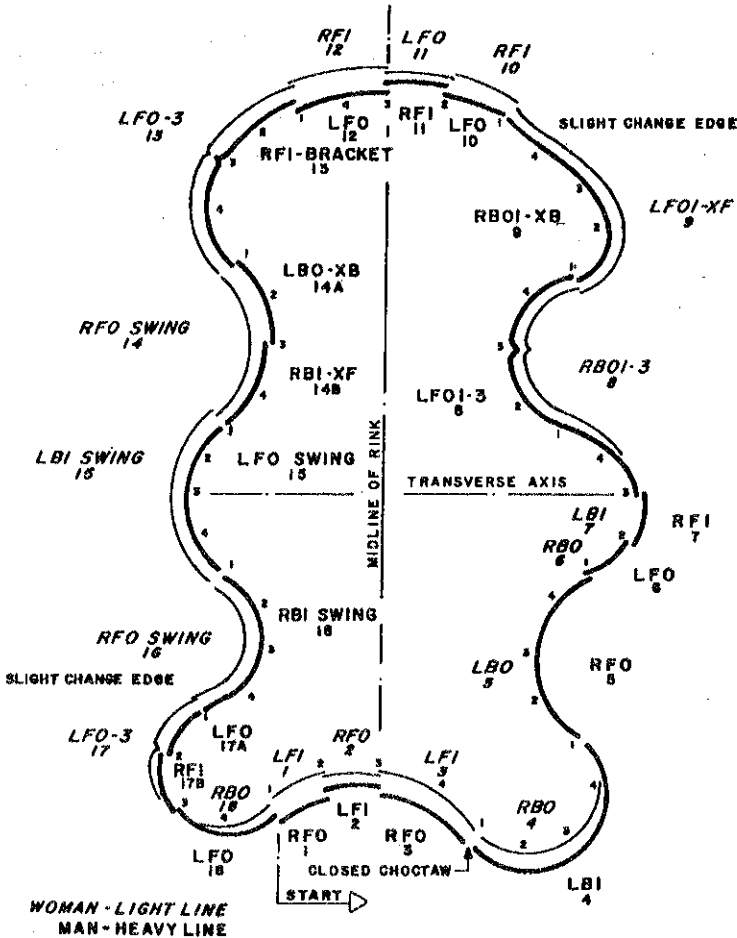
Steps 15 and 16 commence with free legs trailing and again swing in unison. Unison of leg movement is an essential feature of the dance. A parallel shoulder position aids in controlling the aim and flow of steps 14 through 16.

Step	Hold	Man's Steps	Beats of Music		Woman's Steps
			M	W	
1	Reverse	RFO	1	1	LFI
2		LFI	1	1	RFO
3		RFO	2	2	LFI
4	Closed	Closed Choctaw to: LBI	4	4	Closed Choctaw to: RBO
5		Choctaw to: RFO	4	4	LBO
6		LFO	1	1	RBO
7		RFI	1	1	LBI
8		LFOI-3	6	6	RBOI-3
9	XB-RBOI (Change of edge very slight) Choctaw to:	4	4	XF-LFOI	
10		LFO	1	1	RFI
11		RFI	1	1	LFO
12		LFO	2	2	RFI
13		RFI-Bracket	4	4	LFO-3 Choctaw to:
14a		XB-LBO	2	4	RFO-Swing Closed Choctaw to:
14b		XF-RBI Choctaw to:	2		

15	LFO-Swing	4	4	LBI-Swing
	Closed Choctaw to:			Closed Choctaw to:
16	RBO-Swing	4	4	RFO-Swing
	(Change of edge very slight)			
	Mohawk to:			
17a	LFO	1	2	LFO-3
17b	RFI	1		
18	LFO	2	2	RBO
				Choctaw to step 1

NOTE: Although the pattern is classified as optional, any deviation from the published pattern will be severely penalized internationally.

## ICELAND TANGO



4-1-99

CIPA

## IMPERIAL TANGO

CIPA-approved for Junior World Class Dance

Music: Tango 4/4  
 Tempo: 104 Metronome  
 Hold: Foxtrot, Killian  
 Pattern: Set

### THE DANCE

Four sequences.

Steps #1, #2 and #3A constitute a run sequence in the Open Foxtrot Position.

Steps #3A and #3B are skated as a LOF (2 beats) to a flat (1 beat) to a LFI (1 beat).

The inner-inner open mohawk on steps #3 and #4 is turned independently, struck at the instep and followed by step #5 LBO. During this turn and the next step, LBO, the team drop their hands to their sides in preparation for step #6, RBO 2 beat edge. On step #6, the team must assume the Killian position for the remainder of the dance.

On step #7, LFO-XR three turn, the man must move the woman slightly forward to allow for the turn. The Killian position must be maintained.

Steps #10 and #11, RBO to LFO constitute a back to forward dropped open mohawk turn.

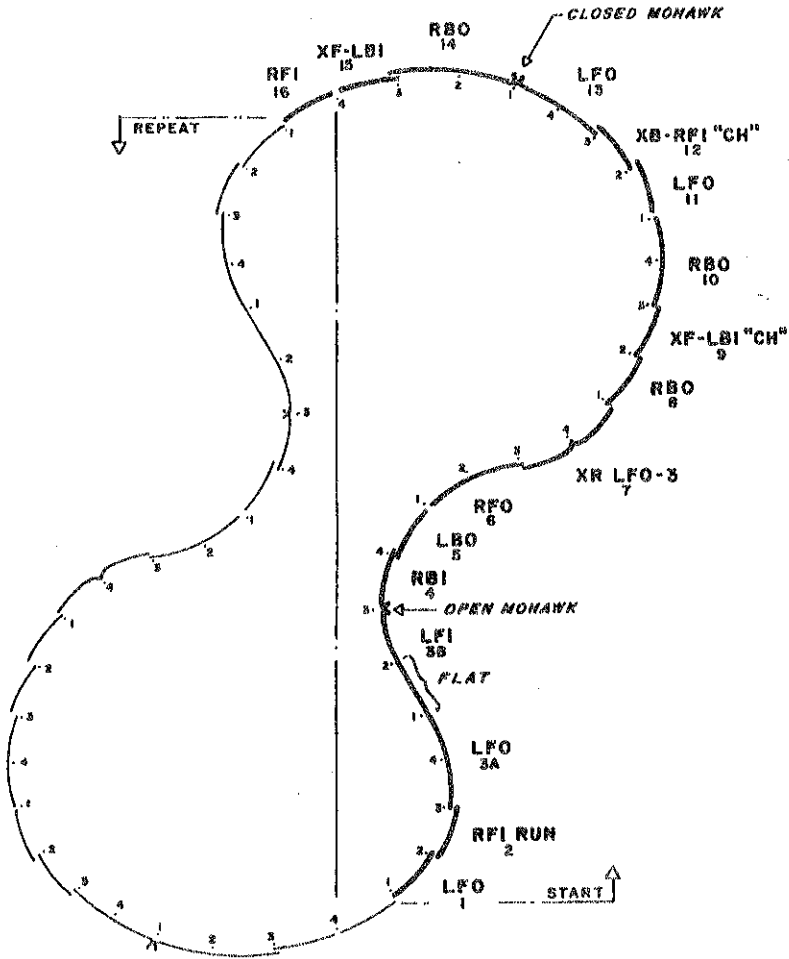
Steps #13 and #14 constitute a closed mohawk turn. On step #14 the shoulders must be in line with the tracing.

At the completion of step #16, the team must return to the Foxtrot position.

Position	Step No.	Man's Step	No. of Beats of Music	Woman's Step
Foxtrot	1	LFO	1	LFO
	2	RFI Run	1	RFI Run
	3	LFO Flat LFI	4	LFO Flat LFI
	4	RBI Open Mohawk	1	RBI Open Mohawk
	5	LBO	1	LBO
Killian	6	RFO	2	RFO
	7	Cross roll LFO Three	2	Cross roll LFO Three
	8	RBO	1	RBO
	9	LBI X-F Chassé	1	LBI X-F Chassé
	10	RBO	2	RBO
	11	LFO	1	LFO
	12	RFI X-B Chassé	1	RFI X-B Chassé
	13	LFO	2	LFO
	14	RBO Mohawk	2	RBO Mohawk
	15	LBI X-F	1	LBI X-F
	16	RFI	1	RFI



# IMPERIAL TANGO



7-10-98  
CIPA (JUNIOR)

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## IMPERIAL WALTZ

A variation of L.W. Going's dance of the same name

Music: Waltz 3/4; Counting 1-2-3  
 Tempo: 120 beats per minute  
 Position: Closed "A"  
 Pattern: Set  
 Axis: 45-60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

### DANCE NOTES

The first two steps of this dance make up a nine-beat center lobe. The second step (six-beat edge) should be aimed to the center. It travels up to the peak or top of the lobe before returning to the baseline.

All 3-turns in this dance are to be executed on the third count of the step. At the beginning of step #1 the man tracks the woman. During this step the woman will deviate into the circle as much as necessary, but as little as possible, to allow the man to proceed forward. The partners are to remain facing each other in the Closed "A" position during this sequence.

The take-off for the man's second step (LOB swing) must take the floor in the "parallel and" position while the woman's second step is executed from behind her left heel. Steps #2 through #4 are executed with the woman tracking the man.

Step #5 begins in tracking. Immediately thereafter, the man deepens his ROB edge to allow the woman to proceed forward.

The woman's steps #6 and #7 constitute an open dropped mohawk turn executed heel-to-heel on count 3. The partners are to remain facing each other in the Closed "A" position during this sequence.

The timing on steps #3 through #7 is exceptionally important. Steps #7 and #11 are raised chassé steps.

The man resumes tracking the woman on step #8 and remains in tracking throughout the remainder of the dance, except for the beginning of step #9.

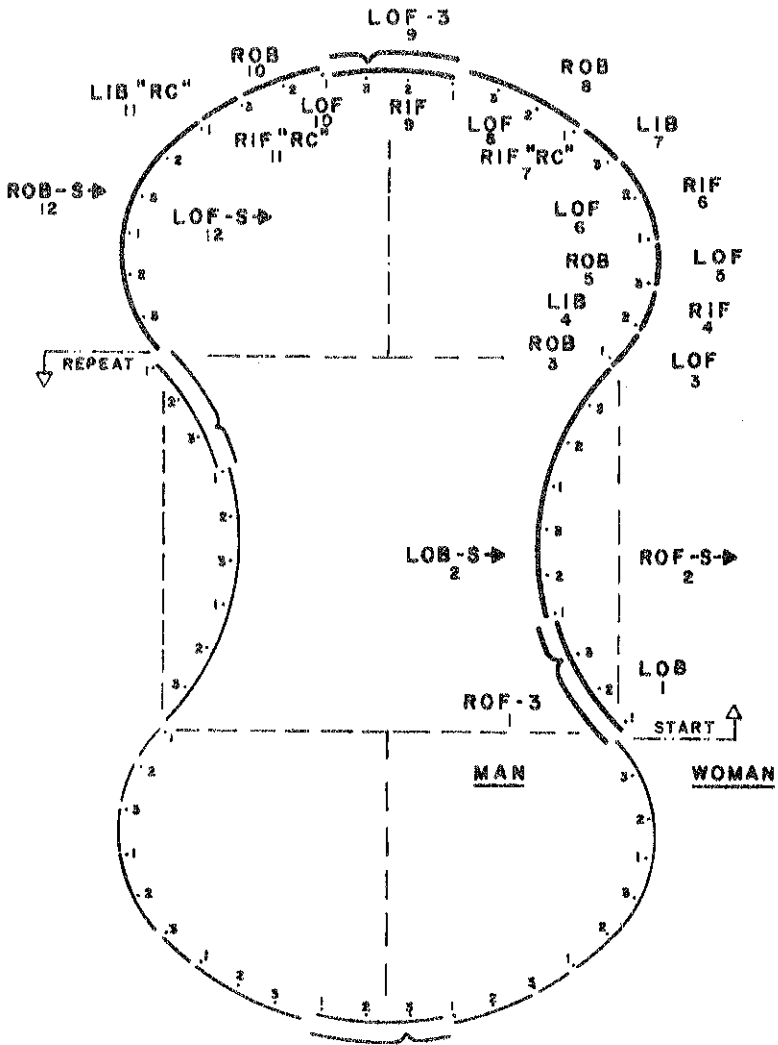
On step #9 the woman executes her LOF 3-turn on the third count of the step. The turn is made under the man's left arm, which is extended over the woman's head. Upon the completion of this turn the man must be tracking the woman.

Step #9 must not deviate from the established arc. The take-off for the man must be made in the "parallel and" position while the take-off for the woman is made from behind the heel of the tracing skate.

Partners must skate in a face-to-face position on every step in this dance except step #9.

The baseline of this dance only applies to the center lobe edges. The baseline of this dance starts with the beginning of step #1 and ends with the completion of step #2. The top of the center lobe is located one and one-half beats past the beginning of step #2. The top of the continuous barrier lobe is located one and one-half beats past the beginning of step #9.

# IMPERIAL WALTZ



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9-1-89

## INTERNATIONAL WALTZ

Irwin, Kenny & McLaughlen

Music: Waltz 3/4; Counting 1-2-3-4-5-6  
 Tempo: 168 beats per minute  
 Position: Closed "A"  
 Pattern: Set  
 Axis: 45-60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

### DANCE NOTES

The regular pattern of this dance consists of steps #1 through #8 and totals 48 beats of music. On some skating surfaces additional steps across the end of the rink may be necessary. The steps to be added between step #5 and #6 are as follows:

Step	Man	Beats	Woman
5A	LOF Swing	6	ROB Swing
5B	ROF Swing	6	LOB Swing

Both the 48 and 60 beat patterns are equally correct and the choice of one pattern over the other will not be penalized by the judges. However, the pattern once chosen must be used throughout the dance.

Two bars of waltz music are phrased together for this dance, thus counting 1-2-3-4-5-6. All steps are on count 1. All 3-turns are to be executed on count 4 and then held through count 5 and 6. During these counts both skaters are travelling backwards.

The 3-turns must be executed in a smooth, controlled manner, not whipped or kicked. The free leg must not be brought past the tracing skate before the 3-turn.

The man must track the woman at the beginning of step #1 and the beginning of step #4. Immediately thereafter the woman deepens her outer back edge to allow the man to proceed forward.

The woman must track the man at the beginning of step #2 and the beginning of step #5. Immediately thereafter the man deepens his outer back edge to allow the woman to proceed forward.

The free leg movement on step #6 (LOF for the man and ROB for the woman) is optional. The swings in this dance should be graceful, natural movements and not forced and exaggerated. The free leg movements of both partners should be in unison.

The woman's step #7 (LOF 3-turn) is turned under the man's left arm. The woman's right hand and the man's left hand must maintain contact.

The man must track the woman on steps #3, #6, #7 and #8.

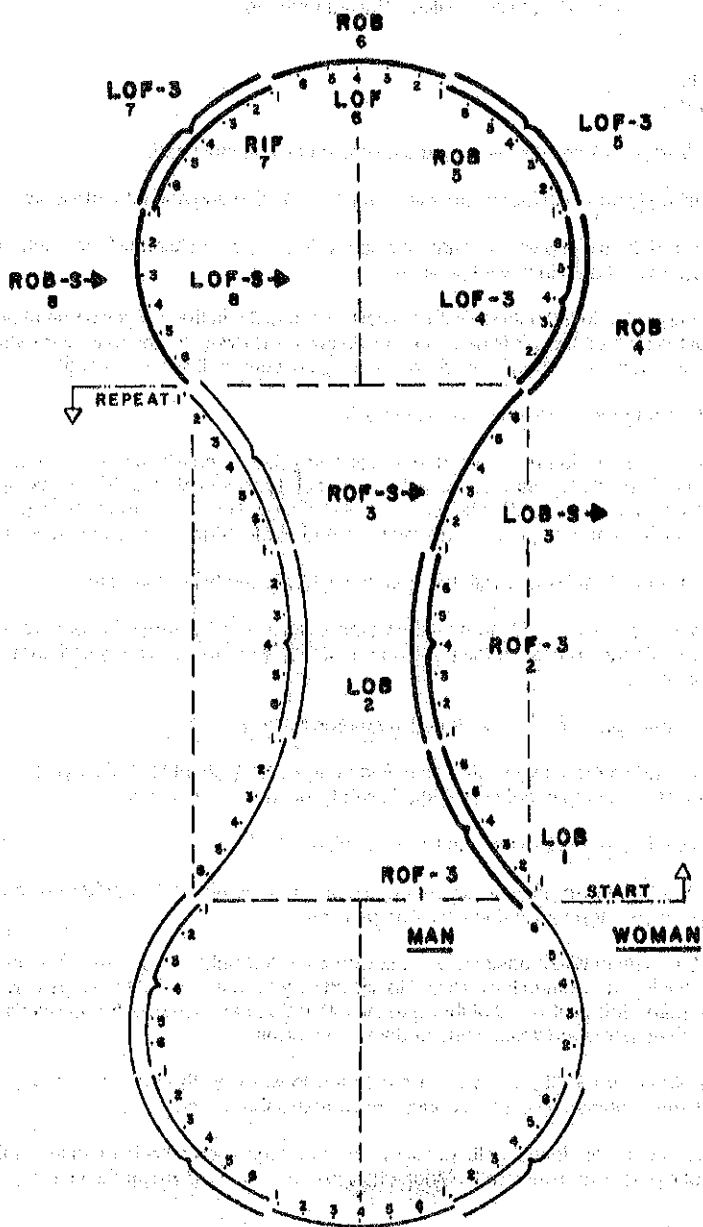
The swing should be a natural, controlled movement of the free leg with no high or exaggerated motions.

All backward-to-forward mohawk turns must originate from behind the heel of the tracing skate. All other steps must take the floor in the "parallel and" position.

During every step partners bodies must remain facing each other in Closed "A" position except during the end of step #6 through the beginning of step #7.

The baseline of this dance applies to the center lobe edges. The fourth count of step #2 begins at the top of the center lobe. The fourth count of step #6 begins at the top of the continuous barrier lobe.

## INTERNATIONAL WALTZ



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## ITALIAN FOXTROT

### CIPA-approved World Class Dance

Music: Foxtrot 4/4  
 Tempo: 96 Metronome  
 Hold: Closed, Tandem, Killian, Partial Outside  
 Pattern: Set

#### THE DANCE

Two sequences.

NOTE: All steps are progressive strokes unless otherwise indicated.

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

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

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

Steps #6 through #13 are done in closed position.

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

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

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

Steps #15 through #17 must be skated in tandem position.

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

Steps #18 through #24 are done in Killian position.

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

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

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

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

## ITALIAN FOXTROT

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

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# JO-ANN FOXTROT

Music: Foxtrot 4/4, Counting 1-2-3-4  
 Tempo: 92 Beats Per Minute  
 Position: Side "B"  
 Pattern: Set  
 Axis: 45 to 60 Degrees

## OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music.

## DANCE NOTES

Every step must take the floor in the "parallel and" position unless otherwise noted. Steps #4 and #9 are raised chassés.

Step #10 (ROF Swing) begins at the top of the center lobe.

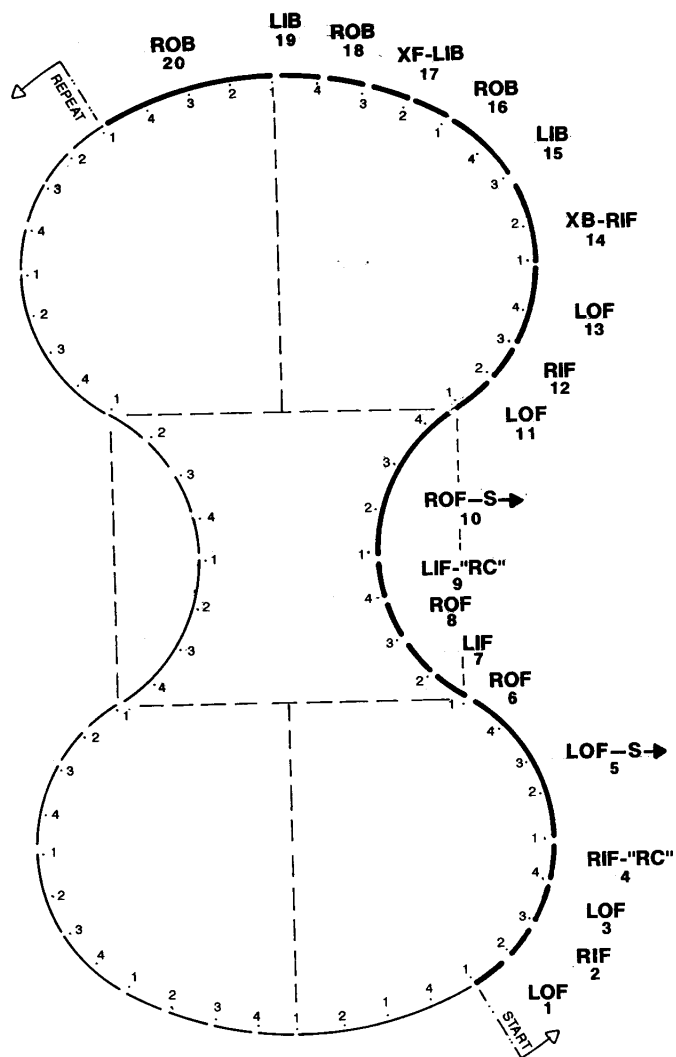
Step #14 (XB-RIF) and step #17 (XF-LIB) are crossed chassé steps. The takeoff for each of these steps must be crossed-foot, crossed-tracing, close and parallel. The aim is out so the arc of the pattern will not be disturbed.

Step #14 (XB-RIF) and step #15 (LIB) comprise an open held mohawk turn. This turn must be executed heel to heel. During the execution of step #14 the woman must increase the depth of her edge to allow a tracking relationship to exist before the beginning of step #15. During this type of a turn the male must retain a constant arc.

Step # 20 (ROB) and step #1 (LOF) constitute an open dropped mohawk turn. At the end of step #20, the man deepens his edge to cross tracing with the woman before executing step #1. There should be no deviation in body lean when stepping from step #20 to step #1. The takeoff for step #1, when repeating the dance, should be from behind the heel of the tracing skate.

The baseline for this dance starts with step #6 and ends with the completion of step #10. The first count of step #10 (ROF Swing) begins at the top of the center lobe. Step # 20 begins at the top of the continuous barrier lobe.

## JO-ANN FOXTROT



## KAREN LEE TANGO

Music: Tango 4/4  
Tempo: 100 beats per minute  
Position: Side B, Reverse Side B or Solo  
Pattern: Set  
Axis: 60-90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Every step in this dance must take the floor in the "parallel and" position except those that are either a) crossed behind or in front, or b) the second half of a forward-to-backward or backward-to-forward mohawk turn.

Those steps that are crossed behind (steps #5, #12, and #18) must be crossed so that the toe wheels of the new tracing skate are at least alongside the heel wheels of the old tracing skate. On step #15, which is crossed in front, the heel wheels of the new tracing skate must be at least alongside the toe wheels of the old tracing skate.

All forward-to-backward mohawk turns must be executed heel-to-heel, while all backward-to-forward mohawk turns must originate from behind the heel of the old tracing skate.

The dance starts in Side "B" position with a series of progressive runs followed by a 6-beat LOIF change of edge. On the third beat of this step, a front toe point is made with the outer forward wheel of the right skate touching the floor in front of, and in line with, the tracing skate. A change of edge occurs on the baseline on the fourth beat of the step, followed by a rear toe point on the fifth beat of the step. The rear toe point is made with the inner forward wheel of the right skate touching the floor in back of, and in line with, the tracing skate.

Step #5 (XB-LIF) and step #6 (RIB) constitute an open dropped mohawk turn which must be made heel-to-heel. During this turn, the team changes from Side "B" to Reverse Side "B" position.

Step #7 is a 6-beat LOIB change of edge. On the third beat of this step, a rear toe point is made with the inner forward wheel of the right skate touching the floor in back of, and in line with, the tracing skate. A change of edge occurs on the baseline on the fourth beat of this step followed by a front toe point on the fifth beat of this step. The front toe point is made with the outer forward wheel of the right skate touching the floor in front of, and in line with, the tracing skate.

During step #8, the woman advances past the man and deepens her edge to cross inside his tracing prior to stepping forward on step #9. It is necessary on step #8 not to lean outside the circle prior to stepping forward on step #9.

Step #11 is a 4-beat LOF edge with a rear toe point being made on the third count of the step. This toe point is made with the inner forward wheel of the right skate touching the floor in back of, and in line with, the tracing skate.

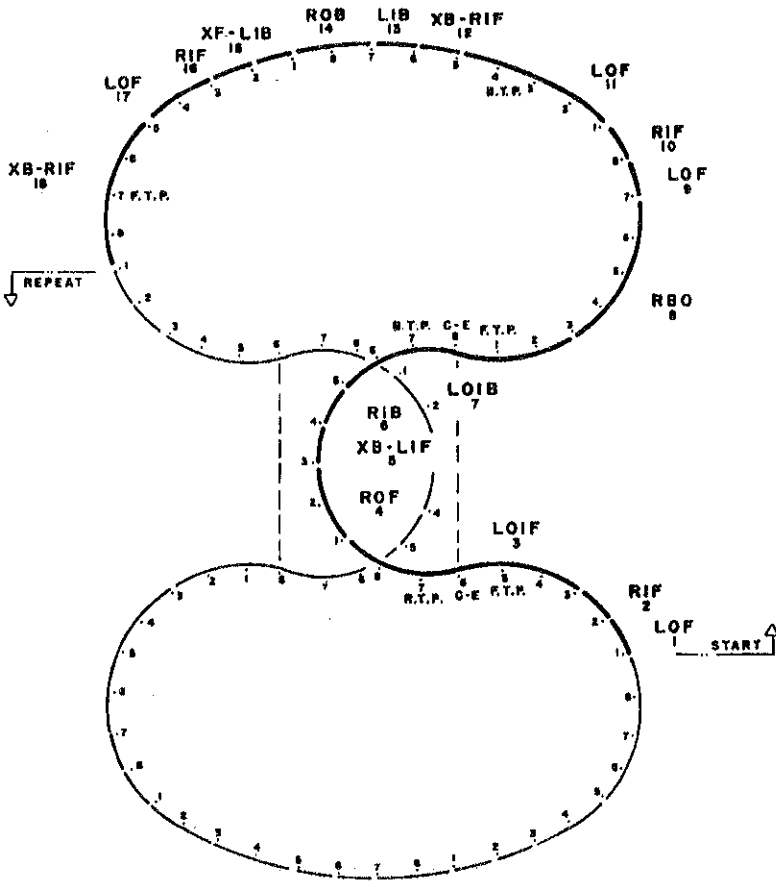
Steps #12 and #13 constitute an open dropped mohawk turn which must be made heel-to-heel while the team changes from Reverse Side "B" to Side "B" position, with the woman at the right of the man.

Steps #15 and #16 constitute an open dropped mohawk turn during which time the man's tracing crosses the woman's tracing prior to stepping forward on step #16. The team must remain in Side "B" position during this turn.

Step #18 is a 4-beat XB-RIF step with a front toe point being made on the third count of the step with the left outer forward wheel touching the floor in front of, and in line with, the tracing skate.

The baseline starts with the change of edge on step #3 and ends with the change of edge on step #7.

## KAREN LEE TANGO



**KAREN LEE TANGO**

11-1-94

## KEATS FOXTROT

Music: Foxtrot 4/4; Counting 1-2-3-4  
Tempo: 92 beats per minute  
Position: Open "D" and Closed "A" or Solo  
Pattern: Set or Border  
Axis: 45 - 60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

The dance begins in Open "D" position. On step #4A, the man skates ahead of the woman for his 3-turn and the partners assume the Closed "A" position as the man skates step #4B.

On step #4, four-beat ROF, the woman should have good upright dance posture and position with her body square to the tracing.

The woman must also track the man at the beginning of step #5. The man deepens his edge slightly to allow the woman to proceed forward for her 3-turn.

The man must track the woman on steps #6 through the beginning of step #9. The woman deepens her edge slightly to allow the man to proceed forward for his 3-turn. The woman must track the man on step #10.

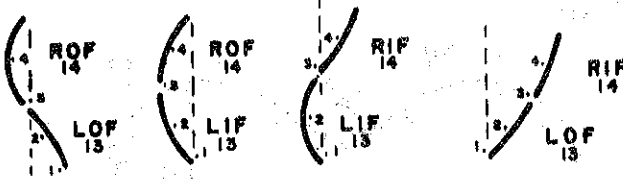
The woman's steps #11 and #12 are a closed held mohawk turn. The woman moves up during step #11 to alongside the man and the partners assume the Open "D" position for step #12. Both partners should maintain proper posture on step #12 (ROB, four-beats). The free foot should not be too high off the floor. In skating from step #12 to step #13, the partners should not break at the waist or lunge forward. The take-off for step #13 must be executed from behind the heel of the tracing skate.

All 3-turns in this dance must be executed on the second count of the step. The free foot should stay back until the turn and not be brought forward.

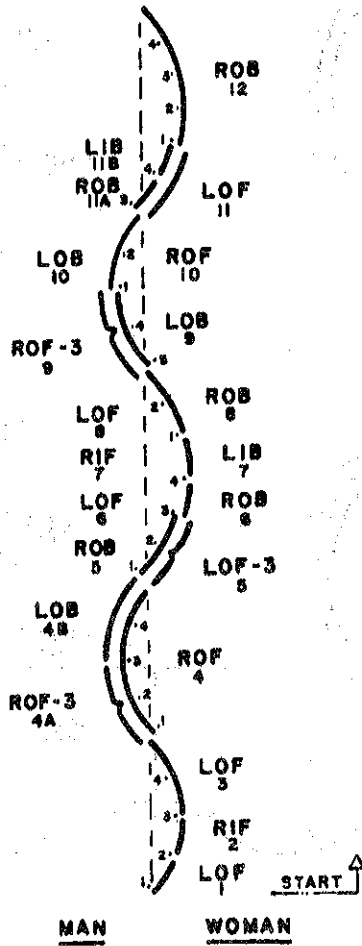
If this dance is skated in border pattern, any of the following combinations of two-beat edges may be selected for steps #13 and #14 EACH time the dance is repeated: (a) LIF to RIF, (b) LOF to RIF, (c) LIF to ROF, and (d) LOF to ROF. The position on the floor will determine which combination is chosen.

If this dance is skated as a set pattern, the combination of steps #13 and #14 first chosen must be consistently used and both parts of the pattern must be symmetrical and lobed proportionately to suit rink conditions.

# KEATS FOXTROT



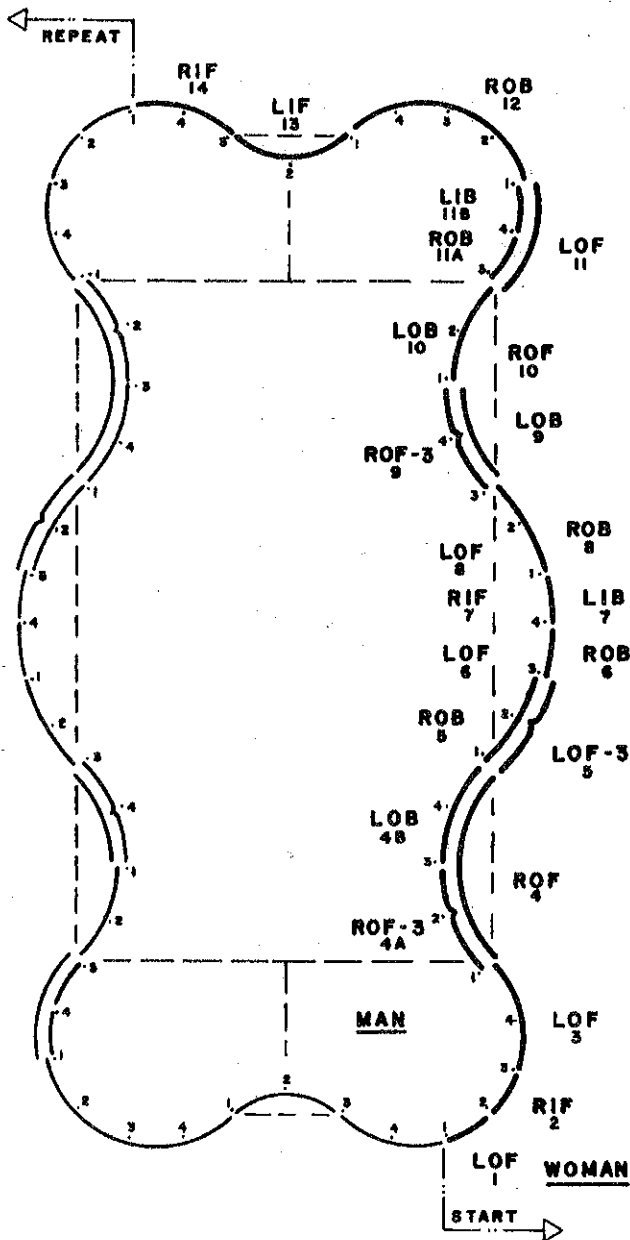
ABOVE COMBINATIONS ARE OPTIONAL FOR STEPS 13 AND 14



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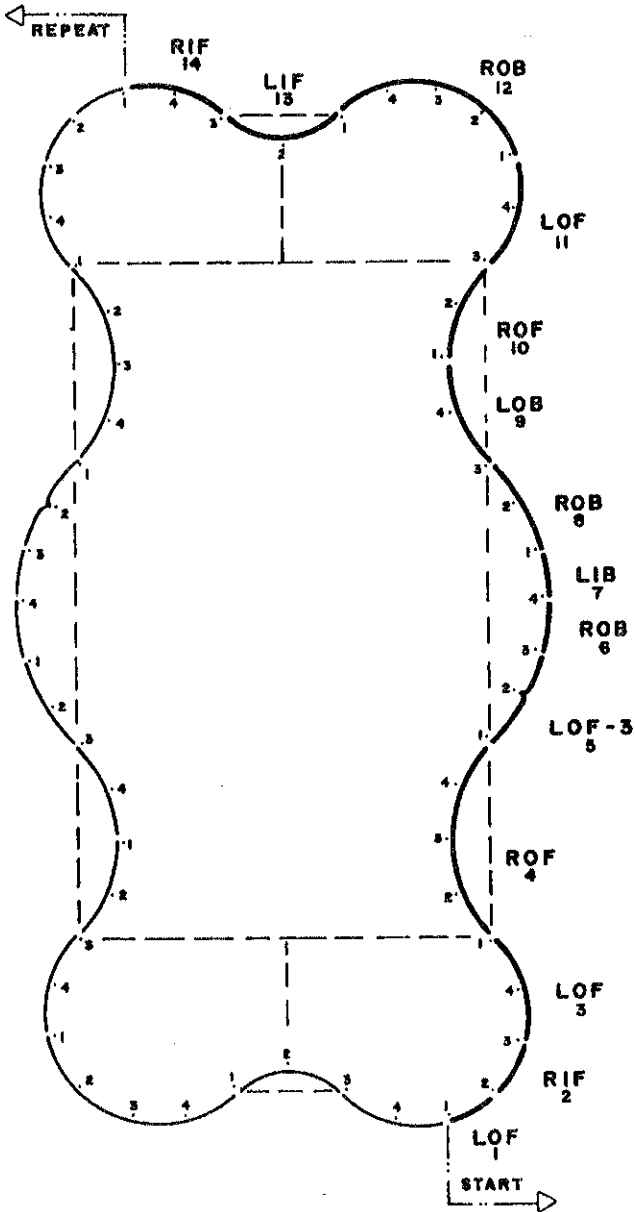
# KEATS FOXTROT TEAM

## KEATS FOXTROT (TEAM)



7-3-95

# KEATS FOXTROT (SOLO)



7-3-95

**KEATS FOXTROT • SOLO**

## KEATS FOXTROT

Modified Junior Dance-Version for domestic competition.

Music: Foxtrot 4/4  
 Tempo: 92 beats per minute  
 Position: D (Open), A (Closed)  
 Pattern: Set

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

A lively lilting dance skated with a soft knee action and deep strong edges with active rotation of partners.

When skating in the Closed position, the trailing partner (if not in a tracking relationship) should be no more than one (1) skate's width either inside or outside the tracing of the leading partner.

Every step in this dance takes the floor in the "parallel and" position unless otherwise specified. The dance starts in Open D position with step #2 being a crossed chassé.

Step #4A for the man and step #4 for the woman are cross-rolls. The man executes a ROF-3 turn on the second count of step #4A. At the beginning of man's step #4B, the woman is in a tracking position. The man then deepens the end of step #4B so that his skate is inside the trace of the woman's skate.

Step #5 for the man and woman is stroked from the "parallel and" position. The woman begins this step inside the man's tracing. The man then deepens his edge to cause the woman to cross his tracing. The woman then executes her LOF 3-turn at the man's instep on the second count of the step.

On step #6 the man strokes from behind the heel of his tracing skate inside the tracing of the woman. During steps #7 and #8 the man is tracking the woman. The partners should be directly opposite each other at this point and remain in Closed A position until the end of step #8, by which time the man should be at the side of the woman (outside position), with right shoulders close.

Step #9 for both partners is started as a cross-roll. The man executes a ROF-3 turn on the second count of this step at the woman's instep. Closed A position is resumed on step #10 with the woman's skate stepping inside the man's tracing. The man then deepens his edge slightly so the woman's tracing is now outside the man's tracing. A slight rockover should occur at the end of step #10.

Step #11 for the woman and steps #11A and #11B for the man are skated in the partial outside position.

Steps #11 and #12 for the woman constitute a closed mohawk turn. The woman's step #12 takes the floor to the right side of the man's step #12. During this step the man deepens his edge so that his tracing ends up inside the woman's tracing.

Steps #12 and #13 constitute a backward-to-forward choctaw turn. Step #13 should be stepped close to the heel of the skating foot. The take-off for step #14 should be close and angular.

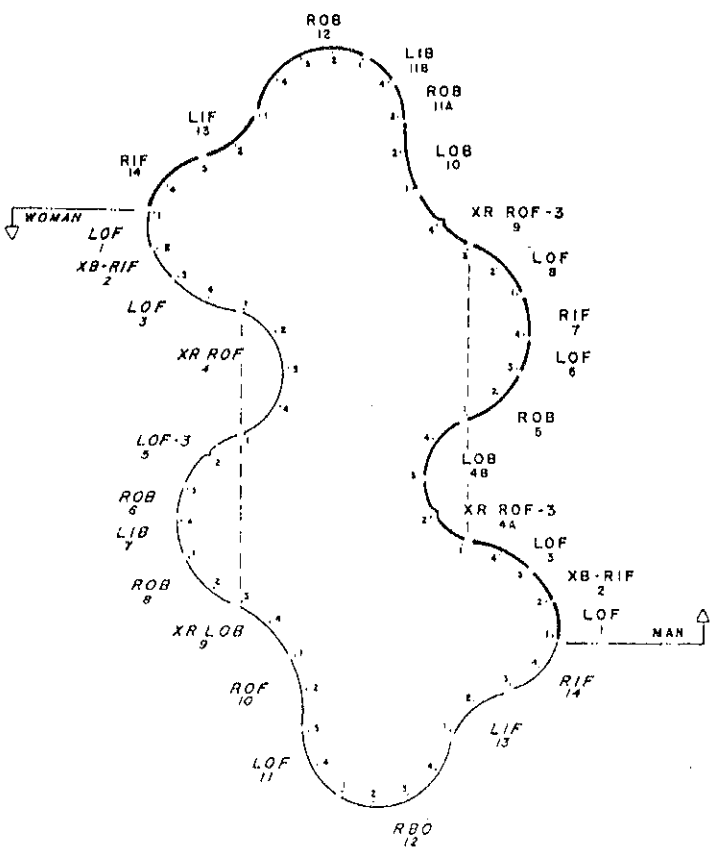
The baseline is crossed at the beginning of steps #4 (#4A), #5 and #9.



# KEATS FOXTROT • J R DANCE

Position	Step No.	Man's Step	No. of Beats of			Woman's Step
			M	Music	W	
Open	1	LOF		1		LOF
	2	RIF Cross Back		1		RIF Cross Back
	3	LOF		2		LOF
	4a	ROF Cross Roll 3-Turn	1+1		4	ROF Cross Roll
Closed	4b	LOB		2		
	5	ROB	2		1+1	LOF 3-Turn
	6	LOF		1		ROB
	7	RIF		1		LIB
Closed/Outside	8	LOF		2		ROB
	9	ROF Cross Roll 3-Turn	1+1		2	LOB Cross Roll
Closed	10	LOB		2		ROF
Partial Outside	11a	ROB	1		2	LOF
	11b	LIB	1			
Open	12	ROB		4		ROB
	13	LIF		2		LIF
	14	RIF		2		RIF

## KEATS FOXTROT



## KEATS FOXTROT

CIPA-approved Junior World Class dance.

Music: Foxtrot 4/4  
Tempo: 96 Metronome  
Hold: Open, Closed, Outside, Partial Outside  
Pattern: Optional

### THE DANCE

Two sequences.

It is important to skate with a soft knee action and deep firm edges. This is a light, airy dance to be danced--not stepped.

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

On step #4, the woman accentuates count 3 with a knee bend corresponding to the man's on his step #4b.

On the man's steps #4b and #5, the free foot leaves the surface in front (trailing) and is then drawn down beside the skating foot in preparation for the next step allowing the edge to deepen slightly just prior to the rockover. This is especially important at the end of step #4b to assist in making the slight rockover called for there to facilitate starting the different curvature of the next lobe.

Steps #4a and #9 for the man and steps #4 and #9 for the woman are started as cross rolls. Step #5 is started as a cross roll for the woman, but not for the man. Step #6 is a LFO for the man in which he strokes slightly to the inside of the woman's trace moving into track on steps #7 and #8. The partners should be directly opposite at this point and remain in closed or Waltz position until the end of step #8, by which time the man should be at the side of the woman for his RFO-XR-3 (outside position), with right shoulders touching and in line (parallel). Closed position (Waltz position) is resumed on step #10. A slight rockover should occur at the end of step #10, enabling both partners to have a good curving edge on step #11.

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

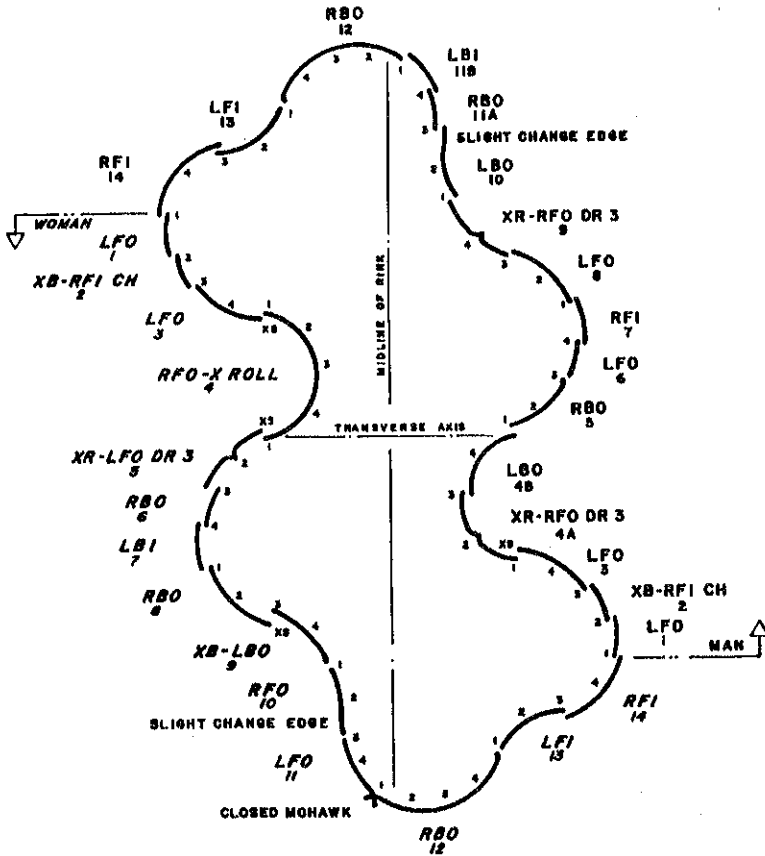
Step #11 for the woman and step #11a and #11b for the man are skated in the partial outside position.

On step #12, partners should not be in tandem position. On step #12, both free legs extend forward together and are then drawn evenly so that by the end of count 4, they are at the heels of the skating feet ready for the LFI take-off.

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

NOTE: Although the pattern is classified as optional, any deviation from the published pattern will be severely penalized internationally.

# KEATS FOXTROT



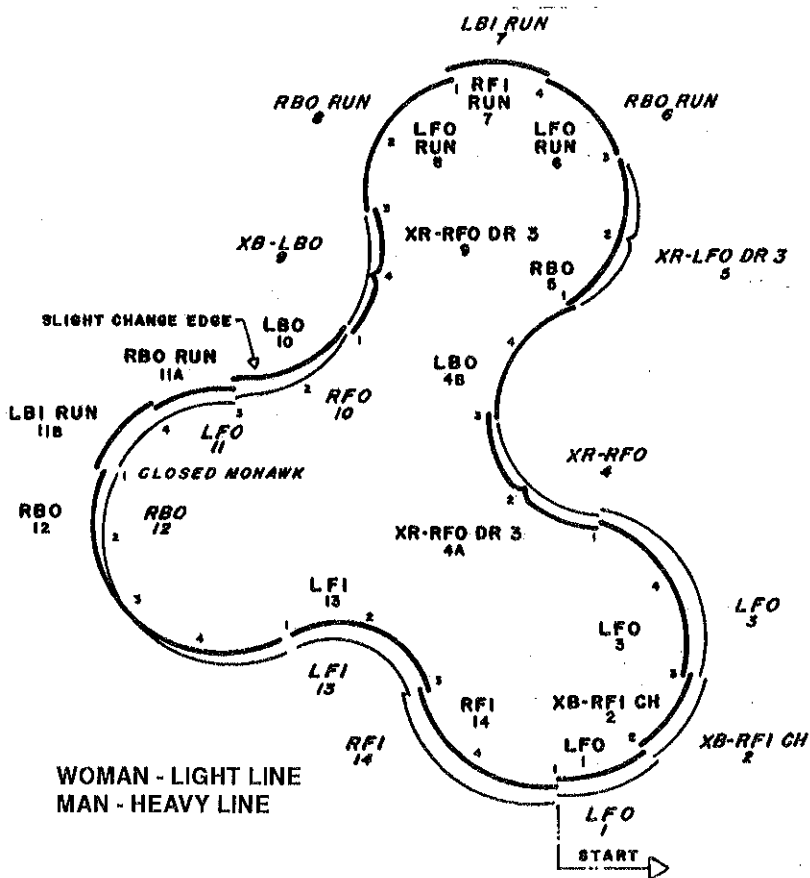
3-15-95

CIPA (JUNIOR)

**KEATS  
FOXTROT • CIPA  
JRWG**

# KEATS FOXTROT

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3-15-95

CIPA (JUNIOR)

# KENT TANGO

Music: Tango 4/4; Counting 1,2,3,4  
Tempo: 100 beats per minute  
Position: Solo  
Pattern: Set  
Axis: 45-60 degrees

## OPENING:

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

## DANCE NOTES:

Steps #4, #8, #12 and #14 the free leg is brought forward as Tango NOT swung as in a Waltz.

Step #4 (RBO) bring free leg backward on 3rd beat.

Steps #8 (RFO) and #14 (RFI) bring free leg forward on 3rd beat.

Step #12 (LFO) bring free leg forward on 2nd beat.

Steps #9 (LFO) and #10 (RBO) constitute a Closed Mohawk.

Steps #9, #10, #11 and #12 Counting 1,2,3,4 Holding Step #12 for 3 beats.

Steps #12, #13 and #14 Inside Edges: These should be strong edges.

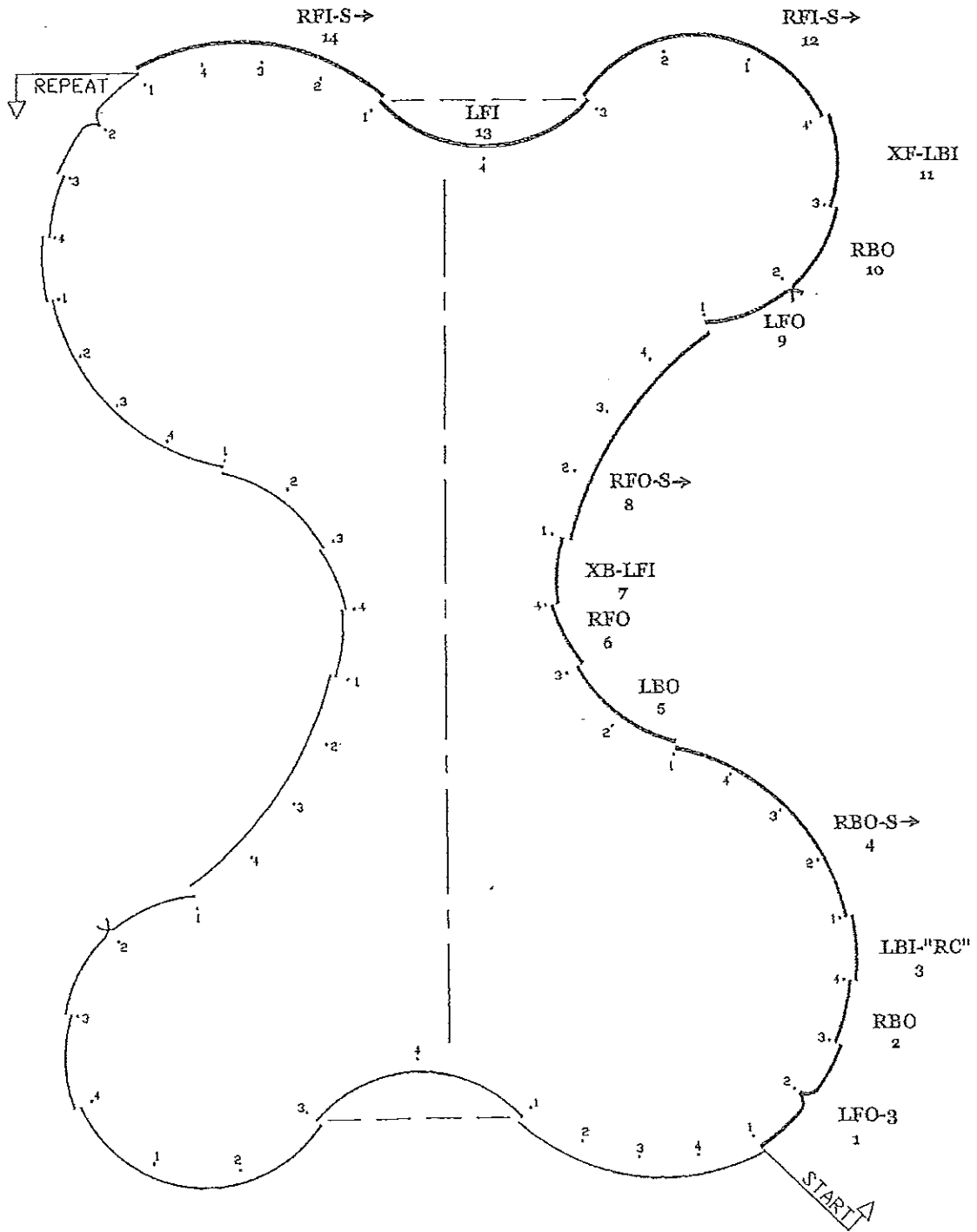
Dance should be skated with "Stillness" of Tango although being "crisp" at the same time.

Dance should be skated smooth- not bobbing up and down.

Step#	Edge	Beats
1	LFO-3	2
2	RBO	1
3	LBI-'RC'	1
4	RFO-Swing	4
5	LBO	2
6	RFO	1
7	XB-LFI	1
8	RFO-Swing	4
9	LFO	1
10	RBO Closed Mohawk	1
11	XF-LBI	1
12	RFI-Swing	3
13	LFI	2
14	RFI-Swing	4

# KENT TANGO

JACKIE TEREZI



## KILIAN

Music: March 2/4; Counting 1-2  
Tempo: 100 beats per minute  
Position: Side "B" or Solo  
Pattern: Set (slightly oval or circular)  
Axis: N/A

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

The Kilian has 14 steps done to 16 beats of music. Steps #3 and #4 are two-beat steps, all others are one-beat steps.

The take-offs for steps #1 through #7 must be made in the "parallel and" position. Great care must be taken not to rockover too early on step #3 and/or step #4.

The take-off for step #8 must be made crossed-foot, crossed-tracing, close and angular. The take-off for step #9 must be made crossed-foot, crossed-tracing, close and parallel. The maintenance of an inside edge on step #9 prior to the turn is of the greatest importance. The man should deepen his inner edge in order to allow the woman to cross his tracing before the beginning of step #10.

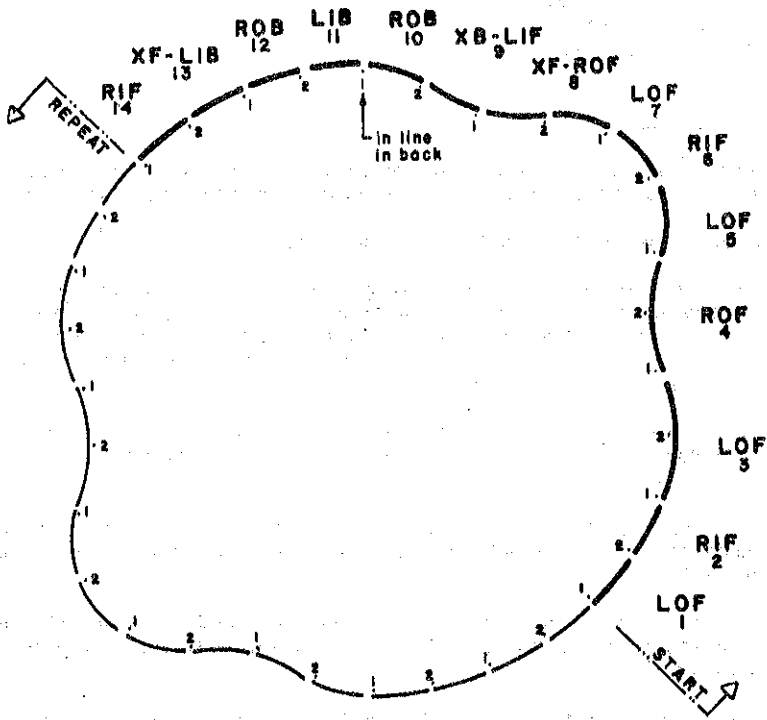
Step #10 then takes the floor with the heel wheels of the right skate being placed at the toe of the left skate. This heel-to-toe relationship must remain throughout this step. Step #11 is an in-line step.

The woman must move ahead of the man on steps #12 and #13 to allow the man to deepen his edge in order to cross tracing prior to stepping forward on step #14.

The take-off for step #13 must be crossed-foot, crossed-tracing, close and parallel.

The man and woman must be in a side-by-side relationship at the beginning of step #14.

# KILIAN



9-1-89

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# KILIAN

## CIPA-approved World Class dance.

Music: March 2/4 or 4/4  
Tempo: 108 Metronome  
Hold: Killian  
Pattern: Optional

### THE DANCE

Two sequences.

The Killian is an upbeat, animated, high-spirited dance and can be lightly bounced. It is a test of close, accurate footwork, unison, exact timing of body motion and controlled rotation.

The partners skate in Killian position throughout the dance.

Be sure to begin step #1 on the strong beat of the music. There are 14 steps done to 16 beats of music. Steps #3 and #4 are the only ones held for two beats. All others are one-beat steps. Steps #1, #2 and #3 are a progressive run. Step #3 is held for two beats and should cut inside the arc of the circle (i.e., the continuous axis). Do not anticipate step #4 by leaning out of the circle on step #3.

Step #4 is a two-beat edge (RFO), which should cut outward to the arc of the circle again. This should be a true outside edge, not a forced edge. Correct lean toward the outside of the circle is most important on this edge.

Step #5 begins a progressive run and during steps #5, #6 and #7 the lean is into the circle. A strong clockwise rotation of the shoulders begins on step #5 and continues through steps #6, #7, #8 and #9.

At the start of step #8, the lean shifts toward the outside of the circle and this lean is maintained through step #9. Step #8 (RFO) is a crossed forward step while step #9 (LFO) is crossed behind.

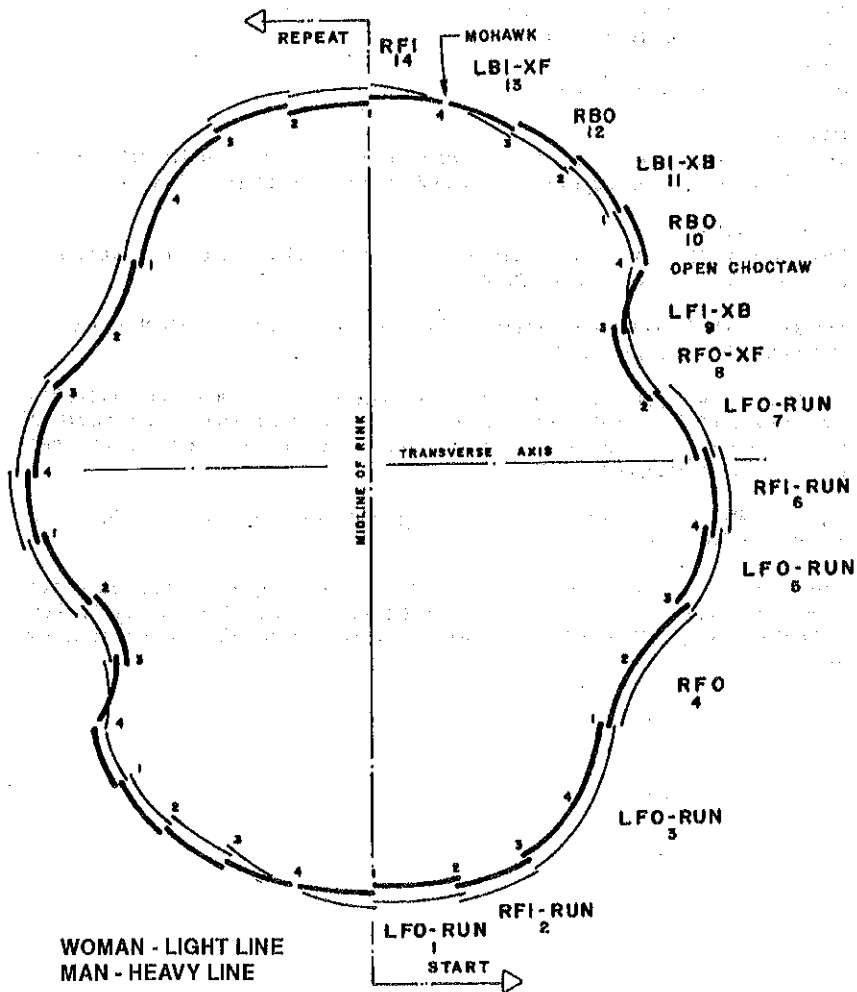
Steps #9 and #10 constitute an open choctaw. Strong shoulder checking is needed at the start of step #10 in order to counteract the turning movement. The right skate takes the floor slightly in front and to the side of the old skating foot in momentary open hip position. The new (left) free foot, leaves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

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

NOTE: Although the pattern is classified as optional, any deviation from the published pattern will be severely penalized internationally.

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# KILIAN



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9-1-89

CIPA

# KLEINER (LITTLE) WALTZ

Originated by: Hans Jurgen Schamberger

Music: Waltz 3/4

Hold: Waltz

Tempo: 138 Beats

Pattern: Set

## *Notes:*

The waltz is skated in waltz position along the base line. The dance consists of a chasse step series along the length of the rink, forward for the man and backwards for the lady.

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.

Special attention must be paid to the quality of the chasses.

The first step is a two beat edge with a good stretched free leg. On step 3 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.

On step 12 at the end of the rink, the man skates a three turn, while the lady turns to forwards. The turn is made on the third beat.

Step 13 is a six beat outside edge swing for both skaters followed by two chasse step series.

At the end of the rink on step 19 the lady does a three turn whilst the man changes to forward.

After a six beat edge the repetition of the dance is started on the opposite side of the rink to the start.

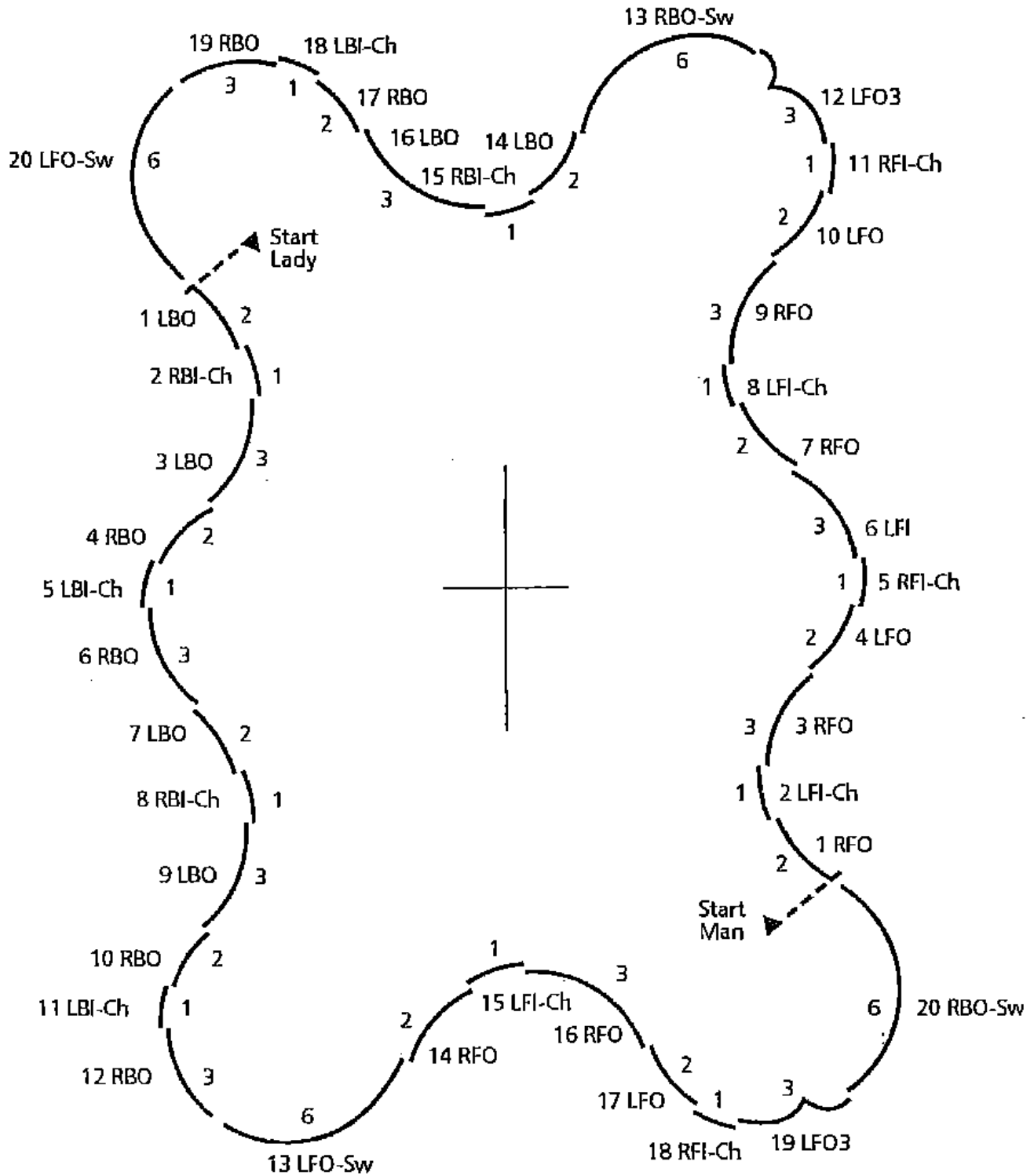
## Attention points:

- Correct execution of Châsses
- Pay attention to the edges of steps 1-11. This is important so as to have a good pattern.
- Attention to outside edges of the steps 13 and 16, often you can see at the end one change of edge.
- The Waltz position must be kept in all parts of the dance.
- Respect of required pattern.

List of Steps:

Hold	Steps	Man	Lady	Beats
Waltz	1	RFO	LBO	2
	2	LFI Chasse	RBI Chasse	1
	3	RFO	LBO	3
	4	LFO	RBO	2
	5	RFI Chasse	LBI Chasse	1
	6	LFO	RBO	3
	7	RFO	LBO	2
	8	LFI Chasse	RBI Chasse	1
	9	RFO	LBO	3
	10	LFO	RBO	2
	11	RFI Chasse	LBI Chasse	1
	12	LFI Three	RBO	3
	13	RBO Swing	LFO Swing	6
	14	LBO	RFO	2
	15	RBI Chasse	LFI Chasse	1
	16	LBO	RFO	3
	17	RBO	LFO	2
	18	LBI Chasse	RFI Chasse	1
	19	RBO	LFO Three	3
	20	LFO Swing	RBO Swing	6

# KLEINER (LITTLE) WALTZ



## LA VISTA CHA-CHA

Music: Cha-Cha 4/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1 or step #6. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Steps #4 and #9 are outer forward cross rolls. The take-offs for these steps must be crossed-foot, crossed-tracing, close and angular.

Steps #5 and #10 are crossed chassé steps. The take-offs for these steps must be crossed-foot, crossed-tracing, close and parallel.

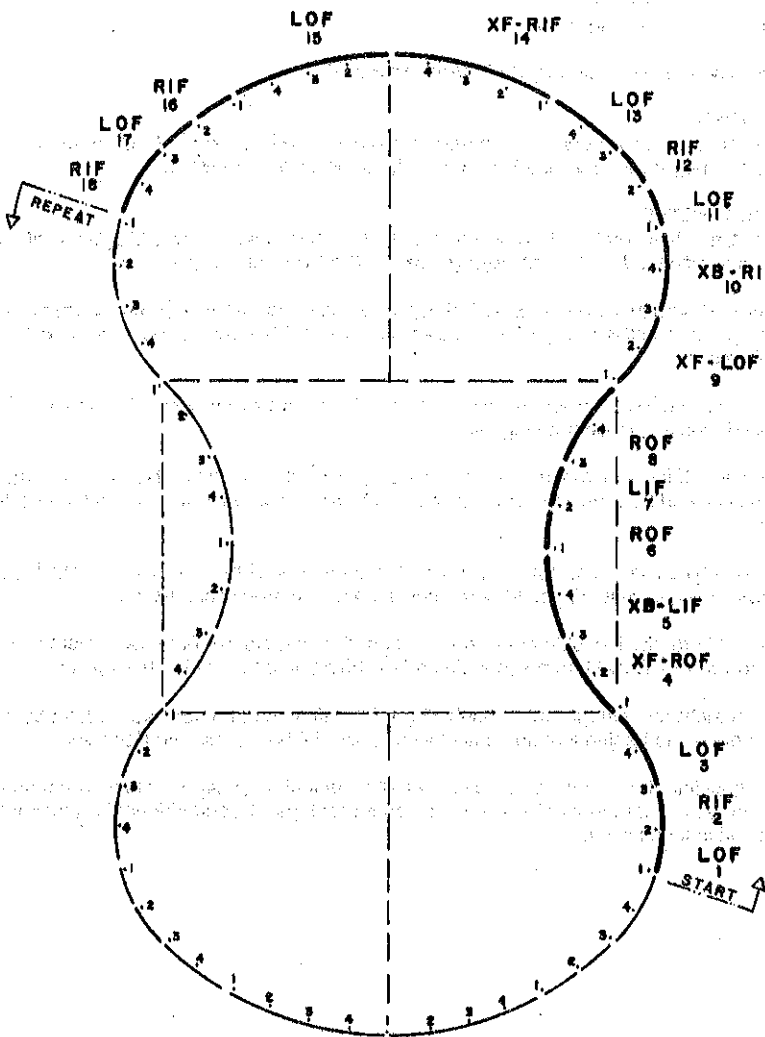
The take-off for step #14 must be crossed-foot, crossed-tracing, close and parallel. On steps #14 and #15 the skaters should execute a "Cha-Cha Tuck". The free leg extends to the rear on count 1 of the step, tucks in behind the employed leg on count 2, and then extends to the rear again on count 3.

The take-offs for every step in the dance, except the cross steps must be made in the "parallel and" position.

The baseline of this dance only applies to the center lobe edges. The baseline of this dance starts with the beginning of step #4 and ends with the completion of step #8. Step #6 begins at the top of the center lobe. Step #15 begins at the top of the continuous barrier lobe.

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# LA VISTA CHA-CHA



**LA VISTA CHA-CHA**

9-1-89

# LUNA BLUES

DAVID TASSINARI

Music: Blues; Counting 1,2,3,4  
Tempo: 88 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 degrees

## OPENING:

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music.

## DANCE NOTES:

The takeoff for every step, except steps #16 and #17 must be made in the "parallel and" position.

Steps #4 and #12 are raised chasse's. On both steps the right skate is placed in the "parallel and" position alongside the left skate. The left skate is then raised vertically from the floor and then placed in the "parallel and" position alongside the right skate.

Steps #7, #10, #17 and #18 are crossed progressives. The takeoff for each step must be close and parallel to the preceding step.

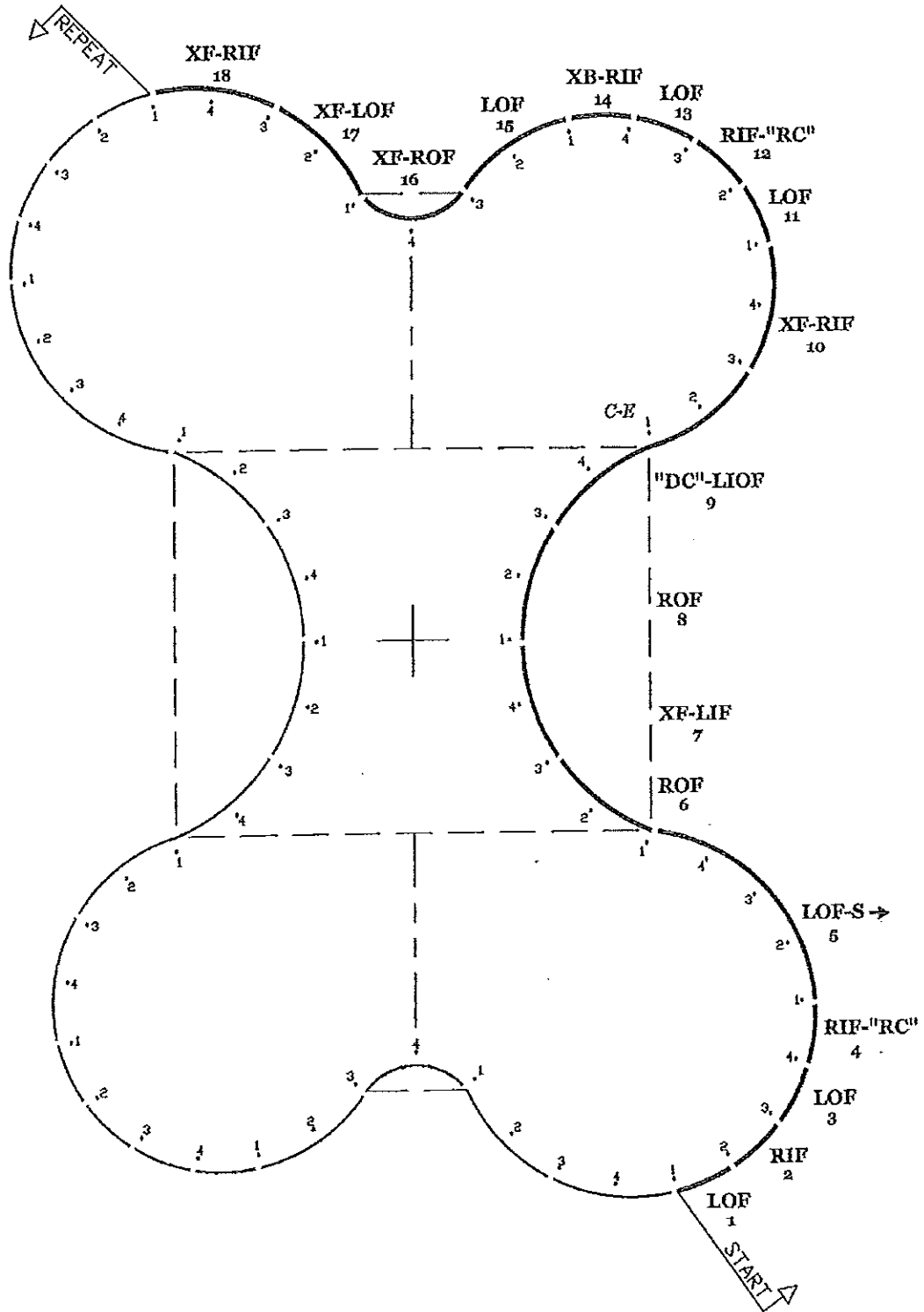
Step #9 (4 beat LIOF-"DC"). At the beginning of the step the free leg is extended to the front. The change of edge occurs on the 3rd beat of the step. The movement of the free leg is optional thereafter.

Steps #16 and #17 are ROF and LOF cross rolls. The takeoffs for these steps are close and angular. There is no rock over preceding these steps. The change of lean occurs as the new skate takes the floor.

Step #	Edge	Beats
1	LOF	1
2	RIF	1
3	LOF	1
4	RIF--'RC'	1
5	LOF-Swing	4
6	ROF	2
7	XF-LIF	2
8	ROF	2
9	LIOF--'DC'	4
10	XF-RIF	2
11	LOF	1
12	RIF--'RC'	1
13	LOF	1
14	XB-RIF	1
15	LOF	2
16	XF-ROF	2
17	XF-LOF	2
18	XF-RIF	2



# LUNA BLUES



# MARIONETTE WALTZ

(Modified)

Music: Waltz 3/4, Counting 1-2-3-4-5-6

Tempo: 138 Beats Per minute

Position: Side "B"

Pattern: Set

Axis: 45-60 Degrees

## OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

## DANCE NOTES

Every step must take the floor in the "parallel and" position unless otherwise noted. Steps #2, #6, #10, 13 and #15 are raised chassés.

The takeoffs for step #5 (LIF) and step #8 (RIF) must be made in the "angular and" position with no rockover preceding these steps.

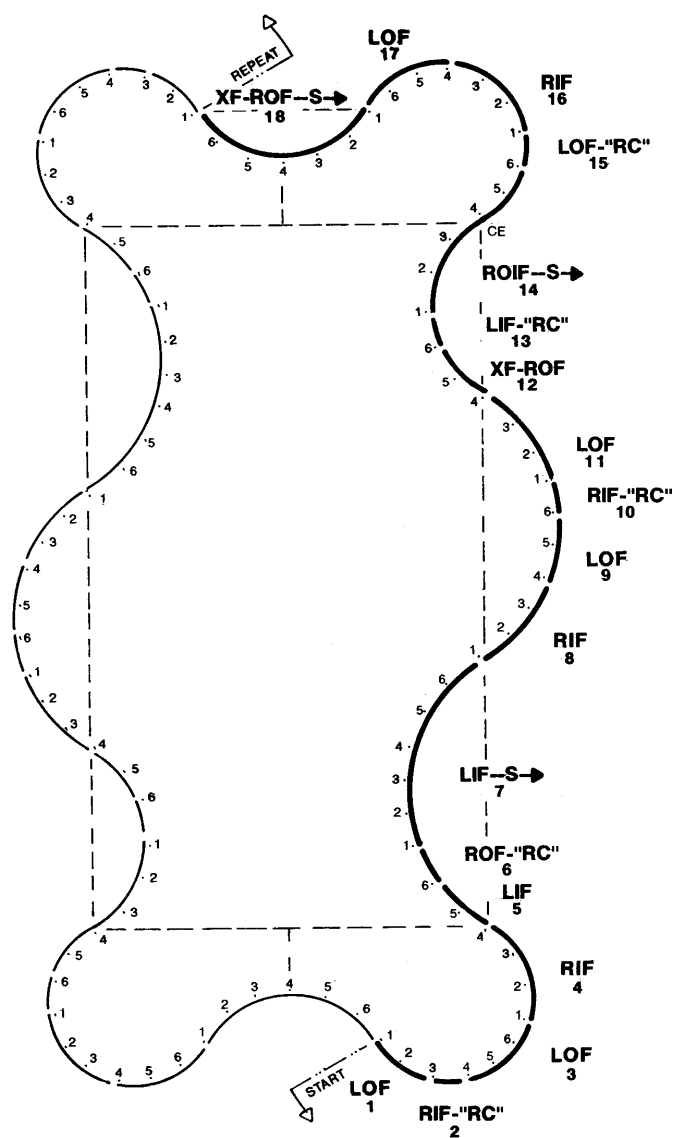
The takeoff for step #12 (XF-ROF), a cross roll, must be crossed-foot, crossed-tracing, close and angular, with no rockover preceding this step.

Step #14 (ROIF Swing) is a 5-beat step. The free leg must be swung in front on the third beat (count 3) of the step, while the change of edge and swing to the rear occur on the fourth beat (count 4) of the step.

The takeoff for step #18 (XF-ROF Swing), a cross roll, must be crossed-foot, crossed-tracing, close and angular, with no rockover preceding this step.

The straightaway baseline for this dance starts with the beginning of step #5. Steps #8 and #12 also start on this baseline. This baseline ends with the change of edge on step #14. The corner baseline begins and ends with step #18.

## MARIONETTE WALTZ



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**MARYLEE FOXTROT**

Music: Foxtrot 4/4; Counting 1-2-3-4  
Tempo: 92 beats per minute  
Pattern: Set  
Axis: 45 degrees

**This dance is to be used only in Solo Dance.**

**OPENING**

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

**DANCE NOTES**

This dance is a combination of the man's and woman's steps of the Collegiate, with the inclusion of two sets of 1 beat steps (steps #1 & #2 and steps #13 & #14).

Steps #1 through #7 and steps #15 through #20 make up the straight-away sequence of this dance. Steps #8 through #14 and steps #21 through #26 make up the corner sequence of this dance.

Steps #3 through #7 are crossrolls. The take-offs for these steps must be crossed-foot, crossed-tracing, close and angular.

The take-off for step #8 must be made in the "parallel and" position. Steps #8 and #9 and steps #24 and #25 constitute an open held mohawk turn, which must be executed heel-to-heel.

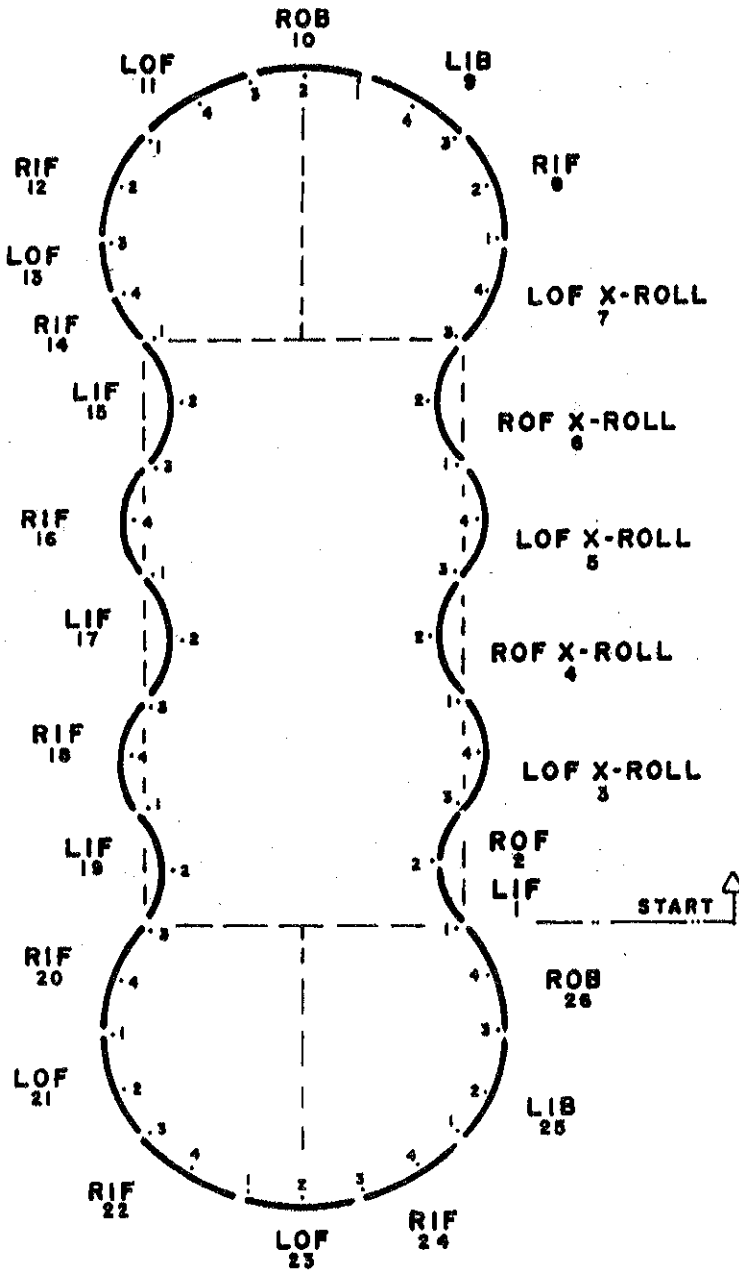
Steps #10 and #11 constitute a backward-to-forward open held mohawk turn. The forward step of this turn must originate from behind the heel of the tracing skate.

Steps #26 and #1 constitute an open dropped choctaw turn. The forward step of this backward-to-forward turn must originate from behind the heel of the tracing skate.

The straight-away steps #15 through #20 (LIF to RIF to LIF) must be stroked from behind the heel of the tracing foot and must take the floor in the "angular and" position.

The baseline of this dance applies only to the straight-away steps (steps #1 through #6 and steps #15 through #19). The second count of steps #10 and #23 begins at the top of the continuous baseline.

# MARYLEE FOXTROT



**MARYLEE FOXTROT**

# MASTERS POLKA

Karyn Foley

Music: Polka 2/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 degrees

## OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

## DANCE NOTES

Steps #1, #2, #3 and #5, #6, #7 and #15, #16, #17 are series of progressive runs. The take-offs for these steps must be made in the "parallel and" position.

Steps #4, #11, and #14 are raised chassé steps. The Raised Chassé 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 and proceeds in the direction of travel

During step #8 skaters execute a toe curtsy. On the third beat of the step, the front two wheels of the left skate are touched to the floor directly behind and tracking the heel of the right skate. On the fourth beat of the step, the two front wheels of the left skate are lifted off the floor as the left skate is extended to the rear in preparation for step #9 (XB-LIF). Care must be taken during this toe curtsy to touch both wheels simultaneously to the floor and to keep the curtsy position for exactly one beat of music. Closeness of footwork is essential during this movement.

Step #9 (XB-LIF), a crossed chassé made with a parallel take-off, is crossed so that the toe wheels of the left skate are at least alongside the heel wheels of the right skate.

Step #12 is a six-beat ROIF swing. The swing forward occurs on musical count 3. The change of edge and swing backward occur on musical count 1.

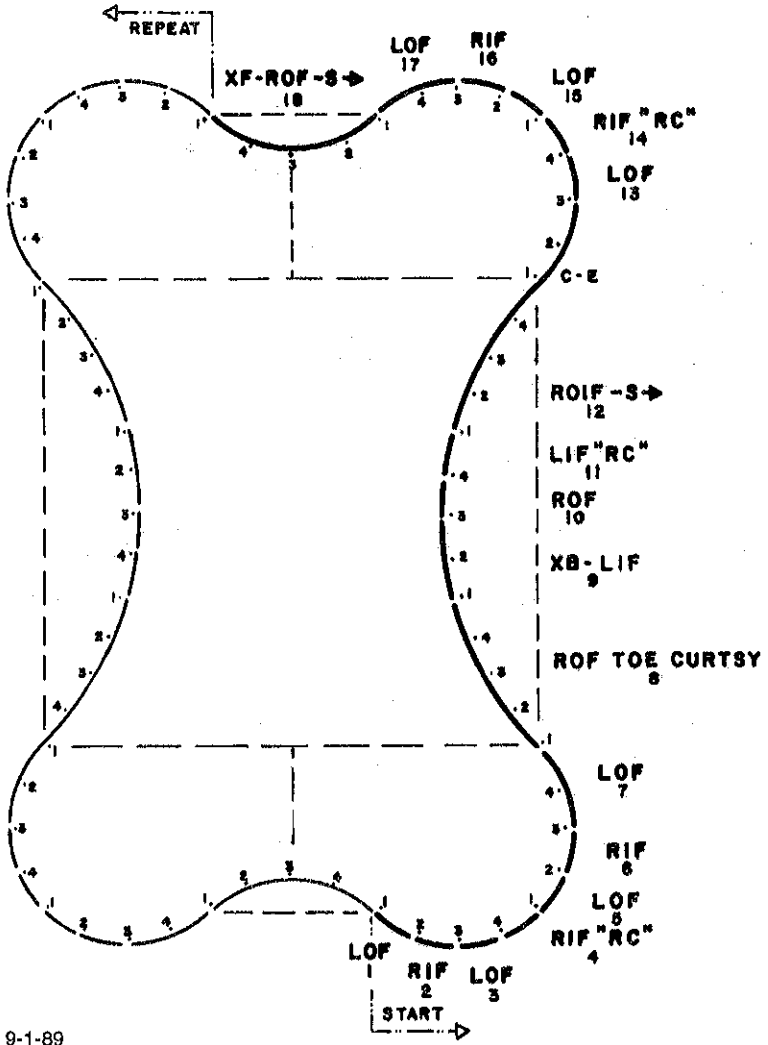
Step #18, a cross roll, is a four-beat XF-ROF swing. It must start and end at the baseline. The take-off for this step is made with the heel wheels of the right skate at least overlapping, and close to, the toe wheels of the left skate. The take-off must be angular.

The dance axis can range from 45 degrees up to 90 degrees as long as the lobe symmetry is maintained.

The baseline of this dance applies to the center lobe edges and also to step #18 of the corner. Step #10 begins at the top of the center lobe. The third count of step #18 begins at the top of the lobe.

# MASTERS POLKA

# MASTERS POLKA



9-1-89

# MEMORIAL WALTZ

Ted Hansford 01/01/02  
thansford@knology.net

Music: Waltz  $\frac{3}{4}$ ; Counting 1-2-3  
Tempo: 108 beats per minute  
Position: Side "B"  
Pattern: Set  
Axis: 45-60 degrees

## OPENING

The dance starts on step 1, count 1 of a measure of music. The opening steps can be either 12 or 24 beats of music.

## DANCE NOTES

Every step must take the floor in the "parallel and" position except steps #4, #8, #10 and #14.

Step #4 is a six beat cross roll with the swing on count one at the top of the lobe. The take-off must be crossed foot, crossed traced, close and angular.

Steps #6 and #12 are RIF raised chasse steps.

Step #7 is a LOIF six beat step with the change of edge at the baseline on musical count #1. The free leg is brought forward to a leading position on the same count.

Step #8 must be made in the "angular and" position with a definite change of lean as the step is taken. Free leg position is optional.

Step #10 (XB-RIF) is a crossed chasse with the toe wheels of the right skate at least crossed to the inside heel wheel of the left skate.

Special attention must be taken with the timing of steps #9, #10, #11 and #12.

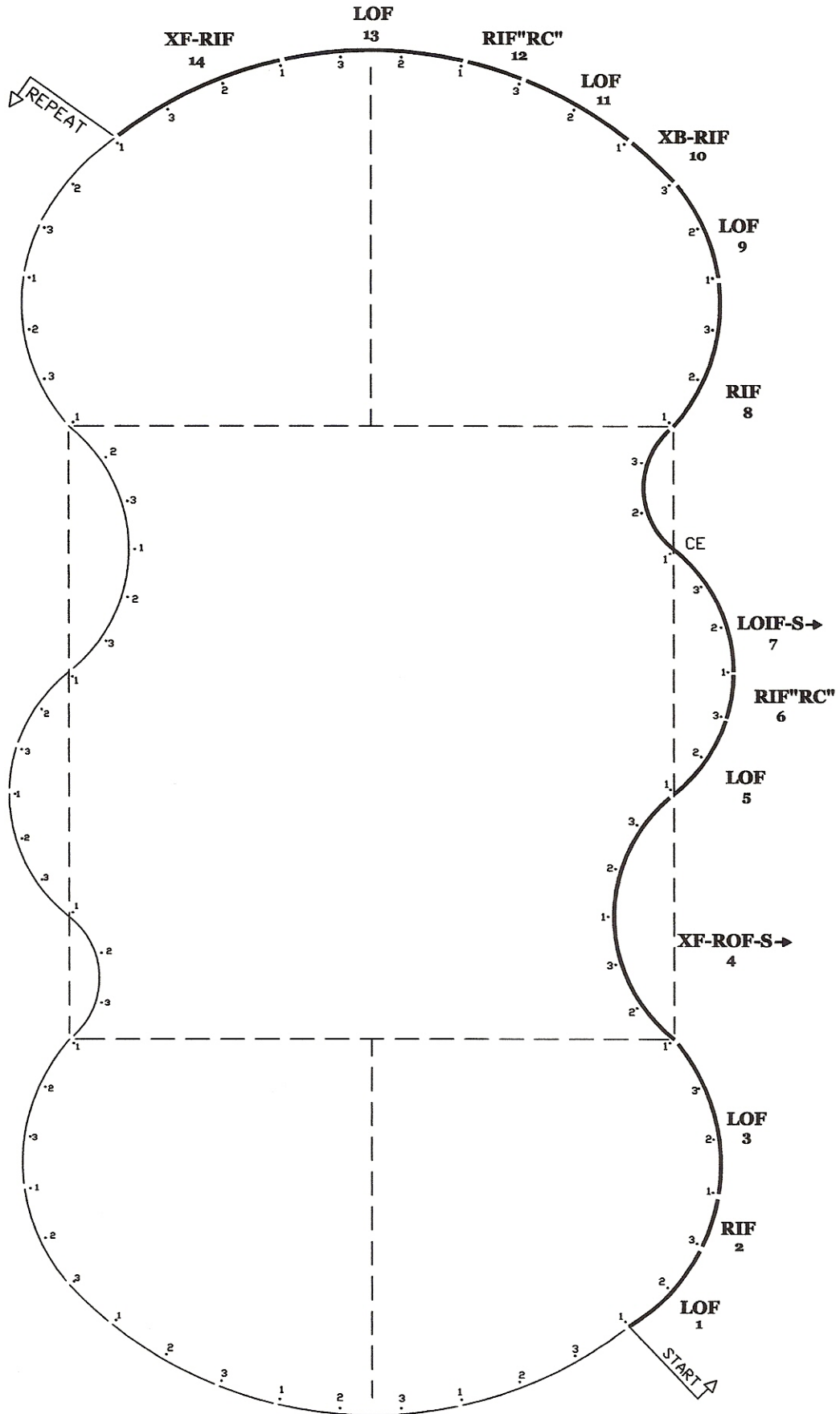
Step #14 (XF-RIF) is a crossed progressive with the heel wheels of the right skate at least crossed to the inside toe wheel of the left skate. Free leg position is optional.

The baseline of this dance starts at step #4 and ends at the start of step #8. As multiple lobes are on the baseline care must be taken to insure that it is straight and consistent.

The top of the continuous barrier lobe is located one and one-half beats past the beginning of step #13 (LOF).

# MEMORIAL WALTZ

Ted Hansford





## MILONGA TANGO

Ray Comella

Music: Tango 4/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Side "B"  
Pattern: Set  
Axis: 45-90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Every step must take the floor in the "parallel and" position except steps #4, #8, and #18.

Steps #4 and #8 are cross rolls. The take-offs for these steps must be crossed-foot crossed-tracing, close and angular.

Steps #6, #9, and #14 are raised chassé steps. The Raised Chassé 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 and proceeds in the direction of travel.

On step #13 the free leg extends to the rear on count 1 of the step, tucks close and parallel to the tracing skate on count 2, and then extends to the rear again on count 3.

Step #17, a four-beat dropped chassé, is made with the free leg moving forward into the direction of travel and then utilizing a tango swing to the rear.

The dropped chassé is accomplished by:

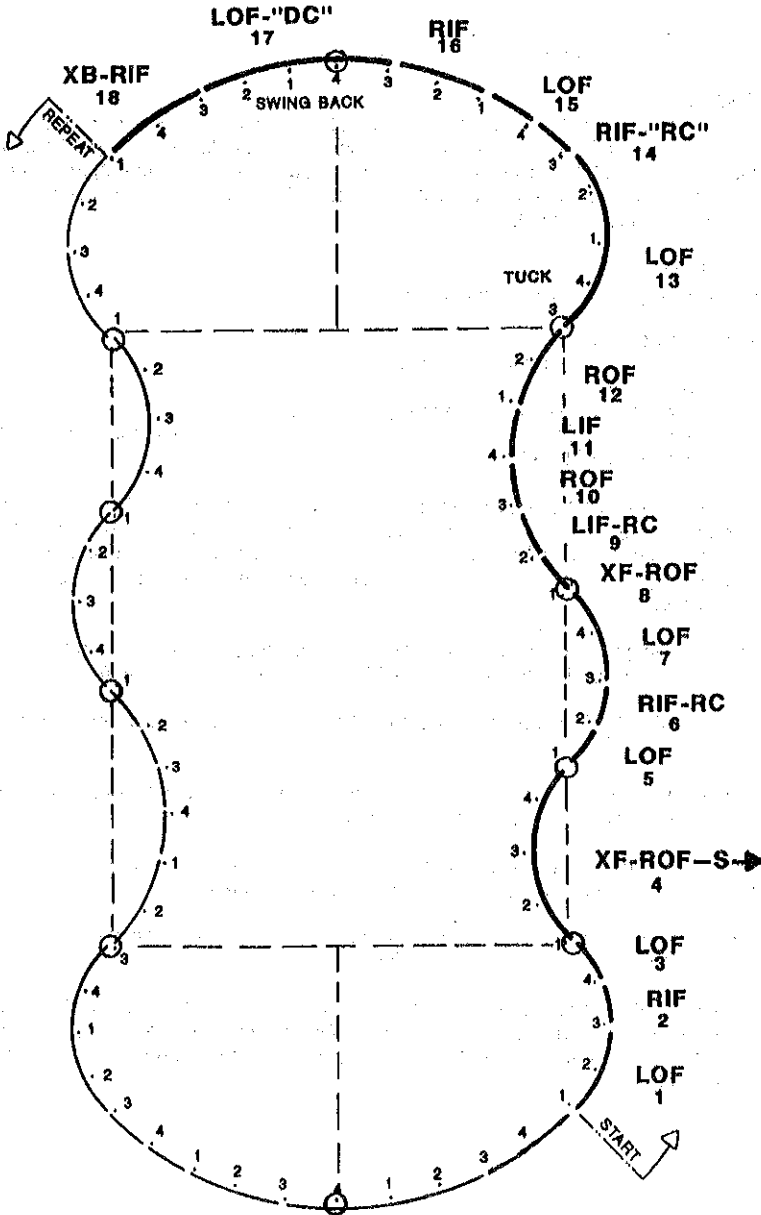
- 1) placing the left skate in the "parallel and" position
- 2) then extending the right leg to a leading position in the air

Step #18 is a crossed chassé. The take-off for this step must be crossed-foot crossed-tracing, close and parallel.

The straightaway baseline starts with the beginning of step #4 and is crossed at the beginning of steps #5, #8, and #13.

# MILONGA TANGO

# MILONGA TANGO



2-1-00

## MIRROR WALTZ

Elsbeth Muller

Music: Waltz 3/4; Counting 1-2-3  
 Tempo: 108 beats per minute  
 Position: Closed "A"  
 Pattern: Set  
 Axis: 45-90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The man skates the "A" edges first while the woman skates the "B" edges first. The man skates the "B" edges while the woman skates the "A" edges. The woman and man must skate both the "A" and "B" edges to complete the dance. The opening steps must be either 12 or 24 beats of music in duration.

### DANCE NOTES

All one-beat IF edges are raised chassé steps.

The Raised Chassé 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 and proceeds in the direction of travel

The forward-to-backward turns are open dropped mohawk turns executed heel-to-heel on musical count 3. The backward-to-forward turns are open held mohawk turns with the forward step executed from behind the heel of the tracing skate. During these turns the backward skating partner will deviate into the circle to allow the forward skating partner to proceed forward.

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.

The partner skating the "B" edges must track the other partner on step #7 and the beginning of step #8.

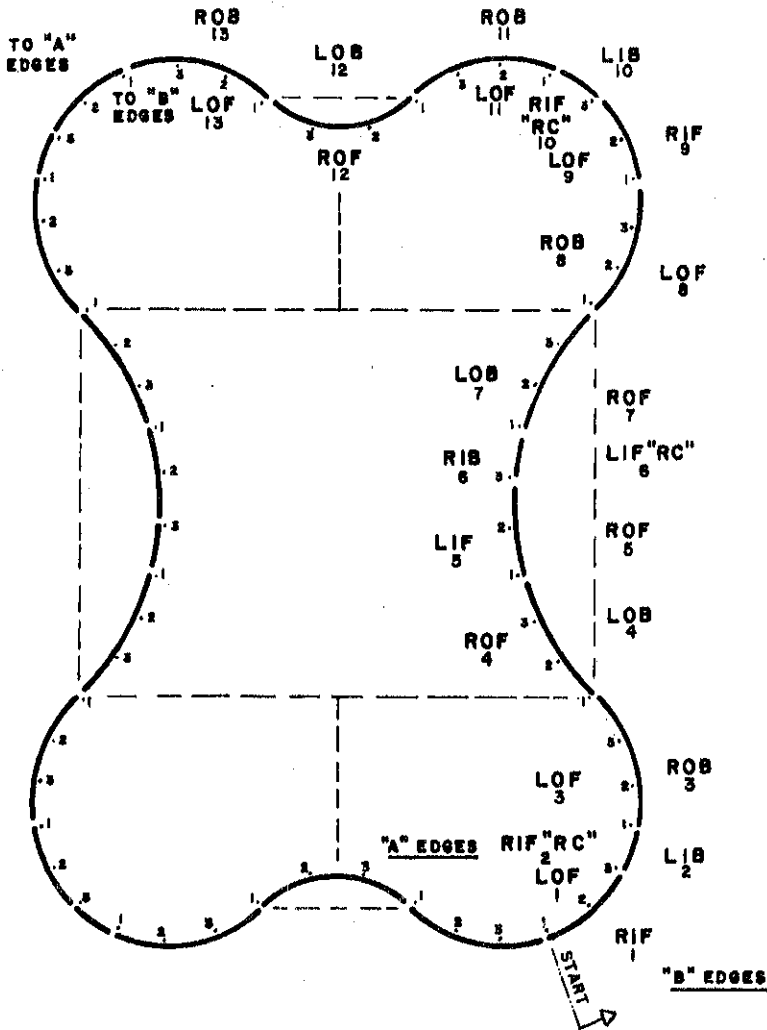
The partners must remain in "A" position throughout this dance maintaining a parallel and square relationship of their bodies during all turns.

The lobing across the corner is such that steps #11 and #13 must be symmetrical and the middle of step #12 must be at the center of the long axis of the floor.

The take-offs for every step in this dance, except the second half of the two-foot turns, must take the floor in the "parallel and" position.

The baselines in this dance apply to the center lobe edges and also to step #12 of the corner. The top of the center lobe is located one-half beat before the beginning of step #6. The top of the corner lobe, a 3-beat lobe, is located one and one-half beats past the beginning of step #12.

# MIRROR WALTZ



# MIRROR WALTZ

9-1-89

## 120 WALTZ

Music: Waltz 3/4; Counting: 1-2-3-4-5-6  
Tempo: 120 beats per minute  
Position: Side B, Tandem, Reverse Side B or Solo  
Pattern: Set  
Axis: 45 - 90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

### DANCE NOTES

Every step, except steps #7, #11, #12, #13 and #15 must take the floor in the "parallel and" position. Steps #11 and #15 are crossed progressives made with an angular take-off and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate. Steps #12 and #13 are crossed chassé steps made with a parallel take-off and crossed so that the toe wheels of the to-be-employed skate are at least alongside the heel wheels of the employed skate.

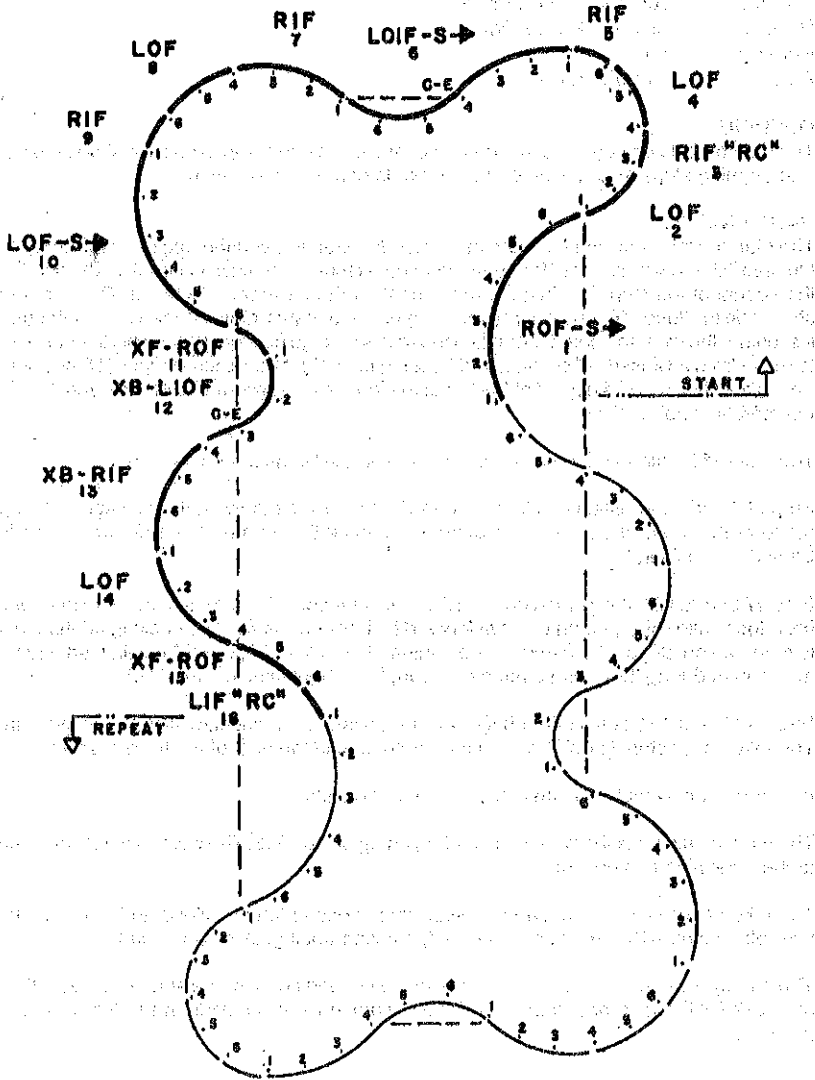
The take-off for step #7 must be made in the "angular and" position. A definite change of lean should accompany this angular take-off.

The straightaway baseline starts with the beginning of step #11 and is crossed on the third beat of step #12 (musical count #3). It is crossed again with the beginning of step #15 and the beginning of step #2. The corner baseline starts with count #4 of step #6, the LOIF-S, and ends with the beginning of step #7. The corner baseline must be perpendicular to the straightaway baseline.

The dance is skated in Side "B" position for steps #1 through #3; in Tandem position for steps #4, #5 and the first three counts of step #6; in Reverse "B" position beginning on count #4 of step #6 through the beginning of step #12. Side "B" position is resumed for steps #13 through #16.

Particular attention should be paid to the timing of steps #10 through #13.

# 120 WALTZ



**120 WALTZ**

7-21-94

## PACIFICA FOXTROT

George Muller.

Music: Foxtrot 4/4 ; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Closed "A" and Open "D"  
Pattern: Set  
Axis: 45-60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

The man must be tracking the woman on step #1, step #2, and the beginning of Step #3. On step #3, the woman's ROB counter is to be executed on musical count 1 which is the third count of the step. The free leg movement for the partners is optional. The partners should be in Closed "A" position and tracking until the man slightly deepens his LOF edge just before the woman's counter turn and the man's change of edge. This allows the partners to move from a Closed "A" position and tracking to separate tracings in Open "D" position. The take-off for step #4 begins at the top of the lobe, aims down-rink and takes the floor in the "parallel and" position.

The take-off for step #5 for the woman is made in the "angular and" position.

Steps #5 and #6 constitute a closed mohawk turn for the man with the actual turn being made at the top of the lobe. The woman must track the man on her step #6 and be in Closed "A" position.

Step #7 begins with the woman tracking the man. Immediately thereafter, the man deepens his edge to allow the woman to move forward for her ROF 3-turn. The tracking relationship is resumed on steps #8, #9 and the beginning of step #10. Closed "A" position should be maintained during these steps (step #6 through the beginning of step #10).

Steps #10 and #11 constitute a backward-to-forward open choctaw turn for the woman. The take-off for step #11 should originate from behind the heel of the tracing skate.

All 3-turns are executed on the second count of the step.

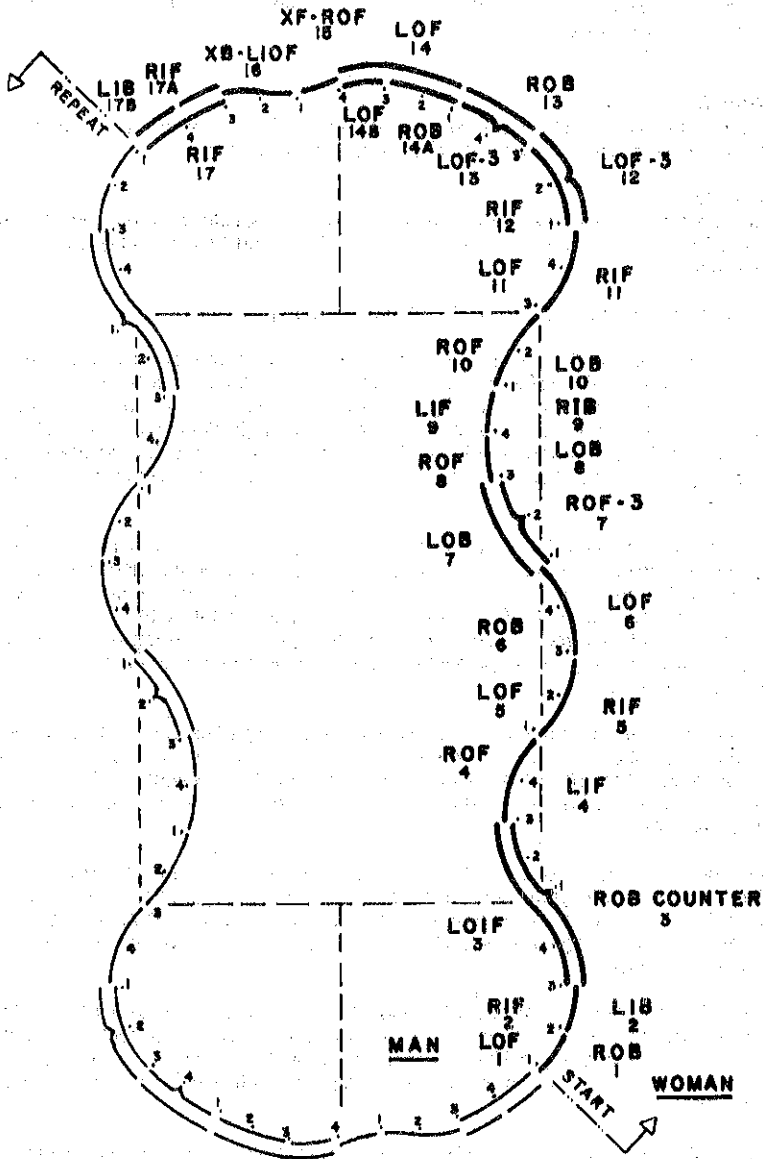
The man should track the woman at the beginning of step #13. The woman tracks the man at the beginning of step #14.

The take-off for step #15 is made crossed-foot, crossed-tracing, close and angular. The take-off for step #16 is made crossed-foot, crossed-tracing, close and parallel.

The change of edge on step #16 occurs on the second count of the step. The take-off for step #17 for the man and step #17A for the woman must be made in the "parallel and" position.

# PACIFICA FOXTROT

**PACIFICA FOXTROT**



9-1-89



# PARADE MARCH

## DAVID TASSINARI

Music: March Counting 1,2,3,4  
 Tempo: 100 beats per minute  
 Position: Side 'B'  
 Pattern: Set  
 Axis: 45-90 degrees

### OPENING:

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES:

The takeoff for every step must be close and parallel with the exception of step #11, which is angular.

Steps #4 and #7 are 2 beat crossed progressives. The takeoff for these steps must be close and parallel.

Step #6 (ROF 2 beats) starts at the baseline. The baseline ends at the conclusion of step #10 (ROF). Step #8 (ROF) should start at the top of this center lobe.

Step #11 (XF-LOF) is a 2 beat cross roll. The takeoff for this step must be close and angular. There is no rock over before this step.

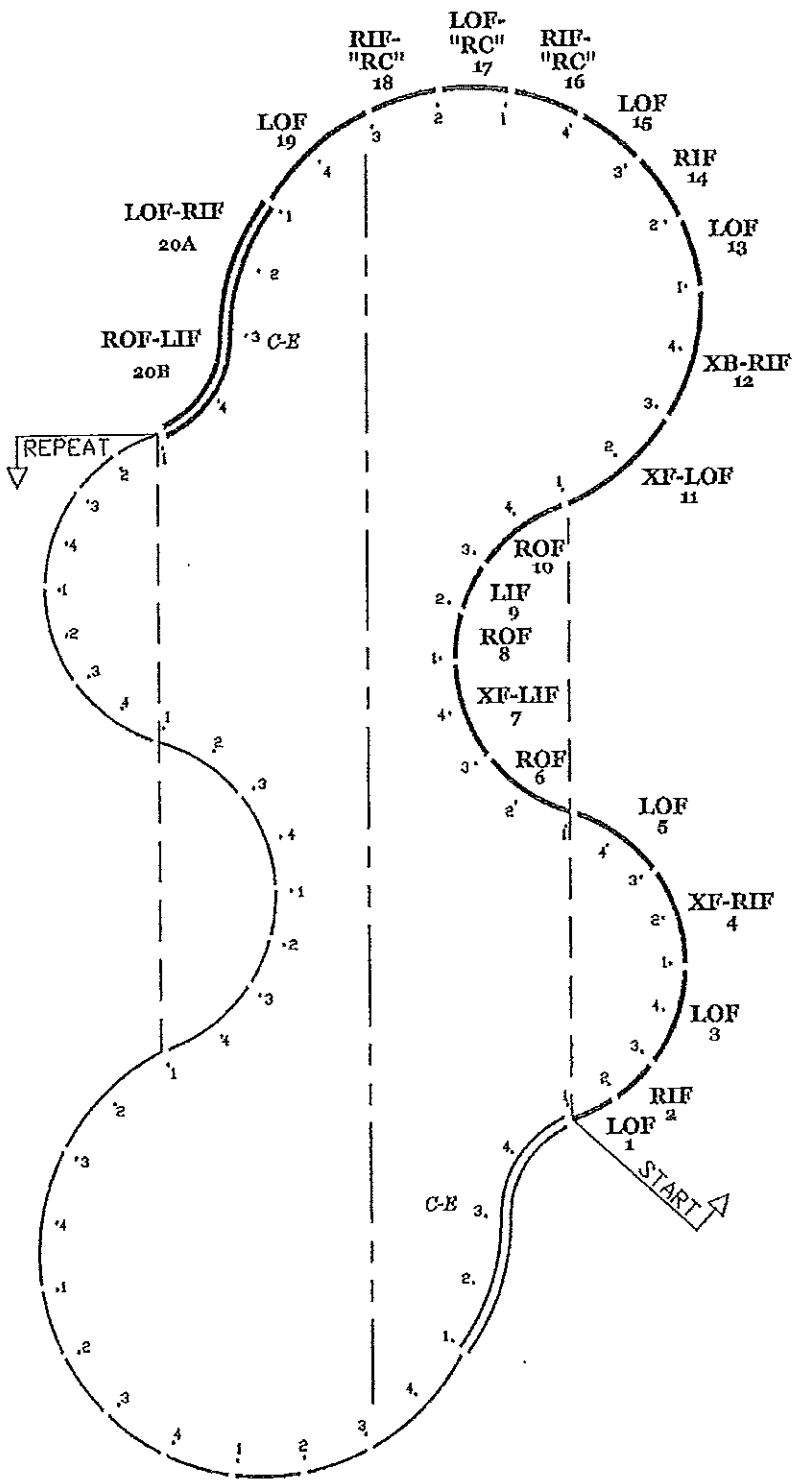
Step #12 (XB-RIF) is a crossed chasse'. The takeoff must be close and parallel.

Step #20A (LOF-RIF) and 20B (ROF-LIF) is a "split change of edge" step. The change of edge occurs on the 3rd beat of the step. Eight (8) wheels must remain in contact with the floor during all four (4) beats.

During the first two (2) beats of the step, the skates are on LOF and RIF edges (20A), with the left skate leading and the right skate trailing. On the 3rd beat of the step, the edges change to ROF and LIF (20B), while the skates reverse their leading/trailing relationship. During the "split" movement, the skates should be an equal distance to the front and to the back.

Step #	Edge	Beats
1	LOF	1
2	RIF	1
3	LOF	2
4	XF-RIF	2
5	LOF	2
6	ROF	2
7	XF-LIF	2
8	ROF	1
9	LIF	1
10	ROF	2
11	XF-LOF	2
12	XB-RIF	2
13	LOF	1
14	RIF	1
15	LOF	1
16	RIF-'RC'	1
17	LOF-'RC'	1
18	RIF-'RC'	1
19	LOF	2
20A	LOF-RIF	4
20B	ROF-LIF	

# PARADE MARCH



## PASO DOBLE

Music: Paso Doble 2/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Solo or Side Closed "F", Closed "A" and Open "D"  
Pattern: Set (oval or circle)  
Axis: N/A

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

All steps are one-beat each with the exception of 2 two-beat steps for the woman (steps #17 and #28A) and 2 two-beat steps (steps #17 and #20) and 1 three-beat step (step #28) for the man.

Partners skate steps #1 through #15 in Side Closed "F" position.

On the man's step #8, the right foot is placed in the "parallel and" position alongside the left foot. The weight is transferred to the right foot with the left foot sliding forward to the leading position on count 4, with all eight wheels on the floor. In preparation for step #9, the man's left skate slides back beside and parallel to his right skate. On count 1 (step #9) his body weight is transferred to and over his left skate and his right skate slides forward to the leading position, parallel to the left skate and not crossed, with all eight wheels on the floor.

On the woman's step #8, the left foot is placed in the "parallel and" position alongside the right foot. The weight is transferred to the left foot with the right foot sliding forward to the leading position on count 4, with all eight wheels on the floor. In preparation for step #9, the woman's right skate slides back beside and parallel to her left skate. On count 1 (step #9) her body weight is transferred to and over her right skate and her left skate slides forward to the leading position, parallel to the right skate and not crossed, with all eight wheels on the floor.

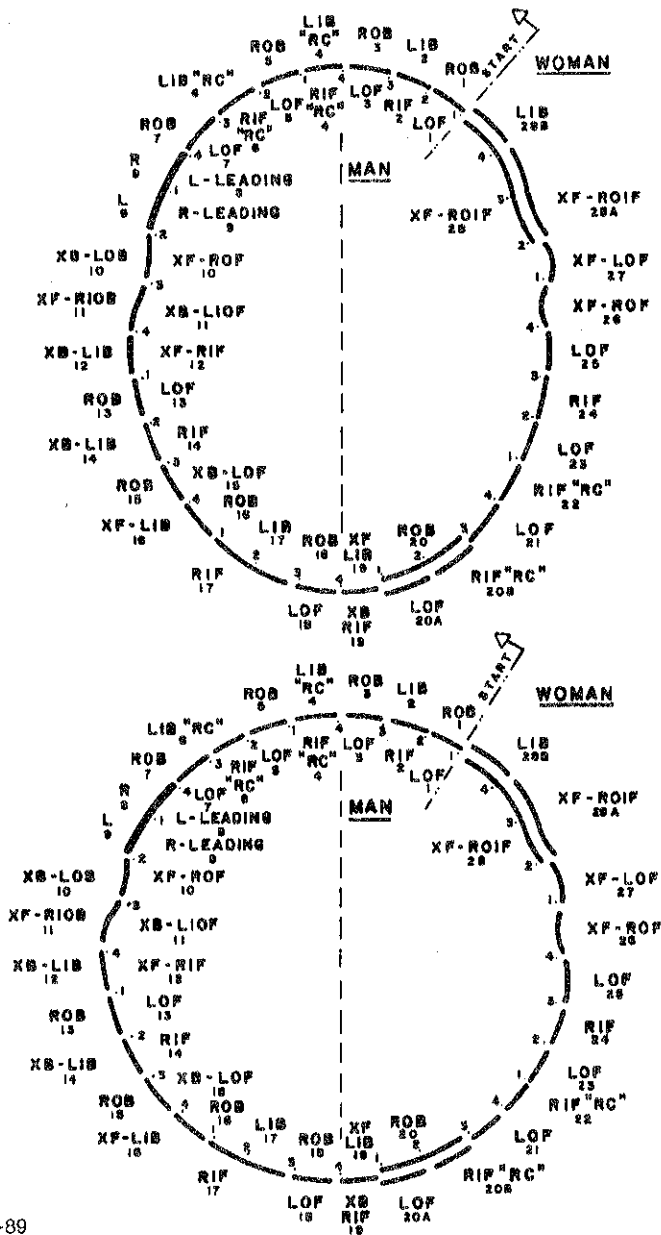
During steps #8 and #9, the knee of the major employed leg is flexed while the knee of the extended leg is straightened. This should be accomplished without a noticeable "rise and fall" movement. Steps #8 and #9 are not a dance split with body weight equally distributed between both skates. There should be no noticeable hesitation or change in body leans during these steps.

At the end of step #9, all four wheels of the extended foot of both partners' skates should be lifted from the skating surface in preparation for step #10. Step #10 is a cross roll. The take-off for this step must be crossed-foot, crossed-tracing, close and angular. Step #11 must be a definite change of edge with a good body posture rockover to correspond with the change of edge.

The man's steps #15 and #16, XB-LOF and ROB, constitute an open dropped mohawk turn executed heel-to-heel. On step #17, the woman's RIF must track the man's LIB. Partners should be in a Closed "A" position for steps #16 through #19 and the beginning of step #20. A deviation from tracking at the end of step #18, sufficient to permit step #19, is permissible.

Steps #26 through #28 should be distinct edge cross rolls with good body posture rockovers to correspond. These cross rolls are one beat each and, due to the rapidity with which they must be executed, are one of the most difficult parts of the dance. The take-offs for these steps are crossed-foot, crossed-tracing, close and angular. The rockover on step #28 - #28A should be on the second count of the step and the free leg movement is optional as long as the partners' movements are in unison. The woman's steps #28A and #28B constitute a dropped open mohawk, executed heel-to-heel.

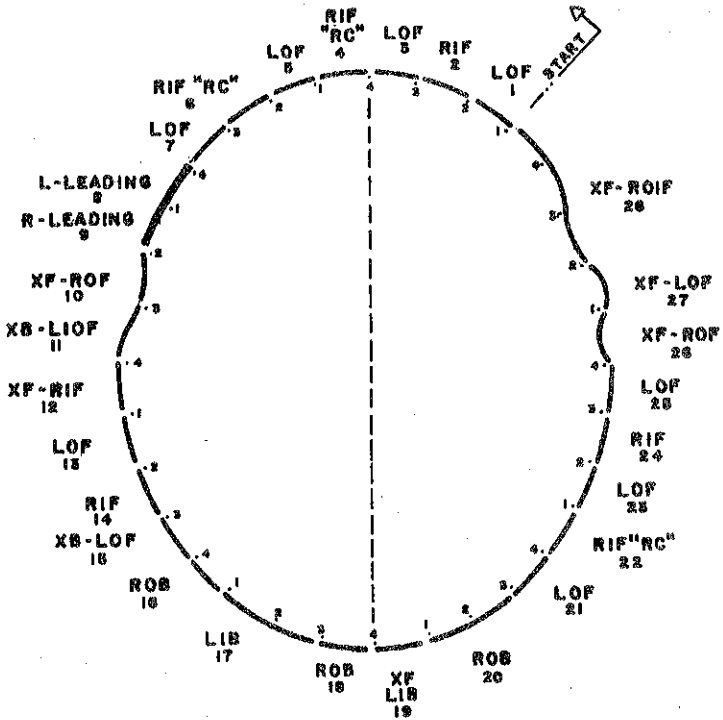
# PASO DOBLE



**PASO DOBLE**

PASO DOBLE  
•  
SOLO

PASO DOBLE  
(SOLO)



2-1-96

# PASO DOBLE

CIPA-approved World Class dance.

Music: Paso Doble 2/4  
Tempo: 112 Metronome  
Hold: Outside, Closed, Open  
Pattern: Optional

## THE DANCE

Two sequences.

The Paso Doble was derived from the music used for the formal procession of the matadors into the bull ring. It is a bold and aggressive dance with dramatic character.

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

The partner's relative positions change during the dance. Steps #1 to #15 are skated in outside position, steps #16-#20 in closed Waltz position and steps #21 and #28 in open position. The dance starts with a run followed by two chassés (steps #4 and #6), forward for the man and backward for the woman. The man keeps his partner to his right, hip to hip (outside position), to step #15.

Steps #8 and #9 are, however, most unusual. They are skated on the flat with both skates on the floor and foot sliding past foot very closely. The man brings his right foot (step #8) close to the left with both knees straightened. The next steps (#8-#9) are a straight-kneed scissor or sliding motion in which all eight wheels are on the floor. The man scissors his left foot to a leading position and his right foot to a trailing position. Then he scissors his right foot to a leading position and his left foot to a trailing position. The steps for the woman correspond, except that she is traveling backwards. The woman scissors her right foot in a trailing position and left foot in a leading position then scissors her left foot in a trailing position and right foot in a leading position. Each scissored position take one beat each.

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

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

The woman's steps #21-#28 are identical to the man's with the exception of the end of step #28. This mohawk is skated between the last beat of music of the dance and the first step in the repeat of the dance.

Steps #26-#28 are cross rolls. On the last cross roll, step #28, both partners skate a bold RFO swing on count 3 which changes to RFI on count 4. The free legs are swung a little to the front and then back to the heel, while the man remains on RFI and the woman makes

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a quick open mohawk to LBI in between counts 4 and 1, then immediately places her right foot down close to the left on RBO, which is the opening step of the repetition of the dance sequence.

As to the contour of the dance, the opening steps (#1 and #7) are a curve. Steps #8 and #9 are straight. Steps #10 and #11 are a sudden outward bulge, followed by steps #12 to 25 which are all on a true circle. After this come outward and inward deviations on the cross rolls, steps #26 to #28, and a strongly skated RFO short swing on step #28 with depth.

NOTE: Although the pattern is classified as optional, any deviation from the published pattern will be severely penalized internationally.

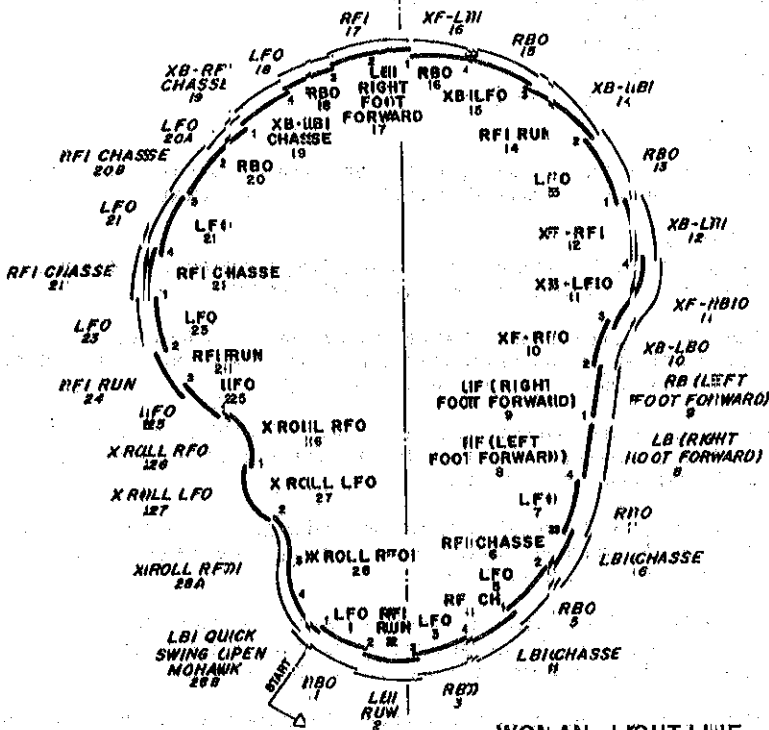
### PASO DOBLE

Step	Hold	Man's Steps	Beats of Music		Woman's Steps	
			M	W		
1	Outside	LFO-Run	1		RBO-Run	
2		RFI-Run	1		LBI-Run	
3		LFO-Run	1		RBO-Run	
4		RFI-Chassé	1		LBI-Chassé	
5		LFO	1		RBO	
6		RFI-Chassé	1		LBI-Chassé	
7		LFO	1		RBO	
8		RF (left foot forward)	1		LB (right foot forward)	
9		LF (right foot forward)	1		RB (left foot forward)	
		(On steps 8 and 9, both skates remain on the floor.)				
10		XF-RFO	1		XB-LBO	
11		XB-LFIO	1		XF-RBIO	
12		XF-RFI	1		XB-LBI	
13		LFO-Run	1		RBO	
14		RFI-Run	1		XB-LBI	
15		XB-LFO	1		RBO	
		Open Mohawk to:				
16		RBO	1		XF-LBI Mohawk to:	
17	Closed	LBI	2		RFI	
18		RBO	1		LFO	
19		XF-LBI Chasse	1		XB-RFI Chasse	
20a		RBO	2	1	LFO	
20b		Mohawk to:		1	RFI Chasse	
21	Open	LFO	1		LFO	
22		RFI Chasse	1		RFI Chasse	
23		LFO-Run	1		LFO-Run	
24		RFI-Run	1		RFI-Run	
25		LFO-Run	1		LFO-Run	
26		XR-RFO	1		XR-RFO	
27		XR-LFO	1		XR-LFO	
28a			XR-RFOI Swing	3		XR-RFOI Swing
28b						L.I.B Open Mohawk

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

NOTE: Although the pattern is classified as optional, any deviation from the published pattern will be severely penalized internationally.

# PASO DOBLE



WOMAN - LIGHT LINE  
MAN - HEAVY LINE

9-1-98

CIPA

PASO DOBLE • CIPAWC



# PASO DOBLE

C.I.P.A. SOLO WOMAN'S STEPS

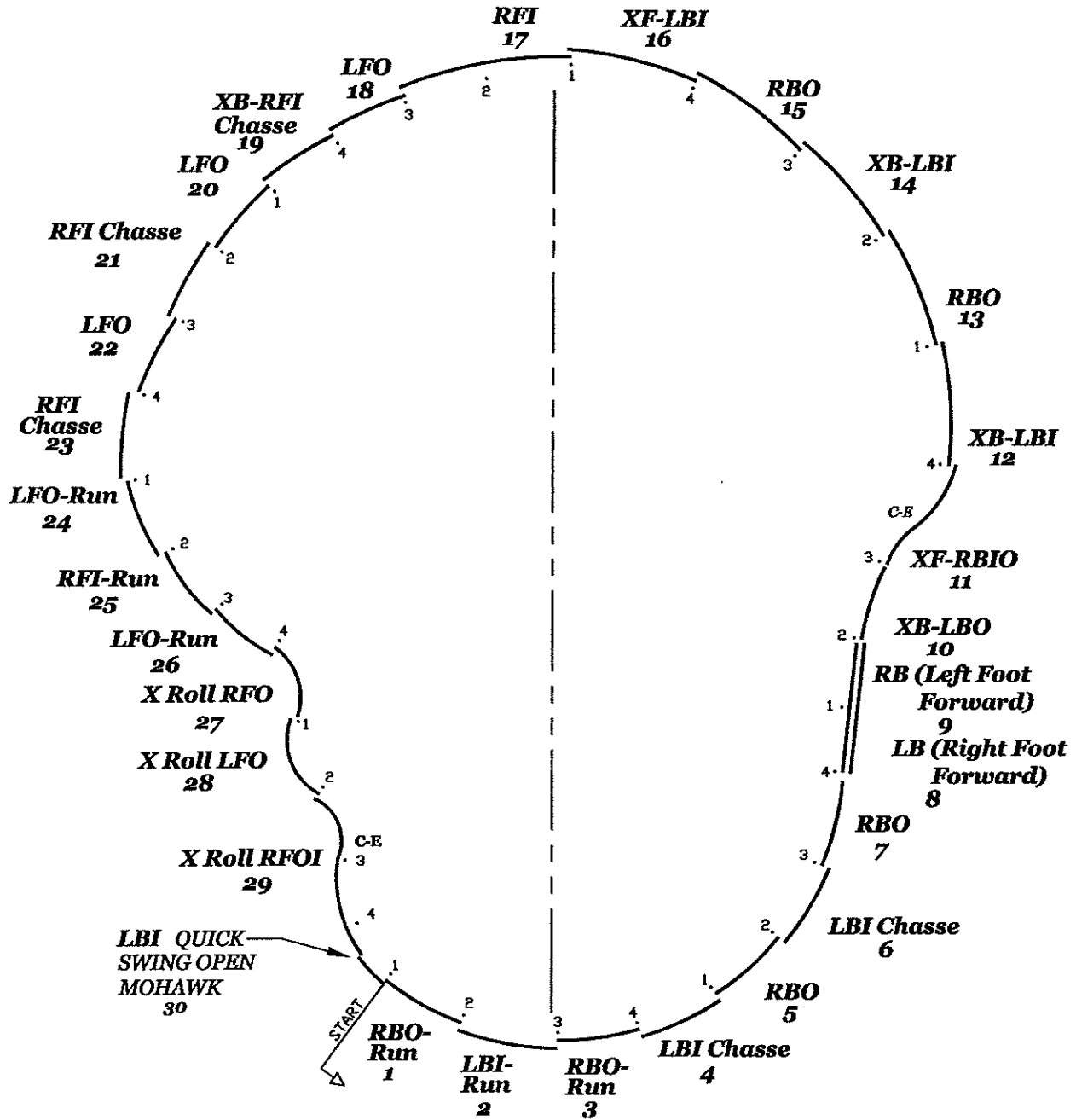
Music: Paso Doble 2/4  
 Tempo: 112 beats per minute  
 Pattern: Set  
 Position: Solo  
 Competitive Requirments-4 Sequences

Step	Hold	Beats of Music	Steps
1	Solo	1	ROB-Run
2		1	LIB-Run
3		1	ROB-Run
4		1	LIB-Chasse
5		1	ROB
6		1	LIB-Chasse
7		1	ROB
8		1	LB (Right Foot Forward)
9		1	RB (Left Foot Forward)
		(On Steps 8 and 9, both	skates remain on floor)
10		1	XB-LOB
11		1	XF-RIOB
12		1	XB-LIB
13		1	ROB
14		1	XB-LIB
15		1	ROB
16		1	XF-LIB Mohawk to
17		2	RIF
18		1	LOF
19		1	XB-RIF Chasse
20		1	LOF
21		1	RIF Chasse
22		1	LOF
23		1	RIF Chasse
24		1	LOF-Run
25		1	RIF-Run
26		1	LOF-Run
27		1	XF-ROF (Cross Roll)
28		1	XF-LOF (Cross Roll)
29		3	XF-ROIF (Cross Roll)
30			LIB Swing Mohawk

NOTE: Step 30 is a quick swing mohawk at the end of the third beat.

# PASO DOBLE

C.I.P.A. SOLO WOMAN'S STEPS



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## PILGRIM WALTZ

David Tassinari

Music: Waltz 3/4; Counting 1-2-3-4-5-6  
Tempo: 138 beats per minute  
Position: Side "B"  
Pattern: Set  
Axis: 45 to 60 degrees

### OPENING:

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

### DANCE NOTES:

The straightaway baseline starts with the beginning of step #2 and ends with the completion of step #5. The corner baseline begins and ends with step #10.

The fourth beat of steps #2, #5 and #10 should be at the top of their respective lobes. During steps #1, #2, #5, #6 and #10 the free leg swings should be natural, controlled movements with no high or exaggerated motions.

The takeoff for step #4, a crossed progressive, should be crossed-foot, crossed-tracing, close and parallel. Upon the completion of this step, the free leg must be held in back and **across the tracing of the right skate.**

The takeoff for steps #5 and #6 must be close and angular. Since these are angular takeoffs, there should be no rockover before these steps. The changes of lean should occur as the steps are taken, not before.

The takeoff for step #10, a cross roll, should be crossed-foot, crossed-tracing, close and angular. Since this is an angular takeoff, there should be no rockover before the step. The change of lean should occur as the step is taken, not before.

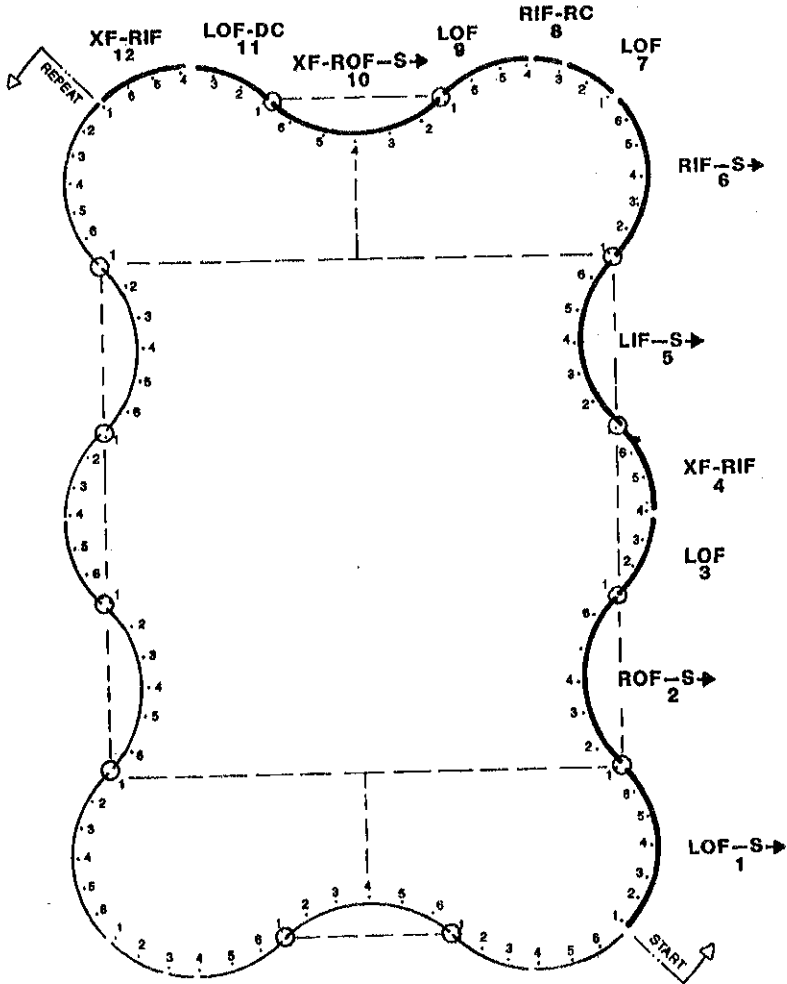
The first corner barrier lobe should be symmetrical with the second corner barrier lobe. The fourth beat of step #10 should be at the top of the corner center lobe.

Step #11 is a LOF dropped chassé, executed with a minimal rockover at the end of the preceding step. A dropped chassé is accomplished by:

- 1) placing the free skate in the "parallel and" position
- 2) changing feet
- 3) then extending the free leg to a leading position in the air

Step #12 is a crossed progressive step. The take-off should be crossed-foot, crossed-tracing, close and parallel.

# PILGRIM WALTZ



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9-1-99

## PRINCETON POLKA

Music: Polka 2/4  
Tempo: 100 beats per minute  
Pattern: Set  
Axis: 45-90 degrees

**THIS DANCE IS TO BE USED IN SOLO DANCE ONLY.**

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

The take-offs for every step in this dance, unless otherwise specified, must be made in the "parallel and" position.

The first three steps of this dance are a series of progressive runs that start at the baseline. Steps #3 and #4 constitute an open held mohawk turn, which is executed heel-to-heel. The second count of step #4 (LOB) must be at the top of the center lobe. Steps #4 and #5 comprise an open dropped mohawk turn. The take-off for step #5 should be executed from behind the heel of the left skate. Steps #5, #6, and #7 are a series of progressive runs that end at the baseline.

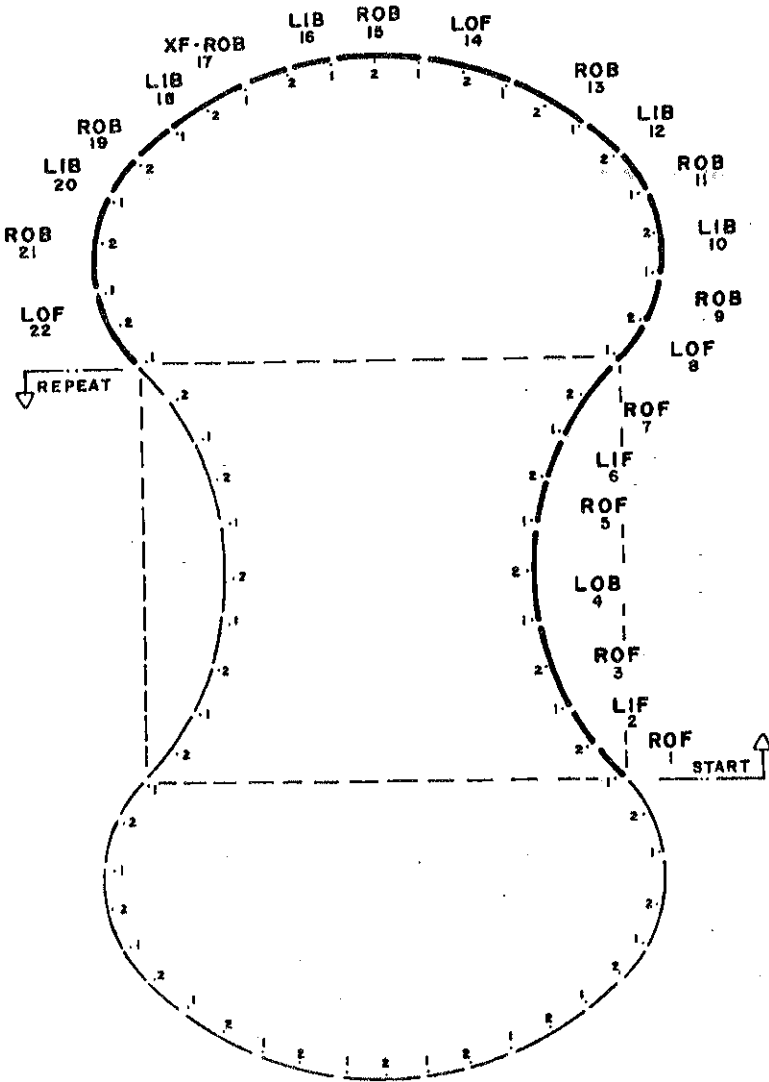
Steps #8 and #9 constitute an open dropped mohawk turn that is executed heel-to-heel. Steps #11, #12, and #13 make up a series of backward progressive runs.

Steps #13 and #14 constitute a backward-to-forward open held mohawk turn. Step #14 originates from behind the heel of the employed skate. Steps #14 and #15 constitute a forward-to-backward open held mohawk turn, that is executed heel-to-heel. The second count of step #15 (ROB) must be at the top of the continuous barrier lobe.

Step #17 (XF-ROB) is a backward crossed chassé. Steps #19, #20, and #21 make up a series of backward progressive runs.

Steps #21 and #22 constitute a backward-to-forward open held mohawk turn. Step #22 originates from behind the heel of the tracing skate.

# PRINCETON POLKA



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10-21-94

# **Princeton Polka (Men's Steps)**

Music: Polka 2/4  
Tempo: 100 beats per minute  
Pattern: Set  
Axis: 45-90 degrees

**THIS DANCE IS TO BE USED IN SOLO DANCE ONLY**

## **OPENING**

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

## **DANCE NOTES**

The take-offs for every step in this dance, unless otherwise specified, must be made in the "parallel and" position.

The first three steps of this dance are a series of progressive runs that start at the baseline. Steps # 3 and #4 constitute an open held mohawk turn, which is executed heel-to-heel. The second count of Step #4 (RIB) must be at the top of the center lobe. Steps #4 and #5 comprise an open dropped mohawk turn. The take-off for Step #5 should be executed from behind the heel of the right skate. Steps #5, #6 and #7 are a series of progressive runs that end at the baseline.

Steps #7 and #8 constitute a closed choctaw turn. The take-off for Step #10 must originate from behind the heel of the tracing skate. Steps #11, #12 and #13 make up a series of progressive runs.

Steps #14 and #15 constitute a forward-to-backward open held mohawk turn, that is executed heel-to-heel. The second count of step #15 (LIB) must be at the top of the continuous barrier lobe.

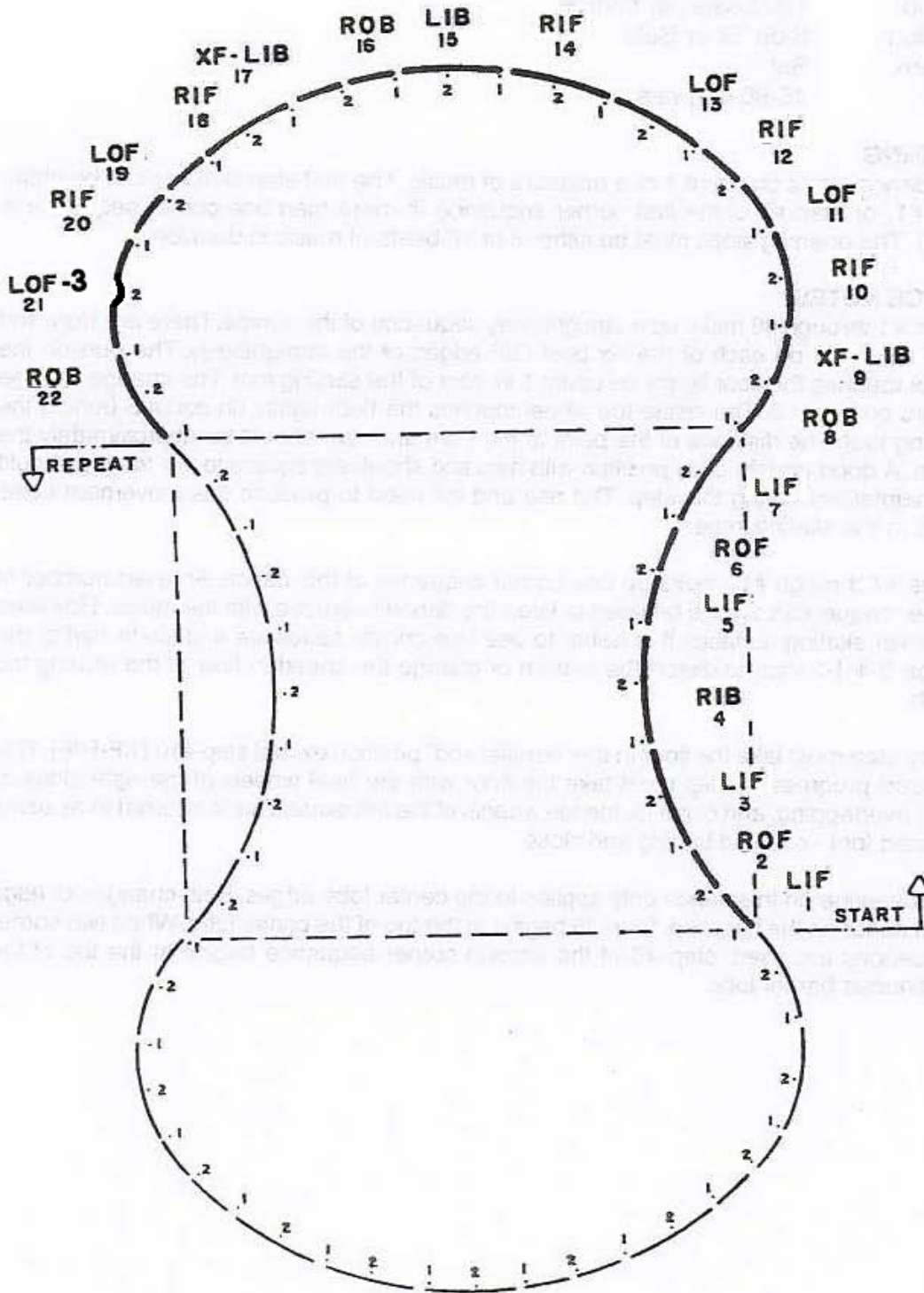
The take-off for Step #18 must originate from behind the heel of the tracing skate.

Steps #19, #20 and #21 are a series of progressive runs. A 3-turn is executed on count 2 of Step #21.

Steps #22 and #1 constitute a backward-to-forward choctaw turn, executed from behind the heel of the right skate.

# Men's Steps

## PRINCETON POLKA



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# PRINCETON POLKA

**Music:** Polka 2/4  
**Tempo:** 100 beats per minute  
**Position:** Open "D", Closed "A"  
**Pattern:** Set  
**Axis:** 45-90 degrees

**OPENING:**

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

**DANCE NOTES:**

Skaters are to be in Open "D" to start the dance.

Steps 3 and 4 (2 beats each). LIF-RIB for the man, and ROF-LOB for the 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 four is at 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 9 and 10 are a mohawk 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 man and LOF-ROB for lady. Here again partners assume the closed scissors position for these two steps.

Steps 17 and 18 are a held 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 a LOF-3 turn for the man, the turn is on count 2. Steps 22 and 1 ROB-LIF constitutes a choctaw turn for the man.

Step#	Man's Edge	Beats	Woman's Edge
1	LIF	1	ROF
2	ROF	1	LIF
3	LIF Open Mohawk to	2	ROF Open Mohawk to
4	RIB	2	LOB
5	LIF	1	ROF
6	ROF	1	LIF
7	LIF Choctaw to	2	ROF
8	ROB	1	LOF Open Mohawk to
9	XF-LIB Open Mohawk to	1	ROB
10	RIF	2	LIB
11	LOF	1	ROB
12	RIF	1	LIB
13	LOF	2	ROB
14	RIF Open Mohawk to	2	LOF Open Mohawk to
15	LIB	2	ROB
16	ROB	1	LIF
17	XF-LIB Open Mohawk to	1	XF-ROB
18	RIF	2	LIF
19	LOF	1	ROB
20	RIF	1	LIF
21	LOF-3	2	ROB Open Mohawk to
22	ROB Choctaw to	2	LOF



## **PROGRESSIVE TANGO**

Roger & Irwin

Music: Tango 4/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 degrees

### **OPENING**

The dance starts on count 1 of a measure of music. The first step skated must be either step #1, or step #7 of the first corner sequence (if more than one corner sequence is used). The opening steps must be either 8 or 16 beats of music in duration.

### **DANCE NOTES**

Steps #1 through #6 make up a straightaway sequence of this dance. There is a front and back toe point on each of the six beat OIF edges of the straightaway. The outside toe wheel touches the floor lightly on count 1 in front of the skating foot. The change of edge occurs on count 2. The inside toe wheel touches the floor lightly on count 3 behind the skating foot. The distance of the point to the front and rear should be approximately the same. A good upright body position with hips and shoulders square to the tracing should be maintained during this step. The rise and fall used to produce this movement takes place in the skating knee.

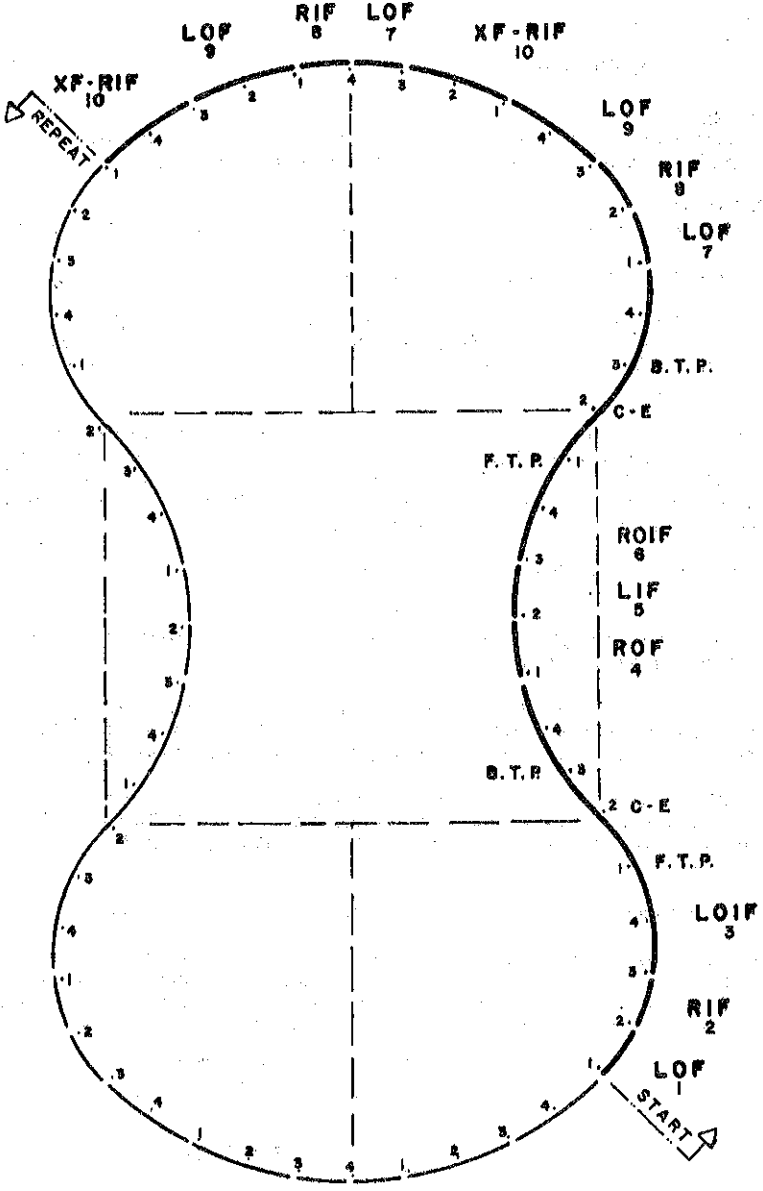
Steps #7 through #10 make up one corner sequence of this dance. An even number of corner sequences should be used to keep the dance in phrase with the music. However, on small skating surfaces it is better to use one corner sequence and skate half of the dance 3-4-1-2 than to distort the pattern or change the speed or flow of the skating too much.

Every step must take the floor in the "parallel and" position except step #10 (XF-RIF). This crossed progressive step must take the floor with the heel wheels of the right skate at least overlapping, and close to, the toe wheels of the left skate. This is referred to as being crossed foot - crossed tracing and close.

The baseline on this dance only applies to the center lobe edges. Both changes of edge must occur on the baseline. Step #5 begins at the top of the center lobe. When two corner sequences are used, step #8 of the second corner sequence begins at the top of the continuous barrier lobe.

# PROGRESSIVE TANGO

# PROGRESSIVE TANGO



9-1-89

# THE QUICKSTEP

R. J. Wilkie

Music: March 6/8; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-60 degrees

## OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

## DANCE NOTES

The Quickstep must be started at the centerline of the floor as shown in the diagram.

The take-offs for steps #1 through #5 must be made in the "parallel and" position.

The baseline for this dance begins with step #5. At the conclusion of step #5 the woman must deepen her edge in order to cross the man's tracing. Extreme care should be taken to maintain a LOF edge at the end of the LOF swing when bringing the free leg back in preparation for step #6.

On step #6 (RIOB) the free foot is in front of the body on count 1, is brought along side and parallel to the right foot on count 2, and extended outward and forward on count 3 (see diagram below). The rockover must occur on count 3 as the free leg is extended. The free foot is then moved to a XB position for step #7, a XB-LIB which is aimed down-rink. This take-off is made crossed-foot, crossed-tracing, close and parallel.

Step #8 (RIB) must take the floor in the "angular and" position and must be aimed toward the center.

The take-off for step #9 (XF-LOB) must be made crossed-foot, crossed-tracing, close and parallel and aimed down-rink.

Step #10 (XB-LOB) is aimed toward the barrier. This take-off is made crossed-foot, crossed-tracing, close and angular. The distance from the side wall to the middle of this step must be the same as that on step #5. Step #10 begins and ends at the baseline.

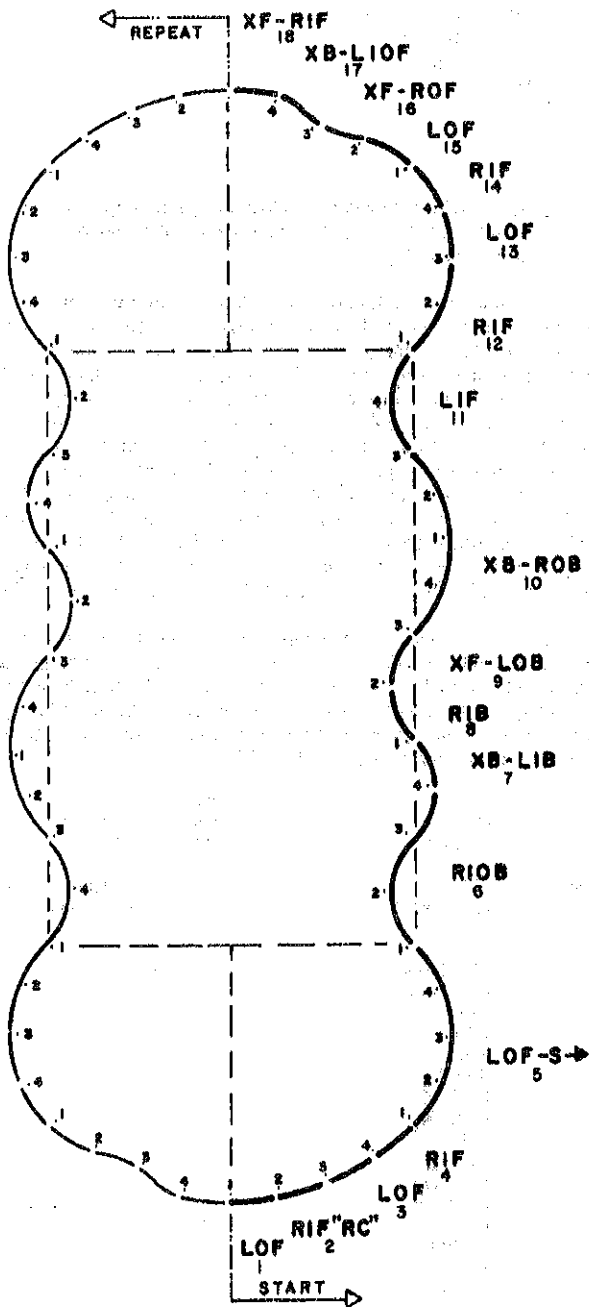
Steps #10 and #11 constitute a backward-to-forward choctaw turn. The take-off for step #11 originates from behind the heel of the tracing skate and aims to the center. This step begins and ends at the baseline. The take-off for step #12 must be made in the "angular and" position.

The take-offs for steps #13 through #15 must be made in the "parallel and" position.

The technique of the last four steps is as follows. On step #15 (LOF) the right foot crosses over the left for step #16 (ROF) and the left remains crossed behind ready for step #17 (LIOF). The take-off for step #16 must be made crossed-foot, crossed-tracing, close and angular. The take-offs for steps #17 and #18 must be made crossed-foot, crossed-tracing, close and parallel.



# THE QUICKSTEP



**THE QUICKSTEP**

## THE QUICKSTEP

CIPA-approved World Class dance.

Music: Two-step Schottische 2/4  
 Tempo: 112 Metronome  
 Hold: Killian position  
 Pattern: Set

### THE DANCE

Four sequences.

The Quickstep is a quick, lively fast dance with short gliding edges and cross footwork that must be precise to interpret the character of this dance. It is essential that the couple stay hip to hip throughout the dance.

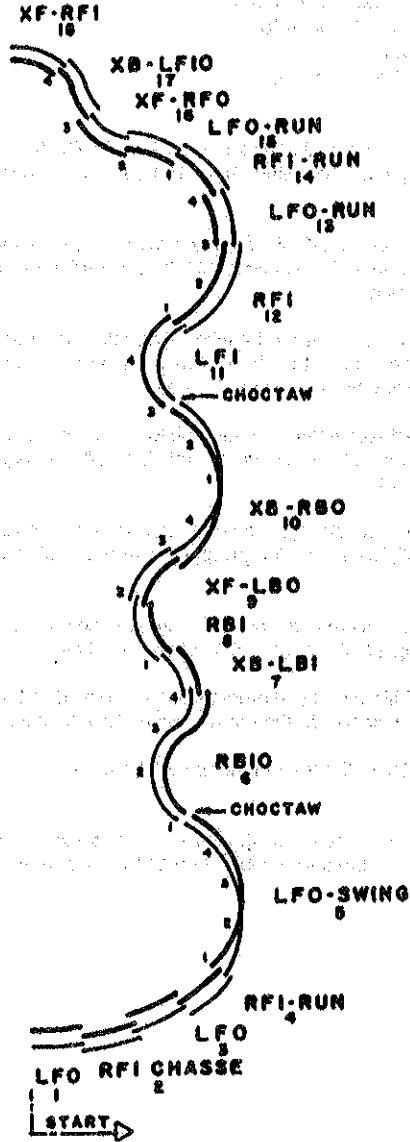
The steps for the dance are the same for both the man and woman. The dance must be skated in keeping with the music which is fast and of bright character. The dance begins at the long axis of the rink. Step #2 is a chassé whereas steps #4 and #14 are runs. Step #5 is a four-beat LFO forming the first part of a swing choctaw and, prior to the turn on step #5, the woman must be against the man's hip and following along his tracing. The exit edge of the choctaw (step #6) is a change of edge RBIO held for three beats. The free foot goes forward, then is drawn down beside the skating foot and swung smoothly outward to aid in making the change of edge distinct. The change of edge should be distinct to define the shape of the lobe. The change of edge should not be so sharp that step #7 (XB-LBI) is skated flat. The remaining steps should be skated with plenty of life and the edges on steps #7, #8 and #9 should be as deep as possible. Step #10 (RBO) however, although it is held for four beats, should not be hooked and is started with the knee well bent. The couple remains hip to hip, that is, the man's right hip against the woman's left hip.

Many skaters experience difficulty in striking from RBO to LFI (steps #10 and #11), but if the RBO is well controlled and the woman has no tendency to swing in front of the man, there should be little trouble at this point. Steps #13 to #18 inclusive are skated very lightly, and a lively character should be imparted to them. On step #17, a definite change of edge, from inner to outer, is executed in one beat of music with the right foot held in front ready to cross in front on step #18 (RFI-XF).

Step	Hold	Man's Steps	Beats of Music Both	Woman's Steps
1	Killian	LFO	1	(Steps are the same for both man and woman.)
2		RFI Chassé	1	
3		LFO	1	
4		RFI-Run	1	
5		LFO-Swing	4	
		Choctaw to:		
6		RBIO	3	
7		XB-LBI	1	
8		RBI	1	
9		XF-LBO	1	
10		XB-RBO	4	
		Choctaw to:		
11		LFI	2	
12		RFI	2	
13		LFO-Run	1	
14		RFI-Run	1	
15		LFO-Run	1	
16		XF-RFO	1	
17		XB-LFIO	1	
18		XF-RFI	1	

THE QUICKSTEP • CIPA W C

# THE QUICKSTEP



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9-1-89

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# QUICKSTEP BOOGIE

*NANCY PHILLIPS and DAVID ELLENDER*

Music: Boogie 2/4, Counting 1,2,3,4  
 Tempo: 100 beats per minute  
 Position: Side 'B' or Solo  
 Pattern: Set  
 Axis: 45-60 degrees

**OPENING:**

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music.

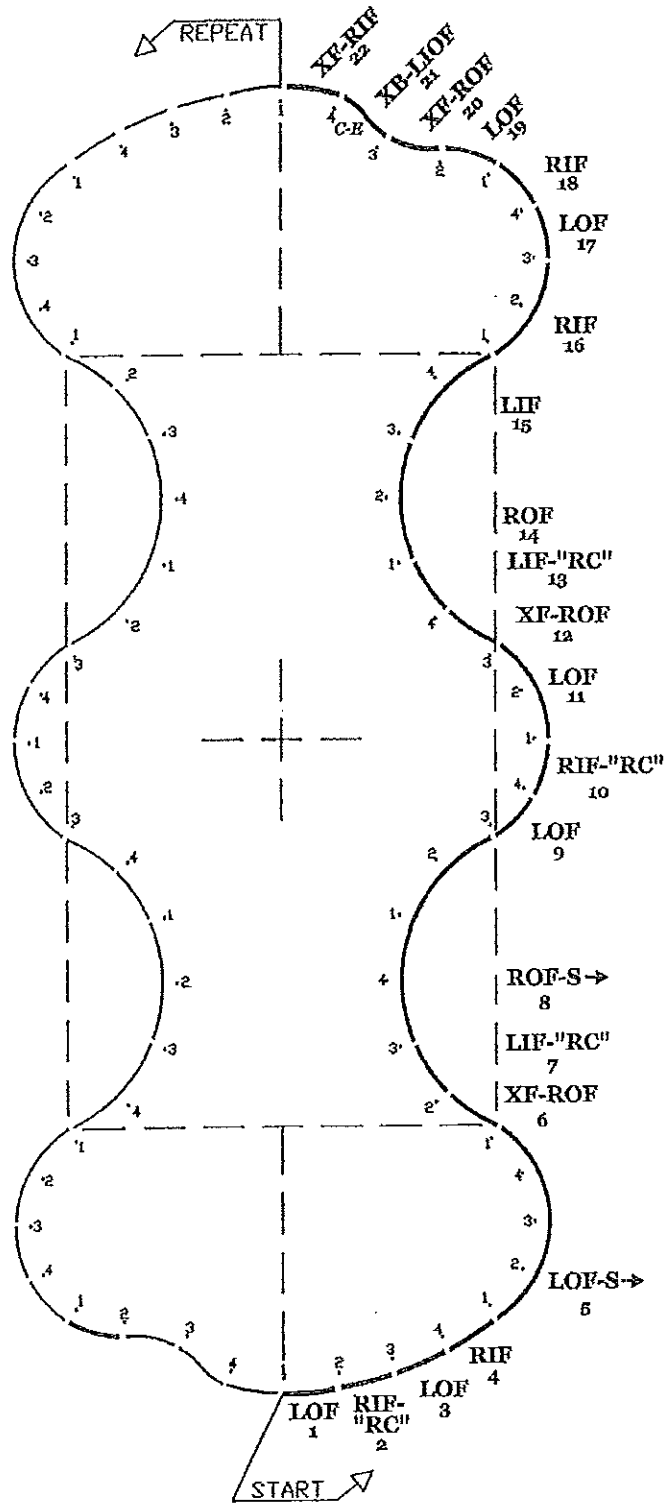
**DANCE NOTES:**

Steps #6 and #12(XF-RDF) are 1 beat cross rolls that begin at the baseline. There is no rock over preceding this step. The change of lean takes place as the right skate comes in contact with the floor.

Step #21(XB-LIOF), a definite change of edge, from inner to outer, is executed in one beat of music with the right foot held in front ready to cross in front on step #22(XF-RIF).

Step #	Edge	Beats
1	LDF	1
2	RIF-'RC'	1
3	LDF	1
4	RIF	1
5	LDF-Swing	4
6	XF-RDF-Roll	1
7	LIF-'RC'	1
8	RDF-Swing	4
9	LDF	1
10	RIF-'RC'	1
11	LDF	2
12	XF-RDF-Roll	1
13	LIF-'RC'	1
14	RDF	2
15	LIF	2
16	RIF	2
17	LDF	1
18	RIF	1
19	LDF	1
20	XF-RDF-Roll	1
21	XB-LIOF	1
22	XF-RIF	1

# QUICKSTEP BOOGIE



## **RHYTHM BLUES**

Robert Craigin, modified

Music: Blues 4/4; Counting 1-2-3-4  
Tempo: 88 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 degrees

### **OPENING**

The dance starts on count 3 of a measure of music. The first step skated must be step #1. The opening steps must be either 10 or 18 beats of music in duration.

### **DANCE NOTES**

The dance starts on count 3 of a measure of music with a series of progressive steps, #1 through #4, that end at the baseline. All take-offs during these steps must be made in the "parallel and" position.

Step #5 starts and ends at the baseline. The take-off for this step must be made in the "angular and" position. The change of lean between step #4 and #5 takes place simultaneously with the take-off for Step #5.

Step #6 starts at the baseline. The take-off for this step must be made in the "angular and" position. The change of lean between step #5 and #6 takes place simultaneously with the take-off for Step #6.

In order to maintain a correct posture baseline during steps #5 and #6 the knee of the free leg must bend slightly as the leg progresses from a trailing position to a leading position during the swing.

Step #10 (XB-RIF), a crossed chassé, is crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

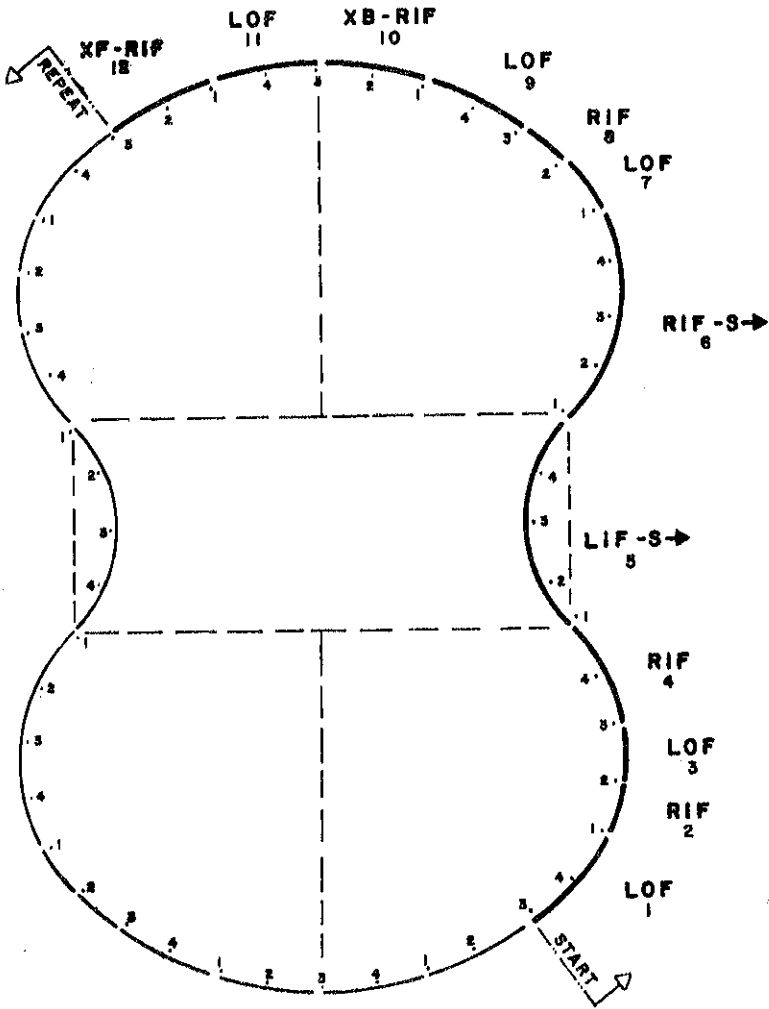
Steps #12 (XF-RIF), a crossed progressive, is crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

Every step must take the floor in the "parallel and" position except steps #5, #6, #10 and #12.

The baseline of this dance only applies to the center lobe edge. The third count of step #5 begins at the top of the center lobe. Step #11 begins at the top of the continuous barrier lobe.

# RHYTHM BLUES

# RHYTHM BLUES



9-1-89

## ROCKER FOXTROT

Keats & Van Der Weyden

Music: Foxtrot 4/4; Counting 1-2-3-4  
Tempo: 92 beats per minute  
Position: Side "B" and Closed "A"  
Pattern: Border  
Axis: 45-60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

This dance is a study in rotation, five different turns being employed in twelve steps.

Partners begin this dance in Side "B" position with the relationship changing to Closed "A" for steps #5B through #7A. Careful attention should be given to the relationship of the partners on the man's step #5B at which point the team's dance position becomes Closed "A".

Step #2 is a crossed chassé. The take-off for this step is crossed-foot crossed-tracing and close. The progressive running steps that follow must take the floor in the "parallel and" position.

The woman's LOF rocker turn occurs on count 2 of the step. The turn must be on the baseline and coincides with the man's change of edge on step #5. The man must track the woman on step #5B.

The take-off for step #6 is crossed-foot, crossed-tracing, close and angular. Throughout this step partners must remain in Closed "A" position, square to each other. The woman must track the man on step #7A.

Step #8 begins and ends on the baseline. The take-off for this step is crossed-foot, crossed-tracing, close and angular. During the swing the team must remain square to their tracing.

Steps #9 and #10 comprise a closed mohawk turn. During the execution of step #9 the woman must deepen her edge slightly in order to cross tracing with the man before the beginning of step #10. Step #10 aims to the barrier.

Step #11 is a crossed chassé. The take-off for this step is crossed-foot, crossed-tracing and close. It is essential that this step remain on an inside edge. During the execution of step #11 the man must deepen his edge slightly in order to cross tracing with the woman before the beginning of step #12.

Step #12 completes a backward-to-forward choctaw turn. The take-off for this step originates from behind the heel of the left skate. Step #12 begins and ends on the baseline. During the swing the team must remain square to their tracing.

A continuous baseline is the type used in this dance.



**ROCKER FOXTROT**

by Eva Keats and Erik Van der Weyden

**CIPA-approved Junior World Class dance.**

Music: Foxtrot 4/4  
Tempo: 104 Metronome  
Hold: Open (steps #1-#5a, #7b-#14), Closed (steps #5b-#7a)  
Pattern: Set

**THE DANCE**

Two sequences.

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

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

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

It is most important that the woman cross to the outside of the man's tracing during her rocker and aimed to the center of the rink.

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

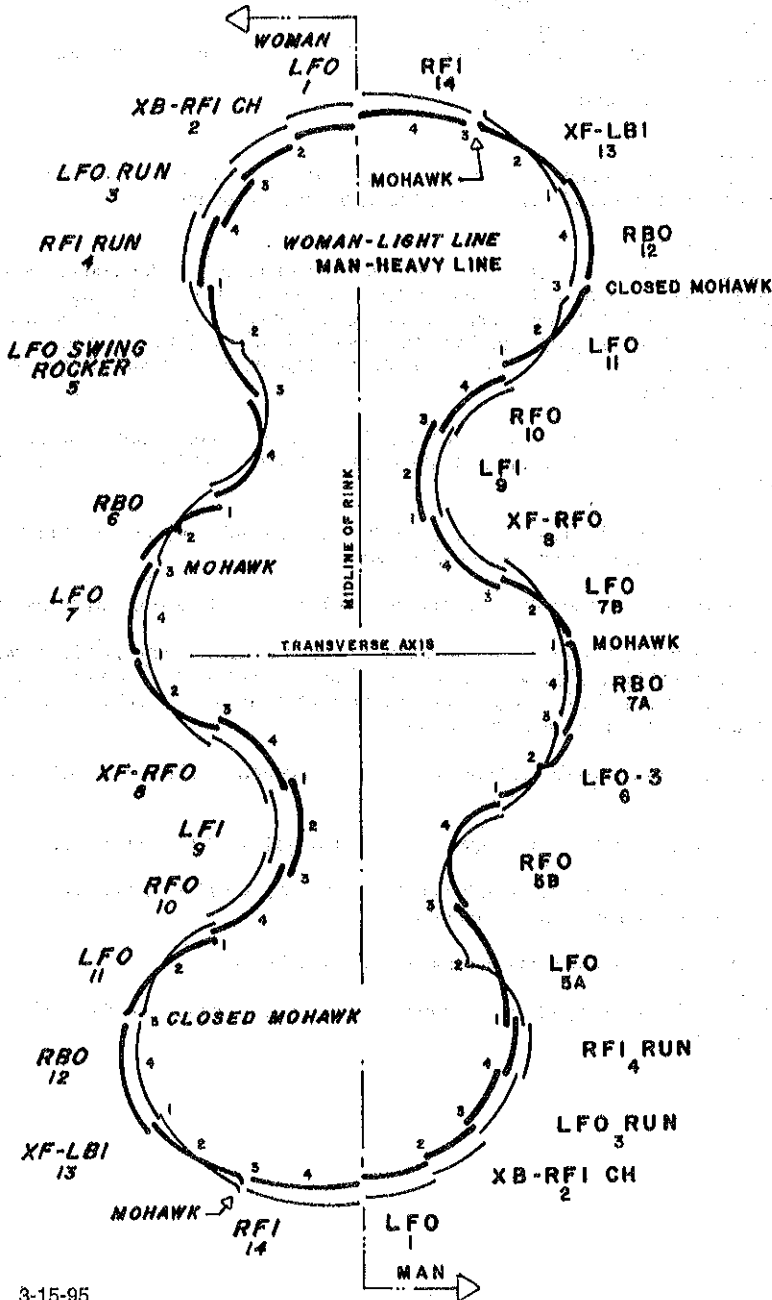
Step #9 is a slip step. A progressive with the right free leg held for two beats crossing the trace behind the skating foot.

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

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

# ROCKER FOXTROT

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3-15-95

CIPA (JUNIOR)



## SIESTA TANGO

A variation of "Fiesta" by George Muller

Music: Tango 4/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Solo or Reverse Side "B" and Side "B", using thumb pivot grip  
Pattern: Set  
Axis: 45-90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Reverse "B" position (man on woman's right) is required on steps #1 through #9. During steps #10 and #11, the RIF-LIB open mohawk, the position changes to the Side "B" hold (man on woman's left). This position is retained through step #14. The position changes to Reverse "B" during steps #15 and #16 (XF-LIB to RIF mohawk). Both variation of the position should use the thumb pivot grip. Both sets of hands maintain contact at all times during this dance.

Every step of this dance, except the cross steps (steps #2, #6, #7 and #15) and the second step of both mohawk turns (steps #11 and #16), must take the floor in the "parallel and" position.

Steps #2, #7, and #15 are crossed chassé steps. The take-offs for these steps must be crossed-foot crossed-tracing, close and parallel.

Step #6 is a cross roll. The take-off must be crossed-foot crossed-tracing, close and angular.

On step #8, swing forward on the third count of the step (musical count 1) and backward on the fifth count of the step (musical count 3). The change of edge occurs at the same time as the backward swing. A good upright body posture (hips and shoulders) square to the tracing must be maintained on this step.

Steps #10 and #11, the RIF-LIB open dropped mohawk turn, must be executed "heel-to-heel".

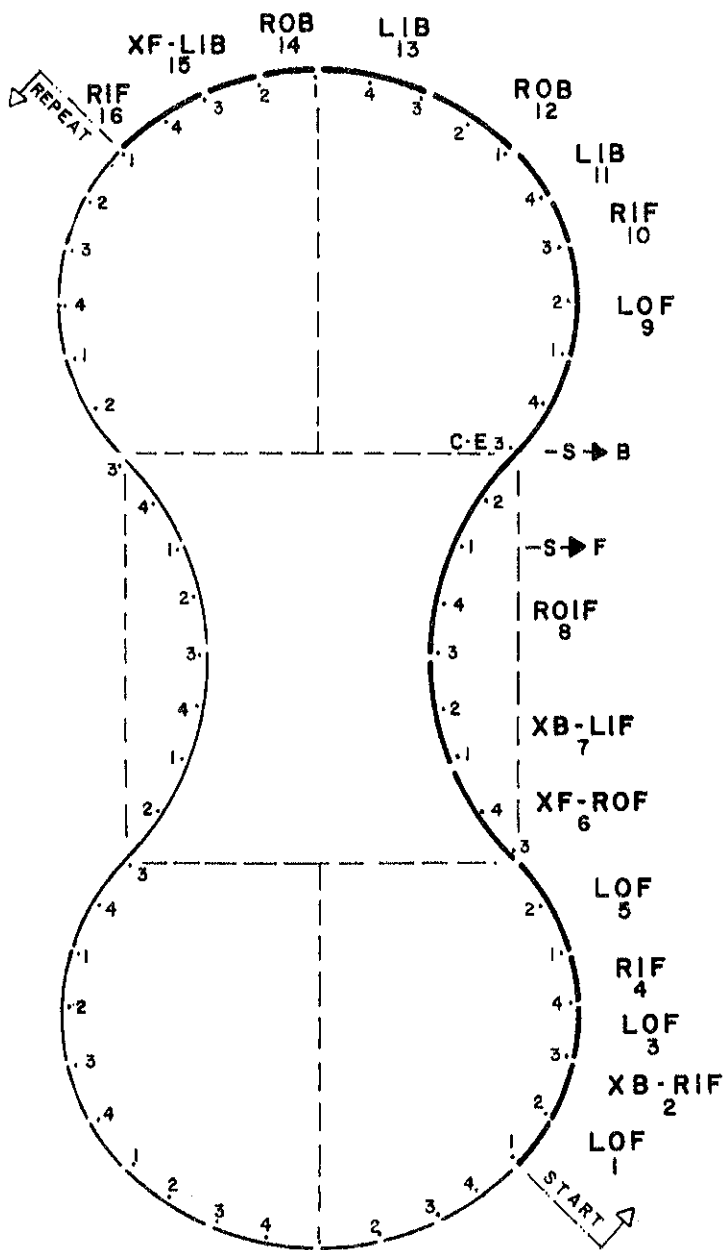
The take-off for step #16 must originate from behind the heel of the tracing skate.

Both halves of the barrier lobe at the corners of the rink must be symmetrical with the lobes proportioned to suit rink conditions.

The baseline of this dance only applies to the center lobe edges.

Step #8 begins at the top of the center lobe. Step #14 begins at the top of the continuous barrier lobe.

# SIESTA TANGO



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## SILHOUETTE FOXTROT

Young & Spies

Music: Foxtrot 4/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Open "D", Closed "A", and Side "B" or Solo  
Pattern: Border  
Axis: 45-60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Partners start this 36-beat border dance in Open "D" position.

The man's step #3 (LOIF 3-turn) and the woman's step #3A (LOIF) are executed on musical count 3 with a rockover on the second count of the step (musical count 4). The man's LIF 3-turn is executed on musical count 2, which is the fourth count of the step. Partners are to be in Modified Closed "A" position after the man's 3-turn. The position of the free leg is optional after the man's LIF 3-turn. The man must be in position to correctly aim and execute step #4 (XB-ROB) to the barrier.

Steps #4 begins at the baseline while step #5 ends at the top of the barrier lobe. Step #4 is executed in a Modified Closed "A" position. Partners should continue to skate Step #5 and the beginning of step #6A in the Closed "A" position and not pull apart.

The take-offs for the man's step #6A (ROB) and the woman's step #6 (LOF) must be made in the "parallel and" position. Partners are in the Side "B" position after the man executes step #6B from behind the heel of his tracing skate. The woman's step #6 is a LOF four-beat step without a swing.

Step #7 is a XF-ROF four-beat step with a free leg swing for both partners. The take-off for this step is crossed-foot, crossed tracing, close and angular. Step #8 is a XF-LIF two-beat step for both partners that completes the six-beat center lobe. The take-off for this step is crossed-foot, crossed tracing, close and parallel. Steps #8 and #9 (XF-LIF to ROB) constitute a closed choctaw. Steps #9 and #10 begin and end at the baseline.

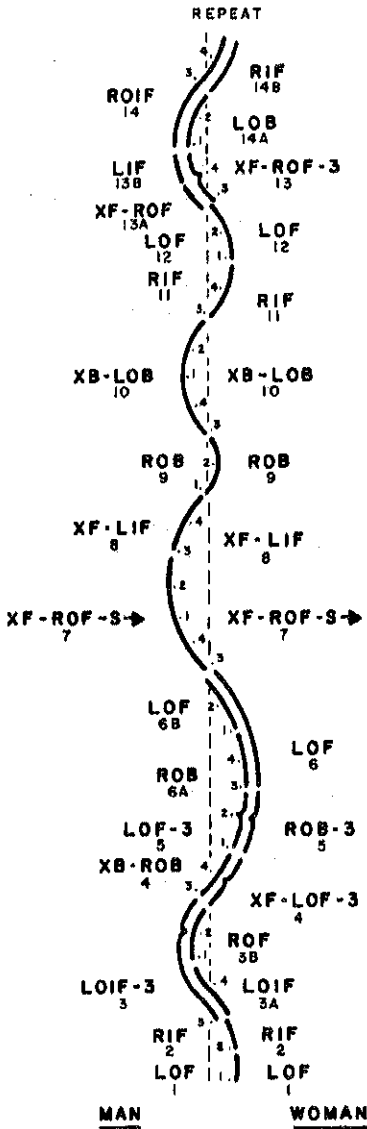
Step #11 is a RIF two-beat edge for both partners, completing a backward-to-forward choctaw. Step #11 takes the floor from behind the heel of the tracing skate. This step forms the first half of the four-beat barrier lobe. Step #12 begins with the partners in Side "B" position and ends with the man tracking the woman.

For the woman, step #13 is a two-beat XF-ROF 3-turn. The take-off for step #13 is made crossed-foot, crossed-tracing, close and angular. At least one pair of hands must maintain contact during this turn. The woman executes her 3-turn in front of the man. The take-offs for step #13B and step #14 for the man, and step #14A for the woman, are made in the "parallel and" position.

The woman's steps #14A (LOB) to #14B (RIF), two beats each, are a backward-to-forward choctaw turn. The RIF takes the floor from behind the heel of the tracing skate. The man's step #14 is a four-beat ROIF step with a rockover on the third count. Partners should be in Open "D" position on step #14B.

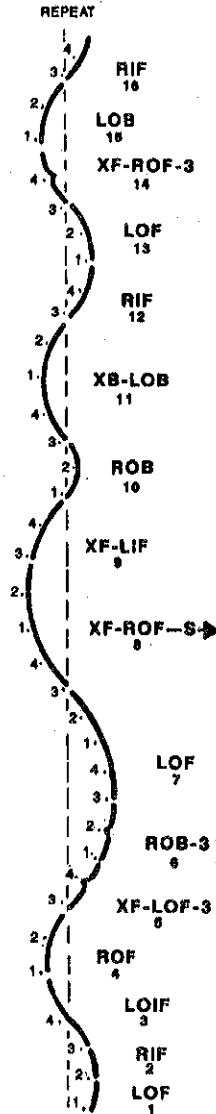
A continuous baseline is the type used in this dance.

# SILHOUETTE FOXTROT



9-1-89

# SILHOUETTE FOXTROT (SOLO)



8-1-98

**SILHOUETTE FOXTROT**

## SKATERS MARCH

Irwin & Nazario

Music: March 6/8; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1 or, if more than one corner sequence is used, step #7 of the first corner sequence. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Steps #1 through #6 make up the straightaway steps of this dance. Every step of this dance must take the floor in the "parallel and" position except steps #4 and #5 and step #10.

Step #4 (XF-ROF), a cross roll, is made with an angular take-off, and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

Step #5 (XB-LIF), a crossed chassé, is made with a parallel take-off and crossed so that the toe wheels of the left skate are at least alongside the heel wheels of the right skate.

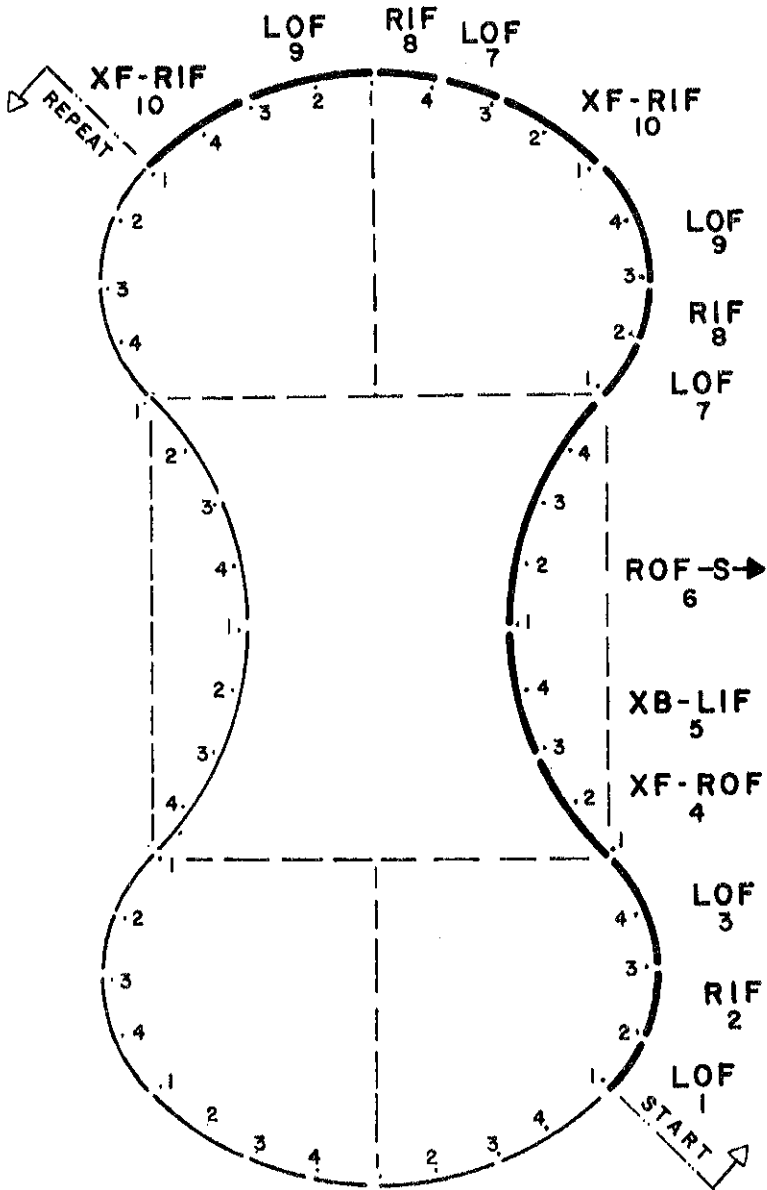
Step #10 (XF-RIF), a crossed progressive, is made with a parallel take-off and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

Steps #4, #5, and #6 make up an eight-beat center lobe, with steps #4 and #5 completing the first half of the lobe. The four-beat ROF swing begins at approximately the peak of the lobe and returns to the baseline.

Steps #7 through #10 make up one corner sequence of the dance. Skaters should use an even number of these six-beat corner sequences to keep the dance in phrase with the music. However, on small skating surfaces it is better to use one corner sequence and skate half of the dance 3-4-1-2 than to distort the pattern or change the speed or flow of the skating too much.

The baseline of this dance only applies to the center lobe edges. Step #6 begins at the top of the center lobe. When two corner sequences are used, step #9 of the second corner sequence begins at the top of the continuous barrier lobe.

# SKATERS MARCH



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## **SOCIETY BLUES**

Irwin & Roger

Music: Blues 4/4; Counting 1-2-3-4  
Tempo: 88 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 degrees

### **OPENING**

The dance starts on count 1 of a measure of music. The first step skated must be step #1, or step #5 of the first corner sequence (if more than one corner sequence is used). The opening steps must be either 8 or 16 beats of music in duration.

### **DANCE NOTES**

Steps #1 through #4 make up the straightaway steps of the dance. On some skating surfaces it may be necessary to use more than one straightaway sequences. Step #4 (ROF-S) begins and ends at the baseline.

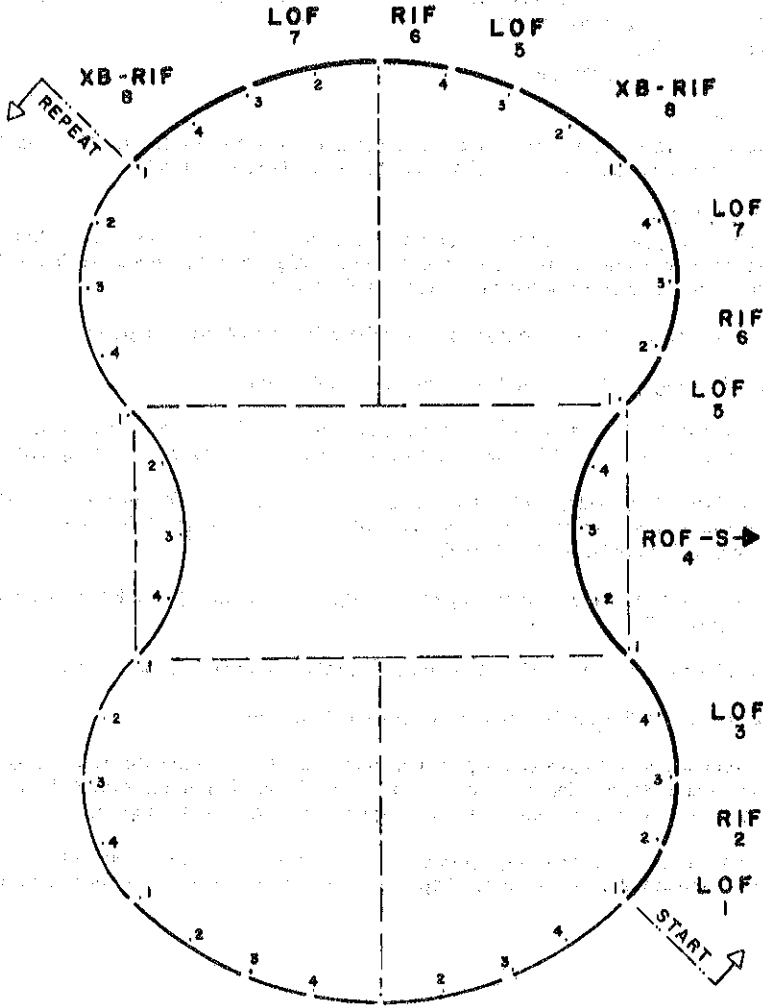
Steps #5 through #8 make up one corner sequence of the dance.

Skaters should use an even number of these six-beat corner sequences to keep the dance in phrase with the music. However, on small skating surfaces it is better to use one corner sequence and skate half of the dance 3-4-1-2 than to distort the pattern or change the speed or flow of the skating too much.

Every step must take the floor in the "parallel and" position except step #8 (XB-RIF). Step #8 (XB-RIF), a crossed chassé, is made with a parallel take-off and crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

The baseline of this dance only applies to the center lobe edges. The third count of step #4 begins at the top of the center lobe. When two corner sequences are used, step #7 of the second corner sequence begins at the top of the continuous barrier lobe.

# SOCIETY BLUES



**SOCIETY BLUES**

9-1-89



## SOUTHLAND SWING

Jack & Irene Boyer

Music: Blues 4/4; Counting 1-2-3-4  
Tempo: 88 beats per minute  
Position: Side "B" and Reverse Side "B" on steps #10 and #11, using thumb pivot grip or Solo  
Pattern: Set  
Axis: 45-90 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1 or #5. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Steps #1 through #4 comprise one straightaway sequence of this dance. On some skating surfaces it may be necessary to use more than one straightaway sequence. The take-offs for these steps must be made in the "parallel and" position.

The take-off for step #1 must originate from behind the heel of the tracing skate.

Steps #5 through #14 comprise the corner steps of this dance.

Steps #6 and #7, #9 and #10 are open held mohawk turns. Step #7 is executed heel-to-heel. The take-off for step #10 must originate from behind the heel of the tracing skate.

Step #6 (XB-RIF) and step #9 (XF-LIB) are crossed chassé steps. The take-offs for each of these steps must be crossed-foot, crossed-tracing, close and parallel. The aim is out so that the arc of the pattern will not be disturbed.

At the end of step #6 the woman deepens her edge to cross tracing with the man before executing step #7.

During steps #9 - #10 and #12 - #13 each skater rotates around his/her own axis.

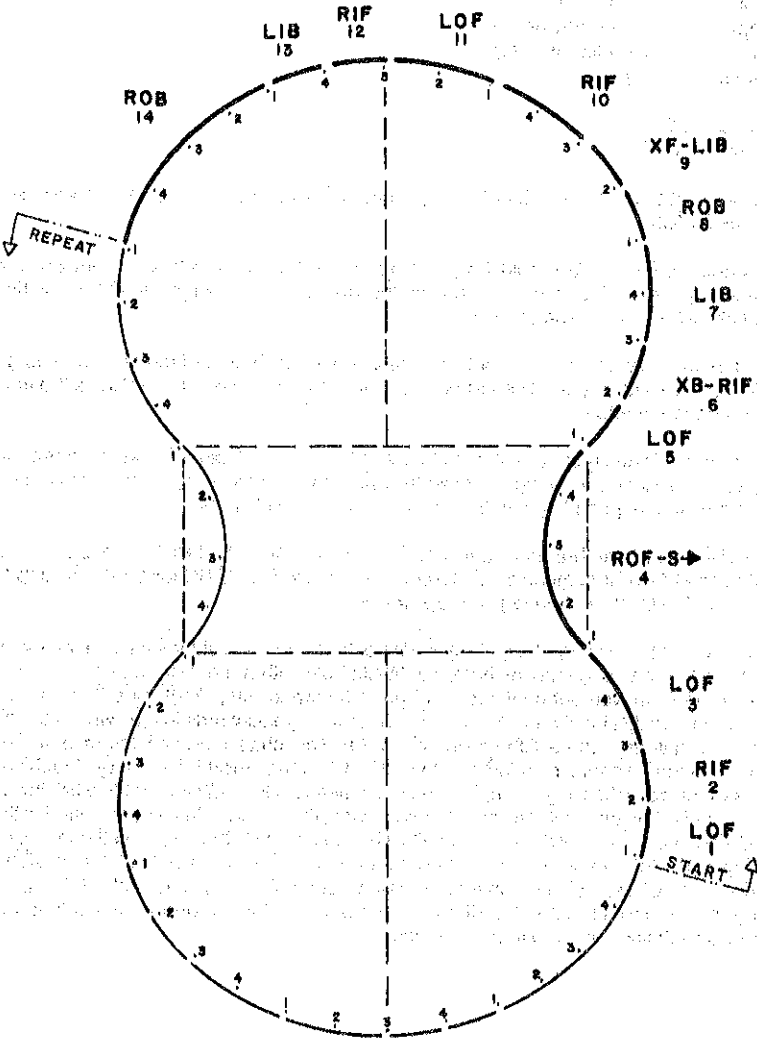
Steps #12 and #13 comprise an open dropped mohawk turn.

At the end of step #14 the man deepens his edge to cross tracing with the woman before executing step #1. It is incorrect to be in Tandem "C" position during step #14. There should be no deviation in body lean when stepping from step #14 to step #1.

The baseline of this dance only applies to the center lobe. The third count of step #4 begins at the top of the center lobe. Step #12 begins at the top of the continuous barrier lobe.

# SOUTHLAND SWING

# SOUTHLAND SWING



9-1-89

# SPLIT POLKA

David Tassinari

Music: Polka 2/4, Counting 1-2-3-4  
Tempo: 100 Beats Per Minute  
Position: Side "B"  
Pattern: Set  
Axis: 45-60 Degrees

## OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

## DANCE NOTES

Every step must take the floor in the "parallel and" position unless otherwise noted. Steps # 12 and # 15 are raised chassés.

Steps #4 and #8 and #18 are double split movements executed with all eight wheels on the skating surface during the entire step. **It is imperative that the tracing skates remain parallel to one another during these movements.**

In executing step #4A, the left skate is moved to a leading position (LOF) while the right skate is moved to a trailing position (RIF) for musical counts #1 and #2. The change of edge occurs on the third count of the step (musical count #3). In executing step #4B, the right skate is moved to a leading position (ROF) while the left skate is moved to a trailing position (LIF) for musical counts #3 and #4.

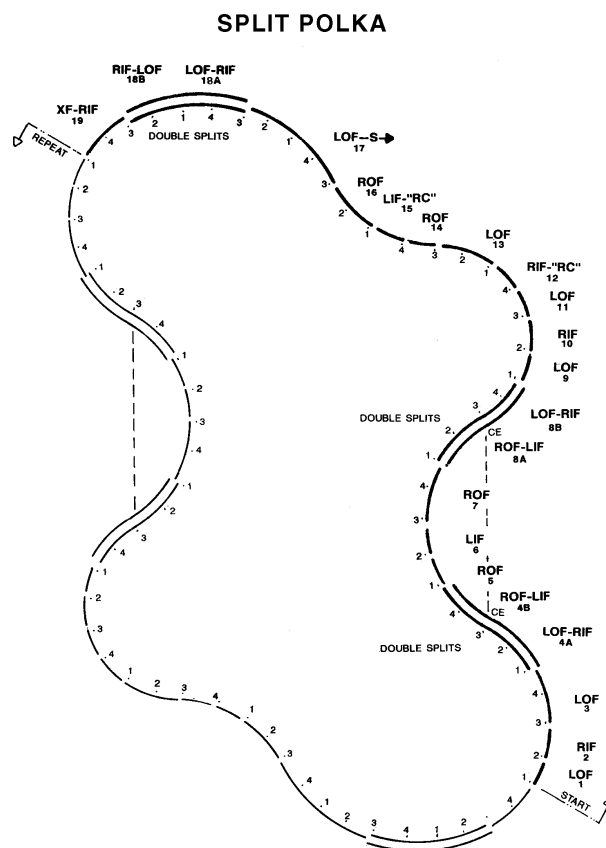
In executing step #8A, the right skate is moved to a leading position (ROF) while the left skate is moved to a trailing position (LIF) for musical counts #1 and #2. The change of edge occurs on the third count of the step (musical count #3). In executing step #8B, the left skate is moved to a leading position (LOF) while the right skate is moved to a trailing position (RIF) for musical counts #3 and #4.

Step #17 (LOF-Swing) is a four-beat step with an optional free leg movement.

Step #18 is a double split movement executed on the continuous barrier lobe. In executing step #18A, the left skate is moved to a leading position (LOF) while the right skate is moved to a trailing position (RIF) for musical counts #3 and #4. In executing step #18B, the right skate is moved to a leading position (RIF) while the left skate is moved to a trailing position (LOF) for musical counts #1 and #2.

Step #19 (XF-RIF) is a crossed progressive. The takeoff for this step must be crossed-foot, crossed-tracing, close and parallel.

The baseline for this dance starts with the change of edge on step #4 (double split movement) and ends with the change of edge on step #8 (double split movement).



## STARLIGHT WALTZ

CIPA-approved World Class dance.

Music: Waltz 3/4  
Tempo: 168 Metronome  
Hold: See list of steps  
Pattern: Set.

### THE DANCE

Two sequences.

The Starlight Waltz is a quick and lilting dance reflecting the characteristic rhythm of the Viennese Waltz.

The dance opens in Waltz hold. Steps #1-#8 should be skated with equal emphasis and power for both the chassé sequences and the long three-beat edges, thereby resulting in a definite lilt from one lobe to the next.

The dancers may use their own interpretation in the movement of the free leg during the first three beats of step #9. Thereafter, both partners swing behind and across the tracing at the change of edge.

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

After the man's final three-turn (step #15), he skates an RBO-LBI run while the woman skates an LFO to RBO mohawk. Both partners then skate an RBO for six beats (step #17) with a double lift of the free leg on the fourth beat.

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

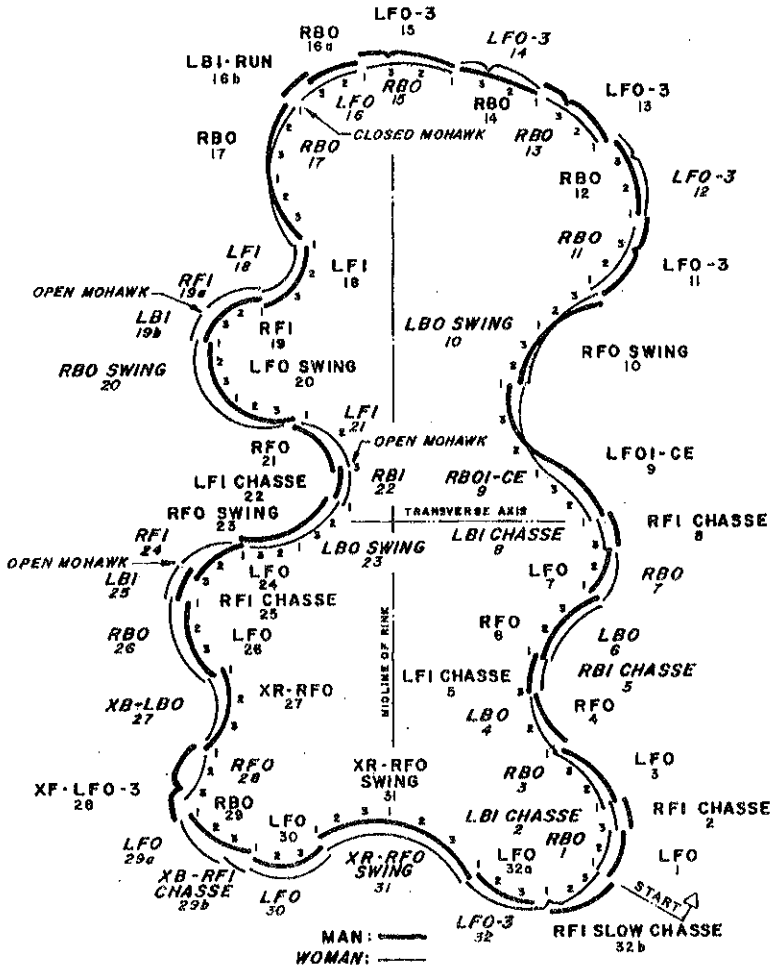
## STARLIGHT WALTZ

Step	Hold	Man's Steps	Beats of Music		Woman's Steps
			M	W	
1	Closed	LFO	2		RBO
2		Chassé RFI	2		Chassé LBI
3		LFO	3		RBO
4		RFO	2		LBO
5		Chassé LFI	1		Chassé RBI
6		RFO	3		LBO
7		LFO	2		RBO
8		RFI Chassé	1		LBI Chassé
9		LFOI change of edge	6		RBOI change of edge
10		RFO Swing	6		LBO Swing
11		LFO Three Turn to LBI	2 1	3	RBO
12		RBO	3	2	LFO Three Turn to LBI
13		LFO Three Turn to LBI	2 1	3	RBO
14		RBO	3	2	LFO Three Turn to LBI
15		LFO Three Turn to LBI	2 1	3	RBO
16a		RBO	2	3	Step Forward LFO
16b		Run LBI	1		Closed Mohawk
17	Open	RBO		6	RBO
18		Step Forward LFI	3		Step Forward LFI
19a		RFI	3	1	RFI Open Mohawk
19b	Closed			1	LBI
20		LFO Swing	6		RBO Swing
21		RFO	2		Step Forward LFI Open Mohawk to
22		Chasse LFI	1		RBI
23		RFO Swing	6		LBO Swing
24		LFO	2		Step Forward RFI Open Mohawk to
25		Chasse RFI	1		LBI
26	Changing	LFO	3		RBO
27	hold. See	Cross Roll RFO	3		Cross Roll LBO
28	text.	Cross Roll LFO	2	3	Step Forward RFO
		Three Turn to LBI	1		
29a		RBO	3	2	LFO
29b				1	Cross Behind RFI Chassé
30	Kilian	Step Forward LFO	3		LFO
31		Cross Roll RFO with Swing	6		Cross Roll RFO with Swing
32a		LFO	3		LFO Three Turn to
32b	Closed	Slow Chassé RFI	3		LBI

Total 102 Beats = 34 bars per sequence.

# STARLIGHT WALTZ

## STARLIGHT WALTZ



9-1-89

CIPA

# STARLIGHT WALTZ

(Small pattern used only when instructed by CIPA.)

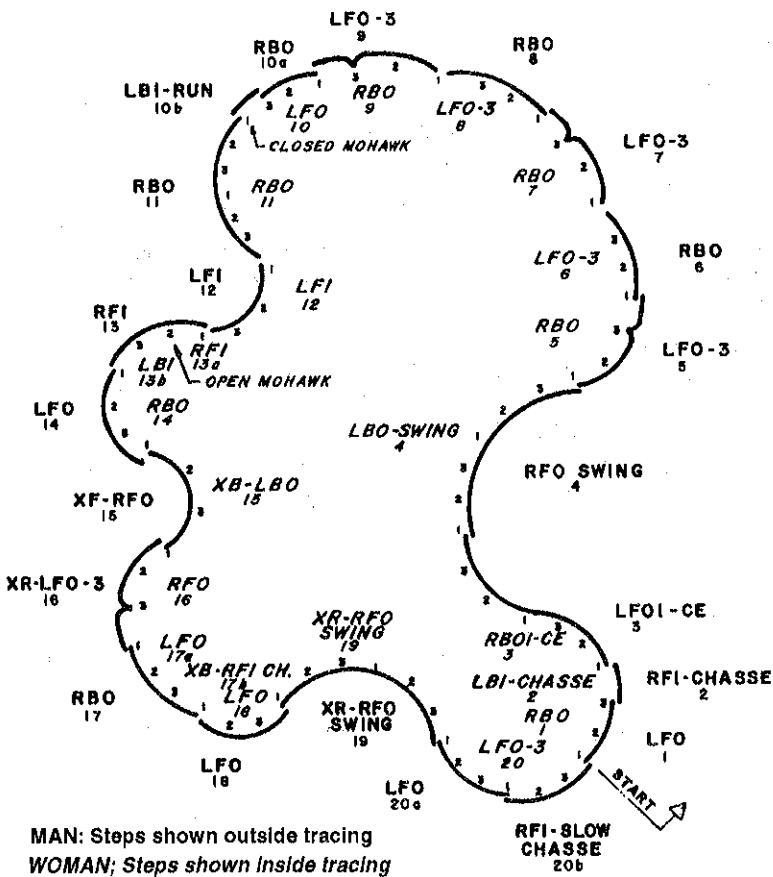
Step	Hold	Man's Steps	Beats of Music		Woman's Steps
			M	W	
1	Closed	LFO	2		RBO
2		Chassé RFI	1		Chassé LBI
3		LFOI change of edge	6		RBOI change of edge
4		RFO Swing	6		LBO Swing
5		LFO Three Turn to LBI	2	3	RBO
6		RBO	3	2	LFO Three Turn to LBI
7		LFO Three Turn to LBI	2	3	RBO
8		RBO	3	2	LFO Three Turn to LBI
9		LFO Three Turn to LBI	2	3	RBO
10a		RBO	2	3	Step Forward LFO
10b		LBI Run	1		Closed Mohawk
11	Open	RBO	6		RBO
12		Step Forward LFI	3		Step Forward LFI
13a		RFI	3	2	RFI Open Mohawk
13b	Closed			1	LBI
14	Changing	LFO	3		RBO
15	hold. See	Cross Roll RFO	3		Cross Roll LBO
16	text.	Cross Roll LFO	2	3	Step Forward RFO
		Three Turn to LBI	1		
17a		RBO	3	2	LFO
17b				1	Cross Behind RFI Chassé
18	Kilian	Step Forward LFO	3		LFO
19		Cross Roll RFO with Swing	6		Cross Roll RFO with Swing
20a		LFO	3		LFO Three Turn to
20b	Closed	Slow Chassé RFI	3		LBI

Total 72 Beats = 24 bars per sequence.

STARLIGHT WALTZ • CIPA WC

# STARLIGHT WALTZ (Small Pattern Diagram)

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9-1-89  
CIPA



## SWING DANCE

Music: Foxtrot 4/4  
Tempo: 96 beats per minute  
Position: Closed, Hand-in-Hand or Solo  
Pattern: Set  
Axis: 45-60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Every step in this dance with the exception of the forward to backward mohawk turns and the backward to forward mohawk turns must take the floor in the "parallel and" position. The forward-to-backward mohawk turns are executed heel-to-heel while the second half of the backward-to-forward mohawk turn is stroked from behind the heel of the tracing skate.

The trailing partner must track the leading partner for the full duration of every step in this dance except for steps #9 through #12. During step #9, which begins in tracking, the leading partner immediately thereafter deepens his/her ROB edge to allow the trailing partner to move up to a side-by-side position. Step #12 begins with the skates in this side-by-side position, and then the partner who is on the outside of the arc moves up to a leading position. Skaters are to be in closed position on steps #1 through #9, changing to hand-in-hand position for steps #10 through #12. During this hand-in-hand position, partners should be relatively close together. The tracking relationship is resumed for step #13.

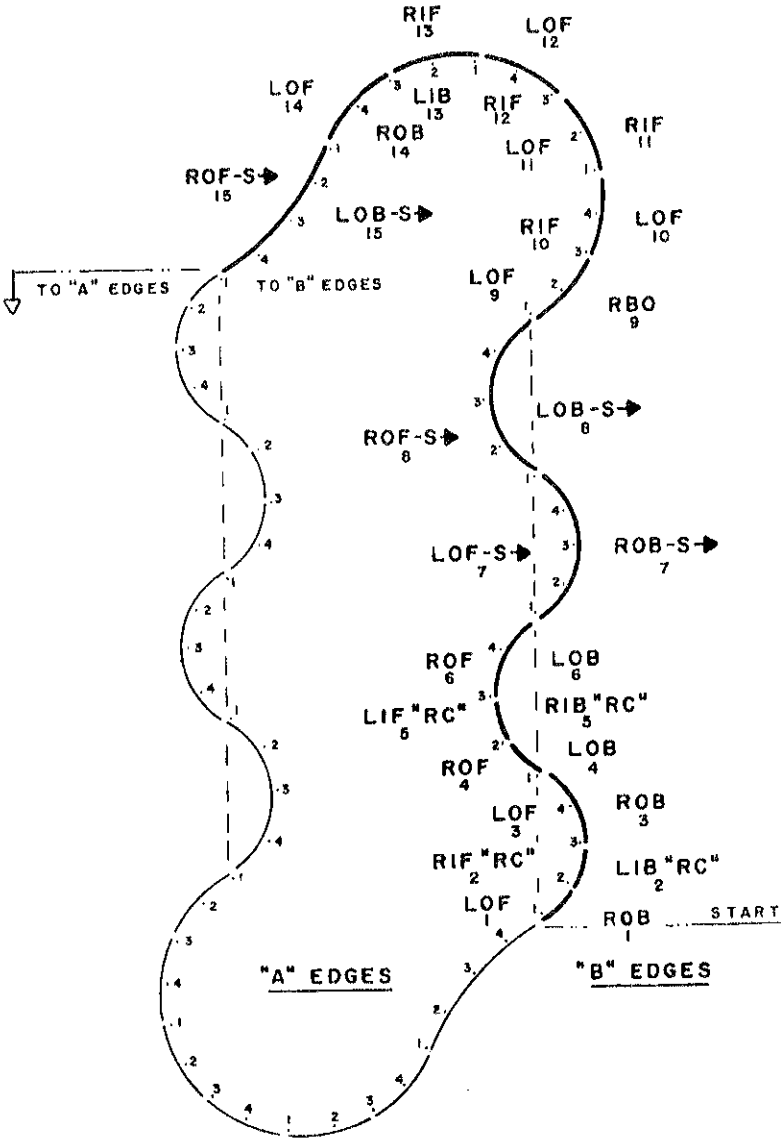
Steps #2 and #5 are raised chassés.

Steps #7, #8, and #15 are 4-beat swings.

The baseline in this dance starts with the beginning of step #1 and is crossed at the beginning of steps #4, #7, #8, and #9.

The man skates the "A" edges first, while the woman skates the "B" edges, to be followed by the man skating the "B" edges and the woman skating the "A" edges.

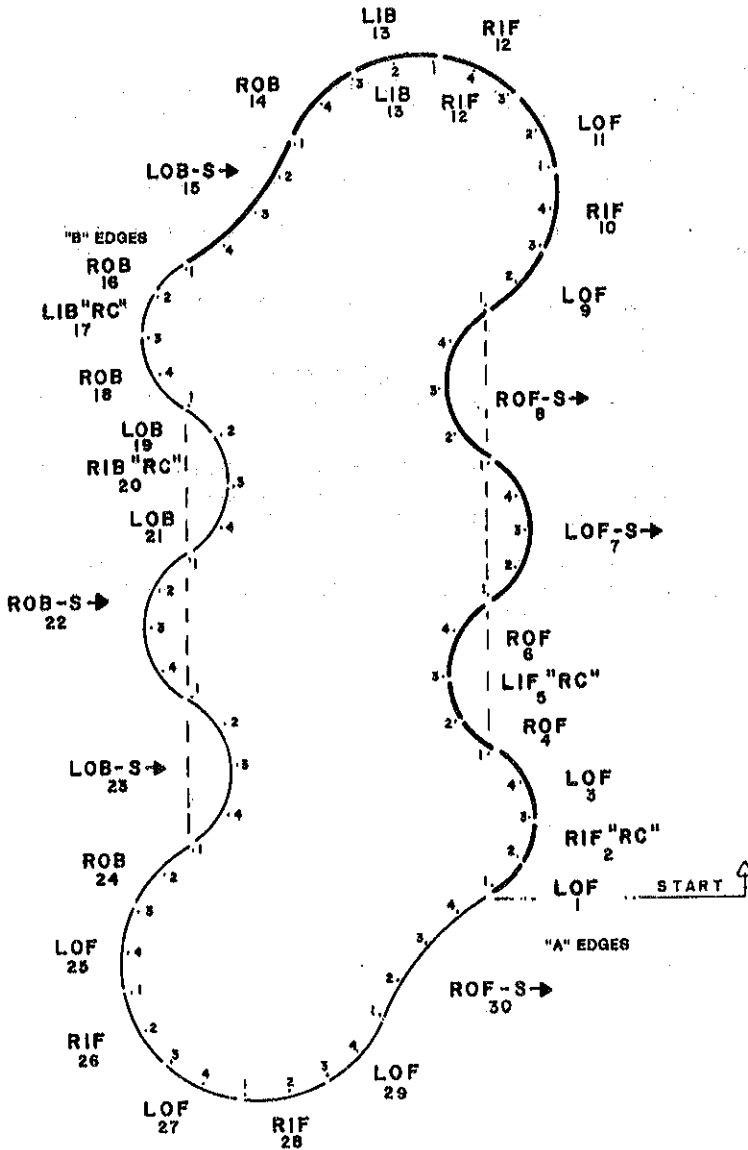
# SWING DANCE



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# SWING DANCE (SOLO)

# SWING DANCE • SOLO



6-1-95

## SWING WALTZ

Music: Waltz 3/4; Counting 1-2-3  
Tempo: 120 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1 or step #7. The opening steps must be either 12 or 24 beats of music in duration.

### DANCE NOTES

Every step of this dance must take the floor in the "parallel and" position.

Steps #1 and #6 are six-beat OF swings with the free leg swinging forward on the fourth beat of the step.

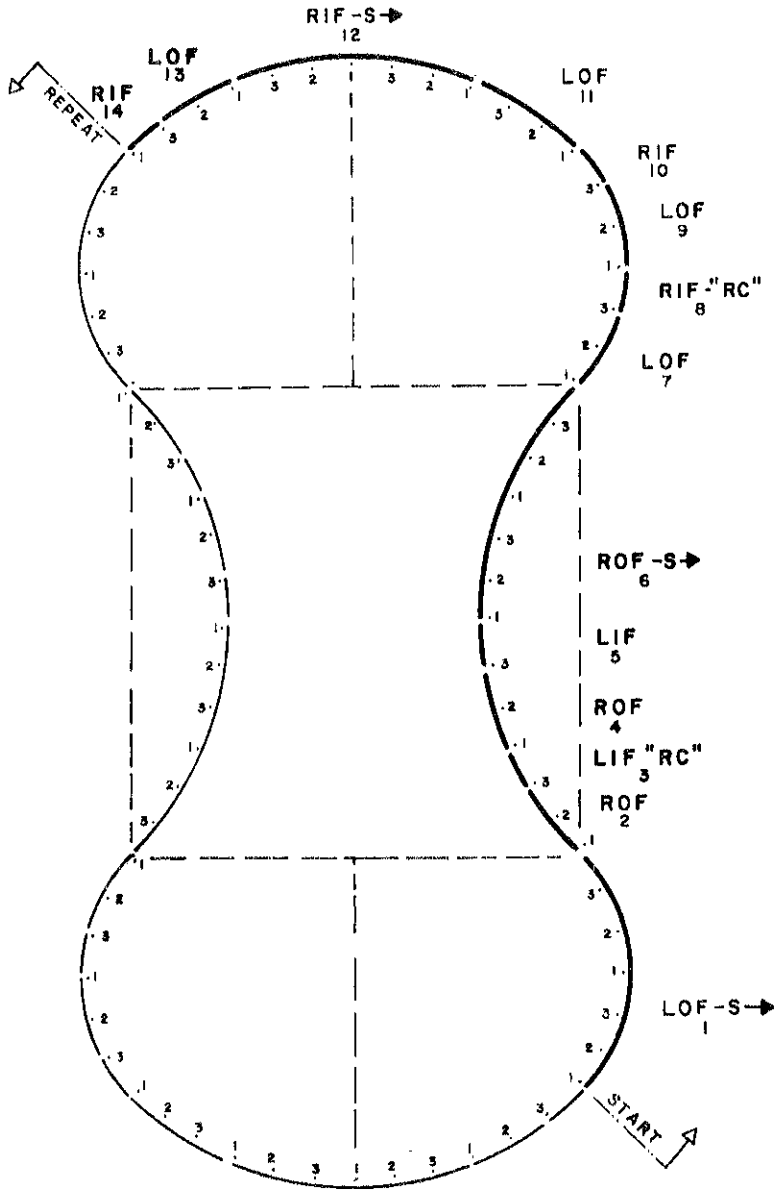
Steps #3 and #8 are raised chassé steps. The Raised Chassé must:

- 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 and proceeds in the direction of travel

Step # 12 is a six-beat RIF swing with the free leg swinging forward on the fourth beat of the step. In order to maintain a proper posture baseline during this step, it is necessary to bend the knee of the free leg slightly as it is swung forward.

The baseline of this dance only applies to the center lobe edges. The baseline of this dance starts with step #2 and ends with the completion of step #6. Step #6 begins at the top of the center lobe. The fourth count of step #12 begins at the top of the continuous barrier lobe.

# SWING WALTZ



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## SYNCOPATED SWING

David Tassinari

Music: Foxtrot 4/4; Counting 1-2-3-4  
Tempo: 96 beats per minute  
Position: Reverse Side "B"  
Pattern: Set  
Axis: 45 to 60 degrees

### OPENING:

The dance starts on count 1 of a measure of music. The first step to be skated must be step #1. The opening steps must be either 8 or 16 beats in duration.

### DANCE NOTES:

The straightaway baseline starts with the beginning of step #4 and ends with the change of edge on step #9.

The take-off for step #2, a crossed chassé, should be crossed-foot, crossed-tracing, close and parallel.

The third beat of each of the three straightaway lobes should be at the top of each respective lobe.

The take-off for step #8, a cross roll, should be cross-foot, cross-tracing, close and angular. Since this is an angular takeoff, there should be no rockover before this step. The change of lean should occur as the step is taken, not before. Step #8 ends at the top of the lobe.

Step #9 begins at the top of the lobe and changes its edge on the baseline on the third beat of the step. The free leg should be held in front throughout this step in preparation for the following step.

Steps #10 and #16 are crossed progressives. The take-offs for these steps should be crossed-foot, crossed-tracing, close and parallel.

The free leg swing during step #13 should occur on the second beat of the step.

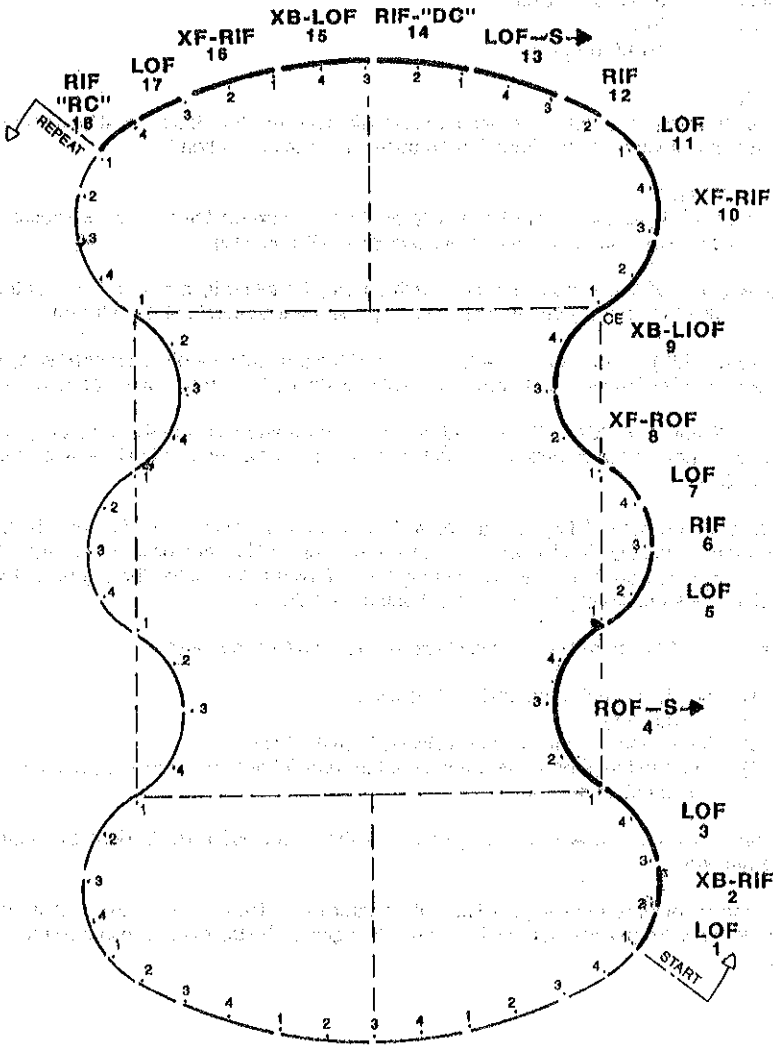
Step #14 is a dropped chassé. A dropped chassé is accomplished by:

- 1) placing the free skate in the "parallel and" position
- 2) changing feet
- 3) then extending the free leg to a leading position in the air

Step #15, a crossed chassé, begins at the top of the continuous barrier lobe around the corner. The take-off for this step should be crossed-foot, crossed-tracing, close and parallel. Great care should be taken not to lose the inside edge on step #14 while preparing for this step.

# SYNCOPATED SWING

# SYNCOPATED SWING



2-1-00

TANGO DELANCO  
J.DUNLOP / W. GRAF / L.RESIDORI

Music: Tango 4/4;

Pattern: set

Counting: 1,2,3,4

Tempo: 104 Metronome

Positions: Foxtrot, Closed, Tango, Kilian ,Partial Outside,  
Partial Outside Reverse ,Tandem, , Shade, Kilian Cross arm, Hand in hand.

*The Dance*

The couple are in Foxtrot position from step 1 to the step 4.

On the second beat of step 5, when the lady executes a Rocker turn crossing the man's tracing, the couple assumes a Partial Outside Reverse position with the woman slightly to the man's left side. The team remains in this position during Step 6.

Step 6: the man skates a RFO for a total of 4 beats, which is divided into 2 beats(6a) with free leg back and 2 beats (6b) in "And" position (with feet close) followed by an extension behind of the free leg.

In Step 6a, the woman executes a RBI (2 beats) followed by a LBO edge (6b) of 2 beats that begins in "And" position and ends extending the free leg forward.

During Step 7, the man's left arm and the lady's right arm are raised over the lady's head, allowing the lady to skate a RFO on the first beat followed by a Rocker turned on the second beat. The man skates, at the same time, a LFO cross-roll on the first beat and a Three on the second beat of step 7a.

Step 7b for the man is a RBO (of 4 beats) while the woman in RBO stretches the left free leg forward.

The team, in Tandem Position (7b), skates a swing (on the third beat of the step 7b for the man and on fifth beat of step 7 for the woman).

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

Steps 9 (2 beats) and 10 (1 beat) are called "Tango Walks" executed in a Shade - position: the man keeps the right hand on the woman's left shoulder and skates slightly to her left.

The couple skate a RFI on step 11. On this step the man crosses the lady's pattern passing behind her and assuming a Tandem position. During this step, the couple prepares an open mohawk (heel to heel) that is skated at the end of step 11 and at the start of step 12.

Step 12 counts six beats for the woman on the same foot while for the man is divided into 12a-12b-12c-12d.

Step 12a in Kilian position, for the couple, is composed of: LBI of 2 beats followed by a Three turn (to LFO) on the 3rd beat and remaining on this edge until the finish of the fourth beat.

Steps 12b,12c,12d and 13a are skated in Partial-outside position.



Step 12b RBO, only for the man, is a short open Mohawk of 1 beat (heel inside to heel of the skating foot) skated while the woman, at the same time, turns another three from LFO to a LBI on the fifth beat of step 12.

Step 12c the man skates a LFO open Mohawk of 1 beat (heel to heel), while the woman finishes by stretching the free leg backwards on the sixth beat in LBI.

Step 12d is a chasse for the man which is very fast and it is skated at the finish of step 12c and before of the start of step 13, while the lady brings her free foot close in "And" position to prepare the following step 13a.

Step 13 for the man is a LFO of two beats, 1 beat LFO and on the 2nd beat joins the feet in an "And" position. For the woman step 13 is composed from 13a RBO and 13b LFO. Passing from step 13a to 13b, the woman executes a RBO-open Mohawk (heel to heel) - LFO during which the man's left hand holds the lady's right hand above her head to allow the execution of her open Mohawk.

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

Step 15 is a LFI-swing of 4 beats in Kilian position for both skaters. At the end of it, the woman, performs a twizzle on an inside edge turning in a clockwise direction on the left foot. During the twizzle the man's left hand moves over the lady's head to allow her twizzle. At the end of the twizzle (step 16), the couple assumes a Kilian Cross-Arm position (with their arms crossed) left hands over and right hands under.

The Kilian Cross Arm position is maintained up to the step 18 at the end of which the man performs a RFO-twizzle turned anti-clockwise.

During the man's twizzle the skaters' right hands release, left hands keep joined over the man's head. If the man's height doesn't allow for keeping the left hands joined over the man's head, it will be possible to release the hold.

On step 19 the team assumes the Kilian position.

Step 20 starts as a RFI cross behind on the first beat, the edge changes to outside on the second beat and back to the inside edge for beats 3 and 4.

Step 21 LFO, is a step of two beats; the team is in a Foxtrot position until step 25.

Step 26, for the woman, is a "Ballroom step".

This step(26) is executed by the lady stepping a "slight/soft" from a LFO to RBO edge, turning anticlockwise with points of feet closed during the rotation and parallel at the end of the step, moving in front of the man who skates a RFI (step 26) crossing the tracing of the woman.

During step 26, the partners' left hands are joined over at the right hands which are crossed (at the height of the hip).

The passage from step 26 to 27, for the woman an open Mohawk (heel to heel) and run for the man, is skated for the woman under the partner's left hand that is over the lady's head.

The right hands are kept together remaining at the height of the hip.

Step 27, the man skates at the right side of the woman.

During Step 27: LFO Swing Rocker, LFO is on the first beat, the free legs swing forward on the second beat, the Rocker turned on the third beat, the edge LBO on fourth beat.

During steps 27 and the cross roll (on the first beat of 28), the hands of the partners are joined.

Step 28 counts 4 beats for the woman while for the man is divided into 28a (2 beats) and 28b (2 beats).

During step 28 the team skates a RBO cross roll on the first beat.

During the second beat of step 28, the lady executes a Three turn (from RBO to RFI) bending her left knee and finishing in Tango position while the man (28a) remains on his right foot (RBO) bending forward his knee of left free leg.

During the step 28b of the man (LBO), where the movement of his free leg is free, the woman makes, in the same time, a change edge from RFI to RFO (on the third beat of step 28) with the extending of her free leg backward to the end of the step 28 (on the fourth beat).

After the Three turn of the woman, on the second beat of step 28 to the 29th step, the team remains in Tango position.

Step 29 is a cross roll for the woman on the first beat, followed by a three turn on the second beat (from LFO to LBI) while the man with a RBO prepares an Open Mohawk in Tango position.

From step 30 (2 beats), the team remain in Waltz position for the execution of Ballroom-steps.

The “Ballroom-steps” in Waltz position, are executed by the partners stepping “slightly” around one another passing from forward to backwards and vice versa on outside edges. On the last Ballroom step, Step 34, the couple skates in Tango Position (Outside).

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

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

Steps 38a-38b are for the man 2 Cut-steps: one cut-step( RBO) with the free leg forward and the second Cut-step (LBI) with free leg backward while the woman skates a LFO (one beat) followed by a Swing with free leg forward (1 beat).

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

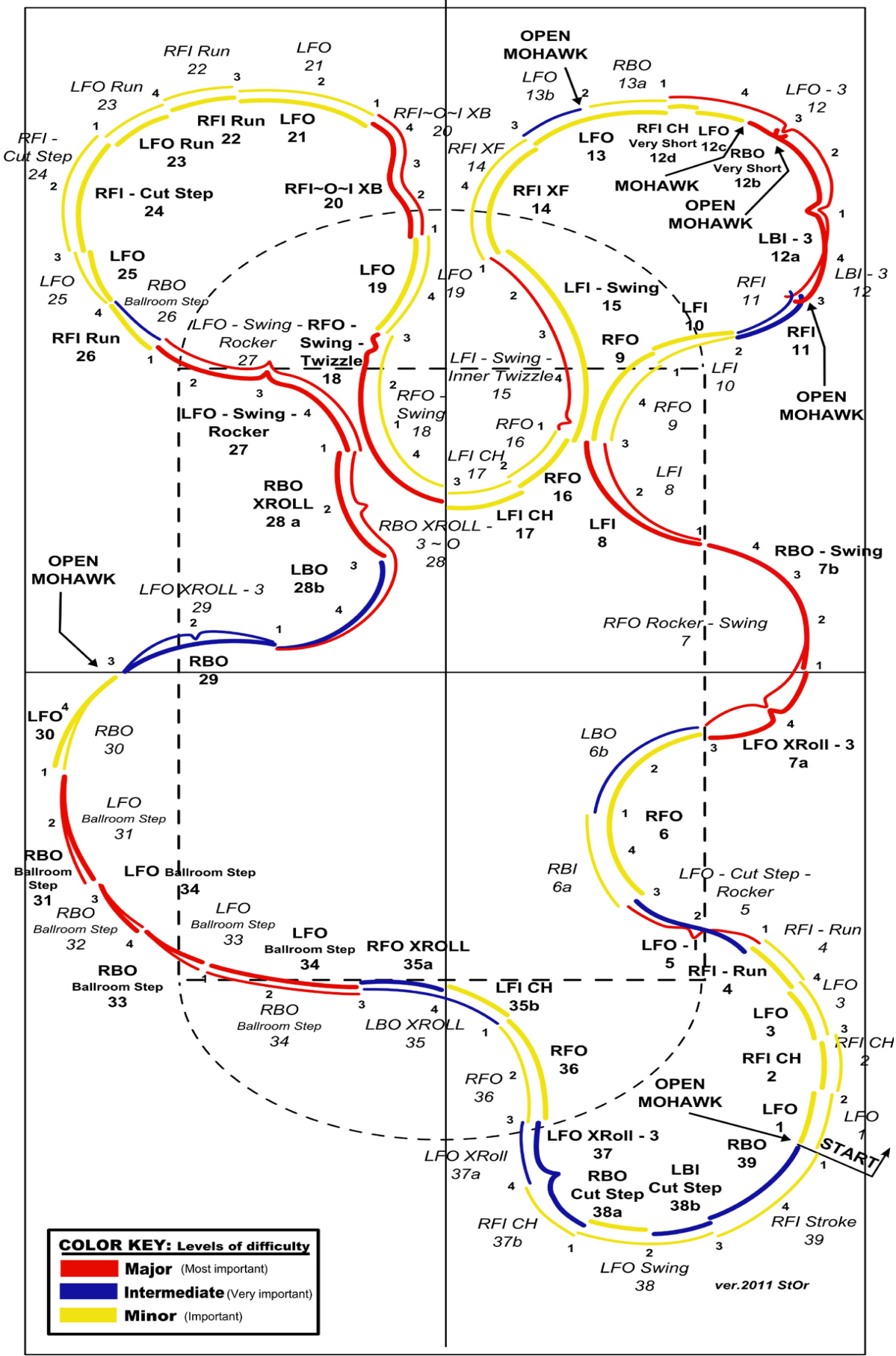
Step 39, a RBO for the man, is skated in a Partial outside reverse position with the woman, slightly on the man’s left, skates a stroke (from side) RFI of two beats.

At the end of the step 39 while the man prepares an open Mohawk (heel to heel) to restart the dance, the lady brings her free foot close in “And” position before the restart.

# TANGO DELANCO

Held	STEP	STEP'S MAN	TIME			STEP'S WOMAN
			M	B	W	
Foxtrot	1	LFO		1		LFO
	2	RFI chasse		1		RFI chasse
	3	LFO		1		LFO
	4	RFI run		1		RFI run
Partial-outside reverse	5	LFO~I		2		LFO-cut step-Rocker
	6a	RFO ( "And" position and stretch behind the left free leg in 2 time)	4		2	RBI
	6b				2	LBO (with "And" position and stretch forward the right free leg in 2 time)- Mohawk (heel to heel) to:
(see notes)	7a	LFO Xroll- three to LBI	2		6	RFO-Rocker to:
Tandem	7b	RBO swing (on 3beat ) - open Choctaw to:	4			RBO-swing (on 3beat ) -open Choctaw to:
Kilian	8	LFI		2		LFI
Shade : with the man's right hand over left woman's shoulder	9	RFO- Tango walks		2		RFO- Tango walks
	10	LFI		1		LFI
Tandem	11	RFI –tomohawk open (heel to heel ) to		1		RFI- to mohawk open (heel to heel ) to
Kilian	12a	LBI- three (on 3 beat) to	4		6	LBI- three (on 3 beat) to
		LFO		LFO		
Partial-outside	12b	RBO- open mohawk (heel inside to the heel of the skate foot) to	1			LBI-three (on the 5 beat)
	12c	LFO open mohawk (heel to heel)	1			with the stretching backwards of the free leg (on the 6 beat);
	12d	RFI-chasse (very short)	-			the lady brings her free foot close in "And" position
(See the notes)	13a	LFO- progressive run	2		1	RBO -open mohawk (heel to heel) to
(See the notes)	13b	(LFO) "And" position with right foot parallel on 2 beat			1	LFO
Kilian	14	RFI-XF		2		RFI-XF

(see notes)	15	LFI-swing		4		LFI-swing- Inner twizzle
Kilian (cross-arm)	16	RFO		1		RFO
	17	LFI chasse		1		LFI chasse
(see notes)	18	RFO-swing- twizzle		4		RFO-swing
Kilian	19	LFO		2		LFO
	20	RFI cross behind ~O~I ( 2 beats)		4		RFI cross behind ~O~I -( 2 beats)
Foxtrot	21	LFO		2		LFO
	22	RFI progressive run		1		RFI progressive run
	23	LFO progressive run		1		LFO progressive run
	24	RFI- cut step		2		RFI- cut step
	25	LFO- progressive run		1		LFO- progressive run
(see notes)	26	RFI		1		RBO-waltz step- open mohawk to
(see notes)	27	LFO(beat:1) -Swing(beat: 2) -Rocker(beat: 3) to -LBO(beat: 4)		4		LFO(beat:1) -Swing(beat: 2) -Rocker(beat: 3)to -LBO (beat: 4)
(see notes)	28a	RBO-X roll	2		4	RBO-X roll to
Tango		bending the knee of the free leg( on 2 beat)				Three (RFI) bending the knee of the free leg( on 2 beat) to:
	28b	LBO (with the free movement of the free leg)	2			RFI (~ O) - on 3 beat with extension backward of the free leg until the end of the step
	29	RBO to mohawk open to		2		LFO -X roll to three to LBI
Waltz	30	LFO		2		RBO
	31	RBO-Ballroom step		2		LFO -Ballroom step
	32	LFO-Ballroom step		1		RBO- Ballroom step
	33	RBO -Ballroom step		1		LFO -Ballroom step
Tango	34	LFO-Ballroom step		2		RBO -Ballroom step
	35a	RFO-Xroll	1		2	LBO-Xroll to open mohawk
	35b	LFI chasse	1			
Kilian	36	RFO		2		RFO
Hand in hand	37a	LFO-Xroll- three to LBI	2		1	LFO-Xroll
	37b				1	RFI chasse
	38a	RBO-cut-step	1		2	LFO-swing
	38b	LBI -cut-step	1			
Partial-outside Reverse	39	RBO to open mohawk (heel to heel) to restart to LFO		2		RFI stroke( from side)to restart to LFO



**TARA TANGO**

Pat Graney

Music: Tango 4/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 degrees

**OPENING**

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

**DANCE NOTES**

Every step must take the floor in the "parallel and" position except the crossed progressive steps (#4 and #5), and the crossed chassé steps (#12, and #18).

Step #4 (XF-ROF-S), a cross roll made with an angular take-off, is crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

Step #5 (XF-LIF), a crossed progressive made with a parallel take-off, is crossed so that the heel wheels of the left skate are at least alongside the toe wheels of the right skate.

Steps #12 and #18 (XB-RIF), crossed chassé steps made with parallel take-offs, are crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

The forward toe point (FTP) during step #12 is made on musical count #1 which is the third count of the step. The forward toe point during step #18 is made on musical count #3 which is the third count of the step. During these forward toe points, the left outer toe wheel touches the skating surface in front of the right skate.

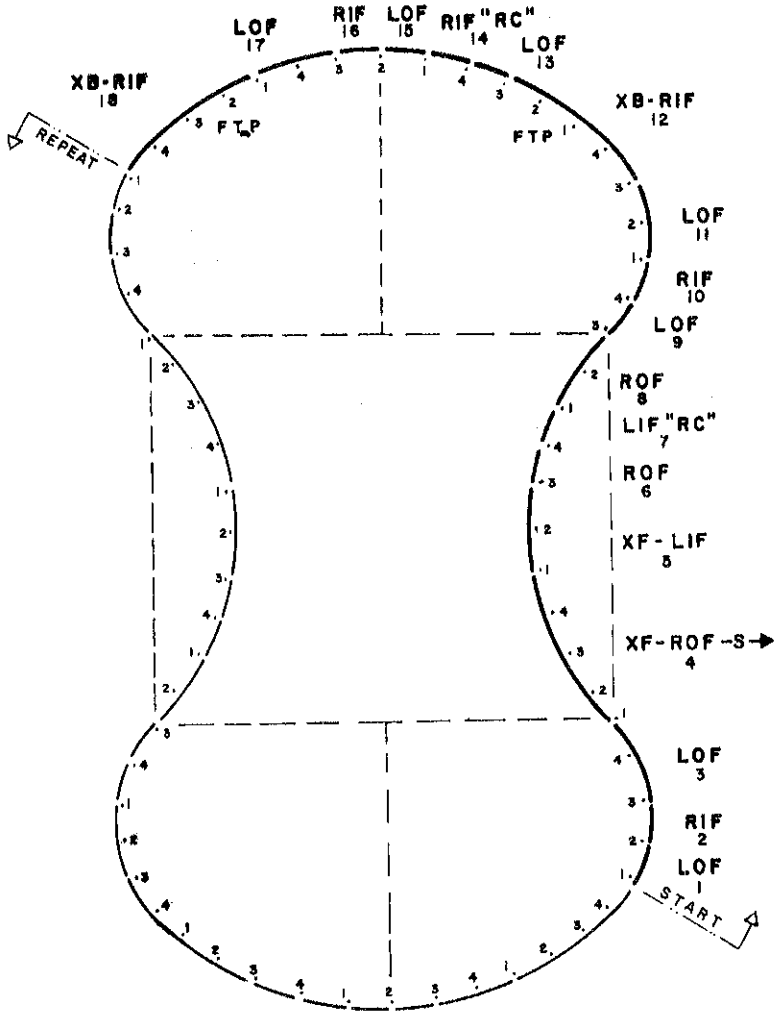
Steps #7 and #14 are raised chassé steps. The Raised Chassé must:

- 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 and proceeds in the direction of travel

The dance axis can range from 45 degrees up to 90 degrees as long as the lobe symmetry is maintained.

The baseline of this dance only applies to the center lobe edges. The second count of step #5 begins at the top of the center lobe. Step #16 begins at the top of the continuous barrier lobe.

# TARA TANGO



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9-1-89

## TEN FOX

Music: Foxtrot 4/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Pattern: Set  
Position: Closed A, Open D, Side Closed F or Solo  
Axis: 45-60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Steps #1 through #4 must take the floor in the "parallel and" position, with the man tracking the woman in Closed "A" position up to the fourth beat of step #4. During the fourth count of step #4 the woman deepens her LOB edge in order to step forward in Open "D" position on the fifth count of the step (musical count #1), thus executing a backward to forward open choctaw turn. The man's change of edge on step #4 occurs on the fifth beat of the step (musical count #1). Free leg movement on step #4 is optional.

The progressive runs, steps #5 through #7, must take the floor in the "parallel and" position. On step #8A, the man skates ahead of the woman for his 3-turn and the partners resume the Closed "A" position as the man skates step #8B.

On step #8, the four-beat ROF, the woman should have a good upright dance posture and position with her body square to the tracing. The woman must be tracking the man during his step #8B. The woman must also track the man at the beginning of step #9. The man deepens his ROB edge slightly to allow the woman to proceed forward for her LOF 3-turn.

The man tracks the woman on steps #10, #11, and the beginning of step #12. The woman deepens the end of step #13 prior to stepping forward. No change of body lean should occur during this turn. Step #13 for the woman is executed from behind the heel of the tracing skate.

Man's steps #13 and #14, the RIF and LIB, constitute an open dropped mohawk turn. This turn is executed heel-to-heel.

The skaters should be in Closed "F" position on steps #14 through #16.

The woman's steps #17 and #18, the LOF and ROB, constitute an open dropped mohawk turn. This turn is executed heel-to-heel. It is of extreme importance that the woman maintain constant outside edges on this turn. The woman should move past the man on steps #17 and #18.

The man's step #18, the XF-LIB, is a crossed chassé. Step #19 is executed from behind the heel of the left skate. It is imperative that the man tracks the woman on step #19.

Every step, except the woman's steps #4B, #13, and #18 and the man's steps #10, #14, #18 and #19, must take the floor in the "parallel and" position.

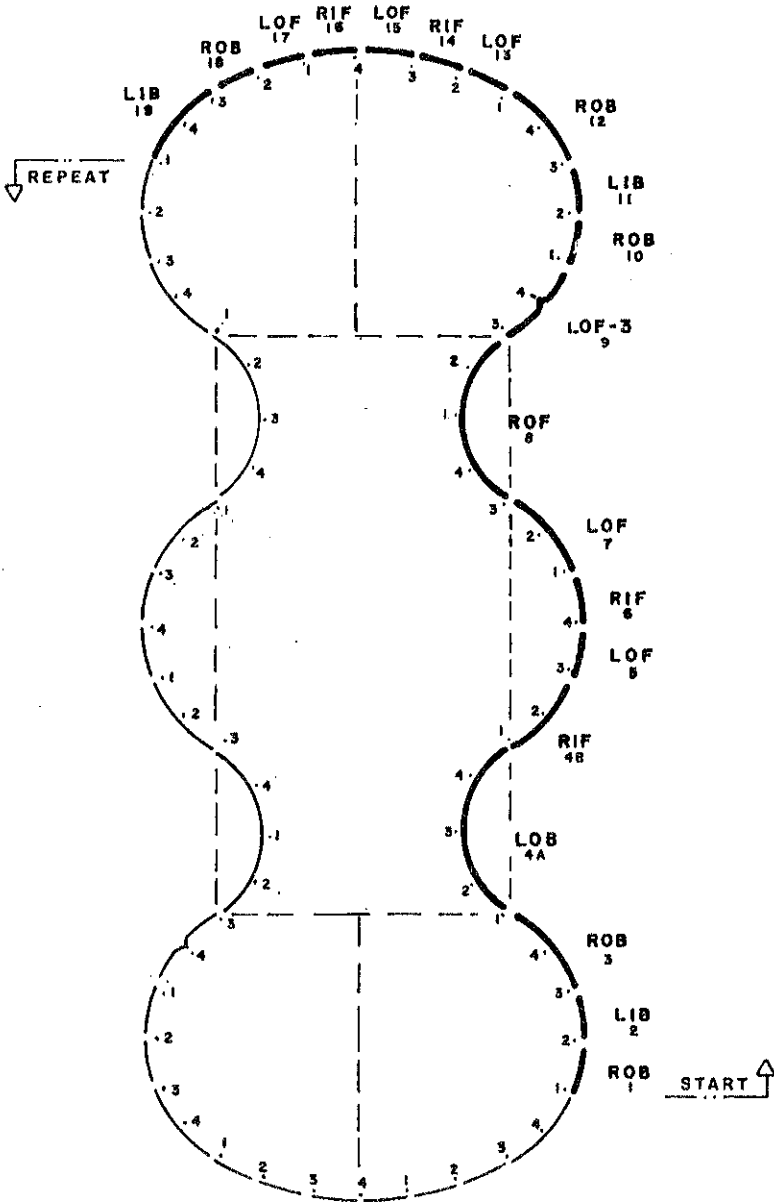
The third count of man's step #4 (woman's step #4A), the beginning of step #6, and the beginning of man's step #8B (the third count of woman's step #8), begin at the top of the lobes. Step #16 begins at the top of the continuous barrier lobe.

The baseline begins with step #4. It is crossed on the fifth count of the man's step #4 (the first count of woman's step #4B) and crossed again with the beginning of the man's step #8A (woman's step #8) and finally crossed with the beginning of step #9. The baseline must be parallel to the side barrier.





# TEN FOX (SOLO)



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# TERENZI WALTZ

JACKIE TERENZI

Music: Waltz 3/4; Count 1,2,3,4,5,6  
Tempo: 168 beats per minute  
Position: Solo  
Pattern: Set  
Axis: 45-60 degrees

## OPENING:

The dance starts on count 1 of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

## DANCE NOTES:

Step #1 (LFO-3) Turn to BI on the 4th Beat of the 6 Beat Edge Hold back edge for 3 beats with a "soft knee action".

Steps #4 (RBO), #8 (RFO), #23 (LFO), #27 (LBO): Outside Edge Swinging of the Free Leg on the 4th beat. This should be a pendulum movement. Free Leg should first of all go back and then swing forward as a pendulum would, in time with the music.

Steps #11 (LBI) and #26 (RFI) Dropped Open Mohawks should be crossed and aimed at the instep.

Step	Edge	Beats
1	LGF-3	6
2	RBO	2
3	LBI-'RC'	1
4	RBO-Swing	6
5	LBO	3
6	RFO	2
7	LFI	1
8	RFO-Swing	6
9	LFO	3
10	RFI	2
11	LBI Dropped Open Mohawk	1
12	RBO	3
13	LFO	2
14	RFI-'RC'	1
15	LFO	3
16	XF-RFO	3
17	XB-LFID	3
18	XB-RFI	3
19	LFO-3	3
20	RBO	3
21	LFO	2
22	RFI-'RC'	1
23	LFO-Swing	6
24	RFO	3
25	LFI	2
26	RBI Dropped Open Mohawk	1
27	LBO-Swing	6
28	RBO	2
29	LBI	1
30	RBO	2
31	LBI-'RC'	1
32	RBO	3
33	LBO	2
34	RBI-'RC'	1
35	LBO	3
36	RBO	3



# VALSE ADANTE

Music: Waltz 3/4; Counting 1,2,3  
 Tempo: 155 beats per minute  
 Position: Side "B"  
 Pattern: Set  
 Axis: 45-90 degrees

## DANCE NOTES:

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

The takeoff for every step in this dance must be made in the "parallel and" position, with the exception of steps #4, #10 and #16. The takeoff for these steps must be made in the "angular and" position. There is no rock over prior to steps #4, #10 and #16.

Steps #2, #8 and #14 are raised chasse's. During these steps, the right skate must be placed alongside and parallel to the left skate (the "parallel and" position), the left skate must then be raised vertically from the floor, and then placed on the floor in the "parallel and" position.

Step #4 (XF-ROF Swing) is a 9 beat step. During the execution of this step, the left leg is extended to the rear on counts #1 and #2, brought to the instep of the right skate on count #3, extended to the rear on counts #4, #5 and #6 of the step, and then swung forward on counts #7, #8 and #9 of the step.

Step #5 (XF-LIF) is a crossed progressive step. The takeoff should be close and parallel to the skating foot. The takeoff for step #6 (RIF) must be close and angular. There must be no rock over preceding this step.

Step #10 (XF-ROF Swing) the takeoff must be close and angular. There should be no rock over preceding this step. The change of lean occurs at the moment the new skate (right) comes in contact with the skating floor.

Step #11 is a dropped chasse' followed by a crossed progressive.

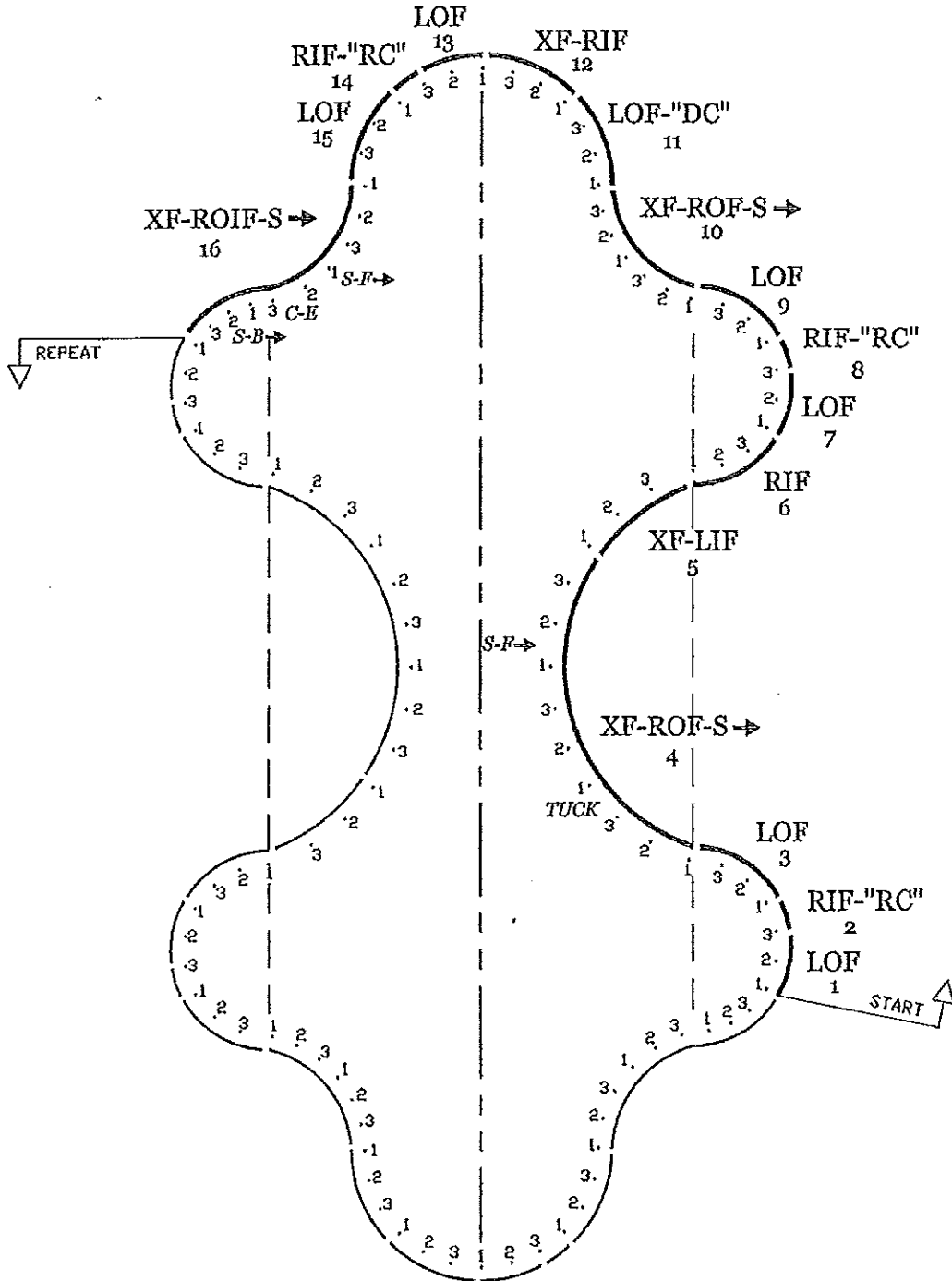
Step #16 (XF-ROIF Swing) is a 9 beat step. The free leg is extended to the rear on counts #1, #2 and #3 then swung forward on counts #4, #5 and #6, and then to the rear on counts #7, #8 and #9. The change of edge occurs on the 7th count of the step.

The baseline is a continuous baseline that starts with the beginning of step #4, step #6, step #10, step #11, step #16 and the 7th count of step #16.

Step #	Edge	Beats
1	LDF	2
2	RIF-'RC'	1
3	LDF	3
4	XF-ROF-Swing	9
5	XF-LIF	3
6	RIF	3
7	LDF	2
8	RIF-'RC'	1
9	LDF	3
10	XF-ROF-Swing	6
11	LDF-'DC'	3
12	XF-RIF	3
13	LDF	2
14	RIF-'RC'	1
15	LDF	3
16	XF-ROIF-Swing	9

# VALE ADANTE

David Paden



## VIENNESE WALTZ

Keats & Van Der Weyden

Music: Waltz 3/4; Counting 1-2-3  
Tempo: 138 beats per minute  
Position: Closed "A" or Solo  
Pattern: Border  
Axis: 45-60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

### DANCE NOTES

The dance starts in Closed "A" position with the man tracking the woman on steps #1 through #3. Step #3 must remain an outside edge. On steps #4 through #6 the team assumes a Modified Closed "A" position. The take-offs for steps #4 and #5 are crossed-foot, crossed-tracing and close. The man's tracing crosses the woman's tracing on the third count of step #5.

On step #7 the man's LOF 3-turn is executed on count 3. As the woman steps forward on step #8 she must track the man. Step #9 aims to the center with the woman's tracing parallel to, and inside, the man's tracing. The man then deepens the end of his step #9 to allow the woman to cross his tracing prior to stepping on step #10. Again, the woman's tracing is parallel to, and inside that of, the man's tracing for steps #10 and #11. The man must track the woman on step #12 and step #13.

Steps #9 and #10 constitute a closed held choctaw turn for the man. Steps #10 and #11 constitute an open dropped mohawk turn for the woman.

The take-off for step #14 is crossed-foot, crossed-tracing, close and angular. The man's ROF 3-turn is executed on count 3.

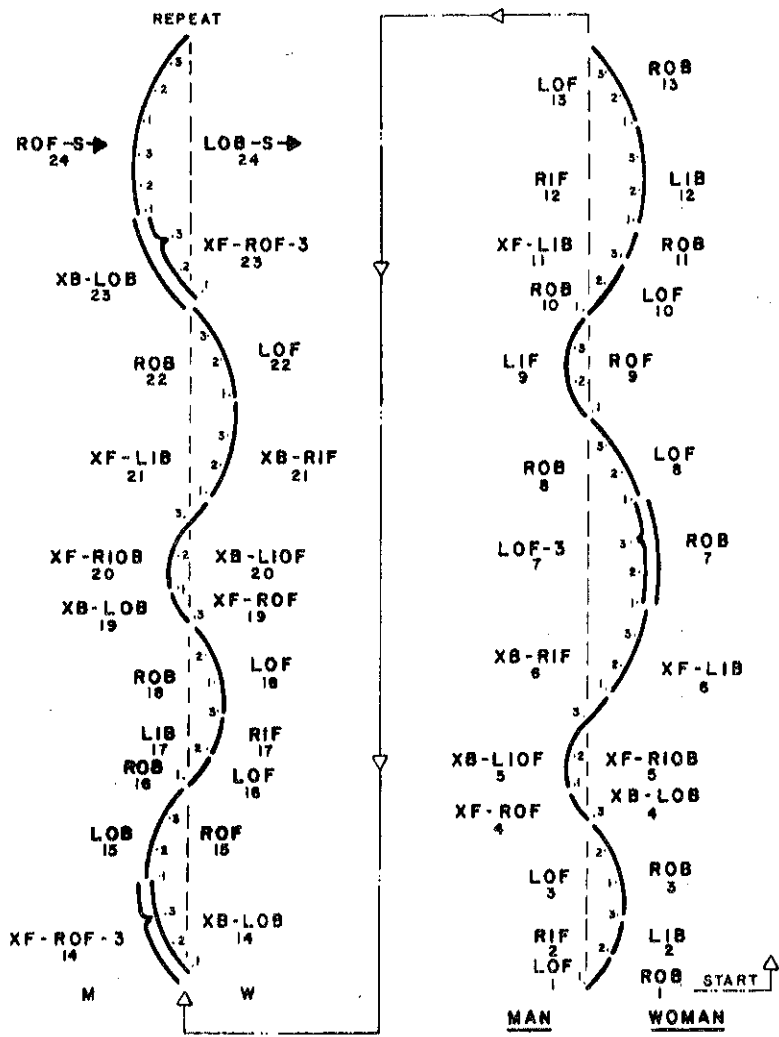
On step #15 the woman must track the man as she steps forward aiming this step down-rink. The team remains in Closed "A" position for steps #16 through #18. On steps #19 through #21 the team assumes a Modified "A" position. The take-offs for steps #19 and #20 are crossed-foot, crossed-tracing and close. The woman's tracing crosses the man's tracing on the third count of step #20. A tracking relationship is resumed on step #22. Step #19 is a cross roll.

The woman's ROF 3-turn is executed on count 3. As the man steps backward-to-forward on step #24 he must track the woman. Step #23 is a cross roll.

The unique timing on steps #1 through #6 and steps #16 through #21 is of major importance in this dance.

A continuous baseline is the type used in this dance.

# VIENNESE WALTZ



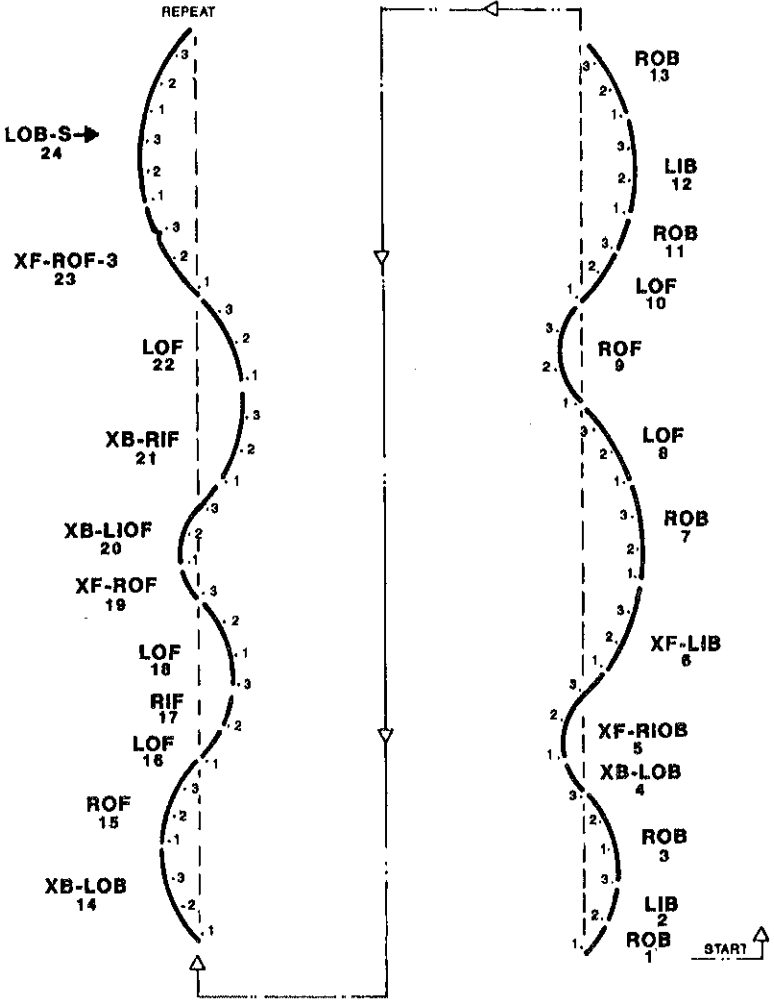
**VIENNESE WALTZ**

9-1-89



# VIENNESE WALTZ (SOLO)

# VIENNESE WALTZ • SOLO



4-15-99

## VIENNESE WALTZ

CIPA-approved World Class dance.

Music: Waltz 3/4  
Tempo: 138 Metronome  
Hold: Closed, Outside, Reverse Outside and Open  
Pattern: Optional

### THE DANCE

Two sequences.

The Viennese Waltz is danced at a good pace and with strongly curved edges. This is a lilted and graceful dance. Good body unison with neat, clean footwork and smooth transition from one side to the other make this a beautiful waltz.

The forward steps #1, #2, #3 and #16, #17, #18 are progressive run sequences. On steps #5 and #20, a change of edge is taken with the free foot passing very close to the skating foot during the change. The change of edge is not spread over the three beats of music. It comes on the third beat, in keeping with the unusual syncopation of the rhythm.

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

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

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

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

During step #9, the partners are momentarily in open position with the shoulders parallel to the tracing. Steps #9 and #10 form a closed choctaw for the man, while steps #10 and #11 form an open choctaw for the woman. After the mohawks (steps #10 and #11), the woman's LBI (step #12) is placed at the side and slightly back of the right foot.

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

Step 24 is a closed position for the partners.

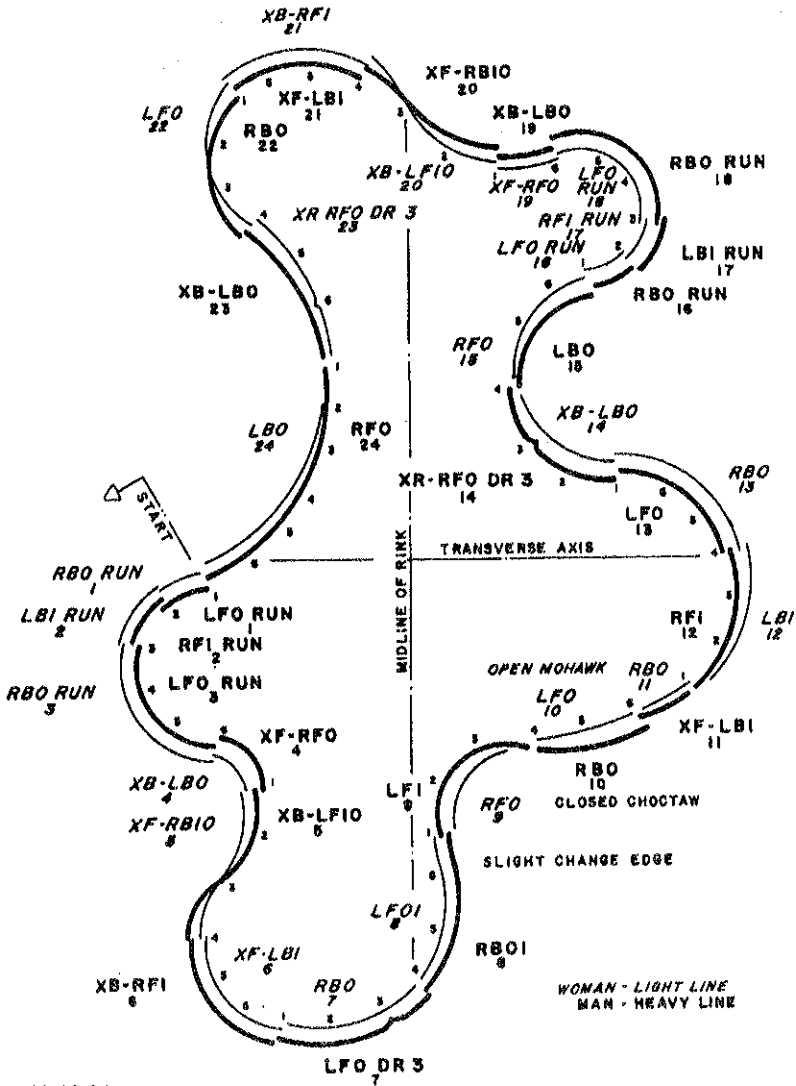
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**VIENNESE WALTZ**

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

NOTE: Although the pattern is classified as optional, any deviation from the published pattern will be severely penalized internationally.

# VIENNESE WALTZ



10-10-94

CIPA

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# VIVA CHA CHA

David Tassinari

Music: Cha Cha 4/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Side "B" and Reverse Side "B" (thumb pivot grip)  
Pattern: Set  
Axis: 45 to 90 degrees

## OPENING:

The dance starts on count one of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

## DANCE NOTES:

Steps #1 through #7 are skated in Side "B" position using the thumb pivot grip.

On step #6, (XB-RIOF), the change of edge occurs on the third beat of the step and establishes the baseline of the dance. At the beginning of step #6 the free leg is in front, on the second beat of the step the free leg is brought back alongside the skating leg and extended forward again for the third and fourth beats.

Steps #7 and #8 constitute an open dropped mohawk turn which must be done heel to heel. Steps #9, #10 and #11 are skated in Reverse "B" position.

During step #11 (LOB) the free leg is extended in front on the first beat, then brought alongside the skating leg on the second beat and extended forward again for the third and fourth beats.

Steps #12 and #13 constitute a backward-to-forward open, dropped choctaw turn. Step #13 must be skated from behind the heel of the preceding step.

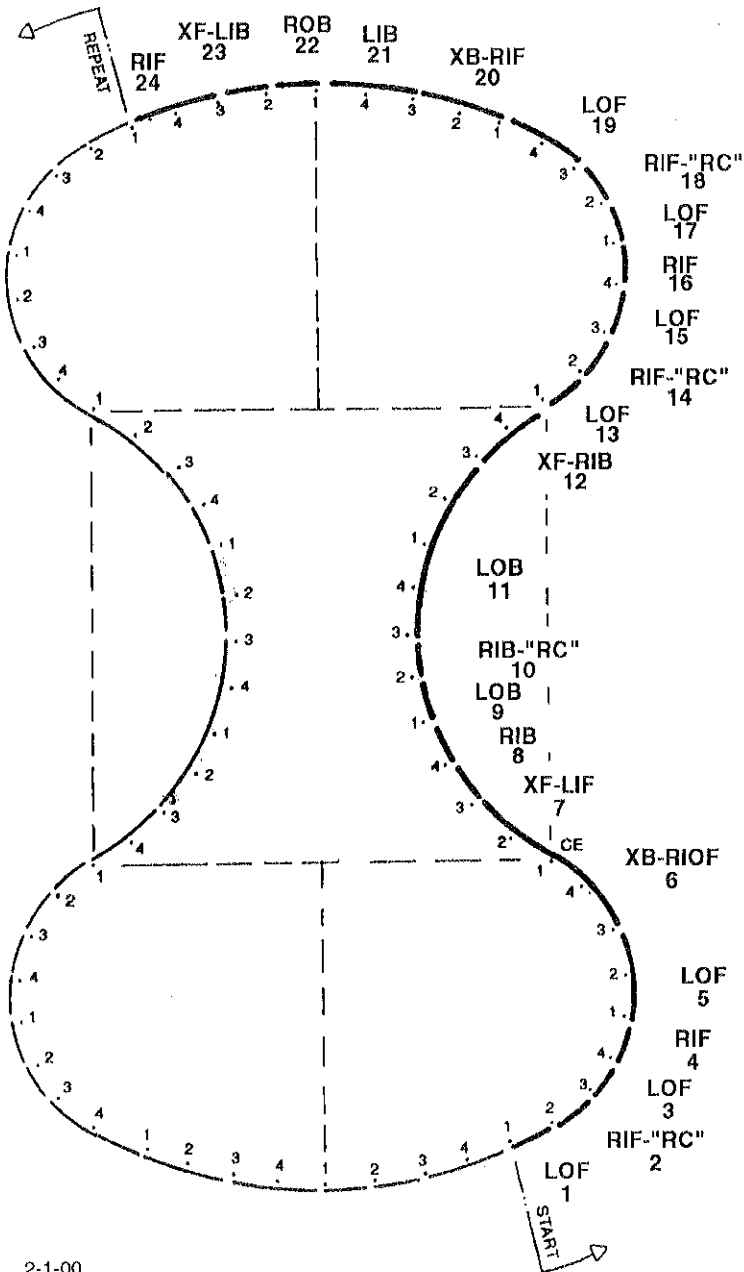
Steps #13 through #24 are skated in Side "B" position.

Steps #20 and #21 constitute an open, held mohawk turn which must be done heel to heel. Prior to turning, the woman must deepen her edge to allow the man to track her.

Steps #23 and #24 also constitute an open, held mohawk turn, the second half of which (step #24 - RIF) must originate from behind the heel of the preceding step. During step #23 (the XF-LIB), the man must deepen his edge to track the woman prior to stepping forward. Both partners must maintain an inner back edge before stepping forward.

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# VIVA CHA CHA



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## WERNER TANGO

Music: Tango 4/4  
Tempo: 96 beats per minute  
Pattern: Set  
Axis: 45-90 degrees

**THIS DANCE IS TO BE USED ONLY IN SOLO DANCE.**

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1, a LOF 1-beat step. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

Every step in this dance with the exception of #4, #6, and #12 must take the floor in the "parallel and" position. Steps #4 and #12 (XF-RIF) must take the floor with the heel wheels of the right skate at least alongside the toe wheels of the left skate. Step #6 (XB-RIF) must take the floor with the toe wheels of the right skate at least alongside the heel wheels of the left skate.

During step #5, a LIOF 6-beat step, the free leg is swung forward on the third count of the step, the change of edge occurs on the fourth count of the step, and then the free leg is swung backwards to a trailing position on the fifth count of the step.

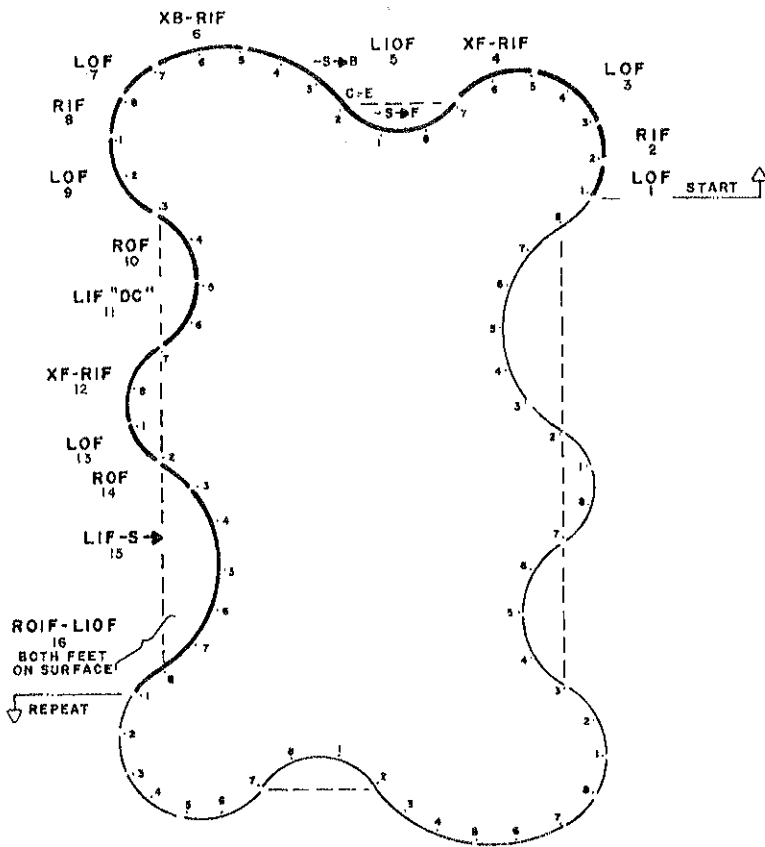
Step #11 is a dropped chassé.

Step #15 is a 6-beat LIOF swing with the free leg swung forward on the third count of the step. The right skate is then placed along side the left skate (both skates on the floor - step #16) on the fifth count of the step. The change of edge occurs on the sixth count of the step. The right skate comes off of the skating surface for the execution of step #1.

The straightaway baseline starts with the beginning of step #10 and is crossed at the beginning of steps #12 and #14, and at the change of edge on step #16. The corner baseline starts at the beginning of step #5 and is crossed at the change of edge on step #5.

# WERNER TANGO

**WERNER TANGO**



11-1-94



# WESTMINSTER WALTZ

English

Music: Waltz 3/4; Counting 1-2-3  
Tempo: 138 beats per minute  
Position: Side "B", Reverse Side "B", Closed "A", Open "D", and Scissors "E"  
Pattern: Border  
Axis: 45-60 degrees

## OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

## DANCE NOTES

At all times during this dance partners must maintain hand contact with at least one pair of hands.

The thumb pivot grip in Side "B" and Reverse Side "B" position is used on steps #1 through #8 and on step #22. Steps #5 and #6 constitute an open held mohawk, the team executing step #5 in Side "B" and at step #6 the team is in Reverse Side "B" position. On step #10B the partners should assume a Closed "A" position which merges into Open "D" position for steps #11 through #13. A free leg swing on step #10 is optional. Steps #10 and #10A are cross rolls.

The take-off for step #13, the flat turn, must be made in the "parallel and" position, with the turn occurring on the fourth count of the step. The free leg movement on step #13 is optional.

There must be no deviation from the flat on steps #11, #12 and #13 except the necessary rock off prior to step #14. The free leg position on step #14 is optional. Step #14 must be aimed to the center. The woman's rocker and the man's change of edge on step #15 must occur on the baseline on count 3.

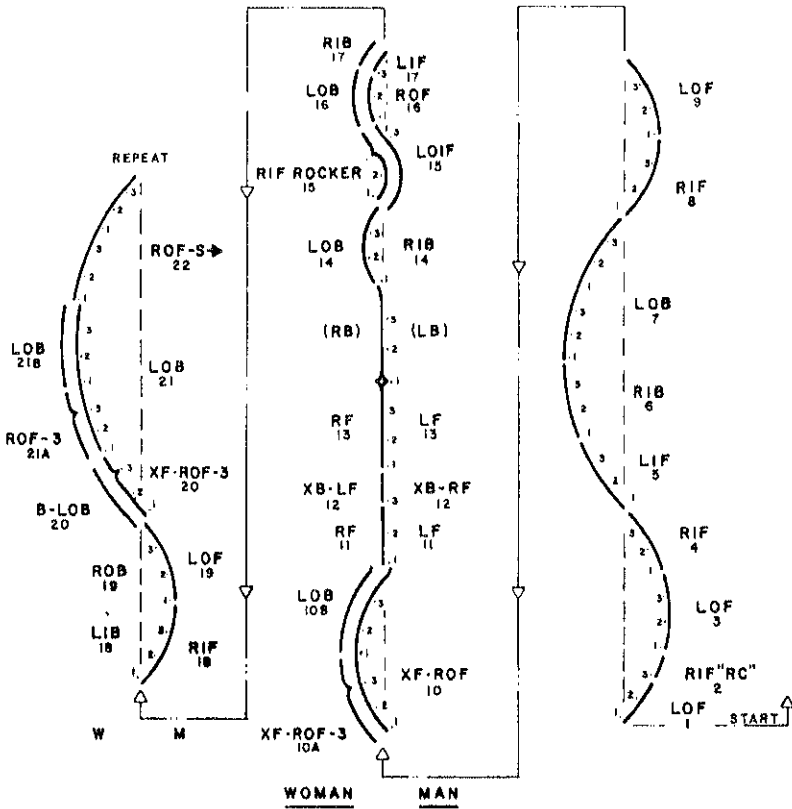
Steps #16 through #18 are progressive steps. The take-off for step #18 must be made in the "angular and" position.

All 3-turns are executed on count 3. The man's step #20 is made in Modified Closed "A" position. At step #21 the partners are in Closed "A" position. The woman crosses the man's tracing to execute her 3-turn at his right side and assumes the Side "B" position for step #21B.

On step #22 the partners step forward in the Reverse Side "B" position. The man slides the woman across in front of him to Side "B" position to repeat the dance. Skaters should keep their free legs back through count 3, while they slide from Reverse Side "B" to Side "B" position. The swing occurs on counts 4 and 5, returning on count 6 prior to stepping in the "parallel and" position for step #1.

A continuous baseline is the type used in this dance.

# WESTMINSTER WALTZ



9-1-89

**WESTMINSTER WALTZ**

**WESTMINSTER WALTZ**

CIPA-approved World Class dance.

Music: Waltz 3/4  
 Tempo: 138 Metronome  
 Hold: Killan, Reverse Killan, Closed, Open  
 Pattern: Optional

**THE DANCE**

Two sequences:

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

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

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

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

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

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

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

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

A slight change of edge may be skated at the end of step #22 to assist in change the lean for the restart of the dance.

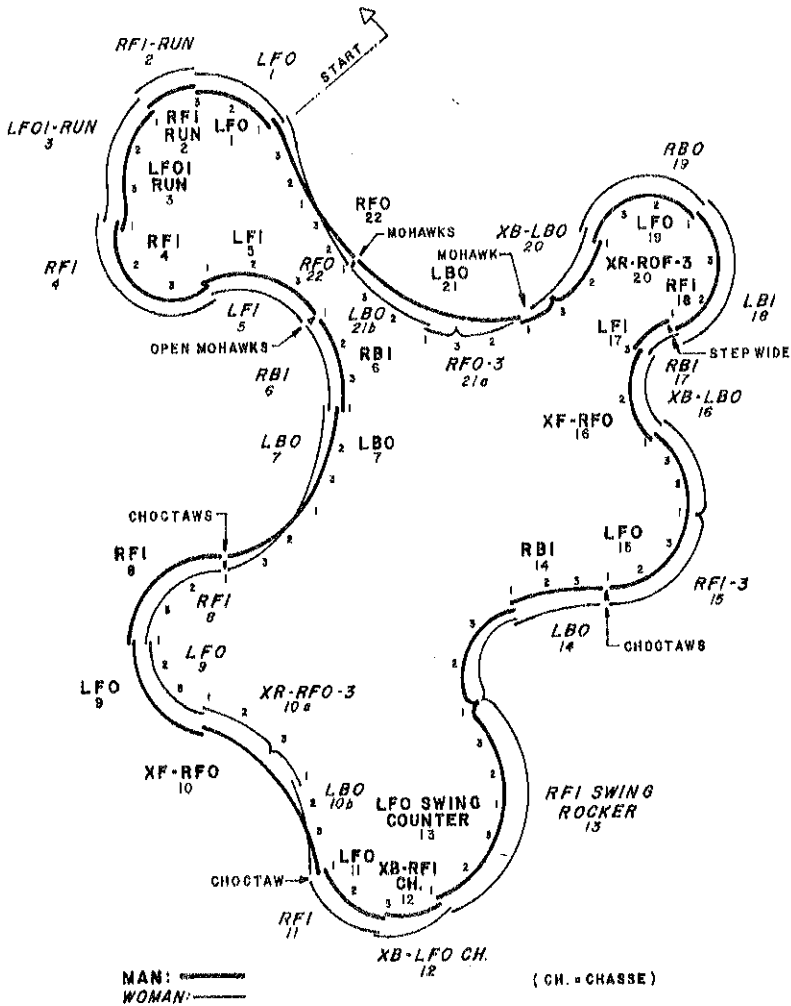
NOTE: Although the pattern is classified as optional, any deviation from the published pattern will be severely penalized Internationally.

### Westminster Waltz

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

**WESTMINSTER WALTZ • CIPAWC**

# WESTMINSTER WALTZ



9-1-89

CIPA

## WILLOW WALTZ

Music: Waltz 3/4  
Tempo: 138 beats per minute  
Pattern: Set  
Axis: 45-60 degrees

**This dance is to be used only in Solo Dance.**

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

### DANCE NOTES

Every step in this dance with the exception of step #5, #15, #18, and #19 must take the floor in the "parallel and" position. Since step #5 and #15 are the second half of a backward-to-forward mohawk turn, they are stroked from behind the heel of the tracing skate. The take-off for step #18 is made from the "angular and" position. Since step #19 is the second half of a forward-to-backward mohawk turn, it should be executed heel-to-heel.

Steps #2 and #13 are 1-beat raised chassé steps, while step #6 is a 2-beat dropped chassé step. Steps #10 and #21 are 1-beat progressive steps.

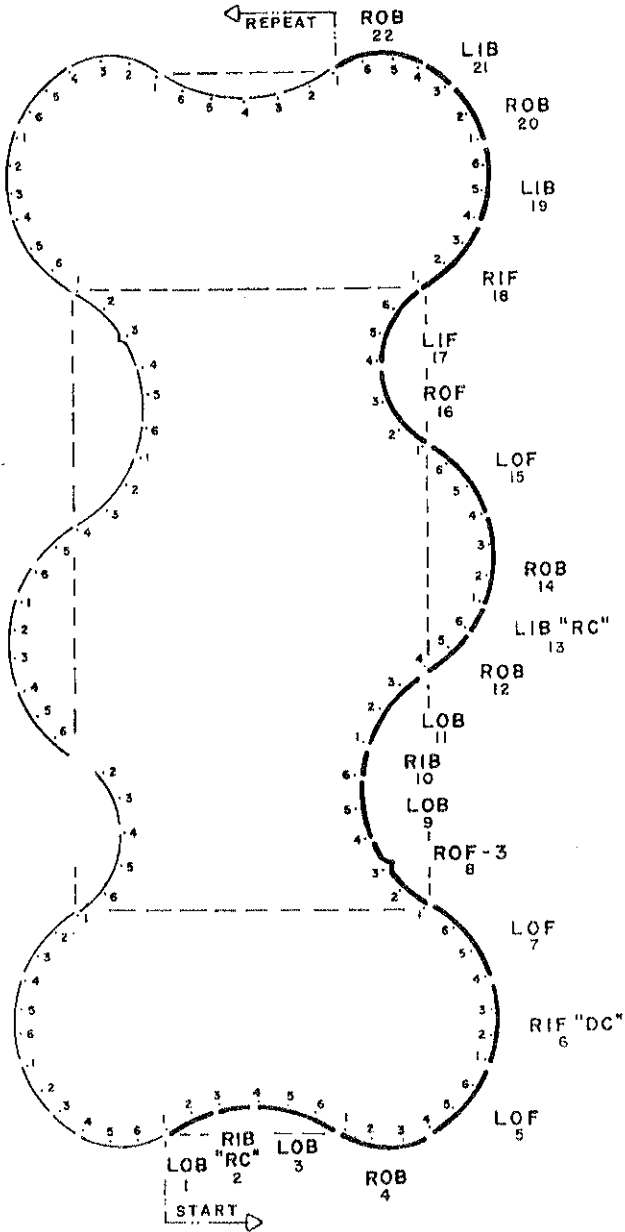
Step #8, a ROF dropped 3-turn, is executed on the third count of the step.

Steps #18 and #19 comprise an open held mohawk turn with each step being held for 3 beats of music.

The straightaway baseline starts with the beginning of step #8 and is crossed at the beginning of steps #12, #16, and #18. The corner baseline starts with the beginning of step #1 and is crossed at the beginning of step #4.

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# WILLOW WALTZ



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**NO FES**



A Publication of



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