

Dance Diagrams 2026 – 2027

Domestic USARS Events



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[**CLICK HERE**](#) to access the 2026-2027 USARS Dance Music.

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2026-2027 USARS Dances

1. Academy Blues (88) – Juv Team
2. And Foxtrot (104) – Juv B Solo
3. Association Waltz (120) – Fresh A Solo
4. Barsalona Bossa Nova (104) – Soph A Solo, Classic Gold Solo
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61. Swing Waltz (120) – Juv A Solo, Juv Team
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63. Ten Fox (100) – Classic Gold Solo/Team
64. Tudor Waltz (138) – Fresh/Soph Int Comp Solo/Team
65. Viva Cha Cha (100) – Gold 1 Solo, Soph A Solo
66. Werner Tango (96) – Gold 2 & 3 Solo/Team
67. Willow Waltz (138) – Soph A Solo

ACADEMY BLUES

Lane, McLauchlen & 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 phraso 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.

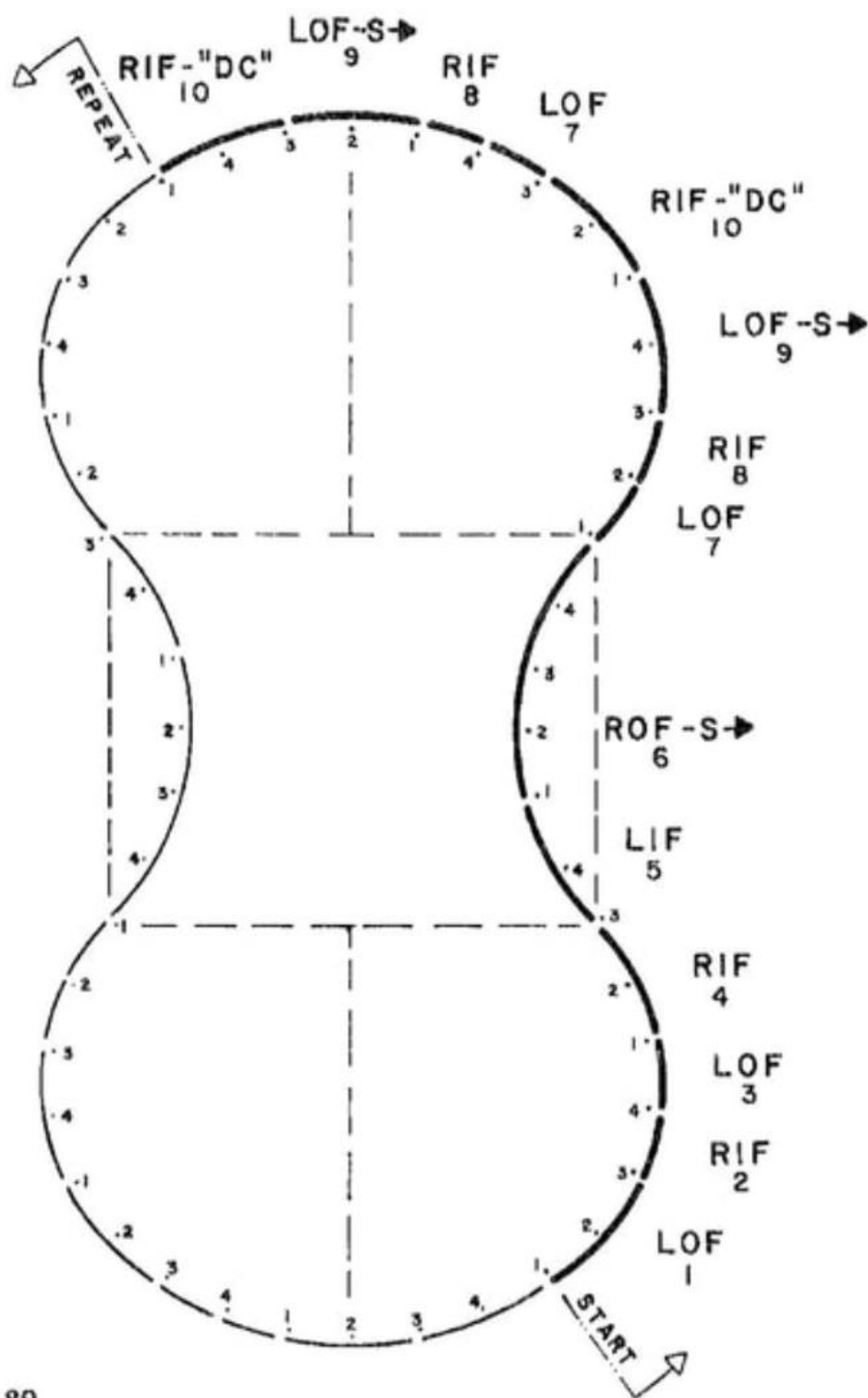
Every step of this dance must take the floor in the "parallel and" position except step #5 (LIF).

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



ACADEMY BLUES

9-1-89

3 DANCES

AND FOXTROT – SOLO

By Mario Lago, 2015

Music: Foxtrot 4/4
Pattern: set

Tempo: 104 bpm

This is a simple and introductory dance.

The And Foxtrot is composed of six lobes composed of strokes, chasses, runs, and mandatory parallel “and” positions. Three lobes are skated anticlockwise and the other three skated clockwise.

The overall purpose of this dance is that the young skater works the muscle memory in order to execute a correct recovering of the free skate to a close and parallel positioning of the skate, so the quality of changing support is obtained.

The skater must be able to do with perfect timing, the finishing of clear outside edges in a parallel “and” position, as well as good inside edges when executing the chasses at the top of the lobes. When recovering the free leg to the “and” position, the skater, ideally, should gain speed with this movement while maintaining the outside edge before changing feet (cusp).

All lobes are finished on 4 beats outside edges. It is mandatory that on the first 2 beats the free leg is held in back and on the last 2 beats the free leg is held in clear “and” positions.

In the execution of this dance, all chasses and mandatory “and” positions must be done with the free skate parallel to the floor and with a distance from the floor not less than ½ wheel.

The first lobe is composed of:

Step 1 LFO (2 beats) aimed to the short side barrier;

Step 2 Ch RFI (2 beats) that must be done on a very strong inside edge ending near the long side barrier;

Step 3 LFO (2+2) beginning near the long side barrier and finishing in the direction of the long axis. During this step the first 2 beats are executed with the free leg in back and the 3rd and 4th beats in a clear “and” position.

The second lobe, that begins towards the long axis and finishes towards the long side barrier, is composed of **Step 4 RFO** (2 beats), **Step 5 Ch LFI** (2 beats) and **Step 6 RFO** (2+2 beats). During Step 6 the first 2 beats are executed with the free leg in back and the 3rd and 4th beats in a clear “and” position.

The third lobe begins towards the long side barrier and finishes toward the long axis. It is composed of **Step 7 LFO** (2 beats), **Step 8 Run RFI** (2 beats) and **Step 9 LFO** (2+2 beats). During Step 9 the first 2 beats are executed with the free leg in

back and the 3rd and 4th beats in a clear “and” position. The last stroke begins on the short axis.

The fourth lobe begins towards the long axis and finishes toward the long side barrier. It is composed of **Step 10 RFO** (2 beats), **Step 11 Run LFI** (2 beats) and **Step 12 RFO** (2+2 beats). During Step 12 the first 2 beats are executed with the free leg in back and the 3rd and 4th beats in a clear “and” position.

The fifth lobe begins towards the long side barrier and finishes toward the short axis. It is composed of **Step 13 LFO** (2 beats), **Step 14 Ch RFI** (2 beats) and **Step 15 LFO** (2+2 beats). During Step 15 the first 2 beats are executed with the free leg in back and the 3rd and 4th beats in a clear “and” position.

The sixth lobe begins towards the short axis and finishes toward the short side barrier. It is composed of **Step 16 RFO** (2 beats), **Step 17 Run LFI** (2 beats) and **Step 18 RFO** (2+2 beats). During Step 18 the first 2 beats are executed with the free leg in back and the 3rd and 4th beats in a clear “and” position. The last stroke (step 18) begins on the long axis.

REFERENCE STEPS:

Step 9 – must start on the short axis;

Step 18 – must start on the long axis.

Key Points – and Foxtrot Solo

1. Step 3: LFO – “And” position (2+2 beats)

- Correct timing of the step;
- Correct technical execution of the stroke - 2 beats with the free leg held back and 2 beats on a clear “and position”;
- No deviation from the outside edge during the entire step.

2. Step 11: Run LFI (2 beats)

- Correct timing of the step;
- Correct technical execution of the Run without crossing the tracing of the previous skating leg;
- No deviation from the inside edge during the entire step.

3. Step 14: CH RFI (2 beats)

- Correct timing of the step;
- Correct technical execution of the Chasse on a clear inside edge;
- No deviation from the inside edge during the entire step.

4. Step 18: RFO – “And” Position (2+2 beats)

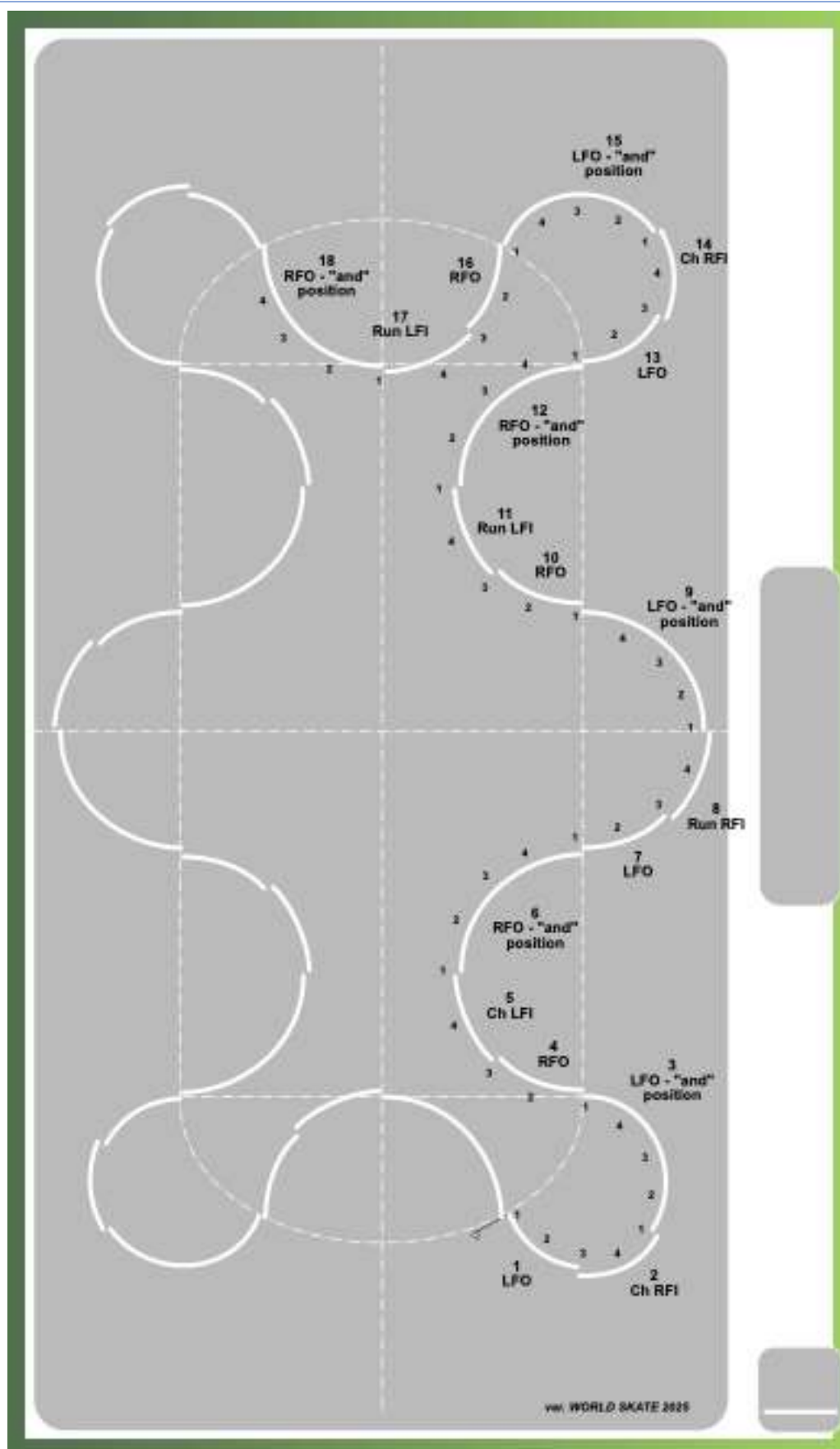
- Correct timing of the step;

- Correct technical execution of the stroke - 2 beats with the free leg held back and 2 beats on a clear “and position”;
- No deviation from the outside edge during the entire step.

List of steps – And Foxtrot Solo

Step Number	Step	Musical Beats
1	LFO	2
2	Ch RFI	2
3	LFO – “And” position	2+2
4	RFO	2
5	Ch LFI	2
6	RFO – “And” position	2+2
7	LFO	2
8	Run RFI	2
9	LFO – “And” position	2+2
10	RFO	2
11	Run LFI	2
12	RFO – “And” position	2+2
13	LFO	2
14	Ch RFI	2
15	LFO – “And” position	2+2
16	RFO	2
17	Run LFI	2
18	RFO – “And” position	2+2

Pattern – And Foxtrot Solo



ASSOCIATION WALTZ

Adapted from the Imperial Waltz (L. Gowing) 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.

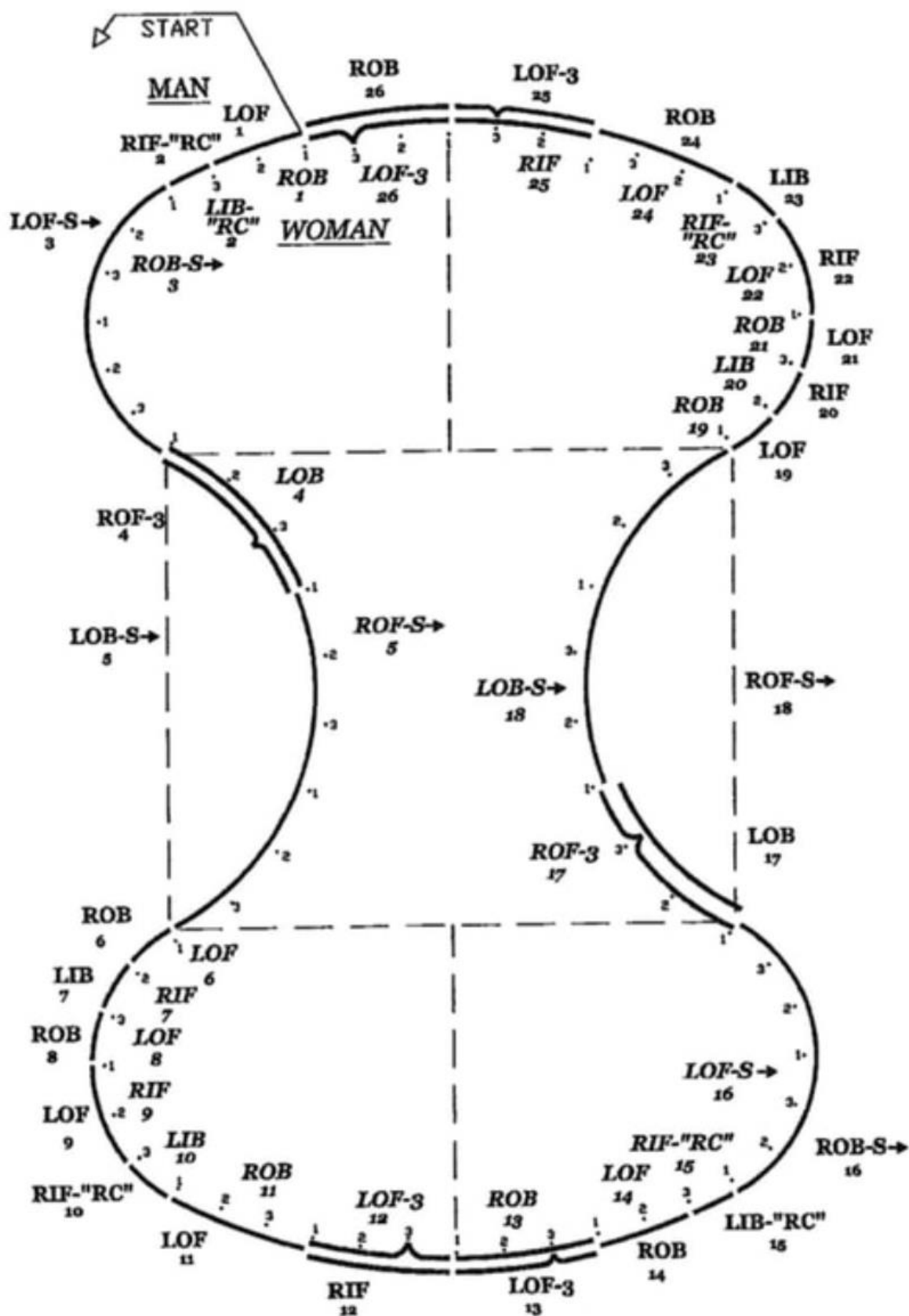
Steps #9 (RIF) and #10 (LIB) comprise an open dropped mohawk turn for the woman. Steps #22 (RIF) and #23 (LIB) comprise an open dropped mohawk turn for the man.

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



Barsalona Bossa Nova

Lisa Barsalona, Billy Mastriano, Robin Orcutt

Music	Samba
Tempo	104 beats per minute
Pattern	Set
Position	Solo
Axis	45 - 90 degrees
Opening	8 or 16 beats
Start	Step #1, count #1

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

Step #29 has a scoot step which is executed on beat two of the LOF. At the time of execution all eight wheels must be on the floor for quick scooter push and must be lifted off the skating surface in preparation for step #30 (XF-ROF).

In preparation for step #38, 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.

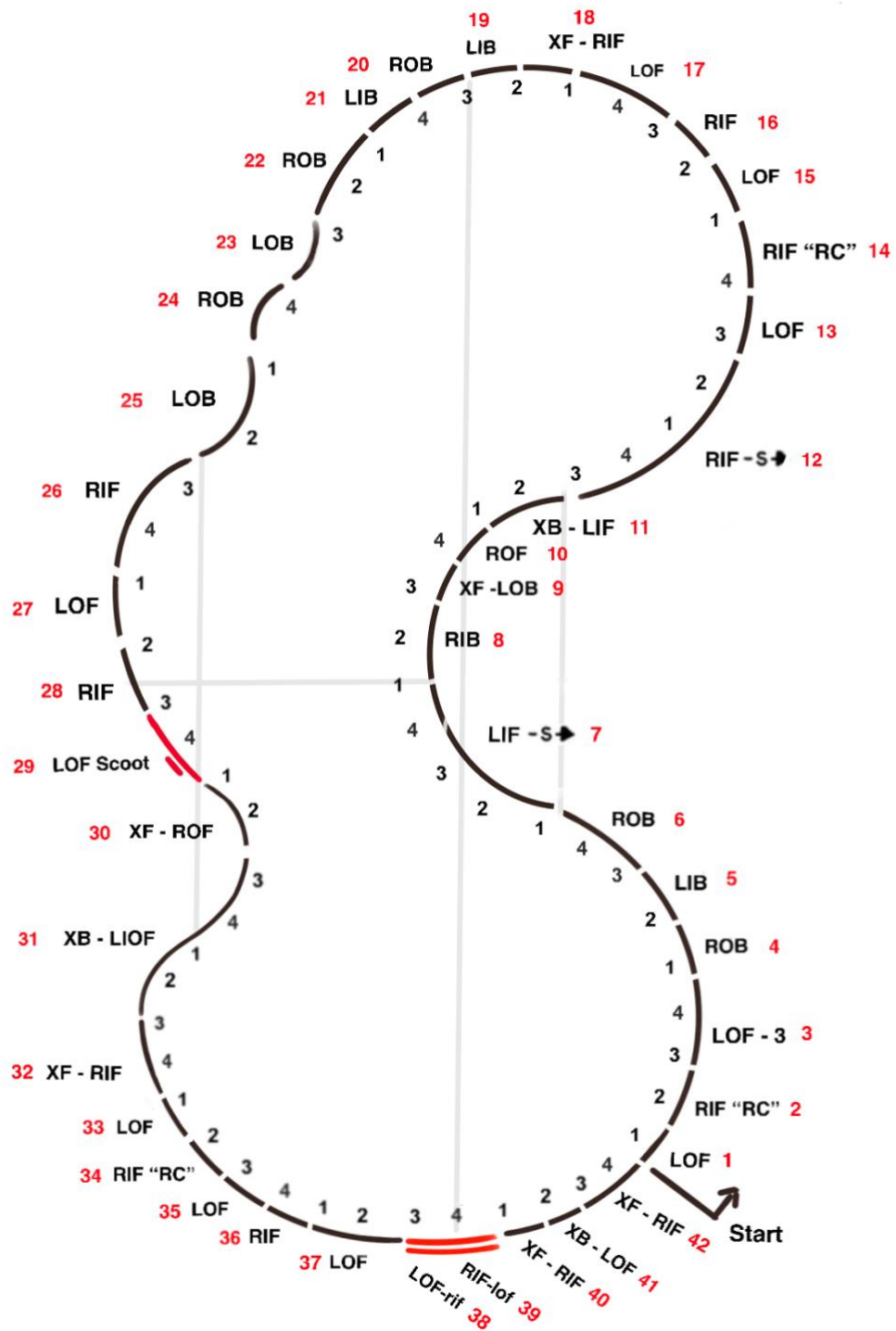
It is essential that the left skate remain on the constant outside edge and the right skate remain on a constant inside edge during steps #38 and #39. The right skate must not cross the trace of the left skate during step #39.

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 #40 (XF-RIF).

Hold	Step #	Step	Beats
Solo	1	LOF	1
	2	RIF - Raised Chasse	1
	3	LOF - 3-Turn	2
	4	ROB	1
	5	LIB	1
	6	ROB	2
	7	LIF - Open Choctaw & Swing	4
	8	RIB - Closed Mohawk	2
	9	LOB - XF	1
	10	ROF - Open Mohawk	1
	11	LIF - XB	2
	12	RIF - Swing	4
	13	LOF	1
	14	RIF - Raised Chasse	1
	15	LOF	1
	16	RIF	1
	17	LOF	2
	18	RIF - XF	1
	19	LIB - Dropped Mohawk	1
	20	ROB	1
	21	LIB	1
	22	ROB	2
	23	LOB	1
	24	ROB	1
	25	LOB	2
	26	RIF - Open Choctaw	2
	27	LOF	1
	28	RIF	1
	29	LOF - Scoot Step	2
	30	ROF - XF	2
	31	LIOF - XB	4
	32	RIF - XF	2
	33	LOF	1
	34	RIF - Raised Chasse	1
	35	LOF	1
	36	RIF	1
	37	LOF	2
	38	LOF - Slide Forward	1
	39	RIF - Slide Forward	1
	40	RIF - XF	1
	41	LOF - XB	1
	42	RIF - XF	2

Barsalona Bossa Nova



BORDER BLUES

Irwin, McLaughlen, Kenny & Ringelsen

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.

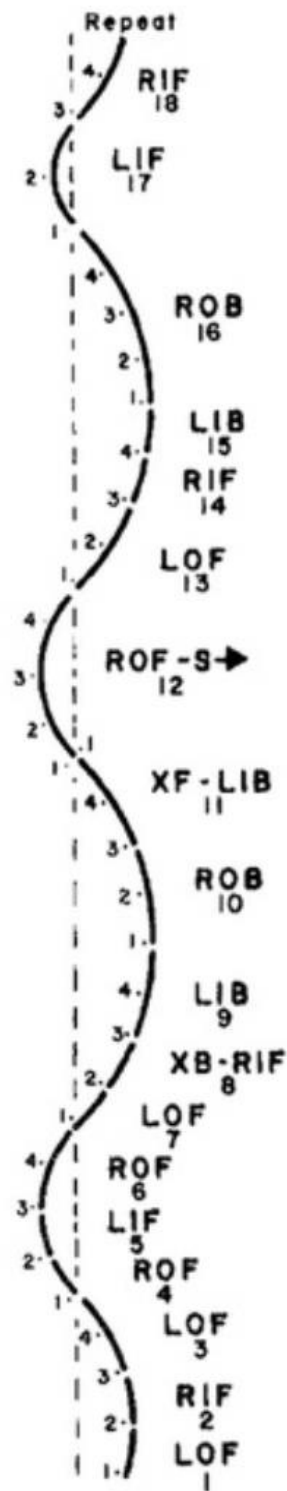
Care should be taken not to deepen step #16, the four-beat ROB edge, to cause it to be hooked or brought beyond the baseline. Tandem position is not acceptable during this step. A natural movement should be used during the rotation of this edge in preparation for step #17, LIF, which completes a held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

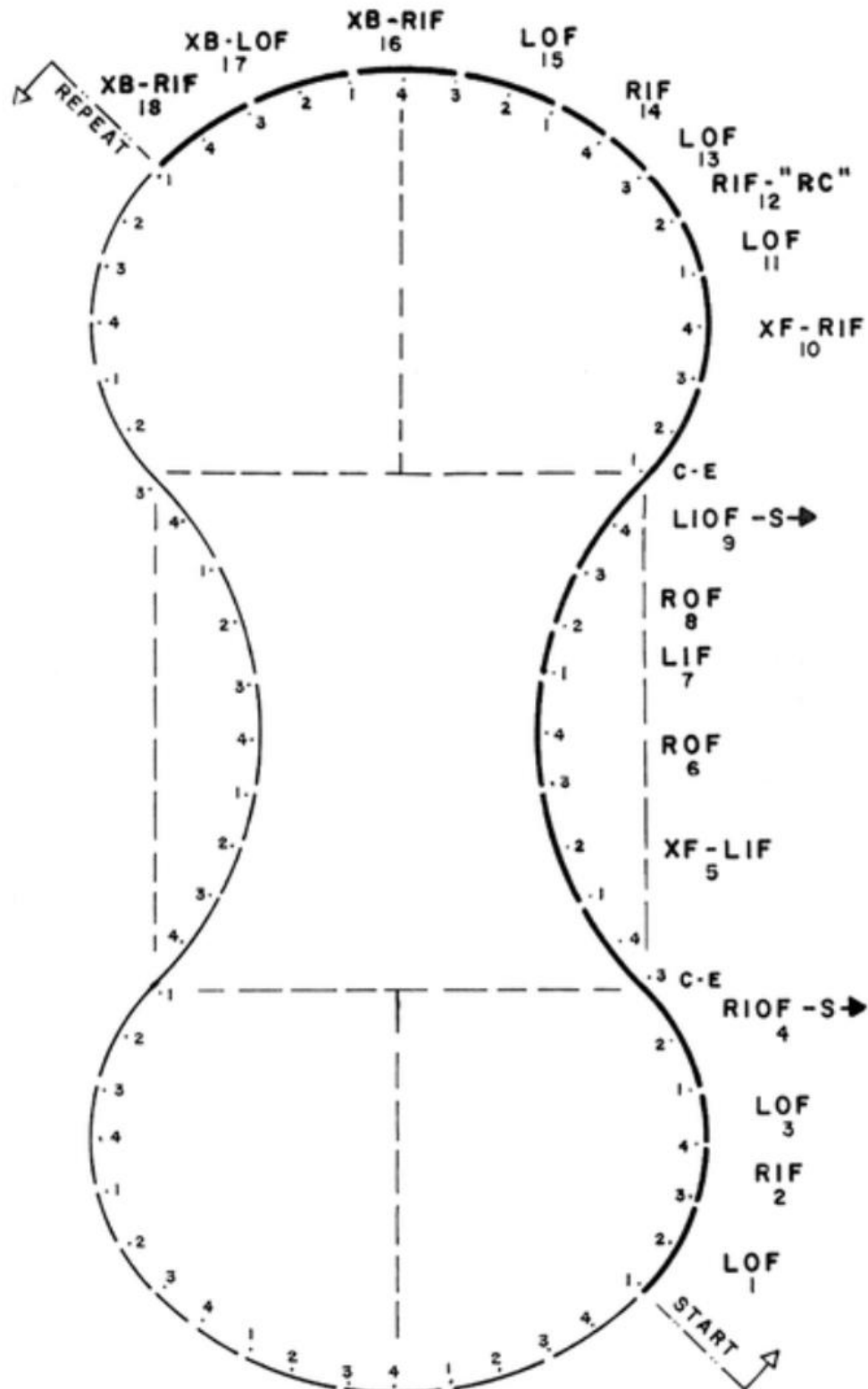
Step #12 is a raised chassé step. The Raised Chassé must:

- 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



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.

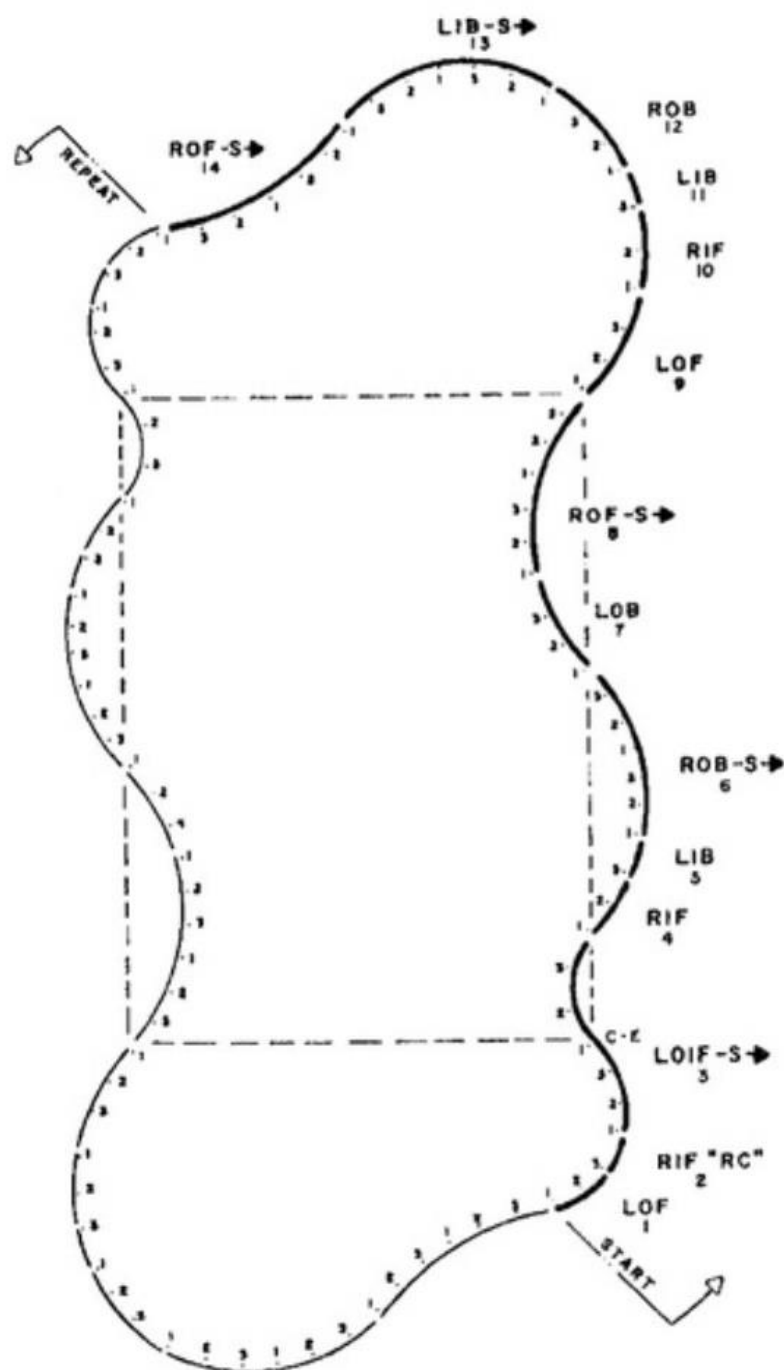
Steps #4 and #5 comprise an open dropped mohawk turn. The take-off for step #4 must be made from the "angular and" position. This turn is executed heel to heel. During this turn the position changes from Reverse Side "B" to Side "B".

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

By James Francis

Music: Tango 4/4
Tempo: 100 Beats

Position: Reverse Kilian
Pattern: set

The hold position for Couples is Reverse Kilian, that must be maintained through all the dance, in a close position between the skaters. The steps are the same for both skaters.

Step 1 is a LFO (1 beat) edge on count 1 of the compass. This is the first step of an 8 beat anticlockwise corner lobe.

Step 4 is a Chasse of 1 beat.

Step 5 LFO and step 8 RFO are swings of 4 beats, where the free leg swings forward on the 3rd beat.

Step 7 LFI (2 beats), that finishes on the transversal axis, and step 10 RFI (2 beats) that finishes parallel to the barrier, are Dropped chasses accomplished by:

- a previous parallel "and-position before changing support;
- Changing foot.
- Immediately extending the free leg in front.

Starting in an and position, with feet close and parallel, after the change of support, the new free leg immediately extends in front of the frontal plane. The extended free leg then returns to the side of the skating foot to allow a smooth transition for Step 8 and Step 11, respectively.

Steps 9 to 13 must be skated executing a deep anti-clockwise lobe in order that step 14 XR RFO Sw (2+2 beats) may be aimed to the center for a 4 beat clockwise center lobe.

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

Key Points – Canasta Tango

1. Step 4 Ch RFI (1 beat)

- Correct timing of the step;
- Correct technical execution of the Chasse on a clear inside edge;
- No deviation from the inside edge during the entire step.
- For couples: Attention to the hold position of the couple which should be close without any separations.

2. Step 7 DpCh LFI (2 beats)

- Correct timing of the step;
- Correct technical execution of the DpCh – starting from an “and position”:
 - with feet close and parallel. On beat 1, the right leg becomes the free leg and immediately extends in front.
- No deviations from the inside edge;
- For couples: Attention to the hold position of the couple which should be close without any separations.

3. Step 8 RFO Sw (2+2 beats)

- Correct timing of the step;
- Correct technical execution of the stroke and Swing on an outside edge with the free leg held back for 2 beats and swung forward on the 3rd beat;
- No deviations from the outside edge in advance;
- For couples: Attention to the hold position of the couple which should be close without any separations.

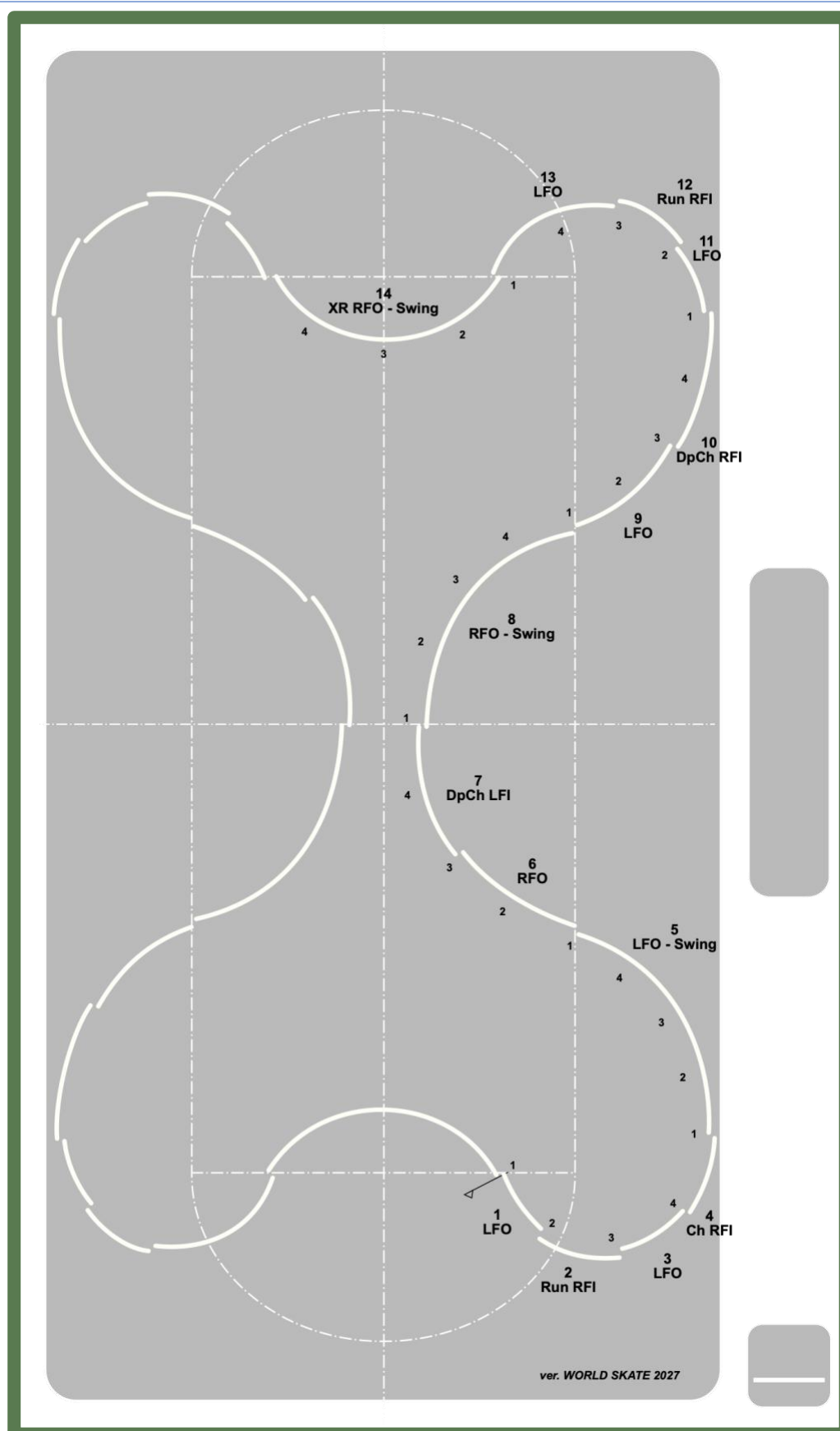
4. Step 14 XR RFO Sw (2+2 beats)

- Correct timing of the step;
- Correct technical execution of the cross roll (respecting the prescribed edges required before and after the XR), on a clear and correct outside edge, with adequate inclination of the body;
- Correct technical execution of the swing with the free leg being held back for 2 beats and then swung forward on the 3rd beat, without deviation from the outside edge in advance. No deviations from the outside edge in advance;
- For couples: Attention to the hold position of the couple which should be close without any separations. Synchronization must be observed.

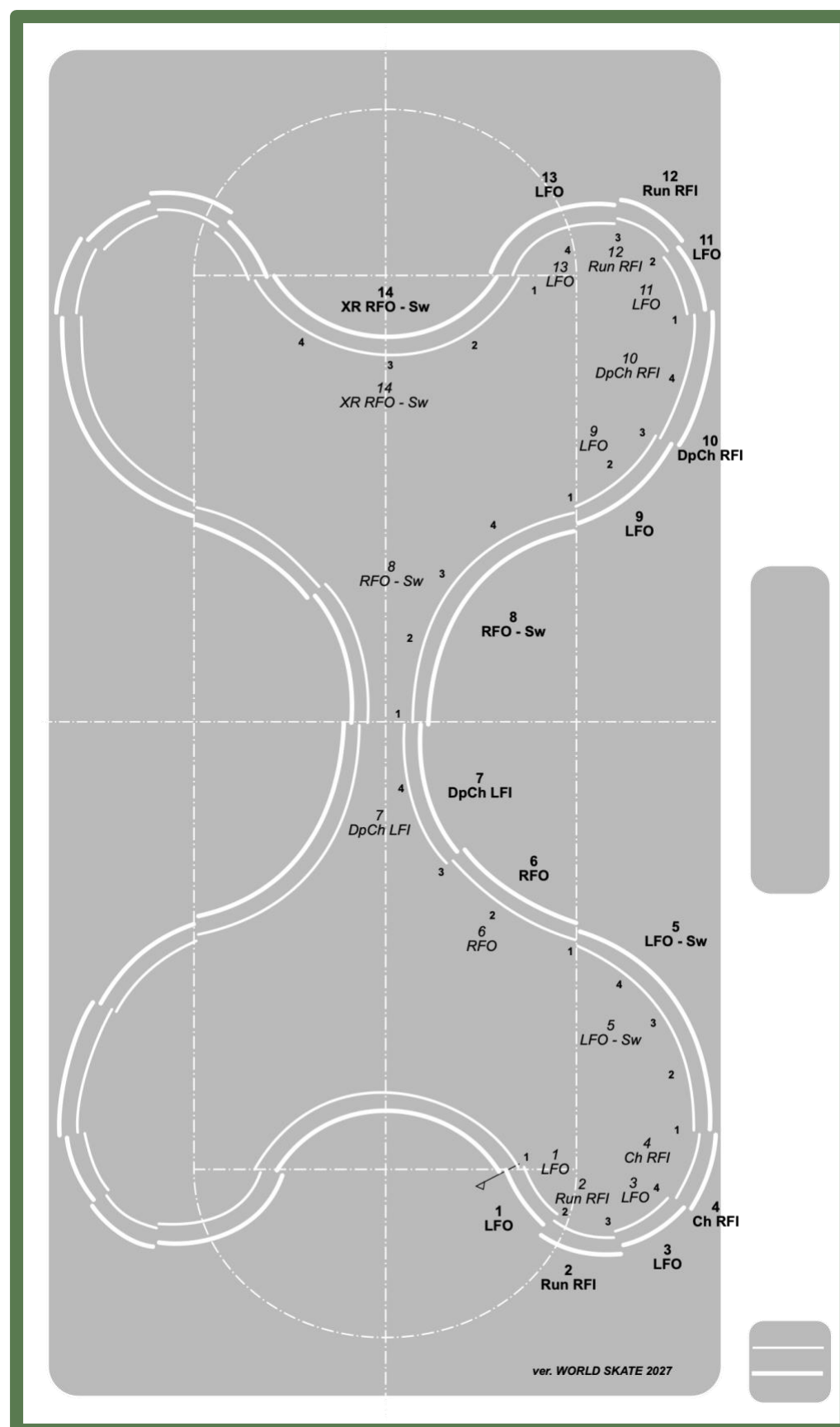
List of steps – Canasta Tango

HOLD	STEPS	MAN	LADY	BEATS
Reverse Kilian	1	LFO	LFO	1
	2	Run RFI	Run RFI	1
	3	LFO	LFO	1
	4	Ch RFI	Ch RFI	1
	5	LFO Sw	LFO Sw	4
	6	RFO	RFO	2
	7	DpCh LFI	DpCh LFI	2
	8	RFO Sw	RFO Sw	4
	9	LFO	LFO	2
	10	DpCh RFI	DpCh RFI	2
	11	LFO	LFO	1
	12	Run RFI	Run RFI	1
	13	LFO	LFO	2
	14	XR RFO Sw	XR RFO Sw	2 + 2

Diagram – Canasta Tango Solo



Pattern – Canasta Tango Couples



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.

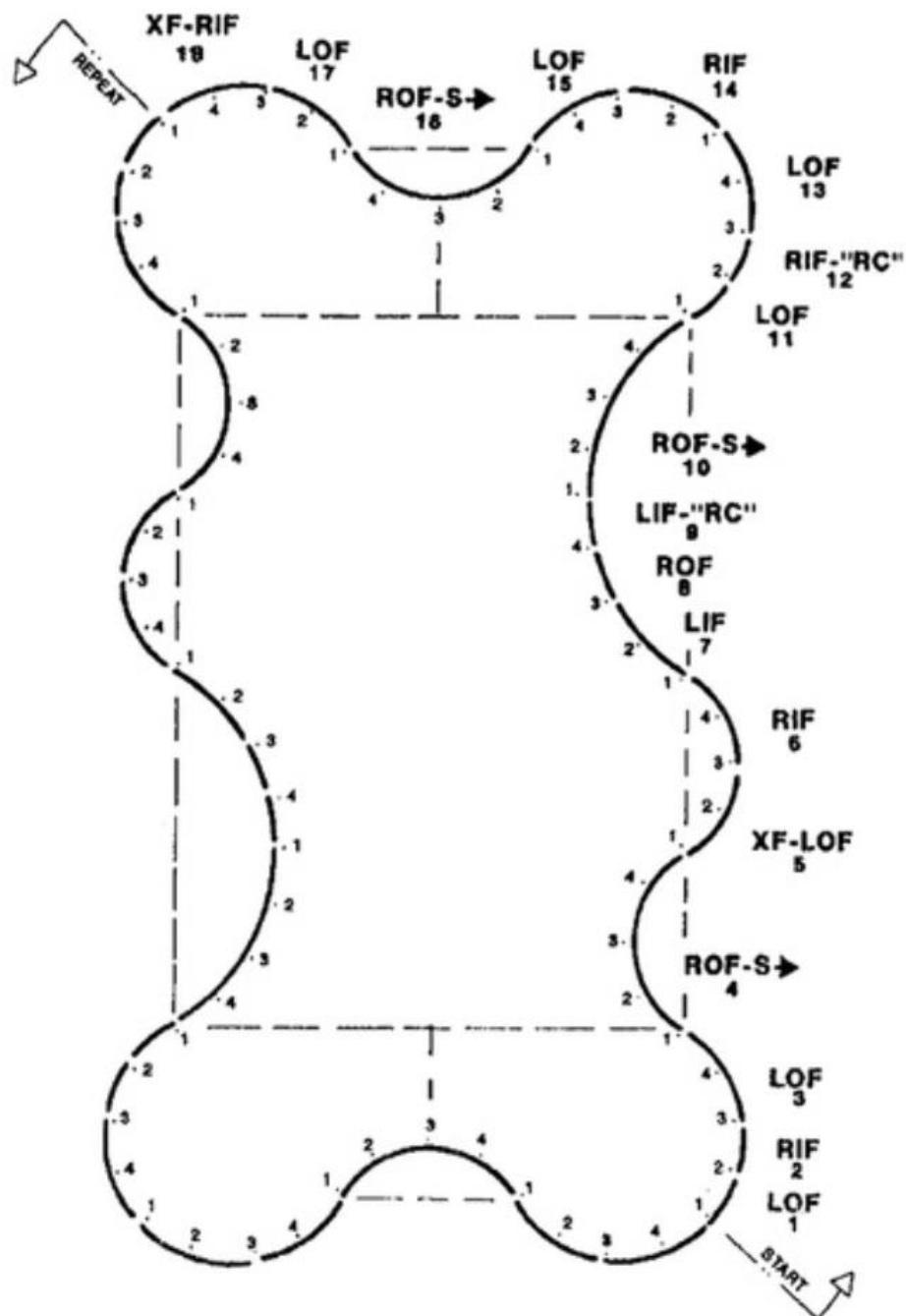
Step #5 is a cross roll; therefore, the take-off must be crossed foot, crossed tracing, close and angular. There should be no rockover before this step. A change of lean should occur as the step is taken, not before. The take-off for step #7 must be close and angular. There should be no rockover before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

CARLOS TANGO - COUPLES

By Carl Henderson. Modified for Minis Couples by Cinzia Bernardi

Music: Tango 4/4
Tempo: 96

Position: Kilian
Pattern: set

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

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

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

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

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

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

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

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

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

Key Points – Carlos Tango Coupes

1. Step 3 LFO "Tap Down" (2+1+1) beats:

- correct timing of the step
- correct technical execution of the stroke, with feet close and parallel, placed on a clear outside edge
- correct execution of the "tap down" movement: on the 3rd beat the right inside the wheel taps down (only one wheel).
- No deviations from the outside edge during the tap down.
- **For couples:** Attention to the position of the couple which should be close without any separations.

2. Step 4 DpCh RFI "Tap Down" (2+1+1):

- Correct timing of the step.
- Correct technical execution of the dropped chasse with feet close and parallel, placed on a clear inside edge (it starts with an “and position”)
- correct execution of the “tap down” movement: on the 3rd beat the left outside toe wheel (only one wheel) taps down.
- No deviations from the inside edge during the tap down.
- **For couples:** Attention to the position of the couple which should be close without any separations

3. Step 9 STROKE LFO-Sw (2+2)

- Correct timing of the step
- Correct execution of the stroke and Swing with an outside edge with the free leg held back for 2 beats and swung forward on the 3rd beat.
- No deviations from the outside edge during the swing.
- **For couples:** Attention to the position of the couple which should be close without any separations

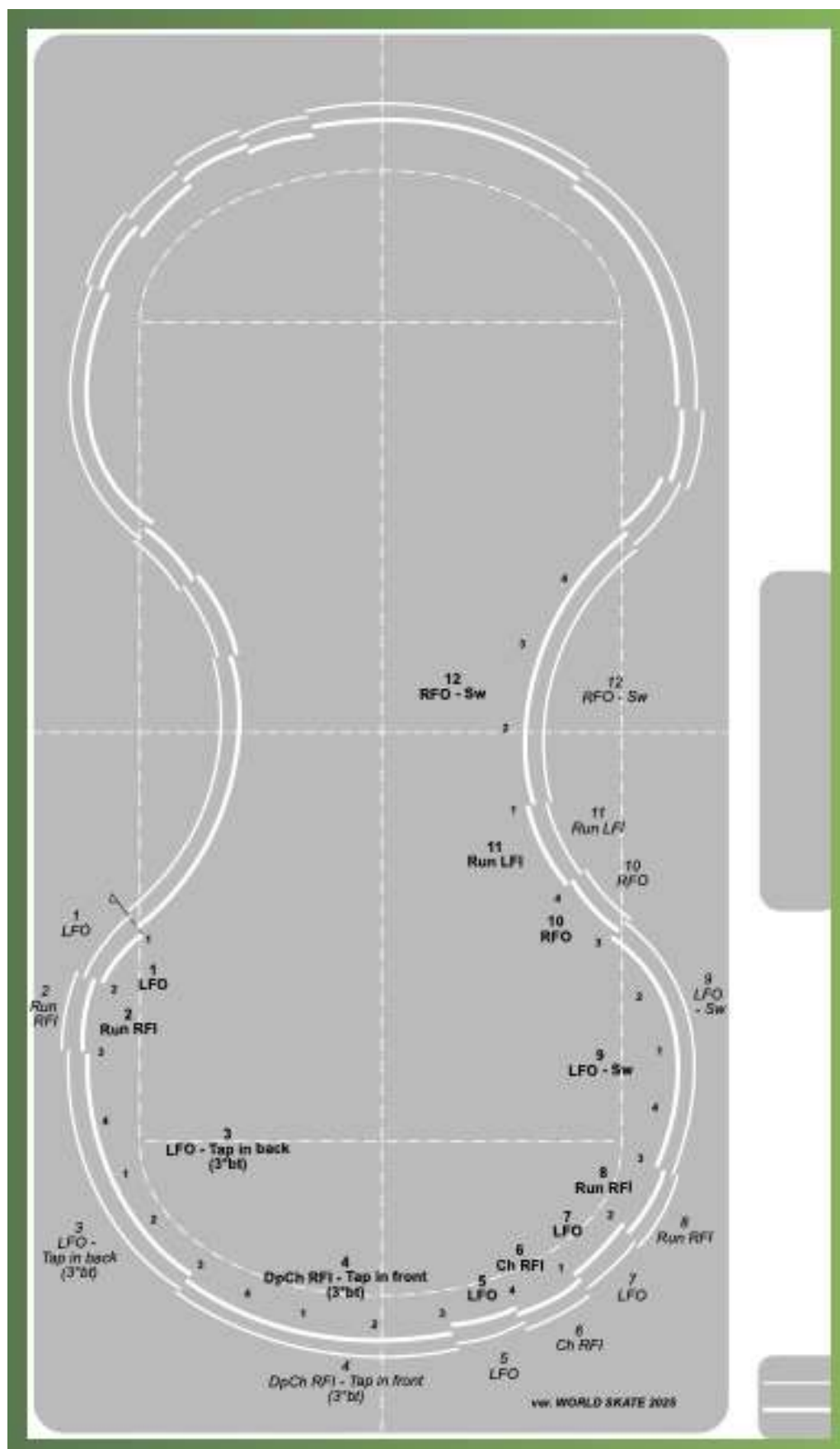
4. Step 12 STROKE RFO-Sw (2+2):

- Correct timing of the step
- Correct execution of the stroke and Swing with an outside edge with the free leg held back for 2 beats and swung forward on the 3rd beat.
- No deviations from the outside edge during the swing.
- **For couples:** attention to the position of the couple which should be close without any separations.

List of steps – Carlos Tango Couples

HOLD	NO.	MAN'S STEPS	MUSICAL BEAT	WOMAN'S STEPS
SECTION 1				
Kilian	1	LFO	1	LFO
	2	Run RFI	1	Run RFI
	3	LFO + tap in back	2+1+1	LFO + tap in back
	4	Dp Ch RFI + tap in front	2+1+1	Dp Ch RFI + tap in front
	5	LFO	1	LFO
	6	Ch RFI	1	Ch RFI
	7	LFO	1	LFO
	8	run RFI	1	run RFI
	9	run LFO Sw	2+2	run LFOSw
	10	RFO	1	RFO
	11	run LFI	1	run LFI
	12	run RFO Sw	2+2	run RFO Sw

Pattern – Carlos Tango Couples



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.

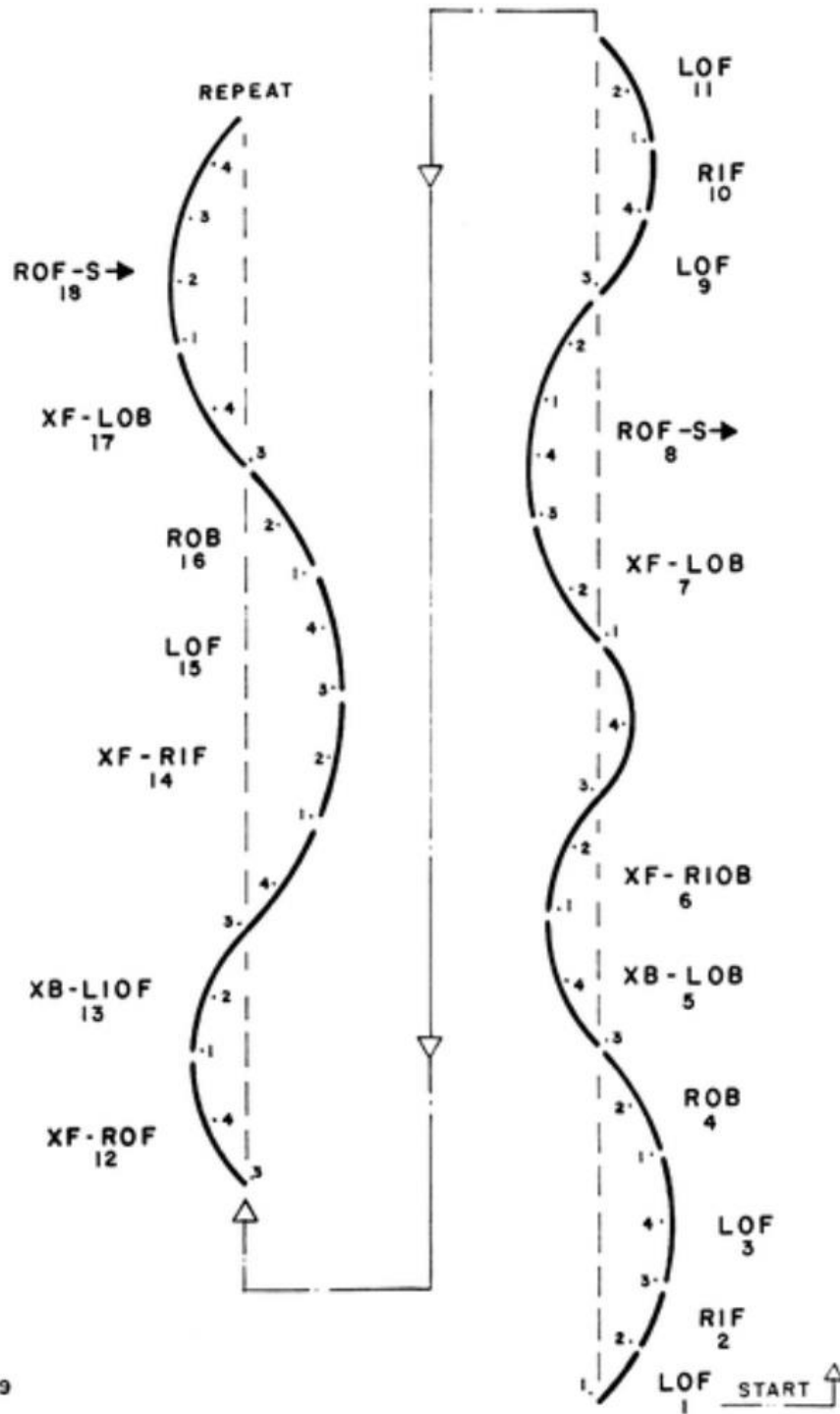
Steps #6, #7, #13 and #17 are crossed chassé steps. The take-offs for steps #6 and #13 are made crossed-foot, crossed-tracing, close and parallel. The take-offs for steps #7 and #17 are made crossed-foot, crossed-tracing, close and angular.

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



9-1-89

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.

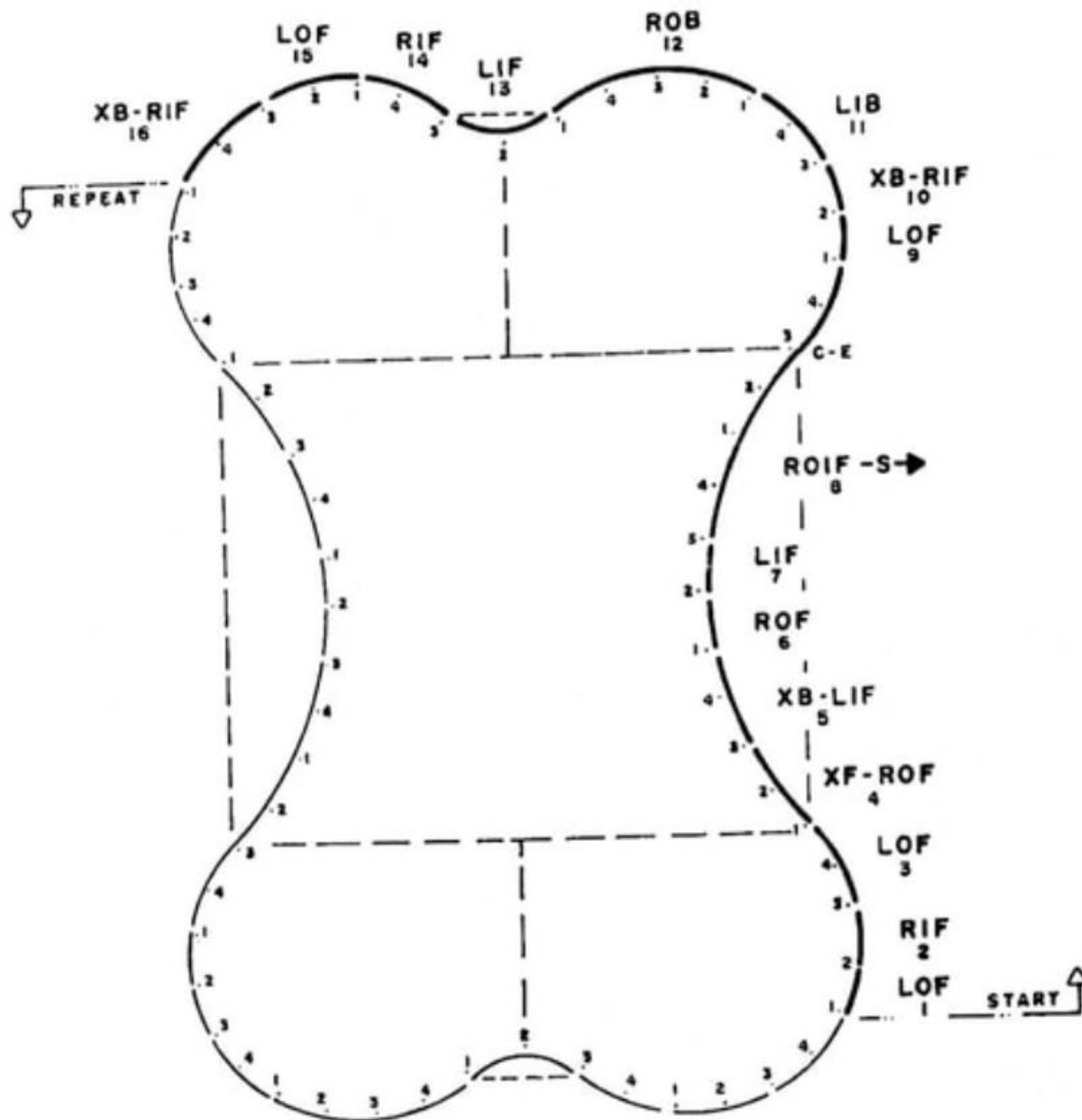
Steps #10 and #11 (XB-RIF and LIB) are an open held mohawk turn. The take-off for step #10, a crossed chassé, must be crossed-foot, crossed-tracing, close and parallel. At the end of step #10 the woman deepens her edge to cross tracing with the man before executing step #11. The take-off for step #11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

CENTURY BLUES

Music: Blues 4/4, Counting 1-2-3-4
Tempo: 88 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

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.

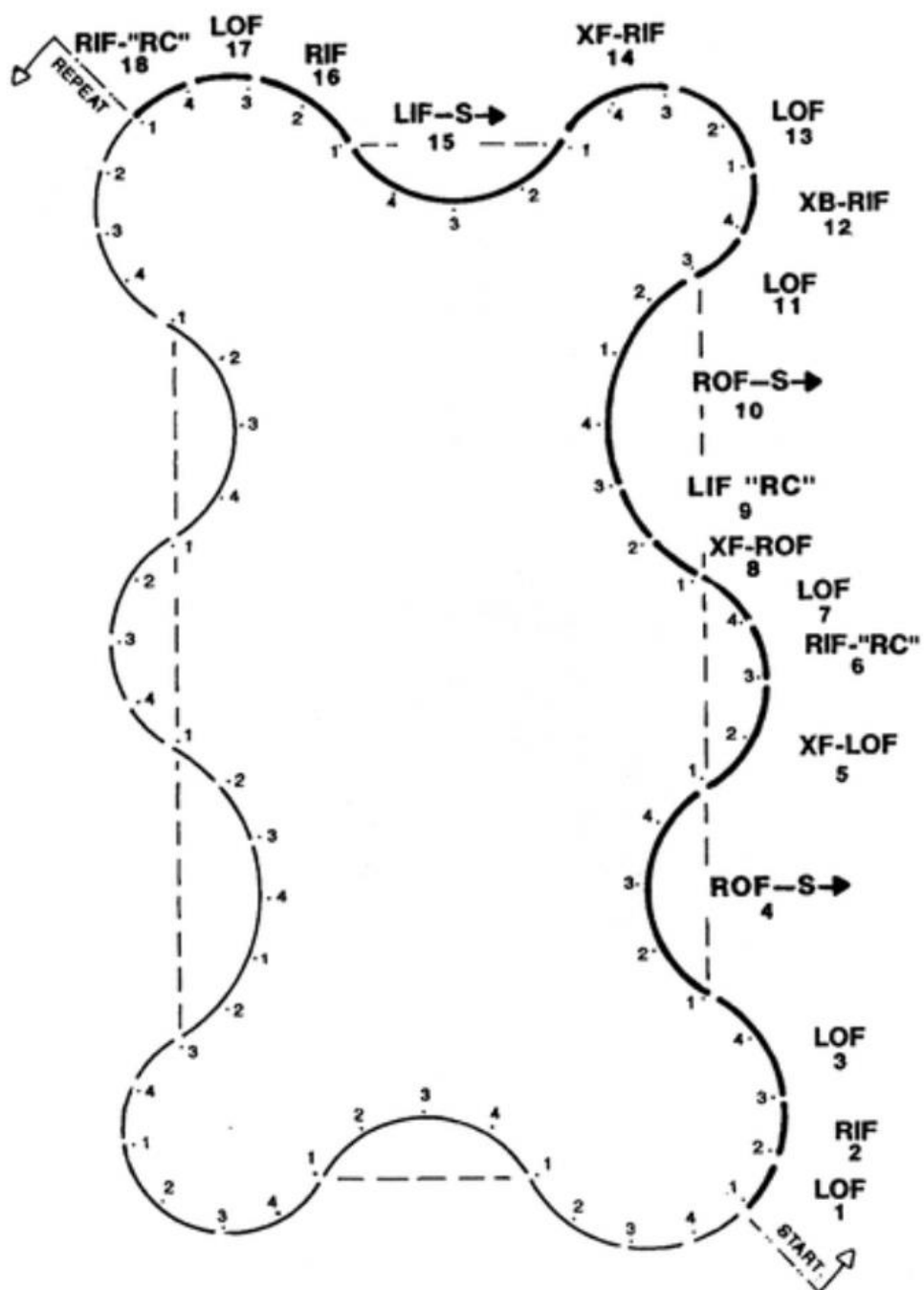
Step #12 (XB-RIF) is a crossed chassé. The takeoff for this step must be crossed-foot, crossed tracing, close and parallel.

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



2-1-01

CHA CHA CHIQUITA

David Tassinari

Music: Cha-Cha
Tempo: 100 beats per minute
Pattern: Set
Position: Side B or Solo
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

Step #4 (RIF) is a raised chassé. During the execution of this step, the right skate is placed alongside and parallel to the left skate in the "parallel and" position. The left skate is then raised vertically from the floor. The left skate is then placed in the "parallel and" position alongside the right skate.

Step #6 is a crossed progressive. The takeoff for this step must be close and parallel.

The takeoff for the following step, step #7 (LIF), must be close and angular. There is no rockover preceding this step. The change of lean should occur as the new step (LIF) takes the floor.

Step #9 (LIF) is a raised chassé. During the execution of this step, the left skate is placed alongside and parallel to the right skate in the "parallel and" position. The right skate is then raised vertically from the floor. The right skate is then placed in the "parallel and" position alongside the left skate.

Step #13 (XF-LIF) is a crossed progressive. During the execution of this step, the left skate is crossed in front of the right skate and placed closely and parallel to the right skate. The free skate should be lifted from the skating floor, and remain in a crossed position in the air, to allow an easier and more correct takeoff for step #14 (XB-ROF).

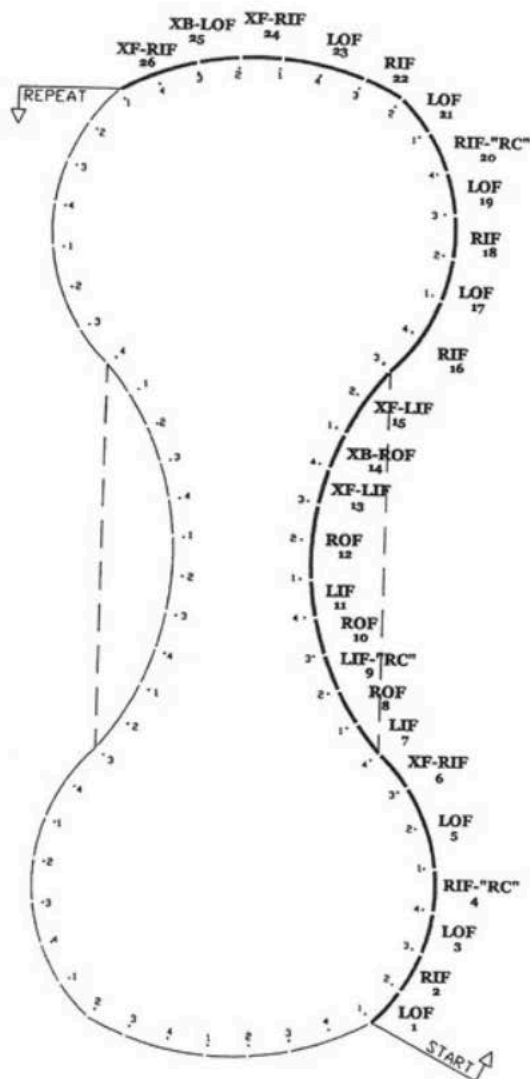
Step #15 (XF-LIF) is a crossed progressive. During the execution of this step, the left skate is crossed in front of the right skate and is placed closely and parallel to the right skate.

The takeoff for the following step, step #16 (RIF), must be close and angular. There is no rockover preceding this step. The change of lean should occur as the new step (RIF) takes the floor.

Step #20 (RIF) is a raised chassé. During the execution of this step, the right skate is placed alongside and parallel to the left skate in the "parallel and" position. The left skate is then raised vertically from the floor. The left skate is then placed in the "parallel and" position alongside the right skate.

Step #24 (XF-RIF) is a 1-beat crossed progressive requiring a takeoff that is close and parallel to the preceding step. Step #25 (XB-LOB) is a 1-beat crossed chassé, requiring a takeoff that is close and parallel to the preceding step. Step #26 (XF-RIF) is a 2-beat crossed progressive, requiring a takeoff that is close and parallel to the preceding step.

CHA CHA CHIQUITA



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 chasse' 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:

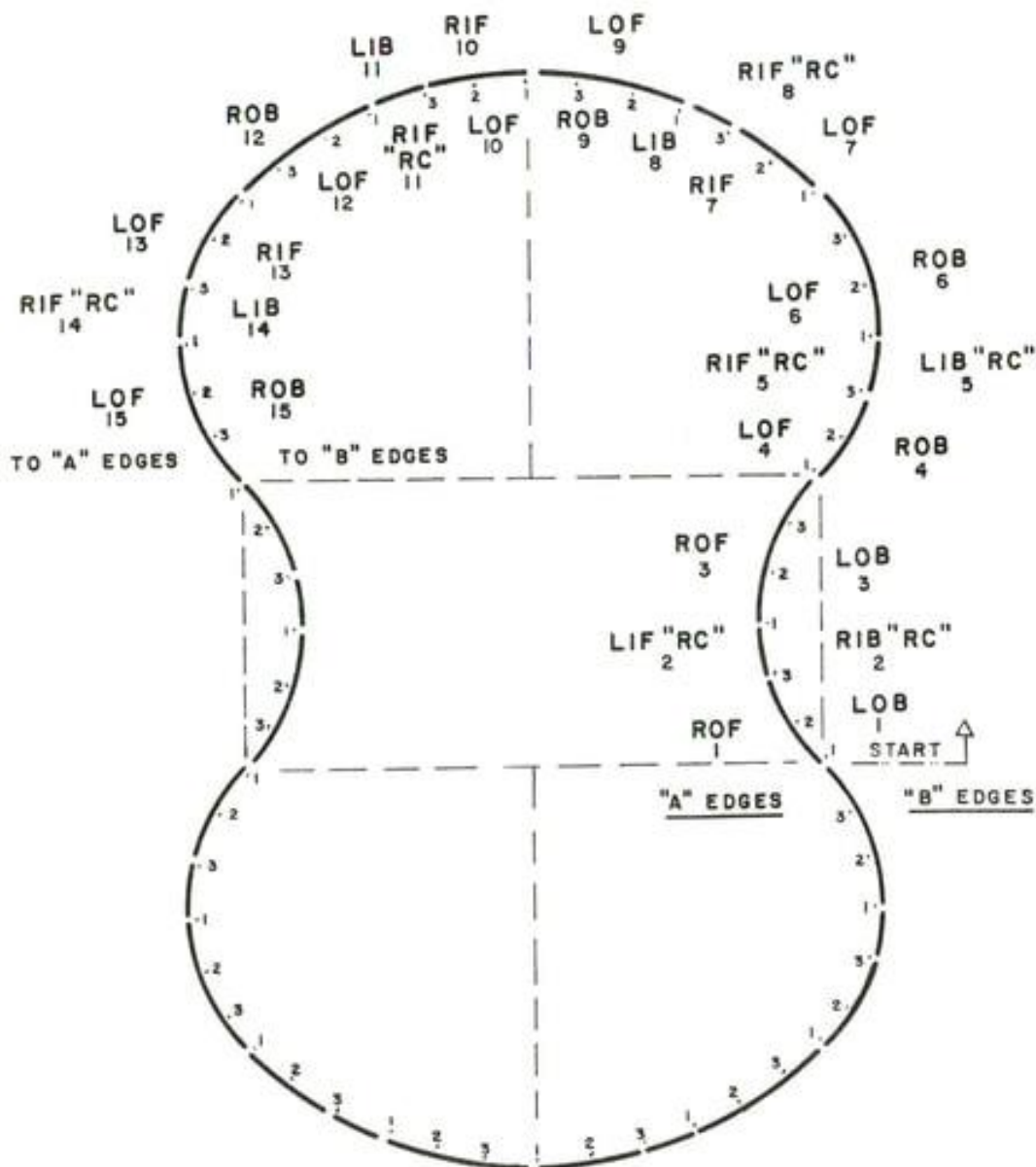
Step—

- #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



CHASSÉ WALTZ

Originated as the Chase Waltz by Bergin, Umback & Yarrington

Adapted by J. Gaudy and J. Viola

Music: Waltz 3/4; Counting 1-2-3
Tempo: 108 beats per minute
Position: 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

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

Steps #1 through #3 make up the center lobe of this dance.

Steps #2, #5, #11, and #17 are raised chassé steps.

The Raised Chassé step must:

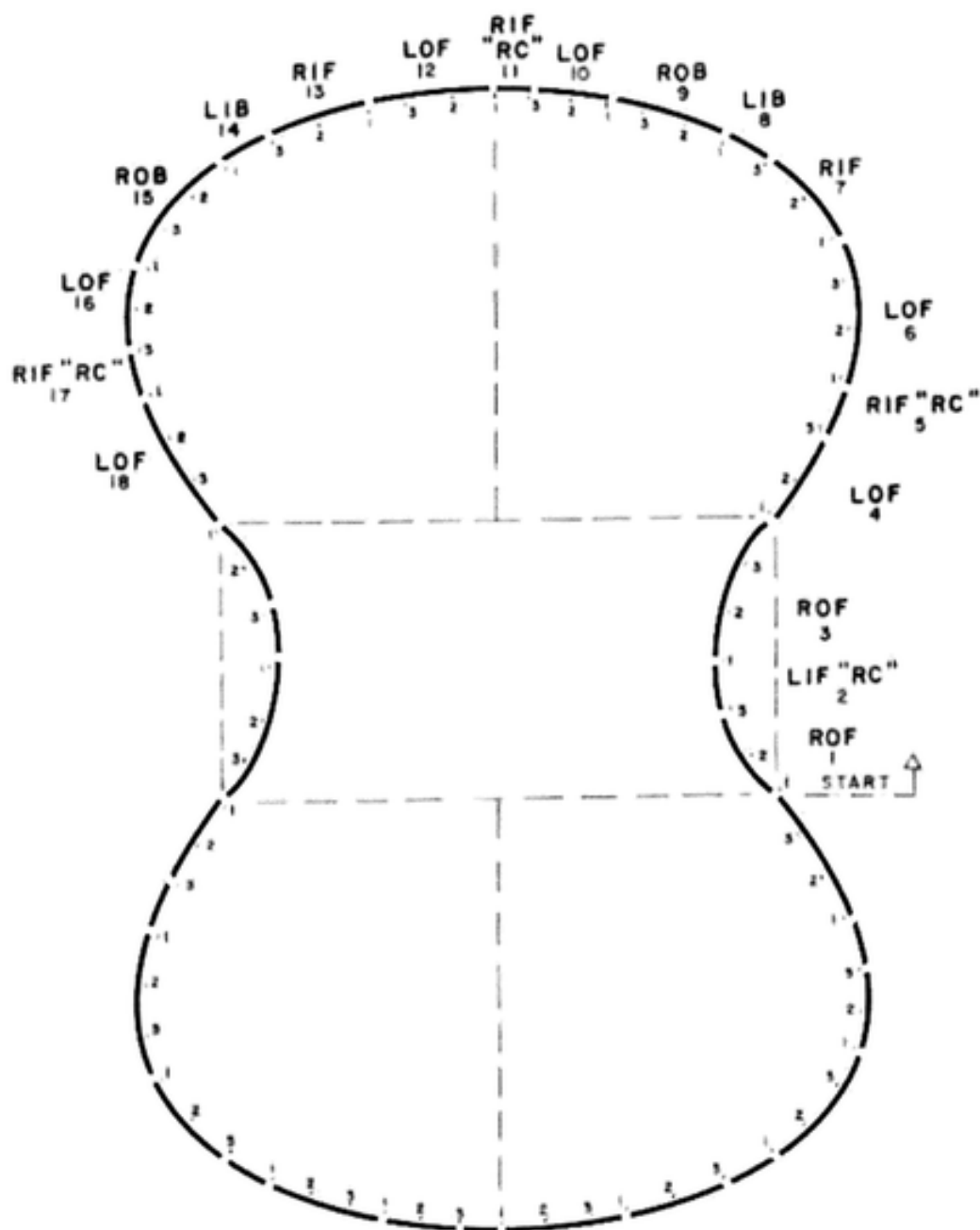
- 1) be placed in the "parallel and" position
- 2) change feet
- 3) the free foot is then raised vertically from the floor
- 4) the free foot then takes the floor in the "parallel and" position and proceeds in the direction of travel

Steps #4 through #18 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.

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.

CHASSÉ 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.

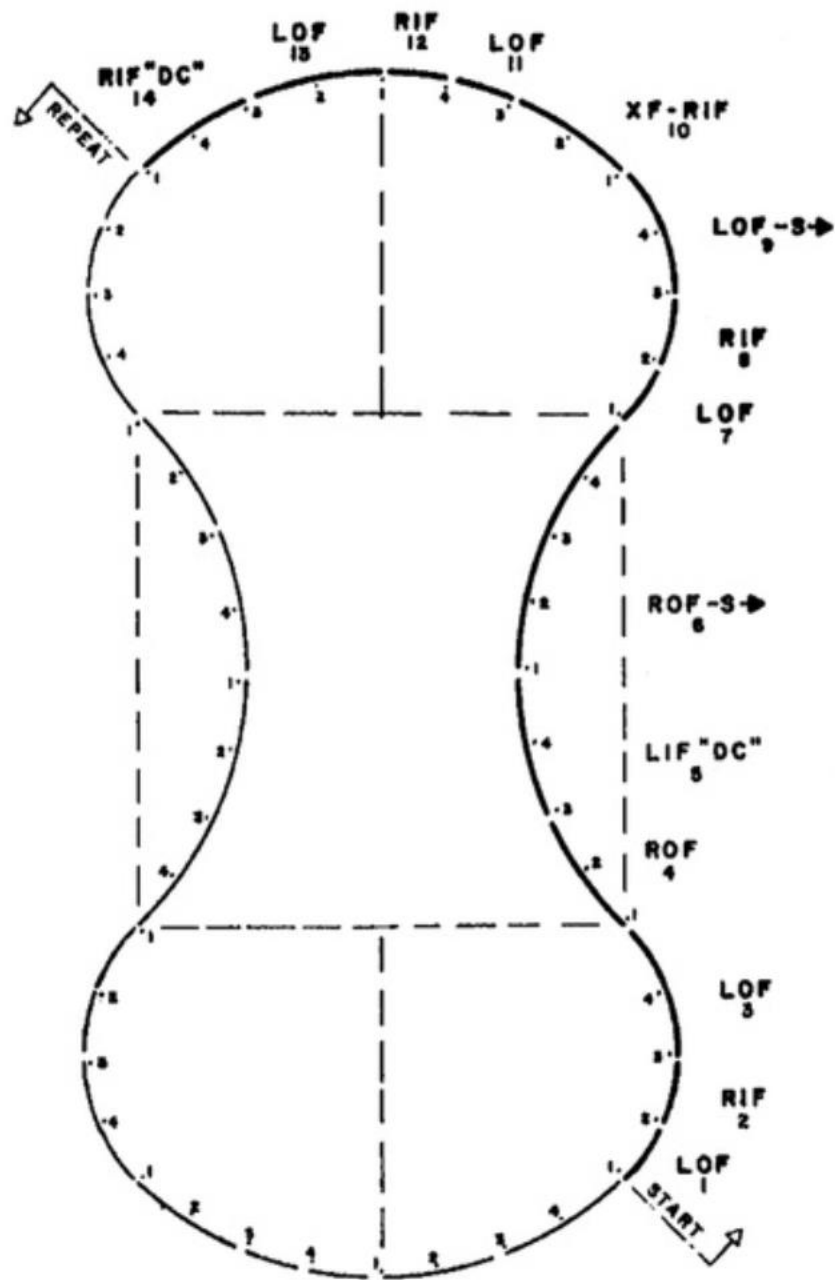
Steps #5 and #14 are dropped chassé steps. A dropped chassé is accomplished by:

- 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



9-1-89

City Samba

"Silver City Samba" by Anthony DaPonte and Scott Cohen

Music: Samba; 4/4; Counting 1-2-3-4

Tempo: 100 Samba

Position: Side B

Pattern: Set

Axis: 45-90 Degrees

Baseline(s): Step #5 LIF, Step #13 X-Roll LOF-S, Step #15 LIF, and the change edge on the 5th count of Step #17 LIOF-S occur on the straightaway baseline.

The Long Axis occurs with the swing on the 3rd count of Step #22 X-Roll ROF-S.

The Short Axis occurs on count 1 of Step #13 X-Roll LOF-S.

Opening:

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

Notes:

1. Steps #12 and #22 are ROF-S. Swing forward on the 3rd count of the step (and the 1st beat of the next 4 beat phrase of music).
2. Step #13 X-Roll LOF-S Swing forward on the 3rd count of the step (and the 1st beat of the next 4 beat phrase of music).
3. Step #17 LIOF-S Swing forward on the 3rd count of the step (and the 1st beat of the next 4 beat phrase of music). The change of edge occurs on the 5th count of the step (and the 3rd beat of a 4 beat phrase of music).

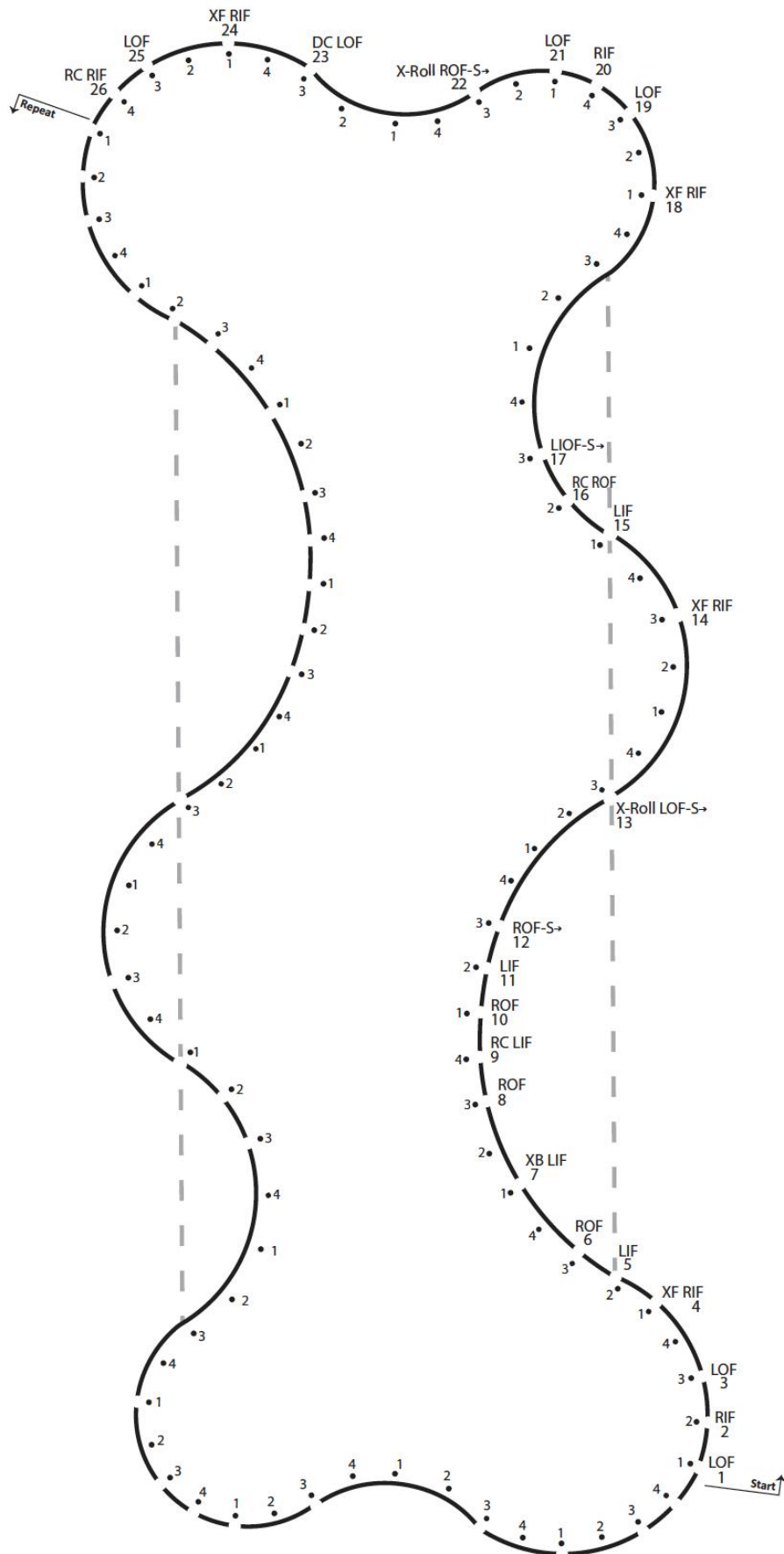
Keypoints:

1. Step #4 XF RIF to Step #5 LIF The take off for these steps must be made in the "angular and" position maintaining inner to inner edges. Step #6 the take off for this step must be made in the "parallel and" position maintaining the same lean established by the LIF of Step #5.
2. Step #12 and Step #13 maintain outer edge during swings.
3. Step #15 LIF the takeoff of this step must be made in the "angular and" position. The lean established by Step #15 must be maintained throughout Step #16 RC ROF and the first 4 beats of Step #17 LIOF-S.

City Samba

	List of Steps	
Step#	Step Name	Beats
1	LOF	1
2	RIF	1
3	LOF	2
4	XF RIF	1
5	LIF	1
6	ROF	2
7	XB LIF	2
8	ROF	1
9	RC LIF	1
10	ROF	1
11	LIF	1
12	ROF-S	4
13	X-Roll LOF-S	4
14	XF RIF	2
15	LIF	1
16	RC ROF	1
17	LIOF-S	6
18	XF RIF	2
19	LOF	1
20	RIF	1
21	LOF	2
22	X-Roll ROF-S	4
23	DC LOF	2
24	XF RIF	2
25	LOF	1
26	RC RIF	1
Total Beats		48

City Samba



Collegiate

By INEZ VAN HORN

Music: Fox-Trot

Tempo: 92 Metronome

Hold: Tango Promenade Position on the straightaway, changing to waltz position on the Corner, man on left side of lady, man's right hand is placed firmly against his partner's back at her shoulder blade with the elbow raised and bent sufficiently to hold her close. The lady's left hand is placed against the man's right shoulder with her arm resting comfortably on his, elbow on elbow. The lady's right hand is held in man's left hand, arms extended into line of travel (Tango Promenade Position) on straightaway and extended to the side (Waltz Position) on the corner. The extended arms are held at average shoulder height.

Opening Steps: Man strokes a Left Inside Forward (LIF) 2 beat edge, while Lady strokes a Right Outside Forward (ROF) 2 beat edge, *facing the center.*

Straightaway Steps

On Count 1 and 2: Man strokes a Right Inside Forward (RIF) 2 beat edge, while Lady strokes a Left Outside Forward Cross-Roll (LOF-XF). *Aim is toward the barrier.*

On Count 3 and 4: Man strokes a Left Inside Forward (LIF) 2 beat edge, while Lady Skates a Right Outside Forward Cross Roll (ROF-XF), a 2 beat edge. *Aim is toward the center.*

These alternate movements (count 1, 2, 3, 4, 1, 2, etc.) are repeated until corner is reached. The straightaway should be skated from the hips down, with very little movement of the body and arms above the waist.

The steps preceding step No. 1 of the corner, Lady's last cross roll (LOF—XF) and Man's last RIF, are shallow edges, which must be executed in such a manner so that at the extreme end of the edge, partners are traveling toward the side barrier. Lady should be in front of the man at this point to enable her to stroke step No. 1 of the corner, a RIF edge.

Corner Steps

Step No. 1: Man strokes a LOF 2 beat edge, while Lady strokes a RIF 2 beat edge, the take off is parallel and alongside. Lady must be careful not to cross at this point. Aiming is toward the side barrier.

Lady's Step No. 2 and Man's Step No. 5, are LIB 2 beat Open Mohawks, right foot is held in back after stroking left. Man executes a Cut-Step during Lady's No. 2 step and Lady executes a Cut-Step during Man's Step No. 5.

In the Collegiate the Cut-Step is an execution wherein the RIF 2 beat edge (Man's No. 2 and Lady's No. 5) is placed alongside of left engaged foot and the resulting left free foot moves forward to coincide with partners free foot.

Step No. 6: Man strokes a Right Outside Back (ROB) 2 beat edge while Lady strokes a Left Outside Forward (LOF) 2 beat edge, aiming toward the barrier. The next stroke, first step of the straightaway (LIF) 2 beat edge, completes Man's Choctaw, aiming toward the center, while Lady strokes a ROF—XF 2 beat edge, aiming toward the center.

Man's Choctaw execution coming out of the corner is very important (this is the man's ROB to LIF) and should be executed as follows: Man's ROB edge should be aimed toward the barrier (a fast 2 beat roll), rotating smoothly and with ease. During this edge, man's left free foot is brought around smoothly to the back of heel of right skate, in preparation for first step of straightaway, a LIF 2 beat edge aimed toward the center. Body should be kept directly over the left skate in order to prevent lunging.

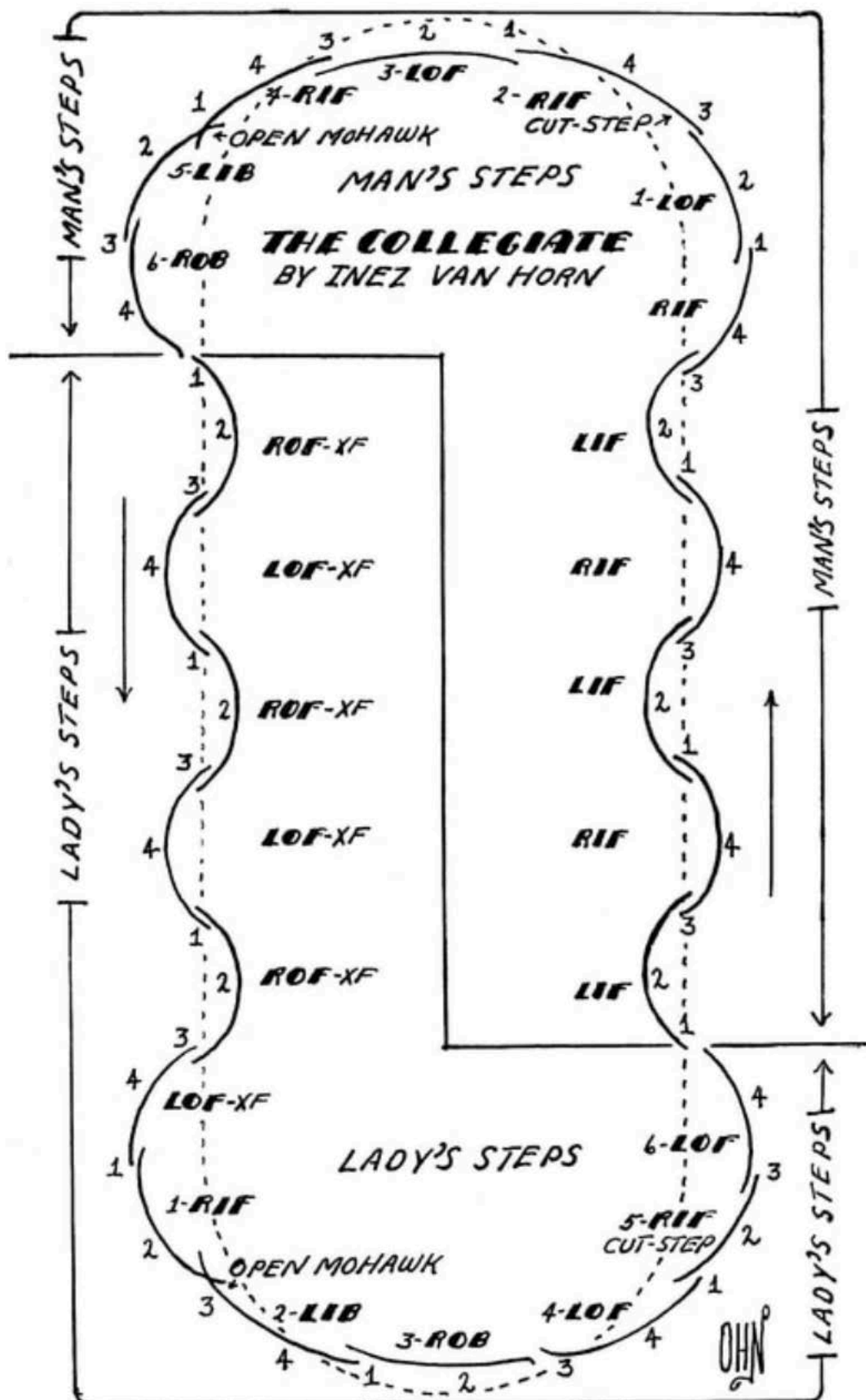
Straightaway Steps

<i>Man</i>	<i>Beats</i>	<i>Lady</i>
LIF	2	ROF—XF
RIF	2	LOF—XF
LIF	2	ROF—XF
RIF	2	LOF—XF

Repeat until corner has been reached

Corner Steps

<i>Step No.</i>	<i>Man</i>	<i>Beats</i>	<i>Lady</i>
1	LOF	2	RIF
2	RIF— <i>Cut-Step</i>	2	LIB— <i>Open Mohawk</i>
3	LOF	2	ROB
4	RIF	2	LOF
5	LIB— <i>Open Mohawk</i>	2	RIF— <i>Cut-Step</i>
6	ROB— <i>Roll</i>	2	LOF— <i>Roll</i>



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.

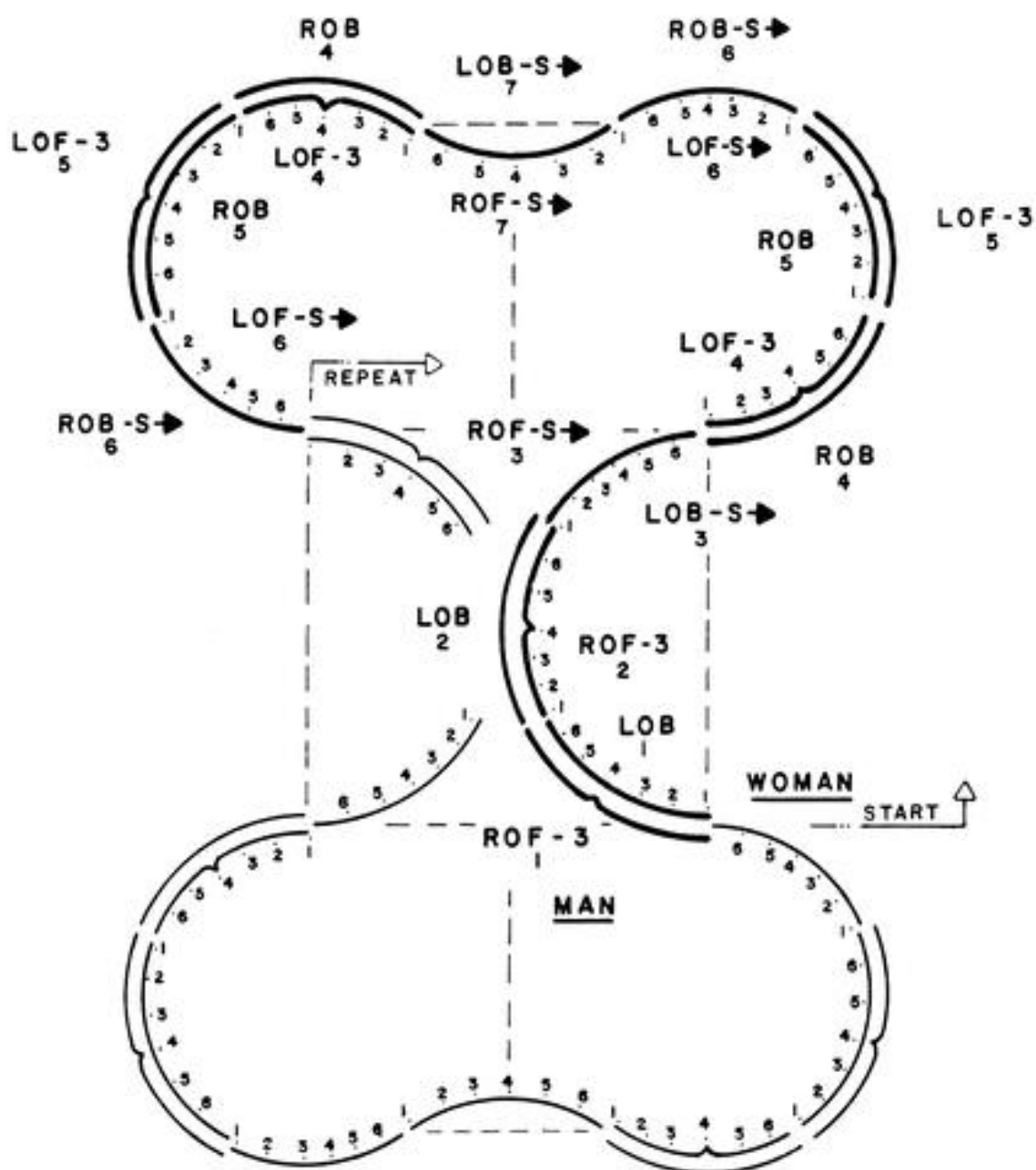
The swing should be a natural, controlled movement of the free leg with no high or exaggerated motions.

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.

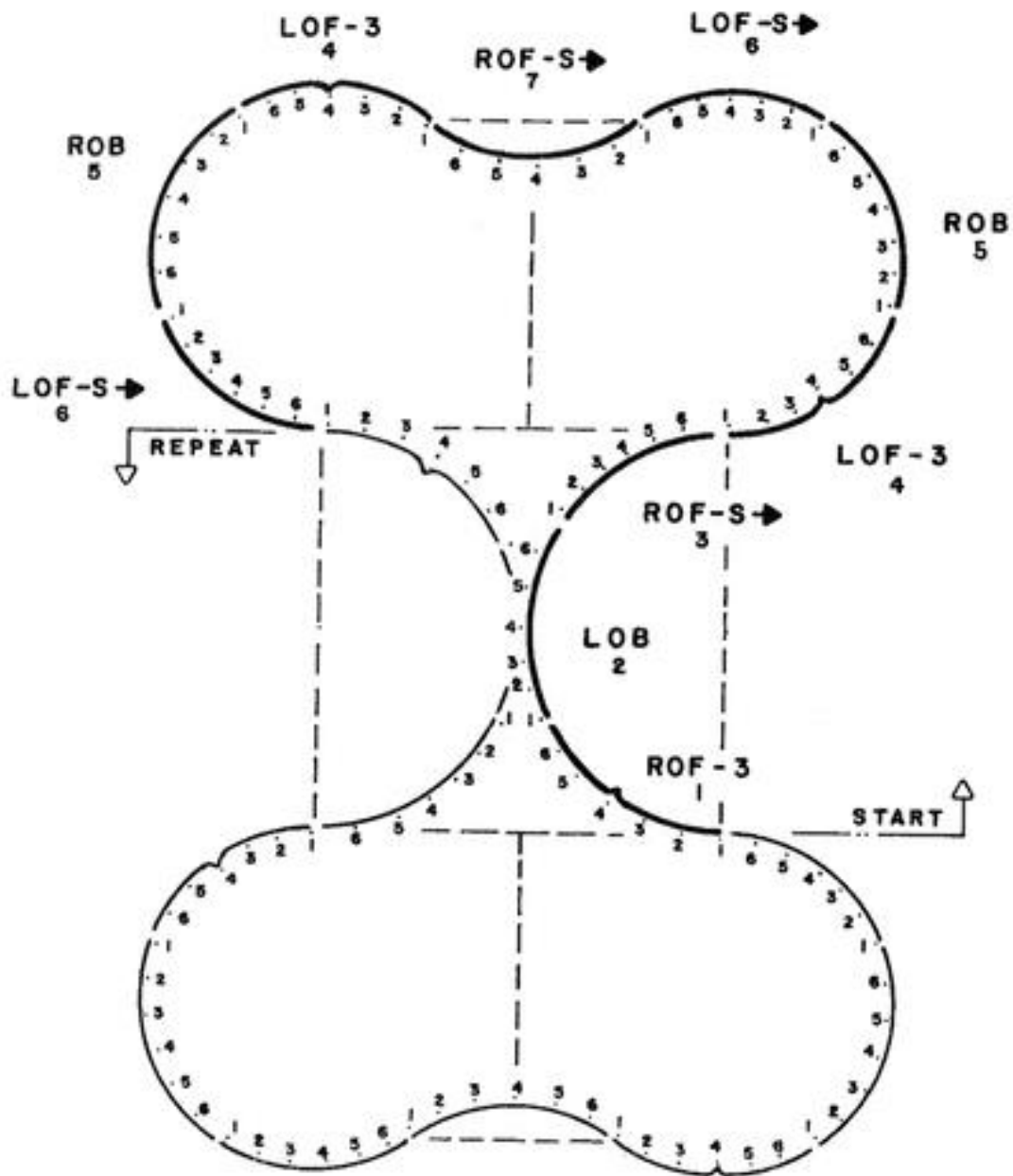
During every step partners bodies must remain facing each other in Closed "A" position.

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



CONTINENTAL WALTZ (SOLO)



#8 Silver

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	LOF	1
2	REF	1
3	LOF	2
4	XF-ROF	2
5	XF-LOF	2
6	XF-ROF	1
7	LEF-"RC"	1
8	ROF	2
9	XF-LOF	1
10	RIF-"RC"	1

Step #	Edge	Beats
11	LOF	1
12	RIF	1
13	LOF	2
14	XB-RIF	2
15	LOF	2
16	XF-RIF	2
17	LOF	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 right skate comes in contact with the skating floor.

Step #6 (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 #7 (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.

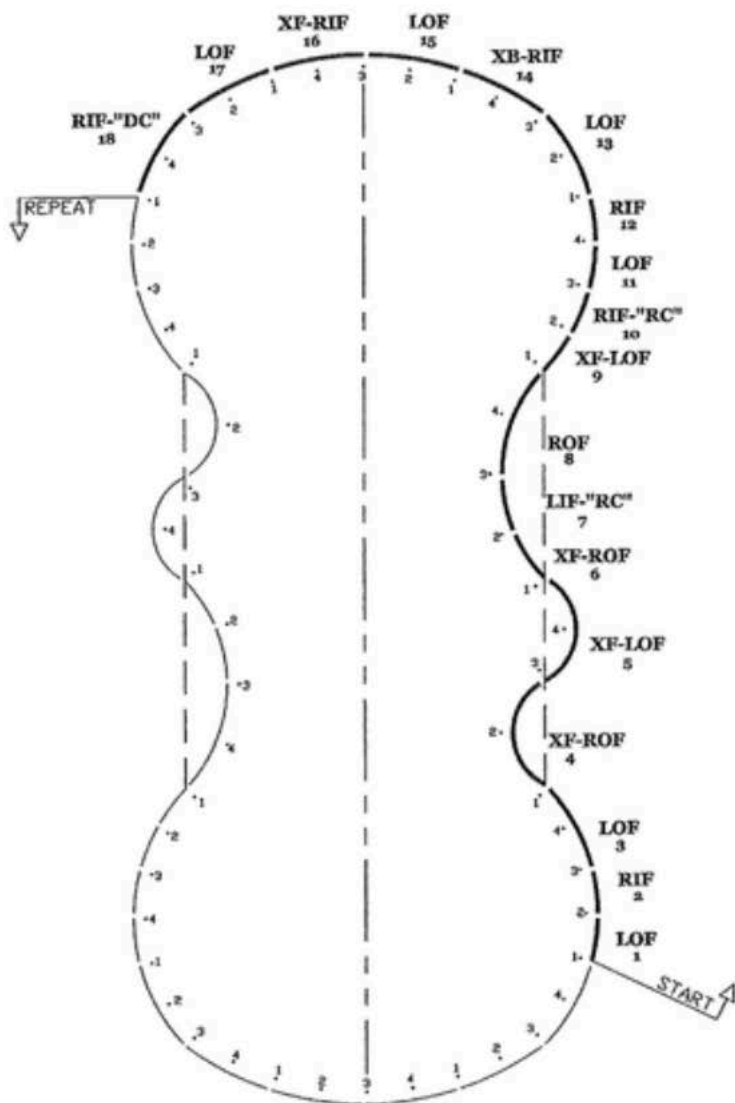
Step #9 (XF-LOF) is a 1 beat cross roll that begins at the baseline. There is no rockover preceding this step. The change of lean takes place as the left skate comes in contact with the skating floor.

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*

9\25\11

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.

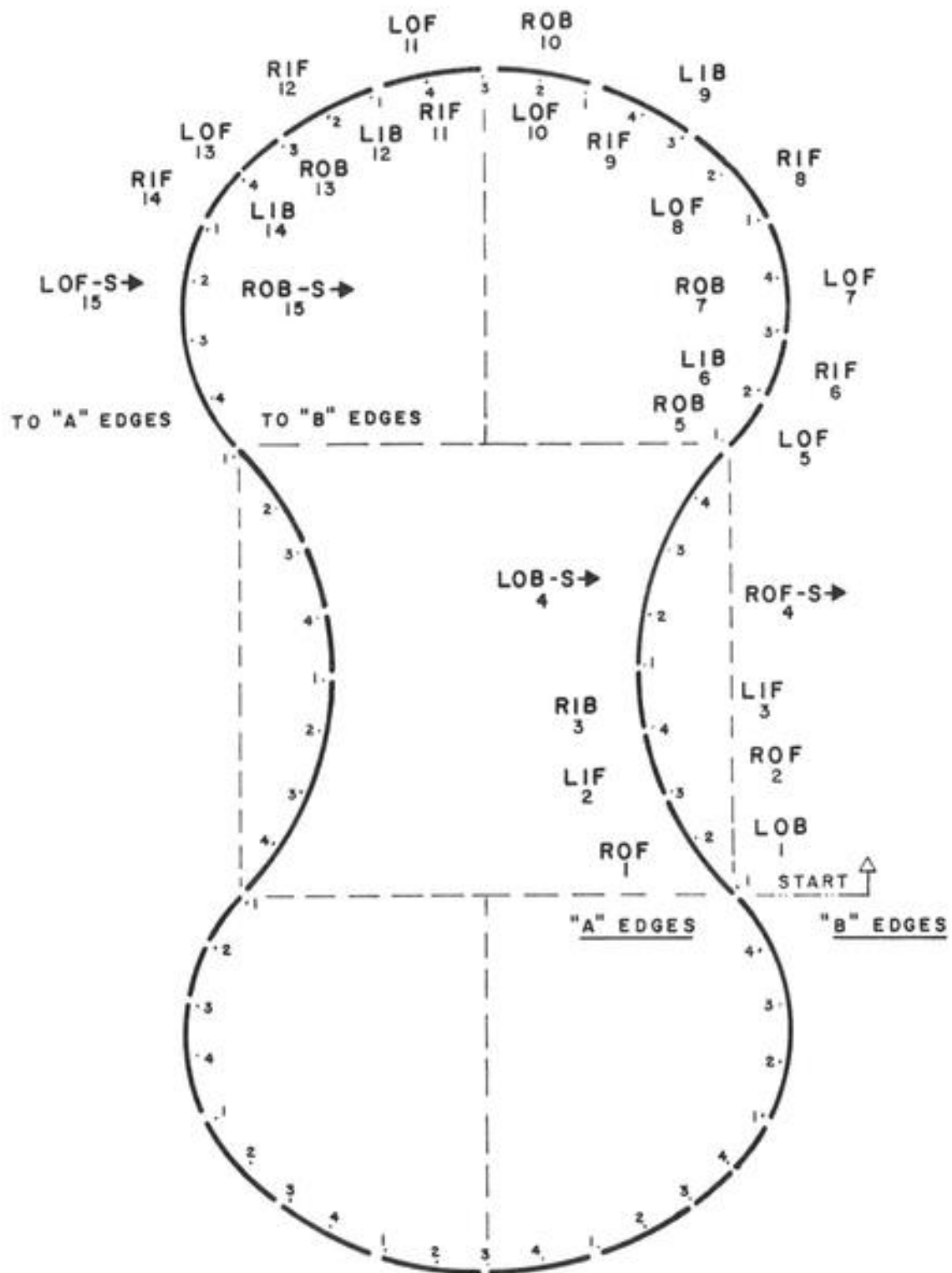
The partner skating the "B" edges must track the other skater on step #4 (ROF-S). This tracking relationship continues through steps #5, #6 and the beginning of step #7. Immediately thereafter the backward skating partner deepens his/her ROB edge to allow the partner to proceed forward. The tracking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



THE DENCH BLUES

Robert Dench

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.

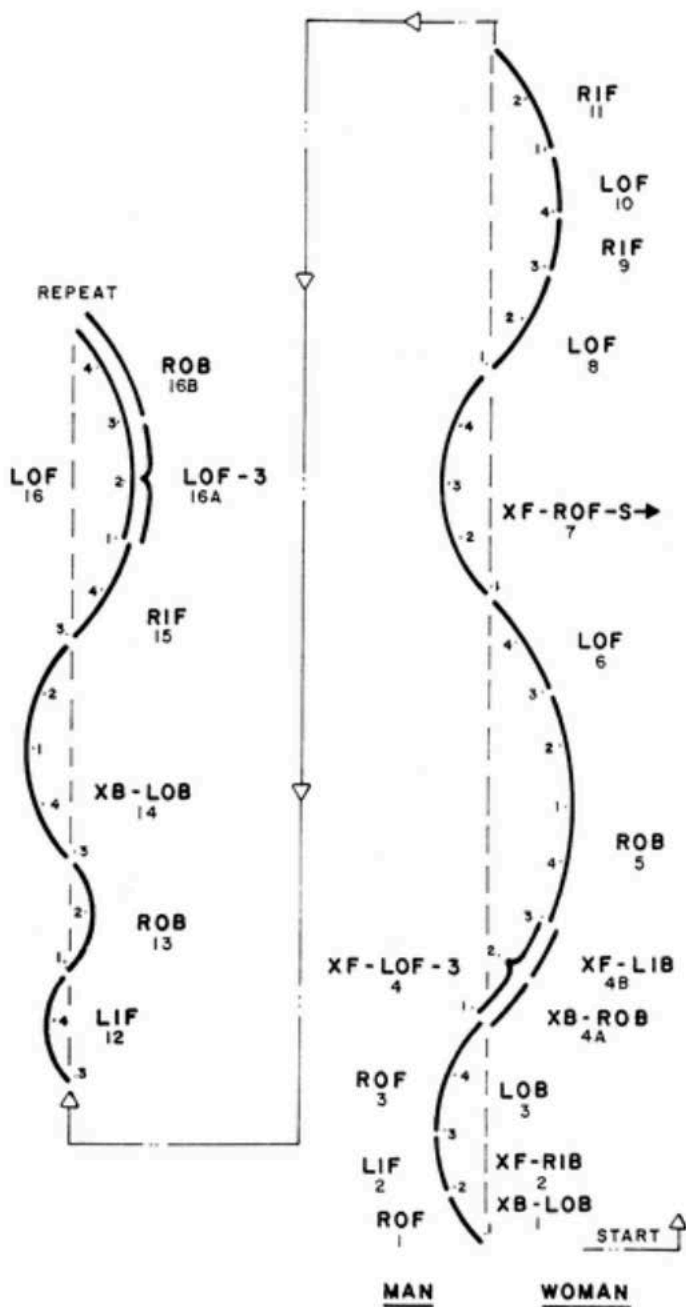
Steps #12 and #13 constitute a closed choctaw turn. The take-off for step #12 is made in the "angular and" position. It begins and ends at the baseline. The man must deepen his edge slightly in order to allow the woman to cross his tracing before step #13. Step #13 takes the floor in the "parallel and" 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.

THE DENCH BLUES



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.

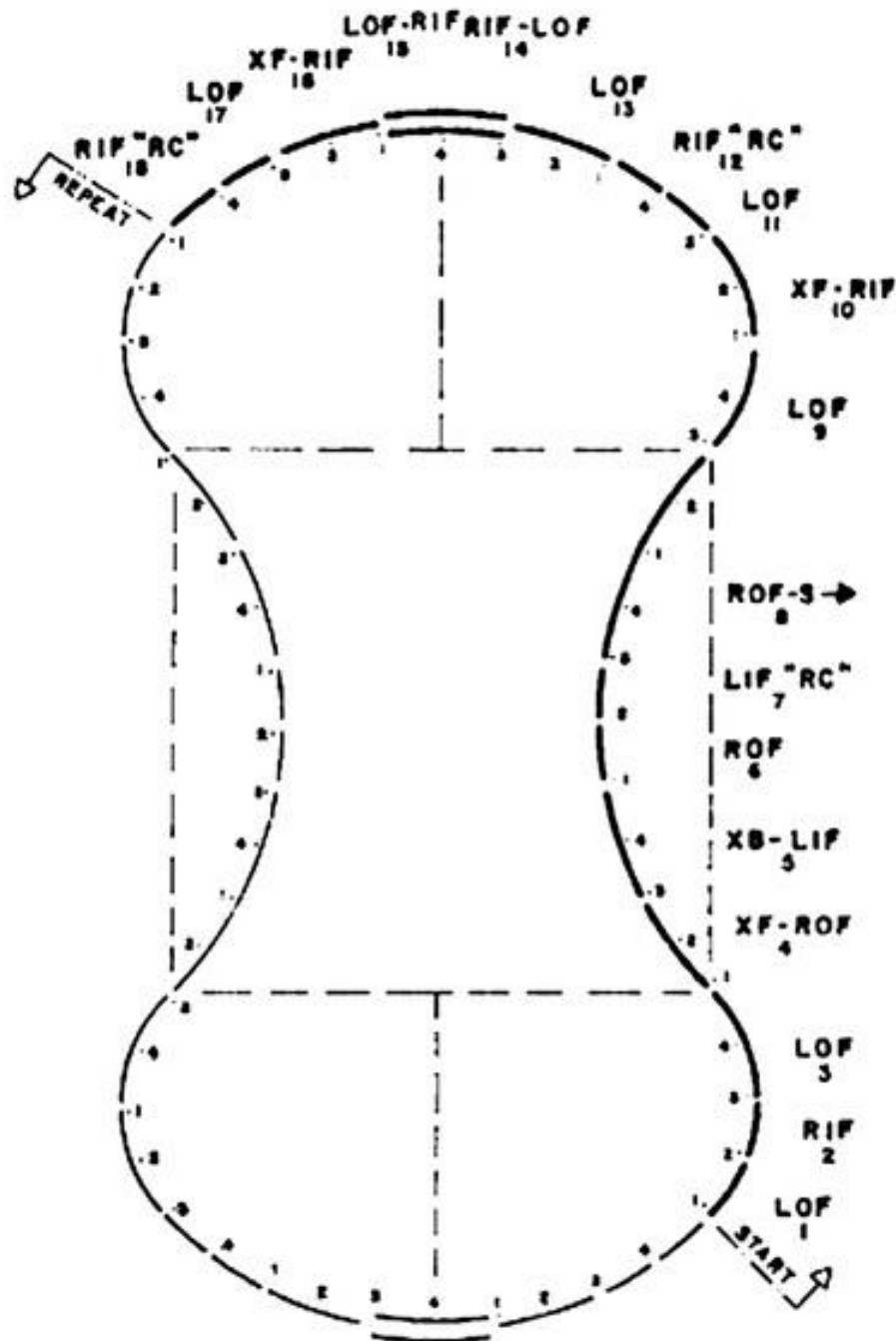
All four wheels of the right skate must be lifted from the floor in preparation for the execution of step #16 (XF-RIF).

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



9-1-89

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.

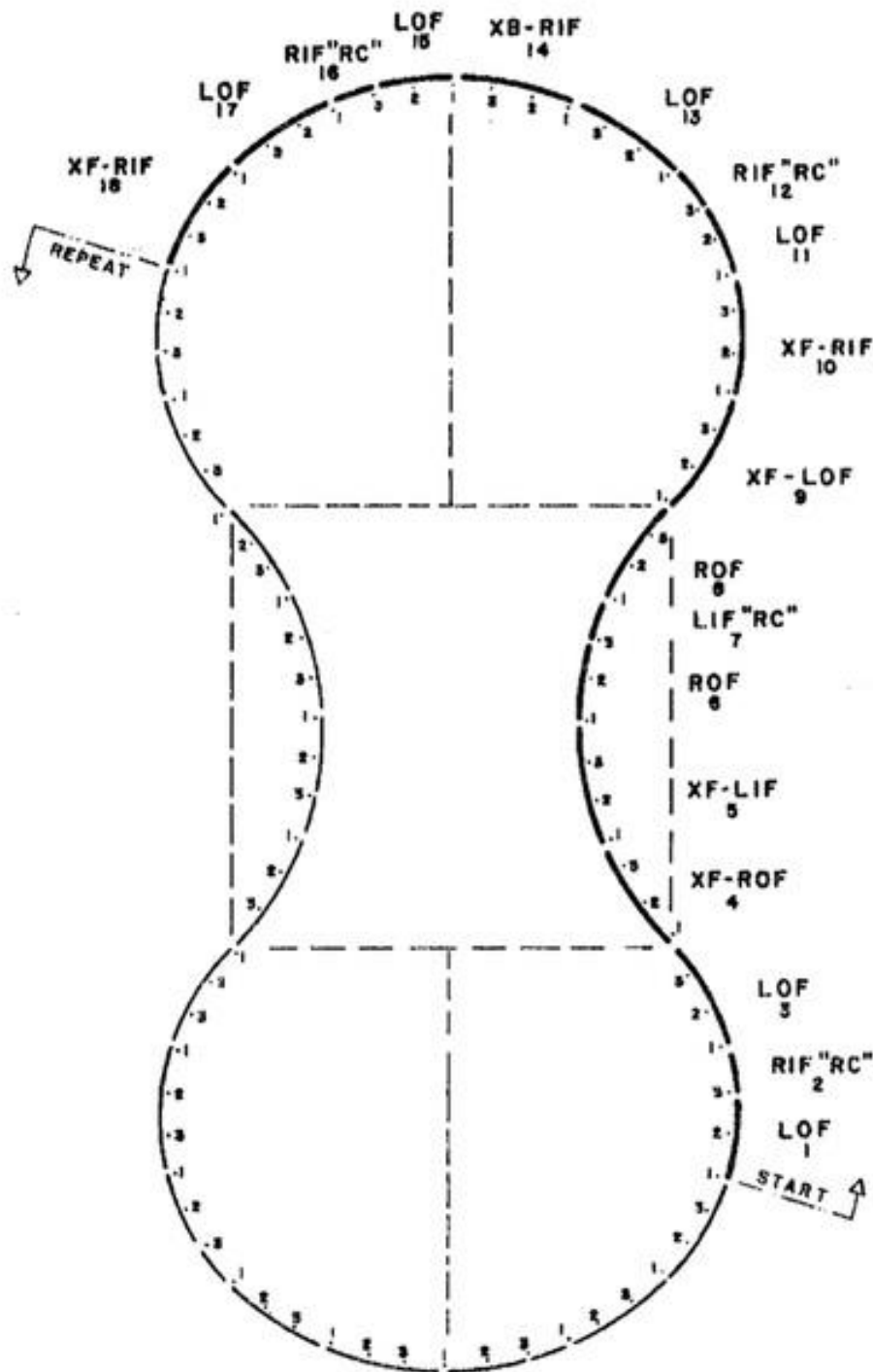
Step #14 is a crossed chassé. The take-off for this step must be crossed-foot crossed-tracing, close and parallel.

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.

DOUBLE CROSS WALTZ



9-1-89

DOUBLE CROSS WALTZ

Domestic 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.

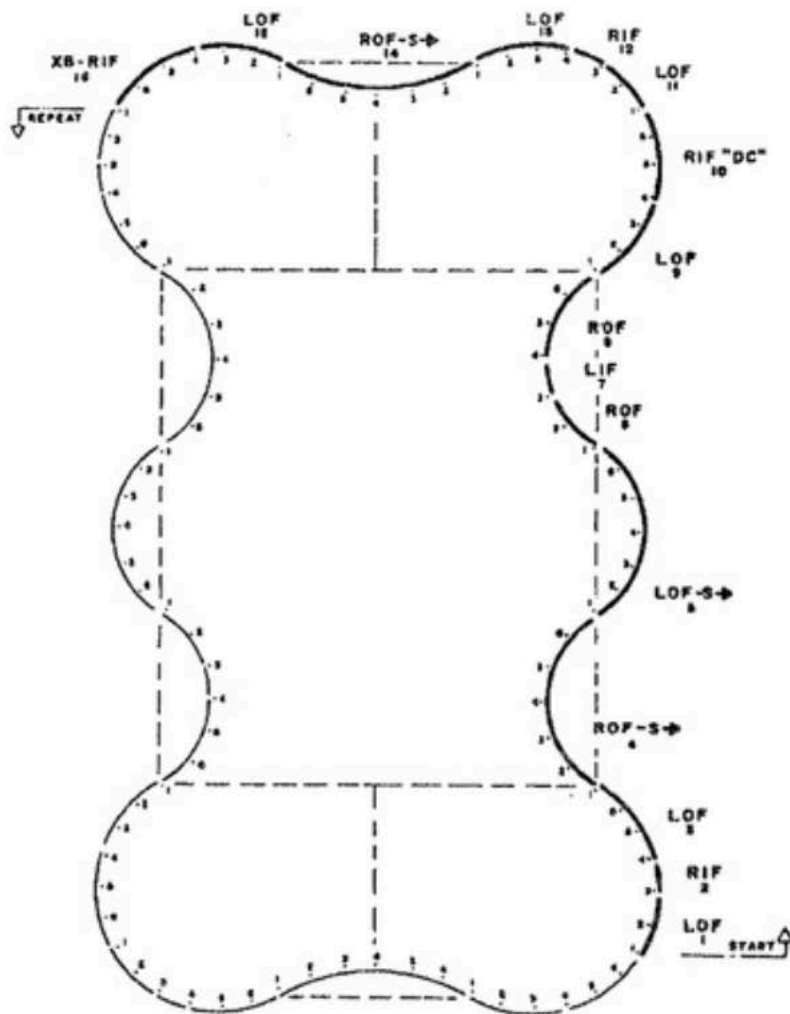
All 6-beat swings (steps #4, #5, and #14) begin and end on the baseline with the fourth count of each step beginning at the top of the lobe.

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.

NOTE: Above, Step 14 is described as a cross roll. However, it is a ROF swing.

Domestic DUTCH WALTZ



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10-21-94

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 man's 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.

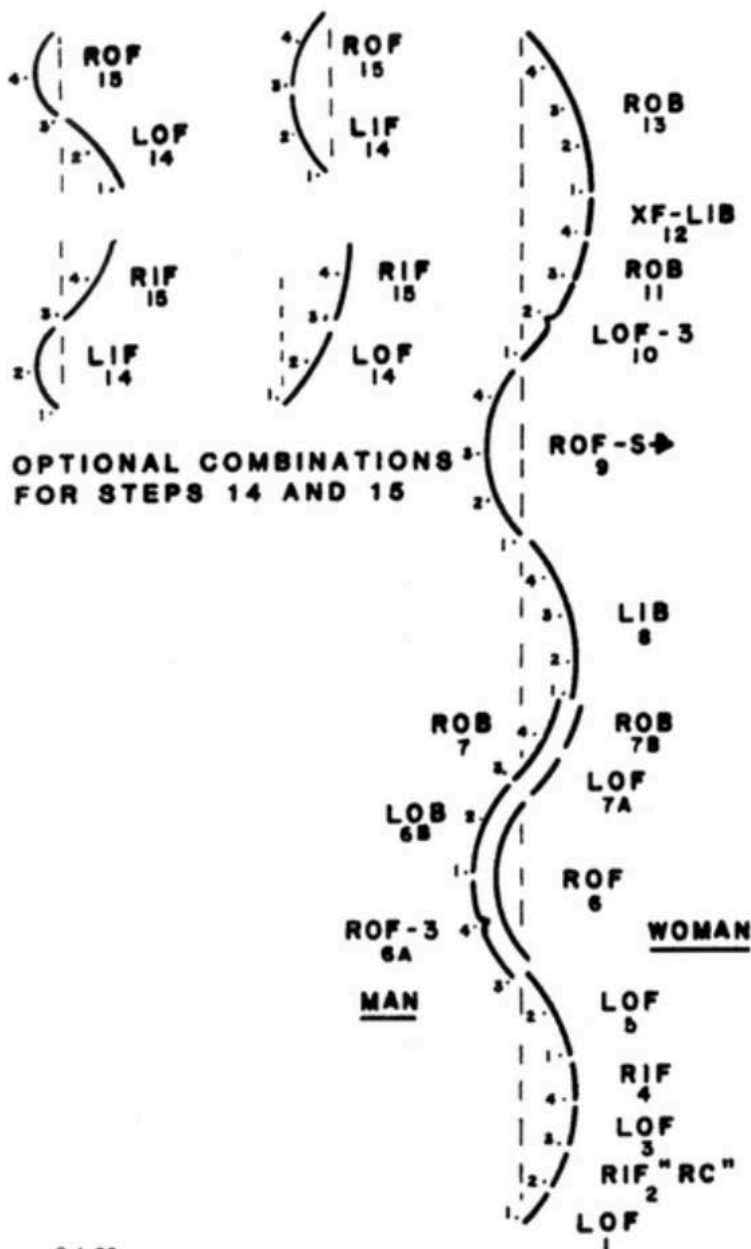
A change of body lean from the center to the barrier must occur between steps #8 and #9. The body lean must be towards the barrier as step #9 takes the floor.

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



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".

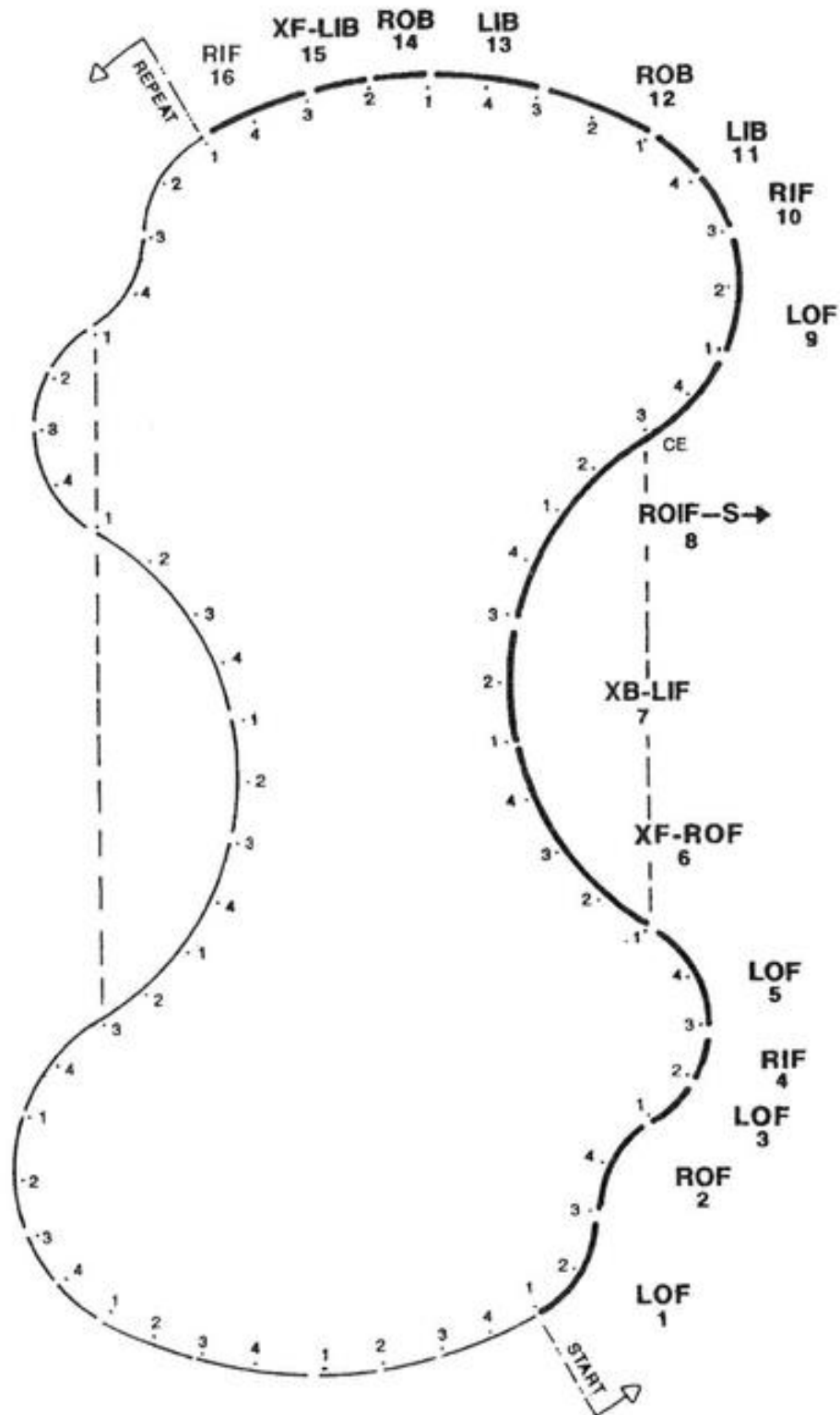
The takeoff for step #16 must originate from behind the heel of the tracing skate.

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

author's note: "**modified**" version - includes; step 6 lengthened from 2 to 4 beats, steps 14 and 15 shortened from 2 to 1 beat. Dance remains 32 beats long until repeating for the other 1/2 of a full circuit around the rink.

Fiesta Tango

(modified)



2-1-01

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.

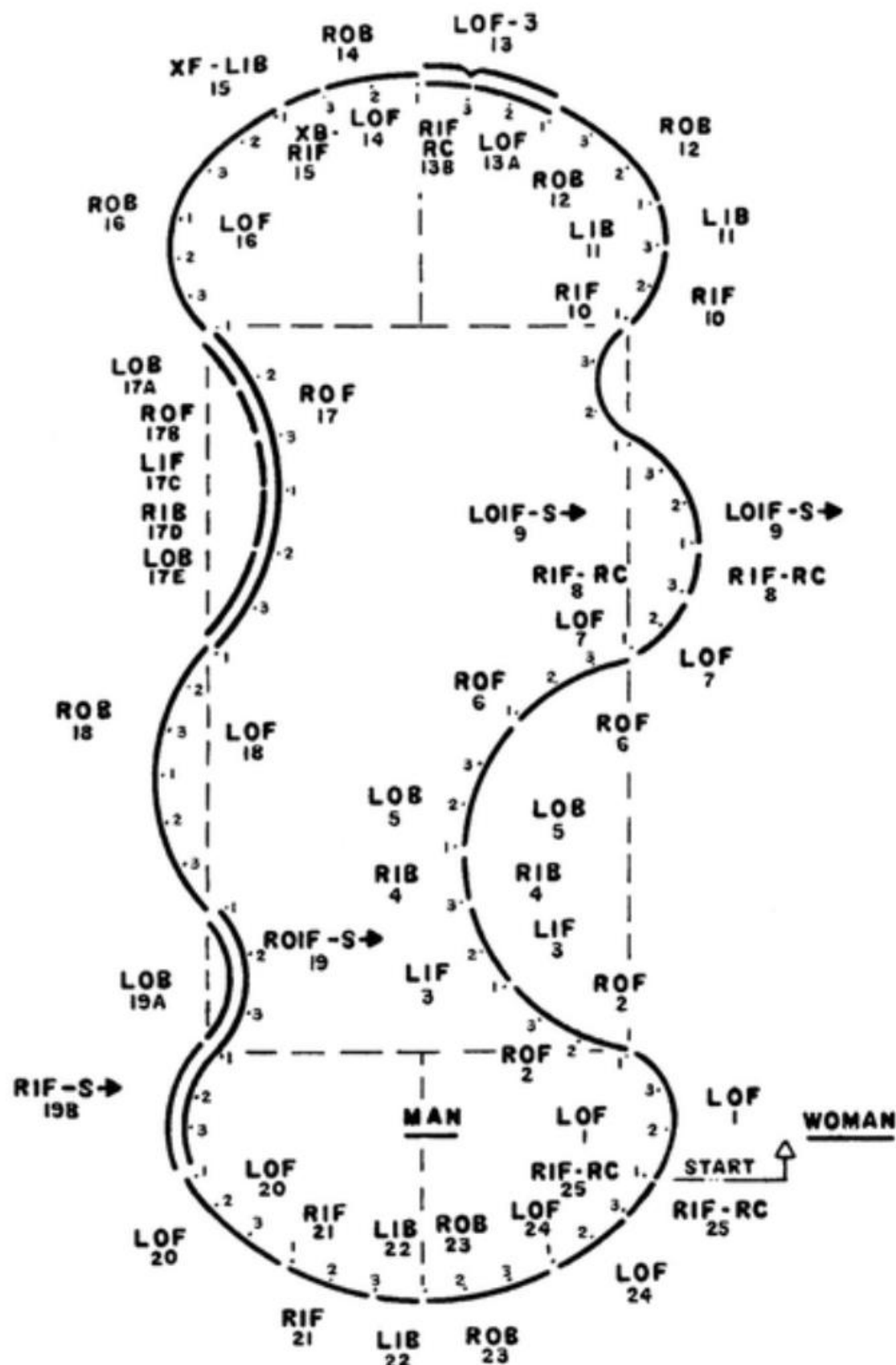
On step #19, the man's six-beat ROIF step, the change of edge is on the fourth count. Step #19B, the woman's three-beat RIF, must be executed from behind the heel on the fourth count. Partners must be in Side "B" position on the fourth count and must swing the free leg forward on the fifth count.

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



FOURTEEN STEP

written by Frantz Schöler

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 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 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 maintain 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 chasse'. Step #10 is executed from behind the left heel. It is imperative that the man tracks the woman on step #10.

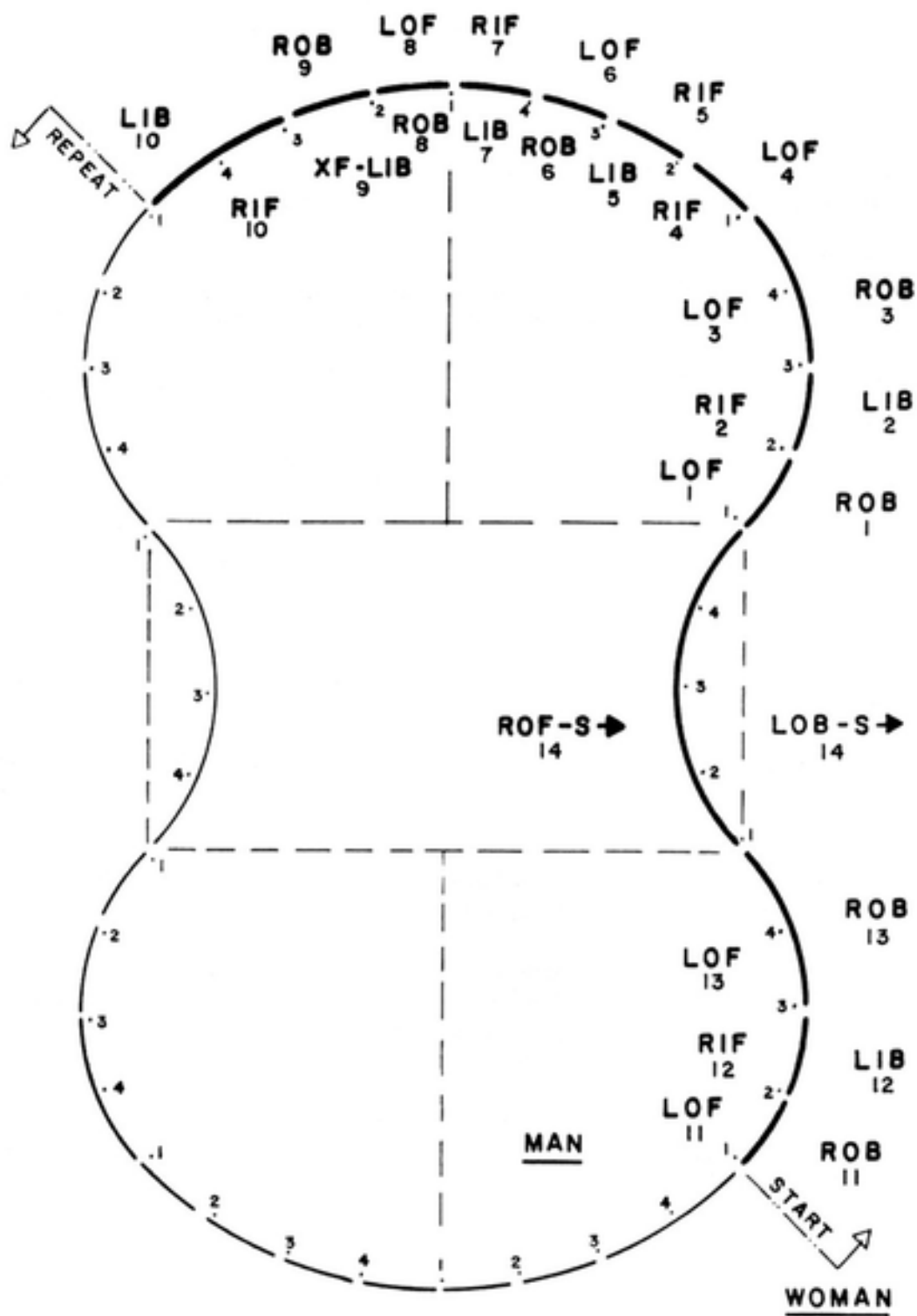
Steps #11 through #14 make up one straightaway sequence of this dance. The man must track the woman during all of the straightaway steps.

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



G-REGGAE – SOLO & COUPLES

By Gastón Pasini.

MUSIC: REGGAE 4/4

Tempo: 84 bpm

PATTERN: Set

Hold position: Kilian

Step 1 LFO (1 beat) is a stroke directed towards the short side barrier.

Step 2 Run RFI (1 beat) and **Step 3 LFO** (1 beat) are series of runs directed towards the long side barrier.

Step 4 Ch RFI (1 beat) chasse executed parallel to the long side barrier.

Step 5 LFO (2 beats) stroke that starts near the long barrier and curves toward the long axis.

Step 6 RFO (2 beats) is a stroke that begins and ends at the baseline on the clear outside edge.

Step 7 LFO (1 beat) is a stroke and **Step 8 Run RFI** (1 beat) is a run. Step 7 aims slightly toward the long side barrier and finishes parallel to it. Step 8 curves away from the long side barrier and curves toward the long axis.

Step 9 LFO (2 beats) is a stroke on a strong outside edge that is directed towards the long axis, curving parallel and near to the short axis.

Step 10 XR RFO (1 beat) a cross roll on an outside edge of one beat.

Step 11 Run LFI (1 beat) is a run on an inside edge executed on a curve towards the short axis.

Step 12 RFO (2 beats) is a stroke on an outside edge executed parallel to long axis. This step intersects the short axis on the 2nd beat.

Step 13 LFI (2 beats) is a run, **Step 14 RFI** (2 beats), **Step 15 LFI** (2 beats) and **Step 16 RFI** (2 beats) are strokes on inside edges, stroked with the feet placed in an angular “and” position.

Step 17 LFO (1 beat), **Step 18 Run RFI** (1 beat) and **Step 19 LFO** (2 beats) are series of runs that start near the long side barrier and finish towards the long axis.

Step 20 XR RFO (1 beat) a cross roll on an outside edge of one beat.

Step 21 Ch LFI (1 beat) is a chasse on an inside edge executed on a curve towards the long axis.

Step 22 RFO (2 beats) is a stroke on an outside edge for 2 beats. This step begins on the long axis and travels in the direction of the short side barrier.

REFERENCE STEPS:

Step 12 – must start before short axis and finish after it;

Step 22 – must start on the longitudinal axis.

Key Points – G-Reggae Solo & Couples

1. Step 5 LFO (2 beats) and Step 6 RFO (2 beats).

- Correct timing of the steps.
- Correct technical execution of the **steps on outside edges of 2 beats each**, with feet close and parallel.
- Correct change of **body inclination between steps 5 and 6**.

For Couples:

- Maintain closeness between the partners in the kilian position.
- Simultaneous placement of the feet and synchronization in the change of inclination.

2. Step 10 XR RFO (1 beat) and Step 11 Run LFI (1 beat).

- Correct timing of both steps;
- Correct technical execution of the **cross roll**, performed with a clear and correct outside edge for 1 beat, with adequate inclination of the body;
- Correct technical execution of the **Run** without crossing the tracing of the previous skating leg;

For Couples:

- Maintain closeness between the partners in the kilian position;
- Simultaneous placement of the feet and synchronization in the change of inclination.

3. Step 15 LFI (2 beats) and Step 16 RFI (2 beats).

- Correct timing of both steps;
- Correct technical execution of the **steps on inside edges of 2 beats each**, with feet close and in an angular “and” position;
- Correct change of **body inclination between steps 15 and 16**.

For Couples:

- Maintain closeness between the partners in the kilian position.
- Simultaneous placement of the feet and synchronization in the change of inclination.

4. Step 20 XR RFO (1 beat) and Step 21 Ch LFI (1 beat).

- Correct timing of both steps;
- Correct technical execution of the **cross roll**, performed with a clear and correct outside edge for 1 beat, with adequate inclination of the body;
- Correct technical execution of **chasse** with a clear lift of the free foot parallel to the floor, maintaining the inside edge for one beat;

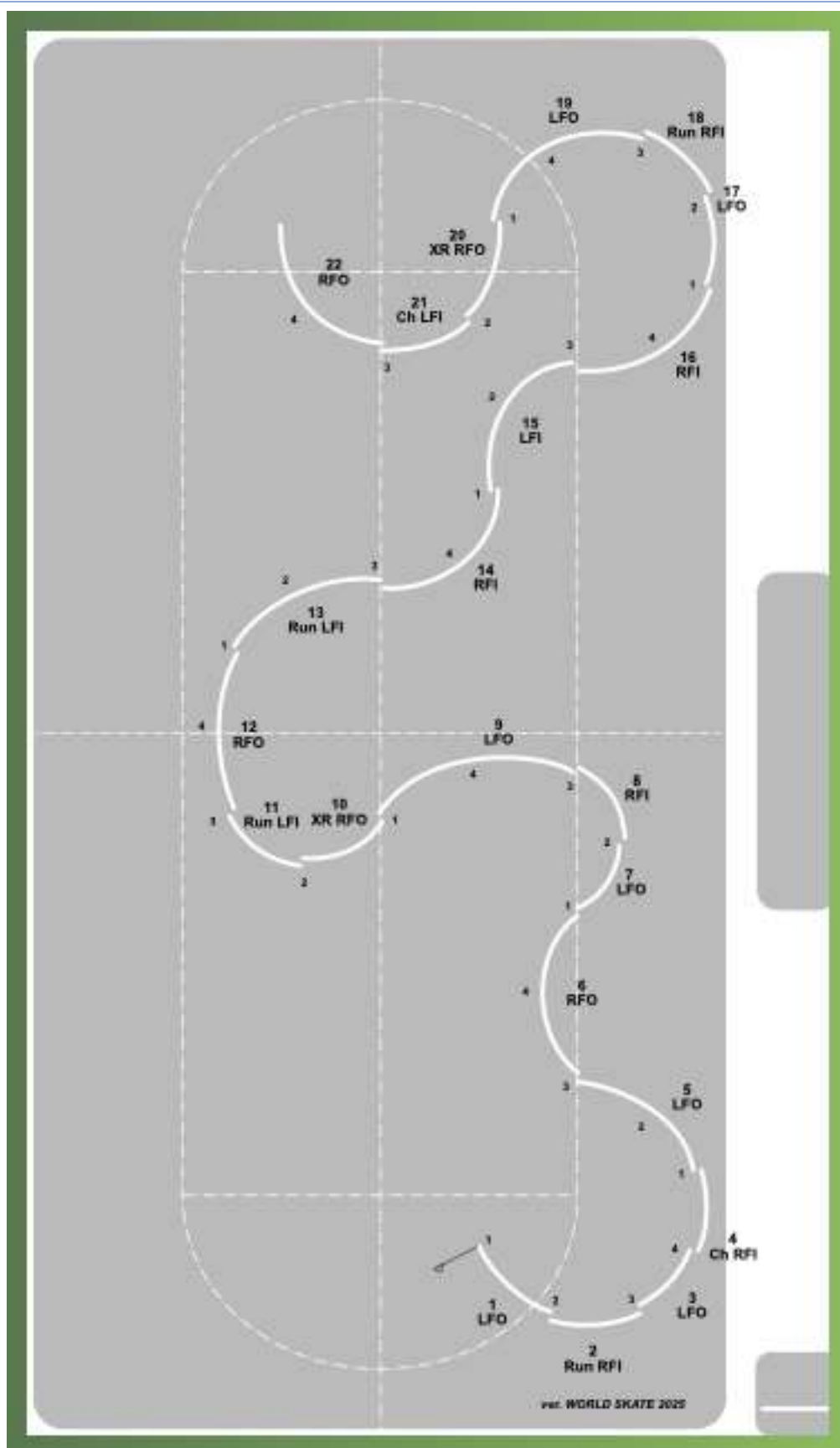
For Couples:

- Maintain closeness between the partners in the kilian position;
- Simultaneous placement of the feet and synchronization in the change of inclination.

List of steps – G-Reggae Solo & Couples

Step Number	Steps	Musical Beats
1	LFO	1
2	Run RFI	1
3	LFO	1
4	Ch RFI	1
5	LFO	2
6	RFO	2
7	LFO	1
8	Run RFI	1
9	LFO	2
10	XR RFO	1
11	Run LFI	1
12	RFO	2
13	Run LFI	2
14	RFI	2
15	LFI	2
16	RFI	2
17	LFO	1
18	Run RFI	1
19	LFO	2
20	XR RFO	1
21	Ch LFI	1
22	RFO	2

Pattern – G-Reggae Solo & Couples



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.

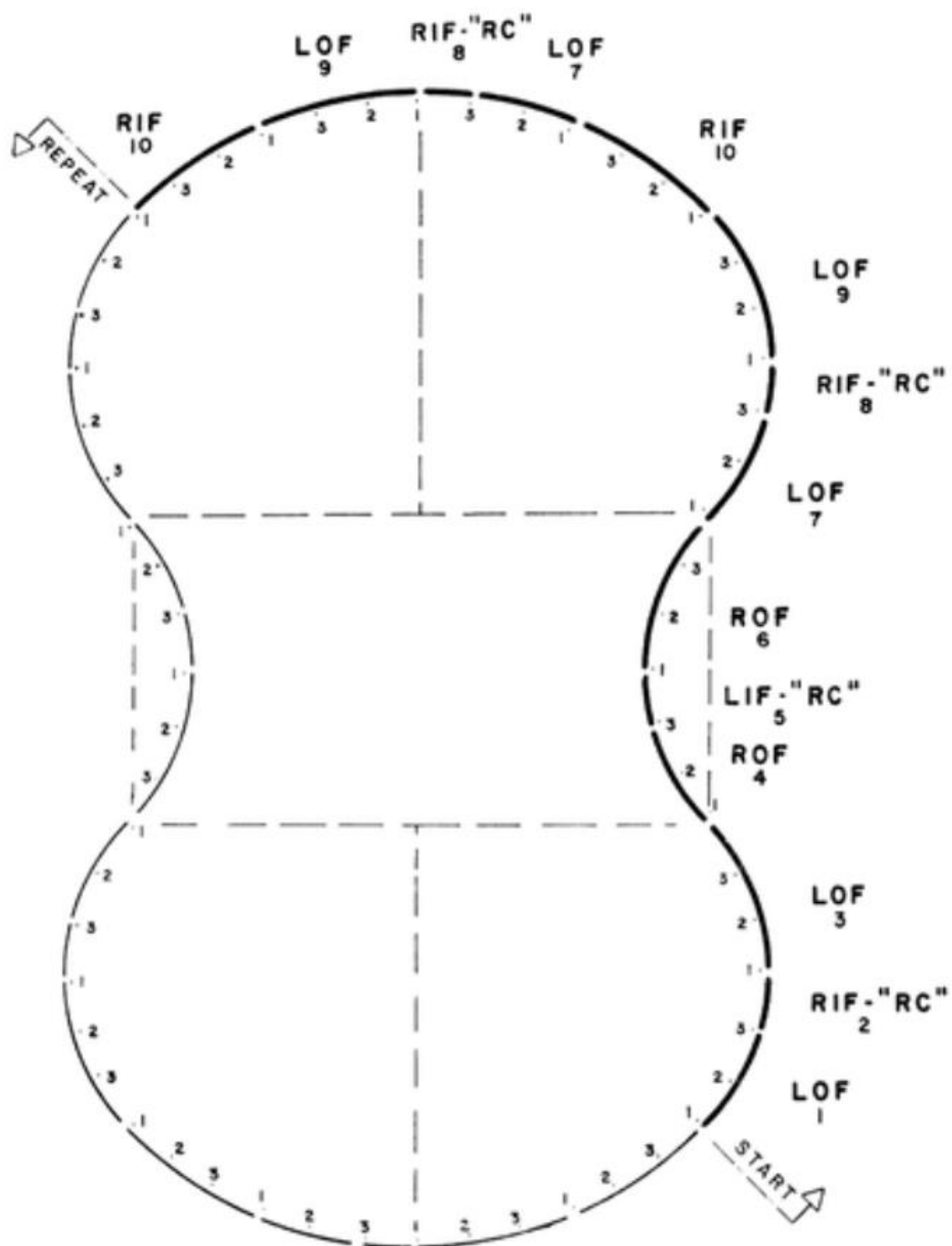
Every step must take the floor in the "parallel and" position.

The Raised Chasse' must:

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



GOLDEN SKATERS' WALTZ

A variation of the Golden Skater's Waltz by Phillips & Ellender

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

DANCE NOTES

Steps #6, #9, #10 and #16 are 6-beat swings with the free leg brought forward on musical count 4 of the step.

Steps #4 and #14 (XF-ROF) are 2-beat cross rolls that begin 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 surface.

Steps #2, #5, #12 and #15 are raised chassé.

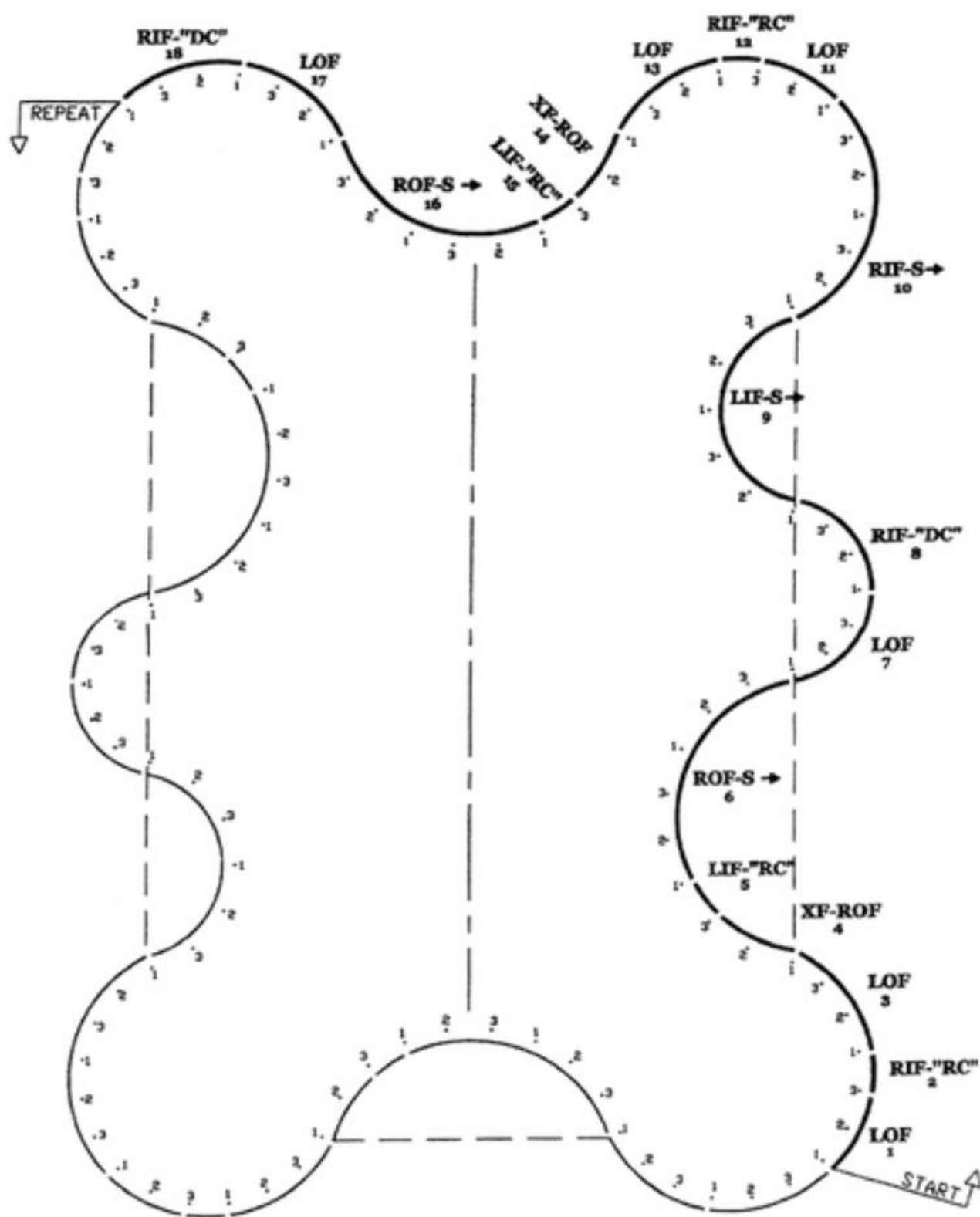
Steps #8 and #18 (RIF-"DC") are dropped chassés.

Option: This dance may be skated at 120 beat tempo.

To accommodate floor size, steps #4 & #5 and/or steps #14 & #15 may be eliminated.

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

GOLDEN SKATERS' WALTZ



HARRIS TANGO – COUPLE DOUBLE PATTERN

By Paul Krechow and Trudy Harris

Music: Tango 4/4

Tempo: 100 bpm

Position: Tango, Foxtrot, Reverse Tango, Waltz, Promenade

Pattern: Set

The dance begins in Tango position, with the woman to the right of the man. It should be skated on strong edges with controlled partnership to allow for the transitions between the many positions throughout the dance.

Steps 1 and 2, XR RFO, XCh LFI (for the man) and **XR LBO, XCh RBI** (for the woman) should be aimed toward the long axis with the partners skating close together at the hips.

Step 3 RFO (for the man) and **LBO** (for the woman) is held for four beats and finishes toward the long side barrier. During the execution of this step, the partners switch to Reverse Tango position. This change of position should begin on the third beat and finish on the fourth beat. The movement of the free legs is optional.

Steps 4 and 5, XR LFO, XCh RFI (for the man) and **XR RBO, XCh LBI** (for the woman) should aim initially toward the long side barrier, becoming parallel to it on step 5, with the partners in Reverse Tango position.

Step 6 LFO (for the man) and **RBO** (for the woman) is held for four beats. During the execution of this step, the partners move into Tango position, beginning on the third beat of the step and finishing on the fourth beat. The movement of the free legs on this step is optional.

Steps 7, 8 and 9, XR RFO Rk, XR LBO, XCh RBI (for the man) and **XR LBO, Mk RFO, XCh LFI** (for the woman) should be executed with the partners remaining in Tango position, with feet close together and without any evident separation of the couple at the hips.

Step 10 LBO (for the man) and **RFO** (for the woman) is held for four beats and begins with the partners in Tango position. During the execution of this step, the partners move into Reverse Tango position, beginning on the third beat of the step and finishing on the fourth beat. The movement of the free legs on this step is optional.

Steps 11 and 12, XR RBO, XCh LBI (for the man) and **XR LFO, XCh RFI** (for the woman) are skated in Reverse Tango position with the partners remaining close together.

Step 13 RBO (for the man) and **LFO** (for the woman) is held for four beats and begins with the partners in Reverse Tango position. This step completes the lobe which should end aiming toward the long axis. During the execution of this step, the partners move into

Tango position, beginning on the third beat of the step and finishing on the fourth beat. The movement of the free legs on this step is optional.

Step 14 XR LBO (for the man) and **XR RFO 3T** (for the woman) (two beats) begins toward the long axis, with the partners in Reverse Tango position. The woman's

three turn is executed on the second beat and should be turned smoothly and not hopped.

Step 15 (4 beats), **Mk RFO Sw** (for the man) and **LBO Sw** (for the woman) is skated in Waltz position. The timing of the swing of the free leg on this step is optional.

Step 16, **LFO** (for the man) and **Cw RFI** (for the woman) is one beat, with the couple in Foxtrot position. Attention should be paid to the back to forward choctaw of the woman, which should be placed with feet close together. The couple should remain close during the execution of this change of position.

Steps 16, 17, 18 and 19 form a barrier lobe that begins toward the long side barrier and finishes toward the long axis. During these steps the couple maintains Foxtrot position. Steps 16 and 17 are one beat each and steps 18 and 19 are two beats each.

Step 20 (four beats), **LFI Sw** (for the man) and **RFO Sw** (for the woman) should be aimed strongly toward the long axis on clear edges. The timing of the swing of the free legs on this step is optional.

Step 21 (four beats), **CIMk RBI** (for the man) and **CIMk LBO** (for the woman) is executed at the top of the lobe, with feet close and the free legs finishing in front of the body after the turn. These closed mohawks should be executed smoothly and not jumped, on good edges, with the partners remaining close together and side by side during the turns. The movement of the free legs on this step is optional.

Steps 22a, b and c, **Cw LFO**, **Ch RFI**, **LFO** (for the man) and **Step 22 Cw RFI 3T** (for the woman) should be executed as follows:

For the woman: Step 22 for six beats:

Open choctaw to RFI in Foxtrot position on the first beat, a three turn on the second beat and a RBO held for the remaining 4 beats in Tango position. The three turn should be executed smoothly on clear edges and not hopped.

For the man: Step 22a is an open choctaw with the couple in Foxtrot position on the first beat; a chasse RFI for one beat and a LFO for four beats in Tango position. This lobe begins toward the long side barrier and finishes toward the long axis.

Attention should be paid to the close relationship of the partners during the execution of this lobe. The movement of the free legs during the woman's three turn is optional.

Key Points – Harris Tango Couple Double Pattern Couples

SECTION 1:

1. **Step 7 XR RFO Rk** (for the man) (1+1 beats) and **Step 7 XR LBO** (for the woman) (2 beats):

For the man :

- Correct timing of the step for the correct technical execution of the Xroll on an outside edge (not flat), immediately on the first beat
- **ROCKER** : the turn must start on a clear outside and turned on the 2nd beat with an evident cusp.
- No deviations from the outside edge and no change the lean of the body during the rocker.

For the woman:

- Correct technical execution of the woman's Xroll on an outside edge (not flat) immediately on the first beat.
- No deviations from the outside edge.

For both:

- These steps should be executed with the partners remaining in Tango position, with feet close together and without any evident separation of the couple at the hips.

2. Step 11 XR RBO (1 beat) - 12 XCh LBI(1 beat) for the man-and Step 11 XR LFO(1 beat) -12 XCh RFI(1 beat) for the woman:

- Correct timing of the steps.
- Correct technical execution of the Xroll on an outside edge (not flat) with a change of the lean of the body.
- Correct technical execution of the XCH with feet close (not wide) and parallel
- During these steps, the partners must remain close together and side by side.

3. STEP 14: XR LBO for the man (2 beats) and XR RFO 3T for the woman (1+1 beats)

For the man:

- Correct timing of the step (2 beats).
- Correct technical execution of the Xroll on an outside edge (not flat) with a change of the lean of the body
- No deviations from the outside edge.

For the woman:

- Correct timing of the step (1+1 beats).
- Correct technical execution of the Xroll on an outside edge (not flat) with a change of the lean of the body followed by 3Turn on the 2nd beat.
- No deviations from the edge during 3Turn.
- During these steps, the partners must remain close together

4. STEP 21: CLMK RBI (4 beats) for the man and CIMK LBO(4 beats) for the woman

- Correct timing of the step (4 beats).
- Correct technical execution of the Closed Mohawk and the placement of the foot on the floor.
- The new free leg must be extended in front while the skating foot assumes immediately the edge required.
- No deviations from the edge.
- During these steps, the partners must remain close together

Key Points – Harris Tango Couple Double Pattern Solo (man's steps)

SECTION 1:

1. Step 7 XR RFO Rk (1+1 beats):

- Correct timing of the step (1+1 beats);
- Correct technical execution of the Xroll on an outside edge (not flat) on the first beat
- ROCKER: the turn must start on a clear outside and turned on the 2nd beat with an evident cusp.
- No deviations from the outside edge and no change of the lean of the body during the rocker.

2. Step 11 XR RBO (1 beat) - 12 XCh LBI(1 beat):

- Correct timing of the steps ;
- Correct technical execution of the Xroll on an outside edge (not flat) with a change of the lean of the body;
- Correct technical execution of the XCH with feet close (not wide) and parallel

3. STEP 14: XR LBO (2 beats):

- Correct timing of the step (2 beats).
- Correct technical execution of the Xroll on an outside edge (not flat) with a change of the lean of the body
- No deviations from the outside edge.

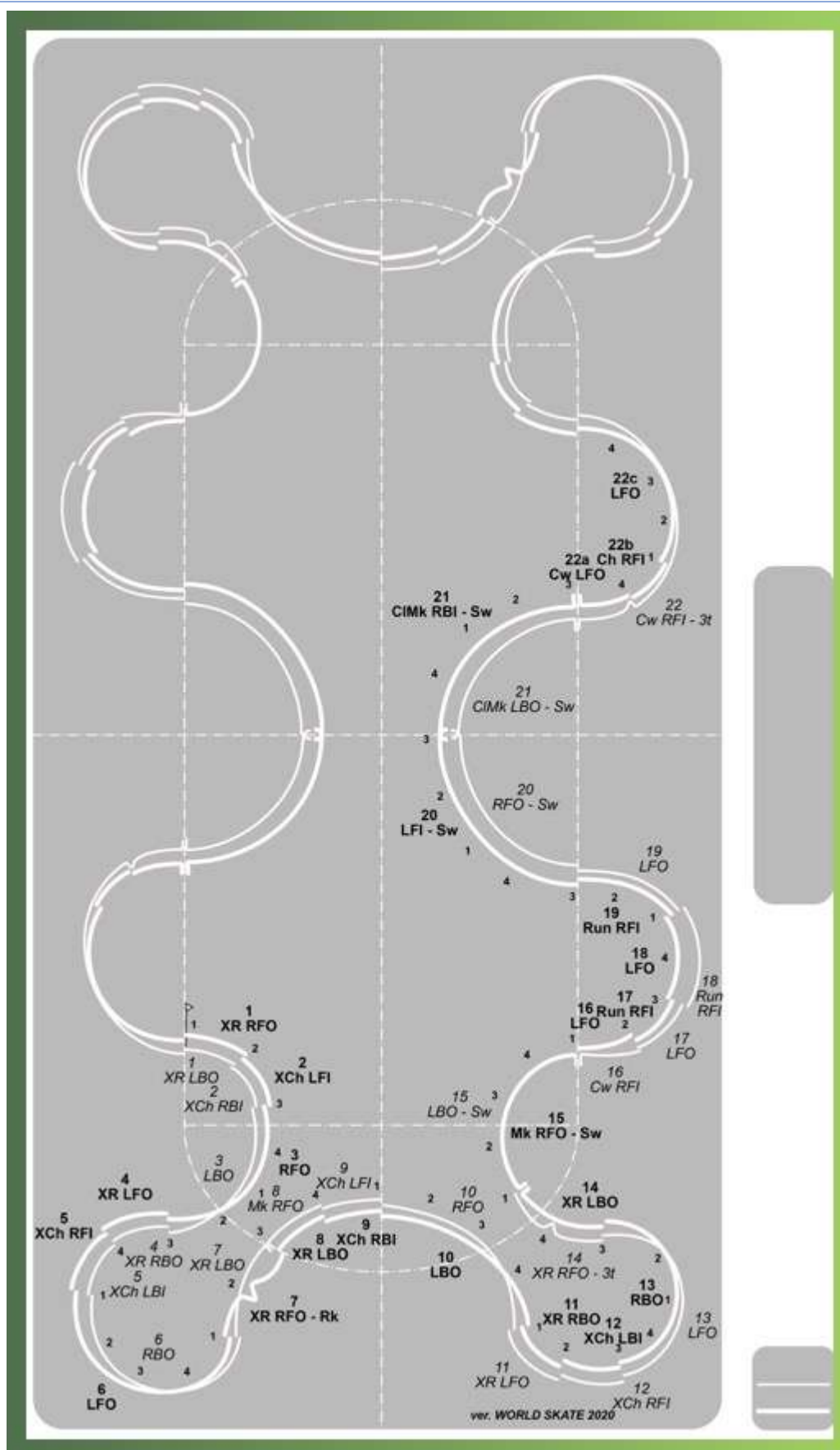
4. STEP 21: CLMK RBI (4 beats):

- Correct timing of the step (4 beats);
- Correct technical execution of the Closed Mohawk – From a previous left forward inside edge, the right foot must pass close together to the left foot before becoming the skating foot;
- The new free leg must be extended in front while the skating foot assumes immediately an inside edge;
- No deviations from the inside edge.

List of steps – Harris Tango Double Pattern

POSITION	STEP	MAN'S STEPS		BEATS		WOMAN'S STEPS
SECTION 1						
Tango	1	XR RFO		1		XR LBO
	2	XCh LFI		1		XCh RBI
See Text	3	RFO *		4		RBO
Reverse Tango	4	XR LFO		1		XR RBO
	5	XCh RFI		1		XCh LBI
See Text	6	LFO *		4		RBO *
Tango	7	XR RFO Rk	1+1		2	XR LBO
	8	XR LBO		1		Mk RFO
	9	XCh RBI		1		XCh LFI
See Text	10	LBO *		4		RFO *
Reverse Tango	11	XR RBO		1		XR LFO
	12	XCh LBI		1		XCh RFI
See Text	13	RBO *		4		LFO *
Tango	14	XR LBO	2		1+1	XR RFO 3T
SECTION 2						
Waltz	15	Mk RFO Sw *		4		LBO Sw *
Foxtrot	16	LFO		1		Cw RFI
	17	Run RFI		1		LFO
	18	LFO		2		Run RFI
	19	Run RFI		2		LFO
	20	LFI Sw *		4		RFO Sw *
	21	CIMk RBI *		4		CIMk LBO *
Foxtrot	22(a)	Cw LFO	1		1+5	Cw RFI 3T *
Tango	22(b)	Ch RFI	1			
Tango	22(c)	LFO *	4			
* movement of the free leg optional						

Pattern – Harris Tango Double Pattern



HARRIS TANGO – COUPLE SINGLE PATTERN

By Paul Krechow and Trudy Harris

Music: Tango 4/4

Tempo: 100 bpm

Holds: Tango, Foxtrot, Reverse Tango, Waltz, Promenade

The dance begins in Tango position, with the woman to the right of the man. It should be skated on strong edges with controlled partnership to allow for the transitions between the many positions throughout the dance.

NOTE: For all of the XROLLs in the dance: BECAUSE OF THE CLOSENESS OF THE COUPLE, IT IS NOT NECESSARY TO EXTEND VERY FAR FOR THE XROLL

Steps 1 XR RFO (1 beat) and Step 2 XCh LFI (1 beat) for the man, and Step 1 XR LBO (1 beat), Step 2 XCh RBI (1 beat) for the woman, should be aimed toward the short axis and parallel to the long axis with the partners skating in Tango position

Step 3 RFO (4 beats) for the man and Step 3 LBO (4 beats) for the woman, is a stroke that finishes toward the long side barrier. During the execution of this step, the partners switch to Reverse Tango position. This change of position should begin on the third beat and finish on the fourth beat. The movement of the free legs is optional.

Steps 4 XR LFO (1beat) and Step 5 XCh RFI (1 beat) for the man and Step 4 XR RBO (1 beat), Step 5 XCh LBI (1 beat) for the woman should aim initially toward the long side barrier, becoming parallel to it on step 5, with the partners in Reverse Tango position.

Step 6 LFO (4 beats) for the man and Step 7 RBO (4 beats) for the woman is a stroke that finishes toward the long axis. During the execution of this step, the partners move into Tango position, beginning on the third beat of the step and finishing on the fourth beat. The movement of the free legs on this step is optional.

Steps 7 XR RFO Rk (1+1 beat), is a cross roll on the first beat followed by a Rocker, Step 8 XR LBO (1 beat) is a cross roll and Step 9 XCh RBI (1 beat) a cross chasse for the man and Step 7 XR LBO (2 beat) is a cross roll, Step 8 Mk RFO (1 beat) is a mohawk, Step 9 XCh LFI (1 beat) is a cross chasse for the woman, should be executed with the partners remaining in Tango position, with feet close together .

Step 10 LBO (4 beats) for the man and Step 10 RFO (4 beats) for the woman is a stroke that begins with the partners in Tango position. During the execution of this step, the partners move into Reverse Tango position, beginning on the third beat of the step and finishing on the fourth beat. The movement of the free legs on this step is optional.

Steps 11 XR RBO (1beat) and Step 12 XCh LBI (1 beat) for the man and Step 11 XR LFO and Step 12 XCh RFI (1 beat) for the woman are skated in Reverse Tango position with the partners remaining close together.

Step 13 RBO (4 beats) for the man and Step 14 LFO (4 beats) for the woman is a stroke that begins with the partners in Tango position. This step completes the lobe which should end aiming toward the long axis. During the execution of this step, the partners move into Tango position, beginning on the third beat of the step and finishing on the fourth beat. The movement of the free legs on this step is optional.

Step 14 XR LBO (2 beat) for the man and Step 14 XR RFO-3T (1 +1 beat) for the woman begins toward the long axis, with the partners in Reverse Tango position. The woman's three turn is executed on the second beat.

Step 15 Mk RFO (4 beats) for the man is a mohawk and Step 15 LBO (4 beats) for the woman is a stroke, skated in Waltz position. The movement of the free legs during the steps is optional.

Steps 16 LFO (1 beat) stroke, Step 17 run RFI (1 beat), Step 18 LFO (2 beats) stroke and Step 19 run RFI (2 beats) for man, and Steps 16 Cw RFI (1 beat) choctaw, Step 17 LFO (1 beat) stroke, Step 18 run RFI (2 beats) and Step 19 LFO stroke (2 beats) for woman, form a barrier lobe that begins toward the long side barrier and finishes toward the long axis. During these steps the couple maintains Foxtrot position and should remain close together..

Step 20 LFI Sw (4 beats), for the man, and Step 20 RFO Sw (4 beats), for the woman, should be aimed strongly toward the long axis on clear edges. The timing of the swing of the free legs on this step is optional.

Step 21 CIMk RBI (4 beats), for the man, and Step 21 CIMk LBO (4 beats), for the woman, is executed at the top of the lobe, with feet close and the free legs finishing in front of the body after the turn. At the end of the CICW the couple assumes the Promenade position. The movement of the free legs on this step is optional.

Steps 22a CwLFO (1 beat), Step 22b ChRFI (1 beat) and Step 22c LFO (4 beat), for the man, and Step 22 CwRFI 3T (1 beat +5 beat), for the woman, should be executed as follows:

For the man

-Step 22a an choctaw with the couple in Foxtrot position on the first beat;

-Step 22b ChRFI a chasse (1 beat) in Partial tango position on the 2nd beat

-Step 22c LFO stroke on 3rd -4th-5th-6th beats from Partial tango to Tango position. This lobe begins toward the long side barrier and finishes toward the long axis in Tango position.

For the woman

-Step 22 CwRFI-3T (1+5 beat): open choctaw to RFI in Foxtrot position on the first beat, a three turn on the second beat of the step to RBO held for the remaining 5 beats. During the 3 turn of the woman, as she finishes the turn the couple is in Partial tango and gradually assumes the Tango position by the last two beats of the step. The movement of the free legs during the woman's three turn is optional.

REFERENCE STEPS:

- Step 3 for both must start before the long axis and finish after it;
- Step 6 for both must start before the short axis and finish after it;
- Step 15 for both must start before the long axis and finish after it;
- Step 21 for both must start by the long axis.

2027 Key Points – Harris Tango Couples Single Pattern (pattern: steps 1 – 18)

1. Step 7 XR RFO Rk (1+1 beats) for the man:
 - Correct timing of the step;
 - X ROLL : Correct technical execution of the cross roll (respecting the prescribed edges required before and after the XR), on a clear and correct outside edge for (1 beat), with adequate inclination of the body;
 - ROCKER: Correct technical execution of the turn on the 2nd beat of the step with the correct edge before and after the turn.
 - For Couple: these steps should be executed with the partners remaining in Tango position, with feet close together and without any evident separation of the couple at the hips.
2. Step 11 XR LFO (1 beat) -12 XCh RFI (1 beat) for the woman:
 - Correct timing of the step: XROLL and XCh;
 - Correct technical execution of the cross roll (respecting the prescribed edges required before and after the XR), on a clear and correct outside edge for (1 beat), with adequate inclination of the body;
 - Correct technical execution of the crossed-chasse done with a clear cross back, with feet parallel and close together before changing support, assuming immediately a clear chasse position on the correct edge.
 - For the couple: During these steps, the partners must remain close together and side by side.
3. Step 14 XR LBO (2 beats) for the man:
 - Correct timing of the step (2 beats).
 - Correct technical execution of the cross roll (respecting the prescribed edges required before and after the XR), on a clear and correct outside edge for (1 beat), with adequate inclination of the body
 - For the couple: during these steps, the partners must remain close together and side by side.
4. Step 16 Cw RFI (1 beat) for the woman:
 - Correct timing of the step.
 - Correct execution of the Choctaw with feet close together, respecting the prescribed edges required before and after the Cw.
 - For the couple: during these steps, the partners must remain close together and side by side

General Key Points – Harris Tango Couples Single Pattern

1. Step 7 XR RFO Rk (1+1 beats) for the man:
 - Correct timing of the step;
 - X ROLL :Correct technical execution of the cross roll (respecting the prescribed edges required before and after the XR), on a clear and correct outside edge for (1 beat), with adequate inclination of the body;
 - ROCKER: Correct technical execution of the turn on the 2nd beat of the step with the correct edge before and after the turn.
 - For Couple: these steps should be executed with the partners remaining in Tango position, with feet close together and without any evident separation of the couple at the hips.

2. Step 11 XR LFO (1 beat) -12 XCh RFI (1 beat) for the woman:
 - Correct timing of the step: XROLL and XCh;
 - Correct technical execution of the cross roll (respecting the prescribed edges required before and after the XR), on a clear and correct outside edge for (1 beat), with adequate inclination of the body;
 - Correct technical execution of the crossed-chasse done with a clear cross back, with feet parallel and close together, before changing support, assuming immediately a clear chasse position on the correct edge.
 - For the couple: During these steps, the partners must remain close together and side by side.

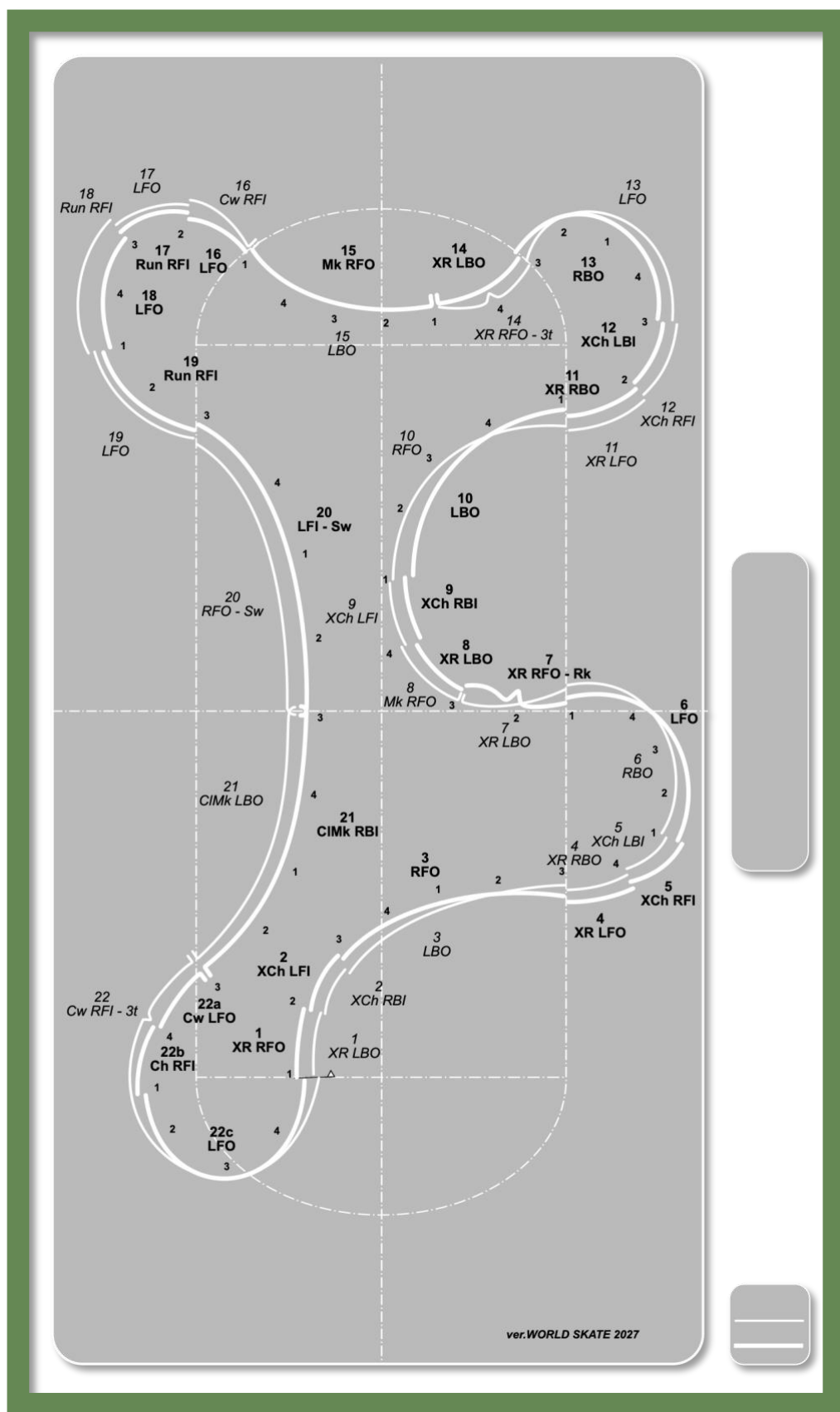
3. Step 14 XR RFO -3T (1+1 beats) for the woman
 - Correct timing of the step (1+1 beats).
 - Correct technical execution of the cross roll (respecting the prescribed edges required before and after the XR), on a clear and correct outside edge for (1 beat), with adequate inclination of the body;
 - Correct technical execution of the three turn, executed on the 2nd beat of the step, with the correct edge before and after the turn.
 - For the couple: During these steps, the partners must remain close together

4. Step 21: CLMK RBI (4 beats) for the man and CIMK LBO (4 beats) for the woman, for both:
 - Correct timing of the step (4 beats).
 - Correct technical execution of the Closed Mohawk with feet close together respecting the prescribed edges required before and after the CIMk.
 - The new free leg must be extended in front while the skating foot assumes immediately the edge required.
 - No deviations from the edge.
 - For the couple: during these steps, the partners must remain close together

List of Steps – Harris Tango Single Pattern - Couples

POSITION	STEP	MAN'S STEPS		BEATS		WOMAN'S STEPS
Tango	1	XR RFO		1		XR LBO
	2	XCh LFI		1		XCh RBI
See Text	3	RFO *		4		RBO
Reverse Tango	4	XR LFO		1		XR RBO
	5	XCh RFI		1		XCh LBI
See Text	6	LFO *		4		RBO *
Tango	7	XR RFO Rk	1+1		2	XR LBO
	8	XR LBO		1		Mk RFO
	9	XCh RBI		1		XCh LFI
See Text	10	LBO *		4		RFO *
Reverse Tango	11	XR RBO		1		XR LFO
	12	XCh LBI		1		XCh RFI
See Text	13	RBO *		4		LFO *
Tango	14	XR LBO	2		1+1	XR RFO 3T
Waltz	15	Mk RFO		4		LBO
Foxtrot	16	LFO		1		Cw RFI
	17	Run RFI		1		LFO
	18	LFO		2		Run RFI
	19	Run RFI		2		LFO
	20	LFI Sw *		4		RFO Sw *
	21	CIMk RBI *		4		CIMk LBO *
Foxtrot	22(a)	Cw LFO	1		1+5	Cw RFI 3T *
Tango	22(b)	Ch RFI	1			
Tango	22(c)	LFO *	4			
* movement of the free leg optional						
Note: Step 1 is mandatory and must be executed for the correct beats required						

Diagram – Harris Tango Couple Single Pattern



ITALIAN FOXTROT - SOLO

By Odoardo Castellari

Music: Foxtrot 4/4

Tempo: 96 bpm

Pattern: set

This is a lively, lilting dance and should be skated with strong edges.

Step 1 LFO (1 beat) begins aiming toward the long side barrier and is followed by **step 2 XCh RFI** (1 beat) which curves around to finish aiming to the short side barrier. **Steps 3 LFO** (1 beat), **4 Run RFI** (1 beat), and **5 LFO/I Sw** (2+2 beats) should be skated on clear edges with a change of edge to inside on the third beat of step 5, with a simultaneous swing in front of the free leg (2+2).

Step 6 RFI (1 beat) and **step 7 OpMk LBI** (1 beat) form an open mohawk aimed toward the long side barrier and must be executed by placing the heel of the left foot closely to the inside of the right foot.

Steps 8 RBO (1 beat), **9 Run LBI** (1 beat) and **10 LBO/I** (1+1 beat) curve from the long side barrier with step 10 finishing toward the center of the rink.

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 that the free foot is in the "and" position by the end of the first beat. The first beat is composed of two half beats on an outside edge: 1/2 beat with free leg extended and 1/2 beat recalling the free leg to "and" position. On the second beat, the free leg is pushed to the side, while changing the edge from outside to inside. The direction after the change of edge is toward the long axis, starting a lobe that ends with step 13 in the direction of the long side barrier.

Steps 11 LBO (1 beat) and **12 XCh RBI** (1 beat) curve to finish at the short axis and parallel to the long axis. **Step 13 LBO** (2 beats) is a deep edge that completes the lobe, finishing almost perpendicular to the long side barrier.

Steps 14 RBO (1 beat), **15 Ch LBI** (1 beat) and **16 RBO** (2 beats) form a lobe that begins toward the long side barrier and curves to finish toward the long axis.

Steps 17 LBO stroke (1 beat) and **18 RBO** stroke (1 beat) must be skated as outside edges. They should have a light, bouncing character. These steps must be executed with the free legs forward.

Step 19 Cw LFI (2 beats) begins at the long axis and must be skated on a clear inside edge. In preparation for this choctaw the left free leg should be recalled quickly from the forward extension of step 18.

Step 20 RFI is aimed initially toward the short side barrier and curves to finish parallel to it

Steps 21 LFO (1 beat), **22 XCh RFI** (1 beat), **23 LFO** (1 beat), **24 Run RFI** (1 beat) and **25 LFO** (2 beats), continue a lobe that begins toward the long side barrier, becomes parallel to it with step 23 and finishes aiming toward and almost perpendicular to the long axis with step 25,

Step 26 XR RFO 3T (1+1 beats) is aimed toward the center of the floor with the 3 turn executed on the second beat of the step. This step finishes parallel to the long axis, followed by **step 27 LBO** (2 beats) which completes the lobe aiming toward the long side barrier.

Step 28 XR RBO 3T 3T (1+1+2 beats) is a cross behind on the first beat, a three turn from RBO to RFI on the second beat and a three turn from RFI to RBO on the third beat, then holding the backward outside edge for the remaining 2 beats finishing toward the long axis. The free leg movement during this step is optional

Step 29 XR LBO (2 beats) aims toward the long axis, followed by **step 30 Mk RFO 3T** (1+1 beats), with the three-turn executed on the second beat of the step.

Step 31 DpCh LBO (1 beat) should be skated on a deep outside edge toward the long side barrier with a quick return of the free leg for **step 32 Cw RFI** (1 beat), which completes the dance.

REFERENCE STEPS:

Step 5 – must start before the long axis and finish after it

Step 12 – must start before the short axis and finish after it

Step 19 – must start by the long axis

Step 28 - must start before the short axis and finish after it. (3T by the axis)

Key Points – Italian Foxtrot Solo 2026 (Pattern steps 16-32)

1. Step 19 Cw LFI (2 beats)

- Correct timing of the step;
- Correct execution of the **Choctaw** with feet close together, respecting the prescribed edges required before and after the Cw.

2. Step 26 XR RFO 3T (1+1 beats)

- Correct timing of the step;
- Correct technical execution of the **cross roll** (respecting the prescribed edges required before and after the XR);
- Correct technical execution of the **three turn**, executed on the 2nd beat of the step, with the correct edge before and after the turn.

3. Step 28 XR RBO 3T 3T (1+1+2 beats)

- Correct timing of the step;
- Correct technical execution of the **cross roll** (respecting the prescribed edges required before and after the XR);
- Correct technical execution of the **three turns**. First 3T executed on the 2nd beat of the step and the second 3T executed on the 3rd beat of the step, with the correct edges before and after the turns.

4. Step 32 Cw RFI (1 beat)

- Correct timing of the step;
- Correct execution of the Choctaw with feet close together, respecting the prescribed edges required before and after the Cw.

GENERAL Key Points – Italian Foxtrot Solo

Section 1

1. **Step 5 LFO/I Sw:** must be skated on clear edges with the change of edge occurring on the third beat of the step with the simultaneous swing in front of the free leg.
2. **Steps 6 RFI and 7 Op Mk LBI:** correct technical execution of the open Mohawk on correct edges and correct placement of the foot.
3. **Step 10 RBOI:** attention to the correct timing and execution of the change of edge from outside to inside on the second beat of the step and the simultaneous optional movement of the free leg.
4. **Steps 17 LBO and 18 RBO:** correct technical execution of the steps skated on outside edges, with a light bouncing character. These steps must be skated as strokes and not as chasses.

Section 2

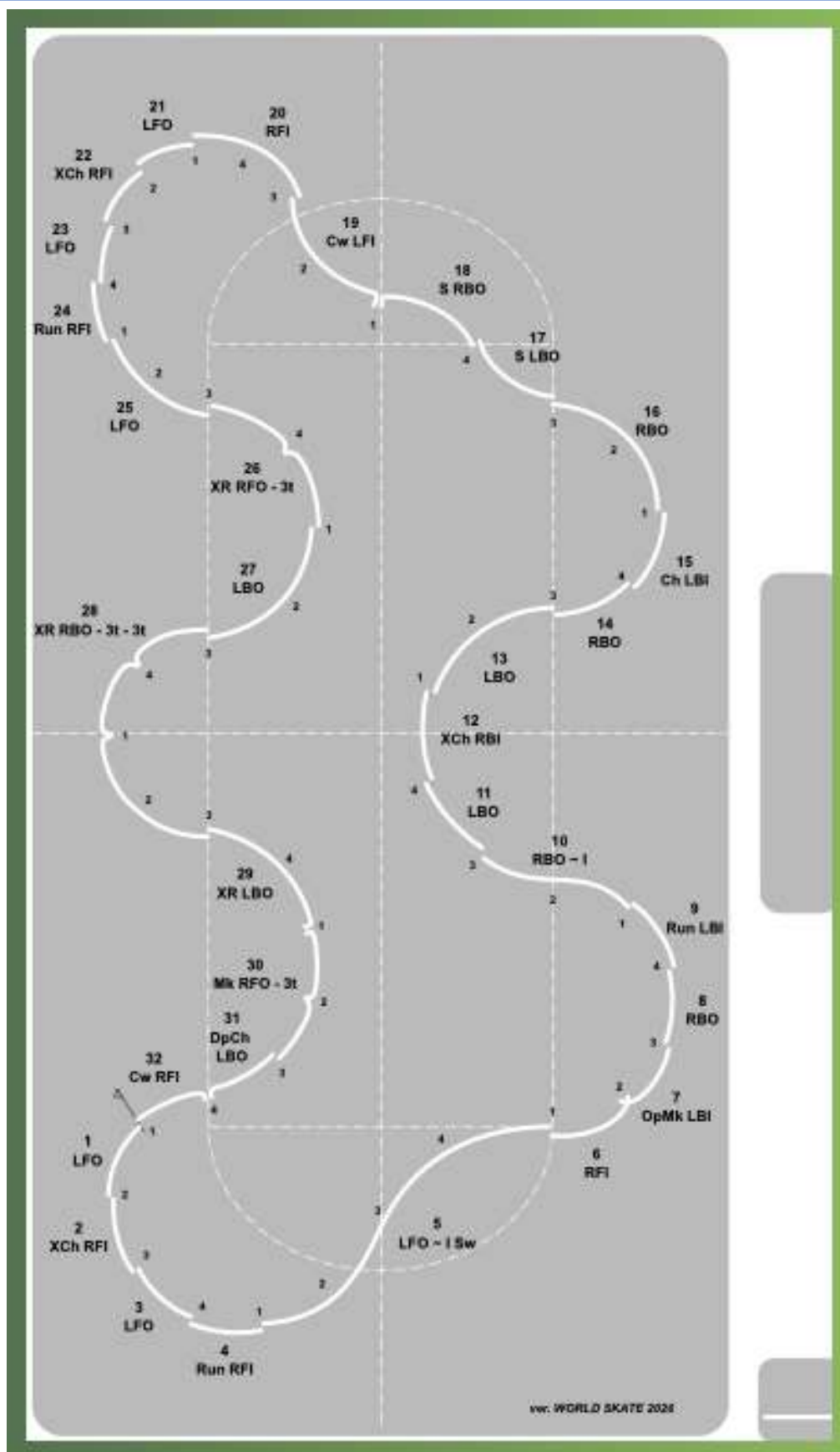
1. **Step 19 Cw LFI** should be skated on clear edges with feet close together and with proper lean.
2. **Step 26 XR RFO 3T:** correct technical execution of the Xroll, with correct lean, and the three turn on correct edges.
3. **Step 28 XR RBO 3T 3T:** correct technical execution of the cross roll and three turns with correct timing of the turns and clear edges with good control of the exit of the second turn on a strong outside edge.
1. **Steps 30 Mk RFO 3T, 31 DpCh LBO and 32 Cw RFI:** correct technical execution of all turns with feet close together and correct timing.

List of steps – Italian Foxtrot Solo

NO.	STEPS	BEAT S
1	LFO	1
2	XCh RFI	1
3	LFO	1
4	Run RFI	1
5	LFO/I Sw	2+2
6	RFI	1
7	OpMk LBI	1
8	RBO	1
9	Run LBI	1
10	RBO/I	1+1
11	LBO	1

12	XCh RBI	1
13	LBO	2
14	RBO	1
15	Ch LBI	1
16	RBO	2
17	S LBO	1
18	S RBO	1
19	Cw LFI	2
20	RFI	2
21	LFO	1
22	XCh RFI	1
23	LFO	1
24	Run RFI	1
25	LFO	2
26	XR RFO 3T	1+1
27	LBO	2
28	XR RBO 3T 3T*	1+1+2
29	XR LBO	2
30	Mk RFO 3T	1+1
31	DpCh LBO	1
32	Cw RFI	1
	*movement of the free leg is optional	

Pattern – Italian Foxtrot Solo



JO-ANN FOXTROT

Music: Foxtrot 4/4, Counting 1-2-3-4
Tempo: 92 Beats Per Minute
Position: Side "B" or Solo
Pattern: Set
Axis: 45 to 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

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.

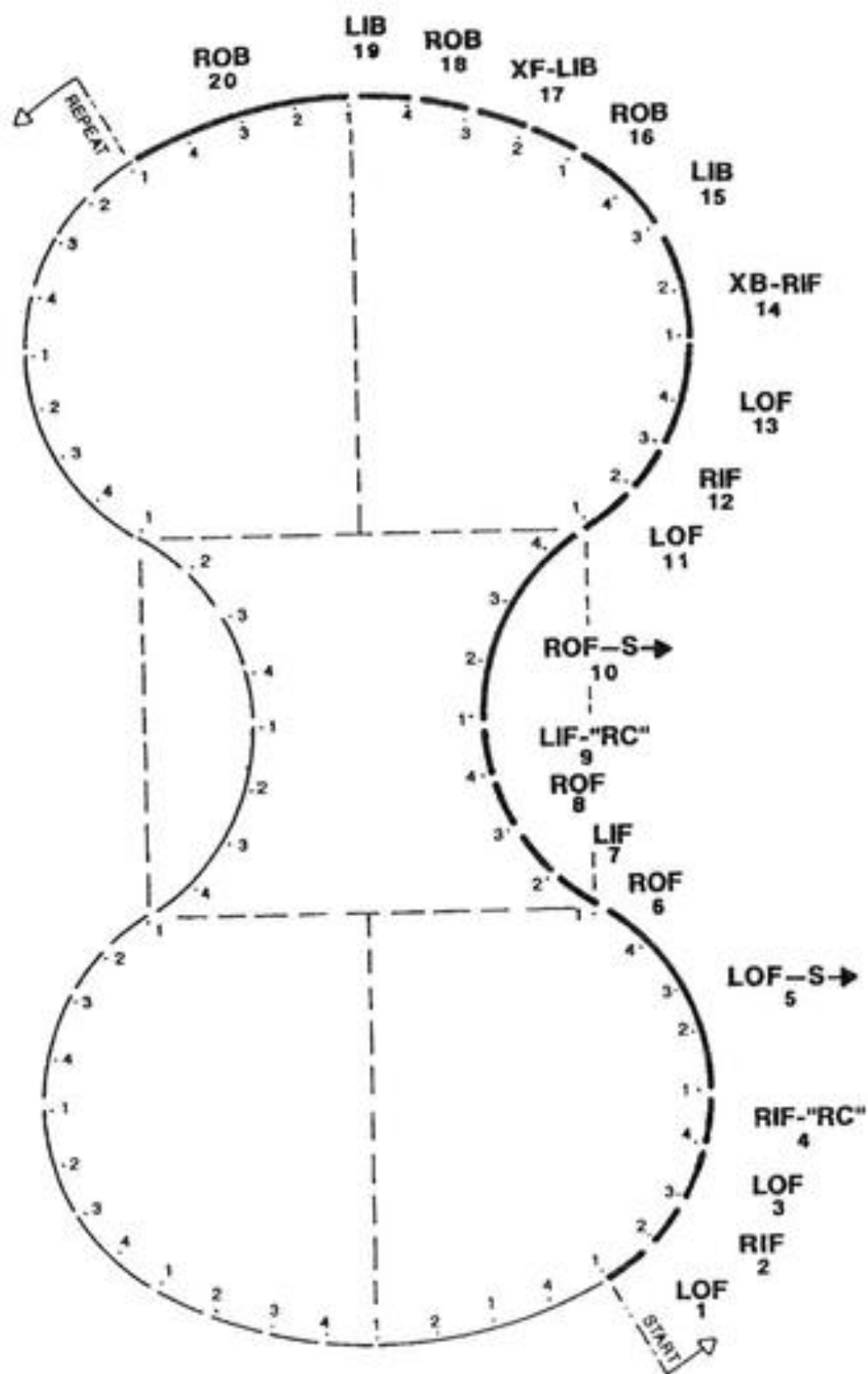
Step #14 (XB-RIF) and step #17 (XF-LIB) are crossed chassé steps. The takeoff for each of these steps must be crossed-foot, crossed-tracing, close and parallel. The aim is out so the arc of the pattern will not be disturbed.

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 LOIF 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.

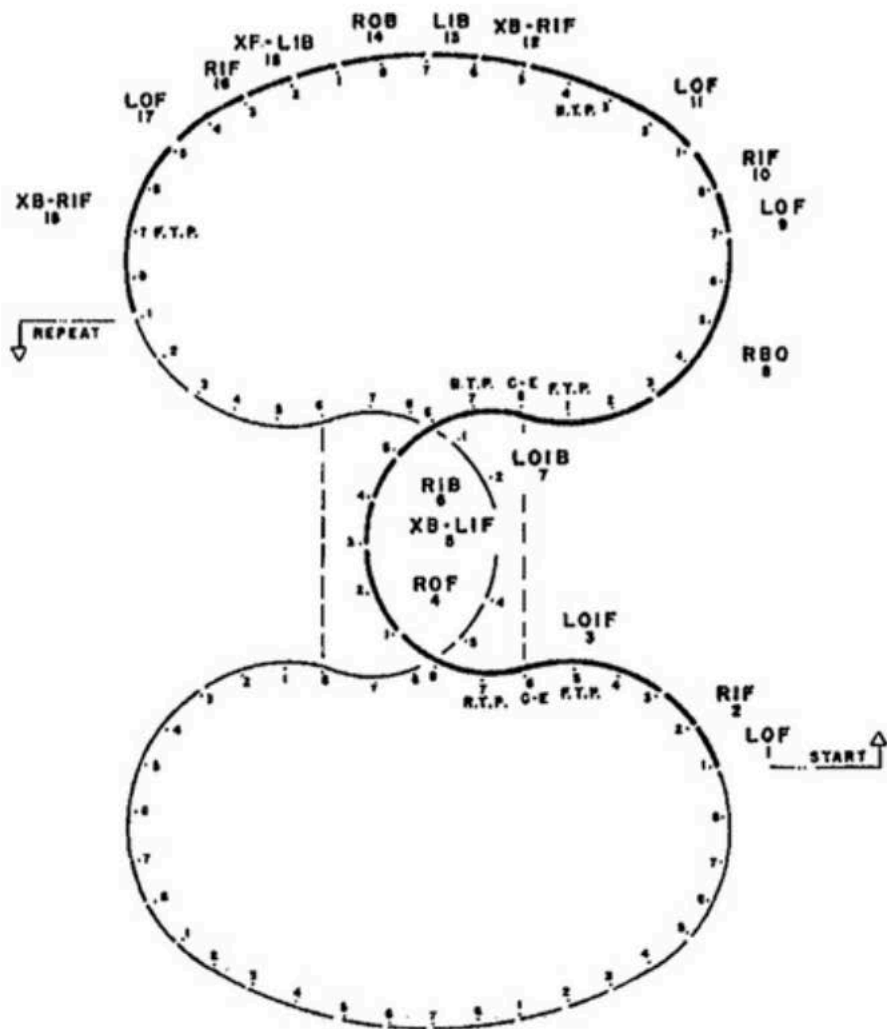
The baseline starts with the change of edge on step #3 and ends with the change of edge on step #7.

KAREN LEE TANGO

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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 stops 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.

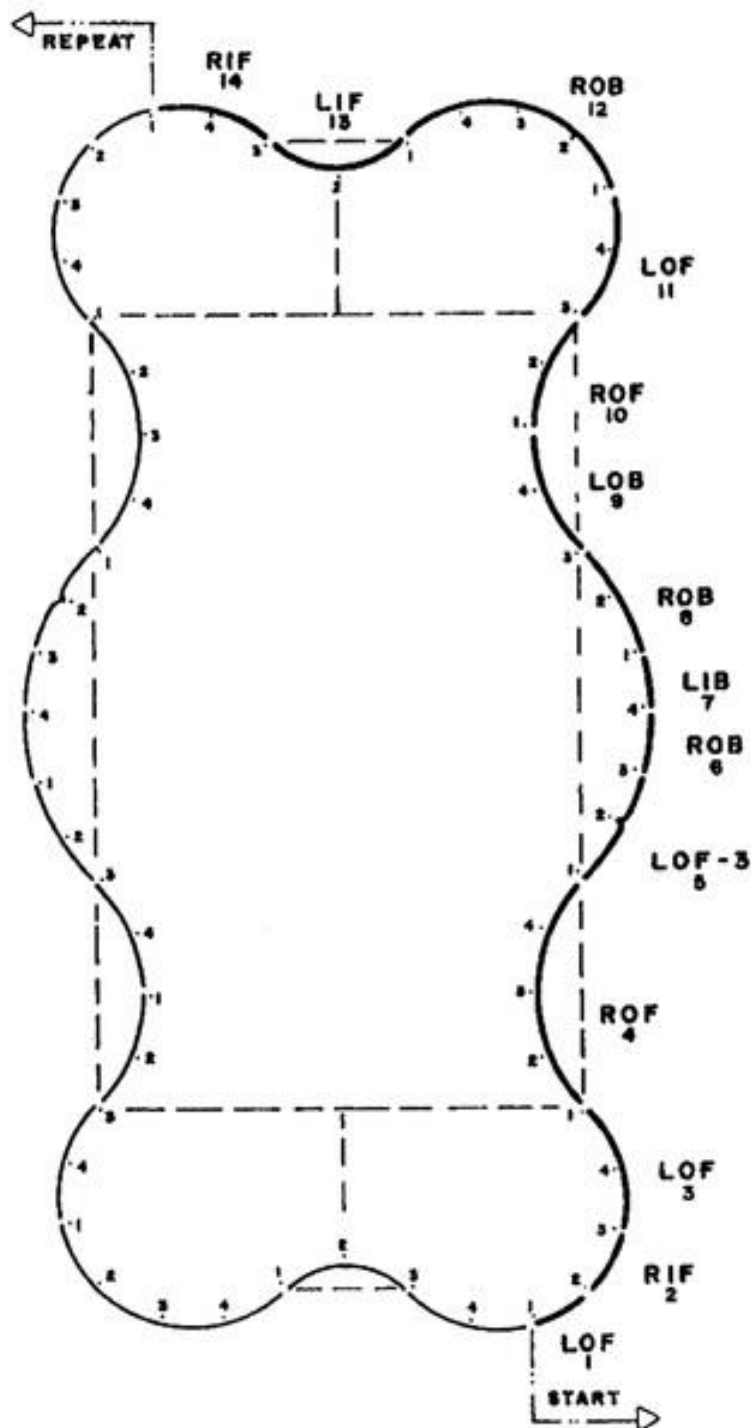
The woman's steps #11 and #12 are a closed held mohawk turn. The woman moves up during step #11 to alongside the man and the partners assume the Open "D" position for step #12. Both partners should maintain proper posture on step #12 (ROB, four-beats). The free foot should not be too high off the floor. 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 (SOLO)



7-3-95

KEATS FOXTROT • SOLO

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.

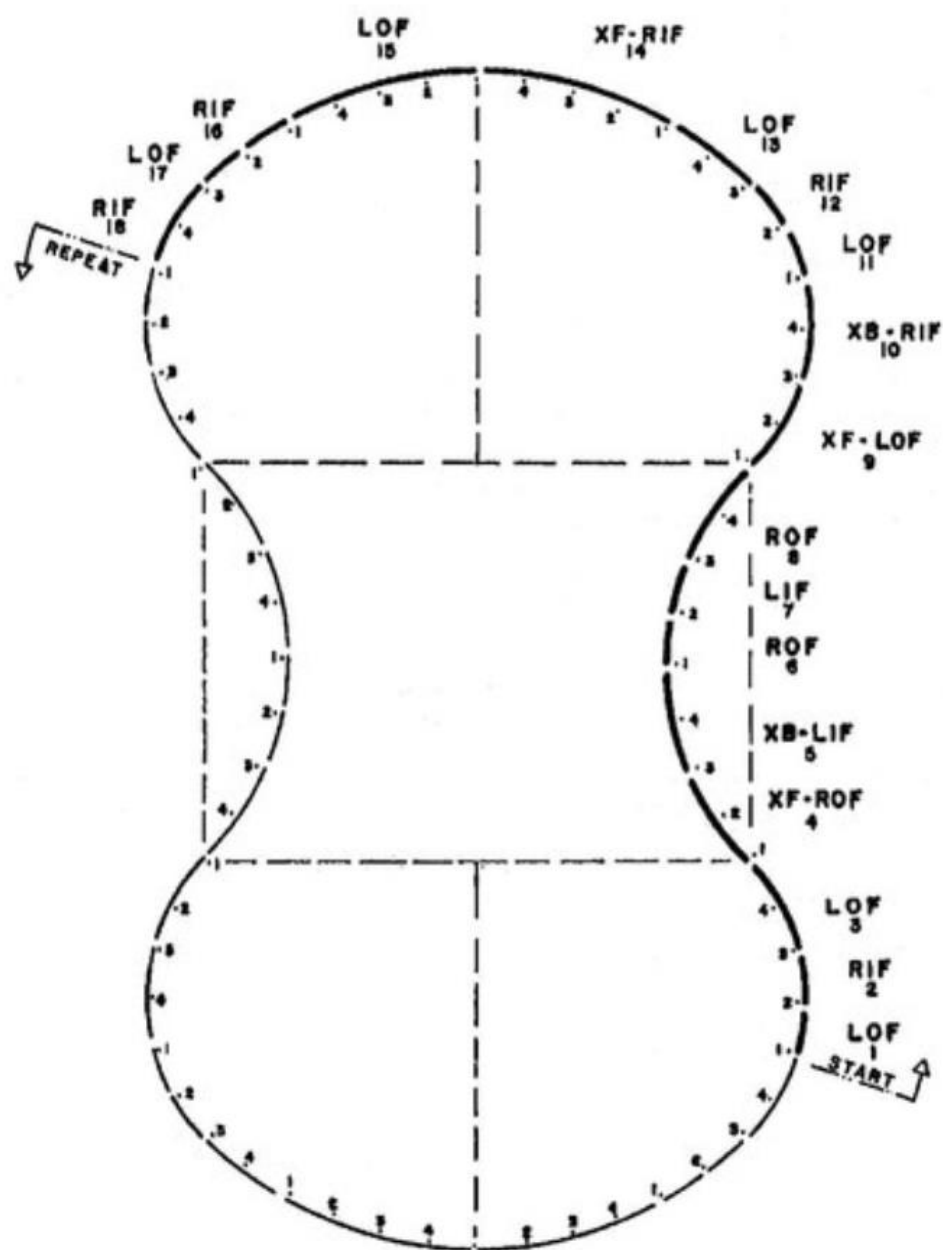
Steps #5 and #10 are crossed chassé steps. The take-offs for these steps must be crossed-foot, crossed-tracing, close and parallel.

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.

LA VISTA CHA-CHA



9-1-89

LA VISTA CHA CHA

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.

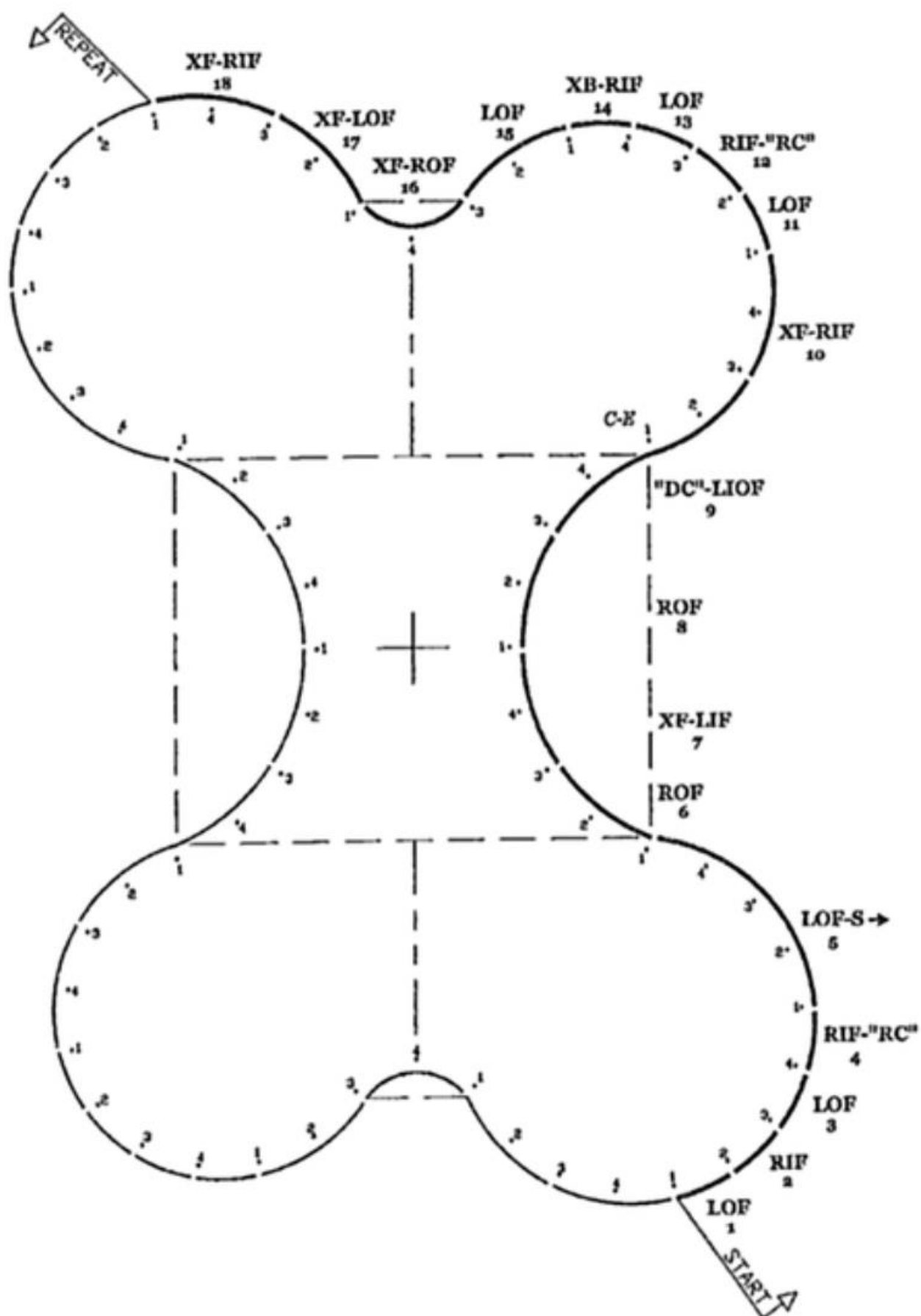
Steps #7, #10, #17 and #18 are crossed progressives. The takeoff for each step must be close and parallel to the preceeding step.

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 preceeding 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



MANDI LYNN TANGO

Music: Tango 4/4; Counting 1-2-3-4
Tempo: 100 beats per minute
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 run steps, starting parallel to the long side barrier and finishing toward the long axis.

Step 4 XF ROF is a cross in front for 1 beat followed by Step 5 XB LIF a cross behind for 1 beat.

Step 6 ROF is a 4 beat outside edge in which the free leg movement is optional.

Step 7 XF LOF and 8 XB RIF, each of 1 beat, aim to the long side barrier and are followed by an open mohawk, LIB for 2 beats.

Steps 10 ROB and 11 LOF form a back to forward mohawk which takes the lobe back to the baseline.

Step 13 XB LIF and 14 RIB form an open mohawk (2 beats each).

Step 15 LOB and 16 RIF form a back to forward open choctaw. Attention should be paid to the proper execution of the choctaw, from outside edge to inside edge.

Steps 17 through 21 are a barrier lobe that begins towards the long side barrier and curve around the corner to finish toward the center of the rink.

Step 22 is a XR ROF for 4 beats. The free leg movement on this step is optional.

Step 23 is an open choctaw to LIB which aims toward the short side barrier and begins a lobe that curves around the corner to finish parallel to the long side barrier in preparation for the restart of the dance. Attention to the proper execution of the choctaw from outside edge to inside edge.

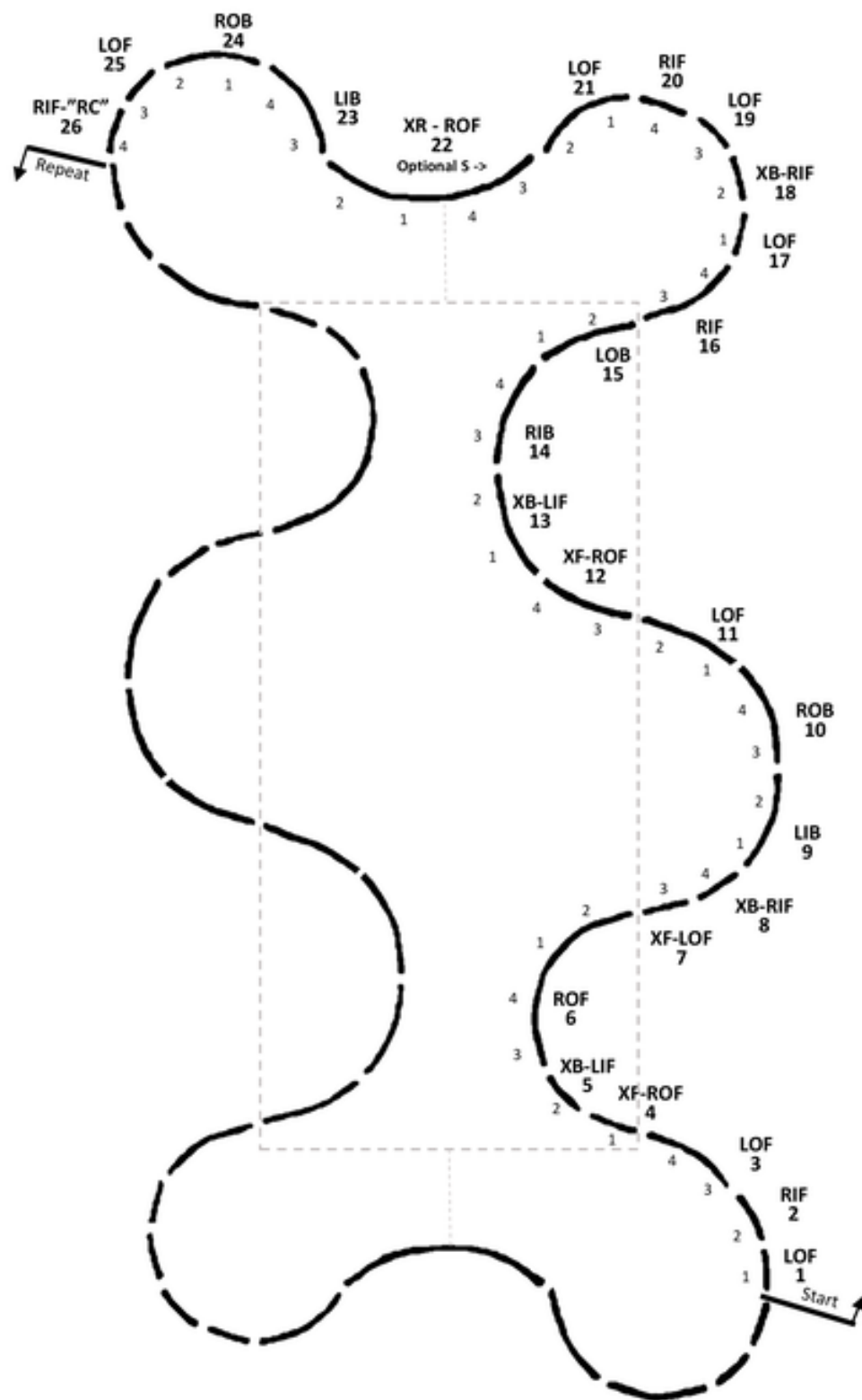
The straightaway baseline starts with the beginning of step #4 and is crossed at the beginning of step #7, step #12 and step #16.

PLEASE NOTE: Skaters are not permitted to cross the long axis on the straightaway lobes of the dance.

MANDI LYNN TANGO

Tempo: 100 Tango

Written by: Marie Gaudy



MANDI LYNN TANGO

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 those 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.

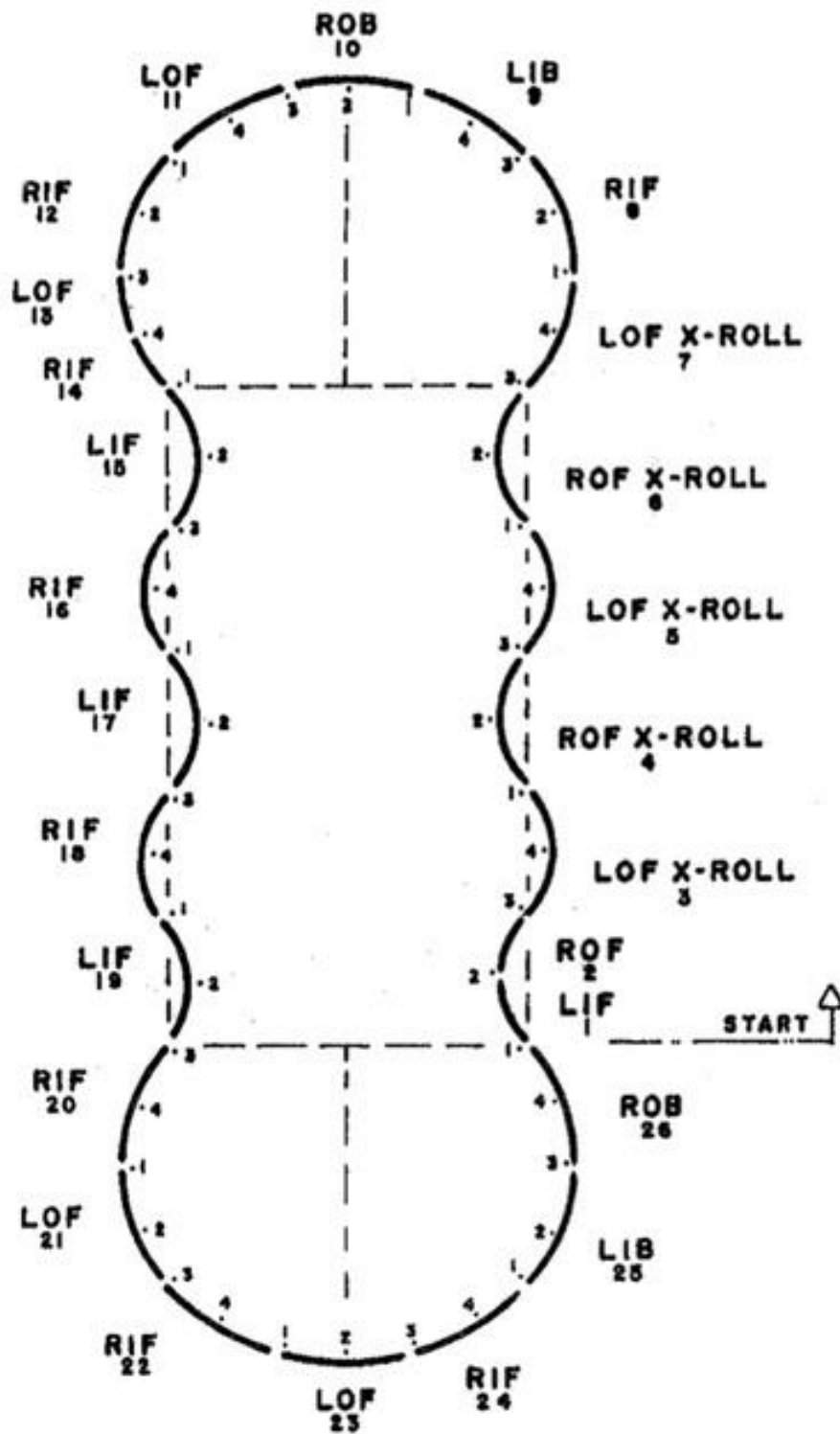
Steps #10 and #11 constitute a backward-to-forward open held mohawk turn. The forward step of this turn must originate from behind the heel of the tracing skate.

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

Mason March

Janet Pavilonis – Robert Hudson – Tina Jackson

Music: March 4/4: Counting 1-2-3-4
Position: Side B, Reverse B, and Solo

Tempo: 100 Beats per minute
Pattern: Set; Axis 60-90 Degrees

OPENING:

The dance starts on count 1 of a measure of music. The first step to be skated is step number 1. The opening steps must be 8 or 16 Beats.

DANCE NOTES:

Every step of this dance, except the cross steps (Steps 8, 13, 19, 20 and 25), must take the floor in the "parallel and" Position.

Steps 5, 12, and 24 are dropped chasse' accomplished by:

1. Placing the free foot on the floor in the "parallel and" position
2. Changing feet
3. Then extending the free leg to the leading position in the air

Step 6 (LOF-RIF) is a Slalom step, while maintaining the LOF the right foot is placed on the floor close and parallel to obtain a RIF. (*Team)

Step 7 (ROF) this step establishes the base line.

Step 8 (XB-LIF) is a crossed chasse which must be made crossed-foot, crossed-tracing, close and parallel.

Step 10 (LIF-RC) and **Step 11** (ROF-RC) are "Marching Steps" the free leg position is optional

Step 12 (DC-LIOF-S) the change of edge occurs on count 3 of the step on the base line. At the beginning of the step the free leg is in front on count 2 the free leg is brought back alongside the skating leg on count 3 the free leg swings back to a leading position. (*Team)

The technique of **steps 18, 19, 20, and 21**, which are all (1 beat), is as follows:

On **Step 18** (LOF) the right foot crosses over the left for **step 19** (XF-ROF) and the left remains crossed behind ready for **step 20** (XB-LIOF). The take off for **step 19** must be made crossed-foot, crossed-tracing, close and angular. The take off for **step 20** must be made crossed-foot, crossed-tracing, close and parallel. **Step 20** rocks over to an outside edge for the execution of **step 21** (RIF-RC)

*In Team:

The Dance is skated in Side B position for **Steps 1 through 5** and **Steps 13 through 25**.

On **Step 6** (LOF-RIF, Slalom) the Woman moves past the man by increasing her edge to change to reverse side B position. **Steps 7-11** are skated in reverse side B position. On **Step 12** (DC-LIOF-S) the change of position happens on count 2 the free leg is brought back alongside the skating leg the Woman moves past the Man by increasing her edge to side B position, on count 3 the free leg swings back to a leading position.

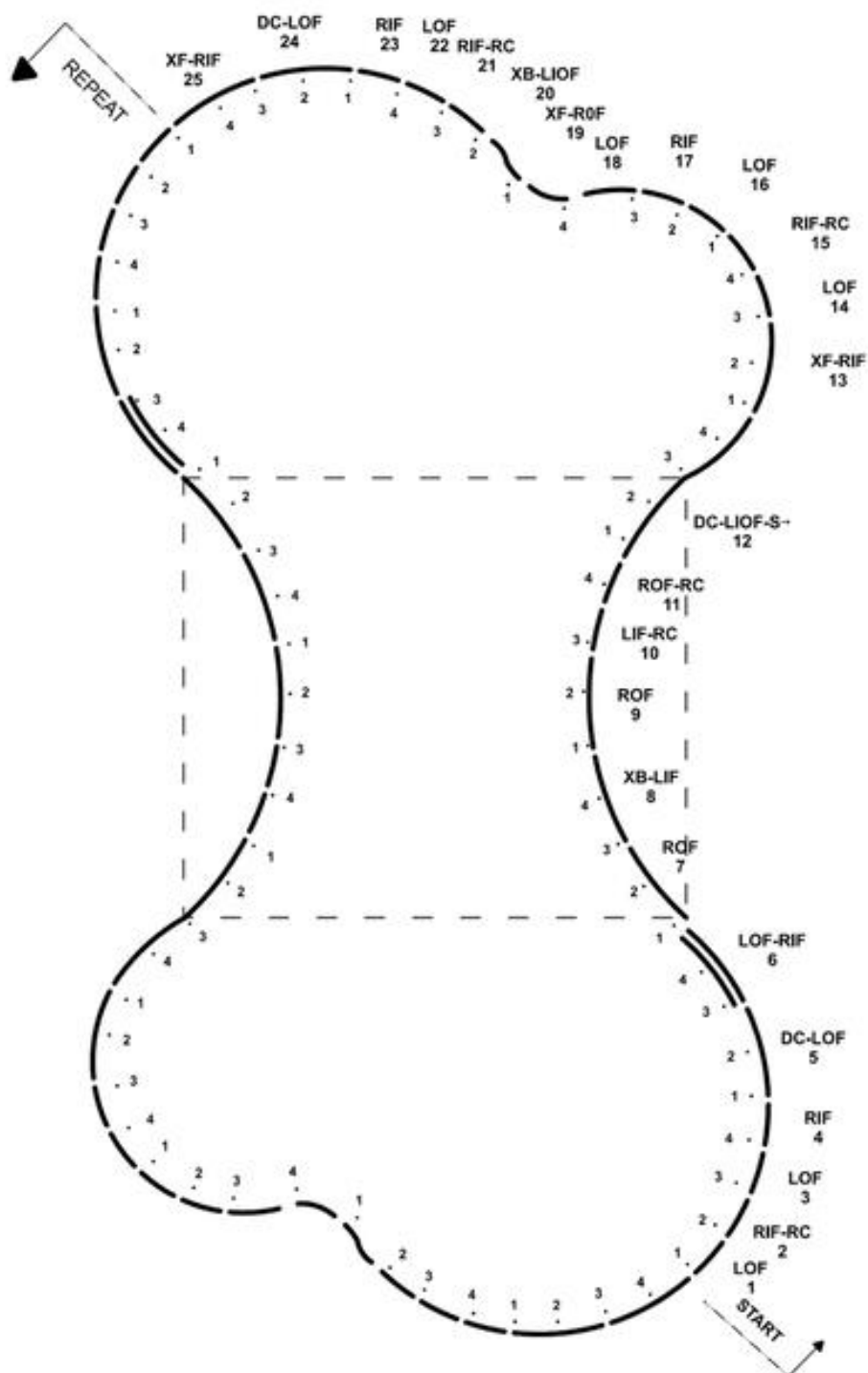
Key Points:

1. Steps 5 and 6 proper execution and timing of the Drop Chasse and the Slalom step. Additionally in team the change of position on the Slalom Step.
2. Steps 12 and 13 "Marching Steps" proper execution and timing of the two raised Chasses.
3. Step 14 (DC-LIOF-S) correct execution and timing of the step as described. Additionally in team the change of position on count 2 of the step.
4. Steps 20, 21, 22, and 23 correct execution of the steps and the timing of each one beat step.

List of Steps - Mason March

Step No.	Steps	Team Position	Musical Beats
1	LOF	B	1
2	RIF-RC	B	1
3	LOF	B	1
4	RIF	B	1
5	DC-LOF	B	2
6	LOF-RIF	Change	2
7	ROF	Rev B	2
8	XB-LIF	Rev B	2
9	ROF	Rev B	2
10	LIF-RC	Rev B	1
11	ROF-RC	Rev B	1
12	DC-LIOF	Change	2+2
13	XF-RIF	B	2
14	LOF	B	1
15	RIF-RC	B	1
16	LOF	B	1
17	RIF	B	1
18	LOF	B	1
19	XR-ROF	B	1
20	XB-LIOF	B	1
21	RIF-CH	B	1
22	LOF	B	1
23	RIF	B	1
24	DC-LOF	B	2
25	XF-RIF	B	2

MASON MARCH



Matador Doble

Written by: Steven Hinkle, King Lee and Donna McBride

Music: Paso Doble 4/4; Counting 1-2-3-4

Tempo: 100 Beats per minute

Position: Side B and Reverse Side B

Pattern: Set

Axis: 45/90

Intended Events: Elementary, Freshman, Gold 1 team and solo dance events.

Dance Notes and Key Points

Steps #1 through #5 are the steps in the first lobe. The take-offs for these steps must be in a parallel take-off position.

Step #6 is a ROF Drop Chasse.

Steps #7 LIF-XF and Step #8 RIB is a Dropped Open Mohawk. During the turn the team changes from Side B position to Reverse Side B position.

Steps #11 LOB to Step #12 RIF is a Held Open Choctaw. At the end of step #11 the man should deepen his edge to maintain the Reverse Side B position through the turn. The takeoff for step #12 must originate from behind the heel of the tracing skate. Special attention should be taken to hold the LOB edge on step #11 and to step directly on a RIF on step #12.

Steps #16 through Steps #18 are Unique to this Dance. They should be executed with strong positions and sharp movements to enhance the the theme of the Paso Doble rhythm.

Step #16 ROF-X-Roll is a cross roll, with an angular takeoff, and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

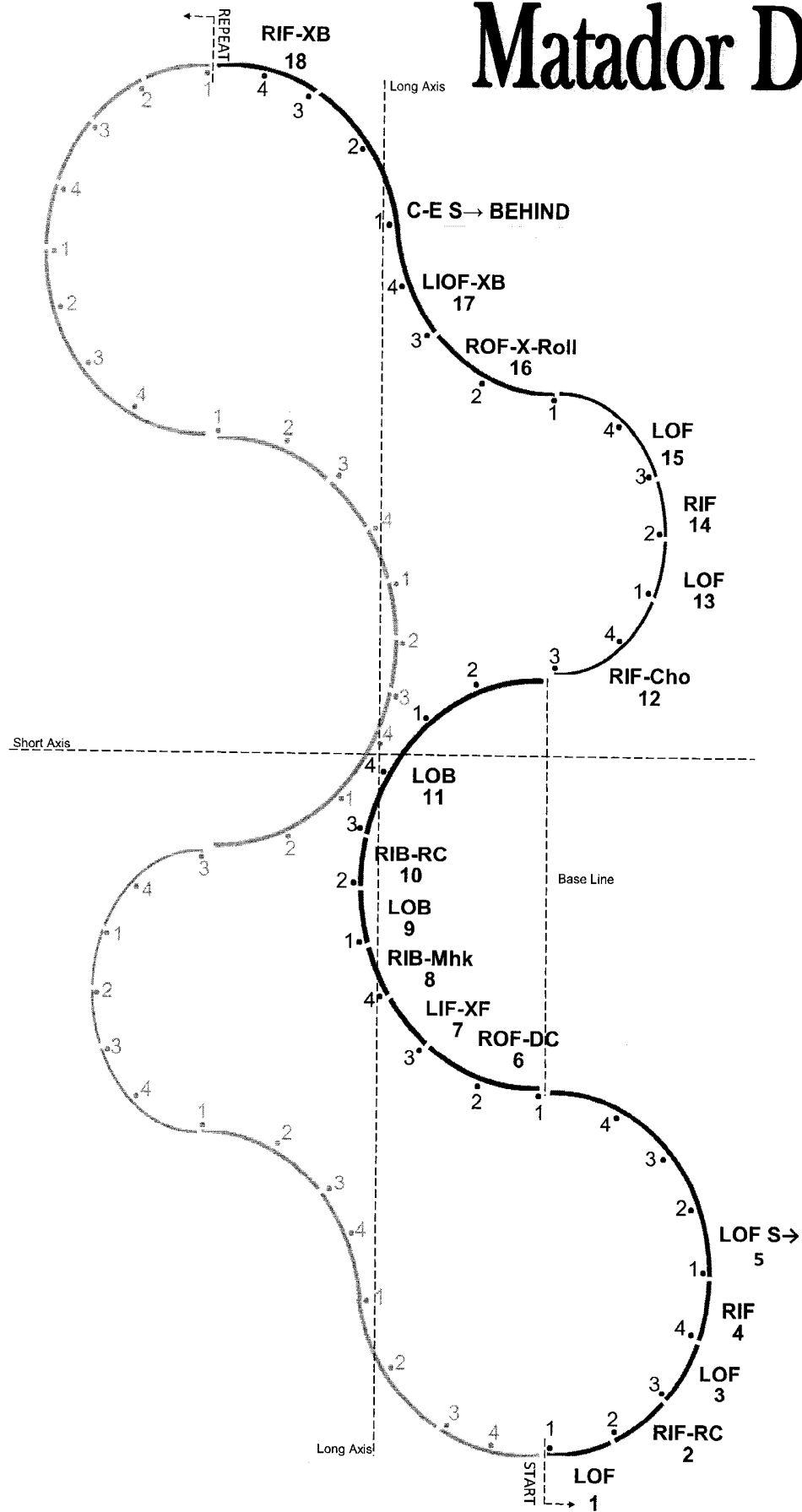
Step #17 is a LIOF-XB 4 beat step. The freeleg should be held in front and inside edge maintained on the first 2 beats of the step. On beat 3 of the step the freeleg swings back, the edge is changed to a LOF and the Reverse B Position is changed to a Side B Position. A slight team rotation to the right on the first 2 beats of the step and a slight team rotation to the left on beat 3 of the step will help assist the position change.

Step #18 is a RIF-XB

List of Steps

Step No.	Beats	Step	Position	Step Notes
1	1	LOF	Side B	
2	1	RIF-RC	Side B	Raised Chase
3	1	LOF	Side B	
4	1	RIF	Side B	
5	4	LOF Swing	Side B	Swing on beat 3
6	2	ROF-DC	Side B	Dropped Chase
7	1	LIF-XF	Side B	Cross in Front
8	1	RIB	Reverse Side B	Dropped Open Mohawk
9	1	LOB	Reverse Side B	
10	1	RIB-RC	Reverse Side B	Raised Chase
11	4	LOB	Reverse Side B	
12	2	RIF	Reverse Side B	Held Open Choctaw
13	1	LOF	Reverse Side B	
14	1	RIF	Reverse Side B	
15	2	LOF	Reverse Side B	
16	2	ROF-X-Roll	Reverse Side B	Cross Roll
17	4	LIOF-XB Swing Back	Rev. Side B to Side B	Cross in Back LIF on Beat 3 Swing Back LOF switch to side B
18	2	RIF-XB	Side B	Cross in Back RIF

Matador Doble



MIRROR WALTZ

Elsbeth Muller

Music:	Waltz 3/4; Counting 1-2-3
Tempo:	108 beats per minute
Position:	Closed "A"
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. 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 chasse' steps.

The Raised Chasse' must:

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

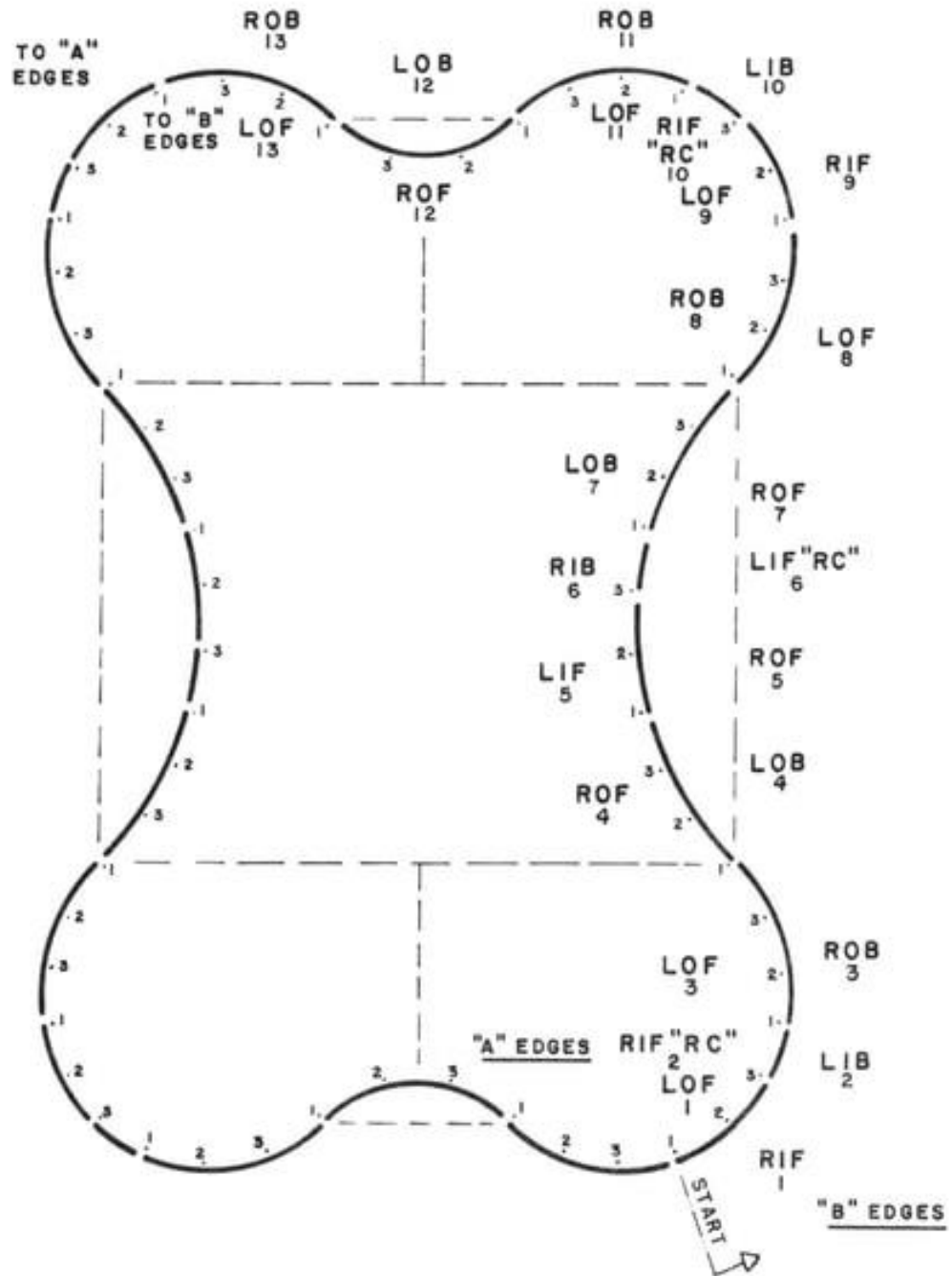
The partners must remain in "A" position throughout this dance maintaining a parallel and square relationship of their bodies during all turns.

The lobing across the corner is such that steps #11 and #13 must be symmetrical and the middle of step #12 must be in 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



9-1-89

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.

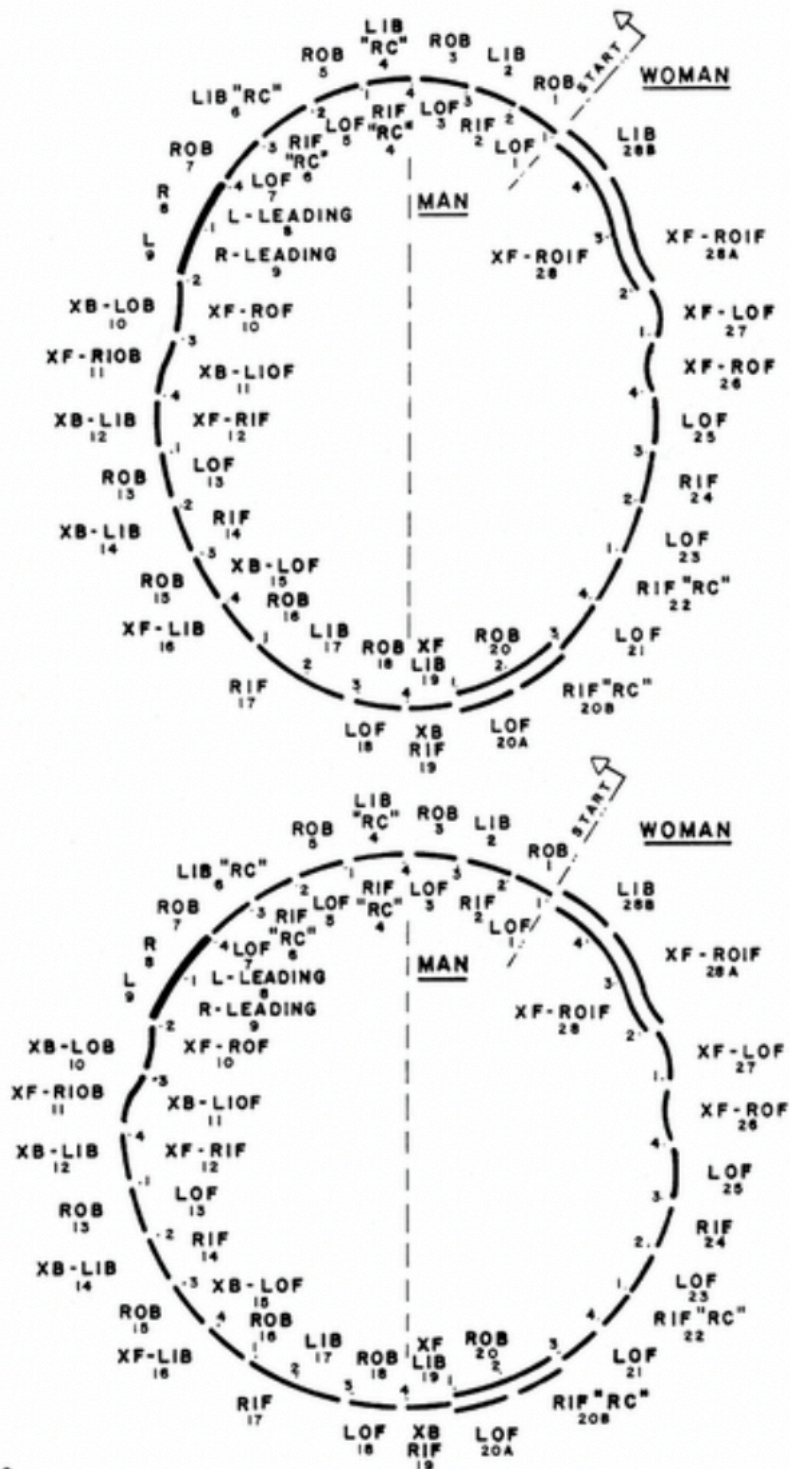
During steps #8 and #9, the knee of the major employed leg is flexed while the knee of the extended leg is straightened. This should be accomplished without a noticeable "rise and fall" movement. Steps #8 and #9 are not a dance split with body weight equally distributed between both skaters. There should 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



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.

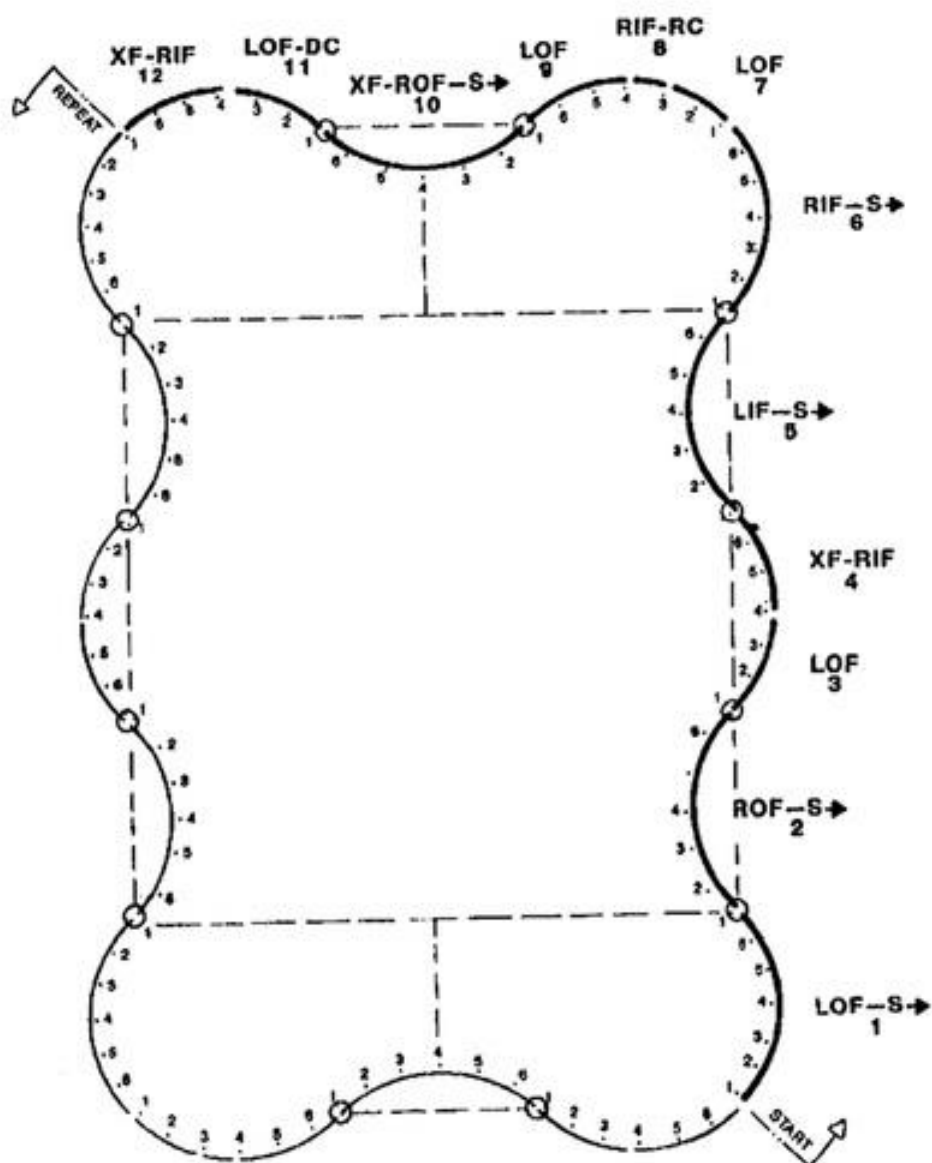
The first corner barrier lobe should be symmetrical with the second corner barrier lobe. The fourth beat of step #10 should be at the top of the corner center lobe.

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



9-1-99

PILGRIM WALTZ

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

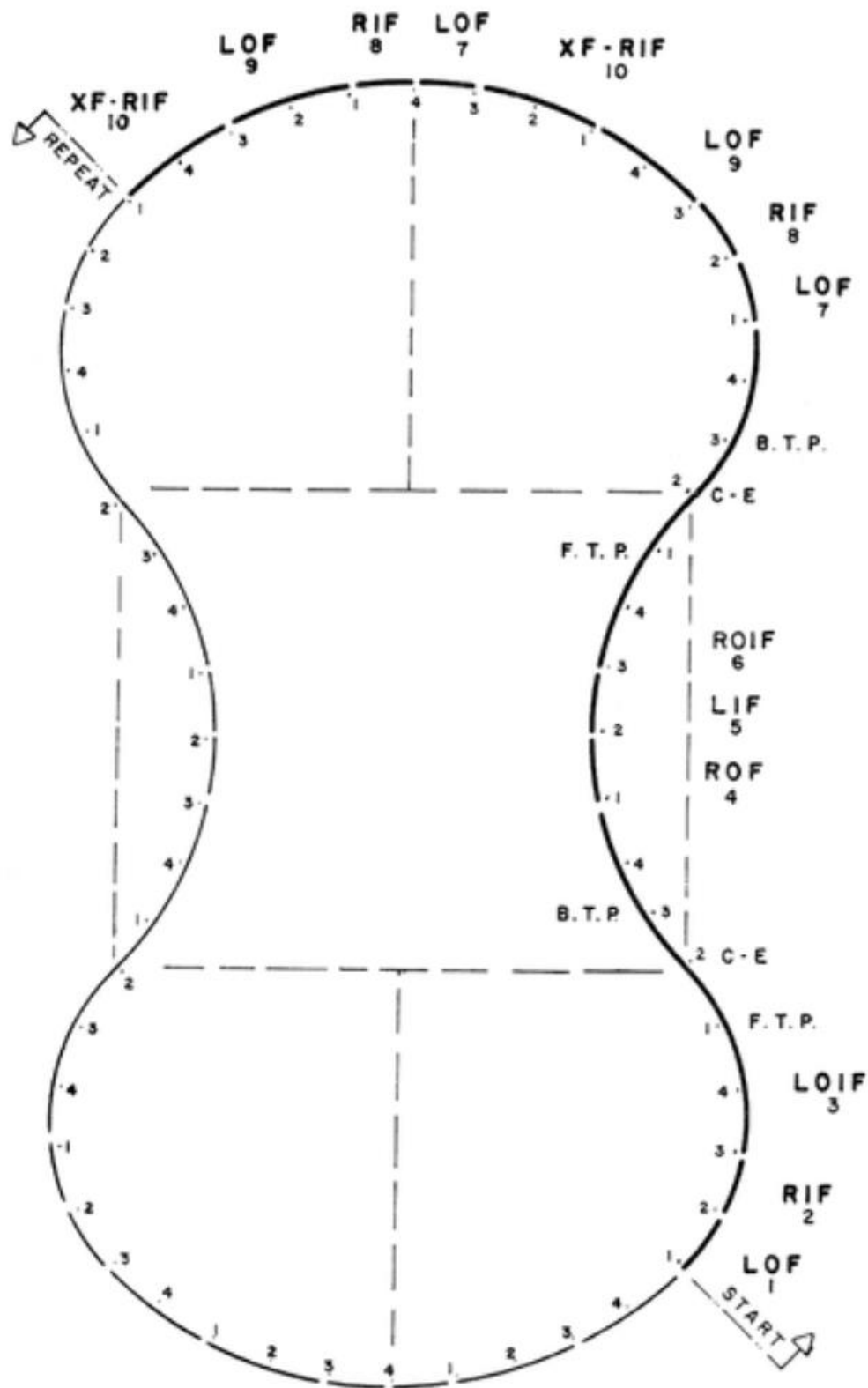
Steps #1 through #6 make up a straightaway sequence of this dance. There is a front and back toe point on each of the six beat OIF edges of the straightaway. The outside toe wheel touches the floor lightly on count 1 in front of the skating foot. The change of edge occurs on count 2. The inside toe wheel 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



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: 45-90 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.

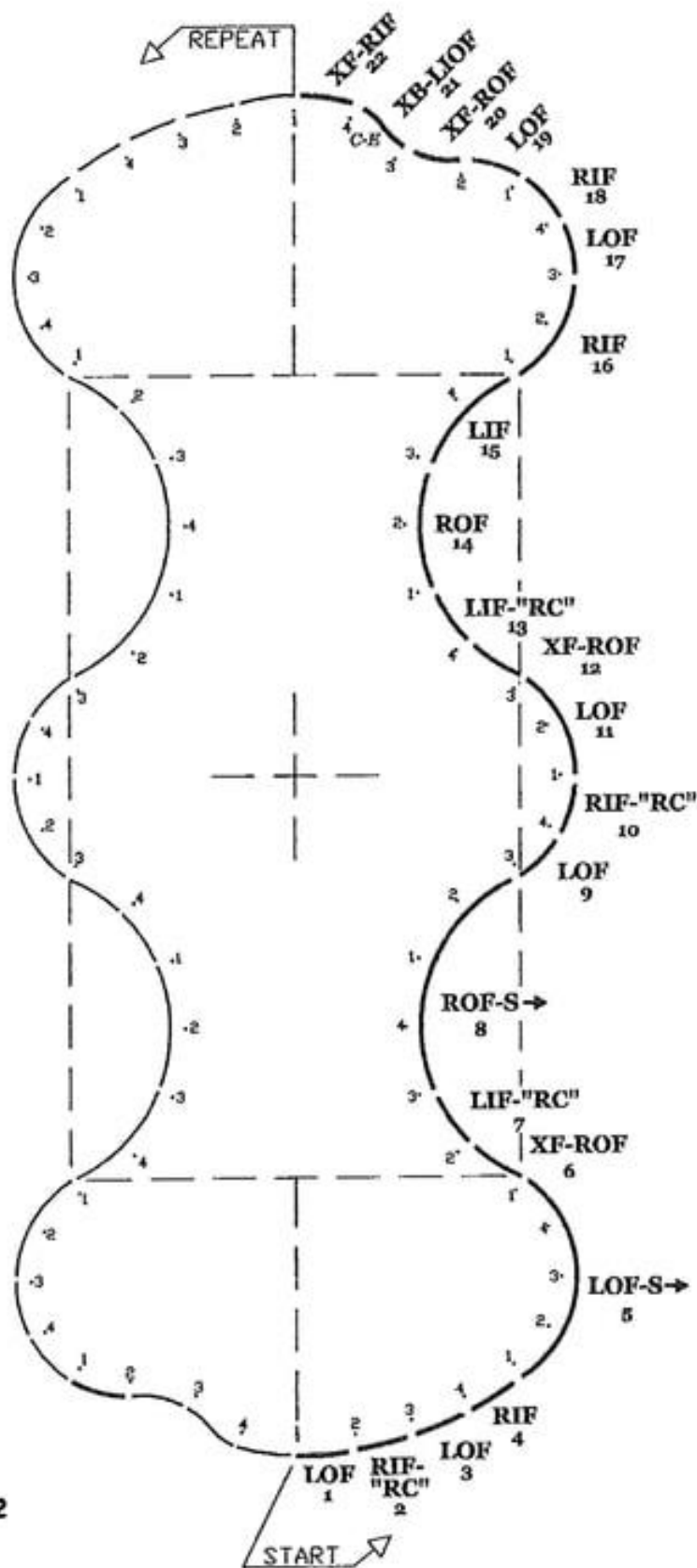
DANCE NOTES:

Steps #6 and #12 (XF-ROF) 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	LOF	1
2	RIF-'RC'	1
3	LOF	1
4	RIF	1
5	LOF-Swing	4
6	XF-ROF-Roll	1
7	LIF-'RC'	1
8	ROF-Swing	4
9	LOF	1
10	RIF-'RC'	1
11	LOF	2
12	XF-ROF-Roll	1
13	LIF-'RC'	1
14	ROF	2
15	LIF	2
16	RIF	2
17	LOF	1
18	RIF	1
19	LOF	1
20	XF-ROF-Roll	1
21	XB-LIOF	1
22	XF-RIF	1

QUICKSTEP BOOGIE



RHYTHM BLUES

Robert Craiglin, 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.

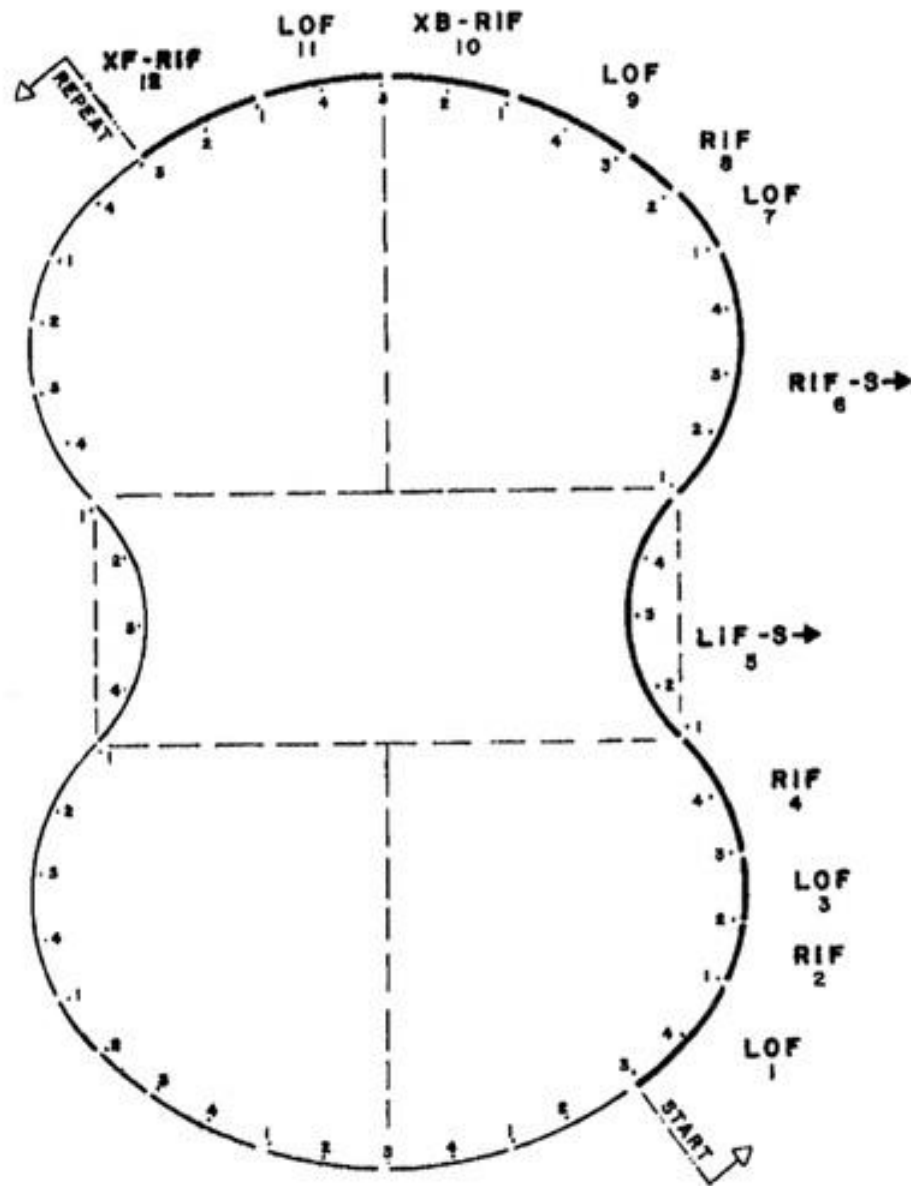
Step #10 (XB-RIF), a crossed chassé, is crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

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



9-1-89

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#9 Silver

ROCK AND ROLL WALTZ

Dona Ely

Music: Waltz 3/4; Counting 1-2-3
Tempo: 155 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

The takeoff for every step must be made in the "parallel and" position. Steps #2, #5, #8, #11 and #14 are raised chassés.

The change of edge for step #12 occurs on the straightaway baseline. The change of edge for step #19 occurs on the corner baseline.

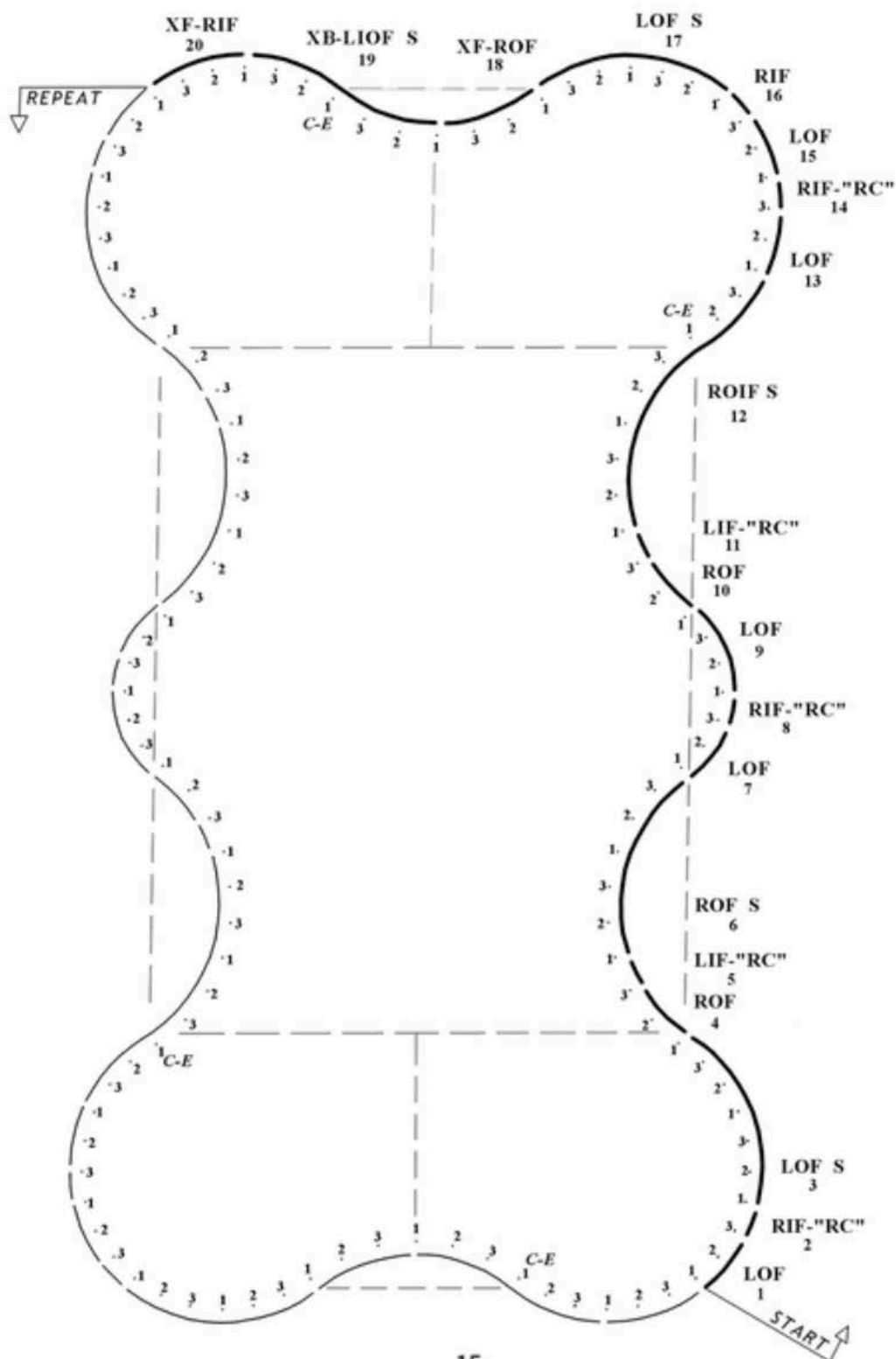
On step #12 (ROIF), swing forward on the 4th count of the step (musical count 1) and backward on the 7th count of the step (musical count 1) as the change of edge occurs.

On step #19 (XB-LIOF), the free leg swings forward and raises on the 4th count of the step (musical count 1) as the change of edge occurs.

The straightaway baseline for this dance starts with the beginning of step #4. Steps #7 and #10 also start on this baseline. The corner baseline starts with the beginning of step #18 and ends at count 4 (musical count 1) of step #19.

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

ROCK AND ROLL WALTZ



ROLLER SAMBA – SOLO

By: Hugo Chapouto (revised by: Lorenza Residori & Anna Remondini)

Music: Samba 2/4

Tempo: 104 bpm

Pattern: Set

The dance must be performed with energy and determination.

Step 1 LFO (2 beats), aimed in the direction of the long side barrier followed by **Step 2 XF RFI** (2 beats), a right inside cross in front with simultaneous free leg stretch, aimed parallel to the long side barrier.

Steps 3 LFO and **4 CH RFI** ($\frac{1}{2}$ beat each) are respectively a stroke and a chasse in the direction of the short side barrier.

Step 5 LFO 3T (1 + 2 beats) is a LFO stroke aimed toward the short side barrier followed by a three turn on the 2nd beat, with optional free leg movement, followed by **Step 6 RBO** (2 beats) aimed parallel to the short side barrier.

Step 7 ClMk LFO (1 $\frac{1}{2}$ beats) is a closed mohawk that intersects the long axis and moves toward the long side barrier.

Steps 8 Ch RFI ($\frac{1}{2}$ beat) and **Step 9 LFO** (2 beats) are respectively a chassé and a stroke, both directed towards the long side barrier.

Step 10 XB RFI (two beats) is a right forward inside cross behind skating towards the long side barrier.

Steps 11 LFO (1 beat) and **12 OpMk** (1 beat) are respectively a stroke and an open mohawk.

Step 13 Mk LFO Sw ~l Sw, (2 + 2 + 2 beats) is a mohawk where the free leg swings in front on the 3rd beat for two beats. On the 5th beat the skater executes simultaneously a swing back and a change of edge to inside; the step begins parallel to the long side barrier, and curves in the direction of the long axis to end on the 6th beat parallel to it.

Step 14 is a **DpCh RFO** (2 beats), which starts parallel to the long axis and aims toward the long side barrier and ends near the short axis of the rink.

Step 15 LFO (2 beats) curves to end in the direction of the long axis by intersecting the short axis.

Step 16 XR RFO Sw (2+2 beats), describes a large and marked lobe directed initially toward the long axis and then toward the long side barrier. The free leg swings in front on the third beat.

Reference Steps:

Step 7 – must start before the long axis and finish after it.

Steps 15 - must start before the short axis and finish after it.

Key Points – Roller Samba Solo

1. Steps 5 LFO 3T (1+2 beats):

- Correct timing of the step;
- Correct technical execution of the three turn, executed on the 2nd beat of the step, with the correct edge before and after the turn.

2. Step 7 CIMk LFO (1 ½ beats):

- Correct timing of the step;
- Correct execution of the Closed Mohawk with feet close together and the free leg finishing in front of the body at the end of the turn;
- Respecting the prescribed edges required before and after the CIMk.

3. Step 13 Mk LFO Sw ~I Sw, (2+2 +2 beats):

- Correct timing of the step;
- Correct technical execution of the swing with the free leg being held back for 2 beats then swung forward on the 3rd beat, without deviation from the outside edge in advance.
- Correct timing and technical execution of the change of edge and, simultaneously, of the swing back on the 5th beat of the step, without deviation from the inside edge in advance.

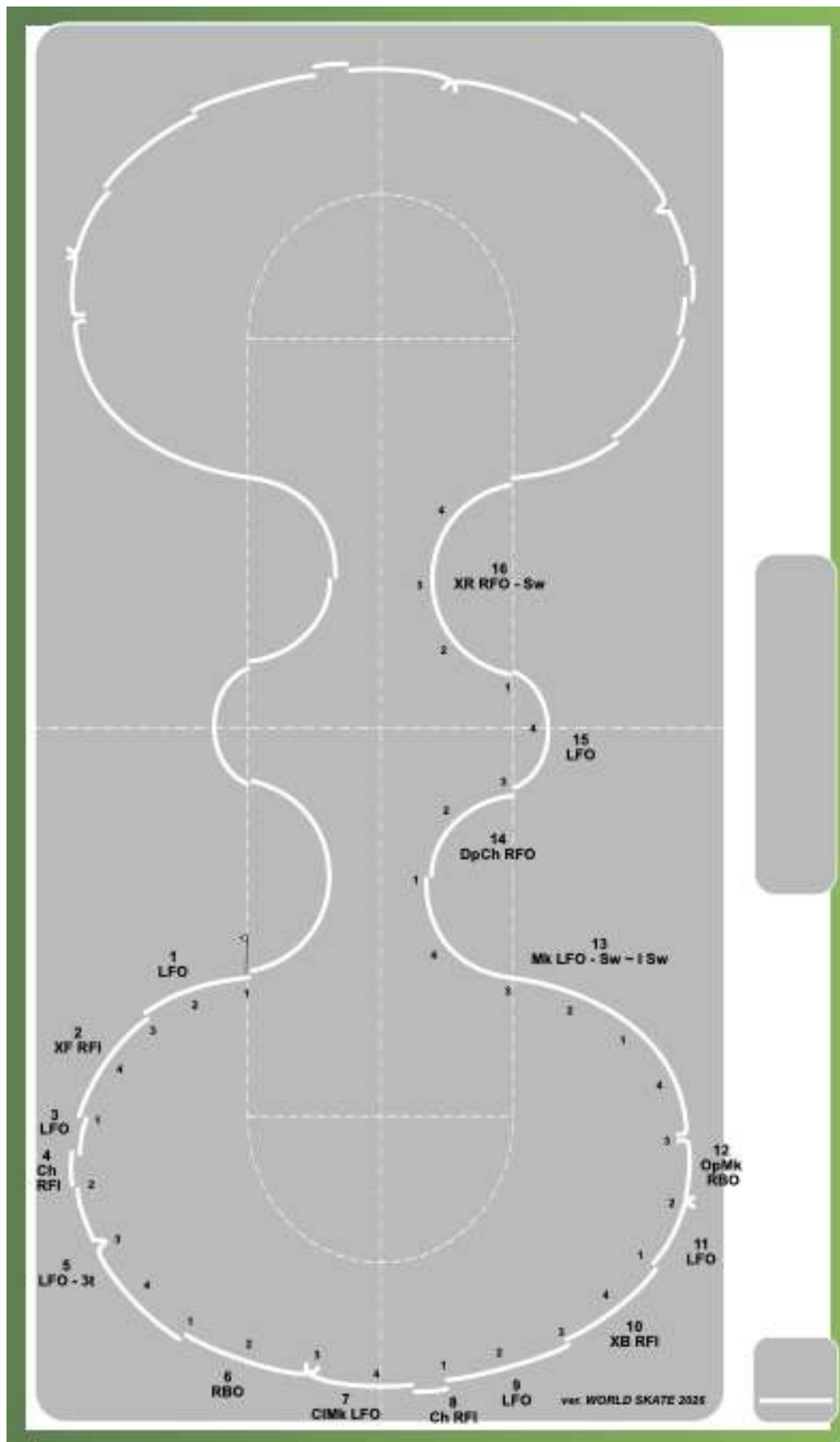
4. Steps 16 XR RFO Sw (2+2 beats):

- Correct timing of the step;
- Correct technical execution of the cross roll (respecting the prescribed edges required before and after the XR) with adequate inclination of the body;
- Correct technical execution of the swing with the free leg being swung forward on the 3rd beat, without deviation from the outside edge in advance.

List of steps – Roller Samba Solo

STEP NO.	STEP	MUSICAL BEAT
1	LFO	2
2	XF RFI	2
3	LFO	½
4	Ch RFI	½
5	LFO 3T	1 + 2
6	RBO	2
7	CIMk LFO	1½
8	Ch RFI	½
9	LFO	2
10	XB RFI	2
11	LFO	1
12	OpMk RBO	1
13	Mk LFO Sw -I Sw	2+2 +2
14	DpCh RFO	2
15	LFO	2
16	XR RFO - Sw	2+2

Pattern – Roller Samba Solo



ROLLER SAMBA – COUPLES

By Hugo Chapouto

Music: Samba 2/4

Tempo: 104 bpm

Position: Crossed Arm Kilian, Reverse Crossed Arm Kilian

Pattern: set

The dance must be performed with energy and determination.

The position is Crossed Arm Kilian and Reverse Crossed Arm Kilian; the steps are the same for both skaters.

Step 1 LFO (2 beats), a stroke in the direction of the long side barrier, followed by **Step 2 XF RFI** (2 beats), a right inside cross in front with simultaneous free leg stretch, is parallel to the long side barrier.

Steps 3 LFO and **4 Run RFI** (1 beat each) are respectively a stroke and a run in the direction of the short side barrier.

Step 5, LFO (1 beat) stroke, followed by **Step 6 Ch RFI** (1 beat) for the man, while the woman simultaneously skates **Step 5 LFO 3T** (1+ ½ beats), crossing the man's tracing, followed by **Step 6 RBO** (½ beat) to the left of the man and maintaining the crossed position of the arms. The position with crossed arms is maintained as in the previous step.

Steps 7 LFO and **8 Run RFI** (1 beat each) are for the man respectively a stroke and a run towards the long side barrier while the woman performs, simultaneously with the man, **Step 7 Mk LFO** (1 beat), and **Step 8 Run RFO** (1 beat), a run. The position assumed by the pair during step 7 is Reverse Crossed Arm Kilian which will be maintained until step 19.

Step 9 LFO (2 beats) for both skaters is aimed towards the long side barrier.

Step 10 XB RFI (2 beats), is skated towards the long side barrier.

Step 11 LFO Sw - I Sw, (6 total beats, 2 + 2 + 2), in which the free leg swings in front on the 3rd beat and back on the 5th beat simultaneously with a change of edge to inside (on the 5th beat); the step starting parallel to the long side barrier, curves in the direction of the long axis to end on the 6th beat parallel to it.

Step 12 is a DpCh RFO (2 beats), which aims towards the long side barrier and ends near the short axis of the rink.

Step 13 LFO (2 beats) a stroke, curves to end in the direction of the long axis by intersecting the short axis.

Step 14 XR RFO Sw (2+2 beats), describes a large and marked lobe directed initially toward the long axis and then toward the long side barrier. The swing takes place by swinging the free leg in front on the 3rd beat.

Step 15 LFO (2 beats) stroke, aimed in the direction of the long side barrier followed by **Step 16 XF RFI** (2 beats), a right inside cross in front with simultaneous free leg stretch, is parallel to the long side barrier.

Steps 17 LFO and 18 Run RFI (1 beat each) are respectively a stroke and a run in the direction of the short side barrier.

Step 19 LFO (1 beat) is a stroke for the woman followed by **Step 20 a Ch RFI** (1 beat); the man skates simultaneously **Step 19 LFO 3T** (1 + ½ beats), crossing the woman's tracing, followed by **Step 20 RBO** (½ beat) to the left of the woman and maintaining the crossed position of arms.

Steps 21 LFO and 22 Run RFI (1 beat each) are for the woman respectively a stroke near the long axis and a run (1 beat) after the long axis while the man performs, simultaneously with the woman, **Step 21 Mk LFO** (1 beat) and **Step 22 Run RFI**.

The position taken by the couple during **Step 21** is Crossed Arm Kilian which will be maintained until the end of the dance.

Step 23 LFO (2 beats) is a stroke for both skaters in the direction of the long side barrier.

Step 24 is an XB RFI (2 beats), skated towards the long side barrier.

Step 25 LFO - Sw, (2+2 beats), a stroke in which the free leg swings forward on the 3rd beat; the step starts parallel to the long side barrier and curves in the direction of the long axis.

Step 26 RFO (2 beats) is a stroke, aimed in the direction of the long axis, curving on an outside edge, followed by **Step 27 DpCh LFI** (1 ½ beats), which begins parallel to the long axis, and aims toward the long side barrier.

Step 28 Ch RFI (½ beat) on the inside edge changes the trajectory of the previous step and is near the short axis of the rink.

Step 29 LFO (2 beats) is a stroke curves in the direction of the long axis and intersects the short axis.

Step 30 XR RFO Sw (2+2 beats) is a cross -roll that describes a large and marked lobe directed initially towards the long axis and then toward the long side barrier. The swing takes place by swinging the free leg in front on the 3rd beat.

Reference Steps:

Step 8 – Must start by the long axis.

Step 13 – Must start before the short axis and finish after it.

Step 22 - Must start by the long axis

Step 29 - Must start before the long axis and finish after it.

Key Points – Roller Samba Couples

Section 1

1. Steps 5 LFO- 3T (1+ ½ beats) and 6 RBO (½ beat) for the woman:

- correct timing of the steps;
- correct technical execution of the 3T, executed on the ½ beat of the Step 5, with the correct edge before and after the turn;
- clear outside edge on Step 6, for ½ beat.

For the couples:

- Attention to the position of the couple which should be close without any separations.

2. Step 11 LFO Sw - I Sw:

- correct timing of the step;
- correct technical execution of the **swing** with the free leg being held back for 2 beats then swung forward on the 3rd beat, without deviation from the outside edge in advance;
- correct timing and technical execution of the **change of edge** and, simultaneously, of the **swing** back on the 5th beat of the step, without deviation from the inside edge in advance.

For couples:

- attention to the position of the couple which should be close without any separations;
- attention to the unison of the free legs on the swing.

3. Step 12 DpCh RFO (2 beats):

- correct timing of the step;
- correct technical execution of the DpCh – starting in “and position”: with feet close and parallel. On beat 1, the left leg becomes the free leg and immediately extends in front;
- no deviations from the inside edge;

For couples:

- attention to the position of the couple which should be close without any separations.

4. Step 14 XR RFO Sw (2+2 beats):

- correct timing of the step;
- correct technical execution of the cross roll (respecting the prescribed edges required before and after the XR), on a clear and correct outside edge, with adequate inclination of the body;

For couples:

- attention to the position of the couple which should be close without any separations;
- attention to the unison of the free legs on the swing.

Section 2

1. Steps 19 LFO 3T (1+ ½ beat) and step 20 RBO (½ beat) for the man:

- Correct timing of the steps;
- Correct technical execution of the 3T, executed on the ½ beat of the step 19, with the correct edge before and after the turn;
- Clear outside edge on step 20 for ½ beat.

For couples:

- Attention to the position of the couple which should be close without any separations.

2. Step 24 XB RFI (2 beats):

- correct timing of the step;
- correct technical execution of cross behind, with feet close and parallel before executing the RFI on a clear inside edge.

For couples:

- attention to the position of the couple which should be close without any separations.

3. Step 27 DpCh LFI (1 ½ beats):

- correct timing of the step;
- correct technical execution of the DpCh – starting in “and position”: with feet close and parallel. On beat 1, the left leg becomes the free leg and immediately extends in front;
- no deviations from the inside edge.

For couples:

- attention to the position of the couple which should be close without any separations.

4. Step 30 XR RFO Sw (2+2 beats):

- correct timing of the step;
- correct technical execution of the cross roll (respecting the prescribed edges required before and after the XR), on a clear and correct outside edge, with adequate inclination of the body.

For couples:

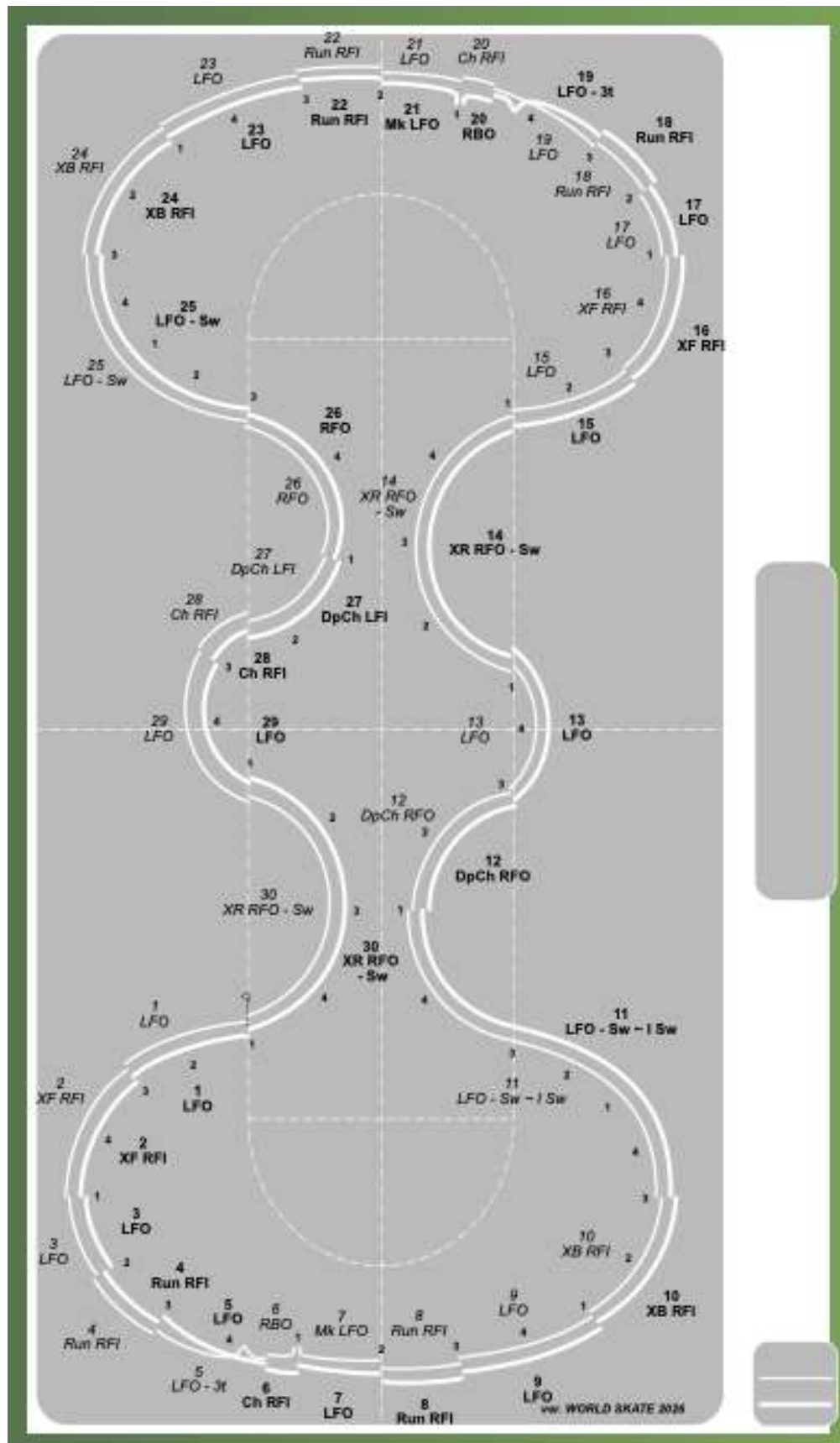
- Attention to the position of the couple which should be close without any separations;
- Attention to the unison of the free legs on the swing

List of steps – Roller Samba Couples

HOLD	STEP	WOMAN'S STEPS	BEATS WOMAN	BEATS BOTH	BEATS MAN	MEN'S STEPS
SECTION 1						
Crossed Arm Kilian	1	LFO		2		LFO
	2	XF RFI		2		XF RFI
	3	LFO		1		LFO
	4	Run RFI		1		Run RFI
	5	LFO 3T	1 + ½		1	LFO
	6	RBO	½		1	Ch RFI
Reverse Cross Arm Kilian	7	Mk LFO		1		LFO
	8	Run RFI		1		Run RFI
	9	LFO		2		LFO
	10	XB RFI		2		XB RFI
	11	LFO Sw I-Sw		2+2+2		LFO Sw I-Sw
	12	DpCh RFO		2		DpCh RFO
	13	LFO		2		LFO
	14	XR RFO Sw		2+2		XR RFO Sw
SECTION 2						
	15	LFO		2		LFO
	16	XF RFI		2		XF RFI
	17	LFO		1		LFO
	18	Run RFI		1		Run RFI
	19	LFO	1		1+½	LFO 3T
	20	Ch RFI	1		½	RBO
Cross Arm Kilian	21	LFO		1		Mk LFO
	22	Run RFI		1		Run RFI
	23	LFO		2		LFO
	24	XB RFI		2		XB RFI
	25	LFO Sw		2+2		LFO Sw
	26	RFO		2		RFO

	27	DpCh LFI		1 ½		DpCh LFI
	28	Ch RFI		½		Ch RFI
	29	LFO		2		LFO
	30	XR RFO Sw		2+2		XR RFO Sw

Pattern – Roller Samba Couples



SAMBA CALIENTE

Pavilonis - Cruz - Shay

Music: Samba 4/4; Counting 1-2-3-4
Tempo: 100 Beats per minute
Position: (A) Closed, (D) Open, (F) Side Closed, or Solo
Pattern: Set
Axis: 60-90 degrees
Events: Freshman, Sophomore, Gold 1

OPENING

The dance starts on count one of a measure of music. The first step to be skated is step #1. The opening beats must be no more than 24.

DANCE NOTES

Closed (A) position is required for the progressive runs **Steps 1 through 3** with the man tracking the woman.

Steps 4 through 8 Start in Closed (A) Position –the Woman rotates under her right hand which is held by the Man's left hand. The Man's right hand and the Woman's left hand are free until **Step 8** when the couple resumes Closed (A) Position:

- For the man the five steps start with ROF one beat, followed by three raised chasses each one beat, followed by a ROF for two beats.
- For the woman it is a rotation composed of a sequence of five steps of which the first four steps are one beat and the last step is two beats. All mohawks forward to back must be heel to heel; Mohawks back to forward must be executed from behind the heel of the tracing skate.

After starting **Step 8** the woman deepens her edge prior to stepping forward on **Step 9** and assumes Open (D) position for **Steps 9 through 14**.

The take-off for the Man's **Step 9** must be made in the parallel "and" position while the take off for the Woman's **Step 9** must originate from behind the heel of the tracing skate. A parallel relationship of the tracings must exist during **Step 9**. The free foot should swing forward on beat 3 of the step.

For **Steps 10 through 12** the take-off for the Man's steps must be made in the "angular and" position. The corresponding steps for the Woman are cross rolls, the take-off must be crossed-foot, crossed tracing, close and angular.

On **Step 15** the couple resumes Closed (A) Position with the Man tracking the Woman. Immediately thereafter the Woman deepens her ROB edge prior to stepping forward. No change of body lean should occur for the Woman during this turn. **Step 16** for the Woman is executed from behind the heel of the tracing skate.

The Man's **Step 16 and 17** constitutes an open drop mohawk.

SAMBA CALIENTE

(Continued)

Steps 18 through 20 are progressive steps and must take the floor in the parallel “and” position and be skated in Side Closed (F).

The Woman’s **Steps 20 and 21** 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 20 and 21**.

The **Man’s Step 21** is a crossed chasse. **Step 22** is executed from behind the left heel. It is imperative that the man tracks the woman on **step 22** when Closed (A) position is resumed.

KEY POINTS:

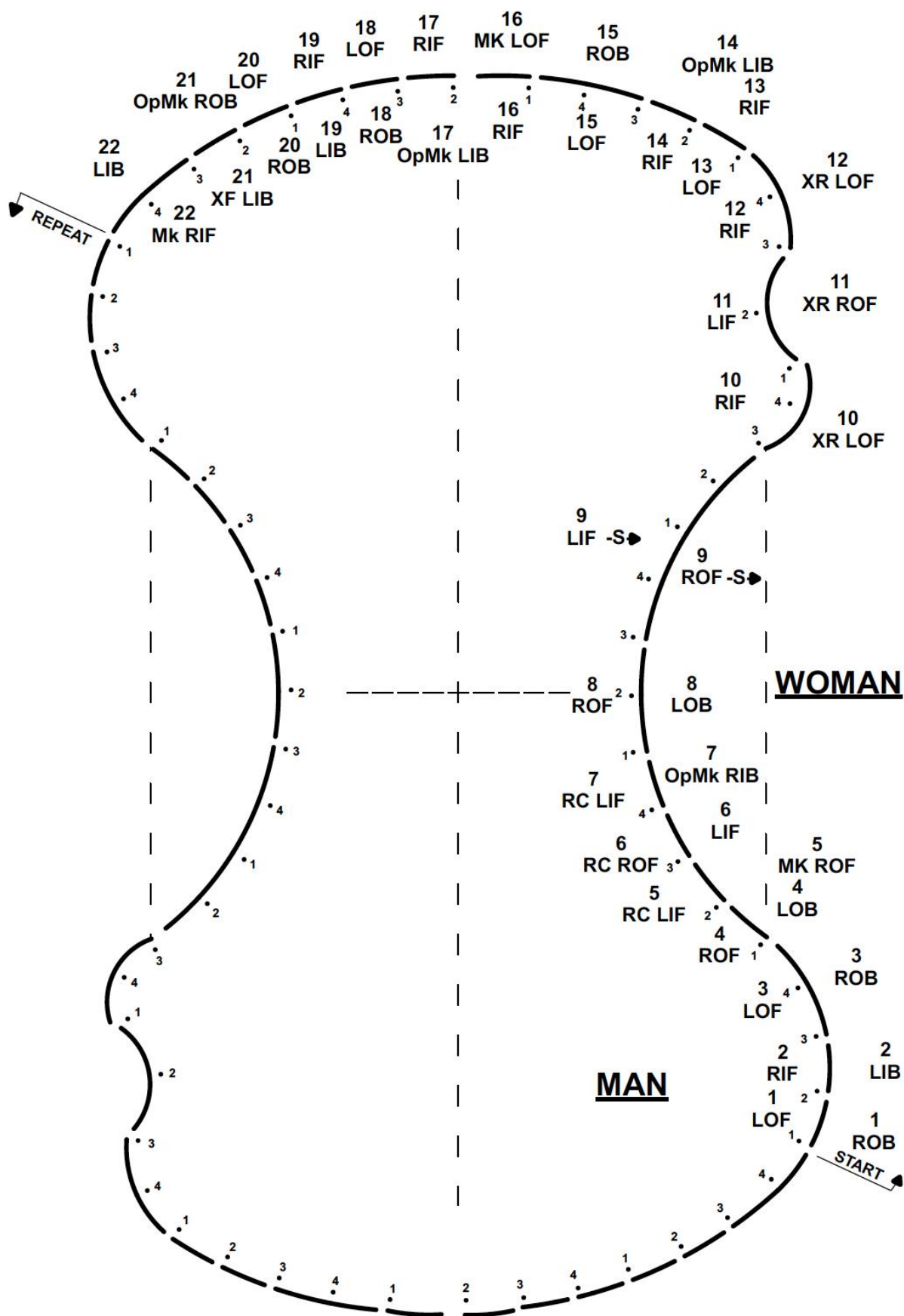
1. **Steps 4-8** Correct execution of mohawk turns for the Woman maintaining the inclination and direction of the center lobe.
2. **Steps 10-12** Correct execution of the Man’s steps which must be made from the “angular and” position. Correct execution of the Woman’s steps which must be crossed foot, crossed tracing, close and angular.
3. **Step 15–16** Correct execution of **Step 15** in closed (A) position with the man tracking the Woman. **Step 16** Correct execution of the Woman’s step executed from behind the heel of the tracing skate.
4. **Steps 18–20** Correct execution of the progressive steps in Closed (F) position.

SAMBA CALIENTE

List of Steps

Step	Hold	Womens	Beats	Mens	Beats
1	Closed (A)	ROB	1	LOF	1
2		LIB	1	RIF	1
3		ROB	2	LOF	2
4	See Notes	LOB	1	ROF	1
5		Mk ROF	1	RC LIF	1
6		LIF	1	RC ROF	1
7		OpMk RIB	1	RC LIF	1
8		LOB	2	ROF	2
9	Open (D)	ROF - S	4	LIF - S	4
10		XR LOF	2	RIF	2
11		XR ROF	2	LIF	2
12		XR LOF	2	RIF	2
13		RIF	1	LOF	1
14		OpMk LIB	1	RIF	1
15	Closed (A)	ROB	2	LOF	2
16	Side Closed (F)	Mk LOF	1	RIF	1
17		RIF	1	OpMk LIB	1
18		LOF	1	ROB	1
19		RIF	1	LIB	1
20		LOF	1	ROB	1
21		OpMk ROB	1	XF LIB	1
22	Closed (A)	LIB	2	Mk RIF	2

SAMBA CALIENTE



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".

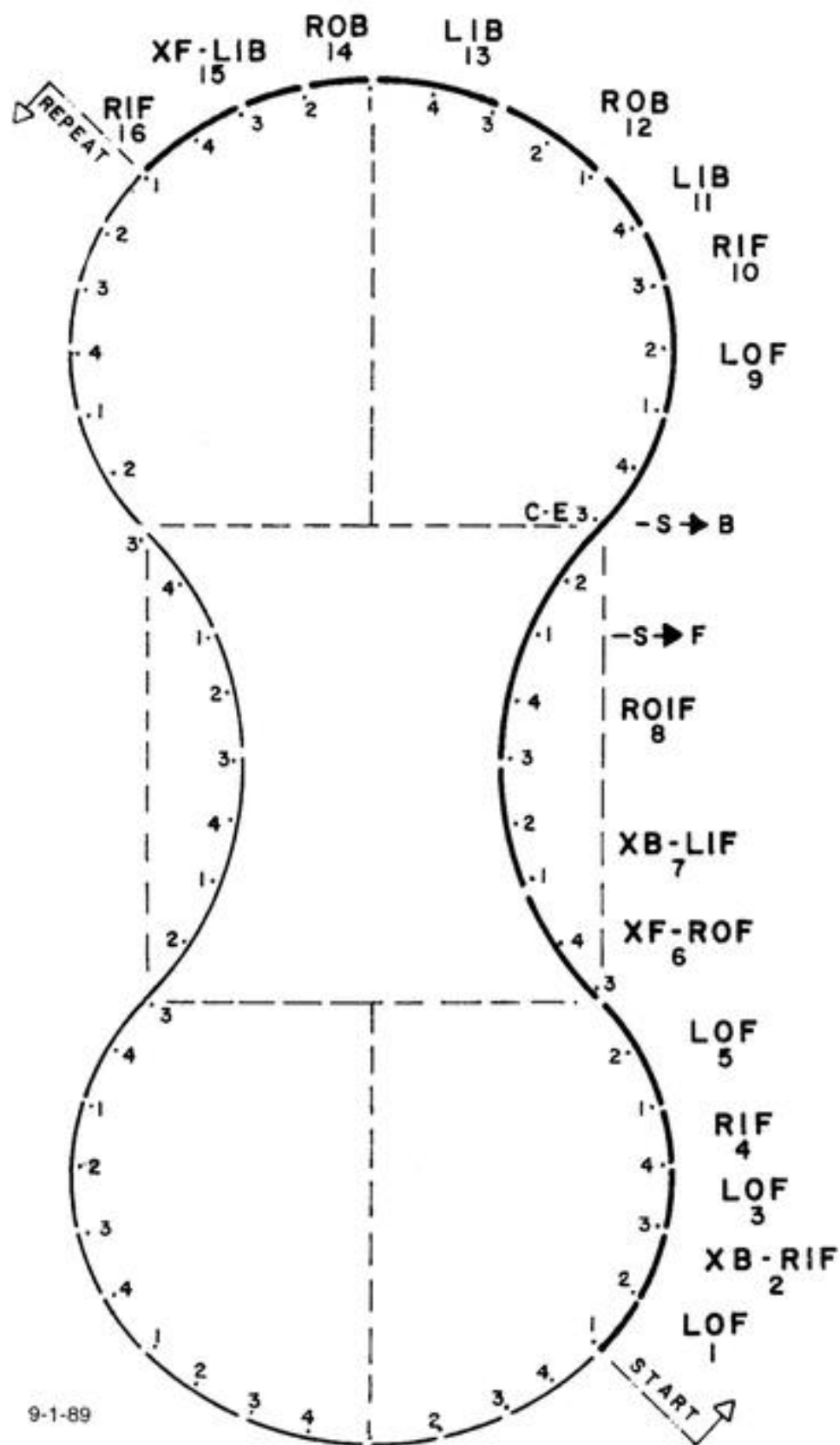
The take-off for step #16 must originate from behind the heel of the tracing skate.

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



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.

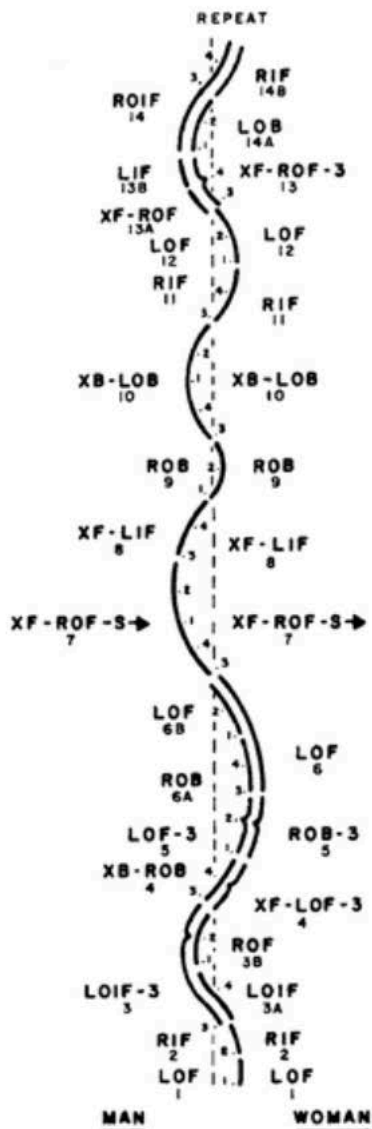
Step #11 is a RIF two-beat edge for both partners, completing a backward-to-forward choctaw. Step #11 takes the floor from behind the heel of the tracing skate. This step forms the first half of the four-beat barrier lobe. Step #12 begins with the partners in Side "B" position and ends with the man tracking 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.

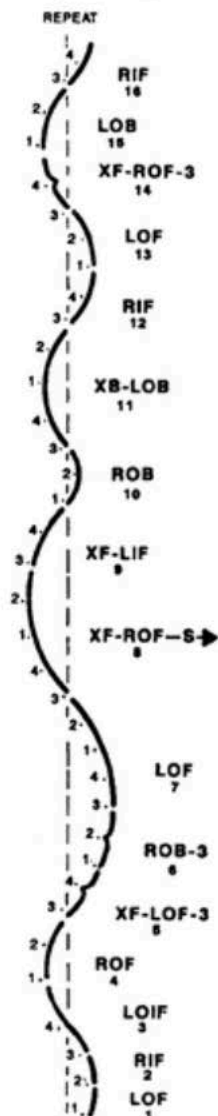
A continuous baseline is the type used in this dance.

SILHOUETTE FOXTROT



9-1-89

SILHOUETTE FOXTROT (SOLO)



8-1-98

SKATERS MARCH

Irwin & Nazzaro

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.

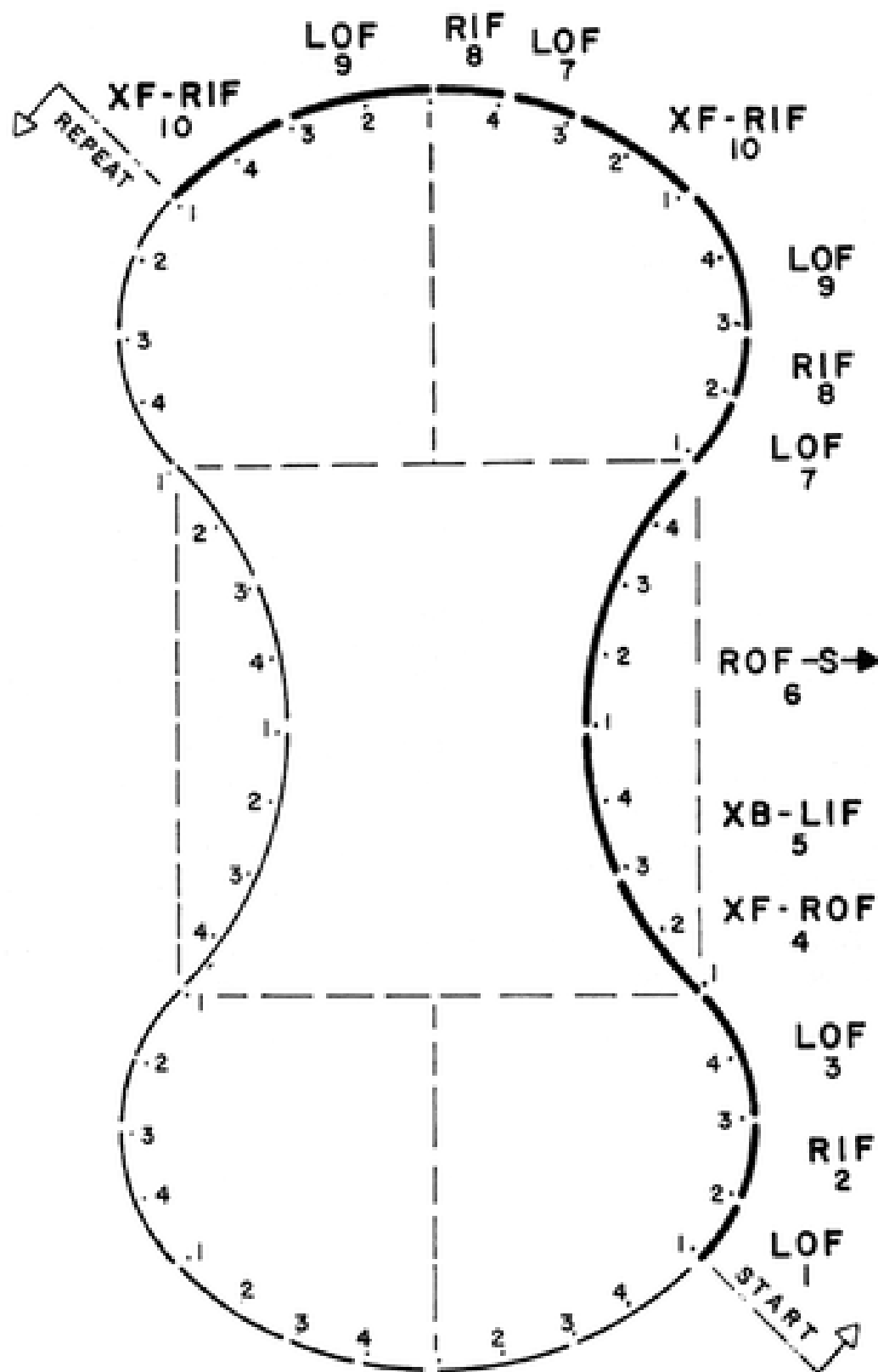
Step #10 (XF-RIF), a crossed progressive, is made with a parallel take-off and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

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



SPLIT FOLK – SOLO & COUPLES

By Gaston Pasini (Adapted from Split Polka)

Music: Folk (any country) 2/4

Tempo: 100 Bpm

Hold position: Kilian

Step 1 LFO (1 beat), Step 2 Run RFI (1 beat) and Step 3 LFO (2 beats) are a sequence of runs that start near the long barrier and then curve toward the long axis.

Step 4 and Step 5 are double splits with changes of edge done on both feet. These movements are executed with all eight (8) wheels on the skating surface during both steps, with legs stretched apart. The skates must remain parallel to one another during these movements. At the point of the greatest leg separation, the weight of the skaters should remain in the center of gravity

- Step 4 SISp LFO/RFI (1+1 beats): On the first beat, the slip split aims in the direction of the long axis (left leg forward/right leg back with both legs extended). During the movement of this step, the skates and their skating lines must remain parallel. On the 2nd beat, both skates come close and parallel, maintaining the edges to prepare the changes of edges for the next step.
- Step 5 SISp RFO/LFI (1+1 beats): On the first beat, the slip split aims in the direction of the long axis (right leg forward/left leg back with both legs extended). During the movement of this step, the skates and their skating lines must remain parallel. On the 2nd beat, both skates come close and parallel, maintaining the edges to prepare for the next step.

Step 6 RFO (1 beat), Step 7 Run LFI (1 beat) and Step 8 RFO (2 beats) are a sequence of runs that are located near the center of the rink and the long axis. Step 8 crosses the short axis on the 2nd beat.

Step 9 and Step 10 are double splits with changes of edge done on both feet. These movements are executed with all eight (8) wheels on the skating surface during both steps, with legs stretched apart. The skates must remain parallel to one another during these movements. At the point of the greatest leg separation, the weight of the skaters should remain in the center of gravity

- Step 9 SISp RFO/LFI (1+1 beats): On the first beat, the slip split aims in the direction of the long side barrier (right leg forward/left leg back with both legs extended). During the movement of this step, the skates and their skating lines must remain parallel. On the 2nd beat, both skates come close and parallel, maintaining the edges to prepare the changes of edges for the next step.
- Step 10 SISp LFO/RFI (1+1 beats): On the first beat, the slip split aims in the direction of the long side barrier (left leg forward/right leg back with both legs extended). During the movement of this step, the skates and their skating lines must remain parallel. On the 2nd beat, both skates come close and parallel, maintaining the edges to prepare for the next step.

Step 11 LFO (1 beat) is a stroke and Step 12 Run RFI (1 beat) is a run that begins parallel to the long barrier and then curves toward the long axis.

Step 13 LFO (2 beats) is directed toward the long axis with a pronounced outside edge. Step 14 RFO (2 beats) is executed by curving toward the short side barrier with a clear outside edge. In these steps, it is very important to maintain a deep outside edge for both beats of each step, accompanied with a correct inclination.

Step 15 LFO Sw (2+2 beats) is a stroke followed by a swing with the free leg going forward on the 3rd beat. One (1) clear external edge must be maintained throughout the entire step. This step is directed toward the short side barrier and then curves to become parallel to it, crossing the long axis on the 2nd beat.

Step 16 DpCh RFI (2 beats) is a dropped chasse. A dropped chasse is accomplished by:

- Placing the free skate in the “parallel and” position.
- Changing feet.
- Then extending the free leg to a leading position in the air.

SLIP GENERAL DEFINITION:

1. SLIP FLAT - No edges (flat)

Execution Modes:

- a) Legs straight;
Weight on the center of gravity
- b) Supporting leg bent and the other stretched.
Weight on the supporting leg

2. SLIP SLIDE - On edges

Execution Mode:

- a) Supporting leg bent and the other stretched.
Weight on the supporting leg

FOR THIS DANCE:

3. SLIP SPLIT - On edges

Execution Mode:

- a) Legs straight;
Weight on the center of gravity

REFERENCE STEPS:

- Step 8 - Must start before the short axis and finish after it.
- Step 14 - Must start before the long axis and finish after it.

Key Points – Split Folk Couples & Solo

1. Step 4 SISp LFO/RFI (1+1 beats):
 - Correct timing of the step.
 - Correct technical execution of the split with simultaneous extension of both legs stretched apart on the first beat. During the movement of this step, the skates and their skating lines must remain parallel. On the 2nd beat, both skates come close and parallel, maintaining the previous edges to prepare the changes of edges for the next step.
 - No deviations from the prescribed edges.
For couples:
 - Maintain closeness between the partners in the Kilian position.
 - Simultaneous movement of the skates during the split.
2. Step 9 SISp RFO/LFI (1+1 beats):
 - Correct timing of the step.
 - Correct technical execution of the slide with simultaneous extension of both legs stretched apart on the first beat. During the movement of this step, the skates and their skating lines must remain parallel. On the 2nd beat, both skates come close and parallel, maintaining the previous edges to prepare the changes of edges for the next step.
 - No deviations from the prescribed edges.
For couples:
 - Maintain closeness between the partners in the Kilian position.
 - Simultaneous movement of the skates during the split.
3. Steps 13 LFO (2 beats):
 - Correct timing of the step.
 - Correct technical execution of the stroke on the required outside edge without any deviations.
For couples:
 - Maintain closeness between the partners in the Kilian position.
 - Simultaneous movement of the free leg in the step of both skaters.
4. Step 16 DpCh RFI (2 beats):
 - Correct timing of the step.
 - Correct technical execution of the DpCh starting in “and position” with feet close and parallel. On beat 1, the left leg becomes the free leg and immediately extends in front.
 - No deviations from the inside edge.
For couples:
 - Maintain closeness between the partners in the Kilian position.
 - Simultaneous movement of the free leg in the step of both skaters.

List of Steps – Split Folk Couples & Solo

HOLD	STEP	MAN'S STEPS	MUSICAL BEATS	WOMAN'S STEPS
Kilian	1	LFO	1	LFO
	2	Run RFI	1	Run RFI
	3	LFO	2	LFO
	4	SISp LFO/RFI	1 + 1	SISp LFO/RFI
	5	SISp RFO/LFI	1 + 1	SISp RFO/LFI
	6	RFO	1	RFO
	7	Run LFI	1	Run LFI
	8	RFO	2	RFO
	9	SISp RFO/LFI	1 + 1	SISp RFO/LFI
	10	SISp LFO/RFI	1 + 1	SISp LFO/RFI
	11	LFO	1	LFO
	12	Run RFI	1	Run RFI
	13	LFO	2	LFO
	14	RFO	2	RFO
	15	LFO Sw	2 + 2	LFO Sw
	16	DpCh RFI	2	DpCh RFI

Diagram – Split Folk Couples

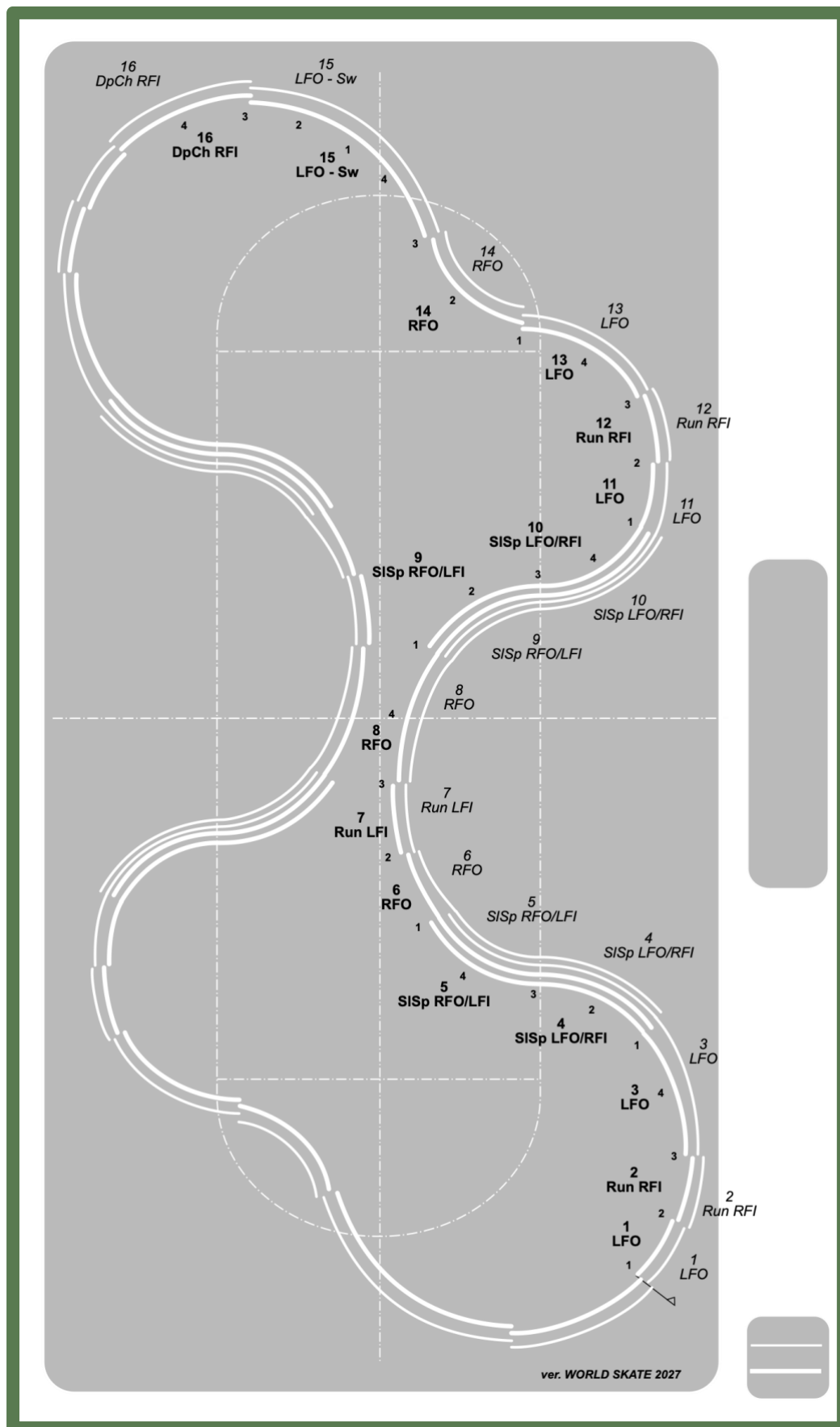
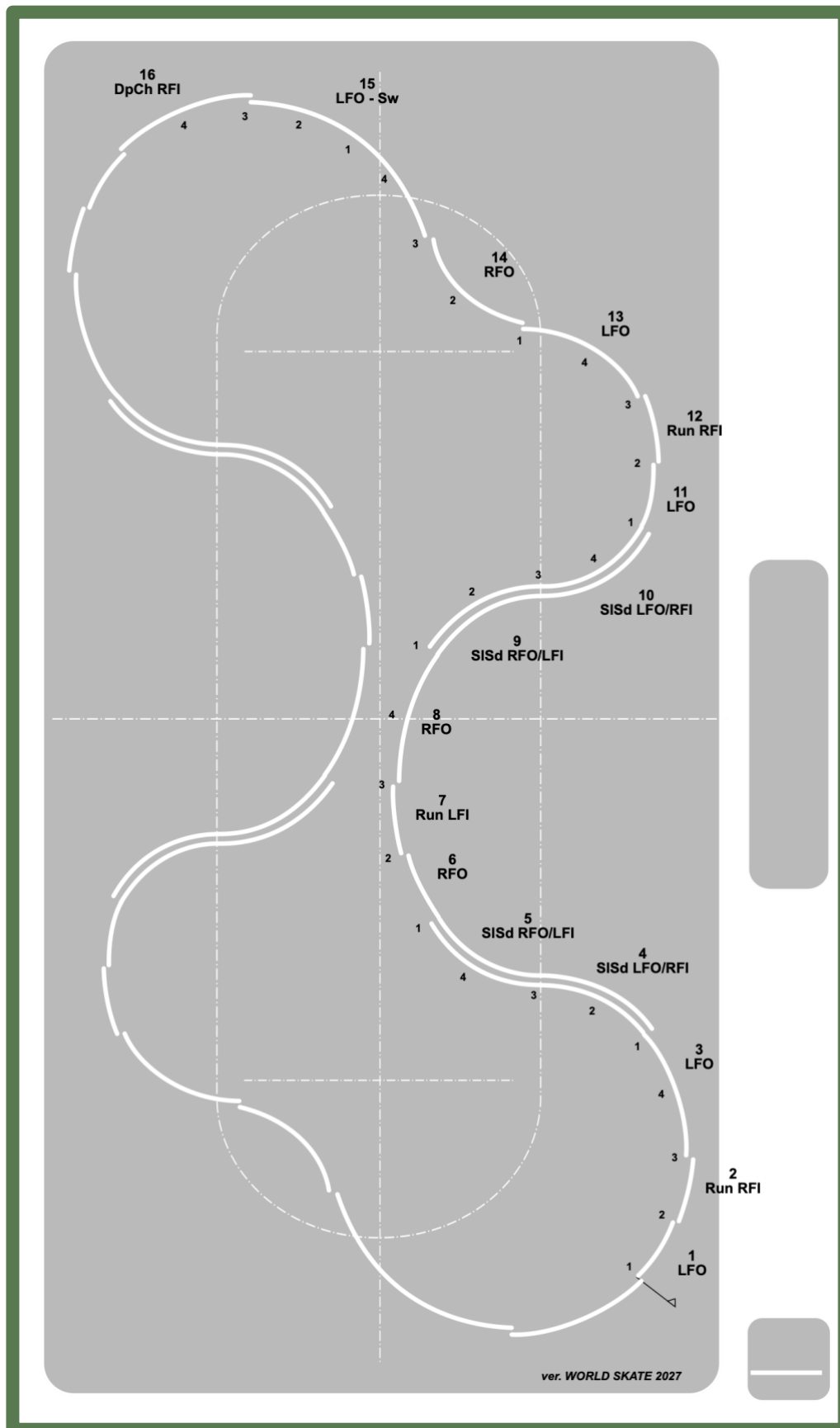


Diagram – Split Folk Solo



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.

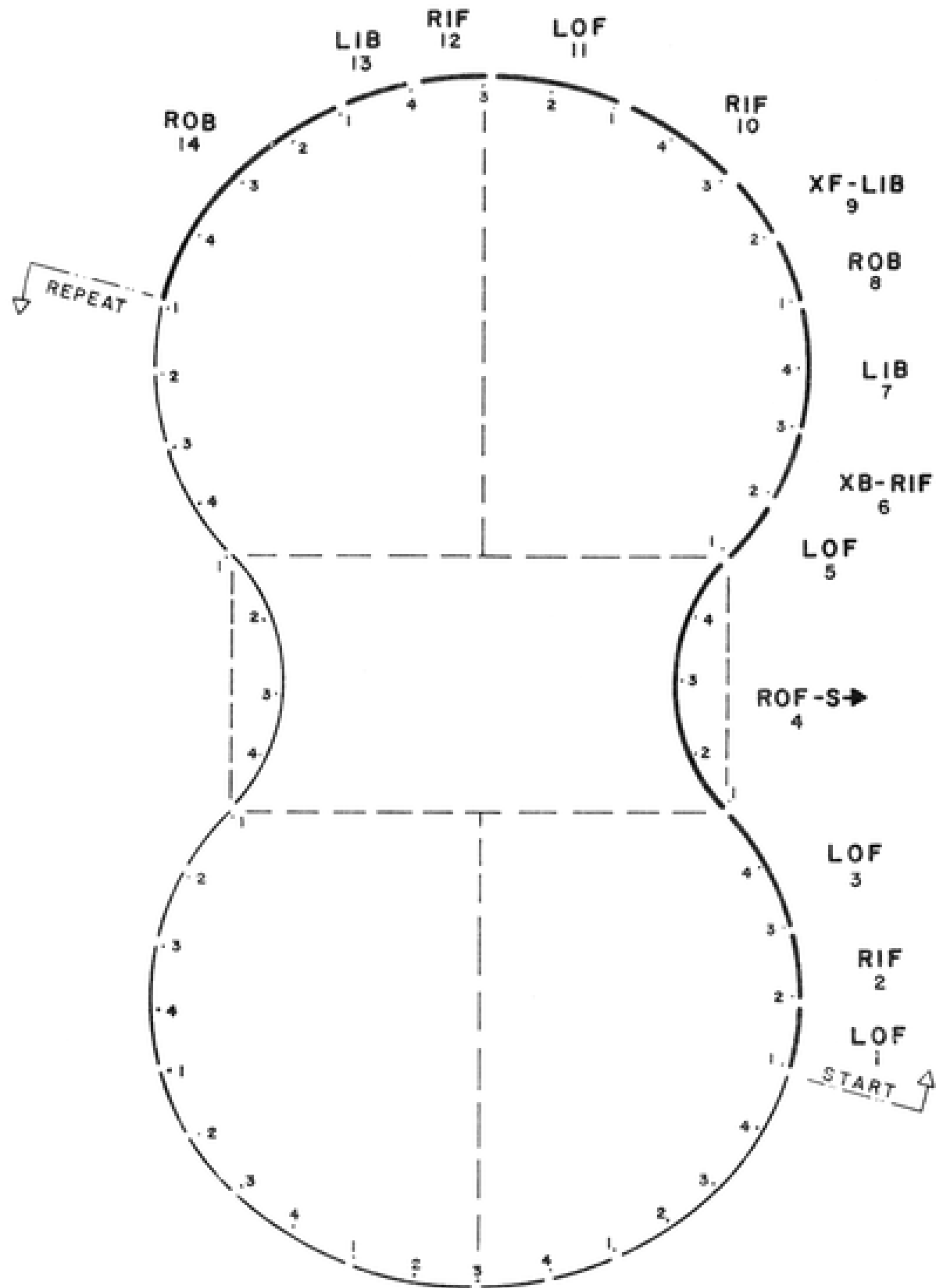
During steps #9 - #10 and #12 - #13 each skater rotates around his/her own axis.

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



SWING SCHOTTISCHE

SWING SCHOTTISCHE

Author Janet Pavilonis
and Stan Leibowitz

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. 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 #6, #11 and #22.

Steps #3, #4, #5, #15, #16 and #17 are series of progressive runs.

Steps #5 and #10 are 4 beat outer edge swings. The free leg must be swung forward on the third beat of the step.

Steps #6, #11 and #22 are crossed progressive steps. The take-off must be crossed-foot crossed-tracing, close and parallel.

Steps #9, #14, #19, #20 and #21 are dropped chasse' steps. A dropped chasse' is accomplished by:

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

The baseline of this dance only applies to the center lobe edges. Step #9 begins one beat before the top of the center lobe and ends one beat after the top of the center lobe. Step 20 begins at the top of the continuous lobe.

SWING SCHOTTISCHE

SWING SCHOTTISCHE

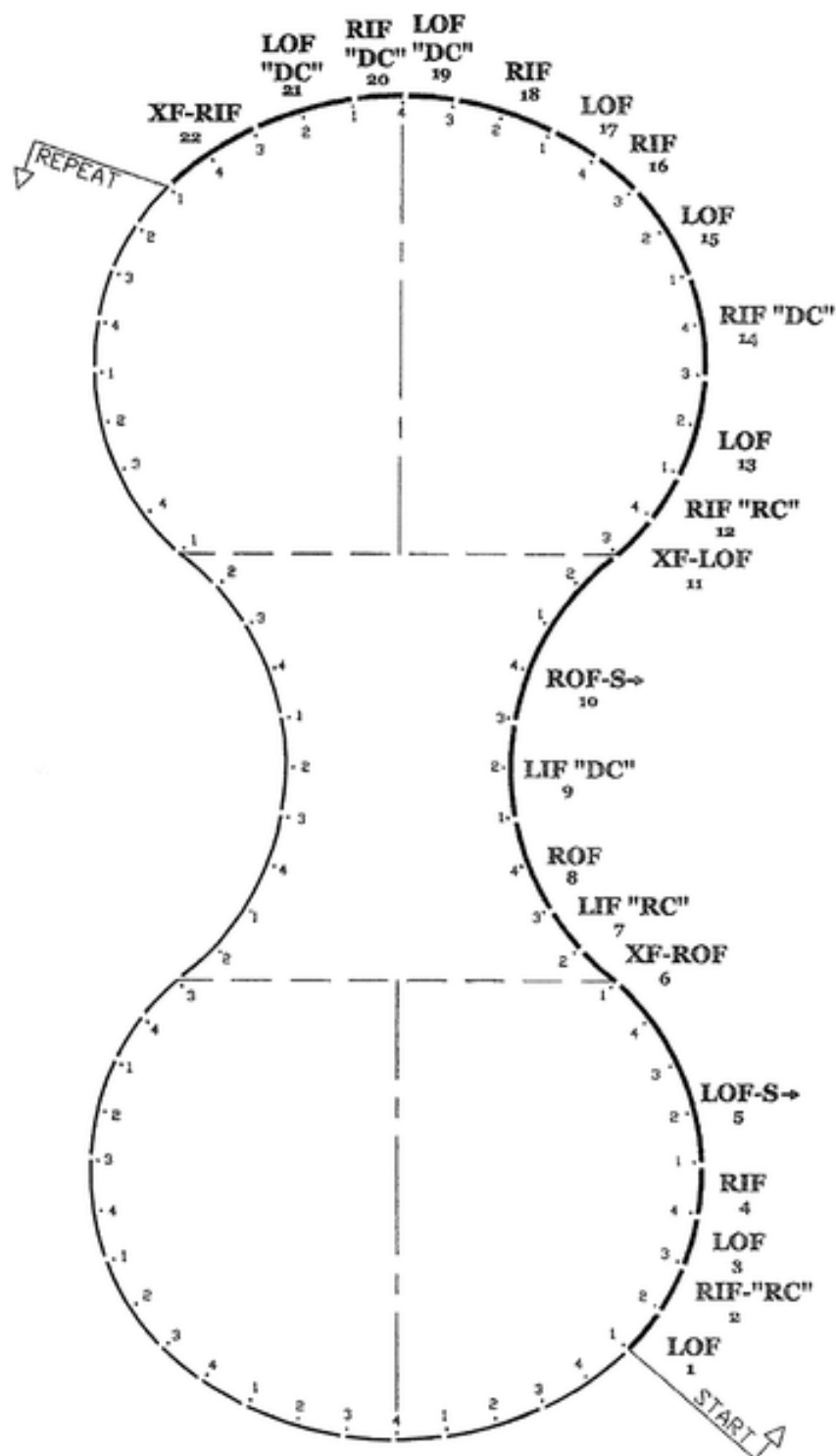
Music: Schottische 4/4; Counting 1,2,3,4
Position: Side "B" or Solo
Axis: 45-90 degrees

Tempo: 100 beats per minute
Pattern: Set

<u>STEP</u>	<u>EDGE</u>	<u>BEATS</u>
1	LOF	1
2	RIF-"RC"	1
3	LOF	1
4	RIF	1
5	LOF Swing	4
6	XF ROF	1
7	LIF-"RC"	1
8	ROF	2
9	LIF-"DC"	2
10	LOF Swing	4
11	XF LOF	1
12	RIF-"RC"	1
13	LOF	2
14	RIF-"DC"	2
15	LOF	2
16	RIF	1
17	LOF	1
18	RIF	2
19	LOF-"DC"	1
20	RIF-"DC"	1
21	LOF-"DC"	2
22	XF RIF	2

SWING SCHOTTISCHE

MUSIC: 100 Schottische



SWING SCHOTTISCHE

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.

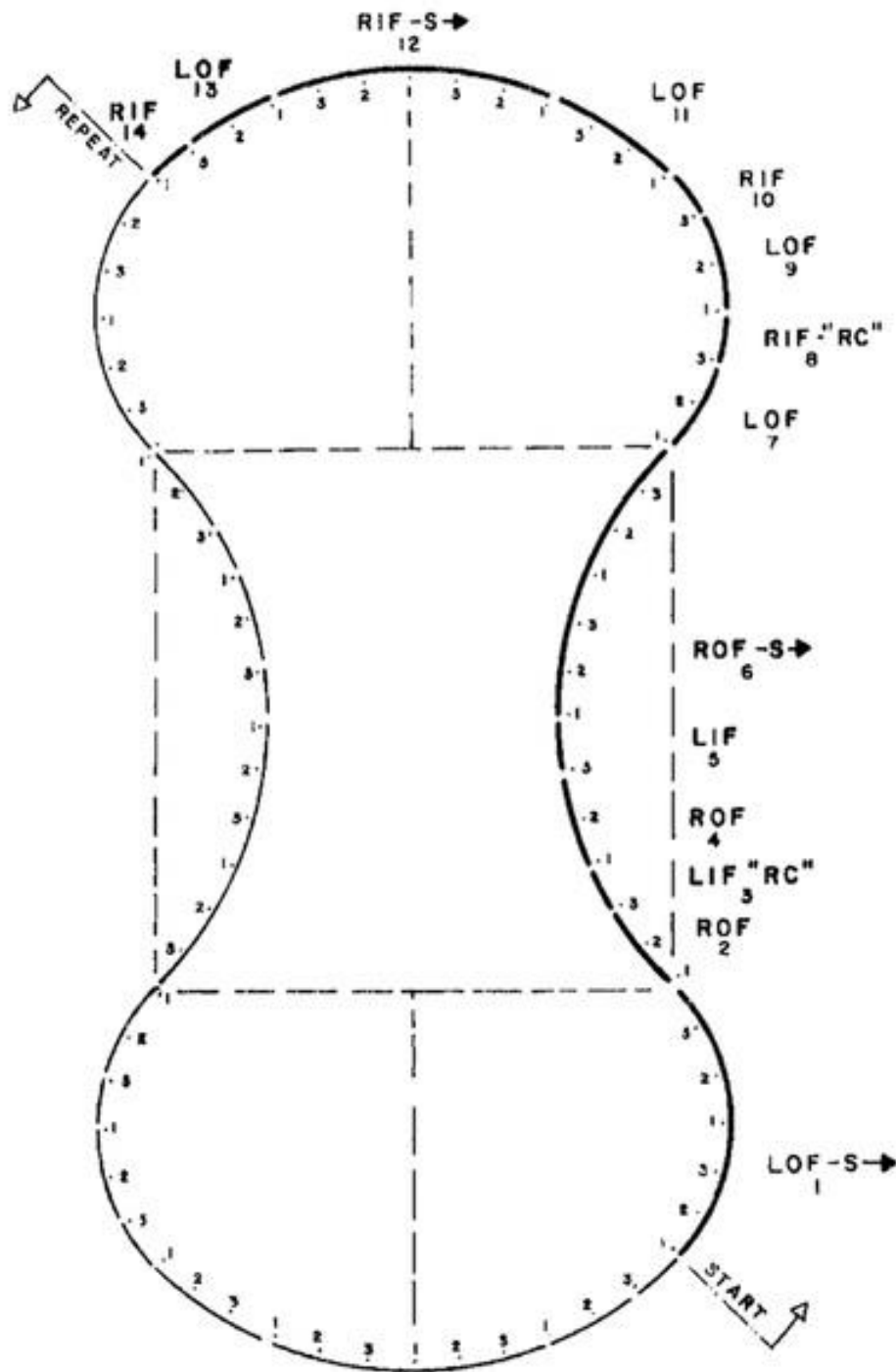
Steps #3 and #8 are raised chassé steps. The Raised Chassé must:

- 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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9-1-89

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.

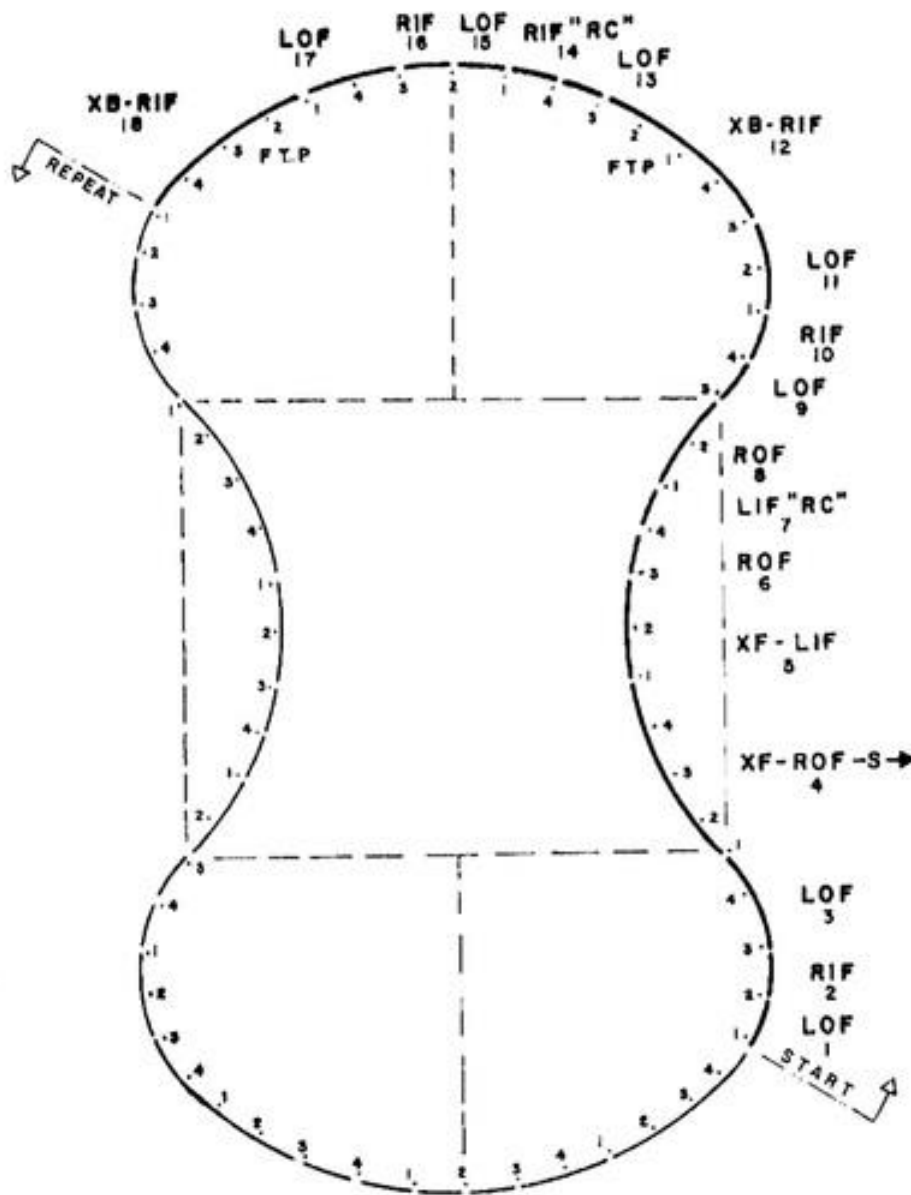
Steps #7 and #14 are raised chassé steps. The Raised Chassé must:

- 1) be placed in the "parallel and" position
- 2) change foot
- 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



9-1-89

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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.

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TUDOR WALTZ - SOLO

By Ron Gibbs (Adapted by Mario Lago/WS)

Music: Waltz 3/4

Tempo: 138 bpm

Pattern: Set

Steps 1 to 6 are a sequence of strokes and chasses skated forward constructing 2 lobes along the length of the rink.

Steps 1 LFO (2 beats), **2 Ch RFI** (1 beat) and **3 LFO** (3 beats) makes the 1st lobe of the dance that must finish toward the left long side barrier

Steps 4 RFO (2 beats), **5 Ch LFI** (1 beat) and **6 RFO** (3 beats) makes the 2nd lobe that must finish toward the right long side barrier.

Step 7 LFO (3 beats), must be aimed toward the right long side barrier, in preparation for the next step.

Step 8 CIMk RBO Sw (3+3 beats), is a closed mohawk RBO, followed by a swing of 6 beats. On the 4th beat the free leg swings back, in line with the tracing of the skating foot. The aim is still initially toward the right long side barrier and finishing parallel to it.

Step 9 Mk LFO 3T (3+3 beats), is a LFO for 3 beats followed by a 3T on the 4th beat, maintaining the inside edge till the end of the 6th beat, finishing towards the long axis.

Step 10 Cw RFO 3T (3+3 beats), is a RFO for 3 beats followed by a 3T on the 4th beat, maintaining the inside edge till the end of the 6th beat, finishing towards the right long side barrier

Step 11 Cw LFO (2 beats) is a Choctaw LFO of 2 beats aimed to the right long side barrier.

Step 12 Ch RFI (1 beat) finishes almost parallel to the long barrier and it is followed by **step 13 LFO** (3 beats), a stroke that must be done with a clear and deep outside edge towards the long axis.

Step 14 XR RFO Sw/ I (3+3+3 beats) must be aimed at the long axis. It is an outside Cross-Roll Swing of 6 beats, with the free leg in back for 3 beats and a swing in front on the fourth beat, followed by change of edge to inside edge on the 7th beat with an optional movement of free leg, which is held until the 9th beat.

REFERENCE STEPS:

- **Step 8** - must start before the short axis and must finish after it.
- **Step 14** - must start before the long axis and must finish after it.

Key Points – Tudor Waltz Solo

1. Step 2 Ch RFI (1 beat):

- Correct timing of the step;
- Correct technical execution of the **Chasse** on a clear inside edge and clear parallel lift from the floor of the free skate;
- No deviation from the inside edge during the entire step.

2. Step 8 CIMk RBO Sw (3+3 beats):

- Correct timing of the step;
- Correct execution of the **Closed Mohawk** with feet close together, respecting the prescribed edges required before and after the CIMk;
- Correct technical execution of the **Swing** on an outside edge with the free leg held forward for 3 beats and swung forward on the 4th beat;
- No deviations from the outside edge in advance.

3. Step 10 Cw RFO 3T (3+3 beats) (Cw not included)

- Correct timing of the step;
- Correct technical execution of the **three turn**, executed on the 4th beat of the step, with the correct edge before and after the turn.

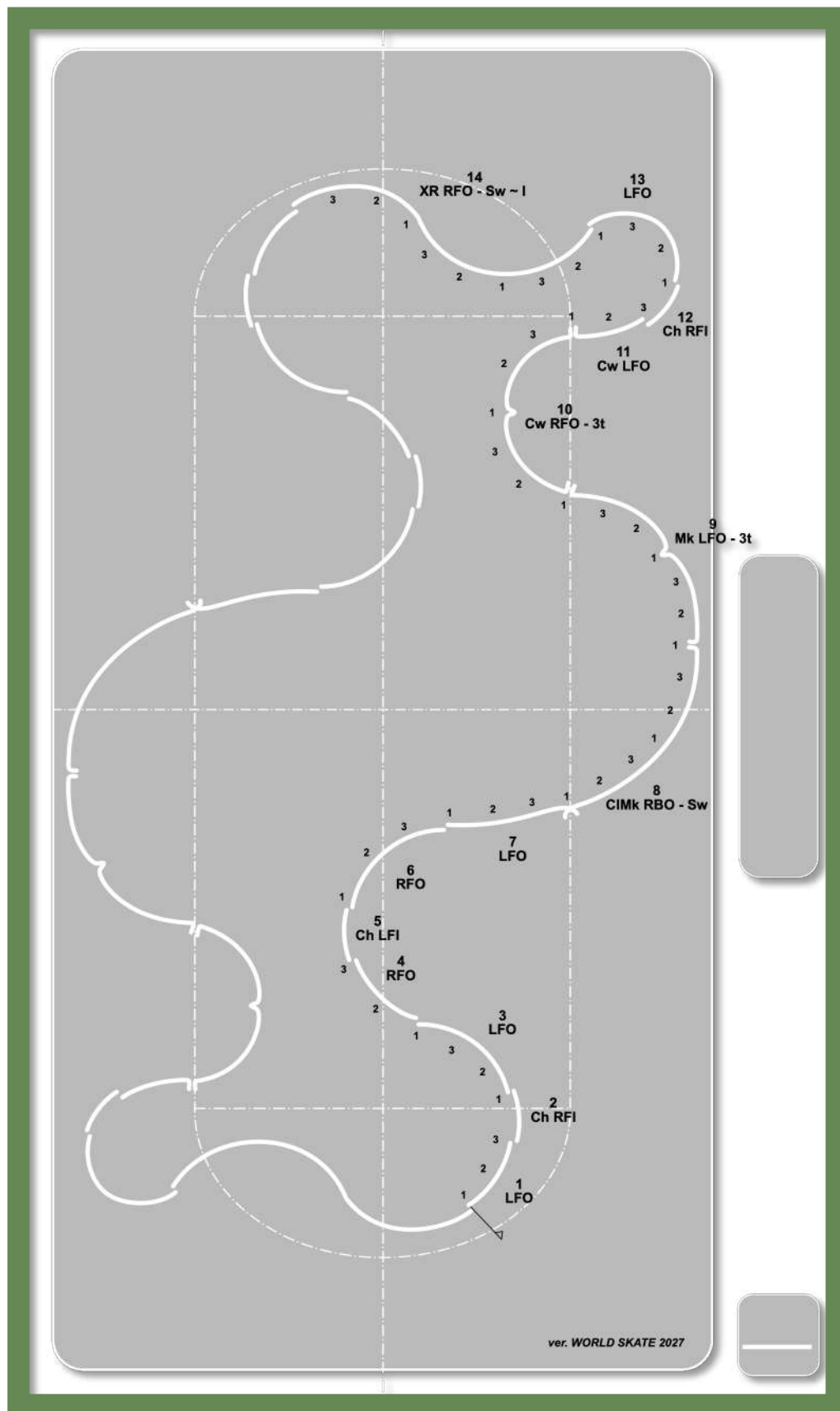
4. Step 14 XR RFO SW /I (3+3+3 beats)

- Correct timing of the step;
- Correct technical execution of the **cross roll**, respecting the prescribed edges required before and after the XR, on a clear and correct outside edge, with adequate inclination of the body;
- Correct technical execution of the **swing** with the free leg being held back for 3 beats and then swung forward on the 4th beat, without deviation from the outside edge in advance.
- Correct execution of the **change of edge** that must be done on the 7th beat and held on an inside edge till the 9th beat.

List of steps – Tudor Waltz Solo

NO.	STEPS	BEATS
1	LFO	2
2	Ch RFI	1
3	LFO	3
4	RFO	2
5	Ch LFI	1
6	RFO	3
7	LFO	3
8	CIMk RBO Sw	3+3
9	Mk LFO 3T	3+3
10	Cw RFO 3T	3+3
11	Cw LFO	2
12	Ch RFI	1
13	LFO	3
14	XR RFO Sw / I	3+3+3

Pattern – Tudor Waltz Solo



TUDOR WALTZ - Couples

By Ronald E. Gibbs (Adapted by Mario Lago/WS)

Music: Waltz 3/4

Tempo: 138 bpm

Holds: Kilian, Tandem, Tango, Waltz

Steps 1 to 6 are a sequence of strokes and chasses skated forward in Killian position that must be maintained until step 8.

Step 1 LFO (2 beats) stroke, **Step 2 Ch RFI** (1 beat) chasse and **Step 3 LFO** (3 beats) stroke, begin in the direction of the right long side barrier and finish aiming toward the left long side barrier.

Step 4 RFO (2 beats) stroke, **Step 5 Ch LFI** (1 beat) chasse and **Step 6 RFO** (3 beats) stroke, begin toward the left long side barrier and finish toward the right long side barrier.

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

Step 8 CIMk RBO Sw (3+3 beats), is a Closed Mohawk RBO for both partners, executing a Swing (front/back with the free leg swinging back on 4th beat) and with the free legs in line with the tracing of the skating feet. The aim is initially toward the long side barrier and finishing parallel to it. On this step the couple assumes Tandem position.

Step 9(a) LFO (2 beats) stroke for the man, and **Step 9 LFO 3T** (2+1 beats) for the woman. The 3T must be executed on the 3rd beat by the woman.

When the woman performs the 3T, the man executes **step 9(b) Ch RFI** (1 beat).

On step 9(a) the couple is in Kilian position. On step 9(b) the couple assumes Tango position.

Step 10 is a **LFO** (3 beats) stroke for the man and a **RBO** (3 beats) stroke for the woman - the couple leaves the right long side barrier and curve toward the long axis in Tango position that must be maintained until the first three beats of step 11a of the woman and the first three beats of step 11 of the man.

Step 11 XR RFO Sw/I (3+3+3 beats) for the man, is a Cross Roll on an outside edge for three beats followed by a swing forward of free leg on the 4th beat maintaining an outside edge until at the 6th beat. On the 4th beat, the couple assumes Waltz position.

On the 7th beat of the step, the man changes the edge to inside edge simultaneously with an optional movement of free leg, which is held until the 9th beat. On the 7th beat, the couple changes from Waltz position to Kilian position.

Step 11(a) XR LBO Sw (3+3 beats) for the woman - is a Cross Roll on an outside edge for three beats followed by a backwards swing of the free leg on the 4th beat, maintaining an outside edge until the 6th beat. On the 4th beat the couple assumes Waltz position.

Step 11(b) - the woman performs a **CICw RFI** (3 beats) on the 1st beat of the step with the free leg finishing in front. The CICw must be synchronized with the change of edge made by the man. On the CICw, the couple must change from Waltz to Kilian position.

Steps 12 LFI and 13 RFI are a sequence of open strokes of 3 beats each.

Key Points – Tudor Waltz Couples

1. **Step 8 CIMk RBO Sw (3+3 beats) for both:**

- Correct timing of the step;
- Correct execution of the Closed Mohawk with feet close together, respecting the prescribed edges required before and after the CIMk
- Correct execution of the Swing on the outside edge without deviation from it.
- For the couple The skaters must be close together without any separations, with parallel body lines, synchronization of the free leg movements in a correct Tandem position.

2. **Step 9a LFO 3T (2+1 beats) for the woman**

- Correct timing of the step;
- Correct technical execution of the three turn, executed on the 3rd beat of the step, with the correct edge before and after the turn.
- The skaters must be close together with a correct lean;
- At the end of the 3T the couple must assume a Tango position.

3. **Step 11 XR RFO Sw /I Sw for both (Sw /I SW not included)**

XR RFO (3 beats) for the man and XR LBO (3 beats) for the woman

- Correct timing of the steps;
- Correct technical execution of the cross roll (respecting the prescribed edges required before and after the XR), on a clear and correct outside edge for with adequate inclination of the body.
- Attention at the correct line of the bodies, on outside edges with unison of skaters' axes in Tango position.

4. **Step 11 b) CICw RFI (3 beats) for the woman:**

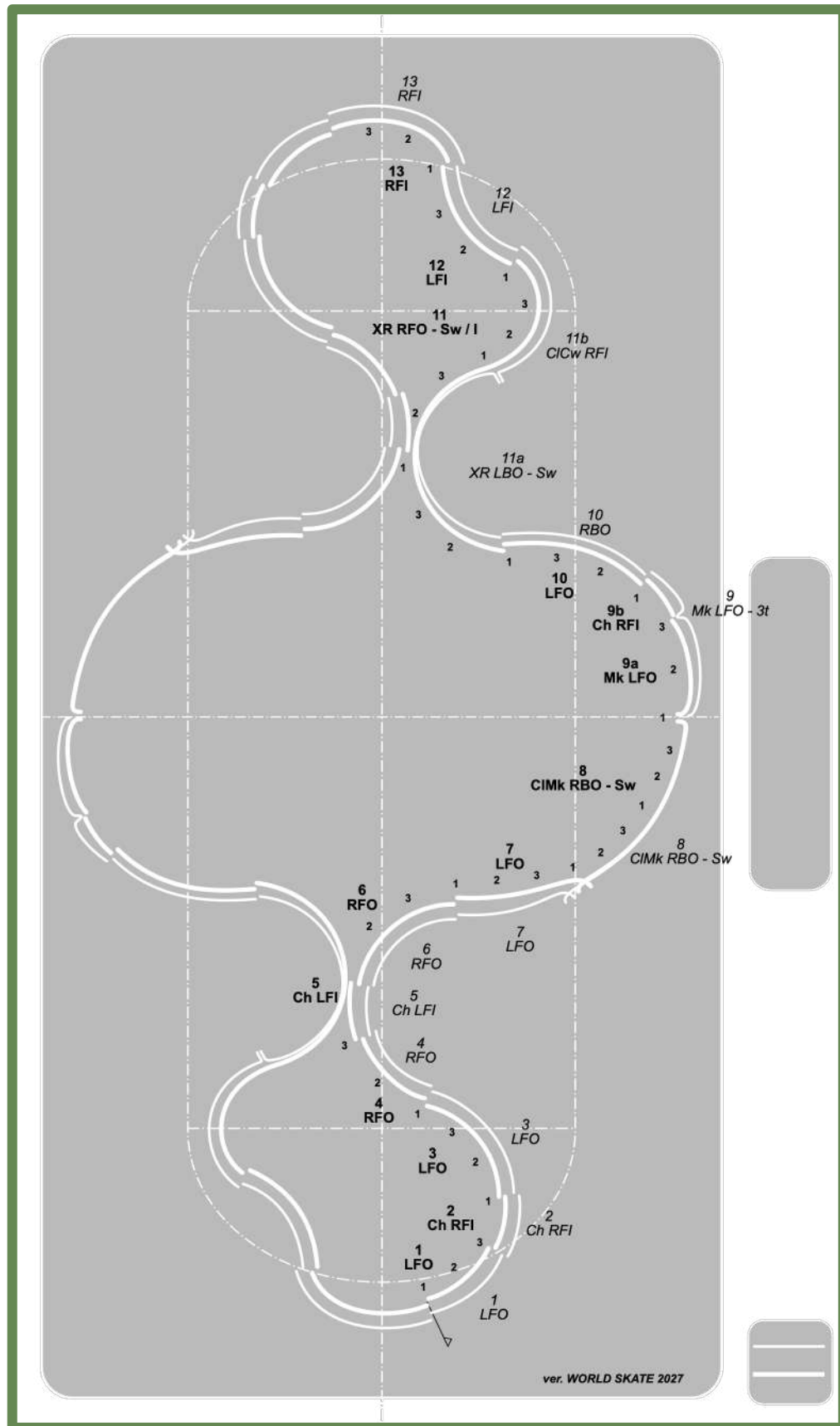
- Correct timing of the step;
- Correct execution of the Closed Choctaw with feet close together, respecting the prescribed edges required before and after.
- The couple must perform a correct and close change of position from Waltz to Kilian position;
- This change of position must be smooth, synchronized and with unison of both skaters' axes.

List of steps – Tudor Waltz Couples

HOLD	STEP	MAN'S STEPS	M	BOTH	W	WOMAN'S STEPS
			beats		beats	
Kilian	1	LFO		2		LFO
	2	Ch RFI		1		Ch RFI
	3	LFO		3		LFO
	4	RFO		2		RFO
	5	Ch LFI		1		Ch LFI
	6	RFO		3		RFO
	7	LFO		3		LFO
Tandem	8	CIMk RBO Sw		3+3		CIMk RBO Sw
Kilian to Tango	9a	Mk LFO	2		2+1	Mk LFO 3T
Tango	9b	Ch RFI	1			
	10	LFO		3		RBO
Tango to Waltz	11a	XR RFO Sw/I Sw*	3+3+3		3+3	XR LBO Sw
Kilian	11b				3	CICw RFI
	12	Ops LFI		3		Ops LFI
	13	Ops RFI		3		Ops RFI

* The free leg movement is optional on the last 3 beats(of the man)

Pattern – Tudor Waltz Couples



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) or Solo
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.

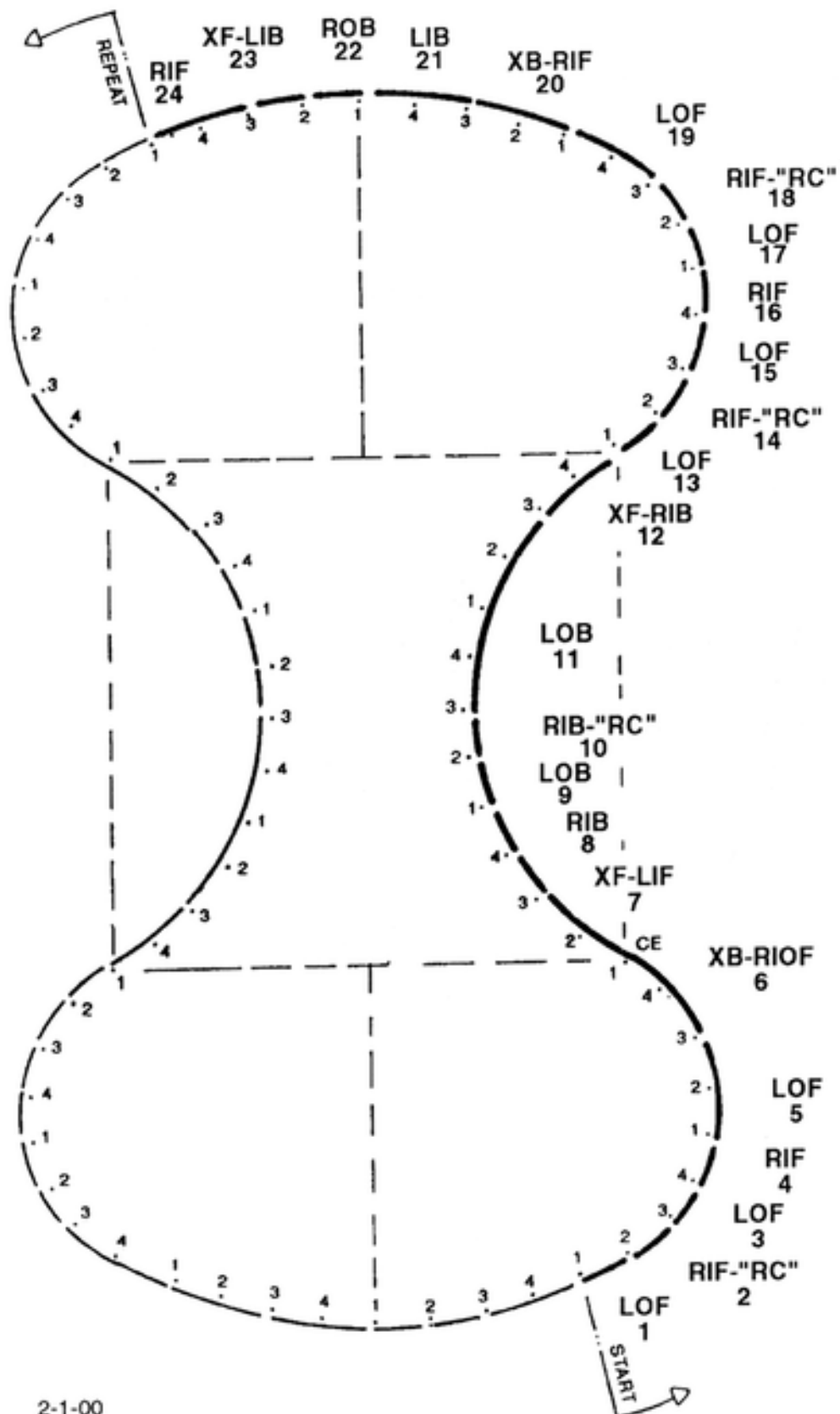
Steps #12 and #13 constitute a backward-to-forward open, dropped choctaw turn. Step #13 must be skated from behind the heel of the preceding step.

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.

VIVA CHA CHA



WERNER TANGO

Gladys and George Werner

Music:	Tango 4/4
Tempo:	96 beats per minute
Position:	Open "D" 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, a LOF one-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, #5, #6, #11 and #13 must take the floor in the "parallel and" position. Steps #4 and #11 (XF-RIF) must take the floor with the heel wheels of the right skate at least along 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 LOIF six-beat step with an angular takeoff, 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.

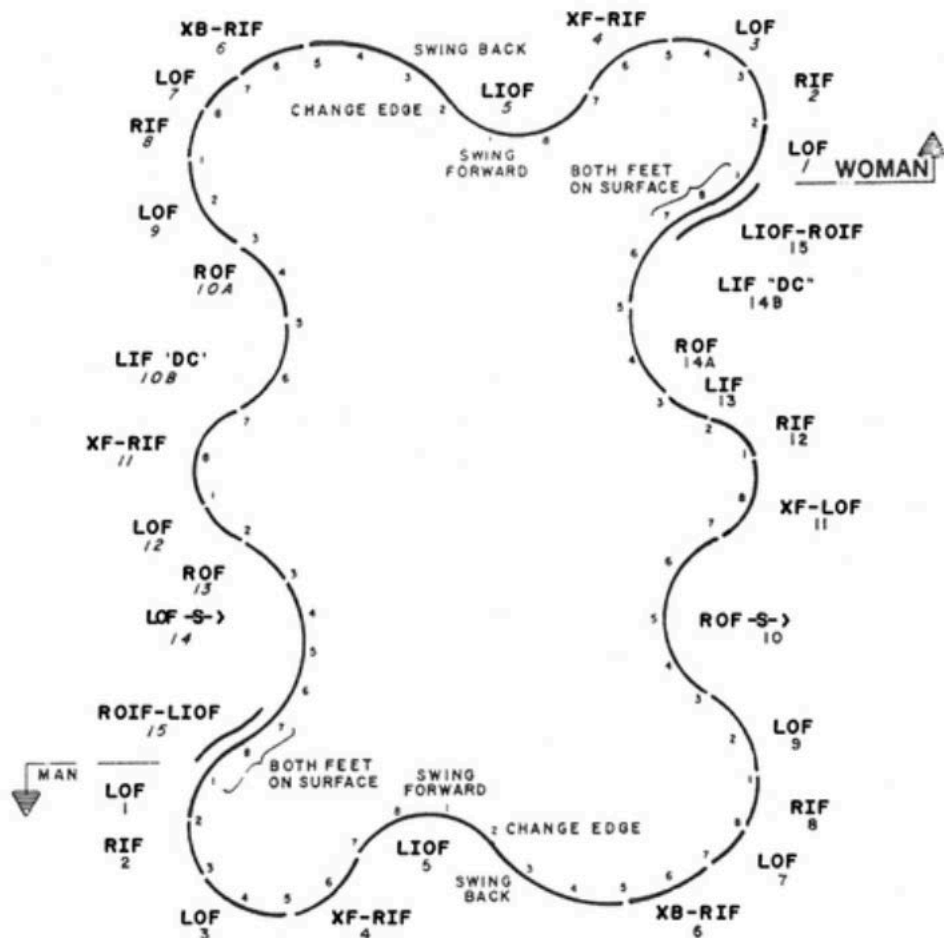
During step #10, the man executes a four-beat ROF swing while the woman executes a two-beat ROF edge (step #10a) followed by a two-beat LIF dropped chassé (step #10b). Step #11 for the man is a two-beat XF-LOF, while step #11 for the woman is two-beat XF-RIF.

For the woman, step #14 is a six-beat LOIF swing with the free leg swung forward on the third count of the step. The right skate is then placed alongside the left skate (both skates on the floor – step #15) on the fifth count of the step. The change of edge occurs on the sixth count of the step. The right skate comes off the skating surface for the execution of step #1.

For the man, step #14a is a two-beat ROF edge, followed by step #14b, a four-beat LOIF dropped chassé. The right skate is then placed alongside the left skate (both skates on the floor) on the third count of the step. The change of edge occurs on the fourth count of the step. The right skate comes off 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 #11 and #13 and at the change of edge on step #15. The corner baseline starts at the beginning of step #5 and is crossed at the change of edge on step #5.

WERNER TANGO



WILLOW WALTZ

by George Muller

Music: Waltz 3/4
Hold: Closed or Solo

Tempo: 138 BPM
Pattern: Set

The Dance

Closed position must be maintained throughout the dance. Step 2 of the inverted corner lobe and step 13 of the straightaway barrier lobe are raised chasses for both the man and the woman.

Steps 5 and 6 (RIF-LIB) for the man and steps 18 and 19 (RIF-LIB) for the woman are open mohawk.

The movement of the free leg for woman's step 6 (RIF) and man's step 19 (RIF) is optional. The free leg may be either to a trailing position or extended to a forward matching position, thus, executing a dropped chasse.

While the man completes an open choctaw, step 17 (RIB) to step 18 (LOF), the woman strokes an inside take-off for step 18 (RIF). The take-off placement for the woman's RIF is accomplished by bringing the right skate slightly past the instep and to the side of the left skate.

Step 14 (LOF dropped three) for the man and step 8 (ROF dropped three) for the woman are turned on count 3 of a measure of music.

Erect carriage and waltz rhythm should be maintained throughout the dance. Partners should skate together and strive for neat footwork. Good flow and pace are desirable without obvious effort.

NOTE: For skating conditions where the 54-beat pattern is not practical, it is permissible to delete steps 1, 2 and 3.

The man should skate step 22 as follows: 22a LOF - 2 beats and 22b - RIF raised chasse - 1 beat.

The woman should skate step 22 as follows: ROB - 2 beats, LIB raised chasse - 1 beat.

WILLOW WALTZ

George Muller

