



SKATE
AUSTRALIA

AUSTRALIAN ARTISTIC COMMITTEE

DANCE MANUAL PART 2

OPTIONAL DANCES

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Skate Australia Inc would like to acknowledge the assistance given by both the Committee Internationale de Patinage Artistique, and by USAC/RS in making available information and diagrams which have been used in this manual. This information has been essential to the presentation of this manual, and their assistance is greatly appreciated.

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COLOUR KEY: Levels of Difficulty

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

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1. OPTIONAL DANCES

The dances in this manual and others, which will be included in the manual from time to time, may be included in the competition schedule for the Australian championships.

NOTE: Whilst all attempts are made to ensure patterns contained in this manual are accurate to the original dance design, it should be noted that the patterns are a guide only. The exact pattern skated will depend upon the size of the floor and the strength of the skaters. Edges and timing as specified in the notes and diagrams must be adhered to.

ACADEMY BLUES

Lane - McLauchlen-Irwin

Music	Blues	Temp	92 beats per minute
Pattern	Set	Axis	45 degrees
Hold	Side "B" or Crossed Arms "H"		
	Once a hold has been selected it must be used throughout the skating of the dance		

OPENING

The dance is start on count #1 of a measure of music. The first step to be skated must be either step 1 or step 7 of the first corner sequence.

DANCE NOTES

Steps 1 through 6 make up the straightaway sequences of this dance.

Steps 7 through 10 comprise one corner sequence. It is advisable to use two or four of the 6-beat corner sequences to keep the dance in phrase with the music. However, in small rinks it is better to use one corner sequence and skate half the dance out of phrase than to distort the pattern or change the speed or flow of skating too much.

Blues music is slow and earthy and this dance should not be rushed. To remain in character with the music, the swing dropped chasses should be executed with expression and a moderate rise and fall. Avoid kicked swings or violent footwork on the chasses, keeping the length of the swing confined to remain musically expressive in the two beats allotted.

A firm change of lean must be performed between steps 4 and 5 so that the centre lobe is entered accurately as to aim and edge. A slightly angular aim on step 5 is required for correct edge placement.

An essential factor in producing a balanced dance pattern is correct aiming of step 1 and the subsequent control of the first barrier lobe of the dance. Ensure that the initial barrier lobe is brought around continuously so as to avoid the necessity of hooking step 4 in order to obtain the proper aim into the centre lobe.

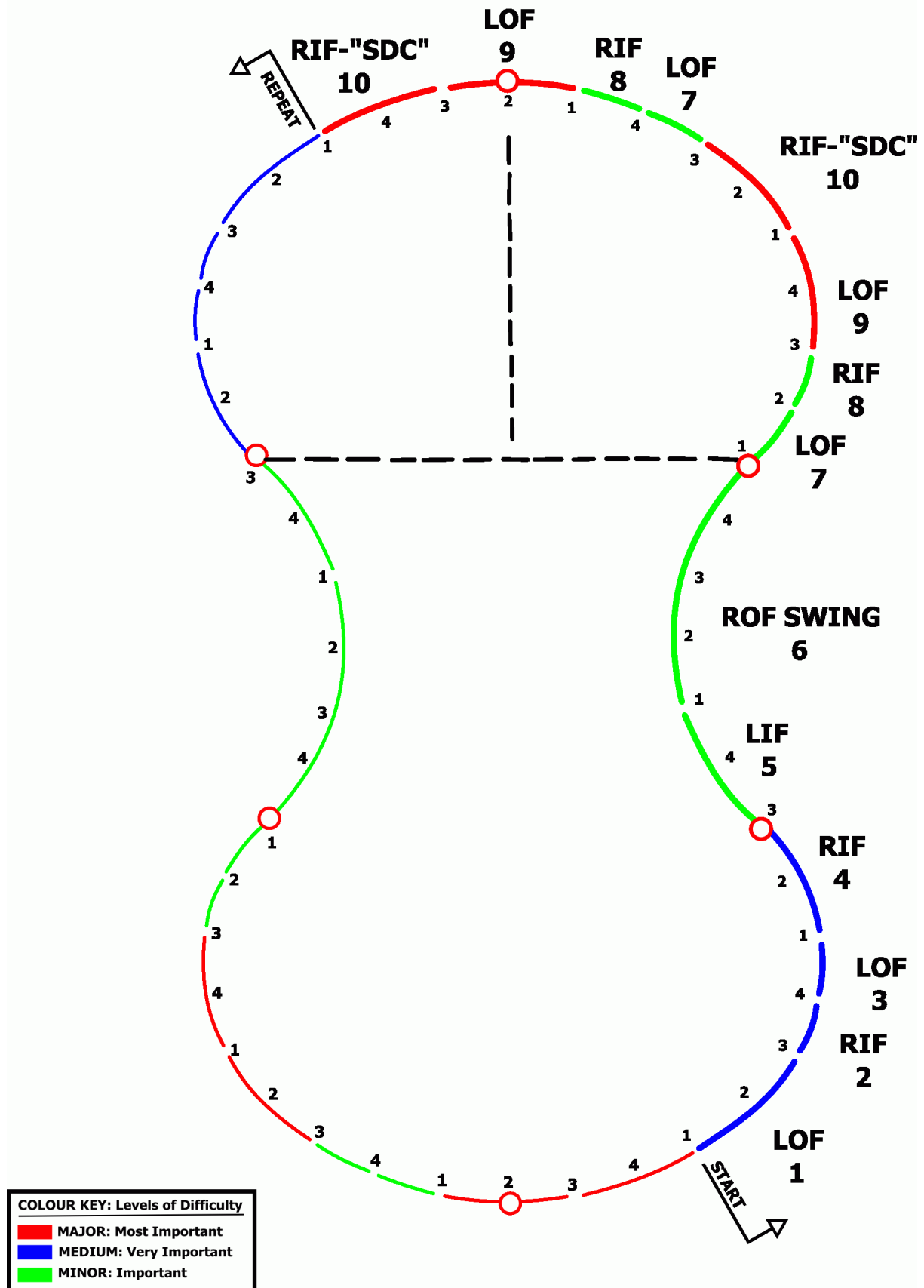
Judging Points

- 1 General timing
- 2 Execution
 - A All steps other than step 5 (LIF) take the floor from the "and" position and with a parallel take-off. Step 5 should have an angular take-off.
- 3 Pattern
 - A 6 beat centre lobe begins and ends on the baseline.
 - B Rockovers between step 4 (RIF) and step 5 (LIF) and between steps #6 (ROF swing) and #7 (LOF) occur on the baseline.
 - C The first beat of step 6 (ROF swing) is skated to the top of the centre lobe and to the midline of the rink. The final 3 beats of step 6 (ROF swing) are skated off the top of the lobe, away from the midline and towards the baseline.
 - D The first beat of step 9 (LOF swing) is skated to the top of the barrier lobe and to the centreline of the rink. The final beat of step 9 (LOF swing) is skated off the top of the lobe and away from the centre line.
- 4 Body Posture Baseline
- 5 Quality of edge
- 6 Presentation and Flow

Common Errors

- 1 Skating “out of time”, particularly steps #1 (LOF) and #4 (RIF). Skaters tend to rush these steps, almost making them a series of runs
- 2 The swing dropped chasse (steps #9 and #10 LOF swing RIF “DC” leaves the continuous arc of the barrier lobe. Step 10 (RIF “DC”) is skated flat or on an outside edge.
- 3
 - a The sequence of steps #1 through 4 is skated too deeply into the corner, while step 6 is taken immediately towards the barrier, creating two baselines.
 - b Step 4 (RIF) is rocked to an outside edge and step 5 (LIF) is then skated from a parallel take-off.
 - c Step 6 (ROF swing) is not skated towards the top of the corner lobe before going back towards the baseline. (Should be one beat to the top the three going out)
 - d The second corner sequence is often skated ahead of pattern with step 9 (LOF swing) past the centreline of the rink.

ACADEMY BLUES



AMERICAN WALTZ

Music	Waltz $\frac{3}{4}$	Tempo	168 beats per minute
Position	Closed A	Start	Step 1 count #1
Pattern	Set (5 lobes and a connecting step 13)		

Judging Points

Execution

There must be unison between the free legs during the three turns and the swings.

At the start of every step of this dance the partner skating forward is inside the trace of the partner skating backward. However this should not be more than one skate width inside or outside the trace.

Every step is six beats long. Every three turn is turned on count #4 and must be at the instep. The free leg must not pass the skating leg during the turn.

The six beat swings for both partners, steps 3, 6, 9, 12 and 13, must cross trace.

The dance must be skated with 5 lobes at all times. The centre barrier lobe is only made up of one step, which is called a connecting step, not a lobe.

Pattern

The three straightaway lobes are skated close to 90 degrees and are each 18 beat lobes.

Steps 1, 4 and 7 all start on the baseline as established by step 1.

The two corner barrier lobes are also 18 beats but are skated with a smaller radius and tighter arc.

Count #4 of step 13 should occur in the centre of the corner of the skating surface.

Body Posture Baseline/Team relation should be watched very carefully.

Presentation and flow is very important, as the dance will start to lose rotation and control.

OPTION

For small floors the dance may be skated with only one straightway lobe instead of the usual 3 lobes. This is done by removing steps 1 through 6 and starting the dance on step 7.

Common Errors

It is very important that the patterns repeat themselves, in this dance it is common for the lobes to become distorted and the pattern will wander.

The free leg will pass through early and the turns will appear kicked.

The partners will not match, no unison, of the free leg during the three turns and the swings.

The corner barrier lobes will be skated with poor aim and too large an arc thereby distorting the corner.

AMERICAN WALTZ

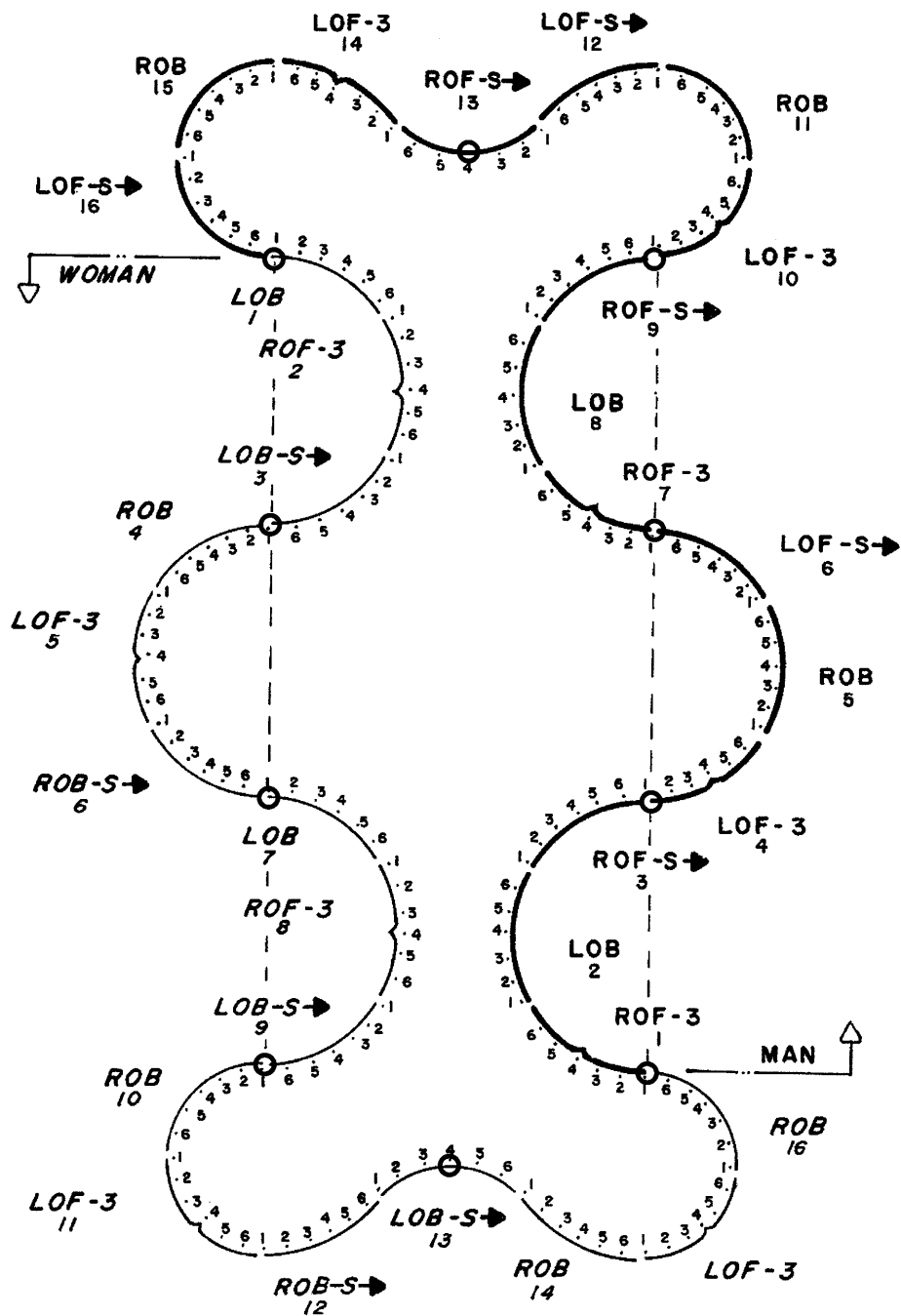
Position	Step No.	Man's Step	Number of Beats of Music	Lady's Step
Closed	1	ROF 3-Turn	3+3 6	LOB
	2	LOB	6 3+3	ROF 3-Turn
	3	ROF Swing	6	LOB Swing
	4	LOF 3-Turn	3+3 6	ROB
	5	ROB	6 3+3	LOF 3-Turn
	6	LOF Swing	6	ROB Swing
	7	ROF 3-Turn	3+3 6	LOB
	8	LOB	6 3+3	ROF 3-Turn
	9	ROF Swing	6	LOB Swing
	10	LOF 3-Turn	3+3 6	ROB
	11	ROB	6 3+3	LOF 3-Turn
	12	LOF Swing	6	ROB Swing
	13	ROF Swing	6	LOB Swing
	14	LOF 3-Turn	3+3 6	ROB
	15	ROB	6 3+3	LOF 3-Turn
	16	LOF Swing	6	ROB Swing

OPTIONAL SHORT PATTERN

Position	Step No.	Man's Step	Number of Beats of Music	Lady's Step
Closed	7	ROF 3-Turn	3+3 6	LOB
	8	LOB	6 3+3	ROF 3-Turn
	9	ROF Swing	6	LOB Swing
	10	LOF 3-Turn	3+3 6	ROB
	11	ROB	6 3+3	LOF 3-Turn
	12	LOF Swing	6	ROB Swing
	13	ROF Swing	6	LOB Swing
	14	LOF 3-Turn	3+3 6	ROB
	15	ROB	6 3+3	LOF 3-Turn
	16	LOF Swing	6	ROB Swing

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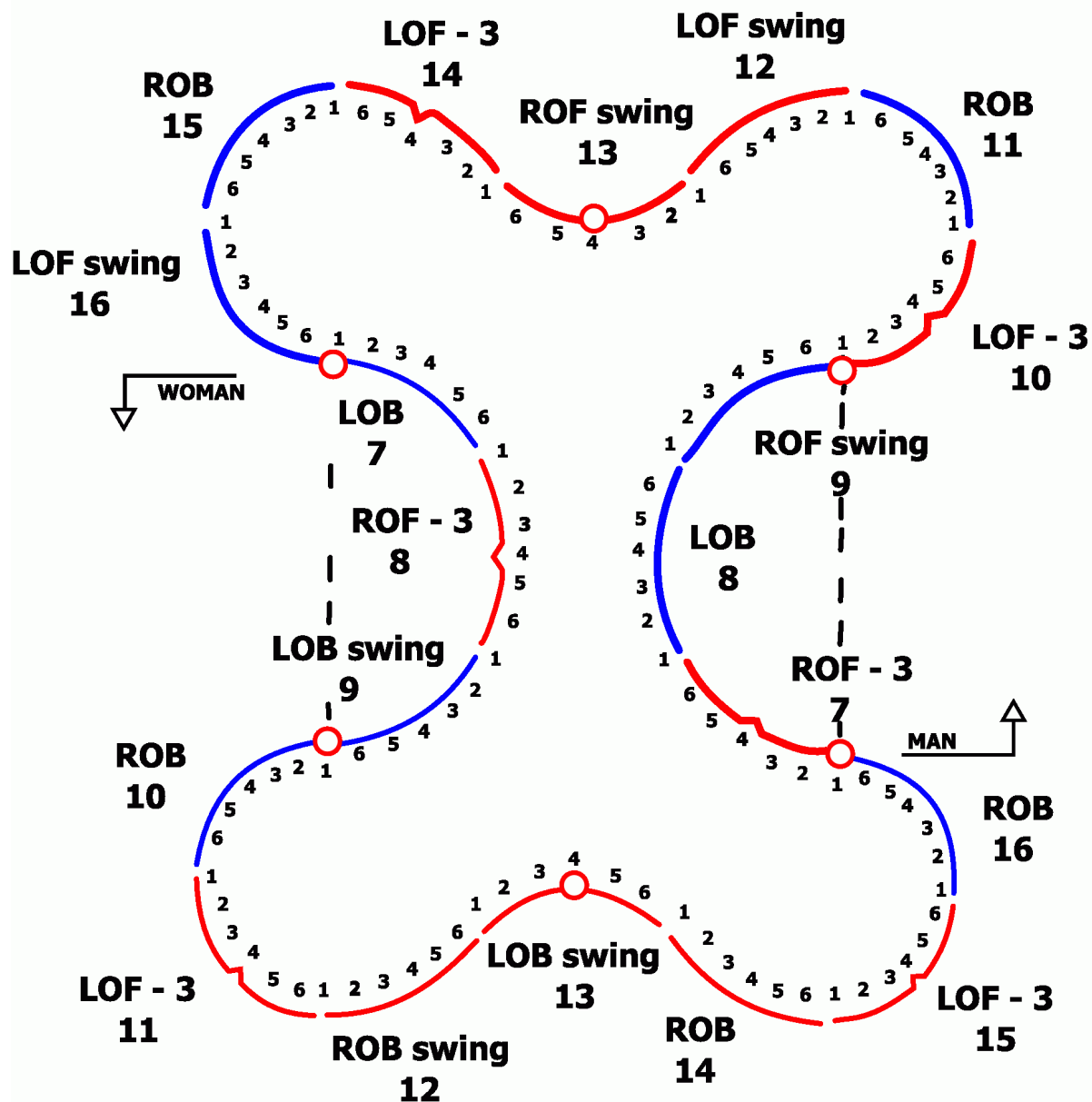
AMERICAN WALTZ



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AMERICAN WALTZ

SHORT PATTERN



ASSOCIATION WALTZ

Music	Waltz $\frac{3}{4}$	Tempo	132 beats per minute
Position	Waltz (except Steps 12 & 25)	Start	Step 1 count #1
Pattern	Set		

LIST OF STEPS

Hold	Steps	Mans	Ladies	BEATS
Waltz	1	LOF	ROB	2
	2	RIF Chasse	LIB Chasse	1
	3	LOF Swing	ROB Swing	6
	4	ROF three	LOB	3
	5	LOB Swing	ROF Swing	6
	6	ROB	LOF	1
	7	LIB Run	RIF Run	1
	8	ROB Run	LOF Run	1
	9	LOF	RIF	2
	10	RIF Chasse	LIB Open Mohawk	1
			(Heel to Instep)	
	11	LOF	ROB	3 see note
	12	RIF	LOF Three	3
	13	LOF Three	ROB	3
	14	ROB	LOF	2
	15	LIB Chasse	RIF Chasse	1
	16	ROB Swing	LOF Swing	6
	17	LOB	ROF Three	3
	18	ROF Swing	LOB Swing	6
	19	LOF	ROB	1
	20	RIF Run	LIB Run	1
	21	LOF Run	ROB Run	1
	22	RIF	LOF	
	23	LIB Open Mohawk	RIF Chasse	1
		(Heel to Instep)		
	24	ROB	LOF	3 see note
	25	LOF Three	RIF	3
	26	ROB	LOF Three	3

NOTES:

Steps 1,2,3 & 14,15,16 Are a chasse sequence.

Steps 3 & 16 Free legs must swing back (for the partner going forward) and forward on the fourth beat.

Step 4 A three turn for the man, lady steps forward, following man.

Step 5 & 18 Free legs must swing back (for the partner going forward) and forward on the fourth beat.

Step 6,7,8,9 & 19,20,21,22 This is a run sequence with a of 1,2,3,1

Step 9 & 22 Must be struck from the side.

Step 9,10,11 For the man is a chasse: The lady's step comprises a heel to instep open mohawk.

NOTE: Timing of 2 beats on Step 9 one beat on Step 10 to three beats on Step 11.

Step 12 The man strikes from the side, a three beat RIF. The lady turns a three directly in front of the man under his left arm, whilst maintaining hold.

At this point the partners change position so the steps are reversed.

Step 13 The man strikes his three turn to move past the lady.
The lady's steps must follow the mans.

Step 17 A three turn for the lady Mans step to follow.

Step 22,23,24 For the lady is a chasse man's step comprises a heel to instep open mohawk.

NOTE: Timing of 2 beats on Step 22 one beat on Step 23 to three beats on Step 24

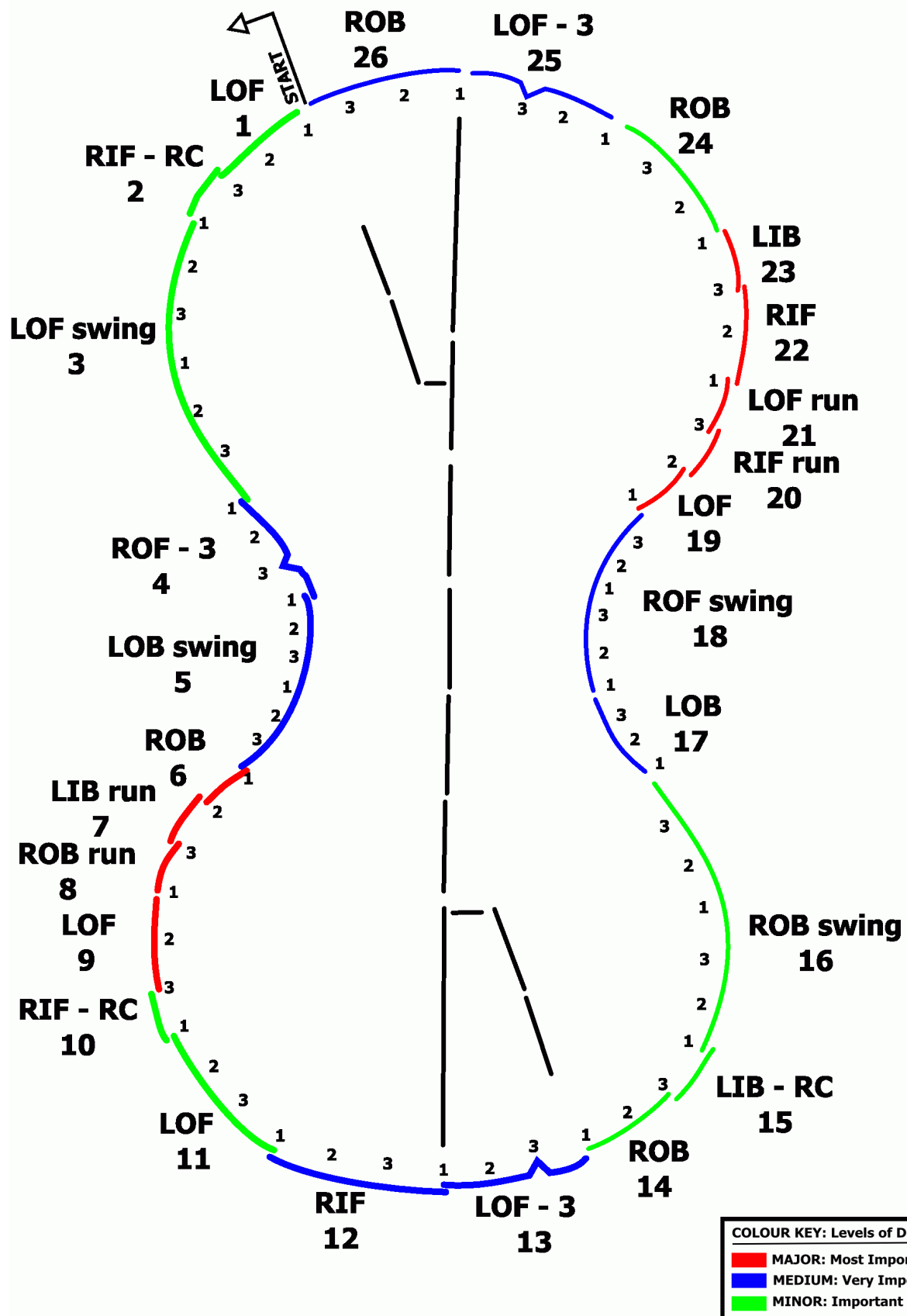
Step 25 Lady strikes a RIF struck from the side. Man turns in front of lady not holding hands.

Step 26 Lady strikes her three turn to move past man.

NOTE: THE WALTZ POSITION MUST BE MAINTAINED THROUGHOUT AND THE FREE LEGS MUST MATCH AT ALL TIMES. SEMI SIDE BY SIDE POSITIONS **MUST** BE AVOIDED.

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ASSOCIATION WALTZ



AUSTRALIAN SWING

Ron Irving

MUSIC: Quickstep 2/4

TEMPO: 112 Metronome

PATTERN: Set

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

This is a set pattern dance and must commence on the midline of the rink.

Steps 1 through 6a should be skated in Foxtrot-position. After the lady does her RIF-3, partners will assume a semi-Tango position through Steps 6b and 7. For steps 8 through 11 a, the man's right hand clasps the lady's left hand; the man's left hand clasps the lady's right hand with the arms extended. As the lady steps forward for Step 11b, partners will again assume foxtrot position to recommence the dance.

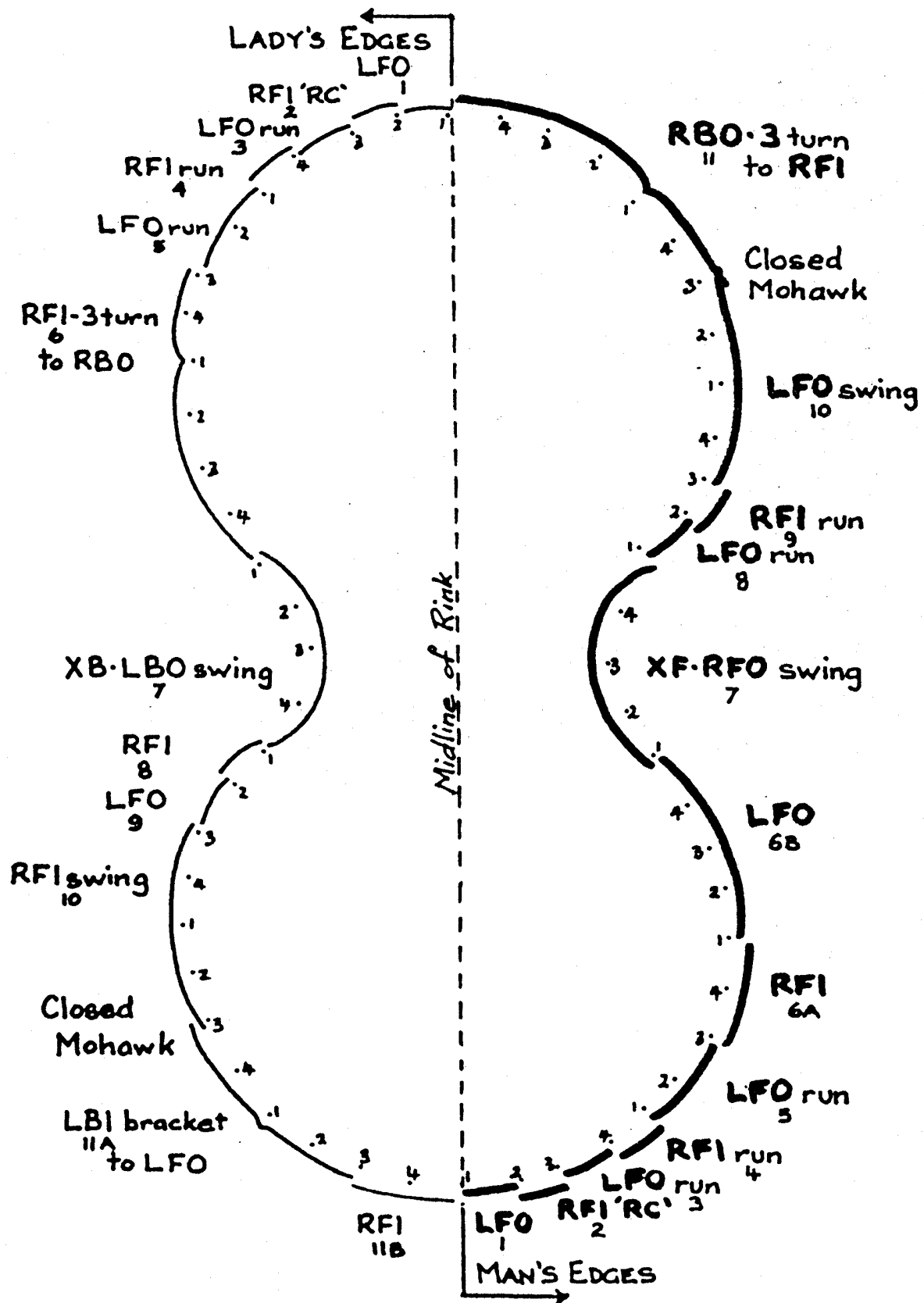
Care must be taken that partners do not pull apart or buckle at the waist during the simultaneous turns on Step 11.

LIST OF STEPS

STEP	MAN'S EDGE	BEATS		LADY'S EDGES	BEATS
1	LOF	1		LOF	1
2	RIF "RC"	1		RIF "RC"	1
3	LOF-Run	1		LOF-Run	1
4	RIF-Run	1		RIF-Run	1
5	LOF-Run	2		LOF-Run	2
6a	RIF	2		RIF-3 turn to ROB	6
6b	LOF	4			
7	XF-ROF swing	4		XB-LOB swing	4
8	LOF-Run	1		RIF	1
9	RIF-Run	1		LOF	1
10	LOF swing	4		RIF swing	4
	Closed Mohawk to;			Closed Mohawk to ;	
11	ROB-3 turn to RIF	6	11a	LIB bracket to LOF	4
			11b	RIF	2

THE AUSTRALIAN SWING

by Ron Irving



BALANCIAGA

Irwin and Snyder

MUSIC: 4/4 Schottische

TEMPO: 100 Beats per minute

HOLD: Side (B) or Crossed Arms (H)

PATTERN: Set

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

OPENING

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

DANCE NOTES

The IF to IF edges (steps 4-5 and 9-10). Steps 5 and 10 are to be stroked ANGULAR AND CLOSE (but not past) to the heel of the employed foot.

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

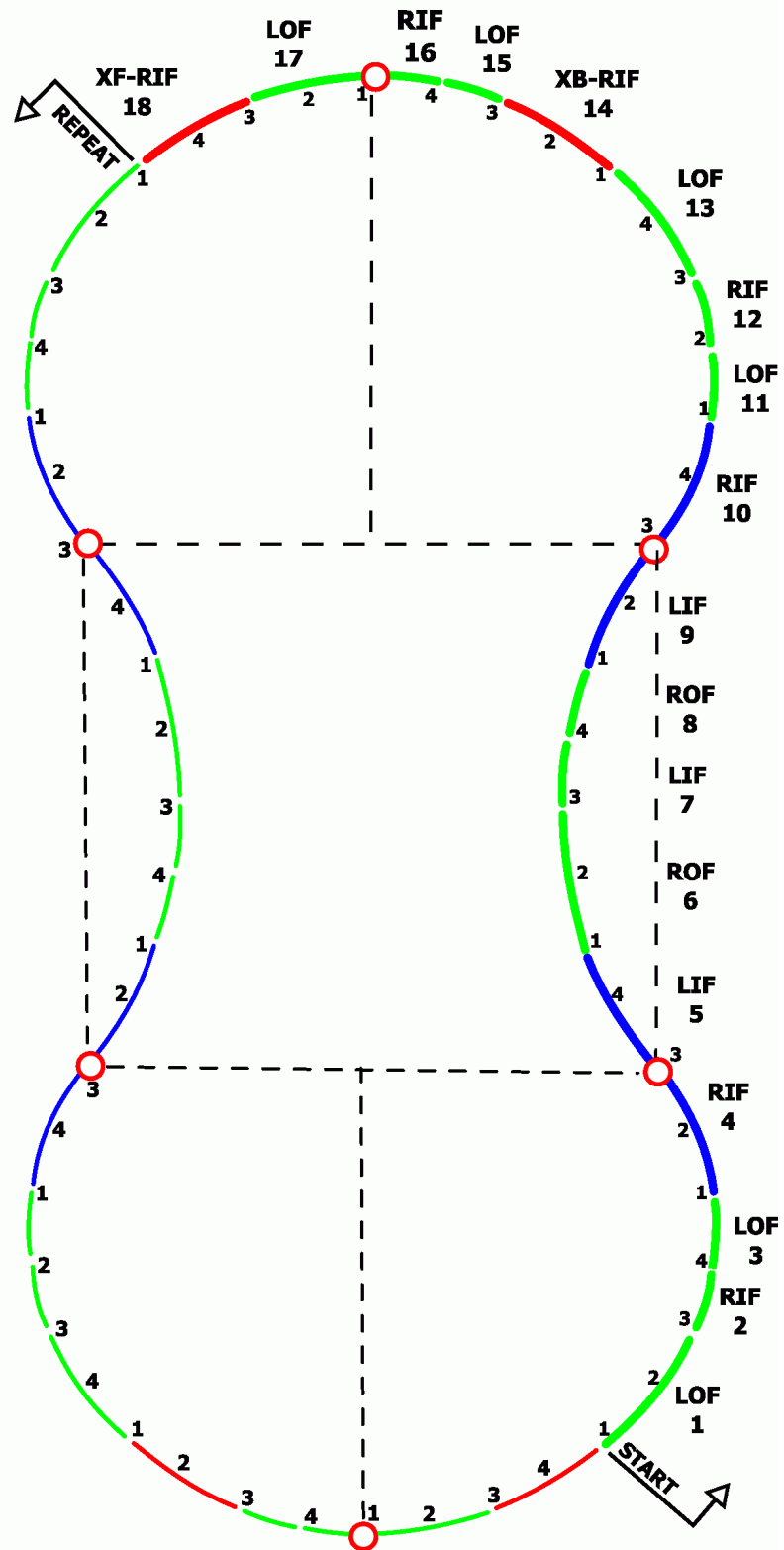
Step 18 (XF-RIF) is' a crossed progressive. Should be a crossed tracing crossed foot progressive movement with no noticeable forward-backward forward movement of the right foot in this execution.

In-line and faked crosses should not be accepted.

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

All of the fundamentals in this dance should be mastered at this level in preparation for higher tests.

BALANCIAGA



BOUNCE BOOGIE

Music	Boogie	Tempo	100 beats per minute
Hold	Kilian Side "B"	Pattern	Set
Axis	Approximately 45 – 90 degrees	Start	Step 1, count #1

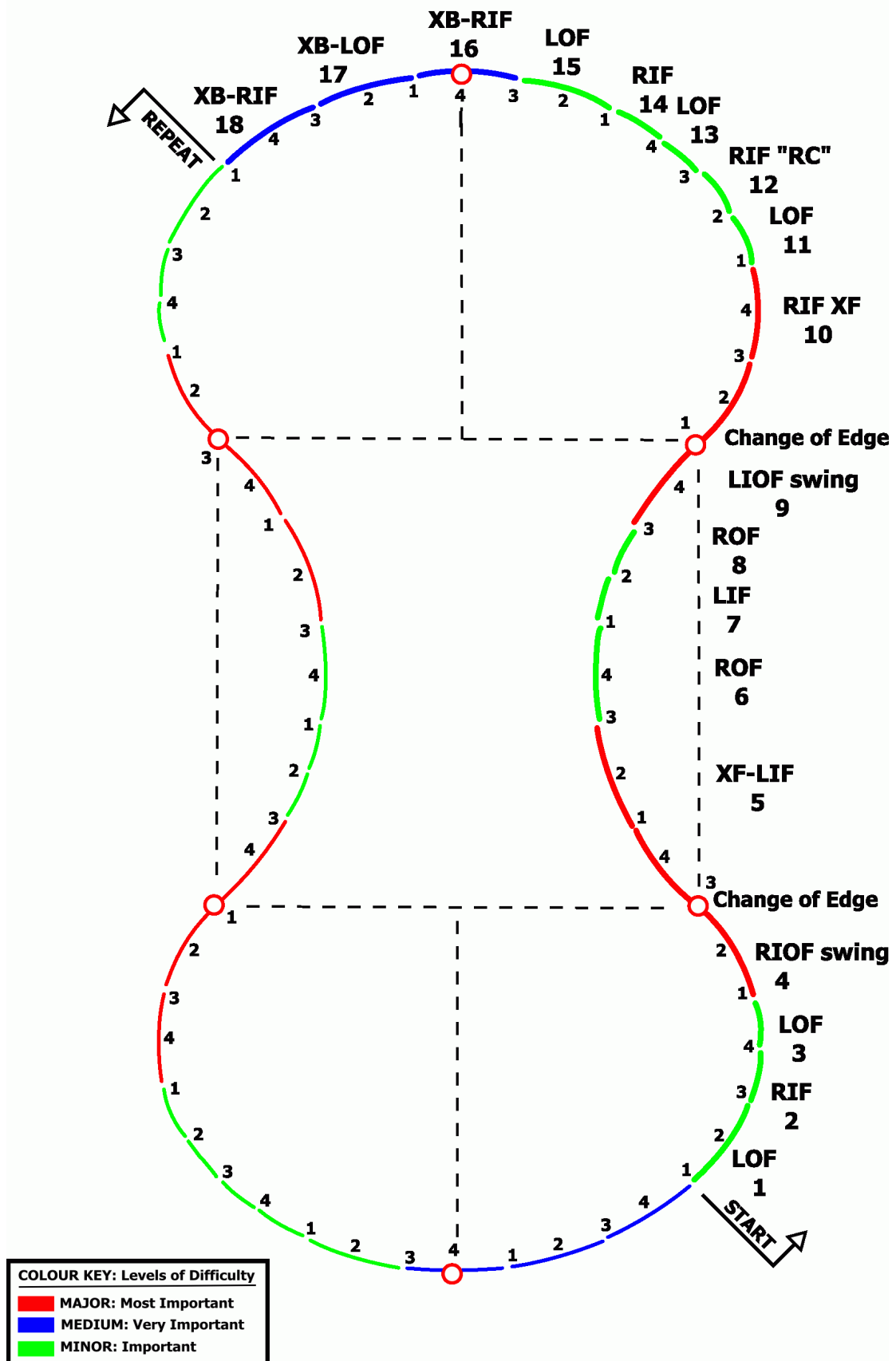
Judging Points

- 1 Timing
- 2 Execution
 - a The take-offs for step 1 through #4 must take the floor at the "parallel and" position.
 - b Step 4, a four beat RIOF swing with the change of edge and the swing occurring on the baseline on musical count #3, the third count of the step.
 - c The take-offs for step 6 through 9 and 11 through step 15 must be from the "parallel and" position.
 - d Step 9 is a four beat LIOF swing with the change of edge and the swing occurring on the baseline on musical count #1, the third count of the step
 - e Steps 16 through 18 are done with a definite rise and fall movement causing a "bounce" effect.
- 3 Pattern
 - a Step 4, RIOF swing, must aim to the centre and change edge on the baseline.
 - b Step 7 must come off the top of the centre lobe.
 - c Step 9 must change edge on the baseline.
 - d The second beat of step 16 XB-RIF, must occur at the centre of the corner lobe
- 4 Body posture baseline / team relationship
- 5 Presentation and flow

Common Errors

- 1 Poor timing
- 2 Pattern moving the baseline because of the aiming of the change of edge swings #4 and #9.
- 3 The crosses on steps #16, #17 and #18 not being aimed around the lobe, and not using the rise and fall to produce the bounce.

BOUNCE BOOGIE



CALIFORNIA SWING

Music:	Waltz 3/4 Counting 1-2-3	Tempo:	138 beats per minute
Position:	Reverse Side "B", Side "B"	Pattern:	Set or Border
Axis:	60 90 degrees		
Start:	Step 1 count #1		

Judging Points

1. Timing
2. Execution

- a. All steps take the floor in the Parallel and" position.
- b. The dance starts in the Reverse "B" position. The change of edge step 3 occurs on musical count #1, which is count #4 of the step. On count #4 the free leg is brought forward.
- c. Steps #4 and #5 comprise an open dropped Mohawk turn. During this turn the position changes from Reverse Side "B" to Side "B".
- d. Steps #7 and #8 comprise an open held Mohawk turn. During this turn the position changes from Side "B" to Reverse Side "B".
- e. At the end of step 8 (ROF-S), the team should be square to the tracing.
- f. Steps #10 and #11, (RIF-LIB), is an open dropped Mohawk turn, and must be done heel-to-instep. The position changes during this turn from Reverse Side "B" to Side "B".
- g. Steps #13 and #14 comprise an open held Choctaw turn. There is no tandem position during this turn. The team merely passes through tandem changing from Side "B" to Reverse Side "B".

3. Pattern

- a. The change of edge, count #4, of step 3 establishes the baseline. Step 7 must start on the baseline and step 8 must end on the baseline.
- b. Steps #9 through #13 make up a large non-symmetrical barrier lobe.
- c. Step 14, (ROF-swing) must be skated shallow to allow the dance to move far enough around the corner to set up a good straight-away.

4. Body Posture Baseline/ Team relationship

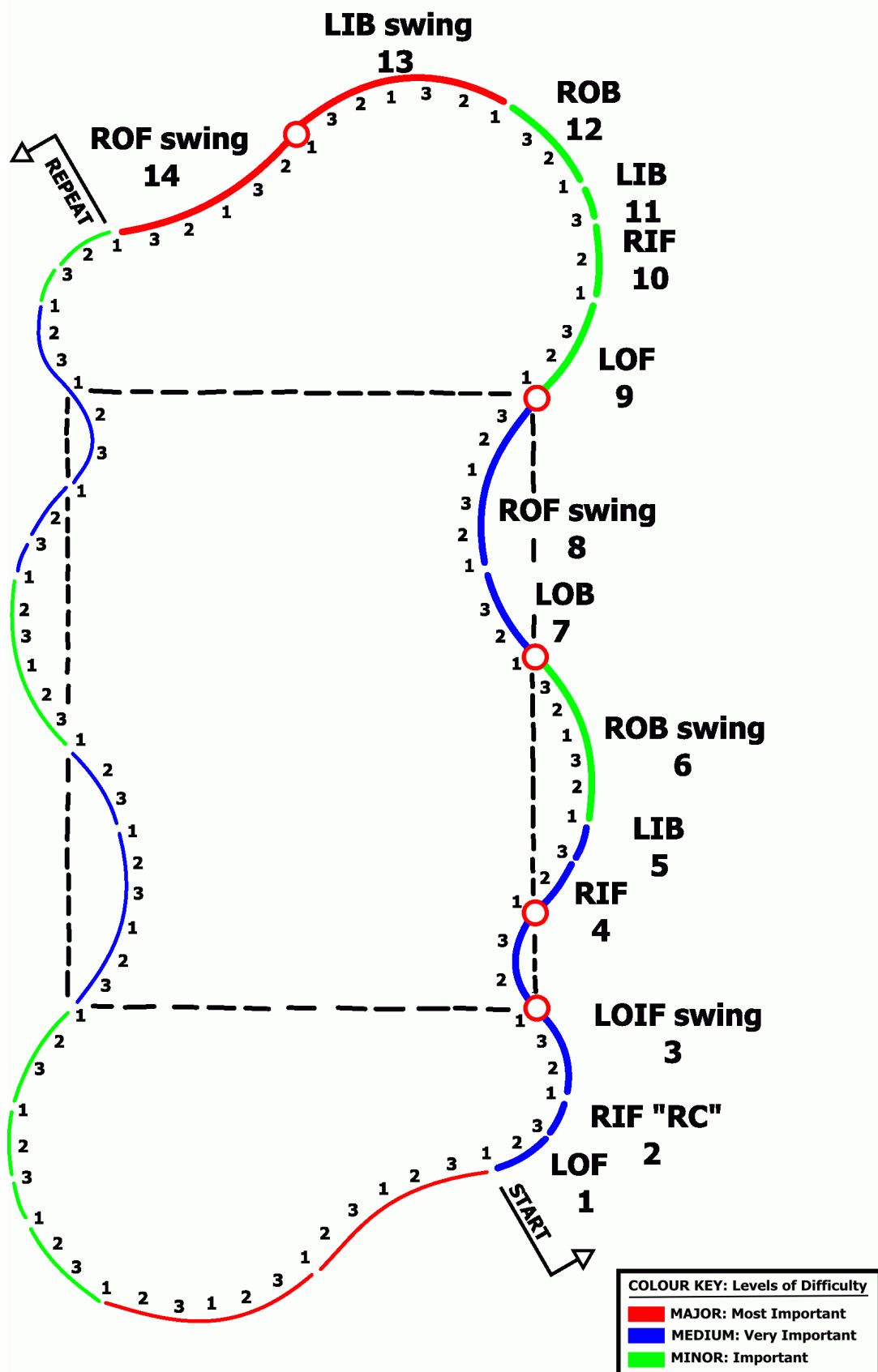
5. Presentation and Flow

Common Errors

1. Shallow change of edge on step 3 establishing a baseline close to the barrier not leaving room for the eight beat barrier lobe.
2. The swing on step 6 will be hooked and will cause the baseline to move to the center.
3. The aim of steps #8 and #9 will be shallow causing the corner to move too far around.
4. Step 13 (LIF swing) will be hooked and then step 14 will aim too far around the corner causing the next lobe to move into the corner.

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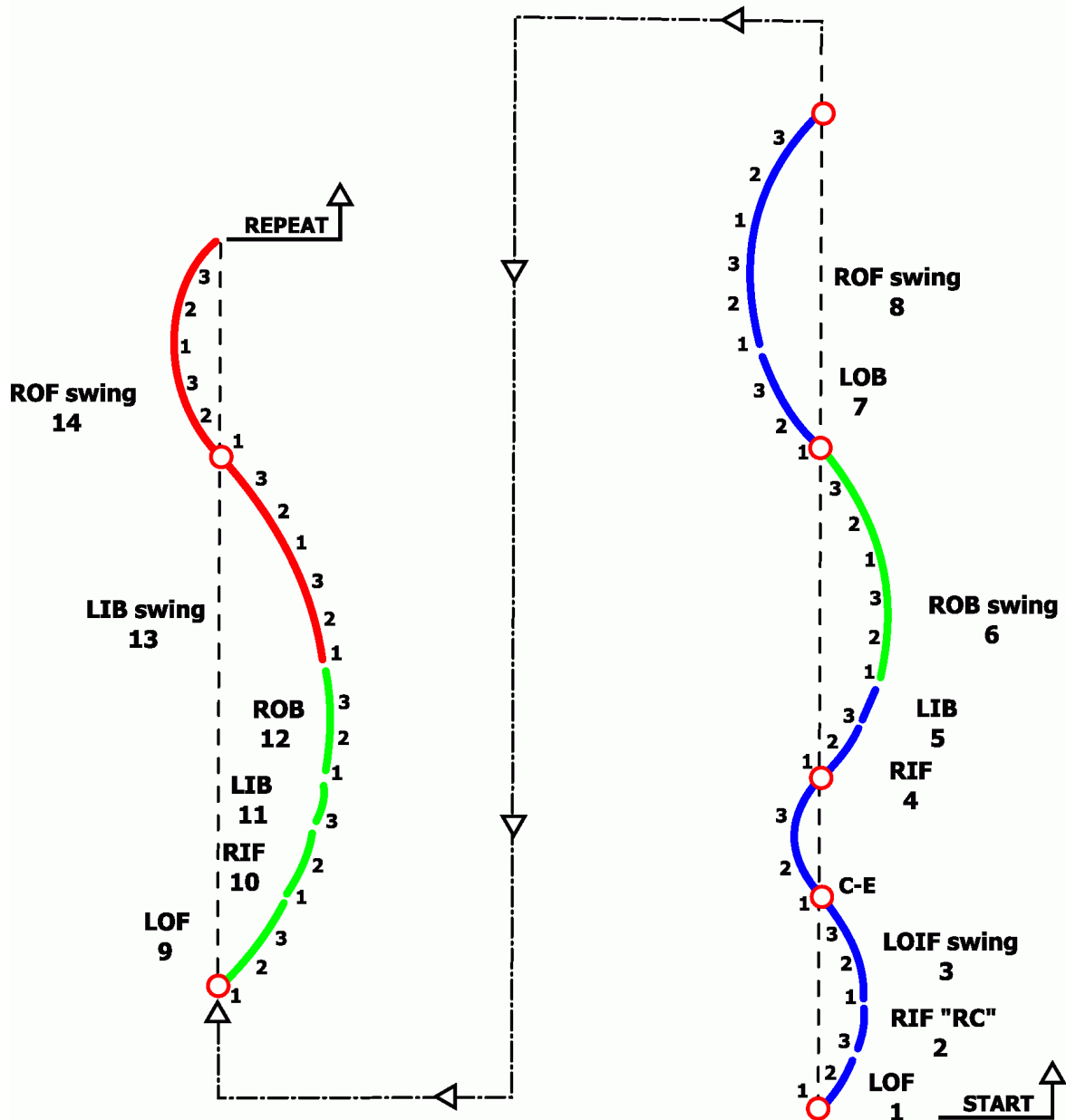
CALIFORNIA SWING



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CALIFORNIA SWING

BORDER



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

CARLOS TANGO

by Carl Henderson

Music Tango 4/4
Pattern Set

Tempo 100 beats per minute

Start Step 1, Count #1

Hold Kilian side (B)
Crossed Arms (H) for test purposes only
Once a hold has been selected it must be used throughout the skating of the dance

INTRODUCTORY STEPS

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

Note: All the steps in this dance are progressive except steps No. 4 and 6 of the corner.

Step No	Edge	Beats	Description
1	LOF	1	
2	RIF	1	
3	LOF	4	The right free leg moves to the back, full reach. Touch the right inner toe roller on the surface directly behind the left on the 3 rd beat, count #5 of the music.
4	RIF Cut Step	4	The right foot is placed on the surface alongside of the left foot on the 1 st beat, count #7 of the music. The resulting left free foot moves to the extended forward position (full reach). The left outer toe roller touches the surface directly in front of the right foot on the 3 rd beat, count #1 of the music.
5	LOF	1	
6	RIF-RC	1	Raised Chasse
7	LOF	1	
8	RIF	1	
9	LOF Swing	4	As the left foot strokes the surface, the right leg moves to the extended back position with the toe turned down and out. It immediately begins its swing from back to the extended forward position, and then drops alongside of the left engaged foot in preparation for the next sequence of steps.
10	ROF	1	
11	LIF	1	
12	ROF Swing	4	Executed in the same way as step No 9 but on opposite feet aiming toward the centre of the rink

Note: The touch of the toe wheels is effected by a soft bend of the engaged knee, free leg extended (full reach) to its normal length, toe pointed down and out.

Judging Points – Carlos Tango (Continued)

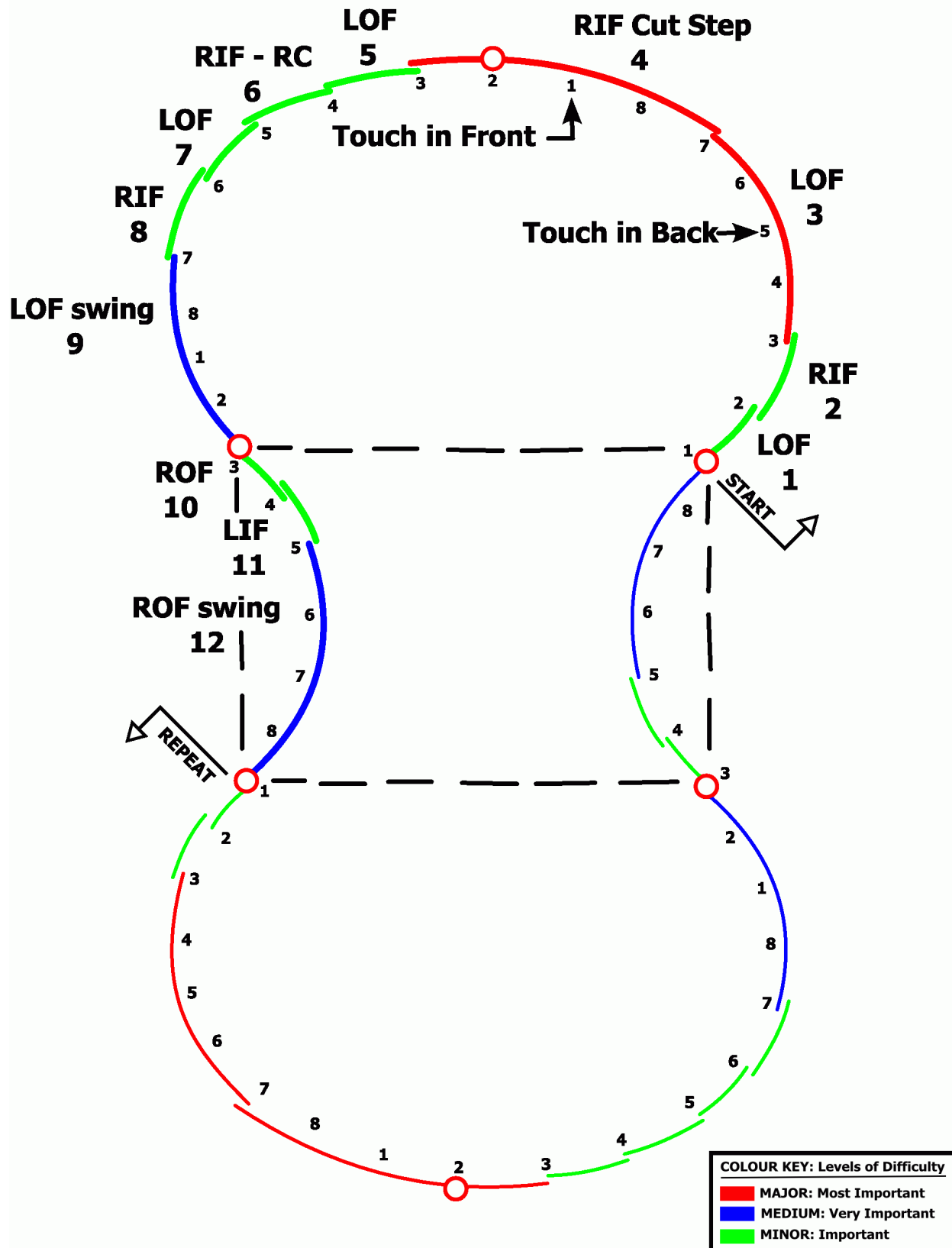
1	Timing	
2	Execution	
	A	All steps must take the floor from the parallel “and” position except for step 6 (RIF-RC), which is a raised chasse skated with a parallel take-off, where the free foot is lifted to approximately one wheel height parallel to the floor and the employed skate. It is then returned to the floor at the AND position.
3	Pattern	
	A	The six beat centre lobe begins and ends on the baseline. (Steps #10, #11 and #12). The second beat of step 12 is skated off the top of the centre lobe.
	B	Step 4 (RIF – DC) crosses the midline of the rink, with the last beat of the four beat step (count #2) placed off the top of the corner barrier lobe.
4	Body Posture Baseline / Team Relationship	
5	Presentation and Flow	

Common Errors

1	The swings on steps 9 and 12 will not end on the baseline.
2	The back toe point on step 3 will not touch the floor and will tend to be late not on count #1 of the music and count #3 of the step.
3	The front toe point on step 4 will not touch the floor and will not occur on count #3 of the step which is count #1 of the music.

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CARLOS TANGO



CAROLYN WALTZ

C.M.Jessop

MUSIC: Waltz

TEMPO: 108 Metronome

HOLD : Kilian or Crossed Arm position.

PATTERN: Set

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

OPENING

The dance is to start on count #1 of a measure of music. The first step after an optional opening may be either Step 1 or Step 7.

DANCE NOTES

STEP NO.	EDGE	BEATS	
1	LOF Swing	3	This swing should be a natural movement in preparation for the XF take-off on the next step Crossed foot, Crossed tracing
2	XF-RIF	2	
3	LOF "RC"	1	Should be commenced from the parallel "AND" position. Angular take-offs are not acceptable on this step which should conform to the general curve of the corner sequence.
4	RIF	3	
5	LOF	2	
6	RIF "RC"	1	
7	LOF Swing	6	
8	ROF Swing	6	

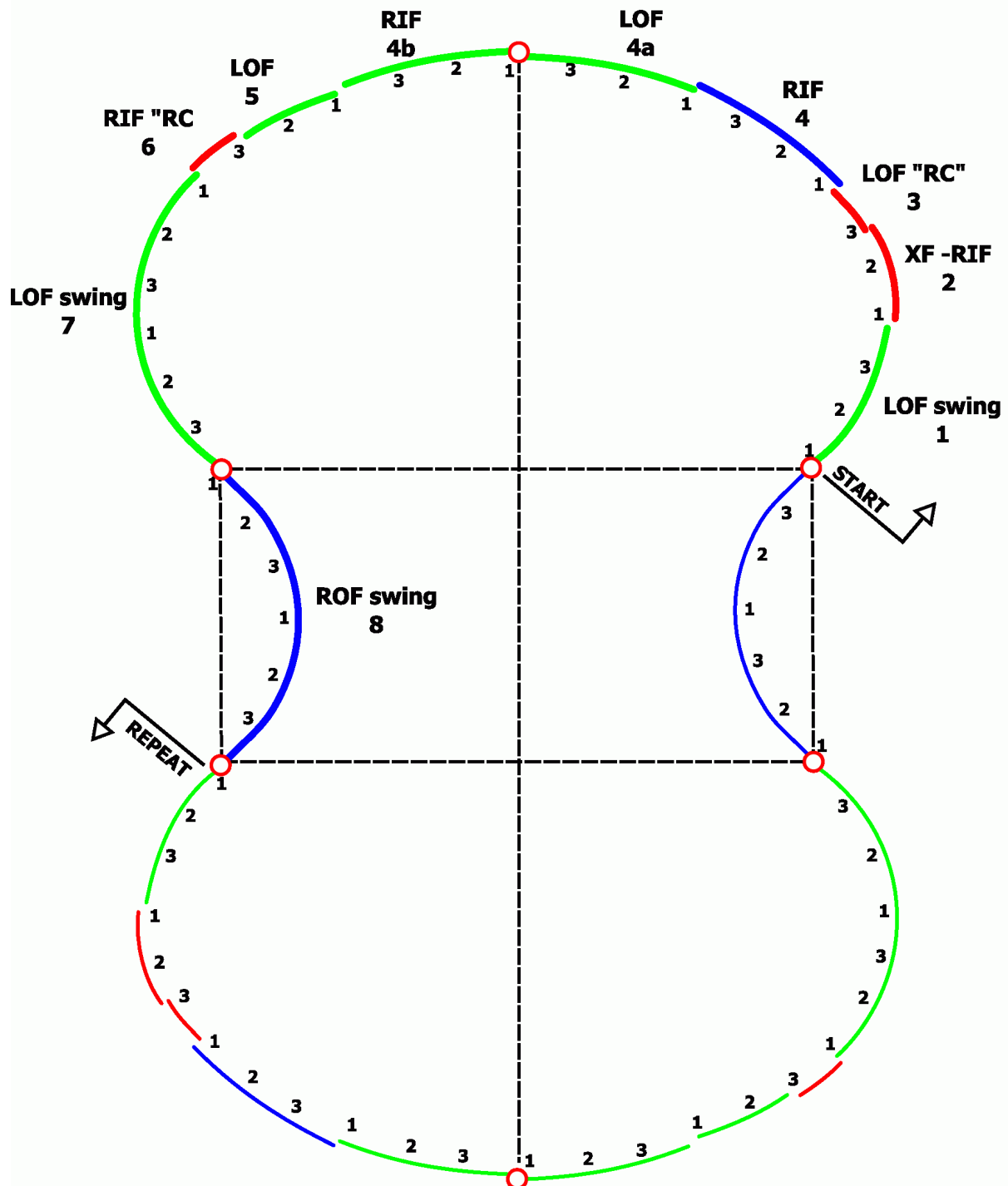
Where the floor dimensions warrant it, steps 7 and 8 may be repeated along the straightaway. If the floor demands a greater corner sequence, it will be permitted to insert optional steps 4a and 4b as follows:

4a	LOF	3	
4b	RIF	3	Parallel take-off

Once a pattern has been selected, it must be adhered to throughout the skating of the dance.

CAROLYN WALTZ

C.M.Jessop



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

CASINO MARCH

MUSIC March 4/4
HOLD Kilian (Side B)

TEMPO 100 beats per minute
Start Step 1, Count #1

OPENING

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

THE DANCE

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

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

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

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

Step 13 creates an inverted corner lobe.

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

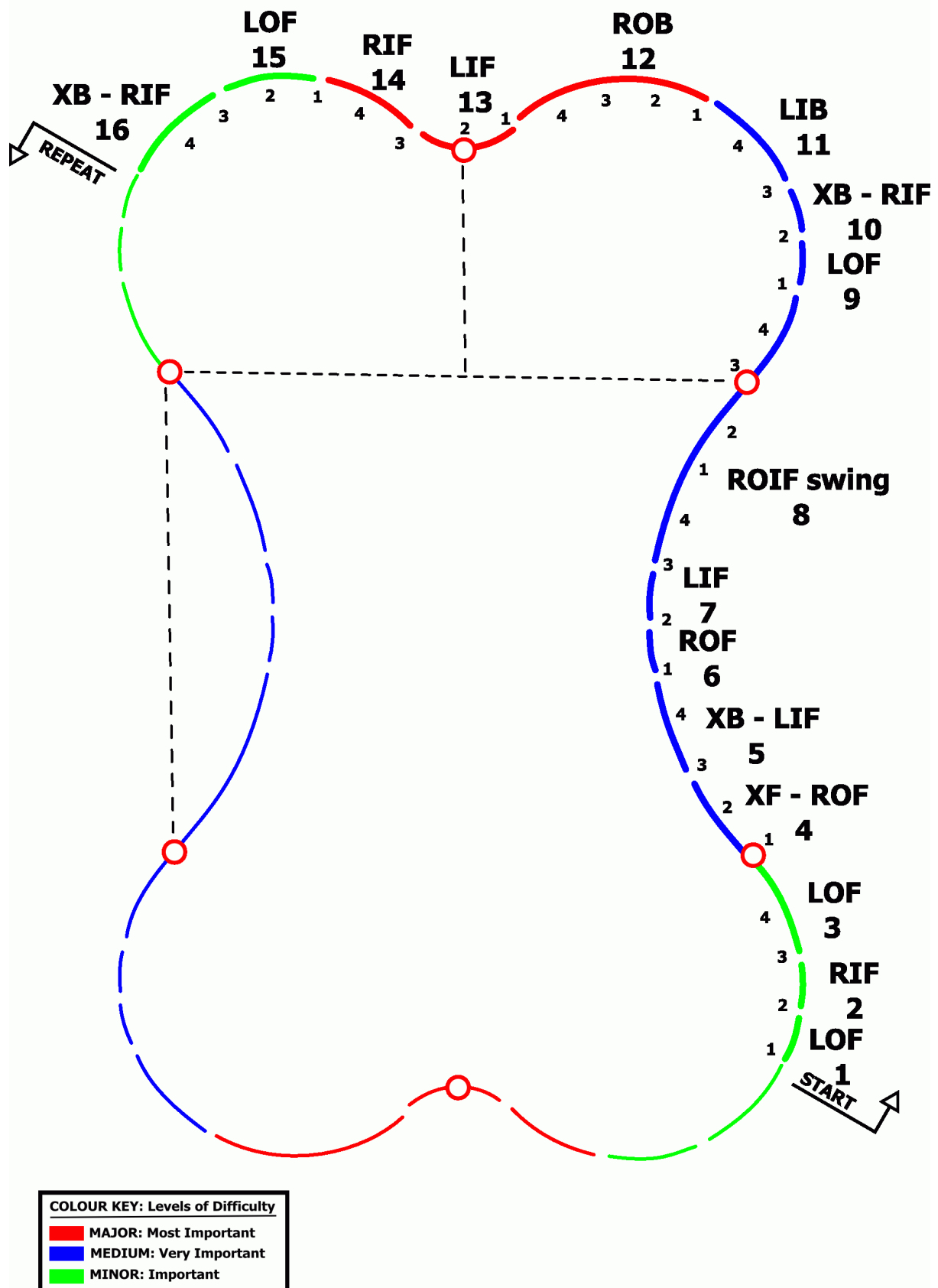
For smaller floors, it shall be optional to:-

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

OR

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

CASINO MARCH



CASINO TANGO

Music	Tango 4/4, Count 1-2-3-4	Tempo	100 beats per minute
Pattern	Set	Axis	Approximately 45-90 degrees
Position	Kilian Side B	Start	Step 1 count #1

Judging Points

Timing

Execution

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

Steps 5 (XB-LIF), 10 and 16 (both XB-RIF) are crossed chasses skated with a parallel takeoff, where front wheels of to be employed skate take the floor at least in line with back wheels to be free skate

Pattern

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

Step 6 is skated to the top of the center lobe, toward the centerline of the rink. Step 7 is skated off the top of the center lobe, away from the centre line of the rink.

The first beat of step 14 is skated to the top of the corner barrier lobe. The second beat of step 14 is skated off the top of the lobe.

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

Body Posture Baseline/Team relation

Presentation and flow

Common Errors

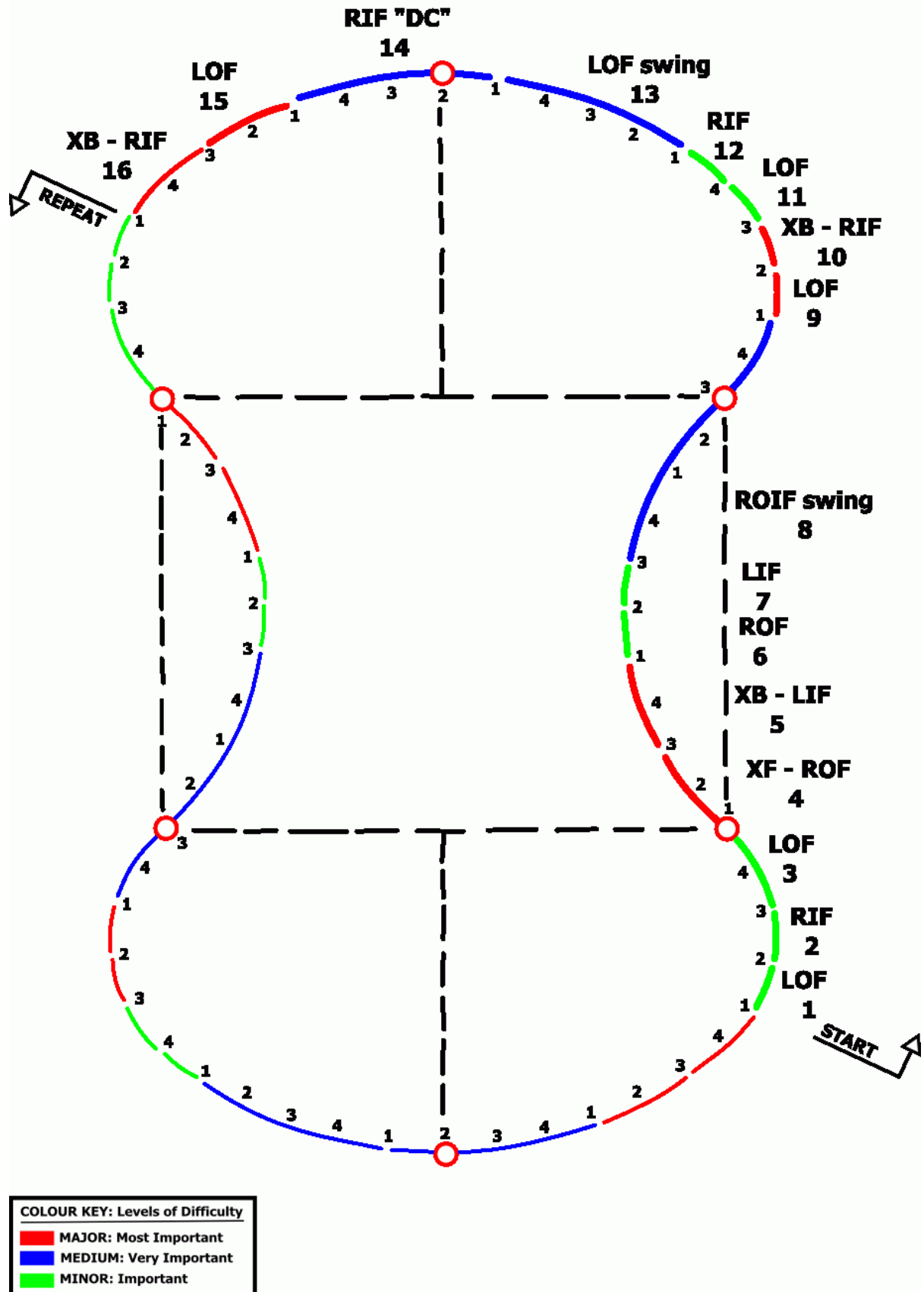
Poor control of angular takeoff on step 4 and the parallel takeoff of step 5 will result in the long center lobe being distorted.

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

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

Step 14 is a dropped chasse, the tango movement will become a swing or a kick if the movement is not done with a soft knee

CASINO TANGO



CASTEL MARCH

(Odoardo Castellari)

Music	March 2/4 or 4/4	Tempo	100 beats per minute
Hold	Kilian-Reverse Kilian-Closed	Pattern	Set

DANCE NOTES

- All steps not otherwise described are runs.
- All steps that are the same for man and lady are shown only one time in the diagram.
- Steps 1 to 8 (inclusive) are in Kilian position.
- Step 6. The couple skate a closed Mohawk and remain in Kilian position.
- Steps 9 & 10. Step 9 is a cross front, then the partners separate to change from LIB to RIF (step 10). The left foot starts a half three turn with the right foot close parallel, then the right foot skates a right inside forward. At the end of the step the free leg crosses behind the skating foot. The partners skate separately, turning counter clockwise. The lady goes behind the man and the couple take up reverse kilian position
- Step 13 for the man – 13a/13b for the lady. The partners make a left outside forward cross roll; on the second beat the man skates a three turn while the lady skates a right inside forward chasse.
- Steps 14 and 15 are in closed position (waltz).
- Steps 16a/16b for the man – 16 for the lady. The man skates a right outside back edge and left chasse; the lady skates a left forward outside edge and then three turn.
- Steps 17 and 18 are in reverse kilian position.
- Step 19 begins with the couple in reverse kilian position on the right backward outside; the left leg which is forward, has to be taken backward (swing) with a strong movement to prepare for the next step.
- Step 20. With the execution of the closed Mohawk (left forward outside) the couple will be in kilian position, the right leg forward and stretched. The kilian position will remain until step 27.
- Steps 23 and 24 are two very short steps, made in only one beat of music; with step 23 (right forward outside) the partners cross in front and quickly skate a left inside edge cross behind.
- Step 25. Cut step; is a chasse where the free leg swings forward.
- Step 28a-b-c-d. Is a step of 5 beats of music which starts in kilian position:
 - 28a – Left forward outside run (1 beat).
 - 28b – the right foot is taken near and parallel to the left foot and immediately the couple goes into a thrust, during the 2nd beat (thrust: left and right foot together on the floor; the left knee is very bent and pushed forward; the right leg is stretched back);
 - 28c – the couple remains in left outside edge and the right skates, gliding on the floor, swing forward; The couple changes to tandem position (lady in front, left skates in line), both legs are stretched.
 - 28d – (4th and 5th beat) the right leg comes back (right foot is closed near left foot) so the couple changes from forward outside to left forward inside. The lady goes to the left side of the man; in this position the left hands of the couple are held and lifted over the lady's head, the right hands held on the lady's right hip. This hold is held during steps 29 and 30.
- Step 30, (this step begins in the same position as step 28d) cross roll left forward; the couple do a three turn on the 2nd beat.
- Step 31. Kilian position; this position is held until the end of the dance.
- Steps 35 to 37. Step 35 is a cross roll right forward, step 36 is skated on the flat with both skates on the floor (Flat, the skaters bring the left foot close to the right, throwing all their weight on the left and pushing the right leg forward); the right foot is then lifted from the floor, the couple skates a cut step right forward inside (step 37).

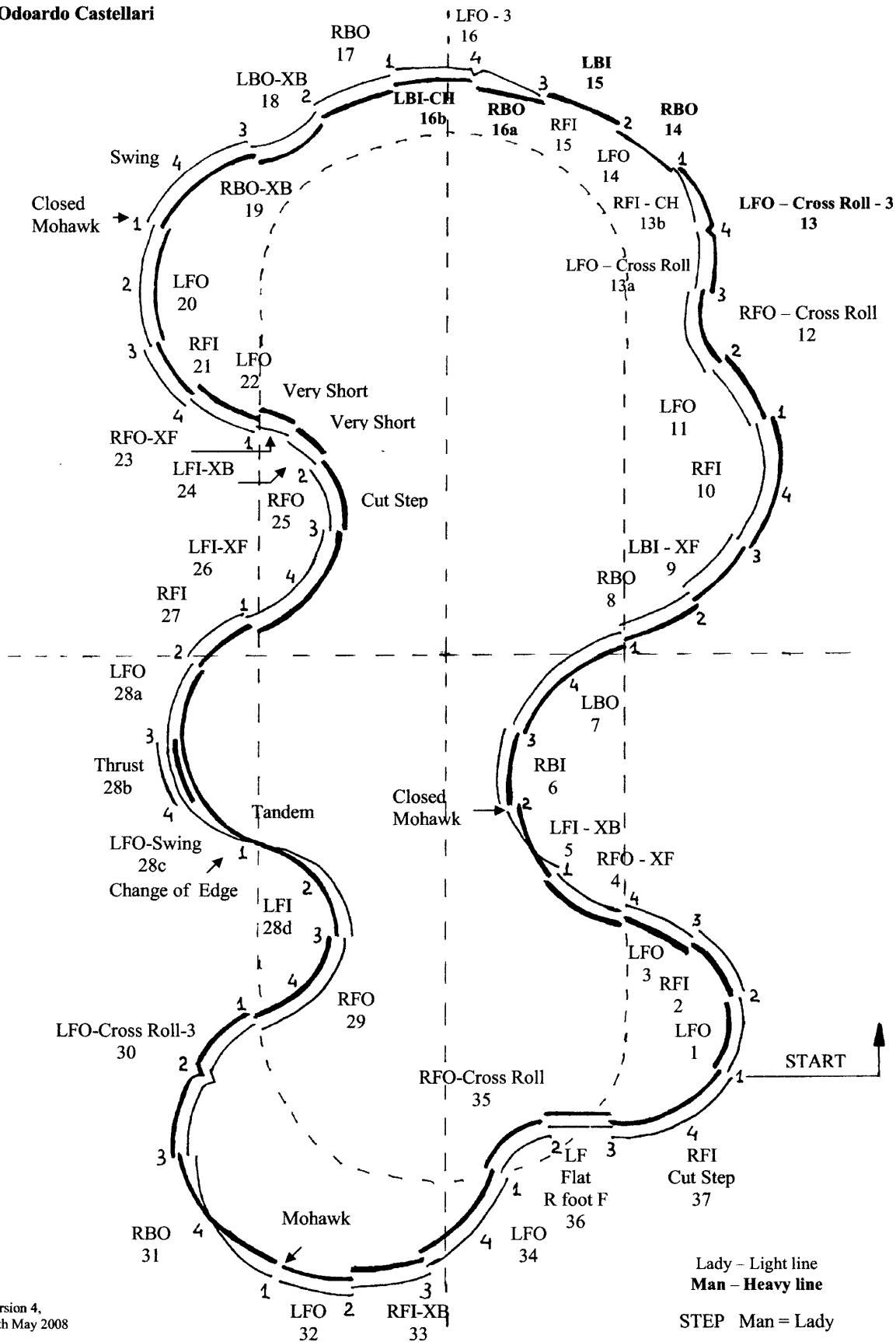
CASTEL MARCH - STEPS

Position	Step No	MAN	Beats	LADY	StepNo
Kilian	1	LOF	1	LOF	1
	2	RIF	1	RIF	2
	3	LOF	1	LOF	3
	4	ROF - XF	1	ROF – XF	4
	5	LIF - XB	1	LIF – XB	5
	6	RIB – Closed Mohawk	1	RIB – Closed Mohawk	6
	7	LOB	2	LOB	7
	8	ROB	1	ROB	8
Change position	9	LIB-XF	1	LIB – XF	9
Reverse Kilian	10	RIF	2	RIF	10
	11	LOF	1	LOF	11
	12	ROF – X roll	1	ROF – X roll	12
Change position	13	LOF – X roll - Three	2 1	LOF – X roll - Three	13a
			1	RIF – Chasse	13b
Closed	14	ROB	1	LOF	14
	15	LIB	1	RIF	15
Change position	16a	ROB	1 2	LOF – Three	16
	16b	LIB – Chasse	1		
Reverse Kilian	17	ROB	1	ROB	17
	18	LOB - XB	1	LOB – XB	18
Change position	19	ROB – XB - Swing	2	ROB – XB – Swing	19
Kilian	20	LOF – Closed Mohawk	2	LOF – Closed Mohawk	20
	21	RIF	1	RIF	21
	22	LOF	1	LOF	22
	23	ROF - XF very short	½	ROF - XF very short	23
	24	LIF - XF very short	½	LIF - XF very short	24
	25	ROF - Cut Step	1	ROF - Cut Step	25
	26	LIF-XF	2	LIF-XF	26
	27	RIF	1	RIF	27
See notes	28a	LOF	5	LOF	28a
	28b	THRUST		THRUST	28b
	28c	LOF – Swing		LOF – Swing	28c
	28d	LIF – Change of edge		LIF – Change of edge	28d
	29	ROF		ROF	29
	30	LOF – XF – Three		LOF – XF – Three	30
Kilian	31	ROB		ROB	31
	32	LOF – Mohawk		LOF – Mohawk	32
	33	RIF – XB		RIF – XB	33
	34	LOF		LOF	34
	35	ROF – X roll		ROF – X roll	35
See notes	36	LF – Flat (R foot F)		LF – Flat (R foot F)	36
	37	RIF – Cut Step		RIF – Cut Step	37

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CASTEL MARCH

By Odoardo Castellari



CHA CHA

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

OPENING

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

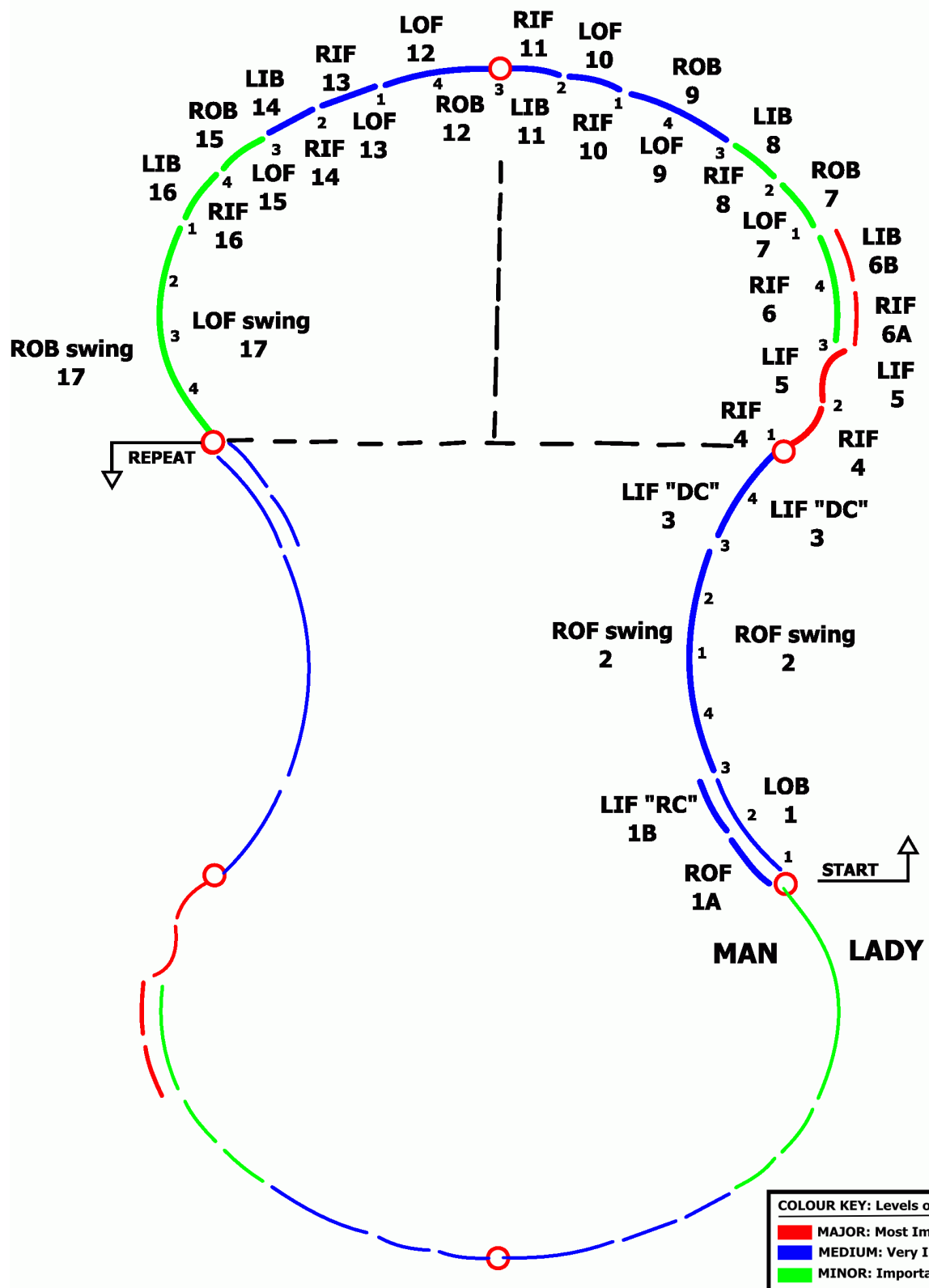
DANCE NOTES

Partners begin the dance in closed A position.

On step 2, partners move to side B position, in preparation for steps 4 and 5, the "Cha-Cha" tandem position. In the tandem position, the man is behind the lady, holding on to her hips with both hands, while lady's hands are holding the man's hands (left hands on left hip, right hands on right hip).

Partners return to closed A position during step 6 and remain in this hold for the remainder of the dance.

CHA CHA



CITY BLUES

Music	Blues 4/4 Counting 1-2-3-4	Tempo	88 beats per minute
Position	Kilian side "B"	Pattern	Set
Axis	45 degrees	Start	Step 1 or #7 Count #1

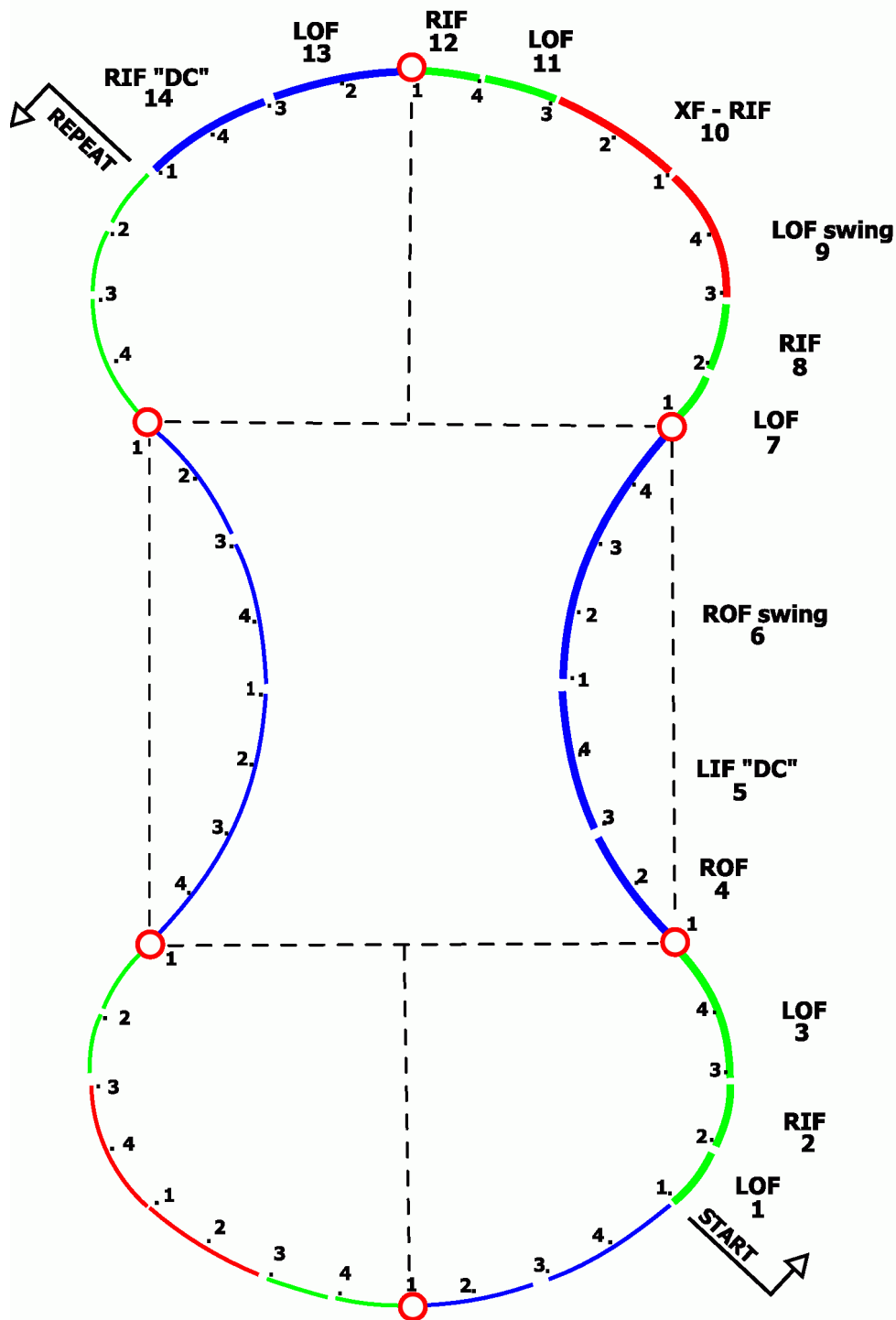
Judging Points

- 1 Timing
- 2 Execution
 - a Step 10 is a crossed progressive skated with a parallel take-off where the back wheels of the to be employed skate (right) are at least in line with the front wheels of the too be free skate (left).
 - b Drooped chasses are placed in the "parallel and" position. The free leg is extended to a leading position then replaced in the "parallel and" position. Steps #5 and #14.
- 3 Pattern
 - a The 8 beat centre lobe begins and ends on the baseline. (Steps #4, 5, 6, 7 and 8). The second beat of step 5 is skated off the top of the centre lobe.
 - b Step 16 RIF is skated off the top of the corner barrier lobe, away from the mid-line of the rink.
- 4 Body Posture baseline / Team Relationship
- 5 Presentation and flow

Common Errors

- 1 Poor timing
- 2 The aim of step 5 will not be towards the top of the lobe.
- 3 The aim of step 6, the ROF swing tends to be towards the barrier, resulting in the baseline moving to the barrier.
- 4 Step 9 is a quick 2 beat swing. The timing of the swing should be on the second beat but will frequently be late and poorly aimed.
- 5 Step 10 will not be crossed progressive nor aimed around the corner.

CITY BLUES



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

COLLEGE SWING

Irwin and Shattuck

Music	Schottische	Tempo	100 Beats per minute
Hold	Open (D) and Closed (A) or Side (B) and Closed (A)	Axis	45 degrees approximately

OPENING

24 beat pattern - The dance is to start on count #1 of-a measure of music. The first step to be skated may be number 1, 3 or 4.

28 beat pattern - The first step to be skated may be number 1, 3 or 4. If started on step No. 1, the first count of music must be count #3; if started on step No. 3 or 4, the first count of music must be count #1.

THE DANCE

Step No.	Man	Beats	Lady
1	LIF	2	XF-ROF
2	ROF	2	LIF
2B	LIF	1	ROF
2C	ROF	1	LIF
3	LIF – Swing	4	ROF – Swing
4	RIF	2	XF-LOF
5	LOF	1	RIF
6	RIF	1	LOF
7	LOF	2	RIF
8	RIF	2	LIB
9	LOF	2	ROB
10	RIF	2	LOF
11	LIB	2	RIF
11B	ROB	1	LOF
11C	LIB	1	RIF
12	ROB	2	LOF

Delete step numbers 2B, 2C, 11B and 11C for the 24 beat pattern.

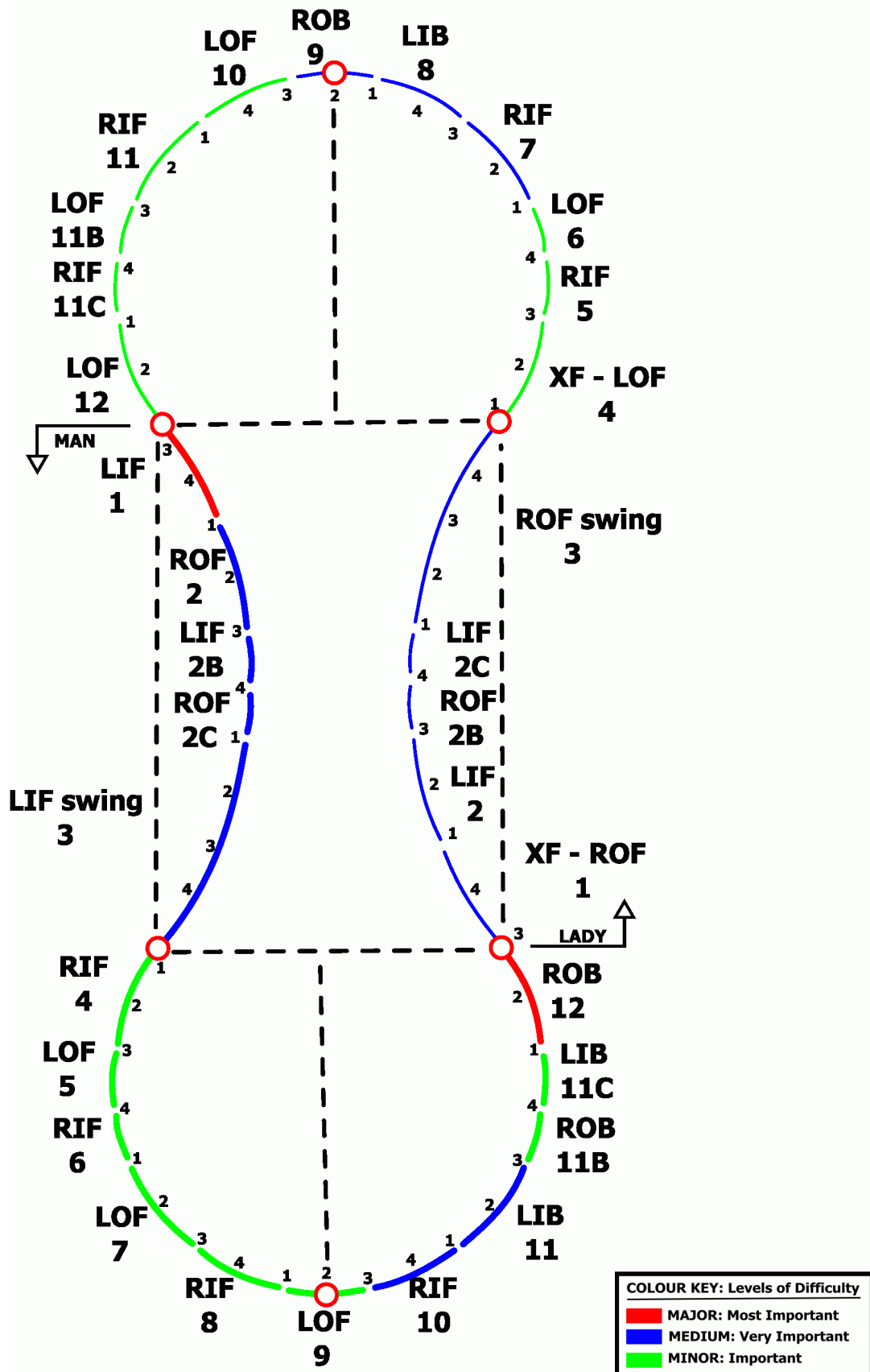
Skaters may choose either of the given beat patterns, but once chosen they should not change from one to the other and all steps should be skated to beat or beats as specified in pattern chosen.

Steps 1 through 6 are in either OPEN (D) or SIDE (B) position and step 7 is changing to CLOSED (A) for steps 8 etc. Step 12 is changing from CLOSED (A) to either OPEN (D) or SIDE (B) for step 1. The HOLD, once chosen for steps 1 through 6 shall not change from one to the other.

Steps 1 through 3 make up the centre lobe of this dance. Step 3 is the returning edge to the baseline and couples should not noticeably over skate it or exaggerate the axis. The rest of the steps in this dance are barrier lobe edges and both parts of the lobing should be symmetrical and arranged proportionately to suit rink and skating conditions.

Lady's steps 1 (XF-ROF) and 4 (XF-LOF) are Crossed Tracing and crossed foot progressive movements and there should be not noticeable forward-backward forward movements of the "to be" employed foot. Close footwork is desired. Lady's steps 7 and 8 and man's steps 10 and 11 are open Mohawk turns. Man's steps 12 to 1 are a Choctaw turn.

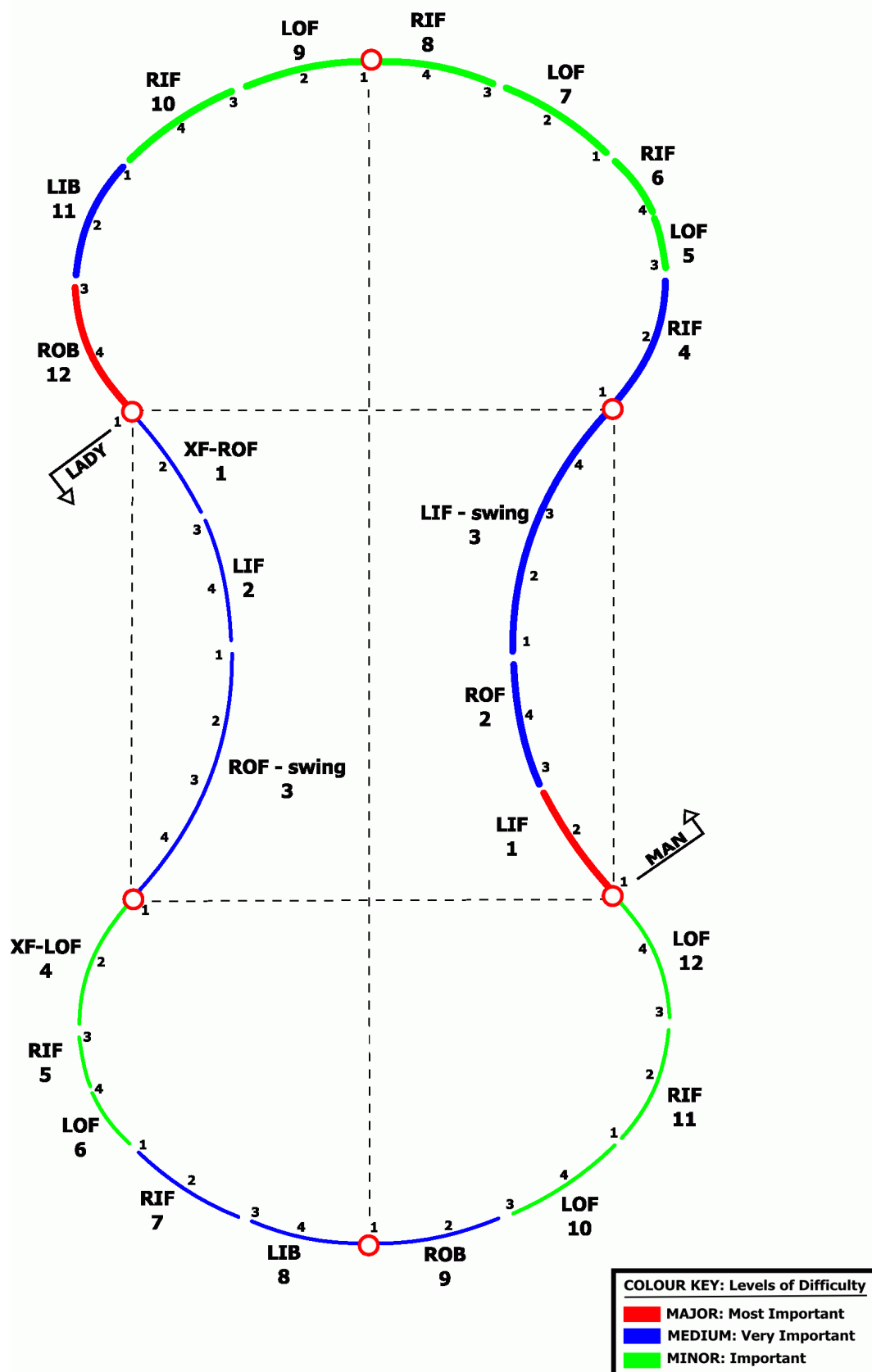
COLLEGE SWING



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COLLEGE SWING

24 Beat Pattern



COUNTRY POLKA

By Edward O'Neil

Music	Polka 2/4 or 4/4	Tempo	92 beats per minute
Pattern	Set	Hold	Kilian (Side B)
For Test purposes only, Crossed Arms (H) may be used. Once a hold has been selected it must be used throughout the skating of the dance.			

INTRODUCTORY STEPS

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

NOTE: All the steps in this dance are progressive steps with the exception of steps No. 4 and 8 of the corner.

THE DANCE

Steps 1 through 8 make up two corner sequences of this dance.

Steps 9 through 14 make up the straightaway sequence of this dance.

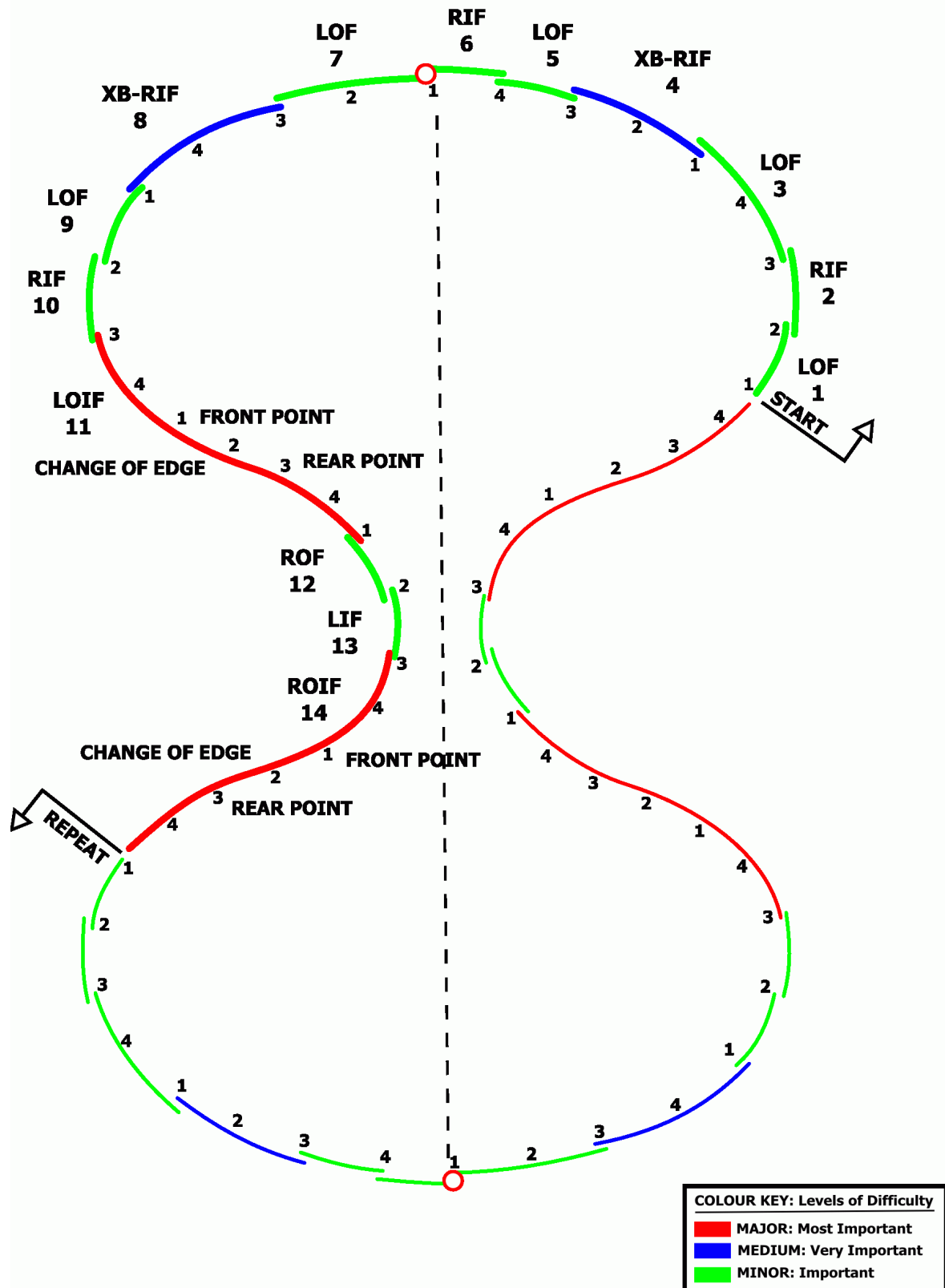
Steps No. 3 and 7 of the corner LOF - 2 beats - Cushion the stroke by executing a soft knee bend. This knee bend should be further emphasised on the 2nd beat (count #4) in preparation for the next step.

Steps No. 4 and 8 of the corner RIF-XB - 2 beats - immediately after crossing, rise by straightening the engaged knee (left foot is extended in front). The free foot then returns to the parallel position during the 2nd beat (count #2).

Steps No. 11 and 14 of the straight away LOIF 6 beats and ROIF 6 beats. During count #4 the free leg is brought forward. The skating knee is then cushioned with free leg extended full reach, and the outer toe wheel touches the surface directly in front of the skating foot 3rd beat (count #1). Immediately after touching, the free foot begins to travel to the rear. When the free foot arrives beside the skating foot which should be 4th beat, count #2, the edge is changed from outside to inside. The free leg is then extended in back (full reach) and the inner toe wheel is touched on the surface directly in back of the skating foot 5th beat count #3.

NOTE: In rinks with very small widths, it is permissible to eliminate 5, 6, 7 and 8 (2nd corner sequence), so that the dance may be skated and not walked. In doing this the phrasing will be altered.

COUNTRY POLKA



DELICADO

Irwin & McLaughlen

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

OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1. The man will skate "A" edges first while the lady skates the "B" edges, then the man skates the "B" edges and the lady will skate the "A" edges. Both parts "A" and "B" (or vice versa) must be skated in their entirety to complete the dance once.

DANCE NOTES

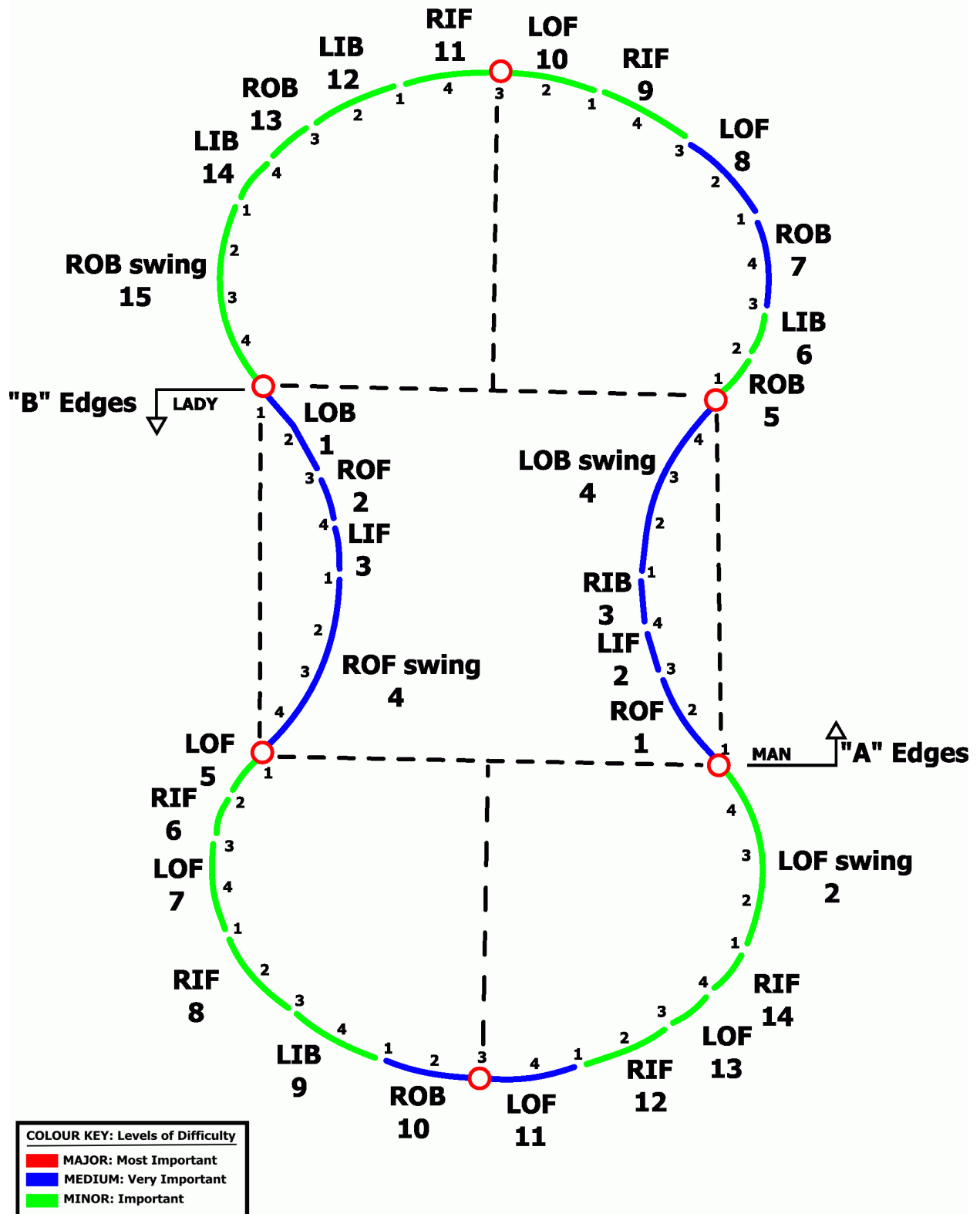
Steps 2 and 3 of the "A" edges comprise a dropped open Mohawk, during which time the partner doing the "B" edges performs a progressive run sequence, having just turned forward from a LOB edge. Correct aim and step executions are most important to the balancing of the centre lobe and to the flow of the dance along the straightaway. The skater doing the "A" edges must be sure that Step 4 following the Mohawk be commenced from the parallel "AND" position. All centre lobe edges must be stroked firmly in order that the continuity of the dance pattern is maintained.

Step 4 should be aimed down the floor and terminated at the baseline. Care should be exercised so that this step is not pulled around beyond the baseline and causes the corner to be skated flat because the swing ended too near the barrier.

Steps 8 and 9 of the "B" edges and steps 11 and 12 of the "A" edges are held open Mohawks. Partners should skate these turns in a parallel relationship, free legs firmly extended.

Step 9 of the "A" edges and Step 12 of the "B" edges may be executed as Cut Steps.

DELICADO



DOUBLE CROSS WALTZ

Music	Waltz $\frac{3}{4}$	Tempo	138 beats per minute
Hold	Kilian Side "B"	Pattern	Set
Axis	Approximately 45 – 90 degrees	Start	Step 1, count #1

In the double cross waltz 18 steps complete one sequence of the dance. The first step of the dance must be step 1. Steps #2, #7, #12 and #16 are raised chasse steps. Steps #4 and #9 are cross rolls. Steps #5, #10 and #18 are all inside forward cross in front steps (crossed progressive steps), held for 3 beats each. Step 14 is the only cross behind (forward crossed chasse) step in the dance. This step should finish at the centre of the corner.

Take care on steps #4 and #5 and steps # 9 and #10– the "double cross movements" to keep both steps on the same arc with no change of lean between the steps.

The dance axis can range from a shallow angle up to a 90 degree angle as long as the lobe symmetry is maintained. The mid-point of the centre lobe occurs between steps #5 and #6.

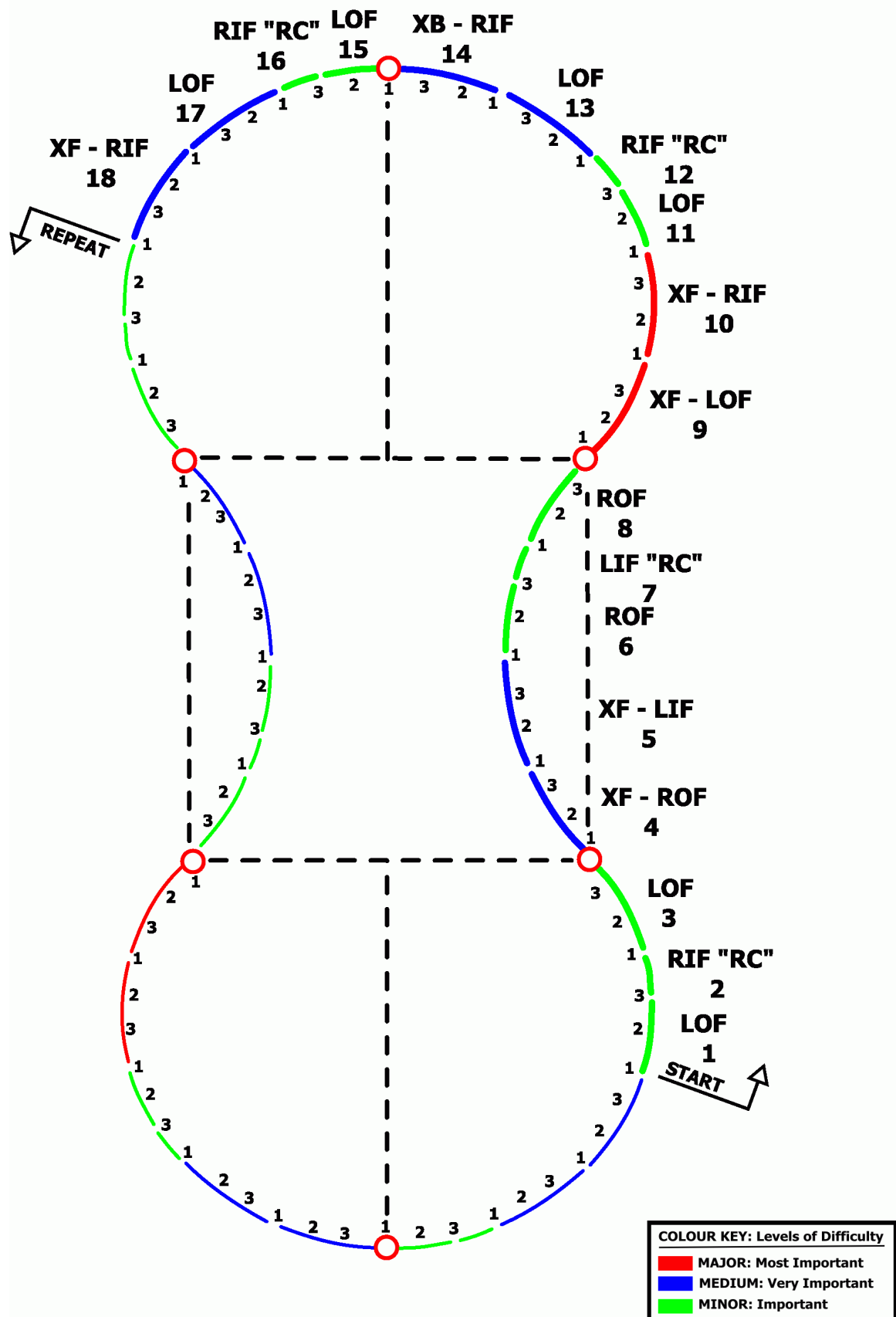
Judging Points

- 1 Timing
- 2 Execution
 - a Steps #2, #7, #12 and #16 are raised chasses and must
 - 1 Be placed in the "parallel and" position
 - 2 Change feet
 - 3 The free foot is raised vertically from the floor to approximately one wheel height
 - 4 The foot then takes the floor in the "parallel and " position
 - b Steps #4 and #9 are cross rolls
 - c Steps #5, #10 and #18 are crossed progressives
 - d Step 14 is a crossed chasse
- 3 Pattern
 - a The twelve beat centre lobe begins and ends on the baseline. (steps #4 through #8)
Step 6 ROF is skated off the top of the centre lobe.
 - b Step 15 LOF begins at the centre of the corner.
- 4 Body posture baseline / team relationship
- 5 Presentation and flow

Common Errors

- 1 Steps #4, and #9 will not be crossed foot crossed tracing, close and angular.
- 2 Steps #5, #10 and #18 will not be crossed foot, crossed tracing, close and parallel progressives
- 3 The aim of step 8 will tend to be increased, resulting in the baseline moving towards the barrier.
- 4 The aim of Step 9 and step 10 will be too much to the barrier and will result in the pattern backing up.

DOUBLE CROSS WALTZ



FIESTA TANGO

George Muller.

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

INTRODUCTORY STEPS

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

THE DANCE

The dance starts in reverse Kilian position. During steps 10 and 11 (RIF - LIB dropped open Mohawks), partners change to and remain in Kilian position through step 15. Resume Reverse Kilian position for Step 16 (RIF 2 beat edge).

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

Step 6 is a ROF-X roll aimed to the centre.

Step 7 (LIF-XB) and step 15 (LIB-XF) are crossed chasse steps.

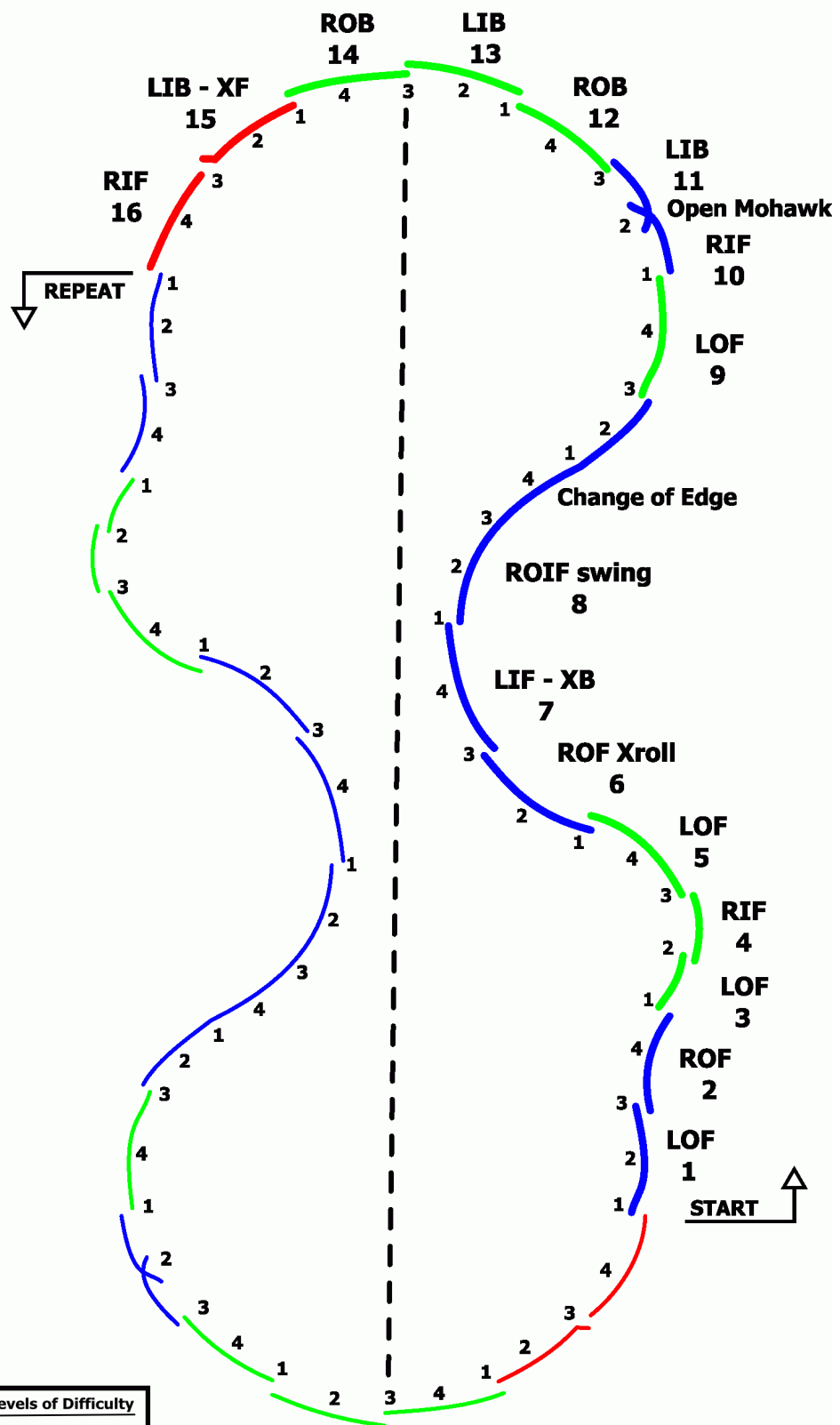
Step 8 is a 6 beat ROIF change edge swing and allows for a pleasing tango expression. It is to be stroked on count #1 of a measure of music with a well-bent knee. On the count of 3, the free leg swings forward to a leading position. The change of edge occurs on count #1 of the next measure of music and the free leg may swing to a back position. As an optional movement, the free leg may remain in front after the change of edge. This option allows for added interpretation of the dance.

Steps 15 (LIB-XF) and 16 (RIF) comprise a held open Mohawk.

NOTE:

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

FIESTA TANGO



IMPERIAL TANGO

Music: Tango 4/4
Position: Foxtrot, Kilian
Start: Step 1 count #1

Tempo: 104 beats per minute
Pattern: Preferred, Meaning Set

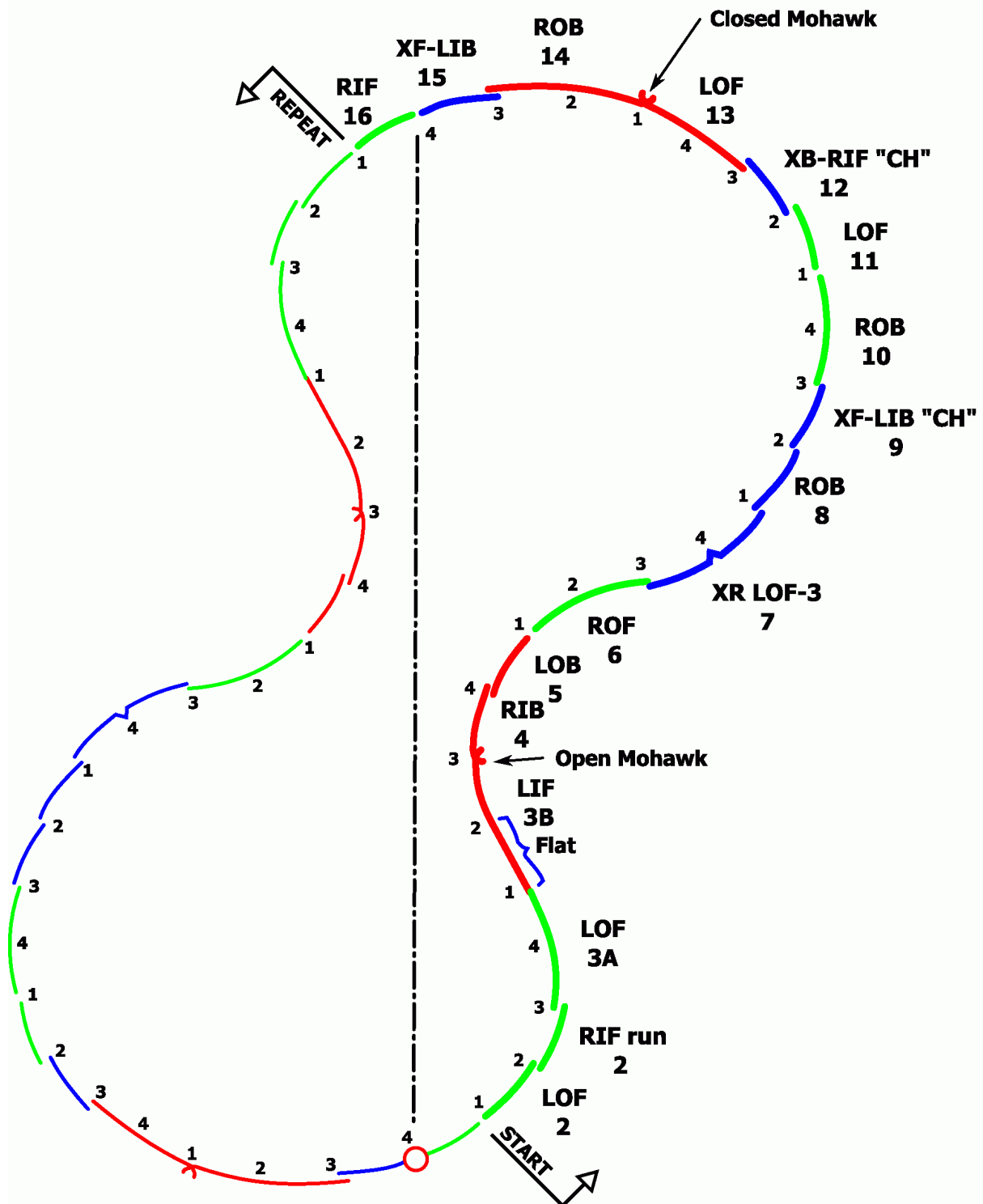
Judging Points

1. Timing
2. Execution
 - a. Step 1 starts just past the midline of the skating surface and is aimed toward the barrier. The next step RIF, 1 beat, is a run step aimed around the lobe. Step 3 is a LOF to a flat to a LIF using 4 beats. Its LOF 2 beats flat for 1 beat with the LIF being 1 beat. These three steps are done in the open-Foxtrot position.
 - b. The inner-inner Mohawk steps #3 and #4 the aim of the RIB edge is to the instep of the left skate. During this turn and the next step LOB, 1 beat, the team drops their hands to their sides in preparation for step 6, ROF 2 beat edge, On this step the team must assume the Kilian position for the remainder of the dance.
 - c. Step 7, LOF-XR three turn, the man must move the lady slightly forward to allow for the turn. The team then skates a ROB, 1 beat edge, followed by a 1 beat LIB cross in front chasse'. Step 10, ROB 2 beat edge to a LOF, 1 beat edge constitutes a back-to-forward dropped open Mohawk turn.
 - d. Steps #13 and #14 LOF, 2 beats, ROB, 2 beats, constitutes a closed Mohawk turn. Step 14 the shoulders must be in line with the tracing. At the completion of step 16 the team must return to the Foxtrot position.
3. Pattern
 - a. The first step of the dance starts aiming toward the barrier just passed the midline of the skating surface. The third step then aims down floor and travels around so that the flat portion aims slightly toward the midline, the inner portion of the edge still aims to the midline. The RIB step 4 then comes off the top of the centre lobe.
 - b. Step 5 must end to the barrier in order to allow step 7 to aim strongly toward the barrier to prevent the remainder of this very large lobe from moving around the corner which will distort the restart.
 - c. The second beat of step 16 must occur at the midline of the skating surface.
4. Body Posture Baseline/ Team relation
5. Presentation and Flow

Common Errors

1. Step 1 will begin too far down floor and will be too close to the barrier there by not leaving enough room for the very large barrier lobe.
2. The open Mohawk turn steps #3 and #4 will not aim properly and the team will separate too much to assume the Kilian position on step 6.
3. There will be a strong push-pull movement on steps #6 and #7 as the team struggles to get in position for the cross-roll three turn step 7.
4. The back-to-forward mohawk turn steps #10 and #11 the team will not stay in a good Kilian position so that the lady can travel around the man to complete this turn.
5. The rotation after the closed Mohawk, steps #13 and #14 will result in a poor cross in front and a poor aim and edge on the inner to inner Mohawk turn steps #14 and #15.
6. The restart of the dance will move around the floor and be set up too close to the barrier.

IMPERIAL TANGO



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

JO-ANN TANGO

Music	Tango 4/4	Tempo	100 Metronome
Axis	45 degrees approximately	Pattern	Set
Hold	Kilian side (B)		

OPENING

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

DANCE NOTES

Skaters must be in Kilian side (B) position for step 1 and must maintain this position throughout the dance.

Steps 2, 8 and 13 are dropped chasses and step 17 is a swing dropped chasse.

The take-offs for steps 3, 9 and 14 must be stroked through from the parallel position (i.e. both feet directly alongside each other and on the same arc at the instant of weight transfer).

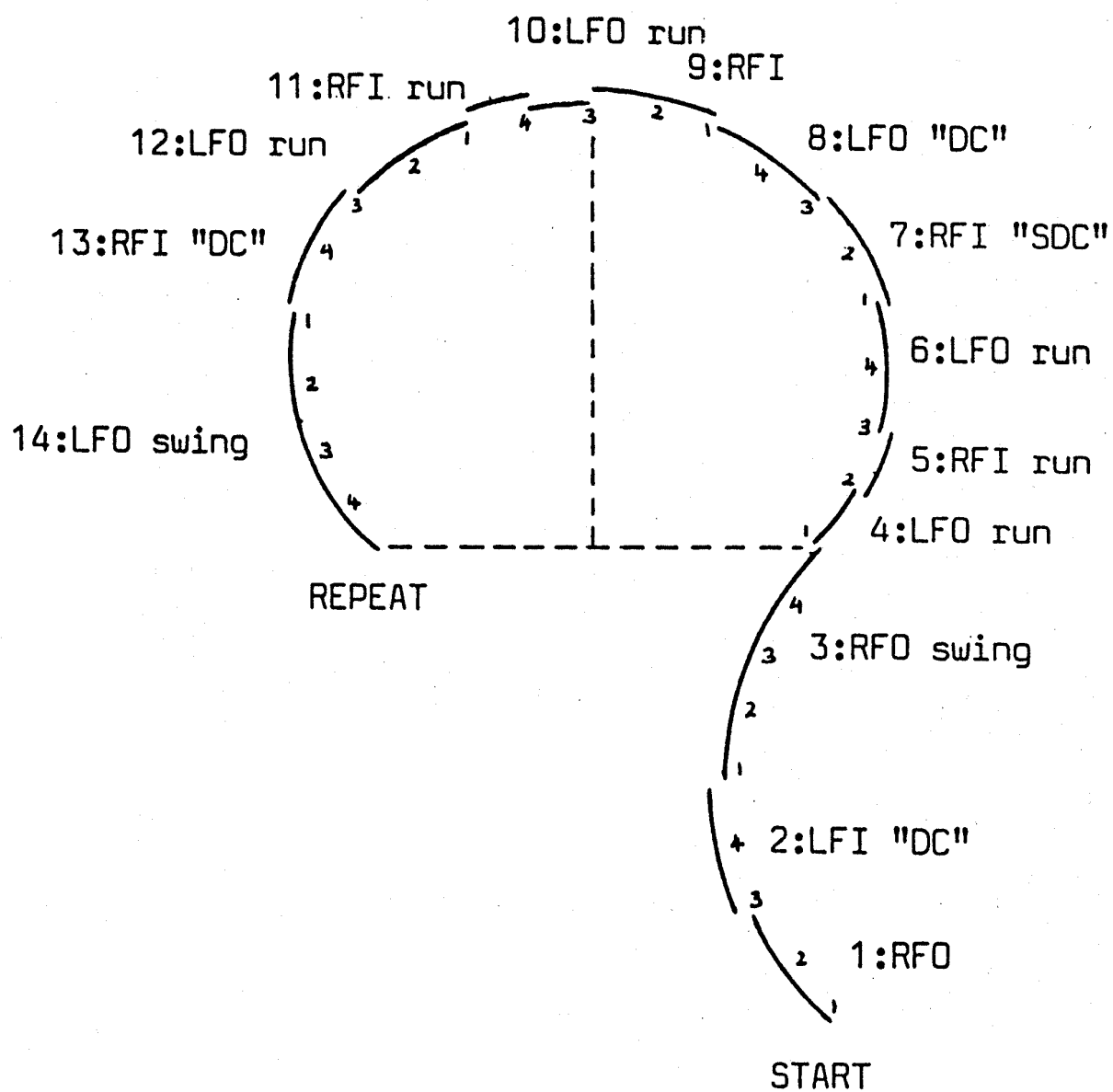
Judges are reminded that a smooth continuous flow is desirable in this dance and that angular, stiff or abrupt movements are not in conformity with the International Style. Angular take-offs, chopped and stepped ahead strokes and wide take-offs are, and should be treated as errors in technique. Although the appearance of a team is highly important, it cannot replace or substitute for accuracy and correct timing.

SWING DROPPED CHASSES: A dropped chasse where the free foot moves (past the employed foot) to the leading position before becoming the employed foot at a position directly beside and parallel to the skating foot.

DROPPED CHASSE: A chasse during the execution of which the new free foot is moved against or into the line of travel.

The Swing Dropped Chasse definition is interpreted to place the swing on the step preceding the chasse, i.e. on Step 6 - LOF.

JO-ANN TANGO



KAREN LEE TANGO

By Mark and Evelyn Berrios

Music	Tango 4/4	Tempo	100 Metronome
Hold	Kilian and Reverse Kilian Using thumb pivot grip	Pattern	Set
Start	Step 1, count #1		

The Dance

Steps No. 1, 2, 3 and 8 and 10 are progressive runs.

Step No. 3 a LOIF 6 beat change of edge. The right free foot is brought forward (toe pointed out and down) in preparation for the front point, touch right outer toe roller on the surface in front of and in line (full reach) with the left tracing foot on the 3rd beat (Count #5 of the music) then bring right free foot immediately to the back in preparation for the rear point. Touch right inner toe roller on surface in back of and in line (full reach) with the left tracing foot on the 5th beat (Count 7 of the music). The change of edge occurs on the 4th beat (Count #6 of the music).

The touch of the toe wheels in this dance is effected by a soft bend of the engaged tracing knee, free leg extended to its normal length, toe pointed out and down.

Steps No. 5 and 6 constitute an Open Mohawk execution during which partners change from a Kilian Position to Reverse Kilian Position in which the lady has changed sides, lady on left of man. At this point man's left arm is extended across back of lady meeting her left hand at her left hip, lady's right arm is extended across front of his chest meeting his extended right hand.

Step No. 7, a LOIB 6 beat Change of Edge. The right free foot is brought to the back (toe pointed out and down) in preparation for the rear point touch right inner toe roller on the surface in back of and in line (full reach) with left tracing foot on the 3rd beat (count #7 of the music), then bring right free foot immediately to the front (toe pointed out and down in preparation for the front point, touch right outer toe roller on surface in front of and in line (full reach) with the left tracing foot on the 5th beat (count #1 of the music). The change of edge occurs on the 4th beat (count #8 of the music).

During Steps No. 8 and 9, a Reverse Kilian Position must be held. Care should be taken at this point so that the skaters do not bend at the waist as this will be throw the tracing of the pattern out and may become difficult for the man. Any hook at this point will upset the flow of the progressive run, which follows.

Step No. 11, a LOF 4 beat edge, during which the right inner toe rollers touch the surface (full reach) in back on the 3rd beat (count #3 of the music).

Steps No. 12 and 13 constitute an Open Mohawk execution during which the Kilian Position is assumed, lady on right of man.

Steps No. 15 and 16, the lady skates with a strong lead so that both can execute the RIF No. 16 with ease. Difficulty will arise at this point if the turn is effected by a pitch rather than a rolling motion of both skaters.

Step No. 17 is a LOF 2 beat edge, which should not be stroked too strongly.

Step No. 18 is a RIF-XB 4 beat edge, during which the left outer toe roller touch the surface (full reach) in front on the 3rd beat (count #7 of the music).

NOTE: Skaters are permitted to cross the midline (centre) of the rink during the skating of the centre lobes.

NOTE: For skating conditions where the 40 beat pattern is not practical, Steps 1, 2, 9 and 10 may be deleted for a 36 beat pattern.

Judging Points

- 1 Timing
- 2 Execution
 - A Steps #5, #12 and #18 are crossed behind and must be definite crosses. Step 15 is a crossed in front chasse.
 - B Steps #3 and #7 are six beat change of edge steps with front and back toe points. The toe points are made on the third and fifth counts of the step. The change of edge occurs on the fourth count of both steps.
 - C Step 5 (XF-LIF) and step 6 (RIB) form a dropped open Mohawk turn which must be made heel-to-instep. During this turn the team change from side "B" to reverse side "B".
 - D On step 8 the lady moves ahead of the man and deepens her edge to cross inside the trace prior to stepping forward on step 9.
 - E Step 11 is a 4 beat LOF with definite in line rear toe point, with the inner toe wheel touching the floor.
 - F The team changes from reverse side "B" to side "B" on steps #12 and #13, an open dropped Mohawk turn,
 - G Steps #15 and #16 form an open held Mohawk turn during which the man's tracing crosses the lady's tracing prior to stepping forward on step 16. The team must remain in side "B" position during this turn.
- 3 Pattern
 - A The centre lobes of this dance cross the midline of the skating surface.
 - B The change of edge on step 3 establishes the baseline and the change of edge on step 7 must occur on the baseline. The beginning of step 5 occurs in the centre of the centre lobe.
 - C The aim of step 8 must be towards the barrier to allow for symmetry of the very large corner barrier lobe.
 - D The first count of step 14 should occur in the centre of the corner barrier lobe.
- 4 Body Posture baseline / team Relationship
- 5 Presentation and Flow

Common Errors

- 1 Timing will be late on step 3 and #7. The change of edge is of special concern.
- 2 The pattern of the centre lobe will not be even nor will it repeat on subsequent repetitions.
- 3 The aim of step 8 will tend to be shallow and the corner will lose shape and symmetry
- 4 The toe point on step 11 will not touch the floor nor be in line.

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The diagram illustrates a figure-eight track layout with the following labeled points and features:

- Top Loop:**
 - Points: RFI 18, LFO 17, LBI-XF 16, RBO 14, LBI 13, RFI-XB 12, LFO 11.
 - Labels: FRONT POINT, REAR POINT, OPEN MOHAWK.
- Bottom Loop:**
 - Points: RFI 10, LFO 9, RBO 8, LBOI 7, RBI 6, LFI-XB 5, RFO 4, LFO 3, RFI 2.
 - Labels: REAR POINT, FRONT POINT, CHANGE EDGE, OPEN MOHAWK.
- Flow and Start/End:**
 - A line labeled "REPEAT" with a downward arrow points to the start of the top loop.
 - A line labeled "START" with an upward arrow points to the end of the bottom loop.

KIELER MARCH

Ingred Stoltenberg

Music March

Tempo 108 beats per minute

DANCE NOTES

Step 15 is not a Spread Eagle. Steps 14 and 15 blend together. On step 15, both feet are on the floor, going forward.

On step 14 (LOF) the right foot is moved out in front of the left foot. It is placed on the floor and the right knee is bent while the left remains fairly straight.

This is why steps 14 and 15 have an unbroken line on the diagram.

On the last step for the lady (34- LIF-3) she will be on LOB. The first step of the dance is LOF.

To make this step, on the last part of 34 the lady uses her right foot in a very quick, short step (as in the Argentine Tango). This quick step is not listed.

It is a VERY SHORT STEP of less than one beat.

NOTE:

In trying to interpret the feeling the author wants, you will have to enlarge some lobes and perhaps shorten others.

Usually each edge will have approximately the same length for each beat of music. You will see that the diagram, as drawn, has quite a variance in this respect.

However, the edges and lobes must be adhered to. The lobes must begin and end on a common baseline and the edges must not be distorted.

KIELER MARCH (continued)

MAN				LADY		
HOLD	Step No	Edge	Beats	Step No	Edge	Beats
Kilian	1	LOF-run	1	1	LOF –run	1
	2	RIF-run	1	2	RIF-run	1
	3	3 LOF-run	1	3	LOF-run	1
	4	RIF Chasse	1	4	RIF Chasse	1
Tango	5a	LOF Choctaw	1	5	LOIF	2
	5b	RIB	1			
	6	LOB-run	1	6	ROF-run	1
	7	RIB run	1	7	LIF-run	1
	8	LOB Bracket	2	8	ROF bracket	2
	9	ROF-run	1	9	LOB-run	1
Kilian	10	LIF	1	10	RIB	1
	11	ROIF	6	11a	LOB	1
				11b	ROIF	5
	12	LOF-run	1	12	LOF-run	1
	13	RIF-run	1	13	RIF-run	1
	14	LOF-run	1	14	LOF-run	1
	15	RIF-XF-3	3	15	RIF-XF-3	3
Reverse Kilian	16	LOB X 3	2	16	LOB X 3	2
Kilian	17	RIB & LIF SE	2	17	RIB & LIF SE	2
(SE: Spread Eagle - one foot forward, other backward)						
Tandem	18	LIB	2	18	LIB	2
	19	ROB-run	1	19	ROB-run	1
	20	LIB-run	1	20	LIB-run	1
Kilian	21	ROB -3	2	21	ROB- 3	2
	22	LOF-run	1	22	LOF-run	1
	23	RIF-run	1	23	RIF-run	1
	24	LOIF-run	6	24	LOIF-run	6
Foxtrot	25	ROF	1	25	ROF	1
	26	LIF-run	1	26	LIF-run	1
	27	ROF -run	2	27	ROF-run	2
	28	LOF Closed Mohawk to	1	28	LOF Closed Mohawk to	1
	29	ROB	1	29	ROB	1
	30	LIB-XF	1	30	LIF-XF	1
	31	RIF	1	31	RIF	1
	32	LOF-run	1	32	LOF-run	1
	33	RIF-run	1	33	RIF-run	1
Waltz	34a	LIF	2	34	LIF-3	4
	34b	ROF	2			

NOTE: 31 for lady is same as Argentine Tango

On Step 15, both partners are on both feet. Left foot is out in front of the right foot.

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INGHEDE STOLTENBERG
GERMANY



KLEINER WALTZ

MUSIC: Waltz 3/4
PATTERN: Set
HOLD: Waltz

TEMPO: 138 beats per minute
START: Step 1 on count #1

DANCE NOTES.

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

POINTS OF INTEREST.

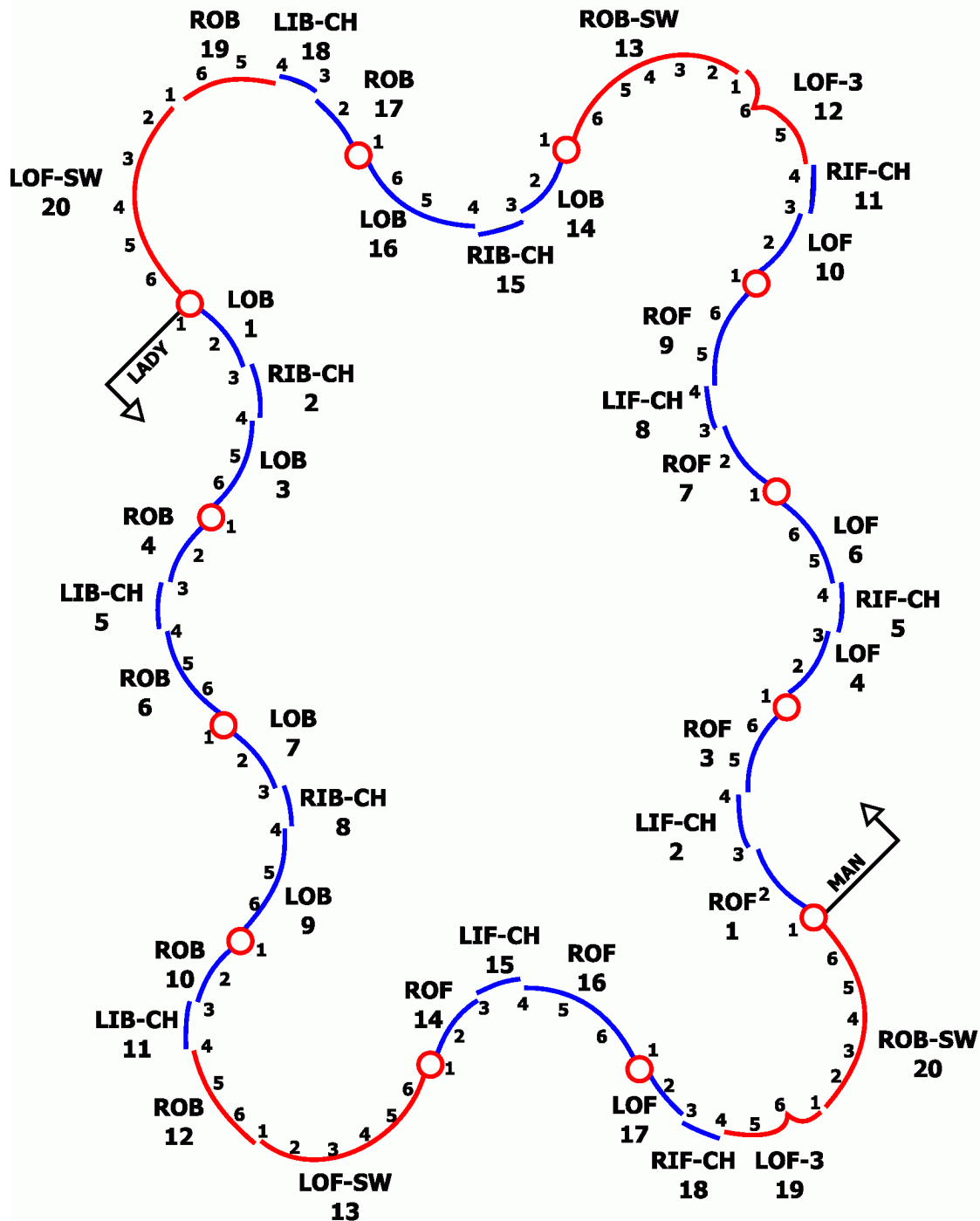
- 1. Correct execution of Chasses.
- 2. Pay attention to steps 1-11. This is important in order to achieve a good pattern.
- 3. Attention to outside edges of steps 13 and 16, often you see a change of edge at the end of the step.
- 4. The Waltz position must be maintained in all parts of the dance.
-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

THE KLEINER WALTZ

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

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KLEINER WALTZ



KOALA BLUES

© Carolyn Jessop

The author has requested that this dance should not be used for solo dance events or solo dance tests.

Music Blues

Tempo 92 beats per minute

Pattern Preferred

DANCE NOTES

After an optional opening, the dance is to start on Step 1, count #1 of the music.

The dance begins in Foxtrot position. This position is maintained until Step a (X-roll ROF-3 for the lady) when she turns under the man's left arm and into Tango position.

On Steps 9 and 14, the man should be out of tracking (Step 9 in Tango position, Step 14 in Rev. Tango position) and the swing should employ a delayed technique so that the free leg gasses through the "AND" position on the fourth beat of the step (musical count #2). At this point, partners should be almost facing each other as the man changes sides for his cross roll OF-three-turn.

Step 10a for the man (LOF-3) is commenced as a cross roll, but the lady commences her Step 10 (ROB) from beside the employed foot. After the man's Step 10a, partners will again be in Foxtrot position.

Step 11 is commenced as a cross roll for both lady and man. Steps 11 and 12 are skated in Foxtrot position. As the lady does her LOF-3 on Step 13, partners assume Reverse Tango position. Refer to the above notes regarding the method for Step 14. Partners move to Foxtrot position again on Step 18. Steps 17 and 18 comprise a closed Mohawk for the lady.

As the lady and man step forward to Step 20 (ROF swing) the lady turns UNDER the man's left arm and into Reverse Kilian position.

As the lady executes her three turn on Step 21, the right hands are released. Step 21 takes her from the left side to the right side of the team. As she does Steps 22a and b, the left arms are raised and she turns under them to assume Kilian position on Step 22b. During Steps 21, 22a and 22b, the lady has been turning in a counter-clockwise direction. At the end of Step 22b, she must check this rotation and begin a clockwise rotation for Step 23. During Step 23 (RFD-3 commenced as a cross roll) partners turn side by side. It is essential that the man moves ahead on this step to allow the team to achieve direct tracking for the commencement of Step 24. Direct tracking should be maintained during Steps 24 (LOB) and 25 (ROB). After the three turn on Step 23, the man places both his hands on the lady's hips with her hands resting on top of his. Partners skate Steps 24 and 25 in this position.

Partners step forward on Step 26 (LIF) into Kilian position and commence changing immediately into Foxtrot position which must be accomplished by the end of Step 27 (RIF) ready to re-start the dance. Contact should not be broken during this change of dance hold.

All three turns in this dance are turned on the second beat of the step.

KOALA BLUES (continued)

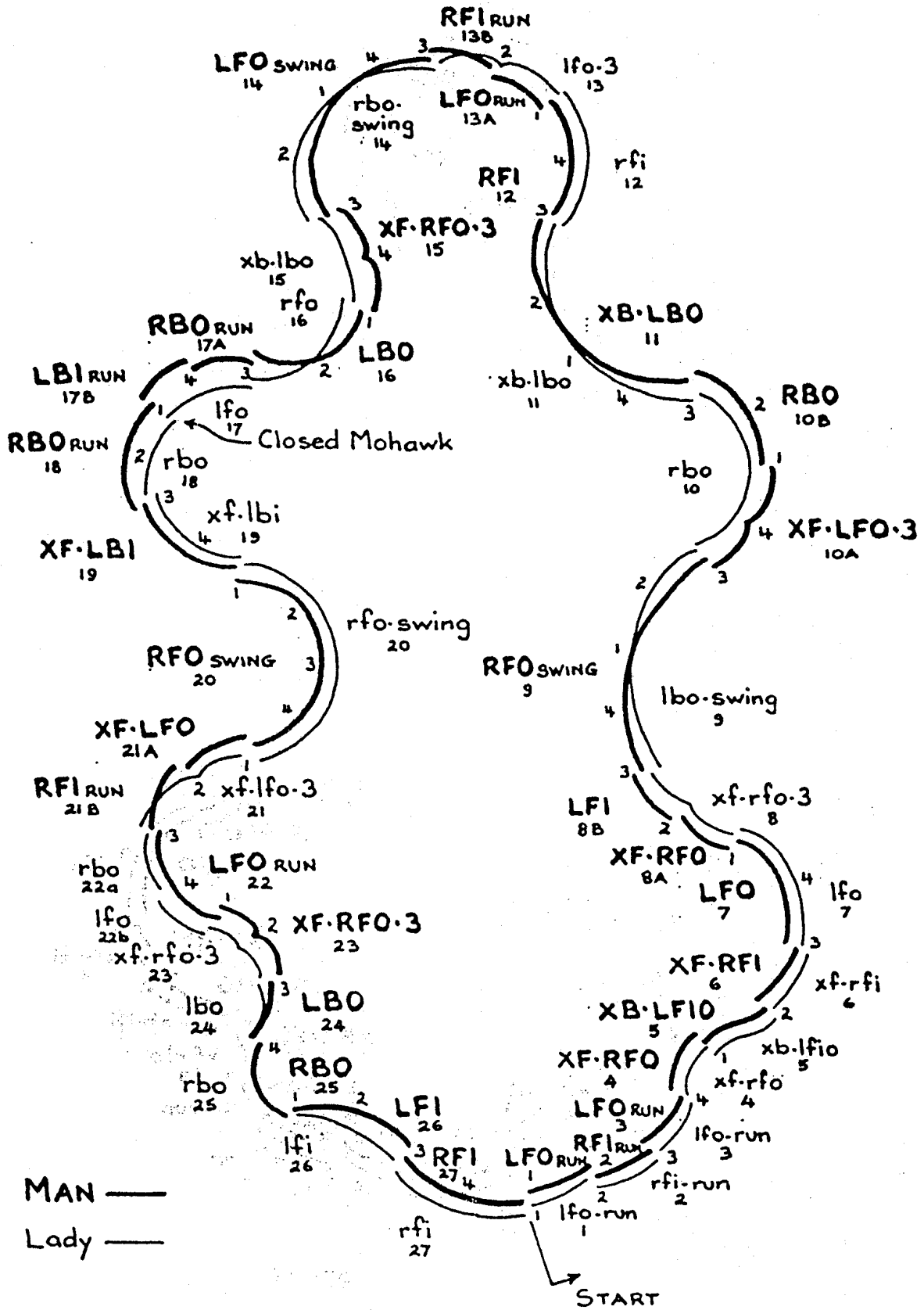
LIST OF STEPS

<i>STEP NO.</i>	<i>MAN's Edge</i>	<i>BEATS</i>	<i>STEP NO</i>	<i>LADY's EDGE</i>	<i>BEATS</i>
1	LOF-run	1	1	LOF-run	1
2	RIF-run	1	2	RIF-run	1
3	LOF-run	1	3	LOF-run	1
4	XF-ROF	1	4	XF-ROF	1
5	XB-LIOF	1	5	XB-LIOF	1
6	XF-RIF	1	6	XF-RIF	1
7	LOF	2	7	LOF	2
8a	XF-ROF	1	8	XF-ROF-3turn	2
8b	LIF	1			
9	ROF swing	4	9	LOB swing	4
10a	XF-LOF-3turn	2	10	ROB	4
10b	ROB	2			
11	XB-LOB	4	11	XB-LOB	4
12	RIF	2	12	RIF	2
13a	LOF-run	1	13	LOF-3turn	2
13b	RIF-run	1			
14	LOF swing	4	14	ROB swing	4
15	XF-ROF-3 turn	2	15	XB-LOB	2
16	LOB	2	16	ROF	2
17a	ROB-run	1	17	LOF	2
17b	LIB-run	1			
18	ROB-run	2	18	ROB	2
19	XF-LIB	2	19	XF-LIB	2
20	ROF swing	4	20	ROF swing	4
21a	XF-LOF	1	21	XF-LOF-3 turn	2
21b	RIF-run	1			
22	LOF-run	2	22a	ROB	1
			22b	LOF	1
23	XF-ROF-3 turn	2	23	XF-ROF-3 turn	2
24	LOB	1	24	LOB	1
25	ROB	1	25	ROB	1
26	LIF	2	26	LIF	2
27	RIF	2	27	RIF	2

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KOALA BLUES

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14-6-1981.



LA VISTA CHA-CHA (PATTERN 1)

Music	Cha-Cha 4/4 Counting 1-2-3-4	Tempo	100 beats per minute
Position	Kilian side "B"	Pattern	Set
Axis	45 degrees	Start	Step 1 or 6 Count #1

Judging Points - Pattern 1

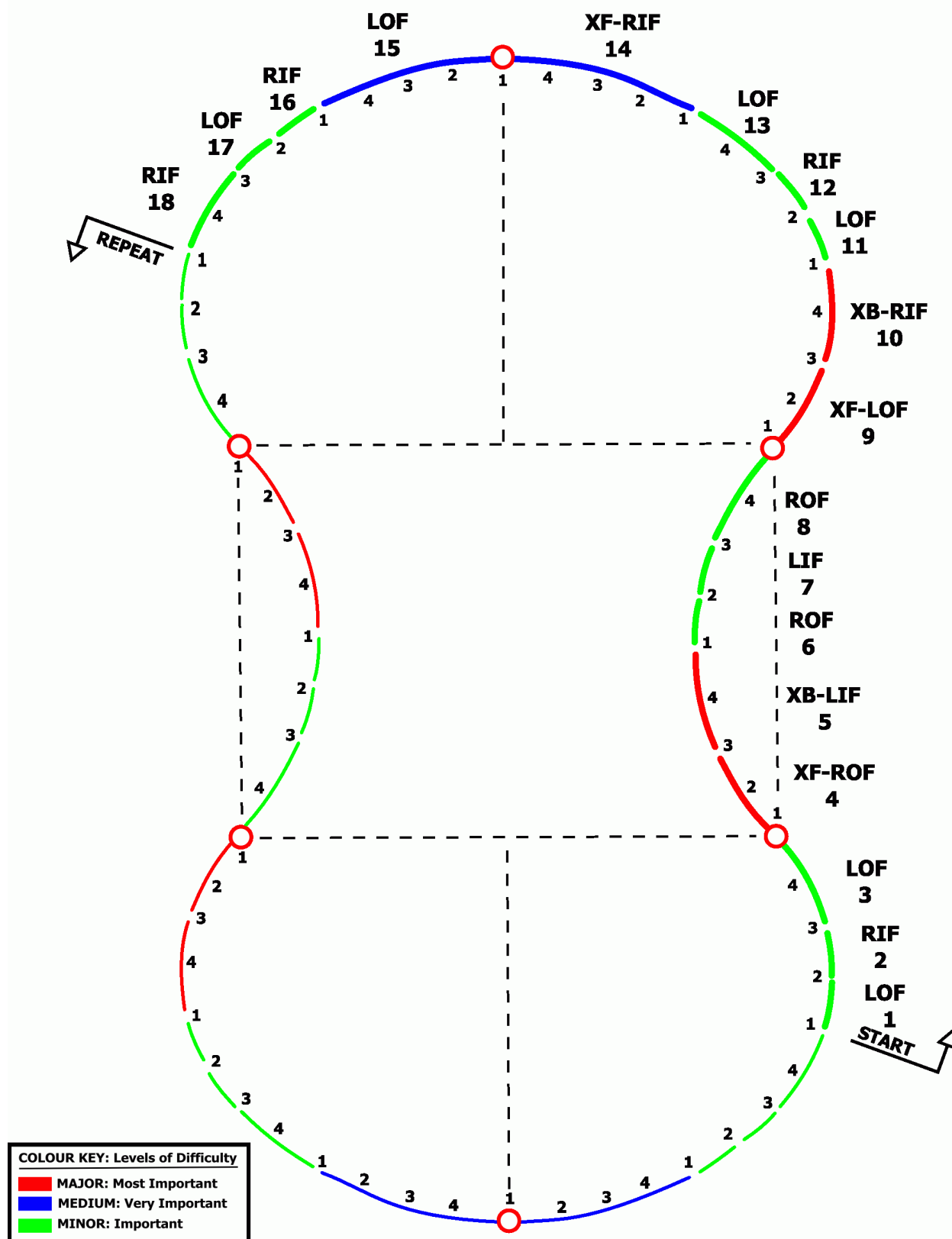
- 1 Timing
- 2 Execution
 - a Steps #4 and #9 are outer forward cross rolls. The take-offs are crossed – foot, crossed tracing, close and parallel
 - b Steps #5 and #10 are crossed chasse steps. The take-offs must be crossed foot, crossed tracing, close and parallel.
 - c Step 14 must be crossed – foot, crossed tracing close and parallel.
 - d Steps #14 and #15 are a Cha-Cha tuck. The free leg extends to the rear on count #1 of the step, tucks in behind the employed leg on count #2, and then extends to the rear again on count #3.
- 3 Pattern
 - a Step 4 XF-ROF begins the baseline and is aimed towards the centre of the lobe.
 - b Step 6 comes off the top of the centre lobe.
 - c Step 8 ends at the baseline. The start of step 15 is placed at the centre of the corner barrier lobe.
 - d Steps #9 and #10 are aimed to the barrier.
- 4 Body Posture baseline / Team Relationship
- 5 Presentation and flow

Common Errors – Pattern 1

- 1 Poor timing
- 2 Step 4 is aimed too deep causing the centre lobe to move down the floor. Then step 8 will overshoot the baseline.
- 3 Steps #9 and #10 will aim down the floor, moving the pattern around the corner.
- 4 Step 14 will slow down causing the skaters to lunge to gain momentum for the remaining corner.

LA VISTA CHA CHA

Pattern 1



LA VISTA CHA-CHA (PATTERN 2)

Music	Cha-Cha 4/4 Counting 1-2-3-4	Tempo	100 beats per minute
Position	Kilian side "B"	Pattern	Set
Axis	45 degrees	Start	Step 1 or 8 Count #1

Judging Points

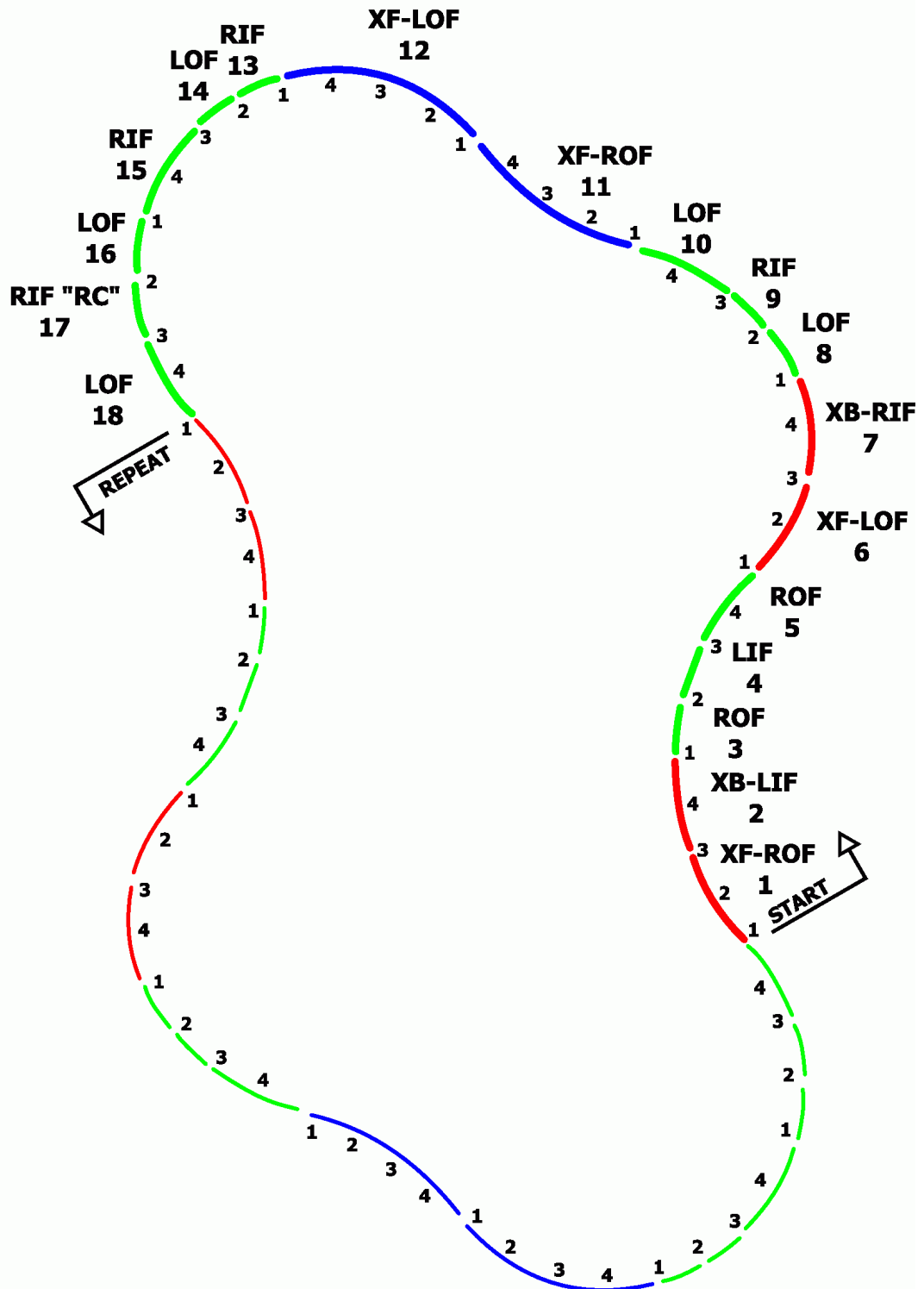
- 1 Timing
- 2 Execution
 - a Steps #1, #6, #11 and #12 are outer forward cross rolls. The take-offs are crossed – foot, crossed tracing, close and parallel
 - b Steps #2 and #7 are crossed chasse steps. The take-offs must be crossed foot, crossed tracing, close and parallel.
 - c Steps #11 and #12 are a Cha-Cha tuck. The free leg extends to the rear on count #1 of the step, tucks in behind the employed leg on count #2, and then extends to the rear again on count #3.
- 3 Pattern
 - a Step 1 XF-ROF begins the baseline and is aimed towards the centre of the lobe.
 - b Step 3 comes off the top of the centre lobe.
 - c Step 5 ends at the baseline. The start of step 12 is placed at the long axis of the rink.
 - d Steps #6 and #7 are aimed to the barrier.
- 4 Body Posture baseline / Team Relationship
- 5 Presentation and flow

Common Errors

- 1 Poor timing
- 2 Step 1 is aimed too deep causing the centre lobe to move down the floor. Then step 5 will overshoot the baseline.
- 3 Steps #6 and #7 will aim down the floor, moving the pattern around the corner.
- 4 Steps #11 and #12 will slow down causing the skaters to lunge to gain momentum for the remaining part of the corner.

LA VISTA CHA CHA

Pattern 2



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

LYN MAREE WALTZ

(A variation of the Glide Waltz)

The author has requested that this dance is not used for solo dance events or solo dance proficiency tests

MUSIC	Waltz 3/4	TEMPO	108 beats per minute
HOLD	Kilian or Crossed Arm position	PATTERN	Set
	Once a hold has been selected it must be maintained throughout the skating of the dance		

OPENING

The dance is to start on count #1 of the music. After an optional opening the dance may commence on either Step 1 of the first corner sequence (If more than one corner sequence is used) or Step 5.

DANCE NOTES

The following four steps make up a corner sequence of this dance:

STEP 1	LOF	2 beats
STEP 2	RIF "RC"	1 beat
STEP 3	LOF	3 beats
STEP 4	RIF	3 beats

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

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

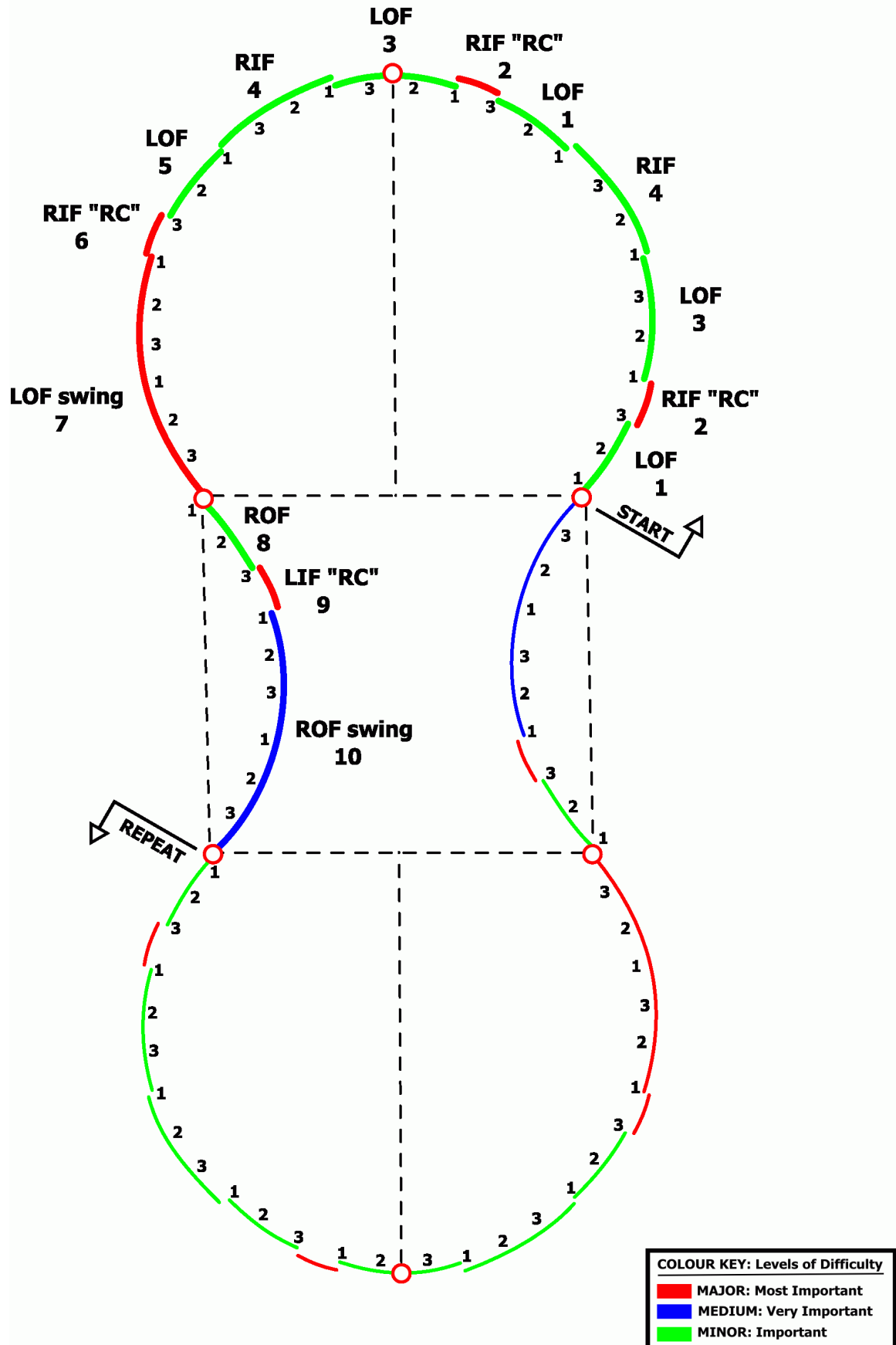
The take-off for the three beat RIF step of the corner is not an angular take-off, but is stroked parallel and conforms to the general curve of the corner.

The swing of the free leg on Steps 5 and 8 should be executed with ease -a soft, natural movement conforming to the lilt of the waltz music.

Steps 2, 6 and 9 are 1 beat IF raised chasses. Careful attention should be paid to the correct execution of the raised chasses as described in the skating dictionary.

LYN MAREE WALTZ

A Variation of the Glide Waltz



MANCHESTER FOXTROT

Music	Foxtrot 4/4	Tempo	92 beats per minute
Hold	Closed A and Open D	Pattern	Set

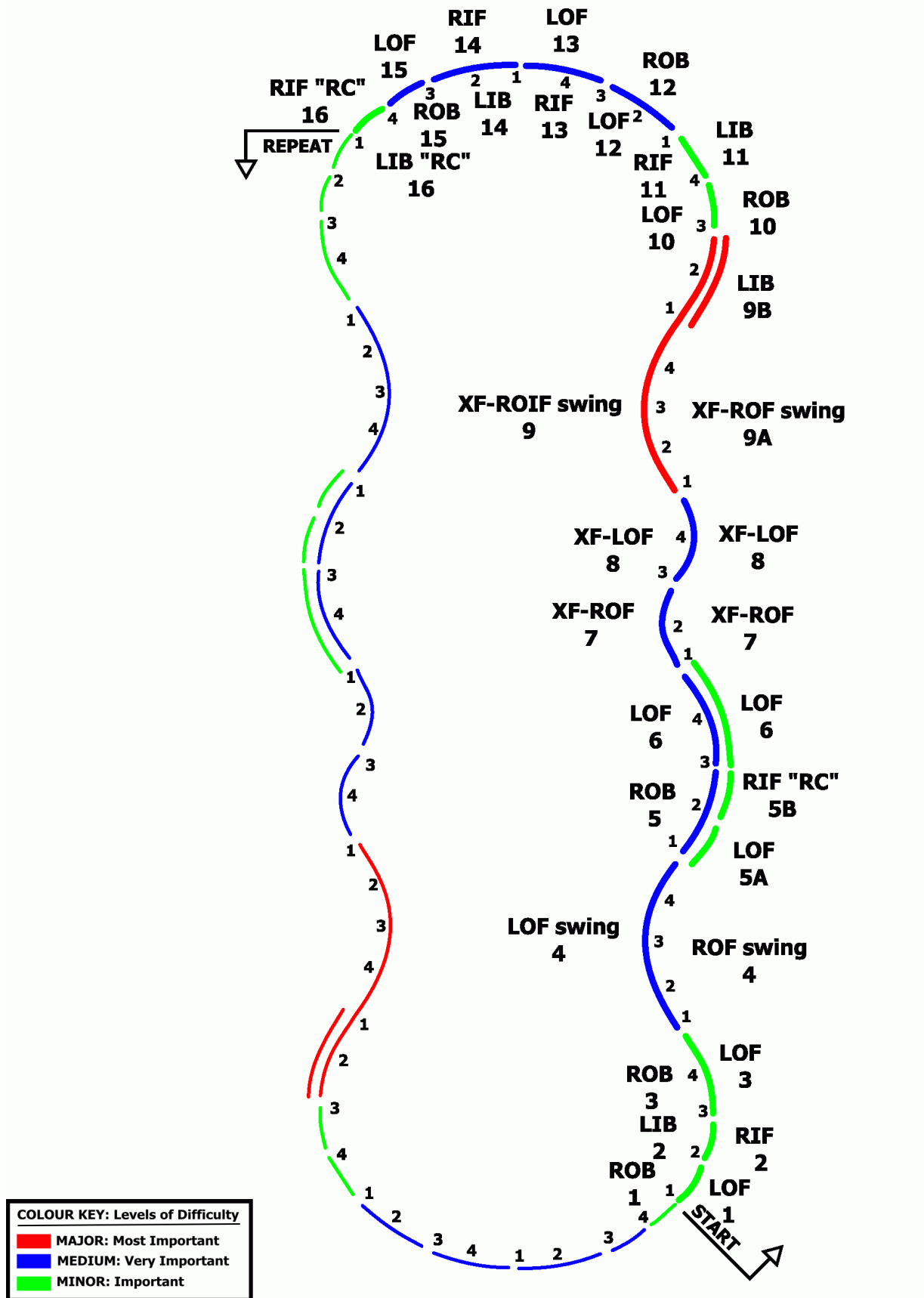
OPENING

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

DANCE NOTES

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

MANCHESTER FOXTROT



MASTERS POLKA

Music	Polka	Tempo	100 beat/minute
Pattern	Set	Hold	Side B, Kilian
		Start	Step 1, Count #1

THE DANCE

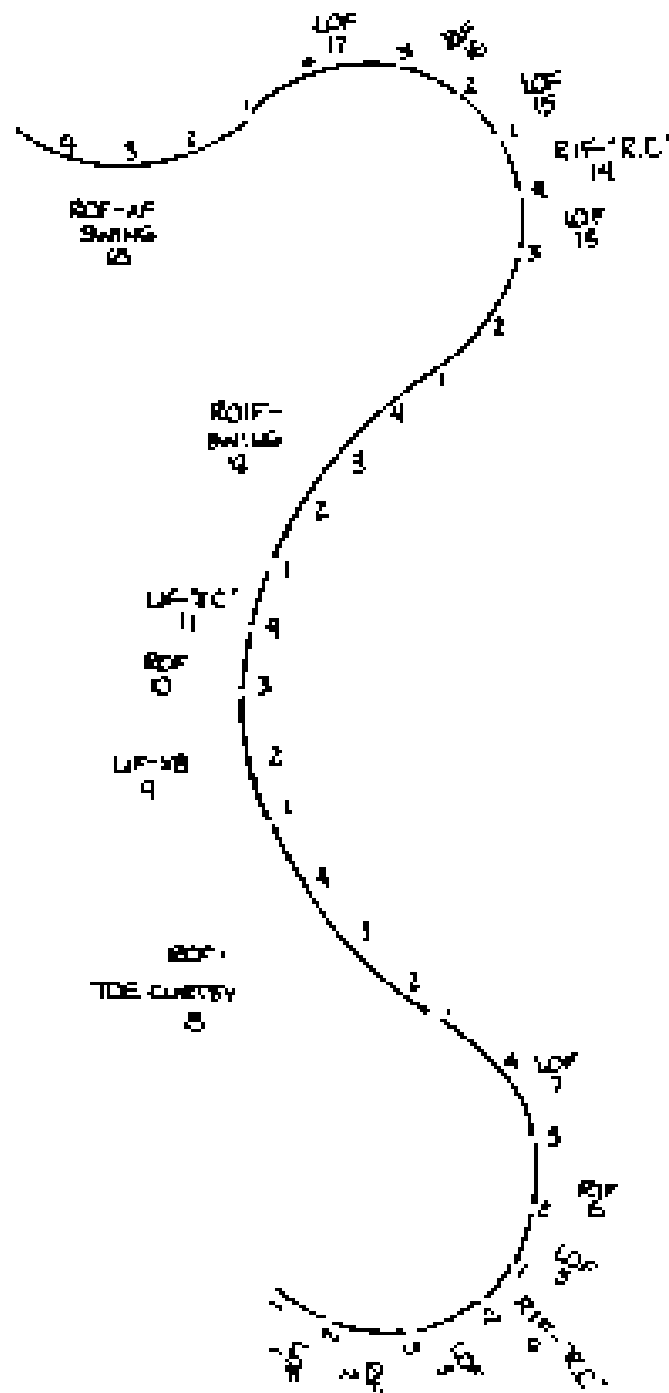
In the Masters Polka, 18 steps complete one sequence of the dance. The first step to be skated must be step 1. Steps 1, 2, 3 and 5, 6, 7 and 15, 16, 17 form progressive runs. Steps 4, 11 and 14 are raised chasses.

During step 8, an ROF four-beat edge, skaters execute a toe curtsy - on the third beat of the step, the front two wheels of the left skate are touched to the floor directly behind and tracking the heel of the right skate. On the fourth beat of the step, the front wheels of the left skate are lifted off the floor as the left skate is extended to the rear in preparation for step 9, LIF-XB. Care must be taken during this toe curtsy to touch both wheels simultaneously to the floor and to keep the curtsy position for exactly one beat of music - no more, no less. Closeness of footwork is a must during the curtsy execution.

Step 12 is an ROIF change of edge swing. The outside edge is held for four beats of music and the inside edge is held for two beats of music. Step 18 is an ROF-XF swing held for four beats of music.

None of the steps of this dance are optional, therefore all must be skated.

MASTERS POLKA



MELODY WALTZ

(Variation of the Glide Waltz)

The author has requested this dance be not used for solo dance events or solo dance tests

MUSIC	Waltz 3/4	TEMPO	108 beats per minute
HOLD	Kilian or Crossed Arm position	PATTERN	Set
	Once a hold has been selected, it must be maintained throughout the skating of the dance.		

OPENING

The dance is to start on count #1 of a measure of music. After an optional opening, the dance may commence on either Step 1 or Step 9

DANCE NOTES:

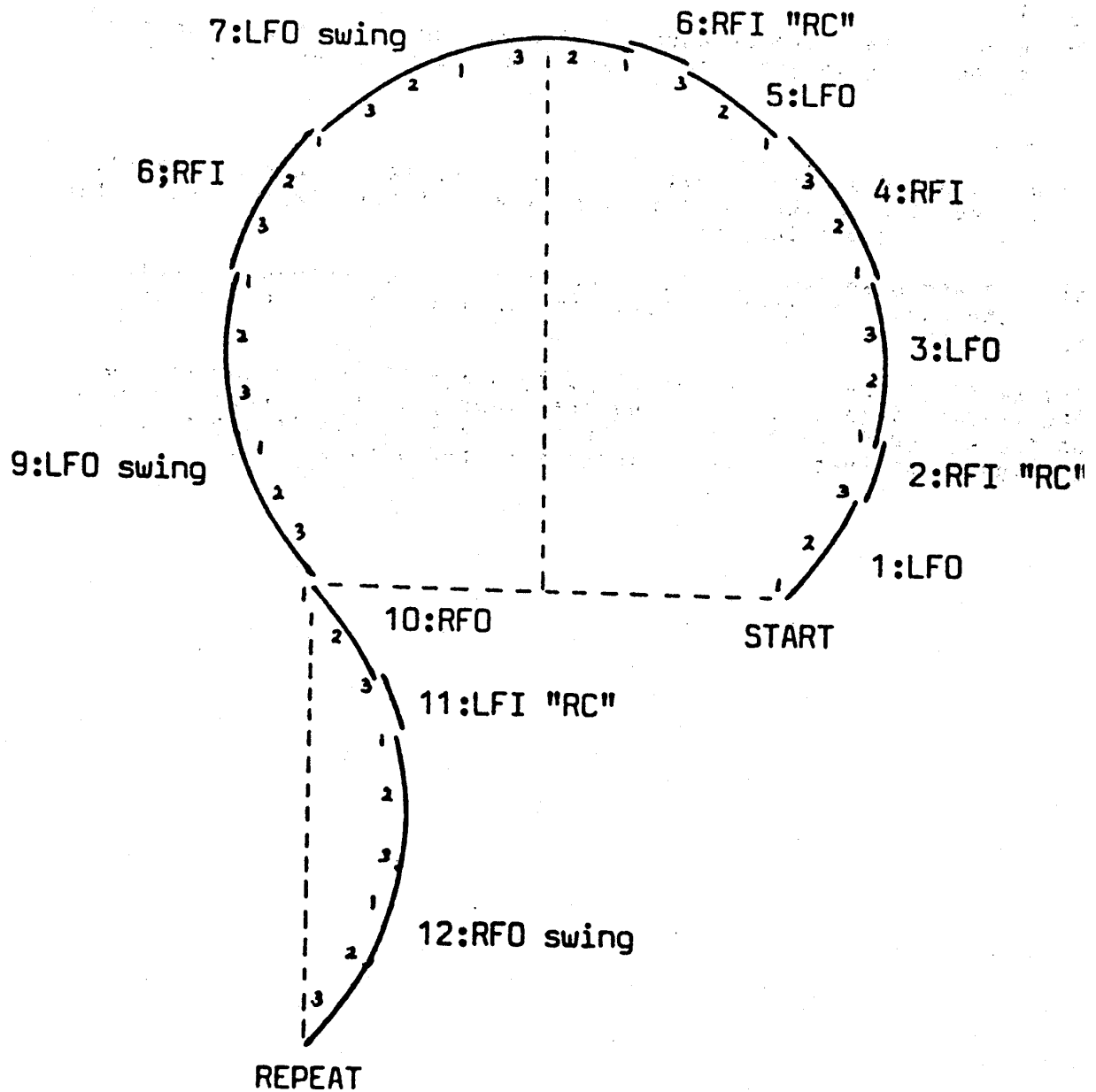
Steps 2, 6 and 11 are 1 beat IF raised chasses. Careful attention should be paid to the correct execution of these steps as described in the skating dictionary.

Steps 4 and 8 are NOT angular take-offs. They should be commenced from the parallel "AND" position and should conform to the general curve of the corner.

The swing of the free leg on Steps 7, 9 and 12 should commence with the tracing knee bent. As the free foot passes the employed foot on the 4th count of the step, the tracing knee should begin to straighten so that the swing appears to end with a lift.

MELODY WALTZ

A variation of the Glide Waltz



MIRROR WALTZ

Elisabeth Muller

Music	Waltz	Tempo	108 beats per minute
Hold	Closed (A)	Pattern	Set
Axis	45 degree		

OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated may be either steps 1, 4 or 9 with the man opening into Part "A" of the dance, while the lady starts into the corresponding Part "B".

DANCE NOTES

The use of either an INSIDE EDGE or OUTSIDE EDGE for Step 12 shall be optional. Both shall be equally correct and the method chosen shall evoke no penalty from any of the judges. The method once chosen must be adhered to and shall not change from one to the other

The lady and the man must skate both "A" and "B" edges to complete the dance.

All one beat inside forward edges are raised chasses.

Partners shall be in a closed position, face to face at all times, during this dance.

All IF-IB Mohawks in this dance are dropped open Mohawk turns.

The only change of partnership lean in this dance is the regular roll that occurs between outside to outside edge strokes. This occurs only in this dance when skating from a barrier lobe to a centre lobe or vice versa.

Judging Points

- 1 Timing
- 2 Execution
 - a Raised chasse must
 - 1 be placed in the "parallel and " position
 - 2 Change feet
 - 3 The free foot is then raised vertically from the floor
 - 4 The free foot then takes the floor in the "parallel and" position
 - b The forward-to-backward open dropped Mohawks are done from behind the heel of the tracing skate
 - c The partner skating the "A" edges must track the partner skating the "B" edges on steps #3, the beginning of step 4, step 11, step 12 and the beginning of step 13
 - d The partner skating the "B" edges must track the partner skating the "A" edges on step 7 and the beginning of step 8
 - e The partners maintain the "A" position throughout the skating of the dance
- 3 Pattern
 - a Steps #11 and #13 must be symmetrical and step 12 must have the middle of beat 2 fall on the centre of the corner
 - b Step 4 establishes the baseline and step 7 ends on the baseline
 - c The aiming of step 12 must be able to allow steps #11 and #13 to be symmetrical
- 4 Body Posture and Baseline / Team Relationship
- 5 Presentation and Flow

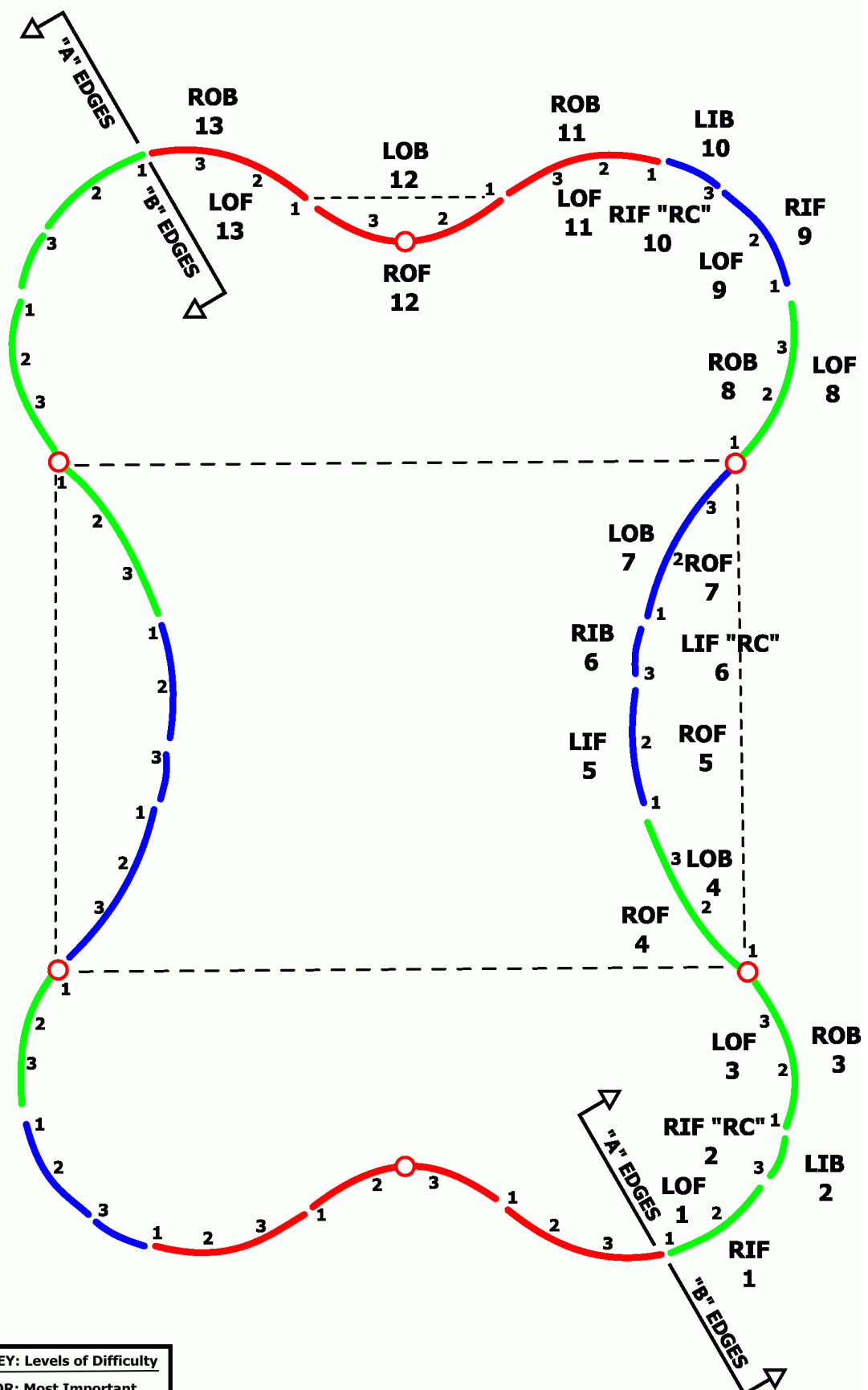
Mirror Waltz (continued)

Common Errors



- 1 The partners will have trouble with tracking and maintaining “A” position
- 2 Timing
- 3 The centre lobe will move out causing the baseline to move towards the barrier
- 4 Lobes 3 and 4 will not be symmetrical (starting step 1)

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MIRROR WALTZ



COLOUR KEY: Levels of Difficulty

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

MONTEREY TANGO

		Hentchel and Irwin	
Music	Tango 4/4	Tempo	100 beats per minute
Pattern	Set	Hold	Kilian side (B) or Crossed Arms (H) Once a hold has been selected it must be used throughout the skating of the dance

Start Step 1, count #1 of a measure of music

DANCE NOTES

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

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

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

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

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

The only baseline in this dance covers the centre lobe, which is made up of steps 2, 3, 4 and 2 beats of step 5. Both parts of the barrier edge lobing of the dance should be symmetrical and arranged proportionately to suit rink conditions.

NOTE: In the drawing of this dance you will note a broken line across the pattern. This is from the beginning of the barrier lobe on one side of pattern to the end of the barrier lobe on the other side of pattern; also a broken line in the centre of the pattern. This is to illustrate how "both parts" of the barrier edge pattern around the corner are symmetrical. The 22 beats of barrier lobe edges going around the corner of the rink are drawn on a 6–10–6 beat proportioned lobing combination. Other proportioned lobing combinations for this pattern would be 5–12–5 beats and 7–8–7 beats, etc.

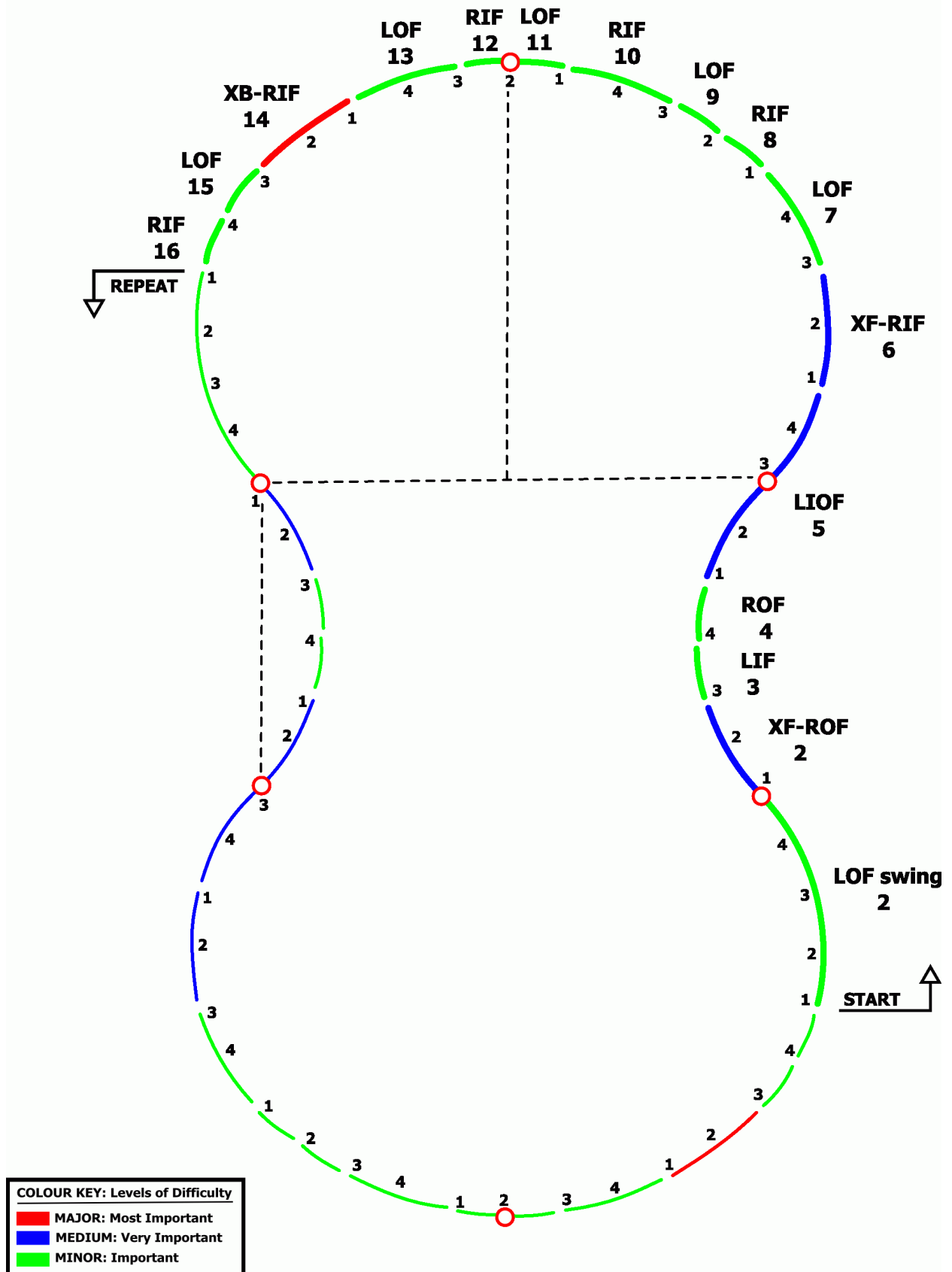
There are two crossed progressive take-offs in this dance; step 2, XF-ROF and step 6, XF-RIF. In-line or faked crosses should not be accepted as correct. These should be crossed tracing-crossed foot progressive movements. There should be no noticeable forward-backward-forward movement of the right foot in this execution.

The mastering of crossed progressive take-offs at this point will be needed in higher levels of dancing. Close footwork is required and the aim is out so that the arc of the pattern will not be disturbed.

Step 5, LIOF, is a change of edge occurring on count #3, the third count of the step, thus making 2 beats on an inside edge and 2 beats on an outside edge. There should be no noticeable violent or exaggerated movements of shoulders or hips on this step. The movement of the free or balance leg during this step is at the skater's discretion providing no violent movements are noticeable. The partnership movements should be in unison. Once a movement has been chosen, it should not vary from one to another.

Good upright body position is required, with no pitching or exaggerated or violent movements throughout this dance.

MONTEREY TANGO



OLYMPIC FOXTROT

Joan Preston

MUSIC: Foxtrot 4/4
HOLD : Kilian

TEMPO: 96 Metronome
PATTERN: Preferred

In this dance, the steps are the same for lady and gentleman.

Partners must stay close together and not part at the hips.

Steps 1. 2 & 3 are a run sequence.

Steps 4. 5 & 6 are cross rolled edges which should be skated boldly.

Steps 7, 8 & 9 are a run sequence.

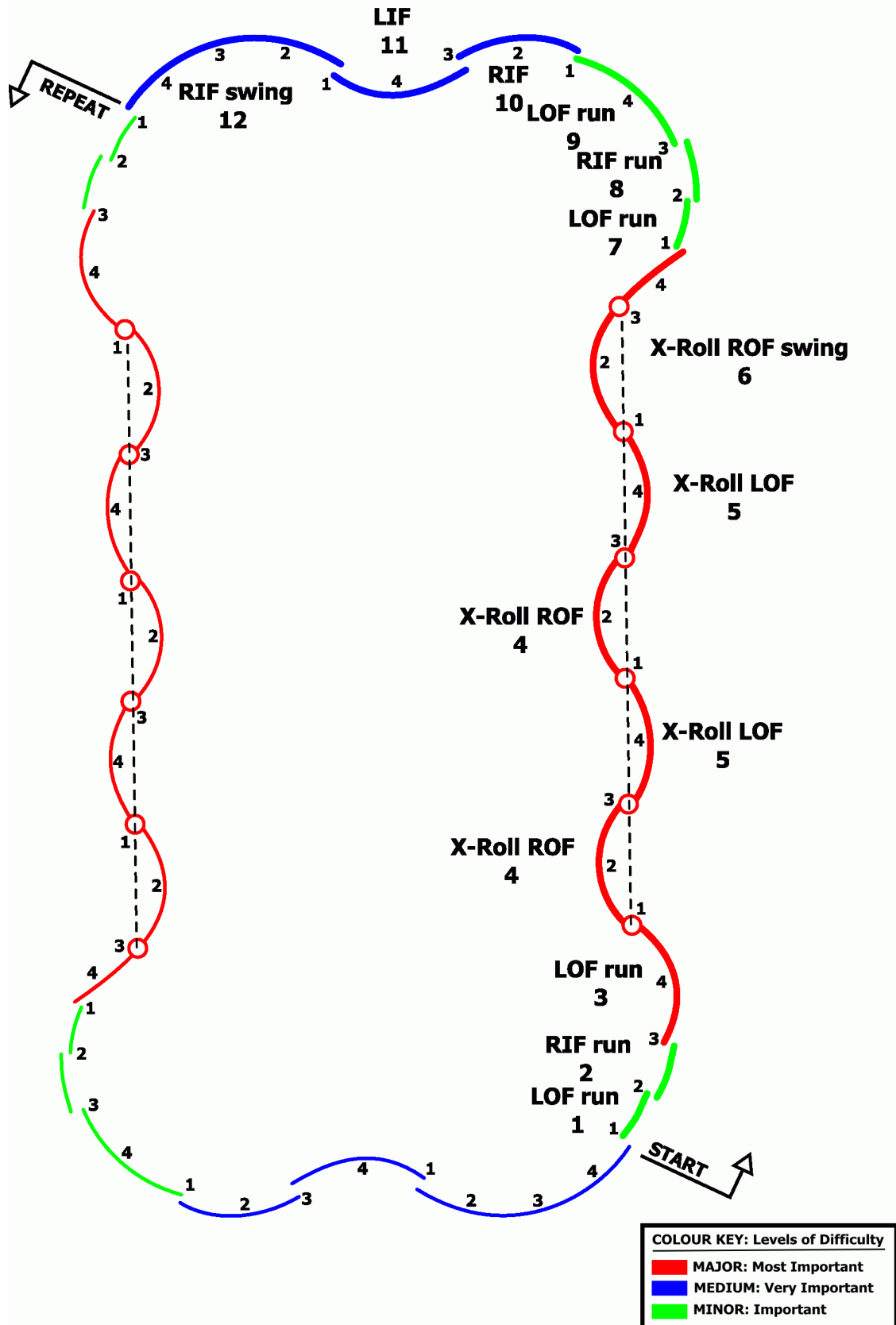
Steps 10. 11 & 12 which are inside edges and must be struck from the side.

LIST OF STEPS

STEP NO.	EDGE	NO. OF BEATS
1	LOF	1
2	RIF - run	1
3	LOF	2
4	ROF - Cross Roll	2
5	LOF - Cross Roll	2
6	ROF - Cross Roll - swing leg through on third beat.	4
7	LOF	1
8	RIF - run	1
9	LOF	2
10	RIF	2
11	LIF	2
12	RIF - swing leg through on third beat.	4

NOTE: On larger skating surfaces it will be permissible to repeat Steps 4 and 5 to adequately cover the available skating surface. The number of repeats once established must be maintained throughout the skating of the dance.

OLYMPIC FOXTROT



PROGRESSIVE TANGO

Rodger & Irwin

Music	Tango 4/4	Tempo	100 beats per minute
Hold	Kilian side (B) or Crossed Arms (H)	Axis	45 deg.approx

OPENING

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

The dance is to start on count #1 of a measure of music. The first step to be skated must be either step 1 of the first corner sequence (if more than one corner sequence is used) or step 5.

DANCE NOTES

The following four steps make up a corner sequence of this dance:

STEP 1	LOF	1 beat
STEP 2	RIF	1 beat
STEP 3	LOF	2 beats
STEP 4	XF-RIF	2 beats

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

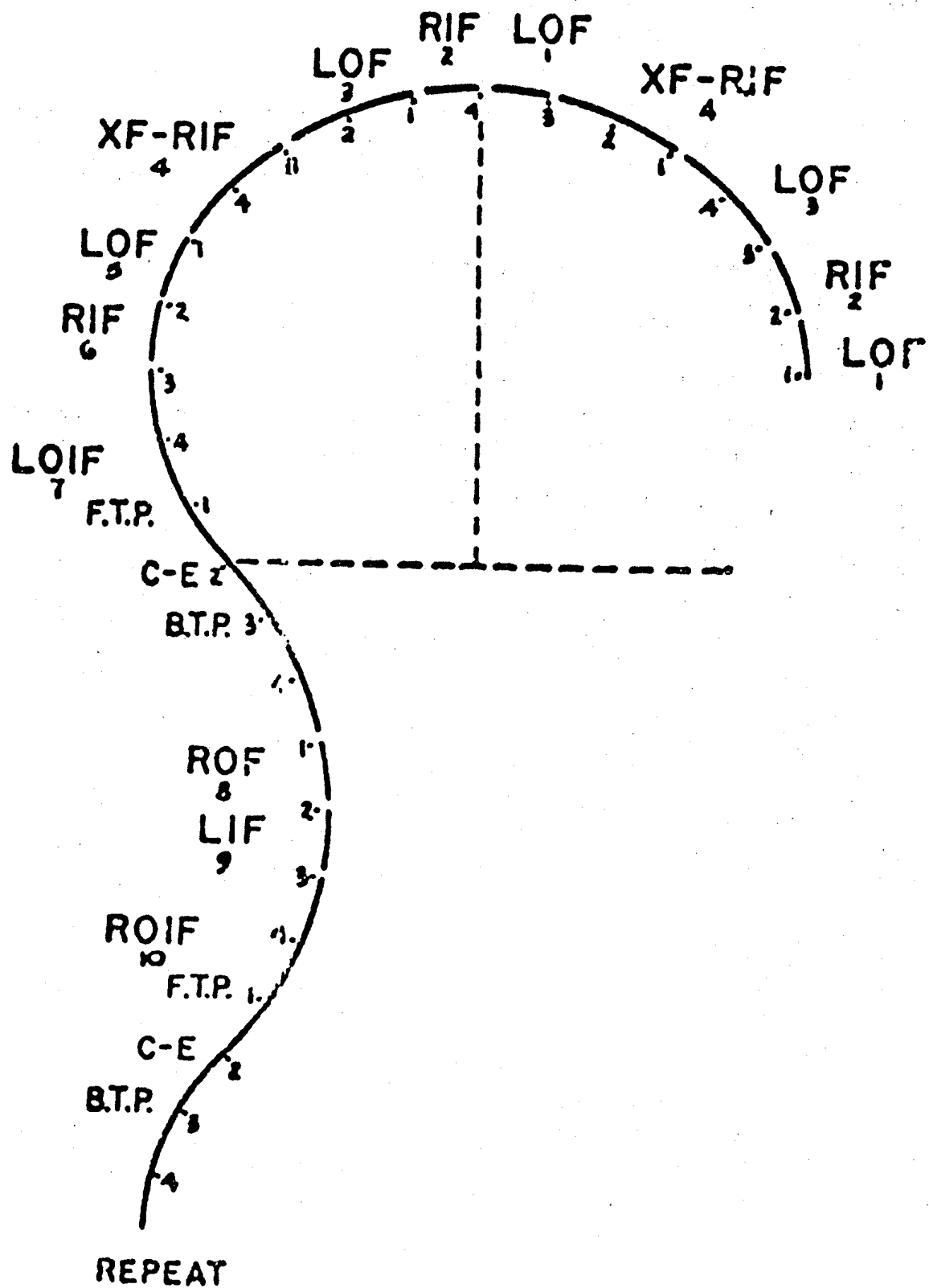
Steps 5 through 10 make up the straightaway sequence of this dance.

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

There should be no noticeable "lay back" position of the body during the front points or any noticeable pitching forward during the back points. The body posture should remain upright and square to the tracing.

The XF-RIF (4th step of corner sequence) is a definite crossed tracing-crossed foot take-off. The "grinding the bar" or faked cross roll technique where the RIF takes the surface alongside or in-line in front while the LOF crosses in back is not acceptable for a crossed progressive take-off in any dance. There should be no noticeable forward-backward-forward movement of the right foot in making the cross, and no violent, exaggerated knee bend or "fall" of the body. On the XF-RIF edge the arc of the pattern on the corner should not be disturbed.

Progressive Tango



THE RHYTHM BLUES (MODIFIED FOR INLINE)

Modified from original Border Blues by Robert Craigin

Music	Blues	Tempo	92 beats per minute
Pattern	Set	Start	Step 1 or step 5 if optional pattern is used, Count #1
Hold	Kilian side (B) Crossed Arms (H) for test purposes only Once a hold has been selected it must be used throughout the skating of the dance		

INTRODUCTORY STEPS

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

NOTE: All the steps in this dance are progressive steps except No. 14 and 16, which are crossed chasse steps.

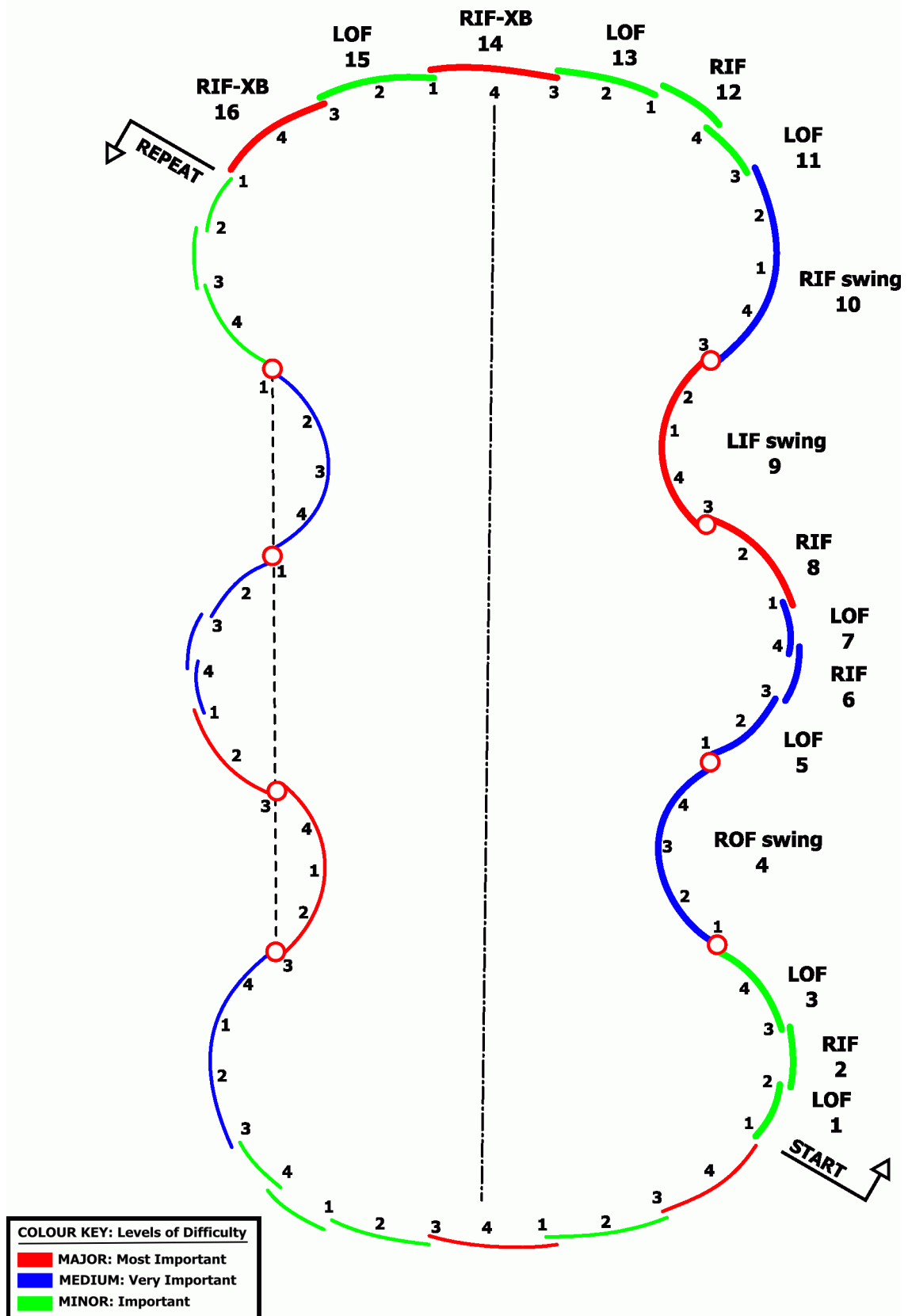
The Dance

For skating conditions where the 32 beat pattern is not practical, steps 1, 2, 3 and 4 may be eliminated for a 24 beat pattern of the dance.

Step No	Edge	Beats	Description
1	LOF	1	
2	RIF	1	
3	LOF	2	
4	ROF Swing	4	As the right skate strokes the surface, the left leg moves to the extended back position, (the toe pointed down and out) and immediately begins its swing from the extended back position to the extended forward position, then drops alongside of the right engaged foot in preparation for the next sequence of steps.
5	LOF	2	Steps No 5, 6, 7 and 8 form a progressive sequence and have an unusual time sequence which should be carefully noted and followed
6	RIF	1	
7	LOF	1	
8	RIF	2	
9	LIF Swing	4	Executed in the same manner as step No 4, but in this case skating on an inside edge and on the opposite foot.
10	RIF Swing	4	Executed in the same manner as step No 9, but in this case on a 4 beat RIF edge, aimed towards the barrier
11	LOF	1	
12	RIF	1	
13	LOF	2	
14	RIF-XB	2	Forward crossed chasse
15	LOF	2	
16	RIF-XB	2	Forward crossed chasse

RHYTHM BLUES

Modified for Inline



ROTATION FOXTROT

Music	Foxtrot 4/4	Tempo	92 metronome
Hold	Closed	Pattern	Set

OPENING

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

DANCE NOTES

The lady starts the dance with Step 1 and continues through the dance to Step 30 (Part 1 and Part 11) thus completing one circuit of the rink. The man starts the dance with Step 16, skating Part 11 first and continues through Part 1 of the dance.

Steps 3, 4, 9 and 10 are Closed Mohawks with no swing preceding the turn, free leg going to the front (trailing) immediately upon stroking the back edge.

During Steps 4 and 23 (forward to back swing), the free leg is extended in front during the first beat of the music, then a rhythmic swing in time to the music on the second beat (count #4) from front (in line of travel) to back, arriving at the extended position in back on the 4th beat (count #2) of the music, then allowing the free foot to drop normally and close to the employed foot for the next step. The free knee and toe to be well turned out and the toe pointed downward during the swings.

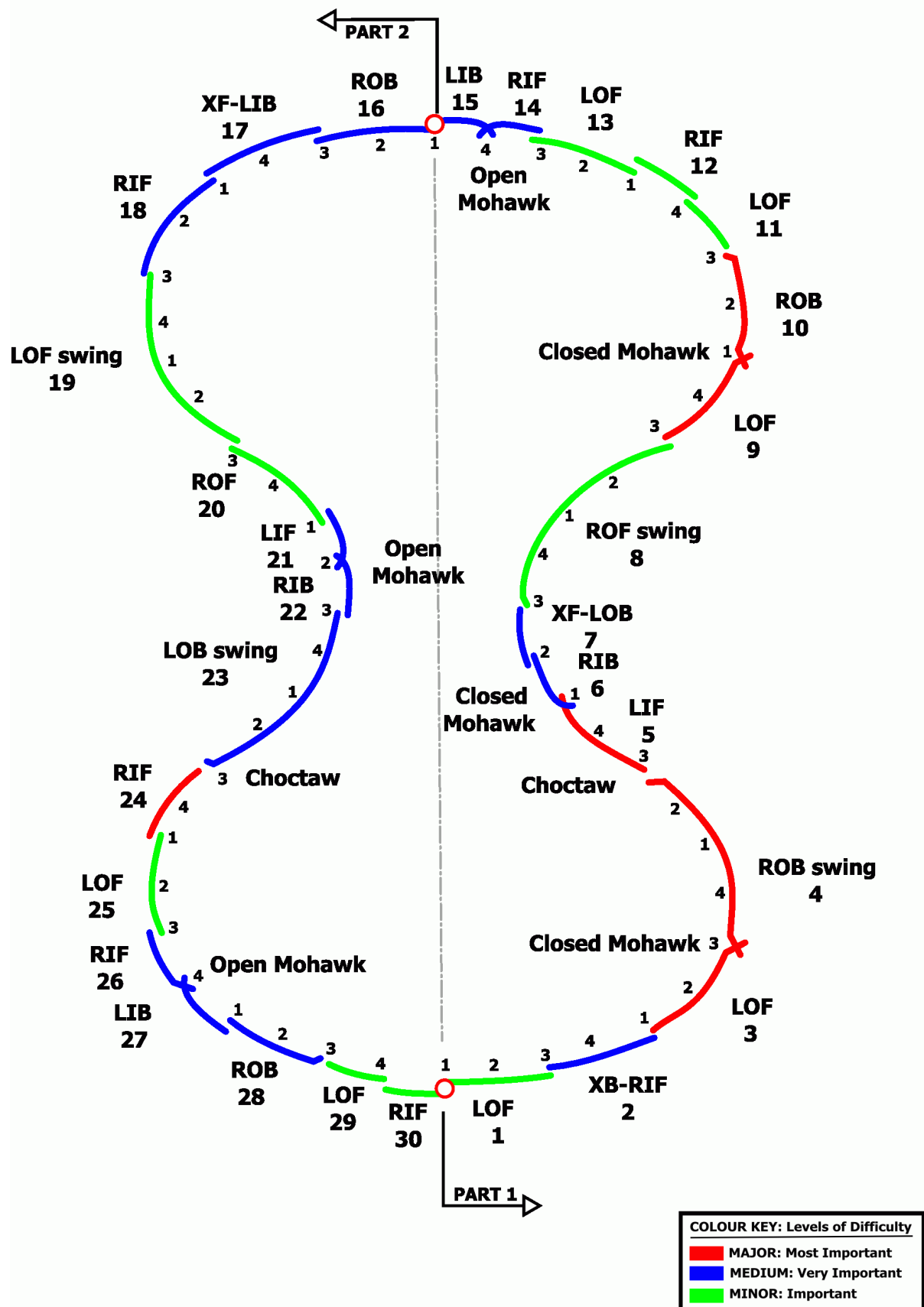
The swings during Steps 8 and 19 are executed in the same manner as Steps 4 and 23, however in this case, the swing is from back to front.

Steps 5 and 6 constitute a Closed Mohawk wherein the free leg goes to the front in preparation for Step 7, a LOB-XF. Sharp and crisp movements must be displayed in this sequence.

Steps 11, 12, 13 and 29, 30, 1 are progressive sequences.

Steps 14-15, 21-22 and 26-27 are Dropped Open Mohawks and should not be skated as closed Mohawks. Step 2 (RIF-XB) and Step 17 (LIB-XF) are skated with a minimum rock back and forth.

ROTATION FOXTROT



SILHOETTE FOXTROT

Young & Spies

Music	Foxtrot 4/4	Tempo	100 beats per minute
Holds	Open (D) and Closed (A)	Pattern	Border
		Start	Step 1, Count #1

DANCE NOTES

Partners start this 36-beat Border Dance in Open Foxtrot position (D). On steps 6B through 12 Side (B) is optional with Open Foxtrot position (D)

Step 3 (LOIF-3 for man - 3A LOIF for lady) is stroked on musical count #3 with partnership rockover on the second count of the step (musical count #4). A definite change-of-edge is a requirement without sacrifice to the arc of the lobe. The man's IF three is to be turned on the musical count of 2, which is the 4th count of the step. Partners are to be in Modified "A" (Closed) Body Position after man's three turn. The carriage of the man's free foot for the turn is optional, however, the man shall be in position for correct execution and aiming for step 4 (XB-ROB), the first step of an eight-beat barrier lobe. Step 4 is to be executed in Modified "A" (Closed) position.

Partners are to adhere to the Closed "A" position (and not pull apart) through steps 5 and at the beginning of 6A. Controlled free legs (without wild or extreme movement) will be expected during the lady's XF-LOF-3 and ROB-3 as well as the man's LOF-3. Partners should note that steps 4 and 5 are to carry them from the baseline up to the peak or top of the barrier lobe. The take-off for 6A (ROB) for man and step 6 (LOF) for lady should be stroked through the parallel "AND" position and is not a placed step. Partners are automatically in Open (D) Position after the stroking of 6B (LOF) for the man, which carries them back to the baseline. Step 6 for the lady is a LOF 4-beat edge (no swing). Side (B) position will be acceptable from step 6B through step 12.

Step 7 for both partners is a XF-ROF 4-beat edge with a free leg swing. Step 8 for both partners is a XF-LIF 2-beat edge that completes the six beat centre lobe. Step 8 and 9 (XF-LIF to ROB) constitutes a closed Choctaw.

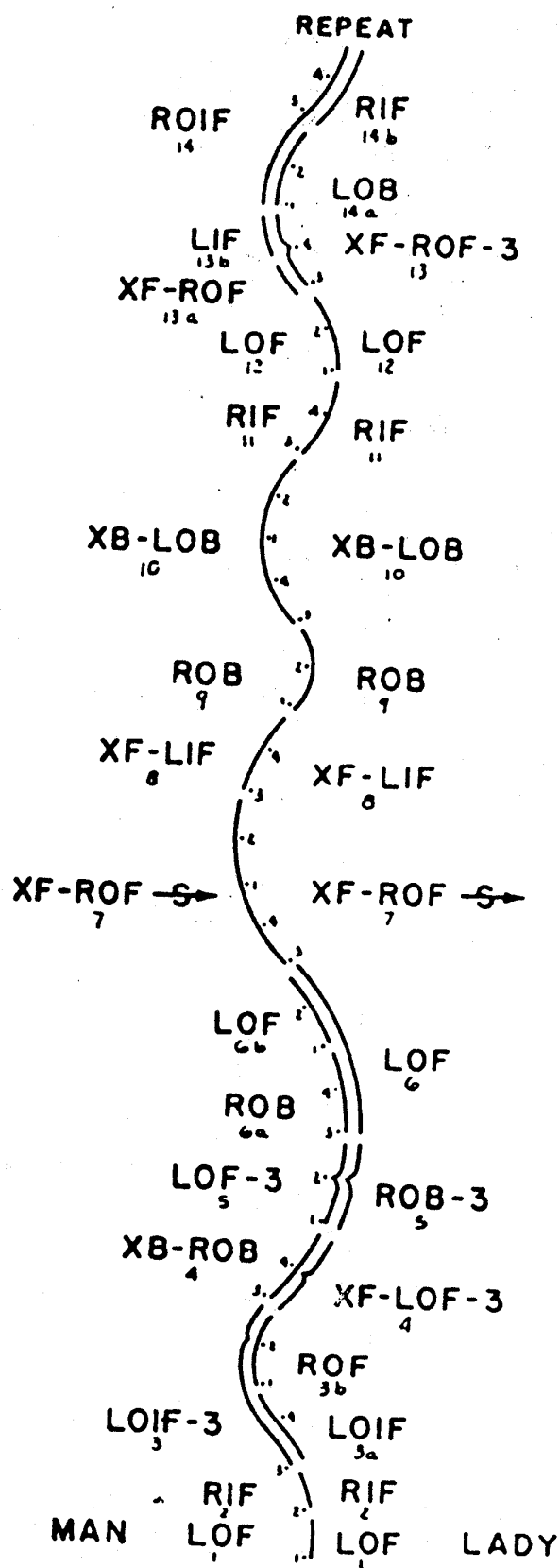
Step 11 is a RIF 2-beat edge for both partners, completing a back to forward Choctaw. Step 11 is to stroke past the left heel and not stepped ahead or placed. This edge forms the first half of the 4-beat barrier lobe.

Step 13 for lady is a 2-beat .XF-ROF 3. After her three turn, partners should be in Closed (A) Body Position. The hand hold shall be optional providing one pair of hands maintain contact. Lady strokes to a leading position and turns her three turn in front of the man Step 13B is a one-beat (LIF) stroke for the man and is not crossed or in-line.

Lady's steps 14A (LOB) to 14B (RIF) 2 beats each are a back to forward Choctaw . Partners should be in Open (D) position on step 14B. Partners free foot on this part to be in unison and the movement optional. Step 14 for the man is a four-beat ROIF step with a rock over on the third count of the step.

All OF threes and the lady's OB three should be turned on the second count of the step. There should be no chasse or crossed chasse steps in this dance for either partner. All crossed take-offs in this dance are to be close and should be distinct crossed tracing-crossed foot strokes. The execution of Side Closed body position is-not to be accepted for Modified "A" (Closed) position.

Silhouette Foxtrot



THE SPRING BLUES

J. Francis.

Music	Blues	Tempo	92 beats per minute
Hold	Kilian (side B) & Rev. Kilian (Reverse side B)	Pattern	Set

DANCE NOTES

The dance is to start on Step 1, count #1 of the music.

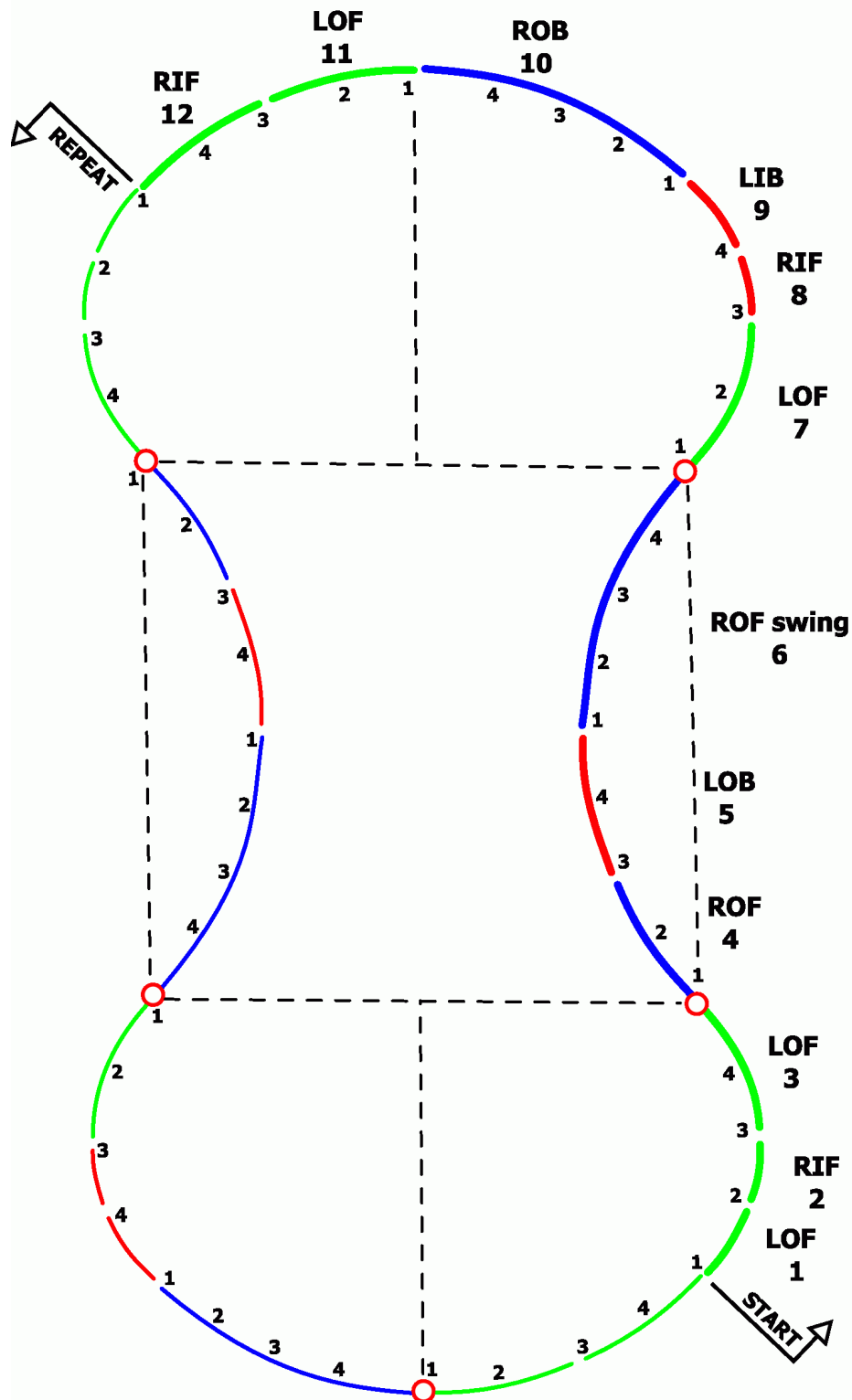
Partners commence the dance in Kilian position and, on Step 3, change to Reverse Kilian by moving the lady across in front of the man.

Steps 4 and 5 comprise a held open Mohawk. The open position of shoulders, hips and free legs should be maintained through Step 5. During this turn, the right hands should remain clasped and extended, whilst the left hands should remain clasped on the lady's left hip. Shoulders and hips should be in line with the tracings and parallel to each other on Step 5. Reverse Kilian position is resumed on Step 6.

Steps 8 and 9 comprise a dropped open Mohawk and partners will be in Kilian position after this turn. Kilian position is maintained through the turn to forward on Step 11.

Care should be taken not to hook Step 10. The general curve of the corner sequence should be maintained.

SPRING BLUES



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

SWING DANCE

Music	Foxtrot 4/4 Counting 1-2-3-4	Tempo	96 beats per minute
Hold	Closed, Hand in Hand	Pattern	Set
Axis	45 – 60 degrees	Start	Step 1 count #1

Starting Steps

Man starts on “A” steps, lady on “B” steps.

Judging Points

- 1 Timing
- 2 Execution
 - a Steps #2 and #5 are raised chasses.
 - b Steps #7, #8 and #15 are 4 beat swings.
- 3 Pattern
 - a Step 4 establishes the baseline for this dance and steps #6, #7 and #8 must end on the baseline.
 - b Steps #9 through #14 make up a large non-symmetrical corner barrier lobe. The aim of step 15 must be skated up the floor in order to set up the first lobe of the dance.
- 4 Body Posture and Baseline / Team Relationship
- 5 Presentation and Flow

Common Errors

- 1 Setting up steps #1, #2 and #3 too close to the barrier and moving pattern toward the one barrier and too far away from the other barrier.
- 2 The axis will be skated shallow and move the dance down the floor, leaving no room to skate the large lobe.
- 3 The aim of step 14 and #15 will be deep and the straightway will not be set up with a constant baseline.

DANCE NOTES

This is a dance designed for beginners consisting of all basic edges, forward and backward. It presents a relaxed method of changing from forward to backward skating, requires the man to learn to lead while skating backward as well as forward, makes steps of each skater identical, even though similar steps are not skated at the same time, and makes it possible for two women to learn to dance or practice it as a couple,

The dance as skated down the length of the rink contains four lobes, and is skated in closed position. The one skating forward during the first set of lobes in the straightaway will be skating backward when these four lobes are skated on the opposite side of the rink.

The chasse sequences apply to both forward and backward skating. First step of the sequence is an outside edge of one beat. Second step is an inside edge of one beat, during which the free foot is lifted slightly from the ice and is not allowed to move to a position either in front of or behind the skater, but should be held directly beneath the skater in readiness to accept the skater's weight at the start of the third step. The third step is an outside edge of two beats. During the second beat, the skaters must begin a strong change of edge in order to stroke smoothly into the next edge and lean.

The third and fourth lobes of the straightaway consist of two four-beat swing rolls that are skated as in the Fourteen step, but must be skated in each direction.

SWING DANCE (continued)

The end sequences consist of seven steps at each end of the rink. Each step of the sequence is held for two full beats except the last step (steps 15 and 30) which is a swing roll of four beats. Skate the end steps with soft knee action, be relaxed, and try to give the appearance of having fun.

Step 9 or 24: The person skating backward releases his or her left hand and curves his edge away from the partner in order to be in position to step forward on the next step.

Step 10 or 25: Both skate forward. Skater to the left is the one who has just stepped from backward to forward. Hold nearest hand, but do not crowd each other.

Step 11 or 26: Both still skate forward. Skater to the right slightly faster than his partner.

Step 12 or 27: Both still skate forward. Skater to the right should now be slightly in advance of skater to left, and should be ready to skate a RIF Mohawk at the next step. Try to keep facing each other at this time, but don't spoil the relaxed effect.

Any type of forward inside Mohawk is permissible so long as the balance and control is good, and the execution is pleasing to watch.

Step 13 or 28: The person to the right skates a RIF Mohawk and finishes the Mohawk in front of the partner.

Step 14 or 29: Skater who did the Mohawk is now skating backward directly in front of the partner.

Step 15 or 30: Change curvature and skate four beat swing roll in closed position.

The dance positions are closed position when skating the lengths of the rink and hand-in-hand position at end sequences to allow both skaters to skate forward on (*steps 10, 11, 12 or 25, 26, 27.*) Separate by at least 60 - 65 cm and hold arms relaxed. Appearance of arms during end sequences up to step 14 or 29 is left to discretion of skaters. Assume closed position in time for (*step 15 or 30.*)

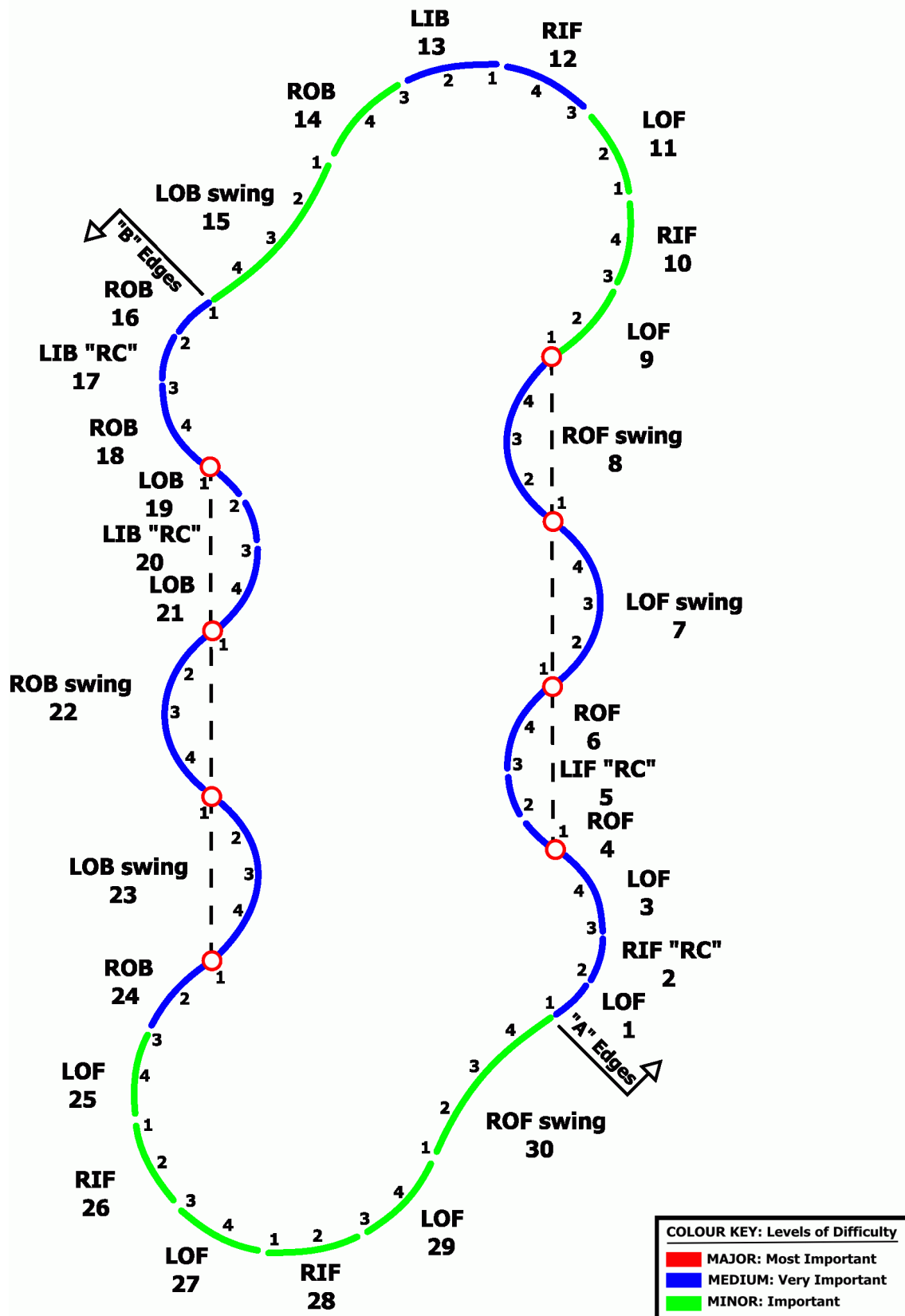
Inventor: Hubert Spratt.

SWING DANCE (continued)

LIST OF STEPS

		MAN		LADY
	Step No	Edge	Beats	Edge
HOLD Closed	1	LOF	1	ROB
	2	RIF Chasse	1	LIB Chasse
	3	LOF	2	ROB
	4	ROF	1	LOB
	5	LIF Chasse	1	RIB Chasse
	6	ROF	2	LOB
	7	LOF swing	4	ROB swing
	8	ROF swing	4	LOB swing
Hand in Hand	9	LOF	2	ROB
	10	RIF progressive	2	LOF
	11	LOF	2	RIF progressive
	12	RIF - Mohawk	2	LOF
Closed	13	LIB	2	RIF progressive
	14	ROB	2	LOF
	15	LOB swing	4	ROF swing
	16	ROB	1	LOF
	17	LIB Chasse	1	RIF Chasse
	18	ROB	2	LOF
	19	LOB	1	ROF
	20	RIB Chasse	1	LIF Chasse
	21	LOB	2	ROF
	22	ROB swing	4	LOF swing
Hand in Hand	23	LOB swing	4	ROF swing
	24	ROB	2	LOF
	25	LOF	2	RIF progressive
	26	RIF progressive	2	LOF
Closed	27	LOF	2	RIF - Mohawk
	28	RIF progressive	2	LIB
	29	LOF	2	ROB
	30	ROF swing	4	LOB swing

SWING DANCE



SWING WALTZ

Music	Waltz $\frac{3}{4}$	Tempo	120 beats per minute
Hold	Kilian Side (B)	Pattern	Set
Axis	45 degree	Start	Step 1 or 7 count #1

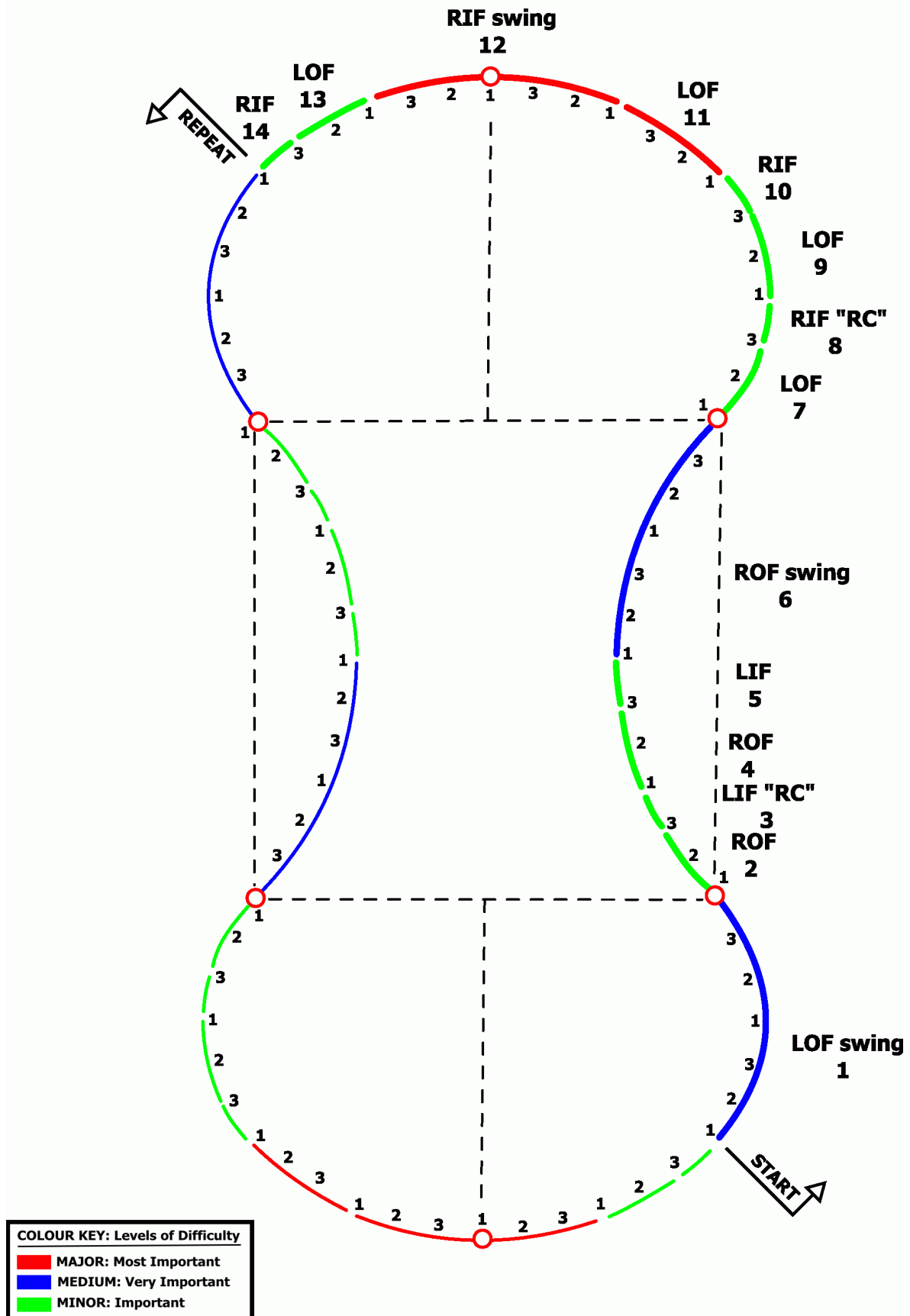
Judging Points

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

Common Errors

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

SWING WALTZ



TANGO DELANCO

(Dunlop / W. GRAF with changes by L.RESIDORI)

Music	Tango 4/4; counting: 1,2,3,4	Tempo	104 beats per minute
Positions	Foxtrot, Closed, Tango, Partial Outside, Tandem, Kilian, Shade, Cross arm, hand in hand	Pattern	Set

DANCE NOTES

- The couple are in Foxtrot position from step 1 until the first beat of step 4.
- On the second beat of step 5, when the lady executes a rocker turn, the couple assumes a Partial Outside position with the man slightly to the lady's left. The team remains in this position through Steps 6a-6b (for a total of 4 beats), two beats where, while the man approaches the left free foot in an "and" position (with feet close) then extending the free leg behind (2 beats), the lady executes a RIB (2 beats) and LOB edge (2 beats that finishes in an "and" position then extending the free leg forward.
- During Step 7a, the man's left arm and the lady's right arm are raised over the lady's head, allowing the lady to skate a ROF-rocker turned on the second beat; while the man skates a LOF cross-roll- three. The team skates Step 7b in Tandem position executing a swing on beat 3 of the step.
- Step 8 is an open choctaw and is skated in Kilian position.
- Steps 9 and 10 are called "Tango Walks" executed in a Shade - position: the man keeps the right hand on the lady's left shoulder and skates slightly to her left
- The couple skate a RFI on step 11. During this step the man crosses the lady's pattern passing behind her and assuming a Tandem position
- Steps 12a LIB (open mohawk - heel to heel) and 12b LOF-3 are in Kilian position.
- Steps 12c, 12d, and 13a are skated in Partial Outside position
- Step 12c of 2 beats, is skated in a Partial Outside position. The man executes a very fast open mohawk (heel to heel) followed by a LOF, while the lady skates a Three turn on the first beat of the step 12c changing edge from a LOF to a LIB stretching the free leg backwards on the second beat. Step 12d is a chasse for the man which is very fast while the lady brings her free foot close.
- Passing from step 13a to 13b. the lady executes a ROB - Mohawk - LOF during which the man's left hand holds the lady's right hand above her head to allow the execution of her open Mohawk.
- During step 13b the man, is on a LOF edge, with the feet in an "and" position.
- Step 14 is performed in Kilian position and is a RIF - XF.
- Step 15 is a LFI-swing of 4 beats in Kilian position for both skaters. At the end of it the lady performs a twizzle on an inside edge turning clockwise direction on the left foot. During the twizzle the man's left hand moves over the lady's head to prepare the twizzle. The couple finish in a Kilian position with arm crossed for step 17 (chasse for both) and ready for Step 18.
- The crossed Kilian position is maintained up to step 18 at the end of which the man performs a ROF - twizzle turned counter clockwise. During the man's twizzle the skaters' right hands release, left hands keep joined over the man's head. On step 19 the team assumes the Kilian position.

- Step 20 starts as a RIF cross behind on the first beat, the edge changes to outside on the second beat and back to the inside edge for beats 3 and 4. The couple are in Kilian position.
- Step 21 LOF. is a step of two beats During this step the team is in a Foxtrot position until step 25.
- Step 25 LOF prepares step 26: "Waltz step" This step is executed by the lady stepping a "slight - soft" ROB edge. turning clockwise and moving to the man's left side. During this step the partners left hands join over to lady's head; their right hands are joined below the waist.
- During Step 27: LOF Swing Rocker. the free leg swings forward on the second beat and the turn is executed on beat 3. The LOB edge after the rocker is held for one (1) beat.
- During steps 27 end 28a the right hands of the partners are joined.
- In step 28a the team skates a ROB - cross roll on the first beat.
- During the second beat of step 28a, the lady executes a three (ROB-Three to RIF) to the man's right side, finishing in Tango position while the man remains on the right leg and both bend forward knees of their free legs.
- Step 28b for the man is a LOB (the movement his free leg is free) and for the lady is a change edge to ROF with her free leg backward for two beats. During steps 28b & 29 the team remains in Tango position.
- Step 29 is a cross roll for the lady on the first beat, then she skates a three turn on the second beat (from LOF to LIB) while the man with a ROB prepares an Open Mohawk in Tango position.
- From Step 30 (2 beats), the team remains in Waltz position for the execution of Ballroom steps
- The "Ballroom steps" are executed by the partners stepping "slightly" around one another. On the last Ballroom step, Step 34, the man finishes in Tango (Outside Position), to the lady's right side.
- They remain in Tango position until step 35b. After this step, the team assumes a Kilian position during the execution of step 36 ROF.
- In steps 37a and 37b the man flows forward with a cross-roll-three passing under the lady's left hand. She skates a cross roll - chasse during which the skaters are in Hand in Hand position (left hands) while the right hands are free.
- Steps 38a-38b are for the man two (2) cut steps :, one cut-step ROB with the free leg forward on the first beat and the second LIB with the free leg backward on the second beat while for the lady a LOF on the first beat and a swing with the free leg forward on the second beat
- The Hand in hand position is maintained up to step 38b.
- Step 39 is skated in a Partial Outside position with the lady slightly on the man's left.
- Then the man executes an open Mohawk to restart the dance and the lady bring her free leg close for the restart.

TANGO DELANCO - STEPS

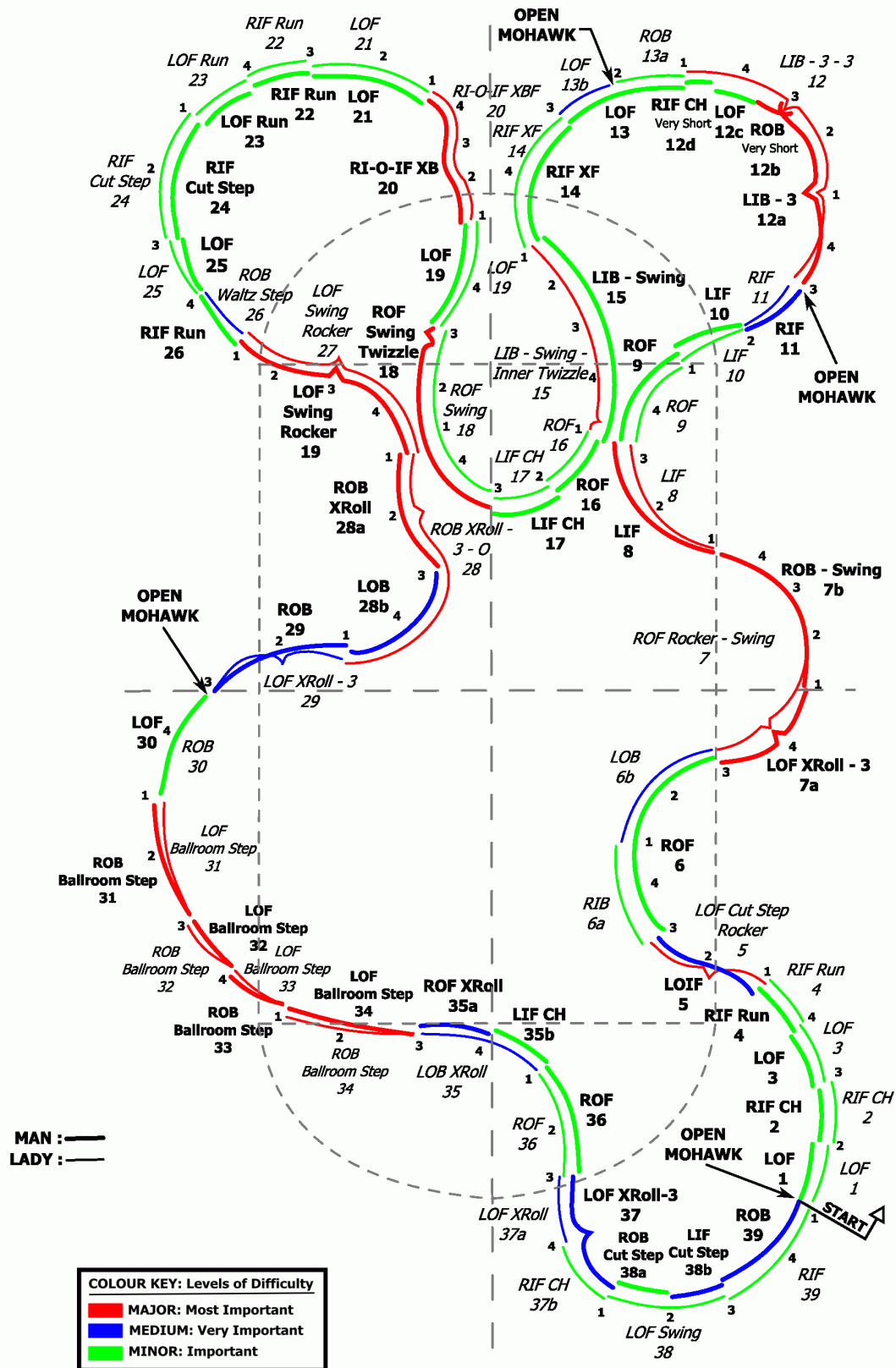
Position	Step	MAN	Beats			LADY
			M	B	L	
Foxtrot	1	LOF		1		LOF
	2	RIF Chasse		1		RIF Chasse
	3	LOF		1		LOF
	4	RIF run		1		RIF run
Partial outside	5	LOIF		2		LOF – Cut Step Rocker
	6a	ROF	2	4	2	RIB
	6b	“and” position and stretch the left free leg behind for 2 beats	2		2	LOB with “and” position and stretch the right free leg forward for 2 beats
See notes	7a	LOF X Roll Three	2	6	2	ROF rocker
Tandem	7b	ROB Swing (on beat 3)	4		4	ROB Swing (on beat 3)
Kilian	8	LIF – Open Choctaw		2		LIF – Open Choctaw
Shade: With man’s right hand over lady’s left shoulder.	9	ROF – Tango walks		2		ROF – Tango walks
	10	LIF		1		LIF
Tandem	11	RIF		1		RIF
Kilian	12a	LIB- Open Mohawk (heel to heel) to LOF Three	2	4	2	LIB- Open Mohawk (heel to heel) to LOF Three
	12b		2		2	
Partial Outside		ROB- open Mohawk (heel to heel) very short to LOF		2		LIB Three
	12c					
	12d	RIF – chasse very short				
	13a	LOF progressive run		1		RIB – open Mohawk
See notes	13b	LOF in “and” position with parallel feet		1		LOF
Kilian	14	RIF - XF		2		RIF - XF
See notes	15	LIF - swing		4		LIF swing – inner twizzle
Kilian (cross-arm)	16	ROF		1		ROF
	17	LIF - chasse		1		LIF - chasse
See notes	18	ROF swing - twizzle		4		ROF - swing
Kilian	19	LOF		2		LOF
	20	RI-O-IF X behind		4		RI-O-IF X behind
	21	LOF		2		LOF
Foxtrot	22	RIF progressive run		1		RIF progressive run
	23	LOF progressive run		1		LOF progressive run
	24	RIF – cut step		1		RIF – cut step
	25	LOF progressive run		1		LOF progressive run

TANGO DELANCO – STEPS - continued

Position	Step	MAN	Beats			LADY
			M	B	L	
Waltz (See notes)	26	RIF				ROB-waltz step – Mohawk open to
See notes	27	LOF swing (beat 2) Rocker (beat 3) to LOB		4		LOF swing (beat 2) Rocker (beat 3) to LOB
See notes	28a	ROB – XI (cross roll)	1	4	1	ROB – XI (cross roll)
Tango		Bending the knee of the free leg	1		1	RIF – three Bending the knee of the free leg to ROF
	28b	LOB with free movement of free leg	2		2	ROF with extension of the free leg backward
	29	ROB to open Mohawk		2		LOF – Cross roll – Three to LIB
Waltz	30	LOF		2		ROB
	31	ROB Ballroom step		2		LOF Ballroom step
	32	LOF Ballroom step		1		ROB Ballroom step
	33	ROB Ballroom step		1		LOF Ballroom step
Tango	34	LOF Ballroom step		2		ROB Ballroom step
	35a	ROF – Cross Roll	1	2	2	LOB Cross Roll behind to Open Mohawk
	35b	LIF Chasse	1			
Kilian	36	ROF		2		ROF
Hand in Hand	37a	LOF – Cross Roll – Three to LIB	2	2	1	LOF – Cross roll
	37b				1	RIF chasse
	38a	ROB cut step	1	2	2	LOF swing
	38b	LIB cut step	1			
Partial Outside	39	ROB open mohawk to restart on LOF				RIF and progressive run to restart on LOF

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TANGO DELANCO



TARA TANGO

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

Judging Points

Timing

Execution

Step 4 is a crossed progressive (XF-ROF swing) skated with an angular takeoff, and step 5 (XF-LIF) is a crossed progressive, skated with a parallel takeoff, where back wheels of the employed skate take the floor at least in line with the front wheel of to be free skate.

Steps 12 and 18 (XB-RIF) are crossed chasses skated with a parallel takeoff, where front wheels of to be employed skate take the floor at least in line with back wheels of to be free skate.

All raised chasses (steps 7 and 14) are placed in the “parallel and” position, raised vertically and replaced in the “parallel and” position.

Pattern

The 10 beat center lobe begins and ends on the baseline. (Steps 4,5,6,7 and 8). The second beat of step 5 is skated off the top of the center lobe.

Step 16 (RIF) is skated off the top of the corner barrier lobe, away from the midline of the rink.

Body Posture Baseline/Team relation

Presentation and flow

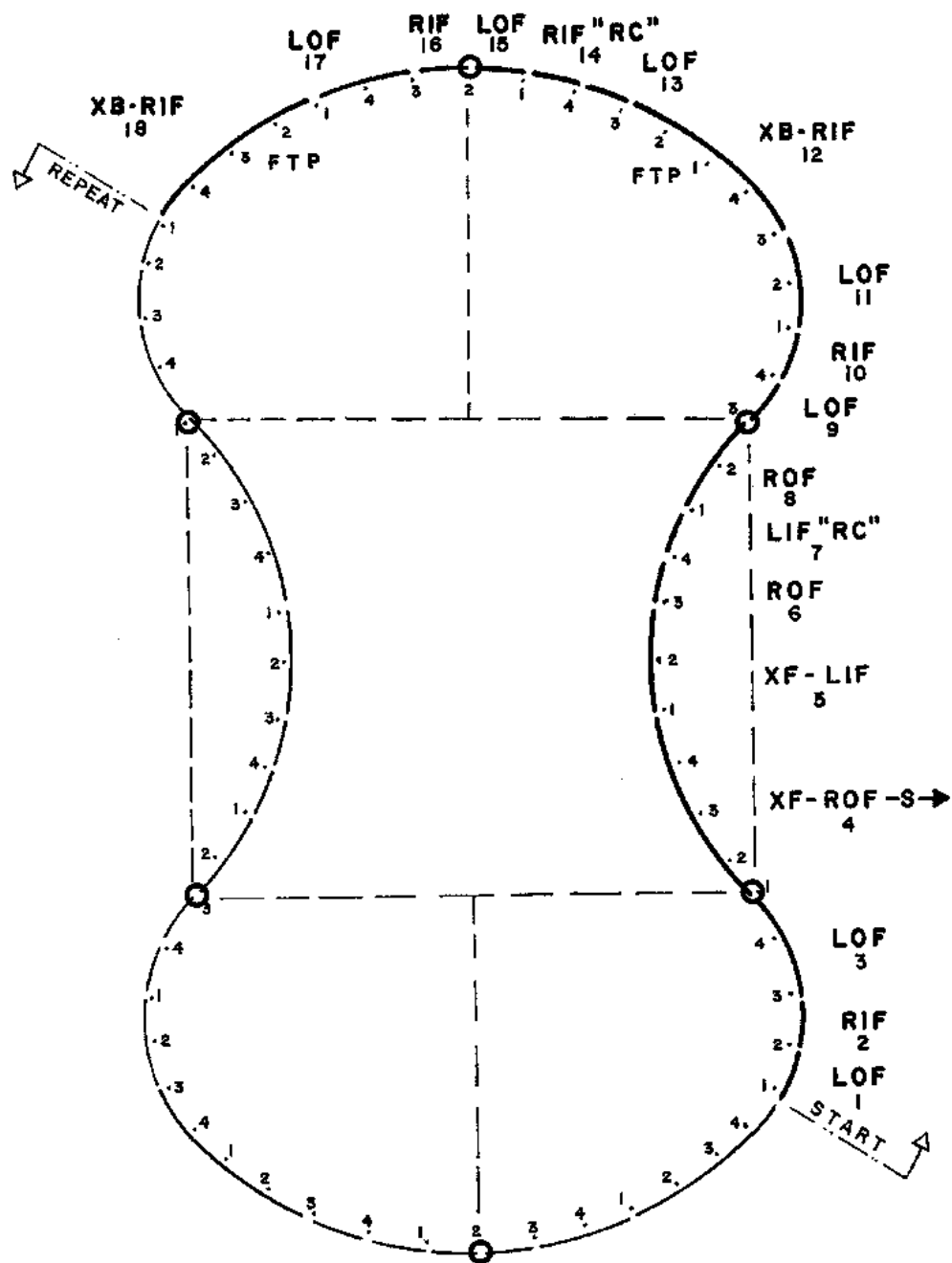
Common Errors

Step 4 will tend to be aimed shallow and will then cause the long centre lobe to over shoot the baseline.

Step 5 a cross front inner edge will tend to not be crossed, and the aim will not carry past the top of the lobe and the baseline will move to the barrier.

The timing and the aim of step 12 will be too much toward the barrier. The timing of the front toe point will not be on musical count #1 and step count #3.

TARA TANGO



TEN-FOX

by GeorgeMuller

Music	Foxtrot 4/4	Tempo	100 beats per minute
Hold	Closed, Open, Side Closed Pattern		Set
	(Waltz, Foxtrot, Tango)		

Introductory Steps

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

The Dance

The dance begins with a progressive sequence in closed position. While the lady strokes step 4A (LOB) and 4B(RIF) a held open Choctaw, the man executes a 6 beat ROIF. Partners are to be in open position for lady's step 4B and the last 2 beats of the man's step 4. The change of edge for the man is made on count #1 of the music.

Step 8A (ROF dropped three) for the man and step 9 (LOF dropped three) for the lady are turned on count #4 of the music, the 2nd beat of the step. Partners resume closed position for man's step 8B (LOB)

Steps 14 through 18 are skated in side closed position with the partners' shoulders parallel to each other and the tracing.

Steps 12-13 (ROB-LOF) and 17-18 (LOF-ROB) for the lady and steps 9-10 (ROB-LOF) and 13-14 (RIF-LIB) for the man are all dropped open Mohawks.

Step 18 (LIB-XF) for the man is a crossed chasse. Partners resume closed position for step 19, man's RIF and lady's LB I.

Note: It is necessary to skate with soft knee bends throughout the dance. Step 8 for the lady requires a rising and bending of the employed foot to coincide with man's steps 8A and 8B.

Judging Points

1	Timing	
2	Execution	
	a	Step 4a and #4b form a backward to forward open Choctaw. Step 4a may be an optional swing.
	b	Step 8 is a 4 beat (ROF) edge done baseline to baseline
	c	Every step except step 4b, #13 and #18 must take the floor in the "parallel and" position
	d	Step 9 (LOF-3) is a 2 beat edge aimed toward the barrier
3	Pattern	
	A	Step 4b a 4 beat edge establishes the baseline and begins and ends on the baseline
	B	This shallow 4 beat lobe is followed by a 6 beat barrier lobe that comes back to the baseline
	C	Step 8 is also a 4 beat edge that begins and ends on the baseline
	D	The aim of step 9 must be strongly to the barrier to allow for the small corner barrier lobe to have symmetry
4	Body Posture Baseline / Team Relationship	
5	Presentation and Flow	

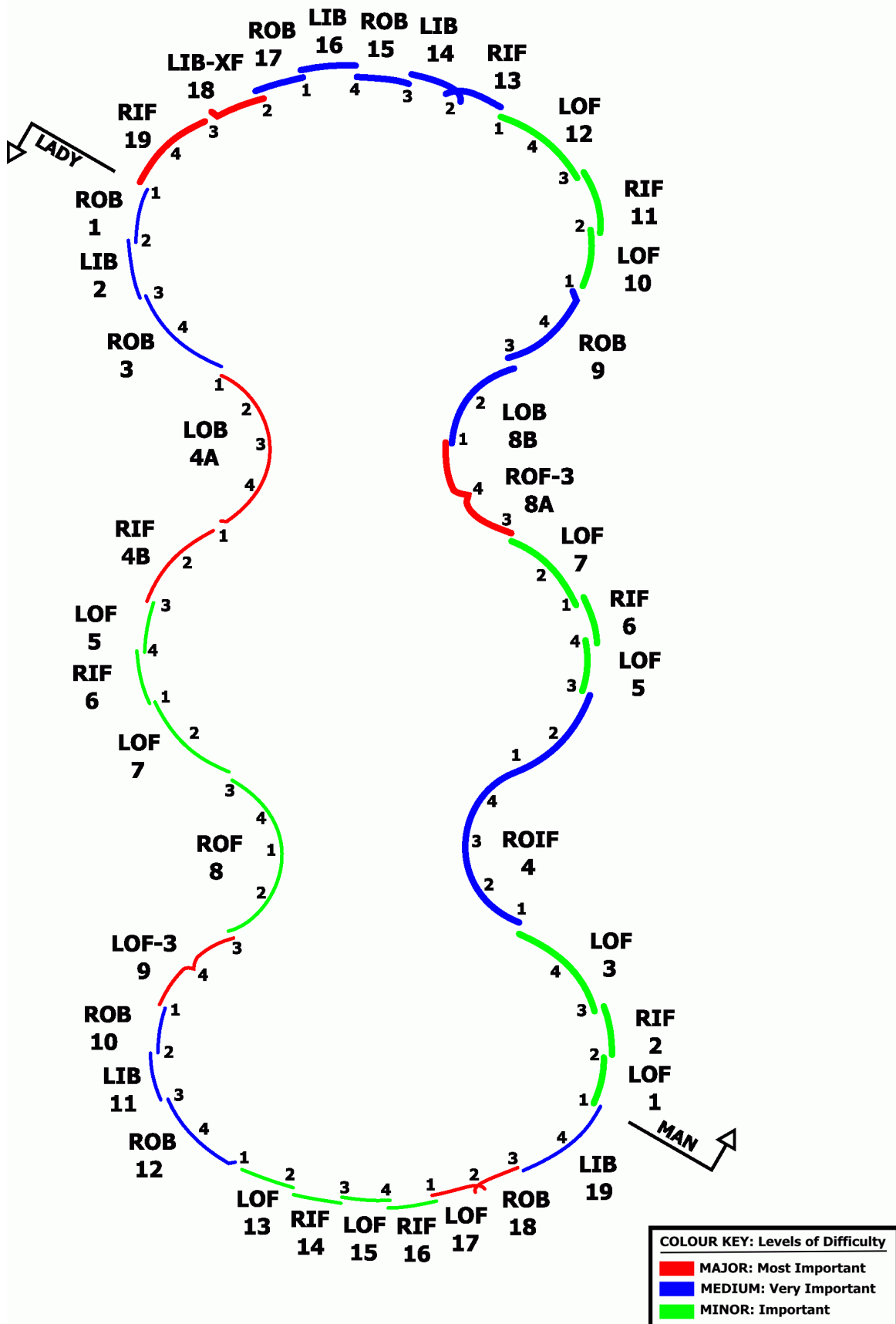
TEN FOX (continued)

Common Errors

1	The timing of the 1 beat corner edges will be late
2	The baseline for this dance is difficult to maintain due to the 4-6-4 lobe combination
3	The aim of step 9 will be shallow causing the corner to lose symmetry

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TEN FOX



TUDOR WALTZ

by Ronald E. Gibbs

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

DANCE NOTES

Kilian hold to be maintained throughout. Partners should skate close together, without parting at the hips; and maintaining a parallel position of the shoulders.

Steps 1, 2 and 3 aimed towards the centre of the rink, and steps 4, 5 and 6 directed towards the barrier. On step 7 (LOF) allow the right shoulders to turn back in line with the tracing ' - in readiness' for the ROB closed Mohawk on step 8.

After the Mohawk on step 8, the position of the man's free leg is along the inside of the lady's skating foot. On the fourth beat of step 8, the free legs are swung back, with the lady's free leg along the inside of her partner's skating foot.

Step forward for steps 9, 10 and 11 - a chasse aimed across the end of the rink.

On step 12 (ROIF cross roll) the free legs are held back for three beats. On the fourth beat, the legs are swung forward - and on the seventh beat, the legs are swung back, changing to RIF.

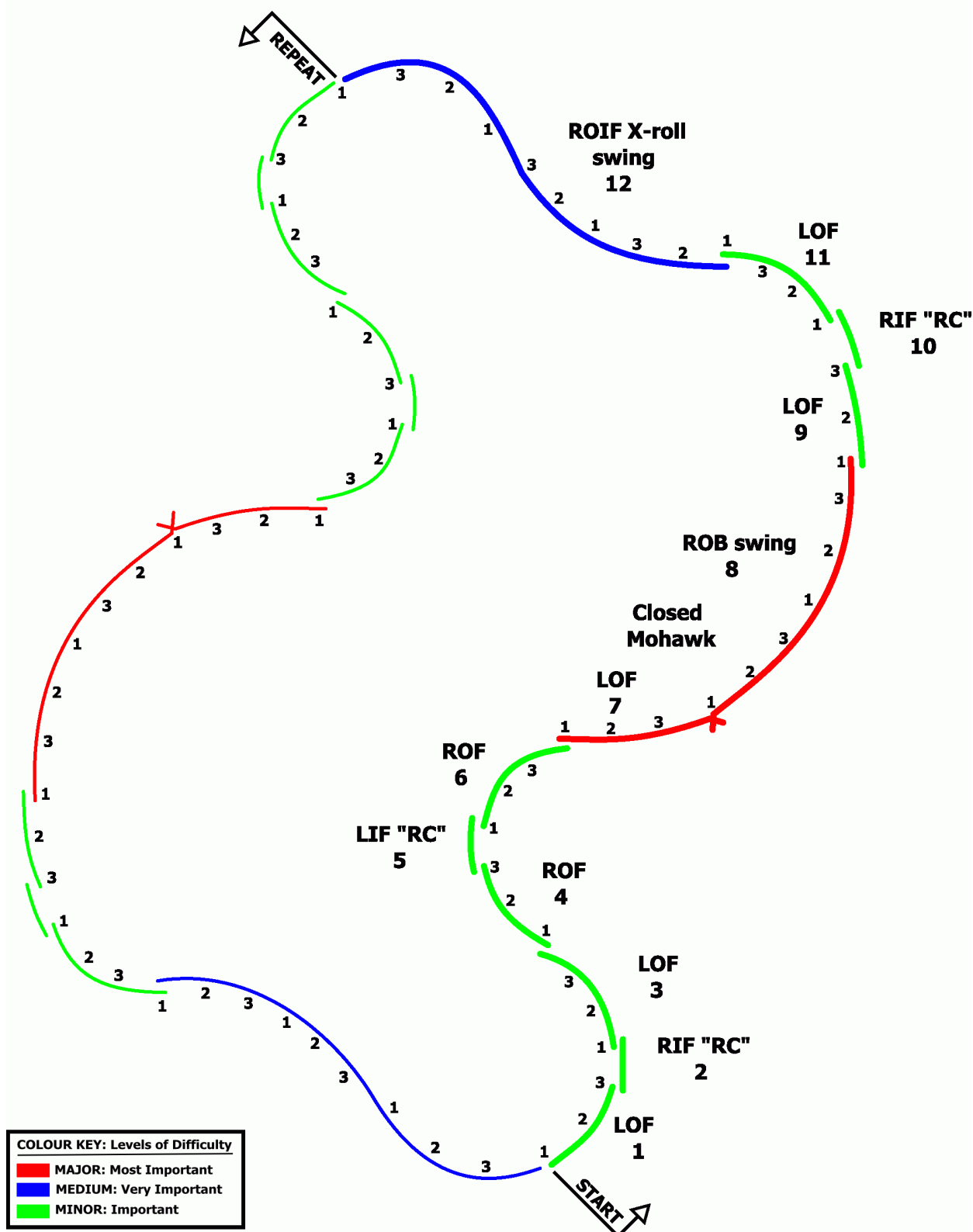
LIST OF STEPS

STEPS ARE THE SAME FOR LADY AND MAN.

STEP No.	EDGE	BEATS
1	LOF	2
2	RIF chasse	1
3	LOF	3
4	ROF	2
5	LIB chasse	1
6	ROF	3
7	LOF	3
8	ROB closed Mohawk (swing free leg back on 4th beat)	6
9	LOF	2
10	RIF chasse	1
11	LOF	3
12	ROIF cross roll with swing	9

TUDOR WALTZ

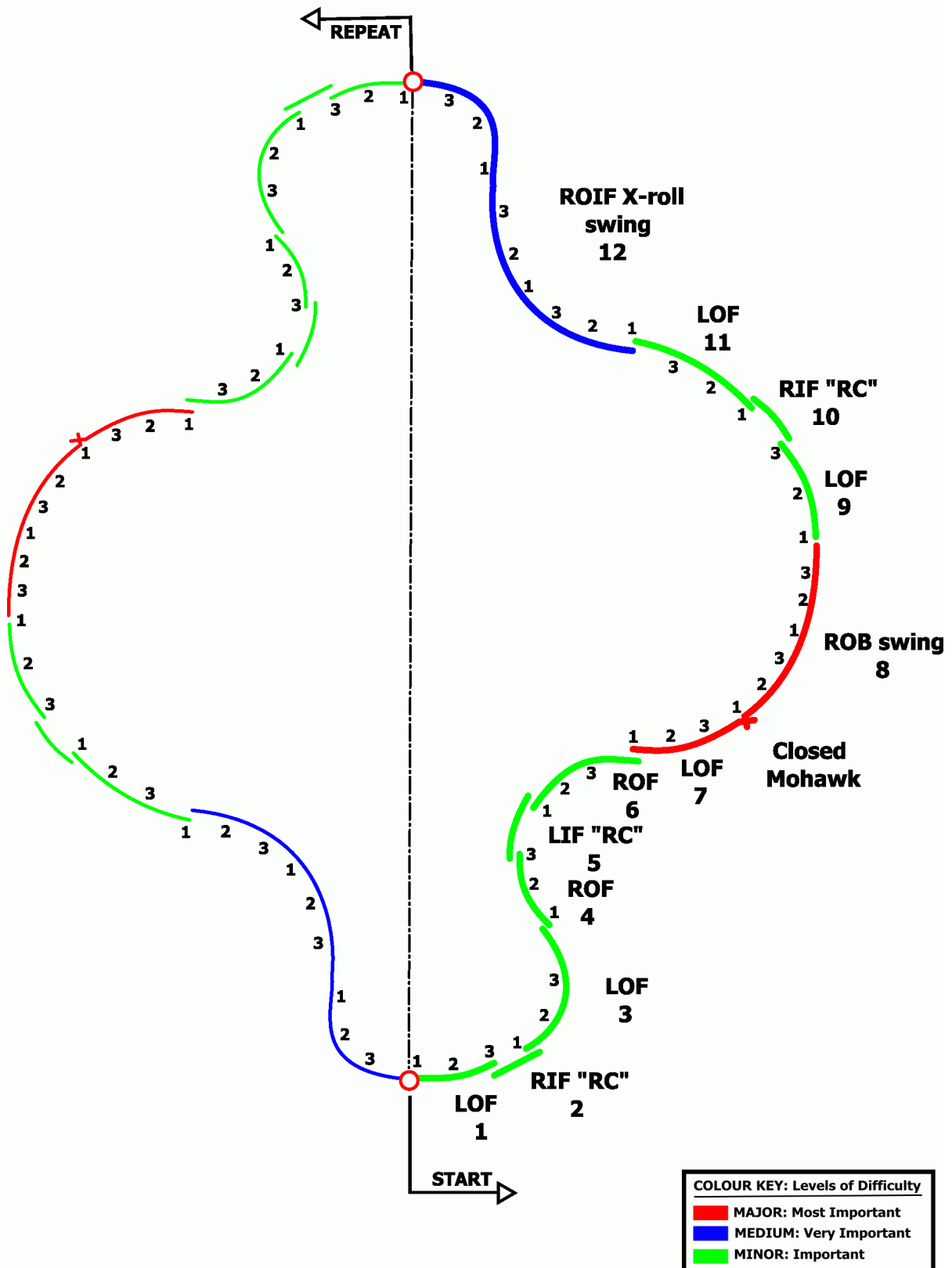
PATTERN 1



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TUDOR WALTZ

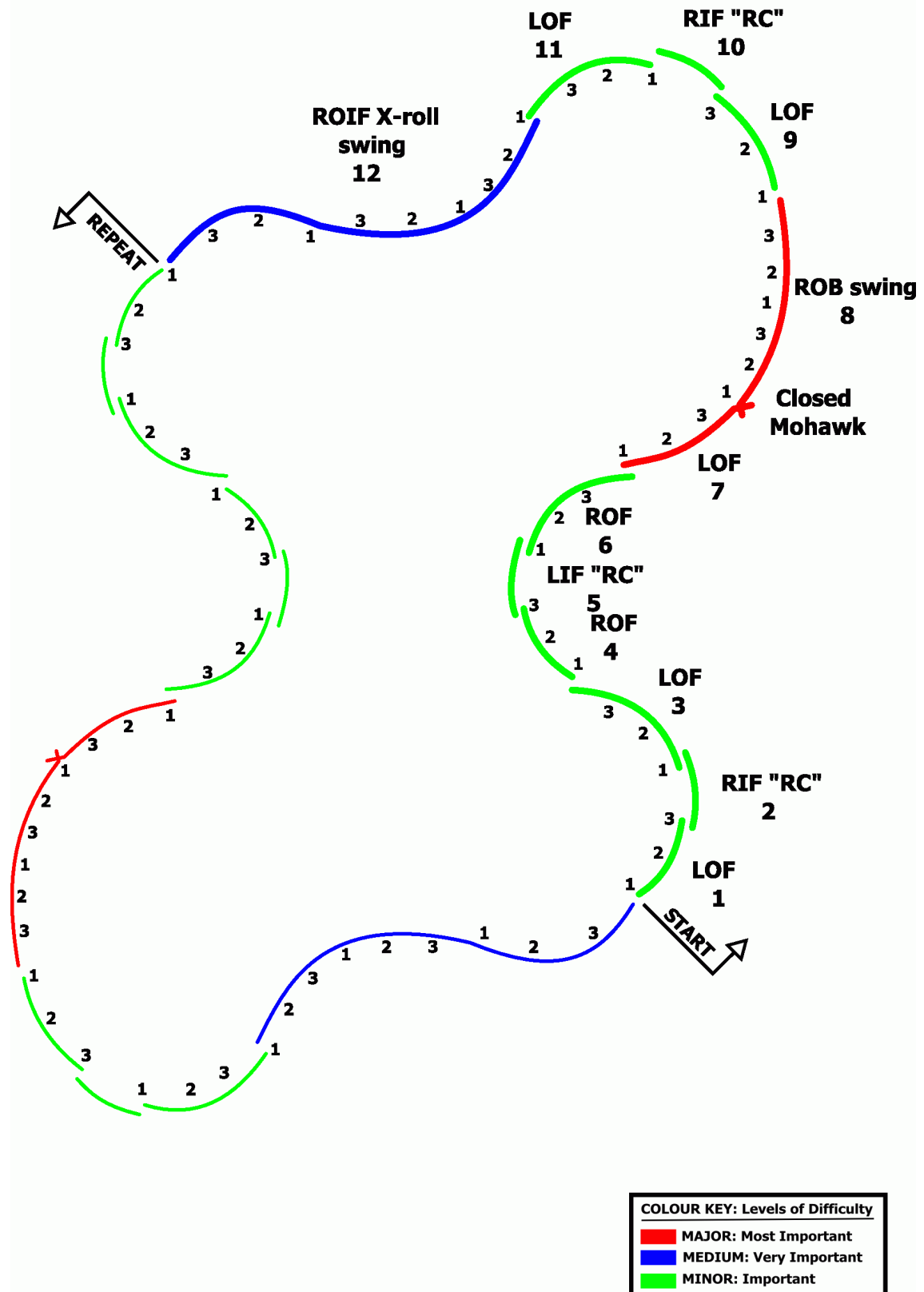
PATTERN 2



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TUDOR WALTZ

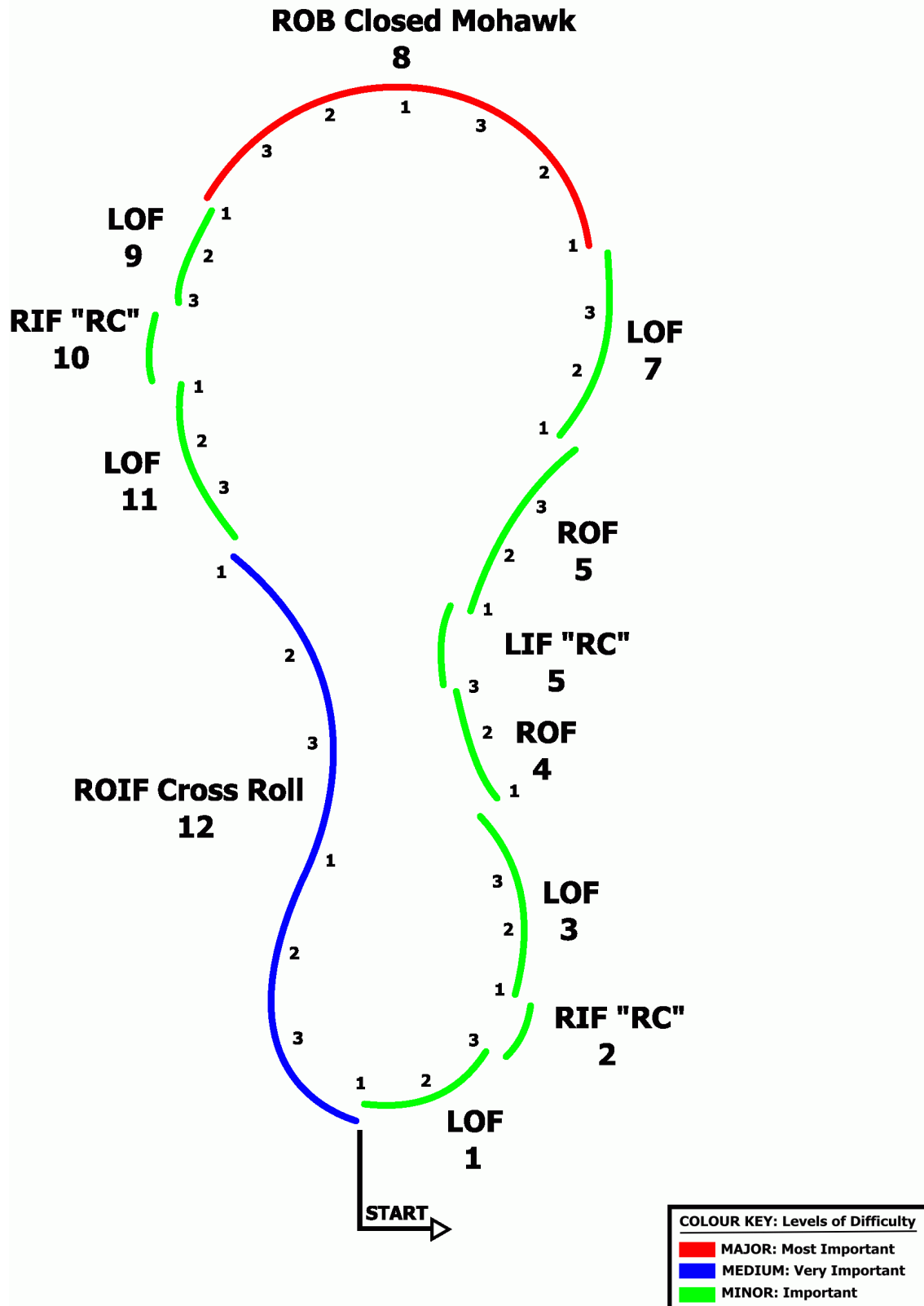
PATTERN 3



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TUDOR WALTZ

PREFERRED PATTERN FOR SMALL RINK



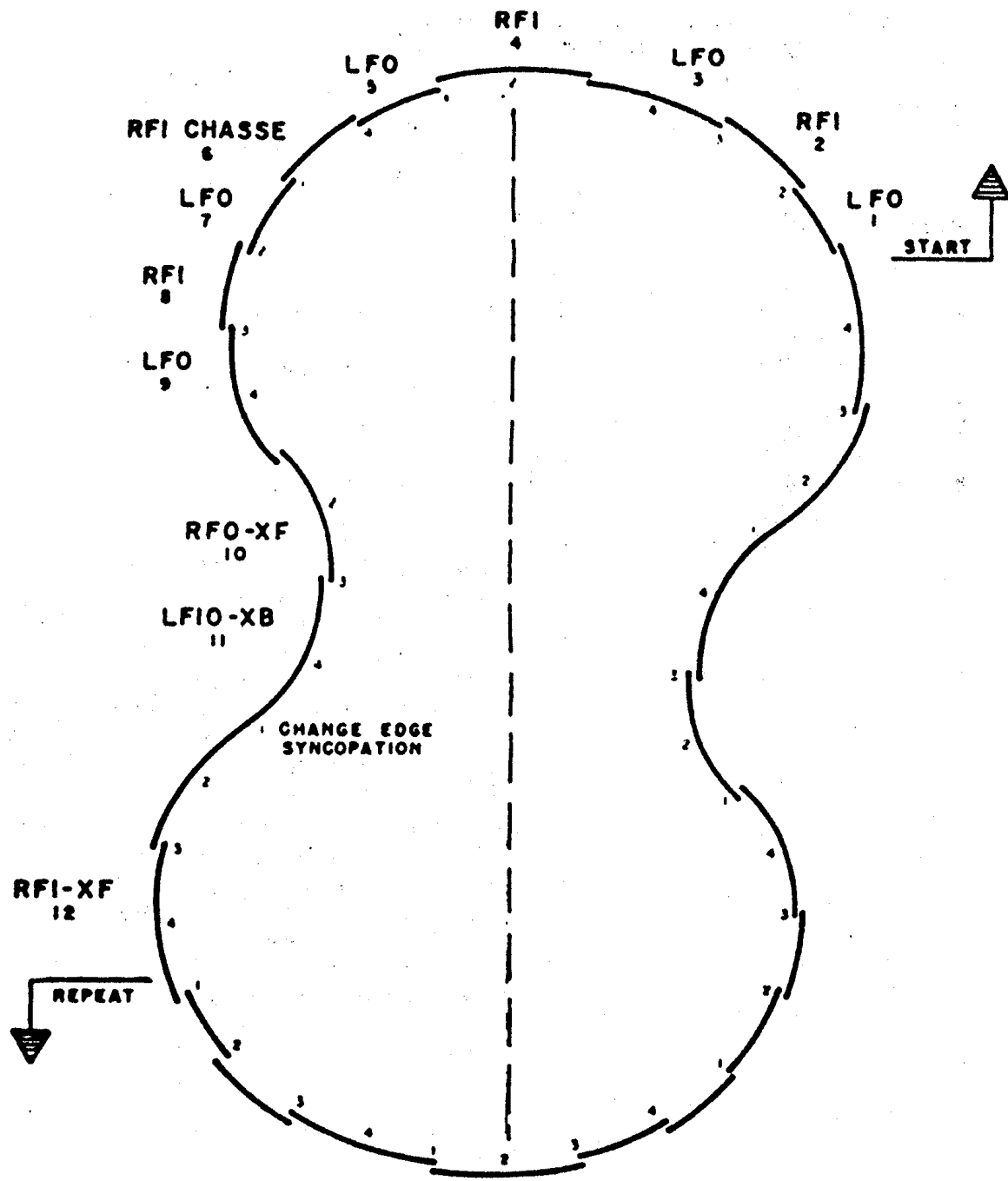
TWELVE STEP

MUSIC	4/4 March	TEMPO	92 beats per minute
HOLD	Kilian (Side B)	PATTERN	Set
	For Test purposes only, Crossed Arms (H) may be used.		
	Once a hold has been selected it must be used throughout the skating of the dance		
	Start	Step 1, Count #1	

The Dance

Step No	Edge	Beats
1	LOF –run	1
2	RIF- run	1
3	LOF run	2
4	RIF Note: Stroke parallel. Do not cross	2
5	LOF	1
6	RIF Raised Chasse	1
7	LOF	1
8	RIF Progressive Steps	1
9	LOF	2
10	ROF-X Roll Cross roll. Cushion the stroke by executing a soft knee bend. This knee bend is further emphasised on the 2nd beat (count #2) in preparation for the next edge	2
11	LIOF-XB Crossed Chasse. Immediately after stroking, rise by straightening the engaged knee arriving at the extreme top of the rise at the end of the 2nd beat (count #4). Syncopate by executing a soft knee bend on the 3rd beat (count #1), at same instance changing from an inside to an outside edge, again rising by straightening the engaged knee during the 4th beat (count #2). The right free leg is held in front, toe pointed down, during the entire 4 beat edge	4
12	RIF-XF Crossed Progressive	2

Twelve Step



WERNER TANGO

By Gladys & George Werner

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

Introductory Steps

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

NOTE: Step 1 (LOF for 1 beat) is cleanly stroked during the initial start only.

Steps 1 through 9, and Step 15 are identical for both the lady and the man. Musicians count and beats are used in this dance.

All the steps in this dance are progressive steps with the exception of those stated otherwise -in these' noses and diagram.

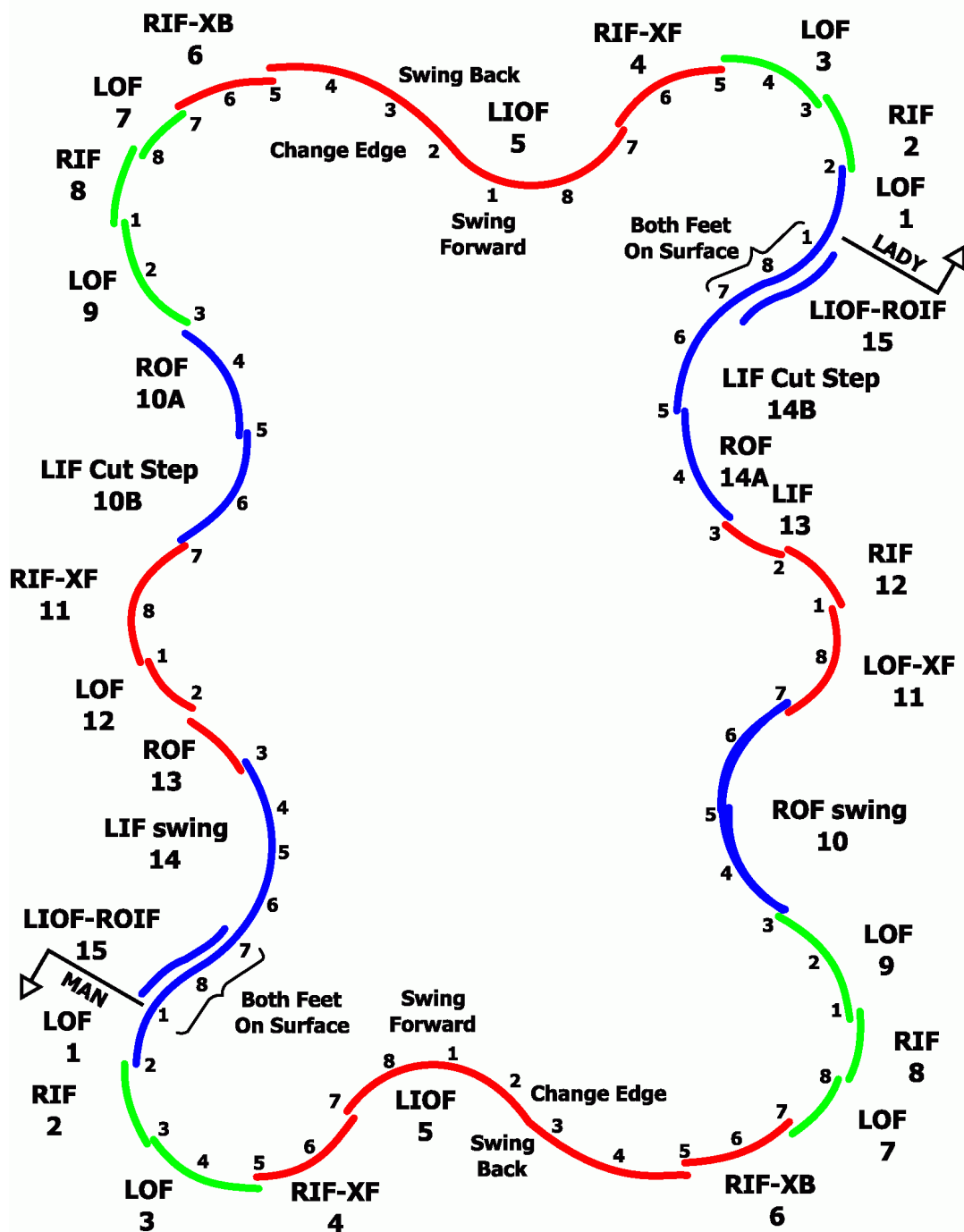
Step 5 is a LIOF 6 beat swing. The right free leg swings from the extended back position ' forward, arriving at the extended forward position on the 3rd beat, count #1 of the music, then the free leg swings to the back, arriving at the extended back position on the 5th beat, count #3 of the music. The change of edge occurs on the 4th beat of this edge, count #2 of the music. All music counts as referred to in this dance are indicated on the diagram.

Steps 14, 15 and Step 1: The lady strokes a LIOF edge for 7 beats, while the man skates a ROF 2 beat edge, followed by a LIOF 5 beat cut-step. The lady swings her right leg from back to forward, co-ordinating her swing with the man's Step 14b, a LIOF Cut-Step. Both partners then place their right skate alongside of the left (both feet on the surface) on count #7 of the music, changing from an outer to an inner edge on count #8 of the music, Step 15. Then the right foot comes off the surface on count #1 of the music in preparation for Step 2, a RIF 1 beat edge. The left foot remains on the surface during the lady's Step 14 through Step 1, and the man's Step 14b through Step 1.

NOTE: The continuous axis shall be optional as to where it may be located on either side of the straightaway. However, Step 2 through Step 6 must be skated across the ends of the rink, and Step 7 through Step 1 down the straightaway.

NOTE: For skating conditions where the 32 beat pattern is not practical, Steps 1, 2, 7 and 8 may be deleted for a 28 beat pattern.

WERNER TANGO



WINDMILL WALTZ

Irwin & Miller

MUSIC	Waltz 3/4	TEMPO	138 Metronome
HOLD	Closed (A)	PATTERN	: Set

OPENING

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

DANCE NOTES

Modified "A. or side closed body position should not be accepted as correct. Partners should maintain closed (A) body position at all times and not pull apart or assume a semi-open "V" shoulder and body position.

All one-beat IF and IB steps are raised chasses.

All three turns should be turned on the third count of the step and all take-offs after three turns should be stroked through the parallel "AND" Position.

Regular rolls occur only between barrier and centre (and vice versa) lobes on the baseline. Both parts of the pattern of the barrier lobe edges going around a corner of the rink should be symmetrical and lobing proportioned to suit skating conditions.

Steps 11 and 12 OR steps 14 and 15 may be omitted for the-39 beat pattern.

Steps 11, 12, 14 and 15 may be omitted for a 36 beat pattern.

A pattern, once chosen, must not change throughout the skating of this dance.

The Windmill Waltz is a very good example of concentric rotation. Partners must exercise great control during the three turns on Steps 8 and 13. Partners should not pull apart or bend at the waist or hips.

WINDMILL WALTZ

