



SKATE
AUSTRALIA

AUSTRALIAN ARTISTIC COMMITTEE

DANCE MANUAL PART 1

Compulsory Dance, Free Dance, Original Set Pattern & Original Dance

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1. DANCE POSITIONS

A CLOSED or WALTZ (A)

Partners face each other directly, one skating forward while the other skates backwards. The man's right hand is placed firmly against his partner's back at her shoulder blade with elbow raised and bent sufficiently to hold her close. The lady's left hand is placed against the man's right shoulder with her arm resting comfortably on his, elbow on elbow. The man's left arm and lady's right arm are extended at average shoulder height, with the shoulders parallel.

WALTZ POSITION – MAN FORWARD (Closed A)



CORRECT:

Note man's right hand and ladies left hand positions, body positions. Matching free legs and skating foot in track.

WALTZ POSITION – MAN FORWARD
(Closed A)



INCORRECT:

Note mans right hand too low, separation of partners and ladies poor body position.

WALTZ POSITION – LADY FORWARD
(Closed A)



CORRECT

Note: Extended arm position. Matching free legs, skating foot in track

WALTZ POSITION – LADY FORWARD
(Closed A)



INCORRECT

Note: Distance between partners and Man's bad body position

KILIAN POSITION

(Side B)

KILIAN or SIDE (B)

Partners face in the same direction, lady at the right of the man, man's right shoulder behind the lady's left. Lady's left arm is extended in front across the man's body to his left hand, while his right arm is behind her back. Both right hands are clasped and resting at her waist over the hip bone



REVERSE KILIAN POSITION (Reverse Side B)

REVERSE KILIAN or REVERSE SIDE (B)

Partners face in the same direction, lady at the left of the man, man's left shoulder behind the lady's right. Lady's right arm is extended in front across the man's body to his right hand, while his left arm is behind her back. Both left hands are clasped and resting at her waist over the hip bone.



OPEN KILIAN POSITION



TANDEM POSITION

(C)

TANDEM or C

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

- a) Mans right hand under lady's armpit, left hand outstretched. This is the normal position for Tandem.
- b) One hand on lady's waist (both skaters) with the other one outstretched. (May only be used if dance notes allow).
- c) Both hands for both skaters, on lady's waist. (May only be used if dance notes allow).



TANDEM POSITION (C)

One hand on Hip – may only be used where dance notes allow.



OPEN FOXTROT POSITION (D)

FOXTROT or OPEN (D)

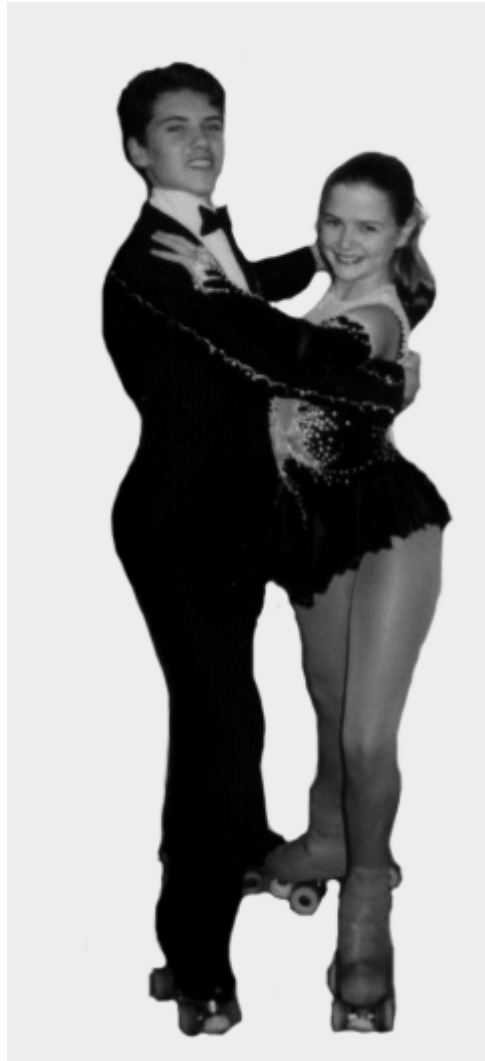
Hand and arm positions are similar to those of the Closed position, but the partners turn slightly so that both may skate in the same direction. The man's left hand and lady's right hand lead. This position may also be reversed, with the man on the lady's right side.



REVERSE FOXTROT POSITION
(Scissors Position E)

TRAILING FOXTROT or TRAILING OPEN (E)

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



OUTSIDE TANGO POSITION (F)

SIDE CLOSED or TANGO (F)

Partners face in the opposite direction, one skating forward while the other skates backwards. Unlike the Closed (A) position, partners skate hip to hip, the man being either to the right or left (REVERSED (F)) of the lady.

- (a) **STANDARD** - The man is to the right of the lady, with his right hip and shoulder directly alongside the lady's right hip and shoulder.
- (b) **REVERSE** - The man is to the left of the lady, with his left hip and shoulder directly alongside the lady's left hip and shoulder.
- (c) **MODIFIED** - The same as standard and reverse, except that the shoulders and hips are moved out of the direct side to side relationship. Most 'F' positions, either standard or reversed, are modified to some extent.



HAND IN HAND POSITION

(G)

HAND IN HAND (G)

Partners face in the same direction and are side by side with arms comfortably extended, the man's right hand in his partner's left. The lady is on the right unless otherwise noted.



CROSSED ARMS POSITION (H)

CROSSED ARMS (H)

Same as in the Kilian (B) position, except that rather than being on the lady's right hip, the man's right hand is placed in front of the lady and both partners clasp hands close to the lady's torso.



REVERSE CROSSED ARMS POSITION
(Reverse H)



2. PHILOSOPHY OF DANCING

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

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

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

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

2.1 JUDGING DANCE

When judging a competition, one compares two or more teams. However, a basis for comparison that covers all dances is needed.

Two major categories are judged in every dance - namely, rhythm and execution. Each of these should count towards one half of the total mark.

Rhythm consists of timing, expression and unison.

Execution consists of form, accuracy and placement.

2.1.1 DEFINITIONS

TIMING:

The proper relationship of the steps and other body movements to the music. The skaters shall co-ordinate their body movements such as rotation, knee bending, free leg swings etc., with the music so that each stroke is completed smoothly and the transfer to the new skating foot or turn is made without pause or rush.

EXPRESSION:

The team's movement and attitude which interprets the character of the music so that an audience is aware of the type of music by movement of the team as well as the sound. The use of rapid or slow changes in dance motion is one way of expression. Free leg swings can be used to advantage. For example, in a tango, the skaters may delay the movement of the free leg slightly. Expression makes the difference between a mechanical and an artistic performance.

UNISON:

With respect to dancers as a team, unison involves mutual co-ordination of body movements and position. For example, body movements such as leg swings and knee bends shall be equalised. Partners shall remain close without apparent effort and their shoulders shall be parallel in the closed positions. In order to remain close while bending knees in the closed position, partners should not track one another at the instant of starting the step. The ability of a man to lead without obvious movement and the lady to follow smoothly is an important part of unison.

FORM:

The carriage of the dancers in so far as it improves their appearance is form. This includes relaxed, upright carriage, erect head (not looking down or up and in line with the body); free hip turned out, soft skating knee, extended and pointed toes, firm leading arm, close take-offs with neat footwork and easy flowing body movements. Wide stepping is a common fault, which is judged in this category.

ACCURACY:

The ability of the team to demonstrate that they can skate the proper sequence and length of edges, change of edges, and turns. Such faults as flats, incorrect execution of Mohawks, lack of quality of edge (inconsistent or wobbly edges) and poor or jumpy turns are common mistakes in this category.

PLACEMENT:

The correct skating of the prescribed pattern or, in optional pattern dance, the adherence to the plan of the dance. In both cases, placement covers the intelligent location of the steps within the skating area so as to use the available surface geometrically. Such areas as direction of take-offs, curvature of edges and ability to repeat the pattern skated on successive rounds are judged in this category. A pattern, as skated, is not the end in itself but rather the result of good accuracy. Patterns as drawn in rulebooks are guides, not photographic reproductions of actual skating.

INTRODUCTORY STEPS:

Commonly called starting steps or opening steps, introductory steps are optional except as noted and are not judged except that they cannot exceed 24 beats from the first movement. The edges used for the opening steps are optional at the discretion of the couple. Theatrical poses and obvious pushing should be avoided since both are unattractive. Steps chosen must use a full number of bars of music so that step number one of the dance starts on the strong beat as well as on the correct beat.

NOTE: In some dances, a specific start is called for.

STARTING STEP:

The actual starting step is -Step No. 1 or optional noted steps of the dance after the introductory steps.

RHYTHM

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

TEMPO

Tempo is the speed of the music - specifically for skate dancing measure or bars per minute and number of beats per measure or bar,

2.2 COMMON DANCE TERMS:

2.2.1 AIM

The starting direction of a step, or sequence of steps on the same lobe.

2.2.2 AND

A parallel relationship of the free foot to the tracing fact through which or from which the free foot passes while stroking.

2.2.3 ANGULAR

When the employed skate takes the floor on an arc or flat divergent to the arc or flat being skated.

2.2.4 PARALLEL

Position - Relationship of partners wherein hips and shoulders are parallel to each other.

Take-Off - Both feet directly alongside each other and on the same arc at the instant of weight transfer.

2.2.5 AXIS

The angle created by the intersection of a lobe and the dance baseline.

2.2.6 BARRIER

The perimeter of the skating surface.

2.2.7 BASELINE

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

2.2.8 BEAT

(Music) A regular, recurring and periodic pulse or throb which constitutes the unit of measurement in all measured music.

- (a) Strong Beat - A beat with heavy accent; often called the "down" beat.
- (b) Weak Beat - A beat with light accent.
- (c) Off Beat - A beat without accent.

2.2.9 BORDER DANCE

1. A dance, the pattern of which is laid out progressively around the rink along a continuous baseline, and which does not repeat at the same place on the rink.
2. A dance whose steps have no required location on the skating surface, skated so that the movement of the team changes the location of the steps on the skating surface.

Border pattern dances may be skated as Preferred Pattern dances (unless otherwise stated – e.g. Border Blues) without penalty from the judges, provided that in the pattern used, all the listed edges are skated as shown and the flow of the dance is not impaired. The pattern of the barrier lobes at the corners of the rink may be arranged proportionately to suit rink conditions, both parts of the pattern at the corner should be symmetrical. Few dances are actually skated border in competitions, but for Preferred Pattern Dances where there are several possible patterns, it is often more convenient to diagram the dance in the same manner as for Border.

2.2.10 CENTRE

The centre line of the rink, or the centre of the circle of which the tracing curve is an arc.

2.2.11 CHANGE OF EDGE

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

2.2.12 CHASSE

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

Note: The above defines what has become the accepted form for strokes of this type. It should be noted, however, that a chasse originally was intended to be distinguished from a progressive by the body action involved, the chasse to correspond to the close or paused steps of ballroom dancing.

(a) **CROSSED**

A chasse for the execution of which the new tracing foot crosses the old.

(b) **DROPPED**

A chasse during the execution of which the new free foot is moved against or into the line of travel. Also known as a "Cut Step".

(c) **IN LINE** - a Chasse for the execution of which the new tracing foot takes the surface in line with the old.

(d) **SWING DROPPED**

A dropped chasse where the free foot moves (past the employed -foot) -to the leading position before becoming the employed foot at the "AND" position, and then the new free foot is moved against or into the line of travel.

(e) **RAISED**

A chasse during the execution of which the new free foot is raised vertically from the floor. It should remain parallel to the floor and be lifted to a height of approximately one wheel. The free foot should be lowered so that the next step commences from the parallel "AND" position.

2.2.13 CONCENTRIC ROTATION

Rotation of partners at the same time around the same team posture baseline. Rotation of partners at the same time on the same arc.

2.2.14 CONTINUOUS BASELINE

(Sometimes known as continuous axis)

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

2.2.15 CORNER STEPS

Steps of a dance which are to be skated only on the corners of the skating surface.

2.2.16 CUT STEP

The transference of body weight from one skate to the other at the "AND" position by gliding one skate under the body to replace the other skate on the surface. The new free foot is moved against or into the line of travel. Also known as a "Dropped Chasse".

2.2.17 EDGE

A curve traced by the employed skate.

2.2.18 EDGE-HOOKED

A hooked edge is an abruptly deepened curve.

2.2.19 FLAT

A straight tracing, not on an edge or curve.

2.2.20 FORCED EDGE

Tracing made with the weight outside the arc, or with the ankle dropped.

2.2.21 FORM

Posture, carriage and movement.

2.2.22 GRIP

The method of hand contact in the various dance hold positions.

- (a) STANDARD - The established or prescribed method of hand contact for any given position.
- (b) THUMB PIVOT GRIP - A method of hand contact wherein the lady's thumbs are clasped by the man to permit a change from 'B' Position to Reverse 'B' Position without a change of grip and without releasing contact. Identical side by side turns may be executed in this position without changing relation of partners to the pattern.
- (c) CROSS ARMS - A method of hand contact classified as a dance hold position which permits appositely rotated but compatible turns to be executed without changing the relation of the partners to the pattern of a dance. In this position only face to face turns may be executed.
- (d) TANDEM - The modification of Standard 'B' hold permitting the man to skate directly behind the lady. The lady brings her right hand up to a position directly in front of her right shoulder, with the palm parallel to the floor. The man's right hand is clasped beneath the lady's right hand with his forearm and wrist directly at the lady's right arm pit. The left hands are clasped in an extended position between the shoulder and waistline.

2.2.23 HELD

Employed for longer than one beat of music. See ONE FOOT and TWO FOOT Turns.

2.2.24 LEADING PARTNER

The member of a team in position to control the movement skated.

2.2.25 LEAN

The inclination of the body to either side of the vertical.

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

2.2.26 LOBE

Any step or sequences of steps on one side of the continuous axis, approximating a semi-circle in shape. A curved portion of a dance pattern beginning and ending at the baseline. (See also baseline).

BARRIER LOBE

Any lobe belonging to the barrier side of the baseline.

CENTRE LOBE

any lobe belonging to the centre side of the baseline
A curved portion of a pattern beginning and ending at the baseline.

2.2.27 PARALLEL

Position - Relationship of partners wherein hips and shoulders are parallel to each other.

2.2.28 PATTERN

The prescribed relationship of the steps of a dance to a dance baseline.

2.2.29 PHRASING

(Dancing) The fitting of a dance into proper relationship to the music. Locating step 1 of a dance on the prescribed beat of a musical phrase.

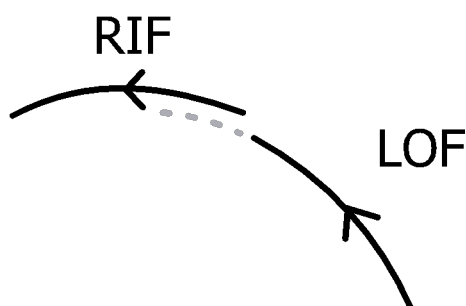
2.2.30 POSTURE

Body position used by a skater. Position which will create a vertical baseline through the body.

2.2.31 PROGRESSIVE or RUN

A step that passes the old tracing foot; i.e., a movement in which the free foot, during the period of becoming the skating foot, passes the original skating foot, thus bringing the new free foot off the floor trailing the new skating foot. However, it should be noted that the striking foot is not crossed at the point of strike yet the resulting free leg may cross the trace as it creates the impetus of the stroke.

Diagram of Progressive.



- (a) **CROSSED_PROGRESSIVE** - A progressive in which the new tracing foot crosses the old. Often referred to as a cross-in-front.
- (b) **IN-LINE_PROGRESSIVE** - A progressive for which the new tracing foot steps in line with the old.
- (c) **SPLIT TIMING** - A progressive for which the timing of the run steps varies from the usual 1, 1, 2 timing, e.g. the Dutch waltz where the timing is 2, 1, 3.

2.2.32 PURE EDGE

An arc of a given circle. An edge without variation in the degree of curvature.

2.2.33 ROLL

- 1. **REGULAR** - A natural movement of the skates and body from edge to similar edge.
- 2. **CROSS** - A stroke from one edge to a similar edge with the free leg moved across the employed leg before the stroke.
- 3. **DUTCH** - A crossed inside edge which is changed to outside for at least one beat of music.
- 4. **IRREGULAR** - A change of edge at the beginning of a stroke wherein the initial edge is held for less than one beat of music.

2.2.34 SLIDE

A step wherein the free foot (4 wheels) is kept on the surface and moved to a leading position.

2.2.35 SLIP STEP

A progressive with the free leg held for two beats crossing the tracing behind the skating foot, the skating foot tracing the inside forward edge (e.g. step 9 Rocker Foxtrot). .

2.2.36 SPLIT

A forward and/or backward movement with both employed skates on the surface, and with the weight being evenly distributed over both skates.

- (a) All 8 wheels on the skating surface.
- (b) Leading wheels of leading skate and trailing wheels of trailing skate being raised from the surface.

2.2.37 STRAIGHTAWAY

- 1. The area of the skating surface permitting the greatest linear dimension parallel to a barrier. The area of a skating surface of greatest length.
- 2. Dancing - That part of a dance that is to be skated only in the area of a skating surface of greatest length.

2.2.38 STROKE

A step executed so as to impart momentum.

- (a) **CHOPPED STROKE** - A stroke for which the new tracing foot is placed on the skating surface without a gliding motion. A placed step.
- (b) **FULL STROKE** - A stroke employing a gliding motion of the new tracing foot.

2.2.39 SWING

- 1 In dance skating, a stroke in which the free foot leaves the floor trailing, is swung in the direction of travel to an extended position and then resumed to the skating foot in preparation for the next step.
- 2 In general a controlled movement of the free leg from trailing to leading position or vice versa.
- 3 Strictly defined for skating purposes, a swing of the free leg should be from a trailing position to the leading position (or vice versa) with both positions matched as to height from the skating surface, relation to the body, and relation to the employed skate..

2.2.40 SYMMETRY

The even arrangement of all elements of the Dance, such that all actions on one side of the pattern are reflected in the other.

2.2.41 TOE POINT

A required contact with the skating surface of the toe roller or rollers of the unemployed skate.

- (a) **Front Toe Point (abr. FTP)** - A toe point with the outside front roller in front of the body without regard to direction of travel.
- (b) **Back Toe Point (abr. BTP)** - A toe point with the inside front toe roller behind the body without regard to direction of travel.

2.2.42 TRANSVERSE AXIS

An imaginary line which bisects the width of the skating surface.

2.2.43 TWIZZLE TURN

A turn of one revolution in less than one beat of music. The approach to the turn is an LOF edge during which the free leg is advanced forward and the right shoulder pressed back. To execute the turn, the free foot is brought to the heel of the tracing foot. Then a very short counter turn followed by a BO half-three turn is executed. The right foot should be turned outward at right angles to help create a semi-spin and to be in a position for a right angle push to the ROF when the turn has been completed.

2.3 ONE FOOT TURNS:

2.3.1 BRACKET:

(abr. Br.) A one foot turn from a forward edge to an opposite backward edge (or vice versa) with rotation in a direction contrary to the initial edge.

2.3.2 COUNTER:

(abr. Co.) A one foot turn without change of edge, with the rotation counter to the direction of the initial edge.

2.3.3 ROCKER:

(abr. Rk.) A one foot turn from a forward edge to a similar backward edge, or vice versa, with the rotation continuous with the initial edge, and with the cusp inside the original circle.

2.3.4 THREE TURN:

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

- (a) **DROPPED** - A three turn, the concluding edge of which is held for less than one beat of music, with the next step stroked on the next succeeding beat of music.
- (b) **HELD** - A three turn, the concluding edge of which is held for more than one beat of music.

2.4 TWO FOOT TURNS:

2.4.1 MOHAWK:

A turn from forward to backward (or vice versa) from one foot to another on edges of the same character, i.e. outside to outside or inside to inside, The following definitions are of forward Mohawks (those begun on a forward edge)

CLOSED MOHAWK:

A Mohawk in which the free foot is placed on the floor along the outer edge side of the skating foot at the heel. Following the weight transference, the position of the new free foot is in front of the toe of the skating foot. The final closed free hip position gives this Mohawk its name - tracings do not cross.

OPEN MOHAWK:

A Mohawk in which the free foot, during the skating of the forward edge is turned open, then brought to the floor so that it strikes on the inner edge side of the skating foot. The free foot, as it becomes the skating foot, maintains a continuous motion and sweeps the skating foot off the floor and this latter foot maintains an open hip position as it leaves the floor. Tracings cross.

OPEN OR CLOSED SWING MOHAWK:

A Mohawk in which the free' leg is swung forward past the skating foot and is brought back close beside the skating foot before stepping down. It may be either an open or a closed swing Mohawk depending on where the new skating foot takes the floor and the position (open or closed) of the new free hip.

2.4.2 CHOCTAW:

A turn from forward to backward (or vice versa) from one foot to another on edges of a different character, i.e. outside to inside or inside to outside. The following definitions are of forward Choctaws (those begun on a forward edge):

CLOSED CHOCTAW:

A Choctaw in which the-free foot is placed on the floor along the outer edge side of the skating foot at the heel. Following the weight transference, the position of the new free foot is in front of the toe of the skating foot when executing a forward to back turn whereas the position would be leading on a back to forward turn. The final closed free hip position gives this Choctaw its name. Back to forward turns should be struck from behind the heel.

OPEN CHOCTAW:

A Choctaw in which the execution is identical to the open Mohawk except for the different character of the edges.

OPEN OR CLOSED SWING CHOCTAW:

A Choctaw in which the free foot is swung forward past the skating foot and is brought back close behind the skating foot before stepping down. It may be either an Open or Closed Choctaw depending on where the new skating foot takes the floor and the position (Open or Closed) of the new free hip.

2.5 DANCE POSITIONS:

HAND IN HAND POSITION:

Partners face in the same direction and are side by side with arms comfortable extended, the man's right hand in his partner's left. The lady is on the right unless otherwise noted.

CLOSED OR WALTZ POSITION:

Partners face each other directly, one skating forward while the other skates backward. The man's right hand is placed firmly against his partner's back at her shoulder blade with the elbow raised and bent sufficiently to hold her close. The lady's left hand is placed against the man's right shoulder with her arm resting comfortably on his, elbow on elbow. The man's left arm and lady's right arm are extended at average shoulder height. Shoulders are parallel.

OPEN OR FOXTROT POSITION:

Hand and arm positions are similar to those of closed position, but partners turn slightly so that both may skate in the same direction.

OUTSIDE OR TANGO POSITION:

Partners face in opposite directions one skating forward while the other skates backward. Unlike the closed position, partners skate hip to hip, the man being either to the right or the left of the lady.

KILIAN POSITION:

Partners face in the same direction, lady at right of man, man's right shoulder behind lady's left. Lady's left arm is extended in front across man's body to his left hand, while his right arm is behind her back, both right hands clasped and resting at her waist over hip bone.

REVERSE KILIAN POSITION:

Basic position, same as Kilian position except that lady is at man's left.

OPEN KILIAN POSITION:

Basic position, same as Kilian position. Man's left hand holding lady's left hand, man's right hand on lady's left hip. Lady's right hand held out in front, no higher than waist. This hold is often used as a graceful exit after completing a dance.

CLOSED KILIAN POSITION:

Basic position as in Kilian position. Lady's left arm is extended in front across man's body to his left hand, while his right arm is extended in front of her body, both right hands clasped and resting over the lady's hip bone.

KILIAN THUMB PIVOT POSITION:

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

TANDEM POSITION:

A tandem relationship of partners (one behind the other) wherein both progress in the same direction, either forward or backward, with the man directly behind the lady. The trailing skater tracks the leading skater with compatible planning of head, shoulders and hips in line with the partner. The lady holds her right hand in a position directly in front of her right shoulder, with the palm parallel to the floor. The man's right hand is clasped beneath the lady's right hand with his forearm and wrist directly at the lady's right arm pit.

REVERSE FOXTROT POSITION:

Basic position, same as Foxtrot position except that the extended arms are now trailing. In this position, the lady is closer to the centre of the rink and the man is closer to the barrier, which is the reverse of the normal Foxtrot position.

2.6 NOTES ON THE DANCE DIAGRAMS

A dance diagram, if simple and concise, is of great assistance to all skaters. At a glance, these diagrams show sequences of steps, axes, edges, pattern layouts and the direction in which the steps should be aimed. The relationship of the dance diagram to the actual skating of the dance should be maintained as closely as possible for correct dance execution and musical expression.

2.6.1 PATTERN

The dances are diagrammed with constant curvature for each individual lobe along a reference baseline moving around the skating surface in a counter-clockwise direction. Each step is drawn so that its length represents a constant proportion to the total length of the dance pattern. Thus, a two beat edge is twice the length of a one beat edge and a four beat edge is twice that of the two beat edges. The diagrams show, as clearly as can be reproduced on paper, the skating direction and depth of arc for each edge of the dance, as well as its position on the overall pattern. While the actual skating of the dance in these respects may vary somewhat from the printed diagram, this variation should not be such that the pattern and the lobes are distorted, or that edges become flats or near flats, or that the flow of the dance along the skating surface is impaired.

2.6.2 STEP IDENTIFICATION

The steps for each dance are numbered on the diagrams for easy reference. Although most dances will begin at Step Number 1, many dances provide an optional position for starting which may be determined from the text of the dance. All dance steps are progressive unless otherwise indicated.

The type of step used throughout the dance is indicated alongside the diagram by means of abbreviations e.g. LOF - Left Outside Forward edge.

NOTE: Edges for the steps in a dance can be annotated in two ways, depending upon the origin of the dance itself.

They can be described by Foot then Edge then Direction eg LFO.

or

They can be described as Foot then Direction then Edge eg. LOF.

2.6.3 MUSIC

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

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

2.6.4 LOBES

CENTRE LOBE EDGES

ROF
LIF
RIB
LOB

BARRIER LOBE EDGES

RIF
LOF
ROB
LIB

Lobes that travel into the centre of the dance, pattern, being to the inside of the Baseline reference point, are called CENTRE LOBES and the rotation of their edges is in a clock-wise direction. These lobes would make indentations on the over-all dance pattern.

Lobes that travel outward, toward the rink barrier and return to the Baseline, are known as BARRIER LOBES and the rotation of their edges is in the same counter-clockwise direction as the general pattern of the dance. A continuous, unbroken Barrier Lobe travelling completely around the rink would cause the dance pattern to be either round or oval.

A Barrier Lobe will always be followed by a Centre Lobe or vice-versa.

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

When a lobe shall consist of more than a single edge, all the edges that make up this lobe will conform to a constant curvature of the lobe Just as though the lobe were one continuous edge from baseline to baseline.

2.6.5 LOBE AIM

The employed skate's angle or degree of departure from the baseline on each new lobe is referred to as the AXIS of the dance. Although dance axes may vary between dances, the axis of any particular dance should never change when once set on the first lobe of the dance.

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

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

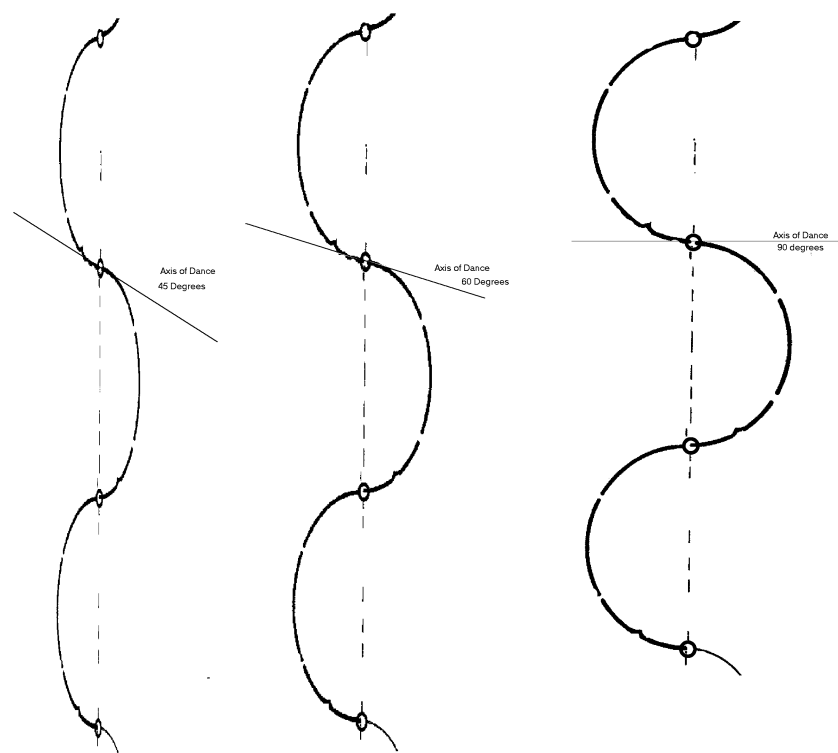
NOTE: In some time honoured dances, the normal location of steps Centre or Barrier Lobes is not followed. Such steps are exceptions to the above order and are not to be construed as to permit such variations not specifically allowed.

2.6.6 AXIS OF SKATE DANCING

The skate dances cross and re cross the baseline (lines of travel or "continuous axis") at certain varying angles. These angles are expressed in degrees of arc. Three different angles cover all of the present day dances - 45° 60 and 90°. For example the fourteen Step is skated at 45 deg , the foxtrot at 45 to 60 deg and the European Waltz at 90° (each approx.).

Called AXIS for short, the axis of a skate dance is the angle at which the lobes of the straightaway steps of the dance cross and re-cross the baseline. Partners should step in unison at the same angle when dancing.

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



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

2.6.7 LIMITATIONS

Factors that cannot be diagrammed include style, carriage, rhythm, footwork and interpretation and Skate Australia wishes to make these limitations clear to everyone.

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

Patterns are a guideline only factors such as floor size and strength of skater will affect the exact shape presented.

2.6.8 DANCE DIAGRAM ABBREVIATIONS

R	=	right foot	X-ROLL	=	cross roll
L	=	left foot	XF	=	crossed in front
F	=	forward	XB	=	crossed behind
B	=	backward	-S-	=	swing of free leg
O	=	outside edge	Ch	=	chasse
I	=	inside edge	"RC"	=	raised chasse
C-E	=	change of edge	Br	=	bracket
-3	=	three turn	Co	=	counter
Rk	=	rocker			

3. REGULATIONS FOR DANCE PROFICIENCY TESTS

1. All dances will be skated by couples (lady and man).
2. Two eligible candidates may skate together, with separate marking sheets.
3. The candidate may skate with any amateur partner or with a teacher. In either case, only one marking sheet should be used for the candidate.
4. Only one couple shall skate at a time.
5. Each dance shall be skated until judges have finished judging. The Referee shall signal the finish with one blast of the whistle.
6. The music shall be selected by the Referee.
7. Opening steps for all compulsory dances will be limited to a maximum of 24 beats starting from the first movement; steps are of the skater's own choice. They must fit the rhythm of the music but will not be judged as part of the dance. The steps must be skated without the use of Toe-stops. Each movement of a skate is considered a step, whether rolling or stationary. Obvious pushing should be avoided. Excessive theatrical poses are forbidden. Dance couples who use more than 24 beats shall be penalised 0.1 per extra beat. The Referee shall note the number of beats used for the opening and shall inform the judges of the violation immediately following the dance being skated and he shall instruct them to reduce their marks accordingly.
8. The steps, timing and movement of each dance shall be in accordance with the official descriptions and diagrams as approved by the Federation.
9. For each dance, one mark shall be awarded in accordance with the scale.
10. If one or more of the judges deems it necessary, a candidate may be required to repeat any part of the test either solo or with another partner or with the same partner.
11. Dances must be skated in the INTERNATIONAL STYLE, of which the essentials are:
 - (a) Upright carriage, without being stiff, and not bent at the hips.
 - (b) Head held upright with the eyes looking downward as little as possible.
 - (c) All raising and lowering of the body being affected by straightening or bending the knee of the tracing leg.
 - (d) Tracing leg should be flexible with slightly bent knee. The free leg must move freely (but under control) from the hip, knee slightly bent, the toe turned downward and outward.
 - (e) All actions of the body and limbs must be easy and with the direct object of assisting the movement.
 - (f) All violent, angular or stiff movements to be avoided, the dance seeming to be executed with ease.
 - (g) All dance steps are to be stroked progressive unless otherwise indicated.
 - (h) In any dance hold, the fingers of the hand resting on the body of the partner must not be spread.

12. The basic handholds, as designated for each dance, must be observed. Where there is a change from one handhold to another, the change must be accomplished on the-step or steps called for. The method of change is left to the discretion of the team, providing that one set of hands maintains contact with each other during transition, unless otherwise specified.
13. Careful attention must be paid to the time and rhythm of the music. Steps of the dances should be skated to the beat of the music as specified in the diagrams. All movements must be rhythmic. Rotation, knee bend, swing of the free leg etc., should all be so co-ordinated with the music that strokes are completed smoothly, and transfer to the new skating foot made on the correct beat, without pause or rush. In addition, the character of the music should be correctly expressed.
14. While speed is an advantage, it should not be gained at the expense of good form.

4. MUSIC FOR SKATE DANCING

Fred Auteurieth, SRSTA and
Chester H. Curry, M.A. Music Education

4.1 A SHORT HISTORY OF MUSIC

The original music was for singing. The singing of hymns or masses was recorded by the Monks and was not divided into measures or bars. There was no necessity for metering, for it was not concerned with rhythm. When humans incorporated melodies with the drum rhythms, the music had to be measured.

Rhythm is always with us. We walk in a sort of rhythm. We talk rhythmically. When we tap our feet or fingers, we are producing a rhythm.

The metronome gives us the simplest rhythm obtainable, a regular pattern of equally accented beats in tempo. Your heart or pulse is similar.

When dancing to melodies became popular and measures became an important part of music, the number of beats in a measure was varied to suit the type of dance. Today we have these types which have evolved throughout the years and which now seem to convey various human emotions.

4.2 THE PURPOSE OF MUSIC IN SKATE DANCING

Music has basically one purpose in skate dancing: to provide the skater with a metered rhythm by which he can allot the proper amount of time to each step of a dance. This includes, of course, the proper placement of one-foot turns within any given step.

In order that the skater may understand this function of music. It is necessary to define and clarify several musical terms as they apply to skate dancing.

BEAT:

The regular recurring and periodic pulse or throb that constitutes the unit of measurement in all measured music.

METRONOME:

The mechanical device used by a musician to establish a constant beat. This instrument is adjusted to produce, either visibly or audibly, a given number of beats per minute, the duration of time between all beats being exactly equal. For example, at 60 beats per minute, there would be exactly one second from the beginning of any beat to the beginning of the next consecutive beat.

All beats produced by a metronome are equal in heaviness or loudness; i.e. no beat is emphasised or accented. In music, however, there are three types of beat, classified according to amount of accent:

- | | | | |
|----|-------------|----------------|----------|
| 1. | Strong Beat | (heavy accent) | marked ^ |
| 2. | Weak Beat | (light accent) | marked > |
| 3. | Off Beat | (not accented) | No mark. |

RHYTHM:

Usually a pattern of weak and off beats which gives each type of music its own flavour. While the rhythm also includes strong beats, it is primarily the weaker beats which lend a characteristic rhythm pattern to each type of music.

MELODY:

The tune or "song."

Before examining any further terms, let us see how beat, rhythm, and melody apply to skate dancing. Each step of a dance begins on a beat of music. There are no exceptions. Therefore, it is extremely important that the skater be able to hear the beats which are generally the low sounding notes played by the foot pedals of an organ or by the string bass and bass drum in a dance band. The majority of dance steps occur on strong beats, some occurring on weak beats and a few on off beats.

The rhythm usually determines the placement of one-foot turns within a given step, of a dance. In general the rhythm is played by an organist's left hand on the lower of two sets of keys (lower manual) or by the piano trombones, baritone saxophone, snare drums and cymbals in a dance band.

The melody line is relatively unimportant in skate dancing except for one thing: at the beginning of the melody in many songs there occur "pick up" or "lead in" notes which are part of the melody. These must be regarded as part of the introduction to the song for skating purposes. They are almost always played without accompaniment of rhythm or beat. The Melody is normally played on the upper manual of an organ or by the trumpets, alto and tenor saxophones, and some times the trombones in a dance band.

Thus the beat is generally made up of low notes and provides the timing for the steps of a dance. The rhythm consists of middle register notes and locates one-foot turns within a dance step. And the melody is made up of upper- range or high sounds and should be mainly disregarded with respect to proper timing in skate dancing.

Other musical terms important in skate dancing are:

MEASURE or BAR:

A group of beats. All measures in a given type of music contain the same number of beats.

PHRASE:

A group of measures. Typically a musical phrase is made up of four measures of music. For skating purposes all phrases begin on a strong beat.

TEMPO:

Speed of music; the number of beats per minute. This is expressed in terms of a metronome; e.g. 92 metronome = 92 beats per minute as set by a metronome.

4.3 TIME SIGNATURES IN MUSIC

Each type of music has what is known as a time signature. This appears in the form of a fraction printed on the sheet of music to be played. For skate dancing purposes only four different time signatures are used: 2/4, 3/4, 4/4 and 6/8. The top number indicates the number of beats in a measure. The lower number while unimportant to the skater, tells the musician what kind of note gets one beat.

The 6/8 time signature is used only in March music, and may be, therefore, a little confusing. Technically, there are 6 beats in a measure of 6/8 march music. For skating: purposes, however, the music is played at 300 beats per minute with the first beat of each measure strong, the fourth beat weak, and beats 2, 3, 5 and 6 as off beats. The effect of this is that the music sounds like 100 beats per minute with only two beats per measure, the first beat sounding strong and the second beat weak.

2/4 music is used for Polkas and some Marches. Here there are two beats per measure, and, usually, four measures per phrase.

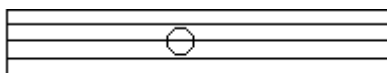
3/4 music is used for all Waltzes. In 3/4 music there are three beats per measure and normally, four measures per phrase. In some Waltzes, such as "The Drinking Song" from "The Student Prince" the phrases are made up of eight measures.

All Foxtrots, Schottisches, Blues, Boogies and Tangos are 4/4 music. Each type has four beats to a measure and, typically, four measures to a phrase.

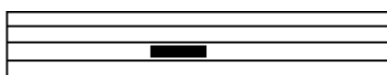
4.4 THE GENERAL MAKE-UP OF MUSIC

Music is wholly made up of notes and rests. For each type of note, there is a corresponding type of rest. All notes and rests are written on a musical "staff" made up of 5 lines. The four main types of notes and rests are:

1. Whole Note, written

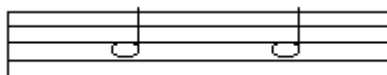


Whole Rest, written

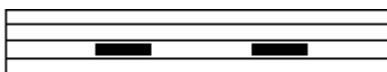


(Vertical lines indicate measures with everything between two vertical lines = one measure.)

2. Half Note, written



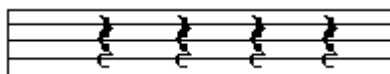
Half Rest, written



3. Quarter Note, written



Quarter Rest, written



4. Eighth Note, written



Eighth Rest, written

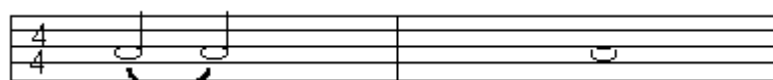


Whether speaking of notes or rests, two eighths = one quarter; two quarters = one half; two halves = one whole. Or any combination of eighths, quarters and halves may be used to make up a whole note so long as the total = 4 beats (the normal value of the whole note).

It was stated earlier that the lower number in a time signature tells what kind of note gets one beat. In skate dancing music only the numbers 4 and 8 appear in the lower position. Therefore, only quarter and eighth notes (or rests) get one count. And as was previously explained, the 6 eighth notes in 6/8 time are speeded up to sound like :2 quarter notes, each subdivided into 3 equal parts.

Notes may be tied together and their values thus accumulated.

Thus:



2 halves tied = 1 whole

One group of notes which does not fit the normal value definition is the so-called "triple-eighth" group. This is written:



and counted: 1-and-ah 2-and-ah

4.5 COUNTING MUSIC

In order that the skater may allot the proper; amount of time to each step of a dance, he must be able to count the music. Since all steps begin on a beat of music it follows that all steps include a given number of whole heats. Therefore the skater must identify and count the beats of the music in order to properly skate any dance.

By learning to count the beat and rhythm lines the skater can follow any type of music. Remember that in almost every case beat #1 of a measure in all types of music will-be heavily accented and in 4/4 music, beat 3 will normally be lightly accented to produce an audible rhythm pattern to follow.

4.6 SKATING “IN PHRASE” WITH MUSIC

The first beat of music after the introduction to any song begins a skating phrase. To skate “in phrase” with the music the skater must start his opening steps on the first beat OR on the first beat of an odd numbered measure following measure number one. In addition the opening steps should take up an even number of measures.

To be perfectly certain of skating in phrase, the skater should start his opening steps on beat number one of measure one, five or nine etc. and use four measures of music for the opening: steps. It should be noted however that in most cases two measure groups will be correct.

The melody line determines the phrasing of the music. Most standard popular songs, many of which are used for skate dancing are made up of four groups of eight measures. The melody is generally played once during the first eight measures and repeated during the second eight measures the third eight bars constitute the “bridge” or connecting sequence, and the last eight bars are usually a third repetition of the melody.

Each eight measure sequence is usually divided into two four measure phrases [although there may be four two measure phrases]. If the skater has a good “ear” for melody he should be able to begin a dance in the middle of a song without difficulty. The only problem would be that of pickup notes which occur before Beat # 1 of an odd-numbered measure.

A notable and common exception to the 32-bar popular song is the so-called 12-bar Blues. This type of music is made up of three groups of four measures and is generally played for the Dench Blues and others. By beginning the dance on beat #1 of measure 1, 5 or 9 the skater is assured of being in phrase with Blues music.

This article is not intended to be a complete course in music but it should be helpful in understanding the relationship between the music and the dances being skated.

5. DANCE TESTS

5.1 GENERAL RULES

To pass a Dance test, a candidate must receive a minimum mark of 5.0 for each dance and at least the minimum passing total marks from a majority of the judges.

For Bronze Dance tests: At least one of the 3 judges must hold the appropriate Bronze Dance commission if there is no referee available who is qualified to referee the test. The other 2 judges may hold a No 1 Dance commission. If a qualified referee for the test is available then all 3 judges may hold a No1 Dance commission. The referee must hold either the appropriate Bronze Dance commission or a referees' commission.

DANCE TESTS

Test 1 (Award - 1st Bronze Bar)
Judges must hold either Bronze "A" Dance
Commission or No 1 Dance Commission

Test 2 (Award - 2nd Bronze Bar)
As for No 1 Test.

Test 3 (Award - 3rd Bronze Bar)
Judges must hold either Bronze Dance
Commission or No 1 Dance Commission

Test 4 (Award - Bronze Medal)
As for No 3 Test

Test 5 (Award - 1st Silver Bar)
Judges must have at least a Silver A Commission.

Test 6 (Award - 2nd Silver Bar)
As for No 5 test.

Test 7 (Award - 3rd Silver Bar)
Judges must have at least a Silver Commission.

REQUIREMENTS

Minimum passing total: 11.0

- | | |
|------------------|-----|
| 1. Glide Waltz | 120 |
| 2. Masters Tango | 100 |

Minimum passing total: 12.0

- | | |
|------------------|-----|
| 1. Society Blues | 88 |
| 2. Skaters March | 108 |

Minimum passing total: 18.0

- | | |
|------------------|-----|
| 1. Canasta Tango | 100 |
| 2. Dutch Waltz | 138 |
| 3. Rhythm Blues | 92 |

Minimum passing total: 19.5

- | | |
|--------------------|-----|
| 1. Denver Shuffle | 100 |
| 2. Southland Swing | 92 |
| 3. 120 Waltz | 120 |

Minimum passing total: 21.0

- | | |
|-----------------|-----|
| 1. Collegiate | 92 |
| 2. Chase Waltz | 120 |
| 3. Siesta Tango | 100 |

Minimum passing total: 21.0

- | | |
|-------------------------|-----|
| 1. Highland Schottische | 100 |
| 2. Border Blues | 92 |
| 3. Coronation Waltz | 120 |

Minimum passing total: 28.0

- | | |
|------------------------|-----|
| 1. Metropolitan Tango | 100 |
| 2. Imperial Waltz | 120 |
| 3. Adams Polka | 100 |
| 4. Fascination Foxtrot | 92 |

Test 8 (Award - Silver Medal)
Judges must have at least a Silver Commission.
And one should be from an outside club.

Minimum passing total: 28.0

- | | |
|--------------------|-----|
| 1. Fourteen Step | 108 |
| 2. Princeton Polka | 100 |
| 3. Keats Foxtrot | 96 |
| 4. Marine Waltz | 108 |

Test 9 (Award - 1st Gold Bar)
Judges must have at least a Gold A Commission
And one should be from an outside club.

Minimum passing total: 30.0

- | | |
|------------------------|-----|
| 1. Colonial Foxtrot | 100 |
| 2. Flirtation Waltz | 120 |
| 3. Dench Blues | 88 |
| 4. International Waltz | 168 |

Test 10 (Award - 2nd Gold Bar)
As for No 9 Test

Minimum passing total: 30.0

- | | |
|-------------------|-----|
| 1. Harris Tango | 100 |
| 2. Rocker Foxtrot | 104 |
| 3. European Waltz | 120 |
| 4. Carroll Swing | 100 |

Test 11 (Award - 3rd Gold Bar)
Judges must have at least a Gold Commission
And one should be from an outside club.

Minimum passing total: 30.0

- | | |
|---------------------|-----|
| 1. Pacifica Foxtrot | 100 |
| 2. Iceland Tango | 100 |
| 3. Kilian | 108 |
| 4. Starlight Waltz | 168 |

Test 12 (Award - Gold Medal)
As for No 11 Test.

Minimum passing total: 45.0

- | | |
|----------------------|-----|
| 1. Viennese Waltz | 138 |
| 2. Italian Foxtrot | 96 |
| 3. Paso Doble | 112 |
| 4. Westminster Waltz | 138 |
| 5. Argentine Tango | 96 |
| 6. Quickstep | 112 |

GLIDE WALTZ

Music	Waltz $\frac{3}{4}$	Tempo	120 beats per minute
Pattern	Set	Axis	Approximately 45 degrees
		Start	Step 1 or Step 5, Count #1
Hold	Kilian 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 to start on count #1 of a measure of music. The first step to be skated must be either No. 1 of the first corner sequence (if more than one corner sequence is used) or No. 5 of the first straightaway (if more than one straightaway sequence is used).

DANCE NOTES

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

Step No	Edge	Beats
1	LOF	2
2	RIF – RC	1
3	LOF	3
4	RIF	3

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

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

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

NOTE: All steps are close and placed alongside.

Judging Points

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

- 1 General Timing
- 2 Execution
 - a All steps take the floor from the “and” position with a parallel take-off
 - b Raised chasses are placed in the “parallel and” position, raised vertically and replaced in the “parallel and” position
- 3 Pattern
 - a 6 beat centre lobe must begin and end on the baseline
 - b Rock-overs between steps 7 and 8 and steps 10 and 1 occur on the baseline
 - c Step 2 (RIF-RC) is skated to the top of the barrier lobe and the centreline of the rink. Step 3 LOF is skated off the top of the lobe and away from the centre line

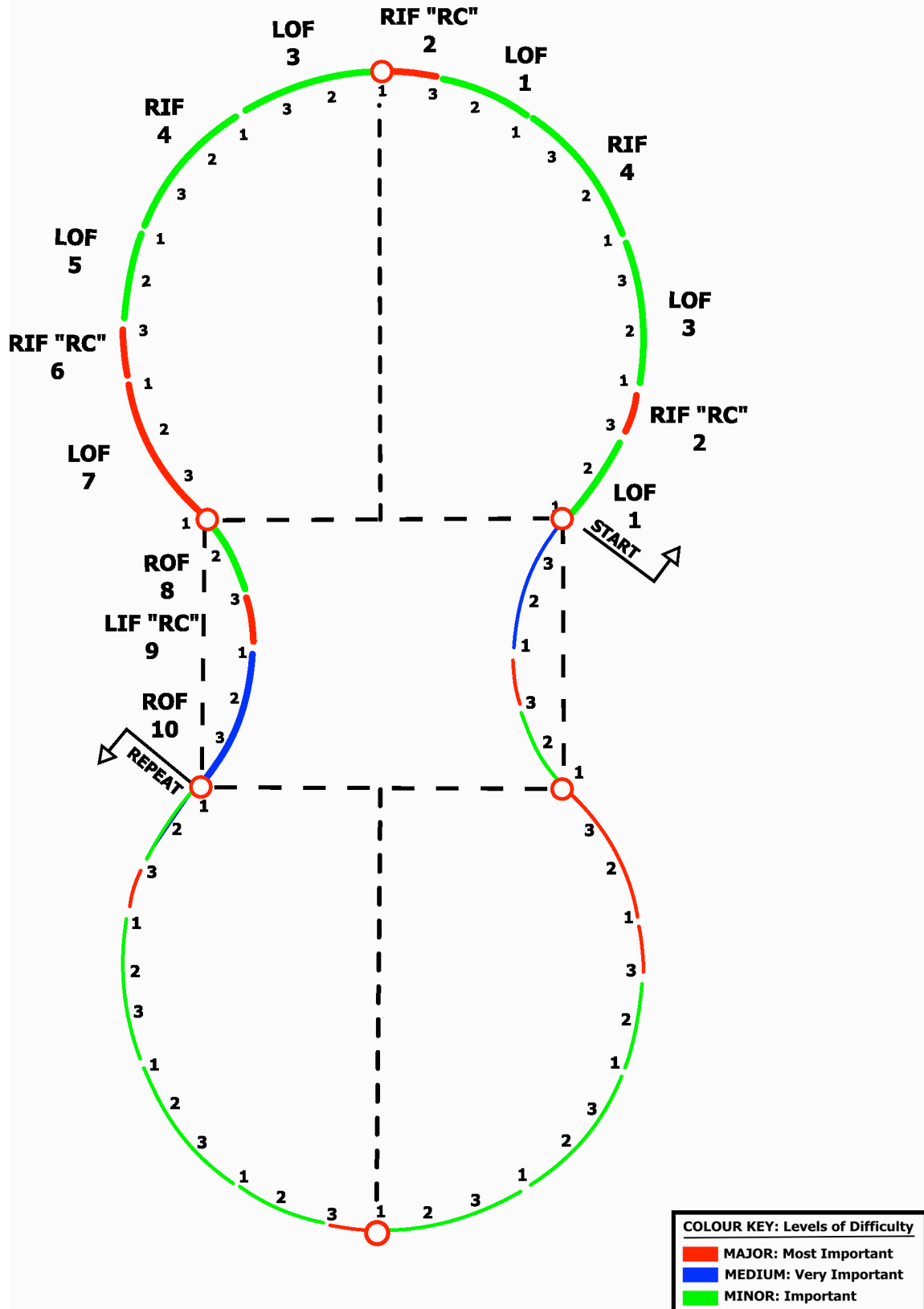
GLIDE WALTZ (continued)

- 4 Body posture baseline
- 5 Quality of edge
- 6 Presentation and flow

Common Errors

- 1 Skating out of time
- 2 Poor chasses. Foot to be employed is placed ahead of the “parallel and” position. Free foot is raised but without keeping the plate parallel to the skating surface. (Foot raised by bending the knee, not lifting the toe). Skate replaced ahead of the “parallel and” position – “stepped ahead”
- 3 Young skaters tend to skate ahead of pattern Step 7 (LOF) is rocked over to an inside edge and skated to the top of the centre lobe, while Step 10 (ROF) is then also rocked to an inside edge and skated past the baseline.

GLIDE WALTZ



MASTERS TANGO

Music	Tango 4/4	Tempo	100 beats per minute
Pattern	Set	Start	Step 1 count #1
Hold	Kilian (side B) or Cross Arms		

LIST OF STEPS

Step No	Description of step	Beats	Count
1	LOF Run	1	1
2	RIF Run	1	2
3	LOF	2	3, 4
4	RIF-XF	2	1, 2
5	LOF Run	1	3
6	RIF Run	1	4
7	LOF	2	1, 2
8	RIF-XB	2	3, 4
9	LOF Run	1	1
10	RIF Run	1	2
11	LOF Swing	4	3, 4, 1, 2
12	ROF	1	3
13	LIF Chasse	1	4
14	ROF Swing	4	1, 2, 3, 4

NOTES:

Steps 1, 2, 3 & 5, 6, 7 & 9, 10 are run sequences.

Step 4 is a Cross in Front.

Step 8 is a Cross Behind (Chasse).

Step 13 is a Raised Chasse.

Step 11 LOF Swing - Free legs must swing forward on the third beat (count #1).

Step 14 ROF Swing - Free legs must swing forward on the third beat (count #3).

Steps 1 through to 11 form the corner sequence (barrier lobe).

Steps 12 through to 14 starts and finishes on the baseline, forming the reverse sequence (centre lobe).

MASTERS TANGO (continued)

COMMON ERRORS

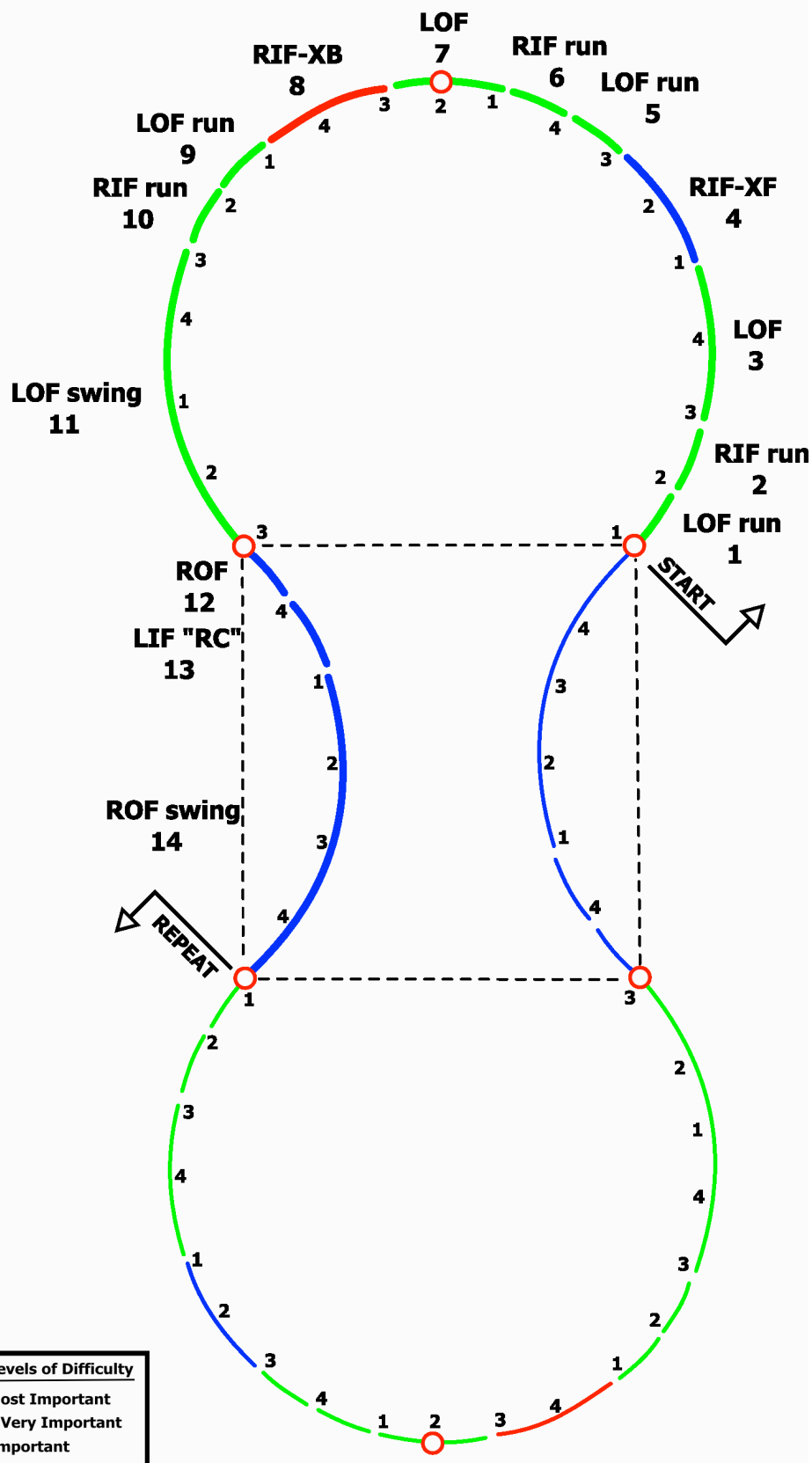
- (1) The Cross in Front (Step 4) will be kicked and not neat and tight.
- (2) Steps 11 and 14 Swing will not return to the “And” position quickly enough to be in time for the next step.
- (3) Step 11 will aim to the centre and cause the lobe to overshoot the baseline.
- (4) Step 14 will aim to the barrier and cause the lobe to overshoot the baseline.

GENERAL

Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skaters who “skate” the dance and have mastered all components as opposed to the skaters who simply step through the dance and show very poor skating skills.

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MASTERS TANGO



SOCIETY BLUES

Irwin & Rodger

Music	Blues or Foxtrot	Tempo	88 beats per minute
Hold	Kilian side (B) or Crossed Arms (H)	Pattern	Set

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 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 one corner sequence of the dance:

Step 1 - LOF	1 beat
Step 2 - RIF	1 beat
Step 3 - LOF	2 beats
Step 4 - XB-RIF	2 beats

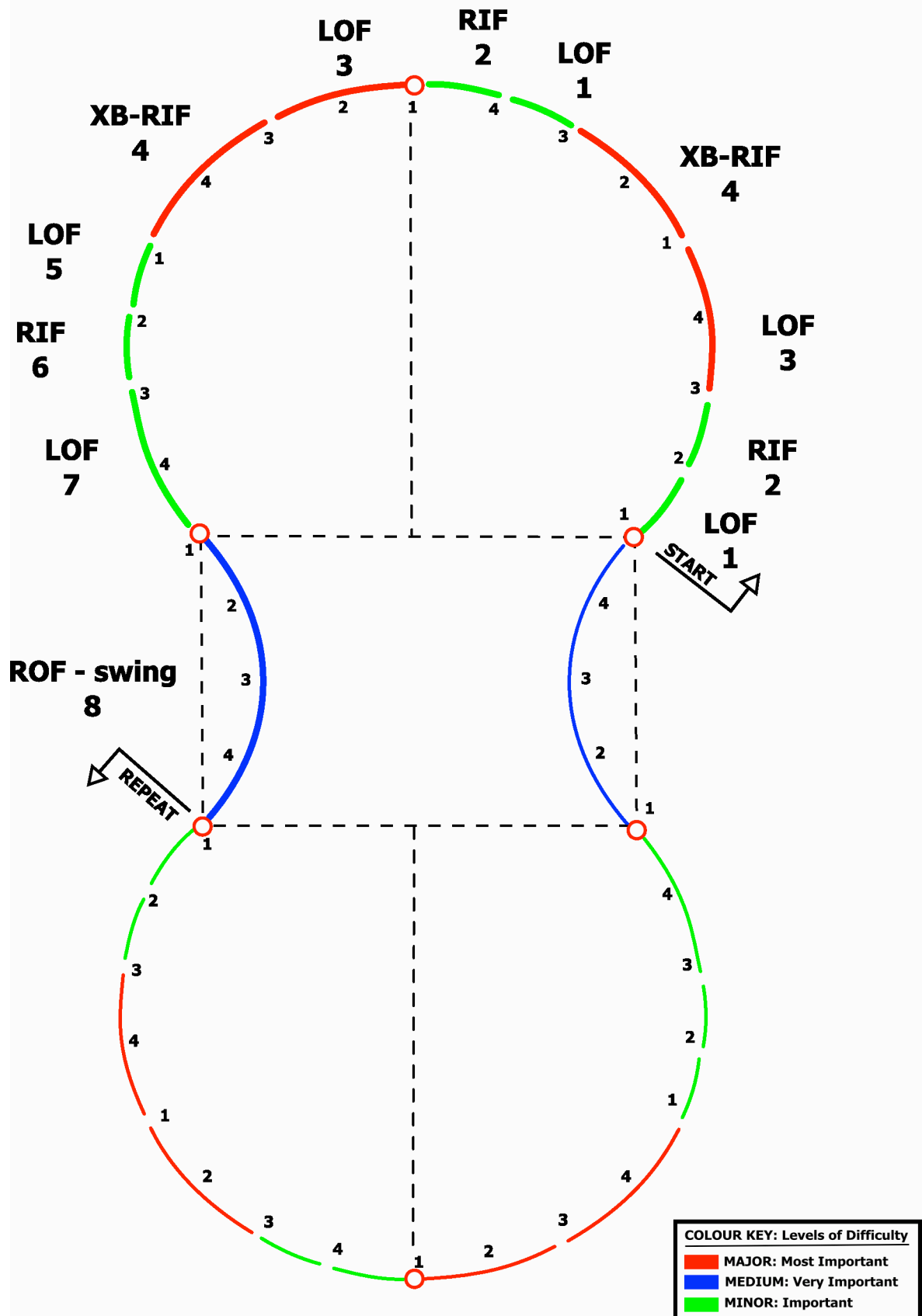
It is advisable to use two or four of the six beat corner sequences to keep the dance in phrase with the music. However, in small rinks it is better to use one corner sequence and skate half of the dance 3, 4, 1, 2 than to distort the pattern or change the speed or flow of skating too much.

Steps 5 through 8 make up a barrier 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 XB-RIF is a crossed chasse, the only chasse step in the dance and is a definite crossed tracing-crossed foot take-off.

There should be no sit or lay back body positions in this dance. The strokes of this dance should be executed with good posture baseline. There should be no extreme height in the free leg for the swing.

SOCIETY BLUES



SKATERS MARCH

MUSIC: 6/8 March, Counting 1,2,3,4

Hold: Side (B) or Crossed Arms.

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

TEMPO: 108 beats per minute

AXIS: 45degrees approximately

OPENING

The dance is to start on count #1 of a measure of music. The first step of the dance must be step 1 or step 7 of the first corner sequence (if more than one corner sequence is used).

DANCE NOTES

Steps 1 through 6 comprise the straightaway sequence of this dance. On long skating surfaces it may be necessary to use two straightaway sequences before starting the corner.

Steps 7 through 10 make up one corner sequence of the dance. It is advisable to use two or four of these 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 the dance 3-4-1-2 than to distort the pattern or change the speed or flow of skating too much.

Steps 4, 5 and 6 make up an 8-beat centre lobe, with steps 4 and 5 completing the first half and the four beat ROF swing beginning at approximately the peak of the lobe and returning to the baseline. The baseline of this dance only covers the centre lobe edges. Both parts of the barrier edge lobing should be symmetrical and arranged proportionately to suit rink conditions.

In-line progressives should not be accepted as correct technique for step 4, XF-ROF and step 10, XF-RIF. Step 10 is a crossed tracing-crossed foot progressive take-off. There should be no noticeable forward-backward-forward movement of the right foot in these steps. The aim is out so that the arc of the pattern will not be disturbed.

The left foot is stroked into the crossed chasse position for step S. XB-LIF and is a crossed tracing-crossed foot movement.

The transition from step 3 to step 4 involves a cross roll movement wherein the right foot takes the floor crossed in front of the left foot. There is a change of body lean and both steps 3 and 4 should be definite outside edges.

SKATERS MARCH

COLOUR KEY: Levels of Difficulty

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

CANASTA TANGO

By James B. Francis

Music	Tango 4/4	Tempo	100 beats per minute
Pattern	Set		
Hold	Reverse Kilian (reverse B) or Reverse Crossed Arms (Reverse H) for test purposes only Once a hold has been selected it must be maintained 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.

THE DANCE

Dance begins on Step 1 an LOF 1 beat edge on count #1 of a measure. This is the first step of an 8 beat barrier lobe.

Step 4 is a raised chasse executed on count #4.

Steps 5 (LOF) and 8 (ROF) are 4 beat swings and they must be skated square to the tracing.

Steps 7 (LIF) and step 10 (RIF) of the straightaway are cut steps (dropped chasse). After the free leg extends to the front, it returns close beside the skating foot to accommodate a smooth transition for step 8 and step 11.

Steps 9, 10 and Steps 11, 12, and 13 a progressive run sequence, must be skated deep, on very strong edges and square to the tracing to allow the correct aiming of step 14 (ROF – X swing roll) towards the centre for a 4 beat inverted corner lobe. The push for the ROF – X swing roll is made from the outside of the left foot.

Pattern

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

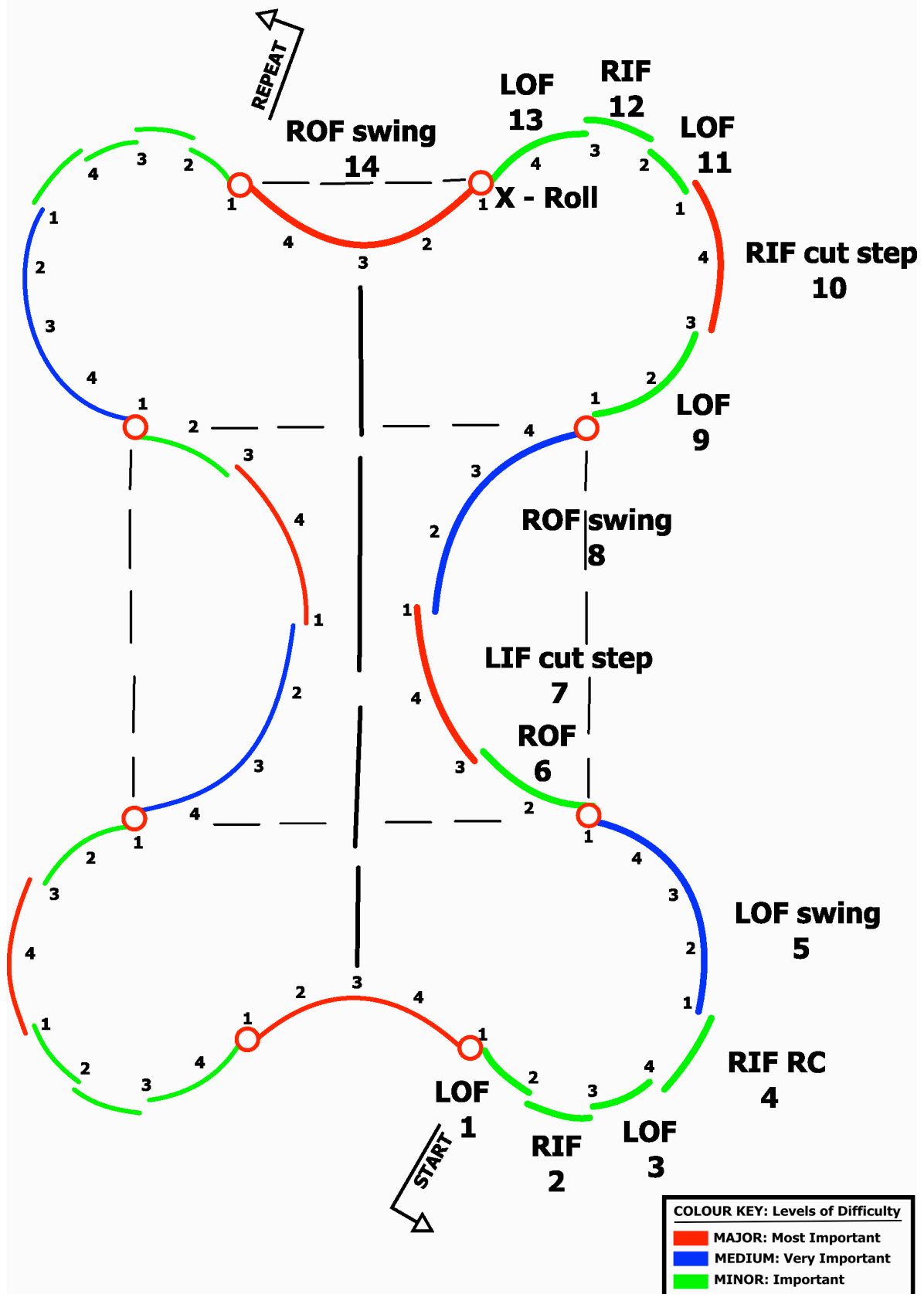
Common Errors

1	The aim of step 6 will not be strong enough to allow the centre lobe to be even, and return to the baseline.
2	Step 8 will aim to the barrier and cause the lobe to overshoot the baseline.
3	The take-off for step 14 will not be angular and will flatten the connecting step, moving the second corner lobe around the corner.

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

NOTE: For skating conditions where the 28 beat pattern is not practical, Steps 3, 4, 11 and 12 may be deleted for a 24 beat pattern.

CANASTA TANGO



DUTCH WALTZ

by George Muller

Music	Waltz $\frac{3}{4}$	Tempo	138 beats per minute
Pattern	Set		
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.

THE DANCE

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

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

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

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

Judging Points

- 1 Timing
- 2 Execution
 - a All steps except 10 and 16 are progressive steps.
 - b Steps 4, 5 and 14 are six beat swings that begin and end on the baseline. The fourth count of each step starts at the top of the lobe.
 - c Step 8 begins at the top of the third lobe.
 - d Steps 10 and 16 are parallel take-offs stroked from the "parallel and" position
- 3 Pattern
 - a Step 4 ROF swing establishes the baseline start of steps 5 and 9.
 - b Step 14 ROF swing is a connecting step and begins and ends on the corner lobe baseline.
 - c The lobes created by step 9 through 13 and 15 and through 3 must be even and not vary.
- 4 Body postural baseline / Team relationship
- 5 Presentation and flow

Common Errors

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

[illegible]

THE RHYTHM 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.

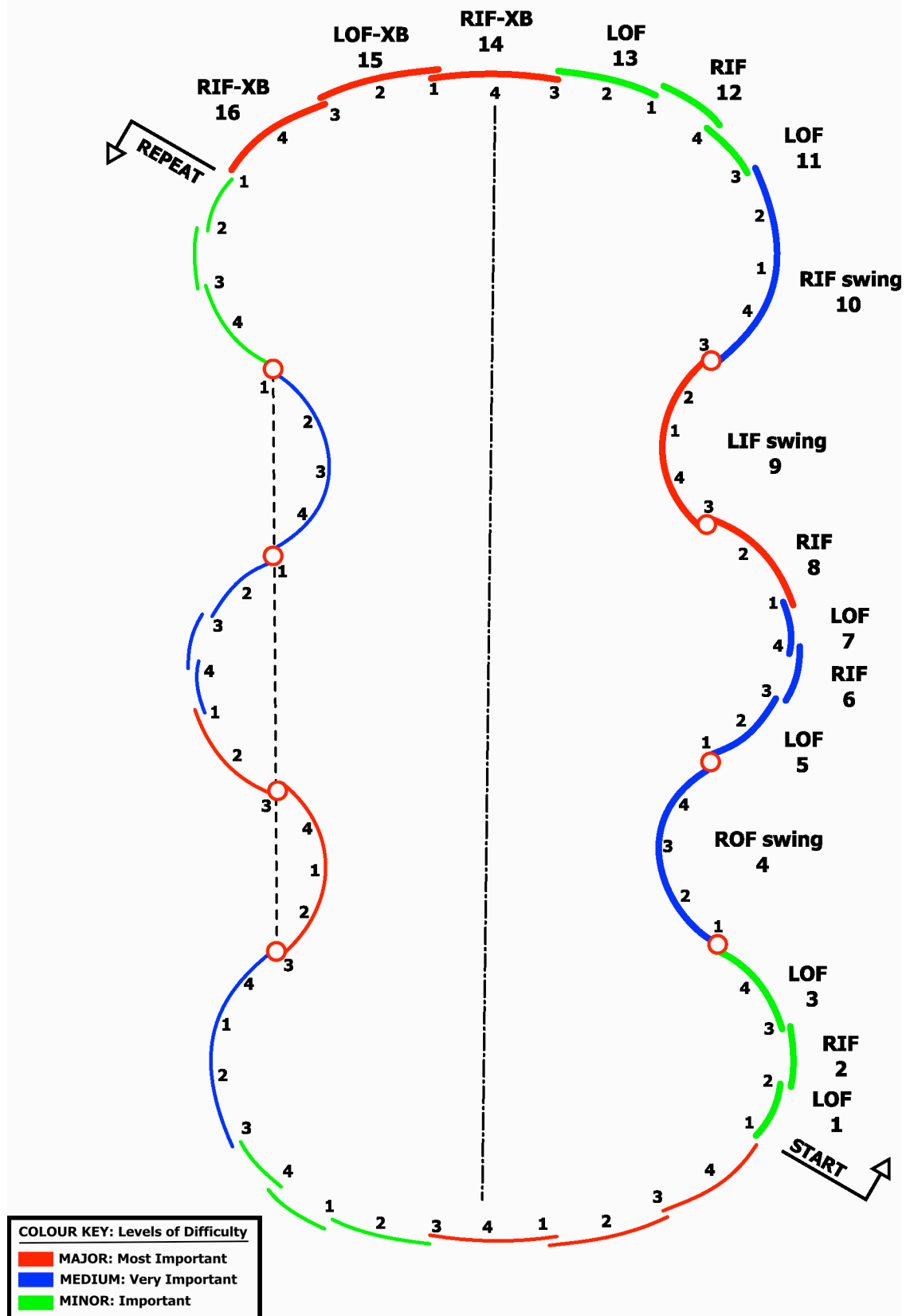
NOTE: All the steps in this dance are progressive steps except No. 14, 15 and 16, which are all crossed chasse steps.

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-XB	2	Forward crossed chasse
16	RIF-XB	2	Forward crossed chasse

RHYTHM BLUES



DENVER SHUFFLE

Briggs-Johnson

Music	Polka	Tempo	100 beats per minute
Pattern	Set		
		Start	Step 1 or Step 14, 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		

OPENING

The dance is to start on count #1 of a measure of music. The dance may be started on either step 1 or step 14.

DANCE NOTES

Steps 4, 10 and 17 are raised chasse steps.

This dance features a "slide" movement on steps 6 and 7. During the preparation for step 6, the right skate is brought up parallel to and along side the left skate. With both skates in contact with the surface, the body weight is transferred to the right skate, with the left skate sliding forward into a leading position, all eight wheels being on the skating surface.

In preparation for step 7, the left skate slides back beside and parallel to the right skate. During step 7, the body weight is transferred to the left skate and the right skate now slides forward into a leading position. Again all eight wheels are to remain on the skating surface

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

All four wheels of the right skate are to be lifted from the skating surface in preparation for the execution of step 8, the two beat XF-RIF.

Steps 2 and 8 are crossed progressive strokes. Step 14 is commenced as a cross roll.

Step 15 is a crossed chasse step.

The dance should be skated with a good timing, lively bold approach to step execution, good edge quality, body posture baseline, partnership relationship, presentation and flow.

This dance normally uses 28 beats of music. As an option, a shorter version of the Denver Shuffle may be skated, using a 20 beat pattern. The 20 beat pattern will consist of dropping steps 3, 4, 11, 12, 15, 16 and changing step 14(XF-ROF) from 2 beats to 1 beat.

It is essential that the dance be controlled during the skating of the centre lobe edges so as not to distort the pattern at the corners of the rink.

Pattern

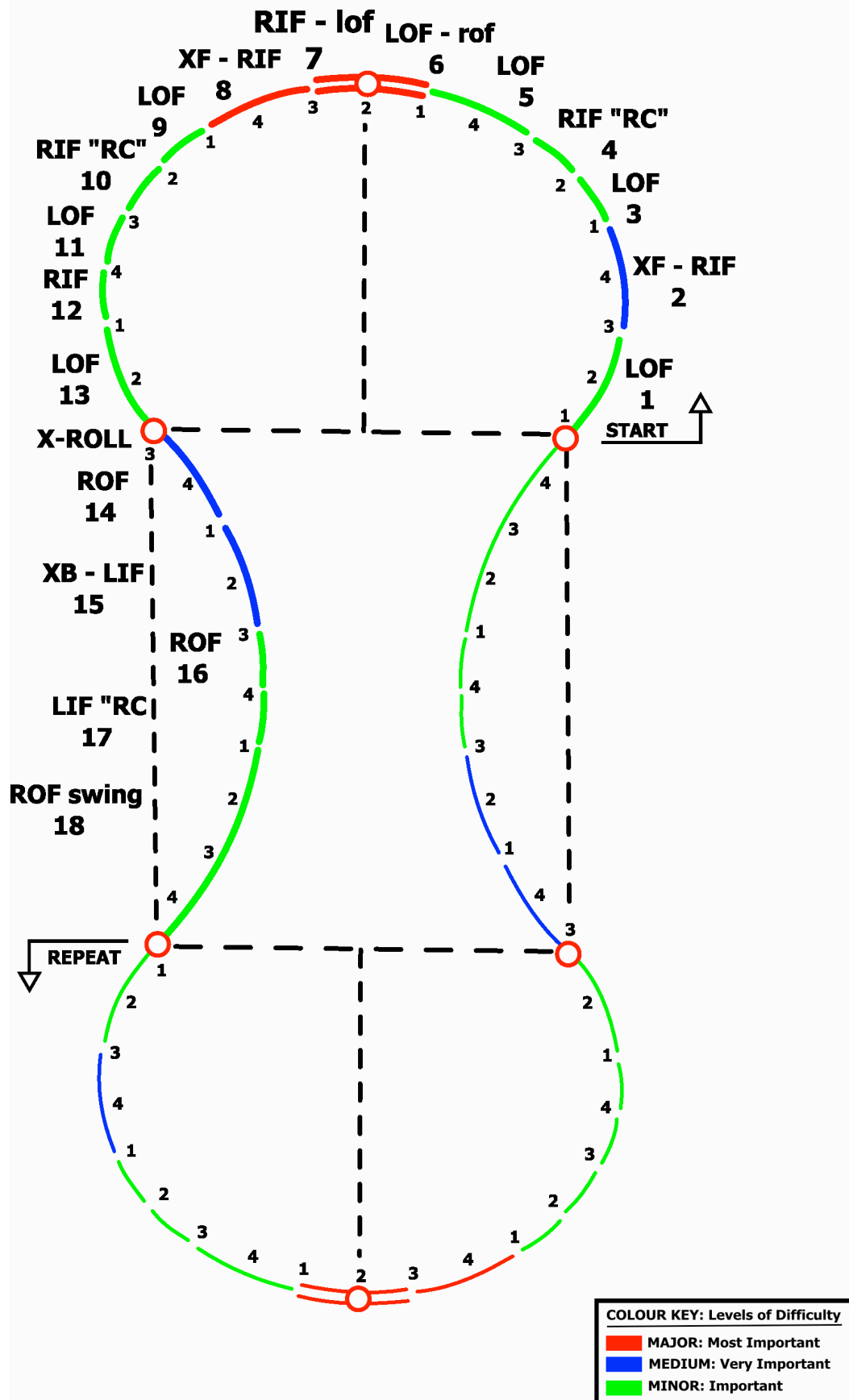
- a The ten beat centre lobe must begin and end on the baseline.
- b Rock-overs occur on the baseline between steps 13 LOF and 14 XF-ROF and step 18 ROF swing and 1 LOF
- c Step 16 ROF is skated to the top of the centre lobe to the midline of the rink. Step 17 LIF RC is skated off the top of the centre lobe, away from the midline and back towards the baseline.
- d Step 6 RIF slide – left foot in front is skated to the top of the corner lobe and the centre line of the rink. Step 7 LOF slide – right foot in front is skated off the top of the corner lobe, away from the centre line. These steps should also be skated on the arc of the lobe.

Common Errors

- 1 Skating out of time. The slides are often skated slow. More than one beat a piece.
- 2 Steps
- c
 - A Slides are skated as scissors where the weight is not transferred from one skate to the other but kept in the middle so that the left skate goes back when the right skate moves forward and vice versa. The right skate does not take the floor at the “parallel and” position but from ahead or behind. The left skate does not return to the “parallel and” position before the right skate moves forward.
 - B The slide movement is not separate from the next step 8 XF-RIF but continues forward, lifting the toe wheels and then the heel wheels from the floor.
 - C Steps 14, 15, and 8 are not adequately crossed.
 - D Poor chasses stepped ahead, plate not parallel to the floor etc.
- 3 Pattern Errors
 - A Two baselines are skated by taking the runs steps 11, 12 and 13 too deeply into the centre and overshooting the baseline with step 18 ROF swing
 - B Step 14 XF-ROF is placed on an inside edge and rocked over to an outside edge. Step 18 ROF swing is rocked to an inside edge especially when not making the centre lobe large and deep enough when skating on smaller floors.
 - C Skaters will often take step 16 ROF back towards the baseline without continuing to the top of the lobe.
 - D Step 6 and # 7 (slides) are skated ahead of pattern off the top of the lobe instead of going to the top with step 6 and away with step 7. These steps are commonly skated on flats instead of maintaining the continuous arc of the lobe.

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DENVER SHUFFLE



SOUTHLAND SWING

Jack & Irene Boyer

Music	Blues or Foxtrot	Tempo	92 beats per minute
Pattern	Set	Axis	45 degrees approximately
		Start	Step 1 or #5, Count #1
Hold	Kilian side (B) and Reverse Kilian side (B) on steps 10 through 13. Use thumb pivot grip		

OPENING

The dance is to start on count #1 of a measure of music. The first step to be skated may be either Step 1 or Step 5.

DANCE NOTES

Steps 1 through 4 make up one straightaway sequence of this dance. On some skating surfaces it may be necessary to use more than one straightaway sequence before the corner.

Steps 5 through 14 comprise the corner sequence.

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

Steps 12 and 13 form a dropped open Mohawk turn.

Steps 6 and 7 form a held open Mohawk turn.

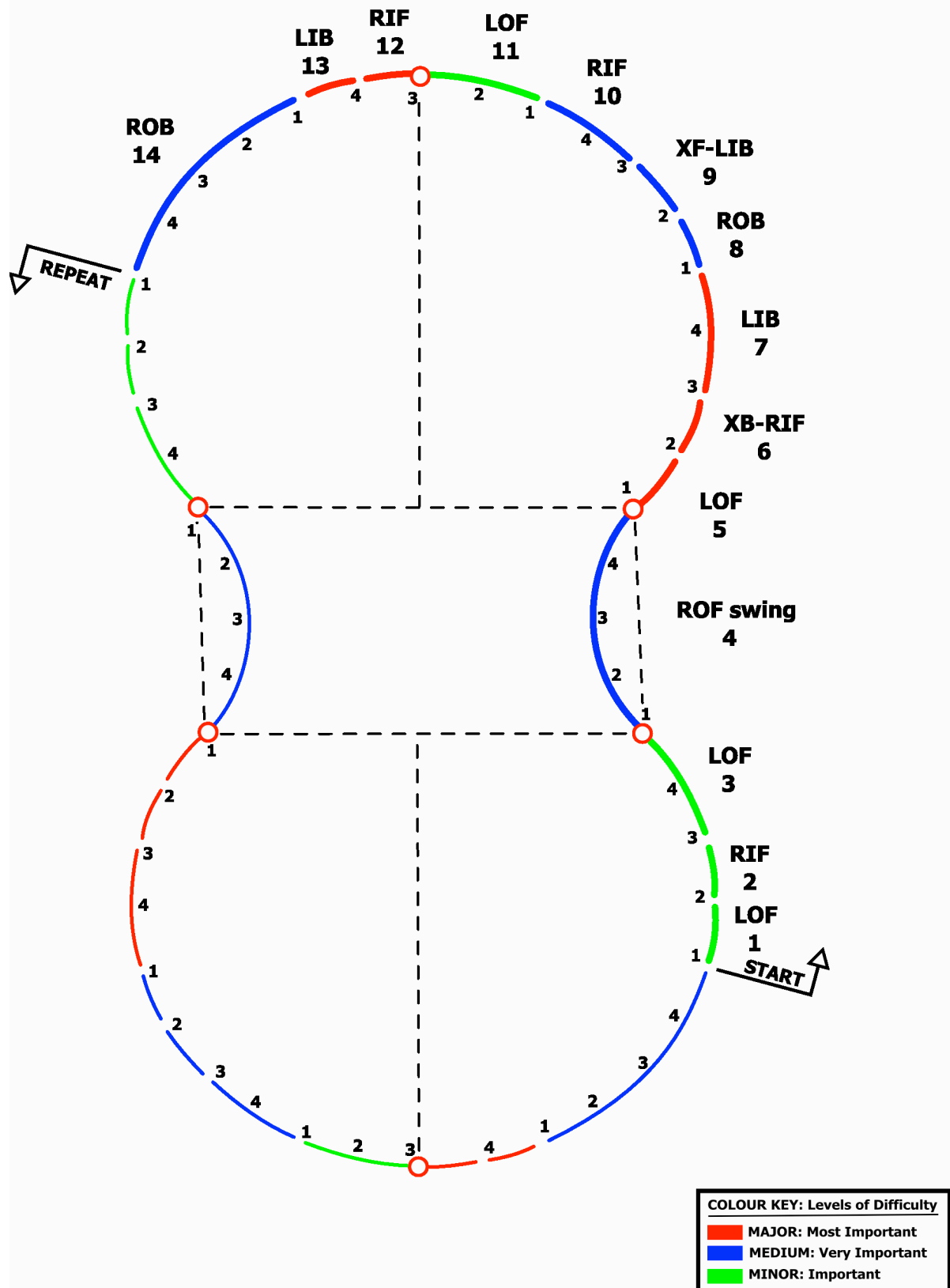
Step 6 (XB-RIF) and step 9 (XF-LIB) are crossed chasses. They are the only chasse steps in the dance, and are definite crossed tracing crossed foot takeoffs. The aim is out so that the arc of the pattern will not be disturbed.

This is a set pattern dance, with 20 beats of consecutive barrier lobe edges around the corner of the rink. Both parts of this pattern are to be symmetrical and the lobing proportioned to suit rink conditions.

The above positions are the way the dance was originally written by the authors. The beauty and thrill intended by this turn can be truly experienced by the use of the 'B' position.

OPTIONAL POSITION : Partners may slide from B position to Reverse B position during the last ROF 4-beat (swing) edge of the straightaway, or they may make this position change during the last LOF 2-beat edge of the straightaway. If partners use this position change, they will be in Reverse B on steps 5 and 6. Once a position is chosen it should not be changed throughout the skating of the dance.

SOUTHLAND SWING



120 WALTZ

Jean van Horn

Music	Waltz $\frac{3}{4}$	Tempo	120 beats per minute
Pattern	Set	Start	Step 1, Count #1
Hold	Kilian side (B) Thumb pivot steps 1, 2, 3. Steps 13 through step 1 Reverse Kilian (Reverse B) thumb pivot last 3 beats steps 5 through step 12 Tandem step 4 through first three beats step 6		

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

INTRODUCTORY STEPS

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

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

NOTE: For skating conditions where the 42 beat pattern is not practical, Steps 4, 5, 8 and 9 may be deleted for a 36 beat pattern. If the optional pattern is skated, the man must change to tandem position on Step 3.

120 WALTZ CONTINUED

Judging Points

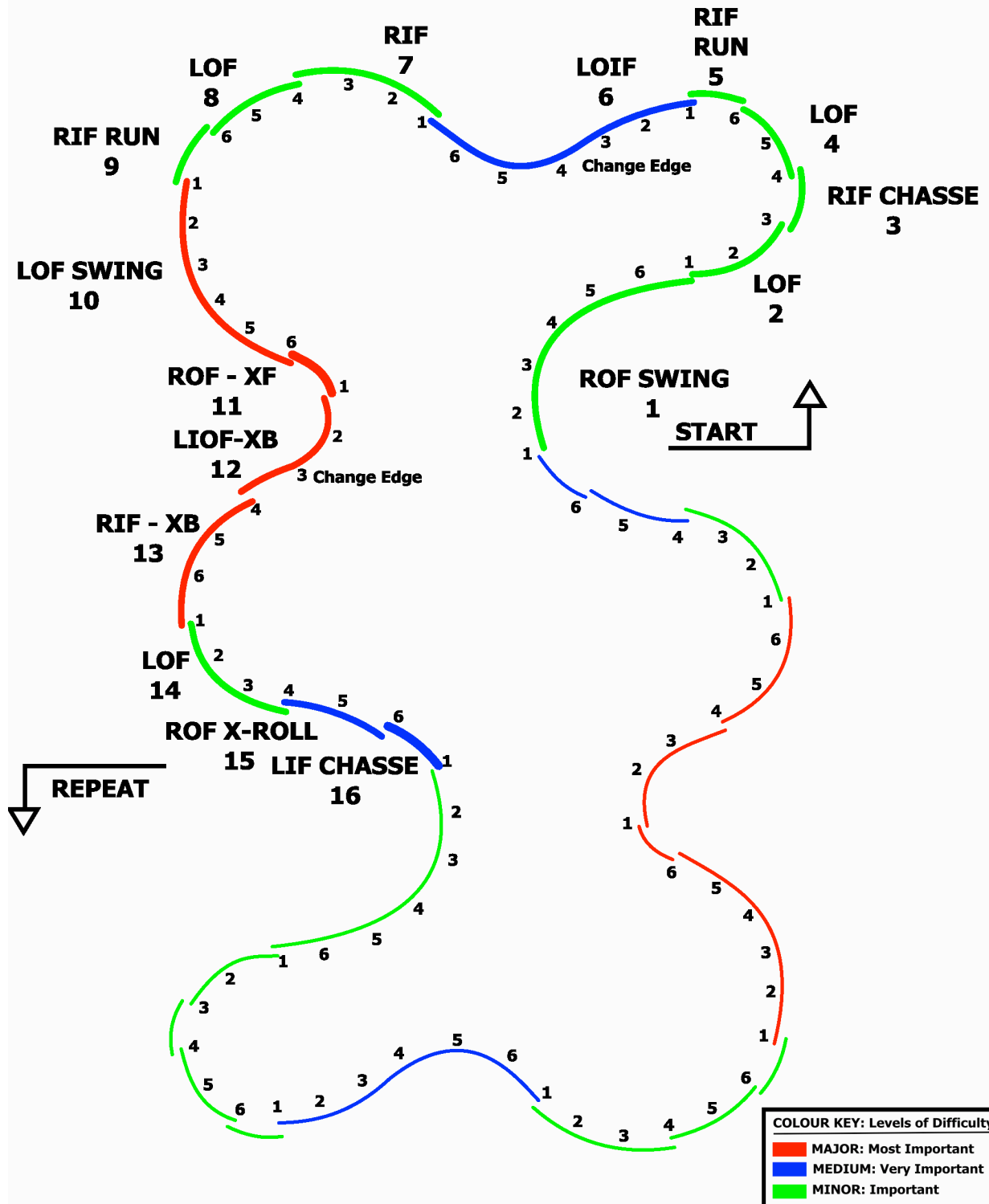
- 1 Timing
- 2 Execution
 - a All steps except steps 7, 11, 12, 13 and 15, must take the floor at the “parallel and” position. The change of lean must occur before the take-off for step 7.
 - b Steps 11 and 15 are crossed progressives made with an “angular take-off” and a definite cross.
 - c Steps 12 and 13 are crossed chasse steps made with a parallel take-off and a definite cross.
 - d Steps 1 through 3 are skated in Kilian side “B” position, Steps 4, 5 and the first 3 counts of step 6 are skated in tandem position. Count #4 of step 6 the position changes to Reverse “B” which is skated through to the beginning of step 12. Side “B” is resumed on step 13 through 16.
- 3 Pattern
 - a Step 1, ROF swing aims towards the centre and if not brought off the top of the lobe correctly will result in the corner being flat.
 - b The aim of step 6 must be flat to allow for the corner baseline to set up the second lobe of the corner to end up far enough around setting up the baseline properly.
 - c Step 11 XF-ROF establishes the baseline and must be aimed deep to allow the change of edge on step 12 to occur on the baseline.
 - d Step 16 must begin on the baseline
- 4 Body position baseline / partnership relationship
- 5 Presentation and flow

Common Errors

- 1 Step 1 will not be placed properly on the floor to set the corner correctly.
- 2 The timing of the change of edge on step 6 will be late and the rest of the corner will move too far around the corner.
- 3 The quickness of steps 11 and 12 make the baseline difficult to maintain.
- 4 Step 16 will aim shallow and cause the restart of the dance to move too far into the corner.

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120 WALTZ



COLLEGIATE

_By Inez van Horn

Music	Foxtrot 2/4	Tempo	92 beats per minute
Pattern	Set	Start	Step 1, Count #1
Hold	Waltz Closed (A) on corner Open Foxtrot (D) or Kilian side (B) on straightaway (optional) A hold once chosen on the first straightaway cannot be changed for any subsequent straightaway of the dance When changing from Closed A to Side B or vice versa, one pair of hands must maintain contact.		

INTRODUCTORY STEPS

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

CORNER STEPS – LADY

Step No	Edge	Beats	Description
1	RIF	2	Take-off is parallel and alongside. Aim is toward the side barrier with care taken not to cross
2	LIB	2	Open Mohawk with free foot held to back after stroking
3	ROB	2	
4	LOF	2	
5	RIF	2	Cut step – Right foot is placed alongside left with resulting free foot moving to the forward extended position.
6	LOF	2	

STRAIGHTAWAY STEPS

The lady skates alternating cross rolls beginning with the right foot crossed over the left, with aim to the centre. The power is obtained from the outer toe wheel of the foot that is about to leave the floor.

The last cross roll of the straightaway (LOF) is a shallow edge with travel to the side barrier at the extreme end of this edge. Lady's position should be, so that at the extreme end, she is in front of her partner, to enable him to stroke Step 1.

The following two steps for each partner make up one straightaway sequence of this dance. Use as many straightaway sequences as necessary to cover the length of the floor. The number of sequences used during the initial straightaway shall establish the number of straightaway sequences which must be maintained throughout the skating of the dance. Corner lobing should be symmetrical, to join up an equal number of straightaway sequences down each side.

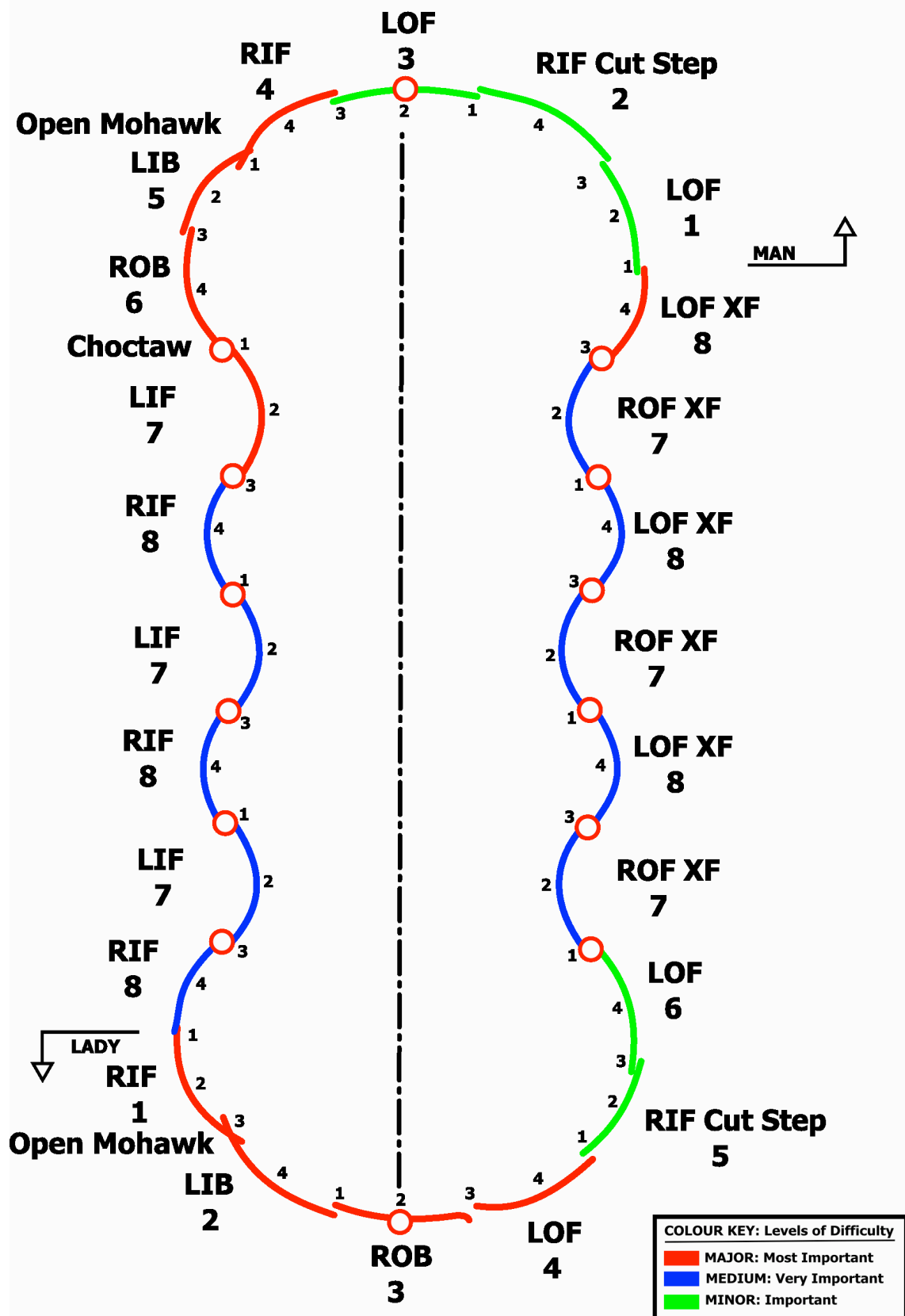
Step No	Man's Edge	Beats	Lady's Edge
7	LIF	2	XF-ROF
8	RIF	2	XF-LOF

CORNER STEPS - MAN

Step No	Edge	Beats	Description
1	LOF	2	
2	RIF	2	Cut step – right foot is placed alongside left with resultant free foot moving to the extended forward position.
3	LOF	2	
4	RIF	2	Open Mohawk with free foot held in back after stroking.
5	LIB	2	
6	ROB	2	The step should be aimed to the barrier (a fast 2 beat roll), rotating smoothly and with ease. During this edge, the man's left foot is brought around smoothly to the back of the heel of the skating foot, in preparation for the first step of the straightaway (LIF) aimed to the centre. Lunging should be avoided at this point by keeping the body directly over the left skate.

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COLLEGIATE



CHASE WALTZ
Bergin, Umbach and Yarrington

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

Opening

The dance is to start on count #1 of a measure of music. The first step to be skated must be step 1. The man skates the "A" edges first while the lady skates the "B" edges first, then the man skates the "B" edges while the lady skates the "A" edges.

Dance Notes

Steps 1 through 6 make up one straightaway sequence of this dance. On some skating surfaces it may be necessary to repeat this before entering the corner sequence.

Steps 7 through 15 comprise the corner sequence of the Chase Waltz.

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

All one beat IF and one beat IB edges of the straightaway (steps 2 and 5 of both "A" and "B" edges) are raised chasse steps and only the one beat IF edges of the nine step corner (steps 11 "A" and 8 "B" and 14 "B") are raised chasse steps.

The Chase Waltz uses a regular timing pattern of 2 - 1 - 3 throughout all step execution. Attention must be paid to maintaining this rhythm, particularly during the skating of the forward to backward turns. Skaters have a tendency to divide the timing of these turns into equal musical values.

Even rotation, with torsos remaining continuously parallel during turns, is required of the dance partners. When properly performed, the dance has unity and waltz-like flow at the corners of the rink.

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

CHASE WALTZ

The diagram illustrates the Chase Waltz, a circular dance. It features 15 steps, each with a partner position and a difficulty level. The steps are arranged in a circle, with a vertical dashed line and a horizontal dashed line intersecting at the center. The steps are color-coded by difficulty: Major (red), Medium (blue), and Minor (green).

COLOUR KEY: Levels of Difficulty

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

"B" Edges

"A" Edges

Steps and Partner Positions:

- ROB 9 (Major)
- LIB 8 (Medium)
- RIF 7 (Medium)
- LOF 6 (Medium)
- RIF "RC" 5 (Medium)
- LOF 4 (Medium)
- ROF 3 (Medium)
- LIF "RC" 2 (Medium)
- ROF 1 (Medium)
- LOF 15 (Medium)
- RIF "RC" 14 (Medium)
- LOF 13 (Medium)
- ROB 12 (Medium)
- LIB 11 (Medium)
- RIF 10 (Medium)
- LOF 9 (Medium)
- RIF "RC" 8 (Medium)
- LOF 7 (Medium)
- ROB 6 (Medium)
- LIB "RC" 5 (Medium)
- ROB 4 (Medium)
- LOB 2 (Medium)
- RIB "RC" 1 (Medium)
- LOB 1 (Medium)
- LADY 1 (Minor)

SIESTA TANGO

A Variation of Fiesta by Geo Muller

Music	Tango 4/4	Tempo	100 beats per minute
Pattern	Set		
		Start	Step 1 Count #1
Hold	Reverse Kilian reverse side (B) and Kilian side (B), using thumb pivot grip		

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 regular version of this dance shows steps 14, 15 and 16 as having a timing count of 2-2-4, with step 16 requiring a swing of the free leg. Where the floor space does not permit this, it shall be optional to use a timing count of 1-1-2 for the three steps, with no swing permitted on step 16. The dance is shown with the optional timing in the diagram appearing in this book.

Once a method of timing is chosen for steps 14, 15 and 16, it must be followed consistently throughout the skating of the dance. Under no circumstances will a count of 1-1-4 (with a free leg swing on step 16) be accepted.

On step 8 swing forward on the third count and back on the fifth count. The change-of-edge occurs on the fifth count. A good upright body posture (hips and shoulders) square to the tracing should be maintained on this step.

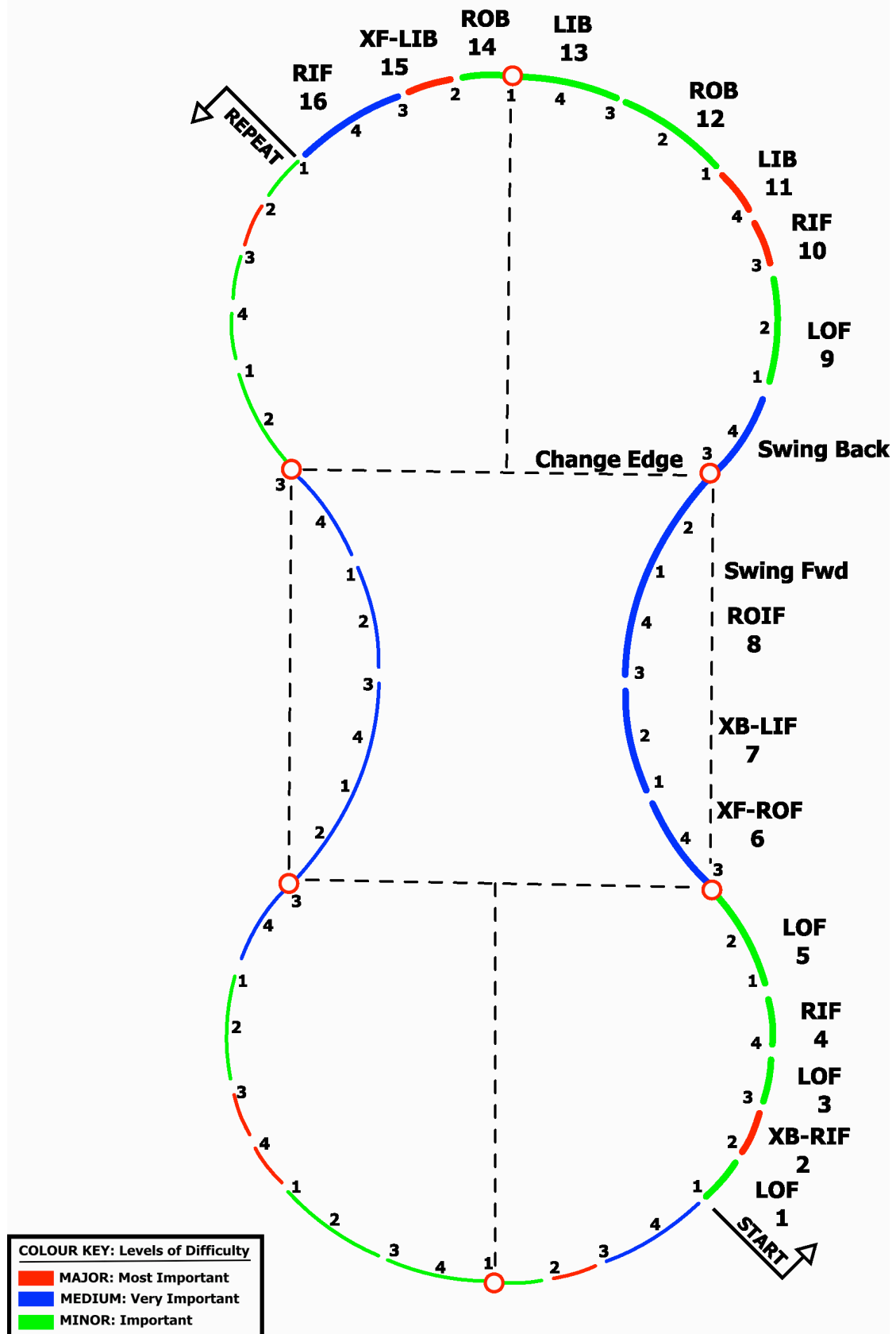
Reverse B hold (man on lady's right) is required on steps 1 to 10. During steps 10 and 11, the RIF-LIB open Mohawk, the position changes to the conventional B hold with man on lady's left. This hold is retained to step 15, where the hold changes to reverse B during the XF-LIB to RIF Mohawk. Both variations of the hold should use the thumb pivot grip. Both sets of hands maintain contact all the time during this dance.

This is a "set-pattern" dance. Both part of barrier lobe pattern going around the corner of rink should be symmetrical and the lobing proportioned to suit rink conditions.

Step 2, XB-RIF and step 7, XB-LIF, and step 15, XF-LIB are crossed chasse take-offs. These should be crossed foot take-offs. Step 6 is commenced as a forward cross roll. There should be no noticeable forward-backward-forward- movement of the right foot for the cross take-off of step 6. The aim is out so that the arc of the pattern will not be disturbed.

Step 12 following the dropped open Mohawk should be commenced from the parallel "AND" position.

SIESTA TANGO



HIGHLAND SCHOTTISCHE

A Variation of the University Swing by Geo Muller

Music	Schottische 4/4	Tempo	100 beats per minute
Pattern	Set		
		Start	Step 1, Count #3
Hold	Closed (A) Open (D) during steps 5, 6, and 7		

Opening

The dance is to start on count #3 of a measure of music. The first step to be skated must be step 1.

Dance Notes

If the 24 beat pattern of the dance is not adaptable for larger skating surfaces, skaters have the choice of 3 groups of optional edges.

Group 1

Step	Man	Beats	Lady	Position
5a	RIF	2	X-roll LOF	D
5b	LIF	2	X-roll ROF	D

Group 1 is inserted between compulsory steps 5 and 6. Group 1 may be repeated if necessary. If one or more sets of group 1 are used, each step of each group constitutes a lobe and must begin and end at the baseline.

Group 2 is inserted between steps 6 and 7

Step	Man	Beats	Lady	Position
6a	LOF	2	RIF	D
6b	RIF	2	LOF	D

Group 3 is inserted between steps 12 and 13.

Step	Man	Beats	Lady	Position
12a	LOB	2	ROF	A
12b	ROB	2	LOF	A

If group No. 3 is used, there will be a slight deviation in the roundness of the pattern going around the corner; however, both parts of the pattern at each end of rink should be symmetrical and proportioned to suit rink conditions.

All groups of optional strokes may be used or left out singly without regard for the other group at the skater's discretion; however, a pattern once chosen must be consistently adhered to. A skater may not use one set of optional strokes in one round and leave them out of use another group in another round. There are no chasse steps in this dance. All IF-IB Mohawks in this dance are dropped open Mohawks.

HIGHLAND SCHOTTISCHE – continued

Judging Points

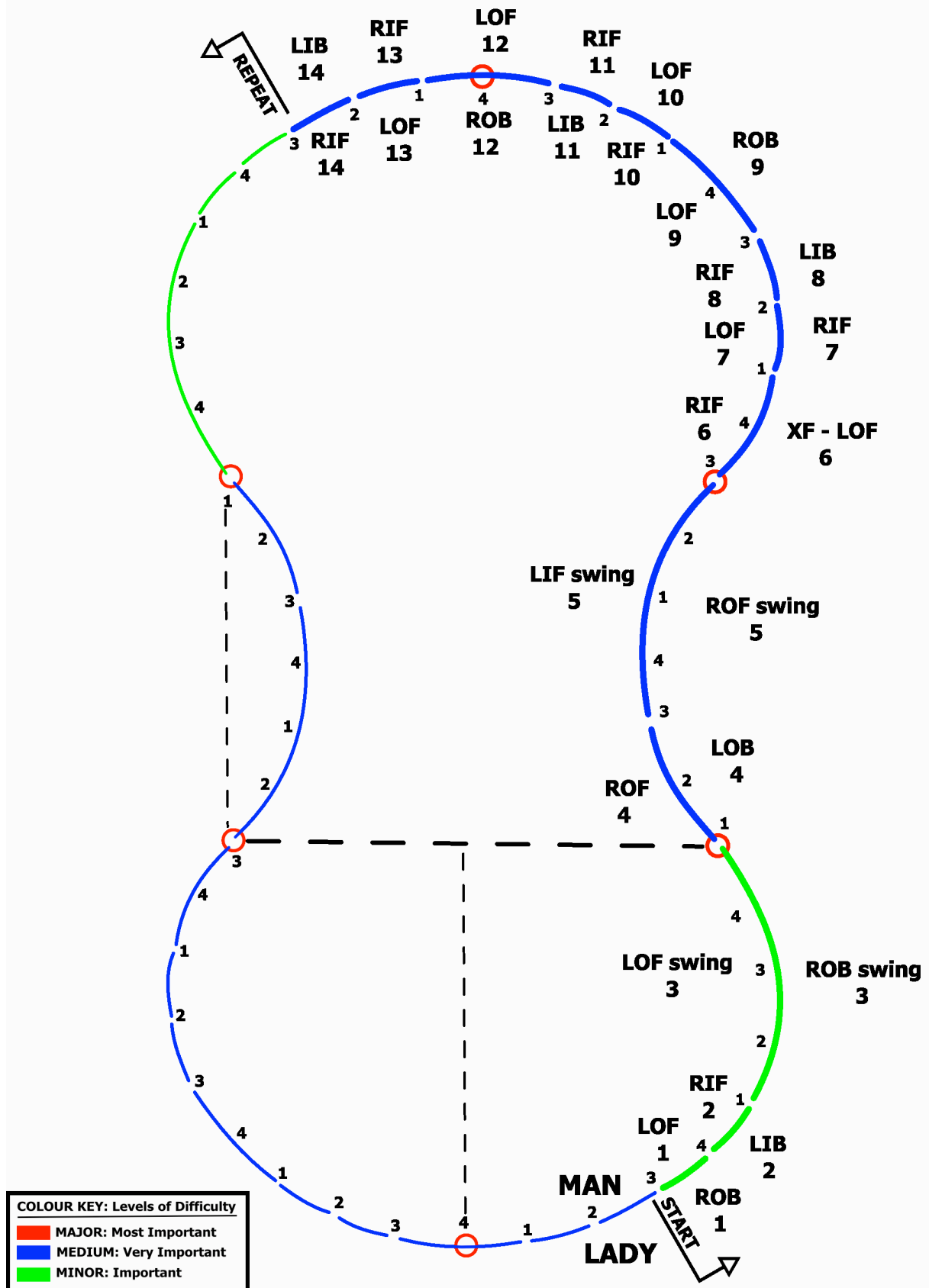
- 1 Timing
- 2 Execution
 - a The man tracks the lady on steps 1 through the start of step 4. After starting step 4 the lady deepens her edge prior to step 5. The beginning of step 5 aims towards the centre. Steps 5, 6 and 7 are done in open “D” position.
 - b The take-off on step 5 is parallel for the man and angular struck from behind the heel for the lady.
 - c The take-off for Step 6 is angular for the man while for the lady it is a cross roll. This take-off for the lady must be crossed foot, crossed tracing, close and angular.
 - d The lady's step 7 must be in the “parallel and” and must not be a XF-RIF
 - e All forward to back Mohawks are open dropped Mohawks done heel to instep
 - f All back to forward Mohawks are executed from behind the heel of the tracing skate
 - g The man must track the lady at the beginning of step 9. The lady must track the man at the beginning of step 12
- 3 Pattern
 - a Step 4 starts the baseline. The second beat of step 5 comes off the top of the centre lobe. The second beat of step 12 occurs in the centre of the corner barrier lobe
 - b Step 6 must aim to the barrier and not down the floor
 - c Step 9 must be aimed around the corner
- 4 Body posture / team relationship
- 5 Presentation and flow

Common Errors

- 1 Step 3 for both partners will be aimed too deep and will set up a baseline that is too far to the centre
- 2 Step 5 for both partners will aim too shallow and the team will not return to the baseline without hooking the edge
- 3 Step 6 to Step 7 the lady will have a tendency to cross step 7
- 4 The teams will tend to start-stop the series of steps on the corner instead of maintaining a constant series of concentric rotations. This can best be noted by observing the hands.

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HIGHLAND SCHOTTISCHE



BORDER BLUES

Irwin - McLaughlen - Kenny –Ringeisen

Music	Blues	Tempo	92 beats per minute
		Start	Step 1, Count #1
Hold	Side (B) and Reverse Side (Rev. B)	Pattern	Border Dance ONLY

Opening

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

Dance Notes

Skaters are in Side (B) position to start the dance and do not change to Reverse Side (Rev. B.) until step 12, the four beat ROF swing. Partners return to Side (B) position on step 15 for the remainder of the dance.

Particular attention should be given to the aiming and execution of the steps in the eight beat barrier lobe, steps 7 through 11. Step 7 starts at the baseline, step 9 ends at the peak and step 10 and 11 return to the baseline maintaining the arc of the lobe.

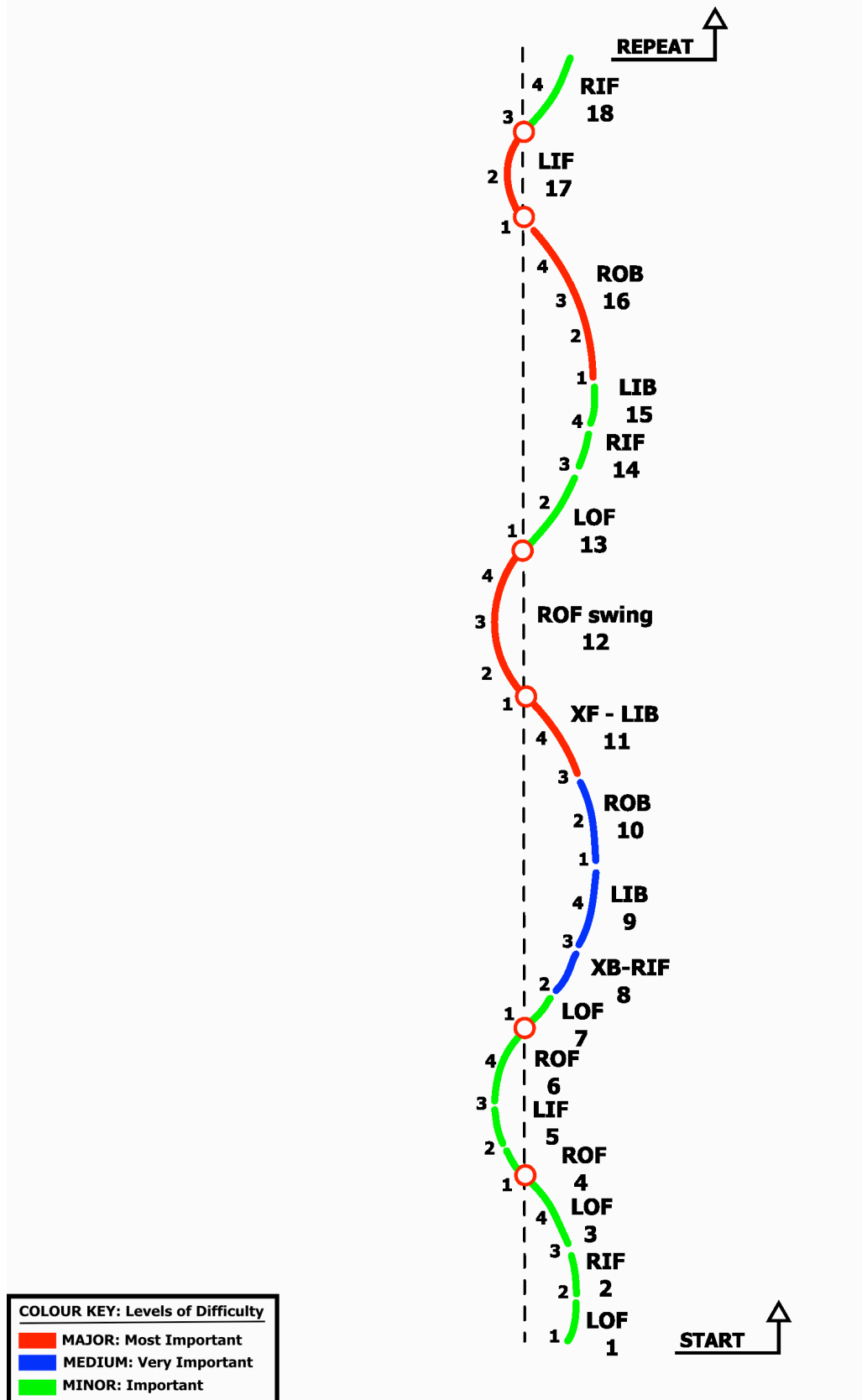
There is to be no tandem position during the Choctaw on steps 11 and 12. The partners merely pass through the tandem position during the change from Side to Reverse Side Position.

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

Upright dance position is required during this dance and all free leg movements are to be of a natural free-flowing type.

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

BORDER BLUES



CORONATION WALTZ

Music	Waltz	Tempo	120 beats per minute
Hold	Waltz (Closed "A")	Pattern	Set
		Start	Step 1, Count #1

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

The diagram as shown is for a 36 beat pattern. For a 30 beat pattern, delete steps 2, 3 8 and 9. For a 33 beat pattern, couples may delete steps 2 and 3 OR steps 8 and 9. A pattern once chosen must be adhered to throughout the skating of the dance.

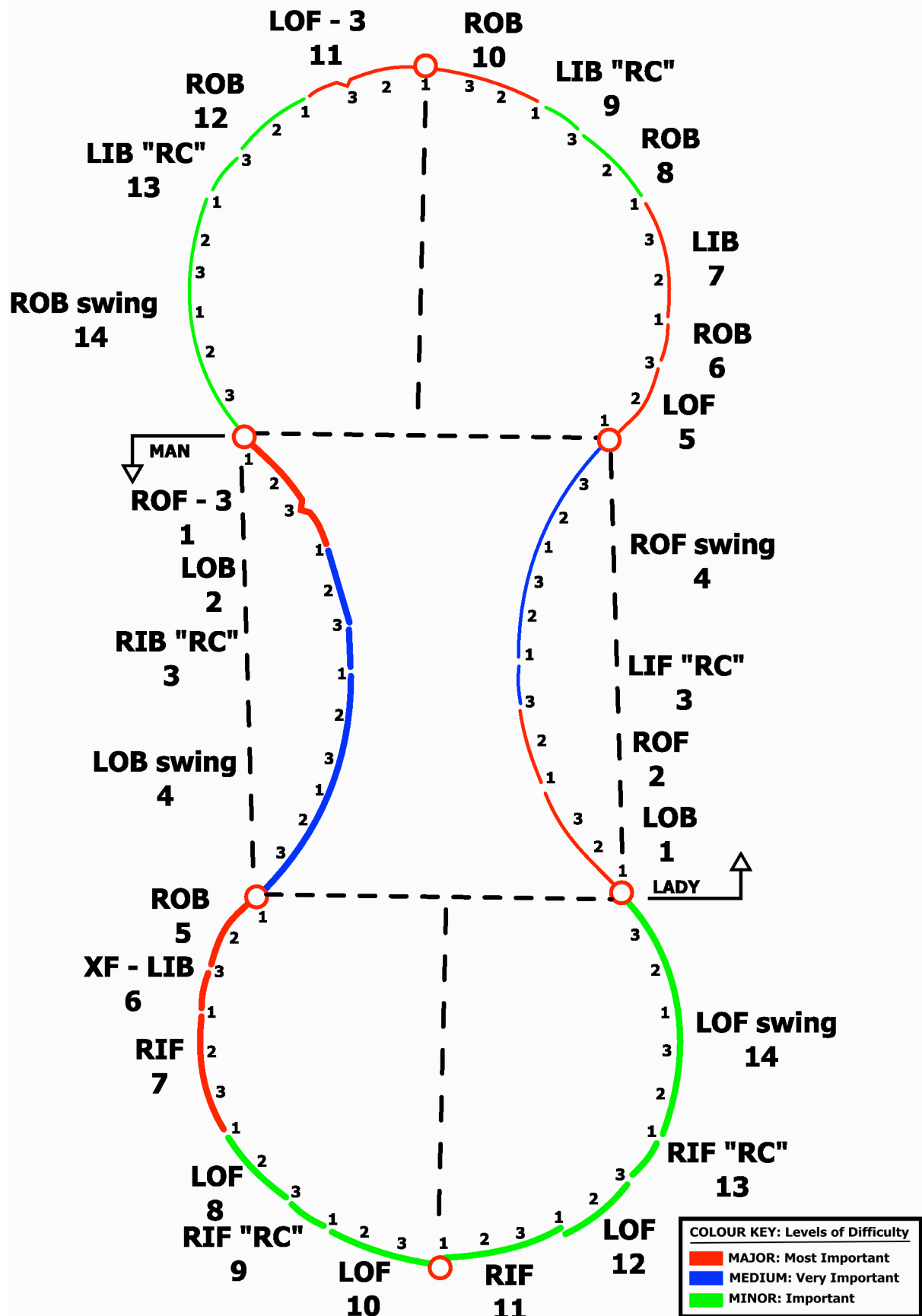
Steps 3, 9 and 13 are raised chasses for both partners.

During the execution of step 11, the lady must turn under the man's left arm while maintaining hand contact with her right hand. All three turns in this dance are to be turned on the third count of the step. The OB edge following the three turns should be stroked from beside the employed foot.

Care should be taken on steps 5, 6 and 7 to maintain good rotation and partner relationship. At no place in this dance are partners to assume a semi-side closed or side-closed partnership body position.

Steps 5 and 6 for the lady comprise a dropped open Mohawk (LOF to ROB)

CORONATION WALTZ



METROPOLITAN TANGO

Music	Tango 4/4	Tempo	100 beats per minute
Pattern	Set	Axis	45 degrees approximately
		Start	Step 1, Count #1
Hold	Reverse Kilian Reverse side (B) and Kilian side (B) Hand contact is optional provided one pair of hands maintain contact at all times		

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 corner steps of this dance consist of steps 1 through 11 and are the same for the three optional straightaway sequences allowable as follows:

24 Beat			28 Beat			32 Beat		
Step No	Edge	Beat	Step No	Edge	Beat	Step No	Edge	Beat
12	ROF	1	12	ROF	2	12	ROF	2
13	LIF	1	13	LIF	1	13	LIF	1
14	ROF Swing	4	14	ROF	1	14	ROF	1
			15	LIF	2	15	LIF	2
			16	ROF Swing	4	16	ROIF Swing	6
						17	LOF	1
						18	RIF	1

Skaters may chose to skate any one of the prescribed patterns of this dance, but a pattern once chosen must be adhered to and not vary from one to another. The use of or failure to skate any one of these prescribed patterns is discretionary to the skater and shall evoke no penalty from any of the judges.

If the 32-beat pattern is used, the execution of step 16 is as follows: Swing forward on the third count, back on the fifth count and the change of edge occurs on the fifth count. A good upright body posture (hips and shoulders) square to the tracing should be maintained on this step.

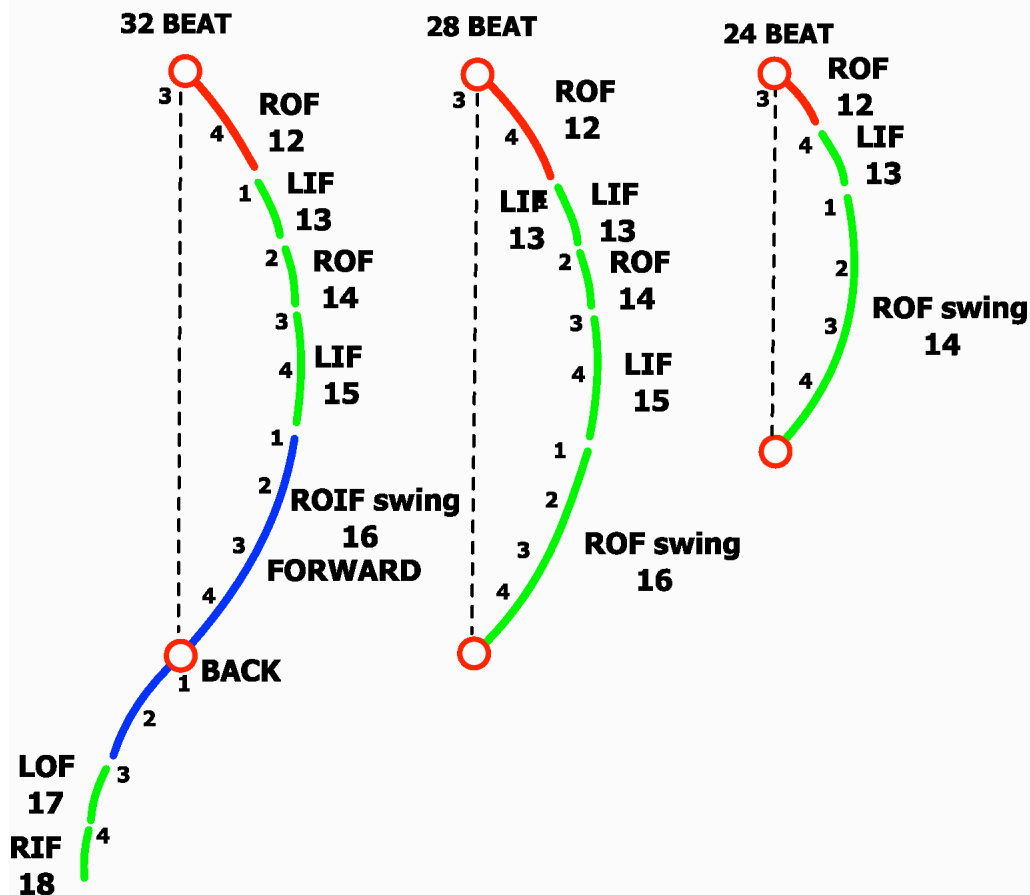
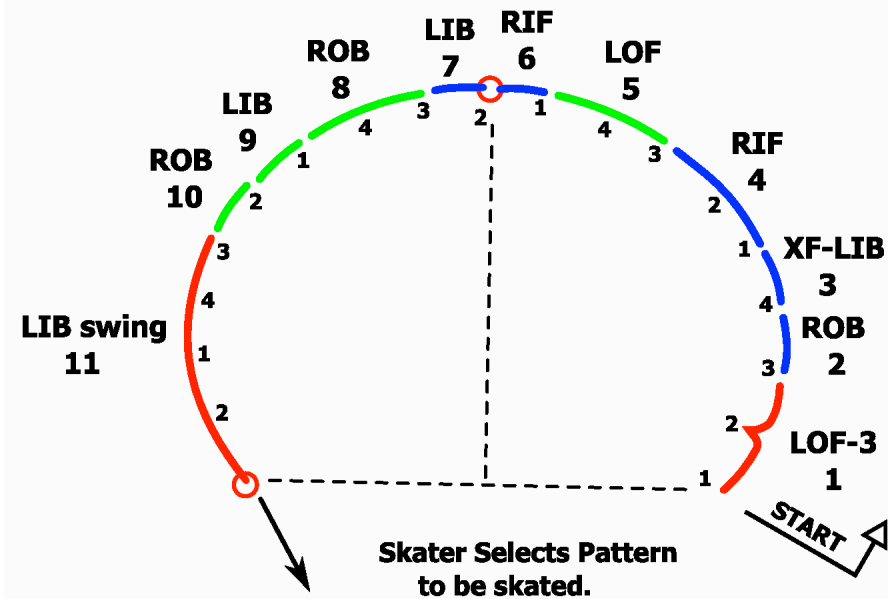
On step 1 (LOF-3), the dance is started in Reverse Side (B) position and the Three turns must be turned on the second count of the step. Steps 2 and 3 are in Side (B) position, changing to Reverse Side (B) for steps 4, 5 and 6 and then returning to Side (3) for steps 7 through 11, the completion of the corner sequence.

Partners are to be in Reverse Side (B) position during the straightaway sequence.

Steps 11 and 12 constitute a Choctaw turn. The tandem position will not be accepted for step 11, LIB swing.

There are no dropped chasse steps in this dance. Care should be taken that all progressive steps are properly stroked.

METROPOLITAN TANGO



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

IMPERIAL WALTZ

Music Waltz
Axis 45 degrees approximately

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

Opening

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

Dance Notes

The following set of optional edges may be inserted between step 9 and step 10 of this dance:

Step No	Man	Beats	Lady
9A	LOF	3	ROB
9B	ROF	3	LOB

A pattern once chosen must be consistently adhered to and cannot be skated during one round and left out in another.

Steps 7 and 11 for the man and Step 11 for the lady are raised chasses

All three turns in this dance are to be turned on the third count of the step. Lady turns her three under man's left arm while contact between her right hand and the man's left hand is maintained.

The first two steps of the dance make up a nine-beat centre lobe. The second step (six-beat edge) should be aimed to the CENTRE and travels up to the peak or top of the lobe before turning to the baseline. The only baseline in this dance covers the centre lobe.

The take-off for man's second step (LOB Swing) of the dance is stroked past and parallel to the employed foot.

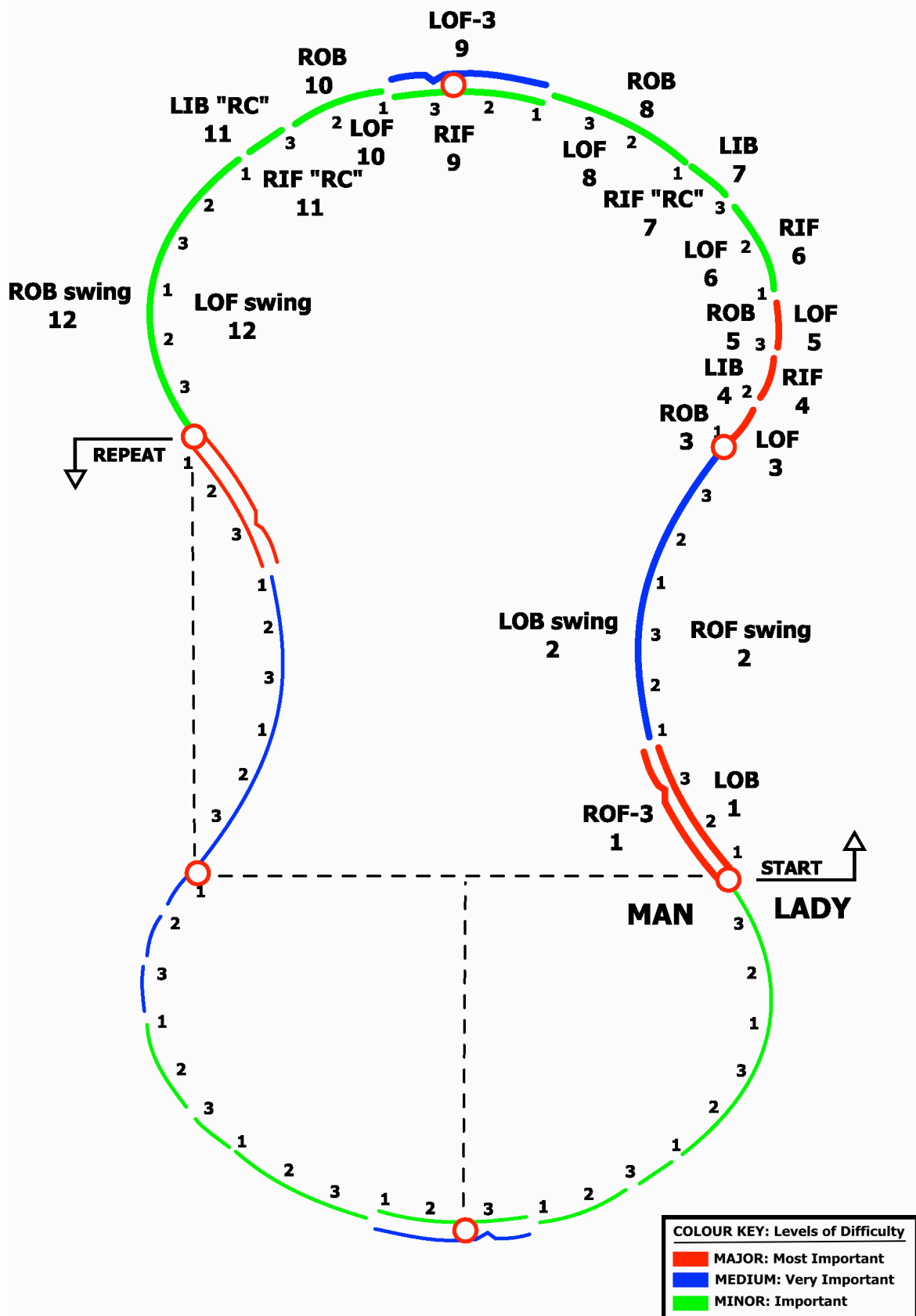
A very noticeable fault in this dance is the exaggerated axis going "into" and coming "out" of the centre lobe and travelling to a noticeable point past the baseline.

At no place in this dance are partners to assume a "semi-side closed" or "side-closed" partnership body position.

Lady's steps 6 and 7 constitute a dropped open Mohawk.

Both parts of the consecutive barrier lobe edges going around each corner of rink are to be symmetrical and lobing proportioned to suit rink conditions.

IMPERIAL WALTZ



ADAMS POLKA

Music	Polka 2/4	Tempo	100 beats per minute
Pattern	Set	Axis	45 degrees approximately
		Start	Step 1 or step 5
Hold	Crossed arms in front. Skaters side by side		

Opening

The dance must start on either step 1 or step 5. The first step must be started on count #1 of a measure of music.

Corner

Step No.	Man	Beats	Lady
5	LOF	1	LOF
6	RIF	1	RIF
7	LOF	2	LOF-3
8	ROB	2	ROB
9	LIB	1	LIB
10	ROB	1	ROB
11	XF-LIB	2	XF-LI8
12	RIF	2	RIF

Straightaway

The following 4 steps make up on straightaway sequence for both skaters:

Step No.	Man	Beats	Lady
1	LOF	1	LOF
2	RIF	1	RIF
3	LOF	2	LOF
4	ROF	4	ROF

Additional straightaway sequences may be added to cover longer skating surfaces. The number of straightaway sequences must be constant throughout the skating of the dance.

Opposite Corner

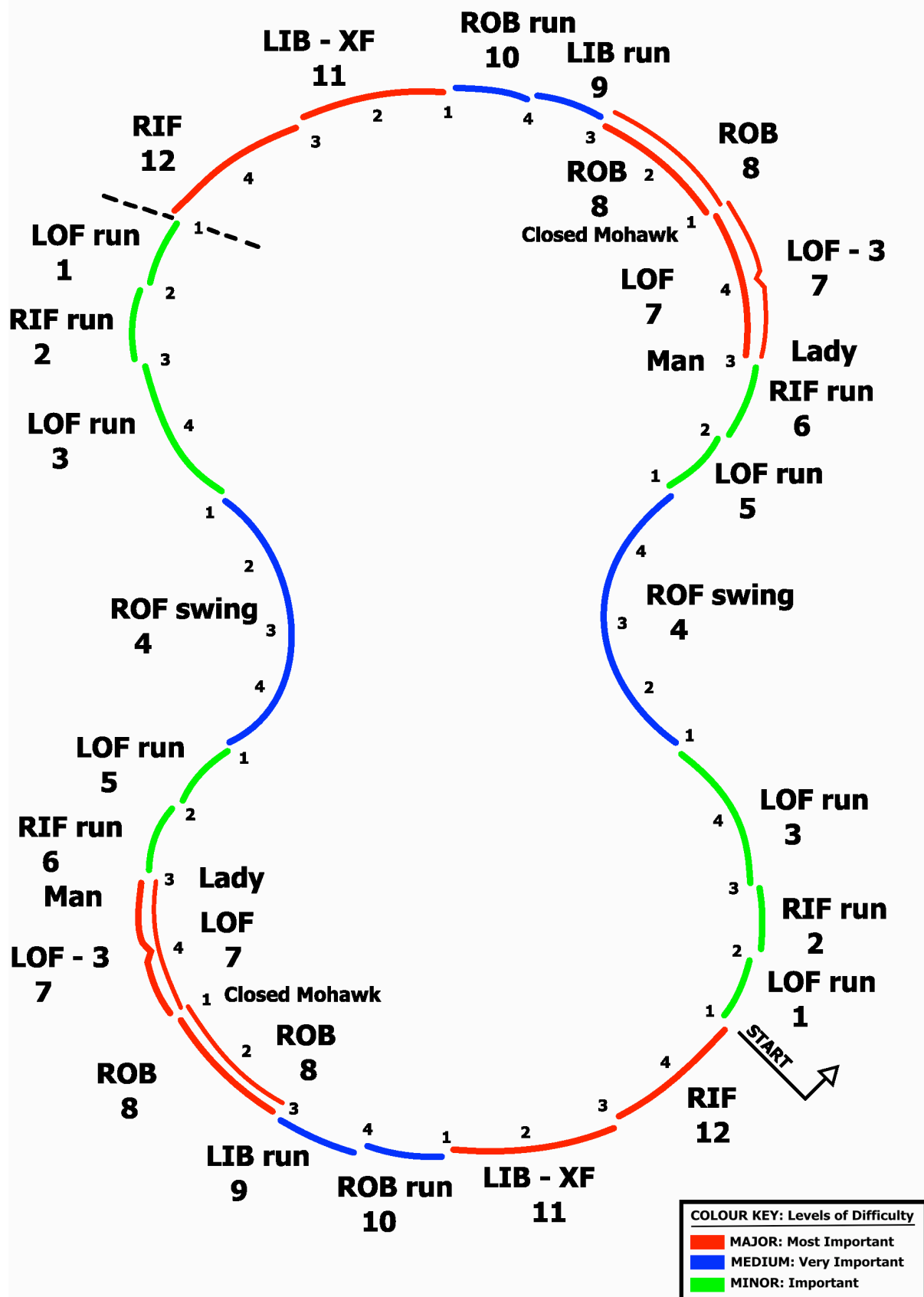
Step No.	Man	Beats	Lady
5	LOF	1	LOF
6	RIF	1	RIF
7	LOF- 3	2	LOF
8	ROB	2	ROB
9	LIB	1	LIB
10	ROB	1	ROB
11	XF-LIB	2	XF-LIB
12	RIF	2	RIF

Adam's Polka – (continued)

All Three turns are turned on the second count of the step, and free leg NOT brought forward before the turn. XF-LIB (Step 11) is a Crossed Chasse, the only chasse step in the dance. LOF-ROB (steps 7 & 8) constitute a closed held Mohawk turn. In this dance, partner's shoulders maintain the same attack position in relation to the skating surface at all times, so in rounding the corner of the rink. Partner's shoulders would remain side by side and approximately parallel to the ends of the rink.

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ADAMS POLKA



FASCINATION FOXTROT

George Muller

Music	4/4 Foxtrot	Tempo	92 beats per minute
Axis	45 degrees approximately	Pattern	Border or Set
Hold	"D" "A" "B" Rev. "B"	Start	Step 1, Count #1

Optional handhold as long as partners are in correct body position and one pair of hands maintains contact at all times.

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

If this dance is skated in border pattern, any of the following combinations of two-beat edges may be selected for steps 14 and 15 before any repeat:

(a) LIF to RIF. (b) LOF to RIF. (c) LIF to ROF. (d) LOF to ROF.

The position on the floor shall determine which combination is chosen. Whichever is used steps 1 and 2 must be aimed to the barrier.

If this dance is skated as a Set Pattern, the combination of steps 14 and 15 first chosen must be consistently adhered to and both parts of the pattern symmetrical and lobed proportionately to suit rink conditions. The Set Pattern diagram illustrates this clearly.

All three turns in this dance should be turned on the second count of the step. These should be turned threes and not kicked flats. The free foot should stay back until the turn and not be brought forward.

The partners are in Side (B) position during step 8, tandem position shall not be accepted. The free leg movement on this step is optional.

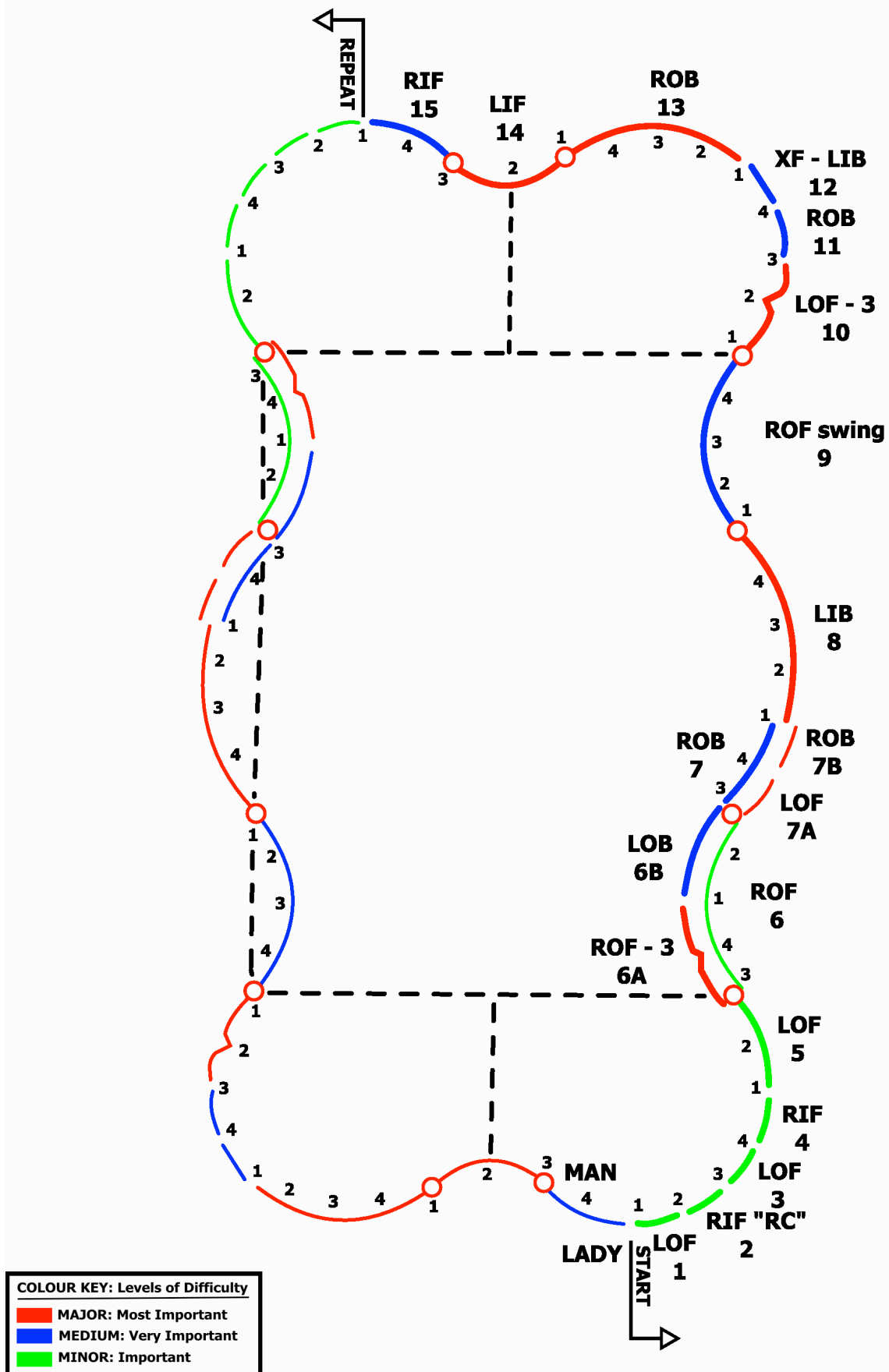
Step 2 is a raised chasse. Step 12 is a crossed chasse and is a definite crossed tracing-crossed foot take-off, aiming toward the barrier.

Lady's steps 7a and 7b (LOF to ROB, edges not flats or a Choctaw) comprise a dropped open Mohawk turn.

On step 6 the lady should be in a good upright body position and square to the tracing.

Step 13 to the first optional stroke on step 14 should be in a good body position, without breaking or lunging forward.

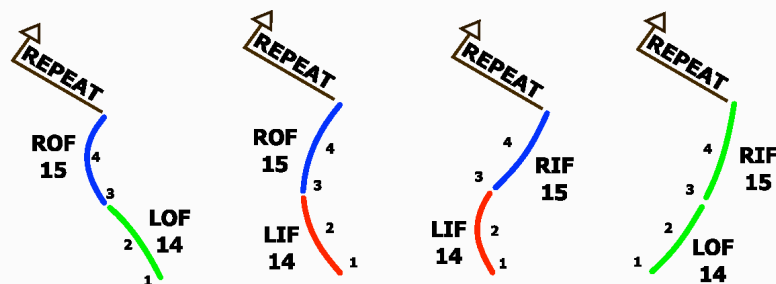
FASCINATION FOXTROT



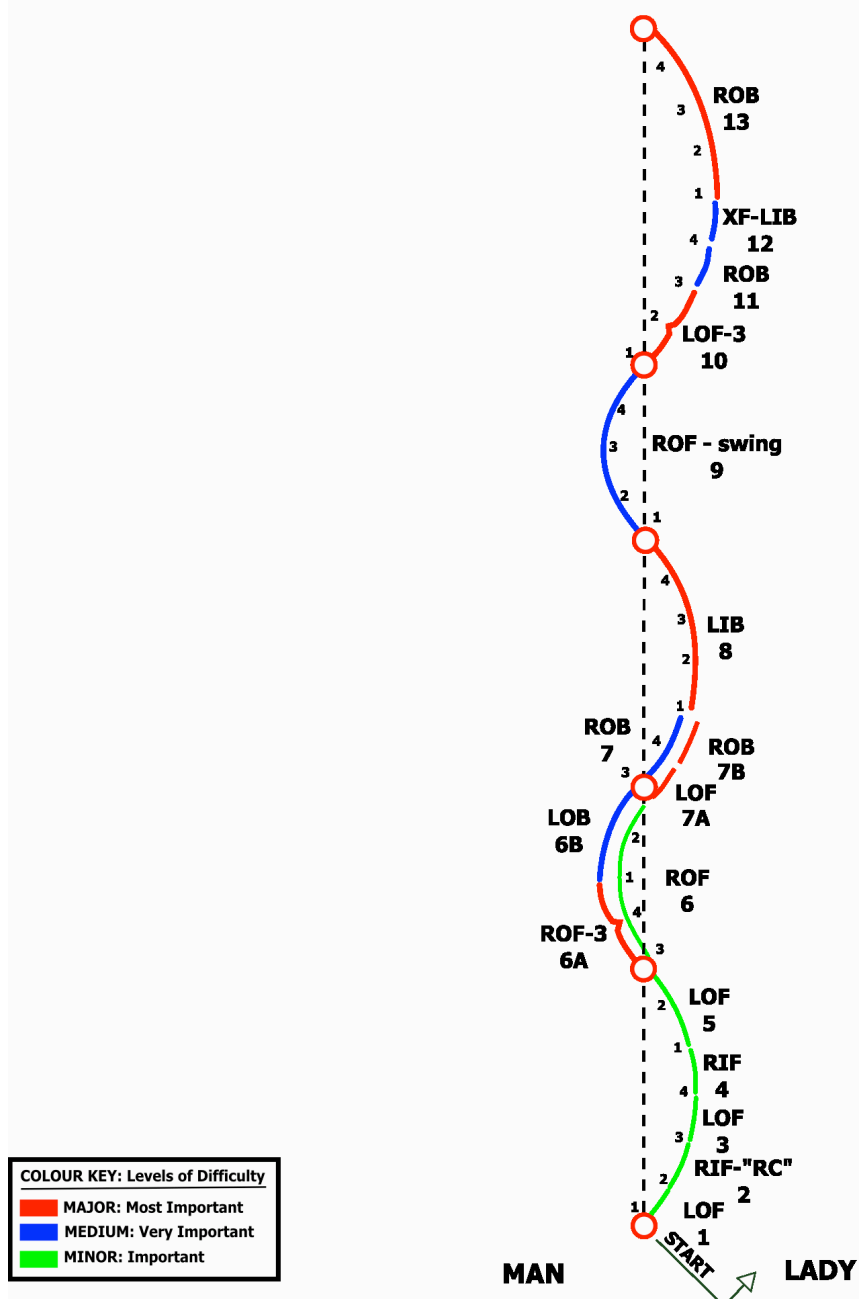
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FASCINATION FOXTROT

Dance Options



OPTIONAL COMBINATIONS FOR STEPS 14 & 15



THE FOURTEEN STEP

Music March 4/4 or 2/4
Hold Closed and Side Closed

Tempo 108 Metronome
Pattern Set

THE DANCE

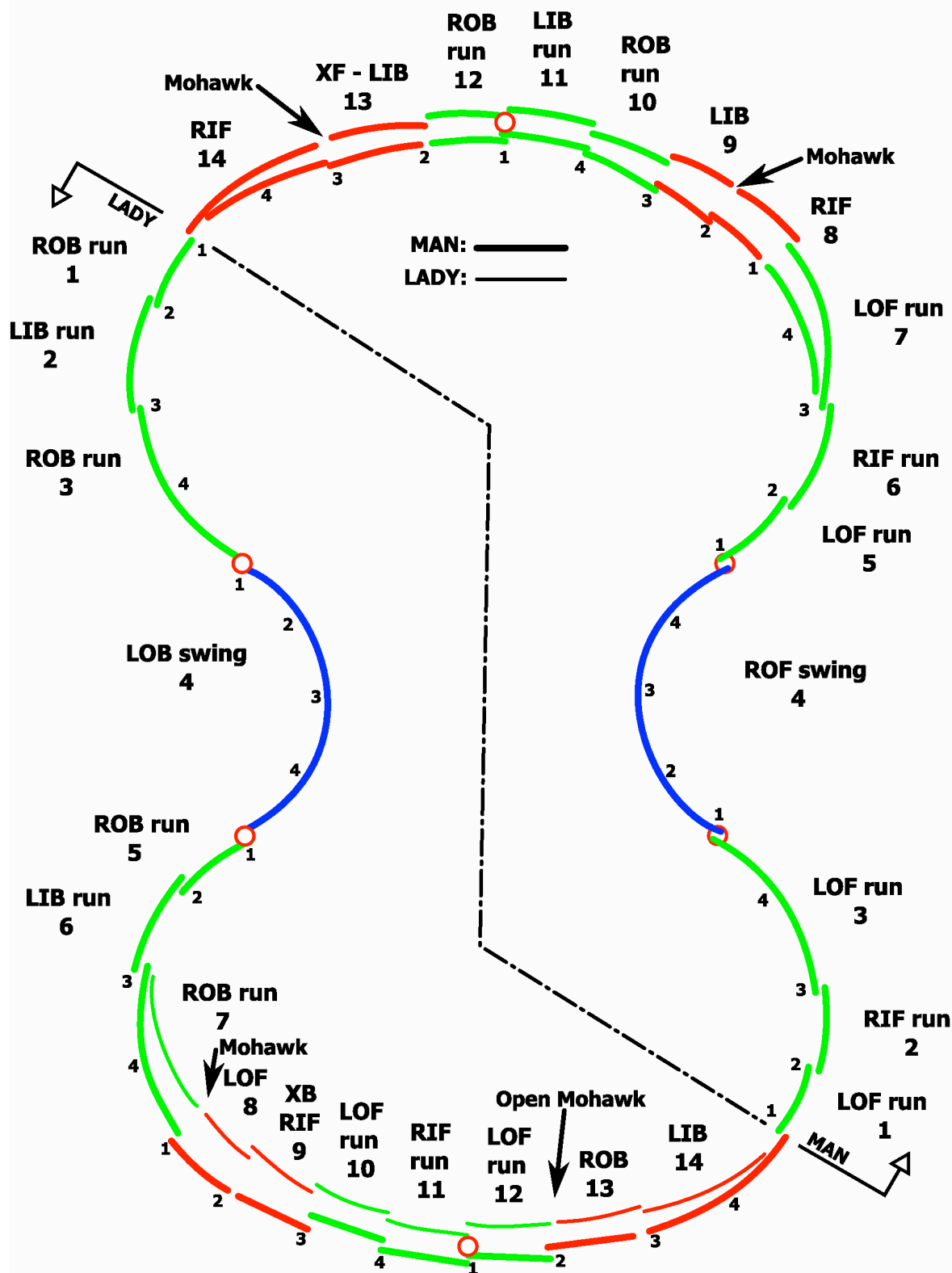
The dance begins with a progressive sequence of three steps forming a lobe curving towards, then away from the barrier followed by a four beat swing roll curving the opposite way. This is followed by another progressive sequence for both partners after which the lady turns forward on step 8 and skates close to the man. The partners' shoulders should be parallel to each other and parallel (in line) to the tracings. After the man's Mohawk on step 9 he should check his rotation with his shoulders and both partners should remain approximately flat to the tracings around the end of the rink. On step 9 (RIF) the lady crosses her foot behind for a crossed chasse, but step 10, 11 and 12 are progressive, but on step 13 he crosses in front.

On step 1 to 7 the man and the lady should be exactly facing each other; the shoulders should be parallel: the tracings of the skaters should follow each other.

LIST OF STEPS

Hold	Step No	Man's Steps	Beats of Music Man	Beats of Music Lady	Step No	Lady's Steps
Closed	1	LOF-Run	1	1	1	ROB-Run
	2	RIF-Run	1	1	2	LIB-Run
	3	LOF-Run	2	2	3	ROB-Run
	4	ROF-Swing	4	4	4	LOB-Swing
	5	LOF-Run	1	1	5	ROB-Run
	6	RIF-Run	1	1	6	LIB-Run
	7	LOF-Run	2	2	7	ROB-Run
Outside	8	RIF Mohawk to:	1	1	8	Mohawk to: LOF
	9	LIB	1	1	9	XB-RIF
	10	ROB-Run	1	1	10	LOF-Run
	11	LIB-Run	1	1	11	RIF-Run
	12	ROB-Run	1	1	12	LOF-Run
	13	XF-LIB	1	1	13	Open Mohawk to: ROB
	14	RIF	2	2	13	LIB

FOURTEEN STEP



PRINCETON POLKA

Irwin-Kenny-McLaughlen

Music	Polka	Tempo	100 beats per minute
Pattern	Set	Axis	45 degrees approximately
		Start	Step 1, Count #1
Hold	Open Foxtrot (D) and Closed Waltz (A) and slight modifications where stated		

Opening

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

Dance Notes

Skaters are to be in OPEN (D) position to start the dance.

Steps 3 and 4 (2 beats each), LIF-RIB for man ROF-LOB for lady, constitute a held open Mohawk for each.

During this Mohawk the partners are in a position that could be called a closed scissors position. Count #2 of step 4 is the peak of the lobe. On step 5 the skaters are to be in open position.

Steps 7 and 8 are a Choctaw turn for the man. Steps 8 and 9 are LOF-ROB dropped open Mohawk for the lady.

Partners should be in Closed (A) position and tracking on step 10.

Steps 14 and 15 (2 beats each) constitute a held open Mohawk for both partners, RIF-LIB for the man and LOF-ROB for the lady. Here again partners assume the closed scissors position for these two steps.

Steps 17 and 18 are a hold open Mohawk turn for the man.

Partners are to be in Closed (A) position and tracking on step 18.

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

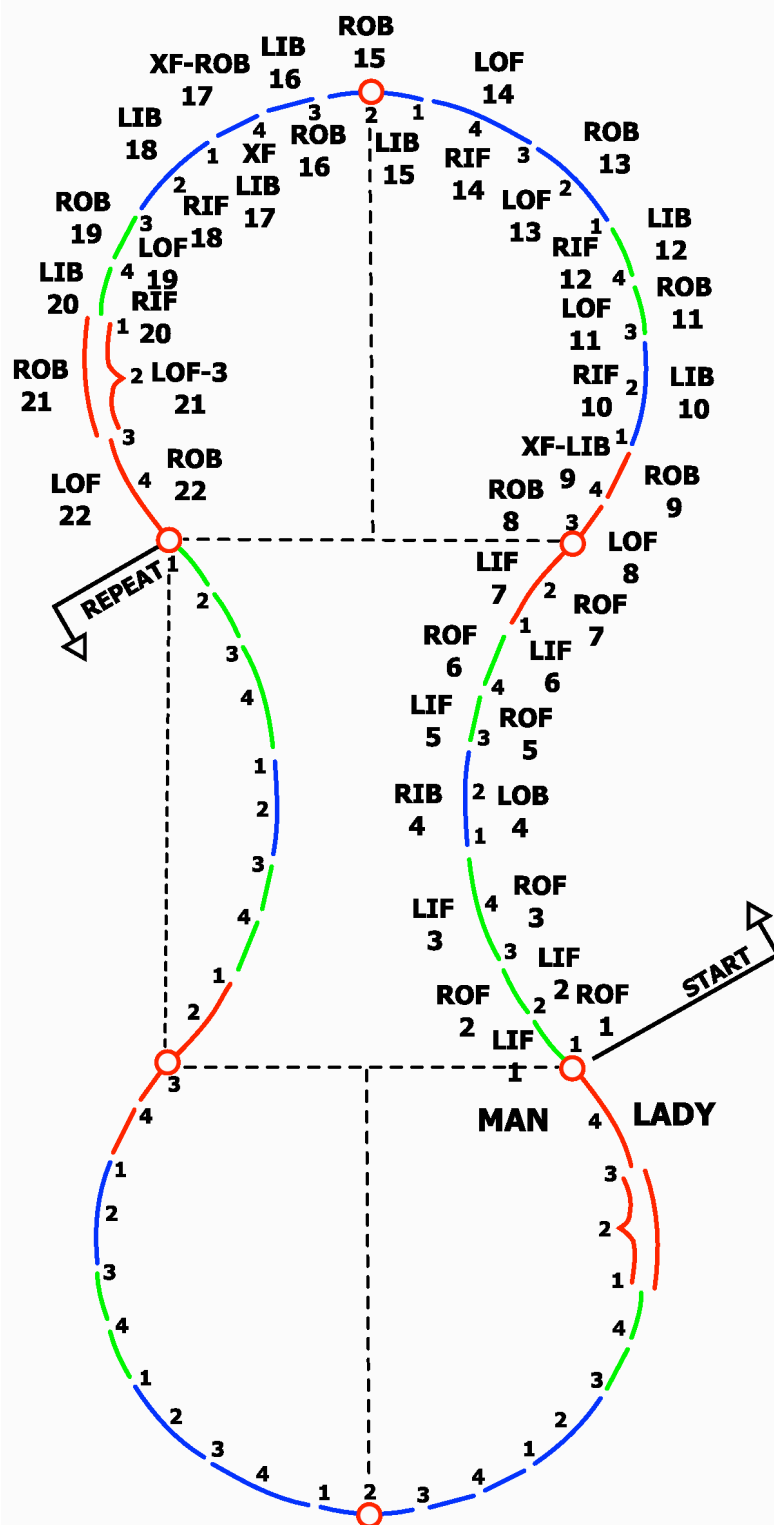
Step 21 is an LOF-3 turn for the man, the turn being on count #2.

Steps 22 and 1 (ROB-LIF) constitute a Choctaw turn for the man.

OPTIONAL STEPS: Steps 5, 6, 19 and 20 (each one beat in duration) may be removed from the Princeton Polka in order to reduce the pattern to consist of 28 beats of music and accommodate smaller rinks for test purposes.

PRINCETON POLKA

Pattern 1



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

KEATS FOXTROT

Music	Foxtrot 4/4	Tempo	96 beats per minute
Pattern	Optional		
		Start	Step 1, Count #1
Hold	Open Foxtrot(D), Closed Waltz (A), Outside Tango (F)		

In open position, the partners should skate with their shoulders and hips close together, steps 1, 2, and 3 are a cross chasse sequence for both partners, while steps 6, 7 and 8 are runs.

On step 4, the lady accentuates count #3 with a knee bend corresponding to the man's on his step 4b.

On the man's steps 4b and 5, the free foot leaves the surface in front (trailing) and is then drawn down beside the skating foot in preparation for the next step allowing the edge to deepen slightly just prior to the rock-over. This is especially important at the end of step 4b to assist in making the slight rock-over called for at this position to facilitate starting the different curvature of the next lobe.

Steps 4a and 9 for the man, and steps 4 and 9 for the lady are started as cross rolls. Step 5 is started as a cross roll for the lady, but not for the man. The partners should be directly opposite at this point and remain in closed or Waltz position until the end of step 8, by which time the man should be at the side of the lady for his ROF-3 (almost tango position) with right shoulders touching and in line (parallel). Closed Position (Waltz Position) is resumed by step 10.

The man's steps 11a and 11b are run sequence. On the lady's Mohawk (steps 11 and 12) she does not swing the free leg, but after extending it behind, merely brings her foot down beside her skating heel (keeping it well turned out) during the count #4 and then on count #1 places it on the surface on the outer edge side of the skating foot.

On step 12, both free legs extend forward together and are then drawn evenly so that, by the end of count #4, they are at the heels of the skating feet ready for the LIF take-off. To facilitate the lady's Mohawk, attention should be given to skating good edges on steps 10 and 11, with the free feet coming close to the skating feet before the take-off on step 11. So that a slight rock-over at the end of step 10 will give both partners a good curving edge on step 11.

Step 13 should be stepped close to the heel of the skating foot. Care should be taken to avoid wide stepping or lunging on steps 13 and 14.

Hold	Step No.	Man's Steps	Beats Man	Beats Lady	Lady's Steps
Open	1	LOF	1	1	LOF
	2	XB-RIF-CH	1	1	XB-RIF-CH
	3	LOF	2	2	LOF
Closed	4a	XF-ROF-3	2	4	XF-ROF
	4b	LOB	2		
	5	ROB	2	2	XF-LOF-3
		Mohawk to;			
Tango	6	LOF-Run	1	1	ROB-Run
	7	RIF-Run	1	1	LIB-Run
	8	LOF-Run	2	2	ROB
	9	XF-ROF-3	2	2	XB-LOB
					Mohawk to

Closed	10	LOB	2	2	ROF
	11a	ROB-Run	1	2	LOF
	11b	LIB-Run			Closed Mohawk to;
	12	ROB-run Choctaw to	4	4	ROB
	13	LIF	2	2	LIF
	14	RIF	2	2	RIF

Judging Points

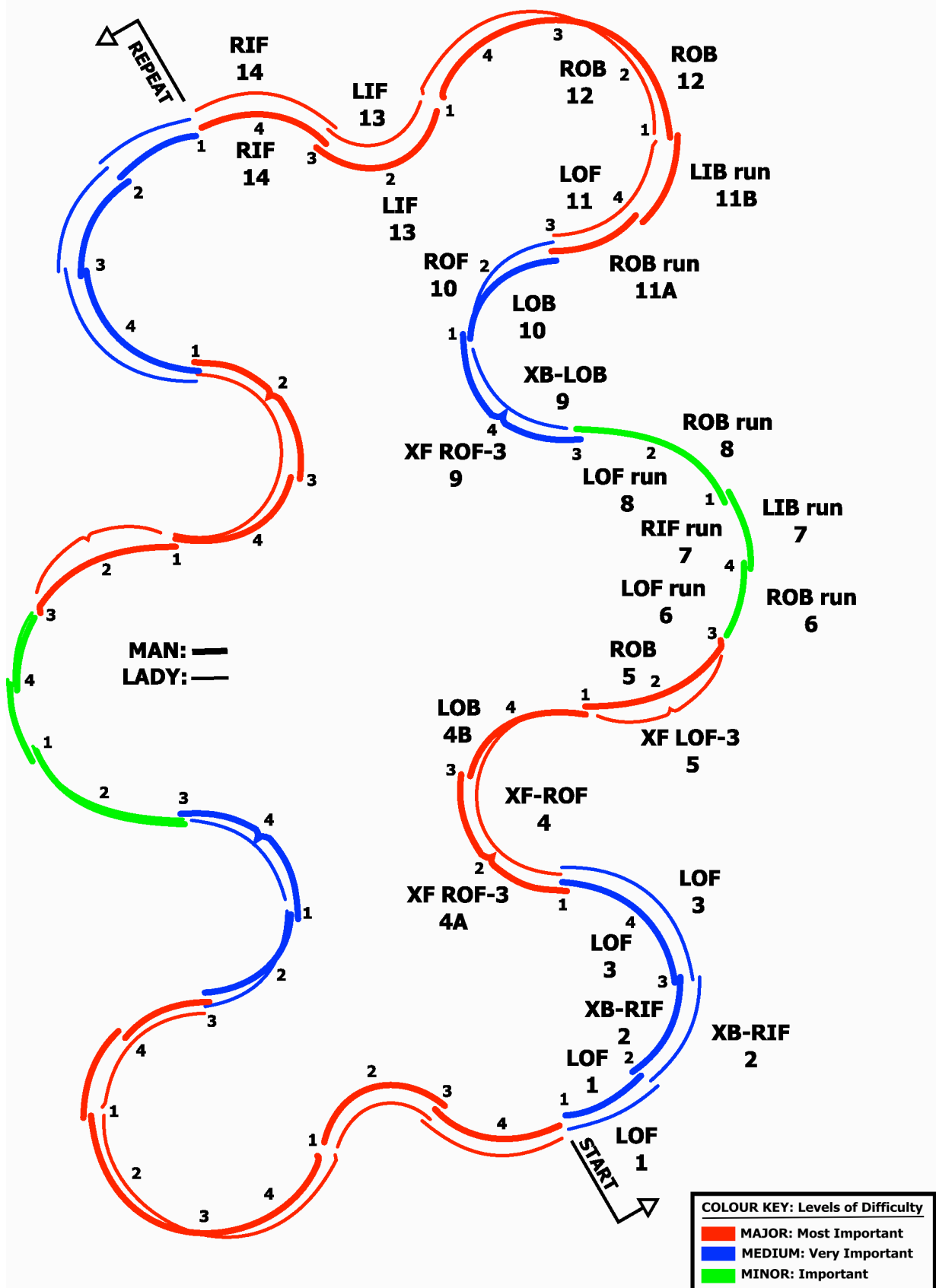
1	Timing	
2	Execution	
	A	In closed waltz position the trailing partner should not be more than a skate width inside or outside the leading partner.
	B	The dance begins in open “D”. Step 2 is a crossed chasse.
	C	Steps 4a for the man and 4 for the lady are cross-rolls. The man on step 4b deepens the end of the step so that his skate is inside the trace of the lady. The man’s three turn is turned on the second count of step 4a.
	D	Step 5 is stroked from the parallel “and” position. The man deepens his edge to allow the lady to move from inside his trace to outside his trace. She then does her LOF-3 at the man's instep on count #2 of the step.
	E	On step 6 the man strokes his Mohawk from behind the heel.
	F	Step 39 starts as a cross-roll for both partners. The man’s ROF-3 is turned at the instep on count #2 of the step. The closed “A” position is resumed on step 10 with the lady stepping inside the man’s tracing. The man deepens his edge to allow the lady to trace outside the man’s tracing.
	G	Step 11 for the lady and step 11a and 11b for the man are skated in partial outside position.
	H	Steps 11 and 12 for the lady form a closed Mohawk turn.
	I	Steps 12 must cross trace. Step 11 and 12 form a back to forward Choctaw turn. The take-off for step 14 must be close and angular.
3	Pattern	
	A	Must be arranged so that the correct edges are arranged on the floor so that the team can skate with good floor coverage and even flow and without obviously pushing and straining.
4	Body Posture baseline / Partnership Relationship	
5	Presentation and Flow	

Common Errors

A	The three turns will be stepped on inside edges.
B	The man's step 4a and 4b will lack control and allow separation of partners
Cs	Shaky closed Mohawk for the lady or incorrect edges on the turn (steps 11 and 12.
D	Uncontrolled shallow edge on step 12 ROB. Partner adopt tandem position inside of remaining in "D" position
E	Wide stepping or flats on two inner edges step 13 and #14.
F	Lack of speed at the restart of the dance.

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KEATS FOXTROT



THE MARINE WALTZ

By Ron Irving - 1974

Music Waltz
Hold Kilian and Reverse Kilian

Tempo 108 beats per minute
Pattern Preferred
Start Step 1, Count #1

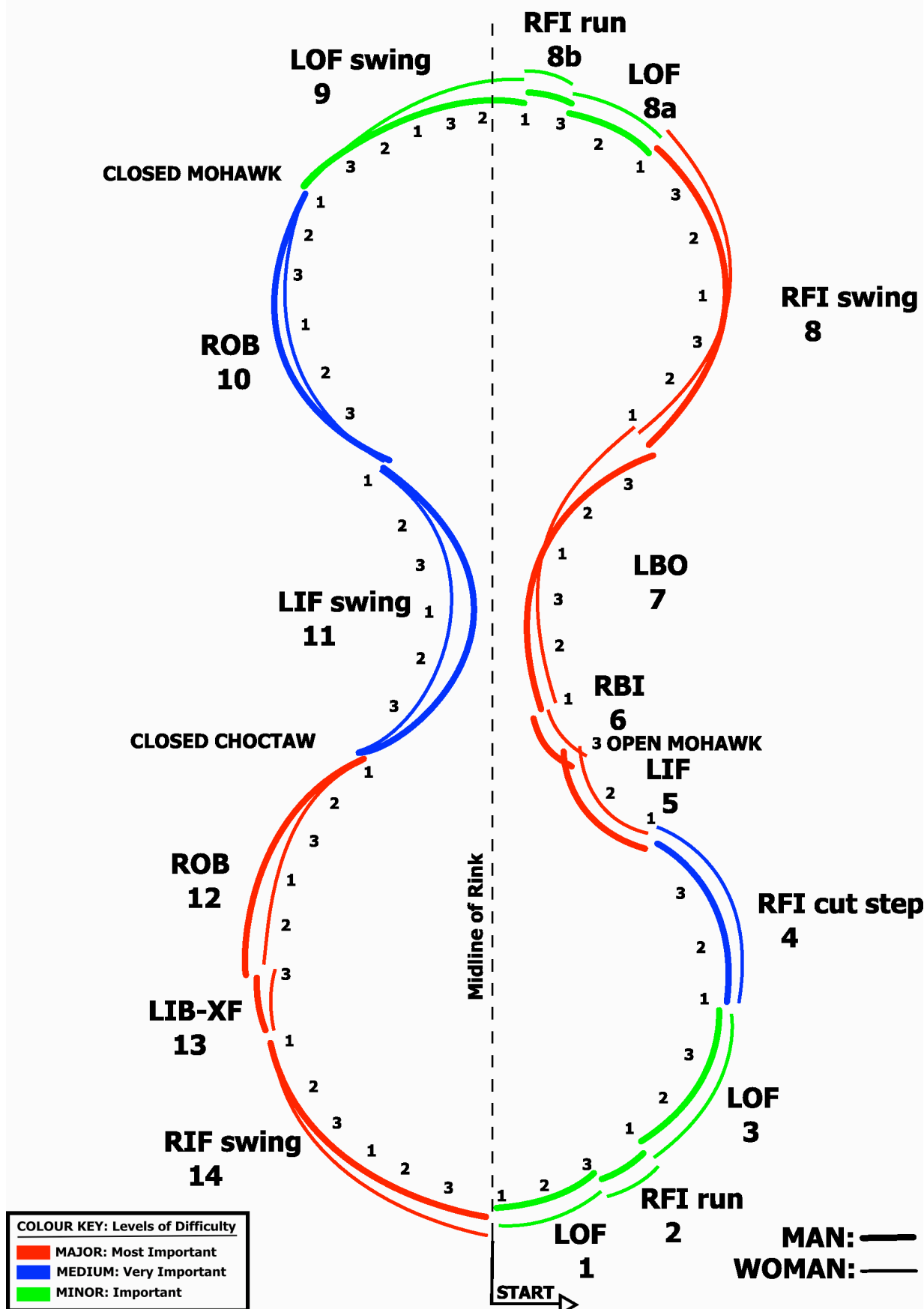
Thumb pivot grip should be used throughout this dance in order to facilitate the changes from Kilian to Reverse Kilian and vice-versa.

<i>Hold</i>	<i>Step NO.</i>	<i>Edge</i>	<i>Beats</i>	<i>Description</i>
Kilian	1	LOF	2	
	2	RIF	1	Run
	3	LOF	3	
	4	RIF	3	Cut-step – bring right foot beside left foot, and as right foot takes the floor on an IF edge, the left foot leaves the floor and is moved forward to a leading position.
	5	LIF	2	
Reverse Kilian	6	RIB	1	Dropped open Mohawk
	7	LOB	6	
Kilian position on fourth count	8	RIF	6	Swing forward. Change to Kilian position on the fourth count of the step
	9	LOF	6	Swing forward
	10	ROB	6	Closed Mohawk
	11	LIF	6	Swing forward
	12	ROB	5	Closed Choctaw. Double leg lift on this step, free leg lifts for 1 and 2, drops beside the right foot on 3 and lifts again on 4.
	13	XF LIB	1	
	14	RIF	6	Swing forward

N.B. It shall be permissible on large skating surfaces to insert the following optional steps between steps 8 and 9.as shown on the diagram.

<i>Hold</i>	<i>Step NO.</i>	<i>Edge</i>	<i>Beats</i>	<i>Description</i>
Kilian	8a	LOF	2	
	8b	RIF	1	Run

MARINE WALTZ



COLONIAL FOXTROT

© Carolyn Jessop 2.6.81

The author of this dance has requested that it is not used for solo dance competition or solo dance tests

MUSIC	Foxtrot	TEMPO	100 beats per minute
PATTERN	Preferred		

DANCE NOTES

After an optional opening the dance is to start on Step 1 (LOF), count #1 of the music. The dance commences in REVERSE KILIAN position. This dance position is maintained until the end of Step 11.

The man should move ahead on Step 6 (ROF) so that Reverse Kilian position can be maintained for the turn edge of the closed Mohawk Step 7.

The lady should move ahead on Step 9 (LOF) so that Reverse Kilian position can also be maintained through this closed Mohawk turn.

Close partner relationship will be necessary on Step 11, with the lady tucked in just slightly behind the man's left hip. On the last beat of Step 11, partners shall break contact completely, and turn clockwise to take up OPEN FOXTROT POSITION on Step 12 (RIF). Arm positions shall be optional during this change of dance hold, provided that contact is completely broken at the point of turn and resumed at the commencement of Step 12.

FOXTROT position is maintained until the end of Step 20 (ROF). Partners shall accomplish a change to KILIAN position during Steps 21 and 22. Contact shall not be broken during this change of position.

During Step 30 (XF-ROF-3), partners shall change to REVERSE KILIAN position which shall be maintained through Steps 31 and 32. This puts partners back in the correct position to re-start the dance.

On Step 31 (LOB), partners' feet should be in line and tracking. However, partners should not assume a tandem position of the bodies. Shoulders should be well rotated and in line with the tracings.

Steps 4, 11, 18 and 30 commence as Cross Rolls.

Steps 6 & 7, 9 & 10, 25 & 26 comprise Closed Mohawks.

Steps 23 and 24 comprise a Closed Choctaw. On Step 23 (LOF swing), the man shall move strongly ahead of the lady to facilitate the Choctaw turn. He should maintain this leading position until Step 25 (LOF). On Step 26 (ROB), partners begin a clockwise rotation through to Step 28 (RIF).

Free leg positions or movements shall be optional, with the exception of Step 24, when they shall remain in a trailing position until the last beat of the step. At this time, they shall be drawn in close to the tracing foot ready to step forward on to the LOF edge of Step 25. Various interpretations may be achieved on Step 24 by use of tracing knee action.

The 3-turn on Step 30 is turned on the 2nd beat of the step, count #2

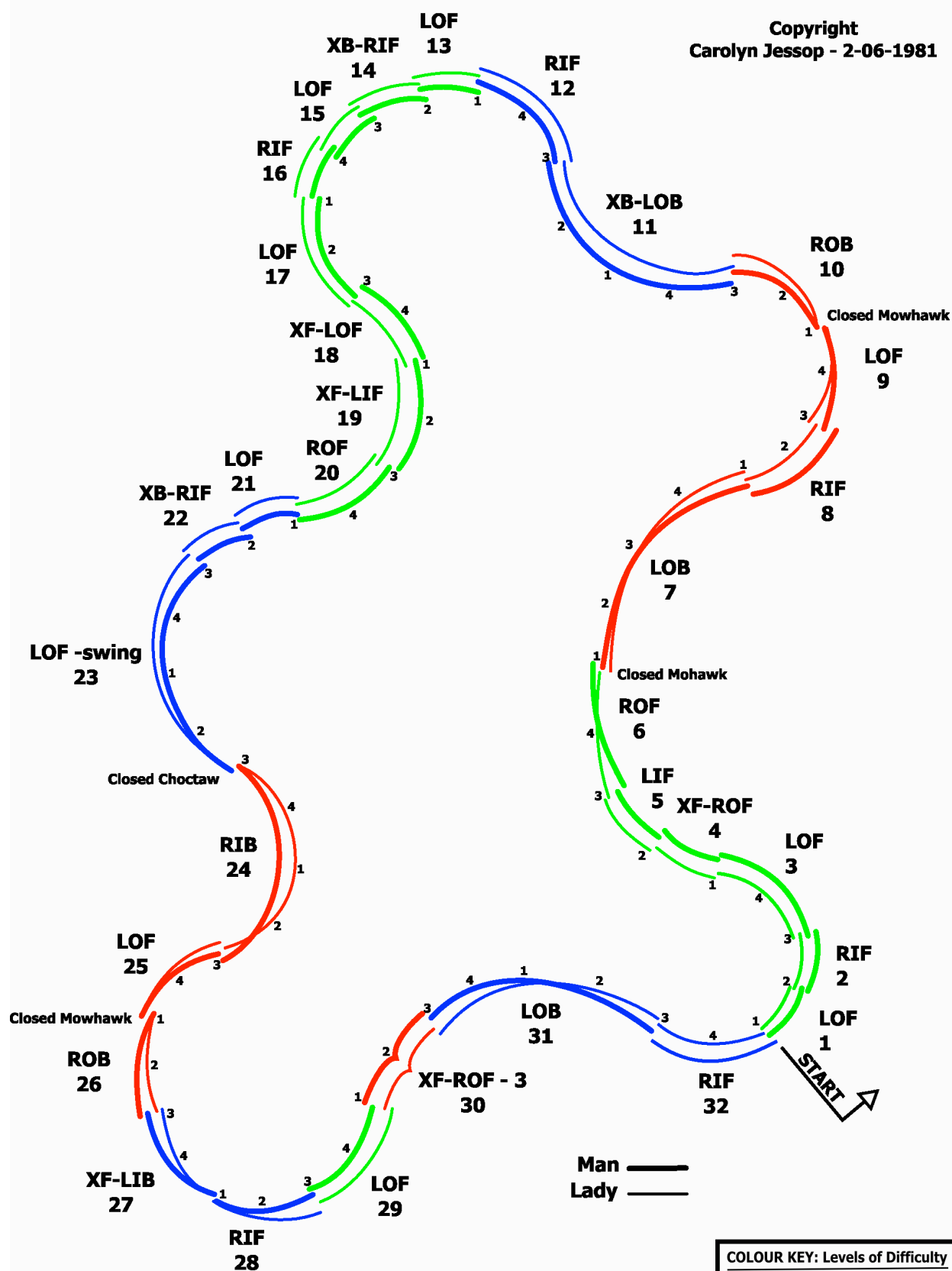
COLONIAL FOXTROT (continued)
LIST OF STEPS (same for lady and man)

STEP NO.	EDGE	BEATS
1	LOF-run	1
2	RIF-run	1
3	LOF-run	2
4	XF-ROF	1
5	LIF	1
6	ROF Closed Mohawk to	2
7	LB0	4
8	RIF	2
9	LOF Closed Mohawk to	2
10	ROB	2
11	XB-LB0	4
12	RIF	2
13	LOF	1
14	XB-RIF chasse	1
15	LOF -run	1
16	RIF-run	1
17	LOF-run	2
18	XF-ROF	2
19	XF-LIF	2
20	ROF	2
21	LOF	1
22	XB-RIF Chasse	1
23	LOF swing Closed Choctaw to:	4
24	RIB	4
25	LOF Closed Mohawk to:	2
26	ROB	2
27	XF-LIB Chasse	2
28	RIF	2
29	LOF	2
30	XF-ROF-3turn	2
31	LOB	4
32	RIF	2

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COLONIAL FOXTROT

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Carolyn Jessop - 2-06-1981



THE FLIRTATION WALTZ

Music	Waltz $\frac{3}{4}$				Tempo	120
Hold	Kilian, Tandem, Reverse Kilian, Tandem, Closed Waltz, Kilian, Tandem				Pattern	Set
					Start	Step 1, Count #1

THE DANCE

The dance begins in the Kilian position with step No 1, a LOF three beat aimed towards the barrier.

Step No 4 and 5 are skated in Tandem position.

Steps No 7, 8, 9 are skated in Reverse Kilian position. Step no 9 is a LOIF 6 beat edge. The change of edge occurs on count #4 of the music as the free foot passes alongside (back to forward swing) of the left and continues to travel to the extended forward position.

During step no 16 the man and the lady swing their free legs in unison, man from back to forward, lady from forward to backward. On the extreme end of this 6 beat edge, the man raises lady's right hand with his left hand, holding it above her head in preparation for step no 17.

Step No 17: lady executes a 5 step turn while the man strokes a ROF 6 beat edge. Man's right hand and lady's left hand are free until lady's 5th step when waltz position and hold is again resumed. Lady should exercise extreme caution during this 5 step turn, so that the first three steps, LOB, ROF and LIF are aimed towards the centre of the rink.

During step no 18 man swings his right free leg from back to forward in unison with lady's left leg swing from forward to backward.

Step no 19 Man strokes a ROIF 6 beat edge, while lady strokes 19a and 19b, a LOB 3 beat edge to a RIF 3 beat edge, a closed Choctaw. As lady strokes step No 19b, man changes from outside to inside edge, both partners immediately swinging their left free legs forward. On the extreme end of lady's step no 19a, a LOB three beat edge, man releases lady's hand and she places her right hand on her right hip near her waist. As lady turns forward to stroke step no 19b, a RIF three beat edge, partners resume Kilian position. During the back to forward turn for the lady, man's and lady's hands are momentarily free.

THE FLIRTATION WALTZ (continued)

Judging Points

- 1 Timing
- 2 Execution
 - a Step 1 is aimed toward the barrier and is curved around to allow step 2 to aim toward the midline. Those steps are skated in the Kilian position. Steps 3 and 4 constitute an open Mohawk turn for both partners.
 - b Step 9, a 6 beat swing change edge swing, with the change occurring on the fourth beat of the edge. Steps 10 and 11 constitute an open Mohawk turn.
 - c Step 16 is a 6 beat swing for both partners skated on a shallow edge to set up the 5 step turn, #17A through E.
 - d Step 19A and 19B, for the lady constitute a closed Choctaw, while the man skates a 6 beat change -of-edge with change occurring on count #4, the same time as the lady's Choctaw. As the lady turns forward on step 19B The partners resume the Kilian position.
- 3 Pattern
 - a The second lobe of the dance must be skated rather deep in order to end facing the barrier for step 7 (LOF)
 - b The second, third, and fourth lobes of this dance are made up of 12, 6 and 3 beats meaning that the aiming will be shallower and shallower.
 - c The three turn on step 13 should occur on the midline of the skating surface.
 - d The lady's Mohawk on step 17C and 17D should occur at the top of the lobe so as to set up the swing-roll step 18 to aim toward the barrier.
 - e The second beat of step 23, (RIF) open Mohawk turn, should occur on the midline of the skating surface.
- 4 Body Posture Baseline/Team relation
- 5 Presentation and Flow

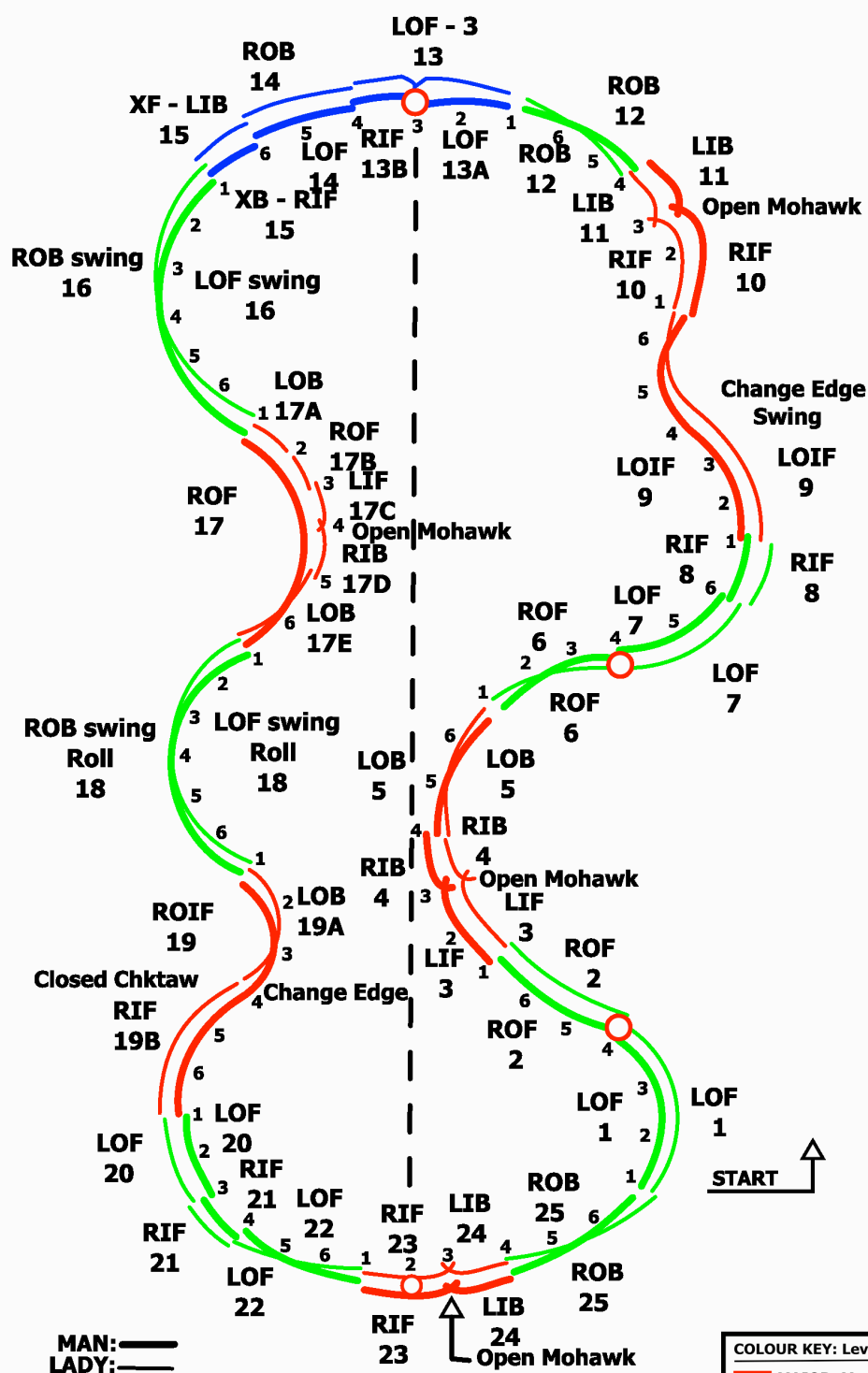
Common Errors

- 1 Shallow or weak edges on the centre lobe.
- 2 Early timing on the change of edge step 9. Sometimes caused by step 7 not aiming toward the barrier.
- 3 Lady obviously pulling the man for the RIF Mohawk turn steps 10 and 11.
- 4 Step 13 (LOF-3) rushed or hopped by the lady.
- 5 Rushing or being late with the 5 step turn, or the turn not aiming toward the centre or stepped wide.
- 6 Weak edges on the 5 step turn causing late stepping on step 18 or improper edge.
- 7 The lady's Choctaw not closed or done flat.
- 8 Poor body control on the restart by the lady giving a " whipping effect"

THE FLIRTATION WALTZ (continued)

<u>Hold</u>	<u>Step</u>	<u>Man</u>	<u>Lady</u>	<u>Beats</u>	
	<u>S</u>				
Kilian	1	LOF	LOF	3	
	2	ROF	ROF	3	
	3	LIF open Mohawk	LIF open Mohawk	2	
Tandem	4	RIB	RIB	1	
	5	LOB	LOB	3	
Reverse	6	ROF	ROF	3	
Kilian	7	LOF	LOF	2	
	8	RIF	RIF	1	
	9	LOIF Ch edge swing	LOIF Ch edge swing	6	
Tandem	10	RIF open Mohawk	RIF open Mohawk	2	
	11	LIB	LIB	1	
	12	ROB	ROB	3	
Optional	13a	LOF	LOF 3 turn	2	2+1
hand hold	13b	RIF		1	
	14	LOF	ROB	2	
	15	RIF-XB	LIB-XF	1	
Closed	16	LOF swing	ROB swing	6	
See text	17a	ROF	LOB	6	1
	17b		ROF		1
	17c		LIF		1
	17d		RIB		1
	17e		LOB		2
Closed	18	LOF swing	ROB swing	6	
	19a	ROIF ch edge	LOB	6	3
Kilian	19b		RIF		3
	20	LOF	LOF	2	
	21	RIF	RIF	1	
	22	LOF	LOF	3	
Tandem	23	RIF open Mohawk	RIF open Mohawk	2	
Kilian	24	LIB	LIB	1	
	25	ROB	ROB	3	

FLIRTATION WALTZ



THE DENCH BLUES

C.I.P.A. WORLD CLASS DANCE

Music	Blues 4/4	Tempo	88 beats per minute
Pattern	Set		
Hold	Closed and Open	Start	Step 1 Count #1

THE DANCE

Step 1 for the man is a cross roll while the lady skates a crossed behind LOB for step 1 and a crossed in front RIB for step 2. However, the man's step 2 is not crossed, forming part of a progressive run sequence.

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

Steps 12 and 13 constitute a closed Choctaw and the curvature of these edges should be of equal degree. Avoid swinging of the free leg before the Choctaw. The Choctaw is turned as neatly as possible with the new skating foot taking the floor directly under the centre of gravity of the body.

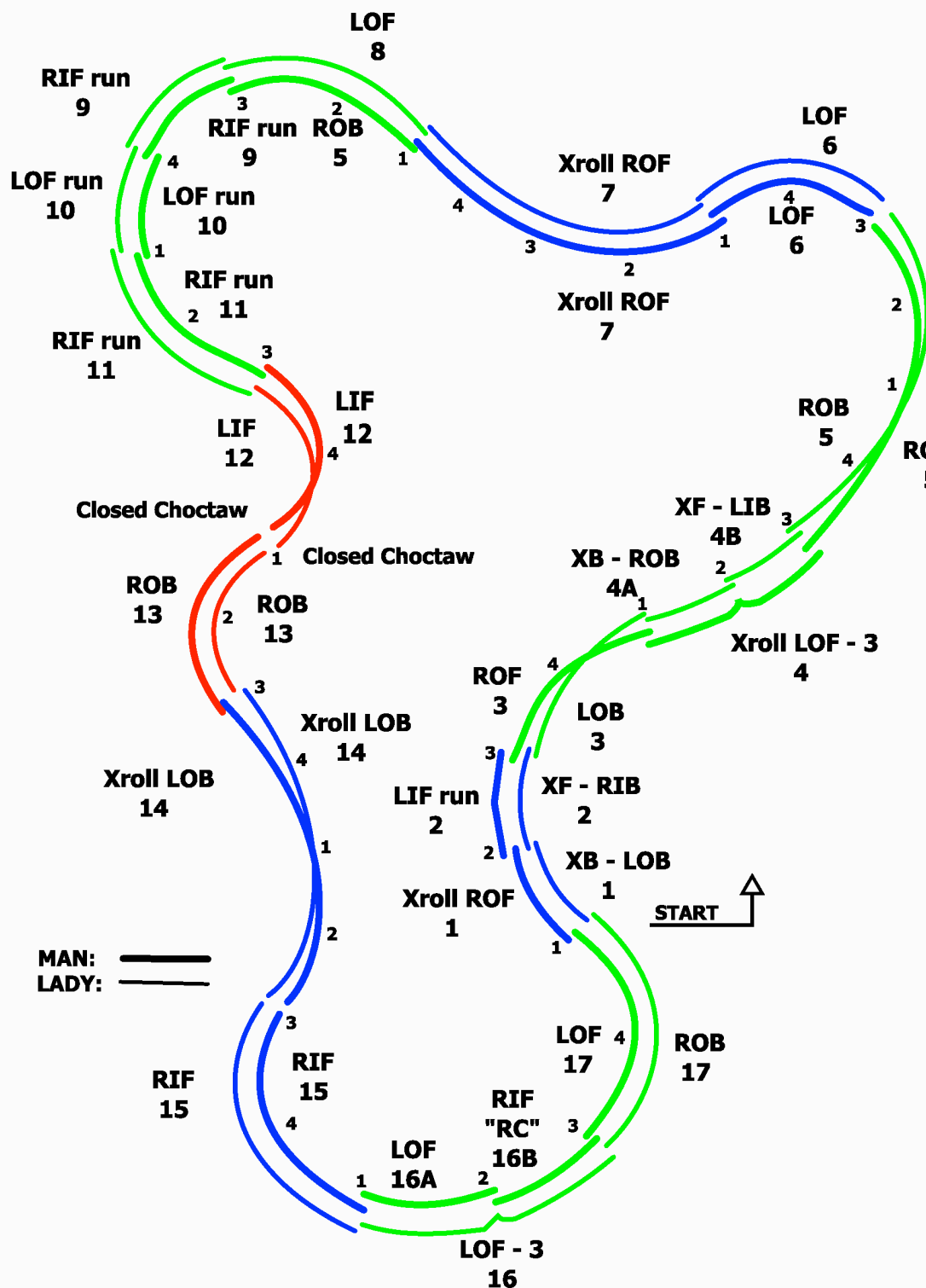
Step 14 is a back cross roll by both partners (XB-LOB). Steps 15, 16a, 16b and 17 form one lobe with three steps for the lady and four for the man.

During the lady's three turn step 16, the man skates an LOF-RIF chasse sequence and the partners drop into closed position.

LIST OF STEPS – DENCH BLUES

Hold	Step No	Man's Steps	Beats Man	Beats Lady	Step No	Lady's Steps
Closed	1	XF-ROF	1	1	1	XB-LOB
	2	LIF-Run	1	1	2	XF-RIB
	3	ROF-Run	2	2	3	LOB
	4	XF-LOF-3	2	1	4a	XB-ROB
Open				1	4b	XF-LIB
	5	ROB Mohawk to:	4	4	5	ROB Mohawk to:
	6	LOF	2	2	6	LOF
	7	XF-ROF	4	4	7	XF-ROF
	8	LOF	2	2	8	LOF
	9	RIF-Run	1	1	9	RIF-Run
	10	LOF-Run	1	1	10	LOF-Run
	11	RIF-Run	2	2	11	RIF-Run
	12	LIF Choctaw to:	2	2	12	LIF Choctaw to:
	13	ROB	2	2	13	ROB
	14	XB-LOB Choctaw to:	4	4	14	XB-LOB Choctaw to:
	15	RIF	2	2	15	RIF
	16a	LOF	1	2	16	LOF-3
	Closed 16b	RIF-Chasse	1			
	17	LOF	2	2	17	ROB

DENCH BLUES



INTERNATIONAL WALTZ

Music	Waltz (Viennese) counting 1, 2, 3, 4, 5, 6	Tempo	168 Beats per minute
Pattern	Set	Axis	45 degrees approximately
Hold	Waltz (Closed "A")	Start	Step 1, Count #1

This is a set pattern dance.

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

The regular pattern of this dance consists of steps 1 through 8 and totals 48 beats of music.

On some skating surfaces it may be advisable to use additional steps across the end of the rink.

These strokes would be added between steps 5 and 6 as follows:

Step No.	Man	Beats	Lady
5a	LOF swing	6	ROB swing
5b	ROF swing	6	LOB swing

Both the 48 and 60 beat patterns are equally correct. The pattern once chosen must be adhered to and shall not change from one to the other. The choice of patterns shall evoke no penalty from any of the judges.

All Three turns must be turned, not whipped or kicked. At the three turn the free leg must stay back until the turn; NOT brought forward before the body rotation for the turn. ALL Three turns are to be turned on count #4, with the tail of the three turn edge held through counts 5 and 6.

Step 7 for the lady, her LOF Three turn, is to be turned under man's left arm. Lady's right hand and man's left hand must maintain contact at all times during this step.

The free leg movement on step 6 (LOF for man and ROB for lady) shall be at the discretion of the skaters.

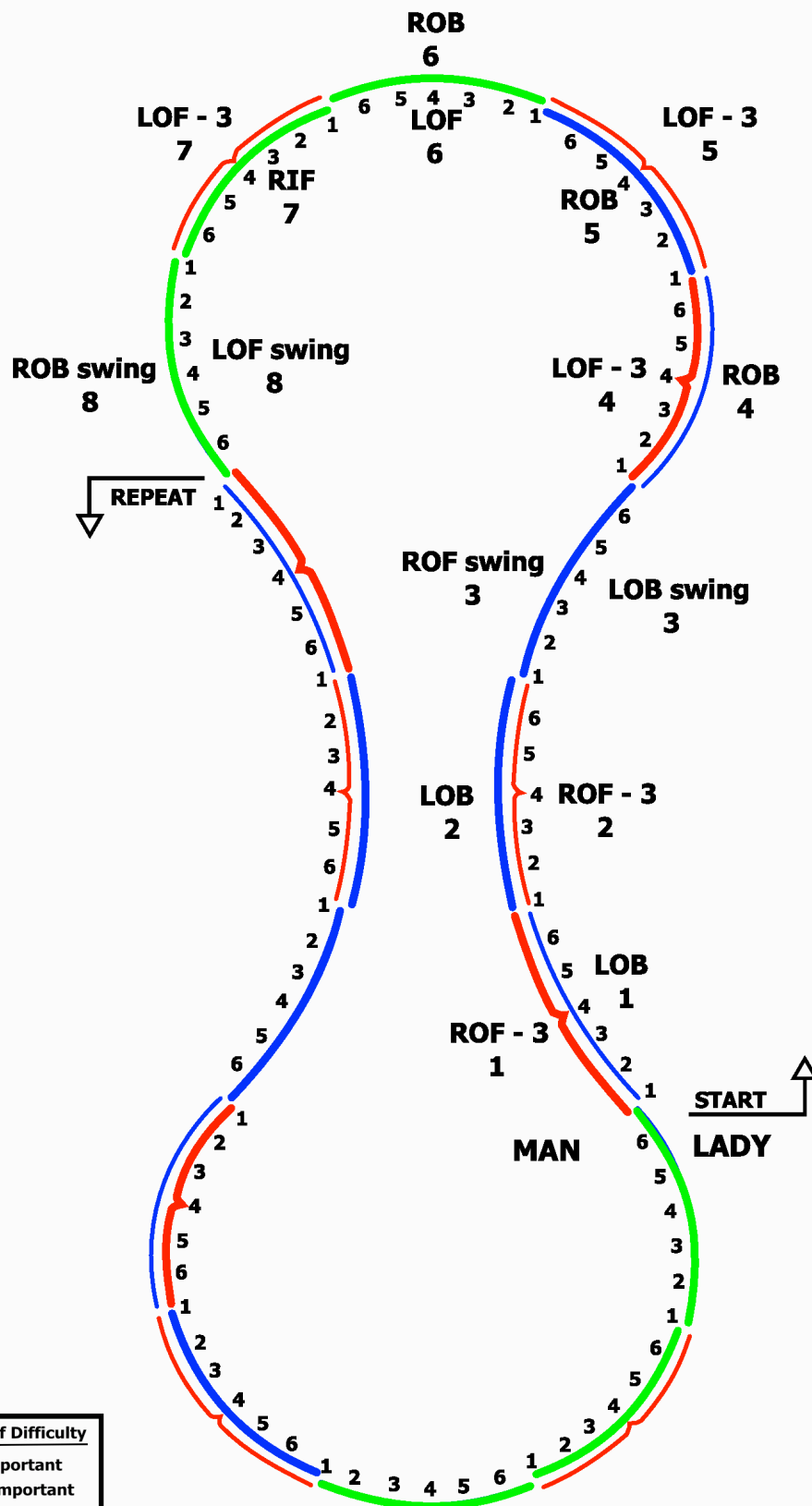
The swings in this dance should be graceful, natural movements and not forced. There should be no high exaggerated swings. Partner's free leg movements should be matching and in unison.

The only change of partnership lean in this dance is the flowing regular roll that should occur between outside to inside edge strokes. These occur only where a change of lean is involved.

All take-offs in this dance must be stroked close and parallel to the employed foot.

Partners should not pull apart; they should maintain closed Waltz position at all times during this dance, except for the lady's LOF Three turn on step 7.

INTERNATIONAL WALTZ



THE HARRIS TANGO

Music: Tango 4/4
Hold: Outside and Open

Tempo: 100 beats per minute
Pattern: Set
Start: Step 1, Count #1

THE DANCE

Great care must be taken to correctly interpret the unique characteristics of the tango rhythm.

The opening steps must be outside (Tango) position with the lady on the right of the man. The first step begins in the direction of the midline of the rink. The man skates a front cross ROF (1) as well as a crossed LIF chasse (2), each of one beat, while the lady skates a back crossed LOB as well as a crossed RIB chasse. The quick steps are followed by more deliberate four-beat edges, ROF for the man and LOB for the lady (3), during which the lady changes from the right side of the man to his left. The next lobe consists of the same sequences by each partner (steps 4, 5 and 6), but on the opposite feet and starting towards the barrier and ending moving away from it.

The third lobe starts with a front crossed two-beat shallow rocker turn for the man (step 7) followed by a crossed behind LOB step (8) and a RIB crossed chasse (9), each of one beat. The lady skates a two-beat back crossed LOB edge (7) followed by a ROF step (8), as well as a crossed LIF chasse (9) each of one beat. Both partners then skate a four-beat edge (step 10), the man LOB and the lady ROF starting with partner to right and finishing with partner on the left.

A crossed step as well as a crossed chasse, each of one beat (11 and 12) follow this, as well as a four-beat edge (13) towards the barrier. Step 14 for the lady begins as a ROF cross roll three turn of two beats in the direction of the midline of the rink, while the man skates a two-beat LOB shallow cross roll (step 14). He then turns forward to skate a four-beat ROF edge (15) corresponding to the lady's LOB (15).

On the four-beat edges, steps no 3, 6, and 10, the free foot, both man and lady must be brought to the side of the skating foot on the 3rd beat of the four beat edges. The cross and cross-chasse steps of the preceding shallow lobes should be skated on light curves and heading approximately towards or away from the barrier, while the long deep edges carry the dance down the side of the rink and covering distance. The cross and cross chasse steps may be angled somewhat from a line perpendicular to the barrier, but the couple must never retrogress during these steps.

The promenade follows next with the partners in open position and consists of two shallow fast, one-beat steps (16 and 17) followed by two slower two-beat steps (18 and 19) on a lobe starting towards the barrier and ending away from it. At the end of the rink these steps are followed by a closed swing Mohawk, the man skating LIF (20) to RIB (21) and the lady ROF (20) to ROB (21) each edge held for four beats of music. The lady, on the edge following her Mohawk, steps forward to RIF (22) to execute an RIF three turn after one beat of music and holds the ROB for five beats. During the execution of this three turn the man skates two one-beat edges forming a chasse (22a and 22b) followed by a four-beat LOF edge (22c). The first of these steps (22a and 22b) is started towards the barrier with shallow curves, but after the lady's three turn the curvature of the edges is deepened and the couple swing around heading towards the midline of the rink assuming outside tango position in readiness to repeat the dance sequence again.

The partners should skate close together and have neat footwork. Good flow and pace are necessary and should be maintained, without obvious effort or visible pushing. Very erect carriage and tango expression should be maintained throughout the dance.

LIST OF STEPS - THE HARRIS TANGO

Hold	Step No	Man's Steps	Beats of Music Man	Beats of Music Lady	Step No	Lady's Steps
Outside	1	XF-ROF	1	1	1	XB-LOF
	2	XB-LIF Chasse	1	1	2	XF-RIB-Chasse
	3	ROF	4	4	3	LOB
Reverse	4	XF-LOF	1	1	4	XB-ROB
	5	XB-RIF-Chasse	1	1	5	XF-LIB-Chasse
	6	LOF	4	4	6	ROB
Outside	7	XF-ROF-Shallow Rocker	2	2	7	XB-LOB Mohawk to:
	8	XB-LOB	1	1	8	ROF
	9	XF-RIB-Chasse	1	1	9	XB-LIF-Chasse
	10	LOB	4	4	10	ROF
Reverse	11	XB-ROB	1	1	11	XF-LOF
	12	XF-LIB-Chasse	1	1	12	XB-RIF-Chasse
	13	ROB	4	4	13	LOF
Outside	14	XF-LOB Mohawk to:	2	2	14	XF-ROF-3
Closed	15	ROF	4	4	15	LOB Choctaw to:
Open	16	LOF	1	1	16	RIF
	17	RIF	1	1	17	LOF
	18	LOF	2	2	18	RIF
	19	RIF	2	2	19	LOF
	20	LIF Swing Closed Mohawk to:	4	4	20	ROF Swing Closed Mohawk to
Reverse	21	RIB Choctaw to	4	4	21	LOB Choctaw to
Open	22a	LOF	1	6	22	RIF-3
	22b	RIF-Chasse	1			
Closed	22c	LOF	4			

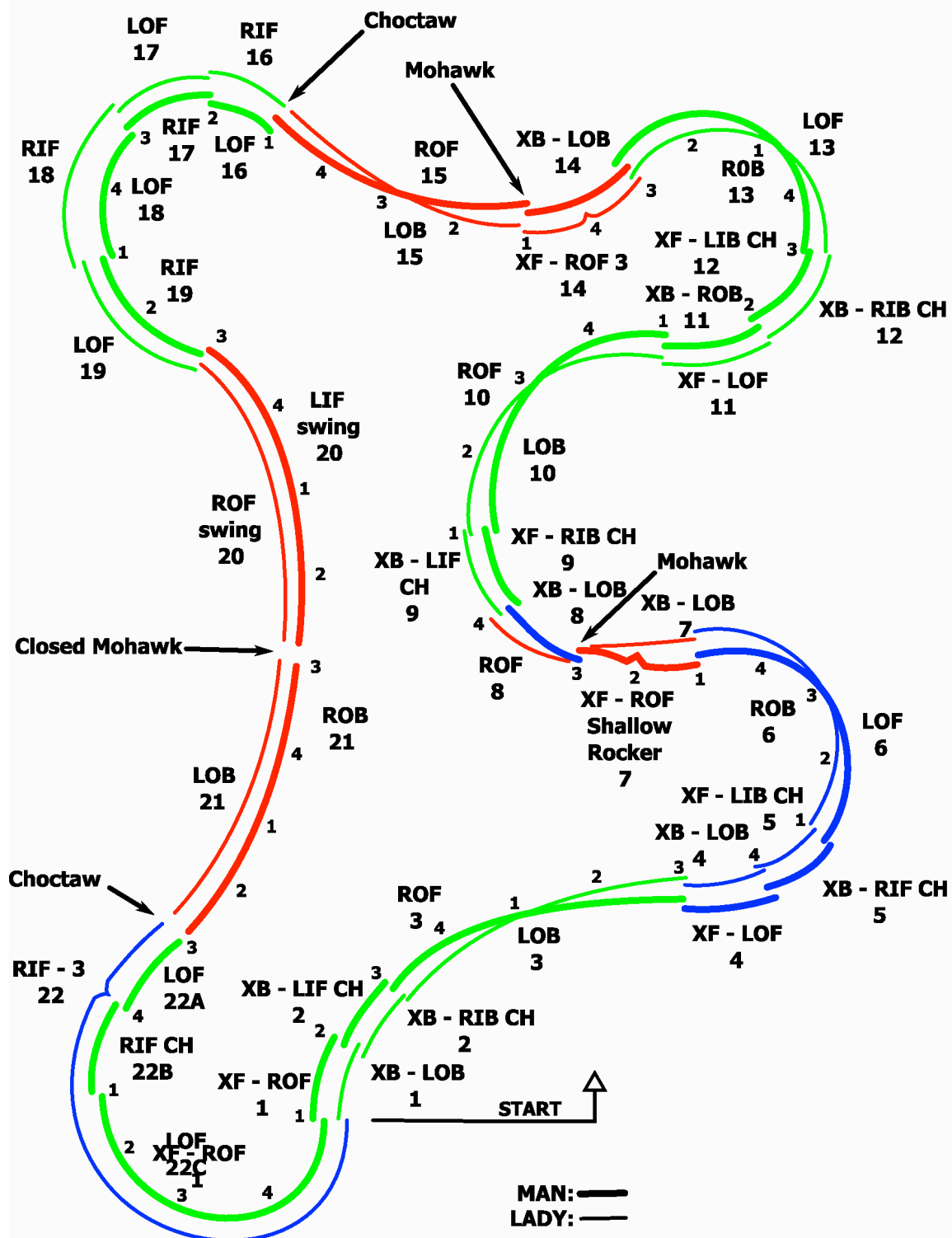
Judging Points

- 1 Timing
- 2 Execution
 - a Step 1 must aim toward the midline of the rink. This is very important on the restart
 - b The 1 beat crosses for the man and lady are followed by a four beat deliberate edge.
 - c The second lobe of the dance is the same as the first but on opposite feet aiming towards the barrier. The edges of this lobe must be deeper to bring the dance around the corner.
 - d The man's shallow rocker, step 7 is a two beat edge followed by 1 beat cross behind and a 1 beat crossed chasse. The lady does a 2 beat LOB-XB edge step 7 followed by a Mohawk, ROF stroked from the inside of the employed skate. Step 9 is a 1 beat crossed chasse step.
 - e Step 1 and #12 and #13 comprise a barrier lobe. Step 14 for the lady is a 2 beat cross-roll three turn aimed to the midline of the rink. The man skates a shallow 2 beat cross roll before he steps forward for a four beat ROF step 15
 - f Although the lobes must be skated very deep the dance can never regress
 - g The next lobe, consisting of steps 20 and 21, is a large centre lobe made up of a swing closed Mohawk called a promenade. The man skates LIF swing to RIB Mohawk. The lady skates ROF swing to LOB Mohawk. Both the entry and exit edges of the Mohawk turn are 4 beats. The lady steps forward to RIF (step 22) three turn on count #4 of the step and holds the back edge for 5 beats. During this three turn the man skates 2, 1 beat edges (steps 22a and 22b, forming a chasse. This is followed by a 4 beat LOF edge (step 22c) skated very deep to set up the restart of the dance aiming towards the midline
- 3 Pattern
 - a The dance is made up of six 6 beat lobes and two 8 beat lobes.
 - b Steps 4, 11, 16 and 22 for the partners must aim to the barrier. Steps 1, 7, 14 and 20 must aim to the centre of the floor
 - c The 8 beat centre lobe must be aimed deep and skated with strong edges on a constant arc
- 4 Body posture baseline / Team relationship. The partners should skate close together and maintain neat, tight footwork.
- 5 Presentation and flow. Good flow is very important. The pace must be constant without obvious effort or lunging. The skaters must remain erect.

Common Errors

- 1 Incorrect aim step 1. Sloppy cross chasses with stepping ahead after the chasse.
- 2 Poor body control of the partners on the changes from side to side
- 3 Weak or shallow skating of step 6 causing the man to skate RIF instead of ROF for the shallow rocker
- 4 Weak or shallow skating of step # 13 causing the lady to step to a RIF three instead of ROF three turn
- 5 The man and the lady closing the closed swing Mohawk steps (#20 and #21) or not taking step 20 past the top of the lobe, causing a flat at the point of the turn
- 6 Skating step 21 LOB for the lady shallow causing poor aim on her step 22 RIF three turn
- 7 Sitting or squatting on the edges throughout the dance, or skating too far apart.

HARRIS TANGO



ROCKER FOXTROT

Music: Foxtrot 4/4
Hold: Open (steps 1-5a, 7b-14)
Closed (steps 5b-7a)

Tempo: 104 Metronome
Pattern: Set

Start Step 1, Count #1

THE DANCE

The Rocker Foxtrot is a set pattern dance starting at the midline of the rink. The dance derives its name from the lady's step number five (5), the rocker. This dance should be skated with strong edges, close body unison, continuous flow and musical interpretation.

Steps 1, 2, 3, and 4 are the same for the lady and the man and consist of a cross chasse sequence followed by a progressive run sequence skated in open position. Step 5 for the lady is a four beat LOF swing rocker skated while the man skates a two beat LOF followed by an ROF two beat edge.

The rocker is executed with a swing of the free leg. The rocker is turned after the free foot has passed the skating foot and is extended forward and the timing should be on the count of two, second beat, but should be such that the sinking onto a softly bent knee afterwards will coincide exactly with the man's knee bend for his step 5b ROF edge taken on the count of 3. After the rocker, the lady's free leg may be either held behind (leading) as in a free style rocker or may be swung forward to match the man's free leg.

It is most important that the lady cross to the outside of the man's tracing during her rocker and aim to the centre of the rink.

At the rocker turn, the initial open position changes to closed (Waltz) position which is maintained until step 7b when the couple resume open position for the remainder of the dance. The man's step 6 is not crossed but is an open stroke into LOF-3 and should be in a position exactly opposite his pattern at the beginning of the edge.

Step 9 is a slip step. A progressive with the right free leg held for two beats crossing the trace behind the skating foot.

Steps 11 and 12 are outside Mohawks for both partners. On step 11 the free legs are first extended and then drawn down beside the heels of the skating feet well turned out and arriving exactly in time for the Mohawks. The ROB edge of the closed Mohawk should be aimed to the barrier and then around the corner on its edge.

To achieve a correct Mohawk turn, the shoulders should be well checked entering the turn. The Mohawk must be directed down the long axis if the dance is to recommence at the proper place. After the Mohawk the partners continue a slow clockwise rotation through steps 12 and 13 so as to be travelling forward on step 14 and be ready for the repeat of the dance.

Judging Points

- 1 Timing
- 2 Execution
 - a Step 1 must start at the mid-line of the rink, and the restarts must also start on the midline.
 - b Steps 1, 2, 3 and 4 are the same for the man and the lady and consist of a cross chasse sequence followed by a progressive run sequence in open position.
 - c Step 5 (LOF-swing Rocker) for the lady is skated while the man does a LOF 2 beat edge followed by ROF 2 beat edge. The turn is executed on count #2 after the free leg swing has passed the skating foot. The movement of the free leg to match the man is optional. It is very important that the lady cross the tracing of the man during that the rocker turn is aimed to the midline of the skating surface.
 - d From the end of step 5 till Step 7b the team is in closed position. On step 7b the team resumes the Open position for the remainder of the dance.
 - e The man's step 6 does not cross but must be an open strike into the LOF-3
 - f Step 9 is a slip step.
 - g Steps 11 and 12 are closed Mohawk s for both partners. Step 12 ROB edge must aim to the barrier and is then skated around the corner on a strong edge. Steps 13 and 14 form an open Mohawk turn and must be aimed shallow in order to restart the dance at the midline.
- 3 Pattern
 - a The first lobe of the dance is a shallow corner lobe that must come far enough around to allow the rocker turn to aim to the midline.
 - b The second half of step 5 and step 5b are the only edges skated as a centre lobe on this part of the dance. This is followed by a 6 beat barrier lobe and a 6 beat centre lobe that are skated very deep with a constant arc.
 - c Steps 11 and 12 are skated down the floor so that the turn is done parallel to the barrier
 - d The ends of step 7a should be skated directly across from each other to be sure the pattern is properly placed on the skating surface
 - e The three straightaway barrier lobes will move closer to the barrier as the team move down the floor.
- 4 Body Posture baseline / Team Relationship
- 5 Presentation and Flow

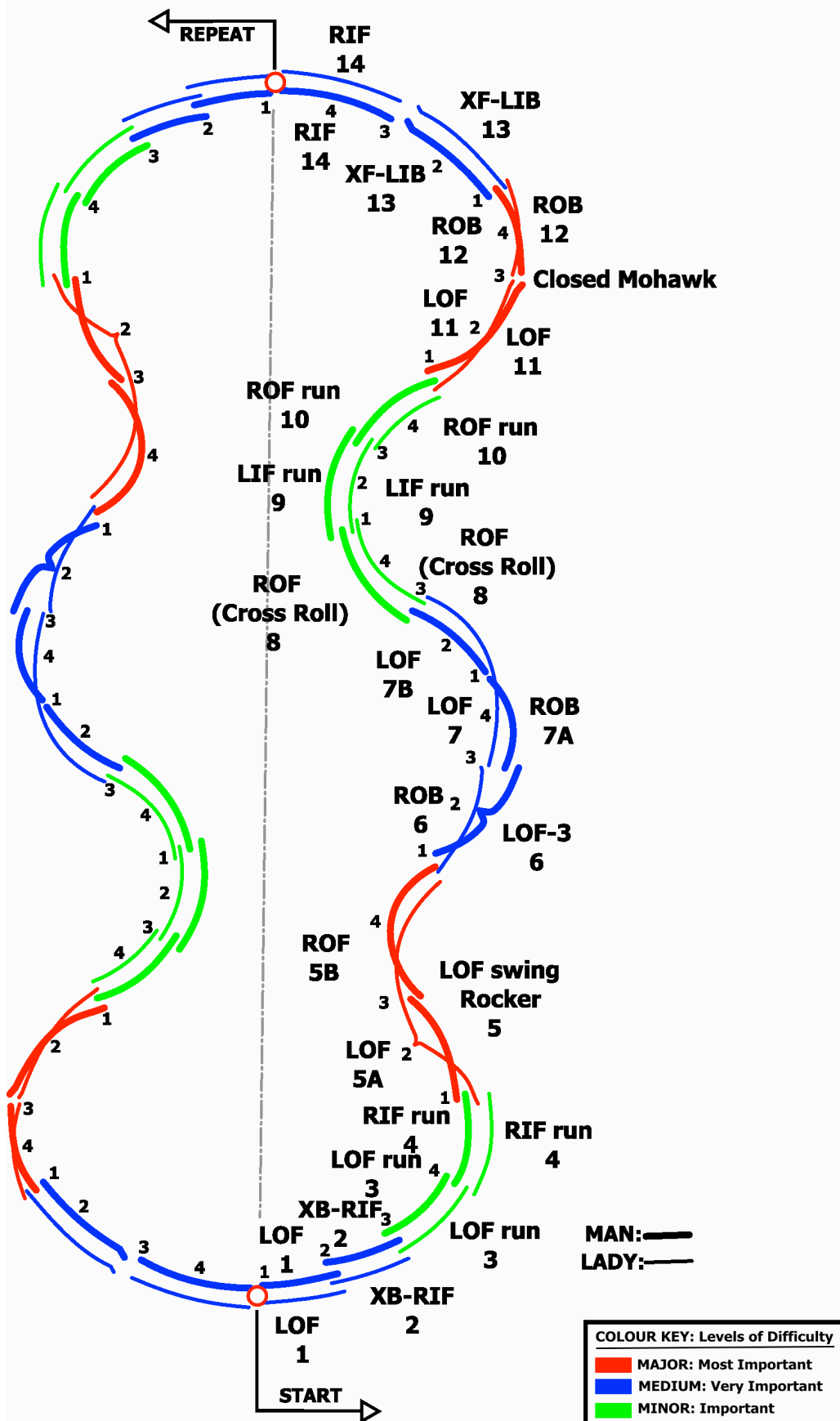
Common Errors

- 1 The rocker turn will be rushed or not aim to the centre
- 2 The rocker turn will be skated as a three turn-inner edge after the turn
- 3 Lack of body control after the rocker turn by both partners
- 4 The man's LOF-3 #6 will start on an inside edge or be hopped
- 5 Lack of body rotation on the closed Mohawk turn resulting in a flat turn not aimed to the barrier
- 6 Pattern not restarting at the midline.
- 7 Second barrier lobe closer to the barrier than the third barrier lobe due to poor aiming of the lady's rocker turn
- 8 Step 14 will tend to be stepped wide rather than stroked close.

ROCKER FOXTROT - LIST OF STEPS

Step	Hold	Man's Steps	Beats of Music			Lady's Steps
			Man	Both	Lady	
1	Foxtrot	LOF		1		LOF
2		XB-RIF		1		XB-RIF
3		LOF		1		LOF
4		RIF run		1		RIF run
5a		LOF	2		1	LOF Swing Rocker
5b	Waltz	ROF	2		3	LOB
6a		LOF	1		2	ROB
6b		Three to LIB	1			
7a		ROB	2		4	ROF
7b	Foxtrot	LOF	2			
8		Cross Roll ROF		2		Cross Roll ROF
9		LIF run		2		LIF run
10		ROF		2		ROF
11		LOF Closed Mohawk		2		LOF Closed Mohawk
12		ROB		2		ROB
13		XF-LIB		2		XF-LIB
14		RIF		2		RIF

ROCKER FOXTROT



EUROPEAN WALTZ

Music	Waltz $\frac{3}{4}$	Tempo	120 beats per minutes
Hold	Closed	Pattern	Set

DANCE NOTES

The basic edges of the European Waltz consist of a forward outside three turn, a back outside edge, and a forward outside edge for the man; while the lady skates a back outside edge, a forward outside three turn, and a second back outside edge. Semi-circular lobes of these edges are skated along the sides of the rink, the first starting towards the centre, the second starting towards the barrier, etc.

The man's three turn at the beginning of each lobe must be started as a cross roll. The lady's back outside edge is started as an open stroke. All threes must be turned at the instep of the partner's skating foot. The threes should be clean, not pulled. After the turn, the free foot should be placed on the floor (not dropped), close to and slightly behind the inside back edge of the tracing foot. All steps from backward to forward should be from behind the heel.

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

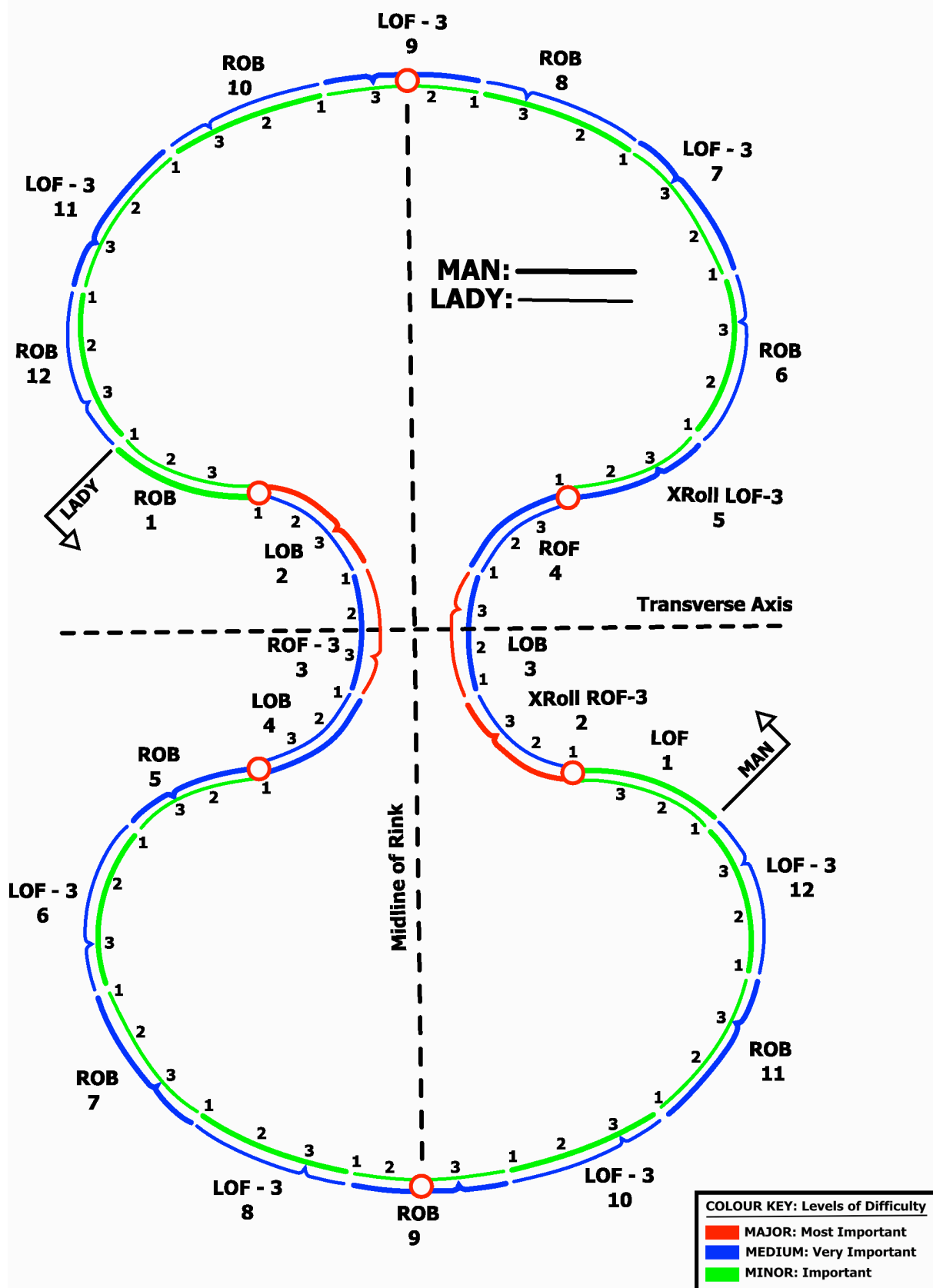
A three (3) lobe pattern is skated at all times, regardless of floor size. However, the number of three turns used for the semi-circular corner lobes is determined by the size of the rink. Couples should use the number of three turns which enables them to cover the skating surface without effort or without impeding the flow of the dance. The number of three turns once chosen must be maintained throughout the skating of the dance.

The following list of steps is a guideline for a normal size floor using four (4) three turns around the corner:

LIST OF STEPS

Step No	Man's Edges	Beats	Lady's Edges
1	LOF	3	ROB
2	XF-ROF-3	3	LOB Mohawk to;
3	LOB Mohawk to;	3	ROF-3
4	ROF	3	LOB
5	XF-LOF-3	3	ROB Mohawk to;
6	ROB Mohawk to;	3	LOF-3
7	LOF-3	3	ROB Mohawk to;
8	ROB Mohawk to;	3	LOF-3
9	LOF-3	3	ROB Mohawk to;
10	ROB Mohawk to;	3	LOF-3
11	LOF-3	3	ROB Mohawk to
12	ROB Mohawk to;	3	LOF-3
	Step 1		

EUROPEAN WALTZ



CARROLL SWING

Music	Boogie 4/4	Tempo	100 beats per minute
Pattern	Border	Axis	45 degrees approximately
Hold	Kilian position throughout	Start	Step 1, Count #1

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

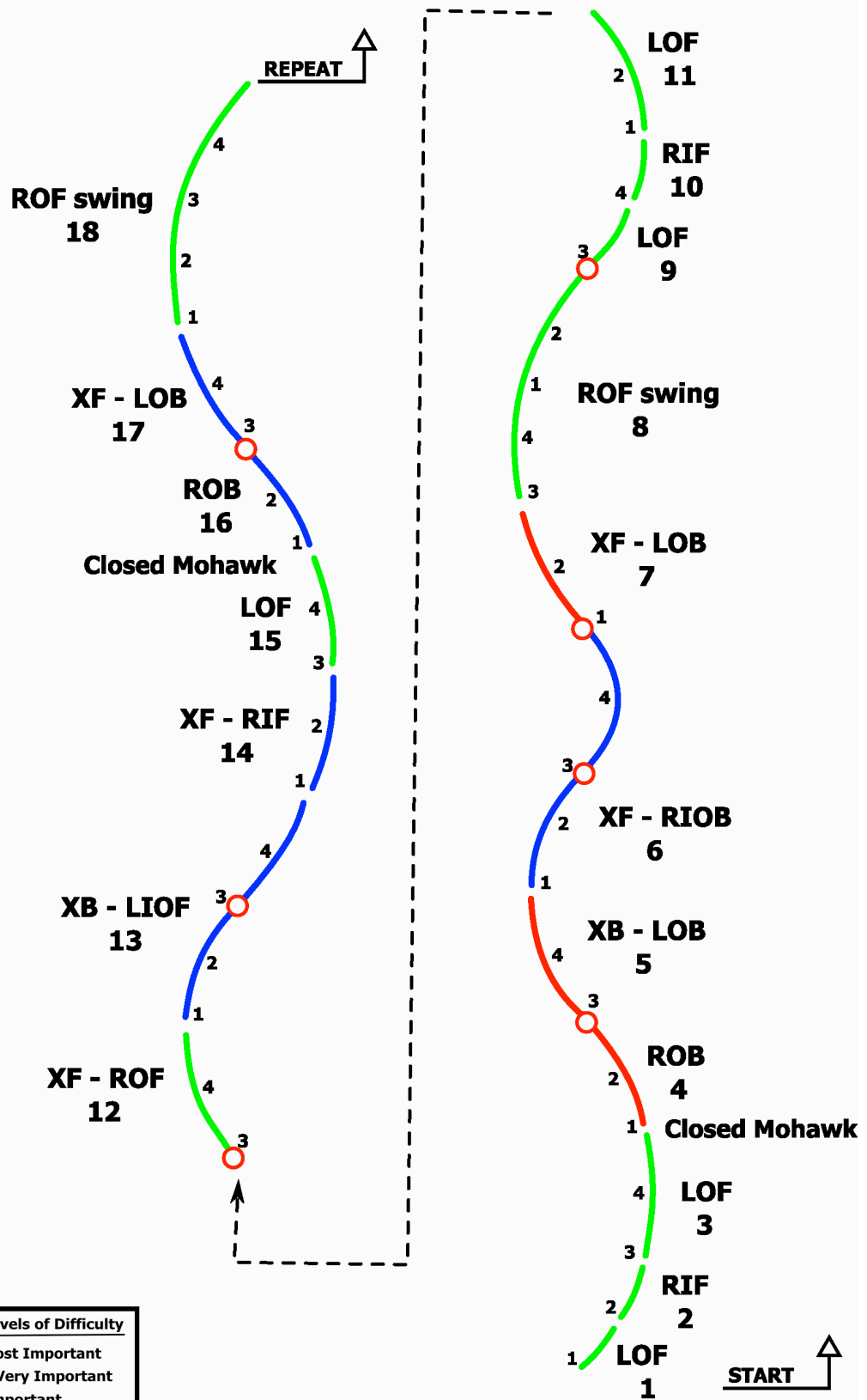
Steps 5, 12 and 14 are crossed progressive take-offs.

Steps 6, 7, 13 and 17 are crossed chasse take-offs. All these take-offs are to be definite and distinct crossed tracing-crossed foot take-offs. IN-LINE take-offs are not to be accepted.

On step 6 (XF-RIOB) the change of edge is on count #3, which is the third count of the step. The movement of the free leg during this step is at the discretion of the skaters, providing no violent movements are noticeable. The same notes apply to step 13, which is a 4-beat XB-LOIF. It should be noted, however, that the rock-over will not be as pronounced as the rock-over on step 6. This is due to the fact that the last two beats of step 13 are the first two beats of an 8-beat lobe, while the last two beats of step 6 constitute a two-beat lobe.

This is a border dance with four barrier lobes and four centre lobes. All regular rolls between lobes and changes of edge (step 6 and 13) occur on the skating baseline. Partners are not to separate or deviate from the required dance hold position (Kilian). Tandem, semi-tandem or any dance position other than side is not to be accepted in any part of this dance.

CARROLL SWING



PACIFICA FOXTROT

Music	Foxtrot	Tempo	100 beats per minute
Pattern	Border or Set	Axis	45 degrees approximately
Hold	Closed, Open	Start	Step 1, Count #1

This is a border dance. However, it may be skated as a set pattern. The diagram of the set pattern is included for reference.

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

On step 3, the lady's ROB counter is to be turned on musical count one, which is the third count of the step. The free leg movement for the partners is optional provided they are matched. The partners should be in closed (Waltz) position and tracking until the lady slightly shallows her ROB edge and the man slightly deepens his LOF edge just before the lady's counter turn and the man's change of edge. This allows the partners to move from a closed position and tracking, to a separate tracking in open (foxtrot) position.

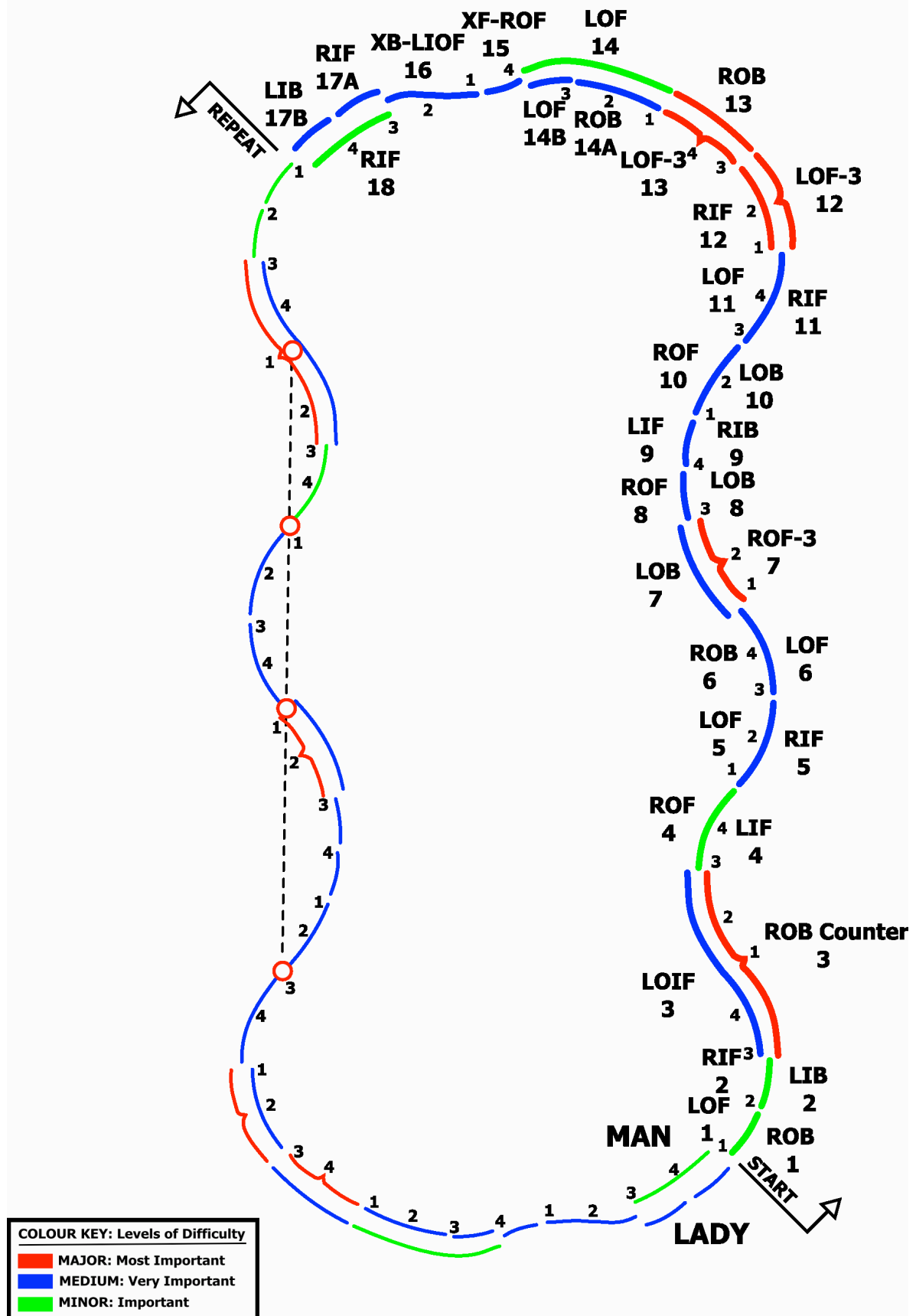
Step 4 is to be stroked through the parallel "AND" position. It must not be stepped ahead.

Partners are not to assume a side-closed or semi-side-closed position for the take-off of step 7.

The lady's ROF Three turn and LOF Three turn are to be turned on musical count #2; the man's LOF Three turn to be turned on musical count #4.

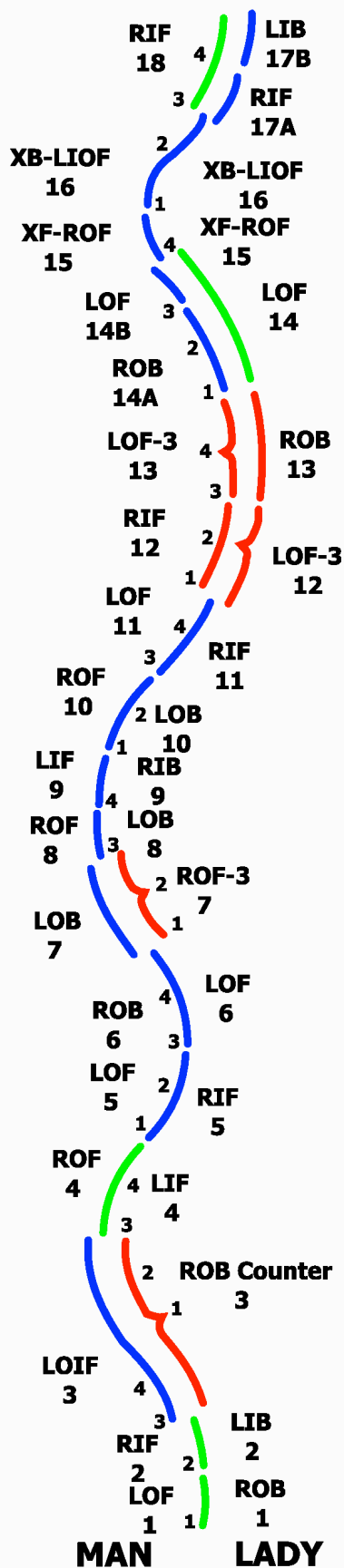
Partners are to assume open position on step 11. Partners then revolve around each other in closed position from steps 12 to 14. During the last part of step 14, the man turns forward and open position is again achieved. On step 17, while the man holds a two-beat RIF, the lady performs a RIF-LIB dropped open Mohawk so as to be in closed position to commence the repeat of the dance. Two of these sequences complete one circuit of the rink in the set-pattern.

PACIFICA FOXTROT



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PACIFICA FOXTROT



THE ICELAND TANGO

CIPA Senior International World Class Dance

Music	Tango 4/4	Tempo	100 beats per minute
Pattern	Set		
Hold	Reverse Open, Closed, Outside, Open	Start	Step 1 count #1

Judging Points

- 1 Timing
- 2 Execution
 - a The dance begins in the reverse open (foxtrot) position with the arms in the trailing position.
 - b Step 4 is a closed Choctaw for both partners and step 5 is a Choctaw for the man. Step 6 the change of edge 3 turn for 6 beats is counted 3-4-1-2-3-4 with the change of edge on count #1 and the 3 turn on count #3. The free leg action is optional.
 - c The end of step 9 the change of edge is very short, more like a strong rock-over.
 - d Step 13 for the man is a RIF Bracket, while the; lady does a LOF-3, followed by a Choctaw turn to LIB swing. The man does an LOF-swing at the same time. At the end of this step there is another Choctaw turn to a change of edge swing.
 - e The last step of the dance #18 is a LOF, 2 beat for the man, while the lady does a 2 beat ROB Choctaw turn to step 1.
- 3 Pattern
 - A This dance begins on the corner before the midline and is aimed slightly down the skating surface. The beginning of step 3 should occur on the midline.
 - b The second lobe of the dance should end slightly toward the midline, with step 5 aiming strongly towards the midline. This step ends towards the barrier.
 - c The change of edge in step 8 begins a 4 beat centre lobe with the turn occurring at the top of the lobe, and ending towards the barrier.
 - d The next corner barrier lobe is skated very shallow in order to set up step 14 to aim down the floor.
 - e The first three beats of the change of edge step 316 make up a short deep lobe. The last lobe of the dance is skated fairly deep but ends facing the opposite barrier.
- 4 Body Posture Baseline
- 5 Presentation and Flow

Common Errors

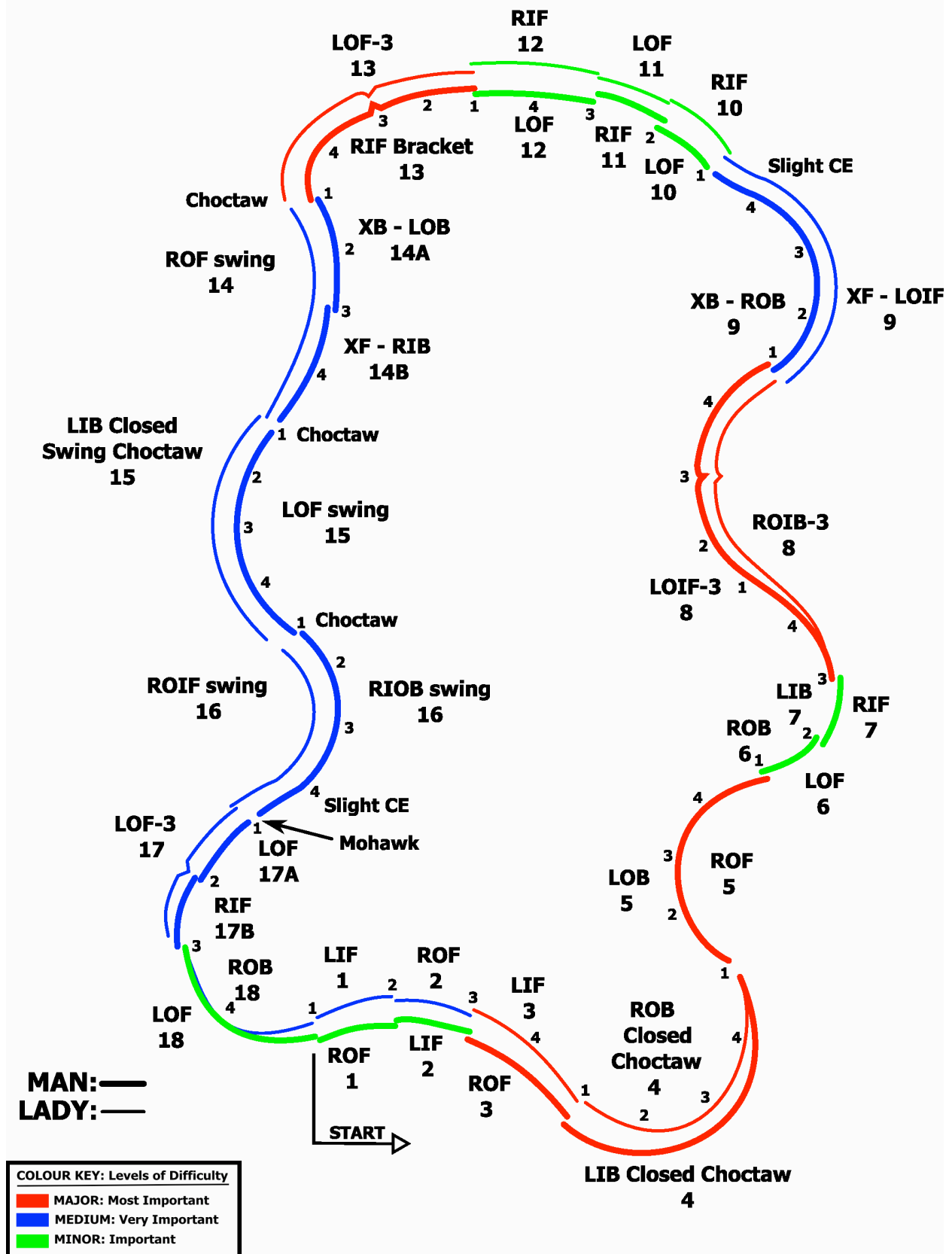
- 1 Step 3 will be skated as a weak or shaky step. This is often skated flat or change of edge.
- 2 The turn on step 4 will not be a Choctaw turn and there will be no swing at the end of the step.
- 3 The change of edge and the three turn on step 8 will tend to be skated early.
- 4 There will be no unison of the free legs on the change of edge on step 9.
- 5 The timing of the turns will tend to be late on step 13.
- 6 On steps 14 through steps 16 there will be no unison of the free legs.
- 7 On step 17 for the lady, the three turn will be hopped or not turned in front of the man to set up the restart of the dance.

LIST OF STEPS - ICELAND TANGO

Step	Hold	Man's Steps	Beats of Music			Lady's Steps
			M	Both	L	
1	Reverse	ROF		1		LIF
2		LIF		1		ROF
3		ROF		2		LIF
		Closed Choctaw to				Closed Choctaw to
4		LIB		4		ROB
5	Closed	ROF		4		LOB
6		LOF		1		ROB
7		RIF		1		RIF
8		LOIF-3		6		ROIB-3
9		XB-ROIB (very slight C-E)		4		XF-LOIF (very slight C-E)
		Choctaw to				
10		LOF		1		RIF
11		RIF		1		LOF
12		LOF		2		RIF
13		RIF-Bracket		4		LOF-3
14a		XB-LOB	2		4	ROF-swing Closed Choctaw to
14b		XF-RIB	2			
15		LOF-Swing Closed Choctaw to		4		LIB-Swing Closed Choctaw to
16		RIOB-Swing		4		ROIF-Swing
17a		LOF	1		2	LOF-3
17b		RIF	1			
18	Closed	LOF		2		ROB Choctaw to
1	Reverse	ROF		1		LIF

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ICELAND TANGO



THE KILIAN

Music	March 2/4 or 4/4	Tempo	108 beats per minute
Pattern	Preferred	Start	Step 1, Count #1
Hold	Kilian side (B)		

Upright body position is required throughout the dance and the partners must look ahead - not down. The partners skate in Kilian position throughout the dance.

The man's right hand should clasp the lady's right and keep it firmly pressed on her right hip to avoid separation. The man's left hand should clasp her left so that her left arm is firmly extended across his body throughout the dance and the clockwise rotation well controlled.

Be sure to begin step 1 on the strong beat of music. There are 14 steps done to 16 beats of music. Steps 3 & 4 are the only ones held for two beats. All others are one-beat steps. Step 3 is held for two beats and should be aimed toward the barrier of the rink. Do not anticipate step 4 by leaning toward the barrier on step 3.

Step 4 is a 2 beat edge (ROF) which should be aimed toward the midline. This should be a true outside edge, not a forced edge. Correct lean toward the barrier is most important on this edge.

Step 5 begins a progressive run and during steps 5, 6 & 7 the lean is toward the midline of the rink. A strong clockwise rotation of the shoulders begins on step 5 and continues through steps 6, 7, 8 & 9.

At the start of step 8 the lean changes toward the barrier and this lean is maintained through step 9. Step 8 (ROF) is a crossed forward step while step 9 (LIF) is crossed behind.

Steps 9 & 10 constitute an open Choctaw. Strong shoulder checking is needed at the start of step 10 in order to counteract the turning movement. The right skate takes the floor on the inner edge side of the instep of the old skating foot in momentary open hip position. The new (left) free foot leaves the floor in open hip position, but immediately closes and at step 11 crosses behind the skating foot to a LIB edge.

Step 12 (ROB) is a close step. Step 13 (LIB) is crossed in front. Step 14 (RIF) should be stepped close to the heel of the skating foot. This is a one-beat edge. Correct clockwise shoulder rotation of both partners on steps 12 and 13 will facilitate close stepping on to step 14 making it unnecessary for the man to step over the lady's left foot.

Basic Elements

1	Execution	
	A	Close accurate footwork, control and unison in rotation
	B	Good lean and fast running edges
	C	Sprightly rollicking dance expression
	D	Upright posture with soft knee action
	E	Clockwise shoulder rotation of partners on step 12 & #13 facilitating close stepping on to step 14 without the man stepping over the lady's left foot.

Common Errors

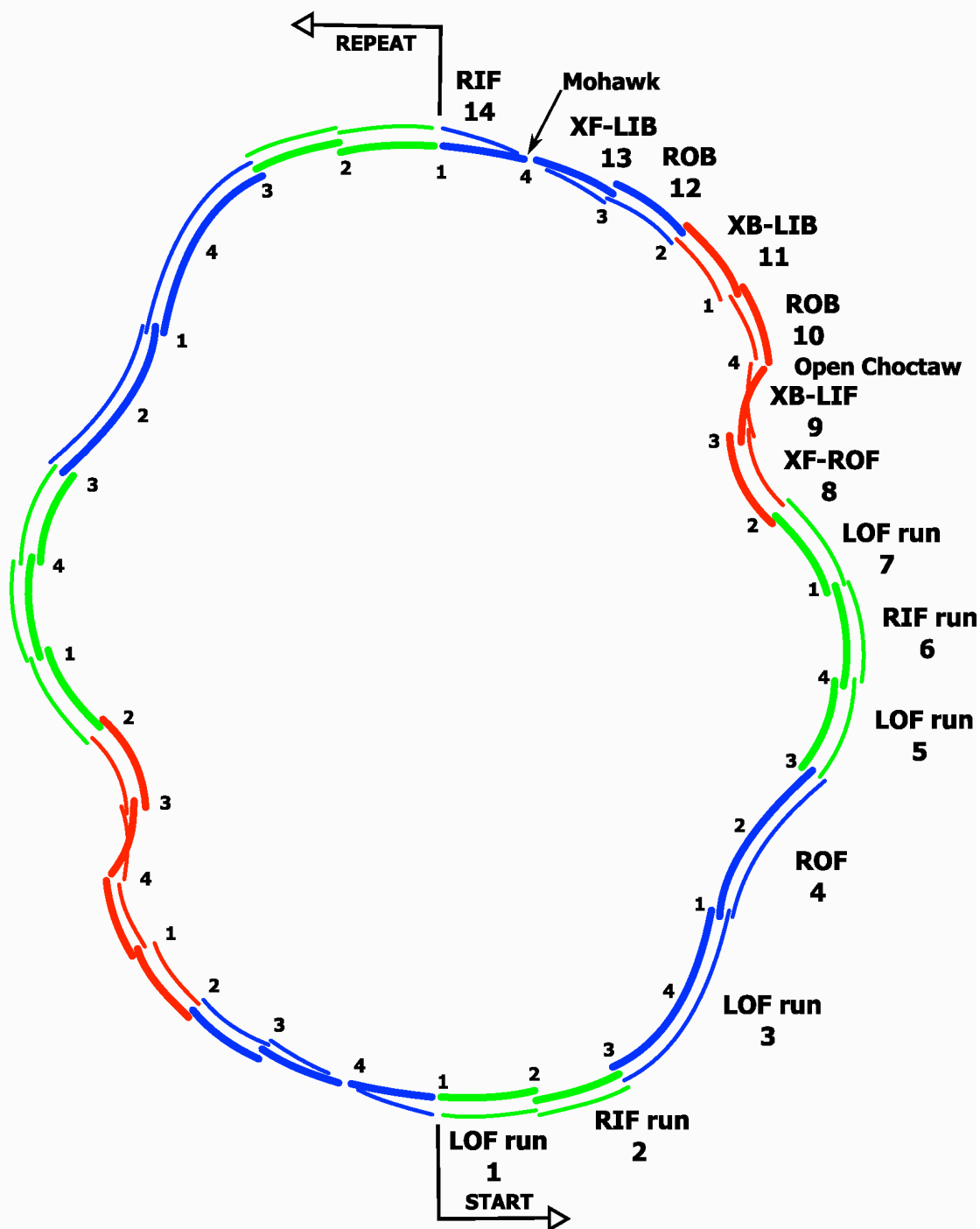
1	Poor timing.
2	Out of phrase with the music
3	Very little or no Kilian expression
4	Poor timing of progressive sequences and free leg movement
5	Accordion action between partners after Choctaw and awkward step forward with partner
6	Partners too far apart and not hip to hip
7	Steps 3 & 4 not true outside edges with change of lean from step 3 to 4 – instead they are flats or inner-outer edges
8	Jumped Choctaw
9	Obvious pushing and leaning forward from the waist.

LIST OF STEPS

Hold	Step No	Man's Steps	Beats	Lady's Steps
Kilian "B"	1	LOF run	1	Ladies steps are the same as the man's
	2	RIF run	1	
	3	LOF run	2	
	4	ROF	2	
	5	LOF run	1	
	6	RIF run	1	
	7	LOF run	1	
	8	ROF – XF	1	
	9	LIF – XB	1	
		Open Choctaw to		
	10	ROB	1	
	11	LIB – XB	1	
	12	ROB	1	
	13	LIF – XF	1	
	Open Mohawk to			
	14	RIF	1	

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KILIAN



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

THE STARLIGHT WALTZ

CIPA Senior International World Class Dance

Music	Waltz $\frac{3}{4}$	Tempo	168 beats per minute
Pattern	Set, with small floor option		
Hold	Open, Closed, Kilian	Start	Step 1 count #1

Judging Points

- 1 Timing
- 2 Execution
 - a Steps 2 and 5 are chasse steps, of one beat only. Steps 1 and 4 are 2 beat edges; with steps 3 and 6 being 3 beats each.
 - b Step 9 is a 6 beat change edge followed by a 6 beat swing. On the change of edge the free leg is brought back behind and across the tracing.
 - c On steps 11 through 15 the man does 3 three turns, while the lady does 2 three turns. They cross trace on each step so that the three turns are skated on the outside of the lobe.
 - d Step 17 has a double lift of the free leg on the fourth beat. This step is followed by a Choctaw turn stepping onto the LIF edge for 2 beats.
 - e Step 20 is a 6 beat swing for both partners. The lady then turns a Choctaw turn with 2 beats on the LIF, quickly followed by a 1 beat inner back Mohawk turn to a LOB swing for 6 beats. Step 24 RIF, is another Choctaw, 2 beats on the inner edge followed by a 1 beat inner back edge, the second step of a Mohawk turn.
 - f The man's step 29 XF-LOF-3 is turned behind the lady's back. On step 30 LOF, the partners assume Kilian position until step 32a when the lady turns an open three to be in position to restart the dance.
- 3 Pattern
 - a This dance is made up of several lobes none of which are symmetrical
 - b The end of step 3 and the beginning of the first centre lobe is skated shallow.
 - c The change step 9 LOIF ends at the top of the third lobe of the dance.
 - d The ROF swing step 10, ends aiming towards the barrier. The next step then aims shallow to the corner to begin the series of concentric three turns.
 - e The end of step 17 ROB should end aiming midline to set up the Choctaw, which must end towards the barrier. The next two lobes must be skated with deep edges and good body control.
 - f Starting with step 26 until the end of the dance care should be given to keeping the lobes fairly shallow to prevent the team from starting to push-pull and lunge.
- 4 Body Posture Baseline
- 5 Presentation and Flow

Common Errors

- 1 The quickness of this dance will not be skated with enough emphasis or power to properly interpret the characteristic rhythm of the 168 waltz.
- 2 The timing of the long three beat edges will be rushed resulting in the dance losing its waltz flavour.
- 3 The free leg will not be used to enhance the interpretation of this music.
- 4 The timing of the three-turn sequence will be rushed and/or the turns will be hopped. The team will tend to lag behind during rotation and begin to lunge to catch up.
- 5 The next series of turns are quick with body position changes and this will cause poor body control and team unison.
- 6 The position of the partners and the hand changes step 27 through step 29 tend to cause larger than needed separations

LIST OF STEPS – STARLIGHT WALTZ

Step	Hold	Man's Steps	Beats of Music			Lady's Steps
			M	Both	W	
1	Closed	LOF		2		ROB
2		Chasse RIF		1		Chasse LIB
3		LOF		3		ROB
4		ROF		2		LOB
5		Chasse LIF		1		Chasse RIB
6		ROF		3		LOB
7		LOF		2		ROB
8		Chasse RIF		1		Chasse LIB
9		LOIF change of edge		6		ROIB change of edge
10		ROF Swing		6		LOB Swing
11		LOF Three turn to	2		3	ROB
		LIB	1			
12		ROB	3		2	LOF Three Turn to
						LIB
13		LOF Three Turn to	2		3	ROB
		LIB	1			
14		ROB	3		2	LOF Three turn to
					1	LIB
15		LOF Three Turn to	2		3	ROB
		LIB	1			
16a		ROB	2		3	Step forward to LOF
16b		Run LIB	1			Closed Mohawk to
17	Open	ROB		6		ROB
18		Step forward LIF		3		Step forward LIF
19a		RIF	3		2	RIF Open Mohawk to
19b	Closed				1	LIB
20		LOF Swing		6		ROB Swing
21		ROF		2		Step forward LIF
						Open Mohawk to
22		Chasse LIF		1		RIB
23		ROF Swing		6		LOB Swing
24		LOF		2		Step forward RIF
						Open Mohawk to
25		Chasse RIF		1		LIB
26	Changing	LOF		3		ROB
27	Hold See	Cross Roll ROF		3		Cross Roll LOB
28	Text	Cross Roll LOF Three Turn to	2		3	Step forward ROF
		LIB	1			
29a		ROB	3		2	LOF
29b					1	Cross Behind RIF Chasse
30	Kilian	Step Forward LOF		3		LOF
31		Cross Roll ROF with Swing		6		Cross Roll ROF with Swing
32a		LOF		3		LOF Three Turn to
32b		Slow Chasse RIF		3		LIB

Steps for Short Pattern

Only to be used on a very small floor and with the approval of CIPA

Step	Hold	Man's Steps	Beats of Music			Lady's Steps
			M	Both	L	
1	Closed	LOF		2		ROB
2		Chasse RIF		1		Chasse LIB
3		LOIF change of edge		6		ROIB change of edge
4		ROF Swing		6		LOB Swing
5		LOF Three turn to	2		3	ROB
		LIB	1			
6		ROB	3		2	LOF Three Turn to
						LIB
7		LOF Three Turn to	2		3	ROB
		LIB	1			
8		ROB	3		2	LOF Three turn to
					1	LIB
9		LOF Three Turn to	2		3	ROB
		LIB	1			
10a		ROB	2		3	Step forward to LOF
10b		Run LIB	1			Closed Mohawk to
11	Open	ROB		6		ROB
12		Step forward LIF		3		Step forward LIF
13a		RIF	3		2	RIF Open Mohawk to
13b	Closed				1	LIB
14	Changing	LOF		3		ROB
15	Hold See	Cross Roll ROF		3		Cross Roll LOB
16	Text	Cross Roll LOF Three Turn to	2		3	Step forward ROF
		LIB	1			
17a		ROB	3		2	LOF
17b					1	Cross Behind RIF Chasse
18	Kilian	Step Forward LOF		3		LOF
19		Cross Roll ROF with Swing		6		Cross Roll ROF with Swing
20a		LOF		3		LOF Three Turn to
20b		Slow Chasse RIF		3		LIB

THE STARLIGHT WALTZ

Australian Notes

The dance opens in Waltz hold with three chasses, the man skating a left forward outside chasse first.

After the third chasse, both partners skate a change of edge for six beats (Step 9). Both skaters may interpret the movement of the free leg during the first three beats as they so desire. However, during the final three beats, the man's free leg extends strongly backwards across the tracing on the inside edge. The lady's free leg also extends strongly behind her and across the tracing on the inside edge, to correspond with the man's movement. Then both partners swing for six beats (Step 10).

Continuing in Waltz hold, the man skates three three turns, the lady two three turns (Steps 11-15 inclusive being the three-turns). Freedom of movement and interpretation is left to the skaters, providing the steps are skated in a Waltz hold.

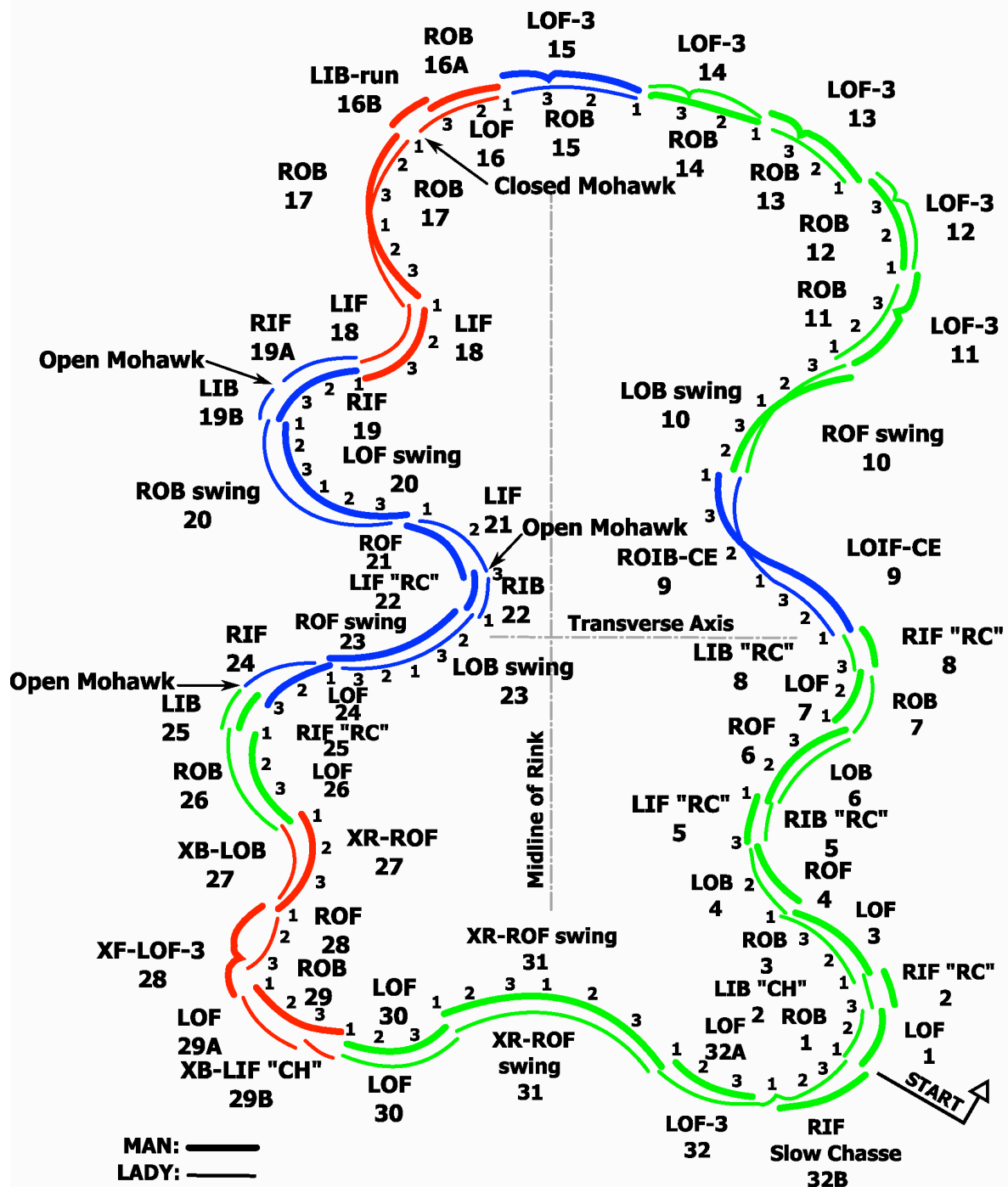
After the man's final three turn (Step 15), he skates a ROB-LIB run, whilst the lady skates a LOF to ROB Mohawk. Both partners then skate a right back outside for six beats (Step 17) with a double lift of the free leg on the fourth beat.

Partners skate a left forward inside edge (Step 18) in Promenade hold (D hold). The man skates a right forward inside edge for three beats whilst the lady moves back into Waltz hold with a Mohawk (Steps 19a and 19b). The lady's movement continues into a ROB swing (Step 20). She then turns into Promenade hold whilst she skates another Mohawk turning backwards into a swing (Step 23). The man matches with a right forward outside swing (Step 23). This chasse/ Mohawk is reversed once more until the partners coincide on Step 26 (LOF man, ROB lady). During this step the man releases the lady's right hand and places his left across his back, lowering it to hip height or lower as the change takes place, the lady clasping this hand with her right. The man drops his right hand to allow him to turn the LOF three behind the lady. During Steps 26-28 the man may bring the right arm forward or place it by his side. On Step 30 (LOF) the partners change to Kilian hold which is maintained until Step 32a when the lady turns an open three, with a backward lift of the free leg in time to the music, into a Waltz hold to re-start the dance.

(Inventors: Courtney J. L. Jones and Peri V. Home. First performed in London, Queens Ice Club, 1963).

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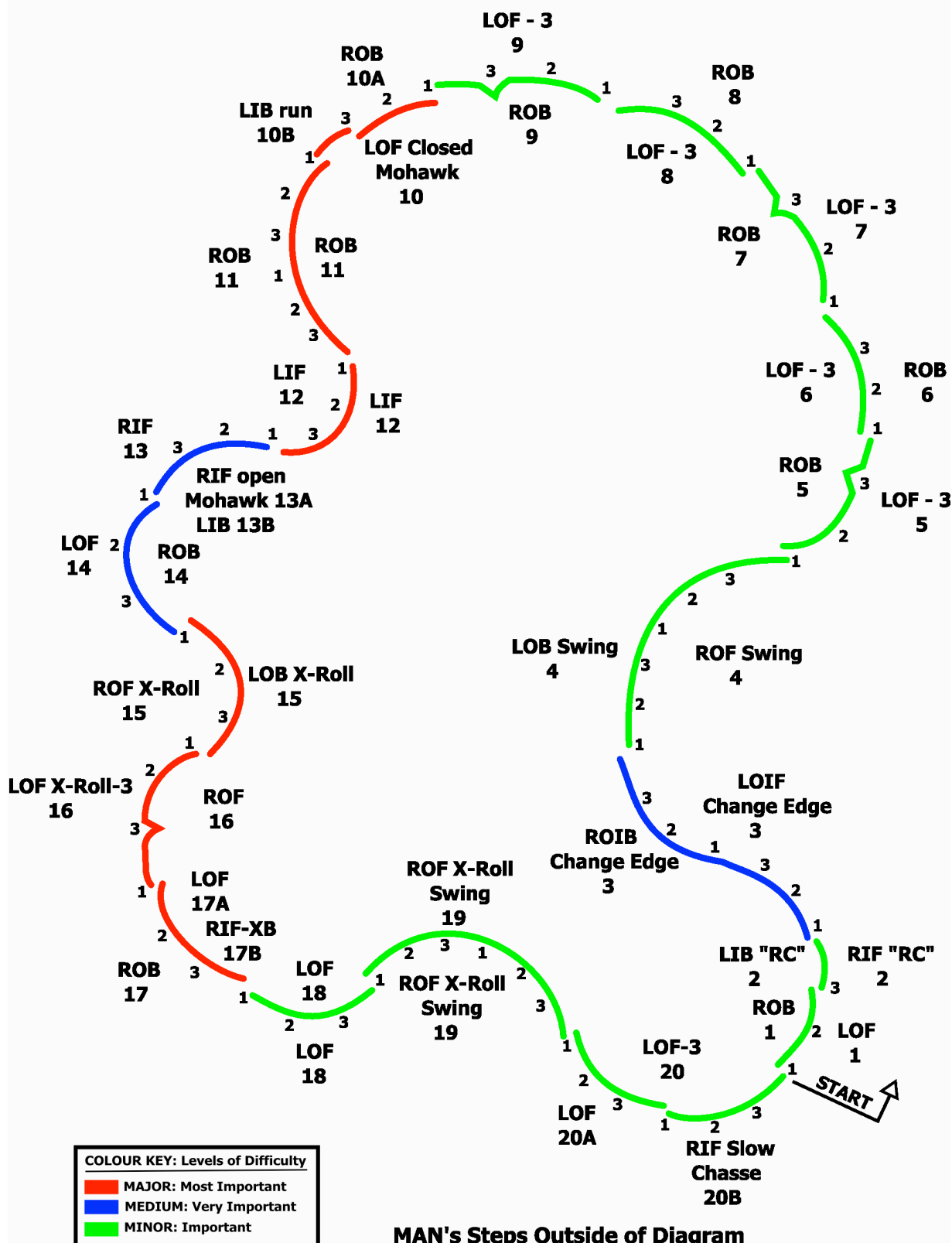
STARLIGHT WALTZ



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STARLIGHT WALTZ

Short Pattern for Small Floors



VIENNESE WALTZ

CIPA Senior World Class Dance

Music	Waltz $\frac{3}{4}$	Tempo	138 beats per minute
Pattern	Set		
Hold	Closed, Outside, Open, Reverse Outside	Start	Step 1 Count #1

Judging Points

- 1 Timing
- 2 Execution
 - a Steps 1, 2 and 3 and 16, 17, 18 form progressive run sequences. Steps 5 and 20 a change of edge is done sharply on the third beat. The partners may be directly opposite each other or slightly to the side on steps 1, 2, 3, 16, 17 and 18.
 - b On steps 4 and 19 the partners are in outside or tango position.
 - c On steps 6 and 21 the partners are in reverse outside position, with left hip to left hip.
 - d Step 8 must aim up the floor and must have a slight change of edge to allow step 9 to aim slightly towards the midline of the skating surface. Steps 9 and 10 for the man constitute a closed Choctaw turn. Step 10 and 11 for the Lady constitute an open Mohawk turn.
 - e On step 13 the partners change from closed position to outside position, right hip to right hip.
 - f The timing of the run sequence is a deviation from the usual waltz timing 2, 1, 3. It is skated 1, 1, 3 and care should be taken to pay attention to the change.
- 3 Pattern
 - a The dance is made up of small lobes which cause major problems with the pattern and the re-starts
 - b Lobe #1 is a 5 beat lobe followed by a 3 beat lobe and then a 10 beat lobe covering half the corner. Next is a one step, 3 beat lobe, followed by a 9 beat lobe. The remaining lobes are 6,5,3,7 and 9 beat lobes. Since these are not all divisible by 3, the timing and shape of the pattern is difficult.
 - c The last lobe of the dance must end facing the barrier in order to re-start the dance toward the barrier.
- 4 Body Posture Baseline / Team Unison and Relationship
- 5 Presentation and Flow

Common Errors

- 1 The man on step 34 will tend to step ahead or lunge.
- 2 The change of edge on step 5 will be late and will aim poorly down the floor. Step 7 for the man will be late and will tend to bubble out.
- 3 The change of edge on step 8 will be early and will not finish aiming down the floor, causing the next step 9 not to finish aiming strongly towards the barrier.
- 4 Step 10 for the man becomes a Mohawk turn due to skating the incorrect edge. The lady will skate a Choctaw.
- 5 The large barrier lobe, step 10 through #13 will not be skated deep and the arc will not be brought back to aim to the midline
- 6 Step 24 for both partners will not be held the full 6 beats and the lobe will not finish aiming towards the barrier for the re-start.

List of Steps – Viennese Waltz

Step	Hold	Man's Steps	Beats of Music			Lady's Steps
			M	Both	L	
1	Closed	LOF run		1		ROB run
2		RIF run		1		LIB run
3		LOF run		3		ROB run
4	Outside	XF-ROF		1		XB-LOB
5	Change to	XB-LIOF		3		XF-RIOB
6	Reverse	XB-RIF		3		XF-LIB
7		LOF-3		3		ROB Mohawk to
8		ROIB Mohawk to		3		LOIF
9		LIF		3		ROF
		Closed Choctaw to				
10		ROB		2		LOF Open Mohawk to
11		XF-LIB Mohawk to		1		ROB
12		RIF		3		LIB
13		LOF		3		ROB
14		XF-ROF-3		3		XB-LOB Mohawk to
15		LOB		3		ROF
16		ROB run		1		LOF run
17		LIB run		1		RIF run
18		ROB run		3		LOF run
19	Outside	XB-LOF		1		XF-ROF
20		XF-RIOB		3		XB-LIOF
21	Reverse	XF-LIB		3		XB-RIF
22	Reverse Kilian	ROB		3		LOF
23		XB-LOB Mohawk to		3		XF-ROF-3
24		ROF		6		LOB

THE VIENNESE WALTZ

Australian Notes

Music	Waltz 3/4		Tempo	138 beats per minute
Hold	Closed, Outside Outside and Open	Reverse	Pattern	Optional

The Viennese Waltz is danced at a good pace and with strongly curved edges.

The forward steps 1, 2, 3 and 16, 17, 18 are progressive run sequences. On steps 5 and 20, a change of edge is taken with the free foot passing very close to the skating foot during the change. The change of edge is not spread over the three beats of music; it comes on the third beat, in keeping with the unusual syncopation of the rhythm

Partner positions on steps 1, 2, 3 and 16, 17, 18 may be directly opposite each other or slightly to one side for purposes of expression as long as the variations do not interfere with the correct edges and good skating.

On steps 4 and 19 partners are in outside or tango position.

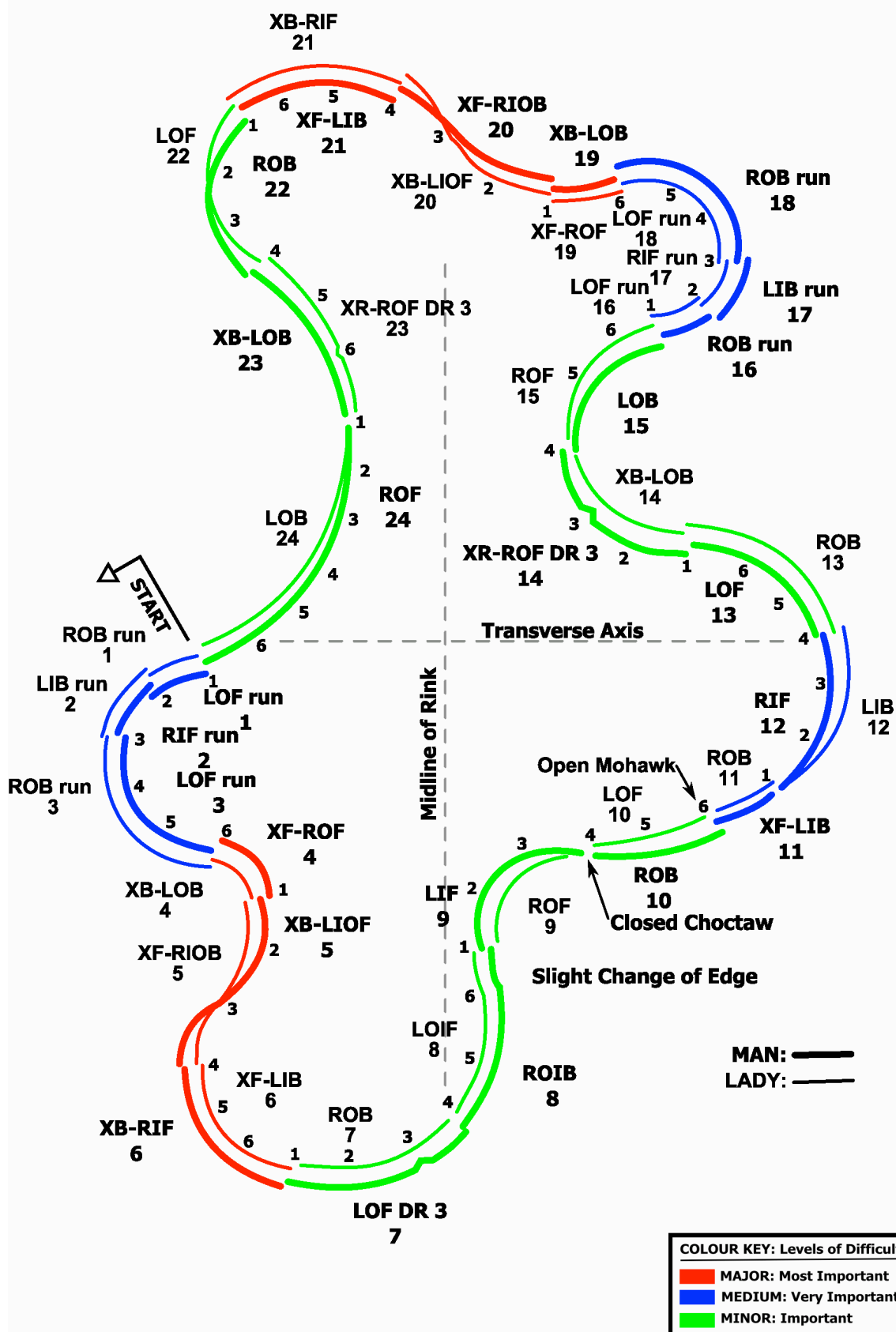
On steps 6 and 21 partners are in reverse outside or tango position, i.e. partners are hip to hip with left hip together.

On step 8, care should be taken that this step is directed properly and on a true edge. The lady should be careful to aim at the man and to trail him on his step. On the last beat of step 8 there should be a slight change of edge. there is a change of lean at the end of step 8 and the man skates ahead on step 9, while the lady follows and parallels his tracing on step 9 (ROF).

During step 9, the partners are momentarily in open position with the shoulders parallel to the tracing. After the Mohawks (steps 10 and 11), the lady's LIB (step 12) is placed at the side and slightly back of the right foot.

On step 13, the partners change from closed position to outside position (right hips together) for a proper take-off on step 14. The timing of steps 1,2,3,4 and 16,17,18,19 is unusual and, since it adds a distinctive touch to the dance, must be closely adhered to. NOTE that steps 1, 2 and 16, 17 are one-beat steps, followed by the three-beat steps 3 and 18. Care should be taken to follow this timing, which is a departure from the typical 1, 2, 3; 1, 2, 3 Waltz rhythm pattern of the rest of the dance.

VIENNESE WALTZ



ITALIAN FOXTROT

CIPA Senior World Class Dance

Music	Foxtrot 4/4	Tempo	96 beats per minute
Pattern	Set		
Hold	Closed, Tandem, Kilian, Partial Outside	Start	Step 1 Count #1

Judging Points

- 1 Timing
- 2 Execution
 - a Steps 1 and 2 begin the dance in partial outside position. Step 3 is then skated in the closed position.
 - b Step 5 (LOIF man, ROIB lady) begins in the closed position. On the third beat the lady moves to the left of the man.
 - c Steps 6 through 13 are done in the closed position.
 - d Step 10 is a 2 beat change of edge (ROIB man, LOIF lady) with the free leg movement being pushed to the side on count 2 at the same time as the change of edge occurs.
 - e Steps 11 and 12 are done in the partial outside position.
 - f Step 14 is a LOF dropped three turn for the lady while the man does a back raised chasse, steps 14a and 14b. The man is backward from step 7 through 17.
 - g Steps 15 through 17 must be skated in the Tandem position. These steps must be skated as outside edges.
 - h Steps 18 through 24 are skated in Kilian position.
 - i Steps 25a, XR-ROF for the man, the arm position is optional but steps 25b, 26 and 27 must be done in the closed position with step 28 in the Kilian position.
 - j Step 29 begins in Kilian position, after the man moves the lady forward and to his left. The left arms are raised over their heads so that the lady can step forward while going under the left arm.
 - k On the man's steps 30a and 30b the lady must step forward on the man's right side. They must break contact during the lady's three turn.
 - l The last step of the dance step 31 is done in the closed position and ends with a very short change (rock-over) in preparation for the re-start.
- 3 Pattern
 - a The dance is made up of a series of non-symmetrical lobes beginning with lobe #1 aiming into the corner. The change of edge occurs on the midline.
 - b Lobe #2 is a 6 beat lobe aiming towards the barrier and ending towards the midline. This is followed by a 6 beat lobe that ends aiming only slightly towards the barrier. The 4 beat lobe that follows is a tight arc ending aiming towards the midline.
 - c The next three steps are skated on an angle with the end of the second step occurring on the midline. The last corner barrier lobe is aimed towards the end barrier and is skated around the corner ending aiming strongly towards the midline.
 - d The last three lobes of this dance start and/or end towards either the barrier or the midline.
- 4 Body Posture Baseline / Team Unison and Relationship
- 5 Presentation and Flow

Common Errors

- 1 The timing of this dance is important and there will be a tendency to be late caused by the quickness of the steps and the amount of the movement of the partners with all position changes.
- 2 The control of the pattern so that the placement of the proper steps in the proper location will be erratic on each repetition of the dance.
- 3 Lobe #3 and #8 will not occur opposition each other.
- 4 The aim of the lobes at approximately 90 degrees will tend to be less and the pattern will vary.
- 5 The three turns will be rushed and / or hopped.
- 6 The body positions will tend to be weak and push/pull to keep the dance moving.

List of Steps – Italian Foxtrot

Step	Hold	Man's Steps	Beats of Music			Lady's Steps
			M	Both	L	
1	Closed	LOF		1		ROB
2		RIF-XB		1		LIB-XF
3		LOF		1		ROB
4		RIF		1		LIB
5		LOIF-Swing		4		ROIB-Swing
6		RIF (open Mohawk)		1		LOF
7		LIB		1		XB-RIF
8		ROB		1		LOF
9		LIB		1		RIF
10		ROIB		2		LOIF
11		LOB		1		ROF
12		XF-RIB		1		XB-LIF
13		LOB		2		ROF
14a		ROB	1		2	LOF-3
14b	Tandem	LIB (RC)	1			
15		ROB		2		ROB
16		LOB		1		LOB
17		ROB		1		ROB
18	Kilian	LIF		2		LIF
19		RIF		2		RIF
20		LOF		1		LOF
21		XB-RIF		1		XB-RIF
22		LOF		1		LOF
23		RIF		1		RIF
24		LOF		2		LOF
25a		XR-LOF	1		2	XR-ROF-3
25b		LIF(RC)	1			
26	Closed	ROF		2		LOB
27a		XR-LOF-3	2		1	XB-ROB
27b					1	XF-LIB
28	Kilian	ROB		2		ROB
29	See Notes	XB-LOB		2		XB-LOB
30a		ROF	1		2	ROF-3
30b		LIF (RC)	1			
31	Closed	ROIF		2		LOIB

ITALIAN FOXTROT

(Odoardo Castellari)

Australian Notes

DANCE NOTES

All steps not otherwise described, are runs.

Steps 1 - 2 - 3 and 4: Walt, position. In steps 1 and 2, the lady is slightly on the right of the man.

Step 5: The skating foot changes, the edge with the second beat. Therefore the inside edge is longer than the outside edge.

Steps 8 - 9 - 10 - 11 - 12 and 13: Waltz position.

Step 10: Beat 2, the partners push the free foot sideways from the skating foot and outwards. The free leg is stretched and the skating leg is bent. While the skating foot changes edge, the free foot comes back to the skating foot in preparation for the next step.

Step 14A and 14B for the man, and 14 for the lady: The man guides the lady so that she makes her turn in front of the man. During this turn, the partners are separated.

Steps 15 - 16 and 17: Tandem position, one partner just behind the other. The right hand of the lady and the right hand of the man are on the lady's right hip. The left arms are outstretched, hand in hand.

Steps 25A and 25B for the man and 25 for the lady: Whilst changing from Kilian to Waltz position and the lady's turn, the left hands are held and lifted over the lady's head. The lady lowers her left hand on to the man's right shoulder as the partners take up the Waltz position.

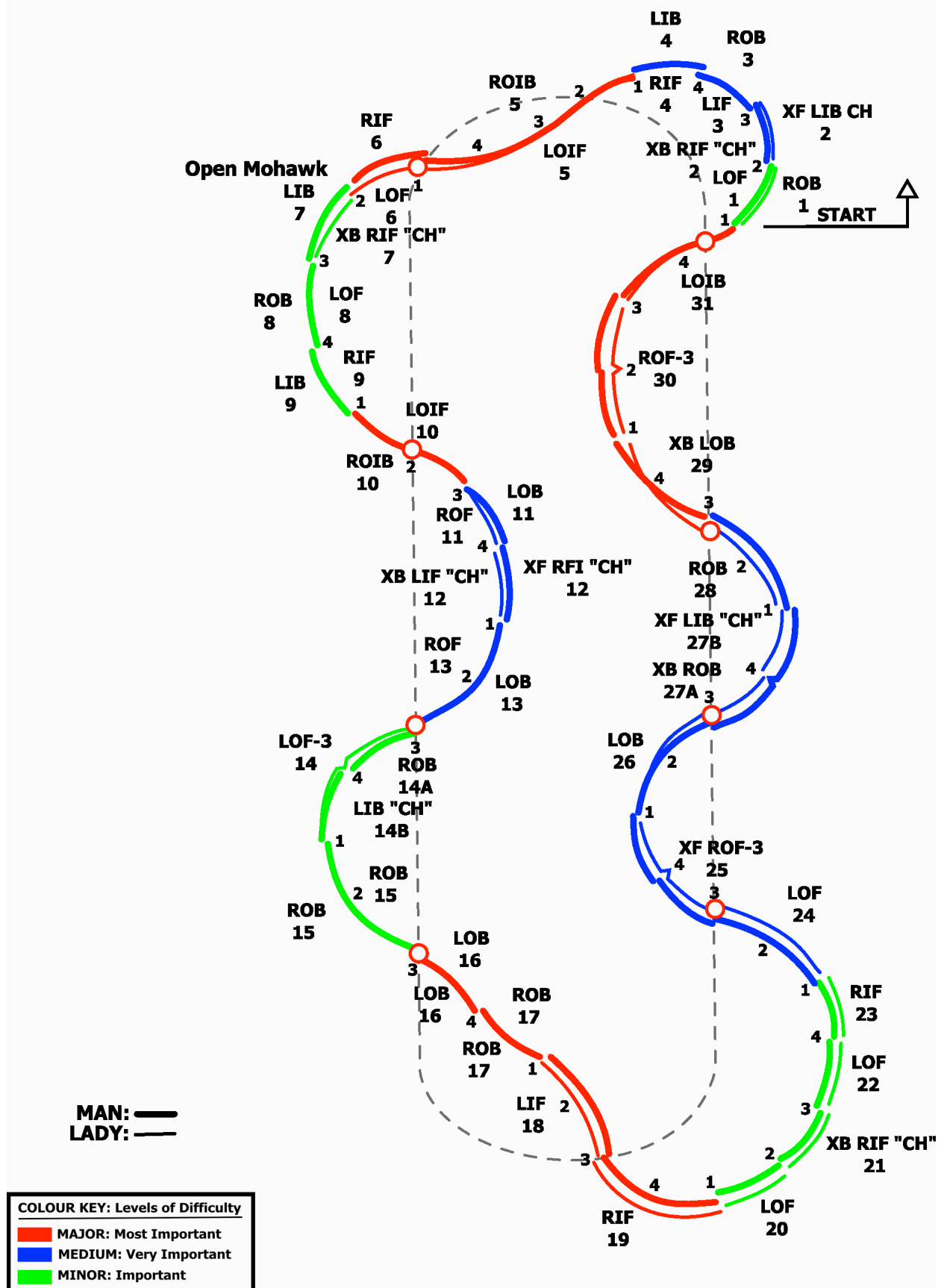
Step 28: Kilian position.

Step 29: The lady, guided by the man, goes slightly in front and to his left. The left hands remain together and are taken up; right hands are on the lady's right hip. The lady whilst turning passes below the arch of the man's arm.

Steps 30A and 30B for the man and 30 for the lady: The lady's three and the man's chasse are skated separately, not hand in hand.

Step 31: Waltz position. To make this step, we advise to lean the free foot (R of the man - L of the lady) in closed position but slightly behind (as regards the direction of the step) the tracing foot. So it is possible to make the push of the foot easier (forward for the man and backward for the lady), which will be free. The step ends with a short change of edge to prepare the first step of the dance.

ITALIAN FOXTROT



PASO DOBLE

CIPA Senior World Class Dance

Music	Paso Doble 2/4	Tempo	112 beats per minute
Pattern	Set		
Hold	Outside, Closed, Open	Start	Step 1 count #1

Judging Points

- 1 Timing
- 2 Execution
 - a All edges are 1 beat except steps 17 and 28 for the lady, and 17, 20 and 28 for the man.
 - b Steps 1 through Step 15 are skated in outside position. Steps 16 through 20 are skated in closed position. Steps 21 through 26 are skated in open position.
 - c Steps 8 and 9 are slides done on flats, with the right hips very close. During these steps the skating foot must be directly under the skater.
 - d Step 10, the foot must be lifted directly from the floor, not slurred. The next step 11 must be a bold change of edge causing a definite bulge of the pattern.
 - e The man's step 15-16 constitutes an open Mohawk turn, and the lady's step 16-17 is an inner to inner open Mohawk turn.
 - f Steps 18 through 20 must be quick and done with good body position.
 - g Steps 21 through 28 are the same for both partners except for the end of step 28, the last step of the dance the lady does a short swing Mohawk turn in order to restart the dance.
- 3 Pattern
 - a The dance begins 2 beats before the midline of the skating surface, aiming towards the end barrier.
 - b Steps 8 and 9 are skated flat, slightly towards the barrier. Step 11 aims towards the barrier and ends down the floor.
 - c The middle (beat 2) of step 17 occurs on the midline of the skating surface.
 - d The remainder of the dance is all barrier lobe except for Steps 26 and the beginning of step 28
 - e The aim of the end of step 28 must start around the corner.
- 4 Body Posture Baseline
- 5 Presentation and Flow

Common Errors

- 1 The free leg extension necessary in this dance will be weak or not extended at all.
- 2 All the wheels on steps 8 and 9 will not be on the floor as required.
- 3 The cross on step 10 will not occur by the skate coming off the floor but by simply sliding it across
- 4 Step 11 the change of edge will be late and will not aim towards the barrier.
- 5 The partners will skate too far apart throughout the dance.
- 6 The runs and cross-rolls will not be skated on strong deep edges as required of the Paso Doble music
- 7 The last step 28 is often skated flat or as a change of edge.

List of Steps – Paso Doble

Step	Hold	Man's Steps	Beats of Music			Lady's Steps
			M	Both	L	
1	Outside	LOF-run		1		ROB-run
2		RIF-run		1		LIB-run
3		LOF-run		1		ROB-run
4		RIF-chasse		1		LIB-chasse
5		LOF		1		ROB
6		RIF-chasse		1		LIB-chasse
7		LOF		1		ROB
8		RF (left foot forward)		1		LB (right foot forward)
9		LF (right foot forward)		1		RB (left foot forward)
		On steps 8 and 9, both skates remain on the floor				
10		XF-ROF		1		XB-LOB
11		XB-LIOF		1	3	XF-RIOB
12		XF-RIF		1		XB-LIB
13		LOF-run		1		ROB
14		RIF-run		1		XB-LIB
15		XF-LOF Open Mohawk to		1		ROB
16		ROB		1		XF-LIB Open Mohawk to
17	Closed	LIB		2		RIF
18		ROB		1		LOF
19		XF-LIB-Chasse		1		XB-RIF-Chasse
20a		ROB	2		1	LOF
20b		Mohawk to			1	RIF-Chasse
21	Open	LOF		1		LOF
22		RIF-Chasse		1		RIF-Chasse
23		LOF-run		1		LOF-run
24		RIF-run		1		RIF-run
25		LOF-run		1		LOF-run
26		XF-ROF		1		XF-ROF
27		XF-LOF		1		XF-LOF
28a		XF-ROIF		3		XF-ROF
28b						LIB swing Mohawk

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PASO DOBLE

The diagram illustrates the sequence of steps for a Men's and Ladies' Paso Doble dance. The steps are arranged in a circular pattern, with the Men's sequence on the left and the Ladies' sequence on the right. The steps are color-coded by difficulty: Major (red), Medium (blue), and Minor (green). The sequence starts at the bottom left with the 'START' arrow pointing to the 'LIB Quick Swing Open Mohawk 28B' step. The steps proceed clockwise, with the Men's sequence ending at 'LIB run 2' and the Ladies' sequence ending at 'LIB "CH" 4'. The diagram includes a 'COLOUR KEY: Levels of Difficulty' at the bottom right, which defines the color coding: Major (red), Medium (blue), and Minor (green).

MAN: —
LADY: —

COLOUR KEY: Levels of Difficulty

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

WESTMINSTER WALTZ

CIPA Senior World Class Dance

Music	Waltz $\frac{3}{4}$	Tempo	138 beats per minute
Pattern	Set		
Hold	Kilian, Reverse Kilian, Closed, Open	Start	Step 1 Count #1

Judging Points

- 1 Timing
- 2 Execution
 - a Steps 1, 2 and 3 form a progressive run sequence. Step 4 is an angular take-off changing the arc being skated. Steps 5 and 6 are an open Mohawk turn with partners changing sides. Step 8 is aimed towards the barrier with step 9 ending away from the barrier.
 - b On step 10 XB-ROF-3, for the lady, she lets go of the man for this turn done in front of the man. The lady ends up in an open position for steps 11 and 12, which are crossed chasses.
 - c Step 13 is a RIF swing rocker for the lady, a nine beat step with the turn on count #7 of the step, musical count #1. The man does a LOF swing counter on step 13 using the same musical counting as the lady.
 - d On steps 14 and 15 both partners turn a Choctaw, but on opposite feet. This is followed by an inside forward three turn for the lady turned on count #4.
 - e The man's ROF-3 turn step 20 begins as a cross roll, while the lady does a LOB-XB.
 - f On step 21 the man skates a shallow 6 beat LOB edge. The lady does a three turn; turned on count #3. Step 22 starts with the lady on the man's left; she skates in front of the man in order to restart the dance.
- 3 Pattern
 - a The dance begins with step 1 aiming towards the corner barrier. After the change-of-edge on step 3, step 4 aims down the floor and is brought back past 90 degrees in order to allow the aiming of step 5 to the midline.
 - b Step 7 ends facing the barrier with step 8 aiming at the barrier. Step 10 ends aiming directly at the end of the skating surface.
 - c Step 13 aims towards the barrier, curves around to allow the rocker/counter turns to be turned down the floor, with the ending of the edge to face the barrier.
 - d The next lobe begins directly towards the barrier and ends down the floor very shallow.
 - e The last lobe of the dance steps 20 through steps 22 make up the largest lobe of this dance and must be skated deep with strong edges in order to travel across the corner.
- 4 Body Posture Baseline / Team Unison and Relationship
- 5 Presentation and Flow

Common Errors

- 1 The inner to inner take-off from step 3 to 4 will not aim properly and the position will not be held tightly.
- 2 The Choctaws will be done on outer edges resulting in Mohawks
- 3 There will be pulling and pushing of the partners on the swing rocker / counters turns.
- 4 The free leg only swings on 6 beat edges or more.
- 5 The team will lunge on the wide step 16.
- 6 The timing of the three turns will tend to be late.
- 7 The restart of the dance will find the pattern moving back.
- 8 Poor timing on steps 1, 2, 3, 16, 17 and 18.
- 9 Lack of unison on the change of positions throughout the dance.

- 10 Step 22 where the lady steps in front of the man is poorly executed. There should be a continuous flow on steps 20 through 22.
- 11 It is common for step 3 to be rushed and therefore step 4 will be early. Step 4 must start on count #1

List of Steps – Westminster Waltz

Step	Hold	Man's Steps	Beats of Music			Lady's Steps
			M	Both	L	
1	Kilian	LOF		2		LOF
2		RIF run		1		RIF run
3		LOIF run		3		LOIF run
4		RIF		3		RIF
5		LIF Open Mohawk to		3		LIF Open Mohawk to
6	Reverse Kilian	RIB		3		RIB
7		LOB		6		LOB
8		RIF		3		RIF
9		LOF		3		LOF
10a		XF-ROF	6		3	XF-ROF-3
10b	Closed				3	LOB
11	Open	LOF		2		RIF
12		XB-RIF Chasse		1		XB-LOF Chasse
13		LOF Swing Counter		9		RIF Swing Rocker
14		RIB		3		LOB
		Choctaw to				Choctaw to
15		LOF		6		RIF-3
16	Closed	XF-ROF		2		XB-LOB
17		LIF		1		RIB
18		Step wide RIF		3		Step wide LIB
19		LOF		3		ROB
20		XR-ROF-3		3		XB-LOB Mohawk to
21a		LOB	6		3	ROF-3
21b	Reverse Kilian				3	LOB
		Mohawk to				Mohawk to
22	Change Sides	ROF		6		ROF

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DANCE

MAN: —
LADY: —

COLOUR KEY: Levels of Difficulty

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

The diagram illustrates a line dance sequence with the following key elements:

- Start:** Indicated by an arrow pointing to the top of the loop.
- Man's Path (Red Line):** Includes steps like RIF run, LOIF run, MOHAWKS, CHOCTAWS, and RIF Swing Rocker.
- Lady's Path (Blue Line):** Includes steps like LOIF run, MOHAWKS, CHOCTAWS, and RIF Swing Rocker.
- Callouts:** Various dance moves are labeled throughout the sequence, such as RIF, LOIF, MOHAWKS, CHOCTAWS, and RIF Swing Rocker.
- Difficulty Levels:** Steps are color-coded according to the legend: Red for Major, Blue for Medium, and Green for Minor.

THE ARGENTINE TANGO

CIPA Senior International World Class Dance

Music	Tango 4/4	Tempo	96 beats per minute
Pattern	Set		
Hold	Open, Closed, Kilian Side Closed	Start	Step 1 count #1

Judging Points

- 1 Timing
- 2 Execution
 - a Steps 1 through 9 are the same for both partners. They consist of step, run, step, chasse, step, run, step, XF, XB change of edge
 - b Step 10 for the man is a XB-RIF counter aimed towards the midline and ending past the top of the lobe. The lady skates a XB-RIOF change of edge and must cross trace.
 - c Step 11 is 2 beats for both partners with the lady stepping down on a RIF momentarily before step 12 LOF.
 - d Step 12 is 2 beat beginning towards the barrier and ending towards the midline. A very deep 2 beat lobe.
 - e Steps 16 through 19 must start towards the barrier and end before the midline aiming up the floor.
 - f Step 20 XF-ROF aims to the centre and ends aiming strongly towards the corner barrier.
 - g The man skates a quick swing Choctaw turn on step 23 while the lady executes the twizzle. The partners change to the waltz position on the next step and remain there for three steps 24, 25 and 26.
 - h The tango position is maintained steps 27 through 31. These steps make up a series of 5 cross rolls, counted 2 beats, 1, 1, 1, beats and 3 beats. Step 31 ends with a change of edge for both partners, but the lady finishes by putting her RIF on the floor for less than a beat
- 3 Pattern
 - a The dance is skated with a series of small non-symmetrical lobes skated with strong edges and good body positions.
 - b The first three lobes of the dance are skated rather shallow, but with quick timing and good aim.
 - c Step 3 should occur on the midline.
 - d The fourth lobe, the man's counter, must end directly towards the barrier. The next lobe, 1 step, must begin aiming to the barrier and end aiming to the midline.
 - e The man's ROF-3 step 14 is turned just past the top of the lobe.
 - f The two corner barrier lobes are fairly symmetrical and are connected by a 4 beat ROF connecting step.
 - g The end of the second corner lobe must end aiming towards the midline. The next lobe begins aiming towards the midline but ends aiming to the barrier.
 - h Step 25 begins aiming to the barrier and step 26 ends aiming to the midline.
 - i The remaining cross roll steps either start towards the barrier and end towards the midline or reversed
- 4 Body Posture Baseline
- 5 Presentation and Flow

Common Errors – Argentine Tango

- 1 The dance will not be skated with deep edges and good flow
- 2 The free leg will not be kept straight during 3 and 4 beat edges.
- 3 The man's turn on step 10 will not aim to the barrier, and the lady will have a weak or sloppy cross in front.
- 4 The swing Choctaw turn for the man, and the twizzle for the lady will not be complete after the fourth beat and before count #1.
- 5 The lady's twizzle will be turned on two feet, and will be late.
- 6 The cross rolls on steps 27 through 30 will not be definite crosses, they will be flat and rushed.
- 7 The lady on step 31 will put her RIF down early. The restart of the dance will aim towards the barrier rather than around the corner.

LIST OF STEPS – ARGENTINE TANGO

Step	Hold	Man's Steps	Beats of Music			Lady's Steps
			M	Both	L	
1	Foxtrot	LOF		1		LOF
2		RIF run		1		RIF run
3		LOF		1		LOF
4		RIF Chasse		1		RIF Chasse
5		LOF		1		LOF
6		RIF run		1		RIF run
7		LOF		2		LOF
8		Cross-in-front ROF		1		Cross-in-front ROF
9		Cross behind LIF change-of-edge to LOF		3		Cross behind LIF change-of-edge to LOF
10	Waltz	Cross behind RIF Counter to RIB	1 1		2	Cross behind RIF Change-of-edge to ROF
11		LOB		2		Cross-in-front LIF and very short RIF
12		ROB		2		LOF
13		Cross roll to LOB	2		1 1	Cross Roll Three Turn RIB
14		ROF Three Turn to RIB	1 1		2	LOB
15		LOB		2		ROF
16		ROB	2		1 1	LOF RIF Chasse
17	Kilian	LOF		1		LOF
18		RIF		1		RIF
19a		LOF		2		LOF
20		Cross Roll ROF		4		Cross Roll ROF
21		LOF		1		LOF
22		RIF run		1		RIF run
23		LOF quick swing Choctaw with very short RIB		4		LOF twizzle
24	Waltz	LOB		4		ROF
25		ROB	2		1	Cross Roll LOF Three Turn
26		LOF		2		ROB
27	Tango	Cross Roll ROF		2		Cross Roll LOB
28		Cross Roll LOF		1	3	Cross Roll ROB
29a		Cross Roll ROF		1		Cross Roll LOB
30		Cross Roll LOF		1		Cross Roll ROB
31		Cross Roll ROF change-of-edge to RIF		3		Cross Roll LOB change-of-edge to LIB and very short RIF at the end of 3 rd beat of edge

THE ARGENTINE TANGO

Australian Notes

Music: Tango 4/4
Hold Open, Closed, Kilian

Tempo: 96 beats per minute
Pattern: Set

The dance begins with the partners in open position for the first ten steps, changing to closed position at the man's counter turn (Step 10) until step 16. The initial progressive, chasse and progressive sequences (Steps 1 -6) bring the partners to a bold LF0 edge (Step 7) facing down the length of the rink. Then the partners skate a short RF0 edge crossed in front (Step 8), which is followed by a long change of edge (LIOF) started crossed behind' (Step 9) and held for three beats. The change of edge is effected as the free foot swings back past the skating foot to be in position to start Step 10 crossed behind. The man turns a RIF Counter while the lady executes a change of edge (RIOF) (Step 10) dropping in behind the man in closed position. The change to closed position is accomplished by the lady directing her stroke somewhat behind the man before he turns his counter.

Step 11 for both partners is held approximately two beats and is strongly curved so that it ends with them travelling towards the barrier. At the very close of Step 11 the lady momentarily steps down on RIF (a quick action) before starting her LF0 (Step 12), both strongly curved to head them back to the centre of the rink.

During the next lobe (Steps 12, 14 and 15) which is started toward the centre of the rink, the couple revolve around each other, the lady turning a three on the first stroke and the man on the second stroke with all edges well curved and the couple ending up travelling towards the barrier.

While the man skates a two-beat RB0 (Step 16) the lady skates a chasse (LOF-RIF) (16a and 16b) and then the man turning forward into Kilian position, both skate a progressive sequence LOF, RIF and LF0 (Steps 17, 18 and 19). Steps 17 to 23 are the same for both partners. After pausing on Step 19 (LOF) for two beats, both partners skate strongly cross-rolled four beat ROF edges (Step 20) which carry them across the end of the rink.

The couple curve around the corner of the rink on a progressive sequence, LF0-RIF each held for one beat (Steps 21 and 22), which ends in a long LF0 held for nearly four beats (Step 23). During this edge the lady must skate hip-to hip with the man (Kilian position) her tracings following along his and the shoulders strongly rotated. This long edge is terminated with a swing Choctaw for the man and a Twizzle-turn for the lady. These turns are executed on a part of a beat (immediately after the four-beat, and just before the next accented beat) (count #1 of Step 24).

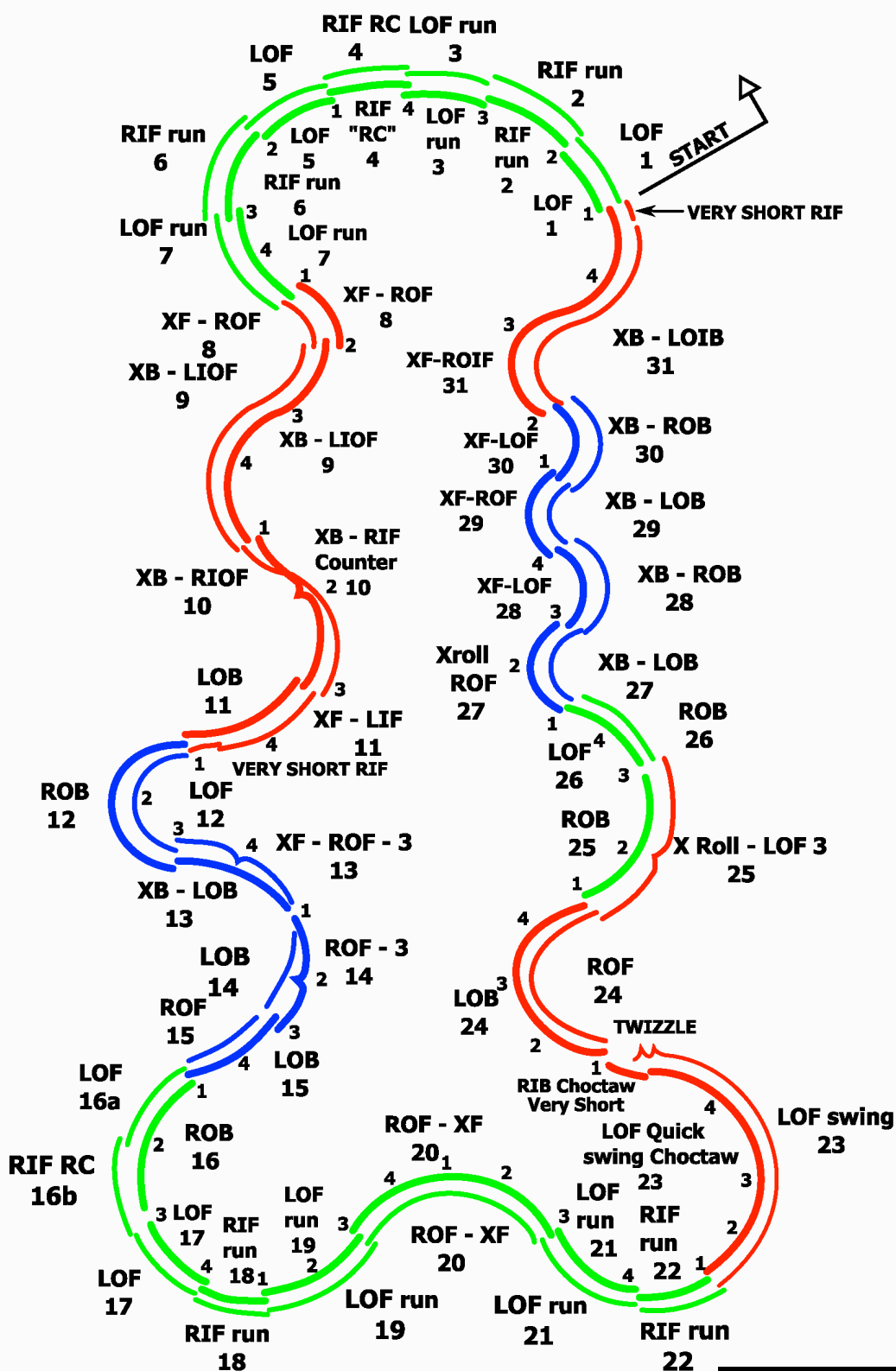
The lady's Twizzle turn starts similar to the man's Choctaw but entails a complete revolution on her part rather than the half revolution of the man. The lady's swizzle, a complete revolution, is so rapid that it takes place almost on the spot. The turn is made clockwise off the LF0 edge, the weight being kept largely in the left skating foot, but the right foot kept close beside it, ready to skate a RF0 edge (Step 24) at the completion of the turn, as the man skate' a LB0 (Step 24). The resulting turn brings the partners to a closed position, which is maintained only for Steps 24, 25 and 26. For a more detailed description of the Twizzle Turn, see the Skating Dictionary.

THE ARGENTINE TANGO
Australian Notes - continued

On the next lobe (steps 25 and 26) the lady turns a three around the man and the partners shift into outside position with the lady on the man's right side. This outside tango position (lady on right) is maintained from steps 27 to step 31, the end of the dance sequence.

Steps 27-31 are a series of cross rolls, the man crossed in front and the lady crossed behind, headed down the length of the rink and during which the lady remains on her partner's right side. The first roll (step 27) is maintained for two beats; the following three rolls (steps 28, 29 and 30) for one beat each, and the fifth roll (step 31) with a slight change of edge is held for three beats. The partners should skate the cross rolls lightly on well curved edges making a pronounced serpentine of the sequence. At the end of step 31, after the change of edge, the lady momentarily steps down RIF (a quick action) which turns her forward in order to be able to strike off LOF on the first step of the repeat of the dance. This RIF is skated between the last beat of step 31 and the first beat of step 1.

ARGENTINE TANGO



THE QUICKSTEP

Music Two step Schottische 2/4
Hold Kilian side "B"

Tempo 112 beats per minute
Pattern Set
Start Step 1, Count #1

Judging Points

- 1 Timing
- 2 Execution
 - A All steps of this dance are the same for the man and the lady. It is essential that the partners remain hip to hip throughout the dance.
 - b Steps 1, 2, 3 and 4 are 1 beat, with step 2 being a chasse and step 4 being a run. Step 5 is a 4 beat LOF swing to a Choctaw turn.
 - c Step 6, the exit edge of the Choctaw turn, is a 3 beat change of edge with the change of edge on count #3. The change of edge must be sharp but cannot be so sharp as to cause step 7 XB LIB to be skated flat.
 - d Steps 7, 8 and 9 must be skated deep and quickly. Step 9 must be angular and end towards the barrier.
 - e Step 10 XB-ROB must aim toward the barrier but must not be hooked to end too much towards the midline.
 - f In order to restart this dance step 16 XF-ROF must end towards the barrier, and step 17 must be skated towards the barrier before the change of edge. This then requires step 18 to aim towards the midline.
- 3 Pattern
 - A This dance begins on the midline (long axis) with step 1 aiming towards the side barrier.
 - b The remaining part of the straightaway is made up of a series of small quick lobes, but they are not required to be skated to a strict baseline. However, there is no freedom to ignore the timing or the depth of the three lobes.
 - c Steps 12, 13 and 14 must be brought around the lobe to end aiming strongly towards the midline.
 - d Step 18, the last step, must end at the midline.
- 4 Body Posture Baseline
- 5 Presentation and Flow

Common Errors

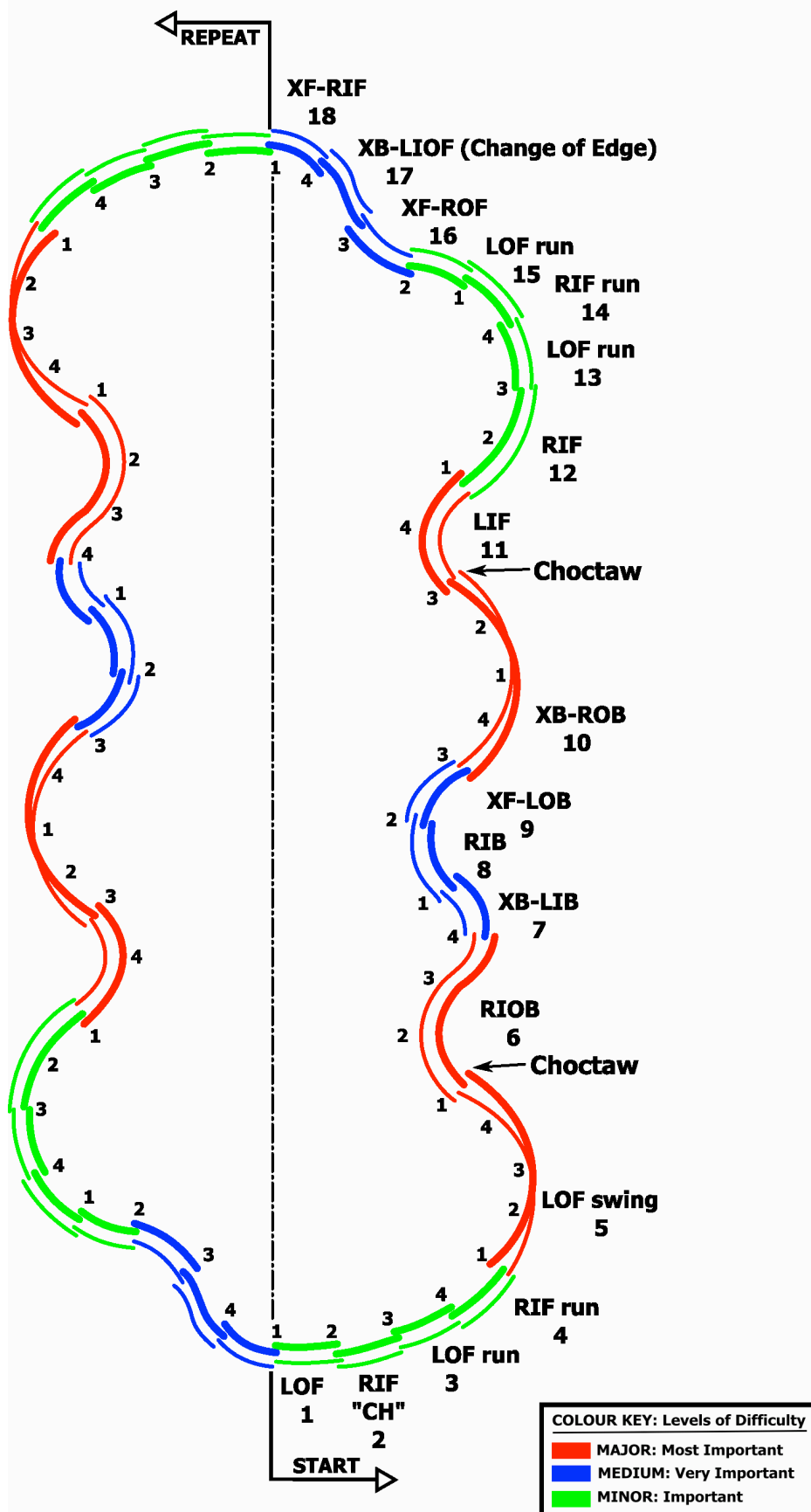
- 1 The dance will begin aiming down the floor rather than at the side barrier.
- 2 Step 5 LOF-Swing, will aim down the floor and result in a Mohawk turn rather than a Choctaw turn.
- 3 The change of edge on step 6 will be flat and late.
- 4 Step 9 XF-LOB will not be angular or crossed to an outside edge.
- 5 Step 7 and #10 will not be definite crosses.
- 6 Poor serpentine movement on the back edges.
- 7 Poor aiming of the XF, XB steps 16 and 17 will cause the pattern to not restart in the proper place.

LIST OF STEPS - QUICKSTEP

Step No	Hold	Man's Steps	Beats	Lady's Steps are the same as the man's steps
1	Kilian	LOF	1	
2		RIF Chasse	1	
3		LOF	1	
4		RIF-run	1	
5		LOF Swing	4	
		Choctaw to		
6		RIOB	3	
7		XB-LIB	1	
8		RIB	1	
9		XF-LOB	1	
10		XB-ROB	4	
		Choctaw to		
11		LIF	2	
12		RIF	2	
13		LOF-run	1	
14		RIF-run	1	
15		LOF-run	1	
16		XF-ROF	1	
17		XB-LIOF	1	
18		XF-RIF	1	

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QUICKSTEP



6. REGULATIONS FOR FREE DANCE PROFICIENCY TESTS

- 1 All Free Dance Tests will be skated by couples (Lady and Gentleman).
- 2 Two eligible candidates may skate together with the same marking sheet (but separate Test Reports).
- 3 A candidate may skate with a partner who has already passed that test, but no further award will be made to the partner if the test is successful.
- 4 A candidate may skate with his/her teacher, but no award will be made to the partner if the test is successful.
- 5 Each pair shall be judged as a pair and not as individuals. Therefore, a pair will pass or a pair will fail.
- 6 Only one couple will skate at a time.
- 7 Two marks will be awarded
 - 1 Technical Merit:
 - 2 Artistic Impression
- 8 Any variation from the set time of the program will be reflected in the mark for Artistic Impression to a maximum of 0.5.
- 9 Particular attention should be paid to unity of a team.
- 10 Use of vocal music is permitted. Any offensive/obscene words in any music chosen will immediately be penalised by 2 (two marks) from the "B" mark.

Programs must be in accordance with the International Rules as follows

6.1 FREE DANCE GENERAL GUIDELINES

The Free Dance, in contrast to compulsory dances, has no required sequence of steps. It must contain non-repetitive combinations of new or known dance movements, composed into a programme, which displays the personal ideas of the dancers in both concept and arrangement.

The Free Dance must be constructed so that the element of competitive dancing is predominant.

The Free Dance must not have the character of a pairs programme.

6.1.1 FREE DANCE COSTUME

The costume for both man and lady should be in character with the music, but it should not cause embarrassment to the judges, audience or skaters. Costumes that are very low cut at the neck, or that show bare midriffs are considered show costumes and are not suitable for test or competitive skating.

Any beads or diamante trimmings used on costumes must be very securely stitched so that they don't cause obstruction to following competitors. See CIPA costume rules in CAOC rulebook.

6.1.2 FREE DANCE MUSIC

The music chosen for the Free Dance program is left to the discretion of each team, but the music chosen must: -

- (a) Be dance music suitable for roller skating
- (b) Have a tempo, rhythm and character suitable for dance skating
- (c) Not necessarily be constant tempo, but may vary from fast to slow, or slow to fast etc.
- (d) Have a beat
- (e) May contain vocal music, background musical effects considered expressive of a particular type of folk music may also be included.
- (f) Not have one rhythm so short that it fails to create a change

Acceptable music is as follows: -

- (a) All types, including classical, ballet, folk and contemporary, provided that it is suitable for dance skating
- (b) Classical music such as symphonies, sonatas, or concertos only if transcribed to the rhythm of dance music.
- (c) Portions of ballet or opera only if transcribed or originally based on folk dance, jazz or ballroom.

6.1.3 FREE DANCE TECHNICAL CONTENT

- (a) All steps, turns and changes of edge and positions are permitted.
- (b) Free skating movements, appropriate with the rhythm, music and character of the dance are permitted
- (c) Intricate footwork must be included and must display both originality and difficulty
- (d) Feats of strength and skill inserted to demonstrate physical prowess are not permitted
- (e) The following movements are not permitted:
 - (1) Standing sitting or leaning on the partner's boots
 - (2) Holding the partner's boots or skates
 - (3) Sitting or lying over the partner's leg without having at least one skate contacting with the skating surface
 - (4) Lying / kneeling on the skating surface is not allowed except at the beginning and/or end of the performance. This may be done for a maximum of five (5) seconds at the beginning or at the end.
 - (5) In the composition of the Free Dance, excessive repetition of any movements i.e. toe stops, hand-in-hand positions, skating side by side, skating one after the other, or mirror skating should be avoided.

6.1.4 FREE DANCE TECHNICAL LIMITATIONS

Free skating movements such as turns, arabesques, pivots, jumps, lifts, partner separations etc are permitted in a Free Dance programme. All judges will make a deduction of marks if a Free Dance programme exceeds the rules. The movements are allowed within the following limitations.

- (a) Separations within a Free Dance to execute intricate footwork are permitted. No more than five (5) may be used, with duration of no longer than five (5) seconds each. Separations at the beginning and at the end of the programme are permissible, provided the distance between the partners does not exceed five (5) meters and/or ten (10) seconds.
- (b) Arabesques and pivots are permitted. No more than three (3) may be used, with a duration of no longer than four (4) measures of waltz music (3/4) or two (2) measures of other music (i.e. 4/4 or 6/8 etc)
- (c) Spins are permitted, provided the number of revolutions per spin does not exceed three (3)
- (d) Dance lifts are permitted. No more than five (5) are allowed. The number of revolutions may not exceed one-and-a-half (1.5), with the man's hands never higher than his shoulder. Any choreographic movement in which the partner is assisted aloft, and has both feet off the floor, shall be considered a lift. During the lift it is not allowed for the lady to assume an upside down position with legs in a split or semi-split position in front of the man's face.
- (e) Small dance jumps for the purpose of changing foot or direction of travel are permitted. The combined total of dance jumps by both partners must not exceed five (5), and each jump may not exceed one-half (0.5) revolutions. Each jump should be executed in a dance position, with the partners not more than two (2) arm-lengths apart. Toe jumps are included in the total number permitted. Both partners may jump at the same time. Dance jumps of greater magnitude are permitted, but these must be executed by one partner at a time. The combined total of these jumps by both partners may not exceed five (5) and each may not exceed one (1) revolution. The jumps may be accomplished separately or by holding hands, and they must not be thrown or lifted. Assisted jumps are included in the total permitted.
- (f) Short jerky movements are acceptable only when they serve to emphasise the character of the music.
- (g) Stops in which teams remain stationary on the skating surface while performing body movements (twisting or posing etc) are permitted. The duration of these stops may not exceed two (2) measures of music.

6.1.5 FREE DANCE – SET ELEMENTS

Set elements that **MUST BE INCLUDED** for Silver and Gold tests are:

- **One straight-line step sequence**, along the long axis of the rink (the middle of the rink), extending as near as possible the full length of the skating surface. During this step sequence the partners **MUST NOT** touch but remain no more than one arms length apart.

NOTE: The closer the couple skates this sequence without touching the more credit it will be given.
- **One step sequence** – one step sequence performed together in any dance hold, either Diagonal OR Serpentine, extending as near as possible to full length of the skating surface.

6.1.6 FREE DANCE TECHNICAL DEFINITIONS

A lift is an action whereby the lady is elevated to a higher level, sustained, then set down or any choreographic movement in which the partner is assisted aloft, and has both feet off the floor. The impetus of the lift is provided mainly by the man remaining on the skating surface. The lady's waist must not be higher than the man's shoulder at any time. The sustained position of the lift must be maintained through the support of the partner on the skating surface. In all lifts, the supporting partner may provide assistance with the hands or the arms. Sitting or lying on the partner's shoulder is considered a feat of strength and is therefore not allowed.

A carried lift is a lift which exceeds the permitted number of measures, four (4) measures of waltz music (3/4 time) or two (2) measures of other music (4/4, 6/8 etc)

An assisted jump is a jump in which the partner gives passive assistance in a non-supportive role. In this action, there is one continuous ascending and descending movement.

6.1.7 FREE DANCE TECHNICAL MERIT AND ARTISTIC IMPRESSION

Scores shall be assigned for Free Dance as outline above.

The first score technical merit A mark shall be assigned based on the following factors exhibited by the team.

Technical Merit- A Mark:

- (a) Difficulty of steps and movements
- (b) Variety and inventiveness
- (c) Sureness of stroking
- (d) Clearness of movement
- (e) Harmonious composition of the program as a whole
- (f) Utilisation of space.

The mark for technical merit covers the elements of difficulty, variety, clearness and sureness. These might be considered the athletic components of the team's performance, the tangible part. Difficulty is evaluated for the whole programme, not just individual moves. Smooth, harmonious transitions are difficult, and variety in itself is difficult. A well-planned programme skated to the music, an essential in dance, rates higher than one, which does not relate so intimately with the musical phrasing and rhythm. A programme performed with firm edges which are well skated to their conclusion and with good lean, and steps which are skated with conviction and authority demonstrates clearness and sureness over one which looks as though it is only half learnt, or appears to be a walking rehearsal. The mark for technical merit is an estimate of the team's skating ability as demonstrated in the programme.

The second score Artistic Impression – B Mark shall be assigned based on the following factors exhibited by a team: -

Artistic Impression – B Mark

- (a) Expression of various rhythms
- (b) Neatness of footwork
- (c) Timing of steps to the music
- (d) Body timing
- (e) Unison of the team
- (f) Carriage

The mark for artistic impression is designed to evaluate the aesthetic elements, the intangibles of the performance. These include the harmonious and artistic composition and arrangement of the programme and its relation to the chosen music, balanced utilisation of the skating surface; easy movements in time with the music; unison of the partners with each other and the rhythm; the team's form and carriage.

The following areas should be considered by both contestants and judges during a Free Dance program:

1. Is the structure of the programme blended in harmony of sequence and design?
2. Is there variety of difficulty and rhythm?
3. Are the various sections of the Free Dance related?
4. Does the Free Dance move in a connected and continuous manner?
5. Does the programme demonstrate creative ability?
6. Does the programme contain original and surprise moves?
7. Has the team complied with the rules relating to the number of lifts, separations, jumps etc?
8. Does the team demonstrate control flow and glide?
9. Does the team demonstrate good form, posture and unison?
10. Is the performance rhythmic?
11. Does the performance express the mood of the music?
12. IS THE TEAM REALLY DANCING?

6.1.8 FREE DANCE DEDUCTIONS

In the Free Dance program, marks must be deducted by the judges / referee for violations of the rules as follows:

Fault	Deduction	Responsible
Entrance and exit longer than 15 seconds	0.1 per extra second	Referee – A mark
Timing fault	0.2 minimum	Judge - B mark
Falls Small Medium Major	0.1-0.2 0.3-0.7 0.8-1.0	Judge - B mark
Each set element not performed (Attempted)	0.5	Referee – A mark
Lift violation	0.2	Judge - A mark
Carried Lifts	0.2	Judge - A mark
Arabesque, pivot, spin violation	0.2	Judge - A mark
Separations in excess of duration	0.1	Referee – A mark
Excess jumps and/or revolutions	0.2	Judge - A mark
Kneeling or laying on the floor	0.3	Referee - B mark
Costume violation	0.5-1.0	Referee - B mark

7. FREE DANCE TESTS

N° 1 Free Dance Test (Award - Bronze Medal)

Judges must have a Free Dance Commission. May be refereed by a Free Dance Judge or a Commissioned Referee.

Minimum mark from a majority of judges: 5 for Technical Merit 5 for Artistic Impression.

Minimum passing total from at least 2 of the 3 judges: 13.

Time: 2 1/2 minutes (+ 5 seconds)

Requirements:

- (a) Programs should be simple in construction with the accent on correct timing with the music, and artistic impression.
- (b) There should be at least two (2) different rhythms of music.
- (c) Candidates must show their ability to skate both in clockwise and counter-clockwise directions of the rink while dancing.
- (d) There must be at least three (3) different changes of dance hold positions.
- (e) Candidates must show their ability to perform two-foot turns.

N° 2 Free Dance Test (Award - Silver Medal)

Judges must have a Free Dance Commission. At least one should be from an outside club. May be refereed by a Free dance Judge or a Commissioned Referee.

Minimum marks from a majority of judges: 5 for Technical Merit 5 for Artistic Impression.

Minimum passing total from at least 2 of the 3 judges: 14.

Time: 3 minutes (+ 5 seconds)

Requirements:

- (a) The program as a whole should be performed smoothly, with accuracy and neatness.
- (b) The program should cover the whole skating surface in an interesting and varied manner.
- (c) There should be at least three (3) different rhythms of music.
- (d) Candidates must show their ability to perform one-foot and two-foot turns in clockwise and counter-clockwise directions.
- (e) Examples of concentric rotation will be expected.
- (f) There must be a variety of changes of dance hold positions.
- (g) **One straight-line step sequence**, along the long axis of the rink (the middle of the rink), extending as near as possible the full length of the skating surface. During this step sequence the partners **MUST NOT** touch but remain no more than one arms length apart. Footwork should be secondary / advanced in nature.
- (h) **One step sequence** – one step sequence performed together in any dance hold, either Diagonal OR Serpentine, extending as near as possible to full length of the skating surface. Footwork should be secondary / advanced in nature

N° 3 Free Dance Test (Award - Gold Medal)

Judges must have a Free Dance Commission. At least one should be from an outside club. May be refereed by a Free Dance Judge or a Commissioned Referee.

Minimum marks from a majority of judges: 5 for Technical Merit 5 for Artistic Impression.

Minimum passing totals from a majority of judges: 15. Time: 3 1/2 minutes (+ 5 seconds)

Requirements:

- (a) This program should be the ultimate in Free dancing.
- (b) A variety of different rhythms of music should be used.
- (c) A variety of turns will be expected.
- (d) There must be a variety of changes of dance hold positions.
- (e) The entire program should be executed with the utmost neatness and precision, and in accordance with the "Regulations for Free Dance".
- (f) **One straight-line step sequence**, along the long axis of the rink (the middle of the rink), extending as near as possible the full length of the skating surface. During this step sequence the partners **MUST NOT** touch but remain no more than one arms length apart. Footwork should be primarily advanced in nature.
- (g) **One step sequence** – one step sequence performed together in any dance hold, either Diagonal OR Serpentine, extending as near as possible to full length of the skating surface. Footwork should be primarily advanced in nature

8. ORIGINAL SET PATTERN DANCE

8.1 O.S.P. – GENERAL RULES

The following rules must be observed:

1. The dance may not be a Free Dance
2. Each couple must choose their own music, tempo and composition. Vocal music is permitted for all grades of OSP or OD. Any offensive/obscene words in any music chosen will immediately be penalised by 2 (two marks) from the "B" mark. A letter from a person with a recognised professional music qualification verifying the rhythm must be submitted prior to competition to the Chairman of CAOC or delegate, or other nominated person in accordance with the notice of competition. Failure to produce such verification risks penalty according to the current competitive regulations pertaining to the event. The incorrect selection of music for the rhythm chosen shall result in a mark of .0 by each judge. Orchestral music is preferred. This does not preclude background musical effects which are considered as being expressive of a particular type of folk music.
3. Only music with constant and regular tempo may be used.
4. The dance must be composed of 2 repetitive sequences. Each sequence must cover one complete circuit of the rink surface. (See notes on O.S.P. rhythms).
5. A complete dance executed in reverse direction is not permitted. Take note of diagrams giving an indication of acceptance and non-acceptance of rules AND the following four (4) rules regarding patterns.
6. A dance sequence may not cross the long axis of the rink more than once at each end of the rink.
7. A dance sequence may not cross the short axis of the rink more than once at each side of the rink.
8. The skating of loops (circular steps which cross the tracing) in any direction is not permitted – unless specified in the dance notes for a particular rhythm.
9. It is not permitted to cross the previous tracing at any time during the circuit of a dance – unless specified in the dance notes for a particular rhythm.
10. The choice of steps, connecting steps, turns and rotations is of the skater's choice provided they conform to the rules. This does not exhaust all the possibilities of steps, turns and rotations. Any are permissible provided they are not steps on toe stops and that at least one skate remains on the rink surface at all times throughout the dance.
11. The partners may not separate except to change dance hold. Any change of hold may not exceed the duration of one measure of music. (See O.S.P. rhythm notes for variations)
12. There are no restrictions on dance holds, arm movements or handclaps etc. which are interpretative of the music.
13. The dance must contain difficult movements and be expressive of the music.

14. No stops allowed during the O.S.P. unless listed in the specific rhythm notes.
15. Costumes should be in character with the dance but not too extreme. Props of any nature may not be used.
16. EXCEPTIONS TO THE FOREGOING RULES ARE PERMITTED UNDER THE FOLLOWING CIRCUMSTANCES:
 - (a) On a rink 40 x 20 metres, it is permitted to cross the previous tracing slightly and only once in a sequence (see Rule 9 diagrams 11/20)
 - (b) See special notes for specific rhythms.
17. MARKING:
 - (a) In marking the original set pattern dance, 2 marks must be given on a scale of 0 - 10. Decimals to one place are permitted as further intermediate values. The first mark is for technical merit which consists of: originality, difficulty, variety, position, pattern and speed of the dance.

The second mark is for artistic impression which consists of: correct timing of the dance to music; the movements of the couple in rhythm with the music; the relationships of the skating movements to the character of the music; the cleanness, execution, sureness, unison and utilisation of the rink surface; the general carriage and line of the couple.
 - (b) DEDUCTIONS FOR FALLS IN ORIGINAL SET PATTERN DANCE:
 - (i) An interrupted original set pattern dance shall be resumed at the nearest technically practical point in the step sequence and not necessarily at the exact point of interruption.
 - (ii) The following deductions, shall be applied by the judges in marking a performance marred by a fall or interruption:

Small (brief - down and up) - Deduct 0.0 to 0.2
Medium (1/2 a sequence) - Deduct 0.3 to 0.7
Large (more than 1/2 a seq.) - deduct 0.8 to 1.0
 - (iii) The above deductions are to be made in the B mark.
 - (c) DEDUCTIONS FOR INCORRECT TIMING
A deduction for incorrect timing must be applied depending on the duration of the fault. Minimum deduction of 0.2 applies.
18. GENERAL COMMENTS
 - (a) An original set pattern dance permits skaters to skate to the limit of their ability, thereby allowing judges to see the best skaters in a contest. The best skater should be those with the highest technical expertise coupled with the best artistic impression.
 - (b) An OSP should incorporate not only existing and recognisable steps but also new and original steps.
 - (c) The pattern of the dance is very important in determining technical merit. A dance which utilises the entire skating surface is more difficult than a dance which uses 90% of the surface. A dance of good technical merit will use the corners of the rink Not only is it more difficult to get in and out of corners, but it also takes more skating time and more skating time means more steps,

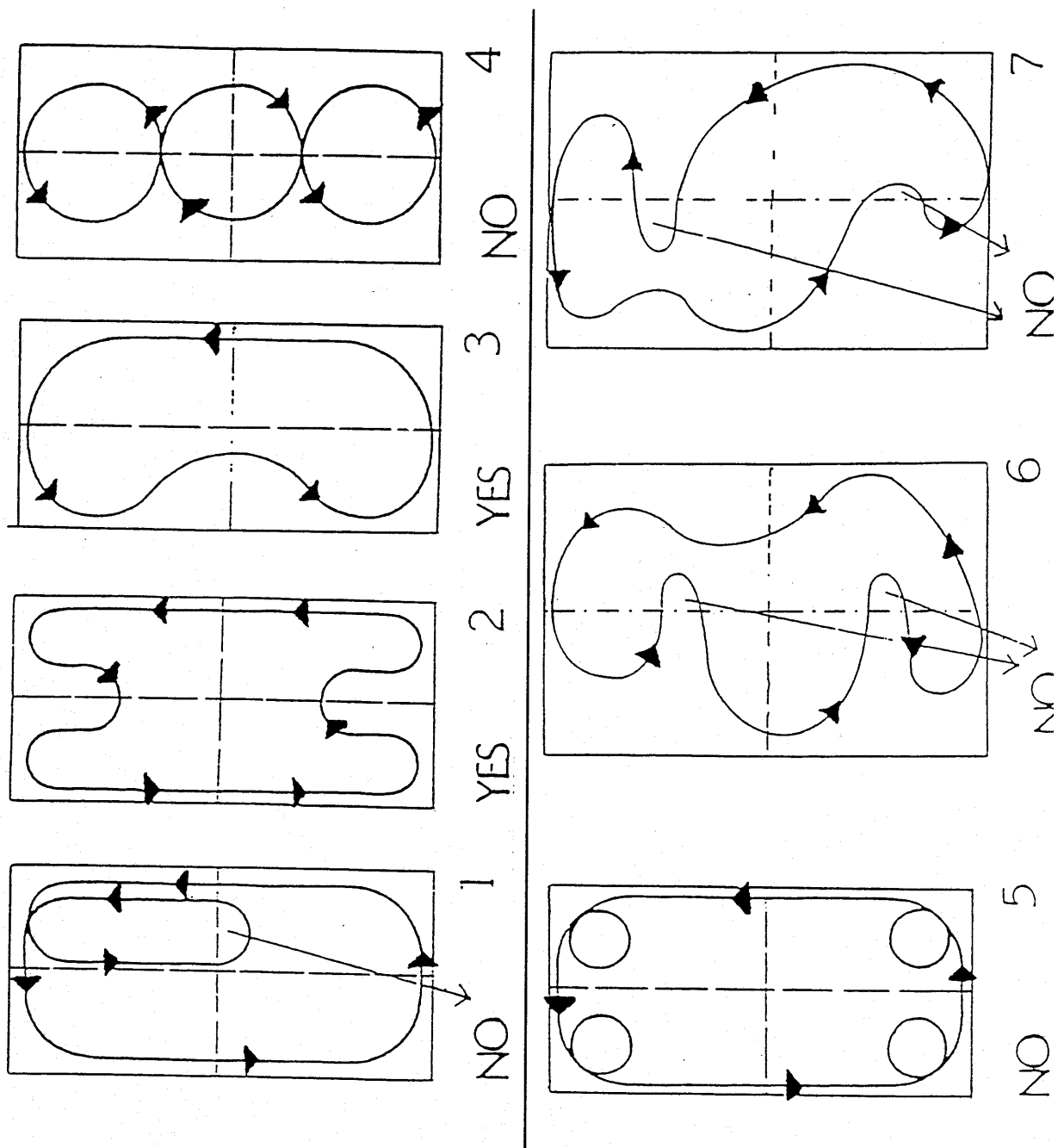
- (d) The lobes of an OSP dance should be deep with speed and flow maintained at all times.
- (e) Skaters should use as many positions as possible. A constantly changing relationship indicates a great degree of difficulty.
- (f) Novelty items are perfectly acceptable provided they are not excessive and fit the character of the dance.
- (g) Speed should be constant. Difficult steps, positions and novelties must not impair the speed of the dance.
- (h) The character of the dance should be obvious throughout the entire dance. There should be no lapse in any part of the dance. All steps should co-ordinate to the phrasing of the chosen rhythm.
- (i) Even the most difficult steps must be skated with ease. Difficult steps are of little importance if not performed with confidence. Clean execution of steps is a must for good artistic impression. Skaters should make the difficult steps look easy, with flow throughout the dance.
- (j) A team's unison and line are very important to the overall impression; a look of total togetherness bodies, legs, arms, heads, hands etc - presenting a total performance. It is not necessary that the couple perform the same steps or the same movements at the same time, but separate movements must co-ordinate to form a complete picture.

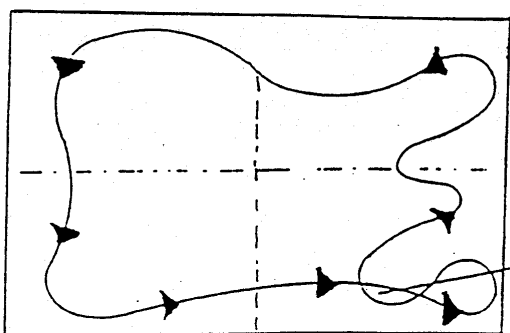
8.2 O.S.P. – PATTERN GUIDES

On the following pages are illustrations, as a guide only for an original set pattern dance. These illustrated patterns show patterns which are acceptable and those which are not acceptable.

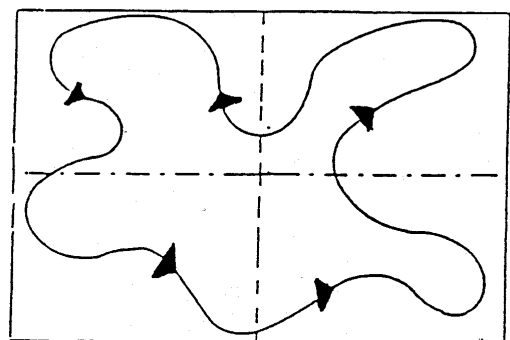
Any pattern for Original Set pattern dance is acceptable, provided it is skated within the rules. Special note should be paid to rules 4 to 9 inclusive.

ORIGINAL SET PATTERN DIAGRAMS

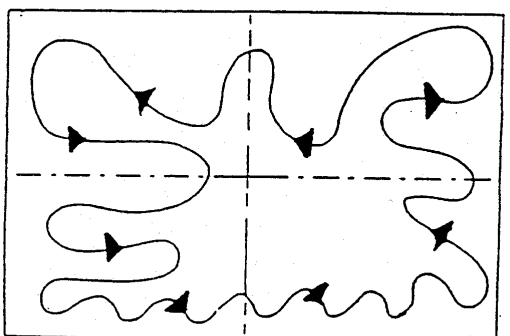




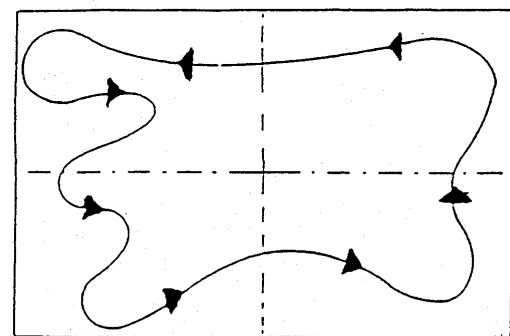
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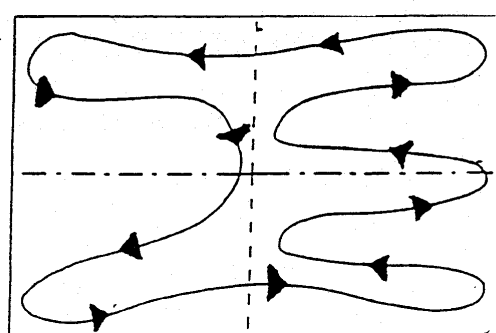
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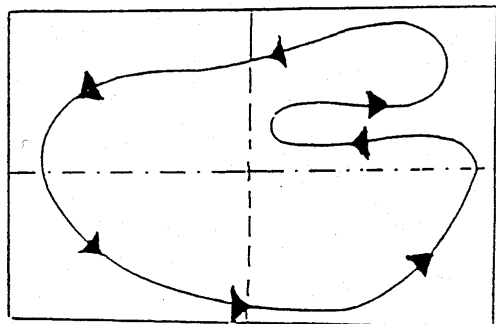
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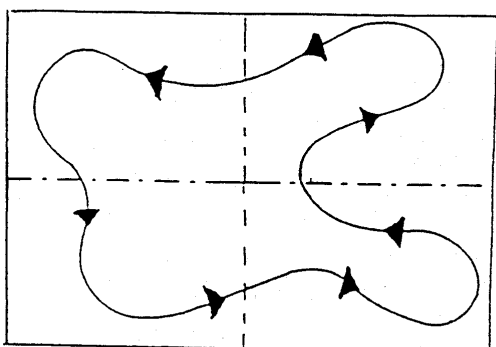
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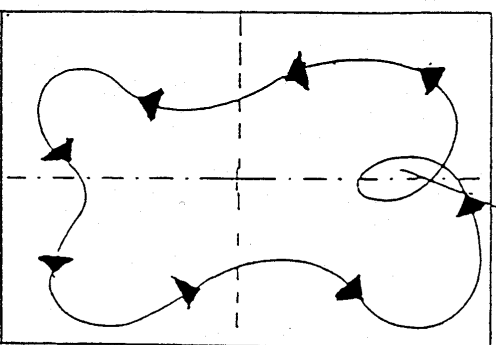
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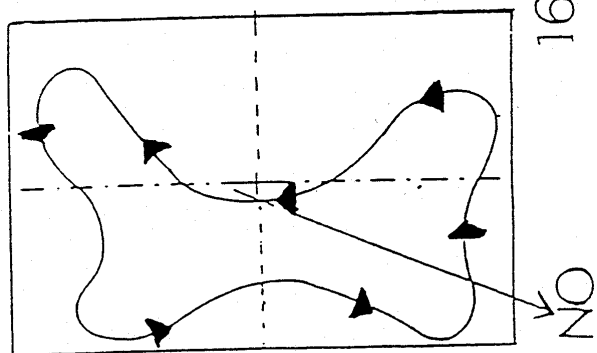
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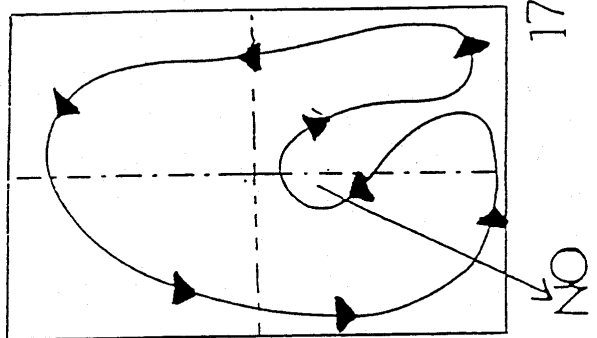
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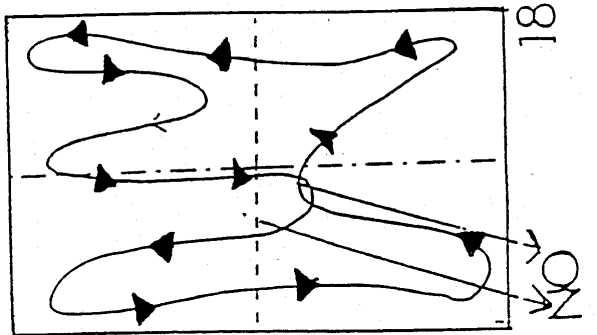
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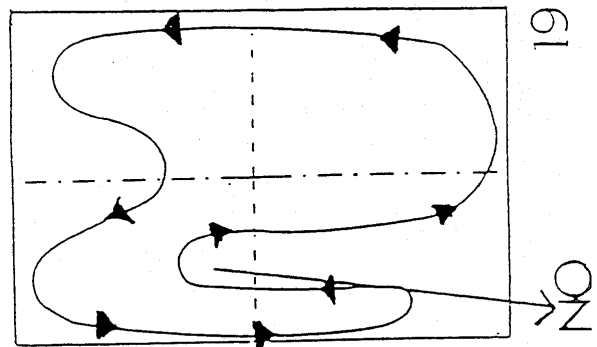
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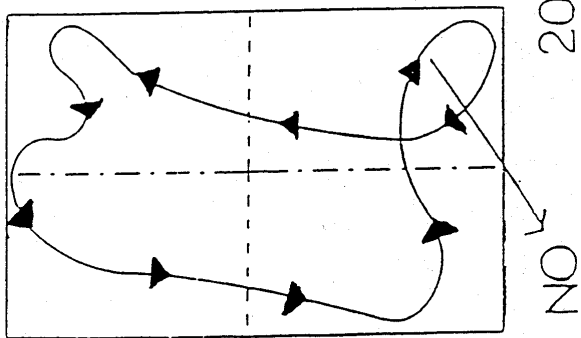
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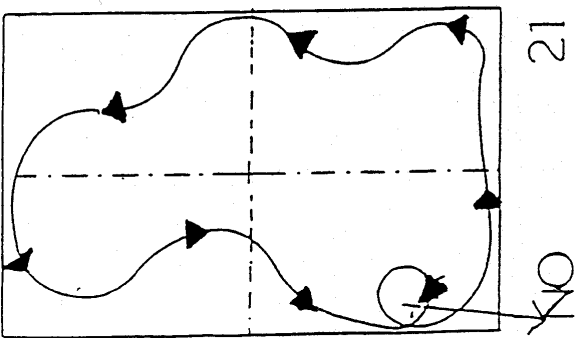
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8.3 O.S.P. – NOTES ON RHYTHMS

O.S.P. TIMING

O.S.P. shall consist of two (2) repetitive sequences, total time of which shall be no less than 1 minute 50 seconds and no longer than 2 minutes 40 seconds. The timing will begin with the first movement - "this includes the closing steps of the O.S.P."

O.S.P. BLUES

Range of tempo: 80 - 100 beats per minute. 4/4 time.

Stops: - One stop together per circuit is permitted. Duration of stops maximum 4 beats of music. Toe stops can be used to come to a stop and are permitted during the stop to show the character of the dance.

General: - Music of the blues is essentially soulful and melancholy, expressing despair and sadness. The dance is characterised by slow, syncopated rhythmic movements, executed with deep knee bends. Languid, undulating body movements should be used to give feeling and mood to the dance. Closed and tango position are the most suitable for the blues.

O.S.P. CHA CHA

Range of Tempo: 120 - 132 beats per minute.

Stops: two stops per circuit are permitted. Toe stops are permitted during the stops. They can be used to come to a stop.

Separations: Separations or side-by-side skating to execute typical dance steps is permitted no more than twice per sequence. They should be executed no more than one arm-length per partner apart, with a maximum duration of five (5) seconds.

General: Shadow hold and side-by-side hold form part of this dance. Exciting music encourages quick explosive foot and body movements, making much use of short syncopated steps in unison with partner.

O.S.P. CHARLESTON

Range of Tempo: Not restricted 4/4 time

Toe Steps/Hops: Small hops and toe steps are permitted no more than twice per sequence, with a maximum duration of five (5) seconds. These should be executed no more than one arm-length per partner apart.

General: - The Charleston is a lively and exuberant dance. It should give the feeling of fun and gaiety. In the performance of the dance, care should be taken that the dance keeps moving over the floor surface.

O.S.P. FOXTROT

Range of tempo: 104 - 120 beats per minute. 4/4 time.

General: - This should be a smooth dance bearing in mind the basic rhythm "slow, quick, quick." There should not be separation in this dance.

O.S.P. PASO DOBLE

Range of tempo: 108 - 120 beats per minute. 2/4 time. (Not 3/4 time)

Separations: - Separations to execute typical dance steps are permitted. These should be no further than one arm-length per partner apart and no more than twice per circuit and no longer than 5 seconds.

Pivots: - Small pivots, which indicate the rhythm of the dance by either partner, are allowed. No more than twice per circuit. (Toe stops can be used for these pivots). It is possible to make a small loop with or without toe stops in reverse direction, once per sequence.

General: - This is a Spanish dance and the movements danced by the man should be symbolic of those made by the matador in the bullring. The lady represents the cape and her movements should suggest the use of this during the bullfight.

O.S.P. POLKA

Range of tempo: Not restricted. 2/4 or 6/8 time only.

Small Hops: The lifting of the skating foot a small distance off the floor is allowed to express the character of the dance. No more than twice per sequence.

General: The polka is a boisterous, rollicking dance. The basic ballroom step consists of a preparatory hop followed by a chasse done first to the left and then to the right. Couples should perform the dance with exuberance and fun.

O.SP. RUMBA

Range of tempo: 104-120 beats per minute. During the execution of the Rumba, small circles together will be allowed to show the character of the dance. No more than twice per circuit.

Stops: One stop per circuit is permitted. Duration of the stop maximum of 10 (ten) beats of music. Toe stops are permitted during the stop.

General: - The most seductive of the Latin dances. Body sway with close contact. Separation is not necessary in this dance.

O.SP. SAMBA

Range of Tempo: 100 - 120 beats per minute 2/4 time.

Separations: One separation per circuit to execute typical dance steps is permitted, but the flow must be maintained throughout the separation. Duration of the separation must not be more than a maximum of ten (10) beats of music (5 bars). Position during separation should be no more than one arm-length apart.

Stops: One stop per circuit is permitted. Duration of stop is a maximum of ten (10) beats of music. Toe-stops are permitted during the stop. They can be used to come to a stop.

General: - dancing close together performs the samba, though occasionally, as above, couples may separate. The dance should be flirtatious, exuberant and lively. The body movement characteristic of the samba is the bouncing action created by the knee bends and the pendulum action of the body, forward, backward or side to side.

Samba music has an uneven rhythm with the accent on the second beat of each bar of music.

O.S.P. TANGO

Range of Tempo: 108 - 124 beats per minute 4/4 time.

Stops: Brief stops to express the character of the music may be introduced, provided the flow of the dance is maintained through some type of body action. No more than two (2) stops per circuit of the rink. Duration of stop no more than two (2) bars of music eight (8 beats). Toe stops may be used to come to a stop.

General: It is to be noted that show posing during the "stop" mentioned above is allowed, provided the body movement is continuous.

The tango is a dramatic and exciting dance. Typical Latin flavour should be expressed through the use of characteristic steps, movements and position. The dance should be performed with deep, flowing edges, emphasised by good lean and carriage.

O.S.P. WALTZ

Range of tempo; 138-176 beats per minute. 3/4 time.

Hesitation: A slight hesitation is allowed by the couple once per circuit to show the character of the dance, provided the flow of the dance is maintained through some type of body action.

Note: This does not mean a complete stop.

General: Waltz is a lilting graceful dance. It should give the feeling of waltzing in a grand ballroom. Deep flowing edges executed with good lean and lilt are most necessary to enhance the required expression. Closed or waltz hold should be maintained throughout 90% of this dance. **No separation is permitted.**

O.S.P. JIVE

Range of tempo; Unrestricted. 4/4 time.

Jive falls within the general term of “swing” music, and movements as seen in Boogie Woogie, Jitterbug, Rock ‘n’ Roll and twist can be used.

All steps, turns, rotations and positions are permitted provided that they are appropriate to the designated rhythm and the music chosen, and provided that the unison of the couple is maintained throughout. Deep edges and intricate footwork, displaying skills, difficulty and originality must be included and performed by both partners rather than posing and skating on two feet.

9. ORIGINAL DANCE

9.1 O.D. – GENERAL RULES

The following rules must be observed:

1. An Original Dance (OD) dance allows the skaters to skate to the limits of their ability, thereby allowing the judges to see the best skaters in the contest. The best skaters should be those with the highest technical expertise, coupled with the best artistic impression.
2. An OD must incorporate not only existing and recognizable steps, but also new and original steps.
3. The pattern of the dance is very important in determining Technical Merit. A dance which utilizes the entire skating surface is more difficult than a dance which uses ninety per cent of the surface. A dance possessing good Technical Merit will use the corners of the skating surface.
4. The lobes (edges) of an OD must be deep, with the flow of the dance maintained at all times.
5. The skaters should use as many positions as possible. A constantly changing relationship of the partners indicates a great degree of difficulty.
6. Novelty items are perfectly acceptable, provided they are not excessive and fit the character of the music.
7. Difficult steps, position, and novelties must not impair the speed of the dance.
8. The character of the dance should be obvious throughout the entire dance. There should be no lapses in any part of the dance. All steps should co-ordinate to the phrasing of the chosen rhythm.
9. Even the most difficult steps must be skated with ease; they are of little value if not performed with confidence. Clean execution of steps is a must for good artistic impression. The skaters should make the difficult steps look easy, with flow throughout the dance. (CIPA 3.33.10)
10. A team's unison and line are very important to the overall impression. The team should present a total look of togetherness, using bodies, legs, arms, heads, hands, etc., for a total performance. It is not necessary that the couple perform the same steps or the same movements at the same time, but remember, separate movements must co-ordinate to form a complete "picture"
11. THE DANCE MUST NOT BE A FREE DANCE.

9.2 MUSIC

- 1 Each couple must choose their own music, tempo, and composition. Orchestral music and vocal music is permitted. This does not preclude background musical effects, which are considered as being expressive of a particular type of folk music. The incorrect selection of music for the rhythm chosen shall result in a mark of point zero (.0) by each judge.
- 2 The rhythms are set each year by CIPA. **The Original Dance will consist of two (2) rhythms of the skaters choice from those listed. NOTE: a couple can repeat the first rhythm they have chosen, as the third change, BUT IT MUST BE THE SAME MELODY AND TUNE AS THE FIRST.**

9.2.1 "LATIN COMBINATION"

Choice of Rhythms: Mambo, Cha Cha Cha, Samba, Rhumba

Mambo

Origin - This dance emerged in the 1930s from Cuban rhythms. It is a relative of the Cha Cha Cha, and the Cuban Rhumba. The tempo is faster than the Rhumba and there is a different musical emphasis with less hip motion.

Tempo - 4/4 - (4 beats to a bar of music) - time not set- a great variety can be used.

Music - in Mambo you don't move on the first beat but by not moving it is still counted as a step, the primary accent being on the 2nd count. Some count the movement as quick-quick-slow, but it is probably better to think of the Mambo movement as Step, Rock, Close and Pause. Staccato style music.

The beat count is:-

1	2	3	4
hold	step	step	step

Instruments - Features timbales (a drum played with sticks on the rim of the drum), which gives a "tinny" sound, and other percussive instruments such as claves and cowbells.

General Interpretation - Origin Cuban with a mixture of Swing and Cuban music and should give the impression of having fun together, saucy, staccato style, to an upbeat tempo. Steps should be kept small, with a slight hold on the first beat, sexy dance, skated close together with constant eye contact with the couple projecting as one.

Cha-Cha-Cha

Origin - The Cha Cha Cha is a dance rhythm that originated in Cuba with a type of "skipping step", but has been "Americanised" to the version we know today.

Tempo - usually played in 4/4 time (may be played in 2/2 or "cut time")

time not set but is fairly fast.

Music - can be either Cuban music, Latin Pop, Latin Rock and is energetic with a steady beat. Usually the Cuban Cha-Cha-Cha is more sensual.

Instruments - varies depending on the tune chosen. Originally in Cuba, Violins and flute were prominent, now great variety with brass and percussion featured (e.g. Bongo drums, maracas, cow bells, timbales etc.)

General Interpretation - Danced in a lively, playful, manner with actions of seduction and pursuit. The Lady is "hunted" and the Man "Huntes" There should be close connection with the Partner, a lot of forward and back or one side and back. Hip actions occur at the end of every step-for steps taking a single beat the first half of the beat constitutes the foot movement and the second half is taken up by the hip movement.

Samba

Origin - Originated in Africa, and was taken by slaves to Brazil plantations.

Later, at carnival time was introduced to the Cities as a Carnival and street Festival Dance. It is the National Dance of Brazil - A Samba dancer is known in Brazil as a "Sambista".

Tempo - 2/4 time of 2 beats per measure - may be written in 2/2 or "cut time"

Music - varies from medium to fast - beat count :-

1 "and" 2 2 "and" 2
step quick step step quick step

Instruments - Often accompanied by Latin instruments especially the cabaza (gourd with beads), conga drum.

General Interpretation - Flirtatious, animated, bouncy and exuberant dance performed together by a couple with rocking motions of the body, with variations of hold, travels across the floor a lot.

Rhumba

Origin - It is an Americanised version of the Cuban Danzon and Spanish Bolero. It is an Afro-Cuban rhythm. The Rhumba rhythm is the spirit and soul of Latin music.

Tempo - 4/4 time with four beats to each measure.

Two measures of music are required to complete one full basic step.

Music - usually slower than the other rhythms listed within this group.

Instruments - The basic Rhumba is brought out by the bass instruments. Features Latin percussion instruments such as maracas, conga drums and bongos.

General Interpretation - Romantic, sultry, sensuous, smooth. Lady is the focus - and in particular the rhythmic body and hip action and the steamy tease in routines that can be close to X-rated. Unlike the Cha-Cha-Cha which effects a happy, carefree, party-time-like dance expression, the Rhumba effects a more serious and intense expression. Less travelling across the floor than Cha-Cha-Cha or Samba.

9.2.2 “SPANISH MEDLEY“

Choice of Rhythms: Paso Doble, Flamenco, Tango, Spanish Waltz

Flamenco

Tempo – not set can be very fast, sometimes increases in tempo but also may be pauses and slow movements.

Music – varied and complex. Some 12 beat phrases divided into 4 sets of 3 with accents on 4, 6, 8, 10, 12.

Instruments – guitar, banderilla (Spanish Mandolin)

General Interpretation – appearing confident, but not overemphasized.

Tango

Tempo – varies from slow to medium.

Music – Either 1, 2, 3, 4/ and one (Argentine music)

Or 1, 2, 3, and 4 (Habanera music)

General Interpretation – Strong, sharp and aggressive movements”.

Paso Doble

Tempo – Varies

Music - 2/4 time

General Interpretation – Strong, bullfighter and his cape.

Spanish Waltz

Tempo – slow or fast depending on type selected

Music 6/8 time

Instruments – Waltz music with strings or guitars and with Spanish flourishes such as sounds of castanets etc.

General Interpretation – “Spanish” look but from Waltz – elegant, smooth, rhythmic, lilting with rotational movements and swaying.

9.2.3 "SWING COMBINATION"

Choice of Rhythms: Swing, Jive, Boogie Woogie, Jitterbug, Rock n Roll, Blues

Swing – Swing music, also known as swing jazz, is a form of jazz music that developed in the early 1930s and had solidified as a distinctive style by 1935 in the United States. Swing uses a strong anchoring rhythm section which supports a brass section including saxophones, trumpets, and trombones; medium to fast tempos; and a "lilting" swing time rhythm. The danceable swing style of bandleaders such as Benny Goodman and Count Basie was the dominant form of American popular music from 1935 to 1945.

Rock n Roll – Rock 'n' Roll music came into being in the early 1950s and along with it Rock n Roll or freestyle dancing. A gyrating, twisting, free-style dance with lively actions. Movements as seen in the Boogie Woogie, Jitterbug, Wing, Rock'n'roll, Watusi and Twist can be used.

Blues – Music of the blues is essentially soulful and melancholy, expressing despair and sadness. The dance is characterised by slow, syncopated rhythmic movements, executed with deep knee bends. Languid, undulating body movements should be used to give feeling and mood to the dance.

Jive – The Jive often consists of two parts performed alternately; a solemn procession and an energetic display of dance. This Jive falls within the general term of "Ragtime" or "Swing" music with the stress on beats 2 and 4 and syncopated rhythms. Movements as seen in the Boogie Woogie, Jitterbug, Rock'n'roll and Twist can be used. All steps turns, rotations and positions are permitted provided that they are appropriate to the designated rhythm and the music chosen. Little hops or jumps are allowed (jumps are to be no more than one half revolution)

9.2.4 "RHYTHM COMBINATION"

Choice of Rhythms: Foxtrot, Quickstep, Charleston

Foxtrot – This should be a smooth dance bearing in mind the basic rhythm "slow, quick, quick". The fast foxtrot is a lively dance, which flows with great ease.

Quickstep – This dance is a very dynamic one with a lot of movement on the dance floor, including hops, runs, quick steps with a lot of momentum, and rotation. The tempo of Quickstep dance is rather brisk as it was developed to ragtime era jazz music which is very fast paced compared to other dance music. Many advanced patterns are cued with split beats, such as "quick-and-quick-and-quick-quick-slow".

Charleston – The Charleston is a variation of Foxtrot, which achieved widespread, but short-lived popularity during the 1920's. The distinguishing rhythmic characteristic of the Charleston is the uneven division of the measure. The Charleston is a lively and exuberant dance. It should give the feeling of fun and gaiety and should keep moving at good pace across the floor.

9.2.5 “MEMORIES OF A GRAND BALL”

Choice of Rhythms: Waltz, Polka, March, Gallop

Waltz

Tempo – 3/4 time not set can be fast or slow.

Music – musical count 1 2 3 / 1 2 3 – skating count 1 2 3 4 5 6. Accent depends on type of waltz, but a true Viennese has accent on the 1st beat with slight anticipation on 2nd beat of measure – expect variety.

Instruments – Orchestra, strings frequently play the melody while the middle instruments play rhythm

General Interpretation – The waltz is the most universally popular of all dances. The waltz started with slow music but with the 19th century Viennese composers, a faster tempo became popular. It should be skated with rise and fall of the knee and is essential to portray a Waltz Rhythm with elegance, back arched, smooth rhythmic lifting of the skater with rotational movements, change of lean and swaying. Neat feet are of importance.

Polka

Tempo – 2/4 usually fast, lively and playful.

Music – an insistent after-beat rhythm represented by an “and” after beat 1 “and” 2/1 “and” 2 (sometimes danced with a preliminary hop before the first beat. The name is Czech for “half-step”, referring to the rapid shift from one foot to the other.

Instruments – Folk variety uses clarinets, horns and accordions, but orchestral will reflect the dance better.

General Interpretation – The polka is a more relaxed style of dance with some wide stepping, and small hops. It is a boisterous, rollicking dance and should be skated with exuberance and fun **but remember it is under the heading “Memories of a Grand Ball”** so should be considered as suitable for the ballroom, and not for a country and western style dance.

MARCH

Tempo – 2/4 or 4/4 or 6/8 not set.

Music – should be lively with a “military” feel.

Instruments – often features brass, drums and woodwinds but orchestral will reflect the flavour better.

General Interpretation – Carriage should be very upright and can include additions of military and marching actions, with precise footwork.

GALOP

Tempo – 2/4 not set.

Music – very fast and lively – the word “Galop” has the usual significance of the most rapid pace of a horse and first appeared in Vienna and Berlin in 1822 at Balls and Carnivals. The popularity of the Polka led to the introduction of the Galop (or gallopade as it was known).

Instruments – usually orchestral.

General Interpretation – Less stylised due to tempo. Characterised by change of step or hop at the end of each musical phrase. The basic Galop has the lead moving forward and following backward, no turning in counter clockwise fashion around the floor. Basically the steps were “Slide, Change, slide – Slide, change, slide” etc. It is considered that there was no dance more exciting or easy to learn, but it required a good ear to mark the time of the music. The Galop was often used in classic Ballets. It is the forerunner of the Polka with a Minuet usually following a Gallop.

9.3 TIMING

- 1 The OD shall be a total time of 2.30 (two minutes thirty seconds) +/- 10 seconds. Timing of the dance will begin with the first movement and end with the last movement.
- 2 The OD can be started at any place on the floor.

9.4 EXECUTION OF THE ORIGINAL DANCE (OD)

- 1 The choice of steps, connecting steps, turns and rotations is left to the skaters, provided those choices conform to the OD rules. This does not exhaust all the possibilities of steps, turns and rotations. Any are permissible, providing that at least one skate of each skater remains on the skating surface at all times throughout the dance except for 2 and 7. Toe stop steps are permitted but remember whilst on the toe stop, there are no edges skated and therefore considered less difficult. Little hops (lifting of the skating foot a small distance from the floor) are allowed to express the character of the dance.
- 2 Two stops are allowed during the dance which must not exceed 10 (ten) seconds for each stop.
- 3 Pulling or pushing the partner by the boot or skate is not permitted.
- 4 Partners must not separate except to change dance holds, or to perform brief movements in character with the rhythm chosen, or during a permitted stop, provided that they are performed no more than 2 arms- length apart and no more than 10 (ten) seconds except for 1.
- 5 There are no restrictions on dance holds, arm movements, hand claps etc. which are interpretive of the music.
- 6 The dance must contain difficult movements and be expressive of the music.
- 7 During the first and the last 10 (ten) seconds of the OD stationary movements are allowed (but not obligatory) in character with the rhythm of the OD.
A deduction of 0.2 from both the A and B marks will be made for any violation of the above.
- 8 Kneeling or lying on the floor is only allowed at the beginning and/or end of the performance. This may be done for a maximum of 5 (five) seconds at the beginning or end.
The penalty will be 0.3 for each violation (from the B mark).

9.5 SET ELEMENTS THAT MUST BE INCLUDED IN THE OD

- 1 **One straight-line step sequence**, along the long axis of the rink, extending as near as possible the full length of the skating surface. During this step sequence the partners **MUST NOT** touch but remain no more than one arms length apart.
NOTE: The closer the couple skate this sequence without touching and the more difficult the steps / turns, will obviously receive more credit.
- 2 **One change of direction lift** – one **SMALL LIFT** MUST BE executed with one change of direction – there must not be **more than one half (1/2)** revolution in the lift, only a change of direction, **(either change of edge and/or forwards to backwards, or backwards to forwards)**, with the lady's waist no higher than the man's shoulder. During the execution of this element it is not allowed for the lady to assume an upside down position with the legs in a split or semi-split position in front of the man's face.
- 3 **One diagonal step sequence together in any dance hold.**
- 4 One dance spin (one position only) in any dance/hold position with minimum 2 and maximum 5 revolutions.

NOTE: Any element NOT (Attempted) will carry a penalty of 0.5 from the A mark.

9.6 COSTUME REQUIREMENTS

- 1 Costumes for the Original Dance (OD) should be in character with the dance but not extreme. Props of any nature are forbidden.

9.7 ORIGINAL DANCE TECHNICAL MERIT AND ARTISTIC IMPRESSION

Two marks are assigned for the Original Dance.

The first mark (Technical Merit – A) shall be assigned based on the following factors exhibited by the team:

- Originality
- Difficult
- Variety
- Position
- Pattern
- Speed of the Dance

The second mark (Artistic Impression – B) shall be assigned based on the following factors exhibited by the team:

- Correct timing of the dance
- Movements of the couple in rhythm
- Relationship of the skating movements to the character of the music.
- Cleanness, execution, and utilization of the skating surface
- General carriage and line of the couple.

10. APPENDIX A - PENALTIES

GENERAL			
1	Kneeling or laying on the floor during the routine	0.3	Deductions by the Referee – B Mark
2	Kneeling or laying on the floor at the beginning or the end of the routine for more than 5 seconds	0.3	Deductions by the Referee – B Mark
3	Costume Violation	0.5-1.0	Deductions by the Referee – B Mark According to degree of violation

COMPULSORY DANCE			
1	Opening Steps more than 24 beats	0.1	For each extra beat, deductions by the Referee
2	Entrance and Exit longer than 15 seconds	0.1	For each extra second, deductions by the Referee
3	Timing Fault	0.2 Minimum	By the Judge
4	Falls Small Medium Major	0.1-0.2 0.3-0.7 0.8-1.0	By the Judge

ORIGINAL DANCE			
1	Entrance and Exit longer than 15 seconds	0.1	For each extra second, deductions by the Referee – B Mark
2	Timing Fault	0.2 (Minimum)	By the Judge – B Mark
3	Falls Small Medium Major	0.1-0.2 0.3-0.7 0.8-1.0	By the Judge – B Mark
4	Each set element not performed (attempted).	0.5	By the Referee – A Mark
5	Violation of set elements	0.2	By the Referee – A Mark

FREEDANCE			
1	Entrance and Exit longer than 15 seconds	0.1	For each extra second, deductions by the Referee – B Mark
2	Timing Fault	0.2 (Minimum)	By the Judge – B Mark
3	Falls Small Medium Major	0.1-0.2 0.3-0.7 0.8-1.0	By the Judge – B Mark
4	Each set element not performed (attempted).	0.5	By the Referee – A Mark
5	Lift Violation	0.2	By the Judge – A Mark
6	Carried Lifts	0.2	By the Judge – A Mark
7	Arabesque, Pivot, Spin violation	0.2	By the Judge – A Mark
8	Separations too long	0.1	By the Referee – A Mark
9	Jumps or Revolutions in excess	0.2	By the Judge – A Mark

ORIGINAL SET PATTERN			
1	Entrance and Exit longer than 15 seconds	0.1	For each extra second, deductions by the Referee – B Mark
2	Timing Fault	0.2 Minimum	By the Judge – B Mark
3	Falls Small Medium Major	0.1-0.2 0.3-0.7 0.8-1.0	By the Judge – B Mark