

# Dance Diagrams 2025 – 2026

## Domestic USARS Events



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[\*\*CLICK HERE\*\*](#) to access the 2025-2026 USARS Dance Music.

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## 2025-2026 USARS Dances

1. Academy Blues (88) – Juv Team
2. Association Waltz (120) – Fresh A Solo
3. And Foxtrot (104) – Juv B Solo
4. Balanciaga (100) – All C Events
5. Barsalona Bossa Nova (104) – Classic Gold Solo
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37. Imperial Tango (104) – Fresh/Soph Compulsory, Classic Gold Solo/Team
38. Joann Foxtrot (92) – Fresh A Solo, Fresh/Soph A Team, Gold 1 Solo/Team
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41. La Vista Cha Cha (100) – Elem A Solo, Elem Team, Silver 1-3 Solo/Team
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47. Matador Doble (100) – Gold 1 Team
48. Milonga Tango (100) – Gold 2-3 Solo/Team
49. Mirror Waltz (108) – Fresh/Soph A Team
50. Parade March (100) – Silver 1-3 Solo/Team
51. Paso Doble (100) – Adv Domestic Solo, Classic Gold Solo/Team
52. Pilgrim Waltz (138) – Elem A Solo
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56. Rhythm Blues (88) – Juv A Solo, Elem B Solo, Soph B Solo
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58. Samba Caliente (100) – Gold 1 Team
59. Siesta Tango (100) – Juv A Solo, Elem B Solo, Soph B Solo
60. Skaters March (100 6/8) – Primary Solo, Juv Team
61. Southland Swing (88) – Fresh B Solo, Fresh/Soph B Team, Gold 1 Team
62. Style B Waltz (108) – Juv/Elem Compulsory
63. Swing Schottische (100) – Elem B Solo, Soph B Solo, Bronze 1-3 Solo/Team
64. Swing Waltz (120) – Juv A Solo, Juv Team
65. Tara Tango (100) – Silver 1-3 Solo/Team
66. Ten Fox (100) – Soph A Solo, Classic Gold Solo/Team
67. Viva Cha Cha (100) – Gold 1 Solo, Soph A Solo
68. Waltz for the Moon (120) – Bronze 1-3 Solo/Team
69. Willow Waltz (138) – Soph A Solo

## **ACADEMY BLUES**

Lane, McLauchlen & Irwin

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

### **OPENING**

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

### **DANCE NOTES**

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

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

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

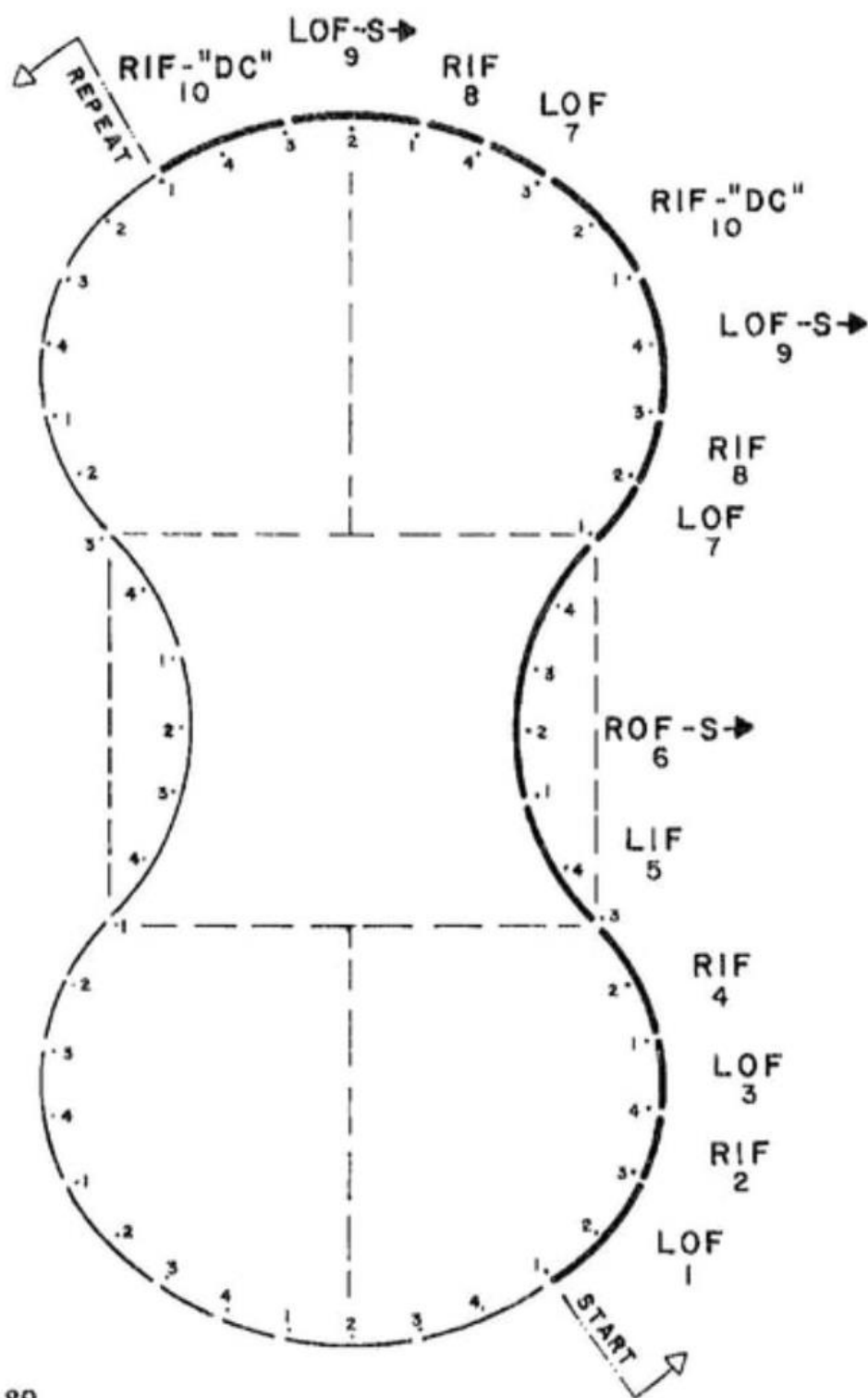
Every step of this dance must take the floor in the "parallel and" position except step #5 (LIF).

The swing dropped chassé is accomplished by:

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

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

# ACADEMY BLUES



**ACADEMY BLUES**

9-1-89



### 3 DANCES

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#### AND FOXTROT – SOLO

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By Mario Lago, 2015

**Music:** Foxtrot 4/4  
**Pattern:** set

**Tempo:** 104 bpm

This is a simple and introductory dance.

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

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

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

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

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

The first lobe is composed of:

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

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

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

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

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

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

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

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

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

#### REFERENCE STEPS:

Step 9 – must start on the short axis;

Step 18 – must start on the long axis.

### Key Points – and Foxtrot Solo

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

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

#### 2. Step 11: Run LFI (2 beats)

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

#### 3. Step 14: CH RFI (2 beats)

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

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

- Correct timing of the step;

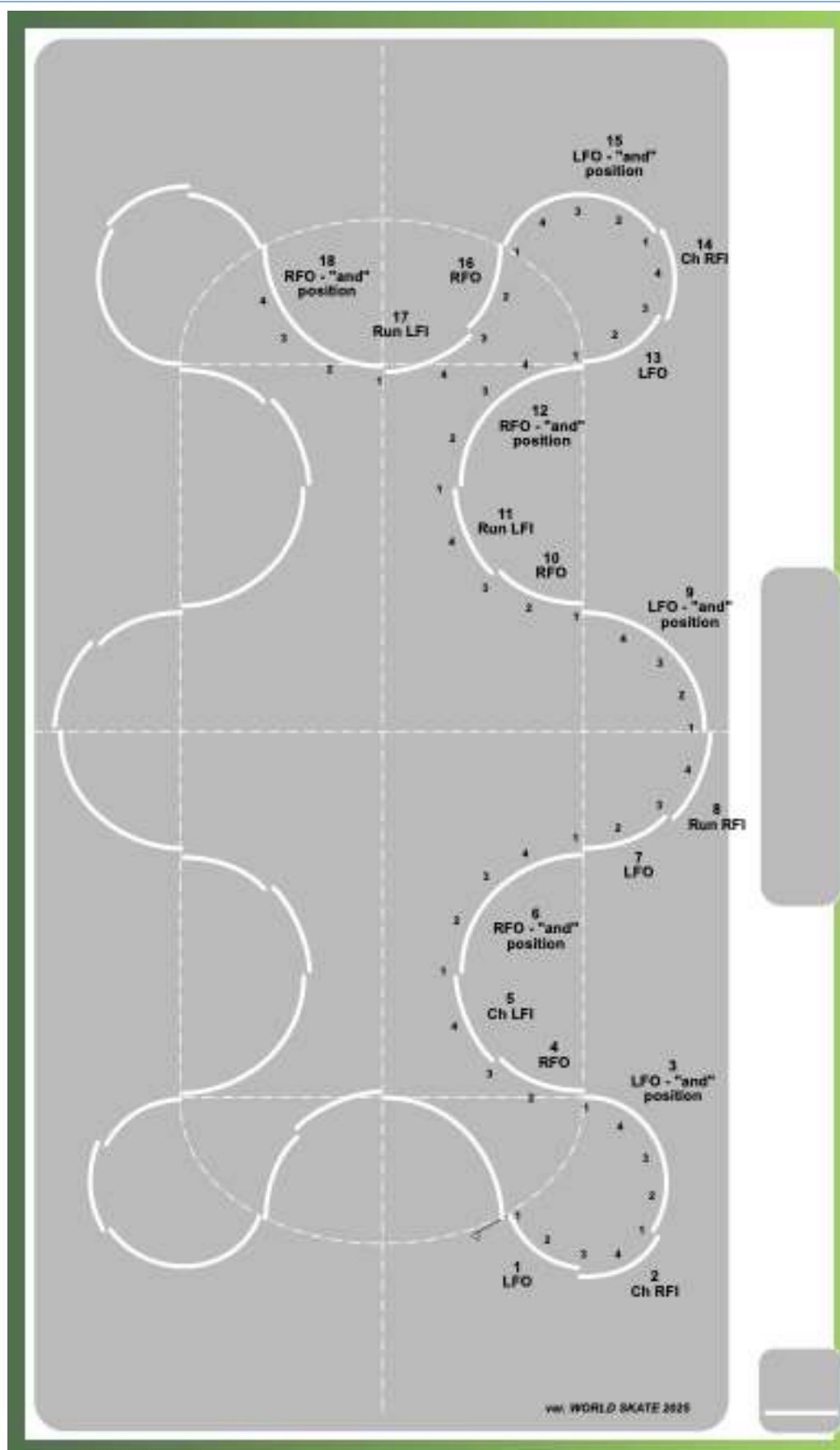
- Correct technical execution of the stroke - 2 beats with the free leg held back and 2 beats on a clear “and position”;
- No deviation from the outside edge during the entire step.

## List of steps – And Foxtrot Solo

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

## Pattern – And Foxtrot Solo



# ASSOCIATION WALTZ

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

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

## OPENING:

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

## DANCE NOTES:

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

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

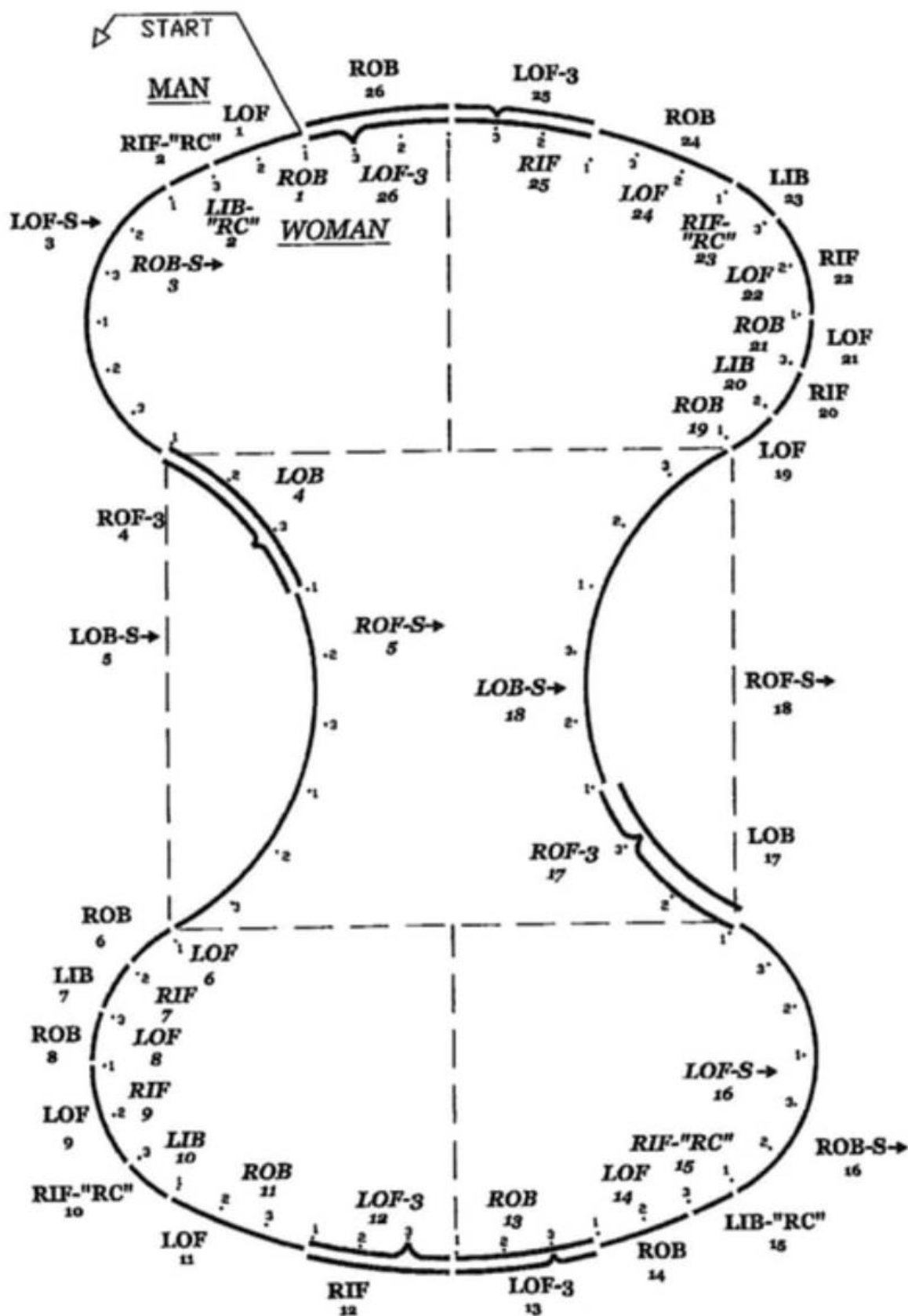
Steps #9 (RIF) and #10 (LIB) comprise an open dropped mohawk turn for the woman. Steps #22 (RIF) and #23 (LIB) comprise an open dropped mohawk turn for the man.

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

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

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

## ASSOCIATION WALTZ



# **BALANCIAGA**

Irwin & Snyder

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

## **OPENING**

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

## **DANCE NOTES**

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

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

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

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

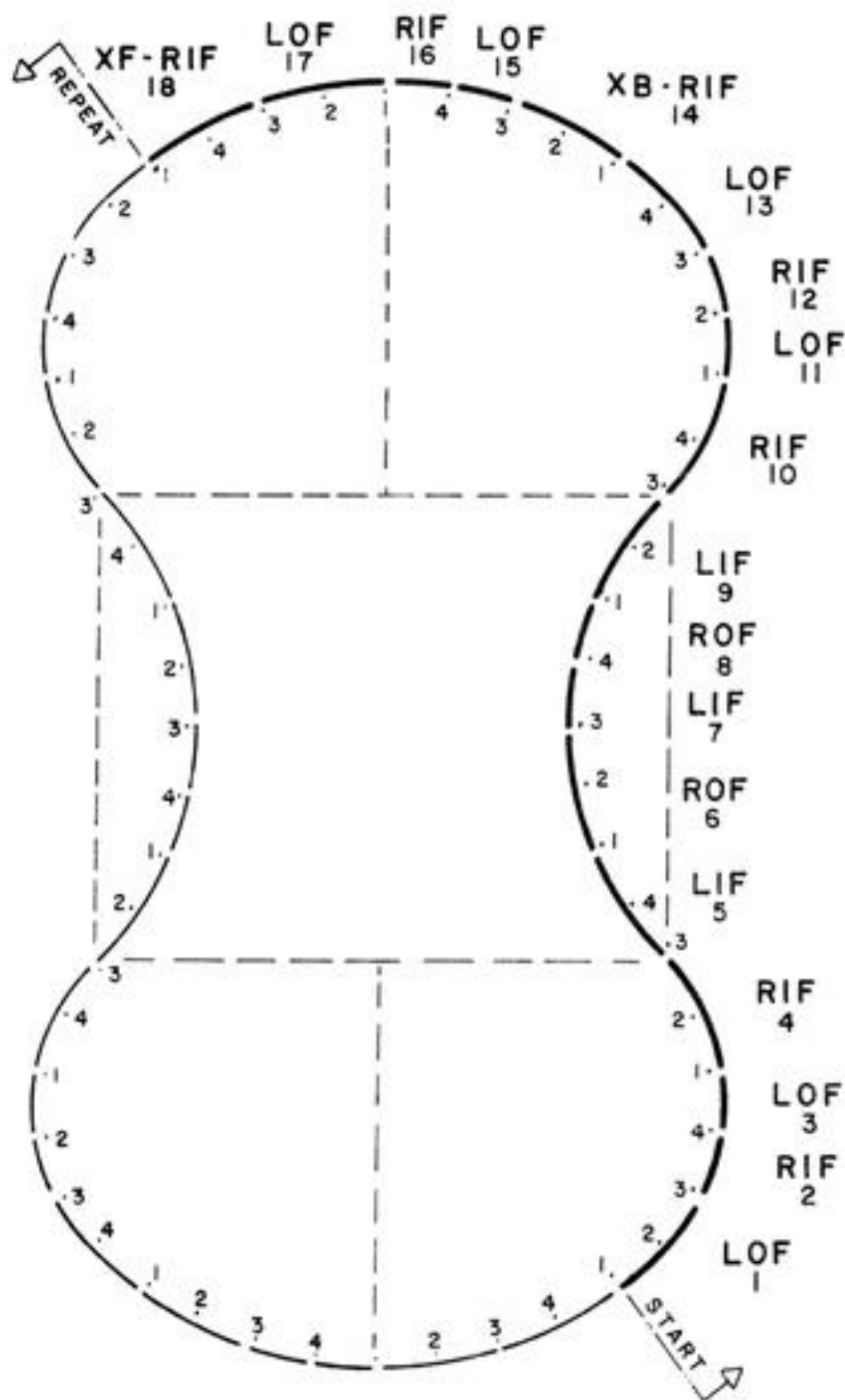
Step #14 (XB-RIF), a crossed chasse, is made with a parallel take-off and crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

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

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



# BALANCIAGA



## Barsalona Bossa Nova

Lisa Barsalona, Billy Mastriano, Robin Orcutt

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

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

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

In preparation for step #38, the right skate is placed in the "parallel and" position with both skates in contact with the skating surface. The body weight is transferred to the right skate, with the left skate sliding forward into a leading position. During this move, all eight wheels are in contact with the skating surface.

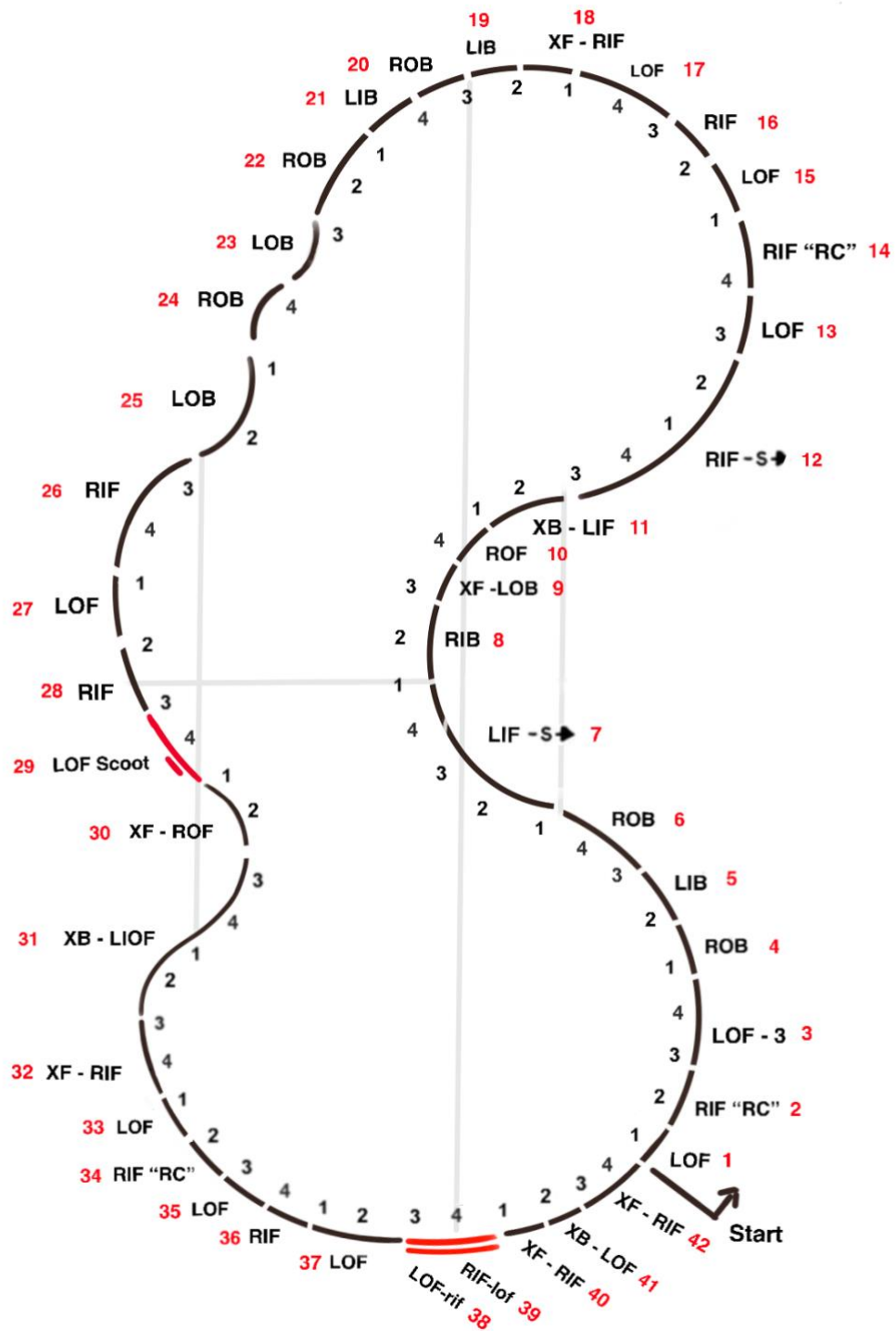
It is essential that the left skate remain on the constant outside edge and the right skate remain on a constant inside edge during steps #38 and #39. The right skate must not cross the trace of the left skate during step #39.

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

All four wheels of the right skate must be lifted from the floor in preparation for the execution of step #40 (XF-RIF).

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

# Barsalona Bossa Nova



## **BORDER BLUES**

Irwin, McLaughlen, Kenny & Ringelsen

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

### **OPENING**

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

### **DANCE NOTES**

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

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

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

Particular attention should be given to the aiming and execution of the steps in the eight-beat barrier lobe, steps #7 through #11. Step #7 starts at the baseline. Steps #8 and #9 continue towards the top of the lobe. Step #9 ends at the top of the lobe. Steps #10 and #11 return to the baseline, maintaining the arc of the lobe.

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

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

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

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

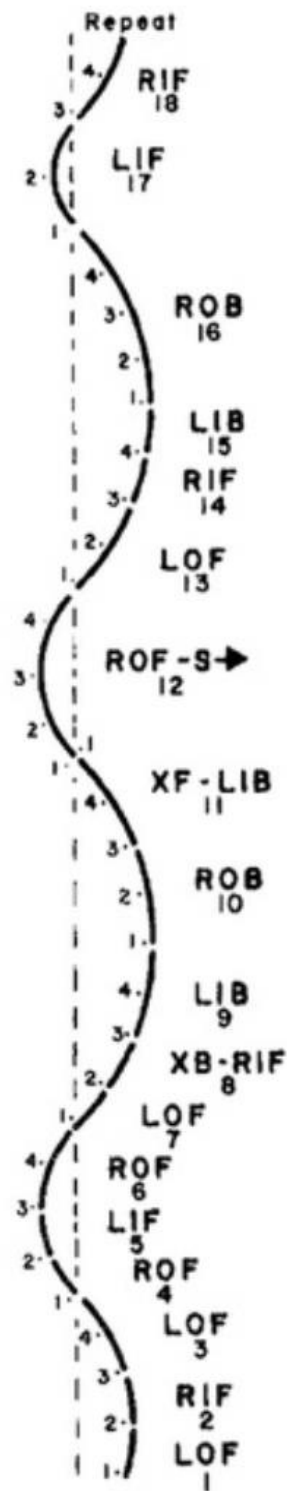
Care should be taken not to deepen step #16, the four-beat ROB edge, to cause it to be hooked or brought beyond the baseline. Tandem position is not acceptable during this step. A natural movement should be used during the rotation of this edge in preparation for step #17, LIF, which completes a held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

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

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

A continuous baseline is the type used in this dance.

# BORDER BLUES



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## **BOUNCE BOOGIE**

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

### **OPENING**

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

### **DANCE NOTES**

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

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

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

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

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

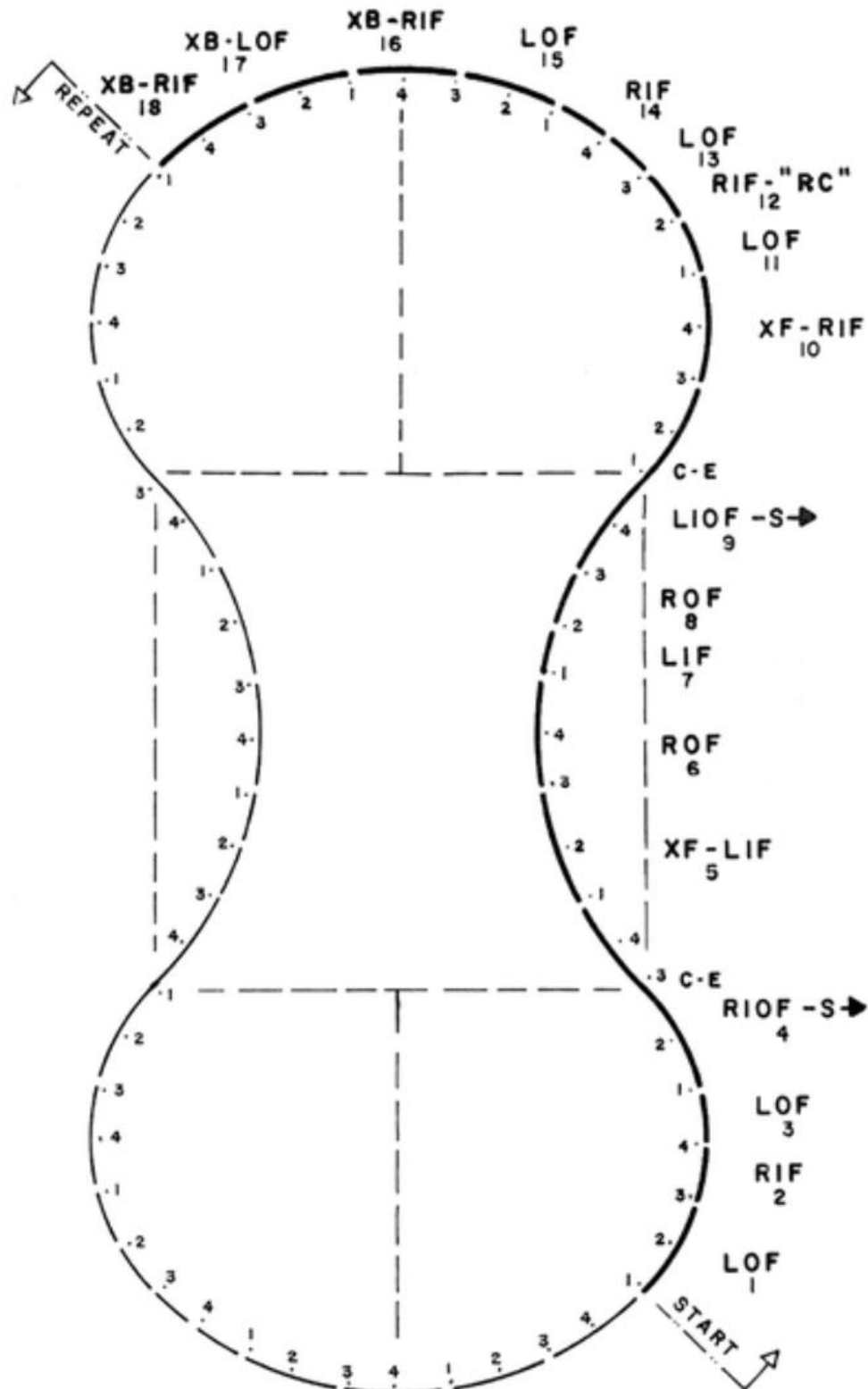
Step #12 is a raised chassé step. The Raised Chassé must:

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

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

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

# BOUNCE BOOGIE



9-1-89



## **CALIFORNIA SWING**

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

### **OPENING**

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

### **DANCE NOTES**

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

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

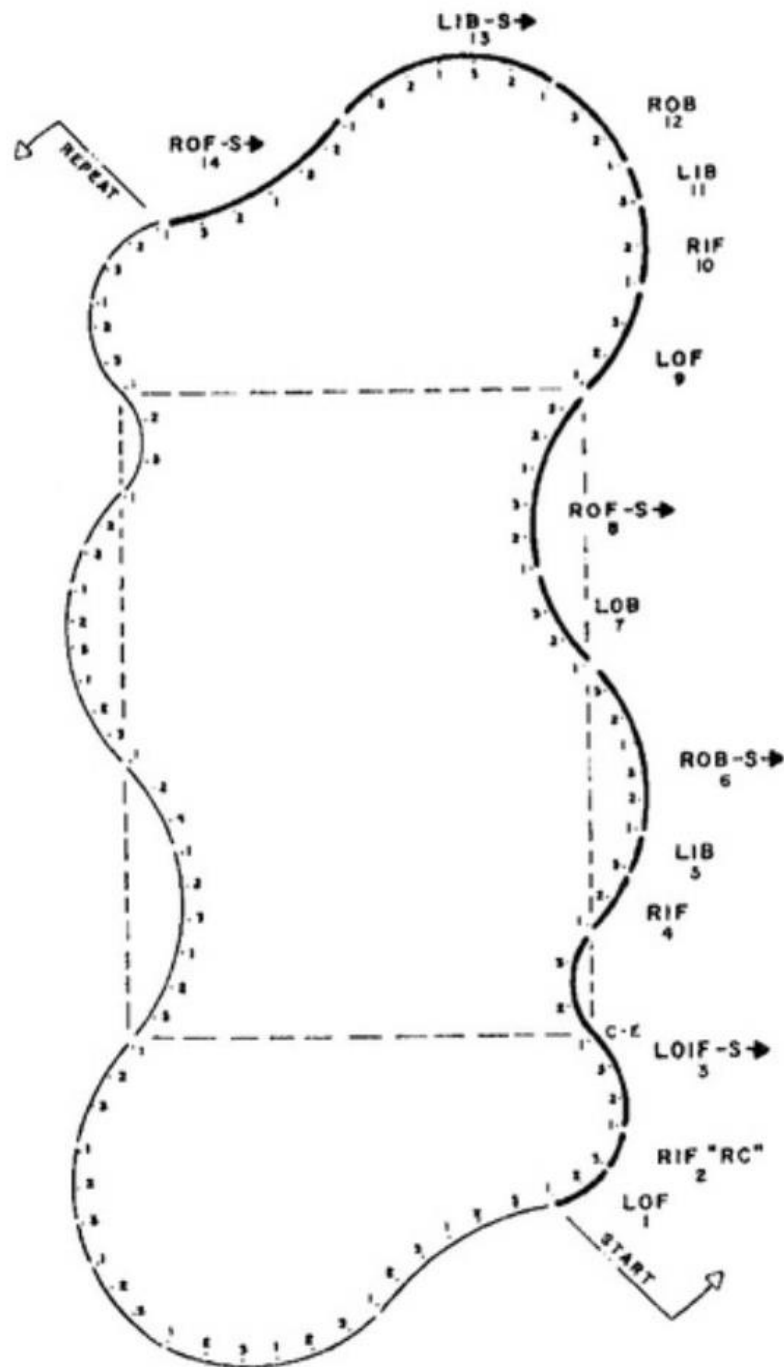
Steps #4 and #5 comprise an open dropped mohawk turn. The take-off for step #4 must be made from the "angular and" position. This turn is executed heel to heel. During this turn the position changes from Reverse Side "B" to Side "B".

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

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

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

# CALIFORNIA SWING



**CALIFORNIA SWING**

10-21-94

## **THE CAREY FOXTROT**

Carey Elder

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

### **OPENING**

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

### **DANCE NOTES**

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

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

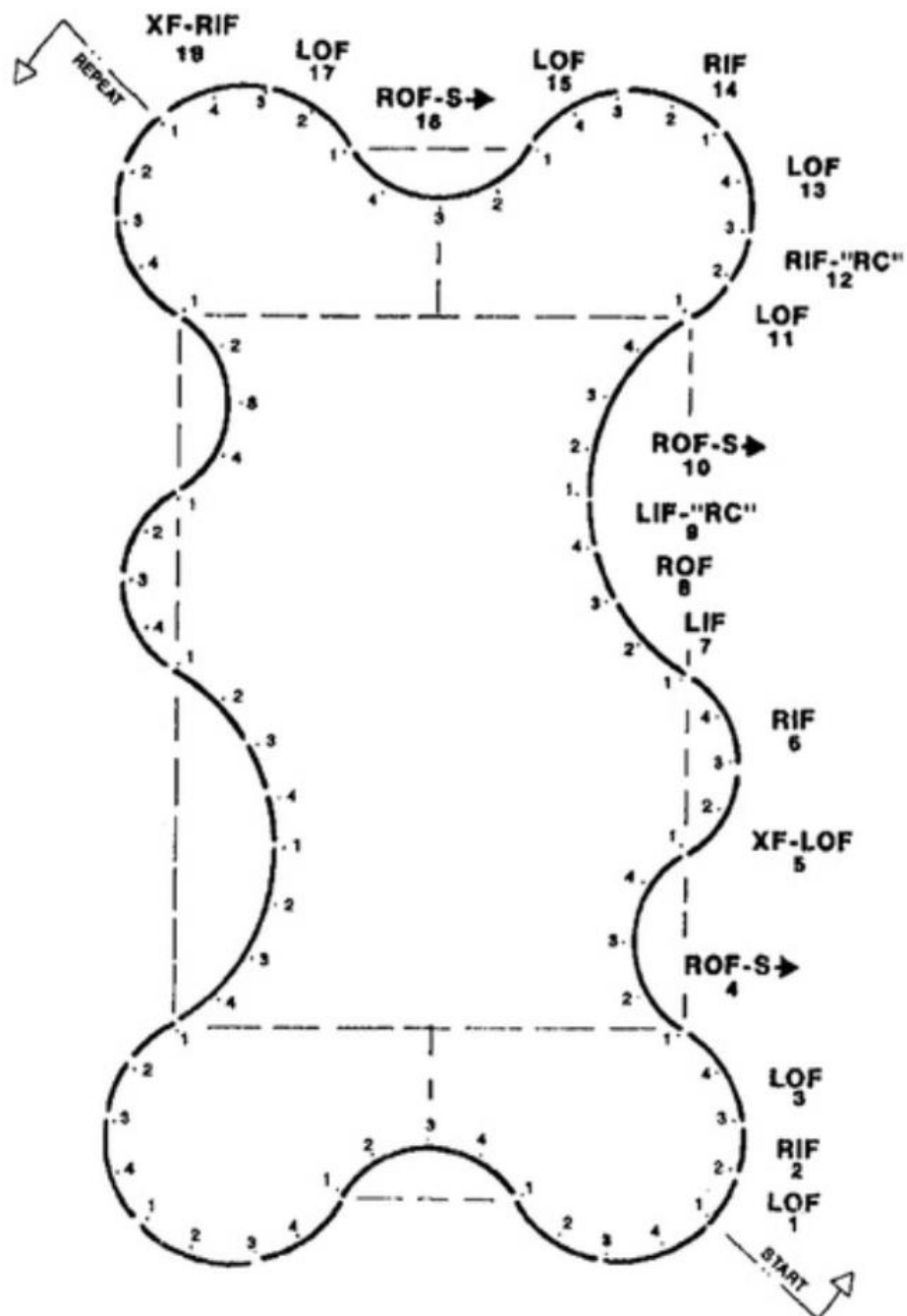
Step #5 is a cross roll; therefore, the take-off must be crossed foot, crossed tracing, close and angular. There should be no rockover before this step. A change of lean should occur as the step is taken, not before. The take-off for step #7 must be close and angular. There should be no rockover before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

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

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

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

# THE CAREY FOXTROT



**CAREY FOXTROT**

## CARLOS TANGO - COUPLES

*By Carl Henderson. Modified for Minis Couples by Cinzia Bernardi)*

**Music:** Tango 4/4  
**Tempo:** 96

**Position:** Kilian  
**Pattern:** set

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

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

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

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

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

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

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

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

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

### Key Points – Carlos Tango Coupes

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

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

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

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

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

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

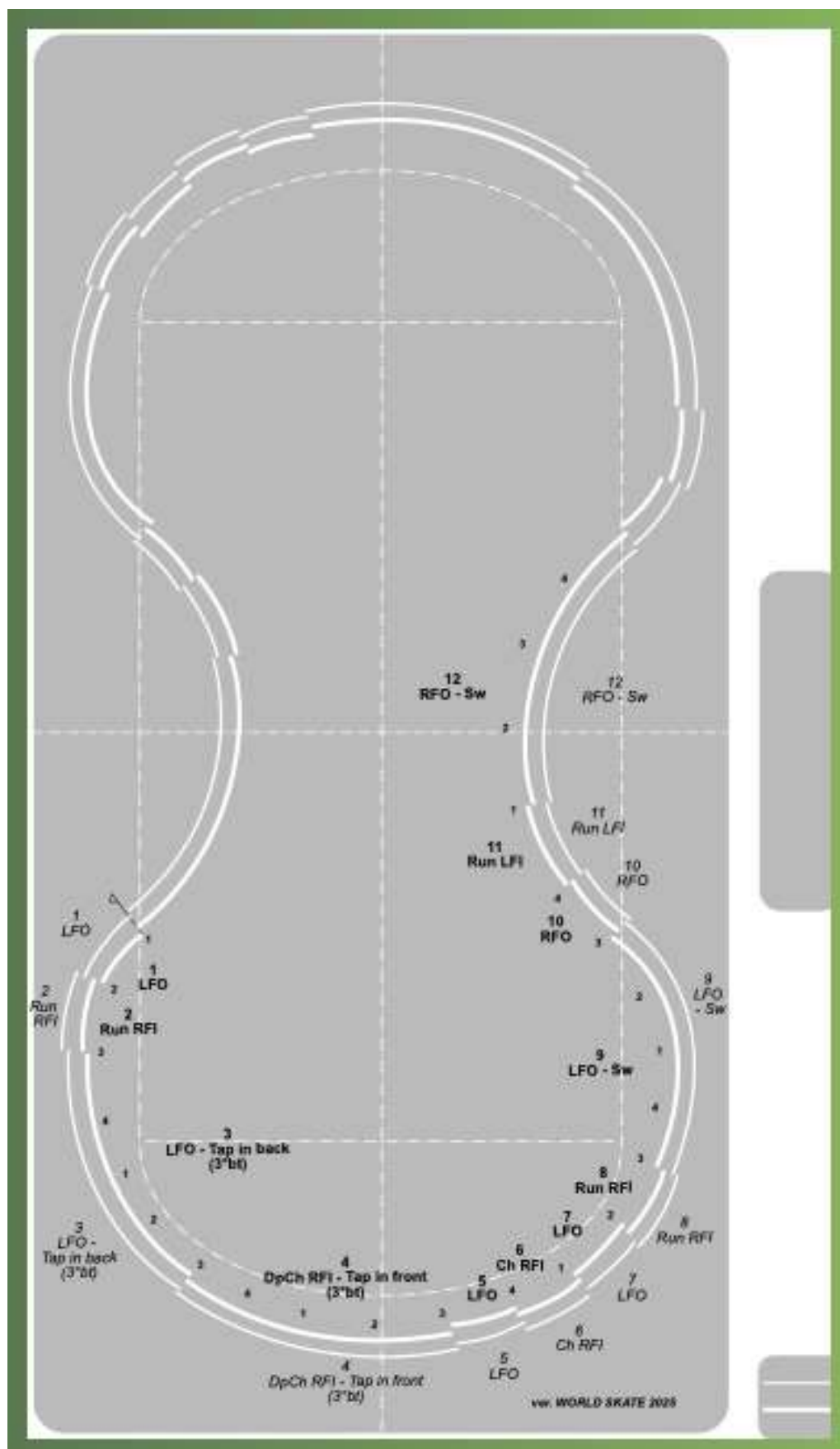
### 4. Step 12 STROKE RFO-Sw (2+2):

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

## List of steps – Carlos Tango Couples

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

## Pattern – Carlos Tango Couples





# CARROLL SWING

Joseph Carroll

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

## OPENING

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

## DANCE NOTES

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

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

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

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

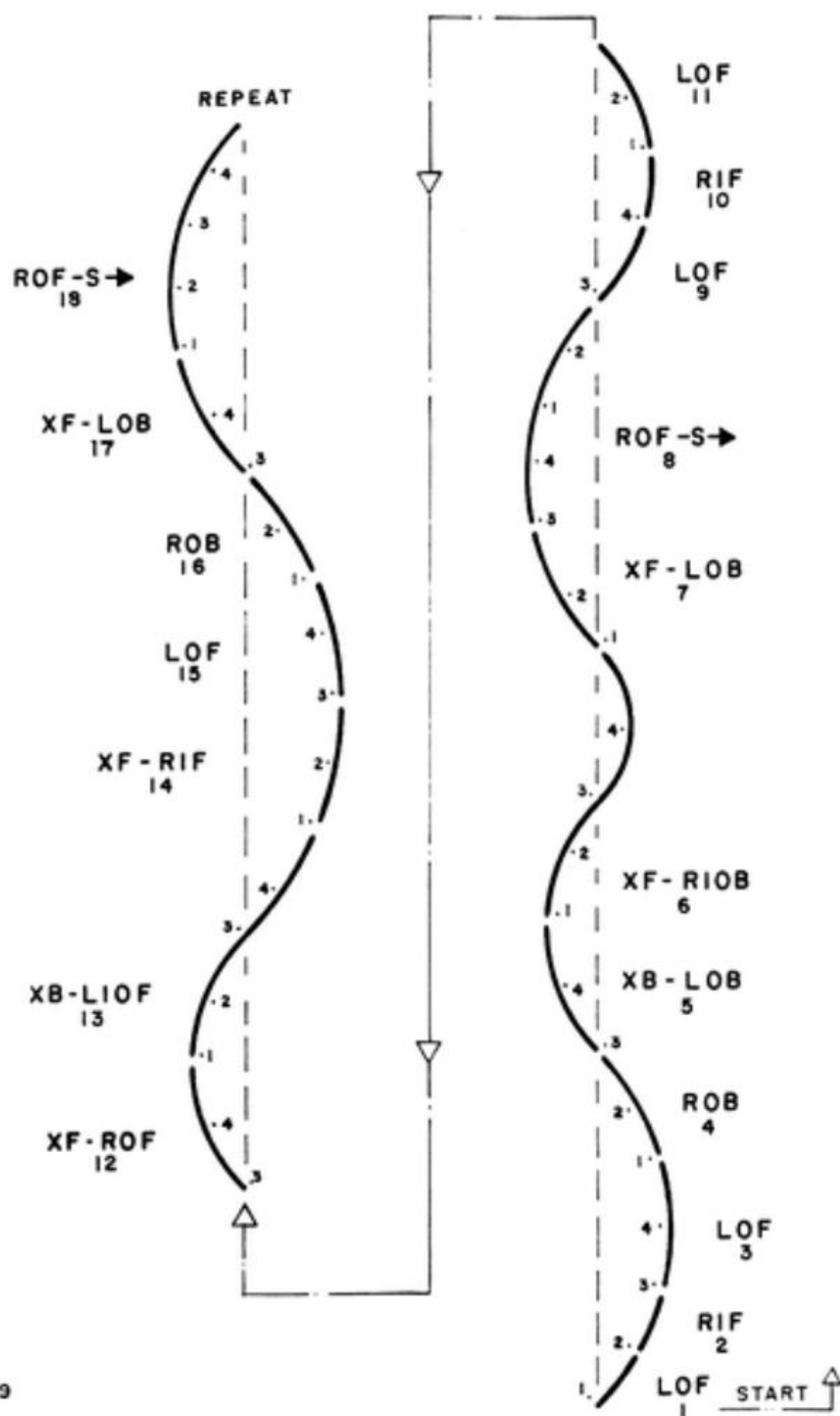
Steps #6, #7, #13 and #17 are crossed chassé steps. The take-offs for steps #6 and #13 are made crossed-foot, crossed-tracing, close and parallel. The take-offs for steps #7 and #17 are made crossed-foot, crossed-tracing, close and angular.

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

On step #6 (XF-RIOB) the change of edge is on count 3 which is also the third count of the step. The movement of the free leg during this step is at the discretion of the skaters, providing no violent movements are noticeable. On step #13 (XB-LIOF) the change of edge is on count 3 which is also the third count of the step. However, this rockover should not be as pronounced as the rockover on step #6. This is due to the fact that the last two beats of step #3 are the first two beats of an eight-beat lobe, while the last two beats of step #6 constitute a two-beat lobe.

A continuous baseline is the type used in this dance.

# CARROLL SWING



9-1-89

## CASINO MARCH

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

### OPENING

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

### DANCE NOTES

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

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

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

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

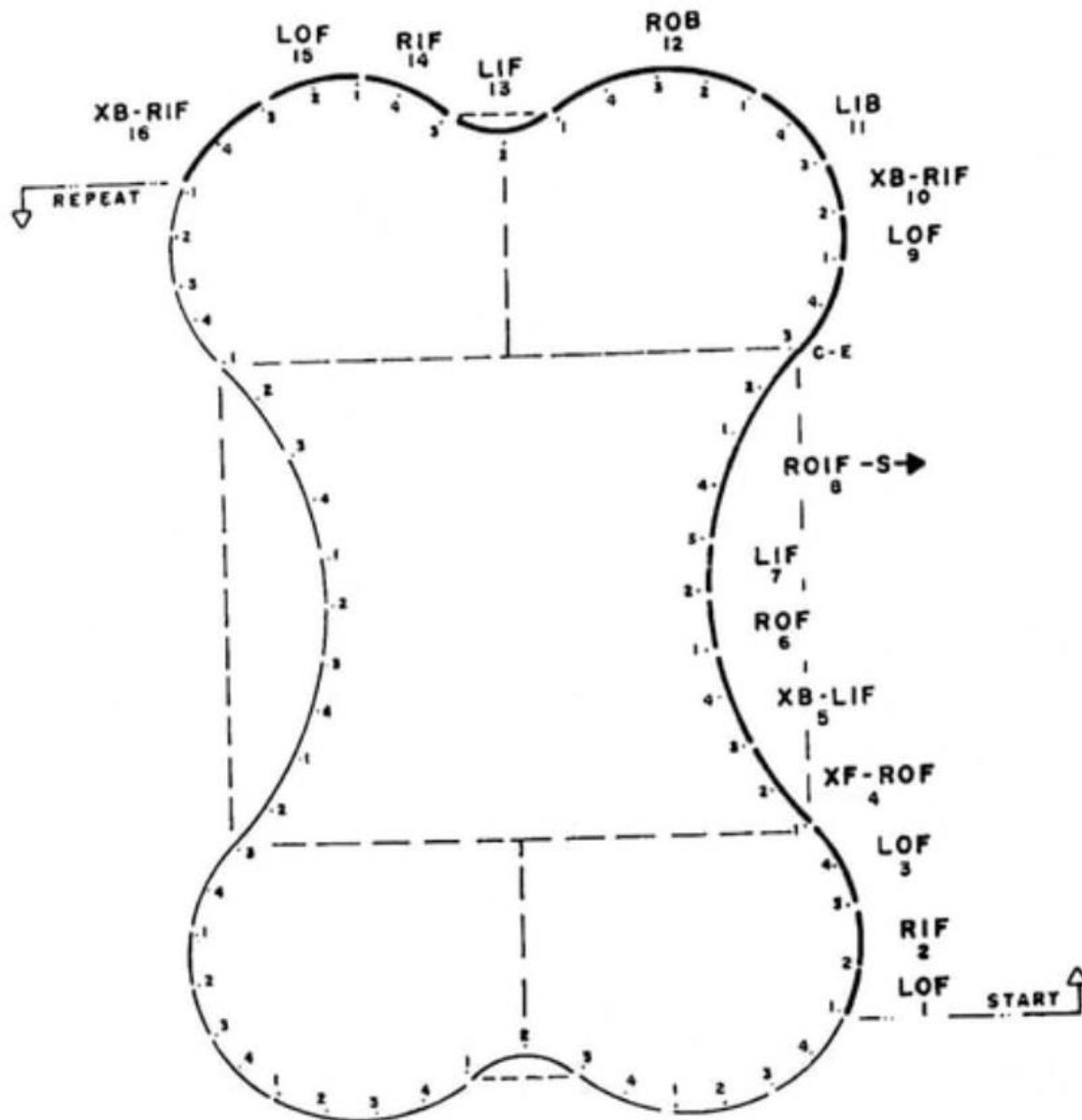
Steps #10 and #11 (XB-RIF and LIB) are an open held mohawk turn. The take-off for step #10, a crossed chassé, must be crossed-foot, crossed-tracing, close and parallel. At the end of step #10 the woman deepens her edge to cross tracing with the man before executing step #11. The take-off for step #11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

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

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

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

# CASINO MARCH



7-21-94

## CENTURY BLUES

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

### OPENING

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

### DANCE NOTES

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

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

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

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

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

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

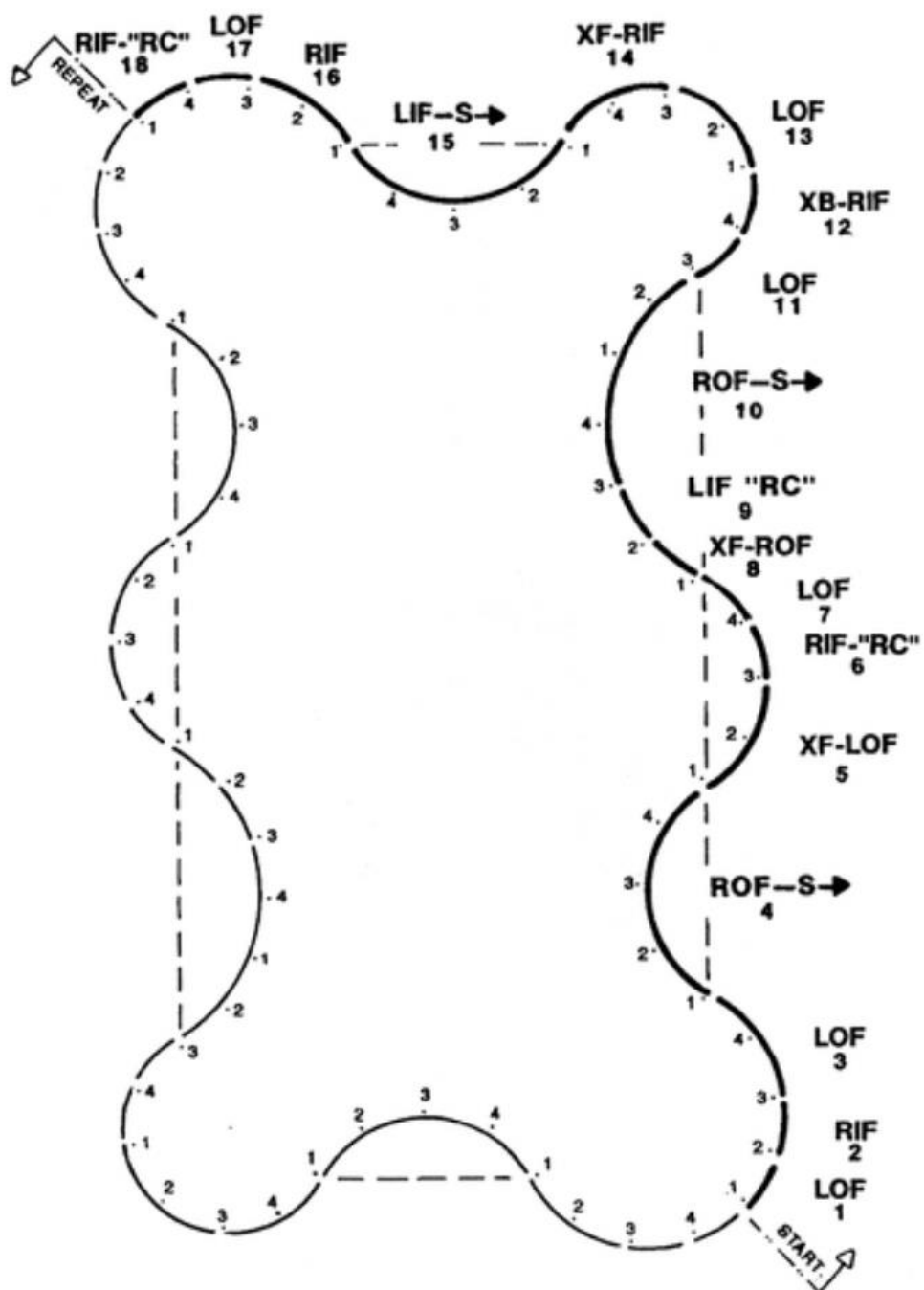
Step #12 (XB-RIF) is a crossed chassé. The takeoff for this step must be crossed-foot, crossed tracing, close and parallel.

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

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

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

# CENTURY BLUES



2-1-01

## CHASE WALTZ

Bergin, Umback & Yarrington

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

### OPENING

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

### DANCE NOTES

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

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

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

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

The Raised Chassé step must:

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

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

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

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

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

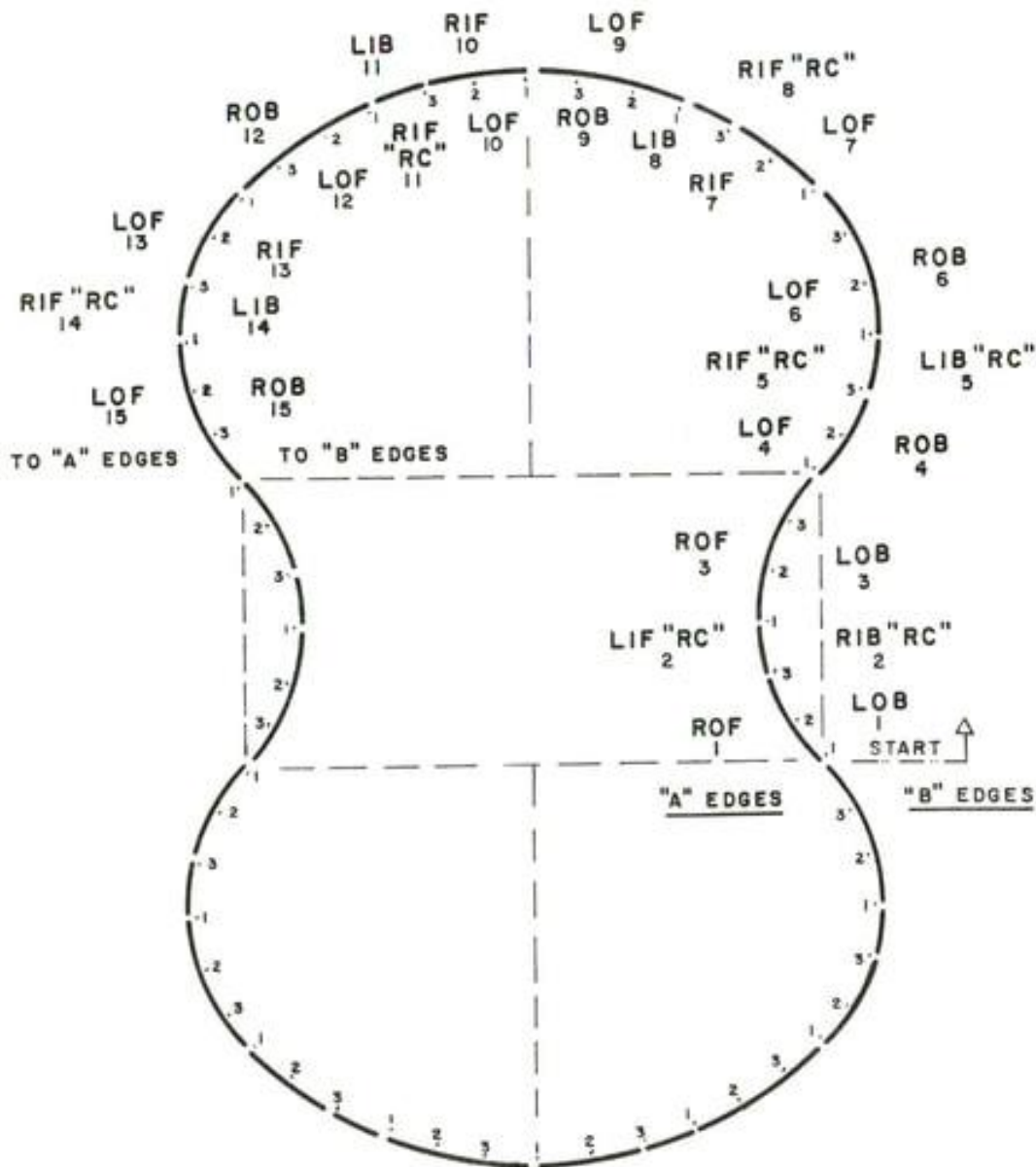
Step—

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

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

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

## CHASE WALTZ





## CHASSÉ WALTZ

Originated as the Chase Waltz by Bergin, Umback & Yarrington

Adapted by J. Gaudy and J. Viola

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

### OPENING

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

### DANCE NOTES

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

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

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

The Raised Chassé step must:

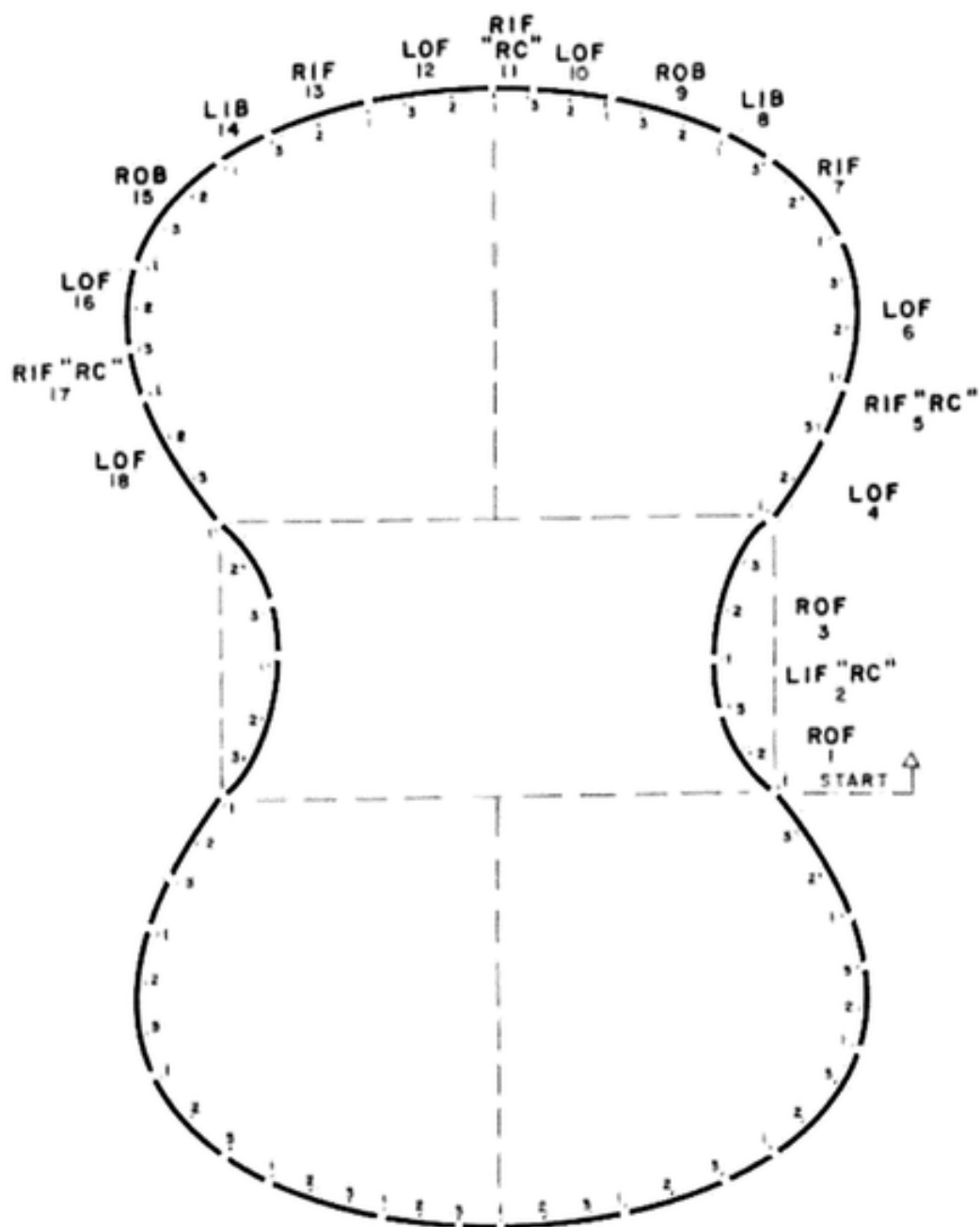
- 1) be placed in the "parallel and" position
- 2) change feet
- 3) the free foot is then raised vertically from the floor
- 4) the free foot then takes the floor in the "parallel and" position and proceeds in the direction of travel

Steps #4 through #18 make up the corner sequence of this dance.

The forward-to-backward turns are open dropped mohawk turns executed heel-to-heel. The backward-to-forward turns are open held mohawk turns, the forward part of which originates from behind the heel of the right foot.

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

# CHASSÉ WALTZ SOLO



**CITY BLUES**

Robert LaBriola

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

**OPENING**

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

**DANCE NOTES**

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

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

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

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

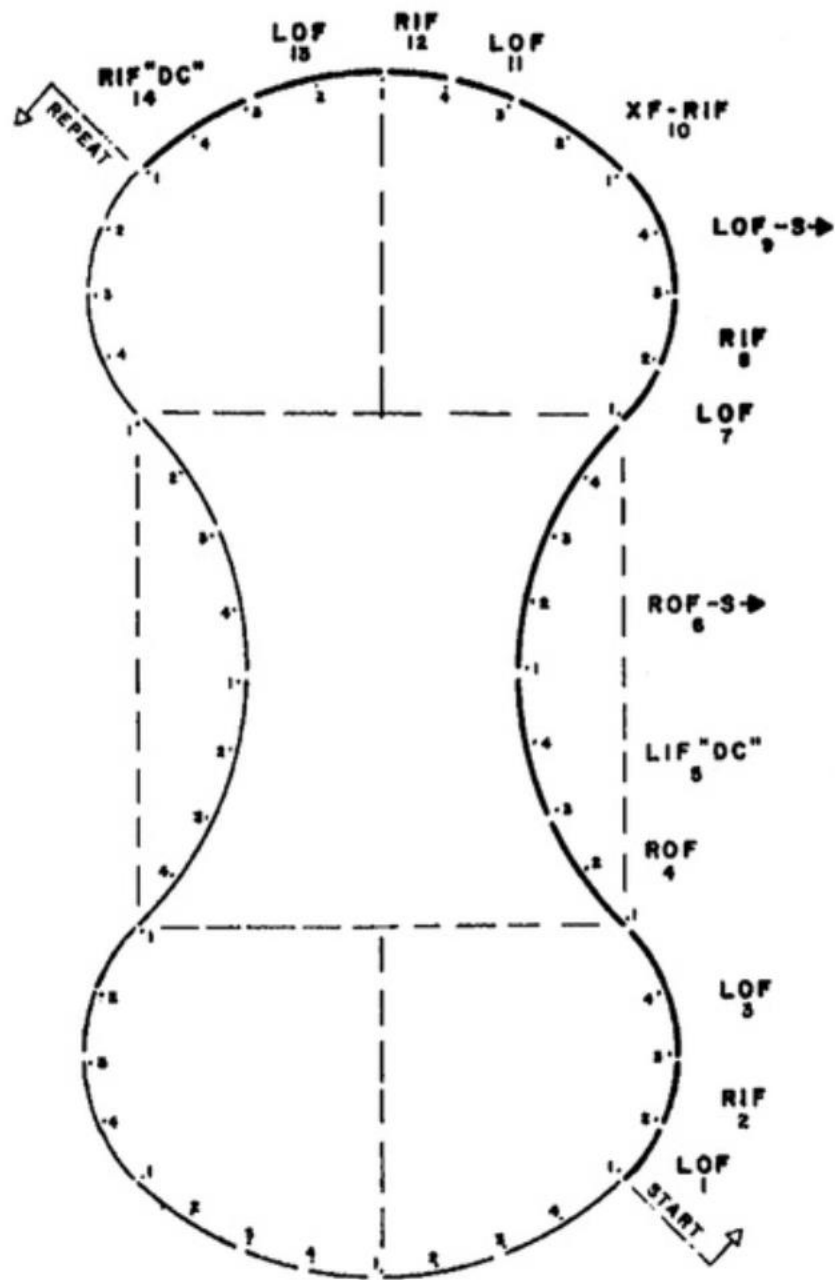
Steps #5 and #14 are dropped chassé steps. A dropped chassé is accomplished by:

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

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

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

# CITY BLUES



9-1-89

**CITY BLUES**



# City Samba

"Silver City Samba" by Anthony DaPonte and Scott Cohen

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

Tempo: 100 Samba

Position: Side B

Pattern: Set

Axis: 45-90 Degrees

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

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

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

Opening:

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

Notes:

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

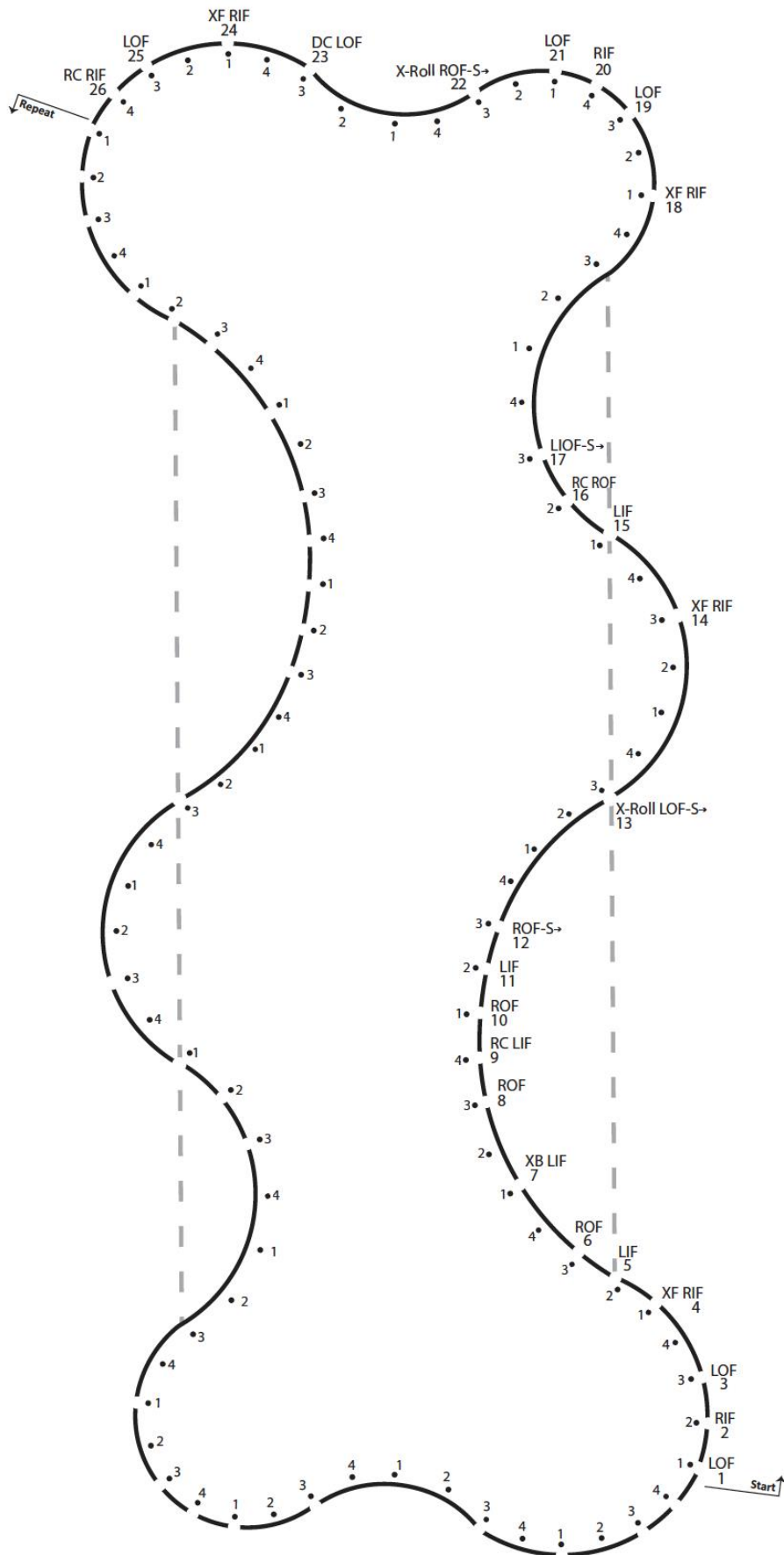
Keypoints:

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

# City Samba

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

# City Samba





## COALESCE WALTZ - SOLO

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*By Andrew Beattie*

**Music:** Waltz 3/4

**Tempo:** 132 bpm

**Pattern:** set

**Step 1 LFO** (2 beats) is a stroke in the direction of the short side barrier.

**Step 2 Ch RFI** (1 beat) is a chasse performed parallel to the short side barrier.

**Step 3 LFO 3T** (2+1 beats) is a stroke and a 3 turn on the 3<sup>rd</sup> beat of the step, with the foot of the free leg kept close to the skating foot during the execution of the turn.

**Step 4 Ch RBO** (1 beat) is a chasse.

**Step 5 Mk LFO 3T** (1+1 beats) begins with a mohawk to LFO, followed by a 3 turn on the 2<sup>nd</sup> beat of the step. The foot of the free leg must be kept close to the skating foot during the execution of the turn.

**Step 6 RBO Sw** (3+3 beats) is a stroke followed by a swing where the free leg must swing back on the 4<sup>th</sup> beat of the step, maintaining the outside edge.

**Step 7 DpCh LBO** (3 beats) is a dropped chasse towards the long axis.

**Step 8 Mk RFO 3T** (2+1 beats) begins with a mohawk to RFO and a 3 turn on the 3<sup>rd</sup> beat of the step, with the foot of the free leg kept close to the skating foot.

**Step 9 LBO** (2+1+3 beats) is a stroke where the free leg extends forward for 2 beats. On the 3<sup>rd</sup> beat the free leg approaches the skating leg (without bending the knee of the free leg) and on the 4<sup>th</sup> beat extends forward again. Attention to the timing of the free leg movements and maintenance of the outside edge. Step 9 initially begins parallel to the long axis and finishes towards the long side barrier.

**Step 10 Cw RFI** (3 beats) is a Choctaw in the direction of the long side barrier.

**Step 11 LFO** (2 beats) is a Stroke.

**Step 12 XCh RFI** (1 beat) is a Crossed chasse with feet close together.

**Step 13 LFO** (3 beats) is a Stroke that curves in the direction of the short axis.

**Step 14 XR RFO Sw** (3+3 beats) is a Cross roll with a swing of the free leg forward on the 4<sup>th</sup> beat of the step, concluding the sequence of the dance to restart. The swing finishes in the direction of the short side barrier.

## Key Points – Coalesce Waltz Solo

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### 1. Step 2 Ch RFI (1 beat):

- Correct timing of the step;
- Correct technical execution of the chasse on an inside edge with a clear lift from the floor.

### 2. Step 8 Mk RFO 3T (2+1 beats):

- Correct timing of the step;
- Clear outside edge, with appropriate inclination, before the 3T;
- Correct technical execution and timing of the 3T on the 3<sup>rd</sup> beat;
- Clear inside edge after the 3T.

### 3. Step 9 LBO (2+1+3 beats):

- Correct timing of the step;
- Correct technical execution of the stroke and free leg movements (see description) without deviating from the outside edge during the entire step;

### 4. Step 14 XR RFO Sw (3+3 beats):

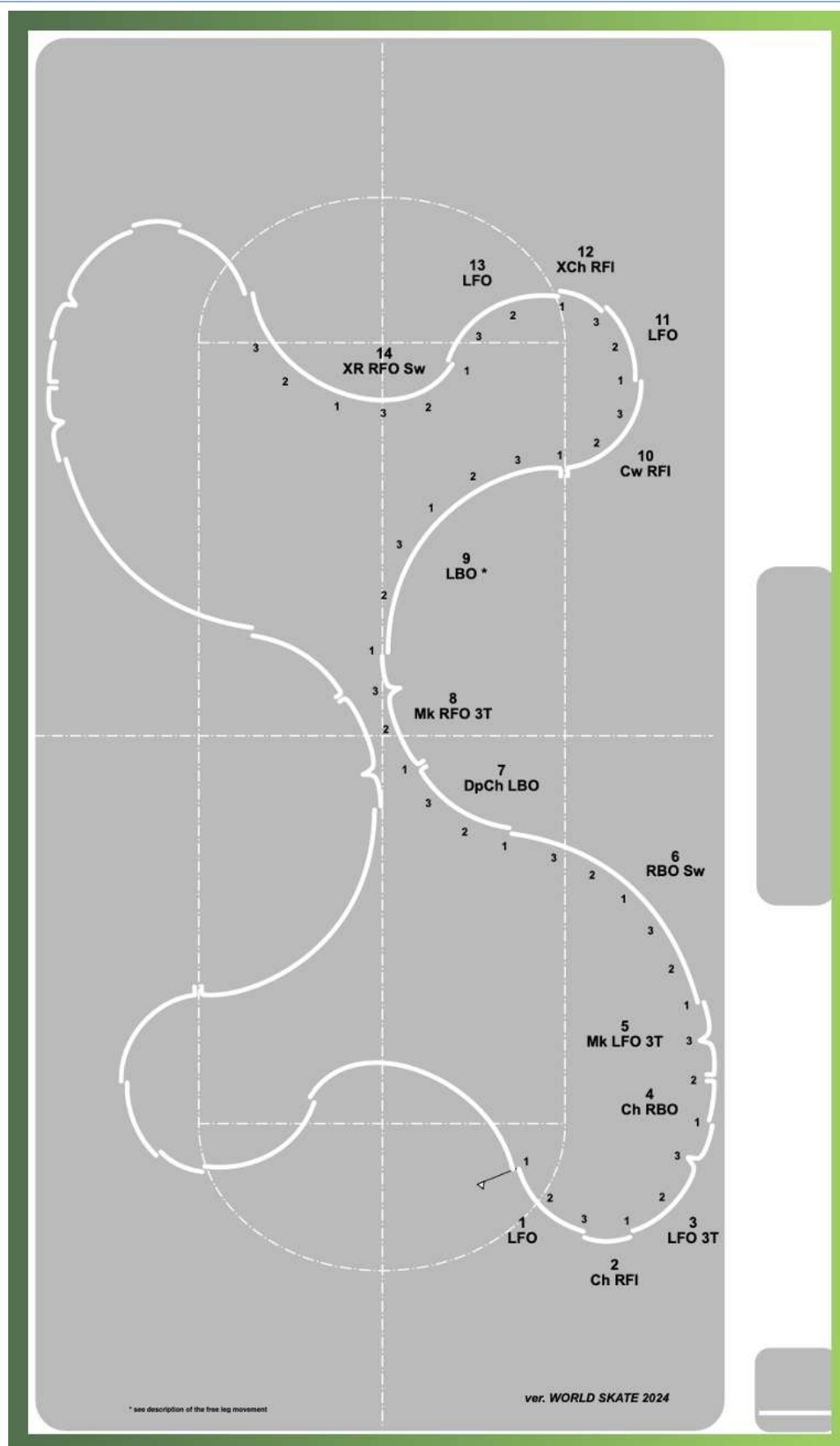
- Correct timing of the step;
- Correct technical execution of the cross roll, immediately transferring to an outside edge with an appropriate change of lean;
- Correct technical execution and timing of the swing on the 4<sup>th</sup> beat, without deviating from the outside edge in advance.

## List of steps – Coalesce Waltz Solo

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STEP NUMBER	STEP	MUSICAL BEATS
1	LFO	2
2	Ch RFI	1
3	LFO 3T	2 + 1
4	Ch RBO	1
5	Mk LFO 3T	1 + 1
6	RBO Sw	3 + 3
7	DpCh LBO	3
8	Mk RFO 3T	2 + 1
9	LBO*	2 + 1 + 3
10	Cw RFI	3
11	LFO	2
12	XCh RFI	1
13	LFO	3
14	XR RFO Sw	3 + 3
* please read prescribed movement of the free leg		

## Pattern – Coalesce Waltz Solo



## CONTINENTAL WALTZ

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

### OPENING

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

### DANCE NOTES

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

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

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

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

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

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

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

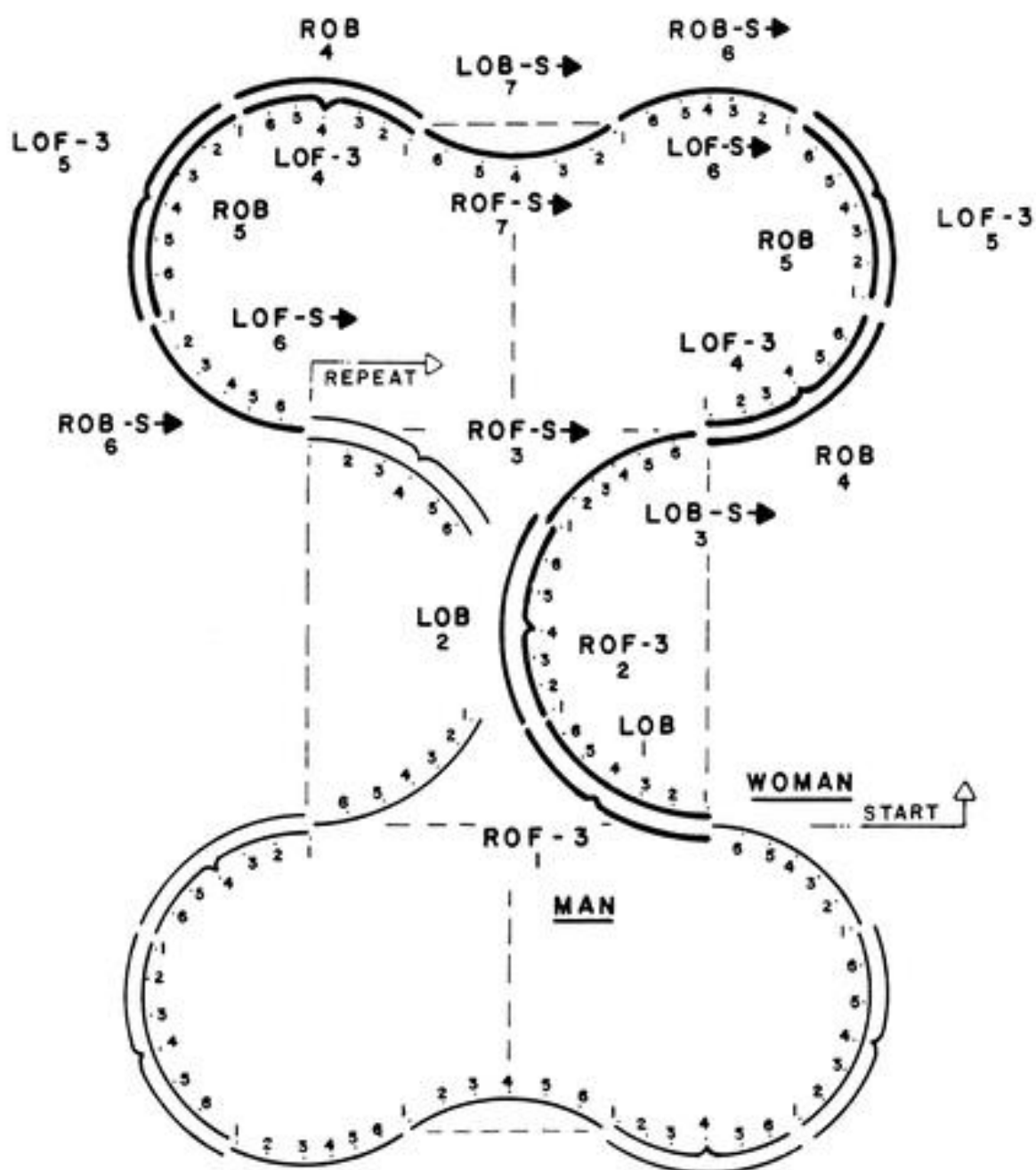
The swing should be a natural, controlled movement of the free leg with no high or exaggerated motions.

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

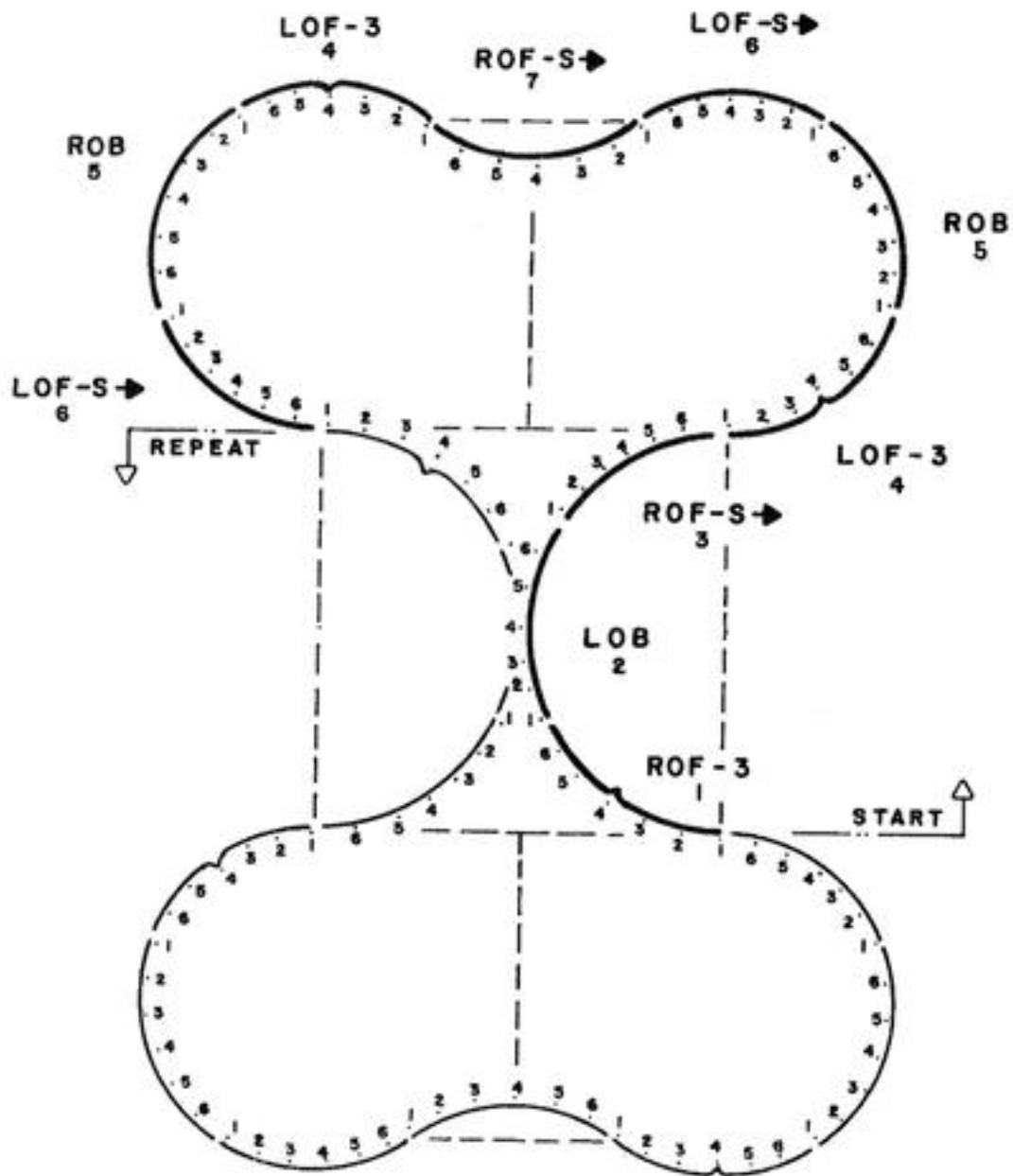
During every step partners bodies must remain facing each other in Closed "A" position.

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

# CONTINENTAL WALTZ



# CONTINENTAL WALTZ (SOLO)



## #8 Silver

### CrissCross March

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

Tempo: 100 beats per minute

Position: Side 'B' or Solo

Pattern: Set

Axis: 45-60 degrees

First Step: Step 1

Count 1 of a measure

Opening 8 or 16 beats

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

Step #	Edge	Beats
11	LOF	1
12	RIF	1
13	LOF	2
14	XB-RIF	2
15	LOF	2
16	XF-RIF	2
17	LOF	2
18	RIF-"RC"	2

#### DANCE NOTES:

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

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

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

**Step #6** (XF-ROF) is a 2 beat cross roll that begins and ends at the baseline. There is no rockover preceding this step. The change of lean takes place as the right skate comes in contact with the skating floor.

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

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

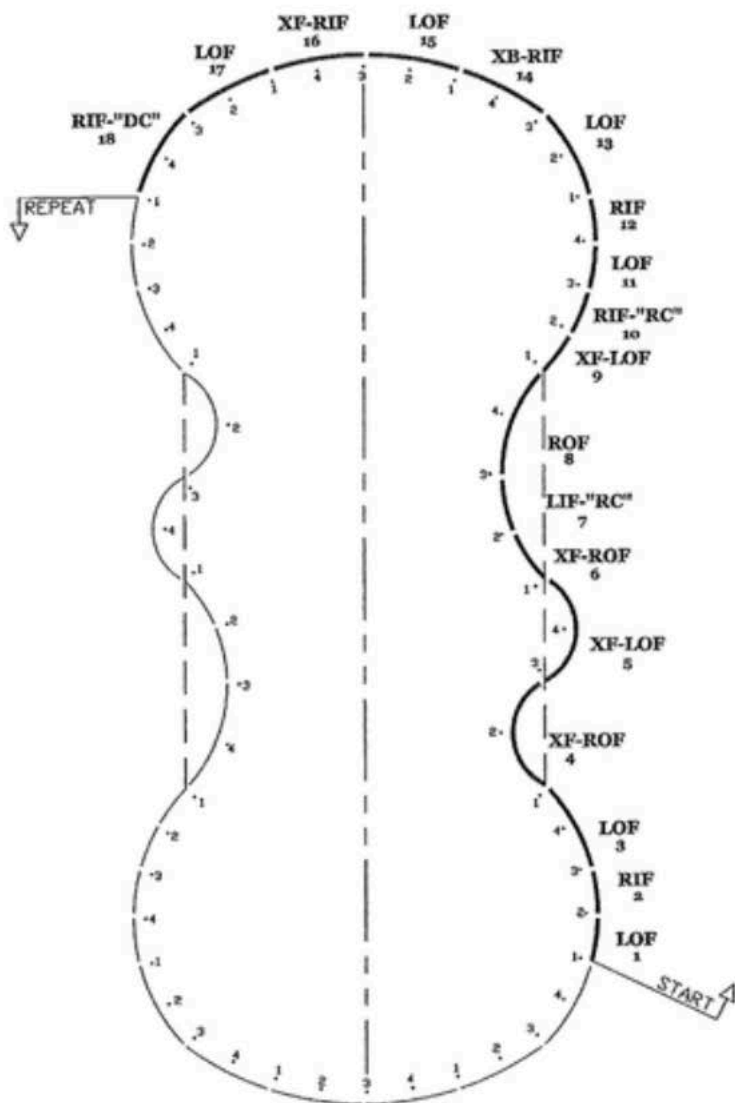
**Step #10** (RIF-"RC") is a raised chasse'. During the execution of this step, the right skate is placed alongside and parallel to the left skate (the "parallel and" position). The left skate is then raised vertically from the floor, and then returned to the "parallel and" position.

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

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

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



**CRISSCROSS MARCH***DAVID TASSINARI*

9\25\11

## CUMBIA ARGENTINA - SOLO

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By María Cecilia Ardanáz.

MUSIC: Cumbia 4/4

Tempo: 92bpm

PATTERN: Set

The evolution of figure skating led to the creation of a dance with a variety of pushing steps, clear edges, short and dynamic steps for the skill of the skater. The dance must be performed with energy and determination.

**Step 1 Forward scissor move** (1+1 beat each), this movement must start and finish with both feet on the floor. Starting with feet close together in an angular position both feet must separate from each other and join again doing inside edges for 2 beats.

- 1st beat: The anticlockwise lobe made by the right foot must be done at the same time and like the clockwise lobe made by the left foot, making both skates

- widely separate and parallel.

- 2nd beat: Always on inside edges both feet must return, on the second beat, to a "and" position on the right foot, preparing for step 2.

**Step 2 LFO** (1 beat) is a stroke followed by the **step 3 Run RFI** (1 beat) and **step 4 LFO** (1 beat). They are a series of runs curving towards the long axis.

**Step 5 XB RFI** (1 beat) is a cross behind on an inside edge with simultaneous extension of the free leg in front. This step aims toward the short side barrier.

**Step 6 DpCh LFO/I** (1+ ½ beats). This step must be executed with clear outside and inside edges. The DpCh is done on an outside edge for 1 beat, with the simultaneous free leg extension toward the short side barrier. There should be a clear COE to inside for ½ beat.

**Step 7 Ch RFO** (½ beat) is a quick chasse. Correct technical execution of the quick chasse on an outside edge with both feet parallel.

**Step 8 Run LFI** (2 beats) is a run that begins on the long axis and continues in the direction of the long side barrier.

**Step 9 RFO** (1 beat), **Step 10 Run LFI** (1 beat) and **Step 11 RFO** (2 beats) are a sequence of runs on a shallow arc that approaches the left long side barrier. These runs must be performed powerfully.

**Step 12 CIMk LBO** (2 beats) is a closed Mohawk with the feet close together, with simultaneous stretching of the free leg, skated on an outside edge.

**Step 13 CIMk RFO** (1 ½ beats) is a closed Mohawk on an outside edge with the feet close together, executed with simultaneous stretching of the free leg. This step begins the curve in the direction of the long axis without deviating from the outside edge at the exit of the step. The closed mohawk is performed on the short axis.

**Step 14 Ch LFI** (½ beat) is a quick chasse on an inside edge.

**Step 15 RFO** (1 beat), **Step 16 Run LFI** (1 beat), **Step 17 RFO** (2 beats) create a sequence of runs that initially aim towards the long axis and curve in the direction of the short axis. The last stroke ends on the short axis, parallel to the long side barriers.

**Step 18 XR LFO** (2 beats) a cross roll on an outside edge aiming towards the short side barrier.

**Step 19 XF RFI** (2 beats) is a cross in front with the feet close together skated on an inside edge aiming towards the long side barrier. The movement of the free leg is optional.

**Step 20 LFO** (1 beat) is a stroke and **Step 21 Run RFI** (1 beat) is a run that ends on the short axis, followed by **Step 21 LFO** (2 beats), an outside stroke that aims in the direction of the short side barrier. These steps must be performed powerfully.

**Step 23 OpS RFI** (2 beats) is an open stroke.

**Step 24 CIMk LBI** (2 beats) is a closed Mohawk with the feet close together with simultaneous stretching of the free leg, skated on an inside edge.

**Step 25 CIMk RFI** (1 ½ beats) is a closed Mohawk on an inside edge with the feet close together without deviating from the inside edge at the exit of the step; the free leg must be stretched, aiming toward the short side barrier.

**Step 26 Ch LFO** (½ beat) is a quick chasse on an outside edge.

**Step 27 Run RFI** (1 beat) is a run that curves in the vicinity of the short side barrier and **Step 28 LFO** (1 beat) is a stroke that begins on the long axis.

**Step 29 XB RFI** (1 beat) is a cross behind with feet close and parallel with simultaneous stretching of the free leg, aiming toward the short side barrier.

**Step 30 Ch LFO** (1 beat) is a chasse on an outside edge, skated towards the long side barrier to conclude the dance.

#### REFERENCE STEPS:

**Step 8** – must start on the longitudinal axis;

**Steps 13, 18 and 22** - must start on the short axis;

**Step 28** – must start on the longitudinal axis;

## Key Points – Cumbia Argentina Solo

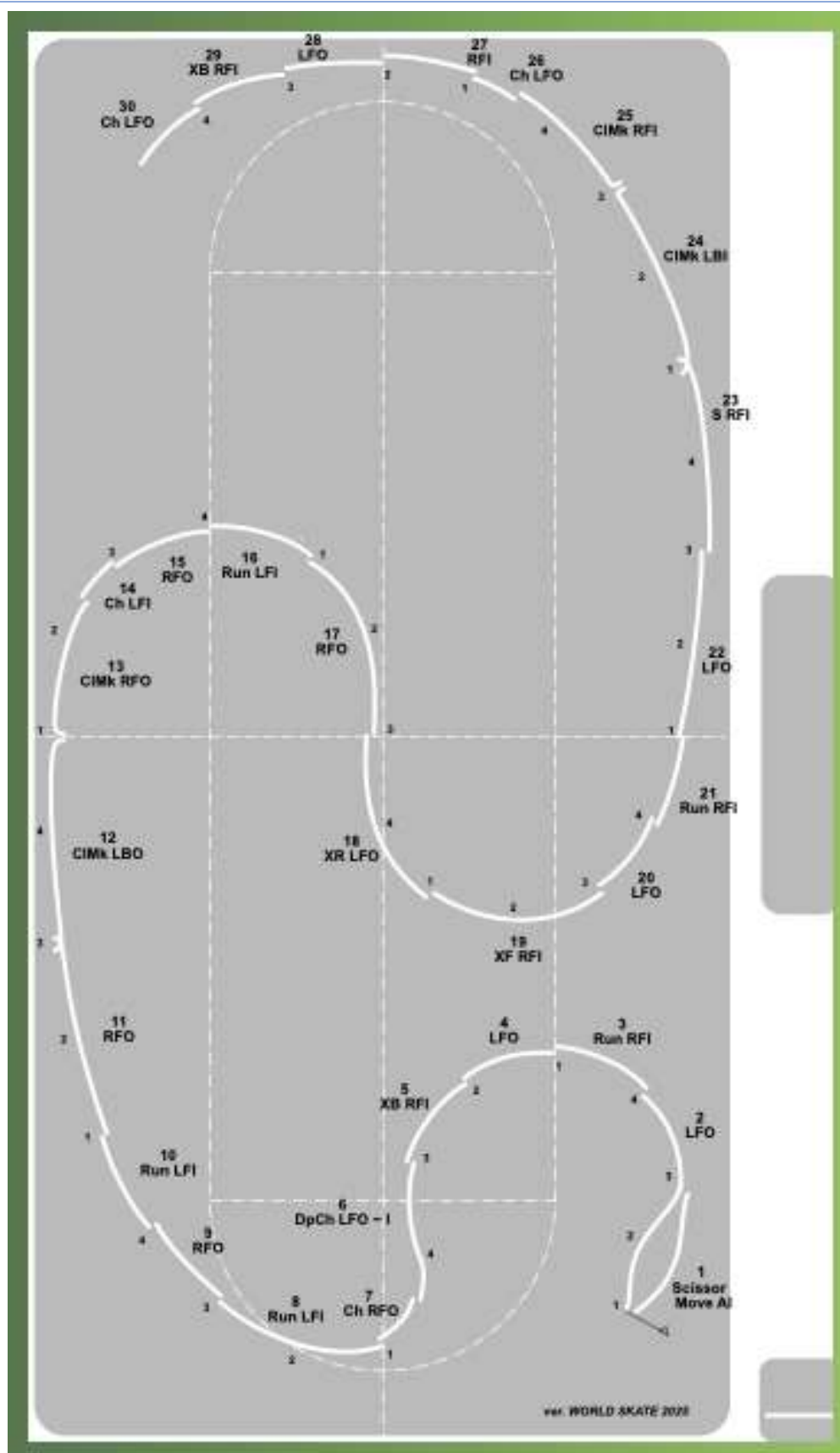
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1. **Step 5 XB RFI (1 beat) - Step 6 DpCh LFO/l (1 + ½ beats).**
  - Correct timing of the step;
  - Correct technical execution of the **cross back**, with feet close and parallel before executing the RFI on a clear inside edge.
  - Correct timing and technical execution of the **Dropped Chasse**;
  - Correct execution of the **change of edge**: one beat on outside edge and ½ beat on a clear inside edge.
2. **Step 12 CIMk LBO (2 beats) - Step 13 CIMk RFO (1 ½ beats).**
  - Correct timing of the steps;
  - Correct technical execution of both **Closed Mohawk** with feet close together, respecting the prescribed edges required before and after both turns;
  - No deviation from the outside edges.
3. **Step 18 XR LFO (2 beats) - Step 19 XF RFI (2 beats).**
  - Correct timing of the steps;
  - Correct technical execution of the **cross roll**, performed with a clear and correct outside edge for 2 beats, with adequate inclination of the body;
  - Correct technical execution of the **cross front**, with feet close and parallel before executing the RFI on a clear inside edge.
4. **Step 24 CIMk LBI (2 beats) - Step 25 CIMk RFI (1 ½ beats).**
  - Correct timing of the steps.
  - Correct technical execution of both **Closed Mohawk** with feet close together, respecting the prescribed edges required before and after both turns.
  - No deviation from the inside edges.

## List of steps – Cumbia Argentina Solo

Step Number	Step	Musical Beats
1	Forward inside Scissor Move	1 + 1
2	LFO	1
3	Run RFI	1
4	LFO	1
5	XB RFI	1
6	DpCh LFO/I	1+ ½
7	Ch RFO	½
8	Run LFI	2
9	RFO	1
10	Run LFI	1
11	RFO	2
12	CIMk LBO	2
13	CIMk RFO	1½
14	Ch LFI	½
15	RFO	1
16	Run LFI	1
17	RFO	2
18	XR LFO	2
19	XF RFI*	2
20	LFO	1
21	Run RFI	1
22	LFO	2
23	OpS RFI	2
24	CIMk LBI	2
25	CIMk RFI	1½
26	Ch LFO	½
27	Run RFI	1
28	LFO	1
29	XB RFI	1
30	Ch LFO	1
*The movement of the free leg is optional.		

## Pattern – Cumbia Argentina Solo



# DaPonte Do'Blay

Written by Anthony DaPonte

Music	Paso Doble
Tempo	100 beats per minute
Pattern	Set
Position	Solo / Side B (OR) Open, Side B Optional ! Partners must be in correct body position and one pair of hands always maintains constant contact
Axis	45 - 90 degrees
Opening	8 or 16 beats
Start	Step #1, count #1

## *Opening*

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

## *Dance Notes*

Step # 18 – ROF swing bringing the free leg into the “and” position on beat 4 changing edge to RIF extending the free leg forward on beat 5.

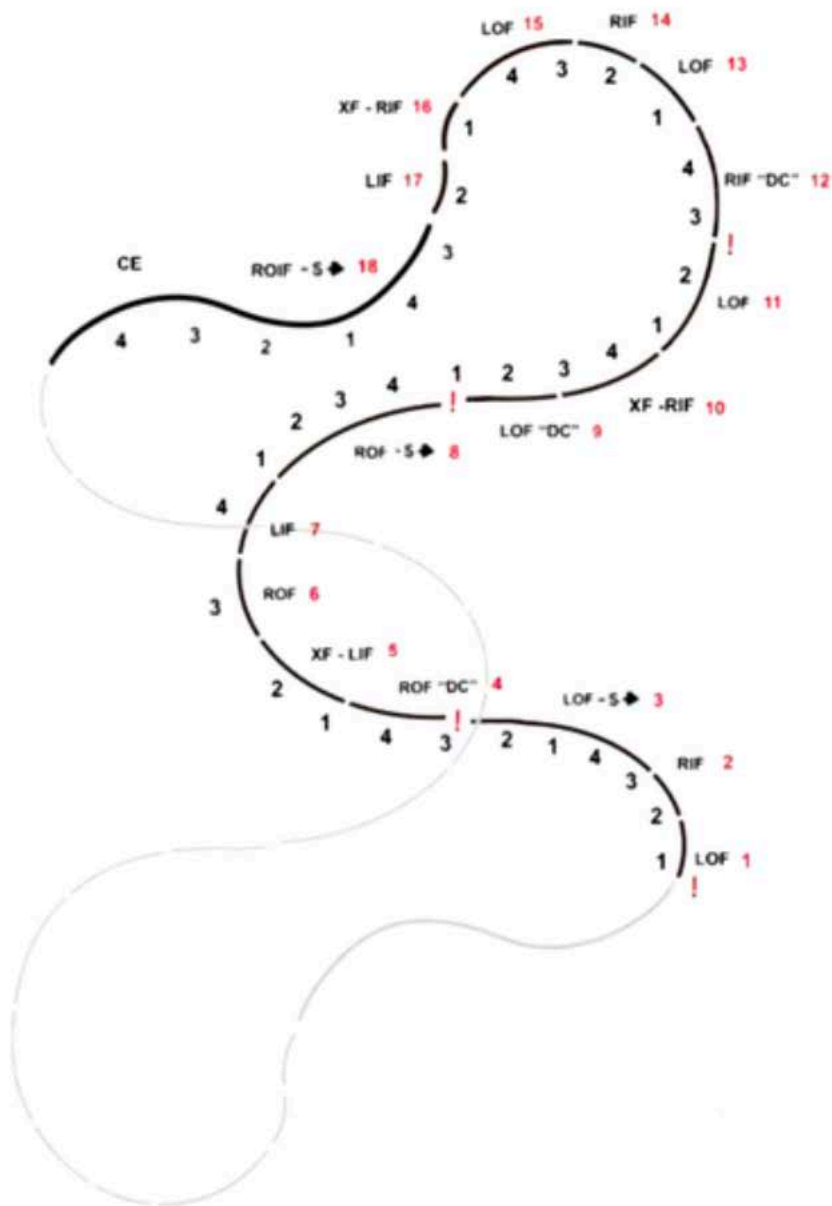
Steps #4, #9, and #17 all hit the baseline.

! Optional Team Position - Dance Starts in “Open” position. Step #4 change to “Side B” position. Step # 9 change to “Open” position. Step #12 change to “Side B” position. Step #1 change to “Open” position.



Hold	Step #	Step	Beats
Team & Solo	1	LOF	1
	2	RIF	1
	3	LOF - Swing	4
	4	ROF – Dropped Chasse	2
	5	LIF - XF	2
	6	ROF	1
	7	LIF	1
	8	ROF - Swing	4
	9	LOF – Dropped Chasse	2
	10	RIF – XF	2
	11	LOF	2
	12	RIF – Dropped Chasse	2
	13	LOF	1
	14	RIF	1
	15	LOF	2
	16	RIF - XF	1
	17	LIF	1
	18	ROIF – Swing (Change Edge)	6

# DaPonte Do'Blay



! Optional dance position changes – See Dance Notes.

Diagram by Lisa Barsalona

# DELICADO

Irwin & McLaughlen

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

## OPENING

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

## DANCE NOTES

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

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

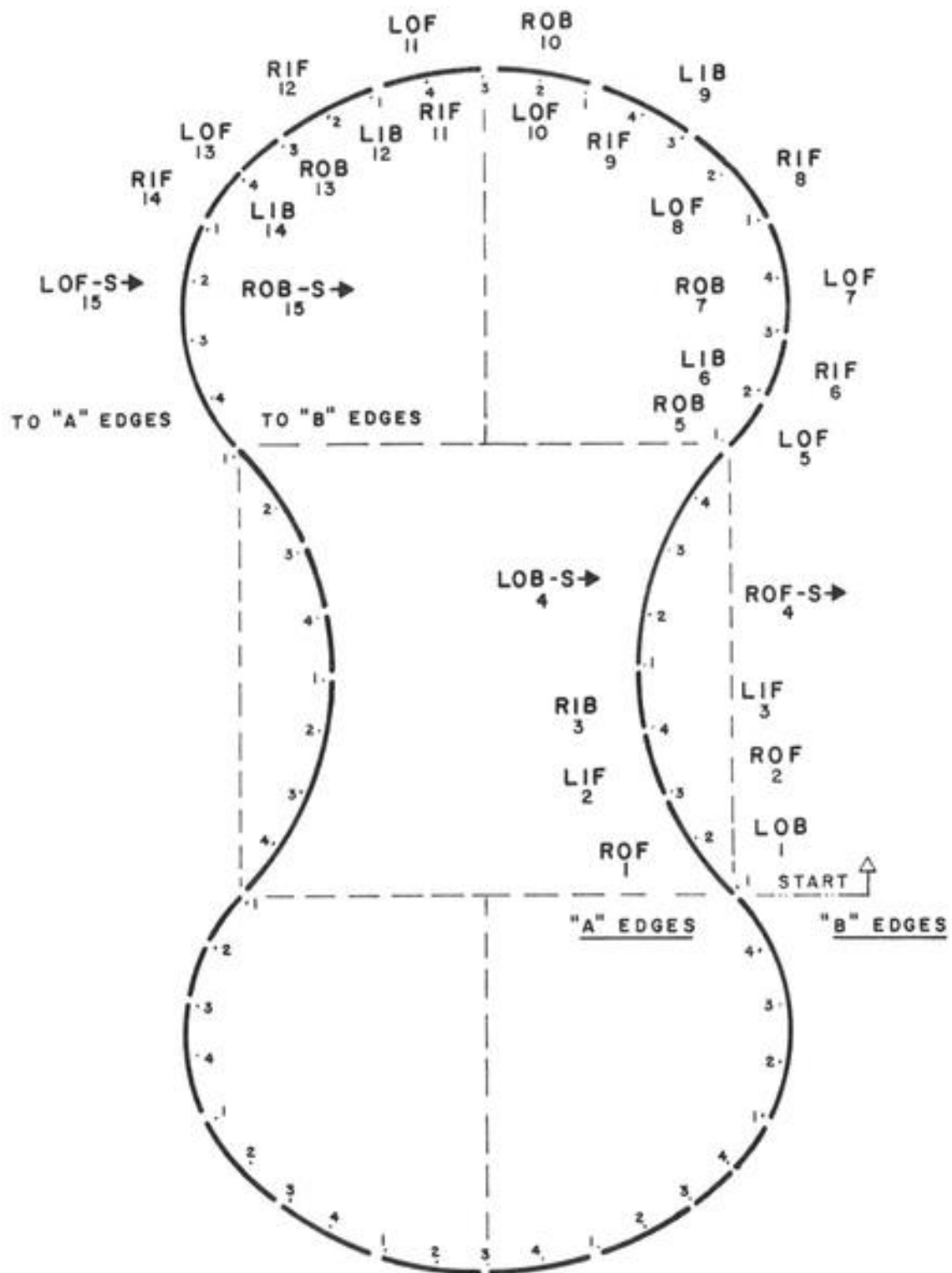
The partner skating the "B" edges must track the other skater on step #4 (ROF-S). This tracking relationship continues through steps #5, #6 and the beginning of step #7. Immediately thereafter the backward skating partner deepens his/her ROB edge to allow the partner to proceed forward. The tracking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

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

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

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

# DELICADO



## DENCH BLUES

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

### OPENING

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

### DANCE NOTES

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

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

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

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

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

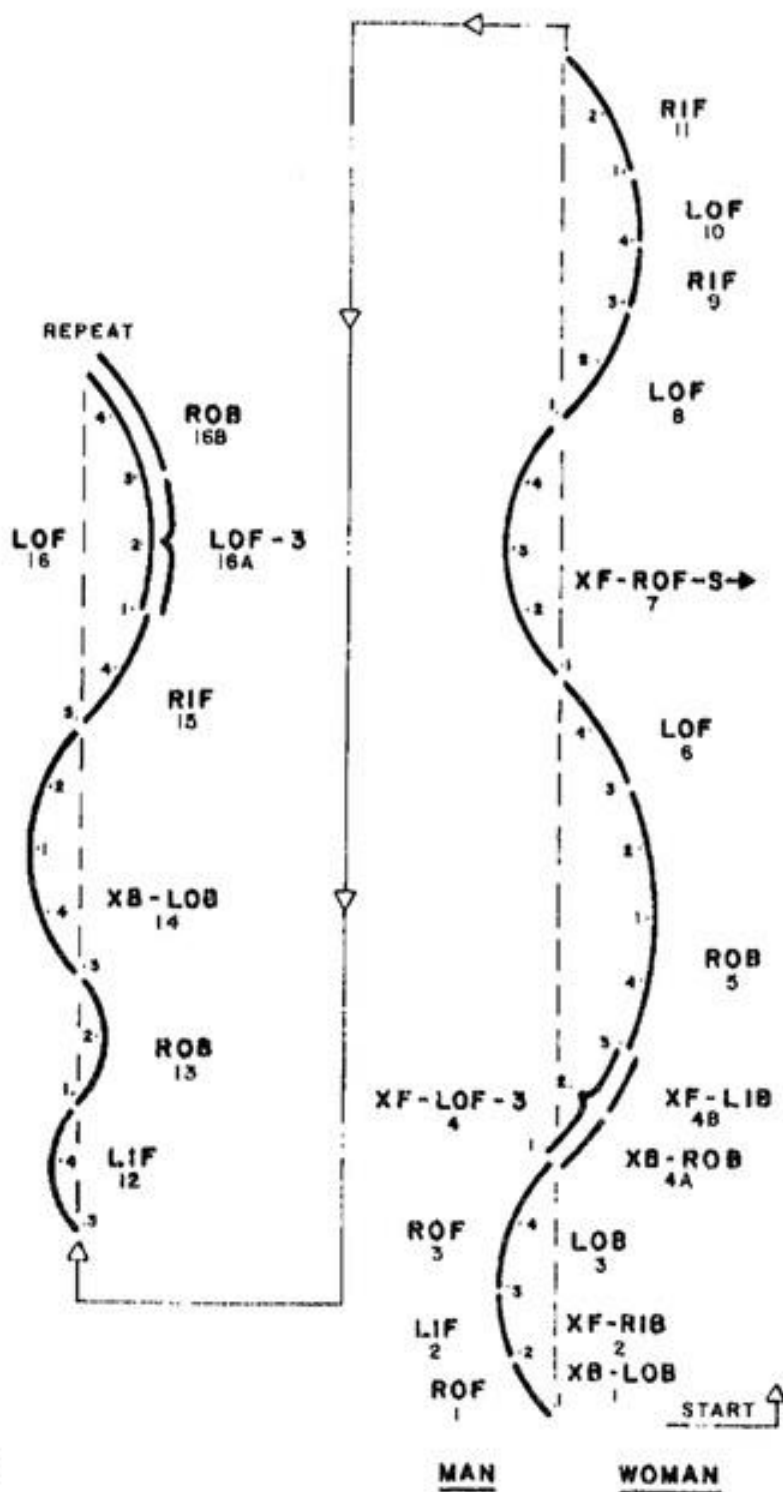
The take-off for step #14 is crossed-foot, crossed-tracing, close and angular.

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

A continuous baseline is the type used in this dance.

# DENCH BLUES

## DENCH BLUES



9-1-89

## **DENCH BLUES**

Robert Dench and Leslie Turner  
Double Pattern

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

### **OPENING**

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

### **DANCE NOTES**

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

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

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

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

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

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

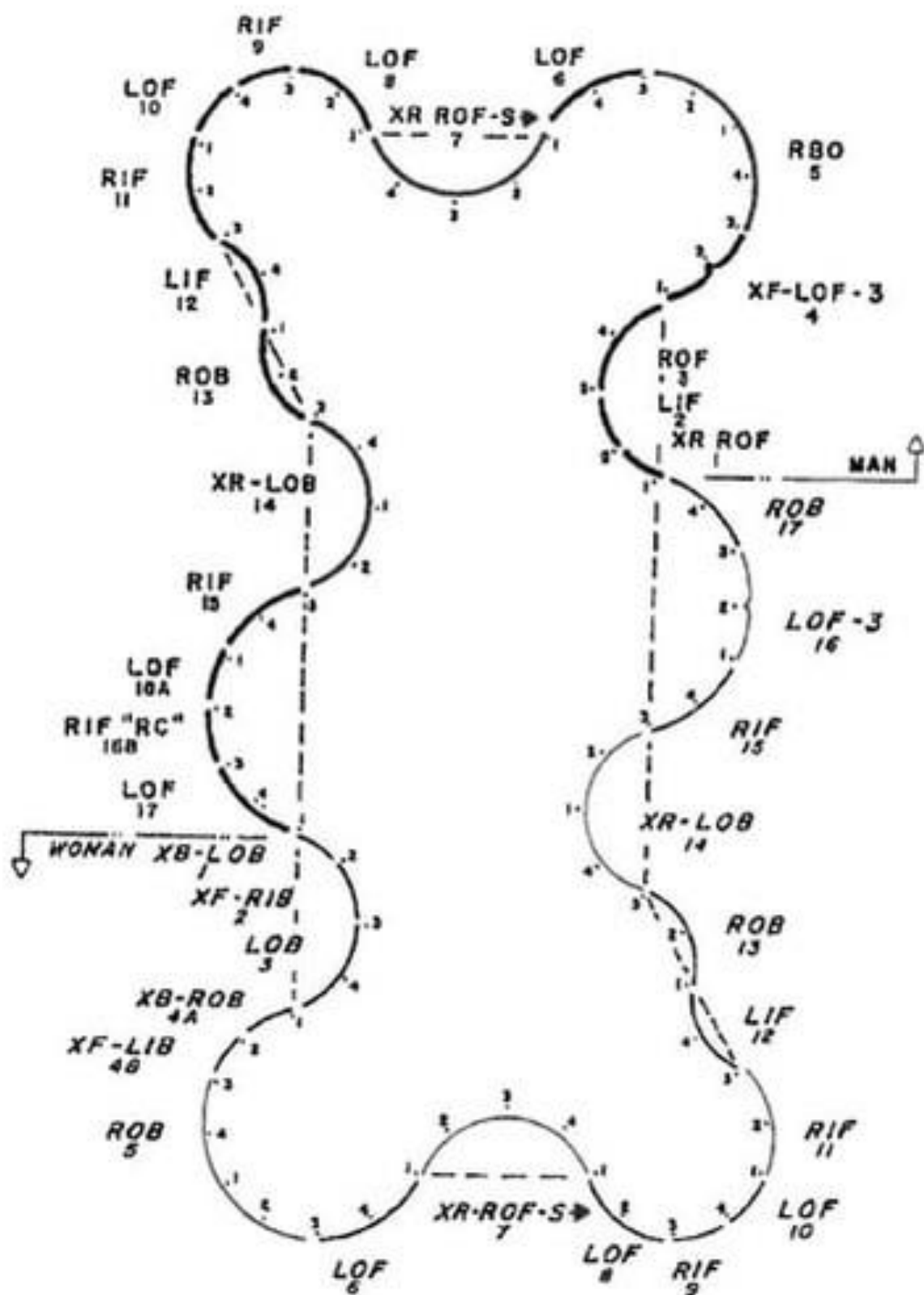
During the woman's LOF dropped 3-turn (step #16) the man does a LOF-RIF raised chassé, and the team resumes Open position with the man's tracing inside that of the woman.

# DENCH BLUES

Position	Step	Man's Step	Beats	Woman's Step
Outside	1	ROF Cross Roll	1	LOB Cross Back
	2	LIF	1	RIB Cross Front
	3	ROF	2	LOB
Open	4a	LOF Cross front 3-turn	2	1 ROB Cross Back
	4b			1 LIB Cross Front
	5	ROB	4	ROB
	6	LOF	2	LOF
	7	ROF Cross Roll Swing	4	ROF Cross Roll Swing
	8	LOF	2	LOF
	9	RIF	1	RIF
	10	LOF	1	LOF
	11	RIF	2	RIF
	12	LIF	2	LIF
	13	ROB	2	ROB
	14	LOB Cross Roll	4	LOB Cross Roll
	15	RIF	2	RIF
	16a	LOF	1	2 LOF 3-turn
Outside	16b	RIF Chassé	1	
	17	LOF	2	ROB



# DENCH BLUES



## DENCH BLUES - SOLO

*By Robert Dench and Leslie Turner*

**Music:** Blues 4/4

**Tempo:** 88 bpm

**Pattern:** set      **Competitive Requirements** - 2 sequences (for one circuit pattern)

**Note:** The dance must begin on the opposite side of the judges.

Clarification:

- Step 1 is a XR-LBO - before it was a XB.
- Step 8 is a XR-RFO-Sw - before it was only a XR.
- Step 17 LFO-3t begins on the long axis.

**The Dance:**

**Step 1** of the dance is a XR LBO followed by a XF RBI. Step 1 is directed towards the long axis, beginning a lobe that points to the center of the rink and ends (with step 3) in the direction of the long side barrier.

**Step 4** is a XR RBO aiming towards the long side barrier and Step 5 a Xch LBI. When skated in team dance, Steps 4 and 5 are Steps 4a and 4b for the woman.

**Step 6** is a RBO stroke step that begins aiming slightly toward the long side barrier, then parallel to it and finishes aimed toward the center of the short side barrier. The movement of the free leg on this step is optional.

**Step 7** (mohawk LFO) should be skated on a deep edge that must finish aiming towards the middle of the long side barrier.

**Step 8** (XR-RFO-Sw) intersects the long axis at the third beat and finish aiming towards the short side barrier. On beat 3 of this step, the free leg swings in front

**Step 9**, LFO, is held for 2 beats and begins a large lobe that finishes with a direct aim to the long axis in preparation for the closed choctaw.

**Steps 10, 11, 12** form a progressive run sequence and must be skated with smoothness and careful attention to timing.

**Step 13** is aimed to the center of the rink and skated on deep edge to finish with a long side barrier aim. The following turn, a closed choctaw to a RBO, Step 14, must be placed to the outside of the left foot, aimed to the long side barrier and finishing to the long axis.

**Step 15** is a XR-LBO aimed to the long axis and gently curved to finish to the long side barrier. The movement of the free leg on this step is optional.

The aim of step 16, choctaw RFI, must be to the long side barrier and skated on a deep curve, finishing parallel to the short axis

**Step 17** (LFO-3) must be skated strongly to take the pattern around the top of the corner lobe so that step 18 can begin towards the long side barrier and finish towards the long axis in preparation for the correct aim for the restart of the dance.

**During the evaluation of this dance particular attention should be paid to the following elements:**

- Accuracy of timing, step technique, and the prescribed pattern.
- Step 6 must be a strong RBO edge.

- Step 8 (XR-RFO-Sw) must maintain a strong outside edge for all four beats of the step, without changing the edge at the end.
- Attention to the timing during steps 9, 10, 11, and 12.
- Steps 13 and 14 (which comprise the closed choctaw) must be lobes of approximately equal size.
- Step 13 (LFI for two beats) must be maintained on a strong inside edge, without changing the edge before the choctaw (step 14).
- Step 14 (closed choctaw RBO) must begin aiming toward the long side barrier, not parallel to it.
- Step 15 (XR-LBO) must maintain a strong outside edge for all four beats of the step, without changing the edge before the choctaw (step 16).
- Step 16 is a choctaw RFI for two beats.
- Step 17 (LFO-3 for two beats) is aimed toward the long side barrier, and step 18 must finish toward the long axis to correctly aim the restart of the dance

## Key Points – Dench Blues Solo

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### Section 1

1. **Steps 1 (XR-LBO) & 4 (XR-RBO):** proper execution of Cross-Rolls, on outside edges with matching body posture baseline, (Step 1 aimed toward the long axis and Step 4 aimed toward the long side barrier)
2. **Steps 2 (XF RBI) & 5 (Xch-LBI):** proper execution of the steps, performed with feet parallel and close together. (Note: Step 5, the free leg must return immediately to the “and” position.
3. **Steps 6 (RBO) & 7 (Mk LFO):** proper execution of Step 6 RBO for 4 beats, aiming initially toward the long side barrier, without deviation from the outside edge during the entire step, allowing for the correct execution of the Mohawk (**Step 7**), with feet close together and with the correct lean, beginning toward the short side barrier and ending toward the long axis.
4. **Step 8 (XR-RFO-Sw):** proper execution of the Cross-Roll Swing, skating on an outside edge for all 4 beats (without changing the edge at the end of the step), skated with flow on a deep edge. On beat 3 of this steps, the free leg swings in front.

### Section 2

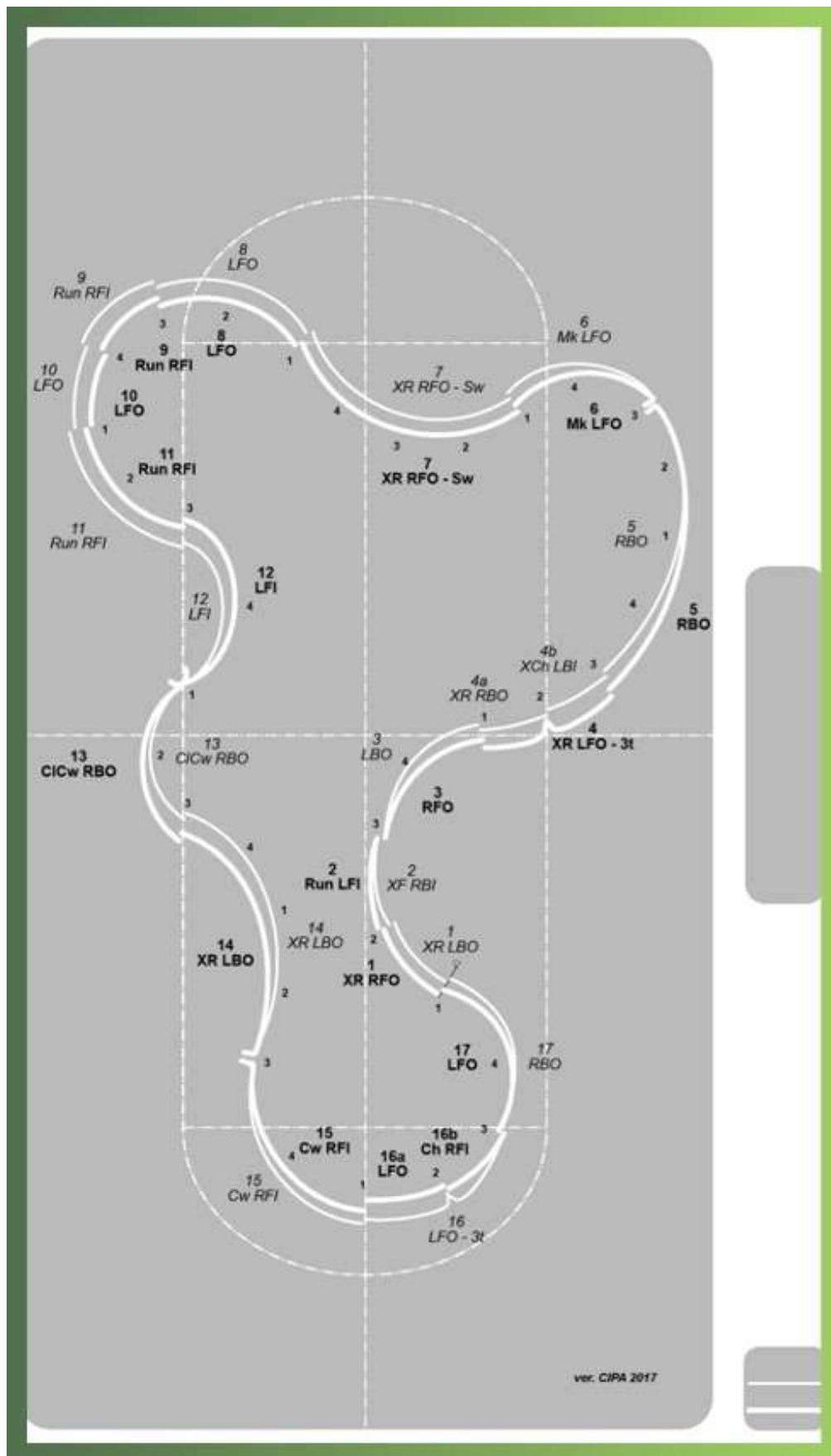
1. **Step 9-10-11-12:** proper execution and correct timing of steps 9 (two beats), 10 (one beat), 11 (one beat) and 12 (two beats), without deviation from the prescribed edges.
2. **Step 13 (LFI) & 14 (CICw RBO):** proper execution of these steps. **Step 13** (LFI for two beats) must be maintained on a strong inside edge, without deviation from the edge prior to the choctaw (**Step 14**), which should be placed behind the heel and to the outside of the left foot, aiming toward the long side barrier on a strong outside edge (of approximately equal size to Step 13).
3. **Step 15 (XR LBO)** must maintain an outside edge for four beats, without changing the edge before the choctaw RFI (step 16).
4. **Step 16 (Cw RFI) 17 (LFO-3t) & 18 (RBO):** proper execution of the choctaw, with feet close together and keeping the correct edges before/after the turn, allowing a powerful stroke on **Step 17**, followed by a three-turn performed at

the top of the lobe. **Step 18** is aimed toward the long side barrier must finish toward the long axis to correctly aim the restart of the dance.

## List of steps – Dench Blues Solo

NO.	SKATER'S STEP	BEATS
<b>1st SECTION</b>		
1	XR LBO	1
2	XF RBI	1
3	LBO	2
4	XR RBO	1
5	XCh LBI	1
6	RBO *	4
7	Mk LFO	2
8	XR RFO Sw	2+2
<b>2nd SECTION</b>		
9	LFO	2
10	Run RFI	1
11	LFO	1
12	Run RFI	2
13	LFI	2
14	CICw RBO	2
15	XR LBO *	4
16	Cw RFI	2
17	LFO-3t	1+1
18	RBO	
* free leg free movement		

## Pattern – Dench Blues Solo



## DENVER SHUFFLE

Briggs & Johnson

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

### OPENING

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

### DANCE NOTES

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

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

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

The Raised Chassé must:

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

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

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

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

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

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

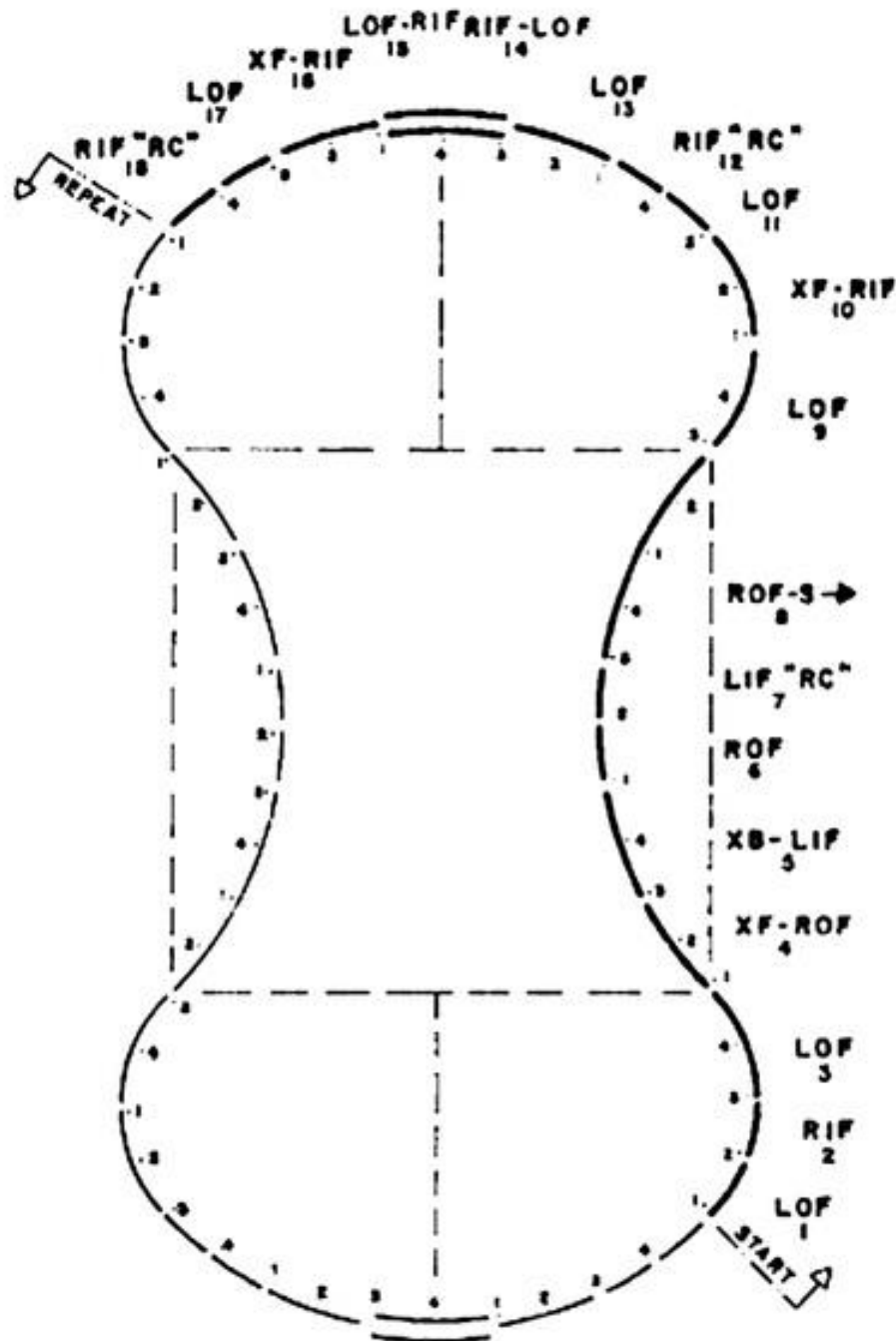
All four wheels of the right skate must be lifted from the floor in preparation for the execution of step #16 (XF-RIF).

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

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

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

# DENVER SHUFFLE



9-1-89

**DENVER SHUFFLE**



## **DOUBLE CROSS WALTZ**

David Tassinari

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

### **OPENING**

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

### **DANCE NOTES**

Steps #2, #7, #12, and #16 are raised chassé steps. The Raised Chassé must:

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

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

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

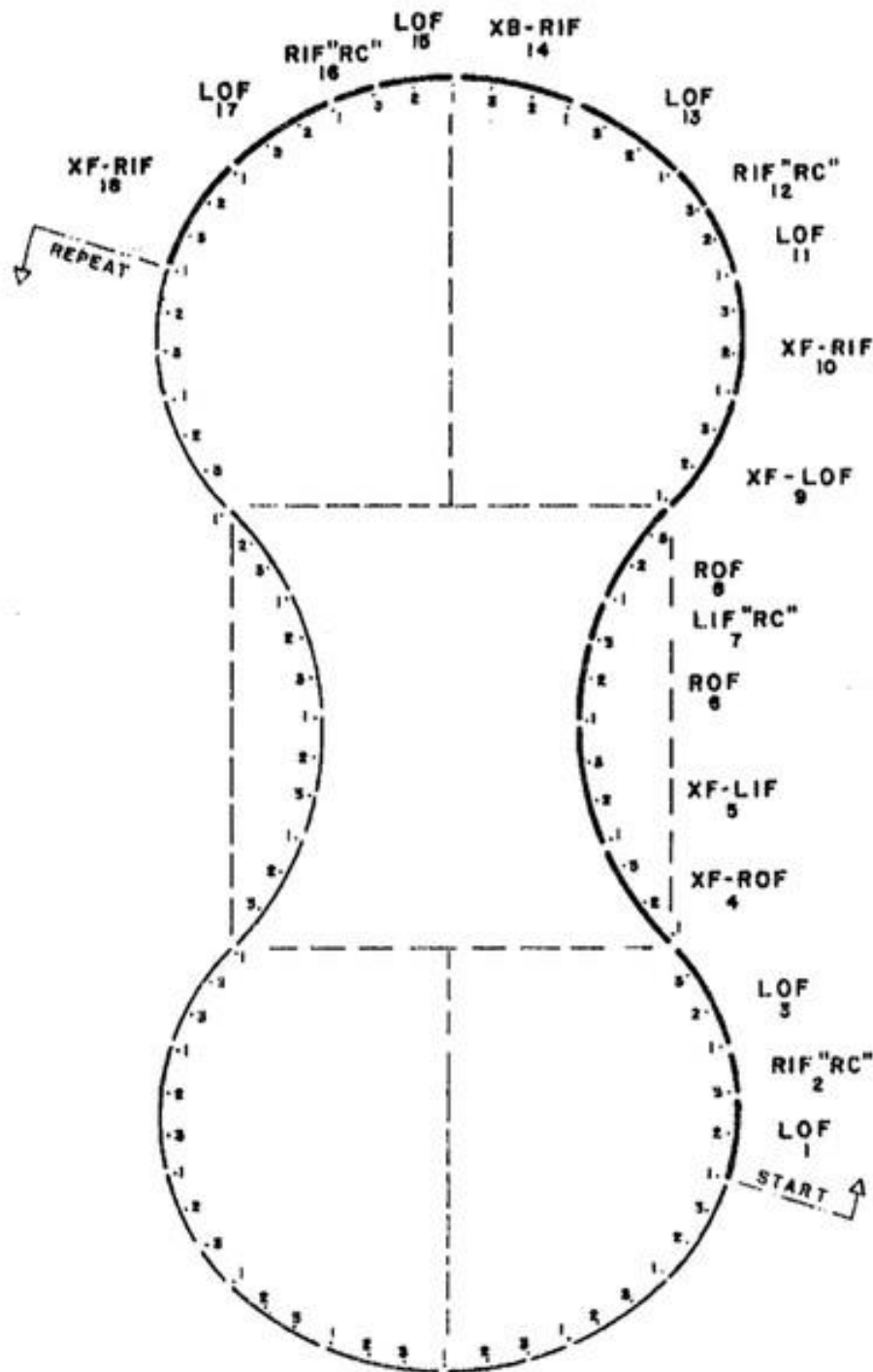
Step #14 is a crossed chassé. The take-off for this step must be crossed-foot crossed-tracing, close and parallel.

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

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

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

# DOUBLE CROSS WALTZ



9-1-89

**DOUBLE CROSS WALTZ**

## Domestic DUTCH WALTZ

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

### OPENING

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

### DANCE NOTES

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

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

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

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

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

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

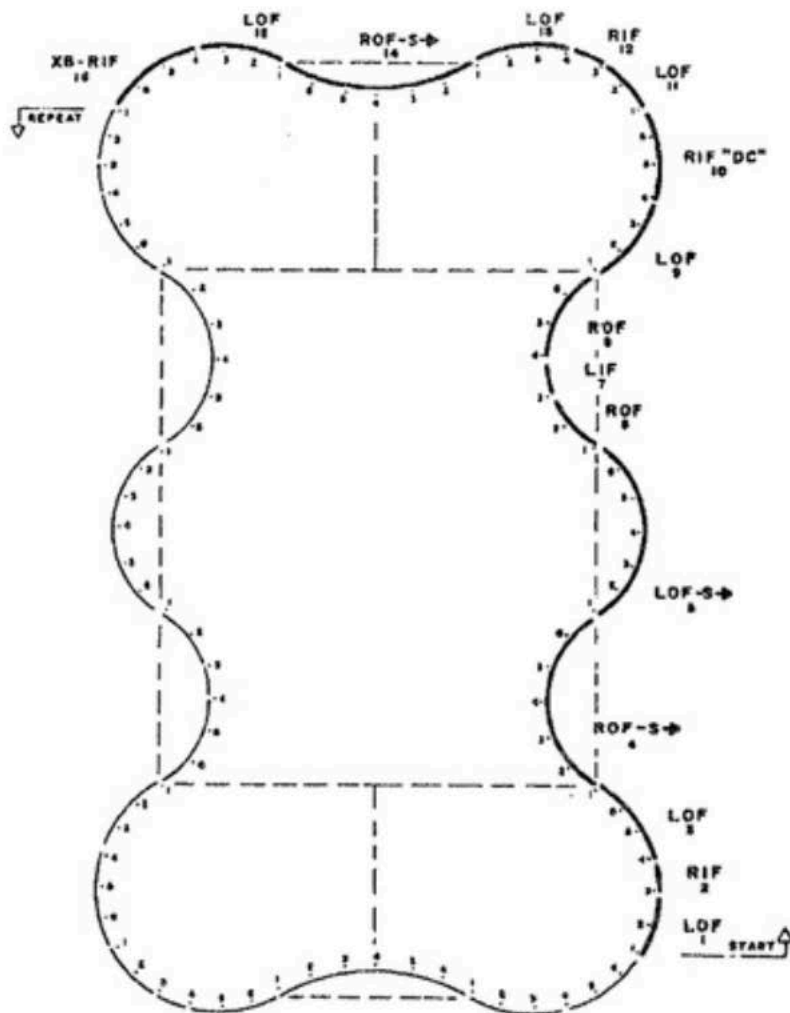
All 6-beat swings (steps #4, #5, and #14) begin and end on the baseline with the fourth count of each step beginning at the top of the lobe.

Step #8 begins at the top of the lobe.

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

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

# Domestic DUTCH WALTZ



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10-21-94

# Fiesta Tango

## (modified)

Music: Tango 4/4, Counting 1-2-3-4

Tempo: 100 Beats Per Minute

Position: Reverse Side "B" and Side "B", using thumb pivot grip Pattern: Set

Axis: 45-90 Degrees

### OPENING

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

### DANCE NOTES

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

**Every** step of this dance, except the cross steps (steps #6, #7 and #15) and the second half of both mohawk turns (steps #11 and #16) must take the floor in the "parallel and" position. Steps #7 and #15 are crossed chassés. The takeoffs for these steps must be crossed-foot, crossed-tracing, close and parallel.

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

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

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

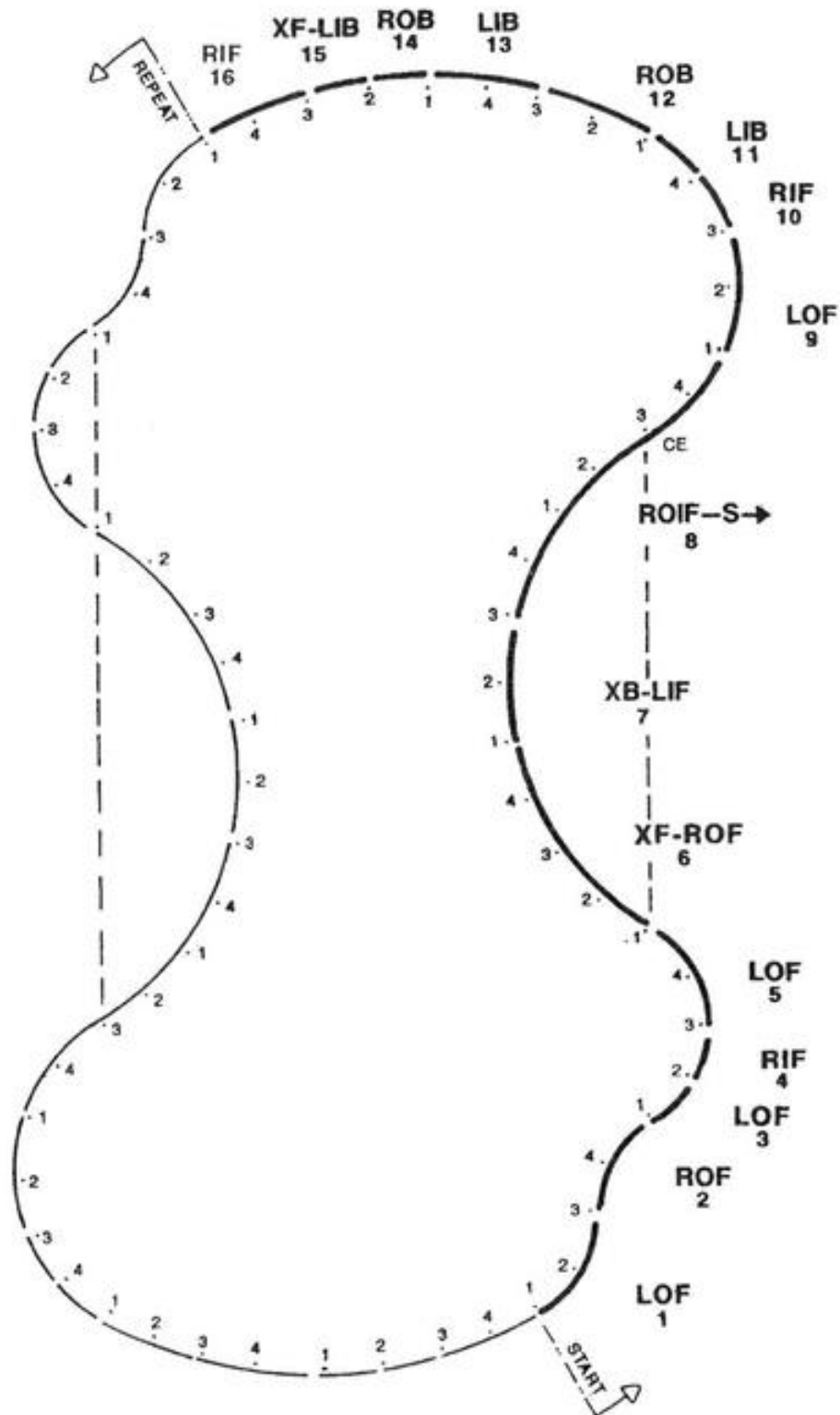
**The** takeoff for step #16 must originate from behind the heel of the tracing skate.

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

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

# Fiesta Tango

(modified)



## **FLIRTATION WALTZ**

A variation of the dance by Frieda Peterson

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

### **OPENING**

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

### **DANCE NOTES**

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

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

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

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

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

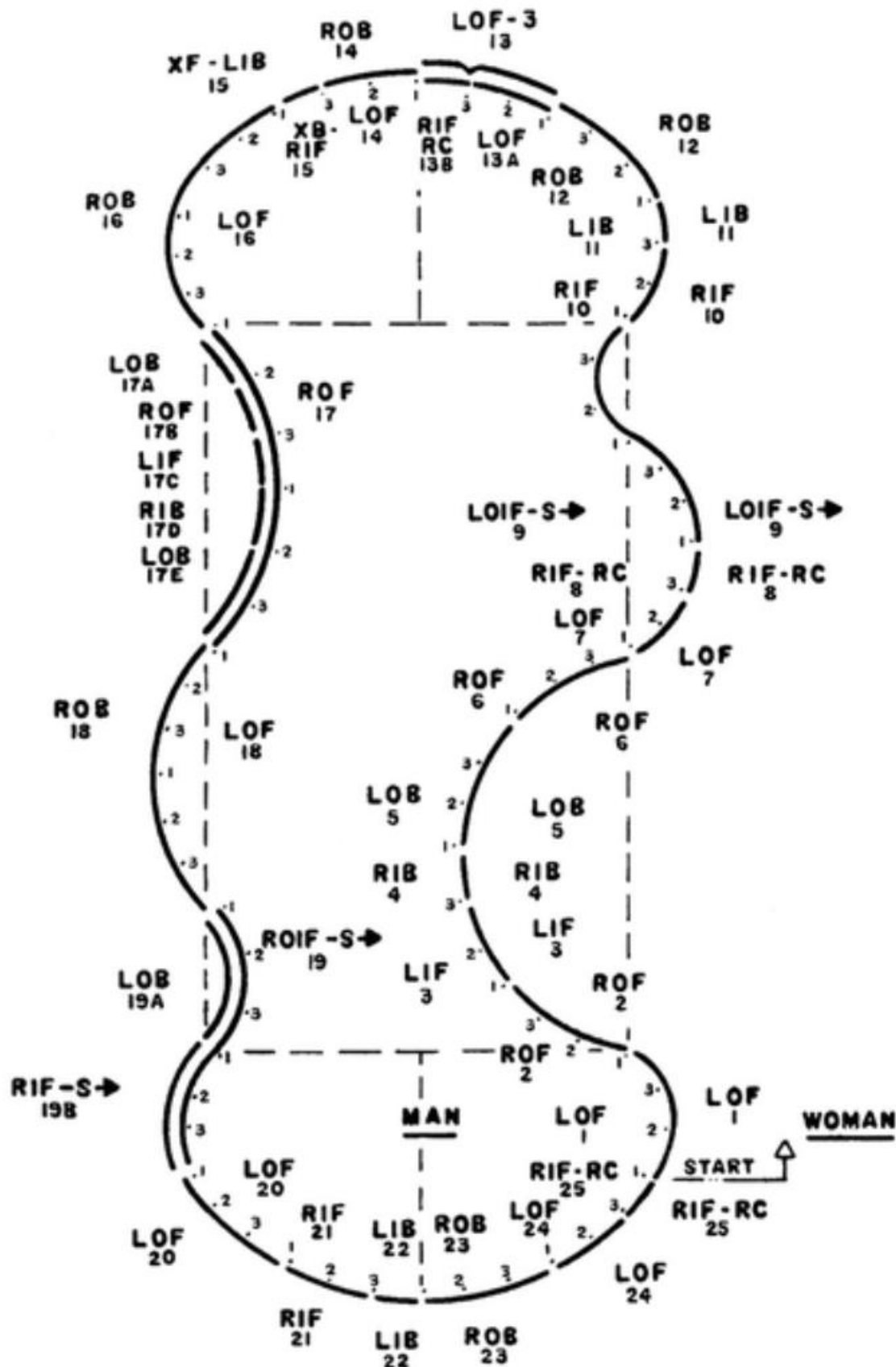
On step #19, the man's six-beat ROIF step, the change of edge is on the fourth count. Step #19B, the woman's three-beat RIF, must be executed from behind the heel on the fourth count. Partners must be in Side "B" position on the fourth count and must swing the free leg forward on the fifth count.

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

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

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

# FLIRTATION WALTZ





# Fondu Foxtrot

Meghan Murphy & Katelyn Rodgers-Lee

**Music:** Foxtrot 4/4; Counting 1-2-3-4

**Position:** Solo

**Tempo:** 104 Beats per minute

**Pattern/Axis:** Set; 60-90 Degrees

## OPENING:

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

## DANCE NOTES:

The Dance starts with a 1 beat cross behind aiming toward the barrier wall, followed by progressive runs finishing aiming toward the long axis.

**Step 5** (LOF Swing Counter) - Swing the free leg forward on beat 3, followed by a LOF to LOB Counter on beat 5. Free leg position is optional.

**Step 6** (XB-RIB Thrust (LIB Lateral Lunge)) - Lateral Lunge (Thrust) RIB (2 beats) performed with the right skating leg bent and the left leg extended outward with the front inside wheel supports on the skating surface.

**Steps 7 & 8** (LIB & RIB) - Steps 7 and 8 must be skated on inside edges. Free leg should be kept close and take the floor from an angular position.

**Step 10** (ROF Swing Counter) - Swing the free leg forward on beat 3, followed by a ROF to ROB Counter on beat 5. Free leg position is optional.

**Step 15 & 16** (LOF Swing & Closed Choctaw RIB Swing Bracket) – On step 15, swing free leg forward on beat 3, followed by a LOF to RIB Closed Choctaw. Swing free leg back on beat 2 followed by a RIB to ROF Bracket on count 3.

**Step 17 & 18** (XF-LIF & Closed Choctaw ROB) – On step 17 cross front onto LIF edge followed by a LIF to ROB Closed Choctaw.

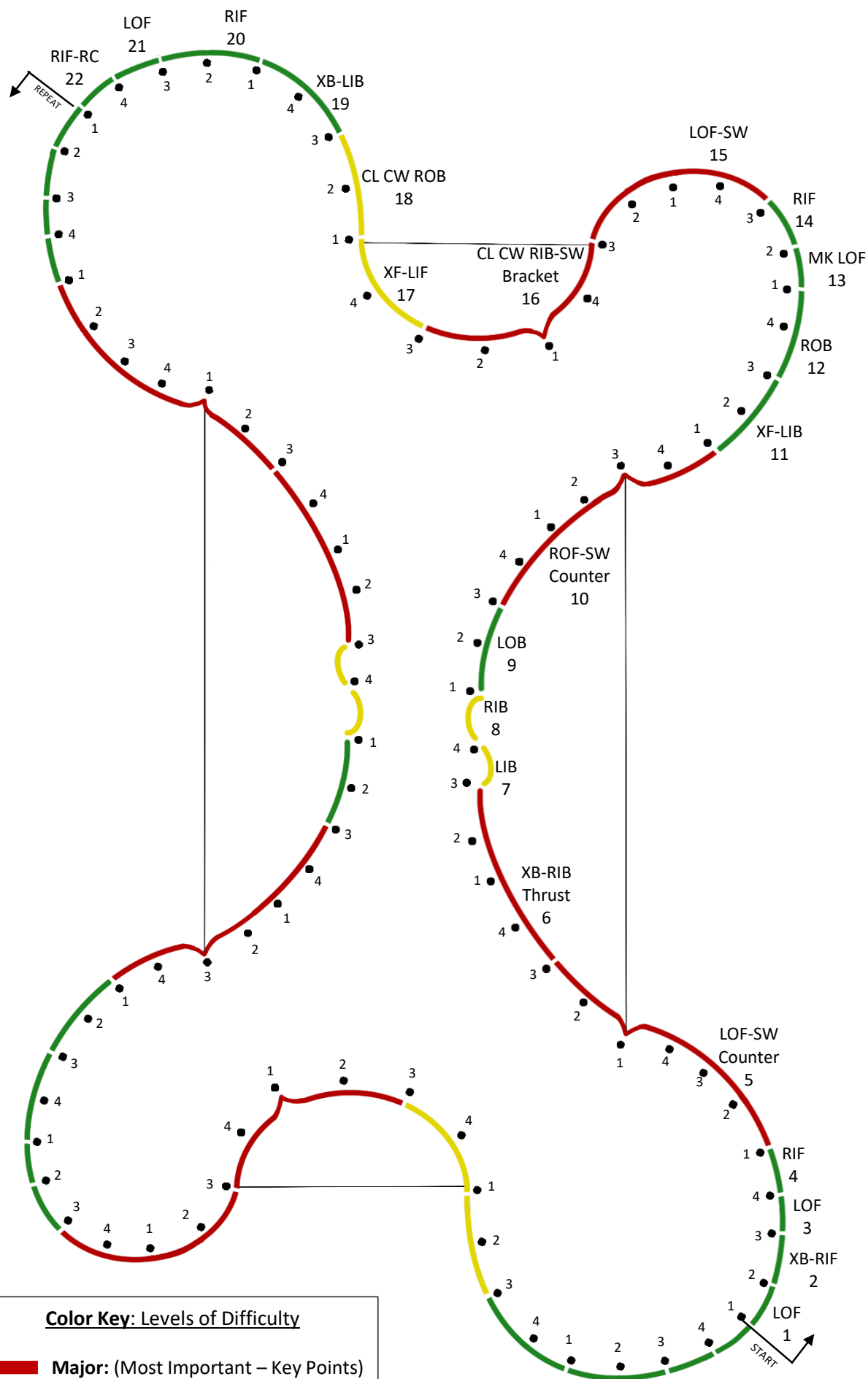
## Key Points – Fondu Foxtrot

1. **Step 5 LOF Swing Counter** – Correct technical execution of the LOF to LOB Counter with no change of edge and the turn on beat 5.
2. **Step 6 XB-RIB Thrust (LIB Lateral Lunge)** – pronounced inside edge with correct technique and front inside wheel of the left foot supported in back on the skating surface and the left leg extended.
3. **Step 10 ROF Swing Counter** – Correct technical execution of the ROF to ROB Counter with no change of edge and the turn on beat 5.
4. **Step 15 & 16 (LOF Swing & Closed Choctaw RIB Swing Bracket)** – Swing on the third beat of the step, maintaining and outside edge through the end of the fourth beat in preparation for the RIB Closed Choctaw, with correct technique and edges before and after the Choctaw. Followed by correct edges before and after the RIB to ROF Bracket.

## List of Steps – Fondu Foxtrot

No.	Step	Beats
1	LOF	1
2	XB-RIF	1
3	LOF	1
4	RIF	1
5	LOF Swing Counter	4+2
6	XB-RIB thrust (LIB lateral lunge)	2+2
7	LIB	1
8	RIB	1
9	LOB	2
10	ROF Swing Counter	4+2
11	XF-LIB	2
12	ROB	2
13	LOF	1
14	RIF	1
15	LOF-Swing	4
16	Closed Choctaw RIB Swing Bracket	2+2
17	XF-LIF	2
18	Closed Choctaw ROB	2
19	XB-LIB	2
20	RIF	2
21	LOF	1
22	RIF-RC	1

# F O N D U F O X T R O T



# FOURTEEN STEP

written by Frantz Schöler

Music:	March 6/8; Counting 1-2-3-4
Tempo:	100 beats per minute
Position:	Closed "A" and Side Closed "F" on steps #5 through #7 or Solo
Pattern:	Set
Axis:	45-90 degrees

## OPENING

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

## DANCE NOTES

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

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

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

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

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

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

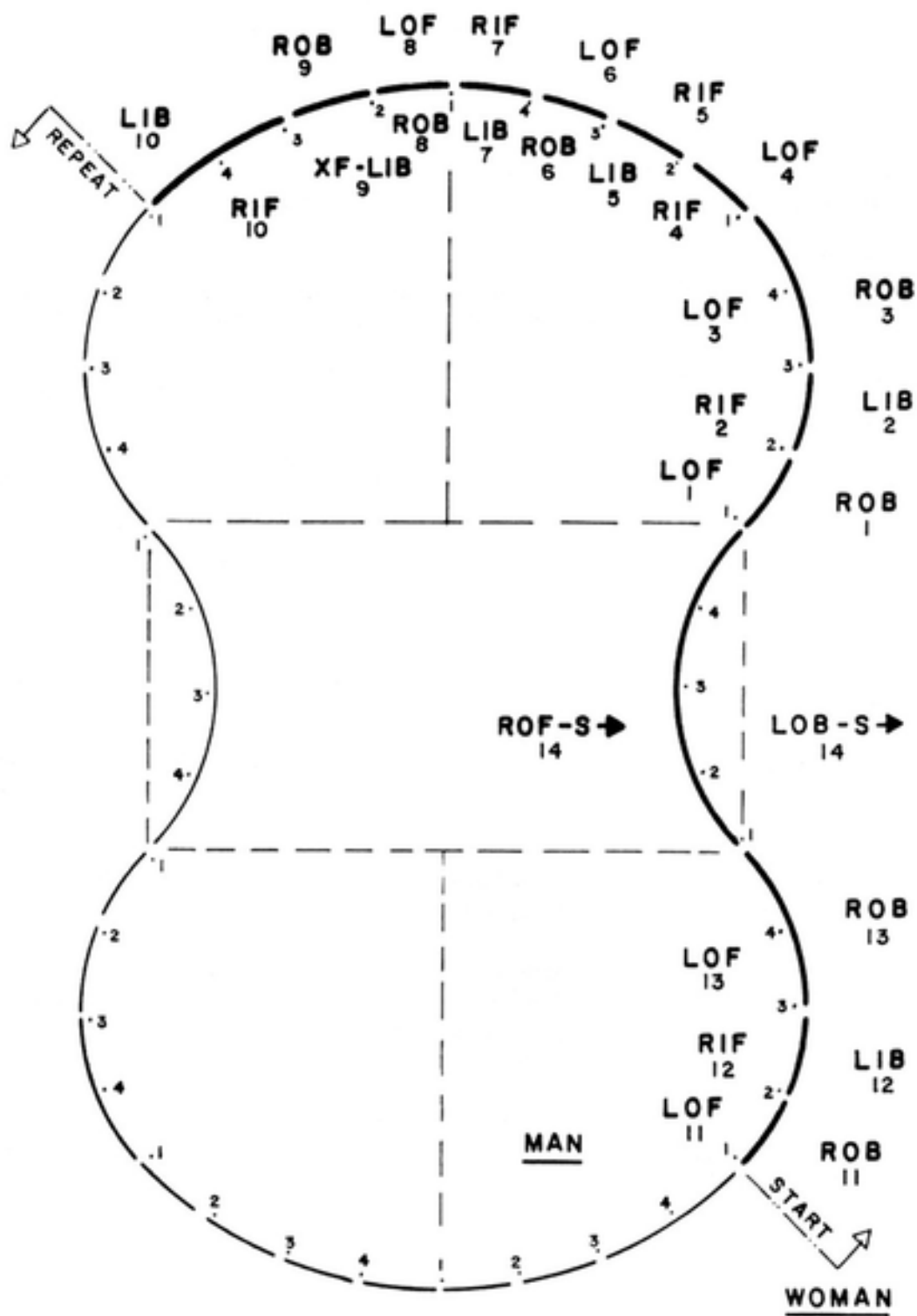
Steps #11 through #14 make up one straightaway sequence of this dance. The man must track the woman during all of the straightaway steps.

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

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

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

# FOURTEEN STEP



9-1-89

## G-REGGAE – SOLO & COUPLES

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By Gastón Pasini.

**MUSIC:** REGGAE 4/4

**Tempo:** 84 bpm

**PATTERN:** Set

**Hold position:** Kilian

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**REFERENCE STEPS:**

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

**Step 22** – must start on the longitudinal axis.

## Key Points – G-Reggae Solo & Couples

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

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

#### For Couples:

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

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

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

#### For Couples:

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

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

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

#### For Couples:

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

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

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

#### For Couples:

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

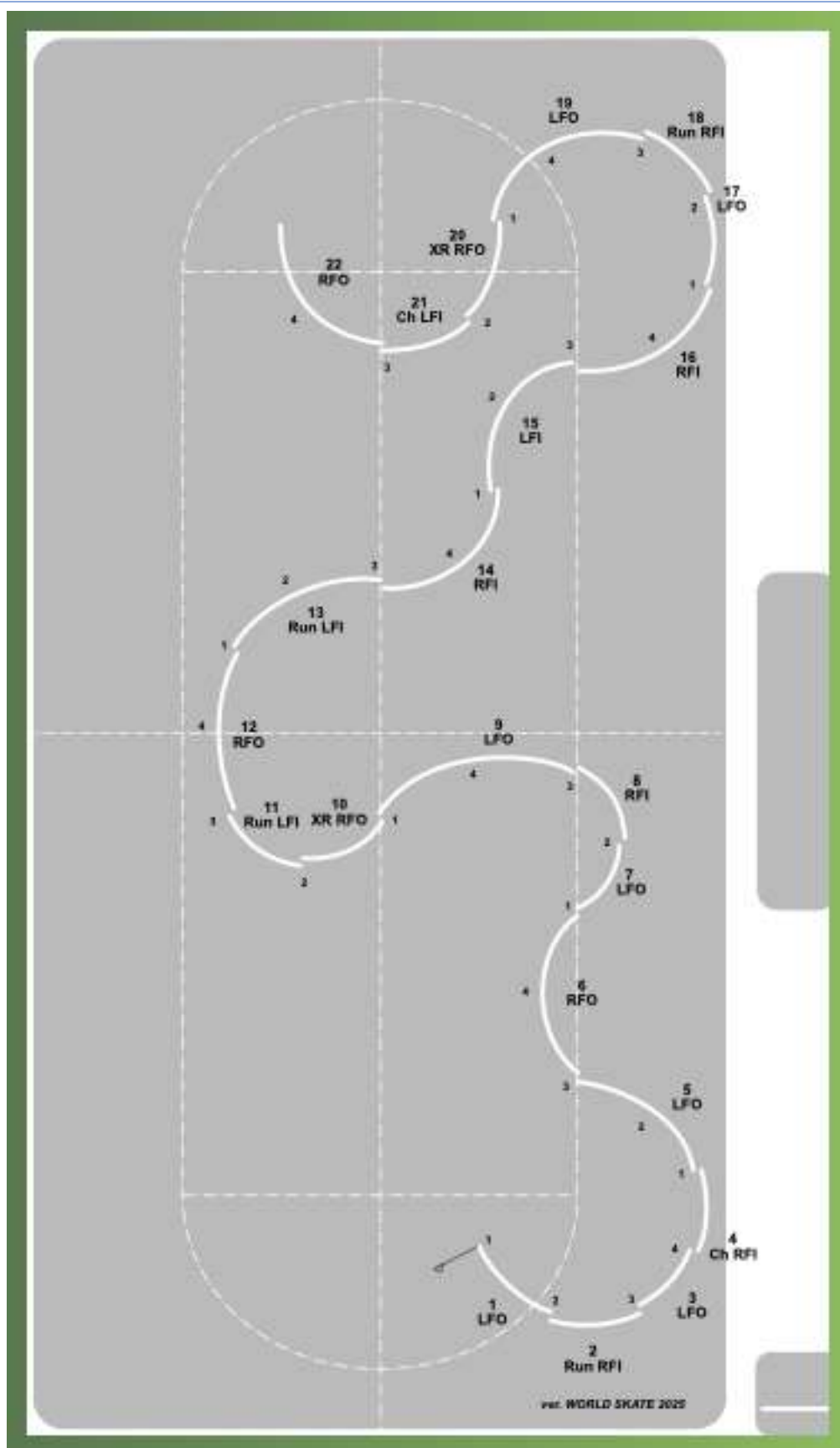
## List of steps – G-Reggae Solo & Couples

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



## Pattern – G-Reggae Solo & Couples



# GLIDE WALTZ

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

## OPENING

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

## DANCE NOTES

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

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

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

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

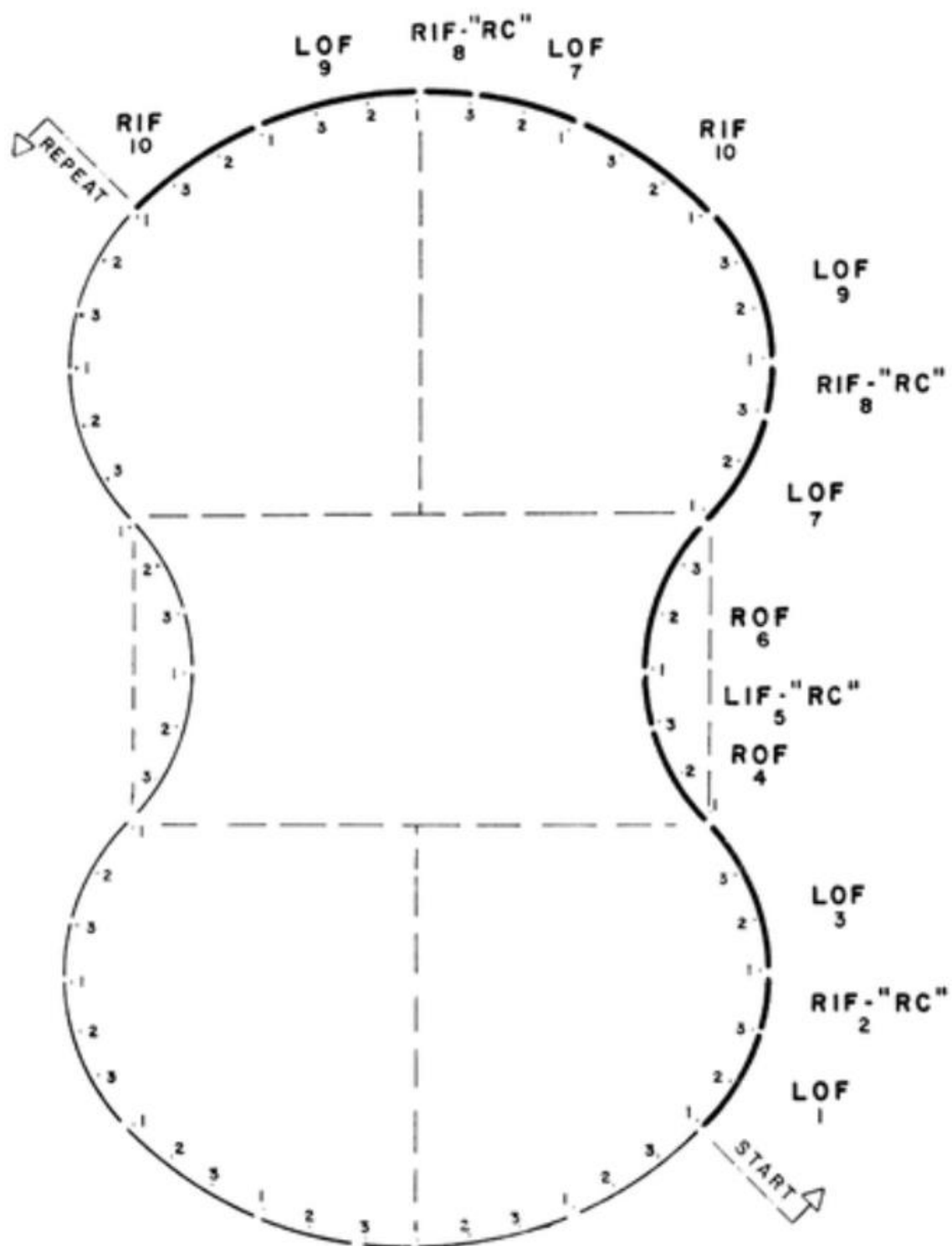
Every step must take the floor in the "parallel and" position.

The Raised Chasse' must:

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

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

# GLIDE WALTZ



## **GOLDEN SKATERS' WALTZ**

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

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

### **DANCE NOTES**

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

Steps #4 and #14 (XF-ROF) are 2-beat cross rolls that begin at the baseline. There is no rockover preceding this step. The change of lean takes place as the right skate comes in contact with the skating surface.

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

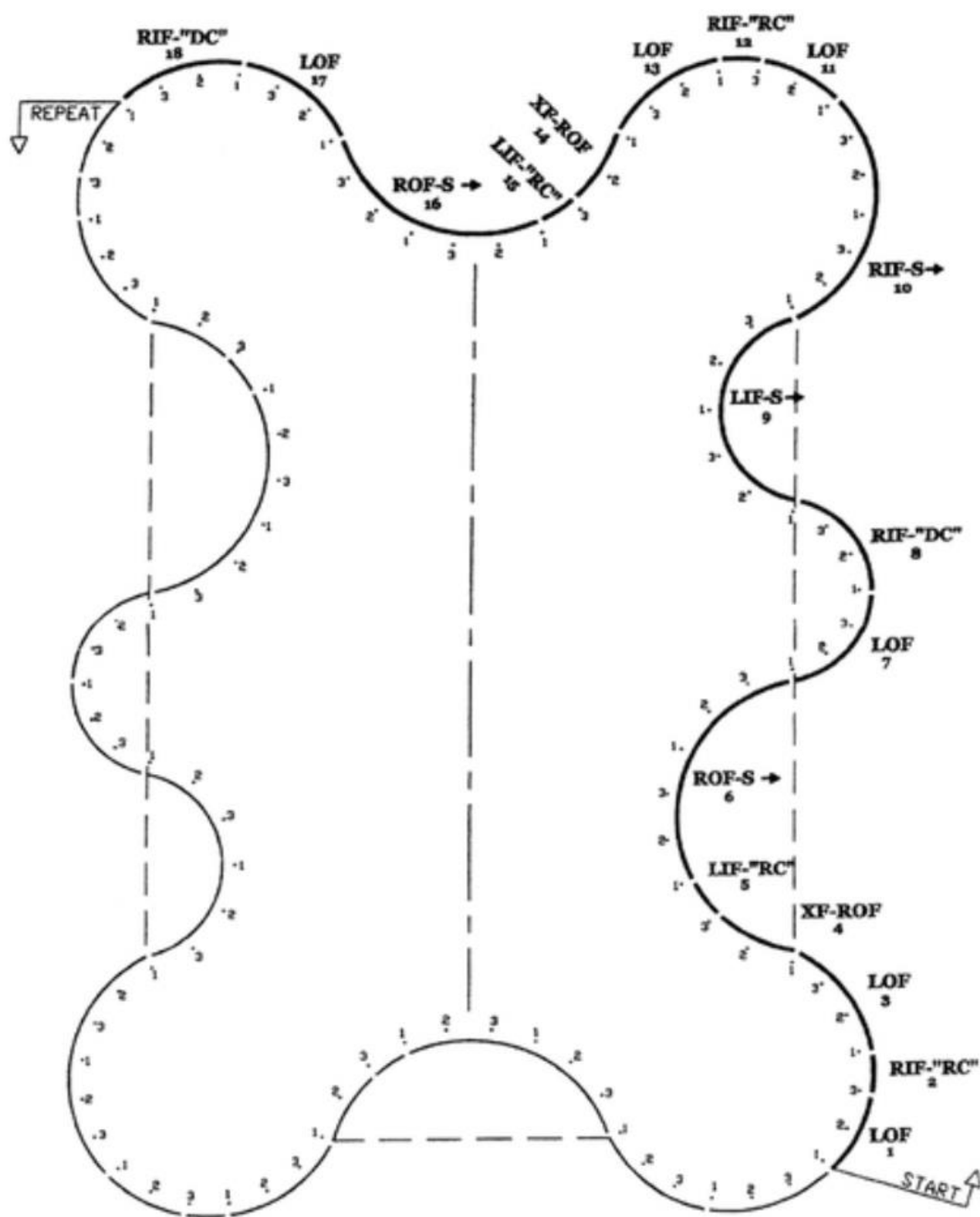
Steps #8 and #18 (RIF-"DC") are dropped chassés.

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

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

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

# GOLDEN SKATERS' WALTZ



## IMPERIAL TANGO - SOLO

---

*By R. E. Gibbs*

**Music:** Tango 4/4

**Tempo:** 104 bpm

**Pattern:** Set

**Steps 1, 2** are a sequence of a stroke and a run step, curved toward the center of the rink.

**Step 3** is a **LFO/Flat/I Sw** (2+1+1 beats), two beats with the free leg held back, a flat for one beat with the free leg held at the side of the tracing foot, followed by a **LFI** of one beat with the free leg forward.

**Step 4** is a **RBI open mohawk** of one beat (position of the free leg stretched back or close to the skating foot), followed by **step 5 LBO** of one beat which ends on the short axis.

**Step 6** is a **Mk RFO** for two beats. This step must start on the short axis (**reference step**)

**Step 7** is a **cross roll LFO** immediately followed by a **Three turn** (1+1 beats).

**Step 8** is a **RBO** of one beat followed by **step 9, a crossed chasse LBI** of one beat, and by **step 10, a RBO** of two beats.

**Step 11** is a **Mk LFO** of one beat followed by **step 12** which is a **crossed chasse RFI** of one beat.

**Step 13** is a **LFO** of two beats followed by **step 14, a RBO closed mohawk** of two beats. The sequence is completed with **step 15 XF LBI** of one beat and **step 16 Mk RFI** of one beat (position of the free leg stretched back or close to the skating foot). **Step 16** must be done on the longitudinal axis (**reference step**).

### REFERENCE STEPS

**Step 6** – must start on the short axis;

**Step 16** - must start on the long axis;

## Key points – Imperial Tango Solo

### 1. Step 4 - OpMk RBI (1 beat)

- Correct timing of the step;
- Correct execution of the **Open Mohawk**, placing the right skate to the inside of the left skate, respecting the prescribed edges required before and after the turn.

### 2. Step 7 - XR LFO 3T (1+1 beats)

- Correct timing of the step;
- Correct technical execution of the **Cross roll**, performed with a clear and correct outside edge for 1 beat, with adequate inclination of the body;
- Correct technical execution of the **Three turn**, executed on the 2nd beat of the step, with the correct edge before and after the turn.

### 3. Step 12 XCH RFI (1 beat)

- Correct timing of the step;
- Correct technical execution of the **Crossed chasse** done with a clear cross back, with feet parallel and close together, before changing support assuming a clear chasse position on the correct edge for 1 beat.

### 4. Step 14 – CIMk RBO (2 beats)

- Correct timing of the step;
- Correct execution of the **Closed Mohawk** respecting the prescribed edges required before and after the turn.

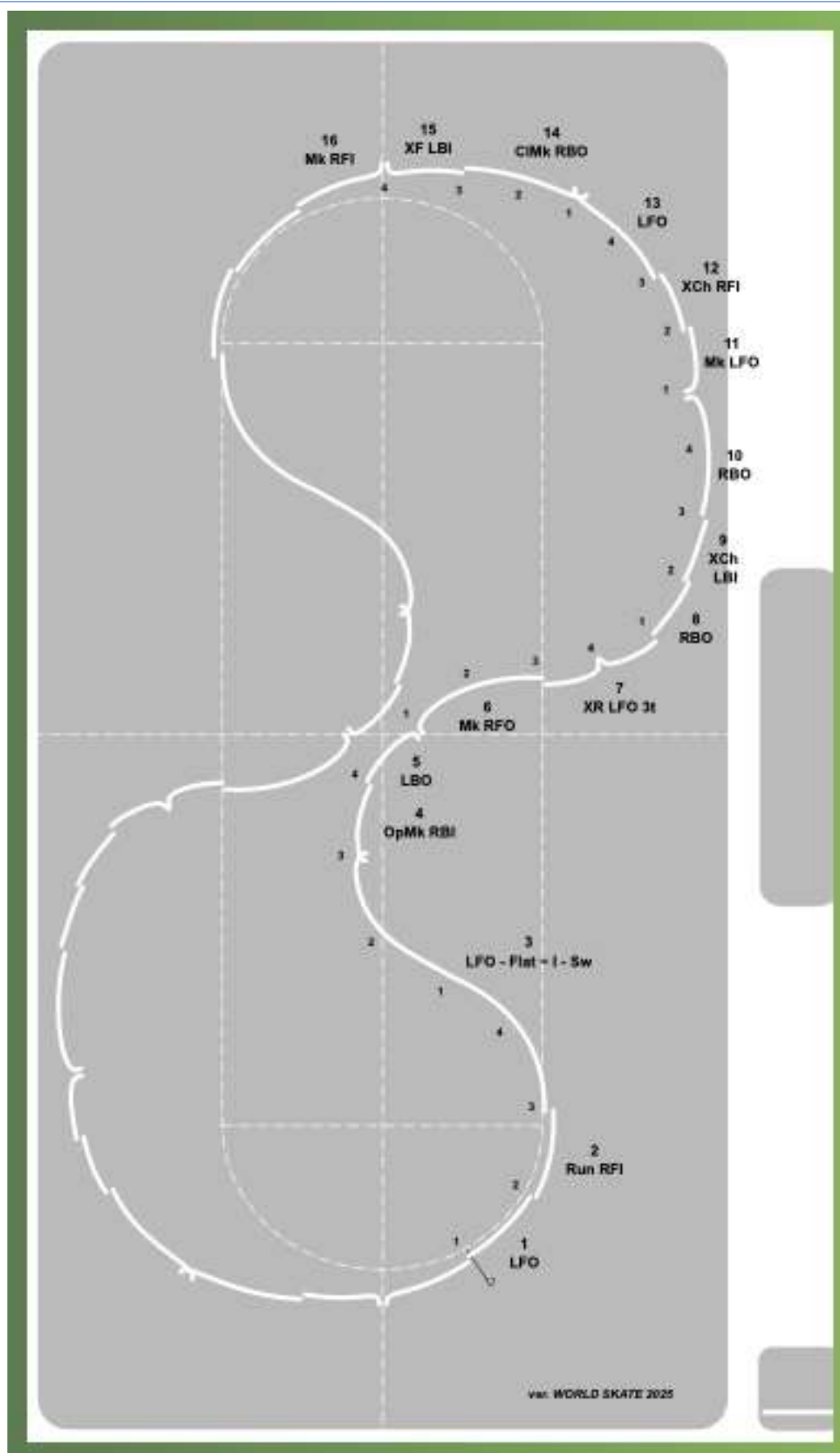
## List of steps – Imperial Tango Solo

Step Number	Step	Musical Beats
1	LFO	1
2	Run RFI	1
3	LFO/Flat/I Sw	2+1+1
4	OpMk RBI*	1
5	LBO*	1
6	Mk RFO	2
7	XR LFO 3T	1+1
8	RBO	1
9	XCh LBI	1
10	RBO	2
11	Mk LFO	1
12	XCh RFI	1
13	LFO	2
14	CIMk RBO	2
15	XF LBI	1

16	Mk RFI*	1
*The movement of the free leg is optional.		



## Pattern – Imperial Tango Solo



## JO-ANN FOXTROT

Music: Foxtrot 4/4, Counting 1-2-3-4  
Tempo: 92 Beats Per Minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45 to 90 Degrees

### OPENING

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

### DANCE NOTES

Every step must take the floor in the "parallel and" position unless otherwise noted. Steps #4 and #9 are raised chassés.

Step #10 (ROF Swing) begins at the top of the center lobe.

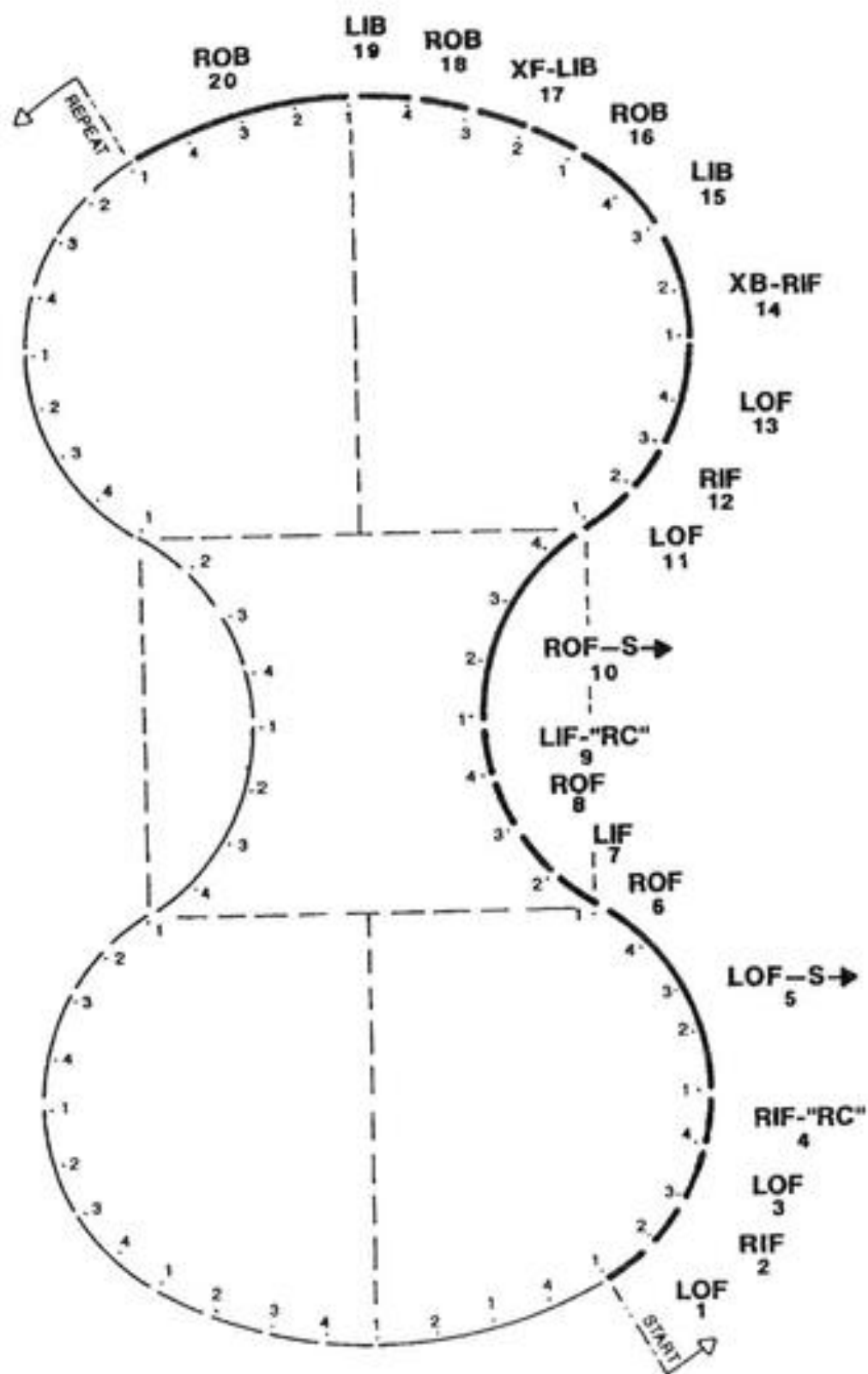
Step #14 (XB-RIF) and step #17 (XF-LIB) are crossed chassé steps. The takeoff for each of these steps must be crossed-foot, crossed-tracing, close and parallel. The aim is out so the arc of the pattern will not be disturbed.

Step #14 (XB-RIF) and step #15 (LIB) comprise an open held mohawk turn. This turn must be executed heel to heel. During the execution of step #14 the woman must increase the depth of her edge to allow a tracking relationship to exist before the beginning of step #15. During this type of a turn the male must retain a constant arc.

Step # 20 (ROB) and step #1 (LOF) constitute an open dropped mohawk turn. At the end of step #20, the man deepens his edge to cross tracing with the woman before executing step #1. There should be no deviation in body lean when stepping from step #20 to step #1. The takeoff for step #1, when repeating the dance, should be from behind the heel of the tracing skate.

The baseline for this dance starts with step #6 and ends with the completion of step #10. The first count of step #10 (ROF Swing) begins at the top of the center lobe. Step # 20 begins at the top of the continuous barrier lobe.

# JO-ANN FOXTROT



## KEATS FOXTROT

Music: Foxtrot 4/4; Counting 1-2-3-4  
Tempo: 92 beats per minute  
Position: Open "D" and Closed "A" or Solo  
Pattern: Set or Border  
Axis: 45 - 60 degrees

### OPENING

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

### DANCE NOTES

The dance begins in Open "D" position. On step #4A, the man skates ahead of the woman for his 3-turn and the partners assume the Closed "A" position as the man skates step #4B.

On step #4, four-beat ROF, the woman should have good upright dance posture and position with her body square to the tracing.

The woman must also track the man at the beginning of step #5. The man deepens his edge slightly to allow the woman to proceed forward for her 3-turn.

The man must track the woman on steps #6 through the beginning of step #9. The woman deepens her edge slightly to allow the man to proceed forward for his 3-turn. The woman must track the man on step #10.

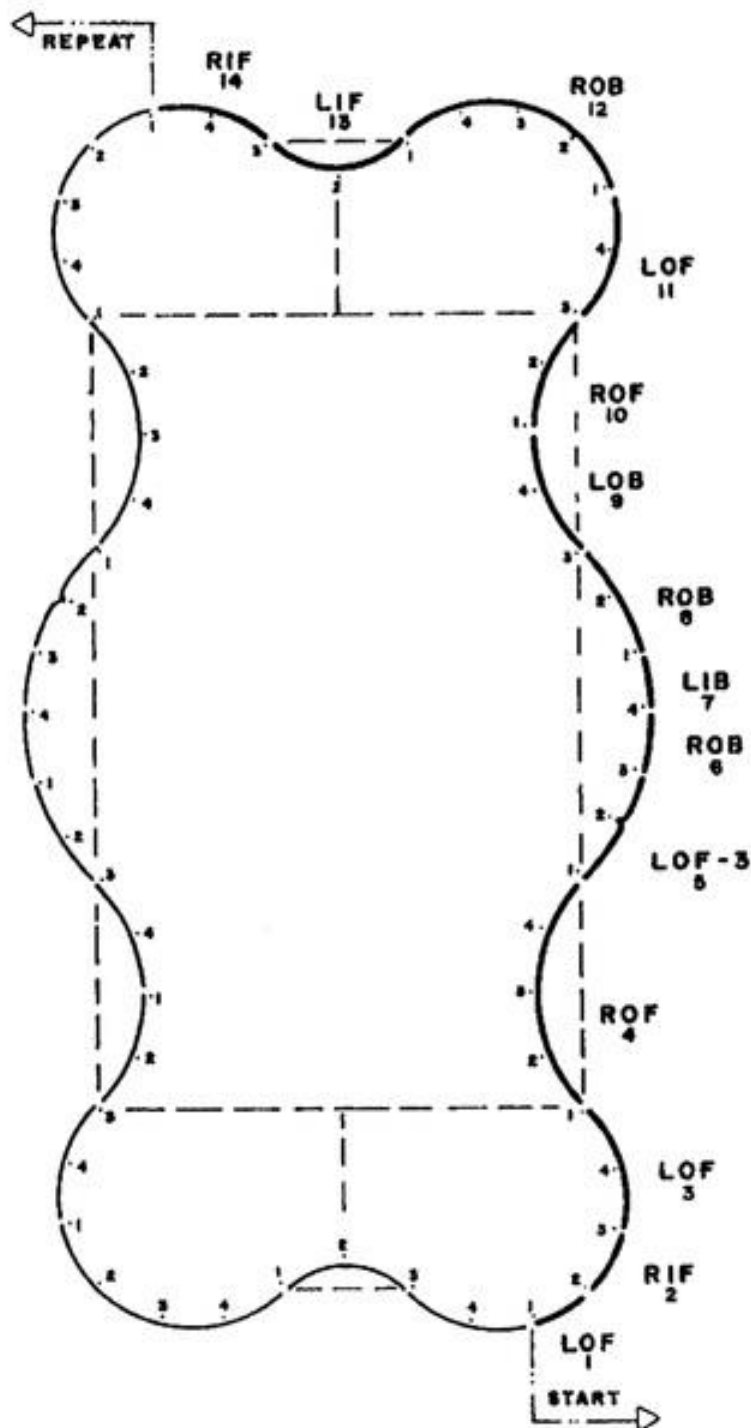
The woman's steps #11 and #12 are a closed held mohawk turn. The woman moves up during step #11 to alongside the man and the partners assume the Open "D" position for step #12. Both partners should maintain proper posture on step #12 (ROB, four-beats). The free foot should not be too high off the floor. In skating from step #12 to step #13, the partners should not break at the waist or lunge forward. The take-off for step #13 must be executed from behind the heel of the tracing skate.

All 3-turns in this dance must be executed on the second count of the step. The free foot should stay back until the turn and not be brought forward.

If this dance is skated in border pattern, any of the following combinations of two-beat edges may be selected for steps #13 and #14 EACH time the dance is repeated: (a) LIF to RIF, (b) LOF to RIF, (c) LIF to ROF, and (d) LOF to ROF. The position on the floor will determine which combination is chosen.

If this dance is skated as a set pattern, the combination of steps #13 and #14 first chosen must be consistently used and both parts of the pattern must be symmetrical and lobed proportionately to suit rink conditions.

# KEATS FOXTROT (SOLO)



7-3-95

**KEATS FOXTROT • SOLO**

## KINDER WALTZ SOLO & COUPLES

*Originated as 120 WALTZ by Jean van Horn. Adapted as Kinder Waltz by World Skate Dance sub-Committee (2016)*

**Music:** Waltz  $\frac{3}{4}$

**Position:** Kilian

**Tempo:** 120 bpm

**Pattern:** set

This dance should be skated with deep edges, using the entire skating surface and respecting the baseline throughout, demonstrating flow and rhythmical movements in accordance with the music and correct timing.

For couples the dance must be skated in Kilian position

The dance starts near the short axis (left to the Judges panel).

**Step 1 LFO** is two beats and runs parallel to the long side barrier, followed by **Step 2 Ch RFI** for one beat and **Step 3 LFO** stroke for three beats aiming towards the long axis.

**Step 4 XR RFO** for two beats following by **Step 5 Run LFI** for one beat and **Step 6 RFO Sw** for six beats, still starting to the long axis, holding the free leg in back for three beats, and swinging the free leg forward on the 4<sup>th</sup> beat of the step, finishing aiming toward the long side barrier and closing the first lobe of the dance.

**Step 7 LFO** is a stroke for two beats followed by **Step 8 Ch RFI** for one beat and **Step 9 LFO** another stroke for one beat.

**Step 10 Run RFI** is a one beat run that curves almost parallel to the short side of the rink. The closure of this lobe, placed at the right corner of the rink, takes place with **Step 11 LFO/I Sw** for six beats, which begins parallel to the short side barrier and moving away from it, forms a curve that crosses the long axis with the final two beats aimed toward the short side barrier. The free leg is held in back for the first three beats and brought in front with a swing on the 4<sup>th</sup> beat, simultaneously with the execution of the change of edge to LFI (held for three beats).

**Step 12 OpS RFI Sw** is for six beats, swinging the free leg forward on the 4<sup>th</sup> beat of the step with the direction towards the short side barrier, becoming parallel to it and finishing aimed towards the long side barrier.

To finish this second corner lobe there is a sequence of **Step 13 LFO** stroke for 2 beats aiming toward the long side barrier, followed by **Step 14 Run RFI** for one beat, parallel to the long side barrier and **Step 15 LFO Sw** for 5 beats in total which starts parallel to the long side barrier, holding the free leg in back for three beats and swinging the free leg forward on the 4<sup>th</sup> beat of the step finishing toward the long axis.

**Step 16 XF RFO** for one beat, keeping the free leg close to the skating foot on the step, followed by **Step 17 XB LFI/O** for three beats aiming to the long side barrier, changing the edge to LFO on the 3<sup>rd</sup> beat to allow for the next step, **Step 18 XB RFI** for three beats, aiming to the long side barrier.

## Key Points – Kinder Waltz

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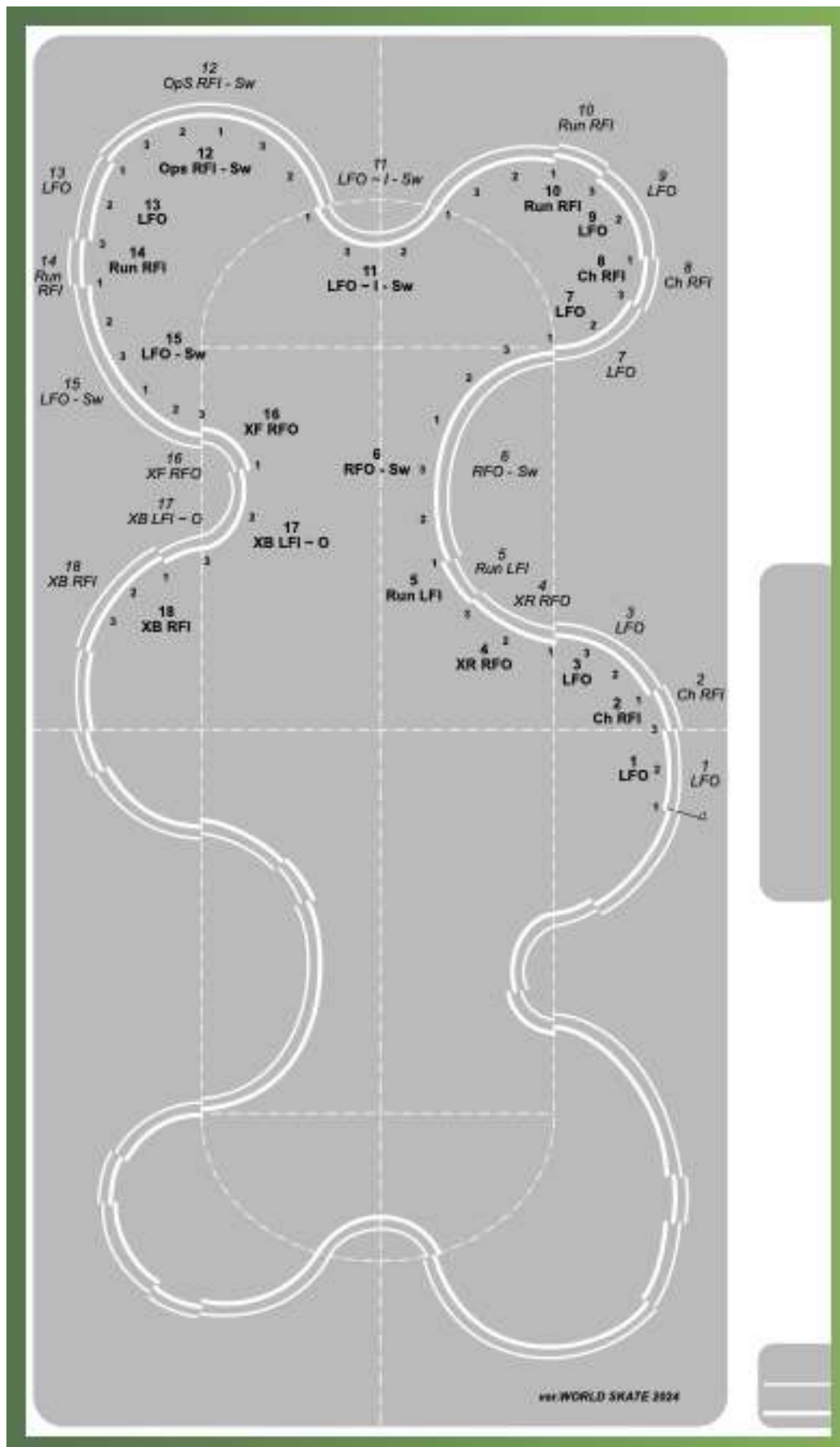
1. **Step 4 XR RFO (2 beats)**
  - Correct timing of the step;
  - Correct technical execution of the cross roll, performed with a clear and correct outside edge, with adequate inclination of the body
  - **For couples:** Attention to the Kilian position of the couple which should be close without any separations.
2. **Step 6 RFO SW (3+3 beats)**
  - Correct timing of the step;
  - Correct technical execution of the swing, keeping the outside edge from the beginning to the end, swinging the free leg forward on the 4<sup>th</sup> beat.
  - **For couples:** Attention to the synchronization and Kilian position of the couple which should be close without any separations.
3. **Step 12 OpS RFI Sw (3+3 beats)**
  - Correct timing of the step;
  - Correct technical execution of the swing, keeping the inside edge from the beginning to the end, swinging the free leg forward on the 4<sup>th</sup> beat.
  - **For couples:** Attention to the synchronization and Kilian position of the couple which should be close without any separations.
4. **Step 17 XB LFI/O (2+1 beats)**
  - Correct timing of the step;
  - Correct technical execution of the cross behind, placing the feet close together and the clear inside edge (only changing to outside on the 3<sup>rd</sup> beat of the step).
  - **For couples:** Attention to the Kilian position of the couple which should be close without any separations.

## List of steps – Kinder Waltz

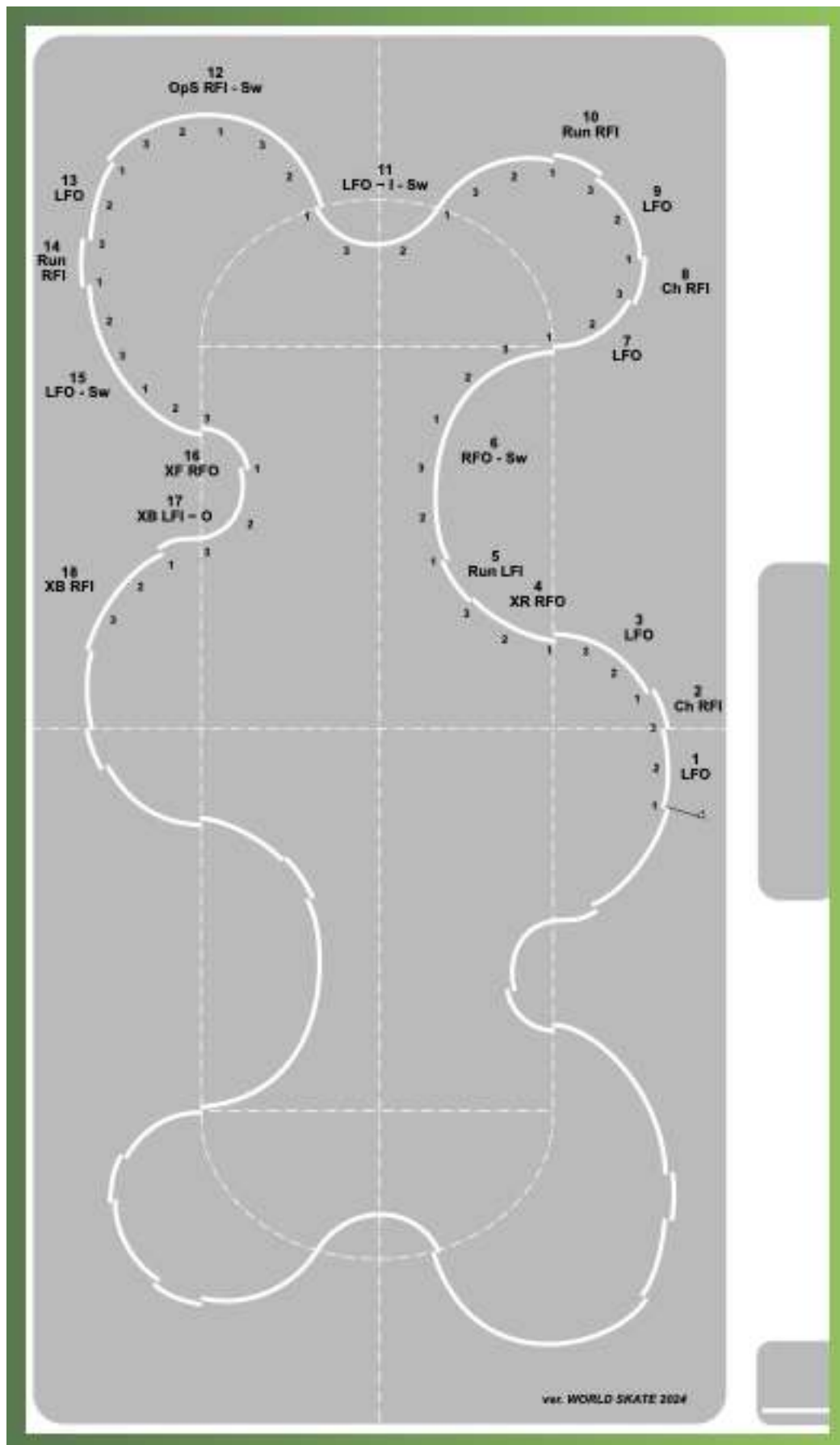
HOLD	NO.	WOMAN STEPS	BEATS	MAN STEPS
1st SECTION				
Kilian	1	LFO	2	LFO
	2	Ch RFI	1	Ch RFI
	3	LFO	3	LFO
	4	XR RFO	2	XR RFO
	5	Run LFI	1	Run LFI
	6	RFO Sw	3+3	RFO Sw
	7	LFO	2	LFO
	8	Ch RFI	1	Ch RFI
	9	LFO	2	LFO
	10	Run RFI	1	Run RFI
	11	LFO/I Sw	3+3	LFO/I Sw
	12	OpS RFI Sw	3+3	RFI Sw
	13	LFO	2	LFO
	14	Run RFI	1	Run RFI
	15	LFO Sw	3+2	LFO Sw
	16	XF RFO	1	XF RFO
	17	XB LFI/O	2+1	XB LFI/O
	18	XB RFI	3	XB RFI



## Pattern – Kinder Waltz Couples



## Pattern – Kinder Waltz Solo



## LA VISTA CHA-CHA

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

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1 or step #6. The opening steps must be either 8 or 16 beats of music in duration.

### DANCE NOTES

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

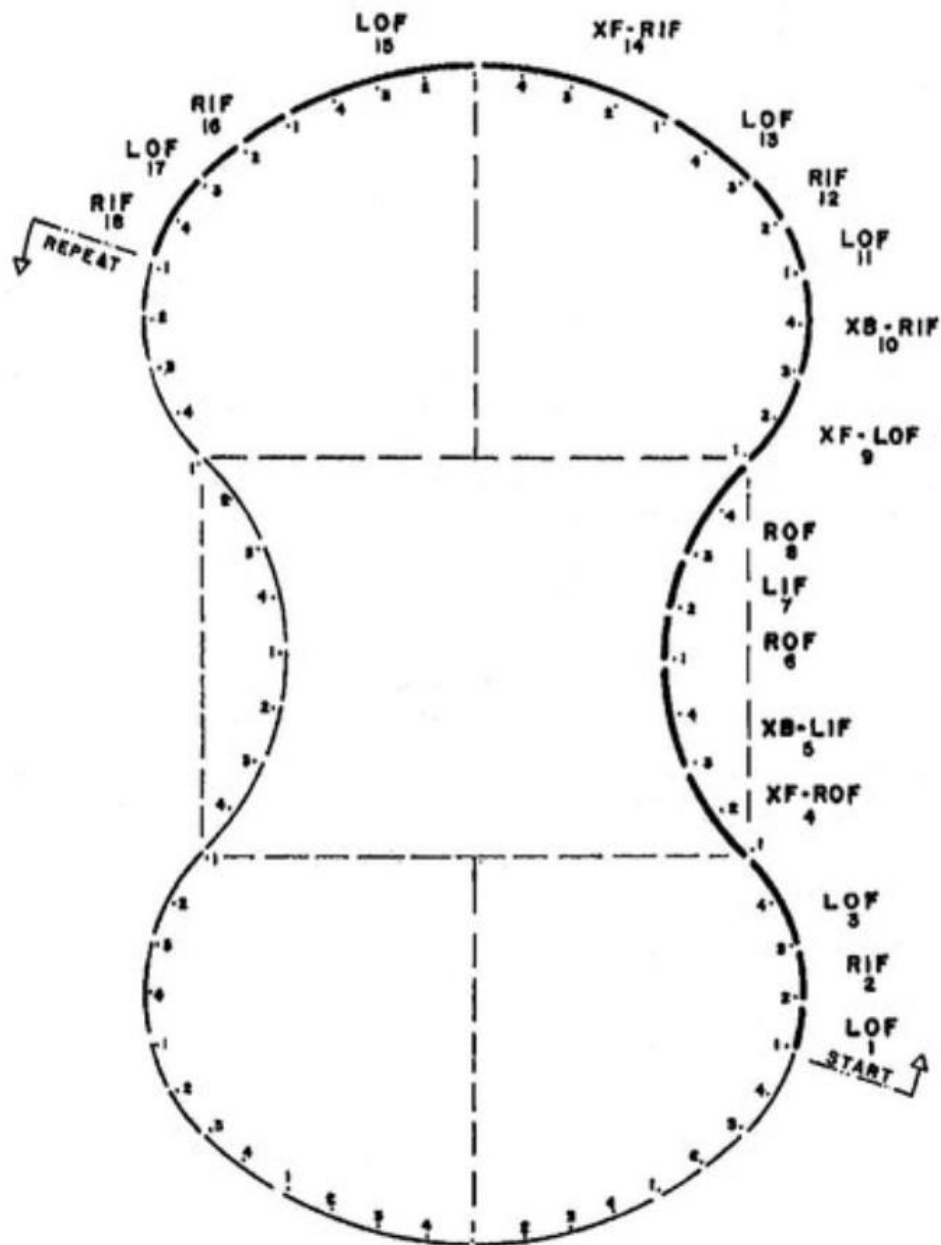
Steps #5 and #10 are crossed chassé steps. The take-offs for these steps must be crossed-foot, crossed-tracing, close and parallel.

The take-off for step #14 must be crossed-foot, crossed-tracing, close and parallel. On steps #14 and #15 the skaters should execute a "Cha-Cha Tuck". The free leg extends to the rear on count 1 of the step, tucks in behind the employed leg on count 2, and then extends to the rear again on count 3.

The take-offs for every step in the dance, except the cross steps must be made in the "parallel and" position.

The baseline of this dance only applies to the center lobe edges. The baseline of this dance starts with the beginning of step #4 and ends with the completion of step #8. Step #6 begins at the top of the center lobe. Step #15 begins at the top of the continuous barrier lobe.

# LA VISTA CHA-CHA



9-1-89

**LA VISTA CHA CHA**

# LUNA BLUES

*DAVID TASSINARI*

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

## **Opening:**

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

## **Dance Notes:**

The takeoff for every step, except steps #16 and #17 must be made in the "parallel and" position.

Steps #4, and #12 are raised chasse's. On both steps, the right skate is placed in the "parallel and" position alongside the left skate. The left skate is then raised vertically from the floor and then placed in the "parallel and" position alongside the right skate.

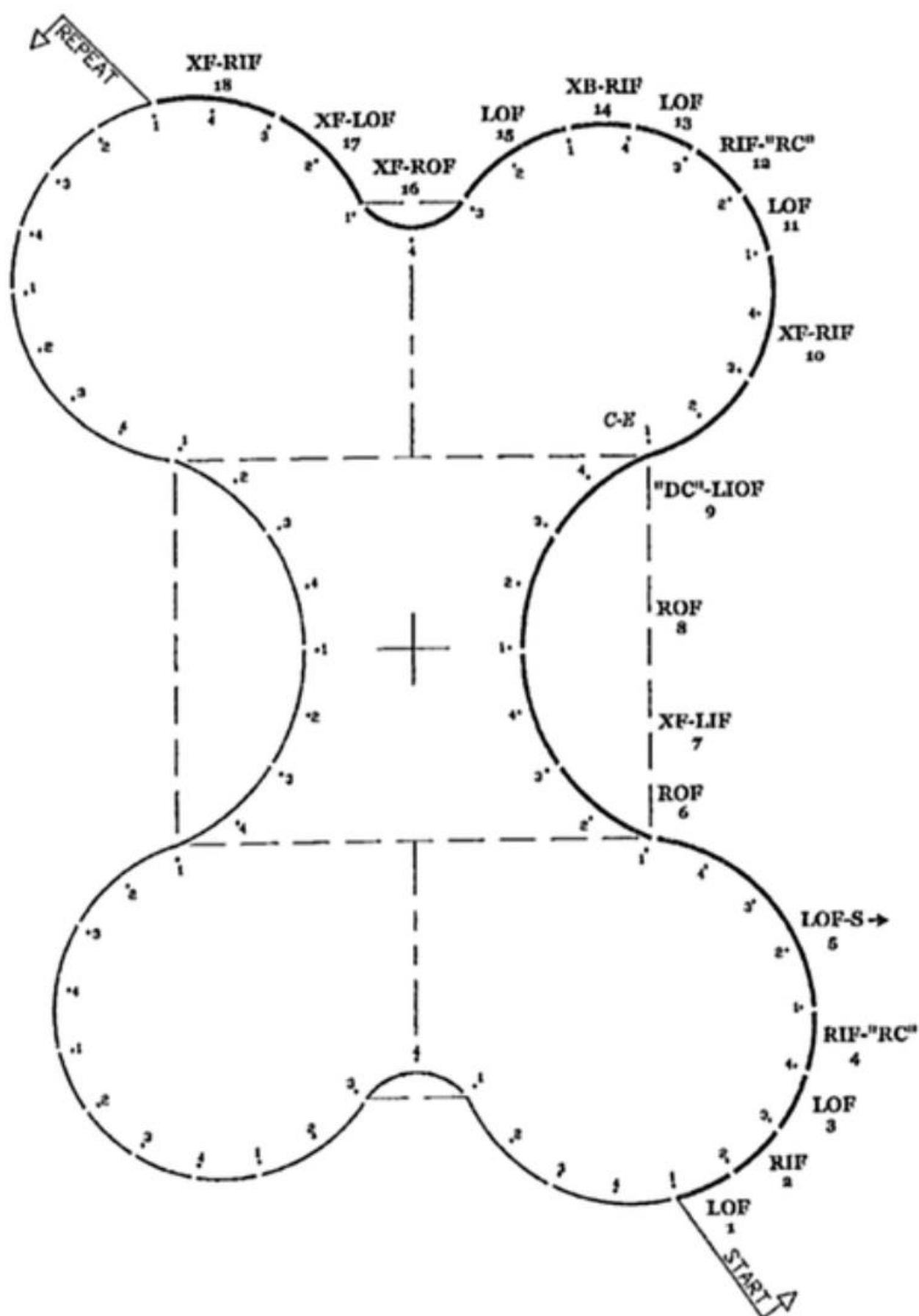
Steps #7, #10, #17 and #18 are crossed progressives. The takeoff for each step must be close and parallel to the preceeding step.

Step #9 (4 beat LIOF-"DC"). At the beginning of the step the free leg is extended to the front. The change of edge occurs on the 3rd beat of the step. The movement of the free leg is optional thereafter.

Steps #16 and #17 are ROF and LOF cross rolls. The takeoffs for these steps are close and angular. There is no rock over preceeding these steps. The change of lean occurs as the new skate takes the floor.

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

# LUNA BLUES



## MANDI LYNN TANGO

**Music:** Tango 4/4; Counting 1-2-3-4  
**Tempo:** 100 beats per minute  
**Pattern:** Set  
**Axis:** 45-90 degrees

### OPENING

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

### DANCE NOTES

The dance starts with progressive run steps, starting parallel to the long side barrier and finishing toward the long axis.

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

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

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

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

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

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

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

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

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

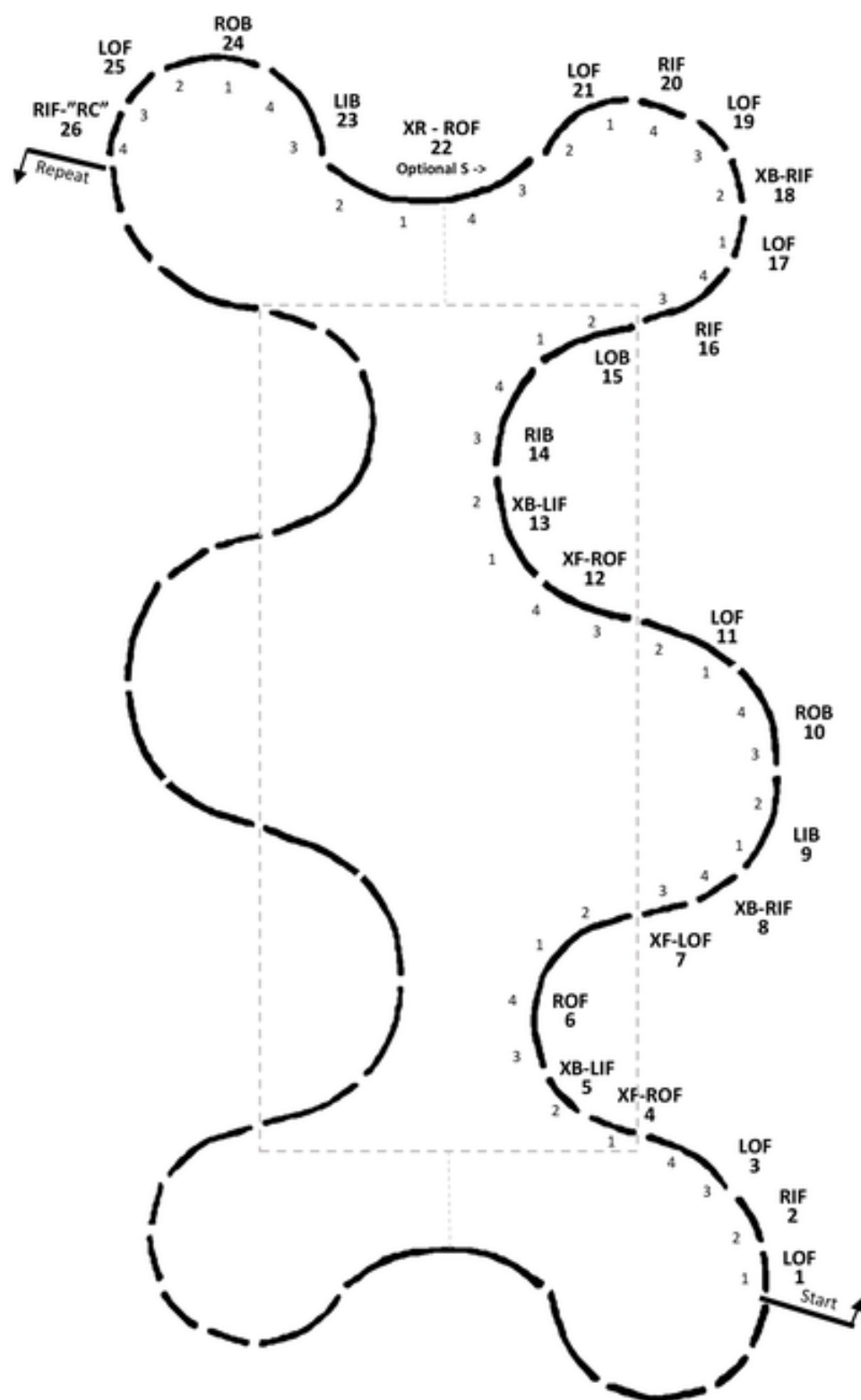
The straightaway baseline starts with the beginning of step #4 and is crossed at the beginning of step #7, step #12 and step #16.

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

# MANDI LYNN TANGO

Tempo: 100 Tango

Written by: Marie Gaudy



MANDI LYNN TANGO



### 3.48 MANHATTAN BLUES - Solo

*By Arlis Synder. Updated by World Skate Dance Committee.*

**Music:** Blues 4/4  
**Pattern:** Set

**Tempo:** 92 bpm

The dance begins aiming toward the long side barrier with 3 steps.

**Step 1 LFO** (1 beat) is a stroke performed in the direction of the long side barrier, **Step 2 Run RFI** (1 beat) is a run and **Step 3 LFO** (4 beats) is a stroke that starts parallel to the long side barrier and ends in the direction of the long axis. The movement of the free leg on step 3 is optional.

**Step 4 RFO** (2 beats) is a stroke that aims initially toward the center of the rink and finishes parallel to the long axis.

**Step 5 HhMk LBO** (2 beats) is a heel to heel mohawk, performed with feet close together, bringing the left heel to the right heel, showing the correct outside edge at the moment of the step. The free leg, at the end of the mohawk can be kept close or behind the skating foot.

**Step 6 XB RBO** (2 beats) is a cross behind on an outside edge.

**Step 7 XR LBO** (4 beats), is a cross roll on an outside edge maintained for the entire step. The movement of the free leg is optional

**Step 8 CwRFI** (2 beats) is a right forward inside choctaw toward the long side barrier, with feet close, followed by **Step 9 LFO** (1 beat) a stroke and **Step 10 Run RFI** (1 beat) a run.

**Step 11 LFO/I Sw** (2+2 beats) in which the skater performs a stroke on an outside edge with a change of edge on the 3<sup>rd</sup> beat with a simultaneous swing of the free leg in front.

**Step 12 OpCw RBO** (2 beats) is skated in the direction of the short side barrier. The free leg, at the end of the open choctaw, can be kept close or behind the skating foot.

**Step 13 XF LBI** (2beats) is a left backward cross in front, maintaining the inside edge for 2 beats.

**Step 14 Mk RFI** (4 beats) is a right forward inside mohawk with feet starting with feet close together, where the movement of the free leg is optional.

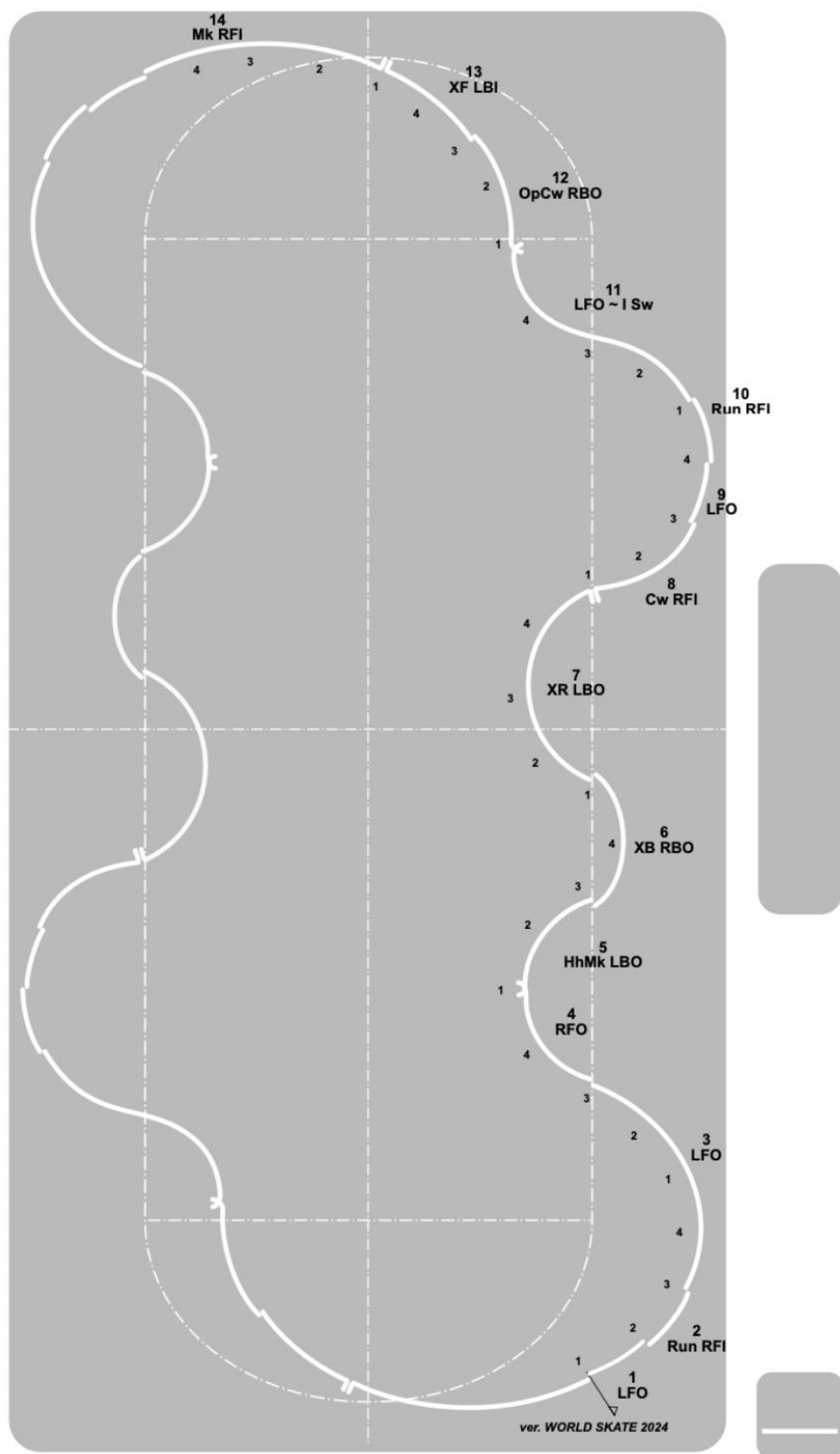
#### Key Points - Manhattan Blues Solo

1. **Step 5 HhMk (heel to heel) LBO** (2 beats):
  - Correct timing of the step;
  - Correct execution of the heel to heel mohawk, with feet close, placing the heel of the free foot near the heel of the skating foot, respecting the outside edges required before and after the mohawk.
2. **Step 7 XR LBO** (4 beats)
  - Correct timing of the step;
  - Correct technical execution of the cross roll, performed with a clear and correct outside edge, with adequate inclination of the body.
3. **Step 12 OpCw RBO** (2 beats)
  - Correct timing of the step;

- Correct execution of the open choctaw, placing the right skate to the inside of the left skate, respecting the prescribed edges required before and after the open choctaw.
4. **Step 13 XF LBI (2 beats):**
- Correct timing of the step;
  - Correct technical execution of cross front, with feet close and parallel before executing the LBI on a clear inside edge during the step.

#### List of steps - Manhattan Blues Solo

N°	STEP	BEATS
1	LFO	1
2	Run RFI	1
3	LFO*	4
4	RFO	2
5	HhMk LBO	2
6	XB RBO	2
7	XR LBO*	4
8	Cw RFI	2
9	LFO	1
10	Run RFI	1
11	LFO/I Sw	2+2
12	OpCw RBO	2
13	XF LBI	2
14	Mk RFI*	4
*The movement of free leg is optional		



## MARYLEE FOXTROT

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

**This dance is to be used only in Solo Dance.**

### OPENING

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

### DANCE NOTES

This dance is a combination of the man's and woman's steps of the Collegiate, with the inclusion of two sets of 1 beat steps (steps #1 & #2 and steps #13 & #14).

Steps #1 through #7 and steps #15 through #20 make up the straight-away sequence of this dance. Steps #8 through #14 and steps #21 through #26 make up the corner sequence of this dance.

Steps #3 through #7 are crossrolls. The take-offs for those steps must be crossed-foot, crossed-tracing, close and angular.

The take-off for step #8 must be made in the "parallel and" position. Steps #8 and #9 and steps #24 and #25 constitute an open held mohawk turn, which must be executed heel-to-heel.

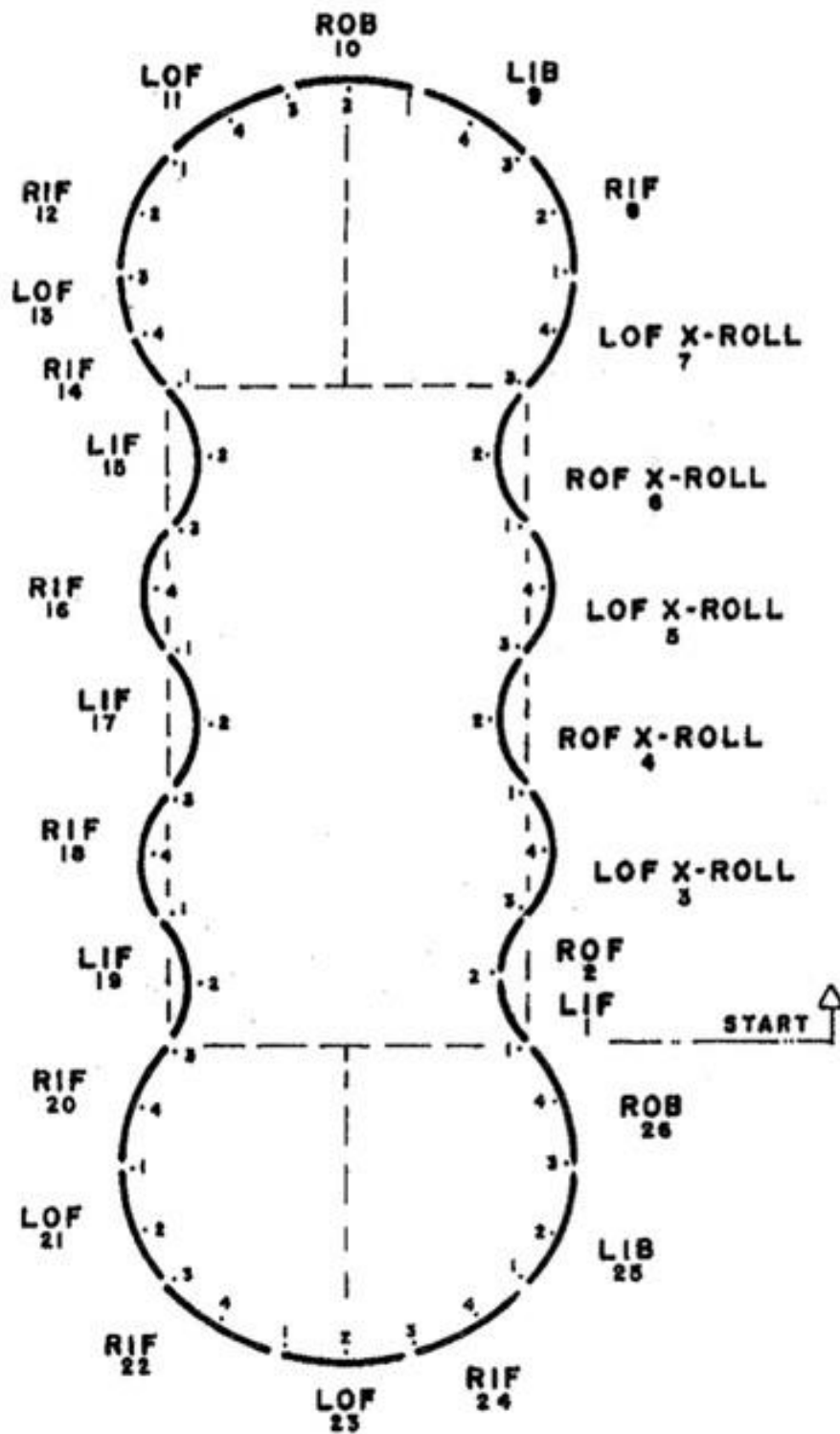
Steps #10 and #11 constitute a backward-to-forward open held mohawk turn. The forward step of this turn must originate from behind the heel of the tracing skate.

Steps #26 and #1 constitute an open dropped choctaw turn. The forward step of this backward-to-forward turn must originate from behind the heel of the tracing skate.

The straight-away steps #15 through #20 (LIF to RIF to LIF) must be stroked from behind the heel of the tracing foot and must take the floor in the "angular and" position.

The baseline of this dance applies only to the straight-away steps (steps #1 through #6 and steps #15 through #19). The second count of steps #10 and #23 begins at the top of the continuous baseline.

# MARYLEE FOXTROT



**MARYLEE FOXTROT**



# Matador Doble

Written by: Steven Hinkle, King Lee and Donna McBride

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

**Tempo:** 100 Beats per minute

**Position:** Side B and Reverse Side B

**Pattern:** Set

**Axis:** 45/90

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

## Dance Notes and Key Points

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

**Step #6** is a ROF Drop Chasse.

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

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

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

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

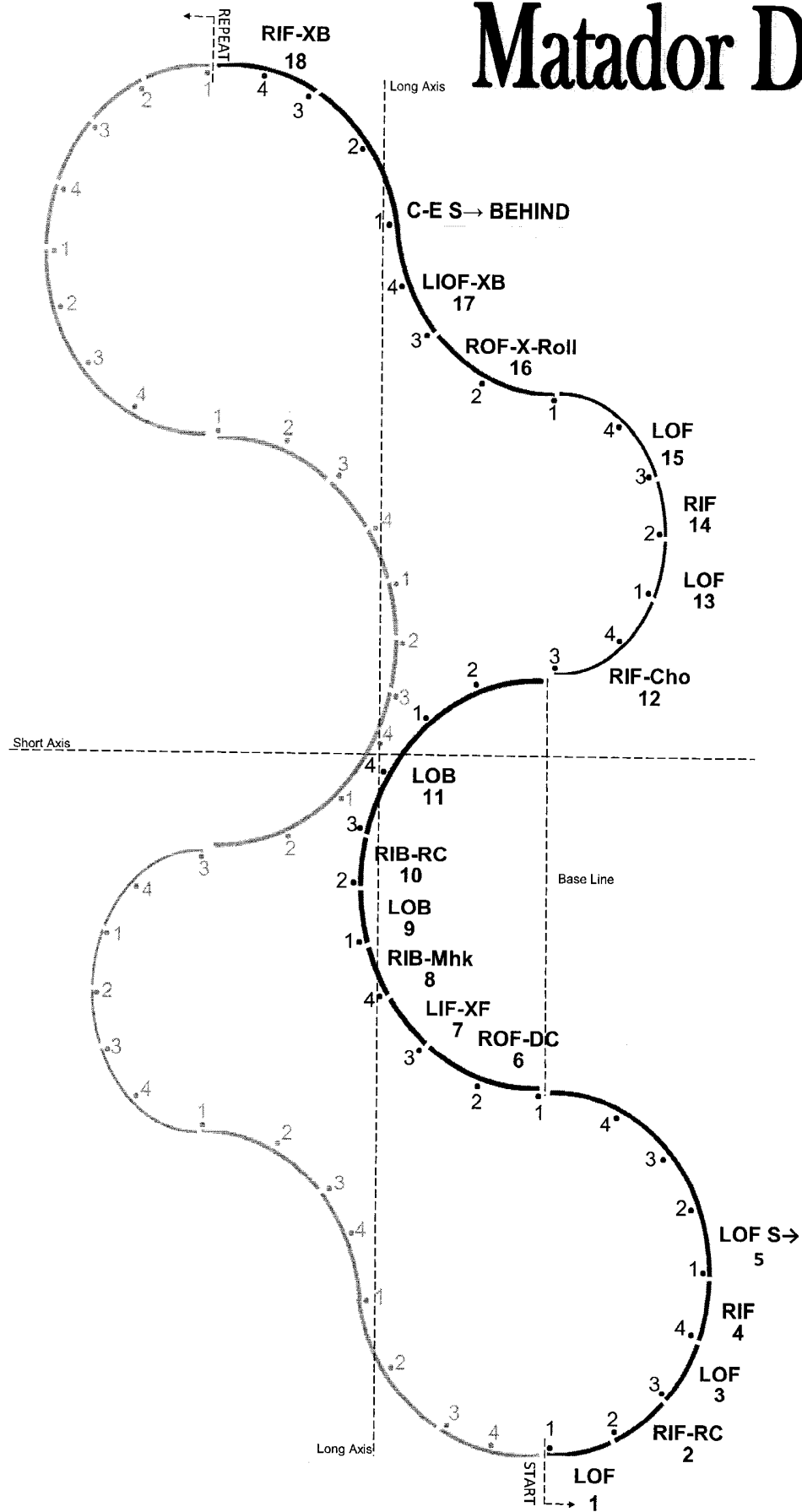
**Step #17** is a LIOF-XB 4 beat step. The freeleg should be held in front and inside edge maintained on the first 2 beats of the step. On beat 3 of the step the freeleg swings back, the edge is changed to a LOF and the Reverse B Position is changed to a Side B Position. A slight team rotation to the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

**Step #18** is a RIF-XB

## List of Steps

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

# Matador Doble



# Mason March

Janet Pavilonis – Robert Hudson – Tina Jackson

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

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

## OPENING:

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

## DANCE NOTES:

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

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

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

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

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

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

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

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

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

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

## \*In Team:

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

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

## Key Points:

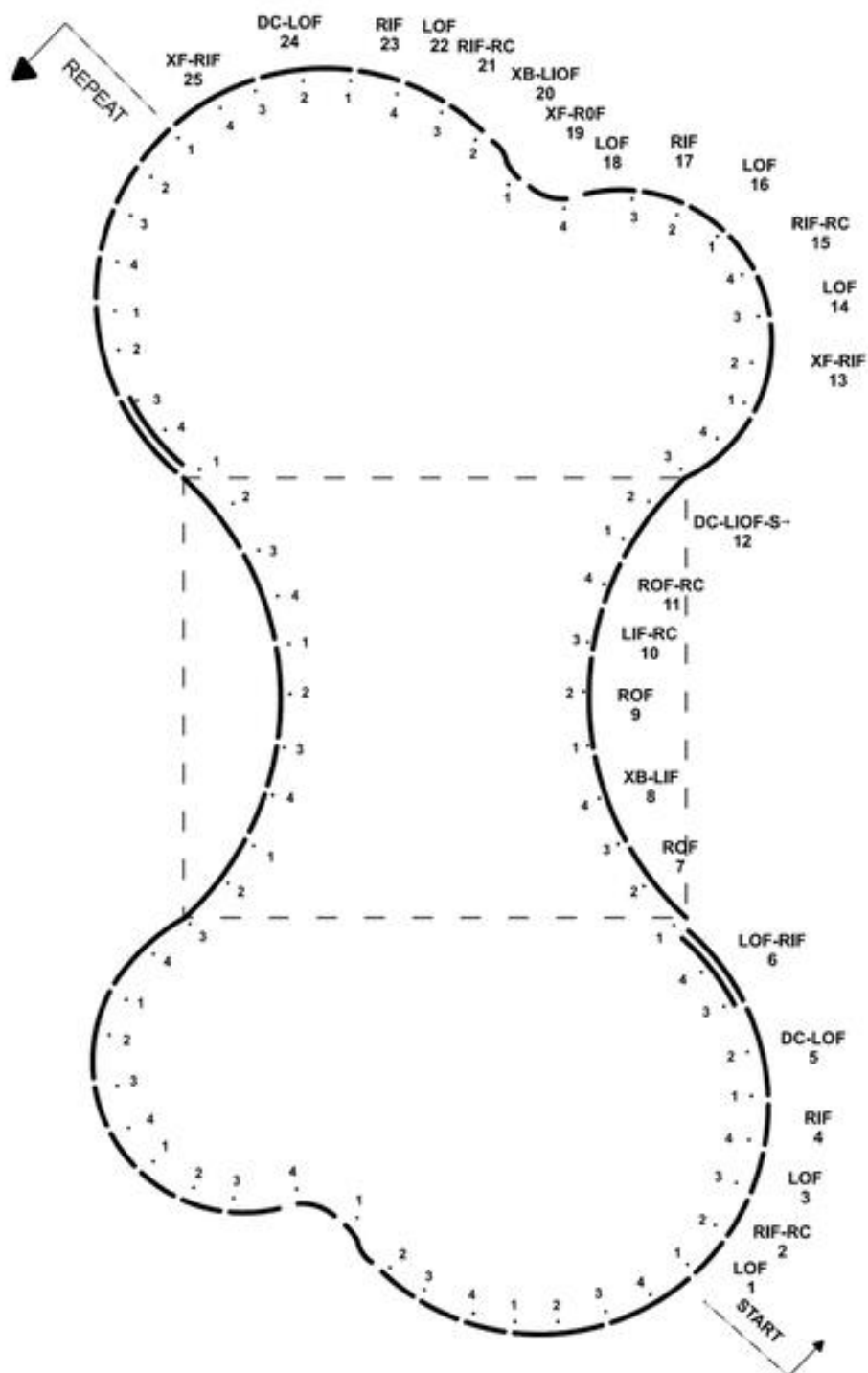
1. Steps 5 and 6 proper execution and timing of the Drop Chasse and the Slalom step. Additionally in team the change of position on the Slalom Step.
2. Steps 12 and 13 "Marching Steps" proper execution and timing of the two raised Chasses.
3. Step 14 (DC-LIOF-S) correct execution and timing of the step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



### List of Steps - Mason March

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

# MASON MARCH



## MILONGA TANGO

Flay Comella

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

### OPENING

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

### DANCE NOTES

Every step must take the floor in the "parallel and" position except steps #4, #8, and #18.

Steps #4 and #8 are cross rolls. The take-offs for these steps must be crossed-foot crossed-tracing, close and angular.

Steps #6, #9, and #14 are raised chassé steps. The Raised Chassé must:

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

On step #13 the free leg extends to the rear on count 1 of the step, tucks close and parallel to the tracing skate on count 2, and then extends to the rear again on count 3.

Step #17, a four-beat dropped chassé, is made with the free leg moving forward into the direction of travel and then utilizing a tango swing to the rear.

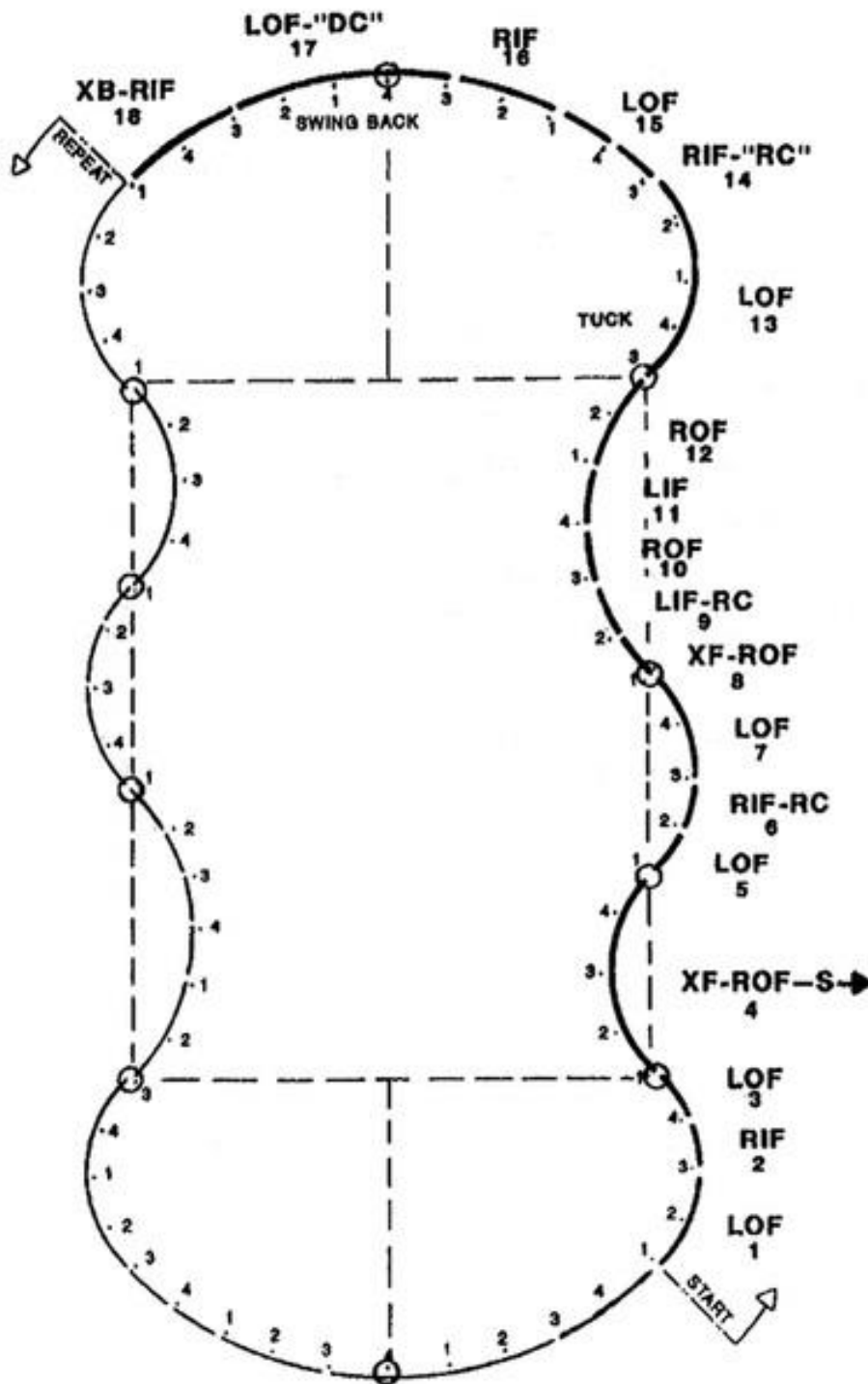
The dropped chassé is accomplished by:

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

Step #18 is a crossed chassé. The take-off for this step must be crossed-foot crossed-tracing, close and parallel.

The straightaway baseline starts with the beginning of step #4 and is crossed at the beginning of steps #5, #8, and #13.

# MILONGA TANGO



2-1-00

MILONGA TANGO

# MIRROR WALTZ

Elsbeth Muller

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

## OPENING

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

## DANCE NOTES

All one-beat IF edges are raised chasse' steps.

The Raised Chasse' must:

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

The forward-to-backward turns are open dropped mohawk turns executed heel-to-heel on musical count 3. The backward-to-forward turns are open held mohawk turns with the forward step executed from behind the heel of the tracing skate. During these turns the backward skating partner will deviate into the circle to allow the forward skating partner to proceed forward.

The partner skating the "A" edges must track the partner skating the "B" edges on steps #3, the beginning of step #4, step 11, step #12, and the beginning of step #13.

The partner skating the "B" edges must track the other partner on step #7 and the beginning of step #8.

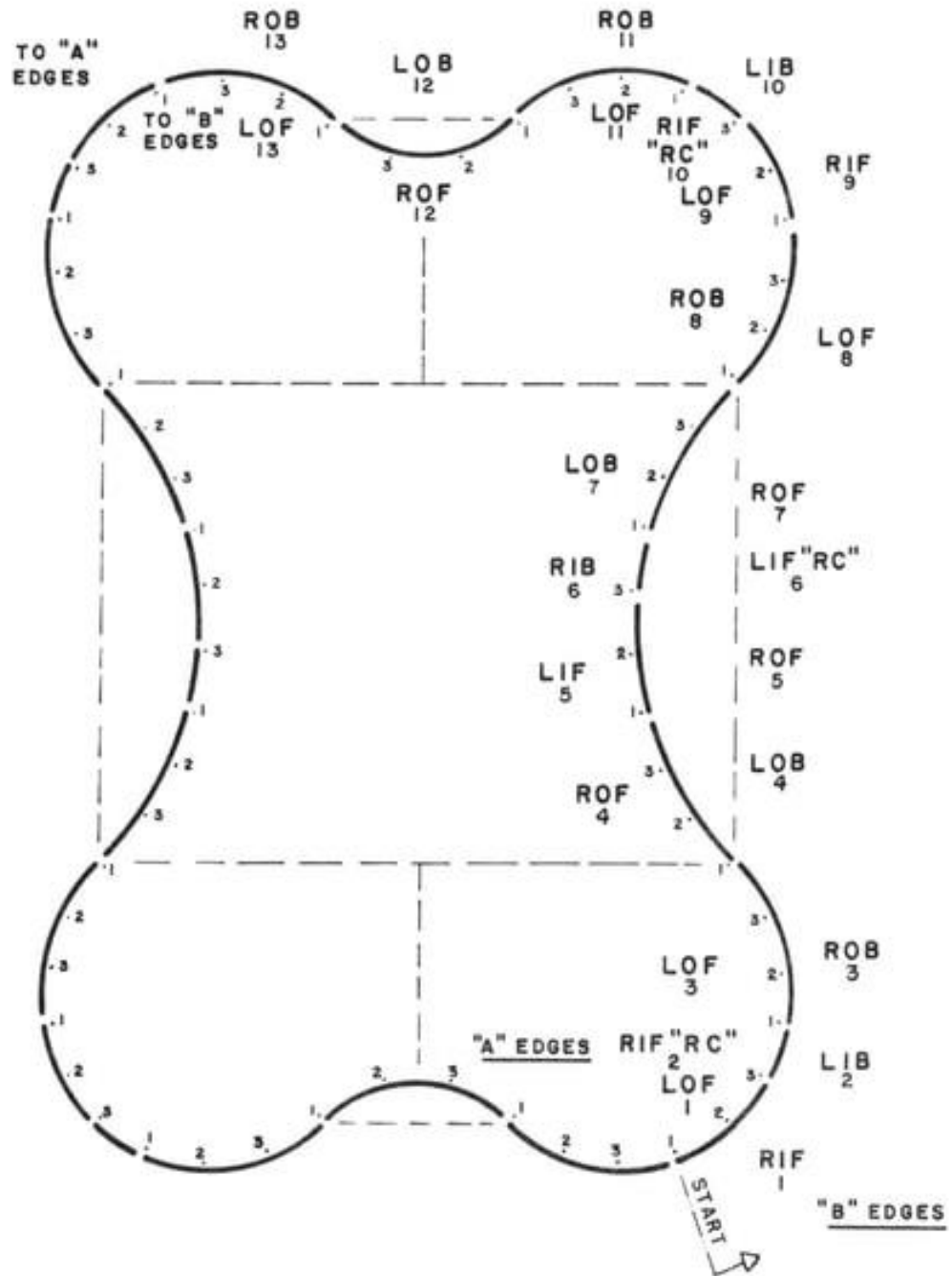
The partners must remain in "A" position throughout this dance maintaining a parallel and square relationship of their bodies during all turns.

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

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

The baselines in this dance apply to the center lobe edges and also to step #12 of the corner. The top of the center lobe is located one-half beat before the beginning of step #6. The top of the corner lobe, a 3-beat lobe, is located one and one-half beats past the beginning of step #12.

# MIRROR WALTZ



9-1-89

# PARADE MARCH

## DAVID TASSINARI

Music: March Counting 1,2,3,4  
 Tempo: 100 beats per minute  
 Position: Side "B"  
 Pattern: Set  
 Axis: 45-90 degrees

### OPENING:

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

### DANCE NOTES:

The takeoff for every step must be close and parallel with the exception of step #11, which is angular.

Steps #4 and #7 are 2 beat crossed progressives. The takeoff for these steps must be close and parallel.

Step #6 (ROF 2 beats) starts at the baseline. The baseline ends at the conclusion of step #10 (ROF). Step #8 (ROF) should start at the top of this center lobe.

Step #11 (XF-LOF) is a 2 beat cross roll. The takeoff for this step must be close and angular. There is no rock over before this step.

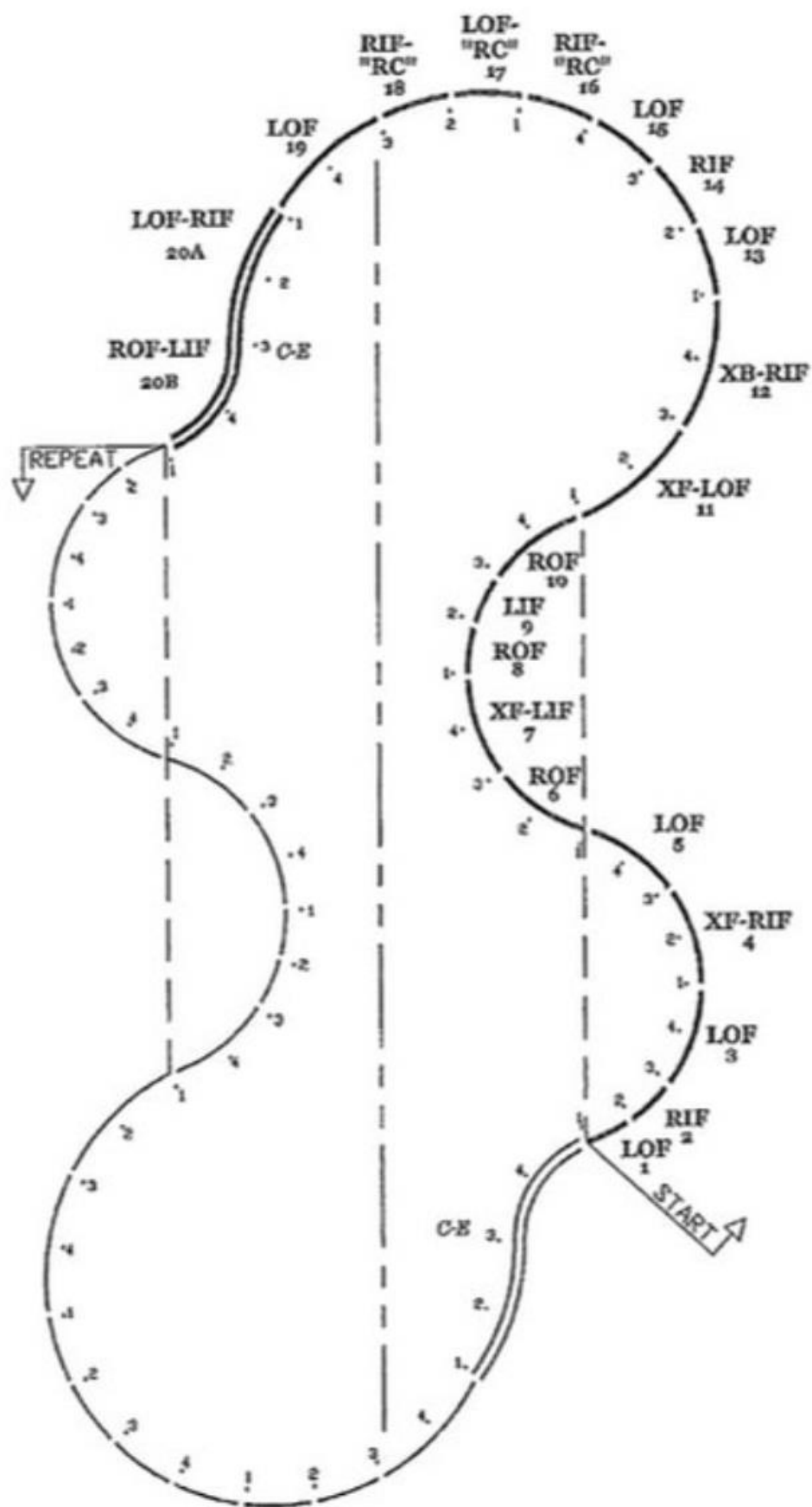
Step #12 (XB-RIF) is a crossed chasse'. The takeoff must be close and parallel.

Step #20A (LOF-RIF) and 20B (ROF-LIF) is a "split change of edge" step. The change of edge occurs on the 3rd beat of the step. Eight (8) wheels must remain in contact with the floor during all four (4) beats.

During the first two (2) beats of the step, the skates are on LOF and RIF edges (20A), with the left skate leading and the right skate trailing. On the 3rd beat of the step, the edges change to ROF and LIF (20B), while the skates reverse their leading/trailing relationship. During the "split" movement, the skates should be an equal distance to the front and to the back.

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

## PARADE MARCH





## PASO DOBLE

Music: Paso Doble 2/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Solo or Side Closed "F", Closed "A" and Open "D"  
Pattern: Set (oval or circle)  
Axis: N/A

### OPENING

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

### DANCE NOTES

All steps are one-beat each with the exception of 2 two-beat steps for the woman (steps #17 and #28A) and 2 two-beat steps (steps #17 and #20) and 1 three-beat step (step #28) for the man.

Partners skate steps #1 through #15 in Side Closed "F" position.

On the man's step #8, the right foot is placed in the "parallel and" position alongside the left foot. The weight is transferred to the right foot with the left foot sliding forward to the leading position on count 4, with all eight wheels on the floor. In preparation for step #9, the man's left skate slides back beside and parallel to his right skate. On count 1 (step #9) his body weight is transferred to and over his left skate and his right skate slides forward to the leading position, parallel to the left skate and not crossed, with all eight wheels on the floor.

On the woman's step #8, the left foot is placed in the "parallel and" position alongside the right foot. The weight is transferred to the left foot with the right foot sliding forward to the leading position on count 4, with all eight wheels on the floor. In preparation for step #9, the woman's right skate slides back beside and parallel to her left skate. On count 1 (step #9) her body weight is transferred to and over her right skate and her left skate slides forward to the leading position, parallel to the right skate and not crossed, with all eight wheels on the floor.

During steps #8 and #9, the knee of the major employed leg is flexed while the knee of the extended leg is straightened. This should be accomplished without a noticeable "rise and fall" movement. Steps #8 and #9 are not a dance split with body weight equally distributed between both skates. There should be no noticeable hesitation or change in body leans during these steps.

At the end of step #9, all four wheels of the extended foot of both partners' skates should be lifted from the skating surface in preparation for step #10. Step #10 is a cross roll. The take-off for this step must be crossed-foot, crossed-tracing, close and angular. Step #11 must be a definite change of edge with a good body posture rockover to correspond with the change of edge.

The man's steps #15 and #16, XB-LOF and ROB, constitute an open dropped mohawk turn executed heel-to-heel. On step #17, the woman's RIF must track the man's LIB. Partners should be in a Closed "A" position for steps #18 through #19 and the beginning of step #20. A deviation from tracking at the end of step #18, sufficient to permit step #19, is permissible.

Steps #26 through #28 should be distinct edge cross rolls with good body posture rockovers to correspond. These cross rolls are one beat each and, due to the rapidity with which they must be executed, are one of the most difficult parts of the dance. The take-offs for these steps are crossed-foot, crossed-tracing, close and angular. The rockover on step #28 - #28A should be on the second count of the step and the free leg movement is optional as long as the partners' movements are in unison. The woman's steps #28A and #28B constitute a dropped open mohawk, executed heel-to-heel.

## PASO DOBLE

Music: Paso Doble 2/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Solo or Side Closed "F", Closed "A" and Open "D"  
Pattern: Set (oval or circle)  
Axis: N/A

### OPENING

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

### DANCE NOTES

All steps are one-beat each with the exception of 2 two-beat steps for the woman (steps #17 and #28A) and 2 two-beat steps (steps #17 and #20) and 1 three-beat step (step #28) for the man.

Partners skate steps #1 through #15 in Side Closed "F" position.

On the man's step #8, the right foot is placed in the "parallel and" position alongside the left foot. The weight is transferred to the right foot with the left foot sliding forward to the leading position on count 4, with all eight wheels on the floor. In preparation for step #9, the man's left skate slides back beside and parallel to his right skate. On count 1 (step #9) his body weight is transferred to and over his left skate and his right skate slides forward to the leading position, parallel to the left skate and not crossed, with all eight wheels on the floor.

On the woman's step #8, the left foot is placed in the "parallel and" position alongside the right foot. The weight is transferred to the left foot with the right foot sliding forward to the leading position on count 4, with all eight wheels on the floor. In preparation for step #9, the woman's right skate slides back beside and parallel to her left skate. On count 1 (step #9) her body weight is transferred to and over her right skate and her left skate slides forward to the leading position, parallel to the right skate and not crossed, with all eight wheels on the floor.

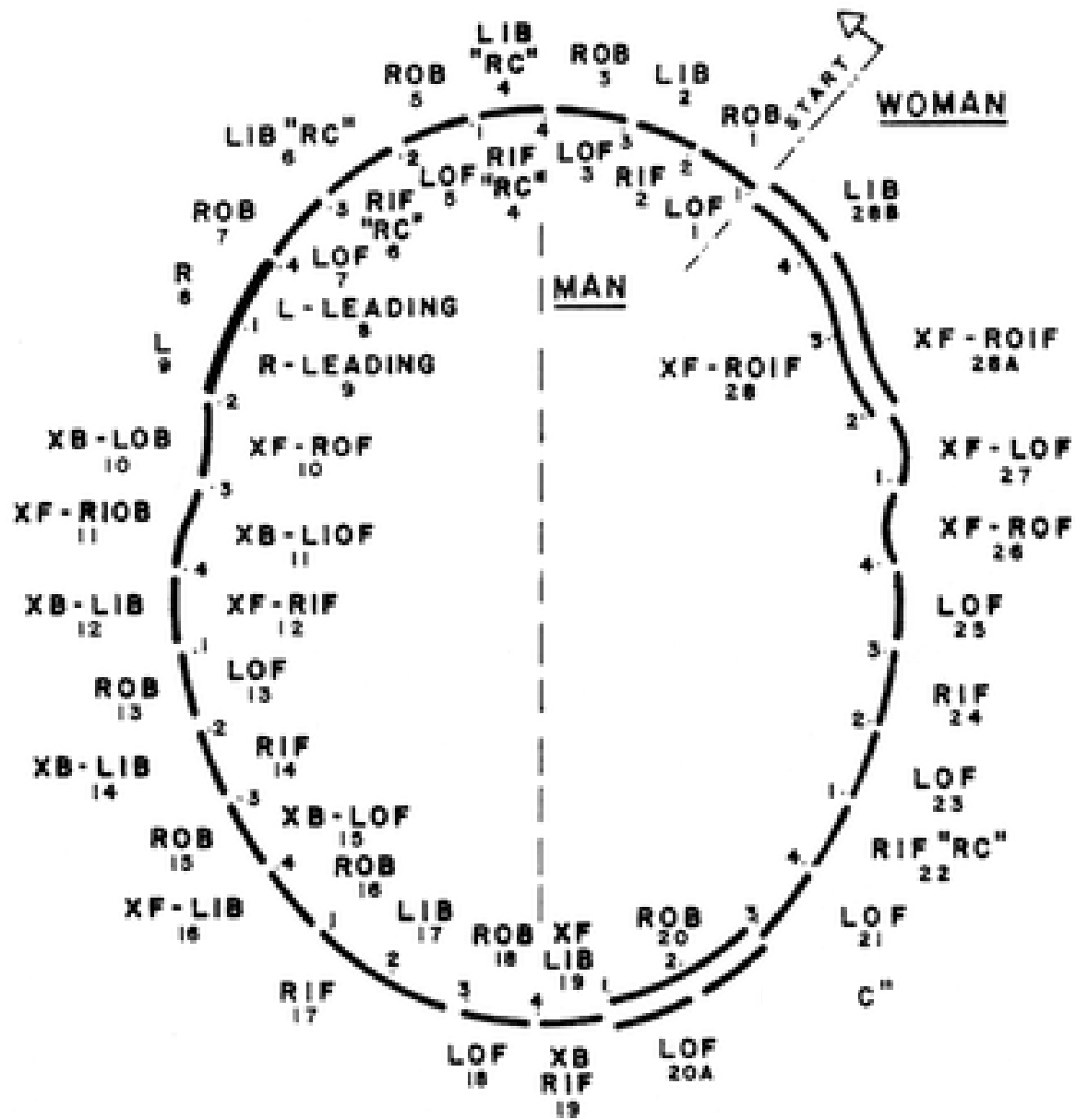
During steps #8 and #9, the knee of the major employed leg is flexed while the knee of the extended leg is straightened. This should be accomplished without a noticeable "rise and fall" movement. Steps #8 and #9 are not a dance split with body weight equally distributed between both skates. There should be no noticeable hesitation or change in body leans during these steps.

At the end of step #9, all four wheels of the extended foot of both partners' skates should be lifted from the skating surface in preparation for step #10. Step #10 is a cross roll. The take-off for this step must be crossed-foot, crossed-tracing, close and angular. Step #11 must be a definite change of edge with a good body posture rockover to correspond with the change of edge.

The man's steps #15 and #16, XB-LOF and ROB, constitute an open dropped mohawk turn executed heel-to-heel. On step #17, the woman's RIF must track the man's LIB. Partners should be in a Closed "A" position for steps #16 through #19 and the beginning of step #20. A deviation from tracking at the end of step #18, sufficient to permit step #19, is permissible.

Steps #26 through #28 should be distinct edge cross rolls with good body posture rockovers to correspond. These cross rolls are one beat each and, due to the rapidity with which they must be executed, are one of the most difficult parts of the dance. The take-offs for these steps are crossed-foot, crossed-tracing, close and angular. The rockover on step #28 - #28A should be on the second count of the step and the free leg movement is optional as long as the partners' movements are in unison. The woman's steps #28A and #28B constitute a dropped open mohawk, executed heel-to-heel.

# PASO DOBLE



## **PILGRIM WALTZ**

David Tassinari

Music: Waltz 3/4; Counting 1-2-3-4-5-6  
Tempo: 138 beats per minute  
Position: Side "B"  
Pattern: Set  
Axis: 45 to 60 degrees

### **OPENING:**

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

### **DANCE NOTES:**

The straightaway baseline starts with the beginning of step #2 and ends with the completion of step #5. The corner baseline begins and ends with step #10.

The fourth beat of steps #2, #5 and #10 should be at the top of their respective lobes. During steps #1, #2, #5, #6 and #10 the free leg swings should be natural, controlled movements with no high or exaggerated motions.

The takeoff for step #4, a crossed progressive, should be crossed-foot, crossed-tracing, close and parallel. Upon the completion of this step, the free leg must be held in back and **across the tracing of the right skate.**

The takeoff for steps #5 and #6 must be close and angular. Since these are angular takeoffs, there should be no rockover before these steps. The changes of lean should occur as the steps are taken, not before.

The takeoff for step #10, a cross roll, should be crossed-foot, crossed-tracing, close and angular. Since this is an angular takeoff, there should be no rockover before the step. The change of lean should occur as the step is taken, not before.

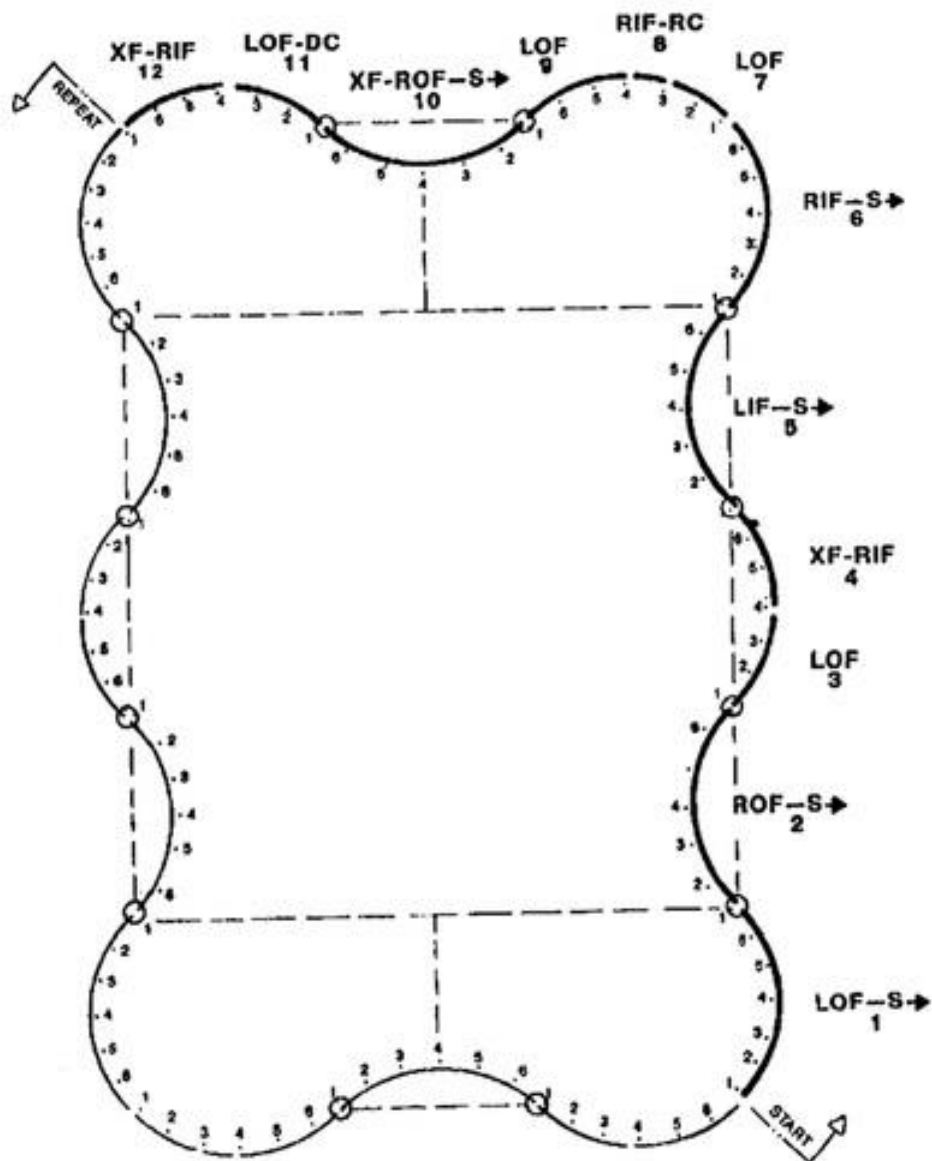
The first corner barrier lobe should be symmetrical with the second corner barrier lobe. The fourth beat of step #10 should be at the top of the corner center lobe.

Step #11 is a LOF dropped chassé, executed with a minimal rockover at the end of the preceding step. A dropped chassé is accomplished by:

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

Step #12 is a crossed progressive step. The take-off should be crossed-foot, crossed-tracing, close and parallel.

# PILGRIM WALTZ



9-1-99

**PILGRIM WALTZ**

# PRINCETON POLKA

*Irwin - Kenny - McLaughlen*

Music: Polka 2/4  
Tempo: 100 beats per minute  
Position: Open "D", Closed "A" or solo  
Pattern: Set  
Axis: 45 - 90 degrees

## OPENING:

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

## DANCE NOTES:

Skaters are to be in Open "D" to start the dance.

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

During this mohawk the partners are in a position that could be called a closed scissors position or a combination of "A" and "E" positions. Count 2 of step four is at the peak of the lobe. On Step 5 the skaters are to be in open position.

Steps 7 and 8 are a choctaw turn for the man. Steps 9 and 10 are a mohawk for the man. Steps 8 and 9 are LOF-ROB for the lady. Partners should be in Closed "A" position and tracking 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.

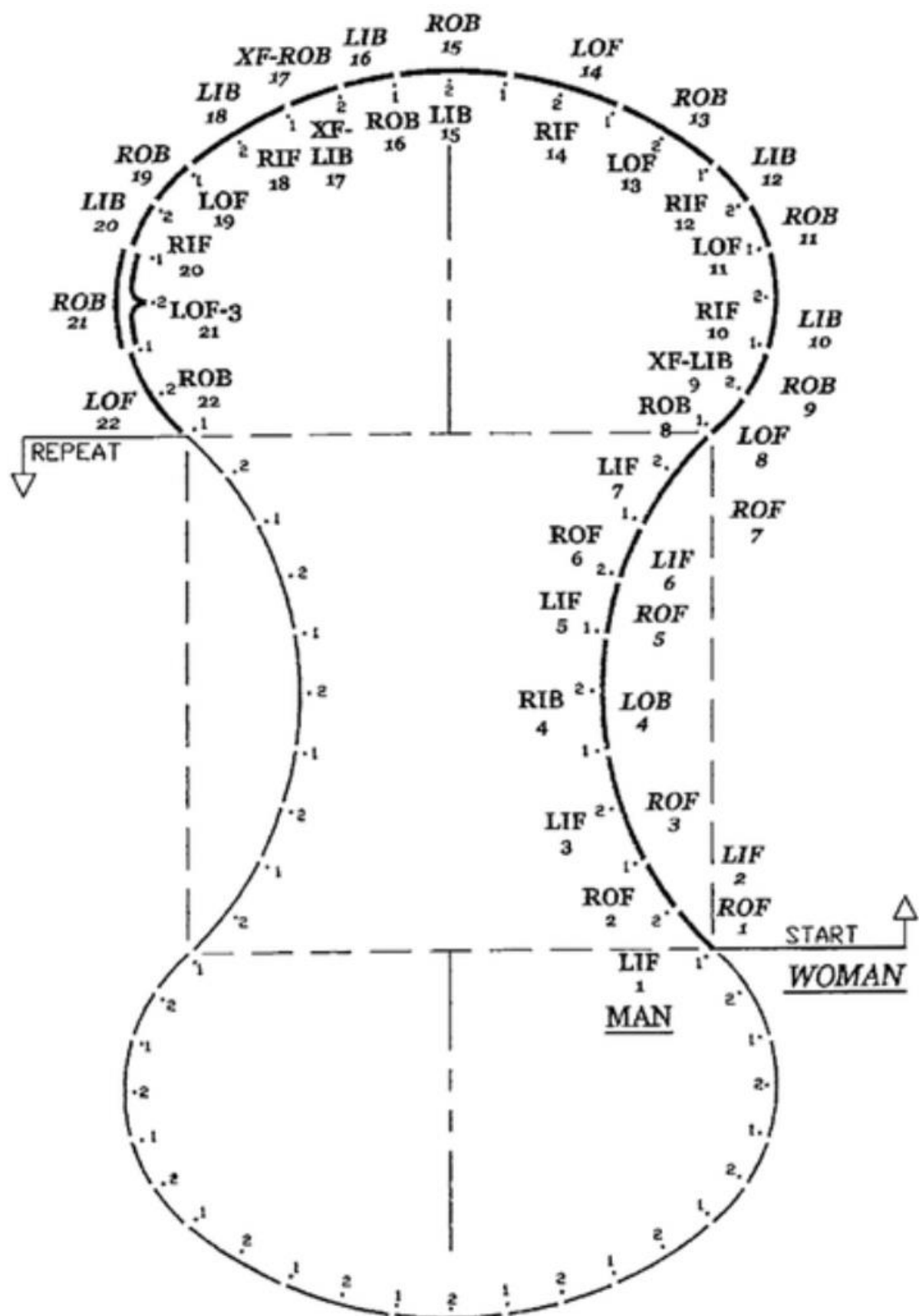
Steps 17 and 18 are a held open mohawk turn for the man. Partners are to be in Closed "A" position and tracking on step 18.

Steps 21 and 22 are a held open mohawk turn for the lady. Step 21 is a LOF-3 turn for the man, the turn is on count 2. Steps 22 and 1 ROB-LIF constitutes a choctaw turn for the man.

Step #	Man's Edge	Beats	Woman's Edge
1	LIF	1	ROF
2	ROF	1	LIF
3	LIF Open Mohawk to	2	ROF Open Mohawk to
4	RIB	2	LOB
5	LIF	1	ROF
6	ROF	1	LIF
7	LIF Choctaw to	2	ROF
8	ROB	1	LOF Open Mohawk to
9	XF-LIB Open Mohawk to	1	ROB
10	RIF	2	LIB
11	LOF	1	ROB
12	RIF	1	LIB
13	LOF	2	ROB
14	RIF Open Mohawk to	2	LOF Open Mohawk to
15	LIB	2	ROB
16	ROB	1	LIB
17	XF-LIB Open Mohawk to	1	XF-ROB
18	RIF	2	LIB
19	LOF	1	ROB
20	RIF	1	LIB
21	LOF-3	2	ROB Open Mohawk to
22	ROB Choctaw to	2	LOF

# PRINCETON POLKA

MUSIC: 100 POLKA



# PROGRESSIVE TANGO

Roger & Irwin

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

## OPENING

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

## DANCE NOTES

Steps #1 through #6 make up a straightaway sequence of this dance. There is a front and back toe point on each of the six beat OIF edges of the straightaway. The outside toe wheel touches the floor lightly on count 1 in front of the skating foot. The change of edge occurs on count 2. The inside toe wheel touches the floor lightly on count 3 behind the skating foot. The distance of the point to the front and rear should be approximately the same. A good upright body position with hips and shoulders square to the tracing should be maintained during this step. The rise and fall used to produce this movement takes place in the skating knee.

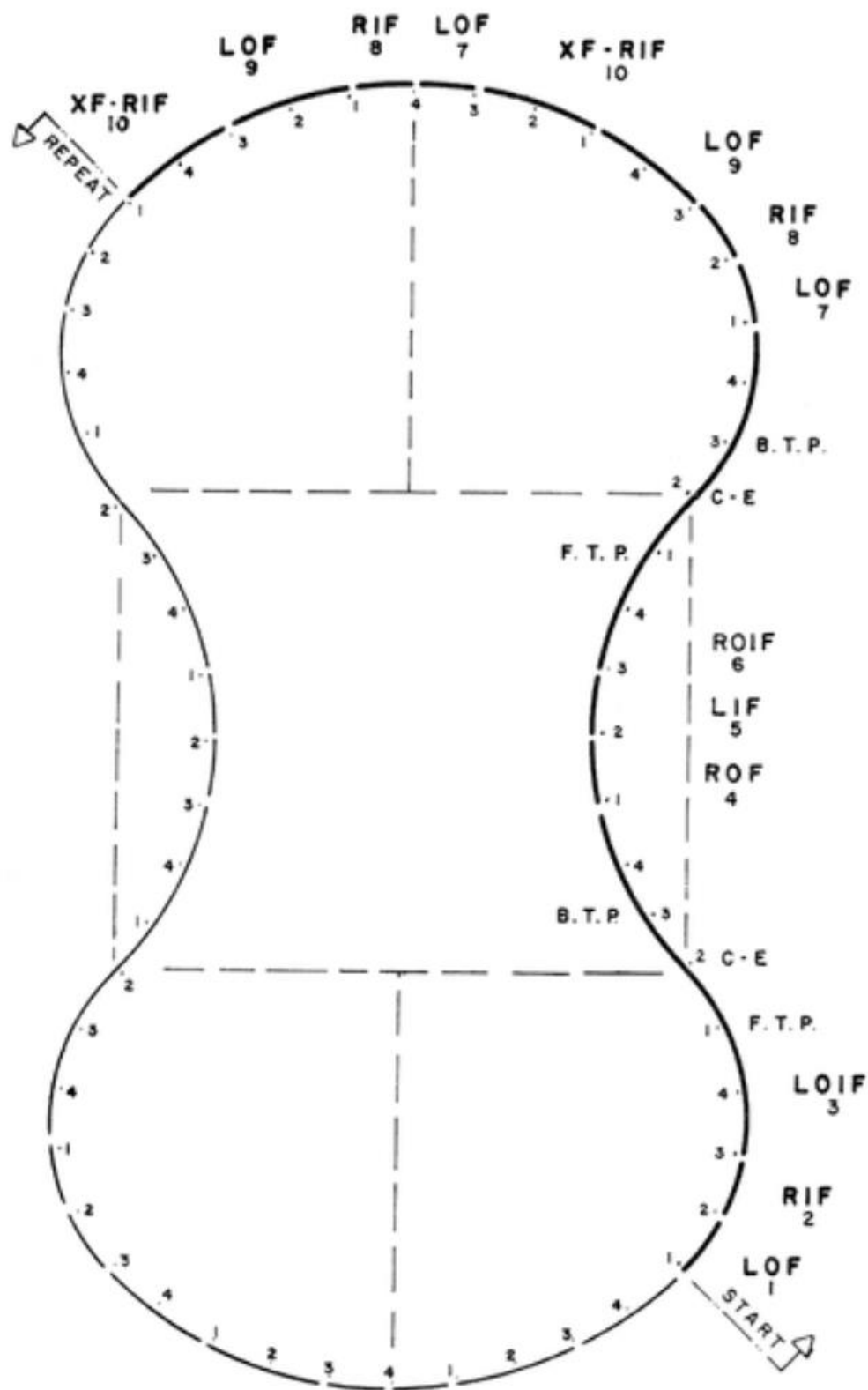
Steps #7 through #10 make up one corner sequence of this dance. An even number of corner sequences should be used to keep the dance in phrase with the music. However, on small skating surfaces it is better to use one corner sequence and skate half of the dance 3-4-1-2 than to distort the pattern or change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

Every step must take the floor in the "parallel and" position except step #10 (XF-RIF). This crossed progressive step must take the floor with the heel wheels of the right skate at least overlapping, and close to, the toe wheels of the left skate. This is referred to as being crossed foot - crossed tracing and close.

The baseline on this dance only applies to the center lobe edges. Both changes of edge must occur on the baseline. Step #5 begins at the top of the center lobe. When two corner sequences are used, step #8 of the second corner sequence begins at the top of the continuous barrier lobe.



# PROGRESSIVE TANGO



# QUICKSTEP BOOGIE

NANCY PHILLIPS and DAVID ELLENDER

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

## OPENING:

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

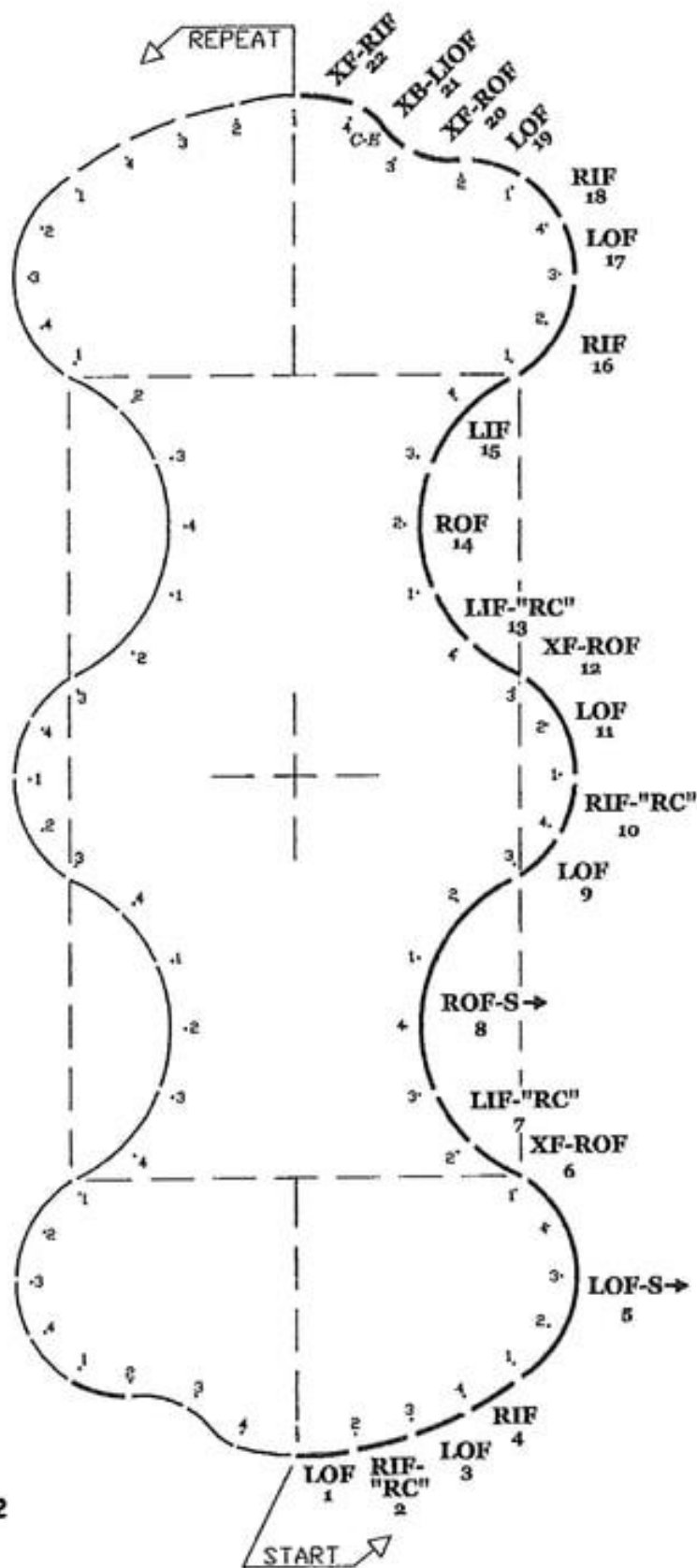
## DANCE NOTES:

Steps #6 and #12 (XF-ROF) are 1 beat cross rolls that begin at the baseline. There is no rock over preceding this step. The change of lean takes place as the right skate comes in contact with the floor.

Step #21 (XB-LIOF), a definite change of edge, from inner to outer, is executed in one beat of music with the right foot held in front ready to cross in front on step #22 (XF-RIF).

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

# QUICKSTEP BOOGIE



## #9 Silver

### ROCK AND ROLL WALTZ

Dona Ely

Music: Waltz 3/4; Counting 1-2-3  
Tempo: 155 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-90 Degrees

#### OPENING

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

#### DANCE NOTES

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

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

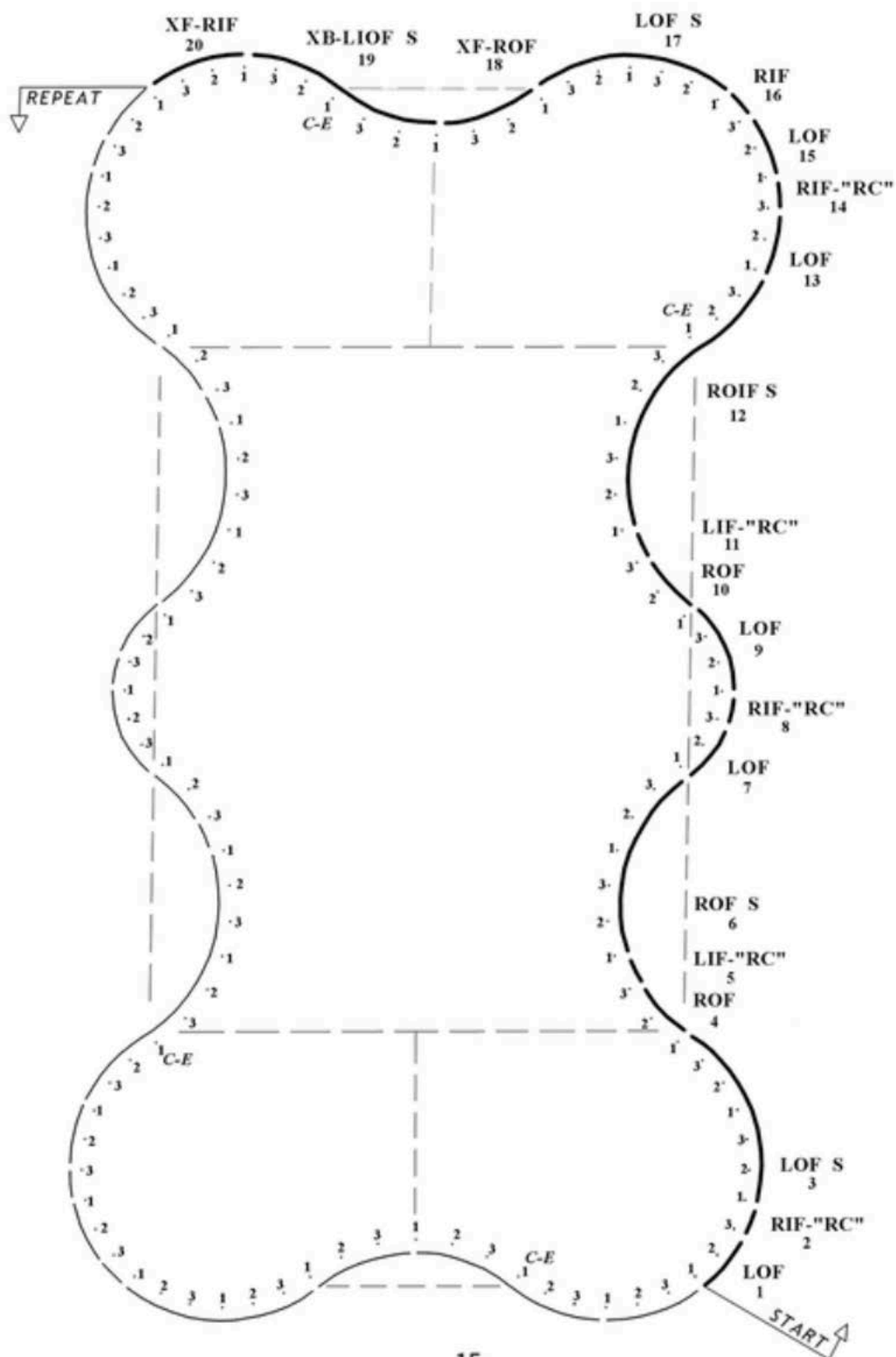
On step #12 (ROIF), swing forward on the 4<sup>th</sup> count of the step (musical count 1) and backward on the 7<sup>th</sup> count of the step (musical count 1) as the change of edge occurs.

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

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

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

## ROCK AND ROLL WALTZ



## **RHYTHM BLUES**

Robert Craiglin, modified

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

### **OPENING**

The dance starts on count 3 of a measure of music. The first step skated must be step #1. The opening steps must be either 10 or 18 beats of music in duration.

### **DANCE NOTES**

The dance starts on count 3 of a measure of music with a series of progressive steps, #1 through #4, that end at the baseline. All take-offs during these steps must be made in the "parallel and" position.

Step #5 starts and ends at the baseline. The take-off for this step must be made in the "angular and" position. The change of lean between step #4 and #5 takes place simultaneously with the take-off for Step #5.

Step #6 starts at the baseline. The take-off for this step must be made in the "angular and" position. The change of lean between step #5 and #6 takes place simultaneously with the take-off for Step #6.

In order to maintain a correct posture baseline during steps #5 and #6 the knee of the free leg must bend slightly as the leg progresses from a trailing position to a leading position during the swing.

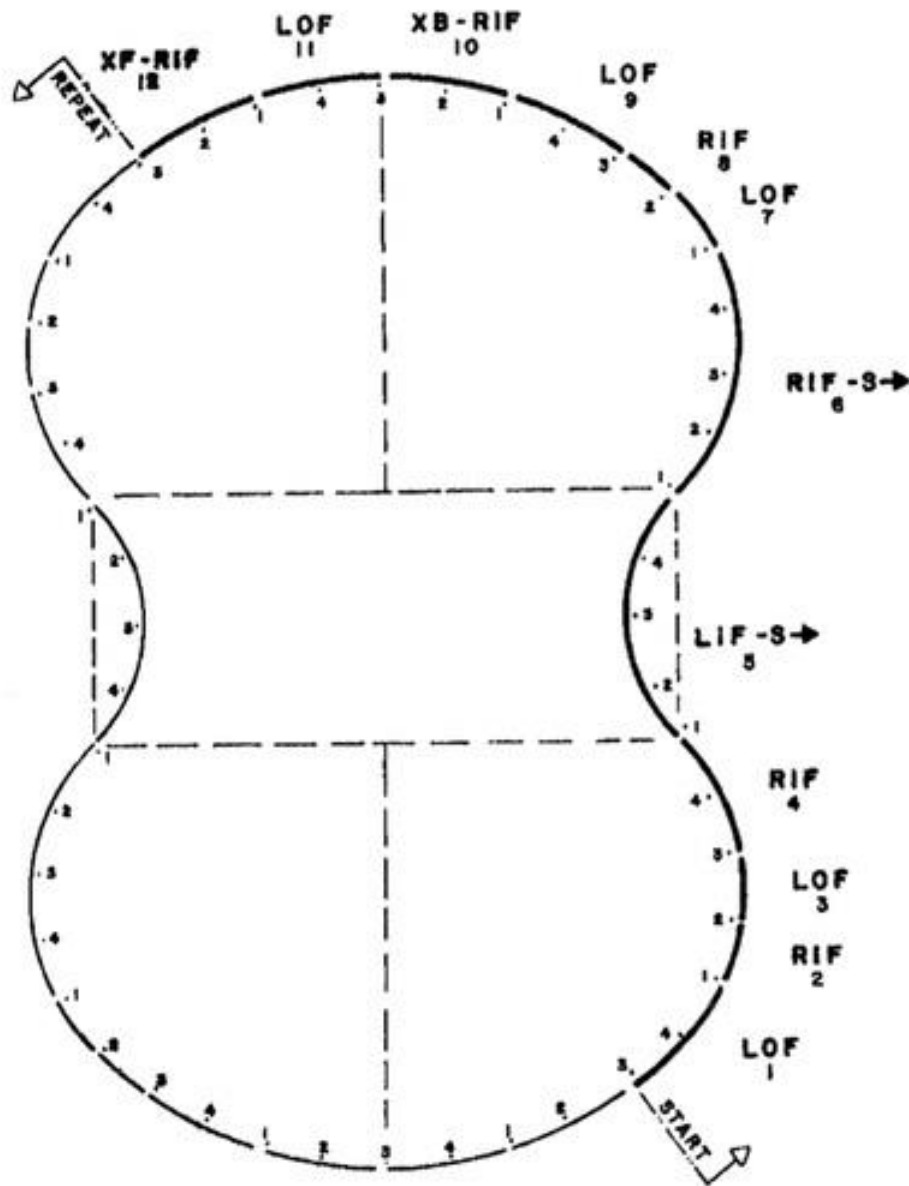
Step #10 (XB-RIF), a crossed chassé, is crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

Steps #12 (XF-RIF), a crossed progressive, is crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

Every step must take the floor in the "parallel and" position except steps #5, #6, #10 and #12.

The baseline of this dance only applies to the center lobe edge. The third count of step #5 begins at the top of the center lobe. Step #11 begins at the top of the continuous barrier lobe.

# RHYTHM BLUES



9-1-89

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# SAMBA CALIENTE

Pavilonis - Cruz - Shay

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

## OPENING

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

## DANCE NOTES

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

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

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

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

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

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

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

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



# SAMBA CALIENTE

(Continued)

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

The Woman’s **Steps 20 and 21** constitute an open dropped mohawk turn. This turn is executed heel to heel. It is of extreme importance that the woman maintains constant outside edges on this turn. The woman should move up past the man on **steps 20 and 21**.

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

## KEY POINTS:

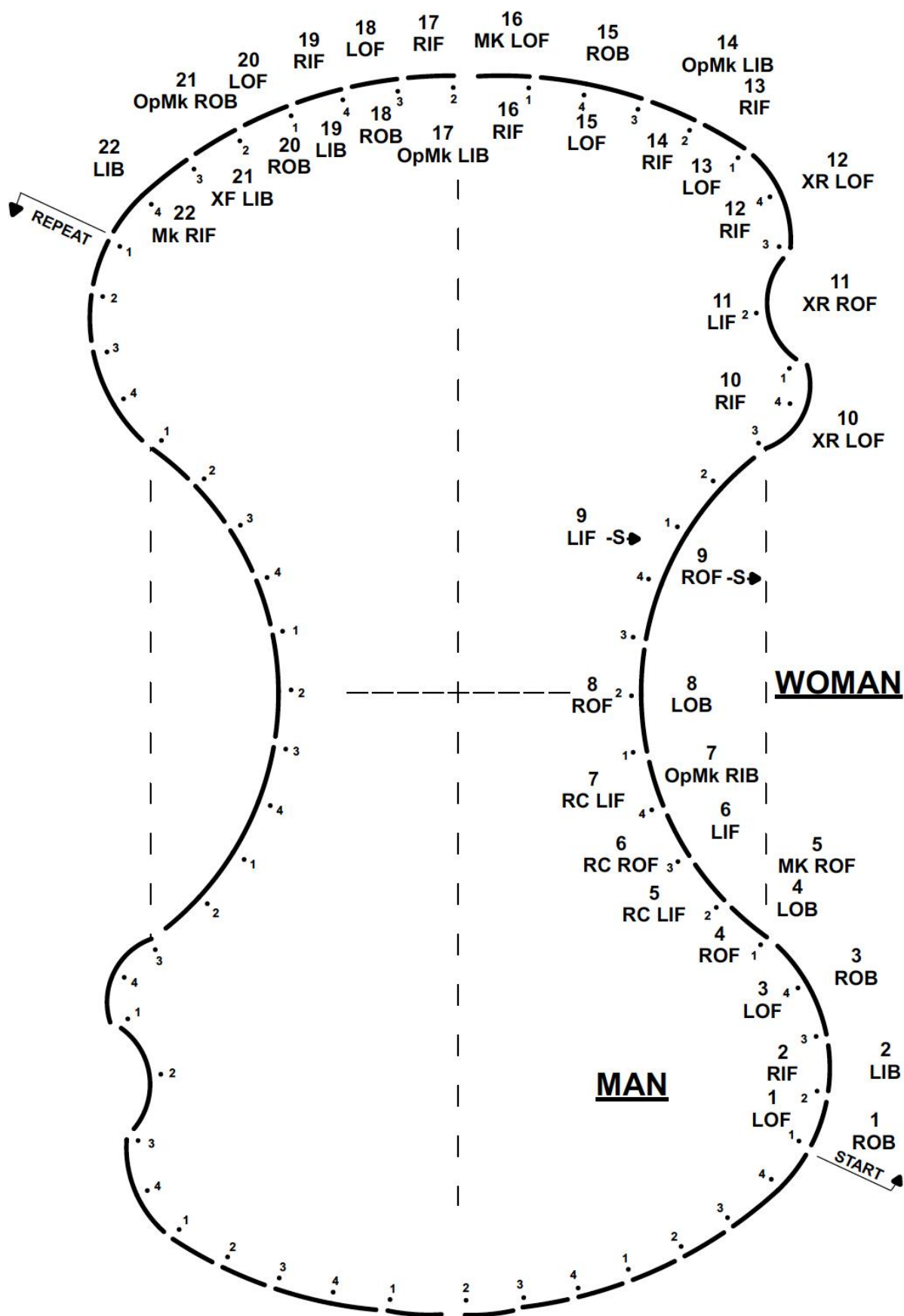
1. **Steps 4-8** Correct execution of mohawk turns for the Woman maintaining the inclination and direction of the center lobe.
2. **Steps 10-12** Correct execution of the Man’s steps which must be made from the “angular and” position. Correct execution of the Woman’s steps which must be crossed foot,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

## SAMBA CALIENTE

### List of Steps

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

# SAMBA CALIENTE



## **SIESTA TANGO**

A variation of "Fiesta" by George Muller

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

### **OPENING**

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

### **DANCE NOTES**

Reverse "B" position (man on woman's right) is required on steps #1 through #9. During steps #10 and #11, the RIF-LIB open mohawk, the position changes to the Side "B" hold (man on woman's left). This position is retained through step #14. The position changes to Reverse "B" during steps #15 and #16 (XF-LIB to RIF mohawk). Both variation of the position should use the thumb pivot grip. Both sets of hands maintain contact at all times during this dance.

Every step of this dance, except the cross steps (steps #2, #6, #7 and #15) and the second step of both mohawk turns (steps #11 and #16), must take the floor in the "parallel and" position.

Steps #2, #7, and #15 are crossed chassé steps. The take-offs for these steps must be crossed-foot crossed-tracing, close and parallel.

Step #6 is a cross roll. The take-off must be crossed-foot crossed-tracing, close and angular.

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

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

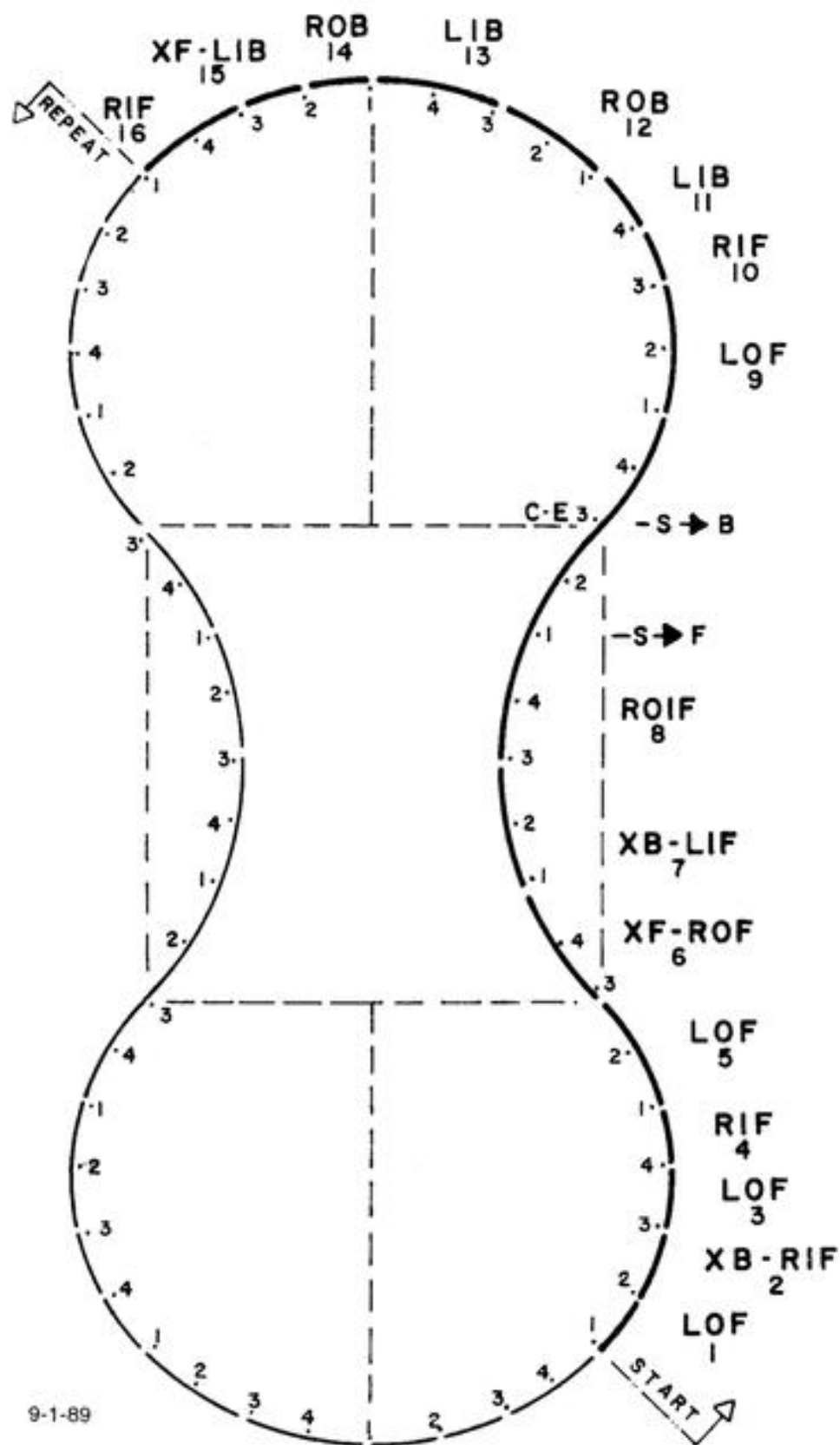
The take-off for step #16 must originate from behind the heel of the tracing skate.

Both halves of the barrier lobe at the corners of the rink must be symmetrical with the lobes proportioned to suit rink conditions.

The baseline of this dance only applies to the center lobe edges.

Step #8 begins at the top of the center lobe. Step #14 begins at the top of the continuous barrier lobe.

# SIESTA TANGO



9-1-89



# SKATERS MARCH

Irwin & Nazzaro

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

## OPENING

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

## DANCE NOTES

Steps #1 through #6 make up the straightaway steps of this dance. Every step of this dance must take the floor in the "parallel and" position except steps #4 and #5 and step #10.

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

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

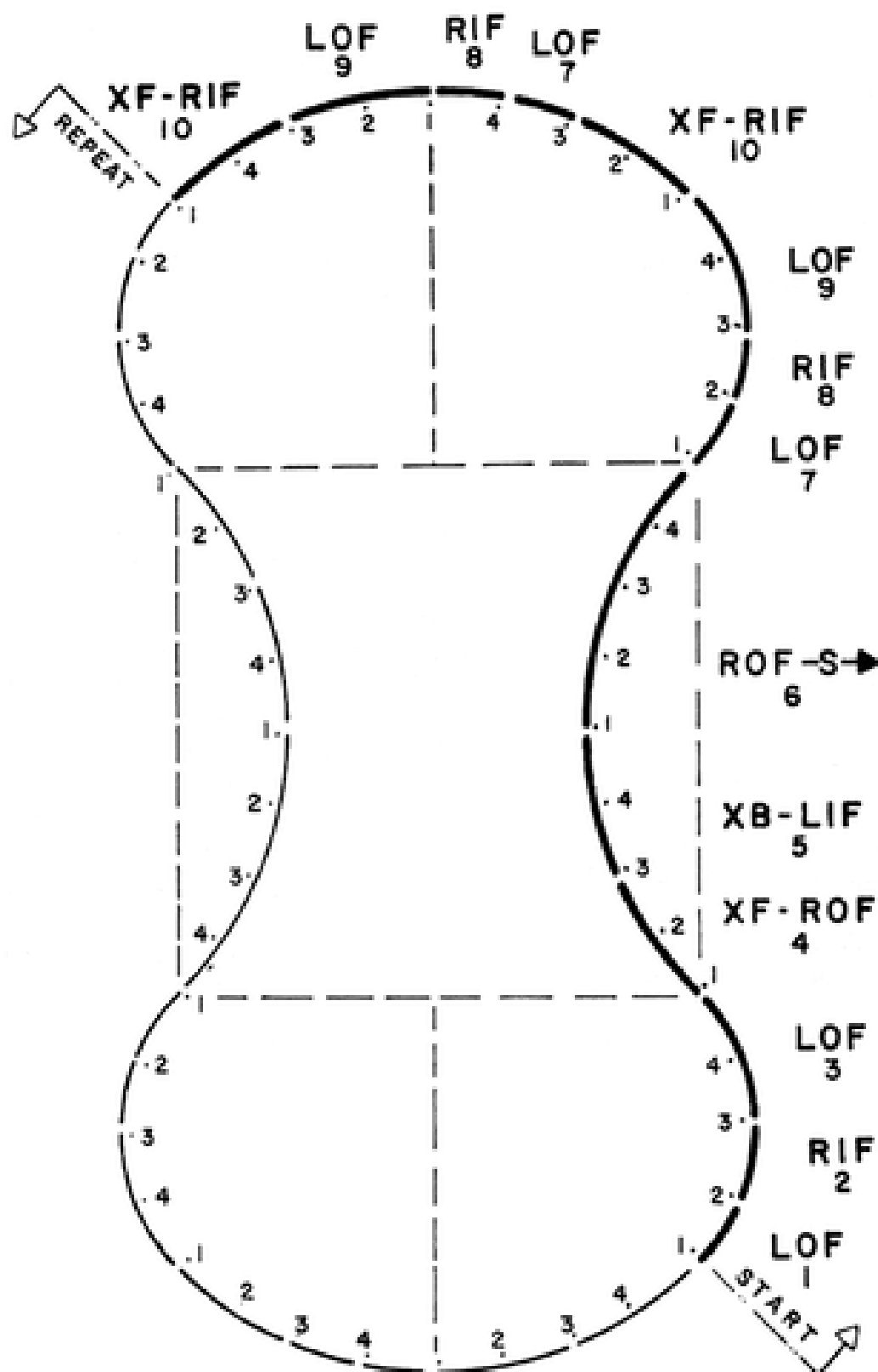
Step #10 (XF-RIF), a crossed progressive, is made with a parallel take-off and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

Steps #4, #5, and #6 make up an eight-beat center lobe, with steps #4 and #5 completing the first half of the lobe. The four-beat ROF swing begins at approximately the peak of the lobe and returns to the baseline.

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

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

# SKATERS MARCH



# **SOUTHLAND SWING**

Jack & Irene Boyer

Music: Blues 4/4; Counting 1-2-3-4  
Tempo: 88 beats per minute  
Position: Side "B" and Reverse Side "B" on steps #10 and #11, using thumb pivot grip or Solo  
Pattern: Set  
Axis: 45-90 degrees

## **OPENING**

The dance starts on count 1 of a measure of music. The first step skated must be step #1 or #5. The opening steps must be either 8 or 16 beats of music in duration.

## **DANCE NOTES**

Steps #1 through #4 comprise one straightaway sequence of this dance. On some skating surfaces it may be necessary to use more than one straightaway sequence. The take-offs for these steps must be made in the "parallel and" position.

The take-off for step #1 must originate from behind the heel of the tracing skate.

Steps #5 through #14 comprise the corner steps of this dance.

Steps #6 and #7, #9 and #10 are open held mohawk turns. Step #7 is executed heel-to-heel. The take-off for step #10 must originate from behind the heel of the tracing skate.

Step #6 (XB-RIF) and step #9 (XF-LIB) are crossed chassé steps. The take-offs for each of these steps must be crossed-foot, crossed-tracing, close and parallel. The aim is out so that the arc of the pattern will not be disturbed.

At the end of step #6 the woman deepens her edge to cross tracing with the man before executing step #7.

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

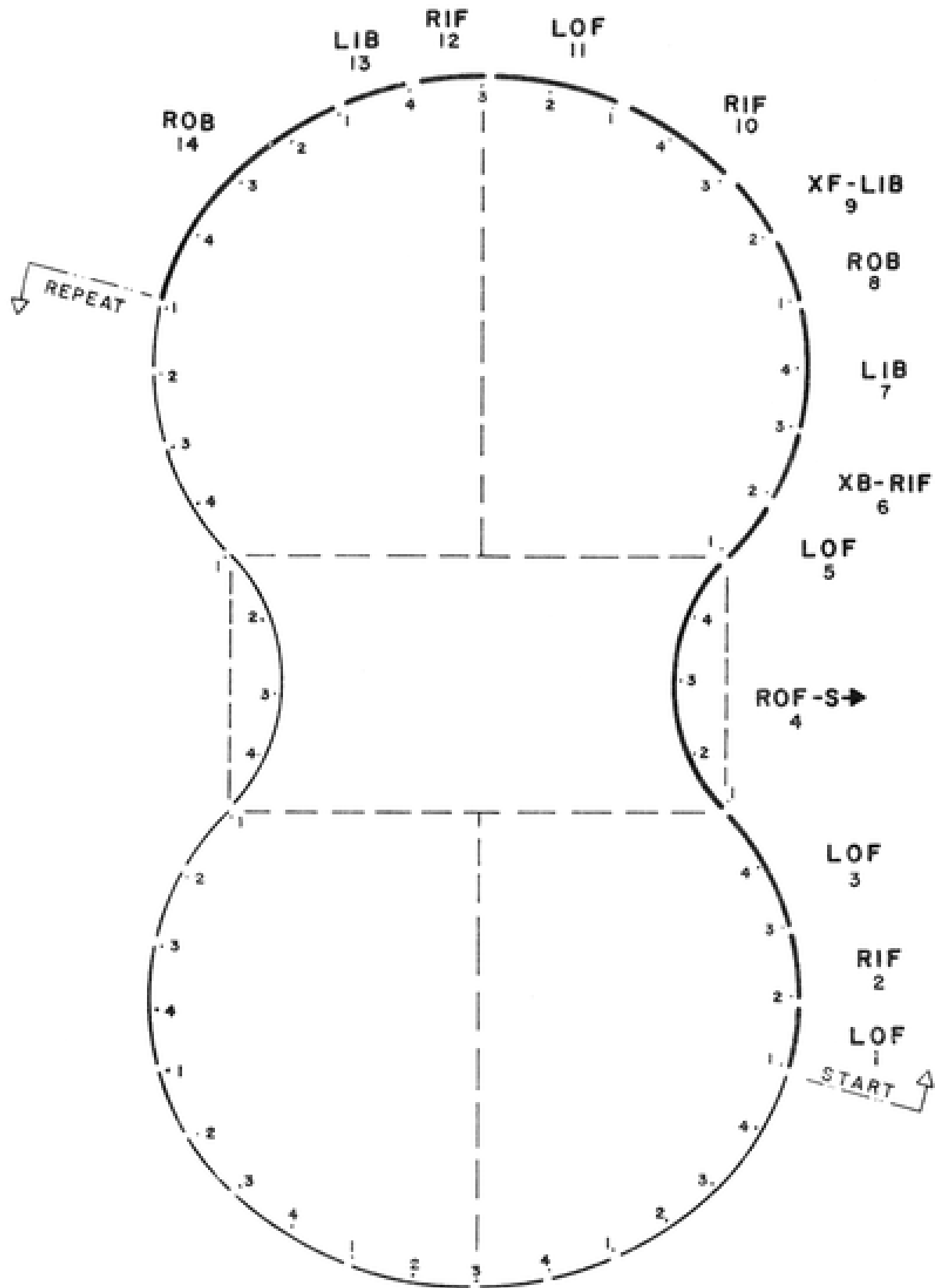
Steps #12 and #13 comprise an open dropped mohawk turn.

At the end of step #14 the man deepens his edge to cross tracing with the woman before executing step #1. It is incorrect to be in Tandem "C" position during step #14. There should be no deviation in body lean when stepping from step #14 to step #1.

The baseline of this dance only applies to the center lobe. The third count of step #4 begins at the top of the center lobe. Step #12 begins at the top of the continuous barrier lobe.



# SOUTHLAND SWING



# STYLE "B" WALTZ

Music: Waltz 3/4  
Hold: Closed

Tempo: 108 Metronome  
Pattern: Set

## The Dance

Outer or Barrier Lobe			
Step	Man	Beats	Woman
1	RBO	3	LFO
2	LFO	2	RFI
3	RFI	1	LBI-mohawk
4	LFO	3	RBO
5	RFI	2	LFO
6	LBI-mohawk	1	RFI
7	RBO	3	LFO

Corner or Connecting Step			
Step	Man	Beats	Woman
8	LBO	3	RFO

9-15                      Outer or Barrier Lobe  
Repeat first barrier lobe sequence.

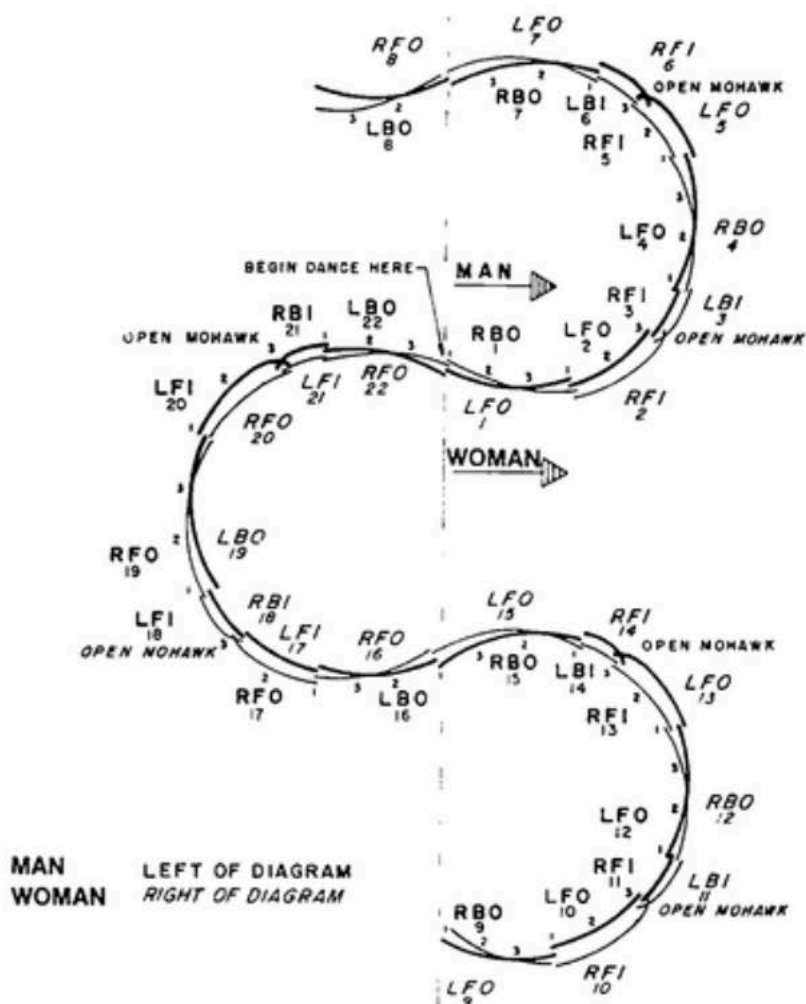
The Inner or Center Lobe			
Step	Man	Beats	Woman
16	LBO	3	RFO
17	RFO	2	LFI
18	LFI	1	RBI-mohawk
19	RFO	3	LBO
20	LFI	2	RFO
21	RBI-mohawk	1	LFI
22	LBO	3	RFO

Care should be taken during partner's mohawk turns--do not power stroke, stroke the mohawks smoothly and distinctly. Most of the power is obtained from the plain back and front edges which cross the imaginary line of travel. The forward strokes during partner's mohawk are progressive steps.

OPTIONAL STEPS: Six beats may be deleted for small floors. The last three-beat step of the first outer or barrier lobe (RBO for man, LFO for woman) and the three-beat corner or connecting step are optional.

# STYLE "B" WALTZ

NOTE: The center lobe will cross the midline of the rink on most skating surfaces.



# SWING SCHOTTISCHE

## SWING SCHOTTISCHE

Author Janet Pavilonis  
and Stan Leibowitz

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

### OPENING:

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

### DANCE NOTES:

Every step must take the floor in the "parallel and" position, except steps #6, #11 and #22.

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

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

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

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

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

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

# SWING SCHOTTISCHE

## SWING SCHOTTISCHE

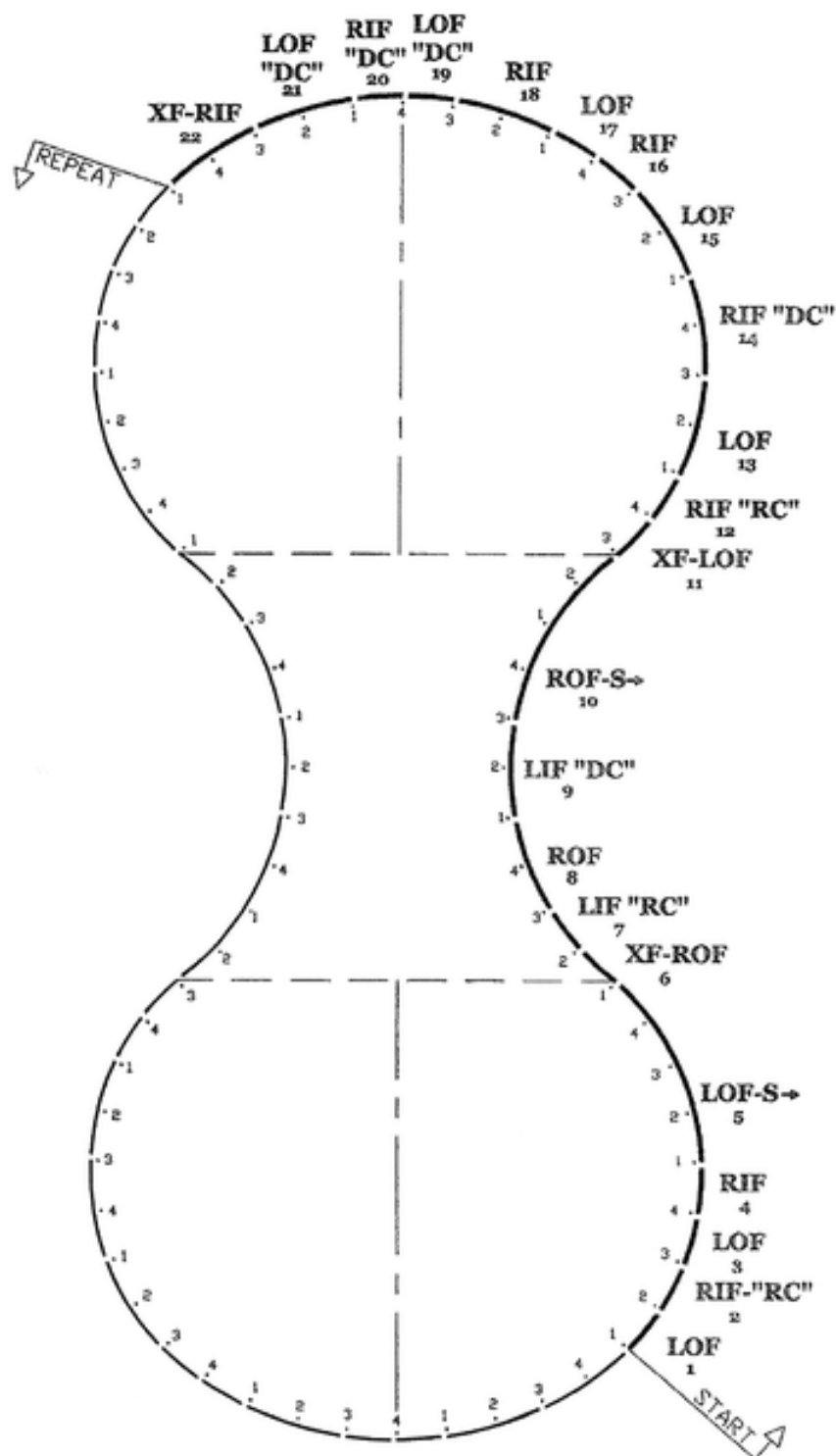
Music: Schottische 4/4; Counting 1,2,3,4  
Position: Side "B" or Solo  
Axis: 45-90 degrees

Tempo: 100 beats per minute  
Pattern: Set

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

# SWING SCHOTTISCHE

MUSIC: 100 Schottische



SWING SCHOTTISCHE

## SWING WALTZ

Music: Waltz 3/4; Counting 1-2-3  
Tempo: 120 beats per minute  
Position: Side "B" or Solo  
Pattern: Set  
Axis: 45-60 degrees

### OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1 or step #7. The opening steps must be either 12 or 24 beats of music in duration.

### DANCE NOTES

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

Steps #1 and #6 are six-beat OF swings with the free leg swinging forward on the fourth beat of the step.

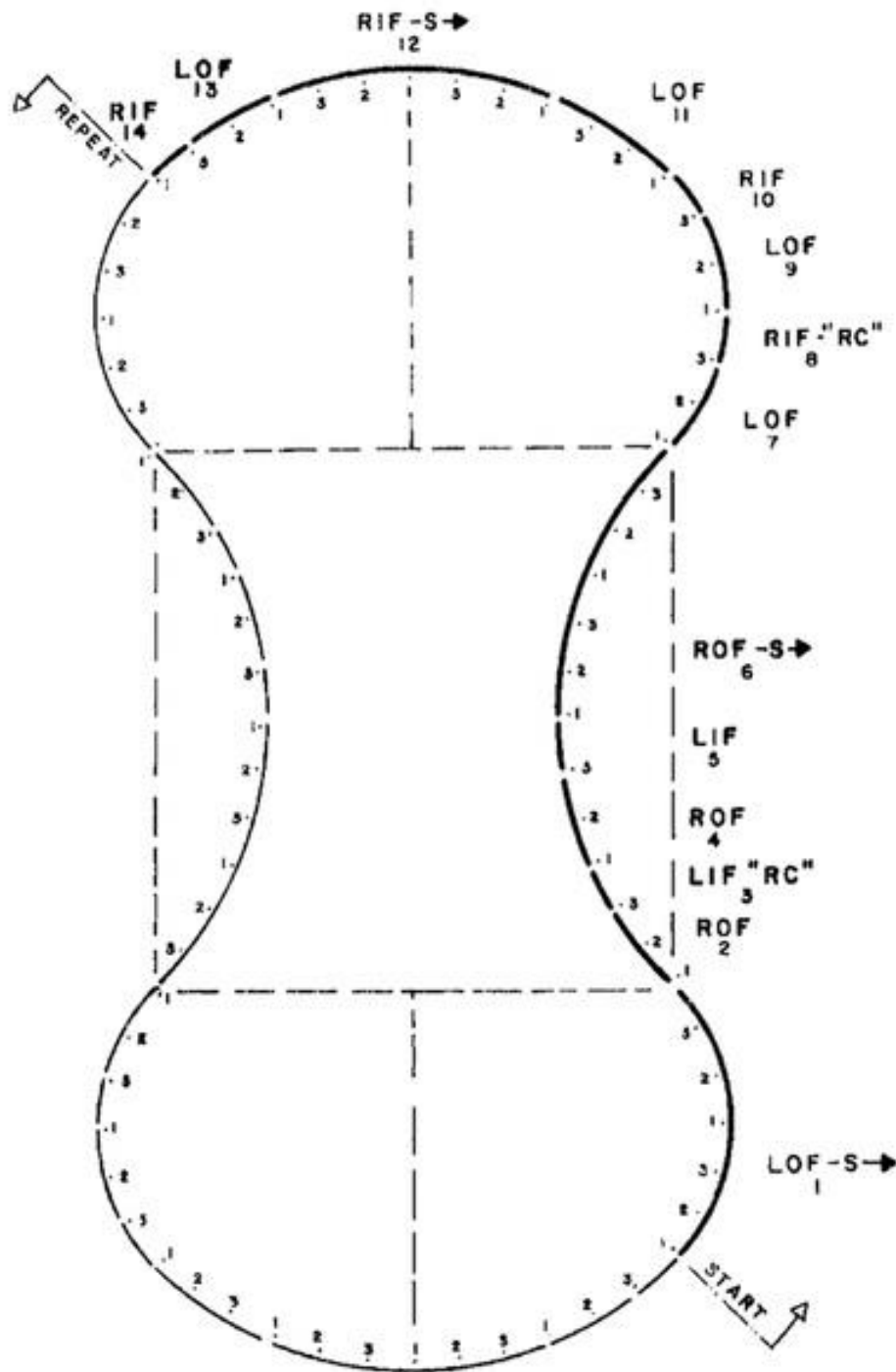
Steps #3 and #8 are raised chassé steps. The Raised Chassé must:

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

Step # 12 is a six-beat RIF swing with the free leg swinging forward on the fourth beat of the step. In order to maintain a proper posture baseline during this step, it is necessary to bend the knee of the free leg slightly as it is swung forward.

The baseline of this dance only applies to the center lobe edges. The baseline of this dance starts with step #2 and ends with the completion of step #6. Step #6 begins at the top of the center lobe. The fourth count of step #12 begins at the top of the continuous barrier lobe.

# SWING WALTZ



**SWING WALTZ**



## **TARA TANGO**

Pat Graney

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

### **OPENING**

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

### **DANCE NOTES**

Every step must take the floor in the "parallel and" position except the crossed progressive steps (#4 and #5), and the crossed chassé steps (#12, and #18).

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

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

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

The forward toe point (FTP) during step #12 is made on musical count #1 which is the third count of the step. The forward toe point during step #18 is made on musical count #3 which is the third count of the step. During these forward toe points, the left outer toe wheel touches the skating surface in front of the right skate.

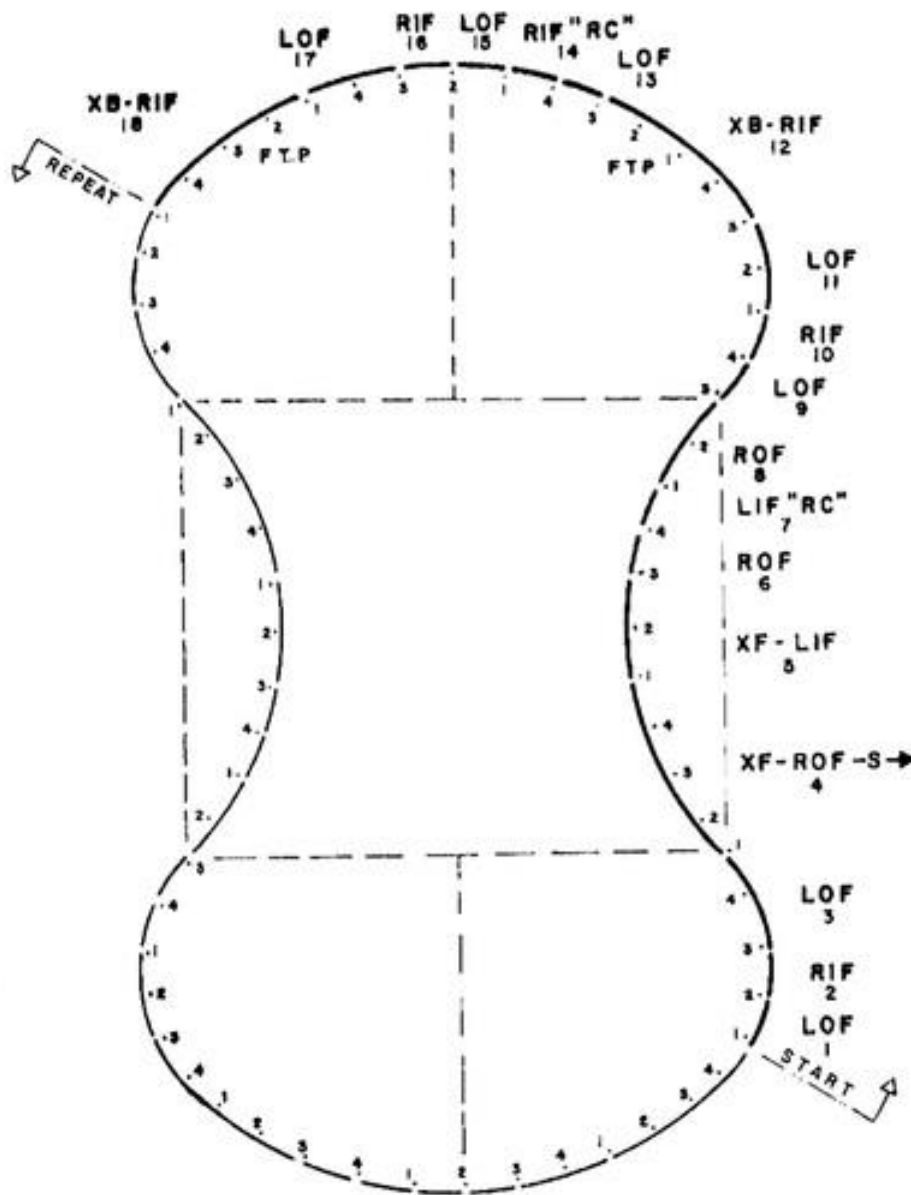
Steps #7 and #14 are raised chassé steps. The Raised Chassé must:

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

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

The baseline of this dance only applies to the center lobe edges. The second count of step #5 begins at the top of the center lobe. Step #16 begins at the top of the continuous barrier lobe.

# TARA TANGO



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9-1-89

## TEN FOX

Music: Foxtrot 4/4; Counting 1-2-3-4  
 Tempo: 100 beats per minute  
 Pattern: Set  
 Position: Closed A, Open D, Side Closed F or Solo  
 Axis: 45-60 degrees

### OPENING

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

### DANCE NOTES

Steps #1 through #4 must take the floor in the "parallel and" position, with the man tracking the woman in Closed "A" position up to the fourth beat of step #4. During the fourth count of step #4 the woman deepens her LOB edge in order to step forward in Open "D" position on the fifth count of the step (musical count #1), thus executing a backward to forward open choctaw turn. The man's change of edge on step #4 occurs on the fifth beat of the step (musical count #1). Free leg movement on step #4 is optional.

The progressive runs, steps #5 through #7, must take the floor in the "parallel and" position. On step #8A, the man skates ahead of the woman for his 3-turn and the partners resume the Closed "A" position as the man skates step #8B.

On step #8, the four-beat ROF, the woman should have a good upright dance posture and position with her body square to the tracing. The woman must be tracking the man during his step #8B. The woman must also track the man at the beginning of step #9. The man deepens his ROB edge slightly to allow the woman to proceed forward for her LOF 3-turn.

The man tracks the woman on steps #10, #11, and the beginning of step #12. The woman deepens the end of step #13 prior to stepping forward. No change of body lean should occur during this turn. Step #13 for the woman is executed from behind the heel of the tracing skate.

Man's steps #13 and #14, the RIF and LIB, constitute an open dropped mohawk turn. This turn is executed heel-to-heel.

The skaters should be in Closed "F" position on steps #14 through #16.

The woman's steps #17 and #18, the LOF and ROB, constitute an open dropped mohawk turn. This turn is executed heel-to-heel. It is of extreme importance that the woman maintain constant outside edges on this turn. The woman should move past the man on steps #17 and #18.

The man's step #18, the XF-LIB, is a crossed chassé. Step #19 is executed from behind the heel of the left skate. It is imperative that the man tracks the woman on step #19.

Every step, except the woman's steps #4B, #13, and #18 and the man's steps #10, #14, #18 and #19, must take the floor in the "parallel and" position.

The third count of man's step #4 (woman's step #4A), the beginning of step #6, and the beginning of man's step #8B (the third count of woman's step #8), begin at the top of the lobes. Step #16 begins at the top of the continuous barrier lobe.

The baseline begins with step #4. It is crossed on the fifth count of the man's step #4 (the first count of woman's step #4B) and crossed again with the beginning of the man's step #8A (woman's step #8) and finally crossed with the beginning of step #9. The baseline must be parallel to the side barrier.

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# VIVA CHA CHA

David Tassinari

Music: Cha Cha 4/4; Counting 1-2-3-4  
Tempo: 100 beats per minute  
Position: Side "B" and Reverse Side "B" (thumb pivot grip) or Solo  
Pattern: Set  
Axis: 45 to 90 degrees

## OPENING:

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

## DANCE NOTES:

Steps #1 through #7 are skated in Side "B" position using the thumb pivot grip.

On step #6, (XB-RIOF), the change of edge occurs on the third beat of the step and establishes the baseline of the dance. At the beginning of step #6 the free leg is in front, on the second beat of the step the free leg is brought back alongside the skating leg and extended forward again for the third and fourth beats.

Steps #7 and #8 constitute an open dropped mohawk turn which must be done heel to heel. Steps #9, #10 and #11 are skated in Reverse "B" position.

During step #11 (LOB) the free leg is extended in front on the first beat, then brought alongside the skating leg on the second beat and extended forward again for the third and fourth beats.

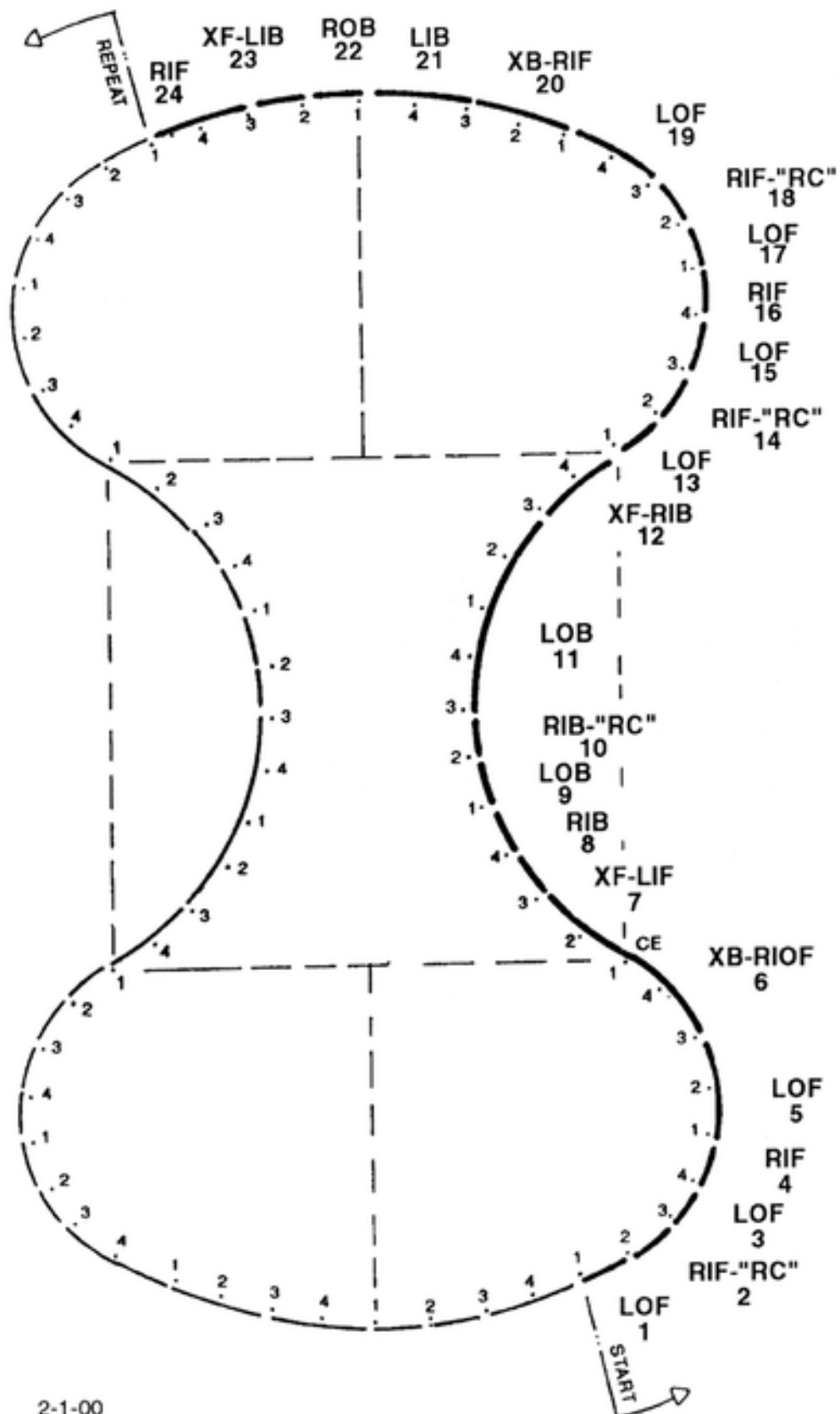
Steps #12 and #13 constitute a backward-to-forward open, dropped choctaw turn. Step #13 must be skated from behind the heel of the preceding step.

Steps #13 through #24 are skated in Side "B" position.

Steps #20 and #21 constitute an open, held mohawk turn which must be done heel to heel. Prior to turning, the woman must deepen her edge to allow the man to track her.

Steps #23 and #24 also constitute an open, held mohawk turn, the second half of which (step #24 - RIF) must originate from behind the heel of the preceding step. During step #23 (the XF-LIB), the man must deepen his edge to track the woman prior to stepping forward. Both partners must maintain an inner back edge before stepping forward.

# VIVA CHA CHA



2-1-00

# Waltz For the Moon

*Charlene Ingram*

**Music:** Waltz; Counting 1-2-3

**Tempo:** 120 beats per minute

**Position:** Side “B” or solo

**Pattern:** Set

**Axis:** 45-90 degrees

**Event:** Bronze (solo, team)

## **OPENING:**

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

## **DANCE NOTES:**

Every step must take the floor in the “parallel and” position except for steps #4 (XF-ROF-S→) and #14 (XF-ROF). Steps #4 and #14 are cross rolls. The take-offs for these steps must be crossed-foot, crossed-tracing, close and parallel

Steps #4 and #16 are key points to this dance. For step #4, start with XF-ROF with left leg back for the first three beats, swinging forward on count four. For step #16, start with ROF with left leg back for the first three counts, swinging left leg to the front on count four, then swinging left leg back and changing edge to RIF on count seven. Note that step #18 is a RIF run.

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

For team dance, steps are the same for partner A and partner B.

## **KEY POINTS:**

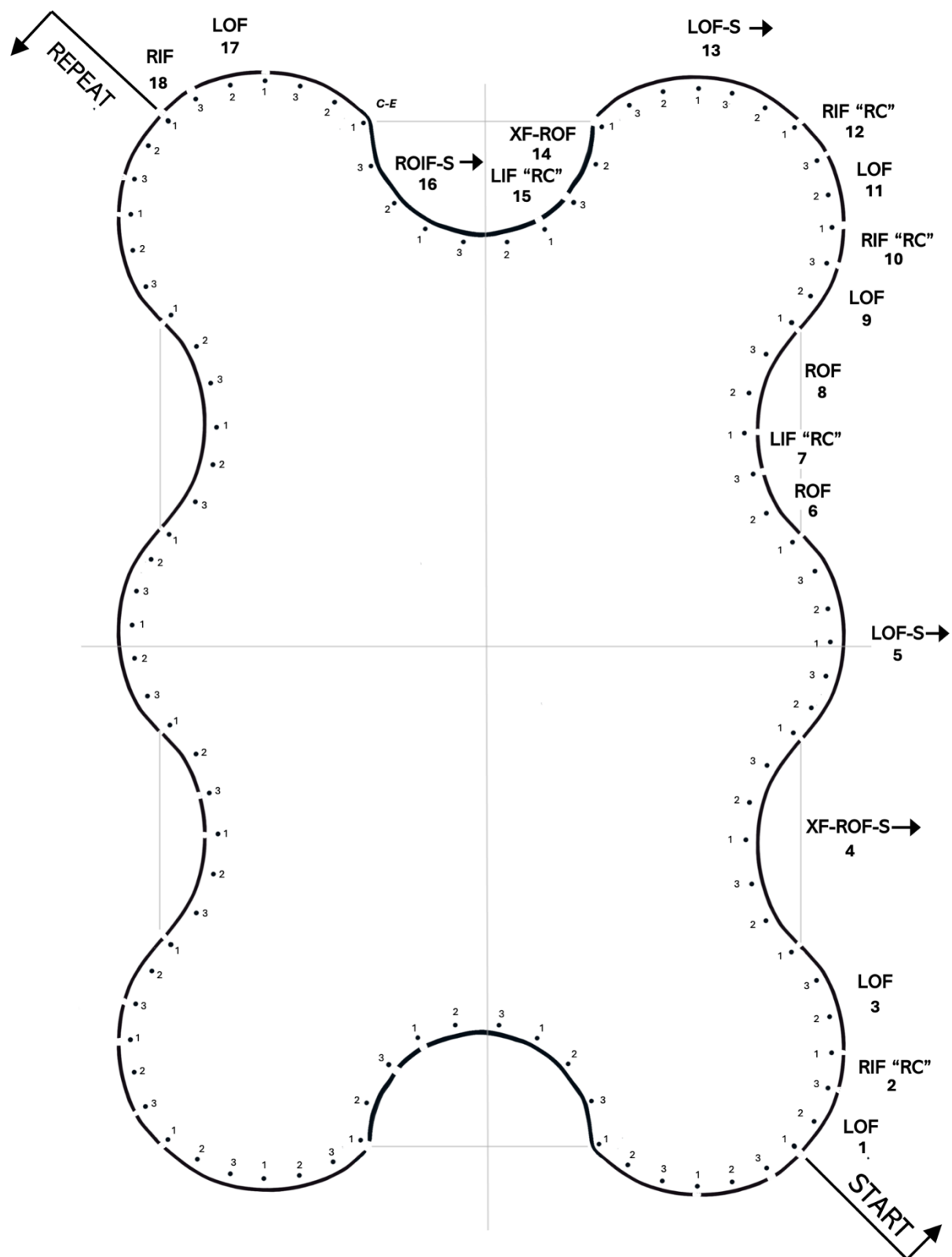
Step #4 starts with XF-ROF with care taken to ensure a cross that is crossed-foot and crossed-tracing. Step #16 starts slightly before the Long Axis. On the change-edge part of this step, care should be taken to ensure a closed hip coming around the lobe.

<b>LIST OF STEPS</b> <i>Waltz For the Moon</i>		
<b>STEP #</b>	<b>DESCRIPTION</b> <i>Key points are bold</i>	<b>MUSICAL BEATS</b>
1	LOF	2
2	RIF – “RC”	1
3	LOF	3
<b>4</b>	<b>XF-ROF-S →</b>	<b>6</b>
5	LOF-S→	6
6	ROF	2
7	LIF “RC”	1
8	ROF	3
9	LOF	2
10	RIF “RC”	1
11	LOF	2
12	RIF “RC”	1
13	LOF – S →	6
14	XF- ROF	2
15	LIF “RC”	1
<b>16</b>	<b>ROIF – S →</b>	<b>9</b>
17	LOF	2
18	RIF	1
	Total Beats	51

*For team dance, steps are the same for partner A and partner B*



# Waltz For the Moon



# WILLOW WALTZ

by George Muller

Music: Waltz 3/4  
Hold: Closed or Solo

Tempo: 138 BPM  
Pattern: Set

## The Dance

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

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

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

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

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

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

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

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

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

# WILLOW WALTZ

George Muller

