



DIAGRAMAS CBHP

SOLO DANCE

Danças: Diagramas, Descrições, Valores e Keypoints

Torneio Nacional e Torneio Aspirantes CBHP

Atualizado em 24/09/2020

Revisado e certificado pelo Comitê Técnico CBHP – Confederação Brasileira de Patinação Artística.
Esta compilação é uma contribuição das Federações de Brasília, Rio Grande do Sul e Santa Catarina.

FEBRAHPA - Federação Brasiliense de Hóquei e Patinação

FGP - Federação Gaúcha de Patinação

FCPA - Federação Catarinense de Patinação Artística

1. Academy Blues
2. Balanciaga
3. Boston Boggie
4. Califórnia Swing
5. Carlos Tango **(WS)**
6. Casino Tango
7. Century Blues
8. Cha Cha
9. Chase Waltz
10. City Blues
11. Clayton Fox
12. Continental Waltz
13. Criss Cross March
14. Delicado
15. Denver Shuffle **(WS)**
16. Double Cross Waltz
17. Dutch Waltz
18. Far Away Waltz
19. Fourteen Step Plus **(WS)**
20. Glide Waltz
21. Harris Tango **(WS)**
22. Iceland Tango **(WS)**
23. Jo Ann Foxtrot
24. Keats Foxtrot
25. La Vista Cha Cha
26. Luna Blues
27. Manhattan Blues
28. Marylee Fox
29. Melody Waltz
30. Metropolitan Tango
31. Milonga Tango
32. Progressive Tango
33. Quickstep Boggie
34. Rhythm Blues
35. Siesta Tango **(WS)**
36. Skater's March **(WS)**
37. Southland Swing
38. Swing Waltz
39. Ten Fox
40. Vienesse Walz **(WS)**
41. Viva Cha Cha
42. Willow Waltz
43. Zig Zag Polka

PATINAÇÃO ARTÍSTICA - PROVAS DE DANÇA OBRIGATÓRIA (TORNEIO NACIONAL + ASPIRANTES)

Para o julgamento das provas de dança, serão aplicados 5 níveis de qualidade para as Danças Obrigatórias relativos à sequência da dança, dependendo da qualidade de execução dos key points. Se a dança requer duas (2) sequências, os níveis serão aplicados duas vezes, uma para cada sequência.

Os passos de abertura das danças (OPENING) que não seguirem as regras estabelecidas pela WS, terão desconto de 0.5. Exemplo: está previsto 8 ou 16 beats de passos de abertura e o atleta executa 12 beats. Falhas no timing promovem uma baixa no nível, de no mínimo um nível e serão consideradas desfavoráveis nos componentes.

Se menos de 75% da sequência for completada, a chamada do Painel Técnico será “NO LEVEL”. Nas danças obrigatórias serão considerados dois componentes: SKATING SKILLS e PERFORMANCE.

- **No Level** – menos de 75% da sequence/section foi completada.
- **Level Base** – 75% da sequence/section foi completada.
- **Level 1** – sequence/section não foi interrompida por mais do que 4 tempos no total, seja por tropeços, quedas ou qualquer outra razão e um (1) key point é corretamente executados
- **Level 2** – sequence/section não foi interrompida por mais do que 4 tempos no total, seja por tropeços, quedas ou qualquer outra razão e dois (2) key points são corretamente executados.
- **Level 3** – sequence/section não foi interrompida e três (3) key points são corretamente executados.
- **Level 4** – sequence/section não foi interrompida e quatro (4) key points são corretamente executados.

LEVEL	SEQUENCE / SECTION	INTERRUPTION Time	KEY POINTS
B	75%	/	/
1	100%	No more than 4 beats	1
2	100%	No more than 4 beats	2
3	100%	Not interrupted	3
4	100%	Not interrupted	4

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 takeoff for step #5 (LIF) must be made in the "angular and" position. A definite change of lean should accompany this angular takeoff. This change of lean takes place simultaneously with the takeoff for step #5.

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

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

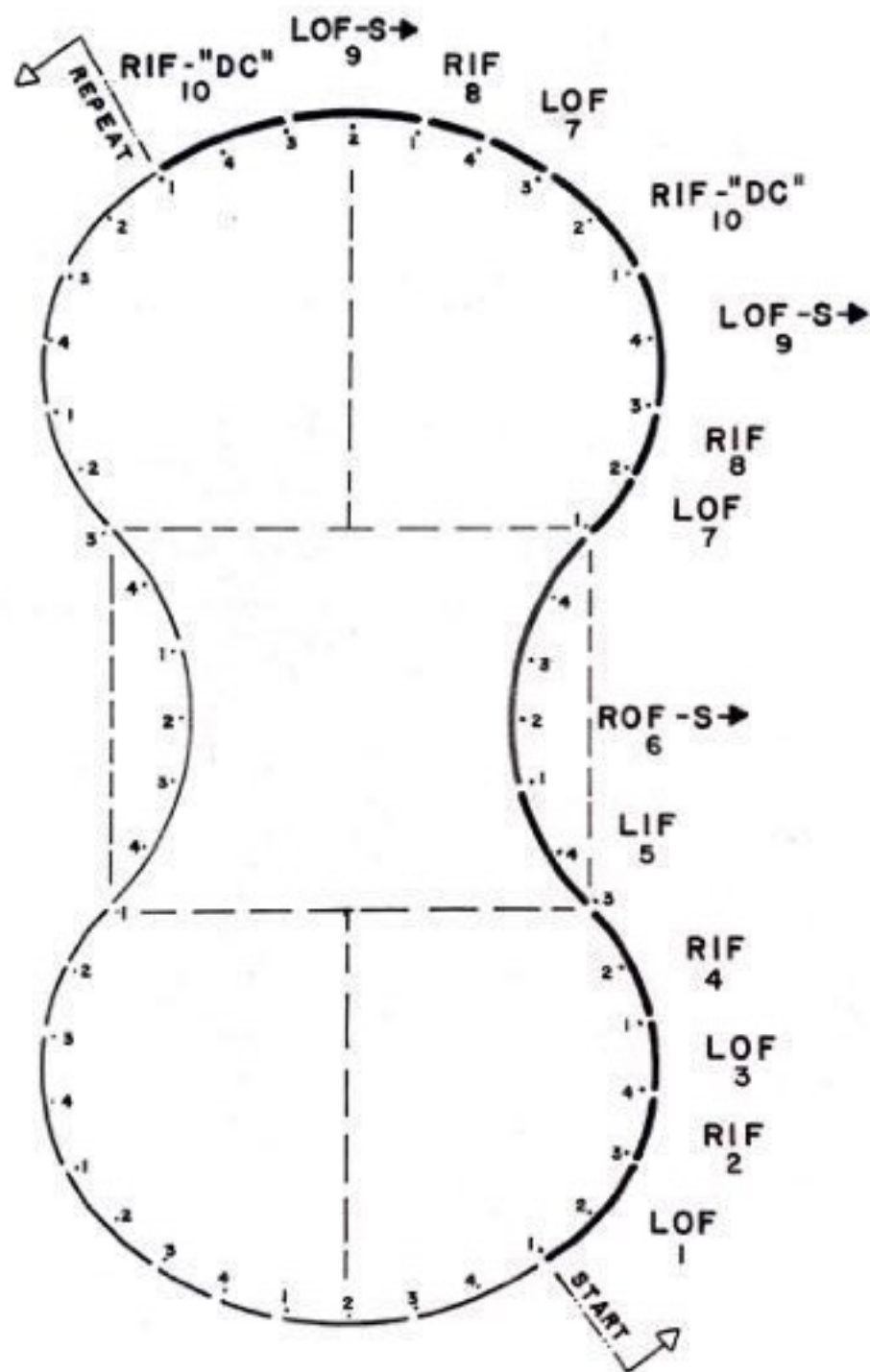
Every step of this dance must take the floor in the "parallel and" position except #5 (LIF).

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



VALUE

Level B = 0,4
 Level 1 = 0,7
 Level 2 = 1,0
 Level 3 = 1,5
 Level 4 = 2,2

KEYPOINTS

- Step 5** should be executed from the "angular and" position.
- Step 6 ROF** Swing should remain on an outside edge for 4 beats.
- Step 9 SDC**, the Free leg should swing forward on the 2nd beat, and the DC must be started from the "and position", without deviation of the edge.
- Very important to maintain the steps on their proper places, especially on **Step 6** and **Step 9** when using the 2 repetitions of the Barrier Lobe, the 2nd beat of the swing should be on the short axis and long axis.

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.

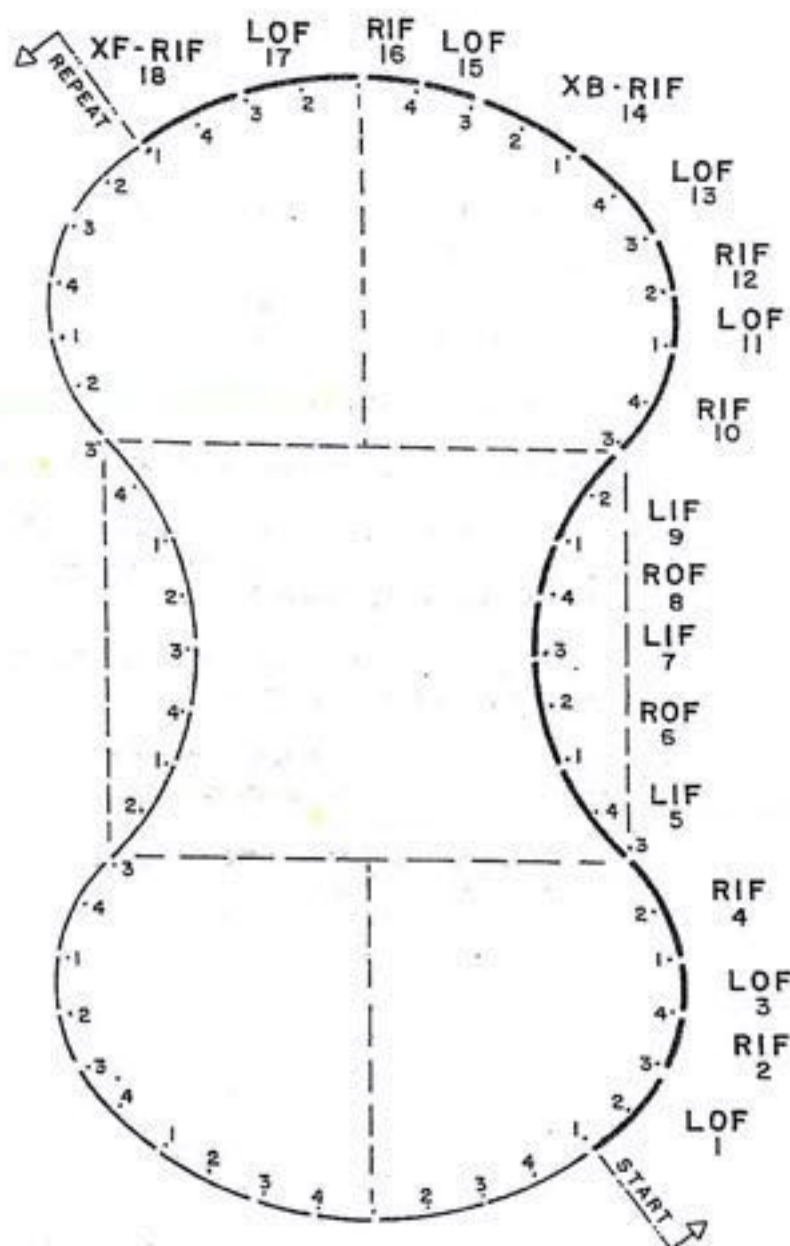
The takeoffs for step #5 (LIF) and step #10 (RIF) must be made in the "angular and" position. A definite change of lean should accompany each angular takeoff. This change of lean takes place simultaneously with the takeoff for step #5 (LIF) and the takeoff for step #10 (RIF).

Step #14 (XB-RIF), a crossed chassé, is made with a parallel takeoff 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 takeoff 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 lob

BALANCIAGA



VALUE

Level B = 0.4
 Level 1 = 0.7
 Level 2 = 1.0
 Level 3 = 1.5
 Level 4 = 2.2

KEYPOINTS

- Step 1** should be hold for 2 beats on a clear outside edge .
- Steps 5 and 10** should be executed from the "angular and" position.
- Step 14** is a Crossed Chasse, is made with a parallel take off, where the toe wheels of the right skate are alongside with the heel wheels of the left skate.
- Step 18** is Crossed Progressive, is made with a parallel take off where the heel wheels of the right skate are alongside with the toe wheels of the left skate.

BOSTON BOOGIE

Don Homans and David Tassinari

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

OPENING

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

DANCE NOTES

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

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

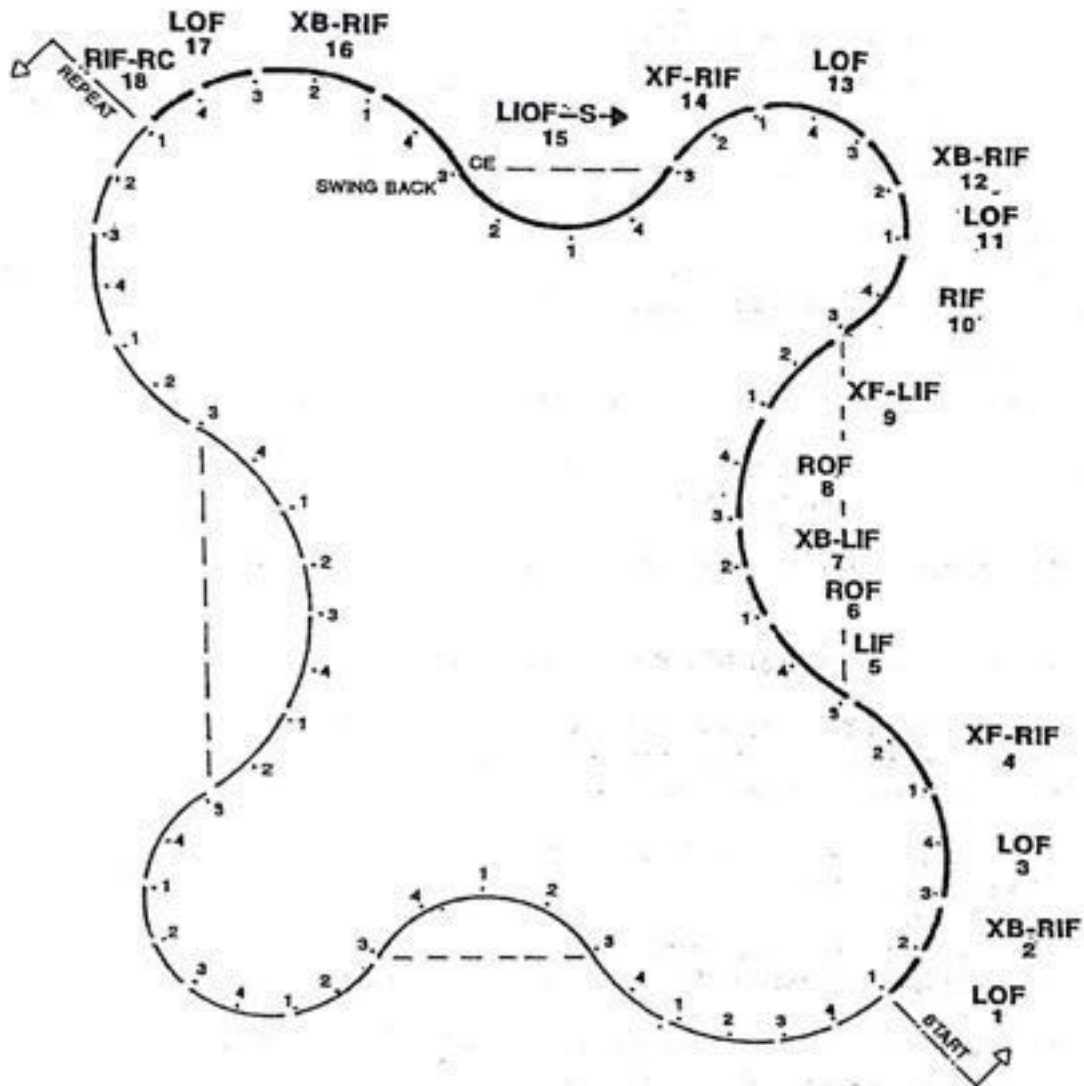
Steps #4 (XF-RIF), step #9 (XF-LIF) and step #14 (XF-RIF) are crossed progressive steps. The takeoffs for all these steps must be crossed-foot, crossed-tracing, close and parallel.

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

During step #15 (LOIF-Swing), the free leg is swing in front on the third count of the step (musical count 1); the change of edge and the backward swing occur on the fifth count of the step (musical count 3). The swing in front should occur at the top of the corner center lobe.

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

BOSTON BOOGIE



VALUE

Level B = 0.5
 Level 1 = 1.0
 Level 2 = 1.5
 Level 3 = 2.0
 Level 4 = 2.7

KEYPOINTS

1. Steps 2, 7 and 14 are one beat cross chasses steps.
2. Step 16 is a 2 beat crossed chasse step.
3. Step 15 LOIF Swing the free leg is swing in front on the third count of the step (musical count 1).
4. The change of edge still on step 15, and the backward swing occurs on the 5th count of the step (musical count 3).

CALIFORNIA SWING

Tommy and Dorothy Lane

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

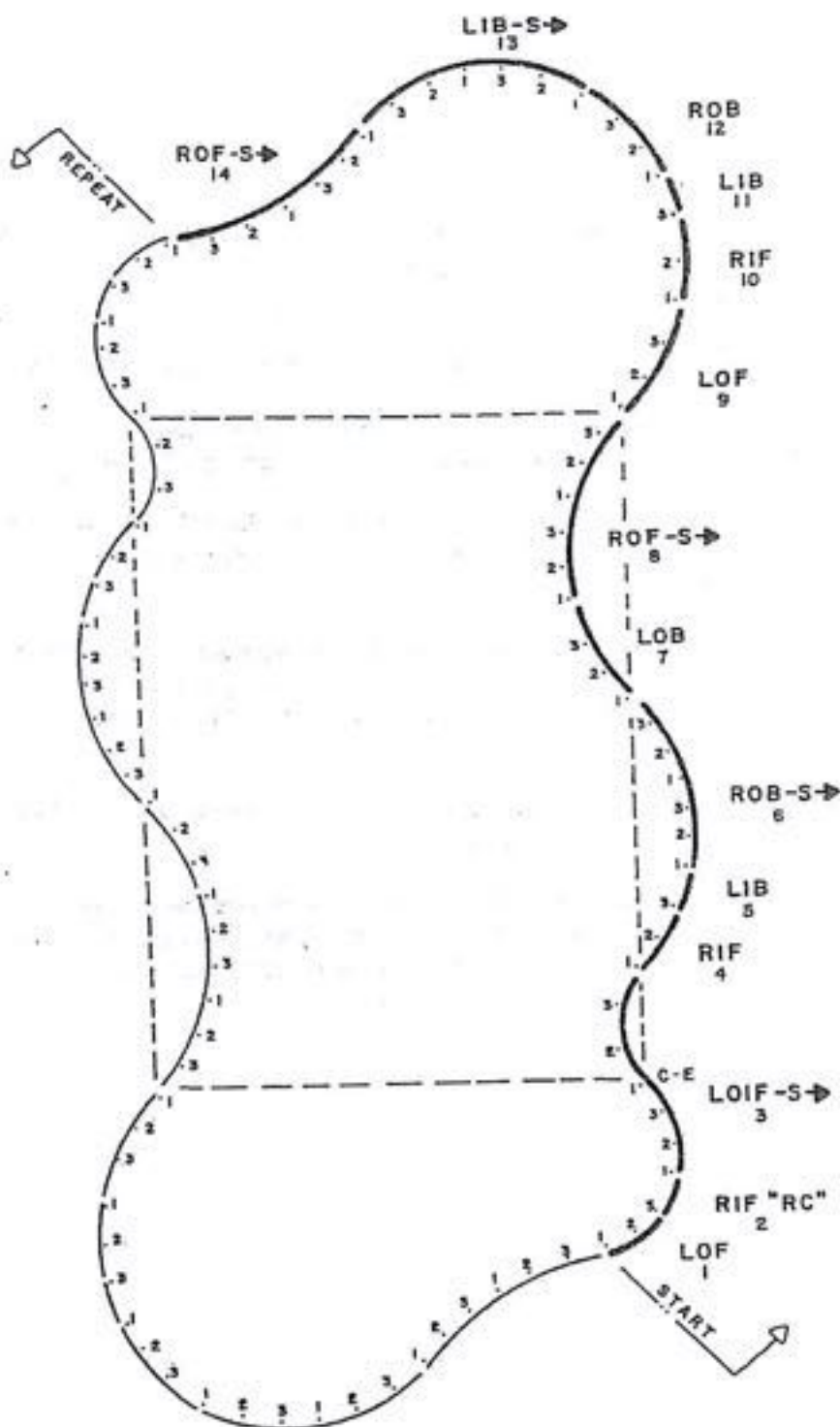
Steps #4 and #5 comprise an open dropped Mohawk turn. The takeoff for step #4 must be made from the "angular and" position. This turn is executed heel to heel. During this turn the position changes from Reverse Side "B" to Side "B".

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 skater 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



VALUE

Level B = 0.5
 Level 1 = 1.0
 Level 2 = 1.5
 Level 3 = 2.0
 Level 4 = 2.7

KEYPOINTS

1. Change of edge on **step 3** must be made on 4th count of the step (Musical Count 1).
2. **Step 4 and 5** comprise an open Dropped mohawk, and take off of step 4 must be from the "angular position"
3. **Steps 10/11** n RIF to LIB open dropped mohawk turn must be executed heel to heel.
4. The last swing, must be held for 4 beats on the original edge.

CARLOS TANGO

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

Music: Tango 4/4
Tempo: 96

Music: 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

1. **Step 3 LFO:** correct technical execution of the outside edge, and the timing of the tap down with the front inside toe wheel, on the third beat, while maintaining the outside edge.
2. **Step 4 DpCh RFI:** correct technical execution of the dropped chasse, and the timing of the tap down with the front outside toe wheel, on the third beat, while maintaining the inside edge.
3. **Step 9 LFO Sw:** correct technical execution of the run, and the swing on the third beat, without deviation from the outside edge during the swing of the free leg.
4. **Step 12 RFO Sw:** correct technical execution of the run, and the swing on the third beat, without deviation from the outside edge during the swing of the free leg.

List of steps - Carlos Tango

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

VALUE

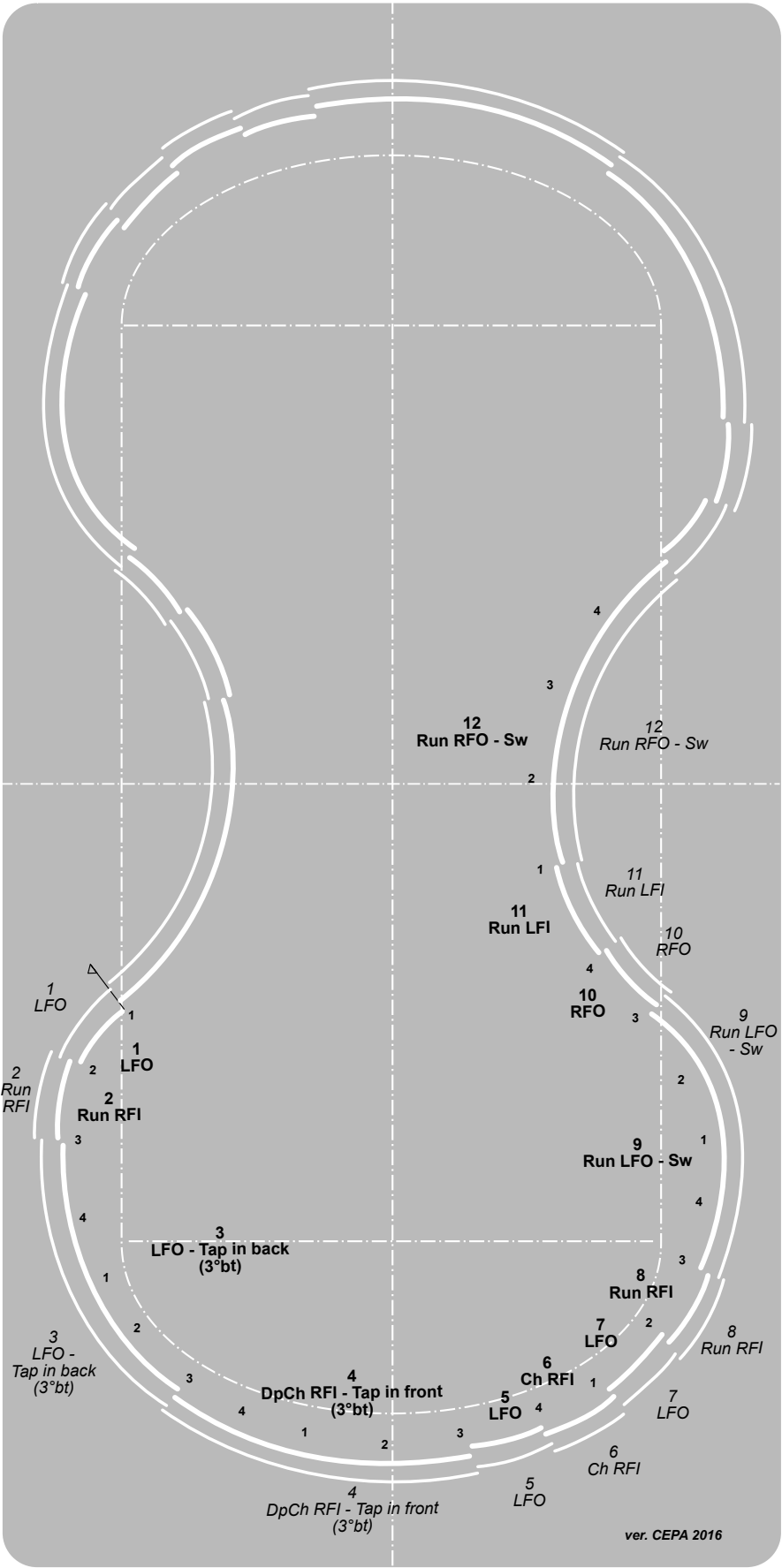
Level B = 0.5

Level 1 = 0.8

Level 2 = 1.1

Level 3 = 1.6

Level 4 = 2.2



CASINO TANGO

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

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

OPENING

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

DANCE NOTES

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

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

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

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

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

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

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

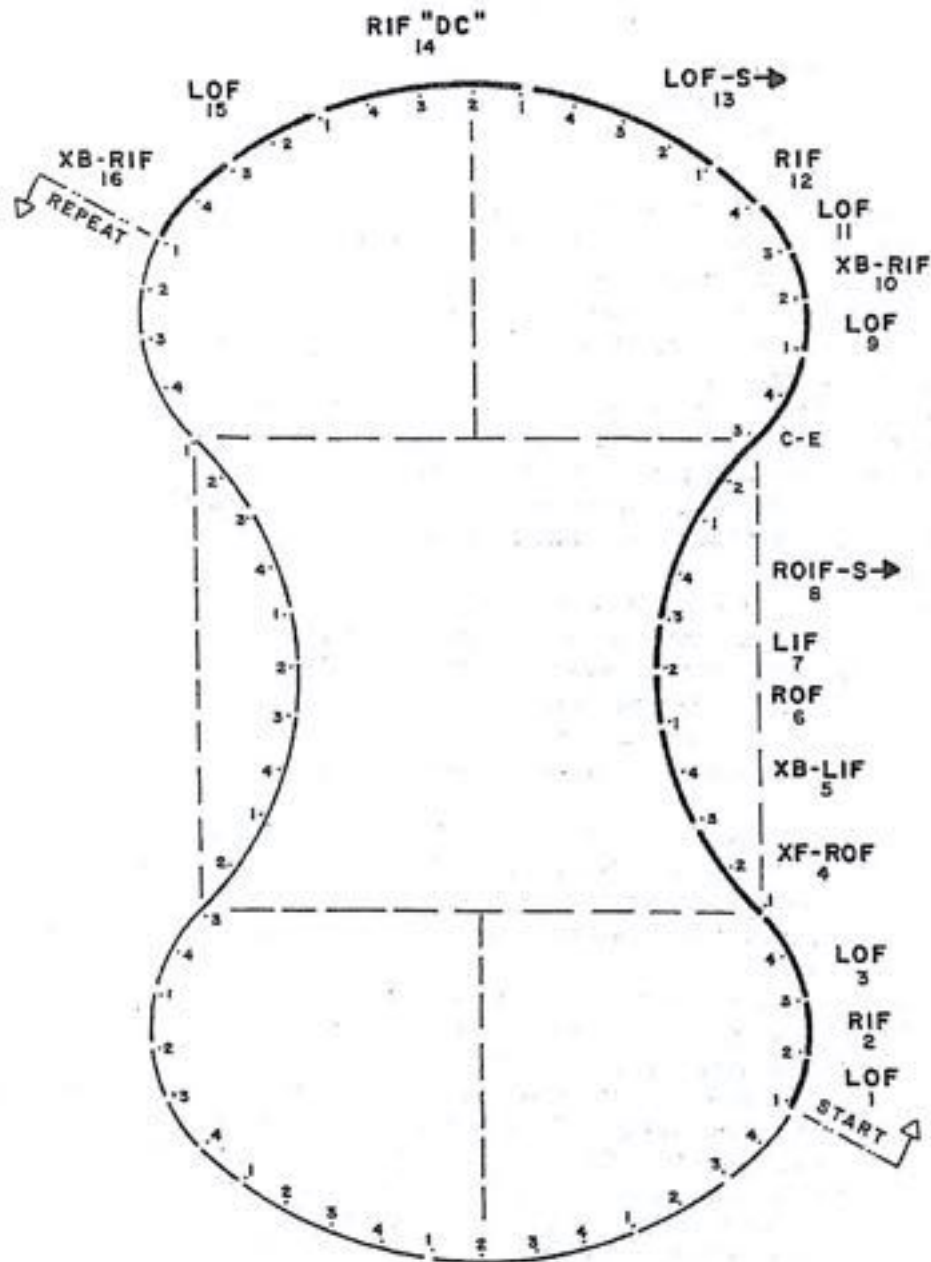
The dropped chassé is accomplished by:

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

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

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

CASINO TANGO



VALUE

Level B = 0.4
 Level 1 = 0.7
 Level 2 = 1.2
 Level 3 = 1.7
 Level 4 = 2.4

KEYPOINTS

- Step 4 (XF-ROF)**, is a "cross-roll" made with an angular takeoff.
- On step 8**, the swing forwards is on the third count of the music: the swing backwards is on the fifth count also with the change of edge.
- Step 13** is a 4 beats LOF Swing, the edge should be maintained for 4 beats. No flats will be accepted.
- Step 14** is 4 beats Dropped Chasse, that is made with the free leg extending forward into the direction of travel and the utilizing a tango swing to the rear. Read the description of the dance for a better understanding.

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.

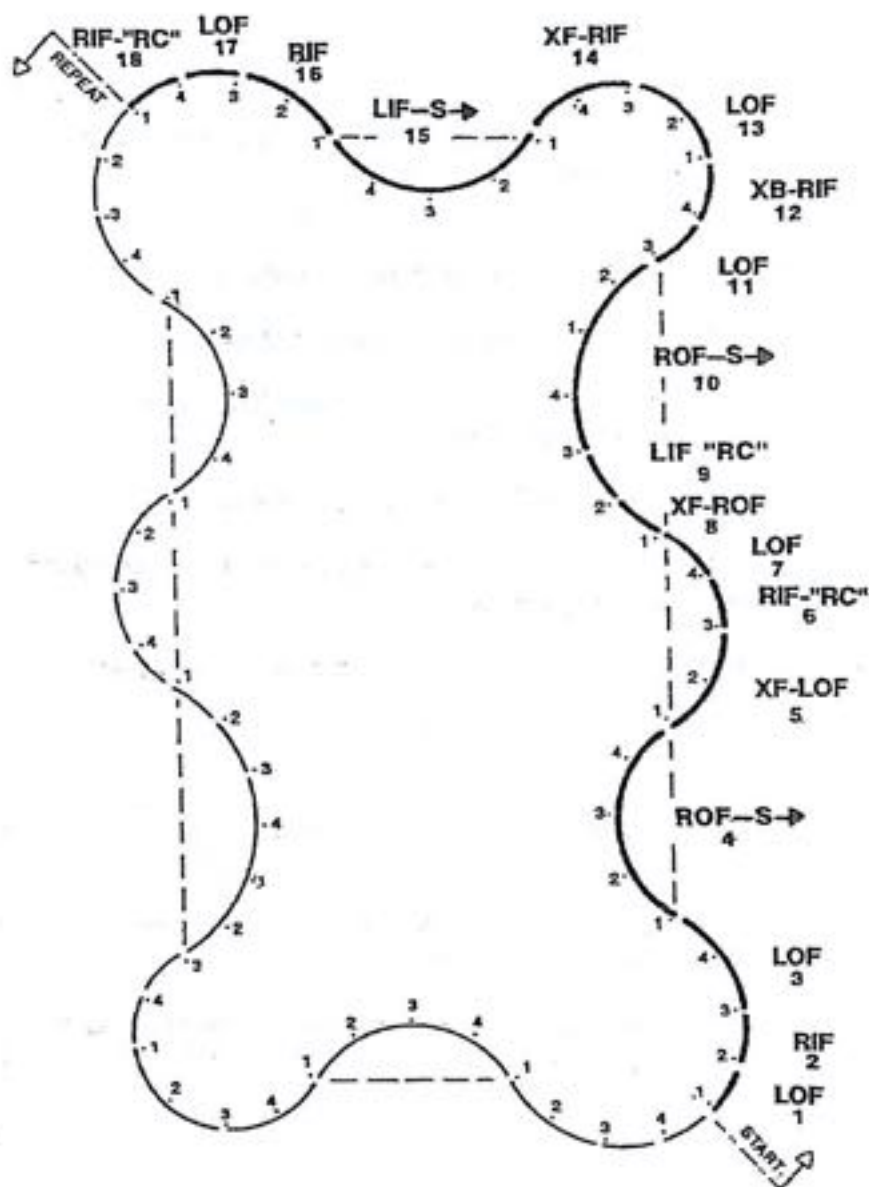
Step #12 (XB-RIF) is a crossed chassé. The takeoff for this step must be crossed-foot, crossed tracing, close and parallel.

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



VALUE

Level B = 0.4
 Level 1 = 0.7
 Level 2 = 1.0
 Level 3 = 1.5
 Level 4 = 2.2

KEYPOINTS

1. **Step 4** ROF-S must be on an outside edge for 4 beats.
2. **Steps 8** must be a Cross Roll.
3. The 2nd beat of **Step 10** is at the top of the 2nd Center lobe.
4. **Steps 15 and 16** must be made in the "angular and" position, no rockover preceding these steps.

CHA CHA

Solo

Music: Cha-Cha
Tempo: 100 beats per minute
Pattern: Set
Start: Step 1, Count 1

DANCE NOTES

- a) In the Cha Cha 18 steps complete one sequence of the dance.
- b) There are no optional steps for this solo dance. All skaters will skate the 28 beat pattern.
- c) Step 1 (LOB) is aimed to the center.
- d) Step 3 should aim towards the barrier and end at the baseline to allow the Cha Cha movement (RIF – LIF) one beat edges to continue in that direction.
- e) Step 6a is aimed down the floor.
- f) Steps 6a, 6b and 13, 14 are open dropped Mohawks.
- g) Step 17 ROB swing is aimed to the barrier.

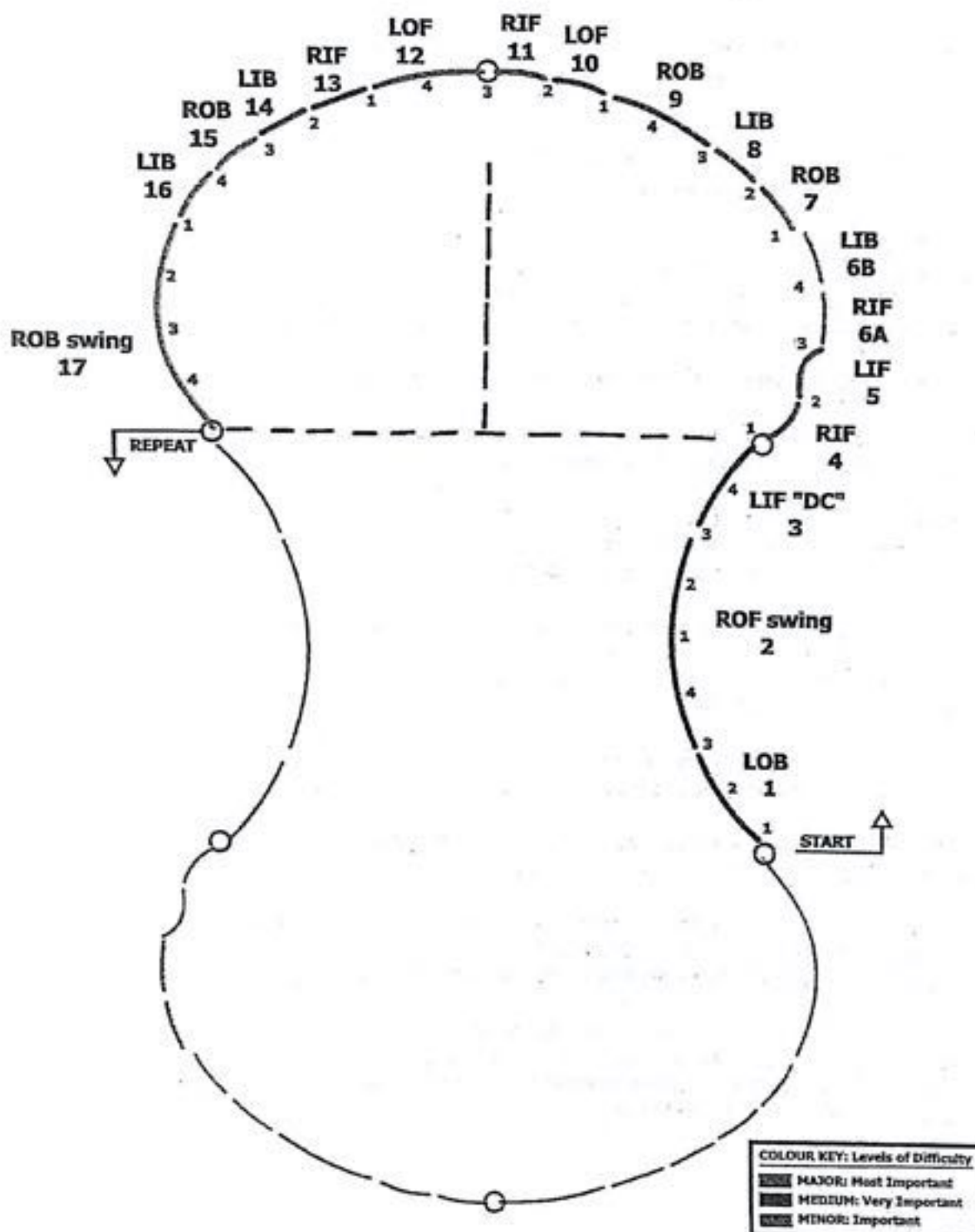
COMMON ERRORS

1. Poor timing particularly on the “cha cha” movement.
2. Poor posture baseline during execution of backward steps.
3. Steps 7 through 16 skated flat across the top of the floor.
4. Wide stepping when executing 2 foot turns and backward runs.

GENERAL

When skating SOLO DANCE good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skater who “skates” the dance and has mastered all components as opposed to the skater who simply steps through the dance and shows very poor skating skills.

CHA CHA Solo



VALUE

Level B = 0.5
 Level 1 = 1.0
 Level 2 = 1.5
 Level 3 = 2.0
 Level 4 = 2.7

KEYPOINTS

- Step 1** must be on outside edge and after that a correct mohawk from behind the heel should be executed.
- Steps 3 and Step 4** correct Dropped Chasse maintaining the correct inside edge and after that the inner. The inner must be in time with the music.
- Step 13 and Step 14** are open dropped mohawks.
- Step 17** ROB swing must be held for 4 beats on an outside edge.

CHASE WALTZ

Bergin, Umback & Yarrington

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

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The 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 1F and one-beat 1B edges of the straightaway (steps #2 and #5 of both "A" and "B" edges) are raised chassé steps.

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

The Raised Chassé step must:

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

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

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

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

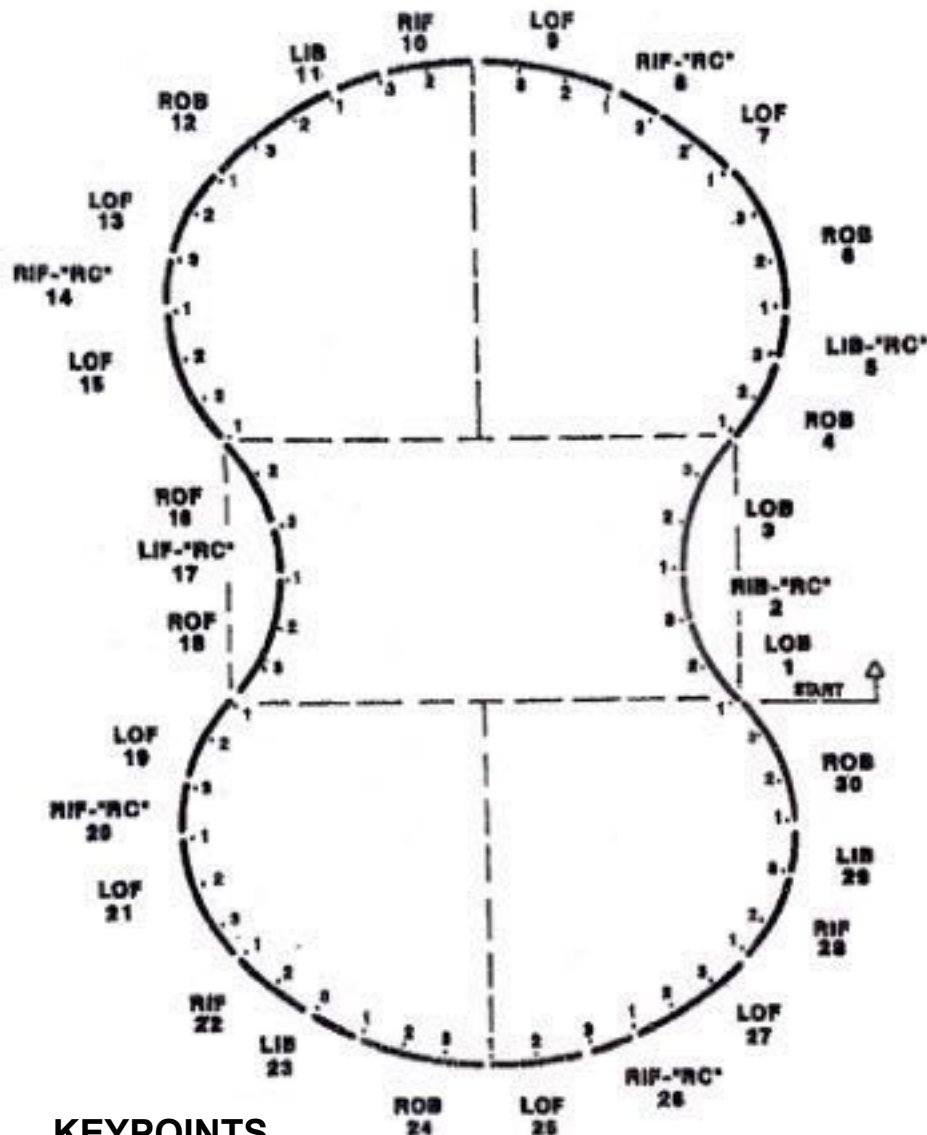
During the continuous barrier lobe, steps #4 through #15, the following tracking requirements must be met:

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

CHASE WALTZ

Solo



VALUE

Section 01

Level B = 1.8
Level 1 = 2.1
Level 2 = 2.4
Level 3 = 2.8
Level 4 = 3.2

Section 02

Level B = 2.0
Level 1 = 2.3
Level 2 = 2.6
Level 3 = 3.0
Level 4 = 3.4

KEYPOINTS

Section 1

1. The Raised Chasse on **STEP 2** must be properly executed.
2. **Steps 6 and 7:** The backward to forward turn is an open held mohawk turn and it must originate from behind the heel.
3. **Steps 10 and 11:** This forward to backward turn is an open Dropped mohawk turn executed heel to heel.
4. **Steps 12 and 13:** The backward to forward turn is an open held mohawk turn and it must originate from behind the heel.

Section 2

1. **Step 17:** the Raised Chasse must be properly executed.
2. **Steps 22 and 23:** This forward to backward turn is an open Dropped mohawk turn executed heel to heel.
3. **Steps 24 and 25:** The backward to forward turn is an open held mohawk turn and it must originate from behind the heel.
4. **Steps 28 and 29:** This forward to backward turn is an open Dropped mohawk turn executed heel to heel.

CITY BLUES

Robert LaBriola

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

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1 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 at the step.

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

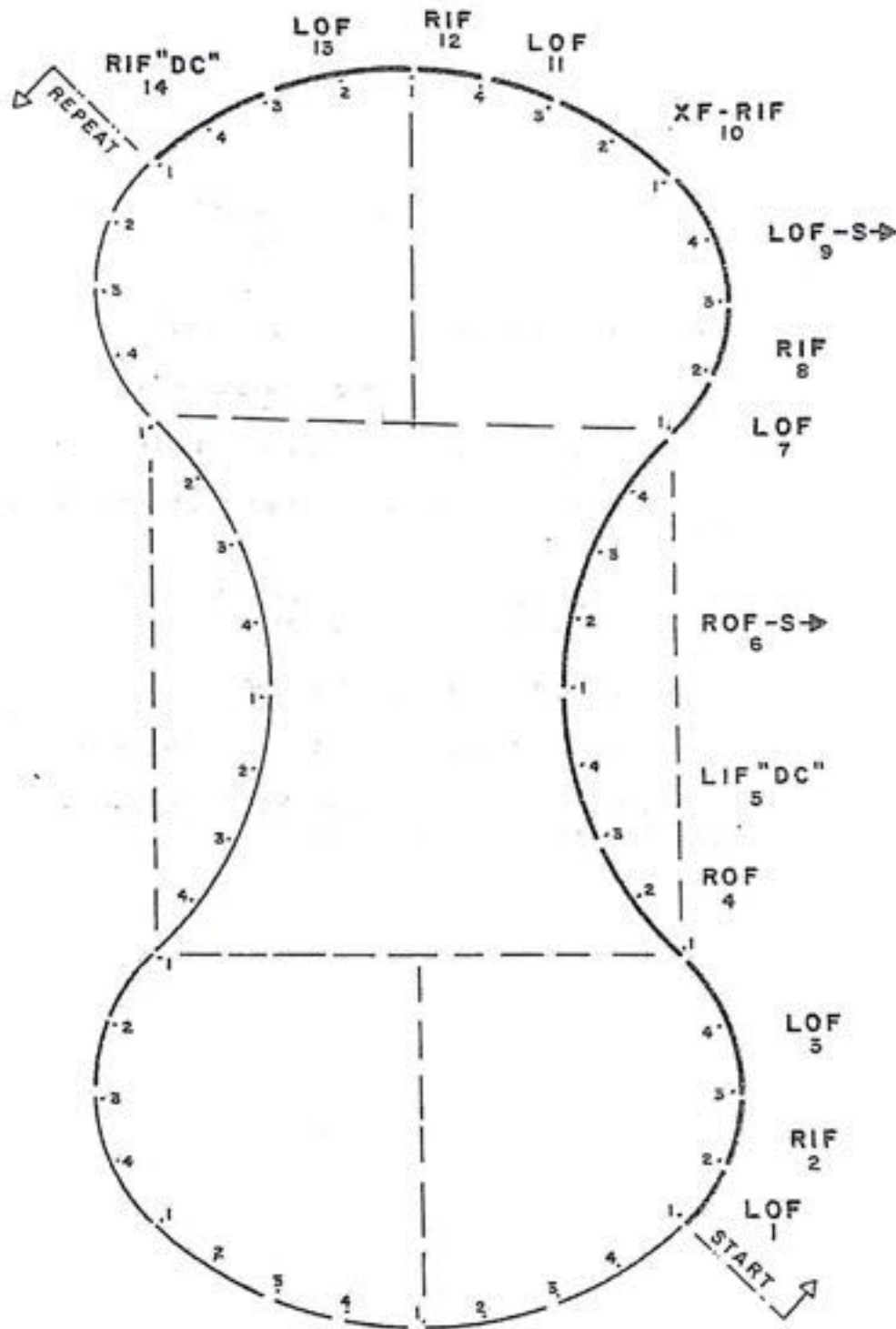
Steps #5 and #14 are dropped chassé steps; a dropped chassé is accomplished by:

- 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



KEYPOINTS

VALUES

Level B = 0.4
 Level 1 = 0.7
 Level 2 = 1.0
 Level 3 = 1.5
 Level 4 = 2.2

- 1. Step 5 DpCh LFI:** correct technical execution of the dropped chasse, with feet close and parallel and the free leg extended in front, on a clear inside edge without deviation to an outside edge. Attention to the Kilian position of the couple, remaining close without separation and with correct lean with respect to the inside edge.
- 2. Step 6 RFO Sw (4 beats):** correct technical execution of the swing on the third beat without deviation from the outside edge and with unison of the free legs during the swing.
- 3. Step 9 LFO Sw (2 beats):** correct technical execution of the quick swing of the free leg on the second beat. Attention to the timing and control of the free leg (not kicked), with unison of the free legs of the couple during the swing.
- Step 10 XF RFI (2 beats):** correct technical execution of the cross in front with the simultaneous stretching of the free legs in back.
- 4. Step 14 DpCh RFI (2 beats):** correct technical execution of the dropped chasse, with feet close and parallel and the free legs extended in front, on a clear inside edge without deviation to an outside edge. Attention to the Kilian position of the couple, remaining close without separation and with correct lean with respect to the inside edge.

CLAYTON FOXTROT

Heidi Permatteo and Bob Wilson

Music: Foxtrot
Tempo: 96 beats per minute
Pattern: Set
Position: Side B
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 must be made in the "parallel and" position. Every cross back and cross forward step in the dance must be made with the tracings over-lapping each other.

Steps #2 and #8 are raised chassé. On both steps, the right skate is placed in the "parallel and" position alongside the left skate. The left skate is then raised vertically, then placed in the "parallel and" position alongside the right skate.

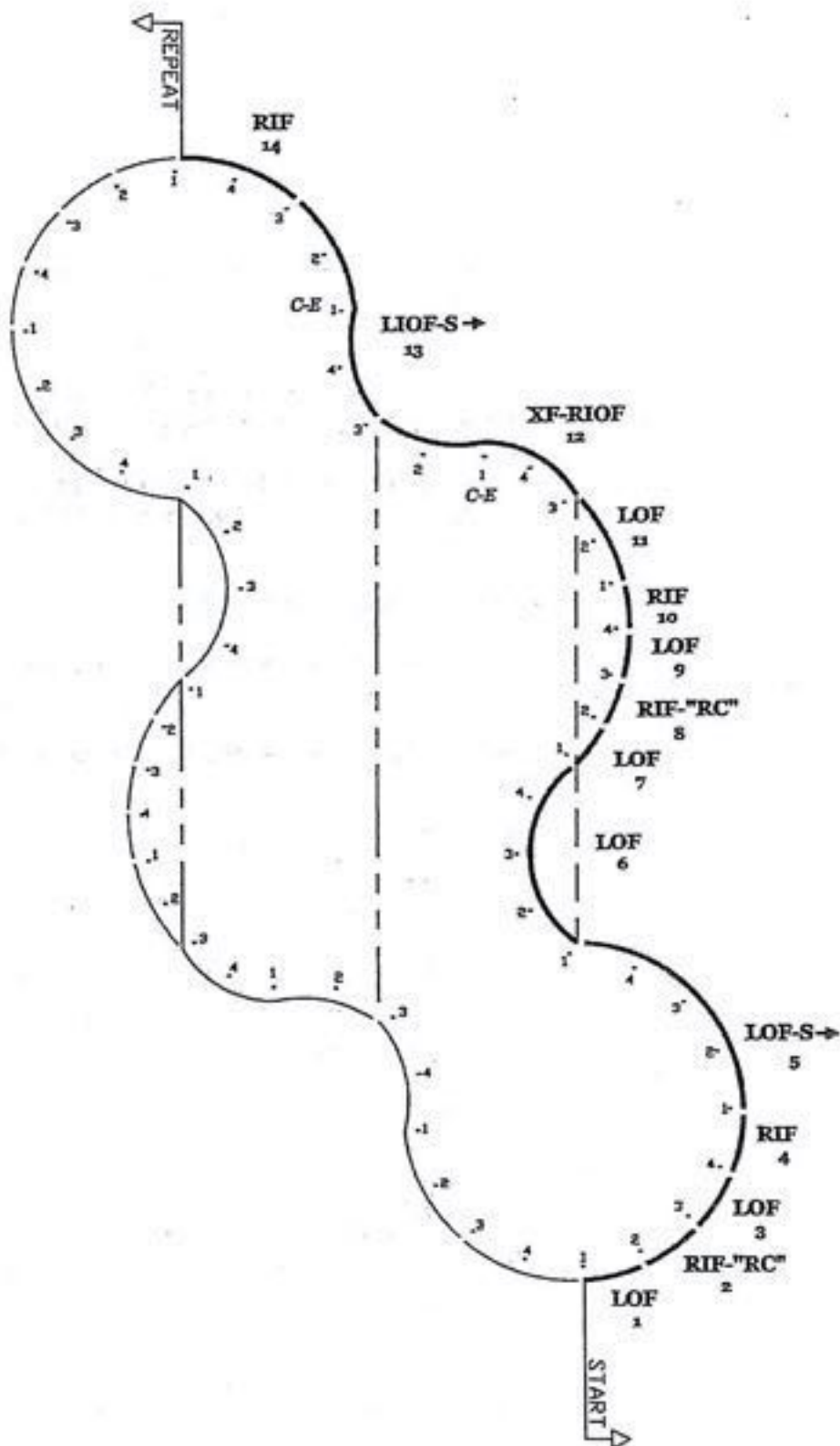
Step #6 is a four-beat ROF swing that starts and ends on the baseline.

Step #12 (4 beat XF-RIOF) takes the floor parallel to the preceding step. The change of edge and free leg swing occur on the 3rd beat of the step.

Step #13 (4 beat XF-LOIF) takes the floor parallel to the preceding step. The change of edge and free leg swing occur on the 3rd beat of the step.

Step	Edge	Beats
1	LOF	1
2	RIF-'RC'	1
3	LOF	1
4	RIF	1
5	LOF-Swing	4
6	ROF-Swing	4
7	LOF	1
8	RIF-'RC'	1
9	LOF	1
10	RIF	1
11	LOF	2
12	XF-RIOF	4
13	LOIF-Swing	4
14	RIF	2

CLAYTON FOXTROT



VALUES

Level B = 0.4
 Level 1 = 0.7
 Level 2 = 1.0
 Level 3 = 1.5
 Level 4 = 2.2

KEYPOINTS

1. **Step 2 RIF RC:** must be done correctly.
2. **Step 5 LOF - S:** must be done on the outside edge.
3. **Step 12 XF - RIOF:** attention to the change of edge on the correct timing.
4. **Step 13:** the Swing should be done correctly on the correct timing.

CONTINENTAL WALTZ

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

OPENING

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

DANCE NOTES

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

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

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

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

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

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

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

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

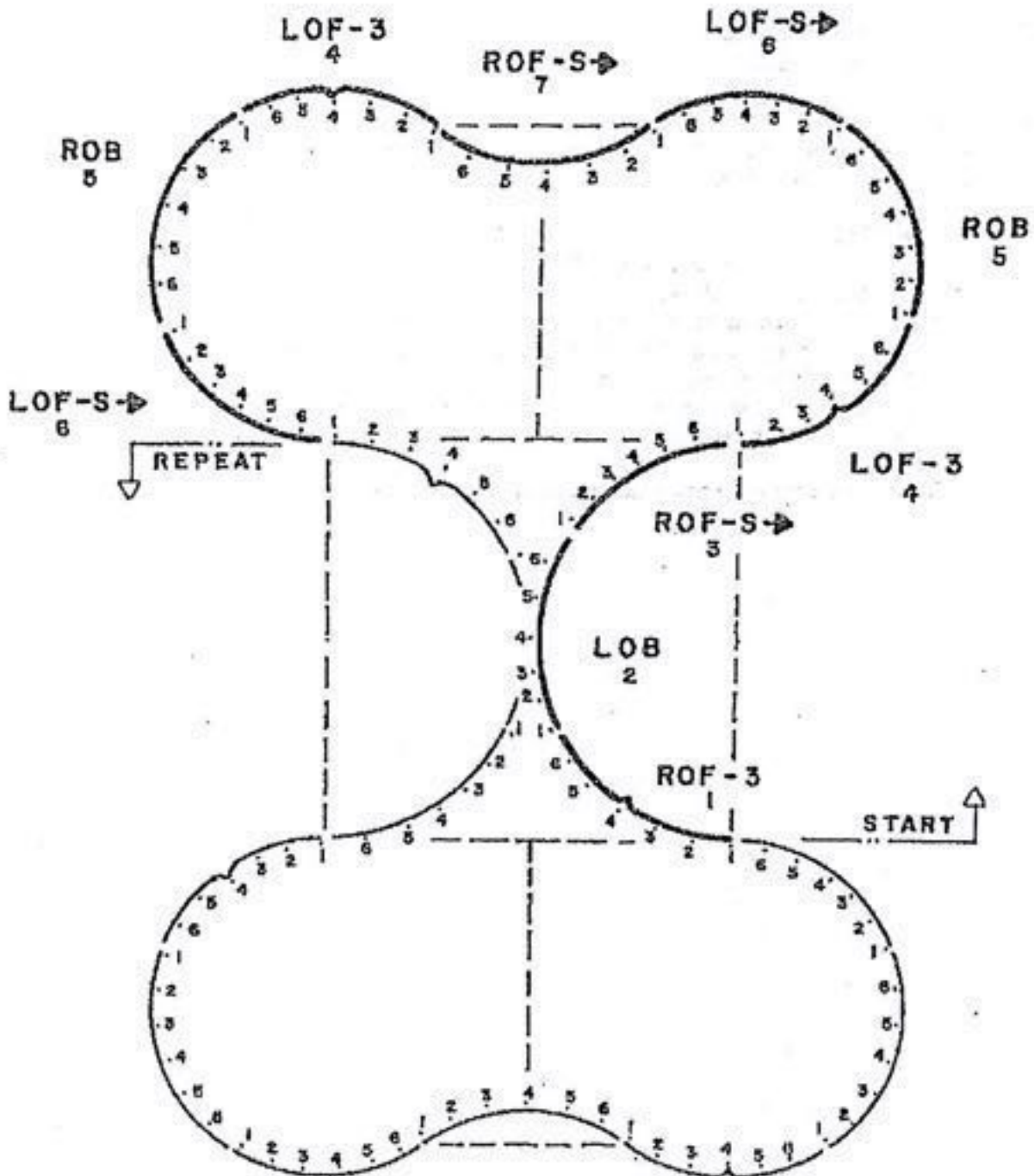
All backward-to-forward Mohawk turns must originate from behind the heel of the tracing skate. All other steps must take the floor in the "parallel and" position.

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

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

CONTINENTAL WALTZ

Solo



VALUES

Level B = 0.5
 Level 1 = 1.0
 Level 2 = 1.5
 Level 3 = 2.0
 Level 4 = 2.7

KEYPOINTS

1. Step 1, 2 and 3 when done properly constitute the 1st key point.
2. Steps 4, 5 and 6 when done properly constitute the 2nd key point.
3. Step 7 RFO - S must be executed on the outside edge.
4. Repetition of Steps 4, 5 and 6 when done properly constitute the 4th key point.

CRISSCROSS MARCH

David Tassinari

Music: March 6/8; Counting 1-2-3-4
Tempo: 100 beats per minute
Pattern: Set
Position: Side "B" or Solo
Axis: 45-60 degrees

Step	Edge	Beats
1	LOF	1
2	RIF	1
3	LOF	2
4	XF-ROF	2
5	XF-LOF	2
6	XF-ROF	1
7	LIF-"RC"	1
8	ROF	2
9	XF-LOF	1
10	RIF-"RC"	1
11	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

OPENING

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

DANCE NOTES

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

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

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

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

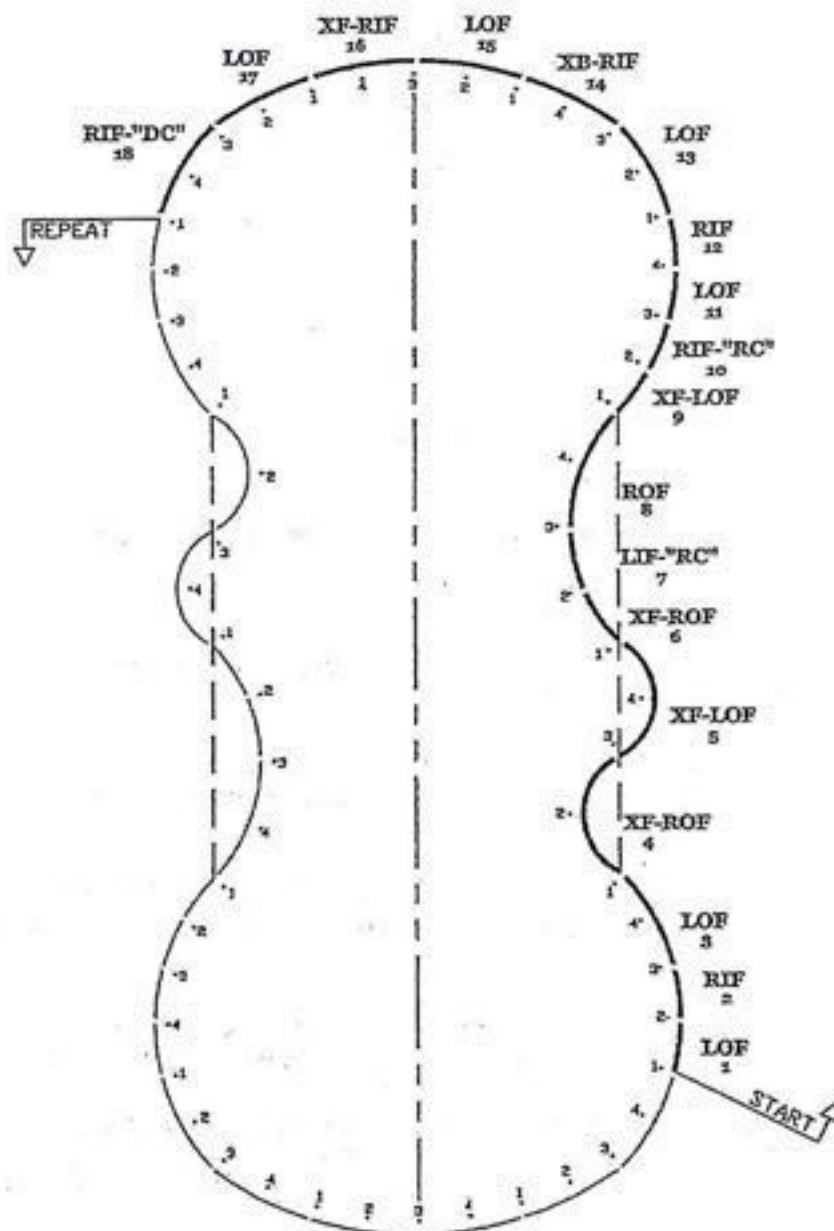
Step #7 (LIF-"RC") is a raised chassé. During the execution of this step, the left skate is placed alongside and parallel to the right skate (the "parallel and" position). The right skate is then raised vertically from the floor, and then returned to the "parallel and" position alongside the left skate.

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

Step #10 (RIF-"RC") is a raised chassé. 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 progressive. The required takeoff is close and parallel to the left skate. The tracings of the skates should overlap.

Step #18 (RIF-"DC") is a dropped chassé. 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.



VALUE

Level B = 0.5
 Level 1 = 1.0
 Level 2 = 1.5
 Level 3 = 2.0
 Level 4 = 2.7

KEYPOINTS

1. Steps 4, 5 and 6 are Cross Rolls.
2. Step 7 is a Raised Chasse and be done properly.
3. Step 14 XB is a crossed progressive and the front wheels of the right skate must be aligned to the back wheels of the left skate.
4. Step 18 is a dropped chasse and must be done properly.

DELICADO

Irwin & McLaughlen

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

OPENING

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

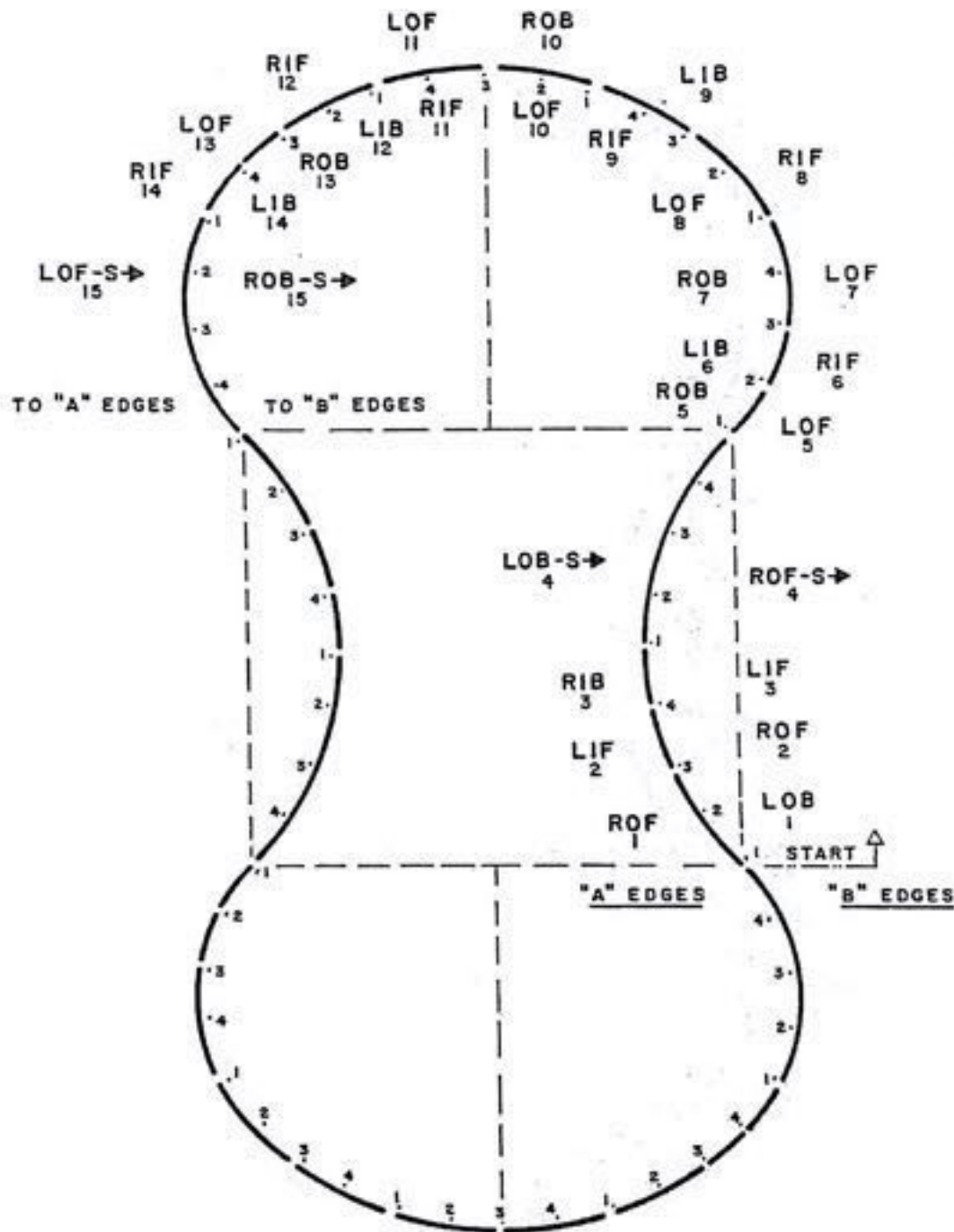
The partner skating the "B" edges must track the other skater on step #4 (ROF-S). This tracking relationship continues through steps #5, #6 and the beginning of step #7. Immediately thereafter the backward skating partner deepens his/her ROB edge to allow the partner to proceed forward. The tracking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



VALUE

Section 01
 Level B = 1.8
 Level 1 = 2.1
 Level 2 = 2.4
 Level 3 = 2.8
 Level 4 = 3.2

Section 02
 Level B = 2.0
 Level 1 = 2.3
 Level 2 = 2.6
 Level 3 = 3.0
 Level 4 = 3.4

KEYPOINTS

SECTION 1 - B EDGES

1. B edges from **Step 1 to Step 2** is a mohawk and must originate from behind the heel.
2. **Step 4** is a Swing and must be held on an outside edge for all four beats.
3. **Step 8 and 9** comprise an Open Dropped mohawk and must be done on proper edges.
4. **Step 15** is a Swing and must be held on an outside edge for all four beats.

SECTION 2 - A EDGES

1. **Step 2 and 3** comprise an Open Dropped mohawk and must be done on proper edges.
2. **Step 4** is a Swing and must be held on an outside edge for all four beats.
3. **Step 11 and 12** comprise an Open Dropped mohawk and must be done on proper edges.
4. **Step 15** is a Swing and must be held on an outside edge for all four beats.

DENVER SHUFFLE

By Briggs & Johnson

Music: Polka 2/4
Tempo: 100 Beats

Position: Kilian
Pattern: Set

The dance must be performed with liveliness and determination.

The position is Kilian and the steps are the same for both skaters.

Step 1 LFO (2 beats), aims in the direction of the long side barrier followed by step 2 XF RFI (2 beats), a cross in front right forward inside edge with simultaneous extension of the free leg, skated parallel to the long side barrier.

Step 3 LFO (1 beat) step 4 ChRFI (1 beat) and step 5 LFO (2 beats) are skated in the direction of the short side barrier; on step 5 the free leg, after finishing the push on the first beat, is brought into “and” position in preparation for the next step.

Steps: 6 and 7 Slip SLIDE in which the feet slide alternately with a forward extension, parallel to each other and on separate tracks with all eight wheels (for each skater) resting on the floor. The slides are executed at the top of the curve of the lobe of the short side barrier and intersect the long axis.

Step 6 Slip SLIDE, right forward inside edge remains as the center of gravity of the body while the left foot slides forward on an outside edge with extension of the left leg stretched forward.

Step 7 Slip SLIDE, left forward outside edge remains as the center of gravity of the body while the right foot slides forward on an inside edge with extension of the right leg stretched forward.

At the end of the second slide (step 7) the four wheels of the right foot should be lifted simultaneously from the floor in preparation for step 8 XF RFI (2 beats), a cross in front right forward inside edge with the left free leg extended in back; Step 8 begins the downward phase of the curve started with step 3 and ending with step 10, in the direction of the long side barrier.

Step 9 LFO (1 beat) aims in the direction of the long side barrier, followed by step 10 ChRFI (1 beat) and a sequence of runs, step 11 LFO (1 beat), 12 RFI (1 beat), and 13 LFO(2 beats), the latter moving away from the long side barrier, curving in the direction of the long axis to arrive at a baseline parallel to the long axis.

Step 14 XF RFO (2 beats) is a cross in front right forward outside edge in the direction of the long axis; Step 15 XB LFI (two beats) is a cross behind left forward inside edge with the right free leg stretched in front, which is aimed in the direction of the long axis.

Step 16 RFO (1 beat) begins before the short axis and is followed by step 17 Ch LFI (1 beat) skated after the short axis and 18 RFO Sw, (4 beats total), in which the free leg extends in back for two beats and swings in front on the 3rd beat; finishing on the baseline almost parallel to the short axis in the direction of the long side barrier.

It is essential to pay attention to the edges in the center lobe, so as not to deform the shape of the corners of the rink.

Key Points - Denver Shuffle

SECTION 1

- Steps 6 Sd RFI (LFO) and 7 Sd LFO (RFI):** correct technical execution of these steps, executed on the required edges (NOT to be skated "flat"). After step 7, the 4 wheels of the right skate are raised simultaneously (not the two front wheels before the two rear wheels). It must be an evident lifting of the entire foot from the floor and then skating step 8.
- Step 8 XF RFI (2 beats):** correct technical execution of the cross in front with feet close and parallel, without deviation from the inside edge.
- Step 14 XF RFO (2 beats) and 15 XB LFI (two beats):** correct technical execution of the cross in front (step 14) in the direction of the long axis, with an evident change of lean.
Step 15: correct technical execution of the cross behind, without deviation from the inside edge.
- Step 18 RFO Sw (4 beats):** correct technical execution of the swing, 4 beats total, with the swing executed on beat 3, without deviation from the outside edge, and the simultaneous movement of the free legs of the couple.

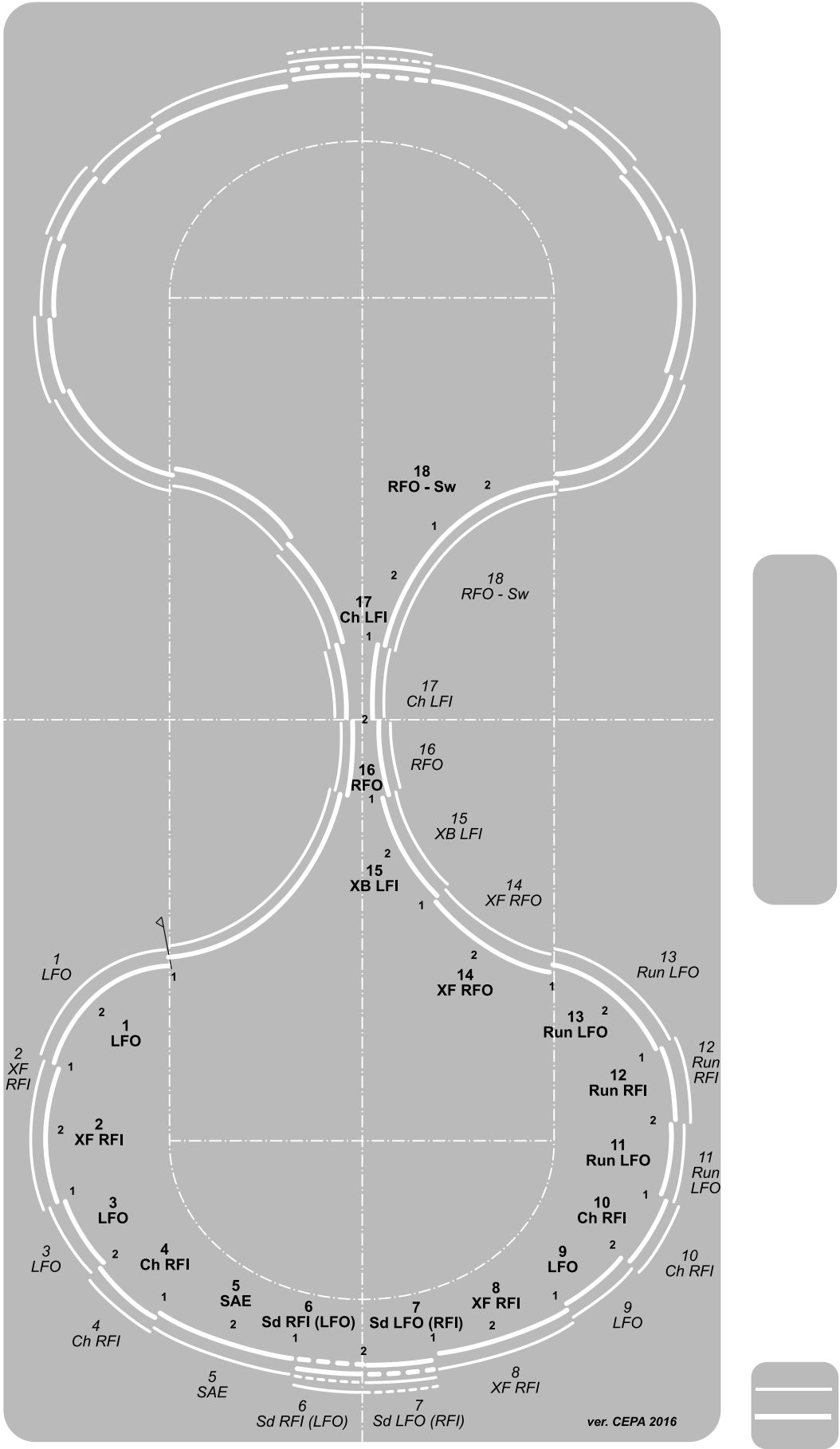
List of steps - Denver Shuffle

HOLD	STEP NO.	MAN'S STEPS	MUSIC AL BEATS	WOMAN'S STEPS
SECTION 1				
Kilian	1	LFO	2	LFO
	2	XF RFI	2	XF RFI
	3	LFO	1	LFO
	4	Ch RFI	1	Ch RFI
	5	LFO	2	LFO
	6	SlSd RFI (LFO)	1	SlSd RFI (LFO)
	7	SlSd LFO (RFI)	1	SlSd LFO (RFI)
	8	XF RFI	2	XF RFI
	9	LFO	1	LFO
	10	Ch RFI	1	Ch RFI
	11	LFO	1	LFO
	12	Run RFI	1	Run RFI
	13	Run LFO	2	Run LFO
	14	XF RFO	2	XF RFO
	15	XB LFI	2	XB LFI
	16	RFO	1	RFO
	17	Ch LFI	1	Ch LFI
	18	RFO Sw (3rd beat)	2+2	RFO Sw (3rd beat)

VALUE

Level B = 0,5
 Level 1 = 1,0
 Level 2 = 1,5
 Level 3 = 2,0
 Level 4 = 2,7

Pattern - Denver Shuffle



DOUBLE CROSS WALTZ

David Tassinari

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

OPENING

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

DANCE NOTES

Steps #2, #7, #12 and #16 are raised chassé steps. The Raise 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

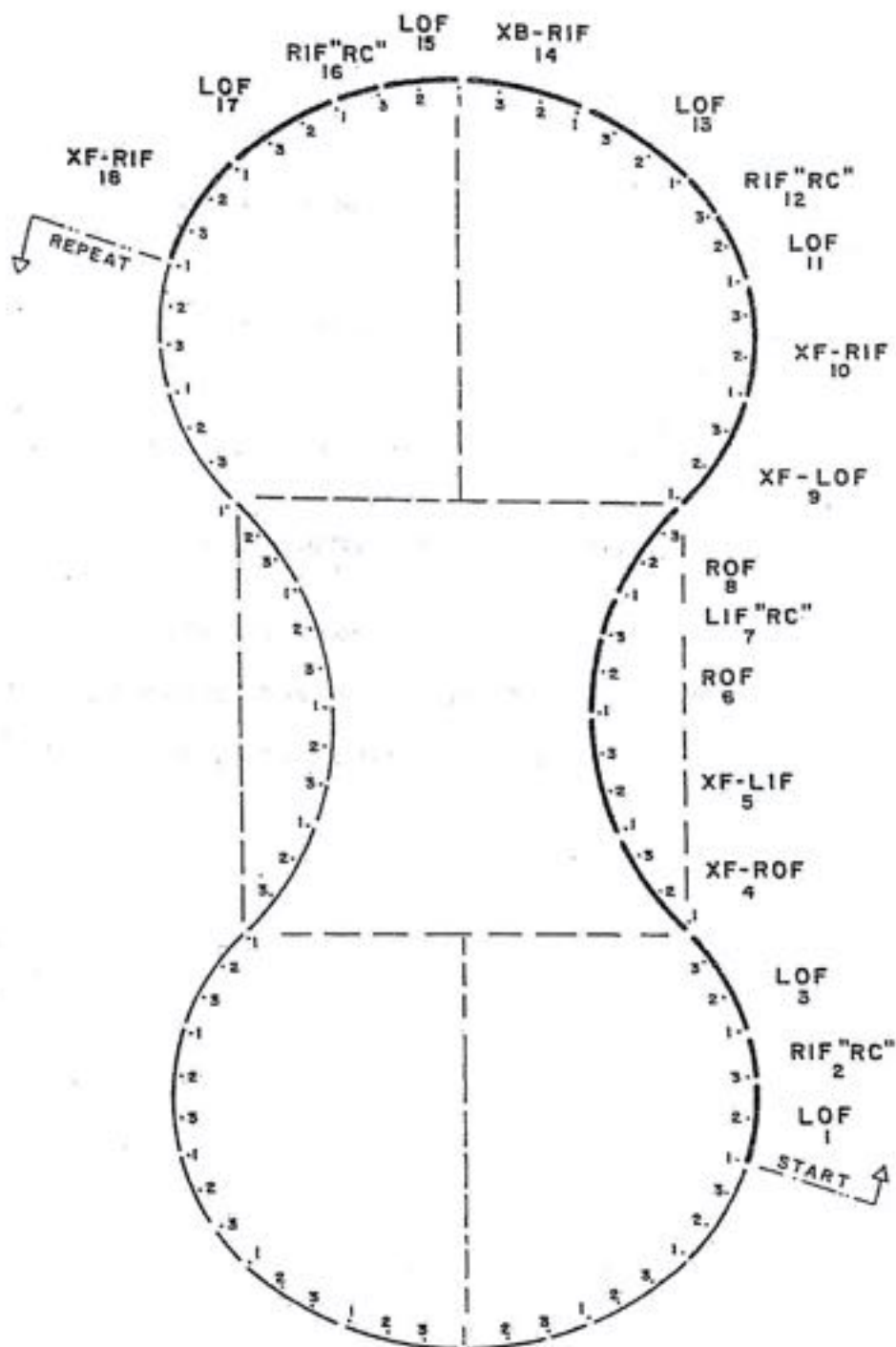
Steps #4 and #9 are cross rolls. The takeoffs for these steps must be crossed-foot, crossed-tracing, close and parallel.

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



VALUE

- Level B = 0.4
- Level 1 = 0.7
- Level 2 = 1.0
- Level 3 = 1.5
- Level 4 = 2.2

KEYPOINTS

1. **Steps 2** is a Raised Chasses and must be executed correctly.
2. **Step 4** must be a Cross Roll.
3. **Step 14 (XB-RIF)** is a Crossed Chasse, is made with a parallel take off where the toe wheels of the right skate are alongside with the heel wheels of the left skate.
4. **Step 18 (XF-RIF)** is Crossed Progressive, is made with a parallel take off where the heel wheels of the right skate are alongside with the toe wheels of the left skate.

DUTCH WALTZ

George Müller
Modified

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

OPENING

The dance starts on count 1 of a measure of music. The first step 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 takeoffs 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 ROF 6-beat swing.

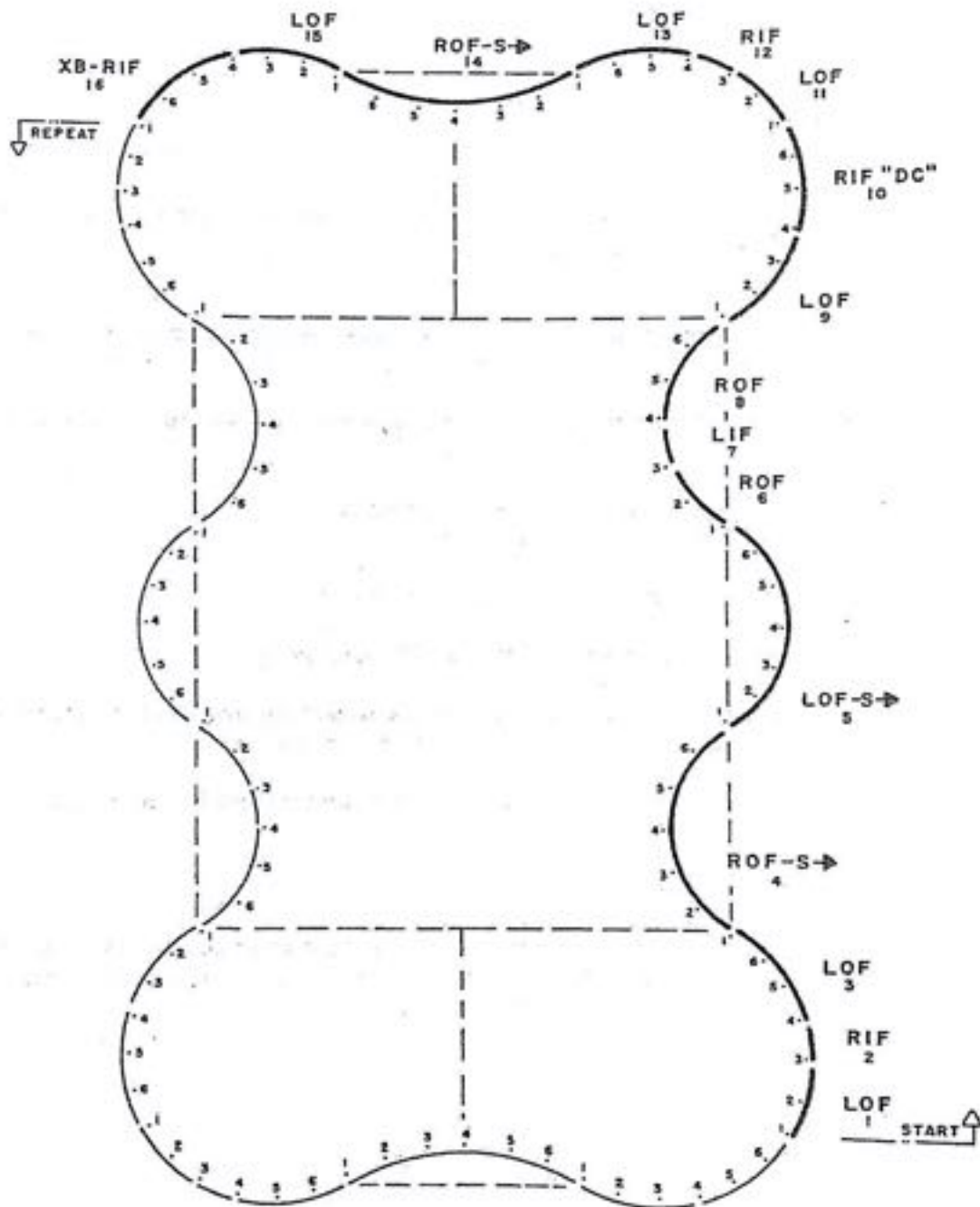
Step #16 (XB-RIF), a crossed chassé, is made with a parallel takeoff and crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

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

DUTCH WALTZ Modified



VALUE

Level B = 0.4
 Level 1 = 0.7
 Level 2 = 1.0
 Level 3 = 1.5
 Level 4 = 2.2

KEYPOINTS

1. **Step 4** is a ROF Swing and must be executed and maintained on the outside edge for 6 beats.
2. **Step 5** is a LOF Swing and must be executed and maintained on the outside edge for 6 beats.
3. **Step 10** is a Dropped Chasse and must be executed correctly. (see explanation on diagram description)
4. **Step 14** is a ROF Swing and must be executed and maintained on the outside edge for 6 beats.

FAR AWAY WALTZ

Robert Schleidt

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

OPENING

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

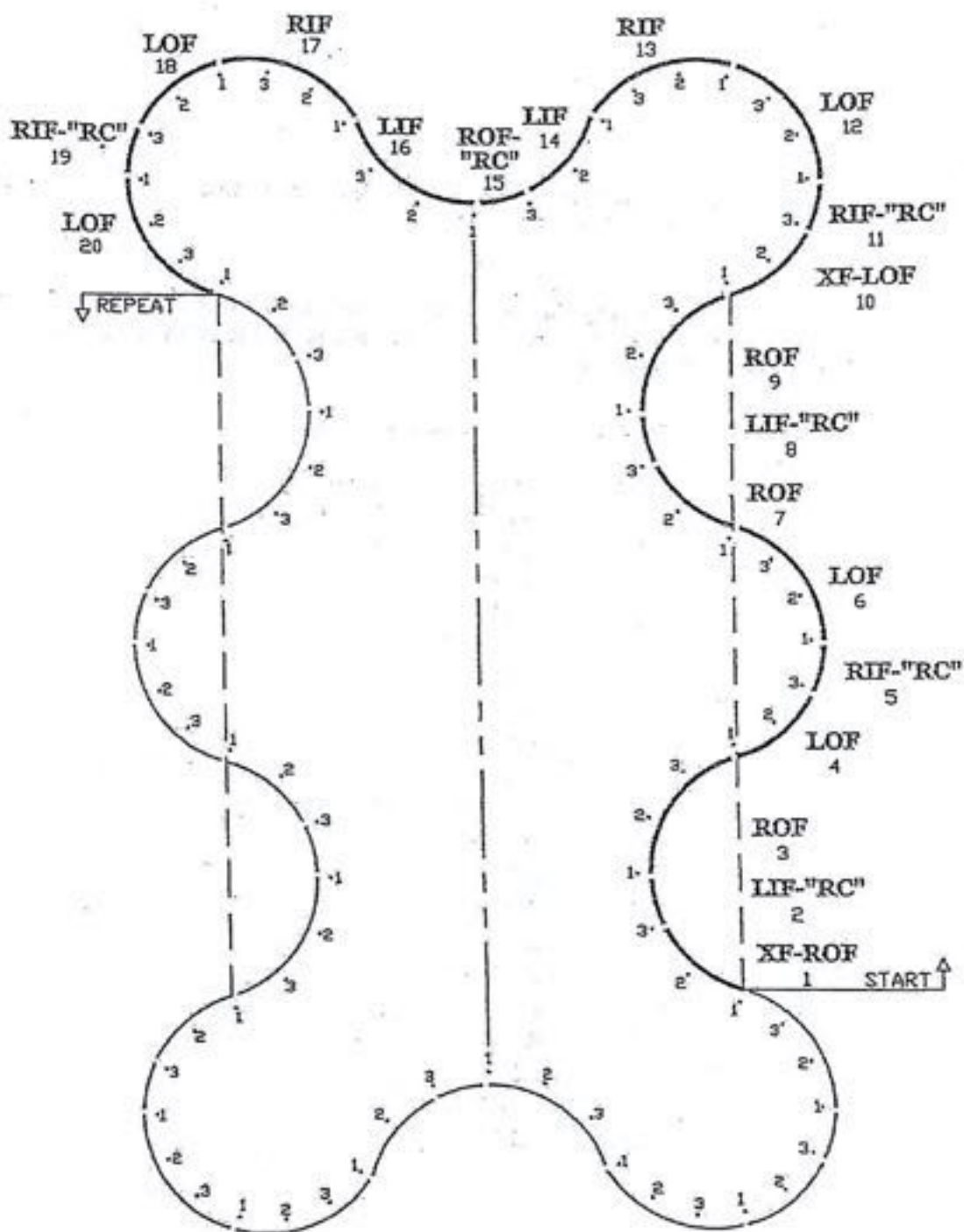
DANCE NOTES

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

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

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

FAR AWAY WALTZ



VALUE

Level B = 0.4
 Level 1 = 0.7
 Level 2 = 1.0
 Level 3 = 1.5
 Level 4 = 2.2

KEYPOINTS

1. Step 1 is Cross Roll
2. Step 2 a RC and must be executed correctly.
3. Between execution of Steps "13 and 14" and "16 and 17" the inner edges should be correct; those will be considered as 1 key point.
4. Step 19 is a RC and must be all well executed to achieve this key point.

FOURTEEN STEP PLUS - Solo

Originated as 14 Step by Franz Scholler. Adapted to 14 Step Plus for Solo Dance by Ron Gibbs

Music: March 6/8 or 4/4

Tempo: 108 bpm

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

This dance has been adapted from the 14 Step (for couples), incorporating both the Ladies' and Men's Steps.

Steps 1, 2 (RFI run), **3**, and **14, 15** (LBI run), **16** form barrier lobes and must be skated with good edges and deep curves first aiming to the long side barrier and finishing toward the long axis.

Step 3 and Step 16 are strong outside edges toward the center of the rink and must not change edge in preparation for step 4 and step 17.

Steps 4(RFO swing) and **17** (LBO swing) are aimed toward the long axis, become parallel to it, and finish toward the long side barrier. These outside swing steps must be skated on strong outside edges for 4 beats each, with the free leg swinging on beat 3 of the steps and finishing in line with the tracing of the skating leg.

Steps 5 and 18 must be aimed initially toward the long side barrier and begin a perfect circular arc that travels around the short side of the rink.

Steps 7 and 20 are outside edges for two beats which begin parallel to the long side barrier and finish away from it.

Step 8 (RFI) and **9** (mohawk LBI) are each for one beat. In executing the open Mohawk (Step 9) the left foot must be placed at the instep of the right foot.

- Care must be taken to aim the next three steps up toward the peak of the arc, with **Step 12** (RBO) beginning at the long axis.

Step 13 (XF-LBI-3t-3t) is a three beat step consisting of:

- On the first beat: a cross front to a LBI (XF-LBI);
- On the second beat: a three turn from LBI to LFO;
- On the third beat: a three turn from LFO to LBI.

The position of the free leg during these turns is free to interpretation. The rotation of the upper body must be controlled to enable the proper execution of the turns while remaining on the prescribed arc.

Step 14 (RBO) must be stepped in time with the music and not late due to a loss of control on the double three turns.

Step 21 is a mohawk to a LFO which, along with steps 22 (Xch-RFI), 23 (LFO) and 24 RFI (run), aim up toward the peak of the arc of the corner.

Step 25 is LFO and step 26 is an open mohawk RBO, each for one beat. Step 25 begins at the long axis, with the open mohawk (step 26) executed just after the long axis. These edges must be outside edges without any flattening or deviation of the arc. At the finish of this open mohawk, the toe of the free foot must be brought behind the heel of the right (skating) foot and placed on the outside of it for step 27, a closed mohawk LFO for one beat.

Step 27 must be a closed mohawk with the free leg extended in front at the finish of the turn.

Step 28 is a RFI run for one beat (not a chasse) and must not be crossed. Timing of this step is very important, as is also the timing on the entire sequence of steps 25, 26, 27, 28.

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

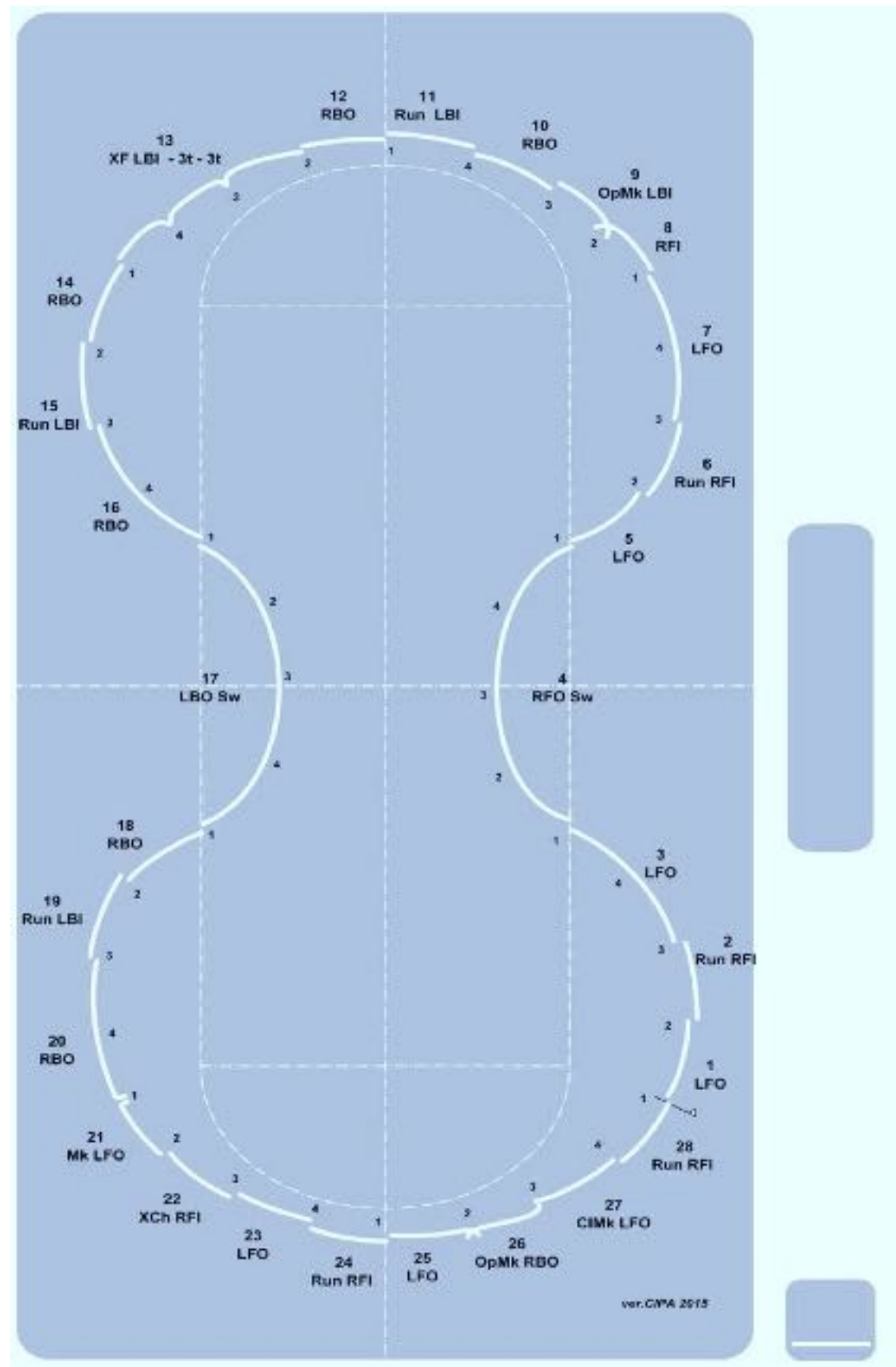
- Accuracy of timing, step technique, and the prescribed pattern.
 - Steps 3 and 16 must be skated on outside edges, without deviation from the edge in preparation for the next step.
 - Steps 4 (RFO swing) and 17 (LBO swing) are aimed toward the long axis and must be skated on a strong outside edge, finishing aiming toward the long side barrier.
 - Steps 5 and 18 must be aimed initially toward the long side barrier.
 - Step 9 (open mohawk LBI) should be executed correctly, with the heel of the left foot placed at the instep of the right foot at the end of step 8 (RFI).
 - Proper timing and accuracy of Step 13 (XF-LBI-3t-3t), a three beat step, XF on beat 1, 3t-LFO on beat 2 and 3t-LBI on beat 3.
 - Outside edges must be performed on step 25 (LFO for one beat) and 26 (mohawk RBO for one beat), with step 26 (open mohawk) being placed at the instep of the left foot. At the completion of step 26, the free leg must be placed to the outside of the heel of the right foot in preparation for step 27 (closed mohawk LFO, not heel-to-heel).
 - Step 27 must be a closed mohawk and not a step forward. The free leg must finish in a forward position in preparation for step 28 (RFI run).
 - Step 28 (RFI run for one beat) is not a chasse and must not be crossed.
 - Accurate timing of steps 25, 26, 27 and 28 is important.
-

AGUARDANDO PUBLICAÇÃO WS

List of steps - Fourteen Step Plus Solo

NO.	SKATER'S STEP	BEATS
1st SECTION		
1	LFO	1
2	Run RFI	1
3	LFO	2
4	RFO Sw	2+2
5	LFO	1
6	Run RFI	1
7	LFO	2
8	RFI	1
9	OpMk LBI	1
10	RBO	1
11	Run LBI	1
12	RBO	1
13	XF LBI-3t-3t	1+1+1
2nd SECTION		
14	RBO	1
15	Run LBI	1
16	RBO	2
17	LBO Sw	2+2
18	RBO	1
19	Run LBI	1
20	RBO	2
21	Mk LFO	1
22	XCh RFI	1
23	LFO	1
24	Run RFI	1
25	LFO	1
26	OpMk RBO	1
27	ClMk LFO	1
28	Run RFI	1

Pattern - Fourteen Step Plus Solo



GLIDE WALTZ

Music: Waltz 3/4; Counting 1-2-3-4
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 takeoff for step #10 is made in the "parallel and" position. It should conform to the general curve of the corner.

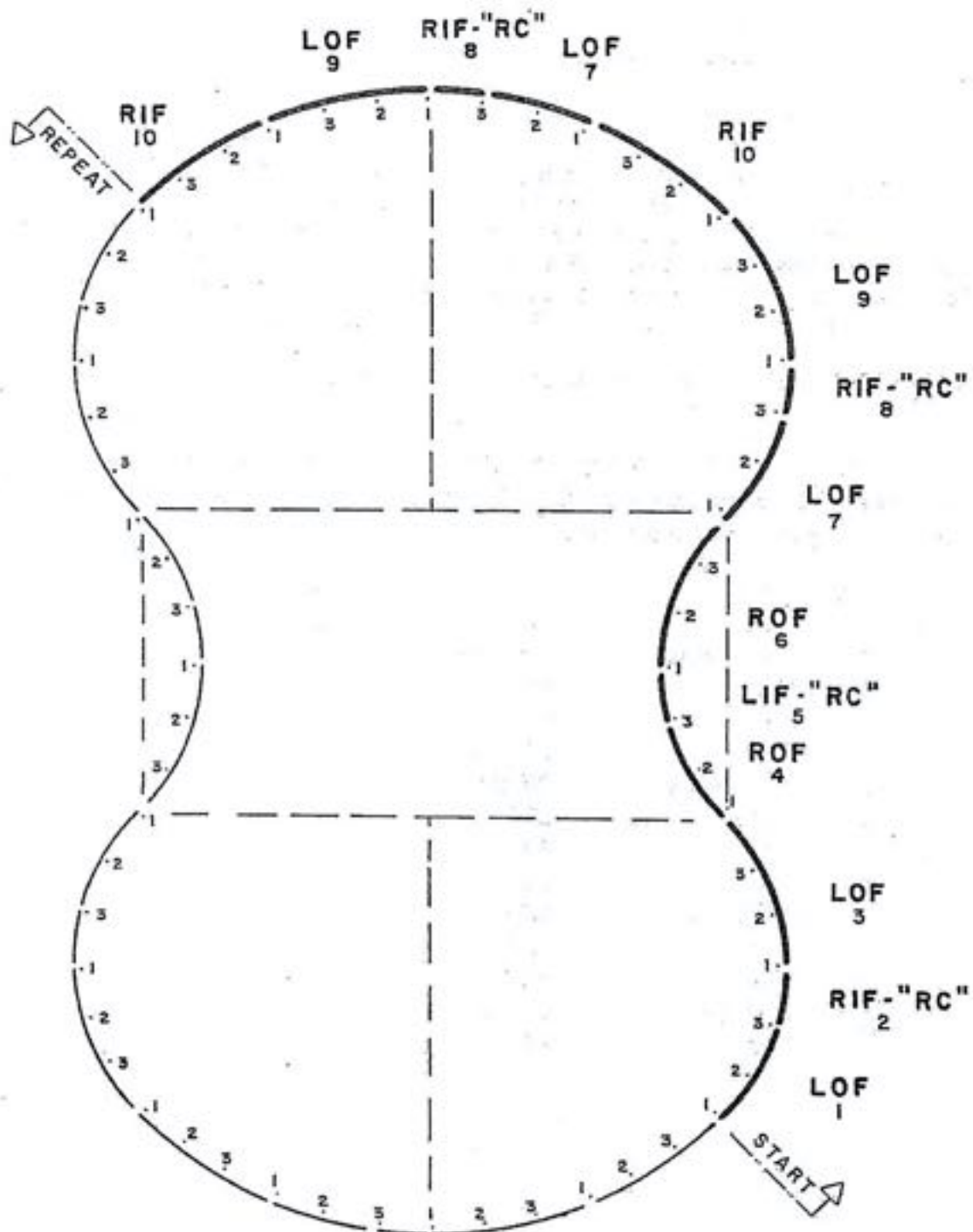
Every step must take the floor in the "parallel and" position.

The raised chassé must:

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

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

GLIDE WALTZ



VALUE

Level B = 0.4
 Level 1 = 0.7
 Level 2 = 1.0
 Level 3 = 1.5
 Level 4 = 2.2

KEYPOINTS

- Step 2 and step 3:** step 2, a Raissé Chassé must be well executed with the foot being raised parallel to the floor on an inside edge (maintained for 1 beat). Step 3, a stroke taking the floor in parallel AND position, on outside edge maintained for 3 beats.
- Step 5 and step 6:** step 5, a Raissé Chassé must be well executed with the foot being raised parallel to the floor on an inside edge (maintained for 1 beat). Step 6, a stroke taking the floor in parallel AND position, on outside edge maintained for 3 beats.
- Step 10:** an inside edge where the foot has to pass through the skating foot without stroking for 3 beats.
- Step 14:** an inside edge where the foot has to pass through the skating foot without stroking for 3 beats.

HARRIS TANGO

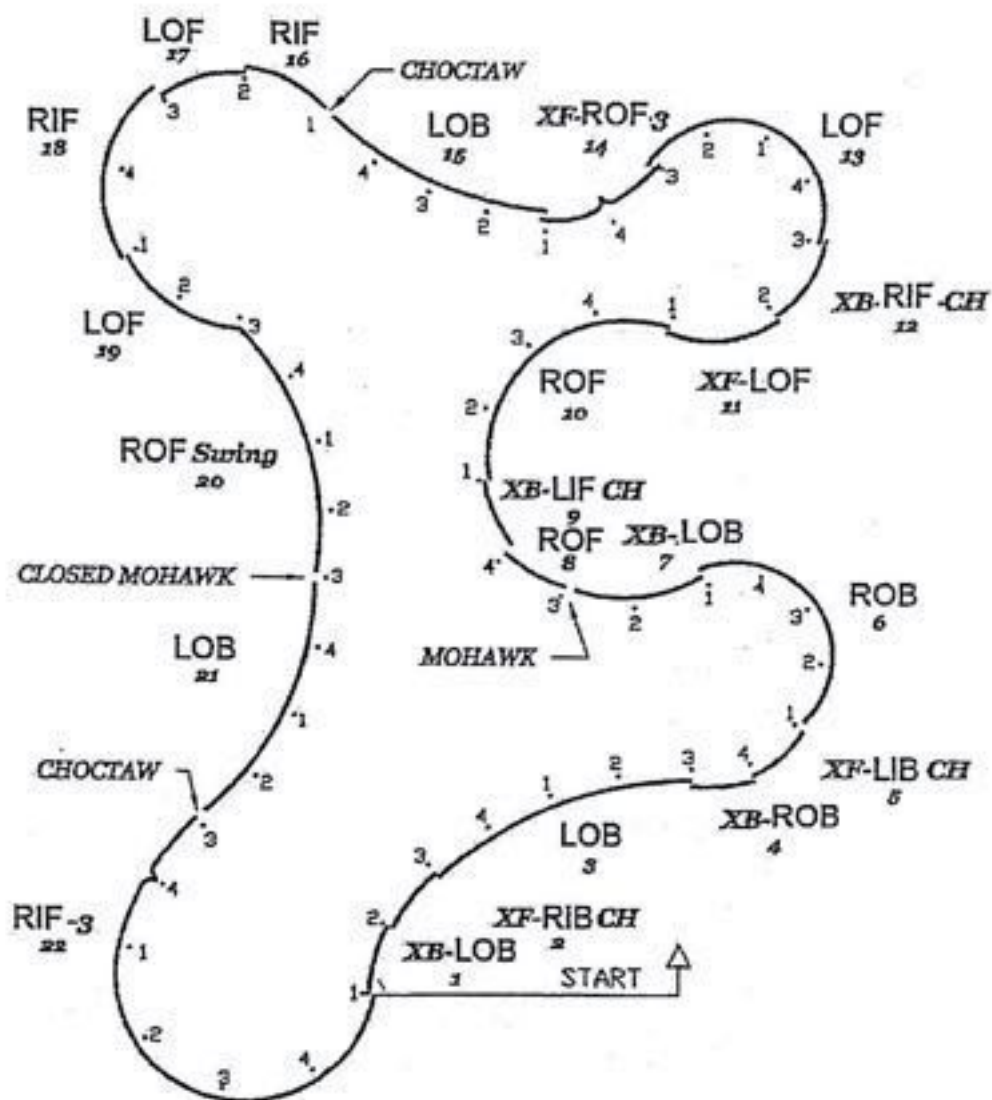
CIPA Solo
(Single Pattern)

Music: Tango 4/4
Tempo: 100 beats per minute
Position: Set
Pattern: Solo
Competitive Requirements: 2 Sequences

Step	Position	Beats	Steps
1	Solo	1	XB-LOB
2		1	XF-RIB chassé
3		4	LOB
4		1	XB-ROB
5		1	XF-LIB chassé
6		4	ROB
7		2	XB-LOB Mohawk to:
8		1	ROF
9		1	XB-LIF chassé
10		4	ROF
11		1	XF-LOF
12		1	XB-RIF chassé
13		4	LOF
14		2	XF-ROF-3
15		4	LOB Choctaw to:
16		1	RIF
17		1	LOF
18		2	RIF
19		2	LOF
20		4	ROF Swing Closed Mohawk to:
21		4	LOB Choctaw to:
22		6	RIF-3

HARRIS TANGO

CIPA Solo



AGUARDANDO PUBLICAÇÃO WS

ICELAND TANGO

CIPA Solo

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

Tempo: 100 beats per minute

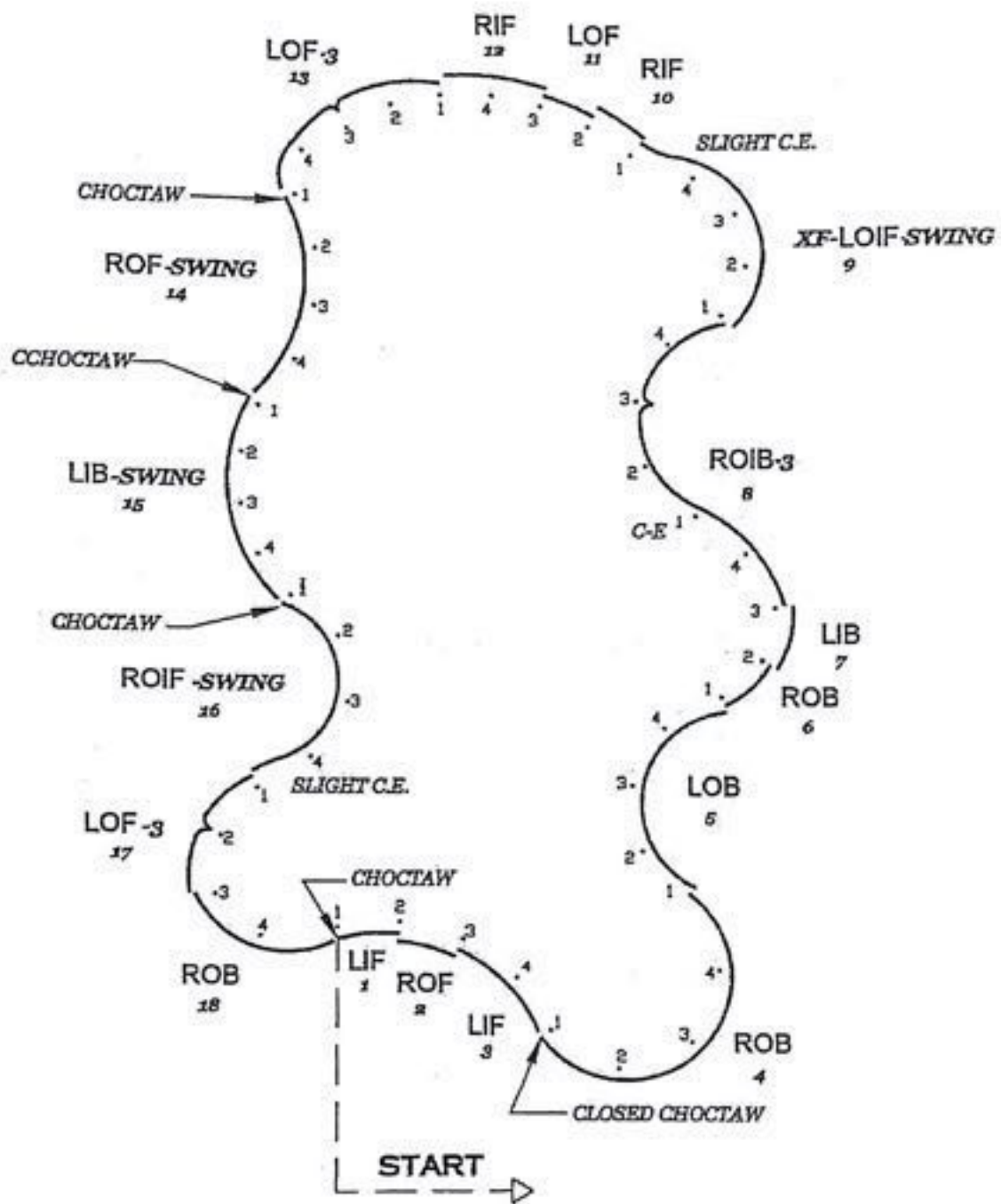
Position: Solo

Pattern: Set

Competitive Requirements: 2 Sequences

Step	Position	Beats	Steps
1	Solo	1	LIF
2		1	ROF
3		2	LIF Closed Choctaw to:
4		4	ROB
5		4	LOB
6		1	ROB
7		1	LIB
8		6	ROIB-3
9		4	XF-LOIF Swing
10		1	RIF
11		1	LOF
12		2	RIF
13		4	LOF-3
14		4	ROF Swing Closed Choctaw to:
15		4	LIB Swing Closed Choctaw to:
16		4	ROIF Swing
17		2	LOF-3 to LIB
18		2	ROB Choctaw to Step 1

ICELAND TANGO CIPA Solo



AGUARDANDO PUBLICAÇÃO WS

JO-ANN FOXTROT

Robert Labriola

Music: Foxtrot 4/4; Counting 1-2-3-4
Tempo: 92 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. Steps #4 and #9 are raised chassés.

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

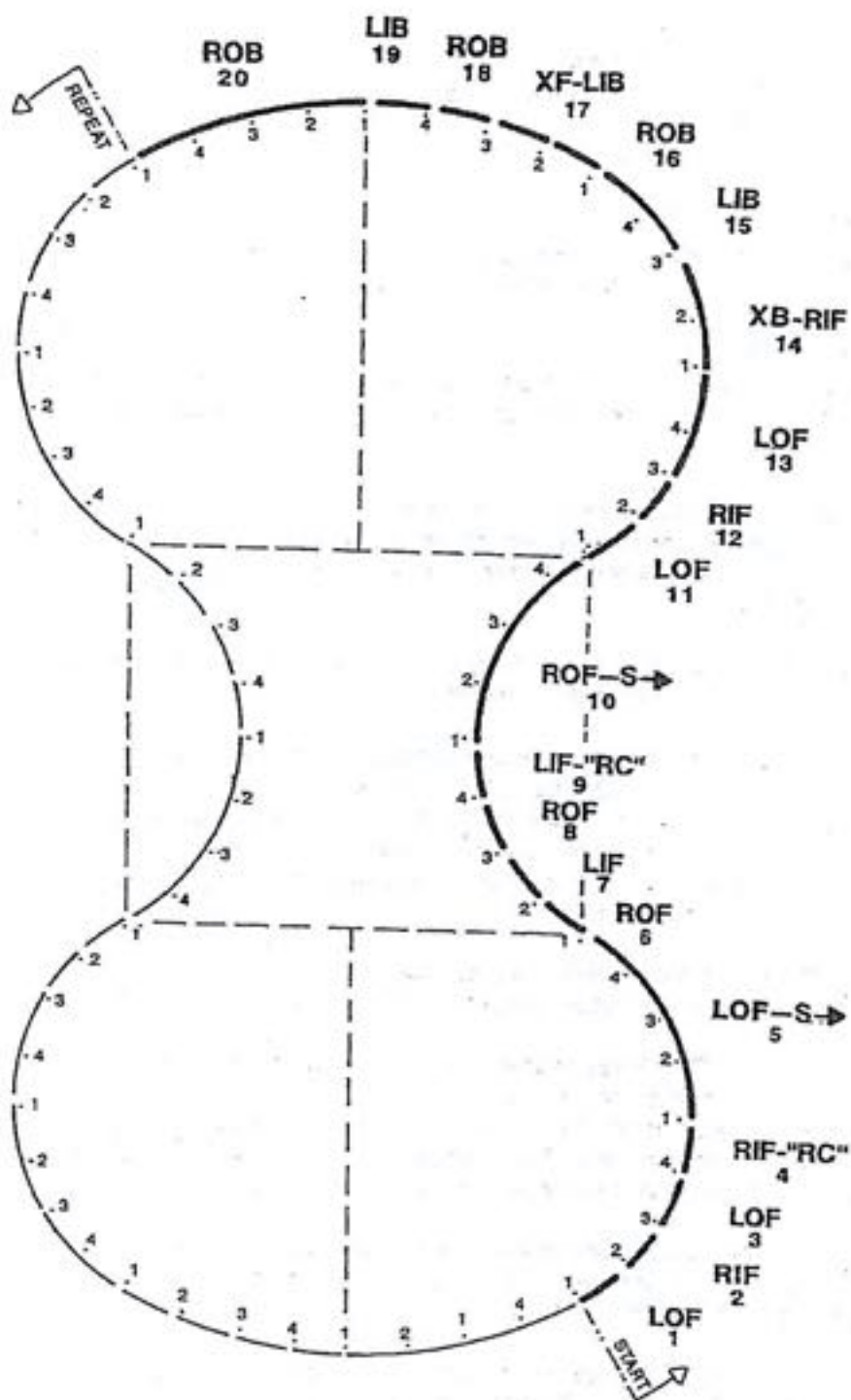
Step #14 (XB-RIF) and step #17 (XF-LJB) are crossed chassé steps. The takeoff for each of these steps must be crossed-foot, crossed-tracing, close and parallel. The aim is out so the arc of the pattern will not be disturbed.

Step #14 (XB-RIF) and step #15 (LJB) 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



VALUE

Level B = 0.5
 Level 1 = 1.0
 Level 2 = 1.5
 Level 3 = 2.0
 Level 4 = 2.7

KEYPOINTS

1. Step 4 and 5 are RIF: RC and LFO Swing and both must be executed correctly.
2. Step 9 and 10 are LIF: RC and RFO Swing and both must be executed correctly.
3. Step 14 XB- RIF and Step 15 LIB: comprise an Open Held Mohawk.
4. Step 20 RBO and Step 1 LOF: constitute an open Dropped Mohawk and it has to start from Behind the heel of the tracing skate.

KEATS FOXTROT

Eva Keats

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

OPENING

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

DANCE NOTES

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

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

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

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

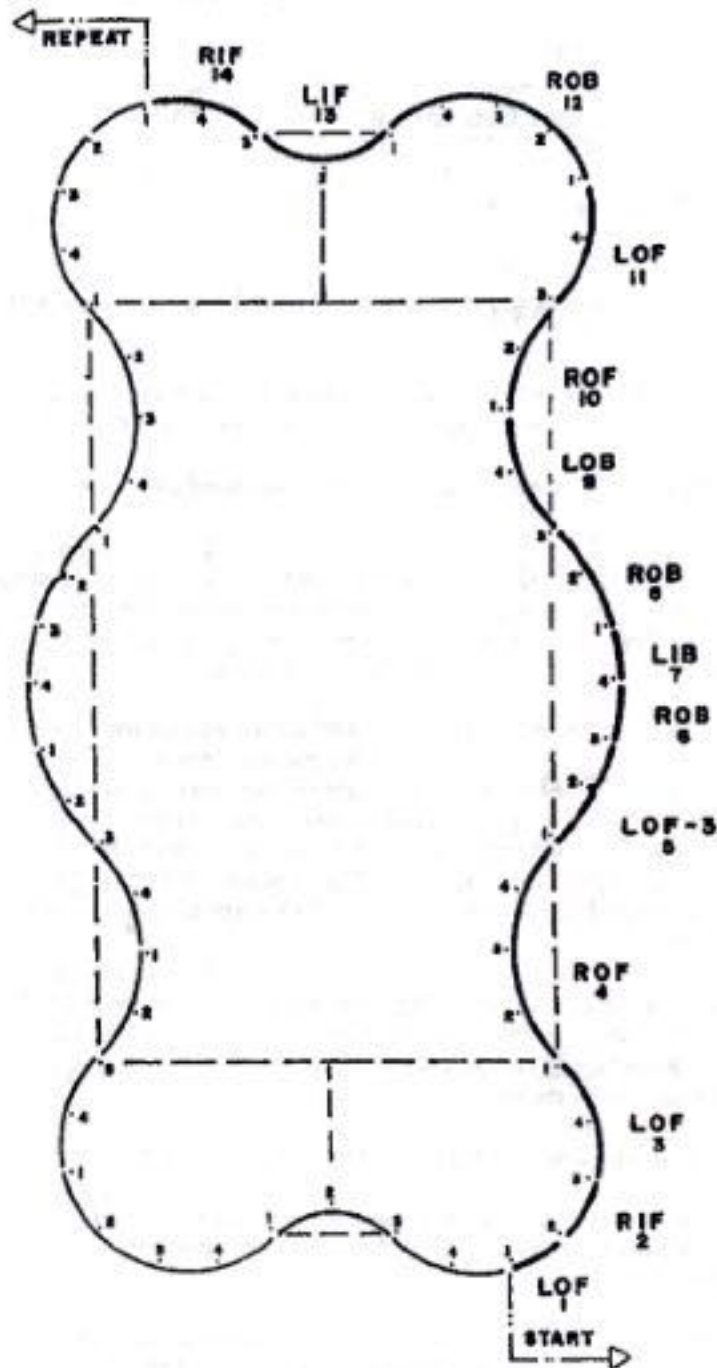
The woman's steps #11 and #12 are a closed held Mohawk turn. The woman moves up during step #11 to alongside the man and the partners assume the Open "D" position for step #12. Both partners should maintain proper posture on step #12 (ROB, four beats). The free foot should not be too high off the floor. In skating from step #12 to step #13, the partners should not break at the waist or lunge forward. The takeoff 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 2-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



VALUE

Level B = 0.5
 Level 1 = 1.0
 Level 2 = 1.5
 Level 3 = 2.0
 Level 4 = 2.7

KEYPOINTS

1. Step 4 ROF must be done on the outside edge for 4 beats.
2. Step 5 LOF - 3 must be executed correctly.
3. Steps 9 and 10 constitute a back to forward mohawk and must start from behind the heel.
4. Steps 12 and 13 are a Choctaw turn.

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 takeoffs for these steps must be crossed-foot, crossed-tracing, close and angular.

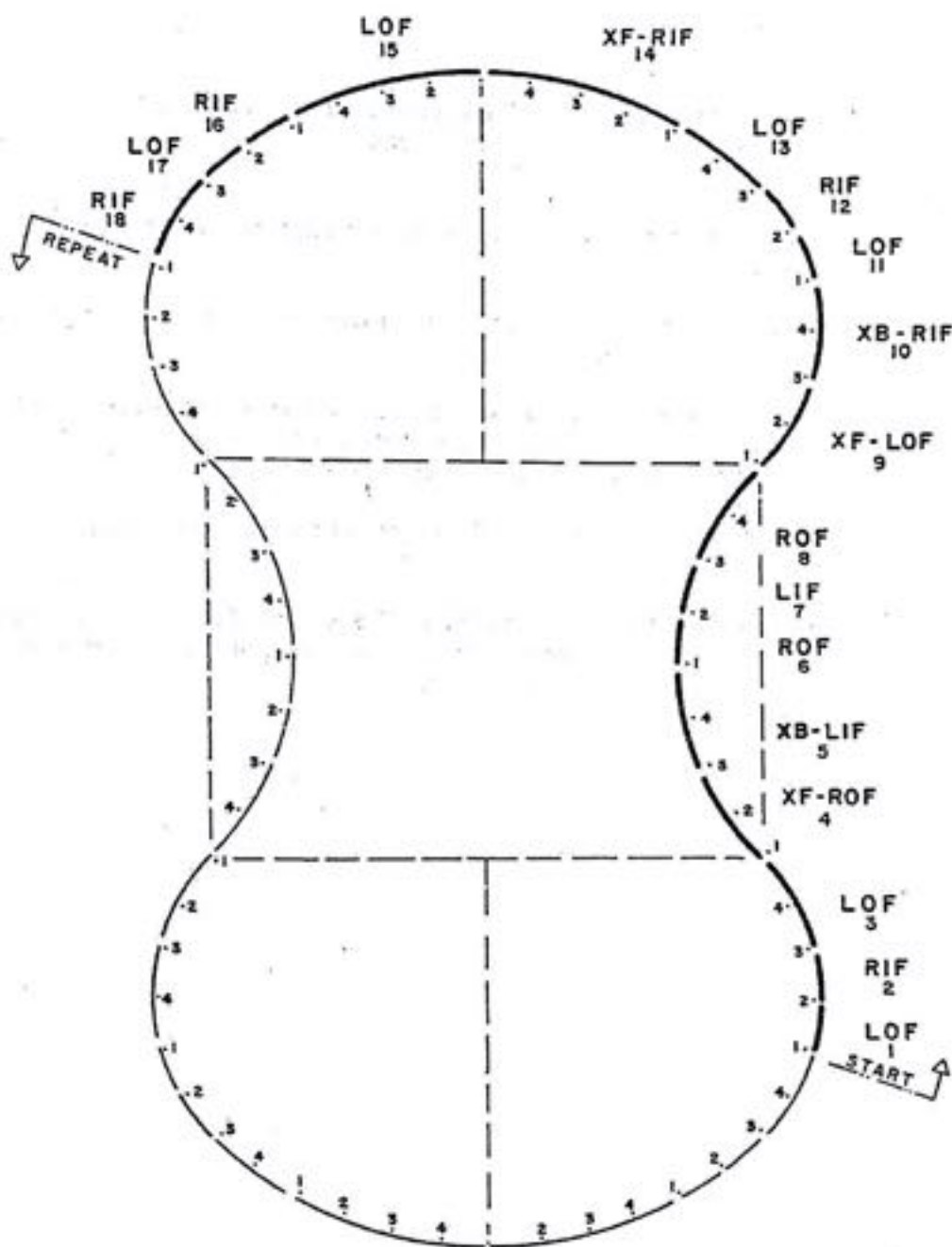
Steps #5 and #10 are crossed chassé steps. The takeoffs for these steps must be crossed-foot, crossed-tracing, close and parallel.

The takeoff 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 takeoffs 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 #. 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



VALUE

Level B = 0.4
 Level 1 = 0.7
 Level 2 = 1.2
 Level 3 = 1.7
 Level 4 = 2.4

KEYPOINTS

- Step 4 XR RFO:** correct technical execution of the cross roll on an outside edge, with the appropriate change of lean. The direction of step 4 is towards the long axis.
- Step 5 XB LFI:** correct technical execution of the cross behind with feet close and parallel skated on the required inside edge.
- Step 9 XR LFO:** correct technical execution of the cross roll on an outside edge, with the appropriate change of lean.
- Step 10 XB RFI:** correct technical execution of the cross behind with feet close and parallel skated on the required inside edge.
- Step 14 XF RFI Cha-Cha Tuck:** correct technical execution of the cross in front with feet close and parallel on the required inside edge.
- Step 15 XB LFO Cha-Cha Tuck:** correct technical execution of the cross behind with feet close and parallel on the required outside edge.

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 in duration.

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 chassés. On both steps the right skate is placed in the "parallel and" position alongside the left skate. The left skate is then raised vertically from the floor and then placed in the "parallel and" position alongside the right skate.

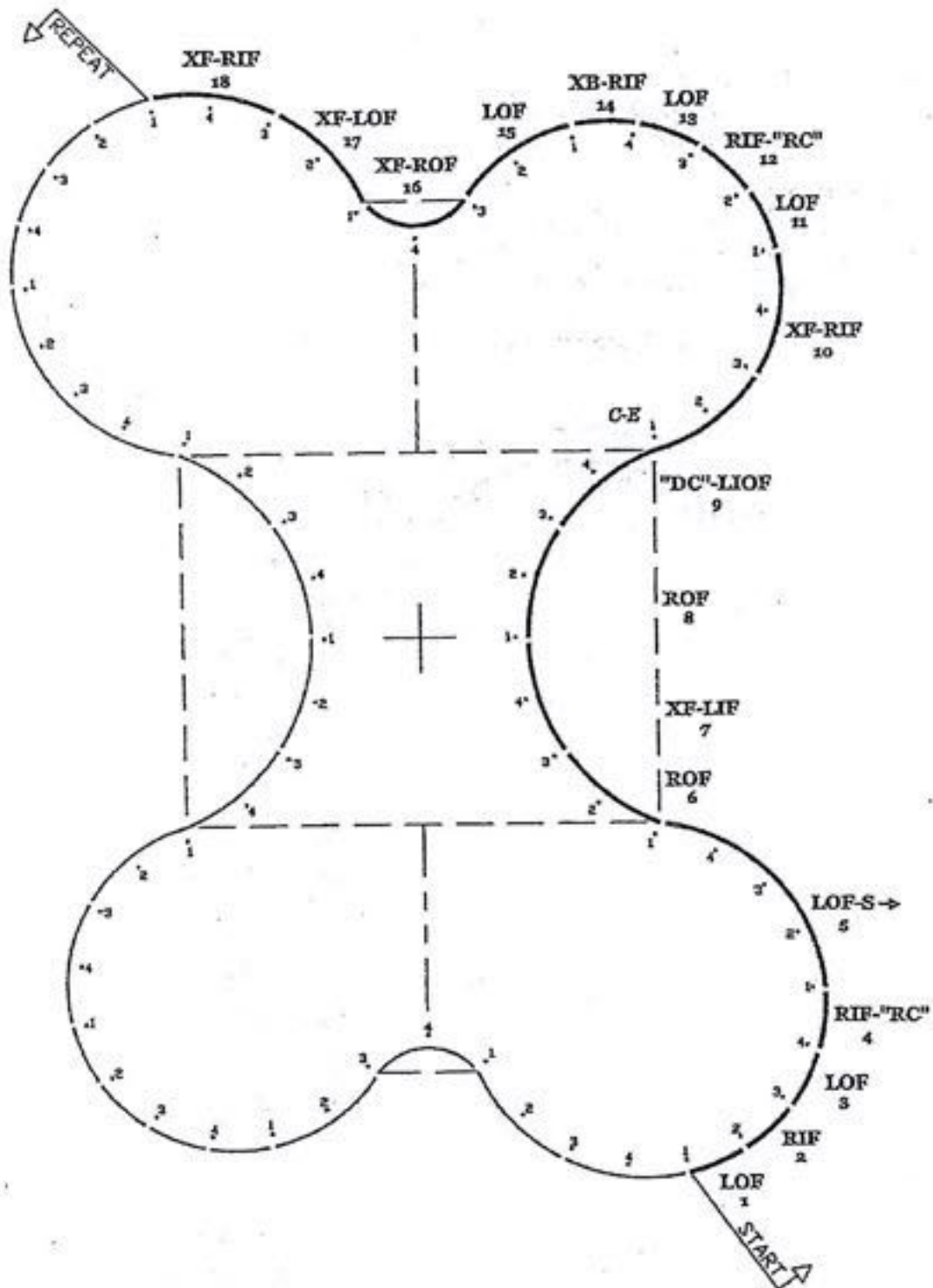
Steps #7, #10, #17 and #18 are crossed progressives. The takeoff for each step must be close and parallel to the preceding step.

Step #9 (four-beat LOIF-"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 rockover preceding these steps. The change of lean occurs as the new skate takes the floor.

Step#	Edge	Beats
1	LOF	1
2	RIF	1
3	LOF	1
4	RIF-"RC"	1
5	LOF Swing	4
6	ROF	2
7	XF-LIF	2
8	ROF	2
9	LOIF-"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



VALUE

Level B = 0.4
 Level 1 = 0.7
 Level 2 = 1.2
 Level 3 = 1.7
 Level 4 = 2.4

KEYPOINTS

- Step 4** is a Raised Chasses, proper execution should be seen.
- Step 7** must be a crossed progressives.
- Step 9** (4 beat LOIF- 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. Movement of the free leg is optional.
- Steps 16 and 17** are X Rolls.
 The takeoffs for these steps are close and angular. There is no rockover preceding these steps.

MANHATTAN BLUES

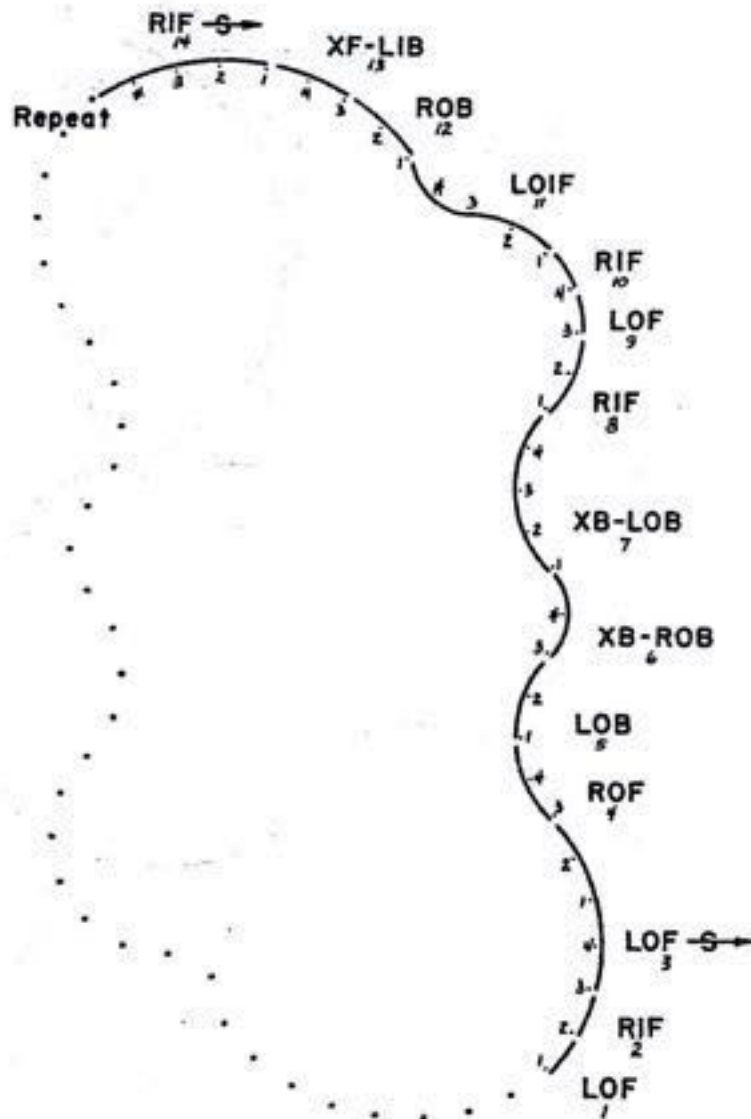
Arlis Snyder

Music: Blues
Tempo: 92 beats per minute
Position: Reverse Side "B" and Side "B"
Pattern: Border or Set

DANCE NOTES

Steps 1 thru 3 are reverse side "B" position, thumb pivot grip. Steps 4 and 5 partners change to Side "B" position with an open Mohawk. Steps 7 and 8 are an open Choctaw and 11 and 12 are a closed Choctaw. During step 13, partners return to Reverse Side "B" position.

Optional Timing: Steps 12 & 13-one beat each and step 14-two beats with no swing.



VALUE

Level B = 0.5
Level 1 = 1.0
Level 2 = 1.5
Level 3 = 2.0
Level 4 = 2.7

KEYPOINTS

1. Step 3 (LOF-S) must be held for 4 beats.
2. Step 4 is Open Mohawk and must be properly executed with no deviation of the edge.
3. Steps 6 and 7 are Cross Rolls.
4. Step 11, the change of edge should occur on the 3rd beat.

MARYLEE FOXTROT

Castro

Music: Foxtrot 4/4; Counting 1-2-3-4
Tempo: 92 beats per minute
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 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 cross rolls. The takeoffs for these steps must be crossed-foot, crossed-tracing close and angular.

The takeoff 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.

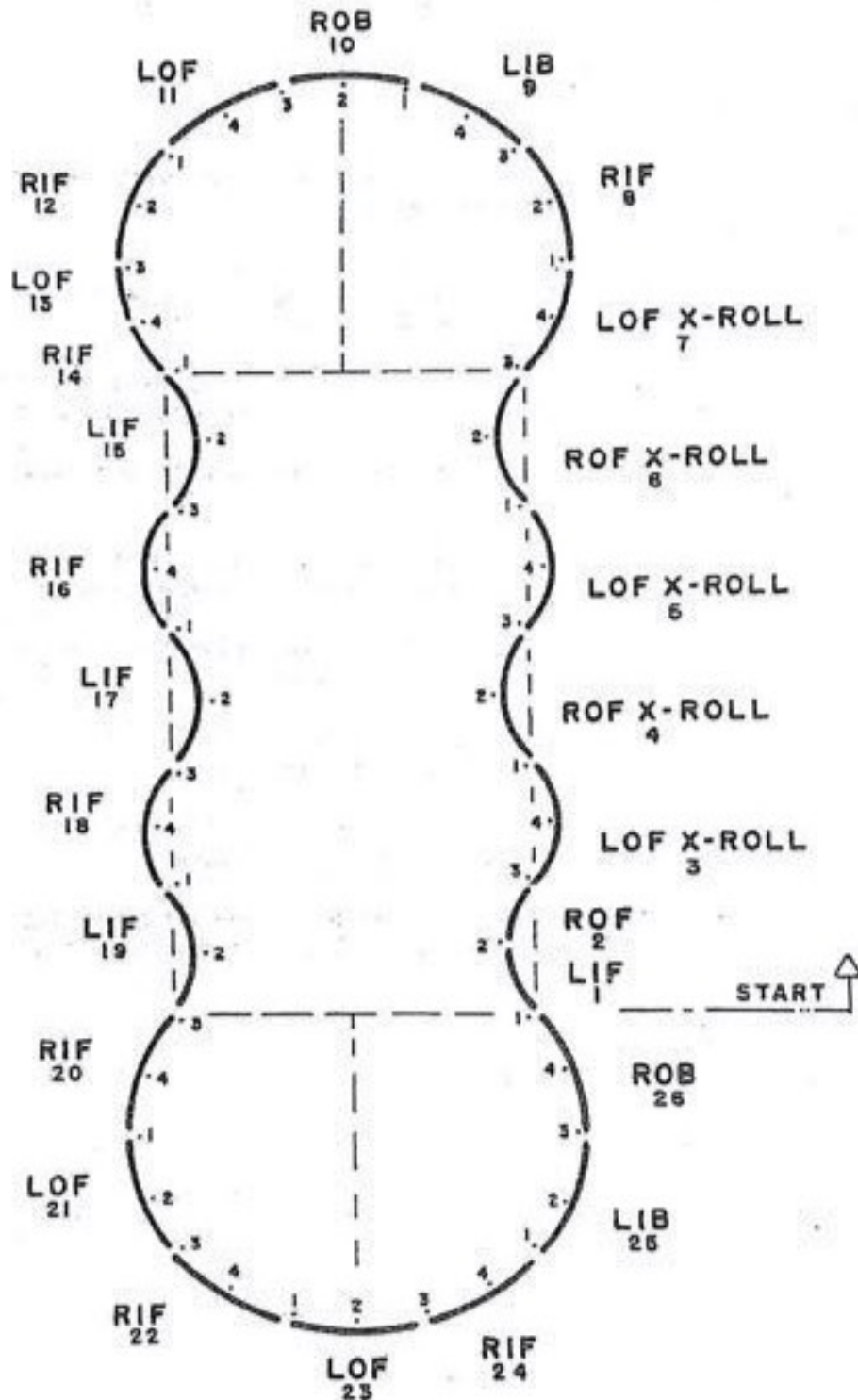
Steps #10 and #11 constitute a backward-to-forward open held Mohawk turn. The forward step of this turn must originate from behind the heel of the tracing skate.

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



VALUE

Section 01

Level B = 0.5
 Level 1 = 1.0
 Level 2 = 1.5
 Level 3 = 2.0
 Level 4 = 2.7

Section 02

Level B = 0.5
 Level 1 = 1.0
 Level 2 = 1.5
 Level 3 = 2.0
 Level 4 = 2.7

KEYPOINTS

SECTION 1

1. Steps 3, 4 Execution of cross rolls.
2. Steps 6, 7 Execution of cross rolls.
3. Steps 8, 9. Take off for Step 8 must be made on the "parallel and" position, and those 2 steps constitute an open held mohawk.
4. Steps 10, 11 constitute a backward to forward open held mohawk and it must originate from behind the heel.

SECTION 2

1. Steps 15, 16 must be stroked from behind the heel and must take the floor in the "angular and" position.
2. Steps 18, 19 must be stroked from behind the heel and must take the floor in the "angular and" position.
3. Steps 24, 25 constitute an open held mohawk
4. Steps 26, 1 constitute an open dropped choctaw and it must originate from behind the heel.

MELODY WALTZ

(Variation of the Glide Waltz)

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

OPENING

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

DANCE NOTES:

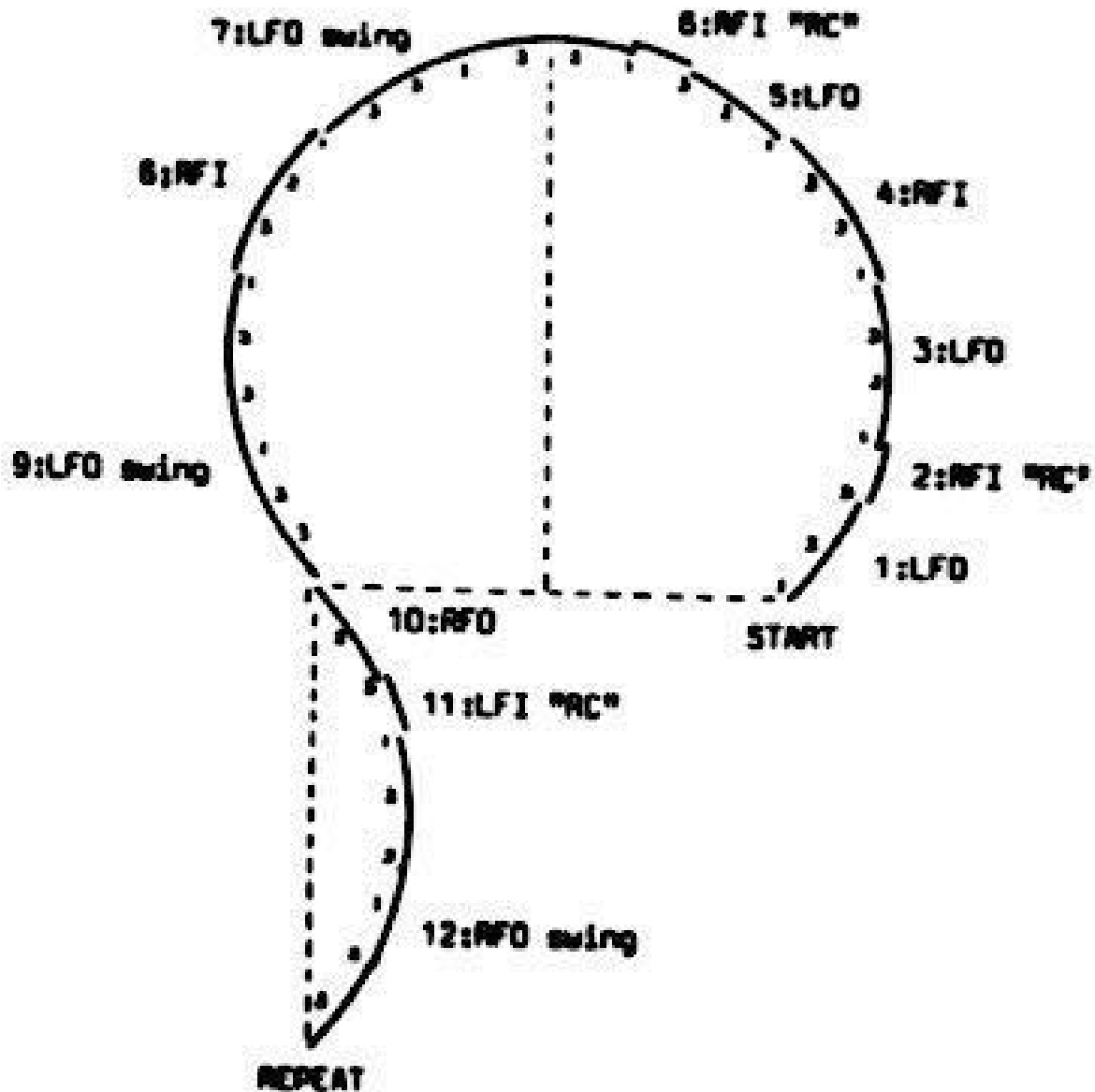
Steps 2, 6 and 11 are 1 beat IF raised chasses. Careful attention should be paid to the correct execution of these steps as described in the skating dictionary.

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

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

MELODY WALTZ

A variation of the Glide Waltz



VALUE

Level B = 0.4
Level 1 = 0.7
Level 2 = 1.0
Level 3 = 1.5
Level 4 = 2.2

KEYPOINTS

1. **Step 2 RFI RC** must be executed correctly.
2. **Step 7** should commence with the tracing knee bent, and as it goes forward the on the 4th beat the tracing knee should begin to straighten.
3. **Step 8** should not be angular; it must start from the "and" position.
4. **Step 12** the RFO Swing must be executed on the outside edge for 4 beats, no rockover is allowed.

METROPOLITAN TANGO

Modified for Solo Dance

Music: Tango 4/4
Tempo: 100 beats per minute
Pattern: Set
Axis: 45Degrees

OPENING

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

DANCE NOTES

- a. In the Metropolitan Tango, 16 steps complete one sequence of this dance.
- b. There are no optional steps for this Solo dance. All skaters must skate the 28-beat pattern as diagramed.
- c. Step 1 (LOF-3) is turned on the second count of the step.
- d. Steps 11 and 12 constitute a Choctaw turn.
- e. Care should be taken that all progressive steps are properly stroked.

COMMON ERRORS

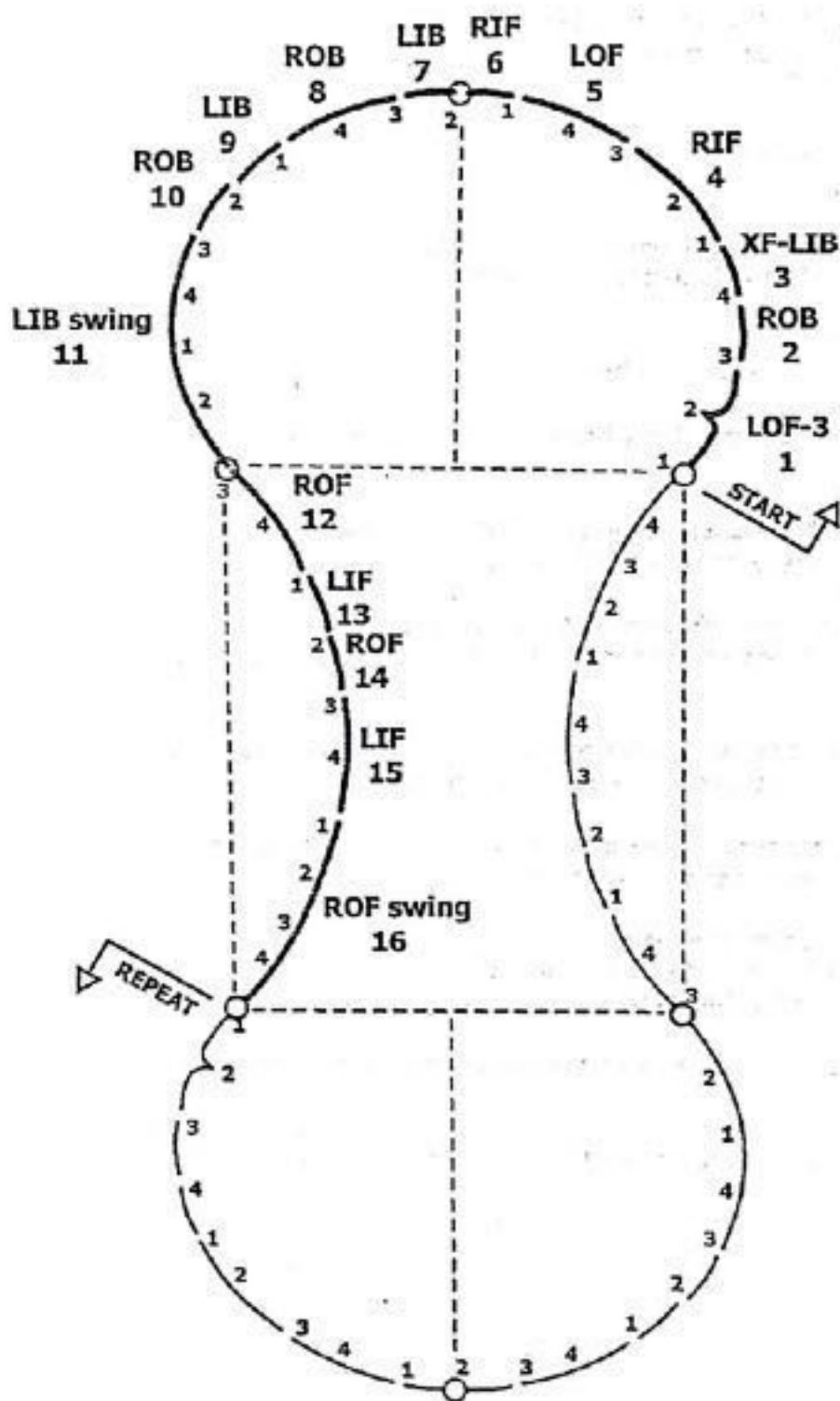
1. Rocking over to an outside edge on step 11 causing the Choctaw to become a Mohawk.
2. Incorrect edges on center lobe run sequence.
3. Three turn late and not controlled.

GENERAL

When skating this solo dance good timing is expected while showing the character of the rhythm. Very good skating skills will help in achieving the overall flow, while executing the fundamentals and technical requirements of the dance. Good posture baseline and carriage should be maintained at all times. A much higher reward will be given to the skater who "skates" the dance and has mastered all components as opposed to the skater who simply steps through the dance and shows very poor skating skills.

METROPOLITAN TANGO

Modified for Solo Dance



KEYPOINTS

VALUE

Level B = 0.5
 Level 1 = 1.0
 Level 2 = 1.5
 Level 3 = 2.0
 Level 4 = 2.7

1. Step 1 LOF - 3 have to be turned on the second count of the Step.
2. Step 6 and step 7 constitute an open mohawk.
3. Step 11 LIB swing must be executed properly.
4. Step 11 and 12 constitute a Choctaw turn.

MILONGA TANGO

Ray Comella

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

OPENING

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

DANCE NOTES

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

Steps #4 and #8 are cross rolls. The takeoffs 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.

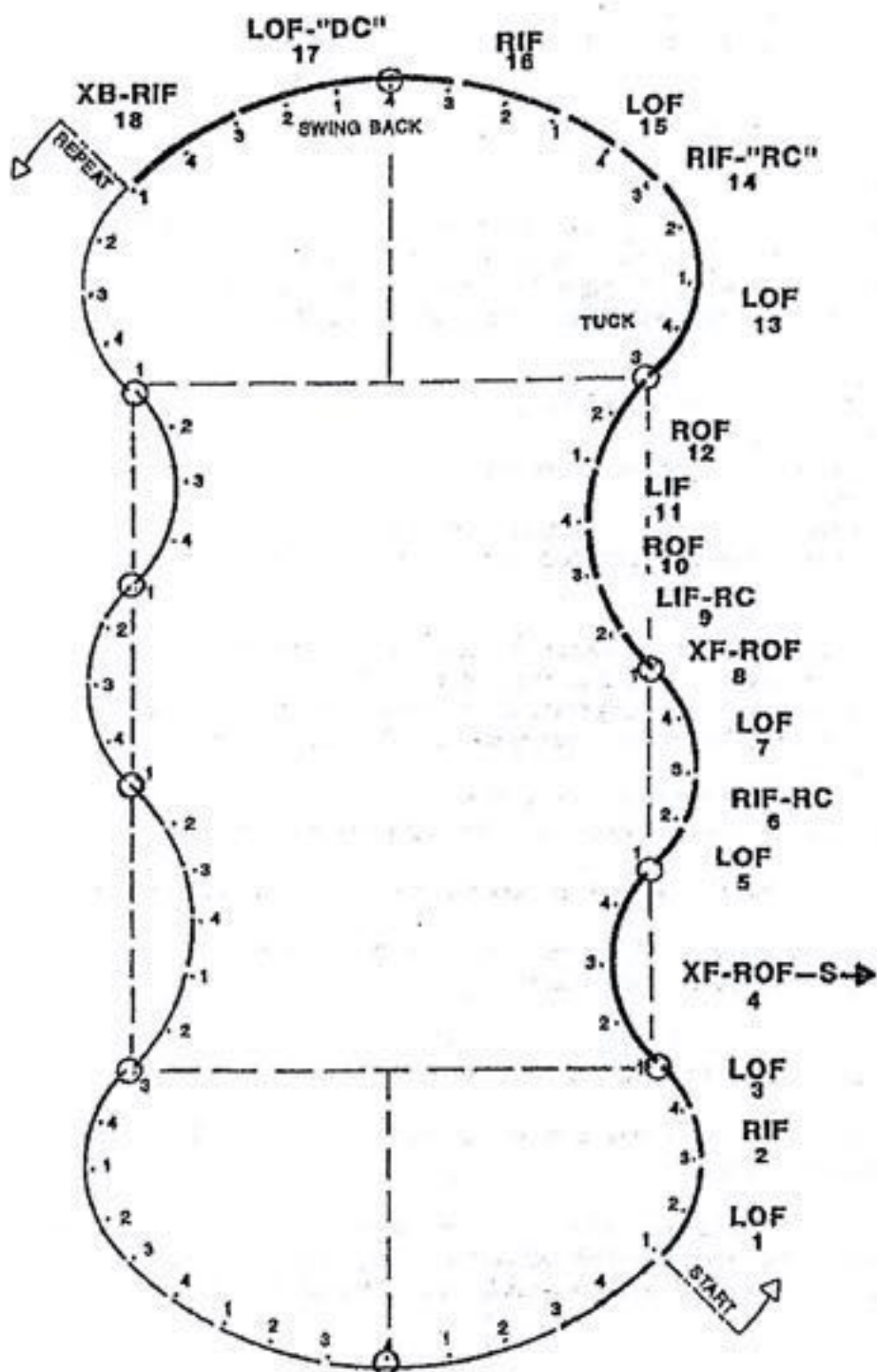
The dropped chassé is accomplished by:

- 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 takeoff 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 step #5, #8, and #13.

MILONGA TANGO



VALUE

Level B = 0.5
 Level 1 = 1.0
 Level 2 = 1.5
 Level 3 = 2.0
 Level 4 = 2.7

KEYPOINTS

- Step 4** is a X Roll and must be properly executed.
- Step 6** is a Raised Chasse and must be properly executed.
- 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** is a 4 beat Dropped Chasse, is made with the free leg moving forward into the direction of travel and then utilizing a Tango swing to the rear.

PROGRESSIVE TANGO

Rodger & 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 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

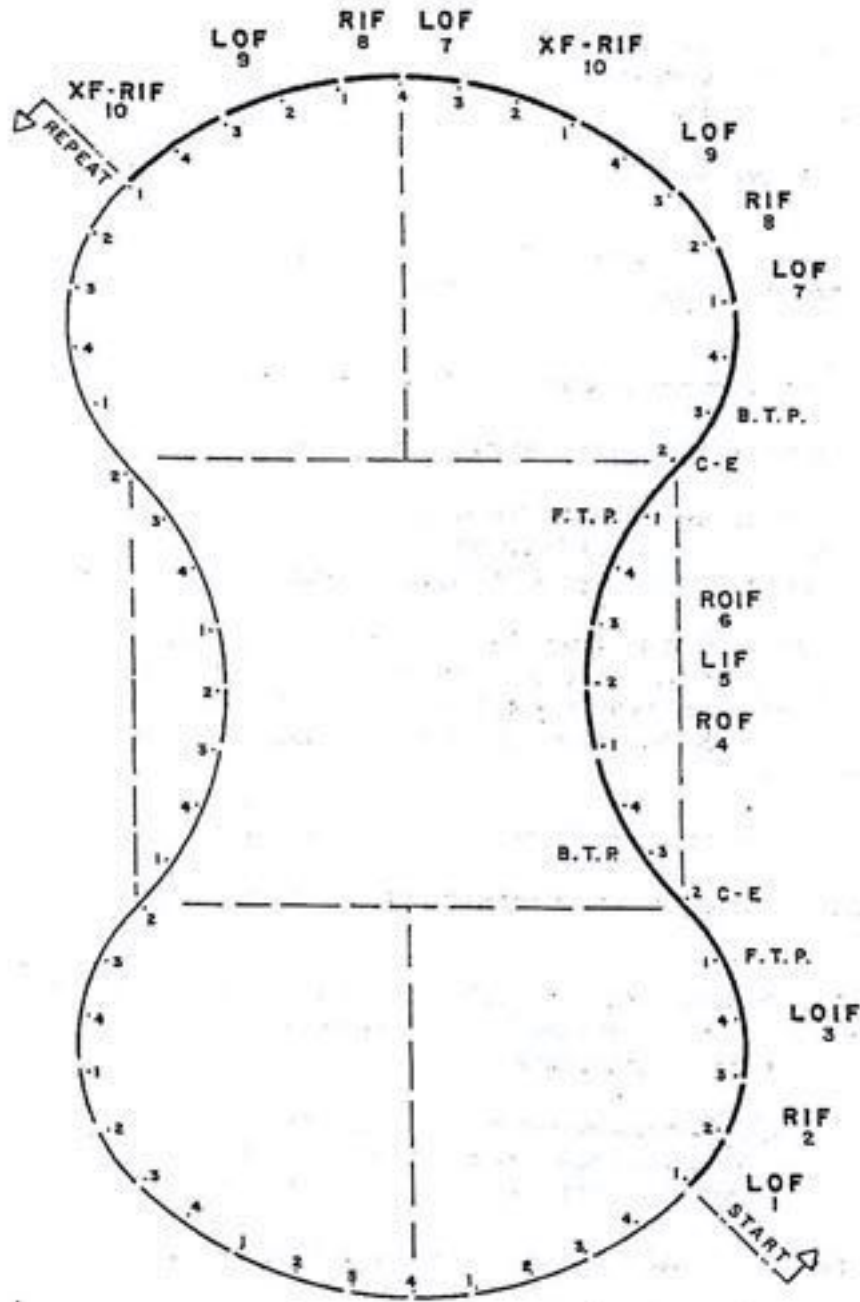
Steps #1 through #6 make up a straightaway sequence of this dance. There is a front and back toe point on each of the 6-beat OIF edges of the straightaway. The outside toe wheel touches the floor lightly on count 1 in front of the skating foot. The change of edge occurs on count 2. The inside toe wheel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



VALUE

Level B = 0.4
 Level 1 = 0.7
 Level 2 = 1.0
 Level 3 = 1.5
 Level 4 = 2.2

KEYPOINTS

- Step 3:** stroke must start on the outside edge and the touch in front should be executed just with the outside toe wheel only on beat 1, third count of the step the change of edge should be on beat 2, fourth count of the step and the touch back should be executed with the inside toe wheel only on beat 3, fifth count of the step.
- Step 6:** stroke must start on the outside edge and the touch in front should be executed just with the outside toe wheel only on beat 1, third count of the step the change of edge should be on beat 2, fourth count of the step and the touch back should be executed with the inside toe wheel only on beat 3, fifth count of the step.
- Step 10:** Crossed in front must align at least the back wheels of the right skate with the front wheels of the left skate in order to be considered, and the simultaneous extension of the left leg behind with the toe of the free leg slightly open.
- Step 14:** Crossed in front must align at least the back wheels of the right skate with the front wheels of the left skate in order to be considered, and the simultaneous extension of the left leg behind with the toe of the free leg slightly open.

QUICKSTEP BOOGIE

Nancy Phillips and David Ellender

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

OPENING

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

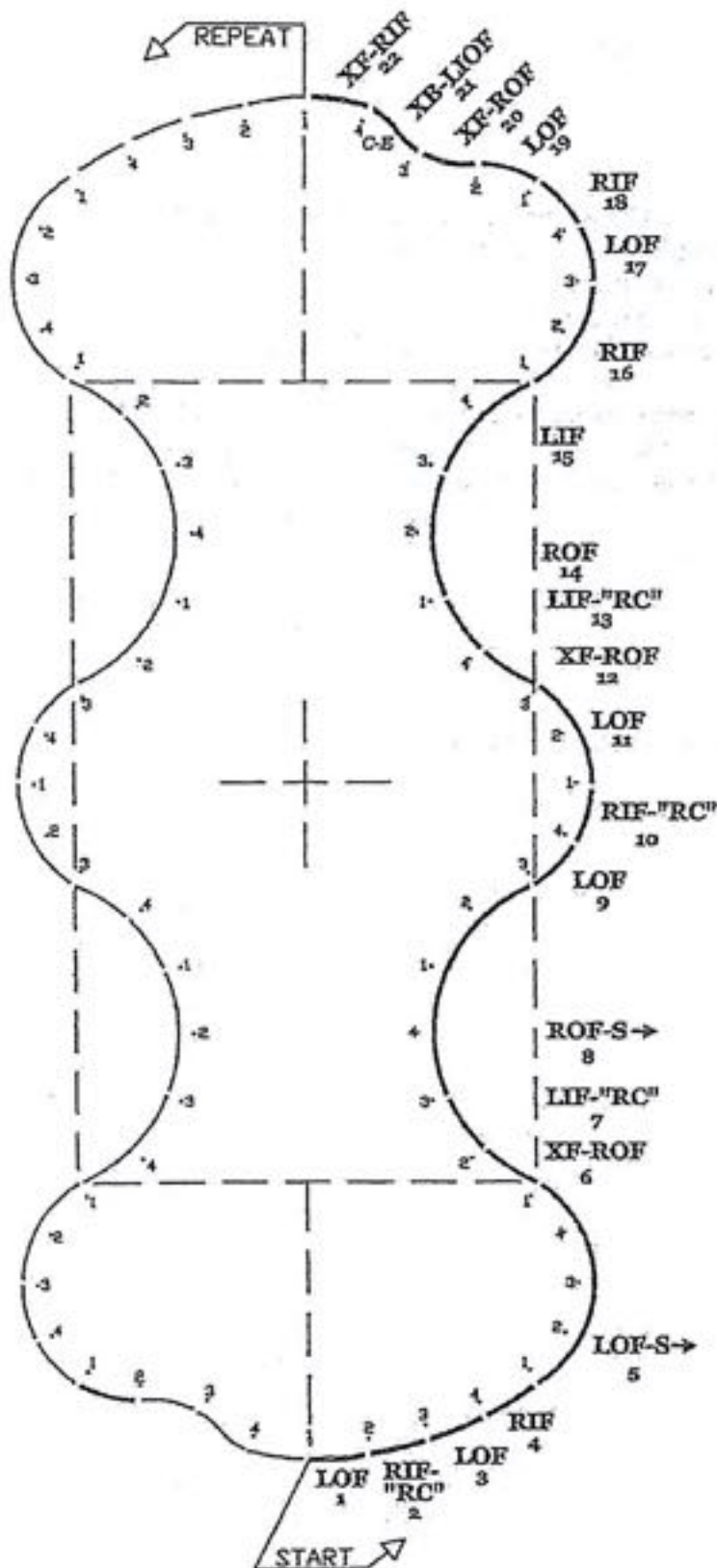
DANCE NOTES

Steps #6 and #12 (XF-ROF) are 1-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 into contact with the floor.

Step #21 (XB-LOIF), 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	XF-ROF Roll	1
19	LOF	1
20	XF-ROF Roll	1
21	XB-LOIF	1
22	XF-RIF	1

QUICKSTEP BOOGIE



VALUE

Level B = 0.5
 Level 1 = 1.0
 Level 2 = 1.5
 Level 3 = 2.0
 Level 4 = 2.7

KEYPOINTS

1. Step 6 is 1 beat Cross Roll, must be executed properly.
2. Step 10 is a RC and must be well executed.
3. Step 20 is a cross roll and must be well executed.
4. Step 21 XB-LOIF, a definite change of edge from inner to outer must occur, after the X Back.

RHYTHM BLUES

Robert Craigin (Modified)

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

OPENING

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

DANCE NOTES

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

Step #5 starts and ends at the baseline. The takeoff 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 takeoff for Step #5.

Step #6 starts at the baseline. The takeoff 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 takeoff 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.

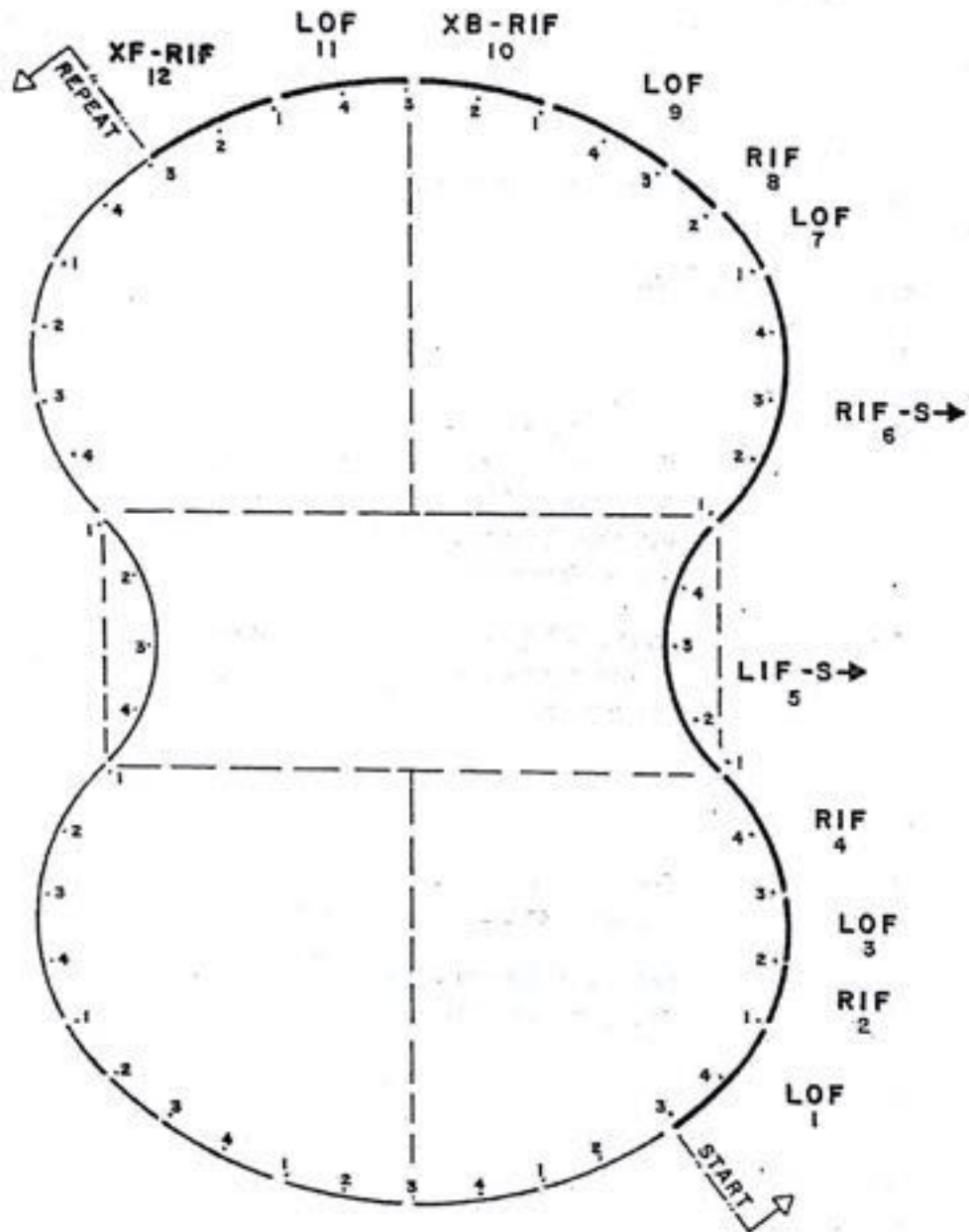
Step #10 (XB-RIF), a crossed chassé, is crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

Step #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 (Modified)



VALUE

Level B = 0.4
 Level 1 = 0.7
 Level 2 = 1.0
 Level 3 = 1.5
 Level 4 = 2.2

KEYPOINTS

1. **Step 5**, the take off for this step must be made in the "angular and" position.
2. Also **Step 5** the LIF-S must be on an inside edge for 4 beats.
3. **Step 10 (XB-RIF)** is a Crossed Chasse, is made with a parallel take off where the toe wheels of the right skate are alongside with the heel wheels of the left skate.
4. **Step 12 (XF-RIF)** is Crossed Progressive, is made with a parallel take off where the heel wheels of the right skate are alongside with the toe wheels of the left skate.

SIESTA TANGO - Solo

By George Muller

Music: Tango 4/4

Tempo: 100 bpm

Pattern: Set

Steps 1 LFO (1 beat), **2 XCh RFI** (1 beat) and **3 LFO** (1beat) are a sequence of steps in the direction of the long side barrier.

Steps 4 Run RFI (1 beat) and **5 LFO** (2 beats) curves away from the barrier to aim toward the long axis.

Steps 6 XR RFO (2 beats) - Cross roll in the direction of the long axis with the free leg held in back after the cross roll. **Step 7 XB LFI** (2 beats) - Cross behind with the free leg extended in front of the skating foot, aimed toward the long axis on the 1st beat and becoming parallel to it (And-position) on the 2nd beat.

Step 8 RFO Sw/Sw (6 beats total) - Outside edge Swing for 4 beats, in which the free leg swings in front on the 3rd beat, followed by a swing in back of the free leg, simultaneously with the change of edge to inside on the 5th beat. This step begins parallel to the long axis, becoming almost perpendicular to the long side barrier on the 4th beat of the outside edge. On the 5th and 6th beat the free leg swings back highlighting the change of edge to inside.

Step 9 LFO (2 beats) is parallel to the long side barrier.

Step 10 RFI (1 beat) is an open stroke that begins at the long side barrier and curves toward the middle of the short side barrier.

Step 11 OpMk LBI HhMk LBI (1 beat) Correct technical execution of the open mohawk, with feet close together, executed on a clear inside edge.

Step 12 RBO (2 beats) and **step 13 Run LBI** (2 beats) are skated before the long axis and **step 14 RBO** (1 beat) begins on the long axis. Steps 13 and 14 are skated almost parallel to the short side barrier.

On step 15 XF LBI (1 beat) the skater moves away from the short side barrier, preparing **step 16 Mk RFI** (2 beats) in the direction of the long side barrier.

Key Points - Siesta Tango Solo

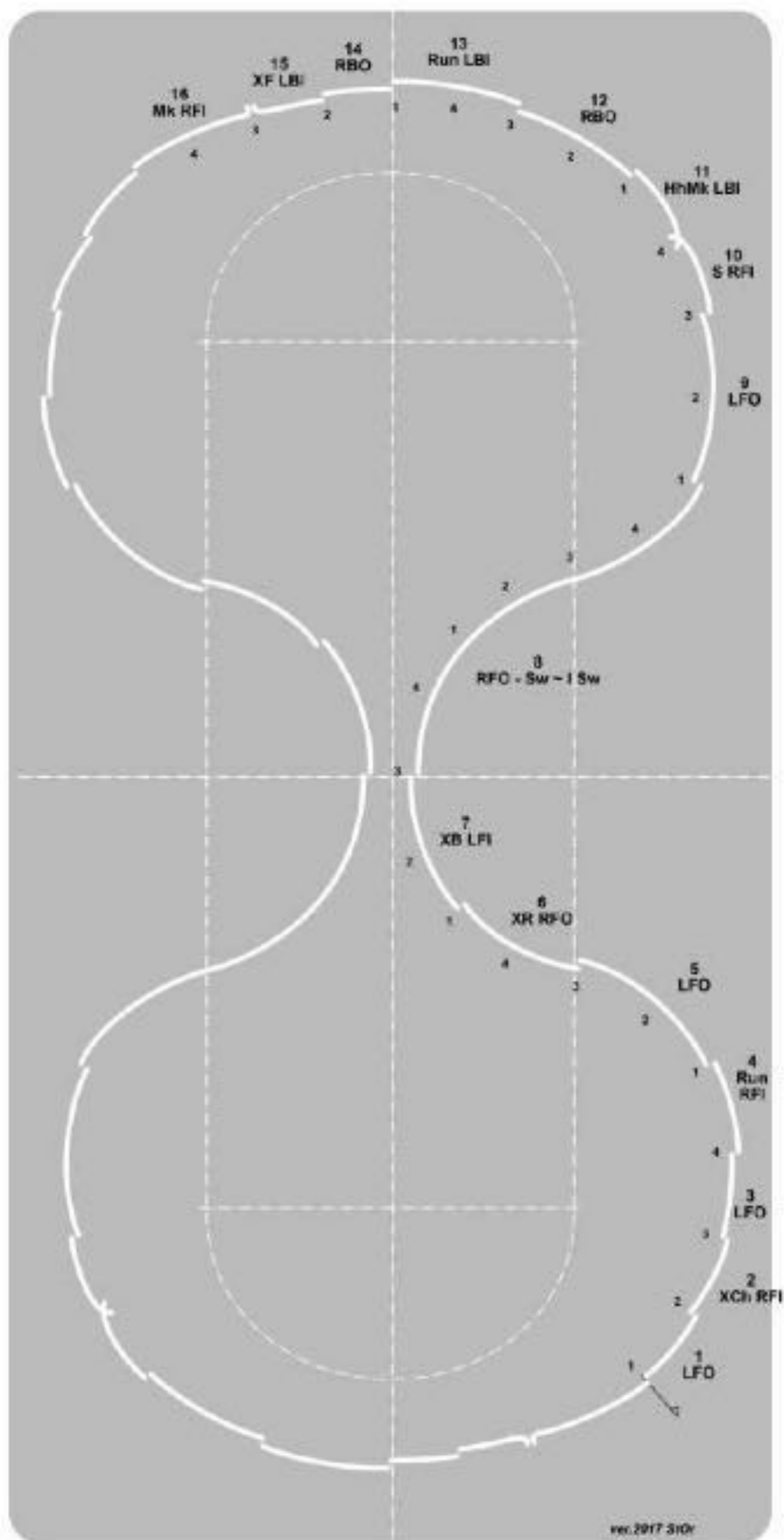
- Step 6:**
Step 6 **XR RFO** (2 beats) - Correct technical execution of the **Cross-Roll** - progressive movement of the free leg that crosses the skating leg and is placed on the floor ahead of the skating foot. The new skating foot when placed on the floor must assume immediately an outside edge with a change of lean (roll).
- Step 8:**
Step 8 **RFO Sw/Sw** (2+2 beats outside edge + 2 beats inside edge). Correct technical execution of the **Swing** - pendular movement with similar amplitude of the free leg at the beginning and at the end of the movement.
Outside edge for 4 beats, with the free leg extended in back for 2 beats, then swings in front on the 3th beat.
On the 5th beat, the free leg swings back with a simultaneous change of edge to inside, which should be maintained for 2 beats.
- Step 11:**
Step 11 **OpMk LBI HhMk LBI** (1 beat) - Correct technical execution of the **Open Mohawk**, with feet close together, executed on a clear inside edge.
- Step 16:**

Step 16 **Mk RFI** (2 beats) - Correct technical execution of the **Mohawk** - feet close together before turning forward on a clear inside edge.

List of steps - Siesta Tango Solo

NO	STEPS	MUSICAL BEATS
1	LFO	1
2	XCh RFI	1
3	LFO	1
4	Run RFI	1
5	LFO	2
6	XR RFO	2
7	XB LFI	2
8	RFO Sw I Sw	2+2+2
9	LFO	2
10	RFI	1
11	OpMk LBI HhMk LBI	1
12	RBO	2
13	Run LBI	2
14	RBO	1
15	XF LBI	1
16	Mk RFI	2

Pattern - Siesta Tango Solo



3.53 SKATERS MARCH - Solo

By Irwin & Nazzaro

Music: March 4/4

Tempo: 100 bpm

Pattern: Set

The dance begins aiming toward the long side barrier with a sequence of three steps:

Step 1 LFO (1 beat) beginning toward the long side barrier.

Step 2 Run RFI (1 beat) is parallel to it.

Step 3 LFO (2 beats) curves away from the long side barrier and aims in the direction of the long axis.

Steps 4, 5 and 6 form the center lobe of the dance (8 beats total) with steps 4 and 5 forming the first half of the lobe and step 6 the second half.

Step 4 XR RFO (2 beats) is a right outside cross front in the direction of the long axis;

Step 5 XB LFI (2 beats) is a left inside cross behind with the free leg stretched in front with the 1st beat aiming toward the long axis and the 2nd beat parallel to it.

Step 6 RFO Sw (4 beats total 2+2) where the free leg swings in front on the 3rd beat, begins at the short axis and finishes on the baseline in the direction of the long side barrier.

Step 7 LFO (1 beat) aims toward the long side barrier, step 8 Run RFI (1 beat) becomes parallel to it and step 9 LFO (2 beats), begins parallel to the long side barrier and curves away from it.

Step 10 XF RFI (2 beats) is a cross front with extension of the left leg in back with the free toe slightly open, aimed in the direction of the short side barrier.

Steps 11, 12, 13 and 14, repeats the sequence of steps 7, 8, 9 and 10, with the same timing but with a direction toward and then parallel to the short side barrier with steps 11 and 12, finishing at the long axis, and steps 13 and 14 after the long axis in the direction of the long side barrier.

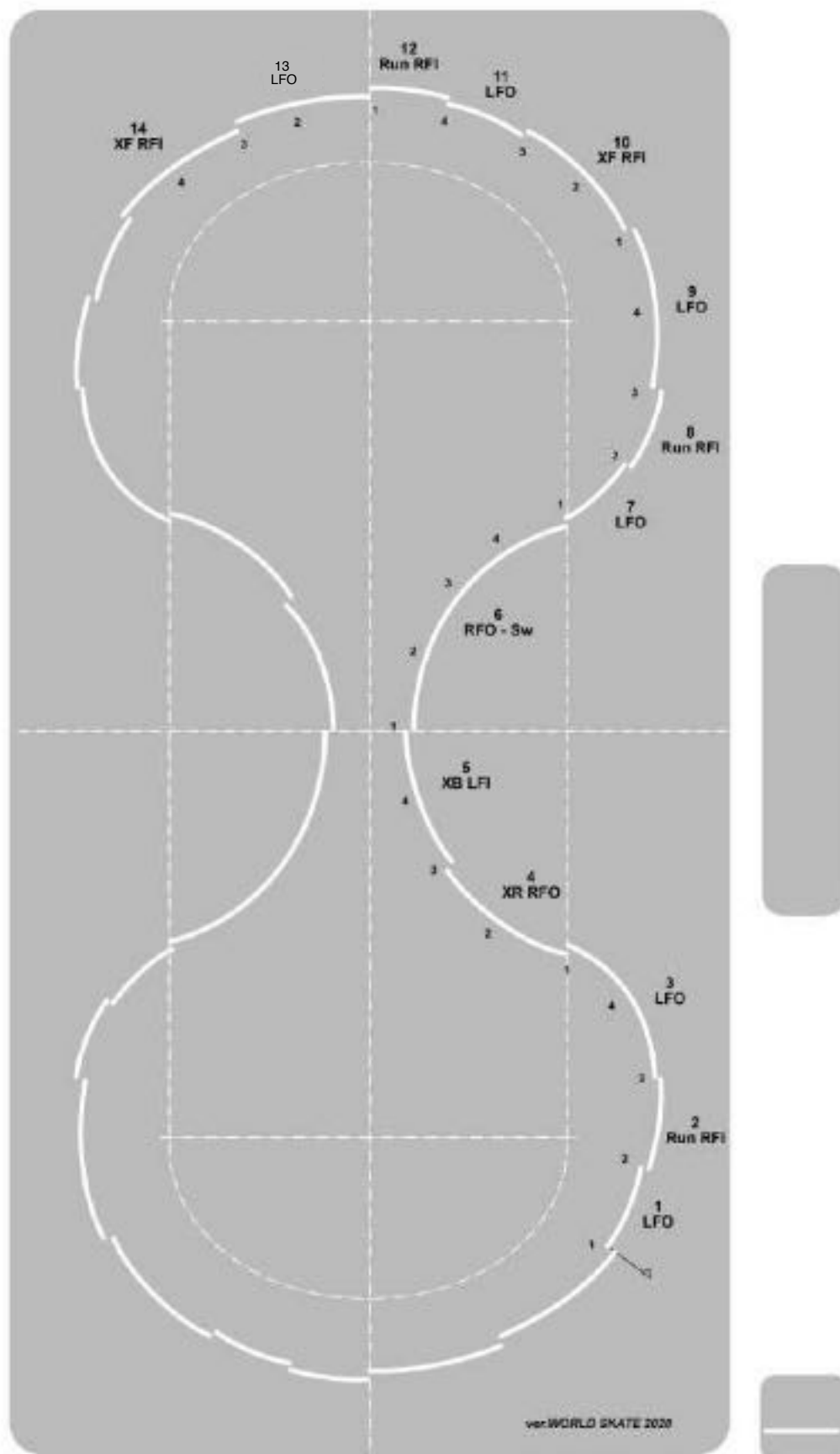
Key Points - Skaters March Solo

1. **Steps 4 XR RFO** (2 beats) and **Step 5 XB LFI** (2 beats): correct technical execution of the crosses, performed with close feet.
2. **Step 6 RFO Sw** (4 beats) with a swing of the free leg on the 3rd beat of the step without deviation from the edge.
3. **Step 10 XF RFI** (2 beats): correct technical execution of the crosses with the simultaneous extension of the left leg in back with the toe of the free leg slightly open.
4. **Step 14 XF RFI** (2 beats): correct technical execution of the crosses with the simultaneous extension of the left leg in back with the toe of the free leg slightly open.

List of steps - Skaters March Solo

No.	Steps	Musical Beats
1	LFO	1
2	Run RFI	1
3	LFO	2
4	XR RFO	2
5	XB LFI	2
6	RFO Sw	2+2
7	LFO	1
8	Run RFI	1
9	LFO	2
10	XF RFI	2
11	LFO	1
12	Run RFI	1
13	LFO	2
14	XF RFI	2

Pattern - Skaters March Solo



SOUTHLAND SWING

Jack and 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. 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 takeoffs for these steps must be made in the "parallel and" position.

The takeoff 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 takeoff 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 takeoffs 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.

The diagram illustrates a circular sequence of 14 steps, labeled as follows:

- ROB 14
- LIB 13
- RIF 12
- LOF 11
- RIF 10
- XF-LIB 9
- ROB 8
- LIB 7
- XB-RIF 6
- LOF 5
- ROF-S 4
- LOF 3
- RIF 2
- LOF 1

A dashed line indicates a path starting from LOF 1, going clockwise through LOF 3, ROF-S 4, LOF 5, XB-RIF 6, LIB 7, ROB 8, XF-LIB 9, RIF 10, LOF 11, RIF 12, LIB 13, and ending at ROB 14. A 'REPEAT' arrow points from ROB 14 back to LOF 1.

Level B = 0.5
Level 1 = 1.0
Level 2 = 1.5
Level 3 = 2.0
Level 4 = 2.7

- 1. Step 4** is a Swing and must be on the proper edge and held for 4 beats.
- 2. Steps 6** XB (must be well executed) and 7 comprise an open held mohawk, must be on a clean inside edge .
- 3. Steps 9** XF (must be well executed) and 10 are an open held mohawk, must be on a clean inside edge.
- 4. Steps 12 and 13** comprise an open dropped mohawk.

SWING WALTZ

Virginia Gilmetti-Burton

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 must be either 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.

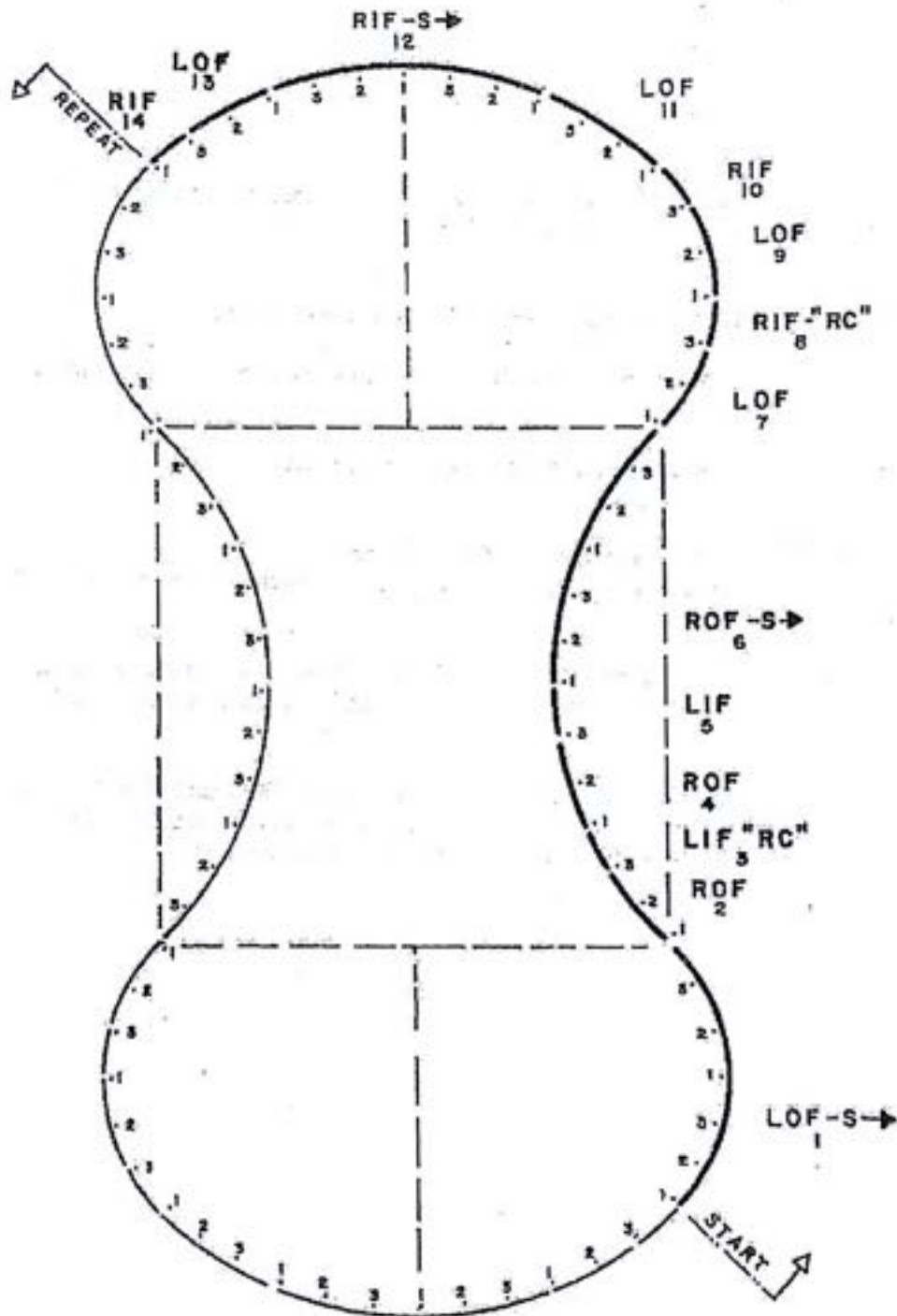
Steps #3 and #8 are raised chassé steps. The raised chassé must:

- 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



VALUE

Level B = 0.4
 Level 1 = 0.7
 Level 2 = 1.0
 Level 3 = 1.5
 Level 4 = 2.2

KEYPOINTS

- Step 1** LOF Swing must be executed on the proper edge through the 6 beats.
- Step 3** is a RC and must be executed correctly.
- Step 6** ROF Swing must be executed on the outside edge for 6 beats.
- Step 12** RIF must be executed on an inside edge and the leg should swing forward on the 4th beat.

TEN FOX George Müller

Music: Foxtrot 4/4; Counting 1-2-3-4
Tempo: 100 beats per minute
Position: Closed "A", Open "D", Side Closed "F" 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

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 three-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 three-turn.

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

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

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

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

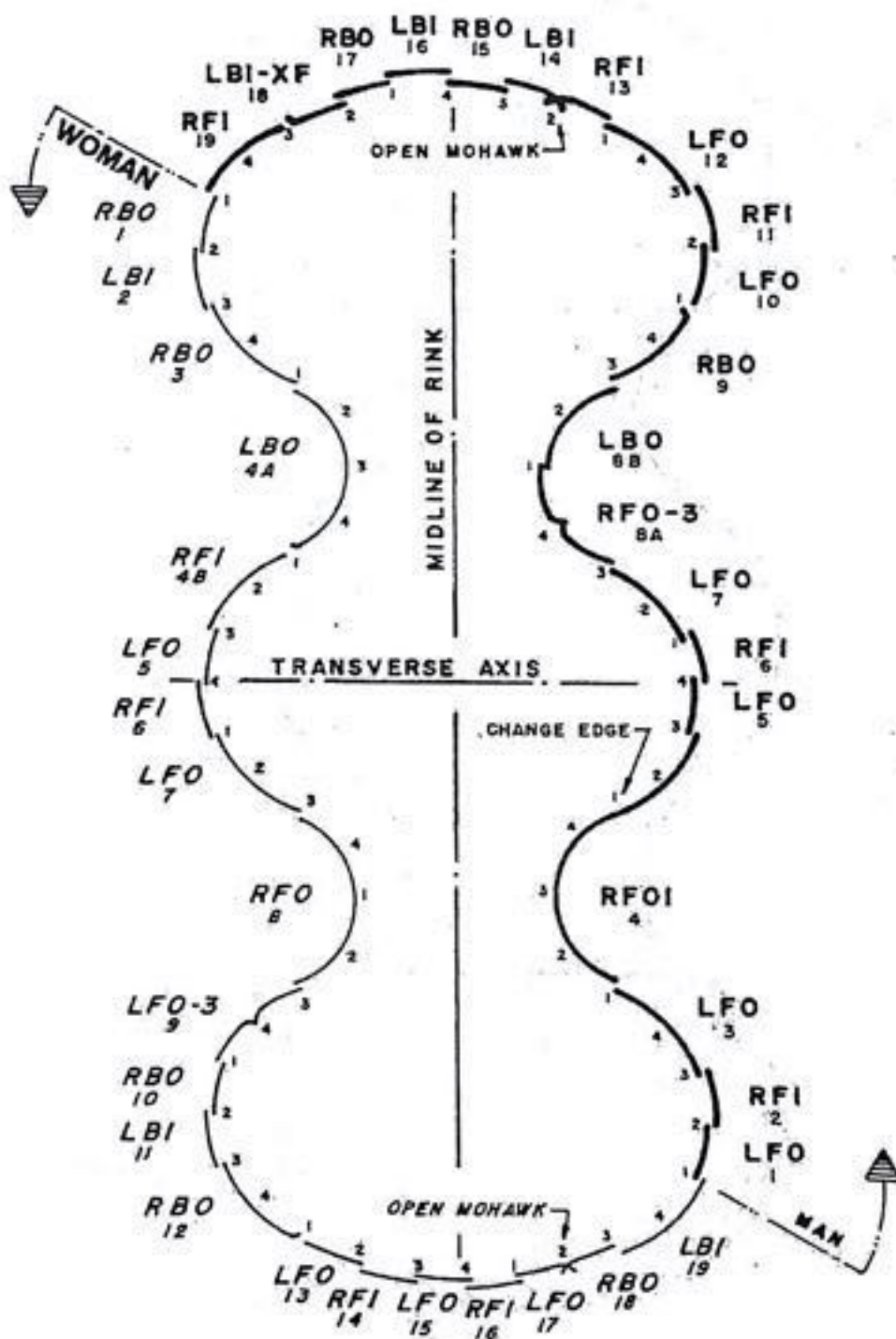
The man's step #18, the XF-LIB, is a crossed chassé. Step #19 is executed from behind the heel of the left skate. It is imperative that the man tracks the woman on step #19.

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

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

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

TEN FOX



VALUE

Level B = 0.5
 Level 1 = 1.0
 Level 2 = 1.5
 Level 3 = 2.0
 Level 4 = 2.7

KEYPOINTS

1. Steps 4a and 4b constitute a Choctaw.
2. Step 9 is a three turn and must be executed correctly.
3. Step 13 through 17 are progressive runs.
4. Steps 17 and 18 constitute an open dropped mohawk.

VIENNESE WALTZ

Keats & Van Der Weyden
CIPA Solo

Music: Waltz 3/4
Tempo: 138 beats per minute
Position: Solo
Pattern: Set
Competitive Requirements: 2 Sequences

DANCE NOTES:

- The Viennese Waltz is danced at a good pace and with strongly curved edges. This is a lilting and graceful dance.
- Good body unison with neat, clean footwork and smooth transition from one side to the other make this a beautiful waltz.
- The forward steps 1, 2, 3 and 16, 17 and 18 are progressive run sequences. On steps 5 and 20, a change of edge is taken with the free foot passing very close to the skating foot during the change. The change of edge is not spread over the three beats of music, it comes on the third beat, in keeping with the unusual syncopation of the rhythm.
- Partner positions on steps 1, 2, 3 and 16, 17, 18 may be directly opposite each other, or slightly to one side for purpose of expression as long as the variations do not interfere with the correct edges and good skating.
- On steps 4 and 19, partners are in the outside or Tango position.
- On steps 6 and 21, partners are in reverse outside or tango position, i.e., partners are hip to hip with left hips together.
- On step 8, care should be taken that this step is directed properly and on a true edge. The woman should be careful to aim and to trail him on his step. On the last beat of step 8, there should be a slight change of edge. There is a change of lean at the end of step 8 and the man skates ahead on step 9, while the woman follows and parallels his tracing on step 9 (ROF).
- During step 9, the partners are momentarily in open position with the shoulders parallel to the tracing. Steps 9 and 10 form a closed Choctaw for the man, while steps 10 and 11 form an open Choctaw for the woman. After the Mohawks (step 10 and 11), the woman's LIB (step 12) is placed at the side and slightly back of the right foot.
- On step 13, the partners change from closed position to outside position (right hips together) for a proper take off on step 14. The timing of steps 1, 2, 3, 4 and 16, 17, 18, 19 are unusual and, since it adds a distinctive touch to the dance, must be closely adhered to. Note that steps 1, 2 and 16, 17 are one-beat steps, followed by the three beat steps 3 and 18. Care should be taken to follow this timing, which is a departure from the typical 1, 2, 3; 1, 2, 3 waltz rhythm pattern of the rest of the dance.
- Step 24 is a closed position for the partners.

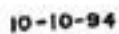
VIENNESE WALTZ

CIPA Solo

Step	Position	Beats	Steps
1	Solo	1	ROB Run
2		1	LIB Run
3		3	ROB Run
4		1	XB-LOB
5		3	XF-RIOB
6		3	XF-LIB
7		3	ROB Mohawk to:
8		3	LOFI
9		3	ROF
10		2	LOF Open Mohawk to:
11		1	ROB
12		3	LIB
13		3	ROB
14		3	XB-LOB Mohawk to:
15		3	ROF
16		1	LOF Run
17		1	RIF Run
18		3	LOF-Run
19		1	XF-ROF
20		3	XB-LOIF
21		3	XB-RIF
22		3	LOF
23		3	XR-ROF-3
24		6	LOB

AGUARDANDO PUBLICAÇÃO WS

CIPA Solo



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: 45-90 degrees

OPENING

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

DANCE NOTES

Steps #1 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, and then brought alongside the skating leg on the second beat and extended forward again for the third and fourth beats.

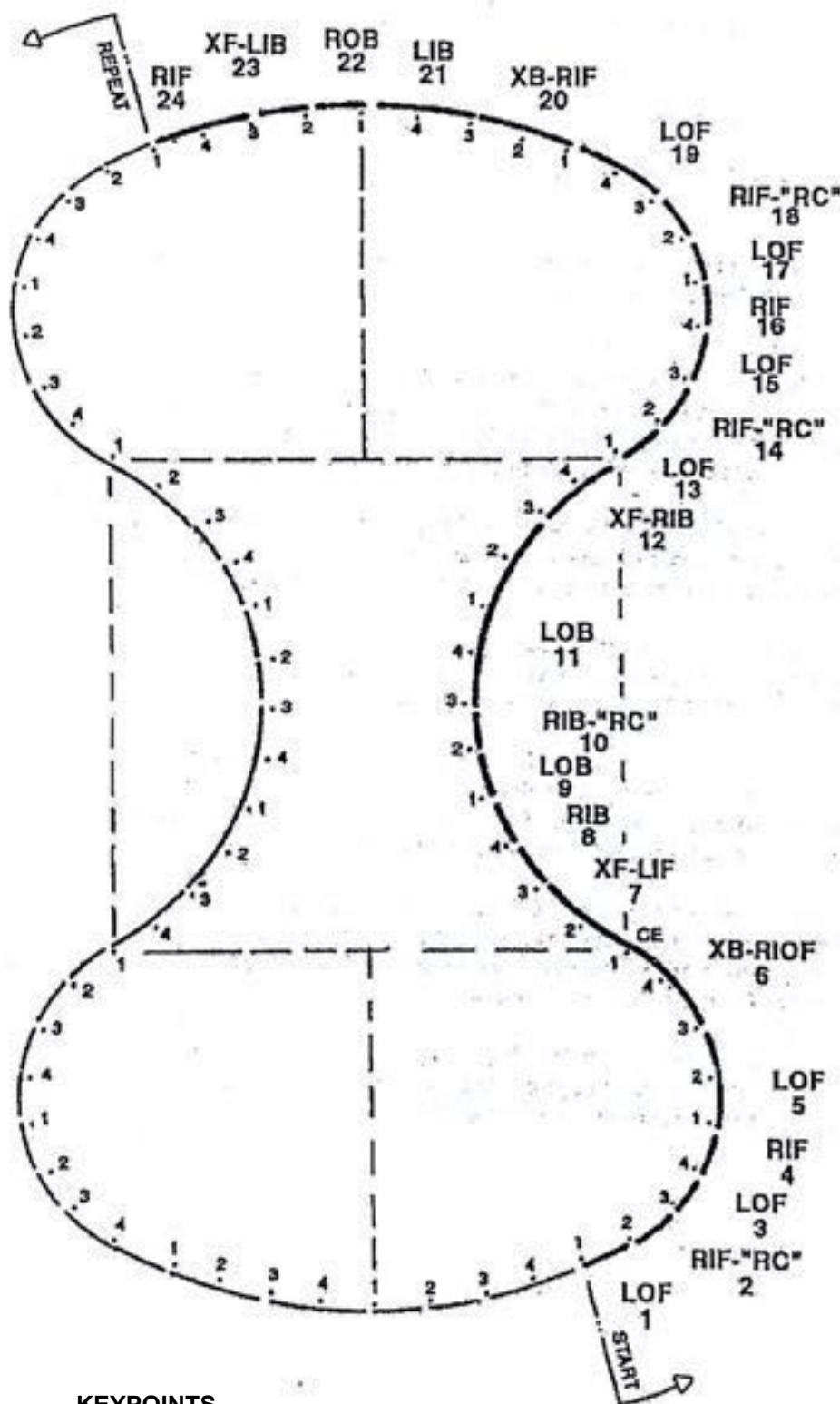
Steps #12 and #13 constitute a backward-to-forward open, dropped Choctaw turn. Step #13 must be skated from behind the heel of the preceding step.

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



VALUE

Level B = 0.5
 Level 1 = 1.0
 Level 2 = 1.5
 Level 3 = 2.0
 Level 4 = 2.7

KEYPOINTS

1. On Step 6 (XB-RIOF) , the change of edge occurs in the 3rd beat of the dance and establishes the base line of the dance.
2. Steps 7 and 8 constitute an open Dropped Mohawk wich must be done heel to heel .
3. Step 11 LOB the free leg is extended in front on the 1st beat , and then brought alongside the skating leg in the 2nd beat and extended again in front on the 3rd and 4th beat.
4. Steps 20 and 21 constitute an open held mohawk wich must be done heel to heel.

WILLOW WALTZ

George Müller

Solo Dance

Music: Waltz 3/4
Tempo: 138 beats per minute
Position: Set
Axis: 45-60 degrees

OPENING

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

DANCE NOTES

Every step in this dance with the exception of step #5, #15, #18, and #19 must take the floor in the "parallel and" position. Since step #5 and #15 are the second half of a backward-to-forward Mohawk turn, they are stroked from behind the heel of the tracing skate. The takeoff for step #18 is made from the "angular and" position. Since step #19 is the second half of a forward-to-backward Mohawk turn, it should be executed heel-to-heel.

Steps #2 and #13 are one-beat raised chassé steps, while step #6 is a two-beat dropped chassé step. Steps #10 and #21 are one-beat progressive steps.

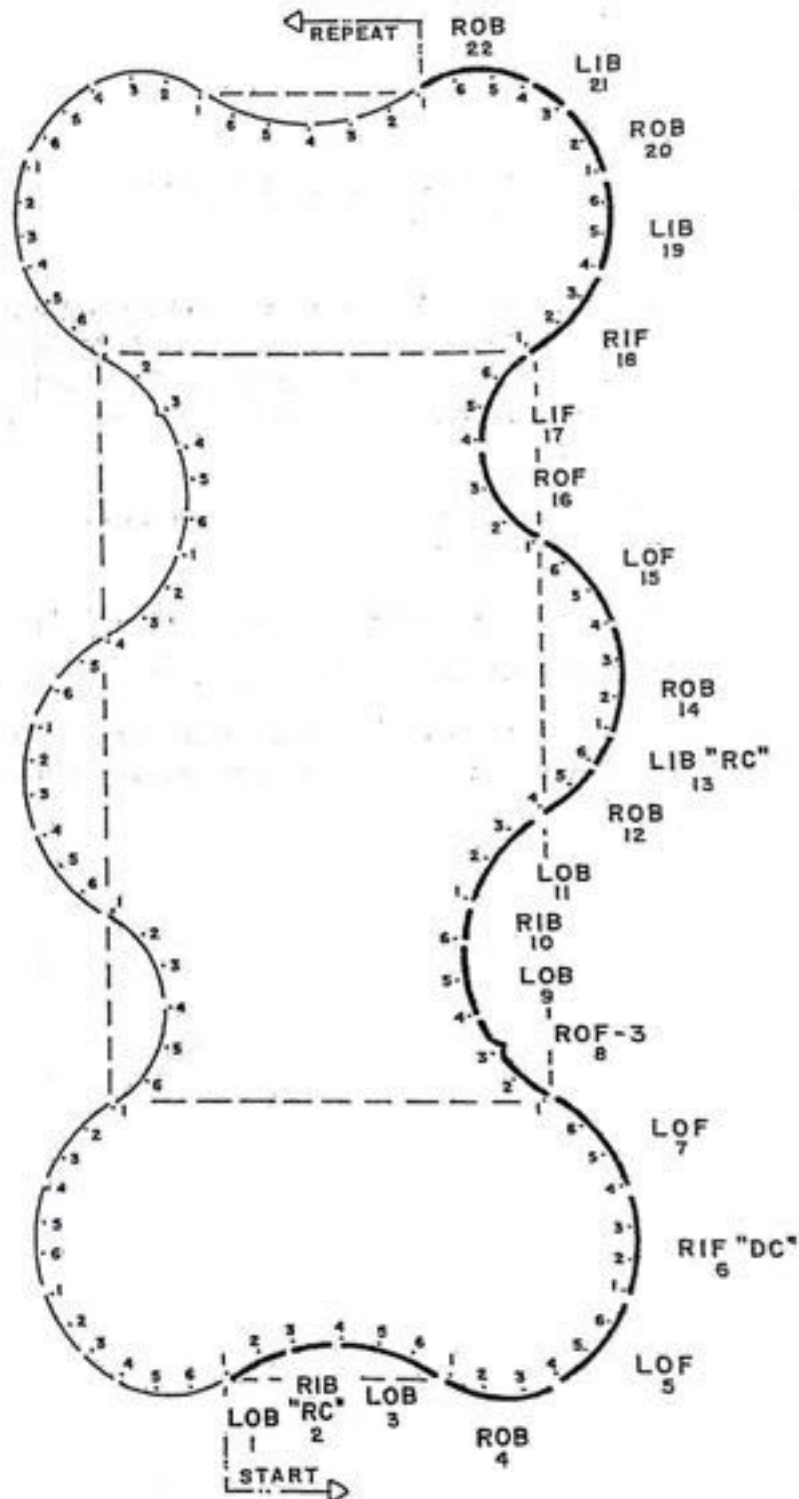
Step #8, a ROF dropped three-turn, is executed on the third count of the step.

Steps #18 and #19 comprise an open held Mohawk turn with each step being held for 3 beats of music.

The straightaway baseline starts with the beginning of step #8 and is crossed at the beginning of steps #12, #16 and #18. The corner baseline starts with the beginning of step #1 and is crossed at the beginning of step #4.

WILLOW WALTZ

Solo Dance



VALUE

Level B = 0.5
 Level 1 = 1.0
 Level 2 = 1.5
 Level 3 = 2.0
 Level 4 = 2.7

KEYPOINTS

1. Step 2 is a one beat RC.
2. Step 8 a ROF dropped three turn is executed on the third count of the step.
3. Step 10 is one beat progressive step.
4. Steps 18 and 19 comprise an open held mohawk turn with each step being held for 3 beats of the music.

ZIG-ZAG POLKA

David Tassinari

Music: Polka
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

Step #4 is a crossed progressive. The takeoff for this step must be close and parallel.

The takeoff for the following step, step #5 (LIF) must be close and angular. There is no rockover preceding this step. The change of lean should occur as the new step (LIF) takes the floor.

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

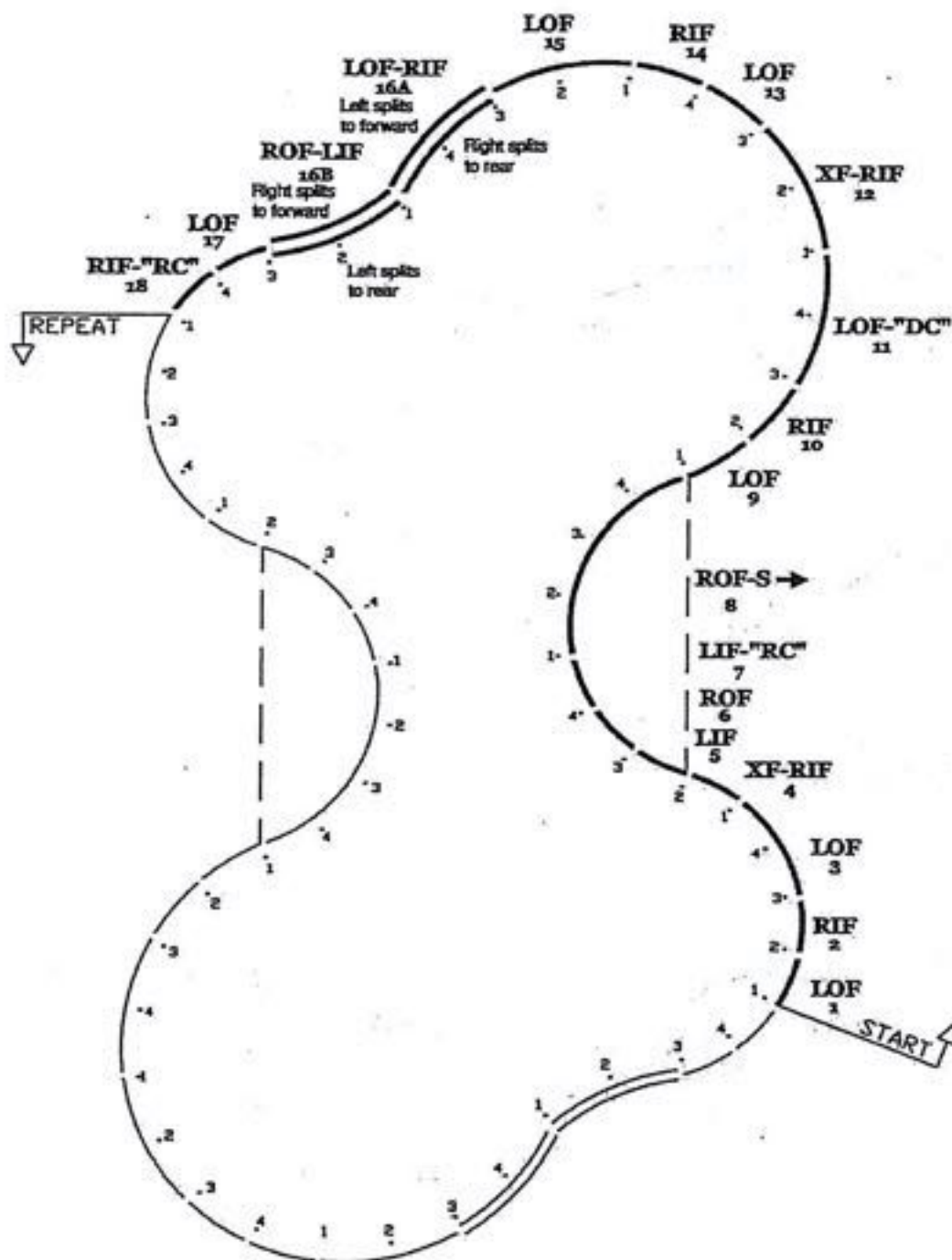
Step #11 (LOF) is a dropped chassé. During the execution of this step, the left skate is placed alongside and parallel to the right skate in the "parallel and" position. The free leg is immediately extended to the front for two beats of music.

Step #12 (XF-RIF) is a crossed progressive. The takeoff for this step must be close and parallel.

Step #16 is a four-beat change of edge split movement. During the first 2 beats of music, the left skate "splits" forward on a LOF edge, while the right skate "splits" to the rear on a RIF edge. During the following two beats of music, the left skate "splits" to the rear on a LIF edge, while the right skate "splits" forward on a ROF edge. During these 4 beats of music, all 8 wheels must remain in contact with the skating floor.

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

ZIG-ZAG POLKA



VALUE

Level B = 0.4
 Level 1 = 0.7
 Level 2 = 1.0
 Level 3 = 1.5
 Level 4 = 2.2

KEYPOINT

1. **Step 5** (LIF), must be close and angular. There is no rock over preceding this step.
2. **Step 11** (LOF), is Dropped Chasse, the free leg should be extended for 2 beats and the edge on the skating foot should be maintained.
3. **Step 12** (XF-RIF) is crossed progressive. The take off for this step must be close and parallel.
4. **Step 16** is a four beat and is a change of edge split. Read the description for the correct execution.



Esta publicação apresenta as danças oficiais para as competições de patinação artística no Brasil.

Revisado e certificado pelo Comitê Técnico CBHP – Confederação Brasileira de Patinação Artística. Esta compilação é uma contribuição das Federações de Brasília, Rio Grande do Sul e Santa Catarina.

FCPA - Federação Catarinense de Patinação Artística
FGP - Federação Gaúcha de Patinação
FEBRAHPA - Federação Brasiliense de Hóquei e Patinação