



CONFEDERAÇÃO
BRASILEIRA
DE HÓQUEI
E PATINAÇÃO

DIAGRAMAS CBHP

SOLO DANCE

Danças: Diagramas, Descrições, Valores e Keypoints

Torneio Nacional e Torneio Aspirantes CBHP



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.

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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 (ABERTURA) que não seguirem as regras estabelecidas nas entradas das danças, 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. Danças no estilo americano devem seguir as regras de entrada de acordo com o ritmo.

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.

Se a sequência da dança compulsória estiver totalmente fora da frase, será reduzido um nível. Por exemplo, patinador inicia o passo 1 no beat 3 de um compasso de uma dança 4/4.

- 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 executado.
- 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

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COMPARATIVO ROLLART

DANÇA	RITMO	BPM	DANÇA ROLLART (Valor Base)	ESTILO
Academy Blues	Blues	88	City Blues	AMERICANO
Balanciaga	Schottische	100	La Vista Cha Cha	AMERICANO
Boston Boogie	Boogie	100	Canasta Tango	AMERICANO
California Swing	Waltz	138	Canasta Tango	AMERICANO
Carlos Tango (WS)	Tango	96	Carlos Tango	INTERNACIONAL
Casino Tango	Tango	100	La Vista Cha Cha	AMERICANO
Century Blues	Blues	88	City Blues	AMERICANO
Cha Cha	Chacha	100	Canasta Tango	AMERICANO
Chase Waltz	Waltz	108	Little Waltz Solo	AMERICANO
City Blues	Blues	88	City Blues	AMERICANO
Clayton Fox Trot	Foxtrot	96	La Vista Cha Cha	AMERICANO
Continental Waltz - Solo	Waltz	168	Canasta Tango	AMERICANO
Criss Cross March	March	100	Canasta Tango	AMERICANO
Delicado	Schottische	100	Little Waltz Solo	AMERICANO
Denver Shuffle (WS)	Polka	100	Denver Shuffle	INTERNACIONAL
Double Cross Waltz	Waltz	138	City Blues	AMERICANO
Dutch Waltz	Waltz	120	La Vista Cha Cha	AMERICANO
Far Away Waltz	Waltz	108	City Blues	AMERICANO
Fourteen Step Plus (WS)	March	108	Fourteen Step Pattern	INTERNACIONAL
Glide Waltz	Waltz	108	City Blues	AMERICANO
Harris Tango Solo (WS)	Tango	100	Harris Tango Couple Double	INTERNACIONAL
Iceland Tango Solo (WS)	Tango	100	Harris Tango Couple Double	INTERNACIONAL
Jo Ann Foxtrot	Foxtrot	92	Canasta Tango	AMERICANO
Keats Foxtrot	Foxtrot	92	Keats Foxtrot Couples	AMERICANO
La Vista Cha Cha (WS)	Cha Cha	108	La Vista Cha Cha	AMERICANO
Little Waltz (WS)	Waltz	132	Little Waltz	INTERNACIONAL
Luna Blues	Blues	88	La Vista Cha Cha	AMERICANO
Manhattan Blues (WS)	Blues	92	Canasta Tango	AMERICANO
Marilee Foxtrot	Foxtrot	92	Killian	AMERICANO
Melody Waltz	Waltz	108	City Blues	AMERICANO
Metropolitan Tango	Tango	100	Canasta Tango	AMERICANO
Milonga Tango	Tango	100	Canasta Tango	AMERICANO

Progressive Tango	Tango	100	City Blues	AMERICANO
Quickstep Boogie	Boogie	100	Canasta Tango	AMERICANO
Rhythm Blues	Blues	88	City Blues	AMERICANO
Roller Samba (WS)	Samba	104	Roller Samba	INTERNACIONAL
Siesta Tango (WS)	Tango	100	Siesta Tango Solo	INTERNACIONAL
Skaters March (WS)	March	100	Skaters March	INTERNACIONAL
Southland Swing	Blues	88	Canasta Tango	AMERICANO
Swing Waltz	Waltz	120	La Vista Cha Cha	AMERICANO
Ten Fox	Foxtrot	100	Canasta Tango	AMERICANO
Viennese Waltz Solo (WS)	Waltz	138	Viennese Waltz Couples	INTERNACIONAL
Viva Cha Cha	Cha Cha	100	Canasta Tango	AMERICANO
Werner Tango (WS)	Tango	100	Werner Tango	INTERNACIONAL
Willow Waltz	Waltz	138	Canasta Tango	AMERICANO
Zig Zag Polka	Polka	100	La Vista Cha Cha	AMERICANO

ACADEMY BLUES

Lane, McLauchien & Irwin - MODIFIED FOR SOLO DANCE

MUSIC: Blues 4/4; Counting 1-2-3-4
PATTERN: Set
AXIS: 45-90 degrees

TEMPO: 88 BPM
START: Step 1 count #1

ENTRADA

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.

DESCRIÇÃO

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 Now of the slating too much.

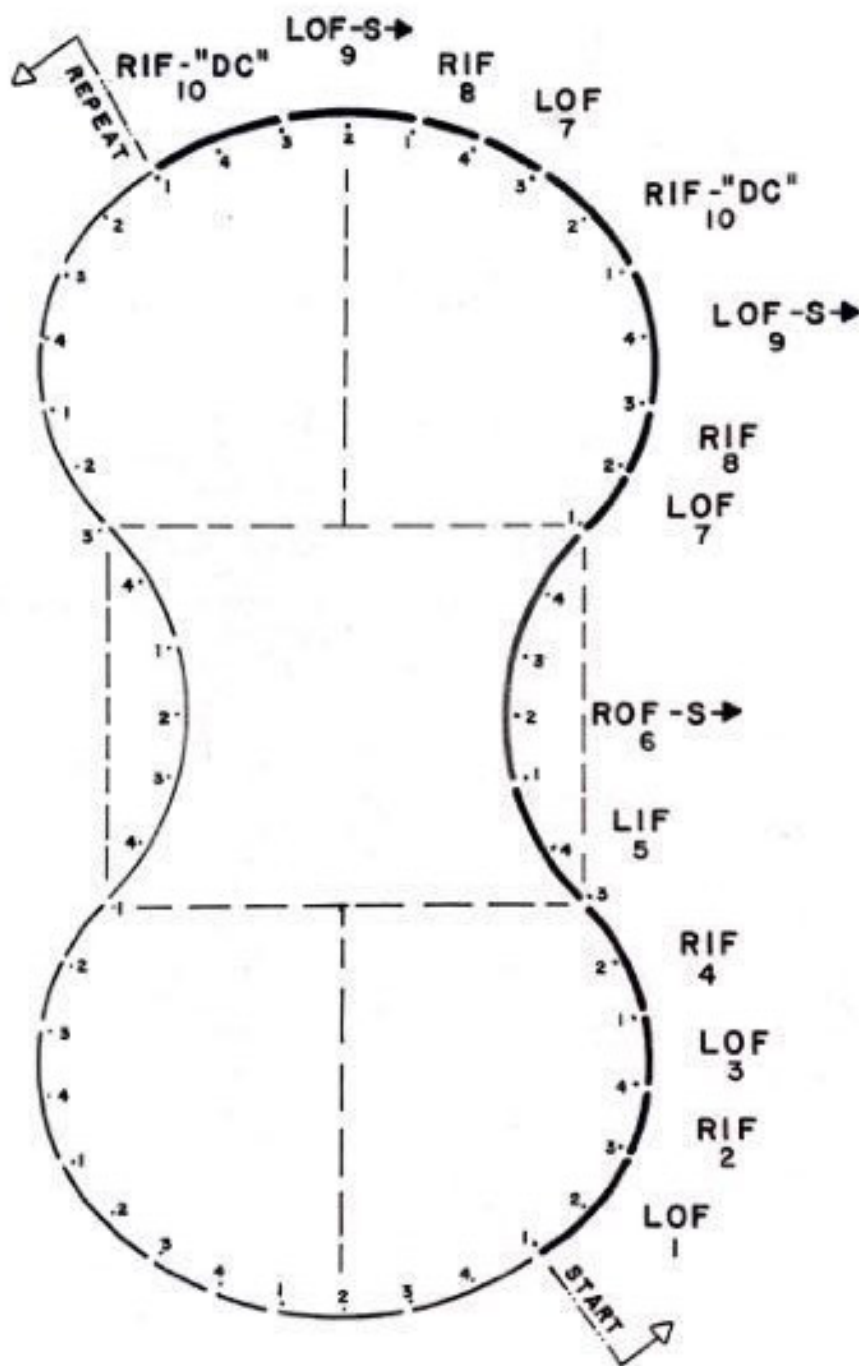
Every step of this dance must take the floor in the "parallel and" position except #5 (LIF).

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.

DIAGRAMA – ACADEMY BLUES



KEYPOINTS

- Step 5 LIF:** should be executed from the "angular and " position.
- Step 6 ROF Swing:** should remain on an outside edge for 4 beats.
- Step 9 LOF-Sw and Step 10 RIF-DC:** the Free leg should swing forward on the 2nd beat, and the Dropped Chasse must be started from the "and position", without deviation of the edge.
- Step 6 ROF-Sw, Step 9 LOF-SW (2x):** 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 & Snider

MUSIC: Schottische 4/4, Counting 1-2-3-4
PATTERN: Set
AXIS: 45-90 degrees

TEMPO: 100 BPM
POSITION: Side "B" or Solo
START: Step 1 or step 11 count #1

ENTRADA

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.

DESCRIÇÃO

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.

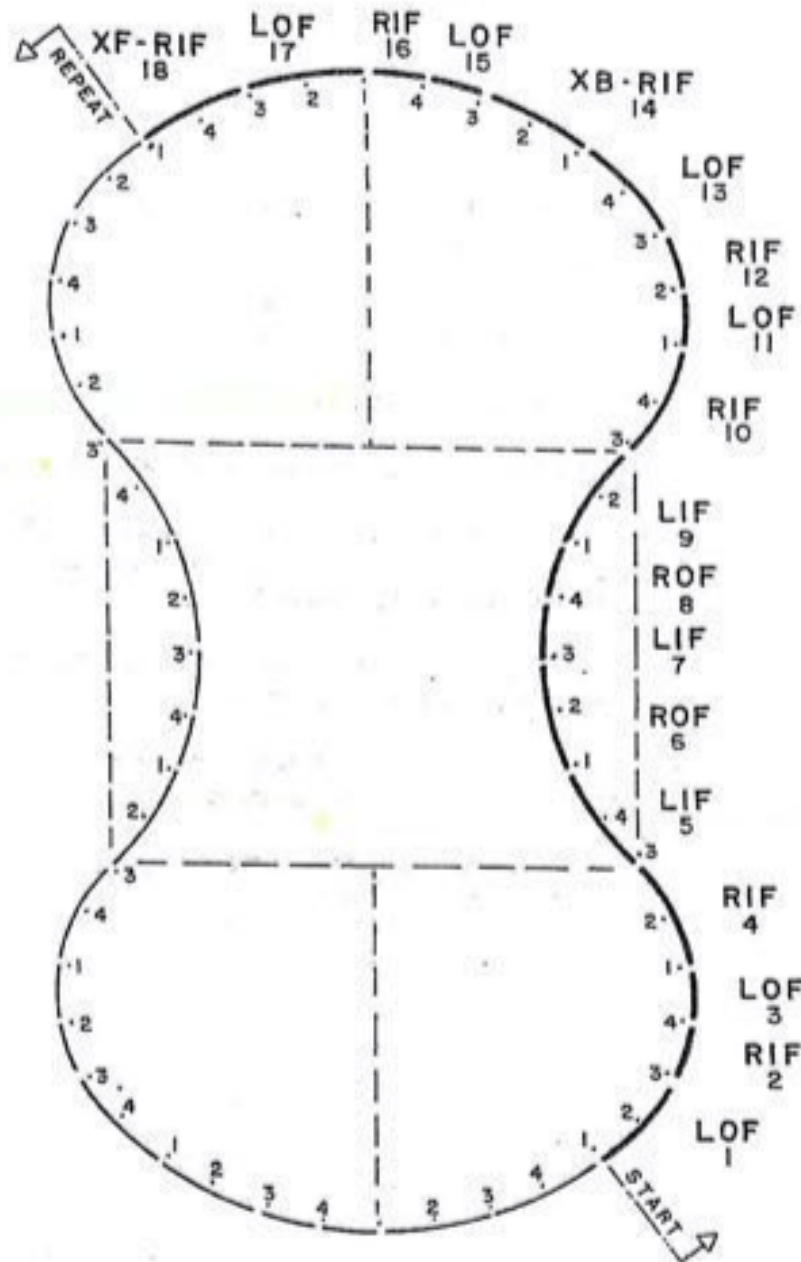
The takeoffs for step #5 (L)F and step #10 (R)F must be made in the "angular and" position. A definite change of lean should accompany each angular takeoff. This change of lean takes place simultaneously with the takeoff for step #5 (L)F and the takeoff for step #10 (R)F).

Step #14 (XB-R)F, 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-R)F, 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 lobe.

DIAGRAMA – BALANCIAGA



KEYPOINTS

1. **Step 1 LOF:** should be hold for 2 beats on a clear outside edge.
2. **Step 5 LIF and Step 10 RIF:** should be executed from the "angular and" position.
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.

BOSTON BOOGIE

Don Homans and David Tassinari

MUSIC: Boogie 4/4; Counting 1-2-3-4
PATTERN: Set
AXIS: 45-90 degrees

TEMPO: 100 BPM
POSITION: Open "D" or Side "B" or Solo
START: Step 1 count #1

ENTRADA

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.

DESCRIÇÃO

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.

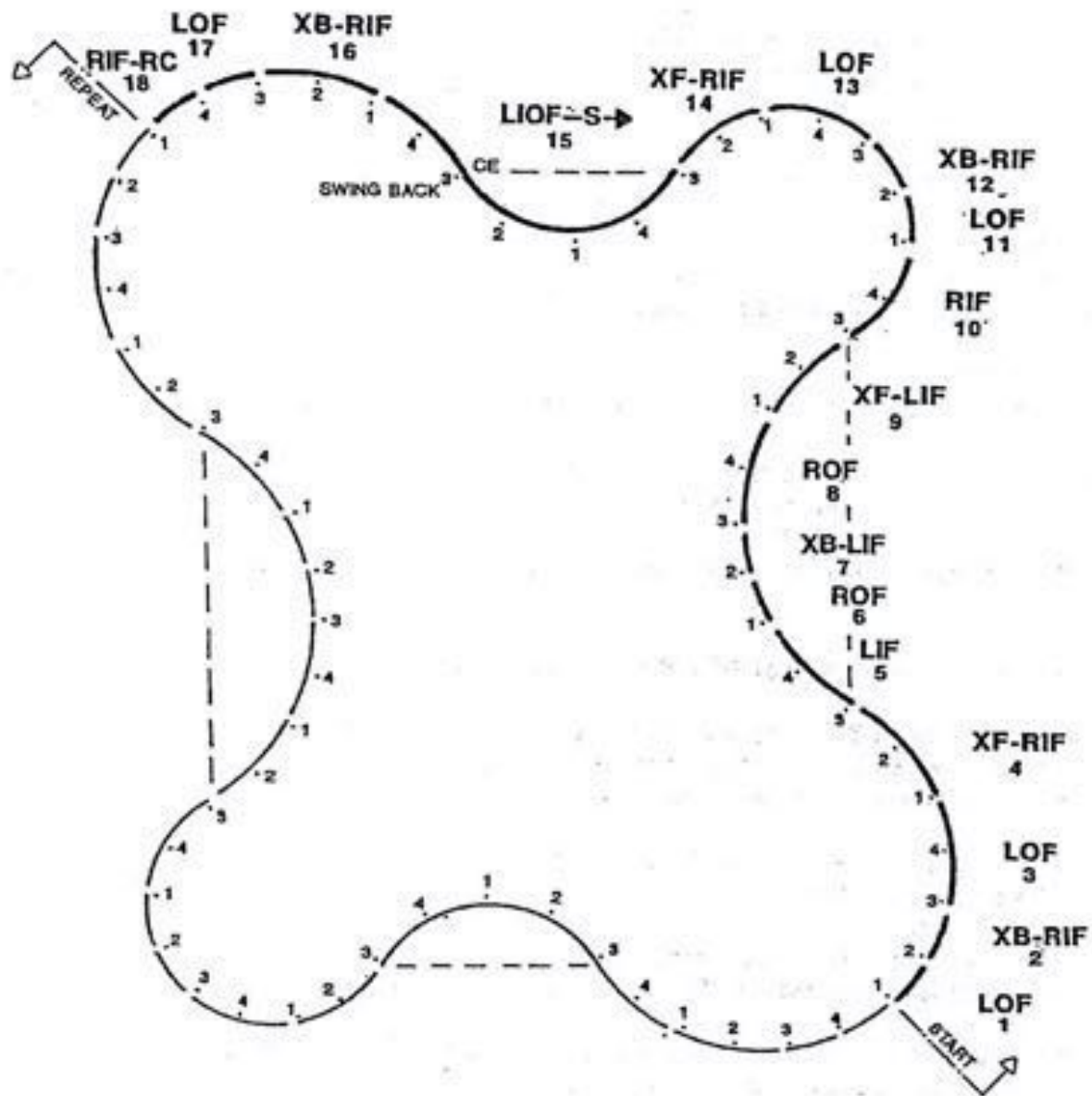
Steps #4 (XF-RIF), step #9 (XF-LIF) and step #14 (XF-RIF) are crossed progressive steps. The takeoffs for all these steps must be crossed-foot, crossed-tracing, close and parallel.

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.

DIAGRAMA – BOSTON BOOGIE



KEYPOINTS

- STEP 5 (LIF):** should be executed from the "angular and" position.
- STEP 9 (XF-LIF):** correct technical execution of the cross in front making sure the free leg extends back with the toe slightly open.
- STEP 15 (LIOF-S):** the free leg is swing in front on the 3rd count of the step (musical count 1) and the change of edge on 5th count of the step (musical count 3).
- STEP 18 (RIF-RC):** is a raised chasse and must be executed correctly

CALIFORNIA SWING

Tommy and Dorothy Lane

Music: Waltz 3/4; Counting 1-2-3-4
Tempo: 138 BPM

Position: Reverse Side B, Side B or Solo
Pattern: Set or Border
Axis: 45-90 degrees

ENTRADA

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.

DESCRIÇÃO

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.

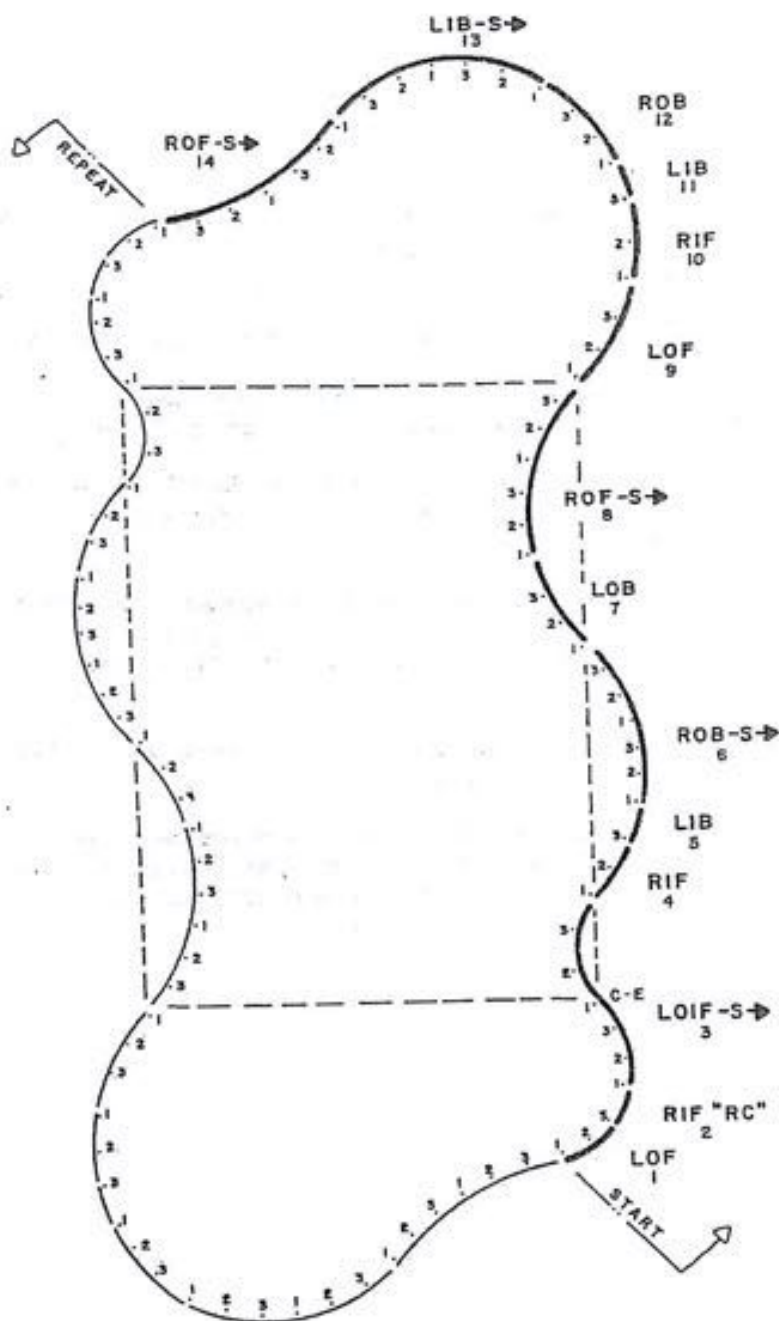
Steps #4 and #5 comprise an open dropped Mohawk turn. The takeoff for step #4 must be made from the "angular and" position. This turn is executed heel to heel. During this turn the position changes from Reverse Side "B" to Side "B".

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.

DIAGRAMA – CALIFORNIA SWING



KEY POINTS

- STEP 3:** Change of edge on step 3 must be made on 4th count of the step (Musical Count 1).
- STEPS 4 AND 5:** comprise a heel to heel open Dropped Mohawk and take off of step 4 must be from the "angular AND position". The 2+1 beats rhythm must be carefully respected.
- STEPS 10 (RIF) AND 11 (LIB):** comprise a heel to heel open Dropped Mohawk and take off of step 10 must be from the "parallel AND position". The 2+1 beats rhythm must be carefully respected.
- STEP 14:** The last swing, must be held for 6 beats on the original edge.

CARLOS TANGO (WS)

Music: Tango 4/4;
Tempo: 96 BPM

By Carl Henderson. Modified for Minis Couples by Cinzia Bernardi

Position: Kilian
Pattern: Set or Border

ENTRADA

The dance starts on count I of a measure of music. The first step skated must be step # I. The opening steps must be either 8 or 16 beats of music in duration for the American Style and for the pre-international must not exceed 24 beats of music, if this happens 0.5 points penalization will be applied.

DESCRIÇÃO

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.

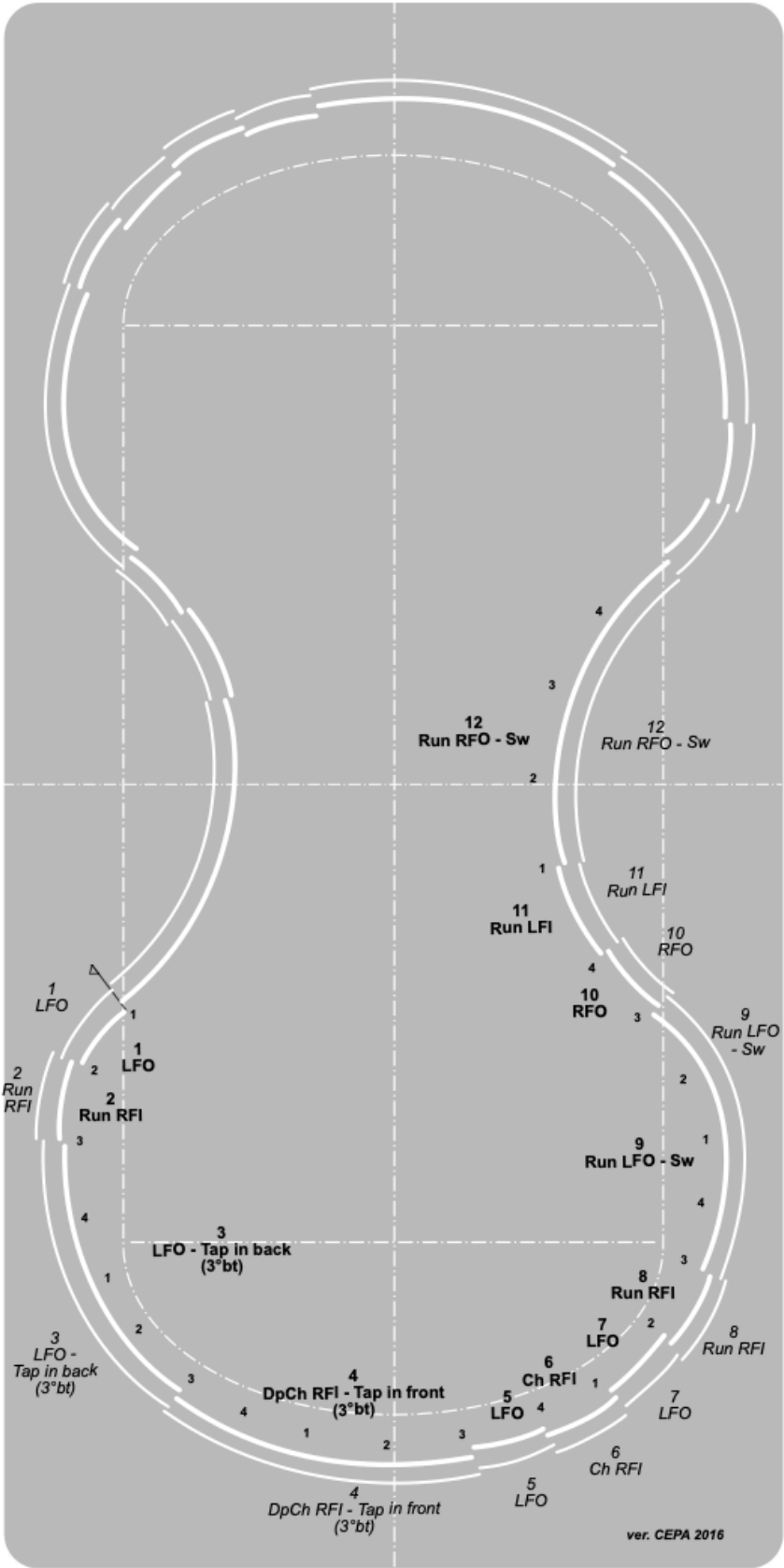
Step 10 RFO (1 beat) aimed in the direction of the long axis, followed by step 11, run LFI (1 beat), which curving, becomes almost parallel to the long axis.

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.

List of steps – Carlos Tango

				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

DIAGRAMA - CARLOS TANGO



KEYPOINTS

- 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.

CASINO TANGO

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

Music: Tango 4/4; Counting 1-2-3-4
Tempo: 100 BPM

Position: Side "B" or Solo
Pattern: Set
Axis: 45-90 degrees

ENTRADA

The dance starts on count I 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.

DESCRIÇÃO

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 take off, is crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

Step #5 (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 #1 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.

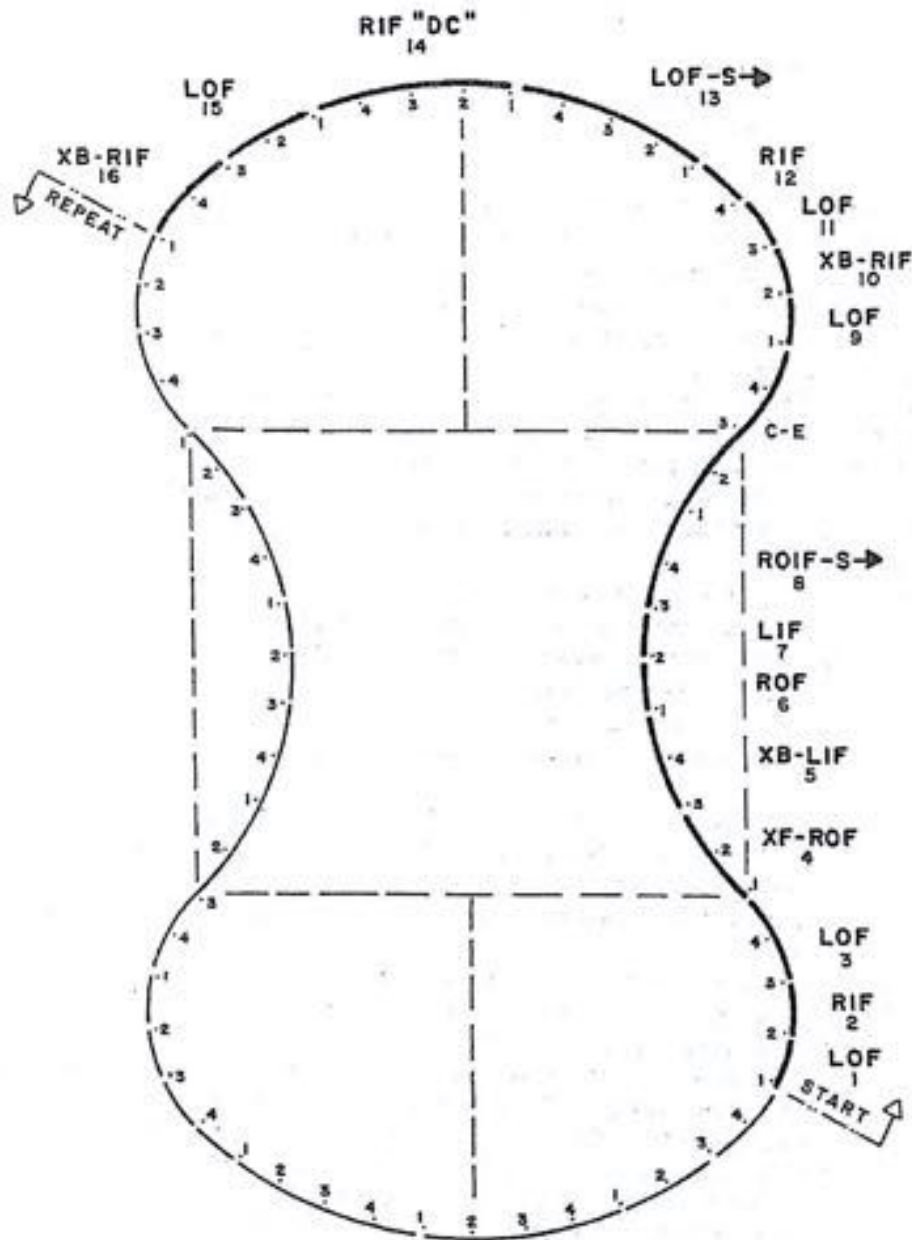
The dropped chassé is accomplished by;

- 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.

DIAGRAMA – CASINO TANGO



KEY POINTS

- STEP 4 (XF-ROF)** a Cross Roll, outside to outside, sustained for 2 beats. The takeoff for this step is close and angular executed with a clear change of lean.
- STEP 8 (ROIF-S)**: 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 (LOF-S)**: is a 4 beats LOF Swing, the edge should be maintained for 4 beats. No flats will be accepted. The swing occurs on the third beat of the step.
- STEP 14 (RIF-DC)**: 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 BPM

Position: Side "B" or Solo
Pattern: Set
Axis: 45-60 degrees

ENTRADA

The dance starts on count I 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.

DESCRIÇÃO

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.

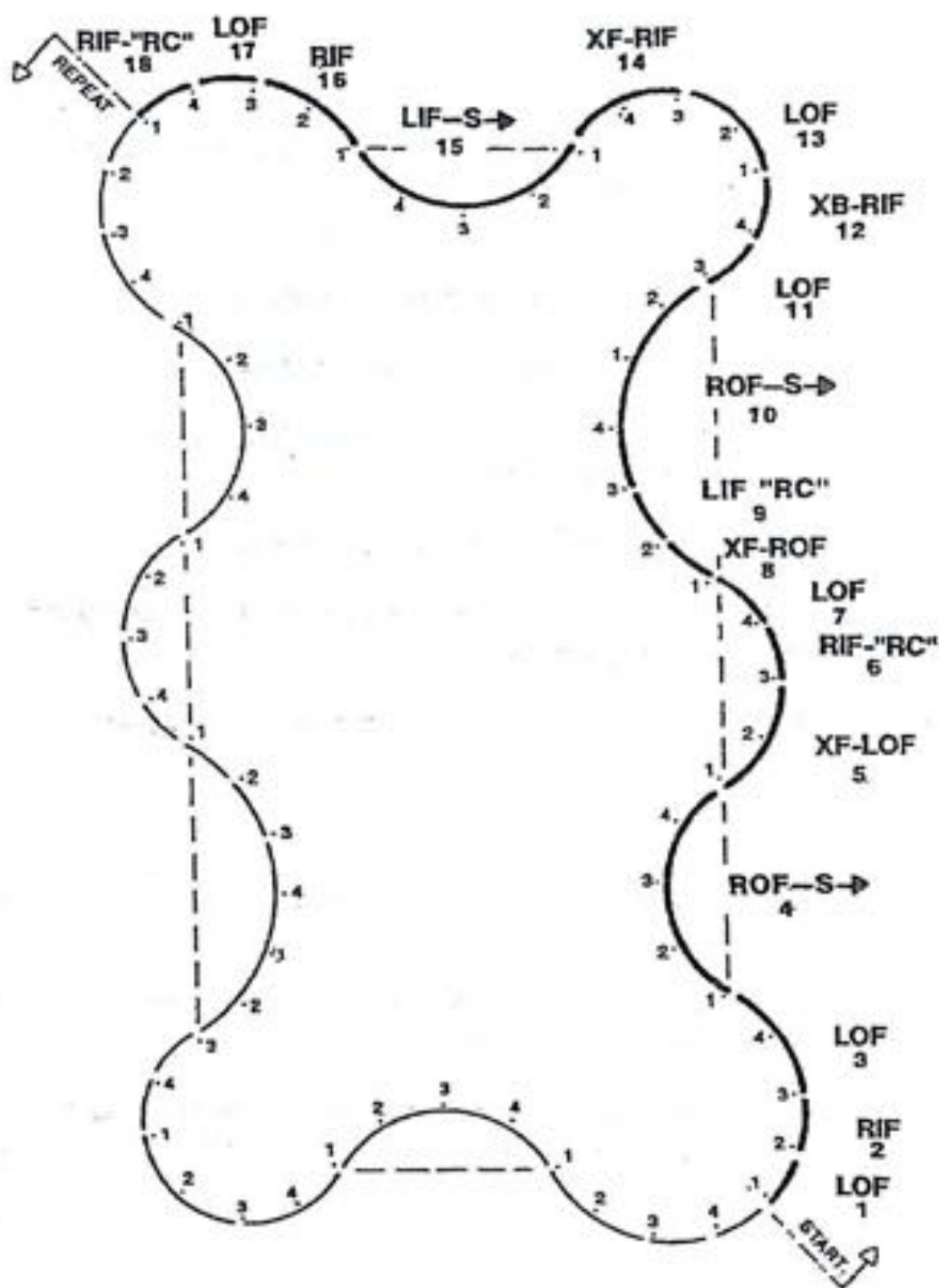
Step #12 (XB-RIF) is a crossed chasse. The takeoff for this step must be crossed-foot, crossed tracing close and parallel.

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.

DIAGRAMA - CENTURY BLUES



KEY POINTS

1. **Step 4 ROF-Sw:** must be on an outside edge for 4 beats.
2. **Step 8 XF-ROF:** must be a Cross Roll.
3. **Step 10 ROF-Sw:** on the 2nd beat is at the top of the 2nd center lobe.
4. **Step 15 LIF-Sw and Step 16 RIF:** must be made in the "angular and" position, no rockcover preceding these steps.

CHA CHA

Music: Cha-Cha
Tempo: 100 BPM

Pattern: Set
Start: Step I, Count I

ENTRADA

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

DESCRIÇÃO

- 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 I (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. Steps 6a, 6b and 13, 14 are open dropped Mohawks.
- 8) Step 17 ROB swing is aimed to the barrier.

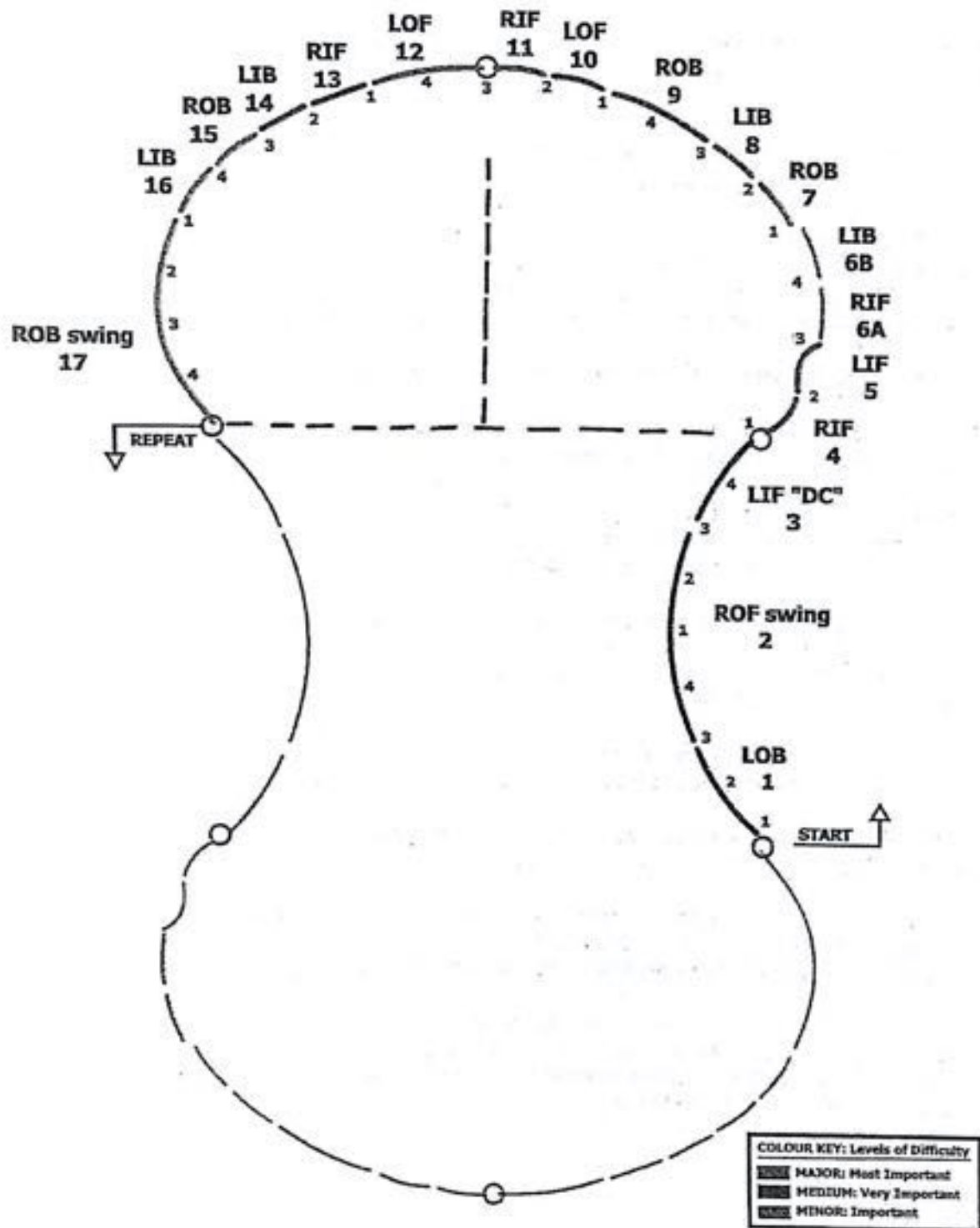
COMMON ERRORS

- I. Poor timing particularly on the "cha cha" movement.
- II. Poor posture baseline during execution of backward steps.
- III. Steps 7 through 16 skated flat across the top of the floor.
- IV. 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.

DIAGRAMA – CHA CHA



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

Music: Waltz 3/4; Counting 1-2-3
Tempo: 108 BPM

Bergin, Umback & Yarrington

Position: Closed A or Solo
Pattern: Set
Axis: 45-90 degrees

ENTRADA

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.

DESCRIÇÃO

A regular timing pattern of 2 beats -1 beat -3 beats of music is used throughout the entire dance. Steps #1 through #6 make up the straightaway sequence of this dance. During these steps the forward skating partner must track the backward skating partner.

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

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

The Raised Chasse step must:

- be placed in the "and" position
- change feet
- the free foot is then raised vertically from the floor
- 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.

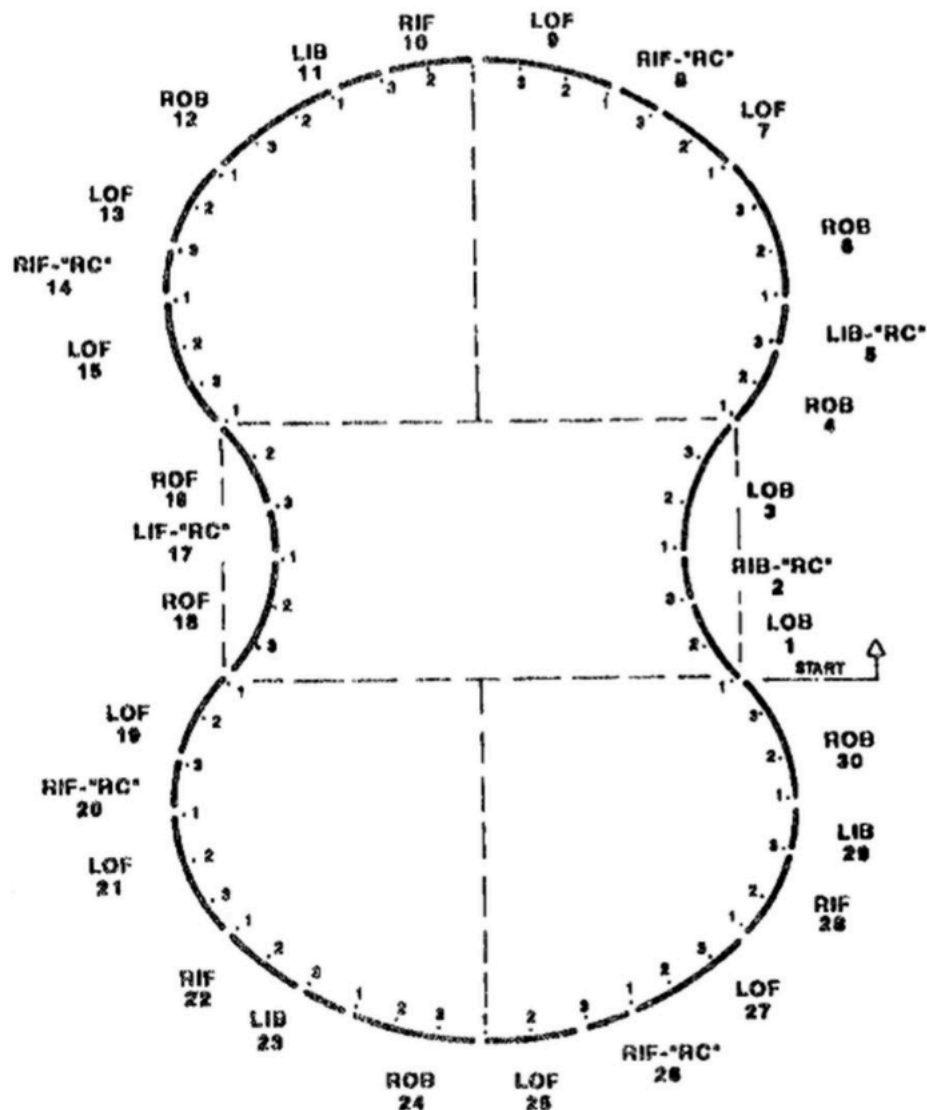
During the continuous barrier lobe, steps #4 through #15, the following tracking requirements must be met:

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
- #14 relationship executed in a non-tracking
- #15 relationship executed in a non-tracking

DIAGRAMA – CHASE WALTZ



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 (WS)

Music: Blues 4/4
Tempo: 88 BPM

By Robert LaBriola
Pattern: Set

ENTRADA

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.

DESCRIÇÃO

Every step must take the floor in the “parallel and” position, except for step 10.

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

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

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

Step 5 and 14 are dropped chasse steps (Cut Step).

A dropped chasse is accomplished by:

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

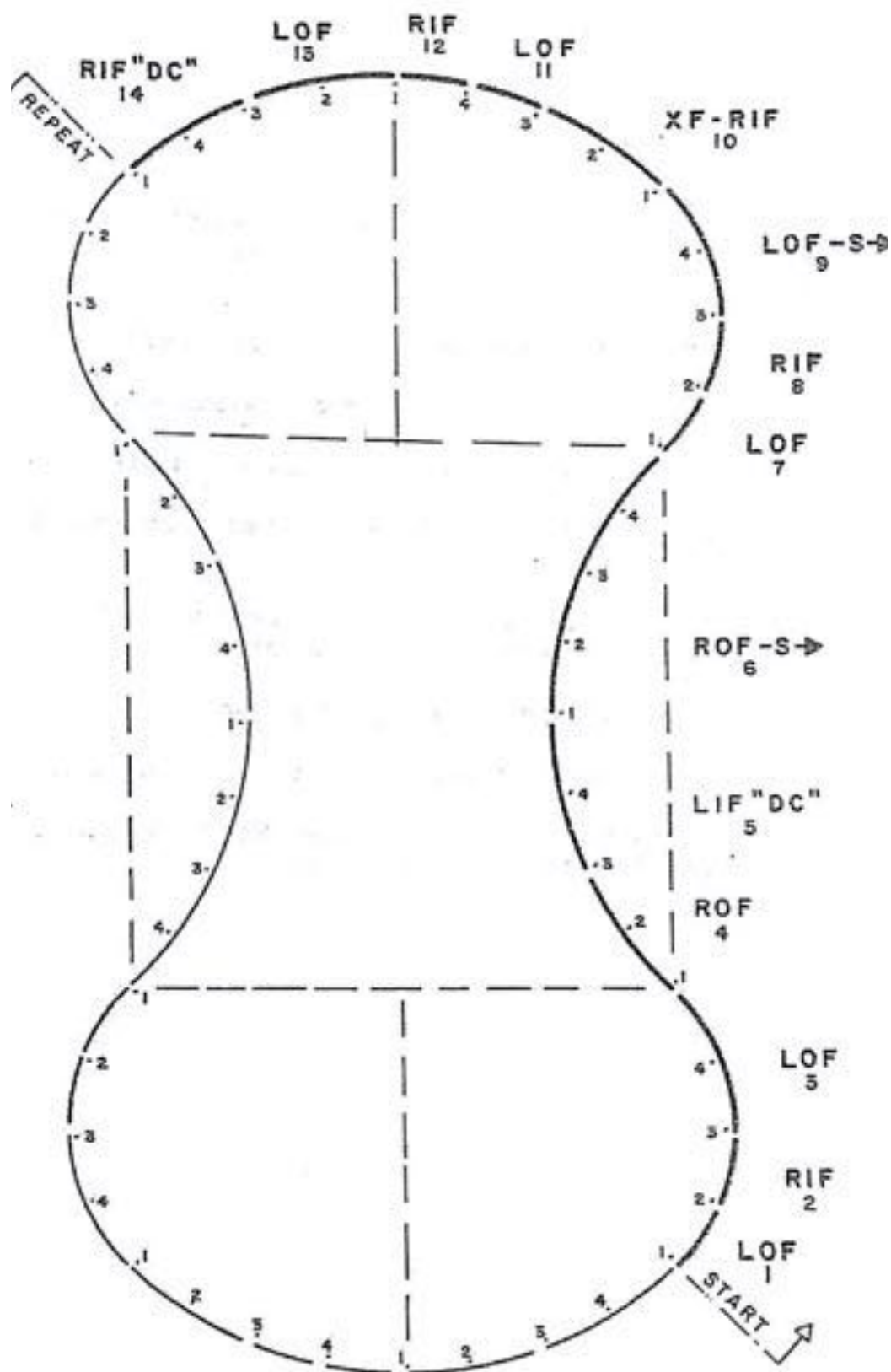
Step 6 is a RFO-Swing. The free leg must be swung forward on the third beat of the step.

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.

List of steps – City Blues

HOLD	STEPS	MAN	LADY	BEATS
Kilian	1	LFO	LFO	1
	2	RFI	RFI	1
	3	LFO	LFO	2
	4	RFO	RFO	2
	5	LFI – Cut Step	LFI – Cut Step	2
	6	RFO – Swing	RFO – Swing	4
	7	LFO	LFO	1
	8	RFI	RFI	1
	9	LFO – Swing	LFO – Swing	2
	10	XF – RFI	XF – RFI	2
	11	LFO	LFO	1
	12	RFI	RFI	1
	13	LFO	LFO	2
	14	RFI – Cut Step	RFI – Cut Step	2

DIAGRAMA – CITY BLUES



KEYPOINTS

1. Step 5 DpCh LFI (2 beats):

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

2. Step 6 RFO Sw (2 + 2 beats):

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

3. Step 9: STROKE LFO SW (1+1 beat) and - Step 10 XF RFI (2 beats).

- Correct timing of the steps
- Correct technical execution of the stroke and Swing on an outside edge with the free leg held back for 1 beat and swung forward on the 2nd beat

Step 10 XF RFI:

- Correct technical execution of the cross in front with feet close and parallel, with the simultaneous stretching of the free legs in back.
- No deviations from the inside edge
- For couples: Attention to the position of the couple which should be close without any separations

4. Step 14 DpCh RFI (2 beats):

- Correct timing of the step (2 beats).
- Correct technical execution of the DPCH – starting in “and position”: with feet close and parallel. On beat 1, the left leg becomes the free leg and immediately extends in front.
- No deviations from the inside edge.
- For couples: Attention to the position of the couple which should be close without any separations

CLAYTON FOXTROT

Music: Foxtrot
Tempo: 96 BPM

Heidi Permatteo and Bob Wilson
Position: Side "B"
Pattern: Set
Axis: 45-90 degrees

ENTRADA

The dance starts on count I 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.

DESCRIÇÃO

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 chasse. 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.

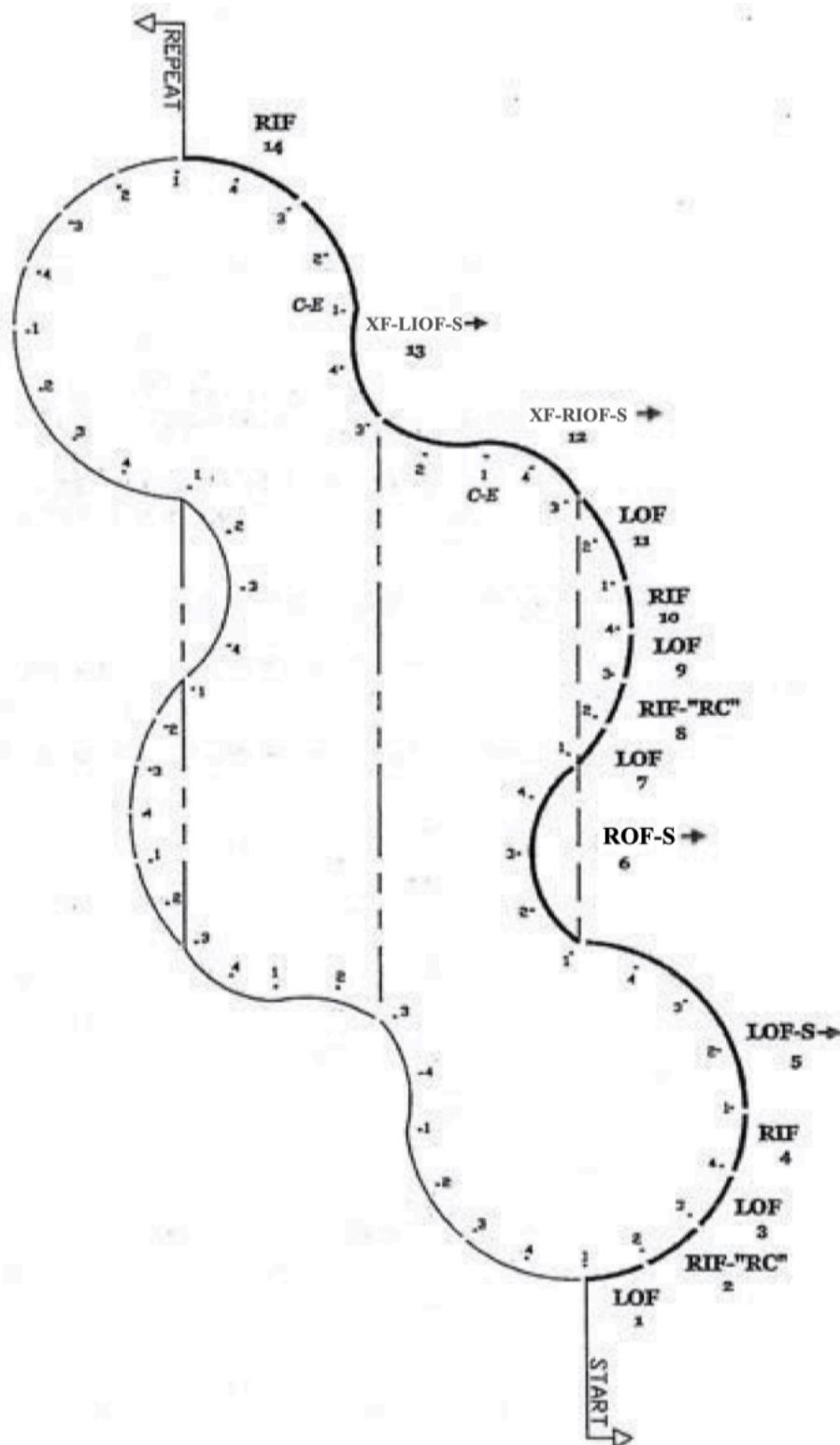
Step #12 (4 beat XF-RIOF) takes the floor parallel to the preceding step. The change of edge and free leg swing occur on the 3rd beat of the step.

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.

List of steps – Clayton Foxtrot

STEP	EDGE	BEATS
1	LFO	1
2	RFI-RC	1
3	LFO	1
4	RFI	1
5	LFO – Swing	4
6	RFO – Swing	4
7	LFO	1
8	RFI-RC	1
9	LFO	1
10	RFI	1
11	LFO	2
12	XF-RIOF-S	4
13	XF-LOIF-S	4
14	RFI	2

DIAGRAMA – CLAYTON FOXTROT



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-S: 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
PATTERN: Set
AXIS: 90 degrees

TEMPO: 168 BPM
POSITION: Closed "A" or Solo

ENTRADA

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.

DESCRIÇÃO

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 #, #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.

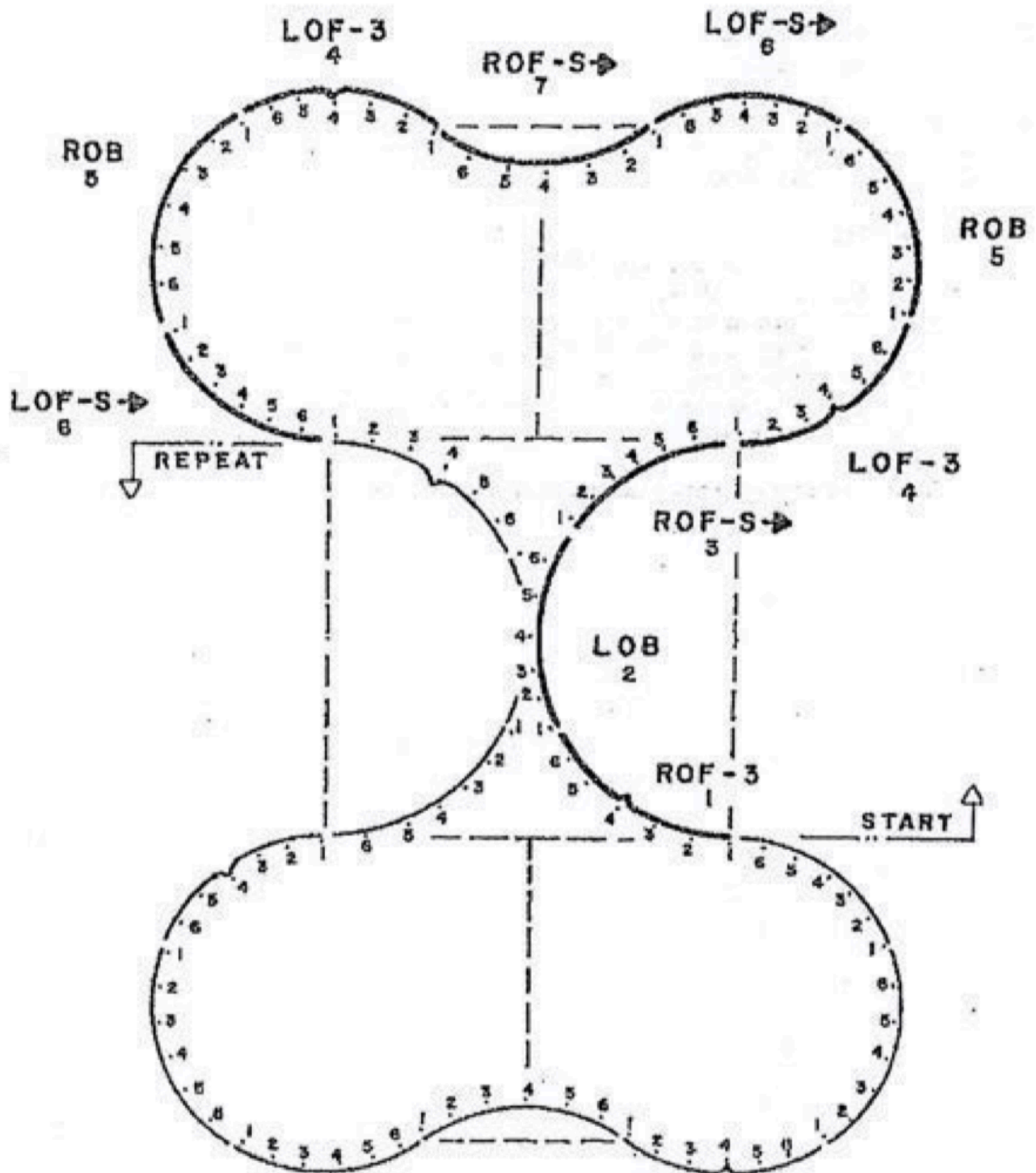
The swing should be a natural, controlled movement of the free leg with no high or exaggerated motions.

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 partner body 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.

DIAGRAMA – CONTINENTAL WALTZ



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.

CRISS CROSS MARCH

David Tassinari

MUSIC: March 6/8; Counting 1-2-3-4
PATTERN: Set
AXIS: 45-60 degrees

TEMPO: 100 BPM
POSITION: Side "B" or Solo

ENTRADA

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.

DESCRIÇÃO

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 chasse. 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 chasse. During the execution of this step, the right skate is placed alongside and parallel to the left skate (the "parallel and" position). The left skate is then raised vertically from the floor, and then returned to the "parallel and" position.

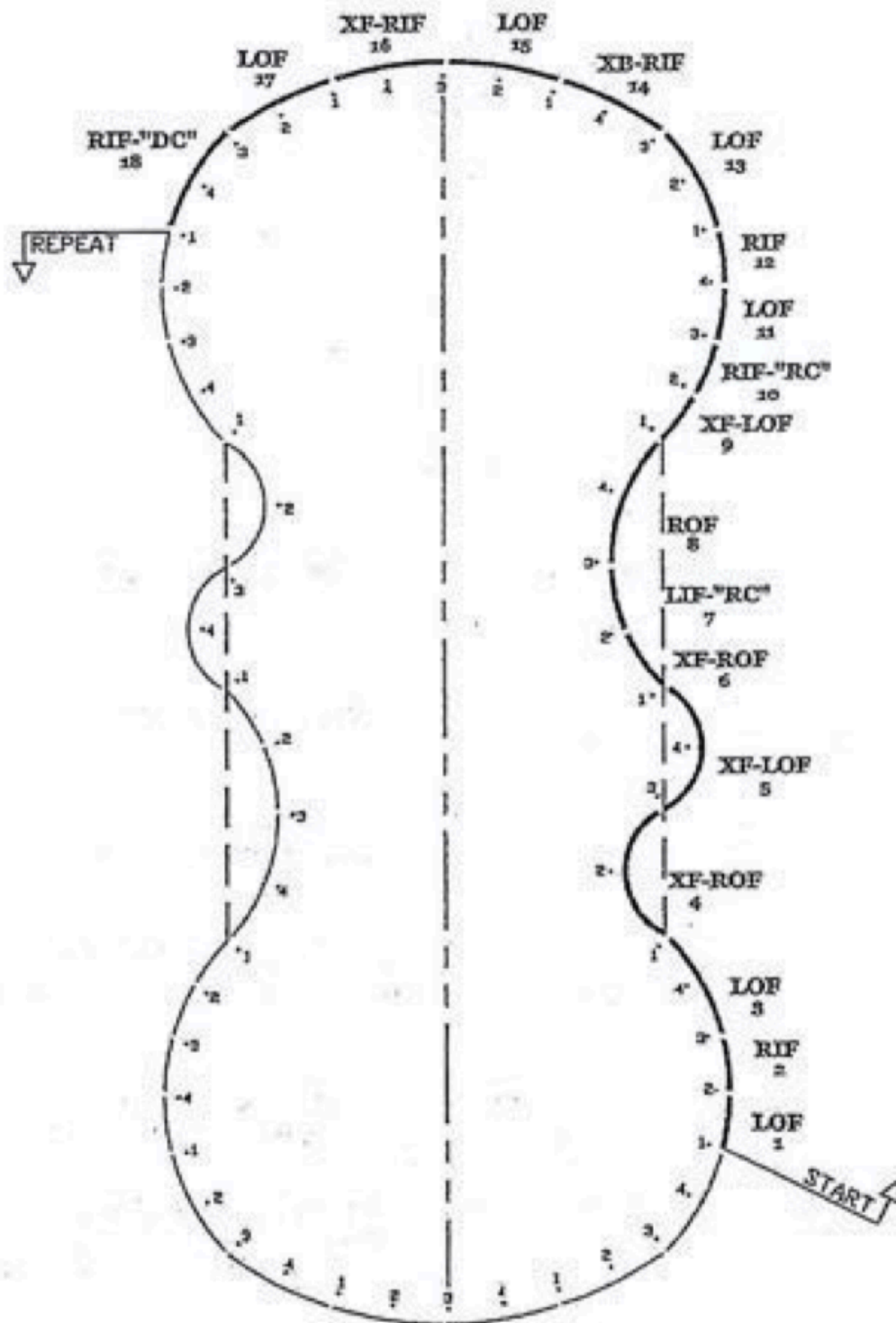
Step #14 (XB-RIE) is a crossed progressive. The required takeoff is close and parallel to the left skate. The tracings of the skates should overlap.

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.

List of steps – Criss Cross March

STEP	EDGE	BEATS
1	LFO	1
2	RFI	1
3	LFO	2
4	XF-RFO	2
5	XF-LFO	2
6	XF-RFO	1
7	LFI-RC	1
8	RFO	2
9	XF-LFO	1
10	RFI-RC	1
11	LFO	1
12	RFI	1
13	LFO	2
14	XB-RFI	2
15	LFO	2
16	XF-RFI	2
17	LFO	2
18	RFI-RC	2

DIAGRAMA – CRIS CROSS MARCH



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
PATTERN: Set
AXIS: 45-90 degrees

TEMPO: 100 BPM
POSITION: Closed "A" or Solo

ENTRADA

The dance starts on count I 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.

DESCRIÇÃO

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.

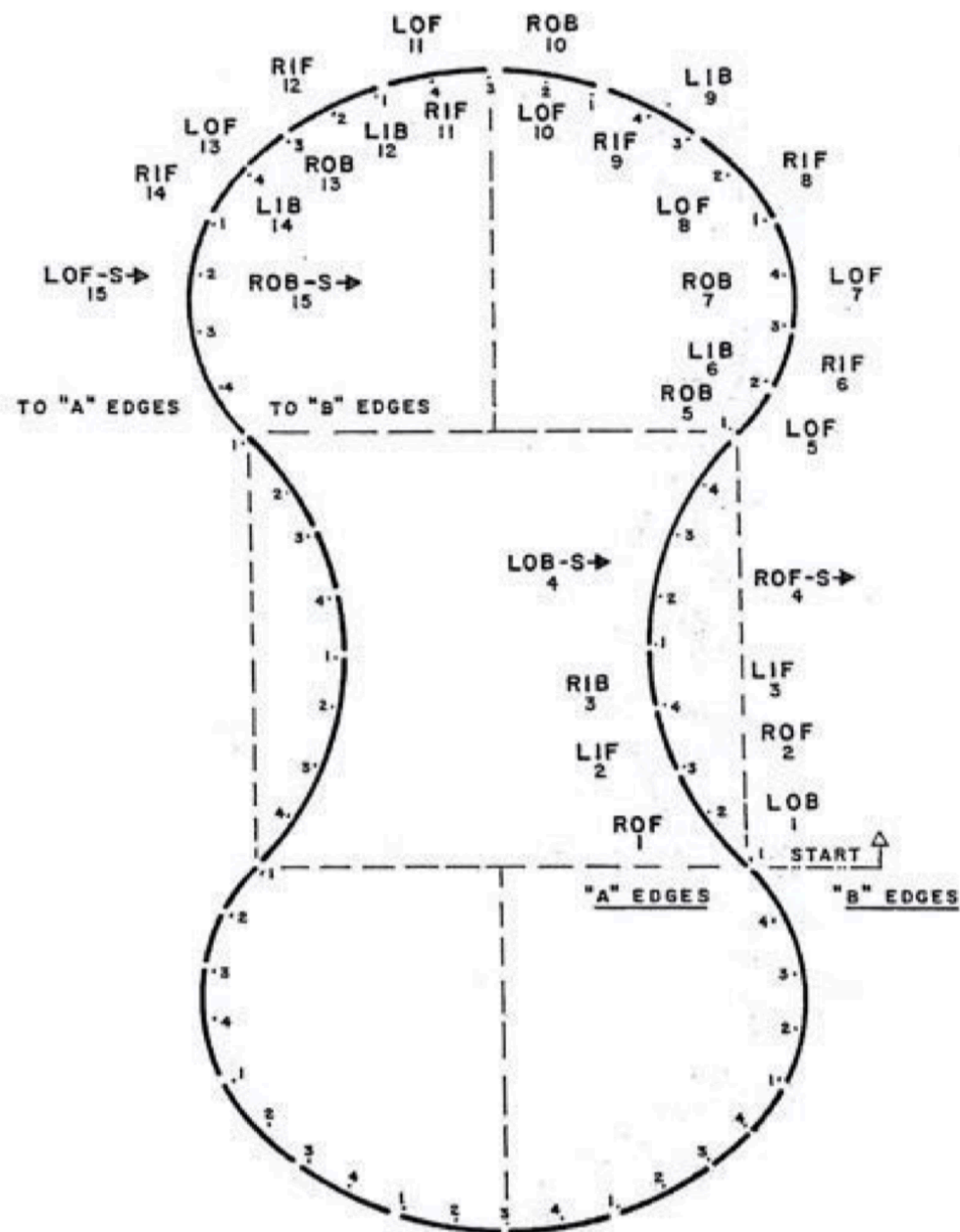
The partner skating the "B" edges must track the other skater on step # (ROF-S). This tracking relationship continues through steps #5, #6 and the beginning of step #7. Immediately thereafter the backward skating partner deepens his/her ROB edge to allow the partner to proceed forward. The tracking relationship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

DIAGRAMA – DELICADO



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 (WS)

By Briggs & Johnson

MUSIC: Polka 2/4
PATTERN: Set

TEMPO: 100 BPM

ENTRADA

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

DESCRIÇÃO

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. The movement of the left free leg on the XF is optional.

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 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. The movement of the left leg is optional.

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 XR RFO (2 beats) is a cross roll to a 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.

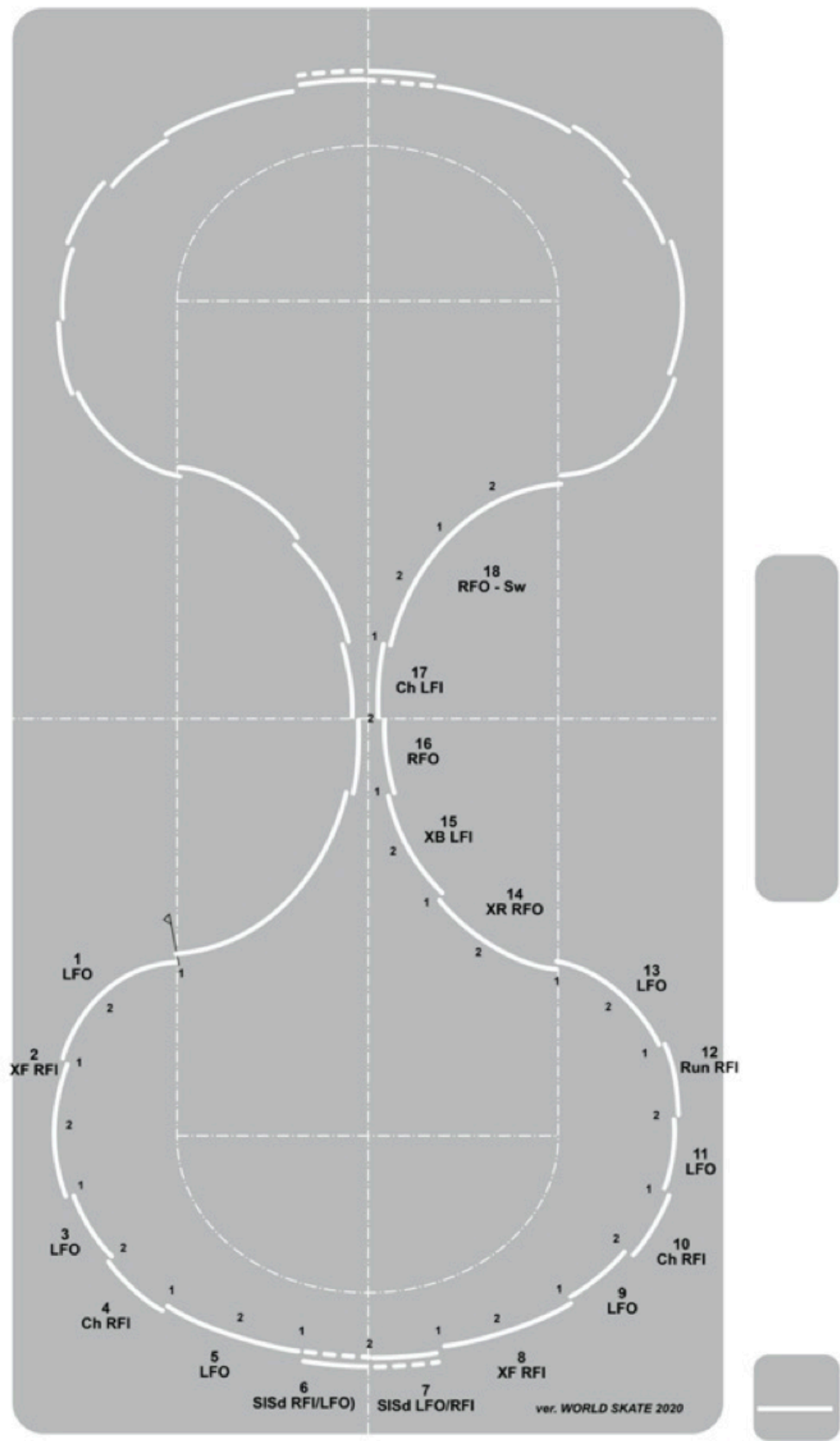
Step 16 RFO (1 beat) begins before the short axis and is followed by step 17 Ch LFI (1 beat) skated after the short axis and Step 18 RFO Sw, (2+2 : 4 beats total), in which the free leg extends in back for two beats and swings in front on the 3rd beat; finishing on the baseline almost parallel to the 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.

List of steps – Denver Shuffle Solo

STEP NO.	STEPS	BEATS
1	LFO	2
2	XF RFI*	2
3	LFO	1
4	Ch RFI	1
5	LFO	2
6	SLSd RFI (LFO)	1
7	SLSd LFO (RFI)	1
8	XF RFI*	2
9	LFO	1
10	Ch RFI	1
11	LFO	1
12	Run RFI	1
13	LFO	2
14	XR RFO	2
15	XB LFI	2
16	RFO	1
17	Ch LFI	1
18	RFO Sw (3 rdbeat)	2+2
*The movement of the free leg is optional		

DIAGRAMA – DENVER SHUFFLE



KEYPOINTS

- 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.
- 2. 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.
- 3. Step 14 XR RFO (2 beats) and 15 XB LFI (two beats):** correct technical execution of the cross roll (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.
- 4. Step 18 RFO Sw (2+2, 4 total beats):** correct technical execution of the swing, 4 beats total, with the swing executed on beat 3, without deviation from the outside edge.

DOUBLE CROSS WALTZ

David Tassinari

MUSIC: Waltz 3/4; Counting 1-2-3
PATTERN: Set
AXIS: 45-90 degrees

TEMPO: 138 BPM
POSITION: Side "B" or Solo

ENTRADA

The dance starts on count I 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.

DESCRIÇÃO

Steps #2, #7, #12 and #16 are raised chasse 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

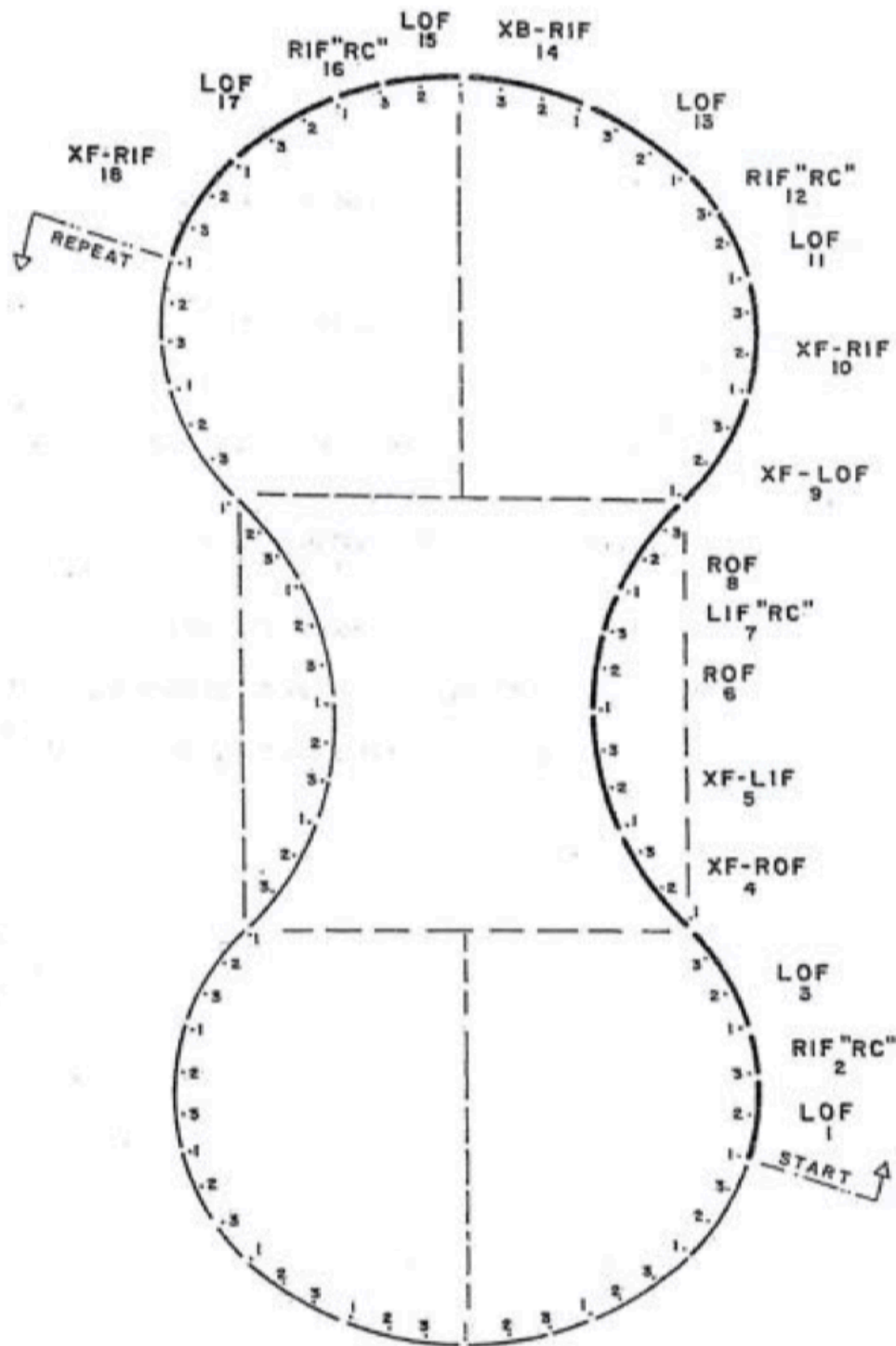
Steps #4 and #9 are cross rolls. The takeoffs for these steps must be crossed-foot, crossed-tracing, close and parallel.

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.

DIAGRAMA – DOUBLE CROSS WALTZ



KEYPOINTS

1. Steps 2 is a Raised Chasses and must executed correctly.
2. Step 4 must be a Cross Roll.
3. Step 14 (XB-RFI) 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

Lane, McLauchien &

MUSIC: Waltz 3/4; Counting 1-2-3
PATTERN: Set
AXIS: 45-90 degrees

TEMPO: 120 BPM
POSITION: Side "B" or Solo

ENTRADA

The dance starts on count I 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.

DESCRIÇÃO

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 # 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.

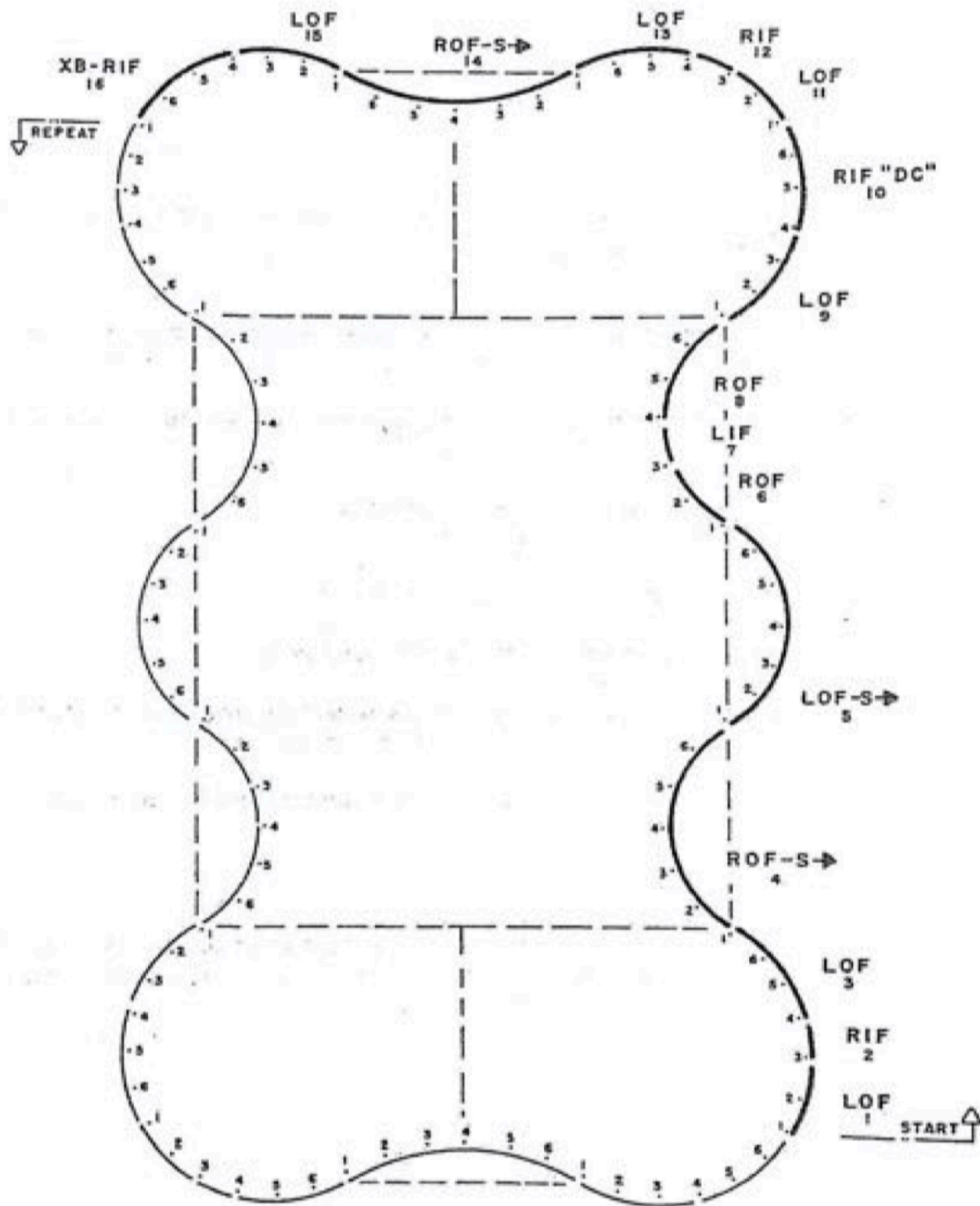
Step #16 (XB-RIF), a crossed chasse, is made with a parallel takeoff and crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

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.

DIAGRAMA – DUTCH WALTZ



KEYPOINTS

- Step 4** is a ROF Swing and must be executed and maintained on the outside edge for 6 beats.
- Step 5** is a LOF Swing and must be executed and maintained on the outside edge for 6 beats.
- Step 10** is a Dropped Chasse and must be executed correctly. (see explanation on diagram description)
- 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
PATTERN: Set
AXIS: 45-90 degrees

TEMPO: 108 BPM
POSITION: Side "B"

ENTRADA

The dance starts on count I 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.

DESCRIÇÃO

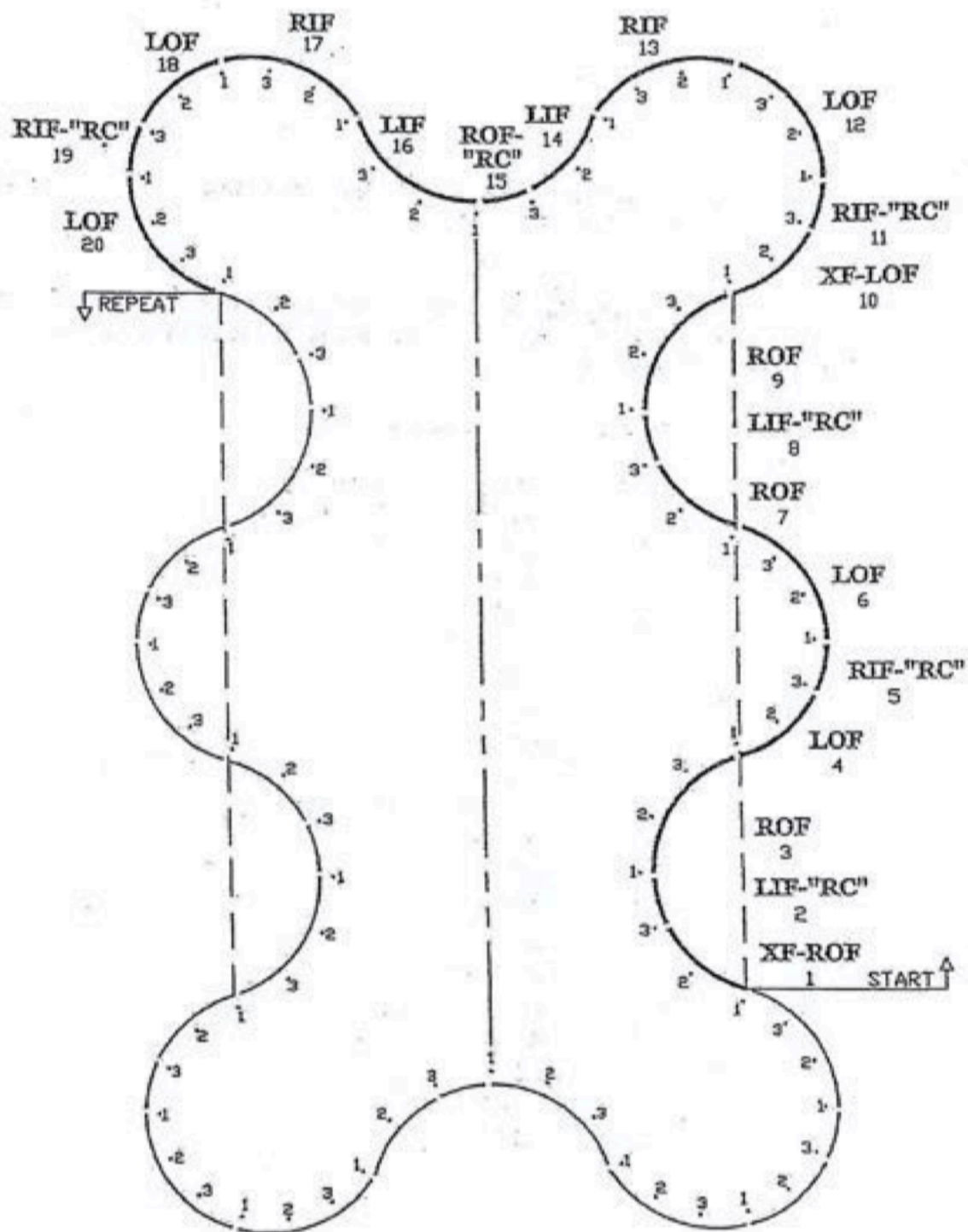
This is a unique 108 waltz requiring strong changes of lean and very deep edges. The center lobe in the corner is different from the usual series for a step chasse, step sequence and takes some getting used to. The edges are LIF, ROF-Raised Chassé, LIF.

Steps #1 and #10 are crossed rolls followed by a I beat chasse step.

List of steps – Far Away Waltz

STEP NO.	STEPS	BEATS
1	XR-RFO	2
2	LFI-RC	1
3	RFO	3
4	LFO	2
5	RFI-RC	1
6	LFO	3
7	RFO	2
8	LFI-RC	1
9	RFO	3
10	XR-LFO	2
11	RFI-RC	1
12	LFO	3
13	RFI	3
14	LFI	2
15	RFO-RC	1
16	LFI	3
17	RFI	3
18	LFO	2
19	RFI-RC	1
20	LFO	3

DIAGRAMA – FAR AWAY WALTZ



KEYPOINTS

1. **Step 1 XF-RFO:** is a Cross Roll
2. **Step 5 RFI-RC:** a Raised Chasse 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 RFI-RC:** is a Raised Chasse and must be all well executed to achieve this key point.

FOURTEEN STEP PLUS (WS)

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

ENTRADA

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.

DESCRIÇÃO

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.

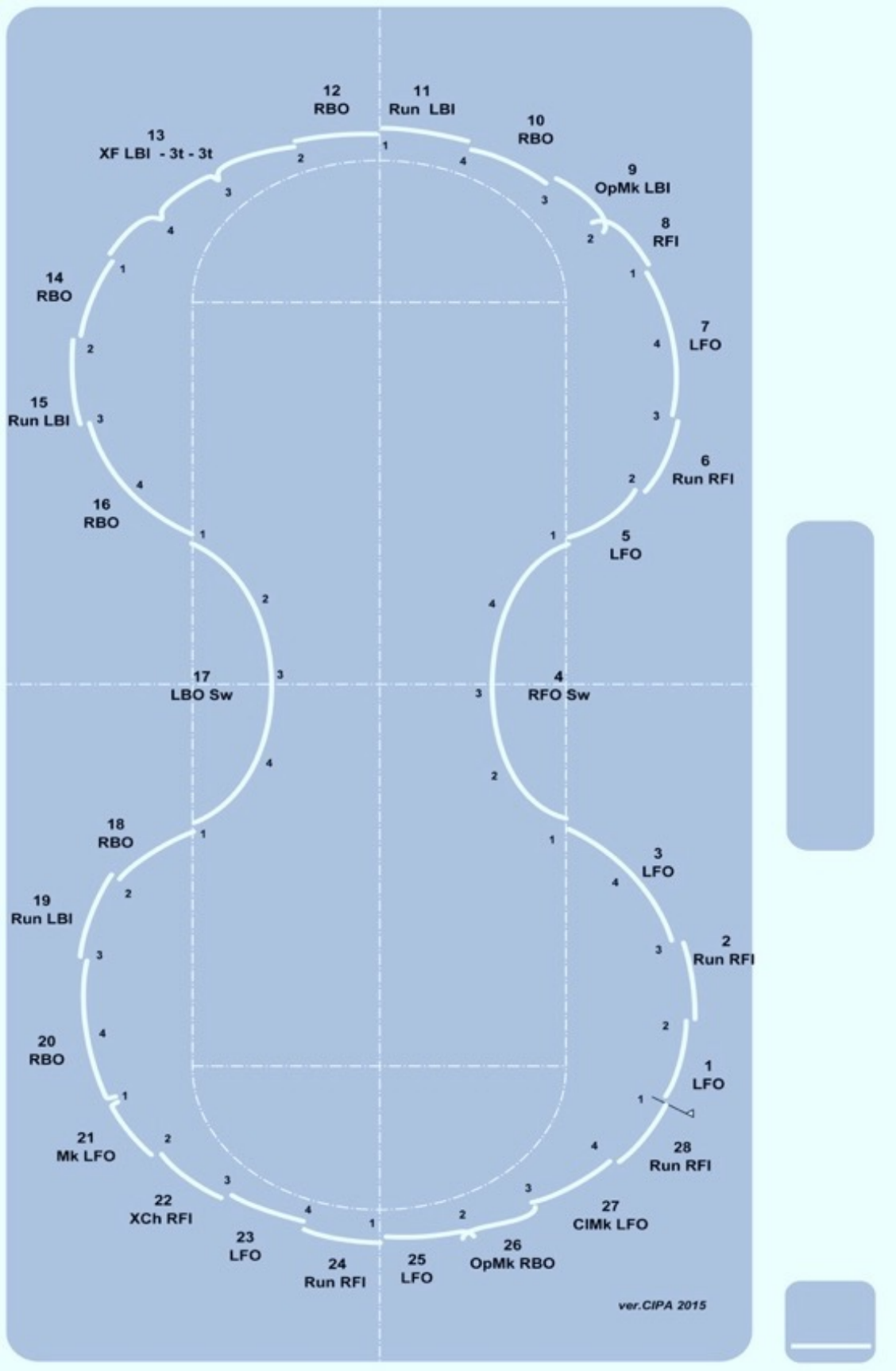
During the evaluation of this dance particular attention should be paid to the following elements:

- 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.

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

DIAGRAMA – FOURTEEN STEP PLUS



KEYPOINTS

SECTION 1

- 1. STEP 4 (RFO swing):** proper execution of Roll (outside forward edge to outside forward edge) aimed toward the center of the rink and ending toward the long side barrier, drawing a symmetrical edge of 4 beats, with the free leg swing on beat 3 of the step (at the top of the lobe), without deviation from the outside edge during the step
- 2. STEP 8 (RFI) & STEP 9 (Open mohawk LBI):** Proper execution of the mohawk with the left foot placed at the instep of the right and close to it, keeping the inside edge before/after the turn
- 3. STEP 13 (XF LBI-3t-3t):** proper execution of the XF and three turns, crossing with feet parallel and close together and keeping the correct edge before/after the turns, and with correct timing
- 4. STEP 17 (LBO swing):** proper execution of Roll (outside backward edge to outside backward edge) aimed toward the center of the rink and ending toward the long side barrier, drawing a symmetrical edge of 4 beats, with the free leg swing on beat 3 of the step (at the top of the lobe), without deviation from the outside edge during the step

SECTION 2

- 1. STEP 21 (LFO) & 22 (Xch RFI):** proper execution of the Mohawk and Xch, keeping the correct edge on each step, crossing with feet parallel and close together and immediately returning to the “and” position after the Xch
- 2. STEPS 25 (LFO) & 26 (Open mohawk RBO):** proper execution of the mohawk, each step for one beat and must be done on clear outside edges with Step 26 being placed at the instep of the left foot
- 3. STEP 27:** at the finish of Step 26, the toe of the free foot must be brought behind the heel of the right foot and placed on the outside of it for Step 27, a closed mohawk for one beat. The free leg must be extended in the forward position at the finish of Step 27
- 4. STEP 28:** is a RFI run for one beat. This is not a chasse and should not be crossed.

GLIDE WALTZ

Tommy and Dorothy Lane

Music: Waltz 3/4; Counting 1-2-3-4
Tempo: 108 BPM

Position: Side "B" or Solo
Pattern: Set
Axis: 45-90 degrees

ENTRADA

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.

DESCRIÇÃO

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.

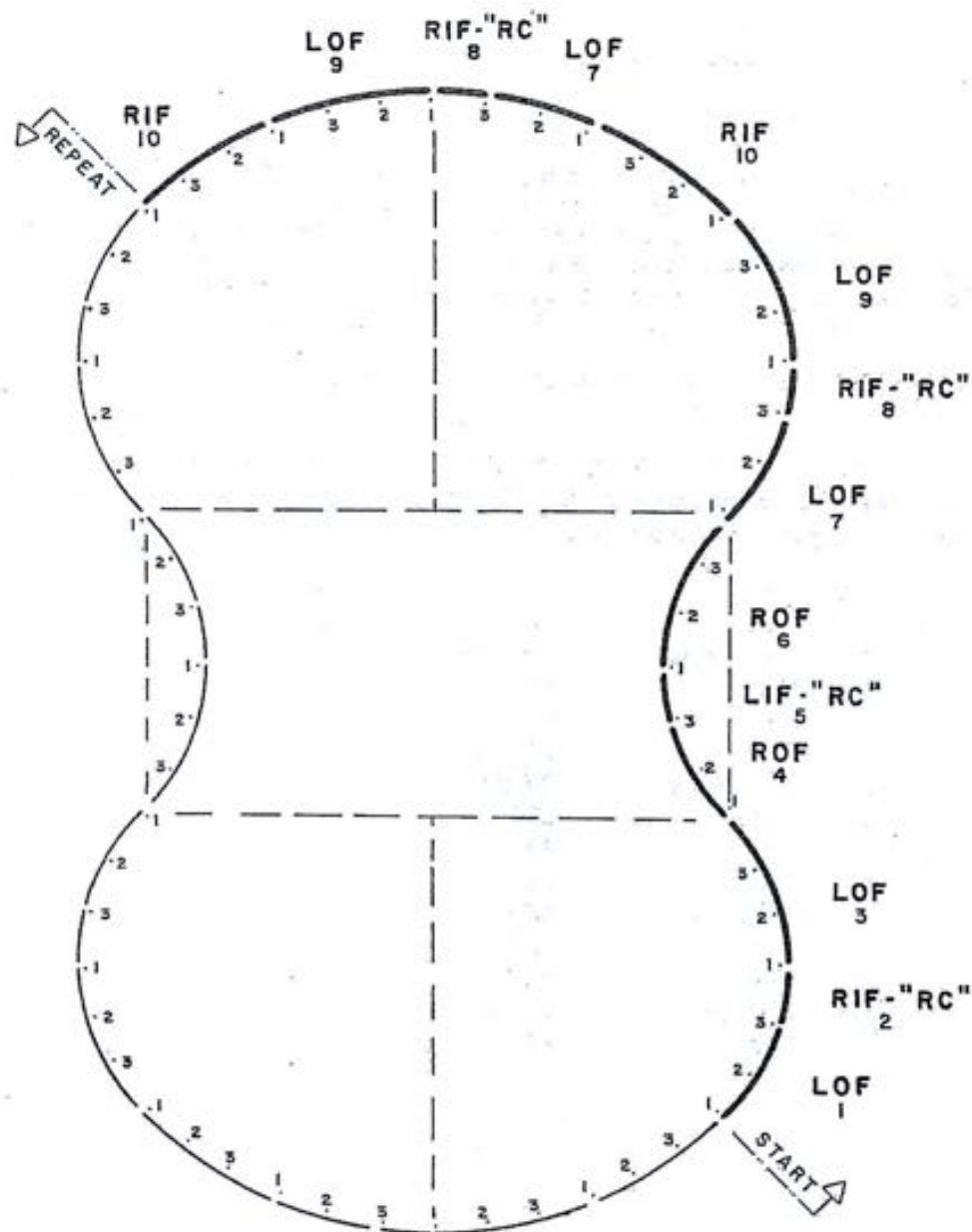
The raised chasse must:

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

The baseline of this dance applies to the center lobe edges. Step #16 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.

DIAGRAMA – GLIDE WALTZ



KEY POINTS

- 1. STEP 2 (RIF-RC) AND STEP 3 (LOF):** step 2, a Raised 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.
- 2. STEP 5 (LIF-RC) AND STEP 6 (ROF):** step 5, a Raised 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.
- 3. STEP 10 (RIF):** an inside edge where the foot has to pass through the skating foot without stroking for 3 beats.
- 4. STEP 14 (RIF) (repetition of step 10):** an inside edge where the foot has to pass through the skating foot without stroking for 3 beats.

HARRIS TANGO (WS)

By Paul Krechow and Trudy Harris

MUSIC: Tango 4/4
PATTERN: Set

TEMPO: 100 BPM
POSITION: Tango, Foxtrot, Reverse Tango,
Waltz, Promenade

ENTRADA

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

DESCRIÇÃO

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

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

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

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

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

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

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

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

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

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

Step 14 XR LBO (for the man) and XR RFO 3t (for the woman) (two beats) begins toward the long axis, with the partners in Reverse Tango position. The woman's three turn is executed on the second beat and should be turned smoothly and not hopped.

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

Step 16, LFO (for the man) and Cw RFI (for the woman) is one beat, with the couple in Foxtrot position. Attention should be paid to the back to forward choctaw of the woman, which should be placed with feet close together. The couple should remain close during the execution of this change of position. Steps 16, 17, 18 and 19 form a barrier lobe that begins toward the long side barrier and finishes toward the long axis. During these steps the couple maintains Foxtrot position. Steps 16 and 17 are one beat each and steps 18 and 19 are two beats each.

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

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

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

For the woman: Step 22 for six beats:

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

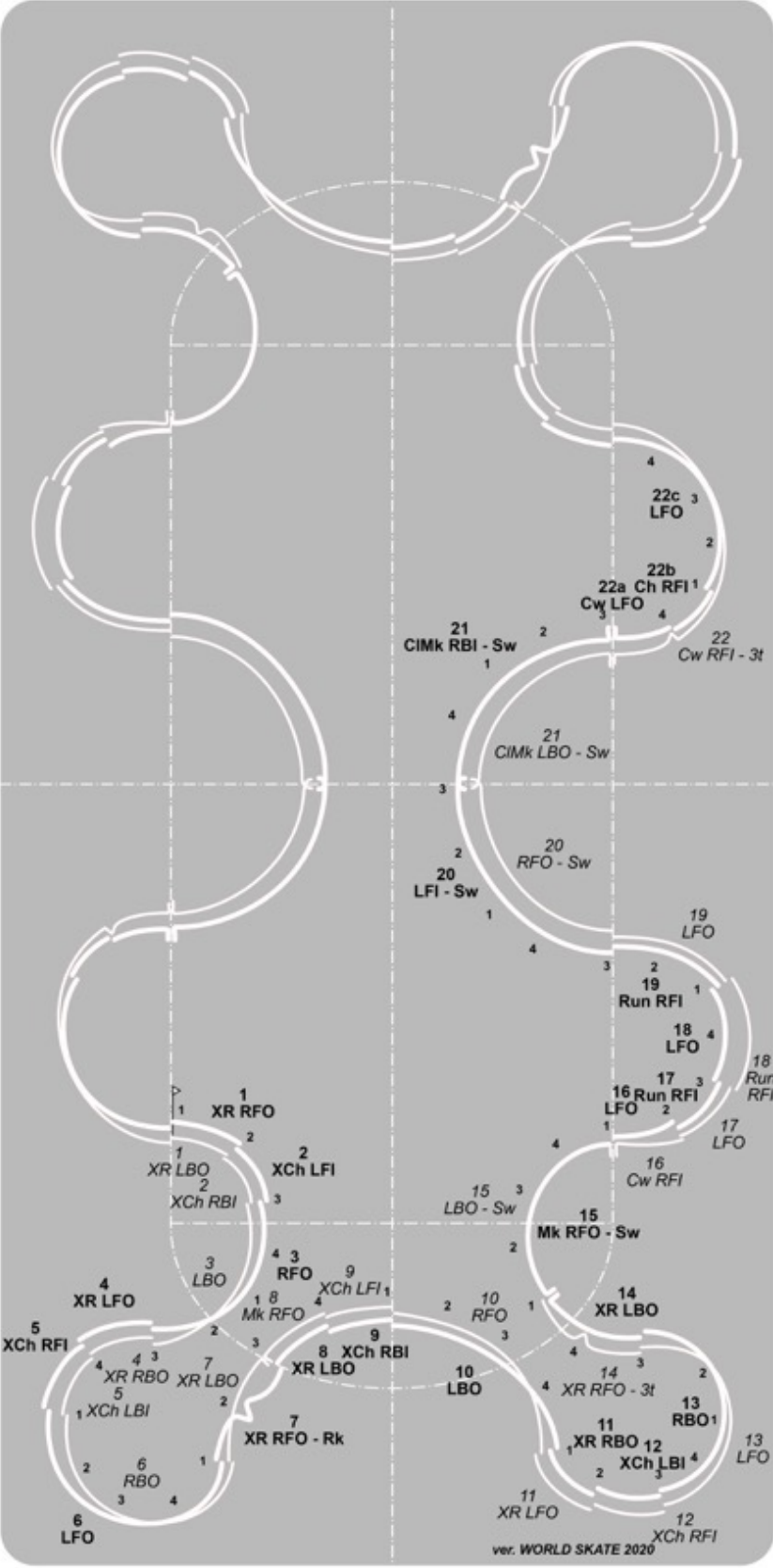
For the man: Step 22a is an open choctaw with the couple in Foxtrot position on the first beat; a chasse RFI for one beat and a LFO for four beats in Tango position. This lobe begins toward the long side barrier and finishes toward the long axis.

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

List of steps – Harris Tango Double Pattern

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

DIAGRAMA – HARRIS TANGO



KEYPOINTS

Key Points – Harris Tango Couple Double Pattern Couples

SECTION 1

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

For the man:

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

For the woman:

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

For both:

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

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

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

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

For the man:

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

For the woman:

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

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

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

- During these steps, the partners must remain close together

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

SECTION 1

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

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

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

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

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

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

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

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

ICELAND TANGO (WS)

By Miss K.Schmidt Variation by: Lorenza Residori - Stefano Orsi

MUSIC: Tango 4/4
PATTERN: Set

TEMPO: 100 BPM

ENTRADA

Use man's steps for Solo Dance. 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.

DESCRIÇÃO

Note: all free leg movements, where not mentioned, are optional.

The dance starts in Foxtrot position.

Step 1 LFO and 2 Ch RFI (1 beat each) begin the dance.

Step 3 LFO 3t (1+1 beat) for the woman, starts in the direction parallel to the long side barrier with a three turn to a LBI on the 2nd beat towards the short side barrier.

For the man, step 3a LFO (1 beat) is followed by step 3b Run RFI, simultaneous with the woman's three turn. The position on step 3b of the man (beat 2 of woman's step 3) changes from Foxtrot to Waltz.

Step 4 RBO for the woman and LFO for the man (2 beats) is performed in Waltz position. On the following steps 5, 6 and 7, the couple assumes Tango Promenade position on opposite edges executed in mirror symmetry.

Step 5 Cw LFI for the woman and RFO for the man (1 beat each), step 6 RFO for the woman and Run LFI for the man (1 beat each) and step 7 Run LFI for the woman and RFO for the man (2 beats for both, draw a lobe that begins initially toward the long axis and curves, by the end of step 7, towards the short side barrier.

Step 8 ClCw RBO for the woman (2 beats) and Step 8a ClCw LBI for the man (1 ½ beats) and 8b RBO for the man (½ beat) on an outside edge.

Step 9 XS LBI 3t Bk (2+2+1 ½ beats for a total of 5 ½ beats) for the woman and XS LBI Bk 3t (2+2+1 ½ beats for a total of 5½ beats) for the man, consists of:

For the woman:

- XS LBI (2 beats)
- Three turn on beat 3 (2 beats from LBI to LFO)
- Bracket on beat 5 (1 ½ beats from LFO to LBI)

For the man:

- XS LBI (2 beats)
- Bracket on beat 3 (2 beats from LBI to LFO)
- Three turn on beat 5 (1 ½ beats from LFO to LBI)

Step 10 Wd RBO ($\frac{1}{2}$ beat) for both partners.

Step 11 XS LBI ($1\frac{1}{2}$ beats) for both, in the direction of the long axis.

Step 12 Ch RBO ($\frac{1}{2}$ beat) for the woman is a quick chasse on a right back outside edge in preparation for the next step and Step 12 Mk RFI ($\frac{1}{2}$ beat) for the man is a quick mohawk on a right forward inside edge, in Reverse Tango position for the couple.

Step 13a Cw LFI O (3+1 beats, for a total of 4 beats) for the woman, in Promenade position is a choctaw followed a change of edge to outside on beat 4 of the step, in preparation for Step 13b XF RFI (2 beats), a cross in front, where the couple assumes Waltz position.

Step 13 OpS LFI Sw Ct (2+1+3 beats for a total of 6 beats) for the man in Promenade position is an open stroke with the free leg behind for 2 beats followed by a swing of the free leg in front on beat 3 (for 1 beat) and a counter turn on beat 4 (held for 3 beats), at which time the couple moves from Promenade to Waltz position during the counter turn.

Step 14 OpS LFI (1 beat) for the woman is an open stroke.

Step 14 Cw LFO (1 beat) for the man, is a choctaw; the couple assumes Promenade position on this step.

Step 15 OpMk (H-H) RBI (1 beat, heel to heel) for the woman, is an open heel to heel mohawk and Step 15 Ch RFI (1 beat) for the man is a chasse that finishes with the couple in Waltz position.

Step 16 LBO Sw (2+2 beats for 4 beats total) for the woman, with the free leg in front for 2 beats and a swing in back on beat 3 for 2 beats.

Step 16 RFO Sw (2+2 beats for 4 beats total) for the man, with the free leg in back for 2 beats and a swing in front on beat 3 for 2 beats.

Step 17 RBO for the woman and LFO for the man (1 beat each).

Step 18 Run LBI for the woman and Run RFI for the man (1 beat each).

Step 19 RBO-I-3t for the woman and LFO-I-3t for the man (2+2+2 for 6 beats total for both skaters) includes a change of edge on the 3rd beat and a three turn on the 5th beat. This step is initially aimed toward the long axis, becomes parallel to it and finishes toward the long side barrier.

The step is divided as follows:

- 2 beats on an outside edge (RBO for the woman and LFO for the man) beginning on the first beat in Waltz position and moving into Tango position on the second beat.
- 2 beats on an inside edge in Tango position; on the first of these 2 beats the edge is changed to RBI for the woman and LFI for the man;
- Three turn for the woman and three turn for the man; on the first of these beats (beat 5) a three turn is executed, where at the end the three turn the couple assumes Reverse Tango position for 2 beats.

Step 20 XR LFO Sw-I (rockover) (2+1+1 beats, for 4 beats total) for the woman, starts in Reverse Tango position with a forward cross roll (2 beats), a swing in front of the free leg on the 3rd beat, in Waltz position, followed by a change of edge to inside on the 4th beat, with the appropriate change in the inclination of the body (rockover), in preparation for pushing on the next inside edge (step 21 RFI)

Step 20 XR RBO Sw-I (rockover) (2+2+1 for 4 beats total) for the man, starts in Reverse Tango position with a cross roll (2 beats), a swing in back of the free leg on the 3rd beat in Waltz position, followed by a change of edge to inside on the 4th beat with the appropriate change in the inclination of the body (rockover), in preparation for pushing on the next inside edge (step 21, Cw LFO).

Step 21 OpS RFI (1 beat) is an open stroke for the woman and Cw LFO for the man in Foxtrot position aims toward the short side barrier.

Step 22 (1 beat) LFO for the woman and Run RFI for the man. Step 23 (2 beats) Run RFI for the woman and LFO for the man.

Step 24 LFO Sw 3t (1+1+2 beats) for the woman and RFI Sw Br for the man consists of

- A stroke LFO for the woman and a run RFI for the man on the 1st beat;
- A swing in front of the free leg for both on the 2nd beat;
- A three turn for the woman to a LBI edge and a Bracket to a RBO edge for the man on the 3rd beat of the step, aimed towards the long axis.

From step 25 to 27 the couple assumes Partial Tango and Partial Reverse Tango position, where the shoulders should remain parallel to each other in order to control the direction and fluidity of these steps.

Step 25 Cw RFO for the woman (4 beats total). At the same time, the man performs Step 25a XB LBO (2 beats) and 25b XF RBI (2 beats).

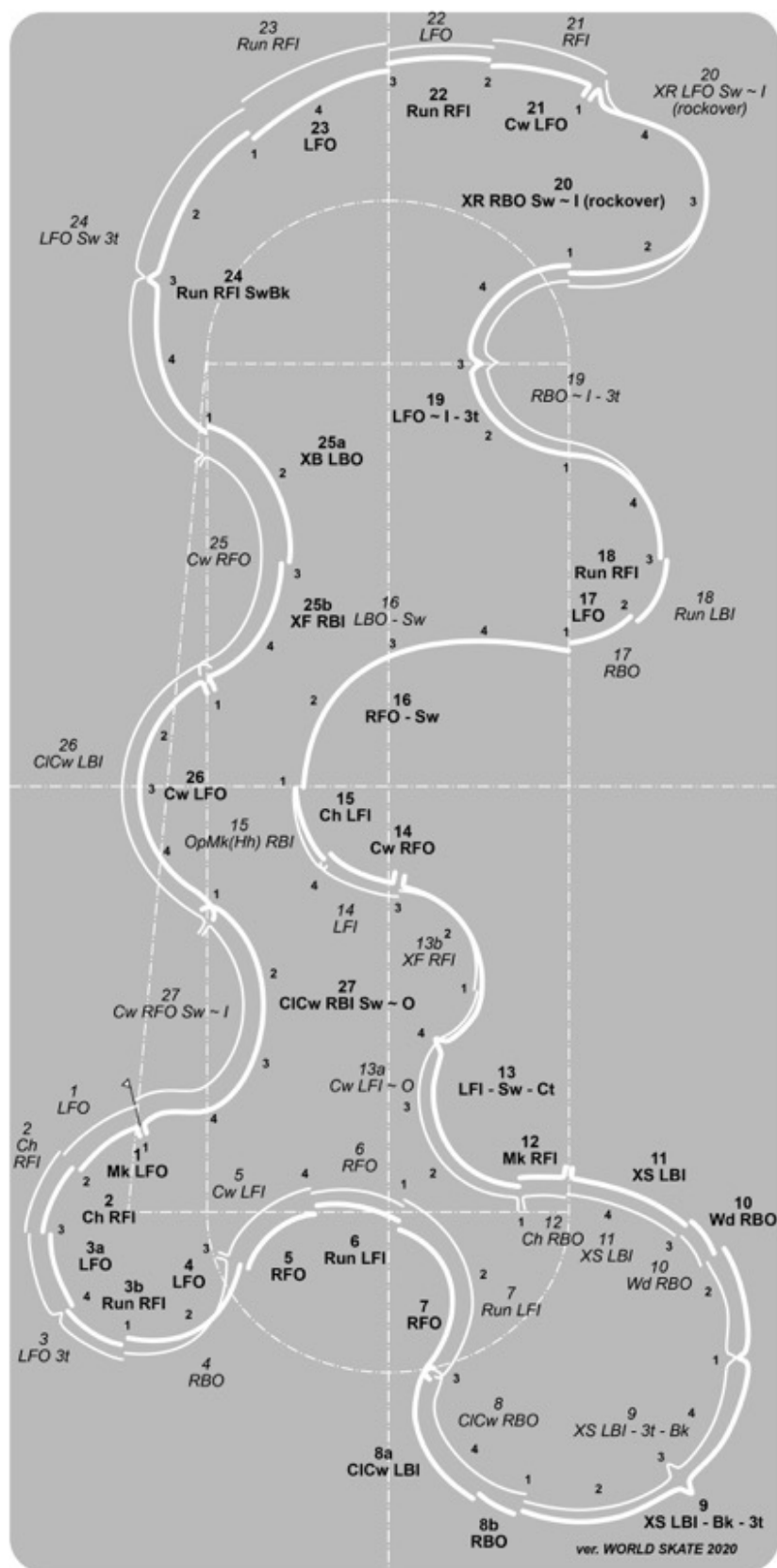
Step 26 ClCw LBI (4 beats total) for the woman is a closed choctaw and for the man it is Cw LFO.

Step 27 Cw RFO Sw-I (2+1+1 beats) is a choctaw for the woman with the free leg held in back on the first two beats, followed by a swing in front on the 3rd beat; the steps concluded with a change of edge to inside (RFO to RFI) on the 4th beat.

Step 27 ClCw RBI Sw-O (2+1+1 beats) is a closed choctaw for the man with the free leg in front on the first two beats followed by a swing in back on the 3rd beat and a change of edge to outside (RBI to RBO) on the 4th beat.

The man, at the end of step 27 and before step 1 performs a mohawk in order to repeat step 1 of the dance on a LFO, while the woman will return the free leg into "and" position before repeating step 1, LFO.

DIAGRAMA – ICELAND TANGO



KEYPOINTS

Use man's steps for Solo Dance.

SECTION 1

- 1. Step 8a ClCw LBI:** correct technical execution of the closed choctaw, without deviation from the prescribed edges, with feet close together (not wide) with the free leg in front at the end of the turn.
- 2. Step 9:** technical execution of the bracket, with attention to the edges on the entry and exit of the turns (not hopped) and to the timing (on beat 3rd).
- 3. Step 13 Counter LFI:** correct technical execution of the counter turn (on the 4th beat), with attention to the inside edges on the entry and exit of the turn, (not hopped).
- 4. Step 19 LFI 3t:** correct technical execution of the three turn, with correct edges before and after the turn (not hopped), and the correct timing of the turn on the 5th beat.

SECTION 2

- 1. Step 20 XR RBO Sw-I (rockover) (2+1+1 beats: 4 beats total):** correct technical execution of the cross roll for two beats, a swing in front on the 3rd beat and a change of edge to inside on the 4th beat with an evident change of inclination of the body (rockover) in preparation for the push on the next inside edge.
- 2. Step 24 RFI Bracket:** correct technical execution and timing of the bracket on the 3rd beat of the step, with clear correct edges on the entry and exit of the turn (not hopped).
- 3. Step 26 Cw LFO:** correct technical execution of the choctaw without deviation from the prescribed edges, with feet close together.
- 4. Step 27 Cl Cw RBI Sw-O (2+1+1 beats):** correct technical execution of the closed choctaw without deviation from the prescribed edges, with feet close together (not wide) with the free leg in front at the end of the turn and a change of edge to outside on the 4th beat.

JO ANN FOXTROT

Robert Labriola

MUSIC: Foxtrot 4/4; Counting 1-2-3-4
PATTERN: Set
AXIS: 45-60 degrees

TEMPO: 92 BPM
PASITION: Side "B" or Solo

ENTRADA

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

DESCRIÇÃO

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

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

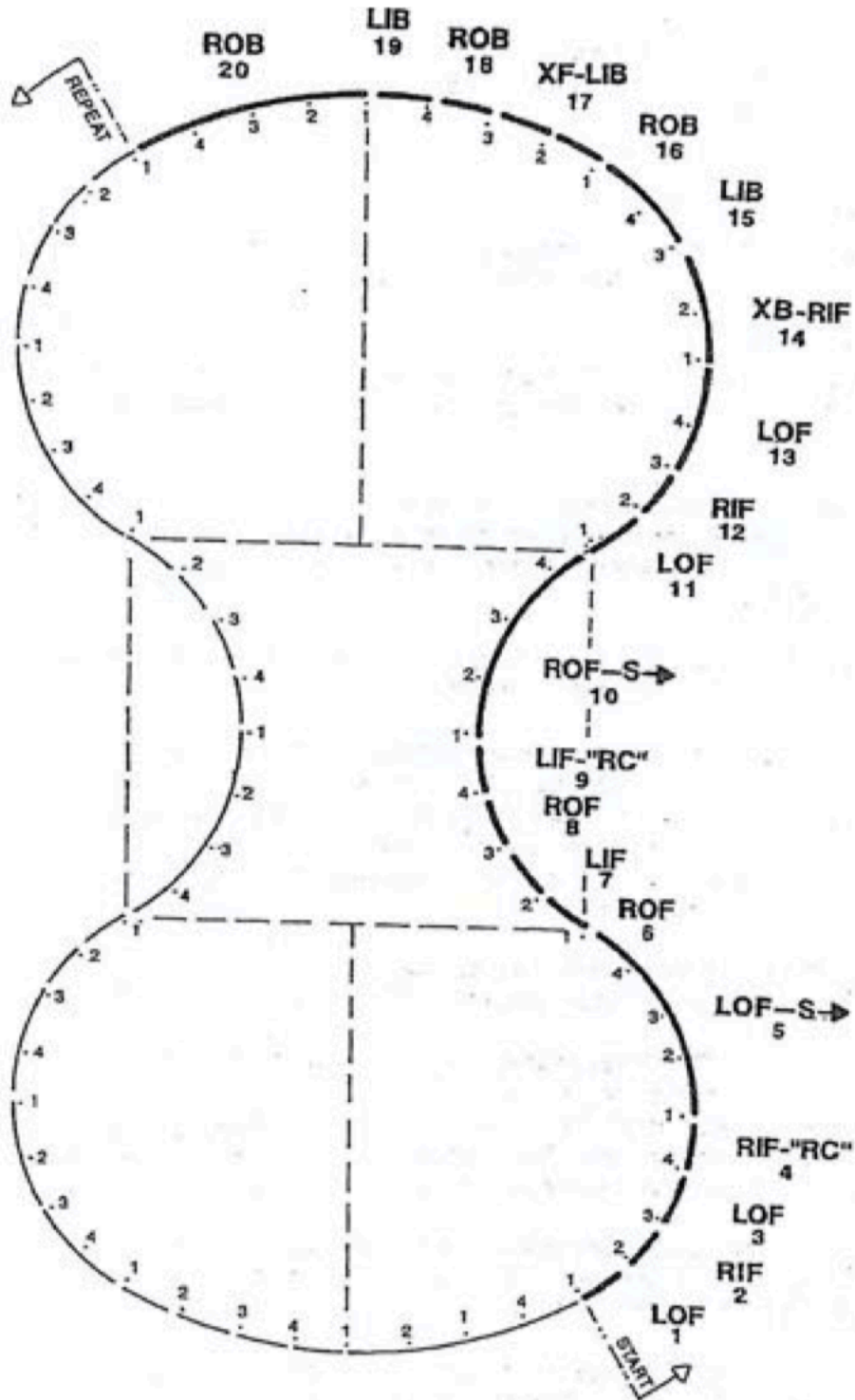
Step #14 (XB-RIF) and step #17 (XF-LIB) are crossed chasse steps. The takeoff for each of these steps must be crossed-foot, crossed-tracing, close and parallel. The aim is out so the arc of the pattern will not be disturbed,

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

Step #20 (ROB) and step #I (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 #I. There should be no deviation in body lean when stepping from step #20 to step #I. The takeoff for step #I, 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.

DIAGRAMA – JO ANN FOXTROT



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

By Eva Keats & Erik Van Der Weyden

MUSIC: Foxtrot 4/4
PATTERN: Set

TEMPO: 96 BPM

ENTRADA

The dance starts on count I of a measure of music. The first step skated must be step # I. The opening steps must be either 8 or 16 beats of music in duration for the American Style and for the pre-international must not exceed 24 beats of music, if this happens 0.5 points penalization will be applied.

DESCRIÇÃO

Step 1, LFO (1 beat), 2, XCh RFI (1 beat) and 3, LFO (2 beats), form a sequence of steps which begins toward the long side barrier, becomes parallel to it and finishes aiming perpendicular to the long axis at the baseline.

Step 4 XR RFO (4 beats) forms a lobe that starts and ends on the baseline, aiming initially toward the long axis and finishing toward the long side barrier. It is a cross roll on the first beat with the movement of the free leg optional during the step

Steps 5 to 8 form a lobe which begins toward the long side barrier, beginning at the baseline, and ends with step 8, perpendicular to the long axis and ending on the baseline.

Step 5, XR LFO 3t (2 beats 1+1) is a cross-roll on the first beat followed by a three turn on the second beat.

Steps 6 RBO (1 beat), 7 Run LBI (1 beat) and 8 LBO (2 beats) complete the lobe, ending at the baseline and almost perpendicular to the long axis.

Step 9 XR LBO (2 beats) begins on the baseline, toward the long axis and Step 10 Mk RFO (2 beats) finishes aiming almost perpendicular to the short side barrier.

The next lobe, formed by steps 11, LFO (2 beats) and 12, CIMk RBO (4 beats) strongly curves to finish parallel to the long axis. Step 12 should be executed before the long axis and the skater intersects the long axis on the 2nd beat of the step.

Step 12, CIMk RBO (4 beats total on outside edge): After the first beat, which ends with the free leg in front, the movement of the free leg during the remaining beats is optional.

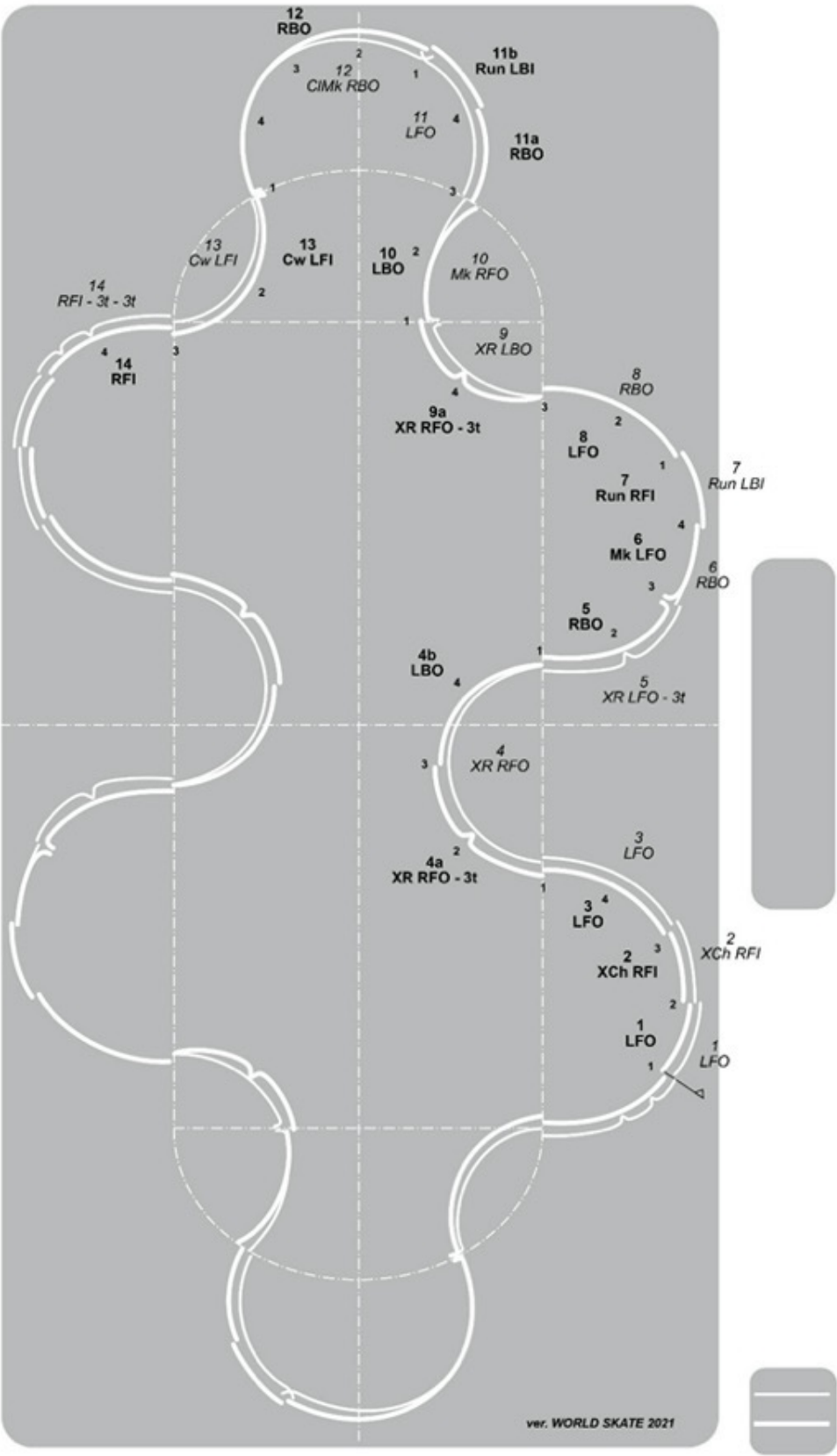
At the end of step 12, the free foot is brought close to the heel of the skating foot to enable the skater to correctly execute step 13, Cw LFI (2 beats), on a good inside forward edge aiming toward the long side barrier.

Step 14 RFI 3t 3t (1+1/2+1/2) is an open stroke and two 3 turns skated with an angular takeoff in the direction of the long side barrier.

List of steps – Keats Foxtrot Solo Woman's steps

STEP NO.	STEP	MUSICAL
		BEATS
SECTION 1		
1	LFO	1
2	XCh RFI	1
3	LFO	2
4	XR RFO*	4
5	XR LFO 3t	1+1
6	RBO	1
7	Run LBI	1
8	RBO	2
SECTION 2		
9	XR LBO	2
10	Mk RFO	2
11	LFO	2
12	ClMk RBO*	4
13	CW LFI	2
14	RFI 3t 3t	1+1/2+1/2

DIAGRAMA – KEATS FOXTROT



KEYPOINTS

SECTION 1

1. Step 2 XCh RFI (1 beat):

- Correct technical execution of the XCh with feet close and parallel.
- Without lightening of the edge before or after the cross.

2. Step 5 XR LFO 3t: (1+1beats):

- Correct technical execution of the cross-roll on the first beat followed by a three turn on the second beat with feet close together.
- Proper attention to the lean and inside edge at the end of the three turn.

3. Step 12 CLMk RBO (4 beats):

- Correct technical execution of the closed mohawk, with proper positioning of the free foot placed to the outside of the skating foot.
- Attention to the feet placed close (not wide) and the maintenance of the outside edge during the 4 beats, without deviation from the edge.
- Outside edge before and after the turn

4. Step 14: RFI 3t-3t (1+ $\frac{1}{2}$ + $\frac{1}{2}$) open stroke + two 3 turn:

- correct technical execution of the quick 3 turns (not hopped);
- control of the body line during the 3 turns, without a break in the body posture baseline at the end of the 2nd three turn
- correct timing in order to restart the dance on the 1st beat.

LA VISTA CHA CHA (WS)

By Unknown (adapted by Fabio Holland and World Skate Dance Commission)
MUSIC: Cha-cha 4/4
PATTERN: Set
TEMPO: 108 BPM

ENTRADA

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

DESCRIÇÃO

The dance begins with three steps: 1 LFO (1 beat) stroke, 2 Run RFI (1 beat), 3 LFO (2 beat) stroke, with the first aiming toward the long side barrier and the second parallel to it; the third step aims toward the long axis.

Step 4 XR-RFO (2 beats) is a cross roll to a right forward outside edge, followed by Step 5 XB-LFI (2 beats) a cross behind that concludes with the free leg extended in front; Step 4 aims toward the long axis, and Step 5 becomes parallel to it at the end of the second beat of the step.

Steps 6 RFO (1 beat) stroke, 7 Run LFI (1 beat), 8 RFO (2 beats). Steps 4 through 8 form the center lobe of the dance.

Step 9, XR-LFO (2 beats) is a forward cross roll followed by Step 10 XB-RFI (2 beats), a cross behind that concludes with the free leg extended in front. Step 9 aims toward the long side barrier, while Step 10 becomes parallel to it.

The lobe continues with Steps 11 LFO (1 beat) is a stroke, 12 Run RFI (1 beat), 13 LFO (2 beats) is a stroke; the aim of these steps begins parallel to the long side barrier and goes away from it.

Step 14 XF-RFI Cha Cha Tuck is a cross in front (1+1+2 beats total), with the backward extension of the free leg (on the 1st beat), followed by a bending of the skating leg (on the 2nd beat) with the simultaneous approach of the free leg to the skating leg; during the remaining beats (3rd and 4th beats) the movement of the free leg is optional.

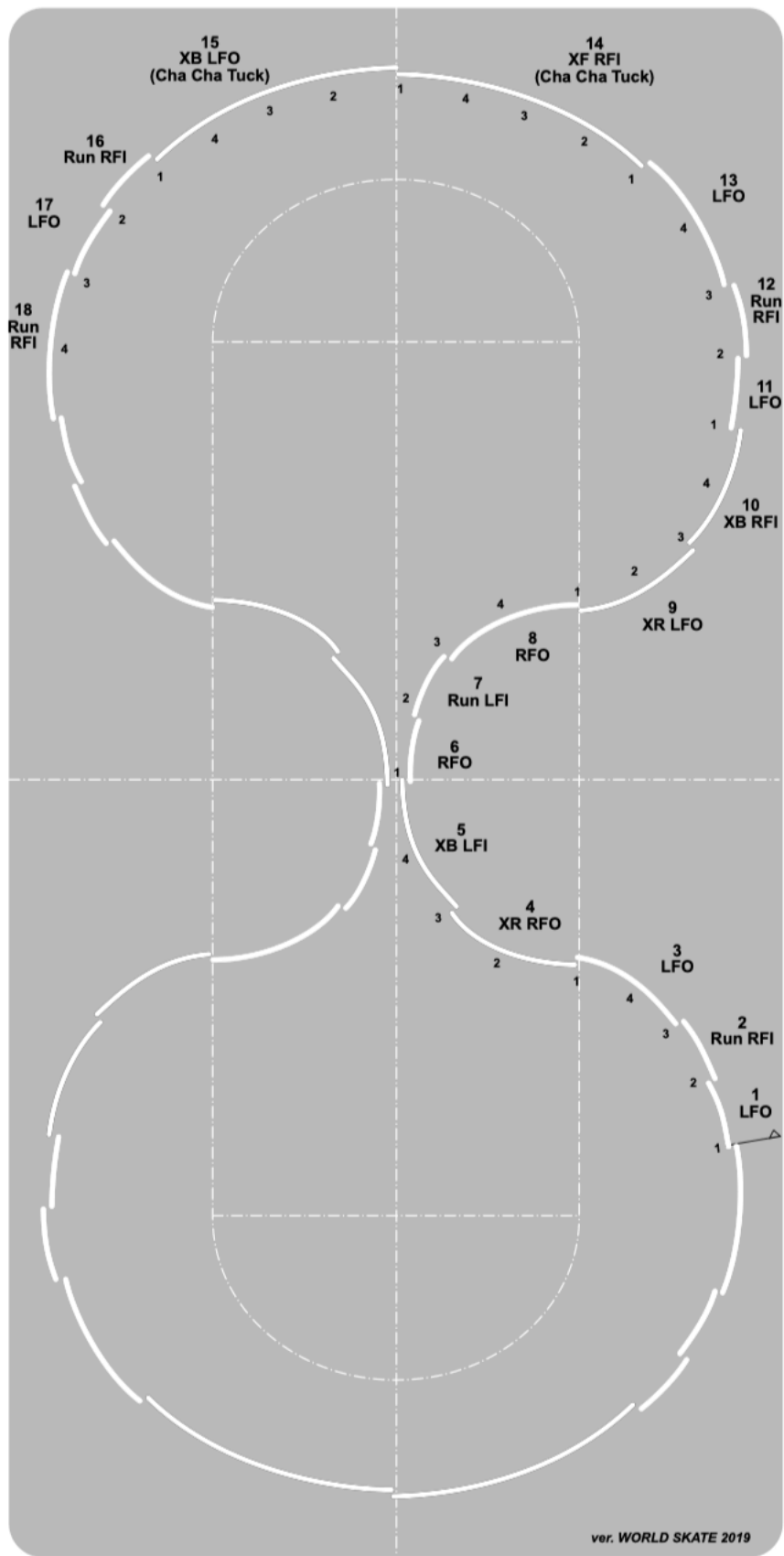
Step 15 XB LFO Cha Cha Tuck is a cross behind (1+1+2 beats total) with the forward extension of the free leg (on the 1st beat), followed by a bending of the skating leg (on the 2nd beat) with the simultaneous approach of the free leg to the skating leg; during the remaining beats (3rd and 4th beat) the movement of the free leg is optional.

The final three steps of the dance: 16 Run RFI (1 beat), 17 LFO stroke (1 beat), 18 Run RFI (2 beats).

List of steps – La Vista Cha Cha Solo

STEP NO.	STEPS	BEATS
1	LFO	1
2	Run RFI	1
3	LFO	2
4	XR RFO	2
5	XB LFI	2
6	RFO	1
7	Run LFI	1
8	RFO	2
9	XR LFO	2
10	XB RFI	2
11	LFO	1
12	Run RFI	1
13	LFO	2
14	XF RFI (Cha Cha Tuck)*	4
15	XB LFO (Cha Cha Tuck)*	4
16	Run RFI	1
17	LFO	1
18	Run RFI	2
*Movement of the free leg is optional (see note)		

DIAGRAMA – LA VISTA CHA CHA



KEYPOINTS

- 1. Steps 4 XR RFO and Step 5 XB LFI:** correct technical execution of the cross roll on an outside edge, with the appropriate change of lean. And correct technical execution of the cross backward with feet close and parallel skated on the required inside edge.
- 2. Step 9 XR LFO and Step 10 XB RFI:** correct technical execution of the cross roll on an outside edge, with the appropriate change of lean. Correct technical execution of the cross backward with feet close and parallel skated on the required inside edge.
- 3. 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.
- 4. Step 15 XB LFO Cha-Cha Tuck:** correct technical execution of the cross behind with feet close and parallel on the required outside edge.

LITTLE WALTZ (WS)

By: Ronald E. Gibbs

MUSIC: Waltz
PATTERN: Set

TEMPO: 132 BPM

ENTRADA

The dance starts on count 1 of a measure of music. The first step skated must be step # 1. The number of opening beats to be used must not exceed 24 beats of music, if this happens 0.5 points penalization will be applied.

DESCRIÇÃO

This dance should be skated with clear edges, respecting the baseline throughout, demonstrating flow and rhythmical movements in accordance with the music and in a correct timing.

The dance begins with a 2 beats RFO (step 1) being skated toward the long axis.

Steps 1 to 9 are a sequence of strokes and chasses skated forward constructing 3 lobes along the length of the rink.

Steps 10 to 13 make the first corner lobe that begins toward the long side barrier with a 2 beat LFO stroke (step 10) and is characterized by a 1 beat Run (step 11), and Closed Mohawk and a backwards Swing for 6 beats (step 13).

Steps 14 and 15 make a lobe that begins toward the short axis with a 3 beat LBO (step 14) followed by a Mohawk and a forward Swing for 6 beats that finishes toward the short side barrier.

Steps 16 and 17 make the second corner lobe, that begins with a 6 beat LFO (step 16) skated toward the short side barrier and composed of a LFO stroke for 3 beats then a Three Turn on the 4th beat to LBI, sustained till the end of the 6th beat. The lobe finishes after a 6 beat backward Swing (step 17) that finishes toward the long axis.

Steps 18 to 26 are a sequence of strokes and chasses skated backwards constructing 3 lobes along the length of the rink that begins with a 2 beat LBO stroke (step 18) towards the long axis.

Steps 27 to 30 make the third corner lobe that begins toward the long side barrier with a 2 beat RBO stroke (step 27) and is characterized by a 1 beat Run (step 28), and a Mohawk followed a 6 beat forward Swing (step 30).

Steps 31 and 32 makes a lobe that begins toward the short axis with a 3 beat RFO (step 31) followed by a Closed Mohawk and a backwards Swing of 6 beats (step 32) that finishes toward the short side barrier.

Steps 33 and 34 make the fourth corner lobe, that begins with a 6 beat RBO (step 33) skated toward the short side barrier and composed of a RBO DpCh for 3 beats then a 3 Turn on the 4th beat to RFI, sustained till the end of the 6th beat. The free leg must be stretched back after the 3 turn. The lobe finishes after a 6 beat forward Swing (step 34) that finishes toward the long axis.

Special attention must be paid to:

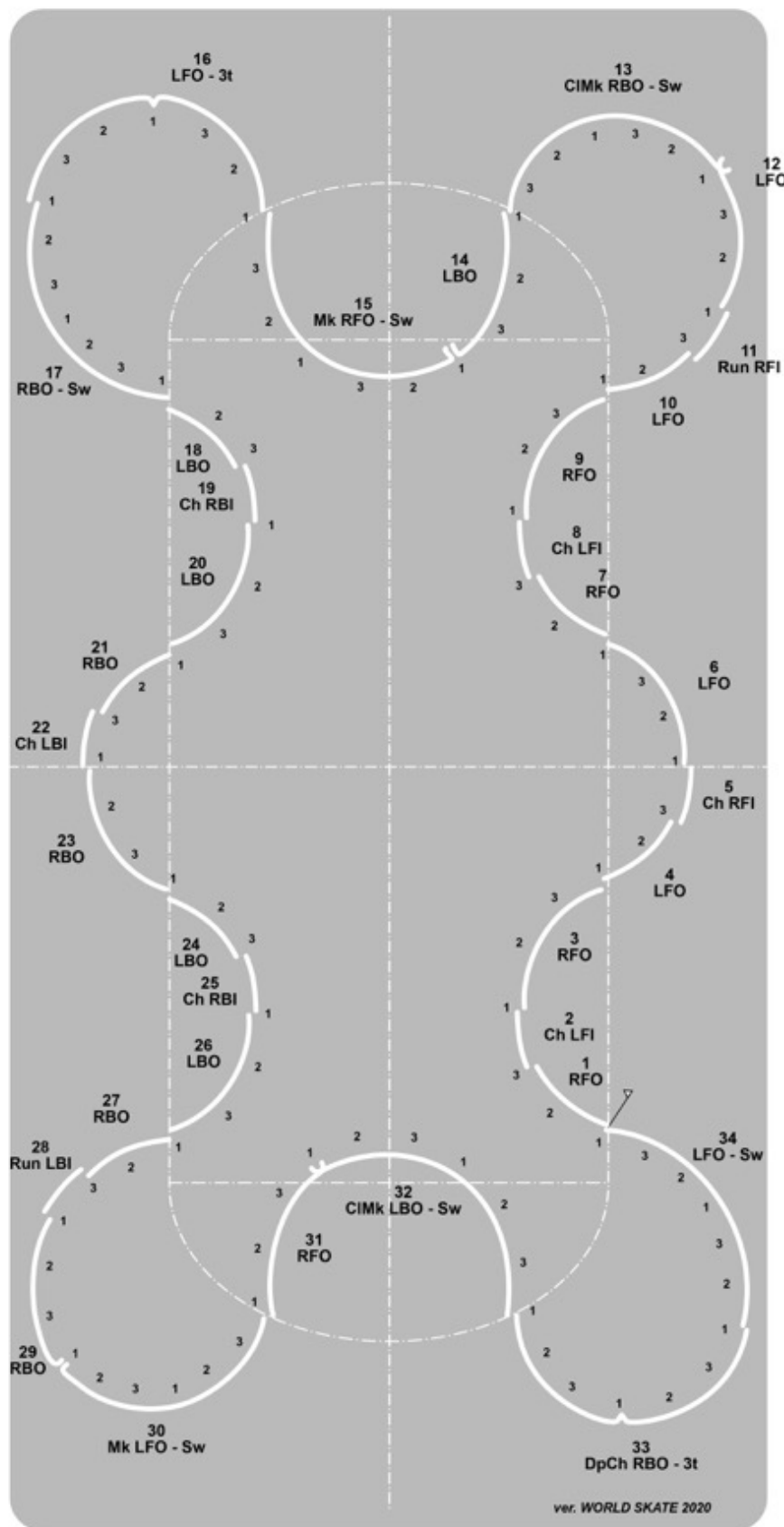
Atualizado em 18/05/2023

- Quality of chasses, all with 1 beat, in which the free skate must be clearly lifted from the floor.
- Good amplitude of the swings;
- Correct technical execution of the Mohawks and Closed Mohawks;
- Correct execution and clear cusps on the 3 turns;
- Good flow of execution, with strong and smooth movements.

List of steps – Little Waltz

NO.	STEPS	MUSICAL BEATS
SECTION 1		
1	RFO	2
2	Ch LFI	1
3	RFO	3
4	LFO	2
5	Ch RFI	1
6	LFO	3
7	RFO	2
8	Ch LFI	1
9	RFO	3
10	LFO	2
11	Run RFI	1
12	LFO	3
13	CIMk RBO Sw	3+3
14	LBO	3
15	Mk RFO Sw	3+3
16	LFO 3T LBI	3+3
17	RBO Sw	3+3
SECTION 2		
18	LBO	2
19	Ch RFI	1
20	LBO	3
21	RBO	2
22	Ch LBI	1
23	RBO	3
24	LBO	2
25	Ch RFI	1
26	LBO	3
27	RBO	2
28	Run LBI	1
29	RBO	3
30	Mk LFO Sw	3+3
31	RFO	3
32	CIMk LBO Sw	3+3
33	DpCh RBO 3T RFI	3+3
34	LFO Sw	3+3

DIAGRAMA – LITTLE WALTZ



KEYPOINTS

SECTION 1

1. Step 2 CH LFI (1 beat):

- correct technical execution of the Chasse
- Correct timing and clear lift from the floor of the free skate.

2. Step 9 RFO (3 beats):

- Correct technical execution of stroke on outside edge
- Correct timing for 3 beats without deviation from outside edge in advance.

3. Step 13 CIMk RBO Sw (3+3 beats):

- Correct technical execution on a clear outside edge, with feet close together during the Closed Mohawk
- Correct lean and body posture during the turn.

4. Step 16 LFO 3T LBI (3+3 beats):

- Correct technical execution and clear edges and cusp at the entrance and exit of the 3 Turn that must be done on the 4th beat

SECTION 2

1. Step 19 CH RBI (1 beat):

- Correct technical execution of the Chasse
- Correct timing and clear lift from the floor of the free skate.

2. Step 26 LBO (3 beats):

- Correct technical execution of stroke on outside edge
- Correct timing for 3 beats without deviation from outside edge in advance.

3. Step 30 Mk LFO Sw (3+3 beats):

- Correct technical execution on a clear outside edge, with feet close together during the Mohawk.
- Correct lean and body posture during the turn.

4. Step 33 DpCh RBO 3T RFI (3+3 beats):

- Correct execution of the dropped chasse RBO
- Correct technical execution and clear cusp edges at the entrance and exit of the 3 turn that must be done on the 4th beat with the free leg stretched back after the 3 turn.

LUNA BLUES

David Tassinari

Music: Blues; Counting 1-2-3-4
Tempo: 88 BPM

Position: Side B or Solo
Pattern: Set
Axis: 45-90 degrees

ENTRADA

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

DESCRIÇÃO

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

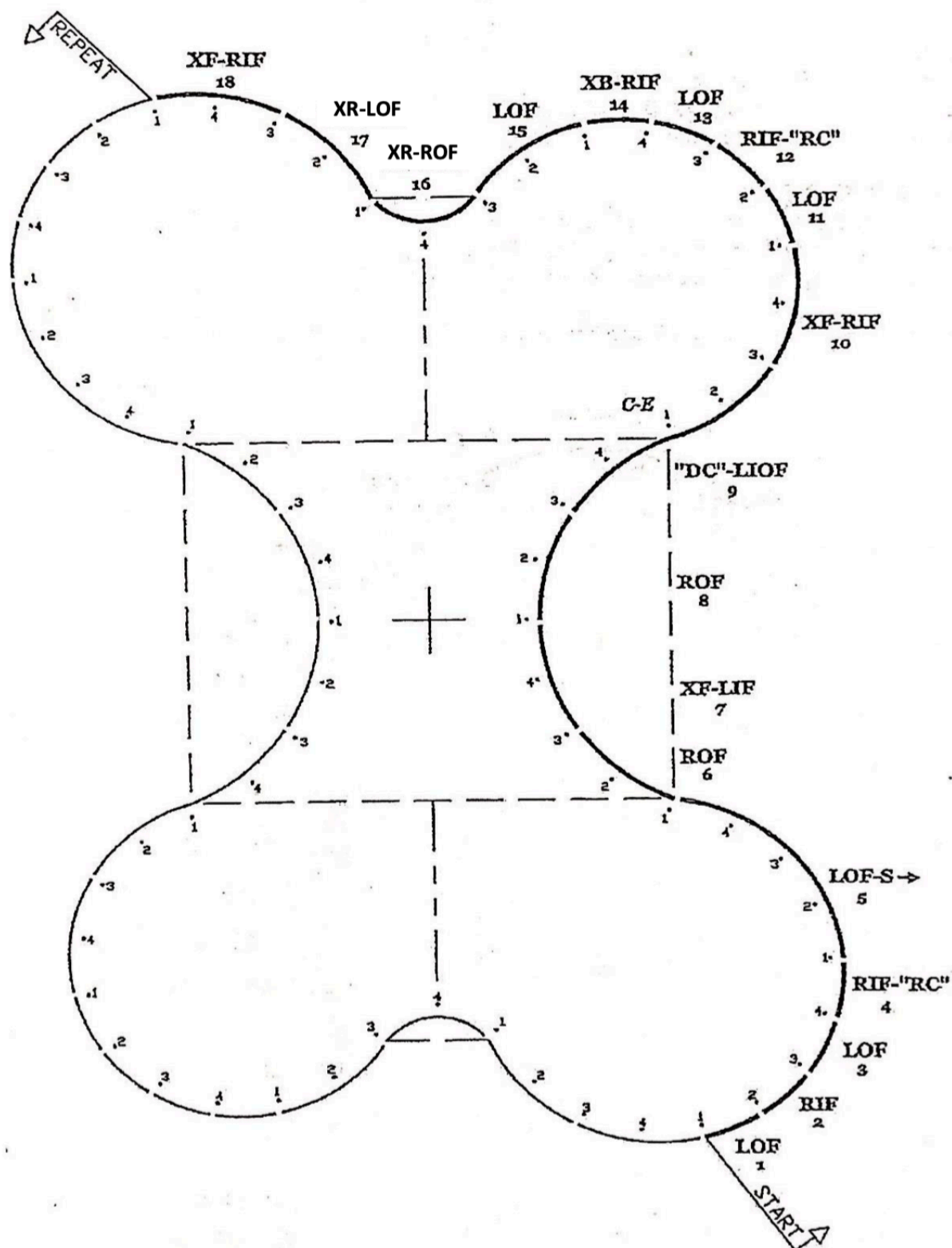
Steps #4 and #12 are raised chasses. On both steps the right skate is placed in the "parallel and" position alongside the left skate. The left skate is then raised vertically from the floor and then placed in the "parallel and" position alongside the right skate.

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.

DIAGRAMA – LUNA BLUES



KEY POINTS

- 1. Step 4 and step 5:** the step 4 a Raissed Chasse must be well executed with the foot being raised parallel to the floor on an inside edge. Step 5, a stroke taking the floor in parallel AND position with a swing of the free leg on the 3rd beat of the step without deviation from the edge.
- 2. Step 9:** a 4 beats Dropped Chasse (2 inside +2 outside), at the beginning of the step the free leg is extended to the front on the inside edge and maintained for 2 beats. The change of edge to the outside occurs on the third beat of the step, musical count 1, this outside edge should be maintained for 2 beats. Movement of the free leg is optional.
- 3. Steps 16:** a Cross Roll, outside to outside, sustained for 2 beats. The takeoff for this step is close and angular executed with a clear change of lean; there is no rockover or change of edge accepted preceding this step. Should begin (aimed to the center) and end on the same baseline (aimed to the short barrier).
- 4. Step 17:** a Cross Roll, outside to outside, sustained for 2 beats. The takeoff for this step is close and angular executed with a clear change of lean; there is no rockover or change of edge accepted preceding this step. Should be aimed to the short barrier.

MANHATTAN BLUES (WS)

MUSIC: Blues 4/4
PATTERN: Set

TEMPO: 92 BPM

ENTRADA

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.

DESCRIÇÃO

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

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

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

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

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

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

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

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

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

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

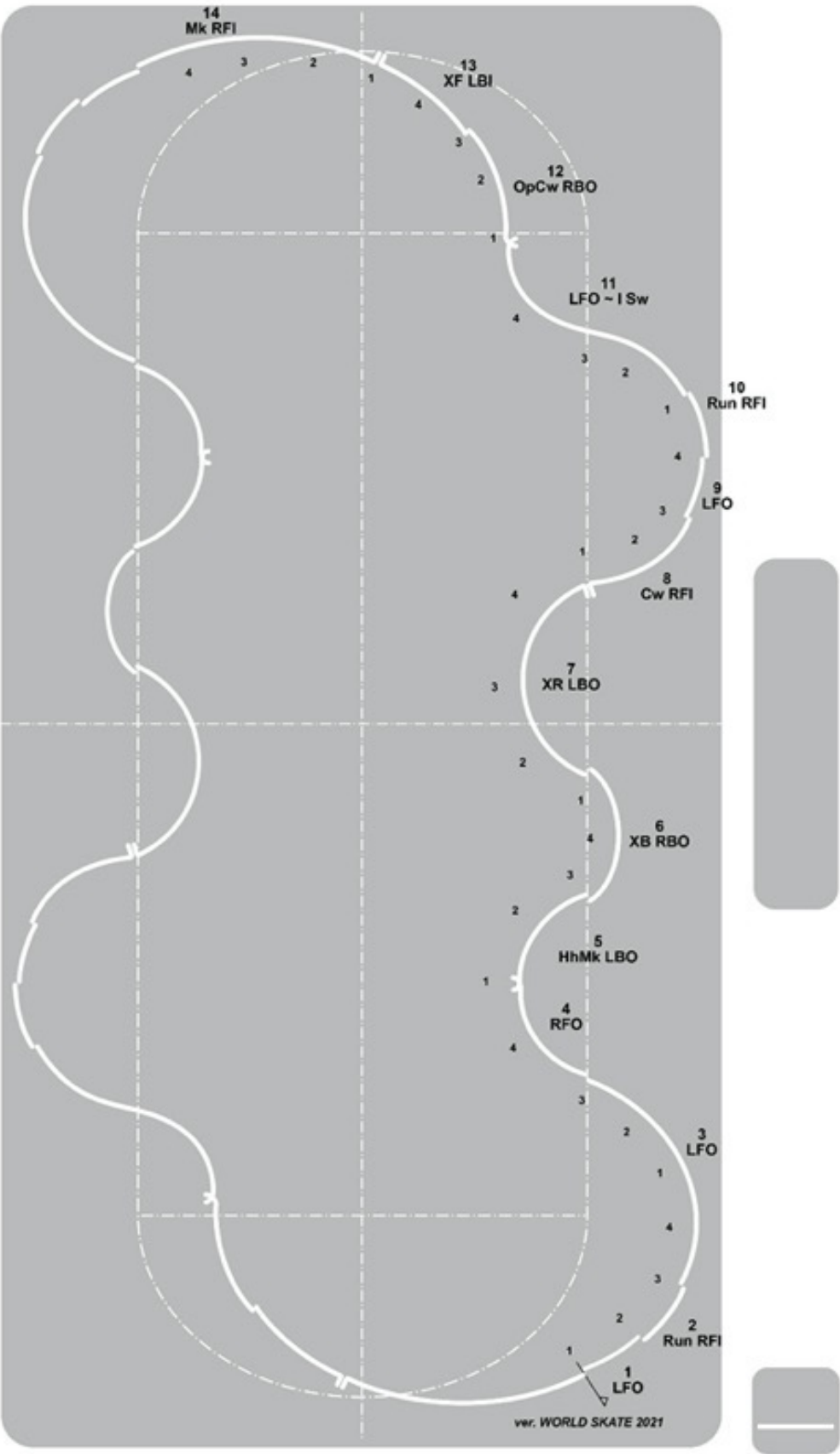
Step 14 Mk RFI (4 beats) is a right forward inside mohawk with feet starting with feet close together, where the movement of the free leg is optional.

List of steps – Manhattan Blues Solo

N °	STEP	BEATS
1	LFO	1
2	Run RFI	1
3	LFO*	4
4	RFO	2
5	Hh Mk LBO	2
6	XB RBO	2
7	XR LBO*	4
8	CwRFI	2
9	LFO	1
10	Run RFI	1
11	LFO - I - Swing	2+2
12	Op Cw RBO	2
13	XF-LBI	2
14	MkRFI*	4

*The movement of free leg is optional

DIAGRAMA – MANHATTAN BLUES



KEYPOINTS

1. Step 5 HhMk (heel to heel) LBO (2 beats): correct execution of the heel-to-heel mohawk, performed with feet close, placing the heel of the free foot near the heel of the skating foot, showing the correct outside edge at the moment of the step, respecting the outside edges required before and after the mohawk.
2. Step 7 XR LBO (4 beats), correct execution of the cross roll with an angular placement of the free foot as it becomes the skating foot, on the prescribed outside edge.
3. Step 12 OpCw RBO (2 beats), correct execution of the open choctaw, placing the right skate to the inside of the left skate, on a clear outside edge, maintained for 2 beats, respecting the prescribed edges required before and after the open choctaw.
4. Step 13 XF LBI (2 beats): correct technical execution of cross in front on an inside edge with feet close and parallel. Attention at the correct edge.

MARYLEE FOXTROT

Castro

MUSIC: Foxtrot 4/4; Counting 1-2-3-4
PATTERN: Set
AXIS: 45degrees

TEMPO: 92 BPM

ENTRADA

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

DESCRIÇÃO

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 #I & #2 and steps #13 & #14).

Steps #I through #7 and steps #15 through #20 make up the straight-away sequence of this dance. Steps #8 through #14 and steps #2I 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 #18 and #9 and steps #24 and #25 constitute an open held Mohawk turn, which must be executed heel-to-heel.

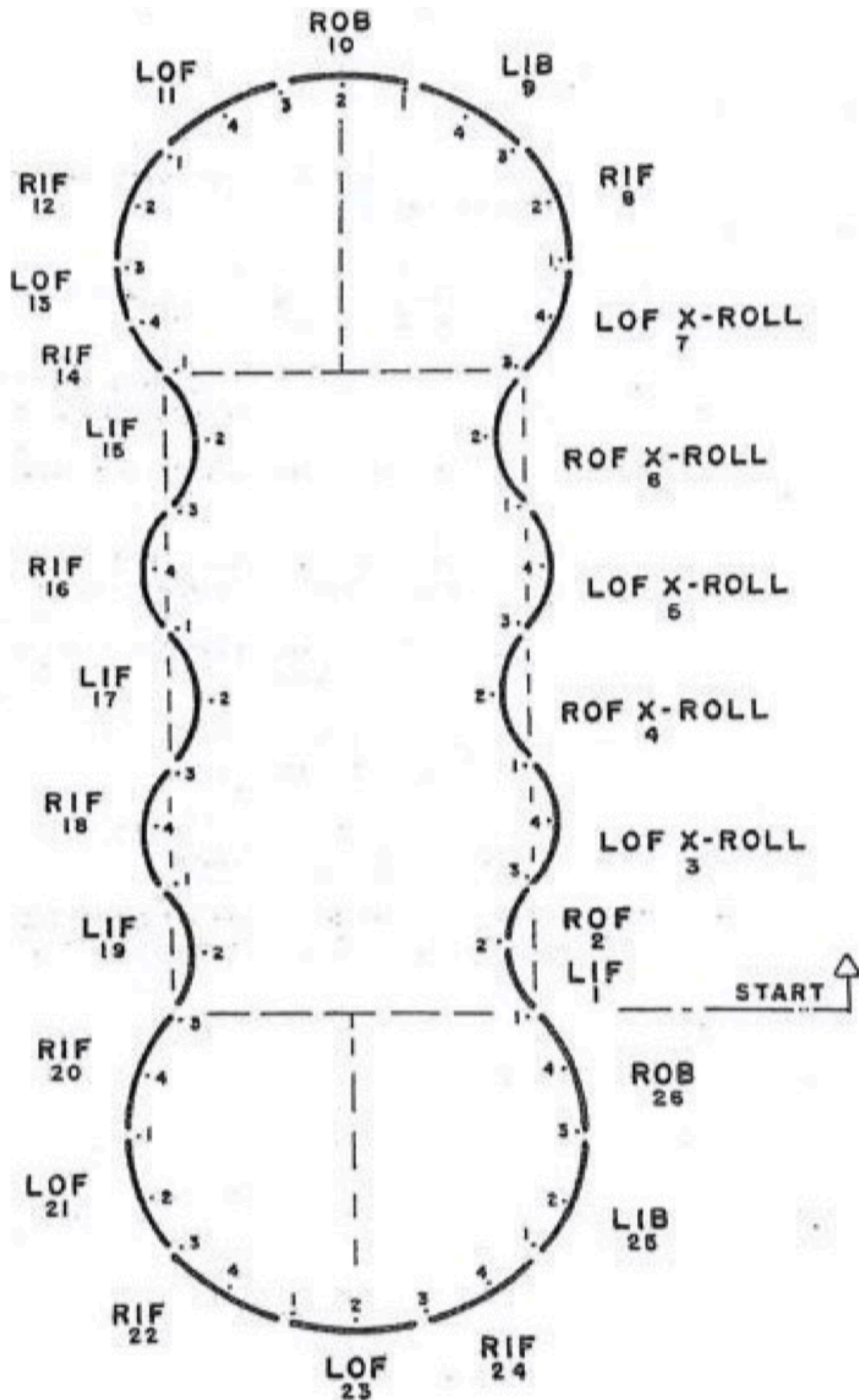
Steps #10 and #I I constitute a backward-to-forward open held Mohawk turn. The forward step of this turn must originate from behind the heel of the tracing skate.

Steps #26 and #I 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 #I through #6 and steps #15 through #19). The second count of steps #10 and #23 begins at the top of the continuous baseline.

DIAGRAMA – MARYLEE FOXTROT



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
PATTERN: Set

TEMPO: 106 BPM

ENTRADA

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. The opening steps must be either 12 or 24 beats of music in duration.

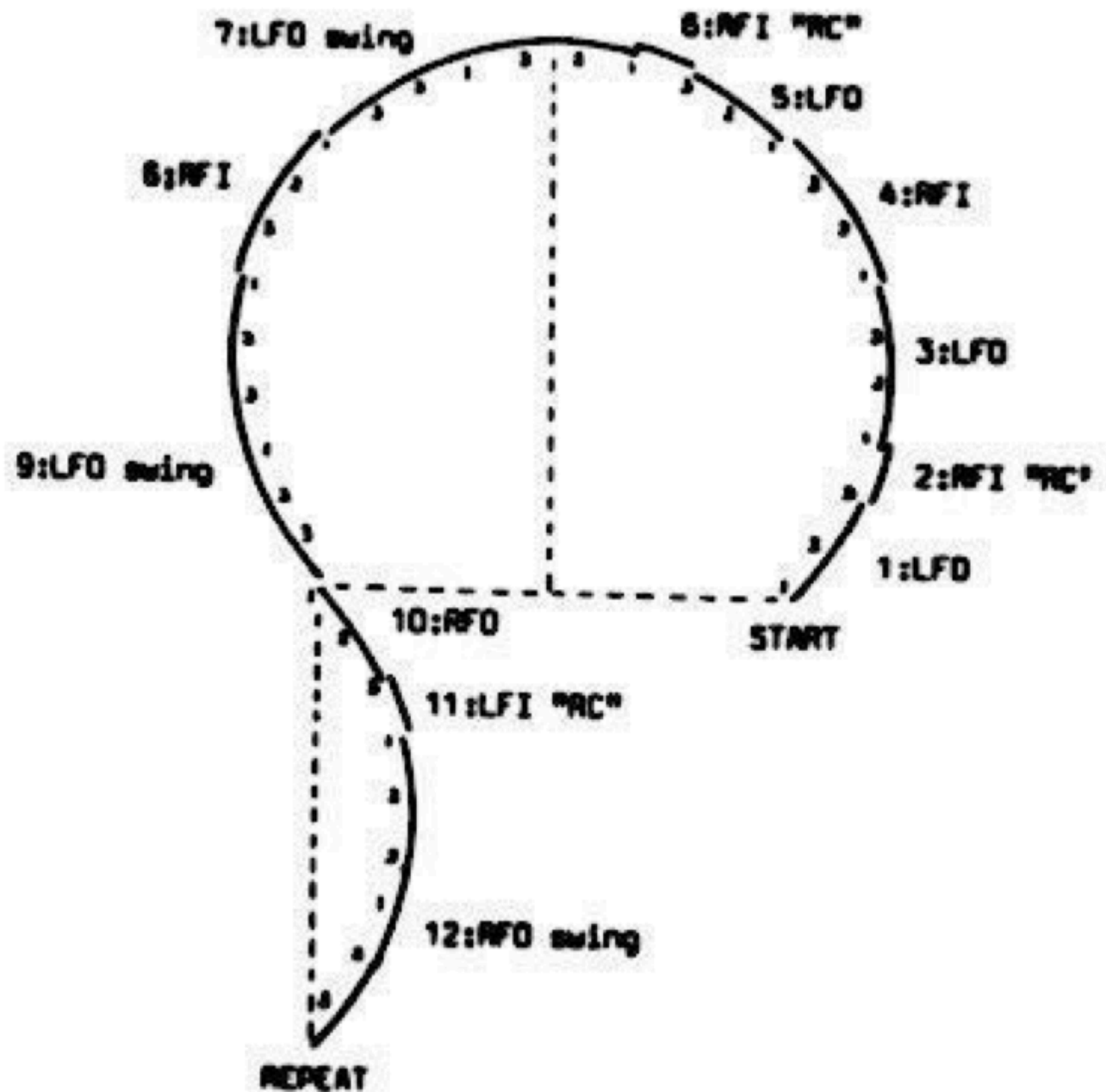
DESCRIÇÃO

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.

DIAGRAMA – MELODY WALTZ



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 ROF Swing must be executed on the outside edge for 6 beats, no rockover is allowed.

METROPOLITAN TANGO

MUSIC: Tango 4/4
PATTERN: Set
AXIS: 45 degrees

TEMPO: 100 BPM

ENTRADA

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

DESCRIÇÃO

- 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 I (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.

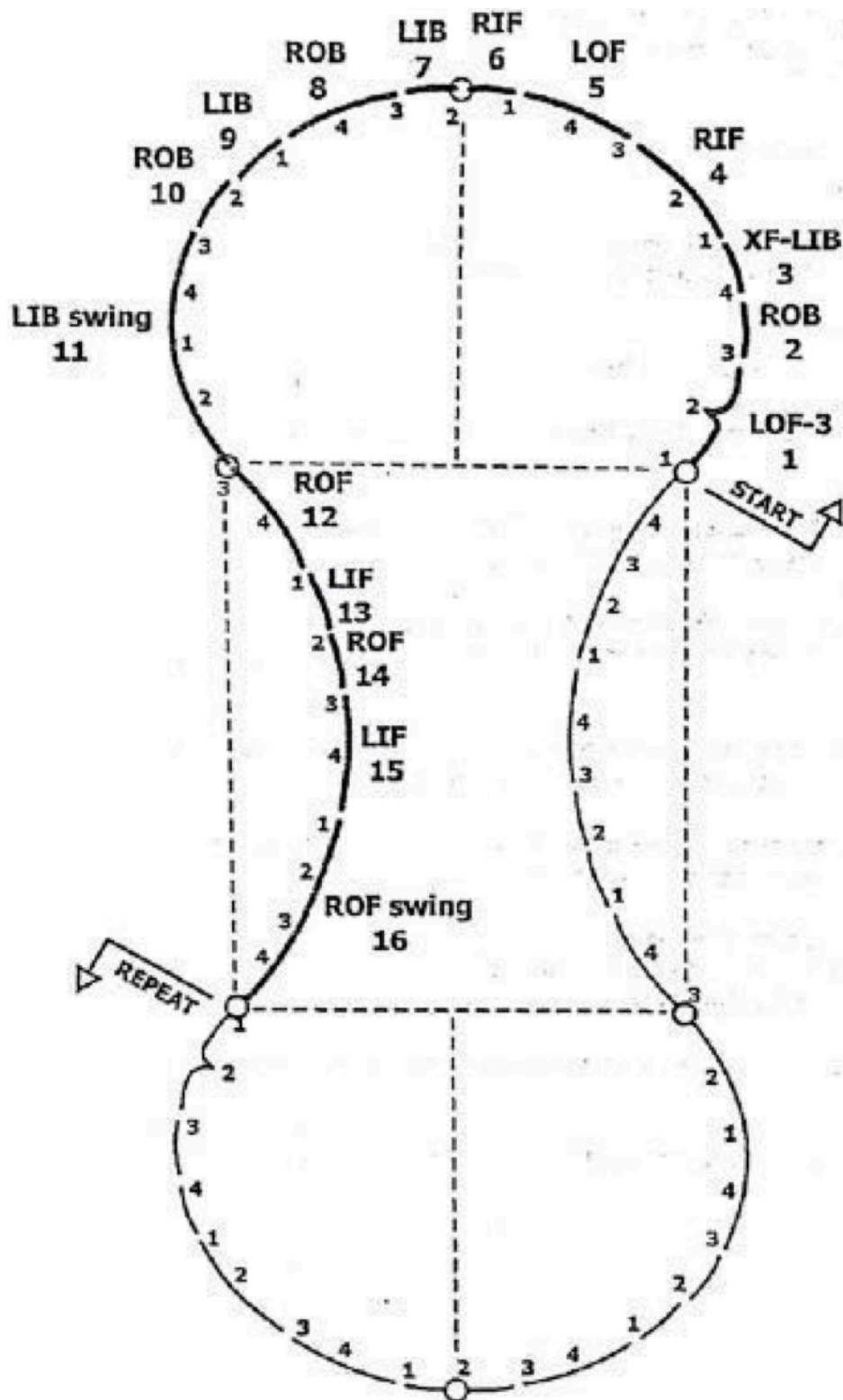
COMMON ERRORS

- I. Rocking over to an outside edge on step 11 causing the Choctaw to become a Mohawk.
- II. Incorrect edges on center lobe run sequence.
- III. 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.

DIAGRAMA – METROPOLITAN TANGO



KEYPOINTS

1. Step 1 LOF - 3t: 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
PATTERN: Set
AXIS: 45-90 degrees

TEMPO: 100 BPM
POSITION: Side "B"

ENTRADA

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.

DESCRIÇÃO

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 chasse steps. The raised chasse must:

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

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 chase, is made with the free leg moving forward into the direction of travel and then utilizing a tango swing to the rear.

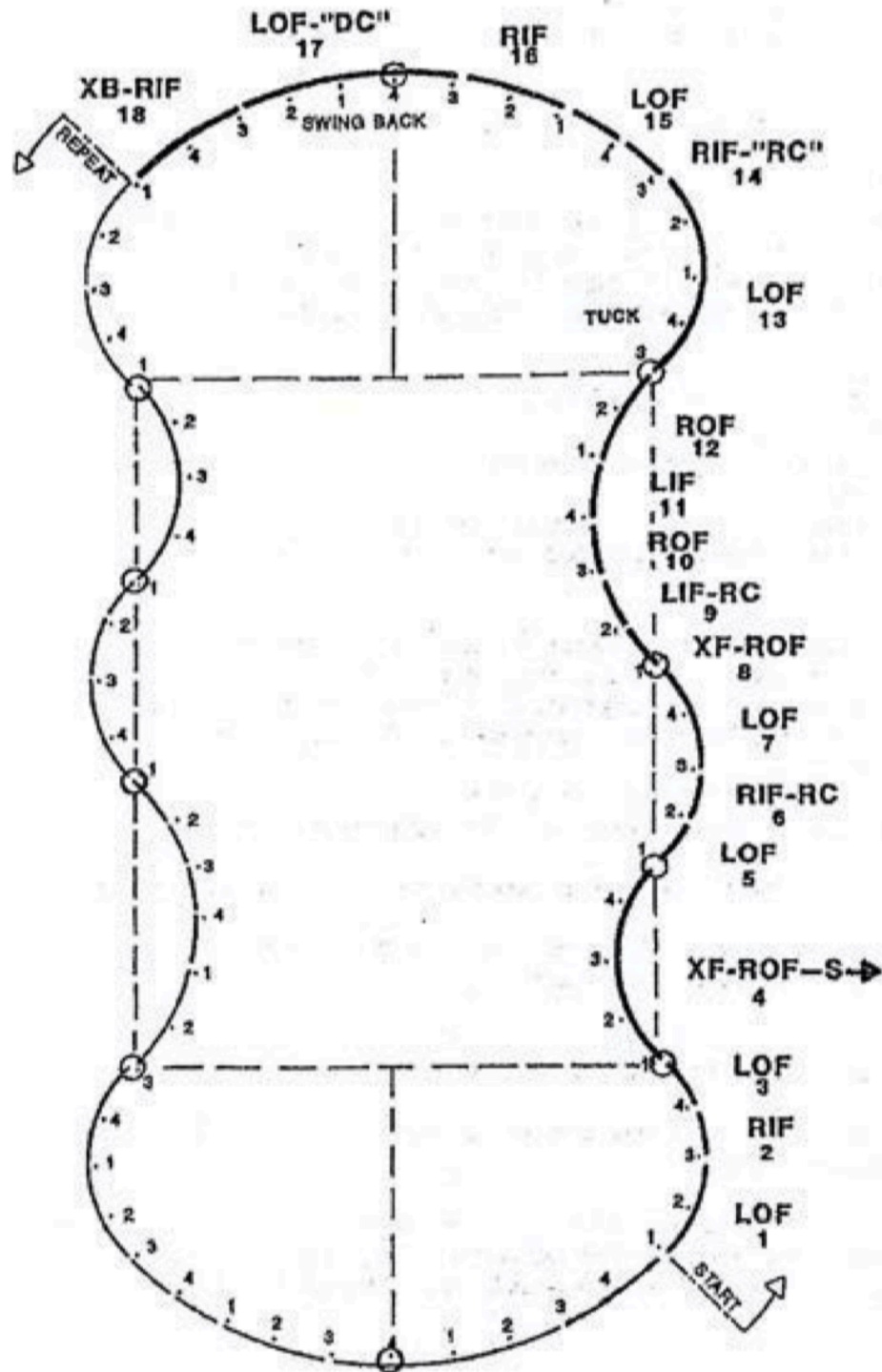
The dropped chasse is accomplished by:

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 chasse. The takeoff for this step must be crossed-foot, crossed-tracing, close and parallel.

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

DIAGRAMA – MILONGA TANGO



KEYPOINTS

1. Step 4 is a X Roll and must be properly executed.
2. Step 6 is a Raised Chasse and must be properly executed.
3. 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.
4. 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

Music: Tango 4/4; Counting 1-2-3-4
Tempo: 100 BPM

Rodger & Irwin

Position: Side B or Solo
Pattern: Set
Axis: 45-90 degrees

ENTRADA

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 (# more than one corner sequence is used). The opening steps must be either 8 or 16 beats of music in duration.

DESCRIÇÃO

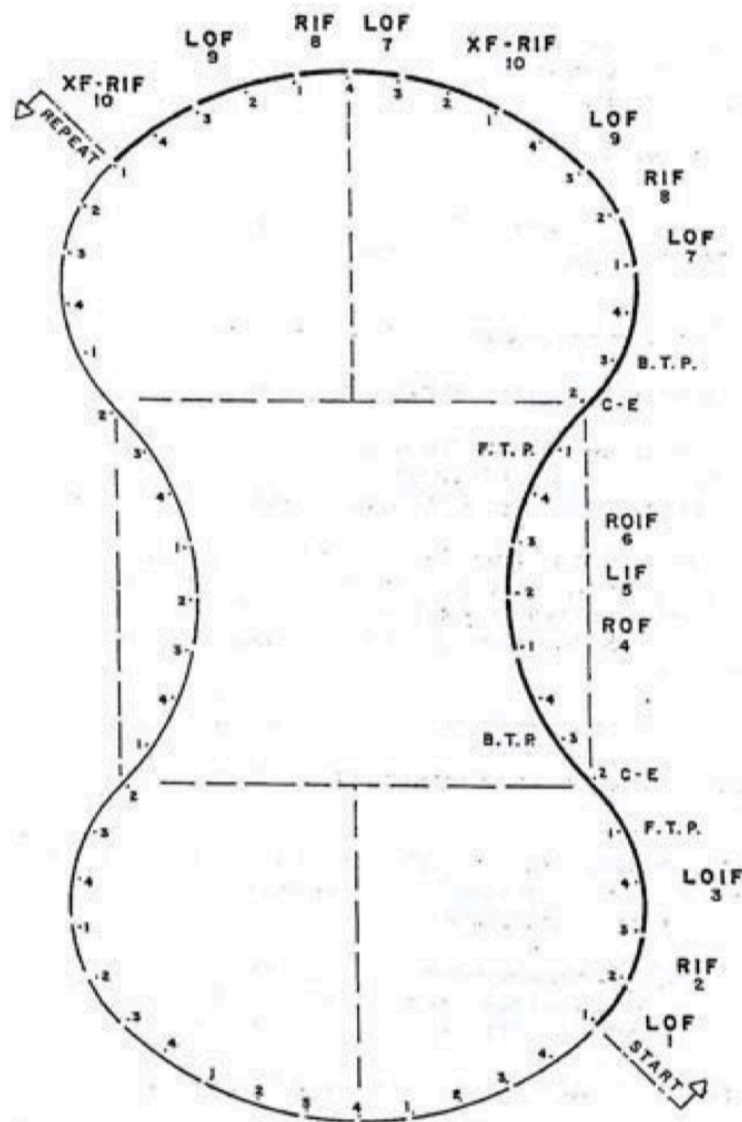
Steps #1 through #6 make up a straightaway sequence of this dance. There is a front and back toe point on each of the 6-beat OIF edges of the straightaway. The outside toe wheel touches the floor lightly on count 1 in front of the skating foot. The change of edge occurs on count 2. The inside toe wheel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

DIAGRAMA – PROGRESSIVE TANGO



KEY POINTS

- STEP 3 (LOIF):** 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 (ROIF):** 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 (XF-RIF):** 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 (XF-RIF repetition of 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.

QUICKSTEP BOOGIE

Music: Boogie 2/4; Counting 1-2-3-4
Tempo: 100 BPM

Nancy Phillips & David Ellender
Position: Side B or Solo
Pattern: Set or Border
Axis: 45-90 degrees

ENTRADA

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.

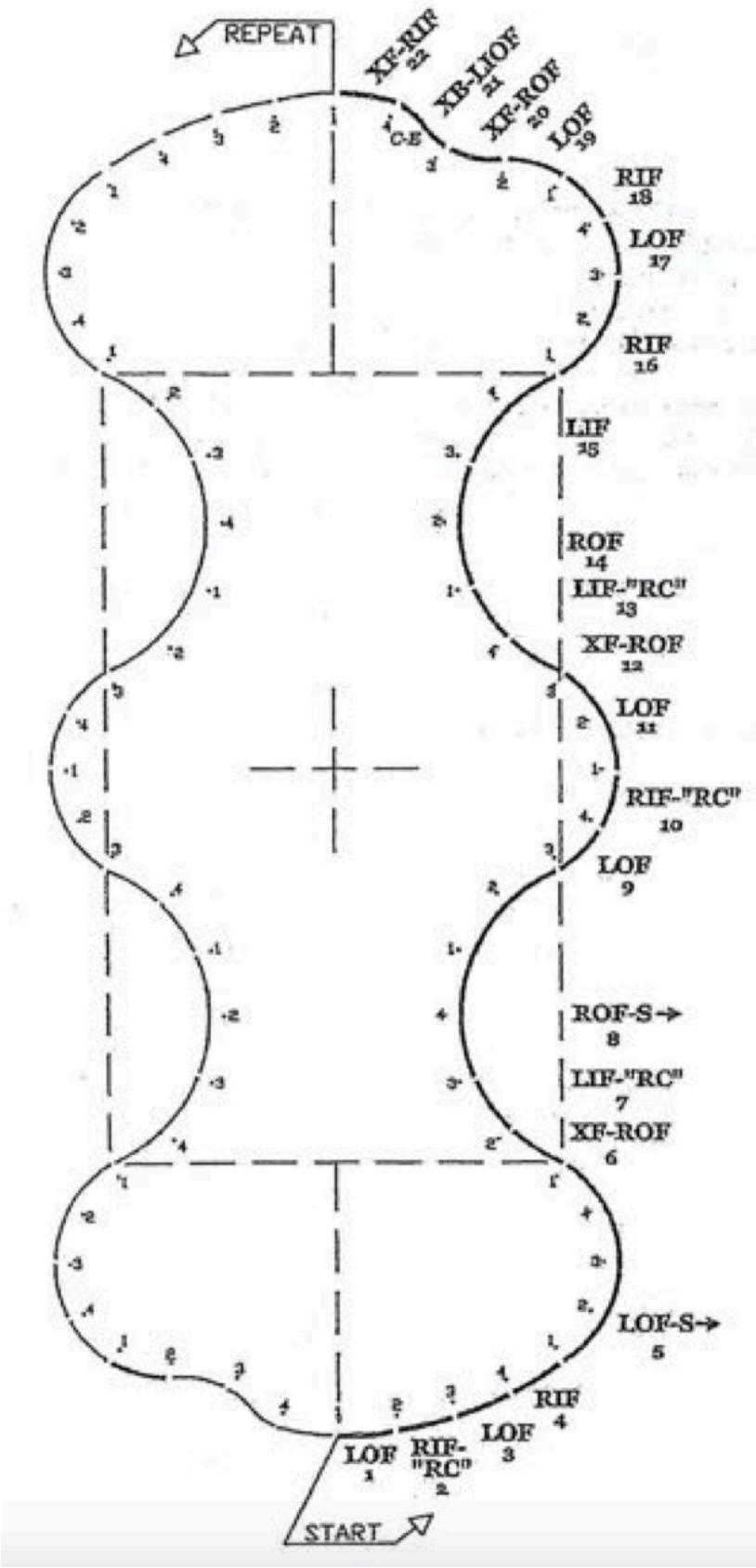
DESCRIÇÃO

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

DIAGRAMA – QUICKSTEP BOOGIE



KEY POINTS

- 1. STEP 6 (XF-ROF):** is a Cross Roll, outside to outside, sustained for 1 beats. The takeoff for this step is close and angular executed with a clear change of lean; there is no rockover or change of edge accepted preceding this step.
- 2. STEP 10 (RIF-RC):** is a Raissé Chassé and must be well executed. with the foot being raised parallel to the floor on an inside edge (maintained for 1 beat).
- 3. STEP 20 (XF-ROF):** is a crossed in front and must be executed with a clear change of lean.
- 4. STEP 21 (XB-LOIF):** 1 beat (1/2 inside + 1/2 outside) XB-LFOI, crossed back, with a definite change of edge from inner to outer must occur, after the XB.

RHYTHM BLUES

Robert Craigin (Modified)

MUSIC: Blues 4/4; Counting 1-2-3-4
PATTERN: Set
AXIS: 45-90 degrees

TEMPO: 88 BPM
POSITION: Side "B" or Solo

ENTRADA

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.

DESCRIÇÃO

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.

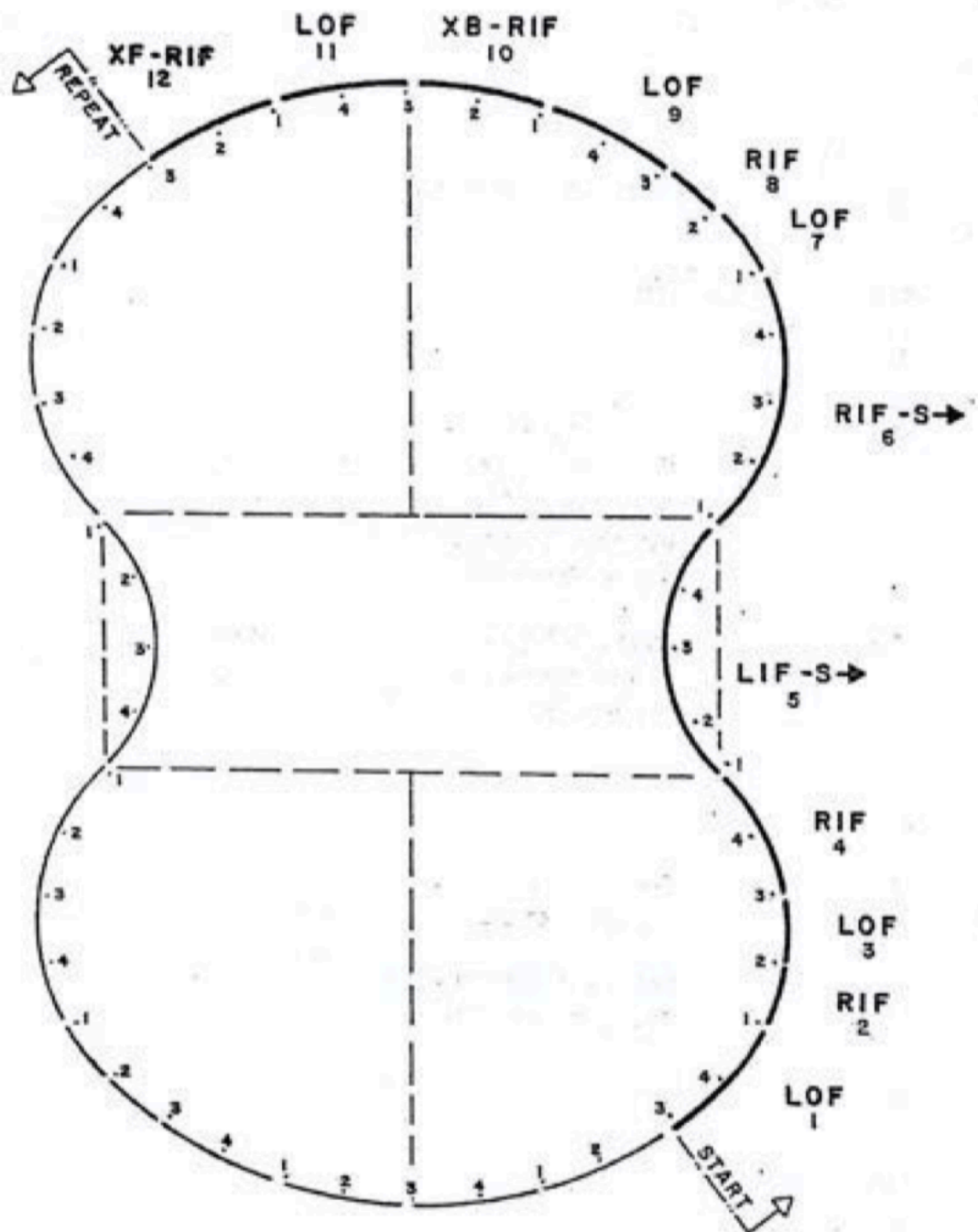
Step #10 (XB-RIF), a crossed chassé, is crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

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.

DIAGRAMA – RHYTHM BLUES



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.

ROLLER SAMBA

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

MUSIC: Samba 2/4
PATTERN: Set

TEMPO: 104 BPM

ENTRADA

The dance starts on count I of a measure of music. The first step skated must be step # I. The number of opening beats to be used must not exceed 24 beats of music, if this happens 0.5 points penalization will be applied.

DESCRIÇÃO

The dance must be performed with energy and determination.

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

Steps 3 LFO and 4 Run RFI (½ beat each) are respectively a push and a chasse in the direction of the short side barrier.

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

Step 7 CIMk LFO (1½ beats) is a closed mohawk that intersects the long axis and moves toward the long side barrier.

Steps 8 Ch RFI (½ beat) and Step 9 LFO (2 beats) are respectively a chasse and a push, both directed towards the long side barrier.

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

Steps 11 LFO and 12 OpMk RBOI (1 beat each) are respectively a push and an open mohawk.

Step 13 Mk LFO - Sw - I Sw, (6 total beats, 2 + 2 + 2), a mohawk in which the free leg swings in front on the 3rd beat and back on the 5th, simultaneously with a change of edge to inside; the step begins parallel to the long side barrier, and curves in the direction of the long axis to end on the 6th beat parallel to it.

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

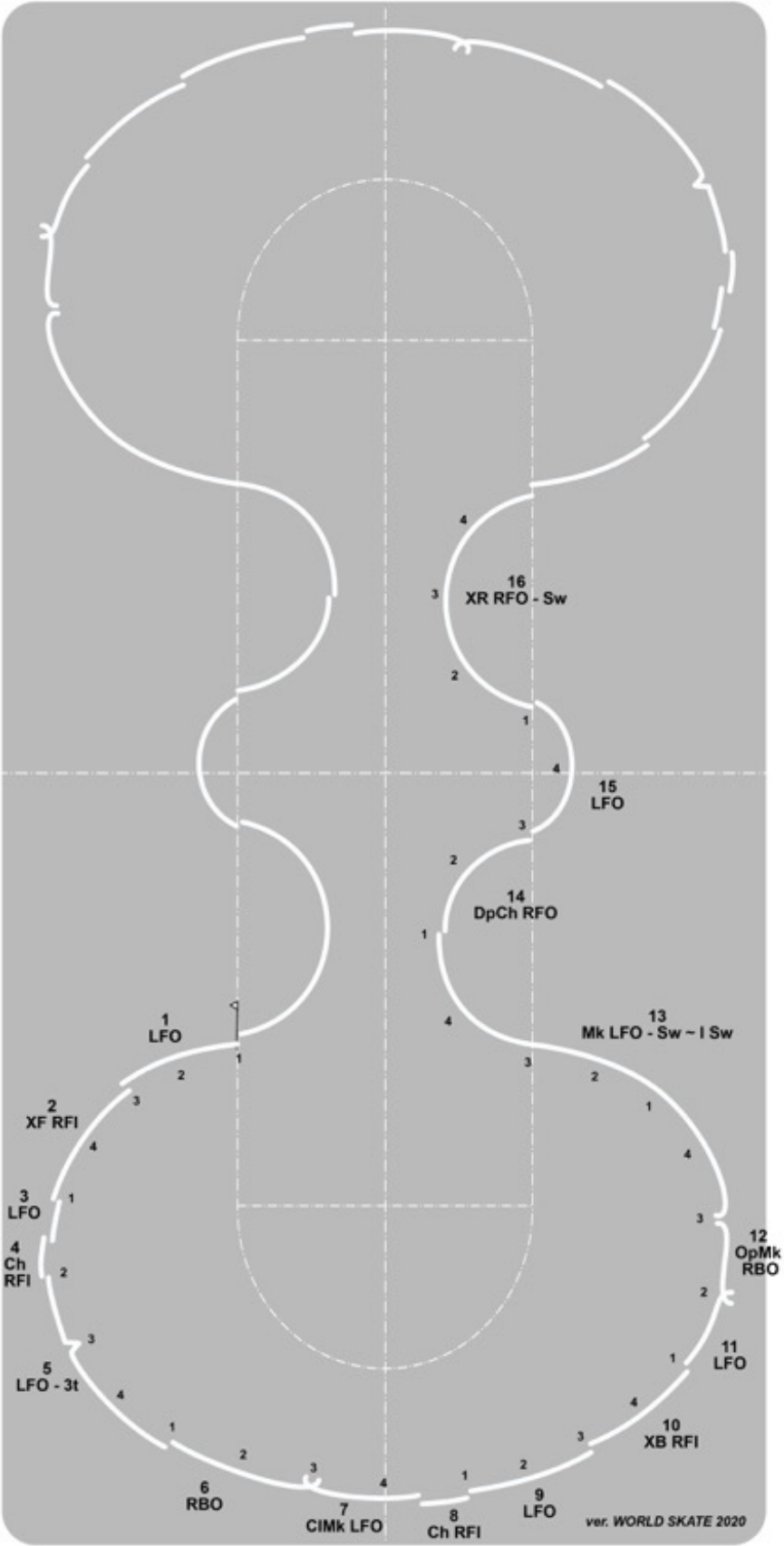
Step 15 LFO (2 beats) curves to end in the direction of the long axis by intersecting the short axis.

Step 16 XR RFO-Sw (4 total beats: 2+2), describes a large and marked lobe directed initially toward the long axis and then toward the long side barrier. The free leg swings in front on the third beat.

List of steps – Roller Samba Solo

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

DIAGRAMA – ROLLER SAMBA



KEYPOINTS

1. Steps 5 LFO 3t:

- Correct timing of the step.
- Correct technical execution of the three turn: starts on a clear outside edge for 1 beat. On the 2 beat the skater turns back to a clear inside edge with an evident cusp

2. Step 7 CIMk LFO:

- Correct technical execution and timing of the closed mohawk, on the correct edges (outside to outside), with feet close together.

3. Step 12 Op Mk RBO:

- Correct technical execution of the open mohawk, performed with feet close together, showing the correct outside edge at the time of the step.

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

- Correct technical execution of the cross roll, performed with a clear and correct outside edge, with adequate inclination of the body.

SIESTA TANGO (WS)

By George Muller

MUSIC: Tango 4/4
PATTERN: Set

TEMPO: 100 BPM

ENTRADA

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

DESCRIÇÃO

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 HhMk LBI (1 beat) Correct technical execution of the Heel to heel mohawk, with feet close together, executed on a clear inside edge.

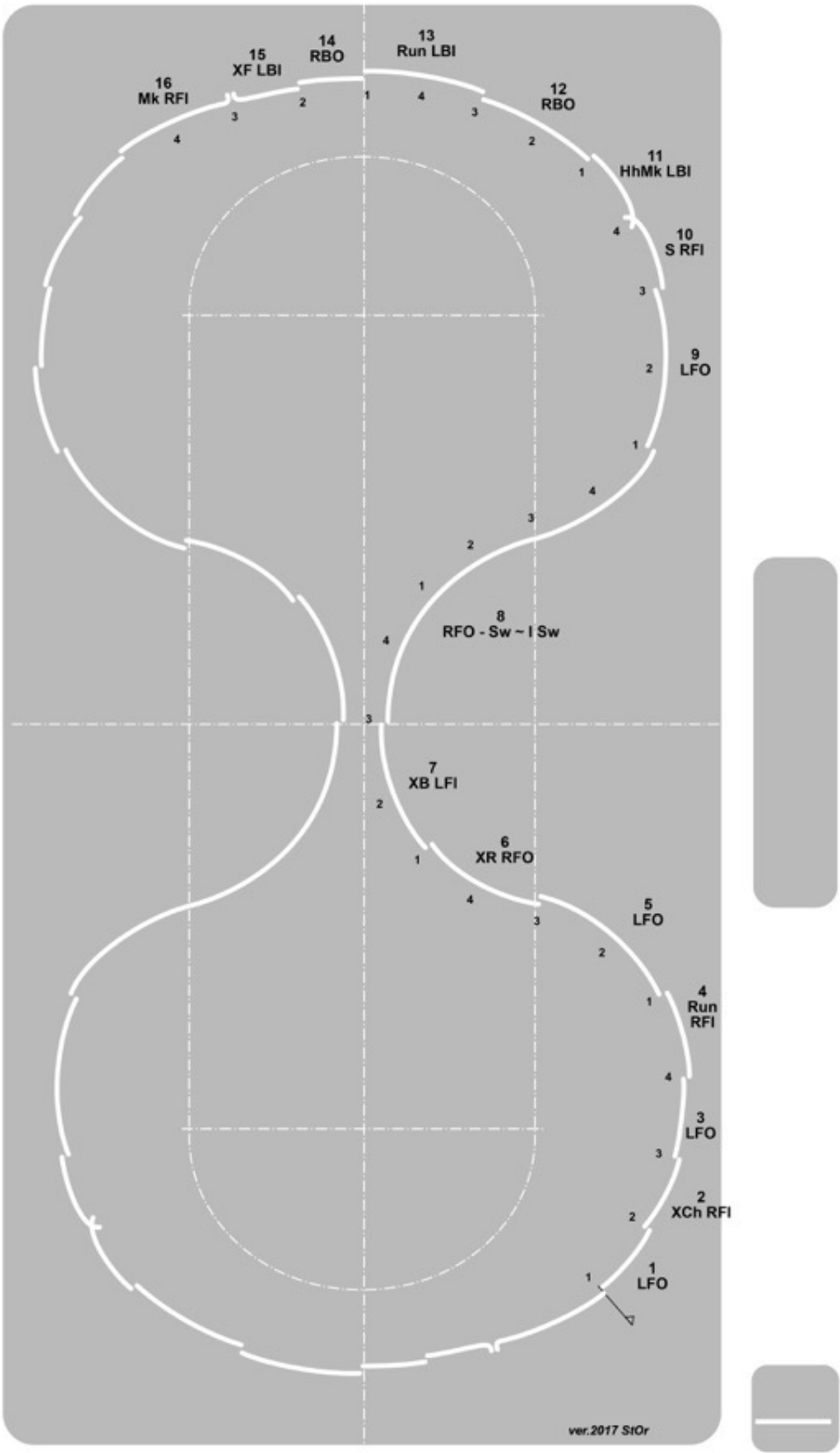
Step 12 RBO (2 beats) and step 13 Run LBI (2 beats) are skated before the long axis and step 14 RBO (1 beat) begins on the long axis. Steps 13 and 14 are skated almost parallel to the short side barrier.

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.

List of steps – Siesta Tango Solo

NO	STEPS	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	HhMk LBI	1
12	RBO	2
13	Run LBI	2
14	RBO	1
15	XF LBI	1
16	Mk RFI	2

DIAGRAMA – SIESTA TANGO



KEYPOINTS

1. 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).

2. Step 8:

Step 8 RFO Sw/Sw (2+2 beats outside edge + 2 beats inside edge)> Correct technical execution of the swing, an outside edge for 4 beats, with the free leg extended in back for 2 beats, then swings in front on the 3rd 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.

3. Step 11:

Step 11 HhMk LBI (1 beat) - Correct technical execution of the Heel-to-Heel Mohawk, with feet close together, executed on a clear inside edge.

4. 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.

SKATERS MARCH (WS)

By Irwin & Nazzaro

MUSIC: March 4/4
PATTERN: Set

TEMPO: 100 BPM

ENTRADA

The dance starts on count I of a measure of music. The first step skated must be step # I. The opening steps must be either 12 or 24 beats of music in duration for the American Style and for the pre-international it can be up to 24 beats for opening.

DESCRIÇÃO

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 roll 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.

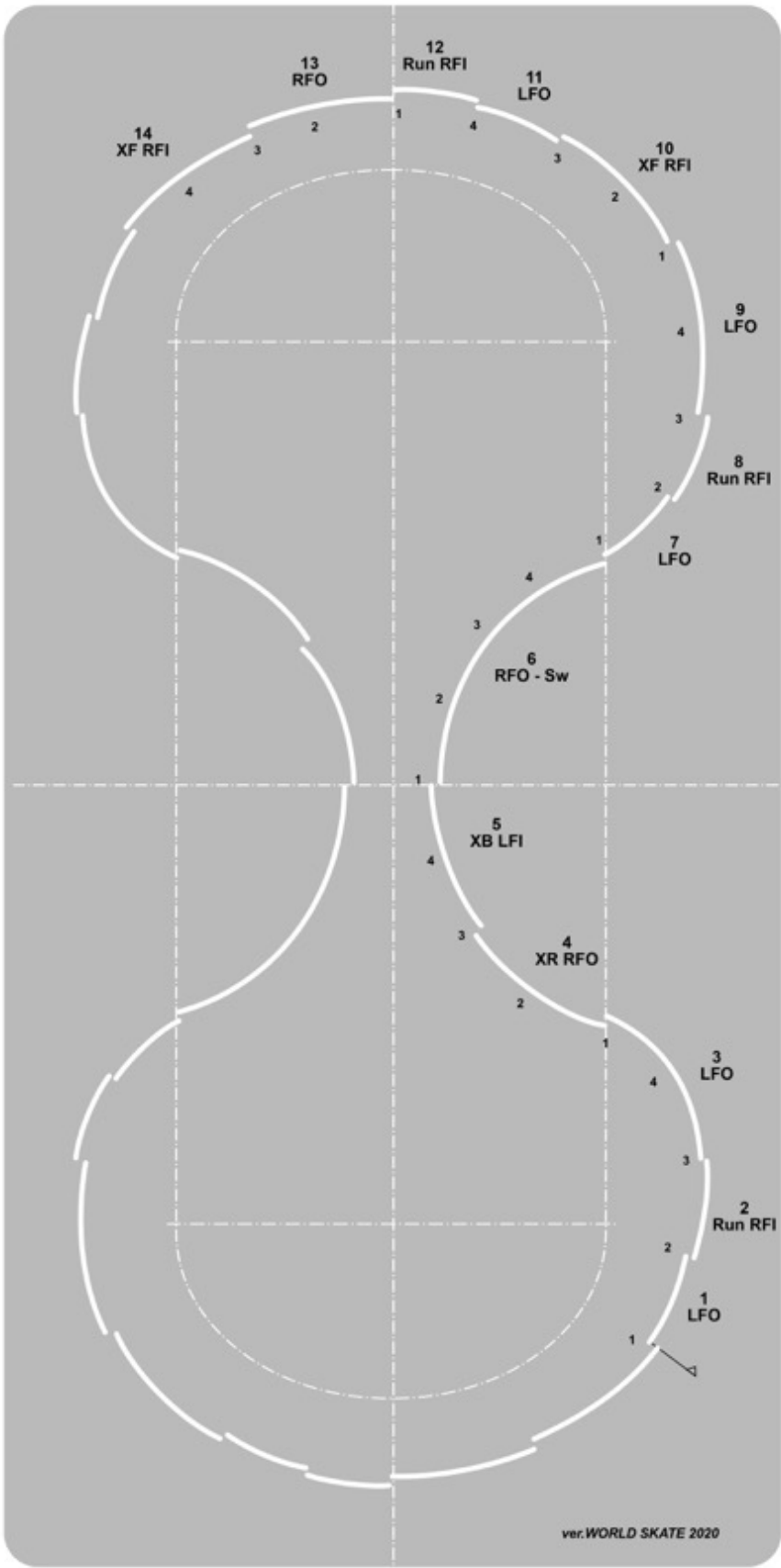
Step 10 XF RFI (2 beats) is a cross front with extension of the left leg in back with the free toe slightly open, aimed in the direction of the short side barrier.

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.

List of steps – Skaters March Solo

No.	Steps	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

DIAGRAMA – SKATERS MARCH



KEYPOINTS

1. Steps 4 XR RFO (2 beats) and Step 5 XB LFI (2 beats):

- Correct technical execution of the cross roll.
- The cross back must be performed with close feet.

2. Step 6 RFO Sw (2+2 beats):

- Correct technical execution of stroke 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 cross 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 cross with the simultaneous extension of the left leg in back with the toe of the free leg slightly open.

SOUTHLAND SWING

Jack & Irene Boyer

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

Position: Side B and Reverse Side B on steps #10 and #11, using thumb pivot grip or Solo
Pattern: Set
Axis: 45-90 degrees

ENTRADA

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

DESCRIÇÃO

Steps #1 through #*4 comprise one straightaway sequence of this dance. On some slaring 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 trading 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 partner will not be disturbed.

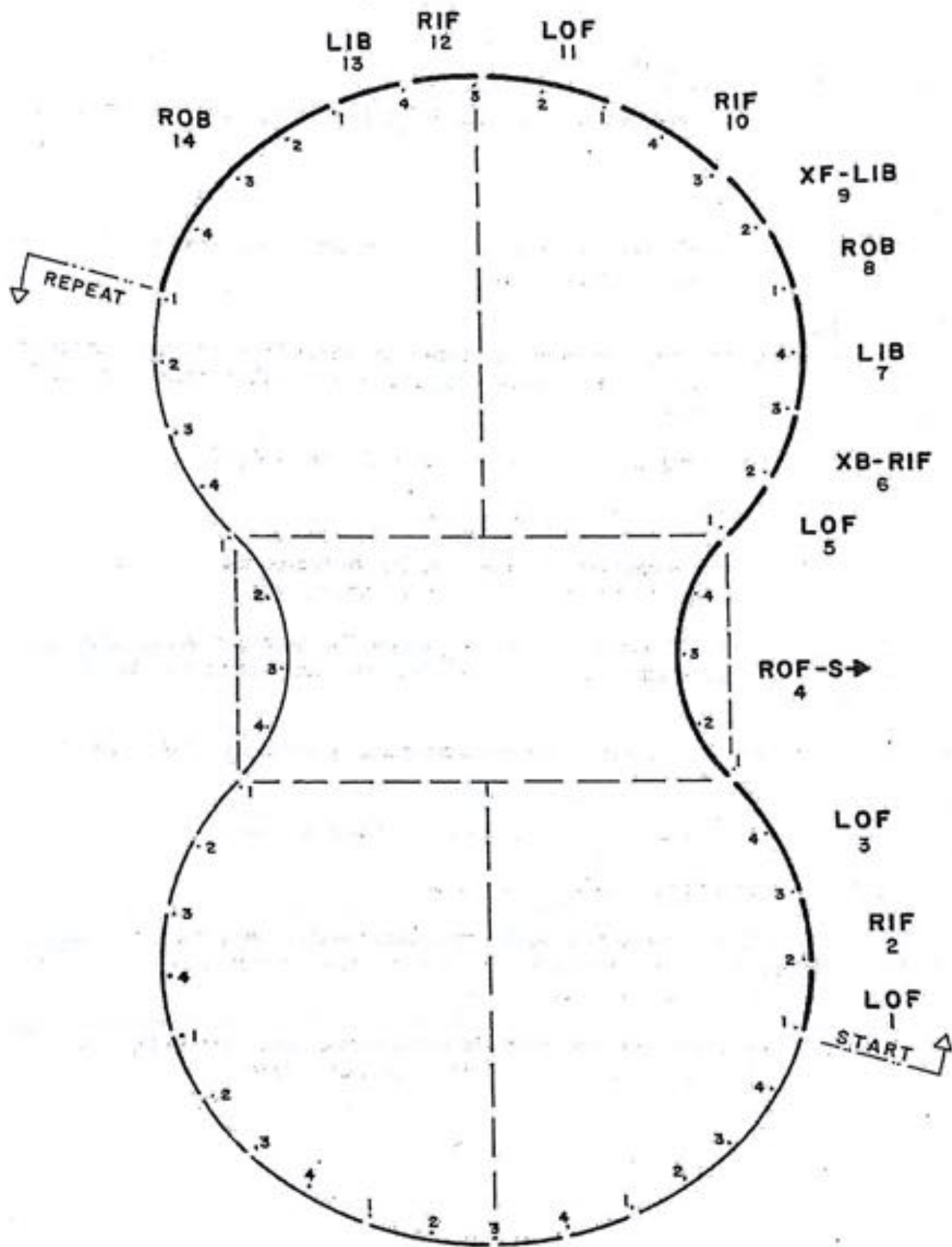
At the end of step #6 the woman deepens her edge to cross tracing with the man before executing step #7. During steps #9 #10 and #12-#13 each skater rotates around his/her own axis.

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 #* begins at the top of the center lobe. Step #12 begins at the top of the continuous barrier lobe.

DIAGRAMA – SOUTHLAND SWING



KEY POINTS

- 1. STEP 4 (ROF-S):** is a Swing and must be on the proper edge and held for 4 beats. The swing must occur on the third beat of the step.
- 2. STEPS 6 (XB-RIF) and 7 (LIB):** step 6 is an Crossed back inside and must align at least the front wheels of the right skate with the back wheels of the left skate in order to be considered and. Step 7 comprise a heel to heel open held Mohawk, executed on a clean inside edge.
- 3. STEPS 9 (XF-LIB) AND 10 (RIF):** step 9 is an inside Crossed in front and must align at least the back wheels of the left skate with the front wheels of the right skate in order to be considered. Step 9 is a behind the heel open held Mohawk, must be on a clean inside edge.
- 4. STEPS 12 (RIF) AND 13 (LIB):** comprise a heel to heel open Dropped Mohawk.

SWING WALTZ

Virginia Gilmetti-Burton

MUSIC: Waltz 3/4; Counting 1-2-3
PATTERN: Set
AXIS: 45-60 degrees

TEMPO: 120 BPM
POSITION: Side "B" or Solo

ENTRADA

The dance starts on count I 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.

DESCRIÇÃO

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.

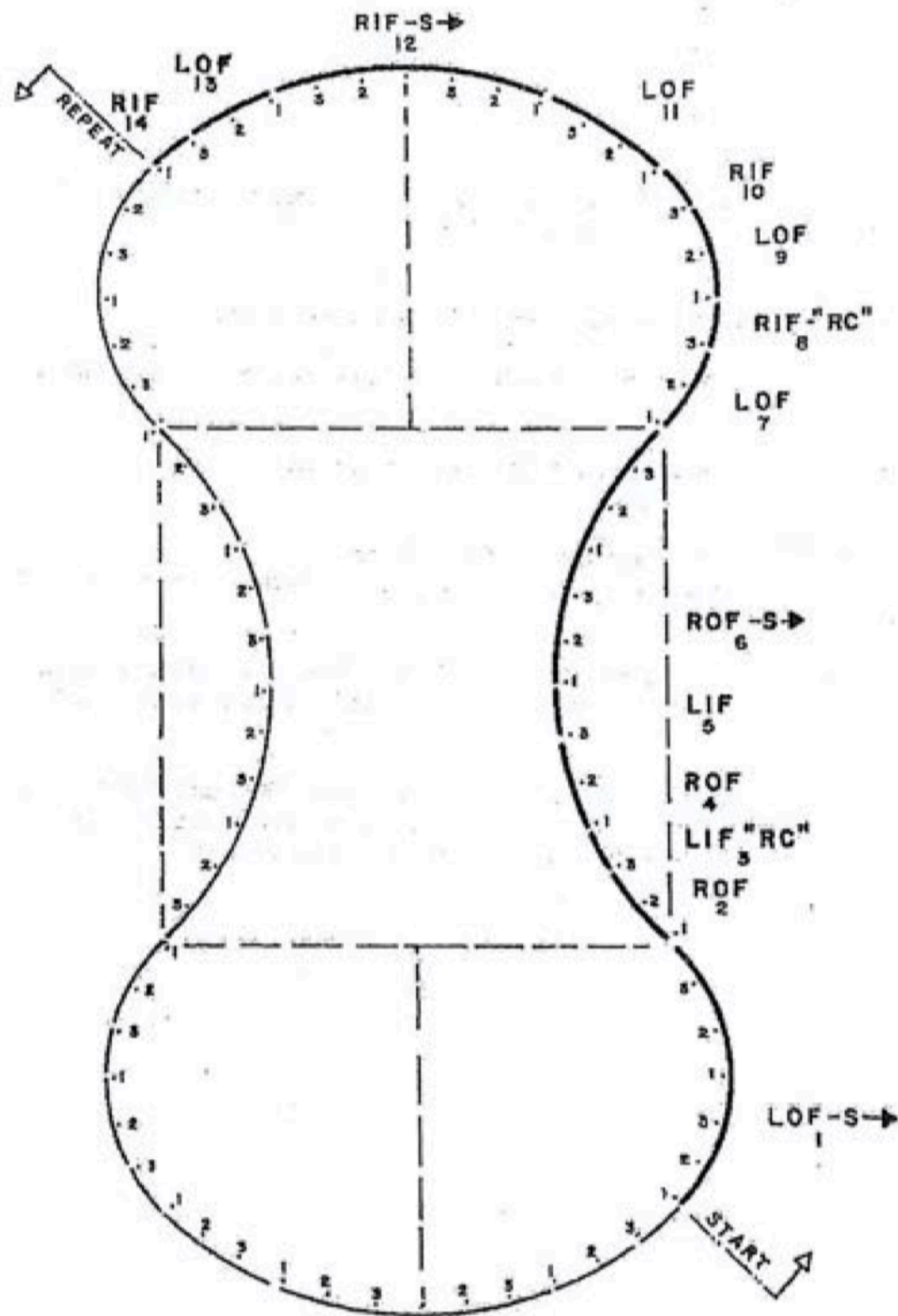
Steps #3 and #8 are raised chasse steps. The raised chasse must:

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.

DIAGRAMA – SWING WALTZ



KEYPOINTS

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

TEN FOX

Music: Foxtrot 4/4; Counting 1-2-3-4
Tempo: 100 BPM

George Müller

Position: Closed "A", Open "D", Side Closed "F" or Solo
Pattern: Set
Axis: 45-60 degrees

ENTRADA

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.

DESCRIÇÃO

Steps #1 through #4 must take the floor in the "parallel and" position, with the man tracing 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 skate's 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 #BB. 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.

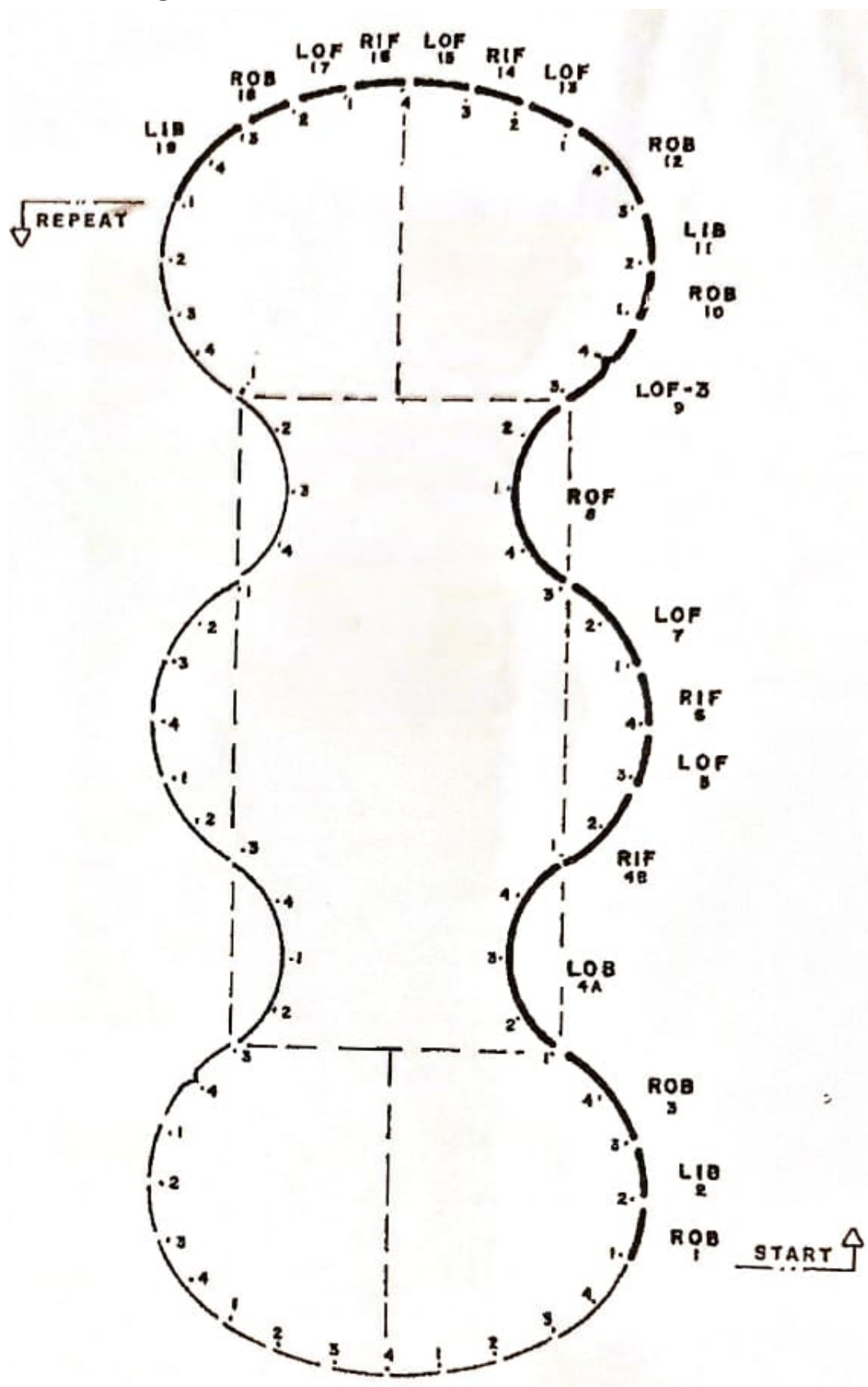
The man's step #1B, the XF-LIB, is a crossed chassé, Step #19 is executed from behind the heel of the left skate. It is imperative that the man tracks the woman on step #19.

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 stop #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.

DIAGRAMA – TEN FOX



KEY POINTS

- 1. STEPS 4A (LOB) AND 4B (RIF):** constitute a behind the heel open held Choctaw, from a left outside edge to a right inside edge.
- 2. STEP 9 (LOF-3t):** is a three turn of 2 beats (1 outside + 1 inside) and must be executed correctly with feet closed together.
- 3. STEP 13 (LOF), 14 (RIF), 15 (LOF), 16 (RIF) AND 17 (LOF):** are progressive runs.
- 4. STEPS 17 (LOF) AND 18 (ROB):** (for 1 beat each step) constitute a heel to heel open Dropped Mohawk.

VIENNESE WALTZ (WS)

By Erik Van der Weyden and Eva Keats

MUSIC: Waltz 3/4
PATTERN: Set

TEMPO: 138 BPM
START: Step 1 count #1

ENTRADA

The dance starts on count I 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.

DESCRIÇÃO

For Solo Dance, uses the man's steps.

The Viennese Waltz is danced at a good pace and with strongly curved edges. This is a lilting and graceful dance. The movements of the free legs, if not mentioned, are of free interpretation (optional).

The dance begins on Waltz position or in Partial tango maintained until step 4.

Step 1 LFO man/RBO woman (1 beat) stroke, step 2 run RFI man/LBI woman (1 beat), step 3 LFO man/RBO woman stroke (3 beats) are a sequence of steps aimed toward the long side barrier and finishing to the long axis. The partners' position may be directly in Waltz or slightly to one side in Partial Tango for the purpose of expression as long as the variations do not interfere with the correct edges and good skating.

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.

Step 4 is a XF RFO (1 beat) for the man and a XB LBO (1 beat) for the woman, where both partners change to Tango position.

Steps 5 is a XB LFI~O (2+1 beats) for the man and a XF RBI~O (2+1 beats) for the woman. This step, originated from a cross behind for the man and a cross in front for the woman, places partners in Tango position. The change of edge is performed with the free foot passing close to the skating foot and must be executed on the third beat. The hold flows from Partial Tango to Waltz during the change edge.

Step 6 XB RFI (3 beats) for the man and XF LBI (3 beats) for the woman, partners assume Partial Reverse Tango position.

Step 7 LFO-3t (2+1 beats) for the man is a stroke followed a 3 turn and RBO (3 beats) stroke for the woman. The position flows from Partial Reverse Tango to Waltz, at the end of 3turn of the man.

Step 8 RBO~I (2+1 beats) for the man is a stroke and Mk LFO~I (2+1 beats) for the woman. The woman should be careful to follow her partner's tracing, remaining in Waltz position. 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. This step is parallel to the long axis.

Step 9 Mk LFI (3 beats) for the man and RFO (3 beats) stroke for the woman, the partners are momentarily in Foxtrot position with the shoulders parallel to the tracing. This step initially aims to the short axis and finishes toward the long side barrier.

Step 10 ClCW RBO (2 beats) a closed choctaw for the man while the woman skates a LFO (2 beats) stroke, partners cross tracing and assume Partial Tango position. The direction of this step is perpendicular to the long side barrier.

Steps 11 is a XF LBI (1beat) for the man and OpMk RBO (1 beat) an open mohawk for the woman. After the mohawk, the woman's step 12 LBI (3 beats) is placed at the side and slightly back of the right foot while the man skates a RFI (3 beats). The partners assume Waltz position.

Step 13 LFO (3 beats) for the man and RBO (3 beats) for the woman, are strokes. The aim is initially parallel to the long axis, goes away from the long side barrier, finishing almost toward the center of the rink.

Step 14 XR RFO 3t (2+1 beats) for the man and XR LBO (3 beats) for the woman is a cross roll for the skaters. The partners change from Waltz position to Tango position having right hips together. The man performs a three turn on the third beat of the step. This step starts toward the long axis and finishes parallel to it.

Step 15 LBO (3 beats) stroke for the man and Mk RFO (3 beats) for the woman, beginning parallel to the long axis and finishing almost toward the long side barrier.

Step 16 RBO man/LFO woman (1 beat), step 17 LBI man/RFI woman (1 beat), step 18 RBO man/LFO woman (3 beats) are a sequence of steps aimed toward the long side barrier and finishing away, heading to the long axis. The partners' position may be directly in Waltz or slightly to one side in Partial Tango for the purpose of expression as long as the variations do not interfere with the correct edges and good skating.

Step 19 is a XB LBO (1 beat) for the man and a XF RFO (1 beat) for the woman, where both partners change to Tango position.

Steps 20 is a XF RBI~O (2+1 beats) for the man and a XB LFI~O (2+1 beats) for the woman. This step, originated from a cross in front for the man and a cross behind for the woman, places partners in Tango position. The change of edge is performed with the free foot passing close to the skating foot and must be executed on the third beat.

Step 21 XF LBI (3 beats) for the man and XB RFI (3 beats) for the woman, partners assume Partial Reverse Tango position. This step is parallel to the short side barrier.

Step 22 RBO (3 beats) for the man and LFO (3 beats) are strokes in Waltz position. This step is almost parallel to the long axis.

Step 23 XR LBO (3 beats) for the man and XR RFO 3t (2+1 beats) for the woman, is a cross roll for both partners. The couple changes from Waltz relationship to a Partial Tango position having right hips together. The woman performs a three turn on the third beat of the step. This step aims to the long axis.

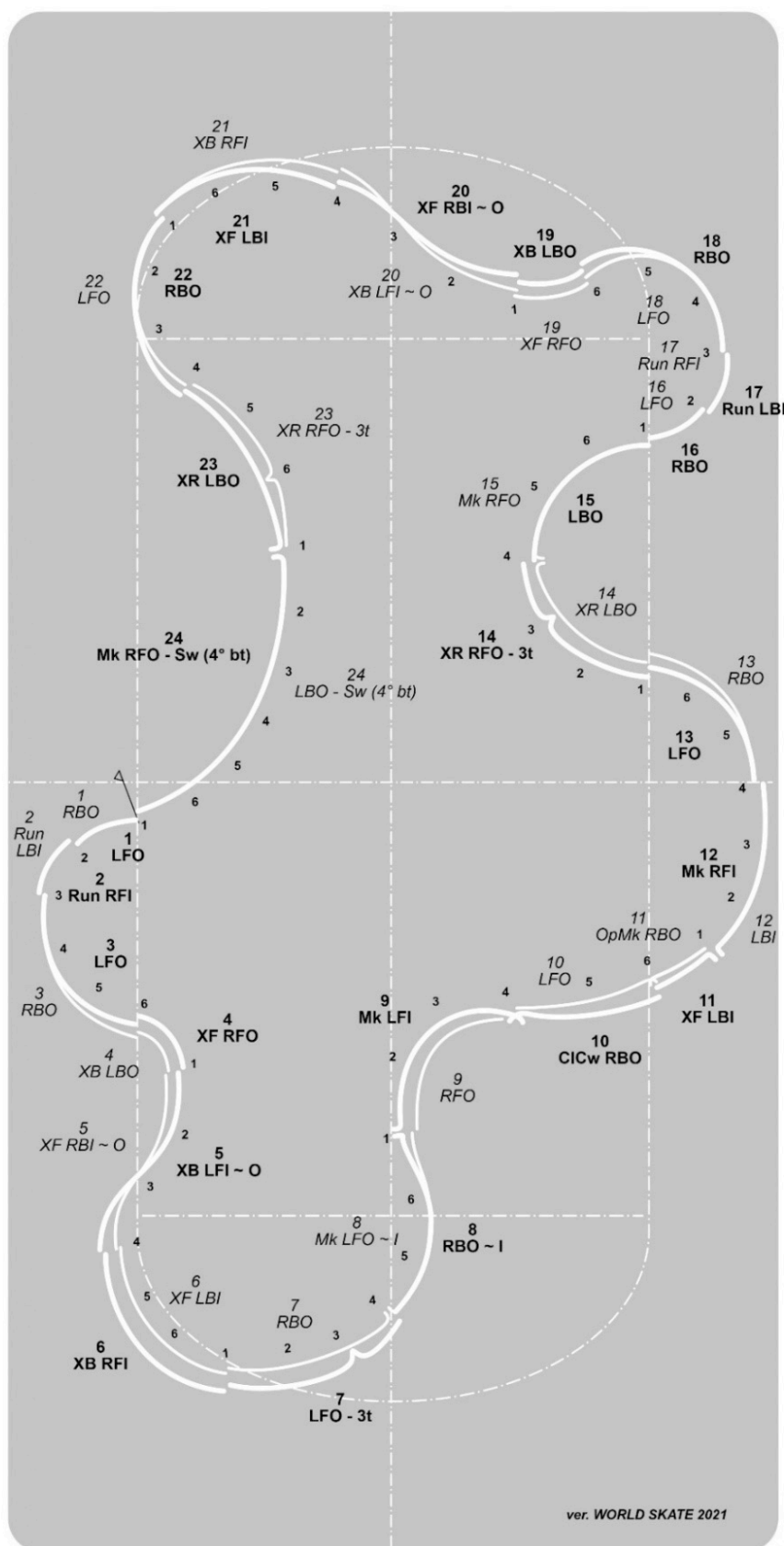
Step 24 Mk RFO Sw (3+3 beats) for the man and a LBO Sw (3+3) stroke for the woman, executed in Waltz position, partners swinging on the fourth count of the step. The aim is initially, parallel to the long axis, finishing toward the long side barrier.

NB: 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. Steps 1, 2, 16 and 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 patterns of the rest of the dance.

List of steps – Viennese Waltz

STEP	HOLD	MAN'S STEPS	M	W	WOMAN'S STEPS
1	Waltz or Partial Tango	LFO	1	1	RBO
2		RFI Run	1	1	LBI Run
3		LFO	3	3	RBO
4	Tango	XF-RFO	1	1	XB-LBO
5	Partial Tango to Waltz	XB-LFIO	3	3	XF-RBIO
6	Partial Reverse Tango	XB-RFI	3	3	XF-LBI
7	Waltz	LFO-3t	3	3	RBO
8		RBOI	3	3	Mk LFOI
9	Foxtrot	Mk LFI	3	3	RFO
10	Partial Tango	CICw RBO	2	2	LFO
11		XF LBI	1	1	Mk RBO
12	Waltz	Mk RFI	3	3	LBI
13		LFO	3	3	RBO
14	Tango	XR-RFO-3	3	3	XB-LBO
15		LBO	3	3	Mk RFO
16	Waltz or Partial Tango	RBO	1	1	LFO
17		LBI Run	1	1	RFI Run
18		RBO	3	3	LFO
19	Tango	XB-LBO	1	1	XF-RFO
20		XF-RBIO	3	3	XB-LFIO
21	Partial Reverse Tango	XF-LBI	3	3	XB-RFI
22	Waltz	RBO	3	3	LFO
23	Waltz to Partial Tango	XB-LBO	3	3	XR-RFO-3t
24	Waltz	Mk RFO	6	6	LBO

DIAGRAMA – VIENNESSE WALTZ



KEYPOINTS

MAN'S STEPS

SECTION 1

- 1. Step 4 XF RFO:** correct technical execution of the cross with feet close; the skating foot, when placed on the floor must assume immediately an outside edge with a change of lean with respect the step before.
- 2. Steps 5 XB LFI~O (2+1 beats):** correct technical execution of the cross behind with feet close and parallel; clear change of edge to outside on the third beat with the free foot passing very close to the skating foot.
- 3. Step 7 LFO 3t (2+1 beats):** correct technical execution of the three turn with feet close, correct edges before and after the turn (not hopped), and the correct timing on the third beat.
- 4. Step 10 ClCw RBO (2 beats):** correct technical execution of the closed choctaw, with feet close together (not wide) and the immediate RBO edge with free leg in front at the end of the turn.

SECTION 2

- 1. Step 14 XR RFO-3t (2+1 beats):** correct technical execution of the cross roll executing a progressive movement of the free leg that crosses the skating leg and is placed on the floor ahead of the skating foot assuming immediately an outside edge with a change of lean (roll), correct technical execution of the three turn with correct edges before and after the turn (not hopped), and the correct timing on the third beat.
- 2. Step 19 XB LBO:** of the man correct technical execution of the cross behind with feet close. The skating foot, when placed on the floor, must assume immediately an outside edge with a change of lean.
- 3. Steps 20 XF RBI~O of the man (2+1 beats):** correct technical execution of the cross in front with feet close and parallel; clear change of edge to outside on the third beat with the free foot passing close to the skating foot.
- 4. Step 23 XR LBO (3 beats):** correct technical execution of the cross roll executing a progressive movement of the free leg that crosses the skating leg and is placed on the floor ahead of the skating foot assuming immediately an outside edge with a change of lean (roll).

VIVA CHA CHA

Music: Cha Cha 4/4; Counting 1-2-3-4
Tempo: 100 BPM

David Tassinari

Position: Side B and Reverse Side B (thumb pivot grip) or Solo
Pattern: Set
Axis: 45-90 degrees

ENTRADA

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.

DESCRIÇÃO

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 lag 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.

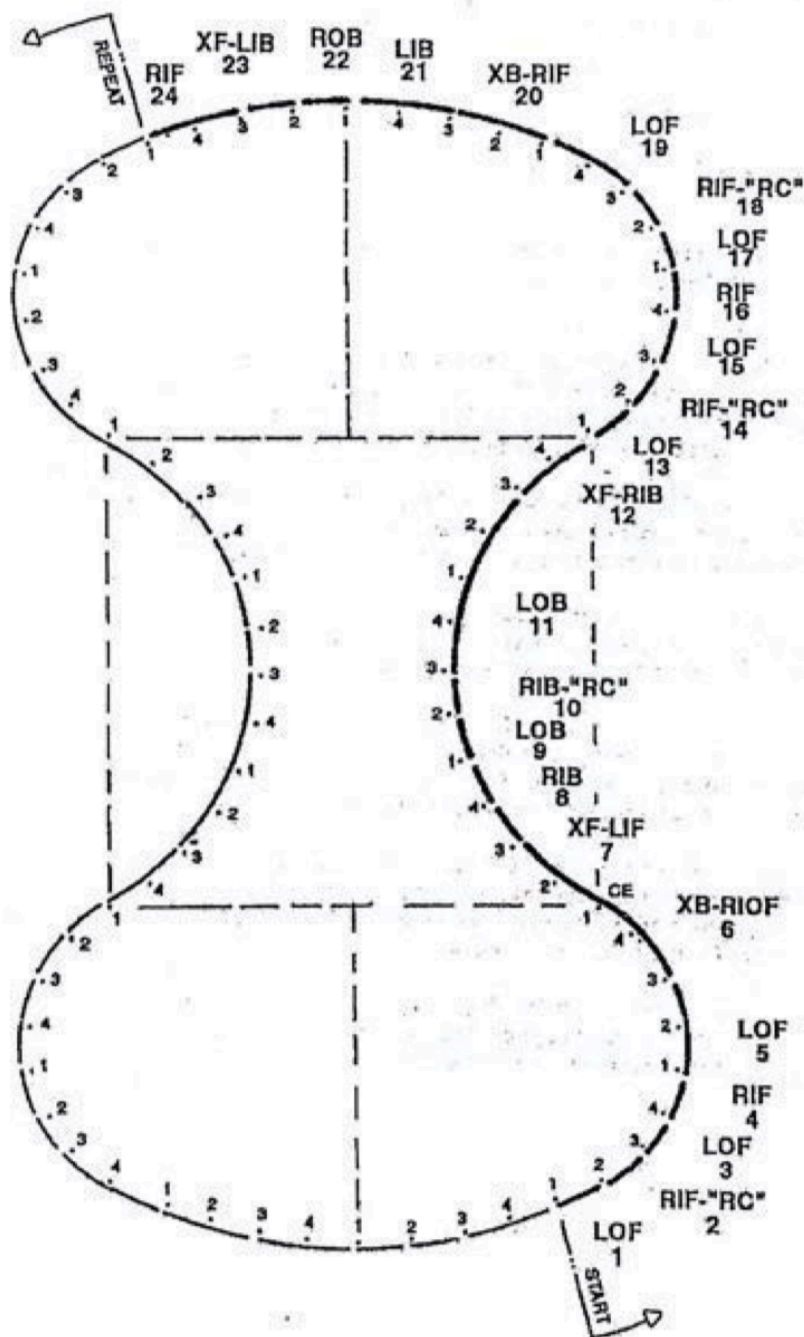
Steps #12 and #13 constitute a backward-to-forward open, dropped Choctaw turn. Step #13 must be skated from behind the heel of the preceding step,

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.

DIAGRAMA – VIVA CHA CHA



KEY POINTS

- 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.
- STEPS 7 (XF-LIF) AND 8 (RIB):** constitute an open Dropped Mohawk which must be done heel to heel.
- 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.
- STEPS 20 (XB-RIF) AND 21 (LIB):** constitute an open held Mohawk that must be done heel to heel. Step 20 is a Crossed back and must align at least the front wheels of the right skate with the back wheels of the left skate in order to be considered.

WERNER TANGO

Music: Tango 4/4
Tempo: 100 BPM

By Gladys & George Werner. Adapted by World Skate Dance sub-Committee (2016)

Pattern: Set

ENTRADA

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

DESCRIÇÃO

This dance should be skated with strong edges and character. Free leg and choreographed upper body movements should be added, as long as they respect the correct edges, timing and prescribed free leg positions.

Step 1 LFO (1 beat) must be aimed toward the right long side barrier near the left corner away from the judge stand.

Step 2 Ch RFI (1 beat) is parallel to the long side barrier.

Step 3 LFO (2 beats) is a stroke aimed toward the short side barrier.

Step 4 XF RFI (2 beats) is a cross in front that ends aiming toward the center of the floor.

Step 5 LFI Sw/O Sw (2+1+(1+2) beats) is a double swing of 6 beats with a change of edge (3 beats in inside edge + 3 beats on outside edge), starting toward the center of the floor, changing the edge aiming toward the short side barrier and finishing parallel to it. On this step, the free leg stays back for 2 beats and is swung forward on the 3rd beat. The change of edge to outside occurs on 4th beat still holding the free leg in front. On the 5th beat the free leg is swung back and stays back till the end of the 6th preparing for the next step.

Step 6 XB RFI (2 beats) is a cross behind aiming toward the long side barrier.

Step 7 LFO (1 beat) is a stroke followed by step 8 Run RFI (1 beat), both of 1 beat. The lobe finishes with step 9 LFO (2 beats) aimed toward the center of the floor.

Step 10 RFO (2 beats) is a deep outside stroke of two beats to allow Step 11 DpCh LFI/O (1+(1) beats), is an inside dropped chasse with a change of edge. The inside edge must be held for 1st beat, and the change of edge to outside occurs on the 2nd beat of the step, aiming toward the long side barrier.

Step 12 XF RFI (2 beats) that finishes parallel to the long side barrier.

Step 13 LFO (1 beat) is a stroke starting after the short axis, followed by Step 14 Ch RFI (1 beat) aimed toward the center of the floor, finishing the lobe.

Step 15 LFI Sw (2+2 beats) is a 4 beats LFI Swing back/front starting toward the center of the floor and finishing aiming toward the long side barrier. The free leg swings in front on the 3rd beat. At the end of the 4th beat the free leg assumes and-position to prepare the next step.

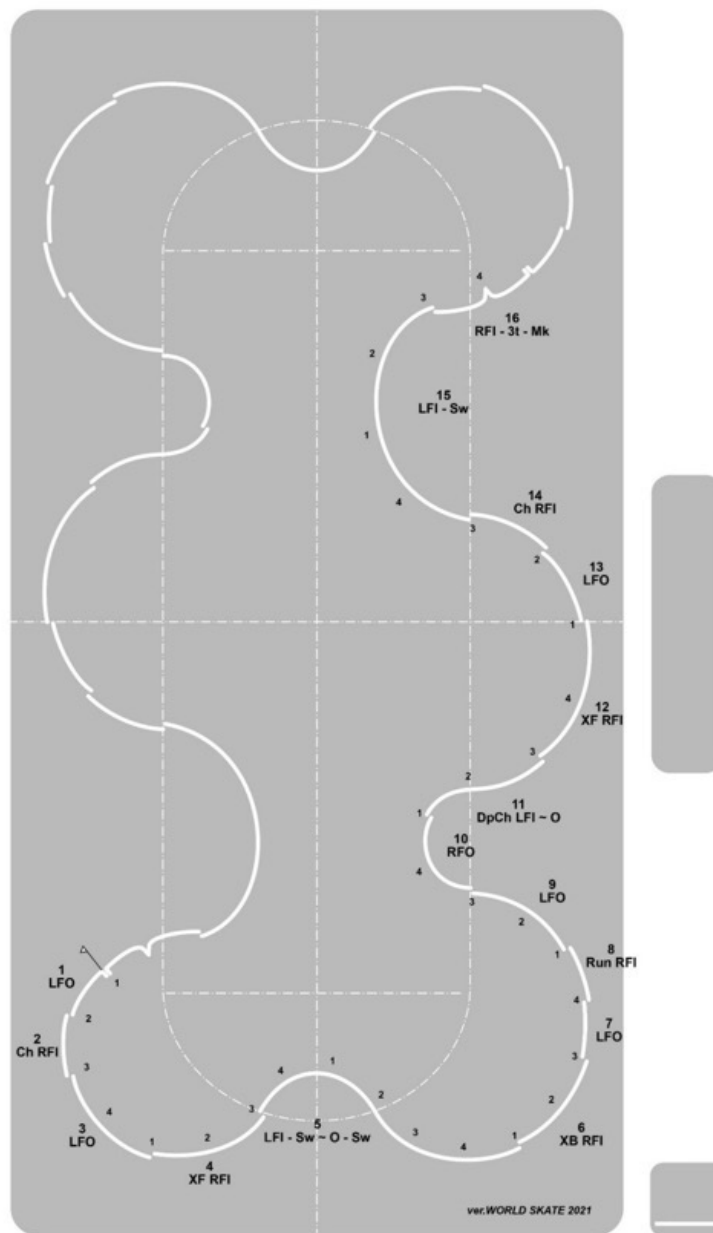
Step 16 RFI 3t (1+1 beats) is a right forward inside open stroke for 1 beat and a 3t on the 2nd beat, finishing on a RBO edge.

After the 3t the skater performs a mohawk to execute step 1 of the dance.

List of steps – Werner Tango Solo

NO.	STEPS	BEATS
1	LFO	1
2	Ch RFI	1
3	LFO	2
4	XF RFI	2
5	LFI Sw I/O Sw	2+1+1+2
6	XB RFI	2
7	LFO	1
8	Run RFI	1
9	LFO	2
10	RFO	2
11	DpCh LFI/O	1+1
12	XF RFI	2
13	LFO	1
14	Ch RFI	1
15	LFI Sw	2+2
16	RFI 3T	1+1
	Mk to...	

DIAGRAMA – WERNER TANGO



KEY POINTS

- Step 2 Ch LFI (1 beat):** correct technical execution of the Chasse. Correct timing and clear lift from the floor of the free skate.
- Step 5 LFI Sw/O Sw (2+1+(1+2) beats):** correct execution of Double Swing Change of edge, respecting the prescribed free leg position and the timing. The free leg stays back for 2 beats and is swung forward on the 3rd beat. The change of edge to outside occurs on 4th beat still holding the free leg in front. On the 5th beat the free leg is swung back and stays back till the end of the 6th beat, preparing for the next step.
- Step 11 DpCh LFI/O (1+1 beats):** correct timing and technical execution of the DpCh, with a clear change of edge on the 2nd beat.
- Step 16 RFI 3t (1+1 beats):** Correct technical execution and clear cusp edges at the entrance and exit of the 3 Turn that must be done on the 2nd beat.

WILLOW WALTZ

Music: Waltz 3/4
Tempo: 138 BPM

George Müller

Pattern: Set
Axis: 45-60 degrees

ENTRADA

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

DESCRIÇÃO

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 slate, 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 #12 and #13 are one-beat raised chassé steps, while step #6 is a two-beat dropped chasse step.

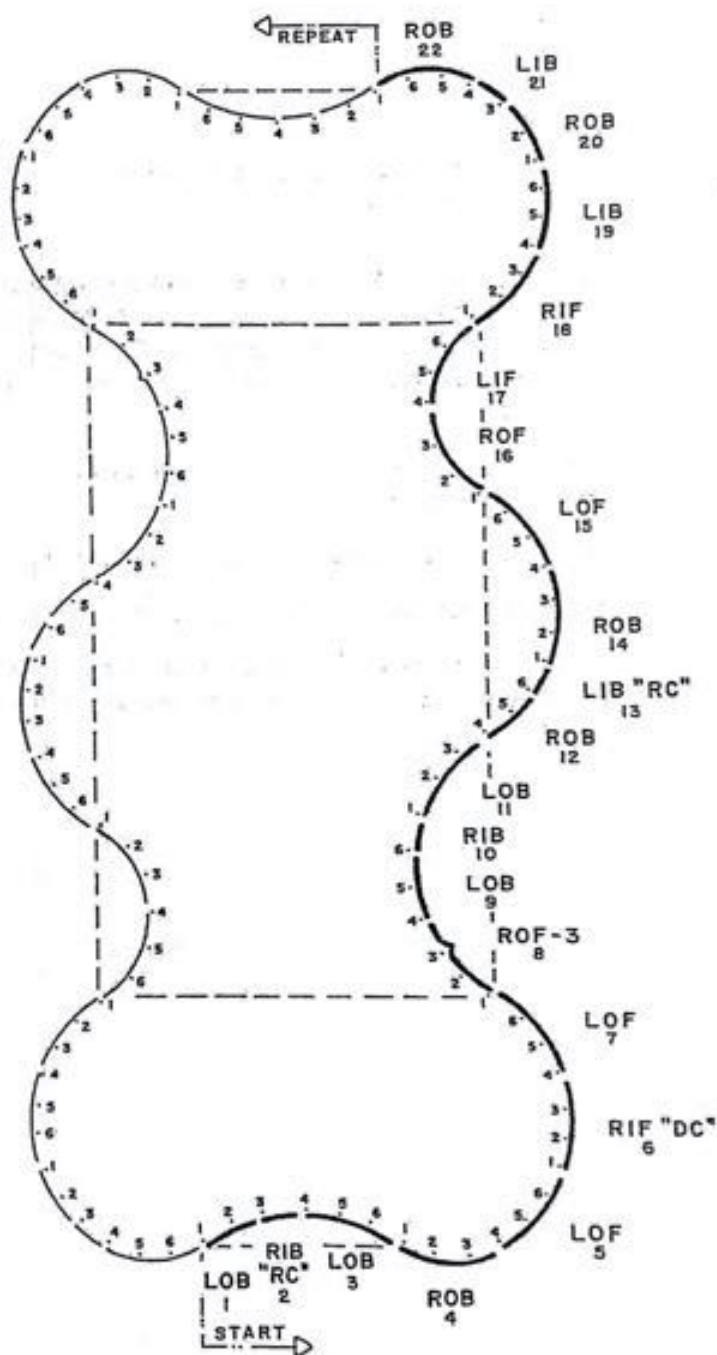
Steps #10 and #21 are one-beat progressive steps.

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. Which each step being held for 3 beats of music.

The straightaway baseline starts which 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.

DIAGRAMA – WILLOW WALTZ



KEY POINTS

- STEP 2 (RIB-RC):** is a Raissé Chassé (maintained for 1 beat) and must be well executed with the foot being raised parallel to the floor on an inside edge.
- STEP 8 (ROF):** dropped three turn (2 beats outside + 1 beat inside), is executed on the third count of the step with feet closed together.
- STEP 10 (RIB):** is one beat progressive step.
- STEPS 18 (RIF) AND 19 (LIB):** comprise an open held mohawk turn with each step being held for 3 beats of the music.

ZIG ZAG POLKA

David Tassinari

MUSIC: Polka
PATTERN: Set
AXIS: 45-90 degrees

TEMPO: 100 BPM
POSITON: Side "B"

ENTRADA

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

DESCRIÇÃO

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) cakes the floor.

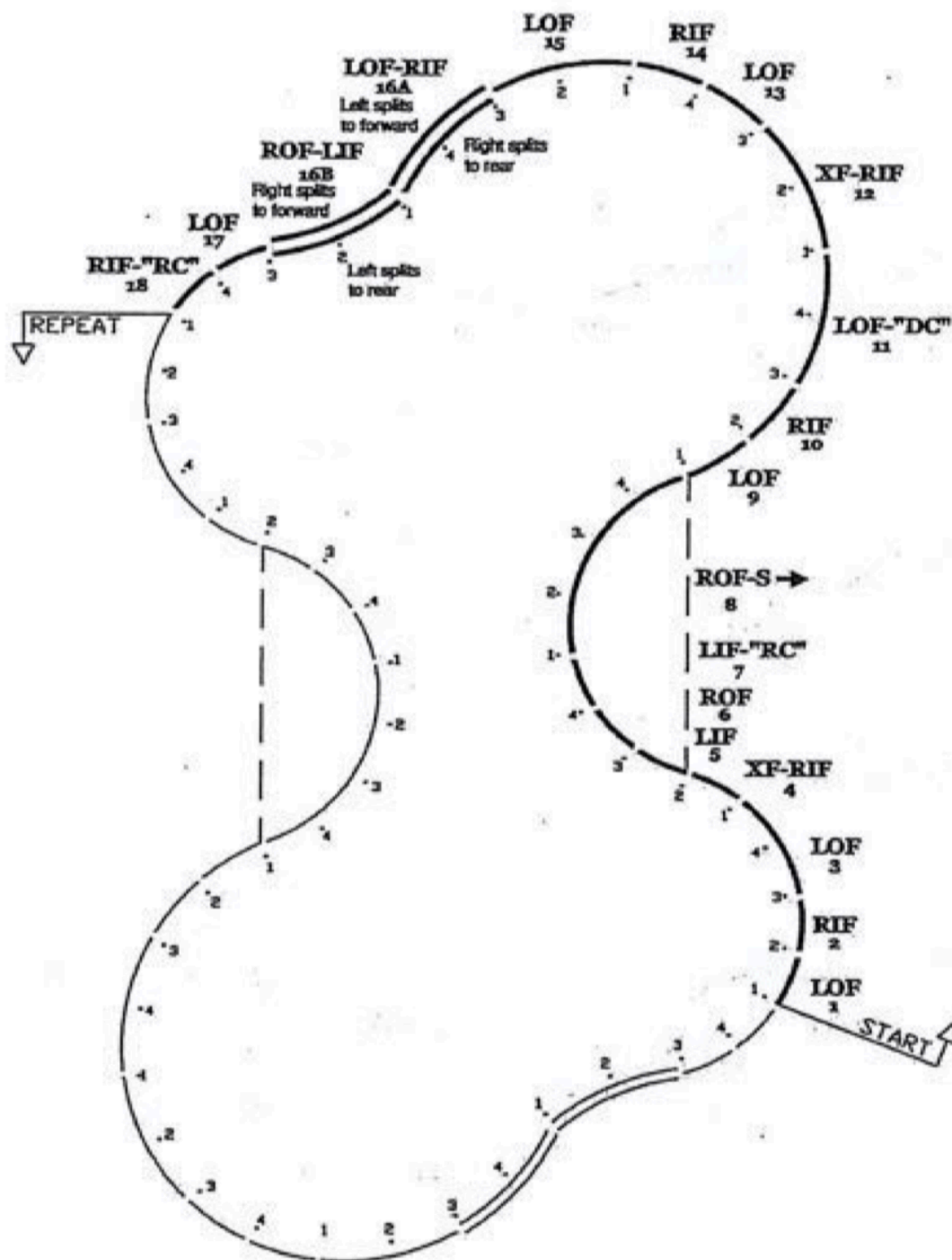
Step #7 (LIF) is a raised chassé. During the execution of this step, the left skate is placed alongside and parallel to the right skate in the "parallel and" position. The right skate is then raised vertically from the floor. The right skate is then placed in the "parallel and" position alongside the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

Step #II (LOF) is a dropped chasse, 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 B wheels must remain in contact with the skating floor.

DIAGRAMA – ZIG ZAG POLKA



KEYPOINTS

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 16A LOF-RIF B ROF-LIF:** 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 na Classe Torneio Nacional e Torneio Aspirantes.

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